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Important
Islamic Manuscripts
and Miniatures

Thursday, October 12, 1978
at 10.30 a.m.
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G. 9/78

Catalogue

All sales subject to the Conditions printed in this catalogue

In sending Commissions or making enquiries, this sale should be referred to as QATIB

On Thursday, October 12, 1978

at 10.30 a.m. precisely

Arabic Manuscripts and Calligraphy

Various Properties

1. Supplcations to Allah. Arabic manuscript, 55 folios plus 5 fly-leaves, 7 lines, loose black naskh, headings in red naskh with annotations in Chinese indicating the manner in which the text should be intoned, the last fly-leaf inscribed 'A present from His Royal Highness Prince Boong to J. M. Gordon Chalmers, 15th Punjab Infi', contemporary board covered in blue cloth—24.5 x 18cm. (9 1/2 x 7in.)

2. Qur'an, 366 folios, plus 2 fly-leaves, 24 lines of black naskh each separated by a gold line, or 14 lines of black naskh with Persian interlinear translations in red nasta'aliq, headings in red, some interlinear floral decorations, double gold borders between black rules with outer blue rule, decorated marginal medallions within narrow outer gold border, the opening double-page with half-page heading illuminated predominantly in gold and blue, the text written within gold endbands, some folios detached, contemporary floral lacquer binding, spine and three corners slightly defective—24 x 14cm. (9 1/2 x 5in.)

[Qatar, late 18th Century]
3 Qur'an. 441 leaves plus 2 fly-leaves, 12 lines of neat black naskh between gold and black rules, Persian interlinear translation in red nastaʿlīq, gold rossets between verses, headings in white or gold within illuminated blue cartouches, gold border between black rules, trees-of-life, marginal annotations in black nastaʿlīq written diagonally within outer gold and black rules, two double-pages illuminated predominantly in gold, blue and orange, the Fatihah in white on gold written in blue decorated roundel surrounded by a gold floral motif, some folios re-edged, lower corners slightly smudged and stained, Qajar lacquer binding with pink floral spray on yellow ground within red and black borders, double dark green with blossoming twig—21 × 13.5em. (8¼ × 5½in.)

[Kashmir, early 19th Century]

5 Nafza'at il-Ahlyyah, Book of Prayers. Arabic manuscript, 33 leaves each interleaved plus 2 fly-leaves, 11 lines, fine black naskh, gold rossets between verses, headings in white on gold decorated cartouches with blue or pink surround, opening folio with half-page heading illuminated in gold, pink and blue, the text within gold cloud-bands edged in red, wide gold border between black rules, set within a highly-polished gilt-sprinkled leaf, slight water-stain on edge of folio, contemporary brown morocco binding with tooled central medallion on gold ground, surrounded by a double rope-pattern border, similar flap—text 10.5 × 6em. (4½ × 2¾in), leaf 19 × 12.5em. (7¾ × 4¾in.) [Ottoman, circa 1800]

6 Qur'an. 380 folios plus 4 fly-leaves, 15 lines, fine black naskh within gold border, gold discs between verses, sūra headings white on gold within gold floral panels, floral marginal medallions, fine opening double-page illuminated predominantly in gold, blue and pink. COLOPHON DATED AH 1222, marginal deterioration to opening illuminated leaf, some slight smudging, oblong format, brown limp morocco binding—6.8 × 13.7em. (2½ × 5¼in.)

[Persea, AH 1222/AD 1807]

7 Qur'an. 242 leaves, plus 2 fly-leaves, 19 lines, black naskh within wide gold border, gold discs between verses, sūra headings white on gold within gold floral panels with floral device below, marginal trees-of-life and sprays marking divisions and every tenth verse indicated by the word 'āshr in gold script, good opening double-page, predominant colours gold, blue and pink illuminated page to sūra Ya-sin, half-page cartouche of colophon illuminated and following double-page with invocation in full-page cartouche with pink flame border and gold and green surround, similar illumination opposite, colophon 'BY THE HAND OF ISMA'IL NAJIB, AH 1260', EXCELLENT CONDITION, doubleurs with gold floral design and gold diagonal criss-cross pattern, dark brown morocco binding gilt—16 × 10.7em. (6¾ × 4¼in.)

[Ottoman, AH 1260/AD 1844]

8 Qur'an. 305 leaves plus 3 fly-leaves, 15 lines, neat black naskh, gold rossets between verses, headings in white on gold within illuminated cartouches, margins decorated with tree-of-life illuminated in gold with polychrome edges, opening double-page illuminated in gold, blue and red, some folios loose, slight smudging, contemporary brown morocco binding with stamped central medallion and corner cartouches, surrounded by double rope-pattern border, detached—text 10 × 5.5em. (4 × 2¼in.) folio 16 × 10em. (6¼ × 4in.)

[Ottoman, circa 1800]
9 **QUR'AN.** 106 leaves plus 2 fly-leaves, 15 lines black naskh, gold rosettes between verses, margins with polychrome tree-of-life and principal words in red naskh, double-page illuminated heading, dominant colours gold, blue and pink, colophon copied by AL-SAYYID AL-HAJI AND AL-GHANI AL-WAHI'I, AH 1257, a few folios repaired, minor amending, contemporary brown morocco binding, stamped central floral spray gilt, border with star design within leaf motif, similar flap—text 10.5 × 6cm. (4¼ × 2½in.) folio 17.5 × 11.5cm. (6½ × 4½in.)

[Ottoman AH 1257/AD 1841]

10 **SABI'AT AL-KAFILAT AL-SAJJADAH.** Arabic manuscript, 214 leaves, 1 blank, 12 fly-leaves, 9 lines black naskh, Persian interlinear translation in red, sectional headings red on gold, diagonal marginal annotation, opening double-page with gold and polychrome illuminated 'unvan, floral and gold clend-band border, colophon copied by MUHAMMAD IBRAHIM AH 1120, some marginal warping, first and last leaves stuck down, nineteenth century maroon gold-stamped binding—18 × 9.5cm. (7¼ × 3½in.)

[India, AH 1120/AD 1708]

11 **QUR'AN.** 242 leaf interleaved with 241 blanks plus 9 fly-leaves, 14 lines, divided by double rules and within coloured and gold borders, black Behari script, gold discs between verses, surah headings in red, gold lettering introducing sectional divisions, small gold floral devices interspersed in text, some final leaves amended, skillful repairs not affecting text, nineteenth century black stamped binding gilt—42 × 26cm. (16¼ × 10½in.)

[India, probably 16th Century]

12 **QUR'AN LEAF.** Bihari script. 15 lines, gold and blue rosettes between verses, 'Allah' in red, double margin formed with red and blue rules, marginal tree-of-life design illuminated in blue, the centre roundels in red and green, outer border with marginal annotations written diagonally in black and red nasta'liq, right side damp-stained, edges defective some tears repaired—53 × 31cm. (20½ × 12½in.)

[India, 15th Century]

13 **QUR'AN SECTION IN BEHARI SCRIPT.** 9 leaves, 15 lines, gold rosettes between verses 'Allah' in gold, surrounded by gold margins between black rules, outer margin red and black rules decorated with roundels and tree-of-life illuminated in gold, red and blue, principal words in red, blue and gold, outer border with annotations written diagonally, some waterstaining and splitting at edges, repaired in places—46 × 28.5cm. (18¼ × 11½in.)

[India, 15th Century]
18 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 6 lines, dark brown kufic
diacritics in red, a gold rosette between verses, minor acid burns—
13.4 × 20.2cm. (12 × 8in.)
[Persia or Iraq, 9th Century] Plate 1

19 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, diacritics in red,
a gold rosette between verses, minor smudging and acid burns—
13.4 × 19.5cm. (12 × 7¾in.)
[Persia or Iraq, 9th Century]

20 TWO QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 6 lines, diacritics
in red and green, one gold rosette on verso of one leaf, slight
smudging—each 13.4 × 20cm. (12 × 7¾in.)
(2)
[North Africa, 9th or 10th Century] Plate 1

21 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, dark brown kufic
script with gold and red diacritics, gold rosettes between verses—
15.3 × 23cm. (6 × 9in.)
[Iraq or Persia, 9th Century]
Cf. M. Ling, The Quranic Art of Calligraphy and Illumination,
Westerham, 1976, Pl. 5 Plate 1

22 QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 5 leaves, 14 lines (one
page with 15 lines), dark brown kufic script with red diacritics,
gold and green ribbon rosettes, sura heading in gold, marginal
divisional indication in gold kufic script, ink slightly deteriorated
vellum in one or two places—13.5 × 20cm. (5¾ × 7¾in.)
(5)
[Iraq or Persia, 9th Century] Plate 2

23 TWO QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 6 lines, dark
brown ink, red diacritics, green spots between verses, framed
together—each approx. 9.4 × 14.5cm. (3½ × 5¾in.)
[Iraq or Persia, 10th Century]

24 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 6 lines, dark brown ink,
diacritics in red and green, transliteration below each word in
black naskh, gold rosette between verses, central vertical crease
and slight tear, damp-stained on right side, right edge defective,
coloured margins applied—approx. 16.5 × 24.5cm. (6¾ × 9½in.)
[Probably Persia or Iraq, 10th Century or later] Plate 1

25 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, dark brown ink,
red, yellow and green diacritics, gold rosette between verses,
two small holes, framed, generally very good condition—
approx. 22 × 31cm. (8¾ × 12¼in.)
[Iraq or Persia, 9th Century] Plate 1

26 QUR'AN SECTION ON VELLUM IN KUFIC SCRIPT, INCLUDING SURAS
'ANKABUT, QASSAS AND DUKATAN. 50 leaves, 15 lines, dark brown
script, diacritics and headings in red, triple circles in black and
red between verses, loosely sewn, a few folios rubbed at lower
dges, some damp-stain on the central folios, side-edge flaked in
places, in a modern black cloth folder in a similar case, the spine
and corners black morocco—17.5 × 19.5cm. (6¾ × 7¾in.)
[Probably North Africa, 9th or 10th Century] Plate 2

27 QUR'AN SECTION, INCLUDING SURAS QASSAS AND SURA 'ANKABUT, 45
leaves, 5 lines, large black naskh, gold and blue roundels between
verses marginal trees-of-life in gold edged with blue containing
lettering in kufic script, two illuminated sura headings in white,
on a gold and green or a red and green ground, and two illumi-
nated pages at beginning and end of text with floriate design
predominantly in gold and blue with touches of green, the text
surrounded by fine lined brown penwork, some flaking and creas-
ing, loose in binding, a few folios defective at edges, others with
edges repaired, later brown leather binding with marbled doublures
—22 × 15.5cm. (8¾ × 6¼in.)
[Probably Iraq, 13th or 14th Century]
Cf. Lot 67, sold November 9, 1977 Plate 3
28 QUR'AN SECTION. 19 leaves plus 4 fly-leaves, 9 lines, black naskh, gold roundels between verses, marginal medallions illuminated in blue, green and gold, opening double-page illuminated predominantly in gold and blue, folios trimmed and repaired, smudging and foxing, brown morocco binding with blind-stamped central medallion, spine and edges repaired—text 18.5 × 11cm. (7¼ × 4¼in.), overall 22 × 16cm. (8¾ × 6¼in.)

[Probably Eastern Persia, 15th Century]

29 ROSHTI: AL-BURDAH, POEM IN PRAISE OF THE PROPHET MUHAMMAD. Arabic manuscript, 30 leaves, plus 2 fly-leaves, 3 lines of fine flowing black thuluth, interlinear verses in black naskh either alternate lines, or 3 lines in double-column between each verse in thuluth, 2 parallel lines of either 3 or 4 gold rosettes, marginal annotations written diagonally in black naskh on first few folios, lacking a folio of preambule, 1 or 2 folios replaced in centre, a few lower edges slightly defective, 5 folios repaired, minor smudging in places and slight damp-stain at edges, A FINE MANUSCRIPT, 19th century binding with corners and half-back dark green morocco—34 × 26cm. (13¾ × 10¼in.)

[Manluk, 14th Century]

Plate 4

30 AL-JAZULI: DALAIL AL-KHAYRAT. Guide to Good Works. Arabic manuscript, 118 leaves, 12 lines, bold black maghribi script, significant words in blue and red, section headings in gold thuluth. kufic with coloured and floral surrounds within gold borders, gold polychrome marginal palmettes, double-page diagramatic illustration depicting symbols of the Prophet within minbars design, occasional marginal annotation, owner's prayer in contemporary hand on recto of first leaf, some smudging not affecting text, leaves loose, nineteenth century maroon gold-stamped morocco binding loose—25.3 × 18.2cm. (10 × 7¼in.)

[Morocco, 16th Century]

THE PROPERTY OF A GENTLEMAN

31 AHMAD B. 'ALI AL-MAQRIZI: AL-MUQAFA' FI TARAJIM AHIL MASR WA AL-WARADIN ILAYHA, biographical dictionary of famous Egyptians, Section of seven letters, al-kh. Arabic manuscript, 541 leaves including the interpaginated folios added by the author as extensions to the text, folios numbered 37–531 probably by the author or by a contemporary, the interpaginated folios numbered usually where a biography has been inserted, usually unnumbered when part of a biography already commenced on a paginated folio, some leaves blank, pagination begins f. 7, apparently lacking numbered f. 19–25, 30–31, 43–44, 82–83, 138, 195–197, usually 27 lines, elegant Abbasid naskh in black ink, headings in red, marginal annotations in black naskh, on fine thick paper, a few folios water-stained, or holed, edges frayd in places or defective through migratory damage, folios joined or stitched in small sections of approximately 5–10, unbound, generally very good condition—24 × 16cm. (9¼ × 6¼in.)

[Ahmad b. 'Ali al-Maqrizi, Cairo, pre AH 851/AD 1442]

Ahmad b. 'Ali al-Maqrizi, the renowned Egyptian historian and topographer, was a prolific writer, many of whose works have been published in many languages. According to Brockelmann a edition dated AH 775/AD 1373 noted that his interest in Historical Science was raised when he saw the influence of Mahmud al-Al'uni on the Manluk Sultan Bahrur through his historical lectures. Cf. C. Brockelmann, Geschichte de Arabischen Litteratur, Supp. II, Leiden 1937, Zs S. 39, p. 36.

al-Muqaf'a, this monumental biography of scientists, poets and great men, has never been published. It is based on Safadi's greatLexicon, but al-Maqrizi has omitted some personal details relating to certain personalities known to Safadi through direct acquaintance, while adding biographies of his contemporaries with lively entries when the individuals were known to him personally.

