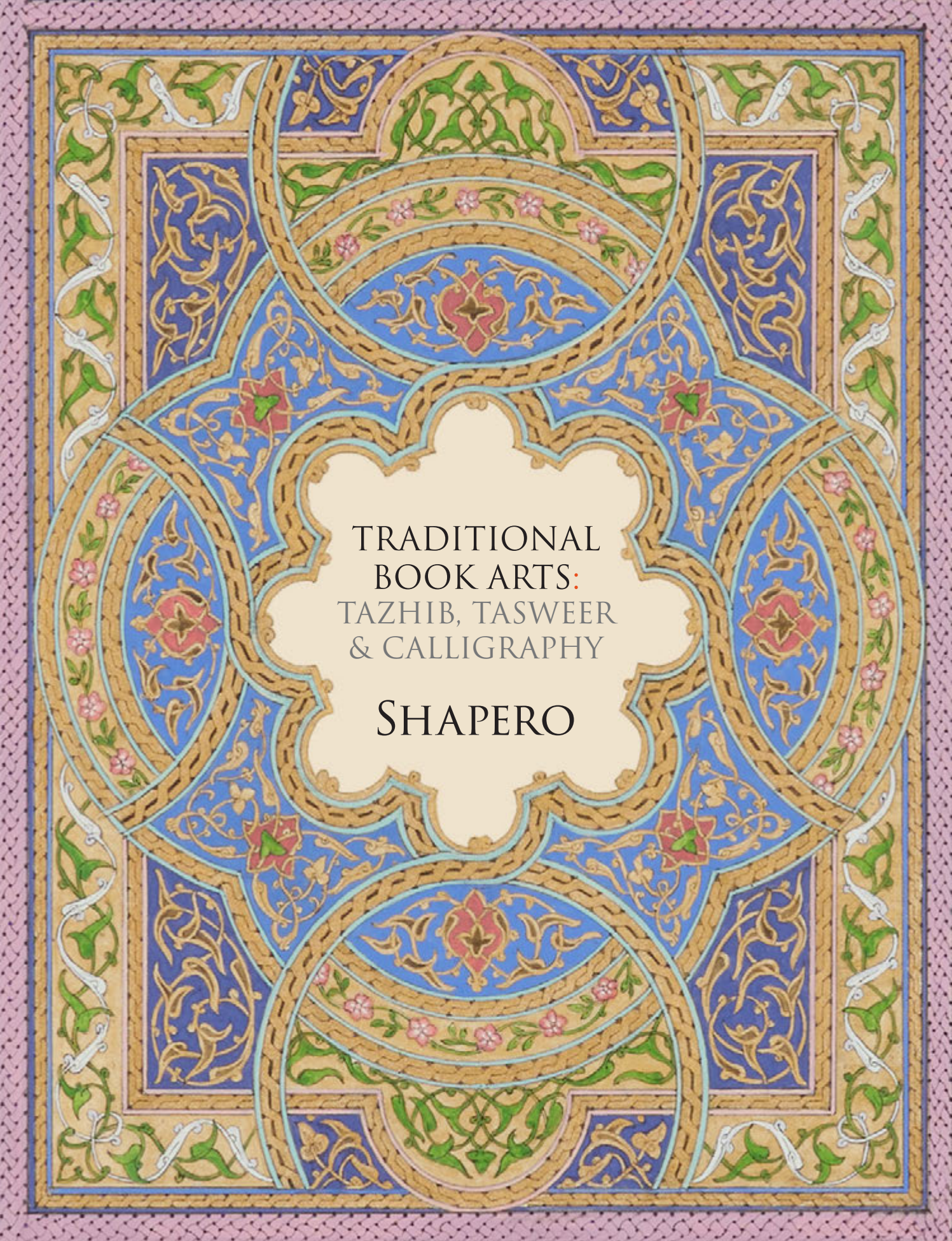

TRADITIONAL
BOOK ARTS:
TAZHIB, TASWEER
& CALLIGRAPHY
SHAPERO

Traditional Book Arts:
Tazhib, Tasweer & Calligraphy

A glimpse into the traditional book arts including illumination, miniature painting and calligraphy from Persia and the wider Islamic world, encompassing the last five centuries of craftsmanship.

The concept of classical or traditional arts is often associated with a past world, where the styles in question are preserved exclusively for their own period in history. The process of reproduction and copying, particularly in the context of Western classical arts, have negative connotations and artwork produced 'after' named artists rarely carry the same level of gravity or prestige as the original. Styles evolved naturally over time, echoing the past but undoubtedly forming their own identity in the process.

This catalogue will examine how the traditional book arts from Persia and the wider Islamic world developed somewhat differently. Not only have tazhib (art of illumination) and tasweer (classical miniature painting) survived as standalone artforms, but they have thrived. Living artists today are still practicing these traditional crafts using the same hand-made natural inks and painting techniques that were used centuries ago. Similarly, the prestigious art of calligraphy was not impacted by the printing revolution in the Middle East in the same way that it was in Europe, with contemporary calligraphers still mastering the craft of traditional calligraphic styles today.

Shapero Rare Books are delighted to present contemporary artist Maryam Mirzaei and contemporary calligrapher Morteza Salehi in this catalogue, showcasing their exceptional work in preserving the traditional book arts, alongside examples of the same techniques and styles from centuries ago.

All the pieces showcased in this catalogue will be on view at Shapero Rare Books from the 27th October to the 13th November 2026.

SHAPERO
RARE BOOKS

TRADITIONAL BOOK ARTS:
TAZHIB, TASWEER & CALLIGRAPHY

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TIMURID MANUSCRIPT ILLUSTRATION

1. NIZAMI GANJAVI. Shirin and Farhad at Mount Bistun, leaf from a fine Timurid Khamsa. *Timurid Persia, circa 1500.*

£5,000 [ref: 105400]

An early miniature painting from one of Nizami Ganjavi's most loved tragic romances in poetic form, *Shirin o Farhad*, also known as *Khosrow o Shirin*.

Provenance: Stephen Keynes OBE, 1927-2017 (from the collection of).

Single leaf, illuminated manuscript on fine polished paper, single illuminated miniature depicting Shirin mounted on a horse with Farhad at Mount Bistun, 192 x 125 mm; from a manuscript with text in 4 columns of black nasta'liq, illustration in gouache and gold with traces of later additions to paint, lightly rubbed and chips to ink along old crease marks, overall bright and attractive condition; tipped-onto card and presented in modern card mount.



2. [CALLIGRAPHY]. MIR' ALI AL-KATIB (CALLIGRAPHER). A Panel of nasta'liq calligraphy, from a fine Safvid Album. *Safavid Persia, dated 936 AH (1529-30 AD).*

£20,000 [ref: 125267]

Consisting of three quatrains and three couplets, this elegant page of calligraphy is illuminated in gold and framed by a light pink border with blue margins. The panel is signed by Mir 'Ali al-Katib (d.1544-45 AD), who is often mentioned by Safavid sources as amongst the most important nasta'liq calligraphers of all time. Various authorities attribute the codifying of the aesthetic rules of nasta'liq script to him. Born in Herat circa 1476 AD, he was later taken to Bukhara by the Shaybanid ruler 'Ubaydullah Khan after his capture of Herat in 1528-29 AD (Bayani, 1346 sh. p.494). His recorded works are dated between 914 AH (1508-09 AD) and 951 AH (1544-45 AD).

The quatrains of this spare yet elegant panel are penned in an elegant diagonal nasta'liq across the leaf in ruled diamond-form sections with gold-leafed corners, with ruled couplets appearing between each quatrain. The subtle yet marked illumination of the buff-coloured paper with gold creates a pleasing effect wherein the page is suffused with a soft and glimmering light. The first quatrain of our panel explains that the poetry to follows is by 'Ali al-Husayni, in praise of Khwaja Mir who was the Vizier of Sultan 'Abd al-'Aziz, the ruler of Bukhara (r.1540-49).

Comparable calligraphy panels by Mir 'Ali have been sold at Christie's London, 26 October 2017, lots 41 and 180.

Single album page, illuminated manuscript on gold-illuminated buff paper, in Persian, 233 x 137 mm (text panel), 355 x 230 mm (folio); with three panels each of 4ll. of elegant diagonal nasta'liq, alternating with smaller panels with 2ll. of nasta'liq in two columns, illuminated corners, final lines with abjad date and signature, laid down between minor pink borders on light blue margins, some light age-toning and rubbing.



3. GAZURGHAI, Kamal al-Din. Abdullah Ansari with Abu Ahmad, single leaf from the Majalis al-Ushaq. *Safavid Shiraz, second half of 16th century.*

£6,000 [ref: 112454]

Kamal al-Din Gazurghai (b. circa 1470) was a Persian dignitary and poet of the late 15th century and early 16th century. The *Majalis al-Ushaq* is a biographical account of over 70 notable Sufis, poets and members of the Turkic elite and is considered his best known work, completed around 1503 AD. The present painting portrays the meeting of 'Abdullah Ansari and Abu Ahmad' and is evidently from a fine early Safavid copy of the text, likely produced in Shiraz around 1570.

Single dispersed folio from an illuminated manuscript, with one illuminated miniature, text in Farsi, miniature 155 x 122 mm, total leaf (trimmed) 190 x 150 mm; text-block to upper left-hand edge of painting containing 5 lines of elegant black nasta'liq, on gold-sprinkled paper, ruled in gilt, some light surface-soiling, a little faded with some small chips to paint, evidence of oxidisation from gilt frame to reverse; tipped-onto green decorated cloth, framed and glazed.



4. [MINIATURE PAINTING]. **Prince and Maiden seated with armed attendants in waiting, leaf from an early Safavid Album.** *Safavid Persia, circa 1590 AD.*

£3,000 [ref: 105399]

An attractive and decorative album leaf with a miniature painting from the early Safavid period with Turkic influences shown in the faces and robes of the figures depicted.

Single leaf from a Safavid album, illuminated miniature on paper, miniature 128 x 90 mm (total leaf 280 x 175 mm); image depicting a young Prince in discourse with a female figure, two attendants flanking either side of the image in attendance, image mounted onto card framed with gilt drawings of birds and spiralling vines, reverse mounted with blank paper; some light discolouration and fading, a little rubbed.



