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DAY OF SALE: TUESDAY, 4TH APRIL, 1978

AT 10.30 A.M. AND 2.30 P.M. PRECISELY

In sending Commissions this Catalogue may be referred to as "GORDON"

On view at least two days previously (not Saturdays)

Illustrated Catalogue Price £6.00

CATALOGUE OF

FINE ORIENTAL

MINIATURES, MANUSCRIPTS AND QAJAR PAINTINGS

COMPRISING

Mughal miniatures from the 16th to 19th century including two illustrations to the Ruhnama, Mughal, c. 1616; a portrait of St. Bernard, Mughal, c. 1650; a portrait of Nawar Afsu-d-Da'la, Lucknow, c. 1780

Decani, Central India, Rajasthani and Pahari miniatures from the 16th to 19th century including the ascension of Solomon to Heaven, Golconda, c. 1600; an illustration to the Bhagavata Purana, Aligarh, c. 1680; a huntman walking a solitary buffalo by Swarup Ram, Delhi, c. 1800; Mahaara Baklat Singh entertained by a female dancer, Nagaur, c. 1740; A Mahout asleep on a caparisoned elephant, Sawai, c. 1780

Persian and Turkish paintings from the 14th to the 20th century, including a leaf from a Small Shahnameh, Persia, c. 1340; A leaf from a Shahnameh, India, Sultanate, mid-fifteenth century; A prince resting in a landscape, Turkey, c. 1670

Qajar paintings including a portrait of Nabi Ud-Din by Sayyid Muhammad al-Hurayni dated 1264/1847; a portrait of Fath 'Ali Shah by Mehe Ali, Qajar dated 1230/1814; A female musician attributed to Abo 'Ali, Qajar, c. 1830; A portrait of Nawwar Shakerzada Muhammad 'Ali Mirza, Qajar by Jahan, dated 1230(1814)

Calligraphy and Illumination including 9th century Qur'an leaves

Arabic, Armenian, Persian and Turco-Manuscripts including an illustrated Tablet al-Malih by Shaykh Muhammad ibn Mustafa al-Misri, Turkey dated 1187(1773); A fine Qur'an, Turkey mid-nineteenth century; An illustrated Qur'an section, Sura XIX, Turkey dated 1166/1752

Persian lacquer including a fine mirror-case executed in the style of Ali Ashraf, Qajar early nineteenth century; A lacquer panel by Muhammad Hadi, Persia, late eighteenth century

which will be sold by auction

by

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2. "the hammer price" means the price at which any lot is knocked down to the buyer;

3. "the premium" means the premium payable by the buyer under Condition 6 below;

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5. The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and put any disputed lot up again. Sotheby’s act as agents only except to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligations to repurchase under Condition 9 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.

6. No person shall offer any bid (a) less than 25% or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.

7. All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price (but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).

8. Immediately the lot is sold the buyer shall notify his name and address to Sotheby’s and, if required:

9. (a) provide bank and/or other references; and

10. pay down 50p in the pound (or such other amount as Sotheby’s in their absolute discretion may determine) in part payment of the aggregate price.

11. It is in default of the lot or lots purchased may be immediately put up again and resold.

12. The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium).

13. By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby’s will receive from the seller commission at their usual rates in addition to the said premium of 10% and a commission to Sotheby’s receiving the said commission.

14. (1) Subject to paragraph (2) below, an item which proves upon delivery to be defective in text or illustration may, within twenty-one days after the conclusion of the sale, be returned by the buyer to the premises of Sotheby’s, in the same condition in which it was at the time of the sale accompanied by a notice stating the defects, with the number of lot and date of sale at which it was purchased, whereupon the sale will be set aside and the aggregate price paid will be refunded. (2) An item may not be returned nor will its sale be set aside if:

15. (a) it is described in the Catalogue as "sold subject to return"; or

16. (b) it is sold unclaimed in a lot; or

17. (c) it is an illustrated book, a volume with fore-edge paintings, a periodical publication, a print or drawing; or

18. (d) in the case of a manuscript, it is not described in the Catalogue as complete; or

19. (e) the defect complained of is other than as described in paragraph (3) above. For example, but without limitation, an item may not be returned nor will its sale be set aside on account of damage to binding, stains, foxing, marginal worm-holes, lack...
of blank leaves, or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates, or error in the enumeration of the plates.

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(a) the said Catalogue description of the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion;

(b) it can be established that the lot is a deliberate forgery only by means of scientific process not generally accepted for use until after publication of the Catalogue.

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9. Subject to Conditions 7 and 8 above, all lots are sold as shown, with all faults, imperfections and errors of description and neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it however caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions, warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act 1893 as amended by the Supply of Goods (Implied Terms) Act 1973) are hereby excluded.

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12. In the event of any failure of the buyer to comply with any of the above Conditions the damages recoverable by the seller or Sotheby's from him shall include, but shall not be limited to, any loss arising on any resale of the lot, together with the premium and expenses in respect of both sales, and any money deposited in part payment may be applied by Sotheby's in or towards discharge of his liability to them.

13. Every sale and all matters connected therewith including these Conditions shall be governed by and construed in accordance with the law of England and the buyer hereby submits to the non-exclusive jurisdiction of the English courts.

14. In the case of some lots the buyer will be liable to pay Value Added Tax on the hammer price and the premium. All such lots are indicated with the sign .

15. The above Conditions and all notices, descriptions, statements and other matters in the Catalogue and elsewhere concerning any lots are subject to any statements modifying or affecting the same made by the auctioneer from the rostrum prior to any bid being accepted for the lot.

16. By the making of any bid the buyer acknowledges his acceptance of these Conditions and the terms of any Notices and other conditions in the Catalogue.
CATALOGUE OF
FINE
ORIENTAL MINIATURES
MANUSCRIPTS AND
QAJAR PAINTINGS

DAY OF SALE
Tuesday, 4th April, 1978
AT TEN-THIRTY A.M. PRECISELY

All Sales Subject to the Conditions Printed in this Catalogue

Various Properties

PERSIAN AND TURKISH PAINTING

1 Seven Labourers Building a Brick Wall in open countryside, four in foreground wearing short tunic's curry bricks, another with a spade, on a tiled surface, pink hills behind with a single tree, gold sky, a leaf from a manuscript written in four columns of nasta'liq script, slightly rubbed, h directions mount 115mm. by 105mm. [Turkishman, c. 1480]

2 Islander on a Hunting Expedition with his Entourage. He rides a horse, alongside two youths both holding hawks, foot soldiers before him and mounted horsemen behind, one holding a parrot over the monarch, the others carrying lances, several keepers in the foreground with hounds and hunting leopards, an attendant with two camels on the horizon, an illustration from a manuscript of Firdausi's Shahnama, rubbed, mounted with coloured borders, frame 200mm. by 180mm. [India, Sultanate, mid-fifteenth century]

** From a dispersed manuscript of the Shahnama of Firdausi which is apparently of Sultanate origin. Other illustrations from the same manuscript are in the British Museum, the Metropolitan Museum of Art, and the Boston Museum of Fine Art, see...

B. W. Robinson, Persian Drawings and Drawings of the Masters series, New York, 1965, pl. 56.
Ernst Grube, Muslim Miniature Paintings, Venice, 1962, pl. 36.

[See Illustration]
3. RUSTAM LASSOING THE KHAN OF CHIN FROM HIS WHITE ELEPHANT, an archer and a herald behind Rustam, a fallen archer in the foreground, the two opposing armies behind rocky outcrops on the horizon, an illustration from a manuscript of Firdausi’s Shahnma, rubbed, with coloured borders, framed (177mm. by 172mm.) [India, Sultanate, mid-fifteenth century]
   * From the same manuscript as the preceding lot.

[See Illustration]

4. BAHRAM GUR ENTHRONED having won the crown of Iran by ordeal, a slain lion lies to either side of the throne, two onlookers appearing over the horizon, a leaf from a manuscript of Nizami’s Khamsa, with text written in four columns of nasta’liq script, twenty-one lines to the page, some waterstaining on borders (miniature 73mm. by 105mm. leaf size 240mm. by 165mm.) [Turkman, c. 1400]

5. BURAQ BEING LED TO A DOORWAY by an angel, the head of another angel appearing from a cloud, slightly retouched (80mm. by 110mm.) [Turkman c. 1400]
   * From the same manuscript as the preceding lot.

6. SHIRIN VISITING FARHAD ON MOUNT BEHISTUN, slightly retouched (54mm. by 105mm.) [Turkman c. 1400]
   * From the same manuscript as the preceding lot.

7. BAHRAM GUR HUNTING WITH THE SLAVE GIRL AZADA, both are seated on a camel, she holds a lyre, various animals can be seen fleeing at their approach, onlookers are seen on the horizon, a leaf from a Persian poetical manuscript, with four columns of text above, remargined. (170mm. by 116mm.) [Turkman style, perhaps Sultanate, c. 1500]

8. RUSTAM COOKING HIS MEAL, kicks back the rock thrown by Bahman, Raksh stands to the right of the fire with an onlooker hiding behind a rocky outcrop to the left, an equestrian stands in the distance, mounted on an album page, text written in four columns of nasta’liq script, with a gold-decorated border. (140mm. by 137mm.) [Turkman, c. 1480]
   [See Illustration on page 21]

9. KHUSRAW SPIES SHIRIN BATHING, with Khusrav making a gesture of astonishment in the distance and Shirin combing her hair in a pool in the foreground, a flowering tree with Shirin’s clothing and bow and quiver across the middle, with her horse to the right, with a leaf of text from the same manuscript, written in four columns of nasta’liq script, very slightly retouched, waterstained. (miniature 87mm. by 120mm. text area 200mm. by 100mm.) [Turkman, early sixteenth century] (2)
10 A battle scene between a Turanian and an Armenian, two equestriiins fighting in single combat with onlookers carrying the banner of each country behind a rocky outcrop, a leaf from a poetical manuscript, written in two columns of nasta’liq script, margins waterstained, some retouching, with an attribution to the artist Sulay\'u\' written in gold in the foreground of the miniature (45mm. by 35mm.) [Tehran, c. 1540]

11 A thief entering the chamber of a sleeping prince and his princess murdering the couple as they sleep, a leaf from a poetical manuscript written in four columns of nasta’liq script, slightly rubbed, framed (215mm. by 126mm.) [Shiraz, c. 1540]

12 A lady weeping over a tomb, set within panels of sixteenth century illumination from a manuscript of Nizami's Khamsa, a page of text on the reverse (miniature 40mm. by 66mm. leaf size 245mm. by 140mm.) [Shiraz, mid-sixteenth century]

13 Layla and Majnun painting at their meeting, the scene taking place in an encampment in the foreground a lion mauls a young man, men and women are seated in tents in the background, a leaf from a manuscript of Nizami's Khamsa, written in four columns of nasta’liq script, margins ruled in gold and colours, slightly rubbed and retouched (162mm. by 105mm.) [Shiraz, c. 1540]

14 The marriage of Shirin and Khosraw, in a bedchamber with maidens at either side, a prince entertaining a princess in a pavilion, a nobleman entering the bedchamber of a sleeping prince with maidens, three leaves from a manuscript, probably Nizami's Khamsa, slight retouching, margins waterstained, (miniature 110mm. by 90mm.—leaf size 231mm. by 161mm.) [Shiraz, mid-sixteenth century]

15 A writhing match between two princes, one wearing an aigrette in his helmet the other wearing a small flag, two grooms hold their respective horses whilst their arms look on, an illustration to Ferdusi's Shahnama with a page of text alongside written in four columns of nasta’liq script with twenty-four lines to the page, the outer borders in gold with fantastic animals and foliage (Text area 230mm. by 130mm. page size 367mm. by 225mm.) [Shiraz, mid-sixteenth century] (See Illustration)

16 A bath scene with men bathing in a central tank with fishes, attendants and fellow bathers surround them, mounted on a gift-sprinkled album page, a page of calligraphy on reverse written in four lines of nasta’liq script (102mm. by 122mm.) [Shiraz, c. 1560]
17 A PRINCESS RIDING A CAMEL ARRIVING AT A PALACE, being welcomed by a prince who ushers her to a door, two female attendants follow her with onlookers in the distance behind a rocky outcrop, foreground and sky not contemporary, mounted within a border of colour and gold, the reverse with a page from a manuscript with an illuminated medallion in blue and gold, within a yellow border with gilt-sprinkled decoration
(135mm. by 80mm.) [Shiraz, c. 1560]

18 A MAN WITH A BOOK approaching a sleeping youth, with a scorpion and a snake on the tiled floor of the chamber, two spectators in a door and a window to the left, a leaf from a manuscript, text written in single and double columns of nasta'liq script, repaired
(177mm. by 117mm.) [Shiraz, c. 1560-70]

19 A PRINCE ENTHRONED being entertained by companions and a dancing girl, half a double-page frontispiece to a manuscript, a border of illumination on three sides, slightly retouched
(136mm. by 76mm.) [Shiraz, c. 1570]

20 A PRINCESS BEING ENTERTAINED BY A PRINCE in a pavilion, with a female attendant carrying a flagon and basin, some retouching, mounted on an album page with text and illumination and an outer border stencilled in orange, framed
(150mm. by 83mm.) [Khorasan, c. 1570]

21 A YOUTH STANDING in a landscape between two shrubs, stained, mounted on an album page with calligraphy and gilt decoration
(110mm. by 68mm.) [Qazvin, c. 1580]

* From the Kevorkian collection.

22 BAHRAM GUR SLAYING A DRAGON with his sword, soldiers look on from behind a rocky outcrop, a tree grows to the right, a page from a manuscript, with text written in four columns of nasta'liq script, rubbed, mounted on card
(100mm. by 195mm.) [Qazvin, c. 1580]

23 ZULAYKHA ENRAGED WITH MADNESS FOR YUSEF, seated with her ankle shackled by a golden chain with maidens in attendance, an illustration from a poetical manuscript of Yusuf and Zulaykha, written in double column of nasta'liq script, mounted on a gilt-sprinkled album page, text area slightly discoloured, slightly retouched
(185mm. by 87mm.) [Qazvin, c. 1580]

[See Illustration]
24 FARUD IS KILLED IN BATTLE, with mounted soldiers engaged in fierce combat with fallen combatants on a hillside, a fortress with archers beyond a rocky outcrop, a leaf from the Shahnama of Firdausi, four columns of nasta’liq script above and below, some staining
(miniature 163mm. by 117mm., leaf size 342mm. by 208mm.) [Shiraz c. 1570-80]

25 A PRINCE RESTING IN A LANDSCAPE, holding a glass, an attendant holding a flask kneels before him, a tree behind with fortified castles in the distance, gold sky, mounted on an album page with outer gilt foliate borders, slightly rubbed
(126mm. by 63mm.) [Turkey, c. 1620]

** Other miniatures executed in a similar style are in the Chester Beatty Library, MS. 439, see V. Minorsky, A Catalogue of the Turkish Miniatures, Dublin 1958, pl. 30b; see also sale in these rooms 7th July, 1975, lot 70.

