



SHAPERO
RARE BOOKS

INDIA & PERSIA
IN MANUSCRIPT & PRINT

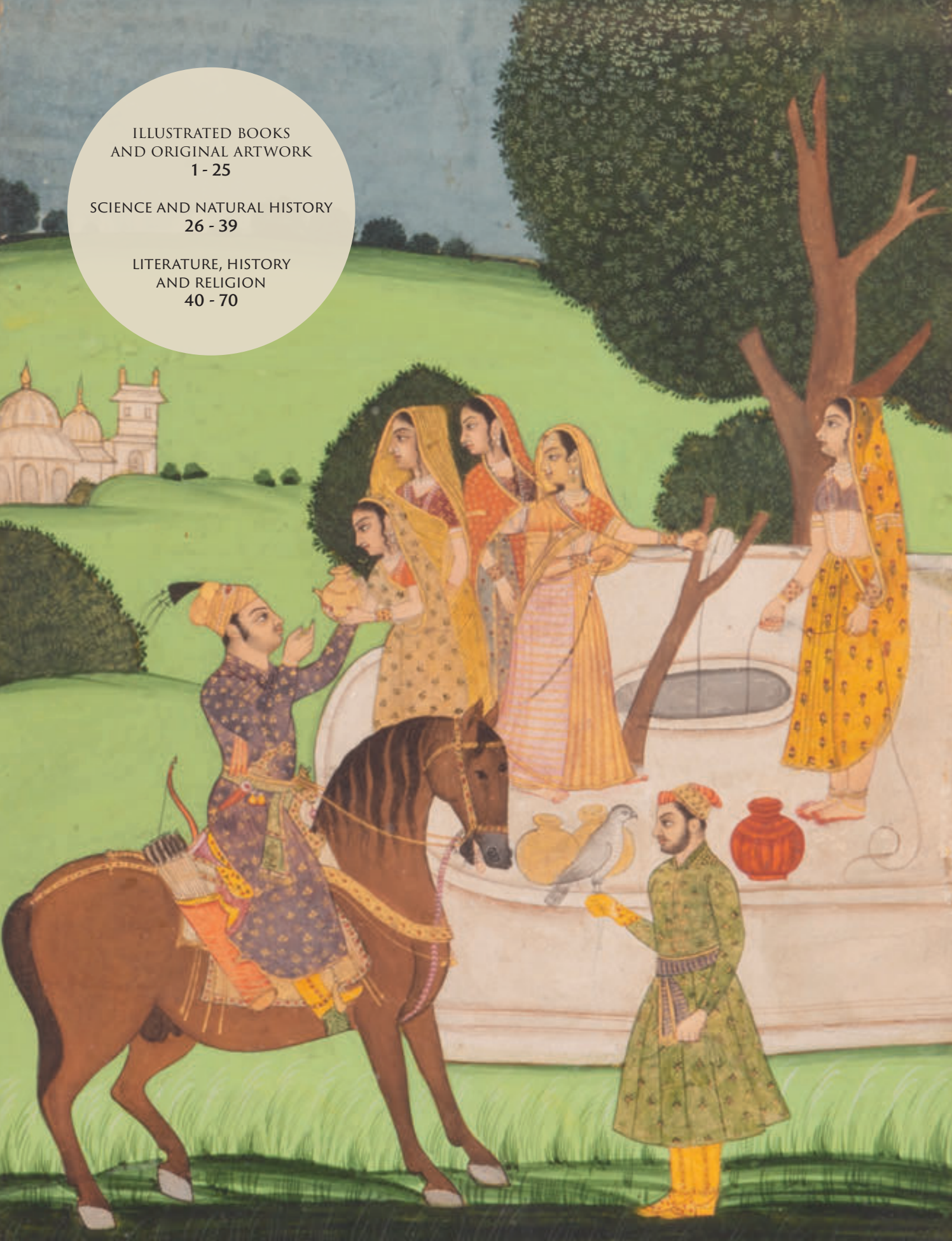


INDIA & PERSIA
IN MANUSCRIPT & PRINT

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ILLUSTRATED BOOKS & ORIGINAL ARTWORK



COPIED ONLY 23 YEARS AFTER THE AUTHOR'S DEATH

1. JAMI, ABDUL RAHMAN. *Yusuf wa Zuleikha*, with 6 miniatures in the text and some leaves copied on marbled paper. Early Safavid Persia, peorably Herat, dated 92[1] AH (1515 AD).

£12,500 [ref: 110730]

An exceptionally early manuscript example of the well-known medieval Islamic allegorical love story between Yusuf and Zuleykha (Joseph and Potiphar's wife in the biblical context) by the prolific Persian poet Jami (d. 1492). Though the story is a familiar one to Muslims and has been retold over the centuries, this lyrical retelling of the story by Jami is by far the most popular. It first appeared in his famous his *Haft Awrang*, where the epic took on new Sufi interpretations of human passions transcending into divine love through Jami's lyrics. It's now considered one of the masterpieces of Sufi literature and a classical example of Qur'anic narrative being retold through the Sufi imagination: including interpretations whereby Zuleykha's longing for Yusuf represents the soul's quest for God.

This manuscript has 6 miniatures in the text that are executed in a Timurid style, the fall of the Timurid empire being a few years before the copying of this example, and there are very few extant manuscripts of Jami's text that contain illustrations as early as the present example.

Furthermore, this manuscript contains additional decoration in the form of marbled and dyed paper with examples appearing throughout the codex. The origins of the art of paper marbling are somewhat obscure. Although there are traces of the artform from Japan in the 12th century, the practice of marbling paper (as it is known today) is thought to have originated from Persia in the fifteenth century. From there it spread to the Ottoman world where it further grew in popularity and was exported to the European market, who then in turn began producing their own marbled paper from the early seventeenth century. The examples of dyed and marbled paper present in this manuscript are of a very fine quality and were probably produced in the first half of the sixteenth century (or late fifteenth century), making them very early examples of their kind. It is also unusual to see marbled paper here used as full text leaves instead of adorning the outer margins of calligraphic specimens (to form an album page), as often.

Single volume, illuminated manuscript on fibrous paper, some leaves on blue and green dyed paper and some on fine marbled paper, in Farsi, with 6 illuminated miniatures in the text, 184 leaves, 154 x 102 mm; 6 x 4 in, double column, 12 lines of strong black nasta'liq, ruled in gilt and blue, gilt and blue frames per page, with 6 half-page miniatures, many of these rubbed and faded, finger-soiling, some ink staining, a few later marginal annotations, a few margins repaired, first leaf laid down and final leaf torn with partial loss to text; in nineteenth-century gilt-stamped purple velvet over boards, extremities rubbed.



FEATURING ONE MUGHAL AND THREE SAFAVID MINIATURES

2. SABZAVARI, AMIR SHAHI. *Divan*, signed by Abdullah bin Shaykh Murshid al-Katib. Safavid Herat or Tabriz, first quarter of the 16th century.

£22,500 [ref: 114241]

Amir Shahi Sabzavari (d. 1453) was a Timurid poet whose work flourished in the late 15th and early 16th centuries. Some of his influence in this *Divan* were compiled as a response to *Divan* of Hafez Shirazi.

This volume was put together in the early Safavid period and is presented as a very luxurious manuscript with exquisite calligraphy and three Safavid miniatures in the text. These miniatures portray an unusual stylistic mix of the Herat and Tabriz schools of painting: the painting on folio 34r both schools are merged together with the young men painted in the new Tabriz style and the elderly are rendered in a more Herati style. Furthermore, there is a curious latter addition of a Mughal painting to the front free endpaper. This is the portrait of a young lady wearing fine brocade gold dress and holding out a flower. There is a possibility that this volume was gifted to this lady and her portrait was included in the manuscript as a personal touch to indicate ownership and status.

The calligrapher, 'Abdullah bin Shaykh Murshid al-Katib al-Shirazi, copied a *Kulliyat* of Sa'di in the Topkapi Palace Library, Istanbul, in AH 960/1532-3 AD (acc.no. H. 739), and he is probably the calligrapher mentioned by Dost Muhammad in his preface to the Bahram Mirza album as Mawlana Nuruddin 'Abdullah of Shiraz (Dost Muhammad, 'Preface to the Bahram Mirza Album', in *A Century of Princes: Sources on Timurid History and Art*, W. M. Thackston (transl.), Cambridge, Massachusetts, 1989, p. 348). In addition to the Topkapi *Kulliyat*, an illuminated and illustrated manuscript of the same text copied by 'Abdullah bin Shaykh Murshid al-Katib is in the Walters Art Museum (acc.no. W.618).

Provenance: Dr. & Mrs. Schott from the Collection of the late Paul R. Loewi Esq. (early gallery label loosely inserted); Paul Richard Loewi (d. 1939).

Single volume, illuminated manuscript on gold-speckled paper, some leaves dyed yellow, in Farsi, complete in 45 leaves plus two flyleaves, 194 x 118 mm; two columns, 11 lines fine black nasta'liq, text-block ruled in gold, illuminated polychrome head-piece opening the text, three contemporary Safavid miniatures and one additional Mughal miniature painted on the first leaf (added later), some very slight areas of rubbing, leaves re-margined (probably in the Qajar period); housed in an attractive Qajar lacquered binding, covers painted with floral decorations and doubleurs of the narcissus flower, corners and spine ends worn.



3. FERDOWSI, ABDUL QASIM. *Shahnameh, signed by Muhyi. Probably Mashhad, Safavid Persia, dated Safar 974 AH (September 1566 AD).*

£65,000 [ref: I 10708]

THIS IS A MONUMENTAL AND VERY IMPRESSIVE EARLY SAFAVID SHAHNAMEH.

The colophon of this manuscript is dated to the end of Safar 974 AH (September 1566 AD), during the reign of Shah Tahmasp I, and is signed by the scribe 'Muhyi'. This is likely to be the scribe Muhyi Heravi, known as being a pupil of Qasim Shadishah and described as 'the finest calligrapher in Khorassan' by his contemporary Mustafa Ali in *The Menakib-i Hünerveran* (written in 1586-87 AD). Mehdi Bayani records many other instances where his name is signed 'Muhyi', these dated between 1561 and 1574-5 (Mehdi Bayani, *Ahval va Athar-i Khushnavisan*, vols. 3-4, reprint Tehran, 1363 H., sh. (1984), pp. 895-896).

List of illustrations:

1. Faridun receives Salm and Tur's message;
2. Rustam unseats Shangul with his spear;
3. Rustam tries to unseat Suhrab;
4. Rustam lassoes the Khaqan of Chin;
5. Rustam rescues Bizhan from the pit;
6. Kaykhusraw arrays his army against Afrasiyab;
7. Nariman fights the son of Faghfur Chin, from the Garshaspnama;
8. Gushtasp demonstrates his skill in polo before Caesar;
9. Isfandiyar slays Bidarafsh;
10. Isfandiyar slays two lions;
11. Isfandiyar beheads Arjasp;
12. Faramurz pursues the King of Kabul;
13. Faramurz does battle with the Ray of India from the Faramurznama;
14. Shapur enthroned;
15. Bahram Gur defeats the Khaqan of Chin;
16. The enthronement of Kisra Nushirvan (the text at this point actually describes how the deceased king Qubad was placed on a throne in his funerary monument. However, the depiction is clearly of a living monarch and is probably a depiction of the enthronement of his successor, Kisra Nushirvan);
17. The Gilanis behead themselves to avert Kisra Nushirvan's punishment;
18. Bahram Chubina fights the army of King Sava;
19. Khsuraw Parviz defeats Bahram Chubina;
20. Rustam-i Hurmuzd is slain by Sa'd.

Over the past few centuries the manuscript has been disbound and some of its original miniatures have been sadly lost, however despite this, there are over 400 text leaves remaining as well as the original gold and lapis double-page frontispiece and 20 miniatures. In its current format, the text leaves and illustrated leaves are housed in separate portfolios, however due to prior foliation the miniatures could easily be slotted back into the text-block - alternatively its current form lends itself very well to an academic environment where the miniatures could be viewed side-by-side.

Single disbound volume, illuminated manuscript on paper, in Farsi, 410 leaves, incomplete, lacking at least 10 singles (these illustrated leaves which have long been dispersed), 244 x 172 mm; text in 6 columns, 25 lines fine black nasta'liq, headings in gold, opening two leaves with richly decorated gilt and lapis decorations extending out of the text-block, one further illuminated head-piece, 20 illuminated miniatures in the text, these a mixture of safavid and qajar and at least two of the earlier examples with later qajar repainting to faces, text-leaves with some light water-staining (particularly affecting beginning of text), some areas with early repairs, illustrated leaves with signs of modern skilful conservation; manuscript disbound, text pages housed in one portfolio drop-box and the illustrated leaves and headings in another.





4. **GAZURGHAI, KAMAL AL-DIN.** Abdullah Ansari with Abu Ahmad, single leaf from the *Majalis al-Ushaq*, Safavid Shiraz, second half of the 16th century.

£6,000 [ref: 112454]

Kamal al-Din Gazurghai (b. c. 1470) was a Persian dignitary and poet of the late 15th century and early 16th century. The *Majalis al-Ushaq* is a biographical account of over 70 notable Sufis, poets and members of the Turkic elite and is considered his best known work, completed around 1503 AD. The present painting portrays the meeting of 'Abdullah Ansari and Abu Ahmad' and is evidently from a fine early Safavid copy of the text, likely produced in Shiraz around 1570.

Single dispersed folio from an illuminated manuscript, with one illuminated miniature, text in Farsi, miniature 155 x 122 mm, total leaf (trimmed) 190 x 150 mm; text-block to upper left-hand edge of painting containing 5 lines of elegant black nasta'liq, on gold-sprinkled paper, ruled in gilt, some light surface-soiling, a little faded with some small chips to paint, evidence of oxidation from gilt frame to reverse; tipped-onto green decorated cloth, framed and glazed.



5. **FERDOWSI, ABDUL QASIM.** [Kai Khosrow, King of Iran, Avenges his Father's Death], leaf from an early and important Mughal *Shahnameh*, Mughal India, possibly Agra, c. 1600.

£6,000 [ref: 119664]

At a glance this leaf would appear to be a product of the Safavid courts, however a closer inspection reveals that it is in fact the work of a very skilled Mughal workshop taking influence from Safavid art.

During the rule of Emperor Akber (third Mughal Emperor; r. 1556-1605), Mughal India grew rapidly in size while maintaining a strong and stable economy. This in turn, led to a greater patronage of Indo-Persian arts and cultural pursuits, with Timurid (and later Safavid) poets, architects and artisans moving to Akber's courts at Delhi and Agra. During this period Timurid, Perso-Islamic and Indian styles took influence from one another and became a more distinctive Mughal style. The present painting from a Persian language epic by the poet Ferdowsi, beautifully illustrates the early stages of this stylistic shift from the Safavid to the Mughal. Rather poignantly, the opening words to this leaf are 'shamshir'e hindi' meaning 'Indian sword' which is yielded by Kai Khosrow in the illustration.

Single leaf, illuminated manuscript on polished paper, in Farsi with one illuminated miniature depicting Kai Khosrow with his sword raised to avenge his father's death, 225 x 132 mm (text block and total leaf), miniature 125 x 125 mm; text in 4 columns, one line above and 10 lines below the miniature in elegant black nasta'liq, text-frame ruled in gilt (a little oxidised), some light surface soiling; mounted to thick card.



WITH EIGHT CONTEMPORARY ILLUSTRATIONS IN THE TEXT

6. [KRISHNA]. [Life and Teachings of Krishna]. North India, probably Delhi or Agra, 17th century (?).

£12,500 [ref: 119994]

This manuscript includes 8 early miniatures with figurative representations in the text, exhibiting scenes from Hindu mythology. One of the recurring figures, adorned in jewellery and decorated robes, is likely a representation of Lord Krishna who is usually accompanied by female attendees (gopis), who are also dressed decoratively and are sometimes veiled. These figures are seen taking on some ritual poses and are in the presence of prominent floral ornaments that are likely symbols of incarnation, fertility and spiritual purity in this context.

The bold colour palettes and style of the ornamentation in the flora and fauna are typical of artwork produced in the northern regions, likely near Delhi or Agra, and probably produced by the turn of the seventeenth century - or perhaps earlier.

Single codex in concertina form, illustrated manuscript on thick fibrous yellow card, with 8 contemporary miniatures in the text, 16 leaves, text fragmentary and incomplete, 205 x 95 mm; single column, between 7 and 11 lines black devangari script, some areas highlighted in red, leaves soiled and age-toned, with some areas of wear, hinges split; housed in crude modern cloth-backed board wrapper.





COPIED DURING THE REIGN OF SHAH ABBAS I

7. NIZAMI, JAMAL AL-DIN. *Khamisa*, *Khamisa*, with 9 later illustrations in the text. Safavid Persia, dated 1008 AH (1600 AD).

£12,500 [ref: 114248]

The manuscript consists of the five books of Nizami, arranged as follows: *Makhzan al-Asrar* (Treasure-chamber of Mysteries), *Khosrow va Shirin*, *Layla va Majnun*, *Iskandar Nameh* (The Book of Alexander) and *Haft Peykar* (Seven Portraits). There are two colophon present, the first at the end of *Iskander Nameh* provides a date of the 1st Ramadan 1008 (17th March 1600) and is signed Ghayam al-Din, the end of the *Haft Peykar* provides the second colophon describes a completion date of the 12th Dhu'l Qu'da 1008 (3rd September 1600) signed by the same scribe. These variations give us an insight into the time it would take a professional scribe to complete a manuscript of this scale (6 months for one of the five books alone).

The illustrations in this manuscript are bright and attractive but evidently in a much later hand than the body of the text. It is likely that there were spaces left for miniatures when the text was copied but these were never completed by a contemporary workshop and thus finished centuries later - likely in Iran. The illustrations present depict these scenes: (1) Shirin is shown Khosrow's portrait and falls in love (2) The meeting of Khosrow and Shirin (3) The suicide of Farhad (4) Layla at School (5) Layla and Majnun (6) Iskander comforts the dying Dara (7) Iskander meets the Wise Men (8) Bahram Wins the Crown (9) Monarch Parading a captured prisoner (image not obviously related to adjoining leaves).

Provenance: Abd al-Baqi ibn Muhsin (seal impression dated 1235 AH, being 1819-20 AD); Imam Muhammad Mahdi (seal impression dated 1249 AH, being 1833-34 AD).

Single volume, illuminated manuscript on paper, in Farsi, 228 leaves, 280 x 185 mm; four columns, 25 lines black nasta'liq, important sections in gold, 5 illuminated head-pieces decorated in polychrome text-blocks ruled in gilt and polychrome, catch-words, 9 illustrations in the text executed in a 20th-century hand, first and final pages remargined, a few smudges in the text, a few early seal impressions to opening of sections and preliminary and penultimate leaves, including one belonging to 'Abd al-Baqi ibn Muhsin'; later papier-mâché boards, boards repaired and sections along creases repaired on both boards, extremities rubbed.



