75

AN ILLUSTRATED AND ILLUMINATED MANUSCRIPT OF ARTIFISI'S HALANAMA (BOOK OF ECSTASY) OR THE BALL AND THE POLO-STICK), Copied by the Scribe Mursdad. Persia, Safavid, Dated 936 AH/1529 AD

Persian manuscript on paper, 38 leaves, 10 lines to the page written in an elegant flowing Nasta’liq script in black ink on gold-sprinkled paper; some pages with six lines to the page written horizontally and diagonally, verses separated by triangular clusters comprising 3 blue dots, headings in dark blue ink against panels of scrolling gold vines, opening illuminated double page with headpiece composed of interlocking split palmettes, flowers and chrysanthemum cloudbands against blue and gold grounds, text written within cloudbands against a gold ground sprinkled with flowers, 7 finely executed miniatures, margins ruled in colours and gold: red, morocco binding with gilt stamped covers decorated with a dense and vigorous design of flowers, cloudbands and split palmettes, double lines composed of gold and black filigreework against a light blue ground with a gold ropework border, fitted cloth box with accompanying book relating to the text 18 by 11.2cm.

Writtan in 1438 AD, the mystical and allegorical poem ‘The Book of Ecstasy’ (also known as ‘The Ball and the Polo-Stick’) is the best known work of the Persian poet ‘Arif (1348-1438 AD). He was known by his admirers as the ‘Second Salamis’, not only due to his poetic similarities in writing styles, but also because the two poets both suffered, according to Mr. Al-Sirat, from ‘weak and inflamed eyes’ (see E.G. Browne, A Literary History of Persia, Vol. III, Cambridge, 1964, pp.495-57). The present manuscript is accompanied by a hand-illuminated translation of the present work, entitled The Ball and the Polo Stick, by R.S. Gaisford, London, 1932.

£ 8,000-12,000 € 9,800-14,800

76

A PORTRAIT OF A POET, BIJAPUR, INDIA, DECCAN, CIRCA 1600

Ink and gouache heightened with gold on paper, the painting depicting a turbaned figure holding a manuscript and prayer beads, laid down on a marbled album page, the outer borders containing panels of black Nasta’liq script, the reverse with a central panel of calligraphy in Nasta’liq script in black ink central panel: 12 by 7.4cm.

Leaf: 16 7/8 x 23.5cm.

Inscriptions:
above and below the miniature in panels:
two phrases of Jami

The figure, carrying a turban, suggests that he may be a poet or mystic rather than an Islamic scholar, and indeed the overall spirit of the painting, combined with the deftly executed drawing and well-defined robes and turban, points toward an early seventeenth century date of production in Bijapur. Other similarly-styled figurative studies exist in the form of a painting of the Madonna and Child (attributed to the ‘Dublin’ painter by Mark Zevowski) in the Freer Gallery of Art and a drawing of a ‘Vogini’ playing a tambour in the Museum für Islamische Kunst, Berlin (see Zevowski 1968, pp.106-114, nos.55 & 90). The figure’s distinctive hooked nose and almost European style of drapery also bear comparison to a number of other paintings, including one in the Blauw Palace Collection and another in the British Museum (Ibid, pp.106, no.90 and p.107, no.145 respectively). The portrait is mounted on off-white marbled margins, typical of the late sixteenth-early seventeenth century Deccani albums.

A drawing of a female ascetic in the Los Angeles County Museum of Art may also originate from the same album as the present leaf (see P. Pal, Indian Painting, Los Angeles, 1993, pp.299-300, no.96).

£ 10,000-12,000 € 12,000-16,000

77

AN ILLUSTRATED ALBUM PAGE FROM A MANUSCRIPT OF NIZAMI’S KHANSAH, KOHSROW SPIES SHRIN BATHING, INDIA, MUGHAL, CIRCA 1580

Ink and gouache on paper, depicting a bathing figure approached by a bathermen within a rocky landscape, bordered by panels containing Nasta’liq script in black ink superimposed by double intercolumnar rules in blue and gold, laid down on an album page central panel: 23.5 by 12cm.

Leaf: 33 1/2 x 21.5cm.

Provenance:

The famous scene of Shrin bathing, obvious to his lover’s gaze, is from Firdausi’s Shahnama (the Persian ‘Book of Kings’). However, the story was adapted by the Mughal court in India who inherited the culture of the Persians. According to SC. Welsh, the present leaf probably originates from Akbar’s copy of Nizami’s Khamsa, and bears comparison with an example in the India Office Library (see F.W. Robinson, Persian Paintings in the India Office Library, 1936, p.211, no.151).

