The twenty-four miniatures of the Khamsa have been reordered since the work was sold previously in these rooms (29th May 1997, lot 117). When the manuscript was rebound, the illustrations were arranged to correspond with Nizami’s original plan, as follows:
1. Nushirwan and his vizier listening to the ovals
2. The learned men in a garden pavilion
3. Shirin with a portrait of Khusrau
4. Khusrau sees Shirin bathing
5. Khusrau receives a messenger
6. Shirin and a confidante
7. The sculptor Farhad on Mount Behistun
8. The death of Farhad
9. The meeting of Khusrau and Shirin in an encampment
10. Khusrau and Shirin embrace on a couch
11. Layla and Majmun meet at school
12. Layla and her attendants in a garden

The major artist of this manuscript is aware of contemporary Mughal style, but is likely to be of Rajasthani origin. His female figures in particular are close to those of Bikaneri pictures. The warm colour schemes and soft contours also suggest a painter originally trained in Bikaner. Aurangzeb was in the Deccan from 1637 to 1644 and in Gujarat from 1644 to 1646. The Deccan, where Mughals and Rajputs were mixed in the Mughal army, seems the likely place where Aurangzeb might have been employed as an artist. Later, Shah Jahan also seems to have hired a Bikaneri artist who produced similarly lyrical works for him early in his career (Leach, 1995, pp.304-6, colour pls. 54, 55).
20
Jami. Ghazalatay (love poems). Illuminated and Illustrated Persian manuscript on paper with nine miniatures, copied by Hassan bin Hadi, Turkoman, dated A.H.878/A.D.1475
306 leaves, 17 lines per page written in one and two columns of neat nastaliq script on cream paper, text within gold-lined panels with double intercolumnar rules in gold, margins ruled in colours and gold, nine miniatures, finely illuminated opening headlines in colours and gold, few leaves detached, contemporary red morocco with gilt-stamped central medallions, cornerpieces and border carvatures of floral devices, the flowers heads picked out in blue, red morocco doublures with central medallions and cornerpieces of black arabesque filigree over blue grounds, binding somewhat worn and reversed 235 by 153mm.
Provenance:
H.K. Monif, New York.
The miniatures are as follows:
1. A prince riding a landscape.
2. Lava in a camel howdah, visiting the emaciated Majmun, who sits in the wilderness surrounded by animals.
3. A prince seated outside a palace.
4. A man on his knees before a mounted prince, who pauses during a hunting expedition.
5. A prince hunting in a landscape.
6. Majmun taken by his father to the Ka’ba (?).
7. A prince enjoying a picnic with retainers.
8. A prince seated under a canopy in a landscape is offered refreshments.
9. A prince reclining on a terrace with servants, who offer him a drink.

£3,000-5,000

21
Nizami. Khamsa, illuminated and illustrated Persian manuscript on paper, copied by Murshid bin ‘liz al-Din, Turkoman style, Persia, probably Shiraz, dated A.H.879/A.D.1476
120 leaves, mishandled and incomplete, 17 lines per page written in four columns of neat nastaliq script on cream paper, double intercolumnar rules in gold, headings written in blue thuluth within illuminated panels, margins ruled in gold, catchwords in black, 8 miniatures in Turkoman style, finely illuminated opening headlines in colours and gold, opening flyleaf with numerous inscriptions in pencil and ownership labels, later brown morocco with central medallions of stamped red flourishes on gold ground, spine split, with flap, hinges of flap repaired, binding reversed 270 by 153mm.
Provenance:
H.K. Monif, New York, c.1950 (label on flyleaf reads ‘H K Monif 534 350 New York’).
Collection of Mrs Frances Hofer, 1958 (ownership label on flyleaf and pencil inscription in hand ‘Bot (bought) of H.K. Monif 5/35 for mid-w’).
The miniatures are as follows:
1. Sultan Sanjar and the old woman.
2. Lava and Majmun fasting at their meeting.
3. Bahrám Gur in the sandalwood pavilion with the Chinese princess.
4. Iskandar in mounted combat with a Zangi warrior.
5. Prisoners brought before a dying warrior.
6. A man (possibly Iskandar) filling a pitcher from a pool.
7. Plato charms the animals with his music.
8. A thief is beheaded as he tries to escape with booty.

