This is an interesting example of the genre of cosmographical writing, which was so popular in the Islamic world from the early medieval period. Qowrin’s text, which translates as ‘The Marvels of Creation and their Singularities’, was the best-known and most popular, and survives in numerous manuscripts, both illustrated and unillustrated. A related text by the author Al-Warid, is lost for this sale.

The present copy contains around two hundred and seventy-five illustrations, including a double page map of the world, showing, among other countries, England, Portugal, Egypt, Iran, India and Indonesia. It shows cities such as Istanbul, Alexandria, Baghdad, Aden, Bandar Abbas, Basra and Bukhara and many made features including Alexander the Great’s wall built against Cor and Magog. Many illustrations show plants and trees, and those showing human figures are painted in the provincial Mughal style. The date at the end of the colophon has been tampered with. Originally it started with ‘... but the first and second centuries have been erased and the date 976 inserted, which is too early stylistically for both the illustrations and the illumination.’

£5,000-5,000

This leaf can be closely compared with a folio from a partly dispersed Donum of Sultan Husain Mirza, copied by Sultan Ali al-Mahdhi. The majority is now in the Turkish ve Islam Museum, Istanbul and a leaf is in the Los Angeles County Museum of Art. It features the use of coloured inks on coloured paper with similar gold-embossed borders and is of similar dimensions to the present leaf (Lenz and Lowry, cat.149, pp.279, 359-62). Other leaves from the same manuscript have been sold in those rooms. 2nd June 1984, lot 18, where the footnote mentions further references, 18th October 1993, lot 24 and 28th April 1998, lot 47.

£1,000-1,500

45 Al-Qowri, Abol-Mohammad wa Ghabri‘ al-Masjidad (Cosmography), illustrated and illuminated Persian manuscript on paper, copied by the scribe Abu al-Majid of provincial Mughal, c.17th century

315 leaves, 19 lines per page written in most nasta‘i’iq script on paper, significant words picked out in red, ink drawings in black, numerous marginal glases, date in colophon altered to read 975, opening double page of illumination remained, approximately 275 illustrations, later brown morocco with central medallion of gilt-stamped oval decorated with deer under a tree, some worming 210 by 157mm.

£5,000-5,000

44 Ibn al-Wardi, Abu‘l-Hakim al-Mahdhi, (Cosmography), Arabic manuscript on paper, copied by Ahmad ibn al-Razi al-Muhallabi, in 1473, Egypt or Levant, dated A.H.1506/A.D.1597

236 leaves, 17 lines per page written in nasta‘i’iq script in dark brown ink on cream paper, significant words picked out in red, ink drawings in black, fine James loose, brown morocco with central medallion of paper overlay, upper cover detached, 210 by 150mm.

This is an interesting example of the genre of cosmographical literature, which was so popular in the Middle East from the early middle ages onwards. Perhaps the most popular and well-known text is Qowrin’s Ajab al-Makhluqat wa Ghabri‘ al-Masjidad (The Marvels of Creation and their Singularities, for a provincial Mughal copy of this text see lot 45 in this sale), which has been copied and illustrated on numerous occasions.

The present text, although rather than Qowrin’s, was also popular, and was recently published in Beirut. However, it has never been fully translated into a European language. Written by the author al-Wardi (d.A.D.1476) in 12 fifty-five chapters, it deals with the wonders of the seas and islands, the animal kingdom, precious stones, vegetables and herbs, different human races, and the Last Judgement.

£1,000-1,500

43 Al-Sufi, Abu‘l Husain al-Rahman bin ‘Umar bin Muhammad, Kitab Sunur al-Burj (Book of the Zodiac), illustrated Arabic manuscript on paper, North West Africa, circa 17th century

text incomplete, 53 leaves, 18 lines per page written in brown maghribi script on paper, headings in red or brown, numerous tables, 20 ink drawings of signs of the zodiac (some water and worm damage), modern brown morocco binding with stumped central medallion and cornerscore 219 by 165mm.

