CATALOGUE
OF
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MANUSCRIPTS AND MINIATURES
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Day of Sale:
MONDAY, 5th JULY, 1965
AT ELEVEN O’CLOCK PRECISELY

Catalogue Price Is. 6d.
CATALOGUE OF
FINE WESTERN & ORIENTAL
MANUSCRIPTS AND MINIATURES

COMPRISING
A MAMLUK MINIATURE OF THE 14TH CENTURY; SIX MINIATURES FROM A HERATI MS. OF THE PERIOD OF SHAH RUKH; FINE MINIATURES BY MU'IN MUSAWIR AND GOVARDHAN; A SERIES OF MINIATURES OF CHRISTIAN SUBJECTS BY MUGHAL ARTISTS OF THE PERIOD OF AKBAR; AND OTHER PERSIAN, MUGHAL AND PROVINCIAL INDIAN MINIATURES, INCLUDING A COLLECTION OF LIVELY KASHMIR DRAWINGS
A PORTION OF A TWELFTH-CENTURY QUR'AN; A FIFTEENTH-CENTURY PERSIAN NIZAMI; A SIXTEENTH-CENTURY SHIRAZ NIZAMI; A SEVENTEENTH-CENTURY BUKHARAN NIZAMI; AND A HAJJ FROM THE COLLECTION OF THE EMPEROR JAHANGIR
FRENCH AND ITALIAN MINIATURES, INCLUDING TWO BY A FOLLOWER OF LORENZO MONACO AND A PERUVIAN EXAMPLE BY A FOLLOWER OF MATTEO DI SER CANDIDO
A FINE AND RARE PERUVIAN ILLUMINATED OFFICE FROM THE DYSON PERRINS COLLECTION
HUMANISTIC MS. OF SALLUST AND OVID; A SICILIAN PORTOLANO; AND A MILANSE COLLECTION OF CLASSICAL ILLUMINATIONS
A PETITION TO HENRY IV TO PRESERVE THE RIGHT OF SANCETURY IN WESTMINSTER ABBEY
A THIRTEENTH-CENTURY BIBLE; A GOOD PARISIAN HORA; THE HOURS OF CATHERINE DE VIANDEN; A SARUM HORA OF THE SCHOOL OF HERMAN SCHEERE; AND OTHER FRENCH, FLEMISH AND DUTCH BOOKS OF hours
A THIRTEENTH-CENTURY MS. OF PERAULT'S SAMA VICTORIAN FROM THE AUSTRIAN ABBEY OF WALDHAUSEN; THE VERY FINELY ILLUMINATED THIRTEENTH-CENTURY BUXHEIM PSALTER; A BREVIARY FOR THE MONASTERY OF ST. BARBARA AT COLNIG; A VITEB SANCTUARY WRITTEN FOR GILLES BARBIERS, SUFFRAGAN BISHOP OF BRUGES; A BREVIARY FOR THE ABBEY OF SS. ULRIC AND AFA, AUGSBURG; AND A FINE SERIES OF NUREMBERG ILLUMINATED CHIROBOOKS
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CATALOGUE

OF

FINE WESTERN AND ORIENTAL MANUSCRIPTS AND MINIATURES

DAY OF SALE: Monday, 5th July, 1965

AT ELEVEN O'CLOCK PRECISELY

ORIENTAL MINIATURES

The Property of a Gentleman

The majority of the following twenty-three miniatures are from the Oriental Miniature Collection formed by the late Admiral Fremantle, the greater part of which is now in the National Library of Australia in Canberra.

1. Seven leaves of decorative shikasta and naskhi script with gilt foliate ornament (various sizes) [Persia, early eighteenth century] (7)

2. A YOUNG DERVISH dressed in a grey qaba and wearing a large ornamental turban leaning drunkenly on a green cushion holding an empty wine cup with the wine bottle nearby, A FINELY PAINTED MINIATURE, POSSIBLY BY AISAL AL-HUSAYNI, nowelined (150mm. by 115mm.) [Tajaham, 1630-40]

* * Other miniatures by Aisal al-Husayni are in the Clive Album in the Victoria and Albert Museum and in a manuscript of the Shakhnamah in the Public Library at Leningrad, no. 333.

UNIV.

LEIDEN

BIBL.
3 Hafiz seated on the ground in a landscape in a discussion with a young girl while a young dervish plays a large tambourine, a finely painted miniature by Muhammed Ali, mounted
(190mm. by 102mm.) [Isfahan, 1640-50]

*.* The miniature belongs to a large group of drawings illustrating the Hafiz in the Chester Beatty Library, 161 add., by Muhammed Ali and other artists.
For a similar miniature see Ernst Kühnel, Miniaturmalerei im Islamischen Orient, Berlin, 1922, pl. 92.

4 Rudabeh on a balcony surrounded by her maidservants looses her hair as she espies Zal mounted on a horse below; on the reverse the meeting of Rudabeh and Zal in a pavilion with maidservants bringing refreshment, finely painted miniatures by Mu'in, inset into a page from the Shahnameh with columns of nasta'liq script, mounted
(page size 360mm. by 230mm.) [Isfahan, 1640-50]

*.* Mu'īn was the pupil and contemporary of Rūz̤a-ī-Abbāsi and one of the most interesting and skilful painters of the seventeenth century. He is recognized to have illustrated at least two Shahnamehs and the above miniatures belong to an early manuscript, which could be dated 1640-50, of which ten leaves are known: six in the Olsen Foundation Collection, one in the Museum at Springfield, Massachusetts, and three in the collection of Edwin Binney III. See E. J. Grube, Muslim Miniature Painting, Venice, 1962, pls. 114-116.

5 Majnun brought to Layla in chains, slightly repainted, border decorated with foliate ornament in gilt (165mm. by 145mm.) [Shiraz, c. 1560]; a Persian lady reclining on a cushion, slightly rubbed, mounted (85mm. by 140mm.) [Persia, eighteenth century]

*.* The latter miniature is a copy of the miniature reproduced in I. Stichoukine, Les Peintures des Manuscrits de Shah Abbas I, Paris, 1964, pl. LXIII.

6 A court scene with dancers performing before princes, half of a double page foiletspiece to a manuscript by Sa'di, mounted (155mm. by 100mm.) [Persia, nineteenth century]; A Persian woman standing, in pen and wash with gilt ornament (150mm. by 78mm.) [Tehran, nineteenth century]

7 A Prince seated in a garden pavilion, with a peacock on the roof, being fanned by a servant and receiving three ambassadors; a musician plays in the foreground and two other retainers gesture towards an ornamental fountain with two birds in the courtyard, the jamas coloured mauve, red, yellow, white and brown, a finely painted miniature, with a richly decorated Mughal border of flowers, mounted
(160mm. by 112mm.) [Mughal, Akbar-Jahangir period, c. 1605]

[See Illustration]

8 A half naked lady seated inside a palace combing her hair listening to a letter being read by a maidservant and attended by two musicians, slightly rubbed, mounted (181mm. by 125mm.) [Mughal, late seventeenth century]

9 Qa'im Khan, son of Roshan-ud-Daula, seated on a richly decorated carpet under a canopy on a terrace being fanned by a servant, mounted
(230mm. by 160mm.) [Mughal, c. 1735]

*.* Roshan-ud-Daula (d. 1732) was the founder of the Sonahri Masjid (golden mosque) at Delhi, built in 1722.

10 Muhammad Shah dressed in a red jama with gold decoration standing on a terrace holding a small rose and a sword, mounted
(240mm. by 140mm.) [Mughal, c. 1740]

11 A Prince embracing his mistress in a bedroom attended by a maidservant who brings refreshment, by Faqirullah Khan, signed, in pen and wash with gilt ornament, mounted
(190mm. by 124mm.) [Mughal, 1760-70]

*.* The miniature is inscribed to the effect that the Prince depicted is Nawāb Amir Khan, the favourite of Muhammad Shah and Alamgir, but this seems unlikely.

Of other examples of work by this artist one was sold in these rooms 18 June 1962, lot 32, and another illustrated in Messe. Muggs Bros. Bulletin, no. 8, 1965, pl. XXV.
12 A Persian prince standing in a garden holding a flower wearing a qaba richly decorated with gold ornament and birds, mounted (220mm. by 114mm.) [Mughal, late eighteenth century]

13 A Nawab wearing a white jama, smoking a hookah held by one of two maidservants walking behind, approaches two girl musicians in a landscape with trees in the background in which a hunter searches for game, slightly rubbed on the nawab's jama, mounted (265mm. by 190mm.) [Provincial Mughal, 1750-70]

14 Rajah Bhao (?) of Bundi standing in a field wearing a white jama with floral decoration holding a shield and a spear, gilt foliate border, mounted (185mm. by 118mm.) [Deccani, early eighteenth century]

* * * Rajah Bhao spent much of his life in fighting for the Mughals in the Deccan.