£3,000-5,000

22
Su‘di. Kulhyat, illustrated and illuminated Persian manuscript on gold-sprinkled paper, with thirty-five miniatures, Persia, Shiraz, third quarter of sixteenth century
295 leaves, text written horizontally and diagonally in three or four columns of neat nastaliq script on gold-sprinkled paper, numerous leaves with intercolumnar floral illumination, catchwords in black, with at least seven illuminated triangular panels, headings in white on illuminated panels, margins ruled in colours and gold, opening single page of fine illumination in colours and gold, lacking one opening (fg. 38 miniature, re-engraved throughout, nineteenth century Qajar lacquer binding)
300 by 200mm.

Provenance:
Sold at Christie’s, London, as ‘Property from an important American Museum’, 5th May 1977, lot 57.

£5,000-8,000

23
Nizami. Khamsa, illustrated and Illuminated Persian manuscript on paper with five miniatures, in a contemporary binding, Persia, Shiraz, late sixteenth century
281 leaves, incomplete, 39 lines or less per page written horizontally and diagonally in eight columns of neat nastaliq script on buff paper, headings in white nastaliq on illuminated panels, each page with several rectangular and triangular panels of floral illumination, margins ruled in colours and gold, catchwords in black mostly trimmed, five small miniatures, some leaves with repairs to margins, fine contemporary brown morocco binding with large rectangular panels of gilt-stamped floral and cloud-scroll motifs on a retooled framework with border cartouches of floral scrolls, doublures with central medallions and cornerpieces of fine gold filigree on blue grounds with an intervening field of gilt-stamped floral motifs and cloud-scrolls, concentric border bands of gilt-stamped floral motifs and gold filigree over blue grounds, worn at edges, rebound 375 by 225mm.

Provenance:
Collection of Philip Hofer.

£5,000-5,000
Firdausi. Shāh-nāma, very large illuminated and illustrated Persian manuscript on paper with thirty-two miniatures, in a contemporary binding, Persia, probably Qazvin, dated A.H.991/A.D.1583

387 leaves, 21 lines per page written in four columns of nasta‘līq script on cream paper, double intercolumnar rules in gold, headings to gold (thuluth) on coloured panels, margins ruled in blue and gold, catchwords in black, thirty-two miniatures, eleven headpieces illuminated in colours and gold, opening double page finely illuminated in colours and gold, contemporary brown morocco binding with gilt-stamped panels of floral motivo and cloud-scrolls, doublures of fine gold filigree on coloured grounds, worn, rebuckled, with flap
460 by 337 mm.

Provenance:
1. The manuscript was evidently in Turkish ownership, as shown by the Turkish descriptions of the subjects of the miniatures written on the guard leaves.
2. The collection of Sir Bernard Eckstein, sold in these rooms 7th February 1949, lot 1.
3. Collection of Hagop Kevorkian, his sale in these rooms, 7th April 1975, lot 190.

This is an exceptionally large illuminated manuscript of the Shāh-nāma, several miniatures measuring more than 300 by 200 mm., and one, (no.16) measuring a giant 360 by 315 mm. The manuscript includes the text up to the death of Iskandar, and in addition includes the Samānids and Barmakids. A short preface occupies the first fourteen pages.

The thirty-two miniatures are in a fine colourful style typical of Qazvin c.1580. Many of these are of a standard attributable to the court artists of the period, and one of the artists involved distinguishes himself by invariably including a profile portrait in his miniatures. The subjects are as follows:

