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Persian and Indian Manuscripts and Miniatures
from the collection formed by the
British Rail Pension Fund
VAT Information for Buyers

1. Items with a VAT Symbol

A VAT symbol beside a lot number in the catalogue indicates that VAT may be payable by the buyer on the hammer price and buyer’s premium. VAT at 17.5% is payable on the hammer price and buyer’s premium where a £ or £ symbol is shown. VAT at 5.5% is payable on the hammer price and buyer’s premium where a 2 symbol is shown.

A circle symbol indicates that VAT at 17.5% is payable on the hammer price and buyer’s premium if the purchase is taken to a location outside the European Union (EU), by or on behalf of the buyer. If the purchase remains in the EU, the sale will be made in the same way as for items with no VAT symbol (see below).

The VAT may be recoverable or zero-rated in the circumstances described below.

A. VAT on Buyer’s Premium

Where an item has a £ symbol or a 2 symbol and the purchase is taken to a location outside the EU, VAT is payable on the buyer’s premium. Sotheby’s is not able to refund this VAT under any circumstances.

Where an item has a £ symbol or a 2 symbol, VAT is also payable at the appropriate rate on the hammer price. However, the VAT charge may be cancelled or refunded by Sotheby’s where the item is taken to a location outside the EU, in accordance with the rules detailed at B below.

In certain circumstances, it is possible for a business from outside the UK to reclaim the VAT paid on buyer’s premium, which can not be refunded by Sotheby’s, directly from HM Customs & Excise. A letter on this subject is available from the Cashiers Office.

B. VAT on Hammer Price

a) Non EU buyers - VAT on the hammer price may be refunded or cancelled in accordance with the following rules:

If Sotheby’s arranges shipping of a purchase to a location outside the EU, any purchases will be revalued and VAT will not be charged. However, if the buyer’s instructions should change after payment of the invoice, Sotheby’s reserves the right to issue an additional invoice for the VAT and to hold the item until payment is made. This amount may subsequently be refunded upon receipt of Sotheby’s satisfactory proof of export from the EU.

If a buyer carries a purchase with them, or arranges for collection by another party, the VAT will be charged in full. Upon receipt by Sotheby’s of satisfactory proof of export from the EU (such documentation as may be required by law) the VAT on the hammer price may be refunded.

b) EU business buyers from outside the UK - invoices will be revalued and VAT on hammer price will be charged if buyers provide Sotheby’s with their EU VAT registration number and one of the following conditions is satisfied:

i) Sotheby’s arranges shipping of the purchase to another EU country;

ii) the buyer or the buyer’s agent completes a declaration form stating that the purchase is being removed from the UK to another EU country. This form is available from the Cashiers Office or the Shipping Department.

If the above conditions are not satisfied, VAT will be charged in full. This may be refunded if the buyer subsequently provides Sotheby’s with their EU VAT registration number and evidence that the purchase was removed to another EU country.

II. Items with no VAT Symbol

For items with no VAT symbol beside the lot number, Sotheby’s has the option to sell under the Auctioneers’ Margin Scheme or in the same way as items with a £ symbol (see section I).

A. The Auctioneers’ Margin Scheme - VAT on Hammer

The Auctioneers’ Margin Scheme allows Sotheby’s to sell items without VAT on the hammer price. Purchasing under the Auctioneers’ Margin Scheme is most beneficial to private EU buyers and EU dealers wishing to sell their purchase under the Dealers’ Margin Scheme.

B. The Auctioneers’ Margin Scheme - VAT on Buyer’s Premium

Under the Auctioneers’ Margin Scheme, an amount in lieu of VAT at 17.5% is added to the hammer price. This amount will not be shown separately on the buyer’s invoice and is not recoverable from HM Customs & Excise.

The amount in lieu of VAT may be cancelled or refunded by Sotheby’s where the purchase is taken to a location outside the EU. Provided Sotheby’s arranges the shipping of the purchase, the amount in lieu of VAT that would normally be charged on the buyer’s premium will be cancelled. In other circumstances, the amount in lieu of VAT will be refunded to the buyer upon receipt by Sotheby’s of satisfactory proof of export from the EU.

III. Options for Purchase

Sotheby’s will generally sell items with no VAT symbol and items with a £ symbol which will remain in the EU after sale under the Auctioneers’ Margin Scheme (see section II above). This will avoid VAT on the hammer price and hence benefit private buyers. Although EU VAT registered buyers will not be able to recover the amount added to the buyer’s premium in lieu of VAT, they will be able to sell their purchases under the Dealers’ Margin Scheme in their own countries.

