The author al-Qazwini was born at Qazwin about 1209. By 1233 he was in Damascus where he came under the influence of the mystic Ibn al-Alawi (d.1246). He served as judge (in the town of Want and Hilla in Iraq under the last Ayyubid caliph al-Musta'in (1241-58). He was celebrated both as geographer and natural historian. He has been called the medieval or Muslim Pliny, a comparison justified by the abundance of his learning (Sirton, 1953, p.869). Al-Qazwini’s vast knowledge of the sciences is reflected throughout his work; and he was well-versed in other subjects as well, for example, the Islamic sciences, history and literature (D.D.E., p.251). He wrote two principal texts, the present work on Cosmography and the Marvels of Creation, dedicated to the Aistinguish of the Pope, and a treatise on geography composed in 1262. The present work is described by Broekhuisen, 1955, p.866, as the most precious cosmographical text in Islamic culture. It is, says Ettinghausen, 1952, al-Qazwini, succinctly yet strikingly treated each natural phenomenon known in the High Middle Ages. The text describes the firmament and the angels that inhabit it, the spheres and elements, meteorology, fire, thunder, the sea and its fishes and monsters, the earth and its mountains, rivers, minerals, plants, animals, birds, reptiles and angels. The author cites more than one hundred sources, including Aristotle, Ptolomy, Dioscorides, the Qur’an and the Torah.

The present version has a wealth of illustrations painted in a style both primitive and eclectic, displaying several different influences from earlier Arab and Persian painting, principally manuscripts such as the Kitab al-Daraj of Fardak ibn Galan dated 1159 in the Bibliothèque Nationale, Paris (Ms. arabe 2864); The China Markats and the Best Saws (Makhlaf al-Dikun wa Mawasim al-Kalim) of al-Mahasasi, now in the Topkapı Saray Library (Ahmet III, 3286); The Maqamat of al-Razi dated 1254 in the Nationalbibliothek, Vienna (A.F.9), the Kalila wa Dimna dated 1254 in the Bodleian Library, Oxford (Ms. Pocokke 600); and the Maf'ala al-Tawaddad of Hafiz Abu, made at Haret in 1425 (see lot 36 in this sale). There is also a strong link to later Arab illuminated manuscripts such as The Order of the World and its Wonders, dated 1565, in the Topkapı Saray Library (Resan 1638).

For discussion and illustrations of manuscripts mentioned above see: Ettinghausen, 1992, pp.76-185.

Provenance: Formerly in the Hague Kowualik Collection, sold in these rooms, 3rd April 1978, lot 161.

The miniatures are as follows:
1. Attendants walking in a fenced garden.
2. Fine chimaera.
3. Devils dancing in a garden.
4. Princes playing polo.
5. Harem scene.

£10,000-15,000

£2,000-3,000

Haffiz, Divan, illustrated and illuminated Persian manuscript on gold-speckled paper, copied by the scribe Qasim ibn Muhammad Shirazi, Persia, Shiraz, c.1579

196 leaves, 10 lines per page written horizontally in two columns of neat naskhi script and one band per page of four lines of diagonal naskhi script on gold-speckled paper, intertwined band of illumination, each page with two small triangular panels of floral decoration, margins ruled in brown and gold, remarqued throughout, catchwords in black, opening double page of illumination in colours and gold, fine contemporary Iranian miniatures, some retouching, colophon with fictitious date 852, 19th century gilt floral lacquer binding, some defects, lower cover detached, 286 by 190mm.
Sadrī. Gulistan, illustrated and illuminated Persian manuscript on gold-spangled paper, Persia, Shiraz, c.1580 (and Deccan, 17th century)

159 leaves, 10 lines per page written horizontally and 24 lines or less written diagonally in neat black nasta’liq script on gold-spangled paper, significant words packed out in red, intercolumnar bands of gold decoration, headings written in white nasta’liq on illuminated panels, diagonal column with small triangular panels of floral illumination, opening double page of illumination in colours and gold, two illustrated doubles pages (frontispiece and first page), right hand page of frontispiece repainted in 17th century Deccani style, possibly contemporary lacquer binding decorated with scrolling gilt arabesques with red flower heads on black grounds, worn and repaired at edges, rebatched, 306 by 195mm.

Provenance:
Formerly in the Hopp Kervorkian Collection, sold in these rooms, 18th July, 1978, lot 328.

139 leaves, 15 lines per page written in two columns of neat nasta’liq script, intercolumnar rules in gold, headings in gold surrounded by pink cross-hatching, margins ruled in colours and gold, catchwords in black, four miniatures, opening double page of fine illumination in colours and gold, five contemporary brown morocco binding with central rectangular panel and border cartouches of gilt-stamped arabesques and flower-heads, double cover of brown leather with central medallions and corners of gilt filigree over coloured grounds, with flap, 220 by 143mm.