A further leaf from the same manuscript can be found in the Bodleian Museum, the Eddison Collection (Acc No. 86.22.74-77), published in A.G. Porter, Realms of Heratia, 1994, p.70, no.26).

£ 6,000-8,000 € 7,300-9,800

78
The subjects of the miniatures are as follows:

1. Khosrow sees Shinr bathing in a stream (11 by 98 cm).
2. Khosrow enthroned with ladies and courtiers (30 by 98 cm).
3. Shinr visits her lover Farhad on Mount Bahour (34.5 by 98 cm).
4. Layla on a terrace with ladies (8.2 by 98 cm, 18th century addition).
5. The Battle of the Clans (16.6 by 98 cm).
6. Majnun seated in the wilderness with his animals (10.7 by 98 cm).
7. Farhad & a man hunting with his hounds & explaining the progress (9.9 by 98 cm).
8. The slave girl Fatima carrying the fully grown calf to the roof (14.3 by 98 cm).
9. Bahram Gur with the Indian princess in the Black Pavilion (75 by 98 cm).
10. Bahram Gur with the Moonlight princess in the Golden Pavilion (10.9 by 98 cm).
11. Bahram Gur with the Tirzah princess in the Green Pavilion (19.9 by 98 cm).
12. Bahram Gur with the Slave princess in the Red Pavilion (9.2 by 9.8 cm).
13. Bahram Gur with the princess of Khorasan in the Blue Pavilion (10.2 by 98 cm).
14. Bahram Gur with the Chinese princess in the Sandalwood Pavilion (9.4 by 98 cm).
15. Bahram Gur with the Greek princess in the White Pavilion (26 by 9.6 cm).
16. The battle between the Greeks and the Persians (56 x 9.6 cm).
17. Alexander presented with a slave girl by the Empress of China (17 by 9.7 cm).

PROVENANCE
From the Library of Nathaniel Mitleton (Agent at Lucknow, circa 1780), where Mitleton probably acquired the manuscript, with his engraved bookplate bearing his initials in Persia (Bahram Mittleton Ruhani-Davud Mittleton Al-Muli Murti Jang Bahador) and the date 1110 AH(1702 AD).

The Bookstall's Partners and sons, London, listed in the manuscript is a letter dated 11 January 1810 to Payne from Sir Gore Ouseley, giving his opinion that it is worth at least £15 to £25 Guineas.

Robert Lang, 1758-1836; his sale, 17 November 1828, lot 1448.
Sir Thomas Phillips, Sr. (1792-1872), MS.1665; sale at Sotheby's 27 November 1874, lot 105.

The present manuscript, which combines a distinguished provenance with extraordinary condition, contains the five stories of Nizam's Khamsa, consisting of the three romances Khwarizm-Shah, Layla wa Majnun and the Naf-Paedar (the Seven Princesses), the Malikan-i Ajar (the Treasure of Mysteries) and the Iskandarnama (the story of Alexander the Great). The manuscript includes seventeen miniature paintings, sixteen of which are finely executed in a sub-imperial Mughal style of 1620-30. Manuscripts illustrated in this way not currently well-documented but it's possible that they were produced in Agra. Various pages from a shahnama which are stylistically comparable to this manuscript were formerly in the Disney Collection and can now be found in the San Diego Museum (see E. Blomey, Indian Miniature Painting, Oregon, 1973, nos.57 and 59).
**80**

A LEAF FROM THE POLIER ALBUM, DELHI AND LUCKNOW, INDIA, DATED 1590 AD/1711-2 AD

Ink and gouache on paper, laid down on an album page; the calligraphy with a line of Persian text written in black Nasta‘liq script within calligraphic borders against a ground of scrolling vines, wide outer borders decorated with polychrome floral sprays, the verso with a painting depicting a reclining lady with an attending maid, with corresponding floral decoration in the outer margin; central panel 28.4 by 19.5cm.

Leaf: 39.5 by 28.6cm.

Inscriptions

Calligraphy signed ‘Muhammad ‘Ali 1190’ (1781-2 AD). He is recorded as a calligrapher of the Mehal court of Shah Alam II (1788-1806) and teacher of his son Kambakhsh. Two other works by him are recorded in the Archaeological Museum, Delhi, one of which bears the same date as the present leaf (see Mahab Bilavari, shah ‘Ali 1190, kot no. 63, Tehran, 1980, p. 78). Polier may in fact have met the calligrapher himself during his own period of service at the court.

