The manuscript itself is incomplete and it is interesting to note that the leaves which are now missing seem to have been illustrated ones. There are eleven occasions in which the catchwords of one page does not match the opening words of the subsequent page. Of these eleven, seven almost certainly indicate a missing miniature, for on these pages there are no catchwords and instead a seal impression. In addition there are three pages on which traces of the pigment from the miniatures opposite have been left. In one case (f.118a) the clearly defined form of a tower can be seen from the impressed pigments. The gaps where miniatures have been extracted are: f.32b-33a, 64b-65a, 117b-118a, 130b-132a, 224b-225a, 244b-245a, 296b-297a and possibly a final leaf following the colophon on f.131b. The pages where the catchwords do not match, but where there seems no strong evidence of the removal of a leaf are: 126b-127a, 172b-173a and 225b-226a. There now remains the interesting question of what happened to those miniatures. Given the quality and royal origins of the manuscript it is likely that the miniatures would have been painted by one of the best artists of the day. As we know, another of Sultan Ali's operations with Yari is the Cairo Bustan, whose illustrator was Behzad himself. It is enticing to think what the missing miniatures from the present manuscript must have been like, and that they might still exist. The manuscript was purchased by the present owner in the mid-1970's, at which time it was already lacking the miniatures.

£50,000-80,000


102 leaves, 25 lines to the page written in one and four columns of most curvilinear script on thick creamy paper, decorated intercolumnar rules in red, significant words and passages written in red, margins ruled in gold, marginal glosses in various hands, fox worn holes, disputatious in lower margins towards the end, few leaves with repairs to margins, contempory (but not original) brown morocco with blind tooling and stamped central medallion of interlocking leaves with radiating quads, triangular compartments and border bands of knotted vespas at motifs, edges repaired, rebound, with flyleaf, 229 by 157mm.

This is one of the earliest copies of any part of Jalal al-Din Rumi's Mathnawi. The manuscript contains parts 5 and 6 - the final two - and there are three colophons: one at the beginning (presumably the colophon to part 4, now separated), one at the end of part 5 and one at the end of part 6. The scribe is the same throughout and is mentioned in each colophon: Abu Hamid Ibn Muhammad al-Naqib al-Mevlevi (a member of the Melevi order of sufis, known in the west as the Whirling Dervishes). The first two colophons give only the month of writing (10th Shaban, end of Shaban respectively), but the final one gives in the full date - Saturday 12th

Ramadan 743 (9th February 1345). The scribe therefore completed these last two sections in thirty one days. All three colophon mention the town of Konya as the place of writing. This is natural since it is where Rumi spent most of his life and where he founded the Melevi order of dervishes. The person to whom the manuscript is dedicated, decreed in the final colophon as 'the great Amir, the friend of the Saints and the patron of the poor... Amir Husain Pulad' was obviously a man of some rank, but biographical sources do not mention him. The name Pulad is of Mongol origin which again, would be likely since the Mongols had occupied Konya in 1307.

The author, Jalal al-Din Rumi (1207-73), was an enormously influential figure, and one of the great writers of the Islamic world. "Jalal al-Din Rumi is without doubt the most eminent Sufi poet whose Persia has produced, while his mystical Mathnawi deserves to rank amongst the great poems of all time... It comprises six books, containing in all 36,680 couplets... Its author describes it... as containing 'the Roots of the Roots of the Roots of the Religion, and the discoveries of the Mysteries of Reunion of the Sure Knowledge... It is the supreme Science of God, the most resplendent Law of God, and the most evident Word of God.' (E.C. Yacoob, A Literary History of Persia, Cliss 1964, pp. 317-325).

