18 Qur’an, illuminated Arabic manuscript on paper, Persia, 17th century, remargined and illuminated in A.H.1224/A.D.1809, in a fine floral lacquer binding signed by Muhammad Taqi ibn Marhun Muhammad Khan Lari, dated A.H.1225/A.D.1810

208 leaves, 17 lines per page written in fine naskhi script in black ink on buff paper, interlinear gold Cloud hands throughout, gold florals between verses, sura headings written in gold.thuluth on gold panels, margins ruled in colours and gold, margins illuminated throughout with floral motifs in colours on silver ground, juz and hizb divisions marked in margins in gold thuluth, three fully illuminated double pages, floral lacquer binding signed and dated A.H.1225/A.D.1810, rebacked 178 by 110mm.

Provenance:
A presentation on the flyleaf was written by Prince Muzaffar al-Din Qajar (later Mozaffar al-Din Shah), in the house of his sister ‘Izzat al-Saltana, recording the birth of Muhammad Husain Mirza, son of Abd al-Husain Mirza Farmanfarma, and ‘Izzat al-Saltana, on 29th Dhul Qa‘da Hijra 1312 (23rd June 1895). He has signed it ‘Muzaffar al-Din, the crown prince of the Imperial Kingdom of Iran’.

Another note is by Abd al-Husain Farmanfarma, recording the birth of his son Firuz. He has signed it ‘Nasir al-Dawla Muhammad al-Husain’.

This is an interesting example of the Islamic habit of repairing and ‘improving’ valuable or highly regarded copies of the Qur’an when, due to old age or frequent use, their condition began to deteriorate. The text area of the present manuscript is likely to date from the 17th century. By the early 19th century it was obviously in a state of some disrepair, but must have been considered a particularly fine copy, as it was remargined and profusely illuminated in the year 1809. It was also re-bound in a signed and dated floral lacquer binding. The 19th century illumination is interesting, for the opening double page of text conforms to the established style of illumination of the Qajar period. However, the extensive use of silver in the other two illuminated double pages and in the margins of every single text page, is a highly unusual feature. Indeed, silver was rarely used in any Islamic illumination, perhaps because it had a tendency to oxidise and turn black, as is often the case in Persian miniatures where silver was used for rivers and streams.

£6,000-8,000

19 Miniature Qur’an, illuminated
Arabic manuscript on paper, Persia, Qajar, early 19th century
173 leaves, 17 lines per page written in fine naskhi script in black ink on cream paper, interlinear gold decoration throughout, small gold florals between verses, sura headings written in neat red thuluth script on illuminated panels, margins ruled in gold, catchwords in black, further text divisions marked in margins with illuminated floral devices, opening double page of neat illumination in colours and gold, contemporary floral lacquer binding 97 by 50mm.

£1,000-1,500

20 Miniature Qur’an, illuminated
Arabic manuscript on paper, Persia, Qajar, dated A.H.1217/A.D.1833
214 leaves, 22 lines per page written in neat naskhi script in black ink on cream paper, small illuminated florals between verses, sura headings written in red on gold or illuminated panels, margins ruled in gold, further text divisions marked in margins with illuminated floral devices, catchwords in black, opening double page of neat illumination in colours and gold, contemporary floral lacquer binding 77 by 49mm.

£1,500-2,000

21 Qur’an, illuminated Arabic manuscript on paper, commissioned by Sadr A’zam Mirza Aqa Khan, Persia, Qajar, dated A.H.1217/A.D.1833
246 leaves, 14 lines per page written in neat naskhi script on cream paper, interlinear Persian translation in red nasta’liq, interlinear gold rules with gold clouds surrounding text, gold florals decorated with coloured dots between verses, sura headings written in blue thuluth script on illuminated panels, margins ruled in colours and gold, juz and hizb divisions marked in margins with illuminated devices, catchwords in black in margins, marginal commentary in black nasta’liq within gold clouds, four illuminated opening double pages, fine contemporary floral lacquer binding, lacquer doublures with a new brush and an iris spray on gold grounds, 368 by 194mm.

