There are a number of inspection notes and seals found on this manuscript; however, the two that are most noteworthy are found on the first and second folios. The first is a library note attributing the manuscript to Mr. Ali Heravi, the famous Timurid scribe. The second identifies Zamin Ragam (1118 AH / 1706-7 AD), the librarian of Alāmfgi (1748-1754), as the librarian who attributed the work to Mr. Ali. One of the calligraphic masters of 18th century Iran, Mr. Ali Heravi was a resident of Herat until the city was besieged and captured by the Uzbeks in 1528 when he was taken to Bukhara, remaining there until his death in 1545.

The Mughal Emperors of the seventeenth century were avid collectors of calligraphy from past eras; these calligraphic pieces were often assembled into albums, combined with artistic elements, and contributed to by the foremost contemporary masters. The calligraphy, however, was more often than not the work of earlier Persian masters including most particularly Mr. Ali Heravi (1544-5). It is not surprising therefore that a coveted work in his hand was once in the Imperial Mughal libraries.

£40,000-60,000 $50,000-80,000

**ABU'WALID MUHAMMAD BIN AHMAD BIN MUHAMMAD BIN RUSHD KNOWN AS AVICENNA (D.595 AH / 1198-99 AD). SHARH MAQZUMAT IBN SINA. A COMMENTARY ON AL-HANZUH AL-FIL- TIBIB. A METRICAL TREATISE ON MEDICINE BY IBN SINNA (D.428 AH/1036-7 AD). AL-MOHARRAM SPAIN OR MAGHRIB, LATE 12TH/13TH CENTURY.**

Arabic manuscript on cream-coloured paper, 204 leaves, last folio later replacement, 15 lines to the page written in elegant maghribi script in brown ink, catchwords added at a later date, written in bold maghribi script, later brown morocco, covers with blind-stamped flutes, rebanked, with flap.

20.5 by 13.9cm.

Very few manuscripts have survived from the Almohad period (1154-1269 AD), and this manuscript is considered one of the earliest copies of this work, probably produced during Ibn Rushd’s lifetime or shortly after his death. Ibn Rushd was not only an Islamic philosopher but was also considered an accomplished physician. He was born in Cordoba in 1126 AD and died in Marrakesh in 1198 AD; his remains being transferred for burial in Granada at a later date. He worked as a court physician for the Almohad dynasty in Spain and the Maghrib. Many hospitals were built during that period in Marrakesh, Tunis, Algeria and Andalusia known as almoravides, a Perisan word meaning the place of the sick, and eventually entered the Spanish language as melote or maristan; see H. Nair, Islamic Science-Antiquated Study. Festival of Islam, London, 1970, p354.

Another copy of Sharh Maqzumat Ibn Sina written in the 17th century is in the Chester Beatty Library (see A. Alisassy, A Handbook of the Arabic Manuscripts, Dublin, 1956, volume IV, p.45, no. 3997).

The calligraphy and paper can be compared to that of Hadith Bayad wa Riyad, in the Biblioteca Apostolica Vaticana, Roma, VAT. 368. (see J.D. Dodds (Ed), Al-Andalus, New York, 1992, p.232-235).

Two other manuscripts by Ibn Rushd of his famous work Kitab al-Kulliyat (vols. Liber Generatrum de la medicina et Colligat), dated 1257 and 1270 were exhibited in L’Age d’or des sciences arabe, Institut du monde arabe, Paris, October 2005-March 2006, p160, no180-181.

£20,000-30,000 $22,000-54,000
40
MUHAMMAD QURAISHI AL-ASADI KNOWN AS QAZI.
MUKHTARNAHA (A HISTORY IN VERSE AND PROSE OF MUKHTAR BINA BARRI) ‘UBAYD SAKARI, THE AVENGER OF HUSAYN, Copied by ‘ALI BABA IBN MIHR SHIRAZI, WITH ELEVEN MINIATURES PROBABLY PAINTED BY AQA HUSAIN NAQASH, COMMISSIONED BY THE TALPUR RULER MHIR MUHAMMAD NASIR PERSIA, QAJAR, DATED 1248 AH/1832 AD.