EARLY MALWA PAINTING

8. [INDIAN MINIATURE PAINTING]. [KESHAV DAS]. [Rasikapriya], a single illustration depicting a maiden stared outside a pavillion with an attendant in waiting, numbered '37' India, Malwa, circa 1630 AD.

£12,500 [ref: 112940]

Keshav Das (d. 1601) was a renowned Indian court poet, best known for the *Rasikapriya* which is considered a pioneering work of Hindu literature dealing with the classification of idealised types of male and female lovers (nayakas and nayikas) and their emotions and interactions. The work was compiled around the 1590s, probably in Bundelkhand to the east of Malwa, and the present painting is from a near-contemporary series of illustrations depicting scenes from the poems. Three leaves from the same series are housed in the Ashmolean Museum's collections, these all dated c. 1630, also described as Malwa (accession nos. EA2012.200, EA2012.202, EA2012.201).

Single leaf, ink and gouache painting on paper, image double-ruled and framed within red borders, total leaf, 200 x 175 mm; lightly faded with some chipping of paint with slight loss of pigmentation, outer edges a little worn, contemporary ink inscription to reverse in Sanskrit, tipper-into card mount.



CORNERSTONE OF PERSIAN LITERATURE

9. JAMI, ABUL RAHMAN. *Haft Awrang*, with 13 illustrations in the text. Safavid Persia, possibly Shiraz, circa 1650.

£17,500 [ref: 114853]

The *Haft Awrang* is a cornerstone of Persian literature, an epic anthology of poetry by the famous Persian poet Jami (d. 1492), with themes of religion, philosophy and Sufism running throughout.

The present manuscript includes 6 of the 7 'books' (lacking only *Salaman o Absal*) in the anthology and is illustrated with 13 miniatures throughout the text. The 6 'books' appear in the following order: (1) *Selselat adh-dhahab*, a collection of didactic anecdotes presented as three parts in this volume; (2) *Tohfāt al-ahrar* 'Gift of the Free'; (3) *Sabhat al-abrar* 'Rosary of the Pious', another collection of didactic anecdotes; (4) *Yusuf wa Zuleykha*, the romance of Yusuf and Zuleykha the wife of Potiphar; (5) *Leili o Majnun* (6) *Kheradname'ye Eskandari*, an account of events leading up to alexander's death.

Single volume, illuminated manuscript on paper, in Farsi, with 13 illuminated miniatures in the text (many of these full page), 291 leaves of which 36 are manuscript facsimile (the first 28 leaves of text and 8 of the final 14 leaves), textually complete, 240 x 175 mm; 4 columns black nasta'liq text, 8 illuminated polychrome headings (many retouched), 13 illuminated miniatures in the text (many retouched with later borders and decorations added), catch-words, margins heavily restored (rarely affecting text-block), some early seal impressions to margins, leaves trimmed with partial loss to upper edge of head-pieces, opening folio to Yusuf and Zuleikha chapter with small hole in the middle of the leaf affecting text and partial loss to small section of miniature to reverse; in nineteenth-century leather-backed boards, rebaked, resewn and edges repaired.



SIGNED BY ARTISTS SALIM AND MUQIM

10. FERDOWSI, ABDUL QASIM. [Iskander Slaying the Dragon] [AND] [The Death of Sohrab], two illustrated leaves from the Octave Homberg Shahnameh, Bukhara, circa 1670.

£10,000 [ref: 112456]

These leaves are from a known manuscript of the *Shahnameh*, formerly in the collection of Octave Homberg (1876-1941), which was sold in Paris in 1931 (Sale, Paris, Galerie Georges Petit, Collection de Octave Homberg, 3-5 June, 1931, no. 103) and subsequently dispersed. The original manuscript was apparently a compilation of extracts from some of the most recognised epics in Persian literature including the the *Shahnameh*, the *Faramouznameh*; the *Bahman Nameh* and the *Nariman Nameh*. We can also understand from the original catalogue entry that the miniature included 85 paintings and a decorated frontispiece, with some signed by the artists Mohammed Muqim and Mohammad Salim. The present two leaves include one painting by each of these notable artists, who have signed their names accordingly: 'Iskander Slaying the Dragon' by Salim and 'The Death of Sohrab' by Muqim.

Provenance: Octave Homberg (auction labels to versos); exhibited in 'Miniatures de L'Inde' exhibition in Paris in 1974 (inscriptions to versos of each frame).

Two single leaves, each with an illuminated miniature depicting a scene from the *Shahnameh*, from an illuminated manuscript, in Farsi, one signed by Salim and the other by Muqim, each leaf c. 195 x 120 mm (text-blocks 170 x 100 mm; text in four columns, lines of black nasta'liq appearing above and below each miniature, leaves a little age-tones, lightly rubbed; mounted, framed and glazed, various auction labels and inscriptions to versos.



LARGE SCALE MINIATURE PAINTING

11. FERDOWSI, ABDUL QASIM. A Monumental Indian Shahnameh, with 17 illustrations in the text, Provincial Mughal India, possibly Kashmir, 1132 AH (1720 AD).

£18,750 [ref: 112563]

A MONUMENTAL INDIAN SHAHNAMEH WITH 17 LARGE SCALE MINIATURES IN THE TEXT.

This Shahnameh presents a rare example of early eighteenth-century manuscript illustration from provincial Mughal India. This manuscript was completed during the first years of the reign of Muhammad Shah, the 13th Emperor and ruler of the Mughal Empire (r. 1719-1748), however the empire had begun to decline after the reign of Aurangzeb in 1707 and India had started to fragment into smaller kingdoms that pledged nominal allegiance to Muhammad Shah but realistically acted as independent rulers. It is likely that this manuscript would have been copied for one such ruler and that this manuscript would have been an elaborate statement of wealth and power to the province in which it belonged.

The miniatures include very unusual compositions for well known scenes of the Shahnameh. The colours are bright and vivid, with accents in both gold and silver; and are comparable in style to illustrations produced in the most Northern territories of India, possibly Kashmir. One of the most striking features of the miniatures included is the scale of the figures and paintings themselves; most of the characters portrayed have a standing height of almost 15cm and their faces alone measure circa 2 cm. A number of the paintings include flags or sections of the scenery extending into the upper or outer margins, a style typically associated with Safavid Art, and many of the central figures in the scenes have contemporary annotations on the paintings of their associated names.

Single volume, illuminated manuscript on paper, in Farsi, 268 leaves, incomplete, lacking leaves at the beginning (and possibly only one volume of the Shahnameh bound in two), 385 x 225 mm; four columns, 30 lines black nasta'liq per page, 17 large illustrations in the text heightened in gold and silver, many leaves with early (and sometimes crude) repairs to the margins, with occasional and slight loss to text, some water-staining, catch-words, some leaves and gatherings mis-bound, some smudges to ink and offsetting, contemporary seal impression to first leaf of text; nineteenth-century full tan sheep over boards, extremities scuffed and rubbed, spine a little faded.

12. [INDIAN MINIATURE PAINTING].
[The Prince Encounters a Village Girl at a Well], from a fine Mughal Album, *Mughal India*, possibly Murshidabad, mid- to late-18th century.

£18,750 [ref: 119661]

Scenes painted around imagined amorous encounters between the 'prince and village girl' were popular among artists during the late Mughal period in centres such as Delhi, Lucknow, and Murshidabad. The concept of 'love at first sight' was similarly echoed in the tradition of the courtly poets of the pan-European middle ages and can be seen echoed through their visual arts.

The inspiration behind the theme in this painting was likely rooted in Persian literary sources, the *Nayrang'i Eshq* (The Charm of Love) by Mughal Sufi poet Ghanimat Kunjahi (d. 1695 AD), being one such example. Written during a period of considerable Muslim-Hindu cultural interaction, the poem was later absorbed into Sanskrit works and grew further in popularity. One notable section of the poem (stanza 40.7) describes how in pursuit of a stag, Shahid comes upon a village where he is struck by the sight of village girls at a well and is particularly struck by the beauty of Wafa, the daughter of the village headsman (see C. Shackle, *Persian Poetry and Qādirī Sufism in Later Mughal India: Ghanimat Kunjāhī and his Mathnawī-yi Nayrang-i 'ishq*, in *The Heritage of Sufism: Volume 3, Late Classical Persianate Sufism*, Boston, 1999).



In this painting, a beautiful maiden leans across to offer the handsome stranger a drink from the well. Neither appears abashed, and their eyes fix upon each other as if a spell has been cast. Of note is the way their hands come together around the vessel of water, though they do not touch. The mono green background gives a prominence to this encounter, watched by the other village girls. There are subtle details that give context to the scene – the stranger's courtly attire and jewelled ruby dagger. His companion's falcon hints at their noble status. By contrast, the village girl's sari is tied in the style of a working woman as she draws water from the well. For notable examples, see *Indian Painting 1600–1870* (Oliver Forge & Brendon Lynch, New York, 2012) and *Painting 91 in Domains of Wonder* (B.N Goswamy & C. Smith, 2006).

Single miniature painting on card, opaque pigments with gold, depicting a scene with a Prince on horseback accepting a drink from a gold vessel from a village maiden, miniature 282 x 179 mm, full album page 394 x 255 mm; painting framed within multiple gilt rulings, innermost frame painted with delicate pink and white flowers on a spiralling green vine set against a richly gilt background, some very minor surface soiling, overall in exceptionally bright and attractive condition, framed and glazed.



RARE EIGHTEENTH-CENTURY MANUSCRIPT PANORAMA OF MADRAS

13. [MADRAS]. Manuscript Panorama of Madras. [c. 1740-1746].

£75,000 [ref: 98267]

ONE OF THE EARLIEST ACCURATE VIEWS OF CHENNAI (MADRAS) AND POSSIBLY THE FIRST FROM THE MAINLAND.

Large and rare representation of Chennai and Fort St. George from the first half of the eighteenth century. In the foreground lies the now extinct Elambore river, originally the key for Fort St. George's establishment, and the Island of Chennai. The Cooum River, although not visible, had already been joined with Elambore to create the Island which housed the stables and artillery range and still survives today. We have been unable to find any earlier depictions of Chennai and Fort St. George from this perspective. By 1746 an additional bastion had been created on the Island, causing the river to flow through the Fort, which is only just starting to be built in this view ('new fortifications'), placing it likely just a few years before.

This view was likely produced by a French naval officer ('lieutenant') who was unhindered by the need of Britain and the East India Company to present Fort St. George as an impregnable outpost. In the late seventeenth and early eighteenth centuries Britain had struggled to expand its interest in India beyond the trade posts along the eastern coast, with heavy French influence in the south surrounding their stronghold Pondicherry and the Maratha Confederacy still dominating northern India.



They repeatedly had to fall back on Fort St. George as a last redoubt against both Indian and French attacks, actually being overrun in 1746 by France who ceded Chennai back in 1749, and so all views and depictions of the town emphasised the Fort and its heavy defences, reducing the size of the 'Black Town' by varying degrees and not depicting the further suburbs at all. This panorama shows both, aided by the seaward perspective, which makes it a highly important contemporary record of the city.

As well as the clear distinctions between the 'White Town' and 'Black Town', all of the contemporary landmarks of Chennai are present. The Governor's house, the British temple, the Church of Capuchins, the Armenian Church, as well as the 'tombs of the Moors' amongst the palms to the east, are all accurately rendered. The artist's military leanings come out in the labelling of important defensive structures including the barracks, the powder magazine, the stables, the bridge, and of course the 'new fortifications'. Perhaps this panorama was even produced for the purpose of exposing the fort's weaknesses, after all the French did successfully lay siege to Fort St. George just a few years after this was drawn.

Pen & ink drawing; panorama in three glued sheets (149 x 24 cm), mounted; neat repairs to small tears; signed B. Lt Charlo in the bottom right hand corner; captions in French.





SIGNED INDIAN BINDING

14. AUFI, ZAHIRIDDIN NASR MUHAMMAD [&] QAZVINI, ZAKARIYA. A compilation manuscript including excerpts from the *Jawami ul-Hikayat* and the *Aja'ib ul-Makhluqat*, extensively illustrated and in an early stamped Indian binding North India, probably Kashmir, late 18th or early 19th century.

£45,000 [ref: 116688]

A charming and wonderfully untouched example of Indian craftsmanship, housed in a contemporary stamped Indian binding and presented here in an excellent state of preservation.

The text is a commentary drawing from two major literary works compiled in the 13th century: the *Jawami ul-Hikayat* which is a famous collection of Persian mythical and historical anecdotes compiled by Aufo, and the *Aja'ib ul-Makhluqat* (Wonders of Creatures and Marvels of Creation) by Qazvini. The text begins with descriptions of physical features in the world and then moves on to describe animals, these accompanied by extensive illustrations throughout the manuscript. Rather unusually, silver is used quite frequently in the drawings (particularly in the sections relating to fish and sea creatures) and this hasn't oxidised the way that colour usually does from manuscripts from this period: this may be a testament to the quality of the silver used at the time of production.

The first and final endleaves are annotated in English and Farsi with the name Alfred Hutton. He was a soldier serving with the British Cavalry in the 1860's and there is a strong possibility that it was at his bequest that the manuscript was interfoliated with blanks in the 19th century.



Hutton's contemporary annotations can be seen adorning the text of the first few gatherings, indicating that he used this manuscript as a tool to help him learn the language during his time in India.

The binding is an excellent example of a tooled and blind-stamped leather binding. Cartouches and ornamental devices have been used to form multiple borders around centrally stamped floral medallions, with a repeated stamp above and below reading the partially decipherable name 'Muhammad Azam' with the numbers '120'. There is a possibility of this being a reference to the date 1201 or 1200, which would place the manuscript in 1785/1786 AD.

Provenance: Alfred Hutton, soldier, writer, fencer and antiquarian, serving with the British cavalry in India in the early 1860's (ownership inscription in English and Farsi to first and final endpapers); J. W. Waterer (British Museum typed letter about the manuscript dated 1967 addressed to them, pasted to upper pastedown).

Single volume, illuminated manuscript on polished paper, in Farsi, complete, 82 leaves, plus 4 contemporary endpapers at each end, 243 x 144 mm; single column, 17 lines bold black nasta'liq, important phrases in red, catch-words, two illuminated head-pieces, many illustrations in the text of human and animal figures (both natural and mythical), leaves double-ruled with wide margins, the first few leaves with early annotations to the text in English, interfoliated throughout with blank leaves (these near-contemporary) for use as tissue guards or possibly for the purpose of annotation, early ownership inscription to first and final folios, British Museum typed letter pasted to upper pastedown, a few small smudges, overall very clean and crisp internal condition; housed in a fine contemporary blind-stamped goat (?) over pasteboards, rebacked, spine ends worn, covers lightly rubbed, overall a very attractive copy.



ILLUSTRATING TALES OF THE PROPHET AND IMAMS

15. [MIR HAYDAR]. A composite text containing excerpts from the *Miraj Nameh*, along with other tales of the Prophet and his companions. Kashmir, India, early 19th century.

£27,500 [ref: 117000]

This is a very attractively illuminated manuscript containing verses and excerpts from the *Miraj Nameh* (by Mir Haydar) along with other texts relating Islamic stories about the Prophet and other Imams, possibly including the *Khavaran Nameh*. There are many sections of the text relating to Imam Ali (AS), a notable theme drawn from the *Khavaran Nameh* by Ibn Hossam Khosefi, which is an epic account of the life of the commander of the faithful Imam Ali (AS), while also drawing on the themes from the *Miraj Nameh* which tells of the miraculous 'isra' and 'miraj' of the night journey of the Prophet Muhammad (PBUH). Both these texts are rare, and an adaptation of them in verse is equally unusual.

This manuscript is extensively decorated throughout with colourful banners between the columns of text, the opening marginal designs are exquisitely intricate, and there are also 20 illuminated miniatures in the text. These miniatures frequently depicting either Imams of the Prophet, including a heavenly scene, many including angels, battles and meetings of dignitaries. The style of the illustrations is very much in line with the Kashmiri school, and many of the images use silver as well as gold in their illumination.

Single volume, fine illuminated manuscript on paper, in Arabic and Farsi, with 15 illuminated miniatures in the text, 283 leaves, incomplete at the end (likely lacking only one or two gatherings), 268 x 154 mm; four columns, 22 lines black nasta'liq script, headings in red, opening two leaves with elegant and detailed polychrome gilt borders extending into the margins, one illuminated polychrome head-piece opening a second section of the text, 20 large miniatures in the text, these brightly coloured and usually depicting a scene portraying the Prophet or an Imam, contemporary tissue-guards, catch-words, a few small areas of light finger-soiling else very bright and attractive internal condition; contemporary lacquered boards, spine crudely repaired, extremities worn with loss to boards.



16. CREIGHTON, HENRY (ILLUSTRATOR). *The Ruins of Gour, described, and represented in eighteen views; with a topographical map.* London, Black, Parbury, & Allen, 1817.

£9,500 [ref: 114137]

A scarce work containing eighteen intricate hand-coloured plates depicting the ruins of Gour. This was the first full publication of Creighton's drawings of the captivating ruins, and the first monograph to attempt to rediscover the ruined city. Henry Creighton (born 1764-1807) was a Scottish adventurer who pioneered the research on the antiquarian remains of the medieval city of Gour. He rose from mercantile assistant at the age of 19 to Manager of the Guamalati indigo factory, situated next to Gour. He spent his time sketching the ruins and collecting small inscriptions and carvings from the site to prevent them being plundered for other buildings. This work was published with the intention of the profits supporting his widow and children.

First edition; 4to (300 x 240 mm): folding hand-coloured map frontispiece, 18 aquatint plates by T. Medland after Creighton, 15 hand-coloured, without half-title, armorial bookplate to pastedown, ownership inscription to front free endpaper, stamp to reverse of title removed causing three small holes to title, couple small tears to map folds repaired and reinforced, plates clean; contemporary calf rebaked with original spine laid down, corners repaired, inner hinges reinforced, internally very good; iii, 12, [36]pp. Abbey (Travel), 438.





RARE ILLUSTRATION OF THE PROPHET IN THE QUR'AN

17. [QUR'AN]. A Fine Qajar Qur'an, copied by Hajji Jaffer al-Qazvini, with an illustration of Prophet Muhammad's Mi'raj (ascension to Heaven). *Qajar Persia, dated Jumada I 1235 AH (February/March 1820 AD).*

£70,000 [ref: 112455]

AN EXCEPTIONAL QAJAR QUR'AN PRODUCED DURING THE REIGN OF FATH' ALI SHAH QAJAR.