This seems to be an extract from the more famous work by al-Sufi, the Kitab Sunur al-Kanzukhi (Book of Fixed Stars). Abu‘l-Husain Abal-
47 Yusuf bin Hassan bin Abd al-Hadi. 
Shahri al-Nabawiya: Luqman-Ashuri of Urmiya, Zuhd al-Tawarikh, two texts in one volume, illuminated Turkish manuscript on paper, Ottoman, dated A.H. 1239/A.D. 1823.
25 lines (both texts incomplete), 36 lines or fewer per page written horizontally, diagonally and vertically in neat nasta’liq and nasuki scripts in black, red, orange and blue, the ‘tree’ of the Prophet written in red and green, margins ruled in colours and gold, text of Zuhd al-Tawarikh written on gold-sprinkled paper, one finely illuminated headpiece at opening of Zuhd al-Tawarikh, one full-page miniature, 73 further miniatures within small roundels depicting the Prophets, the ancient Persian kings and the Ottoman Sultans all set on a ground of foliate scrolls and cloud bands in gold, many miniatures worn or flaked, remargined throughout, some leaves with few defects, later paper boards and doublures with decoupe paper designs in various colours.
280 by 174mm.
£30,000-40,000

Provenance: Formerly in the collection of Selim al-Awarunwisi, Governor of Bosnia, A.H.1239/A.D.1823.
This is an important manuscript with seventy-three late 16th-century miniatures. The main text, Luqman-i Ashuri’s Zuhd al-Tawarikh, was completed by the author during the reign of Murad III (1574-95). In it he described and discussed many subjects including Paradise, Hell, the seven dimes, the seas, Arabia, the sacred cities and wonders of the eastern lands (in this copy most of these discussions are lacking). The second half is devoted to the genealogy and events of the Prophets, the ancient Persian kings and the Ottoman sultans. The present copy, bound as it is with a text dated 1593, and exhibiting the typical style of illumination and painting of that date, may well have been produced during the author’s lifetime, and is thus probably one of the earliest illustrated copies of this work. The Shahri al-Nabawiya, which precedes the Zuhd, was a popular text, different versions of which were developed by various authors (the present one being that of Yusuf bin Hassan bin Abd al-Hadi).

48 Illuminated album page of nasta’liq calligraphy, Persia, perhaps Bokhara, mid-16th century.
Two lines of fine nasta’liq calligraphy written in black ink within cloud bands reserved on an illuminated ground, later concentric border bands of floral and foliate decorations in gold on pink, green and blue grounds, reverse blank textarea 75 by 123mm.
page 196 by 311mm.
£1,500-2,000

49 Very large calligraphic panel (Hilye), signed by Muhammad Khayrī, Ottoman, probably 19th century.
The text consisting of the Basma’allah, the names of the Four Orthodox Caliphs and pious phrases written in fine muhaqqaq, thuluth and nasuki scripts in black ink on buff paper, upper panel decorated with two paintings of the Holy Cities of Mecca and Medina, central and lower panels surrounded by fine illumination in colours and gold, whole text area bordered by band of scrolling foliate motifs in gold on green ground, framed 142 by 80cm.
Similar large hilyes have been sold in these rooms, 17th October 1997, lot 211 and 22nd October 1993, lot 197.
£6,000-8,000
The Property of a Lady

50 Firdausi. Shahnama, illustrated and illuminated Persian manuscript on paper in two volumes, copied by the scribe Pir Husain, with forty contemporary miniatures possibly painted by Muhammad Musa al-Mudabbihab, Turkman, dated A.H. 902/A.D. 1497. Text incomplete and many leaves misbound, 294 leaves (vol. i), and 300 leaves (vol. ii), 23 lines per page written in four columns of neat nasta’liq script, headings in gold thuluth, text interspersed with small panels of floral illumination, margins ruled in blue and gold, remarque throughout, margins defective, one illuminated headpiece, forty-five contemporary miniatures, some faded or discolored, colophon signed and dated as by the scribe Pir Husain in the year 902/1497 and recording the work of Muhammad Musa, stamped green paper boards, rebacked, worn, text area 205 x 120mm. (lot 190).

