11 Qur'an, illuminated Arabic manuscript on paper, Persia, Qajar, in a contemporary floral lacquer binding signed by the artist Muhammad Hassan and dated A.H.1254/A.D.1838

338 leaves, 12 lines per page written in fine naskh script on polished cream paper, interlinear Persian translation in red nasta'liq, interlinear gold rules, interlinear text area decorated with small gold foliate motifs throughout, verse divisions marked with small illuminated rosettes, su'a headings written in fine gold thuluth script on illuminated panels, margins ruled in blue and gold, illuminated marginal devices marking juz, ibad and half-ibad divisions, marginal commentary in Persian in thuluth script on gold ground within floral compartments, fine illuminated double pages, fine floral lacquer binding, the central rectangular panel with a variety of flowers, signed and dated Muhammad Hassan 1254, borders of gold floral motifs on black ground, doublines with fine paintings of flowers on a gold ground, borders with Qur'anic verses in naskhi on a black ground, dated 1254 on upper doublure 26.8 by 16.8cm.

Provenance:
Sold in these rooms, 24th April 1979, lot 392.

This is a very fine manuscript of the Qur'an, with a plethora of illumination and a fine binding signed by the artist Muhammad Hassan and dated 1838. It is difficult to identify exactly which artist has executed the fine floral lacquer binding. There are two 19th century artists called Muhammad Hassan, however, neither fit with the style or dating of this binding. The early 19th century artist Muhammad Hassan was a noted painter in oils on canvas and specialised in figural scenes and portraits. At the very end of the century a lacquer artist worked under the name Muhammad Hassan Afshar Unuwini, but in a very different style to the present piece.

£20,000-30,000

12 Al-Shajarat al-Nabawiyya (a genealogy of the Prophet Muhammad), illuminated Arabic manuscript on paper, copied by Zain al-'Alwani, Ottoman, circa 16th century

10 leaves, text written in neat naskhi script in black with significant words in red, tables of genealogy with thuluth script in black, blue, red, purple, green and gold, margins and tables ruled in black and gold, text decorated with occasional panels of illuminations, colophon at end recording name of scribe, some staining and repairs, rebound 33.8 by 23.2cm

£3,000-4,000

€4,050-6,400
This is an extraordinarily rare manuscript of volume 4 of Ibn Sina's 'Qanun fi'l-Tibb', written only thirty-six 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 second earliest extant manuscript of any part of this seminal work and for a manuscript on paper which is now 926 years old it is in remarkably good condition.

Written within four decades of the author's death, this present manuscript appears to be the second 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, Sezgin, the World Survey of Islamic Manuscripts, and catalogues of specific libraries such as the Wellcome Institute in London) has revealed only one other complete copy or fragment.

This early, a manuscript of section 3, dated 1052, sold in these rooms, 22 April 1999. Otherwise the Muzaffar-i Kilsia-i Araniyah Library in Isfahan contains a copy listed as '11th century', but it is not specifically dated (see World Survey, vol. II, 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 to 13th century' (see Iskandar, 1967, pp. 164, 165). The early date is an essential factor in the significance of the present manuscript, since its nearness to Ibn Sina's original has left little opportunity for dilution of the text or for mistakes by copists to creep in.

Ibn Sina was born in 980/980 in Afnanah 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 princes.

During his life he was resident in several cities in Iran, and reportedly met the great encyclopedist al-Biruni while he was at Jurjan (what a moment to have been a fly on the wall - with two of the greatest minds in the history of Islamic thought sitting conversing!). The latter part of Ibn Sina's life was spent at Isfahan. He died during an expedition to Hamadan in 1037.

The importance of Ibn Sina's Qanun is, 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 for the standard medical textbook for a period of several centuries. It was translated into its entirety into Latin by Gerard of Cremona between 1153-1154 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 1399. 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 Herophil Harpëstængæ, the royal Danish physician who died in 1244, Arnold von Villeneuve, William of Saliceto, Lanfranc, the founder of surgery in France, and Guy de 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 13th 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 Qanun's long popularity lay both in Ibn Sina's clear and logical descriptions of anatomy, 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
stomach. He recognised the contagious nature of phthisis. He accurately described meningitis, differentiating between meningitis proper and meningonious. He was the first physician to suggest the treatment for lachrymal fistula.

