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SOTHEBY, WILKINSON & HODGE
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE
OF
A SMALL BUT CHOICE COLLECTION
OF
PERSIAN AND INDO-PERSIAN
Miniatures and Manuscripts
THE PROPERTY OF
MONSIEUR CLAUDE ANET,
108, Rue de Bac, Paris.

Day of Sale.

FRIDAY, THE 4TH OF JUNE,
AT 2 O'CLOCK PRECISELY.

1920.

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Japanese Works of Art and Colour Prints	0	10	6
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CATALOGUE
OF
A SMALL BUT CHOICE COLLECTION
OF
PERSIAN AND INDO-PERSIAN
Miniatures & Manuscripts

THE PROPERTY OF
MONSIEUR CLAUDE ANET,
108, Rue du Bac, Paris,

CONSISTING OF
SIXTY MINIATURES AND ELEVEN IMPORTANT
MANUSCRIPTS,
MANY OF THE XVth AND XVIth CENTURIES.

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On FRIDAY, the 4th of JUNE, 1920,

AT **TWO** O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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- III. All lots are sold subject to the right to impose a reserve; and subject to the right to bid by or on behalf of the seller.
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- VII. The sale of any book or books is not to be set aside on account of any worm-holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.
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Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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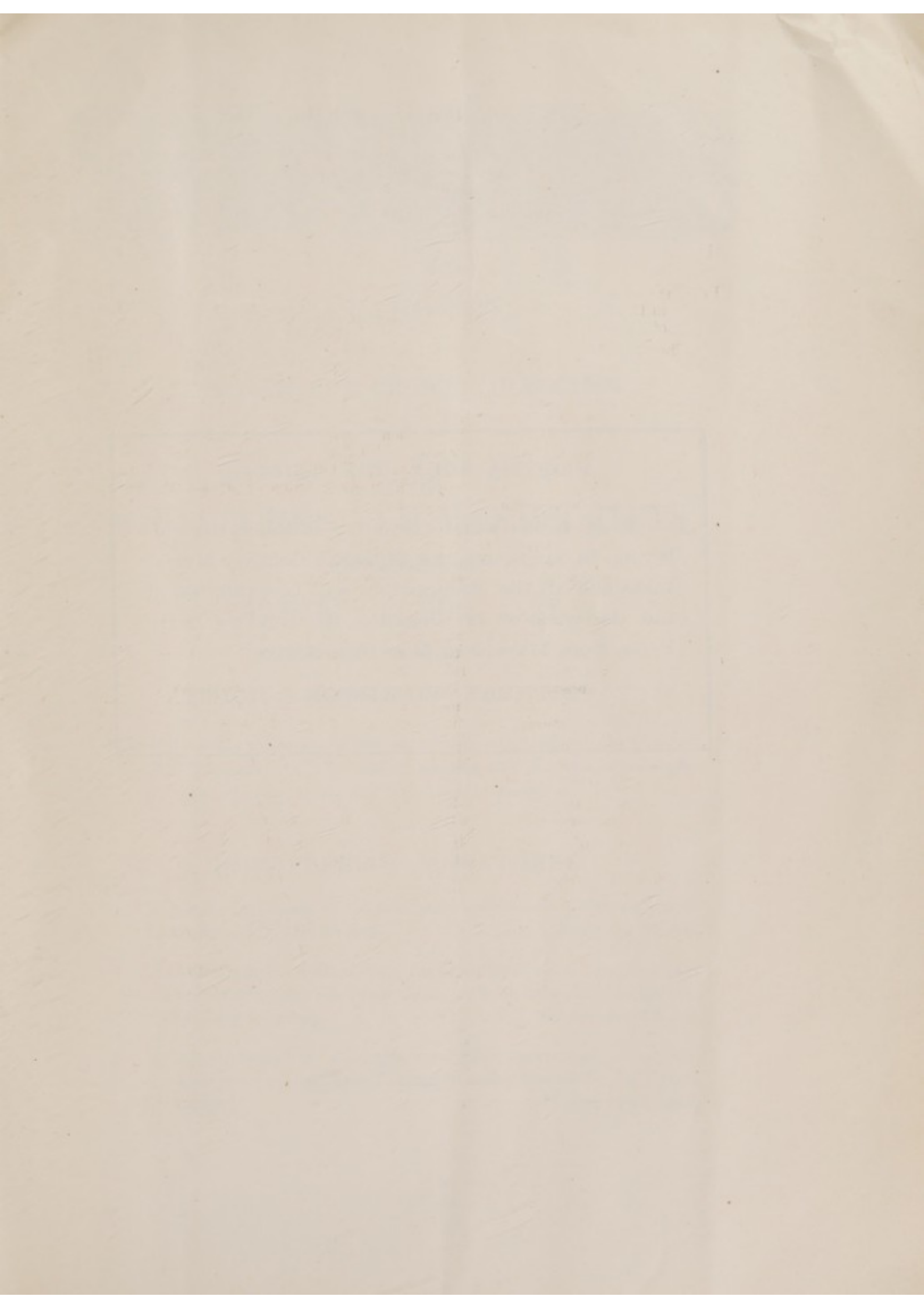
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NOTE.

