8 LARGE QUR'AN. FINELY ILLUMINATED ARABIC MANUSCRIPT ON PAPER IN A CONTEMPORARY GOLD AND FILIGREE DECORATED BINDING, SAFAVID, PERSIA, MID-19TH CENTURY

348 leaves, 12 lines to the page written in naskhi script, single verse divisions marked by gold dots, margins ruled in colours and gold, numerous illuminated circular devices decorated with floral motifs in margins, leaves paginated in Arabic in bottom left margin, sura headings in white on finely illuminated panels with floral motifs in colours and gold, three double pages and two single pages of fine illumination in colours and gold, few leaves with splits along margins, verso 1 loose, fine contemporary gold-stamped brown morocco binding with large rectangular panels with scrolling flower heads and cloud bands on a framework of interlocking geometric patterns, bands of border cartouches with floral motifs, outside of flap with gilt-stamped scrolling floral motifs and calligraphic borders of pious verses, brown morocco doublures with central medallion, corner pieces and border cartouches of gold filigree over laps, green end cream grounds, central field and inner border of gold-stamped scrolling floral tendrils and cloud bands, inside of flap with gold floral filigree over green, blue, black and orange grounds, with a Persian falnama at the end.

35 by 23.1cm.

The illuminated pages in this richly appointed Qur'an consist of:
1.1b-2a opening double page with two large shamsas
1.2b-3a fully illuminated double page with surat al-Fatiha
1.3b illuminated headpiece for beginning of surat al-Baqara
1.347b-348a fully illuminated double page with prayers in muhaqqaq script.
1.348b fully illuminated single page with prayers in nasta'liq script.

The illumination in this Qur'an is unusual for the strong use of purple and yellow in the opening shamsas, the illumination surrounding the opening sura and the prayers at the end. However, the illumination of the panels of the sura headings is more traditional in its use of colours. It is rare to find a fine sixteenth-century Qur'an in which both the manuscript and the contemporary binding are in such good condition.

£12000-20000
€25,300-29,800

9 QUR'AN, ILLUMINATED ARABIC AND PERSIAN MANUSCRIPT ON PAPER WITH LACQUER BINDING, QAJAR, PERSIA, 19TH CENTURY

256 leaves, 20 lines per page including interlinear Persian translation in red nasta'liq, main text in black naskhi, verses marked by gold rosettes decorated with coloured dots, textual divisions marked in gold thuluth against a blue or red ground within cartouches, opening pages with instructions on using the Qur'an, double page with prayer in gold thuluth within a red cartouche against a scrolling foliate motif in colours and gold, double page of index in gold and silver with inscriptions in red and black nasta'liq, frontispiece finely illuminated in colours and gold, lacquer binding with floral motif against a gold ground

212 by 14cm.

£5,000-7000
€7500-10,400

9 Binding
10 QURAN, ILLUMINATED ARABIC MANUSCRIPT ON PAPER WITH FINE LACQUER BINDING, QAJAR, PERSIA, MID-19TH CENTURY

190 leaves, 21 lines per page of fine naskhi script, verses marked by gold rosettes decorated with coloured dots, margins ruled in gold, marginal commentary in Farsi in black, alif kuf scripts within gold cloud bands, sure headings in gold thuluth against a blue or red ground, textual divisions in gold thuluth against blue in marginal cartouches, opening pages with fully illuminated, flaming laced cartouches within panels of scrolling foliate motifs in colours and gold, frontispiece finely illuminated in colours and gold, lacquer binding with scrolling foliate motifs in black, colours and gold against a neutral ground

11.5 by 6.4cm.
£3,000-5,000
€4,500-7,500

11 MINIATURE QURAN, ILLUMINATED ARABIC MANUSCRIPT ON PAPER IN A LACQUER BINDING, QAJAR, PERSIA, DATED A.H. 1253/A.D. 1834

119 leaves, 21 lines per page of fine naskhi script against gold cloud bands, gold rosettes decorated with coloured dots between verses, margins ruled in gold, textual divisions in illuminated cartouches in the margins, sure headings in red thuluth against a gold ground, with coloured panels, opening pages with a prayer in a flowering cartouche, catchwords in red, frontispiece intensively illuminated in colours and gold, contemporary floral lacquer binding