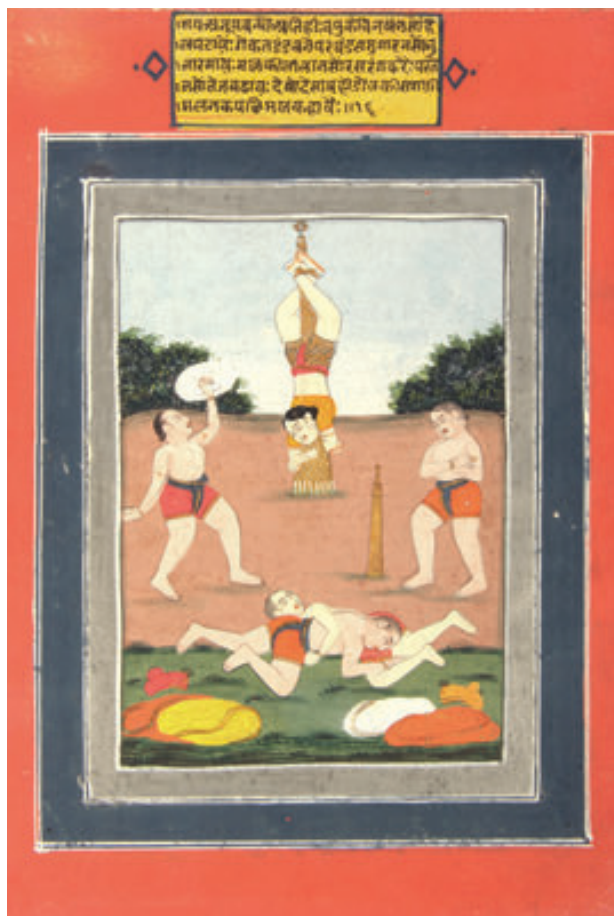
This manuscript includes all the qualities and attributes one would expect from a Qajar Qur'an from a royal or courtly workshop, however it includes one remarkable and highly unusual feature: the inclusion of an illustration of Muhammad's heavenly journey (mi'raj) within a central medallion on the opening folio. This drawing is surrounded by a large calligraphic floral composition comprising of a repetition of a verse from the Qur'an (particularly verse 51 from Surah al-Qalam 'Chapter of the Pen' LXVIII).

Figurative art, particularly depictions of the Prophet Muhammad, are a rare feature in Islamic art. The appearance of The Prophet in human form is scarce and generally limited to works of poetry and history, never associated with texts of a religious nature. In Islam, the Qur'an is believed to be the literal word of God (as it was revealed to The Prophet Muhammad) and the scripture and physical properties of the inscribed codex therefore carry a certain spiritual significance that sets it apart from all other texts; this is generally why the art of calligraphy has so much scope and significance in the Islamic world. The presence of a drawing of the prophet *inside* a bound Qur'an is an exceptional rarity and demonstrates a remarkable break away from the traditional boundaries of Islamic art and book production.

No other records of the scribe Haji Ja'far al-Qazwini have been traced, however the naskh calligraphy executed in the manuscript is of a high calibre and rather unusually continues on the lacquered binding that houses the manuscript.

Single volume, illuminated manuscript on paper, in Arabic, complete, 312 leaves plus two endpapers, single column, 14 lines scribal black naskh with interlinear translation to Persian in red nasta'liq throughout, gold and polychrome rosette verse markers, sura headings in gold thuluth reserved against cobalt blue cartouches illuminated with gold swirling vine on illuminated panels, the plain margins with occasional black nasta'liq commentary in clouds reserved against gold, illuminated medallions to mark juz', the suras written in red thuluth in the upper corner of each leaf, within thin gold outer rules, catchwords, the opening bifolio with 10 lines of prayers set within gold illuminated margins, the following bifolio similar with unusual calligram on f.2v in the shape of a flower with a drawing of the Prophet mounted on Buraq at the centre, the following bifolio with 7ll. black naskh set within gold and polychrome illuminated and pricked margins, the final bifolio with gold and polychrome illuminated margins, internally clean and crisp condition; housed in contemporary gilt lacquered binding, signed 'Haji Ja'far' and dated AH 1237 / 1821-2 within a border of white thuluth inscriptions of Prophetic hadith in cartouches, the doublures undecorated, a very handsome volume. Dimensions; 273 x 179mm (10¾ x 7 inches).





18. [INDIAN MINIATURE PAINTING]. [Strongmen, Acrobatics and a Wrestling match] Rajasthan, circa 1820.

£1,500 [ref: 117476]

Single illuminated miniature on card, ink and gouache on paper, heightened in gold and silver, depicting various figures wrestling, performing acrobatics and weightlifting, reverse blank, full leaf 255 x 180 mm, miniature 148 x 102 mm; single text-block to upper edge of miniature with script in black devanagari script against a yellow back-drop, miniature framed within multiple rulings of navy and silver, edges painted red, some light singer-soiling, one small worm-hole.



19. [COMPANY SCHOOL]. 'A Brahmin Fortune Teller and His Wife' [AND] 'A Vaishnava Brahmin and his Wife', two Company School illustrations of Costumes and Trades from South India, Tanjore, South India, 1823 & 1825.

£2,500 [ref: 118592]

These illustrations are particularly early examples of South Indian painting from the region of Tanjore (now Thanjavur). The minimalist shadow details and lack of general landscaping are an indication of an earlier style of Company School painting, likely part of a larger group assembled for a British Indian commissioner and painted for them by a local Indian artist.

Two sheets, watercolours on watermarked paper "J. Whatman 1823" and "J. Whatman 1825", depicting the costumes and trades of South India, each 310 x 230 mm; some very light surface soiling overall very bright and attractive examples.





KASHMIRI BOOK ILLUSTRATION

20. NIZAMI GANJAVI. *Leila wa Majnun*, with illustrations in the text.
North India, probably Kashmir, circa 1830 AD.

£10,000 [ref: 114391]

A charming provincial Kashmiri manuscript, illustrated with paintings in the text of scenes from Nizami's famous romantic tragedy *Leila wa Majnun*.

Provenance: Persian export stamps to first and final leaves indicating that it was exported from Iran in the year 1316 AS (1937 AD).



Single volume, illuminated manuscript on paper, in Farsi, with illustrations in the text, 165 x 100 mm.; double column, between 9 and 10 lines of black nasta'liq, text sometimes appearing in horizontal lines to form geometric shapes in the text, opening two leaves of text with polychrome decorations to borders, ornately painted with gilt additions, catch-words, leaves a little browned; housed in contemporary hand-painted and lacquered boards, outer edges a little worn.



RARE FIGURAL ILLUSTRATION IN THE TEXT

21. [PRAYERBOOK]. Fine Qajar Prayerbook of 'Du'a, with an illuminated miniature of a Sufi Saint in the text.
Qajar Persia, 19th century.

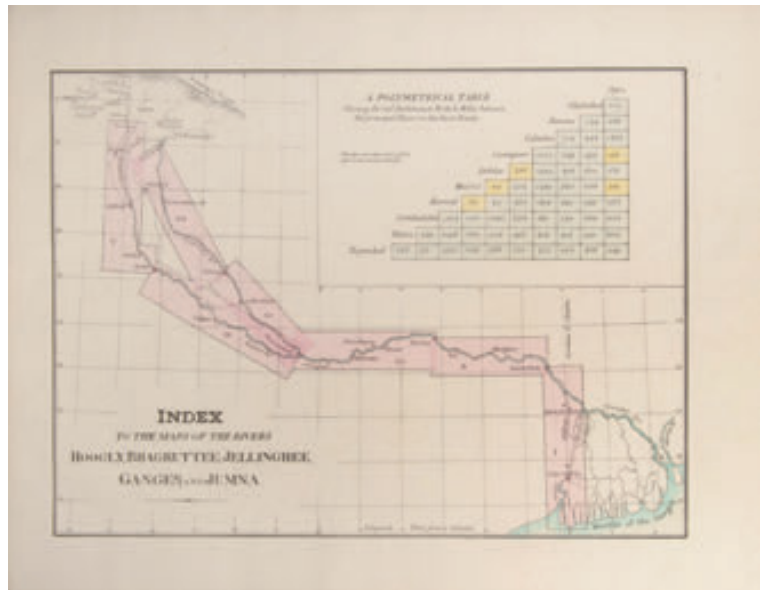
£15,000 [ref: 112447]

This is a very unusual manuscript of Shi'a Du'a. The text opens with a fihrist listing all the individual du'a, and then proceeds to follow with the text of these holy prayers very elegantly inscribed in a fine calligraphic hand - such as one would expect from a fine prayerbook from this period. However halfway through the volume, there are 6 leaves of talismanic tables and charts and a figural illustration of the Prophet, with a face. The inclusion of these leaves, and particularly the illustration, are exceptionally rare additions and are seldom seen in Islamic manuscripts.

Though there is no scribal attribution or date, this manuscript is evidently the product of a very high-end Qajar workshop and likely produced at the bequest of a Royal or courtly patron. The paper is polished, the script is fine and the illumination is magnificent. No other comparable examples have been traced.

Provenance: Professor W.M. Ballantyne (1922-2021).

Single volume, illuminated manuscript on paper, in Arabic and Farsi, with an illuminated miniature of a Sufi saint in the text, complete, 62 leaves, 195 x 135 mm.; single column, 7 lines bold black naskh script to the page, bifolio with polychrome index in red and black naskh script, a folio with al-Fatihah laid out in a grid preceded by an illustrated figural folio headed in red, illuminated headers throughout, internally clean and crisp; housed in black lacquered binding with gilt lattice decoration, within hinged light blue card and velvet case (worn).



RARE EARLY DEPICTIONS OF INDIAN RIVERS

22. TASSIN, JEAN-BAPTISTE. Maps of the Rivers Hoogly, Bhagruttee, Jellinghee, Ganges, and Jumna, from Calcutta to the Himalaya Ranges. [Calcutta], [Oriental Lithographic Press], [1835].

£40,000 [ref: 118290]

Rare set of maps showing the route of the Jumna (Yamuna) and Ganges from their sources down through to the Bhagruttee and Jellinghee tributaries which lead to Calcutta and the Hoogly which then flows into the sea. The villages, towns, and cities along the rivers are all included such as Delhi, Agra, Cawnpoor (Kanpur), Allahabad (Prayagraj), Rajmahal, and Calcutta.

Jean-Baptiste Tassin (1800-1868) established the Oriental Lithographic Press in Calcutta, which operated from 1830 to 1841, and was a key supplier of quality maps in India. Tassin was able to adapt the lithography process to India's humid conditions, working with Bengali artists to adjust the pigments used, which resulted in highly detailed and colourful maps. The Oriental Lithographic Press became the Surveyor General of India's favoured contractor for map production during the 1830s and Tassin was responsible for issuing some of the finest Indian maps during this period.

Rare. We can only find three institutional copies in existence (British Library, SOAS, Wisconsin) and one in the Kalakriti Archives.

First edition; landscape 4to (35 x 25 cm); 7 hand-coloured lithograph maps, scale of 3 inches to 20 miles, index, and distance chart, all folding, two small pinholes to first map; original cloth boards, printed paper label to upper cover, touch of wear but a remarkably well preserved copy, internally bright and fresh.



23. [INDIAN MINIATURE PAINTING]. [Portrait of Maharana Sangram Singh, Ruler of Mewar (1508-1528)]. Rajasthan, India, circa 1840.

£1,800 [ref: 117474]

Maharana Sangram Singh, also known as Maharana 'Sanga' (1482-1528) was an important ruler in sixteenth-century India. He was the ruler of Mewar from 1508 to 1528 and his territories included parts of present-day Rajasthan, Gujarat and Madhya Pradesh. He is known for being a defiant leader, turning Mewar into a formidable state in the eyes of the Indian subcontinent, with the Fortress of Chittorgarh standing as a symbol of Rajput resilience and pride.

Single illuminated miniature on card, ink and gouache heightened in gold, depicting the ruler standing proud with his sword and shield in the holster, full leaf 298 x 215 mm, miniature 235 x 150 mm; leaf double-ruled in black with borders painted red, reverse blank, a bright and attractive example.



24. [ANGLO-INDIAN SCHOOL]. PUNIR SHABAB. [Large portrait painting of a Bombay Governor, possibly from the Puna region]. Bombay, circa 1860.

£6,500 [ref: 103283]

A very attractive and large portrait of a Governor of Bombay, possibly of Parsi heritage, apparently executed by a local Indian artist. The large verandah on which the subject is seated features some classical western architectural features, including the column and balcony railing. These features paired with the silk embroidered robes and multiple strands of beaded jewellery of the subject signify that the sitter was of high rank and likely governor of the region and land that is disproportionately seen behind him as a vast and luscious landscape. The scene is rather unusually set at night-time with the light of the moon and stars shining against a darkened sky to create a very atmospheric and captivating image.

Large painting on board signed 'Punir Shabab Bombay' (signed in lower left-hand corner), gouache on thick board, depicting an elegantly robed gentleman seated on an open terrace, with a moon-lit countryside and winding river in the background with stars illuminating the sky, 600 x 440 mm; some light water-staining and a small section of the top-left corner chipped with loss, rubbed and darkened (as often); reverse blank, in modern frame, glazed.



SHAH JAHAN IN BATTLE

25. [INDIAN MINIATURE PAINTING]. [LAHARWI, ABD AL HAMID]. [The Siege of Khandahar], a scene from the *Padshahnameh* (Book of Emperors) Post Mughal India, probably late 19th century.

£8,750 [ref: 114054]

A very large and impressive view of the Siege of Khandahar, the Mughal-Safavid war of 1649-1653, as presented in the *Padshahnameh* of Shah Jahan.

The *Padshahnameh* is illustrated chronicle of the reign of Shah Jahan, the fifth Mughal emperor, commissioned during his reign as a propagandist celebration of his kingdom and dynasty. The text is a detailed chronological narrative of each day of the emperor's reign, describing his daily activities, court ceremonies as well as the significant events in Emperor Shah-Jahan's life such as the *durbars*, lavish processions, and glorious victories on the battlefield.

Single large illuminated miniature on paper, ink and gouache on paper, depicting the view of the Siege of Khandahar in modern-day Afghanistan, total leaf 760 x 545 mm, miniature 690 x 470 mm; miniature double-ruled in gilt framed, decorated with spiraling florettes, a few light surface smudges, leaf a little cockled, mounted to thick card.

SCIENCE & NATURAL HISTORY

و ماه هم در فلک او که با او تخرک اند و مانع قبول
ضوء شده اند و صورت اشکال ماه با آفتاب نیست



بار ۱۳ در میان خوف ماه پیش ازین گفته ام
که آفتاب همیشه بر منطقه البروج حرکت کند و او را عرض
بنزد و گفته ام زمین در میان آسمانست بجای مرکز
چنانکه مرکز کره زمین مرکز فلک البروج است و این
نقطه است که از مرکز عالم بیخرازند پس دایره بروج
بسط جز کره آفتاب و کره زمین را بدو نیمه کند



LARGEST ENCYCLOPEDIA OF GALENIC MEDICINE IN PERSIAN

26. JURJANI, ZAYN AL-DIN. *Zakhire'ye Kharazamshahi*. Timurid Persia, dated 879 AH (1474 AD).

£30,000 [ref: 114731]

Zayn al-Din Jurjani (d. 1137) was a Persian physician who worked under the patronage of two Kharazamshahs during his lifetime: Qutb al-Din Khwarazm Shah Abu'l-Fath Muhammad ibn Yamin-al-Din (r.1097-1127 AD) and Atsiz ibn Muhammad (r.1127-56 AD). This text is his most comprehensive and influential work and it is dedicated to Qutb al-Din Khwarazm Shah, believed to have been authored around 1110.

The *Zakhire'ye Kharazamshahi* is considered the first medical encyclopaedia written in Persian, supplying information from all branches of medicine in the interest of saving a physician the time involved in consulting multiple sources during their practice. It is the largest encyclopaedia of Galenic medicine in the Persian language and an important text for the study of Persian medicine in for it's use of 'pure Persian' technical medical language and vocabulary.

This text contains 9 of the 'kitab's' (books) which are each subdivided into multiple guftars and babs (teachings and chapters), which are enumerated in the preface. The subjects of those respective chapters are as follows:

- (I) Definition and utility of medicine; composition, structure, and powers of the human body;
- (II) Health and disease; causes and symptoms of disease; accidents of the body;
- (III) Preservation of health;
- (IV) Diagnosis of diseases; crisis and prognosis;
- (V) Fevers, their various kinds, their symptoms and treatment;
- (VI) Local diseases and their treatment;
- (VII) Tumours and ulcers etc;
- (VIII) The care to be taken of the external parts of the body, hair, skin, nails etc;
- (IX) Poisons and antidotes.



Early manuscript copies of this text are scarce and often only contain 2 or 3 of the books, by comparison this copy is extensive and represents a scarce early example of the text, containing 9 of the 10 books, from the Timurid Period.

3 volumes, decorated manuscript on paper, in Farsi, containing 9 chapters (of 10), circa 800 leaves, 9 leaves in later manuscript facsimile to complete the text (3 at the beginning of vol. I and 6 at the end of vol. III), each vol. 285 x 205 mm; single column, 27 lines informal black naskh and nasta'liq, copied in a number of different hands, leaves foliated and with catch-words, headings and important words in red, some leaves with margins repaired, a few later ink inscriptions, some light finger soiling or smudging, a few early ink seal impressions, mostly to the ends of each 'kitab'; eighteenth-century boards, rebaked and edges repaired, lower boards of volumes 2 and 3 replaced with later leather-backed boards, edges rubbed.



EARLY TIMURID ZIJ'

27. [ASTRONOMY]. *Kitab'i Zij*, a compendium of astrological tables. Timurid Persia, possibly Herat, dated 841 AH (1462 AD).

£15,000 [ref: 114847]

An early Timurid *Kitab'i Zij*, being a concise astronomical volume that tabulates parameters used for astronomical calculations of the positions of the sun, moon, stars and planets.

This manuscript is most comparable to the *Zij'i Sultani*, a catalogue that was compiled under the patronage of Ulugh Beg in the Samarkand Observatory between 1438 and 1439. The work is thorough and updated many Ptolomaic calculations on stars, repositioning over 900 stars and offering updated calculations sun and moon's movements in particular.

For context, this manuscript precedes the publication of Copernicus' *De Revolutionibus Orbium Coelestium* (printed in 1543, on the revolutions of heavenly spheres) by 80 years, which is generally accepted to be the first work to offer an alternative model to the widely accepted geocentric systems of Ptolemy.

Single volume, decorated manuscript on buff paper, in Farsi, 68 leaves, 245 x 185 mm; codex formed of tables throughout in red, with headings in large black naskh, smaller headings sometimes in red, some faint water-staining, some working rarely affecting text, leaves age-toned; housed in later leather over boards, ruled in blind, extremities and corners lightly rubbed.