Prior to the usual exhibition of the entire collection in our rooms, the Fifteenth Century Miniatures and all the Manuscripts will be exhibited at the Galleries of M. Demotte, 27, Rue de Berri, Paris, from May 10 to May 15 inclusive.

SOTHEBY, WILKINSON & HODGE.



CATALOGUE
OF
A SMALL BUT CHOICE COLLECTION
OF
Persian and Indo-Persian
MINIATURES AND MANUSCRIPTS.

THE PROPERTY OF
MONSIEUR CLAUDE ANET.

108, *Rue du Bac, Paris.*

N.B.—*We are authorised by the Owner to state that all the items in this Catalogue are to be sold by auction, and that no private offer for any of them before the Sale will be accepted.*

INDO-PERSIAN MINIATURES.

LOT

- 1 Portrait of a Prince, an old man with a white beard, wearing a pink dress ; *XVIIIth century* 180 mm. by 80 mm.
- 2 A Shah, seated on his throne, his attendant behind him, on a page of decorated and gilt paper belonging to an album of *Mouraggahs* ; *XVIIIth century* 200 mm. by 120 mm.
- 3 A Woman seated on a terrace, on a green background ; she is half nude, with her hair loose ; *orange on a deep blue border* ; *XVIIIth century* 180 mm. by 120 mm.

- 4 A Rose, painted and signed by Ali Eschraf ; *XVIIth century*
130 mm. by 100 mm.
- 4A A Shah seated on a terrace of his palace, with a pavilion in the background ; in the foreground a garden and fountain ; the Shah is wearing wonderful pearls and holds a flower ; before him an attendant ; *XVIIth century* 240 mm. by 160 mm.
- 5 A Young Prince sitting on a red cushion on a yellow carpet
110 mm. by 90 mm.
- 6 Two Women sitting ; in the background a house with a green door
130 mm. by 70 mm.
- 7 A bust Portrait of a Woman holding a small bird ; *XVIIth century*
100 mm. by 80 mm.
- 8 Portrait of a Prince sitting in a terrace ; scenery in green as background ; he is holding a book in his left hand ; *XVIIth and XVIIIth century* 200 mm. by 100 mm.
- 9 Portrait of a Man sitting on a terrace, behind him a big cushion in gold brocade ; in the background two cypresses, *border decorated ; XVIIth and XVIIIth century* 170 mm. by 130 mm.
- 10 A full-length Portrait of a Shah sitting on his throne under an imperial parasol on a terrace ; *XVIIth and XVIIIth century*
200 mm. by 130 mm.
- 11 A fine Portrait of a Painter holding a painted canvas ; *XVIIth century*
130 mm. by 110 mm.
- 12 Portrait of Shah Alam Guir, full-length, gorgeously dressed, *in the best Indo-Persian style, on a richly decorated page ; XVIIth century* 200 mm. by 120 mm.
- 13 Portrait of a Woman, half-length ; she is holding a flagon and a glass, *on a decorated page ; XVIIth century* 120 mm. by 70 mm.
- 14 A fine Portrait of an Old Prince, with sword and buckler, *on a richly decorated page ; first half of the XVIIth century*
270 mm. by 180 mm.

- 15 A Party of five Persons drinking coffee, *on a decorated page; in the finest style of the first half of the XVIIth century*
130 mm. by 100 mm.
- 16 A Lion devouring an Antelope, *decorated border; XVIIth century*
170 mm. by 120 mm.
- 17 Shah Jehan visiting a Holy Man; a well known scene often reproduced; Shah Jehan, richly dressed, is seated before the holy man, who is naked, in front of a small house with a yellow roof; *very fine miniature of the XVIIth century* 180 mm. by 150 mm.
- 18 The Virgin Mary holding the Infant Christ by the hand, *Indo-Persian in imitation of European Art* 180 mm. by 120 mm.