10.5 by 6.4cm.
£3,000-5,000
€4,500-7,500

12 AL MAGHRIBI, IBRAHIM BIN ABI SAID ALJALAYI, AL FATHI FI AL TADAVI LI JAMEE AL AMRIBIWA ALASHAKAWII, KNOWN AS ALADIWIYA AL MUFARADA, Copied by Ali Bin 'Isa Bin Ali Fatih Al-Asri, Seljuk, Persia, DATED A.H. 684/A.D. 1284

142 leaves, 21 lines per page of naskhi script in black ink on sepia paper, catchwords and titles highlighted in red, page 23 onwards consisting of tables delineated in light brown, unbound

31.5 by 24cm.

This interesting early Seljuk medical manuscript was composed by Ibrahim al-Maghribi, an intellectual patronized by the Seljuk princes Dershimshidin Dhu’l Qarinah (r. A.H. 549-553/A.D. 1151-1161). The original colophon has been diligently copied in this manuscript, recording the date of completion as A.H. 595/A.D. 1198 in the Anatolian city of Harran. This particular version was produced only 88 years later in A.H. 683/A.D. 1284, the same year that the Anatolian ruler Kay Qubad III came to the throne.

Broedlmann records other copies of the manuscript appearing under different titles in the Bodleian, Paris, Rampur, Mosul and Rabat, (see St. 890, 17a).

£8,000-12,000
€11,000-17,000
13 EDIT OF THE AQ-QUYUNLU RULER YA'QUB, PERSIA, DATED 19 JUMA'ADII

8 lines of monumental tawqî script in gold with vocalisation in black, followed by 15 lines of ta'liq in black and one seal impression, the reverse with 9 seal impressions, on buff cream paper

120 by 18 cm.

This firman is a fascinating document dating to the Aq-Quyuni period during the reign of Ya'qub (883-96/1478-80). Ya'qub ruled at the height of Aq-Quyuni power, and at the time of his dominion Tabriz had been established as the capital of these nomadic Turkic people. Ya’qub’s military support against the Ottomans was sought by both the Europeans and the Pope, and his political acumen acted as a tonic to Persia’s ailing power.

This document refers to land rights given previously by the deceased ruler Jahangir Shah to Sayyid Shams al-Din Muhammad and Sayyid Nizam al-Din Ja'far, sons of Sayyid N'amatullah, it involves the renewal and confirmation of land taxes and grazing rights. Ya'qub's tawqî and taghira are visible at the top of the firman, and his seal impression is at the bottom.

£8,000-12,000
€11,000-17,000

14 CALLIGRAPHIC ALBUM, ILLUMINATED ARABIC MANUSCRIPT ON PAPER, QAJAR, PERSIA, 19TH CENTURY

21 leaves, text in black ink in naskh and thuluth in black ink, mostly against gold cloud bands, margins of red, blue, orange and green, margins ruled in colours and gold, text of a religious nature including Qur’anic verses, hadith and prayers, all signed examples by the sohla Muhammad Hashim and dated from A.H. 1185/A.D. 1771 to A.H. 1207/A.D. 1792, unbound

36 by 24 cm.

£5,000-8,000
€7,000-11,500

15 A GROUP OF ILLUMINATED CALLIGRAPHIC ALBUM PAGES, PERSIA, 16TH CENTURY AND LATER

5 separate framed leaves, 3 lines of Qur’anic text in monumental muhaqqiq on buff paper, 4 lines of nasta’liq against a gold ground with scrolling foliate motif, 7 lines of nasta’liq signed by Muhammad al-Husayni, 6 lines of nasta’liq in cloud bands against a gold ground with scrolling foliate motif signed Mubarak, 6 lines of nasta’liq on blue paper illuminated with floral sprays signed Abd al-Latif