15 Kamphavati Ragini; a lady approaching Brahma seated outside a terrace pavilion overlooking a landscape (195mm. by 140mm.) [Rajasthan, late eighteenth century]

16 Aswari Ragini; Todi Ragini; Madhumadhavi Ragini; Patamanjari Ragini; Devagandhari Ragini; Sarangi Ragini; miniatures from a Ragamala series with three lines in a devanagari script at the top and red borders (each 185mm. by 130mm.) [Jaipur, c. 1840]

17 A Prince seated by a well drinking attended by maidservants and musicians, in front of him lies a broken water pot, dropped by a servant dazzled by his beauty, in the background his army, in pencil and wash, unfinished and the sides cropped, mounted (300mm. by 213mm.) [Rajasthan or Bikaner under Mughal influence, early eighteenth century]; a noble and his lady taking refreshment by a stream, in pen and wash in Deccani style (225mm. by 125mm.) [Patna, nineteenth century]

18 A young woman wearing a large turban standing holding a cup and a bag of food, slightly rubbed, attributed to Aga Reza (170mm. by 90mm.) [Isfahan, seventeenth century]; on the reverse a man blowing a trumpet on a mountain while another listens, possibly from the Iskandarnamah, unfinished (148mm. by 152mm.) [Shiraz, c. 1540]

19 Esfendiyar or Gushtasp on a black horse slays a dragon as it appears out of some rocks, with lines of nasta'liq script above and below the miniature, a leaf from the Shahnameh, framed (120mm. by 146mm.) [Shiraz, c. 1540]

20 A double page illuminated title to a Shahnameh with foliate and scrollwork ornament in gold and colours, from the Sevadjian Collection (sale in Paris, 31 October 1961, lot 115), mounted (single page size 290mm. by 185mm.) [Shiraz, mid-sixteenth century]

21 A young prince seated in a palace courtyard in a discussion with sages while a servant brings a bag containing refreshment, in the style of Muhammad, framed (190mm. by 95mm.) [Qazvin, c. 1570]

22 Persians preparing a meal in a landscape, one rolls pastry while others taste soup or cook over a fire, slightly rubbed, gold sprinkled border, glazed, in a velvet case with catches, from the Inore Schwaiger Collection (88mm. by 54mm.) [Qazvin, c. 1580]

23 A young man seated on the ground in a landscape drinking with a dervish seated nearby, pen and wash with gold ornament, gold sprinkled border, from the Sevadjian Collection, (sale, Paris 20 March 1961, lot 23), mounted (68mm. by 127mm.) [Isfahan, early seventeenth century]
24 A lion leaping upon a goat with long curved horns, by Mu'lin, brush drawing, border with foliate decoration in gilt, from the Sevdalian Collection (sale Paris 20 March 1961, lot 42), mounted (77mm. by 152mm.) [Isfahan, c. 1650] [See Illustration facing page 4]

25 A Persian man seated on the ground telling his fortune with an astrological manuscript and two dice, pen drawing, border with foliate decoration in gilt, from the Sevdalian Collection, (sale in Paris, 20 March 1961, lot 75), mounted (106mm. by 72mm.) [Isfahan, mid-seventeenth century]

26 A chained lion lying on a flower-strewn lawn, pencil drawing, framed (130mm. by 205mm.) [Isfahan, late seventeenth century]

27 A dervish kneeling on the ground holding a gold cup and flask, slightly spotted, glazed (115mm. by 72mm.) [Provincial Persian, seventeenth century]

28 A fine full-length painting of a Young Qajar lady wearing a long black dress with a decorated belt in which is a dagger, standing in front of an open window overlooking a landscape, holding a bow and arrow with a dog at her feet, oil on canvas, framed (5ft. 8ins. by 3ft. 1in.) [Qajar, mid-nineteenth century] [See Illustration]

29 A fine full-length painting of a Young Qajar lady standing in front of an open window overlooking a landscape with a falcon on her left wrist and a dead linnnet in her right hand, a dog and a dead bird at her feet, oil on canvas, framed (5ft. 8ins. by 3ft.) [Qajar, mid-nineteenth century]

30 A full-length painting of a Qajar Prince seated in a palace seducing a lady who pours wine into a cup, oil on canvas, the paint peeling slightly, framed (4ft. 3ins. by 2ft. 7ins.) [Qajar, mid-nineteenth century]

31 A full-length painting of a Qajar Prince seated in a palace eating a meal, a servant approaches from behind holding a wine flask, oil on canvas, the paint peeling slightly, framed (4ft. 3ins. by 2ft. 7ins.) [Qajar, mid-nineteenth century]

32 A Persian lacquer mirror case decorated with flowers and birds, with opening door depicting on the inside a Qajar lady holding a rose, with original brass hinges and catch, in a silk bag (215mm. by 140mm.) [Qajar, mid-nineteenth century]

33 A Young Prince standing wearing a yellow jama covered by a cloak and a plumed hat playing a tambura, gold sprinkled border (from the Sevdalian Collection, sale in Paris, 31 October, 1961, lot 12), mounted (104mm. by 43mm.) [Turkish, early seventeenth century]

34 Farhad offers Shirin on horseback followed by her court ladies a jug of milk taken from the conduit he has cut through Mount Behistun, in the background the sculpture in the rocks and an encampment of nomads with their goats, in archaic style, framed (325mm. by 210mm.) [Persia, mid-nineteenth century]

35 A Mongol warrior seated (123mm. by 70mm.); a prince in court (145mm. by 94mm.), pen drawings, each framed [Persia, nineteenth century] (2)

* * * The former miniature is a copy of the miniature originally in the Duert Collection illustrated in Kühnel, Miniaturmalerei in Islamischen Orient, Berlin, 1922, pl. 54.
The Property of a Lady

The following six miniatures are from a dispersed manuscript of Hafiz-i Abru’s Majnun al-Tavarikh, a work originally written in 828/1423 for Baybars in Herat and largely copied from the Jami al-Tavarikh of Rashid al-Din. All known miniatures from this dispersed manuscript were believed to be from the Jami al-Tavarikh until Dr. Ettinghausen drew attention to an illuminated manuscript of the Hafiz-i Abru in the Topkapi Saray Library in Istanbul executed for Shah Rukh and dated 829/1425 (see Richard Ettinghausen, *An Illuminated Manuscript of Hafiz-i Abru in Istanbul*, in *Kunst des Orients*, II, 1953, pp. 30-44). This manuscript contains miniatures very similar to those catalogued below which can therefore be dated Herat *circa* 1425.

“These miniatures are the most important documents of Herat painting under Shah Rukh”, states Dr. E. J. Grube of other miniatures from the same manuscript exhibited recently in Venice (*Muslim Miniature Painting, Venice*, 1962, p. 52 and pls. 37-40).

Other pages are in several collections in America including the Metropolitan Museum of Art, New York, the Boston Museum of Fine Arts, the Cincinnati Art Museum and the Cleveland Museum of Art. The majority of these were acquired at a sale of Emile Tabbagh’s miniatures held at the Anderson Galleries, New York, 3-4 January 1936.

36 The first Muslim embassy to the Negus of Abyssinia; eight Muslims of the Quraish tribe in robes coloured blue, orange, green and purple wearing feather quill head-dresses kneel or stand round the Negus seated on a throne in a landscape, with lines of naskhi script above and below the miniature, mounted (page size 526mm. by 329mm., miniature 170mm. by 224mm.) [Herat, c. 1425]

**[ Editor’s note: The Prophet was a member of the Quraish tribe.]

37 The Quraish pleading with the Negus of Abyssinia; the Quraish tribe represented by an embassy of five men stand or sit before the Negus seated on a throne under a decorated canopy attended by two servants in Tartar hats and plead for the return of certain Muslims he had imprisoned for being idolaters, with lines of naskhi script above and below the miniature, mounted (page size 420mm. by 332mm., miniature 180mm. by 226mm.) [Herat, c. 1425]

[See Illustration]

38 The vengeance of the harlot Zabbā; King Jazirah seated feasting in a landscape with a consort who is holding a wine cup, and the half naked, unwashed Zabbā in a discussion with her Vizier, a fish and a bowl of bread is in front of them, slightly rubbed, with lines of naskhi script above and below the miniature, mounted (page size 523mm. by 332mm., miniature 145mm. by 218mm.) [Herat, c. 1425]

**[ Editor’s note: The miniature is by a different artist from the preceding lots.]

Zabbā’s father had been killed by King Jazirah of the Hairbah kingdom. She invited King Jazirah to a feast on the pretext of offering herself to him in marriage, then removed her clothes (to comply with a vow) and ordered her retainers to roll the King up in a carpet and drain his blood into golden goblets which she drank.

39 The dispute between the Quraish tribe and Benc Hashim; a member of the Quraish tribe seated under a tree on a rug with Hashim, the grandfather of Muhammad, flanked by six other members of his tribe discussing with concern the growing power of the Muslims, with lines of naskhi script above the miniature, mounted (page size 521mm. by 332mm., miniature 160mm. by 227mm.) [Herat, c. 1425]

40 The judgement of Hasan; Ibn Muljam, the murderer of Imam Ali, the son-in-law of the Prophet, dressed in a blue cloak with a flat, square hat is brought by three men before Hasan, the son of Imam Ali, seated under a decorated canopy with a servant, to be judged for his crime, slightly rubbed, with lines of naskhi script above the miniature, mounted (page size 522mm. by 326mm., miniature 146mm. by 226mm.) [Herat, c. 1425]

41 The miracle of unlimited food; the Prophet, seated in a landscape under a tree with his relations Abu Talib, Hamza Abbas, Abu Lahab and four others, in a heated discussion with Abu Lahab while the others eat, in front of them on a rug are two bowls containing pork and seven round loaves of bread, with lines of naskhi script above the miniature, mounted (page size 425mm. by 332mm., miniature 151mm. by 227mm.) [Herat, c. 1425]

**[ Editor’s note: However much the prophet and his relatives ate during their long discussion the food never decreased in quantity.]

[See Illustration]
The Property of Mr. Philippe R. Stoelet
(from the collection of the late Adolphe Stoelet)

42 A DESIGN FOR AN AUTOMATON: a large golden domed building on pedestals, at the top a mounted rider pointing his lance downwards, in the centre a half naked slave dancer, below him four musicians, holding a flute, a drum, a tambourine and a stringed instrument and at the bottom a woman dressed in blue holding a gold flask preparing to pour wine into a cup, an illustration from a manuscript by Abd’l ‘izz ibn Wazir al-‘azziz ibn a Razzaq al-Jazari, entitled Kitab fi ma’arifat al-biyah al-handastya (Book of mechanical devices), the dome inscribed in Arabic “to the most high one Es Salih Salah ed Dunia ved Din”, the top of the rider’s head cut off, the gold cracked in some places, but otherwise in fine state, framed (143mm. by 225mm.) [Mamluk, Cairo (?), mid-fourteenth century]

** This interesting miniature of which the origins are unknown is from a manuscript of a Poetical Anthology, now broken up but said to have been dated 820/1417. Two other miniatures from it were shown at Burlington House in 1931 (London, 1931, no. 462; Marteau e Vever, 1, figs. 7, 32), and three are in private collections in America.

