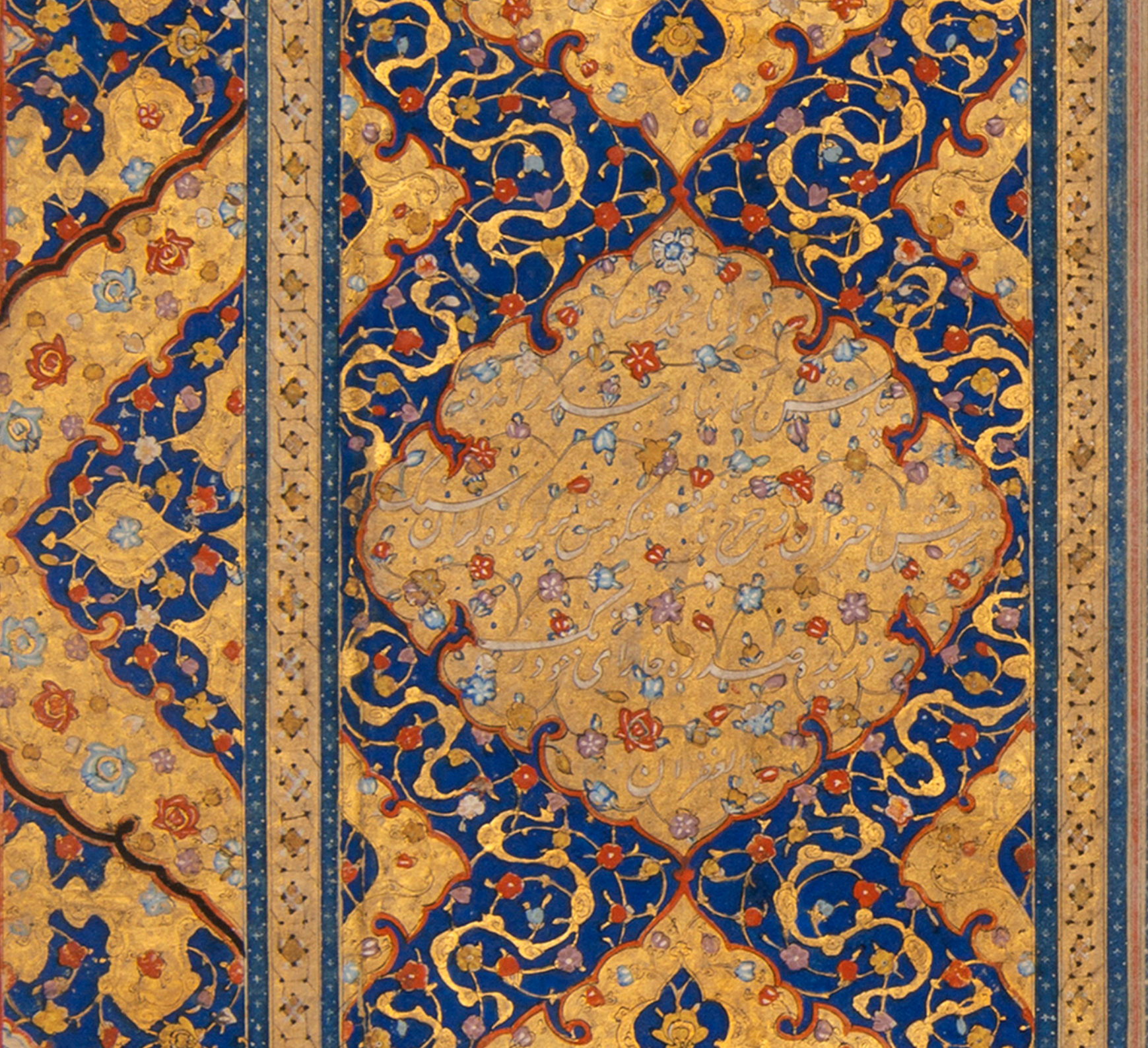




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THE MAGHREB AND ARABIA

RARE EXAMPLE OF EARLY SCRIBAL FREEHAND

1. [QUR'AN]. An early Qur'an leaf in Kufic script, containing the text for surah Taha, verse 34 (part) - 39 (part). Abbasid Near East or North Africa, 9th century AD.

£25,000 [ref: 109619]

A strikingly rare example of scribal freehand from the Abbasid period that is known for producing Qur'ans in a highly regular and formal manner. Scribes from this period are very likely to have copied the Qur'an from memory and this folio demonstrates a moment in time when the scribe gently ventured into a broad free-hand during the copying process onto vellum which evidently lacked any preparatory rulings, resulting in a strong and beautiful kufic calligraphy that stands apart from all the other examples of it's kind.

The style of script is most comparable to the Déroche classification of the 'D' group, being the most varied group of the early Abbasid scripts, which is distinctive for it's use of thick lines and vertical stroked that are always perpendicular to the base.



This leaf is likely to have been part of the same parent manuscript as the famous MS. 322 in the Institute of Oriental Studies Leningrad, according to Déroche (see *The Abbasid Tradition*, London, 1992, p. 126, no. 69 for more information).

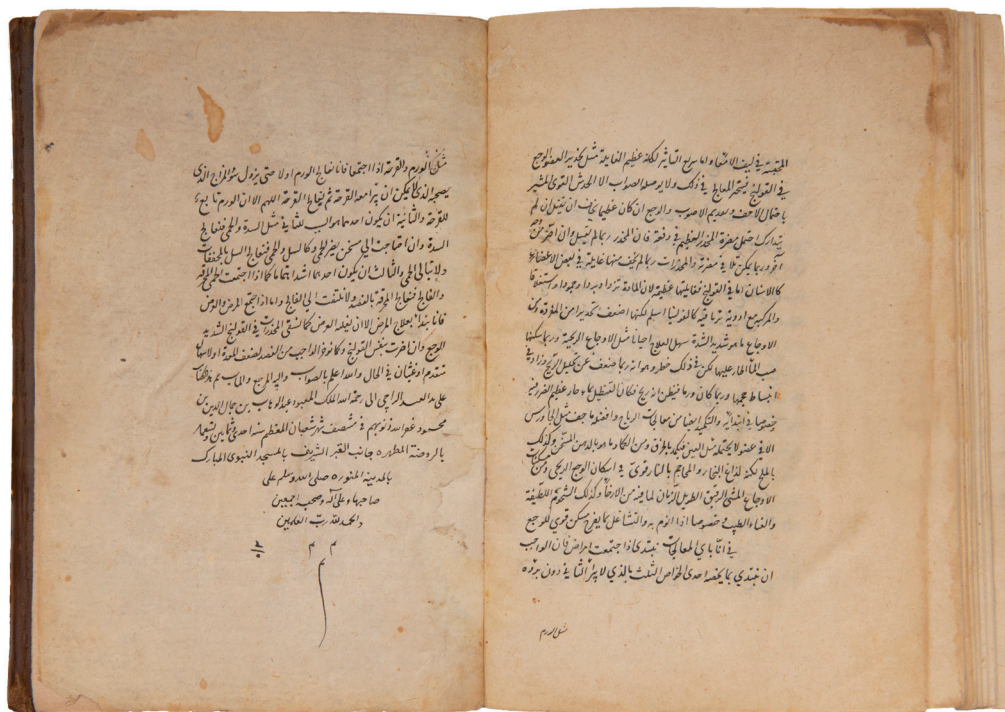
Single folio, fine decorated manuscript on parchment, in Arabic, containing the text for surah Taha (part of verse 34 to beginning of 39), 277 x 290 mm; single column, 7 lines bold scribal stylised kufic script in dark sepia, vocalisation in the form of red dots and verses marked with green dots, some very light age-toning to parchment else very bright and attractive condition; framed and glazed.

COPIED IN MEDINA

2. AL-DIMASHQI, ALA' AL-DIN ABU AL-HASSAN ALI IBN ABI'HAZAM AL-QARSHI. KNOWN AS 'IBN AL-NAFIS'. *Bughyat al-Talibin wa Hujjat al-Mutatibbin* (a reference book for physicians), copied by Abdul'wahab bin Jamal al-Din bin Mahmoud. *Medina (al-Masjid al-Nawwabi)*, dated Sha'ban 981 AH (1573-74 AD).

£27,500 [ref: 110132]

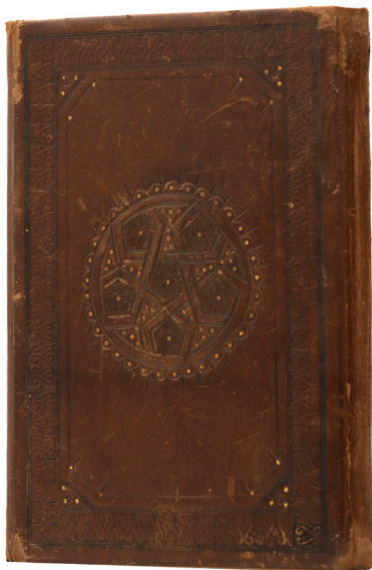
Ibn al-Nafis (d.1288 AD) was an Arabic physician based in Damascus, best known for his discoveries in the pulmonary, capillary and coronary blood circulations of the human anatomy. His works on the subject pre-date the Western 'landmark' equivalent: William Harvey's *De Motu Cordis* (1628), by almost four centuries. Ibn al-Nafis was a prolific writer and compiled over 100 works in his lifetime.



This text is a general reference book for physicians, focusing on the diagnosis and treatment of disease as well as surgical procedures for small operations.

The colophon stipulates that the text was copied by Abdul'wahab bin Jamal al-Din bin Mahmoud facing the 'Qabr al-Sharif', that is the tomb of Prophet Muhammad, inside the 'Masjid al-Nawwabi al-Mubarak', the Prophet's Mosque situated in the heart of Medina. Although the text itself is well-known, the scribal affiliation to this holy site make the present copy an item of exceptional scarcity and interest. Medina was under Ottoman rule in the sixteenth century, and extensive repairs and building works were carried out to this Mosque during that period. The small format of the volume and neat hand of this text indicate that it was copied by a competent hand and probably used as a study-reference work, as opposed to a working physician's copy.

Single volume, decorated manuscript on paper, in Arabic, 60 leaves, complete, 180 x 125 mm; single column, 17 lines elegant black nasta'liq, catchwords throughout, some very faint smudges to a few small areas, else very clean and crisp condition, title and some later inscriptions to recto of first leaf; late eighteenth-century brown morocco with flap, Mamluk-style circular devices to covers, with arabesque borders stamped in blind, all decorated with gilt dots, a little rubbed at extremities, else attractive binding.

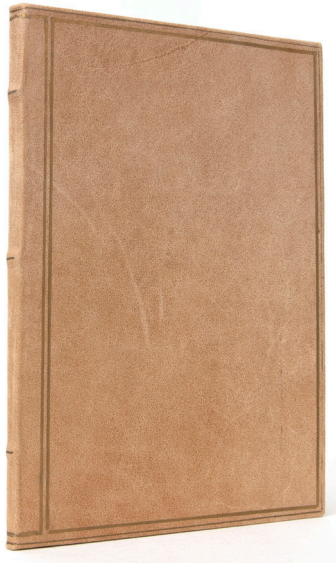


ON WESTERN LAID PAPER

3. [QUR'AN]. Section from a Qur'an in Maghribi script, containing text from Surah Az-Zumar (39) to Surah As-Saf (61). *The Maghreb, possibly Morocco, late-16th century.*

£15,000 [ref: 110098]

The watermarks present in this volume are consistent with an example presented by both Briquet (13200) and Heawood (2171), depicting the repeated motif of a bunch of grapes topped with a '4+' on an 'M'. Briquet locates the production of this paper in Bayonne (France) in 1588 and although Heawood only provides a rough date of 'c. 1579', they do reference the first issue of Saxon's Atlas with this paper stock - which was printed in 1579. Thus there is a safe assumption to be made that this paper in circulation between 1579 and 1588, placing this manuscript firmly in the sixteenth century.



The use of Western laid paper for manuscript production is not uncommon in the Maghreb during the sixteenth century. Sheila Blaire notes that 'chanceries in the Maghreb had used European laid paper at least since the mid-fourteenth century, and by the fifteenth century Italian paper had entirely replaced local production in cities such as Tlemcen and Fez' (pp.398, Sheila S. Blaire, *Islamic Calligraphy*, Edinburgh, 2006). However, the format of the present Qur'an is unusual for Qur'ans from this region, which are usually smaller and adapt a square format, instead of the slightly lengthened rectangular style of this codex. Furthermore, the text-blocks are densely copied with 17 lines of text per page, indicating that this Qur'an would likely have been produced as a single volume Qur'an instead of a multi-volume edition that is commonly associated with production in the Maghreb.

Single volume, illuminated manuscript on paper, in Arabic, 30 leaves, containing continuous text from Surah Az-Aumar (39:14) to Surah Ar-Rahman (55:17), then Surah Al-Waqi'ah (58:1) to Surah As-Saf (61:03), 31 leaves, copied onto Western laid paper watermarked with a grape and "4+ M" motif, lacking one or two leaves of text to complete Surah Ar-Rahman (56) and Surah al-Hadid (57), first four leaves mis-bound (appearing at the beginning of the text instead of at the end), c. 275 x 200 mm; single column, 17 lines sepia maghribi script, diacritics in red, numerous surah headings in yellow throughout, sukoon and verses marked with yellow dots, important qur'anic divisions marked by gold roundels in the margins, some light water-staining to outer margins, some occasional rubbing and light offsetting; modern light tan leather over boards, a little rubbed.

COPIED IN THE HOLY CITY OF MEDINA

4. AL-JAZULI, MUHAMMAD IBN SULEYMAN. *Dala'il al-Khayrat*, copied by Ahmad Rub' al-Qadim (?) for Sheikh Ahmad bin Muhammad bin Tayyeb al-Maghribi al-Fassi. Medina ('Al-Madinah al-Munawwarah'), dated 1173 AH (1759 AD).

£32,500 [ref: 109376]

The name referred to in the colophon, Sheikh Ahmad bin Muhammad ein Muhammad Tayyeb al-Maghribi al-Fassi, is likely to be the well known Imam al-Fassi who was the founder of the Fassi family of Sheikhs who constitute the Fassiyatush Shadhiliyya Sufi order. His date of birth is not definitively recorded but he was active in the second half of the eighteenth century, was born in Fez (the place in which the family 'al-Fassi' name derived), is known to have been a hafiz al-Qur'an from an early age and is known to have travelled far and wide to learn meet Islamic scholars. His travels included Mecca and also Medina, where this volume would have been copied for him.

Al-Jazuli (d. 1465) was born in the Sous area of Morocco and compiled this *Dala'il al-Khayrat*, his best known work, in Fez after spending almost forty years travelling to Mecca, Medina and Jerusalem. He is one of the seven muslim saints of Marakkhech, was a Sufi leader and Islamic scholar, and is buried in a mausoleum in the city. The text is a popular collection of Sunni muslim devotional prayers for the Prophet Muhammad, which are divided into seven sections to facilitate the reading of one section a day over the course of a week, and often include the one hundred names of Allah as well as illustrations of the holy sites of Mecca and Medina (as exemplified in the present edition).

The colophon of this manuscript provides the name of the patron 'Sheikh Ahmad bin Muhammad ein Muhammad Tayyeb al-Maghribi al-Fassi' as well as identifying the place of copying as 'Al-Madinah al-Munawwarah' in 1173 of the Hijri calendar (1759 AD). At this point in time Medina was under Ottoman rule and the calligraphy and stylistic attributions of this manuscript are in keeping with the style of eighteenth-century Ottoman manuscripts. The paper used here is fibrous and has a light brown tone to it, probably produced locally in Saudi Arabia.





Single volume, illuminated manuscript on paper, in Arabic, textually complete (f.3 in first gathering misbound, should appear after f.9), 165 x 100 mm; single column, 11 lines black naskh, important phrases of sections in red, three gold and polychrome head-pieces opening different sections of the text, two full-page illustrations of Mecca and Medina, verses marked with gold roundels, leaves ruled in gold, catch-words throughout, a few contemporary marginal annotations, some light thumbing to outer margins else good internal condition; bound in contemporary leather boards with flap, spine and hinge of flap repaired, some worm-damage to covers with slight loss to leather, edges a little worn.



STYLISTED ARABIC CALLIGRAPHY

6. [QUR'AN]. Rare Sub-Saharan Qur'an, signed by Muhammad Bashir Muhammad bin Hassan ibn 'Umar. Possibly Harrar, Ethiopia, dated 13 Rabi' I 1256 AH (May 1840 AD).

£15,000 [ref: 110722]

Rare example of a bound manuscript Qur'an copied and produced in Sub-Saharan Africa, likely Harrar in Ethiopia, where manuscript Qur'ans are frequently presented as loose folios in a carrying-case. Although Harrar and this region of Eastern Ethiopia had become a centre of Islam by the mid-eighteenth century, manuscripts from this area are exceptionally scarce with very few examples surviving in collections worldwide.

The border designs of the opening two surah are reminiscent of Egyptian Mamluk Qur'ans and the script is a distinctive mix of the informal naskh script of Eastern Africa and bihari script of India, resulting in a highly stylised Arabic example of calligraphy. These characteristics in the script demonstrate cross-cultural influence through trade routes established between India, Southern Arabia and Eastern Africa and provide insight into the history of Islamic scribal practices in the region.

For another example of a Harari Qur'an see 'QUR706' in the Khalili Collection, copied in Shawwal 1162 AH (1749 AD) by Sa'ad ibn Adish Umar ad-Din.

VETERINARY MEDICAL PRACTICES

5. FIR'UN, YUSUF (TRANSLATOR). *Iqd al-Juman fi Adwiyat al-Hayawan*, edited by Mustafa Hasan Kassab. Cairo, Bulaq Press, dated Rabi II 1250 AH (1834 AD).

£8,000 [ref: 110380]

A scarce and early Bulaq Press publication about the remedial substances to use in the practice of veterinary medicine, translated by Yusuf Fir'un from a French text and edited for print by Mustafa Hasan Kassab.

OCLC lists only one other copy of this work held at SOAS (their EB83.649 /45500).

First edition, printed in Arabic, complete with Fihrist bound at the end of the volume, small 8vo (190 x 125 mm); printed in single column, catch-words, a few pages with dense marginal annotations in a later hand, final few leaves a little water-stained; modern red morocco, spine in compartments with green and blue labels, lettered in gilt (in Arabic).



Single volume, illustrated manuscript on laid paper watermarked with a triple crescent moon, in Arabic, 219pp, 330 x 220 mm; single column, 15 lines stylised naskh script in a thick black ink, some diacritics and vocalisation in red, contemporary annotations throughout in orange, often forming geometric patterns in the margins, opening two surah copied in circular text-blocks framed within bold geometric decorations formed of half-circles and triangles with checkered colouring extending into the margins, catch-words throughout, some thumbing to outer margins, a few light scuffs and stains, one loose leaf at the end of the volume; contemporary camel, corner pieces and central medallions stamped to covers in blind, crudely rebaked and lower edge repaired in a light tan leather, covers worn.