1. Firdausi and the three poets (127 by 183 mm.).
2. Guyamart with his court in a landscape (258 by 178 mm.).
3. Zahāk is led to execution (259 by 184 mm.).
4. The murder of Araj (239 by 181 mm.).
5. Sam kills the wizard (227 by 189 mm.).
6. Sam kills Bahgban (298 by 178 mm.).
7. Sam kills Faghfar of Chin riding on a blue elephant (305 by 277 mm.).
8. Žal seated in the smīrgh’s nest is visited by Sam (358 by 259 mm.).
9. The birth of Rostam (297 by 180 mm.).
10. Rostam lifting Afrasiyab from his saddle (299 by 180 mm.).
11. Rostam killing the white demon (380 by 180 mm.).
12. Kay Khusrav and the flying machine (299 by 181 mm.).
13. Rostam aiding the dying Sohrab (288 by 290 mm.).
14. The murder of Siyavush (264 by 185 mm.).
15. Gaw kills his brother Bahram (254 by 182 mm.).
16. Rostam aims his arrow at Ashkaban (360 by 315 mm.).
17. Rostam lazing the emperor of China (225 by 290 mm.).
18. Rostam carried by the demon Akvan (280 by 270 mm.).
19. Rostam rescues Birhan from the pit (269 by 179 mm.).
20. Rostam about to slay his grandson Barzu (360 by 225 mm.).
21. A warrior slain in single combat (225 by 182 mm.).
22. Khushdal killed by Fariburz (295 by 250 mm.).
23. Kay Khusrav holding Shida above his head (345 by 230 mm.).
24. Afrasiyab being beheaded by Kay Khusrav (266 by 184 mm.).
25. Bedarash being killed by Islanidjar (335 by 220 mm.).
26. Islanidjar killing Arjas, the king of Turan (327 by 197 mm.).
27. Rostam killing Islanidjar with a forked arrow (297 by 204 mm.).
28. King Bahram of Persia and Princess Humay, the daughter of the king of Egypt (290 by 250 mm.).
29. Faranurz, the son of Rostam, executed by Bahram (317 by 220 mm.).
30. Andar wrestling with Saysh (294 by 205 mm.).
31. Iskandar beheading a warrior in single combat (327 by 230 mm.).
32. The mourning of Iskandar (345 by 191 mm.).

£40,000—60,000

24
Hafizi Timurnama (fragment), illuminated and illustrated Persian manuscript on paper, Persia, possibly Herat, late fifteenth century

40 leaves, incomplete, 15 lines per page written in two columns of neat nastalig script on cream paper; double intercolumnar rules in gold, margins ruled in gold; three miniatures, some rubbing, finely illuminated opening headpiece in colours and gold, edges foxed, disbound

215 by 140mm.

The miniatures are as follows:
1. A ruler (probably Timur) enthroned in a garden, attendants nearby.
2. A prince and princess under a canopy in a garden, attendants offering refreshments.

£3,000-5,000

Hilli. Shah u Davish, illustrated Persian manuscript on paper, Persia, perhaps Tabriz, dated A.H.945/A.D.1538

58 leaves, 12 lines per page written in two columns of fine nastalig script on cream paper, double intercolumnar rules in gold, headings written in red within ruled panels, margins ruled in colours and gold, catchwords in black, finely illuminated opening headpiece in colours and gold, contemporary brown morocco

174 by 122mm.

Provenance:
Sold in these rooms as ‘The Property of a Lady’, 23rd November 1976, lot 900.

There is a smudged scar impression below the colophon, and although it is illegible, the pointed oval outline is visible and corresponds to the shape of seals of the fifteenth and sixteenth century Ottoman Sultans, such as Suleiman the Magnificent.

£1,000-1,500

Jami. Yusuf va Zalezikha, illustrated Persian manuscript on paper with eight miniatures, Persia, probably Qazvin, late sixteenth century

67 leaves, 20 lines per page written in four columns of nastalig script, double intercolumnar rules in gold, headings in red in ruled panels, margins ruled in green and gold, catchwords in black, eight miniatures, some rubbing, opening illuminated headpiece added in nineteenth century, later brown morocco with gold-stamped central medallion

225 by 165mm.

Provenance:
Collection of Professor A.S. Yahuda; Collection of Professor F. Hofer, 1951 (with her label and a pencilled note in her hand reading ‘Bought in 1951’); Sale in these rooms, 23rd November 1976, lot 902.

The miniatures are as follows:
1. The prophet in Buraq surrounded by angels.
3. Yusuf lifted from the well by the travelling merchants.
4. The old woman bidding for Yusuf.
5. Yusuf in the garden with Zalezikha’s handmaids.
7. The women of Egypt, overcome by Yusuf’s beauty, cut their hands as they peel oranges.
8. Zalezikha mourning for Yusuf(?).

£1,000-2,000

Firdausi. Shahnamah, illustrated and illuminated Persian manuscript on paper, with forty-two miniatures, copied by Mubya, Persia, probably Qazvin, dated A.H.975/A.D.1565

410 leaves, 25 lines per page written in neat nastalig script on cream paper, double intercolumnar rules in gold, headings in gold within ruled panels, margins ruled in colours and gold, forty-two miniatures, opening double page of four illuminated headpieces in gold and blue damascened and worn, one illuminated headpiece in colours and gold, many leaves with repairs to margins, most leaves (including miniatures) with some dismounting to edges, unbound, in a panel box

331 by 222mm.