Other sections of this manuscript are in the Collections of Oriental Manuscripts in Leiden and Paris. The hands of this section corresponds exactly with those of the Leiden volumes and they would appear to be those of the author himself who wrote the bulk of the work, and that of his regular抄写ist who is not named in the colophon. The evidence for this belief are the several colophons in a Collection of Treatises (Leiden, Ms. 560) which read 'completed at the hand of the compiler, Ahmad bin 'Ali al-Maqrizi, AH 840/AD 1436', and the reader's note on the manuscript copy of al-Mualabbi's Al-Ka'r Minr. Vol. XL in the Ercolano Library, Madrid, written by al-Maqrizi after he read this manuscript in Cairo in AH 805/AD 1393

On the basis of this evidence this manuscript may confidently be said to have been written by al-Maqrizi himself, before AH 840/AD 1436, when he died, and probably considerably earlier.

Plate 5
THE PROPERTY OF A GENTLEMAN

KIBAR-AL-SHAYKH BARALM WA-IBN AL-MALIK YAWASAF, Christian fables recounting the conversion to Christianity of the son of a mythical king of India by the ascetic mystic Barlam. Arabic manuscript, 157 leaves, 19 lines, elegant black naskh, f. 1v. TRANSLATED INTO ARABIC BY YUHANNA AL-QIS AL-DIMASHIQI IN JERUSALEM, IN THE MONASTERY OF MAR SABA ST. SABA'S, f. 157v COLOPHON DATED 7138 (Byzantine era). TWENTY-EIGHT CONTEMPORARY MINIATURES with rubricated captions, many retouched, f. 148 replaced, later brown morocco binding—30.5 × 20cm. (12 × 7½in.)

[Jerusalem, 7138/AD 1630/AH 1040]

The colophon must be assumed to be according to the Byzantine era.

The subjects of the miniatures, which are executed in a style reminiscent of Arab painting of the thirteenth century are as follows:
f. 13v Yawasaf, the King's son, with his tutor
f. 17v The King conversing with Yawasaf
f. 17r Barlam masquerading as a merchant, being received by Yawasaf
f. 25r Yawasaf in the royal gardens expressing his gratitude to Barlam for guiding him to the ascetic life
f. 35v A fowler talking to a snared bird
f. 35r A fowler having freed the bird
f. 49v The fall of Man from grace
f. 66v Barlam before Yawasaf in his true attire as a holy ascetic
f. 73v Barlam baptising Yawasaf (two scenes)
f. 81v Barlam bids farewell to Yawasaf
f. 82r Yawasaf praying in his royal chambers according to Christian ritual
f. 94v Yawasaf at prayer
f. 112v King Aburit giving audience to Tudas
f. 119v Yawasaf asleep, attended by maidens
f. 119v Yawasaf in the garden of the Saints
f. 129v Yawasaf guided by an angel to witness the haunts of sinners
f. 129r The King arriving to enquire after his son
f. 128v Tudas tells the King and Yawasaf of his conversion to Christianity
f. 136r The King being baptised in the presence of his son, Yawasaf
f. 143v Yawasaf praying for the King and all his subjects
f. 144r Yawasaf giving his royal robes to a poor man
f. 143r Yawasaf encountering the Devil in the wilderness
f. 146r Yawasaf confronting the Devil
f. 146v The Devil appearing before Yawasaf in the form of a leopard and snakes
f. 147r Yawasaf drawing water from a well, during his search for
f. 149v The joyous reunion of Yawasaf and Barlam

This compilation is the Christian Arabic version of certain legendary episodes in the life of the Buddha, based on a much earlier oriental romance for which the source is still a subject for speculation. The earliest known manuscript source of the stories are the Central-Asian Buddhist-Sogdian texts, fragments of a Manichean version in Old Iranian, and Manichean fragments in Old Turkish from Turfan. The legend probably was adapted into Pehlevi during the Iranian cultural renaissance of the sixth century AD, from which it was later translated into Arabic.

The significance of these fables lies partly in the fact that they are not taken from a Greek Christian source but are direct translations from an unidentified non-Christian Pehlevi text. The basis for this belief is the close resemblance they bear to other works listed by Ibn al-Nadim in his *Fihrist* as being translations by Ibn al-Majallah and his school from Pehlevi into Arabic, notably *Kitab al-Badd* (The Book of the Buddha), *Kitab Bilawur wa-Yudan* (or *Buddha*) (The Book of Bilawar or Yudan), and *Kitab Budhanat mufad* (The Book of Budhanat alone), and also *Katila wa-Dimna*.

These works were produced in response to the great interest in Indian literature evidenced during the early Abbasid Caliphate. The earliest surviving Arabic version of the story is a tenth century work, *Kitab al-din wa-l-man wa-l-nauth* (Book of the Perfection of the Faith and the accomplishment of falsity) compiled by Ibn Babuya of Qum (Berlin, Ms. 2721). Another version in Arabic, much abbreviated, was copied in AH 1093/AD 1688 (Library of the German Oriental Society, Halle), and a third, *Ibna Al-Malik wa-n-Natik*, was produced in thirteenth century Spain. There are also two Georgian versions, based on the ninth century Arabic-Muslim *Kitab Bilawur wa-Buddha*, one dating from the thirteenth or fourteenth century, and the other from the eleventh (Jerusalem, MSS 35 & 140). Cf. D. M. Lang, *The Wisdom of Balashar*, London, 1957, and D. M. Lang, *The Balashariana*, London, 1966.

Two manuscripts are in the British Library (Or. 3498 and Or. 3529) both copied in the eighteenth century.

Plates 5 and 7
33 **Qur’an.** 446 leaves, 11 lines, broad black naskh, red diacritics, gold rosettes between verses, headings in white on gold within blue and gold cartouches, marginal medallions illuminated in gold and blue, occasional annotations in red. **Fine double-page illuminated frontispiece, gold octagonal medallions with similar half medallions above and below on blue ground surrounded by gold ribbon-band motif and polychrome floral arabesques, wide cremello border gold on blue with similar decoration, slightly split and repaired, lacking final folio, some smudging, lower edge waterstained towards the end not affecting text.** Indian red morocco binding with stamped design gilt, defective and detached—text 16.5 × 9cm. (6½ × 3⅞in.), folio 26.7 × 16.5cm. (10⅝ × 6¼in.)

Shiraz, circa 1550

34 **Qur’an.** 191 leaves, plus 8 fly-leaves, 19 lines, black naskh within gold leaf border, gold discs between verses, sūra headings red within gold cloud-bands, marginal trees-of-life and sectional divisions red naskh within gold leaf design or blue and gold stars, marginal annotations in black naskarlaq, good opening double-page illuminated predominantly in gold, blue, red, pink and yellow, preceded by sūra attractively listed in squares within gold rules, colophon by the hand of ‘Ibrahim al-Qummi, A.H. 1101’. **Flex-leaf bearing inscription by Muzaffar al-Din Shah dated A.H. 1322/A.D. 1903 entrusting Ahmed Khan Muhammad al-Haram to recite the Qur’an and pray for blessing the martyred King (Nasr al-Din Shah, his father), good lacquer binding with floral intertwine and central cartouche, corners slightly rubbed, red lacquer doublures with gold floral motif—21.4 × 13.1cm. (8⅝ × 5¼in.)

Safavid, AH 1101/AD 1690

35 **Qur’an.** 518 leaves plus 3 fly-leaves, 11 lines, the first and last in large blue ruba‘iqay with black diacritics, the centre line of large gold ruba‘iqay with blue diacritics above and below panels of 4 lines of neat black naskh, gold discs between verses, towards the end headings in white on gold panels with illuminated cartouches, double gold borders between black rules, on thick polished ivory paper, set into a wide leaf with gold margin between black rules, the margins with decorative trees-of-life illuminated predominantly in gold and blue, **Fine illuminated double-page frontispiece, the fatiha in white on a central gold medallion set against a blue ground with scrolling ribbons and arabesques, the outer leaf with a gold floral motif, the opening sūra with half-page illuminated heading, gold panels to each side of the text, the double-page surrounded by a gold floral motif on gold ground, generally very good condition, the first fly-leaf with owner’s note, black morocco binding with central medallions and corner cartouches gilt—text 15 × 9cm. (5½ × 3¾in.) folio 31 × 20.5cm. (12½ × 8¼in.)

Shiraz, circa 1550

Plate 8
THE PROPERTY OF A GENTLEMAN

36 **QUR'AN.** Scroll on cloth, written in black, red and pale brown naskh, forming decorative medallions and quadrifol rosettes surrounding central oblong panels, the text forming red and black squares on the star-shaped designs, the shahada in white ornamental naskh in a large central panel composed from black naskh surrounded by diagonal verses written alternately in red and black, the outer margin in ornamental black naskh, minor staining along top edge otherwise EXCELLENT CONDITION, green silk attached at top edge, fine silk lining, in a metal container bearing mark of 1931 Exhibition of Persian Art, Burlington House, 1931—398 x 51.5cm. (155 x 20½ in.)

[Qajar, early 19th Century]

Exhibited: Burlington House, 1931

Colour illustration opposite

37 **SELECTED QUR'ANIC SURAS.** 24 leaves, plus 2 fly-leaves each interleaved with fine skin, generally 10 lines, very fine gold naskh, blue or white rosettes between verses, principal words in white or blue, on beige, brown, orange, dark blue or dark green highly polished paper, one folio on light brown cloth, 8 folios with 7 lines of gold naskh between gold rules with interlinear Persian translation in white nastaliq, some prepared for the interlinear translation only, 3 headings, one in gold on green surrounded by gold arabesques, two on gold with illuminated cartouches, one quarter-page heading illuminated in blue and gold trimmed, another illuminated in gold and pink on dark blue ground surrounded by pink, gold and orange borders, the text inset into margins fully decorated with a floral motif, in gold, pink and dark red on ivory ground, colophon on f5v and 24r, 'COPYED BY AHMAD AL MIRZI AH 1144', giving various royal titles, contemporary binding with margins red morocco, the stamped central medallion surrounded by scrolling arabesques gilt with border of similar lozenge-shaped cartouches, outer borders red with gold foliate design, and blue with gold and green, red doublures with gold floral design, a ROYAL MANUSCRIPT IN EXCELLENT CONDITION—24 x 14.5cm. (9½ x 5½ in.)

[Persia, AH 1144/AD 1731]

Some of the titles given in the colophon read: 'Khakanat e Ali Jah, the Emir of Emirs, the Exalted... Sultan ul Zaman, Khan ul Khan, Sipah al Sarlah...'

Plate 9
41 **FIRMAN OF SULTAN MUSTAFA IV AND A COLLECTION OF PETITIONS**
Turkish manuscripts, 10 leaves in divan script containing 25 documents, addressed to Sultans and Ottoman officials of various grades, including Vizir-i Azam, Shaykh al-Islam and Qadi, most with gold rules, the headings and borders with gold floral motifs, 9v and 10v a firman with tugra of Sultan Mustafa IV, dated AH 1222/AD 1807, illuminated in gold with floral motifs in gold, red and blue, the text punctuated with gold dots, folded, small split, all mounted on board and margined with brown leather strips, contemporary binding worn and broken in places—folios approx. 36.5 x 25cm. (14 1/2 x 9 3/8in.), firman 71 x 48cm. (28 x 17 1/2in.)

[Ottoman, late 18th and early 19th Century]
Plate 10

42 **A PANEL OF CALLIGRAPHY ON WOOD**
two verses in carved nasta’liq gilt, on a dark blue ground within a gold cartouche, chipped in places, some nail holes—11.3 x 7.3cm. (4 1/2 x 2 3/4in.)

[Ottoman, 18th Century]

43 **FIRMAN OF SULTAN AHMED III**
34 lines written in black and red naskh alternately, each line interspersed with decorative gold rounds, right hand border with floral motifs in gold with patches of colour, dated AH 1136, framed, slight creasing, minor staining—74 x 52cm. (29 1/4 x 20 1/4in.)

[Ottoman, AH 1136/AD 1722]
Plate 10

The following three lots are from a manuscript which is believed to be the Zeyn Namah (Attributes of Ladies of Mayy Landa) by Fadil Enderuni (b. 1776/7), which was produced for a Turkish patron during the last quarter of the eighteenth century. Other folios from this manuscript are illustrated in: Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney, 3rd., Metropolitan Museum, New York, and Los Angeles County Museum of Art, 1973, figs. 38 a & b, p. 102-3

The textual area of each is surrounded by a triple gold margin with black rules, and measures 18 x 8cm. (7 x 3 1/4in.). All are framed

44 **Recto**, a lady standing by a river holding a basket of flowers, wearing a red waistcoat over a pale pink shirt and a blue plummed hat, blue sky, 3 lines of double-column nasta’liq above, title in red nasta’liq below, slight flaking—12.5 x 7.3cm. (4 1/2 x 2 3/4in.); verso, a lady standing in a snowy landscape, wearing a green fur-trimmed coat over a red skirt, and a fur muff, 5 lines of double-column nasta’liq above, slightly smudged—miniature 12 x 7.3cm. (4 1/2 x 3in.)

Plate 10 for recto
45 Recto, a woman in a garden, white building and thatched huts beyond, wearing a low-cut pink dress, two lines of double-column nasta’liq above and below, slight flaking—miniature 11.5 x 7.5 cm. (4 1/4 x 3 in.); verso a lady, wearing a pale blue dress and white plumed hat, standing in an ornamental garden, 4 lines of double-column nasta’liq above, slight flaking—miniature 13.3 x 7.4 cm. (5 1/4 x 2 3/4 in.)

