watercolour and oil, although he concentrated on portraiture. The existence of rivalry between Nasir al-Din Shah and his eldest son Zill al-Sultan may explain the fact that Yahya, son of Nasir al-Din’s court artist San‘ al-Mulk, was commissioned by the Zill al-Sultan to illustrate this important work.

The miniatures are painted in strong colours which have maintained their freshness, giving them a vibrant luminescence. The style of the miniatures relates closely to the work of Yahya’s father, especially his illustrations to the monumental manuscript of Alf Layla wa Layla (the Arabian Nights), and the combination of this distinctive style and the strange subject matter gives some of the miniatures an ethereal quality, as for instance, the Archangel Gabriel (no.56) and Majnoun in the desert (no.47). Others, however, have the charm and attention to detail in the textiles and flora and fauna which is more the characteristic mark of Qajar manuscript painting.

The miniatures are as follows:
1. Layla and Majnoun are questioned by the Caliph who is wearing a Qajar crown.
2. The lion in discussion with other animals.
3. The merchant, on horseback, and the parrots.
4. The merchant and his family with the dead parrot.
5. In darkness, a man feels a lion, thinking it is the ox which lies dead beside him.
6. Two night watchmen interrogate a youth lying on the ground.
7. A devil, represented as an old man, visits the Caliph Mu‘awwiya who had forgotten prayer time.
8. The Prophet and Anha discuss repentance.
9. Majnoun strokes a dog that lived in Layla’s village.
10. An unusual-coloured jackal stands out from the rest.
11. Imran lies with the mother of Moses beneath the bed of her sleeping husband.
12. Women come to see Moses at the house of Imran.
13. A master with the pupils who have tricked him, signed ‘Nayasi-i Yahya’.
15. Daqiqi and seven followers in prayer on the seashore.
16. The hare, the elephant and the moon’s reflection.
17. A dying man on a camel converses with four men.
18. The archangel Gabriel approaches the Virgin Mary who is asleep beside a stream.
19. The ascetic, Sadri Jahan falls in love with a young prince.
20. Sadri Jahan faints before a young man on a white horse.
21. The young prince comforts Sadri Jahan.
22. The young prince and Sadri Jahan converse, seated on the ground.
23. A young lover flees from the night watchmen, signed ‘Nayasi-i Yahya’.
24. The young lover finds his paramour beside a stream, signed ‘Nayasi-i Yahya’.
25. Two lovers embrace in a garden.
26. A lover begs forgiveness from his paramour for deceit.
27. Presents arrive for Solomon from Bilqis, Queen of Sheba.
28. The perfume-seller with his customer.
29. Solomon and Bilqis are attended by demons, except for Halmats, the nurse of Muhammad, and an old man watching while idols fall from their pedestal.
30. Solomon in a ruined city.
31. Moses contracts Pharaoh and defies his magic.
32. Pharaoh and his wife, Aniyah, enfroneted.
33. Aziz and his sons in a landscape.
34. A man watches his wife and her lover in an ardent embrace.
35. The archangel Gabriel appears to the Prophet.
36. Abraham and the peacock.
37. Two lovers seated together on a carpeted terrace.
38. A woman commits an indecent act with a donkey while her maid looks on.
39. The angel Aracil humbles himself in the dust.
40. Ayaz takes his fur coat out of a chest.
41. A young man and girl meet on a terrace, signed ‘Yahya’.
42. Two men from the house of Ayaz, one of whom picks the coat out of the chest.
43. A group of women in the bath-house, one of whom has fainted.
44. The fox tells the lion about the ass.
45. A bearded man violates a young boy who clutches a dagger.
46. Three relatives visit Majnoun in the desert.
47. A father kneels beside his daughter, offering her advice.
48. With the lion he has just slain being beside him, the champion from Muhit enjoys the maid previously intended for the Caliph.
49. Having scorned the Caliph, the maid reclines on cushions in an amorous embrace with the champion.
50. Ayaz prostrates himself before Sultan Mahmud and his four couriers.
51. In the moonlight a mistress comes across her lover who has dozed off whilst waiting for her.
52. The Prophet and Anha encounter a blind man in the street.
53. A man draws back his bow in a barren landscape with a ruined building.
54. Moses as the Good Shepherd, carrying an errant sheep.
55. An angel with arms and eyes raised to heaven in a barren landscape.