53.8 by 38 cm. maximum 15 x 15

£3,000-4,000
€4,000-6,000
16 LARGE CALLIGRAPHIC PANEL, SIGNED MOHAMMED HUSSEIN IMAM AL-KUTAB, QAJAR, PERSIA, DATED A.H. 1276/A.D. 1858
ink and gouache heightened with gold on paper, laid down on stout brown paper with margins of illuminated flowers and animals, the calligraphy displaying the entire gamut of calligraphic styles including: ta’liq, nasta’liq, naskhi, shikasteh, tulsik, architectural kufic, seal kufic, sughras and other decorative styles, separated into different panels of text against gold cloud bands with a scrolling foliate motif in gold, an oval portrait of a courier at the apex
65 by 45.6cm.
This panel of text is a remarkable record of the skill of the calligrapher flourishing under Naseer al-Din Shah, and particularly his Royal Scribe.
Muhammad Husayn Shirazi is likely to have been the Royal Scribe of that name at the court of Naseer al-Din and Muzaffar al-Din Shah Qajar and whose nasta’liq is noted by Bayani. His recorded works, many of which are kept in the Golestan Palace Library in Tehran, dated between 1272/1854 and 1310/1893 have Bayani 1348, pp.689-94. There is a further contemporary calligrapher of the same name who signed as ‘Mustikin Qalam’, a title which was not given officially to the royal scribe but is unlikely to have been enjoyed by any other calligrapher. As this Muhammad Husayn Shirazi is not celebrated with his own biography it is likely that these two calligraphers are one and the same.
£8,000-10,000
€11,900-14,900

17 A GROUP OF ILLUMINATED CALLIGRAPHIC ALBUM PAGES, PERSIA AND INDIA, 16TH CENTURY AND LATER
4 leaves each framed, 5 lines of nasta’liq text, blue margins illuminated with foliage and animals signed by Ali, 2 lines of thuluth dated A.H. 874/A.D. 1566. 10 lines of nasta’liq text on marbled paper with blue margins illuminated with a scrolling foliate motif, two folios from an Indian album with 10 lines of nasta’liq text within cloud bands against a gold ground, pairs of birds interspersed with the text
maximum 54 by 38cm. (framed)

£3,000-4,000
€4,500-6,000

18 NIZAMI, KHAMSIA, ILLUSTRATED AND ILLUMINATED FOLIOS, SIGNED BY PIR HOSSEIN TIMURID, PERSIA, DATED DHUL HIJJA A.H. 996/A.D. 1500
illuminated double page frontispiece, 5 chapter headings, 10 miniatures, the colophon, 1 double page with later illuminated devices, all mounted, gouache heightened with gold on paper, frontispiece with 7 couples against a gold ground, scrolling foliate motif in colours and gold against a blue ground, headings in white thuluth against a gold ground within lobed camaicis, chapter headings similarly illuminated, 13-14 lines of fine nasta’liq text in 4 columns, double intercolumnar rules in gold, margins outlined in colours and gold, reverse with 19 lines of text, colophon with nasta’liq in alternating horizontal and diagonal panels interspersed with floral sprays in colours and gold, miniatures of gouache heightened with gold in varying sizes
page 30 by 17.5cm.

£10,000-15,000
€14,900-22,300
The Property of a Private Collector

19 FIRDASI, SHAHNAMA, ILLUSTRATED AND ILLUMINATED PERSIAN MANUSCRIPT ON PAPER, ATTRIBUTABLE TO MUL\'IM MUSAVVIR, SAFAWID, PERSIA, DATED A.H. 1067 AND 1088/A.D. 1657 AND 1677-8

39 miniatures removed and mounted with box, 3 headings, preface with 25 lines of text in black nasta\'liq, begins with an illuminated headpiece in colours and gold, main text begins with an illuminated heading in colours and gold, text in four columns of black nasta\'liq with double intercolumnar rules in gold, catchwords and headings highlighted in red nasta\'liq, margins ruled in colours and gold, incomplete, binding of stamped brown morocco.

The colophon of the preface reads: 'tammam al-ab\'abba il-shahnama... wa-yad-adna ila al-nafs al-mu\'min\'im al-fasani al-husayni al-... n san\'a 1088 ni balad isfahan.'

The preface of the Shahnama was completed by the weak, meagre servant of God Muhammad Mun\'im al-Hazari al-Husayni in the year 1088 (A.D. 1677-8) in the city of Isfahan.' Muhammad Mun\'im is not recorded.