[See ILLUSTRATION]
26 Seyyid Ali perforating Ahrar, two archers flank the throne at either side, seated courtiers in front of the throne, musicians and attendants in the foreground carrying food and drink to either side of a table, slight flaking, a leaf from a manuscript of Farhad’s Shahnama written in six columns of naskh script with double inter-columnar rules in red and a heading in gold, laid down on an album page with gilt-sprinkled borders, (miniature 75mm. by 120mm., text area 152mm. by 120mm.) [India, c. 1340]


Other leaves from this manuscript have been sold in these rooms 6th December 1967, lots 13 and 14, 1st December 1969, lot 36, 11th July 1972, lot 42, 7th July 1975, lots 21-23 and 23rd November 1976, lot 255, 3rd April 1978, lot 18.


[See Illustration]
27 *Portrait of a Turkish Youth Holding a Book,* wearing a long-sleeved
massive coat with orange lining, and a hat tied with a white hand, he holds the case for
the book on a staff in his left hand, he stands on a hillside, mounted on an album page
with gilt-sprinkled borders
(121mm. by 30mm.) [Turkey, c. 1600]
[See Illustration]

27A *A Constellation in the Form of a Running Youth,* wearing a plumed cap
and a gold-trimmed coat, the positions of the stars marked in gold, drawing with gold
and some colour, slight worming at top, framed
(190mm. by 140mm.) [Tabriz, c. 1660]
[See Illustration]

28 *An Elderly Man and a Youth both Hold a Staff,* in a landscape with rocky
outcrop on horizon, a drawing, slightly defective, on an album page with stencilled blue
border, glazed
(120mm. by 99mm.) [Isfahan, c. 1630]
29 ISKANDER ENTHRONED with courtiers and musicians in attendance, a man kneeling before him with a hawk and girls dancing in the foreground, a leaf from a manuscript probably Nizami’s Iskandarnama, text in four columns of nasta’liq script, split along margin rules, margins decorated with floral arabesques in gold (305mm. by 195mm.) [Isfahan, c. 1640]

[See Illustration]

30 A BATTLE SCENE BETWEEN TURKS, two opposing armies engaged in close combat with lances and bows and arrows on a hillside, one faction wearing kilims in their headdress, a nobleman with a canopy above his head, a page from a historical manuscript, written in nasta’liq script with interlinear gold decoration, mounted on an album page decorated orange and blue with detailing in gold (130mm. by 132mm.) [Isfahan, c. 1660]

[See Illustration on page 9]
31 A girl carrying a pitcher on her shoulder, wearing a grey dress with white undergarments, a yellow sash about her waist and long white headgear, a building and a hillside in the distance; verso: a girl holding a pitcher in her right hand, wearing a red dress with white undergarments and a small sleeveless tunic, buildings and trees in the distance, flanked, two miniatures on either side of a single manuscript leaf, with lines of nasta‘liq script written in double columns with intercolumnar rules, margins ruled in gold

(135mm. by 73mm.) (Turkey, eighteenth century)

* For other leaves from the same manuscript see E. Binney, 3rd, Turkish Miniature Paintings and Manuscripts, New York, 1973, p. 103, no. 38, and sale in these rooms, 1st July, 1969, lots 325 and 326.

[See Illustration]

32 Eight leaves from Nizami’s Khamsa including five illustrations: Bahram Gur in the yellow pavilion; Bahram Gur in the black pavilion; Iskander with his courtiers; a fire scene and a wolf hunt, eight leaves from a manuscript written in four columns of nasta‘liq script, twenty lines to the page, retouched, remargined

(text area 177mm. by 92mm., page size 262mm. by 171mm.)

[Izphahan, mid-seventeenth century]

33 Three warriors before Bahram Gur, he is seated on a throne and is being handed a cup by an attendant, a further attendant is seen behind him, a leaf from Ferdowsi’s Shahnama, the text written in four columns of nasta‘liq script, oxidation

(117mm. by 150mm.) (Izphahan [style of Muzir], c. 1660)

34 A lady dancing on a hillside with three girls, one playing a tambourine, a page from a manuscript with three lines of nasta‘liq script above, mounted on a gilt-sprinkled page, rubbed

(152mm. by 165mm.) (Provincial Persian, seventeenth century)

35 Ahashiyab brought before Kay Khosraw riding a white horse on a brown hillock, surrounded by attendants, one holding a canopy, an illustration to a manuscript of the Shahnama written in four columns of nasta‘liq script, retouched, mounted with a gilt-decorated border, framed

(127mm. by 95mm.) (Bakhtara or India, c. 1670)

36 Two illustrations from a Manuscript of the Shahnama. The death of Bahram Chubin by ladies in mourning; the murder of Ruy by his brothers Tur and Selim, two leaves of a manuscript of Ferdowsi’s Shahnama, written in four columns of nasta‘liq script, some waterstaining and rather damaged

(page size 345mm. by 233mm.)

[Izphahan, provincial, first half of the seventeenth century] (2)
37 A portrait of a pensive maiden holding a gold cup, wearing a hooded mantle over a tunic, her hair falling in ringlets, a decanter at her side, flowering shrubs in the background, painting on paper, with use of colours and gold, slightly cropped and stained, two columns of nasta’liq script above and below, mounted on a Deccani album page with marbled-paper borders, nasta’liq calligraphy on reverse (167mm. by 99mm.). [Provenance Persian, c. 1670.] [See Illustration]

38 Two dragons fighting, monochrome drawing with gilt foliate surround, mounted on an album page with trees and fantastic animals outlined in gold on a pink ground, framed (85mm. by 155mm.). [Isfahan, late seventeenth century.] [See Illustration on page 46]

39 A trick drawing of a lion, with four bodies sharing a single head, mounted on an album page with inner borders incorporating verse in nasta’liq script (152mm. by 85mm.). [Isfahan, late seventeenth century]

40 A king enthroned giving instructions to a group of warriors, he is depicted as Fath Ali Shah, a leaf from a poetical manuscript text written in four columns of nasta’liq script (96mm. by 145mm.). [Qajar, c. 1820]

41 Two hawks perched on a branch with blossoms, one watching a moth, on an album page, coloured paper borders (120mm. by 170mm.). [Qajar, first half of the nineteenth century]

42 Five illustrations of Bahram Gur seated in different pavilions with his princesses, five illustrations excised from a manuscript of Nizami’s Haft Paykar, (112mm. by 132mm.), [Qajar, c. 1840] with three panels of illumination from the same manuscript (3) Formerly in the collection of the late General Sir Albert Hourm Schindler, K.C.I.E.

43 A goldfinch perched upon a leafy stump preening the feathers on his back, on an album page, coloured paper borders, (112mm. by 67mm.). [Qajar, first half of the nineteenth century]

44 A girl pouring a cup of wine from a glass flask in her left hand, she sits on a patterned rug against a large boulder, fruit can be seen before her, mounted on an album page with coloured borders, slight tear, restoration (280mm. by 222mm.). [Qajar, c. 1840]
45. A spray of Prudence blossom, monochrome wash drawing, slightly creased, mounted on an album page with a gilt-sprinkled border
(151mm. by 90mm.) [Qajar, second quarter of the nineteenth century]

46. A Girl Fanning herself whilst seated on a rug is supported by a large bolster, she wears an orange skirt and pale-green blouse, a glass flask, a cup and fruit before her, mounted on an album page, with coloured borders, defective
(250mm. by 220mm.) [Qajar, c. 1840]

47. A Girl Drinking Wine from a cup held in her right hand, she holds a saucer in her left hand, she sits upon a rug with a bolster supporting her bag, fruit and a glass flask containing wine can be seen before her, mounted on an album page, coloured paper borders, rubbed and some oxidation
(255mm. by 222mm.) [Qajar, c. 1840]

48. A maiden offering grapes to a child, wearing a waistless dress, a full length skirt and a dervish-style hat and carrying a dervish’s bowl, inscribed Arghun Aga Khan Qajar and dated 1244(?)/1828 beneath, varnished, tear across centre repaired, laid down on card, framed
(150mm. by 90mm.) [Qajar] dated A.H. 1244(?)/A.D. 1828-9

49. A Girl Holding a Mirror in her left hand, her right hand applies eye make-up, wearing a voluminous orange skirt, waistless jacket and long scarf, she rests against a large bolster with fruit, a bag before her, mounted on an album page, borders of coloured paper, slightly rubbed
(255mm. by 222mm.) [Qajar, c. 1840]

50. Portrait of a lady seated against a bolster holding an orange, mounted on an album page, she is identified by a Persian inscription beneath as the wife of Siyavush, paper borders
(140mm. by 85mm.) [Qajar, c. 1860-1870]

51. A Prince and his Lady attending an entertainment, watching a group of girls dancing and playing musical instruments, watercolour with silver and gold on paper, mounted
(217mm. by 200mm.) [Qajar, c. 1860]

[See Illustration]
52 PORTRAIT OF FATH 'ALI SHAH seated on a jewelled throne, on paper, painted lacquer frame signed by Abu al-Qasimi and dated 1318 A.H., decorated with birds and flowers interspersed with script
   (157mm. by 105mm.) [Qajar, c. 1830]

53 A King watching a cavalry engagement outside an encampment, a leaf from a manuscript, written in four columns of nasta'liq script, twenty-nine lines to the page, waterstained
   (325mm. by 197mm.) [Qajar, mid-nineteenth century]

54 A street merchant selling smoke and tobacco, carrying two hookahs, water colour on paper, inscribed in English "A vendor of smoke—Hookas or KillaMchee", creased, framed
   (100mm. by 102mm.) [Qajar, mid-nineteenth century]

55 Two portraits of Nadir Shah and Shah Suleiman, both kneeling on rugs, holding their armour, each mounted on card
   (205mm. by 153mm.) [Qajar, mid-nineteenth century]

56 A prince resting with a long-necked bird upon his glove, a white horse to the right, in frame; a nobleman reclining upon a terrace, a maid servant with a cup of wine to the right, in frame
   (168mm. by 100mm.) [Persia, second half of nineteenth century]

57 A FIAS MAN holding a rosary whilst kneeling, wearing a grey coat and buttoned white shirt, a squared cap on his head, on pink floral ground, edges trimmed, some defects, in frame
   (164mm. by 107mm.) [Qajar, c. 1870]

58 Four terrace scenes with princes and princesses passing the time with music and refreshments, four miniatures painted over text of earlier manuscripts
   (145mm. by 95mm. and smaller) [Persia, late nineteenth century]

59 Four outdoor scenes with a courting couple, and princes seated on terraces with courtiers, four miniatures painted over text of earlier manuscripts, (145mm. by 95mm. and smaller) [Persia, late nineteenth century]

60 A LADY HOLDING A FISH, and shielding her head with a patterned shawl, by Mirza Aqa Imamali of Isbahan, mounted on an album page, on lower decorated illuminated border, an outer border in monochrome and gold with figures in a landscape, the artist identified in a couple on a painted surface, complete of verse on border
   (242mm. by 137mm.) [Persia, c. 1890]

61 Two miniatures of youths, seated against bolsters, drinking wine, undecorated borders
   (143mm. by 222mm.) [Qajar, nineteenth century]

62 ASTROLOGICAL CHART, with twelve painted roundels representing the signs of the zodiac and accompanying tables and explanatory text written in naskhi script in blue, red and green, on cloth centre excised in centre
   (920mm. by 930mm.) [Qajar, nineteenth century]

63 A prince seated astride a composite horse, a hawk perched on one hand, on uncoloured ground, on an album page, in mount
   (237mm. by 171mm.) [Persia, late nineteenth century]

64 Three court scenes; two outdoor including a maiden dancing before a seated prince and one indoor with a seated prince and princess
   (275mm. by 180mm.) [Persia, late nineteenth century]

65 Three outdoor scenes with princes and courtiers passing the time in council, taking refreshments and listening to music, three miniatures painted over the text of an earlier manuscript
   (250mm. by 185mm. and smaller) [Persia, late nineteenth century]
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66 Three noblemen hunting deer, astride galloping horses, upon a brown hillside, a leaf from a manuscript written in 28 lines of nasta’liq script, in frame (190mm. by 120mm.) [Persia, archaistic]; and two others (5)

67 A pastoral scene with travellers crossing a bridge outside a town; two scenes of Isfahan and three others, paintings on ivory or ivory substitute, framed (125mm. by 240mm. and smaller) [Isfahan, first half of twentieth century] (5)

68 A portrait of an Afghan hunter, carrying a gun and a bag slung over one shoulder, watercolour on paper, with slight waterstaining, in mosaic work frame with cusped surmount (125mm. by 125mm.) [Afghanistan, dated 1314/1896]

69 Zahbak sitting enthroned beneath a canopy giving instructions to two warriors, a leaf from a manuscript of the Shahnama written in four columns of nasta’liq script (miniature 90mm. by 172mm., leaf 365mm. by 213mm.) [North India, nineteenth century], and two eighteenth century black morocco book-covers with gilt-stamped central medallion and corner-pieces (346mm. by 230mm.) (3)

70 A dervish crouching in a landscape playing with tame birds, illuminated border in colours and gold, mounted; and five others (192mm. by 118mm.) [Persia, archaistic] (6)

71 A portrait of a youth offering cups of steaming tea, nasta’liq inscription on painted surface with an attribution to the artist Riza ‘Abbasii and the date A.H. 1039/ A.D. 1629, slightly stained, plain border, mounted (172mm. by 90mm.) [Persia, archaistic]

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72 The Buddha flanked by two devotees, in the foreground a chariot driven by soldiers in military uniform with a temple behind, painted on cloth (215mm. by 810mm. by 913mm.) [Thailand, c. 1900]

73 A Burmese manuscript of a Buddhist text, 7 copper leaves, 6 lines to the page, written in Pali script, first and last page with drawings of lines and deities, wooden covers lacquered red, defective (475mm. by 90mm.) [Burma, nineteenth century]; and another (2)

74 Burmese manuscript of a Buddhist text, 16 palm leaves, 6 lines to the leaf, written in Pali script in black, background of gold foliate decoration, end leaves with painted deities, wooden covers in gilt and red, (115mm. by 532mm.) [Burma, nineteenth century]; and another similar (2)

75 An Armenian prayer scroll [Kyprianos] Armenian manuscript on paper, headings and initial letters in red, nine miniatures, worn, defective (width 65mm.) [Turkey], dated 1668

The prayer scroll contains prayers for all occasions. The first prayer is that of Nerses Shnorhali. Each prayer ends with a couple of quotations from the Book of Psalms. Each prayer is introduced with a miniature of the saint to whom the prayer is addressed, such as the Virgin Mary, Abraham, St. Stephen, John the Baptist, etc. At the back of the scroll there is the following inscription: ‘On 1158 of the Armenian era (1709) on the 28 (date in Arabic numerals) of the month of June, deacon T’ommas with his sons and daughters left Istanbul and came . . .’