44 A BATTLE SCENE with two armies converging upon one another, on an album leaf with gilt foliate border, slightly rubbed (185mm. by 125mm.) [Shiraz or Indian, 1417]

** This interesting miniature of which the origins are unknown is from a manuscript of a Poetical Anthology, now broken up but said to have been dated 820/1417. Two other miniatures from it were shown at Burlington House in 1931 (London, 1931, no. 462; Marteau e Vever, 1, figs. 7, 32), and three are in private collections in America.

45 A PRINCE IN A LANDSCAPE with his retainers received by an Istriq Bal (a party of people sent out from a city to welcome a distinguished guest), executed in pen, only the clothing coloured lightly in wash, on the reverse a decorative page of nasta’liq script within foliate and gilt ornament, signed Abdullah al-Husayni, border decorated with single stencilled gold flowers (164mm. by 117mm.) [Provincial Mughal, c. 1620]

** A picture painted in what is now known as the ‘Popular Mughal style’. See Dromed Chandra, Lalit Kala Akademie, no. 8, 1960.

46 JAHANGIR ON A THRONE in a palace courtyard surrounded by his retainers receiving ambassadors, some figures and faces repainted, contemporary border decorated with bird and foliate ornament in gilt, on the reverse a page of nasta’liq script inscribed ‘Muhammad Husain Kashmuri done for Abdul Musallih Khan, border with foliate and animal ornament in gilt (180mm. by 131mm.) [Mughal, Jahangir period, early seventeenth century]

** Muhammad Husain Kashmuri was Jahangir’s chief scribe.
47 A Mughal nobleman seated wearing a brown qaba with a fur collar, gold sprinkled border, from the Scovillian Collection, mounted (82mm. by 54mm.) [Mughal, Shah Jahan period, mid-seventeenth century]

48 A Mughal Banner, decorated with two columns of gold flowers and borders lavishly decorated with foliate ornament in gold, on red velvet, slightly worn (1850mm. by 880mm.) [Mughal, seventeenth century]

49 Yusuf as an old man in a palace courtyard with a forest beyond is introduced by a young man to various people shown approaching, in the style of Mir Qalansu Khan, mounted on an album leaf decorated with animals, birds and angels in gold (180mm. by 105mm.) [Mughal, mid-eighteenth century]

**An article on this artist appeared in Revue des Arts Asiatiques, October, 1961.**

50 A Lady seated on a terrace overlooking a landscape at dusk attended by three maidservants and a duenna listening to two musicians playing a tambura and a dholak (drum), border decorated with foliate ornament in gilt, on the reverse lines of nasta’liq script attributed to Mir Ali, gold sprinkled border (225mm. by 155mm.) [Mughal, late eighteenth century]

51 Raja Khoshal Chand seated on a terrace with a consort, rubbed (225mm. by 158mm.) [Mughal, eighteenth century]

52 A prince on horseback in a landscape with two retainers being presented with a leopard cub by a peasant, mounted (290mm. by 192mm.) [Mughal, nineteenth century]

The Property of the Hon. Stephen Tennant

53 Shah Jahan inspecting a falcon handed to him by his son Dara Shikoh, he is dressed in a diaphanous dhoti and seated on a golden throne which stands on a raised dias with a richly decorated carpet under a canopy, a finely painted miniature by Govardhan, signed at the bottom in the hand of Shah Jahan, very slightly rubbed, the figures unaffected, on an album leaf with gold sprinkled border, from the collection of Admiral Fremantle, framed (290mm. by 191mm.) [Mughal, 1630-40]

**Govardhan was court painter to both Jahangir and Shah Jahan, his paintings revived the old traditions of Indian art and many were destined to serve in the illuminations of Jahangir’s Memoirs.**

Other examples of his work are in one of the Royal albums in the Chester Beatty Library. See Sir Thomas Arnold, The Library of A. Chester Beatty, 1936, frontispiece and pls. 54, 55 and 59. Another portrait of Shah Jahan and Dara Shikoh by Govardhan, is illustrated in L. Stieoukine, La Peinture Indienne, Paris, 1929, pl. 36.

[See illustration]

54 Shah Gurg with another hermit seated outside his cave underneath a tree on a terrace overlooking a landscape being approached by two lions doing homage, cowering before him, on the reverse a quatrain of Persian poetry in nasta’liq script with foliate ornament, on a gold sprinkled album leaf, from the Fremantle Collection, framed (180mm. by 127mm.) [Mughal, 1660-80]

55 The Princes Shah Suja, Dara Shikoh, Murad Bakshi, Aurangzeb and Azam Shah, the sons of Shah Jahan, seated on richly jewelled thrones on a terrace under a canopy, finely painted by Amal Bhowani Dast, signed at the base of one of two vases of flowers on a pedestal in the foreground, slightly mellowed, small paint chips in three places, on the reverse a decorative page of nasta’liq script signed Abdur Rashid al Dailami, mounted on a gold sprinkled album leaf, from the Fremantle Collection, framed (300mm. by 195mm.) [Mughal, late seventeenth century]
The Property of Howard Hodgkin, Esq.

The following eight fine miniatures are from a manuscript of Father Jerome Xavier's Darum-i-Masih (Life of Christ), written before 1600 and translated into Persian from the Portuguese with the assistance of Abub-s-Sattar ibn Qasim of Lahore who is mentioned in Jahangir's Memoirs (Beveridge I, p. 389 and II, p. 82). They were probably executed at Agra by various Indian court artists between 1601 and 1605 when Akbar returned from the Deccan and the Jesuits' influence on him was at its greatest. Another copy with Akbar's seal dated 1602 is in the Museum at Lahore.

Jerome Xavier was a member of the third Jesuit mission to the Mughal court and reached Fatehpur, at the time Akbar's capital, in 1586.

The miniatures clearly show the strong influence of the Western engravings and pictures, brought originally by the Jesuits as aids to evangelization, on the Indian techniques of painting. A miniature possibly from the same manuscript depicting the room at Bethlehem being swept before the birth of Christ was formerly in the collection of A. P. Charles in London.


56 Moss and the Plague of Serpents; Moses in a blue robe prays on a rocky outcrop while below him nine people in contortionate attitudes attempt to escape the snakes which writh amongst them, the majority wearing a combination of Portuguese and Indian dress, the paint on three of the faces slightly chipped revealing the pencil drawing underneath, with a short line of nastaliq script at the top, mounted (143mm. by 80mm.)

[See Illustration]

57 Elijah being fed by the Ravens; Elijah seated on a rock under a tree in a landscape wearing a short white tunic and black Jesuit hat with a holy book beside him gestures towards a raven bringing him a round loaf of bread, Elijah's clothing slightly rubbed, with a short line of nastaliq script at the top, mounted (152mm. by 80mm.)

[See Illustration]

58 The Angels appearing to the Shepherds; two shepherds, one standing wearing a blue tunic and knee-length trousers and one kneeling, in a landscape with five sheep, gesture upwards towards the angels appearing out of the clouds, the paint chipped at the bottom of the miniature, the tunic of the kneeling shepherd and one sheep slightly rubbed, mounted (143mm. by 72mm.)

[See Illustration]

59 The Presentation in the Temple; Mary, wearing a red dress covered by a blue shawl, carrying Jesus approaches Simeon who stands outside a temple, the paint on Simeon's robe badly chipped and flaked in some other places, slightly affecting Jesus' face and dress, with a short line of nastaliq script at the top, mounted (147mm. by 75mm.)

60 Christ in the Temple with the Doctors; Christ seated on a raised dais in front of a draped doorway holding a book raises his finger while seated or standing around him the doctors, some depicted in Portuguese dress and conical Jesuit hats, listen in astonishment, a small area at the bottom right hand corner chipped, slightly affecting one figure, only slightly rubbed and resotted elsewhere, mounted (150mm. by 54mm.)

** The artist has erred in depicting Christ as a middle-aged man, when in fact he was only a boy.

61 Mary Magdalen cleans Jesus' feet with her hair; Mary dressed in a red robe and blue shawl kneels before Jesus seated in a pavilion lung with red and yellow drapes, on his right is a disciple, three other Europeans in Portuguese and Indian dress and a Jesuit (?) sit or stand in attitudes of reverence, the paint on the face of Mary chipped revealing the pencil drawing underneath, the dress of two other Europeans very slightly rubbed, with two lines of nastaliq script at the top, mounted (151mm. by 76mm.)

[See Illustration]
62. THE ENTRY INTO JERUSALEM; Christ wearing a purple robe holding a holy book riding on a donkey with a mule walking beside him which carries a water jug and a pack covered by a red cloth, in the background a rocky landscape with a lake, trees and a palace, in the foreground three men, of which two doff their hats in reverence, the paint on two of their faces slightly chipped revealing the pencil drawing underneath, mounted (140mm. by 73mm.) [See Illustration]

63. THE ASCENSION; Christ wearing a black Jesuit Cassock and holding a cross is received into the clouds by three angels while below seven men, standing, lying or seated on the ground, comprising a disciple in a purple cassock, three monks in Portuguese costume with baggy trousers and short tunic of various colours and three Europeans similarly dressed look upwards and gesture in amazement, mounted (162mm. by 80mm.) [See Illustration]

64. A GROUP OF FIVE LADIES visiting a linga shrine in a landscape, the foreground finely decorated with flowers, mounted (182mm. by 130mm.) [Mughal, early eighteenth century]

65. AN AMIR SEATED ON A TERRACE in conversation with a noble, attended by a servant standing behind, signed "Nadir al azr" (wonder of the age), a FINELY PAINTED MINIATURE, slightly rubbed, border with foliate and animal decoration in gilt, mounted (234mm. by 165mm.) [Mughal, eighteenth century]

66. A NAWAB AND HIS THREE SONS; the Nawab seated in a pavilion in a discussion with one, a garden behind decorated with floral sprays and two fountains, the second seated in a smaller pavilion with his wife and the third walks towards a curtained pavilion on the right of the miniature, the inscriptions erased but "Nawab Amir Jung" decipherable, mounted (275mm. by 430mm.) [Oudh style, c. 1770]

67. Malavi Ragini; a prince leads his mistress towards a couch in a palace, rubbed and retouched, mounted (180mm. by 143mm.) [Central India, c. 1680]

68. A lady playing a tambura on palace terrace attended by two maidservants, probably from a ragamala series, mounted (245mm. by 133mm.) [Central India, mid-eighteenth century]

69. A half length portrait of a prince of the Qutb Shah dynasty (Abul Hasan Qutb-Shah, d. 1704 ?), mounted (110mm. by 75mm.) [Bijapur, late seventeenth century]

70. TWO WOMEN PLAYING PANCHISI under a canopy on a terrace overlooking a garden attended by a maidservant and a lady playing a drum, in pen and wash with gilt ornament (223mm. by 145mm.) [Deccani, c. 1700]

71. The Emperor Aurangzeb standing in a field holding a sword, pen and wash with gilt ornament, mounted (204mm. by 106mm.) [Deccani, c. 1700]

72. GAURI RAGINI; a lady in a garden holding two wands of flowers being approached by four peacocks, mounted (135mm. by 90mm.) [Deccani, Golconda (?), early eighteenth century]

** Other miniatures from this set are in Messrs. Maggs Bros., Oriental Miniatures Bulletin, no. 8, 1965, nos. 7, 14, 17, 35, 41 and 52.