Sotheby’s are indebted to F.W. Robinson for assistance in cataloguing this manuscript.

£50,000-80,000
Other Properties

90


10 pages, 12 lines per page written in fine nasta’liq script on cream paper, interlinear rules in gold, text surrounded on every page by fine nineteenth century floral illumination in colours and gold, margins ruled in colours and gold, water borders of blue and pink paper, hinges of concentric gold spindles, red morocco with gilt-painted floral decoration

text area 154 by 81mm., page 265 by 175mm.

This is a fine example of the pen of the master calligrapher Mir Imad al-Hassani. The text pages have been mounted in the present album in the nineteenth century, at which point the illumination around the text was also added.

Other works by Imad al-Hassani are lots 77, 79 and 88 in this sale. For a brief biography of the calligrapher see footnote to lot 88. £4,000-6,000

PERSIAN AND TURKISH MINIATURES

Property formerly in the Collection of Madame Duffeu, Paris.

The following seven lots are from a collection formed in the late nineteenth century by Madame Duffeu in Paris. In 1894 the Musée Guimet in Paris acquired thirty-six miniatures from Madame Duffeu which formed an important part of the early acquisitions of that institution. Included in the group were works by some of the greatest Mughal artists. The second, larger part of the Duffeu collection, comprising fifty-seven pictures, remained with the family until 1986, when fifty-one were catalogued and sold at Galerie Soutiel, Paris, between 28th February and 9th April. The following seven drawings are the final group from the Duffeu collection, and while only one is signed (lot 93), three others are the work of highly accomplished artists of the late sixteenth and seventeenth centuries. One of them (lot 95) has a distinctive inner border decorated to imitate wood-grain. This was a feature common to several of the works in the Duffeu group, but is otherwise unknown.
91 A prince and princess seated in a garden while musicians entertain them, Persia, Qazvin, c.1565
drawing on buff paper with some use of colours and gold, laid down on an album page with pink paper borders
decorated with gold floral motifs, the whole page laid down on modern stout paper, labelled on reverse ‘No. 30’
drawing 261 by 111mm., album page 335 by 296mm.
This drawing, which represents the popular theme of romantic leisure in a garden or landscape
setting, is a very fine example of Persian drawing of the Qazvin school during the second half of the
sixteenth century.
For related works of the Qazvin school see:
Martin, 1912, vol.II, pl.103; von Folsach, 1990,
no.54; Canby, 1995, no.60; Robinson, 1965, pl. 46,
50,51; Lowry and Burch, 1988, no.353; Soudavar,
1992, no.94; Sotheby’s, London, 13th April 1976,
lot 167 and 19th October 1977, lots 1245:
Christie’s, London, 19th October 1983, lot 105.
It is just possible, however, that it is the work of
the artist Vahi (Vahi Jan), who was a native of Tabriz and
who, before going to the Ottoman court to serve
the artistic tastes of Sultan Murad III (reigned 1574-
95), was an accomplished pupil of Sivas heh the
Georgian.
For illustrations and discussion of the works of Vahi
see:
Swietochowski, 1989, no.25;
Sotheby’s, London, 12th October 1990, lot 159
£4,000-6,000

92 A musical troupe plays for two dancers, Persia,
Qazvin, c.1590-1600
drawing on cream paper with some use of colours, seal
impression dated 1609/1618, laid down on an album page
with gold margins and border of cream paper
decorated with stencil floral motifs in colours and
centres of coloured paper let in, the page laid down on
modern stout paper, reverse with label ‘N.27’
drawing 87 by 153mm., album page 177 by 281mm.
This is a fine and lively drawing related to the early
style of Reza-Abbasi and Sadigh Beg. Both artists
were influenced by the style and spirit of earlier
artists such as Muhammad, and a pertinent
description of that artist’s character sheds light on
the present work: according to Arnold Muhammedi ... was endowed with a sense of fun
and was fond of depicting comic figures dancing
and capering about as though they really enjoyed
their ‘merry-making’ (1928, p.135). Particular
features of the present drawing, such as the leafy
ends of the waist-bands and turbans and the quick,
light draughtsmanship of the faces, point to a date
in the last few years of the sixteenth century.
Two related drawings are in the National Library,
St. Petersburg (Martin, 1912, pl.102 where they are
mistakenly attributed to Sultan Muhammad),
another is in the Freer Gallery, Washington, a
fourth is in the Metropolitan Museum, New York
(Swietochowski, 1989, no.7) and a fifth, described
as Kizranci, c.1590, was sold in these rooms, 2nd
May 1977, lot 44.
For a full analysis of Reza-Abbasi see Canby, 1996,
£4,000-6,000

