

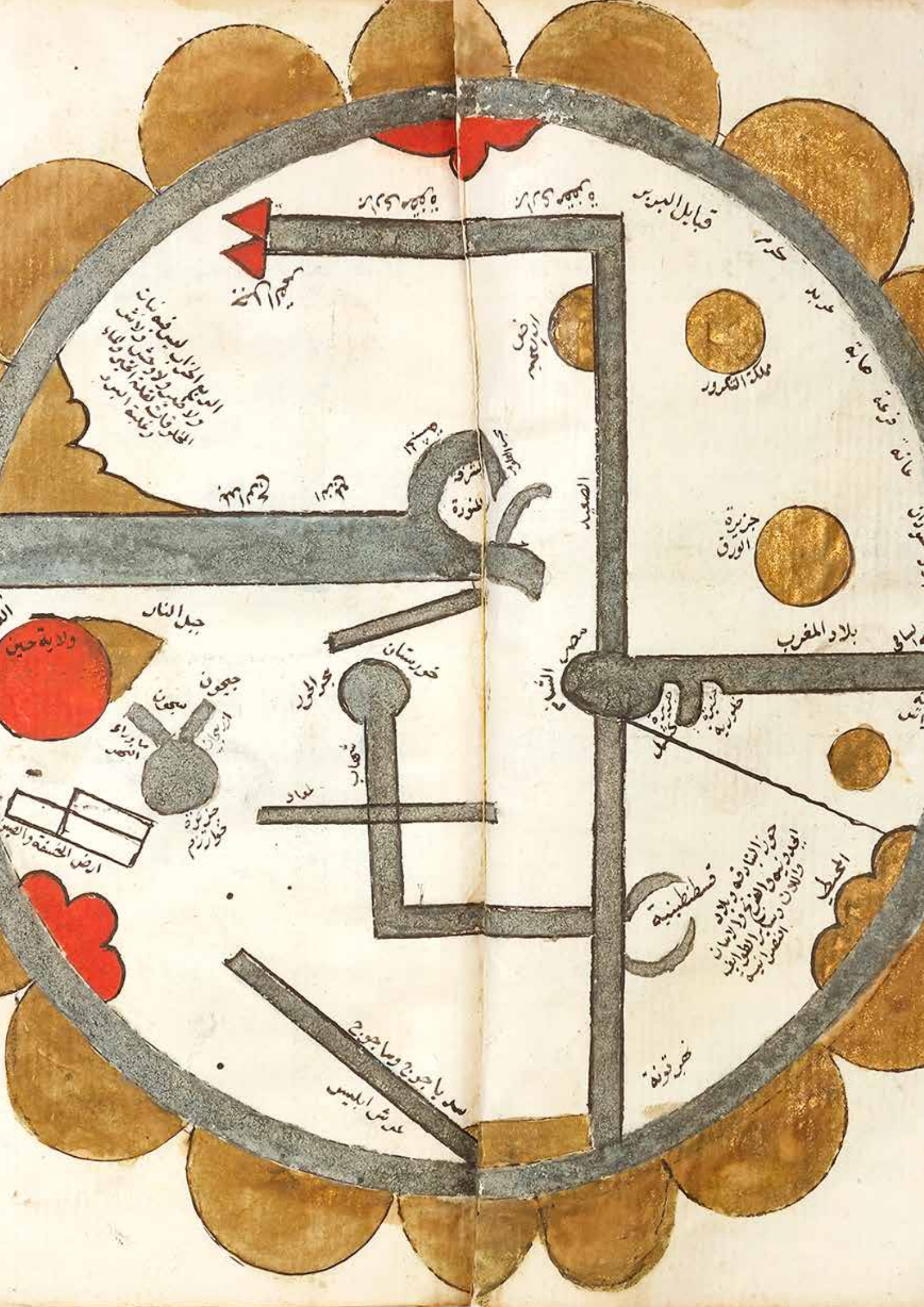
ISLAMIC ART AUCTION

24 MAY 2022

THE QURAN
THE ART OF HAJJ
ARTS OF THE ISLAMIC WORLD



Oriental Art
AUCTIONS



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AUCTION

Auction date: Tuesday 24 May 2022, start time 12:00 CEST
Viewing dates: Tuesday 17 May until Monday 23 May 2022
From 11:00 to 17:00 CEST

This image shows a page from an Arabic manuscript. The text is written in a large, bold, black calligraphic style, likely Maghrebi or Andalusī. The script is highly stylized, with thick, dark strokes and some red dots (shamsas) used as decorative elements. The text is arranged in several horizontal lines, with some words written in a larger, more decorative script. The background is a light-colored, aged paper with visible texture and some minor staining. The overall appearance is that of a historical document or a religious text.

A detail of a manuscript page, likely from a historical Islamic text. The page features a large, ornate initial 'A' (Alif) in gold and red ink, followed by several lines of text in a cursive script. The page is decorated with a wide, ornate border in gold and red ink. The text is written in a dark ink, and the page shows signs of age and wear.



Lot 1

A KUFIC QURAN SECTION NEAR EAST OR NORTH AFRICA, 9TH CENTURY

Arabic manuscript on vellum, 33 leaves with 9 lines to the page written in elongated Kufic in dark brown ink. The surah titles and verse counts are written in gold outlined in black, with fine marginal vignettes. There are no diacritical marks and red dots indicate the vocalization. Three gold dots separate the verses, a gold pear-shaped ornament marks the end of every fifth verse and a gold circular device every tenth verse.

Text: surah Al-Nahl complete, surah Al-Isra'a complete, surah Al-Kahf v.1- v.74.

17.5 by 10.8 cm

Estimate € 40.000 - € 60.000

CATALOGUE NOTE

This Kufic section is a remarkable survival. Unlike most of the Kufic folios which appear on the market – either as single pages or as small sections – the lot offered here retains 33 consecutive folios. All are remarkably clean and well preserved and give us some idea of what these kufic manuscripts would have been like when they were first conceived.

The script relates to that found on a folio in the Khalili collection, which is attributed by François Déroche to the end of the 9th or beginning of the 10th century. He terms the scripts style 'D.Va' (Déroche, 1992, p.98, no.44). Déroche describes his 'group D' scripts as the most numerous and various. The D.Va group he dates on the basis of a manuscript in Istanbul which contains a waqf deed dated Jumada II 299 AH/January-February 912 AD (Déroche, 1992, p.37). Unlike ours the Khalili folio has 7 lines to the page, but the script there are stylistically very similar and condensed. A single folio from a similar Quran, but with 8 lines of Kufic, sold at Christie's, South Kensington, 23 April 2012, lot 108. A similar section Quran with 67 leaves but 7 lines was sold at Sotheby's, London, 24 October 2007, lot 9

This lot was presented as a gift to the daughter of Ahmad Shah Qajar during her marriage ceremony and a marriage certificate is available.

LITERATURE

F. Déroche, *The Abbasid Tradition*, Nasser D. Khalili Collection of Islamic Art, vol. I, London 1992, cat.44, p.97. J.M. Rogers, *The Arts of Islam. Masterpieces from the Khalili Collection*, London 2010, cat.8, p.34.



Lot 2

A QURAN LEAF IN KUFIC SCRIPT ON VELLUM, NEAR EAST OR NORTH AFRICA, 9TH CENTURY

Arabic manuscript on vellum, 4 lines to the page written in elongated Kufic in dark brown ink, vocalization in the form of light brown dots, verses separated by small triangular clusters of three gold dots.

Text: Quran 8 surah Al-Anfal v. 35-36.

20.5 by 31 cm.

Estimate € 6000 - € 8000



Lot 3

A QURAN SECTION (JUZ II), WRITTEN IN THULUTH SCRIPT IN THE STYLE OF IBN AL-SUHRAWARDI, NEAR EAST, PROBABLY BAGHDAD, 14TH-15TH CENTURY

Arabic manuscript on paper, 20 leaves, five lines to the page written in elegant thuluth script in black ink with diacritics and vowel points in black, verse-endings marked by gold roundels with green and red dots, illuminated marginal devices in colors and gold added later, surah heading written later in eastern Kufic script in gold on a blue ground with a gold rectangular panel and a palmette extending into the outer margins, colophon written in naskhi script in white on a blue ground within a gilt-edged rectangular panel at end, stating that this manuscript was copied by Ahmad bin al-Suhrawardi in the year 708 AH/1308-09 AD, folio 1 recto with a full-page illumination in colors and gold added later, binding late 16th century, not belonging. 35 by 24 cm.

CATALOGUE NOTE

This manuscript was copied by a scribe working in the style of Ibn al-Suhrawardi, who was one of the six best pupils of the famous calligrapher Yaqut al-Musta'simi. The illumination, meanwhile, seems to have been added at some later date, this time by an illuminator consciously working in the manner of Ibn Aibak, who also worked at the Ilkhanid court at Baghdad.

For two folios from the 'Anonymous Baghdad Quran', in the Metropolitan Museum of Art, New York, copied by Ibn al-Suhrawardi, and illuminated by Muhammad ibn Aibak ibn 'Abdallah, and dated AH 706 and 707/AD 1306-07 and 1307-08, see M. D. Ekhtiar et al (edd.), Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art, New York 2011, pp. 92-94, no. 54 A, B. For other examples of the work of both, see M. Lings, The Quranic Art of Calligraphy and Illumination, London 1976, nos. 46-48.

Estimate € 10.000 - € 14.000



Lot 4

AN EASTERN KUFIC SECTION ON VELLUM, NORTH AFRICA OR NEAR EAST, 9TH CENTURY

Arabic manuscript on vellum, 25 leaves with 9 lines to the page written in elongated Kufic in dark brown ink. The surah titles and verse counts are written in gold outlined in black, with fine marginal vignettes. There are no diacritical marks and red dots indicate the vocalization. Three gold dots separate the verses, a gold pear-shaped ornament marks the end of every fifth verse and a gold circular device every tenth verse. Juz number 15 within a panel of illumination with a stylized palmette extending into the margin. The first and last page decorated with an illuminated carpet page enclosing floral motifs and tables.

Text : Quran surah al-Isra v.1-v.97, surah al-Kahf v.17-v.19

19.2 by 12.5 cm

Estimate € 80.000 - € 120.000

CATALOGUE NOTE

This Quran section belongs to the group D of F.Derouche classification, one of the most obvious characteristics of the D script is the way the upper parts of the letter such as 'Alif' are bent slightly to the left. Another example is the final shape of the letter 'nun'. A note on the final folio attributes the copying of this manuscript to Hasan bin Ali bin Abi Talib. This lot is very similar to lot 1 in our catalogue .

LITERATURE

F. Déroche, The Abbasid Tradition, Nasser D. Khalili Collection of Islamic Art, vol. I, London 1992, cat.44, p.97. J.M. Rogers, The Arts of Islam. Masterpieces from the Khalili Collection, London 2010, cat.8, p.34.



Lot 5

A MAMLUK QURAN, EGYPT OR SYRIA, 14TH CENTURY

A complete Quran, Arabic manuscript on paper, 260 leaves, each folio with 13 lines of elegant black muhaqqaq script, diacritics and vowels in red, gold roundel verse markers outlined in black with polychrome dots, large gilt and polychrome floral marginal 'juz and hizb' medallions. Notes of the names of the surahs, rab'a hizb, nisf hizb, rab'a wa nisf hizb and sajda marked in thuluth script outlined in black in the margins. The Basmallah of surah headings in gold thuluth outlined in black. Opening bifolio with double carpet page with geometric panels followed by two pages fully illuminated in gold and polychrome framing 5 lines of black muhaqqaq script in clouds reserved against a sprinkled gilt ground. The last three pages similarly decorated.

In brown morocco binding decorated with a central medallion and border.

24 by 31 cm.

Estimate € 30.000 - € 50.000



Lot 6

A HIGHLY ILLUMINATED QURAN BY THE MASTER CALLIGRAPHER DOST MUHAMMAD BUKHARI, 16TH CENTURY

A complete Quran, Arabic manuscript on cream paper, 356 leaves, each page with 12 lines of black naskh script, tajwid in red, within gold and blue rules, gold and polychrome roundel verse markers outlined in black with polychrome dots, surah headings in gold thuluth on gold illuminated panels, gold and polychrome marginal medallions indicating the 'Hizb, Nisf and Ruba Hizb, and Aushr'. Further marginal square shapes with Juz notes in gold on a blue ground. Two opening biofolia heavily with gilt and blue decoration framing 7 lines of black naskh script. Bound in full brown morocco binding, with a flap decorated with gilt arabesque floral design around a central medallion. 26 by 16 cm.

CATALOGUE NOTE

The last page signed by 'written by the master calligrapher Dost Muhammad Bukhari', mentioning in du'a al-khatm (prayer for completing the Quran) that it was written for a particular sufi (mystic) order known as (al-' Aliyya") and that he wrote it in the city of Medina, probably during his pilgrimage to Mecca. He also mentioned that this particular Quran was his 24th one and that he hoped to write 100 or more Qurans. The Quran is not dated. However, a similar Quran is mentioned by B. W. Robinson in his work 'Islamic Painting and the Arts of the Book', where he dated the Quran as 1534 AD. It is safe, therefore, to say that the present Quran was written around 1550 AD.

Estimate € 14.000 - € 18.000



Lot 7

AN ILLUMINATED QURAN, BAGHDAD, QARA QUYUNLU DYNASTY DATED 870 AH/1465 AD

A complete Quran, Arabic manuscript on cream paper, each page with 11 lines written in black naskh script within gold and blue rules, gold roundel verse markers outlined in blue with dots. Surah headings in gold thuluth script outlined in black on a gilt and polychrome decorated ground, gold marginal medallions marking 'kham and aushr'. Opening bifolio with gold and polychrome illuminated shamsas on a gold and polychrome floral ground, The following two opening biofolia heavily with gilt and polychrome decoration framing 5 lines of black naskh script in clouds reserved against a gold ground. In gilt stamped morocco with flap, gilt stamped and painted doublures. 22.5 by 16 cm.

CATALOGUE NOTE

As documented in the shamsas, this beautifully illuminated manuscript was commissioned by Abu'l Fath Pir Budaq. Pir Budaq (d.1466) was the eldest son of the Qara Qyunlu ruler Jahanshah (r.1439-1467). He led the important Turkoman assault on the Timurid territories of central Iran, conquering both Fars and Kirman. He was awarded the governorship of Shiraz, where he began to act with increasing independence and in defiance of his father. In spite of escalating tensions between the two, Pir Budaq was eventually offered governorship of Baghdad, the former seat of the Islamic world. There he asserted his autonomy by striking coins in his own name and replacing his father's name with his own in the Friday sermon. Jahanshah took this direct challenge badly, marched on Baghdad and after a siege of eighteen months, took the city and killed Pir Budaq. For more on Pir Budaq, please see B.W. Robinson, Studies in Persian Art, vol. I, The Pindar Press, London, 1993, pp.18, 22 and 228-229.

Estimate € 20.000 - € 30.000



Lot 8

A TIMURID QURAN, DATED 743 AH/1343 AD

An Arabic manuscript on paper with 554 leaves and 4 flyleaves, 11 lines to each page in bold black naskh script within a gilt and blue border. A complete Quran, surah headings in gold thuluth within gilt and polychrome cartouches, two opening biofolia with striking blue and gilt decorated borders. Gold verse markers pointed by blue dots, gold marginal medallions marking khums and 'ashr. Al-tajwid and diacritics in red ink.

Brown morocco with gilt stamped and tooled central medallion, spandrels and cartouche border, the doublures with a similar but quatrefoil medallion.

22 by 16 cm.

Estimate € 10.000 - € 15.000



Lot 9

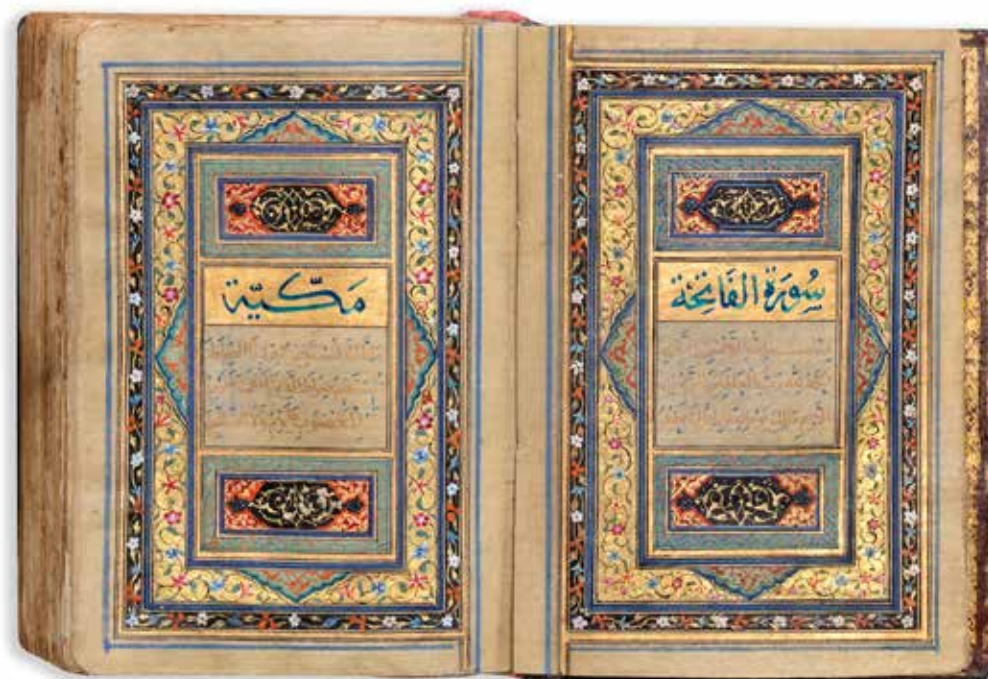
A QURAN ILKHANID AND MUGHAL INDIA, 14TH-17TH CENTURY

Arabic manuscript on cream paper, 152 leaves, 9 lines of black and brown muhaqqaq, tajwid in red, within gold and polychrome rules, gold and polychrome verse markers, borders with gold-speckled illumination, marginal blue thuluth marking khams, 'ashr, hizb, nisf juz' and juz', surah headings in gold thuluth on panels with black outlined floral decoration, the opening folio with gold and polychrome illuminated shamsa, the following bifolio with gold and polychrome illumination framing 5 lines of text in clouds reserved on a gilt pink-hatched ground, the illumination and borders throughout possibly later 16th century Mughal additions, incomplete text, some marginal later owner notes, in brown Timurid leather binding with gilt-painted central lobed medallion and borders, brown leather doublures.

Text panel: 22.3 by 16.7 cm.

Folio: 31.8 by 23.6 cm.

Estimate € 10.000 - € 15.000



Lot 10

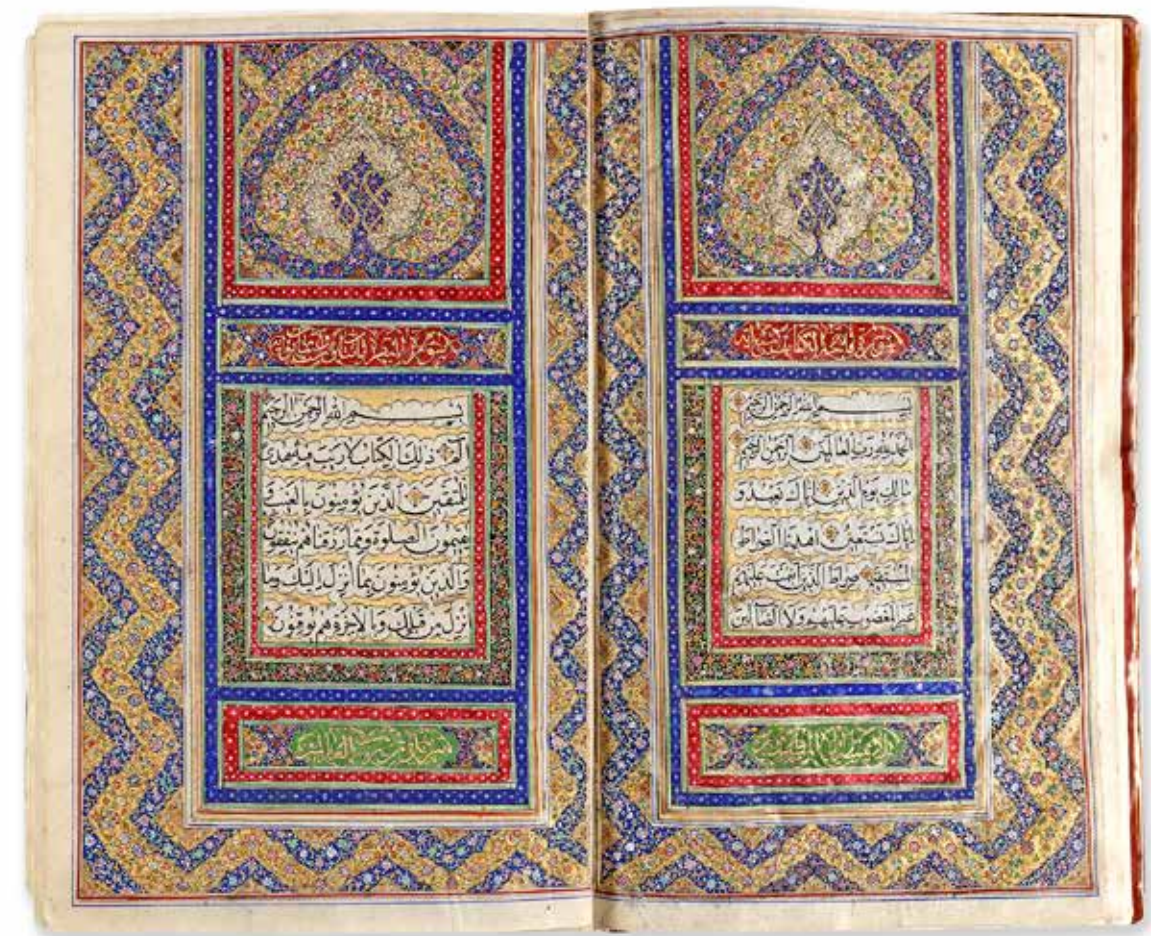
AN OTTOMAN MINIATURE QURAN, DATED 945 AH/1538 AD

A complete Quran, Arabic manuscript on cream paper, each page with 12 lines written in black naskh script within gold and blue rules. Surah headings in gold and blue thuluth script marginal occasional notes of khums and ashore in gold and blue. Two opening biofolia heavily with gilt and polychrome decoration framing 3 lines of gold naskh script with tajwid in blue. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and dated Dhu al-Hijjah 945 AH. In brown morocco binding with flap decorated with gilt floral motifs.

Text panel: 2.8 by 4.2 cm.

Folio: 4.5 by 7 cm.

Estimate € 8000 - € 12.000



Lot 11

AN ILLUMINATED QAJAR QURAN BY AHMAD AL-SHIRAZI DATED 1271 AH/1854 AD

Arabic manuscript on paper, 333 leaves with 2 fly-leaves, each folio with 14 lines of elegant black naskh script in clouds reserved against a gold sprinkled ground, diacritics and vowels in red, gold roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and blue rules, surah headings in gilt thuluth script on cartouches with polychrome floral illuminated ground, opening bifolia fully illuminated in gold and polychrome, end of the text with dedication and signed 'written by Mirza Ahmad Waqar al-Shirazi in 1271 AH'.

In gilt lacquer binding.

Text panel: 10.5 by 18.5 cm. Folio: 16 by 25.5 cm

Estimate € 30.000 - € 50.000

CATALOGUE NOTE:

Mirza Ahmad (1232-1289 AH) is the eldest son of Wesal Shirazi, nicknamed Waqar. Like his father, he was a calligrapher and poet. A collection of poems in Persian called Bahram and Behrooz was published under his name. In addition to his father, his five brothers are well-known calligraphers and poets of 13th AH century. Mirza Ahmad Waqar was excellent in naskh, Raqa and thuluth script, but he was best known for his Nastaliq script. A very famous poetry by him was about the Quranic story of Moses and Khidr, which was published by Mahmoud Tavousi: "Masnavi of Khidr and Musa".



A FINE ILLUMINATED QURAN ON VELLUM, COPIED BY YEDIKULELI SEYYID 'ABDULLAH EFENDI, OTTOMAN TURKEY, ISTANBUL, DATED 1124 AH/1712 AD, ILLUMINATED BY 'ABDALLAH AL-KHURASANI, PERSIA, QAJAR, DATED 1307 AH/1889 AD

Arabic manuscript on vellum, 149 leaves, plus 4 flyleaves, 26 to 28 lines to the page, written in fine naskh script in black ink within cloud bands sprinkled with gold, verses separated by pointed gold roundels, surah headings in red against foliated panels, margins ruled in colors and gold, juz' numbers marked within illuminated marginal medallions, marginal annotations in nastaliq script, opening double page illuminated frontispiece colors and gold, preceded by illuminated surah and juz' indexes, ff.14b-15a, ff.148b-149b with additional marginal illuminations, binding doublures decorated with painted gold cartouches and corner pieces, outer boards with gilt-stamped cartouches and medallions filled with vegetal motifs and chinoiserie cloud bands 25.5 by 15 cm.

PROVENANCE

An ownership inscription on f.1a states that the Quran was purchased in Constantinople by Farhad Ibn 'Abbas (son of 'Abbas Mirza) in 1297 AH/1880 AD.

This note must have been written a few years after Farhad Mirza was in Istanbul as the only time he is recorded as having been there is when he went on pilgrimage to Mecca in 1875, which was via Istanbul; or on his return in the early months of 1876 before he was appointed governor of Fars in May-June 1876. On both occasions, he stayed in Istanbul a few days, when he must have acquired this manuscript, before having it illuminated in Persia.

CATALOGUE NOTE

Yedikuleli Seyyid 'Abdullah (d.1731)

Born in 1670 in Istanbul to a family of calligraphers, 'Abdullah Efendi acquired the 'Yedikuleli' from the district in which he grew up carrying the same name. As a Seyyid, he was descended from The Prophet through both his father and mother. He studied the 'six scripts' with Hafiz Osman (d.1698, see lot 73), and became known as his most famous student, being described by Mustakimzade as a calligrapher whose talent reached "the rank of wondrous inimitability (quoted in N.F. Safwat, *Understanding Calligraphy - The Ottoman Contribution*, Part One, London, 2014, p.322). Seyyid 'Abdullah was appointed the instructor of calligraphy at the Topkapi Palace in 1708 and was a great favourite of Sultan Ahmad III (r.1703-30), under whose reign the present Quran was executed.

He became one of greatest practitioners of naskh calligraphy and is known to have copied at least twenty-five Qurans, including the present example. A muraqqa' signed by Seyyid 'Abdullah exists in a private Turkish collection (ibid, pp.322-5, no.81), whilst two Qurans by his hand are housed in the Istanbul Rare Books Library (see M. Ugur Derman, *Ninety-Nine Qur'an Manuscripts from Istanbul*, Istanbul, 2010, pp.212-5, nos.52 and 53), and a qit'a in the collection of Abdul Rahman al-Owais, Sharjah (see M.U. Derman, *Eternal Letters*, Sharjah, 2009, no.18).

The Persian text written upside down on the penultimate page in red shikasteh was written by the illuminator 'Abdullah al-Khurasani, who records that the marginal illumination was commissioned by a high official.

Estimate € 200.000 - € 300.000





Lot 13

AN OTTOMAN MINIATURE QURAN COPIED BY MAHMOUD SULTANI IN
846 AH/1442 AD

A complete Quran, two volumes, Arabic manuscript on cream paper, each page with 12 lines written in black naskh script within gold and polychrome rules, tajwid in red, gold roundel verse markers outlined in black with blue dots. Surah headings in blue thuluth script on a gilt ground, gold and polychrome marginal floral motifs indicating the 'Juz, Hizb and Aushr.' Two opening biofolia heavily with gilt and polychrome decoration framing 4 lines of black naskh script in clouds reserved against a gold ground. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) signed by 'written by al-Faqir Mahmoud al-Sultani on Muharram 846 AH.'

In brown morocco binding decorated with gilt floral motifs.

Text panel: 3.5 by 5.5 cm.

Folio: 6 by 8.5 cm.

Estimate € 16.000 - € 20.000



Lot 14

AN ILLUMINATED SAFAVID QURAN BY MUHAMMAD MAHDI AL-SHIRAZI,
PERSIA, DATED 1084 AH/1673 AD

Arabic manuscript on paper, each folio with 14 lines of elegant black naskh script, Persian interlinear translation in red nastaliq, gold and polychrome roundel verse markers outlined in black with blue dots, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within double gold rules, surah headings in large thuluth script outlined in black on cartouches on a blue floral illuminated ground, occasional marginal commentary in black nastaliq, opening two bifolia fully illuminated in gold and polychrome framing 5 lines in clouds reserved against a gold sprinkled ground, end of the text with prayers and dedication.

The final page signed 'written by Muhammad Mahdi al-Shirazi' and dated in 1084 AH/1673 AD.

In later gilt Qajar lacquer binding with central cartouche enclosing large flower heads and surrounded by spandrels containing scrolling floral vine.

33.5 by 22 cm.

Estimate € 10.000 - € 14.000





Lot 15

AN ILLUMINATED OTTOMAN QURAN SIGNED AL-SAYYID ISMA'IL NAJIB (NECIB), PROBABLY SHUMEN, OTTOMAN BULGARIA
DATED 1266 AH/1849 AD

Arabic manuscript on cream paper, each page with 15 lines of black naskh script, tajwid in red, within gold and black rules, gold and polychrome roundel verse markers, catchwords, surah headings in white thuluth on gold and polychrome illuminated panels, gold and polychrome marginal motifs, opening folio heavily gilt with rococo-style polychrome decoration framing 7 lines of black naskh in clouds reserved against a pricked gold ground, final folio with rococo-style polychrome decoration.

Colophon signed Ismail Najib student of Ahmed al-Zarifi and dated 1266 AH/1849AD.

In brown morocco with flap decorated with gold painted central medallion and border with a case.

Estimate € 35.000 - € 50.000



CATALOGUE NOTE

Sayyid Isma'il Najib was a student of Ahmed Zarifi, and the teacher of Tentene-zade Sayyid Hassan Vahebi. He is recorded as one of the few Ottoman calligraphers active in Shumen, in north-east Bulgaria between 1820-70s. The surviving examples of Ottoman Qurans produced in Shumen reflect the city's role as a leading provincial centre for the production of Qurans of much of this period.

The illumination of our Quran is typical of the Shumen style which features an opening bifolio in the traditional layout, but filled with a well-modulated combination of modified Ottoman and novel European motifs. The colour palettes used in our copy such as white, pink, pale-blue, purple, orange and green are another feature of Shumen Qurans which were far more prominent than in traditional illuminations, in which gold and blue grounds played a dominant role (Stanley, 2009, pp.248 and 227). Other copies of Qurans written by Najib were sold at Christie's, London, 12 October 1978, lot 7 (a copy executed in Shumen in AH 1264/1847-48), 16 June 1987, lot 82, 26 October 2017, lot 229 and at Sotheby's, London, 21 November 1985, lot 390.





Lot 16

AN ILLUMINATED OTTOMAN QURAN SIGNED BY AHMED STUDENT OF HAFIZ OSMAN, 18TH CENTURY

Arabic manuscript on paper, 410 leaves each folio with 13 lines of elegant black naskh script, diacritics and vowels in red, gold roundel verse markers outlined in black with polychrome dots, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and black rules. Surah headings in white thuluth script on cartouches with polychrome floral illuminated ground, two opening bifolia fully illuminated in gold and polychrome framing 7 lines of black naskh script in clouds reserved against a sprinkled gilt ground. The last page with a prayer for completion of the recitation of the Quran (Dua'a al-khatm) and signed 'written by al-Fakir Ahmed student of Hafiz Osman known by Hafiz al-Quran'.

In brown morocco binding decorated with gold painted central medallion and border.

Text panel: 6.5 by 12.5 cm.

Folio: 11 by 17 cm.

Estimate € 60.000 - € 80.000



Lot 17

AN ILLUMINATED OTTOMAN QURAN BY HAFIZ YUSUF, 18TH CENTURY

Arabic manuscript on paper, each folio with 15 lines of elegant black naskh script, diacritics and vowels in red, gold roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and black rules. Surah headings in white thuluth script on cartouches with polychrome floral illuminated ground, two opening bifolia fully illuminated in gold and polychrome framing 7 lines of black naskh script in clouds reserved against a sprinkled gilt ground. The last page with dedication and signed 'written by al-Fakir Hafiz Yusuf student of Hafiz Osman'.

In gilt brown morocco binding with flap.

Text panel: 7.5 by 14 cm.

Folio: 12 by 19 cm.

THE CALLIGRAPHER

Hafiz Yusuf was student of Hafiz Osman's School in the six scripts, he studied thuluth and naskh scripts, first with Mustafa Efendi, the imam of the Hasircilar Ocagi, and then following his death, with the famous Ibrahim Rudusi from whom he obtained his license (ijaza). His third calligraphy teacher was Egrikapili Mehmed Rasim Efendi.

Hafiz Yusuf Efendi taught calligraphy in many schools and was promoted to the Galata Saray. He was then appointed calligraphy teacher to the court where he taught at the Topkapi Palace until his death in 1787. A qit'a by Yusuf Efendi is in the calligraphy collection of the Sakip Sabanci Museum in Istanbul.

Estimate € 50.000 - € 80.000



Lot 18

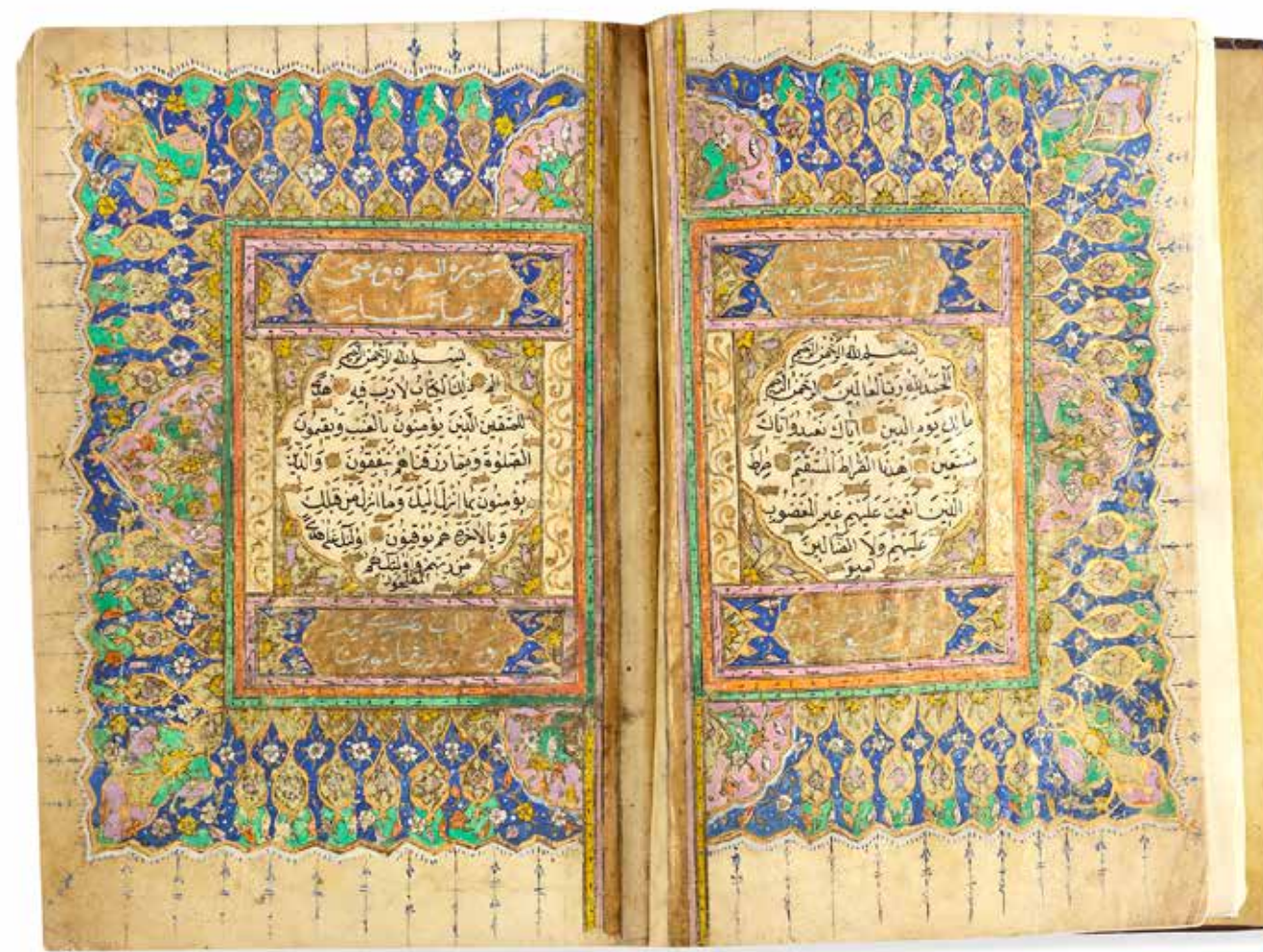
A PERSIAN QAJAR QURAN, 19TH CENTURY

Arabic manuscript on paper, each folio with 15 lines of elegant black naskh script, diacritics and vowels in red, marginal occasional notes indicating 'Juz' and Hizb', text within red and blue rules, surah headings in thuluth red script, two opening bifolia fully illuminated in gold and polychrome decoration framing 7 lines of elegant naskh script in clouds reserved against a sprinkled ground.

In gilt lacquer binding with central cartouche surrounded by spandrels containing scrolling floral vine. Text panel: 12.5 by 21 cm.

Folio: 20 by 30.5 cm.

Estimate € 8000 - € 12.000



Lot 19

AN ILLUMINATED OTTOMAN QURAN BY MUSTAFA HILMI HACI IBRAHIM EL-ERZINCANI, OTTOMAN TURKEY, DATED 1264 AH/1847AD

Arabic manuscript on cream paper, each page with 15 lines of black naskh script, tajwid in red, within gold and black rules, gold and polychrome roundel verse markers outlined in black with polychrome dots, surah headings in white thuluth on gold illuminated panels, gold and polychrome marginal motifs indicating the 'Juz and the Hizb'. Two opening biofolia heavily gilt with polychrome decoration framing 7 lines of black naskh in clouds reserved against a sprinkled gold ground. The last three pages with a prayer for completion of the recitation of the Quran (Due- al-Khatm), written by Mustafa Hilmi Hacı Ibrahim El-Erzincani, student of Hafız Abdul-Karim El-Erzincani on Jumada al-Thani in 1264 AH/1847AD.

Surah Al-Shu'ara with 10 pages written in each page within two panels, each enclosing 9 lines, surah Yasin with 6 pages written in each page within two panels with gilt and polychrome decoration. In brown morocco decorated with gold painted central medallion with flap.

Text panel: 6.2 by 11 cm.

Folio: 11 by 16.5 cm.

Estimate € 3000 - € 5000



LOTS 20 - 46
PRIVATE COLLECTION



Lot 20

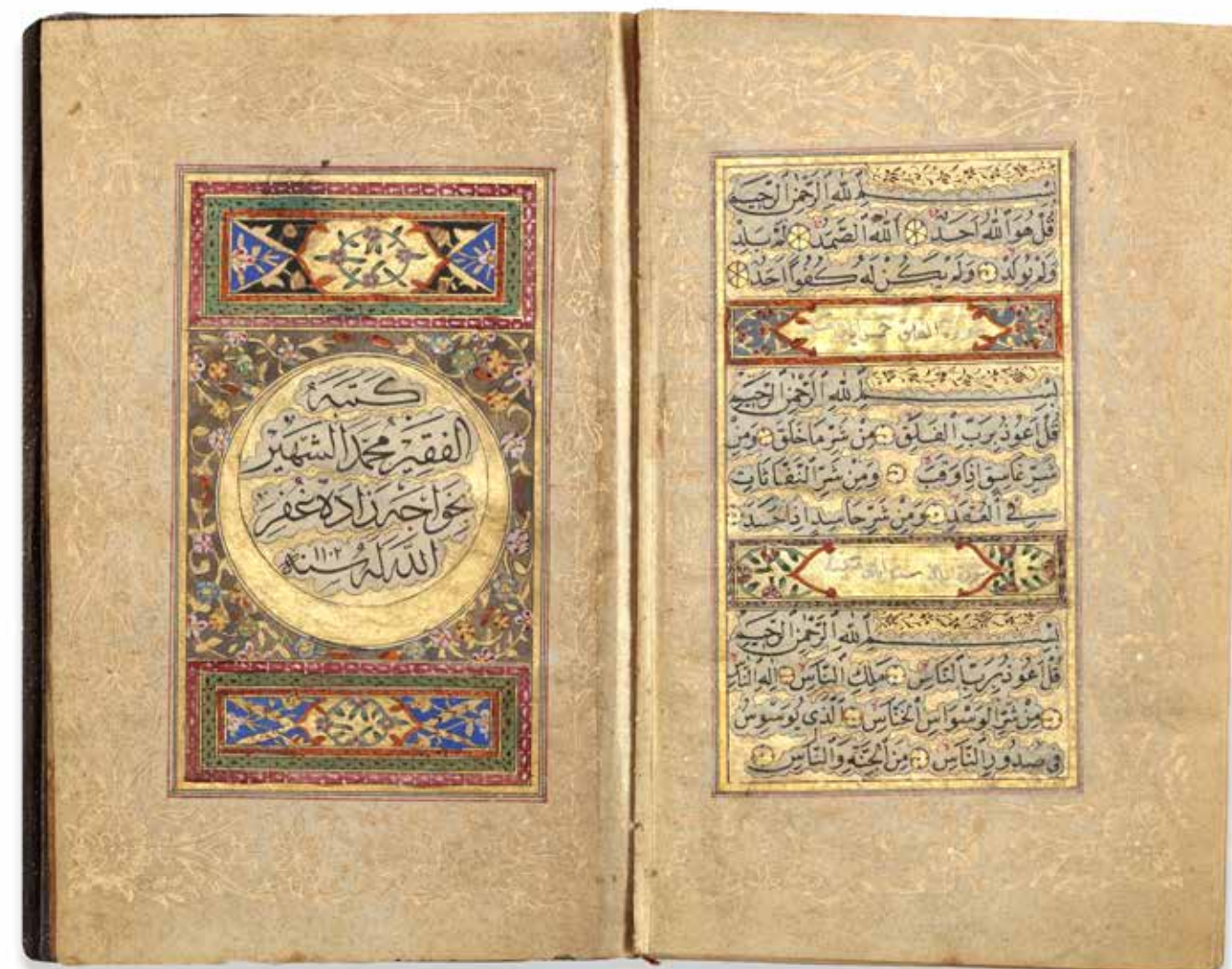
AN OTTOMAN QURAN SIGNED HOCAZADE MEHMED ENVERI OTTOMAN TURKEY, DATED 1102 AH/1690 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and red rules, gold roundel verse markers outlined in polychrome dots. Surah headings in white thuluth script on a gilt ground within a decorated panel, gold and polychrome marginal floral motifs indicating the 'Juz'. Two opening biofolia heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a sprinkled gold ground. Final folio signed by 'written by al-Faqir Hoca-zade Mehmed in 1102 AH' within a roundel on a gilt and polychrome decorated ground.

In brown morocco binding with flap decorated with gold painted central medallion and border.

11 by 18 cm.

Estimate € 150.000 - € 250.000



THE CALLIGRAPHER

Student of Sheikh Hamdullah six scripts School, born in Istanbul, died 1105 AH/1694 AD and buried in Saudi Arabia-Medina.

Mehmed known as 'Hocazade' because he is the son of an imam from Istanbul. Mehmed Enverî Efendi is also referred to by the nickname 'Karakız' according to some sources. He memorized the Quran during his childhood, he received a certificate for practicing thuluth and naskh script awarded by Suyolcuzâde Eyyubî Mustafa Efendi. Mehmed was one of the muezzins of Sultan Ahmed Mosque due to the beauty of his voice, was later promoted to ser-mu'ezzin after years of service and appointed as a teacher of calligraphy to Şehzade Mustafa. He gained fame with his unique style of calligraphy similar to the Sheikh Hamdullah Style.

Later Mehmed became a teacher at Firuz Ağa School after he presented a Quran as a gift to the sultan during his enthronement. Mehmed went on pilgrimage in 1694 with the atiyya (money) he received in return, became ill on the way back and died in Medina.



Lot 21

A FINELY ILLUMINATED OTTOMAN QURAN JUZ BY HAFIZ VAHDETI OTTOMAN TURKEY, 19TH CENTURY

A Quran 13th juz, Quran surah Yusuf v.53-v.111, surah Al-Ra'd complete and surah Ibrahim complete.

Arabic manuscript on cream paper, 22 leaves each page with 9 lines written in large black naskh script, tajwid in red, ruled in gilt and blue borders, gold roundel verse markers outlined in black in clouds reserved against a gold ground. Marginal occasional red notes 'Hizb and Sajda'.

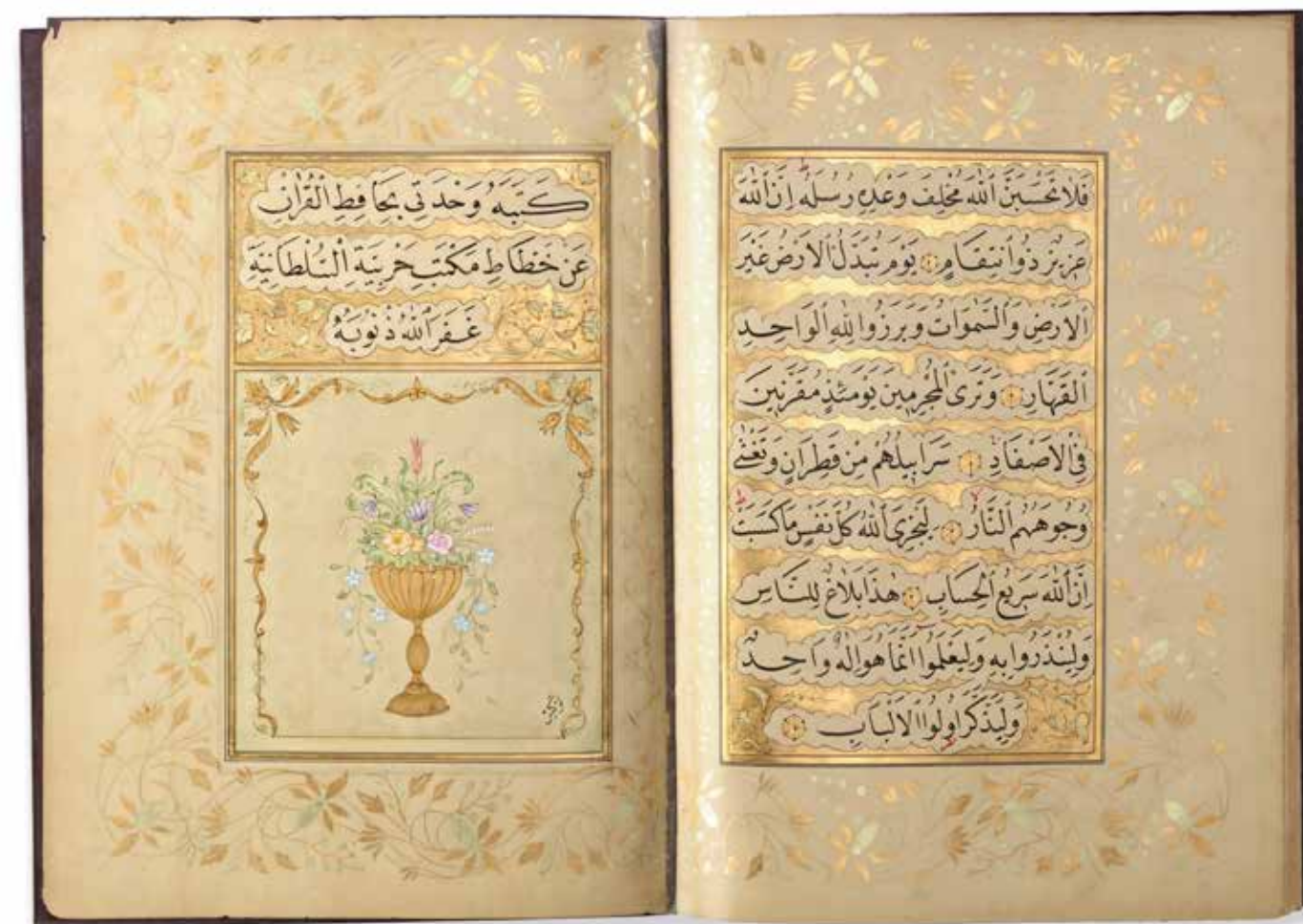
Opening pages with gilt and floral decoration framing 6 lines of black naskh script, the margins finely decorated with gilt floral motifs.

The last page with rococo-style decoration and signed 'Hafiz Vahdeti' the calligrapher of the sultan army office.

In gilt brown morocco binding.

17 by 24 cm.

Estimate € 30.000 - € 40.000



THE CALLIGRAPHER

Vahdeti, born in Burdur 1248 AH/1832 AD, died 1313 AH/1892 AD and buried in Istanbul-Merkez Efendi Mezarlığı cemetery.

Son of Abdülhâfiz. After completing his primary education in his hometown in 1849, he went to Istanbul and entered the Enderûn-ı Hümayun school. In 1861 he was promoted to imam of the Hırka-i Sa'adet Department. On 13 August 1867, he left the palace with the rank of clerk of the battalion and as a calligrapher at the School of Harbiye-i Şahane. Later, he was appointed as head teacher of thuluth script in Unkapanı School of Rüşdîsi but he had to leave his duties due to illness. Abdulahad Vahdeti received ijazet from Abdullah Zühdi Efendi for practicing the six scripts.



Lot 22

AN ILLUMINATED LATE SAVAFID QURAN SIGNED IBN MUHAMMED MUHSIN AL-ISFAHANI, PERSIA, DATED 1139 AH/1726 AD

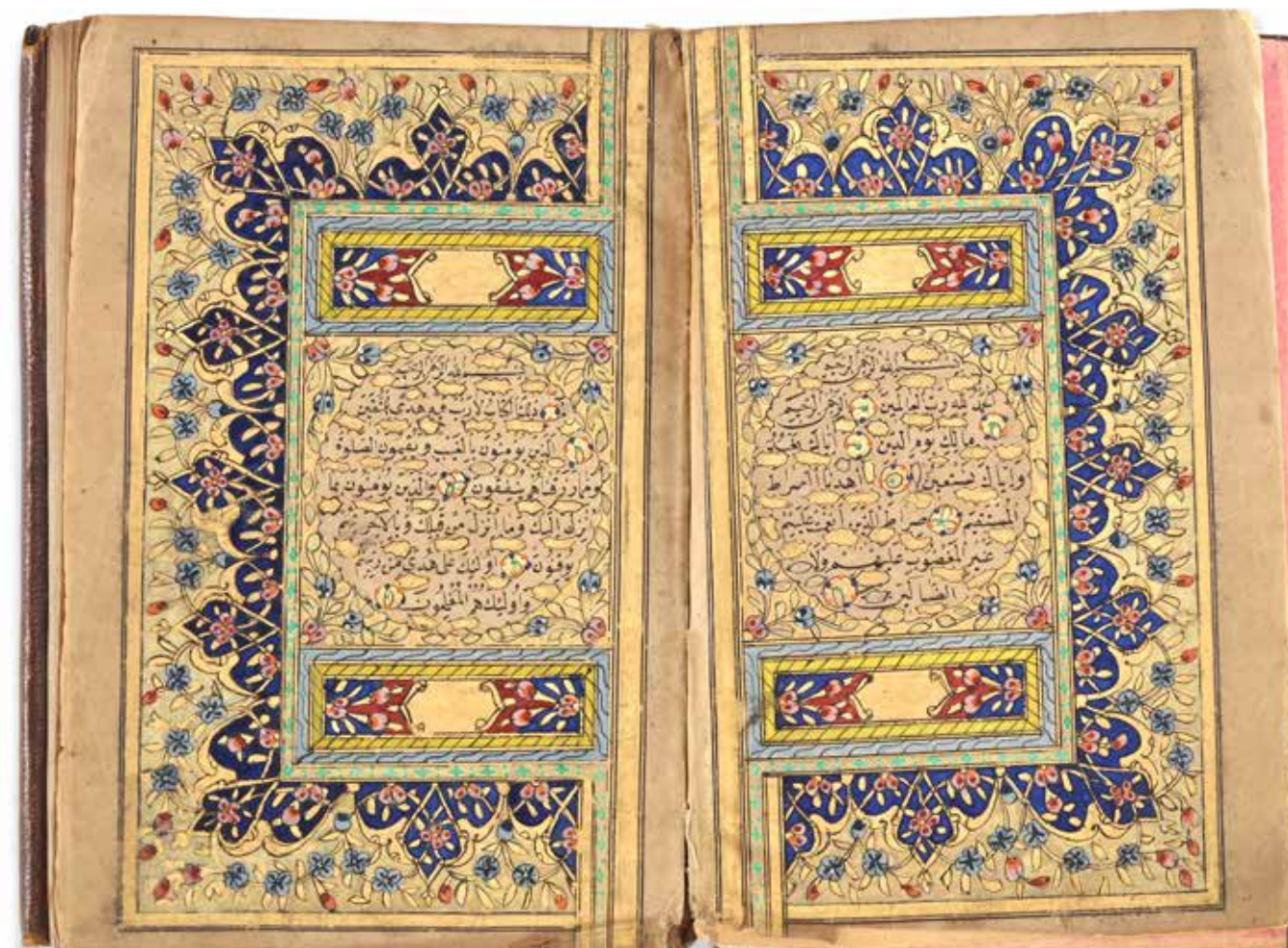
A complete Quran, Arabic manuscript on cream paper, 174 leaves with 2 fly-folio, each page with 20 lines written in red naskh script, tajwid in black and blue, reserved in clouds reserved against a pricked gold ground and ruled in gilt and blue borders, gold roundel verse markers. Surah headings in gilt thuluth script outlined in black, large gold and polychrome marginal floral motifs indicating 'the Juz and the Sajda'. Two opening pages heavily with gilt and polychrome decoration framing 8 lines of red naskh script in clouds reserved against a pricked gold ground.

The last three pages with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed Ibn Muhammed Muhsin AL-Isfahani and dated in 1139AH/1726 AD.

In later Qajar lacquer binding decorated central with floral motifs surrounded by a Hadith written in large gilt thuluth script.

15 by 21 cm.