76 A Jain map of the universe, depicting the world at the centre with concentric circles depicting seas, rivers and the realms of the gods, with numerous identifications written in English transliteration, on European paper laid down on cloth (1250mm. by 480mm.) [Bengal, c. 1820]

77 A Jain map of the universe depicting the world at the centre with concentric circles depicting seas, rivers and the realms of the gods, painted on cloth, created, defective (780mm. by 746mm.) [Gujarat, eighteenth century]
Qajar Painting

The Property of a Gentleman

78 NASIR UD-DIN SHAH AS A CHILD standing before ministers of the court, dressed in an embroidered coat and thick trousers, a sword at his side, with one hand holding that of a black attendant to the left, three ministers to the left and four standing to the right including Haji Mirza Aghasi, on green ground, white nastaliq inscriptions beside each figure, oil on canvas, in frame
(67cm. by 98cm.) [Qajar, second half of nineteenth century]

79 A PORTRAIT OF THE YOUTHFUL NASIR UD-DIN SHAH in conference with his ministers, he sits in a European-style chair, an order about his neck, a tall black cap with a plume and aigrette on his head, facing left, one of the attendants standing to the right with a qalian, two ministers seated to the left, in a chamber with mural paintings at top, nastaliq inscription on right, two inscriptions partially erased at bottom, oil on canvas, in frame
(66cm. by 90cm.) [Qajar, second half of nineteenth century]

Various Properties

80 A YOUNG MAIDEN KNEELING UPON A CARPET, attributed to ABD AL-QASIM. She kneels facing half left wearing broad red trousers with yellow floral decoration and a blue jacket bound by a belt of precious stones and pearls, with strings of pearls about her neck and bodice, a band of pearls about her wrist, jewelled tassels suspended from her sleeve, a small jewelled cap and aigrette on her head, with fringed hair, tresses of hair and jewelled tassels to the right, trimmed, oil on canvas, in frame
(106cm. by 80cm.) [Qajar, c. 1810-20]

* This painting was originally part of long canvas which adorned the walls of a Qajar palace. For comparison see: S. J. Falk, *Qajar Paintings*, London 1973, pls. 19 and 20.

[See Illustration]
81 A MAIDSERVANT HOLDS A BOWL OF FLOWERS before a child, the mother sits to the left dressed in robes of orange, red and green, a black plume and jewelled headband about her hair, three other maidens behind, a drapery above, oil on canvas (86cm. by 65cm.) [Gujar, c. 1850-60]

[See ILLUSTRATION]
82. A YOUTH DRESSED IN EUROPEAN COSTUME sits amidst three ladies, one kneels before him, another sits to the left whilst proffering a glass of wine, the lady to the right wearing a décolleté dress bound by a jewelled belt, a string of pearls about her neck, oil on canvas.

(65cm. by 65cm.) [Qajar, c. 1850-60]

[See Illustration]
A portrait of Nasir ud-Din as heir-apparent dated 1264/1847

83. A portrait of Nasir ud-Din, by Sayyid Muhammad al-Husayni. The young Nasir ud-Din with thick eyebrows and a small moustache faces slightly to the left; he sits with his legs crossed upon a European-style chair of precious metals inlaid with precious stones, a tall black cap with a thickly jewelled earring and white plume upon his head; he wears gold-fringed black coat bound by a jewelled belt from which are suspended a row of emeralds, six strings of pearls, a blue sash and a miniature portrait of Muhammad Shah upon his chest, with gold epaulettes and thick bands of precious stones about his arms, blue trousers and patterned red slippers, slight creasing, on uncoloured ground, on paper, in frame. (312mm. by 190mm.) [Qajar] dated 1264/1847

**From the collection of the celebrated English traveller Robert Byron, author of "The Road to Oxiana".**

This portrait of Nasir ud-Din, executed in 1264/1847, was, when the prince was aged sixteen, one year before he ascended the throne of Persia upon the death of his father Muhammad Shah on 5th September 1848.

For comparison with a very similar portrait by the same artist see: E. F. Grube, *Muslim Miniature Painting*, Venice 1962, no. 124.

*[See Colour Illustration]*
Another Property

AN IMPORTANT QAJAR PAINTING OF FATH 'ALI SHAH BY MIHR 'ALI

84 A standing portrait of Fath 'Ali Shah en full armour, by Mihr 'Ali. He stands wearing his ceremonial armour which includes a chainmail shirt inset and fringed with pearls, emeralds, rubies and diamonds bound by a thickly jewelled belt, over a red robe fringed with precious stones, he also wears bejewelled arm and leg guards whilst holding a gold bow in his left hand, the right resting upon a quiver covered with pearls and jewels, a helmet with two white plumes and a jewelled aigrette upon his head, in a chamber, nastaliq inscription at bottom left and top right, oil on canvas, arched at top (224cm. by 103cm.) [Qajar] dated 1230/1814

85 A female musician, attributed to Abu’l Qasim. She sits upon a carpet within a chamber holding a stringed instrument to the right with henna-stained hands, dressed in voluminous crimson trousers and a short blue jacket with a frocked garment of gold beneath, a necklace of pearls and rubies about her neck, a dark turban with a rose and cluster of jewels on her head, a flask and glass of red wine on a plinth behind, a drape above, oil on canvas (100cm. by 88cm.) (Qajar, c. 1830)

** For reference to Abu’l Qasim see: S. J. Falk, *Qajar Paintings*, London, pls. 19-20 and for comparison see lot in this sale catalogue.

[See Colour Illustration]
Another Property

86 PORTRAIT OF NAQWIR SHAHIJADA MUHAMMAD 'ALI MIRZA QAJAR, BY JAFAR. He sits facing half right upon an elaborately carved throne with arms carved in the shape of lions, one hand rests on the hilt of his sword with a jewelled scabbard, his other hand raised before him with one finger slightly crooked, his large forked black beard covers his chest, he wears a brown robe fringed with pearls and bound by a thick embroidered sash, with a jewelled buckle and tassels attached, bands of pearls about his wrists and shoulders and bands of precious stones about his arms, an orange turban about his head, in a chamber, with four inscriptions in black and white nasta’liq script, one small tear, oil on canvas, carved at top

(208cm. by 107cm.) [Qajar] dated 1230/1814(4)

The subject of this painting, sometimes known as Dawlatshah, was born 1203/1789 and died 1237/1822. Although he was the eldest son of Fath 'Ali Shah his mother was a Georgian girl and it was his brother 'Albas Mirza, whose mother was a Qajar princess, who became heir-apparent.

Other paintings by Jafar include a portrait of Karim Khan in the Shiraz Museum and a portrait of Nour al-Din in the Ethnographic Museum, Tehran.

[See Colour Plate]
CALLIGRAPHY AND ILLUMINATION

87 VELLUM QUR'AN LEAF. Text written in three lines on kufic script, diacritics in red and green, with illuminated devices in gold and colours, the edges slight to minor, foxed
   (193mm. by 265mm.) [Arabic, nineteenth century]

88 VELLUM QUR'AN LEAF. One leaf written in four lines of kufic script, diacritics in red and yellow, one illuminated folio, one side rubbed, framed
   (165mm. by 275mm.) [Arabic, ninth century]

89 QUR'AN LEAF. One leaf from a manuscript of the Qur'an written in 15 lines of Bihari script in black, one sura heading in white on an illuminated panel, circular device in margin, waterstained, slight defects to margin
   (525mm. by 310mm.) [India, Sultanate, sixteenth century]

90 QUR'AN LEAF. One leaf from a manuscript of the Qur'an written in 15 lines of Bihari script in black, illuminated device in margin, waterstained, margin repaired
   (525mm. by 310mm.) [India, Sultanate, sixteenth century]

   ** From the same manuscript as the preceding lot.

91 Decorated manuscript leaf. Text in four columns of nasta'liq script, headings in colours and gold, margins decorated with animals in gold, laid down on card
   (325mm. by 205mm.) [Persia, late sixteenth century]

92 QUR'AN LEAF. One leaf written in six lines of kufic script, diacritics in red and green, most words transcribed beneath in later naskhi script, one side torn, remarqued and creased
   (160mm. by 243mm.) [Arabic, ninth century]

93 VELLUM QUR'AN LEAF. One leaf written in nine lines of kufic script, the fifth line written in gold, diacritics in red, one illuminated device, warped and rubbed, mounted with gilt floral borders, framed
   (162mm. by 220mm.) [Arabic, ninth century]

94 QUR'AN LEAF. One leaf written in five lines of kufic script, with diacritics in red and green, with an illuminated device in gold and blue, margins trimmed
   (225mm. by 135mm.) [Arabic, ninth century]

   [See Illustration]
95 Qur'an section, Al-Ma'mar. Arabic manuscript on paper, 17 leaves, 9 lines to the page, written in naskh script, gold discs between vers, margins ruled in gold, one illuminated double-page heading in colours and gold, remarqued, brown morocco, worn \( (222\text{mm. by } 190\text{mm.}) \) [Turkey, late sixteenth century]

96 Qur'an, Arabic manuscript on paper, leaves, 15 lines to the page, written in naskh script by the scribe Hafiz Mustafa, gold discs between vers, margins ruled in gold and colours, illuminated devices in borders, one double-page illuminated heading in colours and gold, stained, brown morocco, worn \( (155\text{mm. by } 95\text{mm.}) \) [Turkey, nineteenth century]

97 Page of calligraphic exercises, written in bold nasta'liq script, worn at edges, a few holes \( (186\text{mm. by } 245\text{mm.}) \) [Maghrib, seventeenth century]

98 Panel of Illumination. Central oblong section with extracts from the Qur'an in bold white kufic script on blue ground with gold foliate decoration, with gold discs to either side, inner border of gold naskh script and outer border of floral decoration, one ovolo and one circular panel of illumination in colours and gold to either side with floral and stellar designs within borders of small naskh script, trimmed, some rubbing and splits, mounted on card \( (90\text{mm. by } 920\text{mm.}) \) [Persia, second half of fourteenth century]

99 Illuminated heading of Khazra and Shirin from Nizami's Khamsa, two leaves written in four columns of nasta'liq script with gilt interliner decoration, headings in white on illuminated panels, borders with floral and foliate decoration in colours and gold, illuminated headpiece in colours and gold, in mount: and another \( (271\text{mm. by } 155\text{mm.}) \) [Shiraz, sixteenth century] (2)

100 Qur'an leaf. One leaf written in 12 lines of black and gold muhaqqaq script, illuminated discs between vers, margins ruled in colours and gold, sura heading in white on illuminated panel in colours and gold, illuminated medallions in margins, one leaf \( (433\text{mm. by } 291\text{mm.}) \) [Persia, second half of sixteenth century]

101 Qur'an leaf. One leaf written in 12 lines of black and gold muhaqqaq script, illuminated discs between vers, margins ruled in colours and gold, sura heading in white on illuminated panel in colours and gold, illuminated medallions in margins \( (404\text{mm. by } 285\text{mm.}) \) [Shiraz, second half of sixteenth century]

"Each line of text on these Qur'an pages is written upon a separate panel of coloured paper."

102 Two Qur'an leaves. Two leaves written in 12 lines of alternate black and gold muhaqqaq script, illuminated discs between vers, margins ruled in colours and gold, illuminated medallions in margins \( (434\text{mm. by } 292\text{mm.}) \) [Shiraz, second half of sixteenth century] (2)

103 Three Qur'an leaves. Three leaves written in 12 lines of muhaqqaq script alternate black and gold, illuminated discs between vers, margins ruled in colours and gold, illuminated medallions in margins, three lines on each leaf replaced, one leaf remarqued, wormholes \( (437\text{mm. by } 292\text{mm.}) \) [Shiraz, second half of sixteenth century] (3)

104 Two Qur'an leaves. Two leaves written in 12 lines of muhaqqaq script alternate black and gold, muhaqqaq script, illuminated discs between vers, margins ruled in colours and gold, illuminated medallions in margins, both with tears on seventh line, some staining \( (434\text{mm. by } 292\text{mm.}) \) [Shiraz, second half of sixteenth century]

105 A collection of manuscript leaves, from works including Persian poetry, the Qur'an and historical texts, on paper, some defects \( (335\text{mm. by } 215\text{mm. and smaller}) \) (35) [Persia, India and Turkey, sixteenth century and later] (a lot)
106 Illuminated title page, from a manuscript of Nizami's *Layla u Majnun*, with one single page headpiece in colours and gold, text written in four columns of *nasta‘liq* text, within borders of illuminated arabesque, laid down on card (257mm. by 290mm.) [Persia, seventeenth century]

107 An album of Persian Calligraphy, An album containing twenty-three specimens of *shikasteh* script written in different hands, some with backgrounds decorated in gold (dated examples ranging from 1179 to 1186), some pages stained pink, coloured borders some with floral decoration in gold, concertina form, gold-dusted green lacquer covers, spine defective (385mm. by 200mm.) [Persia, late eighteenth century] (2)

108 Shikasteh Calligraphy written in black on blue and brown grounds, two pages from the same album with floral borders (243mm. by 172mm.) [Persia, early nineteenth century] (2)

109 Illuminated heading. Two leaves written in four columns of *nasta‘liq* script, margins ruled in colours and gold, headings in red, one illuminated headpiece in colours and gold defective, remargined, in mount; and another (262mm. by 150mm.) [India, eighteenth century] (2)

110 Illuminated heading. One leaf written in one column of *nasta‘liq* script in red, blue and black, margins ruled in colours and gold, one illuminated heading in colours and gold, in mount; and another (325mm. by 180mm.) [India, late eighteenth century] (2)

111 A page of *nasta‘liq* Calligraphy, written in two sizes of script, with panels of illumination in colours and gold, mounted on an album page with floral decoration in colours and gold, not contemporary, (162mm. by 112mm.) [Persia, sixteenth century]; and A page of Shikasteh Calligraphy written on a gold ground, mounted on an album page with pink borders, (145mm. by 110mm.) [Persia, early nineteenth century]; and another (3)

112 A Turkish Firman, written with eight lines of text, headed by a *taghira*, on paper, created, some holes, addressed on reverse to Viscount John Lancaster (7) (760mm. by 515mm.) [Turkish, 19th Century] (2)

113 Bismillah written in *nastaliq* calligraphy, made up of Qur’anic text in minute script, mounted on an album page with marbled paper borders, and gilt decoration (93mm. by 355mm.) [Turkey, mid-nineteenth century] (2)

114 Calligraphy. A quatrain in *nasta‘liq* script by Mohammed Ali Qastamuni, from an album page mounted on card with paper marbled borders (112mm. by 125mm.) [Persia] dated 1342/1923 (5)

115 Three Qur’An leaves. Written in 9 lines of *bihari* script, illuminated florets between verses, coloured medallions and devices in margins, sura headings in white on illuminated panels, some waterstaining (381mm. by 285mm.) [India, eighteenth century] (3)

116 Three Qur’An leaves. Written in 9 lines of *bihari* script, illuminated florets between verses, coloured medallions and devices in margins, sura headings in white on illuminated panels, slight waterstaining (381mm. by 280mm.) [India, eighteenth century] (3)
ASSAR, MIHR U MUSHITARI, Persian manuscript on paper, 212 leaves, 12 lines to the page written in black in good nasta’liq in double gold-sprinkled panels ruled in colours and gold, a fine double-page illuminated heading preceded by a double miniature, the space between lines of the first two pages illuminated and several other leaves similarly decorated, illuminated headpieces throughout, 5 miniatures, their pages and facing pages enclosed within gold foliate borders with birds and animals, probably incomplete and lacking perhaps 6 miniatures, double frontispiece rubbed and retouched, the other miniatures also retouched but less damaged, some leaves split at rules, 19th century lacquered covers, binding damaged (257mm by 153mm.) [Shiraz, c. 1570-1580]

**The miniatures are listed below:**

1. An indoor court scene.
2. An outdoor court scene.
3. A school scene.
4. Behzad interceding for Badr and Mustari who are about to be beheaded.
5. Battle between Shah Kaywan and Qara Khan.

