Mahmud Ibn Muhammad Ibn Qadizadeh al-Rumi, known as Mirim Celebi, Risalat fi Akkad al-Tal‘i (astronomical and astrological treatise), Persian manuscript on paper written for the Ottoman Sultan Bayezid II (reigned 1481-1512) at the Dar al-Islam in Constantinople, dated A.H.950/A.D.1450.

29 leaves, 14 lines of text to the page, first line written in large thuluth script in black in two registers, remaining text written in naskhi script in black, significant words and phrases picked out in red and gold, numerous tables in red and black, two diagrams in red, green and black showing the arcs of ascends and descends from east to west, final 6 folios possibly slightly later additions, some slight crumpling, three folios slightly repaired, otherwise in good condition, later brown morocco binding with central medallion of gilt-stamped leather onlay, 243 by 165mm.

Provenance:
Copied for Sultan Bayezid II (reigned 1481-1512) at the Dar al-Islam in Constantinople.
Seal impression of Sultan Selim I (the Grim) (reigned 1512-20).

Mirim Celebi was the best known of Sultan Bayezid's court astronomers and acted as a tutor to Bayezid after he became Sultan. He was one of the Sultan's most favoured savants and was given 5,000 akce as a gift by Bayezid on the 1st of Ramadan 909 (1505-4). He was the great-great-grandson of Ali Qutshi, who was the architect of the famous observatory built by the Timurid prince Ulugh Beg at Samarqand, and who came to Istanbul during the reign of Mehmed II. Numerous books on astronomy are known to have been dedicated to Bayezid, but only two other copies of the present work are known, one dated 1480, also written for Sultan Bayezid and sold in these rooms 27th April 1994, lot 64 and one in the Staatsbibliothek, Berlin (see Brechmann, Geschichte der Arabischen Literatur, Leiden 1938, 5II. no. 10, p.665). The present manuscript is very similar to the one sold in these rooms, but predates it by four years.

The Ottoman Sultan Bayezid II was well known for his interest in literature. His special interest was in astronomy, astrology and the mechanical arts, in the latter so much so that he invited Leonardo da Vinci to build a bridge across the Bosphorus.

£9,000-8,000


71 leaves, 15 lines to the page written in two columns of fine naskhi script on paper, double intercalation rules in gold, headings in red in ruled panels, margins ruled in colours and gold, opening double page with finely illuminated headpiece and interlinear decoration of coloured flower bands on gold ground, few minor stains, otherwise in good condition, contemporary brown morocco binding with gilt-stamped central medallion and cornerspieces of floral motifs picked out in red, with flop, 230 by 120mm.

£1,500-2,000

Jahal al-Din Rumi. Mathnavi, illuminated Persian manuscript on paper, Persia, c.1600.

347 leaves, 21 lines to the page written in four columns of nasta‘liq script, significant phrases picked out in red, double intercalation rules in gold, margins ruled in blue and gold, catchwords in black, occasional marginal glasses in red or black, opening double page of fine illuminations in colours and gold, five illuminated headpieces in colours and gold, folio 1:2 remargined, lacquered black morocco binding with gilt-stamped central medallion and cornerspieces, 284 by 186mm.

£800-1,200
112
Firdausi. Shahnama (Book of Kings), illuminated Persian manuscript on paper with thirty-seven Mughal miniatures, North India, Sultanate, fifteenth century, and Mughal, c.1580-1585.

488 leaves, plus endleaves, imperfect, the main text breaking off at folio 481, followed by four leaves of a concordance, an old foliation in Persian numerals is partly cut away on most leaves but indicates that about ten leaves may be missing, text in four columns of thirty-one lines of small neat naskhi, contemporary catchwords, headings in larger naskhi in gold or blue, a few heading panels blotted out in gold, triangular spacing panels on many pages with illuminated floral sprigs, four illuminated double pages enclosing text, the illumination predominantly blue and gold, folio 1a blank with the number 153 inscribed in European numerals, illumination on folios 1 and 2 defective at corners, termite damage (repaired) from the front of the volume is mostly restricted to the margins and becomes insignificant from about folio 220 but has caused the loss of artist inscriptions of the first six miniatures, miniatures numbered in Persian numerals in an old hand according to which one miniature is missing prior to folio 110, 9 miniatures damaged, sixteen others flaked or otherwise damaged to a lesser extent, other flaking or slight damage is at a level that does not visually impair the miniatures, nineteenth-century red half morocco with marbled paper boards, worn and slightly defective, page size 209 by 143mm., text area 135 by 100mm.