COPIED DURING THE REIGN OF SHAH ABBAS I

5. NIZAMI, Jamal al-Din. **Khamsa, Khamsa, with 9 later illustrations in the text.** *Safavid Persia, dated 1008 AH (1600 AD).*

£12,500 [ref: 114248]

This manuscript consists of the five books of Nizami, arranged as follows: Makhzan al-Asrar (Treasure-chamber of Mysteries), Khosrow va Shirin, Layla va Majnun, Iskandar Nameh (The Book of Alexander) and Haft Peykar (Seven Portraits). There are two colophons present, the first at the end of Iskander Nameh provides a date of the 1st Ramadan 1008 (17th March 1600) and is signed Ghayam al-Din, while the second is found at the end of the Haft Peykar with a completion date of the 12th Dhu'l Qu'da 1008 (3rd September 1600) and is signed by the same scribe.

These variations give us an insight into the time it would take a professional scribe to complete a manuscript of this scale (6 months for one of the five books alone).



The illustrations in this manuscript are bright and attractive but evidently in a much later hand than the body of the text. It is likely that there were spaces left for miniatures when the text was copied but these were never completed by a contemporary workshop and thus finished centuries later - likely in Iran.

The illustrations present depict these scenes: (1) Shirin is shown Khosrow's portrait and falls in love; (2) The meeting of Khosrow and Shirin; (3) The suicide of Farhad; (4) Layla at School; (5) Layla and Majnun; (6) Iskander comforts the dying Dara; (7) Iskander meets the Wise Men; (8) Bahram Wins the Crown; (9) Monarch Parading a captured prisoner (image not obviously related to adjoining leaves).

Provenance: Abd al-Baqi ibn Muhsin (seal impression dated 1235 AH, being 1819-20 AD); Imam Muhammad Mahdi (seal impression dated 1249 AH, being 1833-34 AD).



Single volume, illuminated manuscript on paper, in Farsi, 228 leaves, 280 x 185 mm; 4 columns, 25 lines black nasta'liq, important sections in gold, 5 illuminated head-pieces decorated in polychrome text-blocks ruled in gilt and polychrome, catch-words, 9 illustrations in the text executed in a 20th-century hand, first and final pages remargined, a few smudges in the text, a few early seal impressions to opening of sections and preliminary and penultimate leaves, including one belonging to 'Abd al-Baqi ibn Muhsin'; later papier-mâché boards, boards repaired and sections along creases repaired on both boards, extremities rubbed.





6. [CALLIGRAPHY]. Page from a fine Calligraphic Album, Probably the Read 'Persian' Album. *Safavid Persia, 16th & early 17th centuries.*

£10,000 *[ref: 125269]*

This album page has been assigned to the so-called Read 'Persian' Album, most of which is now housed in the Pierpont Morgan Library, on account of the comparable dimensions and the decoration. This leaf consists of a ground of stippled marble, an unusual panel of marbled paper and a mount illuminated in the Central Asian and/or Mughal style. Marbled paper was used for several of the mounts in the Read Persian Album, (see Barbara Schmitz, *Islamic and Indian Manuscripts and Paintings in the Pierpont Morgan Library*, New York, p. 112-113, and figs. 182, 236, 237), and mounts of gold scrolling vegetal and floral designs such as the one here are also found on some of the pages (*ibid*., p. 112 and figs. 239, 240).

The Arabic text here includes verses by the pre-Islamic poet Laqit ibn Ya'mur al-Iyadi, and other, unidentified verses.

Provenance: Stuart Cary Welch Collection.

Single album page, illuminated manuscript on paper, in Arabic, 340 x 217 mm; four panels of Arabic text in gold thulth and black naskh script with stippled, marbled surrounds and a panel of marble decoration, cream coloured mount filled with gold floral decoration, some light finger-soiling and rubbing.



CP340/1

7. [CALLIGRAPHY]. Panel of Nasta'liq Calligraphy, from a final Mughal muraqqa album, signed by Abd' al-Rashid. *Probably Mughal India, mid-17th century.*

£10,000 *[ref: 124239]*

This elegant nasta'liq panel is signed "Abd' al-Rashid", this is most probably Abd' al-Rashid Daylami (d. 1081 AH / 1670 AD). He was a celebrated Persian calligrapher that was born in Iran and the nephew of Mir 'Emad Qazvini. After the untimely assassination of ihs uncle in Iran, Abd' al-Rashid emigrated to India and held a high-ranking position at the court of Shah Jahan, where he served as tutor to the princes Dara Shikoh and Zeb-un-Nisa. He was also appointed Director of the Royal Library, and lived in Akbarabad during the reign of Aurangzeb I (1658–1707) until his death in 1670 (Bayani, 1345/1966, Vol. II, p. 397).

Single panel of fine nasta'liq calligraphy, illuminated manuscript on paper, in Persian, 165 x 92 (total leaf 312 x 215 mm); single column, 4 lines large bold black nasta'liq calligraphy, with the signature of the scribe appearing between the second and third line, text set within clouds set against a gold background adorned with spiralling vines decorated with polychrome flowers, marbled paper border, laid onto larger card with hand-painted floral designs in gilt to outer margins, some light finger-soiling else good condition.



FINE SAFAVID MANUSCRIPT

8. SA'DI SHIRAZI. **Bustan.** *Safavid Persia, probably Shiraz, circa 1650 AD.*

£40,000 [ref: 125158]

Abu-Muhammad Muslih al-Din bin Abdallah Shirazi, (1210-1291), better known as Sa'di Shirazi, was a major Persian poet and prose writer of the medieval period. He studied in Baghdad then returned to his native Shiraz in 1256. He is recognised for the quality of his writings and for the depth of his social and moral thoughts; the Bustan (Fruit Garden) being an ethical-didactic text composed entirely in Masnavi form (rhyming couplets).

The present manuscript is a beautifully presented Safavid example of the text, copied in a very elegant nasta'liq script and with each page splendidly presented with gold-speckled pink paper margins, showcasing the absolute splendour of Persian manuscript production of the mid-17th century.



The binding is likely slightly later, from the 18th century and of Shirazi production. the filigree details are in an excellent state of preservation and it is most comparable to Haldane's item 108 'style of Shiraz 17th/18th century' (Haldane, *Islamic Bookbindings*, 1983, p.114).

Provenance: Formerly in the collection of Akbar (Alexander) Lari (d. 2025, part of the The Claremont Group NY LLC collection of fine Middle Eastern books).

Single volume, illuminated manuscript on polished paper with pink gold-speckled borders, complete, 165 leaves, 250 x 160 mm; double-column, 14 lines elegant scribal black nasta'liq, headings in gold & red, leaves ruled in gold & blue, light blue decorations between the columns often decorated with gilt spiralling vines, illuminated head-piece opening the text, every leaf with decorated pink paper margins speckled in gold, occasional rubbing else very clean internal condition, early auction description loosely inserted; housed in 18th-century sheepskin over boards, edges ruled in blind, central decoupé motifs to boards with delicate gilt filigree detailing against a pale blue background, a little rubbed.



9. [CALLIGRAPHY]. Three illuminated leaves from a fine Calligraphic Album, containing Hadiths of the Prophet. *Ottoman Turkey, second half of 17th century.*

£2,500 [ref: 118360]

Three attractive calligraphic panels, probably dispersed from a larger album of Ottoman calligraphic specimens compiled in the late 17th century. Though neither of these leaves have any scribal attribution, the calligraphy is of a good quality and evidently penned by a skilled hand showcasing both *thuluth* and *naskh* styles on each folio. Furthermore, the contemporary borders of delicately painted arabesques in gilt and the roundels marking the verses are of varying designs and styles.

Three single folios from a calligraphic album, illuminated manuscripts on paper, in Arabic, containing Hadiths of the Prophet, each page 235 x 165 mm; each leaf consisting of one line written in larger thuluth script in black ink, above a panel containing 4 lines of text written in smaller naskh script on a pink ground, this panel flanked by gold-sprinkled panels, outer borders with bold stylised foliate motifs outlined in gold on a buff ground, reverse with green paper backing, edges in dark brown, light surface rubbing, a few smudges; all floated in modern cream card mounts.









10. [MINIATURE PAINTING]. **Pair of Gol o' Morgh paintings, from a dispersed Persian Album.** *Zand Persia (?), late 18th century.*

£6,000 [ref: 124240]

A pair of Persian album paintings of gol-o-bolbol (rose and nightingale). Opaque pigments, each leaf showing a fully open rose flanked by buds in various stages of bloom, on which a finely rendered nightingale is perched; set within typical Persian album borders, old labels on the verso. Iran, 18th – early 19th century.

Provenance: Private French Collection (mid-20th century labels to reverse of each painting)

Two loose album pages, illuminated miniatures on card, in ink and gouache, each painting c. 185 x 110 mm, total leaf 350 x 240 mm; delicately painted traditional bird and flower compositions, some later additions and over-painting, surface soiling and rubbing, early labels to reverse of both in French.



EXTENSIVELY ILLUSTRATED PRAYERBOOK

11. [PRAYERBOOK] **Anam'i Sharif, containing Qur'anic excerpts, Du'a, Hilyas and illustrations.** *Ottoman Turkey, circa 1780 AD.*

£22,500 [ref: 124405]

The *Anam'i Sharif* is a Sunni prayerbook that derives it's name from the Surah An'Am, which is usually one of the first excerpts of the Qur'an to appear in the text. The prayerbook is known for including pictorial representations of Mecca and Medina, the 'Asma'ul Husna' (99 names of Allah) and 'Asma'an Nabi' (99 names of The Prophet PBUH), which are all present in this copy. The text is very comparable to the *Dala'il al-Khayrat* by Imam al-Jazuli in many regards, however the *Anam'i Sharif* is more extensive than Jazuli's prayers because it also includes Hadiths of The Prophet (PBUH) along with pictorial illustrations of the relics of The Prophet (PBUH), including his hand- and footprints, staff and robes among other items. Hilyas of The Prophet and four Caliphs are also included as elaborate single-page calligraphic compositions, alongside Hilyas of Islamic teachings such as 'Hannan' and 'Mannan' among others.