[See illustration]
118 JAMI. DIWAN. Persian manuscript on paper leaves, 17 lines to the page, written in three columns of neat nasta'lliq script, double intercolumnar rules in gold, margins ruled in blue and gold, headings in colours, outer borders with diagonal text on three sides, one double-page illuminated heading in colours and gold, two further pages with small panels of illumination in colours and gold, some staining. Qajar lacquer binding with floral sprays, inside red with gilt decoration, slightly chipped.
(240mm. by 165mm.) [Herati] 910/1504
[See Illustration]
118A BUSTAN. Sa'di, Persian manuscript on paper, 29 leaves, 9 lines to the page, written in two columns of fine nasta'liq script by the scribe MOHAMMED BADAKSHI-HUSAYNI on gilt-sprinkled paper, with inter-columnar rules and margins in gold, one heading in blue the remainder in gold, waterstaining affecting text area in places, early nineteenth century black morocco with episcopal border in paper onlay and painted floral decoration, worn
(345mm. by 245mm.) [Turkey] dated 902/1496
[See Illustration]

119 NIZAMI, LAYLA AND MAINUN. HAFT PAYKAR, ISKANDERNAMA. Persian manuscript on paper, 44 leaves, 22 lines to the page, written in four columns of nasta'liq script, with inter-columnar rules, margins ruled in colours, three illuminated headpieces in colours and gold, twenty miniatures, in provincial Persian style, miniatures enlarged over text above and below, some retouching, many leaves with miniatures have been re-marginned, staining, some leaves loose, brown morocco with central medallion and cornerpieces, rubbed
(285mm. by 170mm.) [Persia late seventeenth century]

119A QUR'AN SECTION. Arabic manuscript on paper, 52 leaves, 5 lines to the page, written in bold naskhi script, flourishes between verses, illuminated devices in colours and gold, one illuminated headpiece in colours and gold, black morocco with central medallion and cornerpieces, worn
(207mm. by 160mm.) [Mamluk, fifteenth century]
AN ILLUSTRATED EROTIC TURKISH MANUSCRIPT DATED 1187/1773

120 SHAYKH MUHAMMAD IBN MUSTAFA AL-MERI, TUSHET UL-MULK (a Turkish translation of Raja as-Shaykh ila Afsah), Turkish manuscript on paper, 206 leaves, 29 lines to the page written in one and two columns of nasta‘i script, headings in red, with double inter-columnar rules in red, margins ruled in red, four illuminated headpieces with gold floral decoration and eighty-five half and whole-page miniatures in Turkish style, one printed map of the world in red, each illustrated page on vellum, with several vellum leaves laminated onto paper, foliated in Persian throughout, the date 1232 A.H. added later on colophon page, margins slightly soiled, many gatherings loose, red morocco gilt, each cover with a shaped panel of padded black morocco, binding detached (324mm. by 212mm., text area 231mm. by 118mm., and miniatures 300mm. by 181mm., and less) [Turkey] dated 1187/1773

Although the name of the patron has not been included in this manuscript it is clear from the volume and the quality and quantity of miniature paintings that it was commissioned by a member of the nobility. The contents of the text are summed up by a free translation of the title "A Shaykh remembers his youth", namely a collection of fanciful reminiscences of the adventures and romances of an inquisitive man. The date given in the colophon of this manuscript is 1187/1773 but one of the miniatures on f.81a bears the date 1214/1799, which would indicate that the manuscript took many years to complete.

[See Colour Illustration]

121 QUR'AN SECTION, Arabic manuscript on paper, 32 leaves, 7 lines to the page, written in nasta‘i script, gold discs between verses, margins ruled in black and gold, one headpiece in gold with an abstract floral surround in colours, repaired, olive green morocco, with floral stamped central medallion and gilt borders (242mm. by 170mm.) [Turkey, late sixteenth century]

122 QUR'AN SECTION, Arabic manuscript on paper, 3 leaves, 11 lines to the page written in clear naskh script, illuminated florets between verses, one illuminated panel in colours and gold, margins ruled in gold, illuminated medallions in borders on pink ground, marbled paper covers; and another (263mm. by 178mm.) [Turkey, eighteenth century] (2)

123 QUR'AN, Arabic manuscript on paper, 236 leaves, 19 lines to the page, written in naskh script by the scribe ibn Muhammud Bashir Milehem, lozenge shape motifs in colours and gold between verses, headings in red on panels of gold and colours, margins ruled in gold and blue, illuminated devices in colours and gold in margins, one double-page illuminated heading in colours and gold, four fold-page diagrams, contemporary lacquer binding with floral decoration, slightly rubbed (142mm. by 82mm.) [Qajar] dated 1277/1860
124 Qur'an, Arabic manuscript on paper, 82 leaves, 31 lines to the page, written in small naskhi script, gold discs between verses, margins ruled in gold, one double-page illuminated heading, in colours and gold, headings in white on gold panels, borders decorated with gold foliate arabesques, rubbed, contemporary floral lacquer binding (180mm. by 97mm.) [Iraqi, early nineteenth century]

125 Qur'an, Arabic manuscript on paper, 430 leaves, 11 lines to the page, written in good regular naskhi script, gold florets between verses, zara headings in gold with gilt decoration beneath, margins ruled in gold, one double-page sixteenth century illuminated heading in colours and gold probably not the original, text on the first two pages a later replacement, resormalined throughout, waterstaining affecting text area, red morocco with central gilt floral medallions (260mm. by 165mm.) [Persian, late fifteenth/sixteenth century]

125a Qur'an, Arabic manuscript on paper, 314 leaves, 24 lines to the page, written in twelve lines of black naskhi script and twelve lines of red nasta'liq script, gold discs between verses, margins ruled in gold, headings in red on panels of gold and blue, illuminated devices in gold and colours in borders, one double-page illuminated heading in colours and gold, contemporary floral lacquer binding (150mm. by 90mm.) [Qajar] dated 1220/1805

126 Qur'an, Arabic manuscript on paper, 190 leaves, 22 lines to the page, written in naskhi script, gold discs between verses, zara headings, in colours on gold panels, margins ruled in gold and black, illuminated medallions in borders, one double-page illuminated heading, in colours and gold, some staining in borders, floral lacquer binding, defective, in a perspex case (123mm. by 75mm.) [Qajar, first half of the nineteenth century]

126a Anthology of Poetry, including works by Jami and Sad, Persian manuscript on paper, 142 leaves, 8 lines to the page written in nest nast'liq script, complete written in two columns of diagonally arranged panels, double intercolumnar rules in gold, gilt interlinear decoration, margins ruled in gold and colours, two fine double-page illuminated headings in gold and colours, red morocco with gilt-stamped medallions (165mm. by 90mm.) [Qajar, third quarter of nineteenth century]

127 Kitab Tuhfat al-Husayni, Persian manuscript on paper, 205 leaves, 2 blanks, 4 additional leaves of later commentary, 18 lines to the page, written in good nasta'liq by the scribe al-Husayni, margins ruled in gold and colours, headings in red, headpieces in illumination and colours, three finely illuminated headings in colours and gold, contemporary painted lacquer binding with floral cartouches encased within several borders of floral arabesques, in colours and gold, inside covers orange with painted gold decoration, red morocco spine (342mm. by 225mm.) [Qajar, c. 1800] [See illustration]
Lot 128

**A Fine mid-sixteenth century Turkish Qur’ān**

*Qur’ān,* Arabic manuscript on paper, 302 leaves, 5 end leaves, 11 lines to the page, written in two sizes of naskhī script, the three lines of larger script written in black and gold on bunched panels, flowers in gold and colours between verses, inter-columnar rules in gold, margins ruled in gold and colours, illuminated devices of circular and pear-shaped form in colours and gold in margins, sura headings written in blue on gold illuminated panels, fine illuminated double-page heading in colours and gold, one large-page illuminated text on, a final illuminated page is apparently missing, rather waterstained throughout, red morocco with central medallions and cornerpieces in gilt decorated with silver (305mm. by 225mm.) [Turkey, mid-sixteenth century]

[See Colour Illustration]
129 *Theological Treatise*. Arabic. Manuscript on paper, 207 leaves, twentyfive lines to the page, written in naskhi script in black and red, margins ruled in red, some notes in margins, stained, brown morocco with central medallions, worn (212mm. by 145mm.) [Turkey], dated 1157/1744

130 *Atal Diwan*, Turkish manuscript on paper, 220 leaves, 23 lines to the page, written in double column of naskhi script, intercolumnar rules in gold, margins ruled in gold, bordering in red, four illuminated headpieces in colours and gold, 30 contemporary Turkish miniatures, many of erotic nature, contemporary black morocco with central stamped medallion of arabesque on a gold ground, flap missing (258mm. by 145mm.) [Turkey, dated 10th Rabii II 1151]

[See Illustration]
131 Qur'anic section, sura XIX. Arabic manuscript on paper, 8 leaves on paper, 9 lines of good naskhi script to the page, one illuminated headpiece in colours and gold containing floral decoration and two angels, margins ruled in gold, and decorated with floral arabesques in gold, each margin containing a figurative miniature, binding of red velvet, the upper cover with openwork medallion representing the Resurrection (245mm. by 180mm.) (Turkey) dated 1166/1752.

** A very rare example of Qur'anic text with contemporary illustrations. The manuscript was apparently produced in Eastern Turkey and the illustrations are probably the work of an Armenian artist. The illuminated headpiece at the beginning of the text contains a floral illustration on a blue ground and the figures of two angels emptying golden vessels. The miniatures which are in the outer margin of each text page are as follows:

1. The Blessed Virgin Mary
2. The Christ Child seated amidst flowers
3. A standing lady
4. An Apostle holding a bible
5. A female saint carrying a wreath with a small goat beside her
6. A rose bush with a bird perched on a branch
7. A floral group
8. An Apostle carrying a bible and wearing a moustache
9. An Apostle, perhaps Saint Paul
10. Saint Helen or Mary Magdalene holding a cross and a covered vessel
11. The Decisive without the Virgin
12. Saint George and the dragon
13. A female saint and a lady companion being tempted by little red devils, she reaches out for a martyr's crown
14. Christ with the Virgin Mary(?)

[See Colour Illustration]
132. Dalail al-Khayrat, Arabic manuscript on paper, 89 leaves, 11 lines to the page, written in one column of naskhi script by the scribe Musa al-Kaz al-Hamari, with gold discs between verses, margins ruled in gold and black, one illuminated headpiece, two miniatures of the mosques at Mecca and Medina, commentaries in margins, brown morocco with central medallion and corner pieces stamped in gold (170mm. by 115mm.). [Turkey] dated 1169/1755.

133. Abu Abdullah Mohammed bin Sulaiman al-Tirkili. Book of prayers, Arabic manuscript on paper, sixty-seven leaves, thirteen lines to the page, written in naskhi script by the scribe Musa al-Wabani the student of al-Sayyid Husayn better known as Rashid Effendi, margins ruled in gold and colours, circular gold medallions in text, headings in white on gold panels, two illuminated headpieces in colours and gold, many notes written diagonally in margins, double-page miniature of the precincts and interior of a mosque, paper slightly stained, some leaves loose, and rubbed, brown morocco, worn and defective (165mm. by 115mm.). [Turkey] dated 1196/1781.

134. Tashih al-Fawa'id wa-Takmil al-Maqasid (Treatise on the Arabic language), Arabic manuscript on paper, 118 leaves, 15 lines to the page written in one column of naskhi script with commentaries in the margins, margins ruled in gold and black, one illuminated headpiece with colours, a note of ownership on fly-leaf is dated 1178/1861, olive morocco, central medallion stamped in gold and red, good condition (230mm. by 136mm.). [Turkey, eighteenth century]

135. Qur'an, Arabic manuscript on paper, 302 leaves, 16 lines to the page, written in naskhi script by the scribe Dervish Mohammed bin Ismail, gold discs between text, margins ruled in gold and black devices in gold and colours in margins, panels of gold illumination between suras, double-page illuminated heading in colours and gold, several leaves loose, waterstained, some tears, brown morocco with central medallions and corner pieces, worn (170mm. by 111mm.). [Madras] [Turkey] dated 1221/1806.

136. Qur'an, Arabic manuscript on paper, 147 leaves, 17 lines to the page, written in naskhi script, illuminated floritures between verses, margins ruled in gold, with illuminated medallions and devices in margins, sura headings in white on panels illuminated in colours and gold, one double-page illuminated headpiece, in good condition, brown morocco with gilt stamped borders, medallions and corner pieces (138mm. by 90mm.). [Turkey] dated 1228/1813.

137. Qur'an, Arabic manuscript on paper, 303 leaves, 15 lines to the page, written in naskhi script, illuminated discs between verses, sura headings in white on gold panels, illuminated medallions in margins, one double-page illuminated headpiece, name of scribe erased in colophon, brown morocco, blind stamped (181mm. by 120mm.). [Turkey] dated 1242/1826.

138. Book of prayers and extracts from the Qur'an, Arabic manuscript on paper, 135 leaves, 11 lines to the page, written on one column of naskhi script by the scribe Muhammad known as Helmi, gold discs between verses, headings on illuminated panels, margins ruled in black and gold, one illuminated heading with colours, four full page diagrams and illustrations of emblems, including the names of the four pious Caliphs' religious names and members of the prophet's family, some pages loose, contemporary red morocco with gold stamped central medallion and borders, one cover defective (140mm. by 95mm.). [Turkey, nineteenth century]

139. Firdausi, Suhدراج (Persian manuscript), 591 leaves, (text incomplete and disturbed, pasteboard binding in with other leaves at end), four columns, 25 lines written in nasta'a'liq script within coloured rules, headings in red, three single-page illuminated headings in gold and colours, other illuminated pages imperfect or replaced, fifteen miniatures in Moghul style, many rubbed or flaking, drawings supplied in some of spaces intended for further miniatures, black morocco, painted medallions and pendants, worn and defective (305mm. by 200mm.). [Decan, seventeenth century]
140. **Qur’an, Arabic manuscript on paper.** 561 leaves, 11 lines to the page written in naskhi script by the scribe Sultan Ahmad ibn Hafiz ‘Ali Muhammad, gold dyes between verses, margins ruled in blue and red, devices in margins in gold and colours, headings in red, one double-page illuminated heading in colours and gold, double-page illumination in gold with floral decoration, attuned, brown morocco with blind stamped central medallion and corner-pieces, worn (220mm. by 150mm.) [India] dated 1266/1849

141. **A miniature Qur’an, Arabic manuscript on paper.** 111 leaves, 19 to the page, written in naskhi script, margins ruled in gold, floral illumination at the beginning and end, contemporary palaisd lacquer portrait with inside covers of Ali and the Prophet, outside covers with floral decoration, covers loose, slightly flaked, modern case (diameter 350mm.) [Turkish, mid-nineteenth century]

142. **A book of prayers, Arabic manuscript on paper.** 98 leaves, 7 lines to the page, written in naskhi script, margins ruled in gold, in a base-metal binding with covers moulded with scenes of the Crucifixion and the Resurrection (105mm. by 75mm.) [Turkey, nineteenth century]

143. **Qur’an, Arabic manuscript on paper.** 314 leaves, 15 lines to the page, written in naskhi script by the scribe Ibrahim bin al-Husayn al-Harri, margins ruled in gold and blue, circular gilt medallions between sentences, illuminated devices in margins, double-page illuminated heading and illuminated colophon, headings in white on gold panels, some leaves loose, corners of pages thumb, contemporary morocco gilt binding, worn (192mm. by 132mm.) [Turkish] dated 1277/1860

