Ibn Butlan, Abu'l Hasan al-Mukhtar bin Abduan (Albucasis), Kitab Ta'asrin al-Sihha bi-Abd al-Sirr (The Maintenance of Health through Six Methods), Arabic manuscript on paper, copied by Ibrahim bin Abdulla bin Sharq, dated A.H.745/A.D.1344. 50 leaves, 36 lines per page written in neat, manuscript form in gold and significant words written in red. Numerous tables in red and black, later brown leather binding. Binding worn 30.1 by 20.5 cm.

This manuscript is a copy of Ibn Butlan's most important work on medicine, normally known as Kitab Ta'asrin al-Sihha. The author was a Nosterian Christian and a native of Baghdad. He spent the majority of his life as a physician and philosopher in the Abbasid capital, but towards the end of his life he travelled across Iraq and Syria to Egypt, and thence to Constantinople. He retired to a monastery in Antioch and died in 1066 A.D. The present text is a synopsis work on hygiene and preventive medicine arranged in tables, forming a borrowed from work on hygiene and disease prevention in Europe. It was translated into Latin in the early 13th century by Ferragut for Manfred of Sicily under the title Tacuinum Sanitatis. Ibn Butlan is notable for the originality of his work, both in medicine and his treatises on aspects of Christianity. For further references to Ibn Butlan and the Ta'asrin see: Brockelmann, G1, no.483, 3f, p.885. Segrin, vol. III, p.244. Young, Latham and Sergeant, pp.351-3,359, 456,496 Article in E2, "Ibn Butlan", £17,000-18,000 €18,800-28,300

"Abdulrahman b. Ahmad b. al-Baytir, second only to Dioscorides in the universality of his genius, but surpassing even that great man in his insatiable thirst for knowledge, had collected in his fiils al-mufidat al-darajat al-akhriyat al-adabiyyah all that the ancients knew of plants and herbs, 1,400 items of simples, animal, vegetable and mineral, based on his own observations and on over 350 authorities. Ibn Al-Baytar, devoting himself to botany and materia medica, produced a work which served as a guide in these sciences until a very late period. His descriptions of some of the most valuable drugs, such as myrrh, aloes, and their different preparations are deserving of great praise. The efficacy of several remedies which he recommends has been admirably confirmed by later experience, such as elm bark in skin diseases, made fern against worms and the use of infusion of the leaves of the willow tree to relieve pain in the joints. The compiler of the Centra

Herbul (printed by Peter Trevelis at Southwark in 1520) noted that "the juice of the leaves of willow is good to dissuade the heat in fevers if it be drunk"; if he could return now, and see the extent to which drugs based on salicis are used in the willow leaves are used for this purpose and for the purpose of relief of pain he would feel that his statement had been confirmed to an extent of which he could scarcely have dreamed,"(Young, Latham and Sergeant, pp.362-3). Salicin, or salicylic acid, is the active ingredient in aspirin and other analgesics. For further references on Ibn al-Baytar, see: Article in E2, "Ibn al-Baytir" Brockelmann, G1, no.647, 3f, p.896. Segrin, vol. III, see "Ibn al-Baytir" in Index of authors Iskandar 1967, p.114 £6,000 - 8,000 €7,000 - 12,000
36 Divan-e Sultan, illuminated manuscript of Persian poetry, possibly by the Qajar Prince Sultan Muhammad Mirza Sayf al-Dawla, copied by Muhammad Ibn Murtaza al-Ishani, Persia, dated A.H.1230/A.D.1815-16
80 leaves, 11 lines per page written in neat nasta’liq script in black ink on cream paper, double intercolumnar rules in gold, margins ruled in colours and gold, catchwords in wide margins, headings and significant words and lines in red nasta’liq, two headings decorated with large panels of fine illumination, 3 double page of fine illumination in colours and gold, plain brown morocco binding 29 by 18.6cm.
This would appear to be the poetry of Muhammad Mirza, grandson of Fath Ali Shah Qajar, whose pen-name was Sultan. His father was Abdallah Mirza, 11th son of Fath Ali Shah (Rambagh, vol.5, p.189).
£5,000-7,000
€7,800-11,000