The fine floral lacquer binding is painted in the style of the mid-19th century artist Lutf Ali Shirazi. For a discussion of the artist and other examples of his work, see sale in these rooms, 15th October 1998 and Khalili et al. 1996a, no.156, p.206.

£30,000-40,000
A HIGHLY IMPORTANT MANUSCRIPT OF PART FIVE OF AVICENNA’S ‘CANON’, DATED A.D.1052

22 Ibn Sina, Abu Ali al-Husain bin Abd Allah (Avicenna), Kitab Qanun if-i-Tibb (The Canon of Medicine), volume 5 (on compound drugs and pharmacopoeia), Arabic manuscript on paper, Iran or Mesopotamia, dated A.H.444/A.D.1052

This is an extraordinarily rare manuscript of volume 5 of Ibn Sina’s ‘Qanun if-i-Tibb’, written only fifteen years after the death of the author himself. It is a remarkably early fragment of perhaps the most influential single text in the history of medicine. It is probably the earliest extant manuscript of any part of this seminal work.

Written within two decades of the author’s death, the present manuscript appears to be the earliest dated manuscript of any part of Ibn Sina’s Qanun, and while it has not been possible to check every single library in the world, an exhaustive search of the major sources (including Brockelmann, Sergin, the World Survey of Islamic Manuscripts and catalogues of specific libraries such as the Wellcome Institute in London) has revealed no other complete copy or fragment this early. The Mazah-i Killi-yi Aramisah Library in Ishahak contains a copy listed as ‘13th century’, but it is not specifically dated (see World Survey, vol.1, p.476). The earliest fragment in the library of the Wellcome Institute for the History of Medicine in London is dated 729/1328, although they also own an undated fragment listed as ‘7th/13th century’ (see Iskandar, 1967, pp.161,163). Indeed, the next earliest manuscript appears to be a fragment dated A.H.466/A.D.1073. Sold in these rooms, 17 October 1983. The early date is an essential factor in the significance of the present manuscript, since its nearness in text to Ibn Sina’s original has left little opportunity for adulteration of the text or for mistakes by copyists to creep in.

Ibn Sina was born in 370/980 in Afshana near Bukhara. His native language was Persian, but, like the majority of scholars of the period, he wrote in Arabic. His father was an official in the Samanid government and Ibn Sina was given a good education, although he is said to have surpassed his teachers by the age of fourteen. Having cured the Amir of Khurasan of a severe illness, he was given access to the extensive library of the Samanid Prince. During his life he was resident in several cities in Iran, and reportedly met the great encyclopaedist al-Biruni while he was at Jurtan. The latter part of his life was spent at Isfahan. He died during an expedition to Hamadan in 428/1037.

THE IMPORTANCE OF IBN SINA’S QANUN

Ibn Sina, known as Avicenna in the west, can be regarded as the most influential writer in the history of medicine. Such was the usefulness of his Qanun that, from its origins in the early 11th century in western Iran, it was used all over the Middle East and Europe as the standard medical textbook for a period of seven centuries. It was translated in its entirety into Latin by Gerard of Cremona between 1153-67 and a total of eighty-seven translations were subsequently made. It formed the basis of medical teaching at all European universities and appears in the oldest known syllabus of teaching. That of the Medical School of Montpellier in 1309. It was printed in Arabic at Rome in 1593 and several eminent western physicians learned Arabic solely to read Avicenna in the original. He specifically influenced such luminaries as Henrik Harpoindex, the royal Danish physician who died in 1244, Arnold of Villeneuve, William of Saltco, Lanfranc, the founder of surgery in France, and Guy of Chauliac. His ubiquity is well manifested by the fact that Chaucer, in the Prologue to the Canterbury Tales, mentions that no good doctor should be ignorant of his work. In the last thirty years of the 15th century, sixteen editions were issued. During the 16th century it was re-issued more than twenty times. It was not until Vesalius and Harvey had revolutionised medicine that Ibn Sina’s influence began to wane. The secret of the Quran’s longevity and popularity lay both in Ibn Sina’s clear and lucid description and diagnosis, and in the fact that he gathered together, in one work, the myriad and scattered doctrines of Hippocrates, Galen, Aristotle, the other ancients and previous Oriental physicians. Essentially, it was the most complete encyclopaedic corpus of medieval medical knowledge. The Qanun contains around a million words and is divided into five books. The first is introductory and deals with anatomy, the humours, temperament, and the effect of environment on health and disease. The second deals with materia medica, its uses, toxic properties and side-effects. The third deals with specific pathology and diseases of various parts of the body. The fourth concerns general pathology, fevers, leprosy, surgery, dislocations and fractures. The fifth (the present text) describes and explains pharmacopoeia and therapeutic drugs.