144. **Dalail al-Khahrat, Arabic manuscript on paper.** 105 leaves, 11 lines to the page, written in naskhi script by the scribe Muhammad al-Fawzi, the student of Mohammad Emar al-Walbi, margins ruled in gold and black, dyes in text in gold and colours, marginal devices in gold and colours, notes in margins, headings in white and colours on gold panels, four single-page illuminated headings, five illuminated spandrels, two miniatures showing the interior of a mosque, some staining, blind stamped red morocco with central paper overlay medallions, slightly worn (160mm. by 106mm.) [Turkey] dated 1285/1868

145. **Qur’an, Arabic manuscript on paper.** 304 leaves, 15 lines to the page, written in black naskhi script, dyes in gold and colours in text, margins ruled in gold and colours, devices in margins in gold and colours, headings in red within gold panels, one double-page illuminated heading in gold and colours, some leaves loose, slight discoloration, colophon missing, blind stamped brown morocco with central medallions and spandrels, defective (235mm. by 152mm.) [Turkish, late nineteenth century]

146. **Qur’an, Arabic manuscript on paper.** 305 leaves, 15 lines to the page, written in naskhi script, gold dyes with red between verses, margins ruled in gold and red, headings in white on gold panels, one double-page illuminated heading, slightly stained, brown morocco, worn (167mm. by 107mm.) [Turkey, nineteenth century]

147. **Lithographed Text, Akhbarna or Quisas al-Anbiya (Life of the Prophets), with seventy-eight lithographed illustrations, in four columns and eighteen lines of naskhi script, half calf marbled boards.** (285mm. by 175mm.) [Tabriz] dated 1267/1850

148. **Qur’an, Arabic Manuscript on paper.** 303 leaves, 15 lines to the page, written in naskhi script by the scribe Osman Sadiq, gold dyes between text, margins ruled in colours and gold, devices in margins in gold and colours, headings in white on gold panels, colophon illuminated with gold and colours, double-page illuminated headings in gold and colours with floral motifs, slight discoloration, blind-stamped brown morocco, with central medallions and spandrels, flap missing (175mm. by 108mm.) [Turkey] dated 1297/1879
149 **Kitab al-Inqi al-Sharif (The Four Gospels), Arabic manuscript on paper, 16 leaves, in naskhi script by the scribe Jibrail ibn Constantine al-Hamawi ibn al-Murtuq Gregorius, red dots between verses, margins ruled in red, headings in red script, illuminated headpiece at beginning of each Gospel, four full-page portraits of the Evangelists on opposite side of page, slightly rubbed and foxed, red morocco, central ornament in centre with four fleurons, similar motif repeated in corners, ribbed spine with quadrifoil medallions and scrolled motifs, good condition (156mm. by 97mm.) [Syria] dated Friday 16th April, A.D. 1785.**

The scribe describes himself as coming from the town of Hama, suggesting that the manuscript was written there. A binding from the same bindery was in the Philippus collection (MS 2399) sold in these rooms 26th November, 1968, where a Damascus provenance is suggested.

149a **Dalai al-Khabat, Arabic manuscript on paper, 179 leaves, 7 lines to the page written in bold naskhi script on gold sprinkled paper, gold dots between verses, margins ruled in gold and colours, illuminated devices in borders, two illuminated headpieces in colours and gold, two double-page illuminated borders in gilt and colours with foliate and floral decoration, brown morocco, defective (240mm. by 145mm.) [Deccan, early eighteenth century]**

150 **Philosophical Deliberations on Religious Matters, Arabic manuscript on paper, 124 leaves, 15 lines to the page, written in black naskhi script possibly by Shiek ibn Ali Shihab, margins ruled in gold and colours, some leaves loose, black morocco, worn (250mm. by 150mm.) [Kashmir, nineteenth century]**

150a **Haft, Diwan, Persian manuscript on paper, 216 leaves, 14 lines to the page, written in double columns of nasta’liq script, double intercolumnar rules in gold, headings in panels with floral decoration, margins ruled in gold, one illuminated headpiece, 41 miniatures in Kashmiri style, floral lacquer borders (135mm. by 54mm.) [Kashmir, dated 1191(1777)]**

151 **Firdaus, Shemshâneh, Persian manuscript on paper, 626 leaves, 23 lines to the page written in nasta’liq script in four columns, intercolumnar rules in colours, margins ruled in gold and colours, headings in red on gold decorated panels, one half-page illuminated heading in colours and gold, 62 miniatures, some staining, contemporary floral lacquered binding, slightly chipped (365mm. by 200mm.) [Kashmir, c. 1840]**

151a **Persian dictionary, Persian manuscript on paper, 678 leaves, incomplete, 15 lines to the page written in one column of nasta’liq script, margins ruled in gold and colours, some discoloration, some leaves repaired, half morocco, worn (249mm. by 142mm.) [India, eighteenth century]**
152  **Unidentified text in prose and poetry, Persian manuscript on paper**, 382 leaves, 14 lines to the page written in one column of nastalig script, headings in red, coloured margin rules, one illuminated double-page heading in colours and gold. **Two contemporary miniatures in Kashmiri style inset, black morocco crocked and rebacked** (miniatures 159mm. by 95mm.; text area 176mm. by 88mm.) [**Kashmir, mid-nineteenth century**]

152A  **Nizami Khosraw and Shirin, and the first part of the Iskandarnama**, 189 leaves, 11 lines to the page, written in four columns of nastalig script, double-inter-columnar rules in gold, margins ruled in gold, headings in red, one illuminated headpiece; 41 miniatures in Kashmiri style, floral lacquer binding, inside covers with single flowering plants, chipped (295mm. by 178mm.) [**Kashmir, dated 1244/1828**]

**Persian and Kashmiri Lacquer**

153  **Persian lacquer bookcover**, the front with flowers including roses and irises on gilt-sprinkled brown ground, the reverse with a spray of flowers on red ground, slightly chipped (265mm. by 165mm.) [**Qajar, mid-nineteenth century**]

154  **Persian lacquer pen-box (golandam)**, the top, and sides with birds among branches of flowers and foliage, including roses and hyacinths, on gilt-sprinkled ground, drawer and underside red with gilt decoration (length 215mm.) [**Qajar, c. 1800**]

**Various Properties**

155  **Persian lacquer pen-box in the style of Najar**. The top with three panels depicting Shaykh San'ân and the Christian maiden, a youth paying court to a naked girl and a woman with two attendants in a garden, the sides with four panels of partially clad girls in a landscape addressing a maiden, with six oval portraits of girls and youths, underslide and drawer with gilt decoration on red ground, slightly chipped (length 223mm.) [**Qajar, 1840-50**]

156  **Persian lacquer pen-box**, the top with profuse floral sprays including the iris, rose and poppy with three birds perched amid them, with a border of curvilinear motifs on a black ground, the sides with similar birds amid hazelnuts and flowers, the drawer and underside with gilt decoration on a black ground, slightly chipped (length 300mm.) [**Qajar, c. 1850**]

**The Property of a Gentleman**

157  **A large Persian lacquer panel**. With a central medallion depicting youths and maidens carousing upon a terrace, red spandrels with gilt decoration, outer borders of floral decoration and panels of white nastalig script on coloured grounds (85cm. by 59cm.) [**Qajar, late nineteenth century**]
Various Properties

158. A FINE PERSIAN LACQUER CASKET, the top depicting Fath 'Ali Shah leading the Persian army into battle, the rim of the lid with cusped medallions with single and joint portraits of young men and women, on gold ground with floral decoration, the sides with crowned princes and attendants hunting deer, wild boars and lions, in a landscape, the inside lid with Fath 'Ali Shah spearing a deer beside a stream, the rim with buildings in several landscapes, underside red with gilt floral decoration, surface cracked.

For comparison see sale in these rooms 14th April 1976, lot 374.

159. A PERSIAN LACQUER PANEL depicting Yusuf enthroned at a banquet, nasta'liq inscription on painted surface, slightly worn, mounted on a contemporary cloth binding. (205mm. by 130mm.) [Qajar, mid-nineteenth century]

159A. A lacquer box of circular form with painted floral decoration.

(diam. 190mm.) [Kashmir, late nineteenth century]

160. PERSIAN LACQUER PANEL. A mother seated upon a throne with a naked child upon her lap, an elderly man kneeling before them, two maids behind, a page with horse to right, in a landscape with stream in foreground, with elaborate inner border of floral and arabesque decoration on coloured grounds, outer border of white naskhi script, gilt decoration on brown ground reverse. (344mm. by 433mm.) [Qajar, second half nineteenth century]

160A. A PERSIAN LACQUER PEN-BOX, the top with a scrolling arabesque motif, the sides with similar decoration, the drawer and underside plain, chipped.

(length 215mm.) [Qajar, c. 1860]
9. A Persian Lacquer Casket, the top depicting a prince seated with a princess with their courtiers and attendants around, the rim of the lid with hunting scenes, the sides with scenes of mullahs in discussion and women entertaining themselves some discoloured, slightly chipped, (165mm. by 325mm.) [Qajar, c. 1860]

162. Persian Lacquer Pen-box, the top with three panels depicting a mother with a child upon her lap and two young maidens above and below, the sides of an elderly man kneeling before a young woman, with four oval portraits of young girls, underslidder with silver decoration, slight discolouration and rubbing, (length 182mm.) [Qajar, c. 1840]

163. A Persian Lacquer Pen-box, the top with three panels of two dervishes tending a sick man, a maiden holding a text before a kneeling man, two dervishes before a herd of swine, the sides with four panels depicting landscapes, Khosrow starting at Shirin, Shirin visiting Farhad, underslides and drawer with gilt floral decoration on red ground, lacquered surface cracked.

Upon a note with this pen-box is inscribed 'Penbox, given to Kathleen Murdoch Smith at the time when the Shah of Persia presented a Sword of Honour to her father, Sir Robert Murdoch Smith...March 31st, 1885.'

164. A Persian Lacquer Panel by Muhammad Hadi. The top with an exotic arrangement of flowers including roses, carnations, primroses and a hyacinth, also with hazel nuts, with a nightingale perched in the centre, on a red ground, within a double border of floral and foliate decoration, the reverse with a prince and his entourage visiting a holy man in a landscape, within similar borders, the reverse side slightly chipped [Persia, late eighteenth century]

** For a discussion of the work of this artist, see B. W. Robinson, Persian Miniature Painting, Victoria and Albert Museum, London, 1967, p. 78, no. 94

[See Illustration]
165 **Persian lacquer, pen-box**, the top with three youths before a mullain in a landscape, the sides with maidens standing before trees, under side black, (length 265mm.) [Persia, twentieth century]

166 **Persian lacquer pen-box**, the top with a medallion of a woman in a red dress, the borders and sides with floral decoration on black and gold grounds, underside and drawer red, slight discoloration (length 230mm.) [Qajar, third quarter of the nineteenth century]

167 A pair of Persian lacquer book-covers, with blossoms and foliage contained within rows of conjoined medallions, the underside red with gilt decoration (230mm. by 175mm.) [Persia, late nineteenth century]

168 A painted lacquer Bowl with floral decoration, (diam. 229mm.), and a painted lacquer Frame with floral decoration, (282mm. by 236mm.) [Kashmir, c. 1900] (2)

169 A painted lacquer Vase decorated with lobed medallions containing floral motifs, (height 280mm.); another similar. [Kashmir, c. 1900] (2)

170 A painted lacquer Vase decorated with floral sprays, with two attached handles, (height 412mm.); three painted lacquer Boxes and a painted lacquer Vessel with cover, (length 265mm. and smaller) [Kashmir, c. 1900] (5)

171 **Persian lacquer pen-box**, the top and sides with romantic poetical scenes interspersed with oval medallions containing portraits of maidens, with a metal inkwell and spoon, the drawer with gilt decoration on a red ground, slightly chipped (length 235mm.) [Qajar, c. 1830] (3)

172 A pair of painted lacquer book covers, with battle scenes, one with Nadir Shah confronting the Moghul Emperor, slightly cracked (195mm. by 312mm.) [Persia, late nineteenth century] (2)

173 **Persian lacquer mirror-case**, the lid with Yusuf entering Zulayikha’s chamber, the reverse with a maiden and her attendants, the reverse of the case with Yusuf and Zulayikha seated with companions, the borders and sides with gilt decoration on a dark ground, slightly chipped mostly at corners (226mm. by 176mm.) [Qajar, c. 1840] (2)

174 A **Persian lacquer pen-box**, decorated with chickens, birds and rabbits amid a surround of blossoms, the lid with a central medallion containing a European-style pastoral scene, with a silver inkwell, the drawer with gilt foliate decoration on a red ground (length 210mm.) [Qajar, c. 1830]

175 A painted lacquer pen-box decorated with birds and flowers; a painted cigar-case decorated with demons, (length 265mm. and smaller) [Kashmir, c. 1900] (3)

176 Painted lacquer book-cover, depicting a battle scene with fierce fighting in the centre, rubbed (250mm. by 377mm.) [Qajar, nineteenth century]

177 A painted lacquer panel with a scene of the Emperor Akbar enthroned with other courtiers, one side defective, with a border of script (360mm. by 540mm.) [Kashmir, early twentieth century]

178 A lacquer binding with central floral medallions and borders in colours and gold, inside covers red, cracked, flaking, spine defective (527mm. by 240mm.) [Kashmir, nineteenth century]
179 A Persian lacquer mirror-case with barber's instruments, in the style of Ali Ashad. The lid with roses and other flowers inhabited by birds and butterflies, the underside with the same design on a red ground, the inside of the lid with narcissus flowers and butterflies, sliding drawer with indented compartments containing nine instruments including a comb and scissors, mirror replaced (245mm. by 172mm.) [Qajar, early nineteenth century] (1)

[See Illustration]

The Property of a Gentleman

180 A Persian lacquer pen-box, the top and sides with oval panels containing the portraits of Shaykhs, dervishes and mullahs including Shaykh Abul-Hasan, Shaykh Sadi, Tului Sahib and Hafiz, the drawer and underside with gilt decoration on a black ground, with cotton cover (length 210mm.) [Persia] dated 1800/1882

181 A Persian lacquer pen-box, the top with an arrangement of flowers, birds and two medallions containing portraits of ladies, the sides with hazelnuts, birds and similar medallions, the drawer and underside with gilt decoration (length 210mm.) [Persia, c. 1840]

Various Properties

182 A portrait of Nasir ud-Din Shah, with a nasta'liq inscription of identification in gold, oval, on ivory, (53mm.) [Persia, nineteenth century]; and two others (3)

183 Playing Cards. A set of eighty-one rectangular painted lacquer playing cards probably for the game of ganjifa, in a painted box with a portrait of a girl on the sliding lid, box slightly cracked and chipped (each card 90mm. by 55mm.) [Eastern Indian, 19th century] (83)

184 Persian lacquer pen-box, the top and sides with hunting and battle scenes, underside red with gilt decoration, slightly chipped (length 215mm.) [Qajar, mid-nineteenth century]