28. [MATHEMATICS]. [*Kitab fi Ilm al Jabr wa al-Hisab*], on multiplication and division in algebra and arithmetic. Western Safavid Persia, possibly Tabriz, dated 1086 (?) AH (c. 1675 AD).

£4,000 [ref: 114736]

An interesting treatise on mathematics with a particular focus on multiplication and division in algebra and arithmetic, likely adapted from Nasir al-Din Tusi's *Kitab ad-darb wa'l-qisma fi 'ilm al-jabr wa al-hisab* (compiled in the thirteenth century).

This codex was evidently copied in a few different hands and over a period of time with contemporary annotations to the margin; this suggests that the codex was intended for study in a 'madrasa' setting and used by piers for reference. Furthermore, the combined Ottoman and Persian stylistic influences on the script suggest copying in Tabriz in the seventeenth century, shortly after the area was recaptured by the Safavids after 18 years of Ottoman rule.

Single volume, decorated manuscript on paper, in Arabic, 180 leaves, 172 x 100 mm; single column, mostly 17 lines per page, informal naskh freehand sometimes verging on shekasteh script, important sections and headings in red, numerous tables, grids and diagrams throughout the text, some contemporary annotations to margins, catch-words, outer margins of first leaf replaced, overall clean and crisp internal condition, late eighteenth-century leather-backed marbled boards, edges a little rubbed.



29. [MEDICAL MANUSCRIPT]. A Medical Encyclopedia, featuring remedies for ailments and sickness. *Mughal India, dated 1077 Hijri (1698 AD).*

£4,000 [ref: 114738]

A medical manuscript featuring lists of sicknesses and remedies copied in an informal freehand likely copied for personal use by a medical practitioner.

The paper, binding and overall aesthetic strongly suggest that the manuscript originates from Mughal India, which was under the rule of Mughal Emperor Aurangzeb during this period.

Single volume, decorated manuscript on paper, in Arabic and Farsi, likely lacking a few leaves at the front, first page in manuscript facsimile, circa 150 leaves, 230 x 160 mm; single column, 21 lines informal freehand, verging on nasta'liq, important words and headings in red throughout, catch-words, some contemporary annotations to margins, some light staining mostly to outer margins; contemporary blind-stamped straight grain limp leather, rebacked and edges repaired, upper and lower edges torn and chipped with loss.



PHARMACOPOEIA DEDICATED TO SHAH SULEYMAN

30. TUNAKABUNI, MUHAMMAD MU'MIN BIN MUHAMMAD ZAMAN HUSAINI. *Tuhfat al-Mu'minin, a comprehensive pharmacopoeia of simple and compound medicines.* *Safavid Persia, dated Ramadan 1115 AH (1736 AD).*

£12,500 [ref: 114848]

Tunakabuni was a seventeenth-century physician originally from Mazandaran that spent most of his professional life being the royal physician to Safavid Kings in Isfahan. He was known to have an excellent understanding of medical vocabulary (a skill developed through an intricate understanding of Arabic and Indian medical texts), which he used as primary resources for this text, his most renowned work, the *Tuhfat al-Mu'minin* which is an extensive compendium of simple and compound remedies apparently compiled in 1679 AD and dedicated to the ruler at the time, Shah Suleyman (r. 1666-1694).

The text is divided into two main sections, the *tashkhisat* and a *dasturat*. The *tashkhisat* is subdivided into five subsections comprising: (1) discussion on the differences of opinion amongst physicians regarding the nature and quantity of dosages; (2) the functions of simple and compound medicine; (3) the properties (*khawass*) and nature of simple and compound remedies, the longest of the chapters incorporating a detailed alphabetical list of medicaments and their synonyms in various languages [i.e., Indian dialects, Arabic, Turkish, and Persian]; (4) the treatment of poisons; (5) weights and measures of dosages. The *dasturat* is stated to consist of three *qisms* discussing: (1) the uses of simple drugs; (2) the uses of compound remedies; (3) the treatment of diseases.

Single volume, decorated manuscript on paper, in Farsi, 119 leaves, 280 x 190 mm; single column, 30 lines elegant black naskh, important words and headings in red, occasional contemporary marginalia, a few early seal impressions and ownership inscriptions to front and final leaves, mid-20th century ownership stamp from the private library of 'Muhandis Mustafa' to first and final leaves, some occasional smudges, a few early paper repairs; contemporary full calf over boards, covers with central medallions stamped in blind, lightly scuffed and rubbed, extremities worn.



WORKING MANUAL FOR THE ASTROLABE

31. [ASTROLABE]. Mu'arif al-Fuwa'id Astrolabe, treatise on the knowledge and uses of the astrolabe. Safavid Persia or possibly India, dated 1118 AH (1739 AD).

£10,000 [ref: 114852]

An interesting treatise dedicated entirely to the uses and functions of the astrolabe, divided into 20 chapters.

As well as providing information on the instrument, this treatise also works as a manual for its use and includes a calendar to guide the user of the astrolabe. The manuscript is in a small paper format and includes many contemporary marginal annotations written in an informal hand, which strongly indicate that the manuscript was used by either a scholar or student working with an astrolabe and using this volume as a guide but also working manual on its uses in the year 1739 AD.

Single volume, decorated manuscript on polished paper, in Farsi, 95 leaves plus a final free endpaper, 190 x 120mm; single column, 21 lines black naskh, important words, headings and overlining in red, diagrams and charts throughout, a few contemporary annotations to margins, catch-words, seal impressions to first and final leaves, 20th-century ownership stamp from the private library of Jafar Ashraqi to first and final leaves [dated 1355 AH (1936 AD)], some light finger-soiling; later limp leather, rebaked, a little soiled and rubbed.



IMPORTANT TIMURID ASTRONOMY

32. QUSHJI, ALI. Risala dar Ilm'i Heyat, a treatise on the science of astronomy. Central Asia (?), or Mughal India, dated 1126 Hijri (1747 AD).

£5,000 [ref: 114737]

Ali Qushji (d. 1474) was an important Timurid scholar best known for his development of astronomical physical independent form natural philosophy and for providing empirical evidence for the earth's rotation. He is also known to have improved on Nasir al-Din Tusi's planetary model and presented an alternative view of the planet Mercury.

Qushji was a very close disciple of Ulugh Beg and was assigned to work in the Ulugh Begh Observatory (Samarkand) for a period of time where he worked as a contributor on Ulugh Beg's famous Zij'i Sultan (an Astronomical table and star catalogue compiled between 1438 and 1439 AD by Qushji and the most prominent Timurid astronomers of the period).

Single volume, decorated manuscript on paper, in Farsi, 77 leaves, 168 x 95 mm; single column, 14 lines elegant black nasta'liq, many diagrams of planets and cosmology throughout, many in red, catch-words, first leaf a little chipped and torn with slight loss, overall clean internal condition; later limp leather, clean and attractive volume.



INFLUENCED BY AVICENNA

33. LAHIJI, MULLA ABD' AL-RAZZAQ, KNOWN AS 'FAYYAD' Gowhar'i Murad, a work on theology with applied philosophical and logical reasoning. Near East, probably Safavid Persia, dated 23rd Safar 1164 AH (1751 AD).

£5,000 [ref: 114735]

Considered one of the most important works of Islamic philosophy, this treatise contains discussions of the main problems of theology, philosophy, ethics, mysticism and the five principles of the religion. Mulla Abd' Al-Razzaq Lahiji (d. 1662 AD) was an important theologian whose works were mostly influenced by philosophical and mystical concepts; he was notably a student of Mulla Sadra and the works of Avicenna heavily influence his work.

The text *Gowhar-i murad* begins with a preface which is followed by three chapters regarding major philosophical issues (knowing ones self, knowing God including discussions on tawhid and 'adl, and knowing God's commands including issues of Prophethood and the Imamate) and an epilogue concerning ethics and mysticism to close.

Single volume, decorated manuscript on paper, in Farsi, complete, c. 300 leaves, 225 x 140 mm; single column, 20 lines regular black script, verging on naskh, with important headings and words highlighted in red, a few diagrams to the margins, also in red, catch-words throughout, a few marginal annotations, overall very clean and crisp internal condition; housed in nineteenth-century tan leather boards, central medallions and corner-pieces stamped in blind, extremities a little rubbed, overall a handsome volume.



DEDICATED TO ULUGH BEGH

34. [MEDICAL MANUSCRIPT]. KERMANI, NAFIS IBN 'IWAD IBN HAKIM. Sharh al-Asbab [wa'l-Alamat], (Explanation of Causes and Symptoms). Persia, possibly Tehran, c. 1800.

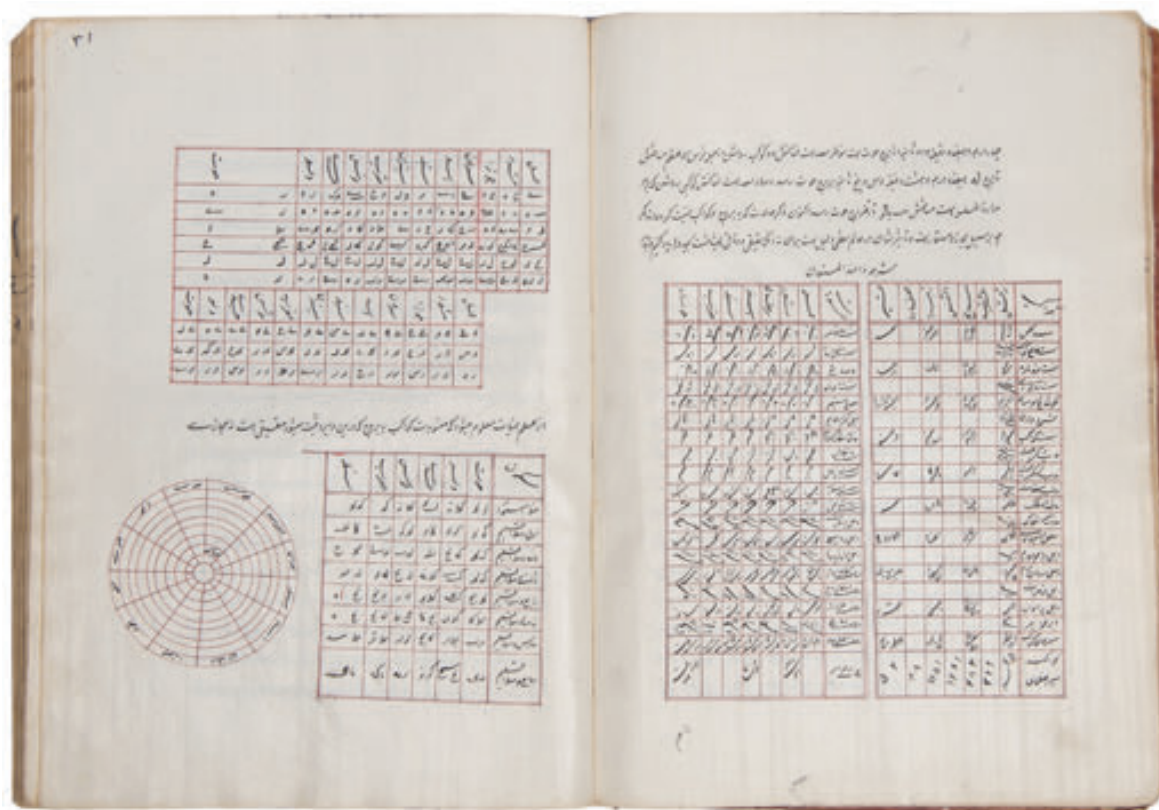
£6,500 [ref: 114242]

This is a medical manuscript by Nafis ibn 'Iwad ibn Hakim Kermani (d. 1449) written as a commentary and response to a work with the same title by Najib al-din al-Samarqandi (d. 1222).

This work was compiled in Samarqand in 1424 and dedicated to the ruler at the time, Ulugh beg. The text remained relevant for centuries after its completion and this example was probably compiled in Tehran in the end of the eighteenth- or early nineteenth-century.

Three copies of this work are in the Bodleian Library, Oxford (see E. Savage-Smith, *A New Catalogue of Arabic Manuscripts in the Bodleian Library, Oxford* 2011, pp. 499–505, no. 128. See also C. Brockelmann, *GAL*, I, 491 (646); S. I, 895).

Single volume, decorated manuscript on paper, in Arabic and Farsi, 225 leaves, 300 x 215 mm; single column, 26 lines informal black naskh script, overlining in red, contemporary and later marginal annotations, catch-words throughout, later ownership inscriptions and notes to endpapers, a few stains and smudges, some small nicks and tears so margins (a few with slight loss); contemporary blind-stamped black morocco over pasteboards, covers a little soiled, spine worn with slight loss, extremities rubbed.



AN IMPORTANT GEOGRAPHICAL TREATISE

35. QAZVINI, HAMDALLAH MUSTAWFI. *Nuhzat al-Qulub*. Zand Persia, dated 17 Muharram 1243 AH (1781 AD).

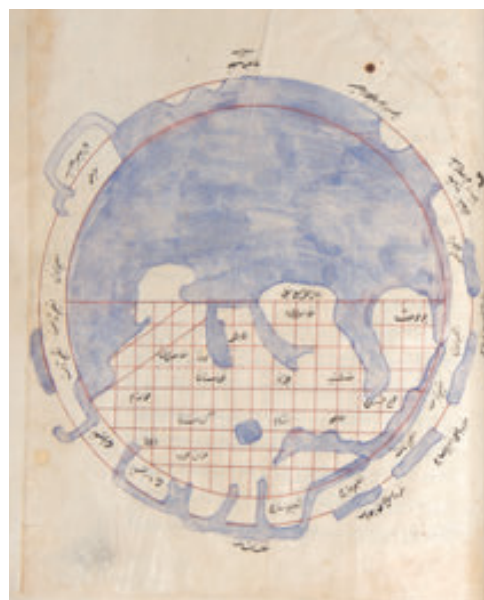
£15,000 [ref: 114850]

Hamdullah Mustawfi al-Qazvini (d. 1339 AD) took on an official role as the regional vizier for Ilkhanate Qazvin in the early fourteenth century before the Mongol invasion. He compiled three major works of prose and poetry during his lifetime: the first was *Tarikh-i Guzida*, a history of the world including the life of the prophets and pre-Islamic Kings, then came the *Zafarnameh*, a poetic work acting as a continuation of Firdowsi's *Shahnameh* taking the timeline right to the Ilkhanid era, and finally he wrote the *Nuhzat al-Qulub*, a geographical and historical treatise documenting the affairs and workings of the Ilkhanid Empire.

The *Nuhzat al-Qulub* was al-Qazvini's most influential work because it provided invaluable statistical and geographical information about Persia and Mesopotamia under Ilkhanid rule, and documented important political events leading up to the Mongol invasion.

There are two large double-page maps present in this work. The first is a detailed geographical study of thirteenth-century Persia and its surrounding territories, including the Arabian Peninsular, Central Asia and India, presented in the form of a chart. The second is a depiction of a globe taken from earlier sources, which is centred upon Mecca.

Single volume, decorated manuscript on polished paper, in Farsi, 212 leaves, complete, 298 x 210 mm; single column, 19 lines nasta'liq per page, sections of important text inscribed in naskh or in red with occasional overlining in red, some diagrams and charts in the text, one illustrated map of the globe, a few smudges else clean and crisp internal condition; contemporary blind-stamped tan leather over boards, extremities lightly rubbed and a little scuffed.



36. ROYLE, JOHN FORBES. Illustrations of the Botany and other Branches of the Natural History of the Himalayan Mountains, and the flora of Cashmere.

London, J. L. Cox for Wm H. Allen, [1833]-1839- [1840].

£10,000 [ref: 119170]

First edition of this 'pioneering ecological study' (Rix) on the trees, shrubs and flowers of the Himalayan region of the Indian sub-continent, illustrated with delightful images after Vishnupersaud: the greatest Indian botanical artist of his time. The majority of the plates are after Vishnupersaud (or Vishnu Prasad), 'the most talented of the native Indian [botanical] artists' (Blunt).



He was employed by many of the most important plant collectors and botanists of the time, including Nathaniel Wallich and Robert Wight, and unfortunately, remains one of only a handful of early 19th-century Indian botanical artists whose names are known - this in itself is an indication of the high esteem in which his work was held by western botanists at the time. An examination of the large collection of his original drawings still held by the India Office Library and the Kew Herbarium confirms his reputation amongst his contemporaries.

The transfer of the drawings onto stone was carried out by the greatest of the early lithographers of botanical subjects: the Maltese born Maxim Gauci, and, unusually, Forbes also gives the names of the colourists: Mr. Clarke (probably John Clark who coloured the plates in Wallich's *Plantae Asiaticae*) and Mr. Barclay.

First edition; 2 vols, folio (37 x 27 cm); half-titles, hand-coloured aquatint frontispiece view of the Himalayas by J. Clark after Lt.Col. R. Smith, 1 hand-coloured plate of a geological section of the Himalayas, 3 uncoloured lithographic plates of fossils, 1 hand-coloured lithographed plan of the botanic garden at Saharanpore and 96 hand-coloured natural-history plates (comprising 2 plates of mammals, 2 plates of birds, 2 plates of insects, and 90 botanical plates), light spotting to some tissue-guards; 20th-century half morocco, a fine copy. BM(NH) IV, p.1758; Bradley Bibliography I, p.472; Great Flower Books (1990) p.134; Massachusetts Horticultural Society Library p.272; M.Rix. *The Art of the Plant World* p.183; Nissen BBI 1690; Stafleu & Cowan IV, 9734.





37. IBN AL-MAJIDI AL-QAHRI. RAJAB BIN TAYBGHA, SHIHAB AL-DIN ABU AL-ABBAS AHMAD BIN RAJAB. *Arshad al-Hayir alaa Maerifat Wade jadawil wa khutut fadl aldaayir... an astronomical compilation.* Isfahan, 1222 AH (1807 AD).

£3,000 [ref: 114247]

A compilation of various excerpts on astronomy, copied from an earlier manuscript dated 990 AH (1582). This manuscript was evidently copied by its owner as a working copy for personal use, and includes their extensive contemporary annotations to the margins.

Single volume, decorated manuscript on paper, in Arabic, 78 leaves, a compilation manuscript, lacking first few leaves (only affecting one section of text), 212 x 155 mm; single column, 20 lines black informal nasta'liq script, some overlining in red, numerous diagrams in the text and to the margins, also in red, extensive marginal annotations throughout in a contemporary hand, upper corner of first free endpaper torn with loss, some light thumbing to text; housed in contemporary limp leather remains of paper label pasted to upper cover, tail of spine and hinges cracked, extremities lightly rubbed.



38. [GEOMETRY]. A treatise on Geometry and Astronomy. India, Jumadi 1284 AH (1867 AD).

