

ISLAMIC ART AUCTION

WEDNESDAY 14 DECEMBER 2022



Oriental Art
AUCTIONS

ISLAMIC ART AUCTION

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Auction date
Viewing dates

Wednesday 14 December 2022, start time 12.00 CET
Monday 12 December and Tuesday 13 December
from 11.00 until 17.00 CET

Auctioneer

Patrick Becks

سورة النحل

بسم الله الرحمن الرحيم
الحمد لله رب العالمين الرحمن الرحيم
مالك يوم الدين
اياك نستعين
المستقيم
غير المغضوب عليهم ولا الضالين

سورة النحل

سورة النحل

بسم الله الرحمن الرحيم
الذليل الكليل
والذين يمشون على الأقدام
والذين يمشون على الأقدام

سورة النحل



Lot 1

AN EASTERN KUFIC QURAN FOLIO, NEAR EAST, 12TH CENTURY

Arabic manuscript on paper, interlinear Persian translation. 14ll. to each page, written in black Kufic script, diacritics in red, rosette verse markers outlined in black, occasional marginal floral motifs indicating the juz.

Inscriptions: surah al-Nisa v.23-v.28
Folio: 25 by 37 cm

Estimate € 3000 - € 5000



Lot 3

A MAMLUK QURAN JUZ, PROBABLY EGYPT, 14TH-15TH CENTURY

Comprising the 15th juz, Arabic manuscript on paper, 18 leaves plus two fly-leaves, each folio with 11 lines of black thuluth script, Basamallah in black muhaqqaq script, gold and polychrome rosette verse markers pointed in blue, ruled in blue and gold borders, tajwid in red, occasional marginal floral motifs indicating the 'Juz, Hizb and Aushr'. The colophon of each surah with gilt and blue decoration, in black morocco binding with gilded decoration.

Text: 15 by 22 cm

Folio: 24 by 32 cm.

Estimate € 12.000 - € 15.000

Lot 2

TWO LARGE MAMLUK QURAN PAGES, EGYPT, 13TH CENTURY

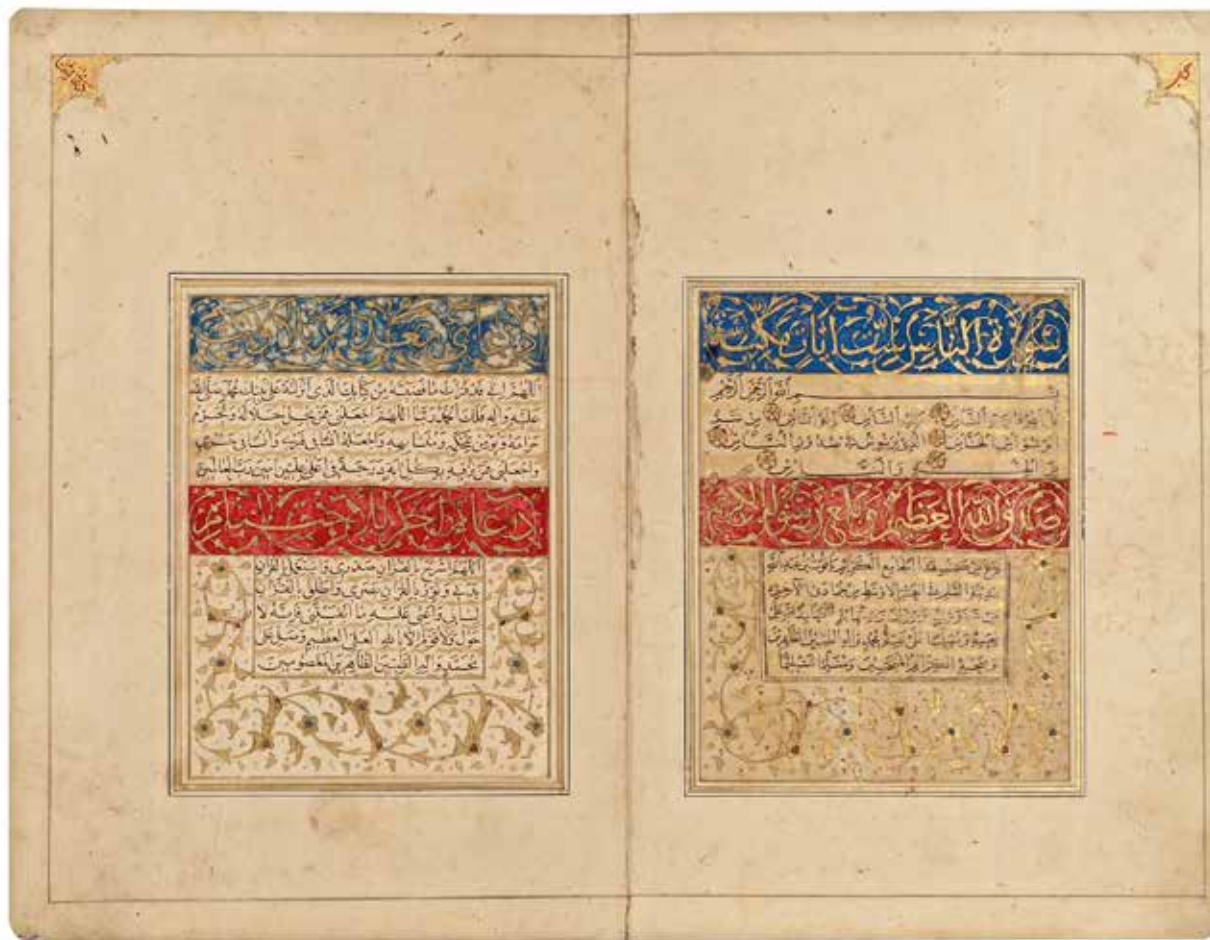
Arabic manuscript on paper, interlinear Persian translation, with 7 lines to each page, written in large elegant black muhaqqaq script, with gold rosette verse markers outlined in blue, illuminated marginal medallion indicating the Juz and written in large thuluth gilt script.

Inscriptions: surah Adh-Dhariyat v.28-v.43,
surah al-Najm v.35- v.62

32 by 40 cm

Estimate € 2000 - € 3000





Lot 4

TWO QURAN PAGES, ATTRIBUTED TO YAQOT AL-MUSTAISI MI 13TH CENTURY , LATER ILLUMINATION AND DEDICATION PERSIA,16TH CENTURY

Arabic manuscript on paper, 11-13 line per page, written in black naskh script, surah headings in large thuluth script outlined in black, the Basmallah in elegant muhaqqaq script, marginal commentary notes in nastaliq Persian script in clouds reserved on a gold sprinkling ground. Gold verse rosette markers outlined in black and pointed with polychrome dots, all ruled in blue and gold borders.

Inscriptions: surah al-Ikhlās, surah al-Nas, surah Tabbat Yada and surah al-Falaq.

Text: 11 by 15 cm

Folio: 18 by 27 cm

CATALOGUE NOTE:

One page bears a colophon with the name Yaqot al-Mustasimi (Yaqot bin Abdullah) and the date Juma-da II 666 AH (February 1267 AD). The legendary calligrapher Yaqot, Master of the Six Pens, remained famous for centuries after his death in 1298 and his works are sought after to this day. Over the centuries his penmanship was frequently imitated and emulated by various scribes, who often copied manuscripts signing with his name.

Calligraphic exercises by the great masters were often cut and laid down on album pages, see for example a calligraphy signed by Yaqot with later sixteenth century Persian illumination sold at Christie's London, 20 October 2016, lot 12, and an 'unwan from the Shah Jahan album, which combined a text written by the Timurid calligrapher Mir 'Ali with a refined Mughal illumination dated to circa 1640.

Estimate € 20.000 - € 30.000



Lot 5

A TIMURID QURAN JUZ, PERSIA, 14TH-15TH CENTURY

Arabic manuscript on paper, with later added interlinear Persian translation, 45 leaves with 2 fly-leaves, 9 lines to each page in elegant black muhaqqaq script within a gilt and polychrome borders. Surah heading in gold thuluth outlined in black within a cartouche, opening biofolio with striking blue and gilt decoration. Gold verse markers outlined in black and pointed in blue dots, gilt occasional marginal "Hizb, Aushr and Juz "markers.

In light morocco binding stamped decorated with floral motifs.

Inscriptions: surah Al-Imran with 200 verses.

Text: 15 by 21 cm.

Folio: 24 by 31 cm.

Estimate € 10.000 - € 15.000



Lot 6

A LARGE MAMLUK QURAN JUZ', EGYPT OR SYRIA, CIRCA 14TH CENTURY

Arabic manuscript on paper, 33ff. with 2 fly-leaves, 5ll. to each page, written in very elegant large black muhaqqaq script, gold rosette verse markers outlined in black and pointed in red dots, surah headings in large black thuluth script within gilt and polychrome decorated cartouches, occasional marginal gilt floral roundels indicating " Hizb, Nisf and Juz". Two opening pages with gilt and blue decoration framing 3ll. in clouds reserved on a red floral sprays decorated ground. In black morocco binding.

Inscriptions: surah al-Waqiaa v.77-v.80 , surah At-Tubah v.94-v.129, surah Yunus complete, surah Hud v.1-v.5

30 by 45 cm

Estimate € 20.000 - € 30.000



Lot 8

A MAMLUK MUHAQQAQ QURAN LEAF, EGYPT OR SYRIA, 14TH CENTURY

Arabic manuscript on paper, 5 lines to the page, written in elegant muhaqqaq script in black ink, verses separated by illuminated roundels outlined in black and pointed with blue dots, text block ruled in gold borders.

16 by 21 cm

Estimate € 2000 - € 3000

Lot 7

THREE MAMLUK QURAN PAGES, EGYPT OR SYRIA, 13TH-14TH CENTURY

Arabic manuscript on paper, 9 lines to each page, written in black Muhaqqaq script, with gold rosette verse markers pointed by polychrome dots, diacritics in red.