The miniatures are as follows:
1. Bahram Gur approaching the palace of Khusraw (Qajar style).
2. Bahram Gur in the black pavilion with the Indian princes (Beihakhi style).
3. Bahram Gur in the red pavilion with the Russian princes (Beihakhi style).
4. Bahram Gur in the sandalwood pavilion with the Chinese princes (Beihakhi style).

£5,000-5,000

30

Nizami. Hafi Paikar, illustrated and illuminated Persian manuscript on paper, Persia, Qazvin and Bukhara, late 16th century

This is an important and rare example of the well-known court calligrapher of Shah Abbas, Ali Reza al-Abassi. The manuscript contains one miniature showing Shirin with her maidens riding past Farhad in the mountains, which is very much in the style of his namesake, the painter Reza al-Abassi, and it is interesting to conjecture that the painter of the miniature and the calligrapher of the text bore the same name. For illustrations and discussions of the painter Reza al-Abassi and his manuscripts see Cazdly, 1939, pp.95-128.

The calligrapher was held in great esteem by Shah Abbas and many of the inscriptions in the royal mosque at Isfahan are in his hand. He was also head of the royal library, where the present manuscript was copied, the colophon giving us the information that it was completed at the ‘Ar al-Saltaneh Isfahan’. An album by Ali Reza al-Abassi dated 1568 is in the art and History Trust Collection (see Soudavar, 1992, no.112) and an album dated 1606 was sold in these rooms, 22nd October 1993, lot 189.

The binding was made for Ali Naqi, possibly one of the sons of Fath Ali Shah, and is signed by the poet and calligrapher Mohammad Qusum, who was active during Fath Ali Shah’s period.

£5,000-8,000

31

Wahshī. Farhad va Shirin, illustrated and illuminated Persian manuscript on gold-spangled paper, copied by Ali Reza al-Abassi, at the royal atelier, Isfahan, date A.H.1030/A.D.1620, in a lacquer binding signed by Mohammad Qusum, dated A.H.1217/A.D.1802

60 leaves, 11 lines per page written in fine nasta’liq script on gold-spangled cream paper, panels left blank for headings, margins ruled in blue and gold, opening double page of illumination with headpiece, interlinear and border decoration, one contemporary miniature, very good, fine floral lacquer binding dated 1217/1802, 194 by 127mm.

£1,500-2,000
32

Jami, Yusuf va Zuleykha, illustrated and illuminated Persian manuscript on paper, copied for Amir Shoja‘ al-Din Khodaburgi Qoschili by Sultan Ali al-Mashhadi, Persia, Herat, dated A.H.898/A.D.1492-3. 142 leaves, 14 lines per page written in two columns of fine nasta‘liq script on cream paper, double intercolumnar ruled in gold, headings written in fine nastaliq in coloured inks within ruled panels, margins ruled in colours and gold, borders of stout coloured paper decorated with gold scrolling flowers and beasts, opening illuminated shamsa and headpiece, two miniatures in 16th century Bakhsh style, first and final page with numerous seal impressions and ownership inscriptions, fine 16th century polychrome lacquer binding, spine slightly worn, 240 by 138mm.

Formerly in the Hagop Kesarian Collection, sold in these rooms, 7th December 1976, lot 189.

This is an important manuscript of Jami’s mystical romance of Joseph and Potiphar’s wife. It was written by the great calligrapher Sultan Ali al-Mashhadi (who was a close associate of the author’s) in the year that Jami died and is certainly one of the earliest, if not the earliest copy of this text.

32 (binding)

The manuscript had reached Bakhsh by the mid-sixteenth century, where the two miniatures and the borders and illumination were added under the supervision of Sultan Mirak, who was known to have been the court librarian at the time. It is possible, too, that the fine floral lacquer bindings were put on at this stage since they are more typical of sixteenth than fifteenth century work. It is possible, however, that they are examples of early Mughal lacquer and were added during Jahangir’s reign at the royal Mughal atelier.

The manuscript must have reached Mughal India by the early seventeenth century for an inscription in a Mughal hand on the opening page is dated 1018/1609. A note in the emperor Jahangir’s hand records that the manuscript entered the royal library on 12th Jum‘a‘da 1018/10th August 1609, at which time it was already valued at one thousand five hundred rupees. A third, partly obliterated inscription is dated 1017/1608, the first year of Shah Jahan’s reign and may be in Shah Jahan’s hand, and a further inscription records that by 1048/1639 the manuscript was valued at two thousand rupees.

The various seal impressions which are legible are: Yuzvat Khan, Salih Khan and Muhammad Ali, all of the Shah Jahan period, and Asbad Khan and Taimur Khan of the Aurangzeb period. The librarians whose names appear are: Khwaja Sultan, Khwaja Ilhrivar, Murur, Muhammad Salih, Khwa’ja Asbar, Muhammad Sadig, Mohammad Baqir, Hafiz Niz Muhammad and Abdallah Chalabi. There are later notes dated 1290/1775 and 1295/1879.