If an EU VAT registered buyer does not wish to purchase under the Auctioneers’ Margin Scheme as described above, they should notify the Cashiers Office within 7 days of the sale. It should be noted that such buyers may not subsequently sell those items under a margin scheme in the EU.

IV. Books

The sale of books is currently reapatkaned. In addition, if sold under the Auctioneers’ Margin Scheme, no amounts in lieu of VAT are chargeable on the buyer’s premium. Accordingly, all items qualifying as books for VAT purposes will be sold under the Auctioneers’ Margin Scheme.

VAT Information for Sellers

In certain circumstances, Sotheby’s is required to sell items with VAT on the hammer price. However, if the seller and the property are eligible, the property will be listed in the catalogue as eligible for sale under the Auctioneers’ Margin Scheme. The seller has the option to request that an eligible item be sold under the normal VAT rules either generally, or specifically if the item is taken to a place outside the EU after sale. It should be noted that exercise of either of these options will affect the listing in the catalogue.

VAT on Seller’s Commission and Sale Expenses

VAT at 17.5% (if a sale is made under the normal VAT rules) or an amount in lieu of VAT at 17.5% (if a sale is made under the Auctioneers’ Margin Scheme) will be charged to all UK sellers and to private EU sellers on seller’s commission and sale expenses such as insurance, illustration and advertising.

Such an amount in lieu of VAT will not be shown separately on the settlement statement and is not recoverable by business sellers from HM Customs & Excise. However, if the item is taken by the buyer to a location outside the EU and Sotheby’s is provided with the appropriate proof of export, Sotheby’s may, in certain circumstances, refund the amount in lieu of VAT charged on seller’s commission.

Business sellers from EU countries other than the UK and all non EU sellers will not be charged VAT, or an amount in lieu of VAT, on seller’s commission and other expenses, provided Sotheby’s is satisfied that the appropriate conditions have been satisfied.

For further information on VAT, please consult the VAT information leaflet for sellers and buyers available on request.
IMPORTANT NOTICE TO BUYERS OF FURNITURE, CARPETS, LARGE WORKS OF ART, SCULPTURE AND CLOCKS

On the afternoon of the sale purchased lots will be sent to Sotheby’s, King's House Warehouse, Great West Road, Brentford, Middlesex TW8 9AS. Tel: (0181) 966 9001 and may be subject to removal, interest, storage and handling charges plus VAT per lot if not collected within twelve working days (Saturdays included) of the sale. A further charge of £1.00 plus VAT per lot per week or part thereof will be levied for the next two weeks and thereafter a charge of £6.00 plus VAT per lot per week or part thereof will be incurred.

Lots will be released to the purchaser or an authorized representative only if full payment has been received by Sotheby’s together with settlement of any removal, handling and storage charges due.

It will not be necessary to obtain release notes prior to collecting lots from King’s House. Payment for storage charges should be made direct to Sotheby’s at King’s House Warehouse but payment for purchases should be made to the Cashiers at Sotheby’s at 54-55 New Bond Street, W.I.

Buyers who have established credit arrangements with Sotheby’s may collect purchases prior to payment. Bidders by post and telephone are advised to check on the afternoon of the sale whether they have been successful.

CLEARANCE AND INSURANCE

Purchasers are earnestly requested to arrange clearance as early as possible and are reminded that purchases are only insured for a period of five working days following the day of sale. The loading of furniture onto the vans begins at 2pm. Purchasers wishing to clear their goods on the afternoon of the sale should contact the department’s administration at the rostrum immediately after the sale or in the department before 5pm.

IMPORTANT NOTICE CONCERNING CONDITIONS OF LOTS OFFERED FOR SALE

Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby’s may provide condition reports.

Nevertheless intending buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 12 of the Conditions of Business. The absence of reference to condition of the lot in the catalogue description does not imply that the lot is free from faults or imperfections.

UPHOLSTERED FURNITURE

Whilst care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of timber covered by upholstery or fabric.

IMPORTANT NOTICE CONCERNING ELECTRICAL AND MECHANICAL GOODS

All electrical goods are sold on the basis of their decorative value only and should be assumed not to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician. Please refer to Condition 11 in the Conditions of Business.