Inscriptions: surah al-Tawbah v.100-v.120

22 by 30 cm

Estimate € 2000 - € 3000





Lot 9

AN ILLUMINATED QURAN LEAF IN MAGHRIBI SCRIPT, ANDALUSIA, 12TH-13TH CENTURY

Arabic manuscript on pink paper, recto and verso with five lines of bold sepia Andalusian maghribi script, letter pointing and vocalisation in gold outlined in black, shadda and sukun in blue, yellow and green markers, verse divisions marked with gold illuminated roundels containing abjad letters in blue and red.

Inscriptions: surah As-Saaffat v.119-v.125

CATALOGUE NOTE:

This is a fine example of Islamic manuscript production from the Muslim west. It was written on paper, which in medieval Islamic Spain was unusual, vellum still being the preferred material for the writing of the Quran. The paper was dyed pink, a rare luxury aspect; the script is a fine example of large scale Maghribi (the marking of the hamzas indicating a probable Andalusian origin) and the spacious arrangement of the script on the page allowed for the clear marking of the diacritics and vocalisation in colours and gold and the elaborate illuminated devices between verses. A particularly unusual aspect of the verse divisions is the use of 'abjad letters to mark the exact verse count of every verse. The illumination of the devices marking the verse divisions is of very high quality and the size of the devices allows the use of a relatively complex design, as witnessed in the present example.

A bifolium from the same manuscript is in the David Collection, Copenhagen (see von Folsach 2001, no.5, p.57). A section from the same Quran, containing 215 leaves, formerly in the collection of Maréchal Lyautey, was sold at the Hotel Georges V, Paris, 30 October 1975, lot 488. Single leaf and bifolia were sold at Sotheby's October 2012, lot 17 and 6 April 2011, The Stuart Cary Welch Collection, Part One, lot 11; 8 October 2014, lot 13; 22 April 2015, lot 51; 7 October 2015, lot 204; 25 October 2017, lot 10 and 25 April 2018, lot 4.

Estimate € 9000 - € 12.000





Lot 10

A LATE TIMURID QURAN JUZ, BY AHMED AL-RUMI IN 858 AH/1454 AD

Arabic manuscript on cream paper, 20 leaves with 3 fly-leaves, each page with 9 lines. The first, central and the last line in very elegant black Muhaqqaq script, the other 6ll. arranged in two blocks of 3 lines, each of very strong naskh script within gold border outlined in black, gold roundel verse markers outlined in black, Surah headings in red and gold thuluth script on a decorated panel, gold marginal floral motifs, tajwid in red. Two opening biofolia heavily with gilt and polychrome decoration. Final folio signed by 'written by Ahmed al-Rumi in 858 AH.

In brown morocco binding with flap stamped with floral motifs.

Inscriptions: v.56 -v.93 from surah al-Naml, surah Al-Qasas, v.1-v.45 from surah al-Al-Ankabut

Text: 10.5 by 16 cm.

Folio: 19 by 26 cm.

Estimate € 20.000 - € 30.000





Lot 11

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 'khams 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 Quyunlu 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 12

AN ILLUMINATED TIMURID QURAN, WRITTEN BY ABDULLAH IN 924AH/1518AD

Arabic manuscript on cream paper, each page with 15 lines. The first, central and the last line in very elegant black thuluth script, the other 12ll. arranged in two blocks of 6ll., each of very strong naskh script within gold and polychrome border outlined in black, gold roundel verse markers outlined in black with blue dots, Surah headings in red thuluth script on a decorated panel, occasional marginal notes of "Khums, nisf and Hizb", tajwid in red. Two opening biofolia heavily with gilt and polychrome decoration framing 4ll of naskh script and 1ll. of large black thuluth script in clouds reserved on a gold striking ground. Final folio signed by 'written by Abdullah in 924AH.

In black morocco binding stamped with gilt floral motifs.

Text: 9 by 15 cm

Folio: 14 by 21 cm

Estimate € 12.000 - € 15.000



Lot 13

A QURAN IN MAGHRIBI SCRIPT, NORTH AFRICA, DATED 1010 AH/1601 AD

A complete Quran, Arabic manuscript on cream paper, each page with 19 lines written in brown Maghribi script, tajwid in red with polychrome roundel verse markers. Surah headings in large gilt maghribi script outlined in brown, gold and polychrome marginal floral motifs indicating the 'Juz'. Opening folio with polychrome decoration framing 9 lines. Final folio signed by Ahmed ibn Mousa ibn Aisa ibn Ahmed ibn Ali Al-Sharriif AL-Washirshi and dated 1010 AH/1601 AD.

In black morocco binding with flap decorated with gold outlined central medallion.

15 by 20 cm.

Estimate € 5000 - € 8000



Lot 14

TWELVE SAFAVID QURAN PAGES, PERSIA, 16TH CENTURY

Twelve Leaves from a monumental Safavid Quran, in Arabic, Illuminated manuscript on paper.

Surah Al-Anbiyaa with beautiful blue and gold decorated beginning of surah.

36 by 24 cm. each.

Estimate € 800 - € 1200



Lot 15

A LARGE GHUBARI QURAN LEAF, 17TH CENTURY

Arabic manuscript on paper, 11 lines to the page, written in bold ghubari script in black ink, the word of "Allah" in gold script outlined in black, all on a floral motifs decorated ground, verses separated by gold illuminated roundels with blue and green dots, text block ruled in gold borders.

Text: 25 by 39 cm

Folio: 35 by 49 cm

Estimate € 4000 - € 6000



Lot 16

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

Arabic manuscript on vellum, 16 lines to the page written in bold Kufic in brown ink, vocalisation in the form of red dots.

Surah At-Tawbah v.59-v.65

9 by 15 cm

Estimate € 1000 - € 1400



Lot 17

AN ILLUMINATED QURAN, YEMEN, BY AHMED QASEM IBN ISMAIL IN 1035AH/1626AD

Arabic manuscript on paper, Complete Quran, 10ll. to each page, written in large black naskh script, catch-words in large script, diacritics and vowels in red ink, ruled in polychrome borders, surah headings in red ink, gold verse markers pointed in orange dots, occasional marginal commentary notes, two opening biofolia with gilt and polychrome decoration framing 7ll. in clouds reserved on a gold striking ground. The last pages with Due al-Khatm, dedications and signed by " written by Muhammed ibn Ahmed Qasim Ibn Ismail in Thula Yemen, dated 26 Dhu al-Hijja 1035AH (August 1626AD).

In original Morocco leather binding with flap.

Text: 14 by 25 cm

Folio: 25 by 34 cm

Estimate € 40.000 - € 60.000



Lot 18

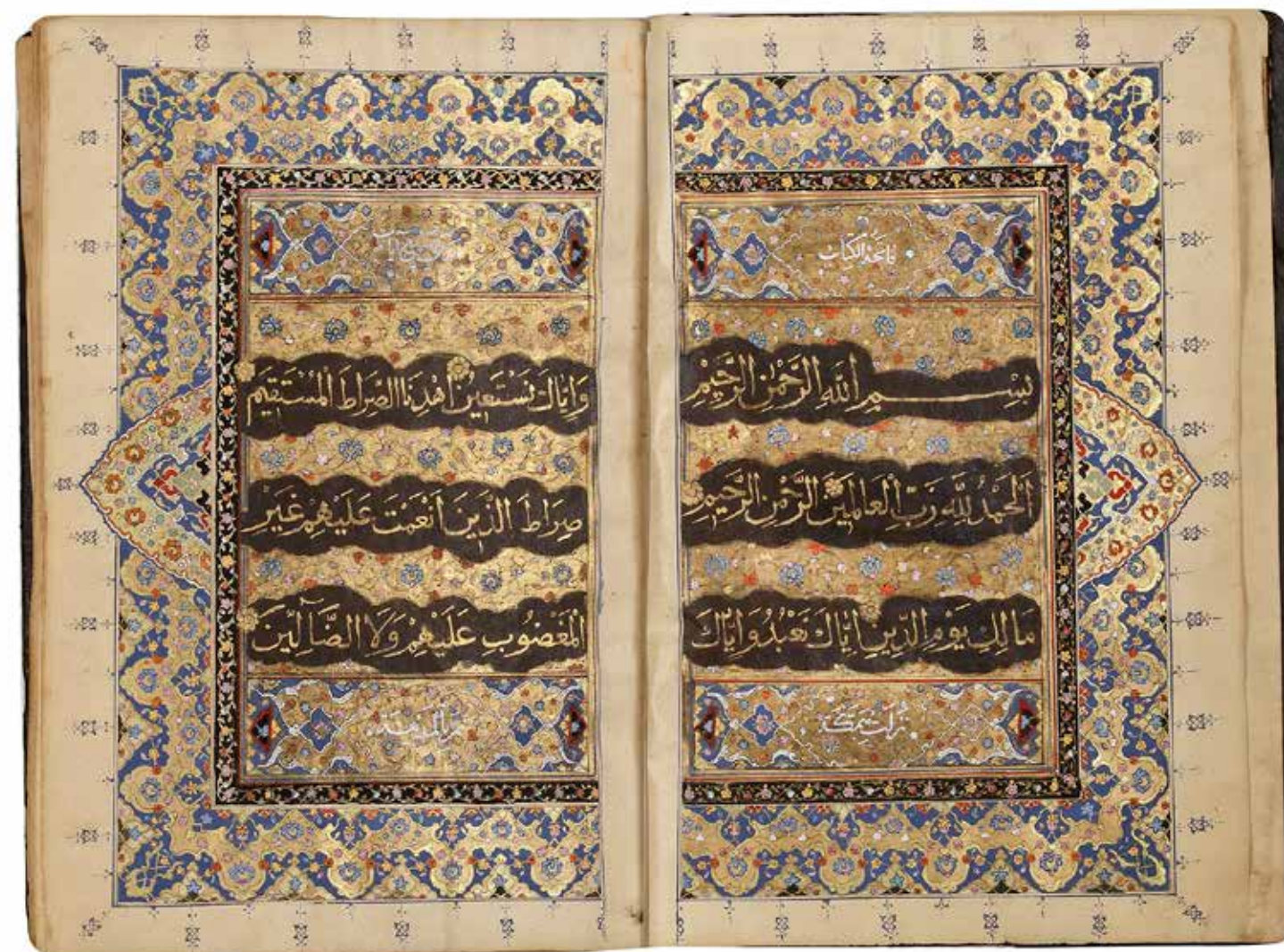
AN ILLUMINATED OTTOMAN QURAN, 18TH CENTURY

Arabic manuscript on paper, each page with 14 ll. written in bold black naskh script in clouds reserved against a gold sprinkled ground, gold roundel verse markers outlined in black, diacritics and vowels in red, occasional marginal commentary notes indicating 'juz' and hizb'in red ink, surah headings in large white thuluth script on cartouches with a gilt blue floral illuminated ground, all ruled in gilt and blue borders, two opening bifolia fully illuminated in gold and polychrome framing 6 lines in clouds reserved against a gold sprinkled ground, end of the text with prayers and dedication.