Estimate € 50.000 - € 80.000



Lot 23

AN OTTOMAN QURAN SIGNED IBRAHIM TATEFI, OTTOMAN TURKEY DATED 1277 AH/1860 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15l lines written in black naskh script, tajwid in red, ruled in gilt and red borders, gold roundel verse markers outlined in black with polychrome dots. Surah headings in white thuluth script on a gilt ground, large gold and polychrome marginal floral motifs indicating 'Juz and Hizb'. Two opening pages heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a sprinkled gold ground. The last three pages with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed Ibrahim al-Tatefi student of Omer Na'ily known as Imam Zadeh and dated 1277 AH/1860 AD.

In gilt brown morocco binding with flap.

10 by 14 cm.

Estimate € 20.000 - € 30.000





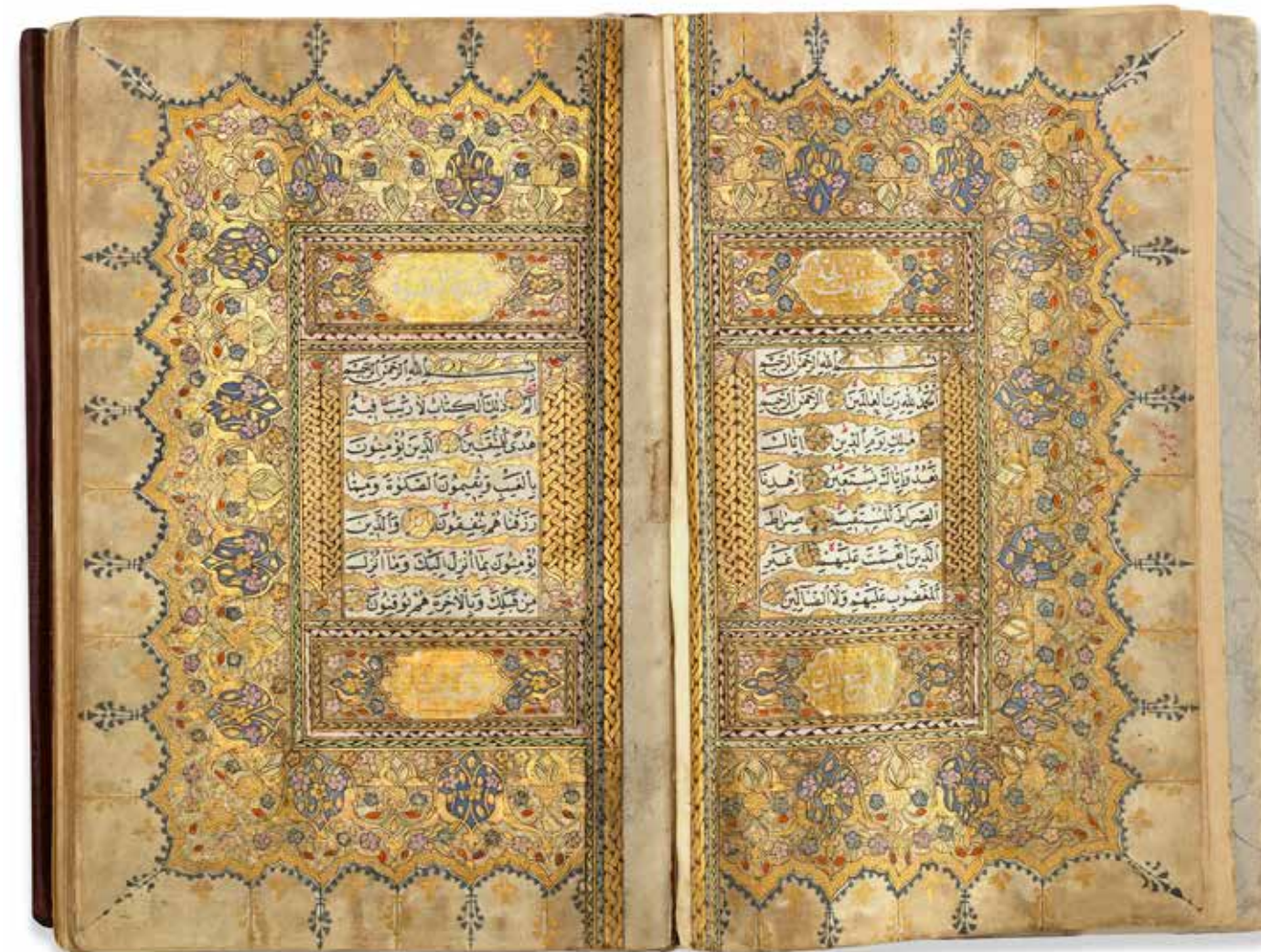
Lot 24

AN OTTOMAN QURAN SIGNED BY SULEIMAN AL-QAE'I
DATED 1191 AH/1777 AD

A complete Quran, Arabic manuscript on paper, each page with 21 lines, written in elegant black naskh script ruled in double gilt borders, with gilt and polychrome marginal rosette roundels indicating the 'Juz', roundel gilt verse markers with blue dots, marginal occasional floral notes indicating the 'Juz and Hizb'. Surah headings in white thuluth script on gold ground cartouches, two opening illuminated bifolia decorated with dense floral motifs, the last page with dedication (Dua'a al-Khatm) and signed Suleiman Al-Qae'i, student of Muhammed Al-Bitari and dated 1191 AH/1777 AD.

In stamped and gilt decorated leather morocco binding with flap, with gilt doublers.
10 by 15.5 cm.

Estimate € 40.000 - € 60.000



Lot 25

A QURAN SIGNED HAFIZ MEHMED VEHBİ, OTTOMAN TURKEY
DATED 1219 AH/1804 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script, tajwid in red, within gold and black rules, gold roundel verse markers outlined in black and polychrome dots. Surah headings in white thuluth script outlined in black on a gilt ground panel, gold and polychrome marginal floral motifs indicating the 'Juz and Sajda'.

Two opening biofolia heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a pricked gold ground. The last four pages with a prayer for completion of the recitation of the Quran (Dua' al-Khatm) and signed Hafiz Mehmed vehbi (Hafiz Muhammed wahbi) Efendi student of Husayn known as Hafiz Effendi and dated in 1219 AH/1804 AD.

In brown morocco binding with flap and decorated with a gilt painted central medallion and border.
11.5 by 17 cm.

Estimate € 30.000 - € 50.000



Lot 26

AN OTTOMAN QURAN SIGNED BY SEYYID ABDULKADIR EFENDI OTTOMAN TURKEY, DATED IN 1142 AH/1729 AD

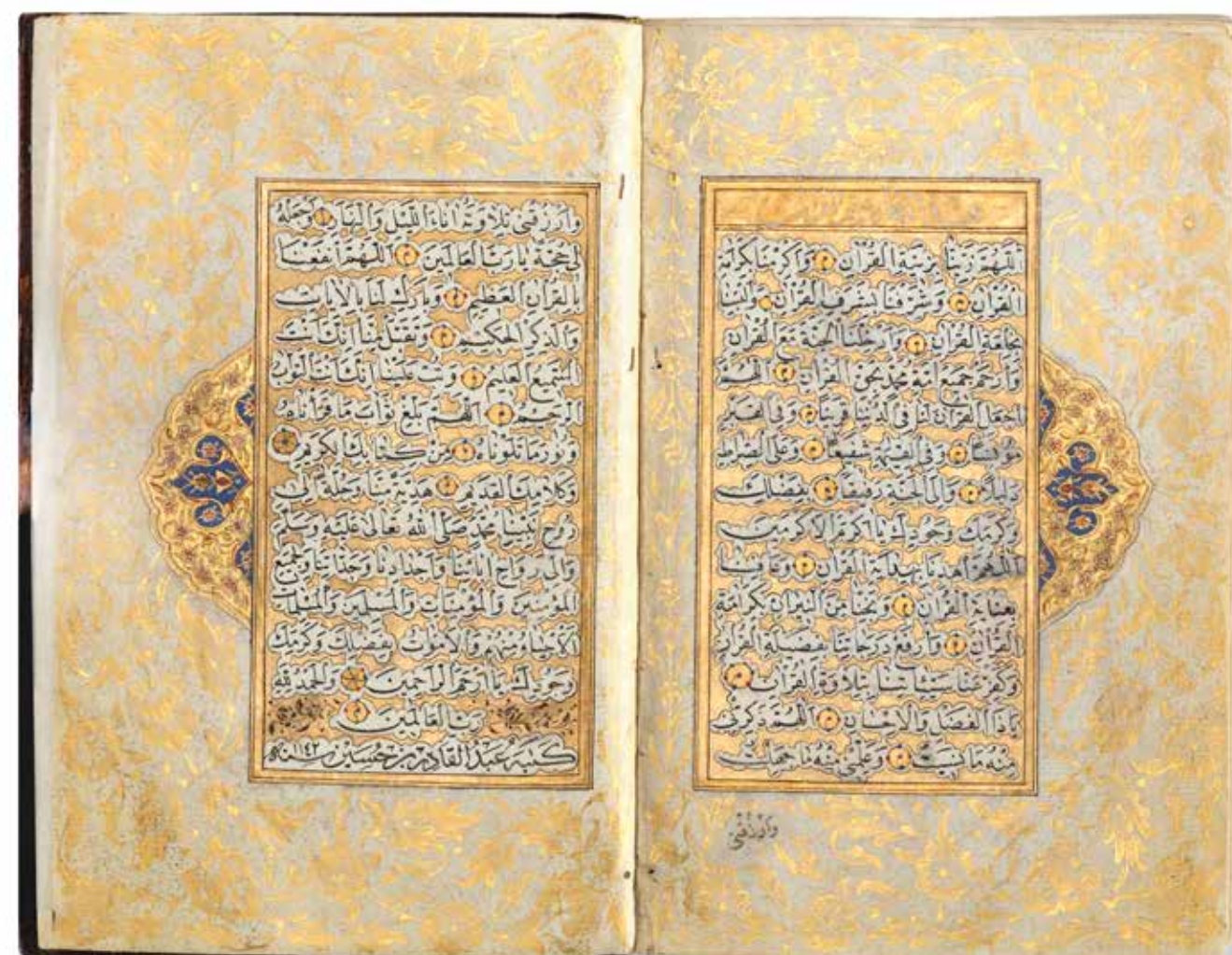
A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and black rules, gold roundel verse markers outlined in black. Surah headings in white thuluth script on a gilt ground panel, gold and polychrome marginal floral motifs indicating the 'Juz and Hizb'. Two opening biofolia heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a sprinkld gold ground. The last two folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) in elegant black script reserved in clouds on a gilt ground and signed 'Abdulakadir Ibn Hussein' and dated in 1142 AH/1729 AD.

The margins decorated with gilt floral motifs.

In brown morocco binding with gold painted central medallion and border.

11 by 17 cm.

Estimate € 70.000 - € 100.000



THE CALLIGRAPHER

Student of Sheikh Hamdullah six scripts School, born in Kastamonu. Sayyid Abdulkadir Efendi, was one of the master calligraphers of the time, especially in thuluth writing, died in his house in Kasımpaşa in 1146 AH/1732-1733 AD and was buried in Istanbul.

Born as son of Seyyid Hüseyin Şa'ban Efendi, a sheikh of Kastamonu. He migrated to Istanbul at a young age and started to make hebbal (spinning) in Zindankapı. Because of his interest in calligraphy, he left his job and to study thuluth and naskh at the school of Suyolcuzâde Eyyubi Mustafa Efendi. However, upon the death of his teacher, he continued his practice from Ağakapılı İsmâ'il Efendi, and he succeeded in obtaining approval.



Lot 27

AN ILLUMINATED QURAN JUZ SIGNED BY YAHYA HELMI EFENDI OTTOMAN TURKEY, 19TH CENTURY

A Quran 28th juz, Quran surah Al-Mujadila, Al-Hashr, Al-Mumtahanah, As-Saff, Al-Jumu'ah, Al-Munafiqun, At-Taghabun, At-Talaq and surah At-Tahrim.
Arabic manuscript on cream paper, 20 leaves each page with 9 lines written in large black naskh script, ruled in double gilt borders, gold roundel verse markers outlined in black with polychrome dots, margins heavily decorated with gilt floral motifs. Opening page with gilt and floral decoration framing 8 lines of black naskh script in clouds reserved against a sprinkled gold ground.
The last two pages in gilt and blue decoration and signed by Yahya Helmi Efendi, student of Muhammed Hashem.
In morocco restored leather binding.
Text panel: 9.5 by 17 cm.
Folio: 16.5 by 24.5 cm.

Estimate € 50.000 - € 80.000



THE CALLIGRAPHER

Yahya Helmi Efendi (1249/1325 AH - 1833/1907 AD)

Born in Istanbul-Fatih, Süleymaniye, buried in Istanbul-Fatih, Süleymaniye Mosque cemetery. Yahya started to work as a papermaker in Bayezid and became chief tradesman. After graduating from the Sibyan school, he became one of the tutors of the Nizamiye Journal Clerk at the Bâb-ı Ser-Askerî at the age of 15. Meanwhile, by continuing Ahmed Hâzım Efendi's lessons in Bayezid and Sultan Ahmed mosques, he received his ijazet or certificate in 1281 AH/1864 AD. Yahya Helmi Efendi, who learned the arts of thuluth and naskh script from Mehmed Haşim Efendi while he was still in the primary school, continued to practice even though he was sick until the last days of his teacher.

Yahya Helmi Efendi, who was an exceptionally powerful calligrapher especially in prose, is named after Kazasker Mustafa İzzet Efendi and Şevki Efendi, two great naskh masters of the period. Yahya, who draws attention with his peculiar accent against their style, has managed to preserve his influence until today, wrote about 25 Qurans and an'am sharif.

Three of his Qurans are still in the Topkapı Palace Museum, the Istanbul University Library and the Sakıp Sabancı Museum.

The ochre-painted house in Süleymaniye, inherited from his father, where Yahya Helmi Efendi lived throughout his life, inherited his grandson Güzin Duran and lived here for years with his wife Feyhaman Duran, who was a painter like himself. This house, which was donated to Istanbul University by his wife after his death, was restored and turned into a museum after years of neglect. It attracts the attention of calligraphy enthusiasts.



Lot 28

A PERSIAN QAJAR QURAN, 19TH CENTURY

Arabic manuscript on paper, 296 leaves with six fly-leaves, each folio with 14 lines of elegant black naskh script. Persian interlinear translation in red nastaliq, gold and polychrome roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and blue rules, surah headings in red on cartouches with gold ground and gold and polychrome floral illumination at either end, occasional marginal commentary in black nastaliq in white clouds in cartouches issuing floral medallions above and below, opening two bifolia fully illuminated in gold and polychrome, end of the text with prayers and dedication.

In gilt lacquer binding with central cartouche surrounded by spandrels containing scrolling floral vine, within strapwork and floral borders.

Text panel: 9.5 by 19 cm.

Folio: 15.5 by 25 cm.

Estimate € 40.000 - € 60.000



Lot 29

A FINELY ILLUMINATED QAJAR QURAN SIGNED BY ABDULLAH IBN ASHUR AL-ISFAHANI IN 1204 AH/1789 AD

Arabic manuscript on paper, each folio with 14 lines of elegant black naskh. Persian interlinear translation in red nastaliq, gold and polychrome roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and blue rules, surah headings in red on cartouches with gold ground and gold and polychrome floral illumination at either end, opening two bifolia fully illuminated in gold and polychrome, end of the text with a prayer for completion of the recitation of the Quran (Due- al-Khatm), written by Abdullah Ibn Ashur AL-Isfahani in 1204 AH/1789 AD

In gilt lacquer binding with flower heads amongst foliage.

12 by 18.5 cm.

Estimate € 20.000 - € 30.000



Lot 30

AN OTTOMAN PRAYER BOOK BY MEHMED ARIF EFENDI, 1266 AH/1849 AD

Arabic and Turkish manuscript on paper, 9 lines to the page, written in naskh script in black ink, text separation represented by gold roundels pointed by polychrome dots, illuminated frontispiece with rococo-style decoration, surah headings in red ink on gold ground, ruled in gold and red. In brown gilt morocco binding with flap. This finely-illuminated manuscript is a collection of Arabic and Turkish prayers. It opens with surah Yasin and different verses such as Ad-Dhuha, Ikhlas and Al-Asr, Al-Inshirah, Al-Zalzalah, Al-Takathur and many different small verses. These are followed by different prayers with commentaries and the Beautiful Names (Asma' al-husna). The last folio signed by al-fakir Mehmed Arif on 29 Jumada al-akher in 1266AH with ownership statement. 10 by 12.5 cm.

THE CALLIGRAPHER

Student of Hafiz Osman's School in the six scripts, born in Istanbul-Eyüp, died 1270-1280 AH/1853-1864 AD and buried in Istanbul-Eyüp. He is one of the Anatolian pedestals. The grandson of Firar Mustafa Pashazade İbrahim Bey, who died in 1803. He was born in Eyüp and completed his education there. In the meantime, he received ijazet from Kebecizâde Mehmed Vasfi Efendi for practicing thuluth and naskh, and later gained skill in calligraphy with the help of other calligraphers. After completing his education, he became one of the lithographic calligraphers of Mühendishane-i Berrî-i Hümayûn. He wrote the texts of the maps printed in the printing house of the school. He retired after serving for a long time, performed Hajj, and died a short time after he returned. Although it is known that he was buried in Eyüp, where he resided throughout his life, his history is not known.

Estimate € 3000 - € 5000



Lot 31

AN ILLUMINATED QURAN SIGNED BY MUHAMMED AL-KAMLI OTTOMAN TURKEY, DATED 1261 AH/1845 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and black rules, gold roundel verse markers with polychrome dots. Surah headings with gold and rococo decoration, gold and polychrome marginal motifs indicating the 'Juz'. Two opening biofolia heavily gilt with rococo-style polychrome decoration framing 7 lines of black naskh in clouds reserved against a sprinkled gold ground. The last page with a prayer for completion of the recitation of the Quran (Dua'a al-khatm) and signed 'Muhammed al-Kamli student of Ali al-Fawzi in Zile and Abdulkader Al-Sukri, official calligrapher of the sultan saraya' and dated 1261AH/1845 AD. In brown morocco binding with flap decorated with gold painted central medallion and border. 10 by 14 cm.

Estimate € 50.000 - € 80.000





Lot 32

AN ILLUMINATED QAJAR QURAN BY ISMAIL IN 1244 AH/1828 AD

Arabic manuscript on paper, each folio with 12 lines of elegant black naskh, gold and polychrome roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and polychrome rules, surah headings in red on cartouches with gold ground and gold and polychrome floral illumination at either end, occasional marginal commentary in gilt thuluth script on a blue decorated ground, opening six bifolia fully illuminated in gold and polychrome, end of the text with prayers and dedication, written by Ismail in Esterabad in 1244 AH/1828AD. In gilt Qajar lacquer binding with central cartouche enclosing flower heads and surrounded by spandrels containing scrolling floral . 9 by 14 cm.

Estimate € 20.000 - € 30.000



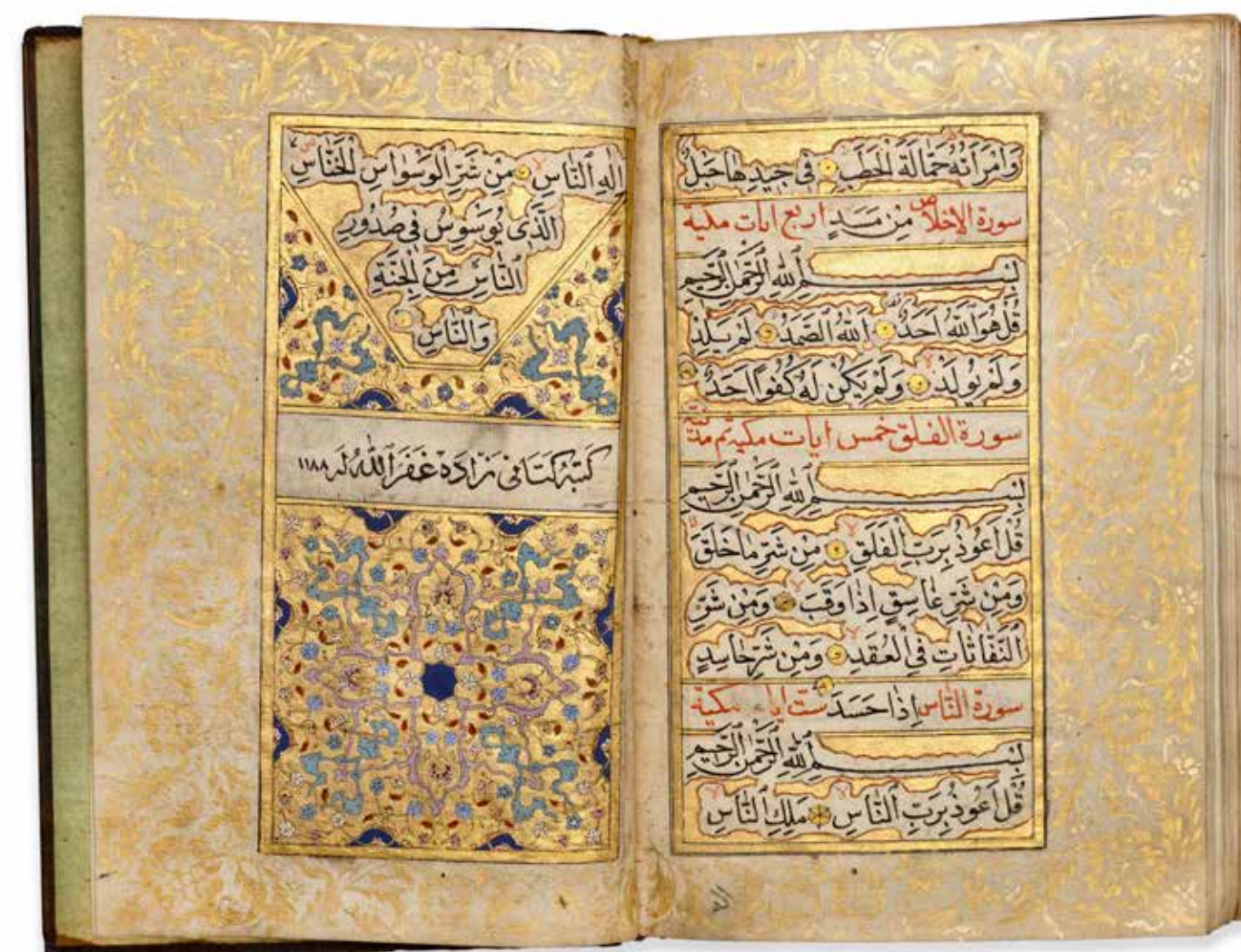


Lot 33

AN ILLUMINATED QURAN BY KETTANIZADE ALI EFENDI OTTOMAN TURKEY, 1088 AH/1774 AD

A complete Quran, Arabic manuscript on cream paper, each page with 13 lines written in black naskh script within gold and black rules, gold roundel verse markers outlined in polychrome dots. Surah headings in red thuluth script, red marginal notes indicating the 'Juz'. Opening folio heavily with gilt and polychrome decoration framing 6 lines of black naskh script in clouds reserved against a pricked gold ground. Final folio signed by 'written by Kettanizade in 1088 AH/1774 AD' within a gilt and polychrome decorated ground. In brown morocco binding with flap decorated with gold painted central medallion and border. 12 by 18 cm.

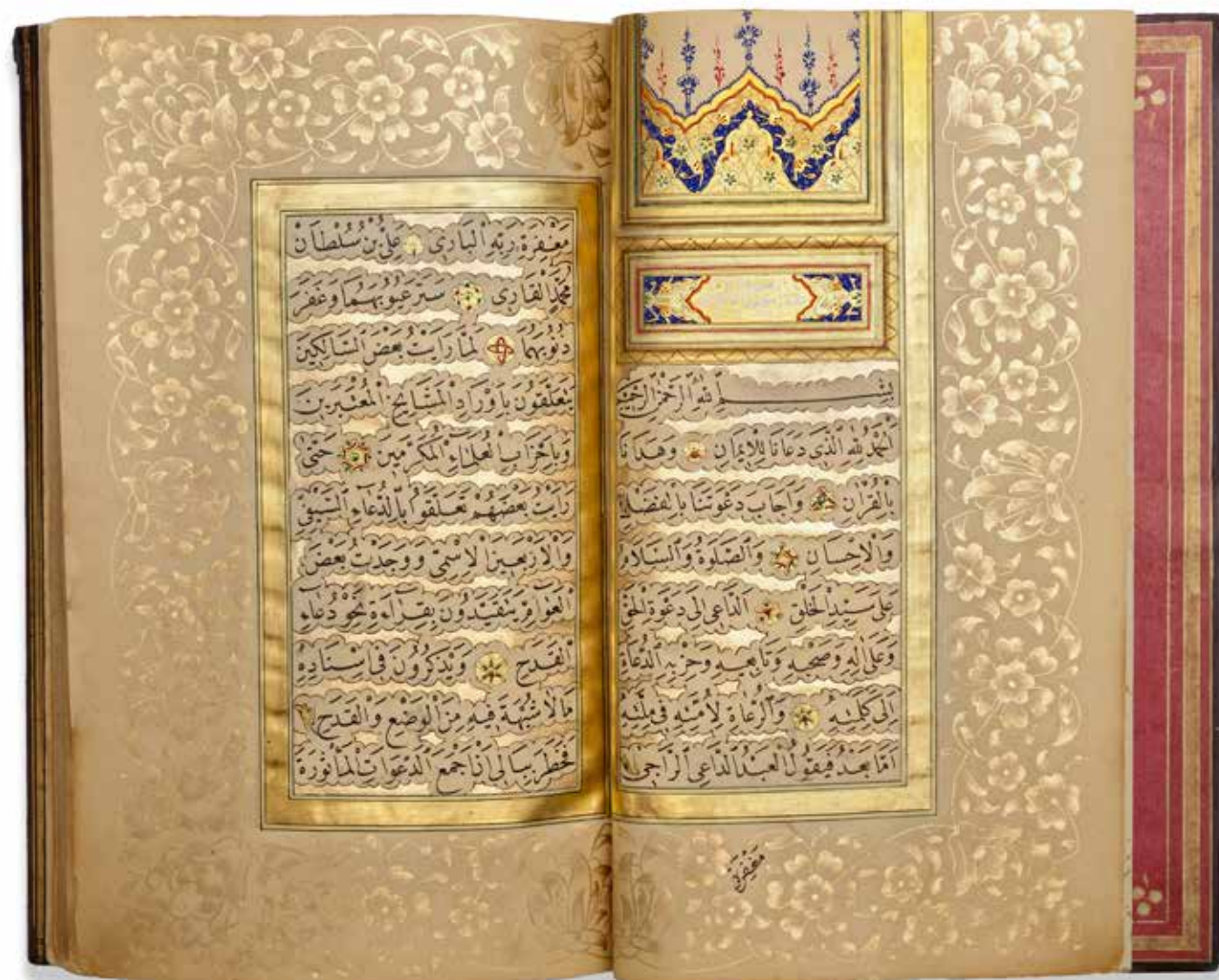
Estimate € 100.000 - € 150.000



THE CALLIGRAPHER

Student of Şeyh Hamdullah school in the six scripts, born in Istanbul, died 1192 AH/1778 AD, buried in Istanbul.

He was named 'Kettanizade' after his father, Hacı Mehmed Efendi, who was the steward of the chain makers. He used to live around the Kaariye Mosque. He learned the thuluth and naskh scripts from Hüseyin Habli and received his certificate in 1138 AH /1725 AD. Sheikh's son Mustafa used to write in the Dede valley and imitate him. He wrote heavily. He wrote three Qurans, about twenty Dela'il al-Khayrat, En'am sharif and Evrad. He was also a Tughra calligrapher, archer and musician, belonged to the Naqshbandi order. He died of jaundice. His sons were also calligraphers.



Lot 34

AN ILLUMINATED OTTOMAN PRAYER BOOK SIGNED BY ABDULLAH, TURKEY, 18TH CENTURY

A collection of prayers and Quran verses, Arabic manuscript on paper, 85 leaves plus 2 flyleaves, 11 lines to the page, written in naskh script in black ink, separated by gold and polychrome verse floral roundels, margins ruled in black, light green and gold borders, opening illuminated floral headpiece in polychrome and gold decoration framing 8 lines in clouds reserved against a sprinkled gold ground and the margins decorated with gilt large leafy border. Surah and prayer headings in white thuluth script on gold rectangular panels, the ninety-nine names of Allah with punched cintamani motifs, the last two folio with a prayer for completion of the recitation (Due- al-Khatm) in elegant black script reserved in clouds a gilt ground and signed by Abdullah, the margin decorated with gilt floral motifs. In brown morocco binding with floral trellis pattern with flap.

Text panel: 7 by 13 cm.

Folio: 12 by 19 cm.

Estimate € 40.000 - € 60.000



Lot 35

AN ILLUMINATED MAMLUK QURAN JUZ SIGNED BY DARWISH HASAN DATED 914 AH/1508 AD

Quran 3rd juz and half of 4th, Quran 2 surah Al-Imraan complete.

Arabic manuscript on cream paper, 21 leaves each page with 10 lines written in large elegant black Muhaqqaq script, ruled in gilt and polychrome borders, gold roundel verse markers, marginal occasional black notes. Opening and final pages with margins finely decorated with gilt floral motifs. Written by Darwish Hasan and dated 914 AH/1508 AD.

In gilt brown morocco binding.

Text panel: 9.5 by 15.5 cm.

Folio: 16 by 23 cm.

Estimate € 20.000 - € 30.000



Lot 36

A FINELY ILLUMINATED QURAN, CENTRAL ASIA, 18TH CENTURY

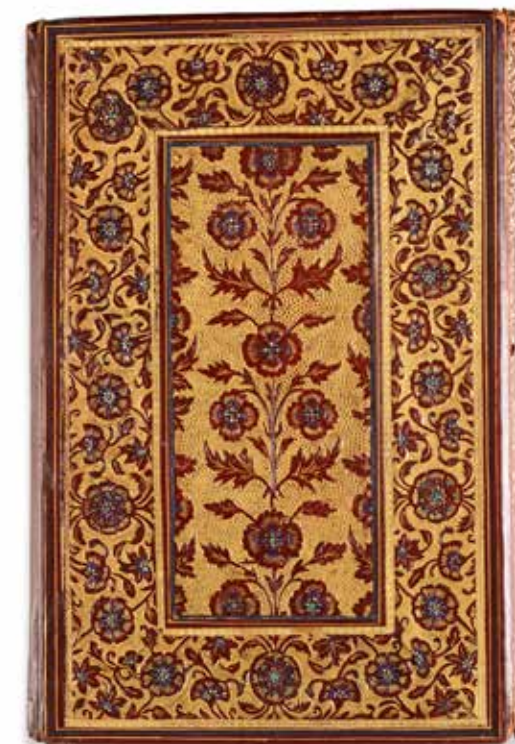
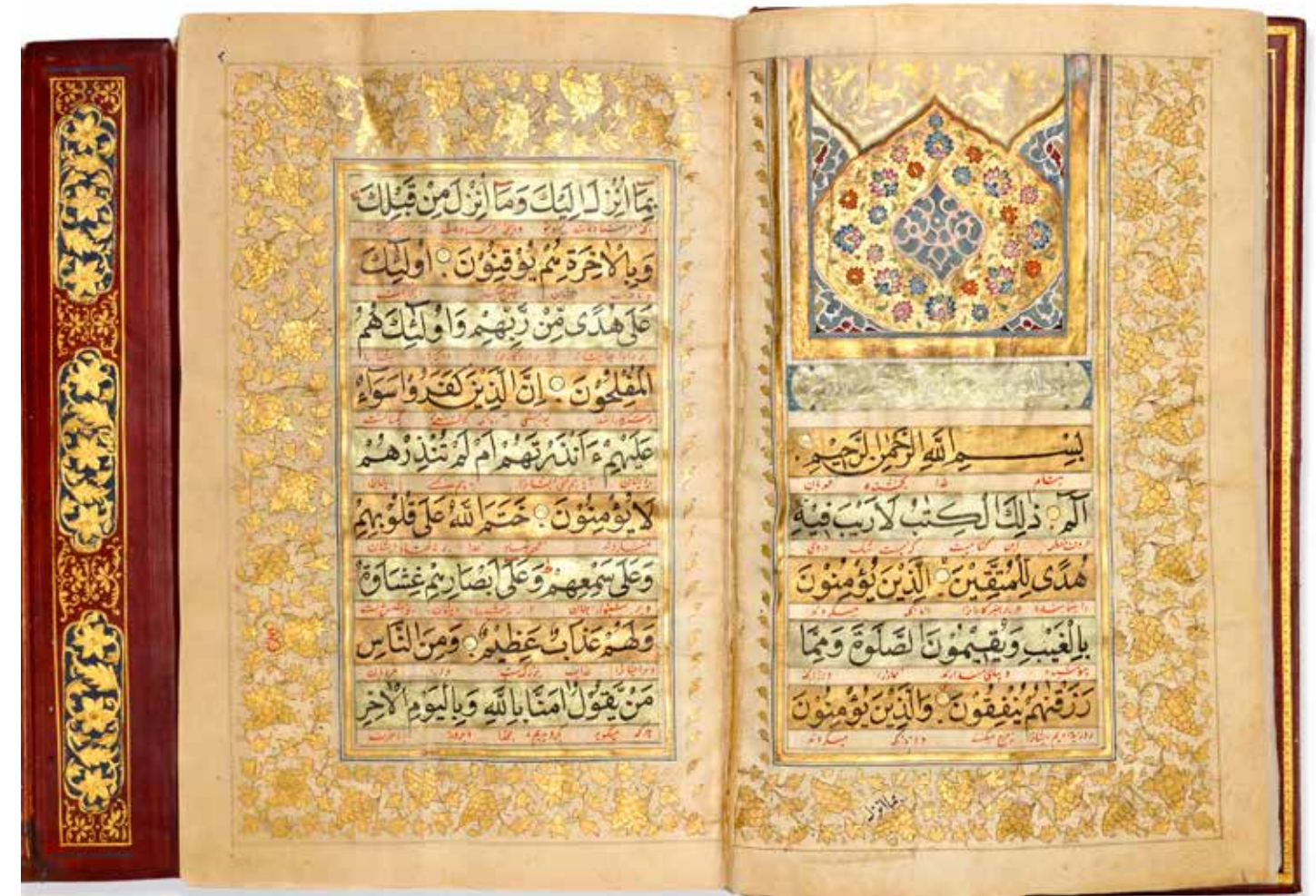
A complete Quran, Arabic manuscript on paper, 658 leaves plus two fly-leaves, each folio with 9 lines of elegant black naskh on a gilt and green colored ground, Persian interlinear translation in red nastaliq, gold and polychrome roundel verse markers outlined in black, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and blue rules, surah headings in white thuluth script on cartouches with gold ground, occasional marginal commentary in black nastaliq in white clouds in cartouches issuing floral medallions above and below, out margin ruled in gilt floral motifs, opening and final bifolia fully illuminated in gold and polychrome, end of the text with prayers and dedication and signed 'written by Abdul-Allah'

In gilt deep red binding with flap, decorated with a central cartouche surrounded by spandrels containing scrolling floral vine, within strap work and floral borders.

Text panel: 9.5 by 17 cm.

Folio: 17 by 25 cm.

Estimate € 200.000 - € 300.000





Lot 37

AN ILLUMINATED QAJAR QURAN BY JA'FAR AL-NARDI
DATED 1240 AH/1824 AD

Arabic manuscript on paper, each folio with 14 lines of elegant black naskh script in clouds reserved against a gold sprinkled ground, gold and polychrome rosette verse markers outlined in black with blue dots, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within double gold rules, surah headings in large thuluth script outlined in black on cartouches on a polychrome floral illuminated ground, occasional marginal commentary in black nastaliq, opening two bifolia fully illuminated in gold and polychrome framing 7 lines in clouds reserved against a gold sprinkled ground, end of the text with prayers and dedication.

The final page signed 'written by Ja'far Al-Nardi' and dated in 1240 AH.

In gilt lacquer binding embellished with large flower heads amongst foliage.

Text panel: 7.5 by 13.5 cm.

Folio: 12.5 by 19.5 cm.

Estimate € 60.000 - € 80.000



Lot 38

AN OTTOMAN PRAYER BOOK SIGNED MUSTAFA RAKIM, TURKEY
18TH CENTURY

Arabic manuscript on paper, 6 leaves with 13 ll. to each page, written in elegant black naskh script, with gold verse markers, some words picked out in red, text within gold and black rules, opening biofolio with gold decoration. Depicting two famous prayers, Hizb Al-Bahr by Sheikh al-Shadhili (593–656 AH) (1196–1258 AD) who was an influential Moroccan Islamic scholar and Sufi, founder of the Shadhili Sufi order, and Hisb Imam Nawawi (631–676 AH/1234–1277 AD), who was a Sunni Shafi'ite jurist and hadith scholar. He authored numerous and lengthy works ranging from hadith, to theology, biography, and jurisprudence.

In light green morocco binding with gilt floral motifs within two borders.

9 by 13 cm.

Estimate € 3000 - € 5000



Lot 39

DALA'IL AL-KHAYRAT BY MUHAMMAD BIN SULAYMAN AL-JAZULI
(D. 1465 AD), SIGNED MEHMED LATIF, OTTOMAN TURKEY,
DATED 1245 AH/1829 AD

Arabic manuscript on paper depicting prayers in honour of the Prophet Muhammad, 108 leaves with 3 fly-folio, each folio with 11 lines written in elegant black naskh script, with gold verse markers pointed out in polychrome dots, some words picked out in red, text within double gold and red rules, two opening biofolio with royal gold and rococo-style decoration. Further two detailed illustrations Mecca and Medina with Al-Masjid AL-Haram and Al-Masjid AL-Nabawi, different attributed names to the Prophet, occasional marginal floral motifs, colophon signed 'Mehmed Latif Efendi student of Mehmed Sakir Efendi and dated 1245 AH'. In original tooled and stamped gilt brown morocco binding with flap. 10.5 by 17 cm.

Estimate € 20.000 - € 30.000



THE CALLIGRAPHER

Mehmed Latif, student of Hafiz Osman's School in the six scripts, born in Istanbul, died 1266 AH/1849 AD, buried in İstanbul-Üsküdar, Karacaahmet Mezarlığı next to his grandfather. Born as son of Tugluzade Mustafa Aga. He received his education and training in Enderûn-ı Hümayun school and his license practicing thuluth and naskh script from Mehmed Şakir Efendi, who was a master of calligraphy, known as 'Baltacı Hafız'. His teacher, Es Sayyid Mehmed Şakir Efendi, was a master of calligraphy "at the Ottoman Palace".



Lot 40

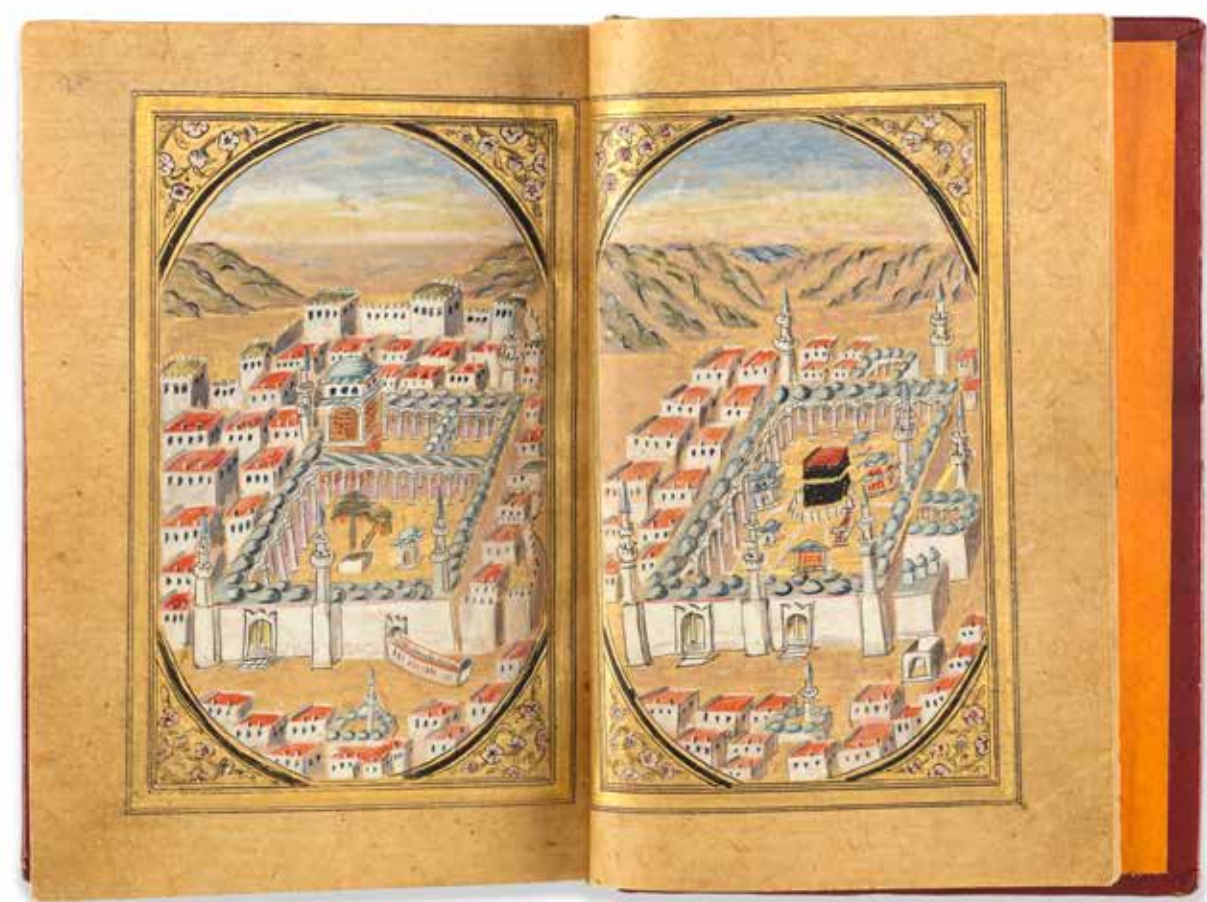
A PRAYER BOOK, PROBABLY LUCKNOW, 1194 AH/1780 AD

Persian manuscript on cream paper, 26 leaves with 11 lines of black nasta'liq headings in gold, copious gold and polychrome floral illumination throughout, final folio with colophon signed by Hasan for his father Nawab Sayyid Muhammad Reza Khan Mubariz al Mulk in the year 1194 (abjad).

Gold lacquer binding

Folio: 22.3 by 15.7 cm.

Estimate € 20.000 - € 30.000



Lot 41

AN OTTOMAN PRAYER BOOK SIGNED BY IBRAHIM BERBERZADE TURKEY, DATED 1179 AH/1765 AD

Including al-Jazuli's Dala'il al-Khayrat, Arabic manuscript on paper, each folio with 9 lines of black naskh script within gold, black and rules, gold and polychrome rosettes verse markers, headings in white naskh on gold and polychrome illuminated panels, catchwords and keywords in red ink, the opening bifolio with gold and polychrome illuminated headpiece surmounting text within gold and polychrome floral margins. Two illuminated illustrations of Mecca and Medina, the names of the companions in alphabetical order. Colophon signed and dated 1179 AH.

In later dark red morocco binding decorated with gilt floral motifs, with flap.

Text panel: 6 by 10 cm.

Folio: 9.5 by 13.5 cm.

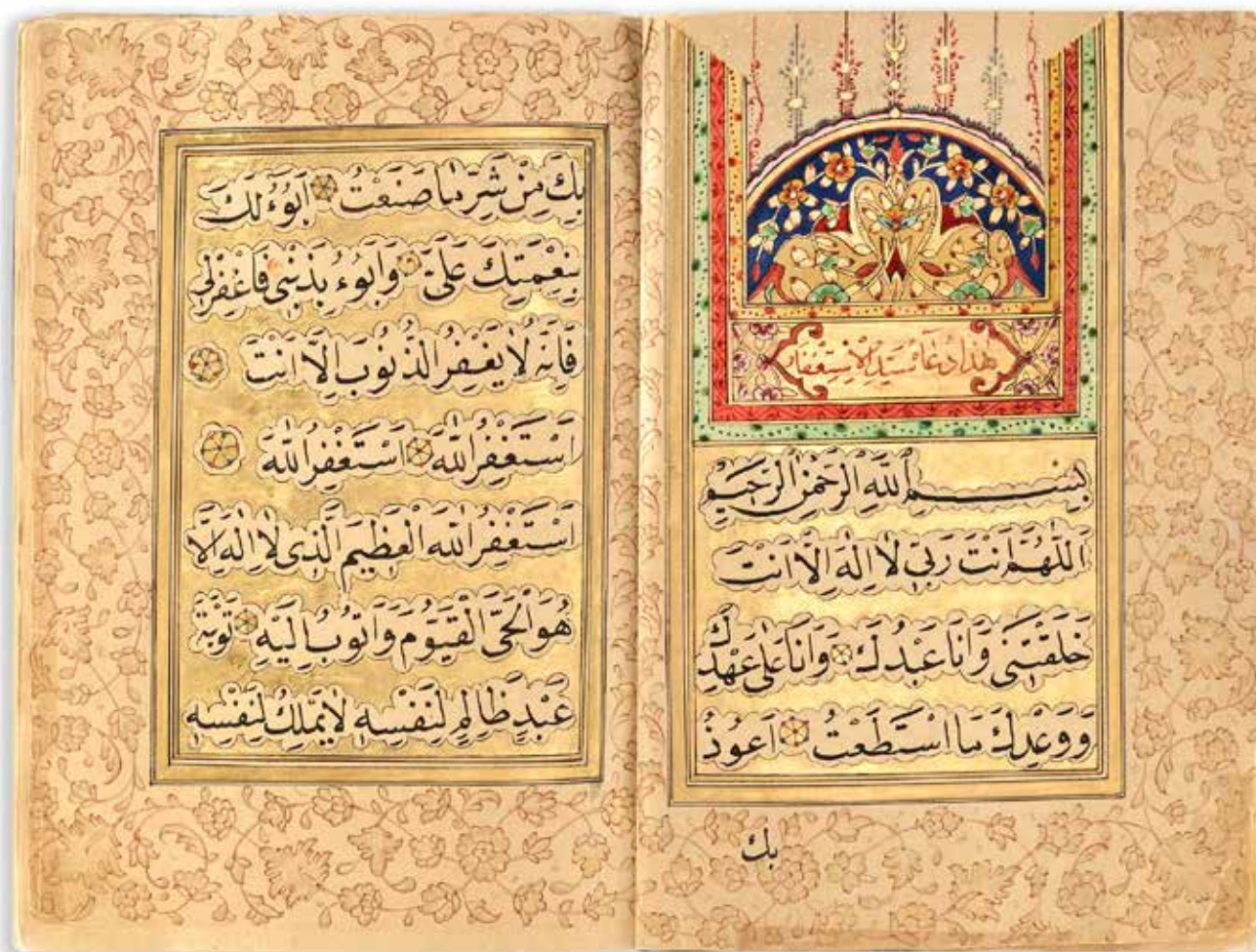
THE CALLIGRAPHER

Berberzade was born in Istanbul-Cihangir, and died in 1200-1210 AH/1785-1796 AD. He was buried in Istanbul.

Berberzade was a student of Hafiz Osman's School in the six scripts. He learned calligraphy from his Cihangiri Mustafa Efendi.

Another Quran written eleven years after the one for sale now, is in the Collection of the Library of Istanbul University.

Estimate € 20.000 - € 30.000



Lot 42

AN ILLUMINATED OTTOMAN AN'AM SHARIF BY ZAHIDE SELMA HANIM ,
TURKEY, DATED 1312 AH/1894 AD

Arabic and Turkish manuscript on paper, 7 lines to the page, written in naskh script in black ink, text separation represented by gold roundels pointed by polychrome dots, illuminated frontispiece, surah headings in red ink, ruled in gold and red, containing 21 pages of illumination.

Brown gilt morocco binding with flap.

14 by 20 cm.

Estimate € 100.000 - € 150.000



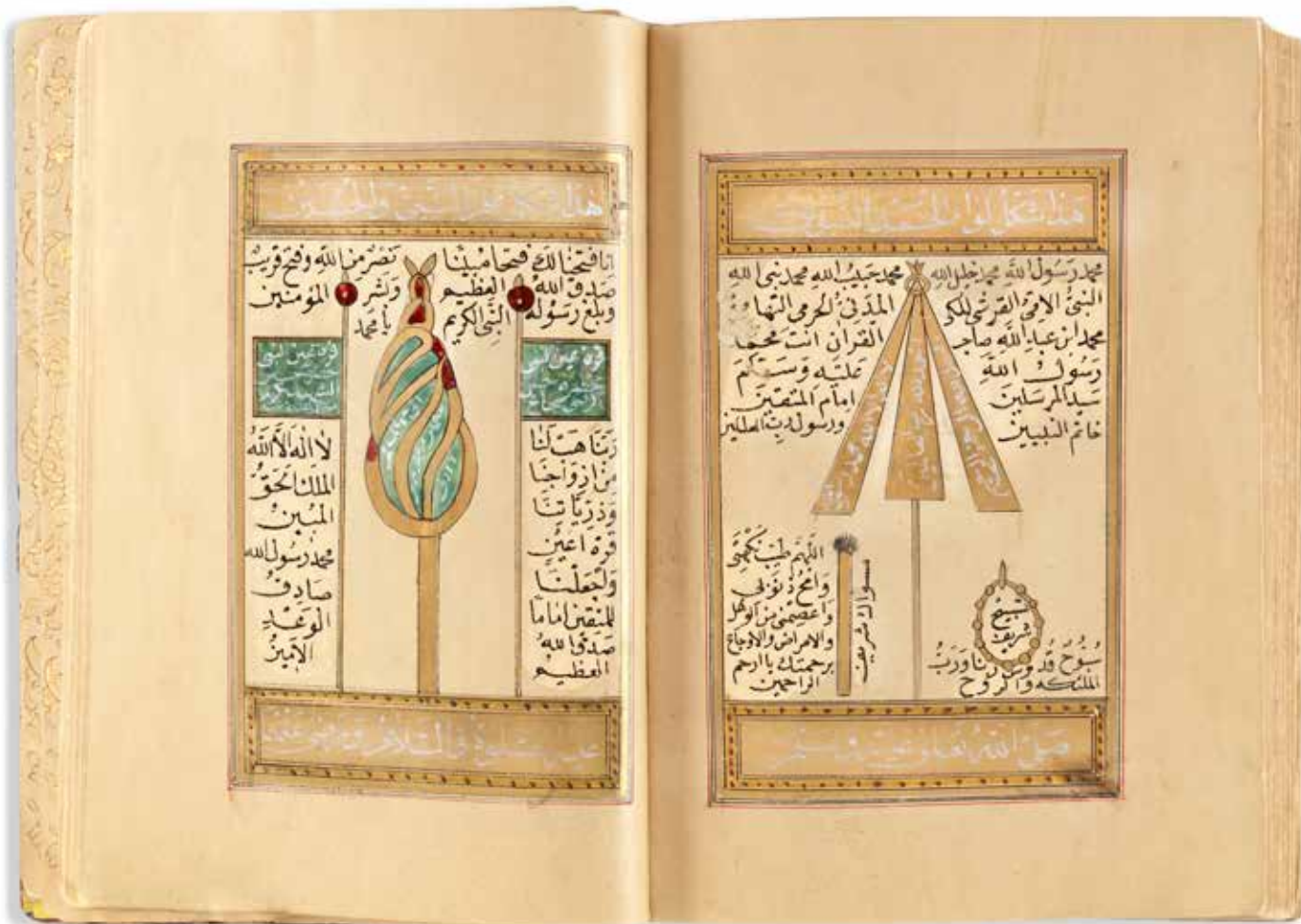
CATALOGUE NOTE

This finely-illuminated manuscript is a collection of Arabic and Turkish prayers. it opens with a prayer, Surah al-Fatiha, al-Kahf, Yasin, al-Dukhan, al-Ahkaf, al-Rahman, al-Waqia , al-Mulk , al-Inshirah, al-Zalzalah, al-Takathur and many different small verses with commentaries.

These are followed by the Seven Quranic Verses (Yedi aye). This is followed by two prayers for completion of the recitation of the Quran (Dua-al- khatm), the Beautiful Names (Asma' al-husna) and a commentary (sharh) on them; the Names of the Prophet and a commentary on them, the Prayer of Forgiveness (Istigfar), the Prayer of the Lord of Forgiveness (Seyyid-i istigfar) and its commentary; the Prayer of Faith and its commentary, the Prayer of The Greatest (Dua-i azem), the Prayer of the Contract (Dua-i ahdname); the Prayer of Light (Dua-i nur) and its commentary, the Prayer of the Goblet (Dua-i kadeh), the Prayer of Supplications (Munajat), Hibz al-Bahr by al-Shadhelli and other special prayers by well-known imams.

These are followed by diagrams of the Names of the Lord of the Worlds (Rab al-'alamin), Names of the Prophet with three Seals of Prophecy (Muhr-i nubuwet), the hilyes of the Prophet, Abu Bakr, 'Umar, 'Uthman, 'Ali, the Seal of Ja'far al-Sadiq, the eye of Ali, two detailed views of Mecca and Medina, two detailed illustrations of Rawdah al-Shariffa, Alam or flag of the prophet, the Rose of the Prophet Muhammad, and Tuba tree.

The last five folio with a prayer for completion of the recitation of the Quran (Dua- al-Khatm) in elegant black script reserved in clouds a gilt ground, the margin decorated with gilt floral motifs outlined in red.



THE CALLIGRAPHER

Zahide Selma Hanım was born in 1274 AH/1857 AD in Istanbul and died in 1313 AH/1895 AD. She is buried in Istanbul at the Süleymaniye Mosque Cemetery.

As the youngest daughter of Sadr-ı esbâk Ali Pasha, she was born in her father's mansion in Bebek, studied privately and received ta'lik practice from Kazasker Mustafa İzzet Efendi, their mansion neighbor (d.1291). In 1874, she married Hüseyin Nâzım Bey, who was the son of Müşîr Circassian İsmâ'il Pasha, one of the captains of the Erkan-ı Harbiyye. Three sons and two daughters were born from this marriage. She passed away in 1895 AD and was buried in the Süleymaniye Mosque burial area next to her father's grave. Some calligraphers praise her calligraphy like Zihni Efendi who says "According to what we have heard, there is also Zâhide Selma Hanım from the time of our century, who is the deceased Ali Pasha woman. Very well known with calligraphy and adab. Habib Efendi says about her: "Zâhide Selma Hanım graduated from the late İzzet Efendi, even in ta'lik, as she was excellent in different types of calligraphy." She wrote some hilyehs of well known mosques and takaya in Istanbul.