This is the earliest recorded volume of Firdausi's Shahnama with entirely Mughal illustrations. For such a significant and popular text a number of illustrated copies must have been commissioned for the Mughal library, yet no other prior to circa 1600 seems to have survived.

PROVENANCE
The text contains no colophon, but from the style of the script and illumination it is clear that the manuscript originally dates from the fifteenth century. The illuminated pages, with their relatively un-complex designs and dominant use of blue, suggest a non-Persian origin which must surely be the Indian sub-continent. Manuscripts in the Persian language were taken into the Mughal library in large numbers during the second half of the sixteenth century and it would have been natural that many of these were of Sultanate Indian origin. In the case of this volume the illustrations, by some of the most illustrious artists of Akbar's atelier, would have assured it a place with the other illustrated Persian texts of which only a small proportion survive intact to the present day.
Unlike most illustrated texts from the royal Mughal library, this volume bears no seals or notes of transfer on the first page. This indicates either that it left the royal library at an early date, perhaps as an honourable gift, or that leaves from the beginning of the volume are now missing. The Shahnameh was usually written with a preface, yet here there is none. Possibly any such first leaves of the volume were damaged and discarded. The time of the present binding, distinctly nineteenth century in character, may have been the moment when this happened. The binding, of oriental manufacture in a European style, and the number 153 inscribed in a nineteenth-century hand on folio 1, suggests that the manuscript was bound for the library of a western or western-oriented owner.

MINATURES AND ILLUMINATION

The double pages of illumination are of fifteenth-century design and are all of that period with the exception of folio 1 which is a skillful Mughal replacement. This replacement would have taken place concurrently with the provision of the miniatures by Mughal artists c.1580-85. The loss of the original illuminated page is also an indication of the probable condition of the manuscript when taken over for Mughal refurbishment.

The miniatures are all competently executed by artists named in the contemporary inscriptions in the lower margins. The Mughal practice of adding miniatures to manuscripts of earlier provenance was not unusual and parallel examples can be cited. The closest is perhaps the Keir Collection Nizami (Skelton, Indian Painting of the Mughal Period, in Robinson, 1976, part V, nos.7-41). The Keir manuscript is also of small dimensions and would have been worked upon at the same period, involving the workmanship of many of the same painters, notably Mokund, Madhu, Lal, Basawan and Kesu, though not Miskin. A number of other manuscripts fall into the category that retain their original miniatures with the refurbishment of certain miniatures in the new Mughal style (for example the Royal Asiatic Society Shahnameh made for Muhammad Juki, see Binyon and Wilkinson, 1951, pl.LXXIV). In recent years it has been recognised that the practice of refurbishing miniatures was quite acceptable to the Mughals. The work of John Seyler has shown that even a manuscript as prestigious as the Cleveland Museum’s Shahnameh has a compositional history originating in the Sultanate period.

In the case of the present manuscript, the miniatures fall broadly into two categories: those where the previous 15th-century compositions have been followed and those where a fresh start has been made, often with extensions into the side and upper margins. Where the earlier compositions have been followed it is sometimes possible to detect the existence of the earlier picture beneath:

folio 150, where the foot and sword of Rustam remain in a related position near the margin; folio 180, where flaking reveals incongruous under-drawing of vegetation; and folio 363, where 15th-century swords project from the top of the picture. These indicate that in many cases the Mughal artists took heed of the existing 15th-century compositions, a consideration which is borne out by illustrations such as folio 281 where the two horses stand facing one another in characteristic 15th-century manner.