As well as gathering the totality of current medical knowledge, Ibn Sina was a brilliant physician and diagnostician. He was already widely known for his medical prowess at
23 Mamulk document giving details of property transactions on behalf of Sultan Qaytbay.
Arabic manuscript on paper in scroll form, Cairo, dated A.H.582/8.A.D.1454.
Text on both sides written in colophons of manuscript script in ink on cream paper.
Headings and certain phrases written in colophons on paper, with statements written vertically on both sides.
Length 215 cm; width 32 cm.

This is an interesting document recording a deed of sale made on behalf of Sultan Qaytbay (d.1468-1496), whose name and titles fill lines 2-6 by the Wazir of the treasury. Abu 'Imran Musa ibn Abl-Hasan 'Ali al-Ansari al-Shafi'i.
12,000-3,000

24 Al-Sa‘ati, Mu’affar al-Din Abur ‘Abbas Ahmad bin. Kitab Majma’ al-Bahrin wa Muta’ajb al-Nayrizin, Illuminated Arabic manuscript on pink and yellow paper, Egypt or Syria.
127 leaves, 17 lines per page written in clear naskhi script on cream, yellow and pink paper. Headings in larger black thuluth, significant words picked out in red, catchwords in black in margins, opening illuminated title page, seal impression, contemporary morocco with central medallions and borders stamped and tooling in blind and gold with foliated rope motifs, with flap 172 by 536 mm.
Provenance:
Sold in these rooms, 13th October 1989, lot 153.
The author, al-Sa‘ati, was born in Baghdad early in the 13th century to a family from Babylon. He was present at the Mamluk court in Egypt and was a notable writer and teacher. The present work, his magnum opus, is a summary and discussion of the Madhhab of al-Qudari and the Maimun of al-Nasafi. The text is a relatively rare work.

61 leaves, 15 lines per page written in red nasta’i script in black ink on cream paper, significant words picked out in red, numerous tables and diagrams in red, green, blue and black, headings in gold thuluth, catchwords in margins in black. Opening illuminated headpiece, further treatise (perhaps a commentary) dated A.H.505/8.A.D.1114 added at end, later red morocco with gilt-stamped central medallions of floral motifs, 150 by 98 mm.

Illuminated manuscript on the theory and history of music are rare in the Islamic tradition. The present work is by one of the most famous musical theorists, Sadi al-Din al-Urma, who worked for the last Abbasid Caliph in Baghdad, the Musta’sim. For further information see Brockelmann, CL, p.455, 58, p.806-7, and Farmer 1925 and 1929.
£1,203-1,800
26 Tughan Shaykh Muhammad al-Malik al-Zahir, Kitab Sayf al-Mulk wa’l-Salatin ‘ala al-Bagha wa’l-Muharribin (The Sword of Kings and Sultans against Tyrants and Warrangers), a guide for kings and princes in exercising power), illuminated Arabic manuscript on paper, copied by the author for the Mamluk Sultan al-Malik al-Zahir Khosqad, written at the Haram, Mecca, dated A.H.704/A.D.1304

68 leaves, 20 lines per page written in clear naskhi script on cream paper, headings and significant words picked out in bolder red naskh, margin ruled in red, occasional marginal glosses in black or red, opening page with title written in fine naskh script in red, the title page fully illuminated in colours and gold, final page with two illuminated palmettes, later brown morocco with central medallions of stamped paper onlays 316 x 210mm.

Provenance: Sold in these rooms, 13th October 1989, lot 154

This is an important autograph manuscript written for the library of the Mamluk Sultan al-Malik al-Zahir Khosqad (reigned 1461-67). It was completed at the Haram in Mecca on the 14th Rajab A.H.704 (2nd March 1466). Although the subject is typical of a genre of writing which was popular and widespread in the mediaeval Islamic world, that of advice to kings, princes and rulers on how to exercise and maintain power, the present manuscript appears to be a unique copy of an otherwise unknown text, since neither Brockelmann nor Sezgin mention the author or title.