Lot 43

DALA'IL AL-KHAYRAT BY MUHAMMAD BIN SULAYMAN AL-JAZULI (D. 1465 AD), SIGNED HASAN VASFI EFENDI, OTTOMAN TURKEY, DATED 1257AH/1841AD

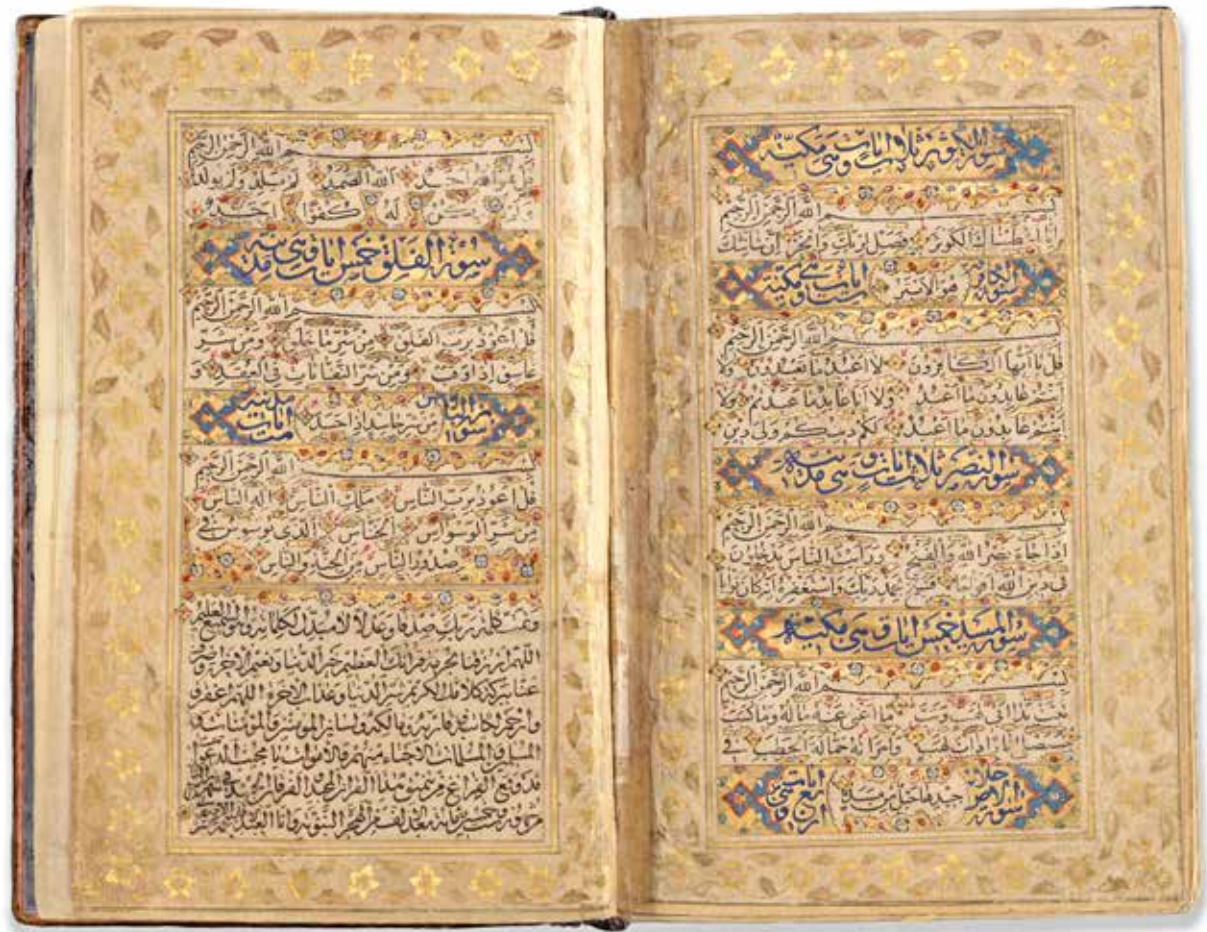
Arabic manuscript on paper depicting prayers in honour of the Prophet Muhammad, each folio with 13 lines written in elegant black naskh script, with gold and verse markers with polychrome dots, some words picked out in red, text within gold and black rules, opening biofolio with royal gold and blue decoration. Further two detailed illustrations Mecca and Medina with Al-Masjid Al-Haram and Al-Masjid Al-Nabawi, different attributed names to the Prophet, occasional marginal notes in red and black naskh script, catchwords, colophon signed by Hasan Vasfi student of Al-Sa'id Al-Adranawi. In original tooled and stamped gilt deep red morocco binding with flap, with gilt doublers. 11 by 16 cm.

THE CALLIGRAPHER

Hasan Vasfi Efendi was born in Kırcaali-Bulgaristan and died in 1273 AH/1841 AD. He is buried in Edirne. Although he is originally from Kardzhali, there is no information about his family and date of birth. In Edirne, where he went for education, he took thuluth and naskh lessons from Tab'i Mehmed Sa'id Efendi, the calligraphy teacher of Gazi Mihal School. After receiving his licence, he became a calligrapher teacher at Taş Mekteb school.

Hasan Vasfi Efendi wrote thirty Qurans during his life. It is reported that he passed away after writing the verse about death in the eleventh line of the twelfth page of the fourteenth juz.

Estimate € 20.000 - € 30.000

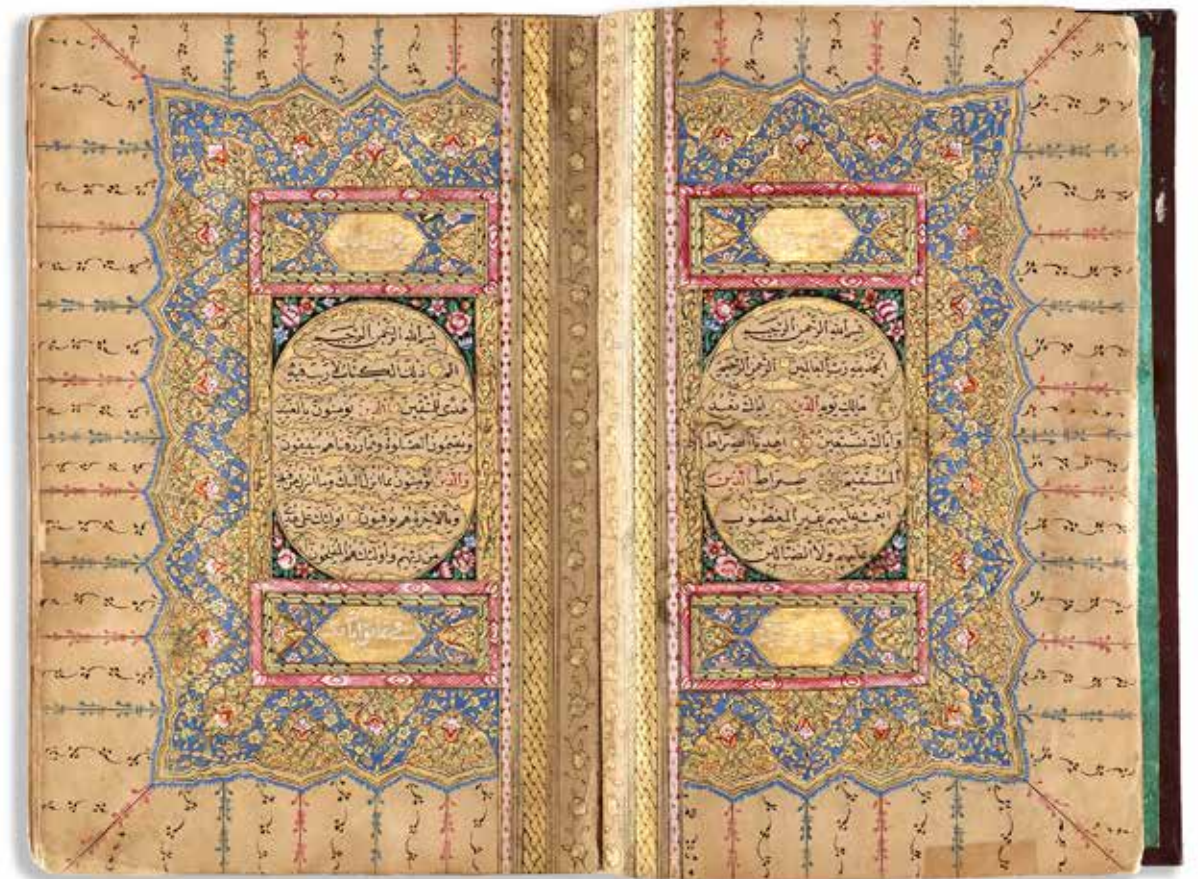


Lot 44

AN ILLUMINATED PERSIAN QURAN SIGNED MUHAMMED MUHSEN AL-ISFAHANI, LATE SAFAVID OR AFSHARID DYNASTY, DATED 1156 AH/1743 AD

A complete Quran, Arabic manuscript on cream paper, each page with 22 lines written in black naskh script, tajwid in red, reserved in clouds against a gilt ground and ruled in double gilt borders, gold roundel verse markers. Surah headings in blue thuluth script on gilt ground, gold and blue marginal floral motifs indicating 'the Juz'. Two opening pages heavily with gilt and light-blue decoration framing 6 lines of black naskh script in clouds reserved against a pricked gold ground. The margins of each page finely decorated with gilt foliage scrolls. The last page with a prayer for completion of the recitation of the Quran (Due-al-Khatm) signed Muhammed Muhsen al-Isfahani dated in 1156 AH/1743 AD. In later Qajar lacquer binding decorated central with floral motifs surrounded by gilt double border. 9 by 14 cm.

Estimate € 100.000 - € 150.000

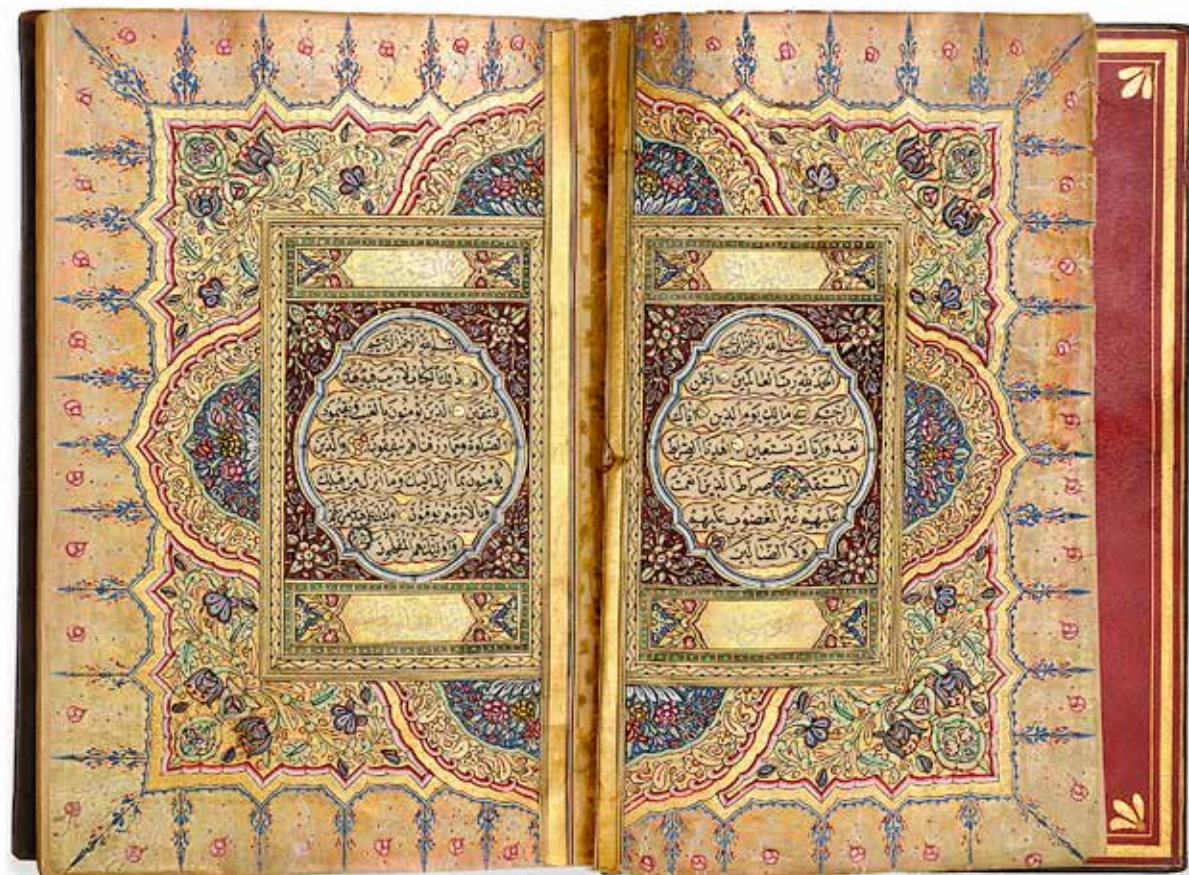


Lot 45

AN ILLUMINATED OTTOMAN QURAN SIGNED MUSTAFA RUSDI, OTTOMAN TURKEY, DATED 1280 AH/1863 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script, tajwid and catchwords in red, ruled in gilt and blue borders, gold roundel verse markers outlined in black. Surah headings in white thuluth script on a gilt ground, large gold and polychrome marginal floral motifs indicating 'the Juz'. Two opening pages heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a sprinkled gold ground. The last three pages with a prayer for completion of the recitation of the Quran (Due-al-Khatm) and signed Mustafa Rusdi student of Saleh Sabri en dated 1280 AH/1863 AD. In gilt brown morocco binding. 13.5 by 20 cm.

Estimate € 30.000 - € 50.000



Lot 46

AN ILLUMINATED OTTOMAN QURAN BY HAFIZ ISMAIL HAKKI TURKEY, 1272 AH/1855 AD

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and red rules, gold roundel verse markers outlined in polychrome dots. Surah headings in white thuluth script on a gilt ground within a decorated panel, gold and polychrome marginal floral motifs indicating the 'Juz'. Opening folio heavily with gilt and polychrome decoration framing 7 lines of black naskh script in clouds reserved against a sprinkled gold ground. Final folio signed by 'written by al-Faqir Hafiz Ismail Hakki student of Ali Al-Ramzi 1272 AH/1855 AD' within a roundel on a gilt and polychrome decorated ground. In brown morocco binding with flap decorated with gold painted floral motifs. 12 by 16.5 cm.

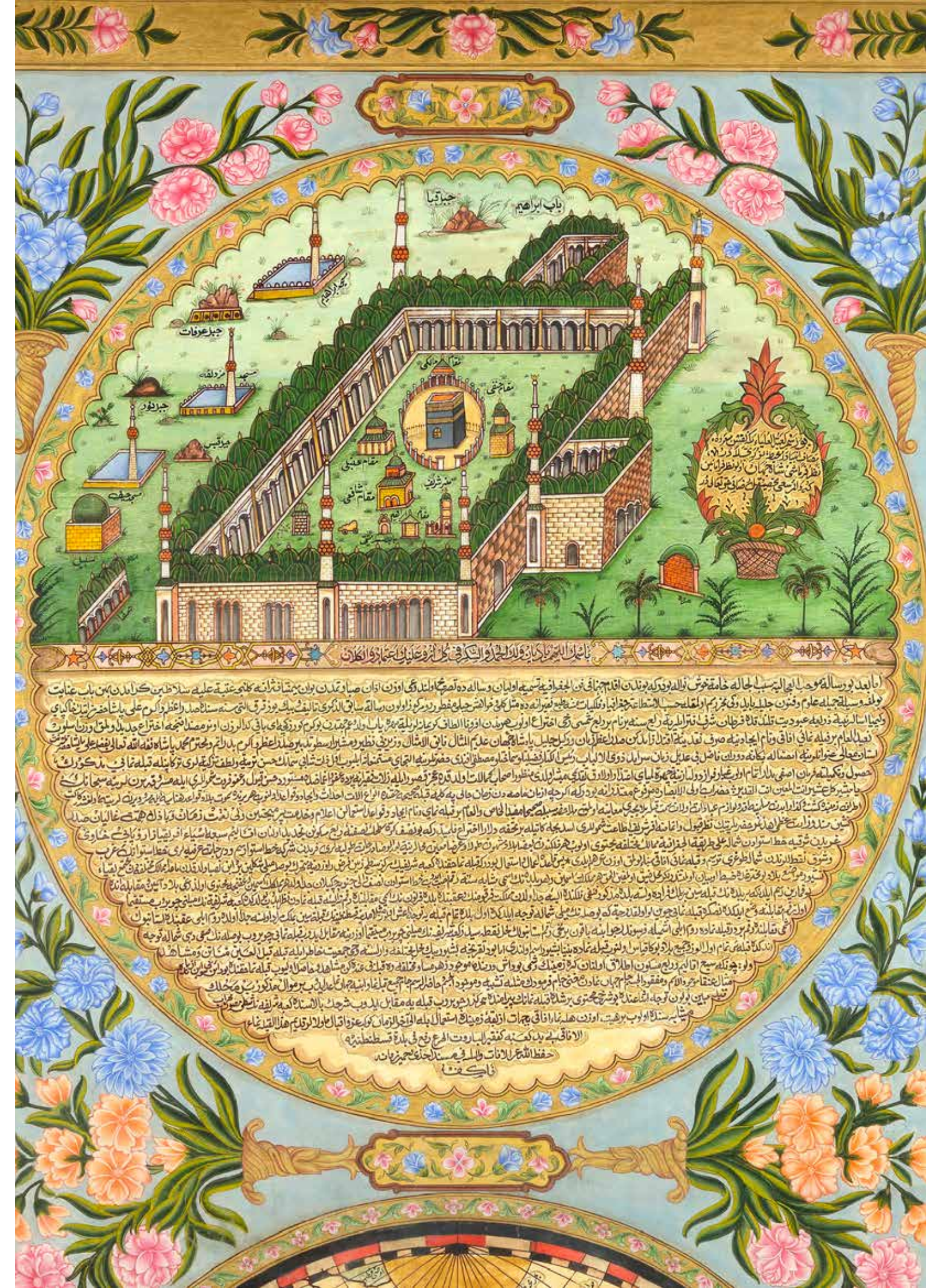
Estimate € 50.000 - € 70.000



THE CALLIGRAPHER

Hafiz Ismail Hakki was born in Uskudar and died in 1301 AH/1883 AD. Buried in Uskudar-Kara-caahmet Cemetery. He completed his memorization of the Quran from Hüseyin Sabri Efendi at the Pistachio School, married his teacher's daughter and received his certificate by practicing thuluth and naskh. He moved to Muhsinzâde Abdullah Bey for perfecting his calligraphy, and received his approval with a hilye-i bliss. After completing his education, he became a calligrapher teacher at the Mülki Mekteb in Paşakapısı. After completing the mosque lessons, he became the imam of Selimiye Mosque. After serving for a long time, he was promoted to the directorate of the school with the rank of director of Süleymaniye, but shortly after that he died in 1883-1884, although he was at a young age. He is buried in the place called "Martyrdom", around the Miskinler Lodge.

THE ART OF HAJJ





Lot 47

AN ISLAMIC GOLD DINAR MINTED DURING THE ABBASID DYNASTY , THE CALIPH ALMUKTAI, IN 292AH/904AD AT MECCA

An Islamic coin of the Abbasid period , Gold dinar minted at Mecca in 292AH/904AD.

Weight: 2.59 g, Condition: good very fine, Rarity: very rare. (A 243; Bern 226 Ef, 3 refs).

Engraved to the front with a central circle enclosing Kalimaat al-Tawhid, the inner ring: In the name of God, this dinar was minted in 292AH at Mecca.

The outer ring: v.4 from surah Al-Rum

To the back side a central circle enclosing "Allah, Muhammad messenger of God, al-Muktafi", the outer ring with v.9 from surah al-Saff.

Estimate € 40.000 - € 50.000

CATALOGUE NOTE:

Abu Muhammad Ali ibn Ahmad, better known by his regnal name al-Muktafi bi-llah, was the Caliph of the Abbasid Caliphate from (902-908AD). More liberal and sedentary than his militaristic father al-Mu'tadid, al-Muktafi essentially continued his policies, although most of the actual conduct of government was left to his viziers and officials. His reign saw the defeat of the Qarmatians of the Syrian Desert, and the reincorporation of Egypt and the parts of Syria ruled by the Tulunid dynasty. The war with the Byzantine Empire continued with alternating success, although the Arabs scored a major victory in the Sack of Thessalonica in 904. His death in 908 opened the way for the installation of a weak ruler, al-Muqtadir, by the palace bureaucracy, and began the terminal decline of the Abbasid Caliphate.

This lot was bought at Baldwin auction 23 lot 257, in 6-12-2012



Lot 48

AN ISLAMIC SILVER DIRHAM COIN MINTED DURING THE ABBASID DYNASTY , THE CALIPH ALMUKTAI, IN 291AH/903AD AT MECCA

An Islamic coin of the Abbasid period. A silver Dirham minted at Mecca in 291AH/903AD,

Weight: 3.46 g, Condition: very fine , Rarity: very rare.(A.244)

Engraved to the front side with a central circle enclosing Kalimaat al-Tawhid, the inner ring: In the name of God, this dirham was minted in 291AH at Mecca.

The outer ring: v.4 from surah AL-Rum.

To the back side a central circle enclosing "Allah, Muhammad messenger of Gad, al-Muktafi bi-Al-lah", the outer ring with v.9 from surah al-Saff.

Estimate € 4000 - € 5000

CATALOGUE NOTE

See the previous lot about the caliph al-Muktafi.

There are two examples sold: see www.acsearch.info



Lot 49

AN OTTOMAN HEJAZ RAILWAY GOLD MEDAL, TURKEY
DATED 1318 AH/1900 AD

AV medal, 1318 AH, NP-1118cf, 30 mm, Hejaz Railway medal (Hamidiye-Hijaz Demiryolu), holed for wearing, tiny edge cut, proof like surfaces.

Estimate € 15.000 - € 20.000

The building of a railway was announced by Sultan Abdulhamid II in 1900 that was to be financed and operated entirely by Ottoman subjects (although the principal engineer was a German). Suspicious of foreigners, but unable to maintain power without their help, Abdulhamid recognised that the construction of a railway to the holy cities of Medina and Mecca would not only improve his image as Caliph of Islam, but also increase the tenuous hold that the Empire had on distant reaches of the Arabian Peninsula. The railway was never completed, however, as violent opposition from Arab rebels prevented the construction crews from reaching Mecca. The Turkish Ministry of War took over administration of the railway in 1911, and during World War 1 it became the target of Arab guerrillas organised by the Sherif of Mecca, Hussein Ibn Ali, his son Prince Faisal, and a certain British officer named T.E. Lawrence, along with the "Arabian Detachment", "C", Fight of 14 Squadron R.F.C.

Funding for the Hejaz railway came from donations, the largest of which came from the Shah of Iran. Not all the donations were voluntary, but those who did volunteer were rewarded with this medal. The medal came in both wearable and non-wearable versions ranging in size from 26mm to 50mm. The bulk of the medals had the Hegira date 1318, however special series of medals were issued bearing the dates 1322 (for completion of the rail link to Main) and 1326 (for the link to Medina). The wearable medals were either 68mm or 20mm in diameter, issued in gold, silver and nickel alloy. Originally, the ribbon for all the medals was red, about 20 to 25mm in width. Those who had made large enough donations to merit the silver medal felt they should wear a different ribbon to differentiate their awards, and so a green ribbon was instituted to replace the red ribbons on silver medals. The original color ribbon for gold is unknown as no published specimens on the gold are shown with ribbons.



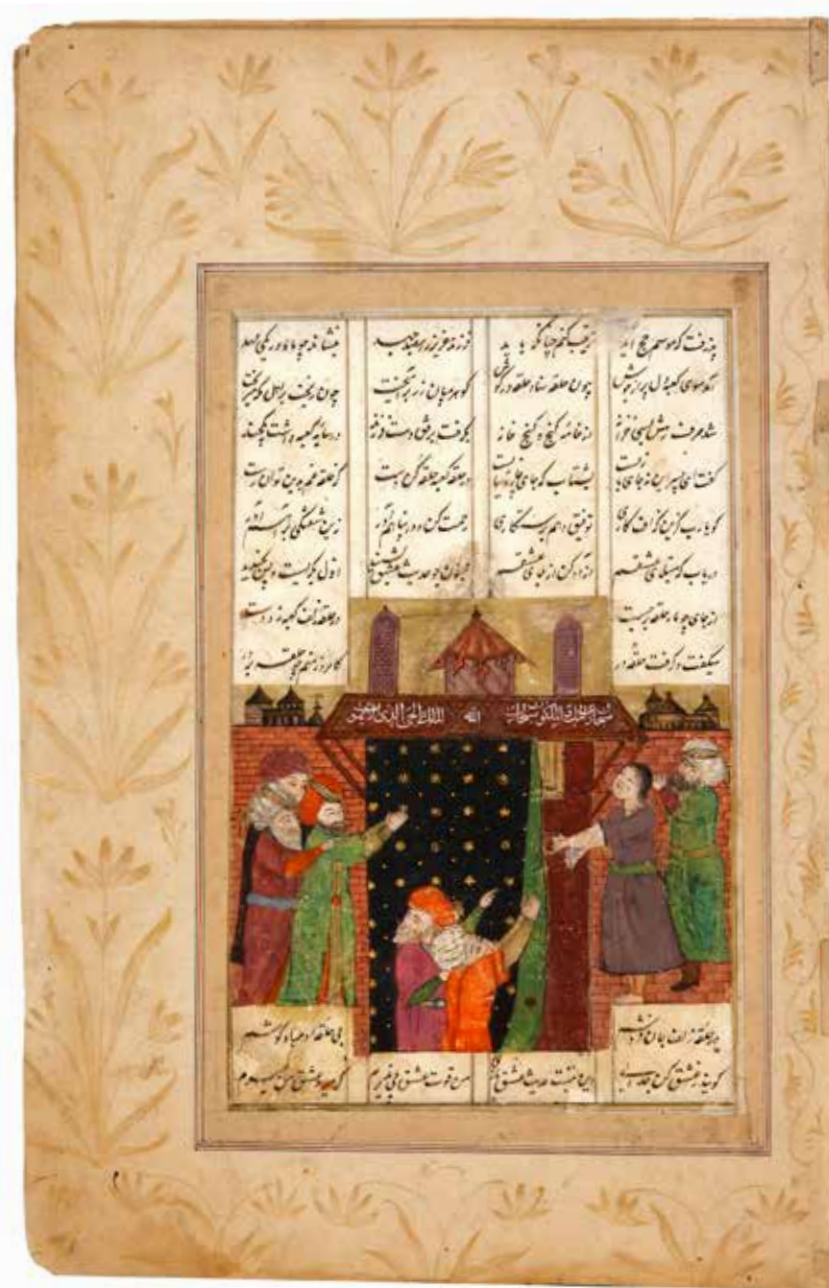
Lot 50

AN OTTOMAN HEJAZ RAILWAY SILVER MEDAL, TURKEY
DATED 1318 AH/1900 AD

Abdul Hamid II, 1876-1909, AR medal, AH1318 AH, NP-1118var, 30 mm, Hejaz Railway Medal (Hamidiye-Hijaz Demiryolu Madalyasi), silver medal, toughra and locomotive in wreath, Arabic inscription, pierced at 12 o' clock for suspension.

Estimate € 800 - € 1200

CATALOGUE NOTE
For literature see the previous lot.



Lot 51

MAJNUN AT THE KAABA SAFAVID PERSIA, FIRST QUARTER 16TH CENTURY

An illustrated folio from a Khamsa of Nizami, opaque pigments heightened with gold on paper, Majnun opens the door of the Kaaba surrounded by a crowd, four columns of text in nastaliq script above and below within gold rules, the text to the reverse laid out in rectangular text panels. 34 by 22 cm.

Estimate € 6000 - € 8000

CATALOGUE NOTE

After being banned from seeing his childhood love Layla, Qays ibn al-Mulawwah's obsessiveness drives him mad and makes him run away into the wilderness. His tribe gives him the epithet of Majnun (crazy).

The scene of our jewel-like illustrated folio depicts Majnun's father's attempt to cure him, by taking him on pilgrimage to Mecca, to seek God's help in freeing him. However, Majnun strikes the Kaaba and cries and demands to be allowed to love. He continues to wander in the wilderness, chanting poems about Layla's love and beauty.

Lot 52

AN ILLUMINATED HAJJ SCROLL, 19TH CENTURY

Arabic manuscript on paper, with Mecca and Medina drawings. Single scroll divided into different main divisions with thuluth, naskh and Kufic script in black, blue and gilt colors.

L . 430 cm

Comprising:

- (1) Quran 2 surah Al-Baqarah v.255 Ayat al-Kursi,
- (2) Quran surah al-Saff v.13 in knotted Kufic script with Muhammed in the four corners.
- (3) Quran 48 surah Al-Fath in black naskh script with gilt rosettes between the verses.
- (4) an illustration of the holy Kabaa in polychrome colors with the maqams and Zamzam well.
- (5) an illustration of al-Masjid al-Nabawi with al-Rawda al-sharifa.
- (6) the prophet's footprint surrounded by a verse of Quran in white naskh script .
- (7) an illustration of Maqam Ibrahim surrounded by four minarets with Quran 2 surah al-Baqarah v. 125.
- (8) Maqam al-Baqi which is the first Islamic cemetery of Medina.
- (9) a circle enclosing names of Allah with kalimaat al-Tawhid in Kufic gilt and white script.
- (10) an illustration of Mount Arafat where the prophet stood and delivered the Farewell Sermon, also known as the Khutbat al-Wadaa.
- (11) a large calligraphy in gilt script outlined in black of kalimmat al-Tawhid above Allah, Muhammed and the names of the four Rashidun Khalifa's interlocked with each other.
- (12) the colophon and final section with Adyat and the name of the pilgrim 'Muhammed Bin Qasim' all outlined in royal blue, some slight surface soiling.

Estimate € 4000 - € 6000





Lot 53

A CHAPTER ABOUT THE MERITS OF MECCA BY IBRAHIM IBN AHMED AL-SHAFI'I, IN MECCA AND DATED 1267AH/1850 AD

Arabic manuscript on paper, 6 leaves with 23 lines to each page, written in black naskh script, catchwords in red ink, with detailed illustrations of al-Masjid al-Haram and Masjid al-Nabawi. This article is about the merits of Mecca, Manasik al-Hajj, Tawaf during Hajj and Umrah, Reward of praying in Mecca, holy places in Mecca, Safa and Marwa, Arafat mountain, Zamzam Well and the merits of dying in Mecca.

The last page with a prayer for the completion of article and written on Friday, Dhu al-Hijjah, in 1267AH by Ibrahim bin Ahamed al-Shafi'i in in Al-Masjid al-Haram in Mecca between al-Kabaa and Zamzam well. The first page is with a different handwritten script but the script and the paper is of the same period. 16.5 by 23 cm.

CATALOGUE NOTE

Ibrahim ibn Muhammad ibn Ahmad al-Bajuri Al-Shafi'i, was an Egyptian-Ottoman scholar, theologian and a dean of the al-Azhar University. A follower of Imam Al-Shafii, he authored over 20 works and commentaries in sacred law, tenets of faith, Islamic estate division, scholastic theology, logic and Arabic.

Estimate € 3000 - € 4000



Lot 54

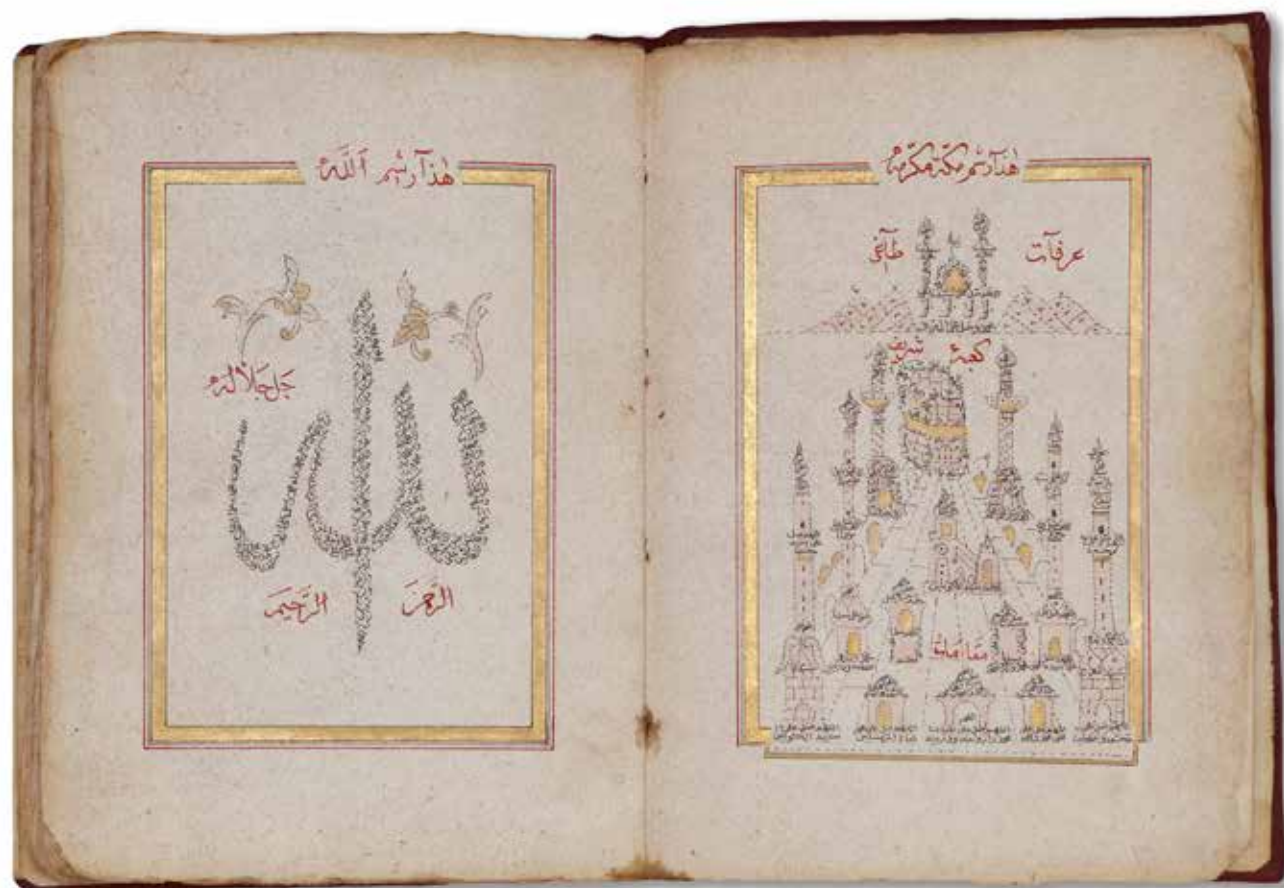
MAHMUD B. SAWANDAK B. HUSSEIN B. AMIN (D.1481), FADA'IL AL-BELAD AL-ARBA'A, A GUIDE TO MECCA, MEDINA, JERUSALEM AND HEBRON, COPIED BY ABDUL 'ALI, OTTOMAN PROVINCES, DATED 1251 AH/1835 AD

Arabic manuscript on watermarked paper, 36 leaves with 23 lines to each page, written in black naskh ink, titles and catchwords in red ink, marginal occasional notes, in deep brown morocco leather binding with flap. The author arranged his book in four chapters: The first about the merits of Mecca, Manasik al-Hajj, Tawaf during Hajj and Umrah, Reward of praying in Mecca, holy places in Mecca, Safa and Marwa, Arafat mountain, Zamzam Well and the merits of dying in Mecca. The second chapter about the merits of Medina, visiting Al-Masjid AL-Nabawi, pillars in the mosque, Qiba mosque, the migration of muslim from Mecca to Medina and the wells of Medina which the prophet visited. The third chapter about Al-Quds or Jerusalem, the building of the mosque, merits of praying and fasting in al-Quds, Dome of the Rock, al-Miraj, water wells in the city, and how to visit the mosque. The fourth about Hebron, al-Khalil, the city where the prophet Ibrahim and Sara lived, merits of visiting the mosque. 22 by 16 cm.

CATALOGUE NOTE

The text seems to be unrecorded in Brockelman and other reference texts but a copy of it is recorded in the al-Azhar library, Cairo, and a thesis written by Ayed Mustafa Faris Abu Arra (An-Najah National University, Nablus, Palestine, 2015) investigates the text, its content and transmission. The volume is divided into four chapters and deals with the holy sites of Mecca, Medina, Jerusalem and Hebron.

Estimate € 5000 - € 8000



Lot 55

AN OTTOMAN COMPILATION OF PRAYERS AND HOLY PLACES BY
ABD AL-QADIR HUSRI, TURKEY, DATED 1181 AH/1767 AD

Arabic manuscript on paper, 22 leaves plus 2 fly-leaves, elegant black naskh, titles in red naskh ink, within text gilt panel, marginal notes, illuminated headpiece, 19 folios illustrated with depictions of tombs and shrines in Syria, Quds and the Hijaz with different holy items, in later gilt brown leather brown morocco binding with flap.
12.5 by 18 cm.

This extensively and lavishly illuminated compilation includes 43 illustrations depicting numerous subjects. These include: two bifolios with illustrations of Mecca and Medina, veneration of the Prophet Muhammad through depictions of his hand prints, foot prints, and his Seal of Prophecy, further pages pertaining to the other prophets such as the sword of 'Ali and the seal of the prophet Sulayman and Moses.

The manuscript is signed and dated by the calligrapher Abd al-Qadir Hisari, a prominent mid-eighteenth-century master known for his calligrams and pictorial calligraphic compositions, such as the galleon with inscriptions referring to the story of the Seven Sleepers in the Metropolitan's collection (2003.241)

Estimate € 8000 - € 12.000



Lot 56

MUHKTASAR RADI AL-DIN ABI AL-KHIR MUHAMMED ABDUL-MAJAJID,
WRITTEN IN MECCA 1262 AH/1845 AD

Arabic and Persian manuscript on paper, 33 leaves with 2 fly-leaves, written in black thuluth, naskh and natasliq script, titles and catchwords in red, marginal occasional notes, different ownership statements and seals.
In deep red morocco leather binding.

The book consists of different chapters or articles: The first article contains a summary of the book 'Fatah Al-Mutaal' in praise of the slippers of the prophet by Al-Muqri Al-Tlemcen, written in Egypt in 1020 AH, in which he collected everything written on the subject of the Prophet Muhammad's shoes in language, poetry, biography and narration, an explanation of their conditions and forms, and a drawing of the shoes. The second article about the explanation of the properties of palm trees and their diseases. The third article 'Mad al-Bae'a' in proving the sanctity of marriage with more than four wives. A detailed illustration of al-Masjid al-Haram with the maqams, and the doors. Last pages with a hilyah of the prophet and marginal floral illumination with Ijazeh from Muhammad Rai'f, director of Al-Masjid Al-Nabawi. Written by Abi al-khir Muhammed on Shaban 1262AH.

Estimate € 4000 - € 6000



Lot 57

MABAETH AL-IRTIHAL FI SHAD AL-RIHAL, THE MOTIVATION OF MIGRATION TO THE THREE MOSQUES, OTTOMAN TURKEY, DATED 1154 AH/1741 AD

Arabic manuscript on paper, 118 leaves with 21 lines to each page, written in black naskh script, catch-words and titles in red in, ruled in double red border, marginal occasional notes.
In deep red morocco binding. 16 by 26 cm.

About the history of Al-Masjid Al-Haram in Mecca, Al-Masjid Al-Nabawi in Medina, Al-Aqsa Mosque in Al-Quds Al-Sharif and The Ottoman period
The author arranged his book in eight chapters: The first : the interpretation of the Quran verses and hadiths related to Al-Masjid Al-Haram, the Al-Aqsa Mosque. The second chapter: the beginning of creation, the creation of al-Laoh al-Mahfouth, water, al-Kursi or chair, Earth, mountains and the seas, etc. The third chapter: the messengers, prophets and their news. The fourth chapter on the merits of Mecca, a faithful country is the place of revelation and the source of the message. The fifth on the merits of Medina, Taybeh, the meeting place of the Muhajreen and the Ansar and the revelation of Gabriel. The sixth: the merits of AL-Aqsa Al-Aqsa, the seventh chapter: the history of the Sultans of the Ottoman family and sultans. The eighth chapter with which the book concluded, about the history of the last Ottoman sultans at the time of the author, Sultan Mahmud Khan bin Mustafa Khan 1154 AH/1741 AD.

CATALOGUE NOTE

We did not find a mention of this manuscript in the references available to us, nor did we reach the name of its author, and there is a reference in the last paper and the last line to the fact that the author is Abu Al-Huda Muhammad, and he was mentioned in the last verse of poetry. It is possible that the manuscript was written by its author or written in another copyist's hand, the type of paper and the shape of the font indicate that the manuscript could have been copied during the author's life as well, and it corresponds to the date of composition 1154 AH.

Estimate € 15.000 - € 20.000



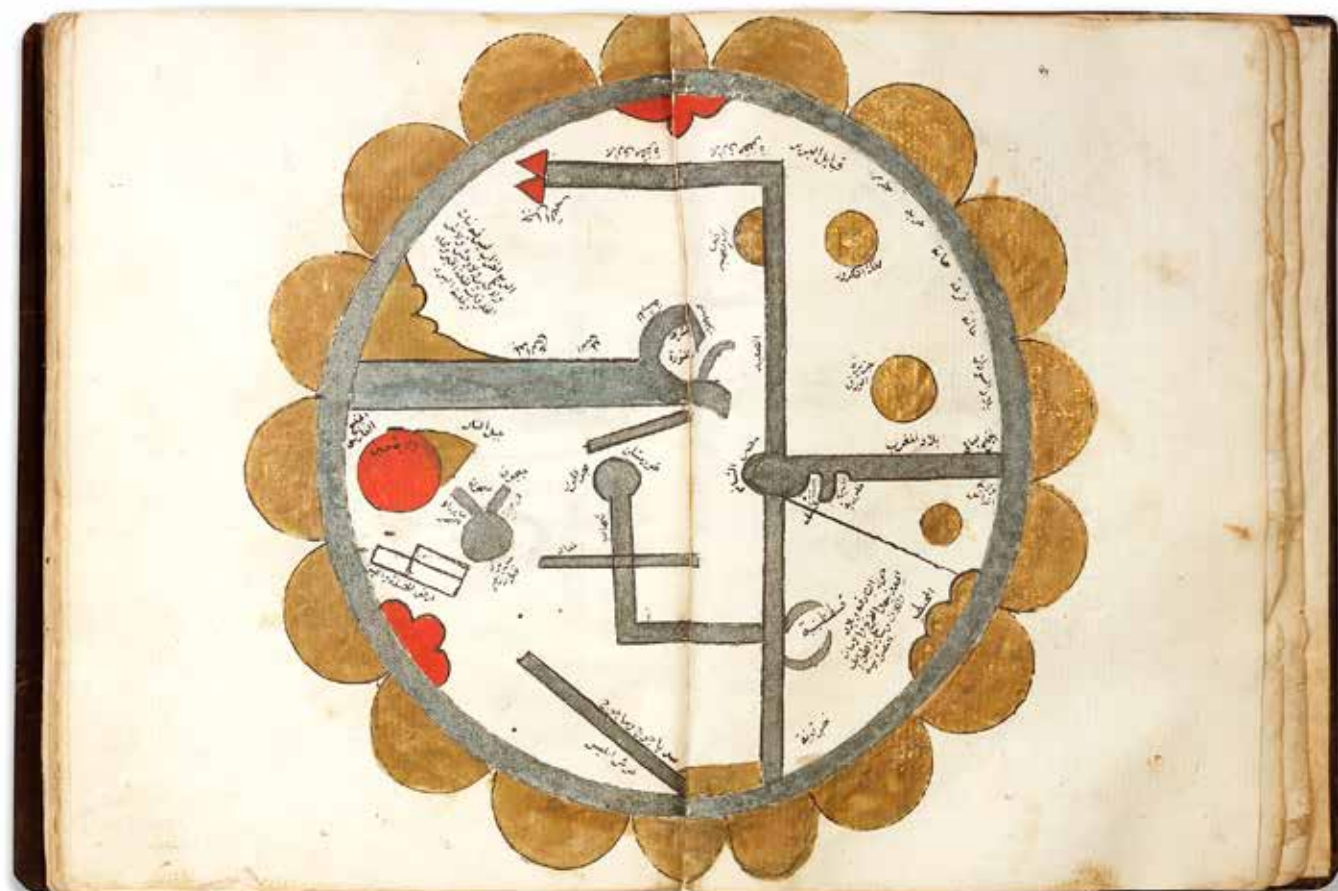
Lot 58

A MANUSCRIPT MAR'AT ALKAYINAT 'MIRROR OF CREATURES' IN OTTOMAN SCRIPT BY HUSSAM AL-DIN IBN KHALIL AL-BURSAWI AL-RUMI (DECEASED 1042 AH/1632 AD).

The manuscript of 87 folios written in Ottoman script and 12 different drawings, including the banner of the Prophet Muhammad, his mosque, his tomb, the Kaaba with the location of the Black Stone, the shape of the throne on the Day of Resurrection, and Sidrat Al-Muntaha (Lote-Tree of the Farthest Boundary). The book about the characteristics of the creatures, starting from the throne of the Most Merciful and his angels, the spheres, the moons, the air, the water, the mountains, rivers, the noble ancient cities, the Kaaba, the kindergarten, the prophets, the righteous, and the sultans. About the signs of the Day of Resurrection as mentioned in the Islamic creed, ending with the Day of Resurrection. The manuscript written in black naskh script. The keywords in red, green headlines, and highlighted in red. The cover brown leather stamped, central mandorla (almond-shaped design) and paperboard. The author from the city of Bursa, northwest Turkey. His books considered as one of the important references. Based on the type of calligraphy and age of the paper, the manuscript is believed to belong to the author during his lifetime. There are three copies from that manuscript, two in Turkey and one in Germany.
16 by 28 cm.

Estimate € 20.000 - € 30.000





Lot 59

KHARITAT AL-AJAIB WA FARIDAT AL-GHARAIB, THE PEARL OF WONDERS
AND UNIQUENESS OF STRANGE THINGS BY IBN AL-WARDI,
DATED 1212 AH/1797 AD

Arabic manuscript on paper, 160 folios with 4 fly-olios and 19 lines to each page, written in black naskh script, titles and important words in red ink. Four paintings, gouache colour heightened with gold, different ownership statements and seals, with a brown morocco leather binding, with ownership statements and seals.

15 by 23 cm.

Estimate € 12.000 - € 15.000



CATALOGUE NOTE

The book contains many chapters about geography and important places. The author summed up the geographical knowledge of the Arabic world of the time, referring to climate, terrain, fauna and flora, population, way of living, existing states and their governments in individual regions of the world. The work was accompanied by a colored world map and three illustrations of the kabaa, in Al-Masij Al-Haram surrounded by maqams and minaretes, the introduction about the distances, the earth and its divisions. Chapters mentioning countries, regions, seas. A chapter about Algeria and antiquities. A chapter about famous rivers, wells, and mountains. A chapter of the properties of stones and their benefits, minerals and gems and their properties. A chapter about plants, fruits, grains, seed and their properties. A chapter about animals and birds and their properties. The conclusion of the book mentions the epics, the signs of yawm al-qyamah or the day of resurrection.

The author: Siraj al-din Abu Hafs Omar bin al-muzaffar bin al-Wardi who died in (852AH-1447AD). Ibn al-Wardi, the grandson, was an agricultural scientist and geographer, wrote many books including this book, "Benefits of plants" and "Obligations and Benefits". This book is mistakenly attributed to his grandfather but it was written in (822AH/1419AD) 71 year after the death of the grandfather.



Lot 60

MAJUN AT A SHRINE, PERSIA SAFAVID 16TH CENTURY

An illustrated folio from a Khamsa of Nizami, opaque pigments heightened with gold on paper, Majnun opens the door of a maqam surrounded by a crowd, , four columns of text in nasta'liq script above and below within gold rules. All ruled in gold and polychrome borders.

text 16 by 10 cm

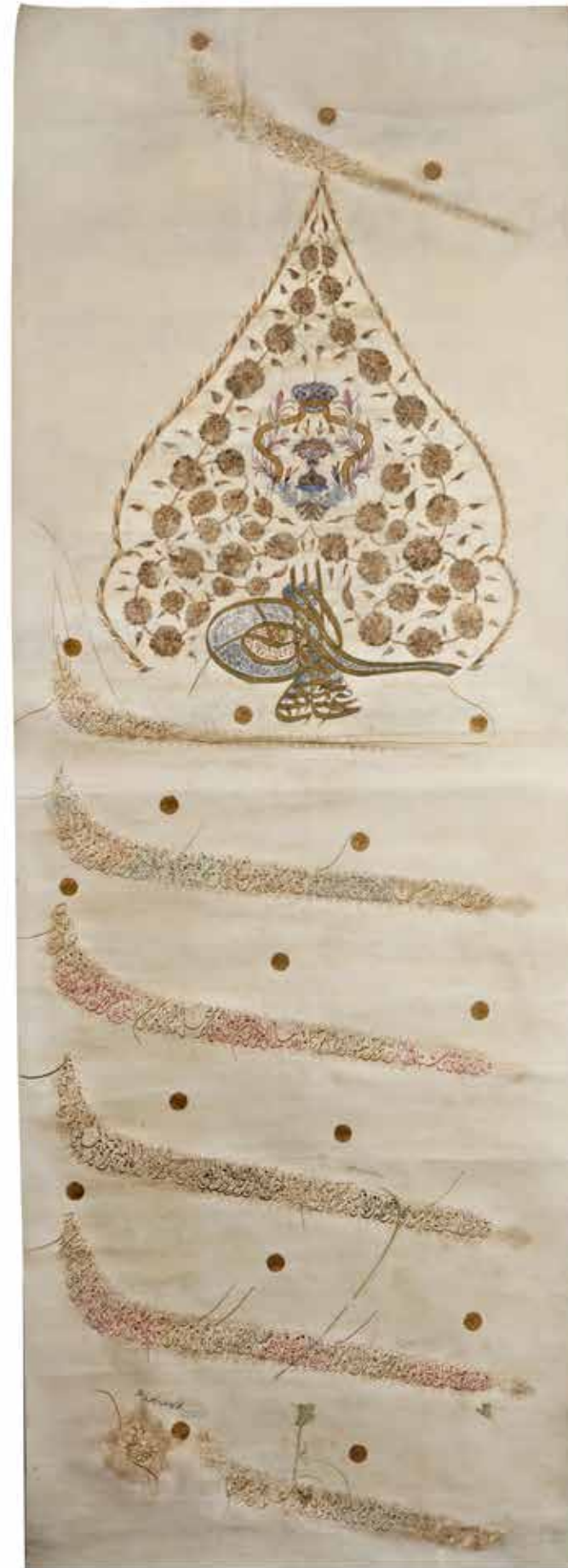
23 by 15.5 cm

Estimate € 4000 - € 6000

CATALOGUE NOTE

After being banned from seeing his childhood love Layla, Qays ibn al-Mulawwah's obsessiveness drives him mad and makes him run away into the wilderness. His tribe gives him the epithet of Majnun (crazy).

The scene of this folio depicts Majnun's father's attempt to cure him, by taking him to a shrine/maqam to seek God's help in freeing him. Finally they take him to the kabaa after many unsuccessful attempts , However, Majnun strikes the Ka'ba and cries and demands to be allowed to love. He continues to wander in the wilderness, chanting poems about Layla's love and beauty.



Lot 61

ABDULHAMID HAN THE SON OF AHMED VICTORIOUS FOR EVER ABDULHAMID I

This calligraphic ferman (Royal decree) issued in Receb 1193 (13.08.1779), by Ottoman Sultan Abdulhamid Han I (21 January 1774 – 7 April 1789), states the commissioning of Hafız Mehmed Emin bin Hacı İbrahim to the Feraset-i Serife (the maintenance of Kaaba and Ravza-i Mutahhara (the Tomb of Prophet Muhammad)). "Feraset" was the service of sweeping and cleaning the Kaaba and Ravza-i Mutahhara during the Ottomans. Since the services of these sacred places are considered honourable, it has been changed to a "Feraset-i Serife" by adding "Serif" (honourable) to the term "Feraset". The position became vacant when Mahmud bin Mustafa was deceased. The royal decree begins with a praise to the Prophet Muhammad.

Ferâset-i şerîfe

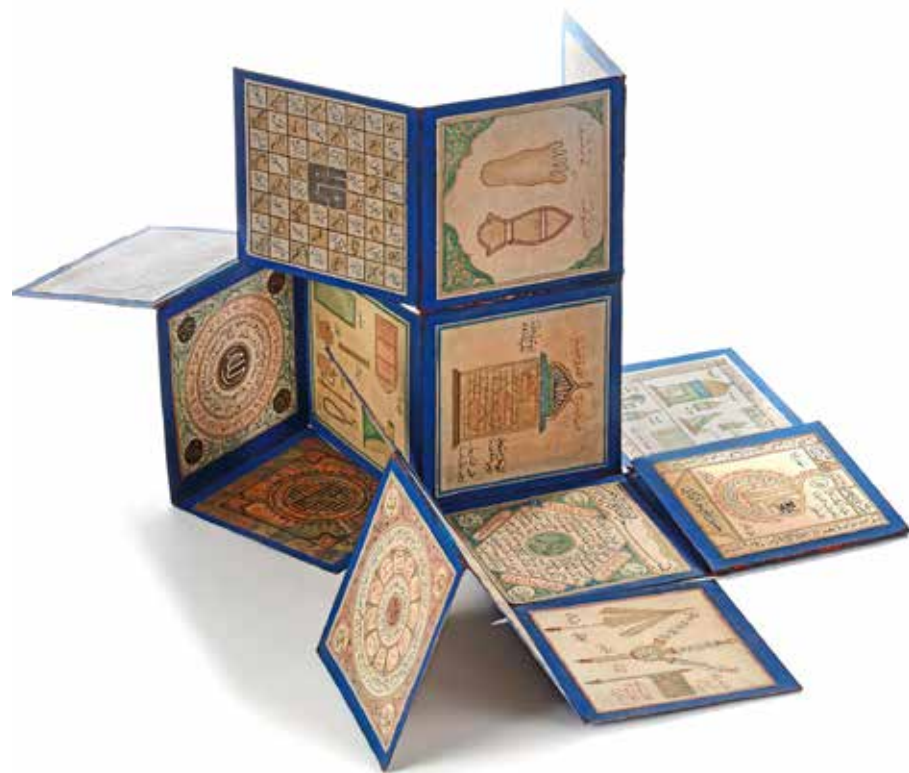
Royal Decree about the maintenance services of Kaabah and Ravza-i Mutahhara

Issued by Sultan Abdulhamid I on 13.08.1779 to Hafız Mehmed Emin Bin Hacı İbrahim

Hafız Mehmed Emin Bin Hacı İbrahim was recommended to Sultan Abdulhamid Han I by İbşir Ağa (The Custodian of Haremeyni's-şerifeyn Foundation) on 07.08.1779

150 by 55 cm

Estimate € 40.000 - € 60.000



Lot 62

A TRAVELLER'S TALISMANIC COMPENDIUM , SIGNED BY AHMED RESMI-ZADE, OTTOMAN, TURKEY, DATED 1260 AH/ 1844 AD

Arabic manuscript on paper, comprising 32 folding panels, written in red and black naskh, thuluth and kufic script, decorated in polychrome heightened with gold, numerous diagrams and illustrations in various forms.
50 by 50 cm.