EXCEPTIONALLY EARLY AND IMPORTANT
AUTHORIAL MANUSCRIPT ON PAPER

7. AL-MUSAWI, ABU-HASSAN
MUHAMMAD IBN AL-HUSAYN,
KNOWN AS 'AL-SHARIF AL-RADI'.
Takhlis al-Bayan fi Majazat al-Qur'an, or
'Mujazat al-Radi', copied in the hand of
the author, second volume only, *Bayid*
Persia (Baghdad), dated 13 Shawwal 401
AH (1010 AD).

£145,000 [ref: 106052]

Al-Sharif al-Radi (970-1015 AD) was a celebrated poet and scholar from Baghdad, whose was a direct descendent of Imam Ali, the cousin and son-in law of Prophet Muhammad. His father Abu Ahmad Hussayn was the Naqib of Iraq (a government position with responsibilities for the descendants of Prophet Muhammad) and chief Hajjaj for the region (overseeing pilgrimage to Ka'aba). He is buried in the Holy Shrine of Imam al-Husayn in Karbala. Al-Radi was a literary figure with extensive Islamic fiqh and tafsir expertise, who established the renowned Dar al'ilm (school of knowledge) in Baghdad during his lifetime. This school became a leading educational centre during his lifetime, and nurtured an entire generation of influential scholars, most notably al-Shaikh al-Tusi (995-1067 AD). As an author, Al-Radi is best known for his collection of commentaries on Imam Ali, entitled *Nahj al-Balagha* (peak of eloquence), which is commonly considered a masterpiece of Shi'ite literature and has remained popular with Shi'ite Muslims for a millennium.



عَبَّرَ انْطَاءً وَلَا اجْتِنَاءً ۝ وَإِنَّمَا هِيَ سُبْحَانَةٌ
فَأَلْمَأْنَا إِنَّمَا طَابِعِينَ لِأَنَّهُ جَعَلَ السَّمْعَ انْتِ
كَلِمًا كَالْوَلِيَّةِ وَالْأَرْضَ جَمِيعًا كَذَلِكَ فَحَسِّنْ
أَنْ يُعَبَّرَ عَنْهَا بِعِبَارَةِ الْإِنْسَانِ دُونَ عِبَارَةِ
الْجَمِيعِ ۝ وَإِنَّمَا قَوْلُهُ سُبْحَانَةٌ فَأَلْمَأْنَا إِنَّمَا طَابِعِينَ
وَكَانَ رَجْعُ الْكَلَامِ أَنْ يَكُونَ طَابِعِينَ أَوْ
طَابِعَاتٍ ۝ وَذَلِكَ مَعْنَى الْمُنَافِقَةِ فَالْمُرَادُ بِو
وَأَلْمَأْنَا إِعْلَامٌ عِنْدَ بَعْضِهِمْ فَأَلْمَأْنَا إِنَّمَا مِنْ فَيْئَاتٍ مِنْ
الْمَلَكِ طَابِعِينَ فَكَانَ طَابِعِينَ وَصَفًا لِلْخَلْقِ
السَّمِيزِينَ كَأَوْصَافِ السَّمَوَاتِ وَالْأَرْضِ صَبِيحِينَ ۝
وَقَالَ بَعْضُهُمْ لَمَّا نَفَضْنَا الْكَلَامَ إِذْ كُنَّا
السَّمَوَاتِ وَالْأَرْضِ فِي الْحَطَابِ لِهَمْلِ الْكَلِمَاتِ

عِنَّمَا مَا تَخَاطَبَتْ بِيَاكُلِ التَّمْيِيزِ وَبُكْنِي بِهِ عَنِ
السَّمَاعِينَ الْمَطْبُوعِينَ لِجِبَدِ شَيْخِ زَادٍ الْعَدْلِيِّمَا
بِحِزْبِ الْعَالِمِ الْقَلْبِيِّ وَالسَّمَاعِ الْمَجْمُوعِ وَذَلِكَ
مَثَلُ بُولِهِ تَعَالَى وَالسَّمْسُ وَالْقَمَرُ وَأَنْ يَهْتَمُّ
لِي سَاجِدِينَ وَلَوْ اجْتَرَى اللَّفْظُ عَلَى حَقِيقَتِهِ وَجَمَلًا
عَلَى مَجْزِيهِ لَمِيلَ سَاجِدًا أَنْزَلَ لَكِنَّ الْمُرَادَ بِذَلِكَ
لَمَّا كَانَ مَا أَسْتَشْرَقْنَا بِهِ حَسِّنَ أَنْ يَمِيزَا لَ
سَاجِدِينَ وَطَابِعِينَ ۝
قَوْلُهُ تَعَالَى وَإِنَّمَا نُؤَدُّهُمْ فَيَهْدِيهِمْ فَاسْتَجَبُوا
الْعَمَّا عَلَى الْهَدْيِ ۝
هَذَا اسْتِغْنَاءٌ ۝ وَالْمُرَادُ بِالْعَمَّا هَاهُنَا

The present manuscript contains a lesser known and much rarer work entitled *Takhlis al-Bayan fi Majazat al-Qur'an* (roughly translating to 'summary of statements in the Qur'an'). It is a literary text focusing on the figurative and metaphorical meanings of phrases in the Qur'an, and is the first independent work of its kind to examine Qur'anic text through a literary perspective.

The details given in the colophon of this codex are solidly supported by both a C14 test (by CIRAM -Science for Art Cultural Heritage of Martillac, France and New York, their report reference 0415-OA-98R-4 carried out in 2015, with them extracting the sample of paper from the book themselves: strip of paper from blank lower edge of fol. 10), as well as a report on the antiquity of the paper stock by Helen Loveday. The C14 analysis establishes a date of 986-1048 AD with a probability of 79.1%, and the paper stock is characteristically Persian and of the twelfth century or before (the extreme rarity of comparative eleventh-century manuscripts from this region forcing the dating parameters to be set as 'twelfth-century or before').

Provenance:

1. *The author's own copy. Perhaps the exemplar from which all other extant witnesses descend. As the colophon states, it was written by the author himself and completed on 13 Shawwal 401 AH in Baghdad, the capital city of one of four principalities of Bayid/Buyid Persia. It adds that that he began compiling the work on 10 Sha'ban 401 AH, confirming earlier academic theories on the subject (these based on his mention of his father in a laudatory context suggesting he had just died; his father died in 400 AH/1009-1010 AD). Its date agrees so closely with that established for a crucial lost manuscript of another of his works, that we might infer that in the last years of his life the author surrounded himself with like minded scholars and scribes, producing the final and authorised copies of his numerous works (the other work is that of a Qur'an commentary written in ten volumes in 402 AH by a scholar who then read it to the author, but with only volume five of the set surviving to at least 533 AH when it was copied along with its colophon into a manuscript subsequently recorded in the Imam Reza shrine in Mashhad from where it was copied and published by Mirza Husayn Nuri: see I.J. Boullata, *Literary Structures of Religious Meaning in the Qur'an*, 2000, p. 300). This is perhaps the sole autograph from that period of intense book production to survive. Baghdad had been an important literary centre since the ninth century AD, and when the Bayid/Buyid dynasty came to power in the mid-tenth century AD it was the second largest city in the world, bested only by Constantinople. It had a vibrant bookish and scholarly culture from its earliest days, with records of a private library there in the ninth century so vast that needed 120 camels to move it from one site to another. By the mid-thirteenth century AD, on the eve of the destruction of the city by the Mongol Hordes, Baghdad had thirty-six public libraries and over a hundred book dealers, who in turn employed a small army of book copyists. The present manuscript comes from the early part of this timespan, from the period of intellectual renaissance and flowering of study under the patronage of the cultured Bayid dynasty who 'valued culture and science as ornaments and expressions of power' and who 'collected intellectual luminaries like jewels in a diadem' (see J.K. Kraemer, *Humanism in the Renaissance of Islam: the cultural revival during the Buyid Age*, 1992, especially pp. 46-60, at p. 53).*

2. *Haji Ahmad bin al-Shaykh Yusuf al-Khamsi al-Tali'allah (ex-libris mark on endleaf dated 688 AH [1289 AD]).*

3. *Ibrahim bin Abdullah '... al-Mundashi' (ex-libris on endleaf dated Ramadan 737 AH [1336-37 AD], perhaps rebound while in his ownership).*

4. *Muhammad bin Ahmad bin Abu'bakr '... al-Hili', from the ancient town Hillah to the south of Baghdad (ex-libris dated 29 Jumada al-Awwal 751 AH [1350-51 AD] on first leaf of text). Later historical sources record that in the aftermath of the Mongol attack on Baghdad in 1258, following the execution of the ruling elite and much of the population there followed by seven days of looting and razing of its most important buildings. As part of this, it is reported, the Mongols went on to build stables from discarded books instead of bricks, and that the Tigris could be ridden across on horseback as so many of the city's books had been flung into it. Earlier sources, such as Ibn Taymiyyah (d. 1328) note that Nasir al-Din al-Tusi, an astrologer in the service of the Mongolian khan, Hulagu, 'took possession of the people's books, the endowments, and land', destroying those created for the study of Shia Islam. This volume may have survived due to it being outside of Baghdad during the destruction, perhaps already in Hillah.*

5. *In modern Arabic-speaking book trade in last century, with strip of modern paper adhered to pastedown by right-hand side, most probably from a now removed bookseller's description.*

6. *Private UK collection formed in the 1960s.*



Single volume, second volume only of the text, decorated manuscript in Arabic, complete in alternating quires of 8 and 12 leaves with a bifolium at the end to complete the text, 162 leaves (plus one contemporary and 3 later endleaves), 218 by 118 mm; single column of 11-12 lines in sepia naskh hand of the author al-Sharif al-Radi himself, title on recto of first leaf, colophon at end of text in same hand, on distinctively Persian dark-cream paper, most leaves with mould markings (of 7-8 laid reed lines per centimetre, and with no chain lines apparent), final free endpaper with numerous ownership inscriptions (pre-fourteenth century), occasional marginal commentary (also pre-fourteenth century), some early damp-staining and mottling to leaves to entirety of volume affecting upper and outer corners, a few repairs to preliminary leaves including a closed tear to first leaf, strip of modern paper pasted along length of pastedown (probably from modern description once pasted there and subsequently removed), later endpapers and doublures inserted; fourteenth-century leather boards, stamped in blind and ruled with geometric patterns, skilfully rebacked, re sewn and edges repaired, very presentable and attractive condition.



ONE OF THE EARLIEST RECORDED MANUSCRIPTS OF RUMI'S POETRY

8. RUMI, JALAL AL-DIN MUHAMMAD. *Divan'e Shams'e Tabrizi*, an early recension formed of the *Ghazaliyat* and *Rubayat*, copied by Khalil al-Malawi. Anatolia, possibly Konia, dated Jumada II [7]54 AH (July 1353 AD).

£250,000 [ref: 106263]

EXCEPTIONALLY EARLY MEDIEVAL MANUSCRIPT COPY OF ONE OF THE MOST IMPORTANT WORKS OF SUFI POETRY BY RUMI.

Jalal al-Din Rumi (1207-1273) was a Persian poet, originally from greater Khorasan, who is best known for his Sufi poetry that has transcended linguistic and cultural borders since it was compiled in the 13th century, giving Rumi the alternative names 'Mawlana ' and 'Mawlavi' which translate as the 'Master'. His *Mathnavi* (collected poems, also the term assigned to a form of Persia meter) is 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. Rumi formed his verses in a spontaneous manner as a reflection of events or thoughts that appeared to him over the course of his everyday life, a style of authorship that very much set him aside from his contemporaries. The revelatory nature of the composition and loosely connected narrative of didactic stories made Rumi's works immensely popular with Eastern and Western audiences alike, making him one of the most collected poets internationally since his death in 1273 AD.

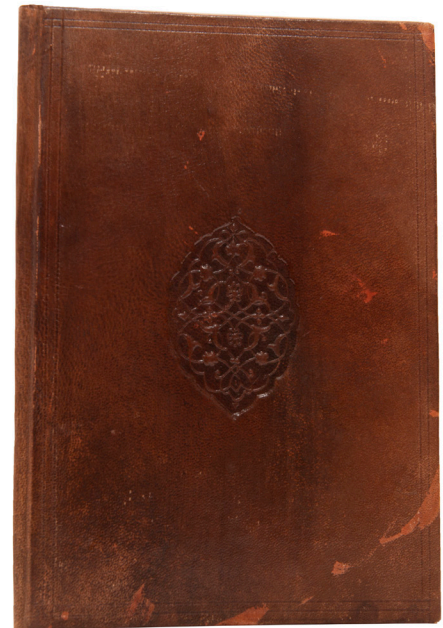
The present text is an early recension of Rumi's *Divan'e Kabir*, also known as the *Divan'e Shams'e Tabrizi*, which was likely compiled in circa 1246 during the poet's time in Anatolia. The text is a collection philosophical musings by Rumi that explore themes of love and loss. Shams'e Tabrizi (1185-1248 AD) was a Sufi dervish and poet, known to have formed a close bond with Rumi when they were both in Konya, acting as his spiritual teacher and leader. In 1246 Shams abruptly left Konya and Rumi started compiling verses in the form of love letters pleading for his friend and master's return. Shams returned a year later only to disappear again in 1248, never to be seen by Rumi again and presumed dead. Upon Shams' second disappearance Rumi returned to his poetry and wrote many verses lamenting the loss of his partner. These combined collections of poems about Shams are called *Divan'e Shams'e Tabrizi* and portray very strong themes of Sufi love, loss, friendship and a longing for divine unity that have transcended temporal barriers to remain one of the poet's most celebrated literary achievements.

The colophon at the end of this manuscript stipulates that it was copied by Khalil al-Malawi in the year 654 AH (1256 AD), however this same scribe is known to have copied multiple other manuscripts during the mid-fourteenth century; thus one can assume that the intended date for this manuscript was in fact 754 AH, when this scribe was active. This dating indicates that the manuscript was copied only 80 years after the death of Rumi, making it one of the earliest dated copies of this text. The only other dated manuscripts to precede the present example are from 1304, 1323, 1327 and 1340 respectively, making this the fifth earliest dated Rumi manuscript of the *Divan'e Shams'e Tabrizi*. The other records are all housed in institutions, including Tehran University Library (two copies) and another in the Museum of Konya, where they will likely remain for the foreseeable future; opportunities to acquire manuscripts of this literary significance are few and far between.



Though there is little documentation about the scribe, the regular hand and composition of this manuscript indicate that Khalil al-Malawi was a skilled calligrapher in medieval Anatolia. The paper on which this manuscript has been copied is thick fibrous Damascan buff paper, polished to create a sheen and of a very high quality for this period. Although the binding is later, likely mid- to late- sixteenth century, it is a very fine example of its kind and probably of Ottoman origin with contemporary marbled paper doubleurs.

Single volume, decorated manuscript on thick polished fibrous buff paper, in Farsi, 311 leaves (with two later endleaves at each end), 250 by 175 mm; text in four columns, 31 lines cursive naskh script, headings in red, catch-words throughout and leaves foliated in a later hand, columns double-ruled in red, a few later marginal annotations, some later ink inscriptions in red and black ink, these in Ottoman Turkish and Farsi, a few scattered ink smudges else very clean and attractive condition internally; early sixteenth-century Ottoman leather over pasteboards, covers with cut-out central medallions and corner-pieces filled with filigree detailing against a gilt backdrop, ruled in gilt, marbled paper pastedowns, an attractive early binding.



IMPORTANT SUNNI HADITH

9. AL-BUKHARI, MUHAMMAD IBN ISMA'IL, KNOWN AS 'IMAM AL-BUKHARI'. Jami'e Sahih al-Bukhari, Umar ibn Ahmed ibn al-Muhajir. Near East, probably Mamluk territories, dated Safar 760 AH (1359 AD).

£15,000 [ref: 110136]

IMAM AL-BUKHARI'S SAHIH AL-BUKHARI IS CONSIDERED ONE OF THE MOST COMPREHENSIVE AND AUTHENTIC COLLECTIONS OF HADITH IN SUNNI ISLAM.

Imam al-Bukhari was a Persian Islamic scholar from Bukhara, present day Uzbekistan, born in 194 AH (810 AD). He expressed an interest in hadith from a young age and was taught by Imam Malik ibn Anas, among other notable scholars, in his early years before travelling to Mecca for Hajj and pursuing a further education there before exploring the wider Islamic world. Hadith are collections of reports of the actions, words and historical encounters of the Prophet Muhammad, and Imam al-Bukhari travelled the wide Islamic world to collect these accounts and reference them against existing textual material to compile his own informed understanding of hadith, which has become widely accepted by the Sunni community to be the most authentic and comprehensive collection of hadith to date.

The manuscript is copied on fine thick Damascan buff paper of alternate colours of cream and ochre. This volume would have been part of a larger series comprising the entirety of Al-Bukhari's hadith collections and probably copied for personal use or for study within a wider mosque or similar establishment for Islamic study. Early manuscript examples of Imam al-Bukhari's texts are very rare.

Single volume, decorated manuscript on buff paper on alternate sheets of cream and ochre colouring, in Arabic, fragmentary section comprising 10 leaves, 215 x 160 mm; single column, 11 lines informal black naskh, important words and heading in red, some light finger soiling, fol. 8 and 10 with outer edges soiled and water-stained, edges a little chipped; modern calf over pasteboards, arabesque details blind-stamped to covers.



ONE OF THE EARLIEST ARABIC PRINTING PRESSES IN THE MIDDLE-EAST

10. AL-ZAHIR, ABDULLAH (EDITOR). *Kitab Vigil Ijīm'al ila Ta'ammulat Ruhiya li' Ayam al-Usubu*, a book of Christian Psalms, denoting prayers for weekly use. *Dair al-Shuweir, Lebanon, the Monastery of St. John the Baptist, Kisrawan, 1736.*

£8,500 [ref: 103604]

The Dair al-Shuweir press at the Monastery of St John the Baptist is one of the first Arabic printing presses in the Middle-East. The press was established by Abdallah al-Zahir in 1734 and this publication is the third earliest work printed at the Monastery, preceded only by the *Kitab Mizan az Zaman* in 1734-35 and *Kitab al-Mazamir* in 1735. The press is renowned for its stylish and refined Arabic type, custom wood-engraved decorations and competent Arabic type-set punches that were apparently cut by Abdallah al-Zahir himself. The aim of the press was to spread the Christian faith in the Arab speaking regions of the Levant, and it published 32 titles in numerous editions from its establishment in 1734 and throughout the nineteenth century to 1899.

Publications from the early years of the press are exceptionally rare and scarcely come to the market. The largest collection of Dair al-Shuweir publications in private hands was that of Camille Aboussouan, whose library held 21 volumes from this press, including the first two titles printed, but was notably lacking this title. Only two institutional copies of this work have been traced, both in Germany (at the Universitätsbibliothek Erfurt and Bayerische Staatsbibliothek).