185 Persian lacquer pen-box, the top and sides with nightingales amid blossoms and hazelnuts, underside with gilt spray on a black ground, slightly chipped, end of drawer missing (length 225mm.) [Qajar, third quarter nineteenth century]
186 **Persian Lacquer Pen-box**, top with oval medallion containing a young maiden holding a child with a bearded man, roses to either side, sides with European landscapes, slightly chipped, velvet cover  
*length 225mm.*  
*Qajar, c. 1860*

187 **A Persian Lacquer Casket**. The lid with a scene depicting a princess on horseback visiting a seated prince, the sides with princes and poets carousing, corners slightly chipped  
*175mm. by 310mm.*  
*Qajar, late nineteenth century*

188 Persian lacquer pen-box, the top with three chrome-lithographic portraits of European ladies, the sides with flowers and birds, the drawer and underside red  
*length 221mm.*  
*Persia, c. 1880*

**The Property of a Gentleman**

189 **A Mosaic-decorated Panel** of rectangular form, the whole with floral decoration with a central medallion enclosed within rectangular borders, with conjoined medallions and four portraits of youths, the underside with a blind central panel enclosed within similar borders containing the names of Mohammed and Ali, with inlay of ivory, bone and brass  
*992mm. by 425mm.*  
*Persia, second half of the nineteenth century*

**The Property of D. H. W. Whiteway, Esq.**

190 **Persian Lacquer Pen-box** (qalamdan), the top with seven medallions flowers on green and crimson grounds on gold ground, the sides with small medallions of floral sprays on green and crimson grounds, on gold ground, drawer and underside red with gilt flower and vine decoration  
*length 220mm.*  
*Qajar, first half of nineteenth century*

[See Illustration]

191 **Persian Lacquer Pen-box** (qalamdan), the top depicting an Indian prince kneeling before a bearded mullah, two saddled horses with a page to the left, two maidens kneeling nearby, in a landscape, the sides of a young girl holding up a portrait of a crowned prince and a youth addressing a maiden kneeling beneath a shelter, drawer and underside red with gilt floral decoration  
*length 230mm.*  
*Qajar, c. 1830*

[See Illustration]
192. **Persian Lacquer Pen-box (qalamdan)**, the top depicting the two armies of the Persians and the Turks drawn up in battle, a skirmish in foreground, the sides of four pastoral scenes, with four oval portraits of young men and women, drawer and underside red with gilt floral decoration
   (length 232mm.)  [Qajar, c. 1840]

193. **Persian Lacquer Pen-box (qalamdan)**, in the style of Najaf. The top depicting a prince leading a stag by its horns, a hunter striking a lion and a mounted archer, with two oval portraits of an officer and a lady, the sides with four hunting scenes in a landscape and four oval portraits, drawer and underside with floral and vine decoration on red ground, the top inscribed **"Ya Shah Najaf 1257"**
   (length 230mm.)  [Qajar] dated 1257/1841

194. **Persian Lacquer Pen-box (qalamdan)**, by Nasrallah al-Imani. The top and sides with flowers, birds and foliage on brown ground, drawer red with gilt decoration, underside black with gilt floral decoration
   (length 213mm.)  [Qajar, mid-nineteenth century]

195. **Persian Lacquer Pen-box (qalamdan)**, the top of Khosrow with his retinue upon horseback observing Shahrizav whilst she bathes beside a pool, an elderly maid holding a cloth behind her, the sides of four pastoral and hunting scenes and four oval portraits of two young women and men, drawer and underside red with gilt floral decoration, inscribed at top **"Ya Shah Najaf 1257"**
   (length 219mm.)  [Qajar, mid-nineteenth century]

[See Illustration]

196. **Persian Lacquer Pen-box (qalamdan)**, the top and sides with arabesque and floral decoration in colours and gold on green ground, underside with gilt vineleaf decoration on green ground, drawer with gilt floral decoration on black ground
   (length 215mm.)  [Qajar, mid-nineteenth century]

197. **Persian Lacquer Pen-box (qalamdan)**, the top with central panel roses, foliage and a nightingale on gold ground, with arabesque and floral decoration to either side, the sides with arabesque and floral decoration in colours and gold on chevron bands of black, red and gold, drawer and underside red with gilt floral decoration, inscribed on top **"Asaf . . . Ahmad"**
   (length 227mm.)  [Qajar, c. 1850-70]

[See Illustration]

198. **Persian Lacquer Pen-box (qalamdan)** by Ahmad. The top of warriors in battle mounted upon prancing steeds, the sides of hunters in pursuit of lion, tiger and wild boar, drawer and underside red with gilt floral decoration, inscribed on top **"Asaf . . . Ahmad"**
   (length 221mm.)  [Qajar, third quarter of nineteenth century]
199 AN UNUSUAL PERSIAN LACQUER PEN-BOX (*qalamdan*), the top with three panels depicting bearded dervishes and one smooth-skinned youth in conversation, two holding *qulams* before them, the sides with four panels of men with bulbous beards squating in a landscape, four oval portraits of young women, drawer and underside yellow with gilt floral decoration (length 228mm.) [Qajar, second half of nineteenth century]

[See Illustration]

200 PERSIAN LACQUER PEN-BOX (*qalamdan*), by 'ARID AL-HUSAYNI. The top and sides with eleven panels in gilt scrollwork borders depicting rulers from Ferdowsi's *Shahnameh* holding court, including Jamshid, Faridun and Afrasiyab, with one line of *nasta'liq* script above each panel, inside of drawer with roses and foliage on gold ground, outside of drawer with several panels of dervishes and their companions, underside with three panels of legendary kings holding court, slightly chipped (length 240mm.) [Qajar] dated 1317/1899

[See Illustration]

END OF MORNING SESSION

THE SALE RESUMES AT 2.30 P.M. PRECISELY

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AFTERNOON SESSION:

Tuesday, 4th April, 1978
AT 2.30 P.M. PRECISELY

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INDIAN MINIATURES

201 A composite horse with a maiden's head, watercolour on paper, slightly frayed (436mm. by 276mm.) [Kailghat, c. 1910]

202 A water hen with a red beak, blue breast, mottled-brown wings and tail, standing in grass, watercolour on paper (392mm. by 315mm.) [Company School, c. 1820]

** This miniature is from a collection formed by a servant of the East India Company, resident at Calcutta.

203 AN ALBUM OF ONE HUNDRED WATERCOLOUR DRAWINGS, mostly of deities including six of Krishna and three of Ganesh, on paper, English inscription below each watercolour, fixed, half calf with marbled paper boards (252mm. by 188mm.) [Southern India, second half nineteenth century]

204 A SIKH RULER seated on a large cushion with a holster supporting his back, wearing orange robes and a turban, with a marble balustrade behind, foliage and a stormy sky in the distance, yellow border (167mm. by 127mm.) [Lahore, c. 1870]

205 Mica paintings. 27 paintings depicting gods and pastoral scenes, some rather flaked, in an album with 16 colour lithographic reproductions of Indian scenes, blind-stamped morocco, worn and defective (110mm. by 152mm.) [Trichinopoly, c. 1860]

206 Mica paintings. 12 of birds on foliage, 1 of a man, loose, slightly split, stained (158mm. by 115mm.) [Trichinopoly, c. 1860] (13)

207 Ivory miniature, Akbar II enthroned in Durbar with his court including the British Resident, oval, cracked, mounted as a brooch (45mm. by 55mm.) [India, mid-nineteenth century]; and another (2)
208 Yusuf in conversation with his father on a terrace; Yusuf and a companion visiting a cemetery, two illustrated leaves from a manuscript of Yusuf and Zulaykhah, one with margins trimmed
(Kashmir, mid-eighteenth century) (2)

209 A battle scene with an archer engaged in combat with a swordsman in the foreground, a second horseman sheltering behind his horse, laid down on paper, slightly soiled (430mm. by 255mm.) [North Maharashtra, early nineteenth century]

210 The combat between Bihzaz and Nasrallah, Bihzaz pursuing Nasrallah across a hilly landscape, a leaf from a manuscript of the Shahnameh of Ferdowsi, text in four columns of nasta’liq script, heading in gold, framed (100mm. by 172mm., text area 150mm. by 172mm.) [Sultanate, mid-sixteenth century]

Mughal Miniatures

211 A nobleman offering prayers at the side of a stream in a rocky landscape, he stands barefoot on a rug, wearing an orange jamā over yellow pantaloons, the stream swirling before him, his groom standing to the left holding the reins of a dappled-blue horse, a tree in the background with birds perched on the branches, rocks beyond, mounted on an eighteenth-century album leaf with floral and gilt-sprinkled borders (133mm. by 93mm.) [Mughal, late sixteenth century]
[See Illustration, on page 106]

212 A courtier receiving instructions from a young prince enthroned in a small domed pavilion, the courtier standing with his hands outstretched in a courtyard surrounded by ministers, two attendants standing to the left, one holding the prince’s sword as the other carries a falcon on his gauntlet, a doorway in the background with trees beyond, an illustration to a poetical manuscript written in two columns of nasta’liq script, mounted on an eighteenth-century album page with gilt-sprinkled and floral borders, nasta’liq calligraphy with illumination in colours and gold on reverse (192mm. by 112mm.) [Mughal, c. 1600]
[See Illustration]
213 A prince playing a tambur accompanied by a group of musicians, he rests against a bolster surrounded by three attendants on a terrace, the musician kneeling before him playing a collection of instruments including a harp and tambourine, trees in the background, slightly retouched, mounted on an eighteenth-century album page with blue and yellow borders

[140mm. by 77mm.] [Mughal, c. 1610]

[See Illustration, on page 95]

214 An illustration to the Razmnama of 1616. Rama and Lakshmana aiming arrows at a monkey god lifting a large piece of rock above his head, a warrior aiming a bow at him from behind, two crowned figures tending to wounded soldiers and monkeys in the foreground, two fragments of miniatures mounted together on a nineteenth-century album page with blue and gilt-sprinkled borders

(225mm. by 227mm.) [Mughal, c. 1616]

** These fragments are illustrations from a dispersed copy of the Razmnama, an abridged Persian translation of the Hindu epic poem the Mahabharata originally commissioned by the emperor Akbar in 1592. The present copy was dated 1625-1616. This lot is from the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 140. See also sale in these rooms 3rd April, 1978, lots 55-58.

[See Illustration]

215 An illustration to the Razmnama of 1616. Two warriors riding in horse-drawn chariots across a field, the rider of one shot from his seat by an archer, oxcart ploughing near a village in the background, rabbed at top, on a nineteenth-century album page with shikasta calligraphy on reverse, mounted

(187mm. by 234mm.) [Mughal, c. 1616]

** From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 139. See note to previous lot.

[See Illustration]

216 A prince reclining on a bed surrounded by three maidens, an illustration to a Persian poetical manuscript written in two columns of nasta'liq script, stained at bottom, blue border, mounted

(130mm. by 65mm.) [Mughal, c. 1620]
217 A PORTRAIT OF A MAIDEN STANDING FACING RIGHT, wearing a transparent jama over lilac pantaloons, with pom-poms on her slippers and wrists, plants bloom before her, background slightly discoloured, mounted on album leaf with a page of text from a poetical manuscript on the reverse (126mm. by 70mm.) [Mughal, c. 1620] [See Illustration]

218 A YOUNG NOBLEMAN SHOOTING NVIDIA in a landscape with two attendants, mounted with floral border in colours, framed (50mm. by 155mm.) [pugalar Mughal, c. 1620-30]

219 AN ASCETIC SEATED IN A SMALL TEMPLE in a landscape surrounded by devotees, one playing a vina, a dog playing in the foreground, slightly stained, a thin strip of the miniature on the left hand side added later; a group of Kampat mendicants preparing bhang in a landscape, slightly stained, two drawings on paper with slight use of colours, mounted on an album page with gilt decorated border (137mm. by 96mm. and 137mm. by 87mm.) [Mughal, c. 1630 and late seventeenth century]

220 NAT RAGINI: A warrior on a white horse fighting with a foot soldier, a white vulture approaching a corpse in the foreground, with rocks and trees in the distance, slight foxing, orange border (193mm. by 136mm.) [provincial Mughal, probably Rajasthani, c. 1640]

221 A HEAD AND SHOULDERS PORTRAIT OF SAINT BERNARD, wearing a European-style hat with a fur coat over a buttoned tunic, his head slightly turned to the right, a book with a gold binding held in his right hand, drawing on paper with use of colours and gold, inscription of identification at bottom, mounted on an album page with floral and gilt sprinkled borders, six lines of nasta’liq calligraphy by Mir ‘Ali with illumination in colours and gold on reverse (112mm. by 85mm.) [Mughal, mid-seventeenth century] [See Illustration]
222. A HEAD AND SHOULDERS PORTRAIT of a nobleman standing at a window holding a falcon on his gauntlet, wearing a red turban and white jama, mounted on an album page with an illuminated border in colours and gold; verso a portrait of Daulat Khan, nasta’liq inscription at bottom, gilt-sprinkled border (75mm. by 45mm.) [Mughal, c. 1700 and 1780]

[See Illustration]

223. A PORTRAIT OF A COURTIER kneeling against a bolster holding a falcon, wearing a green turban and white jama, slight worm damage, mounted on an album page with an illuminated border in colours and gold; verso a palace entrance, gilt-sprinkled border (103mm. by 83mm.) [Mughal, c. 1740]

[See Illustration]

224. A LADY WINDING A TURBAN around her head at night whilst seated on a rug and leaning against a bolster, a maid servant kneels before her holding a mirror and a further attendant carries a cushion, mounted on an album page with blue and orange borders (113mm. by 106mm.) [Mughal, c. 1740]

225. A LADY SEATED on a GOLD CHAIR before a pavilion, with her saki kneeling in front of her, drinking vessels can be seen around her, with trees in the distance, mounted on an album leaf with coloured paper borders decorated with gilt floral motifs, with the caption “No. 10 Dame Illustre,” framed (345mm. by 227mm.) [Mughal, mid-eighteenth century]

[See Illustration]

226. LALEH RAGH: a prince clutching two garlands leaving his mistress asleep at night, slightly flaked, orange border, mounted (155mm. by 110mm.) [Mughal, mid-eighteenth century]

227. A PORTRAIT OF A NOBLEMAN holding a falcon on his gauntlet, wearing a floral turban and white jama tied with a floral potkho, plain background with strip of sky at top, slightly stained, plain border, inscribed “Asaf Khan” in top left-hand corner, framed (157mm. by 100mm.) [Mughal, mid-eighteenth century]

228. A LADY SEATED at a window holding a small jewelled cup and a trinket, mounted on cord, lacquered (185mm. by 127mm.) [Mughal, mid-eighteenth century]

229. A PORTRAIT OF A COURTIER standing facing right, wearing an orange turban and mauve jama, his left hand resting on the hilt of his sword, nasta’liq inscription on printed surface, slightly stained, mounted on an album page with gilt-decorated borders, framed (169mm. by 95mm.) [Mughal, mid-eighteenth century]
230 A female attendant holding a lance, drawing on paper with use of colours, slightly stained and creased, mounted; and another
(156mm. by 174mm. and smaller) [Mughal, c. 1760] (2)

231 A young prince kneeling on a terrace listening to two female musicians, one playing a tambur and the other claps her hands, mounted on an album page with a gilt-decorated border of birds and flowers, slightly rubbed, laid down on card
(270mm. by 172mm.) [Mughal, c. 1760]
** From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 162.