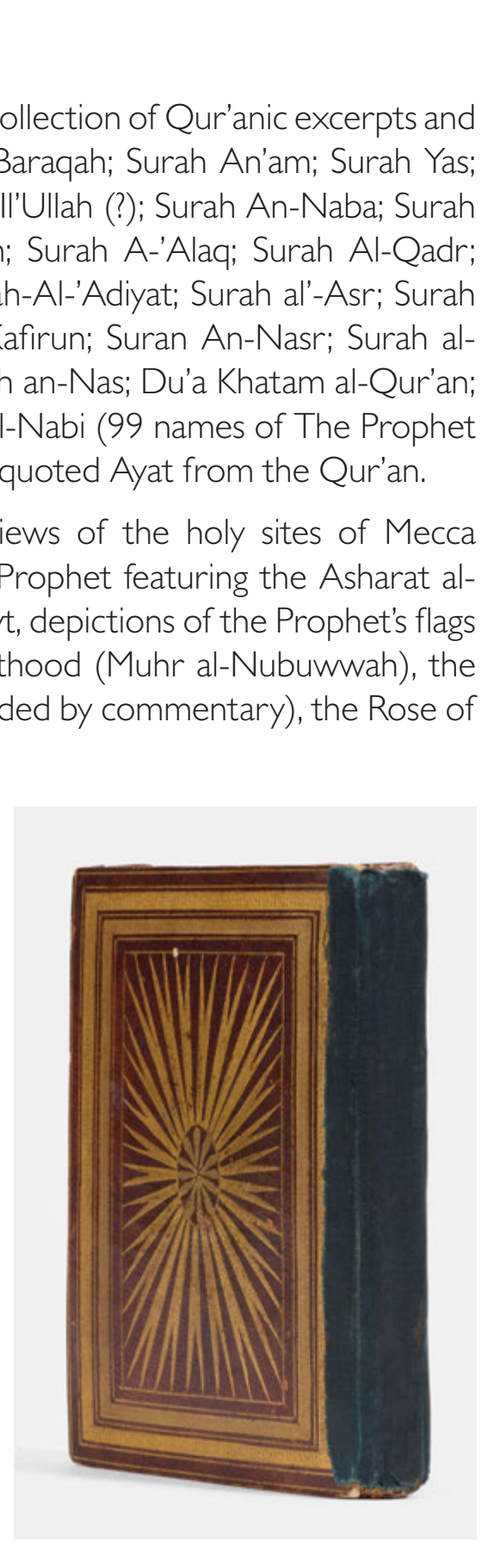




The text in this copy includes an extensive collection of Qur'anic excerpts and Du'a including: Surah al-Fatihah; Surah al-Baraqah; Surah An'am; Surah Yas; Surah Ar-Rahman; Du'a Ar-Rahman; Du'a Il'Ullah (?); Surah An-Naba; Surah Ad-Duha; Surah Ash-Sharh; Surah At-Tin; Surah A-'Alaq; Surah Al-Qadr; Surah al-Bayyinah; Surah Az-Zalzalah; Surah-Al-'Adiyat; Surah al'-Asr; Surah al-Humazah; Surah al-Kawthar; Surah al-Kafirun; Suran An-Nasr; Surah al-Masad; Surah al-Ikhlas; Surah al-Falaq; Surah an-Nas; Du'a Khatam al-Qur'an; Ismaul Husna (99 names of Allah); Asma al-Nabi (99 names of The Prophet PBUH), among other Du'a and separately quoted Ayat from the Qur'an.

Illustrations include: double-page aerial views of the holy sites of Mecca and Medina, the genealogical tree of the Prophet featuring the Asharat al-Mubashsharun, the family tree of Ahl al-Bayt, depictions of the Prophet's flags and the sword of 'Ali, the Seal of Prophethood (Muhr al-Nubuwwah), the Seals of Solomon and Ja'far al-Sadiq (preceded by commentary), the Rose of the Prophet Muhammad among others.

Single volume, illuminated manuscript on paper, in Arabic, 142 x 95 mm; single column, 9 lines black naskh, some headings in red, headings in white against gilt banners, opening two leaves with text-blocks framed within elaborately decorated polychrome borders, gilt margins extending to full coverage of each of the opening leaves, many calligraphic hilyas and illustrations in the text including aerial views of Mecca and Medina, verses marked by gilt roundels, leaves ruled in gilt, catch-words, hinges weakened with some leaves becoming loose, some light age-toning and mottling to some leaves, occasional light finger-soiling; contemporary morocco boards with flap, covers painted in gilt, crudely rebacked in later cloth.





DELICATELY ILLUMINATED PRAYERBOOK

12. AL-JAZULI, Muhammad ibn Suleyman. Dala'il al-Khayrat. [A collection of Sunni devotional prayers for the Prophet Muhammad], copied by al-Kushani]. *Ottoman Levant, n.d., circa 1800.*

£15,000 *[ref: 123398]*

This is a popular collection of Sunni Muslim devotional prayers for the Prophet Muhammad, compiled by Sufi leader and Islamic scholar Muhammad ibn Suleyman al-Jazuli (d. 1465). The prayers are usually divided into seven sections to facilitate the reading of one section a day over the course of a week, and often include the one hundred names of Allah as well as illustrations of the holy sites of Mecca and Medina (both present in this copy).

Al-Jazuli was born in the Sous area of Morocco and compiled this *Dala'il al-Khayrat*, his best known work, in Fez after spending almost forty years travelling to Mecca, Medina and Jerusalem. He is one of the Seven Muslim Saints of Marrakech, and is buried in a mausoleum in the city.





This copy of the *Dala'il al-Khayrat* includes an introduction to the text in Ottoman Turkish and then opens with the names of Allah before the main body of text commences, followed by the names of The Prophet Muhammad (PBUH) which are very delicately displayed within geometric cartouches featuring the blessing "Sallallahu Alaihi Wasallam" in miniature around the names, reinforcing the sacred nature of the text.

The colophon of this manuscript is penned in tawqi' script and reads: 'Kataba-hu al-Haqīr al-faqīr al-mutaraf... bi-Kātib-zād al-Kushani' indicating that the manuscript was copied by the son of the famous scribe al-Kushani. Unfortunately no date is ascribed, however the style of decoration and manuscript production are in keeping with manuscripts from the Ottoman Levant in the late 18th and early 19th centuries.

Single volume, illuminated manuscript on fibrous polished laid paper, in Arabic, complete, 137 by 110 mm; single column, 11 lines black naskh, two full-page illustrations of Mecca and Medina, 4 illuminated polychrome headings and many decorated banners in the text, some sections of gilt illumination with intricate pointillé details, catch-words throughout, internally very clean and crisp condition; contemporary Ottoman gilt and tooled morocco with flap, covers ruled and hand-painted in gold with lattice pattern, edges lightly rubbed, overall a very handsome volume.



AFTER AHMED KARAHISARI

13. [ISLAMIC MANUSCRIPT]. The Names of Allah, signed manuscript after Ahmed Karahisari. *Qajar Persia, probably Tabriz, circa 1800.*

£5,000 *[ref: 110732]*

Ahmed Karahisari was one of the great Ottoman calligraphers of the sixteenth century, whose naskh style was reminiscent of the Abbasid master scribe Yaqut al-Musta'simi. He worked by royal appointment under the patronage of Sultan Suleyman I in his lifetime and his surviving manuscripts are housed in important Ottoman collections such as the Topkapi Palace and the Topkapi Museum.



The legacy of master calligraphers extends beyond the work produced during their lifetime but also in the inspiration that survives in their name for centuries after their death, the present manuscript is an homage to Karahisari and one such example. It is an early nineteenth-century Qajar replica of a sixteenth-century Ottoman manuscript by Karahisari and signed in their name.

The binding and illumination indicate a place of production likely in Tabriz, where there is a stronger influence of Ottoman art than in the Eastern regions of the Persian empire.



Single volume, illuminated manuscript on polished paper, in Arabic, containing the holy names of Allah, 8 leaves with two front free endpapers at each end, complete, 205 x 125mm; single & double columns, usually 5 lines elegant scribal naskh script in blue, text in panels often forming geometric shapes, illuminated unwan opening the text, marbled endpapers, a few early ownership seals to preliminary and penultimate leaves, a few small stains overall clean internal condition; contemporary lacquered boards with a red leather spine. 205 x 125mm (8 x 5 inches).

14. **[PERSIAN MINIATURE PAINTING]. A teacher with his pupils, possibly a portrait of Shah Abbas I, in the Safavid style of Reza Abbasi.** *Qajar Persia, circa 1800.*

£8,000 [ref: 125263]

A charming and beautifully drawn illustration in the style of Reza Abbasi (1565-1635), the leading Safavid miniaturist known for his distinctive ability to capture texture and movement in his drawings by combining ink lines with wash colours. This illustration is likely from the early Qajar period and demonstrated the lasting influence and legacy the great classical artists had over the future generations of artists and patrons alike.



Single illuminated miniature painting with decorated borders, miniature 180 x 110mm (total leaf 260 x 140mm); illustration depicting a seated teacher with three pupils in attendance sitting by a running stream under some poplar trees, illustration heightened in gilt, mounted to cats with gilt decorations to borders, framed and glazed.





ILLUSTRATING TALES OF THE PROPHET AND IMAMS

15. **[MIR HAYDAR]. A composite text containing excerpts from the Miraj Nameh, along with other tales of the Prophet and his companions.** *Kashmir, India, early 19th century.*

£27,500 [ref: 117000]

This is a very attractively illuminated manuscript containing verses and excerpts from the *Miraj Nameh* (by Mir Haydar) along with other texts relaying Islamic stories about the Prophet and other Imams, possibly including the *Khavaran Nameh*. There are many sections of the text relating to Imam Ali (AS), a notable theme drawn from the *Khavaran Name* by Ibn Hossam Khosefi, which is an epic account of the life of the commander of the faithful Imam



Ali (AS), while also drawing on the themes from the *Miraj Nameh* which tells of the miraculous 'isra' and 'miraj' of the night journey of the Prophet Muhammad (PBUH). Both these texts are rare, and an adaptation in verse is equally unusual.