Plate 10 for recto

46 Recto, a swaggering dandy, a stick in one hand and parasol in the other, wearing a grey jacket over a pale blue spotted waistcoat and black breeches, title in red nasta’liq and 4 lines of double-column black nasta’liq below—11.5 x 7.5 cm. (4 1/4 x 3 in.); verso, 10 lines of double-column black nasta’liq, the lower part of the page decorated with gold floral motifs

47 A STUDY OF A LEARNED MAN kneeling, dressed in a vibrant magenta robe edged in green, a book with gilt binding resting on his knee, his turban white and gold with touches of green, orange, and yellow, natural background, slight flaking and creasing, minor staining, laid down, beige and buff borders between gold and black rules, framed—miniature 13.8 x 7.5 cm. (5 1/4 x 3 in.), overall 18.5 x 12.5 cm. (7 1/4 x 5 in.)

[Probably Turkish, 17th Century]

48 An album of 23 watercolours illustrating the various offices of the Ottoman Court and various Turks of other occupations, each inscribed below in English, applied on English paper watermarked Clarke & Hassington, 1826—each approx. 32 x 21 cm. (12 3/4 x 8 3/4 in.)

[Ottoman, circa 1830]

Cf. Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney 3rd., Metropolitan Museum of Art, New York, and Los Angeles County Museum of Art, 1973, No. 43

49 An album of eleven watercolours, illustrating Turkish and Greek occupations and costumes, each inscribed below in English, applied on English paper watermarked Clarke & Hassington, 1826—each approx. 24 x 18 cm. (9 1/4 x 7 1/2 in.)

[Ottoman, circa 1830]

PERSIAN MANUSCRIPTS, MINIATURES AND CALLIGRAPHY

50 SHEPHERDS IN A LANDSCAPE tending their flocks of sheep and goats, dominant colours blue, gold and white, 6 lines of black nasta’liq above, double column, gold cloud-bands added later, orange and gold borders between black rules, framed—overall 15 x 8.5 cm. (5 7/8 x 3 1/2 in.)

[Shiraz, second half of the 16th Century]

51 THREE SAGHS beneath a date palm observing a fourth who lies dead on the ground before them, dominant colours orange, blue, green and gold, panels of text in black nasta’liq above and below, laid down on blue leaf, framed—miniature 12.5 x 6 cm. (4 3/4 x 2 1/4 in.)

[Safavid, after style of Bihzad, early 17th Century]

52 ILLUSTRATION TO MIHR U-MUSHIYARI BY ‘ABBAS: the battle with the beastmen, three horsemen riding through a landscape while rocks are hurled at them from above, dominant colours mauve, brown, white and orange, slight smudging, face slightly retouched, text above and below within gold and black rules, framed—textural area 12.5 x 6 cm. (4 3/4 x 2 1/4 in.)

[Shiraz, second half 16th Century]

53 SOLOMAN ENTHRONED surrounded by animals, receiving a deputation, dominant colours gold, dark green, red and grey, painted over a text, framed—15 x 11 cm. (5 15/16 x 4 1/8 in.)

[Probably Persia, archaic, 19th Century]

54 ILLUSTRATION TO THE MAJALIS AL-‘ISHISHAQ (LIVES OF THE SAINTS) OF SULTAN HUSAIN MIRZA: a Shaykh wearing a brown cloak, riding a grey mule accompanied by disciples, being met in the desert by a young prince and his companions dressed in brilliant orange and blue robes, the scene observed from the purple hills beyond, a panel of four lines of fine black nasta’liq above and two lines of double-columned nasta’liq below, gilt-sprinkled, laid down on an album leaf of polished buff paper with gold floral decorations, damp-stained at the corners and slight foxing not affecting painted surface, framed—miniature 17.8 x 12.5 cm. (7 x 4 5/8 in.), leaf approx. 33 x 24 cm. (13 x 9 1/4 in.)

[Shiraz, circa 1570]

Plate 11
55 ILLUSTRATION TO THE SHAHNAMEH: Giw discovering Kay Khusraw seated by a stream, their robes of blue, orange and yellow brilliant against the pale mauve rocks behind, gold background, set within a page with text in fine black nasta’liq above and below, small hole, verso 33 lines of fine black nasta’liq, 4 columns, heading in gold between gold border with black rules, outer rules red and blue, the outer margin gold between black rules, tears repaired, slight creasing—textual area 20.3 x 8.5cm. (8 x 3½ in.), folio 29 x 17.6cm. (11½ x 6½ in.)

[Isfahan, circa 1620-30]

Plate 11

56 ILLUSTRATION TO THE SHAHNAMEH: THE CAPTURE OF AFRASYIAB, observed by his army from beyond the hill, 4 columns of black nasta’liq above and below, green, orange, blue and gold borders between black rules, slight staining creasing, leaf trimmed, verso text in four columns 2 lines above and below, alternate centre panels written diagonally in decorated cartouches—23.8 x 17.5cm. (9 x 6½ in.)

[Shiraz, circa 1580]

Plate 11

57 A DARYUSH in a landscape holding his elbow crutch, tinted drawing with touches of red, the whole gilt-sprinkled, inscribed ‘COMPLETED IN AH 1090 BY BABA UD-DIN GILANI’, blue and green borders between gold rules, on a pink album leaf, slight crease, small hole at top not affecting drawing—miniature 13.8 x 7.5cm. (5½ x 3 in.), leaf 31 x 20.8cm. (12 x 8½ in.)

[Persia, AH 1090/AD 1679-1680]

Plate 12

58 THE PRESENTATION IN THE TEMPLE: the Virgin, her yellow veil draped over a pink robe, kneeling with St. Joseph behind, presenting the infant Christ to Simeon, the Prophetess Anna beside him dressed in blue, pink and mauve, orange drape above, blue sky beyond, framed, minor stains—19.5 x 12cm. (7½ x 4½ in.)

[Qajar, circa 1800]

Plate 13

59 COLLECTION OF POETRY including selections from Hafiz, Jami, Amir Khusru, Khaja Hassan and Yogini al-Mashadi. Persian manuscript, 166 leaves plus 3 fly-leafs, generally 13 lines black nasta’liq, horizontal and diagonal format, 2 columns divided and surrounded by gold rules, some marginal annotation, 5 illuminated section headings, colours predominantly blue, gold, green and red, ten miniatures, archaistic Safavid style, first page laid down, a few leaves re-edged, slight marginal waterstaining, contemporary brown stamped calf binding, some rubbing, spine split, within brown slip case—19.2 x 13cm. (7½ x 5 in.)

[Bakhtiar, late 16th Century]

60 SA‘DI: GULISTAN. Persian manuscript, 134 leaves plus 2 fly-leafs, generally 15 lines in double-columns, neat black nasta’liq, headings and principal words in gold, gold dots between verses, between gold and black rules, the text and margins occasionally annotated in black shikasteh, minor smudging and staining, opening folio with half-page heading illuminated in gold, blue and pink, rebound in Qajar lacquer binding, black central medallions surrounded by gold scrolling floral motif on white ground, narrow green and red borders, doublures with similar design, the pink and green flowers on a green ground, faded in parts—text 12 x 5cm. (4½ x 2 in.), folio 17.5 x 10cm. (6½ x 4 in.)

[Safavid, late 16th Century]
FIRDAWSI: SHAHNAMEH. A FINE ROYAL MANUSCRIPT DEDICATED TO ABUL-FATH BAYSUNGHUR IBN ABUL MUZAFFAR YA'QUB BAHADUR KHAN. 645 leaves, plus 4 fly-leaves, 23 lines, 4 columns, fine nasta'liq between gold and black rules, headings in gold within cartouches decorated with floral arabesques, towards the end a few lines written diagonally within decorated cartouches, half-page headings at beginning of both parts, illuminated gold, blue and red colophon at the end of PART I DATED 13TH RAMAZAN, AH 890 (f. 301v) colophon at end of PART II (f. 645v) DATED 20TH RABEI, AH 891, COPIED BY NA'IM AL-DIN AL QATIB, DEDICATED TO ABUL-FATH BAYSUNGHUR IBN ABUL-MUZAFFAR YA'QUB BAHADUR KHAN, owner's notes on verso, ff. 1-3 replaced, f. 645 partially replaced, illuminated heading f. 1r, early 19th century, lacking catchwords between ff. 76-77, 207-208, catchwords added on final folios where re-edged, slight damp-staining at centre generally not affecting text, minor stains, forty-three fine miniatures, some faces retouched when rebound, 19th century binding black morocco, stamped central medallion and corner cartouches gilt, orange doublures, the central medallion gold decoupage on red and blue ground, top edge damp-stained—30.5 x 20cm. (12 x 8in.)

[Turkman, AH 890-891/AD 1487]

The subjects of the miniatures are as follows:

1. 14r  Gayumars and his court
2. 27v  Murder of Iraj by Tur and Salm
3. 46v  Salm before Manuchehr
4. 55v  Rustum killing the mad elephant
5. 61v  Capture of Mandar, King of Persia, by Afrasiyab
6. 66v  Rustum killing the White Daw
7. 68v  Kay Kaus and his flying machine
8. 98v  Rustum recognising his son, Sohrab, whom he has mortally wounded
9. 105v  Fire ordal of Sawosch
10. 116v  Sawosch playing polo before Afrasiyab
11. 135v  Murder of Sawosch
12. 138v  Rustum in battle against Afrasiyab
13. 151v  Enthronement of Kay Khosrow
14. 188v  Rustum bringing Kamun before Kay Khosrow
15. 225v  Bishan rescued by Rustum from the pit
16. 238v  Human killed by Bishan
17. 283v  Kay Khosrow dictating a letter to the enemy kings
18. 304v  Enthronement of Lushnap
19. 315v  Casan's envoy before Lushnap
20. 327v  Combat of Inshafidchar and Aldarash
21. 338v  Inshafidchar slaying Gurgan
22. 343v  Inshafidchar killing the simurugh
23. 357v  Rustum shooting Inshafidchar between the eyes with his magic forked arrow
f. 390r  Execution of Faramarz by Bahman
f. 401r  Man adoring supporting the dying Dara whose captured murderers are leg before him
f. 411r  Iskandar at the Ka'ba
f. 413v  Iskandar with his portrait before Queen Qadifa
f. 424v  Khus Bistan pointing out the treasures of Kay Khushraw to Iskandar
f. 432r  Ardwan killed by Ardshir
f. 436r  Execution of Hafswad and his son by Ardashir
f. 460r  Bahram Gur performing his master shoes
f. 466v  Bahram Gur winning the throne after killing the two lions
f. 470v  The shoemaker riding the king's lion
f. 481r  Bahram Gur hunting lions
f. 491r  Bahram Gur killing the dragon
f. 505r  Maznak and his followers executing by Nushirwan
f. 518v  Nushirwan in council
f. 565v  Sawa Shah slain by Bahram Chubina
f. 596v  Second battle between Khusraw and Bahram Chubina
f. 613v  Khusraw arriving at Shiru's palace
f. 620r  Suicide of Shiru on Khushraw's coffin
f. 630v  Rustem, the last general, being killed by the Arab Sa'd ibn Waqqas

EXHIBITED: Munich, 1910

For other manuscripts illustrated in the Turkman style of this period, most of which are now in public collections, see B. W. Robinson, Descriptive Catalogue of the Persian Paintings in the Bodleian Library, Oxford, 1899, p. 28

SA'IM AL-DIN AL SHIRAZI (circa 1480-1510) is one of the three well-known Shirazi scribes who copied major manuscripts illustrated in the Turkman style. Other manuscripts by his hand include:


See colour illustration f. 424v & 470v

Plate 14 ff. 343v & 481r

25
The subjects of the miniatures are as follows:

1. Birth of Rustum
2. Bahram Chubina sent a spinning wheel and women's clothes by Hormuz
3. Bahram Gur killing the wolf
4. Murder of Siyavash
5. Hurnan killed by Bizhan
6. Rustum killing the White Lion
7. Kay Khusrav in his flying machine (misplaced)
8. Rustum with the dying Sohrab whom he has mortally wounded
9. The meeting of Siyavash and Afrasiyab
10. Giw, Parangie and Kay Khusrav crossing the river
11. Rustum lassoing Kasim
12. Bizhan captive before Afrasiyab
13. Piruz slain by Gutarz
14. Shida slain by Kay Khusrav
15. Gushatap killing the dragon
16. Isfandiyar put in bonds by his father Gushatap
17. Isfandiyar killing the lion
18. Isfandiyar killing the stigmatisation
19. Entering the Arjaps in the wooden fortress (Isfandiyar's 6th stage)
20. Rustum avoiding the rock rolled by Bahram
21. Death of Rustum
22. Bahram's Gur's master shot
23. Bahram Gur winning the throne
24. Execution of Mazdak
25. Nushirwan's court introduced to chess
26. Nushirwan and Buzurjmuh, his vizier
27. Bahram Chubina killing the lion (a camel-headed dragon)

Painted by two hands, the style of the miniatures is rarely found, the only other known example being in the Malik Library, Teheran.

