ARABIC, PERSIAN AND TURKISH MANUSCRIPTS AND CALLIGRAPHY

66
Mahmud ibn Muhammad Qal‘izadeh al-Rumi. Shahr Asghar al-‘Asaph f/4-Handisa (treatise on geometry). Arabic manuscript on paper, copied by Muhammad ibn Abdallah al-Muhandis, Near East, dated A.H.940/A.D.1533. 46 leaves, 19 lines per page written in neat cursive script in black ink on cream paper, significant phrases highlighted in red, marginal commentary in brown ink, numerous diagrams in red in margins, later red morocco

67
Abd al-Wahhab ibn Ali al-Shafrai al-Shafi‘i. Kitab Mukhtasar Tadhkirah al-Su‘aydi (commentary on the Tadhkirah of al-Su‘aydi - medical treatise). Arabic manuscript on paper, copied by Muhammad ibn Husain Zarbatli(5), Egypt or Levant, probably fifteenth century. 127 leaves, 21 lines per page written in clear naskhi script in black ink on cream paper, significant words picked out in red, catchwords in black, modern brown morocco gilt, with flap

68
Mamluk document giving details of property transactions and government appointments in Damascus, Mamluk, dated A.H.909/A.D.1494. Text written in tanqii script in dark brown ink on cream paper, slightly frayed at left edge

69
Mamluk documents such as this often provide interesting historical records of contemporary life in medieval cities of the Levant. A similar scroll document relating to property transactions in Cairo during the reign of Sultan Qasim I/Ghawi (reigned 1501-1517) was sold in these rooms, 29th April 1993, lot 189. 140 leaves, 14 lines to the page written in fine naskhi script on pink paper, headings in gold, further headings and significant words picked out in red throughout, some pages with marginal notations in black, two finely illuminated headpieces in colours and gold with the basmalah written in fine ornamental kufic in white, later red morocco binding, slightly worn, re-backed, with flap

120 by 129mm.

Al-Shafi‘i was born in 1143 at Sharhat in Andalusia, studied at the Madrasa al-Fadlina in Cairo and died there in 1176. He was well-known for his commentaries on Hadith and Fiqah and featured in the biographical works of Ibn Khallikan. The present work is a poetic arrangement based on certain chapters of the Qur’an. For further references see Boeckmann, 1957, S.J., pp.725-7, and al-Zereiki, 1990, vol.5, p.180.

This manuscript is notable for the high quality of the two illuminated headpieces and for the fine, pink-dyed paper, which is typical of Mamluk production of the period.

£1,500-2,500
70 Nuzhat dhawâ al-albâh (commentary on the opening chapter of the Qur'an), Arabic manuscript on paper, dedicated to Sultan Mehmed the Conqueror, copied by Abd al-Wahab ibn Abdullah, Ottoman, dated A.H.854/A.D.1450

82 leaves, 9 lines to the page, first, middle and last lines written in fine large thuluth script, interlining lines in smaller naskhii script on thick cream and brown paper, significant words picked out in gold, green and red, dedication on f.4a to Mehmed Khan ibn Uthman; f.1a with further dedication and ownership inscriptions, dampstained, opening five folios with skillful repairs to margins, modern brown morocco, with flap 270 by 180mm.

This is a very interesting manuscript written for Mehmed the Conqueror and dating from an important period in the history of the Ottoman empire - three years before the conquest of Constantinople. In the text of folio 4a is the dedication to Sultan Mehmed the Conqueror. Adjacent are two notes. One gives the liturgy of Mehmed back to Uthman, the founder of the dynasty. The other note explains the brief dedication in the text saying 'And he is Sultan Mehmed ibn Sultan Murad, called Abu'l-Fath (Father of Victory), who conquered Constantinople in the year 857...'. There is a further note on folio 1a under the title (now partly obscured) stating "the name of al-Sultan Mehmed(?). Khan Abu'l-Fath who conquered Constantinople in the year 857... $1,200,1,800

71 Atlas al-Hurub wâli'Ghazwat al-Sultaniya il-Buldân al-Uruba (Atlas of the battles and campaigns of the Ottoman army in the countries of Europe) Turkish manuscript on paper with 43 printed and hand-annotated maps, Ottoman, dated A.H.1170/A.D.1756

36 leaves, 11 lines or less per page written in one or two columns of clear naskhii script on cream paper, significant words and phrases picked out in red, several pages with charts and tables in black and red, 42 printed maps by C. Engelmann attached at the end of the text and 2 within the text, maps annotated by hand in red and blue ink, green morocco with gilt edging, worn 332 by 235mm.