73. TOOD RAGINI; a lady in a garden playing the vina to a buck, mounted (138mm. by 87mm.) [Deccani, Golconda (?), early eighteenth century]

** From the same set as the preceding lot.
74 Desi Ragini (the first wife of Dipak Raga); a lady in a palace with a servant playing a mridanga (drum) placing bunches of flowers at the head of a couch in preparation for her lover, mounted (248mm. by 150mm.) [Deccani, mid-eighteenth century]
* * * For other miniatures from the same Ragamala series see Messrs. Maggs Bros. Oriental Miniatures. Bulletin, no. 8, 1965, nos. 9, 18, 28, 30, 46 and 48.

75 A group of ladies in discussion, the paint on some figures slightly flaked and retouched (202mm. by 140mm.); a Mahratta seated against a gold cushion holding a rose (172mm. by 92mm.); both mounted [Deccani, c. 1800] (2)

76 A Nawab holding court in a pavilion inside a walled garden with retainers performing various tasks, a visiting noble walks towards him down an avenue created by two long lines of his soldiers and two elephants, mounted (385mm. by 295mm.) [Patna or Murshidabad, c. 1765]
* * * A miniature in similar style is in the India Office Library, London. See S. C. Welch, The Art of Mughal India, New York, 1963, pl. 84.

77 Vishnu as a dwarf and a retainer appear before Raja Bali seated under a canopy in a landscape who pours them water from a jug, the Yamana Avatar incarnation of Vishnu, mounted (200mm. by 160mm.) [Bikaner, seventeenth century]

78 Rajah Umed Singh of Kotah mounted on a rearing stallion attended by a servant holding a fly-whisk, inscribed on the reverse in a devanagari script "Sri Hajar Ji Maharao Sri Umed Singh", mounted (250mm. by 240mm.) [Kotah or Bundi, late eighteenth century]

79 Vishnu and Lakshmi flying through the air at night on Garuda, mounted (165mm. by 122mm.) [Bundi, c. 1800]

80 Maharajah Rana Singh of Chittor riding on Bhairaj (king of falcons) hunting wild boar with his retainers and dogs in a landscape with deer and cranes standing in the foreground, mounted (235mm. by 332mm.) [Rajasthan, Bundi (?), early nineteenth century]
* * * Rana Singh (d. 1527) was undisputed head of all the Rajput tribes.

81 The month of Bhadon; a prince in a palace with a lady, in the foreground his horse and accompanying servants, in the background various animals and birds and an elephant uprooting a tree; the month of Jeth; a prince in a palace with a lady, in the foreground his servants and accompanying retainers, in the background various animals, a hunter shooting at deer and ladies watering a tree, miniatures from a Baramasa set with lines of devanagari script at the top, both mounted (260mm. by 192mm.) [Rajasthan, early nineteenth century] (2)

82 A Rajput Thakur seated with his wife and son on a chowki surrounded by his mistresses in a palace, mounted (290mm. by 190mm.) [Rajasthan, Ajmer (?), under Jodhpur influence early nineteenth century]

83 Rama shoots his arrows at Surpanakha and her Rakshasas in a landscape, a page from a Ramayana manuscript (235mm. by 235mm.) [Mewar, early nineteenth century]; nobles holding hands outside a city (185mm. by 115mm.) [Rajasthan, nineteenth century], both mounted (2)

84 Vishnu as Narasimha (the man-lion) destroys Hiranyakasipu (165mm. by 230mm.) [Bilaspur, mid-eighteenth century]; a Jodhpur lady standing in a field (158mm. by 98mm.) [Jodhpur, early nineteenth century], both mounted (2)

85 Rajah Bishan Singh of Bundi (r. 1772) mounted on a rearing horse wielding a sword with two retainers running alongside, the miniature mutilated at the bottom, mounted (300mm. by 207mm.) [Jodhpur, early nineteenth century]
86. An illustration to the Tenth Book of the Bhagavata Purana comprising twelve small scenes in compartments, mounted (170mm. by 335mm.). [Malwa, c. 1720]

** For other similar miniatures from the same manuscript see Messrs. Mage Bros. Oriental Miniatures, Bulletin, no. 6, 1964, nos. 137, 138, 139, 140 and Bulletin, no. 8, 1965, no. 54.

87. The marriage of Bharata and Mandavi: a holy man blesses Bharata and Mandavi seated in a palace under a conical tent decorated with parrots and surrounded by maidservants and musicians, from a manuscript of the Ramayana, mounted (235mm. by 337mm.). [Chamba, c. 1740]

88. A Hill Raja (Mukund Dev of Jasrota?) seated on a carpet leaning against a cushion holding a leaf of a holy book, the face coloured, only parts of the remainder coloured lightly in wash, mounted (162mm. by 124mm.). [Basohli, early eighteenth century]

89. Krishna with Sattraht in a pavilion in a landscape suggests he should give the Syamantaka jewel to King Ugrasena, an illustration to the tenth and eleventh books of the Bhagavata Purana, mounted (285mm. by 385mm.). [Guler, c. 1770]

90. Krishna in a bedroom waits for Radha who enters by a doorway below, in adjoining rooms the gopis discuss Krishna with a ducenna, an oval miniature with foliate decoration at the corners, mounted (250mm. by 197mm.). [Kangra, c. 1800]

91. A lady bearing gifts for a linga shrine, slightly rubbed (197mm. by 115mm.). [Deccani, eighteenth century]

92. Sultan Bayazid taken captive before Timur enthroned on a terrace, framed (245mm. by 168mm.). [Deccani, late eighteenth century]

93. Sri Raga. A Prince enthroned in a palace holding the hand of his mistress listening to one musician playing a Vina, another castanets, with six lines written in a devanagari script at the top, framed (253mm. by 165mm.). [Central India, late eighteenth century]

** For information on this school of painting see W. G. Archer, Central Indian Painting, 1958.

94. Bhairava Raga: Krishna seated on a terrace with a lady who places a garland round his neck, landscape background, slightly rubbed (205mm. by 115 mm.); Purvi Ragini: a lady seated outside a palace holding a fan in conversation with a maidservant who explains her lover's absence with hand gestures, slightly rubbed (205mm. by 112mm.); Kamodini Ragini: a lady places a garland round the household linga shrine, slightly rubbed (205mm. by 120mm.), miniatures from a Ragamala series, each framed [Bundi, c. 1700] (3)

95. Bhairava Ragini: a lover seated on a terrace overlooking a landscape gazing at his mistress, the paint slightly chipped (200mm. by 110mm.); Kamodini Ragini: a lady dancing and a vina player seated before a shrine to Krishna on a terrace in the middle of a pond, rubbed (210mm. by 112mm.); Patamanjari Ragini: a lady seated outside a palace being consoled by a maidservant on the absence of her lover, with lines of devanagari script at the top, rubbed (210mm. by 115mm.), miniatures from a Ragamala series, each framed [Bundi, c. 1700] (3)

** From the same series as the preceding lot.
96. **Krishna and Radha** seated on a throne in a pavilion being approached by twelve gopis who entreat him for his favours, border decorated in gilt (260mm. by 213mm.) (Rajput Mughal, mid-eighteenth century)

97. Dhanasri Ragini; a lady seated outside a palace on a terrace attended by a maidservant drawing a picture of her lover, the paint on the face of the maidservant slightly chipped, mounted (177mm. by 113mm.) (Jodhpur, Bikaner (?), c. 1770)

98. A *faqir* seated on a tiger skin under a tree initiating a young girl who kneels before him, *an oval miniature, mounted* (74mm. by 67mm.) (Mursikabad, c. 1780)

99. **Rajah Bhum Singh** mounted on a rearing horse surrounded by retainers carrying fans, an umbrella, maces, a falcon and leading a leopard, *a fine miniature, framed* (575mm. by 400mm.) (Mewar, c. 1820)

*Near the head of the Rajah on this and the following miniature is a semi-circular moon, from which the Rajahs of this line were supposed to have descended.*

100. **Rajah Bhum Singh** mounted on a horse named Sisodia surrounded by retainers carrying a fan, an umbrella, maces and a hookah, *inscribed at the top in a devanagari script ‘Rana Bhum Chand Baksh on Sisodia (?), slightly water-stained, framed* (540mm. by 410mm.) (Mewar, c. 1820)

101. Nobles visiting Shaivite ascetics at their dwelling in a landscape, a palace in the background, *framed* (277mm. by 190mm.) (Jodhpur, early nineteenth century)

102. **Rajah Sirdar** seated in a palace flanked by three attendants, *framed* (297mm. by 213mm.) (Jodhpur, early nineteenth century)

103. Rajah Prithwi Singh of Kishangarh (c. 1841-1880) mounted on a rearing horse in a landscape, his army and palace in the background (375mm. by 290mm.) (Kishangarh, c. 1860); various events in the life of Krishna (202mm. by 300mm.) (Rajasthan, Nathadar, nineteenth century) (2)