First edition, printed in Arabic type-set in red and black, complete, small 8vo (165 by 110 mm); Arabic text within ruled borders, key words and phrases printed in red, printed catch-words and wood-block printed devices, ownership and bibliographical inscriptions to front free endpapers (in Arabic and Italian, probably nineteenth-century), clean condition internally; contemporary blind embossed morocco, stamped in gilt with coptic-style central and corner medallions of a floral motif, upper cover a little darkened and soiled, otherwise a good copy. Nasrallah p. 38.



EARLIEST ACCOUNT OF THE SUPPRESSION OF THE JANISSARIES

11. ES'AD EFENDI. Mehmed Uss'i Zafer 1241 [The Principles of Victory 1826]. Constantinople, Matbaa-i Âmire, 1243 AH (1828 AD).

£2,500 [ref: 107229]

The earliest and most comprehensive account of Sultan Mahmud II's suppression of the Janissaries in 1826, composed by the court historian and scholar Mehmed Es'ad Efendi (1789-1848).

Mahmud II (1785-1839) sought to reform the Ottoman state, but found the entrenched Janissary Corps a constant obstacle to his plans. In 1826 he announced their dissolution and the formation of a new modern army, which provoked a mutiny by the Janissaries. The Sultan acted with force and by the end of 1826 he had killed or exiled the vast majority of Janissaries, along with the Bektashi Sufi order (closely associated with the Janissaries) whose adherents were also exiled. This is the first significant account of this event which saw a vast transformation in the Ottoman state over the course of a single year.

First edition, single volume printed in Ottoman Turkish, complete with fihrist and dedication to Mahmud II, 218 x 158 mm; printed in single column, catch-words, some light thumbing, ex-libris stamp and one ink ownership inscription; in original leather-backed embossed boards, ornamental devices gilt to covers, spine gilt, extremities very slightly rubbed otherwise a very clean copy.



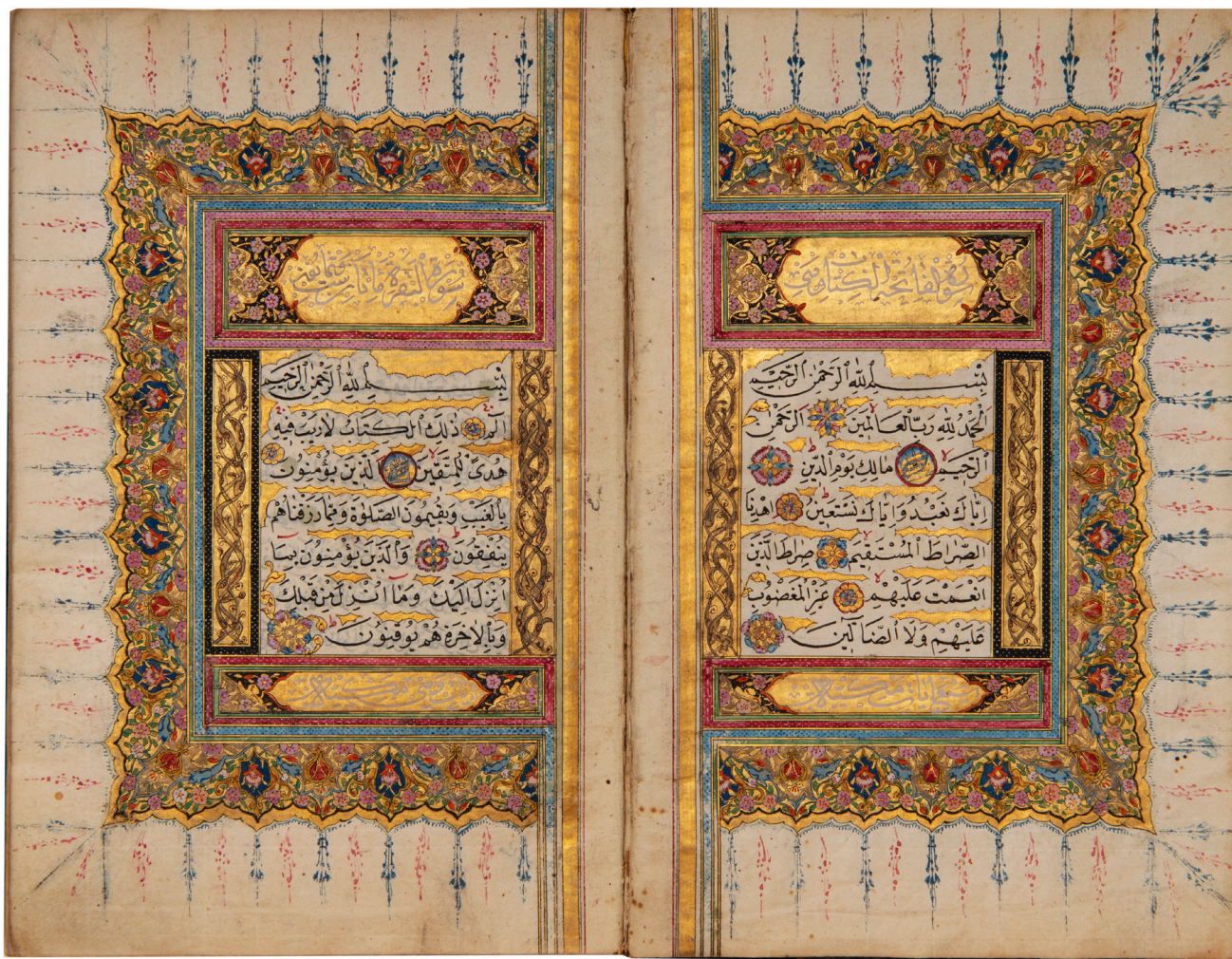
EXQUISITE ILLUMINATION BY A NAMED ARTIST

12. [QUR'AN]. A Fine Ottoman Qur'an, copied for Seyyed Hafez Hajj' Muhammad Amin by Seyyed Rashid Muhammad Qurmani, illuminated by Rashid. Ottoman Turkey, dated 1245 AH (1829 AD).

£35,000 [ref: 109442]

A beautifully illuminated Qur'an, signed in the colophon with the name of the 'tadhhibuh' (illuminator) Rashid. The presence of an attributed artist is uncommon in Qur'anic material, and this particular Qur'an is worthy of the artist's mention as there is an extraordinary amount of detail in the illumination. The opening two surahs of this Qur'an contain verse markers that illustrate the holy sites of Mecca and Medina in miniature. Furthermore, throughout the Qur'an the verse markers have been painted with a vast variety of designs and it seems that every single marginal illustration is unique in its artistry.

The colophon also names the patron of the manuscript as Seyyed Hafez Hajj' Muhammad Amin and the scribe Seyyed Rashid Muhammad Qurmani.



Single volume, finely illuminated manuscript on paper in Arabic, with VERSE MARKERS DEPICTING THE HOLY SITES OF MECCA AND MEDINA (in the opening two Surah), complete, 215 x 145 mm; text in single column, 15 lines fine scribal black naskh, opening two leaves with finely illuminated polychrome decorations extending outwards, gilt roundels marking the verses throughout (often in varying designs), catch-words throughout, marginal illuminations of floral designs marking important sections of the text (all apparently unique in design), colophon and closing prayers at end, some very light thumbing else clean internal condition; bound in contemporary leather boards with flap, central cartouches and corner-pieces in gilt over red overlays, framed within gilt borders, extremities a little worn, some slight chips to leather along spine ends and flap hinges.



SUFI POETRY BY A FOLLOWER OF THE CELVETI ORDER

13. AL-JALWATI, AL-SAYYID HASHIM MUSTAFA AL-USKUDARI. *Varidat-i Mensure ve Divan, A collection of mystical treatise in poetic form, copied for Hashim Mustafi bin Sheikh Yusif...*, by Muhammad Amin. Ottoman Turkey, dated 1245 AH (1829-30 AD).

£10,000 [ref: 110106]

Sayyid Hashim Mustafa al-Uskudari al-Jalwati (Hashim Mustafa Uskudari), known as Hashim Baba, was a poet that spent much of his life preaching for the Sufi orders under the influences of Celvetism and Bektashism. He was born in Uskudar in 1718 AD and is responsible for compiling a vast collection of prose writings on numerous subjects including prognostication (jafir) and the numerology of the alphabet (abjad), were widely read and are found together as a single volume, now housed in numerous collections including the Suuleymaniye Library. *Varidat-i Mensure ve Divan-i Menzume* (the Prose Inspirations and the Poetic Divan) is a collection of mystical treatise in poetic form that was considered a highly regarded reference source amongst the followers of the Celveti order:

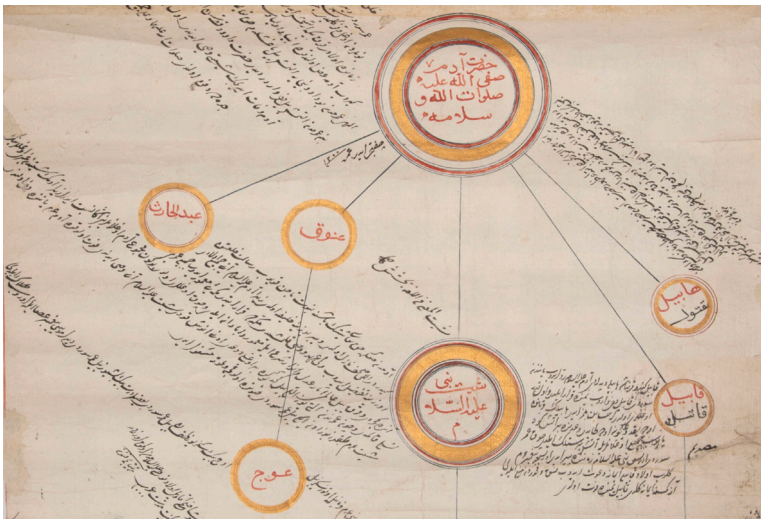
Single volume, illuminated manuscript on paper, in Arabic and Ottoman Turkish, 101 leaves plus four fly-leaves, complete, 195 x 116 mm; single column, 19 lines of black naskh with important words picked out in red, within gold and black rules, margins with occasional commentary, catchwords, headings in red naskh on illuminated panels, opening bifolium with gold stencilled floral arabesques and illuminated headpiece, the final bifolium with similar illuminated margins, clean and crisp internal condition; housed in fine contemporary gilt tooled leather binding with flap, the doublures marbled paper, an excellent copy.

14. [GENEALOGICAL SCROLL]. Silsilname, Prepared in the year of the coronation of Sultan Abdülmecid I (r. 1839-61). Ottoman Turkey, dated 1255 AH (1839-40 AD).

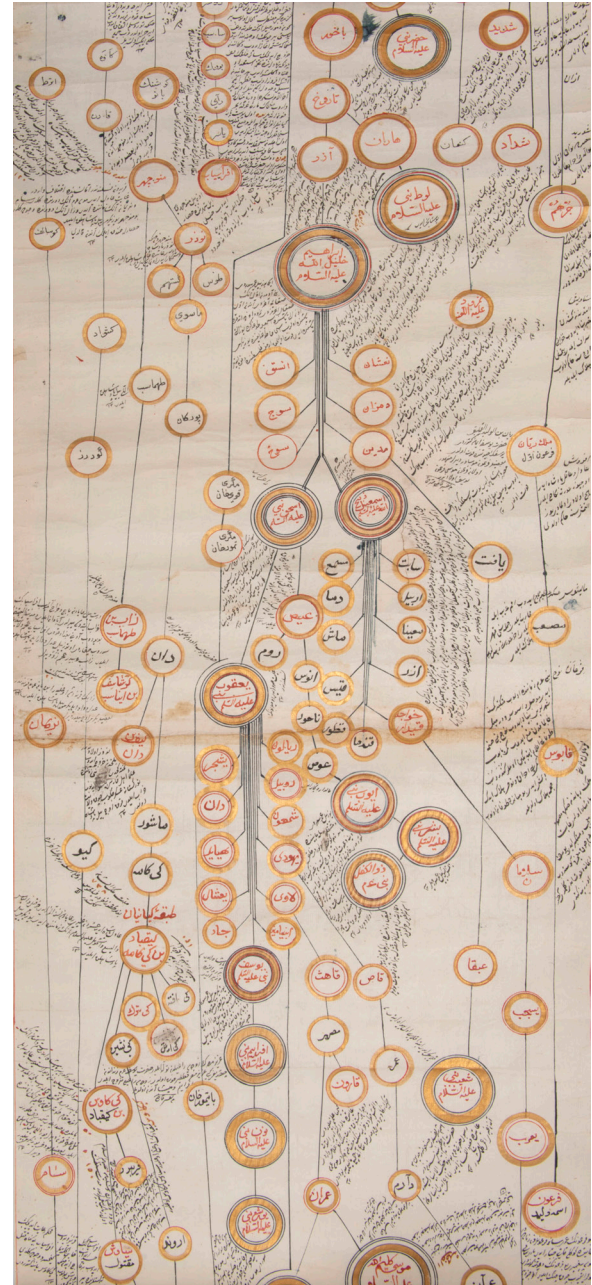
£15,000 [ref: 110096]

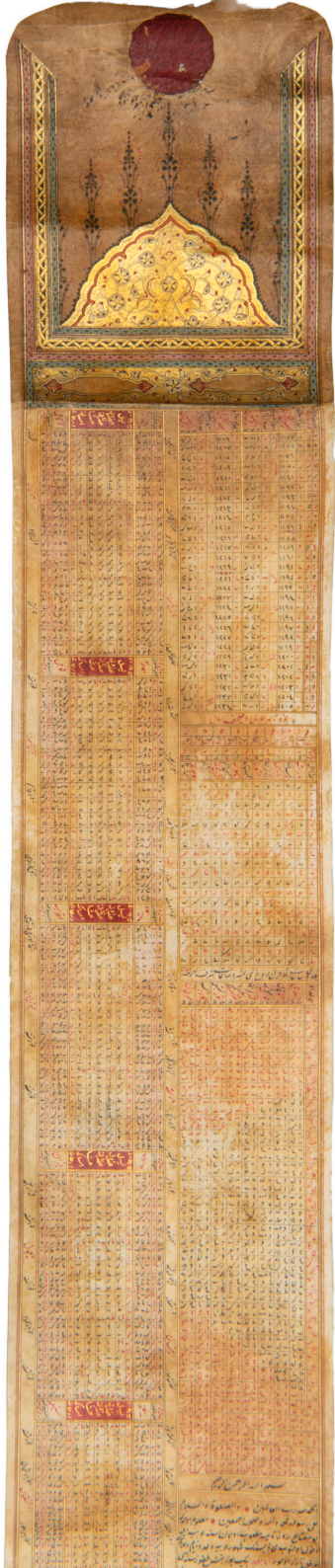
Silsilname are genealogical manuscripts, often presented in scroll format, that were popular during the Ottoman Empire where they served as a tool by which Ottoman Sultans could claim legitimise their rule. Although these are generally classed as genealogies, they often do not follow a strictly linear or chronological order. This Silsilname begins with Adam and ends with the reign of Sultan Abülmecid I. It includes the ancient Iranian and Turkish Kings, the pre-Islamic Arabs and Prophets, Iskandar Muhammad as well as his ancestors and descendants, the 12 Shi'a imams, the Umayyads, Abbasids, Buyids, Samanids, Ghaznavids, Seljuks, Khwarazmshahis, the Chingizids and the Ottomans.

Single scroll, illuminated manuscript on paper formed of 8 membranes (formed of two different paper stocks), in Arabic and Ottoman Turkish, the scroll starts with Adam and finishes with the Ottoman Sultan Abülmecid I, c. 8000 x 280 mm; roundels outlined in gold containing names and titles of historical figures in red diwani, linked together with red and blue lines, contemporary annotations and marginalia in black diwani script, dated in the lower left hand corner of the final membrane, a few small smudges or stains, overall clean and attractive condition; housed in modern red cloth box.



[DETAIL]





QUADRANT WITH ASSOCIATED CALENDAR

15. [ISLAMIC QUADRANT]. An Ottoman horary quadrant, with original pendulum and manuscript scroll calendar, quadrant and scroll signed Mustafa Efendi Zadeh. Ottoman Turkey, dated 1274 AH (1857 AD).

£12,500 [ref: 110103]

The astrolabic quadrant was particularly popular in Ottoman Turkey, and countless examples survive, mainly for the latitude of Istanbul, taken as 41° . They are invariably made of wood, with the astronomical markings attached on paper, which is then lacquered. The markings are of the standard variety and include curves for the prayers in the mid and late afternoon and at twilight, as well as for the time of fasting in Ramadan, and the azimuth of Mecca (qibla).

The manuscript scroll is a calendar for the year 1274 AH (1857 AD) and is also signed Muhammad Effendi Zadeh, strongly indicating that this scroll and quadrant were created in conjunction with one another and meant for use together.

A wooden quadrant with contemporary pendulum and manuscript scroll; illuminated manuscript on paper in Arabic, scroll formed of single membrane with leather wraparound to head of scroll with contemporary ribbon tie; all items housed together in modern bespoke box.



16. [QUR'AN]. Finely illuminated Qur'an, signed by Muhammad Effendi. Ottoman Turkey, dated 1286 AH (1869 AD).

£17,500 [ref: 109751]

A magnificently illuminated Ottoman Qur'an signed by the scribe Muhammad Effendi showcasing the splendour of Qur'anic illumination. As well as the illuminated ornaments to the margins marking important sections of the text, this Qur'an rather unusually also includes many decorative panels within the body of the text (in the form of floral arabesques and flourishes) to highlight verses of significance.

Single volume, illuminated manuscript on paper, in Arabic, complete, 304 leaves plus two contemporary free endpapers, 180 x 125 mm; single column, copied in an elegant black naskh script, catch-words, opening two pages elaborately decorated with richly gilt polychrome decorations, additional decorations throughout the text, surah headings on decorated panels, a few small chips to extremities (not affecting the text) else in very clean and crisp condition; housed in contemporary gilt red morocco with flap, a very attractive volume.