Exhibited: Nigerian Exhibition, New York, 1940, gallery IX, case E.


This is an important, though incomplete, copy of the Shahnama of Firdausi produced for a Turkman patron at the end of the 15th century. The forty miniatures are good examples of the Turkman school and the manuscript contains the interesting information that it was written by the scribe Pir Husain, who, according to Bayat (vol. I, pp. 105-6, no. 168), copied several texts in the final quarter of the 15th century. Perhaps more significantly, the colophon also tells us that "the endeavour of the manuscript is to illustrate the illuminator." Although it was rare to find the artist mentioned in such a manuscript, it was equally rare to find the illuminator mentioned. Thus, whichever conclusion is drawn, his input to the manuscript is significant. The manuscript is incomplete and somewhat misbound, and it is likely that miniatures as well as text leaves are missing. There are parts of the text where the original script has been overpainted with gilt and new text in black has been added. The new text is not strictly Shahnama text, but is in a similar style and may have included an allegorical or figurative painter. Thus, it may be that the forty miniatures in the manuscript are the work of Muhammad Musa, which would be of great significance for the history of Turkman painting. Of the four occasions that this manuscript has been published (see above), two authors (Ackerman and Robinson) mention Muhammad Musa. Ackerman describes him as the illuminator and Robinson as "possibly the artist. Although it was rare to find the artist mentioned in such a manuscript, it was equally rare to find the illuminator mentioned. Thus, whichever conclusion is drawn, his input to the manuscript is significant. The manuscript is incomplete and somewhat misbound, and it is likely that miniatures as well as text leaves are missing. There are parts of the text where the original script has been overpainted with gilt and new text in black has been added. The new text is not strictly Shahnama text, but is in a similar style and may have been intended to illustrate a certain patron or owner for whom the text was adjusted. The manuscript as a whole presents many interesting and important features and would benefit enormously from a detailed study and analysis. The miniatures currently in the manuscript are as follows:

1. Firdausi enthroned in a landscape with servants, slight repair. 12. Rustam rescues Bihurah from the pit, repaired.
3. The caesarean birth of Rustam, slight repairs. 15. Gbadar spears Piram on the mountainside, repaired.
5. Rustum killing the white demon in a cave. 17. Gusharap cuts the bonds of Isfandiyar, slight damage.
7. The battle between Gshard and Piran 19. Isfandiyar kills the Sarmaghs from his armoured vehicle.
8. Rustam killing the white demon in a cave. 20. Mandrider slaying the witch, slightly flaked.
9. Rustam shootout Askabat and his horse, slightly rubbed. 21. Rustam blinds Isfandiyar with the magic arrow, hole in painted surface.
10. Rustam carried to the sea by the demon Akway 22. Rustam meets his death but shoots Shahghid with his last arrow, hole in painted surface.
11. Rustam rescues Bihurah from the pit, repaired. 23. Iskendar kills an opponent in single combat, faces smudged.
26. Opponents embracing on a polo field.
Royal order of Fatih Ali Shah Qajar honouring Sir Harford Jones, British envoy to Persia in 1809-11, illuminated Persian document on paper, dated A.H.1224/A.D.1809. The text written in 11 lines of neat kufic script on cream paper, interlinear foliate illumination on a gold ground, seal impression of Fatih Ali Shah in upper margin surrounded by fine illumination, large crest drawn in ink and colours in right margin, margins finely illuminated with scrolling floral tendrils in colours and gold 6½ by 4½in.