PERSIAN MINIATURES.

XVTH CENTURY.

The next 23 Lots, 19 to 41 inclusive (except Lot 23), consist of Miniatures from three different Manuscripts of the Marvels of the World by Kasvini, first half of the XVth century; they display the ingenuity and artistic accomplishment of the best Persian work of this period.

- 19 Four small Miniatures representing three Birds and a Stag (4)
- 20 Two small Miniatures of Snake and Tortoise (2)
- 21 Four small Miniatures of Birds (4)
- 22 Two Miniatures of a Dog and a Wolf (2)
- 23 KALILA AND DIMNA: A woman falsely accused by a servitor of infidelity sees a parrot vindicating her, 88 mm. by 120 mm.; The Fable of the Fox, Lion, and Buffalo, 90 mm. by 90 mm.; *first half of the XVth century* (2)
- 24 Scenes from the MARVELS OF THE WORLD by Kasvini, The Men of the Water, who live in the water and occasionally come to the shore, 100 mm. by 40 mm.; A Crocodile, 100 mm. by 40 mm.; *first half of the XVth century* (2)

- 25 Three small Miniatures: Female Demon Se'lāt, 60 mm. by 60 mm.; Male Demon Elhāt, 80 mm. by 80 mm.; Female Demon Ghoul, 50 mm. by 60 mm.; *from the same manuscript* (3)
- 26 Two small Miniatures: Rhinoceros, *on a gold background*, 100 mm. by 60 mm.; Monkeys, 50 mm. by 50 mm.; *from the same manuscript* (2)
- 55- 50/27 Three small Miniatures: The Animal called ^{minison} Harisch, 60 mm. by 50 mm.; Two Pigs, 60 mm. by 50 mm.; Foxes, 50 mm. by 50 mm.; *from the same manuscript* (3)
- 28 Two small miniatures: A Ram, 100 mm. by 50 mm.; a Goat, 60 mm. by 50 mm.; *from the same manuscript* (2)
- 29 Two small Miniatures of Fish, 70 mm. by 60 mm. and 50 mm. by 50 mm.; *from the same manuscript* (2)
- 30 A Bull, *a fine design*, 100 mm. by 50 mm.; *from the same manuscript*
- ~~31~~ Three small Miniatures: Legless Monster with very supple lower limbs which he uses to strangle an unfortunate man, 70 mm. by 60 mm.; a Fish, 70 mm. by 50 mm.; Man with a Stag's Head, 70 mm. by 70 mm.; *from the same manuscript* (3)
- 32 Two small Miniatures: A Dragon spitting fire, 100 mm. by 40 mm.; and a Dolphin, 100 mm. by 30 mm.; *from the same manuscript* (2)
- 33 Two small Miniatures: A Tortoise, 100 mm. by 50 mm.; and a Frog, 70 mm. by 50 mm.; *from the same manuscript* (2)
- 34 A Fabulous Animal (hirisson), 100 mm. by 40 mm.; *from the same manuscript*
- 35 Bears under a tree, 100 mm. by 50 mm.; *from the same manuscript*
- 70/- 75/- 36 A Picture of Fabulous Men who have their heads in their chests, 120 mm. by 130 mm.; *from another manuscript of the same work, first half of the XVth century*
- 37 HARUTH and MARUTH: Two Angels who have been punished by God by being suspended for all Eternity head downward in a well in Babylon, 140 mm. by 130 mm.; *from the same manuscript*

- 38 A Fox running, 100 mm. by 80 mm. ; *from the same manuscript*
- 39 A Scene between a Nude Man and a Woman, landscape with mountains, 130 mm. by 140 mm. ; *from the same manuscript*
- 40 A curious Fish in a river ; landscape with mountains and flowers, 120 mm. by 100 mm. ; *from the same manuscript*
- 75/ 85/ 41 From the Marvels of the Sea : Men with animals' heads under a tree in a very fine landscape, 130 mm. by 130 mm. ; *from the same manuscript*
- 42 Alexander the Great with Khidr and Elias trying to find in the darkness the fountain of life ; Khidr and Elias find it and drink of it, but God does not allow Alexander to drink, 120 mm. by 120 mm. ;

back ; *from the same manuscript*

- 49 Models of Writing in nastaliq, by Khadja Mir Ali of Tabriz, on a finely decorated page 250 mm. by 160 mm.