IMPORTANT NOTE FOR U.S. BUYERS: IMPORT OF PROPERTY

Prospective U.S. buyers intending to import their purchases to the United States are advised to contact Sotheby’s Shipping Department prior to the sale and are referred to Condition 12(c) of the Conditions of Business.

IMPORTANT NOTICES

1. UN. EMBARGO ON TRADE WITH IRAQ

The United Nations trade embargo prohibits us from accepting bids from any person in Iraq (including any body controlled by Iraqi residents or companies, wherever carrying on business), or from any other person where we have reasonable cause to believe (i) that the lot(s) will be supplied or delivered to or to the order of a person in Iraq or (ii) that the lot(s) will be used for the purposes of any business carried on in or operated from Iraq.

Acceptance of any bid by the auctioneer is conditional upon the above being inapplicable.

2. EMBARGO ON IMPORTATION OF PERSIAN/IRANIAN WORKS OF ART AND CARPETS TO THE U.S.A.

Those clients considering purchasing Persian/Iranian works of art or carpets with the intention of exporting them to the U.S.A. should enquire of the relevant U.S. Government Department regarding the proper importation of such items. The Islamic and Carpet Department does however remain available to assist buyers with such enquiries, so far as is practicable. Buyers should be aware that Sotheby’s does not represent that this approval will be granted.

3. CLEARANCE OF LOTS FOR THIS PARTICULAR SALE

After 5pm on the day of the sale large works of art and all carpets will be transferred to our warehouse and will be subject to our usual charges.

SALE ENQUIRIES AND INFORMATION

SPECIALIST IN CHARGE

Marcus Fraser
0171 408 5332
Toby Falk (Consultant)
0171 408 5332

SALE ADMINISTRATOR

Camilla Previé
0171 408 5334
Fax: 0171 408 5960

CLIENT ADVISORY SERVICES

For assistance in buying at this auction.

Natacha Chiaramonte
0171 408 5204
Telephone Bidding: Anthea Roberts
0171 408 5203
Fax: 0171 408 5924

ABSENTEE BIDS

David Stanley
0171 408 5283

24 HOUR RECORDED INFORMATION

Current Auctions and Viewing
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Spoken Auction Results
0171 408 5855
Faxed Auction Results
0171 408 5999

PAYMENT AND SHIPPING

Buying: Carolyn Whitehead
0171 408 5272
Fax: 0171 408 5926

Selling: Anne Brockington
0171 408 5925
Fax: 0171 408 5926

Shipping: Angela Brady
0171 408 5487

Kings House, Warehouse: Andrew Turnbull
0181 568 1001

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European Community and United Kingdom

Sellers, upon request, will arrange through appropriate agencies for the relevant export licence application. Buyers are referred to Condition 19(5) in the Conditions of Business.

Full details of the categories and value limits for which specific export licences, whether EC or UK, are required are displayed in our catalogues. If the information shown here is for guidance only.

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The following is a selection of some of the categories and a summary of the limits above which an export licence may be required for items more than 50 years old:

- Paintings in oil or tempera £19,000
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- Painted Maps £11,000
- Books £59,000
- Any Other Objects £39,000
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For objects which are exempt from the above licence requirements, a licence will be required in instances of transfer abroad.

For further details on the specific categories that may be subject to export licence requirements, please see the notices posted in the auction galleries or contact the relevant specialist department.

VAT

The rate of payable VAT will be the vendor’s 1% of the hammer price or, if unsold, 1% of the reserve or, if no reserve, 1% of the mean of our pre-sale estimates.

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Sotheby’s valuation department is pleased to provide written valuations for Inheritance Tax (Probate) purposes. Sale by Private Treaty, or other purposes, is also an important part of Sotheby’s service. Valuations can be arranged through any of our international offices or telephone London or Bilthingham.

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Introduction

This group of Persian and Indian manuscripts and miniatures constitutes the final dispersal of such material acquired by the British Rail Pension Fund between 1973 and 1984. The other major dispersal took place in these rooms on 26th April 1994.

The original patrons and subsequent owners of the works offered here provide and impressive list: Prince Ibrahim Sultan, the grandson of emperor Timur, Shah Tahmasp of Persia, Sultan Selim II of Turkey and his descendants, the Mughal emperor Shah Jahan, the Maharana of Udaipur, Nathaniel Middleton, Sir Thomas Phillipps, Baron Edmond and Maurice de Rothschild and Arthur A. Houghton Jr. The works themselves represent a fascinating cross-section of Persian and Indian painting, from some of the supreme works of Persian art (lots 11 to 14) to the documentary and decorative works of the court artists of Udaipur (lots 17 to 55).