He attributed infections to traces left in the air by the sick. He used quarantine to control infectious diseases. He discussed water-borne diseases. He recognised the close relation between the emotional and the physical in human ailments. He recommended the holistic approach to medicine. He described the physiology of sleep.

He affirmed the importance of purifying drinking water. He recognised the influence of climate on health. He discussed the importance of dietetics. He was the first to minutely describe the different parts of the eye, including the conjunctive sclera, the cornea, the choroid, the iris, the retina, the layer lens, the aqueous humour, the optic nerve and the optic chiasma. He observed that the aorta at its root consisted of three one-way valves. He asserts that muscular movements are possible because of the nerves supplied to them and the perception of pain in muscles is also due to the nerves. He observed that liver, spleen and kidney do not contain nerves, but the nerves are contained in the covering of these organs. He set out a set of rules for testing new drugs, much of which is still relevant today.

As well as the sources mentioned above see also: E.12,'Ibn Sina'. Young, Latham and Serjeant, chs.19, 23. Nast, pp.178-9. Estimate on request.

14 Safavid Firman concerning endowments of land given by the daughter of Shah Ismail I for the descendants of Fatima, Persia, probably Tabriz, dated A.H.962/A.D.1555 text written in one column of fine Persian nasta‘i script with significant words picked out in blue or gold, seal impressions along right edge, signatures and further seal impressions at end, incomplete at beginning, some horizontal crossing, defective and repaired at beginning, some splitting at edges, paper frayed at end length 49cm. width 28cm.

This is a rare and highly important document concerning various properties in different parts of Iran, including Tabriz, Qom, Isfahan, Astara, Shirvan, and the village of Isfahan, which the daughter of Shah Ismail I had decided to endow for pious and charitable purposes. Specifically, they were endowed so that the income would benefit the descendants of Fatima, the daughter of the Prophet Muhammad. Those who were entitled to the benefit are listed as including those without any other means of income, widows, girls who have lost their father and who are unmarried, and those men and women whose income is less than one 'mumma' of Tabriz, equalling one thousand dinar, providing they have no subsidiary (fief). The main custodians of the endowments in Shah Tahmasp's details of how the agricultural profits should be used are given, including the construction of an armed building, and the endowment of a ladies' bathhouse.

The document is witnessed and signed by many officials, who have stamped their seal impressions at the end of their written oaths, and is dated Jumad II A.H.962 / April-May A.D.1555.

The seal impressions of the Safavid Princess herself is placed in the margin where the paper is joined.

The form of the seal is typical of royal seals, with a circular field and a crowned top. The seal gives the names of the 'Fourteen Infallibles' in cartouches within the circular part of the seal, and the names God, Muhammad and Ali within the crown. The legend in the centre reads: 'Mahin Bama, the daughter of Isma'il [I] Safavi al-Husayn.

£20,000-30,000 €28,000-43,000

As well as the sources mentioned above see also: E.12,'Ibn Sina'. Young, Latham and Serjeant, chs.19, 23. Nast, pp.178-9. Estimate on request.
and gold, several leaves later replacements, finely illuminated opening headpiece, opening flyleaf with inscriptions in the hands of Farhad Mirza and Lt.Col. Sheil, 19th century floral lacquer binding 23.6 by 15.5cm.

Provenance:
Formerly in the collection of the great Qajar Prince and collector Farhad Mirza
Presented by him to Lt. Col. Sheil, the British ambassador, c.1845-50

This manuscript contains the popular story of Yusuf and Zuleikha (Joseph and Potiphar’s wife) written in a very fine nasta’liq band, which has been attributed on the opening flyleaf to the great 18th century calligrapher Shah Mahmud (al-Nishaburi). While it is impossible to be sure of such an attribution, the quality of the hand is certainly up to the standard of Shah Mahmud. If so, it would accord with the illuminated headpiece, which is in Khurasani style, and therefore probable that the manuscript was executed at Mashhad where Shah Mahmud spent the last decades of his career after leaving the royal atelier at Tabriz.