THE FIRST BOOK ON TEA PRINTED IN OTTOMAN TURKISH

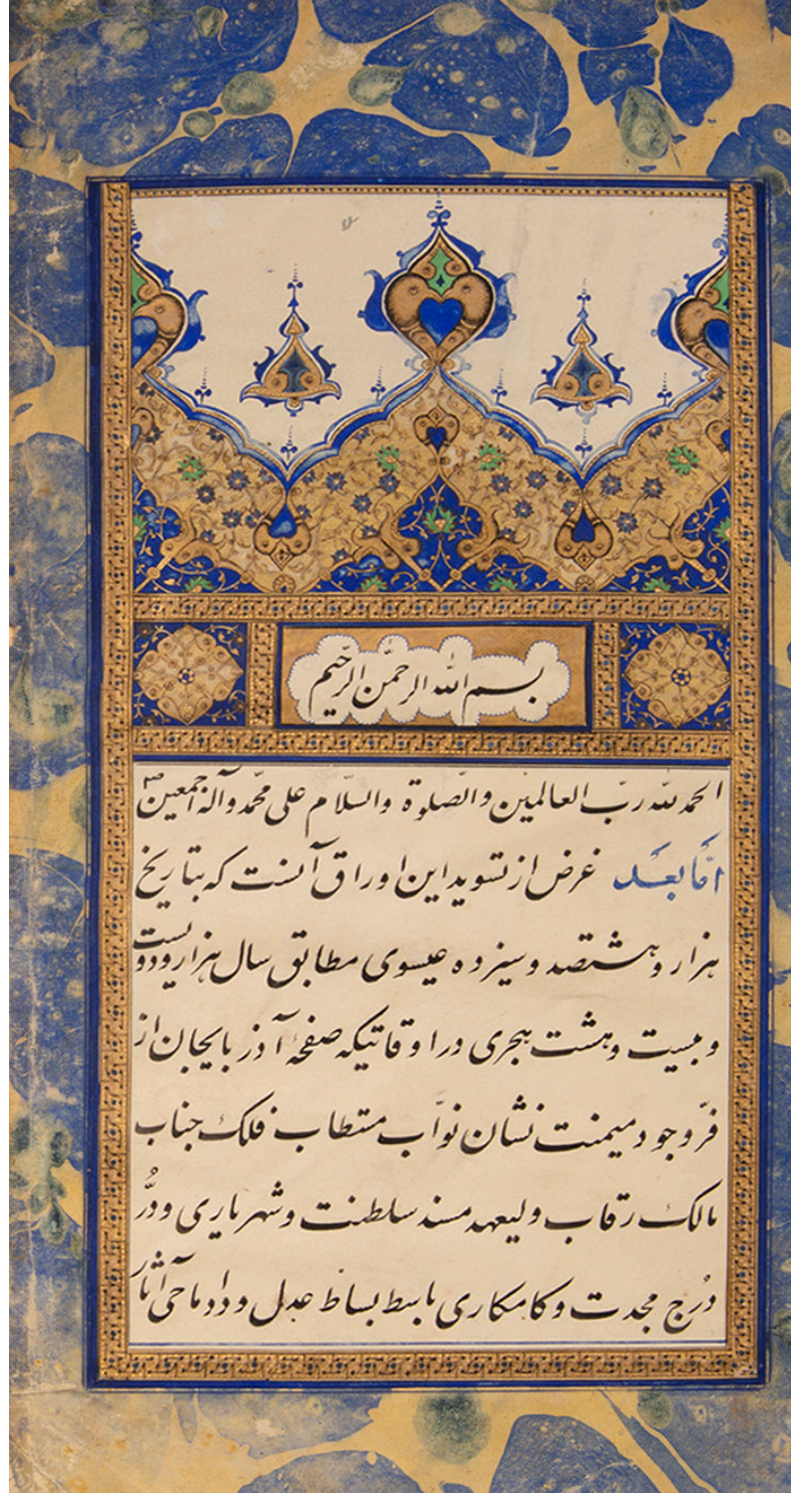
17. IZZET, SEYED MEHMED [ÇAYCI]. *Çay Risâlesi* [The book of tea]. Istanbul, Izzet Efendi Matbaası, dated 1295 AH (1889 AD).

£1,500 [ref: 108946]

First edition of the first printed book on tea in Ottoman Turkish. Seyyed Mehmed Izzet (1819-1909) was often referred to as 'Çaycı' (the tea man) because of his great fondness for tea. He was a fluent linguist speaking Arabic, Persian and French and Deputy Governor of the Hejaz and Governor of Adana during his lifetime.

This is a comprehensive treatise dealing with the entomology of the term 'Çay' (tea), types of tea and how to prepare them, the various uses of tea including its use as a herbal remedy, among others. Due to the immediate popularity of this publication, a second edition of the text was printed only one month after this edition (containing 69 pages).

First edition, printed in Ottoman Turkish, complete, engraved title, 81 pp., 8vo (240 x 160 mm); some light finger soiling, a few later ownership inscriptions and annotations, faint water-staining to upper edge of preliminaries; original cloth, blind-stamped with gilt central medallion of the title (faded), repaired, spine and extremities worn.



EARLY SHAHNAMEH LEAF

18. FERDOWSI, ABDUL QASIM. An illustrated folio from the Shahnameh, depicting an enthroned Giv and his courtiers. Injuid Persia (?), probably Shiraz, second quarter of 14th century AD.

£2,000 [ref: 108952]

EARLY EXAMPLE OF ONE OF THE MOST CELEBRATED TEXTS IN PERSIAN CULTURE; OF GREAT LITERARY IMPORTANCE TO THE PRESERVATION OF THE FARSI LANGUAGE.

Abdul Qasim Ferdowsi (d. circa 1026) was a Persian poet from the Tus area of the Samanid Persian empire. The *Shahnameh* is a vast epic poem about historical and mythical stories of Persian kings, a narrative many believe to have been created to preserve the pre-Islamic myths and legacies of Persia's golden era for future generations. The language used by Ferdowsi is notably lacking in Arabic influence, after a socio-linguistic shift in Persia following the Arab conquest of the 7th century, and is widely accepted as being one of the founding literary texts of the Persian language today.

This leaf is similar in style to the Ilkhanid 'small Shahnamehs' produced in the 12th century (of which there are four surviving examples), that have the text in 6 columns and include these small illustrations within the text that are predominantly in a horizontal format. The present example is likely from the Injuid period in Persia (1325-53 AD), probably Shiraz, where the leaf is slightly larger in format with a script closer in style to that of 14th century Persia.

Single leaf, decorated manuscript on thick fibrous paper, in Farsi, leaf 352 x 264 mm (written space 335 by 245 mm); six columns, 34 lines soft black naskh script, columns ruled in red, miniature at the centre of the recto depicting Giv and his courtiers (painted in a later hand, heavily retouched), leaf rubbed with finger-soiling, outer extremities of leaves trimmed, chipped and a little stained, repairs to outer margins.





TIMURID MANUSCRIPT ILLUSTRATION

19. NIZAMI GANJAVI. Shirin and Farhad at Mount Bistun, leaf from a fine Timurid Khamsa. Timurid Persia, early 15th century.

£5,000 [ref: 105400]

An early miniature painting from one of Nizami Ganjavi's most loved tragic romances in poetic form, *Shirin o Farhad*, also known as *Khosrow o Shirin*.

Provenance: Stephen Keynes OBE, 1927-2017.

Single leaf, illuminated manuscript on fine polished paper, single illuminated miniature depicting Shirin mounted on a horse with Farhad at Mount Bistun, 192 x 125 mm; from a manuscript with text in 4 columns of black nasta'liq, illustration in gouache and gold with traces of later additions to paint, lightly rubbed and chips to ink along old crease marks, overall bright and attractive condition; tipped-onto card and presented in modern card mount.

TIMURID ILLUSTRATIONS OF CHINESE EMPERORS

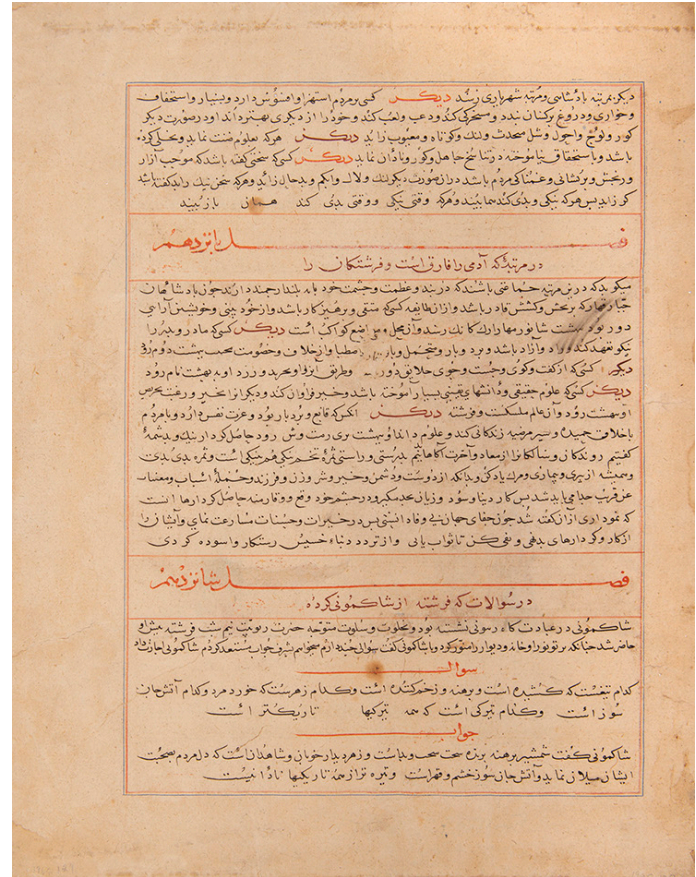
20. HAFEZ'I ABRU. Majma' al-Tawarikh, commissioned for the Timurid Sultan Shah Rukh, Timurid Herat, c. 1425-26 AD.

£27,500 [ref: 106386]

These leaves originate from the famous illustrated copy of Hafiz-i Abru's *Majma al-Tawarikh* ('Universal History') originally commissioned by the Timurid ruler Shah Rukh. The text is a historical treatise encompassing Biblical, Iranian, Islamic and Chinese history up until Shah Rukh's reign (1405-47). The work was based on Rashid al-Din's *Jami' al-Tawarikh* (*Gatherer of Chronicles*), a universal history first compiled for the Mongol ruler Ghazan to legitimise the ruling dynasty by giving it a formal historical pedigree. Fellow historian Hafiz-i Abru (d. 1430) was commissioned this lavish work to serve the same purpose as Rashid al-Din Jami's text of legitimising Shah Rukh's rule of the Persian Empire.

The *Majma al-Tawarikh* was written between 1423 and 1426 and is partly based on an earlier work, the *Jami al-Tawarikh* (*Gatherer of Chronicles*), ordered by the Ilkhanid ruler Uljaytu and compiled by his minister Rashid al-Din at the Rab'-i Rashidi scriptorium at Tabriz in 1314. The text consists of four parts: a history of the world up to the Arab conquest; a history of the Caliphate until 1258; a history of Persia during the Seljuk and Mongol periods; and the *Zubdat al-Tawarikh*, which chronicles the lives of Timur and Shah Rukh until 1427. There are two extant copies: a dispersed manuscript formerly in the collection of Emile Tabbagh and Parish Watson, and the other copy, dated AH 829/AD 1425, is in the Topkapi Saray Library, Istanbul (H. 1653). For more information on this manuscript see: S. Canby, *Princes, Poets and Paladins: Islamic and Indian Paintings from the Collection of Prince and Princess Sadruddin Aga Khan* (London 1998, pp. 28-31); T. Lentz and G. Lowry, *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century* (Los Angeles and Washington 1989, pp. 98-102).

This codex has undergone a series of transformations since its composition in the fifteenth century. At the time of copying, there were a large number of empty spaces within the body of the text left that were never completed by a contemporary artist. These were later completed by a workshop in Iran in the early 20th century, when leaves with 'original' illustrations were cut and pasted to other pages from the same manuscript (presumably to give a better aesthetic quality to these



folios), and dispersed by art dealers. The two present leaves both show evidence of this history: the illustration of the four Chinese emperors are contemporary illustrations executed in Shah Rukh's workshop, but the image has been pasted onto an unillustrated folio belonging to the history of Buddha from the same manuscript. The illustrations of the enthroned king in the second folio is modern addition to a folio transcribed in Shah Rukh's library.

Single volume, illuminated manuscript on brown Herati paper, in Farsi, two leaves (from two different paper stocks), each leaf 423 x 323 mm; text in single column, 32 lines fine scribal black naskh, the title of the chapter in large red thuluth and important names in red naskh, text framed within double ruling of red and blue, fol. 1r with illustrations of four Chinese rulers (completed in an early hand), fol. 2r with illustration of enthroned ruler receiving a courtesan (illustration by a later hand, likely painted in Iran c. 1900-1925), both illustrations pasted onto the leaves (taken from different pages in the same manuscript), leaves mounted on stubs, first folio washed with some smudges to ink, remains of adhesive to upper margins of both leaves from earlier mounting, pencil inventory number '1960.129' to first leaf and '1960.144' to second; housed in modern burgundy cloth, morocco label to upper cover.

FROM THE TIMURID COURTS OF PERSIA

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

£32,500 [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 a 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 by 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 catchwords 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 rebacked and repaired, an attractive early binding.





مدتی این شوی تا خیر شد چون خیار الحق صیام الدین چون زدر با سویی ساحل باز طلوع تاریخ این سودا سود ساعت سه سکن این باز باد این دهن بر بند آینه عیان نور باقی پهلوی دنیای دن یک قدم زد آدم اندر ذوق گر چه یک سو بد که کوه بود گردان آدم بگردی شورت نفس بانس در چون یار شد رود جو یار خدای را تو زود خلوت از اغیار باید ز بار نفس بانس در گزندان شد مین بجاروب زبان کردی کن یار آینه است جان در حزن	مملتی بایت تا خون شیر شد باز کرد آید از اوج آسمان چنگ شعر شوی با ساز سال اندر شصده رشت تا ابد بر خلق این در باز باد چشم بدان جهان خلق تو شیر صافی پهلوی جو یاری خون شد نراق صدر جنت طوق لیک آن مورد و دیده در پیشیانی کلمتی مغدرت عقل جزوی عاقل و پیکار شد چون جنان کردی خدا یار تو پرستین بر روی آمدی بی با خلت افزون گشت و ره پنهان چشم را از خس ره آوردی کن در رخ آینه ای جان دم زن	تا زید بخت تو زرد ندو چون بعراج حقایق رفت بود شوی که صیقل ارواح بود بلیلی زینجا برنت و بازگشت آفت این در هوا دشو است ای دمان تو زود زان دوری چون در کوی زنی بی احتیاط همچو دیو از وی زشته می بود آدم دیده نور قدیم زانک با عقلی جو عقلی منت گر ز تنهای جو نر میدی شری انک در خلوت نظر بود عقل با عقل در دو تا شود یار چشم توست ای مرد شکار چونک سوس آینه سوس بود تا پیر شد روی خود از دست	خون کندد شیرترین خوش بی بهارش غنچه نشکنده بود بازگشتش روز استنحاج بود بر این صید معانی بازگشت ورنه اینجا شربت اندر شربت دی جهان تو بر شمال برخی شیر تو خون می شود از احتلا به نامانی جهنم آب چشم بخت سوی در دیده بود که عظیم مانع بد فعلی و بد گشت شد زیر غل یار خورشیدی شوی آخر از اسم ز بازگشت نور افزون گشته ره پیداشد از خس و خاشاک او را کال روی او را آوردی این بود دم زرد خردن باید سیرت	از بسیاری صد هزار انوار یافت در کشید او رو و سر زین یافت بزد قیاس ز سر باشد خواب وای آن دانا که با نادان غیبت خورشید پیداری شتاب شرق او غیر جان و عقل نیست بعد از آن هر جا روی کی بودی عقل در پاشت سوی شرق آن جو زده سخن و این هستما جو حس جان از آفتابی می خورد و آفتاب چرخ بند نیست ای زون از او حما و ز پیش که تو کوید زستی بر احسن چشم حس راست مذمب اعتوال هر که در حس ماند او معتز هر که پرور شد ز حس سخی که نبود دی حس دیگر مر ترا نامصویر یا مصور گشت که تو کوری نیت بر اعرج آینه گول چون شود صافی و پاک	آن درختی که شود با میزیت گفت یار بد بلا شغفت نیقده شان مصروف قیاس بود چونک ز اغان غیر بر بند آنها با نزل این بخش کنی خاصه خورشید حالی کان است بعد از آن هر جا روی کی بودی راه حسن راه فرانت یی بود اندر آن باز کارگاشان با هر بند ای پرده دخت هستما سویی گاه خورشید روی در پاشویی روح با عقلت و با عقلت یار که شمشیر را موجد می کند گاه نقش خویش در بیان یی کند سخه حس اند اهل اعتزال هر که در حس خدا دید آیتی که بریدی حس حیوان شاه را پس نبی آدم کلم کی بدی نامصویر یا مصور پیش او پردای دیده را او روی بهر هم بینی نقش و هم نقش را	از هوای خوش ز سر تا شغفت چونک او آمد طرم غنفت خوابشان سر پای ناموس بود بیلمان پنهان شدند و نرفتند تا که تخت الارض را در بخش روز و شب کردار او خوش شربت با بر مغز عاشق شود ای خزان از تو فراموشم دام حس مس را چون حس کنی دست چون موسی برود از دست گاه کوه قاف و کوه عتاشی روح را با ناری و توتلی جو کار که تو قدر را صوره میزند آن پی تزیه جان کنی کند خویش راستی نماید از ضلال در بر حق مست بهتر طاعتی پس بریدی کاه و خراده را کی بحس شتر کب مجدم شوی که همه مغزست پرور شد هم بسوزد هم بسازد شرح نرخش دوت را هم زانش را
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لم خالی

کرم خالی جنب خالی یار یافت
در خزان چون دید او یار یافت
من محسب باشم از احکامت
قراب پیدایت چون دانست
زانک بی طرار لیل فاش
آفتاب معرفت را تا نشست
طلوع الشمس آری که اسکندری
حسن خفاست سوی مغرب دان
چرخ مست جو این صبح
حس بدان قوت طلت می خورد
ای صنات آفتاب معرفت
تو ز این باشی آن در ذرات
از تو ای بی تش با چندین
که تو کوید زستی بر احسن
چشم حس راست مذمب اعتوال
هر که در حس ماند او معتز
هر که پرور شد ز حس سخی
که نبود دی حس دیگر مر ترا
نامصویر یا مصور گشت
که تو کوری نیت بر اعرج
آینه گول چون شود صافی و پاک



EXCEPTIONAL TIMURID MANUSCRIPT WITH EARLIEST APPEARANCE OF BIHZAD ILLUSTRATIONS

22. MARAGHA'I, RUKN AL-DIN AWHADI (KNOWN AS 'AWHAD AL-DIN ISFAHANI'). *Jam'i Jam* [The Cup of Jamshid], with four full-page illustrations by Kamal al-Din Bihzad, signed by the master scribe Shir' Ali. *Timurid Herat*, dated 863 AH (1459-60 AD).

