AN OTTOMAN ANTHOLOGY, SANDUQATI AL-HA'ARIF, MAHBUY SUFI POETRY, INCLUDING WORKS BY JALAL-AD-DIN RUMI, MUHYI-AD-DIN AL ARABI, IMAM ABU HANIFAH, HASSAN AL-BUSIRI, HASSAN MUSTAFA AL-USBUDARI, AL-MA'RASI, SHAYKH ZADEH EFFENDI, IBRAHIM EYENDI, DERVISH YUNUS, SHAYKH HURI AND SHAYKH ZAKI, TURKEY, DATED 1068 AH/1657-8, 1245 AH/1829: 30 AD AND 1251 AH/1835-6 AD

Ottoman manuscript on buff paper, 586 leaves, 15-19 lines to the page written in neat Naskh script in black ink in various styles of columns and panels, margins ruled in gold, illuminated headings in a Baroque style in colours and gold throughout, brown morocco binding with tooled gold floral decoration. 196 by 11.5cm.

The earliest colophon gives the name of the scribal as Mustafa al-Bewab al-Safar (Royal Doormen) and the date 1068 AH/1657-8 AD. The following colophon gives the name of the scribal at Muhammad Amir, a pupil of Sayyid Mustafa al-Helmi and the date 1245 AH/1829-30 AD. The last colophon gives the name of the scribal as Ahmad Taher – Helmi al-Ukhtadi, a pupil of Muhammad Amir known as Iskand. and dates 1251 AH/1835-6 AD.


For the Baroque style illumination and the use of the same colour throughout, the manuscript can be compared to a Qasim in the Hassan D. Khalil Collection of Islamic Art (3rd, pp. 272-273).

£ 7,000-10,000 / € 8,000-12,000

A SMALL SAFIKA FORM ANTHOLOGY OF POETRY, PERSIA, QAJAR, DATED 1206 AH/1791-2 AD

Persian manuscript on paper, 210 leaves, 6 to 7 lines to the page written diagonally in naskh script in black ink in two columns, against gold ground, double intercolumnar rules, margins ruled in gold, opening and closing illuminated freehand in colours and gold composed of scrolling palm fronds and interlaced flowers, 2 double page miniatures in gouache heightened with gold, 2 further illuminated headpieces and 2 further miniatures at the beginning and end of the manuscript, soft red leather binding with ruled central medallions with a repoussee border in gold, with blank flyleaf.

190 by 9cm.

FOR PROVENANCE

The manuscript bears many colophons stating it was copied on the request of someone of nobility referred to as ‘Ala‘ul-Mulk (courtier) Aqa Abul-Hasan by the scribe ‘Ali Asghar Hamadani in the city of safnat (capital) Isfahan between 1206 AH/1791-2 AD and safar 1207 AH (September-October 1792 AD).

A few other recorded works by ‘Ali Asghar indicate he was a son of Haji Mizz Muhammad Hamadani and a known scribal working in Isfahan in late Zand and early Qajar period. His recorded work include a copy of the Jami‘ of ‘Abd al-Rahman commissioned for Baba Khan, the nephew of Agaba Muhammad Khan Qajar and the future Fath‘ali Shah in 1022 AH/1614-5 AD (B. Asatay, ‘The evolution of Perso-Iranian illumination’ in Perso-Iranian illumination: A catalogue of the dawn and One Thousand and One Night in the Gulbenkian Palace Library), two volumes, Tehran, 1998, no. 223. For other works he is listed as B. Atabai, 1835, no. 492, 492, and 1221, and the marginal commentaries of a Qur‘an with parts of Fazl’s name erased (most probably Agaba Muhammad Khan, the founder of the Qajar dynasty) sold at Christie’s (London, 10 October, 2000, lot 20).

The patron is not identified although it might be the famous Abul-Hasan, later Fath‘ali Shah’s envoy to the court of King George III in 1745-9 AH/1645-10 AD. He was a nephew of Ibrahim Khan Kamal al-Sabah, Prime Minister under Agaba Muhammad Khan and Fath‘ali Shah.

£ 5,000-7,000 / € 6,000-8,000

A CALLIGRAPHIC PANEL SIGNED BY SHEIKH MAHMOUD HAVAI, PERSIA, TIMURID, DATED B 860 AH/1456 AD

Persian manuscript on paper, 6 lines to the page written horizontally and diagonally in Naskh script in black ink, 4 uncut illuminations in blue, white and gold to each side, set into a album page with ruled inner border central panel 19.5 by 14.6cm.

19 by 25cm.

£ 6,000-8,000 / € 7,000-9,000

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19 by 25cm.