£5,000-10,000
This is a fine example of the Shiraz style of Safavid painting, which was characterised by a strong homogeneity between circa 1530. It compares closely with several published MSS, including a Zafar Nameh of Sharaf al-Din Yarzeli, dated 1535, in the India Office Library, a Shamsa as ofFirdaus, dated 1542, in the John Rylands Library (Ms. Ry. Pers. 952), two Khamsas of Nizami, dated 1516 and 1506, formerly in the Kevorarian collection and sold in these rooms 7th December 1979, lot 191, and 21 April 1980, lot 187. For further discussion and illustrations of related manuscripts see:


Nizami, Khamsa, illustrated and illuminated Persian manuscript on paper with ten miniatures, Quarvin, c.1579

343 leaves, 21 lines or less to the page written horizontally or diagonally in four columns of neat nasta’liq script on cream paper, double intercalation rules in gold, headings in blue nasta’liq in ruled panels of scrolling foliate decoration, five finely illuminated headpieces in colours and gold, opening double page of fine illumination in colours and gold, twenty-two miniatures, some leaves remarqued, some slight smudging, contemporary brown morocco binding with rectangular panel of gilt stamped cloud scrolls (gilt now worn), borders of calligraphic bands and stamped floral cartouches, worn, repaired at edges, rebacked, doubled up morocco with central medallion, extended flaps, cornerpieces and border cartouches of fine gold and brown pigments over laid-blue grounds, repaired at edges, 288 by 165mm.

The miniatures are as follows:

Makhzan al-Asrar
1. Sultan Sanjar and the old woman. 2. A prince and retainers attend a hockey game.

Khusrau va Shirin

5. Khusrau hunting.

6. Farhad carrying Shirin and her horse across the river.

7. Khusrau and Shirin camped at night.

8. Shirin murdering Khusrau.

Layla va Majnoun
9. Layla and Majnoun at school. (It is interesting to note that whereas four of the schoolchildren are copying simple alphabetical exercises into their books, the fifth child, writing on a gold page, has copied the opening verses from Sa’di’s Bustan).

10. The battle of the clans.

11. Majnoun with the wild beasts.

12. Majnoun visited by his father in the wilderness.

13. Layla and Majnoun fasting.

Haft Paikar
14. Bahram Gur killing two lions to gain the crown.

15. Bahram Gur with the Princess in the yellow pavilion.

16. Bahram Gur mounted on a dragon surrounded by demons.

17. Bahram Gur and the shepherd who langed his dog.

Iskandarnamah
18. Iskandar comforting the dying Dara.

19. Iskandar entertained by the Khagan of Chin.

20. Iskandar lassotting the dis.

21. Iskandar approaching an abandoned palace.

4. Khusrau killing the lion outside Shirin’s tent.

5. Shirin visiting Farhad on Mt. Bistun.

6. Khusrau arriving at Shirin’s palace.

7. Shirin murdering Khusrau in bed.

Layla va Majnoun
8. Salim and his mother visiting Majnoun in the desert.

9. Majnoun arriving at Layla’s tent.

Haft Paikar
10. Bahram Gur preparing to fight the two lions for the crown.

£10,000-15,000
Firdausi. Shahnama, illustrated and illuminated Persian manuscript on paper with sixty miniatures, Persia, dated A.H.578/ A.D.1173. 513 leaves, 25 lines to the page written in four columns of neat nasta’liq script on paper, double intercolumnar rules in gold, margins ruled in blue, blue and gold, headings in red thuluth in ruled panels, some filled with gold cross-hatching and floral motifs, occasional marginal gloves, one double page of fine illumination in colours and gold, opening illuminated headpiece in similar style, sixty miniatures executed in Turkman style, some understaining on upper and lower margins, brown mottled, worn, 334 by 240mm.

Formerly in the collection of Hagop Kevorkian. Exhibited at the Persian Exhibition, New York, 1940. Sold in these rooms 12th April 1976, lot 191.

It was suggested in the 1976 description of this manuscript that it may be of Sultanate origin. Certainly some details of the miniatures, such as the depiction of the elephants on fol.490b, would point to an Indian origin, but generally the miniatures are of a good provincial Persian style which shows influence from Turkoman painting. Of the sixty miniatures in the manuscript the majority portray events from the first and last thirds of the text. It can be compared with a Khamsa of Nizami dated 1490 in the Topkapi Sarayi Library (H.744), a Shahnama dated 1488 in the British Library and a Shahnama sold in these rooms, 7th April 1975, lot 186.