This is a very interesting and finely illuminated document of Fatih Ali Shah honouring the British envoy Sir Harford Jones, who was sent to Persia at a key period in the development of relations between Iran and the western powers. The Persians, having received no support from the British in repelling Russian attacks in the Caucasus, concluded the treaty of Fiekenstein with the French in 1807. This being the period of the Napoleonic wars, the British reacted to this with alarm, and simultaneously sent two envoys to Persia - Sir Harford Jones from London and Brigadier-General John Malcolm from India. Jones reached Tehran in early March 1809, and the present document must have been prepared to honour his arrival, since it is dated Maharram A.H.1224/March A.D.1809. In it, Fatih Ali Shah, using a seal struck in 1802-3, honours Jones with the creation of the crest shown in the margin. The crest itself, with its combination of British-style lion and dragon rampant, and Persian lion couchant with the sun rising behind it and the addition of the Persian crown above, would seem to be a special crest invented specifically for the purpose. Jones had it incorporated into his coat of arms on his return to Britain and, interestingly, the legend beneath the crest 'Az shaqafat Khausrvast' (By royal favour) was transferred verbatim and in Persian script (for an illustration of the arms and a portrait of Jones see Wright, 1977, pp.60-61).

Jones was in Persia for two years, returning to Britain by way of Constantinople in 1811. Having all but completed the journey he nearly lost his life when his ship was wrecked on the Needles, a few miles short of Southampton. For a full account of this period and Sir Harford Jones's role in Anglo-Persian relations see Wright, 1977, pp.5-9.

£1,000-1,500

Large calligraphic panel by Husain Zarin Qalam, Persia, Qajar, dated A.H.1312/A.D.1894. Pious phrases and verses written in a variety of scripts including nasta’liq, kufic, kufi, naskhi, naskhi with kufic, and in calligraphic styles such as gilani, and in reverse, gilani composition in colours and gold. Border of red decorated with gold chevron motif, framed 560 by 450mm.

This panel is a remarkable calligraphic achievement in which the calligrapher has shown his skill in a variety of conventional styles, as well as the highly decorative and arresting gilani and the extraordinarily skillful reverse writing in naskhi, kufi, kufic and naskhi.

The main feature of the panel is a three-line composition in nasta’liq in gilani style. Gilani means literally 'flour-filled' and was the name applied to the technique of infilling the interior space of the letters with flowers, or in this case, flowers, human figures and further calligraphy. It was popular in the late 19th century and Husain Zarin Qalam was particularly noted for his skill in this style. A panel of gilani calligraphy attributed to Zarin Qalam was exhibited in Geneva in 1985 and was sold in these rooms, 23rd April 1997, lot 37.

£6,000-8,000

MUGHAL AND OTTOMAN MINIATURES

A prince and princess seated on a terrace, listening to two female musicians (perhaps a Raghama illustration), Mughal, second half of 17th century gouache with gold on paper, in mount 189 by 146mm.

£1,000-1,500

A portrait of a musician holding a tambour, Mughal, 17th century gouache with gold on paper, laid down on an album page with borders of scrolling foliate motif in gold, reverse with a portion of nasta’liq script in two columns, set into borders of stout buff paper decorated with gold scroll-work, framed 115 by 60mm.

Provenance: Sir Thomas Phillipps (Ms.20944), his sale in these rooms, 25th November 1968, lot 435.

£1,500-2,000
Rustam, having defeated the Turansians, approaches the castle of the Khaqan of Chin: illustrated leaf from a manuscript of Ferdowsi's Shahnama, India, Sultanate, mid-16th century.

The Property of a Lady

58

A master and pupil on a terrace. Mughal, late 16th century. gouache with gold on paper, laid down on an album page with inner panels of marbled paper and borders of stout pink paper decorated with animals and birds in wooded landscapes; gold miniature 160 x 109mm. page 311 by 208mm.

Related miniatures have been sold in these rooms 7th April 1975, lot 125, 27th November 1974, lot 749 (Bibliotheca Philippiaca) and 12th December 1972, lot 20.