93 Two dromedaries fighting, by Haji Muhammad,
Persia, Isfahan, c.1700
tak drawing on cream paper, background of uncoloured
paper decorated with trees in gold, signed in black
nastaliq ‘Kamartin Haji’, laid down on an album page
with inner gold border and outer border of stout
cream paper decorated with stencil floral motifs in green
and red, album page laid down on modern stout paper,
labeled on reverse ‘N.38’
drawing 106 by 153mm., album page 177 by 280mm.
Haji Muhammad was one of the most accomplished
artists of the late seventeenth and early eighteenth
centuries at Isfahan. He was a member of a group
of artists who were related both by blood and by
master-pupil relationships which included
Muhammad Zaman and Ali Ashraf. Haji was active
from c1670-1715 and his few known works have
been published and extensively discussed by C. Aldie
(1980). The artists of this period have also been
discussed by L. Diba (Mughar, vol.VI, 147-160).
The theme of two fighting camels was a popular
one. Other versions of the same subject are
illustrated in Coomaraswamy, 1929, no.65; Grube,
Kos, no.174 and a nineteenth century version is
lot 94 in this sale.
£5,000-8,500

94 Two dromedaries fighting, Persia, Qajar, first half
of nineteenth century
tak drawing with use of colours on cream paper, laid down on
an album page with gold inner border band and outer
borders of cream paper decorated with bold foliate motifs,
album page laid down on modern stout paper, numbered
on reverse on label ‘N.38’
drawing 100 by 154., album page 199 by 305mm.
A related example was sold in these rooms, 8th July
1980, lot 254 and a further discussion of the subject
can be found in the footnotes to lot 93 in this sale.
£1,000-1,500
A kneeling youth, style of Mohammad Qasim, Persia, Isfahan, c.1640

Ink drawing on paper with some use of blue, white and gold, slight discolouration in two places, laid down on an album page with inner border painted to imitate wood-grain, outer border of stout blue paper decorated with stencilled foliate motifs in dark blue outlined in gold, the album page laid down on modern stout paper, labelled on reverse 'No.31'

drawing 100 by 54mm., album page 263 by 174mm.

This drawing is close in style to the work of Mohammad Qasim, who was a follower of Reza-i Abothi and one of the most accomplished artists of the mid-seventeenth century at Isfahan. For related works attributed to Muhammad Qasim, see Soudavar, 1992, nos.121, 123, sales in these rooms 11th July 1972, lot 172 and 3rd April 1978, lot 40.

A holy man holding a rosary and a book with a kashkouli tied to his waistband, sitting in a landscape watching a bird perched in a tree. Persia, Qajar, second half of nineteenth century

coloured drawing on cream paper with some use of gold, laid down on an album with inner border band of gold scrolling foliate motifs and outer border of birds perched on foliate scrolls reserved in black on a sprinkled yellow ground, album page laid down on modern stout paper, labelled on reverse 'N.33'

drawing 103 by 154mm., album page 174 by 278mm.

£1,500-2,500

A dromedary being attacked by a dragon, Persia, Qajar, early nineteenth century

drawing on cream paper, laid down on an album page with gold inner border band and outer borders of cream paper decorated with stencilled foliate motifs in green and red, album page laid down on modern stout paper, labelled on reverse 'N.34'

drawing 103 by 154mm., album page 174 by 278mm.