This manuscript is extensively decorated throughout with colourful banners between the columns of text, the opening marginal designs are exquisitely intricate, and there are also 20 illuminated miniatures in the text. These miniatures frequently depicting either Imams of the Prophet, including a heavenly scene, many including angels, battles and meetings of dignitaries. The style of the illustrations is very much in line with the Kashmiri school, and many of the images use silver as well as gold in their illumination.

Single volume, fine illuminated manuscript on paper, in Arabic and Farsi, with 15 illuminated miniatures in the text, 283 leaves, incomplete at the end (likely lacking only one or two gatherings), 268 x 154mm; four columns, 22 lines black nasta'liq script, headings in red, opening two leaves with elegant and detailed polychrome gilt borders extending into the margins, one illuminated polychrome head-piece opening a second section of the text, 20 large miniatures in the text, these brightly coloured, contemporary tissue-guards, catch-words, a few small areas of light finger-soiling else very bright and attractive internal condition; contemporary lacquered boards, spine



16. [CALLIGRAPHY]. [QUR'AN]. Heading for Surah al-Waqi'ah (56) copied in the style of the monumental Baysunghur Qur'an. *Qajar Persia, first half of 19th century.*

£3,750 [ref: 125371]

The text includes the name of the Surah al-Waq'iyah and also details of the 99 Ayah (makkah) included in the surah.

The original Baysunghur Qur'an was a monumental manuscript measuring approximately 1770 x 1010mm, and would have consisted of about 800 folios. The Qur'an is named as such because of its attribution to Baysunghur (1397-1434 AD), grandson of Timur and son of Shah Rukh; there is contemporary evidence of his having written the monumental inscriptions on the Gowharshad Mosque attesting to this. However, a Qur'an of such immense size obviously necessitated enormous resources, time and calligraphic mastery and it seems unlikely therefore that Baysunghur would have been able to undertake a task of this magnitude himself. It is perhaps more likely that it was written under the patronage of Timur by 'Umar Aqta, a famous calligrapher of the time. Qadi Ahmad's 16th-century treatise on calligraphers mentions a huge Qur'an that was made in Samarqand in the time of Timur by this calligrapher (for more, see David James, *After Timur. Qur'ans of the 15th and 16th Centuries*, London, 1992, no.2, pp. 20-21).

The Baysunghur Qur'an is of such legendary scale and importance that replicating only one single line, half a millennia after the original, still resonates strongly with the original manuscript and is a testament to its enduring legacy.

Single large panel of paper containing one surah heading, illuminated manuscript on paper, in Arabic, 190 x 94mm (visible); single monumental line of thuluth calligraphy copied in gold and outlined in black, set against scrolling tendril bearing swaying near serrated leaves, against a field thinly hatched in red, in modern pink mount.



ELEGANT SHEKASTEH SCRIPT

17. KHWAJU KERMANI. Qazaliyaat, a Divan of poetry. *Qajar Persia, first half of the 19th century.*

£10,000 *[ref: 112444]*

Khwaju Kermani (d. 1349 AD) was a Persian Sufi mystic and poet. He is best known for *Homay o Homayoun*, the tale of the Persian Prince Homay who falls in love with the Chinese Princess Homayoun. The works of Kermani are still popular in Iran and the site of his tomb Shiraz remains a tourist destination for his many followers.

This manuscript was copied in Qajar Persia, possibly Shiraz, and is a lovely example of shekasteh script from the early nineteenth century.

Provenance: From the library of 'Abd al- Wahhab Khan, Nizam ul-Mulk (1848-1916); thence by descent in the early 20th century to a private London collection.



Single volume, illuminated manuscript on paper, in Farsi, 196 leaves, complete, 150 x 95 mm; double-column, 15 lines elegant black shekasteh script, text-blocks and columns ruled in gilt, opening of text with elaborately decorated polychrome head-piece, interlinear colouring of gold to final leaf, final gathering becoming loose, some slight finger soiling else clean and attractive condition; contemporary dark brown morocco, central cartouches cut-out and hand-painted, covers ruled in gilt, later paper label to spine, a little rubbed.





ROYAL SCRIBE FROM THE COURT OF FATH'ALI SHAH QAJAR

18. [QUR'AN]. A Fine Miniature Qur'an, copied by the royal Qajar scribe Abdullah al-Ranani. *Qajar Persia, dated 1225 AH (1815 AD).*

£30,000 [ref: 105550]

An exquisite miniature Qur'an form the early Qajar period.

The copyist Abdullah Ibn Ashoub al-Ranani was a royal scribe in the Court of Fath 'Ali Shah Qajar (r.1797-1834). Al-Ranani was renowned for his fine naskh script which is exemplified here in a delicate miniature format, which is unusual for this scribe whose other traced Qur'ans have been notably larger in scale. This Qur'an was produced to the highest possible specification of the period with no expense spared; every single page of the text is illuminated with interlinear colouring of gold, the script is delicate



and legible despite its miniature format, and the binding is exemplary: it was undoubtedly commissioned for a member of the Qajar royal family.

Single volume, illuminated manuscript on polished paper, in Arabic, complete, 191 leaves plus 3 endpapers (2 front & 1 rear), 98 x 60mm; 21 lines fine & refined naskh script copied in miniature format, in black, 2 opening leaves of prayers copied in central lobed panels, in red, plus an additional set at the end of the volume, opening two facing pages of the Qur'an with exquisitely fine gilt polychrome decorations to borders, interlinear colouring of gold to every leaf of text, catch-words throughout, very clean and crisp condition; housed in fine contemporary gilt lacquered boards, with decorative floral compositions to covers set against a red background and framed within a gold foliate border, a very fine manuscript.

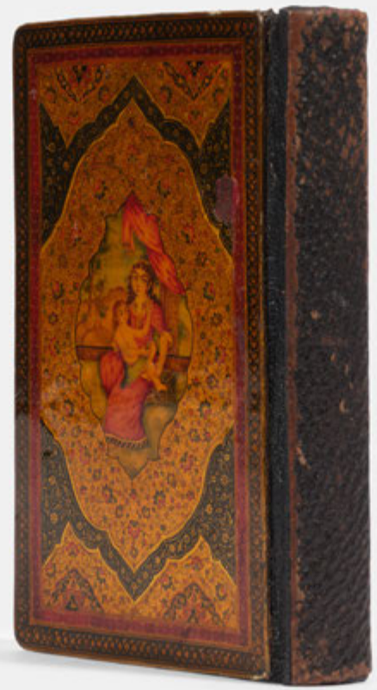


19. HAFEZ SHIRAZI. Divan, in shekasteh script with fine contemporary binding. *Qajar Persia, circa 1820 AD.*

£15,000 [ref: 125150]

A very attractive early Qajar example of the 'Divan' of Hafez Shirazi, a pillarstone of Persian literature, with wonderful tazhib decorations to the opening two leaves of text.

This manuscript is notable for featuring fine shekasteh calligraphy and for the contemporary finely painted lacquer boards with unusually feature an image of a mother holding a child. There is a possibility that this volume might have been commissioned or gifted for a Qajar Princess or high-ranking Lady of nobility in the Qajar Courts, as the portrait-like representation of the female on a volume of poetry is otherwise unusual.



Provenance: Formerly in the collection of Akbar (Alexander) Lari (d. 2025, part of the The Claremont Group NY LLC collection of fine Middle Eastern books); Persian export stamps in the manuscript dated 1341 AS (1962 AD).

Single volume, illuminated manuscript on paper, in Farsi, complete, 213 leaves, 155 x 100mm; double column, 14 lines elegant scribal shekasteh script in black, catch-words throughout, leaves ruled in gold, opening two leaves with elaborately painted polychrome borders featuring an opening unwan, all heightened in gilt, early auction description loosely inserted, some light finger-soiling else excellent internal condition; contemporary painted lacquer binding with central cartouche featuring the portrait of a mother holding a child (on both boards), rebacked preserving contemporary goatskin spine, a few small areas of damage to lower board and a small area of rubbing to upper board, overall very good condition.

20. [QUR'AN]. A Fine Illuminated Qur'an. *Qajar Persia, circa 1830.*

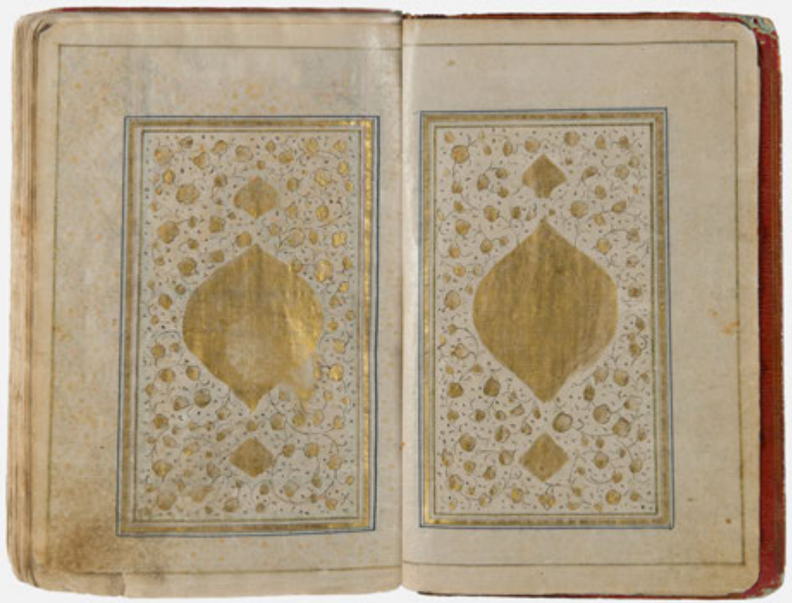
£10,000 [ref: 120834]

This is a charming and beautifully illuminated pocket-sized Qajar Qur'an.