Plate 15 for Nos. 6 and 10
THE PROPERTY OF A GENTLEMAN

63 AMIR KHUSRAW: GIRAN AL SA'DAIN, THE CONJUNCTION OF THE TWO LUCKY PLANETS, a poetical account of the meeting of Sultan Mu'izz ud-Din Kaikhushud and his father Nasir ud-Din Bughra Khan, Sultan of Bengal. Persian manuscript, 135 leaves, 14 lines of very fine black nasta'liq, double columns on highly polished paper of various colours, principally ivory, yellow, azure, ochre, pale green, pinkish-beige, blue and brown, headings in gold, blue and white, set within fine gilt-sprinkled leaf of similar contrasting colours, double-page opening written in gold, blue, green and black nasta'liq within decorated cloud-bands, surrounded by illuminated cartouches, rounds and lozenges, in gold, blue and orange, with a red white-spotted border, colophon "COPIED BY SULTAN MUHAMMAD, HERATI AH 1290", two fine miniatures, a few folios repaired, or re-edged, lacking a few folios between ff. 37-38, 51-52, catchword lacking or erased on ff. 38v., 41v., 43v., 56., 58v., owner's notes at beginning and end, contemporary binding reversed when rebound, red morocco with central medallions and corner cartouches in gold and blue, lacquer doublures with animals and forest scenes defective, re-edged, A VERY FINE MANUSCRIPT—text and miniatures 15 × 8cm. (5½ × 6½in.), leaf 25 × 16cm. (9¾ × 6¼in.) [Herat, AH 1290/AD 1514]

The subjects of the miniatures are:
f. 43v. A king and courtiers feasting by a stream
f. 70v. A young prince and his retinue being received by a king at the entrance to his palace, observed by ladies of the court from a balcony, some figures defaced

See colour illustration

64 SA'D: GULISTAN. Persian manuscript, 111 folios, 13 lines in fine flowing black nasta'liq, some principal words or headings in blue, gold or red, some folios partly double-column, or the lines divided by gold and black rules with illuminated cartouches, double-page illuminated frontispiece rubbed, 5 MINIATURES, all retouched in places, script and some text areas repaired, many folios damp-stained at edges, affecting text towards the latter part of the manuscript, colophon "COPIED BY MIR SALLIH BIN MIR TAHIR AL-MASUR, AH 911", the date altered, later black lacquer binding with central medallions and corner cartouches gilt, ORIGINALLY A FINE MANUSCRIPT—79 × 17cm. (11¾ × 6½in.) [Bukhara, 3rd quarter 16th Century]

Plate 12
THE PROPERTY OF A GENTLEMAN

65 KHWAJA NASRI: SHARAF DAWAZDHA IMAM, Selections from the History of the Twelve Imams. 19 leaves, plus 2 fly-leaves, each folio inter-leaved, the first part Persian (12f.) in flowing black nasta’liq within cloud-bands finely illuminated with a blue and red floral motif on gold ground, the second part Arabic (12f.) in fine black naskh within gold cloud-bands between black and gold rules, Persian interlinear translation in neat red nasta’liq lightly decorated in gold, the margins of every folio richly and fully illuminated predominantly in red and blue on gold ground. each double-page with a different design of scrolling floral arabesques, crescented cartouches or roundels surrounded by a floral motif, cobolphe partly erased with various royal titles still legible, contemporary black leather binding with stamped central medallions and cartridge corners gilt, surrounded by similar lozenge-shaped cartouches and rope-pattern border gilt, red doublures with central medallions of vases of flowers in gold on a pale green ground, surrounded by blue, a ROYAL MANUSCRIPT IN EXCELLENT CONDITION—27 1/4 x 20 1/4 in. [Qajar, circa 1800]

Plate 16

VARIOUS PROPERTIES

66 SA’DI: BUSTAN. Persian manuscript, 135 leaves, plus 11 leaves separately stitched within 4 fly-leaves, the fine script in black and occasional red shi’kara within unusually attractive gold or red ruled shapes, illuminated opening double-page, colours predominantly gold, red and blue, and three single illuminated leaves, double-page illumination in separately stitched leaves, opening double-page loose and worn at edge, dark brown morocco binding with gold-stamped cartouches and corner pieces, oblong format—8 1/4 x 16 1/2 cm. (3 1/4 x 6 1/4 in.) [Qajar, early 19th Century]

Plate 17

67 UMAR KHAYYAM: RUBA’YAT. Persian manuscript on fine glazed paper, 45 folios, 158 quatrains, the last four folios blank prepared for 17 quatrains, 3 fly-leaves, flowing black nasta’liq. 2 quatrains per page, each line separated by gold and black ruled decorated with gold floral cartouches, gold and red borders between black and blue rules, similar outer margin, one half-page heading finely illuminated in gold, blue, green and black, opening double-page decorated with gold and polychrome floral arabesques, colophon ‘COPIED IN AH 1320/AD 1903’, fine contemporary lacquer binding with central floral medallions on red ground set with gold floral cartouche, the white floral corners gilt surrounded by three outer borders, a fine manuscript and binding in good condition—text 14 1/4 x 6 1/2 cm. (5 1/2 x 2 1/4 in.), binding 21 1/2 x 13 1/4 cm. (8 3/4 x 5 1/4 in.) [Qajar, AH 1320/AD 1903]

A similar version was sold in these rooms December 4, 1973, lot 109.

Plate 18

68 A SAFAVI BINDING, light brown morocco with tooled central medallion depicting birds flying among clouds, on gilt ground, a floral cartouche above and below, edge with stamped rope-pattern border, red doublures, worn, edges slightly defective, the two sides separated lacking spine—24 x 17 cm. (9 4/5 x 6 3/4 in.) [Safavid, 17th Century]

69 A SAFAVI BINDING, the tooled central medallion with ribbon-band motif set within a ground decorated with arabesques and scrolling ribbon bands gilt, surrounded by similar gold cartouches, the doublures with central medallion gold decoupé on blue with similar cartouches, on a tooled ground of arabesques and ribbon bands gilt, the surrounding border with gold decoupé on blue, green and pink ground, defective, flap similar—35 1/2 x 23 cm. (14 x 9 in.) [Shiraz, circa 1550]

70 ASSAR: MIHR U MUSHTARI. Opening double-page, illuminated predominantly in gold, blue, red and white, 4 lines of white nasta’liq script, in gold floral panel within horizontal pale blue cartouche on either page, outer border with quadrifoliar gold floral designs, unusually a face portrayed in centre of each, some slight rubbing and deterioration to border, the two pages at one time divided—25 x 28.6 cm. (10 x 11 1/4 in.) [Shiraz, circa 1550]

Plate 19

71 NASTALIQ CALLIGRAPHY. 21 folios, 13 with two panels of calligraphic exercises in the abjad alphabet written on marbled or plain paper of various colours, each backed with marbled paper, one signed ‘Abdul Khaliq Nasri’, 8 with verses, usually written diagonally on marbled ground, a few slightly smudged, nineteenth century binding, stamped central medallion within a dark brown oblong cartouche, on brown and ochre morocco splashed with green, marbled doublures—folios various sizes largest (18) 25.5 x 16 cm. (10 x 6 1/2 in.), smallest (3) 19 x 13.5 cm. (7 1/2 x 5 1/4 in.) [Persia, 19th Century]

Plate 13

72 ORNAMENTAL SHIKASTEH CALLIGRAPHY, the verses written in black set at various angles within gold cloud-bands, slightly smudged, gold margin, polychrome floral border on dark blue ground, laid down on a pink album leaf decorated in gold with sprays of flowers, birds and butterflies among the roses, framed—calligraphy 11.5 x 7.7 cm. (4 1/2 x 3 in.), leaf 28 x 19 cm. (11 x 7 1/2 in.) [Qajar, early 19th Century]
PERSIAN OIL PAINTINGS

73 PORTRAIT OF MUHAMMAD SHAH, his red uniform richly jewelled with pearls and diamonds, pale grey background, _oil on canvas, framed, some bubbling and repainting_—85 × 65 cm. (33¼ × 25½ in.)

[Qajar, circa 1845]

Plate 18

74 A COURTESAN PLAYING THE DRUMS, richly dressed in a pearl-embroidered red waistcoat over a blue floral brocade skirt by a window, _oil on canvas, framed_—123.5 × 84 cm. (48½ × 33 in.)

Ex Collection: Elein Gray

[Qajar, circa 1830]

See colour illustration

75 PORTRAIT OF A COURTESAN wearing a red and white brocade waistcoat over a white shirt embroidered with red and blue flowers, a dark cloak about her shoulders, lifting a white veil to reveal her face, _oil on canvas, framed, restored in places, relined_—146 × 85 cm. (57½ × 33⅝ in.)

[Qajar, circa 1850]

One of an important and distinctive group of paintings, of which other examples are in the Hermitage, Leningrad, some of which are published in:

Amiranashvili: _Issasaya Stankovaya Zhivotni_, Tiflis, 1940, Pls. XXIX-XXXIII

See colour illustration

76 THE COMBAT OF RUSTUM AND ISFANDIAR, mounted on bay and black stallions their rich saddle cloths in yellow and red, fighting in a landscape, blue lake and mountains beyond, _oil on canvas, framed—273 × 170 cm. (106½ × 69⅞ in.)_

[Qajar, second half of the 19th Century]

Plate 19

77 A COURTESAN playing the mandolin in a boudoir, a bowl of flowers at her side, wearing an orange blouse and pale blue skirt, another listening in admiration, dark background, _oil on canvas, framed—122 × 92 cm. (48 × 36⅛ in.)_

[Qajar, second half 19th Century]

Plate 20
78 LADIES OF THE HAREM dancing to the music of six musicians playing various instruments, dominant colours orange, mauve, yellow and green, pale blue background, oil on canvas, framed—169 x 127.5cm. (66½ x 50½in.) [Qajar, second half 19th Century]

Plate 20

RAJASTHANI AND CENTRAL INDIAN MINIATURES

THE PROPERTY OF A GENTLEMAN

The following two Ragamala illustrations are from the same series as those in the Museum für Indische Kunst, Berlin, of which one is dated AD 1605-1606 (E. & R. L. Waldschmidt, Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art, Part II, Ragamala Pictures from Northern India and the Deccan, Berlin, 1975, fig. 109, p. 286). This establishes some guideline for the dating of related series, principally the Mashey Ragamala in the Victoria & Albert Museum, and the Laad Ragamala in the Bodleian Library, Oxford. (For a full discussion of current research and references to illustrated examples see E. & R. L. Waldschmidt, op. cit., pp. 427-431)

The relationship between the Imperial and the sub-Imperial Mughal style remains blurred, for it is known that principal artists from Akbar's atelier undertook commissions at centres other than Agra for both Muslim and Hindu patrons. Ustad Salihana, an outstanding artist of the Imperial atelier, is a primary example of such a case. Cf. P. Chandra, Ustad Salihana and the Development of Popular Mughal Art, in Lalit Kala No. 8, 1960, pp. 27-41; E. & R. L. Waldschmidt, op. cit., fig. 109

79 DEVGANDHAR RAGINI: a longing wife, praying for the return of her husband, practised austerities for so long that she has become an emaciated ascetic, wearing an orange dhoti, seated against a red background before a mauve, green and yellow pavilion with white-tiled roof, dark green tree, small tear repaired, slight staining and flaking, laid down on a yellow card, two lines of black devanagari above—miniature 15.7 x 11.7cm. (6¼ x 4¾in.), leaf 21 x 15.5cm. (8¼ x 6in.)

Plate 21

80 PATMANJARI RAGINI: a lady being consoled for her absent lover by the song of a confidante, dressed in orange and yellow seated on colourful cushions against a pale green background, a mauve pavilion with brilliant red walls behind, slight flaking, three horizontal creases, laid down on yellow card with black and red rules, two lines of black devanagari script above—miniature 17 x 12cm. (6½ x 4¾in.), leaf 22.2 x 15cm. (8¾ x 5¾in.)

Plate 21
VARIOUS PROPERTIES

81 RAGINI KHAMBAVATI: Brahma recounting anecdotes to Ragini Khambaati, before whose perfection Lord Kandeva is so ashamed that he burns for her and is reduced to ashes, dominant colours orange, green and white, yellow panel of text above, some flaking, thick black border, the wide red leaf inscribed above a black devnagari, edges defective—miniature 20.3 × 11.3cm. (8 × 4½in.), leaf 56 × 25.5cm. (14¼ × 10½in.).
[Bundi, circa 1650]

Cf. S. C. Welch, A Flower from Every Meadow, Asia Society, 1973, No. 17, p. 40
Plate 21

82 GAUNDMALA RAGINI: an ecstatic seated on a tigerskin in a small pavilion in the middle of a lake in the rain, dominant colours grey, pink, orange and green, wide black and narrow black rules on red leaf, two lines of black devnagari above and below, mounted—miniature 19.3 × 13.6cm. (7½ × 5½in.), leaf 28.5 × 20cm. (11¼ × 8in.).
[Bundi, circa 1680]
Plate 21

83 DIPAK RAGA: Krishna caressing Radha on the upper terrace of a palace, a hand-maiden encouraging Radha to succumb, a bed prepared in the chamber below, dominant colours green, orange, white and blue, yellow panel above overpainted to form part of the sky, gold and white borders between black rules, red leaf flaked, mounted—miniature 27.3 × 15cm. (10½ × 5½in.), leaf 31.7 × 19.7cm. (12½ × 7¾in.).
[Kotah, circa 1720]
Plate 22

84 DRAWING OF A LION, black ink with touches of orange, laid down, mounted, two small holes in upper right corner—24 × 34cm. (9¾ × 13½in.).
[Kotah, middle of the 18th Century]
Plate 22

85 ILLUSTRATION TO THE MADHU-MADHAVI: Four folios, the four illustrations in red, set within text, between black rules—leaf 22.9 × 27.7cm. (9 × 10¾in.)
[ Bundi, Folk-Style, early 19th Century]

86 TWO FOLIOS FROM AN UNIDENTIFIED TEXT (?Bhagavata Purana) each with illustrations, dominant colours red, yellow and green, 10 lines of devnagari script between yellow margins with red leaf, verso 10 lines of similar script, headings in red, some holes, splits; edges slightly defective, some waterstaining—each approx. 15 × 19.5cm. (5½ × 7¾in.).
[Sirohi, circa 1690]

From the same series as lot 127, sold in these rooms May 5, 1977
32

87 GUDRI RAGINI: a lady playing the vina to a peacock with a fan-tail, dominant colours yellow, green, white and gold, minor flaking in lower panel, black rule on red leaf, edges rubbed and frayed not affecting painted surface—miniature 25 × 17cm. (9¾ × 6¾in.), leaf 32 × 23.5cm. (12½ × 9½in.).
[Uniana, circa 1750]
Plate 23

88 PORTRAIT OF A YOUNG PRINCE wearing a white jama over mauve and green striped trousers tied with a green and gold paraka, orange and gold turban, pale green background, split, some flaking, buff border applied—miniature 23.3 × 12cm. (9¼ × 4½in.).
[Bikaner, early 18th Century]

89 MATSYA AVATARA: the fish incarnation of Vishnu, killing the demon Hayagriva, dominant colours grey and orange, laid down, framed—15.5 × 11cm. (6¼ × 4½in.)
[Bikaner, circa 1690]

90 A LADY WAITING for her turn beneath a weeping willow, laid down on an album leaf with orange and gold border on buff leaf, slight flaking, verso inscribed in black nasta'liq 'Beloved of Farrokhshah', mounted—painted surface 18.5 × 9cm. (7¾ × 3½in.), leaf 38 × 24.5cm. (15¼ × 9¾in.).
[Bikaner, circa 1700]
Plate 23

91 PORTRAIT OF RAJA KUNWAR SINGH OF BIKANER, wearing a mauve and gold turban, his emerald jewellery represented by beetle-wings, the balcony hung with cloth of silver, silver border, buff leaf applied, verso inscribed 'Raja Kunwar Singh of Bikaner by Murad', mounted, good condition—12.3 × 7.8cm. (4¾ × 3in.)
[Bikaner, circa 1740]

EX COLLECTION: S. C. Welch

Murad was one of the principal artists working in the atelier of Maharaja Sujon Singh of Kotah, cf. H. Gootz, The Art and Architecture of Bikaner State, Oxford, 1950, pl. 88
Plate 24

92 PORTRAIT OF RAJA SRI SUBHA SINGH OF KISHANGARH wearing a fine jama of gold and pink floral brocade with matching turban, richly bejewelled, dark green background, gold border, buff border applied, verso inscribed 'Raja Sth Subha Singh-I', mounted, good condition—18.8 × 10.2cm. (7¼ × 4in.).
[Kishangarh, circa 1750]

EX COLLECTION: S. C. Welch
Plate 24
92 A RAJA PLAYING POLO, mounted on finely caparisoned grey stallion with hennaed flanks, dressed in white, the other three riders on bay and chestnut stallions, four attendants on foot, green sides, laid down, some flaking and staining, red, green and gold borders on a buff album leaf, framed—miniature 14.5 x 21.5cm. (5½ x 8½in.), leaf approx. 26 x 35cm. (10 x 13½in.)

