KHAMS OF NIZAMI, ILLUMINATED AND ILLUSTRATED PERSIAN MANUSCRIPT WITH 25 MINIATURES. COPIED BY JAMAL AL-DIN HUSAIN AL-SHIRAZI. PERSIA, SHIRAZ. DATED A.H. 987/A.D. 1579.

354 leaves of gold-speckled paper, 21 lines or less to the page written horizontally and diagonally in four columns per page, intermittent illumination throughout in gold and colour, several leaves with small triangular panels of illumination amongst text headings in white nasta'liq on illuminated panels, margins ruled in colour and gold, opening double page of illumination and six further double pages with illuminated heads and interlinear gilt folio illumination, 25 finely executed miniatures in gouache heightened with gold, final page with illuminated shamsa and seal impressions, elegant early 17th-century Indian gilt-stamped brown morocco binding decorated with floral sprays, brown leather doublures, fitted red cloth box, calf spine and gilt 32 by 20 cm.

£80,000-100,000 €90,000-110,000

PROVENANCE:
Copied by the calligrapher Jamal al-Din Husain al-Shirazi, Shiraz, A.D. 1579.
Inscribed, Second copy of Nizami's seal impressions dated A.H. 987/A.D. 1579 within shamsa on final page.

Suleiman ibn Sulaiman (seal impressions on first and last pages dated A.H. 987/A.D. 1579).

Two other seal impressions dated A.H. 987/A.D. 1579 with illegible names.

Philip S. Collins (bookplate dated 1918 on opening flyleaf).

George McIlhargey Jones (acquired 1971).

The manuscript contains the five stories of Nizami's Khams, consisting of the three romances Khosrow wa Shirin, Layla wa Majnun and the Haft Paykar (the Seven Poems), the Makhzan al-Afkar (the Treasury of Mysteries) and the Isbandanuma (the story of Alexander the Great).
The text is illustrated with twenty-five particularly fine miniatures. Those on the opening double-page are of the sub-imperial Mughal school of the early seventeenth century and were added to the manuscript while in the possession of Mughal rulers. The remaining miniatures are all contemporary with the manuscript and are good examples of Shīrāz painting at the end of the reign of Shahn Teimur and the beginning of that of his son Ismail. The style both of the illumination and of the painting is identical to a 1536 Khānīs in the Prince Sadruddin Aga Khan collection and undeniably both manuscripts originated from the same Shīrāz atelier (cf. Shahn C. 1938, Princess, Poets and Paladins, nos. 31, p. 54).

The commissioning patron of the present manuscript evidently had a particular fondness for the story of the Haft Paykār, a romantic story in erotic sensuous verse of the seven favourite wives of the Sasaniqn King Bahram Gur. The story tells how Bahram discovers, locked in a chamber of the palace seven portraits of seven princesses from different parts of the world. Bahram falls in love with the portraits and on his accession to the throne of Iran he builds for the princesses seven palaces with seven domes, each symbolically coloured Bahram then visits each princess in turn on the seven successive nights of the week in a fascinating exploration of the pleasures of love.

Although the Haft Paykār was a subject matter which lent itself marvellously to painting, it is nevertheless an unusual feature of the present manuscript to find illustrations of all seven princesses. The miniatures are of a very high quality with minute attention to details in the painting of the interiors of the pavilions complete with their Persian gardens, fastening curtains, musical instruments and ornate costumes which reflected the current fashion in the new Safavid capital at Qazvin.