In addition to the inherent quality of the band, this manuscript has the added interest of having belonged to Prince Farhad Mirza, known as Mu’tamid al-Dawla (1233-1305/1318-87), who was the 15th son of Prince Abbas Mirza, and of having been presented by him to Lt. Colonel Sheil, the British ambassador from 1844-52.

Farhad Mirza held numerous posts, including the Na’ir al-A‘lam (Deputy to the Dominions) when Muhammad Shah was away from the capital. He kept this title until 1278/1861-2 when he was given the new title Mu’tamid al-Dawla. He also held the governorships of Luristan, Khorasan, Turkestan, Hamadan, and Fars. In 1290/1873, when Nasir al-Din Shah was going to Europe, Farhad Mirza was appointed “Regent” for Prince Kamran Mirza (then aged 18) in Tehran.

Lt. Colonel Sir Justin Sheil was appointed Minister Plenipotentiary to Iran in 1844. Like his four predecessors Sheil had originally come to Persia under the aegis of the East India Company, as a Captain in the Bombay Light Infantry and second-in-command of a detachment of officers and men sent from India in 1833 to help train the Persian army. In 1856 he was attached to the British Legation as secretary, being immediately another member of the military mission, Lieutenant Francis Faritz of the Bombay Light Cavalry. (Weight 1977, p.22).

$50,000-7,000
£40,000-11,500

The Property of a Lady

16 Jami, Subbat al-Abraz, illustrated and illuminated Persian manuscript on paper, Persia, circa 1580
81 leaves, text written horizontally and diagonally in three columns of nasta’liq script, interleaved in black and gold, headings in reds on illuminated panels in colours and gold, each page with three triangular panels of floral decorations, remarqued, many leaves with repairs, opening and ending page later replacements, the latter dated 1285, five miniatures, 30cm, some with repairs, later lacquer binding with floral medallions 31 by 12.5cm.

The miniatures are as follows:
1. Moses and Satan conversing
2. A King offering dactis to a dwarf
3. Young female musician drowsing with her lover
4. A slave and three gentlemen watching the dancing camel
5. Gentleman picking a fruit in front of the gardener

$13,000-5,000
£10,000-4,000

Other Property

17 Sa’di, Bustan, illuminated Persian manuscript on paper, copied by Shah Muhammad, in a fine contemporary gilt-stamped leather binding, Persia, mid-16th century
151 leaves including two blanks, 14 lines per page written in fine nasta’liq script in black ink on cream paper, headings in white nasta’liq on panels of floral illumination, margins ruled in colours and gold, opening double page with interlinear and intercolumnar illumination and a finely illuminated headpiece in colours and gold, fine contemporary brown morocco with central rectangular panels and border cartouches of gilt-stamped floral motifs and cloud scrolls, the floral heads picked out with laps lazuli, doublelines with central field of gilt-stamped floral and cloud-scroll motifs, the floral heads picked out with laps lazuli, central medallions, cornerpieces and border bands of fine lacquer filigree over blue grounds, with flap, rebuckled, in good condition 25.5 by 15cm.

This is a very fine manuscript in every way. The nasta’liq hand is strong, regular and full of rhythm and is by the well-known 16th century calligrapher Shah Muhammad, the illumination is very finely executed and the contemporary binding is of excellent quality and is in remarkably good condition - the laps lazuli applied to the flower heads still being present, especially on the doublelines, which are very well preserved.

Despite his popularity, examples of the hand of the mid-16th century calligrapher Shah Muhammad are rare. He copied a manuscript of Hafiz’s Hafiz Naskh dated A.H.1466, A.D.1548, now in the Bodleian Library, Oxford (Ms. Elliot 161 - see Robinson 1958, p.163).

The binding is typical of the 16th century style, with large panels and border cartouches of gilt-stamped floral and cloud-scroll motifs, and the dominant feature of the doublelines is the fine filigree work over a coloured ground - in this case laps lazuli again. What makes this particular binding stand out from most other 16th century examples available on the market is the remarkably good condition.