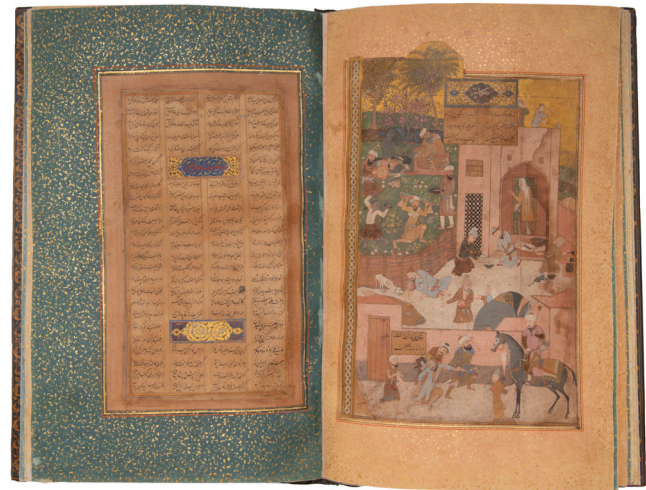
£650,000 [ref: 109964]

PRINCELY TIMURID MANUSCRIPT - THE ONLY RECORDED COPY OF THIS RARE TEXT TO BE ILLUSTRATED WITH MINIATURES.

This rarely illustrated text is the *Jam'i Jam*, the Cup of Jamshid, by Awhadi Maragha'i (1274/5-1338 AD) is both a mystical poem as well as a treatise on social topics such as ethics and education. The title evoking the Persian King Jamshid and the poem composed in dedication to the last Ilkhanid Sultan, Abu Sa'id Bahadur Khan. The poem is an expansive text written in 'mathnavi' form, akin to the *Khamasa* of Nizami, and although there is evidence to suggest its popularity with readers contemporary to the author, it was seldom read or reproduced by the end of the 15th century. One section of the poem recounts the story of a ruler's slave drunk in a tavern that had to be dragged away from the premises - illustrations of such scenes are highly unusual and seldom appear in manuscripts at this level of sophistication, particularly from the Timurid period.

Although this manuscript doesn't bear the name of a patron, both the scribe and artist were working in Herat during the mid- to late- fifteenth century and the style of production and the distinct coffee-toned paper are in keeping with craftsmanship from this geographical area. Under the patronage of Sultan Abu-Sa'id, a new *Kitabhkhana* (library) was established in the Timurid capital of Herat simultaneous to the production of this book, so there is a strong possibility that Sultan Abu-Sa'id was indeed the commissioner of this text. Another volume from this library, the *Nahj al-Fardis* (produced c. 1466, only six years after this manuscript), has illustrations that are very suggestive of the hand of Bihzad, placing this *Jam'i Jam* among other manuscripts illustrated at the bequest of the Sultan.

Bihzad was being trained by Ustrad Mirak in the 1450s and 1460s and would have been young, only 19 years old, at the time of production of this book. With this in mind, there is a strong possibility that as part



of the revival of the Timurid *Kitabhkhana*, Awhad's *Jam'i Jam* was selected as a 'project' where the experienced calligrapher Shir 'ali might collaborate with the promising young pupil Bihzad to illustrate the text - in the typical style of Timurid manuscript production from the 1420s onwards. The same pair later collaborated on the famous *Zafarnama* produced for Sultan Husayn in 1467-8, following their successful partnership on this codex.

There are no attributions to Bihzad that pre-date the present manuscript, making this an exceptionally important witness to the early work of one of the most celebrated classical Persian painters of the 15th and 16th centuries.

Provenance: The Imperial Mughal Library of Shah Jahan (imperial Mughal seal to first leaf and inscription dated Rabi I of the 20th regional year of Shah Jahan, being the Spring of 1647, identifying the scribe and attributing the illustrations to Bihzad); Oliver Hoare Collection (d. 2018, this ms being the highlight of the collection offered by Christie's London on the 25th October 2019).

Single volume, illuminated manuscript on paper, in Farsi, complete, 48 leaves plus 4 fly leaves, 305 x 193 mm; text in 4 columns, 25 lines refined scribal black nasta'liq, titles in red and gold thuluth within illuminated cartouches across two central columns, opening two leaves with two facing full-page illustrations, two further full-page illustrations on folios 27r and 30v, many early seal impressions to the reverse of first leaf, colophon signed and dated, all leaves remargined with gold-speckled card in various colours (probably from the late sixteenth- or seventeenth-century Safavid Persia), later endpapers; housed in finely painted Safavid lacquered boards, depicting hunting scenes and animals amongst intricately painted flora, doubleurs in gilt, painted and stamped decoupé morocco with central medallion and corner-pieces, outer edges heavily repaired, rebacked. Dr Eleanor Sims, The Oliver Hoare Collection, Jam-i Jam catalogue (Christie's, 25th October 2019, lot 80).

INSCRIBED BY THE AUTHOR

23. 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 Tohfāt 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 Brocklemann 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, complete, 178 x 130 mm; 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, resewn with new endpapers added, extremities lightly rubbed. Brocklemann sup II 285.



الحمدك اللهم وانت المحمود على لسان حبيبتك محمد بالتحيات
المباركات فحضرته من خواص حضرتك بشرايف الصلوات الطيبات
الذكايات وسلم على الله وصحبه ومن تابعهم تسليما يتجدد بتجدد
الانبات والافاق **اما بعد** اين رساله ايت موسومه
بتحفة الصلوات مشتمل برنكتة چند رباب درود و سلام
سيد كاينات تقربا الى الله تعالى وتعظيم وتوسلا بشفاة
رسول الله صلى الله عليه وسلم **مقدمه** تحريم يافته مبتني بر
وهشت فصل وخاتمه **مقدمه** يكي از نشر اصل كه حقيقت ايمان
بران مبتنيست كرويدن باسند به پيغمبران خداي و ايمان
بعموم پيغمبران آنست كه اقرار كنند بربان و تصديق نمايد
بدله كه همه انبيا از سره بشرايمت اصطفا و صفت اجيبا
مخصوص و ممتاز و بتعليم رباني و تايميد سچاني مشرف و سرفراز

بونده اند همكی اقوال و تمامی افعال ایشان در همه اوقات
و احوال بمیاب صدق و صواب آراسته و انشوايب كذب
و ارتياب مصنى و پراسته بوده **نه** هر جرايد كرد ارشان **مقدمه**
نه بر حكايف گفتارشان غباخطا . و ما لكان ممالك حق و حقيقت
حضرت رسالت منقبت خاتم النبیین و رحمة للعالمين
محل كاصل هستي شد و جوش جهان كردى نشاد روان **عبد**
صلوات الله و سلامه عليه فاضلت و مهتر و كاملتر و بهتر
سلطان انبيا كه بدر كاه كبريا . از جمله بهتر آمد و بر جمله مهتر
امام همام شهاب الدين فضل الله توره پشتى رُوح الله **عبد**
در فصل چهارم از باب دوم ان كتاب معتقد فى المعتقد آورده
كه جنان اعتقاد بايد كرد كه رسول ما صلى الله عليه وسلم
از جميع انبيا و رسل عليه و عليهم السلام افضل است و **بيل**
افضلية آنحضرت هم كلام معجز نظام اوست كه انا سيد ولد
و الشيخ الامام ابو بكر محمد بن اسحاق الكلابادى قدس سره در كتاب
تعرف آنجا كه بيان معتقد صوفيه ميكند فرموده كه .

در ترجمه انبيا در سلك سالكان
مقدمه شريعت هم

FINE NASTA'LIQ CALLIGRAPHY

24. **ASTARABADI, HILALI.**
Shah u'Dervish. *Central Asia, probably Herat, dated 945 AH (1538 AD).*

£15,000 [ref: 105216]

Hilali Astarabadi (c. 1470-1529) was an accomplished poet and member of the literary circle of Sultan Husayn Bayqarah in Herat. During his lifetime he formed many friendships with important contemporary literary figures such as Jami, with whom he performed the Hajj, and Ali-Shir Nava'i, the eminent Timurid mystic poet and master of Chagatai literature.

Shah u'Dervish is one of Hilali's most celebrated works, reportedly written in response to the rival poet Abdullah Hatefi (and their apparent inability to compose a mathnawi) and dedicated to Badi al-Zaman Mirza (the Timurid ruler of Herat from 1506-1507).



The work is predominantly mystical in content and was therefore appealing to a wider audience than the native Persians; the work has also been translated into Turkish by Kateb Calabi (c. 1655) and Sa'id Nafisi (1958) and into German by Ethé (1870).

This is a very early example of the *Shah u'Dervish*, no other examples have been traced that pre-date the present example which was copied only 9 years after the death of Hilali. One manuscript copy of the same work also dated 945 AH (1538 AD) is in the Keir Collection on loan to the Dallas Museum of Art (inv.no.K.I.2014.1167).

Single volume, illuminated manuscript on paper, in Farsi, 79 leaves plus 3 flyleaves, complete, 172 x 125 mm; double column, 8 lines of fine black nasta'liq, ruled in black, gold and blue, opening of text with a fine illuminated polychrome headpiece, catch-words throughout, gold flecked doublures, final page of text repeated but apparently copied in the same hand (possibly a duplicated leaf due to scribal error), a few small smudges overall very clean and attractive internal condition; contemporary full leather with flap, gilt stamped medallions and spandrels to covers and flap, remains of early paper label to spine, skilfully rebacked and edges and covers repaired, flap unusually appearing on left-hand side.

ISLAMIC ETHICS

25. AL-DAWANI, JALAL AL-DIN MUHAMMAD BIN AS'AD. *Akhlaq'e Jalali*, also known as 'Lawami' al-Ishraq fi Makarim al-Akhlaq' (Lustres of illumination on the Noble Virtues), copied by Muhammad Shaf'i ibn Abdul Jabbar. Safavid Persia, dated Dhu'l Qu'da 1059 AH (December 1649 AD).

£7,500 [ref: 105215]

Jalal al-Din al-Dawani (d. 1502) was a philosopher, poet and theologian of late 15th-century Persia, who was also a jurist and sadr (religious supervisor) in Shiraz and chief judge of the Fars region during his lifetime.

Akhlaq'e Jalali is primarily a treatise on ethics that was completed in c. 1475, and apparently took almost a decade to compile. The work was dedicated to Uzun Hasan, ruler of the Turkoman Aq Qoyunlu State from 1452-1487, and commissioned by Uzun Hasan's son and successor Sultan Khalil (governor of the Persian province during his father's reign).



This is the first major Islamic ethical treatise to come to western notice after *Akhlaq'i Naseri* (the 13th century epic philosophical treatise by Tusi), which is the only notable predecessor to this work. *Akhlaq'i Jalali* was immensely popular in Persia and surrounding regions and became so influential in India that it was a standard text in their education system right until the end of the British rule in 1947. Despite the influence and popularity of this text, it's only English translation is the 1839 W. F. Thompson edition (*Practical Philosophy of the Muhammadan People*, Oriental Translation Fund, London), which is a 'relaxed' edition of the text and not a true verbatim translation. A true scholarly edition of this text in English is yet to be published.

Provenance: Mehdi Bayani, founder and first head of the National Library of Iran, renowned specialist in Persian manuscripts and calligraphy (ex-libris stamps to first and last folios).

Single volume, illuminated manuscript on polished paper, in Farsi, complete, 190 leaves, 195 by 115 mm; single column, 12 lines elegant scribal black naskh, illuminated head-piece opening the text, decorated in gilt and polychrome, leaves ruled in blue and gold, catch-words throughout, later ownership inscriptions to reverse of first leaf, stamp of Mehdi Bayani to verso of final folio, some ink smudges and occasional light water-staining; contemporary decorated leather over boards with flap, corner pieces and central cartouches cut-out with elegant filigree detailing in red against a gilt background, edges rubbed, slight loss to leather on lower cover, early paper label to spine.



WITH TWO ILLUMINATED MINAITURES

26. TABRIZI, MUHAMMAD 'ASSAR. *Mihr o Mushtari [The Sun and Jupiter]*. *Safavid Persia, probably Tabriz, second half of 16th century.*
£35,000 [ref: 106853]

Sheikh Shams al-Din Muhammad 'Assar Tabrizi was a poet, scholar and mystic of fourteenth-century Persia, and this poetic romance is his best-known work. With strong pre-Islamic themes, the text recounts an epic story of spiritual and platonic love between the protagonists Mihr (son of Shahpur Shah) and Mushtari (son of Shapur Shah's Vizir), relaying the trials and tribulations they encounter together from their early schooldays and further through their adulthood.

This exquisitely illuminated manuscript includes two illuminated miniatures that are very much in the style of artistic production of early seventeenth-century Safavid artistry, probably produced for a wealthy patron around 1580 by a workshop of the Royal Safavid Courts.



Formerly in the library of the Ottoman court historian Çelebizade Asim Efendi (d. 1760). Asim Efendi, better-known as Küçükçelebizâde, was the son of Reîsülküttâb (Minister of Foreign Affairs) Mehmed Efendi. He was born in Istanbul and educated under the supervision of distinguished scholars including the famous poet, calligrapher, musician Abdülbâki Ârif Efendi. He was celebrated for his fine nasta'liq calligraphy and worked as a professor (mudarris) and judge (qadi) in Istanbul. In 1723 he was appointed court historian/chronicler by the Grand vizier Ibrahim Pasha and also appointed the chief-judge of Istanbul in 1748 before becoming the supreme judge of Anatolia (Anadolu kazaskeri) by 1757. His best known work is the *The History of Çelebizâde*, a historical account of the events that took place between 1722 and 1729, which was first published by İbrâhim Müteferrika in 1740. Later, it was printed by the Matbaa-i Amire (Ottoman Imperial Press) and in 1865 as an addendum to the *History of Raşid*. On Grand vizier Ibrahim Pasha's order, he worked on the translation of Ayni's *İqd al-Juman* and Khawajah Ghiyath al-Din Naqqash's *Ajaib al-Lataif* to Turkish. The latter was published in Istanbul by the famous bibliophile Ali Emiri Efendi in 1912.

Provenance: Çelebizade Asim Efendi d. 1760, Ottoman Court Historian (ink inscription to fol. 1a); Edward Galley, from the 1780s when Edward Galley was the East India Company's resident in Basra (personal seal designed in nasta'liq script to fol. 1a).

Single volume, illuminated manuscript on paper with two illuminated miniatures in the text, in Farsi, complete, 213 leaves, plus three flyleaves, 250 x 150 mm; double column, 12 lines regular scribal black nasta'liq, headings in white nasta'liq outlined in black set against gold decorated banners throughout the text, opening two pages with richly illuminated blue and gold borders of intricate geometric designs, with pale blue and orange accents, some very skillful restoration to first page, one leaf re-margined, some light finger soiling else internally clean and attractive condition; in a handsome contemporary Safavid stamped binding with flap, fine doubleurs (restored), rebacked and edges repaired.



COPIED DURING THE REIGN OF KARIM KHAN ZAND

27. [QUR'AN]. Fine Zand Qur'an, copied by Muhammad Hashim Loulou'i al-Isfahani. Zand Persia, probably Shiraz, dated 1188 AH (1774 AD).

£18,750 [ref: 108034]

A fine and early example of a Qur'an produced during the Zand Dynasty in the reign of Karim Khan Zand, the founder and first ruler of the Empire. Arts and crafts in the region flourished under the patronage of Karim Khan, particularly in the capital of Shiraz, and much of the artistic styles and practices formed during this time became the foundation upon which Qajar art developed in the nineteenth century.

A miniature Qur'an copied by the same scribe was sold in a London auction house in April 2017, dated 1184 AH (1770-71 AD). No other records of the scribe have been traced.

Single volume, illuminated manuscript on paper, in Arabic, 204 x 124 mm; single column, 15 lines elegant black naskh, opening two leaves with gilt polychrome head-pieces and borders, surah headings in blue against gilt banners with polychrome decorations, leaves ruled in gilt, catch-words throughout, later annotations in a shekasteh script to the margins of the final few leaves and verso of final leaf, leaves from first gathering mounted on stubs, overall clean and attractive internal condition; housed in contemporary lacquered boards, outer covers painted with floral motifs against a deep red background and framed within a gilt ruling, inner covers of the narcissus flower with a decorative border, some skillful restoration to chips in lacquer, a handsome copy.

28. [QUR'ANIC SCROLL]. Calligraphic scroll containing excerpts from the Qur'an. Early Qajar Persia, circa 1800 AD.

£10,000 [ref: 106530]

An attractive calligraphic Qur'anic scroll containing excerpts from the Holy text in stylised forms forming geometric patterns and calligraphic compositions. The seal impression at the foot of the manuscript is dated 1217 AH (1802 AD), which firmly places the manuscript right at the beginning of the 19th century, circa 1800 AD, making it a very early example of Qajar manuscript production.

Provenance: Zein ul-Abedin Ali (seal impression to foot of scroll dated 1217 AH [1802 AD]); Erik Von Scherling, 1907–56, Swedish-Dutch Antique and Oriental books dealer and connoisseur based in Oegstgeest, Holland (type-script label to tin tube).

Single scroll formed of 8 membranes, illuminated manuscript in Arabic, containing excerpts from the Qur'an, complete, 4200 by 80 mm; text arranged in multiple columns and sections often forming geometric patterns or calligraphic compositions, in black ghubari script with important sections in red, opening of scroll with illuminated head-piece (darkened, a little chipped and early repair in sellotape), many sections outlined in gold, margins ruled in gold and blue throughout, a few small chips to outer edges of scroll, rarely affecting text, a few ink stains and smudges, seal stamps to foot of scroll, housed in mid-twentieth-century tin (?) tube with type-script label.

29. [QUR'ANIC SCROLL]. Prayers for Daily Use, arranged according to the 7 days of the week, Qajar Persia, early 19th century.

£8,000 [ref: 106529]

A charming prayer scroll containing prayers arranged in accordance to the 7 days of the week, intended for daily use and probably carried in a small pouch on the owner during travels and possibly during hajj pilgrimage. The paper is of a fine polished finish, the gold illumination is lavish (interlinear colouring in gold throughout) and the naskh calligraphy executed by a very regular and skilled calligrapher, indicating that a person of some significant social status would have been the primary user of this scroll.

Provenance: Erik Von Scherling, 1907–56, Swedish-Dutch Antique and Oriental books dealer and connoisseur based in Oegstgeest, Holland (type-script label to plastic tube); Dr. James K. Sutherland, 1897–1988, Armenian-American cardiologist originally from Hagop Lutfi in Kilis emigrated to America in 1920, settled in Michigan, acquired in 1952 (cardboard box and manuscript label).

Single scroll, illuminated manuscript on paper, in Arabic, complete (3 conjoined membranes), 1660 mm x 90 mm; text in single column, copied in elegant black naskh script, illuminated head-piece opening the text, in gilt and polychrome, each of the daily prayers with gilt banner to open with section heading in red thuluth, text block framed within multiple polychrome rulings, interlinear colouring in gilt throughout, no scribal attribution or colophon at the end (as intended), top of decoration trimmed (with slight loss), later black paper pasted along upper edge (likely to for a protective layer around the rolled scroll); mid-twentieth-century plastic tube with a type-script paper label wrap-around (possibly a cutting from one of the Rotulus catalogues of Erik von Scherling), housed in a cardboard box with paper label reading 'Arabic - Scrolls...'