104. A Prince enthroned in a landscape in conversation with a visiting noble, musicians in the foreground, archaic style (220mm. by 140mm.), (Persia, nineteenth century); a lady being presented with flowers by a confidante (130mm. by 95 mm.) (Jaipur, c. 1840); Bangali Ragini: a lady with a maidservant, a tiger in the background (150mm. by 95mm.) (Jaipur, c. 1840), each framed (3)

105. Mayurika Ragini: a lady dancing with peacocks; Bhairava Raga: an ascetic outside his hut with a musician charming snakes with music; Purvi Ragini: a lady seated on a bed while her companion explains her lover's absence; Madhumatiyavi Ragini: two lovers embracing while a maid prepares a bed in the background, *miniatures from a Ragamala series, each framed* (each 130mm. by 95mm.) (Jaipur, c. 1840) (4)

106. Khambavati Ragini: a lady worshipping Brahma; Patamani Jari Ragini: a lady brooding on her absent love being consoled by a companion; Madhu Madhari Ragini: a lady fleeing into her room from a storm; Malavi Ragini: a pair of lovers embracing outside an apartment, *miniatures from a Ragamala series, each framed* (each 130mm. by 95mm.) (Jaipur, c. 1840) (4)
The Property of a Gentleman
The following seventeen miniatures formed part of a Middle-Eastern royal collection

107 Mazdak and his followers are executed on the orders of Nusrishwan, a leaf from the Shahnameh with six columns of nasta’i script, slightly rubbed, mounted (page size 240mm. by 180mm., miniature 65mm. by 180mm.) [Northern Timurid style, 1430-40] * * * Probably a leaf from the Shahnameh in the John Rylands Library, Manchester, Pers. MS. 933. See the Iran Society Journal, 1, p. 83, fig. 3.

108 Bahram Gur mounted on a horse riding through the country meets the shepherd who has hung his dog from a tree for consorting with wolves, the shepherd in a tent sits his wife, a leaf from a manuscript of Nizam’s poems with columns of nasta’i script at top and bottom, border with animal, bird and foliate ornament in gilt, in a cellophane folder. A MINIATURE IN FINE STATE (page size 166mm. by 95mm.) [Turkman style, 1505-10]

109 A girl seated on the ground in a drunken attitude holding a gold wine cup wearing a mauve dress covered by a red coat, on an album leaf with gilt decoration and panels of nasta’i script (112mm. by 62mm.) [Isfahan, 1630-40]

110 An Indian girl in a diaphanous cloak standing holding flowers, slightly chipped, on an album leaf (175mm. by 100mm.) [Qajar, 1830-40]

111 The Queen of Sheba on a white elephant in a large procession with soldiers on camels, mounted riders and large crowds arrives before Solomon seated in a palace, mounted on an album leaf with a border decorated with monkeys and birds in gilt (283mm. by 175mm.) [Qajar, mid-nineteenth century]

112 A mendicant, possibly a Jain muni wearing a yellow garment with a white robe draped over his shoulder walking barefooted holding a staff and an incense burner with a manuscript in a cloth wrapper under his arm, POSSIBLY BY AMALI MAHESH, signed at the bottom (135mm. by 67mm.), [Mughal, Akbar period c. 1585]; a lady standing holding two objects (130mm. by 80mm.), [Mughal, nineteenth century], mounted on one album leaf with gilt foliate border * * * Though the inscription Amali Mahesh is not in the hand of the well-known Mughal Artist of Akbar’s court, it is possible that the signature was transcribed from the original border of the picture when it was remounted. A similar painting in this style is in the Razmnameh in the collection of the Maharajah of Jaipur.

113 A French princess with long curled tresses wearing a cavalier’s costume of the seventeenth century, a grey coat with a richly jewelled sash, purple pantaloons, a red cloak and a plumed hat with large curling brim, standing in a field holding a European sword and a book, inscribed at the top in Persian “European Princess”, on an album leaf with panels of nasta’i script and foliate ornament in gilt, A FINE MINIATURE (208mm. by 125mm.) [Mughal, c. 1650] * * * A fine example of the experiments in European portraiture and depiction of European scenes that was popular with the Mughal court at this time. The artist has allowed himself a certain amount of freedom with the details of the dress, e.g. the Indian boots the princess is wearing, and this would indicate the miniature was drawn from memory.

Illustrated in F. R. Martin, The miniature painting and painters of Persia, India and Turkey, 1912, pl. 171, (as Persian). [See ILLUSTRATION]

114 Sri Rag; a prince and his consort attended by a maidservant on a terrace listening to a musician playing the vina with a kimnara seated nearby, PROBABLY BY GOVARDHAN II, the extreme left-hand side of the miniature repainted affecting slightly the back of the kimnara (120mm. by 160mm.); above, three vases being filled with water and worshipping at a linga shrine under a tree on a hill, both sides of the miniatures repainted not affecting the figures (145mm. by 160mm.), FINELY PAINTED MINIATURES, mounted together on an album leaf with a border decorated with foliate ornament in gilt [Mughal, 1740-50]

115 A prince wearing a cream coloured jama decorated with flowers standing in a field holding a falcon, on the reverse six lines of nasta’i script signed Ahmed Al-Husayni al Masshabi, A FINELY PAINTED MINIATURE mounted on an album leaf (215mm. by 132mm.) [Mughal, early eighteenth century]

116 A nobleman wearing a green jama with a sword and shield standing in a field, slightly waterstained, on the reverse a quatrain of Persian poetry in nasta’i script with a foliate border (185mm. by 112mm.) [Mughal, eighteenth century]

117 A young woman standing in a field holding a sprig of white flowers, on an album leaf with gold sprinkled border (148mm. by 95mm.) [Mughal, late eighteenth century]
118. A prophet with a long beard standing in a meadow holding a sword and reading from a book (200mm. by 135mm.) [Deccani, late eighteenth century]; on the reverse a sprig of red flowers with two birds (140mm. by 90mm.) [Mughal, eighteenth century], mounted on an album leaf

119. A NAKED YOUNG LADY seated on a terrace overlooking a landscape adjusts her turban with the aid of a maidservant holding a mirror, another maidservant seated nearby smokes a hookah inscribed at the bottom 'tasir hum' (picture of beauty), on a gold sprinkled album leaf (180mm. by 110mm.) [Mughal, late eighteenth century]

120. MIRZA MUHAMMED MUNNAWAR KHAH wearing a jama decorated with flowers standing holding a sword, mounted (196mm. by 106mm.) [Deccani, mid-eighteenth century]

121. MIRZA MUHAMMED MUNNAWAR KHAH styled Nawab Safavi Rammastkhan Bahadur, one of the ancestors of Malik Masa Reza Khan, a prominent Amir in the reign of Nizam-ul-Mulk seated on terrace cushions dressed in a white jama, mounted (180mm. by 102mm.) [Deccani, mid-eighteenth century]

122. AZIMUSH SHAN, son of the Emperor Bahadur Shah of Delhi and ruler of Kishangarh, standing wearing a white jama holding a jewelled ornament, in a cellophane folder (225mm. by 142mm.) [Mughal, c. 1720]

123. A WOMAN SEATED ON A TERRACE overlooking a landscape leaning against a mauve cushion playing with songbirds, on an album leaf with a border of panels of nasta’liq script, in a cellophane folder (155mm. by 87mm.) [Rajastani under Mughal influence, late eighteenth century]

Other Properties

124. KRISHNA HOLDING A LOTUS AND A WAND gazes at Radha seated beside him, slightly rubbed, framed (161mm. by 104mm.) [Basohli, late seventeenth century]

*An example of the earlier style of Basohli painting executed during the reign Raja Kirpal Pal (1678-93). See W. G. Archer, Indian Painting in the Punjab Hills, p. 15.

125. THE GOPES sit in a semicircle in a wooded landscape and disconsolately mourn Krishna’s absence (229mm. by 332mm.)

126. SEVEN DEFECTED GOPES hunt for Krishna in a wooded landscape (227mm. by 335mm.)

127. KRISHNA AND RADHA are welcomed in a palace doorway by his brother, Balarama and friends (250mm. by 350mm.)

128. BRAHMA FLIES AWAY on his goose having hidden Krishna’s companions with their herds in a cave (230mm. by 337mm.)

129. KRISHNA IN A LANDSCAPE discovers clues as to the whereabouts of his companions and their herds hidden by Brahma (220mm. by 336mm.)

130. BRAHMA SUBmits TO KRISHNA in a forest glade, having returned Krishna’s companions and herds (220mm. by 330mm.)

131. KRISHNA BEHEADS SATADHANWA with his discus in a landscape, Balarama waits behind in a chariot drawn by four white horses (270mm. by 380mm.)

132. KRISHNA, having beheaded Satadhanwa, returns to Balarama who is seated in his chariot drawn by four white horses (276mm. by 383mm.)
133 Akrura and some retainers bathe in the Ganges with the Brahmans, fire floats on the water beside them. (275mm. by 369mm.)

134 Durvasana attempts to remove Draupadi's clothing; before the chieftains, seated in a palace, after the gambling match between Yudhisthira and the Kauravas. (253mm. by 361mm.)

135 Adbhurika Nayika; a lady in a landscape fleeing from snakes which twine themselves round her feet during a storm, in the background a palace with her lover seated at a window, an oval miniature with floral ornament at each corner, glazed. (174mm. by 130mm.) [Kangra, mid-nineteenth century]

136 Radha seated outside a pavilion on a terrace gazes secretly at a confidante who gestures toward dark thunderclouds forming in the sky, an oval miniature with foliate border, glazed. (175mm. by 128mm.) [Kangra, early nineteenth century]

137 A Nayika subject of Radha seated in a pavilion gazing coyly at a confidante, two peacocks perch in trees on the left, inscribed at the top in a devanagari script “Radhika Pranabhiccham.” an oval miniature with foliate ornament at the corners. (250mm. by 158mm.) [Kangra, c. 1850]

* * * Other miniatures from this set of miniatures of nayika subjects are in the Victoria and Albert Museum.