The miniatures and illuminated pages are as follows:
1. Heading to preface
2. Double-page illuminated heading
3. Combat between Nawadar and Afrasiyab
4. Khazarwan killed by Zal
5. Rustam catches his horse Rakhsh
6. Rustam lifts Afrasiyab from the saddle
7. Enthronement of Kay Ka’us
8. Rustam asleep while Rakhsh kills the lion
9. Rustam and Rakhsh kill the dragon
10. Rustam singing with a lute whilst Rakhsh graces
11. Rustam lassos the witch
12. Rustam lassos Aulad
13. Rustam killing the White Demon
14. Combat of Rustam and the king of Mazandaran
15. Rustam captures the king of Mazandaran
16. Combat of Rustam and Pikan
17. Tahmina comes to Rustam’s chamber
18. The captive king Hanawaran before Rustam
19. Rustam spears Afrasiyab
20. Kay Ka’us in the flying machine
21. Suzrab’s victory at the white fortress
22. Rustam disguised kills Kandara Razan at Suzrab’s feast
23. Rustam wrestling with Suzrab
24. Rustam laments the death of Suzrab
25. Tahmina and her women mourning for Suzrab
26. Tus and Gudarz ride out hunting
27. Tus, Gudarz and Gw encounter the maiden in the forest
28. Fire ordeal of Siyavush
29. Siyavush playing polo
30. Murder of Siyavush
31. Kay Khosrow brought before Afrasiyab by Piran
32. Bihan killing the bears
33. Bihan saved from the gallow by Piran
34. Rustam rescues Bihan from the pit
35. Kay Khosrow receives news of the approach of the Turanian army
36. Enthronement of Shapur II
37. Bahram Gur hunting with Arada
38. Yazdagarid killed by the horse from the lake
39. Bahram Gur fighting lions before the crown of Exhibits
40. Ghashar Farush, the jeweller’s daughter, playing the harp to Bahram Gur
41. Bahram Gur hunting lions
42. Bahram Gur kills the ‘wolf’ in India
43. Bahram Gur enthroned with Shangul, king of India
44. Piruz in a pit dug by Khush Nawaz, king of the

White Huns
45. Nushirwan enthroned with his vizier Bazurjuhr before him
46. Enthroner of Nushirwan and the Romans
47. Buzurjuhr demonstrating the game of backgammon (nard) to the Indian king
48. Execution of Mahburl and Zuran the Jew
49. Battle between Bahram Chubina and Sawa Shah and his elephants
50. Enthronment of Khusraw Parviz
51. Battle between Khusraw and Bahram Chubina
52. Khusraw’s envoy Khurad Bazin before Caesar
53. The ‘talisman’ constructed by the Roman wise men
54. Third battle between Khusraw and Bahram Chubina
55. Nushirwan before Khusraw
56. Bahram kills the lion-ape (here shown as a dragon)
57. Murder of Bahram Chubina
58. Gurdiya displays her military prowess before Khusraw
59. Barbad the minstrel playing to Khosrow behind a tree
60. Murder of Khusraw
61. Battle between Yazdagarid III and the Turks
62. Defeat of Mahbel by Bihistan, the Turk

£10,000-15,000
This modest-looking manuscript was copied by the revered calligrapher Shah Mahmud al-Nishapurî, who was particularly skilled at writing nasta’îq in a minute hand. According to Qadi Ahmad Mâlakâ‘î Shah Mahmud Zurin Qulam was... peerless and there is none like him. He wrote (Nizâmî’s) Khamsa in a minute script for the late Shah Tahmâsp, and all the masters certified that no calligrapher had ever written according to that canon with such clearness. His Khamsa was additionally adorned with miniatures by the Master Behzad, the painter’ (Qadi Ahmad, Calligraphers and Painters (transl. Minorsky), Washington D.C., 1959, p.135).

When Shah Tahmâsp tired of his interest in art, Shah Mahmud moved to Mashhad, where he continued to practice calligraphy. He lived a frugal, almost ascetic life and died in 1564. It is probable, given the provincial style of miniatures in the present manuscript, that it was written by Shah Mahmud while he was at Mashhad.