Likely produced during the reign of Fath'Ali Shah Qajar, this Qur'an has illuminated double-page openings preceding the text, which have remained blank, and which would have likely been kept for the inclusion of a fihrist and dedication but never completed. Despite the lack of scribal attribution, the hand is a steady and competent example of small-scale naskh: a style of calligraphy executed in Qur'ans that are small in size.

Single volume, illuminated manuscript on paper, in Arabic, complete, 218 leaves, 143 x 90mm; single volume, 17 lines delicate black naskh, surahs in red thuluth, verses marked with gilt dots, catch-words, opening and closing double-page openings with gilt polychrome head-pieces and borders, double-page of gilt & white checkered patterned table and additional double-page opening of gilt medallion carpet-pages preceding the first text-page (possibly to include a fihrist and dedication to the manuscript that were never completed), text-leaves ruled in gilt and blue, important divisions of the noted in the margins in red and sometimes black, a few small closed nicks and tears to margins, some light finger-soiling and rubbing in places; housed in contemporary lacquered boards, covers with decorative floral displayed framed within gilt decorated borders, corners rubbed and worn, spine skillfully repaired.







21. [QUR'AN]. Attractive Ottoman Qur'an, copied by Abdullah Zihni.

Ottoman Turkey, mid-19th century.

£17,500 *[ref: 119980]*

A very attractive Qur'an copied in a measured hand by Abdullah Zihni, and housed in a fine contemporary panelled binding, from Ottoman Turkey in the mid-19th century.

Single volume, illuminated manuscript on paper, in Arabic, complete, additional 3pp. du'a at the end of the text (possibly added later), 157 x 150mm; single column, 15 lines black naskh, some vocalisation and markings in red, surah headings in while against gilt banners, verses marked with gilt roundels, opening two leaves of text framed within elaborate gilt and polychrome decorations extending out of the text-block, leaves ruled in gilt throughout, catch-words, some light finger-soiling and browning to outer edges of leaves, a few smudges to ink sometimes affecting text; contemporary leather over boards with flap, central medallions and corner-pieces in gilt, ruled in gilt, part of flap lacking, overall good condition.







22. [INDIAN MINIATURE PAINTING]. **Drawing of a Lion Hunting scene, from an album with painted floral border designs.** *Mughal India, mid-19th century, possibly with later additions.*

£3,000 [ref: 112452]

An attractive example of Mughal border designs, decorating a skilfully drawn hunting scene showing the imminent capture of a lion in hunt.

Single leaf of album page with drawing, 285 x 165mm; framed within multiple rulings and a wider floral border, delicate floral motif to borders heightened in gilt, reverse with a few shelf and reference numbers to reverse, some age-toning and chips to pigmentation of border decorations, leaf a little creased in places.



23. [TAHZIB DESIGN]. **Double-page tazhib border illumination, from the opening pages of a dispersed manuscript.** *Qajar Persia, last quarter of 19th century.*

£5,000 [ref: 125254]

Lovely survival of a magnificently illuminated border design from an unidentified Persian manuscript, in a large paper format and intricately painted to a very high quality.

One bifolium, illuminated manuscript on paper, in Persian, approx. 310 x 385mm; single column, 8 lines elegant and bold nasta'liq script, text page to reverse of one leaf with 15 lines, elaborately painted polychrome & gilt border designs extending outwards into the margins form the text-blocks, a few closed tears to edges of paper, some chips to extremities, in modern mount.



24. [PERSIAN MINIATURE PAINTING]. [CALLIGRAPHY]. A Composite Panel, containing calligraphy and a miniature painting of Layla visiting Majnun in the wilderness. *Qajar Persia and later, late 19th century.*

£1,800 [ref: 108953]

An unusual triptych composition, formed of two early calligraphic panels to the right, placed above one small illustration of a youth (horizontally placed), one nineteenth-century miniature painting of Layla visiting Majnun in the wilderness, and then a printed reproduction of verses in nasta'liq to the left.

Single large board, composite panel comprising two sections of nasta'liq calligraphy and an illuminated miniature, total 330 x 200mm; opaque pigments on paper heightened with gilt, bordered with calligraphic panels in nastaliq, the Fatiha to the left attributed on reverse to Mir Imad, and a couplet by Ahmad al-Husayni to the right, laid on gold sprinkled ground, bright and attractive condition.



25. [CALLIGRAPHY]. Barakallah (The Blessings of Allah), large panel of Arabic Calligraphy. *Ottoman Turkey, dated [1]329 AH (1911 AD).*

£2,000 [ref: 125256]

Large-format calligraphic exercise of 'Barakallah' (The Blessings of Allah), unsigned but dated to the year '329' Hijri (1911 AD), and likely produced in Ottoman Turkey.

Single panel of Calligraphy, in Arabic, calligraphic panel 220 x 145mm, total size 385 x 525mm; large elegant black thuluth calligraphy of 'Barakallah' (The Blessings of Allah), with the date '329', ruled in gold & yellow, laid on to card with gold-speckled brown borders, some early repairs to panel of calligraphy.

Morteza Salehi

CONTEMPORARY CALLIGRAPHER & NASTA'LIQ INSTRUCTOR

Morteza Salehi is a calligrapher and instructor of the Nasta'liq script who began his professional career in 1985 by joining the Iranian Calligraphers Association. He achieved the "Momtaz" (Distinguished) rank in 1989, the "Fogh-e Momtaz" (Superior Distinguished) rank in 2006, and attained the rank of Master within the Iranian Calligraphers Association in 2011.

A protégé of the artistic school of Master Gholamhossein Amirkhani, Salehi has dedicated his artistic journey to teaching and promoting the art of Iranian calligraphy, drawing upon the teachings of this authentic tradition.

Since 2009, Master Salehi has headed the UK branch of the Iranian Calligraphers Association and continues to teach and mentor calligraphy students.

Additionally, for six years, he taught calligraphy to Persian language students and other enthusiasts of Persian language and culture through the Association and the Cambridge University Persian Society.

He has participated in numerous group exhibitions organized by the Iranian Calligraphers Association and has held over twenty solo exhibitions and educational workshops to date. His artistic and educational activities continue in the UK, aimed at preserving, promoting, and expanding the authentic art of Iranian calligraphy – particularly the Nasta'liq script.



26. SALEHI, Morteza (calligrapher). Quatrain of nasta'liq calligraphy. *[London]. c. 2020.*

POA *[ref: 125482]*

Single sheet, decorated manuscript on toned paper, in Persian, framed within border with illuminated tash'ir design, text panel c. 340 x 210 mm, total leaf 465 x 320 mm; four lines elegant nasta'liq calligraphy, in black, within hand-painted decorated border, in modern card mount.



27. **SALEHI, Morteza (calligrapher). ‘Hich’ calligraphic exercise.** *[London] dated ‘2024’.*

POA *[ref: 125481]*

Single sheet, decorated manuscript on toned paper, in Persian, text panel c. 270 x 170 mm, total leaf 375 x 235 mm; in modern card mount



28. **SALEHI, Morteza (calligrapher). Line of nasta’liq calligraphy, with gilt taz’hib decorations.** *[London], c. 2024.*

POA *[ref: 125486]*

Single sheet, decorated manuscript on toned paper, in Persian, text panel c. 120 x 33 mm, total leaf 215 x 435 mm; single line of nasta’liq calligraphy, in sepia, set in a cloud against gilt decorations of spiraling floral vines, framed within multiple decorated rulings and borders, in modern card mount, framed and glazed.

Maryam Mirzaei

CONTEMPORARY ARTIST PRACTICING TRADITIONAL PERSIAN ARTS

Maryam Mirzaei is a London-based contemporary artist specializing in traditional Persian arts. With a Master's degree from The Prince's Foundation School of Traditional Arts and three decades of dedicated practice, she is recognized as one of the few artists masterfully preserving the authentic knowledge of classical Persian miniature and design, creating her intricate works traditionally on paper. Her acclaimed career, which began in Iran and expanded across numerous international galleries, culminates in her milestone exhibition at the Mall Galleries (2026).

"As a contemporary artist practicing in London, my work is a deeply personal dedication to the preservation and revival of traditional Persian arts. In an era where classical techniques are frequently overlooked, I pride myself on being one of the few artists who remains steadfastly committed to the rigorous mastery and authentic knowledge of Persian miniature and traditional design. My academic and practical background – including a Master's degree from The Prince's Foundation School of Traditional Arts and extensive research in textile and Persian carpet design – serves as the foundation of my practice, allowing me to approach each creation with a profound, calculated understanding of centuries – old artistic rules.

"For me, the delicate line-work and symbolic language of the miniature are not stagnant history, but a living, breathing lineage. Rather than working on canvas, I remain completely faithful to the ancient heritage by creating my pieces traditionally on paper. Over the past three decades, my journey of sharing this enduring classical heritage has expanded globally; beginning in Iran, my work has been widely showcased across numerous international countries and prestigious institutions.

"Following my solo exhibition in 2025, my last participation was in the 6th Iranian Contemporary Art Biennale, *With My Roots*, at the iconic Mall Galleries in 2026. Through these curated works, I invite the viewer to witness the timeless strength of our traditional arts, kept alive through genuine knowledge, unwavering discipline, and a modern perspective."



29. MIRZAEI, Maryam (artist). Girl of Isfahan, original reproduction of an earlier Safavid painting. *2002.*

£17,500 [ref: 124605]

This work is a faithful and detailed copy of one of the well-known masterpieces of classical Persian miniature painting. It was executed using traditional techniques, with particular attention to the original composition, colour harmony and delicate details. The work reflects the artist's study and practice of the techniques employed by the masters of Persian miniature art.

Selected Exhibition History:

Mashhad (2005)
Turkmenistan (2005)
Kyrgyzstan (2006)
Durham University (2009)
Leicester (2010)
Iranian Centre, London (2011)
POSK Gallery, London (2016)
Willesden Library Gallery, London (2018);
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour & Persian ink, heightened in gold, 13 x 23cm; framed & glazed.



30. MIRZAEI, Maryam (artist). The Battle of Rostam inspired by an Old Shahnameh Manuscript. *2003.*

£35,000 [ref: 124602]

This work is a meticulously hand-painted facsimile copy of a page from an old Shahnameh manuscript depicting the Battle of Rostam, executed using traditional Persian illumination and painting techniques.