وَإِنَّا فَرَأْنَا لَكَ الْفَرَانَ جَعَلْنَا بَيْنَكَ وَبَيْنَ الَّذِينَ
لَا يُؤْمِنُونَ بِالْآخِرَةِ حِجَابًا مَسُورًا وَجَعَلْنَا
مِنْ بَيْنِ أَيْدِيهِمْ سَدًّا وَمِنْ خَلْفِهِمْ سَدًّا فَأَنزَلْنَا
عَنْ سَمَائِهِمْ مَائِدًا لَا يَصُرُونَ وَجَعَلْنَا عَلَى
قُلُوبِهِمْ أَكِنَّةً أَنْ يَفْقَهُوهُ وَفِي آذَانِهِمْ وَقْرًا
فَقَالُوا سِحْرٌ حَرَامٌ فَذَرْنُوهُمْ وَرَمُوا الرُّجْحَيْنِ إِنَّ يَوْمَ
اللَّهِ فَلَإِنَّ لَكُم مَّا كَدُمْتُمْ عَلَيْهِ مِنَ الدَّاهِيَةِ
يَصْرُوكُمْ فَمَنْ بَعَثَ عَلَى اللَّهِ يُبْطِئُونَ
وَعَلَى اللَّهِ فَتَوَكَّلُوا أَلَمْ تَكُنْ مِنْ مُؤْمِنِينَ فَلْيُحْجِلْ
مُسْتَقِيمٌ فَمَنْ يَصْوَفْ فَاصْبِرْ لِمَنْ حِجَابُ الْعَرْشِ
السُّورِيِّ وَمَنْ أَمْسَدَ بِهِ بَأْتُهُمُ الَّذِينَ آمَنُوا بِالْآخِرَةِ
وَصَابِرُونَ وَارْتَابُوا وَانْقَادُوا لِلَّهِ لَعَلَّكُمْ تَتَّقُونَ
وَبِالْحَقِّ أَنْزَلْنَاهُ وَبِالْحَقِّ نَزَلَ وَمَا أَرْسَلْنَاكَ إِلَّا
مُبَشِّرًا وَنَذِيرًا سَتَلْقَى فِي قُلُوبِ الَّذِينَ كَفَرُوا
الرَّغْبَ بِمَا أَشْرَكُوا بِاللَّهِ مَا يُسْبِغُونَ بِهِ سُلْطَانًا
اللَّهُمَّ يَا ذَا الْمِنَّةِ وَالْإِيمَانِ عَنَّا يَا ذَا الطَّوْلِ يَا ذَا
إِلَهَ الْإِنْسَانِ اسْتَلْكَ الْعَفْوَ وَالْعَافِيَةَ فِي الدِّينِ
وَالدُّنْيَا وَالْآخِرَةِ بِفَضْلِكَ عَلَى جَمْعِ خَلْقِكَ
رَبَّنَا إِنَّا فِي الدُّنْيَا حَسَنَةٌ وَفِي الْآخِرَةِ حَسَنَةٌ
وَفِي عَذَابِ النَّارِ لَأَهْمٌ يَا فَارِسَ الْهَمِّ يَا كَا
الْعَمِّ فَرِحَ هَمِّي وَكَفَّرَ بِحَقِّي وَأَمْلَكَ عَدُوِّي وَحَسَنَ
كَانَ رَحْمَتِكَ يَا أَرْحَمَ الرَّاحِمِينَ

صَلَاةٌ يَوْمَ تَبْيَضُّ
وَالسُّورِيُّ



FINE LACQUERED BINDING

30. [PRAYERBOOK]. Collection of Qur'anic surah and commentaries, compiled by Ibn Tawus, including extracts on the teachings of Jafar Sadiq, copied by Muhammad Ibn Mirza. Qajar Persia, possibly Tabriz, early-19th century.

£8,750 [ref: 109521]

An unusual prayerbook containing some Qur'anic sections alongside a number of dua compiled by Ibn Tawus and including religious tracts by Jafar Sadiq. Commissioned privately by Muhammad Ibn Mirza in the early nineteenth-century and present here in a fine hand-painted Qajar lacquered binding.

Single volume, illuminated manuscript on polished paper, in Arabic, complete, 106 leaves, 230 x 145 mm; single column, 11 lines black naskh, headings and important phrases in blue, gilt polychrome head-piece opening the text, gilt borders to opening two pages, interlinear colouring in gilt throughout, eaves with polychrome and gilt ruling, catch-words, Persian export stamps to first and final leaves, some of the gatherings becoming loose, a few ink smudges else clean internal condition; housed in a very attractive painted lacquered binding, covers with floral designs set in an oval shape set against a striking black background with borders of a similar design, all heightened in gilt upper cover slightly rubbed, extremities lightly bumped.



31. HAFEZ SHIRAZI. *Divan*, commissioned by Muhammad Quli-Khan. Qajar Persia, dated 1265 AH (1848 AD).

£15,000 [ref: 108090]

A fine and beautifully illuminated manuscript of the collected *Divan* of Hafez Shirazi, one of the most decorated and celebrated poets of the Persian language. Although the commissioner of this manuscript is yet to be identified, Muhammad Quli Khan is very likely to have been a general or high ranking officer in the courts of Qajar Persia during the early reign of Naser Shah Qajar.

Provenance: Exported from Iran in 1950 (Persian export stamps to endleaves dated '1328').

Single volume, illuminated manuscript on polished paper, in Farsi, complete, 268 pp. plus two contemporary endleaves, 290 x 190 mm; single and double column, 14 lines bold black nasta'liq, key words in red, text panels within gold and blue rules, black and gold outer marginal rules, catchwords, opening bifolio with gold and polychrome illuminated headpiece and text in clouds against a gold ground, within gold and polychrome rules and gold and polychrome illuminated floral margins, a further two similarly illuminated bifolios, later ownership inscription to opening folio, Persian export stamps to endpapers; housed in a fine contemporary lacquerer binding, the outer covers with gol-o-bolbol surrounded by red cartouches containing poetic couplets in nasta'liq, doubleurs painted with narcissus flowers against a gold background, a very clean and fine example.



32. 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: Firuz, Prince Abd al-Husayn Mirza Qajar Farman Farma's eldest son, Nusrat al-Dawlah (bookplate to upper pastedown).

Single volume, lithographed on paper, containing one large folding map of Afghanistan, complete, 8vo (225 by 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.

WITH FINE MARBLED PAPER BORDERS

33. [ALEXANDER THE GREAT]. CAMPBELL, JAMES. *Tarikh'i Iskandar (The History of Alexander)*, copied by Ibn Muhammad Khan Safdar 'Ali. *Kabul, Afghanistan, dated Monday 8 Rabi II 1291 AH (1874 AD).*

£30,000 [ref: 106371]

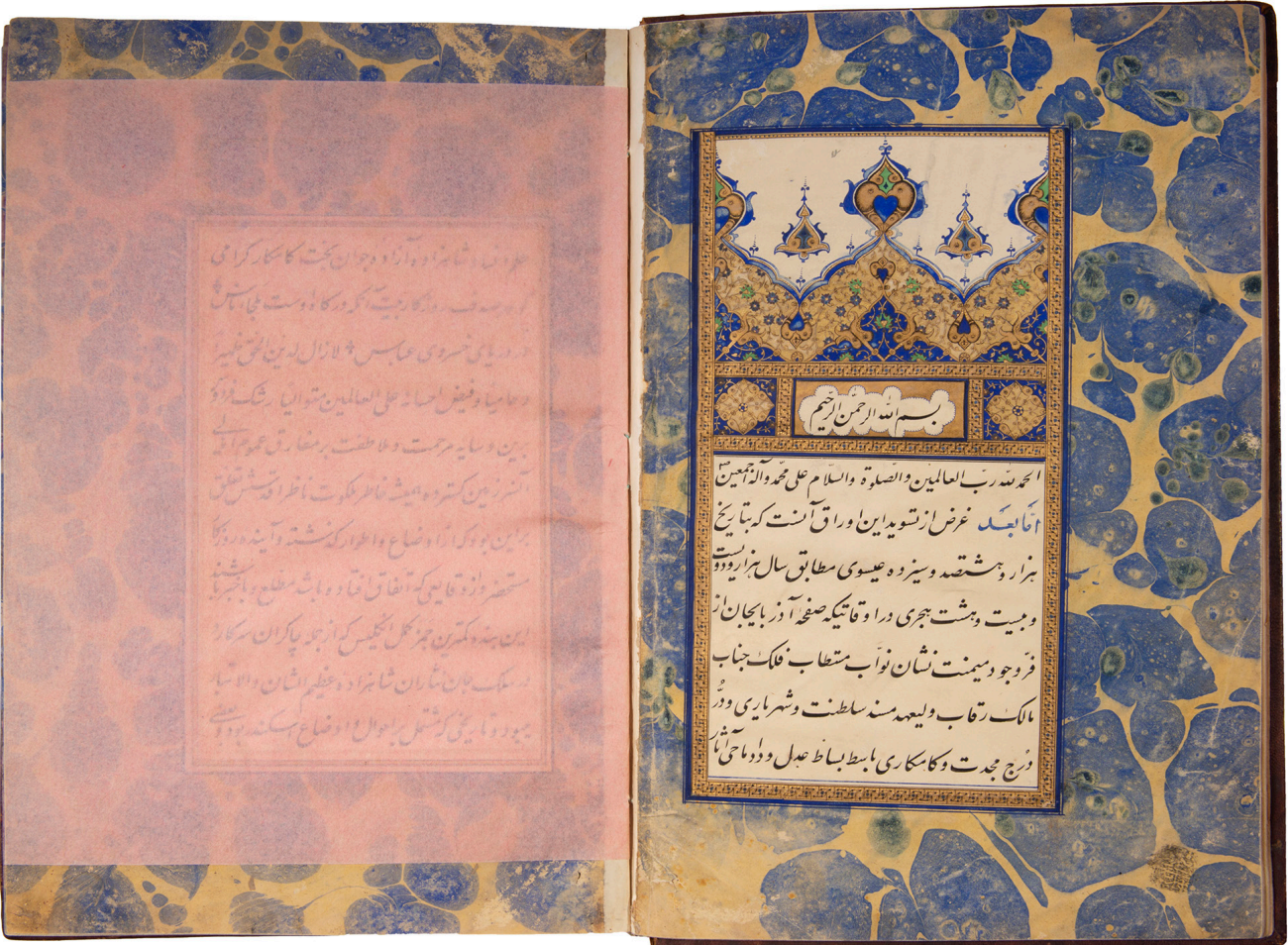
A fine illuminated manuscript with remarkable decorated marbled borders, of many varying designs and patterns. The use of marbled paper borders in a bound manuscript, as here, is very unusual. Marbled paper was often used to decorate album pages and calligraphic panels from the sixteenth century onwards and was very much a decorative tool elevating the design and appeal of a single artistic creation (i.e. a miniature or calligraphic exercise). 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 a translation of Voltaire's *Histoire de l'Empire de Russie sous Pierre le Grand* and *Histoire de Charles XII, roi du Suede* (Private collection, Christie's, *Art of the Islamic and Indian Worlds*, 26th October 2017, lot 123); a reference to this secondary text is given in the preface of this 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.

The text deals with Alexander the Great, starting with his origins in Macedonia, his conquests, from Egypt to parts of India and Turkestan along with his burial in Alexandria and was copied by Ibn Muhammad Khan Safdar 'Ali in Kabul on Monday 8th Rabi' II 1291 AH (25th May 1874 AD). Little is known about this particular calligrapher, however they are recorded in Mehdi Bayani as 'an obscure nasta'liq calligrapher of the nineteenth century', with the only recorded work being a calligraphic page in the Archaeological Museum in Delhi, signed Sayyid Safdar 'Ali (see M. Bayani, *Ahval va athar-e khawshnavisan*, vol. 2, Tehran 1346 AS, p. 330).

This work was originally assembled by James Campbell at the bequest of the Qajar Prince Abbas Mirza in 1813, the present manuscript presumed to be a translation of that original text. James Campbell was an assistant surgeon in the East India Company, who travelled to Persia with Sir John Malcolm. He became Chief Surgeon to the Qajar Prince Abbas Mirza (Governor of Adharbayjan and son of Fath' Ali Shah Qajar) from 1810 to 1814 before travelling to Russia with Sir Gore Ousley in 1814.

Provenance: Begum Iskandar Mirza 1899-1969, wife of Iskandar Ali Mirza, first President of Pakistan from 1956-58.

Single volume, illuminated manuscript on paper with fine marbled paper borders, in Farsi, 119 leaves, complete, 336 x 230 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 illuminated opening headpiece, one further illuminated heading; contemporary burgundy leather binding, blind-stamped with corner pieces to covers, a very handsome volume.



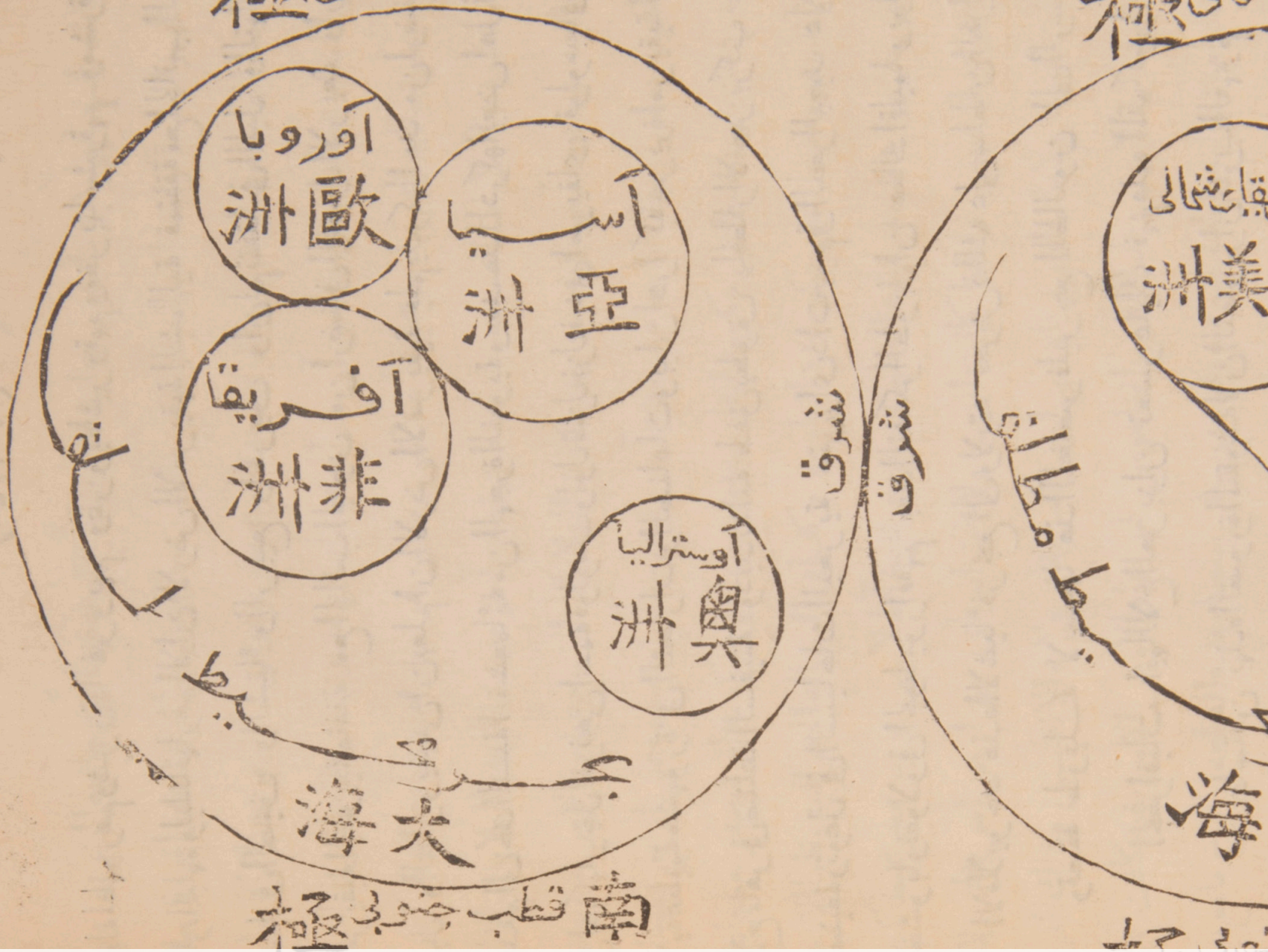
بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الحمد لله رب العالمين والصلوة والسلام على محمد وآله الطيبين
الطاهرين غرض از تسويد اين وراق آنست که بتاريخ
هزار و هشتصد و سيزده عيسوي مطابق سال هزار و دو
و هشت و هشت هجری در اوقاتیکه صفحه آذر با بجان از
فرو جو و هينت نشان نواب مستطاب فلک جناب
مالک رفاب وليعهد منة سلطنت و شهر باری و در
فروج هجرت و کارकारी با بطن با صل و دو و هجرت

عزیز و شاهزاده آرزو در جهان بخت کارگر گرامی
در وقت روزگار بخت اگر و کار دوست بجا بستان
در روی مسروی عباس با لازل درین سخن فیه
و عیال و فیض اسما علی العالمین بتوانی رشک بود
بین و سایه مرست و ملافت بر مفاخر حمود است
آنکه زمین کشته همیشه نماز کرامت انوار کوشش خلق
برین بود که از اوضاع و احوال گذشته و آینده در کار
سخت و زود قایم که اتفاق فدا و باشت مطلق و با بجز
بخت و کسرتن بر کل انگیز که از بهر پکاران سرکار
در ملک بان شان شاهزاده عظیم شان و اسباب
بمورد و باری که شغل بر احوال اوضاع مسکن بود

北 極 南 極

北 極 南 極



INDIA AND THE FAR EAST



[DETAIL]

ILLUSTRATED URDU MANUSCRIPT

34. DIHLAVI, MIR HASAN. *Sihar-ul Bayan*, illustrated with 14 miniatures in the text. North India, probably Lucknow, second half of 18th century.

£30,000 [ref: 110718]

Mir Hasan Dihlavi (1736-1786) is one of the most important figures in Urdu literary history. He was an influential eighteenth-century Urdu poet and biographer born in Delhi and raised and educated in Awadh. Dihlavi is best known for his mathnavi, poetic form of rhyming couplets, of which this *Sihar ul-Bayan* is his most famous. He emigrated from Delhi to Faizabad and then to Lucknow, where he died in 1786, following the Nawabs of Awadh and their patronage. This poem is a romantic epic, recounting the love of Prince Benazir and Princess Badri-i Munir and their trials and tribulations on their path to eventual happiness and marriage.