illuminated document with three lines of naskhi script in red ink at top, main body of text consisting of 34 lines of naskhi script in black ink, finely illuminated headpiece and border decoration in colours and gold, 3 seal impressions, framed 121 by 87.4cm.
This is an important and interesting Qajar marriage document. The bride is Malik Jahang Khanum, daughter of Ali Naqi Mirza Rokn al-Dawla, the 8th son of Fath Ali Shah Qajar. The bride is therefore a grand-daughter of Fath Ali Shah. The grooms is Mirza Muhammad Hassun, son of Mirza Must Hekim-Bashi (Chief Physician). This is probably the Hekim-Bashi Mirza Rahim, who was physician to the harem of Fath Ali Shah and one of the emperor’s confidants. It is very unusual for a marriage certificate to mention the name of the bride first, as is the case here. This was almost certainly due to the bride being a princess of the royal line. The dowry is listed as one thousand riyas, a huge sum for the day.
£15,000-25,000
€23,500-39,200
38 Illuminated album page of nasta’liq calligraphy, Persia, Safavid, late 16th century
Text panel with four lines of nasta’liq calligraphy written diagonally in black ink on buff paper, interlinear spaces decorated with gold cloud bands filled with floral sprays, four triangular panels decorated with split palmettes in pink, ochre, green and orange on gold grounds, signed in lower left corner, laid down on an album page with inner border of cream paper decorated with gold scrolling foliate motifs in gold, later outer border of gold flecked blue paper, text area: 16.5 by 8.2cm, page: 42.3 by 28.4cm.
£3,000-4,000
€4,700-6,300

39 Finely illuminated page of nasta’liq calligraphy, Persia or perhaps Deccan, late 16th century
16 lines of nasta’liq script written diagonally and horizontally in black ink on gold-sprinkled cream paper, small triangular and rectangular panels of illumination within text area, margins ruled in colours and gold, borders of same green paper finely decorated with floral and foliate illumination containing human and animal faces, reverse blank page: 20.6 by 11.9cm.
The seal at the upper left corner, although indistinct, given the name...Ali...Muhammad Taghi...and the date A.H.1029/ A.D.1618, providing a terminus a quo for the production of the manuscript from which this page originates.
The fine illumination in the borders of this page includes the highly decorative feature of human faces and lion faces within the flower heads. This motif may ultimately derive from depictions of the waqf tree and can be seen on a variety of media including metalwork of the 13th century, Timurid and Safavid illumination and Mughal carpets.
Another page from the same manuscript, with a very similar scheme of illumination, was sold in these rooms, 12th October 2008, lot 69.
£10,000-15,000
€15,700-23,500

40 Illuminated panel of gold nasta’liq calligraphy, Persia, Safavid, 16th century
Alighting panel with gold nasta’liq script on blue ground, decorated with gold scrolling foliate tendrils with coloured flowers, pink border decorated with green and blue dots, framed 15.5 by 36cm.
The inscription reads:
Al-Mustafa wa-l-Murtada wa
lnshahuma wa Fatima
Referring to the Prophet, Ali, Hasan and Husain, and Fatima.
£10,000-15,000
€15,700-23,500

41 Illuminated album page of nasta’liq calligraphy, Persia, Safavid, late 16th century
7 lines of fine nasta’liq written in black ink on cream paper, interlinear spaces decorated with gold flowers and blue split-palmettes on a ground of gold cross-banding, finely illuminated borders in colours and gold, framed text area: 11.2 by 6.4cm.
Provenance:
An inscription in Persian on the reverse tells us that this album page was presented on the occasion of a banquet given by Abul-Hassan Fakhr al-Molk, the Minister of Trade and the son of the governor of Kordistan. The inscription is dated A.H.1322/A.D.1904 and bears the seal of Prince Afaq ‘c-Dowltah.
£10,000-15,000
€15,700-23,500