The final page signed "written by Muhammad Aref al-Harawi".

In later gilt Qajar lacquer binding with central cartouche enclosing spandrels containing scrolling floral vines. 12 by 18 cm.

Estimate € 10.000 - € 15.000



Lot 19

AN ILLUMINATED KASHMIRI QURAN JUZ, 19TH CENTURY

Arabic manuscript on paper, 12 ff. with 2 fly-leaves, each folio with 15 lines of elegant polychrome naskh scripts on a black decorated ground, gold roundel verse markers, text within gold and polychrome rules, surah headings in white thuluth script on cartouches with gold and polychrome floral illumination. Opening two bifolia fully illuminated in gold and polychrome decoration, enclosing three lines in large gilt thuluth script reserved in clouds on a gilt ground decorated with polychrome floral motifs.

In gilt stamped morocco binding, gilt stamped and painted doublures, with central panel enclosing flower heads and surrounded by spandrels containing scrolling floral.

Inscriptions: surah Yasin, surah al-Fath, surah Al-Waqi'a, surah al-Mulk and surah An-Naba.

22 by 31 cm.

Estimate € 6000 - € 8000



Lot 20

AN ILLUMINATED OTTOMAN QURAN BY ABDULLAH BIN ABUDLSALAM IN MEC- CA 1295 AH/1878 AD

A complete Quran, Arabic manuscript on cream paper, 304 leaves with 3 fly-leaves, each page with 15 lines written in black naskh script within gold and red rules, gold roundel verse markers outlined in black with 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 Abdullah Bin Abdulsalam in al-Masjid al-Haram.

In brown morocco binding decorated with gold painted floral motifs.

Text panel: 5.5 by 10 cm.

Folio: 10.5 by 15 cm.

Estimate € 8000 - € 12.000



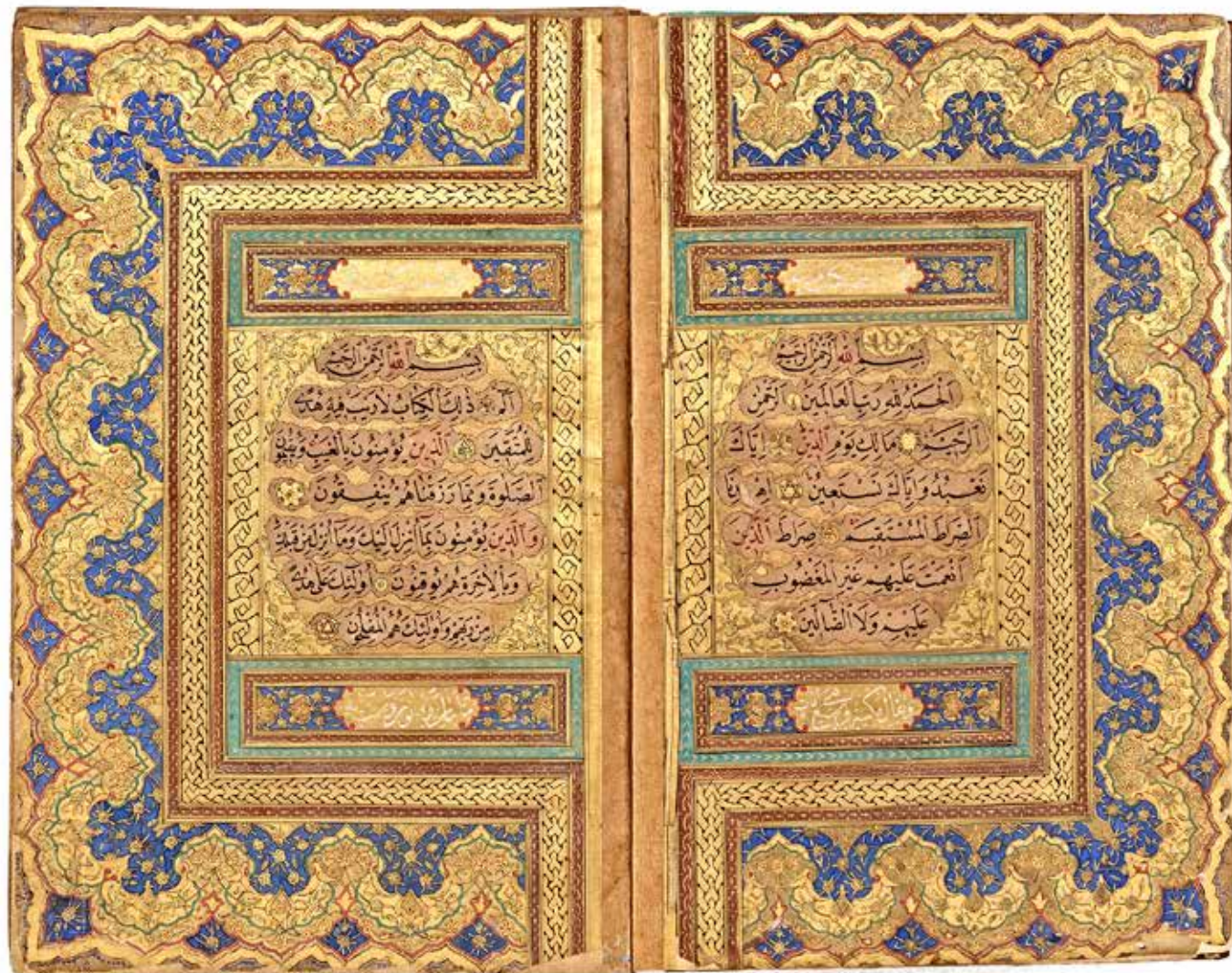
Lot 21

AN ILLUMINATED KASHMIRI QURAN, 19TH CENTURY

Arabic manuscript on polished cream paper, 13 lines to each page written in fine naskh script in black ink, interlinear rules in gold with floral decoration, verses separated by small illuminated roundels outlined in black, surah headings written in white thuluth script on a gold ground within a cartouche on illuminated panels, margins ruled in colours and gold, catchwords in black and red in margins, the margins decorated with gilt floral leafy sprays outlined in red and containing occasional marginal commentary notes. Two opening and final double pages with fine illumination in polychrome and gold, in lacquer binding decorated with flowers.

10 by 16.5 cm

Estimate € 20.000 - € 30.000



Lot 22

AN ILLUMINATED OTTOMAN QURAN BY HAFIZ ISMAIL HAKKI, TURKEY, 1282 AH/1865 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, catchwords in red. Surah headings in white thuluth script on a gilt ground within a decorated 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 sprinkled gold ground. Final three pages with Due al-khatm and signed by 'written by al-Faqir Hafiz Ismail Hakki in 1282 AH/1865 AD' within a roundel on a gilt and polychrome decorated ground.

In brown morocco binding with flap decorated with gold painted floral motifs.

15 by 20 cm.