This is an interesting book, combining the hand-written aspects of the Ottoman scriptorium in the mid-eighteenth century with the printed map-making technology of Europe. This is a nice irony since the non-military maps of the European Engelmans have been adapted by a Turkish military historian to depict the battles between those two great regional powers, the Ottomans and the Austro-Hungarians. $1,000,1,500

72 Religious document, illuminated Arabic manuscript on paper in scroll form, Mamluk, Egypt or Syria, dated A.H.858/A.D.1454

Text written in fine naskhii and thuluth scripts in dark brown ink on cream paper, numerous lines written in gold thuluth, text interspersed with gold florals decorated with coloured dots, interlinear and margins rules in red, beginning of text with two lines in gold script, a list of names in integral form and two illuminated medallions containing inscriptions, end of text with several signed end dated witness statements, paper worn and creased, laid down on green cotton backing length 274cm., width 15cm.

This is an interesting example of an illuminated scroll manuscript from the Mamluk period, which are relatively rare. One was sold in these rooms, 15th October 1990, lot 92, while a related Ottoman Qur'an scroll was sold in these rooms, 26th April 1955, lot 22. $5,000-8,000

73 Genealogical scroll, manuscript on paper, Levant, probably eighteenth century

Text in naskhii and thuluth in red and black on cream paper, text in tabular form and within roundels outlined in red or black, incomplete at end, laid down on green cotton backing length approximately 8 metres, width 26.6cm.

$1,200,1,800

74 Prayer scroll, illuminated Arabic manuscript in scroll form on paper, copied by Ima'ul al-Rushdi, Ottoman, dated A.H.1210/A.D.1795

Text written in neat naskhii script within octagonal compartments ruled in gold, interspersed with silver or gold, text interspersed with six coloured roundels containing the words Allah, Muhammad and the names of the Four Orthodox Caliphs, two roundels in gold, the paper laid down on to velvet, leather endpiece, in a fitted cloth box length 175cm., width 7.2cm.

Provenance: Edward E Ayer. Acquired by the Newberry Library, Chicago, from Edward E Ayer in 1920. De-accessioned 1994. Edward E Ayer was a Chicago industrialist who made his fortune from railway engineering. In 1911 he donated part of his collection (which was predominantly of western medieval manuscripts) to the Newberry Library, along with an endowment. In 1990 the Library purchased the remainder from him, including this album and lots 55 and 135 in this sale. $1,200,1,800
75 Two illuminated pages of calligraphy by Sultan Ali al-Mashhadi, Persia, probably Herat, one dated A.H.905/A.D.1499

The text consisting of couples of poetry written diagonally in fine naskh script on cream paper, the text areas laid down on album pages with illuminated borders, framed.

pages 292 by 199mm.

The signature on the left-hand page appears to be genuine, while that on the right, in a different script to the text, may have been added later. However, the quality of both pages is fine with the hand of Sultan Ali al-Mashhadi, the greatest Persian calligrapher of the late fifteenth century, who was employed at the court of Sultan Husain at Herat.

£1,500-1,800

76 Illuminated opening double page of a manuscript of the Shahnama of Firdausi, Persia, c.1500

5 lines of text per page written in fine, small nasta’liq script on paper surrounded by very fine illumination in colours and gold, the two leaves laid down on album pages with gold-sprinkled borders, framed.

illuminated area 143 by 85mm., page 253 by 158mm.

The opening text appears to be from one of the less well-known prefaces to Firdausi’s famous work. The illumination is similar to the opening double page of a manuscript of Noami’s Khamsa dated 1503, lot 87 in this sale.