10 pages of fine nastaliq script written in two columns in black ink on cream paper, the calligraphy signed by Imad al-Hassani at end, in concertina form, interleaved and intercalated decoration in gold, inner borders of orange paper decorated with gold floral scrolls, outer borders of stout grey-green paper decorated with a trellis design containing floral sprays in gold, opening headpiece finely illuminated in colours and gold, the final page with two small square panels containing floral sprays in black on gold grounds, final page with a central panel of scrolling vines in gold, the illumination signed and dated by Muhammad Hadi in gold in two places on final double page, floral lacquer binding perhaps also by Muhammad Hadi 26 by 16.4cm.

This album of Jami’s advice to his son is the work of two of Iran’s most celebrated artists. The scribe Imad al-Hassani, one of the greatest Persian calligraphers, was born in 1552 in Qazvin. He began his career as a pupil of the artist lso and the master Malik al-Dulamani, and when he moved from Qazvin to Tabriz he came under the guidance of Muhammad Hassain. He travelled to Turkey, returned to Herat and Khurasan 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 17th century with Mughal patrons. Qadi Ahmad (1939, 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.

Muhammad Hadi was the leading artist and illuminator of the mid-18th century and was responsible for many of the borders of the royal album now known as the St. Petersburg album. His work in the present album is typical of his style. For illustrations of his work see Munawar.

£14,000-18,000
€22,000-28,300

43 Illuminated album page of naskhi calligraphy by Ahmad al-Nayrizi, Persia, dated A.H.1129/A.D.1711, with a finely decorated border in the style of the St. Petersburg Album.

Text panel with 14 lines of pure prose in fine naskhi script on cream paper, interleaved illumination of coloured flowers on gold grounds, signed and dated at lower left, laid down on an album page with inner border of gold scrolling floral band on blue ground, outer border decorated with birds and flowers in colours on gold ground. Text area 20.3 by 11.2cm. Page 33 by 21cm.

The borders of this album page are extremely close in style to several examples in the St. Petersburg album (see Munawar, pls.52-3,110-118,9,160-1,164-5,180-1,194-5,201-2,220-7,242). Several of those floral borders are signed by Muhammad Sadiq and dated to the 1740s. The quality and style of the present page are of a similar nature and it is possible that Muhammad Sadiq was the artist of this piece too. The calligraphy is by Ahmad al-Nayrizi (d.1739), one of the leading scribes of the court of Sultan Husain Safvi (c.1694-1722). His skill in the execution of naskhi was especially well-known and examples of his were, and are, much sought after.

£3,000-4,000
€4,700-6,300

44 Illuminated album page of nastaliq calligraphy in the hand of Fath Ali Shah Qajar, Persia, early 19th century.

Text panel with four lines of nastaliq script in black ink on cream paper decorated with gold foliate motifs, interleaved illumination of flower heads in colours on gold grounds, inner border of gold foliate bands on black and red grounds, outer border of buff paper with gold vine scrolls. Text area 23.5 by 14cm. Page 28 by 27cm.

£5,000-8,000
€7,000-12,000
Illuminated page with Surat al-Nasr written in naskhi script, copied by Shafi’i al-Tahiri, Persia, Qajar, dated A.H.1220/A.D.1805

Text: Surah CS

Three lines of fine naskhi script in black ink on cream paper, signature line written in black naskhi, interliner decoration of gold cloud bands, gold florlets between verses, inner border of blue paper decorated with gold foliate motif, outer border of blue paper decorated with gold scrolling foliate tendrils and medallions of buff, cream and black paper let in so, margins, the borders taken from a later 16th century manuscript, framed, unglazed

Text area 7.3 by 14.5cm, page 18 by 25.5cm

£1,500-2,500
€2,350-3,900

Calligraphic design in the form of a face, made up of the words Allah, Muhammad, Ali, Fatima, Hassan, Hussain, probably Deccan, late 18th century

Gouache with gold on paper, laid down on an album page with inner blue and outer orange borders decorated with gold foliate motifs, framed