The miniatures, most of which cover about three quarters of the text area and many of which extend around the text and into the margins, are as follows:

Folio 15-2a. Double page of 15th-century illumination enclosing the opening lines of text.
Folio 4a. Gayumars and his court, By Chatta... (for Chattarbanghi, inscription defective).
Folio 8b. The murder of Iraj by Tur. Attributable to Kesu (inscription missing).
Folio 27a. Zal visiting Rubaba who appears at an upper window. Attributable to Kesu (inscription missing).
Folio 29a. Rustam and the mad white elephant. By Kesu (inscription defective).
Folio 85b. The fire ordeal of Siyavush. By Miskin.
Folio 110a. Rustam speaks Pilasam. By Lal.
Folio 130a. Pishkar club the Bahuran. By Kesu.
Folio 150a. Rustam shoots Ashkabas and his horse. By Lal.
Folio 1588. Rustam lassos the Khusaan of Chin. By Kesu Khurd (i.e. Kesu the younger).
Folio 240a. Gushasp slays the wolf. By Lal.
Folio 2614. Isafidiar hunting rhinoceros. By Miskin.
Folio 302a. Isandar in battle with Far. By Mankund.
Folio 303a. Isandar at the Ka’ba. By Miskim.
Folio 310a. Isandar and Khizr at the Well of Life. By Lal.
Folio 312a. Iskandar builds the wall in the land of Juj and Majuj. By Miskin.
Folio 334b. Shapur and his army storming a fort. By Miskin.
Folio 338a. Shapur in battle with the Kaisar's army. By Miskin.
Folio 348a. Bahram Gur kills the lions to win the crown. By Basawan.
Folio 388a. Princesses introduced to Anushirvan. By Mukund.
Folio 480b. Shirin mourning at the tomb of Khurshad Pariz. By Mukund.

THE ARTISTS
From the fact that Miskin contributed the most miniatures, and the high standard of his work and compositions, it appears that he was the artist who took the leading role in illustrating the manuscript. A thorough study of Miskin's work has been made by Philippa Vaughan (Pal, 17-38) from which it becomes apparent that he would have worked on this manuscript concurrently or soon after his illustrations for Akbar's copy of the Darabgirnama now in the British Library and dated to circa 1580. Of the named artists of this Shahnameh as many as seven were also involved together in the illustration of two large manuscripts of the 1580's: the Rashnana in the City Palace Museum, Jaipur, circa 1585-6, and the Timurnama of circa 1584 now in the Khuda Baksh Public Library, Bankipore. Apart from any stylistic judgement of the miniatures as belonging to the 1580's, these facts point to a period circa 1580-85 for the painting of the illustrations.

Of the other contributing artists Basawan is the most published (Welch: Okada 7694, Pal 1-16) and is generally acclaimed as one of the most expressive and influential of artists of the Mughal atelier. The part played by Kesu (Kesu Khurd or Kesu the younger, not to be confused with Kesu Dai), who with his attributed works painted as many as nine miniatures in the manuscript, is also significant. His miniatures for the most part take on derivations of the original fifteenth-century compositions.

Published works and references to the artists of this manuscript are to be found in many reference books on Mughal painting. The selected bibliography below lists the works where most information is accessible and where further bibliography is available.

BIBLIOGRAPHY

M.C. Beach, The Imperial Image, Paintings for the Mughal Court, Washington, 1981.
S. C. Welch, 'The Paintings of Basawan', Lalit Kala (New Delhi), 10, 1961, pp.7-17.

£150,000-200,000

Sultan Ali al-Mashhadi was one of the greatest calligraphers of the late Timurid and early Safavid periods and was particularly famed for his nasta'liq. He spent the majority of his working life at the court of Sultan Husain Ba'bar at Herat, but moved to Mashhad after the death of his patron, where he stayed until his death. He may also have spent some time at the court of Shahbanu Khan A'zeg in Bokhara after the death of Sultan Husain Ba'bar and before his return to Mashhad. He is discussed at length by Qadi Ahmad in his treatise Calligraphers and Poets (transl. Minsky, Washington 1980) and the following extract shows the regard in which he was held:

'(But) the one who carried of the ball of superiority is the cymose of calligraphers, Maulana Sultan Ali Mashhadi, whose writing is among other writings as the sun is among the other planets. His writing conquered the world and attained such a degree (of perfection) that it seems incredible that anyone could emulate him' (pp.101-2).