Exhibition history:

Mashhad, Iran (2005)
Turkmenistan (2005)
Kyrgyzstan (2006)
Durham University (2009)
Leicester (2010)
Iranian Centre, London (2011)
POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour & Persian ink, heightened in gold, 34 x 47cm; framed & glazed.



31. MIRZAEI, Maryam (artist). Original Gol'o Morgh [Flower and Bird] illustration. *2003.*

£18,750 [ref: 1246011]

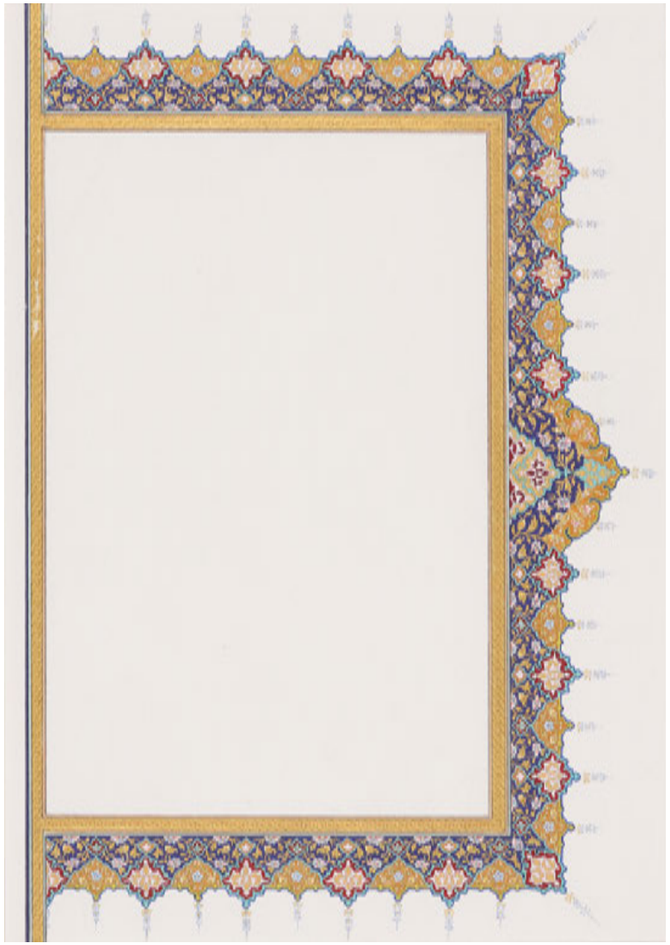
For this work, the artist was awarded First Prize in the Iranian Youth Art Competition and received an Honorary Diploma (Diploma of Merit).

This artwork is inspired by the traditional Persian Gol-o-Morgh (Flower & Bird) style of the Qajar period. In creating this piece, the artist sought to preserve and revive traditional Persian painting techniques while drawing inspiration from the elegance, craftsmanship, and aesthetic values of the Qajar period. The techniques included the use of candle soot to create delicate shading behind the flower and bird motifs, adding depth and atmosphere to the composition, also the application of a layer of oil to enhance the luminosity of the surface and to help preserve the artwork over time.

Exhibition history:

Mashhad, Iran (2005)
Turkmenistan (2005)
Kyrgyzstan (2006)
Durham University (2009)
Leicester (2010)
Iranian Centre, London (2011)
POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, tasheer, gouache, watercolour & Persian ink, heightened in gold, 16 x 18cm; framed & glazed.



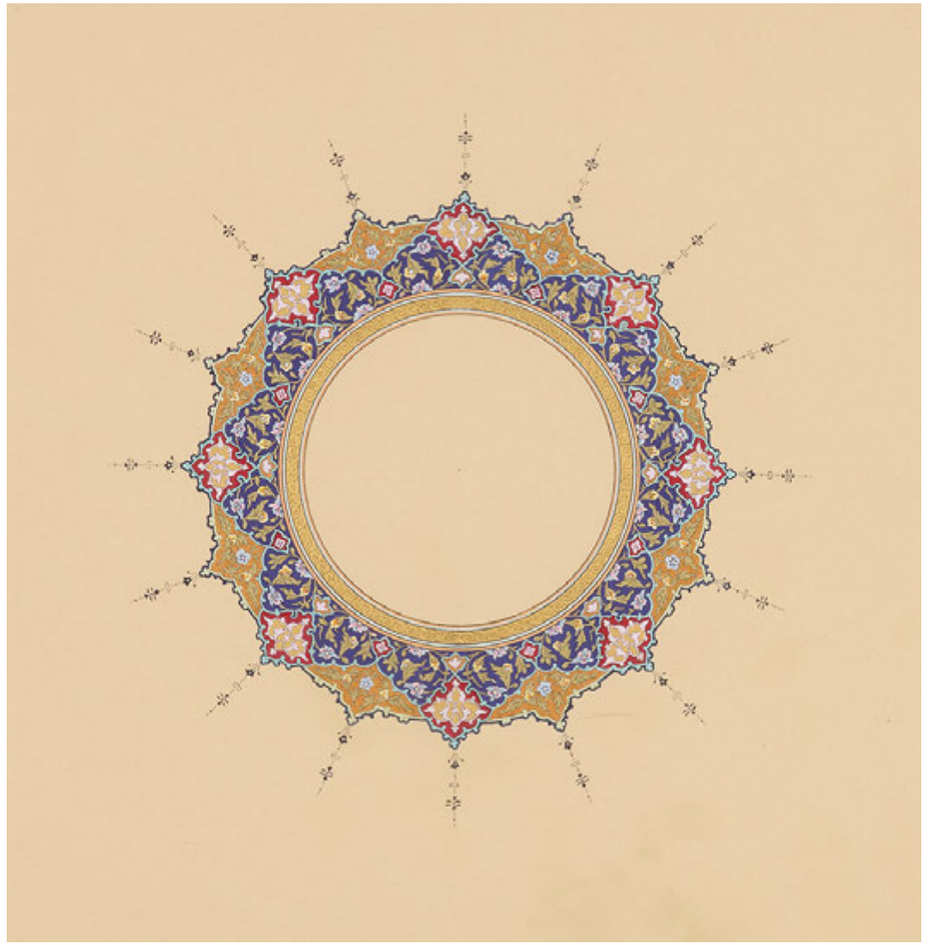
32. **MIRZAEI, Maryam (artist). Illuminated border design, original tazhib illustration.** *2004.*

£22,500 *[ref: 124598]*

Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated tazhib border design on paper, gouache, watercolour & ink, heightened in gold, 16 x 23cm; framed & glazed.



33. **[QUR'AN]. MIRZAEI, Maryam (artist). Original Tazhib Illumination of the Shamseh.** *2004.*

£15,000 *[ref: 124600]*

Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated Qur'an shamseh illustration on paper, gouache, watercolour & ink, heightened in gold, 35 x 37cm; framed & glazed.



34. MIRZAEI, Maryam (artist). Youth in European Attire, original reproduction of an earlier Safavid illustration. *circa 2004.*

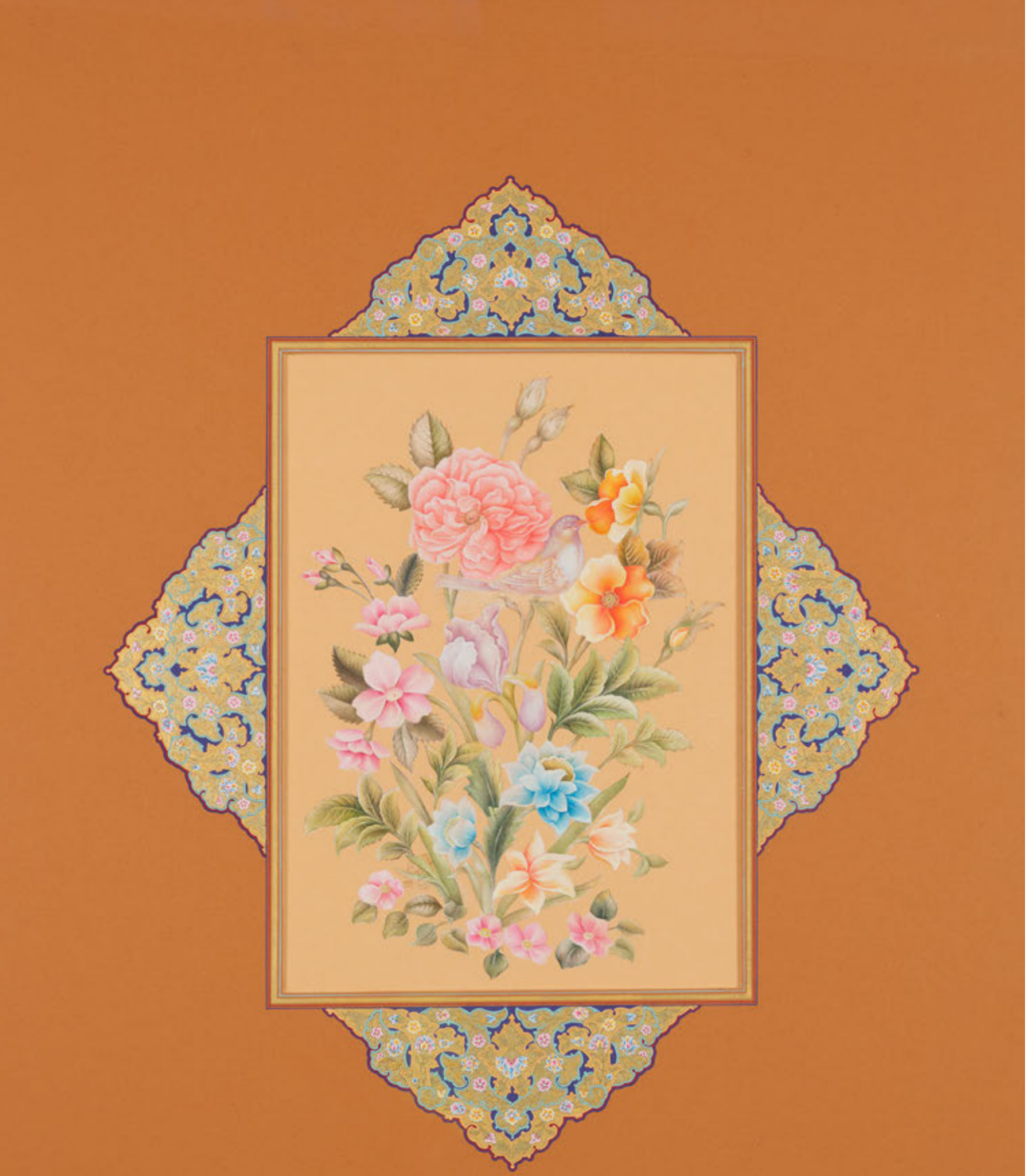
£17,500 *[ref: 124603]*

This work is a hand-painted copy of a highly valuable and historically significant masterpiece of Iranian miniature art. Executed using gouache and traditional handmade Persian ink, it reflects the refined techniques, intricate details, and rich artistic heritage of classical Persian painting.