The illustrations in the miniatures are as follows:

1. The opening double-page.
2. Princes enthroned enjoying refreshments and entertained by dancers (Mughal ca. 1610-1620).
3. Sultan Saiyid and the old woman.
4. A prince enthroned on a palace terrace with courtesans.
5. The two lions tethered before Bahram Gur's throne.
6. Bahram Gur with the Moorish princess in the black pavilion.
7. Bahram Gur with the Chinese princess in the sandalwood pavilion.
8. Bahram Gur with the Indian princess in the yellow pavilion.
10. Bahram Gur with the Tartar princess in the green pavilion.
11. Bahram Gur with the princess of Kirman in the blue pavilion.
12. Bahram Gur with the Greek princess in the white pavilion.
13. A prince kneeling by his feet and being punished by the king.
15. A game of polo.
16. Shirin and Farhad on Mount Badam (with thumb sketch).
17. Khurshid and Shirin together in bed.
18. Layla and Majnun at school.
19. Ibn Salām falling from Layla's bed.
20. Majnun visited by his father in the wilderness.
22. Kissandar comforting the dying Dara.
23. Kissandar and courtesans approach a pavilion in an orchard.
24. Kissandar and a princess enthroned on a palace terrace with musicians and bearers bringing food.

SULAYMAN AND BILGHIS ENTHRONED WITH COURTIES, ANIMALS, BIRDS AND JINNS: ILLUSTRATED DOUBLE-PAGE FRONTISPICE FROM A MANUSCRIPT OF PERSIAN POETRY, SAFAVID, SHIRAZ SCHOOL, CIRCA 1540-50

Gouache heightened with gold on paper, finely illuminated borders in colours and gold, reverse of Bilghis miniature with a full page of fine illumination, central panel 26.2 by 16.2 cm.

This double-page miniature is a finely-executed example of the Shiraz school of the mid-sixteenth century. As was often the case with Safavid manuscripts of poetry, the image chosen for the opening frontispiece was the popular scene of Solomon and Bilghis (Solomon and the Queen of Sheba). Despite the fact that it is unrelated to the text of the Shahnameh, this scene gave a symbolic blessing to the beginning of the manuscript. The miniature on the left-hand page depicts Bilghis enthroned, surrounded by angels and attendants. The right hand shows Solomon enthroned, surrounded by angels, animals, men and demons. The left-hand page and recto of the present folio are similar, if slightly earlier, to an opening leaf sold in these rooms on 5 April 2006, lot 39 whilst the right-hand page can be compared to the other half of the latter manuscript in the Arthur M. Sackler Museum, Harvard University (Exh. No. 2002.153.17 – illustrated in Mary E. Williams, 1996, Sackler. All others, pp. 186-7& p.202). £ 20,000-30,000 € 22,600-33,500
28
THREE DERVISHES CONVERSING IN A LANDSCAPE, SIGNED BY MUHAMMAD QASIM (D.1649), PERSIA, ISFAHAN, CIRCA 1630-50
Ink and pencil heightened with blue and red on paper, depicting three figures sitting around a brazier within a rocky landscape with rabbits tied down on an album page, the artist's signature on the boute in the lower middle ground, ruled in gold 19 by 12cm.
Muhammad Qasim was one of the leading artists of the first generation after Reza Abbasi alongside Muhammad Yusuf, Muhammad Ali and Muhammad Muhammad. The charming miniature can be compared to a similar composition from this school sold in these rooms 30 April 2003, lot 35. The treatment of the sky in this painting, however, is comparable to another miniature painting by Qasim sold in Sotheby's New York 14 December 1978 (lot 288), while a further work by the artist was exhibited in Le Chant du Monde, L'Art de Vivre Safavide 1510-1736, Paris, 2007 (see Melikian-Chirvani 2002, pp. 201-2). Drawings and paintings of derwishes such as the present example were particularly popular in the late sixteenth and early seventeenth centuries, often being collected in albums.
£ 6,000-12,000 € 9,000-18,000

29
AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDaussI'S SHAHNAMEH, ISFANDIYAR KILLS THE DRAGON, PROBABLY INDIA, 16TH CENTURY
Gouache and gold on paper, 19 lines to the page written in four columns of black nasta`liq script in black ink above and below the painting and on the reverse, double intercolunm rules in gold, outer margins ruled in colours and gold painting: 13.8 by 18.5cm. leaf: 19 by 25cm.
£ 3,000-4,000 € 4,500-6,000