£1,000-1,300

77 Illuminated page of calligraphy by Imaad al-Hasanni, Persia, dated A.H.1018/A.D.1609

two couples written diagonally in four lines of fine nasta’liq script on gold-sprinkled marbled paper on a gold ground, two lateral panels of illumination in colours and gold, laid down on an album page with borders of coloured paper, framed.

illuminated area 187 by 102mm.

Imaad al-Hasanni was one of the greatest of Persian calligraphers and an equal of Mir Ali. For a brief biography see footnote to lot 88 in this sale.

£1,200-1,800

78 Illuminated page of shikasteh calligraphy by Darwish Abd al-Majid, Persia, dated A.H.1180/A.D.1766

fine black shikasteh written diagonally and vertically on pale blue paper surrounded by floral illumination in colours and gold, margins ruled in green and gold, illuminated border, framed.

illuminated area 160 by 105mm.

Darwish Abd al-Majid was one of the greatest exponents of shikasteh script and examples of his work are relatively rare. The present page, which bears the signature of the calligrapher, was a specific commission for a Muhammad...Bika(?) in 1766.

£1,000-1,500

9 leaves, 9 lines per page written in fine nasta‘liq script on cream and blue paper, significant words picked out in gold, interspersed gold decoration throughout, margins ruled in colours and gold, inner margins hand of gold foliate scrolls, outer margins unmarginned, finely illuminated opening headpiece, fine nineteenth century signed floral and calligraphic lacquer binding

216 by 149mm.

Other works by the master Mir Imam al-Hassani are lots 77, 88 and 90 in this sale. For a brief biography of the calligrapher see footnote to lot 88.

The binding of this manuscript is also of some importance. The inscriptions around the borders translate roughly as follows: ‘The central panel of gilt floral lacquer ground of the cover was originally on a mirror-case and was the work of the late Mirza Abu’l-Qasim Effendi (the Chief Calligrapher). The mirror case fell into disrepair and his excellency the minister Aqa Mirza Mahmud requested that the work of the artist should be preserved, so Aqa Sayyid Hoshin Sukhtaf (the book-binder) transferred it, and I, Muhammad Ali Sultan al-Kuttash (King of scribes) al-Esfahani, wrote this.’

80

Sa‘di, Kulliyat, illustrated and illuminated Persian manuscript on gold-sprinkled paper, Persia, Shiraz, third quarter of sixteenth century

257 leaves, text written horizontally and diagonally in two or three columns of nasta‘liq script on gold-sprinkled paper, double intercolumnar rules in orange or blue, headings in white or blue on illuminated panels, each page with at least three illuminated panels, margins ruled in colours and gold, four miniatures, three opening pages of four illumination in colours and gold (lacking one illuminated leaf at beginning), unmarginned, incomplete at end, later black marocco with stamped central medallion

311 by 193mm.

Provenance: Formerly in the Hagop Kevorkian collection, sold in these rooms 12th April 1976, lot 180.

The miniatures are as follows:
1. Battle scene
2. The derwisch asking for forgiveness at the Ka‘ba.
3. Courtiers find a prince asleep in a chamber.
4. Majnun and Layla at school.

£2,500-3,500

81

Fragment of Persian poetry, illustrated and illuminated Persian manuscript on paper, Persia, Khorasan, late sixteenth century

37 leaves, 15 lines or less per page written horizontally and diagonally in two columns of nasta‘liq script on cream paper, double intercolumnar rules in gold, headings in red in illuminated panels four miniatures, opening illuminated headpiece taken from a manuscript of Layla and Majnun and added to the present one, borders of coloured paper decorated with gold scrolling floral motifs throughout, few leaves with borders repaired

248 by 164mm.

£1,000-1,500
Rashaqi. Kulliyat, illustrated and illuminated Persian manuscript on paper, copied by Hidayatullah al-Shirazi, Persia, late sixteenth century

377 leaves, 16 lines per page written in two columns of neat nasta'liq script on cream paper, interspersed with large illuminated borders and illuminated headpieces, 332 by 203mm.

The opening double page frontispiece depicts Sulaiman and Bilqis enthroned, surrounded by men, jinns, animals and birds.

interlinear gilt/floral decoration, folio 1 untrimmed, folio 2 detached and worn at edges, later black shagreen with gilt-stamped central medallions, copper-tipped and border bands.