138 Radha and Krishna in a small pavilion, with three other small scenes from the Bhagavata Purana, framed. (210mm. by 155mm.) [Pahari, nineteenth century]

139 Hari Hara shadowing Devi and Lakshmi seated on a lotus flower surrounded by other gods, an oval miniature, mounted (205mm. by 155mm.) [Pahari, nineteenth century]; Radha and Krishna seated on a throne, slightly rubbed, an oval miniature, mounted (205mm. by 175mm.) [Pahari, nineteenth century]; a lady attended by a maidservant washing her hair (170mm. by 124mm.) [Jaipur, nineteenth century].

140 Krishna sporting with the cowherds by the river Jumna a series of events in Krishna's life depicted in continuous narration, edges worn. (380mm. by 555mm.) [Pahari, c. 1800]

* * * An interesting miniature in a bold, unusual style.

141 Rag Gandhar; ladies with peacocks; Kamung (the son of Dipak Raga): a prince and lady outside a palace; Rag Bilawal: a lady looking at her reflection in a mirror; son of Megh Ragh: a noble in a landscape; Deshat Raga: a lady offering a cup of wine to a prince, miniatures from a Punjabi Ragamala series, each with nasta'liq script on the reverse describing the Ragamala. (each 190mm. by 88mm.) [Punjab Plains, nineteenth century] (5)

142 Rag Dhani: an ascetic mounted on a tiger; Rag Malavi Gundhar: a prince and a messenger; Rag Surath: the eloquent; Raga Gandhar: a prince reading a holy book; Suhu Ragini of Megh Ragh: ladies on a terrace, miniatures from a Punjabi Ragamala series, each with nasta'liq script on the reverse describing the Ragamala. (each 190mm. by 88mm.) [Punjab Plains, nineteenth century] (5)

143 Rag Suhu: an ascetic on a terrace; Ragini Sakangi: a lover importing a lady; Ragini Yemen: a lady listening to musicians; Desi Ragini: nobles on a terrace; Rag Bilawal: an ascetic outside his hut with a buck and a peacock, miniatures from a Punjabi Ragamala series, each with nasta'liq script on the reverse describing the Ragamala. (each 190mm. by 88mm.) [Punjab Plains, nineteenth century] (5)

144 Wahiri Raga: an ascetic on a terrace; Rag Kanu: an ascetic playing a vina to a lady; Megh Rag: a noble outside a palace with a consort; Bhag Ragini: a lady lying prostrate on a couch; Sarmuk Raga: an ascetic outside his hut on a terrace, miniatures from a Punjabi Ragamala series, each with nasta'liq script on the reverse describing the Ragamala. (each 190mm. by 88mm.) [Punjab Plains, nineteenth century] (5)

145 Aujumand Begam, the Emperor Shah Jahan's favourite wife seated on a richly jewelled chair holding a necklace, a fine and large oval miniature, on ivory, in a contemporary carved ebony frame. (325mm. by 215mm.) [Delhi, c. 1800]
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146 The Emperor Shah Jahan seated on a carved ivory chair holding a rose wearing robes richly decorated with jewels, a Fine and Large Oval Miniature, on ivory, in a contemporary carved ebony frame (328mm. by 220mm.) [Delhi, c. 1800]

147 Twelve watercolour drawings of Indian domestic servants, some performing various duties, in one frame (140mm. by 107mm.) [Patna, c. 1830]

148 Rustem slays an opponent, a leaf from the Shabnameh with columns of nasta‘lig script at top and bottom, framed (270mm. by 190mm.) [Kashmir, nineteenth century]

149 A Raja embracing his mistress on a terrace overlooking a garden (300mm. by 215mm.) [Jaipur, nineteenth century]; Vishnu saves Gajendra from the crocodile; Garuda flying with Vishnu, illustrations to the story of Gajendra-Moksha (each 160mm. by 117mm.) [Jaipur, nineteenth century]; foxes and monkeys in a landscape, a page from a manuscript surrounded by lines of nasta‘lig script (100mm. by 67mm.) [Kashmir, nineteenth century]

150 Nineteen miniatures from a manuscript of Jami’s Yusuf and Zulaykha, each framed (between 80mm. by 60mm. and 65mm. by 60mm.) [Kashmir, nineteenth century] (19)

151 Processions, religious carnivals, feasting scenes and nautch, twelve miniatures on mica, each framed (each 165mm. by 197mm.) [Trichinopoly, c. 1830] (12)

152 A pot maker and his wife; a basket weaver and his wife; a beggar of the Vistayga caste and his wife (each 330mm. by 223mm.) [Tanjore, nineteenth century] (3)

153 A fine Tibetan Tanja depicting Gautama Buddha in meditation mudra seated amongst deities and surrounded by scenes from the story of Suddhana and the Kinvara, a heavenly musician, on cloth, within an embroidered silk border (705mm. by 515mm.) [Tibet, seventeenth century]

154 Nineteen watercolour drawings of Sinhalese tradesmen, warriors and ladies in native dress, identified at the bottom in Sinhalese and English (each 152mm. by 100mm.); two watercolour drawings of the Pearl Mosque and Taj Gate- way at Agra (each 108mm. by 185mm.), mounted in two frames [Ceylon, early nineteenth century] (2)

155 A fertility festival with Siamese ladies and holy men performing sacred rites, on cloth, slightly rubbed, framed (730mm. by 600mm.) [Siam, nineteenth century] * * * A scene from the Vessantara Jataka. From a monastery at Chengmai, Northern Siam.

156 Two Siamese Princes visiting a hermit in a landscape, on cloth, slightly rubbed, framed (730mm. by 600mm.) [Siam, nineteenth century] * * * From the same source as the previous lot.

The Property of a Gentleman

157 A collection of one hundred and forty nine fine Kalighat watercolour drawings and fifty Indian prints, comprising ninety drawings of gods, goddesses and mythological subjects including Brahma, Durga, Ganesh, Ganesa, Kali, Siva, Radha and Krishna, Hanuman with Rama and Sita on his heart, Yasoda suckling Krishna and Krishna stealing the goat’s clothes while they bathe, thirty nine drawings of portraits of harlots, soldiers, mounted riders, angels and a holy man with a bird on his head, six drawings illustrating the story of Ekaveshi and fourteen drawings of animals, birds and fishes including a cat with a fish in its mouth, a snake and a fish, a parrot in a cage, a fishing eagle and a hand holding a bunch of pawns, in a volume, contemporary morocco, labelled “Indian Album” on the upper cover (527mm. by 310mm.) [Kalighat, c. 1880] * * * The drawings are lively examples of the school of painting which flourished at Kalighat, Calcutta, between 1830 and 1920. See W. G. Archer, Bazaar Paintings of Calcutta, 1953, and pls. 5, 8, 9, 13, 14, 16, 17, 21, 23, 25, 31, 33, 39, 40 where identical drawings to some in this volume are reproduced. Loosely inserted in the volume is an Autograph Memo, 2 pp., 8vo, signed “Neville” to a friend presenting him with the drawings.

... In all the lower classes you find pictures like these against the walls of their huts, and in the higher classes something of the same style and a little better finished. I was months collecting these pictures as they are not to be had (all) at the same place...
ORIENTAL MANUSCRIPTS

The Property of A. W. Chugtai, Esq.

The following two manuscripts descended to the present owner from his great-grandfather, the chief architect to Ranjit Singh, Sikh ruler of the Punjab.

158. HAFIZ, DIWAN, 53 quatrains, Persian manuscript on gold-spinkled paper, 200 ll., double column, 12 lines, written in a fine nasta’i’iq script within gold ruling, double page illuminated heading to the preface, repaired at the borders, illuminated heading to the quatrains, slightly rubbed, illuminated headpieces throughout and one full-page miniature of Persians in a landscape preparing a meal for a prince, with illuminated border, remarqued, the pages interleaved with tissues bound in, the borders of some leaves separating from the text and repaired, with the seal of Jahangir and his tugra, in red ink on the fly leaf with an inscription attributed to him and amongst others on the verso of the colophon leaf the Seal of Sabar Ali, ‘disciple of Jahangir Badshah’, dated 1025/1616, brown morocco with sunken medallions and painted ornament, margins worn, rebacked, paper covers (280mm. by 180mm.) [Shiraz, c. 1580]

“* * A manuscript from the library of the Mughal Emperor Jahangir. His tugra is reproduced above.

159. HAFIZ, JAMI, QASMI AND OTHERS. BYZ (anthology of poetry), Persian manuscript, 94 ll., 12 lines, written in a very fine nasta’i’iq script within gold and coloured ruling by Mir Husain al-Husayni Mir Kulangi, fine double-page illuminated heading, all borders attractively decorated with coloured floral ornament and one full-page miniature of a prince listening to musicians in a garden, slightly repainted, slight wormholes in some leaves, eighteenth century brown morocco, the upper cover inlaid with sunken medallions, the lower cover blind stamped, rebacked, paper covers (213mm. by 150mm.) [Bukhara], “anthology written for Amir Abdullah Sani Mir Bukhara by Kataba al-abd-Almarzub Mir Husayn al Husayni al-Katab al-Masbir ba-mir Kulangi Alhafl,” dated 983/1575

* * From the library of Shah Jahan. The fly-leaf bears the seal of Dara Shikoh, and an inscription attributed to him. On f. 1 one of the inscriptions reads “entered in the library of the Emperor Shah Jahan by the Prime Minister Sadullah Khan Wazir by his order on his third accession”. On the verso of the colophon leaf there is a nine-line ode written in an elegant nasta’i’iq script by Azam Shah (1653-1707), a poet and third son of the Emperor Aurangzeb, signing himself “Rakam Muhammed Azam Shah Shahi, tenth accession”, and facing this is the seal of Bandi Das “slave of Shah Jahan Badshah.” The colophon is stamped with two other seals which have been erased.