£4,000-6,000

Other Property

59

A prince resting in a landscape during a hunting expedition. Mughal, c.1640. drawing on paper with some use of colour and gold. mounted on an album page with Persian poetical text from an unrelated manuscript above and below, borders of stout green paper decorated with gold foliate scrolls, in mount drawn 185 x 129mm. page 306 by 207mm.

A drawing in a related style is in the collection of the British Museum (1921-18-11-01), published in Rogers, 1993, fig.47.

£1,200-1,800

The Property of a Gentleman

60

Portrait of an Ottoman Sultan (perhaps Bayezid II, r.1481-1512). Turkey, Ottoman, early 16th century. gouache with gold on paper. framed 269 x 158mm.

Provenance:
Warren Hastings (1732-1818), Governor General of India;
Lord Northwick (1770-1859), eminent traveller and collector.
The property of a gentleman, sold in these rooms, 21st November 1928, lot 112 (illustrated, sold for the then enormous sum of £310). This portrait of an Ottoman Sultan wearing an outside turban is interesting not only for its rather arresting tornaari style, but also for its fine quality of painting and its interesting provenance. It was sold in those rooms in 1928 as part of a collection of predominantly Indian miniatures, which, according to the catalogue, had been brought back to Britain by Warren Hastings. It was subsequently in the collection of John, Lord Northwick, who sold it to an anonymous collector. There were only two non-Indian miniatures in the collection, the present piece, and another Turkish portrait (of Mehmed IV, lot 113) painted in exactly the same style and of very much the same dimensions. They probably came from an album of portraits of the Ottoman sultans, but no other examples have so far come to light, although a portrait of Ahmad III in a very similar style, but significantly smaller, was sold in these rooms, 12th December 1966, lot 40, and an almost identical portrait to the present piece (perhaps an earlier version) is in the Prince Sadruddin Aga Khan Collection. It was exhibited in Geneva in 1985 when it was attributed to the mid-17th century (see Fulk, 1985, p.138-9; Welch and Welch, 1982, nos.8, pp.36-8).
The style of the present portrait can be related to the illuminations in an early 18th century manuscript of Vehbi's Surmabon in the Topkapi Saray Library (A.397), Istanbul, 1700-1701, p.n.LX-LXXVII.

£3,000-5,000

61 The aftermath of the battle of Badr: illuminated leaf from a manuscript of the Siyar-i Nabi, made for Sultan Murad III, copied by the scribe Mustafa bia Vali, Ottoman, Constantinople, c.1594. gousache with gold on cream paper; text written in fine naskh script in two lines above and below the miniature with interlinear decoration in gold; margins ruled in gold, reverse with 13 lines of text in black naskhi; margins ruled in gold, catched in black in wide margin (miniature 205 by 180mm. text area 207 by 180mm. page 373 by 225mm).

Provenance:
Commissioned by Sultan Murad III, c.1594.
Sahretti Baha-Rukhabb-Quelit-Hadretleri (an Ottoman Princess), 1753.
Major R.G. Gayler Anderson, Cairo, c.1939.

£4,000-6,000

Sultan Murad III’s illustrated copy of Mustafa Ibn-i Siyar-i Nabi (‘Life of the Prophet’) was a monumental commission and one of the most ambitious Ottoman illuminated manuscripts ever produced. In total it contained 814 miniatures in six separate volumes. Volumes I, II and VI remain in the Library of the Topkapi Palace, Istanbul, Volume III is in the Spencer Collections of the New York Public Library and Volume IV is in the Chester Beatty Library, Dublin.
**PERSIAN PAINTING**

**The Property of a Gentleman**

62 Khatousna, with Giv and Farangis, holding a council of war and crossing the river Jullun (Oxus); illustrated leaf from a manuscript of Firduusi's Shahnama, Persia, Shiraz, Iran, A.D. 1341. 

