A GENEALOGY OF THE OTTOMAN SULTANS, TURKEY, OTTOMAN, 18TH CENTURY

Illuminated Arabic and Turkish manuscript on paper, 40 leaves, names of ancestors and descendants written within circular medallions ruled with coloured bands, joined by red lines, 31.5 x 21 cm.

This genealogy traces the lineage of the Ottoman Sultans from Adam up to the time of Sultan Mahmud I (reigned 1808-1813). However, the red lines of descent emerging from the diagrams on the final page continue after the final disc of Sultan Mahmud I, indicating that this manuscript may originally have had further pages which have since been lost. Thus it may have continued the lineage later into the 19th century to Sultans such as Lutfi III (1764-1767), Mustafa III (1774-1774), Abdul Hamid I (1774-1775) and Selim III (1789-1807).

£4,000-6,000
£5,000-8,000
€6,000-9,000

A FULLY ILLUMINATED MANUSCRIPT OF THE BUSTAN OF SA'DI, COPIED FOR A HIGH RANKING MINISTER MIRZA MUHAMMAD BAGIR, PERSIA, LATE 18TH OR 19TH CENTURY

Illuminated Persian manuscript on paper, 199 leaves, text written in black ink, text arranged in three columns, no illustrations, numerous vignettes, margins ruled in gold and black, signatures/inscriptions throughout, with polychrome illumination, opening double-page frontispiece illuminated in colours and gold, opening flyleaf with ownership inscription, colophon at end with date added, possibly originally dating to 1774, contemporary leather binding with main rectangular panels painted with a rose bush in gold, border bands of gilt floral scrolls, 23.5 x 17 cm.

This is a finely and luxuriously illuminated copy of Sad's Bustan, with every single page decorated with floral illumination throughout. The text is arranged in a highly original manner, with fifteen small square panels per page, each containing two lines of text.

The date in the colophon at the end has been altered and now reads 1704, which is meaningless. It may originally have read either 1214 (1808) or more likely 1714 (1808), which would correspond most closely with the style of script and illumination. It would also correspond with the attribution contained in a note on the opening flyleaf to Abd al-Majid al-Tukajis, the well-known shahrestani scribe, who was active at that period. The attribution note itself is written by Abu'l-Fadl Ibn Fatfah al-Sawaj and is dated 1808 (1866-67). The original date of the manuscript remains a puzzle, because this same inscription of attribution on the flyleaf at the beginning mentions that the date of the manuscript 1714 (perhaps a mis-reading of the current 1704), which means that the original date must have been altered before the note was written in 1808.

Other ownership inscriptions and seals on the opening flyleaf record that the manuscript belonged to a certain Muhammad Shafi' and a certain Muhammad Zade (the latter seal dated 1288 AH/1871-2 AD). It was in the library of Fath Ali, the fifth son of Abbas Mirza Nisib al-Safarsh (1305-1387), who acquired it on 25th Dhu'l-Qa'da 1305 (25 August 1886). The note is in the hand of the prince himself.

The identity of the prince, whose name is written and glorious and include "the High Commander" and "the Pillar of Ministers" (as described in the colophon at the end), has not been identified.

£40,000-60,000
£50,000-75,000
A CALLIGRAPHIC PANEL WITH CONFRONTING COCKERELS. BY
MUSHKIN QALAM, PROBABLY AKKA, PALESTINE. DATED 1317 AH/
1899 AD

520 x 38 cm.

Muḥammad Husayn (born circa 1242/1826-7, died 25 Dhu al-Ḥijjah 1330/6
December 1912) was given the title Muḥsin Qalam (Musk-scented pen)
by Naṣir al-Dīn Shah and appointed as a tutor to the Crown Prince
Muhammad Mirza in Tehran. Shortly afterwards he came across the Bahá’í
faith and travelled to the Ottoman territories to meet the leaders of the
faith. He converted to Bahá’í faith and settled in Constantinople. Among
other members of the faith he was sent to exile several times in different
parts of the Ottoman Empire between 1889 and 1897. He later went to
Akka and joined Bahá’í rah, where he spent his time copying various of
Bahá’u’lláh’s texts, which were printed in Bombay in 1892. Later, he was
instructed to go to India to promote Bahá’í faith’s writings, but he returned
to Palestine after he was taken ill. He died in Akka in 1912.

He is the first Bahá’í to have used his arts of calligraphy and painting to
express his devotion to the Faith, particularly the image of a bird
announcing the dawn of the new faith, as is the case with the present lot.