Estimate € 8000 - € 12.000

A list of the manuscript's contents are as follows:

grids containing the Beautiful Names of God and the Names of the Prophet Muhammad, squares containing words and verses from suras, the hilyeh of the Prophet, a circle with the names of the companions. There are also numerous illustrations, including depictions of the Mosque of the Prophet in Medina, the grave of the Prophet, the mountain of Arafat, Maqam Ibrahim, Kalimaat al-Tawhid in kufic script, v.13 from surah al-Saff in kufic and naskh script, a star enclosing the words Allah in kufic script, graves of Khadija, Uthman, Fatima and Hamzah, the illustration of the scale (mizan) on Judgement Day and the mihrab of the Mosque of the Prophet, six verses from surah at-Tur forming a sailing ship refering to the calligraphic galleon by abd Qadir hisari and signed by Ahmed Resmizade in 1260AH.



Lot 63

A COMPLETE 'THE KORAN; COMMONLY CALLED THE AL-CORAN OF MOHAMMED'

Two vols., 'new edition', folding plan of Mecca, 3 further tables (2 folding), offsetting, translated by George Sale, bookplate to front pastedown, contemporary calf gilt, loss to spine of vol. I, 8vo, for J. Walker et al., 1812.

Estimate € 800 - € 1200



Lot 64

MIR'AT AL-HARAMAIN (VIEW OF THE TWO HOLY SANCTUARIES) COMPLETE SET IN FOUR VOLUMES BY AYYUB SABRI, DATED 1306 AH/1888 AD

4 volumes, Ottoman Turkish text, Mir'at Mecca in volume, 1175pp., Mir'at Medina in two volumes, 1343pp., Mir'at Jazirat al-'Arab in one volume, 416pp.

'The author Ayyub Sabri pasha, an Ottoman admiral, completed the pilgrimage to Mecca and Medina as commander of the military escort of the Egyptian pilgrims and the high office of Commander of the Pilgrimage (Amir al-Hajj). In this position, he not only had the opportunity to assist at all the ceremonies of the holy month but also of acquiring an intimate knowledge of the administrative side of the pilgrimage and of the Arabian and Turkish politics in the Hijaz. At the same time, he was able to take many photographs and to illustrate his book with numerous photographs and plans. For a simple pilgrim, taking photographs would have been a very dangerous undertaking especially during the ceremonies of the holy month of Dhul Hajj.

Estimate € 2000 - € 3000





Lot 65

A LARGE LEATHER-BOUND QURAN, CENTRAL-ASIA, DAGESTAN, BY MUHAMMAD BIN KHEDR AL-KESHANI IN 1195AH/1780AD

Arabic manuscript on paper, 458 leaves, 13 lines to the page written in neat naskh script in black ink with diacritics and vowel points in red and black ink, red roundels between verses, inner margins ruled in red and blue, catchwords, surah headings written in Thuluth in red within illuminated rectangular panels, three illuminated double-page frontispiece with elegant gilt and polychrome decoration of floral motifs, two pages with illustration of places al-Jannah and Jahannam with items used by the prophet like a scissor, comb, Minbar. Occasional illuminated devices in outer margins of "Juz and Ashur", with deep red morocco leather binding with a flap. 22.5 by 35 cm.

Estimate € 15.000 - € 20.000



Lot 66

AN ILLUMINATED MINIATURE OCTAGONAL DALA'IL AL-KHAYRAT COPIED BY MUSTAFA NURI EFENDI, OTTOMAN AND DATED 1278AH/1861AD

Arabic manuscript on paper depicting prayers in honour of the Prophet Muhammad, each folio with 10ll, written in elegant black naskh script, with gold verse markers, some words picked out in red, text within gold and black rules. Two opening pages with gilt and polychrome decoration, prayer headings in polychrome decoration, colophon signed "Mustafa Nuri Efendi student of Muhammad Shawqi (Mehmed Sevki Efendi) and dated 1278AH. In gilt brown Morocco with a cast. 5 by 3.5 cm.

Estimate € 6000 - € 8000

CATALOGUE NOTE

This finely-illuminated manuscript is a collection of prayers. It opens with two detailed illustrations of Mecca and Medina with Al-Masjid Al-Haram and Al-Masjid Al-Nabawi, followed by diagrams of the Names of the Lord of the Worlds (Rab al-'alamin), Names of the Prophet, two detailed views of Kabaa and al-Rawda al-Sharifa, Alam or flag of the prophet, Mihrab of the Prophet Muhammad, Tuba tree, different items used by the prophet, names of the companions. The last with a prayer for completion of the book.



Lot 67

THE PROPHET MUHAMMAD AT KAABA DURING THE CONQUEST OF MECCA, PERSIA 18TH-19TH CENTURY

Ink and opaque pigments heightened with gold on paper, depicting the prophet Muhammad praying beside the kabaa during the conquest of Mecca and the doors of kabaa opened by his companions where Muhammad and his companions visited the Kaaba, the idols were broken and their gods were destroyed. Thereupon Muhammad recited the following verse from the Quran: "Say, the Truth has come and falsehood gone. Verily falsehood is bound to vanish". 20 by 15 cm.

Estimate € 4000 - € 6000

CATALOGUE NOTE

On 11th January 630 the Prophet Muhammad returned to Mecca, where he had been born some 60 years previously, at the head of an army of 10,000 followers. This show of force was enough to dissuade his opponents from putting up much resistance and so the conquest of Mecca was nearly bloodless. Many idols were removed and destroyed, although some accounts maintain that images of Abraham, Jesus and Mary were spared. His main aim was to restore the status of the Kaaba as a sanctuary that was so "by virtue of the sanctity Allah has bestowed on it until the Day of Resurrection". Mecca and the Kaaba have remained the focal points of Islam ever since.



Lot 68

SHAYKH ABD AL-QADIR JILANI AND KHAWAJA MU'IN AL-DIN CHISHTI, 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting two seated imams 'Jilani and Chichti' in Al-Haram Al-Nabawi in the medina, ruled in gold and red borders. 25 by 18.5 cm.

Estimate € 2000 - € 3000

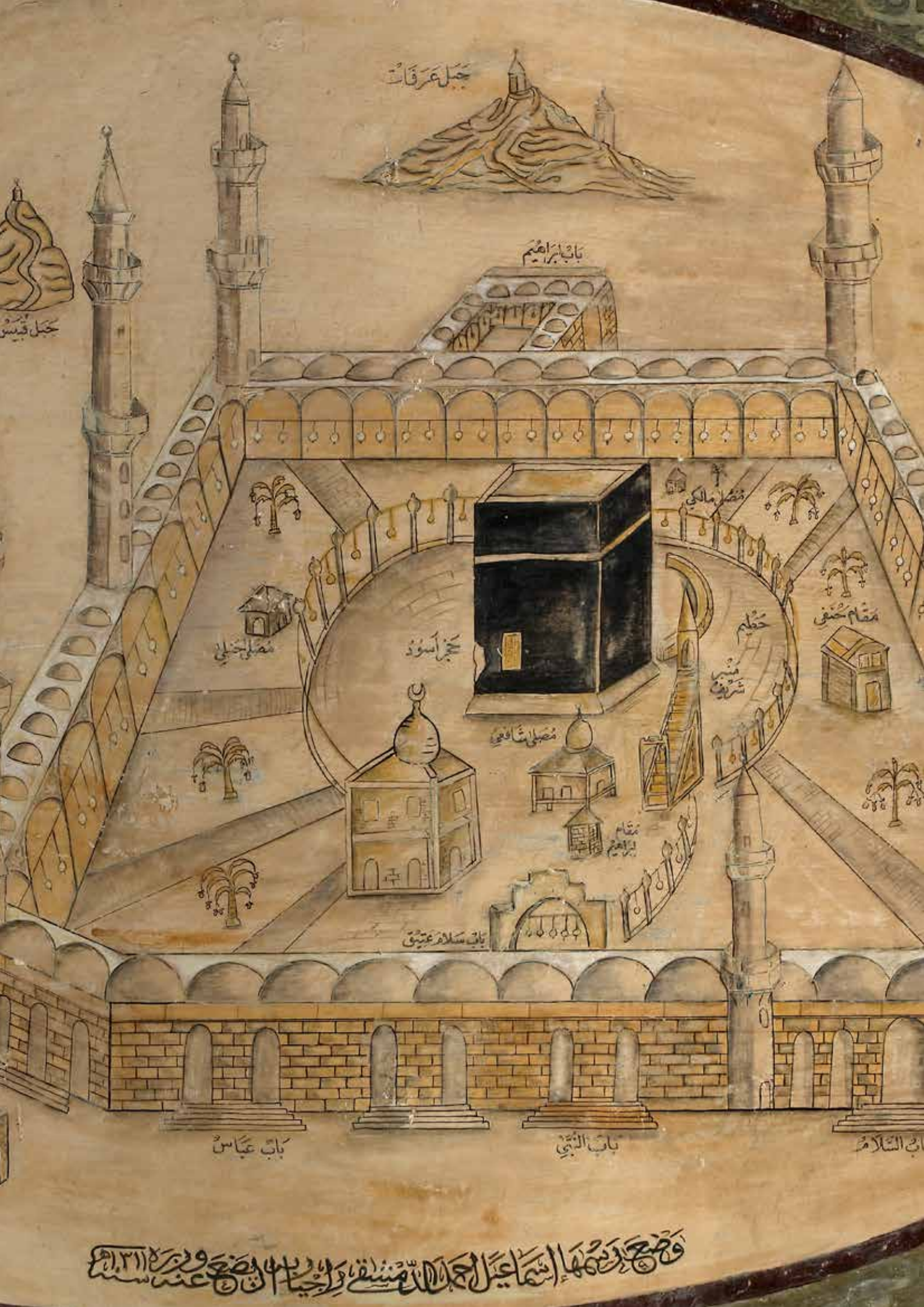
CATALOGUE NOTE

Abdul Qadir Jilani (1077-1166 AD), the founder of the Qadriyyah Sufi Order, was a native of the Persian province of Gilan. He went to Baghdad to study before spending twenty-five years in Iraq as a recluse. In 1127 he returned to Baghdad, to teach and preach. In 1134 he became principal of a Hanbali school in Baghdad.

When he first arrived in Baghdad, the other teachers of the city went out to meet him. They presented him with a bowl filled to the brim with water, meaning that there were already enough teachers in Baghdad. He manifested a rose in his hand and placed it on top of the water without spilling any. After this incident, he was known as the 'Rose of Baghdad' and the rose became the symbol of the Qadri dervishes. His works include Futuh al-Ghaib ('Revelations of the Unseen') and Jala' al-Khatir ('The Removal of Care').

The Order is the most widespread of the Sufi Orders in the Islamic world and can be found in India, Pakistan, Turkey, the Balkans as well as much of East and West Africa.

Muin al-Din or Khwaja Muin al-Din by Muslims of the Indian subcontinent, was a Persian Muslim preacher, ascetic, religious scholar, philosopher, and mystic from Sistan, who eventually ended up settling in the Indian subcontinent in the early 13th-century, where he promulgated the famous Chishtiyya order of Sunni mysticism. This particular tariqa (order) became the dominant Muslim spiritual group in medieval India and many of the most beloved and venerated Indian Sunni saints were Chishti in their affiliation, including Nizamuddin Awliya (d. 1325) and Amir Khusrow (d. 1325). As such, Chishti's legacy rests primarily on his having been 'one of the most outstanding figures in the annals of Islamic mysticism'.



Lot 69

A LARGE VIEW OF MECCA ON A STUCCO PANEL BY ISMAI'L AHMAD AL-DI-MASHQI, OTTOMAN SYRIA AND DATED 1311 AH/1893 AD

Water colour on stucco heightened with gold, depicting a large roundel enclosing a view of Mecca, central al-Masjid al-Haram with seven minarets, an arched outer wall with small white domes, the four Sunni Maqams, number of Mamluk and Ottoman kiosks. To the front of the mosque three known entrances "door of al-Salaam, door of the Prophet and door of Ibn Abbas" with two small buildings indicating "al-Safa and al-Marwa".

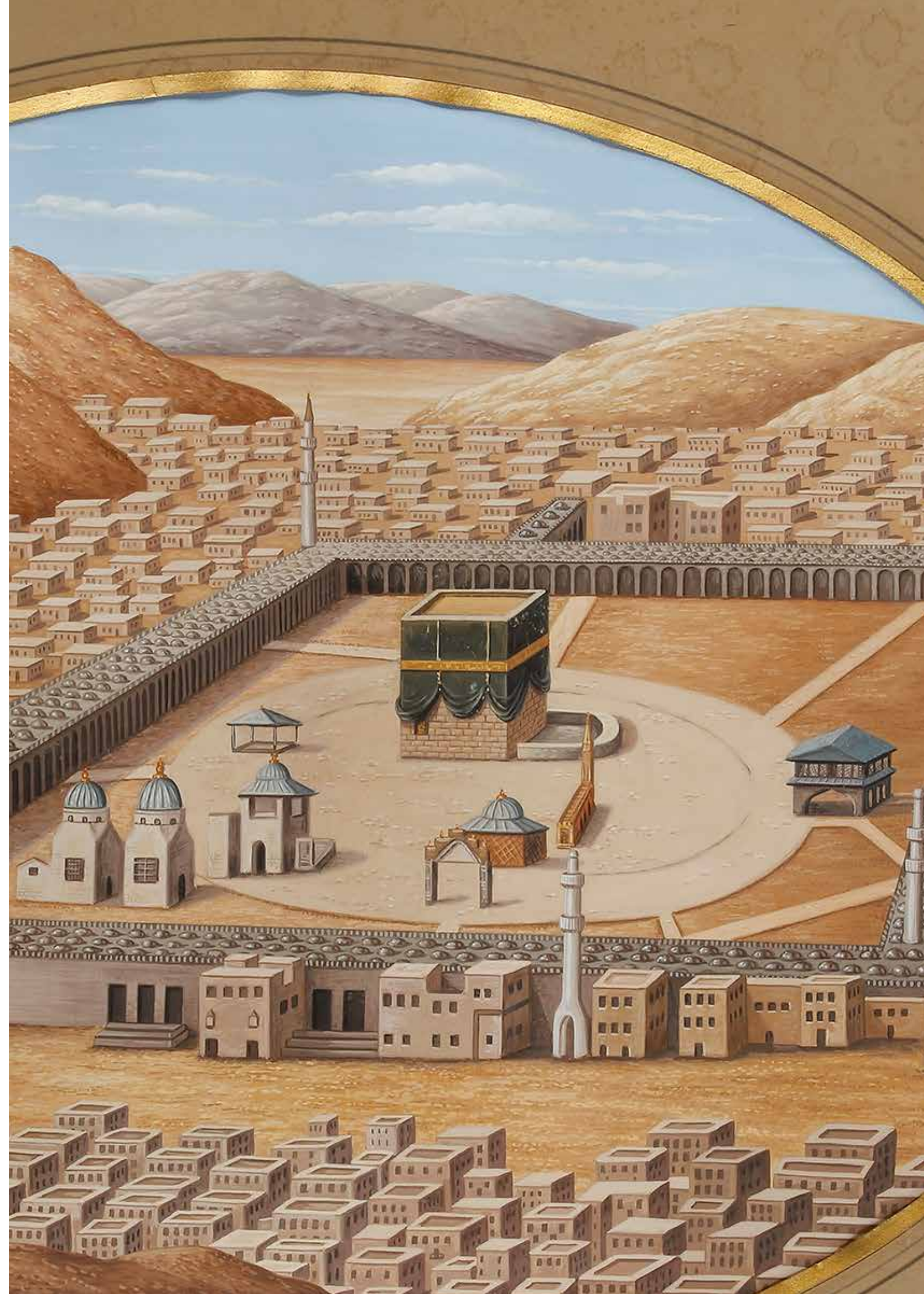
In the background of the great mosque are the mountain of Arafat, al-Nour and Qais. To the left side of the panel, painted with the mosque al-Taneem or Aisha, bounday of Haram there-for pilgrims can put on Ihram, and a view of maqbara or cemetery of al-Baqi . the margins decorated with v.96 from surah al-Imraan in white on a green painted ground.

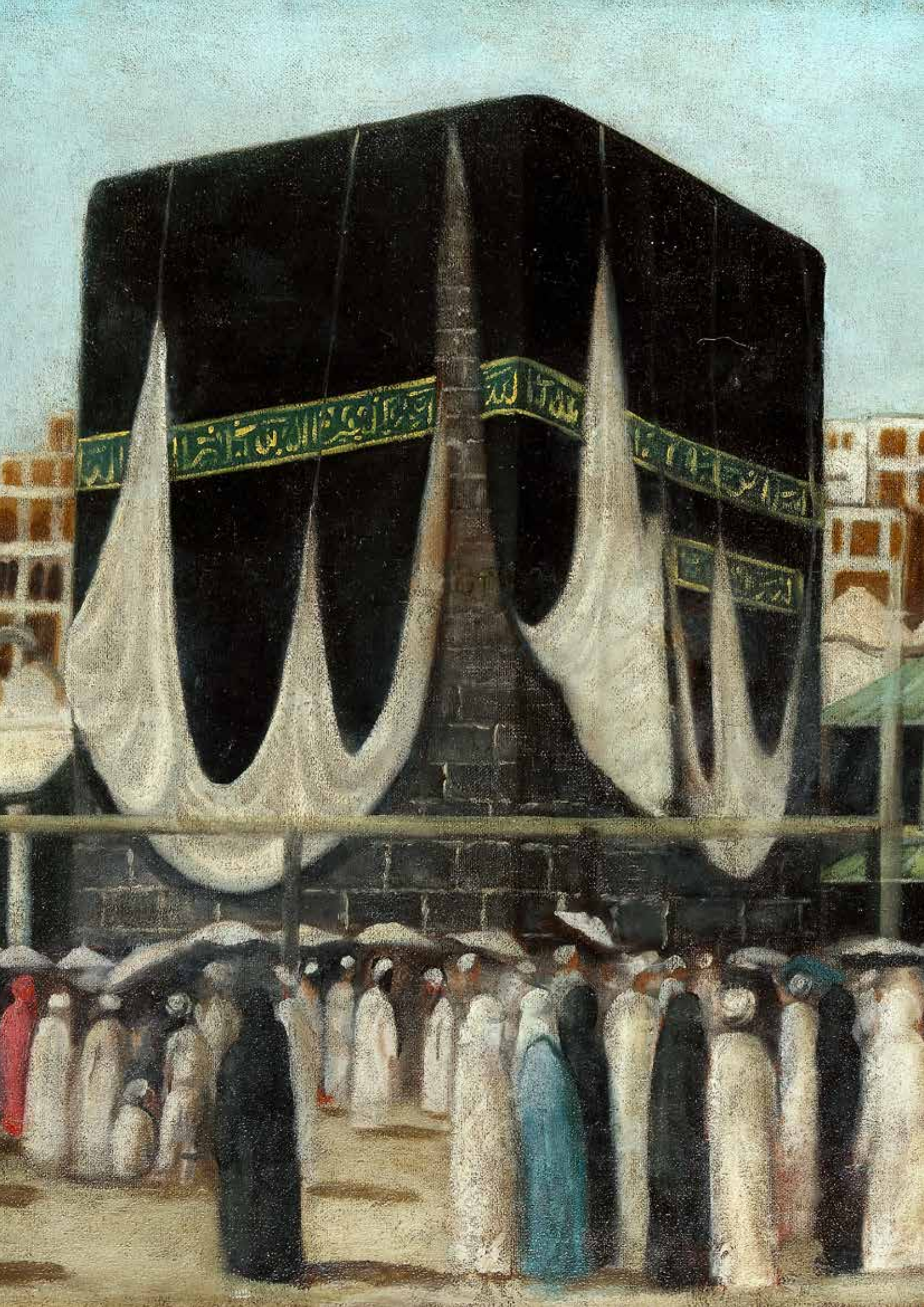
Signed by Ismai'l Ahmad al-Dimashqi in 1311AH.

Panel 91 by 56 cm.

Estimate € 8000 - € 12.000

LOTS 70 - 82
PRIVATE COLLECTION





Lot 70

A PAINTING OF MECCA, OTTOMAN TURKEY, 19TH CENTURY

An oil painting depicting Mecca.
80 by 63 cm.

Estimate € 20.000 - € 30.000



Lot 71

MECCA, OIL PAINTING

CALLIGRAPHY BY ABDULLAH, 1295 AH/1878 AD

56 by 49 cm.

Estimate € 30.000 - € 40.000

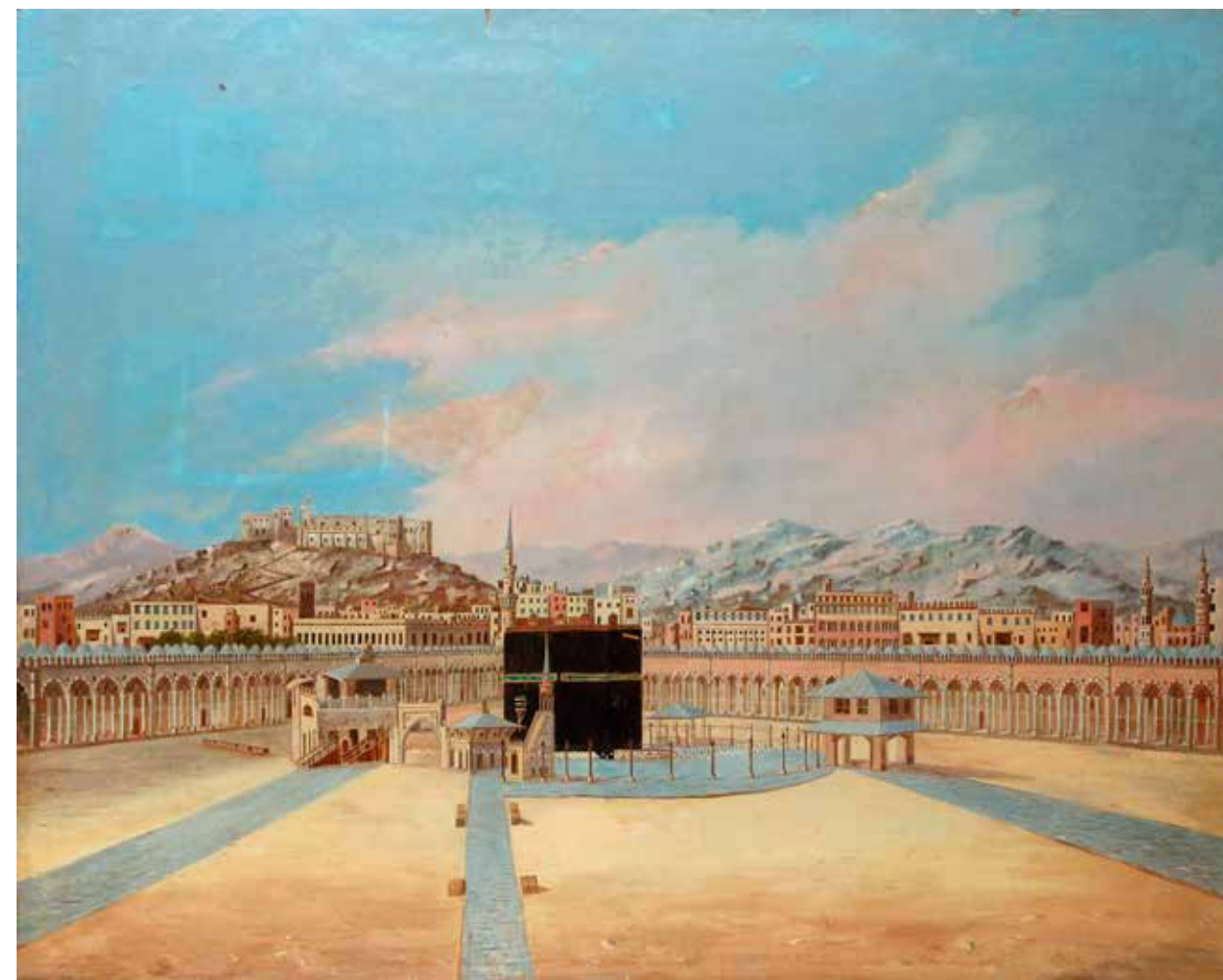


Lot 72

A PAINTING OF MEDINA, OTTOMAN TURKEY, LATE 19TH
EARLY 20TH CENTURY

92 by 73.5 cm.

Estimate € 30.000 - € 50.000



Lot 73

A PAINTING OF MECCA, OTTOMAN TURKEY, 19TH CENTURY

An oil painting.
92 by 75 cm.

Estimate € 30.000 - € 50.000



Lot 74

A PAINTING OF MECCA, OTTOMAN TURKEY, 19TH CENTURY

An oil painting.
81 by 65 cm.

Estimate € 40.000 - € 60.000

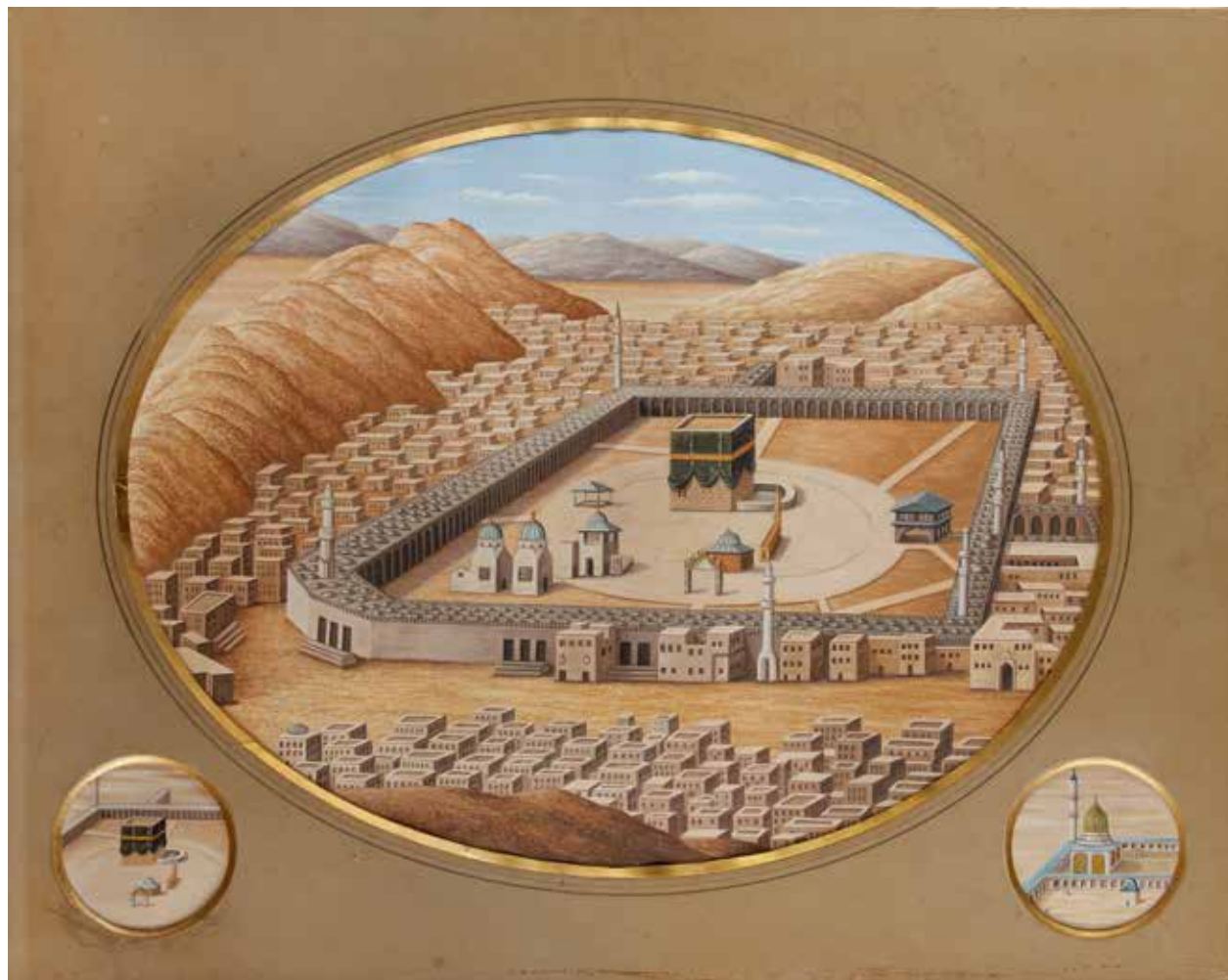


Lot 75

A PAINTING OF MECCA, OTTOMAN TURKEY, 19TH CENTURY

Painting of Mecca, signed by Mehmd Arif
53.5 by 46 cm.

Estimate € 7000 - € 10.000



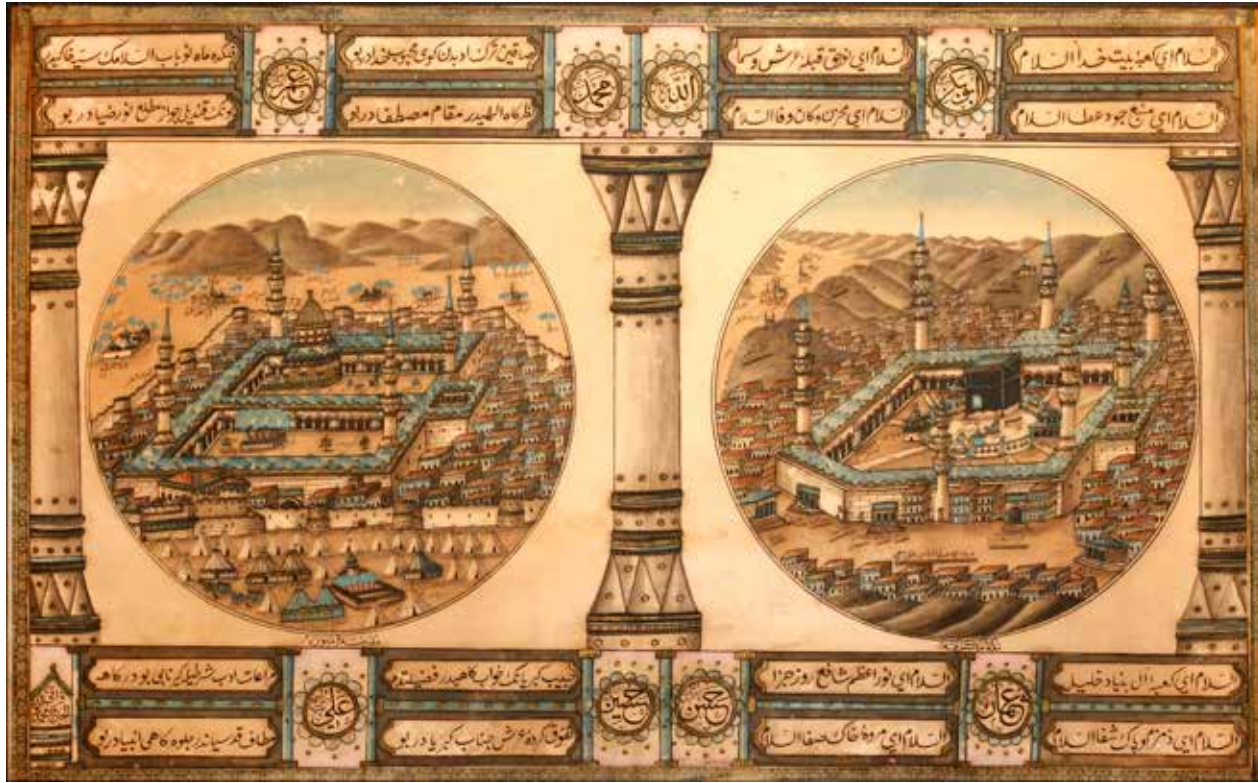
Lot 76

A PAIR OF PAINTINGS MECCA AND MEDINA OTTOMAN TURKEY, 19TH CENTURY

Signed by Ali Ayn Riza

75 by 60 cm. each

Estimate € 50.000 - € 80.000

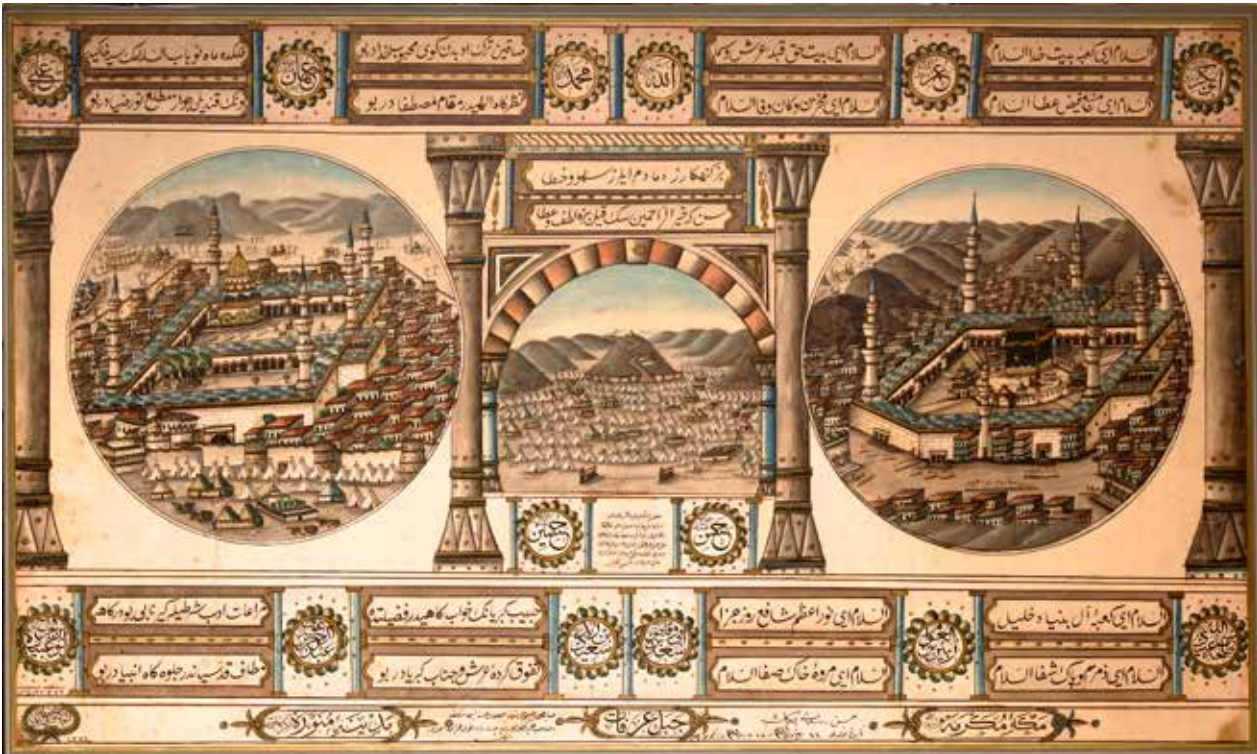


Lot 77

A PAINTING OF MECCA AND MEDINA, TURKEY

Signed by Mehmet Firaki El- Eyyubi.
 Turkey, 1328 AH/1910 AD.
 80 by 56 cm.

Estimate € 30.000 - € 50.000



Lot 78

A PAINTING OF MECCA AND MEDINA, TURKEY,

Signed by Mehmet Firaki El-Eyyubi
 Turkey 1326 AH/1908 AD
 80 by 47 cm.

Estimate € 30.000 - € 50.000



Lot 79

A PAINTING OF MECCA, TURKEY, 19TH CENTURY

An oil painting signed by Fahri Kaptan.
Turkey 1317 AH/1899 AD.
39 by 27 cm.

Estimate € 10.000 - € 15.000

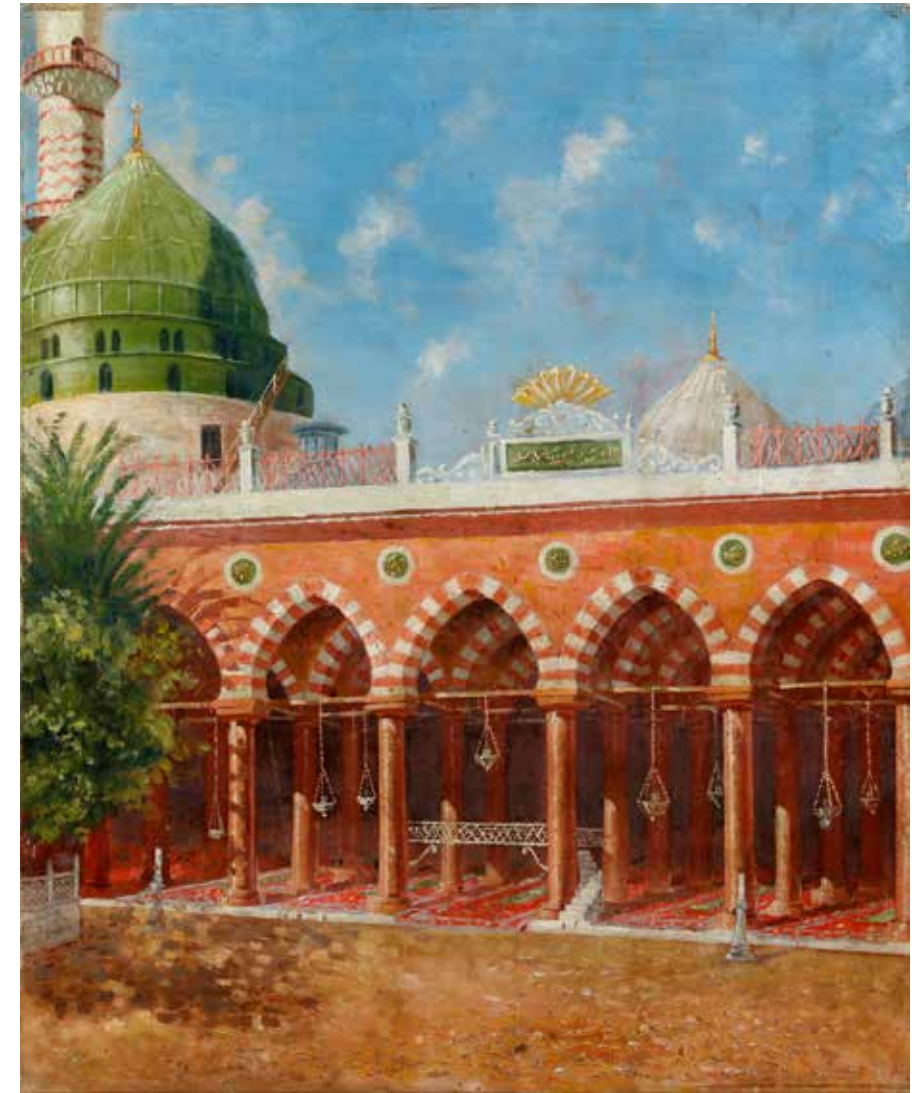


Lot 80

A PAINTING OF MEDINA, OTTOMAN TURKEY, 19TH CENTURY

Signed by A. Carnigero.
80 by 53 cm.

Estimate € 50.000 - € 80.000

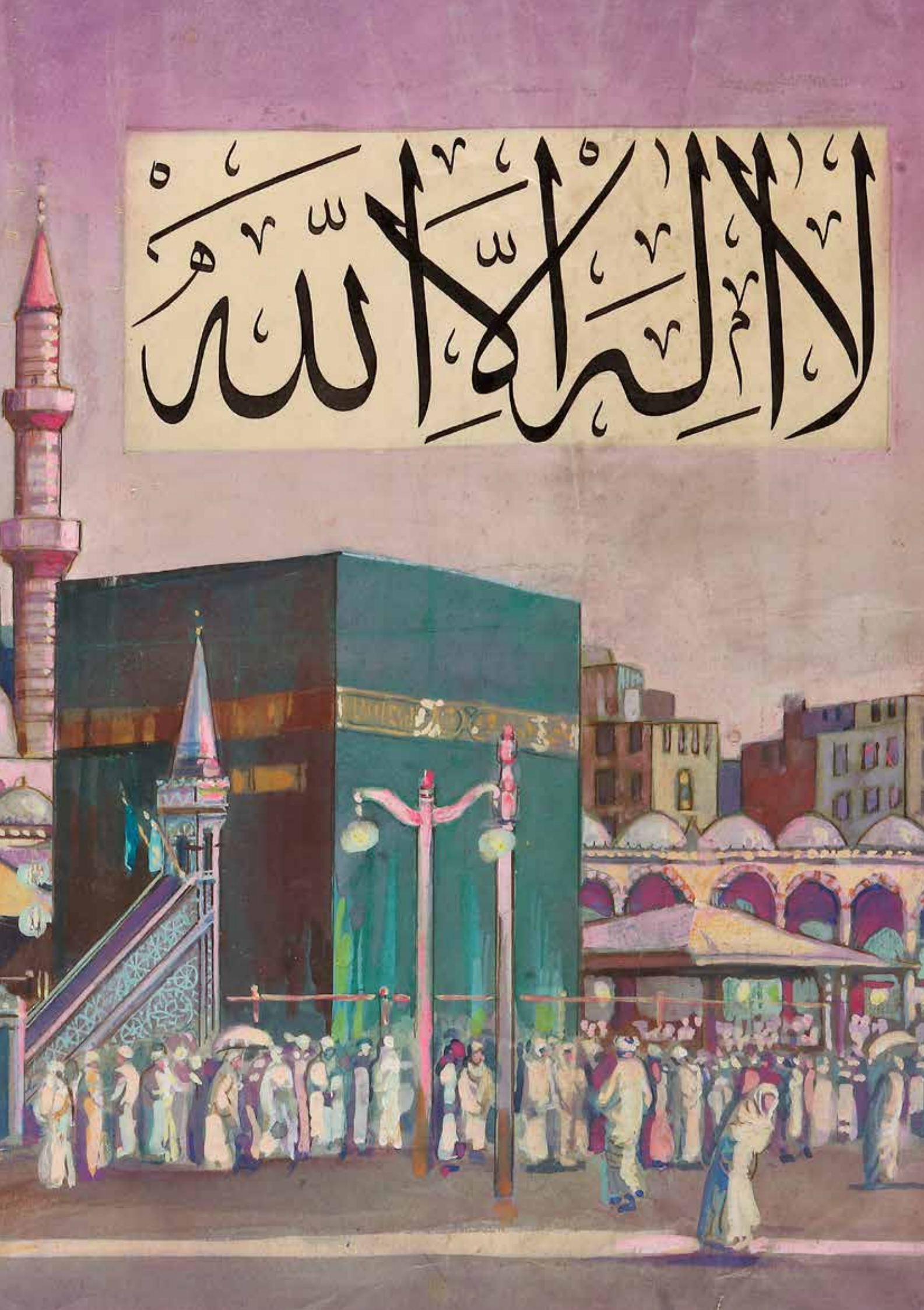


Lot 81

A PAINTING OF MEDINA, OTTOMAN TURKEY, 19TH CENTURY

An oil painting.
60 by 50 cm.

Estimate € 40.000 - € 60.000



Lot 82

A PAINTING OF MECCA, TURKEY, EARLY 20TH CENTURY

Signed by Münif Fehim.
73 by 53 cm.

Estimate € 10.000 - € 15.000



Lot 83

A QUADRUPED OTTOMAN QIBLA FINDER, PROBABLY MADE FOR THE SULTAN MEHMED V

Bronze/brass board. Early 20th century
26 by 26 cm.
H. 10.5 cm.

This quadruped qibla finder board features two sundials, a compass and a circular geographical table in the folk tradition of Islamic science known as a 72-sector scheme of sacred geography indicating the qibla directions of groups of localities from the Islamic world. The markings and some of the mechanical characteristics of the instrument seem to be a direct copy of the ivory sundial qibla finder made by a certain Bayram ibn Ilyas in 1582, and which is now in the collection of the British Museum.

Estimate € 8000 - € 12.000

Technical Description

The Qibla finder engravings on this instrument are identical to the ivory sundial in the British Museum made by Bayram ibn Ilyas .

The technical description of the part which is identical to the British Museum instrument is as follows:

The qibla finder instrument consists of a circular table along the rim of the instrument featuring a 72- sector scheme of sacred geography (i.e folk tradition of Islamic science). Each quadrant is divided into 18 sectors of 5 degrees each and each of the sectors are inscribed with a group of cities/localities from the Islamic world.

Concentric to the circular table, bordering to the inner rim, are markings for the first sundial which shows the equinoctial hours and hour angle (with divisions for each degree). On the center of the instrument, there is a representation of the Ka'ba with a circular fence around it. Around the Ka'ba are the places of prayer (maqam) of the four legal schools.

Below the Ka'ba, there is a second sundial in the shape of a scarlet sail, showing the time of the 'asr prayer and each of the four hours before it. Both sundials are facilitated by a string-gnomon pointing towards the celestial pole. The string-gnomon is held up by a collapsible strut.

On the left of the sail shaped marking there is a Turkish inscription indicating "oruç saati" ("fasting time"). Next to it the name of the maker: Bayram ibn Ilyas. Above the letter "s" of the word "Ilyas" the date 990 (AH) is given. This corresponds to 1582 AD. This is obviously not the date at which this instrument was made.

At the bottom of the instrument on top of the 180 degrees position of the circular table, there is circular hole for a magnetic compass.

In addition to the "Bayram ibn Ilyas" markings, the instrument furthermore features two inscriptions in a box on top and at the bottom and decorations with floral patterns on the left and right of the instrument.

The inscription on top of the instrument states "dalil al-musalla" or "guide for the mosque", while the inscription on the bottom is a poetic dedication to a Sultan Mehmed/Muhammad, which might be the Ottoman Sultan Mehmed V.

Literature:

For more detailed information on the ivory sundial on which this qibla finder is based see: Meghan Doyle, "The Whole World in His Hands: What a Qibla Indicator Illuminates About Islamic Community in Sixteenth-Century Ottoman Turkey", *Global Tides*: Vol. 12 (2018) , Article 8. Available at: <https://digitalcommons.pepperdine.edu/globaltides/vol12/iss1/8>

David King, *World Maps for Finding the Distance and Direction to Mecca: Tradition and Innovation in Islamic Science*. Brill, Leiden, 1999, p. 116-117

Venetia Porter, *The Art of Hajj: Journey to the Heart of Islam*, British Museum Press, London, 2012, p. 66



Lot 84

A PORTABLE FOLDABLE OTTOMAN QIBLA FINDER WITH COMPASS AND DOUBLE SUNDIAL

A Portable Foldable Ottoman Qibla Finder With Compass and Double Sundial
Silver. Undated. 19th century. Diameter: 85 mm

This small portable qibla finder features two sundials, a compass and a circular geographical table in the folk tradition of Islamic science known as a 72-sector scheme of sacred geography indicating the qibla directions of groups of localities from the Islamic world. The markings and some of the mechanical characteristics of the instrument seem to be a direct copy of the ivory sundial qibla finder made by a certain Bayram ibn Ilyas in 1582, and which is now in the collection of the British Museum.

Estimate € 10.000 - € 15.000

Technical Description

The Qibla finder engravings on this circular instrument are identical to the ivory sundial in the British Museum made by Bayram ibn Ilyas .

The technical description of the part which is identical to the British Museum instrument is as follows:

The qibla finder instrument consists of a circular table along the rim of the instrument featuring a 72-sector scheme of sacred geography (i.e folk tradition of Islamic science). Each quadrant is divided into 18 sectors of 5 degrees each and each of the sectors are inscribed with a group of cities/localities from the Islamic world.

Concentric to the circular table, bordering to the inner rim, are markings for the first sundial which shows the equinoctial hours and hour angle (with divisions for each degree).

On the center of the instrument, there is a representation of the Ka'ba with a circular fence around it. Around the Ka'ba are the places of prayer (maqam) of the four legal schools. Below the Ka'ba, there is a second sundial in the shape of a scarlet sail, showing the time of the 'asr prayer and each of the four hours before it.

Both sundials on the original British Museum instrument are facilitated by a string-gnomon pointing towards the celestial pole. The string-gnomon is held up by a collapsible strut. In this case there is a collapsible strut but neither the strut nor the instrument itself does feature a hole for attaching a thread. This might indicate that the instrument was intended as a decorative object.

On the left of the sail shaped marking there is a Turkish inscription indicating "oruç saati" ("fasting time"). Next to it the name of the maker: Bayram ibn Ilyas.

At the bottom of the instrument on top of the 180 degrees position of the circular table, there is a circular hole for a magnetic compass.

In addition to the "Bayram ibn Ilyas" markings, the instrument furthermore features on the inner side an depiction of Masjid al-Haram in Mecca and its surroundings inside the upper lid. On the inside of the lower lid the needle of the magnetic compass is missing.

The instrument features some stains rendering some parts of the instrument unreadable.

On the outside the instrument is decorated with various floral and other decorative patterns. The decoration on the upper lid additionally features oval insets with depictions of "natural scenes".

The instrument bears four silver marks: two on the outside of the lower lid, one on the dial itself and one on top.

Literature:

For more detailed information on the ivory sundial on which this qibla finder is based see:

Meghan Doyle, "The Whole World in His Hands: What a Qibla Indicator Illuminates About Islamic Community in Sixteenth-Century Ottoman Turkey", *Global Tides*: Vol. 12 (2018) , Article 8. Available at: <https://digitalcommons.pepperdine.edu/globaltides/vol12/iss1/8>

David King, *World Maps for Finding the Distance and Direction to Mecca: Tradition and Innovation in Islamic Science*. Brill, Leiden, 1999, p. 116-117

Venetia Porter, *The Art of Hajj: Journey to the Heart of Islam*, British Museum Press, London, 2012, p. 66





Lot 85

AN OTTOMAN DAIRAT AL-MUADDIL (COMBINED SUNDIAL AND QIBLA FINDER, 17TH CENTURY

Brass, Diameter: Approx. 240 mm

The dairat al-mu'addil (Eng. equatorial circle) is an instrument with combines a sundial with a qibla indicator. It was invented by the 15th century astronomer and timekeeper at the al-Mu'ayyad mosque in Cairo, 'Abd al-Aziz ibn Muhammad al-Wafa'i al-Miqati. It was later also described by other scholars, including the Turkish admiral Seydi Ali Reis, making the instrument very popular in Ottoman circles. [Maddison & Savage-Smith, p. 277].

Al-Wafa'i's instrument seems to be inspired by another instrument, namely the "Sanduq al-Yawakit" or the "Jewel Box", invented by an earlier, well-known, fourteenth century Syrian astronomer and timekeeper Ibn al-Shatir. [King, p.53]

Estimate € 10.000 - € 14.000

Technical Description

The main disk of the instrument consists of a circular brass plate. The center of a disk features a magnetic compass. Around the magnetic compass is a wind-rose with the typical four quarters of the compass: shimal (north), junub (south), sharq (west), garb (east)], and in between alternatingly in Ottoman Turkish "orta" (intermediary winds) and "kerte" (rhumb lines).

Around the circumference are marked the names and Qiblas of various localities. When the compass is used to align the instrument along the cardinal points, the Qibla can be read off simply by locating the name of the locality and reading of the direction of the Qibla.

The instrument also features a small sundial below the south point of the instrument equipped with a small gnomon.

The various holes on the instrument are due to the missing parts such as four leveling screws and a graduated semi-circular arc which is hinged along the east-west line of the instrument. This arc can be inclined at any desired angle to the horizontal plane by means of the graduated scale in the plane of the meridian.

In this case this semi-circular arc and the graduated scale are missing along with other smaller parts.

Date and Maker

The instrument is signed by the maker above the north point of the instrument in a cartouche as " 'Amal Hasan Baba al-Duyuwi 1171" [1757/1758 AD], who seems to be unknown to literature.

Literature

W. Brice, C. Imber and R. Lorch, The Dāi're-yī Mu'addel of Seydī 'Alī Re'īs. Seminar of Early Islamic Science, Monograph no. 1, University of Manchester, July 1976

David A. King, "An Islamic Astronomical Instrument", Journal for the History of Astronomy, Vol. 10 (1979), Issue 1, p 51-53

Francis Maddison & Emilie Savage-Smith, Science, Tools and Magic. Part One. Body and Spirit, Mapping the Universe. Nour Foundation, Oxford, 1997, p. 277-279





AN EXCEPTIONALLY RARE AND MONUMENTAL OTTOMAN SUNDIAL SENT AS GIFT TO MEDINA, PROBABLY BY SULTAN ABDULHAMID II

Ottoman pillar shaped dual sundial made for the Holy City of Medina and sent by the Ottoman Sultan Abdülhamid by a so called “Imperial Surre” or an “Imperial Caravan”, which was sent every year from Istanbul to the Holy Cities Mecca and Medina. This is the only imperial sundial send especially to Medina that has survived.

General Anatomy and Dimensions

The sundial consists of three separate parts, which are demountable:
A wooden decorative head with a brass horizontal sundial with brass gnomon and a collapsible gnomon (for the cylindrical sundial below).
A wooden cylinder with a cylindrical sundial and two inscriptions engraved
A base with a lower brass and higher wooden part.

From the floor to the horizontal sundial, the pillar stands 103 cm high. The base is 37.5 cm in diameter at the widest lower part. The circumference of the middle wooden section which contains the cylinder sundial is 43 cm.