Provenance:
Sold in these rooms as ‘The Property of a Lady’, 23rd November 1976, lot 900.

The miniatures are as follows:
1. Izar seated before his father Faridun.
2. Zal wooing Rudaba attended by maidens.
3. A scene of Zal and Rudaba.
4. Rustam killing the White Demon.
5. Rustam in battle in the hunting ground of Arasivab.
6. Rustam wrestling with his son Suraq.
7. Meeting of Siyavash and Arasivab.
8. Kay Khusrav brought before Arasivab by Piran.
9. Kay Khusrav found by Gw (attributed to Siyavash).
10. The combat of Rustam and Shahqul.
11. Rustam pulling down the Khan of China.
12. Rustam killing the Demon Askaw.
13. Rustam rescuing Benizan from the pit.
14. One of the Twelve Rukhs leading off his victim’s horse.
15. Arafayab receives news of the death of Piran.
17. The capture of Makran before Kay Khusrav.
18. Gushatap plays polo before Caesar.
20. A scene of Rustam killing Arasivab, his sisters look on.
21. Rustam kicking back the rock, Bahman above.
22. Rustam sitting before the sinnagur.
23. The victory of Farinmuz over the army of Kabul.
24. Battle between Zurab and Philip of Macedonia.
25. Alexander encounters the Ethiopians.
27. The embroachment of Shagat.
29. Bahram Gur hunting at the dragon.
30. Bahram Gur in battle.
31. The defeat of Piruz by Khush Nawaz.
32. The crown confirmed by Gurbad on Nushirwan.
33. Captives before Nushirwan after his victory in Gilan.
34. Nushirwan seated with sages.
35. Mian in discussion with Nushirwan.
36. A courier spearing before a ruler enthroned upon a blue bull-bait.
37. The Indian envoy before Nushirwan.
38. The victory of Bahram Chubina over Sawa Shah.
39. Bahram Chubina on Kay Khusrav.
40. Bahram Chubina speaking an opponent.

£10,000-15,000
311

Illuminated page from a manuscript of Sa'di's poetry copied by Imam al-Hassani at Aleppo in 1585, with borders decorated at Tabriz, c.1525-30 or Isfahan, c.1595

10 lines of fine nastaliq script written in one and two columns in black and gold ink on cream paper, interleaved and double intercolumnar rules in gold, margins ruled in colours and gold, borders of blue paper finely decorated with dragons, butterflies, birds and vines in a wooded, rocky landscape, few areas of minor discoloration, verso of marbled paper with label of Philip Hofer, pencil inscription reading Mrs Frances L. Hofer, 1956, in mount
text area 150 by 86mm., page 297 by 186mm.

Provenance:
Probably in the collection of the German art-historian P.W. Schulz, c.1910.
Minassian, New York.
Collection of Frances Hofer, 1956 (the label of Philip Hofer on the reverse has been adjusted in pencil to read ’Mrs Philip Hofer, Bui (bought) of Minassian, 56.’)

Ever since the decorated pages of this manuscript were separated, probably in the early years of this century, there has been debate among art-historians and scholars as to who wrote the calligraphy and when and by whom the margins were decorated.

For many years the text was attributed to Sultan Ali al-Mashhadi, while the borders were attributed to Sultan Muhammad, the chief painter of Shah Tahmasp’s atelier at Tabriz. However, on 12th October 1990 an album containing thirteen leaves from this manuscript, including the colophon, was sold in these rooms (lot 255, now in the Nasir D. Khahli Collection, London). The colophon showed that the text was written by the eminent Persian calligrapher Imam al-Hassani at Aleppo in 1585, while the borders were in the hands of several artists, some certainly of the quality and style associated with Shah Tahmasp’s atelier of the second quarter of the sixteenth century, but some more probably executed at Isfahan late in the sixteenth century.

Other leaves are in various public and private collections including the Museum of Fine Arts, Boston, the Kungsgewerbe Museum, Leipzig and the Seire Collection, Ham. For illustrations and other pages, variously attributed, see:
Schulz, vol.II, pls.89-70 and 73.
Kühnel, pl.55 and 75.
Robinson et al., Kör, nos.202-222.
Welch, 1979, no.45.

