13
FOUR FOLIOS FROM A QUR'AN IN BHIAI SCRIPT, INDIA, SULTANATE, CIRCA 16TH CENTURY
13 lines to the page written in Bhai script in alternating lines of blue, black and gold ink, verse divisions marked with illuminated cartouches with blue and red dots, margins ruled in gold and blue, marginal notes written diagonally in black and red and blue ink.
215 x 150mm.

($) 3,000-5,000 € 3,400-5,700

14
AN OTTOMAN LITHOGRAPHED QUR'AN WITH ILLUMINATION, SIGNED BY THE ILLUMINATOR AL-FAQIR HASAN, PROBABLY TURKEY, 19TH CENTURY
Arabic manuscript on cream paper, 437 leaves. 12 lines to the page in lithographed naskh script in black ink, verses separated by gold mantissae with alternating blue and red dots, some headings in white against black ground cartouches heightened with colours and gold, illuminated marginal devices comprising single and double rounds containing floral sprays, double page frontispiece with added colours and gold, leather binding with gilt doublures and flap. 15 by 110mm.
Qur'ans were among the earliest books to be printed using lithography in the 19th century. The more common 'movable-type' form of printing was considered unsuitable as the complications it requires to link the Arabic letters were thought inappropriate for the rendering of the sacred text.

($) 3,000-5,000 € 3,400-5,700

15
AL-HIZAN AL-KUBRA (A TREATISE ON THE SECTS OF ISLAM), BY ABD AL-WAHHAB IBN AHMAD AL-SHAR'ANI, EGYPT, A.H.981/A.D.1573
Arabic manuscript on paper, 262 leaves. 18 lines to the page written in black naskh script, keywords marked in red and green, margins double-ruled in red, with seven full-page diagrams in red and green ink, beige velvet binding with gilt-scrolled brown morocco borders, with fitted black box 29.7 by 21cm.
This is a copy of a work by one of the most important and prolific scholars of the Ottoman period in Egypt, and was completed only two years after the death of the author. The Minas al-Kube of `Abd al-Wahhab ibn Ahmad al-Shar'ani (d.1573) is a treatise on the four Sunni schools, and argues that their authority comes from the same source. As the title 'Great Balance' suggests, al-Shar'ani was a moderate in all his views and in many of his works sought to reconcile differences among religious and social groups. He expounded moderate forms of Sufism that did not contradict the Sharia, condemned scholars who confused the population with hair-splitting legal and theological arguments and even wrote a treatise advising scholars and Sufis how to deal effectively with the military elites.

($) 6,000-8,000 € 6,800-9,000

The present work contains seven diagrams in a late Mamluk/early Ottoman style on the following subjects:
1. A geometric chain containing the words Revelation, the Throne, the Pen, the Tablet, Gabriel, the Prophet Muhammad, the Companions, the Imam, the Followers.
2. A tree with the big branches representing the founders of the madhab, and the small branches representing the followers.
3. A stylised flower with names of the eighteen sects which are shown stemming from the 'ayn al-Shar'i, and a triangular fishing net.
4. The position of the four founders (imams) in relation to the balance of the Day of Judgment.
5. The position of the four Imams in relation to their followers who had chosen the straight path to Paradise without falling into Hell.
6. The paths of the eight Imams leading to the gates of Paradise.
7. The chronicles of the Prophet Muhammad and the four Imams in Paradise.
16
A TALISMANIC CHART, PERSIA, QAJAR, 19TH CENTURY
Arabic manuscript on goatskin, written in red, blue and black ink heightened with gold, the main body of the chart divided into tiny squares arranged in a geometric pattern, surrounded by a margin of red naskhi script, enclosed in further bands of small script and blue and red alternating cartouches, a panel of four rosettes to the top, headlined by an inscription cartouche.
20.5 by 61 cm.
£ 12,000-15,000

17
TASHRIH AL BADANI, ANATOMY OF THE BODY, PERSIA, CIRCA 1600
Persian manuscript on paper, 67 leaves, 21 lines to the page written in nasta‘i script in black ink, headings, catchwords and diagrams amid the text picked out in red, illuminated opening, headpiece in colours and gold, margins ruled in gold, 6 full-page illustrations drawn in ink with some colour, colophon mentions date of A.H. 951/A.D. 1544, stamped morocco binding tied onto later replacement 26 by 17 cm.
The six anatomical diagrams contained within this manuscript illustrate the following:
1. The skeletal system
2. The nervous system
3. Veins and arteries
4. Intestines and organs
5. The muscular system
6. The female body with fetus
£ 4,000-6,000