Mir Husayn Mir Kulangi was chief librarian and calligrapher to Mir Abdullah Sani ( Amir of Bukhara 1558-1598). He was a pupil of Mir Ali, the well-known calligrapher of Sultan Husayn Mirza, and fled to Bukhara with him on the invasion of Herat by the Uzbek in 1535. Other examples of his work, also done at Bukhara, are in Jam‘i’s Tafshat al-Abrar in the Chester Beatty Library, Dublin and Sadi’s Bustan in the Bibliotheque Nationale, Sup. Pers. 1187.
Other Properties

160 Hafiz, Divan, Persian Manuscript, 182 ll., double column, 12 lines, written in a nasta’liq script within gold and coloured rules, double page illuminated heading, rubbed and repainted, two illuminated headings to the quatrains, foliate and gilt illumination in the text throughout and eleven miniatures in archaistic style, the last few leaves replaced in 1824, nineteenth century black calf with medallions painted with foliate decoration, rebacked
(174mm. by 112mm.) [Shiraz], Thursday, 24 Shaban 1124/1712

161 Jami, Yusuf e Zulaykha, Persian Manuscript, 184 ll., double column, eleven lines, written in a nasta’liq script within gold rules, double page illuminated heading and seven half page miniatures in archaistic style, contemporary brown morocco with sunken medallions and corners pieces, lacquer doublures, with flap, spine cracked
(190mm. by 115mm.) [Shiraz, early sixteenth century]

162 Hafiz, Jami and others. Anthology of Poetry, Persian and Arabic Manuscript, 172 ll., written in a nasta’liq or naskhi script within gold rules, two illuminated headings and 156 miniatures comprising two full page miniatures of princes holding court, coloured and illuminated, 84 small head and shoulders portraits of Persian men and boys and 60 small miniatures of animals and birds, in pen with gilt ornament, some leaves lacking, brown morocco with sunken medallions
(171mm. by 115mm.) [Isfahan, late seventeenth century]

163 Hafiz and others. Anthology of Poetry, Arabic Manuscript, 120 ll., double column, 18 lines, written in a naskhi script within gold rules, four illuminated headings, some illuminated decoration in the margins, attractive Isfahani red lacquer binding c. 1700, with lions, leopards, deer, foxes, goats, monkeys and birds hunting or feeding in a landscape, slightly rubbed, with flap, rebacked, from the Claude Anet collection
(244mm. by 145mm.) [Turkish, early nineteenth century]

164 Muhammed ibn Sulaiman al-Izuli, Dala’il al-Khairat, Arabic Manuscript, 138 ll., 9 lines, written in a naskhi script within gold rules with some annotation in the margins by Sayyid Ahd el-Rahman, a pupil of Sayyid Isma’il, gilt medallions in the text illuminated medallions in the margins and two miniatures of Mecca and Medina, ownership inscription of al-Haj Omar Effendi, dated 1200/1785 inside the front cover, contemporary brown morocco and pigskin inlaid with sunken medallions, lacquer ornament in relief, with flap
(146mm. by 95mm.) [Arabic, mid-eighteenth century]

* * * An unusual feature of this manuscript is that on f. 133 is an ilação or licence granting to Othman ibn Isma’Il the right the teach this and other books. The Licensee states that he studied under Mustada Zada and other distinguished sheikhs and stamps his seal below the inscription.

165 Sa’di, Bustan, Persian Manuscript, 207 ll., double column, eleven lines, written in a nasta’liq script within gold rules, illuminated heading and thirteen half-page miniatures, with the library and personal seals of the King of Oudh, Sulaiman Jahan Nasir-ud-din Haidar, dated 1255/1837 on the first and last leaves, some leaves lacking, contemporary calf gilt, spine lacking and covers loose
(205mm. by 120mm.) [Oudh or Lucknow early nineteenth century]

166 Badr Chachi (?), Divan, Persian Manuscript, 72 ll., double column, fourteen lines, written in a nasta’liq script within coloured rules, illuminated heading and four full-page miniatures in archaistic style, some leaves lacking, brown morocco with sunken medallions, rebacked
(245mm. by 150mm.) [Persia, nineteenth century]

167 Firdausi, Shahnameh, pt. I only, Persian Manuscript, 143 ll., four columns, 27 lines, written in a nasta’liq script within coloured rules, illuminated heading and twelve half-page miniatures, half calf
(356mm. by 220mm.) [Kashmir, early nineteenth century]
168 Qurʾan, *Arabic Manuscript*, 251 ll., 17 lines, written in a naskhi script within gold rules by Ali ben Amir Habib, double page illuminated heading, gold medallions in the text and some decoration in the margins, Kashgar floral lacquer binding, rebacked (117mm. by 72mm.) “For Sultan Shah Zihan Badi Chap Ghazi on the order of the Vizier Haidar Mohammed in the city of Kasmir in the month of Shaban 1257/1841”

169 Qurʾan, selected Suras, *Arabic Manuscript*, 177 ll., 21 lines, written in a naskhi script within gold rules, double page illuminated heading, gold medallions in the text and other illumination in the margins throughout, floral lacquer binding, cracked and rebacked (195mm. by 115mm.) [Turkish], dated 1197/1783

170 Qurʾan, selected Suras, *Arabic Manuscript*, 100 ll., eleven lines, written in a naskhi script within gold rules, illuminated heading, gold medallions in the text and some decoration in the margins, contemporary brown morocco with sunken medallions and cornerpieces in gilt, lacquer ornament in relief, with flap, rebacked with a morocco slip-case, in an attractive, lavishly embroidered silk bag (165mm. by 105mm.) [Turkish, eighteenth century]

171 Qurʾan, *Arabic Manuscript*, 304 ll., 15 lines, written in a naskhi script within gold rules, illuminated heading, gold medallions in the text and some decoration in the margins, brown morocco, worn (115mm. by 84mm.) [Turkish, nineteenth century]

172 Qurʾan, *Arabic Manuscript*, 368 ll., 15 lines, written in a naskhi script within colored rules, some annotation in the margins, double page illuminated heading, attractive contemporary binding of brown morocco decorated with sunken gilt medallions and cornerpieces, lacquer ornament in relief, doublures of light brown morocco similarly decorated, rebacked (160mm. by 115mm.) [Turkish], dated 1154/1742

173 Qurʾan, Suras 58-65, *Arabic Manuscript on Paper*, 31 ll., 7 lines, written in a very fine naskhi script in alternate lines of gold and black within gold and coloured rules, nine fine illuminated headings at the beginning of each sura, gilt medallions in the text and illuminated medallions in the margins, fine contemporary binding of black morocco with a sunken rectangular panel in gilt and border decorated with floral ornament in relief, doublures of light brown morocco handsomely decorated with gilt cut-out foliate ornament on ground coloured orange, blue and green, some gilt slightly chipped, with flap similarly decorated, rebacked, remargined and the flap relined (360mm. by 240mm.) [Khurasan, 1570-80]

The Property of a Gentleman

174 Qurʾan, Surah 39, v. 32—Surah 45, v. 46, *Arabic Manuscript*, 64 ll., 5 lines, written in an elegant large Kufic script in black, accents in red, double page illuminated heading, the right hand page slightly rubbed, one smaller heading, illuminated medallions and other decoration in the margins, some leaves slightly stained, two remargined, paper covers (215mm. by 150mm.) [Persia, c. 1100]

**+A leaf from a manuscript of similar date and with identical decoration and script is in the Victoria and Albert Museum (L. 1920-1938). A note in a different hand at the top of p. 2, probably added after the manuscript was written records the date 540/1146. Qurʾans of this date from Persia are rare.**
Other Properties

NIZAMI KHAMAIE, PERSIAN MANUSCRIPT, 174 ll., fair columns, 21 lines, written in a nasta‘liq script within gold rules by ibn Ruzbahah abu Ishaq ibn Yahya Nizam al-din Muhammad al-I, illuminated heading and ten fine miniatures, three in the Turkman style, seven in the Southern provincial style of Shiraz and Isfahan, text corrupt and lacking many leaves, incorrectly bound up, comprising Khusrau and Shirin (folios 40 and 57), Makhzan al-Asrār (folios 69 and 80), Layla and Majnun (folios 9, 118, 24, 46, 5-5), Hafiz Paikar (folios 10-14, 53, 15-23, 25-39, 41-45, 47-52, 54-56, 58-62), Iskandarnamesh, part I (folios, 63-68, 70-79, 81-86, 91, 87-90, 92-129), Iskandarnamesh part II (folios 1, 2, 6-8, 130-173), eighteenth century brown calf with sunken medallions, rebacked (250mm. by 160mm.) [Western Iran] dated 22nd Dhu’l-qadā, 892/9th November, 1487

*.* Other manuscripts containing this interesting mixture of styles are the British Museum Nizami of 1474 (Or 2931), the Chester Beatty Nizami of 1481 (Persion MSS., No. 162) and the Bodleian Nizami of c. 1480 (Elliott 194). The scribe, Nizam al-din Muhammed, was from Nishapur and was also the copyst of a manuscript of Nizami’s Khamsa c. 1460, illustrated by Bihzad.

The subjects of the miniatures are as follows (those marked with an asterisk are in the Turkman style):-

f. 9b. Layla and Majnun falling in love at school (75mm. by 106mm.)
f. 24a. The battle of the clans (68mm. by 106mm.)
f. 40b. Khusrau espies Shirin bathing. (80mm. by 105mm.)
*f. 46b. Layla and Majnunfait at their last meeting (60mm. by 106mm.)
f. 53a. Bahram Gur shoots a lion and a wild ass with a single arrow. (85mm. by 106mm.)
*f. 57a. Shirin visits Farhad at Mount Behistun (70mm. by 120mm.)
f. 69b. The old woman petitioning Sultan Sanjar (90mm. by 106mm.)
f. 80b. The honest old man and the tyrannical Sultan. (87mm. by 106mm.)
*f. 91a. Alexander on the throne of Queen Nishaba (82mm. by 108mm.)
f. 118b. Majnun signing to Layla in the palm grove (120mm. by 106mm.)