[Probably Kishangarh, circa 1720-1730]

93 HINDOLA RAGA: Radha and Krishna playing together on a swing by a lotus-filled pool, colourfully dressed gopis with musical instruments and some with pots on their heads to each side, palace in the distance, dominant colours silver, white, green, orange and yellow, some rubbing and staining, top edge defective—14 x 28.5cm. (5½ x 11½in.)

[Kishangarh, circa 1740]

94 A LADY holding a bowl of fruit in a landscape, drawing with touches of colour, buff ground, small stain, buff borders applied—miniature 14.3 x 7cm. (5½ x 2½in.) (Bikaner, circa 1700); an ascetic in a landscape, drawing with some colour, buff borders applied—miniature 11.2 x 6.3cm. (4½ x 2½in.) [Probably Bikaner, early 18th Century]

(2)

95 PORTRAIT OF RAJA GHAROJ SINGH II OF AMBER wearing a transparent white jama over gold and mauve striped trousers, kneeling on a green and gold stool holding a pomegranate, white foreground, pale green background, some flaking, verso inscribed—miniature 19.5 x 12.8cm. (7½ x 5in.)

[Probably Bikaner, middle of the 18th Century]

96 PORTRAIT OF A PRINCE with a pock-marked face, wearing a white jama over red and white striped trousers and a red and gold turban, pale green background, minor rubbing—27.5 x 16cm. (10¾ x 6½in.)

[Probably Bikaner, second half 18th Century]

97 PORTRAIT OF A NOBLEMAN wearing a yellow and green jama, a sword and black shield at his side, pale green background, buff border applied—miniature 17 x 10.5cm. (7 x 4½in.)

[Probably Bikaner, late 18th Century]

98 THE CHILD KRISHNA on a swing, attended on each side by seried ranks of gopis gaily dressed in orange, purple and green sari standing on a white terrace, blue sky above, pink and red borders laid down, black border applied, outer border with double yellow margin, centre panel with a scrolling leaf motif—miniature 22.5 x 14.3cm. (8½ x 5½in.), leaf 27 x 19cm. (10½ x 7½in.)

Plate 23

99 PORTRAIT OF A PRINCE dressed all in white holding a flower, kneeling on a red floral carpet on a terrace, green sky, laid down, black, red and gold border, white leaf with scrolling floral motif—miniature 22 x 14.2cm. (8½ x 5½in.), leaf 29 x 21cm. (11½ x 8½in.)

[Probably Bikaner, circa 1800]

100 A LADY smoking a hookah dressed in a purple sari leaning against yellow and red cushions, brown background, black rule on red border, laid down—14 x 11cm. (5½ x 4½in.)

[Probably Jaipur, late 18th Century]

101 NAT RAGINI: a mounted warrior battling with foot soldiers, one of whom lies slain, dominant colours green, orange and gold, silver and red borders, black white and yellow rules, the blue album leaf with an inscription above applied—miniature 16 x 12cm. (6¼ x 4½in.), leaf 33 x 23cm. (13 x 9in.) (Jaipur, circa 1800); and a folio of devnagari script written by two hands—24 x 19cm. (9½ x 7½in.)

[Probably Rajasthan, 19th Century]

102 A EUROPEAN, wearing a gold brocade jacket and blue hat, caressing a lady dressed in a yellow sari and blue shawl, grey background, oval format with white surround, glazed, some flaking and staining—14 x 10.7cm. (5½ x 4½in.), overall 19 x 12.6cm. (7¾ x 5in.)

[Jaipur, circa 1800]

Plate 25

103 ILLUSTRATION TO THE SHIVA SAGATI, a ruler untying his turban after being involved in an affray, courtiers attempting to calm the intruder, dominant colours yellow, blue, grey and green against a brilliant red ground, yellow panel above with text in black devnagari, yellow border between black rules, black and white rules on red leaf—overall 27.2 x 23.5cm. (10¾ x 9½in.)

[Mewar, circa 1720-30]
104 K.RISHNA AND HIS LOVE floating on a lake, the black barge decorated with gold, the white palace buildings reflected in the greenish-blue water, green hills behind, black border, slight flaking in places, mounted—painted surface 24.5 × 37.5cm. (9½ × 14½in.)

[Probably Udaipur, circa 1850]

Plate 25

105 GARUDA flying through the night sky with Laksni and Vishnu, small hole, minor rubbing, yellow border between black rules, on red leaf, trimmed, mounted—painted surface 22.7 × 18.5cm. (8⅝ × 7⅞in.)

[Kotah, late 18th Century]

106 Illustration to the Ramayana: Rama and Lakshmana leading the monkey army against Ravana and his demons, dominant colours orange, green and grey, black and white rules on red leaf, edges defective—overall 16.5 × 31.5cm. (6⅝ × 12½in.)

[Rajasthan, folk style, circa 1800]

107 Illustration to an unidentified manuscript: devotees listening to a religious discussion between a priest and a sage outside a temple, dominant colours yellow, green and white, triple black and white rules on a yellow border, outer leaf red, some flaking, edges defective—overall 14.5 × 31cm. (5½ × 12½in.)

[Rajasthan, folk style, circa 1800]

108 Illustration to the Bhagvata Purana: Krishna showing his divinity by leading the cattle to safety, his divinity being recognised by Brahma, dominant colours green, brown and white, narrow yellow border between black rules, white rules on red leaf, inscribed in devanagari—miniature 17.2 × 29.8cm. (6⅝ × 11½in.), leaf 23 × 36cm. (9 × 14½in.)

[Datia, folk style, early 19th Century]

109 PATMANJARI RAGINI: a princess pining for her lover seated on a terrace conversing with a confidante, handmaidens in attendance, dominant colours pink, white, gold and blue, slight flaking, narrow white border and yellow panel with text above, laid down on red leaf with black rules, tacking lower border, mounted—miniature 34.5 × 25cm. (13½ × 10in.)

[Malwa, circa 1680]

Plate 26

110 PRITHVI-SINGH WORshipping the image of Krishna in a garden, dominant colours white, orange and green, inscribed ‘Prithvi-Singh’ mounted—32.4 × 21cm. (12½ × 8½in.)

[Datia (Orcha), circa 1780]

For the other portraits of Prithvi-Singh see:

Indian Art in the Collection of George P. Bickford, Cleveland, 1975, no. 89

O. P. Sharma, Indian Miniatures from the Collection of the National Museum, Brussels, 1974, pl. 55

Plate 26

111 Six Indian playing cards, lacquered cloth, each with a mythical beast or a divinity, slightly flaked—various sizes, largest diam. 9cm. (3½in.), smallest 7cm. (2⅝in.)

[Orissa, late 19th Century]

COMPANY SCHOOL

112 A PRINCE OF GWALIOR, richly bejewelled and decorated, dominant colours pink, white and grey, laid down, mounted—21.6 × 13.3cm. (8½ × 5¼in.)

[Gwalior, late 19th Century]

113 A DANCER, wearing a white sari and red hat, richly jewelled, blue background, oil on canvas, framed—59 × 49.5cm. (23½ × 19¼in.)

[Probably Delhi, second half 19th Century]

114 TRAVELLING ENTERTAINERS leading a five-legged cow caparisoned with a colourfully embroidered cloth, dominant colours green, white and orange, bluish-grey sky, black rule on white border, some flaking—overall 40.5 × 30.5cm. (16 × 12in.)

[Tanjore, circa 1805]

115 TRAVELLING MUSICIAN and his wife, the man wearing a head-dress decorated for the festival of Muharram, both carrying drums, dominant colours green, brown and white, greyish-blue sky, black rules on white border, top and lower edges trimmed—painted surface 34.5 × 22cm. (13½ × 8½in.)

[Tanjore, circa 1805]
116 AN ARCHER AND HIS WIFE, he dressed in black with a gilded bow and pink quiver, she dressed in a brilliant orange and yellow sari edged in gold, bluish-grey sky—28 x 24cm. (11 x 9½in.) [Tanjore, circa 1805]; and another similar, the man dressed in white with an orange and gold turban, holding a spear, his wife dressed in a dark green sari, bluish-grey sky—28 x 23.5cm. (11 x 9½in.) (2) [Tanjore, circa 1805]

117 Two paintings on mica, a man pulling an overloaded bullock cart carrying household possessions, mounted—9.5 x 14cm. (3½ x 5½in.) [Patna, circa 1840]; an elephant bearing a howda with attendants waiting for the ruler—10.7 x 15cm. (4¼ x 5¾in.) [Tanjore, circa 1850]

118 A SELLER OF SONGBIRDS with his wife who holds a hookah and a fan, the figures dressed in orange and white, green landscape, blue background, mauve leaf—painted surface 25 x 16.8cm. (9¾ x 6½in.) [Tanjore, circa 1850]

119 VISHNU Battling with RAVANNA, each wearing a brilliant yellow or red dhoti, a pair of colourfully decorated nandi rushing across the landscape beyond, black rules on white border, some flaking and staining—painted surface 26.5 x 17.5cm. (10¼ x 6½in.) [Patna, circa 1830]

120 DEVI ENTHRONED seated on a lotus, dominant colours orange and blue, laid down, black and gold borders between white and black rules, slight creasing—overall 26.5 x 17.8cm. (10¾ x 7cm.) [Delhi, circa 1850]

121 Five paintings on mica, in two mounts, two depicting notables travelling in palanquins, a man galloping on a brown stallion followed by a groom, a notable on an elephant and one other—each approx. 11 x 14.5cm. (4¼ x 5½in.) (2) [Patna, circa 1840]

122 Eight paintings on mica, in two mounts, most depicting household servants, each approx. 14 x 10.1cm. (5½ x 4in.) (2) [Patna, circa 1840]

123 Five paintings on mica, in two mounts, three depicting a cavalry officer, a man riding a camel and farmers at a well—each approx. 16 x 10.5cm. (6¼ x 4½in.) [Tanjore, circa 1840]; and two others, one depicting a notable riding on an elephant—21 x 16.5cm. (8½ x 6½in.), and a notable riding in a horse-drawn carriage—9.5 x 14.5cm. (3¼ x 5½in.) [Patna, circa 1840]

124 Ten paintings on mica, in three mounts, depicting various trades and casts including the local gaol, ferries crossing a river, and guards on duty outside a castle—various sizes, largest 11.5 x 16.5cm. (4¼ x 6¼in.), smallest 11 x 7.3cm. (4¼ x 2½in.) [Tanjore, circa 1850]

PAHARI MINIATURES

125 ILLUSTRATION TO THE ‘SHANGRI’ RAMAYANA: Part III Aranya kanda. Rama and Sita seated on a goatskin beneath a tree, Laksmana standing behind them, greeted by four sages from the hermitage of Sutikshana, Sita dressed in red and green, all the other figures wearing pink dhotis, yellow background, red border with black and white rules, inscribed above in black takri, good condition—painted surface 17.5 x 28.5cm. (6¾ x 11½in.), overall 20.4 x 31.8cm. (8 x 12¾in.) [Kulu, circa 1700-1710]

A fine example of Style IV of this series, which is closely related to the Mudhavanada Kumaskandala, believed to have been painted by a Bilaspur artist working in Kulu. For a full discussion of this series, and style IV in particular see W. G. Archer, Indian Paintings from the Punjab Hills, London, 1973, I, pp. 325-329, 11, figs. 5 (I-III) p. 263

Plate 27

126 MANISHA NAIKA: Radha being caressed by attendants to overcome her anger and join Krishna in the chamber above, dominant colours white, red, yellow and grey, minor staining, black and white rule on red border decorative, mounted—miniature 25.3 x 16.5cm. (10 x 6½in.), overall 30 x 21cm. (11½ x 8½in.) [Gider, circa 1780]

EX COLLECTION: S. C. Welsh
PUBLISHED: Fogg Art Museum Calender, 1975

Plate 28
ILLUSTRATION TO THE BHAGVATA PURANA: USHA SWAPNA (THE DREAM OF USHA). Beautiful Usha falls deeply in love with the lotus-eyed youth of her dreams; an artist, sketching after Usha's description, discovers the man is Krishna whom he brings to Usha's palace, where he falls asleep; on waking he sees Usha, who pretends to go away as Krishna reaches out for her, radiant soft palette, dominant colours white, pale yellow and green with some brilliant yellow, oval format, gold cornet cartouches with polychrome scrolling flowers, dark blue border with gold floral motif, yellow and black rules, pale grey border with white lotuses and green leaves, mounted, EXCELLENT CONDITION—miniature 19.5 x 13.5cm. (7½ x 5½in.), leaf 27.5 x 21cm. (10½ x 8½in.)