£ 6,000-8,000 / € 7,000-9,000
55 A RARE CALLIGRAPHIC PANEL SIGNED BY OSMAN EFFENDI, SON IN LAW OF 'AFIF EFFENDI, THE MAD', TURKEY, 19TH CENTURY

Arabic manuscript on paper, a large size, written in Naskh script in black ink within calligraphic cartouches against a gold-ground ground and ruled with gold, with side panels comprising polychrome and gold false decoration, set in an album page, framed central panel 95 by 105 cm.

As son-in-law of court calligrapher 'Afif Effendi of Hooghaete (1870), this calligrapher of the present piece became known as Osman Effendi, son-in-law of 'Afif Effendi. For this reason he signed his works "Osman al-Misrub bi-Damad al-Afi," but due to some rather eccentric behaviour he was also known as "Osman the Mad." He practised calligraphy under the supervision of Nastalide Mustafa Effendi of Changan, and is celebrated as a successful follower of the school of Shaykh Hamidullah. On the order of Sultan Selim III (1789-1807) he transcribed a copy of the Qur'an and received a grant.

Calligraphers by Osman the Mad are rare. Reda records a copy of Ghazali's Kitab al-Mahasat copied by him (see S. Reda, Turkish Calligraphers, Istanbul, undated, p.185) but few others are known. Osman Effendi died in 1866 and was buried in the Karacaahmet Cemetery, Istanbul, beside the grave of Shaykh Hamidullah.

£7000-9000 = $8800-11,000

54 A CALLIGRAPHIC ALBUM PAGE ATTRIBUTABLE TO AHMET AL-KARASHISARI (D.1556). TURKEY, 16TH CENTURY

Persian manuscript on paper, 4 lines of muhaqqaq script written in black ink, with two square panels at the top and bottom left each enclosing a line of gold muhaqqaq, ruled in gold, with gold floral and zoomorphic design, laid down on a marbled album page, framed central panel 23.5 by 12.2 cm.

This calligraphic panel is attributable to one of the great Ottoman calligraphers of the sixteenth century, Ahmet Al-Karashisari. A comparable calligraphy by Karashisari, displaying a remarkably similar Bandini in Muhaqqaq script is in the Topkapi Museum (see N. Safiwe, The Harmony of Letters, Singapore, 1997, pp.54-55).

£8000-12,000 = $9600-14,400
A FINE AND LARGE ALBUM PAGE COMPOSED OF FOUR CALLIGRAPHIES. SIGNED BY SHAH MAHMUD (AL-NISHAPURI), MIR HUSAYN AL-HESEYNI (KNOWN AS MIH KULANGI) AND SULTAN MAHMUD AL-KATIB, PERSIA, SAFAVID, 16TH CENTURY

Persian manuscript on cream paper. The leaf comprising four panels of calligraphy. 5 panels faced with gold. 2 of them quadrates with pairs of gold reserves outlined in blue amid the text, the other two with 6 lines each, all written in fine Nasta’liq script in black ink. 2 panels with triangular corner panels decorated with interlacing flowers. 3 narrow rectangular panels between the calligraphies decorated with gold scrolling flowers, ruled in colors and gold. (15.5x13.7cm)

1. A continuous line of text in gold calligraphy, written in Nasta’liq script. The leaf is of high quality and is decorated with intricate gold scrolling flowers and interlacing patterns.

2. A continuous line of text in gold calligraphy, written in Nasta’liq script. The leaf is of high quality and is decorated with intricate gold scrolling flowers and interlacing patterns.

3. A continuous line of text in gold calligraphy, written in Nasta’liq script. The leaf is of high quality and is decorated with intricate gold scrolling flowers and interlacing patterns.

4. A continuous line of text in gold calligraphy, written in Nasta’liq script. The leaf is of high quality and is decorated with intricate gold scrolling flowers and interlacing patterns.

The calligraphies are all signed by different calligraphers, including Shah Mahmud Al-Nishapuri, Mir Husayn Al-Heseyni (known as Mih Kulangi), and Sultan Mahmud Al-Katib. The text appears to be in Persian script, likely discussing a religious or historical topic.

This album page of calligraphy represents a remarkable ensemble of the works of three of the finest Persian calligraphers during the Safavid period. The present example is both a fine piece of calligraphic art and a valuable historical document, offering insight into the skill and artistry of these masters. The use of gold in the script highlights the importance and prestige of the text, and the decorative elements add to the aesthetic value of the page.

The album page is a testament to the high regard in which these calligraphers were held, and it serves as a reminder of the significance of their work in the cultural and artistic heritage of Persia.

The leaf, measuring 15.5x13.7cm, is in excellent condition, with minimal signs of wear or damage. The ruling and script are clear and legible, allowing for easy reading and appreciation of the text.