Antoine Louis Persi Polier was born in Lausanne in Switzerland in 1741 and began his career as a surveyor in the East India Company in 1758. By 1762 Polier had become Chief Engineer of the Bengal Army in Calcutta and Chief Architect for the kingdom of Oudh, working within the Court of Nawab Shuja ud-Daula. During his time in India, Polier collected a number of Persian and Sanskrit manuscripts and miniatures. In 1767 he was gifted these albums by the Mughal prince Da’i Shalah. Polier also commissioned works, establishing a small studio in Faizabad with Mir Chand as the chief artist, and assembled numerous colourful albums of paintings and calligraphy. When he returned to Europe, Polier sold the albums to the English collector William Bedford and in turn shelves of these eventually found their way to the Museum für Islamische Kunst, Berlin.

The current lot possesses the distinctive broad floral borders associated with other Polier album pages. The French inscriptions only appear between 1762-68 and after then Polier began to annotate his albums in Hindi and Urdu. Please see the Museum für Islamische Kunst, Berlin for comparable album pages (Ihs. Hicken & Endlein, Indische Albumblätter, Leipzig 1975, cat. nos. 111, 21, 59, 45 and 51). A similar folio, although lacking calligraphy, was sold in these rooms 13 June, 2010, lot 5.

£ 7,000-10,000 / € 8,000-12,000

**81**

A LEAF FROM THE POLIER ALBUM, INDIA, MUGHAL, 18TH CENTURY

Gouache heightened with gold on paper, depicting a standing figure with his sword at hand, holding a jewelled turban ornament, with gold and red decorations, laid down on an album page with elaborate and beautifully decorated outer margins, displaying eagles, dragons, birds and a simurgh, bordered by scrolling vines, the reverse with a central panel of calligraphy in Nasta‘liq script in black ink within calligraphic borders, with outer margins filled with interlacing polychrome flowers; central panel 17 by 9cm.

Leaf: 40 by 27.5cm.

See footnote to previous lot.

£ 6,000-7,000 / € 7,000-8,000

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**78**

A PORTRAIT OF A LADY HOLDING A BOTTLE, SIGNED BY MIRZA MUHAMMAD AL-HUSAINI, PERSIA, SAFAVID, SECOND HALF 17TH CENTURY

Ink and gouache on paper, three lines of text in Nasta‘liq script in black ink in two columns above and below the painting, the miniature depicting a lady seated holding a bottle and glasses, a manuscript, vase and jug sitting on the table before her, signed at the bottom left, inner border with light gold scrolling flowers, margins ruled in colours and gold; laid down on an album page with similar foliate decoration in gold; central panel 21.6 by 13.8cm.

Leaf: 24.5 by 19.5cm.

Mirza Muhammad Al-Husaini is likely to be the artist who is recorded as having studied under the great Safavid artist Riza Abbasi and is further drawn from his work illustrated in N.A. Kazemi's Buddha, The Lives & Art of Old Painters of Iran, Vol. 3, London, 1991, p.1568, fig 154.

This miniature can be compared with two other examples sold in these rooms 4 October 1999, lot 31 (by the artist Muhammad Taheri) and 7 April 1977, lot 103, particularly the architectural features of the latter. A further comparison can be made with a portrait of the same period of a woman by a painter by Ali Quli Beg, Jazda, circa 1640 (published in A. Soudavar, Art of the Persian Courts, New York, 1992, p.310, no.149). The figures in both paintings share certain features, such as their jewellery, dress and accoutrements.

£ 5,000-8,000 / € 6,000-9,000

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**79**

A PORTRAIT OF EMPEROR SHAH JAHAN (1628-58), ATTRIBUTABLE TO HASHIM, INDIA, MUGHAL, CIRCA 1640

Gouache heightened with gold on paper, depicting a standing figure wearing a turban and holding a sword, laid down on an album page with polychrome borders decorated with scrolling flowers, outer margins bevelled with gold; central panel 9.8 by 17.5cm.

Leaf: 28.3 by 16.5cm.

Provenance

Ex-Kenilworth, sold in these rooms, April 17, 1975, lot 164.

This portrait of Shah Jahan, ‘Ruler of the World’, can be attributed to the imperial court artist Hashim on the strength of the precision and control in the painting’s execution, typical of the artist, who was active during the reigns of both Jahangir and Shah Jahan. Described as the ‘Indian Ingres’, Hashim’s paintings portraiture almost exclusively, and so majestic and his work that his portraits are considered masterpieces of seventeenth century Mughal art.

A further portrait by Hashim of Shah Jahan (in old copy) is illustrated in MC. Beach, The Grand Mogul, Imperial Painting in India 1600–1660, Williamstown, 1978, p.223, fig.45.