£3,000 [ref: 114244]

An attractive treatise on geometry and astronomy, likely copied in India for a certain Alim al-Din Hussayn bin Abd'Allah al-Ansari in 1867 AD. The work includes many diagrams in the text showing various geometrical shapes, diagrams of stars and planets, and diagrams of various eclipses and spheres in orbit.

Single volume, illuminated manuscript on thin polished Indian laid paper, text-block sprinkled in red and pink, in Farsi, Persian manuscript on paper, black ink on paper, 34 leaves, 268 x 160 mm; 16 lines bold nasta'liq verging on shekasteh, text-block ruled in gilt, numerous diagrams in the text and adorning the margins, most of these in gold, some contemporary annotations to margins, a few spots to preliminary leaves, gilt ruling to text-block oxidised and caused closed tears in come instances (mostly to inner ruling close to gutter), some margins repaired; contemporary red sheep over pasteboards, covers ruled in blind with central stamped motifs also in blind, rebaked and edges repaired, new endpapers and pastedowns, covers rubbed.



NATURAL HISTORY OF DARJEELING

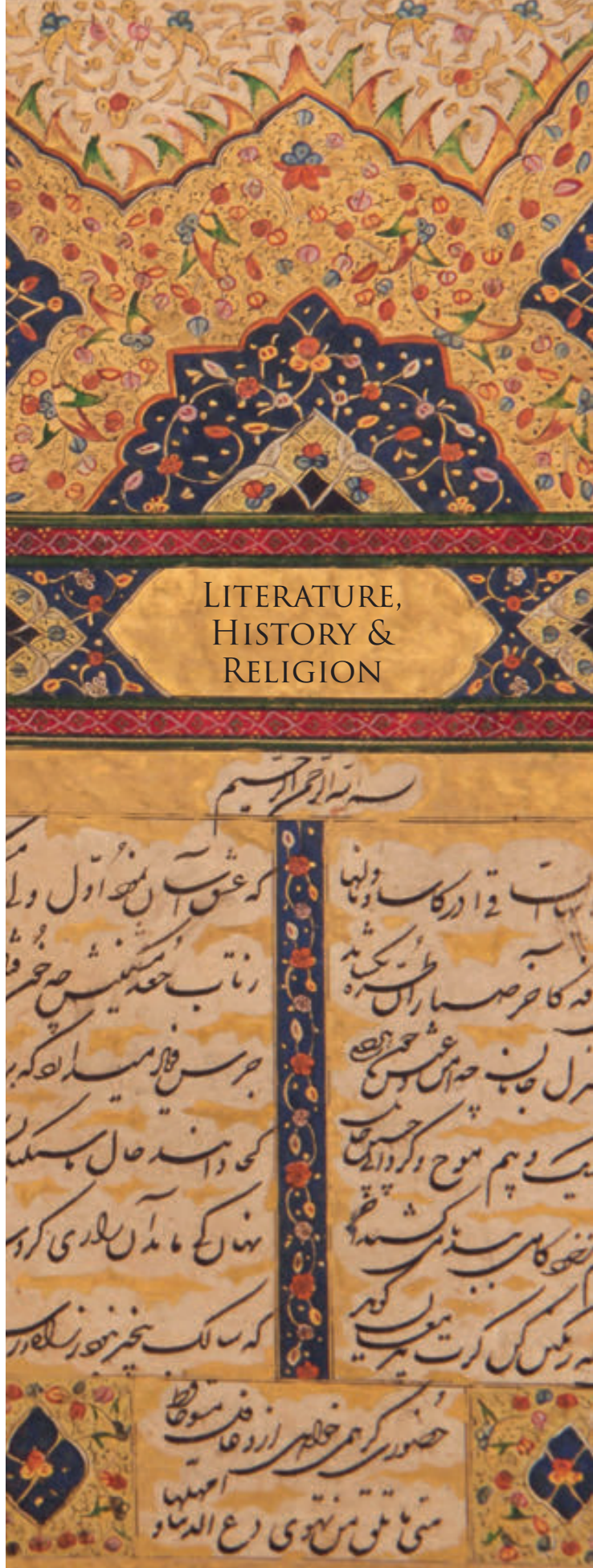
39. JAFFREY, PHOEBE (COMPILER). *Darjeeling Ferns.* Darjeeling, c.1890.

£7,500 [ref: I20036]

An impressive collection of ferns from the areas of Sikkim and Darjeeling compiled by Phoebe Jaffrey. She compiled these albums to sell to tourists visiting the Lloyd Botanic Gardens in Darjeeling, founded by her husband Andrew Thomas Jaffrey in 1878. The Darjeeling Himalayan Railway was finished in 1881 and brought further interest and better communication and travel from Darjeeling into the surrounding plains.

Darjeeling and Sikkim were renowned locations for rare and undisturbed flora and fauna, attracting numerous plant collectors. Dr. Campbell and the plant collector Sir Joseph Dalton Hooker were touring Sikkim in 1849 when they were captured and imprisoned. Their release was secured without aggression and it did not prevent future scientists from flocking to the region.

Single volume, 50 dried & pressed fern specimens from the Darjeeling area, each with printed label filled out in manuscript, small label to pastedown identifying compiler, one small wormhole to margin holding specimen number twenty, specimen 38 with top part of fern loose; contemporary half straight-grained green morocco album, cloth boards with foliage embossed pattern, gilt lettering to upper board, spine in six gilt ruled compartments, a little wear to extremities with one large scuff to upper board, ferns in remarkably well-preserved condition.





FROM THE TIMURID COURTS OF PERSIA

40. RUMI, JALAL AL-DIN MUHAMMAD. *Mathnavi*. *Timurid Persia or Turkey, possibly Qazvin, mid-15th century.*

£30,000 [ref: 105219]

A FINE TIMURID COPY OF THE COMPLETE MATHNAVI BY THE REVERED SUFI SAINT JALAL AL-DIN RUMI.

This is Rumi's most celebrated work and a pillarstone of Sufi literature, formed of a vast collection of self-reflective lyrical anecdotes of Sufi wisdom inspired by the Qur'an and Islamic teachings. This vast collection of 'mathnavis' (a form of Persian meter) was compiled by Rumi, known as Mawlana (master), in circa 1244 during the poet's time in Anatolia. What sets this particular collection of poetry aside from his contemporaries, is that Rumi compiled these verses in a spontaneous manner as a reflection of events or thoughts that appeared to him over the course of his everyday life. The revelatory nature of the composition and loosely connected narrative of didactic stories made this work immensely popular with Eastern and Western audiences alike, and has remained one of the most collected poetical works internationally since Rumi's death in 1273 AD.

This manuscript demonstrates the absolute best in manuscript production of the Timurid Empire, with influences from the Ottoman world as well; suggesting manuscript production in the eastern regions of the Timurid Empire, possibly in Qazvin. The paper is of a very high quality, fibrous polished buff paper (probably produced in Damascus), and although there is no scribal attribution the manuscript has been copied in an elegant and regular hand showcasing an early style of nasta'liq script. The finesse of the rich illumination is akin with the most luxurious manuscripts from this period, and could only have been produced in a scriptorium associated with the royal Timurid courts.

Furthermore, the binding is of a very high quality and an early example of its kind; it's an early sixteenth century tooled leather binding, most comparable to the bindings 79 and 80 of the Haldane classifications (*Islamic Bookbindings*, London, 1893), that belong to manuscripts dated 'c. 1500' and '1506-7' respectively.

Provenance: In Western Europe from the mid-twentieth century (French manuscript description on English watermarked paper loosely inserted).

Single volume, illuminated manuscript on fibrous polished buff paper, in Farsi, textually complete (lacking 4 leaves at the end of Book 6 that are replaced in eighteenth and nineteenth century manuscript facsimile, 337 leaves plus 4 leaves text, 245 x 170 mm; four columns, 21 lines early nasta'liq script in black, headings in red throughout, 6 GOLD AND LAPIS ILLUMINATED HEADINGS in the Timurid style, each opening one of the 6 books of the *Mathnavi*, contemporary catch-words throughout, columns ruled in blue, some very slight water-staining to margins and a few scattered smudges to text, overall attractive condition; EARLY SIXTEENTH-CENTURY STAMPED LEATHER BINDING WITH FLAP, with cut-out cartouches to leather decorated by corner-pieces and central medallions with foliate designs and coloured in gold, spine and flap hinge rebaked and repaired, an attractive early binding.



EARLIEST RECORDED COPY OF AN AUTHORIAL TIMURID MANUSCRIPT

41. SAMARQANDI, DAWLATSHAH. *Tadkhirat al-Shu'ara* (Memoirs of the Poets), edited and transcribed by the author Dawlatshah Samarqandi himself. Timurid Persia, dated 12 Sha'ban 878 AH (January 1474 AD).

£17,500 [ref: 110926]

Dawlatshah Samarqandi (circa 1438-1507) was a Timurid poet and biographer who was active in Timurid Empire and the present title, the *Tadkhirat al-Shu'ara*, is his best known work. The text is a biographical dictionary containing the profiles of 152 notable poets, often with quotes from their poetry, and provides a significant record of the cultural and political history of Persia and Transoxiana under Timurid rule.

The colophon at the end of the manuscript states that the 'ta'lif wa tahrir' (composition and writing) were executed in the hand of the author himself on the 12 Sha'ban 878 AH (2 January 1474 AD). E.G. Browne states in *A History of Persian Literature under Tartar Dominion 1265-1502* that Dawlatshah's 'memoir' was compiled in 892 AH (1487 AD), however the present manuscript precedes that example by 14 years, therefore making it the earliest recorded manuscript of the text and likely the 'original' authorial edition from which all subsequent copies were produced.

The text begins with a lengthy preface including a biographical notice about the author, followed a fihrist, a preamble on ten poets who composed in Arabic, and then seven *tabaqa'* (sections) on poets who composed in Persian.

Single volume, illuminated manuscript on paper, in Farsi, 298 leaves, first leaf in manuscript facsimile, textually complete, plus 5 later flyleaves, 240 x 160 mm; most in single column with some sections in two columns, 15 lines elegant nasta'liq, important headings and sections in red, text-blocks ruled in green and gold, catch-words, many leaves remargined (this rarely affecting text-block), some age-toning, some worming, some leaves repaired with gauze, overall attractive condition; housed in early twentieth-century half calf over boards, decorated western endpapers (also early twentieth-century), extremities rubbed, spine ends a little worn, photocopy of early typescript description loosely inserted.



INSCRIBED BY THE AUTHOR

42. KASHIFI, HUSAYN KAMAL AL-DIN. *Tuhfat al-Salawat*. Timurid Herat, dated 28 Ramadan 899 AH (2 July 1494 AD).
£22,500 [ref: 110709]

Kamal al-Din Husayn al-Kashifi was a well known Persian writer on mysticism and preacher who died in Herat in 910 AH (1504-5 AD). He was a prolific writer who worked under the patronage of Sultan Hoyayn Bayqara in the courts of Timurid Herat and is best known for *Akhlaq-e Moheseni* (a treatise on ethics dedicated to Sultan Hosayn), *Anwar-e Sohaili* (a prose recension of the popular fables of *Khalila wa Dimna*), *Jawaher al-Tafsir-e Tuhfat al-Amir* (a Qur'anic tafsir) and *Lawa'ih al-Qamar* (on astronomy and astrology) among others. *Tuhfat al-Salawat* is a lesser known work on the subject of prayers of intercession for The Prophet Muhammad and callings for blessing, apparently compiled in 899 AH (1494 AD), being the same year of the copying of the present copy.

This manuscript was copied during the lifetime of the author and has an annotation in the colophon by the author's hand. It is very likely that this is the earliest surviving manuscript of this text and possibly the first properly collated edition following the author's original manuscript. No other manuscript copies of this text have been traced: this title is not listed in Brockleman and no other examples of the text have been identified on Fihrist. This text also appears to be unpublished with no printed editions traced on OCLC.

Adjacent to the colophon of this manuscript is an inscription in the hand of the author stating that this copy has been checked against the original, so not only is this manuscript contemporary to the author, but they were involved in the copying of the text. Furthermore, the contemporary seal impressions of Iskandar bin Sultan Bayaqara (son of Bayqara Mirza II and nephew of Sultan Hosayn Bayqara) strongly indicate that this manuscript would have been copied at the bequest of the Sultan and then likely gifted by them to Iskandar, who went on to marry the Sultan's daughter Sultan Nizhad Begum.

Provenance: Iskandar bin Sultan Bayaqara, nephew of Timurid Sultan Husayn Bayqara and son of Bayqara Mirza II (seals stamped to first and final folios).

Single volume, illuminated manuscript on paper, in Farsi, 170 leaves, 178 x 130 mm; complete, single column, 16 lines black naskh, headings and important words in red, some overlining of important sections also in red, catch-words, illuminated polychrome head-piece opening the text decorated in gold and lapis, a few marginal annotations, leaves ruled in blue and gold, Timurid seals to first and final folios; in modern stamped brown leather binding, re-sewn with new endpapers added, extremities lightly rubbed. Brockleman sup II 285.



COPIED ONLY THREE YEARS AFTER THE AUTHOR'S DEATH

43. HATIFI, ABDULLAH. *Leili o Majnun*, copied by Muhammad Badakhshi. City of Qazvin, dated Ramadan 930 AH (July 1524 AD).

£5,000 [ref: 110729]

Abdullah Hatifi (1454-1521 AD) was a distinguished poet, notably the nephew of the famous Abd al-Rahman Jami, and much respected in the circles of the Timurid Sultan Husayn Mirza Bayqara and the Safavid Emperor Ismail I. As well as writing poetry, Hatifi is known for compiling the *Timurnama* which was commissioned by Shah Isma'il after they met before the Safavids fought the Uzbeks in 1511 AD.

Hatifi spent most of his life in Herat but also travelled across to Tabriz and the eastern regions of the Persian Empire between 1485 and 1490 with fellow poet Amir Homayun Esfaraini. During this trip he is known to have stayed at the court of the Aq Qoyunlu ruler Yaqub Beg (r. 1478-1490) and also became acquainted with the infamous artist Kamul ud-Din Behzad.

The present manuscript is described as being copied in Qazvin, a short distance from Tabriz, only three years after the death of Hatifi - making this a notably early example of the text.

Single volume, illustrated manuscript on paper, in Farsi, 86 leaves, 150 x 102 mm; double column, 11 lines very fine and elegant black nasta'liq, text-blocks framed within gilt ruling, some sections smudged and some soiling, many borders repaired (rarely affecting text), a few closed marginal tears; in nineteenth-century sheep over pasteboards, covers ruled in blind with centrally stamped medallions, extremities rubbed, corners and spine ends a little worn.



44. MIR KHAVAND. *Rawzat as-Safa* (Garden of Purity), a historical treatise concerning Timur and his descendants. Eastern regions of Safavid Persia, possibly Herat, 20th Safar 1030 AH (January 1621 AD).

£3,750 [ref: 102586]

The *Rawzat as-Safa* is an epic historical anthology in seven parts, recounting the history of the origins of Islam, early Islamic civilisations and an in-depth history of Persia. This manuscript comprises the fourth part of the work, dedicated entirely to the life and descendants of Timur (Tamerlane) the Great. Mir Khavand (1433-1489) was a Persian historian who spent most of his working life in Herat, where he compiled the *Rawzat as-Safa* under the patronage of Sultan Hussayn Mirza Bayqara (r. 1469-1506), the last Timurid ruler of Persia.

With the ownership inscription and seal impression of Muhammad Taqi, possibly the eminent Mughal poet Mir Mohammad Taqi Mir (1725-1810 AD), principal poet of Delhi and court poet of Assaf ad-Dulah in Lucknow, best known for his mathnavi in Urdu *Mu'amiat'i Eshq*.

Provenance: Muhammad Taqi (ownership inscription and seal impression to the final leaf dated 1202 AH (1787-88 AD)); Jafar Gazi of Munich (in this esteemed collection by the 20th century).

Single volume, illuminated manuscript on paper, in Farsi, part 4 only (of 7), 322 leaves (plus one later endleaf at rear), 375 x 235 mm; single column, 21 lines black naskh, significant words & sentences in red, illuminated headpiece in polychrome and gold opening the text, leaves ruled in turquoise, red & gold, some of this ruling oxidised causing closed tears (some of these repaired), a few marginal repairs to preliminary and penultimate leaves, some scattered spots, overall presentable example; housed in contemporary brown morocco with stamped central medallions and corner-pieces of gilt leather inlay, rebacked, doublures of brown morocco with central medallions and corner-pieces decorated with gilt filigree and coloured backgrounds, a little worn.



RARE DECCANI QUR'AN

45. [QUR'AN]. Important Indian Qur'an, copied in script verging on bihari. Deccan, India, dated 1691 AD.

£12,500 [ref: 109637]

Important Deccani Qur'an copied in a manner reminiscent of Qur'ans produced under Sultanate India.

This is a charming and important example of an early Deccani Qur'an, copied in 1691, that features a script with striking similarities to the bihari script endorsed under the Sultanate Empire that dissolved over a century before the copying of this manuscript.

Provenance: Mrs P. N. Ormiston of Surrey (signed typed letter from G. Meredith-Owens, Deputy Keeper at the British Museum, to Mrs Ormiston with a description of the Qur'an dated 8th August 1966 loosely inserted).

Single volume, illuminated manuscript on fine fibrous buff paper, in Arabic, complete, 495 leaves, 145 x 85 mm; single column, 14 lines black naskh script with characteristics of bihari, some vocalisation in red, surah headings in red thuluth against golf banners, illuminated head-pieces for the opening two surah, a further SIX ILLUMINATED HEAD-PIECES OPENING IMPORTANT DIVISIONS IN THE TEXT, contemporary fihrist at the beginning, contemporary foliation and catch-words throughout, some leaves with small sections of text repaired, lightly browned and signs of oxidation to outer margins of some leaves, signed typescript letter from the British Museum dated 1966 loosely inserted; near-contemporary leather boards with flap, backed in silk cloth, colour and designs faded on the outer edges of the binding but pastedowns showing a warm yellow cloth with horizontal stripes in vivid blue, extremities worn.



46. IBN AL-HAJIB. Al-Kafiyyah Ibn Hajib, a treatise on Arabic Grammar, copied by Muhammad Sharif Harawi, with additional marginal and interlinear commentary by Muhammad Ali Mirza. North India, dated 1117 AH (1705 AD).

£2,500 [ref: 108935]

An interesting working copy of the well-known treatise on Arabic Grammar by Ibn al Hajib, copied here in a large-format elegant calligraphic form by Muhammad Sharif Harawi. An inscription at the front of the volume indicates ownership by Muhammad Ali Mirza, likely commissioned for personal use and study of the Arabic language.