[Garhwal, circa 1800]


Plate 28

WITHDRAWN

129 RADHA AWAITING HER LOVER on a terrace, wearing a mauve sari and crimson odni; her two confidantes in orange and blue, seated together on a yellow floral rug by a fountain, blossoming shrubs by the balustrades, pink-crested hills by the lake beyond, top right corner rubbed, blue border between black rules, red leaf, left corner defective not affecting painted surface—miniature 24 x 16.5cm. (9½ x 6½in.), overall 27.5 x 20.3cm. (10½ x 8in.).

[Garhwal, circa 1780-1790]

Plate 29

130 RAMA riding a composite elephant designed from girls in gaily dressed kurtas, dominant colours orange, yellow, green and red, brown background, laid down mounted, slight creasing—23.5 x 17cm. (9½ x 6½in)

[Guler, circa 1810]

Plate 29

ILLUSTRATION TO THE RAMAYANA: Hanuman and Lakshmana leading their forces against Ravan's hordes of demon cavalry, dominant colours orange, red, white and green, dark blue border with gold floral motif, narrow red rule on pink flecked outer border, good condition—miniature 20.5 x 30.5cm. (8¼ x 12in.), leaf 25 x 36.5cm. (9½ x 14½in.)

[Guler, circa 1800]

Plate 30

131 ILLUSTRATION TO THE RAMAYANA: the demon seated in a chamber within Ravana's palace surrounded by golden jewelled waterpots, devouring the sacrificial animals, dominant colours brownish-pink, gold and green, grey background, dark blue border with gold floral motif, narrow red rule on pink flecked border, good condition—miniature 20.3 x 30cm. (8 x 11½in.), leaf 25 x 35cm. (9½ x 13½in.)

[Guler, circa 1800]

Plate 30

132 DEVI ENTHRONED, wearing an orange abhori, seated on a pink lotus, on a gold and jewel-studded throne, in a white chamber, orange and green awnings behind and yellow and silver above, dark blue border with gold and white floral motifs, pink rules, on pink flecked leaf, good condition—miniature 19.5 x 13.5cm. (7½ x 5½in.), leaf 28 x 22cm. (11 x 8½in.)

[Kangra, circa 1830]

EX COLLECTION: R. W. Manley

Plate 31

133 RAJA BHUP SINGH OF GULER smoking a hookah, wearing a white jans, seated on a blue and buff striped rug facing his son (? dressed in red, yellow background, blue border, mounted, GOOD CONDITION—22.8 x 18.3cm. (9 x 7½in.)

[Guler, 1820-1830]

Raja Bhup Singh of Guler ruled 1790-1826
For other portraits see:
W. G. Archer, Indian Paintings from the Punjab Hills, London, 1973, II, fig. 64, p. 116, fig. 69, p. 119

Plate 31

134 ILLUSTRATION TO THE DURGA SHAHDSHATTI: the bull demon Mahishasura being defeated by Durga mounted on a tiger, dominant colours green, grey and white, dark blue border with white and gold floral motif, double red rules on pink leaf—miniature 19 x 24.7cm. (7½ x 9½in.), leaf 26.5 x 32cm. (10½ x 12½in.)

[Patihar, circa 1830-40]

135 A SIKH RULER MEDITATING, leaning against a purple cushion, on a floral rug, richly dressed in orange and green, a red rug over his knees, flowering trees beyond the balustrade, some staining—25.5 x 19.5cm. (10 x 7½in.)

[Probably Sikh, circa 1850]

Plate 31

41
137 A WARRIOR, his armour partly designed from composite animals, drawn with grey wash on European paper, slight foxing—20.8 x 12.3cm. (8 x 5in.) Plate 31

[Probably Sikh, circa 1830]

MUGHAL MINIATURES

138 PORTRAIT OF AURANGZEB wearing a mauve jama and green turban, gold nimbus, azure background, gold border, laid down on buff leaf—miniature 5 x 4cm. (2 x 1¾in.) [Mughal, circa 1635-1640]; portrait of Shah Jehan, drawing with some colour, gold border, laid down—miniature 6 x 5cm. (2¾ x 2in.) [Mughal, early 18th Century]

For another portrait of Aurangzeb as a young man see Paintings from the Muslim Courts of India, Westerham Press, 1976, No. 142, p. 80

Plate 32 for first item

139 PORTRAIT OF NAWAB QULICH KHAN holding a rosary, drawing with touches of colour, narrow gold border between black rules applied—overall 14 x 6cm. (5½ x 2¾in.) [Mughal, early 18th Century]

Plate 32

140 PORTRAIT OF THE EMPEROR AKBAR holding a falcon, wearing a brilliant mauve jama over brocade trousers, pale green background, gold border between black rules, buff border applied—miniature 14.6 x 9cm. (5½ x 3¼in.) [Mughal, late 17th Century]

141 PORTRAIT OF SHAH JEHAN wearing a yellow and gold jama leaning against a yellow and mauve cushion seated on a gold jewel-studded throne, pale blue background, buff border applied, inscribed above—miniature 16.5 x 12cm. (6½ x 4¾in.) [Mughal, circa 1700]

Plate 32

142 PORTRAIT OF A NOBLEMAN leaning on a long sword wearing a white jama and turban with a mauve and gold patka over orange and gold trousers, pale green background, minor staining, orange leaf applied, verso inscribed in black devanagari 'Sri Ragunat Jirii Hassan'—miniature 17 x 11cm. (6½ x 4¾in.) [Mughal, middle 17th Century]

Plate 32

143 PORTRAIT OF SHAH SHUJA, wearing a mauve dhoti leaning against red and crimson cushions, seated on a white rug, blue background, oval laid down, set within a green surround, the angles holding a canopy above him depicted in gold, oxidation, laid down on an album leaf, buff border with gold floral design, the outer ivory leaf gilt-sprinkled, framed—miniature 11.5 x 9cm. (4½ x 3½in.), leaf 28 x 21.5cm. (11 x 8½in.) [Mughal, circa 1635-1640]

This appears to be a contemporary portrait of Shah Shuja (1616/17-1659) the second son of Shah Jahan

Plate 33

144 A PRINCESS HOLDING A FLOWER, wearing a transparent jama over rich gold and mauve brocade trousers, green background, laid down on a Persian album leaf, the green stippled ground with gold floral arabesques, panels of verses in red nasta‘iṣiq interspersed between decorated cartouches depicting alternately a maiden holding a cup, and a dragon, framed—miniature 13.8 x 7.7cm. (5½ x 3in.), leaf 26 x 16.5cm. (10½ x 6½in.) [Mughal, circa 1670]

Plate 33

145 A NOBLEMAN chained to the ground beneath a tree, dominant colours green and brown, slight worming top left corner, laid down on an album leaf, the blue and ivory borders with a gold floral motif, framed—miniature 12.5 x 6.3cm. (5 x 2½in.), leaf 21 x 15cm. (8½ x 6in.) [Mughal, circa 1750]

Clearly based on a European engraving, the subjects may be intended to represent the Turkish sultan Begazi who was imprisoned by Timur

Plate 33

146 ILLUSTRATION TO THE RAZMINA: warriors in a landscape, two bearing the severed heads of their foes, two mounted archers riding into the distance, dominant colours orange, brown and white against a vivid yellow background, textural panel in lower left page covered with scenes applied later, verso 24 lines of black naskh between gold margins and black rules, outer blue rule, leaf trimmed, lacking top edge of text—22.2cm. (9 x 8½in.) [Mughal, circa 1616]

Plate 34
147 A PRINCE seated on a terrace listening to female musicians, dominant colours orange, white and green, some flaking and rubbing, small tears, repaired, laid down on an album leaf, ivory gilt-sprinkled border between gold rules, outer buff border decorated with floral and animal motifs—miniature 27.2 × 17.3cm. (10½ × 6½in.), leaf 37 × 25.4cm. (14½ × 10½in.)

[Provincial Mughal, circa 1750]

THE PROPERTY OF A GENTLEMAN

148 ILLUSTRATION TO THE KATHA-SARIT-SAGARA, THE OCEAN OF THE STREAMS STORY: a traveller leaves his oxen to converse with a figure bound high among the branches of a tree, Garuda in the branches above, a palace in the distance, the panel of text above overpainted to form the sky, laid down on an album leaf, ivory gilt-sprinkled border, beige outer leaf with gold medallions and floral motif, mounted—miniature 14.5 × 8.1cm. (5¾ × 3½in.)

[Mughal, circa 1590]

At least nine and possibly a dozen leaves from this manuscript formerly were in the Ardebir Collection which was dispersed in 1964. Two are now in the Los Angeles County Museum and two in the collection of Edwin Binney, 3rd, a further two are in private collections. All the known leaves have been trimmed

Cf. Heeramanek Catalogue, Los Angeles, 1973, nos. 197, a & b

Indian Miniatures in the Collection of Edwin Binney, 3rd, the Mughal and Deccani Schools, Portland, Oregon, 1973, no. 26 a & b, p. 50

See colour illustration facing page 45

VARIOUS PROPERTIES

149 PORTRAIT OF THE EMPEROR AURANGZEB, finely dressed in a gold and white jama tied with a mauve and gold embroidered palka, pale green background flaked, gold sky, laid down on an album leaf with gilt-sprinkled buff and ivory borders, verso two lines of black nasta‘liq on gold ground, signed by ‘Nand Lal Sweet Pen’, wishing that the beloved’s wife should be long and free from grief, laid down, green border with fish-scale design in gold, ivory leaf gilt-sprinkled, mounted—miniature 22 × 13cm. (8¾ × 5½in.), calligraphy 10 × 16.2cm. (4 × 6½in.), leaf 36 × 25.7cm. (14¼ × 10½in.)

Plate 34
EQUESTRIAN PORTRAIT of a ruler in a landscape with two attendants, drawing with touches of green and red, the ruler's clothing and the stallion's harness in gold, with some gold leaf in the landscape, trace of a seal illegible, laid down, framed, some staining—20.3 × 11.0cm. (8 × 4½in.)

[Mughal, circa 1605 or circa 1650]

This extremely refined tinted drawing is an eclectic style reminiscent of late Akbari painting. The principal figure appears to be from the Deccan, circa 1600, but the two attendants apparently are depicted in a slightly later style. Either way, the drawing is by a highly accomplished Mughal artist, probably working in the Deccan.

Plate 34

THE PROPERTY OF A GENTLEMAN

ILLUSTRATION TO THE BAHINAMA: BABUR VISITING THE URWAL VALLY NEAR THE FORT OF GWALIOR, in 1528, accompanied by retainers, a panel of 5 lines of nasta’išq inset, very slight flaking in places, laid down on a folio of the Faturangi-Tahangiri, gold floral motif on yellow ground just visible, the outer border decorated with horses in various positions of motion and vegetation in gold on ivory leaf, verso 35 lines of very fine nasta’išq, black with principal words in red, surrounded by a gold motif of fruit and flowers on red ground, the outer border with recumbent lions, goats and other animals among shrubs and hilly landscapes in gold on ivory leaf, framed, VERY GOOD CONDITION—miniature 22.3 × 14.5cm. (8½ × 5½in.), leaf 34.5 × 22.2cm. (13½ × 8½in.)

[Mughal, circa 1589]

A folio from the first version of the Baburnama of circa 1589, which is now dispersed. Many artists of varying abilities worked on this manuscript, and although the artist(s) who worked on this particular illustration is unidentified (the signature perhaps removed when the page was remounted) he is clearly among the more able. A number of leaves are in the Victoria and Albert Museum, some of which are published in "Paintings from the Muslim Courts of India," Western Press, 1976, Nos. 21-25.

A second version was made circa 1590 soon after the completion of the first, and later in 1593 and 1596 a third and fourth version. For a full discussion and detailed analysis of the Baburnama Manuscripts see E. S. Smart, "Four Illustrated Baburnama Manuscripts in Art and Archaeology Research Papers, III, London, 1972, and E. S. Smart, Paintings from the Baburnama: A Study of Sixteenth Century Historical Manuscript Illustration, London, PhD, 1977.

A full description of Babur's visit to the Urwah valley may be found in A. S. Beveridge, Baburnama, 1922, p. 116. The British Museum copy of circa 1590 shows a similar composition in reverse (f. 47v), and a different version of the scene is illustrated in S. Tuyckers, "The Baburnama, Moscow, 1960, pl. 67.

Folios from other manuscripts, notably the Chester Beatty Akbarnama, frequently are found remounted on pages from the Faturangi-Tahangiri of 16067. See colour illustration.
VARIOUS PROPERTIES

152 A PRINCE VISITING AN ASCETIC AT SUNSET. The four figures dressed in saffron, white, gold brocade and pink, seated on the pale yellow ground by the river, green background, slight oxidation, framed—17.5 × 11.4 cm. (6¾ in. × 4½ in.) [Mughal, circa 1750]

Plate 35

153 A PRINCE RECEIVING REFRESHMENT AT A WELL. While hunting, the maidens offering him a golden water-pot while others bear them on their heads, fruiting mango tree behind, village in the distance, dominant colours greenish-yellow and grey, signed the work of Kalyan Das, laid down, gold border with polychrome floral motifs, mounted—miniature 25.2 × 32.7 cm. (9¾ × 12½ in.), overall 28.5 × 35.3 cm. (11¾ × 13½ in.) [Mughal, circa 1730-1750]

Plate 36

154 A PRINCESS FEASTING ON A TERRACE, leaning against rich gold brocade cushions, edged with green velvet, a transparent green robe draped over her shoulders, seated on a yellow floral rug laid on a white terrace, grapes, pomegranates and dates placed before her, pink flowers beyond the orange balustrade, grey background, gold border, signed Muhammad Riza-i-Hindi, AH 1175, framed, excellent condition—23 × 15 cm. (8¾ × 5¾ in.) [Mughal, AH 1175/AD 1761]

Although little is known about Muhammad Riza-i-Hindi, he was evidently a highly accomplished artist, whose work has many features of both Mughal and Persian painting. The face of this princess appears to be almost a prototype of the later Qajar style. Rather than being a Persian artist who worked in India, it seems more likely that he was trained in the Mughal atelier and went to Persia with Nadir Shah after his invasion of Delhi.