The author has collected a variety of pertinent and useful notices from Islamic religious sources and presented them as a guide for rulers. He has dedicated this manuscript to Sultan al-Malik al-Zahir, and he was obviously a client of the sultan, since his name suffices his name Tughan Shaykh al-Muhammad with the titles al-Malik al-Zahir. Like his patron, his family must originally have been of Turkic stock, since his first name, Tughan, derives from the word meaning yak or horse's tail in various Turkic tongues. The term tugh, denoting such an emblem, was used as a badge of rank in the Ottoman Janissaries up until the time of Sultan Mehmed II (c.1444-83). The first word of the title of the text, 'sayf', meaning sword (i.e., protection) may have been intended by the author as a pun, since the Sultan for whom it was written had the title 'Sayf al-Din'. It is also worth noting that the manuscript was written at Mecca, a very unusual occurrence, for, although many mediaeval scholars travelled to Mecca to perform the Hajj, and many stayed for considerable periods of time, surviving examples of manuscripts produced there are extremely rare.

27 Illuminated frontispiece to a manuscript of the poetry of Jami, written in Arabic, eastern Persia, probably Herat, late 16th century

Arabic text written in fine nasta'liq script in gold ink on cream paper, text panels surrounded by fine, intricate illumination in colours and gold, verso with an illuminated roundel containing titles, and 23 lines of nasta'liq script in black ink within margins ruled in colours and gold double page 353 by 440mm.

The fine illumination of this opening double page is typical of Herat in the last quarter of the 16th century, but, interestingly, the opening text, written in fine nasta'liq script in gold, is in Arabic, not Persian.

£20,000-30,000

28 A Mamluk binding, Egypt, c.1400, and two Safavid book covers, Persia, 17th century

A: brown morocco tooled and stamped in blind and gold with central medallions and cornerpieces of geometric and foliate design and border bands of scrolling rope motif, doublures of brown morocco stained with intricate foliate designs, rebacked B: black shagreen with gilt-stamped central medallions and cornerpieces, doublures of red morocco with central panels and border cartouches of gilt filigree over coloured grounds A: £278 by 189mm. B: 270 by 179mm.

For comparable examples see Haldane 1983, nos.13,17,32,99,102, and Boch, Carwell and Petherbridge, nos.56 and 62.

£500-2,000
29 Al-Firuzabadi, Abu'l Tahir Muhammad bin Ya'qub bin Muhammad al-Firuzabadi. Al-Qamus al-Muhit wa't-Qabus al-Wasi, illuminated Arabic manuscript on paper, copied by Abd al-Rahman bin Abu Bakr bin Abd al-Rahman bin Ali bin Ahmad bin al-Faqih ... Ali Bakr bin Ali al-Hadad al-Hanafi, Iran, dated A.H.1019/A.D.1600. 52 leaves, 37 lines per page written in nasta'liq script in black ink on cream and buff paper, significant words picked out in larger black or red script, margins ruled in red, blue and gold, numerous marginal glosses in red and black, each chapter heading written in blue thuluth on illuminated panels of foliate decoration with adjacent illuminated roundels in margins, opening illuminated headpiece, title page with large illuminated panel containing opening dedications written in large white and small black thuluth script, several seal impressions and ownership inscriptions, later brown morocco with central medallions of stamped paper inlay, with flap 300 by 175mm.

The Qamus al-Muhit (Firuzabadi) is one of the central reference works of the Arabic language. Numerous commentaries were written on it and in Europe the Thesaurus Linguarum Arabicarum by A Gigiten, printed in Milan in 1632, was based on it. It was written while the author was living in Mecca between 1568 and 1592. Firuzabadi also worked on Hadith, Tafsir and history and was a great traveller. Born in Kazaran, near Shiraz, in 1539, he later lived for extended periods in Jerusalem, Mecca and Yemen (where he was appointed chief Kadi and married the daughter of Sultan al-Malik al-Ashtar Isma'il bin Abbas). He also visited Medina, Baghdad, Damascus, Cairo, Anatolia and India. He died in 1575.