£1,500-2,000

A lightly clad maiden reclining against cushions while enjoying refreshments, signed by Mu’in Monavvar, Persia, Isfahan, dated A.H.1084/A.D.1675

gouache with gold on paper, background of uncoloured paper decorated with vegetation and clouds in gold, signed below gold cushion, laid down on a leaf from a manuscript of Persian poetry with gold-speckled borders, the reverse with ten lines of nastaliq script, in mount
93 by 190mm., and another painting by Mu’in of a lightly clad maiden lying under a tree

One of these was formerly in the Hagop Kevrkian Collection, sold in these rooms, 12th April 1976, lot 49.

£1,000-1,500

297

A lion, with a bell round his mane, lying on the ground chained to a post, surrounded by floral sprays, Persia or Decan, early seventeenth century
drawing on paper with some use of colours and gold, seal impression in lower right corner, border of green paper decorated with gold swirling motifs, slightly rubbed, in mount,
drawing 123 by 204mm., including border 194 by 320mm.
and another seventeenth century drawing of a lion

Provenance:
Both formerly in the Hagop Kevrkian Collection, sold in these rooms 12th April 1976, lots 33 and 50.
The floral sprays surrounding the reposing lion may have been added in the Decan, implying either that the drawing was executed there by a Persian artist, or that it travelled to the Decan soon after its execution in Persia. Two similar drawings of a lion were sold in these rooms, 7th April 1975, lot 42, and at Christie’s, 9th October 1990, lot 5.

£1,000-1,500

289

A large polychrome panel representing a garden scene with a group of figures, Persia, Isfahan, dated A.H.1126/A.D.1716

the panel of gesso with polychrome decoration on blue ground, in painted wood frame
84 by 225cm., and a similar panel

£3,000-4,000
32 (f.71a)

f.138a A man on a balcony conversing with an old man outside the walls.
f.135a Five men in a bath-house.
f.164b Shirin, with her handmaidens and grooms, riding past a building.
f.160a Majmun in the wilderness with the animals encamped in the background.
f.170a Layla, in her wedding howdah, encounters an emancipated Majmun.
f.205b Nadir Shah and his cavalry attacking the Afghans.
f.206b Nadir Shah on the peacock throne, surrounded by courtiers.
f.207a Nadir Shah defeating the Mughal army at the battle of Karnal.

32 (f.132b)

f.208a Nadir Shah defeating the Turks.
f.241a Aziz approaching Zulaykha's encampment.
f.242b Yusuf lifted from the well by the travelling merchants.
f.243a The old woman bidding for Yusuf in the slave-market.
f.244a Yusuf, as a shepherd, with Zulaykha in a landscape.
f.245a Yusuf in the garden with Zulaykha's handmaidens.
f.247a Zulaykha grabs Yusuf's robe as she tries to seduce him.
f.247b Zulaykha and her companions, overcome by the beauty of Yusuf, cut their hands as they peel oranges.
f.250a Yusuf, out riding with attendants, meets Zulaykha, aged and wrinkled with grief.
f.262a Two men take refreshments in an interior. £15,000-25,000

33 (f.63a)


65 leaves, 18 lines per page written horizontally and diagonally in two or four columns of fine shahshahri script on buff paper, interlinear decoration in gold throughout, intertextual borders of gold decoration, headings in black shahshahri on illuminated panels, margins ruled in gold, catchwords in black, outer margins ruled in gold, two double pages of superb intricate illumination in colours and gold, seven fine miniatures, in very good condition, fine original lacquer binding showing scenes of Khwarazmische Shirin hating and Shirin visiting Farhad on Mt. Behistun, fine lacquer doublures showing a princely youth with a hound and a maiden with her dog, in good condition.

167 by 105mm.

Provenance:


Published: Fahl, 1985, no.194, p.205.

The text is a romantic poem on the theme popularized by Nizami, begun by Wahshi (d.1583) and completed by Wisaal (d.1847). This manuscript is a particularly fine example, begun during the lifetime of the second author, Wisaal, and thus containing a contemporary portrait of that poet (miniature on f.62a). In the catalogue of the Geneva exhibition of 1985 it was described as 'an exquisite little manuscript in perfect condition'.