232 A mother holding her young son on her knee, she sits on a circular stool on a terrace, mounted
(190mm. by 136mm.) [Mughal, c. 1770]
[See Illustration, on page 110]

233 A girl servant standing in a landscape holding an object in her right hand and a gold jar in her left, she wears an orange bodice and yellow veil and dhoti trimmed with red, coloured and plain borders, pink flowers with birds and animals on the reverse, mouse and green borders, inscribed durakhti-kaliya avarana, framed
(131mm. by 71mm.) [Mughal, c. 1770]
** This miniature is from the collection of Sir Thomas Phillips Bt. sold in these rooms 25th and 26th November, 1968.

234 A portrait of Nawab Asaf-ud-Daula (1775-97) seated on a terrace in a European-style chair, wearing a white turban and jama, a row of emeralds about his neck, the terrace covered with a patterned carpet, a river in the background with buildings beyond, mounted on an album page with floral borders
(240mm. by 162mm.) [Lucknow, c. 1780]
** After an original by Tilly Kettle, for comparison see M. Archer, Tilly Kettle and the Court of Oudh (1772-73), Apollo, London, 1972, no. 15.
[See Illustration]

235 Two studies of a yogi wandering in a landscape, drawing on paper, mounted on an album page with a blue border, nasta'liq calligraphy on reverse, slightly stained
(167mm. by 93mm.) [Mughal, eighteenth century]
236. THE EMPEROR AURANGZEB riding an elephant with two attendants, glazed, in a leather frame
(195mm. by 130mm.) [Mughal, eighteenth century]

237. A LADY VISITING A MAKER OF RANGLAS, her maid servant kneels in the foreground with the craftsman's tools behind her, a tree grows in the distance behind the hut, mounted on an album page with marbled paper borders
(222mm. by 117mm.) [Mughal, late eighteenth century]

238. A PRINCE AND HIS COURTIERS visiting a holy man in the hills, a groom holding a horse stands in the foreground, attendants offer dishes from a large coffer, mounted on an album page with gilt floral decoration, the reverse with a page of text
(252mm. by 187mm.) [Mughal, c. 1800]

239. A keeper walking with an antelope held on a rein, drawing on paper with use of colours, slightly stained, mounted; and three others
(117mm. by 154mm. and smaller) [Oudh, c. 1800] (4)

240. A PORTRAIT OF NAZIR SHAH enthroned on a terrace holding an axe, wearing a fur pointed hat and a fur trimmed coat, slightly rubbed, some oxidation
(196mm. by 120mm.) [Delhi, c. 1800]

241. A WARRIOR RIDING A COMPOSITE HORSE ACROSS A FIELD, the warrior wearing a tiger-skin coat and a European-style hat, a serpent held in his right hand with a bird perched on the other, a quiver of arrows and a lance strapped to his side, the horse made up of animals, birds and humans, slightly stained
(267mm. by 347mm.) [Delhi, c. 1820] [See Illustration]

242. BHIZAN BEING RESCUED FROM A PIT BY RUSTAM surrounded by attendants, Rustam's horse in the foreground and a kneeling maiden in the background, with a gilt decorated border, defective, framed
(176mm. by 120mm.) [Delhi, early nineteenth century]

243. Three portraits of Mughal emperors, oval, framed
(83mm. by 70mm.) [Mughal, early nineteenth century] (3)
Deccani Miniatures

244 A pink and pomegranate blossom growing in an imaginary setting, two shrubs growing close to one another, two birds perched in branches, two butterflies and other insects alighting at edges, small blue clouds above, foreground with pimpernel, blue irises and other flowers, on an album page with pink and blue borders, framed (200mm. by 130mm.) [Deccan, c. 1660-70]

** The representation of the rose tree and the stylisation of the clouds indicates that this is the work of a Persian trained artist.

[See Illustration]
245 Portrait of Abul-Hasan Qutb-Shah (Tana Shah), facing half length right, face fully bearded, wearing a striped cloak over a floral jama and gold brocade coat with fur collar, with a jewelled turban and agrate, a radiant gold halo around his head, with a sky blue background, oval, set within a floral border of gold and colours, identified on background in Persian and Dutch, framed (112mm. by 85mm.) [Golconda, c. 1680]

** Abul Hasun Qutb-Shah, also known as Tana Shah, succeeded to the throne of Golconda in 1672. He reigned until the Mughal forces conquered Golconda in 1687 after which he was imprisoned and died in 1704.

[See Illustration, on page 100]

246 The Ascension of Solomon to Heaven, he sits enthroned in a gold palanquin encrusted with jewels borne by angels, a host of angels surround the throne bearing gifts, playing musical instruments and carrying animals, some pouring gold from above as two others hold a canopy over the throne, a simurgh and white cranes in flight overhead, a background of blue sky with rocks beneath, slightly retouched at top, gilt-sprinkled border (311mm. by 186mm.) [Golconda, 1680]

** For other miniatures of this subject see:
G. Witt, Miniatures Persanes, Turques et Indiennes, Collection de son Excellence Cherif Ebnhy Pacha, Cairo, 1943, no. 18, pl. X.
Sale in these rooms 15th July, 1970, lot 309.

[See Colour Illustration]
247 A portrait of a beautiful naked maiden dancing in a landscape, her head tilted to the left with her right hand held against her breast, jewelry adorning her neck, wrists and ankles, her hair hanging loose over her shoulders, a transparent drape tied around her waist and her feet stained with henna, hills and a town in the background, tinted drawing with use of colours and gold, slightly stained, mounted on an album page with floral borders (133mm. by 99mm.) [Golconda, c. 1680] [See ILLUSTRATION]

248 A young man seated with orange cushions in a pavilion, undecorated border, framed (172mm. by 93mm.) [Deccan, mid-eighteenth century]; an angel bearing cups on a tray, framed (350mm. by 95mm.) [Deccan, first half of the eighteenth century] (2)

249 A Mughal prince standing facing left, holding a sword and a small flower, mounted on card (170mm. by 102mm.) [Deccan, first half of the eighteenth century]

250 A maiden standing beneath a weeping tree smoking a hookah, mounted on card, with coloured paper borders, some creasing (160mm. by 107mm.) [Deccan, first half of the eighteenth century]

251 A portrait of a pensive maiden standing at a window, wearing a pink turban and a green shawl draped over her shoulders, her hair falling in ringlets with a pearl pendant adorning her forehead, slightly stained, nashki calligraphy on reverse (200mm. by 136mm.) [Deccan, early eighteenth century]
252 A portrait of a princess dressed as a youth, a halo about her head, wearing a striped turban and transparent robe, a gold cup and decanter held in her henna-stained hands, plain and maroon borders with nasta’līq inscription at top
(190mm. by 140mm.) [Deccan, c. 1720]
[See Illustration]

253 The flight of the prophet astride his horse Buraq, the winged horse with a maiden’s head and decked with a gold saddle cloth, surrounded by angels, one bearing an orange banner, a lion crouching above, the rooftops of a town below, slight rubbing and worm damage, gilt-decorated border, torn and rubbed
(234mm. by 182mm.) [Deccan, c. 1720-30]
[See Illustration]

254 Gauri Ragi: ladies arranging garlands of flowers on globular vessels, in the distance, outside the courtyard walls, a workman and an ox are seen working a well, mounted on an album page with gilt decoration
(212mm. by 147mm.) [Hyderabad, c. 1780]

255 Kamod Ragi: a maiden worshipping at a lingam shrine on a terrace, a female attendant standing to the left, a cow crouching in the foreground, slightly flaked and defective at top, mounted
(205mm. by 133mm.) [Deccan, c. 1770]

256 Two Isma’i dress the terrace dressed in green and orange, nasta’līq inscriptions of identification on painted surface, slightly flaked, trimmed at edges, mounted
(190mm. by 115mm.) [Deccan, late eighteenth century]

257 A composite elephant made up of girls, ridden by a prince, mounted on an album page; an inscription above attributed to Mir Haidar, glazed, leather frame
(200mm. by 140mm.) [Deccan, late eighteenth century]; and another

258 A procession of palanquins in a landscape with a guard of troops on either side, slightly flaked and creased, pink border, mounted
(211mm. by 170mm.) [Deccan, late eighteenth century]

259 A courtier holding a red staff and a white cloth, mounted on an album page decorated with gilt-sprinkled borders
(120mm. by 83mm.) [Deccan, eighteenth century]
Central Indian Miniatures

260 Prohit Patika Navika: a maiden talking to her absent lover to a companion seated in a domed pavilion, yellow panel at top with three lines of nagari script, red border, slightly faded
(170mm. by 132mm.) [Malwa, c. 1660]
[See Illustration]

261 Nat Ragon: a fight on a hillside between horsemen and an elephant which catches one of the horses about the neck, spiers on the horizon, yellow panel at top with nagari inscription, red border, mounted on card
(250mm. by 170mm.) [Central India, c. 1760]

262 A Wedding ceremony with the bride and groom seated under a canopy surrounded by wellwishers, black borders, two lines of nagari script above
(175mm. by 196mm.) [Daria, c. 1780-6]

263 A lover seated on a terrace with his mistress, four female attendants to his right, a pavilion in the background, unfinished, plain border
(295mm. by 202mm.) [Daria, c. 1780]

264 Vahana Avatar: the boar incarnation of Vishnu lifting the world on his tusks, in the background he is seen attacking the demon Hiranyaksha with a mace, a naked blue-skinned yogi relating the story to a devotee above, nagari inscriptions on painted surface, red border, nagari text on reverse
(252mm. by 380mm.) [Daria, c. 1780]

265 Vamana Avatar: the dwarf incarnation of Vishnu worshipped by ascetics and noblemen, a group of yogis preparing sacrifices in the background, a naked blue-skinned yogi relating the story to a devotee above, nagari inscriptions on painted surface, slightly stained, red border, slightly torn, nagari text on reverse
(242mm. by 370mm.) [Daria, c. 1780]

* From the same series as the previous lot.
RAJASTHANI MINIATURES

266  Radha attending to Krishna's needs in four small chambers, mango and plantain trees in the background, gold sky, red panel at top with four lines of script, red border, flanked at bottom, naga script on reverse (193mm. by 125mm.) [Bikaner, c. 1740]
[See Illustration, on page 110]

267  Nat Ragi: a warrior on horseback brandishing his sword towards a soldier standing before him, a second soldier slain in the foreground, plain border (204mm. by 164mm.) [Bikaner, c. 1780]

268  A portrait of Nadir Shah seated on a square stool, wearing a far-lined coat over an orange tunic, his sword before him, slightly flanked, red border with inscriptions of identification, naga script on reverse (219mm. by 172mm.) [Bikaner, early nineteenth century]

269  Krishna seated on a cushion of lotus petals stroking the bull Nandi at his side, a crane on his right, slightly stained and torn, naga script on reverse with the date 1809 F.S./1852 A.D. mounted (156mm. by 103mm.) [Bikaner] dated 1809 F.S., 1852 A.D.

270  A four-armed goddess riding a crocodile, she sits crouching on the animal's back carrying a gold urn, wearing a gold crown with lotuses, an eye in the centre of her forehead, naga script in seal script on top, red border (156mm. by 240mm.) [Bundi, c. 1680]

271  A ruler smoking a hookah under a canopy, he rests against a baluster wearing an orange turban and jama, an attendant standing to the left waving a morchah, slightly flanked, red border, mounted (242mm. by 170mm.) [Bundi, late eighteenth century]
[See Illustration, on page 110]

272  A princess seated on a terrace listening to a female musician, an attendant standing to the right, the doorway of a pavilion in the background, a peacock perched on the roof, slight worm damage, some repainting, grey border (215mm. by 141mm.) [Bundi, early eighteenth century]

273  Mahiyamadji Ragini: a prince and his mistress caressing on a bed at night, with attendant maidens and musicians around them, a lotus pool in the foreground, five lines of naga script on a yellow panel above, red and yellow borders (210mm. by 143mm.) [Jaipur, c. 1760]
[See Illustration]

Lot 273 (reduced)
Lot 278 (reduced)
Lot 275 (reduced)
Lot 283 (reduced)
274 A prince and his mistress making love on a terrace, flowering mango and plantain trees in the background, erotic, red border, slightly flaked and trimmed on right-hand side.

275 Raja Shri Singh of Merta riding a large chestnut horse, decked with an orange saddle-cloth and coloured streamers, the ruler smoking a hookah as an attendant walks alongside holding the hookah bowl, brown and plain borders, nagari inscription of identification on reverse.

* From the collection of the Hagop Kevorkian Fund sold in these rooms 1st December, 1969, lot 168.

276 Standing portrait of Thakur Raja Shri Gopal Das-ji dressed in white over orange trousers, on grey ground, yellow and blue borders, inscription above.

277 Dhanashri Ragini: A maiden painting a portrait of her lover holding a four-pointed jhula, a female attendant kneeling at her side holding a tray of paints, a bedchamber to the left, mango and plantain trees in the background, yellow panel at top with two lines of nagari script, red border, mounted.

* For comparison see: M. C. Beach, Rajput Painting from Bundi and Kota, Agra, 1974, pl. 63.

278 Krishna celebrating Holi with the gopis, the maidens filling their syringes with red dye from a pool on a terrace, peacocks perched in a plantain tree in the background, nagari inscription in top left-hand corner, brown border, mounted.

279 An elephant run wild, the mahout toppled to one side, his turban streaming before him, four soldiers running with lances in the foreground, a drawing on paper with use of colours, some wormholes, creases along former fold, laid down, framed.

280 Maharao Chhattar Singh shooting tigers from a boat, surrounded by attendants, flanked by two smaller vessels, with red and yellow borders, a line of nagari script above, defective.
281 A PORTRAIT OF AN OFFICER standing facing left holding a rosary, wearing a red turban and transparent jamā over orange patalons, a shield and sword hung from his patha, green background, plain border (208mm. by 134mm.) [Marwar, second quarter of eighteenth century]

282 MAHARANA SANGRAM SINGH OF MEWAR (1716-1734) standing facing right leaning on a sword, a halo about his head, slight worm damage, yellow border with nagari inscription at top (235mm. by 141mm.) [Mewar, first half of eighteenth century]

283 AN ILLUSTRATION TO THE SIVA SAKTI, A MESSNER arriving at a pavilion where two noblemen are seated in conversation, a duck pond in the background with clouds gathering overhead, yellow panel at top with two lines of nagari script, red border, framed (207mm. by 200mm.) [Mewar, early eighteenth century]

[See ILLUSTRATION, on page 113]

284 MAHARAJA PRATAP SINGH OF SAWAR on horseback, the animal decked with saddle-cloth, chains, bells and plumes, an attendant seated behind the ruler waving a morchā, drawing with use of colours, nagari inscription at top, slightly torn, framed (220mm. by 200mm.) [Sawar, early eighteenth century]

** PAHARI MINIATURES

285 AN ILLUSTRATION TO THE BHAGAVATA PURANA, KRISHNA AND BALARAMA returning home with the cattle, they arrive with the cowherds at sunup, to the left they partake in a meal with Nanda, Yasoda and Rohini before retiring to a bedchamber above, red border, nagari script on reverse, mounted (220mm. by 335mm.) [Basohli, c. 1700-60]


[See ILLUSTRATION]
286. A portrait of Raja Dip Chand of Bilaspur (1650-1667), standing facing right with his hand outstretched holding a flower, wearing a gold turban and white jama over striped paltooms, a dagger tucked into his floral paahra, a sword held in his right hand, green background, slightly stained and rubbed, repaired in top right-hand corner, orange border, naibdy and talki inscriptions at top and on reverse

(250mm. by 157mm.) [Bilaspur, late seventeenth century]


[See Illustration, on page 121]

287. An illustration to a Krishna Rukmini series. Rukma captured watched by his concerned sister, a Yadava ties him with rope as his crown falls from his shaven head. Balarama arrives at the scene riding an elephant after defeating Shishupal’s army, Rukmini seated to the left with Krishna in a horse-drawn chariot, slightly stained, red border

(182mm. by 250mm.) [Garhwal, c. 1770]

* Illustrated: M. Lal, Garhwal Painting, New Delhi, 1968, Pl. XXX.