£1,500-2,500

£2,900-3,000
98

Portrait of a European princess, Persia, Khurasan or Bukhara, c.1528

gouache with gold on paper, couplet written in white thuluth below and dated above 'safar 935', laid down on a late sixteenth century album page of illuminated panels, calligraphic cartouches and gold-decorated borders, slight flaking on face, framed

miniature 93 by 66mm., page 265 by 158mm.

This is an intriguing portrait, showing, as it does, a European princess with a stylised face, characteristic pearl-beaded skull-cap, high-collared cloak and earrings, but with a Safavid crown across the front of her head like a tiara. It must have been copied from a European print which had found its way to Persia. Although the end of the sixteenth and early seventeenth centuries in Mughal India were noted for the volume of works copied from European prints, Persian examples were much rarer, and at this date, early in the sixteenth century, were almost unheard of. The inscription below the miniature is a couplet in praise of the artist 'who could have painted this paragon of Chinese (sic) beauty, and imbued her face with such sweet life' implying that it refers directly to the artist of the present portrait. The date above the miniature, 935 (1528) is in the same hand in white thuluth. Though this date seems early, stylistically, for this picture, it is not impossible. A later version of the same princess was formerly in the Hagop Keovkian collection, sold in these rooms, 1st December 1969, lot 71.

£2,000-3,000

99

A young courier standing by a tree against a hilly background wearing a white turban and a long flowing blue robe, a sword with slim red scabbard hanging from his belt, Ottoman, c.1620

gouache with some gold on paper, some flaking of white pigment, laid down on an album page, margins ruled in colours and gold, borders of gold-sprinkled paper, framed, miniature 142 by 65mm.

This miniature is extremely close in style to four miniatures sold in these rooms 12th October 1990, lot 158, and are probably by the same artist. Other miniatures executed in this style and possibly by the same artist are in the Chester Beatty Library, Dublin (see Minorsky, Dublin, 1958, no. 439, pl.308). Another in a similar style, though possibly of a slightly later date is illustrated in Binney, 1973, fig.33.

It is interesting to compare this miniature with lot 34 in this sale, whose fifty-one miniatures are of a similar type to the present piece, although some thirty years earlier.

£3,000-5,000
MURAD III’S ILLUSTRATED COPY

Sultan Murad III’s illustrated copy of Mustafa Dhäfri’s Siyäri Nabi (‘Life of the Prophet’) was a monumental commission and one of the most ambitious Ottoman illustrated manuscripts ever produced. In total it contained 814 miniatures contained within 8 separate volumes. Volumes I, II, and VI remain in the Library of the Topkapı Palace, Istanbul, where they would originally have been housed. Volume III is in the Spencer Collections of the New York Public Library and volume IV is in the Chester Beatty Library, Dublin. Volume V is apparently lost. The exact movements of volume IV since its completion in 1594 are uncertain, but by June 1596 it had surfaced in Cairo, where about 23 leaves were detached and sold to various collectors, principally Major R.G. Gayer Anderson Fasha, whose name is associated with a fine house in the old city of Cairo and who was the twin brother of Colonel T.G. Gayer Anderson, C.M.G., D.S.O., who was, in turn, noted for his fine collection of Reghastani miniatures. By the time Chester Beatty was able to acquire volume IV it was already lacking these leaves. Of the miniatures detached from the Beatty volume, twenty-two have been dispersed at auction; fifteen at Drouot, Paris, 23rd March 1994, lots 1-6, 10th March 1985, lots 21-11, 15th April 1994, lots 1-5 and 8th November 1995, lot 50; seven in these rooms, 15th April 1985, lots 176-182, and the present three leaves, which were previously offered in these rooms, 14th December 1987, lots 181-183. In addition, two were offered at Galerie Sotheby, Paris, 20th March-13th April 1984 (Art Ottoman 3). In addition to the Topkapı Palace Library, the New York Public Library and the Chester Beatty Library, illustrated leaves from the Siyäri Nabi are now in the British Museum, London, the museum of the Institute du Monde Arabe, Paris, the Musée für Islamische Kunst, Berlin-Dahlem and the David Collection, Copenhagen.