The two miniatures are:
1. Yusuf being rescued from the pit.
2. The women of Egypt amazed at Yusuf’s beauty.

£50,000-40,000
35
Firdausi. Shahnama, illustrated and illuminated Persian manuscript on paper with seventy-two miniatures, Turkmun, dated A.H.890/A.D.1485

643 leaves, 25 lines per page written in four columns of nasta’liq script on cream paper, double interlinear rules in gold, headings written in neat gold thuluth script within ruled panels decorated with scrolling gold arabesques, margins ruled in blue and gold, catchwords in black, finely illuminated opening headpiece and double page, 72 miniatures including illustrated double page frontispiece, date in colophon altered to read 790, various seal impressions and ownership inscriptions, some staining and repairs restricted to margins, opening leaf quite detached, contemporary dark brown morocco with stamped central medallion, worn and defective, blue morocco with central medallion and corners pierced by blue threads, filigree worn and defective, repairs at edges, cover reversed, lacking upper cover, in a fitted case, 346 by 245mm., text area 258mm., by 166mm.

Provenance:
His Imperial Majesty Tsar Nicholas I of Russia (reigned 1825-55).
The Persian ambassador to Russia Muhammad All Astar (c.1830).
HGrop Kervorkian, his sale in these rooms, 2nd May 1977, lot 172.

Two seal impressions give the name Abd al-Samad and the date (1)118 (1706) or (1)120(1766).
An owner’s inscription on the final page is dated A.D.1782/A.D.1768.

At the end of the text is an inscription in Persian written by the Persian ambassador to Russia at St. Petersburg, Muhammad Ali Astar, as follows:
Your's name be praised. This volume of the Shahnama was previously made a present to me at St. Petersburg by His Imperial Majesty the Tsar during my visit in the month of March in the year 1251, (18th January 1830). An accompanying seal impression repeats his name.

Exhibited: Persian Exhibition, New York, 1949 (where the dedication to Timur dated 790 A.H. was accepted to be correct).

The style of the manuscript is typical of the Turkmun school at the end of the fifteenth century, yet the colophon bears the date A.H.790 (A.D.1385). It is probable that the date in the colophon was altered from 790 A.H. to 790 A.H. at the same time as the retouching of several miniatures and possibly the addition of the dedication to Timur and the date 790 A.H. on the carpet border of the opening illustrated frontispiece, which reads as follows, To the name of His Majesty Shah Qajar the Emperor, the Conqueror, the Amir Timur Khoja, may the most high preside for ever the days of his kingdom, in the arij year 797.

The text of this copy of the Shahnama is unusually complete and includes the apocryphal works of the Buraq, Numa, Farasun, and Baboon Numa.

The miniatures are as follows:
E. 10b The dream of Firdausi and the Shaykh [from the Preface]
F. 11b-12a A ruler with couriers and attendants in the countryside, a double-page frontispiece f. 15a Sultan Mahmud of Ghurra enthroned

16b Husung killing the Black Demon
18a Jamshid enthroned
23a Farhad enthroned
31b The murder of Inj by his brothers Tur and Sahm
35b Ka'bi slain by Mizacher
39a A printer in conversation with a sirmough
44a Zal and Rohada in conversation
56a The young Rustam killing the mad elephant
69b Combat between Nawal and Aztarab
67a Kay Qiybli seated upon a throne
75a Rustam kills the lion whilst Rustam sleeps
74a Rustam attacking a dragon
78a Rustam spearing the terrified king of Mazzarakan
82a Rustam captures the king of Harusaran
86a Combat between Pisham and a Persian champion
98a Rustam meeting Sultab
116b Persuasion of Rustam killing Banu by his mother
119a Banu slaying a demon
121a Surname entertained
138b Surname playing polo
135b Surname hunting
142a Gareb seized by Surname
154a Conquest of Pishan and Farazan
156b Rustam killed Pishan with his spear
f. 176b Faramurz seeing a war elephant by the trunk
f. 177a Faramurz mounts a demon
f. 178a Maharaz slain by Faramurz
f. 178b Kay Khurasan entertained with wine and music
f. 179a Chingbuz slain by Rustam
f. 180a Saws Koshun slain by Rustam
f. 181a Rustam drags the Khaos of China from his elephant
f. 181b Bokaran hunting boars
f. 182a The demon Bokryan slain by Rustam
f. 182b The carrying of prizes from Afrasiyab's palace
f. 183a Human slain by Bokaran
f. 184a Combat of Fariburz and Kullusd
f. 184b Combat of Gw and Rostam
f. 185a Combat of Gwadiar and Sipahram
f. 185b Combat of Godzur and Piran
f. 186a Sheep slain by Kay Khurasan
f. 186b Combat of Kay Khurasan and Afrasiyab
f. 187a Kay Khurasan receiving his subjects
f. 187b Afrasiyab and Garsiwaz executed by Kay Khurasan
f. 187c Kay Khurasan divides his allies
f. 188a Ghoshtasp slays the dragon
f. 188b Balaqsha slay by Isfandiyar
f. 188c Death of Luhrast in battle
f. 188d Guegge captured by Isfandiyar
f. 188e Isfandiyar striking at a smith
f. 188f Death and death of Agjap by Isfandiyar
f. 188g Rustam killing hark the rock rolled by Rahman
f. 188h Rustam and Manzudrav wrestling upon horseback
f. 188i Rustam shows Isfandiyar with the magic arrow
f. 188j The dying Rustam
f. 188k Rahman kills the dragon
f. 188l Human giving the crown to her son Darab
f. 188m Four Indian warriors mourning the death of king Fur
f. 188n Battle of Shaper I against Caesar
f. 188o Bahram Gusr shooting an ass and a lion
f. 188p Bahram Gusr winning the crown of Iran
f. 188q Bahram Gusr burning fires
f. 188r Bahram Gusr entertained by a lady
f. 188s Bahram Gusr killing a dragon
f. 188t Bahram Gusr kills the lion-ape [in fact this was a feat of Bahram Chubina] $30,000-40,000