18
MUHAMMAD SA‘ID BIN MUHAMMAD BAQIR AL-LABIB, KITAB TASHRIH AL A‘DA, TREATISE ON THE ANATOMY OF ORGANS WITH FOUR DIAGRAMS, COPIED BY MUHAMMAD RASHID IBN MUHAMMAD REZA, DATED THURSDAY 5TH RAJAB A.H. 1083/A.D. 1672, PERSIA
Arabic manuscript on paper, 175 leaves, 17 lines to the page written in nasta‘i script in black ink on cream paper, catchwords picked out or underlined in red throughout, 4 full-page illustrations drawn in ink with some colour in later red leather binding with flap 20.8 by 12.4 cm.
£ 7,000-9,000

TO CONTACT A SPECIALIST REFER TO AUCTION ENQUIRIES ON PAGE 2.
AN EARLY BUYYD MANUSCRIPT OF ARABIC POETRY


Arabic manuscript on paper, 84 leaves, 12 lines to the page written in naskhi script in black ink, with later red leather binding with gilt floral motifs. 21 by 17.5cm.

£30,000-50,000  €35,700-56,300

This is a unique rare and early manuscript of Arabic poetry most likely to have been written during the lifetime of both the author and the ruler to which it is dedicated. As the sixth part of a larger anthology and thus lacking a signed colophon we can only assume, given the period, that the scribe was the author himself.

Al-Sharif al-Mustadda, full name Abu al-Qasim `Ali bin `Abd al-Hussain al-Sharif, A.H. 355-456 (A.D. 955-1066) was one of the greatest scholars of the Buyyid Dynasty, which itself was a golden age of Arabic literature. He was the elder brother of Sharif Rashid (Sayar Rashid) with whom he studied Islamic sciences under Shihab al-Mulk and as a direct descendant of Muhammad his lineage can be traced back to Ali Ibn Abu Talib (see Carl Brockelmann, Teibli al-Asbath Al-Abadi (trans. Mahmoud Fahmy Fikri), Egypt, 1991, p.11). Al-Mustadda was considered to be master of literature, grammar, poetry among other fields of knowledge. Indeed his poetic canon consists of more than two thousand verses alone. Al-Mustadda died in 456 in Baghdad with the epithet ‘Allam al-Huda (the Banner of Guidance)’, having inspired a plethora of other outstanding scholars, including Shihab al-Tusi, the founder of the theological centre at Najaf, Iraq. Other Arabic manuscripts by al-Sharif al-Mustadda on a variety of subjects can be found in the Chester Beatty Library (see Arthur J. Arberry, A Handbook of the Arabic Manuscripts, Vols. VI, M.s. 5091-5500, Dublin, 1964, p.35), whilst his complete works are listed in C. Brockelmann, Geschichte der Arabischen Litteratur, London, 1916, Suppl., 403, 705 & 706. A. Mingana has also mentioned that ‘Sharif Mustadda’ was the editor of a manuscript in the John Rylands Library called ‘Ali, Dinawi (now ‘Ali bin abd Talib), also known as ‘Light and Mirror from the Poetry of the Apostle’s Executor’ (written by an unknown writer, see A. Mingana, Catalogue of the Arabic Manuscripts in the John Rylands Library, Manchester, Manchester, 1914, p.250).

Alive at the same time as the author al-Mustadda was Rukn al-Din, the Buuyd governor of Baghda (A.H. 405-16/A.D. 1016-32) who was later titled Jald al-Dinsh by the Caliph al-Ghuri, and having fought the Seljuk invasion became the governor of Baghdad for seventeen years, dying there in Shabban A.H. 430/A.D. 1041. In the manuscript’s opening dedication to Rukn al-Din he is referred to by the author as `alatunshur (literally ‘king of kings’), a phrase peculiar to the Buuyds, having borrowed it from the Sasanids, which suggests a contemporary date of manufacture. Another feature of this manuscript that suggests it was copied during the lifetime of the ruler Rukn al-Din is a line at the bottom of the penultimate page in which it says:

“This is the last of poetry of Sharif al-Ajali al-Mustadda. Ahmed al-Ma`b may his life be prolonged.”