His pupil Muhammad Afshami composed the following verses on the death of his master, which he inscribed on his tomb:

'He, whose pen traced writing that ravished the soul,
Across his letters the Scribe of Time has drawn a line.
A qalam acquired life when it touched his hand,
But in the end the qalam of his hand became mere dust underfoot....'  
(pp.105-4)

Among his pupils were calligraphers who became masters in their own right, including Sultan Muhammad Nur, Muhammad Khandan, Zayn al-Din Muhammad and Mir Ali Jama.

\[2,000-4,000\]

This is an interesting manuscript on account of the content, the patron and the scribe. The content deals with the structure and theory of poetry and sets out examples in tabulated form as well as textual explanation. The patron, the Safavid Shah Isma'il II, was born in 1553 but only reigned for two years, having been confined under house arrest in Azerbaijan for years by his father, Shah Tahmasp. The scribe, Babashah Isfahani, was 'a recognised master of writing' (Qadi Ahmad, Treatise on Calligraphers and Poets (transl. Minsky), Washington 1980, p.167) and 'truly there was in Iraq no scribe equal to him, nor was there in Khorasan at that time' (Iskandar-Beg Munsfi, A History of Shah Abbas and his predecessors, Tehran 1886, p.125). His death is variously reported as having occurred either in Baghdad in 1588, or in Mashhad in 1604.

\[3,000-5,000\]
The text is the usual version of Nizami’s Khamsa. Approximately fifty years after the execution of the manuscript it was remargined throughout with pink paper and embellished with nearly one hundred miniatures, all of which were numbered in the upper margin. During or before the rebinding of the manuscript in the nineteenth century some seventy folios were lost including two-thirds of the miniatures (54 remain, the last is numbered 92). The text was re-assembled in some disorder. For the correct order of folios see footnote to lot 465, Sotheby’s, 23rd November 1976. The illuminated headings appear as follows:

f. 1b Makhdzan al-Azar.

11b-2a Khusraw va Shirin.

f. 10b-4a Layla va Majmun.

f. 200b Ishbalama.

The miniatures, generally half a page, are boldly executed in the mid-seventeenth century Isfahan style with figures rather larger than normal. They are in the style of Muhammad Ali and may be by him. He was active in manuscript illustration and he is known to have contributed to two manuscripts of the Divan of Hafiz, each containing some 500 illustrations (Chester Beatty Ms.999 and Topkapi Sarayi Ms.4101). The subjects of the miniatures remaining in the present manuscript are as follows:

f. 4a Shirin looking at Khusraw’s portrait (numbered 22)

f. 14b The Hajji and the Sufi. Illustration to the 15th mapala of the Makhdzan al-Azar (numbered 11)

f. 18b The court of Sultan Tughhril (numbered 18)

f. 22b The injured boy and his companions. Illustration to the 16th mapala of the Makhdzan al-Azar (numbered 13)

f. 25a Khusraw and Shirin at polo (numbered 29)

f. 28a Khusraw and the lion (numbered 50)

f. 30a Death of Mahir Banu (numbered 33)

f. 56b Shirin visits Farhad at Mount Behistun (numbered 42)

f. 64a Khusraw feasting with Shakar of Isfahan (numbered 42)

f. 64b Shirin and one of her maids by night (numbered 44)

f. 53a Bardab playing music to Khusraw and Shirin (numbered 46)

f. 55b Khusraw in discussion with Buzurganid (numbered 55)

f. 69b Jesus and the dead dog. From mapala 10. (numbered 8)

f. 66b Battle of Bahram Gur and the Khaqan (numbered 70)

f. 76b Majmun comes to Layla’s tent (numbered 56)

f. 88a Farhad pining for Shirin (numbered 40)

f. 86b Sultan Sanjar and the old woman. From mapala 4 (numbered 5)

f. 92a Majmun visited by Zayn (numbered 67)

f. 98b Majmun on Layla’s tomb (numbered 69)

f. 102a The Black Pavilion (numbered 72)

f. 107b The Yellow Pavilion (numbered 73)

f. 110a The Green Pavilion (numbered 74)

f. 113a The Red Pavilion (numbered 75)

f. 116b The Blue Pavilion (numbered 76)

f. 117a The Sandal-wood Pavilion (numbered 77)

f. 122b Khusraw at Shirin’s palace (numbered 46)

f. 148b Khusraw feasting (numbered 50)

f. 152b Shirin taking leave of her maids (numbered 25)

f. 158a Battle between Iskandar and Dara (numbered 82)

f. 162b Jamshid and an old woman. From mapala 18 (numbered 15)

f. 184a Iskandar and the veiled woman in the land of Qipchaq (numbered 92)

f. 190b The greengrocer and his dog. From mapala b (numbered 6)

f. 198a The falcon and the nightingale. From mapala 20 (numbered 17)

f. 202a Iskandar before Queen Nushaba (numbered 87)