£4,000-6,000

Other Properties

83
Page of calligraphy, attributed to Sheikh Hamdullah, Ottoman, early sixteenth century

calligraphic exercises written in fine thuluth script on cream paper, laid down with margins ruled in colours and gold and borders of cream paper, reverse with attribution in black ink

text area 92 by 165mm.

£2,000-3,000

84
Album of calligraphy, by Muhammad Rasim, Ottoman, nineteenth century

8 leaves, 4 lines per page written in fine thuluth and naskhi scripts in black ink on cream paper, text interspersed with large, elaborately illuminated rondels and occasional floral sprays, margins ruled in colours and gold, borders of gold-foiled orange paper, red morocco gilt

text area 109 by 151mm., page 183 by 272mm.

£2,000-3,000

85
Page of ornamental thuluth calligraphy, written for Mirza Musa by Malek Muhammad Qazwini, Persia, Qajar, dated A.H.1295/A.D.1878

thuluth script in black ink on buff paper with ornamental foliate extensions, seal impression of calligrapher, wide black border rule, foxed

145 by 223mm.

This is a fine example of a skilled calligrapher experimenting with an established script (thuluth) and creating an ornamental version whose effect is completely different. The inscriptions tell us that the calligrapher wrote it for his exalted friend Mirza Muhammad. Unusually, it bears the calligrapher’s own seal impression.

£1,500-2,000
Hussein Va‘er Kashfi, Akhlaqi Muhimi, illustrated and illuminated Persian manuscript on paper, written and illustrated for Prince Abu’t-Muhim Gorkan, the son of the Timurid Sultan Husain, probably Herat, dated A.H.908/A.D.1494.5

150 leaves, 15 lines per page written in one or two columns of fine naskhi script on cream paper, significant words picked out in red, blue or gold, double intercolumnar rules in gold, margins ruled in gold, 12 miniatures (including an opening double page frontispiece), few faces slightly retraced, finely illuminated opening shamsa containing dedicatory inscription to Abu’t-Muhim Gorkan in white ink/lute, one finely illuminated headpiece, two seal impressions on opening page, later red mozae with stamped central medallions and corner pieces of red floral scrolls on gold ground, red mozae doublures with central medallions and cornerpieces of gilt foliate scrolls on blue and pink grounds

221 by 142mm.

This is probably the earliest illustrated copy of the Akhlaq al-Muhammadi, dated in the same year as the original work was written by the author Kashfi, and for the same patron, Prince Abu’t-Muhim Gorkan, the eldest son of the great Timurid Sultan Hussain of Herat.

The inscription in white in the opening shamsa translates as follows:

‘It was completed as a gift for the library of the great prince, Shah Abu’t-Muhim Gorkan in the year 908’

This is of great significance since, according to an eighteenth century version of the same work in the British Library (Add.25,844), the author Kashifi, wrote the text and named it in honour of Prince Abu’t-Muhim for his praiseworthy, dutiful and noble conduct towards his father, Sultan Hussain. Of the two seal impressions on the opening page, one is of interest, as it matches the form of Timurid royal seals of the fifteenth century. However, it bears a date, 831 or 837 (1427 or 1433), which is rather too early to be compatible with the present manuscript.

The text is a work on ethics and, with Nasir al-Din Tusi’s Akhlaq a Nasiri and Jalal al-Din Dawani’s Akhlaq a Jalali, is one of the most popular of its kind in the Persian language.

The present manuscript contains twelve charming miniatures of good quality and the opening double page frontispiece is typical of the Herat style of the period. While the quality is not as high as the work of the greatest artists of the royal atelier, such as Behzad, the composition shows their influence in several areas: the arrangement of space is complex, with figures such as the gardener walking through the open doors, his body and the spade on his shoulder acting as a link between the two otherwise separate areas, and similarly the two attendants leaning over the garden fence into the terrace space and the princesses leaning out of open windows, again linking the foreground space where the principal action is taking place, with the interiors of the palace chambers. In addition the angles and forms of the architecture itself are relatively complex. The other ten miniatures show the influence of the contemporary Turkoman style.