The Inscriptions

The instrument features two inscriptions in Ottoman thuluth script which are difficult to read at some points.
The larger inscription is a cliché text which are, with minor differences, also used on Ottoman money pouches which were sent as gift to the two holy cities with an Imperial caravan carrying the gifts. For a very similar inscription see: (Ateş, p. 126)

Medine-i Münevvere
Nevverallâhu Teâla ilâ yevm’il âhire’de
Ravza-i Mutahhara hizmet-i Celilesiyle mübeccel olan
Harem-i Şerif ağavat-i Hazaratına şevketlü
Kerametlü, mehâbetlü, Sultan-üz-Zaman
Abdülhamid Han Halladllâhu Hilâfetuhû ilâ
Ahirid-deveran hazretlerinin ceyb-i Hümâyünü
Şahânelerinden Ta’yini mu’tad olan Surre-i Hümayûne mülûkhaneleridir.

This inscription might be translated as:

Sent from the Personal Treasure of The Illustrious, Noble and Praiseworthy Sultan of our Time, Abdülhamid Han, May God endure his Caliphate until the end of times, To the Noble Masters (Ag-hawat-I Hazarat), who are praised with the glorious service of the Holy Garden (Tomb of the Prophet Muhammad) in the Enlightened city of Medina , may God the Glorious, enlighten it until the end of times, as part of yearly Imperial Surre.

Estimate € 120.000 - € 150.000

This inscription shows clearly that it was sent as a gift to Medina with a so called “Imperial Surre” (Surre-i Hümayûn) caravan to the holy cities sent by the Ottoman Sultans. For the identification of the Sultan Abdülhamid in the inscription there are two choices: Abdülhamid I and Abdülhamid II. Abdülhamid I reigned between 1774-1789, Abdülhamid II between 1876-1909. In connection with the horizontal Sundial (see hereunder) it is not likely that it was sent by Sultan Abdülhamid I. But its more probable that it was sent by Sultan Abdülhamid II.

Furthermore, if one examines the elaboration of woodwork and the inscriptions wording it is highly possible that the sundial was made personally by Sultan Abdülhamid II. If so, it is quite possible that he wanted to send a personal gift to the Holy mosque in Medina and made this monumental and unique sundial with his own hands. It was probably to be placed near the tomb of the Prophet in Medina so that the Muslims could see and read it and pray for him.

Sultan Abdülhamid II was well-known as a master carpenter and an expert in processing wood into cupboard and fine cabinets. Sultan Abdülhamid II had also special care for the Muslim Community and therefore used the title of Caliphate to unite the worldwide Muslim community and sponsored large projects such as the railway to Medina . With various large projects, he tried to ease the long travel to and stay of Muslim pilgrims in the two holy cities.

The second shorter inscription on the pillar, is directly related to the cylindrical sundial and seems to be identical to an inscription found on the other surviving Ottoman sundials, and reads in Ottoman Turkish :

İrtifâ-i vakte âlâtdır etem
Bu eflâtunun kuburudur hem
Şems’e oldukça mukabil bu amûd
Arz-ı mâdde bildirir evkat hem.

It might be translated to English freely as follows:

A instrument to determine the time by altitude perfectly
It is also known as Plato’s cylinder
As long as this pillar is opposite to the sun
It will show time at it’s location

The reference to Plato is interesting. The reference to Plato is only found on the surviving instruments, however in the literature “Ptolemy’s cylinder” or “The Staff of Moses” is used. (Gaye Danişan, Cylinder Dials., 2020). The reference to ancient names might not be surprising, since cylinder sundial’s were known already in antiquity and there is a surviving example. However, the surviving example has only very recently come to light and further research is needed to see if there are earlier Islamic attributions. (Arnaldi & Schaldach, A Roman Cylinder Dial, 1997).

In any case, the cylinder dial was known in the early Islamic period and medieval Islamic authors on astronomical instrumentation such as al-Marrakushi (13th century) and Najm al-Din al-Misri (14th century) give detailed instructions on how to construct the instrument. (Charette, Mathematical Instrumentation, p. 149-150). However, surviving examples are very rare and the earliest surviving Islamic instruments are Ottoman and all date from the 18th-19th century. While the other instruments are very similar in shape and make, our object is very unique in size, make and use.

The Sundials

The object features two sundials: a horizontal sundial on the head of the pillar and a cylinder sundial on the cylindrical part

The Horizontal Sundial

The horizontal sundial is made of a circular brass disk on which a triangular brass gnomon is mounted. The sundial is mounted on the wooden head of the pillar with 4 screws. On the right of the gnomon an inscription indicates “sāāt min ul’ū al-shams”, which translates as ‘Hours from Sunrise’. Below the inscription there is a circular hour scale indicating the hours running from [7-10], with a division per hour. The inscription on the left indicates “sāāt fi ghurūb el-shams” translates as “Hours until Sunset”. Below the inscription there is a circular hour scale, indicating the hours until sunset running from [2-5], in one hour increments. An inscription below the gnomon indicates the date of production: “sana alfi mi’ateyn wa thalatha ashri min hijrati”. The year 1213 AH in the inscription corresponds to 1798-1799 AD. This is interesting, since it falls into the reign period of Sultan Selim III. This might indicate that the sundial was produced separately from the cylinder. Above the word “sana” at the beginning of the inscription, the year 1211 is engraved in Arabic numerals. It is not clear why two different dates are given. Also, curiously, on the upper left of the word “sana” there is another free standing number “4” in Arabic numerals. It might indicate the month of the second date, which might be added later. The gnomon itself is triangular and has a small triangular cutout at it’s base.

The Cylindrical Sundial

The technical properties of the cylindrical sundial are almost identical to the other, more portable Ottoman cylinder sundials. The cylindrical sundial consists of a graph with a horizontal and vertical division. The graph encompasses the whole perimeter of the wooden cylinder and is divided into 6 sections of 30 degrees each. The rectangular head of every section of 30 degrees is divided diagonally with a straight line, with above and below the diagonal line the name of signs. The dual “sign” captions for every section of 30 degrees is due to the fact that the graph is symmetrical and thus repeats itself over the next 6 signs in symmetry. Below this band with 30 degree division, there is a degree scale with a division into 5 degrees and 1 degrees. The upper surface of the wooden cylinder tube is engraved with important wind directions in Ottoman Turkish placed in the triangles of a 8 pointed star with alternating colors in black or red . Some of the inscriptions are very difficult to read. Beginning from north in clockwise direction, these are yıldız (north), poyraz (northeast), gündoğusu (east), keşişleme (southeast), kible (south), lodos (southwest), günbatısı (west) and karayel (northwest).

Background Information

Although the history of cylindrical sundials go back to the ancient period they were still being used as late as the 18th century. From the Ottoman period, only four surviving examples are known. They are all very small. Two of these are in the collection of the Kandilli Observatory, one in the Adler Planetarium in Chicago and one in the Institute du Monde Arabe in Paris: Kandilli Observatory, now on display at the Rahmi Koç Museum in Istanbul (Inv. ID 27). 18th century. Height: 30 cm., diameter: 10 cm. Kandilli Observatory, Istanbul. (Inv. ID 77). Made by Hâfız Hüseyin in 1232 AH (1816 AD). Institut du Monde Arabe, Paris. 18th century Adler Planetarium, Chicago. Inv. W-209. 18th century

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Lot 87

A PERSIAN QIBLA FINDER MADE FOR THE PILGRIMAGE ROAD TO MECCA, LATE 19TH CENTURY

The instrument is a square brass plate (81 mm x 81 mm) mounted on another square larger wooden plate (84 mm x 84 mm). On the brass plate several concentric circles are engraved and two diagonal lines starting from the corners. The middle of the plate is perforated and represents Mecca.

The circle on the instruments features four graduated degree scales running from 0 to 90 degrees in 5 degree increments, where a second smaller circle band shows 1 degree increments. The 0 points of all four quadrants start at both the north and south points and end at 90 at the east and west points. The increments in 10 degrees [10, 20, 30..] are written in Arabic numerals and the intermediate 5 degree positions all feature a circle.

Between the south point and the center there is hole featuring a magnetic compass.
The four corners of the square represent the four cardinal points being North, South, East, West.

All four corners of the instrument bear an inscription with information about the instrument.
The corner aligned with south (junub) bears the inscription “fi tariq al-hajj”, which translates as “for the pilgrimage road”.
The west corner (maghrib) bears the inscription “be sefarish Haji ‘Abd ‘Allah”, which translates as “By order of Pilgrim ‘Abd ‘Allah”
The north corner bears the inscription “sana ١٣١١ “, thus the instrument is dated 1311 AH (1892/)1893
The east corner bears the inscription “ ‘Amal Isma’il” or “The work of Isma’il”
The instrument also features lines with the Qibla directions from various localities including Hijaz, Bayt al-Makdis, ‘Iraq ‘Arab, etc.

Estimate € 3000 - € 5000



Lot 88

A RARE SWISS CRYSTAL CLOCK LATE 19TH CENTURY

Crystal Ball desk top clock, c.1890. Convex cut glass to the front and back each opening.
Visible platform escapement movement to the back. Brass fittings.
A rare and unusual piece.

6.5 diam. by 6 cm. high.

Estimate € 3000 - € 5000



AN OTTOMAN DESKTOP PERPETUAL CALENDAR MADE FOR SILIM HALIL “EL-REIS” 19TH CENTURY

Two circular disks/dials (dia. Approx. 110 mm) connected by a bar and mounted on a pedestal

This 19th century Ottoman desktop perpetual calendar appears to be modelled after an European example, of which many examples survive, albeit in a smaller medal form.

The calendar consists of two circular disks connected by a rectangular bar. The calendar is connected to a pedestal by means of a small brass tube connector piercing the middle of the connecting bar in an inclined angle.

The first disk bears a table with two columns. The first column shows the symbols and the corresponding Arabic names of the planets which are associated with the days of the week. The next column indicates the days of the week in Arabic. Next to the table, the disk also features a slot through which the date for the days of the month can be seen, aligning with the corresponding names of the days of the week. The disk also features an inscription bearing a name, “Selim Halil el-Reis”, probably the person for whom this perpetual calendar was made.

The second disk features three concentric circles with engravings and corresponding slots. The largest first circle bears an inscription “al-Ruzname al-Dahriyya”, which translates as “Perpetual Calendar”. Opposite to the inscription on the same circle band, there is another inscription reading “Hisâb Shamsî”, which translates as “Solar Calculation” or “Calculation according to the Solar Calendar”. On both sides of the slot with the open end there are two inscriptions which are cut half by the slot.

The first inscription on top reads ‘Ism [Eng. : Month, on the right] + al-Shahr [Eng : The month, on the left] which taken together translates as “The name of the month”. The second line reads Mawqi’ [Eng. : Position] + al-Shams [Eng.: The Sun] which, translates as the “position of the Sun”.

The circle underneath, which bears the inscriptions shown through the slot, features for every month the number of the month [1-12], the name of the corresponding Gregorian month [Kanun al-awwal, Kanun al-Thani, Shabat, Nisan..etc], and the number of days in that particular month. The second line starts with a small depiction of the zodiac signs, the corresponding Arabic name of that sign and the number of the day on which that sign starts.

The second circle band in the middle has two inscriptions “mu’addal tul al-nahar”, the average length of the day, and “mu’addal tul al-layl”, the average length of the night. Both inscriptions are followed by two arrows indicating the slot where the user should look.

The smallest circle band features, in a similar way as above, two inscriptions: “nisf al-nahar”, mid-day, and “nisf al-layl”, midnight, again with arrows indicating the slot where the user should look.

Estimate € 4000 - € 6000





Lot 90

AN OTTOMAN QIBLA INDICATOR MADE BY BARUN AL-MUKHTARI IN 1151 AH/1738 AD

Ottoman Qibla Indicator (19th century) in the style of Bārūn al-Mukhtari in 1151 AH/ 1738 AD

An 19th century Ottoman Universal Qibla Indicator ("Kiblenüma-ı Afaki") modeled after the original invented in 1151 AH/ 1738 AD by the Armenian Bārūn al-Mukhtari (Petros Baronyan) and presented to the Ottoman Grand Vizier Yeğen Muhammed Pasha. This instrument shows the direction to Mecca for almost 400 cities in the world. Baronyan used an engraved map and a list of cities which he numbered in the map so that the direction could easily fixed.
33 by 5.5 cm.

Estimate € 12.000 - € 15.000



Physical Description

What characterizes this later Qibla finder instrument is that the drawings and texts on this instrument are handmade and written, in contrast to the original instrument by Baronyan, which are printed from copperplates.

The instrument consists of a cardboard box featuring an upper and lower lid. On the inside, the upper lid features a miniature of the Masjid al-Haram in the Holy City of Mecca and a 21 line engraving explaining the use of the instrument. The lower lid features a world map representing Asia, Europe and part northern Africa and a geographical table featuring the names of a large number of cities, grouped by country and numbered.

The compass is located on the upper side of the map. The needle and the alidade are both removable. The back of the needle is positioned on Mecca and its pointed end indicates the various localities inscribed on the map.

The inscriptions below the topographical image on the lid are in Ottoman Turkish and provide instructions on how the indicator can be used, including the signature of the maker and the date and place of production. This text is reproduced from text printed on the Baronyan instruments. The map on the lower lid lacks the numbers of the cities which are found on the printed instruments made by Baronyan himself.

The maker of this handmade instrument is unknown. There are at least two other handmade later exemplars of this instrument from the 19th century.

Surviving Instruments

There are at least 11 other surviving instruments by the same maker or in the same style of the maker. Nine exemplars are instruments printed and made by Baronyan himself. Two other copies are later exemplars.

Instruments made by Baronyan himself

1. Museum of Turkish and Islamic Arts, Istanbul
2. Topkapı Palace Museum, Istanbul
3. Kandilli Observatory, Istanbul
4. Museum of Islamic Art, Cairo
5. Chester Beatty Library, Dublin
6. Museum of Islamic Art, Jerusalem
7. National Maritime Museum, Haifa
8. Private Collection, New York (Sold at Christies, Live Auction 19778)
9. Private Collection, Stockholm



Lot 91

A QIBLA FINDER PANEL MADE IN THE STYLE OF PETROS BARONYAN, ALSO KNOWN AS BARUN AL-MUKHTARI

Case overall. 84.8 x 40.5 cm.

Constantinople, 1178 AH /1765 AD (dated above the frame)

Qibla finder comprising a rectangular wooden panel with two printed roundels, the upper one with a depiction of the Haram al-Sharif in Mecca and a description by the inventor of the instrument, the lower roundel with a depiction of a map of the world signed in a cartouche by Abdulwahab Siddiki, the-reunder a series of tables listing the cities and places of the world. The description mentions al-Barun al-Mukhtari as the inventor and is dated AH 1151 (1738-9 AD).

This qibla finder map in a wooden frame, dated 1764/65 AD, is modeled after the original series of Qiblafinders, invented and made by Baronyan (Barun al-Mukhtari) some 30 years earlier.

Baronyan, the original inventor of these instruments created this genre of qibla indicators for the Ottoman Grand Vizier, Yegen Mehmet Pasha in 1738/39 AD. These prints were first mounted in a circular box form and later in a wooden frame, as is the case in our object.

Dating

At the center of the upper part of the panel there is an Ottoman inscription, where the date is given as 1178 AH, which corresponds to 1764/65 AD which is the last year that Baronyan was in life. A very similar panel was sold in 2002 in Bonhams with the same date of 1178 AH given on top of the frame.

Inscription in the frame

Masha Allāh (God has willed it)!

ما شاء الله

I am such a treasure of a Qibla-numa

وهي باك خزانة قبله نما

I am the beginning of the thing/picture which decorates the world"

مبدأ هئيت جهان ارايم

In the year 1178 [1764/1765]

سنه ١١٧٨

Estimate € 20.000 - € 30.000

Maker

The map in the frame is signed by Abdulwahab Siddiki in a small cartouche left to the world map, who is fute unknown to literature. While the same cartouche is left empty in most of the instruments made by Baronyan, some examples printed in manuscripts are signed “Mıgırdıç Galatavi”.

It seems like it that Baronyan cooperated with an Armenian copper engraver Mıgırdıç Galatavi, who is also known from the engravings he made for the maps of the work Cihannüma, published by the Ottoman printer Müteferrika.

Our model is completely drawn and painted by hand, probably by Abdulwahab Siddiki, as his name is given in the cartouche.

Background

In Islam, the geographical directions towards Mecca, where “God’s House”, the Holy Kaaba is located, is of crucial importance. Orientation towards the “Qibla”, as this direction is called, is important not only for the daily prayers but also for burials. The problem of finding the Qibla, was a non-trivial problem and as the Islam spread over a vast geographical area, Islamic scholars realized that the basic thumb rules are not accurate enough and devised very sophisticated methods in mathematical astronomy and geography for solving this problem. Islamic scholars also invented so called “Qibla-finders”, portable devices which make it easy to look up the Qibla direction relatively easy, without having to refer to complex calculations or to handbooks.

From the 18th century onwards, a tradition of qibla indicators came into existence which are also very characteristic for their artistic decoration in the form of floral patterns or miniatures depicting Ottoman scenes. One such instrument, the Qibla-numā-yi āfaqî was invented and produced in 1151 AD/1738 AD by a certain Bārūn al-Mukhtari, identified with Petros Baronyan, the dragoman from Kayseri who worked for the Dutch ambassador Justin Colyer as a dragoman. [Günergün, 2017]

According to the information Baronyan gives in the inscription on the instrument, in 1146 AH/ 1733 AD, he presented Grand Vizier ‘Alî Pasha (1732 – 1735 AD) a treatise called Jam-numā fi fann al-Jughrafyā and was ordered to prepare a rub-i shamsî (a sundial) under the name of rub-i mustadîr (a portable universal equatorial sundial with 2 rings). For this he obtained a liberal recompense and, encouraged by it, started work on a new invention: a Qibla indicator. The Ra’îs al-Kuttâb Mustafa Efendi enabled him to present his device to the new Grand Vizier Yeğen Muhammed Pasha (1737-1739 AD). [Minorsky, 1958]

The name of the maker, Petros Baronyan, knows some variants. In the inscription of the Qibla indicators his name is written as Bārūn/ Bārūn al-Mukhtari (“Baron the Inventor”) while in his translations his name is written as “Pitrū Walad Bārūn al-Armanî=پيترو ولد بارون الأرمني. The German Orientalist Franz Taeschner calls him “Petro veled Baron” and the Turkish historian of Science Adnan Adıvar names him Bedros Baronian. [Günergün, 2017]

Petros Baronyan (Baronian) was born at an unknown date in the Central Anatolian city of Kayseri. He entered the service of Count Jacobus Colyer (1657-1725), the Dutch ambassador in Istanbul, at an early age, and later became the dragoman of the legation of the United Provinces. After the death of Colyer in 1725, he acted as dragoman-in-chief (ser-tercüman) of the embassy of the Kingdom of the Two Sicilies in Istanbul. [Günergün, 2017]

Use of the Instrument

The inscriptions below the topographical image on the lid are in Ottoman Turkish and provide instructions on how the indicator can be used (including the signature of the maker and the date and place of production.) For the full functionality of the object, a pointer, fixed in Mecca and a compass are necessary.

Furthermore, it is interesting to read that this instrument was not only used for finding the direction of Qibla but was also intended as Mihrab as described in the explanation section under the geographical map:

mezkûr bir mahallin kıblesin bulub teveccüh esnâsında bu şerhi muhtevî pûşîde-i kible-nümânın pîrâmında müteharrikdir çevirüb kibleye mukâbil edüb şerhin balâsında Kabe-i şerîfenin şekli musavver mihrâb mesâbesinde olub..

Translation: If one finds the Qiblah in a certain place with this instrument than you can turn the device immediately in the open state towards the qibla after determining the qibla and to use the image of the Kaaba as a mihrab.

So it can be imagined that this instrument were taken with the Hajj Karavan and used for finding the direction of Mecca and after that used as an Mihrab where the audience behind could make his prayer together. This could be the reason why there is so few left of these panels.

Surviving Instruments

There are only 4 other surviving of this panel type Qiblanuma’s.

1. I. Museo Correr, Venedig (Signature: M. 34394-34755)

Frame with cabinet, copper engraver cartouche gilded-empty, large cartouche gilded-empty, compass, gilded pointer

2. Sadberk Hanım Müzesi, Istanbul

(Signature: SHM 16074-Y.241) Frame without cabinet, copper engraver cartouche gilded-empty, large cartouche gilded-empty, compass, no pointer, but screw remains in Mecca

3. J. Alif Art Gallery, Istanbul 25.05.2006: Ottoman and Mixed Art Works – Lot 175

(privately owned) Frame with cabinet, copper engraver cartouche gilded-empty, large cartouche gilded-empty, compass

4. K. Bonhams, London 24.04.2002: Islamic and Indian Works of Art – Lot 380

(privately owned)

Frame with cabinet, copper engraver cartouche gilded-text large cartouche gilded-text handwritten, no compass but damage to the object from its removal

5. Our instrument. Drawn and painted by hand (see pictures and description above)

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Lot 92

AN OTTOMAN PAINTING OF ISLAMIC HOLY PLACES AND THE SULTAN ABDULHAMID II, 20TH CENTURY

Oil on canvas depicting holy places and Ottoman buildings.

To the centre a floral roundel enclosing a portrait of the sultan Abdulhamid II, flanked on both sides with the tughra of the sultan and the Coat of arms of the Ottoman Empire. Central to the second row a large cartouche enclosing a large view of Mecca, flanked on both sides with a view of Medina and the Mahmal during Hajj journey.

In the centre of the third row a depiction of the Dome of the Rock in Jerusalem, flanked by Ottoman government buildings.

160 by 105 cm

Estimate € 6000 - € 8000



Lot 93

THE MAHMAL PASSING THROUGH CAIRO LATE 18TH CENTURY

The holy Camel when it passes along the town of Cairo in the very extraordinary annual procession preparatory to the setting forward of the great Caravan in the pilgrimage to Mecca and Medina. Under the tent are packed the embroidered coverings to adorn their sanctuaries in those cities.

Estimate € 2000 - € 3000

Lot 94

SURRAH PURSE (Ferashet Bohçası) DATED 1273 AH -1857 AD

Dark brown and red leather, embroidered with a Turkish inscription in silk thread
31 by 26 cm.

Surrah purses were used to send official donations to the Prophet's mosque in Medina.

Estimate € 3000 - € 5000



Lot 95

IHRAM BELT, LEATHER, SILK AND LINEN WITH METAL BUCKLE, 19TH CENTURY

This ihram belt would have been worn by a male pilgrim for carrying valuables while performing the Hajj rites. It would have been worn on top of the lower ihram garment (izar).

Ahmed Hüseyin

8 x 120 cm (fully extended)

Estimate € 1500 - € 2000





Lot 96

AN OTTOMAN TRAIN COUPLING FROM A TRAIN OF THE HIJAZ RAILWAYS, (1908-1920)

An Ottoman iron train coupling, linking two train wagons, of rectangular shape and stamped with word "Hijaz".

30 by 14 cm.

Estimate € 2000 - € 3000

CATALOGUE NOTE:

On Sept. 1, 1900, on the orders of Sultan Abdulhamid II, the Ottoman authorities started working on a 1,300 km railway project, that ran from Damascus to Medina, through the Hejaz region of modern day Saudi Arabia, with a branch line to Haifa on the Mediterranean Sea. It was a part of the Ottoman railway network and the original goal was to extend the line from the Haydarpasa Terminal in Kadikoy, Istanbul beyond Damascus to the holy city of Mecca. However, construction was interrupted due to the outbreak of World War I, and it reached up to Medina, 400 km short of Mecca. The completed Damascus to Medina section was 1,300 km. Another important reason was to improve the economic and political integration of the distant Arabian provinces into the Ottoman state, and to facilitate the transportation of military forces.



Lot 97

AN OTTOMAN COMPASS AND QIBLA INDICATOR, 19TH CENTURY

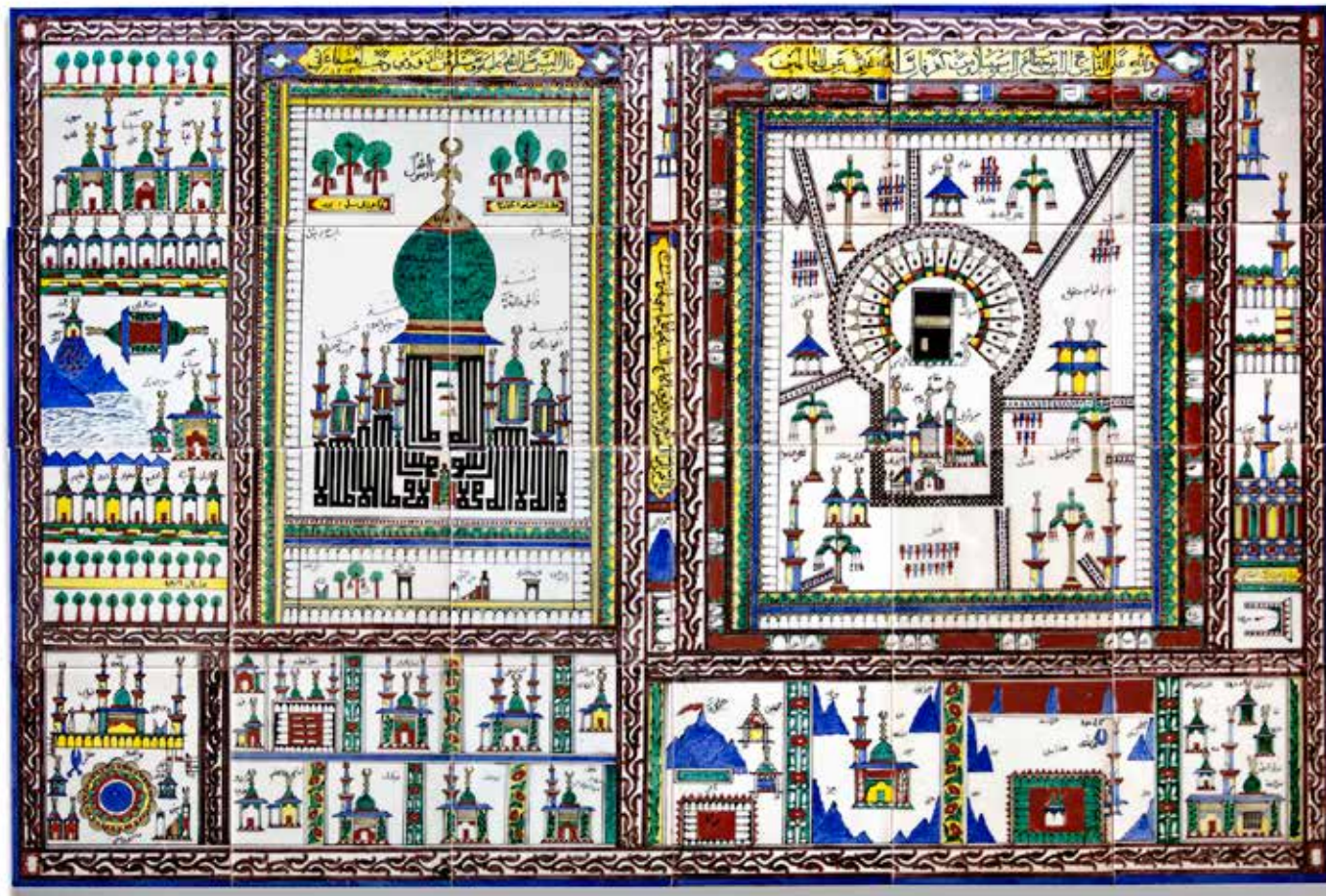
A case, the frame painted in gold, decorated with a crescent moon and star in the center, opening in two parts.

The inside of the cover painted with a central medallion representing aerial view of al-Masjid al-Haram Mosque in Mecca, surrounded by a polychrome decoration of flowers and foliage on an ochre background. The inside of the box with a compass and compass rose in twelve directions, divided into degrees,

This instrument, with the direction of the qibla positioned directly straight south, was made exclusively for Medina. To use it, orientate it by making the needle coincide with the northern minaret, then turn the box until the needle aligns with the direction of the qibla. The instrument can also be used to determine the true noon indicated when the string matches its own shadow on the meridian. At this time it also indicates true south, and therefore the direction of Mecca. With miniatures representing the sacred sites of Mecca. Painted wood, brass hinges and closure. 26.3 cm by 17.9 cm.

Estimate € 5000 - € 8000



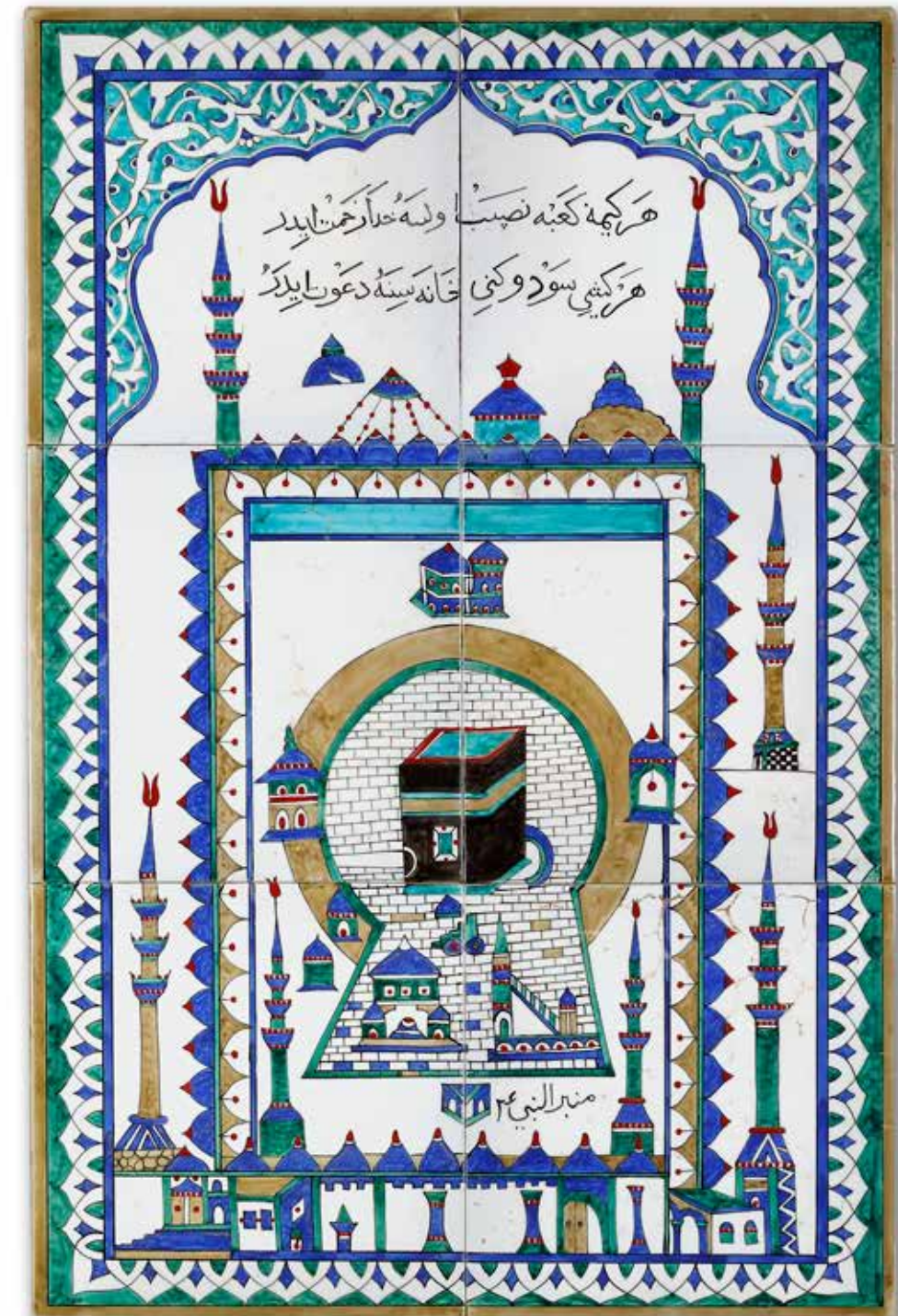


Lot 98

AN UNUSUAL LARGE KUTAHYA POTTERY PANEL DEPICTING A HAJJ MAP OF MECCA AND MEDINA, 19TH-EARLY 20TH CENTURY

The rectangular panel separated into various different panels depicting the sites of Mecca and Medina, the location names inscribed in Naskh script in black ink, the panels bordered with scrolls throughout.
150 by 100 cm.
24 tiles

Estimate € 8000 - € 12.000



Lot 99

A KUTAHYA POTTERY PANEL , TURKEY , EARLY 20TH CENTURY

The panel depicts the holy sanctuary of the mosque at Mecca within the compound the Kaaba is shown in the centre among other sites such as the minbar, the well Zamzam and the structures of the different religious schools, all identified by their names.
90 by 60 cm.
6 tiles

Estimate € 6000 - € 8000



Lot 100

AN OTTOMAN METAL-THREAD EMBROIDERED MAHMAL

The lower cubic section surmounted by canopy in the form of a pyramid, one side with opening, of red and green silk profusely embroidered with silver and gilt-silver thread to each side of the lower section with a large cartouche surrounded by vines and floral sprays, above inscription-filled panels, the border with a band of interlocking palmette motifs; the upper section to one side with cartouches containing tughra and inscriptions, above further inscription filled cartouche, surrounded by vines and floral interlace, the borders with interlocking palmette motifs, with four loose panels embroidered with two bands of inscription. This mahmal tent bore a silver sphere atop of each of the four fascades.

In the bands around the lower section in gold wires on green, the Quran 2, surah Al-Baqarah, verse 255 in large thuluth script.

Cartouches of the upper section enclosing the tughra of Mamud II with v.56 of surah al-Ahzab. 280 by 135 by 150 cm.

CATALOGUE NOTE

The most noticeable differences between this Mahmal and these from the the Egyptian ones, are their composition and embroidery. This Mahmal is more embellished and striking. While the preferred color of the earlier Mahmals was black, the later preference was for green. Originally commissioned by Sultan Mahmud II, the 30th Sultan of the Ottoman Empire from 1808 until his death in 1839. The Mahmal is adorned with fine handcrafted and embroidered decoration made with heavy and elegant silver and gold thread calligraphy backed with red, green, and yellow silk. The Mahmal is a ceremonial palanquin which accompanied the pilgrim caravan on route to Mecca during the Hajj. Produced each year, or sometimes reused like the present lot, it represented the authority of the Sultan over the holy places. It was mounted on the back of a camel, forming a symbolic centrepiece for the pilgrims, and housed a copy of the Quran. The first mahmal was sent by the Mamluk Sultan from Egypt in AD 1266. A later description by the fifteenth century encyclopaedist al-Qaqashandi describes 'a tent made of embroidered yellow silk and topped by a spherical finial', and the earliest surviving example in the Topkapi Palace commissioned by Sultan al-Ghawri (d.1516) is also yellow, the dynastic colour of the Mamluks. Later Ottoman examples, such as one in the Khalili Collection dated to c.1867-76, adopt the same colour scheme of red and green as the present lot. (Venetia Porter (ed.), *Hajj, journey to the heart of Islam*, British Museum exhibition catalogue, London, 2012, pp. 140-141).

Following the Hajj the Mahmal was brought back to Cairo by the returning caravan, and the camel which had carried it to Mecca was rewarded for its hardship by being excused from labour for the rest of its life.

Estimate € 80.000 - € 120.000



Lot 101

AN OTTOMAN METAL THREAD-EMBROIDERED HIZAM, EARLY 20TH CENTURY

A large Ottoman silk, velvet and metal thread calligraphic band from the holy Kabaa (Hizam), of rectangular form embroidered with silver metal wires. To the centre a large silver cartouche with rounded ends enclosing in silver wires the basmallah and v.125 from surah al-Baqraa in thuluth script with a band of meandering leafy silver vine above and below. Further flanked to the right side with a circular silver panel enclosing in silver wires surah Al-Ikhlās surrounding four words of ‘Allah ‘ on a green silk ground.
670 by 85 cm.

CATALOGUE NOTE

The four walls of the Kabaa are covered with a curtain (Kiswa) with the Shahada outlined in the weave. About two thirds of the way up runs a gold embroidered band (hizam) covered with Quranic verses. Each year, when the new Kiswa arrives the guardians of the Kaaba, the Banu Shayban, divide the old Kiswa up and distribute the pieces to honoured pilgrims. Entire surahs were apparently reserved for important dignitaries or rulers.

Estimate € 20.000 - € 30.000



Lot 102

A METAL-THREAD EMBROIDERED SILK PANEL OF THE DOOR OF BAB AL-SALAAM, OTTOMAN, MAHMUD II (REIGNED 1808-39)

Of rectangular form, embroidered in silver and gilt threads over a green silk ground, the surface broken into cartouches of various shapes and sizes containing inscriptions in thuluth, the interstices filled with vegetal designs and floral scrolls, a large gilt inscription (5) halfway up on green silk ground enclosing Quran 2 verse 255 ayat Al-Kursi, ‘The Throne Verse’, one of the best-known verses of the Quran and is widely memorized and displayed in the Islamic world. Flanked on both sides with six small roundels (4) enclosing the name of four Caliphs, Hassan and Hussein. Above the central panel two roundels (3) enclosing Al-Shahada or Kalimaat al-Tawhid surrounded by flower scrolls. The lower section (6) with the tughra of the Sultan in gilt and silver thread. The upper section with crimson band (1) enclosing ‘hadihi al-sitara al-sharifah li-bab al-salam’. This panel was made for the gate of peace”, and Quran 26 surah Al-Shu’ara, the Poets vv.193-195. All surrounded with arabesques and vegetal motifs in silver and gilt thread.
230 by 194 cm.

Estimate € 20.000 - € 30.000

CATALOGUE NOTE

The as-Salaam Gate (باب السلام) Bab as-Salaam), literally meaning the the Gate of Peace, is one of the gates at al-Masjid al-Haram of Mecca in Saudi Arabia. It has been a tradition for first time visitors to the mosques to enter the Great Mosque of Mecca through this gate. This gate is located in the stretch between Mount Safa and Marwaah.

There’s a gate of Masjid an-Nabawi with the same name of as-Salam Gate as well.

Lot 103

AN OTTOMAN METAL-THREAD EMBROIDERED MAQAM IBRAHIM COVER, 1272AH/1855AD

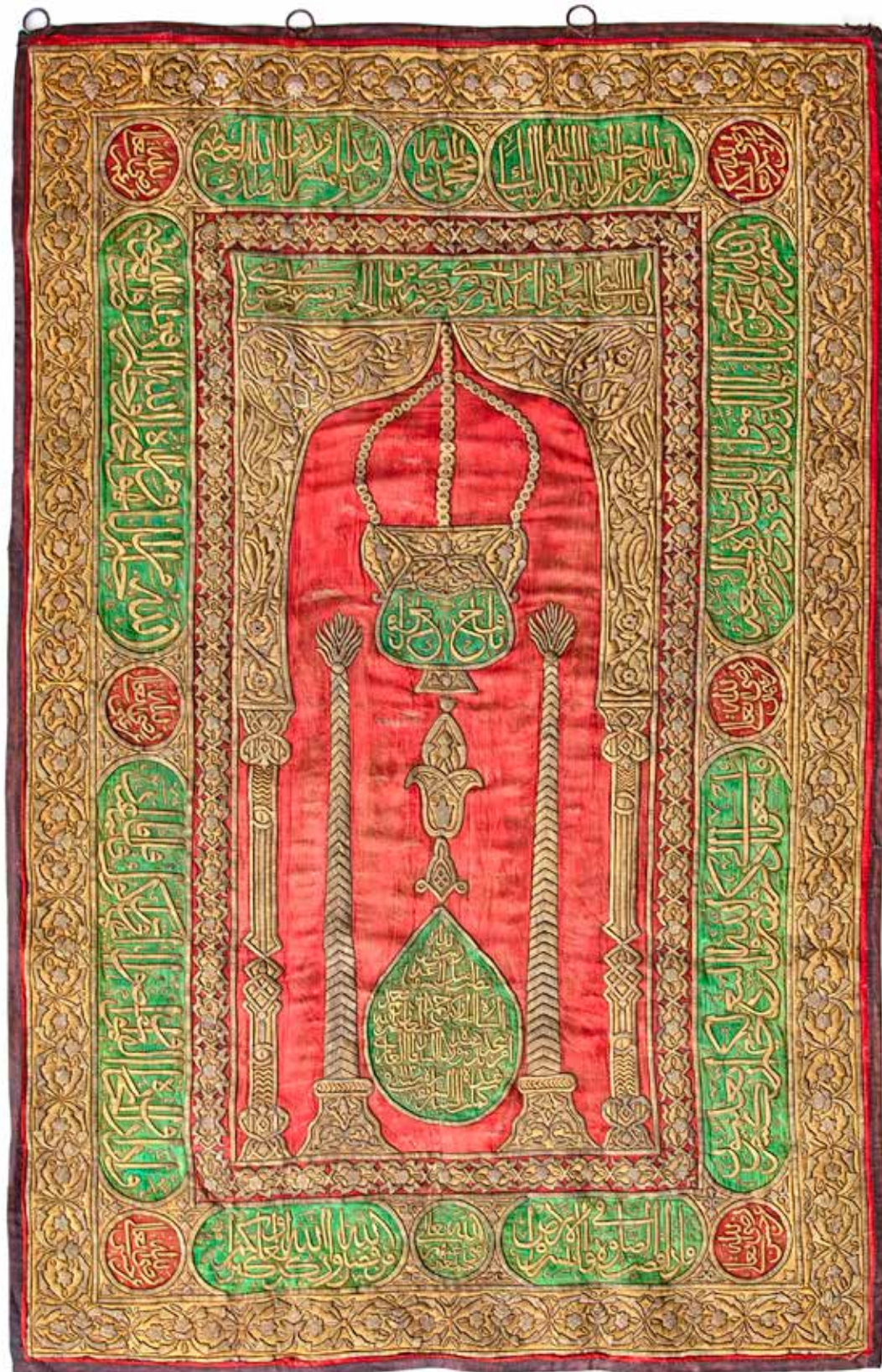


The lower cubic section surmounted by canopy in the form of a pyramid, of red, green and black silk profusely embroidered with silver and gilt-silver thread to each side. The lower cubic section surmounted by canopy in the form of a pyramid, of red, green and black silk profusely embroidered with silver and gilt-silver thread to each side. The lower section with large cartouches to each side enclosing Quran 3 surah Al-Imran v.96-v.97 in large thuluth script on a red ground, below to each side an inner mihrab with columns embellished with large cartouches on green silk ground enclosing Quran verses surah al-Israa v.84, surah al-Baqraa v.127 and the inscription of 'made during the reign of sultan Abdulmejid I in 1272AH', surrounded by vines and floral sprays. The pyramid section to each side with a small cartouche embroidered with silver wires enclosing surah al-Baqraa v.125 on a green ground, above a cartouche containing surah Ibrahim v.35-v.36 on a silver embroidered ground. The border with a band of interlocking palmette motifs. 200 by 140 cm.

Estimate € 50.000 - € 80.000

CATALOGUE NOTE

Maqam Ibrahim (the Station of Abraham) is a small structure that houses the stone of Abraham and that Isma'il are believed to have stood on while building the Kabaa. It is referred to in the Quran, "and take the Station of Abraham as a place of prayer" (surah al-Baqarah, verse 125). Its kiswah, like the Kabaa had been supplied annually by Egypt since Mamluk times. It consisted of four wall panels. They were embroidered with Quranic verses that read across from one to the other, in addition to the names of God, Muhammad, the four Orthodox caliphs, and the Prophet's grandchildren, Hasan and Husayn. The verses, drawn from surahs al-Baqaraa (verses 125, 127) and Al-Imran (verses 96-97), refer to the building of the Kabaa, to the Station of Abraham and to the duty men owe God in performing their Pilgrimage.



Lot 104

AN OTTOMAN METAL THREAD EMBROIDERED HANGING SITARA FROM MASJID AL-NABAWI AT MEDINA, TURKEY AND DATED 1130AH/1717AD

Of rectangular form, the red field with applied thick silver and gilt embroidery forming calligraphic cartouches surrounding an inner mihrab with columns and mosque lamp, with a calligraphic panel on green silk ground above. The outer border is embellished in gilt wires with dense design of floral motifs.

260 by 175 cm.

The inscription in the top cartouche on green ground is a hadith of the Prophet "the area between my grave and my minbar is one of the gardens of Paradise". The inner border containing cartouches enclosing verses from the Quran Surah Al-Jumu'ah v.3-v.8. in the six roundels are the names Abu Bakr, 'Umar, 'Uthman, Ali, Hasan and Hussain. on red silk ground. The hanging lamp, in mirrored calligraphy, reads 'O the Opener [of all the gates], in the tear-shaped hanging between the columns on green ground read amara bi-'amal hadha al-sitara al-mubarak, mawlana al-sultan Ahmed khan, 'Our Lord, Sultan Ahmed III ordered this blessed covering (sitara) to be made' in 1130AH, therefore refer to Ahmed III (r.1703-1700 AD).

The Masjid al-Nabawi (Mosque of the Prophet) in Medina is, as the final resting place of Muhammad, the second holiest mosque in Islam. The interior walls of the Shrine of the Prophet Muhammad (raw-da) within the mosque were historically covered in textiles similar to those of the Kabaa in Mecca. However, unlike the Meccan Kiswa, they were changed considerably less frequently than once a year, and were often made in Ottoman Turkey rather than Egypt.

Estimate € 20.000 - € 30.000



Lot 105

PANEL OF RECTANGULAR FORM, EMBROIDERED WITH SILVER-GILT THREAD OVER A BLACK GROUND, 20TH CENTURY

Four panels, each contains the basmalla, the left-half of each cartouche reflecting the right so the inscriptions read as symmetrical interlace designs.

310 by 118 cm.

Estimate € 10.000 - € 15.000



Lot 106

AN OTTOMAN CALLIGRAPHY PANEL, 19TH CENTURY

An Ottoman hanging panel of rectangular shape. Embellished in silver wires on a green silk with a large thuluth inscription of Quran Surah al-Tawbah v.17 in mirror style, flanked on both sides with two roundels enclosing "AllaJalla Jalaluhu and Muham-med peace be upon him. All surrounded by flower sprigs and arabesque on a green silk ground.
73 by 67 cm

Estimate € 3000 - € 5000

Lot 107

AN OTTOMAN CALLIGRAPHY HAN-GING PANEL, 19TH CENTURY

An Ottoman hanging panel of rectangular shape with two loops. Embellished in gilt wires on a red silk with a large roundel enclosing in thuluth script verse 3 from Quran surah al-Bayyina in mirror style. All surrounded by flower sprigs and arabesque on a red silk ground.
82 by 52 cm



Estimate € 2000 - € 3000



Lot 108

AN OTTOMAN SILK KABAA KISWA SAMADIYAH BY AZIZ EFENDI, TURKEY AND DATED 1334AH/1915AD

An Ottoman Kaaba kiswa brocade or samadiyah, of square form placed always on the four corners of the Kaaba. Embellished in gilt wires on a black silk with a large roundel enclosing in thuluth script al-Fathia , to the centre the basmallah. All surrounded by flower sprigs and arabesque on a black silk ground
85 by 85 cm

CATALOGUE NOTE:

Mehmed Abdulaziz Efendi, born in Maçka in 1871, his family moved to Istanbul. Aziz Efendi completed his primary education in 1885 and started to learn calligraphy from Ahmed Arif Efendi of Plovdiv and he also studied at Hat Mektebi School. He graduated in 1894 and continued to practise under the supervision of Muhsinzade Abdullah Hamdi Efendi until 1896. In 1921, King Fuad of Egypt invited him to Cairo, where he transcribed the Quran and gilded the result. After completing his mission, he remained in Egypt, where he worked as a teacher and contributed to the establishment of schools to improve Arabic fonts. He returned to Istanbul in 1932, where he died two years later. Two of his calligraphic panels are hanging in the Grand Mosque of Bursa, Turkey. He transcribed 11 copies of the Quran in his lifetime, a number of hilyas and other textual compilations.

Estimate € 5000 - € 8000



Lot 109

AN OTTOMAN YELLOW-GROUND CALLIGRAPHIC SILK LAMPAS PANEL, TURKEY 19TH CENTURY

A yellow silk ground woven with chevron bands of alternating widths containing light yellow inscriptions and in between 'Allah and Muhammad' woven in a cream-colour, 110 by 70 cm.

Inscriptions

In the wide band with two words, repeat of: 'God' and 'Muhammad'

In the wide band: The shahadah

In the narrow bands, upper: Qur'an chapter XXXIII (al-ahzab), verse 56.

In the narrow bands, lower: 'May Mighty God be satisfied with Abu Bakr, 'Umar, 'Uthman, 'Ali and the Companions, all of them'

Estimate € 2000 - € 3000



Lot 110

AN OTTOMAN RED-GROUND CALLIGRAPHIC SILK LAMPAS PANEL, TURKEY 19TH CENTURY

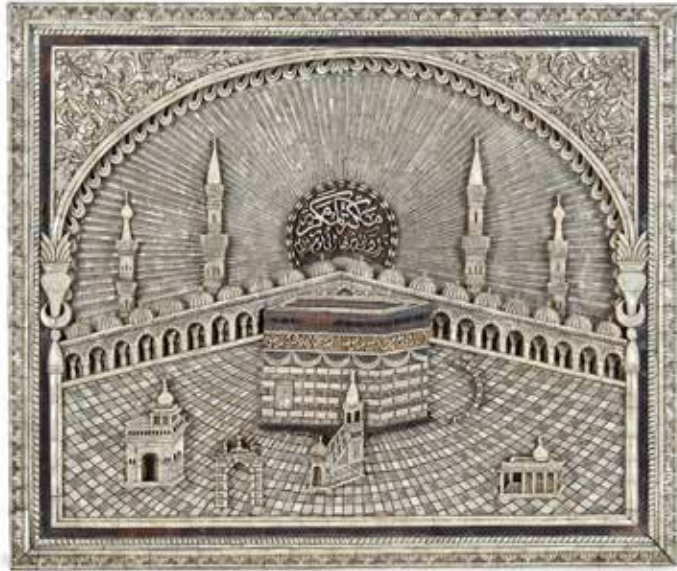
A fragment of silk hanging panel of the inner kiswa, with an inscribed weave in cream color over a red silk ground. 105 by 87 cm.

Inscription

Within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah'. Below with a narrow band containing prayers for the four righteous caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet.

At the top with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Messengers'

Estimate € 1500 - € 2000



Lot 111

**A MOTHER-OF-PEARL INLAID
WOODEN HANGING PANEL,
JERUSALEM, EARLY 20TH CENTURY**

Of rectangular form and inlaid with mother-of-pearl in low relief on a wooden panel, depicting Al-Kaaba in Al-Masjid Al-Haram with Hajar Ismail, zamzam well, Minbar and Hanbali maqam. The side curtain of the Kaaba is raised with the entry of the time of Hajj as a declaration that informs people of the entry of the time of performing the fifth corner of Islam, and decorated with Quran 3 surah Al-Imraan v.96. Above the mosque a central roundel enclosing 'The Holy Mecca'. All surrounded by scrolls and stiff leaves. 55 by 65 cm.

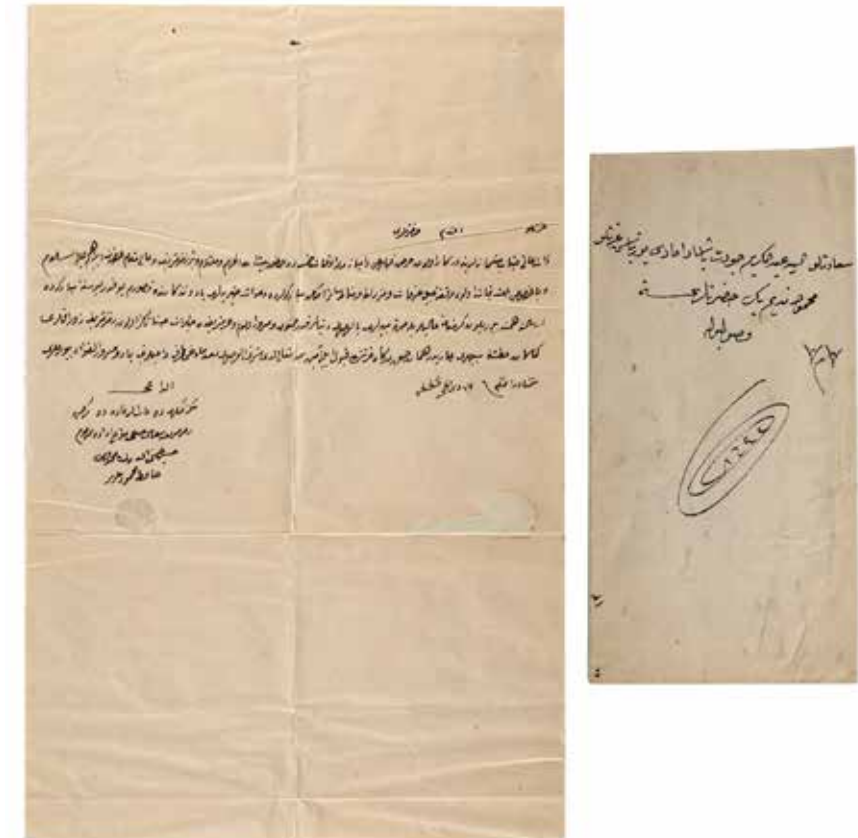
Estimate € 6000 - € 8000

Lot 112

**AN OTTOMAN MOTHER-OF-PEARL
WOODEN MOON FLASK, 19TH-EARLY
20TH CENTURY**

An Ottoman wooden moonflask set on both sides with a floral roundel enclosing the Kabaa in al-Masjid al-Haram and al-Masjid al-Nabawi, stylized in mother of pearl with floral sprays issuing from a vase. A floral cartouche enclosing the name of Fakhri Pasha (Ottoman governor of Medina from 1916 to 1919). H: 30 cm.

Estimate € 5000 - € 8000



Lot 113

**A LETTER ABOUT RECEIVING HUMAYUNITE SURRA , OTTOMAN HIJAZ
AND DATED 1333AH/1914AD**

Turkish manuscript on paper, 5ll. written in black diwani script, depicting a letter sent Sent to Sokullu Mehmed Pasha's Grandson, Esseyid Abdulkerim Cevdet Pasha's Son-in-law, Captain Mahmud Nedim Bey, declaring that the Duties in Sacred Places such as Arafat and Mina were Impeccably Done, that the Surre Payment arrived and distributed. Signature: Hüseyin Hüsnü Efendi's Son Hafız Mahmud Mecca al-Mukarrama and dated 6 November 1914 35 by 22.5 cm.