THE STYLE OF PAINTING

Stylistically, the Siyäri Nabi is a transitional manuscript, showing the influence of both Nakshbandi Osman, who had dominated Ottoman painting during the 1570s and 1580s, and who was responsible for illustrated manuscripts such as the Shemaisi name of 1579 and the Shabnam-i Han of 1581, and of Nakshbandi Hassan, who was responsible for the Shabnam-i Sultan Mehmed III of circa 1600. The sheer number of illustrations in the six volumes (814) must have presented the artist with an enormous challenge of imagination and on the whole the pictures have bold compositions characterised by simplicity of expression. They are nevertheless extremely effective and the broad treatment, coupled with the use of strong, unnatural colouring, gives them a power and directness which is appropriate to their religious theme. Of the three present leaves, lot 100 shows the strong influence of Nakshbandi Osman.

THE TEXT

The text, copied on the present leaves by the scribe Mustafa bin Vali (the Beatty volume contains a colophon giving the name of the scribe and the date A.H.1003 (A.D.1600)), is the Kitâb Siyâri Nabi of Mustafa bin Yusuf bin ‘Omar al-Maulavi al-’Eesir, known as al-Dhâfri (the Blacksmith), who, on the orders of the Mahfiz Sultan al-Mustasir (d.1575) translated and elaborated the fourteenth century Arabic work of Abu ‘l-Hasan al-Dhâfri. Al-Dhâfri’s finished work was presented to al-Mustasir’s successor, Sultan al-Salih al-Din al-Madghâni, in 1588. The text is not scriptural in the formal sense, but an historical account of the life of the Prophet and events in the early history of Islam.

Murad III’s manuscript has been discussed and illustrated in several publications and, in addition to the auction catalogues mentioned above, the following works are useful:


1991

The captured Meccans being led from the Battle of Badr by the Imam Ali and Hamza; illustrated leaf from a manuscript of the Siyâri Nabi, Ottoman, Istanbul, c.1594

gouache with gold on cream paper, two lines of text written in fine naskh script by the scribe Mustafa bin Vali above and below the miniature with interlinear decoration in gold, margins ruled in gold, catchwords in black in wide margins, number in red at lower right corner erased, reverse with 13 lines of text in black naskh with significant words picked out in red, margins ruled in gold

miniature 200 x 177mm., text area 285 x 177mm., page 375 x 271mm.

Provenance:
Commissioned by Sultan Murad III, c.1594.
Saoedeh Bash-Rakhsbush-Qadim-Hadredesi (an Ottoman Princess), 1753.
Major R.G. Gayer Anderson, Cairo, c.1939.

This leaf would have been located between folios 253 and 259 of the Chester Beatty volume.

The Battle of Badr was one of the formative moments in the early history of Islam, since it laid the foundations of the political and military domination of the Prophet over the Hijaz, and hence the whole future success of Islam. According to tradition and to early Muslim historians, the Prophet’s forces were heavily outnumbered by the Meccans (the figures 300 against 1000 have been mentioned in poetry), but, through the inspiring presence of the Prophet and the belief of the Muslim warriors, the Meccans were thoroughly
A Muslim warrior attacks two enemy horsemen, an army looks on from a hillside behind (a scene from the story of Miqad bin Aswad); illustrated leaf from a manuscript of the Siyari Nabi, Ottoman, Istanbul, c.1594

gouache with gold on cream paper, two lines of text written in fine naskhi script by the scribe Mustafahr bin Vadi above and below the miniature with interlinear decoration in gold, margins ruled in gold, catchwords in black in wide margin, number 42 in red at lower right corner, short tear at lower left, reverse with 13 lines of text in black naskhi with margins ruled in gold

miniature 195 x 173mm, text area 283 by 174mm, page 373 by 265mm.

Provenance:
Commissioned by Sultan Murad III, c.1594.
Saeedeh Bash-Rakhshah-Qudzin-Hadreteri (an Ottoman Princess), 1753.
Major R.G. Gayer Anderson, Cairo, c.1899.

This leaf would have been located between folios 134 and 145 of the Chester Beatty volume.