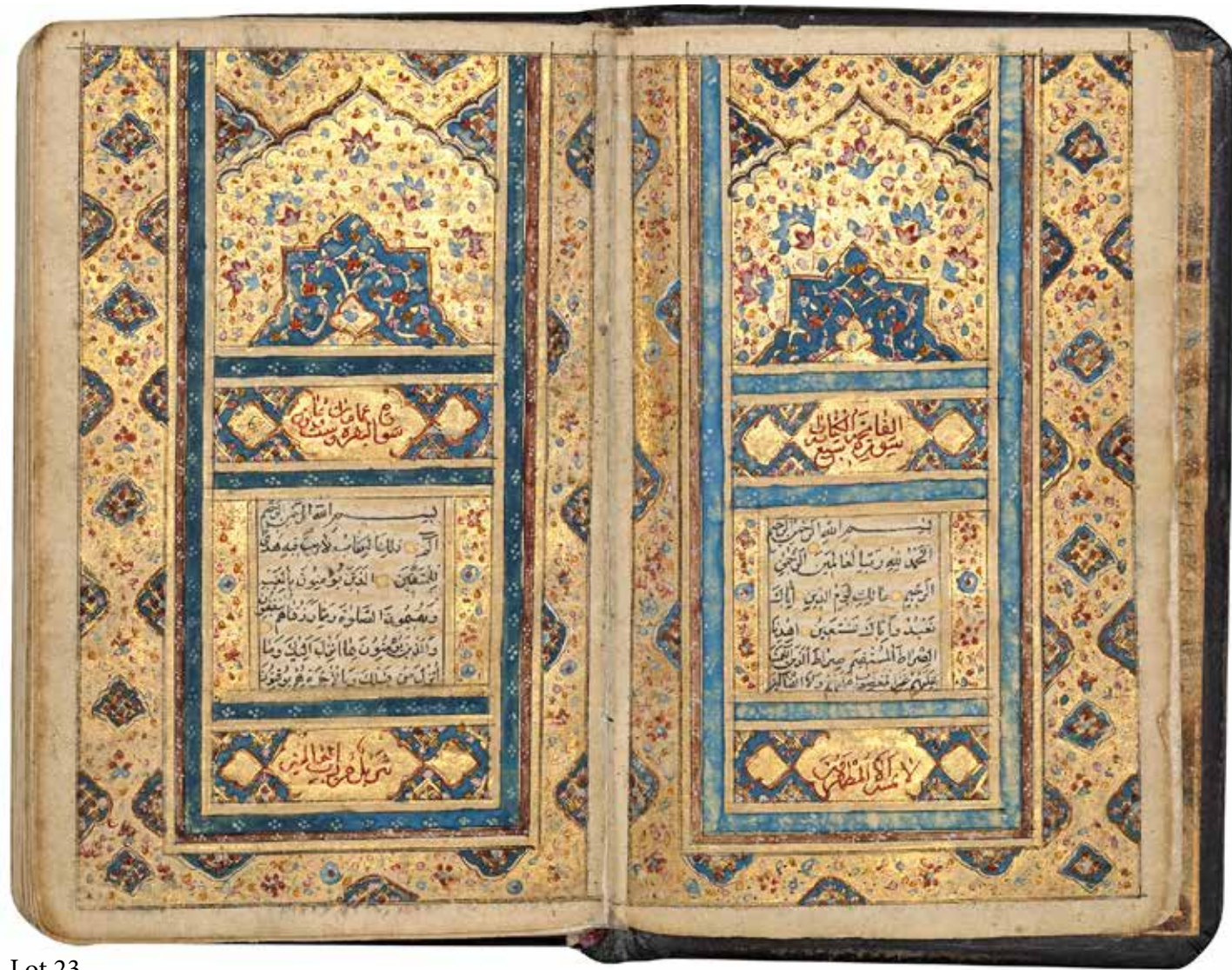
Estimate € 40.000 - € 60.000



Hafiz Ismail Hakki, born in Uskudar and died in 1301 AH/1883 AD, buried in Uskudar-Karacaahmet Cemetery.

He completed studying the Quran by his teacher Hüseyin Sabri Efendi, married his teacher's daughter and received his certificate for practicing thuluth and naskh scripts. He moved to Muhsinzâde Abdullah Bey school where he studied other calligraphic scripts and received a certificate.

After completing his education, he became a calligraphic teacher at Mülkî school in Paşakapısı. Later he became the imam of Selimiye Mosque. After serving for a long time, he was promoted to become the director of the Süleymaniye school, but shortly after that he died in 1883-1884 at a young age.



Lot 23

AN ILLUMINATED OTTOMAN QURAN, TURKEY, 17TH-18TH CENTURY

Arabic manuscript on paper, 21 lines to each page, written in bold black naskh script within a double gilt border. A complete Quran, surah headings in red thuluth script on within gilt cartouches, two opening biofolia with striking blue and gilt decoration framing 6ll. on clouds reserved against a gold ground. The following two pages and the last two with text in clouds and gilt floral sprays decorated margins. Gold verse markers with gilt occasional floral marginal markers indicating " Hizb and Juz ". In gilt black morocco binding decorated with golden palmettes.

6.5 by 10 cm.

Estimate € 3000 - € 5000



Lot 24

A PERSIAN SAFAVID QURAN, PERSIA VARAMIN, COPIED BY MIRZAIL NUR AL-DIN MUHAMMED AL-RAZI IN 1090AH/1679AD

Arabic manuscript on paper, each folio with 15 lines of black naskh script, verse roundels markers outlined in black with blue dots, marginal gold and polychrome circular medallions indicating "hizb and juz", marginal markers in gold naskh, text within gold and polychrome rules, surah headings in gilt thuluth script, two opening bifolio with gold and striking blue decoration.

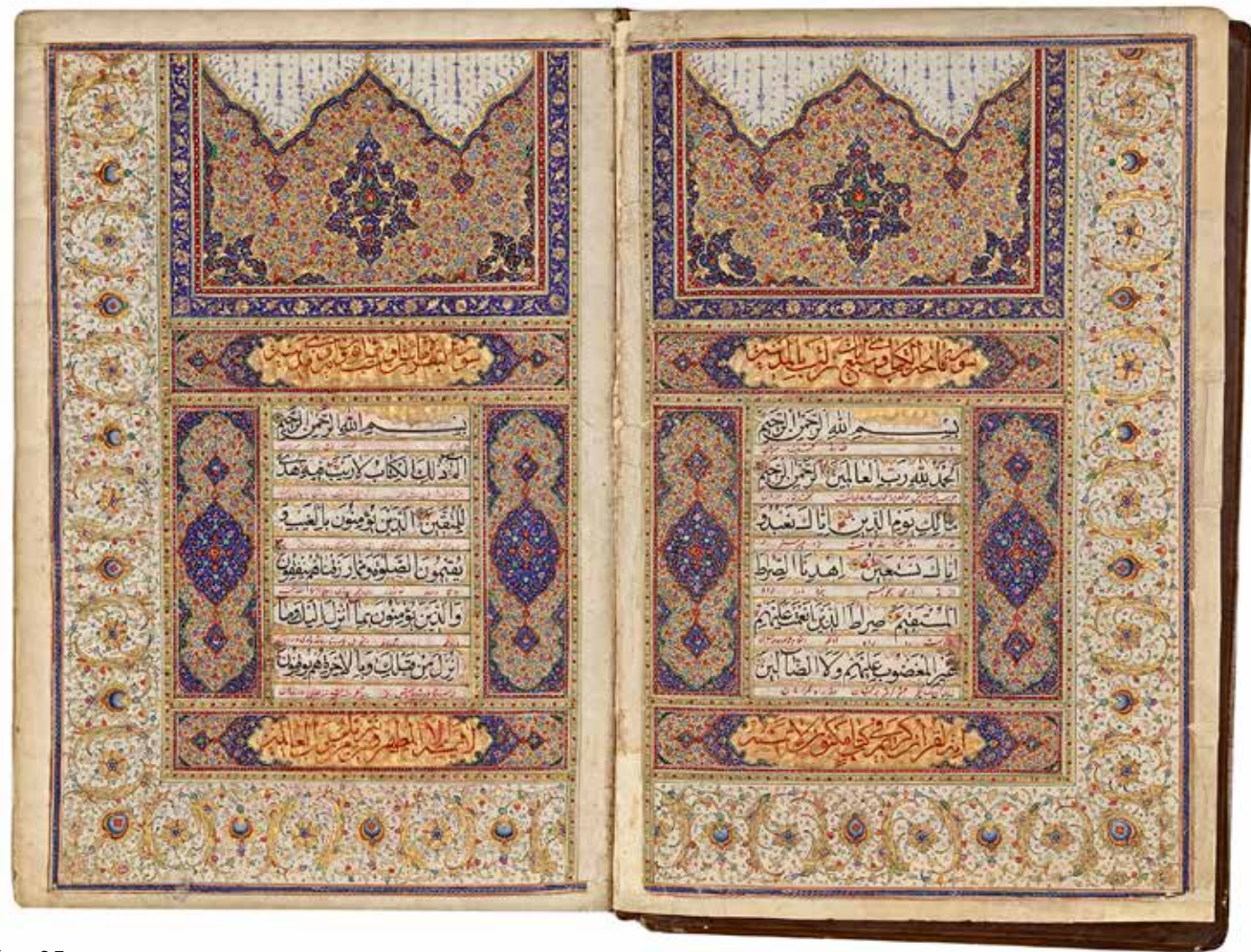
The first 2 leaves of surah al-Baqraa with illuminated headpiece and text in clouds reserved on gold ground and decorated with polychrome flower heads, the margins decorated with a dense design of gilt floral leafy sprays.

The last folios with dedication and signed with "written by Mirzail Nour al-Din AL-Varamini in 1090 AH", in stamped brown morocco binding.

Text panel: 7.5 by 14.5 cm.

Folio: 13.5 by 21.4 cm.

