Haidar Ali (1722-1749) and his son, Tipu Sultan (1750-1799), came to power in South India in the 1760s by Choice the state of Mysore from the Wodeyars. By conquest they extended their territories and conducted four wars against the East India Company and British troops. In 1780, Hayder was killed by the forces of Sir Hyde Clements and was succeeded by Tipu.

During his seventeen-year rule Tipu not only achieved great military strength but was responsible for the transformation of the state of Mysore. His close adherence with the French and his introduction of European economies, industrial and farming methods to Seringapatam,Tipu built a network of new roads, formed a State Trading Company with ships and factories located across the Middle East and established.

In 1782 the most disastrous war has yet befell the British arms in India happened at Pollil, a British defeat and the Ceylon had surrendered to Hayder, his brother, the French and the Mahrattas, and in July 1783, Tippu invited the Ceylon with nearly 100,000 men to Sir Hector Munro who was governor of the Company's Army at the time elected to concentrate his forces at Seringapatam (modern-day Mysore), 35 miles south-west of Madras. Lieutenant Colonel Bulloch who was based at Gunar was ordered by Munro to join him at Seringapatam. However Bulloch on route made a fatal stop at the River Kistahime which flooded and delayed his entry by ten days. On the 16th September, Bulloch reached Panikadilam, 14 miles from Seringapatam where he defeated himself against a three-hour attack by Tipu. After a Council of War, Munro then dispatched his men to Bulloch 1000 men and nine cannon and armaments under the supervision of Lieutenant Colonel Bulloch, Lieutenant-Colonel Lindsay and Captain Baird. On the 10th September as Bulloch advanced out across the plain towards Seringapatam, Tipu opened fire at 500 yards from the left and then the whole of Hayder's cavalry descerend on Bulloch's men from the right. Bulloch held his ground by forming his troops into the 'British Queue', still confident that Munro would be coming to his assistance. The journals of Lindsay indicate that 'a shower of joy was spread throughout the line' at the sight of an approaching body of men ascribed to be Monro. It is impossible to describe the feelings of Bulloch's devoted army, when they found that, instead of receiving a complete victory, they were surrounded by a side", Baird was also in Bulloch and Baird was in the front and reinforced. Of the 126 European officers, 50 were killed or died of wounds, 24 were taken wounded, and only 16 taken alive. The whole of the siege forces were either killed, captured or disposed, and only about 400 Europeans, most of them wounded, were taken alive by the enemy. Bulloch died on captivity and Baird was released four years later and went on to defeat Tipu in 1799. (A. Buddle, The ,The and The Whale, The National Gallery of Scotland, 1999).

Following the battle Tipu commissioned a mural to commemorate his father's victory. The mural was installed in the Dasarath Palace, Seringapatam in 1814. The mural contained a portrait of Haydar and Tipu splendidly sat atop their elephants supported by their army, the French mercenaries under the command of Monseigneur Lally and the Mahrattas. Also among the people is Sir Hyde Clements with Bulloch seated in his palanquin looking rather perplexed with Fletcher and Baird on his back to his left. In 1819 at the orders of Tipu the mural was executed due to the Treaty of Mysore, following the Third Mysore war, when Tipu was forced to surrender his two sons as hostages to deter him from further resistance. After the fall of Seringapatam the mural was removed by Colonel Wellesley and it is possible that our preparatory paintings were used as a reference to the original mural. The mural was later severely damaged before Lord Dalhousie, during his tour of Mysore in 1856, apparently commissioned an Indian artist who restored it to its best if not to its original state for our preparatory paintings, with some assistance and return. The quality of our paintings relate to the Portrait of Tipu Sultan circa 1850-1840 and a watercolor of a scene of Tipu's hunting cheetahs commissioned by Wellesley in 1939 and now in the Victoria & Albert Museum, see Tower garden, (Musharaf, 1997: 245).

Our preparatory paintings were probably originally part of two large sculls, approximately 7ft by 10ft and represent 10% of the original cartoons. Originally attributed to 1745 by their military costumes, the paintings have undergone extensive tests and further research indicating that the histological features as they now appear are misleading and revealing the actual date of production is likely to have been in a period shortly after 1780 that significantly pre-dating the mural in its current state at the Britsh Museum.