Persian manuscript on paper, 57 leaves, first book with 25 lines per page written in four columns of nasta’liq script, double intercolumnar rules in gold, second book with 25 lines to the page written in nasta’liq script, significant words and sentences picked out in red, margins ruled in colours and gold, catchwords in wide margins, headings in blue or gold on illuminated panels, 3 double pages of illumination in colours and gold, 11 miniatures, one image rubbed, splits to margins, tear beginning of jacket at binding, 33.6 by 22 cm. The long preface, which was added after the completion of the text, contains the information that the story was commissioned by the Talpur ruler ‘Ali Muhammad Nasir Khan son of ‘Ali Mirza ‘Ali Khan in the year 1248 AH/1832-3 AD to be put once again into verse form. The text was done in nearly four thousand couplets in about two years. The dates of the starting and finishing are given in shaped verse form in (1248) 1832-3 and (1248-1832). The author, Muhammad Quraishi al-Asadi was from Mutch and went to Tashkent after the conquest of the region.

Two other works by Ali Baba Ibn Muhammad Shirazi commissioned for Qajar officials are recorded by Bayani. One mentions that the scribe’s father, Muhammad Shirazi was a portrait painter (Bayani, vol. ii, 1493).

According to Sadatgaran, ‘Ali Muhammad Nasir (1229-61/1814-49) is described as by far the most engaging, popular, genereous and frank of all the Mutasirs. He excelled (sic) of the princes in many aspects, and was the darling of foreigners. His manners accorded one of those of a highly polished English nobleman. He was a keen lover of music and dance, inclined to literary pastimes. His pen name was Jaf, and composed a diwan before he was twenty five, and later a manhall called Multanima, and put into verse the story of Minar’s Sahan. After the British conquest, he was exiled to Kabul and was an interned in Bahadur Shahr and Wajid. ‘Ali Shah of Lucknow (1827), the two other pen names of literary order. He was later exiled to Bengal where he died. (Sadatgaran, pp. 306-308).

£12,000-16,000
£13,000-18,000

The manuscript was one of the most important works on these subjects ever compiled in mediaval times. It offers an elaborate text, in a more literary Arabic than was common in later astronomical works by Mardikian writers, with extensive tables and complex diagrams. With some justification it remained popular in Egypt, as well as Syria, the Yemen and Turkey, and, somewhat later in Iran (but not in the Maghreb where it seems to have been unknown). However, its availability did not spell the end to innovation in these topics, not least because many of the author’s tables are specifically computed for the latitudes of Cairo. Rather, it inspired the completion in other centres of astronomical activity, of other, smaller and less ambitious works with tables for other latitudes.

One of the major astronomers in the thirteenth century Egypt, al-Mas’udi has become known for his remarkable encyclopaedic treatises that have been described. As he indicates, he originated from Mardin in the Maghreb, but his scholarly activities took place in Cairo during the second half of the thirteenth century. Given the turmoil affecting al-Andalus and the Maghreb at the time, emigration of scholars from the westernmost part of the Islamic world to Egypt was a frequent phenomenon. Unfortunately, al-Mas’udi does not figure in any of the numerous Mardin biographical dictionaries, so we must rely on the scarce evidence provided by his own work in order to shed some light on his life. An interesting confirmation of his Maghribi origin is provided by the
geographical table included in the work. 61% of the 125 locations featured in its list of latitudes are written in red ink, indicating that the author visited these places personally and determined their geographical latitude through observation. These 64 locations begin along the Atlantic coast of today’s West Sahara, include numerous cities and villages in the Maghribi, two cities in al-Andalus (Seville and Cadiz), and continue along the Mediterranean coast via Algiers, Tunis, and Tripoli to end up in Alexandria, Cairo, Mina, and Timbuktu. The author’s Western Islamic background is also apparent in the fact that his chapters on precession and solar theory depend upon the works of Ibn al-Zaghlub (d1100) and Ibn al-Kamrān (d1310), two of the foremost astronomers from al-Andalus, al-Marrakushi died most probably in Cairo, between the years 1319/1320, and 1320, since two early fourteenth-century sources refer to him as being deceased.