The paper used is very likely Indian paper produced in the eighteenth century, laid without chain lines and lightly polished, and the style of the miniatures indicates production in Lucknow, where the author died in 1786. Therefore it is very likely that this manuscript was either copied during the author's lifetime or shortly after his death in Lucknow in the late eighteenth century. Fihrist lists only two other copies of this text, and both of these are described as eighteenth-century and illustrated ('MS. S. Digby Or. 190' at the Bodleian and 'ms. 24931' at SOAS).

Single volume, illuminated manuscript on laid paper without chain lines, in Urdu, complete, 108 leaves plus two additional fly-leaves at the end, 225 x 155 mm.; text in double-column, 11 lines black nasta'liq with headings in red, 14 illuminated minaitures in the text executed in a Lucknow style, illuminated head-piece opening the text, text-block ruled in gilt, wider double-ruling in blue, lower margin trimmed with occasional loss to lower blue ruling, one folio torn along upper edge with loss to text (facing miniature with elephants), catch-words throughout, some light thumbing to outer margins, a few smudges to the text; near-contemporary green silk over pasteboards, spine hinges repaired, overall an attractive volume.

35. IBN BUKHTISHU, ABU SAID UBAID-ALLAH IBN JIBRAIL. Manafi ul' Haywan (On the Usefulness of Animals).

Probably North India, dated Rabi al'Akhir 700 AH (1300 AD), but most likely second half of 18th century.

£25,000 [ref: 110645]

Ibn Bukhtishu (980-1058 AD) was a Syriac physician and descendant from the important Bukhtishu Nestorian family that served as physicians to the Caliphs. Their education was extensive and they were well versed in Hindu and Green sciences as well as their native Arabic, Persian and Syriac. As well as compiling this text on animals from Aristotelean sources, he is known to have written medical texts as well as a treatise lovesickness. This manuscript comprises discourses relating to a wide variety of animals including, a goat, a cow, an elephant, a hare, a lion, a horse, a bear, a leopard, several fish (including an amphibious species), numerous birds, crabs, frogs, and insects.

A few medieval copies of this manuscript have been recorded, such as the copy produced for the Mongol ruler Ghazan from the 1290s (Ms M. 500 at the Pierpont Morgan Library) and the Ilkhanid ruler Ghazan Khan's copy from the 1200s (with leaves at the Cleveland Museum of Art 2006.149 among others), but these were translated to Persian at the bequest of the respective rulers. Examples of the text in Arabic are considerably rarer and the dating in the colophon of the present example strongly suggests that it was copied directly from an early Arabic medieval manuscript that was dated '700' (being 1300 AD).

Single volume, illustrated manuscript on thin buff paper, re-margined with polished Western watermarked paper, in Arabic, complete, 36 leaves, 210 by 145 mm; single column, 18 lines informal black nasta'liq script, headings and important phrases in red, illuminated head-piece opening the text, most pages illustrated with a drawing of an animal, catch-words, leaves double-ruled in red and gilt, seal stamps to first and final folios, later ink inscription to fol. 1a, a few very faint marks or smudges to the text, overall very clean and attractive condition; later leather-backed bards, ruled in blind with central medallions and foliate motifs to covers also stamped in blind, extremities very lightly rubbed.



BUDDHIST MUDRAS

36. [THYASAPHU MANUSCRIPT].
Vajradhatumandala Mudras and
Caryagttakosa, being an anthology of
iconographic hand gestures and Buddhist
tantric songs for worship. Probably Tibet,
late-18th century.

£18,750 [ref: 108951]

The Sanskrit word *mudras* means 'mark' or 'gesture' and in the context of Buddhism, mudras are sacred symbolic hand gestures or positions that are used to evoke a certain state of mind. Although some mudras involve the entire body, most are specifically related to hands and fingers. The mudras illustrated in this manuscript are entirely dedicated to hand gestures for tantric songs of worship and also the use of hands with musical instruments and for ritual practices.



[DETAIL]

A large illustration of the 'Chakrasamvara tantra', a Buddhist tantra of 'The Binding of the Wheels', opens the text and this represent a collection of sacred texts that are most commonly associated with Tibetan Buddhists, strongly suggesting a place of copying in Tibet.

The manuscript is copied in concertina form, commonly seen in Nepalese and Tibetan manuscripts, and is copied onto thick yellow card (formed of many layers of paper pasted together). The script is regular and suggestive of an experienced calligrapher and the illustrations are of a high standard for such a manuscript. Although the dating of these manuscripts is very challenging, this manuscript is most likely to have been produced sometime towards the late eighteenth- or early nineteenth-centuries. Complete Tibetan manuscripts like the present example, illustrated with over 250 illustrations of hand gestures, are very rarely seen on the open market.

Single codex in concertina form, decorated manuscript on yellow-stained paper, containing 60 leaves, text in Sanskrit and Newari (?) with OVER 250 ILLUSTRATIONS OF HAND GESTURES INCLUDING MUSICAL INSTRUMENTS AND RITUAL PRACTICES, PLUS ONE LARGE ILLUSTRATION OF THE CHAKRASAMVARA TANTRA opening the text, complete in itself, 225 x 75 mm (depth 40 mm); text in single column, 7 lines black sanskrit, copied in a regular hand, most illustrations in columns of 5 per page, illustrations all in polychrome outlined in black, a few small smudges else very attractive condition; housed in contemporary blind-stamped and ruled leather over pasteboards with flaps, rubbed at extremities, in modern brown drop-box with black morocco label to spine, gilt.



37. [JAINISM]. Paintings from a Jain 'Heaven and Hell' series.
India, Gujarat(?), late-18th century. £9,500 [ref: 106533]

Hell and purgatory in Jainism, called *Naraka*, are realms of cosmology that are characterised by great suffering. There are seven realms of this universe, that are all situated in the 'lower levels' (*adho lok*), and they are all inhabited by various types of hellish beings. These beings contribute to the various types of suffering one might endure in a vision of Jain hell, including bodily pain, soul colouring (as seen by the dark figures depicted thus), physical transformation and pain inflicted on one other and torture inflicted by mansion-dwelling demi-gods and animals (such as the demons, snakes and scorpions depicted in these illustrations).

Illustrations such as these would have been included with Jain manuscripts and their purpose would have been to warn the viewers of evil and the effects of bad Karma on the eternal soul.

16 leaves, watercolours on fibrous paper, each circa 115 x 265 mm; each image framed within red painted border, reverses blank, some light finger soiling and rubbing, overall bright and attractive examples; paired into two groups of 8, each mounted and framed under glass.





EQUINE HINDU MYTHOLOGY AND ARABIAN HORSES

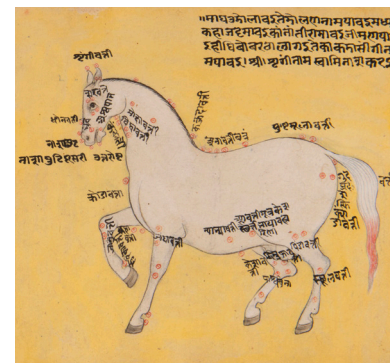
38. [HORSES]. Manuscript of the ranking and categories of horses, of both the natural and mystical worlds, including anatomical diagrams. India, probably Rajasthan, c. 1800.

£18,750 [ref: 108949]

This richly illustrated manuscript concerns the categorisation and ranking of horses from both the natural and mystical worlds. The categorisations include identifying horses of uniform colouring (ekavarma) and those of mixed colouring or spotted appearance (bahuvarma) and are ranked from superior (uttama) to inferior (neecha). Some of the superior horses are named 'airaki' which no doubt is a variation on 'Iraqi' and thus referencing Arabian horses. The manuscript also describes the colours of horses as well listing ailments that can befall them along with the relevant remedies to help them with the assistance of labelled anatomical diagrams.

The opening illustration shows Indra (the King of Gods) making a request to Shalihotra, with a depiction of the elephant Airavata (the God's personal vehicle) and the divine horse with clipped wings appearing in the half of the image.

Single volume, decorated manuscript on Indian laid paper, containing 26 illustrated leaves depicting categories and ranking of horses from the natural and mystic worlds, as well as anatomical diagrams, 76 leaves plus an additional 30 blank leaves at the end of the volume (together 106 leaves, bound into one single gathering), plus a free endpaper at the front and back, 155 x 220 mm; text in single column, most equine illustrations depicting two horses per page, text mostly with 11 lines black devanagari script with highlighted sections in red, copied into three sections by three distinct hands, between double red vertical rules and black marginal numbers, first 16ff. illustrated with horses, executed in a high quality; in bound with red cloth covered boards, in a brown presentation box



39. [QUR'AN]. Rare Kashmiri Teaching Qur'an, in a signed Indian binding. Kashmir, North India, circa 1800.

£30,000 [ref: 110137]

RARE EXAMPLE OF A NORTH INDIAN TEACHING QUR'AN IN A CONTEMPORARY SIGNED BINDING. In most cases, teaching Qur'ans are plain in their appearance because they are functional 'working' examples of the text for daily use. The present example, although provincial, has been illuminated in gilt and is of a higher quality than one would expect from a teaching Qur'an. The calligraphy is elegant and there is interlinear translation to Farsi, in a similarly attractive nasta'liq script with every single line of the Qur'an outlined in gold. There are wide margins throughout the volume, as often found in teaching Qur'ans, with contemporary annotations (in Farsi) providing commentaries and notes about various sections of the holy text.



Many of these are upside-down and indicate that it is likely that the student would have recited from one side of the codex and the teacher would have faced them and read their notes from a reverse viewpoint.

The level of gilding indicates that this volume was probably copied for the child/children of an important courtly figure. Furthermore the format of the annotations also suggests one-to-one private tuition instead of a teacher using the Qur'an for a wider audience (within a mosque or madrasa setting).

The binding is also notable because some of the overlaid cartouches to the upper and lower boards are signed 'Umul' Fakhir al-Din', making this a rare example of a signed Indian binding. The style of the tooling and craftsmanship is most comparable to those of Persian Safavid leather bindings (particularly Haldane's examples 108 and 109, *Islamic Bookbindings*, London 1983), although the execution is provincial, it is an unusual example of an Indian binder attempting to emulate a Persian design.

Single volume, illuminated manuscript on polished paper, in Arabic with interlinear translations to Farsi, extensive annotations to margins throughout in Farsi, complete, 548 leaves plus a later free endpaper at the back, 305 x 200 mm; single column, 11 lines black naskh script in Arabic, with interlinear 11 lines red nasta'liq with Farsi translation, surah headings in red. leaves framed within double-ruling in red, interlinear colouring of cloud-like shapes around text in gilt throughout the volume, opening and final double-pages with gilt and polychrome decorations to margins extending outwards from the text block, ornamental designs to margins marking important sections of the text, these often in blue and gilt, many annotations throughout in a contemporary nasta'liq script containing qur'anic commentary, many of these upside-down, preliminary and penultimate leaves with chips to outer edges (with slight loss), a few later repairs; housed in a contemporary decorated leather binding signed by the binder 'Umul' Fakhir al-Din', with flap, red leather with overlaid corner-pieces and central medallions in gilt stamped arabesque shapes, rebacked in modern red calf, silk page tabs marking important divisions of the text, a little rubbed at extremities.

الَّذِينَ تَرَكَتْ آثَارًا يُتَّبَعُونَ ^{گفتند او را و دست آت ان آنها را} اَكَانَ لِلنَّاسِ حِجَابًا ^{آيا بسته مرادى را سخت آنگ}

اَوْ حَيْثُ اِلَى رَحْلِ مَنْضُوعٍ ^{وي كرهيا بيوى حردى از شيان آنكه برك مردمان را دستاره آنرا} اِنَّ لِلنَّاسِ لَظَنِينَ ^{و بائيد حردى اين را كه براسى پان مينند آنچه راى كرهى}

يَعْمُونَ ^{گوييدانند} اِنَّ فِي خِيَلِكُمْ ^{دركسى در اخلاف شب روز و آنچه از} وَ مَا خَلَقَ

اللَّهُ فِي السَّمَوَاتِ ^{هدا در آسمانها} وَالْاَرْضِ لَآيَاتٍ ^{و زمين پرايشانست مرده اگر مى رسند} لِقَوْمٍ يَعْلَمُونَ

اِنَّ الَّذينَ لَا يَرْجُونَ لِقَاءَنَا ^{دركسى كه نمى دانند} وَ اَوْرَضُوا بِالْحَيَاةِ الدُّنْيَا ^{دنيا را كه در سخن روز بى سوزى عوفى تر مينند} كَسْبًا

وَ اَطْمَئَنَّنُوا بِهَا ^{و آرام گشتند بآن} وَ الَّذينَ نَمَّ عَنِ الْاَيْتَانِ ^{زمان او اين شمارا هداى در ده گونا} غَفُلُونَ ^{و آنرا گفند} اُولَئِكَ

مَأْوَاهُمُ النَّارُ ^{جاي آستان از دست آنچه بودند كسب مينند} بِمَا كَسَبُورَ ^{دركسى آنچه كردند} اِنَّ الَّذينَ اَمْتُوا

وَ عَمِلُوا الصَّالِحَاتِ ^{دركه عملهاى شايسته راه مى نايدينشان را بود و گارانشان بجان انشان ميروند از} يَهْدِيهِمُ رَبُّهُمْ ^{بايد انشان را بياهم بجري من} اِلَى الصِّرَاطِ الْمُسْتَقِيمِ

اِنَّ الَّذينَ اَمْتُوا ^{آنها كردند} وَ عَمِلُوا الصَّالِحَاتِ ^{و كردند عملهاى شايسته بيايى و ناگنند} بِالْقِسْطِ ^{ببرائى} وَ الَّذينَ

كَفَرُوا ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} وَ اَلِهَتُهُمْ شُرَكَاءُ مِنْ دُونِ اللَّهِ ^{و افرودانى در فلك آنچه بودند} يُعْبَدُونَ ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} اِنَّ الَّذينَ اَمْتُوا

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وَلَوْ كُنْتُمْ تَعْلَمُونَ ^{و بائيد حردى اين را كه براسى پان مينند آنچه راى كرهى} اِنَّ لِلنَّاسِ لَظَنِينَ ^{دركسى در اخلاف شب روز و آنچه از} يَعْمُونَ

اِنَّ فِي خِيَلِكُمْ ^{دركسى در اخلاف شب روز و آنچه از} وَ مَا خَلَقَ

اللَّهُ فِي السَّمَوَاتِ ^{هدا در آسمانها} وَالْاَرْضِ ^{و زمين پرايشانست مرده اگر مى رسند} لَآيَاتٍ ^{و آنچه از} لِقَوْمٍ يَعْلَمُونَ

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مَأْوَاهُمُ النَّارُ ^{جاي آستان از دست آنچه بودند كسب مينند} بِمَا كَسَبُورَ ^{دركسى آنچه كردند} اِنَّ الَّذينَ اَمْتُوا

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اِنَّ الَّذينَ اَمْتُوا ^{آنها كردند} وَ عَمِلُوا الصَّالِحَاتِ ^{و كردند عملهاى شايسته بيايى و ناگنند} بِالْقِسْطِ ^{ببرائى} وَ الَّذينَ

كَفَرُوا ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} وَ اَلِهَتُهُمْ شُرَكَاءُ مِنْ دُونِ اللَّهِ ^{و افرودانى در فلك آنچه بودند} يُعْبَدُونَ ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} اِنَّ الَّذينَ اَمْتُوا

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كَفَرُوا ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} وَ اَلِهَتُهُمْ شُرَكَاءُ مِنْ دُونِ اللَّهِ ^{و افرودانى در فلك آنچه بودند} يُعْبَدُونَ ^{گافزندان مرانان را دستا ميدان از آيكرم او خداى در فلك آنچه بودند} اِنَّ الَّذينَ اَمْتُوا

Handwritten marginalia in Persian script, including decorative elements like a star and floral motifs.



MANUSCRIPT WITH DUKE OF WELLINGTON ASSOCIATION

40. [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, Sergeant in the 4th Native Cavalry, British Regiment, Munshi to the Duke of Wellington during the Fourth Anglo-Mysore War at Srirangapatna in 1799 and later aide-de-camp to Sir John Malcolm (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.

COPIED FOR MUGHAL RULER AKBAR II

41. [QUTB SHAHI DYNASTY]. *Tawarikh Sultan Muhammad Qutb Shah, A history of the dynasty of Qutb Shahi dynasty. North India, dated 17 Sha'ban of the 11th year of the reign of Akbar II (circa 1817 AD).*

£25,000 [ref: 110720]

Rare and important account of the Qutb Shahi dynasty and its rulers, compiled in 1817 and likely copied for Mughal ruler Akbar II. The text includes the historical, political and social events prevalent predominantly in Hyderabad during the Qutb Shahi period which was established in 1518 by Sultan Quli and ended with Sultan Abul Hasan, who was defeated and jailed by Mughal Emperor Aurangzeb Alamgir in 1686.

Only three other manuscript copies of this title have been traced, these are: The Library of Congress manuscript dated 1274 AH (1857 AD) with no named author (their DS485.H9 T34), King's College Cambridge manuscript dated 1199 AH (1784 AD) with no attributed author (their King's Pote 89), and the SOAS library manuscript catalogued as 19th century with a secondary title 'Tarikh'i Qadiri' and the author named as Khader Khan Munshi (fl. 19th cent.) (their ms. 195879). The first two manuscripts mentioned are substantial codices that contain over 260 pages of text, however the SOAS manuscript is only 59 pages long so is likely a variant work by Khader Khan Munshi, indicating that in reality there only two other copies of this text recorded.



Single volume, illuminated manuscript on paper, in Farsi, 506 leaves (including 3 contemporary endpapers), 295 x 175 mm; single column, 18 lines bold black nasta'liq with some headings and important words in red, illuminated headpiece opening the text, opening two pages with interlinear colouring in gold, leaves double-ruled in red and blue, catch-words throughout, some very light browning and finger-soiling else clean internal condition; contemporary fine Indian leather binding, paper onlays to central and corner cartouches, outer edges of covers in a darker leather forming a border, edges skilfully repaired.



42. HAFEZ SHIRAZI. Selections from the *Divan* and *Ghazals*, with illuminated miniatures in the text. Kashmir, North India, first half of 19th century.

£7,500 [ref: I06854]

A charming example of provincial Kashmiri book production presented here in an attractive contemporary Indian stamped binding.

Hafez Shirazi (1315-1390 AD) is considered one of the greatest Persian poets, whose immensely popular poetry continues to thrive in modern day Iran and far across the international sphere, with many translations of his texts available worldwide. This particular manuscript includes a selection of his poetic material primarily sourced from his *Divan* and *Ghazals*, possibly copied by the scribe from memory as the structure of the text doesn't follow the standard canon of Hafez' works.