BINDING

The lacquered binding is of nineteenth century Persian production, but the two engravings which form the outside of the covers are French and date from circa 1640-50. They each show a betrothed couple with various symbols of love and fidelity, including Cupid and a small dog. One of the four covers has the publishers name ‘Fr. Mount xsxw. Casz Phis’. They have both been trimmed so that the titles at the bottom, although just visible, are no longer legible.

£12,000-18,000

Property from the Estate of Alice Hoaremanseck

Jami, Yusuf va Zoleikha (incomplete), illuminated Persian manuscript on gold-spinkled paper with three miniatures, Persia, Bukhara, mid-sixteenth century

168 leaves, 12 lines to the page written in two columns of neat nasta’liq script on gold-spinkled paper, double intercolumnar rules in gold with bands of pink-spinkling, bindings in white velvet on illuminated panels, margins ruled in colours and gold, catchwords in black, opening double page with finely illuminated headpiece and interlinear and border decoration in colours and gold, three contemporary miniatures, several seal impressions, some leaves with repairs to margins, contemporary gilt-stamped brown morocco binding with foliate motifs, chain rulings and arabesques, worn, rebacked, 231 by 134mm. £500-800
Proverbs and aphorisms, illuminated Arabic and Persian manuscript on gold-spinkled paper, signed by Malik al-Dalālānī, Persia, mid-sixteenth century

11 leaves, 23 lines to the page written horizontally and diagonally in fine nasta’līq script in black on gold-spinkled paper, interlinear rules in gold, margins ruled in colours and gold, borders of gold-spinkled pink paper, one finely illuminated headpiece in colours and gold, slightly chipped, few minor smudges, later brown morocco binding with stumped central medallion, spine worn, with flap, 280 by 154mm.

The text of this manuscript consists of Arabic proverbs, written horizontally in large nasta’līq, with their Persian translations in verse form written diagonally in smaller nasta’līq.

Maulana Malik al-Dalālānī was one of the greatest calligraphers of the sixteenth century. He was a royal calligrapher at the court of Shah Tahmasp and was responsible for several of the inscriptions on the Daštāl Khāna in Qazvin. He was also employed by Sultan Ibrahim Mirza at Mashhad in 1556-7 and taught the prince the skills of calligraphy during this period. Having completed his duties at the Daštāl Khāna in Qazvin in 1559, Prince Ibrahim Mirza asked him to be sent back to Mashhad, but Shah Tahmasp refused, keeping Malik al-Dalālānī in Qazvin for himself. He died there in 1561. As well as Prince Ibrahim Mirza himself, Malik al-Dalālānī numbered among his pupils Maulana Abī al-Hādi Qusūnī and Mir Ísmail al-Husaynī. The following is an extract from Qudi Ahmad’s Tāsiyat al-Qalb on Calligraphers and Painters, (Transl. Minorsky, Washington 1959, see pp. 148-4, 154/5-167). (Malik al-Dalālānī) at first exercised himself under the guidance of his father, Maulana Šah-ra-šir (Qusūnī), in təbrīt writing. He wrote naskh and the ‘six styles’ excellently... Then he followed the course of the nasta’līq and in this hand became famous in his own age, and acquired a greater reputation than anybody at any time... A contemporary scholar composed a chronogram of the mašlama’s death: A hundred regents! Malik, unique in his age, has departed this world. He was a calligrapher, a scholar, a dweller following the right path, He was the Yuṣuf of his age; the day when he left this world, Has become the chronogram of his death: Yuṣuf of the century – Malik” (1561).