The copyist: The colophon of the present manuscript (fol. 212v) informs us that this copy was made from one in the hand of the author. The copyist was Ali b. Hatim b. Ahl Bârî b. al-Hasîi b. Shâfî, and he also copied the tables and the diagrams. His work was completed on the day following the first day of Rajab in the year 764 Hijri, which corresponds to 20 April 1363. He must have been a renowned copyist or astronomical manuscripts in his time, but no manuscripts in his hand are preserved in the Egyptian National Library. al-Marrakushi’s work has been copied in an exemplary fashion by al-Bayyat II, Dr. François Charette has found a reference to him in the biographical work Hašf at-Shaykh al-Mašhur al-Taqī by a celebrated historian Ibn Hârîr al-Maṣfûs, in the section on scholars, who died in 797 H (=1199/100). This reads:

“Ali b. Hatim b. Ahl Bârî b. al-Hasîi b. Shâfî, the astronomer, was born in the year 20 (Sh. 720 H. = 1320/21) and excelled in the knowledge of instruments for astronomical observation (bâzî al-umrâ’ bi-mu’âdh bâzî al-umrâ’), and he was full of useful knowledge (khârîj al-fard) and had excellent handwriting (bâzî al-fard), He died (in 797 H.) about eighty years old (bâzî al-fard).”

The identification of the copyist enables us now to assert for the first time that al-Bayyat II was the copyist of two other precious manuscripts: a copy of the first two books of the Dîwân of the poet Abû al-Qasim al-Muynthâr (fol. 96–119v of MS Dublin, Chester Beatty Library, Persian 102), within an important illustrated copy of a treatise on astronomical tables (al-Muhyî al-dîn al-Minârî, 21 books), and a contemporary copy of the Dîwân of the poet Abû al-Qasim al-Muwaffaq (fol. 40v–119v of MS Dublin, Chester Beatty Library, Arabic 4481, complete, 14th century). Damascena, Zâhîyya 1361. Until recently it has been doubted that the work was known in the Islamic East, but now we have MSS: Tehran, Majzûl, 4060, complete, 288 fols., 14th century and Mashhad, Râšîl, 5045, incomplete, 111 fols., and Mashhad, Râšîl, 942, completed, 288 fols. (W. 1361). The colophon informs us that Muhammad ibn Abî al-Fath al-Sîlî read the manuscript (zâwâ’id), Ibn Abî al-Fath al-Sîlî was the leading astronomer in Egypt at the end of the 14th century and no doubt working through the splendid manuscript gave him singular pleasure. Notes like this one in his undated but distinctive hand are found on several Egyptian astronomical works of singular importance (especially, for example, the Râshîl manuscript of the Hâfiz of the 14th century). An owner’s mark (Qânhâl: ...) on fol. 110. It mentions one Muhammad ibn Muhammad ibn Abî al-Râmî (2), again in a very elegant hand. Two short readers’ marks on the same page are illegible or truncated (all that is visible is the name is ‘Ali al-Mu’âd) for more extensive information about this manuscript please see the online version of this catalogue. We are grateful to Professor David King for his assistance in cataloguing this text.

€ 40,000-60,000 € 45,000-65,000
AN OTTOMAN SILK AND METAL-THREAD CURTAIN, WITH TUGHAIRA OF SULTAN ABD AL-MAJID (R.1839-61), 19TH CENTURY

of rectangular form, the green ground applied with red and yellow-green panels embroidered with silver and silver-gilt metal threads, with central inscriptions flanked by spining columns and surrounded by twining floral and foliate motifs over the tughra 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

287 by 178cm.