[See Illustration]

288. An illustration to the Bhagavata Purana. Rukmini despatching a messenger to Krishna waiting by a flowering tree, she stands at a balcony of a small pavilion, three maidens watch from the right holding gilt vessels and a court, blue border, mounted

(155mm. by 246mm.) [Garhwal, c. 1780-90]


289. Indra riding a white elephant leading a delegation of gods across a hillside, demons surrounding a horse-drawn chariot following the procession, a celestial demon enthroned overhead, floral and pink-flecked borders

(187mm. by 247mm.) [Guler, c. 1810]

290. An illustration to the Markandeya Purana. Kali leading a procession representing the various forms of Devi, a delegation of gods greeting the group from the right, dark blue and red borders, nagauri numerals and text at top and on cover paper

(161mm. by 218mm.) [Guler, c. 1830]

291. A portrait of a prince standing on a terrace, wearing a yellow turban and jama with orange slippers, a rosary about his neck, flowering shrubs and poppies in the background, streaked sky beyond, dark blue floral border (187mm. by 122mm.) [Guler, c. 1810]
[See Illustration]

292. Yamda suckling Krishna on a terrace, an elderly woman seated before her offering a bowl, a female attendant standing to the right waving a mouchkal, dark blue border, slightly flaked and stained (187mm. by 119mm.) [Guler, c. 1810]

293. A ruler smoking a hookah kneeling on a terrace, the hookah placed on a gold table before him, a sword and cushions at his side, a courtier kneeling to the right, oval, pink and dark blue borders, slightly flaked (220mm. by 167mm.) [Guler, c. 1830]

294. A portrait of a prince kneeling on a terrace with his left hand raised, wearing a striped turban and red jama, a rosary tied about his neck, a dagger tucked into his patta and a sword placed before him, red border (187mm. by 123mm.) [Jammu, c. 1730]

[See Illustration, on page 125]

295. A portrait of a nobleman smoking a hookah on a terrace, a courtier dressed in orange kneeling before him, blue border, mounted (227mm. by 157mm.) [Kangra, c. 1810-20]
[See Illustration, on page 125]
296 An illustration to a story of Nala and Damayanti. Damayanti
visiting an ascetic in a landscape, a fierce tiger approaching her as she arrives, the
ascetic seated on a tiger-skin before a hut sheltered by a tree, she leaves to the left,
trees and gazelles in the background, slightly stained at top, blue border, mounted
(240mm by 350mm). [Kangra, c. 1820]

[See Illustration]

297 A pensive maiden holding a lotus leaf on a terrace, a palace with an
ornate window in the background, one wormhole, floral and red borders with nagari
inscription at top, slightly flaked at edges
(183mm by 242mm). [Kangra, c. 1820]

[See Illustration]
298. An illustration to the Ramayana, Tara comforting the dying Laili watched by Rama, Lakshmana and Sogriya, monkeys weeping to the right as others prepare the funeral pyre, floral and pink-flecked borders, takes inscription at top. 
(180mm. by 267mm.) [Kangra, mid-nineteenth century]

[See Illustration]

299. A nobleman seated with two maidens, a courtier seated behind him, ten lines of nagari script in reverse, yellow, borders. 
(135mm. by 165mm.) [Kulu, 1796-]


300. A female attendant arranging her mistress's hair, slightly flaked, green border, mounted. 
(173mm. by 115mm.) [Manoli, c. 1780]

301. Radha and Krishna sheltering under an umbrella during a storm, a cow with her young calf at their side, flowering trees in the background, streaks of lightning and black clouds overhead, ovoid, dark blue and pink-flecked borders. 
(160mm. by 103mm.) [Manoli, c. 1820]

[See Illustration]

302. Radha painting in Krishna's arms as they sit on a blue couch set on a red terrace before a white building, vessels and a dish with Krishna's crown on the floor, trees behind on the left, two holes, floral and pale yellow borders rather creased. 
(211mm. by 163mm.) [Manoli, c. 1830]
303 A PORTRAIT OF TWO MUSES STANDING IN A LANDSCAPE, one standing to the left gazing at her companion, wearing a brown tunic over a pink robe with a white veil, a scroll held in her hands, her barefoot companion turning her head away, dressed in a green tunic and a red mantle, a book clutched to her side, a town in the background, slightly flaked, the face of the muse standing to the left repainted, gilt-decorated border, framed

(227mm. by 152mm.) [Mughal, mid-seventeenth century]

[Lot 303 (reduced)]

See Illustration
304 An illustration to the Bhagavata Purana. The gopis complaining to Nanda of Krishna's behaviour. Nanda dressed in orange seated with Balarama at his side in a palace, he scolds Krishna as a weeping gopi is presented to him, a canopy hung across a courtyard where the maidens wait, cows grazing at the side of a pool in the foreground, yellow panel at top, slightly rubbed at bottom, framed (317mm by 430mm). [Aurangabad, c. 1680]

[See Colour Illustration]
305 The emperor Aurangzeb seated in a royal barge followed by his three sons on a river, the sons seated under coloured canopies, attendants paddling each barge with red oars, flowering trees and a small pavilion in the background, a red fence running alongside the river, slightly flaked, defective in bottom left-hand corner, cut down

(307mm. by 260mm.) [Aurangabad, late seventeenth century]
[See illustration, on page 134]

306 A ruler holding a lance out riding a black stallion, he sits erect dressed in white and orange, an emerald pendant about his neck, the horse decked with a gold bridle and floral saddle-cloth, an attendant walking alongside, green background, strip of sky at top, slightly rubbed and creased, red border, framed

(296mm. by 272mm.) [Ajmer, late seventeenth century]
[See Illustration]

307 The emperor Jahangir listening to the pleas of his courtiers, attendants arriving on an elephant and a cart pulled by oxen in the foreground, framed

(266mm. by 190mm.) [Ajmer, eighteenth century]
308 Ravat Gokuldas out riding with attendants and two saluki hounds. 
the ruler smoking a hookah and holding a spear as he rides a prancing brown stallion, 
a blazing halo about his head, the horse decked with plumes and a coloured saddle-
doth, his mane tied with tassels, four of the attendants running alongside bearing 
maces and currits as another carries the hookah stand, an attendant leading the hounds 
on a rein in the foreground, red border, framed.
(505mm, by 390mm.) [Dergah, c. 1823]
[See ILLUSTRATION]
309. A seated prince, aiming his bow in a forest, he crouches facing right under a canopy, courtiers armed with bows and quivers of arrows to the left, plantain and mango trees with peacocks perched on the branches in the background, slightly rubbed and repaired in bottom left-hand corner, cut down, dark blue border, glazed (324mm. by 342mm.) [Hollósy, c. 1760]

[See ILLUSTRATION]
310 The image of Vishnu enshrined in a temple holding each of his emblems,
dressed in a yellow dhuti, a garland and rows of pearls and emeralds about his neck,
sculptures of devotees and animals placed on shelves at the back of the shrine, a
covered pot of Jamuna water and pandal in the foreground, nagari inscription at bottom
with the date 1901/1844, slightly rubbed, defective at edges, framed
(250mm. by 140mm.) [Kishangarh] dated 1901 V.S./1844 A.D.
[See Illustration]

311 Five leaping elephants, one leaping in the air as another stands on it's
hind legs, the third curling it's trunk while the remaining elephants wrestle with one
another; more, a pavilion with a monkey climbing on the rooftops, drawing on paper,
slightly stained and defective, mounted
(350mm. by 494mm.) [Kotah, second half of eighteenth century]
312 A prince killing a tiger at a hunting lodge in a forest, he sits on a terrace surrounded by attendants as he spear the animal with arrows, the lodge surrounded by a lake with birds and a crocodile swimming in the waters, huntsmen riding elephants and a lion attacking a boar in the foreground, drawing on paper with use of colours, red border, framed (350mm. by 655mm.) [Kotah, c. 1900] [See Illustration]

313 Maharao Ram Singh II (1826-66) riding an elephant entertained by a dancing girl, the maiden performing on a stand supported by the elephant’s tusks, attendants running alongside, nagari inscription on painted surface with the date 1908/1851, drawing on paper with use of colours, pounced, framed (520mm. by 500mm.) [Kotah], dated 1908 F.S./1851 A.D. [See Illustration, on page 142]
314 Maharaja Bakhat Singh (1751-53) entertains a female dancer, he sits enthroned on a terrace holding his sword before him, the dancer dressed in yellow standing before him with her arms outstretched, accompanied by three female musicians, two attendants standing to the left waving cantes, a peacock with its tail fully fanned standing on the roof of a pavilion in the background, plantain and mango trees with monkeys and cranes perched on the branches beyond, angels in flight overhead, framed

(415mm. by 350mm.) [Nagar, c. 1740]

[See Colour Illustration]
315 A maharaja smoking a hookah listening to a visiting raja surrounded by officers on a terrace, the rulers seated under a canopy, the officers dressed in white with swords and shields at their sides, an attendant in the background waving a morchad, defective at top, glazed (450mm. by 312mm.) [Nagar, mid-eighteenth century] [See Illustration]

316 Sri Nathji enshrined in a temple complex at Nathdwara, the image surrounded by devotees, attendants filling baskets with rice to the left, white cows with red markings standing in a courtyard, slightly flaked, green border, framed (295mm. by 333mm.) [Nathdwara, c. 1860] [See Illustration, on page 150]
317 AN ILLUSTRATION FROM A RAJPUT BHAGAVATA PURANA SERIES OF C. 1540-60. 
Krsna and Balarama Tending to the Cattle. Krishna and Balarama with the 
assistance of the cowherds directing the cows to the side of a stream, ducks swimming 
in the waters, the cows later resting in a field watched by the cowherds, background 
panels of red, green and black, rubbed and defective at edges, inscribed "Mitharam" 
(defective) at top, framed

(177mm. by 235mm.) [North India, early Rajput style, c. 1540-60]

This miniature is from a series of illustrations to the Bhagavata Purana which 
are in the pre-Mughal style that represents the earliest known phase of Rajput 
painting. Other leaves from the same series are in the British Museum, the Fogg Art 
Museum, the Cleveland Museum of Art, the Art Institute of Chicago, the Carnegie 
Institute, Pittsburgh, and in private collections.

The inscription Mitharam is possibly the name of one of the donors of the series.

For comparison see: M. C. Beach, The Arts of India and Nepal: the Alice and 
Nalini Heeramaneck Collection, Boston, 1966, no. 146a; W. G. Archer and E. Binney, 
Rajput Miniatures from the Collection of Edwin Binney, 3rd, Portland, 1968, no. 1c; 
S. C. Welch, A Flower from Every Meadow, New York, 1973, nos. 6a; K. Khantilavala 
and J. Mittal, The Bhagavata Purana from Palam and Isarda, A Consideration in Style, 
Lalit Kala, no. 16, New Delhi, 1974, p. 28.

[See Illustration]
318 A MAHOUT SEATED ASLEEP ON A CAPARISONED ELEPHANT, the animal standing facing right, his right hind leg chained to a stone, decked with an orange saddle-cloth and bells, the mahout wearing an orange turban and yellow jambiya, a dagger tucked into his gold pahwa, green background, slightly rubbed, defective at edges, framed (315mm. by 430mm.) [Sawar, c. 1700]

[See Colour Illustration]
319. A GROOM HOLDING THE REIGN OF A WHITE HORSE, the horse with red ankles and tail, the red saddle-cloth tied with a green girth, the mane in fine plaits, a black plume on the gold bridle, the groom standing to the right wearing a white turban and orange jama, a whip held in his left hand, corners defective, patches of the background retouched, laid down, framed.

(230mm. by 310mm.) [Sawai, c. 1700]

[See Illustration]
320 A portrait of a Rajasthani nobleman standing facing left, his hands resting on his shield and dagger, drawing on paper with touches of white, split, slightly defective, framed (290mm. by 200mm.) [Samar, c. 1700]

** Another portrait of the same nobleman from the S. C. Welch collection was sold in these rooms 12th December, 1972, lot 118.

[See Illustration]

321 A warrior leaving a palace on horseback watched by his wife at a window and a doorman guarding the palace entrance, drawing on paper, slightly stained, mounted (164mm. by 250mm.) [Guler, c. 1760]
322. A PORTRAIT OF A NOBLEMAN SMOKING A HOOKAH seated on a terrace, wearing a red turban and plain jama, his hair falling in ringlets from beneath the turban, a sword held in his right hand, drawing on paper with use of colours, takri inscription on reverse, mounted (170mm. by 248mm.) [Jammu, c. 1730]

[See ILLUSTRATION]
323 An elderly warrior embracing his enemy after a battle on a hillside, the scene watched by an army of soldiers on horseback and banner-bearers on foot, slain bodies in their midst, a demon leading a white horse to the warriors, a mahout seated astride an elephant with an empty howdah to the left; trees and a town in the background, red border, framed (391mm. by 517mm.) [Kangra, c. 1810] [See Illustration]

324 A princess seated on a terrace smoking a hookah surrounded by her companions, three female musicians before her, drawing on paper with use of colours, framed (275mm. by 220mm.) [Kangra, c. 1810]

325 A gaddi smoking a hookah wandering in a landscape with his family, his dog running alongside, snow-capped mountains in the background, slightly stained and torn, black border, mounted (161mm. by 225mm.) [Kangra, late nineteenth century]

* For comparison see: W. G. Archer, Indian Paintings from the Punjab Hills, Vol. II, p. 234 no. 76.
326 A huntsman walking a grey saluki hound, by the artist Swarup Ram. The dog wearing an orange collar with a jewelled necklet, the huntsman dressed in green holding his charge on a leash, shrubs and grasses on either side, a town in the background beyond a yellow plantain, plain border, raging elephants controlled by their keepers on reverse with a poetic nagari inscription signed by the artist Swarup Ram, framed (190mm. by 240mm.) [Deegarh (?), c. 1800]

[See Colour Illustration]

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**SOTHEBY PARKE BERNET & CO.**

34-35 New Bond Street, London W1A 2AA

Telephone: 01-493 8800

Telefax: 24434 SPB/LNG - Registered at the above address No. 831467

"GORDON"

**DATE**

Please bid on my behalf at the sale of:

FINE ORIENTAL MINIATURES, MANUSCRIPTS

& QIYAR PAINTINGS

on (date) Tuesday, 4th April, 1978 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

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**PLEASE USE BLOCK LETTERS**

Name ________________________________

Address ________________________________

Telephone No. ________________________________

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

SFP 8403/10