The subject matter of the paintings gives an illuminating insight into the concerns and interests of the rulers who commissioned them. Ibrahim Sultan's illustrated copy of the Zafarnama describes the real-life exploits and conquests of his grandfather Timur (Marlowe's Tamburlaine) and constitutes one of the most important historical records of that great conqueror. The four leaves from Shah Tahmasp's Shahnama, on the other hand, illustrate some of the myths and legends surrounding the ancient kings of Iran, and represent the most important symbol of medieval Iranian monarchy. With its predominant theme of the right and passage of kingship, it was the self-imposed duty of every Iranian monarch of the Islamic period to commission a copy of the Shahnama. In so doing a king legitimised his rule. We have this recurring urge to thank for some of the greatest works of Iranian art, and certainly the most spectacular and awe-inspiring was the Shahnama of Shah Tahmasp.

The Mughal emperors of India were great patrons who commissioned manuscripts and paintings of wide diversity. Their dynastic and political interests are represented here by the portrait of Prince Aurangzeb (lot 9) and the depiction of the meeting between Shah Abbas of Persia and the Mughal Ambassador Khatt Alam in 1618 (lot 6), while their eclectic outlook and interest in European culture are shown by paintings of Christ and King David (lots 7 and 8).

The rulers of the Rajasthani state of Mewar, with their capital at Udaipur, were proud of their dynasty, tracing their lineage back to a mythical union of the sun and moon, but were also fun-loving and enjoyed the opportunities offered by their elevated status. The scenes of court life, processions, festivals and hunts preserve in colourful detail the lives of these princes over two centuries.

We are fortunate that many of the works in this catalogue have benefited from the attentions of leading scholars of the twentieth century, whose efforts over the years Sotheby's and the public alike are indebted. In particular, the 1436 Zafarnama (lot 16) has been fully researched by Dr Eleanor Sims, the Shahnama of Shah Tahmasp (lots 11-14) likewise by S.C. Welch, the depiction of Shah Abbas and the Mughal Ambassador (lot 6) by Dr Rosemary Crill and Professor Ernst Grube and the myriad paintings of the Udaipur school (lots 17-55) by Andrew Topfield.
Persian and Indian Manuscripts and Miniatures
from the collection formed by the
British Rail Pension Fund

TUESDAY 23RD APRIL, 1996 AT 6.30 PM

All lots are offered subject to the Conditions of Business
printed in this catalogue and to reserves

Unless otherwise stated all works are executed in gouache on paper
All lots are sold in their mounts, but unframed

1
A holy man standing and scratching his head; a
drawing of a faqir standing holding staffs in both
hands. Mughal, c.1620

miniature and drawing on other side of an album leaf,
the miniature extended at the sides at time of mounting in
the album, Hindi identifications as 'faqir musisi?'
Hindi clerical note dated A.H.1111 (A.D.1699-1700) in
outer border, both sides of album page with inner gold-
decorated borders on pink and dark blue grounds and a
broad outer margin decorated with flowers in gold,
inventory number 20723

miniature 21.5 by 13.5cm., drawing 15.9 by .6cm., leaf
48 by 34.5cm.

From an album made in Mughal style, probably in
the second half of the seventeenth century. A
number of other leaves from the album bear
portraits of Amber princes, and the subjects are
identified in Hindi as well as Persian, suggesting it
was prepared for a Rajput patron. The leaves are
commonly unfinished with a blank area left on the
reverse as if for calligraphy, and there are no signs
that the leaves were ever bound. In this case it
appears that the blank area was filled at an early
date with the drawing within its pink paper border.

For other leaves from the album see Colnaghi, 1979, no.19; Spink, 1982, no.89; Topsfield, 1994,
no.18; Glynn (forthcoming). The inventory
numbers on the reverse of many of the pictures in
this catalogue are those of the former Rajasthan
method of categorisation as used at Udaipur. For an
analysis of this method see Topsfield, 1995.

£1,000-1,500

2
A lady going to worship at a lingam shrine to Siva.
Mughal, c.1700

on an album leaf with gold-decorated borders, borders
trimmed, blind panel within borders on reverse, inventory
number 14/705

24.4 by 18cm., page 27.2 by 21.3cm.