Estimate € 20.000 - € 30.000



Lot 25

AN ILLUMINATED QAJAR QURAN WRITTEN FOR ABDULLAH KHAN AMIR NIZAM QARAGOZLU, PERSIA, 1319AH/1901AD

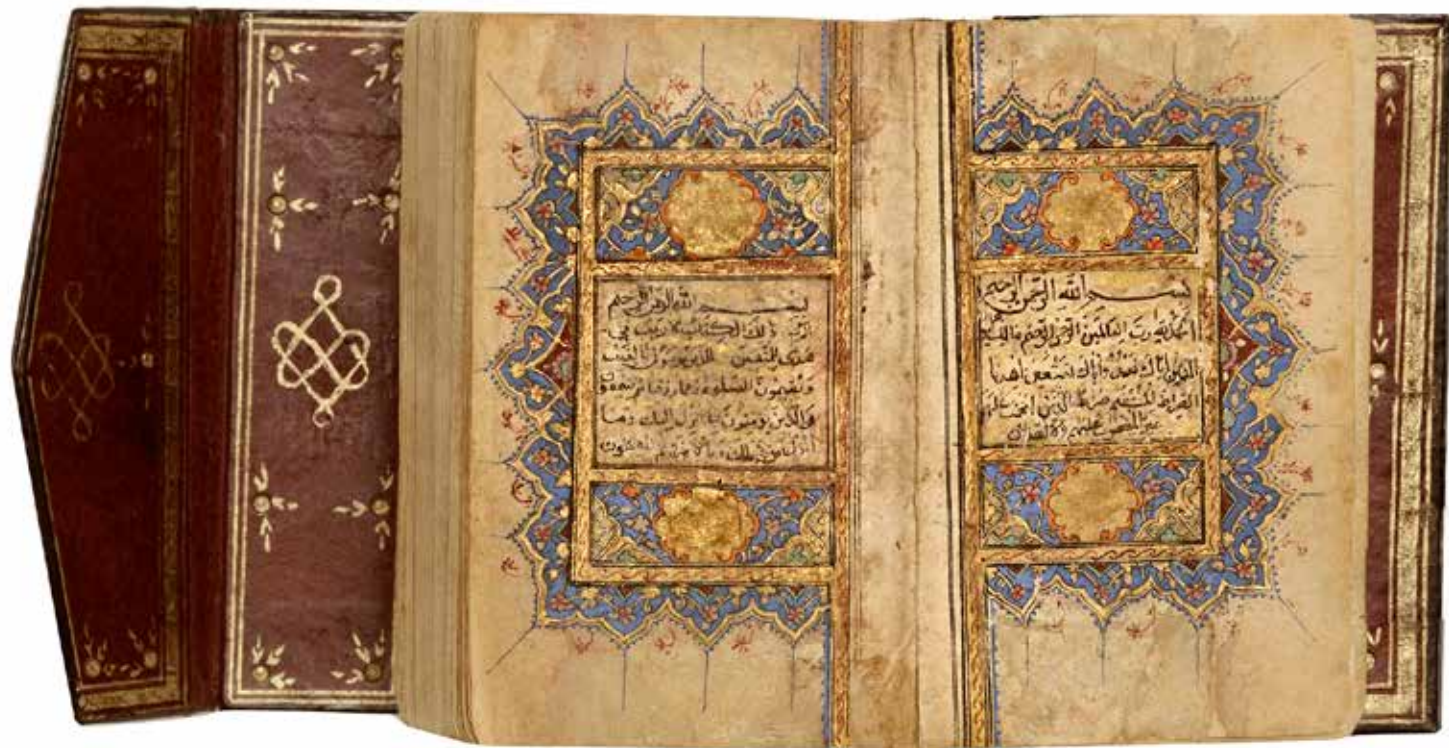
Arabic manuscript on paper, each folio with 14 lines of elegant black naskh script, interlinear Persian translation in red, gold and polychrome rosette verse markers outlined in black with blue dots, large gilt and polychrome floral marginal “juz’ and hizb” medallions, text within gold and polychrome rules, surah headings in large red thuluth script on a polychrome floral illuminated ground, occasional marginal commentary notes in black nasta’liq script, opening two bifolia fully illuminated in gold and polychrome framing 6ll. in clouds reserved against a gold sprinkled ground, at the top of each page the name of the corresponding surah in large thuluth script within a gilt floral leafy panel, end of the text with prayers and dedication. The final page signed ‘written by Muhammed Hasan Al-Hamadani in 13191H/1901AD. In gilt lacquer binding embellished with large flower heads amongst foliage. 22 by 33 cm.

Estimate € 12.000 - € 15.000

CATALOGUE NOTE

Abdullah Khan Amir Nizam of Qaragozlu (died 1334) known as Amir Nizam Letgahi, one of Hamedan Khans, ministers and legislators of the Qajar era, son of Mustafa Qali Khan Etimad al-Sultaneh Qaragazlu. During the era of Muzaffaruddin Shah, he was nicknamed Sardar Akram, ruler of Sarkhes for a while and the ruler of Khuzestan for a while. He was one of the companions of Muzaffar al-Din Shah during his second trip to France. During the era of Muhammad Ali Shah, he became the military commander and minister of war, and after the removal of Muhammad Ali Shah, he became the finance minister in the second cabinet of Nasser al-Molk. He joined the National Assembly as a representative of Hamadan in 1893. Ain al-Dawlah once again chose him as the finance minister and introduced him to the parliament on the 11th of May. On July 15th of the same year, the government of Ain al-Dawlah was impeached over the riots in Kermanshah. Ain al-Dawlah and members of his government left the impeachment hearing in anger and resigned.





Lot 26

AN EARLY SAFAVID MINIATURE QURAN, PERSIA SABZEVAR IN 938 AH/1531 AD

An Arabic manuscript on paper, 17 lines to each page in bold black naskh script within a gilt and polychrome borders. A complete Quran, surah headings in gilt thuluth within gilt and polychrome borders, two opening biofolia with striking blue and gilt decoration containing five lines in clouds reserved against a sprinkled gilt ground, diacritics and vowels in red with red occasional marginal “Hizb and Juz” markers. The last page Due al-Khatm and dedication, signed ‘written by al-Fakir Ghiath Al-Din Muhammed bin Muhammed Hussain AL-Hafiz al-Sabzevary in 988 AH.

Binding with brown morocco decorated with golden palmette.

6.5 by 4.5 cm

Estimate € 20.000 - € 30.000



Lot 27

AN ILLUMINATED OTTOMAN MINIATURE OCTAGONAL QURAN, 18TH CENTURY

Arabic manuscript on paper, 18 lines to the page written in minute naskh script in black ink with diacritics and vowel points in black, framed by red border, two illuminated double-page frontispiece with gold and blue decoration, the last page with due al-Khatm and dedication.

In brown morocco binding.

Text: 2.8 by 2.8 cm.

Folio: 3.5 by 3.5 cm.

Estimate € 8000 - € 12.000



Lot 28

A SAFAVID CUT-STEEL PLAQUE, PERSIA,
17TH CENTURY

Of fan shape, composed of three rows, pierced with a large thuluth inscription amongst interlacing spiraling vines in the centre, between two rows featuring floral and leafy scrolls.

Inscriptions: Quran, chapter CX (al-Nasr), part of verse 3. fasabih bihamd rabik wastaghfirh

29.5 cm. width

17 cm. height

Estimate € 1000 - € 1400



Lot 29

A SAFAVID CUT-STEEL PLAQUE, PERSIA,
17TH CENTURY

Of fan shape, composed of three rows, pierced with a large thuluth inscription amongst interlacing spiraling vines in the centre, between two rows featuring floral and leafy scrolls.

Inscriptions: Quran, chapter CX (al-Nasr), part of verse 3. fasabih bihamd rabik wastaghfirh

29.5 cm. width

17 cm. height

Estimate € 2000 - € 3000



Lot 30

A GILT BRONZE TIMURID TORCH STAND (MASH'AL), 15TH CENTURY

Of columnar form, with flaring foot and everted rim, the body marked with two rings, the main register with engraved decoration comprising of alternating cusped medallions enclosing a Timurid figure, animals with Arabic calligraphy between meandering vines. The upper register and base with inscription cartouches within cartouches surrounded by floral leafy sprays.

Height: 22 cm.

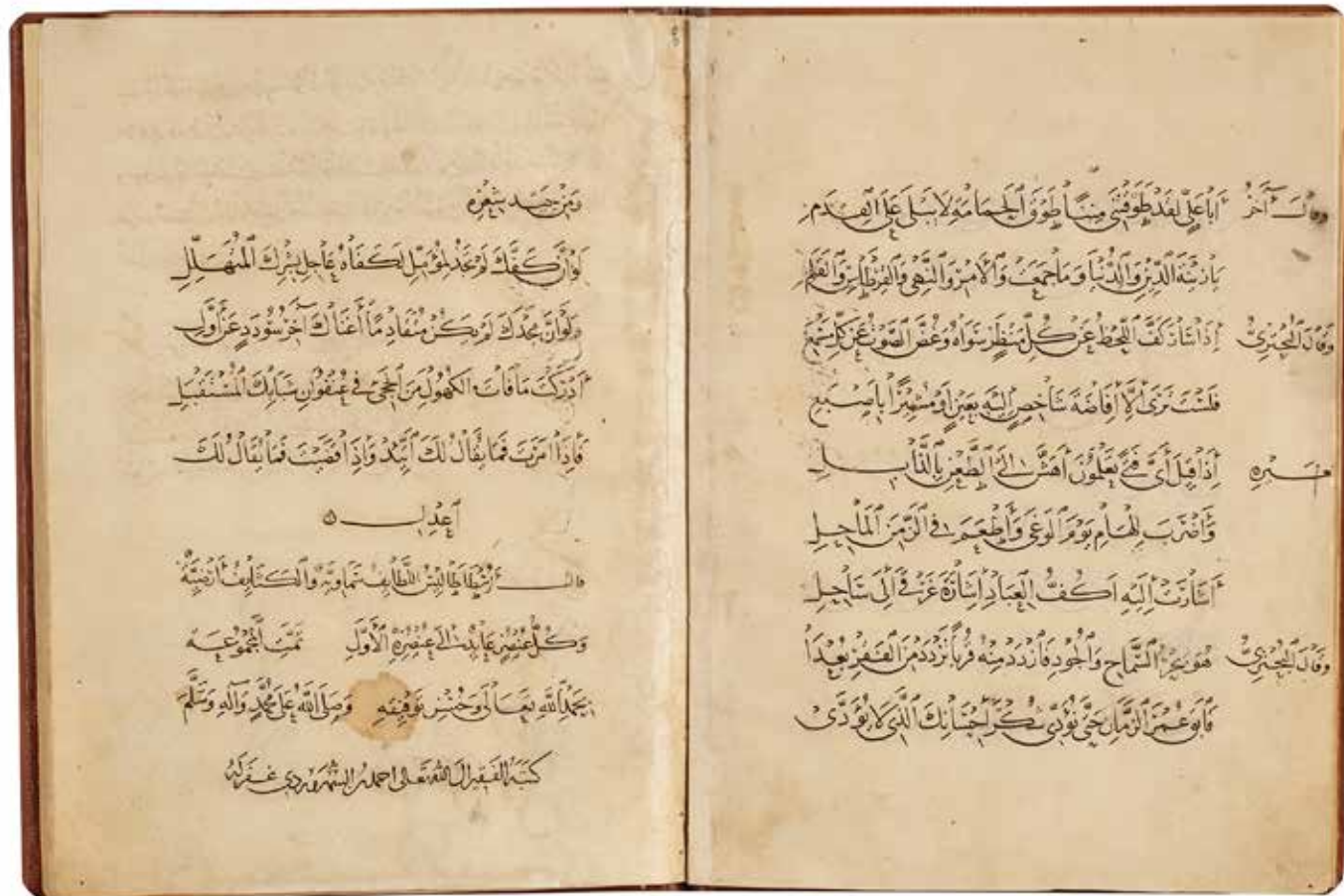
Inscriptions:

Around the main register between the birds two words in large thuluth script "the lordly, the sultan".