Single volume, illuminated manuscript on paper, in Persian, with 16 illuminated miniatures in the text, 80 leaves, incomplete (lacking at least 6 singles and some leaves mis-bound); double-column, 12 lines black nasta'liq, leaves ruled in gilt banners decorated with polychrome flowers, gilt banners and decorative blocks marking divisions in the texts, also decorated with polychrome flowers, outer edges of leaves a little water-stained and chipped, some light finger soiling and a few smudges, miniatures overall in bright and attractive condition, type-script description in English tipped-onto upper pastedown; housed in a contemporary sheep over pasteboards, covers ruled in gilt with repetitive floral arabesque motif to covers, spine a little sunned and extremities very lightly rubbed.

COPIED ON DUTCH PAPER

43. [QUR'AN]. South-East Asian Qur'an. South-East Asia, probably Indonesia, first half of 19th century.

£12,500 [ref: 110712]

A rare complete Qur'an from the Malay region of South East Asia copied on Dutch watermarked paper.

Committing to a definitive place of production for this manuscript has been challenging as so few of the institutional copies of manuscripts from South East Asia have been digitised. There are so many irregularities and variations in the types of script that the most accurate way of identifying these manuscripts is by comparing their illumination. Annabel Gallop outlines many key features in *The art of the Qur'an in Southeast Asia* (Word of God, Art of Man, The Qur'an and its creative Expressions, Institute of Ismaili Studies, 2003) and from this very informative essay we can ascertain that the red aya markers are rare and strongly associated with Aceh, symmetrical semi-circular juz' markers on facing pages (containing the word 'juz' on one side and the respective juz' number on the other) are more firmly in the Javanese cultural sphere and the double ruling in simple black again indicate Javanese production. Therefore, it is very likely that this manuscript is of Indonesian origin; however it must be noted that when it comes to the illumination of the opening pages, no Qur'ans from the wider Malay world, including any from Java, have been identified that bear any distinct resemblance to the style of opening seen in the present manuscript.



There is a short colophon at the end of the text that appears to include a date, however although the lettering is in Arabic, it is likely a transliteration of the date from an unidentified regional language. The Dutch paper used in this manuscript is most comparable to the Churchill listings of '94' and '105' with the 'VRYHEID' lettering, apparently produced sometime between 1750 and 1813 (W. A. Churchill, *Watermarks in Paper, in Holland, England, France Etc...*, Amsterdam 1990).

The small cache of comparable Islamic manuscripts from this region still require much in the way of academic research and therefore the addition of this volume is notably important for future studies in this area.

For further reading on Qur'anic manuscripts from the Malay world, see: A. T. Gallop, *Qur'an manuscripts from Mindanao: collecting histories, art and materiality* (South East Asia Research, 2022, 30 (1): 23-67); A.T. Gallop, *From Caucasia to Southeast Asia: Daghestani Qur'ans and the Islamic manuscript tradition in Brunei and the southern Philippines* (Manuscripta Orientalia, 2008, (1) pp. 32-56; (2) pp. 3-20), A.T. Gallop, *Fakes or fancies? Some 'problematic' Islamic manuscripts from Southeast Asia* (Manuscript cultures, 2017, 10: 101-128).

Single volume, decorated manuscript on Dutch paper watermarked with the 'Vryheid' coat of arms, in Arabic, 268 leaves, complete, 325 x 200 mm; single column, 17 lines black angular naskh with surah headings in red, verse markers of red circles with a small red dot in the centre, catch-words throughout, opening two surah and final two leaves with red, black and yellow decorations formed of semi-circles extending out from the text-block, with arabesque patterns forming a border in the margins, some light finger-soiling, a few leaves and gatherings loose; later (?) black cloth over pasteboards, additional black cloth strip to spine, rubbed and a little scuffed.



EARLY URDU QUR'AN TRANSLATION

44. [QUR'AN]. DEHLAVI, SHAH ABDUL-QADIR (TRANSLATOR), *Muzihul-al-Quran*, in Arabic and Urdu. n.p., probably Calcutta, n.p., dated [12]45 AH (1829 AD).

£12,500 [ref: 107228]

The first printed Qur'an in Urdu was translated by Dehlavi and printed in Calcutta in 1829. The text is in parallel Arabic and Urdu using two types of font to distinguish the two languages (a naskh for the Arabic with lots of vocalisation, and nasta'liq for Urdu) and is a very attractive example of early Indian printing.

The first edition is listed in Gale *Early Arabic Printed Books* and there is a copy at the British Library (14507.d.16), and although the present volume appears to have the same date of publication, there are irregularities in the imprints indicating that the present copy may be a secondary printing with slight alterations. Despite this, printed editions of the Qur'an in Urdu are exceptionally rare from this period and aside from the aforementioned examples, no other copies of this text have been traced.

Single volume, type-set printed in Arabic and Urdu, complete, 822pp., 4to (320 x 250 mm); text printed in single ruled columns with printed commentaries in the nasta'liq style to the margins (in Urdu), first two and final leaf mounted on stubs with small marginal repairs, internally very clean and crisp condition; modern half morocco over marbled boards, spine lettered in gilt, a fine copy.



ILLUSTRATIONS OF MECCA AND MEDINA

45. LARI, MUHI AL-DIN. *Futuh al-Haramayn*. North India, n.d., circa 1840 AD.

£12,500 [ref: 110644]

A pictorial guidebook of Hajj pilgrimage to the holy cities of Mecca and Medina, by Persian author Muhi al-Din Lari (d. circa 1526). This extensively illustrated text provides a description of the Hajj pilgrimage through mystical verse and acts as a guidebook for Muslims hoping to perform the holy pilgrimage. It was originally dedicated to the Gujarati Ruler Muzzafar al-Dun Mahmoud Shah and includes 18 illustrations of holy sites in Mecca and Medina including: the Prophet's Mosque in Medina, the Haram with the Ka'ba, the al-Safa and al-Marwah hills, the Hill of Abu Qubays, Jabal 'Umar, Jabal Nur, Jabal Thawr, Jabal Mafrah, the Dome of Khadijah and the Mosque of Hidayat, the Four Mosques - the Mosque of Fatimah and the Mosque of Salman of Fars, Jabal Ahad and the Dome of Amir Hamza.

For other examples of this work see: The Khalili Collections MSS 1038 (216 by 139 mm.), British Library OR 343 (222 by 152 mm.) and The Metropolitan Museum of Art 32.131 (213 by 133 mm.).

Single volume, illuminated manuscript on polished paper with margins in different coloured paper, in Farsi and Arabic, complete, 40 leaves, illustrations in the text, 225 x 135 mm; text in double column, 17 lines black nasta'liq with headings and important sections in red, decorated head-piece opening the text, with 18 illustrations of holy sites in the text, including Mecca and Medina among many others, margins of text mounted in coloured paper of varying shades including red, blue, green and ochre, a few small smudges and light finger-soiling, overall clean and attractive internal condition, contemporary limp leather, central medallions and corner-pieces stamped in blind, lightly rubbed.

EARLY CURRY RECIPES

46. [RIDDELL, ROBERT FLOWER]. *Indian Domestic Economy and Receipt Book*; comprising numerous directions for plain wholesome cookery both oriental and English; with much miscellaneous matter answering for all general purposes of reference connected with household affairs, likely to be immediately required by families, messes, and private individuals, residing at the presidencies or outstations. By the author of "Manual Gardening for Western India". Bombay, Printed at the "Gentleman's Gazette" Press, 1849.

£3,250 [ref: 106958]

The rare first edition of this fascinating cookbook and domestic guide, designed for 'Families and single individuals, residing at the presidencies or the Mofussil [countryside], who may be at times particularly cast on their own resources' (Preface). Published anonymously, Riddell's *Indian Domestic Economy* was a popular work which ran to eight editions, the last appearing in 1877.

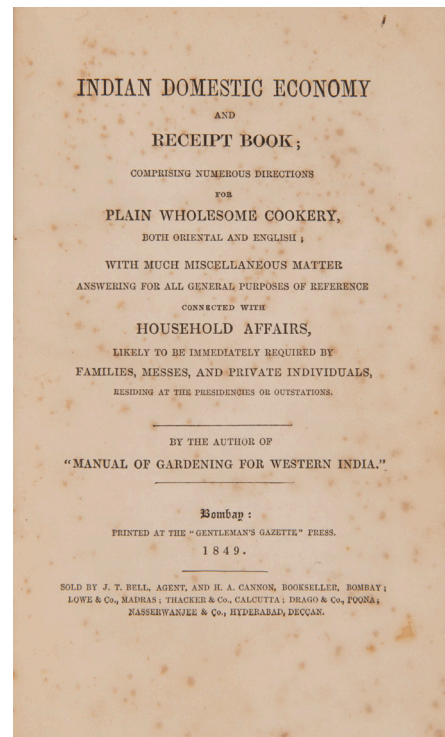
With early recipes for 'thickah khubab' (chicken tikka), 'quoomah' (korma) and 'paupuds' (papadams) — all now beloved staples of the British curry house. Riddell defines the eponymous dish as 'meat, fish, or vegetables being first dressed until tender, to which are added ground spices, chillies and salt, both to the meat and gravy in certain proportions; which are served up dry, or in the gravy; in fact a curry may be made of almost anything, its principal quality depending upon the spices being duly proportioned as to flavour, and the degree of warmth to be given by the chillies and ginger' (pp.304-305).

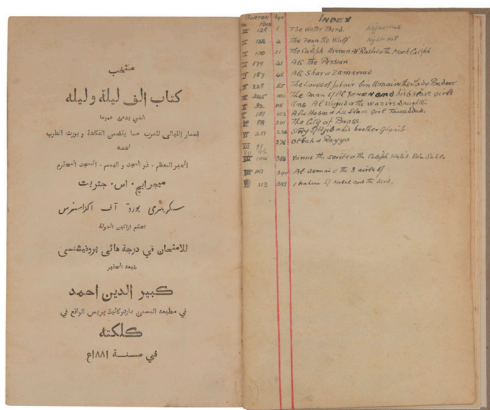
In addition to recipes, the book contains chapters on small-hold farming, the kitchen garden, and home remedies — apparent cures for baldness include a 'pomatum of hog's lard' blended with 'tincture of cantharidis' (a powerful aphrodisiac) to be applied generously to the head, two 'drachms of pounded sulphate of copper' mixed with brandy, and 'half an ounce of oil of cloves or cinnamon' combined with distilled wine. A section on weights and measures includes a price guide for various commodities and products across the Indian states, as well as useful tables of conversion rates between the different currencies.

Not in the British Library. OCLC lists only four copies in institutional collections, three in North America (UCLA, UPenn, and Texas at El Paso), the other in the British Isles (University of Strathclyde).

Provenance: "From Mabel & Salie for dear mama, July 22nd 1850" (inscription).

First edition; 8vo; presentation inscription in pen to front free endpaper recto, errata leaf and half-title bound after index, new endpapers, spotting throughout particularly affecting first few ff., pp.211-214 tears repaired, paper toned; contemporary half diced roan rebacked preserving original gilt spine, marbled boards, corners and edges worn; xxiv, [4], 506 pp. Biting p.567; Simon BG 876; cf.Cagle 1101 & 1102 (third & fourth editions).





ARABIAN NIGHTS PRINTED FOR OFFICERS IN THE BRITISH INDIAN ARMY

47. JARRETT, HENRY SULLIVAN (EDITOR). Selections from the *Alif Laylah* for the High Proficiency Examination in Arabic for Officers in the Military and Civil Services. *Calcutta, Malawi Kabir Ud Din Ahmad, at the Urdu Guide Press, 1881.*

£4,750 [ref: 110071]

Henry Sullivan Jarrett (1839-1919) was a British Colonial officer in India. Born in Madras he joined the Indian Army in 1857, rising to the rank of Colonel. Between 1870 and 1894 he was also the Secretary and Member of the Board of Examiners at Fort William and Assistant Secretary in the government Legislative department. He was a linguist that is known for a number of other Urdu and Persian publications including *Muntakhab-i Musnawiyāt-i Saudā* (Calcutta, 1875); *Anwar-i Suhayli* (n.p. 1880) and the *Diwan-i Hafiz* (Calcutta, 1881).

This edition of the *Arabian Nights* is institutionally rare with only 4 copies in the British Isles (Oxford, Edinburgh, Leeds and St Andrews' Libraries) and 2 in North America (Clifford E. Barbour Library Pittsburg and Cleveland Public Library). We can trace no other copies traced commercially or at auction.

First edition, 8vo (215 by 135 mm); printed in Arabic with additional title in English, near-contemporary pencil annotations throughout with corresponding manuscript index (cross-referencing sections of the Nights with the Burton Nights), facing Arabic title; modern boards with printed label to spine, original wrappers bound-in, some faint traces of ownership inscriptions to wrappers, overall very clean crisp copy.



TRADITIONAL TIBB IN INDIA

48. AZAM KHAN, HAKIM MOHAMMAD. *Neyra'i Azam, a work on Unani medicine, Delhi, Mustafā Press, 1909 AD.*

£2,250 [ref: 111521]

Hakim Mohammad Azam Khan (1813-1902) was an important figure in the preservation of traditional medical practices in 19th-century India, descended from a long line of great sages of Khorasan. He published a number of important works on traditional medicine and pharmacology including *Exir Azam* (a comprehensive medical encyclopaedia), *Romouz Azam* (a general book on medicine), *Qarabadin Azam* (Pharmacopeia). The present volume is a lesser known work of his, being a commentary on Unani medicine (traditional medicine practised by muslims in Central Asia, founded on the practices of the ancient Greek 'Younani' physicians Hippocrates and Galen). No other records traced in institutions.

Single volume, lithographed on paper, in Farsi and Urdu, 88pp., complete, 350 x 210 mm; lithographed in single column, decorated title, head-piece opening the text, index at the end of the volume, a few small chips to outer edges, a few small marks and stains, leaves evenly age-toned; in modern rexine-backed boards, new endpapers added, spine gilt.



BY A PROMINENT HUI ISLAMIC LEADER

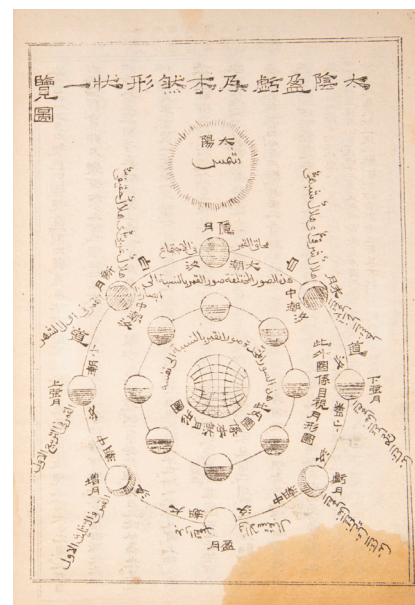
49. MA LIANGJUN [AL-HIJRANI, MUHAMMAD YUSUF]. Hashiyya al-Hijrani, a work on Islamic theology, astronomy and global affairs. 'Al-Balda al-Jadida' (the new town), [Ürümqi], Xinjiang, Qazani Press, dated 1348 AH and 1929 'Miladi' AD.

£17,500 [ref: 110728]

Ma Liangjun (1871-1957) was a renowned Hui Muslim Akhund in the Northwest and a famous Islamic scholar ('Hui' referring to an ethno-religious group of Chinese speaking Muslims mostly based in North-west China). The author's name is only given in Arabic in this publication, but 'Ma Liangjun' and 'Muhammad Yusuf Hijrani' are the same person; 'Ma' being synonymous with the Arabic 'Muhammad' among the Hui population and 'Hijrani' being the Arabic name Ma Liangjun appointed himself. He was a prominent local figure that advocated peace and national unity in Xinjiang and was responsible for much of the modernisation and development in the local Islamic education systems. He authored many books and articles in Arabic, Persian and Chinese, many of these were Islamic in nature. As well as making a significant literary contribution to Islamic studies in Xinjiang, he was also a progressive figure in China Hui cultural developments.

The first part of this text deals primarily in Islamic theology, with commentaries by the author on a number of Islamic scholars including al-Taftazani. The second part of the text comprises a number of shorter extracts on astronomy, includes maps of the world and touches on global affairs including the Serbian Campaign of 1914. Examples of Arabic printing in China are rare and the variations in transliteration make it difficult to find comparables on Western databases, but no other copies of this author's works have been traced on OCLC.

Two parts in one volume, type-set printed in Arabic with 16 woodblock printed diagrams, complete, 331 pp., 215 x 165 mm; typographic black ink Arabic text, with cosmological diagrams with captions in Arabic and Chinese scripts, some very light age-toning to paper else clean internal condition; contemporary leather-backed marbled boards, spine ends and extremities worn, covers scuffed.



ARABIC WOODBLOCK PRINTING IN XINGJIAN

50. MA LIANGJUN [AL-HIJRANI, MUHAMMAD Yusuf]. *Kitab Tahqiq al-Shuhur al-Maqlub...*, a treatise on the Islamic calendar in accordance to months of the year, with extracts on Arabic Grammar and Philosophy. *The Grand Mosque in Yining City, Xinjiang, al-Matba'a al-Sha'biyya*, dated 1350 AH, 1931 'Miladi' AD and the 20th year of the Republic of China.

£22,500 [ref: I 10727]

RARE EXAMPLE OF ARABIC WOODBLOCK PRINTING IN CHINA BY A PROMINENT HUI ISLAMIC SCHOLAR IN XINGJIANG. In this publication the name 'Ma Liangjun' is provided in Chinese characters and 'Muhammad Yusuf Hijrani' in Arabic, both of these referring to the same author ('Ma' being synonymous with the Arabic 'Muhammad' among the Hui population).

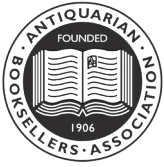
Woodblock printing was the most efficient method of printing in China and was used to print text in Arabic and Uyghur from the 1800s. Islamic woodblock printing was most frequently localised to Islamic centres such as mosques and madrasas, where the local Islamic scholars could print and reprint their teachings for the local muslim community. The present text is one such example by a prominent figure in Xingjiang, Ma Liangjun, who compiled this treatise with parallel text in Mandarin and Arabic containing information about the Islamic monthly calendar, Arabic grammar and general Islamic philosophy likely taken from other sources. For more information on Muslim printing and Han Kitab in China see Shaodan Zhang, *Muslim Printing in Late Imperial China: Woodblocks, Networks, and Creation of Chinese Islamic Knowledge* (Journal of Muslim Minority Affairs, 2021). The variations in transliteration make it difficult to find such texts on Western databases, but no other copies of this author's works have been traced on OCLC.

Single volume, woodblock printed in Arabic and Mandarin, 8vo (290 x 200 mm), 4 full-page tables and 4 full-page solar and lunar astronomical charts, some early erratas bound-in or pasted to the margins these woodblock printed) a few small ink annotations, leaves evenly age-toned, text-block sewn, loosely inserted into contemporary cloth-backed wooden boards, lower cover worn with a little loss to fabric, extremities rubbed.

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