The miniatures, of very high quality and probably in the hands of two artists, are as follows:

f.17b Farhad meets Shirin, who is out riding with her handmaidens.
f.25b Farhad sculpting his image of Shirin in a landscape.
f.37b Shirin riding past Farhad as he works at the rock-face.
f.48b Shirin enjoying refreshments in a landscape with her handmaidens.
f.65a Shirin being shown the completed sculpture by Farhad.
f.62a The poet Wisaal and pupil seated with qalamdan and books.
f.65a A Qajar nobleman (probably the patron of the manuscript) seated on a terrace smoking a narghileh, with three attendants. £10,000-15,000.
Burr-i-Shahvar (anthology), illuminated and illustrated Turkish manuscript on gold-sprinkled paper with fifty-one miniatures, compiled and copied by Sāyid Ali ibn Sāyid al-Bursawī, Turkey, Ottoman, dated A.H.997/A.D.1588

135 leaves, 5 couplets per page written vertically and diagonally in two columns of neat naskhi script on gold-sprinkled paper, double vertical/horizontal rules in gold, margins ruled in blue and gold, borders decorated with gold foliate and floral designs in pink and pale green outlined in gold, fifty-one fine contemporary miniatures, five repairs to margins, fine contemporary brown morocco binding with central medallions and cornerpieces of gilt-stamped floral motifs and cloud-swirls, interleaving field of similar motifs blind-stamped and picket out in gold on the brown ground, border bands of scrolling foliate designs blind-stamped on gilt-ground, red morocco doublures with central medallion and cornerpieces of fine heather filigree over blue grounds, scrolling gilt border band, with flap

210 by 133mm.

Provenance:
Sold at Christie’s, London, 21st July 1971, lot, 113. Sold in these rooms, 9th October 1978, lot 163.


Published: Falk, 1985, no.108.

This is a fine example of Ottoman manuscript production, with high quality paper, script, miniatures and a particularly fine binding. The miniatures themselves are remarkable not only for the sheer number in the manuscript (51), but also as an important record of Ottoman miniature portraiture, with the inherent aspects of contemporary costume and fashion.

The miniatures are as follows:
1 A mullah riding a donkey.
2 A standing musician playing the lute.
3 A young man wearing a khanjar in his girdle.
4 A young man wearing a red robe with a gold and black scarf over his shoulder.
5 Kahveci (coffee-maker) Ibrahim Amin Habibi.
6 Mardan Ibrahim standing in a gold landscape holding a book.
7 A princess, wearing gilt-patterned blue robe, reading.
8 A courtier with a gold head-dress holding a book.
9 A young man wearing a sleeveless black robe holding an oblong book.
10 A courtier holding a hawk.
11 Barzan Zadeh Mohammad Shah holding a rose.
12 Horse and rider in a landscape.
13 Amir Kiso-dar holding a book.
14 Sultan Khozan Mirza Mohammad standing in a landscape.
15 Shah Sulayman wearing a fur-lined red coat.
16 A courtier standing in a gold landscape.
17 A dervish holding a rose.
18 A courtier wearing a green robe and holding a book.
19 ... Zadeh Selim wearing a fur-lined coat.
20 A young man wearing a red coat and white turban.
21 A seated princess with attendant.
22 A courtier wearing a black robe in a landscape.
23 A courtier wearing a fur-lined green jacket.
24 Shah Lil Mohammad holding a coffee cup in one hand and a rose in the other.
25 Mustafa Shah holding a book.
26 A courtier wearing an astrakhan-lined pink coat.
27 Reg-e-zadeh holding the ring of his black coat.
28 Amir Ahmad Quydashi on horseback.
29 Amir Ahmad on horseback.
30 Kahveci (coffee-maker) Hussein.

31 Ibrahim on horseback in a landscape with gold sky.
32 A courtier wearing a gold-embroidered red coat.
33 Kalandar-i (wandering dervish) Khalil in a landscape with gold sky.
34 Kalandar-i Yusuf with an elaborate white cap.
35 Horse and rider.
36 A court lady holding carnations.
37 ... Shahani, a courtier holding the edge of his black robe.
38 A courtier wearing a black robe.
39 Mohammad holding a gold book.
40 Kahveci Ahmad.
41 A courtier wearing a fur-lined red coat.
42 A dervish wearing a red robe.
43 A courtier wearing a blue coat with gold sleeves.
44 Beg-e-zadeh holding the edge of his black robe.
45 A courtier holding a book.
46 A youthful courtier holding a book.
47 Tatar Hassan Khan.
48 A courtier with a hawk.
49 Tatar zadeh with a hawk.
50 Sirab Ali Ahmad holding a rose.
51 A kneeling Turkish warrior.

£40,000-60,000