Provenance: Captain H. R. H. Fooks (Letter from the British Library Department of Oriental Manuscripts addressed to him loosely inserted, dated 8 January 1980).

Single volume, decorated manuscript on paper, in Arabic, 127 leaves, 290 x 170 mm; single column, 7 lines large black naskh with smaller interlinear annotations made in nasta'liq, some important phrases and words in red, text-block framed within multiple rulings of red, yellow and black, catch-words throughout, some smudges, leaves re-margined throughout, some early worm-holes, early seal impression to first leaf, British Library letter loosely inserted; contemporary red leather boards, decorated with embossed paper central medallions and corner-pieces, some loss to paper, edges repaired, rebaked with new endpapers inserted, covers with later ruling, edges stained blue.



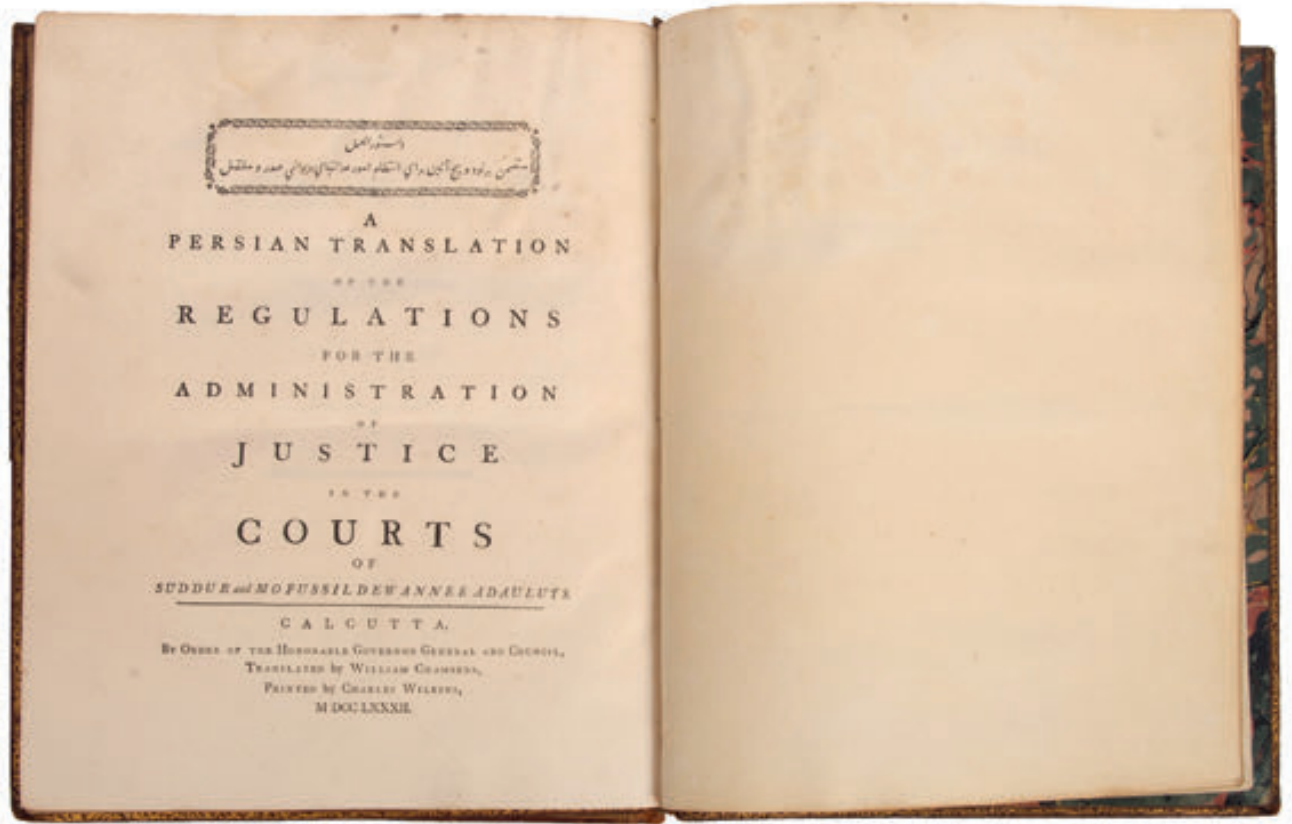
47. [QUR'AN]. A large illuminated Mughal Qur'an, in a fine contemporary Indian binding. Mughal India, first half of 18th century.

£20,000 [ref: 117322]

The manuscript is unusual in that all the attributes of God, and the opening to the instructions to believers are written in red throughout the text.

Single volume, Arabic manuscript on paper, 421 leaves, complete, 308 x 190 mm; single column, 14 lines generously portioned fine naskh script with diacritics and vowel marks in black and red, inner margins ruled in gold, red and blue, verse-endings marked with gold roundels decorated with red and blue dots, juz' divisions, and instructions such as *sajdah* written in white within gold illuminated marginal devices, sub-divisions within each juz', such as *hizb*, a third, an eighth and a quarter written in red in outer margins, catchwords, sura headings written in *riqa'* in red within cloudbands against a gold ground, one double-page illuminated frontispiece in colours and gold, double-page illuminated finispiece, a few small stains and finger-soiling otherwise clean internal condition; contemporary Indian tooled leather binding with embossed gold panels containing repetitions of Qur'an, sura LVI, *al-waqi'ah*, verse 79 ('which none may touch except the purified'), paper cartouched pasted within multiple rulings in gilt framing central panels, some paper overlays missing, rebacked and one corner repaired, extremities rubbed.





PRESENTATION COPY OF THE FIRST LEGAL TRACT PRINTED IN INDIA

48. [BENGAL SUPREME COUNCIL]; CHAMBERS, WILLIAM (TRANSLATOR). Regulations for the Administration of Justice in the Courts of Mofussil Dewannee Adaulut, and in the Suddur Dewannee Adaulut [AND] A Persian Translation of the Regulations... ; [WITH] A Persian Abridgment of the Regulations... [AND] A Translation of the Persian Abridgement of the Regulations... *Calcutta, At the Hon'ble Co's Press, 1781, 1782; 1783, 1783.*

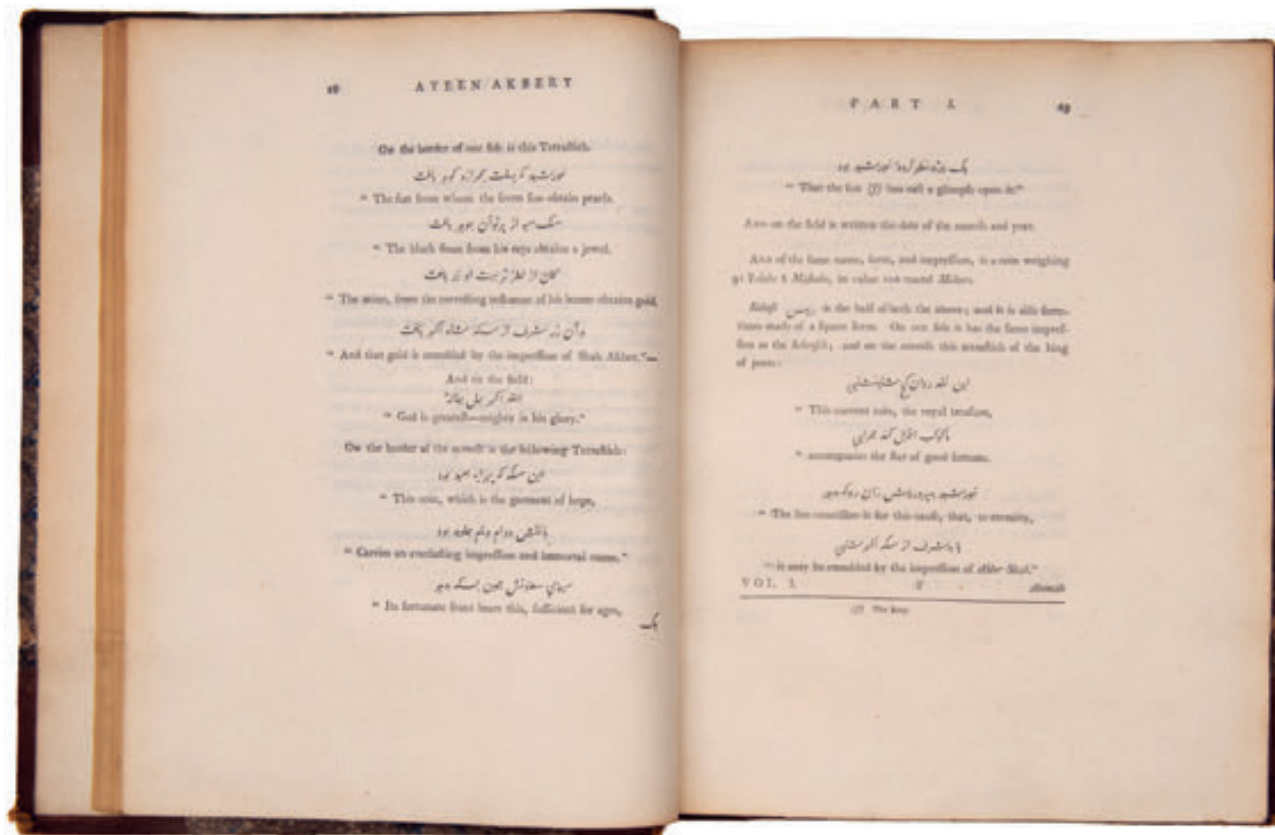
£60,000 [ref: 120391]

A remarkable survival of this presentation set of the first legal tract printed in India, its Persian translation a year later, and the subsequent abridgements of both. It is also the first work to have the official imprint of the Company's press in Calcutta. There is a possibility it was preceded by a small pamphlet a few months prior, but the imprint is different and does not directly mention the Company press.

In 1772 Warren Hastings established a new set of legal and revenue courts, known as the Adalat system, in attempt to centralise the courts and provide a Hindu, rather than Islamic, based legal framework. The 1772 regulations proved only partially successful and so were reformed in 1781 with the set of regulations in this present work which officially separated revenue and judicial administration. It has also been translated into Persian, which was then still the official language of northern India until the East India Company officially stopped its usage in 1837, and latterly abridged. Despite changes and eventual abolition of the Adalat system following the Rebellion of 1857, the separation of revenue and criminal courts still influences the Indian judicial system today.

The translator, William Chambers (1748-1793), was the interpreter of the Supreme Court of Bengal at Calcutta between 1775 and 1779. His elder brother Robert Chambers (1737-1803) was a renowned Judge of the Calcutta Supreme Court, becoming Chief Justice in 1789, and makes William Chambers's involvement in this important work even more natural.

First editions; 4 works in 2 vols., presentation set, 4to (30 x 24.5 cm); TRANSLATOR'S SIGNED INSCRIPTION TO FIRST BLANK, uniformly bound in contemporary full calf, gilt roll to borders, edges, and turn-ins, spine in six elaborately gilt compartments, all edges gilt, a little wear with joints starting to split but still firm, headcaps of spines restored, a very good set and internally fine; [ii], 73; [iii], 116, [4]; [ii], 35; [ii], 55 pp. Shaw (Printing in Calcutta), 8, 16, 20, 21.



EARLY CALCUTTA PRINTING

49. ABU AL-FAZLIBN MUBARAK. [Ain-i Akbari. English]. Ayeen Akbery, or, The Institutes of the Emperor Akber, translated from the original Persian by Francis Gladwin. Calcutta, vol. I: [Charles Wilkins at The Honourable Company's Press]; vol. II: [Honourable Company's Press, printer unknown], vol. III: William Mackay, 1783, 1684 [but 1784], 1786.

£15,000 [ref: 111245]

Rare complete set of the first Calcutta edition of the Ain-i-Akbari or the 'Administration of Akbar', is a sixteenth-century detailed document recording the administration of the Mughal Empire under Emperor Akbar, written by his court historian, Abu'l Fazl in the Persian language. Some copies are known to contain copies of the same portrait in the first 2 volumes, but not all copies have this (two of the three listed by Shaw are described as lacking the frontispiece). The printing of this work delayed due to a lack of suitable paper, and with the printer changing from Charles Wilkins to Daniel Stuart, to finally, William Mackay, so it is quite plausible that the portrait was added later.

Provenance: Oriental Club (bookplates to each volume & stamps as noted).

First edition; 3 vols, 4to; vol. I, 3 parts in 1, continuous pagination, xvii, [1], x, [2], 387, [65] pp. LACKS PORTRAIT FOUND IN SOME COPIES, Translator's Preface with marginal tear repaired (p. v), other tears with loss of a couple of words to verso (p. vi), paper flaws to margins pp. 43-45, short tear to blank margin p. 53, p. 185 (misnumbered 581), stamp to dedication leaf, p. vii, and Author's Preface, printer's ink blocks to p. x and facing leaf. Vol. II iv, [2], 214, [2], 114 pp., lacks the portrait found in some copies (the same portrait as sometimes found in vol. I), small stamp to title, content's leaf, and p. 13, 'paper flaw to p. 85 repaired. Vol. III, xii, [9], xi, [1], 275 pp., the final 9-page unnumbered sequence containing an 'Explanation of some Sanscrit words' and an errata after the Contents pages, with the engraved map of Jummoodeep opposite p. 25, small stamps to title and following leaf, all vols. with light toning to outer margins, very occasional marginalia, nineteenth-century brown half morocco gilt, rubbed. 320 x 250mm (12½ x 9¾ inches). Shaw (Printing in Calcutta to 1800), 22, 30, 61.



A BEAUTIFULLY PRINTED EDITION OF AN IMPORTANT SUFI TEXT

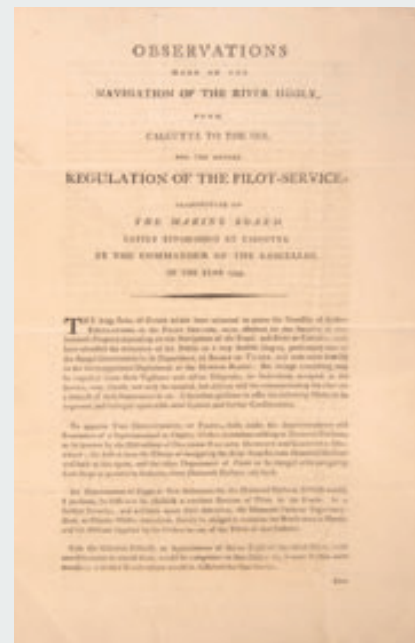
50. [GLADWIN, FRANCIS (TRANSLATOR)]. *Pand-nāmah*. A compendium of ethics, translated to English from the Persian of Sheikh Sady of Shiraz. *Calcutta, from the Press of Stuart and Cooper, 1788.*

£12,500 [ref: 96506]

A prolific translator of Persian literature, Gladwin's (d. circa 1813) patron was Warren Hastings. With a remarkable linguistic ability he became a Professor of Persian at Fort William College in Calcutta in 1800, having served in the Bengal Army. His translations were elegant and precise, and accompanied by the original Persian text, as here in this translation of Attar's *Book of Wisdom*, which he misattributes to Sa'di.

Scarce. ESTC lists institutional copies at BL, Cambridge, Oxford, and SOAS only in UK; LoC only in U.S.A.; 4 copies in Europe.

First edition. 8vo, [5], 35, 35, [1] pp., complete with half-title, parallel English and Persian texts, text within wavy borders, 2 pages of early manuscript at end, old woodcut stamp to verso of half-title, twentieth century tree calf gilt, morocco labels, a fine example. Shaw (Printing in Calcutta), 111.

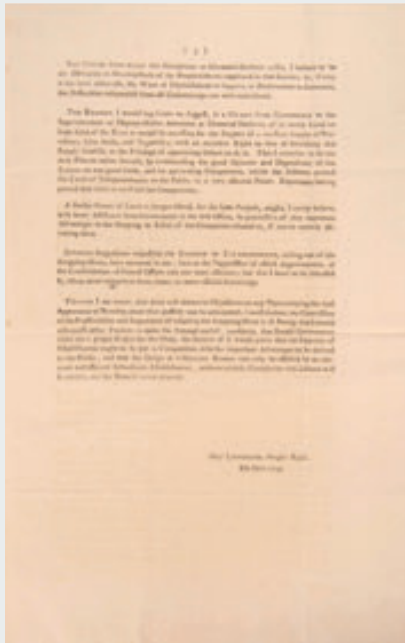


51. [CALCUTTA]. [KEMPT, CAPTAIN FRANCIS]. *Observations Made on the Navigation of the River Hugly, from Calcutta to the Sea, for the better regulation of the pilot service.* Transmitted to the marine board lately established at Calcutta by the commander of the *Lascelles*, in the year 1795. [*Calcutta*], 1795.

£7,500 [ref: 119759]

A rare pamphlet regarding the navigation of the Hooghly river, printed in Kolkata (Calcutta) or possibly Sagar Island, by the captain of the EIC *Lascelles*. The print run of this pamphlet must have been very small: the *Lascelles* arrived at Saugor on the 26th of April and by the 22nd of July had reached Madras (Chennai), giving only about a month or so in which this pamphlet could have been written and produced.

By 1795 the EIC *Lascelles* was a well blooded Company trading vessel. Francis Kempt took over its captaincy for its seventh voyage starting in 1794, as trade with Bengal and Madras was reaching its peak. As Kolkata grew in both size and importance, so too did the traffic of ships through the Bay of Bengal and the Hooghly to Diamond Harbour. Kempt produced this pamphlet as a mix of complaint and suggestion - the main problem was a lack of pilots, small ships with the necessary knowledge to navigate larger ships safely through the waters, and most of Kempt's suggestions are concerned with making more pilots available as well as more stores in both Diamond Harbour and Sagar Island for re-provisioning.



He was not alone in his desire for aids in navigating the tricky river. Aaron Upjohn had published his first map of the river Hooghly two years prior: before then the maps were based on written accounts rather than accurate surveys and did little to help sea-going vessels attempting to navigate the river.

Underneath the practical mercantile matters an interesting picture of Kolkata and the Hooghly is revealed. The monsoon season is cited as being one of the main causes of low provisions, sometimes stranding ships in harbour for five or six weeks. And one of Kempt's suggestions is a new school to train pilots, in part to keep the young men 'preserved from the corrupting Dissipations of Calcutta'. At that point the officers of the East India Company in Kolkata lived in luxury whilst an influx of European soldiers and sailors caused a rise in drunkenness and anti-social behaviour. The very same year as this pamphlet a gang of nearly two-hundred Europeans conducted a spate of robberies with a view to target the Hindostan Bank. It is no wonder Clive described Calcutta as 'one of the most wicked Places in the Universe. Corruption, Licentiousness and a want of Principle seem to have possess'd the Minds of all the Civil Servants, by frequent bad examples they have grown callous, Rapacious and Luxurious beyond Conception'. We can find no trace of any copies in either institutions or commerce: it is likely this is one of, if not the only, copy to survive.