$200,000-50,000
£132,200-48,500
18 Firdausi. Shahnama. Illustrated and illuminated Persian manuscript on paper, with eighty-eight miniatures painted by the artist Ibro Mizia Ali Muhammad Reza al-Katib al-Khatanabadi, Persia, probably Isfahan, dated A.H.1037/A.D.1627

543 lines including 3 blanks. 25 lines per page written in four columns of neat nasta‘liq script in black ink on cream paper, double intercolumnar rules in gold, margins ruled in colours and gold, catchwords in black in wide margins, opening illuminated headpiece, many issues with paper repairs to margins, several text leaves later replacements (including introduction), eighty-eight miniatures, several worn and stained with holes, few with repairs, several retouched or repainted, colophon at end recording date and name of artist, later lacquered brown morocco with floral medallions and border cartouches, worn, rebuckled 30.4 by 20.5cm.

This is an interesting manuscript which has the very rare feature of a colophon which names the artist of the miniatures rather than the scribe of the text. It also gives the date of completion. The artist is named as Ibro Mizia Ali Muhammad Reza al-Katib al-Khatanabadi. However, the miniatures seem to be the work of at least two artists. The miniatures are in the Isfahan style established by Reza-i Abbasi and Mu’in Musavvir, and while the majority are executed with a delicacy and finesse typical of the better artists of that school, several are characterised by simpler compositions with larger, less refined figures. It may well be that, with eighty-eight illustrations to complete, Ibro Mizia was assisted by pupils and other members of the atelier.

The miniatures are as follows:
1. Faridun fighting a dragon
2. Zal being returned to his father Sam by the stirnagh on Mt Alburz
3. Sam and Zal in conversation with two maidens in a tower
4. Rustam killing the white elephant
5. Rustam in mounted combat
6. Human clubbing Rustam as he sieges Afrasiyab in battle
7. Raksh killing the lion as Rustam sleeps
8. Rustam cocking on a spit while Raksh drinks from a pool
9. Rustam and Raksh defeating the dragon
10. Rustam fighting the devil Arzhang
11. Rustam in conversation with a grey-beard
12. Rustam killing the white devil
13. Sohrab in single combat
14. Sohrab fighting Gudarbird
15. Sohrab defeating Rustam in their first combat
16. Rustam killing Sohrab
17. Siyavush with Sudabeh
18. Siyavush being murdered
19. Rustam in battle
20. Faridun in mounted combat
21. Two mounted warriors in mortal combat
22. A murder taking place on a hillside
23. A warrior (Gudarz?) adrenaline a black devil with his sword
24. Kamus in battle against Giv and Tur
25. Rustam killing Askabas
26. Kamus in mortal combat
27. Rustam capturing Kamus in battle
28. Rustam taking Kamus prisoner
29. The devil Akram throwing Rustam into the sea as he sleeps on a vast rock
30. Bishan and Manizah taking refreshments outside a tent
31. Rustam rescuing Bishan from the pit
32. Battle between the Turanians and Turanians
33. Two warriors in combat
34. A warrior takes another prisoner on the battlefield
35. Two mounted warriors in battle
36. A mounted warrior leading a horse
37. Two warriors in mounted combat
38. A mounted warrior leading a horse carrying a body
39. Two warriors in mounted combat
40. A mounted warrior spears his foe
41. Gudarz hiding from Pizan
42. Kau Khusrav Siling Shida
43. Kau Khusrav attacking Afrasiyab
44. Kau Khusrav in mounted combat
45. A prince being entertained by danciers and musicians
46. Gashqap and the dragon
47. Arjap in combat with Gashqap
48. Arjap fighting Gashqap
49. Two warriors in mounted combat
50. Inlandaryi killing the wolves
51. Inlandaryi killing the lions
52. Inlandaryi killing the dragon
53. Inlandaryi killing a demon
54. Inlandaryi killing the tripleag
55. A group of warriors in supplication on a hillside
56. Two mounted warriors in combat
57. Two warriors in mounted combat
58. A prince is murdered in a palace chamber
59. Rustam killing Inlandaryi
60. Rustam shoots Shaghad through the tree as he falls into the pit of spears
61. A mounted prince discovers Shaghad dying behind a tree
62. A prisoner hung and shot with arrows
63. A mother suckling her child
64. An armed intruder enters a bedchamber where a prince sleeps
65. Three men in conversation in a rocky landscape
66. Two men petition a seated princess
67. Two warriors in mounted combat
68. Inlandaryi watching prisoners burn
69. Inlandaryi killing a dragon
70. Inlandaryi approaching the dying Dara
71. Inlandaryi’s armies in battle
72. Bahram Gur with Azaad in the hunting field
73. Bahram Gur killing the dragon
74. Bahram Gur killing the rhinoceros
75. Bahram Gur killing a dragon
76. The Iranian armies in battle
77. Two mounted warriors approaching a group of armed demons
78. A warrior embraces his paramour before a fire
79. Bahram Chubin with warriors on a hillside
80. Bahram Chubin killing Soveh
81. Bahram Chubin riding with two warriors
82. A youth in conversation with an enthroned princess
83. Bahram Chubin parleying with Khusrav Parviz
84. A prince strangled by two warriors
85. Two mounted warriors in combat
86. An enthroned princess is petitioned by a warrior
87. A prince with his clerk and attendants
88. The murder of Khusrav Parviz