With the date of completion for the section of poetry being 420/1030, by which time Rukn al-Din had taken up his post as governor in Baghdad, the words ‘may his life be prolonged’ seem to indicate that the author was still alive at the time of writing, thus increasing the likelihood of the scribe and author of this manuscript being the same person.
AN OTTOMAN SILK AND METAL-THREAD CURTAIN, WITH THE
TUGHIRA OF SULTAN SELIM III (R. A.H. 1205-22/A.D. 1789-1807),
A.H. 1239/A.D. 1823-4

of rectangular form, the black silk ground applied with red and
pistachio silk cartouches and roundels embroidered with silver and
silver-gilt metal threads, with a central stylised depiction of a mihrab
enclosing a mosque lamp and the tughira of Sultan Selim III, framed
by panels of calligraphic roundels and cartouches, the arcade with
alternating palmettes
205 by 120cm. approx.

INSCRIPTIONS
In the top two cartouches: Qur’an, surah Al-Hassab (33:81), 36.
In the green cartouches in side borders: Qur’an, surah Al-Baqara (2), 215.
In the roundels of the borders: The names of God, Muhammad, the Four
Orthodox.

In the lamp in mirrored-form: Ya fattah ‘O the Opener! [of all gates].

In the middle cartouche:
manā (sic) al-sultan namh khan n’szez al-masih bi sarri 1209
‘Protector Sultan Selim Khan, may God glorify his victory, in the year 1209
(1794-5).’

In the two cartouches at the bottom:
amara br-‘alam had‘aba al-sultan al-musulma / mawluwa al-sultan al-sultan
selim khan
‘Our Lord Sultan Selim Khan ordered the making of this blessed cover’.
With the tughira of Selim III (A.H. 1205-22 / A.D. 1789-1807).

£ W £ 40,000-60,000 € 45,200-68,000

AN OTTOMAN SILK AND METAL-THREAD CURTAIN, WITH THE
TUGHIRA OF SULTAN MAHMUD II (R. A.H. 1223-55/A.D. 1808-39),
A.H. 1239/A.D. 1823-4

of rectangular form, the black silk ground applied with red and ochre
silk panels embroidered with silver and silver-gilt metal threads, with
central calligraphic inscription under an lobed arch and flanked by
spiralling columns; the bottom with the tughira of Sultan Mahmud II
surrounded by foliate motifs, the top with two roundels, decorated
with ribbons throughout, framed by three bands containing
calligraphic cartouches, geometric patterns and palmettes
181 by 100cm.

INSCRIPTIONS
In the red cartouches of the outer band, repetition of
sh‘r‘at al-f‘ar‘a ya sayyid ya asal al-sh‘r‘a
‘Intercessal Intercessal O Lord! O Messenger of God’

In the small black cartouches, repetition of the name of the Sultan:
‘Mahmud Khan’

In the cartouches of the inner band:
amara br-‘alam had‘aba al-sultan al-shaf‘i fi sarri manalaw / al-sultan al-ghazi al-mahmud khan
in al-sultan / al-mahmud khan / al-abd al-hamid khan / in al-sultan /
al-abd al-hamid khan / in al-sultan / mohammed khan / in al-sultan / hashim khan / in
al-sultan musul khan / al-thomination al-abid al-mawali emir some 1239
‘He ordered the making of this Noble cover [and] he is our lord the
conqueror Sultan Mahmud Khan son of the conqueror Sultan Abd al-
Hamid Khan son of al-Sultan Ahmad Khan son of al-Sultan Muhammed
Khan son of al-Sultan Ibrahim Khan son of al-Sultan Mansur Khan (of) the
family ‘Uthman may the Almighty God make his dominion eternal. Amen!
The year 1239 (A.D. 1823-4).’

In the centre: Qur’an, surah Yusuf (40), a part of 64.
The signature of Sultan Mahmud in tughra form.
‘Mahmud the conqueror son of ‘Abd al-Hamid wrote it’

W £ 25,000-35,000 € 28,300-39,600

ADDITIONAL INFORMATION AND CONCLUSION BY KOPP, KHAYRETS-DEEN | 15
AN OTTOMAN SILK AND METAL THREAD CURTAIN, WITH THE TUGHRA OF SULTAN SELIM III (R. A.H. 1205-22/A.D. 1789-1807)
of rectangular form, the green silk ground applied with red and cream silk cartouches and roundels, embroidered with silver and silver-gilt metal threads, with central roundels under a beaming diamond shape containing a calligraphic inscription, with six smaller roundels over a lobed arch sustained by spiralling columns flanking the tughra of Sultan Selim III, framed by a pattern of foliate and floral motifs. 275 by 166cm. approx.