The opening shamsa is of fine quality with the interesting use of human faces set amidst scrolling floral tendrils.

The opening frontispiece can be compared to miniatures in a Herat Khamsa of Nizami, also dated 909/1495, in the British Library (Or.6810, Lentz and Lowry, 1989, cat.140, pp.275,282), while the other ten miniatures can be compared to a painting formerly in the Hagop Kevorkian Collection, sold in these rooms, 27th April 1981, lot 20, and now in the Art and History Trust Collection (Soudavar, 1992, no.37, pp.112,3).

The late fifteenth century at Herat was a time of enormous cultural activity, inspired by the patronage of Sultan Hussain. Poets such as Mir Ali Shir and Jami, as well as Kashifi, the author of the present work, rubbed shoulders with calligraphers such as Sultan Ali al-Mashhadhi and artists such as Shah Muzaffar and Behzad. Abu’t-Muhim, for whom the present work was made, was the son of Sultan Hussain and was governor of Merv before being recalled to Herat. At the time of the writing of this work, he was in favour with his father, but soon after, in 904/1498 he joined with his brother, Muhammad Muhim, governor of Ahvad, and rebelled against his father. The rebellion failed, but Abu’t-Muhim was pardoned by Sultan Hussain and returned to Herat. He died in battle against the Uzbeks in 915/1507.

The miniatures are as follows:

1-2. A prince, seated in a pavilion near a garden, is brought refreshments by attendants (double page frontispiece).
3. A bearded sheikh in a tent at night while attendants sleep outside.
4. Grooms asleep near their horses while a hostile force approaches over the horizon.
5. A prince, seated outside a tent, watches a woman milking a cow.
6. A group of men approach a palace doorway.
7. A man holding a severed head climbs down from a window.
8. A mounted archer approaches a tent in which two women rest.
9. A group of sheiks appeal to a seated prince.
10. Prisoners put to the sword by three soldiers.
11. A prince enthroned with courtiers in attendance.
12. A prince enthroned while courtiers kneel in front of him.

£8,000-12,000
Property from the estate of an American collector

Nizami. Khamsa, illustrated and illuminated Persian manuscript on paper with twenty-two miniatures, copied by Mum'in al-Din al-Ashwadi, Turkoman, probably Shiraz, dated A.H.909/A.D.1503

397 leaves, 19 lines per page written in four columns of neat nasta'liq script in black ink on cream paper, double intercolumnar rules in gold, headings written in fine blue nasta'liq script within illuminated borders, margins ruled in gold, catchwords in black, twenty-two miniatures, opening double page of fine illumination in colours and gold, five finely illuminated headpieces in colours and gold, later green morocco with stamped central medallion and cornerpieces
291 by 177mm.

Provenance:
Formerly in the Hagop Kevorkian Collection, his sale in these rooms, 25th April 1979, lot 152.

Mum'in al-Din al-Ashwadi was a well-known calligrapher who worked in Shiraz about 1490-1525. He is the scribe of a number of other manuscripts illustrated in the Turkoman style. For example Asar-i Mihr u Mushiri, Paris, Bibliothèque Nationale, Sup.pers. 796, and Nizami's Khamsa, Paris, Bibliothèque Nationale, Sup.pers 765.

The subjects of the miniatures are as follows:
1. Mi'raj, or the heavenly ascent of the Prophet
2. The old woman petitioning Sultan Sanjar
3. Khusrav kills the lion outside Shirin's tent
4. Farhad carrying Shirin and her horse
5. Khusrav at Shirin's Palace
6. Khusrav and Shirin consummating their marriage
7. Leyla and Majnum at school
8. The battle of the Cilacs
9. Majnum among the beasts
10. Bahram Gur shoots a lion and a wild ass with a single arrow
11. Bahram Gur hunting with a falcon
12. Bahram Gur and the Princess in the Black Pavilion
13. Bahram Gur and the Princess in the Yellow Pavilion
14. Bahram Gur and the Princess in the Green Pavilion
15. Bahram Gur and the shepherd who hanged his dog
16. Birth of Iskandar
17. Iskandar before Queen Nushaba of Bursa
18. Iskandar entertained by the Khaqan of Chin
19. Iskandar lassoing the Russian champion
20. Iskandar and the Shepherd
21. Iskandar and the seven Sages
22. Iskandar crossing the sea

It would appear that Kevorkian extracted miniatures from the manuscript, since two were sold in his sale in these rooms, 7th April 1975, lots 22 and 23.