Exhibition history:

Mashhad, Iran (2005)
Turkmenistan (2005)
Kyrgyzstan (2006)
Durham University (2009)
Leicester (2010)
Iranian Centre, London (2011)
POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache & handmade Persian ink, heightened in gold, 15 x 27cm; framed & glazed.



35. MIRZAEI, Maryam (artist). Flower and Bird Surrounded by Floral Islimi.
2008.

£37,500 [ref: 124612]

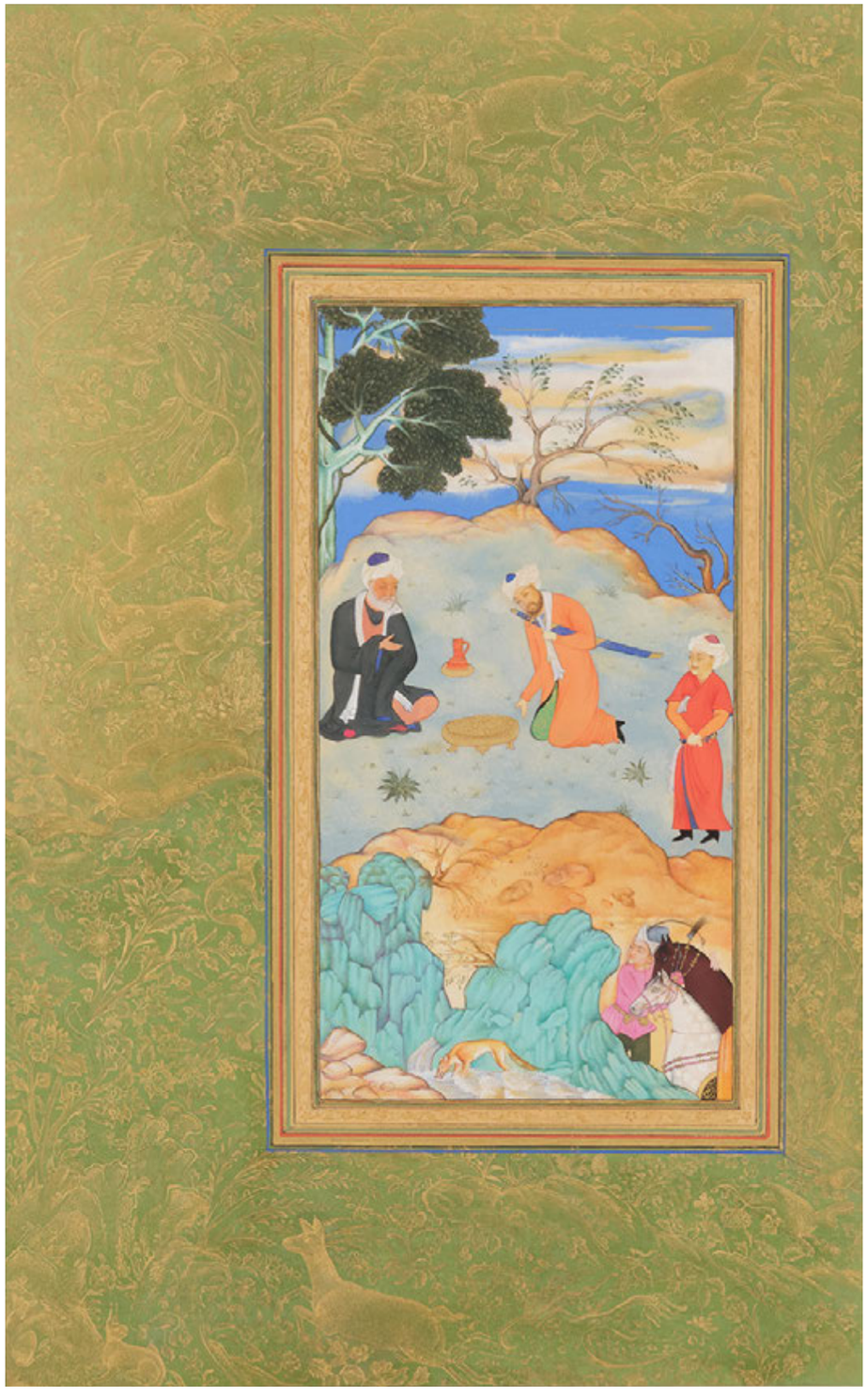
This original Gol-o Morgh (Flower & Bird) painting was created in the tradition of Qajar art. The central composition is surrounded by an original Floral Islimi (Islimi-ye Goldar) design, a highly sophisticated form of Persian illumination in which flowing arabesque motifs are interwoven with floral elements. Due to its complexity and the level of precision required, this style is rarely encountered in contemporary artworks.

Through this work, the artist sought not only to celebrate the beauty of the Qajar Gol-o Morgh tradition but also to contribute to the preservation of intricate decorative techniques that form an important part of Persian artistic heritage. The delicate rendering and detailed shading of the flowers required exceptional patience and craftsmanship, and the completion of the work took approximately one year.

Exhibition history:

Iranian Centre, London (2011)
POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour & Persian ink, heightened in gold, 41 x 50cm; framed & glazed.



36. MIRZAEI, Maryam (artist). Copy of Pand-e Pir (Advice from the Saint) inspired by Kamal al-Din Behzad. *2012.*

£55,000 [ref: 124614]

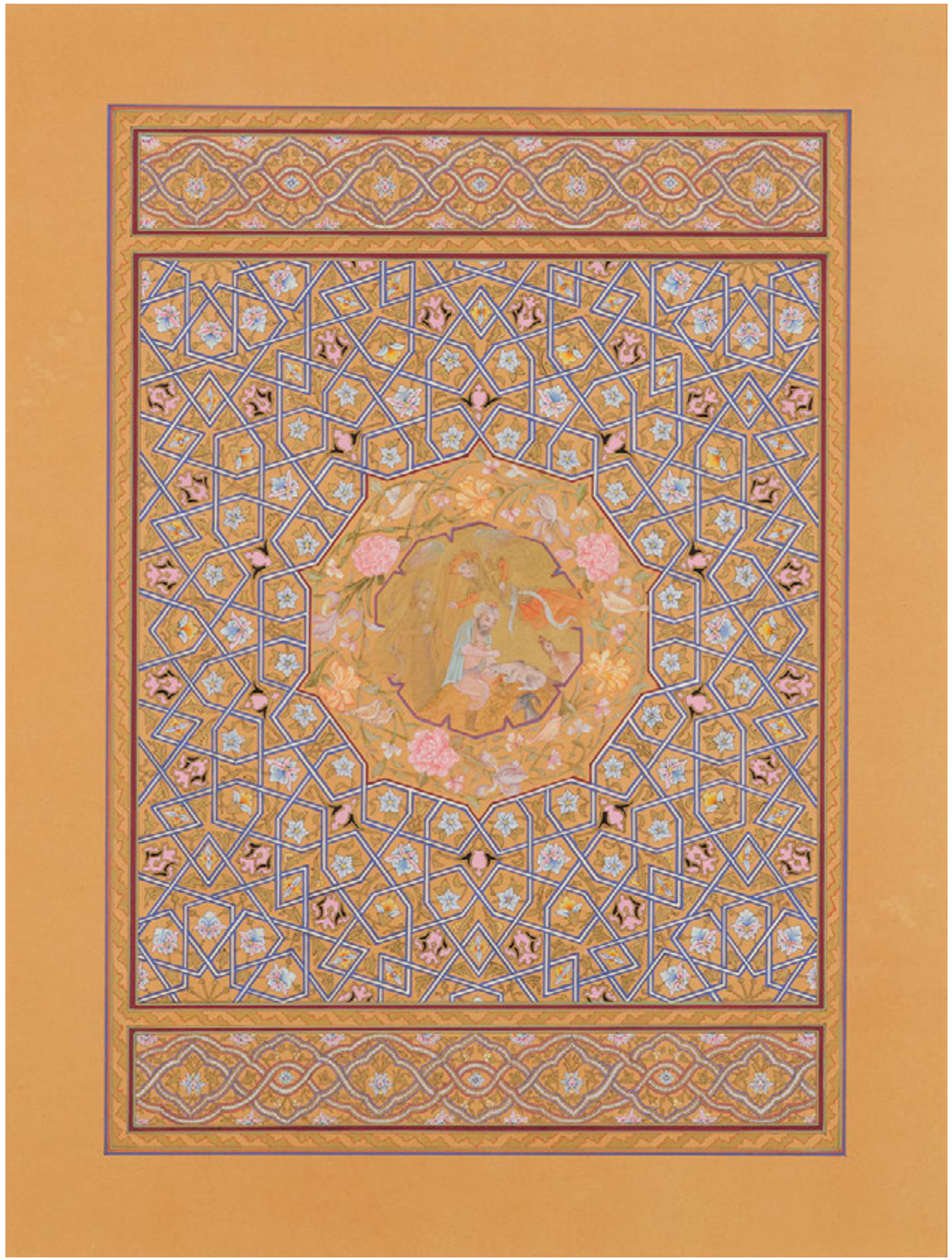
This work is a meticulous copy of Pand-e Pir (Advice from the Saint), one of the most celebrated paintings by Kamal al-Din Behzad, the renowned master of Persian miniature art. The painting was executed through careful study of the original composition, with the aim of achieving the closest possible correspondence to the source in drawing, colour, detail, and overall visual harmony.