£3,000-5,000

30 Album of calligraphy by masters including Sultan Ali al-Mashhadi, Shah Mahmud al-Nishapuri and Sultan Muhammad Nusr, Persia, c.1490-1600. 11 pages of fine nasta’liq script written horizontally and diagonally in black ink on paper, eight pages with illuminated text area, each panel of calligraphy mounted on an album page with inner border of modern green paper and outer illuminated borders, 19th century floral lacquer binding enclosing each page 329 by 205mm.

All the panels of calligraphy are signed and the calligraphers are as follows: Sultan Ali al-Mashhadi (see Minorsky 1958, pp.101-6), Mir ‘Izz al-Din (Muhammad al-Husaini al-Kashani (op.cit.p.p.98,133), Mir Suyyid, Haji Muhammad, Mahmud ibn Isahak al-Shahabi (op.cit.p.p.131-2), Muhammad Qasim (op.cit.p.90), Shah Mahmud al-Nishapuri (op.cit.p.135-8), Ali Reza (Abbasi) (op.cit.p.p.171-2), Shah Muhammad Mashhadi (op.cit.p.130), Sultan Muhammad Nusr (op.cit.p.134).

£3,000-4,000

31 Omar Khayyam. Ruba’iyat (Quatrains), illuminated Persian manuscript on paper, copied by (Mir) Ali al-Katib, Persia, early 16th century, illuminated and decorated by a Mughal artist, India, c.1600 and later. 35 leaves, four lines per page written diagonally in fine nasta’liq script on gold-speckled paper, signed at end ‘hakembahu at al’abd ... Ali al-katib’, each page with upper and lower corner panels containing small birds painted in colours on a gold-speckled ground with gold flowers and trees, margins ruled in blue and gold, margins decorated in gold with scrolling floral motifs or animals and birds amongst vegetation, opening double page with interlinear illumination of floral motifs and central dots in gold and blue, title page written in gold nasta’liq with similar interlinear illumination, four small birds painted in colours above and below, within a panel with margin bands in gold, blue and orange, signature at lower edge of illuminated panel ‘Harunatu Ali al-muzakkar’, fine 19th century red morocco painted with gold rule borders, borders of scrolling vines in gold, doublecase of brown morocco 171 by 104mm.

This is a rare and very charming manuscript of the famous Ruba’iyat of Omar Khayyam. The poet lived during the 12th century and is most famous in his native country as a mathematician and astronomer. However, due to the celebrated translation of his Ruba’iyat into English verse by FitzGerald, he has attained a celebrity in Europe and North America which is second to none amongst Oriental poets. Indeed, verses such as Awaken For morning in the bowl of night, has flung the stone that puts the stars to flight and I! The hunter of the east has caught, the Sultan’s turret in a noose of light have become universally familiar in the English language. FitzGerald first translated the Ruba’iyat in 1859, but it was his second edition of 1868 which caught the public’s imagination so fervently. A French edition by Nicolas had appeared in 1867 to wide acclaim. The present manuscript is interesting for three principle reasons. Firstly, Omar Khayyam was not as popular a poet in Persia as others such as Hafiz, Jami, Nizami or Sa’di, and thus manuscripts of his poems in Persian are relatively rare. Secondly, the present manuscript was copied by the famous 16th century master calligrapher Mir Ali al-Katib al-Harazi, who was (and still is) considered to be the greatest exponent of the nasta’liq script in the history of Persian calligraphy. Thirdly, the manuscript travelled to India where the small illustrations of birds were added by a Mughal artist.

The decoration of calligraphic works with small birds such as these was a popular motif in early Mughal art. An example of this decorative motif from circa 1600 has been sold in these rooms, 18th October 1995, lot 71. During the reign of Shah Jahan, this motif was particularly favoured by Prince Dara Shikoh, and at least two leaves from his album have diagonal nasta’liq decorated with small coloured birds set amongst the calligraphy. Four leaves from the album were formerly in the Dent collection and were sold in these rooms, 11th April 1972, lots 84-87 (see British Museum 1976, no.140). Sole in these rooms, 18th October 1995, lot 88 (see also Skelton et al 1982, no.51). The present manuscript contains an inscription at the foot of the opening page of illumination ‘Harunatu Ali al-muzakkar’ — ‘completed by Ali the illuminator’.