£20,000-30,000

Other Properties

Abdullah Ansari. Munajat, twelve illuminated pages of calligraphy signed by Mir Imad al-Hassani, Persia, c.1595-1600

12 pages, three lines per page, two written in large fine nasta'liq script, one in smaller nasta'liq on gold decoration paper, catchwords on each page, double inner border bands of gold foliate motifs on blue and green grounds, outer border of gold foliate scrolls on blue or green paper, unbound

text area 60 by 150mm., page 167 by 259mm.

This is a very fine example of the work of the master calligrapher Mir Imad al-Hassani, who was active at the end of the sixteenth and beginning of the seventeenth centuries. The text in the Munajat of Abdullah Ansari, a short mystical text written in rhyming prose. It is probable that the outer coloured borders and the two illuminated panels on the opening page were added in the nineteenth century, although they are of very high quality, to match the calligraphy.

Mir Imad al-Hassani, one of the greatest of Persian calligraphers, was born in 1552 in Qazvin. He began his career as a pupil of the artist Isa and the master Malik al-Daulami, and when he moved from Qazvin to Tabriz he came under the guidance of Muhammad Husaini. He travelled to Turkey, returned to Herat and Khorasan and performed the Hajj before being murdered in 1615. His work was highly sought after in his own time and was particularly popular later in the seventeenth century with Moghal patrons. Qadi Ahmad (1599, p.167) tells us that 'it is possible to call him the second Mir Ali' and the two are often considered the greatest exponents of the art of calligraphy.

There are other works by Imad al-Hassani in this sale, lots 77, 79 and 90

£25,000-35,000
AN IMPORTANT ILLUSTRATED QJAR
MANUSCRIPT

The Property of a Lady

89

Jalal al-Din Rumi, Mathnavi Ma'navi, illustrated and illuminated Persian manuscript on paper with fifty-six miniatures by Yahya, son of Sani' al-Mulk, Persia, Qajar, dated A. H. 1279/68/A.D. 1862

358 leaves, 21 lines per page written in four columns of neat nasta'liq script in black ink on cream paper, double interlinear rules in black, headings written in red or blue within ruled panels, margins ruled in colours and gold, marginal gloses in red, blue and black, catchwords in black, fifty-six miniatures, four signed by Yahya, six finely illuminated headpieces in colours and gold, contemporary red morocco binding with central medallion and extending florists of gilt-stamped floral motifs, two stamped cartouches giving maker's name as Hassan ibn Muhammad al-Hassani and dated 1278/1861

262 by 169mm.

Provenance:
Probably commissioned by Prince Mas'ud Mirza Zill al-Sultan, the eldest son of Nasir al-Din Shah Qajar, who was appointed governor of Fars in 1863 and Isfahan in 1867.
Acquired from the descendants of Mas'ud Mirza, c.1970 by a private collector.
By direct descent to the present owner.

This is a very rare illustrated manuscript of the great mystical poem of Jalal al-Din Rumi and it is highly important for several reasons.

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 whom Persia has produced, while his mystical Mathnavi deserves to rank amongst the great poems of all time...It comprises six books, containing in all 26,600 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 and the Sure Knowledge...It is the supreme Science of God, the most resplendent Law of God, and the most evident proof of God" (Browne, 1964, pp.517-525).

Despite being a seminal work of Persian literature, its philosophical and mystical aspects made it less popular than the works of Firdausi, Nizami, Hafiz and Sadi for the purposes of illustration. Illustrated manuscripts of the Mathnavi are thus very rare. The miniatures in the present copy are by Yahya, the third son of Abu'l-Hassan Khan Ghaffari Sani' al-Mulk, the celebrated court artist of Muhammad and Nasir al-Din Shah Qajar. Yahya was a renowned artist in his own right and practised in both