The present manuscript is mentioned by B.W. Robinson in Persian Paintings in the Bodleian Library, Oxford, 1958, p.171. Further examples of Shah Mahmud’s pen are as follows: A Hâfi Pentateuch of Nizâmî dated 1540 in the British Library (Or.1578); a Khamsa of Nizâmî dated 1539-43 in the British Library (Or.2295); a manuscript of Jami dated 1544 in the India Office Library (P & A 89); a Bustan of Nizâmî dated 1551 in the Chester Beatty Library (P.224); a manuscript in the Bibliothèque National, Paris (Pers.129); a Hâfi Pentateuch of Jami dated 1556 in the Freer Gallery of Art, Washington D.C. (46.12).
AN ALBUM OF CALLIGRAPHY BY MUHAMMAD HUSAIN AL-KASHMIRI, ZARIN QALAM.

Illuminated album of fine calligraphy by Muhammad Husain al-Kashmiri Zarin Qalam, Abd al-Rahim Anbarin Qalam and others, Mughal, c.1590-1600

75 pages of excellent text, legibly written horizontally, diagonally and vertically in one, two or three colours on gold-spattered coloured and marbled paper and cotton, a variety of gold and coloured floral and foliate decoration in panels amongst the calligraphy and several panels with birds amidst foliage in gold, two pages dated A.H.999/A.D.1590 and A.H.1000/A.D.1591, margins ruled in colours and gold, borders of floral design, birds and geometric motifs in gold, opening double page of fine illumination in colours and gold, fine Qajar lacquer binding with birds among floral sprays, some retouching, each page 372 by 239mm.

This album of fine calligraphy contains no fewer than fifty-six examples of the pen of Muhammad Husain al-Kashmiri Zarin Qalam (Gold-pen), the greatest calligrapher at the atelier of the Mughal emperor Akbar. In thirty seven cases he signs himself 'Muhammad Husain' and in nineteen cases 'Kashmiri'. In addition to the panels of calligraphy by Muhammad Husain there are two by Abdallah al-

Husaini, one by Abd al-Rahim al-Khatib Anbarin Qalam (Amber-pen - Akbar's second most favoured calligrapher), one by Fakhr al-Din (band-i-Shah Jahan) and six which are unsigned. On twenty six of the seventy three pages the calligraphy is written on marbled paper and on three on fine cotton. Only two pages are dated - A.H.999/A.D.1590 and A.H.1000/A.D.1591. On page 36 is a small contemporary European print and on page 46 are a Mughal drawing of a vina player and a tiny painting of a red bird.

Muhammad Husain al-Kashmiri was Akbar's finest calligrapher and was given the title Zarin Qalam (Golden-pen) by the emperor. He was considered the equal of Mir Ali in skill and the proportions of his letters. Abu'l Fazl singles him out for the highest praise in the Akbarnama, in which he also praises Abd al-Rahim Anbarin Qalam. Muhammad Husain copied several important manuscripts for Akbar, including a copy of Sa'di's Gulistan dated 1582, now in the Royal Asiatic Society, London; Jami's Baharistan dated 1595, now in the Bodleian Library, Oxford (ms. Elliot 254) and the 'Chester Beatty' Akbarnama (see J.P. Losty, The Art of the Book in India, London 1982, nos. 58, 64, 70-1, pp. 77, 87-8, 90, 93-4). Muhammad Husain died in 1611.

£30,000-40,000
Treatise on Navigation and Seamanship, Turkish manuscript on paper with numerous diagrams and tables, Ottoman Levant or Egypt, mid-nineteenth century

90 leaves including 6 blanks, 31 lines or less to the page written in neat nasta’liq script in red and black ink on thick buff paper, numerous tables and diagrams, some with use of red, modern stamped green morocco, with flap, 240 by 180mm.

This is an interesting and unusual manuscript, despite its relatively late date. The contents cover many aspects of navigation and seamanship, including astronomy, trigonometry, the use of nautical instruments and the study of horizons. Although the manuscript has no colophon, the date 1825 is mentioned on several occasions, and a confirmation of this approximate date can be gained by the style of sailing ships illustrated on folios 71b, 72b and 73a (illustrated above), which are typical of the second quarter of the nineteenth century.

£1,000-1,500

70

Sa’di, Golistan, illuminated Persian manuscript on paper in a fine contemporary lacquer binding. Persia, Qajar, mid-nineteenth century

114 leaves, 11 lines to the page written in neat nasta’liq script on thick burnished cream paper, significant words picked out in red, margins ruled in blue and gold, catchwords in black, one finely illuminated headpiece in colours and gold, opening double page with interlinear gold and border decoration of floral scrolls in gold, fine contemporary painted lacquer binding with eight-sided cartouches amongst floral sprays, border bands of minute floral heads, painted lacquer doubletons depicting wise men and scribes seated in discussions, fitted brown morocco box, 212 by 140mm.