First and only issue; bi-folding folio leaf (33 x 21 cm), three pages of letterpress and small title to verso of final page, folded at some point presumably for despatch, edges uncut, remarkably clean and well preserved.



MANUSCRIPT WITH DUKE OF WELLINGTON ASSOCIATION

52. [QUR'AN]. Fine Indian Qur'an. Srirangapatna or Bangalore, South India, n.d., but early 19th century.

£7,500 [ref: 105060]

RARE SOUTH INDIAN QUR'AN IN A CONTEMPORARY INDIAN LEATHER-TOOLED BINDING, PRESENT HERE IN AN EXCELLENT STATE OF PRESERVATION.

Seyyed Hussain was a Sergeant in the 4th Native Cavalry, British Regiment, and Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 before becoming the aide-de-camp to Sir John Malcolm. The attached letter relating to the provenance of the manuscript reads: 'The Koran in Arabic, from a very perfect copy in the library of Mahmoud Sufi (?) with marginal notes from two other collated (?) copies. Purchased from Seyyed Hussain (formerly munshee to the Duke of Wellington in Srirangapatna), Bangalore, 1844'.

Provenance: Seyyed Hussain (19th-century letter mounted to front free endpaper); Mr Morley (secondary inscription to aforementioned letter, early 20th century); A. Xavier (mid-20th-century Parisian booksellers label to pastedown).

Single volume, decorated manuscript on polished light blue paper, in Arabic, complete, 335 x 230 mm; single column, 15 lines black cursive verging on naskh, surah headings and qur'anic divisions to margins in red, catch-words, nineteenth-century manuscript note relating to the provenance of the manuscript pasted to front free endpaper, additional folios of prayers at the end of the volume (copied in the same hand as the Qur'an), excellent condition internally; contemporary red morocco with flap, tooled and ruled with cream-coloured paper onlays to medallions, extremities lightly rubbed else a very good example.



EXTENSIVE ANNOTATIONS

53. [ROUSSEAU, SAMUEL]. A Dictionary of Words used in the East Indies, with full explanations, the leading word in each article being printed in a new nustaleek type. To which is added Mohammedan Law and Bengal revenue terms. London, James Asperne, 1805.

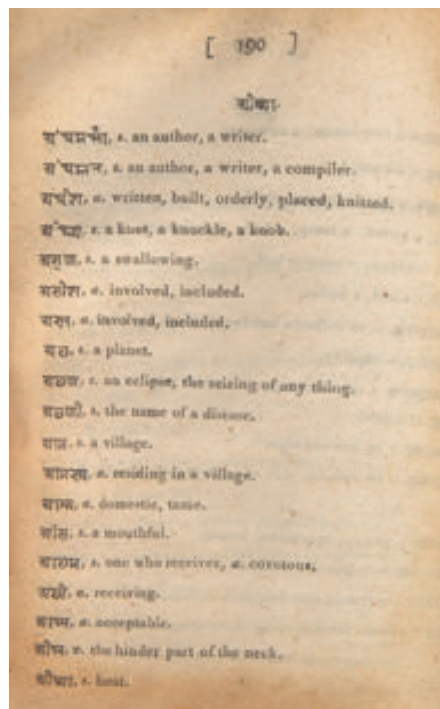
£6,500 [ref: 112680]

One of the earliest attempts to produce a compendium and dictionary of legal terms used in India by one of the pioneers in Arabic printing in Europe. One of the earliest texts printed in England with nastaliq script, which Samuel Rousseau had initially commissioned for *The Flowers of Persian Literature* (1801).

Samuel Rousseau (1763–1820) established the Arabic Press in London, published some of the first English translations of several important Arabic and Persian works, and compiled some of the earliest Arabic-English and Persian-English language texts, of which this is one. His works contributed significantly to early study in Persian texts and his dictionaries were vital to the East India Company and their officers acting in India.

This volume was evidently in the hands of an English traveller in India, to be used as a working dictionary for their time spent there. It is adorned throughout in near-contemporary annotations which pertain to the use of certain words in context or alternative meanings, as well as notes for their personal use relating to the East India Company.

Second edition; 8vo (175 x 115 mm); printed in English and Farsi, considerable near-contemporary manuscript notes to margins and spaces in first and last few leaves as well as intermittent in text, title page a little frayed with small marginal repair, inner hinges strengthened; contemporary calf rebaked and recornered, gilt lettering piece to spine, well annotated otherwise a very good restored copy; lxiv, (13)-267pp.



54. CAREY, WILLIAM. A Dictionary of the Mahratta Language. Serampore, [Serampore Mission Press], 1810.

£4,000 [ref: 117258]

First edition of the first English-Marathi dictionary, containing over 9,500 entries in Devanagari script with English translations. Produced to accompany Carey's grammar of Marathi published in 1805.

William Carey (1761-1810) was the founder of the Baptist Mission Society, the Mission in Serampore and its press in 1799, and is today known as the Father of the Baptist Missions in Asia. Alongside William Ward and Joshua Marshman he translated the New and Old Testaments into Bengali, and parts of the bible into Sanskrit, Greek, Latin, and Urdu. In total, during Carey's lifetime, the mission printed and distributed the Bible in whole or part in 44 languages and dialects. To coincide with their great Biblical output, the Serampore press produced dictionaries and grammars in Sanskrit, Punjabi, and Telugu as well as Marathi. Carey was also eager in producing English translations of Hindu classics such as the Ramayana, being an early advocate of their literary merits.

Scarce. Only in 5 UK libraries (BL, Oxford, Cambridge, SOAS, RAS, Glasgow).

Provenance: Dominion Museum, Wellington (stamp).

First edition; 8vo (18.5 x 12 cm); a little water stained to margins only, library stamp to title; nineteenth-century half calf, marbled boards, spine in six compartments with gilt lettering piece, upper inner hinge starting, extremities worn but still a very good copy; vii, 652pp.



ELEGANT SHEKASTEH SCRIPT

55. KHWAJU KERMANI. *Qazaliyaat, a Divan of poetry.* Qajar Persia, first half of the 19th century.

£10,000 [ref: 112444]

Khwaju Kermani (d. 1349 AD) was a Persian Sufi mystic and poet. He is best known for *Homay o Homayoun*, the tale of the Persian Prince Homay who falls in love with the Chinese Princess Homayoun. The works of Kermani are still popular in Iran and the site of his tomb Shiraz remains a tourist destination for his many followers.

This manuscript was copied in Qajar persia, possibly Shiraz, and is a lovely example of shekasteh script from the nineteenth century.

Single volume, illuminated manuscript on paper, in Farsi, 196 leaves, complete, 150 x 95 mm; double-column, 15 lines elegant black shekasteh script, text-blocks and columns ruled in gilt, opening of text with elaborately decorated polychrome head-piece, interlinear colouring of gold to final leaf, final gathering becoming loose, some slight finger soiling else clean and attractive condition; contemporary dark brown morocco, central cartouches cut-out and hand-painted, covers ruled in gilt, later paper label to spine, a little rubbed.





EARLY ENGLISH SHAHNAMEH TRANSLATION

56. FERDOWSI, ABDUL QASIM. ATKINSON, JAMES (TRANSLATOR). Sohrab, a poem: Freely translated from the original Persian... Calcutta, P. Preira at the Hindoostanee Press, 1814.

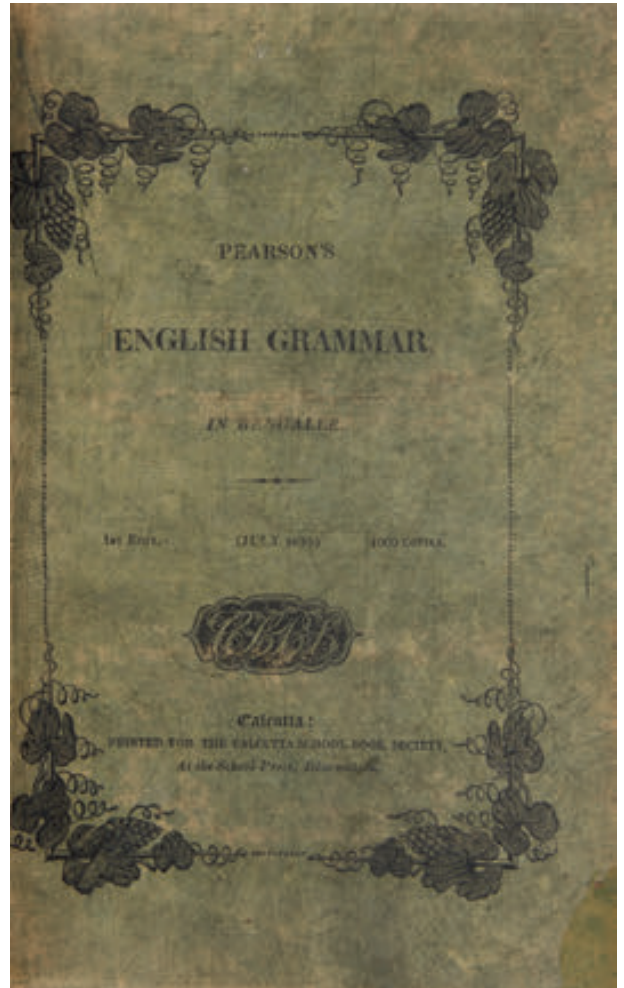
£3,500 [ref: 112510]

An early and important English translation of Ferdowsi's *Shahnameh*, containing the section of the text relating to one of the main protagonists, Sohrab. This is the first edition to have been published with parallel Farsi text and is preceded only by an incomplete Calcutta edition in 1785 prepared by Joseph Champion. From the library of Alexander George Ellis of the Royal Asiatic Society (d. 1942), who published several catalogues of the Arabic Printed Books and manuscripts at the British Museum.

James Atkinson (1780-1852) was a British orientalist that began his career as a medical officer onboard an East Indiaman, after studying medicine at Edinburgh and London. In 1805 he was appointed an assistant surgeon in the Bengal service and placed in medical charge of the station of Bakarganj, near Dacca. In his leisure he devoted himself to the study of the Persian language with considerable success. Atkinson's Persian translations in both prose and verse are his chief title to fame, and this edition of *Sohrab* is his first publication.

Provenance: Alexander George Ellis of the Royal Asiatic Society (pencil inscription to half title).

First edition; [6](half title, title and dedication), xxv, [1], 154, [2] (errata), 155-267, [3] (errata & ads.)pp., bound with duplicated from pp. 211-242 at the end; 8vo (255 x 150 mm), printed in English and Farsi, lightly age toned, edges uncut and some unopened; housed in 20th-century half calf; spine gilt in raised bands with red morocco label lettered in gold, a very good copy.



57. PEARSON, JOHN DORKING. A Grammar of the English Language; for the use of Natives in Bengal. Calcutta, Calcutta School Book Society, 1820.

£3,000 [ref: 117259]

One of the earliest books deliberately produced for the use of the English inhabitants of Bengal wishing to learn the local language, and one of the first books commissioned by the Calcutta School Book Society for specific use in schools. John Dorking Pearson was head of the East India Company schools between 1818 and 1823.

Rare. In only 9 libraries world-wide, and only 3 in the UK (BL, Oxford, RAS).

First edition; 8vo (23 x 15 cm); printed in Sanskrit and English, engraved plate, a little light spotting; later half calf, marbled boards, gilt morocco lettering piece to spine, original wrappers bound in; vi, 103, [1]pp.

58. LUMSDEN, LIEUT. THOMAS. [Bengal Horse Artillery in the 1st Anglo-Burmese War], manuscript account of station orders and daily affairs. Meerut and Calcutta et al, May 1824 - August 1829.

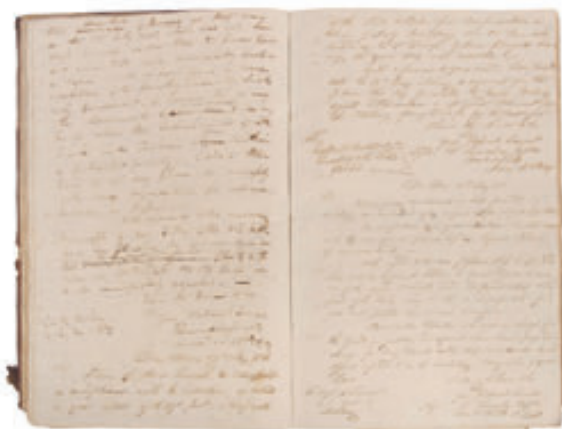
£20,000 [ref: 118334]

The first Anglo-Burmese War began in March 1824 and was the first of three wars fought between the British and the Burmese Empires in the nineteenth century. As a result of these conflicts, the British claimed control of regions that now belong to India including Assam, Cachar, and Manipur among other areas. The present volumes offer first-hand glimpses into the everyday life of the foot-soldiers and army officers that were involved in this conflict.

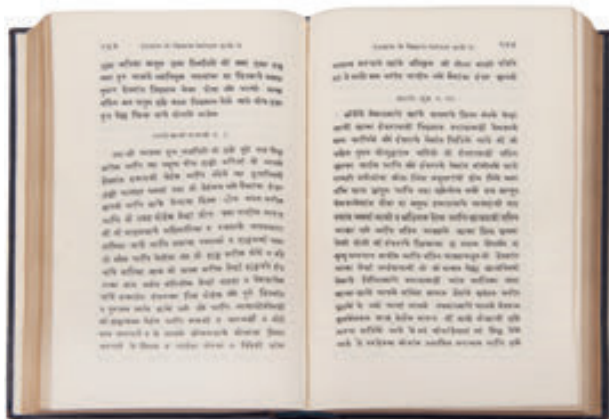
The first volume here pertains to the day-to-day station orders and events of the soldiers in the Bengal Horse Artillery, including events that took place between the soldiers and the 'native' locals in their vicinity, and the second volume is a record book of the letters that were sent from that station to other officers and captains stationed across India (most of which were penned by Captain Lumsden himself), along with the respective replies that were received by the station (these copied in various hands). Much of this correspondence relates directly to the active conflicts and the movement of the British Army in the region, for example details of shipments between Rangoon and Calcutta, and up-to-date news from the frontiers at Cawnpore, Muttra, Calcutta and 'camp Allahabad' (among others). These manuscript volumes predominantly include events that took place between May 1824 and August 1829.

Captain Thomas Lumsden was an important figure in the British Army in India; he arrived in Rangoon in December 1824 as part of the reinforcements as Captain of the 1st Brigade of Horse Artillery and was wounded during action in December 1825. Lumsden is also known to have been part of the delegation which went to the "Golden Fort" at Amerapoora to negotiate and sign the peace treaty. Lumsden also authored a well-known voyage of his travels entitled *A Journey from Merut in India to London, through Arabia, Persia...*, during the years 1819 and 1820 (London, 1822). The journey described was taken with his cousin Matthew Lumsden who was a well-known orientalist and famous authority on the Persian and Arabic languages. A substantial percentage of the present volumes, including the entirety of the second volume, are in the hand of Thomas Lumsden himself: original manuscript annotations by an important literary and historical figure in early nineteenth-century India.

The second volume includes some later annotations in the form of numbering to the letters of Lumsden, but this only runs for the first 60 letters (of approximately 250). There is a suggestion that these had been numbered for the purposes of publication, but to the best of our knowledge no such publication of Lumsden's letters exists.



Two vols, autograph manuscript on paper, in English, predominantly copied in the hand of Lieut. Lumsden, vol. I 92 leaves, vol. II 138 leaves, 325 x 200 mm; single volume, between 29 and 35 lines per page on average, copied in varying hands, most entries signed and dated, some age-toning, a few leaves and gatherings becoming loose, some small marginal nicks and closed tears, hinges weak; housed in contemporary Indian sheep over pasteboards, spine ends end edges worn, some loss to leather on covers.



FIRST BOOK OF COMMON PRAYER IN MARATHI

59. DIXON, REV. J[OHN]. B. *The Book of Common Prayer for the Church of England, translated into Mara'thi'. Bombay, The Church Missionary Society at the American Mission Press, 1835.*

£2,500 [ref: 119914]

The first Book of Common Prayer in Marathi (Griffiths' Bibliography, 'Prayer Books in Other Languages' 107.2), and a rare imprint with only two copied located institutionally (BL and Yale).

Marathi is one of the major Indo-Aryan languages in India and the official language of the state of Maharashtra (of which Mumbai is the capital city).

Dixon studied at the Church Missionary Society College in Islington and was posted to India, specifically at Nazikh, in the Deccan Plateau where Marathi is widely spoken. Dixon was notably also one of the translators of the Old Testament into Marathi, which was completed in 1851 (Darlow and Moule '6689a', with variant spelling of name 'Dickson').

Provenance: Library of the Society for Promoting Christian Knowledge (manuscript inscription and printed bookplate to upper pastedown).

First Edition, 8vo (220 x 140 mm), printed in Devanagari type throughout with a title-page in Mara'thi' and English, 711 pp., inscriptions and bookplate to upper pastedown and front free endpaper, internally clean and crisp condition; contemporary full dark aubergine calf, spine gilt in compartments with red morocco label, lettered in gilt, extremities a little rubbed, a handsome copy.



KRISHNA IN EARLY ENGLISH TRANSLATION

60. COLEBROOKE, HENRY THOMAS; WILSON, HORACE HAYMAN (TRANSLATORS). *The Sankhya Káriká, or Memorial Verses on the Sankhya [Samkhyā] Philosophy, By Íswara [Isvara] Krishna; Translated from the Sanscrit [Sanskrit], Also The Bháshya or Commentary of Gaurapáda; Translated, and Illustrated by an Original Comment. Oxford, for the Oriental Translation Fund of Great Britain and Ireland, by S. Collingwood, Printer to the University, 1837.*

£2,500 [ref: 113805]

The first English translation of the *Samkhyakarika* by Ishvara Krishna (350 CE) and its most important commentary, the *Bhāshya*, by Gaudapada. Alongside the translation is a full Sanskrit rendition of the original text.

Henry Thomas Colebrooke (1765-1837) was 'the first great Sanskrit scholar in Europe', and Horace Hayman Wilson (1786-1860) was the first Boden Professor of Sanskrit at Oxford University and the first to write a Sanskrit-English Dictionary (1819). Together they make a powerhouse of early Sanskrit translation.

From the library of Louis Casartelli (1852-1925), fourth Roman-Catholic Bishop of Salford (1903-1925), scholar and polyglot, elected to The Royal Asiatic Society of Great Britain and Ireland.

Provenance: Louis Casartelli, Bishop of Salford (pictorial bookplate enclosing a portrait of Dante to pastedown, library stamp to title-page & gilt monogram to base of spine); later sold by Arthur Probsthain, Oriental Bookseller, 41 Gt. Russell Street, London WC1B 3PL.