Page 53 by 23cm

£8,000-6,000
€6,300-9,400

The Property of a Lady

Nizami, Makhtan al-Azar, and Iskandarnama, illuminated and illustrated Persian manuscript on paper, Isfahan, dated A.H.1069/A.D.1658

96 leaves, 23 lines per page written in four columns of neat nasta’liq script in black ink on cream paper, headings written in red on gold panels, double interlinear rules in gold, margins ruled in colours and gold, two illuminated headpieces, 9 miniatures, most leaves remarqued (including one of the illuminated headpieces), incomplete, possibly mis-bound, later lacquer binding decorated with floral arrangements

33.9 by 20.7cm

Despite the fact that the text appears to be incomplete the manuscript has been re-bound and the miniatures skillfully remarqued. The miniatures are of high quality, in the style of Mir‘in al-Musawir, and it is likely that this section was previously part of a larger production, perhaps a complete Iskandar of Nizami.

The miniatures are as follows:

Makhtan al-Azar
1. The old veiled woman pulling the hem of Sultan Sanjar’s robe
2. The pilgrim who entrusted his purse to a Sufi

Iskandarnama
1. Iskandar enthroned, with gaze and attendants

2. A warrior’s head being cut in half while in battle
3. Battle scene with Iskandar spearing one of his enemies
4. Iskandar and a princess being entertained by female musicians
5. Iskandar comforting the dying Dara
6. Iskandar and his army in battle with the Habshis
7. Iskandar observing Khizr about to put a dried fish into the Water of Life

£6,000-8,000
€9,400-12,600
48 Jami. Subhát al-Ábrár, illustrated
and illuminated Persian manuscript,
written for the Safavid Prince
Bahram Mirza, perhaps as a gift in
honour of his birth, Persia,
probably Tabriz, the text dated
Shában A.H.923/September
A.D.1517, the miniatures probably
painted c.1535-40 and signed by
Arafáh Naqqash
104 leaves, 15 lines per page written in
two columns of neat naskh-iq script in
black ink on cream, buff, blue and
yellow paper, numerous leaves with text
written diagonally and interspersed
with small triangular and square
panels of illumination, bindings in
naskhi in red, white, green, blue and
yellow ink in ruled panels, margins
rulled in colours and gold, catchwords
in wide margins, opening shamsa and
headpiece finely illuminated in colours
and gold, 13 miniatures, six signed by
the artist Arafáh, some text leaves later
replacements, later red morocco with
central medallions, cornicles and
border cartouches of gilt-stamped floral
motifs, dust covers of brown morocco
with central medallions and
cornicles of gilt filigree over pink
grounds, binding reversed
20 by 15cm.

This is an important and interesting
抄本 of Jami's Subhát al-Ábrár and is
notable for several reasons. It appears
to have been written at the birth of the
Safavid prince Bahram Mirza.
The dedication in the opening
shamsa tells us that it was written for
Prince Bahram Mirza, the younger
son of the first Safavid emperor Shah
Ismáil I and the brother of Shah
Tahmásp. The wording used is
exactly the same as that which
appears on other manuscripts written
for Bahram Mirza, notably three
copies of the Masnaví in the British
Library and the Bahram Mirza
Album in the Topkapi Saray
Museum, Istanbul. The wording in
the shamsa is as follows:
Bi-nam kitábkhánah shah-pur Sauz-
Fath Bahram jam áqádará

"For the library of Prince Azeb-Fath Bahram, who has the authority of
Jám"

The date given at the end of the
manuscript, adjacent to a miniature
depicting the author Jami, is Shában
923, which is the month in which
Prince Bahram was born (26th
Shában 923/7th September 1517). It
is possible that the manuscript was
written on the occasion of his birth,
commissioned perhaps by his father
or a member of the court. At this
stage the manuscript was
unillustrated and probably not
intended to be illustrated. The
thirteen miniatures now present are
in Tabríz-Shiráz style of c.1535-40
and have been interpolated into the
manuscript, perhaps even covering
some of the original text (the
presence of catchwords in the lower
margin of a right hand page
immediately before a left hand page
full page miniature points to this).