For another painting by this artist see Indian Miniature Painting from the Collection of Edwin Binney 3rd, The Mughal and Deccani Schools, fig. 86, p. 109

Plate 37

155 A MOTHER AND CHILD, she dressed in a vivid orange and gold cloak over a pale mauve dress, the child in gold holding an orange fruit, pale green background, laid down on an album leaf, ivory border with gold floral motif, outer pink border gilt-sprinkled, framed—miniature 21 × 14.5 cm. (8½ × 5¾ in.), leaf approx. 32 × 25 cm. (12½ × 9½ in.) [Provincial Mughal, circa 1750]

Plate 38

156 PORTRAIT OF A PRINCE, wearing an archer’s ring and holding a fruit, ink drawing with wash, natural ground, religious seal, laid down on an album leaf, narrow beige border with gold floral motif, inscription applied, on a blue album leaf with gold floral arabesques, edges damp-stained not affecting the drawing—miniature 15.7 × 10 cm. (6¼ × 4 in.), leaf 21 × 20 cm. (12½ × 7½ in.) [Mughal, circa 1750]

Plate 38

157 A LADY seated on a stool preparing to bathe, an attendant filling the vessels with water, drawing with touches of colour, damp-stained laid down on an album leaf, buff and blue border with gold floral motifs, outer leaf gilt-sprinkled—miniature 14 × 9 cm. (5½ × 3½ in.), leaf 35 × 27 cm. (13½ × 10½ in.) [Mughal, circa 1780]

Plate 38

158 BEARS HUNTING DEER at night by torchlight, their camp in the distance, dominant colours green and grey, laid down on an album leaf, double dark green borders with a silver and gold floral design, the central panel with yellow and pink flowers on ivory leaf—miniature 14.5 × 8.7 cm. (5½ × 3½ in.), leaf 39.5 × 28 cm. (15½ × 11 in.) [Provincial Mughal, late 18th Century]

159 PORTRAIT OF A RULER, seated in a gold jewel-studded throne, dressed in an orange brocade coat over a green jama, on a white terrace, pale blue background, gold border, blue leaf, gold and white decorative motif applied with inscription ‘Shuja Dowlab’, framed—miniature 27 × 19 cm. (10½ × 7½ in.), leaf 32 × 24.5 cm. (12½ × 9½ in.) [Murshidabad, circa 1765]

Plate 39

160 PORTRAIT OF A RULER, wearing a yellow brocade jama, seated on a silver throne placed on an orange floral rug, two attendants in white holding peacock fans, sunset sky, black and white rule on red leaf, silver and black decorative border applied, framed—miniature 21.5 × 13.5 cm. (8¼ × 5¼ in.), leaf 25.5 × 18 cm. (10 × 7 in.) [Murshidabad, circa 1800]
161 A LADY FLEETING FROM A STORM, wearing a brilliant orange sari running to the grey marble chamber decorated with polychrome flowers in pietradura, dominant colours orange, grey and black, gold cartouche above, laid down on an album leaf, the dark blue and buff borders decorated in gold, the ivory album leaf gilt-sprinkled, damp-stained around the edge not affecting the painted surface—miniature 12 × 7.5cm. (4½ × 3in.), leaf 38.5 × 27cm. (15⅞ × 10½in.)

[Mughal, circa 1750]

Plate 38

162 A NAKED LADY WITH LONG BLACK TRESSES kneeling, holding a long shawl above her head, drawing on silk with touches of colour, dark grey background, laid down on an album leaf, pink and green borders with gold leafy design, ivory leaf gilt-sprinkled, damp-stained at edges not affecting the drawing—miniature 11.2 × 6cm. (4½ × 2¾in.), leaf 38.5 × 27cm. (15⅞ × 10½in.)

[Mughal, circa 1780]

163 PORTRAIT OF MIR JAFAR, wearing a white jama with rich gold-embroidered patka and matching turban, leaning on a long sword with pink scabbard, pale grey background, dark blue border, orange leaf, verso inscribed ‘MirJafar’, English translation beneath, good condition—miniature 21 × 12.6cm. (8½ × 4½in.), leaf 25 × 16.5cm. (9¾ × 6½in.)

[Murshidabad, circa 1780]

164 PORTRAIT OF NAWAB SHOKUT JUNG BAHADUR, wearing a gold-trimmed white jama with matching turban, holding a flower and rosary, pale grey background, dark blue border on orange leaf, verso inscribed ‘Nawab Shokut Jung’, English translation beneath—miniature 21 × 13cm. (8½ × 5¼in.), leaf 25 × 16.8cm. (9¾ × 6½in.)

[Murshidabad, circa 1780]

165 PORTRAIT OF THE ASCETIC SHAH SHERAF ALI KELUNDER seated on a polychrome floral rug outside his pink-walled hut, dressed in a blue robe, white foreground, grey background, orange leaf, verso inscribed ‘Shah Sheraf Ali Kelunder’, English translation beneath, good condition—miniature 21.8 × 13.4cm. (8½ × 5¼in.), leaf 25.5 × 17cm. (10 × 6²/₃in.)

[Mughal, circa 1780]

Plate 39

166 PORTRAIT OF BHAG BAHY, wearing a brown and gold brocade robe, standing beneath a blossoming tree, holding a garland of flowers, pale green background, laid down on red leaf, verso inscribed ‘Bhag Bahy’, English translation beneath—miniature 21 × 12cm. (8½ × 4½in.), leaf 25.5 × 16.3cm. (10 × 6¼in.)

[Murshidabad, circa 1780]

Plate 39

167 PORTRAIT OF NAWAB DOORAN OF BHAR, wearing a gold-trimmed pink brocade jama and a richly jewelled turban leaning on a long sword, in a gilt scabbard, grey background, red leaf, good condition, verso inscribed ‘Nawab Dooran of Bhar’, English translation beneath—miniature 22.3 × 12.8cm. (8½ × 5in.), leaf 26.8 × 11cm. (10½ × 4½in.)

[Murshidabad, circa 1780]

Plate 39

168 PORTRAIT OF NAWAB MUHAMMAD JAPA BAHADUR, seated on a richly embroidered rug surrounded by sweetmeats, smoking a hookah, on a terrace with an attendant, dominant colours gold, yellow and brown, grey background, face flaked, three horizontal creases, black border, crimson leaf, verso inscribed ‘Nawab Muhammad Japa Bahadur’, English translation beneath—miniature 25 × 16cm. (9½ × 6¼in.), leaf 28.5 × 19.5cm. (11¼ × 7½in.)

[Murshidabad, circa 1780]

169 THREE MAIDENS BATHING IN A STREAM at sunset, one playing the tanbura while the others listen beneath the trees, dominant colours white, green and grey, good condition, laid down on an album leaf, pink border between grey rules, outer ivory border with narrow gold lines—miniature 17.7 × 10.8cm. (7 × 4½in.), leaf 26 × 17.2cm. (10¼ × 6½in.)

[Murshidabad, circa 1780]

Plate 40

170 STUDY OF A GOLD-MANTLED CHLOROPsis (mina bird), the brown plumage tipped with black, a black head, yellow eyes, beak and legs, floral sprays to either side, pale green background, slight flaking at edges, laid down on an album leaf, dark blue border with gold leafy design, ivory leaf gilt-sprinkled, damp-stain not affecting painted surface—miniature 15.5 × 10.5cm. (6¼ × 4¼in.), leaf 36.7 × 25cm. (14¼ × 9¾in.)

[Mughal, circa 1620]

Plate 40
171 A YOGINI, seated beneath a tree outside a hut with two others, smoking a hookah, receiving the gifts of fruit brought by three devotees at night, the figures dressed in pink, gold and yellow against the brown and grey background and the green trees, mounted, good condition—28 × 20.5 cm. (11 × 8¼ in.)

*Provincial Mughal, circa 1760*

**Plate 40**

172 A YOUNG MAN MAKING LOVE to a lady who caresses the feet of a sick old man lying in bed propped up by pillows, a candle beside him, dominant colours green, yellow and white, erotic, laid down on an album leaf, two verses in black nastā'īiq on gold within blue panels to each side, dark blue border, the album leaf gilt-sprinkled, framed—10 × 15 cm. (4 × 5 in.), leaf 23 × 34.5 cm. (9 × 13½ in.)

*Probably Mughal, late 18th Century*

The eclectic style of this miniature combines elements of Mughal, Persian and Pahari painting.

173 DIPAK RAGA: lovers caressing on a bed by candlelight attended by hand-maidens, listening to the four female musicians, sweetmeats and fruit beside them, on a terrace before a pavilion, dominant colours gold, white, orange and green, grey sky, yellow panel above, dark green border with silver leaf motifs between gold rules, laid down on an album leaf, brown, beige and blue borders gilt-sprinkled, mounted, good condition—miniature 29 × 18.5 cm. (11½ × 7¼ in.), leaf 44.5 × 31 cm. (17¼ × 12½ in.)

*Provincial Mughal, probably Lucknow, circa 1760-1780*

**Plate 41**

174 LOVERS EMBRACING on a terrace by moonlight after playing holi, the ground and cushions and their robes covered in magenta spray, two confidantes seated beside them dressed in orange and green, grey background, gold and red border with star motif, outer gold border, orange gilt-sprinkled leaf, slightly flaking, mounted—miniature 21.5 × 12.7 cm. (8½ in. × 5 in.), leaf 29 × 20 cm. (11½ × 7¾ in.)

*Provincial Mughal, late 18th Century*

**Plate 41**

175 A PRINCESS richly bejewelled wearing a transparent gold-edged white shawl over a green and gold skirt, reclining against yellow and green brocade cushions, a cat beside her on a blue and white floral rug, slight flaking, mounted—miniature 15.3 × 11 cm. (6 × 4¼ in.)

*Probably Jaipur, circa 1830*

**Plate 25**

176 A PRINCESS FALCONING mounted on a richly caparisoned white steed followed by a hunting party of ladies on foot, by a lake, city and fort beyond the hills, dominant colours brown, blue and gold, gold border, on an album leaf decorated with floral scrolls in gold with touches of pink and green, mounted—miniature 22 × 33.2 cm. (8½ × 13¼ in.), leaf 36.5 × 48 cm. (14¼ × 6 in.)

*Delhi, circa 1870*

176A ILLUSTRATION TO THE SHAHNAMESH: news comes to Gudariz of Kay Khubrawi’s arrival, the five mounted cavalrymen galloping across a lush green landscape on heavily armoured steeds, two lines of black nastā’īiq in four columns above and below, dominant colours green, yellow and blue, some flaking and staining, sky overpainted, verso 23 lines of black nastā’īiq, four columns between black and gold rules, outer margin ruled in gold, black, blue and red, mounted—miniature 21 × 17 cm. (8½ × 6¾ in.), leaf 27 × 18.4 cm. (10½ × 7¼ in.)

[Sultanate, middle of the 16th Century]

177 TWO PORTRAITS OF SHAH JEHAN AND MUMTAZ MAHAL, on ivory, each seated on an ornate silver chair on a balcony overlooking the river, the grey marble chamber intricately worked with gold, Shah Jehan dressed in pink and gold brocade with a green shawl, Mumtaz Mahal with a blue brocade jacket over a pink waistcoat and yellow brocade skirt, both richly bejewelled, oval, framed, good condition—each 32.5 × 21.5 cm. (12½ in. × 8½ in.)

*Delhi, circa 1850*

**Plate 25**
THE PROPERTY OF AN AMERICAN COLLECTOR

Sold by order of the Beneficiaries

178 EQUESTRIAN PORTRAIT OF AHMAD SHAH (?I) riding a finely com- paredioned bay stallion, dressed in a green jama, richly bejwelied, holding a spear, green background, sunset sky, laid down on an album leaf, gold border between black rules on buff leaf—23.3 × 15cm. (9½ × 5¾in.), leaf 20 × 20.5cm. (7½ × 8in.)

[Mughal, circa 1735]

There are few known portraits of Ahmad Shah (ruled 1748–1754). Two others are published in: Indian Miniature Painting from the Collection of Edwin Binney 3rd, The Mughal and Deccan Schools, Portland, Oregon, 1973, fig. 81, p. 106; and S. C. Welch, A Flower from Every Meadow, Asia House Gallery, 1973, No. 68, p. 115

Plate 41

179 TIMUR ENTHRONED on a terrace wearing a green and mauve embroidered coat over his yellow jama, meditating, some oxidation, dark green border with mauve floral decoration—overall 17.2 × 12cm. (6¾ × 4½in.)

[Mughal, late 18th Century]

180 PORTRAIT OF A RULER holding a staff, wearing a yellow and green coat over a white jama, white foreground, blue background, sunset sky, gold border between black rules, beige leaf applied, verso inscribed in pali, and 'Nizam Ali Khan of Hyderbad, no. 23' in an English hand—miniature 22 × 13.5cm. (8¾ × 5¼in.), overall 31.5 × 19.5cm. (12½ × 7¾in.)

[Mughal, circa 1750]

Plate 42

181 PORTRAIT OF AKBAR, nimbate, wearing a white jama and orange turban, seated on a high-backed stool surrounded by gold and orange floral brocade cushions, on a terrace, some oxidisation, dark green border with mauve floral design—overall 17.3 × 11.8cm. (6¾ × 4½in.)

[Mughal, late 18th Century]

182 PORTRAIT OF MADHU SINGH of JAIPUR wearing a fine green em- brodered jama with tied gold brocade patka and a matching turban, pale green background, small hole, foreground infilled where flaked—20.3 × 14.5cm. (8 × 5½in.)

[Provincial Mughal, probably Jaipur, late 18th Century]

Plate 42

183 BAZ RABAHUR and RUPMATI riding together at night, dominant colours orange, gold, white and grey, laid down on an album leaf, brown border with gilt floral motifs—overall 18.6 × 27.3cm. (7¼ × 10¼in.)