XVIITH CENTURY.

- 50 An Eagle represented standing on a rock, with flowers and shrubs ; clouds in the Chinese style ; *fine drawing of the School of Shah Abbas* 200 mm. by 120 mm.
- 51 Ravens drinking the blood of a horse ; a subject often represented by Persian artists ; *signed by Ali al Hoseini of Yezd* 180 mm. by 120 mm.
- 52 A Portrait of a Falconer, full-length, holding a falcon on his right hand and a bird captured by the falcon in the left ; he is standing under a tree in a landscape ; in the background a fortified castle, and on a hill an elephant with palanquin and servants ; *on a decorated page* 170 mm. by 100 mm.
- 53 Similar to lot 51, *but unsigned* 180 mm. by 120 mm.
- 54 A Young Man richly dressed, with a golden turban and an aigrette ; he is holding his two hands in his belt ; *full-length, in colour* 200 mm. by 120 mm.
- 55 An Animal ; *signed by the well-known painter Moin, 1101 A.H. (A.D. 1690), cf. F. R. Martin, "The Miniature Painting of Persia," etc. p. 164* 150 mm. by 110 mm.
- 56 An Old Bearded Man seated, *i.e.* Khasi Kachan, who was in the field of Moukhan when Nadir was chosen Shah, A.D. 1736 ; *decorated page* 200 mm. by 140 mm.
- 57 A Drawing in imitation of European work, *by Abdul Hassan, 1189 A.H. (A.D. 1766)* 230 mm. by 180 mm.
- 58 A Drawing in imitation of European work ; *Empire period* 230 mm. by 180 mm.
- 59 A Portrait of a Dervish, *by Agha Bela, 1276 A.H. (A.D. 1861)* 200 mm. by 160 mm.

* * * The dervish seated has been a favourite subject with Persian artists from Bihzad onwards (*cf. F. R. Martin, op. cit.*).

MANUSCRIPTS.

- 60 MASNAVI of Djelalud-din Roumi, *an excellent manuscript of fine NASHKI, and of very neat work, dated month of Schaban, 819 A.H. (1416 A.D.), at the end of each volume there are notes written in red ink attesting that the manuscript has been checked three times with other manuscripts, and the alterations have been added in red ink, leather binding* 270 mm. by 172 mm.

Copied by Asad ben Ahmad ben Mohamed el Katib (the scribe)

* * * This manuscript, like all the manuscripts of Masnavi previous to the IXth century of the Hegira, contains only the six first volumes of the work, whereas the more recent ones and the printed texts contain a seventh volume which, according to all savants, is apocryphal. The two first pages are decorated. The bottom part of the first page belongs to the end of the XVth century, but the five UNWANS of great delicacy, in blue, white, black, gold and red, are of the date of the manuscript. This manuscript is six years later than the famous manuscript of the Yates Thompson collection, the style of the decoration is exactly the same; it probably comes from Samarkand and is by the hand which did the UNWANS of the Yates Thompson manuscript, of which F. R. Martin has written: "The most interesting of the MS. are the decorated pages. They are of great value for our knowledge about a rich epoch from which almost only the monuments of Samarkand are left."

[See the Sale Catalogue of the Yates Thompson collection, June 3rd, 1919, p. 45].

- 61 THE KHAMSA (five) of Nizami: (1) Makhazanul-Asrar; (2) Khosrow-Chirin; (3) Laili-Madjnoun; (4) Haft-paikar; (5) Iskandar-Nâma, *good nastaliq, 33 miniatures, 2 sarlows and 4 unwans*

270 mm. by 190 mm.

Dated 10th of the month Ramazân 849 H (and 829 as is noted on the back of it by an owner), 1427 A.D.

* * * A manuscript bought by the British Museum in 1913 has decorations of exactly the same period and by the same painter. The miniatures of the manuscript of the British Museum are comparatively modern, whereas those in this manuscript are among the finest examples of the refined art of the first half of the XVth century, one of the greatest periods of Persian art.

[See ILLUSTRATION].