[See Illustration of folios 24a and 57a]

NIZAMI KHAMAIE, PERSIAN MANUSCRIPT, 357 ll., four columns, 23 lines, written in a fine nasta‘liq script within gold and coloured rules, double-page illuminated heading, four other headings and fourteen fine miniatures, lacking five leaves, contemporary black morocco with sunken panels in gilt, doubleures of sunken panels with cut-out gilt foliate ornament in relief, worn and chipped. rebacked (312mm. by 193mm.) [Shiraz, mid-sixteenth century]

*.* The subjects of the miniatures are as follows:

f. 16a. The old woman petitioning Sultan Sunjar (115mm. by 100mm.)
f. 25a. The honest old man and the tyrannical Sultan (116mm. by 100mm.)
f. 57b. The battle between Khusrau and Bahram Chubina (116mm. by 100mm.)
f. 57a. Farhad carrying Shirin and her horse (126mm. by 100mm.)
f. 83b. Khusrau at Shirin’s palace (190mm. by 152mm.)
f. 122a. Layla and Majnun falling in love at school (190mm. by 148mm.)
f. 149a. Salim visiting Majnun in the desert (110mm. by 100mm.)
*f. 178a. Bahram Gur shoots a lion and a wild ass with a single arrow (120mm. by 103mm.)
f. 202b. Bahram Gur in the green pavilion (190mm. by 154mm.)
f. 206a. Bahram Gur in the red pavilion (190mm. by 154mm.)
f. 228a. The execution of the wicked Vizier by Bahram Gur (190mm. by 150mm.)
f. 247a. The battle between Alexander and the Zangi (126mm. by 102mm.)
f. 273b. Alexander at the Court of queen Nushaba (191mm. by 152mm.)
*f. 324b. Alexander and the sleeping congregation (190mm. by 151mm.)

[See Illustration]
177. Nizami Khamsheh, Persian manuscript, 257 ll., 4 columns, 25 lines, written in a fine nastaʿliq script by Abandah ibn Tahir and Muhammed of Bukhara within gold and coloured rules, five double-page illuminated headings including four of very fine work in the sixteenth-century Bukhara style, one slightly unfinished and one inserted in the nineteenth century, the margins of the stories of Khosrau and Shirin and Mohâfizan al-Assar decorated lavishly with foliate ornament in gilt and twenty fine miniatures, three in the late sixteenth century Bukhara style, seventeen by the Bukhara artist Bihzad, with various seals and ownership inscriptions of Muhammed Ali Beg, dated 1254/1838, nineteenth century brown morocco with doublures of red morocco, in a slip case, brown morocco (380mm, by 255mm). [Bukhara] dated 1037/1628

* * * On the death or retirement of the Khurasani artists who came to Bukhara in the beginning of the sixteenth century, the Bukhara school of painting faded away. It reappeared in the seventeenth century with a curious combination of Persian and Indian styles led by two artists, Bihzad and Muqmin. Four miniatures by the former artist were sold in these rooms 6 July 1965, lot 188 and a miniature by the latter was lot 22 in the same sale. Other miniatures by these artists are in a manuscript dated at Bukhara in 1671 in the Chester Beatty Library, no. 276.

This early seventeenth-century manuscript containing the Bukharan style of decoration and painting similar to that of a hundred years earlier combined with the later style is the only one known of this period and provides an important document not only for this obscure period of Bukharan art but for the development of its later style.

The subjects of the miniatures are as follows:

1. Khosrau and Shirin playing polo, signed Bihzad, slightly rubbed (160mm. by 128mm.)
2. Shirin meets Farhad carving her image in the mountain, fine work in the sixteenth style of Muhammed (115mm. by 150mm.)
3. Wedding presents being brought for Khosrau and Shirin, signed Bihzad (165mm. by 128mm.)
4. The wedding procession, by Bihzad (170mm. by 128mm.)

5. The old woman petitioning Sultan Sanjar, fine work in the sixteenth century style of Muhammed, slightly rubbed (132mm. by 128mm.)
6. A prince in a discussion with a learned man in a palace with a group of people standing outside, fine work in the sixteenth century style of Muhammed (132mm. by 142mm.)
7. Layla and Majnum at school, signed by Bihzad (131mm. by 128mm.)
8. Majnum's father Salim visiting him in the desert amongst the beasts, signed by Bihzad (45mm. by 127mm.)
9. Majnum mourning at Layla's tomb, signed by Bihzad (65mm. by 60mm.)
10. Bahram Gur in the black pavilion of Saturn with the Indian princess, by Bihzad (92mm. by 128mm.)
11. Bahram Gur in the yellow pavilion of the sun with the Moorish Princess, signed by Bihzad (93mm. by 128mm.)
12. Bahram Gur in the green pavilion of the moon with the Tartar Princess, signed by Bihzad (105mm. by 128mm.)
13. Bahram Gur in the red pavilion of Mars with the Slav princess, signed by Bihzad (105mm. by 128mm.)
14. Bahram Gur in the blue pavilion of Mercury with the Khurrazam princess, signed by Bihzad (92mm. by 128mm.)
15. Bahram Gur in Jupiter's sandalwood pavilion with the Chinese Princess, by Bihzad (85mm. by 70mm.)
16. Bahram Gur in Venus' white pavilion with the Greek Princess, by Bihzad (90mm. by 128mm.)
17. The Egyptians pleading with Alexander for assistance against the Zangi, by Bihzad (75mm. by 61mm.)
18. The battle between Alexander and Darius, by Bihzad (85mm. by 128mm.)
19. Alexander at the Ka'ba, by Bihzad (93mm. by 128mm.)
20. Alexander's army after defeating the Russians, by Bihzad (74mm. by 128mm.)

[See illustration of nos. 6 and 9]
178. The Four Gospels, with the letter to Carpianus and the Eusebian Canons, Armenian Manuscript on paper, 288 ff., double column, 23 lines, written in a neat bonglorian script in black, illuminated gospel headings, zoomorph initials to the chapters in red, initial letters to the paragraphs in blue, geometrical decoration in the margins and three full page miniatures of Mark, John and Luke, last leaf lacking, some leaves waterstained at the fore-edges, contemporary blind stamped calf over wooden boards, pieces torn from the fore-edges of the upper and lower covers, spine worn at top and bottom

(190mm. by 140mm.) [Armenia, seventeenth century]

179. A Burmese Manuscript of a Buddhist text, written in Pali in large black letters on a decorated red and gold ground on 32 ff., of wood, one side of the first and last leaves decorated with medallions in gilt, original wooden covers decorated with medallions containing birds in gilt, slightly rubbed.

(100mm. by 540mm.) [Burma, nineteenth century]

The Property of Lieutenant-Colonel Gordon Harman

180. Diamond Sutra, Chinese Manuscript, 95 ff., 5 columns, 12 characters in each column, written in a fine Chinese script in gold on green paper, margined with silk, cloud scroll ornament in gold round the colophon, some leaves slightly stained, the last character in the colophon erased, silk covers, worn

(183mm. by 70mm.). [Chuch'engsien, Shantung province (?), respectfully copied at the house of Chow on the eighth day of the fourth month of the Hsing-Hsi period/April 25, 1425.

The Diamond Sutra was translated into Chinese by an Indian Buddhist priest in the later Ch'in dynasty (A.D. 384-417).

This manuscript was in a Buddhist temple in Chu-ch'engsien, east central Shantung Province where it was seen by the present owner in June 1921. In July of the same year it was presented to him by the Hsin magistrate.

181. The Presentation in the Temple, fine historioted initial C on a vellum leaf with the beginning of Compline of the Hours of the Virgin, the miniature (in red, blue, white and grey) on a diapered background of gold, black and white (55mm. by 38mm.), text in a liturgical gothic hand, 16 lines, headings in red, small initials and line-endings in gold and colours, bar-border with spray extensions occupying three margins of the page and terminating in the upper margin with two grotesque figures with human heads, shoulders and arms, framed

(193mm. by 157mm.) [North-eastern France, first quarter of the fourteenth century]

Books of Hours were still comparatively rare at this date. They were often combined with the Psalter and were larger in size than became common later.

[See Illustration]

182. Leaf from a Gradual (vellum), with a historioted initial P (50mm. by 54mm.) containing a miniature of the Virgin Mary and St. Joseph adoring the Infant Christ, extended by a bar-border with sprays of foliage which fill the inner and lower margins of the page, six lines of music on a four-line stave, text in a gothic liturgical hand, headings in red, two smaller initials in red and black with penwork flourishes, framed

(210mm. by 152mm.) [Northern France, first quarter of the fifteenth century]

183. A Double Leaf from a Book of Hours (vellum), containing memorials of St. Barbara and Catherine, with a large miniature of St. Barbara with the Lady owner of the book kneeling beside her and a background of landscape and architecture, in an arched compartment, with three lines of text beneath and a fully illuminated border with sprays of flowers and fruit on gold leaf-shaped panels against a background of blue and red flecked with white and gold, the other pages decorated with borders of foliage, birds and a grotesque squatting figure on uncoloured backgrounds, text in a gothic liturgical hand, 15 lines, headings in red, small initials in gold and colours, framed in a double mount

(each leaf 175mm. by 125mm.) [France, (Tours ?), last quarter of the fifteenth century]

184. God the Father Blessing the Virgin Mary, large miniature on vellum from a Book of Hours, in an arched compartment, with a patterned background of red and gold beneath a large gold sun in a blue sky, four lines of text and a large illuminated initial below, full illuminated border, with the background partly gold, framed

(163mm. by 112mm.) [France, last quarter of fifteenth century]
246 Antiphonal in Latin, containing the antiphons for the evening offices of the Temporale, the Sanctorale and the Common of Saints. Manuscript on vellum, 155 ff., plus six original vellum fly-leaves, 8 lines of text in music on a four-line staff ruled in red, written in black ink in a large roman hand, headings in red, decorative title-page and colophon in red and black, original binding of brown calf over wooden boards, four brass corner bosses and five other brass bosses on each cover, brass catchers on leather bands (one missing), i.e., four silk markers, one gathering loose, otherwise in fine original condition (430mm. by 305mm.). Pisa, 28 November, 1753

Provenance

(1) The title-page records that the volume was executed for the Benedictine Convent of St. Matthew, of the Cassinese Congregation, in Pisa, and the colophon gives the names of the scribe (Raynerius Franciscus Giannini, priest of the church of San Marco de Calcesana in Pisa) and of the Abbess, Prioress and two Chamberlains of the Convent.

(2) From the Hawkins sale (Leavitt, 21 March, 1887, lot 1575). Duryea Catalogue, p. 9.

End of Sale

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