INSCRIPTIONS

In the top cartouche: Qur'an, surah al-A'raf (XXI), 45.
In the red roundel: A hadith of the Prophet.
In the green roundel: The shahada.
In the middle: Qur'an, surah al-Baqara (II), 255.
With the tughra of Sultan Abd al-Majid (1835-77 AH/1849-81 AD).
W: £40,000-60,000
€: 44,500-66,500

AN OTTOMAN SILK AND METAL-THREAD CURTAIN OR COVER, WITH THE TUGHAIRA OF SULTAN SELIM III (1789-1807), TURKEY,
DATED 1205 AH/1790 AD

of rectangular form, the bright light green ground with chevron silk inscriptions, applied with darker green panels embroidered with silver and silver-gilt metal threads, two central calligraphic cartouches, one calligraphic palmette with the tughra of Sultan Selim III and a crescent-shaped medallion, flanked by a border of small palmettes each with an inscription

557 by 249cm.

INSCRIPTIONS

The inscription in four bands include repetition of 'God, Muhammad', Qur'an surah al-A'raf (XXI), the shahada and a prayer for the four Orthodox Caliphs and their companions.

In the small cartouches, repetition of 'God, Muhammad'.

Central panel top cartouche: Qur'an surah al-Isra (XXXI), parts of 102.
Central panel middle cartouche: Qur'an surah al-Rahman (VIII), verse 127.
O Messenger of God! Our lord Sultan Selim seeks intercession through this Noble Prophet's ninths. Year 1205 (AH/1790-1 AD).

Central panel lower cartouche: The tughra of Sultan Selim III (1205-22 AH/1889-1907 AD).
W: £15,000-20,000
€: 16,750-22,300

ADDITIONAL INFORMATION AND CONDITION REPORTS AT AIKERSCOTT.COM
AN OTTOMAN SILK AND METAL-THREAD BLACK-GROUND CALLIGRAPHIC BELT, TURKEY, 19TH CENTURY, 19TH CENTURY
of rectangular form, the black silk ground embroidered with silver and silver-gilt threads with a monumental frieze flanked by gilt roundels with radial inscriptions; the border with scrolling tendrils 730 by 83cm.

INSCRIPTIONS
In the main band Qur'an, surah al-Baqarah (ii), 222-223, ending with 'And the Most Supreme God told the truth' In the rounded to the right Qur'an, surah al-Maidah (v), 57
In the rounded to the left: Ya hawari ya waniya yakuyi ya rubaha 'O the Ever-young! O the Ever-blessing! O the Ever-requiring! O the Pleased!' W £50,000-70,000 € 57,200-84,200

AN OTTOMAN METAL-THREAD CALLIGRAPHIC PANEL, ATTRIBUTED TO THE PERIOD OF SULTAN MAHMUD II (9. 1808-39), TURKEY
of rectangular form, the metal-thread ground applied with an elongated cartouche embroidered with silver-gilt metal-thread in a calligraphic inscription set on to a black textile border 68.7 by 61cm.

INSCRIPTIONS
Qur'an surah al-Fatiha (v), 49.
The tablets-like inscription: jurabah al-ghazi al-mahdi bin 'abd al-hamid
'The Holy warrior Mahmud bin 'Abd al-Hamid wrote it.'
£7,000-10,000 € 8,000-11,400

AN OTTOMAN SILK LAMAS IN THE FORM OF AタルISHANIC SHIRT, TURKEY, 18TH CENTURY
the red silk-ground woven with cream silk thread, divided by horizontal chevrons into a series of alternating narrow and wide bands comprising calligraphic inscriptions in multilingual script, cartouches flanked by two rounds on each side, circles and pendant forms comprising pious inscriptions, in the form of a talismanic shirt 194 by 194cm.