INSCRIPTIONS
In the top cartouche: "Salutation and peace be upon you O the Seal of Prophets".

In the two roundels: The shaheeds.
In the single roundel: A hand of the Prophet.
In the two roundels: "The Messenger of God, may God salute him and grant him salvation said: The Messenger of God, may God salute him and grant him told the truth".
In the six roundels: The names of the Four Orthodox caliphs, Hasan and Husayn.
With the tughra of Sultan Selim III (A.H. 1205-22 / A.D. 1789-1807).

W £40,000-60,000 €45,200-68,000

AN OTTOMAN SILK AND METAL THREAD CURTAIN, WITH THE TUGHRA OF SULTAN MAHMUD II (R. A.H. 1223-55/A.D. 1808-39)
of rectangular form, the black silk ground applied with red and pale ochre silk cartouches and roundels, embroidered with silver and silver-gilt metal threads, with stylised mosque lamps under a calligraphic inscription, with two outward-curving cartouches over a central roundel and the tughra of Sultan Mahmud II flanked by two spiralling columns and decorated with calligraphic and foliate designs, with vegetal and floral motifs throughout, framed by scrolling tendrils.
262 by 146cm. approx.

INSCRIPTIONS
In the two top roundels:
الحمد لله محمد محمد سلمان سلام
"God, may His splendour be exalted! Muhammad, may peace be upon him".

In between the two roundels: the signature of Sultan Mahmud in tughra form.
Mahmud the conqueror son of 'Abd al-Hamid wrote it.
In the lamp, in mirrored form: ya lahaf 'O the Opened! (of all gates).
In the two half-circle panels: Qur'an, surah al-Mubah (100:11), 45 and a hadith of the Prophet.
In the cartouche: The shaheeds.
In the gold roundel: Qur'an, surah al-'Umran (3), part of 37.
The two bands of inscriptions: Qur'an, surah al-Hafiz (XLI:1), 22 and 23.

W £50,000-60,000 €55,000-65,200

ADDITIONAL INFORMATION AND CONDITION REPORTS ON REQUEST
AN OTTOMAN SILK AND METAL-THREAD CURTAIN, WITH TUGHIRA OF SULTAN ABD AL-MAJID (R.A.H. 1259-77) A.D. 1859-61

of rectangular form, the green ground applied with red and yellow-green panels embroidered with silver and silver-gilt metal threads, with central inscription flanked by spiralling columns and surrounded by twining floral and foliate motifs over the tughira of Sultan 'Abd al-Majid, with two calligraphic central roundels and curved cartouches, framed by a floral pattern on an alternating red and yellow-green ground
29¾ by 196cm.

INSCRIPTIONS
In the top cartouche: Qur'an, surah al-Ma'idah (2:51), 45.
In the red roundel: A hadith of the Prophet.
In the green roundel: The shahada.
In the middle: Qur'an, surah al-Baqara (2:231).
With the tughira of Sultan 'Abd al-Majid (A.H. 1259-77) A.D. 1859-61.

£ 50,000-70,000

of rectangular form, the red silk ground embroidered with silver and silver-gilt threads, both sides with a circular calligraphic inscription framed by geometric motifs, with upper and lower undulated cartouches, the top and bottom borders with inscriptions on an applied ochre silk ground
65 by 41 cm.

INSCRIPTIONS
In the four horizontal panels:
amara bi'amal haditha al-isra al-mutawakkil mawla al-sultan / fi al-izz al-milki
moda al-asr wa al'-izam wa al-bad al-qad al-mun'im wa al-bad al-a'dam wa al-bad al-mun'im
al-sultan abd al-majid Khan / al-sultan abd al-majid Khan

In the top cartouche: Qur'an, surah al-Nisa (4:6), 50.
In the bottom cartouche: Qur'an, surah al-Ma'idah (5:3), 52.

"There is no god but God, The Truth Manifest, Muhammad is the Messenger of God, the one who was true to promise, worthy of all trust."

This very rare and important silk bag with calligraphy of embroidered silver thread is likely to have been made as a container for a Qur'an or other sacred object, by order of the Ottoman Sultan Mahmud Khan.

£ 60,000-80,000 £ 78,000-105,000