£1,000-1,500

71

Page of fine nasta’liq calligraphy by Muhammad Husain al-Kashf al-Kasimiri, Zarin Qalam, Mughal, c.1600

8 lines of fine large nasta’liq script written diagonally and vertically on gold-speckled paper, further lines of smaller nasta’liq between, text area decorated with five small paintings of birds, triangular and rectangular panels of scrolling floral decoration in colours and gold, laid down on a later album page of similar paper with scroll design in colours and gold, text area 207 by 94mm., page 393 by 265mm.

Muhammad Husain al-Kashf al-Kasimiri was the greatest calligrapher of the Mughal court atelier in the late sixteenth and early seventeenth centuries and was given the honorific title Zarin Qalam (Golden-pen) by the emperor Akbar. Amongst the couplets on this page are painted five small birds. The decoration of Muhammad Husain’s calligraphy with such birds seems to have been popular, since many examples of his pen are decorated in this manner.

He copied a manuscript of Sa’di’s Golistan dated 1582, now in the Royal Asiatic Society, London (see Lesty, The Art of the Book in India, London 1982, no.58, pp.77,78-79), which has very similar decoration of brightly coloured small birds, probably by the artist Manohar, who is pictured on the colophon page seated opposite the scribe. The present page may be the result of similar cooperation between Zarin Qalam and one of the late Akbar period or early Jahangir period artists.

Zarin Qalam was considered the equal of Mir Ali in skill and in the proportions of his letters. He died in 1611 and is known to have copied a manuscript of Jami’s Baharistan, dated 1585 in the Bodleian Library, Oxford (ms. Elliot 254) and the ‘Chester Beatty’ Akbarnama (see Lesty, op. cit., nos.64,70,71) as well as single pages of calligraphy.

An album of calligraphy by Muhammad Husain Zarin Qalam is lot 68 in this sale.

£3,000-5,000
Leaf of fine nasta‘liq calligraphy in coloured ink on green paper, from a manuscript of the poetry of Janī, Timurid, probably Herat, c.1490

16 lines to the page written horizontally and diagonally in fine nasta‘liq in white, pink, blue and gold ink on green paper, interlinear and double interlinear rules in gold, margins ruled in colours and gold, borders of gold-sprinkled cream paper, borders with stain at lower right and badly worn, not affecting text area, text area 142 by 88mm., leaf 241 by 166mm.

This leaf can be closely compared with a folio from a partly dispersed Dīwan of Sultan Husein Mirza, copied by Sultan Ali al-Mashhadi. The majority is now in the Türk ve İslam Müzesi, Istanbul and a leaf is in the Los Angeles County Museum of Art. It features the use of coloured inks on coloured paper with similar gold-sprinkled borders and is of similar dimensions to the present leaf (T.W.Louvre and G.D.Lowry, Timur and the Principle Vision, Washington D.C., 1989, cat.140, pp.270, 359-61). Other leaves from the same manuscript have been sold in these rooms, 2nd June 1984, lot 18, where the footnote mentions further references.

$1,000-2,000

Page of fine nasta‘liq calligraphy by Ali al-Katib, Persia, probably Herat, early sixteenth century

10 lines of fine nasta‘liq calligraphy written diagonally and vertically, text surrounded by scrolling floral designs on a gold ground, three triangular and one rectangular panel of fine illumination in colours and gold, margins ruled in colours and gold, laid down on a later album page of stout paper with borders of bold floral motifs in gold, text area 251 by 171mm., page 408 by 317mm.

Maslama Mir Ali was one of the master calligraphers of the first half of the sixteenth century. He studied under Zayn al-Din Mahzari and Sultan Ali al-Mashhadi. He was occupied at Herat until 1528 when he was taken by the conquering Uzbek Uwayd Khan to Bakhura, where he stayed until his death. The year of his death has not been established, but different sources mention 1533, 1544 and 1568. He was highly esteemed in his own day and Qudsi Ahmad (Calligrapher and Painters, A Treatise by Qudsi Ahmad, son of Mir Musheh, Washington D.C. 1999, p.126) tells us that he 'carried off... the hall of pre-eminence and superiority, for in laying down the foundations of nasta‘liq he was the initiator of new rules and of a praiseworthy canon'. For further information see ibid., pp.126-31.