Gouache on gold paper, text above the miniature written in six columns of naskhi script on cream paper, double intercolumnar rules in red, headings in red or purple nasta'liq, margins ruled in red, outer margins and text below main miniature attached from a separate leaf of the same manuscript, numbered 351 in upper margin in Persian larger miniatuure 86 by 239mm., smaller miniature 59 by 124mm., leaf 328 by 269mm.

This leaf is part of an interesting and important group of manuscripts produced at the Injun court at Shiraz in the middle of the fourteenth century. The manuscript from which this leaf originates was central to the whole group, for it bears a colophon dated 1341 and a dedication to Qawam al-Daula wa-l-Din Hassan, vizier to the Injun ruler of Fars, Abu Said. The style, with its predominant use of red, yellow and blue pigments, and copious use of gold within the miniatures, was somewhat old-fashioned for the period, being more closely associated with the earlier Mesopotamian school than the fast developing Chinese-influenced work of the Il-Khans. The artists in such manuscripts as Rashid al-Din's Jami' al-Tawarikh and the 'Denome' Shahnama.

Twelve leaves, including the colophon, were formerly in the Neyer Collection and are now in the Sackler Gallery, Washington D.C. Other illustrated leaves from the manuscript are in various public and private collections including the British Library, the Chester Beatty Library, Dublin, the Metropolitan Museum, New York and the Museum of Fine Arts, Boston. For further discussions see Grube, 1982, pp.31-5; Lewy and Beach, nos. 24-45, pp.69-77. Others have been sold in these rooms 15th October 1997, lot 38; 12th October 1999, lot 157, 23rd November 1976, lot 256; and at Christies, London, 15th October 1996, lots 122-6. £5,000-7,000

**Other Property**

63 The battle between the sons of Ahmad and the armies of Rum; illustrated leaf from a manuscript of Hafiz-i-Abru's Majma' al-Tawarikh, Persia, Herat, c.1425. Gouache with gold on paper, text written above in 26 lines of naskhi script, heading in red and gold script within ruled panel, reverse with 31 lines of text, heading in red and gold, margins ruled in red and blue miniature 188 by 245mm., leaf 419 by 317mm.

This leaf is from a manuscript of the Majma' al-Tawarikh, the first three volumes of which were written for Shah Dulah at Herat, and the fourth volume for his son Baysanghur. The subject matter was largely taken from the Jami' al-Tawarikh of Rashid al-Din and the pictorial style of the 1425 manuscript looks back to the Il-Khans style of the early fourteenth century when Rashid al-Din's text was originally illustrated in the two famous volumes in the Edinburgh University Library, dated 1306, and the Nester D. Krassiloff Collection, London, dated 1314 (formerly in the Royal Asiatic Society and sold in these rooms, 8th July 1980). The illustrations in the manuscript are the work of more than one artist, and the present leaf exhibits a synthesis of the archaic style of the Rashid al-Din period with more current Timurid style.

Other illustrated leaves from the Majma' al-Tawarikh are in the Chester Beatty Library, Dublin, the Metropolitan Museum, New York, The Boston Museum of Fine Arts, the Los Angeles County Museum of Arts, the Cincinnati Art Museum, the Cleveland Museum of Art and the Prince Sadruddin Aga Khan Collection, Geneva. Illustrated leaves have been sold in these rooms on several occasions, most recently 23rd October 1992, lots 510-12.

For further illustrations and discussions see Grube, 1982, nos.57-60; Robinson, 1967, no.15; Falk, 1985, nos.271; Leitz and Lewy, nos.27-8. £4,000-6,000

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64 Mehran Setal is sent to the Khagan of Chih by Nushirvan to choose one of his daughters and bring her back to Nushirvan: illustrated leaf from a manuscript of Firdusi's Shahnama, signed by Mu'in Musavviri, Persia, Isfahan, c.1650-60. Manuscript leaf with illustration in gouache and gold on paper, text in four columns of nasta'liq script, double intercolumnar rules in gold, margins ruled in colours and gold, signature of Mu'in Musavviri in lower margin, reverse with 30 lines of text, heading in red miniature 268 by 149mm., leaf 362 by 227mm.