This rare and beautiful album page is a significant addition to any collection of Persian manuscripts and calligraphy, offering a glimpse into the rich artistic traditions of the Safavid period.
A RARE ALBUM PAGE OF DECORATIVE CALLIGRAPHY BY FAHRI OF BURSA, TURKEY, LATE 16TH CENTURY

A line of diagonal Persian text cut out of paper and laid down on a gold ground, amidst interlocking floral decoration, the border triangles decorated with cut-out intricate scrolling flowers, ruled in gold with marbled inner borders, outer margins flecked with gold, framed central panel, 27.2 by 12cm.

The greatest master of Ottoman paper-cutters, Fahri of Bursa is celebrated for presenting an extraordinary découpage composition, known as Gulestane, to Sultan Ahmed I (1603-1617). The so-called Album of Murad III in Vienna also includes very fine examples executed by Fahri of Bursa. He is the only specific paper-cutter (qasid) mentioned by the Ottoman chronicler Mustafa Ağa in his history of calligraphers and artists (menaqhib-i hanwaren), written in 1580, and one whose work was deemed worthy of inclusion in royal albums. Fahri of Bursa was also renowned for his unrivaled skills in executing garden scenes and floral compositions. Praised by many authorities and considered unsurpassed, Fahri of Bursa died in 1617.

£10,000-15,000 €12,000-18,000

59 AN OTTOMAN CALLIGRAPHIC ALBUM SIGNED BY YESAR MEHMED ESDAD EFFENDI (D.1798), TURKEY, 18TH CENTURY

Ottoman Turkish manuscript on coloured papers, 8 leaves, comprising 12 panels of calligraphic alphabatical studies, laid down on album pages with coloured outer margins, inner margins ruled in colours and gold, brown morocco binding decorated with Hispano-Moresque design in gold, 52 by 19cm.

PROVENANCE:
Ex-Ottoman Royal Collection

Mehmed Effendi was born in Istanbul in the mid-1770s, with the right side of his body paralysed. Remarkably however, and against all the odds, he not only learned to write with his left hand, but embarked on a study of calligraphy. The master calligrapher Dedetdede Mehmed Said Effendi soon discovered that the young and crippled Mehmed Effendi was blessed with a rare talent, and trained him carefully, giving him his license in 1794. From this moment on, Mehmed Effendi used the pen-name Esad as well as the nickname Yesar ("left-handed"), and was eventually appointed calligraphy instructor at the Imperial Palace by Sultan Mustafa II (1789-1807).

A qasid in Naskhi script, dated 1202 AH/1787 AD can be found in the Abdul Rahman Al-Oweis Collection of Islamic Calligraphy, Sharjah (see M.U. Derman, Eternal Letters, Sharjah, 2009, pp.104-105, no.27).

£20,000-25,000 €26,000-33,000

58 AN OTTOMAN CALLIGRAPHIC ALBUM SIGNED KEBECEADE MEHMED VASYF EFFENDI (D.1831), TURKEY, CIRCA 1800

Ottoman Turkish manuscript on paper, 8-12 lines to the page, written in Thuluth and Naskhi scripts, laid down on album pages of board and joined together in concertina format, each horizontal text panel ruled in gold, with a strapwork border in gold, each page with different illumination comprising Interlocking polychrome flowers, marbled borders in different styles, beautiful blue covers, each displaying a couple 46 by 37.5cm.

£3,000-5,000 €3,000-6,000
TWENTY-FOUR PREPARATORY PAINTINGS DEPICTING THE BATTLE OF POLLILUR, SERINGAPATAM, MYSSUR, INDIA, AFTER 1780

Ink and gouache on rice paper backed with cotton, modern varnish.

127 by 127cm; 90 by 63cm; 83 by 75cm; 26 by 92cm; 90 by 75cm; 63 by 134cm; 55 by 120cm; 195 by 105cm; 106 by 64cm; 86 by 92cm; 69 by 92cm; 84 by 105cm; 197 by 151cm; 99 by 125cm; 110 by 127cm; 101 by 27cm; 90 by 21cm; 105 by 21cm; 95 by 21cm; 100 by 19cm; 114 by 134cm; 70 by 52cm.

£450,000-800,000 / €700,000-950,000

INvasED

Tipped into Seringapatam until 1999

Appraised by Colonel John William Freere of the Madras Artillery following his appointment as a courier of arms to Seringapatam in 1802.

The painting is copied by the 8th Earl of Lonsbrough (grandson of Colonel Freere) Swinburne Hall Estate sale, 1976, Christie’s on behalf of the 9th Earl of Lonsbrough.

Acquired by the U.K. Collector from the above.

Also acquired by the current owner from the above in 1981.

DISTRIBUTED

In 1981 the paintings were on exhibition for six months at the Tower House, Kensington, home of Jenny Page of Lay Zappeh, who sponsored the Thames, The Court of Tipu Sultan, Zoroastre Gallery, 2 August - 4 October 1981.

LITERATURE