Particular attention was devoted to preserving the subtle qualities of Behzad's painting, including its refined composition, expressive figures, and delicate decorative details. The work is further enhanced by an elegant tash'ir border surrounding the composition, executed in keeping with the aesthetic spirit of classical Persian manuscript decoration.

Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 19 x 29cm; framed & glazed.



37. MIRZAEI, Maryam (artist). Moses and the Shepherd original illustration to the story in Rumi's Masnavi. *2013.*

£30,000 [ref: 124607]

This original miniature is inspired by Moses and the Shepherd, one of the most celebrated stories from the Masnavi of Rumi. While drawing upon the spiritual message of Rumi's narrative, the artist developed the composition through the visual language of Persian miniature painting.

The work reflects their experience in studying and copying various schools of Persian art. Elements inspired by Qajar Gol-o Morgh painting, Timurid and Safavid illumination, and traditional Persian geometric patterns (gereh-chini) have been combined within an original composition. Their aim was to create a painting that remains rooted in the aesthetics of classical Persian miniature while expressing the timeless themes of devotion, sincerity, and the relationship between humanity and the Divine found in Rumi's story.

Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 21 x 30cm; framed & glazed.



38. MIRZAEI, Maryam (artist). Copy of a Single Figure. *2014.*

£17,500 *[ref: 124613]*

This work is a meticulous copy of a single-figure painting from the Persian miniature. It was carefully reproduced through close study of the original artwork, with particular attention paid to the proportions, colour harmony, and delicate brushwork characteristic of the Isfahan tradition.

The artist's aim was to achieve the highest possible level of fidelity to the original painting while deepening their understanding of the artistic methods and aesthetic principles developed by the masters of the school.

Exhibition history:

Saatchi Gallery, London (2023)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 8 x 20cm; framed & glazed.



39. MIRZAEI, Maryam (artist). Copy of an Old Persian Miniature. *2015.*

£27,500 [ref: 124611]

This work is a meticulous copy of a Persian miniature from the Safavid school. In creating it, the artist sought to remain as faithful as possible to the original composition, colour palette, and painting techniques of the period. To complement the miniature and enhance its historical character, the artist added a tash'ir (illuminated marginal decoration) inspired by authentic Safavid ornamentation around the composition. Through this work, the artist aimed not only to reproduce the original painting with precision but also to honour the artistic spirit and craftsmanship of the Safavid masters.

Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 23 x 33cm; framed & glazed.



40. MIRZAEI, Maryam (artist). Inspired by an Old Persian Miniature. *2015.*

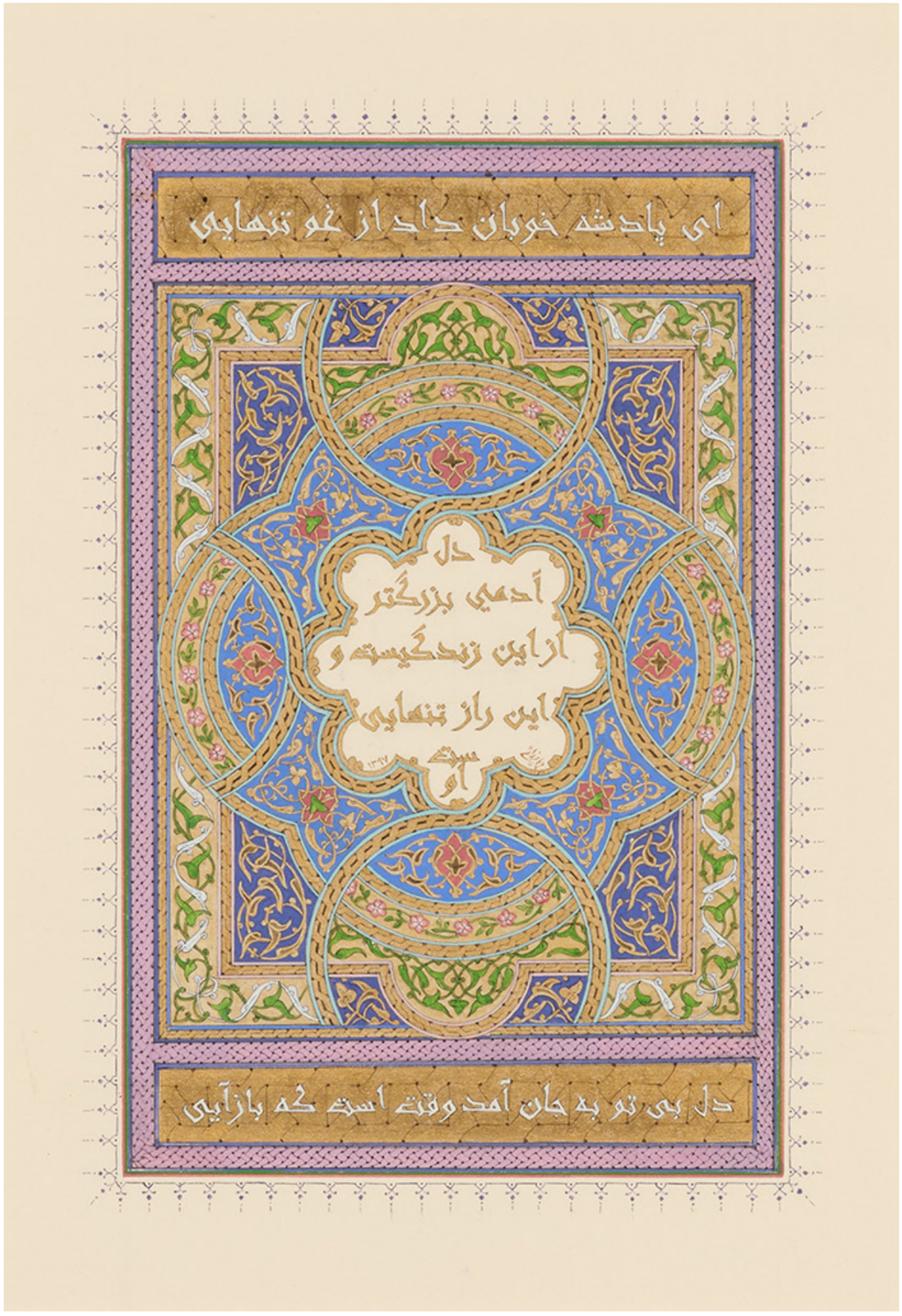
£17,500 [ref: 124604]

This work is based on an old Persian miniature and has been recreated using traditional Persian painting techniques. The decorative border and illumination were designed and executed by the artist in the style of the original historical period, combining faithful reproduction with contemporary artistic interpretation

Selected Exhibition history:

POSK Gallery, London (2016)
Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 11 x 21cm; framed & glazed.



41. MIRZAEI, Maryam (artist). Human Heart Is Bigger Than the Entire Universe inspired by a Timurid illumination from the Baysunghur period. *2017.*

£30,000 [ref: 124606]

This work is based on a Timurid illumination from the Baysunghur period, which the artist carefully copied using traditional Persian painting techniques. While preserving the original composition and decorative structure, the artist added their own calligraphic text in the central medallion:

'The human soul is greater than the whole universe, and this is the secret of its solitude.'

Exhibition history:

Willesden Library Gallery, London (2018)
P21 Gallery, London (2020)
Capital Art London (2025)

Single illuminated painting on paper, gouache, watercolour, 23 ct. shell gold & Persian ink, heightened in gold, 15 x 22 cm; framed & glazed.

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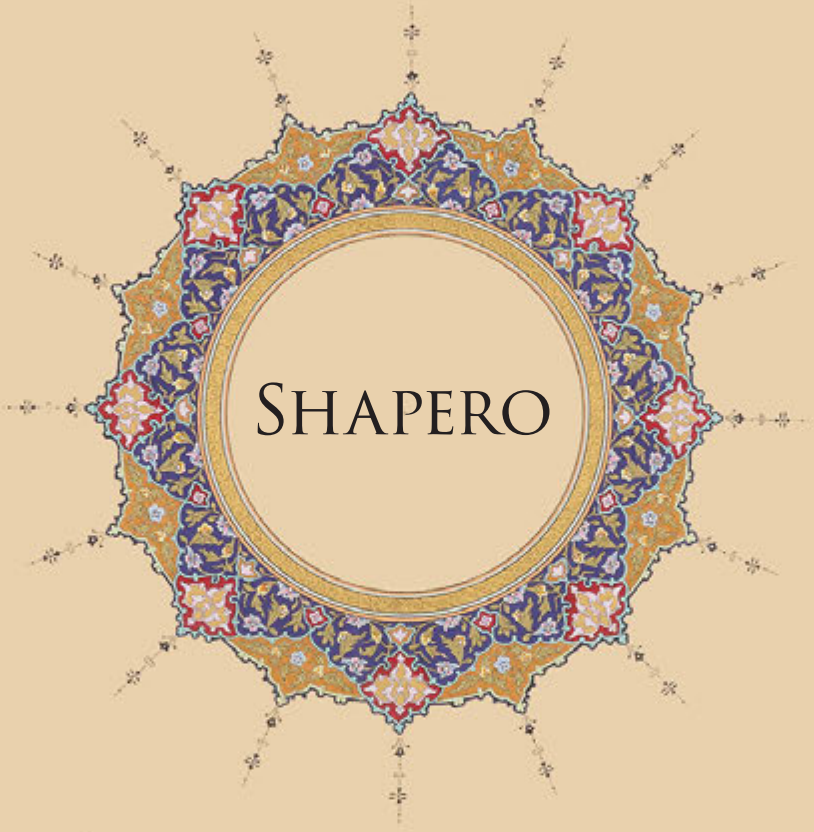
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