30
AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDaussI'S SHAHNAMEH, RUSTAM, HAVING DEFEATED THE TURKANIANS, APPROACHES THE CASTLE OF THE KHQAQM OF CHIN, NORTH INDIA, SULTANATE, 15TH/16TH CENTURY
Gouache heightened with gold on paper, four columns of neat black nasta`liq script on buff paper above and below, headed in red, double intercolumnar rules in gold, margins ruled in red and gold, numbered 210 at top, reverse with 25 lines of text in four columns with double intercolumnar gold rules painting: 13.7 by 18.5cm. leaf: 27 by 18.7cm.
This leaf is an illustrated leaf from a manuscript of Firdausi's Shahanma probably made at Lahore towards the end of the Sultanate period. When several leaves from this manuscript appeared on the market in the early 1970s, S.C. Welsh cited the architectural style, the strong colours and the 'igor' moustaches as pointing to this age.
The illustration portrays Rustam approaching the fortress of Khqaqm of Chin, whilst a woman raises her hands in distress in the doorway. Epic works of literature such as the Khana of Nizam and the Shahanma came to be as popular in India as they were in Persia, their place of origin, and indeed during the fifteenth century, these texts and miniatures were often copied and adapted by Indian artists, gaining popularity at the Sultanate court.
Other leaves from this manuscript can be found in the Brooklyn Museum, the Los Angeles County Museum of Art, the Paul Waller Collection and are illustrated in Binney, 1975a, no.48, p.34 and Welch, ibid. The letter was sold in our New York rooms, 24 March 1998, lot 1.
£ 4,000-6,000 € 5,500-6,800

31
A PRINTED SHAHNAMEH, PERSIA, PROBABLY SHIRAZ, DATED A.H. 1372/1+A.D. 1555
Persian manuscript on paper, 659 leaves, 35 lines to the page printed in nasta`liq script in black ink, verse columns separated by double intercolumnar rules, illuminated chapter openings and foliate headings in colours and gold, 26 hand-coloured illuminations, brown European-style binding with gold stamped decoration 33x by 24cm.
This copy of Firdausi's Shahnameh is a rare example of Qajar lithography. This process reached Tabriz in the 1840s and the present example is a fine version with hand-coloured illustrations. The style of the paintings is typically late Qajar, depicting the tall and elaborate head dresses of the figures as well as their European manner of dressing. The colophon dates A.H. 1372/1+A.D. 1555, but this is unlikely, due to the later arrival of lithography to Persia. The correct date, A.H. 1372/1+A.D. 1555, is printed on the previous page, thus rendering this as a relatively early example of Iranian lithographic printing.
£ 6,000-8,000 € 6,800-9,200

ADDITIONAL INFORMATION AND CONDITIONS APPLYING TO SALES IN THIS CATALOGUE: 1.
33
AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF JAMI’ S YUSUF VA ZULAIKHA (DEPICTING ZULAIKHA CATCHING YUSUF BY HIS CLOTHES IN HER ATTEMPT TO STOP HIM RUNNING AWAY FROM THE PALACE, SIGNED BY MU’IN MU’IN NASAV’I, PERSIA, 17TH CENTURY)

Gouache heightened with gold on paper, depicting a prince following his lover indoors with a courier looking on. Beneath a panel of finely-drawn intimate scenes, borders ruled in blue and gold, artist’s signature below the lower border, the verso with two columns of text in nasta’liq script in black ink with gold leafy scroll between the text
19½ by 10½ in.
£3,500-4,000 / €4,500-5,500

34
A GROUP OF THREE MINIATURES: AN ILLUSTRATED LEAF PROBABLY FROM A MANUSCRIPT OF FIRDUSI’S SHAHNAMA DEPICTING THE MEETING OF ANUSHIRVAN (CHOSROES I) AND BUZURJMIHR ON A HILLSIDE; A SCENE FROM NAZISM’S KHAMS; BAHRAM GUR WITH THE INDIAN PRINCESS IN THE BLACK PAVILION; A BATH HOUSE SCENE, PERSIA, 16TH-18TH CENTURIES