Around the upper register and the base in thuluth script : "the lordly, the learned and the sultan".

Estimate € 3000 - € 5000





Lot 31

QASDIAT AL-SARIRIA, BY AHMED BIN AL-SAHRAWARDI, STUDENT OF THE FAMOUS YAQUT AL-MUSTASIMI, 14TH CENTURY

Arabic manuscript on paper, 7ff with 4 fly-leaves, 9ll. to each page, written in elegant black naskh script on a cream paper, poems of al-Sarsari and other poets in praise of the prophet. In deep brown morocco binding with flap.
18 by 24 cm

The calligrapher:

One of the six students of Yaqut, and he was called Sheikh Zadeh. He was born in Baghdad and became famous for his beautiful handwriting, which is similar to Yaqut's handwriting, especially Naskh al-Jali.

It is said that he wrote the Holy Quran 33 times, a quarter of a Quran written by him preserved in the Museum of Iran, written on Bukhari paper. Two copies of the Quran in the Islamic Museum in Istanbul in naskh and Thuluth script, dated to the year 718. A number of pieces written in Rayhan, Thuluth, and Naskh script signature preserved in Top Qabu, dated 710. Al-Suhrawardi died in 720

Estimate € 20.000 - € 30.000

The poet:

Jamal al-Din al-Sarsari (588 AH - 656 AH / 1192 AD - 1258 AD) is the sheikh, the scholar, poet and writer, Jamal al-Din Abu Zakariya Yahya bin Yusuf bin Yahya bin Mansour bin Al-Muammar bin Abdul Salam Al-Ansari Al-Baghdadi Al-Sarsari, the Hanbali Sufi. He was known as Al-Sarsari in relation to Sarsar, a city near Baghdad, on a river named after her. The Tatars killed him when they entered Baghdad. He is considered one of the most glorified poets in praise of the Prophet. One of them, which he called "The Fabulous Kindergarten in the Impressive Ethics of Muhammad Al-Mustafa," reached eight hundred and fifty verses, and he also had an illiterate consisting of five hundred and fifty-seven verses.

He was born in the year 588 AH, and he grew up seeking knowledge from his childhood, as he read the Quran with narrations on the companions of Ibn Asaker Al-Batayhi, and heard hadith from some Baghdad scholars, and learned jurisprudence, then studied Arabic and excelled in it, until it was said that he memorized the complete Sahih Al-Bukhary, and excelled in poetry systems until He became one of its great figures. Many students took knowledge from Sheikh Al-Sarsari, including: Al-Hafiz Al-Damiati, Ali Ibn Husayn Al-Fakhri, Judge Suleiman bin Hamza, Ahmed bin Ali Al-Jazari, Zainab bint Al-Kamal, and others.





Lot 32

AN OTTOMAN ASEFNAME BY LUTFI PASHA 16TH CENTURY

Turkish Arabic manuscript, 267ff. with 27 ll. to each page written in Diwani black script, catchwords and titles in red ink.

The book is about the Ottoman sultans, mentioning everything related to them from birth to death with the Ottoman laws and other issues.

In black Morocco binding.

15 by 40 cm

CATALOGUE NOTE:

Lütfi Pasha (1488 – 1564) was an Ottoman Albanian statesman, general, and Grand Vizier of the Ottoman Empire under Suleiman the Magnificent from 1539 to 1541. His first appointment to service outside the palace was as sanjakbey of Kastamuni, and he subsequently became beylerbey of Karaman. Lütüfi Pasha himself gave these details of his life in the introduction to his Asafname. However, he does not give the dates of his appointments and omits all details of his life before entering the Palace. He may also have served as sanjakbey first of Aydin and then of Yanya (Ioannina), since Feridun Bey mentions a Lütüfi Bey who served at the siege of Rhodes in 1522 as sanjakbey of Aydin and a Lütüfi Bey who served at the siege of Vienna in 1529 as sanjakbey of Yanya. These references may well be to Lütüfi Pasha, the future Grand Vizier, since the latter himself stated to have participated in both these campaigns.

Estimate € 5000 - € 8000



Lot 33

MABARIQ AL-AZHAR FI SHARH MASHARIQ AL-ANWAR COPIED IN 901AH/ 1495AD

Arabic manuscript on paper, 267ff. with 3 fly-leaves, 25 lines to each page, written in black naskh script, catchwords and titles in red ink, ruled in gilt and black borders, occasional marginal commentary notes, opening biofolio with gilt and striking blue decoration. The last page with dedication and signed “ written by Kasim in 901AH IN Constantinople.

17 by 25 cm

This book is an explanation of the book Mashariq al-Anwar al-Nabawi Fi Sahih al-Akhbar al-Mustafawi by Imam Radhi al-Din al-Hasan ibn Muhammad al-Saghani (d. 650 AH).

In this book he collected 2246 of the authentic hadiths, which he composed for the treasury of the Abbasid Caliph Al-Mustansir Billah.

Estimate € 20.000 - € 30.000



Lot 34

JAWAHER AL-TAFISR LE TOHFAT AL-AMIR BY HUSAIN KASHEFI COPIED BY GAZI SAID AL-DIN, SULTANATE INDIA, 974 AH/1566 AD

An illuminated Persian manuscript on paper, 25 lines per page written in fine black nasta'liq script on cream paper. Quran text written in red naskh script throughout. Tafsir text written in black ink, small illuminated florets between Quranic verses, margins ruled in gold and polychrome, surah heading in red within gilt panels, occasional marginal notes with gilt roundels indicating the 'juz' and hizb', opening double page of fine illumination in striking blue color and gold framing lines in clouds reserved against a striking gold ground.

Gilt brown binding with flap decorated with gilt floral ready sprays.

Text panel: 14 by 19 cm

Folio: 22 by 29 cm

Estimate € 30.000 - € 50.000



The author: the scholar and poet Husain Va'iz Kashifi, born at Bayhak in Khurasan and during his lifetime lived at Nishapur, Mashhad and Herat, where his patrons were the Timurid prince Sultan Husain Baiqara and his famous vizier Ali Shir Nava'i. He was renowned as a very eloquent preacher with a beautiful voice. He was also very close to the famous Persian poet and Sufi, Nur al-Din 'Abd al-Rahman Jami. His famous works include Akhlaq-e Mohseni and Anwar-e Sohaili in Persian prose, and Jawaher al-Tafsir and Mawaheb-e 'Aliyya which are Persian tafsirs of the Quran.

Estimate € 20.000 - € 30.000

Lot 35

A SAFAVID CALLIGRAPHIC QUATRAIN ON A GOLD GROUND, PERSIA, 17TH CENTURY

A Safavid calligraphic quatrain on a gold ground, with four lines of neat black diagonal nasta'liq script on a gold ground with polychrome floral scroll, with blue border and laid down on red album page.

Panel: 25.5 by 12 cm.

Estimate € 800 - € 1200





Lot 36

A RARE CALLIGRAPHIC PANEL SIGNED BY SHAH MAHMUD AL-NISHAPURI, TIMURID OR EARLY SAFAVID, CIRCA 1500-20

Persian manuscript on paper, verso with 4 lines of elegant black nastaliq in clouds reserved against a hatched ground decorated with meandering floral vine, lower left corner signed Shah Mahmud al-Nishapuri, of black nastaliq below, a line of large gold-speckled black thuluth in a cloud reserved against a gold and polychrome illuminated ground to the left, gold-speckled margins; recto with a line of large black thuluth in a cloud reserved against a hatched ground, flanked above and below by a line of gold-speckled black nastaliq in clouds reserved against a gold and polychrome illuminated ground, each corner with a gold and polychrome illuminated panel, gold speckled margins, minor smudges and light creases.

Text: 19 by 11.5 cm.

Folio: 19 by 30 cm.

CATALOGUE NOTE

Shah Mahmud al-Nishapuri (d.1564) (also known as Zarrin Qalam, 'golden pen') is thought to have been Shah Isma'il's (d.1524) favourite calligrapher. He was born in the city of Nishapur, Iran, and studied calligraphy under the supervision of Abdi al-Katib Nishapuri. He specialised in the style of nastaliq with the famous nastaliq master Sultan Ali Al-Mashhadi (d.1519). Shah Isma'il adored him so much that, on his campaign over Ottoman Sultan Selim I, he locked up Shah Mahmud and painter Behzad, fearing that they could be kidnapped by the Ottomans. On his return, the first thing he did was visit Shah Mahmud (see S. Rado, *Türk Hattatları*, Istanbul, 1980, p.67). The famous *Khamsa*, produced for Shah Tahmasp (d.1576), illuminated by the famous court painter Behzad, was copied by Shah Mahmud. Celebrated as one of the greatest masters of nasta'liq script, Shah Mahmud's works have been collected by royal bibliophiles across the Muslim world. It has been noted that particularly members of the Ottoman elite adored him. A magnificent Quran manuscript by him, transcribed in nastaliq, can be found in the Topkapi Palace. See also Serin, Muhittin, *Hat Sanatı ve Meshur Hattatlar*, Kubbealtı, Istanbul, 1999.