$3,000-5,000

TURKISH AND PERSIAN MINIATURES

Drawing of a Peri wearing a fantastic leaf hat, Turkey, mid-sixteenth century

Traced drawing on paper, the shirt of the peri tinted blue with gold lustres, the lips red and the leaf hat blue and pink, surrounded by a double gold circle, fictitious attribution to Behzad at lower right, mounted on an album leaf of fine nasta‘liq calligraphy written diagonally and vertically with borders of leaf and blue stiint paper decorated with gold scrolling flower heads, drawing 117 by

93mm., album leaf 339 by 216mm.

Sold in these rooms 1st February 1960, lot 160.

This is typical of the fine drawing produced by Turkish artists from the mid to late-sixteenth century. Similar examples are illustrated as follows:

$1,000-2,000
TWO ILLUSTRATED LEAVES FROM THE SHAHNAMA OF SHAH ISMAIL II

751
The death of Faruq: his death-bed surrounded by mourners; his mother lying before the bed having committed suicide, attributed to Naqdi, from a manuscript of the Shahnama of Shah Ismail II, Persia, Qazvin, c.1576-77

illustrated leaf from a manuscript of Firdausi's Shahnama, gouache with gold on paper, several lines of nasta'liq text above and below the miniature, attribution to Naqdi in margin at right; reverse with 22 lines of nasta'liq script written horizontally in four columns, double intercolumnar rules in gold, margins ruled in colours and gold, further lines of diagonal nasta'liq in margin, headings in gold surrounded by blue scrolling motifs, in mounts, leaf 437 by 280mm.

Provenance:
Commissioned by Shah Ismail II in 1576-7.
Demotte, Paris, c.1912.

The copy of the Shahnama from which this leaf originates was made for Shah Ismail II, son of Shah Tahmasp, during his short reign at Qazvin from August 1576 to November 1577. In an attempt to reestablish the glory of his father's atelier Shah Ismail ordered a large and sumptuous copy of the Shahnama, to which the foremost artists of the day contributed. There are inscriptions, all in the same hand, attributing the miniatures to artists such as Naqdi Beg (as here), Siyavush the Georgian, Ali Asghar, Sadiq Beg and Zayn al-Abidin. The complete manuscript was once owned by the dealer Demotte, who exhibited it at the Musée des Arts décoratifs, Paris, in 1911. Other leaves are now in the Metropolitan Museum, New York, the Chester Beatty Library, Dublin and in private collections. For further discussion and illustrations see:
B.W. Robinson, Persian Drawings, New York 1965, pl.43.
E.J. Grube, Muslim Miniature Painting, Venice 1962, no.69.

Kay Rousou supervises the execution of prisoners, attributed to Siyavush, from a manuscript of the Shahnama of Shah Ismail II, Persia, Qazvin, c.1576-7

illustrated leaf from a copy of the Shahnama of Firdausi, gouache with gold on paper, several lines of nasta'liq text above and below the miniature, attribution to Siyavush in margin at lower right; reverse with 22 lines of nasta'liq script written horizontally in four columns, double intercolumnar rules in gold, margins ruled in colours and gold, further lines of diagonal nasta'liq in margin, headings in gold surrounded by blue scrolling motifs, in mounts, leaf 435 by 273mm.

Provenance:
Commissioned by Shah Ismail II in 1576-7.
Demotte, Paris, c.1912.

From the same manuscript as the previous lot.
Of the painters who contributed to Shah Ismail II's copy of the Shahnama, Siyavush the Georgian was possibly the most accomplished. He served under four different Shahs, beginning as a page of Shah Tahmasp when still a child. His talent was noticed early on and he was transferred to the royal atelier, where he became a pupil of the painter Muazzaf Ali. Siyavush reached his zenith in his contributions to Shah Ismail II's Shahnama of 1576-7, for which he painted at least thirteen miniatures, including the present one. For further information see footnotes to previous lot with bibliographical references.

£8,000-12,000