From the same album, see note to previous lot.
This figure of a devout Hindu lady was subsequently
used in related compositions by various eighteenth-
century Mughal artists, for example Muhammad
Faqiruddin Khan whose well-known version is in the
India Office Library collection (Falk and Archer,
nos.189 and 193; Welch, 1983, no.85). For another
eample see Goswami, 1986, no.19.

£1,000-1,500
3 A princess celebrating Diwali in the zenana, her ladies releasing fireworks and playing music. By Ghulam Mohammad, Mughal, c.1760

signed on sky ‘ragam-i Ghulam Muhammad Hajimiri(?)’, applied paper border trimmed, two-line Hindi inscription on reverse describing the scene, gauze reinforcement on reverse, inventory number 24/146

21 by 22.5cm., page 22.7 by 26.7cm.

The festival of Diwali, celebrated at the end of the month of Asina and the beginning of Kustha (about October), is the most spectacular of the Indian festivals. As a celebration of light, it is the occasion to light lamps in rows on buildings and to release fireworks.

£1,000-1,500

4 Portrait of the Mughal minister Sa’dullah Khan. Mughal, early eighteenth century

tinted drawing with gold on paper, on an album page with borders of coloured paper, identified in bottom border in Persian and Hindi characters, a European engraving of the town of Poona by W.Hollars mounted in right-hand border, gauze reinforcement on reverse, inventory number 20/109

18.9 by 11.1cm., page 42 by 28.5cm.

Sa’dullah Khan, a son of Inayatullah Khan Khashmiri, was Lord Steward to the Mughal emperor Jahandar Shah. In March of 1713, having supported Jahandar Shah in the battle with Farrukh Siyar for the Mughal throne, he was murdered at the instigation of Farrukh Siyar’s minister Mir Jumla (Irvine, 1922, 244 and 276).

The presence of the European print on an eighteenth-century album page, while being a late instance of the practice, testifies to the continued Indian interest in things European, Wenceslaus Hollar (1607-1677), the Prague-born illustrator and topographer, spent most of his working life in England, whence this print may well have reached India.

£1,500-1,500

5 Saint John the Baptist standing beneath a tree with the Lamb, holding a cross in one hand and making a sign to the Lamb with the other, his green cloak tied with a belt on which a white dove is depicted. By Sadiq, Mughal, c.1610-1620

applied border of pink-tinted paper with black rules, Mughal inventory inscriptions and seals of ownership on reverse (see below). Hindu clerical note dated A.H.1111 (A.D.1699-1700), inventory number 24/143

15.8 by 10.2cm., page 22.7 by 16cm.

Provenance: The Persian inscriptions accompanying the seals on the reverse of the picture provide the following information:
1. The work and gift of Sadiq Chota. It was handed over to Khajua Bakhshyar on the first (day) of the month of Farvardin of the ishti, [regnal] year 14. The regnal year must be that of Jahangir, translating as A.D.1619-20. (By the 14th year of Shah Jahan’s reign ‘Abdu’llah Haq (whose name is on the accompanying seal impression, see below) was using the title Amanat Khan.
2. The price...presented from the treasury of the king of kings.
3. It was handed over to fazili...from Bakhtiyar (?). 14th of the month of Shawaal(?). The [regnal] year 17 [16 facing,162]. The value exactly the same.
4. It was seen on 16th Jumada II, the year 1069 [13 March, 1659].
5. It was seen on...Rahil al-aunaw, the [regnal] year 12 [Aug-Sep, 1669].
6. It was handed over to Yuni on 14th Shawwal, the [regnal] year 30 [23 Aug., 1686].
7. It was handed over from Khajua Yuni to Sharif.
8. 25th Ramadhan, 18th [regnal year].
9. A Hindi clerical note is dated A.H.1111 (A.D.1699-1700) indicating that the picture passed into a Rangat collection at that date.

The accompanying seals are:
1. ‘Abdu’t’tahab ibn Qasim al-Sharazi. Better known as Amanat Khan Shirazi and the learned brother of Afzal Khan, close associate of Shah Jahan. He was asked by Jahaanur to write the inscriptions of the gateway to Akbar’s tomb in 1622/1623-14. In 1641/1631-2 he was titled Amanat Khan. His other signed inscriptions are on the Madras Shahi mosque and the Taj Mahal, for which he was rewarded with an elephant. He held the rank of 1000 and 2000 aurar, and is described as the best of naskh calligraphers. His death is recorded differently between 1605 and 1654 (c.1640-45).
2. ‘Azizullah..., born at the court of Shah Jahan.
3. Annam...[the slave, or servant] of Shah Jahan.
4. Khaja...the slave of Shah Jahan.
5. ...became a slave of Shah Jahan.
7. ‘Abdu’t’tahab...