Provenance: Sold in these rooms, 11th October 1994, lot 849.

From a manuscript of Firdusi's Shahnama, of which Mu'in illustrated three or more copies during his career. Other leaves from the same manuscript are in the collection of the Olsen Foundation, Bridgeport, and in the Springfield Museum, Massachusetts (see Grube, 1962, nos.114-8). For an example of Mu'in's monumental portrait see lot 65 in this sale. £2,500-3,500
65 Portrait of a princely youth, by Mu'in Musavvir, Persia, Isfahan, A.H.1063/A.D.1653
gouache with gold on paper, the uncoloured background decorated with
vegetation and clouds in gold, signed and dated at lower right edge,
inscription slightly trimmed, inner borders with floral scrolls on blue or
pink grounds, outer borders of large, bold floral and foliate scrolls in blue and
gold on pink buff ground
miniature 207 by 108mm,
page 364 by 237mm.
Provenance:
Formerly in the Hagop Kevorkian
Collection, sold in these rooms, 2nd
May 1977, lot 56.
This portrait of a well-dressed youth
holding a thin cane is one of the most
important surviving portraits painted
by Mu'in during his career. Mu'in
Musavvir (1617-1708) was one of the
greatest artists of the 17th century and
was certainly one of the most prolific.
He was a student of the great court
painter Reza-i Abbas, and a portrait of
his master by Mu'in survives in the
Princeton University Library (Garrett
Coll.962). His long career (c.1655-
1707) gave him the opportunity to
produce a large corpus of work, and
although much of it was concerned with
traditional manuscript illustration, including several
Shahnama manuscripts (see lot 64 in
this sale) he also took the art of single-
page compositions to new heights (see
Farhad, 1990). However, few single
figure portraits, such as this (which
one might term monumental) have
survived, and thus these important
examples of his œuvre are now rare.
Two other such works are a portrait of
the royal physician Hakim Shafa'i
painted in 1674 (sold in these rooms,
7th April 1975, lot 53, and now in the
Prince Sadreddin Aga Khan
Collection, see Canby, 1998, nos.60)
and a portrait of the Sultan of the
'Ulema, Khwaja Sultan 'Imad al-
Daula, painted around 1650 (sold at
Christie's, London, 23rd April 1981, lot
120, now in the Art and History Trust
Collection, see Soudavar, 1992, p.289).
For further reading and illustrations of
Mu'in's work see:
Farhad, 1990
Canby, 1998
£50,000-70,000

66 Portrait of an American Private Collector

67 Portrait of a youth, attributable to
Muhammad Qua'im, Persia, Safavid,
Isfahan, c.1600-40
gouache with gold on paper, the uncoloured background decorated with
vegetation and clouds in gold, laid down on an album page with inner border of
cream paper decorated with gold flowers, outer border of pink paper
numbered 34 in Persian at upper left, in
mount
miniature 174 by 80mm,
page 126 by 271mm.
This fine painting of a youth wearing
an elegant costume and a distinctive
golden cap is typical of the high
quality works of the followers of Reza-
i Abbas in the second quarter of the
17th century. The rather pale blues
and purples of the youth's costume
appear in two works by Reza himself
(see Canby,1996, pp.66,153), but the
painting is more likely the work of
Muhammad Qua'im, based upon the
treatment of the eyes, eyebrows and
rounded, chubby face. Very similar
portraits can be seen in several works of
Muhammad Qua'im, including a
portrait of a youth holding a poem in
the Prince Sadreddin Aga Khan
Collection (Canby, 1998, no.52), a
seated youth, and a scene of Khurasan
and Shirin (both in the Art and
History Trust Collection, see Soudavar,
1992, nos.120-1), several miniatures in
a manuscript of 'Sc. a-Gudat in the
Chester Beatty Library, Dublin (see
Schoukine, 1984, pl.LXXII-LXXV and
Arberry, 1962, pl.27-9), and a portrait of
Shah Abbas and a page-boy in the
Musée du Louvre, Paris (see Bernst-
taylor, 1997, p.94).
For further comparisons and
discussion see:
Swietochowski and Babine, no.34
Canby, 1993, no.67, pp.184-5
Sales in these rooms, 15th October
1997, lot 49; 30th April 1992, lot 311;
11th April 1972, lots 16 (from the Dent
Collection)
£15,000-20,000
Zaman, Bahram Sofrekhsh and Shahi Abbasi. The distinctive style is noted for its European and Indian influences and was the style which, having surpassed in popularity the more traditional school of Reza-i Abbasi and Mu'in Musavvir (see lots 65 and 66 in this sale) prevailed into the 18th century and continued to influence Persian art into the Qajar period. Paintings of the present type are rare, and the last important work in this style to appear on the market was sold in these rooms, 29th April 1990, lot 33.