A cartouche came into the hands of Captain John Williams Fressio in approximately 1802. Fressio was a member of the Mediceo Artillery and had an important role in the siege of Seringapatam in 1799 and was made a commissioner by Governor General Harris. He was promoted to Captain in 1800 and in 1802 appointed by General Stuart as Commissioner of Stores at Seringapatam. Fressio's wife Eliza-Stanwix was General Stuart's daughter and she was to be particularly close to Arthur Wellesley the future Duke of Wellington. Wellesley was made godfather to her first son, Arthur who unfortunately died in infancy (see Elizabeth Lawrence). Wellington, The Years of the Sword, London, 1969, pp 191-191, fig. 45). A contemporary portrait of Miss Fressio was at Hyde Park House and is now at Stadueil Saye (the Duke of Wellington's country seat). John and Eliza Fressio's daughter Letitia (later Mrs Ross) married Captain Charles Augustus Butler-Darnell and bore a son, John Varndell, Darnell Butler who went on to become the 4th Earl of Lanesborough. The cartouche remained in the family for another 100 years until it was acquired by part of the Southwell Estate in 1939.
61 A FINE OTTOMAN GREEN-GROUND CALLIGRAPHIC SILK TEXTILE, TURKEY, 17TH-18TH CENTURY
of rectangular form woven with green and yellow silk threads with major and minor chevron bands filled with calligraphy, mounted 210 x 88cm.
INSCRIPTIONS
In the lower border, repetition of the shahada
In the other three borders, repetition of Qur'ān, chapter CXII (al-wāhid)
In six of the roundels, the names of God, Muhammad, and the four Orthodox Caliphs.
In one roundel, a sheath of the Prophet on worshipping God and the date 1225 (AD 1810-11) and that means Mahmut II reign.
In one, Qur'ān, chapter XIX (al-ANS), parts of verse 88.
In another, Qur'ān, chapter LXI (al-kaff), parts of verse 13.
In two roundels
All-hāliq, allah ... allahi al-hafiz al-rais allah
The Creator is God. The ... is God. The Preserver is God. The Giver of Victory is God
The remaining, in mirror form, undeciphered.
£ 15,000-20,000  € 18,000-24,000

62 A SILVER AND SILVER-GILT THREAD EMBROIDERED CALLIGRAPHIC PANEL, LATE 17TH-18TH CENTURY
of rectangular section with a black ground and a red ground centre stitched in metallic thread with radial inscriptions flowing out a central star-form cartouche with knotted border; the corners formed of palmette arabesques
94cm. square
INSCRIPTIONS
Qur'ān, suz al-khitāb (CXII)
With the invocation: "O God!" in the centre.
£ 4,000-6,000  € 4,500-7,500

63 A SAMANID SILK SAMIT FRAGMENT, PERSIA, 9TH/10TH CENTURY
the rectangular fragment woven with cream, gold and brown silk threads with pearl roundels enclosing confronting peacocks, palmettes above and below
155 by 28.5cm. max.
A similar fragment is in the David Collection (von Focke 2001, p.110, no.13), although not with peacocks the piece displays the same stylization and palette.
£ 5,000-7,000  € 6,000-8,000
64

A PORTRAIT OF SULTAN MEHMET IV (1648-1687), ISTANBUL, TURKEY, 1700-1720

Ink and gouache on paper, heightened with gold, depicting the seated sultan wearing a tall turban, a line of black Nasta'liq script above the painting, ruled in blue, gold, green and red central panel, 20.5 by 9.5cm.

leaf: 23 by 14.2cm.

Sultan Mehmet IV (d.1708) is depicted here in what is probably one of the works dealing with the physiognomy of the Ottoman sultans, among which the most famous is Soyyed Lokman's Kiyefet-i-Akhuwiyeh, completed in 1598. Authors and artists after this date continued to add descriptions and images of later Sultans to Lokman's origins, as is the case in a copy of the work in the British Library. It is possible that this painting comes from one of these extended versions of the Kiyefet or a later work on the same subject, such as Omarsaide Tahir's (d.1714) Hezmat-i Mulk.

Mehmet IV ascended the throne in 1648 at the age of seven, when the political situation had long been unstable. Ruling for almost forty years, Mehmet was deposed by the janissaries in 1687 after having altered the political dynamic of the Ottoman government by ceding most of his executive powers to the Grand Vizier. Although initially he was imprisoned, he was allowed to return to the Edirne Palace to die in 1693.