First English editions of each text; folio (280 x 225 mm); printed in English and Sanskrit, engraved title-page with vignette, last few leaves lightly spotted, bookplate and library stamp of Louis Casartelli, booksellers ticket to pastedown; nineteenth-century cloth by Palmer Howe & Co of Manchester, their stamp to endpaper; xiv, 194, [56], [4] pp.



61. NAJAF KOOLEE MEERZA, H.R.H.; KAYAT, ASSAAD Y. (EDITOR & TRANSLATOR). *Journal of a residence in England, and of a journey from and to Syria, of Their Royal Highnesses Reeza Koolee Meerza, Najaf Koolee Meerza, and Taymoor Meerza, of Persia. To which are prefixed some particulars respecting modern Persia and the death of the late Shah...* translated, with explanatory notes, by Assaad Y. Kayat. London Privately Printed, [1839].

£4,500 [ref: 106051]

A fine set of this rare narrative relating the journey of three Persian princes to England to appeal for the release of their father Hossein Ali Mirza (i.e. Firman Firman). The three princes were accompanied by Assad Yacoub Kayat who acted as their interpreter and guide, and translated the journal of Imam Qoli Mirza (i.e. Najaf Koolee Meerza) here along with providing a contemporary history of the civil war in Persia. The encounters of the Persian princes with life in England is particularly revealing and adds humour and levity to the otherwise fruitless tale.

Rare to find in commerce and in such good condition.

Provenance: A. Sherbrooke (early ownership inscription to paste-down, gift inscription date February 12th 1841 to front free endpaper).

First edition; 2 vols, 8vo (205 x 135 mm); facsimile letter in Vol. I, original blue blind-stamped cloth gilt, floral gilt centrepiece to covers, light fade to spines, a fine set; xxiii, 306; [vi], 291 pp. Ghani 273.



ARABIC POETRY PRINTED IN CALCUTTA

62. ABU TAMMAM. AHMAD, MAWLAWI KABIR UD DIN (EDITOR). *Kitab al-Hammasah, a Selection of Arabic Poems by Abu Tammam Habib Ibn Aws Al-Tayy, prescribed for the Decree of Honor Examination of Three Old and Accurate MSS.* Calcutta, Urdu Guide Press, 1856.

£5,000 [ref: 119910]

Abu Tammam (d. 845 AD) was an Arab Muslim poet, and this *Kitab al-Hammasah* is his best known work, often considered one of the most prolific collection of authentic Arabic poems ever assembled.

First Edition; bound in 2 vols., printed in Arabic with a title-page in Arabic to vol. I and another in English at the beginning of the vol. II (dated '1880'), 8vo (237 x 158 mm); continuous pagination throughout the two volumes, interfoliated throughout with blank leaves probably for the purpose of note-taking, early ownership inscription in Arabic to endpapers, pencil inscriptions to blanks throughout citing Lyall's English translation of the text (see 'Translations of Ancient Arabian Poetry, chiefly pre-Islamic, with an Introduction and Notes'); late 19th-century green cloth bound by Kelly & Walsh Ltd. (Singapore), spines lettered in gilt, yellow-coated endpapers, edges sprinkled in red, extremities rubbed, corners a little worn.



63. PRINCE IHTIZAD AL-SULTANEH [ALI QULI KHAN]. *Tarikh-e vaqaye' va savaneh-e Afghanistan*, History of Events and Incidents in Afghanistan, printed from a manuscript copied by Mirza Muhammad Husayn Munshi. Tehran, Qajar Persia, the Print House of Aqa Mir Muhammad Baqir Tehrani, 1273 AH (1856-57 AD).

£3,000 [ref: 105604]

An intriguing historical treatise on Afghanistan compiled during the reign of Nasir al-Din Shah Qajar which includes a dedication to the Prime minister at the time, Aqa Khan Nuri. The large folding map at the end of the volume was apparently taken from an English exemplar and the measurements are in miles, feet and inches, also giving their equivalent in local measurements.

Provenance: Nusrat al-Dawlah, known as 'Firuz', son of Prince Abd al-Husayn Mirza Qajar Farman Farma (bookplate to pastedown).

Single volume, lithographed on paper, containing one large folding map of Afghanistan, complete; 8vo (225 x 150 mm); lithographed from a manuscript in single column, 15 lines nasta'liq script, fihrist at the front of the volume, some very faint water-staining, closed tears to folding map skilfully repaired, exlibrary label of 'Firuz' to the upper pastedown, bright and attractive condition; contemporary sheep over pasteboards, covers a little soiled, extremities lightly rubbed, paper label of the Firuz library to spine.



COPIED DURING THE AUTHOR'S LIFETIME

64. ANSARI, MURTADA IBN MUHAMMAD AMIN. *Sirat al-Nijat*, also known as 'Risala' Taj al-Hijaj'. Qajar Persia, Tehran (?) dated Muharram 1274 AH (September 1857 AD).

£4,000 [ref: 104013]

An important treatise relating to the Shi'a interpretations of irfan (ethics), fiqh and usul (roots and principles of Islamic jurisprudence).

Murtada ibn Muhammad Amin Ansari, known as al-Shaykh al-Ansari (1800-1864) was an authoritative Shi'a scholar whose understanding of Shari'a law lead him to become a Marja' (a jurist whose fatwas on legal matters are practised by their local Shi'a community) during his lifetime. The popularity of his teachings lead this particular treatise to appear in lithographed form in 1883 (in Tehran), and although printed copies of the text have been institutionally located, no other manuscripts have been traced that were copied during the author's lifetime.

The richly dyed blue paper and the scribal hand present in this manuscript indicate production in a formal Qajar scriptorium. The volume was either commissioned directly by the royal household of Fath'Ali Shah, for personal use by the Royal Family, or was acquired by them shortly after copying (Imperial Qajar seals to first leaf).

Provenance: Likely Aliqoli Mirza Qajar b. 1238, one of Fath'Ali Shah Qajar's sons (two imperial Qajar seals of 'Fath'ali Shah' dated 1238 to first leaf); Muhammad Hussein Abd'ul Raji (late 19th-century ink seal to verso of first folio).

Single volume, decorated manuscript on blue paper, in Arabic and Farsi, 145 leaves (including one final free endpaper), complete, 168 x 110 mm; single column, 15 lines formal black naskh script, catch-words throughout, early ink ownership seals to first and final leaves, a few minor smudges else attractive and clean internal condition; contemporary tan limp leather binding, ruled in blind, extremities lightly rubbed, water-stain to lower cover.



TALISMANIC MINIATURE QUR'AN

65. [QUR'AN]. Fine Miniature Qur'an in the shape of a leaf. *Iran or India, second half of the 19th century.*

£30,000 [ref: 113037]

This is an enchanting miniature Qur'an in an unusual decoupé leaf-shaped style with jagged edges on dark green paper. Much of the Islamic book arts have focused on the decoration of the page of its most fundamental text, the Qur'an. Here the artisans went one step further and employed the physical shape of that page as part of the book's decoration and message. While the Tuba tree is not actually mentioned in the Qur'an, it is commonly believed to be that which grows in Janna, the Islamic understanding of Paradise, and its leaves stand behind the shape of the delicate leaves in this unusual codex. The use of gold and the presentation of the entire Qur'an in two tiny columns which mimic the veins of a real leaf, point to the quality of this manuscript and the wealth of the patron who commissioned it.



Only three comparable Qur'ans have appeared on the open market in the last few years: both at Sotheby's, 19 October 1994, lot 57, and 24 April 1996, lot 18. Another is housed in the New York Public Library (The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Spencer Collection, theirs copied by Mohammed Saleh Taom Zadeh and dated 1248 AH (1832-33 AD).

Single volume, illuminated manuscript on dark green paper, each leaf cut into the shape of a leaf with decoupé edges, 124 leaves (including one blank flyleaf at the end), complete, 78 x 42 mm (3 x 1 3/4 inches); text in two slanted columns (lines imitating the veins of a leaf), with between 45 and 49 lines of miniature gold ghubari script, surah headings in silver, opening two leaves with illuminated borders formed by interlocking circles forming geometric patterns around the text, decorated in blue, silver and gold with accents in red; original dark green morocco leaf-shaped covers, hand-painted gilt decorations to covers, housed in original dark green box with illumination in the same designs as the covers, very good condition.



VOLTAIRE IN PERSIAN TRANSLATION

66. [VOLTAIRE]. TABRIZI, MIRZA REZA (TRANSLATOR). *Tarikh'i Pitr'i Kabir [and] Tarikh'i Sharl'i Davazdahum, Histories of Charles XII and Peter the Great, translated from Voltaire's 'Histoire de l'empire de Russie sous Pierre-le-Grand'. Qajar Persia, dated 10 Dhu'l Qa'da 1290 AH (30 December 1873).*

£35,000 [ref: 116998]

This extraordinary manuscript is most probably the first translation of Voltaire from French into Persian. Little is known about the life of the translator, Mirza Reza Tabrizi, however he is known to have been working as a civil servant in Khorasan in 1846 and spent the years 1853-58 as an interpreter and instructor in French at the Dar al-Fonun.

This manuscript is particularly striking for the remarkable decorated marbled borders, of many varying designs and patterns, that adorn all the text pages. The use of marbled paper borders in a bound manuscript, as here, is very unusual. Marbled paper was often used to decorate album pages and calligraphic panels from the sixteenth century onwards and was very much a decorative tool elevating the design and appeal of a single artistic creation (i.e. a miniature or calligraphic exercise), its use to adorn the margins of every text leaf is a sign of great luxury and decadence.

The only other known textual manuscript to include marbled borders to this degree was copied by the same scribe as the present manuscript and was entitled *Tarikh'i Iskander* (History of Alexander the Great), assembled by James Campbell; a reference to this primary text is given in the preface of the other manuscript: 'Ibn Muhammad Khan Safdar 'Ali is to produce this text as well as the History of Peter the Great' thus confirming that the two volumes were undeniably associated at the time of production and assembled in this style at the bequest for the same patron. Although notably the secondary volume was completed a year later and in Kabul, Afghanistan, indicating that the patron of these works was likely travelling with the scribe and engaging with them as they worked. For more information on the secondary associated manuscript, see item 33 in Shapero Rare Books' Catalogue *Maghreb to the Far East* (London, 2023).

Single volume, illuminated manuscript on paper with fine marbled paper borders, in Farsi, 141 leaves, complete, 323 x 215 mm; single column, 11 lines to the page written in neat nasta'liq script in black ink, occasional headings and significant words in blue, inner margins ruled in gold and blue, outer borders throughout decorated with fine marbling, one fine illuminated opening headpiece, later ink inscription to recto of first leaf, else very clean and bright condition; contemporary leather over pasteboards, covers and extremities a little scuffed and rubbed.



67. ROSE, H.A. (COMPILER). *A Glossary of the Tribes and Castes of the Punjab and North-West Frontier Province. Based on the census report for the Punjab, 1883, by the late Sir Denzil Ibbetson, K.C.S.I., and the census report for the Punjab 1892, by Sir Edward Maclagan, K.C.I.E., C.S.I. Lahore, S. T. Weston at the Civil and Military Gazette Press; Printed by the Superintendent, Government Printing, Punjab, 1911-1919.*

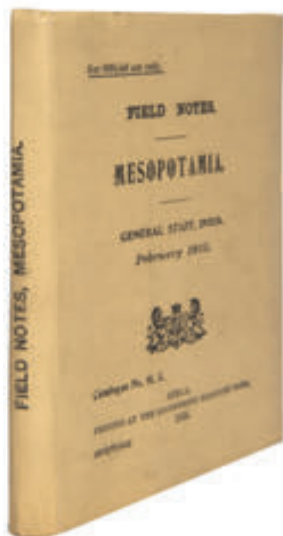
£4,500 [ref: 119760]

Scarce. A rare survival of this important fragile production on the tribes of the Punjab and Pakistan. The census conducted by Sir Denzil Ibbetson (1847-1908) in 1882 was the first to use classification by occupation rather than the Brahmanic or caste system. He believed that the British adoption of the caste system, and belief in its Hindu origins, was misplaced and should be viewed as a social rather than religious construct. He wrote 'our ignorance of the customs and beliefs of the people among whom we dwell is surely in some respects a reproach to us; for not only does that ignorance deprive European science of material which it greatly needs, but it also involves a distinct loss of administrative power to ourselves'.

Volumes two and three, containing the glossary of tribes from A to Z (this copy lacking twenty pages), were published first by S.T. Weston and include numerous appendices that list the different groupings or sub-groupings each tribe can fall into. The first volume, almost as big as the glossary itself, arrived five years after the second half of the glossary and contains extensive essays and notes on the people, culture, religion, and history of the Punjab and North-West Frontier Provinces. Religious sects are delved into such as Lamaism, Buddhism, sects of Jains, Nag worship, divisions amongst Islam, Sikhism, and more. The chapter on Sikhism, for example, examines belief but also history, and common stories, such as the life of Guru Nanak and the Legend of Banda Sahib, as well as details on specific shrines and important locations. Marriage and death rites, caste facial markings, decorations of buildings, and much more cultural information is included.

Provenance: C.P. Secretariat Library, Nagpur (stamps to vol. II).

First edition; 3 vols, large 8vo (26 x 18.5 cm); 4 plates, of which 3 coloured, final leaf of vol. I repaired, text of vol. II brittle with several tears and chips to margins, pp. 123-4 loose and frayed but only a couple of words lost, pp. 547-8 with loss to the outer third of the page, LACKING pp. 167-188, discreet stamps to reverse of title and half-title; modern brown rexine, gilt lettering to spines, a little shaken; ix, 14, [2], ii, 923, xlvii; iv, 573; [iv], 533 pp.



FOR OFFICIAL USE ONLY

68. GENERAL STAFF, INDIA. Field Notes: Mesopotamia. Catalogue No. M. 3. S212(W)GSE. Simla, Government Monotype Press, February, 1915.

£8,250 [ref: 116476]

The rare first edition of this intelligence guide produced for the British Indian Army operating in Mesopotamia (Iraq) and the Arabian peninsula during the First World War. With the original 1914 map extending from Samarra in the North to Hafar in the South, and from the Wadi al-Khair in the West to Kuwait in the East.

Designed for official use only, the map and guide put particular emphasis on routes and rivers, but also provides an interesting overview of the region's history and an assessment of its current political climate. Qatar and Kuwait, which 'now flies a flag of its own' in the region, both receive early mentions (p.6).

A glossary located to the rear provides helpful definitions of local words, like 'Ghazi... A champion of Islam', and 'Qalib... A well with a wide mouth, and very broad near the water. Men often descend into it to fill their water-skins'. Interestingly, Arab is translated as 'A man of one of the Arab tribes, but not necessarily a Bedouin. The plural Aarab* denotes the people, the nation. When applied to a Shaikh, as "Zaid's Aarab," it means followers'.

There was a later edition issued in 1917 but this 1915 edition is much rarer with only one copy located at Oxford, not in the British Library.

First edition; 8vo (18 x 14 cm); folding map in front pocket, small tears to fold corners without loss; original cloth wallet binding; spine and upper panel lettered in black, small split to upper inner hinge but firm, otherwise a very good and well preserved copy; iv, 211 pp.



FOR OFFICIAL USE ONLY

69. GENERAL STAFF, INDIA. Field Notes. Mesopotamia. Catalogue No. M. 3. (I1349). Calcutta, Superintendent Government Printer India, February, 1917.

£3,500 [ref: 116512]

The second, enlarged edition of this scarce intelligence guide produced for the British Indian Army operating in Mesopotamia (Iraq) and the Arabian peninsula during the First World War, with the improved colour-printed lithograph map extending from Samarra in the North, to Hafar al-Batin in the South, and from the Wadi al-Khair in the West to Kuwait in the East.

Designed for official use only, the map and guide put particular emphasis on routes and rivers, but also provides an interesting overview of the region's history and an assessment of its current political climate. Qatar and Kuwait, which 'now flies a flag of its own' in the region, both receive early mentions (p.4).

A glossary located to the rear provides helpful definitions of local words, like 'Ghazi... A champion of Islam', and 'Qalib... A well with a wide mouth, and very broad near the water. Men often descend into it to fill their water-skins'. Interestingly, Arab is translated as 'A man of one of the Arab tribes, but not necessarily a Bedouin. The plural Aarab* denotes the people, the nation. When applied to a Shaikh, as "Zaid's Aarab," it means followers'.

Second, enlarged edition; 8vo (18 x 13 cm); folding lithographic map of Lower Mesopotamia in pocket, 3 folding tables, without the separately printed index; original green cloth wallet binding, spine and upper panel lettered in black, little wear to extremities, a very good copy; [4], 326, [1] pp.

ONLY KNOWN COPY

70. RYDER, CHARLES HENRY DUDLEY (EDITOR). *Calcutta-Howrah Town Guide Map. "Restricted". Calcutta, Survey of India Offices, 1919; 1922.*

£30,000 [ref: 118857]

A rare set of one of the earliest accurate large scale maps of Calcutta showing the roads, buildings, tram system, and infrastructure layout, issued just before the birth of the Non-Cooperation Movement.

Colonel Charles Henry Dudley Ryder (1868-1945) was the Surveyor General of India from 1919 to 1924. He oversaw surveys of China, Tibet and the Himalayas, the North-West Frontier, Persia, Iraq, and India.

His tenure would have been under heavy pressure during one of the peaks of India's independence movement following the Jallianwala Bagh massacre. The title of the maps, being a *Town Guide*, suggests an avoidance of antagonism with these maps perhaps serving as a foundation on which to produce accurate district guide maps of Calcutta to locals and tourists.

The Jallianwala Bagh massacre occurred in 1919 and the Calcutta tram workers were on strike, formally forming as a trade union in 1920. The country also saw a surge in violence following the arrest of Gandhi in 1922.

Along with the publication clearly being stamped "Restricted", this perhaps explains why there is no sheet 10. The index indicates that it should be in the centre of the city and perhaps the office restricted the sheet which gave the precise location of British offices, for they were certainly concerned enough to leave strategic locations such as Fort William blank.

This is the only known copy we can identify of any edition. We can find no institutional copies of either the first or second edition, with no copies in the Survey of India Records in Dehradun or the India Office Records in the British Library.

First edition, sheet 12 supplied from second edition, with additional supplementary sheets no. 18 and no. 19 that were issued with the second edition only; 18 heliozincographed maps and title on 19 sheets, loosely rolled together, ranging from 65 x 90 to 70 x 100 cm, scale 1:5,280, or 12 inches to 1 mile, each stamped "Restricted", lacking sheet 10, edges a little frayed with a few marginal tears to sheet no. 12, sheet no. 13 with a few small wormholes with only one affecting a couple cm of map, in total would span 4.2 by 3 metres if put together.



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