For further information on Omar Khayyam see Browne, vol II, pp.266-59, and on Mir Ali see footnotes to lot 32 in this sale.

£12,000-16,000
33 Two pages of ta’liq calligraphy by Khuwaja Ikhtiyyar, Persia, mid-16th century
text written diagonally and vertically in fine naskhi script on buff and grey paper, one page finely sprinkled with gold, each page laid down with borders of stout, coloured paper, in mounted calligraphy 435 by 84mm, and 165 by 75mm.
album pages 284 by 195mm.
The calligrapher Khuwaja Ikhtiyyar is recorded by Qadi Ahmad as one of the great ta’liq scribes. He was born and lived in Herat, and for 30 years was in the employ of Muhammad Mirza Khuda-banda, son of Sha’la Tahmasb and governor of Khorasan at Herat (Minorsky 1958, p.91, n.278).
£1,000-1,500

34 Awdad al-Usbu’ (Devotions of the week), Illuminated Arabic manuscript on paper, copied by Ahmad al-Nayrizi, Persia, Isfahan, dated A.H.1119/A.D.1707
26 leaves, six lines per page written in fine naskhi script on cream paper, gold cloudbands between lines, significant words picked out in red, headings written in gold tinahut within ruled panels, margins ruled in coloured and gold, marginal notations in blue and red, catchwords in black, opening page of text with finely illuminated panel in blue and gold, fine contemporary lacquer binding with central cartouches and comerspecies with gilt floral motifs on black ground, velvet doublures 135 by 87mm.
For a note on the scribe see lot 35 in this sale.
£2,000-3,000

35 Al-Sahifat al-Kamalat al-Sajadiyat (prayers), Illuminated Arabic manuscript on paper, copied by Ahmad al-Nayrizi, Persia, probably Isfahan, dated A.H.1128/A.D.1719
179 leaves, 12 lines per page written in fine naskhi script on cream paper, interlinear gold rules and cloudbands, margins ruled in colours and gold, catchwords in black in margins, headings in red tinahut script on a ground of blue scrolling foliate motifs within gold cloudbands, with adjacent notations in gold in margins, opening double page of fine illumination in colours and gold, opening page with seal impression of ‘Reza al-Hussaini’ dated A.H.1128, and ownership inscription dated A.H.1331/A.D.1912, fine 19th century floral lacquer binding 244 by 152mm.
Ahmad al-Nayrizi is considered one of the greatest of Persian calligraphers, and along with the 16th century masters of naskhi script, he has been one of the most sought after for the last three centuries. He was a favourite at the court of Sultan Husain Safavi (1560-1722) and was particularly rooted for his skill in naskhi script, as in the present manuscript. His manuscripts and individual compositions tend to be rather rare, most of which come to the illumination, and this often enhances the rhythm of the script further. He died in 1729. A small prayer book by the calligrapher is lot 34 in this sale and other manuscripts by him have been sold in recent years, 22nd October 1993, lot 144, 15th October 1984, lot 332 and 22nd April 1980, lot 275.
£35,000-25,000

36 Anthology of poetry, Illuminated Persian manuscript on paper, copied by Ibn al-Hajj Rahim Muhammad, known as al-Wafar, Persia, Qajar, dated A.H.1244/A.D.1829
172 leaves, 35 lines per page written in two columns of neat naskhi script on cream paper, intercolumnar rules in gold, red gilding in inner margins on each page, catchwords in black, headings in red tinahut script within gold-rulled panels, two finely illuminated double pages, lacquer binding made up of two 16th century Bukhara miniatures laid down on paper maché and varnished 205 by 134mm.
Provenance: Formerly in the Hughe Kervorkian Collection
Exhibited: Persian Exhibition, New York, 1940
This elegant volume of Persian poetry has a very unusual binding, which has been formed by pasting two quite fine Bukhara miniatures of the mid-late 16th century on to a paper-maché base and then varnishing them to create a lacquered surface. Although their are a few points of retoothing on the miniatures, the effect is nevertheless highly decorative.
£2,500-3,500
TURKISH AND PERSIAN PAINTING