The colophon of the text reads: 'kababak al-ab\'ab al-mu\'tazib al-nafs al-munu\'m\'im al-qasim ibn ghayyath al-din al\'al\' ustadi be-tanbih-e shahr-e tāb\' al-daw\'a sana 1007.'

'The sinful servant (of God) hoping for His mercy, Muhammad Qasim ibn Ghayyath al-Din Ali, master of mina, wrote it in Rab\'i\'I 1007 (January-February A.D. 1657) Muhammad Qasim ibn Ghayyath al-Din Ali is not recorded.

The opening page with a note: 'The book of the Shahnama with forty illustrations by the Master Mu\'in Musavvir,'

The stamp of 'Persian Exhibition New York 1940 D445' A note records that manuscript was obtained from 'His Majesty Musaffar al-Din Shah' (1896-1906).

The final flyleaf records the sale of the MS. on a visit to the 'statat \'in Iraq' in 1129 A.H., for 2 turans and 5,000 dinars.

On one page traces of a late 10th-early 20th century note on top right hand corner and an oval seal impression on the lower left with the date A.H. 1235/1619-20

36.6 by 21.3cm.

EXHIBITED

The Persian Art exhibition in New York in 1940.

This important copy of the Shahnama of Firdausi boasts thirty-nine miniatures attributable to the great Safavid artist Musavvir.
It is fitting that this most patriotic of texts is likely to have been illustrated by Mu'in Musavi, whose style remained staunchly Persianate even as his contemporaries were increasingly influenced by European prints. The gifted Mu'in was one of the most prolific artists of the later Safavid period. Born in 1617, Mu'in flourished for 72 years, producing single-page drawings and paintings in addition to several complete manuscripts, some, such as this, containing numerous miniatures.

This manuscript is closely comparable to one by Mu'in once in the collection of Cornelius J. H. Heksk, sold through Christie's New York, 27 and 28 June 2006, lot 62.

The miniatures are as follows:
016v: Kayumars enthroned
017v: Tahmuras enthroned
024v: Fandun defeats Zathak
026v: Fandun tests his sons
033v: Manuchehr kills Tur in battle
039v: Sem introduces Zal to Naazar
068v: Zal learns of the death of Naazar
068r: Rustam's fourth labour: he kills the witch
070r: Rustam's seventh labour: he kills the White Div
063v: Suhrah fights Gurdefaid
069v: Rustam discovers Suhrah's identity
091v: Tahmuras learns of Suhrah's death
097v: The fire ordeal of Suyavush
115v: Suyavush fights Damur
117v: Gunar executes Suyavush
125v: Minusha is brought to the pit
134v: Rustam rescues Buzan from the pit
191v: Gushaspa kills a wolf in Rum
194v: Gushaspa kills Iyas in combat
200v: Gushaspa puts Ispandiyar in chains
215r: Ispandiyar's second labour: he fights the lion
217v: Ispandiyar's fifth labour: he kills the Simurgh
221v: Ispandiyar kills Ayasep to rescue his sisters
232v: Rustam meets with Ispandiyar
238v: Rustam shoots Ispandiyar in the eyes with a double-pointed arrow
244v: Rustam kills Shaghad before dying
260v: Shapur Dhu'l Akhtor enthroned
272v: Shapur besieges Nisibin
276v: Moruz prepares Bahram with some beautiful slave girls
281v: Bahram Gur fights two lions to win the throne
286v: Nasiru'd-Din killed in battle with Rem Barzin
310v: Arushshirvan receives the Khagan's daughter
320v: Talhand dies on the back of his elephant during the battle
341v: Bahram Chubino kills the fleeing Sava Shah
358v: Bindyu and Gustasham blind Hurmuzd
374v: Bahram son of Suyavush brings Bendayu before Bahram Chubino
381v: The captive Qurban mortally wounds Bahram Chubino
403r: Minu Hurmuzd murders Khusrav Parviz
414v: The miller assassinated by Xoqalqir

FURTHER READING
Cambridge History of Iran, vols. i and ii, Cambridge, 1983, and 1996
Elvou, London, 1983
Sims, E., Paintless Paintings: Persian Painting and its Sources, Singapore, 2002
Welch, A., Shah Abbas and the Arts of Isfahan, New York, 1973

£100,000-150,000
£148,000-223,000

Opposite: detail of folio 97 verso