£15,000-20,000
£18,300-24,400

65

A PORTRAIT OF SULTAN MURAD IV (1623-1640), ISTANBUL, TURKEY, 1700-1720

Ink and gouache on paper, heightened with gold, the painting depicting the kneeling sultan with bow and sword, the reverse with 11 lines of Ottoman Turkish in black Nasta'liq script with keywords and title in red ink, margins ruled in red, blue, green and gold central panel, 11.5 by 8cm.

leaf: 21.4 by 14cm.

See footnote to previous lot.

The portrait of Sultan Murad IV is depicted here armed and dressed in military attire which fits well with our knowledge of the historical record. A mighty figure, Sultan Murad IV was the last of the Ottoman sultans to personally lead the Ottoman army, and indeed the inscription directly above the painting attests to his capture of Baghdad from the Safawids in 1688.

The present painting is executed in a style that could be described as the almost naive style of the early eighteenth century, exemplified by the work of the court artist Leoni. The reverse of the miniature bears a short description of the reign of the following sultan, Sultan Ibrahim I (1640-48).

£10,000-12,000
£12,200-14,600

66

AN ILLUSTRATED MANUSCRIPT OF NIZAMI'S KHANSA, COPIED BY HAJJI MUHAMMAD, PERSIA, DATED 1059 AH (1649 AD)

Persian manuscript on paper, 333 fols., 21 lines to the page, written in fine Nasta'liq script in black ink, in four columns, separated by double intercalation rules, titles and rubrication in red ink, margins ruled in blue and gold. 5 illuminated headings. 34 18th century 'Uygar' pencil miniatures, dark marocco binding, stamped and bevelled with central medallions and corner pieces filled with interlacing flowers 28.5 by 17cm.

Jamal Al-De Aba Muhammad Ikas Ibn Yadm Ibn Zeki Uyyuyud (known by his pen name Nizam) was one of the great Persian poets, and his five masterpieces are collectively known as the Khamsa. Please see lot 177 for an earlier Mughal version of Nizami's Khamsa, produced in the seventeenth century. For a list of the fifty-five miniatures in the present manuscript, please see the online version of this catalogue.

£20,000-30,000
£24,400-36,500
67

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDUSA'S SHAHNAMEH: ANDASIR CAPTURING ARDAVAN.
PERSIA, SAFAVID, 16TH CENTURY

Ink and gouache on paper, heightened with gold, 9 lines to the page written in small Nasta'liq script in black ink
within a landscape. Reverse with 15 lines of text and a heading in red within a panel of blue and gold ground. Flora
central panel, 21.5 x 18.5cm.
leaf: 29 by 22cm.
€ 5,000 - 8,000

68

A LARGE ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDUSA'S SHAHNAMEH: THE ARMIES OF SHIDA
SON OF PIRAH AND RAY KHUSRAY MEET IN KHYWARAZM DESERT.
PERSIA, SAFAVID, 17TH CENTURY

Ink and gouache heightened with gold on paper, 6 lines to the page written in small Nasta'liq script in black ink within
4 columns separated by double intercolumnar rules in colours and gold, margins ruled in gold. Depicting soldiers
meetng on a hillside, reverse with 25 lines of text and a heading in red within a panel of blue and gold ground. Flora
central panel, 27 by 22cm.
leaf: 44 by 27.5cm.
€ 6,000 - 8,000

69

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDUSA'S SHAHNAMEH: KHOSROW AND BAHRAM
CONVERGING BEFORE THE BATTLE. ATTRIBUTABLE TO MU'IN MUSAVIR.
PERSIA, SAFAVID, 17TH CENTURY

Ink and gouache heightened with gold on paper, 17 lines to the page written in small Nasta'liq script in black ink above and below
the painting in 4 columns separated by double intercolumnar rules in gold, margins ruled in gold, miniature depicting
heroes within a landscape, reverse with 27 lines of black Nasta'liq script with a heading in red ink, collection label no.
127" beneath the text central panel, 27 by 16cm.
leaf: 54.3 by 22.5cm.
€ 5,000 - 8,000

70

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDUSA'S SHAHNAMEH: KHOSROW PARVIZ ON THE THRONE.
PERSIA, SAFAVID, 17TH CENTURY