The style is marked by a homogeneity which, in the absence of a signature, often makes it difficult to attribute a work to a particular artist. However, there are several features of the present portrait which are useful in attempting an attribution: the pointed face with its rather strong shading, the narrow waist of the youth, the delicate clothing dominated by the almost luminous yellow robe, and the style of the landscape background with the fragment of a building showing at the upper right corner. The first three of these features can be found in the work of Shahy Abbasi and his sons, and of others who worked in this style such as Ali Quli Jabbarad and Bahram Sofrekhsh. However, the smooth, rounded, rolling landscape combined with foreground flowers and a town, or fragment of one, is a particular characteristic of Shahy Abbasi's work and can be seen distinctly in several paintings signed by him: - The Judgement of Solomon; dated A.H.1075/A.D.1664 (private collection, see Brush, no.37), a prince on horseback shooting an arrow at a mark, signed and dated A.H.1065/A.D.1652 (sold in these rooms, 14th December 1987, lot 122) and a painting of a Shah entertaining Mughal ambassadors to a picnic, signed and dated A.H.1074/A.D.1664 (sold in these rooms, 12th December 1972, lot 202, see also Welch, Isfahan, no.62, pp.88 and 100). A third painting, attributed to Shahy Abbasi and demonstrating his distinctive landscape style, was sold in these rooms, 29th April 1990, lot 33. His son Muhammad Taqi worked in an almost identical style, and a painting of a maiden playing the lute, signed and dated A.H.1066/A.D.1656, exhibits the same landscape characteristics (see sale in these rooms, 7th April 1975, lot 46).

Shahy Abbasi flourished between 1650 and 1683 and was given the horticultural title 'Abbasi' by Shah Abbas II (reigned 1642-66). Both he and his son Muhammad Taqi are known to have travelled to India and were employed for a time at Golconda in the Deccan. The borders of the present painting (and those of the following lot) are close in style to 17th century Mughal work...


Provenance:
Presented as a gift to the present owners by Mr and Mrs John D. Rockfeller III, circa 1955-60.

This rare and important portrait relates closely to the previous lot. Interestingly, although the salient features of the figure are very similar to the previous work (pointed, shaded face, narrow waist, delicate colouring), the landscape is markedly different. The landscape in the previous work, so characteristic of Shahy Abbasi and his son Muhammad Taqi, consists of broad, smooth, rolling hills and trees, while the present work has a dense wood very close behind the figure, who stands amongst delicately drawn flowers. The style of the flowers in the present picture can be seen in other works of Shahy Abbasi and his son. However, a painting in the British Museum by Ali Quli Jabbarad (see Ferrier, 1989, fig.17) not only has similar landscape and foreground vegetal details to those in the present work, but the male figure in the British Museum painting is extremely close to the figure in the present work, allowing, as much as is possible within the homogeneity of the style, an attribution to Ali Quli Jabbarad.

For further discussion and references see footnote to previous lot. £15,000-25,000.