The artist Sadiq, to whom the picture is ascribed in the inscription on the reverse, must be the same Sadiq as worked on illustrations of the Razmnama manuscript dated 1598. Much of the manuscript is in the British Library, Ms.Ori.2076, and separate leaves are dispersed in many collections (Folk and Archer, 1981, nos.131 and 132; Losti, 1982, no.88). Consideration of these pictures and the separate illustrated page by Sadiq in the Cincinnati Art Museum (Smart and Walker, 1985, no.5) confirms that this picture of St.John the Baptist must be by the same hand. For a list of the works of Sadiq see Verma, 1994, 339.

£3,500-5,000
FOUR ILLUSTRATED LEAVES FROM A ROYAL MUGHAL ALBUM OF SHAH JAHAN

These four leaves, with their characteristic flower-decorated borders, are in the style particular to the royal Mughal albums of the earlier years of Shah Jahan’s reign. All four were in the same ownership prior to their acquisition by the British Rail Pension Fund.

Three Mughal albums consist of leaves which match these four and are well known today under different titles relating to their provenance: the Minto Album (divided between the Victoria and Albert Museum and the Chester Beatty Library), the Wurts Album (Victoria and Albert Museum), and the Kerawall Album (Metropolitan Museum of Art, New York). A few separate stray leaves including the present four are also known which, with the albums just mentioned, represent the corpus of the most prized miniature paintings and calligraphy as they were mounted and preserved over a period of years for the Mughal emperor. They would in this way have been available in album form for the emperor to examine and enjoy as he wished. The practice of making series of 10 or 16 leaves was adopted by the Mughals from Persia, where cultured rulers would assemble albums (muraqqa) in this way, the pages of uniform design set alternately with facing pairs of miniatures and calligraphy.

Shah Jahan’s father Jahangir (r.1605-1627) had albums assembled of which surviving volumes, known as the ‘Goldan Albums’, are now in the Gulistan Palace Library, Tehran, and the Staatsbibliothek, Berlin. Early in Shah Jahan’s reign the royal muraqqa style had changed to that of the present four leaves. Bearing in mind Jahangir’s love of flowers, and the flower-dominated nature of these borders with their separate depictions of individual flowering plants, it may be that the concept of the design originated in the later years of Jahangir’s reign, to be continued under Shah Jahan. Towards the end of Shah Jahan’s reign a variant style of muraqqa was adopted, the borders variously featuring figures, animals, and running designs of floral decoration. These later pages, known collectively as the ‘Late Shah Jahan Albums’, are distinct from the Shah Jahan albums of the present four. Though not now precisely the same in size, the pages of all these albums are of similar dimensions, suggesting that they may once have constituted a single great series in the royal library.

The calligrapher Mir Ali, a sample of whose writing is on the reverse of each of these four album leaves, was one of the great practitioners of the art of nasta’liq calligraphy. He was born towards the end of the fifteenth century at Herat. There he followed the example of the great calligrapher Sultan ‘Ali al-Marhadi on whose work he modelled his hand. After the death of the patron Sultan Husayn Bayqara, Herat went through unsettled times. About 1530 Mir ‘Ali was taken, along with other calligraphers and painters, to Bukhara and into the employment of the Uzbek ruler Ubaydullah Khan. It is from his Bukhara period that Mir ‘Ali’s calligraphies in this Mughal album must date. His calligraphy was greatly admired by the Mughal emperors and his works were avidly collected by them. The predominance of his calligraphy in Mughal albums is nevertheless surprising: an account of the life of Mir ‘Ali and some discussion of this question is given by Schimmel in Welch et al., 1987, 32-36.

Pages from Shah Jahan’s albums are illustrated in most books on Indian painting. For discussion of these albums and more details of their contents see Clark, 1922; Beach, 1978, 716; Welch et al., 1987; Leach, 1995, 386f. Leach (p.380) lists all the known pages from Shah Jahan’s albums, which shows that apart from those of the Minto, Wurts and Kerawall albums, as few as nine separate pages are recorded, of which these four are the only ones not in a permanent museum or library collection.