INSCRIPTIONS
The inscriptions in four bands are repetition of:
The shahadah: Qur'an, surah al-Baqarah (ii), 8-9, invocations to God and Qur'an, surah al-Baqarah (ii), parts of 144.
The coat is made from fabric of a type used by the Ottomans to decorate the interior of the Kibla. By tradition, when the hangings and covers were replaced these fabrics were cut up and used for khatum, skullcaps, jaubers and shirts, etc., as in the present example.
£10,000-15,000 € 11,400-17,100
47  TWO ILLUMINATED ALBUM PAGES OF CALLIGRAPHY BY MUIZZ AL-DIN MUHAMMAD AL-HUSAINI, DATED 988 AH/1580 AD AND IMAD AL-HASANI, DATED 1017/1608, PERSIA, SAFAVID

Persian manuscript on paper, the Muizz Al-Din with 6 lines to the page written in elegant nasta’liq script in black ink within cloud bands against a gold ground sprinkled with flowers, 8 coloured and illuminated triangular panels, laid down on an album page with gold flecked outer margins; the Imad Al-Husani comprised of various panels of calligraphy in black nasta’liq script, the lower horizontal panel signed, polychrome borders decorated with gold and coloured scrolling and interlocking foliate designs, vertical panel on the right depicting three maidens, laid down on a dark blue album page central panel 21.5 by 9cm; 39 by 18.5cm. leaf 36.8 by 20.8cm; 36 by 24cm. (2)

£ 4,000-6,000 € 4,550-6,900

48  TWO ILLUMINATED QUATRAINS BY ALI AL-KATIB AND SHAH MUHAMMAD, PERSIA, SAFAVID, 16TH CENTURY

Persian manuscript on paper, both quatrains with 4 lines of elegant and flowing nasta’liq script written in black ink within cloud bands against gold grounds sprinkled with polychrome flowers; the Al-Katib with 12 panels of small nasta’liq script and coloured and illuminated borders, the Shah Muhammad with 10 panels of small calligraphy within the borders, with outer margins decorated with deer, monkeys and other animals amid foliage; central panel 17.8 by 6.5cm; 12 by 7cm. leaf 36.5 by 26cm; 30 by 23cm. (2)

£ 4,000-6,000 € 4,550-6,900

49  TWO ILLUMINATED QUATRAINS BY HUSAIN ALI AL-KATIB AND ALLI PERSIA, SAFAVID, MID-16TH CENTURY

Persian manuscript on paper, both quatrains with 4 lines of nasta’liq script written in black ink, the Husain Ali Al-Katib within cloud bands against a gold ground sprinkled with interlacing polychrome flowers, a standing man depicted between the lines, both with illuminated and coloured triangular corner panels, the lower enclosing the signatures, ruled in colours and gold, outer album page margins both decorated with scenes of wildlife and foliage in gold central panel 15.5 by 7.8cm; 15.5 by 8.8cm. leaf 30.5 by 27cm; 30 by 22cm. (2)

£ 4,000-6,000 € 4,550-6,900

50  A CONCERTINA ALBUM OF CALLIGRAPHY BEARING THE SIGNATURE OF KHITIYAR AL-MUNSHI, PERSIA, 16TH CENTURY AND LATER

Persian manuscript comprising 12 panels of calligraphy with varying lines to the page, in nasta’liq and shikasta scripts in black ink on marbled, coloured and gold flecked paper, laid down on album pages with outer margins of various colours, ruled in colours and gold, one panel bearing the name of Mitta Al-Munshi, attached in concertina format in a later leather binding 29 by 18.8cm.

£ 8,000-12,000 € 9,000-13,700

51  A CALLIGRAPHY BY MUHAMMAD BAGIR KASHANI, WITH MINIATURE OF A COURTLY LADY, PERSIA AND MUGHAL INDIA, 16TH-17TH CENTURY

Persian manuscript on paper, 6 lines to the page written in bold nasta’liq script in black ink within cloud bands against a gold ground sprinkled with interlacing polychrome flowers, calligraphy flecked with gold, 6 small vertical panels of text, inner border of gold scrolling sze leaves, laid down on an album page decorated with scrolling coloured flowers, the reverse with a drawing of a courtly lady heightened with gold within a palace central panel 23.5 by 12.5cm.

leaf 34.5 by 24.2cm.

£ 6,000-8,000 € 6,900-9,900