Estimate € 1500 - € 2000

CATALOGUE NOTE:

Sultan Muhammad Chalabi "Muhammad I" 1413-1421 began the tradition of sending the "Humaynite Surra" procession to the Hijaz. The procession set off every year from Istanbul, accompanied by Ottoman officials, to the blessed lands, carrying gifts and valuable things such as candlesticks and curtains, in addition to gifts for Hijaz scholars and money to distribute to the poor. Some members of the people also sent gifts and alms to the Hijaz with the procession of the "Humaynite Surra". The people of Anatolia who went to Mecca to perform the pilgrimage would join the procession on the way, and the sultans would delegate someone to perform the pilgrimage on their behalf, which is a legitimate excuse due to their preoccupation with matters of governance and the conditions of the subjects. The procession departs from Istanbul with a huge ceremony, and this tradition continued until 1916



Lot 114

AN OTTOMAN TALISMANIC CHART WITH EXTRACTS FROM THE QURAN AND PRAYERS, 20TH CENTURY

Cotton covered with text written in a variety of scripts and floral design, including thuluth and small square Kufic, in assorted colors, in numerous panels, roundels, cartouches and lines.

To the centre a large view of Mecca with al-Masjid al-Haram with surah al-nasr at the top, surrounded by Dua'a al-Talbiyah in kufic script. Further bordered by a band containing cartouches and squares with verse from the Quran and prayers.

The inscriptions of this band includes: Dua'a or prayer at first sight of Kabaa, prayer when hearing the Azaan, prayer about the sadness and the worries, prayer for drinking Zamzam water, Dua'a al-Tawaf, Dua'a when entering the prophet's grave. Alternating with squares of Quran verses and Kalimaat al-Tawhid in kufic brown script. The outer two large bands contains : Surah al-Baqraa v.158-v.203, surah al-Imraan v.96-v.97, Surah al-Hajj v.26-27 in naskh and thuluth script.

110 by 88 cm.

Estimate € 4000 - € 6000

Lot 115

MECCA VIEW BY MEHMED DAGISTANI, DATED 1321AH/1903AD

Water colour heightened with gold on wood, depicting al-Masjid al-Haram central in Mecca with another mosque in the background. Ruled by an openwork wooden frame containing the front side of Süleymaniye Mosque .

Painting 16 by 8,5 cm.

With frame 36 by 25 cm.

Estimate € 2000 - € 3000



Lot 116

A PAINTED OSTRICH EGG, TURKEY, 20TH CENTURY

The egg painted with two panels decorated with gilt floral motifs enclosing two view of al-Masjid al-haram in Mecca and al-Masjid al-Nabawi in Medina.

Further stylized with gilt flower heads and foliage on a blue ground.

Circa 21 cm. height

Estimate € 1500 - € 2000





Lot 117

A COLLECTION OF 19 PHOTO'S OF MECCA, MEDINA, THE MAHMAL AND THE HAJJ, EARLY 20TH CENTURY

Images of Mecca with prayers around the Kaaba, the Mahmal with pilgrims, pilgrims' tents at Arafat, the Ak-Khayf mosque at Mina, and views of the city of Medina and the Prophet's mosque. 17.5 by 12.5 cm.

Estimate € 5000 - € 8000

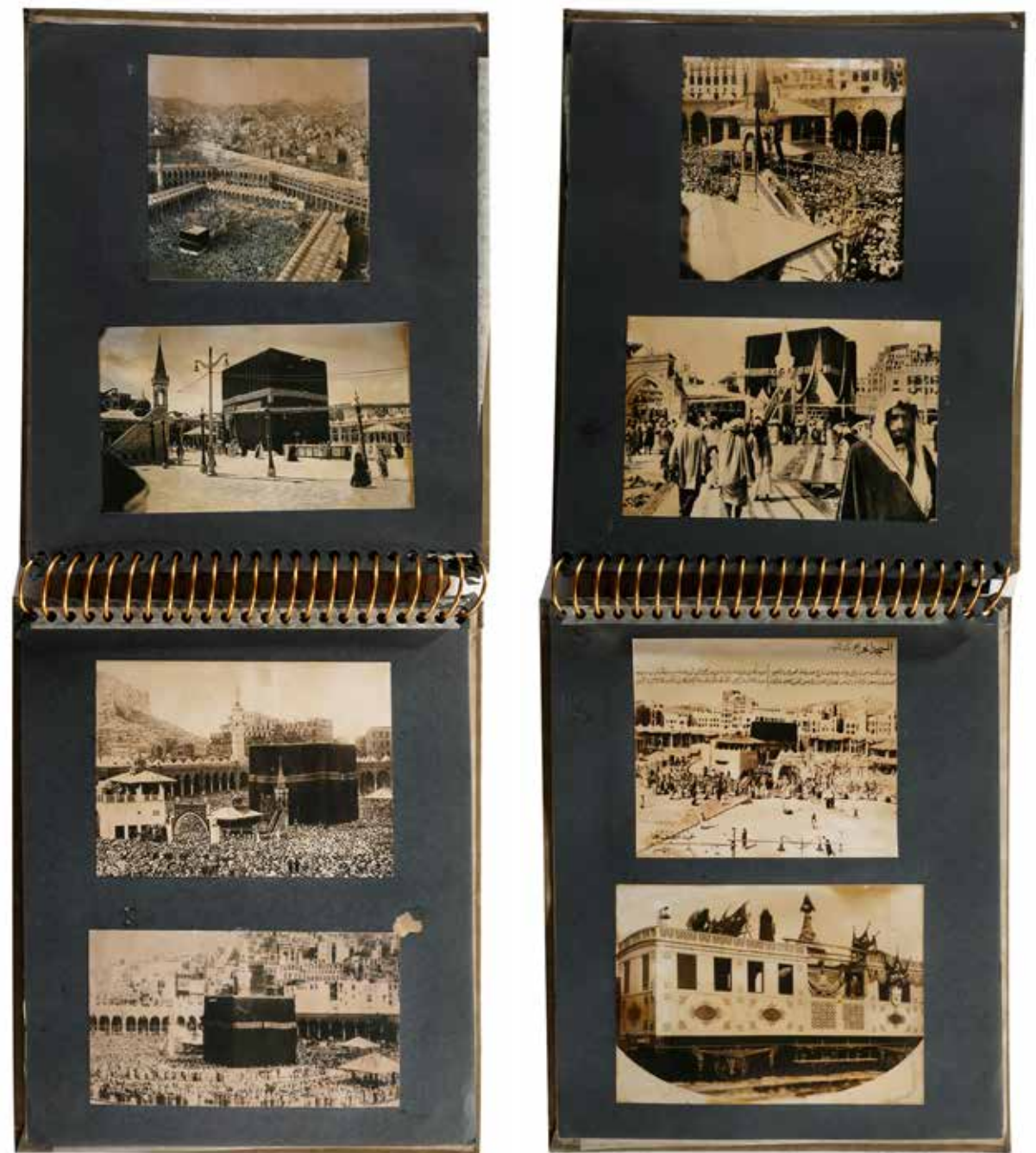


Lot 118

HAREMEYN IN PHOTOGRAPHS FROM THE OTTOMAN PERIOD SELECTED FROM THE ALBUMS OF SULTAN ABDULHAMID II AND THE COLLECTION OF FAH-REDDIN PASHA, ISTANBUL 2013

Prepared by Halit Eren and Salih Sadawi, Foreword by Abdullah Gül, prologue by Ekmeleddin İhsanoğlu, Series of historical photograph albums 8, IRCICA; Istanbul, 592 p., 37 by 46 cm., illustrations, maps, plans (Turkish, English, Arabic)

Estimate € 2000 - € 3000



Lot 119

A PHOTO ALBUM COLLECTION OF 95 PHOTOS OF MECCA, MEDINA, THE MAHMAL AND THE HAJJ, EARLY 20TH CENTURY

Including images of the Mahmal with pilgrims, the arrival of the mahmal, during the Hajj travel to Mecca and Images of Mecca with prayers around the Kaaba, the Mahmal with pilgrims, pilgrims' tents at Arafat, the Ak-Khayf mosque at Mina, and views of the city of Medina and the Prophet's mosque. 15 by 12 cm. 12 by 10 cm.

Estimate € 12.000 - € 15.000

ARTS OF THE ISLAMIC WORLD



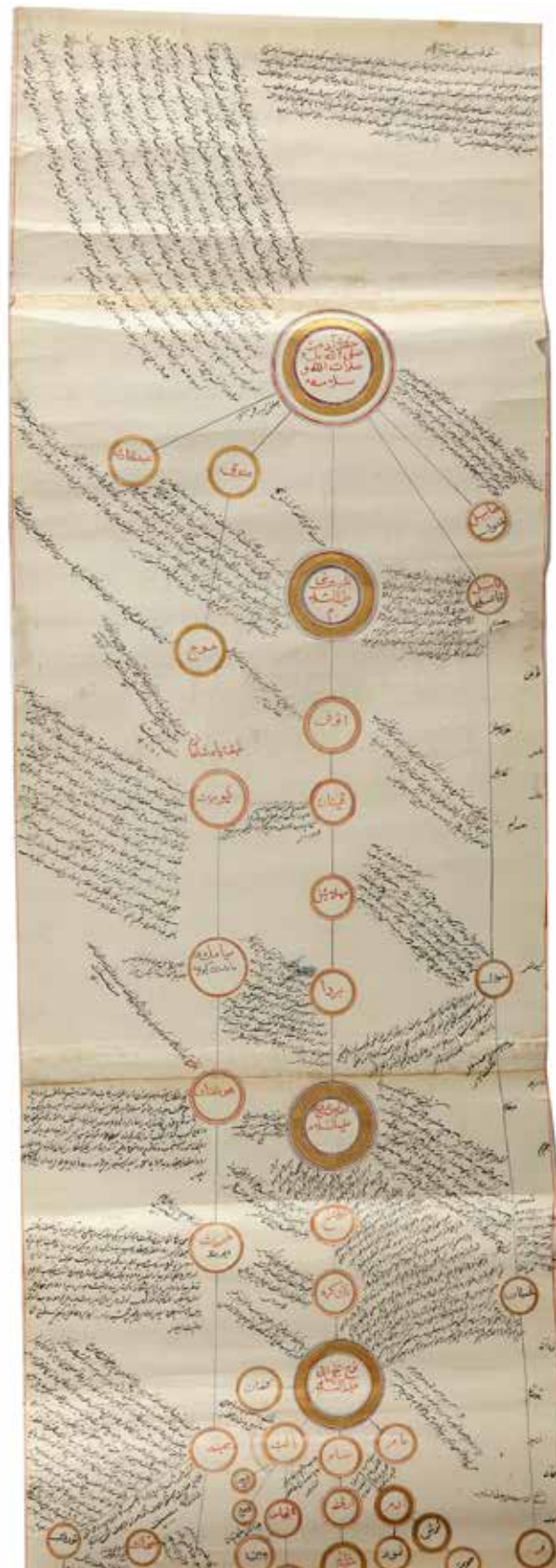
Lot 120

AN OTTOMAN GENEALOGICAL SCROLL
(SILSILENAME) PREPARED IN THE YEAR
OF THE CORONATION OF SULTAN
ABDÜLMECID I (R. 1839-61)

TURKEY, DATED AH 1255/1839-40 AD
Arabic and Ottoman Turkish manuscript on paper,
with roundels outlined in gold containing names
and titles of historical figures in red diwani linked
together by red lines, the scroll starts with Adam and
finishes with the Ottoman Sultan Abülmecid I, the
roundels surrounded by notes in black diwani, the
margins with red rules, dated in the lower left hand
corner. 804 by 27.8 cm.

This silsilename 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.

Estimate € 8000 - € 12.000



Lot 121

AN OTTOMAN CALLIGRAPHIC PANEL
BY ISMAIL NEFESZADE, 17TH CENTURY

Arabic manuscript on paper, Arabic poem, 4ll. writ-
ten in black thuluth script reserved in clouds on a
sprinkled gold ground. decorated with polychrome
floral motifs, ruled in polychrome borders.
Signed by Ismail known as Nefeszade
22.5 by 15 cm.

The Calligrapher:

Nefeszade Seyyid Ismail Efendi (d.1090/1680), stu-
dent of Sheikh Hamdullah school in the six scripts,
Birth Place Istanbul, Grave Place Istanbul
There is not much information about the life of
Nefeszâde Seyyid İsmâ'il Efendi, who is a relative of
Nefeszâde Seyyid İbrahim Efendi, the author of Gül-
zar-ı Savâb. He followed lessons by Khalid Erzurumi
and obtained a license , and while he was trying to
develop a unique style at first, he later decided to the
follow the style of Sheikh Hamdullah and became
a unique calligrapher. After educating many calli-
graphers and succeeding in many works, he died in
1090/1680.

Estimate € 1500- € 2000



Lot 122

AN OTTOMAN CALLIGRAPHIC
COMPOSITION (LEVHA), DATED
1275AH/1858AD

Arabic manuscript on paper, Arabic poems, with 4ll.
of strong black thuluth script with gold and blue in-
terlinear rule, laid down within minor gold speckled
borders on wide margins with foliate gold illumina-
tiated blue ground, dated in 1275AH.
64 by 53.5 cm.

Estimate € 4000- € 6000





Lot 123

AN OTTOMAN CALLIGRAPHIC PANEL
BY MAHMUD CELAEDDIN EFENDI,
18TH CENTURY

Arabic manuscript on paper, The top line in large black thuluth script depicting a verse from Quran praising the prophet.
A panel of four lines of black naskh script depicting a hadith, gold rosettes outlined in black seperating the script, reserved in clouds on a gold ground, flanked on both sides by royal gilt and blue decoration.
20 by 11 cm.

Estimate € 1000- € 1500



Lot 125

AN ILLUMINATED CALLIGRAPHY ATTRIBUTED TO YAQUT AL-MUSTA'SIMI,
BAGHDAD, 681 AH-1282 AD

An Arabic manuscript on paper, depicting calligraphies in different scripts. Arabic lament poem by Ali Bin Talib, mourning over the loss of his uncle Hamzah during the battle of Uhud. The first and the last line in large thuluth black script on a floral decorated band. The other 4ll. in black naskh script . Diagonally dated and signed by Yaqut al-Musta'simi. Text:23 by 15 cm
page: 31 by 20 cm.

Estimate € 18.000 - € 22.000

CATALOGUE NOTE:

Study of the script characteristics on this panel lead to the conviction that the Ketebe line was written by Yaqut al-Musta'simi and that the work is from his hand. It is clear that the work represent both the calligraphic styles of the period as well the particular style of Yaqut al-Musta'simi.
Yaqut al-Musta'simi is one of the most famous and admired, perhaps the most celebrated, of Islamic calligraphers. His full name was Abu'l Majd Jamal al-Din Yaqut ibn 'Abdullah, and he was born, it is thought, in the early 13th century, in Anatolia, though there have been suggestions that he was Abyssinian. The name Yaqut, 'ruby', was a common one for slaves, and he is supposed to have been brought as a slave (possibly also converting to Islam) to Baghdad in his youth in the service of the last Abbasid caliph, al-Musta'sim billah (whence his epithet). He was official secretary (katib al-diwan) there and managed to survive the sack of the city by the Mongols in 1258. He studied calligraphy with one of the masters of that period, Safi al-Din 'Abd al-Mu'min al-Urmawi (d. 1294), and also under Juwayni, becoming librarian of the famous Mustansiriyyah madrasa. He died in around 697AH/1298 AD. Yaqut was always spoken of for his mastery of the 'Six Pens', notably thuluth, and also for developing a new style of naskhi script by trimming the nib of his pen differently. He was said to have practiced calligraphy every day by copying two sections of the Quran, maintaining this practice (so legend had it) even during the Mongol siege, by hiding at the top of a minaret.

Lot 124

AN ILLUMINATED CALLIGRAPHIC PANEL (QIT'A) BY DERVISH ALI , TURKEY,
OTTOMAN, DATED 1191AH/1776D

Arabic manuscript on paper depicting a hadith , a large line of black thuluth script surmounting four lines of neat black naskh, seperated by verse rosettes outlined in black, decoration comprising 2 applied panels of foliate motifs, all ruled in gold and polychrome borders. The margin with a later royal gold and polychrome decoration. Signed by Dervish Ali student of Mehmed Kaimzade and dated 1191AH.
Text:22 by 13 cm.
page: 38 by 29



Estimate € 1000- € 1500



Lot 126

AN OTTOMAN CALLIGRAPHIC ALBUM (MURAQQA) SIGNED BY MEHMED ABDULAZIZ KNOWN AS HATTAT AZIZ EFENDI ,TURKEY, DATED 1332AH /1913 AD

Hadith, Quran verses and Poems , Arabic and Turkish manuscript on paper, 15ff. each folio with two lines of strong black thuluth on cream paper surrounding panels of 2 smaller lines of elegant black naskh between panels with gold speckling or now faded illumination, with gold roundel verse markers outlined in black and pointed in polychrome dots, text panels between two gold borders on gold-speckled green margins, final folio dated and signed Muhammad(Mehmet) Abdul Aziz and dated 1332 AH/1913 AD, in brown leather Morocco binding decorated with gilt floral sprigs.

Text panel : 12.5 by 23 cm, folio : 19 by 29 cm.

Estimate € 40.000 - € 60.000

CATALOGUE NOTE:

Born Mehmed Abdulaziz Efendi, in Mecca in 1871, his family moved to Istanbul. Aziz Efendi completed his primary education in 1885 and started to learn calligraphy from Ahmed Arif Effendi of Plovdiv (known more commonly as “Bakkal” -the grocer-) and he also studied at Hat Mektebi (Calligraphy School). He graduated in 1894 and continued to practise under the supervision of Muhsinzade Abdullah Hamdi Efendi until 1896. In 1921, King Fuad of Egypt invited him to Cairo, where he transcribed the Quran and gilded the result. After completing his mission, he remained in Egypt, where he worked as a teacher and contributed to the establishment of schools to improve Arabic fonts. He returned to Istanbul in 1932, where he died two years later.

Two of his calligraphic panels are hanging in the Grand Mosque of Bursa, Turkey. He transcribed 11 copies of the Quran in his lifetime, a number of hilyas and other textual compilations.



Lot 127

A KHATT-I NAKHUNI (FINGER NAIL) CALLIGRAPHIC ALBUM SIGNED ALA-WIAH, QAJAR IRAN, DATED AH 1321/1904 AD

Arabic prayers in relief work on cream paper, 27ff. each folio with a line of elegant nastal'liq, within gold and polychrome rules, with gold and polychrome illuminated marginal panels, final folio signed and dated, bound in blue velvet with gilt lattice, in blue case.

Text panel . 20.5 by 33 cm.

folio 23 x 35.5 cm.

Estimate € 30.000 - € 40.000





Lot 128

A CALLIGRAPHIC ALBUM SIGNED 'ABD AL-JALIL ZARIN QALAM SAMARQANDI, CENTRAL ASIA, 16TH CENTURY

Black and red ink on paper heightened with gold, 16ff. each folio with 4ll. of elegant black nasta'liq script written diagonally, smaller lines above and below, with gold and polychrome medallions and roundels around, each panel laid down on coloured gold-speckled borders, final folio signed in lower left corner, in 19th century stamped brown morocco binding, with marbled paper doublures

Text panel 12.8 by 6.4 cm.

folio 19.2 by 12.6 cm.

Estimate € 40.000 - € 60.000



Lot 129

NASAIH HKIMA OR WISE ADVICES BY IBN AL-TUFA'LI ALI MUHAMMAD, PERSIA, QAJAR DATED 1241 AH/1825 AD

Persian manuscript on paper, 12ff with 3 fly-leaves, each page with 7ll written in black nasta'liq script in clouds reserved against a sprinkled gold ground, catchwords and titles in red and gilt ink, ruled in blue and double gold borders. Opening biofolio with royal blue and gilt decoration framing 4ll., the broad margin embellished with elegant birds perched amongst flower branches, with ownership statements and seals. The final page signed in red ink with Ibn al-Tufa'li Ali Muhammad 1241AH/1825AD

In Qajar lacquer binding, each board decorated with a central medallion enclosing a nightingale perching on branches with a border of floral motifs.

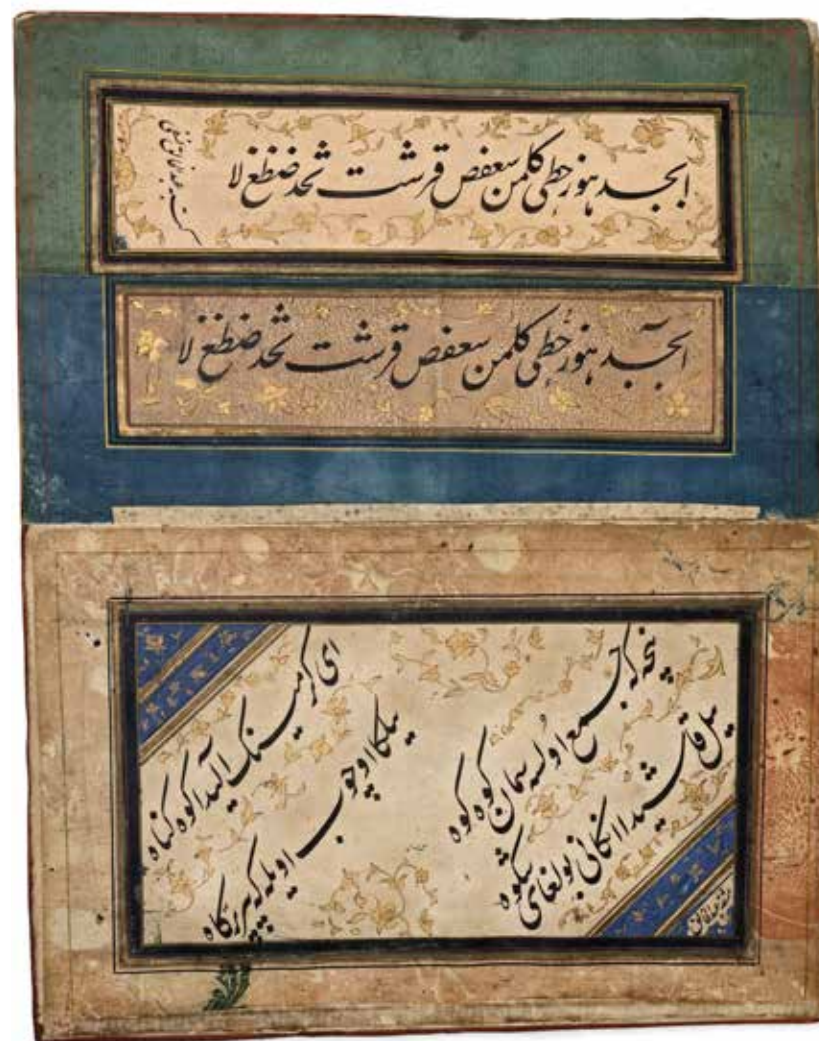
This book contains 40 advices on morality and etiquette, thinking about the consequences of your actions, returning to Allah and his messenger, honoring the parents, choosing the righteous friends, the four reasons for happiness and the principles of pure heart and pure hands

Text panel: 10.5 by 17 cm.

Folio: 15.5 by 25 cm.

Estimate € 20.000 - € 30.000





Lot 130

AN OTTOMAN ILLUMINATED CONCERTINA-FORM CALLIGRAPHIC MU-RAQQA, TURKEY, 18TH CENTURY

Arabic manuscript on paper, comprising 14 panels of calligraphy on album pages laid down on card, each panel with a large line of text in Nastaliq script in black ink, surrounded by gilt floral motifs, margins ruled in gold and polychrome borders, the outer borders of coloured paper sprinkled with gold, the last panel signed Abdulhalik, in deep brown leather morocco binding. 15 by 26 cm.

Estimate € 20.000 - € 30.000



Lot 131

A COMPLETE WORKS OF SAADI, KOLIYAT SAADI, PERSIA-SAVAFID, 16TH-17TH CENTURY

Persian manuscript on paper, each page with a central panel enclosing 15ll. in nastaliq black script, surrounded by diagonally written scripts, ruled in gilt and blue borders, each chapter with an opening biofolio with a gilt and polychrome decoration.

In Qajar lacquer binding decoration with a bird perched amongst flowering branches. 13.5 by 22 cm.

Estimate € 10.000 - € 15.000

Abu-Muhammad Muslih al-Din bin Abdallah Shirazi, better known by his pen name Saadi, was a major Persian poet and prose writer of the medieval period. He is recognized for the quality of his writings and for the depth of his social and moral thoughts. Saadi is widely recognized as one of the greatest poets of the classical literary tradition, earning him the nickname "Master of Speech" among Persian scholars.





Lot 132

ABU 'ALI MUHAMMAD BIN MUHAMMAD AL-BAL'AMI (D. 974 AD) TARIKH-NAMA SIGNED 'INAYATULLAH BIN NURULLAH BIN SHAYKH 'ABDULLAH, OTTOMAN, ISTANBUL, DATED RAJAB 940 AH/JANUARY-FEBRUARY 1534 AD

A translation and abridgement of Al-Tabari's celebrated Annals of the Prophets and Kings, Persian manuscript on paper, 555 leaves plus six flyleaves, each folio with 25 lines of elegant Ottoman naskh text within gold and blue rules, numerous words picked out in gold, red, orange, brown and blue, catchwords, paginated, illuminated opening shams stating the manuscript belonged to the treasury of Suleyman the Magnificent (r.1520-66), followed by a finally illuminated opening bifolio, one further illuminated headpiece, colophon with signature and date, in brown morocco with blind tooled cusped central medallion, cream paper doublers.

Text panel: 16 by 9 cm.

Folio: 25.6 by 15.7 cm.

Estimate € 8000 - € 12.000

CATALOGUE NOTE

The Tarikhnama of Bal'ami is one of the earliest works in prose composed in Persian and one that 'inaugurates the long and brilliant series of Persian historical writings'. It was commissioned by the Samanid Amir Al-Man- sur bin Nuh (r. 961-976) in 352 AH/963-64 AD as a translation from Arabic to Persian of Tabari's seminal al-Tarikh ('Annals of the Prophets and Kings'). Originally composed in Arabic, Tabari's 'Annals is a celebrated history and a very important source of information on the medieval Islamic civilisation. It describes the events between the Creation and the year 915 AD (See Chase F. Robinson, 'Al-Tabari (839-923)' in Cooperson and Toorawa, 2005, pp. 332-343).

It is also exceptional as it bears a dedication to the Library of Sultan Suleyman illustrating the imperial tradition of book collecting. Mehmed II Fatih (d. 1481) and more particularly Bayezid II (d. 1512), two of Sulayman's predecessors, were recognised bibliophiles. After his victory on the Safavids, Bayezid II's successor Selim I (d. 1520) acquired the manuscripts that made the Topkapi Sarayi Library one of the richest collections in the world.

Suleyman was able to enrich the library through a series of successful campaigns between 1521 and 1566. However acquisitions were also reinforced by gifts such as that of the great Great Shah Tahmasp Shahnama, thought to have been given to Selim I by the Safavid Shah as an accession present. Bal'ami's Tarikhnama was undoubtedly highly regarded by the Ottomans as this manuscript was produced to enter the Sultan's library. It also demonstrates their well-known interest for works.

Lot 133

AN OTTOMAN CALLIGRAPHIC ALBUM, WITH LATER ATTRIBUTION TO AHMED KARAHISARI, TURKEY, 15TH CENTURY

Black ink on gold-speckled paper, 6 folios, each with a panel of two lines of large strong black thuluth script, with gold and polychrome rosette verse markers, final folio with later attribution to Ahmed Karahisari in black tawqi' script, laid down on card with colored borders, in simple stamped brown morocco binding.

Calligraphy: 9.2 by 16.8 cm.

Folio: 16.8 by 26 cm.

Estimate € 8000 - € 12.000





Lot 134

NIZAMI(d.1209), KHAMSA, COPIED BY MAHMOUD IBN ISHAQ (ISAAC) AL-SHIHABI, PERSIA TIMURID, DATED 920AH/1514AD

Poetry, Persian manuscript on paper, 45ff. plus two fly-leaves of different colors, each folio with 10ll. of black nasta'liq script arranged in two columns between black-ruled gold intercolumnar divisions, text within black-ruled gold frame, eight finely illuminated headings in gold and polychrome, opening bifolio with extensive illumination in gold and polychrome, the margins sprinkled with gold, the final folio signed by Mahmoud Ibn Ishaq Al-Shihabi and dated 920AH, In gilt black leather binding decorated with a central panel enclosing floral motifs.

Text panel: 7.5 by 14 cm.

Folio: 14 by 24

Estimate € 40.000 - € 60.000



Lot 135

MUNAJAT OF IMAM 'ALI BIN ABI TALIB, PERSIA SAFAVID, DATED 1028AH/1628AD

Ode to God, the forty sayings of the Imam 'Ali, Arabic and Persian manuscript on paper, 18ff., each folio with 7ll. of large black Arabic nasta'liq script alternated with panels of diagonally written smaller black Persian nasta'liq script, text panels ruled in gold and polychrome borders, with pink paper margins decorated with gilt birds perched amongst floral motifs.

Opening folio with fine gold and polychrome illuminated headpiece, colophon signed Abdul-Jabar and dated 1038AH, with ownership statements and seals.

In fine later Qajar lacquer binding decorated with central medallion filled with elegant scrolling vine.

12.5 by 19.5 cm.

Estimate € 20.000 - € 30.000



Lot 136

A PORTABLE VERTICAL SUNDIAL OF THE “LOCUST LEG TYPE MADE FOR MALIK AL-ADIL ABU MUZAFFAR IMAD AL-DIN (D.1146)

This “locust leg” pocket sundial, made for the Zangid ruler Malik al-Adil Abu Muzaffar Imad al-Din, the famous Turkoman commander known for his known for his accomplishments surrounding the Fall of Edessa in 1144, was previously unknown to literature. The instrument is very similar to the exemplar made for the son of Imad al-Din, Nur al-Din Zangi, and which is now kept at the Bibliotheque Nationale in Paris (International Instrument Checklist #7315).

Both instruments are signed by Abu'l Faraj Isa . Previously the Paris instrument was known as the earliest surviving sundial from Islamic Egypt and Syria. Since this instrument is attributed to the father, this instrument is now the oldest known sundial from Islamic Egypt and Syria.

Estimate € 120.000- € 150.000



Physical Description

The instrument which is a vertical rectangular flat board made of brass, is 52 mm by x 79 mm (without the throne) in size. It is small enough to fit the palm of ones hand, which might explain the name “locust leg” due to its “humble” size.

The instrument has six slots in the throne to which a gnomon could be fitted.

The gnomon is missing. The throne does not have suspension ring either, although the hole for it seems to be present.

The inscription on the front reads:

الملك العادل
ابو المظفر عماد الدين
لمعرفة الساعات الزمانية
صنعه أبو الفرج عيسى

Al-Malik al- ‘Adil Abu Muzaffar Imad al-Din.
Li-ma’rifat al-Sa’at al-Zamaniyya.
Sana’ahu Abu’l-Faraj Isa.

While the inscription on the reverse reads:

[اساعات] معرفة الساعات الزمانية لعرض لج [on the instrument erroneously

Ma’rifat Sa’at al-Zamaniyya Li-‘Arz LJ (33, Damascus)

It is interesting to note that both instruments (Paris and ours) feature some misspellings and errors in the inscriptions and scales of the instrument (which are “silently corrected” in the Paris BNF Instrument catalogue. See, Turner 2018, p.188).

For example, our instrument seems to miss the letter lam connected to the word sa’at in the inscription on the reverse. Perhaps the maker was not a native speaker of Arabic.

The instrument has no date. But inferring from the fact that Imad al-Din, the father died in 1146 and that the Paris instrument is dated 1163/64 [AH 559], the instrument must be at least 18 years older.

Technical description

The instrument is a portable vertical sundial of the type known as “locust’ leg” in medieval Islamic literature. The name is probably inspired by the story of Salomo, to whom all animal presented a gift, and ants presented him a “locust’ leg”, which he accepts, despite being a “humble present”. It is also probably due to this story that in Islamic culture the term “locust’ leg” is known as a humble gift.

The earliest descriptions of how to make such an instrument appear in the work on astronomical instruments authored by the 13th century astronomer al-Marrakushi. The instrument is technically equivalent to the cylindrical sundial where the markings are “wrapped” around a cylinder.

The instrument features a gnomon which is mounted perpendicular on the instrument on top of the graph engraved on the instrument. The gnomon is moved according to the date by means of slots which make it possible to change the position of the gnomon horizontally along the line with slotholes.

Curved hour-lines and declination scales are engraved on both sides of the instrument. Each of the columns correspond to a astronomical sign (i.e Aries, Taurus) which are labeled in Arabic in a double row at the bottom of the instrument. The curved hour lines are labeled in abjad notation. Each sign is divided into three parts of 10 degrees intervals

It is interesting to note that, while the Paris instrument has on each side markings for a different latitude, this instrument has the same engraving on both sides. This might explain also the reason why there is only latitude inscription on the instrument, which is at the end of the inscription on the reverse (LJ : 33 degrees, Damascus).

Use of the Instrument

The instrument is suspended perpendicular to the ground perpendicularly such that the gnomon pointed towards to the sun.

Literature:

General information on the history of the “Locust Leg” in the medieval:

François Charette, *Mathematical Instrumentation in Fourteenth Century Egypt and Syria: The Illustrated Treatise of Najm al-Din al- Miri*. Brill, Leiden 2003.

For a detailed analysis of the Paris instrument, see:

Paul Casanova, “La Montre du Sultan Noûr ad dîn l’Hégire = 1159-1160) Syria”, *Revue d’Art Oriental et d’Archeologie* (Paris), Reprint: *Islamic Mathematics and Astronomy series*, Vol. 88, Frankfurt 1998, pP. 242-262.

Anthony Turner, Silke Ackermann & Taha Yasin Arslan, *Mathematical Instruments in the Collections of the Bibliothèque Nationale de France*, BNF Éditions / Brepols, London / Turnhout 2018





Lot 137

PERSIAN ASTROLABE MADE BY NAJM AL-DIN MUHAMMAD MUNAJJIM IBN IMAM ALI IBN BAYAZID IBN SAYYID HASAN AJAM SEYYID MUHAMMAD AL ABBASI

Brass, 16th century

The Front of the Mater

The mater is engraved with a gazetteer. The gazetteer consists of two sets of 5 concentric circle bands. The first row of the first circle band on top left to the center line reads: Buldān (Locality), Tūl (Longitude), 'Ar (Latitude), Saat (Maximum Hours of Daylight for that Locality) and the Inhiraf (The direction to Mekka,). Interestingly the bands dedicated to "hours" and "inhiraf" are empty. This is also the case for the second set of concentric circles.

Along the rim there are two degree scales which run from 0° until 360° in increments of 1 and in 5 degrees. Only the 5 degree divisions are labeled, where the labels are as follows:

Along the rim, only the values of the 100° increments are written in full abjad numerals.

Probably to save space, the ten degree increments run recurrently from [0° until 90°].

For the 5 degree increments only the abjad value "5" is used, thus 5, 85, 215 are all labeled as the abjad letter "ha".

24.5 cm. length, 18.8 cm. diam.

Estimate € 40.000 - € 60.000

The Back of the Mater

The upper left quadrant features a trigonometric quadrant.

The upper right quadrant features an astrological table of the function named *fadl al-dawr* (excess of revolution). It the time measured in degrees of daily rotation ($360^\circ = 24h$) by which the solar year exceeds 365 days. To the right, there is another table related to the astrological “*intiha*” function, or so-called “world cycles”.

In the lower part on the edge of the limb, there are two Cotangent scales. The inscription on the left says *al-asābi*, i.e. “fingers” and on the right “*al-aqdām*”, i.e. “feet”. Concentric to the cotangent scale, there is a zodiacal scale and subsequently scales for astrological operations.

Latitude Disks, Rete, and other Parts

The astrolabe is complete and also features 4 latitude disks a spider [rete], a alidade and a pin and horse for holding everything together. The rete and latitude disks seem to be later replacements and in a more “amateur” hand. Both the latitude disk and spider are not engraved very carefully.

Date

Curiously, the astrolabe is dated in three different calendars all of which correspond 1573/74 AD:

943 of Yazdigird	في سنة 943 يزديجديّة
1885 of Alexander	وسنة 1885 اسكندرية
981 of the Hijra	في سنة 981 لهجرته

Maker

The astrolabe is signed with the name of its maker:

بن (بازید = sic) صنعہ نجم الدين محمد منجم ابن إمام علي ابن
ابن سيد حسن؟ ابن سيد محمد العباسي

Made by Najm al-Dīn Muhammad Munajjim Ibn Imām ‘Alī ibn Bayazid ibn Sayyid Hasan ‘Ajam
Seyyid Muhammad al-‘Abbāsī







Lot 138

A PAINTING DEPICTING AN EUROPEAN AMBASSADOR IN AUDIENCE WITH THE GRAND VIZIER, SECOND HALF 18TH CENTURY

Estimate € 40.000 - € 60.000

A colorful reception for a not identified European Ambassador in the palace of Grand Vizier in the Topkapi Palace. Interior with Grand Vizir seated on mat in left corner of room, the Ambassador seated on low stool before him, an interpreter beside him, the room crowded with nobles of the court wearing their ceremonial turbans and gentlemen accompanying the ambassador, and officers and gentlemen of the court standing in background. Two of the Grand Viziers' servants in right foreground bringing coffee, preserves and perfumes to honor the Ambassador. There are more similar paintings of reception with Grand Vizier of the European Ambassadors.

Since we do not know which ambassador is depicted on the painting we can narrow it down to the four names below.

1. Gijsbert Van Dedem

Squire Frederik Gijsbert van Dedem was the Dutch ambassador to the Ottoman Empire from 1785 to 1808; first as the envoy of the Republic of the Seven United Netherlands and for the Batavian Republic from 1795.

2. Second is the French ambassador Charles Gravier de Vergennes Charles Gravier, Comte de Vergennes; 29 December 1719 – 13 February 1787) was a French statesman and diplomat. He served as Foreign Minister from 1774 Vergennes rose through the ranks of the diplomatic service during postings in Portugal and Germany before receiving the important post of Envoy to the Ottoman Empire in 1755. While there he being recalled in 1768.

3. Swedish Ambassador Ulric Celsing, (1731-1805) was a Swedish diplomat from the diplomats family. He served in Istanbul as ambassador between 1770-80, and later in Dresden between 1782-87 also in Vienna 1787-89

4. The British ambassador Henry Granville. He was appointed British ambassador to the Ottoman Empire in Constantinople on 1 May 1761, but did not arrive until 21 February 1762. He was recalled only three years later on 31 May 1765, during the reign of Sultan Mustafa II. He left Turkey to return to England on 13 October 1765. (see Yale University collection)

Painter unknown

With list: 83 by 66 cm.

Painting: 67 by 50 cm.

LITERATURE

Karin Adahl e.a. Minnet av Konstantinopel, Den osmansk-turkiska 1700-tallsammlungen pa Biby, Stockholm 2003, p. 125

De Prins en de Pasja: 400 jaar Nederland Turkije, ed Hüseyin Şen, Mehmet Tütüncü en Hanno de Vries, Nationaal Archief Den Haag 2012, p.122-125.

Zeki Çelikkol, Alexander de Groot and Ben Slot ... It began with the Tulip, Türk Tarih Kurumu Ankara 2000 p. 184-185. (4 paintings in Edwina Van Heek Stichting)

Henk Boom, Frederik Gijsbert van dedem (1743-1820), Onze Man In Constantinopel, Zwolle Walburg 2012, pp. 152-157 (4 paintings in Edwina Van heek stichting)

A SILVER SUITCASE MADE FOR EMSALNUR KADIN, 7TH WIFE OF THE OTTOMAN SULTAN ABDULHAMID II, LATE 19TH CENTURY

Silver construction with green velvet and leather lining.

This silver suitcase with green velvet and leather lining. The silver features several Ottoman silver marks. The case also features an Ottoman Turkish inscription. The inscription on the right reads: "Devletlü İsmetlü Baş-İkbâl" while the inscription on the right corner reads "Emsalinur Hanım Hazretleri". 34.5 by 19.5 by 24 cm.

Estimate € 40.000 - € 60.000

Biography of Emsalinur Kadın

Emsalinur was born in 1866 in Abkhazia in the Caucasus.

She married Abdulhamid II 20th of November, 1855. According to Palace Protocol, she became "Başikbal" or "Head Ikbâl" in 1895. Eventually she raised in rank until "Fourth Kadın" in 1901.

After Abdulhamid II was deposed on the 27th of April, 1909 and sent to Selanik (Thessaloniki), Emsalinur stayed in Istanbul. Thessaloniki fell to Greece in 1912, after which Abdulhamid returned to Istanbul and settled in Beylerbeyi Palace, where he died in 1918.

After the imperial family was sent into exile in 1924, she went to Paris with her daughter, but eventually returned to Istanbul and settled in her daughters mansion located in Nişantaşı.

In 1934, after the new Surname law, she adopted the surname "Kaya". Her mansion was eventually sold by the ministry of finance, and she was forced to relocate. She moved to her granddaughters mansion in Erenköy. However, this mansion was also sold in 1948, in this case to Sabiha Gökçen, the World's first female fighter pilot, after which she became homeless.

Tragically, Emsalinur Kadın died homeless in 1950.

Since she was Başikbal from 1895 until 1901 and the inscription reads "Devletlü İsmetlü Baş-İkbâl", this suitcase must have been presented to her during this period.



Literature:

* Harun Açıba, Kadın Efendiler {1839-1924}, Profil Publications, 2007.

* Mustafa Ateş & Abdullah Erdem Taş, "Sultan II. Abdulhamid'in Eşleri ve Nikah Meselesi", Cumhuriyet Theology Journal, December 2020, 24 (3): 1263-1284



Lot 140

A LARGE POST SASSANIAN TURQUOISE GLAZED POTTERY STORAGE JAR
PERSIA, 6TH-8TH CENTURY

Of shouldered rounded form rising from the short foot to the tapering cylindrical mouth with everted rim, four handles to the shoulder,
The lower shoulder with a band of decoration, similar applied small roundels above and below,
50 cm.

Estimate € 6000 - € 8000

CATALOGUE NOTE

This type of alkaline-glazed pottery, intended for storage of food stuffs or drinking water, had been produced in kilns along the Upper Euphrates since at least the Parthian period continuing through the Umayyad and early Abbasid periods, with subtle changes in shape and design. The distinctive silvery iridescence offset by the turquoise glaze only adds to their decorative appeal. Their story is also fascinating, for examples have been found as far afield as Fujian province in China. A tomb at Lotus Peak on the outskirts of Fuzhou, dedicated to one Liu Hua, who died in A.D. 930, wife of King Wang Yangjun of the Min Kingdom (A.D. 909-945), yielded three similar turquoise-glazed jars, testament to the trading activities of Persian and Arab merchants along the southern coast of China at this time.

Lot 141

A TIMURID MOSAIC POTTERY TILE
FRAGMENT, CENTRAL ASIA,
15TH/ 16TH CENTURY

of irregular rounded form, comprising elements in cobalt-blue, turquoise, mustard, white and black, depicting a kaleidoscopic rosette with a pentagonal flower-filled element at each point

48.5 cm.

Estimate € 5000 - € 8000

CATALOGUE NOTE

Mosaic or cut tiles were produced to great effect in the Timurid and Safavid epochs. It was an extremely time-consuming technique, which continued up to the 19th Century in Central Asia, and the 17th Century in Iran. While tile mosaic continued to be employed in Safavid Iran, Shah 'Abbas' impatience to see the completion of this religious monuments encouraged the greater use of the cuerda seca technique. For further information on mosaic tiles, see Venetia Porter, Islamic Tiles, London, 1995, pp. 62-91.



Lot 142

SIX HEXAGONAL TIMURID TILES, 14-
15TH CENTURY

Each with painted cobalt-blue ground decorated with white arabesques interlaced with a similar turquoise tendrils linking manganese purple flower heads.

Largest: 14.5 by 15 cm.

Estimate € 3000 - € 5000





Lot 143

A KASHAN MOULDED LUSTRE AND COBALT BLUE POTTERY TILE
CENTRAL IRAN, 13TH CENTURY

Of rectangular form, the golden brown lustre ground with spiralling leafy vine highlighted in turquoise around a moulded cobalt-blue strong naskh inscription, raised border above and brown with small lustre naskh calligraphy, 29 by 19 cm.

Estimate € 3000 - € 5000

Lot 144

A KASHAN MOULDED LUSTRE AND COBALT BLUE POTTERY TILE
CENTRAL IRAN, 13TH CENTURY

Of square form, the golden brown lustre ground with spiralling leafy vine highlighted in turquoise around a moulded cobalt-blue strong naskh inscription, 25 by 25 cm.

Estimate € 3000 - € 5000



Lot 145

A KASHAN LUSTRE POTTERY EWER
CENTRAL IRAN, CIRCA 1200

The spherical body on short slightly spread foot rising to tall tubular neck. Painted in lustre on an opaque white glaze, the body decorated with seated figures and inscriptions. 17 cm.

Estimate € 1500 - € 2000



Lot 146

A FINE ABBASID POTTERY BOWL WITH A KUFIC INSCRIPTION, IRAQ,
9TH CENTURY

The rounded earthenware body covered with an opaque white glaze, Arabic inscription painted inglaze in cobalt blue in the centre. 21 cm. diam. 8 cm. height

Estimate € 4000 - € 6000





Lot 147

AN EXTREMELY RARE CHESS BOARD MADE OF SOLID SILVER AND DATING TO THE FATIMID PERIOD 909-1170 AD AND INSCRIBED WITH A POEM BY 'UMARA AL-YAMANI'

An extremely rare and early chess board made of solid silver and dating to the late Fatimid period (909 - 1170) and inscribed with a poem by 'Umara al-Yamani'.

The verse is from a qasida (the poem), by 'Umara al-Yamani' which was written for the vazir of the penultimate Fatimid caliph al Fa'iz ibn Al-Zafir (549-55 AH / 1154-60 AD), al-Shalih ibn Ruzik (Also transcribed as Ruzzaik , Ruzaik, Ruzayk, known for his mosque 'Salih Tala'i in Cairo).
35.2 by 27.5 by 3.7 cm.

Weight: 2,58 kg

Estimate € 60.000 - € 80.000



The poem on the chess board translate as follows: "O that the stars would draw near me that I should form from them a necklace in praise of you; for words are inadequate."

فهل درى البيت أني بعد فرقته
ما سرت من حرم إلا إلى حرم
حيث الخلافة مضروب سرادقها
بين النقيضين من عفو ومن نقم
وللإمامة أنوار مقدسة
تجلو البغيضين من ظلم ومن ظلم
وللنبوة آيات تنص لنا
على الحقيقين من حكم ومن حكم
أقسمت بالفائز المعصوم معتقدا
فوز النجاة وأجر البر في القسم
لقد حمى الدين والدنيا وأهلها
وزيره الصالح الفراج للغم
ليت الكواكب تدنو لي فأنظمها
عقود مدح فما أرضى لها كلمي
خليفة ووزير مد عدلها
ظلاً على مفرق الإسلام والأمم

Al Fa'iz ibn Al-Zafir (549-55 AH / 1154-60 AD)

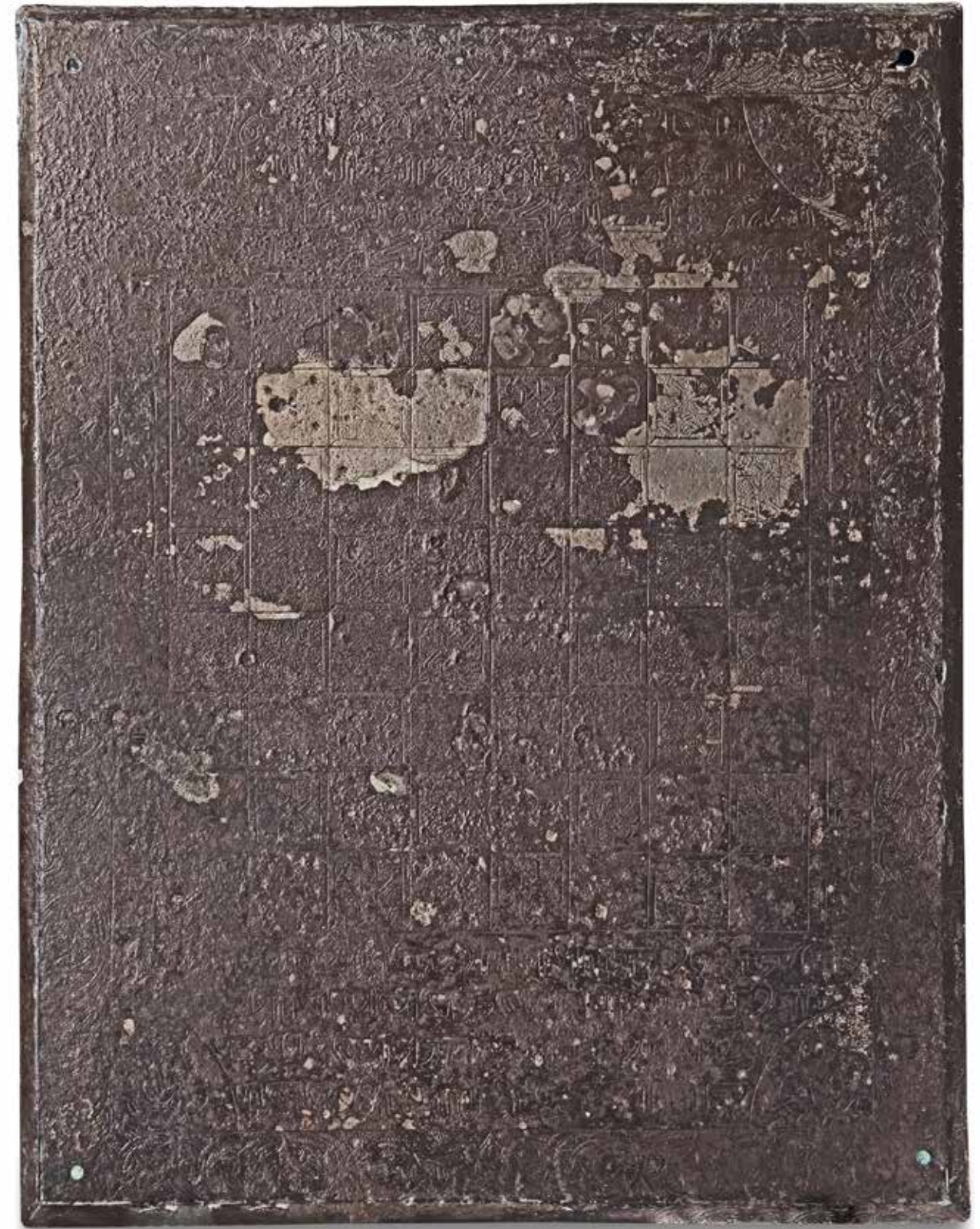
Following the assassination of his father az-Zafir by the vizier Abbas ibn Abi al-Futuh, al-Fa'iz was raised to the throne as a five-year old child. Abbas was soon forced to flee and was killed through the intervention of Tala'i ibn Ruzzik, who became vizier and regent.

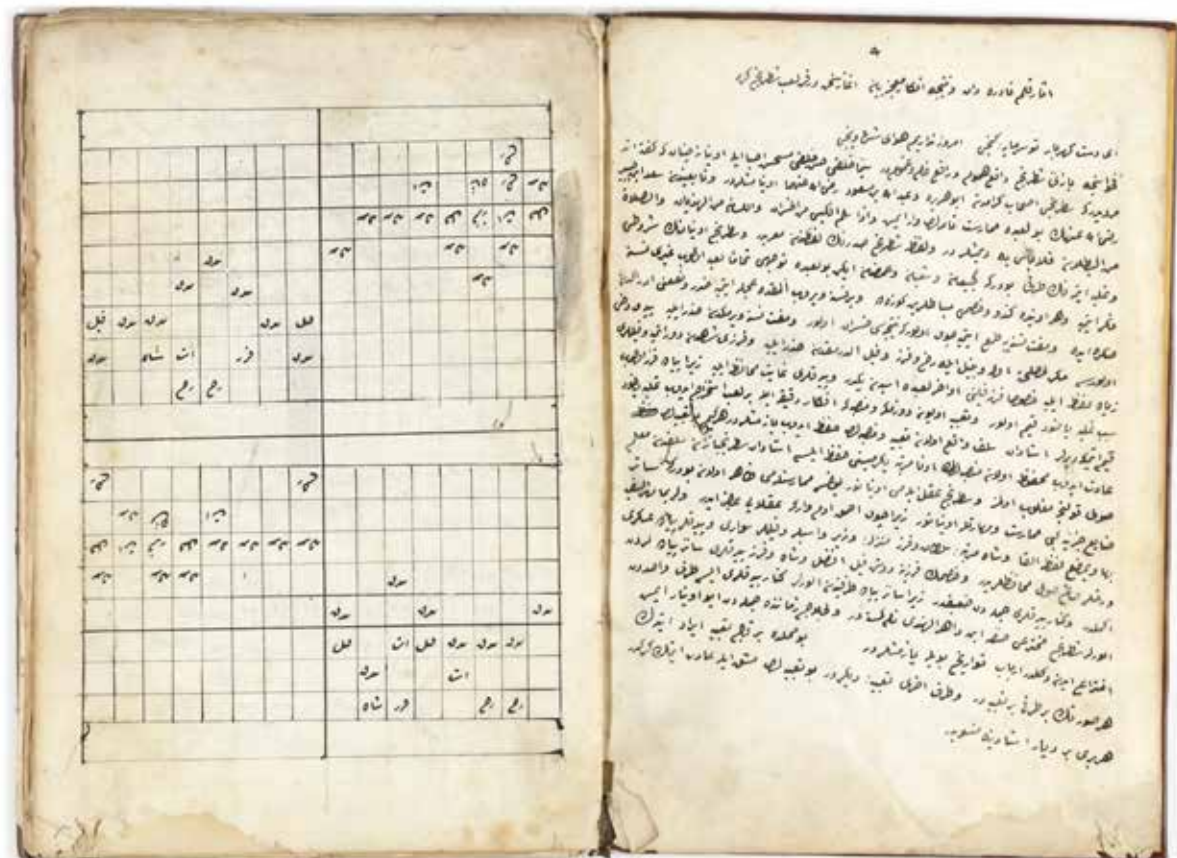
Al-Fa'iz never exercised power in his own right with the vizier Tala'i ibn Ruzzik exercising real power, he died aged 11 after suffering an epileptic fit. He was succeeded by his cousin al-Adid the son of Yousuf, also a minor who was appointed by the vizier Tala'i ibn Ruzzik. The Fatimid dynasty came to an end in 567 AH/1171 AD when the Ayyubid dynasty came to power.