Ink and gouache heightened with gold on gold-spinkled paper, 7 lines to the page written in Nasta'liq script in black ink on 4 columns with
double intercolumnar rules in gold, margins ruled in red and gold, miniature depicting four figures on
horseback in a rocky landscape with attendants, reverse with 25 lines of block Nasta'liq script.
central panel, 37.6 by 26.5

This leaf and the following lot both belong to a seventeenth-century manuscript of Firdausi's Shahnameh sold in these rooms 16 April
2007 lot 10, which at the time lacked several pages.
The luxurious manuscript comprised thirty-nine minatures which, like the present lot, were attributable to the great Safavid artist Mu'In Musavir.
The gifted Mu'In was one of the most prolific artists of the latter Safavid period. Born in 1617 Mu'In flourished for 72 years, producing single page
drawings and paintings in addition to several complete manuscripts.
As we can see in the present example, the style is typically Persianate, a characteristic of Mu'In, at a time when many of his contemporaries
became increasingly influenced by European prints.
€ 7,000 - 10,000

71

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF FIRDUSA'S SHAHNAMEH: KHOSROW PARVIZ ON THE THRONE.
PERSIA, SAFAVID, 17TH CENTURY

Ink and gouache heightened with gold on gold-spinkled paper, 7 lines to the page written in Nasta'liq script in black ink on 4 columns with
double intercolumnar rules in gold, margins ruled in colours and gold, miniature depicting four figures on
horseback in a rocky landscape with attendants, reverse with 25 lines of block Nasta'liq script.
central panel, 37.6 by 26.5

See footnote to previous lot.
€ 7,000 - 10,000
AN ILLUSTRATED AND ILLUMINATED MANUSCRIPT OF JAMI'S SUBHAT AL-ABRAR, PROBABLY WRITTEN FOR THE Safavid Prince Babram Mirza, Perhaps as a Gift in Honour of his Birth, Probably TAbriz, Persia, Safavid, Circa 1550

Persian manuscript on paper, 104 leaves. 15 lines to the page written in two columns of neat Nasta'liq script in black ink on cotton, buff blue and yellow paper, numerous leaves with text written diagonally and interpenetrated with small triangular and square panels of illumination, headings in Nasta'liq script in red, white, green, blue and yellow ink in ruled panels, margins ruled in colours and gold, catchwords in wide outer margins, opening shamsa and headpiece finely illuminated in colours and gold, 13 miniatures, six signed by the artist Afzab, 11 with areas of retouching, some text leaves later replacements, later red morocco binding with central medallion, corseptices and border cartouches of stiff-stamped foliate motifs, doublures of brown morocco with central medallion and corseptices of gilt filigree work over pink grounds, binding reversed 28 by 18cm.

Inscriptions within the opening shamsa

Inasm hitabahoneh shahriyeh abt-fath bahram jami jiksid

For the library of Prince Abulfath Bahram, who has the authority of Jam".

This is an important and interesting copy of Jam's Subhat al-Abrar, remarkable for several reasons. It appears from the opening shamsa that it was written for the birth of the Safavid prince Babram Mirza, the younger son of the first Safavid emperor Shah Isma'il II and the brother of Shah Tahmasp. The writing is exactly the same as that which appears on other manuscripts written for Babram Mirza, notably three copies of the Masnavi in the British Library and the Babram Mirza Album in the Topkapi Saray Museum, Istanbul.

The thirteen miniatures present, six of which are signed by an artist who calls himself Afzab Nigahsh or Mo' Afzab (probably a pen-name), are Tabrizi/Shiraz style of circa 1535-40 AD. They have been interpolated into the manuscript, perhaps even covering some of the original text, as suggested by the presence of catchwords in the lower margin of a right-hand page immediately before a full left-hand page miniature (indeed, there are some small areas of old retouching, probably over text boxes, and instances of extending the miniature into the margin - or pasting down the original work). It is interesting and exciting to imagine that at Babram Mirza grew up and developed into the fully-fledged patron of the arts he decided to have this manuscript illuminated. The manuscript of Jam's Haft Awrang with the text dated 899 AH/1494 AD and the twenty miniatures of circa 1535-40 (interpolated in a similar manner to the present example) was sold in these rooms 24 April 1996, lot 10.

For a complete listing of the illuminations and miniatures in the present manuscript, please see the online version of this catalogue.

£ 100,000-150,000
€ 122,000-183,000