It is interesting and enticing to
imagine that as Bahram Mirza grew
up and developed into the fully-
fledged patron of the arts which we
know him to have been, he decided
to have the manuscript illustrated.
A two-stage process such as this
would not be unique to the present
manuscript. A copy of Jami's Half
Auqáw with the text dated
899/1494 and twenty full page
miniatures of c.1530-40
interpolated in a similar manner to
the present example, was sold in
these rooms, 24th April 1986, lot
40.
The miniatures are probably the
work of two artists, one working in
a fairly pure Tabríz style and one
showing some Shiráz influence. Of
the thirteen miniatures, six are
signed by an artist who calls himself
Arafáh Naqqash or Mir Arafáh
(probably a pen name).
The miniatures and illumination are as follows:

1. Opening shamsa with ex-libris of Bahram Mirza
2. Opening illuminated headpiece
3. A supplicant kneels before a prince, who sits on a golden throne in a landscape. Signed at lower left Aflah Naqash. 16.3 by 10.3cm.
4. Abraham seated in the fire, watched by amazed Zoroastrians. 16.3 by 10.2cm.

5. A prince converses with two princesses and a courtier in a palace chamber. Signed at lower left Aflah Naqash. 18.7 by 10.2cm.
6. A prisoner is beaten with sticks while a prince gives orders and courtiers watch. 21.9 by 12.3cm.
7. A prince on horseback converses with a holy man by a mountain pond. A halved figure looks on from the horizon. Signed at lower left Mir Aflah. 20 by 8.5cm.
8. An old man lies dead on the ground having fallen from the walls of a castle. 15 by 9.4cm.
9. A couple bathing in a river while a prince and courtiers watch from the bank. 19.8 by 12.2cm.
10. A princess in a palace chamber holds out a blue cloth for a halved prince to examine. 16.7 by 9.2cm.
11. An old woman conversing with a group of holy men in a palace chamber. Signed at lower left Aflah Naqash. 19.3 by 9.4cm.
12. A prince and courtiers in a palace chamber. Signed at lower left Aflah. 16.1 by 8.8cm.
13. A halved holy man stands in conversation on a palace terrace before a kneeling ruler. 15.8 by 9.2cm.
14. Courtiers and gardeners in a palace garden. Signed on purple base of building at mid-left tendish-khursh Aflah Naqash. 15.6 by 10.6cm.
15. A prince reading a book assisted by his teacher (perhaps meant to represent symbolically Prince Bahram Mirza with Jamil). Inscribed in white thuluth above and below the miniature doublet mehrufeh of black vis bi-tarikh chaur sketch of man 923. Inscribed minutely on edge of book on bookstain in miniature Ab Ta. 4.1 by 7.6. Borderles left and right with fine illumination.

£25,000-35,000
£39,200-55,000

49

Amir Khosrow. Qisas-i Khvorshid u-Dowd-Rani, illustrated and illuminated Persian manuscript on paper, copied by Qawam bin Muhammad Kashif, Persia, Khurasan, circa 1560-1580

191 leaves, 12 lines per page written in two columns of neat naskh script on vellum paper, headings written in red naskh, double intercolumnar rules, margins ruled in colours and gold, catchwords in black in margins, opening double page illuminated in colours and gold with one headpiece of fine foliate scrolls and floral bands between the lines, three miniatures, later red morocco binding with stamped floral medallions

21.5 by 12.3cm

Provenance:
Formerly in the collection of Sir Charles W. Boughton Rose, who acquired a group of Persian manuscripts while in India at the turn of the 19th/20th century, mostly to help in his study of the Persian language. A letter from Henry Dundas to Rose is sold with this lot.

The miniatures, which are in the Khurasan style, but show a certain influence of the Qazvin school, are as follows:

1. The Prophet Muhammad's ascension to Heaven (Mir'ah)
2. Hunting scene on a hillside
3. A game of polo with a group of attending trumpeters and drummers

£8,000-12,000
£12,000-18,000