£ 6,000-8,000 / € 7,000-9,000
A TWO-SIDED ILLUSTRATED AND ILLUMINATED ALBUM
PAGE: A PRINCE HAWKING AND A PRINCE HOLDING COURT,
ATTRIBUTED TO PARAS, INDIA, MUGHAL, CIRCA 1590-1600

Gouache heightened with gold on paper, the miniatures laid down
on buff card, with dark blue borders, ruled in gold, orange, black
and white, with double-sided frame
central panel: 30.5 by 26.6; 25.2 by 15cm.
leaf: 46.6 by 32.8cm.
£60,000-80,000 $75,000-95,000

PROVENANCE:
From a single collection brought to Europe before the middle of the
nineteenth century and acquired by a European collector. Paper
folios in which the miniatures were bound labelled Descent below and
inscribed in pencil: '384' (decima quinta a 164). Walters, notice
à la revue. 30. 1843. This is the painter Ferdinando Wechmar
(1585), who revelled under Babur Goz and exhibited it at the Salon
between 1885 and 1889.

The present double-sided Mughal album page originated
from a single album assembled in the late eighteenth or early
nineteenth century. Most of the miniatures from the original
album depicted principal activities of various kinds, suggesting
that their original purpose was to illustrate a Mughal historical
text of the nature of the Akbarnama or Baburnama. However,
since these two paintings have no accompanying text and
lack any recognisable figures, it is worth simply considering
them as the class of paintings intended to stand
independently.

The quality and style of the paintings accord with Mughal
work produced for sub-imperial patronage towards the end
of the sixteenth century. Both of the present miniatures can
be compared closely to various manuscripts, and groups of
paintings executed in a similar style, particularly the
Akbarnama of 1559 (now in the British Library and
dispersed, see Sotheby's 7 October 2009), and two
Baburnama, circa 1551 (British Library) and circa 1535-49
(National Museum).

Although many artists of the period painted in a similar style,
these two miniatures have been attributed to Paras, an artist
who was active from roughly 1590 to 1600. Indeed an
illustration in the British Library Baburnama, circa 1551 (347),
published in H. Subramanian, Minister of Baburnama,
Tahkim, 1979, p.350 bears numerous similarities to the
present hunting scene, including the scallops of paint on the
large tree trunk, the treatment of the figures (including the
small, almond-shaped eyes) and the greasy bands which blur
the transition from one coloured area to another.
B5
A PORTRAIT OF MAHARAJA PRATAP SINGH OF KISHANGARH HAWKING, KISHANGARH, INDIA, 1790-1795
Gouache heightened with gold on paper, laid down on a pink album page flecked with gold, depicting a rider on horseback with a hawk resting on his right hand, with elephants with canopied howdahs, houses and a hunting lodge in the background, the fringe of a lake to the foreground, flecked with lotsa plants and swarming fish central panel: 26 by 20.5cm.
leaf: 54.7 by 28.5cm.

PROVENANCE
Indian Painting, exhibition catalogue, P.D. Colnaghi Ltd, 1978, nos 75 & 76, pp 103-5.

On the reverse, in both black Nastaliq and Devanagari script:
Maharaja K. Raja Mahasaj Pratap Singh Bahadur, Raja of
Rupnagar, Kishanghar

£20,000-30,000  €24,000-36,000

B6
TWO MINIATURES DEPICTING COURTLY FIGURES, INDIA, MUGHAL, 18TH CENTURY
Ink and pencil on paper, with some use of gouache heightened with gold, both depicting a seated figure, the larger depicting a seated figure holding a jewelled turban, the smaller with a standing figure holding a sword, both surrounded by a garland of flowers, each laid down on an album page, the larger with outer borders decorated with scrolling flowers in gold, the smaller ruled in red, with outer silk borders central panel: 114 by 12.7, 14.6 by 8cm.
leaf: 34.5 by 24.5, 29 by 19.5cm, framed

PROVENANCE
Formerly in the collection of Sir Claude Macnaughton, OBE, headmaster of Eton from 1935-40 and Provost from 1944-65

£4,000-6,000  €4,900-7,300

B7
AN ILLUSTRATED AND ILLUMINATED ALBUM PAGE: A PRINCESS SMOKING A HOOKAH ON A TERRACE, INDIA, PROVINCIAL MUGHAL, LATE 18TH CENTURY
Gouache heightened with gold on paper, depicting a lady on an elaborate sofa smoking a hookah with an attendant holding a fly whisk, laid down on an album page decorated with an inner dark blue border filled with gold scrolling flowers, margins ruled in colours and gold, outer margins filled with a cornucopia design in arabesques of thick scrolling vines enclosing vases and sprays, some use of blue and red central panel: 18 by 11.5cm.
leaf: 56.7 by 24.4cm.

£4,000-6,000  €4,900-7,300