He wrote in all styles, and examples of his work in nasta’liq, tugha, nasta’liq,
atiq, shikasta and various decorative types are in several museums
worldwide including the Fogg Art Museum, Harvard University
(nos.1950.199, see London 1976, no. 647) and the Gulistan Palace Library
(see Beyan 1944, p.294-5).

For further references see Mushkin Qalam, XIX century Artist and
Calligrapher, 1826-1912, published by Persian Letters and Arts Society,
Lundegard Academy, Switzerland, 1992.

An identical composition by the same scribe was exhibited in 1988 in
Geneva in the exhibition Islamic Calligraphy, see Geneva 1988, no.49,
pp.135-6.

£ 30,000-40,000  € 36,000-48,000
AN ILLUSTRATED COPY OF AL-SUFIS KITAB SUWAR AL-KAHABIB, NEAR EAST OR INDIA, CIRCA 17TH CENTURY

Illustrated Arabic manuscript on paper, 55 leaves, text pages with 17 lines per page written in black ink, numerous tables, diagrams and illustrations of the constellations, in a modern cloth binding 22.5 by 19.7cm.

LITERATURE

Published in 1492 Years of Islamic Art 1981, p 514.

This manuscript is an incomplete copy of the Kitab Suwara al-Kahabin, "The Book of the Fixed Stars", of Abu Husayn 'Abd al-Rahman bin 'Umar al-Sufi (d. 986 AD), copied in Naskhi script. The illustrations of the constellations are predominantly drawn in the twin forms "as seen in the sky" and "as seen on the globe", a typical in most manuscripts of this type.

The following constellations are included:

1. Cancer  
2. Leo  
3. Libra  
4. Scorpio  
5. Virgo  
6. Aquarius  
7. Ursus Minor  
8. Aquila  
9. Pegasus  
10. Perseus  
11. Lyra  
12. Cassiopeia  
13. Hercules  
14. Cepheus  
15. Andromeda and Cetus  
16. Equuleus Major  
17. Triangulum  
18. Delphinus  
19. Equuleus  
20. Cygnus  
21. Andromeda  
22. Sagitta  
23. Auriga

A closely related manuscript, dated 1610, was sold at Bonhams, London, 25th October 2001, lot 22.

£15,000-25,000  €18,000-30,000
AN ALBUM PAGE WITH A SAFAVID DRAWING AND BORDERS FROM AN ALBUM MADE FOR EMPEROR SHAH JAHAN, PERSIA AND INDIA, CIRCA 1625-50 AD

Ink, gouache and gold on paper, the drawing with false attribution to the Mughal artist Farukh Beg, laid down with inner borders of floral illumination with panels of rasiit by calligraphy, wide outer borders with floral decoration from an album made for Emperor Shah Jahan. Drawing 12.7 by 6cm.

Page 38.8 by 25.3cm.

This album page has been assembled using the exquisite floral borders from one of the well-known albums made for the Mughal Emperor Shah Jahan. The albums made for Shah Jahan and his father Jahangir in the first half of the 17th century were notable for the extremely high quality of the border decoration, and the leading artists of the royal atelier were employed to decorate them.

The drawing of an old man with a grey beard is executed in the Safavid style at Isfahan of circa 1620-40, approximately contemporaneous with the production of the royal albums of Shah Jahan. However, it is probably not the original work intended for this album page. More likely, it was inserted into these borders, which may have lost their original central panel, sometime in the early 20th century, when many album leaves were disassembled and re-assembled. The drawing bears a later and fictitious attribution to the Mughal artist Farukh Beg.

£ 10,000-15,000 € 12,000-18,300
A MONUMENTAL GENEALOGY, COPIED BY HAJI ISMA'IL BUKHARI, CENTRAL ASIA, 18TH-19TH CENTURY

Illuminated genealogical scroll on paper, the text written in black and gold ink within gold roundels, rectangular panels and illuminated panels, illuminated headpiece with tughra form device, one further panel with tughra device for the name of the Prophet Mohammed, the whole bordered by a band of meandering foliate motifs in blue and gold, in a contemporary repoussé silver cylindrical scroll holder decorated with floral motifs and with two circular turquoise stones set into silver brackets. Length: 765cm, width 48cm.

This is a remarkable and very rare scroll, of enormous length and great quality. It traces a lineage from Adam through the Old Testament Prophets to Muhammad, Fatima, Hassan and Husain, and then on through further generations to a final titles: Nasser Al-Rahma, Hassan, Sayid Qasim. While the style of the scroll, the name of the scribe and the style of the silver scroll case would point to a Central Asian origin, possibly one of the dynasties such as the Mughals of Bukhara or a Sullak style such as the Najibbandi, the exact identity of the final few titles mentioned on the scroll have not so far been identified.

£ 30,000-40,000 € 56,500-68,000