- 62 TARIKH-I DJEHAN-KOUCHAI, by Djowaini. The Famous History of Gengis Khan, by Djowaini, the complete Persian text of which has been published by Mirza Muhammad in the E. J. W. Gibb

LOT 62—*continued.*

Memorial, *lacquered binding of the end of XVIIIth century, the first page has been torn and decoration of the XVIIIth century Indo-Persian starts the volume, but the rose-work on the first page is of the date of the manuscript; seven miniatures, three of them, representing the sons of Genjis Khan, of the utmost interest*

270 mm. by 170 mm.

* * * This manuscript has the first volume in full and the first third of the second (the end of it was recopied in the XVIIIth century). The National Library of Paris possesses the missing part* of this manuscript with six miniatures. It is dated month of Chavval 841 A.H. (1438 A.D.). The copyist is Abu Ishaq ben Mohamed ben Ahmad el soufi, of the town of Samarkand. This famous manuscript comes from M. Huart's collection, professor of Persian at the School of Oriental Languages, and was bought by him at Constantinople about thirty years ago. M. Huart has published its principal miniatures representing the sons and successors of Genjis Khan in a well-known work, "The Calligraphers and Miniaturists of the Mussulman Orient," *Paris*, 1908.

[See ILLUSTRATION].

63 A FEW SOURATES OF THE CORAN AND A PIOUS INVOCATION, *decorated and gilt leather binding, 8 leaves on paper ornamented with gilt decorations; writing beautiful THOLOTH* 290 mm. by 180 mm.
Copied by Maqsoud-Ali ech Scharif

64 GULISTAN of Saadi, *embossed and gilt binding in leather*
245 mm. by 140 mm.
Copyist Mounim-eddin-el Anhadi el Hosaini, 919 A.H. (1513 A.D.)

* * * This manuscript includes 11 small miniatures of great delicacy and refined art, which were painted at Herat, in one of the best periods of Persian art.

[See ILLUSTRATION].

65 KHOSRAU-DELHAVI (+725 A.H.) *Qiran-i-Sadain* (The conjunction of the two planets of happiness, that is to say of Jupiter and Venus), *dated 921 A.H. (1515 A.D.), cover of the XVIth century, Persia* 268 mm. by 117 mm.

* * * The subject of this poem is the meeting of Moizz ed-din Kay Kobad, King of Bengale, with his father Nassr ed-din Boughra Khan at Delhi in the year 688 A.H. The poet is a well-known poet of Delhi, who lived in the same time as Saadi.

* Mirza Muhammad, *op. cit.* Introd. page LXXIX says of the second part of this volume (*Bibl. Nat. Suppl. Persan* 206) "This is an incomplete manuscript, written in good naskh and containing six excellent miniatures."

LOT 65—*continued.*

This manuscript, precious in many ways, has been copied by the famous calligrapher Sultan Mohamed Nour in fine Nastaliq.* It has 61 pages with two sarlows, 51 pages with decorations and three miniatures. The decorations are of the same date as the manuscript; the miniatures are of the third part of the XVth century, and are signed, the first one (full-page), "Nour-ed-din Mahomed Massavir" (the painter); the second and third ones (half-page), "Noura," which is an abbreviation of the same name. They are painted with wonderful art and delicacy, and, like the whole manuscript, are in admirable preservation.

The cover is of chiselled leather, worked with gold, and is a remarkable example of the art of Persian book-binding, and is signed possibly because the binder considered it his masterpiece. THIS IS BELIEVED TO BE THE ONLY SIGNED PERSIAN BINDING KNOWN. The signature reads: "Made by Mohamed Salih, of Tabriz." Turkish historians of Persian art mention only two famous book-binders, both from Tabriz: the first one Mohamed Tahir, the second Mohamed Sultan. We have no bindings signed by either of them. Mohamed Tahir, however, wrote poems in Taliq, which are in the Imperial Library at Vienna.†

The origin of this manuscript is interesting. It has on each page a seal, which has been carefully rubbed away, but by a happy accident the seal of page 17 is still intact, and affords valuable information. The inscription is as follows: "*Vakfi Astane-ie Motabarrike-ie Safye-ie Safawye*" (In pious foundation to the holy doorway of Safawyde). What was the foundation which was made at Ardebil by Shah Abbas for the tombstone of Scheik Safi ed-din, creator of the Safawys dynasty, is known exactly. This is what Mr. F. R. Martin writes about it:‡ "So early as 1828, General Suchtelen transferred to St. Petersburg one of the finest libraries in Persia, the celebrated library founded by Shah Abbas at the mausoleum of his grandfather at Ardebil, which contained amongst 166 volumes, about 10 manuscripts of the very finest workmanship, with miniatures of which a few are by Bihzad and his school. They are in a wonderfully fresh condition, and in original bindings of most exquisite taste."