Examples of his pen are extremely rare. The following is a list of known examples of Malik al-Dalālānī’s pen in western collections: a manuscript of Jami’s Haft Awrang dated 1556 in the Freer

Gallery of Art, Washington (Ms. 46.12); a manuscript of Jamal al-Dīn Sāvūr’s Firāq-namā in the Bibliothèque Nationale, Paris (Ms.243); a manuscript of Amir Khustain’s Dīvar dated 1550-60 in the Bibliothèque Nationale, Paris (Ms.245); an album leaf of nasta’līq calligraphy in the National Library, Vienna (Ms.315, folio 44a, Plaque 1, Nr.73) and two album leaves of nasta’līq calligraphy in the Musée d’art et d’histoire, Geneva (Donation Pozzi, 307 and 310).

£5,000-8,000

Property from the Estate of Alice Heeramanick

Manuscript of Persian poetry (incomplete) on gold-spinkled paper with decorated borders and five miniatures, Persia, late sixteenth century.

72 leaves, 25 lines to the page written diagonally in two columns of neat nasta’līq script on gold-spinkled paper, headings in gold, intercolonial rules in red and gold, numerous triangular panels of scrolling foliate decoration in colours and gold, margins ruled in blue and gold, catchwords in black, borders of thick pink paper decorated with animals, birds and trees in gold, one finely illuminated headpiece in colours and gold, five miniatures, some slight staining, leaves loose, contemporary brown morocco binding with gilt stamped central medallion and cornerpieces, covers loose, 287 by 176mm.

£1,500-2,500

19 leaves, 14 lines to the page written in one and two columns of fine shākasteh script, occasional interlinear rules in gold, double intercolonial rules in gold, significant words and phrases picked out in red shākasteh or naskhī, margins ruled in gold, brown paper borders, one finely illuminated headpiece in gold, red morocco with cloth covers, binding loose, 187 by 120mm.

The colophon tells us that this manuscript was copied directly from a manuscript of Jami’s Lāzīmī written by the famous shākasteh scribe Shāfi’a, 1676/1680. Muhammad Ibn al-Vesal was himself a celebrated writer of shākasteh script.

Tahmasp Mirza Mun’ayid al-Dawla (died 1870), who commissioned the present manuscript, was the grandson of Fath Ali Shah Qajar.

£500-700
Firdausi. Shahnama (Book of Kings), illuminated and illustrated Persian manuscript on paper copied by Burhan, with forty-one miniatures. Mughal India, dated 14th Rabī‘ I A.H.996/A.D.1586

approximately 667 leaves, 25 lines to the page written in four columns of good nasta‘īiq script, double intercolumnar rules in gold throughout, margins ruled in colours and gold, catchwords in wide margins, headings in red, two illuminated headpieces in colours and gold, forty-one miniatures, slight waterstaining, gatherings and folios detached, otherwise in good condition, floral lacquer binding with vellum doublures, 280 x 210 x 30mm.

This manuscript is a fine example of the persistance in India of the illustration of Persian poetical manuscripts in a style separate from that of the Mughal court. Although attributable to a location in Mughal India, the manuscript must have been made for a Muslim court which remained relatively unaffected by artistic developments in the Delhi region.

The miniatures are of good quality and are an Indian adaptation of the commercial Turkman style which flourished in Persia in the late fifteenth century. As such they can be regarded as a survival of the Sultanate traditions of the previous century, remarkable at a period when the Mughal style under Akbar was everywhere prevalent. The manuscript is of importance for the study of non-Mughal Islamic painting in India and can be compared to the late sixteenth-century Shahnams from north-west India sold in these rooms 10 October, 1988, lot 206. Comparison with that manuscript runs close for the composition of the subjects illustrated, starting with the similar illustrations of Firdausi and the three court poets found near the beginning of both manuscripts. Possibly such comparison can be attributed to common sources in the Turkman style, though there is a further stylistic link in the way in which the original Persian example has undergone Indian interpretation.