37 Miyasa, the daughter of Amir Jabir al-Kindi, in conversation with Misdad bin Aswad, in a tent, with her ladies looking on: illustrated leaf from a manuscript of the Siyari-i-Nabi, made for Sultan Murad III, copied by the scribe Mustafa bin Vali, Ottoman, Constantinople, c.1594
gouache with gold on cream paper, text written in fine naskhi script in two lines above and below the miniature with interlinear decoration in gold, margins ruled in gold, reverse with 13 lines of text in black naskhi, margins ruled in gold, catchwords in black in wide margins
minature 198 by 177mm.  
text area 285 by 146mm.  
page 373 by 262mm.
Provenance: Commissioned by Sultan Murad III, c.1594.

38 Portrait of Sultan Suleman the Magnificent, Flemish school, c.1695
oil on board, monogrammed ‘BD’ or ‘DF’, framed  
183 by 135mm.  
Provenance: 
Sold in these rooms, 11th October 1996, lot 231 (one of a pair).
When this portrait was previously sold, its pair was inscribed on the back in Flemish and dated 1695.
£1,000-1,500

39 A prisoner has his right hand cut off while a prince and an adviser look on: illustrated leaf from a manuscript of Hafiz-i-Abru’s Majma’ al-Tawarikh, illustrated for Shah Rukh and Baysunghur Ibn Shah Rukh, Persia, Herat, c.1425
gouache with gold on paper, text written above and below in neat naskhi script, reverse with 35 lines of text, heading in black thuluth, margins ruled in red and blue, re marginal miniature 316 by 254mm.  
text area 368 by 254mm.  
Other illustrated leaves from the Majma’ al-Tawarikh are in the Chester Beatty Library, Dublin, the Metropolitan Museum, New York, The Boston Museum of Fine Arts, the Los Angeles County Museum of Arts, the Cincinnati Art Museum, the Cleveland Museum of Art, and the Prince Sadruddin Aga Khan Collection, Geneva.  
Illustrated leaves have been sold in these rooms on several occasions, most recently 15th October 1996, lot 63.
For further illustrations and discussions see Gough 1962, nos.37-40; Robinson 1967, no.15; Falk 1965, no.27; Lentz and Lowery, nos 27-8.  
£1,500-2,500

40 Two warriors in combat on a blue hillside, Qazvin, late 16th century, with elaborate borders added at Tehran, c.1884-5: from the Murdoch-Smith album
gouache with gold on paper, mounted on an album page with borders of fine, intricate illumination in colours and gold, framed miniature 159 by 107mm.  
page 309 by 235mm.  
Provenance:  
Sir Robert Murdoch-Smith, 1884  
From an interesting album assembled in Tehran by Sir Robert Murdoch-Smith of the Indo-European Telegraph Department.  
Alongside his duties of setting up a telegraph line across Persia, Murdoch-Smith undertook to collect Persian works of art for the South Kensington Museums (now the Victoria and Albert). For an account of Murdoch-Smith and his activities in Persia, see Wright 1977, pp.93,130,134-5. Another page from the album is in the Victoria and Albert Museum (L.1613-1964, see Robinson 1965, pl.58 and Robinson 1967, no.71b, pl.30). A third page from the album was sold in these rooms, 19th October 1994, lot 131.  
£2,000-3,000

41 A prince enthroned in a palace chamber with courtiers and dancers: illustrated and illuminated leaf from a manuscript of Persian poetry, Persia, Shiraz, c.1560-70
gouache with gold on paper, border finely illuminated in colours and gold, reverse with two columns of 18 lines of nasta’liq script, columns surmounted by decoration of gold floral motifs on blue ground miniature 183 by 125mm.  
page 383 by 105mm.  
This is the right half of an illustrated double page finispage. The text on the reverse finishes with the off-used closing penmanship and the illumination surrounding the miniature would only occur on a frontispiece or finispage. The miniature is painted in the typical style of the Shiraz school of the third quarter of the 16th century  
£2,000-3,000