Gouache heightened with gold depicting an outdoor scene of courtly ladies, six columns of text above and below the painting, and on the verso written in nasta’liq script in black ink with double intercolumniar rules, borders ruled in colours and gold; gouache heightened with gold showing two seated figures flanked by attendants, four columns of text in black nasta’liq script above and on the verso with double intercolumniar rules, borders ruled in blue and gold; gouache heightened with gold depicting a group of ladies washing and combing at the baths beneath stone arches, two columns of text on the verso written in nasta’liq script in black ink on gold-sprinkled paper, borders ruled in colours and gold
35½ by 22½ in.,
34½ by 21 in.,
19½ by 13 in.
£5,000-7,000 / €6,000-8,000

32
AN ILLUSTRATED ALBUM LEAF FROM A COPY OF BIDJAN’S TARIKH I DAHANGUSHIYI KHAGAN SAHSIRGIRAN (A HISTORY OF SHAH ISMA’IL I) PAINTED BY OR IN THE STYLE OF MU’IN NASAV’I, PERSIA, ISFAHAN, CIRCA 1680

Gouache heightened with gold on paper depicting Shah Isma’il and his courtiers on horseback, text above and below in nasta’liq script in black ink within cloud bands on cream paper with interlinear gold decoration, laid down on an album page with inner pale blue border with finely goldScrolls, and outer border decorated with interwoven floral scrolls in gold, framed in red
central panel: 25.5 by 15.9 cm,
leaf: 35.8 by 25.5 cm.
All the known miniatures from this manuscript are pasted on the same kind of gold-decorated album leaves. It is difficult to say for sure whether the miniatures were painted personally by Mu’in-Mu’avin or by his pupils but we know that in the 1660s-Mu’in worked on two or three editions of Bidjan’s Tarikh-i Dahangushi-yi Khagan Sahsirgiran, and this widely dispersed example has been rendered in his unmistakable style.
Two more miniatures from this manuscript can be found in The David Collection, Copenhagen (see von Folsach 2001, p172, 2, 208, 8, 19), whilst a further album page was sold in these rooms on 9 April 2006, lot 55.
£10,000-15,000 / €11,500-17,500

42 | TO CONTACT A SPECLIST REFER TO AUCTION ENGAGERS ON PAGE 5

ADDITIONAL INFORMATION AND CONDITION REPORTS ON SPECIAL REQUEST
AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF FIRDUSD'S SHAHNAMA: FARAHRZ (SON OF RUSTAM) IS HANGED BY THE ORDER OF BAHMAN, INDIA, CIRCA 1800

Cosmetic heightened with gold and white, depicting a figure hanging from the branch of a tree within a landscape, flanked by soldiers beneath a blazing sun, six columns of text above and below the miniature and on the verso written in nasta’liq script in black ink in horizontal and diagonal lines, separated by double intercolumnar rules, borders ruled in colours and gold.

central panel: 39 by 29cm.
leaf: 49.5 by 35.5cm.

£ 40,000-60,000

*This scene from chapter 16 of Firdausi's Shahnama is that of Farafruz, son of Rustam, being executed by Bahman. This chapter comes after Bahman's brother Estahande has been killed by Rustam. The Shahnama goes on to describe how Bahman sets off with a large army to avenge his father's death. In the meanwhile, however, Rustam had already been treacherously killed by Bahman's half-brother Shagad. Frustrated, Bahman instead kills Rustam's son Farafruz.*

The style of the drawing seems to be based on the late seventeenth century Indian tradition however, by looking closely at the miniature, the six-column archaic feature which one associates with the fourteenth century is quite apparent. Equally apparent is the workmanship of the scribe, which shows a steady and clean hand. An overall assessment of the painting's style and composition would indicate that it had been executed in India or possibly central Asia during the late seventeenth century. This scene is found in earlier editions of the Shahnameh more specifically the one in the British Library, London dated to 1719 (Ms. 311, fols. 203v, see Tiley N.M 1977, the Chester Beatty in Dublin from 1548 (Montuschi 1548, fol. 372v, see Minors 1960 pp. 78, cat.44) and the Princeton University Library dated 1544 (Ms. 311, fols. 40b);