The text on the reverse of this leaf mentions repeatedly Miqad ibn Aswad, one of the companions of the Prophet and a loyal supporter. Before the battle of Badr, however, he is said to have attempted to curry favour with the hostile Meccans, but he had returned to the Prophet's circle by the time of Badr itself, where he was one of very few warriors to ride his own horse. The location of this leaf in the Chester Beatty volume (indicated by the red number 42 at the lower right corner) places it firmly in the sequence of illustrations devoted to Miqad's abberation of loyalty, the preceding leaf showing Miqad kissing the stirrup of Abbas ibn Abd al-Muttalib (who was hostile to Islam until the late 629s) and the succeeding leaf showing Ali vanquishing Miqad.

The scene on this leaf is therefore part of this elaboration of Miqad's brief disloyalty.

£15,000-20,000
The following 30 lots are from a French private collection, of which a similar group was sold at Drouot-Richelieu, Paris, 22nd March 1996, lots 91-95. The majority of the present leaves (lots 103-128) originate from a single manuscript of the Shahnama of Ferdowsi dated 1571, which is typical of high quality Shiraz work of the period. Three others (lots 129-128) are from a second Shahnama manuscript of Qazvini origin and dateable to the early seventeenth century, while a few originate from various other manuscripts or albums or were painted as individual pictures.

103 Ardashir recognising Shapur on the polo field, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns above and below, reverse with 23 lines of text in four columns, heading in white on illuminated panel, margins ruled in colours and gold
miniature 202 by 186mm., page 347 by 227mm.
£3,000-4,000

104 The Iranians mourning Farud’s death, Persia, Shiraz, 1571
Gouaché, gouache with gold on paper, nasta’liq text written in four columns above and below, reverse and second folio with 23 lines of nasta’liq text in four columns interspersed with illuminated panels, headings in white on illuminated panels, margins ruled in colours and gold
miniature 230 by 171mm., page 346 by 230mm.
£4,000-5,000

105 Rustam kicks aside the boulder rolled down the mountain by Bahman, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns above and below, reverse with 23 lines of nasta’liq text written diagonally and horizontally in four columns, with panels of floral illumination in colours and gold, heading in white on illuminated panel
miniature 220 by 172mm., page 347 by 228mm.
£5,000-6,000

106 A demon brought in chains before a prince, who is enjoying a picnic, Persia, Shiraz, 1571
Gouaché, gouache with gold on paper, reverse and second folio with 23 lines of text in four columns of nasta’liq script, headings in white on illuminated panels, margins ruled in colours and gold
miniature 206 by 190mm., page 345 by 221mm.
£2,000-4,000

107 Rustam striking the elephant, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns within and below picture area, reverse and second folio with 23 lines of nasta’liq text in four columns, with small panels of illumination, headings in white on illuminated panels, margins ruled in colours and gold
miniature 252 by 197mm., page 347 by 229mm.
£2,000-3,000

108 Zalzalha chained in a cave in the mountains, Persia, Shiraz, 1571
Gouaché, gouache with gold on paper, nasta’liq text above and below in four columns, reverse and second folio with 23 lines of nasta’liq text in four columns, headings in white on illuminated panels, margins ruled in colours and gold
miniature 182 by 180mm., page 347 by 229mm.
£2,000-3,000

109 A prisoner being disembowelled while mounted soldiers look on, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns above and below, reverse with 21 lines of nasta’liq text in four columns with small illuminated panels, heading in white on illuminated panel
miniature 220 by 177mm., page 345 by 228mm.
£2,000-3,000

110 Isfandiyar lassoing Gurgar, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns above and below, reverse with 23 lines of nasta’liq text in four columns interspersed with small illuminated panels, headings in white on illuminated panels, margins ruled in colours and gold
miniature 213 by 179mm., page 346 by 228mm.
£3,000-5,000

111 Siyavush watches an injured warrior fall down the mountain, Persia, Shiraz, 1571
Gouache with gold on paper, nasta’liq text written in four columns above and below, reverse with 23 lines of nasta’liq text in four columns with small triangular illuminated panels, margins ruled in colours and gold
miniature 242 by 174mm., page 348 by 225mm.
£2,500-3,500