For this reason it is highly unlikely that this chess board was made after 566 AH/1170 AD. An analysis and metallography report by Oxford Materials OMCS & Begbrokenano (#R4426) is consistent with the dating.

Amara bin Abi Al Hassan bin Ali bin Zaidan was born in the town of Murtan, located in Sahel Tuham, then he moved to Zabid, where he enrolled in one of its schools. He left Amara to the Hijaz to perform the Hajj pilgrimage, and he met there with the sheriff of Makkah al-Qasim bin Hashem bin Felaita, who sent him to the Fatimids in Egypt to perform some purpose. Amara arrived in Egypt in Rabi' al-Awwal 550 AH, when the caliphate was for the winner Ibn al-Dhafir, so he entered the caliph and praised him with a poem that he received. In Shawwal of the same year, Amara returned to Mecca, and passed by Al-Qasim Bin Hashem before returning to Zabid on Safar 551 AH. When he left Amara in the second year of the pilgrimage, the Sharif commissioned him with another mission to the Fatimid caliph, but he did not prolong his stay in Egypt and returned to Zabid quickly. He then traveled to Egypt after his return, and this time he remained in the company of the Fatimid Caliph and his relationship with him was strengthened. Amara was an accomplished poet, historian, and historian for Yemen and Zabid, who wrote a book in the News of the Ministers of Egypt, and besides that he was a Shafi'i jurist whose desperate defense of the Sunni sect did not prevent him from supporting the Fatimids. When the Fatimid state fell into the hands of Salah al-Din, he apparently showed the architecture of loyalty to him, praising him in his poetry, but he partnered with eight other associates of the Fatimid caliph to correspond with the Crusaders and try to hold an alliance with them to expel Salah al-Din's forces. All of them, the Al-Yamani building was executed in the month of Ramadan 569 AH.

The most important thing the Fatimids did was to focus on art and produce a distinct Egyptian Islamic art style. This period was marked by prosperity at the highest levels, which manifested in the creation of luxurious decorative pieces, including carved rock crystal, clay and earthenware, wood and ivory carved, gold jewelry and other minerals, textiles, books and coins. These pieces were not only a reflection of personal wealth, but were also used as gifts for kings and sultans abroad. The most precious things were collected and erected in the palaces of the caliphate in Cairo. In the decade 1060 AD, in the wake of several years of drought in which armies were not getting paid, the palaces underwent systematic theft, libraries were severely damaged, gold coins melted, and a few treasures scattered throughout the medieval Christian world remained. After that, Fatimid artwork continued in the same style, but it was adapted to make more and less valuable pieces.





Lot 148

AN OTTOMAN CHESS BOOK, 18TH CENTURY

An Ottoman Turkish manuscript on paper, 16 leaves with 2 fly-leaves, written in black script, titles and catchwords in red ink.

The book contains 76 diagrams of chess problems, about the game of chess, the classes of the players, different stages of the game, and the methods of playing chess. The manuscript contains a one page note related to chess, including names of the companions of the Prophet Muhammad, such as Abu Hurayra, who is claimed to have played chess, rules of the game and names of the various chess pieces. On the subsequent pages the moves for various plays explained in short paragraphs in black ink. Above every paragraph there is a caption in red ink indicating the number of the play (i.e. 66th, 67th, 68th etc.)

The following pages contain chessboard diagrams in black ink showing the position of the various chess pieces in Arabic black text.

Above every diagram there is a caption in Arabic script, again indicating the number in red ink.

In brown morocco binding decorated with central gilt medallion with a flap.

17 by 24 cm.

Estimate € 4000 - € 6000



Lot 149

A QURAN JADE AMULETS, NORTHERN INDIA, 19TH CENTURY

A Qur'an amulets

Northern India, 19th century

A jade plaques, engraved and gilded; silver mounts, cast and engraved, Signed 'Work of al-Murtada 'Abdali'

The inscriptions: al-Fatiha, surah al-Kafirun, surah al-Kawthar, surah al-Ikhlâs, surah al-Falq and surah an-Nas.

Height 3,7 cm. width 7 cm., thickness 1,9 cm.

Estimate € 15.000 - € 20.000





Lot 150

A NIELLOED CAST BRONZE INCENSE
BURNER, KHURASAN, PERSIA, 11TH-
12TH CENTURY

Cast bronze with engraved and punched decoration with niello, knop-head lid with central vertical aperture, carved with foliate kufic band on lid and scrolling palmettes on body, old collector's number written under foot 'MTW 328'

9 cm. height

6 cm. diam.

INSCRIPTIONS

Repeat of: 'Perpetual glory'

Estimate € 6000 - € 8000



Lot 151

SELJUK SILVER AND NIELLO PEC-
TORAL AMULET CASE, IRAN, CIR-
CA 12TH CENTURY

Crescent-shaped silver amulet cases with niello decoration, hollow inside and with tapering terminals with circular hoops, the silver sheet hammered, engraved and nielloed, the decoration consisting of spirals, interlocking vegetal tendrils, knotwork, pseudo-calligraphy, and cross-hatched motifs.

15,5 by 14 cm.

Estimate € 3000 - € 5000



Lot 152

A BRASS INCENSE BURNER, DECCAN, 16TH CENTURY

The ovoid body with a domed hinged cover surmounted by a baluster-form finial, decorated with palmettes containing an openwork foliate design separated by engraved floral motifs on a tall, gently splayed foot attached to a circular tray also engraved and punched with foliate palmettes and leafy vines

18 cm. height.

20 cm. max. diam.

Estimate € 5000 - € 8000



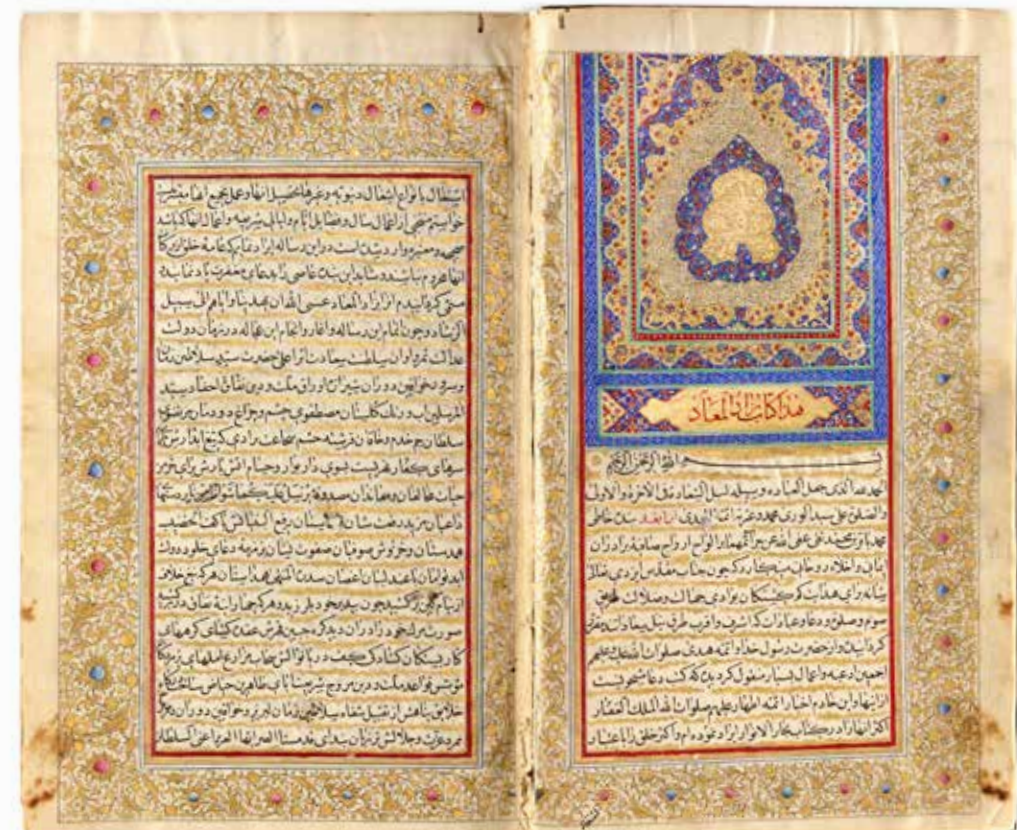
Lot 153

MISHKAT AL-MASABIH BY AL-TABRIZI COPIED IN 1112AH/1700AD

Arabic manuscript on paper, each folio with 23ll. of black naskh script, titles in larger red script, important words picked out in red, text within double gilt rules, with catchwords, text preceded with index, with occasional marginal notes, with many ownership statements and seals, in a brown Moroco binding.
21 by 33 cm.

Estimate € 4000 - € 6000

Mishkat Al-Masabih by Walid adin Muhammad Ibn Al-Khatib AL-Tabrizi, is an expanded and revised version of al-Baghawi's "MASABIH AL-SUNNAH". Al-Tabrizi rendered this version of the original text more accessible to those not having an advanced knowledge of the science of Hadith. Al-Baghawi classified many Hadiths as authentic to which other scholars did not agree at times. AL-Tabrizi expounded on the classifications that al-Baghawi placed on Hadiths and re-classified many of them. He also added a third section to Masabih al-Sunnah, which was already divided in two parts by al-Baghawi. This section consisted of narrations that he felt fit into the chapter and provided further clarification. Al-Baghawi did not mention the Isnad of the Hadiths, he collected whereas AL-Tabrizi mentions the source from which the Hadith can originally be found - making the text more reliable. Al-Mishkat included hadiths on beliefs, science, worship, transactions, etiquette, temptations, and virtues.



Lot 154

MUHAMMAD BAQIR IBN MUHAMMAD TAQI MAJLISI (D.1698 AD), ZAD AL-MA'AD, PERSIA QAJAR, COPIED 1243 AH/1827 AD

Arabic and Persian manuscript on paper, each folio with 21 lines written in black naskh and nastaliq script, parts with Persian interlinear translation in red nastaliq script, text within gold and polychrome frame, catchwords and keywords in red and blue, opening bifolio with finely illuminated headpiece, marginal occasional notes in black and red, colophon dated Ramadan 1107 AH/1695 AD in Asfahan, with later added notes, ownership statements and seals.
In original Qajar floral lacquer binding.
Text panel: 10 by 19 cm. Folio: 15 by 24 cm.

Estimate € 20.000 - € 30.000

CATALOGUE NOTE

Zad al-ma'ad is organized into 14 chapters with an epilogue. The first nine chapters are about supplications and religious practices in 12 lunar months, which at first gave an introduction on the religious virtues of each month followed by the supplications, ziyara and religious practices of each day and night of every month. In the tenth chapter, the supplications which are common in all the months are stated. In the eleventh chapter, ziyarah of the fourteen infallibles are stated, which were not mentioned in the last chapters. The thirteenth chapter is about the religious practices on dead people and funeral ceremony. And lastly the fourteenth chapter gives a summary on the rules of khums, zakat and i'tikaf (a period of retreat). And finally the epilogue is about kaffara (expiation). Muhammad Baqir ibn Muhammad Taqi Majlisi born in 1627 was Shaykh al-Islam during the reign of Safavid Shah Sulayman (r.1666-94). One of the most famous Muslim scholars in jurisprudence and hadith and also among the most influential government officials of Shi'a in Safavid era and the author of Bihar al-Anwar which is a hadith collection. He was an expert in several Islamic sciences such as Tafsir, hadith, jurisprudence, Usul, history, Rijal and diraya, philosophy, logic, mathematics, literature, geography, medicine, astronomy and occult sciences.



Lot 155

AN ASTRONOMY COPIED MANUSCRIPT, DATED END OF SHAWWAL 914 AH/1534 AD

AN ASTRONOMY COPIED MANUSCRIPT 'SHARH AL-MULKHAS FI AL-HAY'A' OF AL-JAGHMINI (A COMPENDIUM OF THE SCIENCE) BY SALAH AL-DIN MUSA IBN MUHAMMAD IBN MAHMUD KNOWN AS QADI-ZADE AL-RUMI, CHRONICLE 814 AH/1412 AD DATED END OF SHAWWAL 914 AH/1534 AD

Estimate € 8000 - € 12.000

This version of the treatise was written by the Turkish mathematician and astronomer Mawlana Salah Al-Din Musa Ibn Muhammad Qadi Zada Al-Rumi (765 AH/1364 AD Bursa, Ottoman Empire - 840 AH/1436 AD Samarqand, Timurid Empire), together with another astronomical work, he produced this treatise about Al-Jaghmini (Mahmud ibn Muhammad ibn Umar al-Jaghmini, an Arabic physician, astronomer and author of 'Mulakhas' a work on astronomy completed in 808 AH/1405-6 AD, and seems to have been a commentary on it.

The manuscript contains several possessions, such as by Sheikh Abd al-Aziz bin Sheikh Muhammad al-Rahbi by buying 'I am the poor God Mulla Abd al-Rahman ibn al-Sheikh Muhammad al-Ayyad may God forgive them both'.

His owner also wrote, saying: I owned it by means of legal purchase from its owner, may God protect him, and I am the poor to him, the Most Glorious, like Mulla Abdul Aziz, Sheikh Muhammad Al-Rahbi, may God bless him with His mercy and make him live in his paradise, Amen, on Thursday 26th Safar al-Khair in 1133 AH, with the buyer's seal.

It contains 60 pages in 19 lines each, Nastaliq black ink with its marks, the topics in red ink, in addition to many illustrations, as well as plenty of comments and margins. The binding with brown leather and cupboard cover.

13.5 by 19.5 cm.

The Summary Book in the Commission, which is a textbook on astronomy, in which many important topics were mentioned in the sciences of astronomy and geography, and the most important of these topics are:

Introduction: It aims to describe the celestial and cosmic bodies to demonstrate the roundness and composition of the simple shapes and their conditions.

The first article: The conditions of the superior bodies, which is in the description of the bodies of the astronomical bodies and what is related to them, and it contains five chapters;

Part One: Explaining the astronomy of the Sun, and what is related to it

Part Two: On the movements of the comprehensive spheres of the Earth, which have been divided into a movement from the East to the Maghreb, and a movement from the West to the East.

Part Three: In the well-known circles, such as the Zodiac and the Equator Circle.

Part Four: In the arc traded among industry owners, the diviner compiled an arc, which is a piece of the circumference of a circle.

Part Five: As shows the moving planets in their movements, such as the difference in their length and width.

The second article: Conditions of the lower arcs, which are in the explanation of the land and what is related to it, and contains three chapters

Part One: In describing the inhabited land from the earth, showing its width and length, and dividing it into the seven regions.

Part Two: On the Equator Properties



Lot 156

A LARGE ILLUMINATED QURAN JUZ, CENTRAL ASIA, LATE 19TH EARLY 20TH CENTURY

Arabic manuscript on paper, 9 leaves with 4 fly-leaves, each folio with 13 lines. The first and last line in strong large thultuh gold script on blue, green and red ground decorated with gilt and polychrome floral motifs. The central line in large blue script reserved in clouds against a gold ground. The other 10 lines arranged in two blocks of 5 lines, each of elegant gold muhaqqaq script outlined in black, diacritics and vowels in blue, gold roundel verse markers outlined in black with blue dots, text within blue rules, surah headings in gold thuluth script on red ground decorated with gilt floral motifs, each page with large floral medallion indicating the Aushr and Khaums.

In deep brown morocco leather binding.

Text: surah Al-Rahman, surah Al-Waqi'a, Surah Al-Mulk, surah Al-Muzzammil, surah Al-Mudaththir, surah Al-Kafirun, surah Al-Falq, surah Al-Ikhlās and surah Al-Nas

Text panel: 25 by 47 cm.

Folio: 35 by 57 cm.

Estimate € 4000- € 6000



Lot 157

A RASULID QURAN 25TH JUZ, 14TH CENTURY

Arabic manuscript on paper, 16ff. with 2 fly-leaves, each folio with 13ll. The first, central and last line in strong large thultuh black script, the other 10ll. arranged in two blocks of 5ll., each of elegant naskh script, red roundel verse markers, text within blue rules, surah headings in red, opening bifolio with the title in gilt thultuh script outlined in black and reserved in clouds with blue decoration and floral medallion indicating the Juz.

In black leather binding.

Text panel: 10 by 17 cm.

Folio: 15 by 24 cm.

Estimate € 3000- € 5000

Lot 158

A LARGE ILLUMINATED QURAN SECTION, CENTRAL ASIA, 18TH CENTURY

Arabic manuscript on paper, 21 leaves with 8 lines to each page, written in large thuluth script ruled in panels with gilt double border, ruled in gilt border, gold roundel verse markers outlined in red, surah headings in large gilt thuluth on gold and polychrome illuminated panels, opening biofolio heavily gilt with polychrome decoration framing 5 lines. The last two pages with a prayer for completion of the recitation of the Quran (Due- al-Khatm).

In brown morocco binding.

Text: Surah Al-kahf, surah al-Duha, surah al-Qadr, surah al-Zalzalah, surah al-Kafirun, Surah al-Ikhlās, surah al-Falq and surah al-Nas. 33 by 44 cm.

Estimate € 6000 - € 8000





Lot 159

A fine and rare silver and parcel-gilt cup, Golden Horde, Central Asia, 13th/14th century

the deep rounded body with central gilt medallion incised and punched with lotus blossom design, a foliate-edged thumb-rest rivetted to the rim with en-suite decoration, external rim with gilt band also incised and punched with foliate details.
14 by 11 cm. max. diam.

Estimate € 5000 - € 8000

Lot 160

A TULUNID BRONZE EWER EGYPT, CIRCA 9TH CENTURY

With waisted cylindrical body and flaring cylindrical neck widening to an everted rim around the mouth, and straight tubular angled spout, a curved handle with ball knob linking the shoulder and mouth, on three ball knob feet
35 cm. high

Estimate € 5000 - € 8000



Lot 161

WEIGHING SET, ABBASID PERIOD, CIRCA 300-400 AH/1000-1100 AD

With two bronze pans, one pan at each end, suspended by thin chains. One pan engraved with Kufic script reading: 'ألف لم ميم كال فيضان'.

14 cm. diam

80 cm. high

CATALOGUE NOTE

The weights as an autonomous branch of science was triggered by the eminent importance of balances for commercial purposes. In a vast empire with lively commerce between culturally and economically fairly autonomous regions, more and more sophisticated balances were, in the absence of standardization, key instruments governing the exchange of currencies and goods, such as precious metals and stones. It is therefore no surprise that Muslim scholars produced numerous treatises specifically dealing with balances and weights, explaining their theory, construction and use. This literature culminated in the compilation by 'Abd ar-Rahman al-Khazini, around 1120, of Kitab Mizan al-hikma, an encyclopedia of mechanics dedicated to the description of an ideal balance conceived as a universal tool of a science at the service of commerce, the so-called 'balance of wisdom.' This was capable of measuring absolute and specific weights of solids and liquids, calculating exchange rates of currencies, and determining time.

Estimate € 8000- € 12.000





Lot 162

A KHURASAN COPPER-INLAID CAST BRONZE BUCKET WITH THE ZODIAC SIGNS, PERSIA, 13TH CENTURY

of bulbous spherical form with flat rim, on a splayed foot, the body with successive registers of decoration: the lowermost band depicting running animals, large central frieze with twelve spherical cartouches containing the zodiac signs against a floral background, identifiable from right to left as Aquarius, Pisces, Aries, Taurus, Gemini (as a crossed-leg figure), Cancer, lion, Virgo (as a seated figure holding two sticks), Libra, Scorpio, Sagittarius and Capricorn, the lower band with the inscription interspersed by motifs, fine engraved band of kufic inscriptions below
17.5 cm. diam; 21 cm. height

inscriptions

Around the shoulder in a cursive hand:

al-'izz wa al-iqbal wa / al-dawlah wa al-sala/mah wa al-sa'adah / wa al-'afiyah li-sahibih
'Glory and prosperity and wealth and well-being and happiness and health to its owner'

Around the rim, in Kufic:

bi'l-yumn wa al-barakah / wa al-sa'adah wa / al-salamah wa al-daw/lah wa al-kiramah
'With good-fortune and blessing and happiness and well-being and wealth and honour'

Estimate € 6000 - € 8000



Lot 163

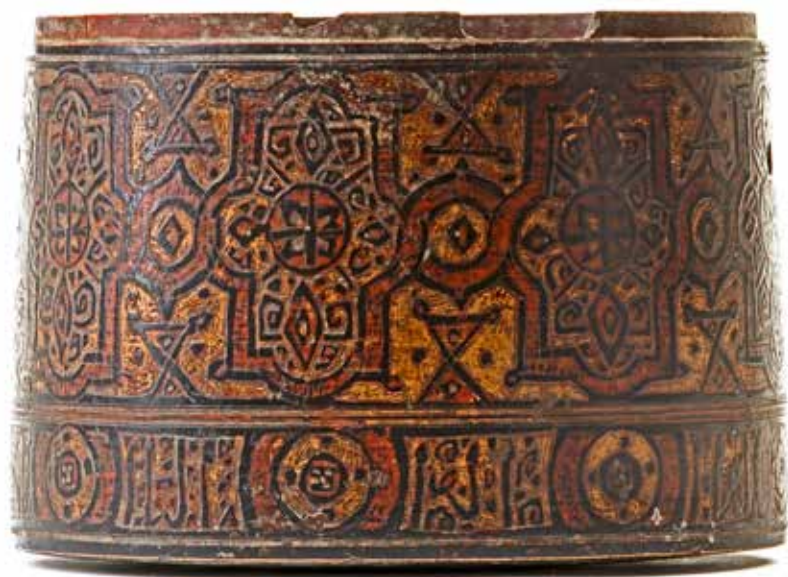
FOUR KHURASAN SILVER- INLAID BRONZE INKWELLS, 12TH/13TH CENTURY

of cylindrical form applied with three hinged handles, decorated in silver inlay with figures and roundels of floral motifs between two bands of kufic calligraphy, the internal drip-tray of one inkwell with a band of calligraphy, the underside of base with geometric designs with three drop-form silver overlaid feet, the cover with a central domed section surmounted by a bud finial, three loop handles.
12-10.5 -9 and 8 cm. height

CATALOGUE NOTE:

Both the Quran and the hadith emphasize the special role of the written word in Islam, God having used it to teach man to distinguish between good and evil. Indeed, various authorities record that the first object Allah created was the pen and the second, the inkwell. Islamic treatises and other writings describe the preparation of ink, writing tools, and other implements such as inkwells, known as mihbara or dawat (the latter also refers to an inkpot set into a pen box). Inkwells and pen boxes were held in high regard in the Seljuq world, mostly on account of the Seljuqs' notably literate elite culture and society. Inlaid brass examples inscribed with proverbs or courtly iconography were status symbols of high-ranking officers and the wealthy classes.

Estimate € 15.000 - € 20.000



Lot 164

A RASULID LACQUERED CYLINDRICAL WOOD BOX
EGYPT OR YEMEN 14TH CENTURY

With flat base and slightly sloping sides, the upper edge with slight recess to fit a lid, the exterior wooden surface overlaid in a succession of black, red, yellow and green lacquers, then carved through to reveal a polychrome design, the broad central band with lobed rectangular panels containing scrolling arabesques around quatrefoil roundels, the borders of the panels entwining and continuing into lobed concentric quatrefoils dividing each panel, a band below of stylized thuluth calligraphy interrupted by roundels containing quatrefoil panels, the base and interior plain with remains of monochrome lacquer, rubbed in places, repaired cracks, small areas of removable deposit.

16.2 cm. high
20.3 cm. diam.

Estimate € 6000 - € 8000



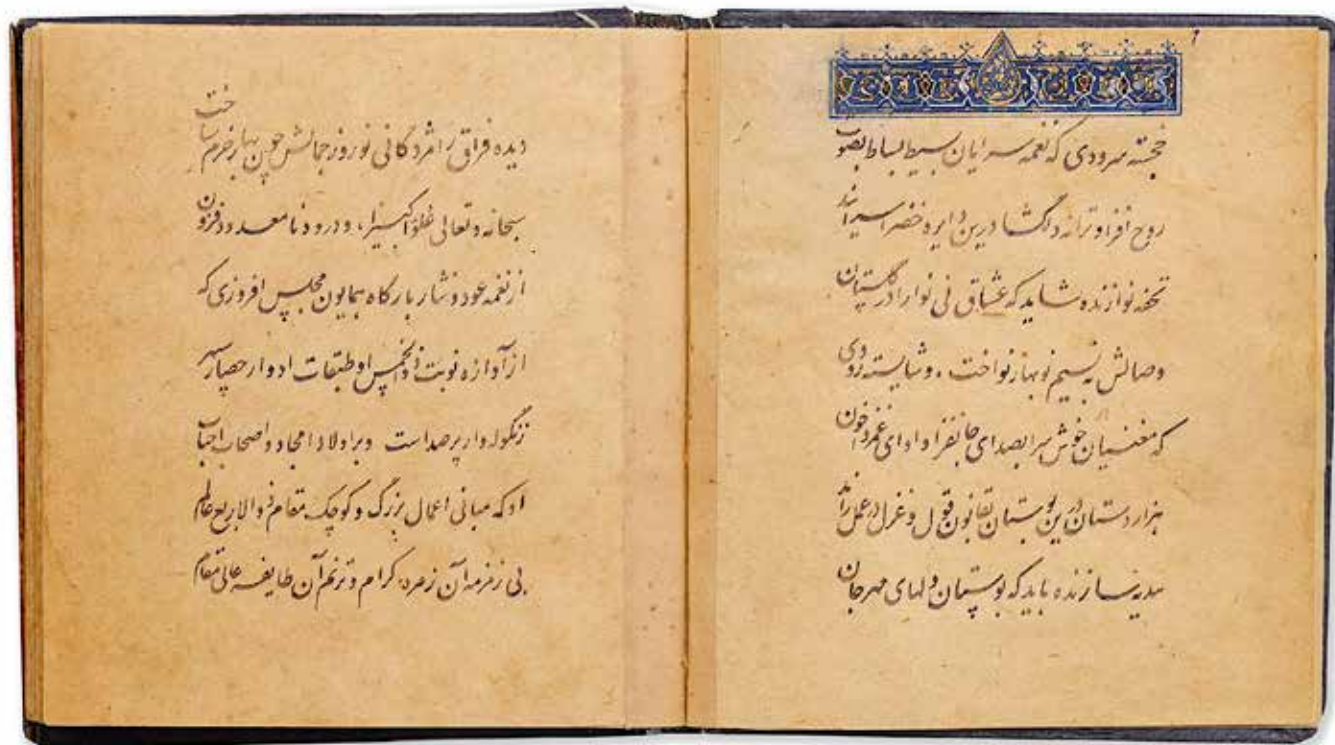
Lot 165

A MONUMENTAL LATE TIMURID ENGRAVED COPPER BOWL CENTRAL ASIA,
LATE 15TH/EARLY 16TH CENTURY

Of typical form, the rounded body engraved with elegant floral sprays on hatched ground within hanging medallions with palmettes finials, interspersed with rising medallions with loose quatrefoils and floral sprays, a register of elongated calligraphic cartouches in thuluth script with religious prayer. With the name of its owner, Muhammad Nur al-Din bin Karim

47.5 cm. diam.
24 cm. height

Estimate € 8000 - € 12.000



Lot 166

ALI IBN MUHAMMAD AL-MI'MAR (D. AH 918/1512-13 AD): RISALA DAR MUSIQI

On music, Persian manuscript on polished papers, 104ff. plus 4 fly-leaves, 7 lines to the page of elegant black nasta'liq, catchwords, important words and phrases picked out in white naskh or nasta'liq, numerous charts and diagrams in red and black throughout the text, in black morocco binding decorated with a central medallion and borders. 10 by 9 cm.

Estimate € 20.000 - € 30.000

The work is a summary of earlier authors' works especially Safi al-Din Urmawi and 'Abd al Qadir Maraghi. It consists of a preface, two chapters and a conclusion. The preface consists of a description of the basics of the science of music and a short introduction. The first chapter is on intervals, the distances between intervals and the formation of the maqams, or musical modes. Names of each note and its relation with the neighboring note are discussed in detail. There are numerous charts throughout which show certain notes and their intervals. The relation between certain intervals, their employment in scales and the formation the maqams have been explained. Leading musical modes are outlined in charts consisting of circles in which the main intervals were juxtaposed.

The second chapter is concerned with rhythmic patterns (usulha) and the formation of rhythmic circles (adwar). Different kinds of rhythmic patterns are described according to the use of strong and weak beats. This manuscript is extremely important for the history of the theory of maqamic music. It shed light on the birth and formation of certain maqams and rhythmic patterns which are still in use in the Islamic world.

Lot 167

AN OTTOMAN GENEALOGICAL SCROLL (SILSILENAME) TURKEY, 18TH CENTURY

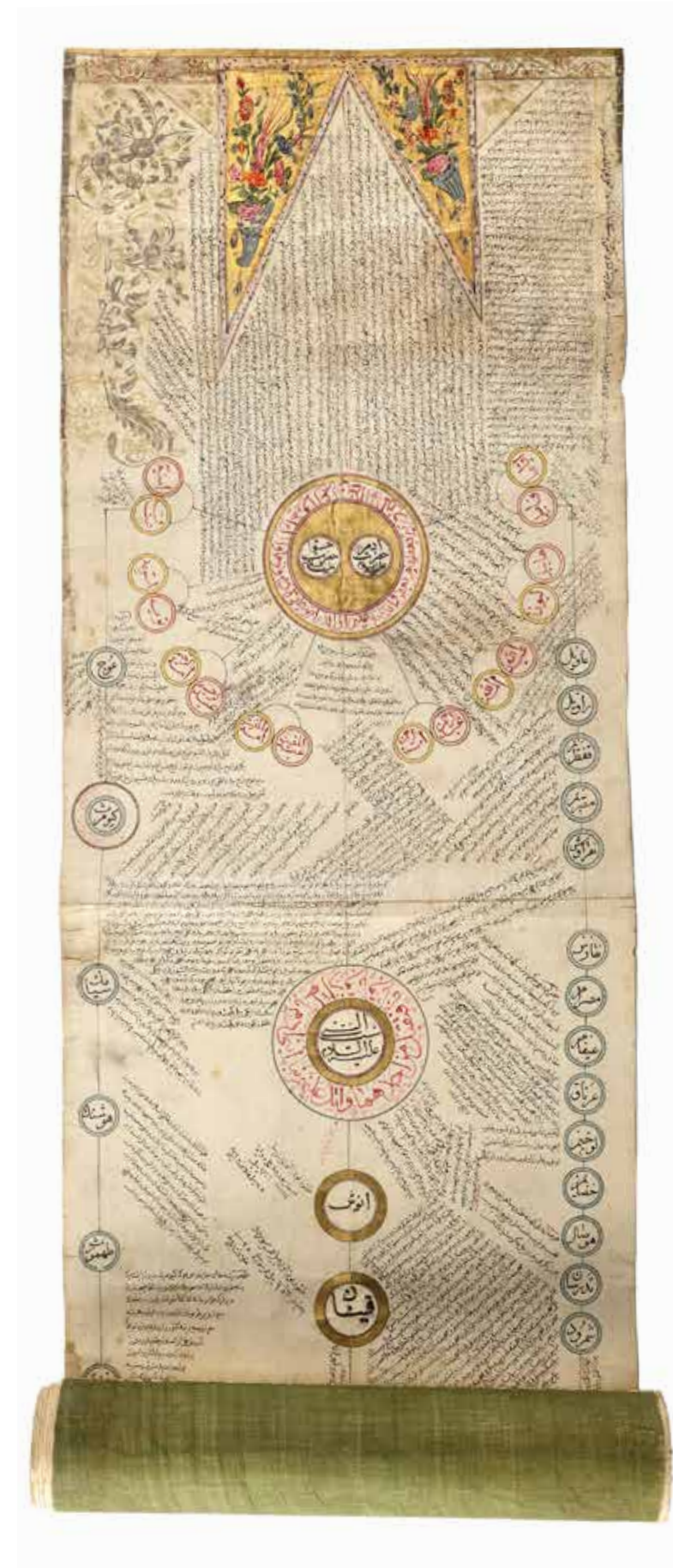
Arabic and Ottoman Turkish manuscript on cream paper, scroll with 23 pasted sheets. About the world history starting from Adam, Prophets and kings that ruled in the Middle East. The names are written in circles depending on the importance with additional notes written in Ottoman Turkish around the names.

Starting from the time of Adam, it lists the descendants of biblical figures and their contemporaries in the Eastern world, such as the Sasanian kings of Persia. It continues with Muhammad and the early caliphs through to the twelve major Islamic dynasties, including the Ottomans.

14th sheets start the genealogy of the founder of the Qadiriyya order Abdulkadir Geylani and his Sufi genealogy. Hereafter also starts the House of Osman

The last 3 sheets with a different writing style and most circles are empty, so we can assume that these are later additions at the beginning of the 19th century. There is a date at the end containing the year 1223/ 1808 short after the crowning of Sultan Mahmud II. 10.62 by 29.5 cm.

Estimate € 20.000 - € 30.000





Lot 168

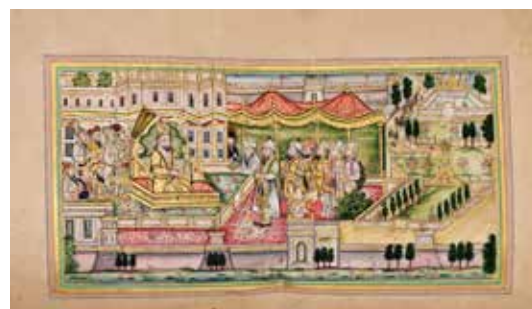
A COMPILATION OF INDO-PERSIAN LITERARY TEXTS EXECUTED IN MASTERFUL CALLIGRAPHY BY MUHAMMAD AGA MARAR IN 1257AH/1841AD

Comprising extracts from Perso-indian literature, Persian manuscript on ivory paper, 12ff. each page consists of 6 panels enclosing calligraphy in nastaliq script within gold and polychrome floral panels . The outer margin densely decorated with gold floral motifs. The final folio with a painting of gouache color heightened with gold, depicting the mughal Bahadur Shah court receiving a book present. The last page signed” written by Muhammad Aga Marar in 1257AH.

This book contains ten medical advices in poetic form. Advices about the stomach and the digestable food, about the misuse of medicine, activating blood circulation, not supressing the vomiting, sleeping early, not delaying defecation, personal hygiene and sexual intercourse.

14 by 21 cm.

Estimate € 25.000 - € 45.000



Lot 169

KHIZANAT AL-FIQH BY NASR IBN MUHAMMAD ABU AL-LAYTH AL-SAMARQANDI COPIED 1076AH/1665AD

Arabic manuscript on paper, 110ff. each page with 17ll. written in black naskh script, titles and catch-words in red ink, ruled in green en red, marginal occasional notes in black and red, opening page with gilt and blue decoration. Copied in 1076AH/1665AD, with ownership statements and seals, in morocco brown binding with tooled floral decoration.

A book on Islamic jurisprudence (fiqh), deals with topics, such as: Marriage, Dower, divorce, Rights and Obligations of Spouses, Talqah, Wakf, Gift, Will and Inheritance.
12.5 by 19 cm.

Estimate € 5000 - € 8000

CATALOGUE NOTE

Abu al-Layth al-Samarqandi (944AH- 983AH) was a Hanafite jurist and Quran commentator, who lived during the second half of the 10th century. He authored various books on theology and jurist works, including Bar al-Ulum, a Quran exegesis, also known as Tafsir as-Samarqandi, and Tanbih al-Gafilin.



Lot 170

AN EARLY OTTOMAN CAST BRASS CANDLESTICK, TURKEY, CIRCA 1500

The body of truncated conical form with flanged base, perforated bands and everted drip-pan, the shaft with globed perforated bulb, the socket of spool form with ridges, engraved with a central band of cartouches containing incised inscriptions and thinner bands of chain pattern and foliate motifs. 21.6 cm. height

Estimate € 12.000 - € 15.000

Inscription

li-sahibihi al-sa'ada / wa al-salama / wa tu [l] / al-'umr sahat (sic.) [ma nahat] hamama a /

'To its owner Happiness and Well-being and Long-life as long as the dove coos'

This inscription can be found on Persian metalwork as early as the third quarter of the thirteenth century and continued to be engraved on later Persian and Ottoman works

(see Melikian Chirvani 1982, p. 143).



Lot 171

A FATIMID ROCK CRYSTAL CHESS PIECE, EGYPT 11TH CENTURY

The rock crystal of domed cylindrical form, carved with deep bevel-cut foliate designs and incised dash details.

7 by 5 cm.

Estimate € 12.000 - € 15.000

CATALOGUE NOTE

The Fatimids mastered the carving of rock crystal in the tenth century, owing to their Caliphs' abundant wealth which provided the means to commission such refined works. An impressive, although limited, corpus of remaining works which include ewers, flasks and chess pieces exhibits the exemplary skill of Fatimid craftsmen. This king or queen demonstrates both their affluence and the superior position they granted to the game of chess at this time.

The present lot is a rare example of Fatimid rock crystal carving and an interesting addition to the existing corpus of rock crystal gaming pieces of the period. The game of chess, which can be traced back through archaeological evidence to the second or third century, spread from the Indian subcontinent through Persia to centres such as Baghdad and Cairo, from where the present chess piece most probably originates. It can be attributed either to the Abbasid or Fatimid Caliphates as it shares a number of stylistic and technical features with examples of similar gaming pieces now in various museum collections.



Lot 172

AN OTTOMAN WOOD, MOTHER-OF-PEARL TORTOISE INLAID QURAN STAND,
TURKEY, 19TH ERLY 20TH CENTURY

Two folding rectangular panels, decorated in mother-of- pearl and tortoiseshell fragments with a dense design of flowers and lattices.

110 cm. height by 34 cm. width

Estimate € 5000 - € 8000

Lot 173

A TORTOISESHELL AND MOTHER-OF-PEARL OCTAGONAL CABINET
TURKEY ERLY 20TH CENTURY

A Tortoiseshell and mother-of-pearl octagonal cabinet, Turkey or syria, 20th century of octagonal form with a domed top surmounted by a spike finial, standing on six legs forming cusped arches, the lower section decorated with panels of 'Arabesque' design in mother-of-pearl and tortoiseshell, with borders of interlacing strapwork, the slightly broader upper section with mother-of-pearl panels inlaid with tortoiseshell floral motifs including carnations and saz leaves, bordered by tortoiseshell vertical bands, the domed section decorated ensuite, with a band of calligraphic panel.

172 cm. height 67.5 cm. max.diam.

Estimate € 8000 - € 12.000





Lot 174

AN OTTOMAN JADE AND JEWEL-SET GILT SILVER BELT BUCKLE, TURKEY, 17TH CENTURY

A slightly curved gilt silver belt, with a central aperture and hidden sliding hinge, four thin stays on underside to fasten belt, the front worked in repoussé with foliate scrolls, set with encrusted jade plaques inlaid with gold and colorful stones, bordered by further stones set into shallow bud-shaped settings.

25 by 11 cm.

Estimate € 30.000 - € 50.000

CATALOGUE NOTE

This magnificent belt buckle belongs to a very small group of Ottoman buckles decorated in such an extravagant manner which are known to exist. One is in the Topkapi Saray Collection and another in the Benaki Museum (Ballian 1992, p.96-97, no.53). Another similar example, dated to the sixteenth century, now in the Museum für Kunsthandwerk, Frankfurt, inv. no. 14320, displays a similar pattern of arrangement, with inset jade plaques and colourful gemstones on a repoussé ground.

The colourful stones bordering each plaque of the buckle were each set into bud-shaped clasps using a technique known as mihlama (R. Hasson, *Later Islamic Jewellery*, L.A. Mayer Memorial Institute for Islamic Art, Jerusalem 1987, p.11, no. 3). The Ottoman tradition of setting jade and gemstones into metal objects intended for everyday use to embellish them can be seen on a number of different objects including small boxes, book covers, weapons (see following lot).



Lot 175

A RARE PAIR OF A FATIMID GOLD BRACELETS, POSSIBLY SYRIA, 11TH CENTURY

The plane band of the hinged bracelet with dotted lines on alternate facets, the middle of the strap with continuous 'V' shapes lined strap work, the bezel with a cruciform motif set with s. The back of both of those bracelet's bezel are flat and sharply engraved with floral designed in front, attachment pin through the edges of the bezel.

7.5 cm. diam.

Weight 49 gr. each

Estimate € 20.000 - € 25.000

CATALOGUE NOTE

These bracelets demonstrate the artistry and luxury of Islamic goldworking techniques in the Fatimid period.

Bracelets of this type were evidently made and worn in pairs, further magnifying the effect of the fine workmanship and precious materials. Such gold jewelry served not only as a spectacular form of personal adornment but also as an indicator of a woman's wealth and social standing.

Those that remain are in museum collections. Similar at Jewellery and Goldsmithing in the Islamic world, Jerusalem, 1987, fig.11, p.25) which is a near pair to an example in the National Museum of Syria, in Damascus (inv.no.2799-A; Mikhail B. Potrovsky. Like this example both the Freer and the Damascus bracelets use techniques of repoussé and extremely refined granulation in their decoration, a characteristic feature of Fatimid jewelry. Both also have central panels set with a design based around the motif.



Lot 176

AN ISLAMIC TWISTED NIELLO GOLD BRACELET, SELJUK, 12TH-3TH CENTURY

This bracelet is a very beautiful example of Seljuk jewellery from the 13th century and presents a very high level of craftsmanship with its beautifully twisted body, and finely crafted ends (in the shape hearts) adorned with fine chisel and niello gold work with fine and sharp flora design, surrounded by dotted chain, and granules of gold. Probably produced by an Anatolian workshop considering that at the beginning of the century, the great Seljuk empire fell under the rule of the Mongols, this bracelet was worn by an affluent member of society.

6.5 cm. diam.

Weight 46 gr.

Estimate € 5000 - € 8000



Lot 177

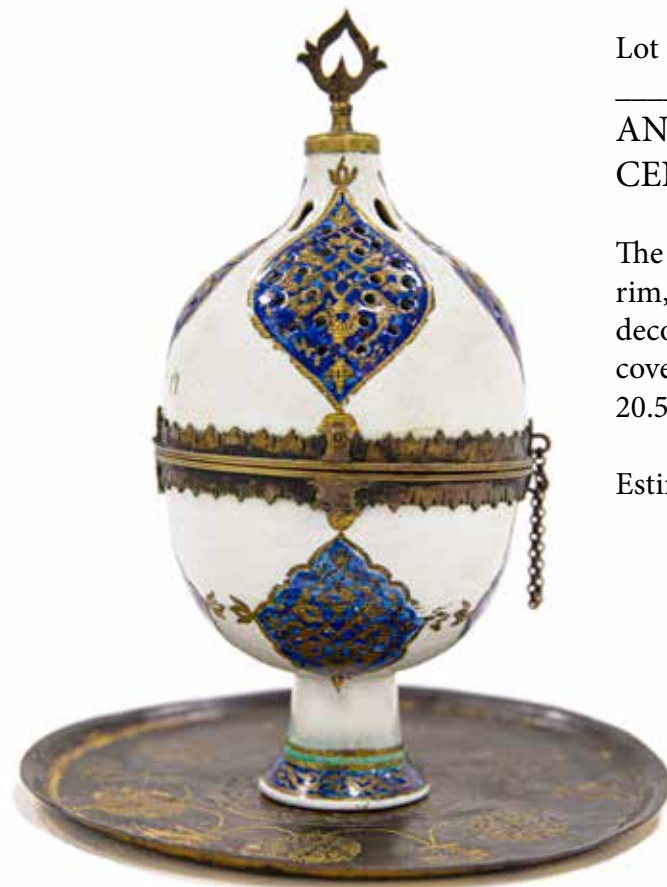
A GEM-SET GOLD PENDANT IN THE FORM OF A BIRD, PROBABLY DECCAN INDIA, 19TH CENTURY

This impressive gem set pendant in the form of a bird prey, with spread wings and fanned tail is part of a small group of bird pendants dating from the 17th century to the 19th centuries.
7.5 by 6 cm.

CATALOGUE NOTE

There are known examples in the Al-Sabah collection, Kuwait and two in the Nasser D Khalili Collection.

Estimate € 5000 - € 8000



Lot 178

AN OTTOMAN KUTAHYA CERAMIC INCENSE BURNER, TURKEY, 18TH CENTURY

The egg shaped burner on a tombak dish with foliate rim, the cover with pierced openwork floral panels, decorated in floral panels between scrolling bands, the cover attached with chains.
20.5 cm. high

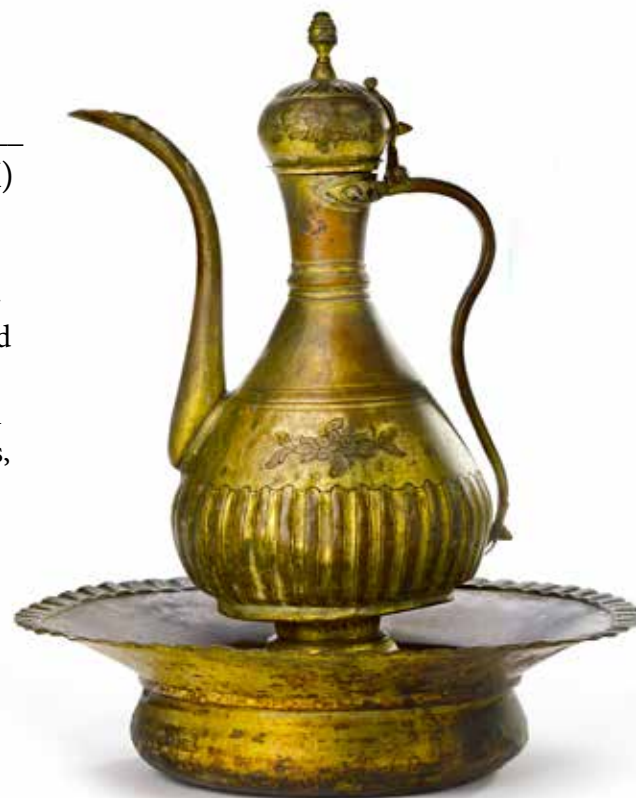
Estimate € 6000 - € 8000

Lot 179

AN OTTOMAN GILT-COPPER (TOMBAK) EWER AND BASIN, 18TH CENTURY

The ewer of conical form with curved gadrooned lower half, the flaring neck with raised ring, the hinged lid of domed form surmounted by pine cone, 's' shaped handle and spout, the basin of typical form with lifting openwork section, engraved with floral sprays, gilded.
the ewer 33.5 cm. high(2)

Estimate € 8000 - € 12.000



Lot 180

AN OTTOMAN SILK AND METAL-THREAD BROCADE (KEMHA) FRAGMENT, BURSA TURKEY. 16TH-17TH CENTURY

Of rectangular shape, brocaded with detailed carnation motifs in silver metal thread wrapped yellow silk with ivory stems and leaves .The gold surface features metal-wrapped thread emphasized by the bright red background, a color combination popular at the Ottoman court. Based on the shape of the fragment, this lam-pas-woven silk (kemha) was probably once used as part of a garment.
79 by 71 cm.

Estimate € 2000 - € 3000

Lot 181

AN OTTOMAN SILK AND METAL-THREAD KEMHA FRAGMENT, BURSA TURKEY. 16TH-17TH CENTURY

Of rectangular shape, threads on a silk cream ground with black voided silk outlines on a red silk ground, depicting rows of diamond shapes enclosing flower heads and foliage.
95 by 68 cm.

Estimate € 2000 - € 3000





Lot 182

A ALBUM OF TWENTY-NINE WATERCOLOUR PORTRAITS OF THE OTTOMAN SULTANS, TURKEY, LATE 19TH EARLY 20TH CENTURY

Watercolour on paper
Gouache heightened with gold on paper, mounted in a bespoke perspex frame.
In red morocco binding decorated with gold painted central tughra and border.
framed: 24 by 16.cm.
each: 16 by 10.5 cm.

Estimate € 4000 - € 6000



Lot 183

AN OTTOMAN VOIDED SILK AND VELVET PANEL (CATMA) TURKEY
17TH CENTURY

The voided dark ivory silk ground with delicate red velvet design comprising rosettes and flower sprigs with two horizontal borders.
130 by 65 cm.

Estimate € 3000 - € 5000



Lot 184



Lot 187



Lot 185



Lot 188



Lot 186



Lot 189

Lot 184

AN IZNIK POTTERY DISH TURKEY, 17TH CENTURY

With sloping rim, underglaze, decorated in cobalt blue, raised red, green and black on a white ground flanked by prunus branches and chain of flowers issuing from a leafy tuft, the rim with rock and wave design.
30 cm. diam.

Estimate € 3000 - € 5000

Lot 185

AN IZNIK ‘STORM IN A TEACUP’ DESIGN POTTERY DISH TURKEY, 16TH CENTURY

With a sloping rim, underglaze, decorated in cobalt blue, raised red, green and black on a white background with carnations, tulips and prunus branch issuing from a leafy tuft, the rim with rock and wave design
30 cm. diam.

Estimate € 4000 - € 6000

Lot 186

AN IZNIK ‘STORM IN A TEACUP’ DESIGN POTTERY DISH TURKEY, 16TH CENTURY

With a sloping rim, underglaze, decorated in cobalt blue, raised red, green and black on a white background with carnations, tulips and prunus branch issuing from a leafy tuft, the rim with rock and wave design. 27 cm. diam.

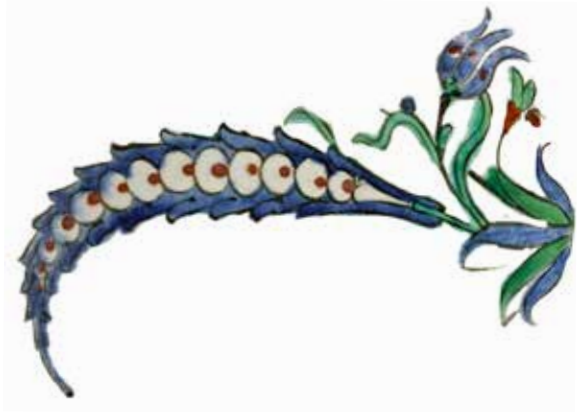
Estimate € 3000 - € 5000

Lot 187

AN IZNIK ‘STORM IN A TEACUP’ DESIGN POTTERY DISH TURKEY, 16TH CENTURY

With a sloping rim, underglaze, decorated in cobalt blue, raised red, green and black on a white background with carnations, tulips , the border and rim with wave design and flowerheads
33 cm. diam.

Estimate € 4000 - € 6000



Lot 188

AN IZNIK POTTERY DISH WITH QUATRE FLEURS DECORATION , OTTOMAN TYRKEY, 16TH CENTURY

Of typical shallow rounded shape, resting on a short straight foot, rising to a gently everted rim, the body painted in cobalt blue, red bole, copper green and black against a white ground, the centre and cavetto decorated with quatre fleurs composition, featuring a central stylised saz leaf surrounded by delicate sümbül (hyacinths), karanfil (carnations), karayemiş (plum blossom) and an iâle (tulip), the rim with a rock-and-wave motif, the exterior with copper green and blue stylised roundels.
30 cm diam.

Estimate € 4000 - € 6000

Lot 189

AN IZNIK FIGURAL POTTERY DISH TURKEY, 17TH CENTURY

Of shallow rounded form on a short foot with flared rim, decorated in green, cobalt-blue, raised red and black with a man in a green jacket and stylised head dress flanked by a tulip and branch of flowers, the rim with a band of alternating flowerheads and foliate motifs
26 cm. diam.

Estimate € 6000 - € 8000



Lot 190

THREE OTTOMAN SILVER SPRINKLERS, GULABDAN, 20TH CENTURY

Two in three parts and one in two unscrewable parts, resting on a base of cut sheet. Globular belly with wire in the shape of a floral stem extending into appliques on the belly. Two with chiseled decoration of flowers and one with scales.
Height: 14 and 20 cm. - Weight: 622 g.

Estimate € 1500 - € 2000

Lot 191

AN IZNIK POTTERY JUG, OTTOMAN
TURKEY, CIRCA 1590

Polychrome painted decoration under a colorless glaze. Decoration with flowers and pomegranates, on a white background. Collar and base underlined with two braided braids. Height 19.5 cm.

Estimate € 4000 - € 6000



Lot 192

AN IZNIK POTTERY JUG OTTOMAN
TURKEY, CIRCA 1580

Of baluster form, the body and mouth with two bands of swirling panels containing red dotted motifs alternating with plain paired green stripes, with a blue line between minor bands. Height 24 cm.

Estimate € 3000 - € 5000



Lot 193

A QAJAR CUERDA SECA POTTERY TILE PANEL, PERSIA, 19TH CENTURY

Ceramic with decoration painted in blue, yellow and manganese on a yellow-green background, representing two kneeling figures in a richly flowered landscape. 66.5 by 66.5 cm.

Estimate € 3000 - € 5000



Lot 194

AN OTTOMAN PAIR OF SILVER
MULTI-LOBED VASES, CA 1920

Openwork silver, standing on a pedestal decorated with foliage and quatrefoil motifs.

Height: 13 cm.

weight: 840g

Estimate € 1500 - € 2000





AN OTTOMAN TALISMANIC SHIRT (JAMA) WITH EXTRACTS FROM THE QURAN AND PRAYERS, TURKEY, 17TH-18TH CENTURY

A large cotton shirt (jama) covered with text written in a variety of scripts, including thuluth, and square Kufic, in assorted colors, arranged in numerous panels, roundels, cartouches and lines,

The inscriptions include quotations from the Quran, chapters II (Al-Baqara), part of verse 137; XLVI-II (Al-Fath) verse 3; XVII (Al-Isra'), part of verse 79; XIII (Al-Ra'd), part of verse 28; III (Al-'Imran), part of verse 160 and invocations to God in mirrored form and the Beautiful Names of God (asma' al-husna) in individual roundels and squares. They are written in a variety of styles (including thuluth, naskh, angular Kufic (ma'qali)), and different forms: large (jali), small (khafi), minute (ghubar), mirrored (muthanna); reserved against black or minute (ghubar) text and in many colors and sizes. Those in angular Kufic (in squares, octagons, bands and in colours or reserved against black) contain: the shahada; the names God and Muhammad (4 times); the names Muhammad and the four Orthodox Caliphs; 'Praise be to God' (4 times); Quran, chapter II (Al-Baqara), verse 255; CVII-CXIV (Al-Ikhlâs, Al-falaq, Al-nas) and II (Al-baqara), verse 285.