Illustrated and illuminated manuscript of Persian poetry (probably Jalal al-Din Rumis Mathnawi), with twenty miniatures, Persia, Qajar, dated A.H.1185/1280-1281

230 leaves, 30 lines per page written in four columns of small nasta'liq script on cream paper, double interleaved ruled in gold, headings written in red within ruled panels, margins ruled in gold, three illuminated headpieces, 20 miniatures in Safavid style, lacking first two leaves, few leaves detached, contemporary floral lacquer binding, slightly worn, 113 by 74mm.

Formerly in the Haqiq Kevorkian Collection.

The miniatures, which are in an archaistic Safavid style, are as follows:
1. An old man in the wilderness.
2. Three men on a garden terrace.
3. An old man and courtiers on a garden terrace.
4. A prince crowned by a stream.

5. A youth seated by a stream in a landscape.
6. A man reading a book with two companions on a terrace.
7. Majnun with the animals in the wilderness.
8. A prince enthroned with courtiers on a terrace.
9. An angel appears to a woman tending animals in a wooded landscape.
10. A prince enthroned with courtiers.
11. Figures surround the Ka'ba at Mecca.
12. All and two companions in the desert.
13. Two men by a stream in a mountainous landscape.
14. An angel appears to an enthroned prince while two prisoners fling by their feet.
15. A prince with courtiers by a stream in a landscape.
16. Five men in a mountainous landscape.
17. Three men raise an old man from his slumber.
18. A prince reclining against cushions with courtiers on a terrace.
19. A youth and an old man argue in the wilderness.
20. A prince with courtiers in a rocky landscape.

$1,200-1,800
A RARE 17TH CENTURY SAFAVID OIL PAINTING

The Property of a European Family

35
Life-size portrait of a European dignitary, Safavid Persia, Isfahan, c.1660-90
oil on canvas, relined, framed, 218 by 122cm. (86 ¼ by 48 ½in.)

Provenance:
Acquired by a European collector in Europe, circa 1900-1910.
By direct descent to the present owner.

This is an extremely rare example of large-scale late-seventeenth century Safavid oil portraiture and is one of only twelve such paintings known to exist. The painting has recently been discovered in a private collection in Europe and was, until now, completely unknown. Of the eleven related works previously known, only two have ever appeared at public auction (Christie’s, London, 11th July 1976, lots 43-4), while five were sold at P & D Colnaghi’s, London, in 1976. Thus, no such work has been available on the market for twenty-one years. Furthermore, the other eleven, though all more or less life-size, are portraits of essentially stylised anonymous figures, while the present picture appears to represent a real person. Thus, although it lies within the small group of eleven related works, this painting may well be unique in itself.

The list of known paintings from this group is as follows:
Type A:
1. A lady in Persian dress standing in an interior (formerly in the Negarestan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi’s, 1976, no.137, Bier, 1987, fig.3, Kerimian, fig.2).
2. A gentleman in Persian dress standing in an interior (formerly in the Negarestan Museum, Tehran, now transferred to the Sadabad Museum of Fine Arts, Tehran; published: Colnaghi’s, 1976, no.138, Bier, 1987, fig.4, Kerimian, fig.3).
3. A gentleman standing in an interior holding a bowl and arro (private collection, London; published: Adie, 1996, fig.15, described as ‘Le Gargouil de l’Arc royal géorgien’).

Type B: