In the present treatise al-Razi provides a commentary on the mathematical sections of Ibn Hubayra’s *Fīqāh* (mentioned on folio 2a), referring to these as the ‘short arithmetical section that (Ibn Hubayra) dictated in the text of the Kānikh al-Fīqāh, the place in the text being defined no more clearly than “the place... where (the author) reached the discussion of this branch of knowledge”. The text itself is arranged in the traditional pattern of a commentary, quoting the original: ‘our master said...’ and then adding his own remarks: ‘the commentator said...’. The first chapters of the commentary deal with arithmetic (al-ḥisāb), multiplication (folio 6a), multiplication of compound numbers (f.1a), fractions (f.1b), factors (f.1d), practical units, such as minas and qirat (f.1e), conversion between different units (f.1f), proportions including sexagesimal proportions (f.1g), division (f.2a), multiplication with fractions (f.2b), roots (f.3b), financial transactions (f.3c), division of wealth amongst partners, war booty, and exates amongst debtors (f.4a). The last chapter deals with practical geometry including finding the areas of quadrilaterals and triangles (f.4b), circles (f.4c), polygons (f.5b) and the volumes of solids such as cylinders and cones (f.5c), and then on levelling procedures, and finally there is a discussion of the basics of algebra (f.7a-1b). There are a few diagrams, but several promised in the text have been omitted (between f.5b-6b).

There is no scientific content of any sophistication in al-Razi’s work. Its interest lies in the fact that it was prepared for an audience preoccupied with matters religious, yet the numbers occurring in various places in the Qur’an as well as the Hadīth concerning relative value of prayer are discussed only briefly (f.4a-5b), and al-Razi, following Ibn Hubayra, soon moves on to more practical matters.

The text in the present manuscript appears to be in two different hands, the title page and the first part (f.1a-1b) as well as the last part and the colophon (f.46-50) being in a clear naskhi, and the middle part being in a more elegant and stylized naskhi. The transition from one hand to the other (at f.10b-11a) is not smooth, that is, some of the text is missing, but the change at f.8a gives the impression of a single copist with two rather different styles. At least the first and last parts of the manuscript were copied by Abū al-ʿAlī Iḥṣāṣ ibn Dulfet ibn Abī Taḥṣif in the month of Safar, 1576 AH (late June 1189 AD), and a note after the colophon states that the text was checked against the original, which was in the hand of the author; see also f.61a, where it is stated that the text was copied from a corrected (mukhaṣṣah) manuscript in his hand.

For references and discussion see:


Article "Baghdad" by A. A. Duri in *EI*.

Article "Madrasa" by George Makdisi in *EP*.


Sakdy’s are grateful to Professor David A King for assistance in cataloguing this MS.

£15,000-20,000
7 leaves, 10 lines to the page written in naskhi script on brown paper, significant words picked out in red, text interspersed with gold florals, margins ruled in blue and red, occasional marginal notes in same hand as text, title on f.lv and Basmaallah on f.16 in superb large eastern kufic script on a ground of scrolling foliate motifs in gold, one soul impression dated 1075/1664, some spots of discolouration, contemporary brown morocco with central roundel and border bands of blind-stamped and stamped reticulated motifs, worn at edges, 174 by 131mm.

This is a very interesting and important manuscript. The superb eastern kufic of the title and opening basmaallah and the gold scrolling decoration amongst the verticals is extremely close to that of the famous illustrated copy of the Kāshī al-Dīrāj (Book of Auspiciousness) of Pseudo-Galen, which is dated 1199 and is now in the Bibliothèque Nationale, Paris (Ms. arabe 2964) (see illustration in R. Ettinghausen, Arab Painting, Skira 1962, pp.84-5; and J F Muller, Miniatures Arabes, Paris, 1979, pls.28-30). A quick glance confirms the striking similarity between the two, but a closer examination is a rewarding exercise. There are several letter forms which are almost identical. The initial jw (or bu, or b), the sweeping curve of a terminal waw, and the initial or medial sīn. There are also certain idiosyncrasies which both scripts share. The hair-thin, curved diagonals which sweep off the top of the vertical letters and even off the topmost points of round letters such as the nun, sort of jaw, the appearance of an inverted heart-shaped device in the double vertical of an sīn/sīn combination and the way that some of the verticals seem to disappear behind the foliage of the decoration. In addition, the script of the main body of text and the small gold florals between verses are very similar in both manuscripts.

The combination of striking similarities allows us to attribute both manuscripts to the same atelier in northern Mesopotamia, possibly even to the very same scribes and illuminators.

The binding, although probably contemporary, is not the original, since what are now two covers were once one and have been cut in half and laid sideways to form the present binding.

Sayings of Ali Ibn Abu Talib (in alphabetical order), illuminated Arabic manuscript on gold-sprinkled paper, Persia, sixteenth century

34 leaves, 12 lines to the page written horizontally and diagonally in the 'six styles' of script in gold-rulled compartments on gold-sprinkled cream and brown paper, headings in gold, text interspersed with gold florals decorated with coloured dots, one finely illuminated headpiece in colours and gold, remarque throughout, some worming (mostly repaired), modern red leather binding, 347 by 260mm.

The last three lines of the colophon have been altered, giving the name of scribe as Muhammad Ali al-Shirazi and a false date A.H.512.

£2,000-4,000
Mahmud bin Abu Bakr al-Kalhadi al-Bukhari, Dau al-Siraj (a commentary on the Kitab al-Fara'id al-Sirajiyu of al-Sajawandi), Arabic manuscript on paper, copied by Al-Amir Yusuf bin Isma'il, Persia or Mesopotamia, dated A.H. 740/A.D.1339

111 leaves plus one flyleaf, 22 lines to the page written in naskhi script on thick buff paper, significant words and phrases picked out in red, some discolouration, contemporary brown morocco binding with central panel and border bands of blind-tooled geometric motifs, 171 by 130mm.

The work of which the present manuscript is a commentary, al-Fara'id al-Sirajiyu, deals with the Islamic law of succession. Its author, Siraj al-Din Abu Tahir Muhammad al-Sajawandi, was the leading Hamalite commentator on this aspect of Islamic law, which is complex, but due to the number of references to it in the Qur'an, it has been a popular topic for Islamic jurists. Al-Sajawandi's al-Fara'id al-Sirajiyu was considered such a valuable discussion that it was translated into English for use in the courts of British India.

The author of the present commentary, Mahmud bin Abu Bakr al-Kalhadi al-Bukhari, died in 1300, only thirty-nine years before this copy was completed.

For further references see:

£800-1,000

57

Muhyiddin Yahya Ibn Sharaf al-Nawawi, Kitab Minhat fi Sharh Sahih al-Islam Muslim bin al-Hajaj, illuminated Arabic manuscript on paper, in a fine contemporary tooled morocco binding, Egypt or Syria, Mamluk, early fifteenth century

179 leaves, plus five later flyleaves listing contents, 33 lines to the page written in regular cursive script on cream and buff paper, headings and significant words picked out in red, margins ruled in blue and red, marginal commentary in same hand within ruled panels, finely illuminated opening page with title and author written in fine thuluth script in white, fine fifteenth-century red morocco binding with central cartouche and extending flourishes of scrolling foliate motifs tooled in blind and gold, cornerspieces and borders hands of tooled motifs, fore-edge flap of similar design with interweaving field filled with reticulated tooled motifs, later dark doublures, slightly worn, edges repaired, rebacked, lacking hinge of fore-edge flap, 280 by 208mm.

Muhyiddin Yahya Ibn Sharaf al-Nawawi (1235-77) was a significant Shafi'i jurist who was also highly respected for his great knowledge of Hadith literature. He was born and died in Nawa in Syria, but spent much of his life in Damascus. The present work is the chief commentary on the Sahih of Muslim. A note at the end of the present manuscript states that the original of the Kitab Minhat fi Sharh Sahih al-Islam Muslim was completed by the author on Monday 23rd of Jumada al-Wal in the year 675 AH (3rd November 1276), which conforms with the date of the autograph copy of this work in the Biblioteca Ambrosiana, Milan (see Sergin, Geschichte der Arabischen Schrifttums, Leiden 1967, vol.I, p.157-8).

The binding of this manuscript is a fine example of fifteenth-century tooled work. It compares closely with several Ottoman bindings of the middle of the century illustrated in J. Kay and Z. Tanindri, Turkish Bookbinding in the 15th Century, London 1993, pp.42-3, and nos. 1-13, pp.106-49. It also compares with a binding in the Chester Beatty Library, Dublin (see D. James, Qu'rans and Bindings from the Chester Beatty Library, London 1980, no.107, p.130) and one in the Bayerische Staatsbibliothek, Munich (see Erkl Gratz, Islamische Buchschlilte, Leipzig 1924, pl.X).

£5,000-7,000
Al-Wastat. Al-Qum al-Wadilh fi 'Im al-Bayzara (The concise laws of the science of falconry), Arabic manuscript on paper, copied by Sulaiman Ibn Ahmad al-Najdi, at Mecca, dated A.H.1089/A.D.1679.

26 leaves, 26 lines to the page written in neat naskhi script on thick paper, headings and significant words and phrases picked out in gold or red, sixteenth-century brown morocco binding with central medallion and border bands of geometric and foliate motifs stamped and tooled in blind and gold, worn, repaired, with flag, 254 by 184mm.

This is a rare text dealing with the husbandry of birds of prey. The introduction states that the 143 chapters deal with the choice, the form, the strengths and weaknesses, the illnesses and cures of birds of prey. The text contains the fact that falconry has been one of the most popular sporting pastimes of the Middle East for centuries, treatises such as the present one are far from common. The present copy combines several further interesting aspects.

The author, Muhammad Ibn Ibrahim al-Ausari al-Wastat (died 1318), was an Egyptian who earned his living as a papermaker and bookseller. He also wrote treatises on chemistry, the science of printing, zoology and botany.

The present manuscript was copied by a native of the Najd (the area around present day Riyadh in central Arabia) at the Holy City of Mecca at a time when the Hijaz had recently come under the rule of the Ottomans.

For further references see Brockleman, Geschichte der Arabischen Literatur, GII 67, SH 53.


£5,000-8,000

59

Suras of the Qur'an with commentary, illuminated Arabic and Persian manuscript on paper, Persia, 1350-1400.

336 leaves, 26 leaves or less to the page written in fine naskhi and naskhi script on paper, 'Allah' and 'bismillahs' written in gold naskhi, headings in red, illuminated borders between verses, margins ruled in blue and gold, worn headings in gold thuluth on finely illuminated panels, large marginal devices of various shapes illuminated with floral motifs in colours and gold, one double page of fine illumination in colours and gold, five leaves later replacements, paper brittle, damppasted, many leaves with splits or tears, edges frayed, later red morocco, worn, one over lacking leather, 407 by 288mm.

This text is not a commentary in the normal sense of Tafsir al-Qur'an. Rather, it relates details of certain stories which appear in the Qur'an, particularly those related to the Old Testament, and gives Persian translations of some key passages such as the Ayat al-Kursi. It is close in theme to the Historia Scholastica of Peter Comestor (late twelfth century), which was popular throughout medieval Christendom. The illumination and script of this manuscript are of good quality and compare with three Qur'an sections in the Nasir al-Din Khuli Collection, illustrated and discussed in D. James, The Master Series, London 1992, nos. 30 and 33, pp.1305-1426.

£3,000-4,000
Kalila wa Dimna (Fables of Bidpai), illustrated Arabic manuscript on paper with fifty-five miniatures, Syria or Iraq, eighteenth/nineteenth century.

96 leaves, text incomplete, 15 lines to the page written in naskh script in black on pages, headings and significant words and phrases picked out in red, margins ruled in red and gold, fifty-five illustrations labelled down one side in red naskh script, some patches of discolouration, three leaves cut in half, leaves loose in red morocco, with limp, 286 x 286mm.

Kalila wa Dimna, or the "Fables of Bidpai", is one of the most popular collections of animal fables ever written. Originally a Sanskrit work of the sixth century, it had already been translated into Pahlavi, Arabic, Greek, Latin and Castilian by the thirteenth century. It has numerous variants and has influenced works as diverse as the 1001 Nights and Sir Thomas North's The Moral Philopشع of Donia.

The present version, although incomplete, has a wealth of illustrations painted in a style both primitive and eclectic. For the most part the illustrations of animals are fairly primitive, but certain features, especially the rocks and the human figures display several different influences from earlier Arab painting. The human figures show influence from Arab painting of the early thirteenth century in manuscripts such as the Kitab al-Diyarq of Pseudo-Galen dated 1199 in the Bibliothèque Nationale, Paris (Ms. arabe 3964); The Cheked Maxim and the Best Sentiments (Mukhtair al-Hikam wa Muhaitin al-Kalim) of Abu Bakr, now in the Topkapı Sarayi Library (Ahmet III. 3906); the Majmō‘ al-Harīrī dated 1222 in the Bibliothèque Nationale, Paris (Ms. arabe 6894), (especially the figure of Abu Bakr); and the Majmū‘ al-Harīrī of 1225–35 in the Oriental Institute, St. Petersburg (Ms. s 23). The arbitrary depiction of haloes may also be a hangover from such manuscripts. Some figures in the present manuscript, such as the sick patient (illustration 36 below), seem to be influenced by later Arab illustrated manuscripts such as The Order of the World and the Wonders, dated 1563, in the Topkapı Sarayi Library (Revan 1638). The rocks in the present manuscript seem to be influenced by such earlier examples as the Kalila wa Dimna dated 1283 in the Bodleian Library, Oxford (Ms. Pococke 490).


The leaves, and hence the miniatures, have become disordered. The miniatures, in the present order, are as follows:

1. Dimnah talking to the ox.
2. Dimnah conversing with the ox.
3. The camel talking to the lion and other animals.
4. Dimnah with the ox.
5. The lion attacking the ox.
6. The trickster and the gullible man under a tree.
7. The lioness talking to the lion.
8. The owl in the tree with the cat and the rats.
9. Dimnah conversing with the lion.
10. The lion attacks the jackal.
11. The lion and his mother conversing.
12. The fisherman with their fish.
13. The lion and the monkey (griffon?).
14. The lion conversing with his mother.
15. The rat and the crow.
16. The rat and the crow reconciled.
17. The Persian and Indian sages.
18. The merchant and his creditor.
19. The hunter, the cat and the rat.
20. The pigeons flying away with the fowler's nest.
21. The crows tainting the flames outside the owls' cave.
22. The monkey and the tortoise.
23. The liones and the griffon (?).
24. The crow and the quail.
25. The ascetic, the serpent, the tiger, the monkey and the goldsmith.
26. The man and the two swimmers.
27. Kalila and Dimnah.
28. The lion attacking the donkey, the jackal looking on.
29. Kalila and Dimnah conversing.
30. The fox and the drum.
31. Dimnah conversing with the ox.
32. The crow and the fox.
33. The crab and the heron.
34. The crab kills the heron.
35. The hares and the lion.
36. Dimnah conversing with the lion.
37. Two men with an urn and a sick.
38. The sick patients being treated.
39. The King of the hares.
40. The rat knowing through the snare which has trapped the gaardar.
41. The hares and the cat.
42. The lion conversing with the jackal.
43. The man and woman in bed with the robbers listening.
44. The ascetic, with his sheep, being tricked.
45. The cackled carpenter.
46. The cross conversing with the king of the owls.
47. The monkey riding on the tortoise.
48. The two doves fighting.
49. The king in bed talking with his wife.
50. The king riding an elephant.
51. The traveller appealing to the king.
52. The traveller, and the two hoopeses, in a tree.
53. The king conversing with the sage.
54. The sage and the king ending their conversation.
55. The kings of China, India, Persia and Rome seated in a row.

£5,000–7,000
61

Ulhug Beg, Al-Zij al-Jadid al-Sultani (Zij Ulhug Beg - Astronomical tables), illuminated Persian and Arabic manuscript on paper, Persia, Safavid, early seventeenth century

264 leaves, plus 9 smaller added leaves, text pages with 17 lines of naskhi script in red, naskhi and naskh-i-ruhani script in red and black naskh and naskh-i-ruh, margins ruled in colours and gold, text leaves with catchwords, many pages with extensive marginal commentary in naskhi, opening double page with finely illuminated headpiece, interlinear gold decoration and marginal illumination of swirling floral motifs, later shapener with stamped central medallions and extending flourishes, doublures of brown morocco with cartouches of filigree decoration, 242 by 175mm.

The Zij Ulhug Beg is one of the most influential astronomical works of Medieval times. Based on the Zij Al-Khwarizmi of the thirteenth century scholar Nasir al-Din al-Tusi, they were revised and updated by Ulhug Beg, the great Timurid prince and patron, and a group of scholars whom he had brought together at his observatory at Samarkand.

£3,000-4,000

62

Abd Allah bin Yusuf bin Ahmad Jamal al-Din Ibn Hisham, Sharh Banat Su’ad, Arabic manuscript on paper, Egypt, c.1400

84 leaves, 17 lines to the page written in naskhi script on thick cream paper, headings in red, final four folios in a different contemporary hand, two leaves torn, some staining, later pastedowns covered with purple cloth, 180 by 135mm.

Ibn Hisham was born in Egypt in 1369 and died there in 1390. He was a respected scholar who held the post of professor of Tafsir studies at the Qubbat al-Mansuriyah in Cairo. The present manuscript is an early copy of his commentary on Kibb or Zahir’s Banat Su’ad or Quaidat al-Burda, a eulogy on the Prophet Muhammad written in the Jafariyya style.

For further references see:


Al-Zereky, Al’Am, vol.IV, p.147.

£800-1,200

63

Prayers, illuminated Arabic manuscript on paper, copied by Muhammad Ali al-Husaini directly from a copy by Aqa Zaim al-Abhindi al-Isfahani, Persia, Qajar, dated A.H.1239/A.D.1823

18 leaves, 9 lines to the page written in fine naskhi script on gold-strewn paper, interlinear gold decoration throughout, decorated gold florals between verses, headings in red on panels of swirling decoration in blue, margins ruled in colours and gold, borders decorated with swirling floral motifs in gold throughout, opening double page of fine illumination in colours and gold, border band of fine naskhi script in gold, final page with several ownership inscriptions and seal impressions, red morocco with blue velvet panels, 212 by 141mm.

£1,500-2,000

64

Prayers, illuminated Arabic manuscript written in gold on black paper, Persia, Qajar, dated A.H.1300/A.D.1883

19 leaves, 8 lines to the page written in fine naskhi script in gold ink on black paper, interlinear gold decoration throughout, margins ruled in colours and gold, borders of cream paper, outer margins ruled in red, one finely illuminated headpiece in colours and gold, red morocco with central medallion of stamped paper overlay, 210 by 141mm.

£1,000-1,500
Large talismanic chart, Arabic manuscript on gezelie skin, Persia, Qajar, late nineteenth century

The author, Abu Muhammad al-Husain bin Mas'ud bin Muhammad al-Farra al-Baghwai, was a traditionalist and Qur'anic scholar of the Shafi'ite school. Born near Herat, the son of a furrier (hence al-Farra), he studied fiqh under al-Qazi al-Husain bin Muhammad al-Roshi. Although he wrote on many aspects of theology, he is best known for the present work, his Masabih al-Sunnah, which became very popular, especially in the edition arranged by Wali al-Din (died 1342). The traditions are arranged by subject, and within each subject they are listed starting with the most secure traditions (asahik); then the good (hasan) and occasionally the weaker ones (al-bayd'). However, he does not include the waswak or maqasid. His stated aim was wholly altruistic: to provide people with the means to live a more pious life. This is perhaps why he is referred to in the preface of this manuscript as ‘the conqueror of heretics’ (qawwal al-hadis).

The binding of the present manuscript is a fine example of fifteenth-century Ottoman work. It compares favourably in design and quality of workmanship with several bindings illustrated in Turkish Bookbinding in the 15th Century by J. Raby and Z. Tanturli (London, 1993). The binding has now been reversed.

The provenance of this manuscript is also of note, having a wa'af inscription and several seals impressions dated 1120/1708 of Ali Pasha Corbulu, the Ottoman Grand Vizier from 1118-22 (1706-10). Ali Pasha was born in Corfu, into a poor family, but was adopted by a courtier of Ahmed II and was entered in the Galata Saray. He rose through the ranks of the palace staff to become kâl'î vezir in 1705 and finally Grand Vizier in 1706. He was a great favourite of Sultan Ahmed III and married, in 1708, Enime Sultan, a daughter of Mustafa II. He founded two mosques in Istanbul, the Carsi Kapi and the Tersane, as well as a madrasa in Corfu.

For further references see Brocketmann, GDAL, Leiden 1943, Sl, pp.650-2; GL, pp.447-9.
67
Prayers, illuminated Arabic manuscript on gold-sprinkled paper, Persia, sixteenth century
24 leaves, 7 lines to the page written in fine naskhi script in black on gold-sprinkled paper, margins ruled in colours and gold, catchwords, headings in white thuluth on illuminated panels of floral motifs, opening double page with one finely illuminated headpiece in colours and gold, full interlinear decoration of scrolling flower heads on gold ground and border decoration of scrolling floral motifs in gold, and impressions and ownership inscriptions dated 1126/1714, 1156/1743 and 1334/1915, later brown shagreen with central medallion and cornerpieces of gilt leather overleaf decorated with floral sprays in colours, corners detached, 216 by 142mm.
£1,500-2,000

68
Prayers, illuminated Arabic manuscript on coloured paper, Persia, dated A.H.1283/A.D.1866
24 leaves, 9 lines to the page written in neat naskhi script in black on cream, blue, pink, green and yellow paper, interlinear gold decoration throughout, headings in red on illuminated panels, margins ruled in colours and gold, catchwords, one finely illuminated headpiece in colours and gold, few leaves loose or detached, green morocco with gilt rules, 203 by 126mm.
£800-1,200

69
Document of land claim relating to waqf estates, Persian manuscript on paper, Persia, Ardabil, dated A.H.562/A.D.1166-7
30 lines of text in a legible cursive hand, followed by numerous signatures, black ink on paper, fine with slight loss of text at beginning, repaired, creased with further repairs, length 290mm., width 195mm.
This document concerns claims on land in the vicinity of Ushabdad(?) near Ardabil, which had previously been endowed to a hermitage by a certain Siyaj ibn Abdullah al-Atabaki. The document is witnessed by several people, whose signatures it bears, and the name of the Qazi supervising the case, Afif al-Din. The early date of this document makes it particularly interesting.
£2,000-4,000

70
Kitab Yuwasq al-Ulum wa Darari al-Najam (a compendium of the religious and other sciences - author unknown), Persian manuscript on paper, written at the order of the Seljuk commander Tughril-Tigin Ghiyar Beg Alp Arghun Ibn Yarnaqash Buздar, Persia, possibly Balkh, c.1138
146 leaves, incomplete at end, 15 lines to the page written in neat cursive script in brown ink on buff paper, headings and significant words picked out in red, few diagrams in red labelled in brown, slight spotting, few leaves with repairs to margins hardly affecting text, one leaf detached, later red morocco binding, 152 by 122mm.
This manuscript was commissioned by the Seljuk commander Tughril-Tigin Beg Alp Arghun Ibn Yarnaqash, because he was interested in the sciences (L3b). It is possible that he commissioned not just this copy, but the text itself. The author/scribe states that he was requested to write a compendium of sciences and 'I called it Yuwasq al-Ulum wa Darari al-Najam' (L4a). The text is a wide ranging discussion of many of the religious and secular sciences. The list of chapters on II,4,1-8 covers the religious sciences (al-bin, fiqh, Mathab, faru'ik, ta'sir, la'ib, etc), poetry, grammar, dreams, medicine, agriculture and astronomy. The text mentions that 606 individual questions are covered in the book.
The patron of this manuscript, Muzaffar al-Din Tughril-Tigin Alp Arghun Ibn Yarnaqash Buздar was an Amir and the commander in chief of the Seljuk Sultan Rukan al-Din Muhammad ibn Muhmmad ibn Mahmud (reigned 1153-1160). Under Rukan al-Din's successors Ghiyat al-Din Sulayman Shah (1160-61) and Muizz al-Din Ardaban Ibn Tughril (1161-77) Tughril-Tigin was chamberlain. There is some confusion over his exact identity and he may be identical with the Tughril-Tigin who was the ruler of Balkh until the middle of the twelfth century and to whom the famous Persian poet Nasa'i devotes one of his works. For references see M. Iqbal (ed.), Al-Hawawishi Rahbaq Sultan (E J W Gibb Memorial), Leiden and Tehran 1921, pp.202, 294, 274, 277, 292.
£4,000-6,000
Formerly in the collection of Hagop Kevorkian. Sold in these rooms 7th December 1970, lot 188.

Illustrated manuscripts in safina form of this date are very rare. This example shows not only the typical painting style of late fifteenth-century Turkmian artists, but also the sort of inventive decorative elements which are found in the few other known safina form manuscripts from that era. The pertinent elements are the use of coloured papers, the wealth of illuminated pages and the small triangular panels of floral decoration which appear so often throughout the manuscript. The traditional opinion concerning safina form manuscripts is that they were made to be carried around on the person, as a pocket edition.

For comparative manuscripts see:
Sales in these rooms 1st July 1969, lot 397; and 23rd April 1979, lot 147.

The miniatures are as follows:
1. Figures dancing on a hillside (frontispiece).
2. A prince resting and taking refreshment.
3. Two horsemen hunting leopards and hawking.
4. A prince seated with a minstrel on a hillside.
5. A polo-player and a spectator.
6. A man kneeling before a prince.
7. A prince seated beneath a tree with a musician.
8. A prince out riding meets a man on foot.
9. Boys reading to their master. £15,000

71 Anthology, illustrated and illuminated Persian manuscript on paper in safina form on coloured paper with nine miniatures, attributed to the scribe Mohammad Reza, in a contemporary gilt-stamped and filigree binding, Persia, Turkmian, c.1490

173 leaves, 6 lines to the page written horizontally and diagonally in fine nastaliq script in black and gold ink on coloured paper (cream, buff, pink, violet, purple, black and brown), each page with small triangular panels of floral decoration in colours and gold, margins ruled in blue and gold, catchwords in black, ten double and three single pages of fine illumination in colours and gold, nine miniatures, few leaves with some discoloration or minor repairs, contemporary brown morocco binding, the covers with rectangular gilt-stamped panels containing scenes of animals and birds in landscapes, smaller rectangular panels above and below with floral motifs, doublures of brown morocco with central medallion and cornerpieces of fine leather filigree over lapis-blue grounds, rebucked, 68 by 197mm.

72 Hafiz, Diwan, illustrated Persian manuscript on thick paper with four miniatures, copied by Na'il al-Din al-Rabih ibn Sadr al-Din, Persia, probably Shiraz, dated A.H.886/A.D.1481

182 leaves, 12 lines to the page written in one or two columns of fine nastaliq script on thick cream or pink paper, double interleaves ruled in gold, text interspersed with occasional gold flourishes, headings in gold thuluth within illuminated panels, four contemporary miniatures in Shiraz/Turkmian style (rubbed), folio 1 later replacement, few leaves loose, some discoloration, slightly thumbed, modern brown morocco with stamped central medallion, 201 by 144mm.

The scribe Na'il al-Din was a native of Shiraz and is known to have copied several other manuscripts: a copy of Attar’s Ma‘nawi al-Tayy dated 1498, and a copy of the Khamsa of Nizami dated 1501, both in the Bodleian Library, Oxford (Ms. Elliot 246 and 192); another Khamsa of Nizami dated 1488 in a French private collection; and a third Khamsa of Nizami dated 1510 in the Metropolitan Museum of Art, New York.

£1,000-1,500