THIS MANUSCRIPT THEREFORE COMES, WITHOUT ANY DOUBT, FROM ONE OF THE CHOICEST LIBRARIES IN PERSIA. Like the manuscripts in St. Petersburg, it is "in a wonderfully fresh condition, and in an original binding of most exquisite taste."

[See ILLUSTRATIONS].

* Cf. Huart, *The Calligraphers and Miniaturists of the Musulman Orient*, Paris, 1908, p. 224. "Sultan Mahomed Nour, son of Mechehedi, was brought up by his father. His writing is without mistakes. He is also known as a poet."

† Cf. Catalogue Fliegel, vol. I, p. 277.

‡ F. R. Martin, *The Miniature Painting of Persia*, Quaritch, 1912, p. 58.

- 66 THREE POEMS of Hatifi: (1) Haft Manzar (the seven views); (2) Leila and Madjnoun; (3) Khosrau and Chirin (incomplete); *this manuscript is remarkable for 12 fine pages of full decorations (sarlows); it includes besides 7 miniatures; fine decorated paper, binding of leather* 250 mm. by 180 mm.
Copied by Pir Ali al Djami in beautiful nastaliq, 930 A.H.
 (1524 A.D.)

* * This Pir Ali al Djami is very well known. This is what the Turkish historian says about him, according to Huart (*op. cit.* p. 223) "Pir Ali al Djami was the pupil of Mechehedi. He excelled in writing as his famous homonym, the poet Djami, excelled in various branches of science. Mir Ali (the best Persian calligraphist) once looking at the letter "AIN" in a board of isolated letters set up by Pir Ali cried out 'I am quite fascinated.'"

[See ILLUSTRATION].

- 67 DIVAN, BY HAFIZ, with 73 quatrains of the *Rubáyát*, by OMAR KHÁYYÁM, in the margins; plain gilt and embossed morocco leather binding, lined on the back with a silk of the epoch of Shah Abbas, 73 leaves, 2 full pages of decoration (sarlows), 7 miniatures; the manuscript has been remargined, it bears on the fly leaves the seals of both Sultan Kotbschah of Golconda and Shah Jahan, with a valuation at 2000 gold rupees, in 1024 of the *hegira**
Copied in Herat, by Sultan Mohamed Nour, in 930 A.H. (1524 A.D.)

* * This magnificent manuscript is a precious specimen of the Persian art which flourished at the Court of Herat in the year when Shah Tahmasp was raised to the throne. The two pages of decoration are different from those of the manuscript, no. 65 (1516), as far as style is concerned, and the seven miniatures show the perfection which art had acquired at the beginning of the Safawys' dynasty. They are in excellent preservation.

This manuscript must be attributed to the greatest master of the School of Boukhara, Mirak (end of the XVth and beginning of the XVIth century), and the miniatures may be compared with those F. R. Martin reproduces (plates 97, 98, 99 [899 A.H.]), belonging to a Nizami, from the library of the Shah of Persia.

This manuscript may also be compared with one of the most perfect manuscripts of the Bibliothèque Nationale, Paris, MIR ALI SHIR NEVAI, 934 A.H. It dates from 930 A.H., and is therefore to be placed between the NIZAMI of the Shah's library, and the manuscript of the Bibliothèque Nationale, in the work of the

* 2000 gold rupees would be worth £7000 in actual money, which proves that fine Persian illuminated manuscripts, so scarce to-day, have not yet reached the prices their great collectors, the Mogol Emperors, paid for them.

Lot 67—*continued*.

great painter. On leaf 64, there is a miniature of a type which is not usually to be met with in manuscripts, but rather has its place in collections of drawings by great masters (*mouraqqah*), which amateurs were so fond of. But this miniature is an integral part of the manuscript, as is shewn by the text on the back of it. It represents a lion lying down, it is very likely by Bihzad's hand (*cf.* F. R. Martin, *op. cit.* pl. 86). The Bibliothèque Nationale possesses two lions of the same series (Arabian 6075), but quite inferior in quality (*cf. also Burlington Magazine*, Nov. 1912). It must be noted as regards the text, that the 73 quatrains of the RUBÁYÁT by Omar Kháyyám are of special interest, since, as is known, there are only a few old texts of Omar Kháyyám, and the very late editions are full of additions. Mirza Mohamed copied the 73 quatrains contained in this volume in order to make a critical study of them.