€13,000-15,000
€16,100-24,100
19 Hafiz, Divan, illustrated and illuminated Persian manuscript with eight hundred and seventy three illustrations of birds, copied by Abd al-Rahim al-Haravi probably for the Emperor Akbar, [Lahore], dated A.H.995/A.D.1587

Text written in one and two columns of fine nasta‘liq script in black ink on gold-sprinkled brown paper, interleaved with illumination of scrolling gold floral motifs. 873 small illustrations of birds within square or rectangular panels ruled in gold, margins ruled in blue, green, orange and gold, opening double page of fine illumination in colours and gold, final folio with colophon and large panel of gold floral motifs on gold ground, 19th century Persian seal impressions on final folio, remarque throughout, opening flyleaf with 18th century ownership inscription, later black morocco with central medallion, pendant and cornerpieces of floral lacquer work, then medallions with two birds in combat, binding worn, text area 21.5 by 15cm.

This is a highly important and previously unrecorded Mughal manuscript almost certainly made for the Emperor Akbar himself, and decorated with a staggering eight hundred and seventy three exquisite and naturalistic illustrations of birds set within small panels within the text.

Provenance:
Copied and illustrated in 1586-87 at the royal atelier at Lahore.
The manuscript was in Tehran by 1254/1648-9.
Additional poems on the opening page have the date 1265/1654-5.
Three different oval-shaped seal impressions at the end of the manuscript all contain the name Muhammad Kazim, and one giving the father’s name as Za‘yin al-Abdin, and bear dates of 1257 and 1267 (1834-52).
Abbas Byas Ashthani, c.1945
Given as a get-well gift to Dr Qasim Ghani in 1950 while in a hospital in New York awaiting a serious operation (for biographical details of Dr Ghani see below).

The colophon tells us that the royal scribe Abd al-Rahim al-Haravi, who was one of Akbar’s favourites and was given the title Ashurta-Qalari (Amber-pen) by the emperor, completed the copying of the manuscript in the months of the year A.H.995 (December 1586-November 1587). Akbar had captured Kashmir and moved his capital from Fatehpur Sikri to Lahore at the end of 1583.

The manuscript has been remarque throughout and the flyleaves are later additions. Thus it bears none of the royal seal impressions or librarians inscriptions which might normally appear in a royal manuscript.

However, the opening illuminated headpiece bears a panel containing the phrase Allahu Akbar (God is Great). This is distinctive, since Islamic texts usually start with the Bismillah. But it can also mean ‘God is Akbar’ and this dual meaning fits with what we know of Akbar’s beliefs concerning his semi-divine position in the two worlds. Akbar, claiming descent from the Mongol ancestor Alanqua whose children were conceived by rays of the sun, many times expressed his beliefs about the special powers of rulers and princes. In the introduction to his memoirs, the Akbarnama, he describes how the truth came to him in a flash of inner realization: ‘Now it is manifest that no nobler impress or subtler jewel is to be seen in the material world than the exalted presence of powerful princes who by their holy energy, regulate the outer world and knit it together...sway over the outer and inner world and unravelling of knots, both spiritual and temporal, are conspicuous in him.’ (Akhbar, Akbarnama, L 153). It is likely therefore that the phrase Allahu Akbar was used by the emperor as a personal cipher in certain cases.

(For a comparison with the