Estimate € 8000 - € 12.000





Lot 37

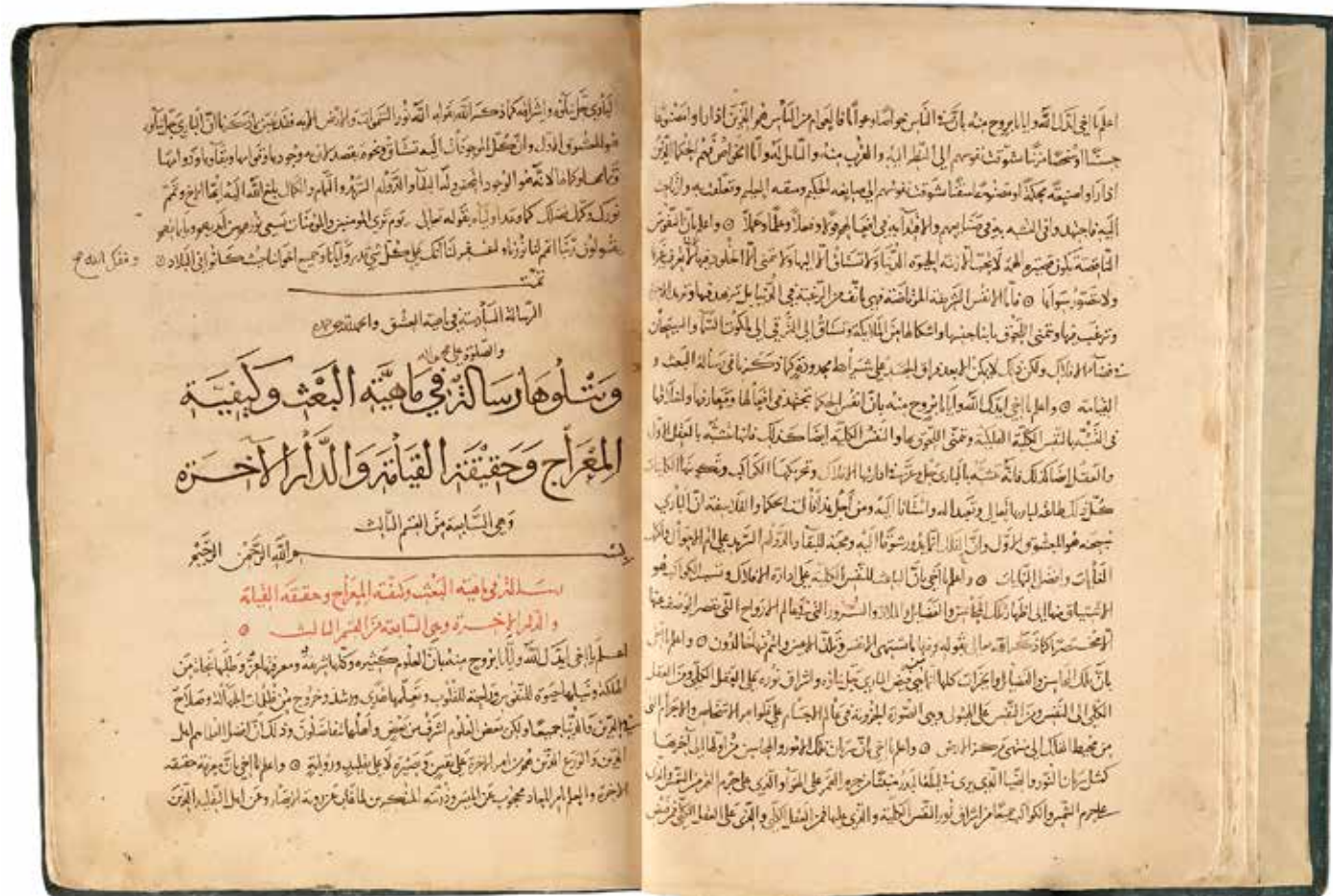
RASA'IL IKHWAN AL-SAFA, SIGNED BY MUHAMMAD IBN 'UMAR IBN MUHAMMAD AL-KHAZAN AL TASRI, DATED 683 AH/1284 AD

Arabic manuscript on paper, in 2 volumes, the first 49 leaves, plus 2 fly-leaves, the second 158 leaves, plus 3 flyleaves (2 detached), each 21 lines to the page, written in neat naskh script in dark brown ink, chapter headings written in large thuluth script, Basmallah in muhaqqaq script, keywords picked out in red, vol.1 with illuminated double-page frontispiece with 2 shamsas, f.1 added in the 14th century, title information in large thuluth script against a foliated gold ground, each volume in later bindings, one cloth-covered, the other leather with simple gilt decoration.

Estimate € 120.000 - € 150.000

- inscriptions
f.1b:
‘In his turn, the poor slave Alvan (Elvan) ibn ‘Ali al-Mukhlis ibn al-Shaykh Ilyas, known as Baba, may God be pleased with them and curses of the great fear and terror ... [took possession of it]’
1- The first book : the fourth section in terms of its arrangement with 11 message or articles.
a- The first message : Mental principles according to the Pythagoreans, the reason for people’s different morals, difference in information perception, the differences in the realization of the effective powers, human senses and how to strengthen them, imagined powers and differences between people in them, the advantages of these powers, principles of argumentation, good and evil in human soul, differences of people’s desire etc..
b-The second message: Mental principles according to the authors of the book, ethnological and human sciences in finding the way to Allah, refining the soul and reforming morals.
c-The third message: in the belief of Ikhwan al-Safa and the matter of the soul: explains how they look at the human soul, what controls it, the virtues and the souls according to different prophets.
d-The fourth message: Passive Intellect, They urges the learners to look closely at all kinds go knowlegde, research all the sciences, and not to neglect one of the chapters of knowledge, they explain also the reference they used, opinions and and the ideas they called for.
e-The fifth message: The nature essence of faith and the characteristics of the faithful believer, the types of people in terms of faith, namely: a scholar who is not a believer, a believer who is not a scholar, and he who has lost his lot from the two, and he who is a scholar and a believer.
f-The sixth message: Divine law and terms of prophecy.
g-The seventh message: Divine and legal sciences in how to call to Allah.
h-The eighth message: Actions of the spirituals, they explain the connection between the spheres and the types of souls and the influencing and affected forces between the spheres and spirits.
i-The ninth message: Types of policies, reforming the soul and its morals to complete its happiness in this world and the hereafter.
j-The tenth message: Physical principles and the purpose of the world: Pythagoras was a wise man of Harran, was very careful to look at the science of numbers and the oneness of Allah.
k-The eleventh message: Magic and talismans.
23 by 30 cm.

f.2a, in the roundel: ‘For the treasury of ... of earthly beings, the greatest Shah of all creatures, Khwajah Ghiyath al-Dunya (?) wa’l-Din, calling upon the aid of The Defender, the Creator’.
The second book is the third section in terms of arrangement for the entire letters/articles, starting with the fifth letter until the tenth letter.
a-The fifth message: The universes, the meaning of what the philosophers said about spirituality and the planets, races of the angels, and how their powers flow in the world.
b-The sixth message: nature, quantity, and types of love, what the philosophers said about the nature of love, the quantity of its types, how it arises and its principle, and what causes it to exist, and the reasons calling for it, and what is its ultimate purpose. c-The seventh message: The nature of the resurrection, the method of the ascension, the reality of the resurrection, and the abode of the Hereafter.
e-The eighth message: The nature of movements, the quantity of their types, and the directions, movement is a spiritual image that the soul makes it in the bodies, makes its shapes, images and colors and in it the bodies are pictorial and engraved. f-The ninth message: Causes and Effects, the knowledge of how is before knowledge of quantity. g-The tenth message: borders and compositions, the knowledge of the realities of things is knowledge of their elements and borders, and that all things are of two types, compounds and substances.
24 by 32 cm.



Lot 38

A GOLDEN ALBUM PAGE WITH
DECOUPE VASE OF FLOWERS, BIJ-
APUR/DECCAN, INDIA, CIRCA
1630/1640

Lyrical flowers and tender buds grow from thorny stems that spring from a fantastical vase. This tour-de-force of decoupage was likely executed at the court of Muhammad Adil Shah of Bijapur (reigned 1627–56) for the sultan's royal album. 21.5 by 13.5 cm.