[*See ILLUSTRATIONS*].

- 68 TOHFET-EL-EHRAR of Djami, imitating MAKHZEN EL ASSAR of Nizami, 962 A.H. (*beginning from the 26 November, 1554*); *School of the Sultan Mahomed*; with 64 decorated pages, 2 pages of sarlows and 3 miniatures, binding of contemporary gilt gaufréd leather

250 mm. by 190 mm.

*Copied by Mir Hossein el Hoseini, Imperial copyist "who is considered to be equal to Mir Ali"**

* * This manuscript bears on the pages of its cover many seals and signatures of the book-keepers of Shah-Djehan and Shah Alam, with the names of Arif, Ztimed Khan, Abdar-Rachid, Sayd Ali, with the date of the year of the hegire during which time it was in the libraries of the Mogol Emperors, 1045, 1063, 1069 A.H. It may be compared with a famous manuscript formerly in the Marteau collection, now in the Bibliothèque Nationale in Paris. The miniatures are by the same painter, one of the most remarkable of his time. The British Museum has a manuscript probably by the same hand, the famous Nizami, which F. R. Martin calls "the finest XVIth century Persian manuscript in the British Museum, executed for the Shah at Tabriz, 946-949 A.H. (1539-43 A.D.)" (*op. cit.* p. 64).

[*See ILLUSTRATION*].

- 69 COMPLETE WORKS of Fozouli of Bagdad, the Turkish poet, containing :
1. His Divan, in Turkish verses ; 2. Bang-u-Bade's book (wine and haschich), in Turkish verses ; 3. Letter addressed by Fozouli to Nichandji Pacha, in prose and Turkish verses ; 4. Rind u Zahid's

* *Cf.* Huart, *op. cit.* p. 239.

LOT 69—*continued.*

book (the libertine and the gnostic), in prose and Persian verses,
7 pages with UNWANS, 7 miniatures; middle or second half of the
XVIIth century; gilt and embossed leather binding

255 mm. by 150 mm.

Copyist *Hidayat-ullah el Katib** of *Hispanan*

[See ILLUSTRATION].

- 70 KHOSROW-CHIRIN (the second of the five poems of Nizami), good
nastaliq writing, dated Month of *Safar* 949 H. (1541 A.D.), binding
of full morocco, gilt and gauffred 280 mm. by 170 mm.

Copyist *Kamâl Nichâburî* (from the town *Nichabour* in
Khorassan, Persia)

* * * About the middle of the manuscript there is a sarlow which was
pasted in later, with the following words: "For the Library of
the Shadow of God, the Refuge of the Khâgan of time Abul-Fath
Pir-Boudaq Khan Bihadur" (probably one of the sovereigns of
Ozbeg in Bukhârâ). The margin of one page has been cut and
taken away. This manuscript has 2 unwans and 12 miniatures of
different merits and periods. The first one is a charming minia-
ture of the meeting of Chosroes hunting, with Chirin bathing. The
other miniatures are either of an early period and pasted in to the
manuscript, or are of a more modern origin.

[See ILLUSTRATION].

* Cf. Huart, *op. cit.* p. 233.

END OF SALE.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS:—

Mondays Daily Telegraph; Morning Post.
Tuesdays Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK APPEAR IN THE FOLLOWING PAPERS:—

Wednesdays Pall Mall Gazette.
Saturdays Country Life.
Sundays Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE SELLING SEASON IN:—

Burlington Magazine. Connoisseur.

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING PAPERS:—

A. ENGLISH.

Thursdays Times Literary Supplement.
Saturdays Spectator.
" Athenæum.
" Bookman's Journal.
" Clique.
" Publishers' Circular.
" Field.
Mondays Sporting Life.
" Sportsman.

B. FOREIGN.

Journal des Arts (Paris). New York Times.
New York Herald (Paris Edition). New York Evening Post.
American Art News. Boston Transcript.
Philadelphia North American Chicago News.

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THE FIRM COMMENCING WITH SAMUEL BAKER IN

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SOTHEBY, WILKINSON & HODGE.

1920.