The miniatures are as follows:
1. Firdausi and the three court poets
2. Enthronement of Faridun
3. Birth of Rustam
4. Rustam lifts Afrasiyab from the saddle
5. Rustam and the White Demon
6. Rustam and the dying Suhrib
7. Murder of Siyavash
8. Enthronement of Kay Khosrow
9. Zarzak slain by Faru’d
10. Combat of Rizhan and Tazhaw
11. Ashkaks and his horse slain by Rustam
12. Rustam drags the Khaqan from his elephant
13. Rizhan rescued by Rustam
14. Human slain by Rizhan
15. Combat of Gudarr and Pirzann
16. A Kay Khosrow wrestling with Shida
17. Kay Khosrow receives the women of Afrasiyab
18. Execution of Afrasiyab and Garsiwar by Kay Khosrow
19. Enthronement of Gushasp
20. Infidadiyar before his father Gushasp
21. Infidadiyar slays the witch
22. Infidadiyar and the Simurgh
23. Infidadiyar shot in the eyes by Rustam
24. Rustam shoots Shughad from the pit of spears
25. Iskandar shooting the wild man
26. Execution of Ardashir before Ardashir
27. Ardashir recognizes his son Shapur
28. Bahram Gur trampling on Arzada in the hunting-field
29. The drunken cobbler riding the King’s lion
30. Bahram slays the "rhinoceros"
31. Nafaray welcomed back to Iran by Qubad
32. Buruzjanhir interpreting Nushirvan’s dream
33. Demonstration of chess before Nushirvan
34. Enthronement of Humnuz
35. Sana Shah slain by Bahram Chobina
36. Battle of Khosrau and Bahram Chobina
37. Enthronement of the usurper Bahram Chobina
38. Nafaray captured by Bahram
39. Murder of Bahram Chobina by Quban
40. Barbad, concealed in a tree, plays music to Khosrau
41. Murder of Yazlagird in the miller’s house £10,000-15,000

Property from the Estate of Alice Heeramaneck

Jami, Yusuf va Zulaikha (incomplete), illuminated Persian manuscript on gold-spinkled paper with three miniatures, Persia, Bukhara, late sixteenth century

120 leaves, 15 lines to the page written in two columns of neat nasta‘īiq script on gold-spinkled paper, intercolumnar band of gold floral decoration on blue ground, borders in gold on ruled panels, margins ruled in colours and gold, borders of pink paper decorated with floral and foliate motifs, doublures, smirches and animals, birds and trees in gold, three miniatures, leaves loose and detached, 282 x 190mm.

The miniatures are as follows:
1. The Prophet ascending on Buraq, attended by angels.
2. The women of Egypt, overcome by the beauty of Yusuf, cutting their hands as they peel oranges.
3. Yusuf arrives at Zulaikha’s house.

£800-1,200
PERSIAN AND TURKISH MINIATURES

122
Babram Gur slaying a lion with a sword from horseback, watched by several onlookers in the rocky landscape. Attributed to Mu'in, Isfahan, mid-sixteenth century

Leaf from a manuscript of the Shahnama written in four columns of text, escription to Mu'in in lower left corner of miniature, margin split, 203 by 222mm., page 379 by 210mm.
£800-1,200

124
A prince and princess conversing in a palace chamber, courtiers and maidsens approach across a garden courtyard, Persia, Shiraz, mid-sixteenth century

Illustrated leaf from a manuscript of Persian poetry, gouache and gold on paper, four lines above and one below of nastaliq text written in four columns, margins ruled in blue and gold, framed, picture area 195 by 140mm.
£1,000-1,500

125
Khosrau killing the lion outside Shirin's tent, courtiers, soldiers and maidsens looking on, Persia, late sixteenth century

Illustrated leaf from a manuscript of Nizami’s Khamsa, gouache with gold on paper, three lines of nastaliq text above and below written in four columns, margins ruled in blue and gold, framed, picture area 178 by 107mm.
£600-800

126
Yusuf before the King of Egypt, courtiers and horses filling the courtyard, maidsens looking down from an upstairs window, Persia, Shiraz, c.1560

Illustrated leaf from a manuscript of Jami’s Yusuf va Zulaibeh, gouache with gold on paper with nastaliq text in two columns, borders decorated with gold interwoven floral motifs and panels of coloured paper leaves to border, some minor flaking, framed, miniature 180 by 107mm., page 275 by 169mm.
£1,500-2,000

127
Rustam rescuing Bizhan from the pit while Manirur and a group of observers watch. Attributed to Mu’in, Isfahan, mid-sixteenth century

Leaf from a manuscript of the Shahnama written in four columns of text, esccription to Mu’in in lower left corner of miniature, 144 by 125mm., page 375 by 210mm.
£800-1,000