170 by 130 cm

This is an unusual and finely executed Quran jama. The basic layout related to other jamas of the fifteenth and sixteenth centuries, with a large number of panels and roundels containing Quranic quotations, pious phrases, prayers and talismanic numbers, but here their arrangement is unusually varied and inventive, with a number of distinctly Ottoman features such as the architectural references on the reverse of the jama with a large door flanked by Kufic cartouches on two sides and tilework above. What is also particularly noteworthy is the accomplished quality of the calligraphy, which is executed in a number of different scripts, and retains a confident aesthetic in even its most minute form. The amalgamation of all the decorative and calligraphic styles is a technique visible on other comparable talismanic shirts including the jama of Cem Sultan.

Estimate € 20.000- € 30.000



Lot 196

A SILVER PENCASE (DIVIT) OTTOMAN GREECE, LATE 18TH/EARLY 19TH CENTURY

Of tubular form with rounded extremities, the hinged lid with a trefoil finial, the faceted inkwell maintained to the pincase with a sliding rail, the carved decoration with floral arabesques, unmarked.

20.5cm. long

Estimate € 1000- € 1500



Lot 197

AN OTTOMAN EMBROIDERED APPLIQUÉ WOOL PRAYER PANEL BANYA LUKA, TURKEY, END OF 18TH CENTURY

Of rectangular form, the beige ground applied with polychrome woolen patterns, the design comprising an elaborate arch in rococo style containing a large vase of flowers with foliate and architectural decoration containing houses on either side and above, surrounded by a similarly decorated border, fringed with tassels, later lining.

198 by 130 cm.

CATALOGUE NOTE

This type of appliqué textile hanging with a central mihrab panel would have been used in a campaign tent as the qibleh cloth. For a simpler design without the houses, see Roderick Taylor, *Ottoman Embroidery*, London 1993, p. 140.

Estimate € 2000 - € 3000



Lot 198

AN ENGRAVED SAFAVID TINNED COPPER SPOUTED POURING BOWL, PERSIA, 17TH CENTURY

Rising from flat base to oval shaped body with slightly flaring rim, open slightly curved spout also with flaring rim, the body decorated with carved interlacing medallions with engraved floral sprays. The holder and the spout stylised with foliage.
29 cm. diam.

Estimate € 1500 - € 2000



Lot 199

A SILVER INLAID BRASS SCRIBE'S WRITING BOX, DELHI SULTANATE INDIA, 15TH CENTURY

Of rectangular form with stepped lid, interior with removable tray with cusped legs, three compartments for ink with silver-inlaid floral decoration and a pen compartment with cusped shelf at either end, original latch and chains, sides and exterior of lid with silver inlaid floral decoration punctuated with bands of chevrons, areas of loss to the inlay.
14 by 33 by 6.5 cm.

Estimate € 12.000 - € 15.000



Lot 200

A PORTRAIT OF MUHAMMAD SHAH QAJAR BY MUHAMMAD HASAN AFSHAR, DATED 1251 AH/1835 AD

Gouache color heightened with gold on paper, depicting the Shah with head slightly turned, wearing a olive green robe with red collar, his turban with an elaborate diamond-set sarpech, the robe with diamond bazubands on the arms, the red background with nastaliq inscriptions. The margin with polychrome floral motifs on a gold ground.

Inscriptions: al-Sultan ibn Sultan, al-Sultan Muhammad Shah Qajar, to the lower left: Made by the most humble, Muhammad Hasan Afshar, in 1251 AH/1835 AD

31 by 23 cm.

CATALOGUE NOTE

Muhammad Hasan Afshar Urumieh enjoyed an unusually long career and was active as court painter during the reigns of Fath 'Ali Shah, Muhammad Shah and Nasir al-Din Shah. As well as being well-known as a painter of large formal court portraits, he was a gifted calligrapher, illuminator and lacquer painter (Diba, L. et.al: Royal Persian Paintings, The Qajar Epoch, New York, 1999, pp. 225-227).

Estimate € 5000 - € 8000



Lot 201

TIMURID DRAGON-HANDLED JUG, CENTRAL ASIA, LATE 14TH- EARLY 15TH CENTURY

Jug with a dragon handle, cast bronze. Globular body, resting on a low foot-ring, short cylindrical neck which has a collar at its lower end a rolled rim on top. An elegant 'dragon-shaped' handle is attached.

13 cm. height

Estimate € 3000 - € 5000



Lot 202

A TIMURID TINNED COPPER BOWL PERSIA, LATE 14TH CENTURY

Of squat rounded form, engraved with a band of cartouches containing inscription in thuluth, and vegetal motifs interspersed by roundels containing vegetal and geometric motifs, above and below bands of cable motif, the lower band with pendant palmettes.
20 cm. diam.

Estimate € 3000 - € 5000



Lot 203

A PAIR LARGE OF SAFAVID STYLE ENGRAVED BRASS TORCH STANDS, IRAN, 18TH -19TH CENTURY

Of slightly tapering cylindrical form on spreading foot, the central register bounded by slightly raised bands comprising a central band of lozenges each engraved with interlaced arabesques on a cross-hatched ground, fluted zigzag and engraved arabesque interlace bands above and below, the mouth with a band of nasta'liq inscription cartouches between meandering vine bands, similar engraved floral bands around the foot, the sides with applied loop handles,
40 cm. height

Estimate € 6000 - € 8000



Lot 204

A GILT BRONZE QURAN STAND INDIA, 19TH CENTURY

Of typical folding form with two openwork interlocking parts, the upper sections of cusped arch form, the lower sections of cross form with undulating lines, gilt overall with cusped cartouches comprising calligraphic inscriptions from the Quran in naskh script amidst densely scrolling foliage and floral motifs. 18 cm. height, 36 cm. width

The inscriptions

Each part engraved with Quran verses from the Quran, the upper section with surah Al-Al-Waqi'a v.90-v.96, the lower section with surah Al-Kawthar and v.1-v.2 from surah Al-Qalam.

Estimate € 4000 - € 6000



Lot 205

A PURPLE ,BLACK AND GOLD FOLIO, INDIA, DECCAN, BIJAPUR OR GOLCONDA, CIRCA 1600

Richly decorated in purple , black and gold, the central panel of the page with an elaborate tree and the second with foliage and birds, surrounded by identical borders filled with wild animals frolicking in the forest, 17.5 by 10.5 cm.

Estimate € 2000 - € 3000



Lot 206

A GILT BRONZE PIERCED BELT BUCKLE, PERSIA QAJAR, 19TH CENTURY

Of rectangular shape, the surface in the form of a lobbed cartouche, finely pierced with a prince seated on a horse and a falcon on his right arm accompanied by a servant amongst floral motifs.
10 by 6.5 cm.

Estimate € 1500 - € 2000



Lot 207

A QAJAR CARVED COCONUT HUQQA BASE, PERSIA, EARLY 19TH CENTURY

Of ovoid form with tapering base, the exterior is carved with a broad band containing cartouches enclosing seated figures and animals in hunting scenes. The upper and the lower part engraved with floral motifs amongst foliage. A floral cartouche enclosing the inscription "made by Haji Hussein Hassan Darwish Hamedani".
14 by 11 cm

Estimate € 1500 - € 2000



Lot 208

A GILT INDIAN TRIPLE BLADE HALADIE, 18TH-19TH CENTURY

A rare Indian Rajput weapon. Usually, a dagger with two opposite blades on a central handle, but here, a rare triple blade form. The two flanking blades with armor-piercing tips and subtle fullers, each engraved and gilded with a lion chasing a deer in a hunting scene with a bird perched beside flowers. The center blade is supported by a knuckle guard. The handle is forged with protruding lines for secure grip. 70 cm. width

Estimate € 2000 - € 3000

Lot 209

AN INDIAN CARVED WHITE MARBLE FOUNTAIN BASIN NORTH INDIA, 19TH CENTURY

Of elongated octagonal form with sunken centre carved in the form of leaves with elaborately scrolling tips emanating from a central fluted domed element
90 by 24 cm.

Estimate € 4000 - € 6000



Lot 210

A PERSIAN CUT STEEL PANEL, PERSIA ZAND DYNASTY 18TH CENTURY

The cartouche of rectangular form with cusped ends and small arch at the centre of each horizontal edge, the body with extremely elegant and bold calligraphy against a background of finely worked cut steel spiralling tendrils issuing palmettes, leaves and flowerheads.

Estimate € 1500 - € 2000



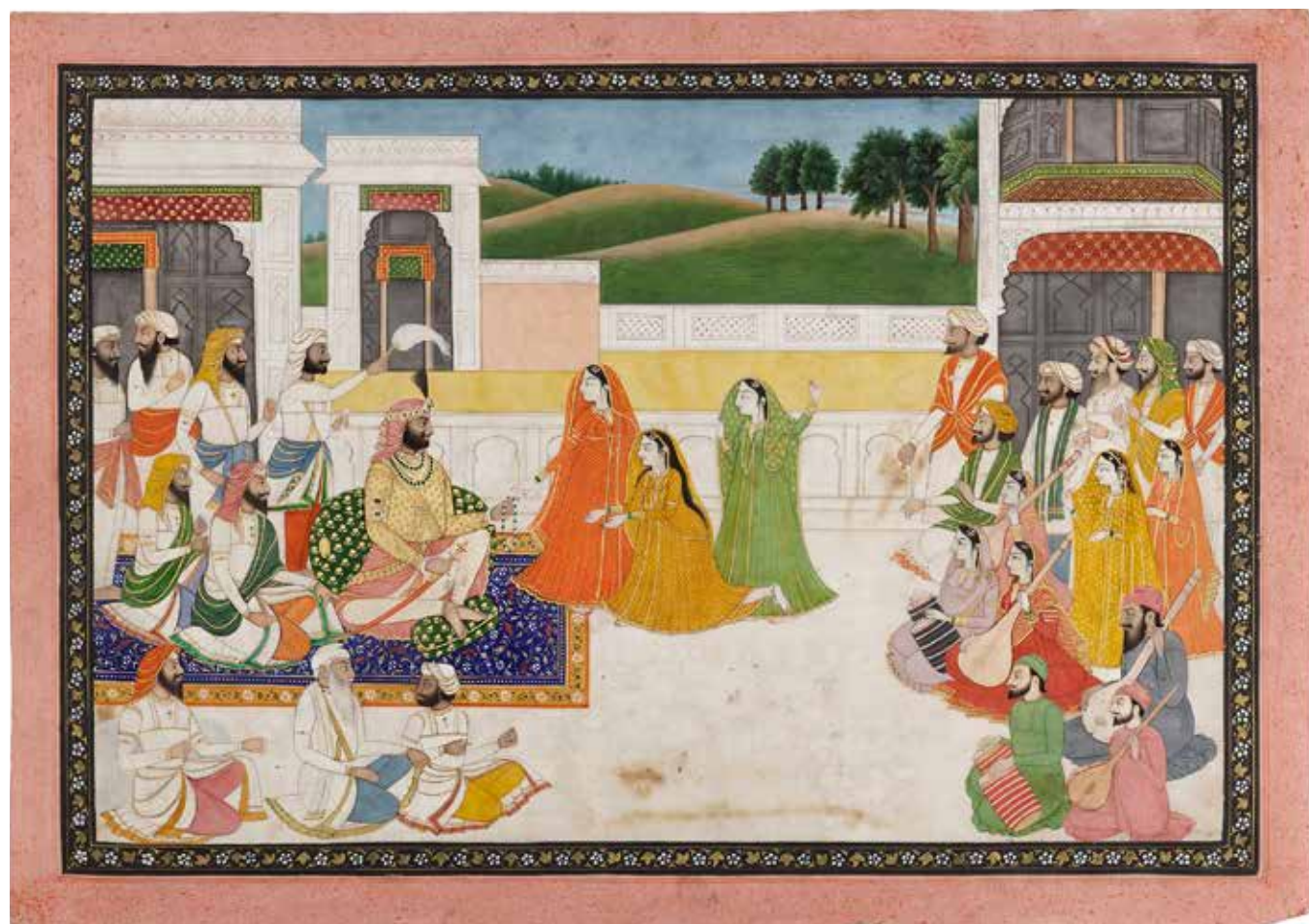
Lot 211

A CARNELIAN SEAL RING, QAJAR, 19TH CENTURY

Text: Nasser al Odin Shah.
Carnelian with niello technique.
4.5 cm. diam.

Estimate € 1500 - € 2000





Lot 212

MAHARAJA SHER SINGH ENJOYING A NAUTCH, CIRCA 19TH CENTURY

North India, Punjab Hills, Kangra.
Gouache heightened with gold on paper.

CATALOGUE NOTE

Maharaja Sher Singh (1807-1843) is depicted seated against a green colored bolster. He is sitting in the middle and in front of him are dancers and musicians. His courtiers sit beside him. At the back of the Maharaja are four men. Who are servants and guards. The Maharaja is heavily jewelled, holding a sword in his left hand and a necklace in his right hand. Which he offers as a gift to the dancer.

48 by 34 cm.

Estimate € 15.000 - € 20.000



Lot 213

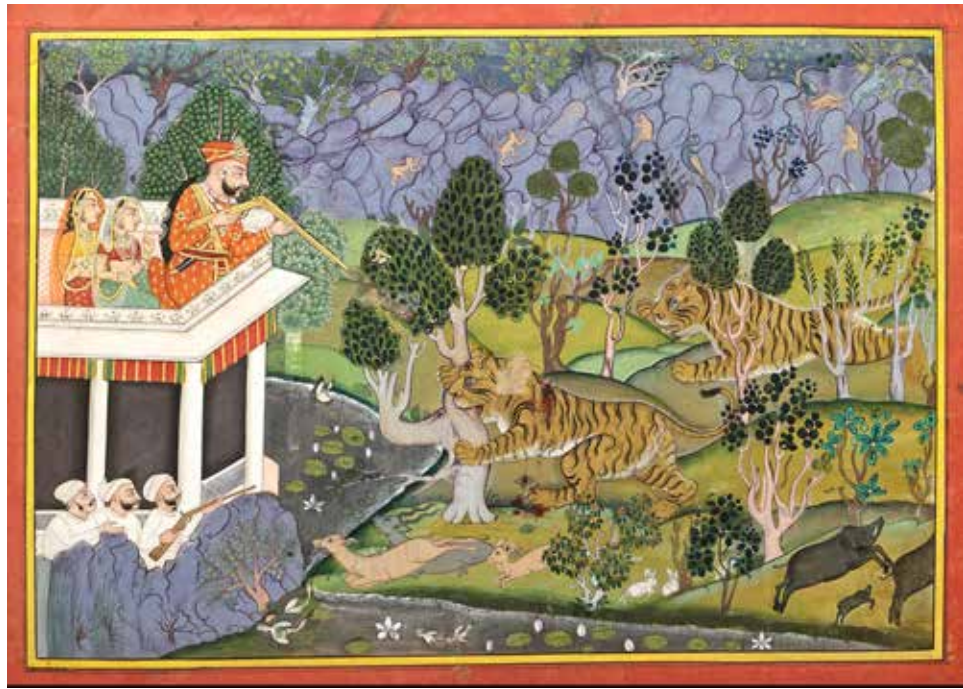
RAJA HIRA SINGH PRACTICING ARCHERY, NORTH INDIA , PUNJAB PLAINS, CIRCA 19TH CENTURY

Raja Hira Singh practicing Archery.
North India, Punjab Plains , Circa 19th Century.
Gouache heightened with gold on paper.
38 by 25.5 cm.

CATALOGUE NOTE

Raja Hira Singh (1816-1844) is depicted standing holding a bow & arrow. Practicing archery. Maharaja Rajit Singh (1780-1839) is depicted seated on a yellow Indian stool with his Prime Minister Raja Dhian Singh (1796-1843) father of Raja Hira Singh. Standing on his left side.

Estimate € 8000 - € 12.000



Lot 214

MAHARAJA RAM SINGH OF KOTAH HUNTING TIGERS, KOTAH, NORTH INDIA, RAJASTHAN, LATE 19TH CENTURY

Gouache heightened with gold on paper.
41 by 30 cm.

Estimate € 1000 - € 1500



Lot 216

A MAIDEN SMOKING HUGGA, DECCAN, CIRCA 18TH CENTURY

Gouache heightened with gold on paper.
An album page miniature painting of a maiden holding a huqqa pipe. Calligraphy on the Verso.
32 by 20 cm.

Estimate € 1000 - € 1500

Lot 215

A DECCAN GOLCONDA STUDY OF A DAGGER 1600 AND 19TH CENTURY

Early 16th century calligraphy on marbled paper.
With a later 19th century painting of a dagger.
31,5 by 20 cm.

Estimate € 1000 - € 1500



Lot 217

AN ALBUM PAGE MINIATURE OF THE EMPEROR JAHANGIR, DECCAN, CIRCA 17TH/18TH CENTURY

Gouache heightened with gold on paper.
An album page of Mughal Emperor Jahangir. With elegant Nastaliq Calligraphy on Marbled paper.
30 by 22.5 cm.

Estimate € 1500 - € 2000





Lot 218

MAHARAJA OF KOTAH HOLDING A DURBAR, KOTAH, NORTH INDIA, RAJASTHAN, LATE 19TH CENTURY

Gouache heightened with gold on paper.
Maharaja of Kotah holding a durbar with his courtiers and a British Regent. Below dancers and musicians entertaining the audience's.
52 by 43 cm.

Estimate € 1500 - € 2000



Lot 219

RADHA AND KRISHNA UNDER A TREE, RAJASTHAN, KISHANGARH, LATE 19TH EARLY 20TH CENTURY

Opaque water colour and gold on cloth .
The painting of Radha and Krishna encapsulates the essence of Kishangarh Style .The slim figures, the elongated facial features , the accentuated lotus eyes and the intense mood of lyrical romance are typical of the Kishangarh manner from the mid 18th century onwards. The theme of this painting a romantic scene of Radha and Krishna was a popular one , and can be seen in various forms in other paintings of the period. The story of the romance between the ruler of Kishangarh, Raja Sawant Singh , and his consort Bani Thani inspired many images in which Sawant Singh and Bani Thani were represented in the form of Radha and Krishna. 130 by 103 cm.

CATALOGUE NOTE

A similar painting in composition, scale , and for the use of cloth as the medium , is in the Philadelphia Museum of Art (See Kramrisch 1986 ,no . 75 , illustrated in colour on page 82 : Welch 1985 , p.372: Untracht 1997, fig .1,p.10).

Estimate € 8000 - € 12.000



Lot 220

GURU NANAK (1469-1539) BY THE ARTIST MOHINDER SINGH , INDIA, SECOND HALF OF THE 20TH CENTURY

Oil on card laid down on board.Signed lower right 63 by 60 cm.

Estimate € 1500 - € 2000



Lot 222

GURU GOBIND SINGH(1575- 1708) RIDING A HORSE HOLDING A SWORD, BY THE ARTIST RAM VERMA SIGNED LOWER RIGHT, SECOND HALF OF THE 20TH CENTURY

Oil on card laid down on board.
Guru Gobind Singh leading his army against the Mughal rulers.
68 by 63 cm.

Estimate € 1500 - € 2000



Lot 221

GURU GOBIND SINGH(1675 -1708) HOLDING AN ARROW AND A BOW, BY THE ARTIST DWARKA DASS, INDIA, SECOND HALF OF THE 20TH CENTURY

Oil on card laid down on board.Signed lower left 61 by 53 cm.

Estimate € 1500 - € 2000



Lot 223

GURU GOBIND SINGH (1675-1708) SEATED INSIDE A TENT BY THE ARTIST H.R.RAJA,SECOND HALF OF THE 20TH CENTURY

Oil on card laid down on board.Signed lower right. 65 by 56 cm.

Estimate € 1500 - € 2000



Lot 224

A SUZANI, CENTRAL ASIA ,19TH CENTURY

A large silk suzani embroidered with six large colourful flower heads surrounded by sprays and a classic flower band to to the border.

244 by 156 cm.

Estimate € 4000 - € 6000



Lot 225

A NURATA SUZANI, UZBEKISTAN, EARLY 19TH CENTURY

A Nurata silk embroidered hanging wall panel, of rectangular form, the ground embroidered in polychrome silks with a central panel containing groups of different flower heads on a beige linen ground. Surrounded by two narrow borders with classic flower scroll and a wider border containing a series of diamond made up of scrolling foliate motifs containing large flower heads.

230 by 175 cm.

Estimate € 6000 - € 8000



Lot 226

A SUZANI, SHAKHRISABZ AREA, UZBEKISTAN, FIRST HALF 19TH CENTURY

A Suzani panel embroidered in silk with large colorful flower heads amongst foliage scrolls on a natural ivory cotton ground. 175 by 135 cm.

Estimate € 6000 - € 8000



Lot 227

A SUZANI, BUKHARA, UZBEKISTAN, 19TH CENTURY

Silk embroidered with large floral sprays, the field with diagonal floral tendrils, the borders with oversize flower blooms. 235 by 155 cm.

Estimate € 6000 - € 8000



Lot 228

A SUZANI, BUKHARA, MID 19TH CENTURY

A Bukhara suzani hanging wall panel, embroidered in polychrome to the centre with three large bands floral sprays, surrounded by a wide border of diagonal floral tendrils with oversize flower blooms.

230 by 160 cm.

Estimate € 6000 - € 8000



Lot 229

A SUZANI, BUKHARA, FIRST HALF 19TH CENTURY

A Bukhara suzani presenting a very dense field design. The Flower-shaped medallion in the central axis barely stand out from the wealth of flowering shrubs pointing in different directions.

224 by 154 cm.

Estimate € 5000 - € 7000

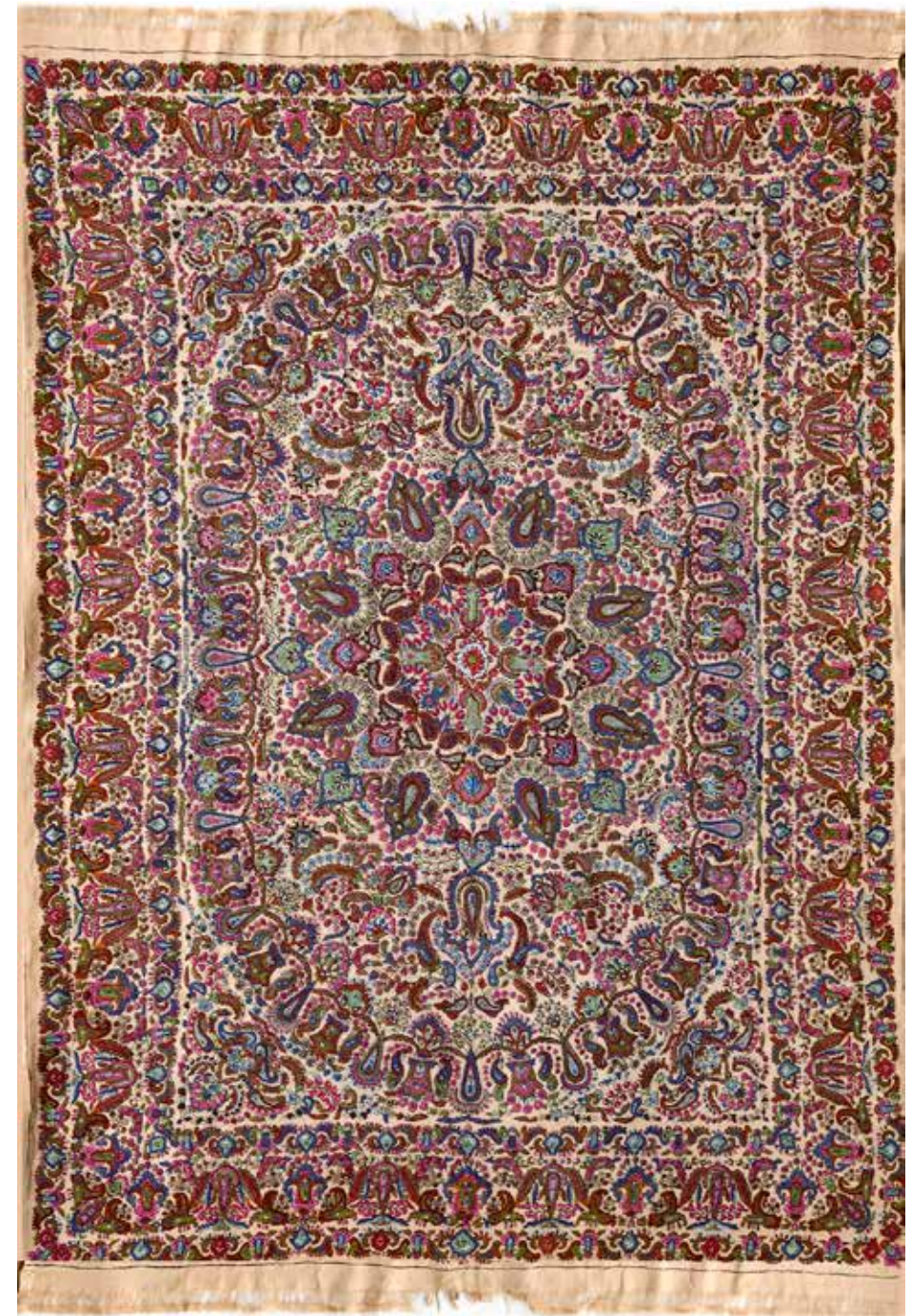


Lot 230

A SILK CAUCASIAN EMBROIDERED PRAYER RUG SAFAVID, AZERBAIJAN,
18TH CENTURY

180 by 120 cm.

Estimate € 3000 - € 5000

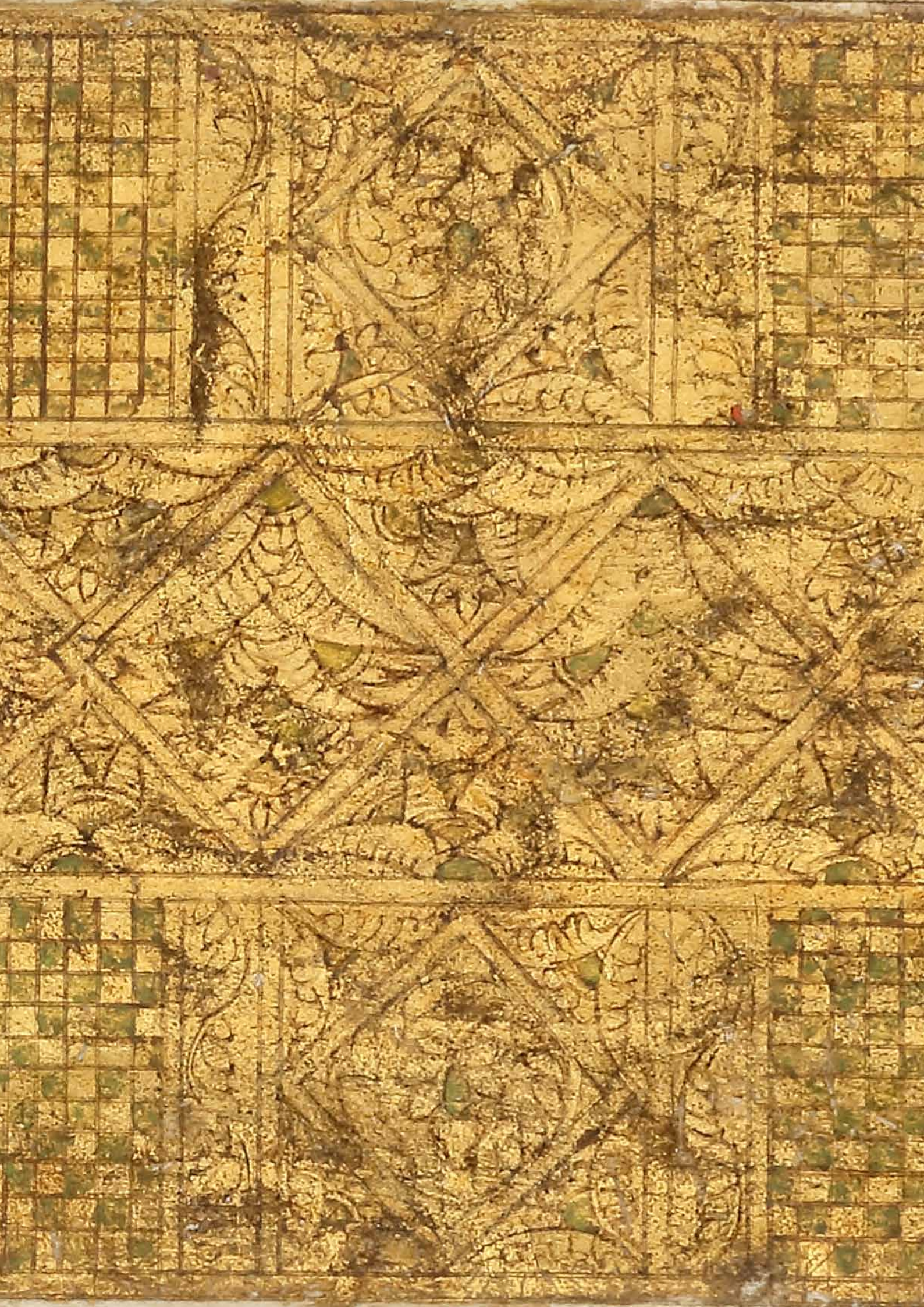


Lot 231

A PERSIAN EMBROIDERY HANGING PANEL, KERMAN PATEH,
19TH CENTURY

200 by 140 cm.

Estimate € 3000 - € 5000



HOW TO BUY AT ORIENTAL ART AUCTIONS

BIDDING

There are several ways to bid at Oriental Art Auctions:

BID LIVE ONLINE

Many clients prefer bidding live online. It's easy to register with us online and you can watch the auction as it happens and place bids from the comfort of your computer. You can easily register on our website. After being approved you receive an email. Now you can subscribe for the auctions on our website and make bids or auto bids. Clients who wish to bid on line through our website during auction should register 24 hours in advance of a sale.

IN THE ROOM

Simply register at the sale room, or on auction days at the registration and cash desk. You may need to provide identification. Once you have registered you will be handed a bidding number to use in the saleroom. When the bidding begins on your lot raise your number to bid. When the bidding stops the auctioneer will bring down the gavel and read out your number if you have won the lot.

BY ABSENTEE BID

If you are unable to attend the auction we can bid on your behalf. You can leave an absentee bid completing an absentee bid form and either hand it to a member of staff or email it to info@orientalartauctions.com. Please note that our bid department may contact you for further details.

Either way, the amount you enter on the form should be your maximum limit excluding buyer's premium and applicable VAT. We will bid up to that limit for you, and remember you may end up paying less than your limit, depending on other bidding on the day.

All absentee bids must be received 24 hours in advance of the auction.

BY TELEPHONE

If you would like to bid by telephone, a member of staff will call you from the saleroom on the auction day, just before your lot(s) come up, and will then relay to you the events in the room, and bid on your behalf live at the auction when instructed to do so.

If you would like to bid by telephone please contact our team prior to the auction with your details of the lots you are interested in and your full name, mailing address, telephone number(s) and email.

Once our team have processed your bid request you will receive an email confirmation.

All telephone bids must be received 24 hours in advance of the auction.

Please note that Oriental Art Auctions cannot be held responsible for being unable to contact you by telephone. We advise you to remain in an area where mobile communication has good reception.

Please note: some lots contain ivory and are therefore subject to the relevant trade restrictions in correspondence with CITES regulations. Customers should familiarize themselves with the relevant CITES regulations before bidding.

VIEWING

VIEWING IN PERSON

All items may be viewed for inspection in person at the sale room. Viewing dates will be published well in advance on the web-site. You can always make an appointment for viewing outside the viewing days.

VIEWING ONLINE

Our auctions are available to view online. We make very high resolution images available online so you can check the item well online. For further information on a lot you may be able to view a condition report online (see below) or contact info@orientalartauctions.com

ESTIMATES

All lots carry an estimated price range, which indicates our opinion of value. If there is a reserve on the lot then it cannot be sold below that price. Reserves are never higher than the bottom estimate.

CONDITION REPORTS

We highly recommend that potential bidders gather as much information as possible regarding a lot before placing a bid. Oriental Art Auctions provide as much possible information regarding condition and detailed photographs of each object online. If, however, you are unable to view a lot in person you may request a condition report and/or additional images of a lot by email info@orientalartauctions.com

We kindly request that you submit your wish for additional information as early as possible.

CATALOGUE ALTERATIONS

Lot descriptions and estimates are prepared in advance of the auction and may be subject to change. Any alterations will be published on the alteration sheet and be mentioned by the auctioneer before bidding of the items in question begin.

UNDERSTANDING BUYER'S PREMIUM AND THE FINAL PRICE YOU WILL PAY

All purchases are subject to a buyer's premium of 28% including VAT per lot. When you successfully bid on any lot, the price you pay will be the hammer price (the value you bid at the auction), plus the buyer's premium.

The premium is subject to VAT at the standard rate, with the exception of lots marked in the catalogue with a hash (#) where VAT applies to both hammer price and buyer's premium.

Credit card payments are subject to a 4% surcharge on the final total.

You may present these documents in person at our saleroom or, if registering for a telephone, internet or absentee bid, by email. We may, at our discretion, ask you to provide a bank reference and/or deposit as a condition of allowing you to bid.

PAYMENT

Congratulations on your successful bidding, the next stage is payment.

There are number of ways to pay to make it as easy as possible for you. We accept cash, credit or debit card or bank transfer.

All items must be paid for before they can be collected.

BANK TRANSFER

Please find details in any email invoice we issue or upon request from our accounts department.

CASH

Cash payments can be made at the accounts desk during or after an auction. Please note that due to money laundering regulations we cannot accept cash payments above € 15.000

CREDIT OR BANK CARDS

Payment can be made by credit or bank card. Please note we can accept Visa or MasterCard only, and there will be 4% surcharge

COLLECTION AND SHIPPING

If you attend an auction in person and are successful in your bid, you are free to collect and remove your item there and then once payment has been cleared.

If you are not able to collect in person, Oriental Art Auctions provide in-house packing and shipping possibilities as well as providing quotes for external shippers.

Please contact info@orientalartauctions.com and we will provide you with the various possibilities.

EXPORT OF GOODS

As you may be aware several countries prohibit the importation of property containing materials from endangered species, such as rhino horn, ivory, coral and tortoiseshell. If you are interested in bidding on a lot containing these materials and you wish to export please make sure you are familiar with all relevant customs regulations prior to bidding.

It is the buyer's sole responsibility to obtain any relevant export or import license.

Please be aware that lots marked with the symbol Y may be subject to CITES regulations when exporting outside the EU.

CONDITIONS OF SALE

For further information on buying at Oriental Art Auctions please see our Conditions of Sale.

Notice to all bidders

As we wish to avoid unpaid bids in our auctions, please note the following points before bidding. Bidders who have Chinese nationality must register using their name as stated on their Chinese resident's identity card and Chinese passport, as a condition of participating in any auction. This rule is stipulated to prevent identity theft. If a bidder has entered a bid using a false identity, the company reserves the right to cancel any existing or future bid made by that bidder. Please carefully inspect and investigate the age and quality of original lots by yourself or have them inspected by your agents, in order to avoid any confusion or misunderstanding between the company and bidders. The company has received legal advice from Chinese law firms, to the effect that any bidders who violate relevant rules or provide fake identity, phone numbers or proof of address, shall bear all liability and relevant costs, including lawyers' fees, litigation fees, arbitration fees, notarial fees, translation fees, travel fees and communication fees. In some circumstances, the company or the seller may apply to prevent the bidder from entering the country where the company is based or prevent them from departing from China. Bidders are required to follow these rules and the company's terms and conditions.

VALUATIONS

We are happy to value any items brought in to the saleroom. Should you have a number of items, please contact us and ask for an onsite valuation.

CONSIGNING YOUR ITEMS FOR AUCTION

Once you have decided to sell your items at Oriental Art Auctions, you will receive a receipt detailing in short the items and any applicable reserves and conditions. The items will then be inspected again and processed in our system. Well in advance of the sale, you will receive a detailed receipt with descriptions via email and/or post.

THE RESERVE PRICE

You will receive an advised estimate of each item offered for sale, and we advise that the items are sold the auctioneer's discretion. This discretionary value would equal a selling price of 10% below the low estimate. Alternatively a fixed reserve price below which we will not sell can be agreed upon when consigning your items. A reserve can never exceed the lower estimate.

BEFORE THE AUCTION

You will receive notification of the lot numbers of your property usually about two weeks before the sale. You are of course welcome to come to the view or attend the auction if you wish.

SETTLEMENT

Sale results are sent out within 48 hours of the auction and settlement is usually made six weeks after the sale, subject to normal business conditions. We can only pay out if the buyer paid for the items.

TERMS & CONDITIONS OF CONSIGNMENT - THE CONSIGNMENT OF GOODS BETWEEN CONSIGNOR AND ORIENTAL ART AUCTIONS

The present document comprises the Terms & Conditions of Consignment between you and Oriental Art Auctions and is applicable to the present and to each subsequent consignment terminating upon expiry at the end of the calendar year or upon the issue of a new version made available to you. Please read this document carefully, in view of the fact that rights and obligations arise as a result of this Agreement.

1. APPLICABILITY

1.1 The present Agreement containing the General Terms & Conditions of Business is applicable to all parts of the relationship between Oriental Art Auctions B.V., hereinafter referred to as 'Oriental Art Auctions' and the Consignor/Seller, hereinafter referred to as "the Consignor", which include a particular purchase, sale, intermediary services, appraisals, evaluations, estimates, cataloguing, and custody, unless expressly agreed otherwise.

1.2 Any departure from the present General Conditions is only possible if and insofar as expressly agreed in writing by Oriental Art Auctions.

2. COMMISSION CONTRACT

2.1 The Consignor hereby instructs Oriental Art Auctions to examine, appraise and sell at auction the movable property brought in by Consignor and taken delivery of by a representative of Oriental Art Auctions (hereinafter also referred to as: 'the Items').

2.2 Oriental Art Auctions are hereby authorized by the Consignor to sell the Items via Oriental Art Auctions under the auction conditions to be set by Oriental Art Auctions, irrespective of whether said authorisation regards all or, alternatively merely a few pieces. Consignor and Oriental Art Auctions may mutually agree upon setting a minimum price (reserve) for each consigned Item.

2.3 Taking delivery of Items, however, does not obligate Oriental Art Auctions to sell or to offer said items for sale at auction. In the event that Oriental Art Auctions is not willing to enter the Items into auction, the Consignor will be informed by Oriental Art Auctions within four weeks subsequent to any such decision.

3. RIGHTS AND OBLIGATIONS ON THE PART OF THE CONSIGNOR

3.1 The Consignor shall provide proof of identity at the request of Oriental Art Auctions.

3.2 The Consignor warrants that in his/her capacity as true owner or by means of proper authorisation he is authorised to offer the Items for sale at auction and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.3 The Consignor at the request of Oriental Art Auctions is obliged to provide Oriental Art Auctions with information on and substantiated proof of provenance and origin of the Items. The Consignor is liable for any loss/damage in case of information which is inaccurate or misleading and/or in case of any other circumstances attributable to the Consignor and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.4 The Consignor duly declares that sale at auction of the Items is not obstructed by any national or international statutory provisions.

3.5 The Consignor is not allowed to bid on any Items brought in by him unless otherwise agreed in writing with Oriental Art Auctions.

3.6 The rights and obligations by virtue of the present General Terms and Conditions belong exclusively to the Consignor and cannot be transferred by Consignor to a third party.

4. THE RIGHTS OF ORIENTAL ART AUCTIONS

4.1 The inclusion of Items in an auction sale or the exclusion thereof, similarly any (oral) announcement in respect of an Item in the Sale Catalogue or in a brochure, is at the sole discretion of the Oriental Art Auctions, who reserve the right to consult or rely on any expert without accepting any responsibility in connection therewith.

4.2 Oriental Art Auctions reserve the right to determine in which of their sales an Item shall be put up for auction.

4.3 In the event that Oriental Art Auctions are instructed to clear the complete contents of a dwelling or warehouse, they reserve the right to exclude Items from said clearance and also to remove or dispose of any such Items which in their opinion are not suitable for auction or if possible, to convert said Items into cash by other means.

4.4 Consignor duly declares that Oriental Art Auctions are authorized to photograph, illustrate or otherwise make visual representations of all the Items offered for sale and to copy or cause said Items to be copied in any way whatsoever, both prior and subsequent to the sale, and shall observe any statutory regulations applicable thereto. Oriental Art Auctions retain the copyright in all such visual representations for use at their discretion.

5. WITHDRAWAL ON THE PART OF CONSIGNOR

5.1 Once an Item has been entered into an auction, it can only be withdrawn by the Consignor following payment of 30% of the agreed reserve, or of a lesser amount if in the opinion of Oriental Art Auctions this is reasonable, or in the absence of a reserve price, payment of 30% or of a lesser amount of the expected proceeds at auction as estimated by Oriental Art Auctions plus all incurred costs, if any.

5.2 In the event that the Consignor is not satisfied with the estimate as set out in 5.1, he/she can request a re/estimation at his/her own expense, to be performed by three experts who are approved Registered Brokers/ or Registered Broker-Assessors and whose area of specialisation is that of the Item or alternatively, to be performed by certified appraisers or brokers, one of whom to be appointed by Oriental Art Auctions, one of whom by the Consignor, and the third to be nominated jointly by the two already appointed. Should the re-estimation result in a different value, said different value shall be binding upon Oriental Art Auctions and applicable to the Consignor in accordance with the applicability of the present Clause.

6. COMMISSION

In case of sale of the Items at auction, the commission payable to Oriental Art Auctions amounts to a percentage of the price achieved at the sale agreed prior to the sale.

7. OBLIGATION TO TAKE BACK ON THE PART OF ORIENTAL ART AUCTIONS

7.1 The Consignor acknowledges that he/she is familiar and agrees with the General Conditions of Oriental Art Auctions, applicable to Oriental Art Auctions and Buyer in respect of a purchase at auction of movable property, of his willingness to do the following:

‘Unless certain items in the catalogue are expressly excluded - except for a number of cases mentioned in the General Conditions of Sale applicable to the purchase of movable property

at auction - Oriental Art Auctions may be willing to set aside the sale of a Lot at auction and to refund an amount corresponding to the original Purchase Price and auction costs, in the event that the Seller within a period of three weeks subsequent to the sale has established to the satisfaction of Oriental Art Auctions that the Lot sold at auction has such serious hidden faults or that the description given is shown to be so erroneous, that had the Buyer been aware of said faults or had there been an accurate description at the fall of the hammer, said Buyer would have decided not to proceed with the purchase or would have made the purchase only at a considerably lower price:.

7.2 The Consignor shall grant Oriental Art Auctions an irrevocable authorisation to set aside the sale in consideration for a refund of the Purchase Price and auctions costs. Oriental Art Auctions has sole discretion to determine whether the circumstances are applicable in any such case. By reason of the setting aside of the sale, the Item is considered to be unsold within the meaning of Clause 11 of the present contractual Terms & Conditions

8. PAYMENT TO CONSIGNOR

8.1 Oriental Art Auctions shall in the name of Oriental Art Auctions ensure payment to the Consignor of the proceeds from the sale less all fees and charges to be borne by the Consignor, such as transport costs, restoration costs, commission fees, vetting costs, insurance premiums, if applicable, and any other costs agreed in advance as well as VAT [BTW]. hereinafter referred to as: •[the] Compensation’, providing that Oriental Art Auctions has received from the Buyer the full Purchase Price, and providing that the Buyer has not asserted the obligation on the part of Oriental Art Auctions to set aside the sale within the meaning of Clause 7 of the present Agreement, which assertion is acknowledged by the auctioneer and provided that no cancellation of the sale has occurred within the meaning of Clause 9 of the present contractual Terms & Conditions.

8.2 Payment of The Compensation is normally effected within 45 days following a sale. unless a written notice as set out in Clause 7 of the present Conditions is received from the Buyer, or a setting aside of the sale within the meaning of Clause 9 of the present Agreement has occurred.

8.3 Invocation of the so-called margin scheme can only be made in the event that prior to the sale all the necessary conditions have been met, including inter alia the declaration of purchase for VAT purposes (inkoopverklaring): the above at the absolute discretion of Oriental Art Auctions.

9. CONSEQUENCES CANCELLATION BY BUYER

In the case of “a setting aside” as set out in Clause 7 of the present Terms & Conditions, or a cancellation of the Purchase agreement with the Buyer for any other reason, then Oriental Art Auctions reserves the right to claim back any Compensation already paid to the Consignor as well as any other loss/damage and costs incurred by Oriental Art Auctions as a consequence of said setting aside, including interest charges and judicial and extrajudicial costs.

10. CONSEQUENCES OF SETTING ASIDE BY ORIENTAL ART AUCTIONS

10.1 The Consignor is familiar with the fact that Oriental Art Auctions, in the Conditions of Sale (being the General Terms & Conditions of Oriental Art Auctions and the Buyer in respect of a purchase at auction of movable property), reserves the right to set aside the Purchase agreement in the event that the Buyer shall exceed the term for payment.

10.2 The Consignor expressly acknowledges and agrees that Oriental Art Auctions have the right to recover any loss/damage and costs against the Buyer in case of the occurrence of a situation as set out in 10.1. Also the Consignor expressly acknowledges and agrees that Oriental Art Auctions have the right to claim specific performance when the Buyer has failed to comply with the period for payment, or alternatively, to proceed to set aside the sale, or alternatively, first to file a claim against the Buyer for specific performance which if unsuccessful, then to take steps to set aside the sale: the above at the discretion of Oriental Art Auctions.

11. UNSOLD ITEMS

11.1 Oriental Art Auctions are irrevocably authorized but never obligated to offer Items for sale at a later auction, hereinafter referred to as: “to resell”, or alternatively, to sell said Items within a period of ten days after a particular auction. Any such post-auction sale (“aftersale”) can only take place at a price that is at least the equivalent of the Purchase price less all costs to be borne by the Consignor to which the Consignor would have been entitled if the Item had sold for the reserve set at auction.

11.2 In the event of such an aftersale, the rights and obligations of the Consignor and Oriental Art Auctions by virtue of the present Agreement shall be equally binding and apply in full as if the Item had been sold at the particular auction.

11.3 Accordingly, the provisions set out in the present Agreement shall apply in full to any such resale or aftersale.

12. TRANSPORT/STORAGE INSURANCE ITEMS

12.1 All packaging materials in respect of the Items consigned to the auction sale may be removed or disposed of by Oriental Art Auctions unless expressly agreed otherwise by Oriental Art Auctions and the Consignor.

12.2 All the Items consigned to Oriental Art Auctions are insured for the value stated on the receipt, or alternatively for an appropriate value determined at the sole discretion of Oriental Art Auctions. against fire. theft, loss and damage provided that said Items are kept in the offices of Oriental Art Auctions or in other storage facilities chosen by Oriental Art Auctions. The Consignor is entitled to claim a receipt for the Items consigned to Oriental Art Auctions, which receipt indicates the value represented by the Items at the moment of consignment according to a preliminary estimate given by Oriental Art Auctions.

12.3 Oriental Art Auctions reserves the right to take measures for storing with a third party Items sent or brought to auction, and to charge the Consignor for any such costs in relation thereto.

12.4 Items which have been sent or brought in to Oriental Art Auctions and which have not been accepted for auction and which are not stored for [temporary] safekeeping, shall at the risk and expense of the Sender be returned to the Sender wholly at his own cost.

13. LIABILITY OF ORIENTAL ART AUCTIONS

13.1 Oriental Art Auctions accept no liability whatsoever for any damage to frames of paintings, or other works of art, nor to any parts thereof such as glass coverings, passe-partouts, etc, except in case of damage caused wilfully or by gross negligence on the part of Oriental Art Auctions and/or his/her employees or representatives.

13.2 In no event shall Oriental Art Auctions be liable for any damage/loss caused by interruption to business, consequential damage/loss, damage/loss of property and/or indirect damage.

13.3 Furthermore, Oriental Art Auctions cannot be held liable for any accident or any form of personal injury suffered on or in the vicinity of the premises or surrounding areas in use for consignment, storing or viewing, for holding auctions or in use for picking up the goods sold, except in case of damage caused wilfully or by gross negligence on the part of Oriental Art Auctions and/or his/her employees or representatives and/or except insofar as such accident/personal injury is covered by the insurance of Oriental Art Auctions.

13.4 Entering the premises or surrounding areas is entirely at your own risk.

14. OTHER RIGHTS AND OBLIGATIONS ON THE PART OF THE CONSIGNOR/NATURAL PERSON (NOT ACTING IN THE COURSE OF HIS/HER TRADE/PROFESSION)/LONG DISTANCE SERVICES

14.1 In the event that an agreement is entered into between Oriental Art Auctions and the Consignor/natural person who is not acting in the course of his/her trade or profession, under which, up to and including the conclusion of the Agreement, use can only be made of one or more techniques for long-distance communication within the context of the auction system for long distance services maintained by Oriental Art Auctions. in case of the above, the following shall apply.

14.2 During the duration of 7 working days to be calculated from the day upon which the Agreement is concluded, the Consignor/natural person is entitled to cancel the Agreement free of charge and without giving reasons. Under certain circumstances the period can be extended to three months subsequent to the conclusion of the agreement. Any such termination must occur in writing (per e-mail or written letter).

14.3 The Consignor/natural person cannot assert the abovementioned right. in the event that with his/her consent Oriental Art Auctions has commenced performance of the Agreement prior to the expiry of the term mentioned above.

14.4 In deviation from the provisions set out in Article 7:46101 the Dutch Civil Code pertaining to an occurrence of default, the statutory provisions set out in Articles 6:81-83 01 the Dutch Civil Code shall apply instead.

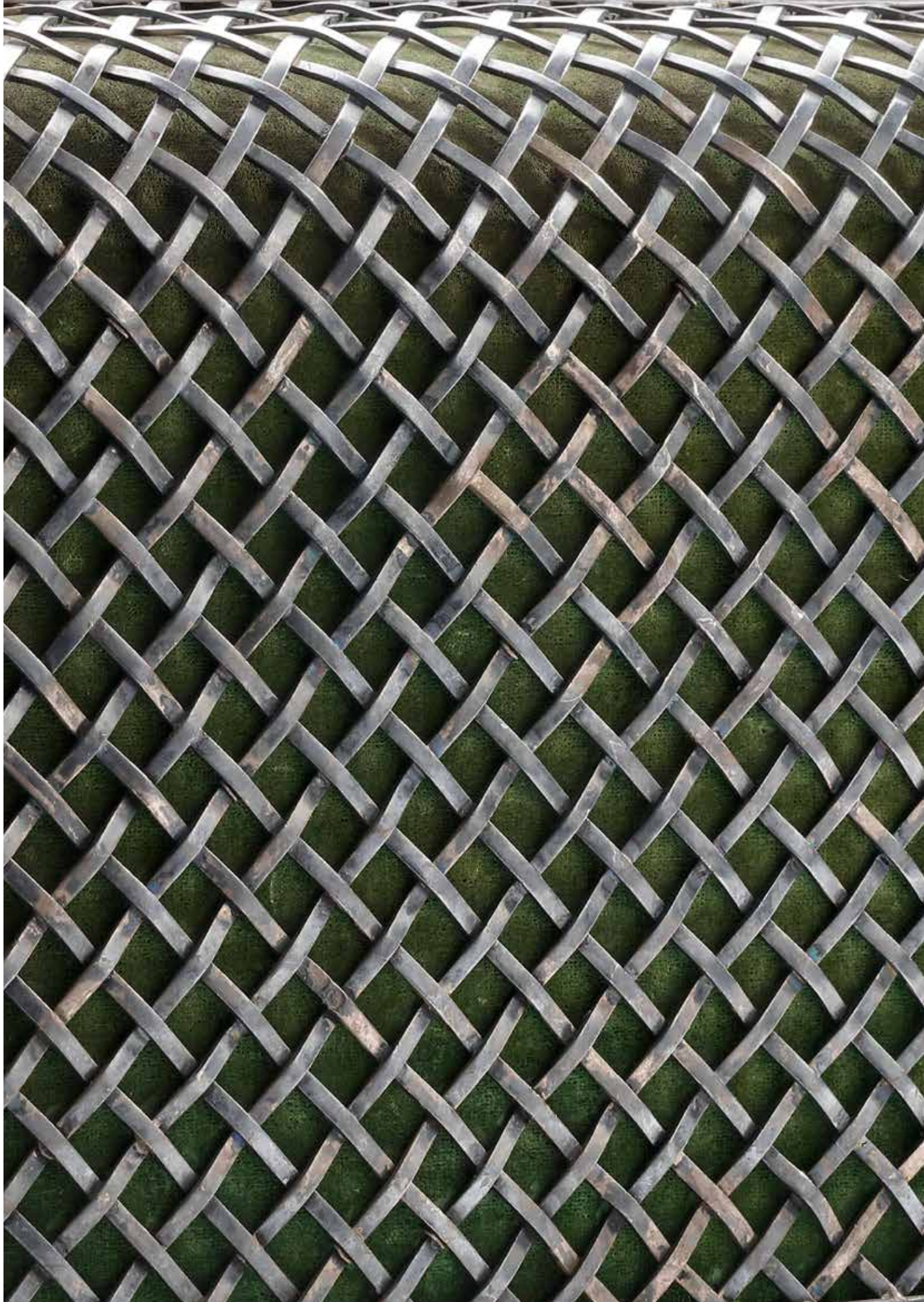
15. MISCELLANEOUS

15.1 Nullification, annulment or the non-bindingness of one of the provisions set out in the present Agreement containing General Conditions 01 Business shall not affect the validity of the remaining provisions. In the event that one or more provisions is null and void, annulled or nonbinding, Consigner and Oriental Art Auctions shall agree one or more provisions to replace the above which are valid and which correspond as far as possible in content and purport to the provisions that are null and void, annulled or nonbinding.

15.2 Objects which, even without prior knowledge of the owner, are deemed to be cultural heritage, and objects which are made with materials which do not have the necessary CITES certificate, (Ivory, Coral, Rhinoceros horn etc.) are excluded from our Auctions. This also counts for objects which may be considered plundered artworks by the authorities. Possible confiscations and legal consequences are the sole responsibility and expense of the consignor.

15.3 The present Conditions of Business are governed exclusively by the Laws of the Netherlands.

15.4 All disputes pertaining to, arising from or in connection with any agreement entered into between Oriental Art Auctions and the Consignor or in connection with the formation of any such agreement shall be submitted to the exclusive jurisdiction of the competent court in Zwolle, except for the right of Oriental Art Auctions to choose to have the dispute adjudicated by the competent court located in the district of the Consignor.





Oriental Art
AUCTIONS