[Delhi, circa 1800]

Plate 42

184 A PRINCE AND HIS LOVER lying together on a bed listening to musicians, an old crone in attendance, a courtsey trying to restrain an intruding rival lover overcome with jealousy, on a terrace at night, dominant colours gold and blue, laid down on an album leaf, dark blue border with gold floral motifs, some staining—miniature 22 × 16cm. (8½ × 6¼in.), leaf 27 × 20cm. (10½ × 7¾in.)

[Delhi, circa 1800]

185 A PRINCESS AND ATTENDANTS performing puja before a shiv lingam in a golden pavilion at night, their devotions watched over by a priest, dominant colours gold and grey, laid down on an album leaf, pink and green borders with gold floral motifs, minor staining—miniature 22.6 × 14.6cm. (8¾ × 5½in.), leaf 30 × 21cm. (11½ × 8½in.)

[Delhi, circa 1800]

Plate 42

186 A RULER enthroned on a dais, his son beside him receiving a petition from a courtier, in a garden, dominant colours red, blue, green and gold, some flaking and staining—22.5 × 17cm. (9 × 6½in.)

[Delhi, circa 1850]

187 DEVI ENTHRONED, seated on a lotus on a silver and gold throne, the leaf motif on her robe composed of Sanskrit inscriptions, green background laid down, black border with spotted circular motif in gold—overall 14.5 × 11.5cm. (5½ × 4½in.)

[Murshidabad, late 18th Century]

VARIOUS PROPERTIES

188 NASIR PAPERS sent by Raja Govind Bakhsh of Bhonsla (Raja of Satara), by Jhano-ji and Madhu-ji Bhonsla, Urdu manuscript, 28 leaves plus 4 fly-leaves, black nasta'liq, 9 lines, Indian paper, dated 1822, the last fly-leaf inscribed in European hand 'Persian Memoirs respecting the Bhonsla-Letters and Extracts of Documents sent to me by Raja Govind Bakhsh, the Nizam's Chief Officer in Berar', between boards, the spine and corners brown morocco—23 × 14.8cm. (9 × 5½in.)

[India. AD 1822]

The papers refer to events of AH 1195/AD 1780, in which the Maratha kings of Satara were involved
189 PIERDAWS: SHAHRNAMEH, Persian manuscript, 2 Vols., Vol. I, 284 folios plus 4 fly-leaves, Vol. II, 221 folios plus 4 fly-leaves, each four columns of black nasta‘liq with headings in red between gold and black rules, gold margins with red, black and blue rules, text re-set in brown leaf probably when rebound, Vol. I, one folio with text in gold cloud-bands and decorated border part of a double-page illumination, FIVE MINIATURES IN GOOD CONDITION, Arabic colophon naming the scribe 'Abdu'llah, rajah, recto of final fly-leaf annotated ‘Fazl Ali Khan’, verso bearing the seal of Fazl Ali Khan Salim Dated AH 1226/AD 1811, Vol. II, one side of similarly illuminated double-page, FIVE MINIATURES IN GOOD CONDITION, Arabic colophon repeating the name of the scribe 'to the Glory of God, copied by the slave Abdul Rahman', both Vols. in late nineteenth century brown morocco binding with central motif gils, in buckram case—text 23 x 13.5cm., leaf 34 x 23cm. (2)
[Delhi, circa 1800]
An annotation in a sprawling nasta‘liq on the final fly-leaf of Vol. I states that the manuscript was purchased from the Fort of Aghamurad (Agra) for 140 rupees

Plate 43

The following five lots are folios from the Shahnameh illustrated in Kashi during the second half of the 18th century. Each has panels of text above and below the illustration, verso with 23 lines of fine black nasta‘liq with headings in blue, in 4 columns between gold borders with black rules. The outer leaf is worn at not affecting the painted surface—total area 22 x 12.5cm. (8 3/4 x 4 7/8in.), folio 30.3 x 19.3cm. (12 x 7 3/8in.), all are framed

190 THE EXECUTION OF NUSHIRWAN’S ERRING WIFE and her lover, the figures suspended from a tree by their ankles observed by the king, dominant colours mauve, green and red, some warthing at the top

Plate 43

191 SAWAH SLAIN BY BAIJRAM CHUBINA, the two horsemen riding black and white stallions in a pink landscape covered with blue boulders, their armies beyond the brow of the hill, warthing at the top

Plate 43

192 BAIJRAM CHUBINA MURDERED BY QUILLIN, his murderer being captured and held by attendants, dominant colours mauve, blue, green and white, minor warthing

193 NUSHIRWAN, KING OF HIND, being demonstrated the game of chess, the figures seated on a yellow and red floral rug on a terrace, red pavilion behind, minor warthing

194 ZAHJAK CHAINED ON MOUNT DAMAWAN, below Faridun sits feasting, listening to musicians, warthing in top and lower panels, central and horizontal creases where folded

DECCANI MINIATURES AND MANUSCRIPTS

The following four lots are from a Ragamala series painted in sub-style of the Deccan, during the second half of the eighteenth century. Another example from this group is published in: Indian Miniature Paintings from the Collection of Edwin Binney, 3rd, The Moghal and Deccani Schools, Portland, Oregon, 1973, No. 165, p. 181. Each bears the identification of the Raga in an upper panel, written in a loose nasta‘liq which is not always legible, and is surrounded by a yellow border with black rules—within borders approx. 31.5 x 17.6cm. (12 1/4 x 6 7/8in.), leaf 38.5 x 22.2cm. (15 x 8 7/8in.)

195 KAMOD RAGINI, first wife of Dipak, standing beneath a tree by a pool holding a severed head in one hand and a scimitar in the other, dominant colours green, orange and purple

196 MARU RAGA, first son of Malkaus standing by a tree between two trees holding a spear, dominant colours green and orange, pale yellow background

197 SHANKABHAR RAGINI, seventh son of Megha, standing beneath a fruiting mango tree by a pool, dominant colours green, magenta and gold

Plate 44

198 FOUR DAUGHTERS OF MALKAUS RAGA, seated on rocks in pairs, each leaning against a tree, by a pool, dressed in yellow, mauve, orange and blue suris, dominant colour green

Plate 44
199 TREATISE ON PHYSICAL LOVE. Urdu manuscript, 108 leaves plus 19 fly-leaves, the preface 15 lines, black nastālīq, headings and principal words in red, single or double column, the text interspersed with one hundred and seven illustrations, erotic, depicting numerous positions of love-making between various types of persons and sexes, the figures depicted against vivid backgrounds, frequently of yellow or orange, performing on brightly coloured rugs, dominant colours throughout green, orange, yellow and mauve, gold and black rules, the outer margins of buff or ivory leaf annotated, nineteenth century Indian binding of brown morocco with stamped central and side mettallions gilt, frayed and worn at edges—text 19 × 9cm. (7¼ × 3½in.), folio 25.5 × 14.5cm. (10 × 5½in.)

Plate 44

Hyderabad, circa 1750

200 PORTRAIT OF A SAINT meditating, pale pink robe edged in green around his shoulders over a white jama, leaning against red and green cushions on a rug, pale green background, laid down, gold border with blue floral motif, ivory leaf decorated in gold—miniature 16.5 × 10cm. (6½ × 4in.), leaf 27 × 18.5cm. (10½ × 7¼in.)

Deccan, second half 18th Century

201 A RULER ENTHRONED beneath a golden canopy receiving a prince who stands before him, an attendant behind, on a terrace, dominant colours gold, white, mauve and blue, slight oxidation, minor stains, laid down on an album leaf, narrow gold border, buff and blue borders with gold floral motif, small split not affecting the miniature, verso decorated with stylised mauve and green flowers, pāli inscription, 'Shah Jahan' in an English hand—miniature 25.8 × 15.8cm. (10 × 6½in.), leaf 33.4cm. × 22.3cm. (13½ × 8½in.)

Hyderabad, circa 1750

Plate 44

202 PORTRAIT OF A DECCAN RULER with an attendant richly dressed in pale green brocade over a dark green jama, face faked, the attendant in purple, green background, laid down on an album leaf, white, black and silver rules, verso inscribed in pāli and 'Naur Jung No. 10' in an English hand—miniature 25 × 16.5cm. (9¾ × 6½in.), leaf 29.5 × 20.7cm. (11½ × 8¾in.)

Deccan, late 18th Century

203 A PRINCE ENTHRONED on a terrace, wearing a green jama, leaning against gold and mauve brocade cushions, by a fountain, dark blue background, oxidation, a few damp-stains at lower edge, narrow gold border on buff leaf—miniature 26 × 16cm. (10½ × 6¼in.), leaf 32.3 × 22cm. (12½ × 8½in.)

Deccan, circa 1800

204 PORTRAIT OF A RULER, wearing a white transparent jama over gold brocade trousers and a red and gold turban richly jewelled, dark green background, laid down on an album leaf, some craze, pāli inscription below applied, verso inscribed in pāli and urdu, 'Shah Jahan no. 22' in an English hand—miniature 19.5 × 11cm. (7¾ × 4½in.), leaf 26 × 15.7cm. (10¼ × 6½in.)

Deccan, circa 1800

205 PORTRAIT OF A RULER OF GOLconda wearing a white jama and turban, a silver and blue embroidered patka, holding a flask, green background, laid down, some oxidation and staining—25.3 × 14.5cm. (10 × 5½in.)

Deccan, circa 1800

Plate 45

206 SIKANDER JAH, NIZĀM OF HYDERABAD seated on a red and gold brocade rug on a terrace before a pink and white pavilion, receiving gold coins offered by Munif al-Mulk, yellow border into black rules, laid down on orange leaf, inscribed below in black nastālīq, good condition, framed—33 × 24.5cm. (13 × 9½in.)

Hyderabad, circa 1805

The inscriptions identify the Nizam, Munif al-Mulk, and the two Hindus as 'Chandulal' and 'the brother of Chandulal'

Sikander Jah ruled 1802-29

Plate 45

207 A PRINCESS PLAYING THE TAMBUra seated on a bough, wearing a white floral auri and mauve choil, green background, laid down on an album leaf with alternately blue and orange borders, outer border ivory with gold floral motif, framed, slight flaking—miniature 8.5 × 5.7cm. (3½ × 2½in.), leaf 18.8 × 11.5cm. (7¼ × 4½in.)

Deccan, probably Bijapur, circa 1650

Plate 45
A PRINCESS EATING GRAPES, dressed in gold and mauve brocade seated on a green and mauve stool placed on an orange rug on the white terrace, the pool bordered by multi-coloured flowers, brown background, blue sky, minor flaking, laid down on an album leaf, narrow brown and grey borders with gold floral motif, the outer leaf with gold ground, richly decorated with an inner and outer border of floral arabesques in mauve, blue and green, the centre panel with stylised flowers in red, blue and green, framed—20 × 11.5cm. (7¾ × 4½in.), leaf 44 × 31cm. (17½ × 12½in.)  
[Goa, circa 1680]

Plate 46

LADIES BATHING, in a pool set in a flowering garden before a pavilion, dominant colours grey, white, orange and gold, laid down on an album leaf, brown and blue borders between gold, black and white rules gilt-sprinkled, outer narrow gold border between orange and black rules, mounted—miniature 29.5 × 19.2cm. (11¾ × 7½in.), overall 34.5 × 24cm. (13½ × 9½in.)  
[Deccan, early 18th Century]

Plate 47

A LADY SMOKING A HOOKAH, seated on a gold jewel-studded throne on a white terrace dressed in orange and mauve, watching pigeons, sweetmeats and gold vessels before her, laid down, yellow border with black rules, orange leaf, mounted—miniature 20.5 × 13cm. (8½ × 5¼in.), leaf 24 × 16.5cm. (9¼ × 6¼in.)  
[Hyderabad, 2nd half 18th Century]

Plate 48

END OF SALE

ESTIMATE LIST

Important Islamic Manuscripts and Miniatures

THURSDAY, OCTOBER 12, 1978

Code Name: QATIB

These estimates are the approximate prices we expect to be realised. They are not definitive. They are prepared well in advance of the sale and are subject to revision.

Christie's are always pleased to advise clients and to execute bids on their behalf. If successful the purchase price payable will be the final bid price and the premium of 19% together with any V.A.T. chargeable thereon (see Condition of Sale 5A).

Any instructions are treated in strict confidence. Lots will be bought at the lowest price permitted by other bidders and the owner's reserve price.

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**Christie's**

8 King Street, St. James's, SW1Y 6QT
Telephone: 01-839 9060
Telefax: 916429
Telegrams: Christisart London S.W.1

**IMPORTANT ISLAMIC MANUSCRIPTS AND MINIATURES**

THURSDAY, OCTOBER 12, 1978

**Code Name:** QATIB

Christie's are requested without legal obligation of any kind, to bid on the following Lots up to the price stated. I understand that if my bid is successful the purchase price payable will be the final bid price and the premium of 10% together with any V.A.T. chargeable thereon. V.A.T. is chargeable on the purchase price of dagged (†) (††) Lots.

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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.
VALUATIONS

The charge for supplying valuations with detailed inventories for probate, insurance or family division is 14% up to £10,000, 1% from £10,000 to £100,000, 0.5% from £100,000 to £200,000, and thereafter 1%. VAT, at the standard rate will be added to these charges, and at the higher rate for valuations or sections of valuations including silver and jewellery.

Minimum fee: £20 in London and £40 in the country.

Out of pocket expenses are calculated at £5 a day plus travelling expenses. In special circumstances we are prepared to quote an inclusive fee.

INSPECTIONS

For calling upon owners and advising with a view to sale by auction in our rooms, we charge a small fee plus travelling and living expenses.

If, within one year of our visit, property is sent to us for sale, the fee will be refunded provided that the sale total exceeds £2,000.

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Our agents are available to give advice regarding the valuation and sale of works of art and collectors' items. Please do not hesitate to contact your nearest Christie's representative.

Printed in England by: White Bros. (Pimlico) Ltd., 3 Louger Lane, London, SW8 1TH
Photographs by: A. C. Cooper Ltd., 10 Fulham Road, London, W.1.