Estimate € 2000 - € 3000

Lot 39

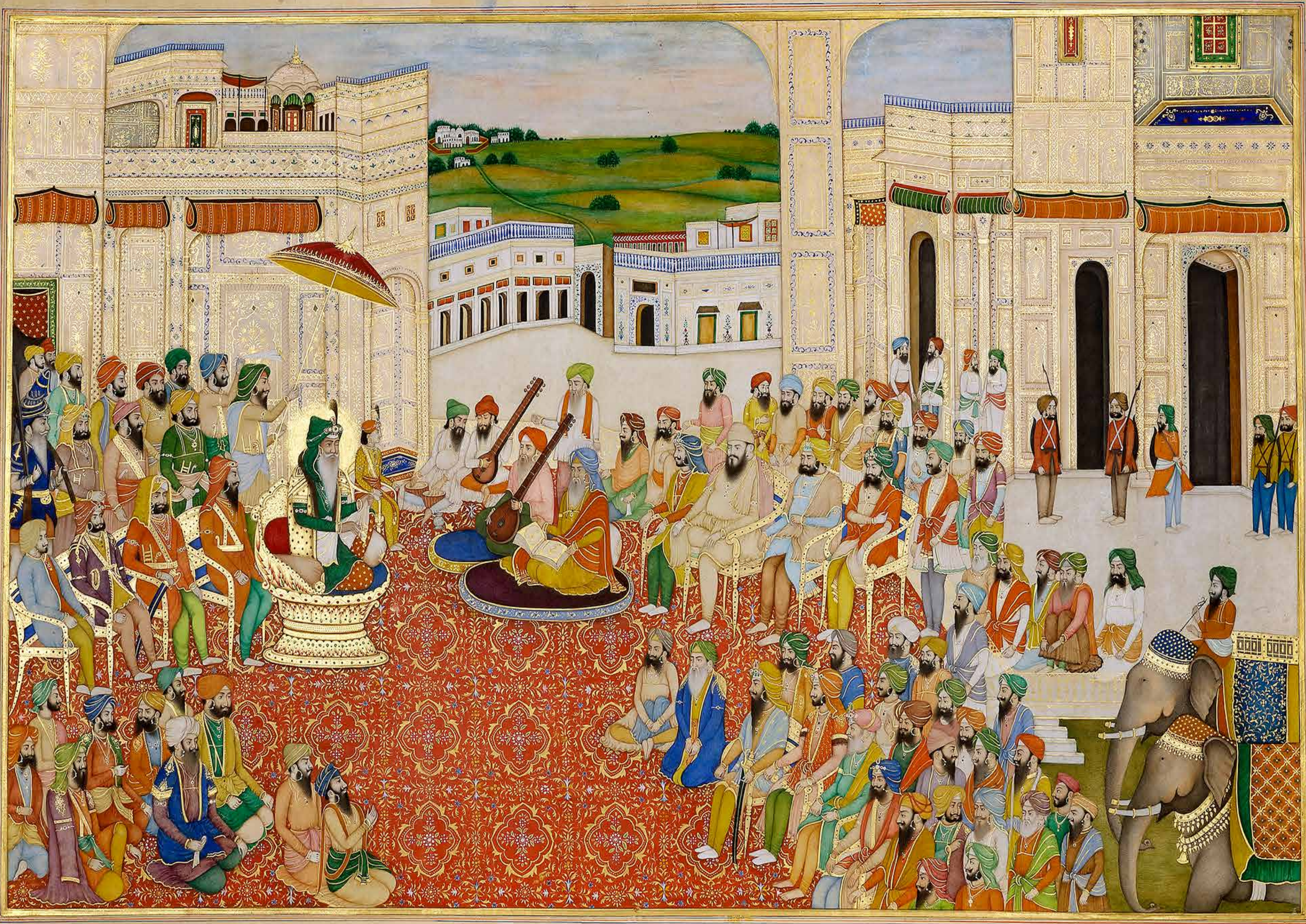
A TURKOMAN PRISONER, PERSIA SAFA-
VID STYLE 19TH CENTURY

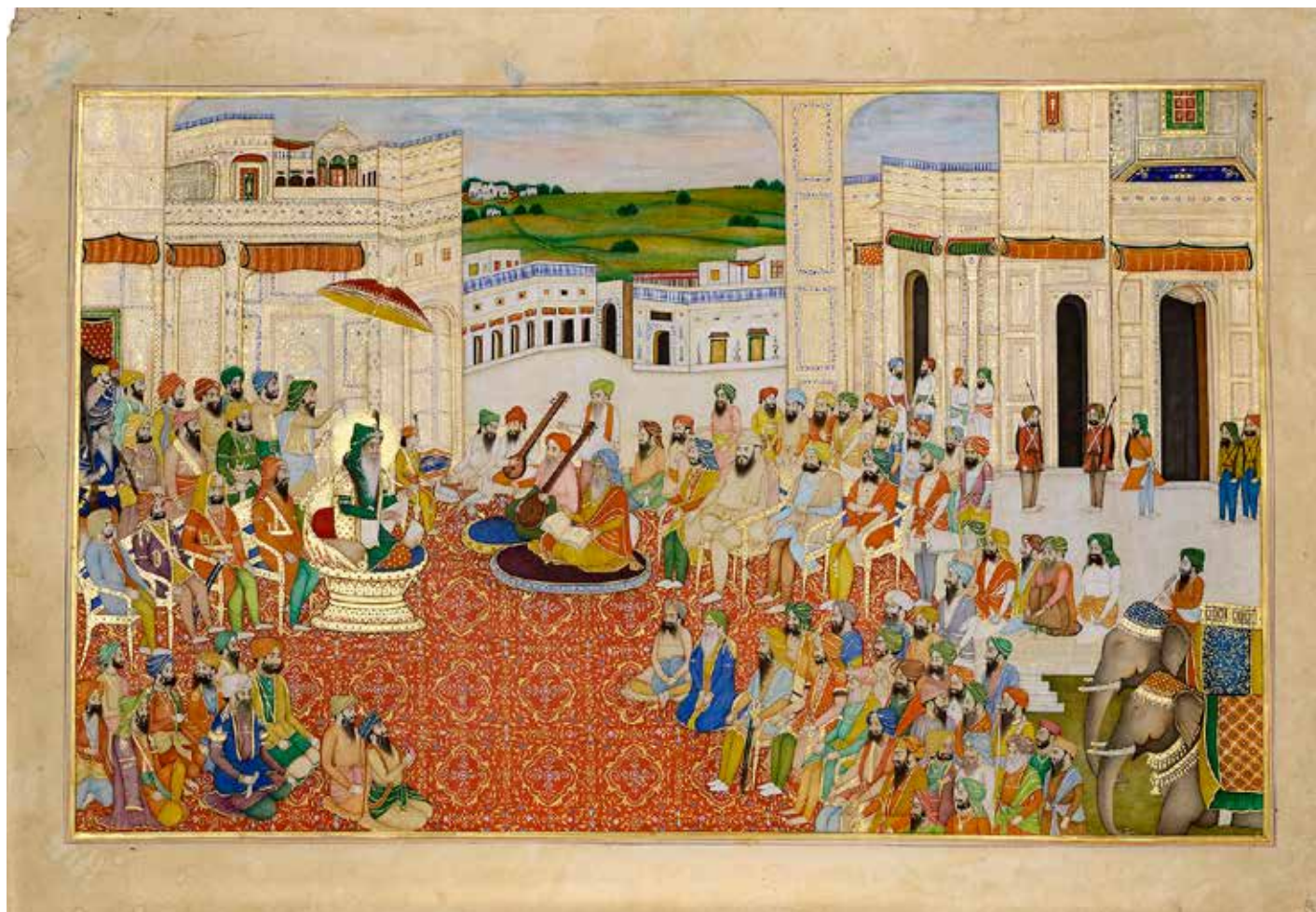
Gouache colour heightened with gold on paper, depicting a Turkoman prisoner, armed with a dagger, sword, bow, arrows and mace of the prisoners in earlier versions. At the top a line in large black nastaliq script, all ruled in gold and polychrome borders. Painting size: 9 by 17 cm.

Catalogue note:
During the safavid era numerous paintings and drawings of a Turkman prisoner with his hand and head in a type of stock, known as a 'palahang', were produced from the early 16th to the early 17th century.

Estimate € 2000- € 3000







Lot 40

MAHARAJA RANJIT SINGH IN DURBAR

Gouache heightened with gold on paper.

Estimate € 60.000 - € 80.000

CATALOGUE NOTE

This painting perhaps by a master artist of the Royal Punjab court depicts the court of the first Sikh ruler, Maharaja Ranjit Singh, within Lahore Fort surrounded by his sons, ministers, generals and attendants. Ranjit Singh, popularly known as Sher-e Punjab (the Lion of Punjab) is depicted in the centre seated on his famous golden throne. Made by Hafiz Muhammad Multani, a leading Muslim goldsmith in his atelier, the throne is now in the Victoria and Albert Museum (acc. no.2518(IS). Members of Ranjit Singh's family are seated to his right, including his son Kharak Singh who succeeded his father as the second Maharaja of the Sikh Empire, Sher Singh beside Kharak Singh, and Hira Singh as a young boy seated on the left (Ranjit Singh had a great likeness for Hira Singh). Among the Sikh noblemen on his left are Baba Ram Singh Vasti, his spiritual advisor, Raja Gulab Singh, the first Maharaja of Kashmir, Ranjit Singh's administrator's and other courtiers are seen seated on the chairs below. The centre also depicts a priest accompanied by his companions. Perhaps some religious rituals being performed, before the start of the court proceedings.

The present painting is closely comparable to an illustration in the Toor Collection (D. Toor, *In Pursuit of Empire – Treasures from the Toor Collection of Sikh Art*, London, 2018, pp. 90-95). The painting in the Toor Collection includes figures of seated noblemen and standing attendants around Maharaja Ranjit Singh, a hilly landscape with an encampment in the background, and an arched doorway with Sikh guards in the lower right section. The surviving fragment of the cover sheet is inscribed in Gurmukhi with the name of the artist, Bishan Singh. The three seated noblemen in the foreground of the Toor illustration have been replaced with a balustrade in our painting which bears a similar Gurmukhi inscription and a vikram samvat date.

The present lot is also strikingly similar to a painting attributable to Bishan Singh formerly in the Edwin Binney 3rd Collection, now in the San Diego Museum of Art, depicting Maharaja Sher Singh and his companions watching a dance performance (acc. no.1990.1348; B.N. Goswamy and C. Smith, *Domains of Wonder*, San Diego, 2005, fig. no.112, pp.262-3).

All three paintings are richly detailed with a similar arrangement of seated and standing figures against a grand architectural setting of arches, jharokhas, and terraces. The bright reds and acidic greens on the clothing and textiles, echoed in the colours of the detailed pietra dura architectural decoration, are in stark contrast to the pale background of the buildings.

A painting depicting a Kashmir shawl weaving workshop, inscribed in Gurmukhi in the lower left corner with the name of Bishan Singh and dated vikram samvat 1931 (circa 1874 AD), similar to the present lot, is in the Musée Guimet, Paris (acc. no.MA 12702). Another painting attributable to Bishan Singh, which depicts 'Dost Muhammad being received by Sher Singh in Lahore on his way to regain the throne of Kabul', is in the Kapany Collection (Susan Stronge (ed.), *The Arts of the Sikh Kingdoms*, London 1999, no.189, pp.166-7). A further example, depicting a nautch being performed for Maharaja Sher Singh, attributable to Bishan Singh, is in the private collection of Prince and Princess Sadruddin Aga Khan (inv.no. M.301; S. Canby, *Princes, Poets and Paladins*, London, 1998, no.145, p.186).

Similar lots were sold at Sotheby's lot no 44 at the Islamic art sale 31 March 2021 and at Christies on 31 March 2022



Lot 41

TEN PORTRAITS OF PUNJAB RULERS, DELHI OR LAHORE, CIRCA 19TH CENTURY

Gouache heightened with gold on paper.

ten portraits of Sikh Rulers with description written in Nastaliq and Persian script on the verso.

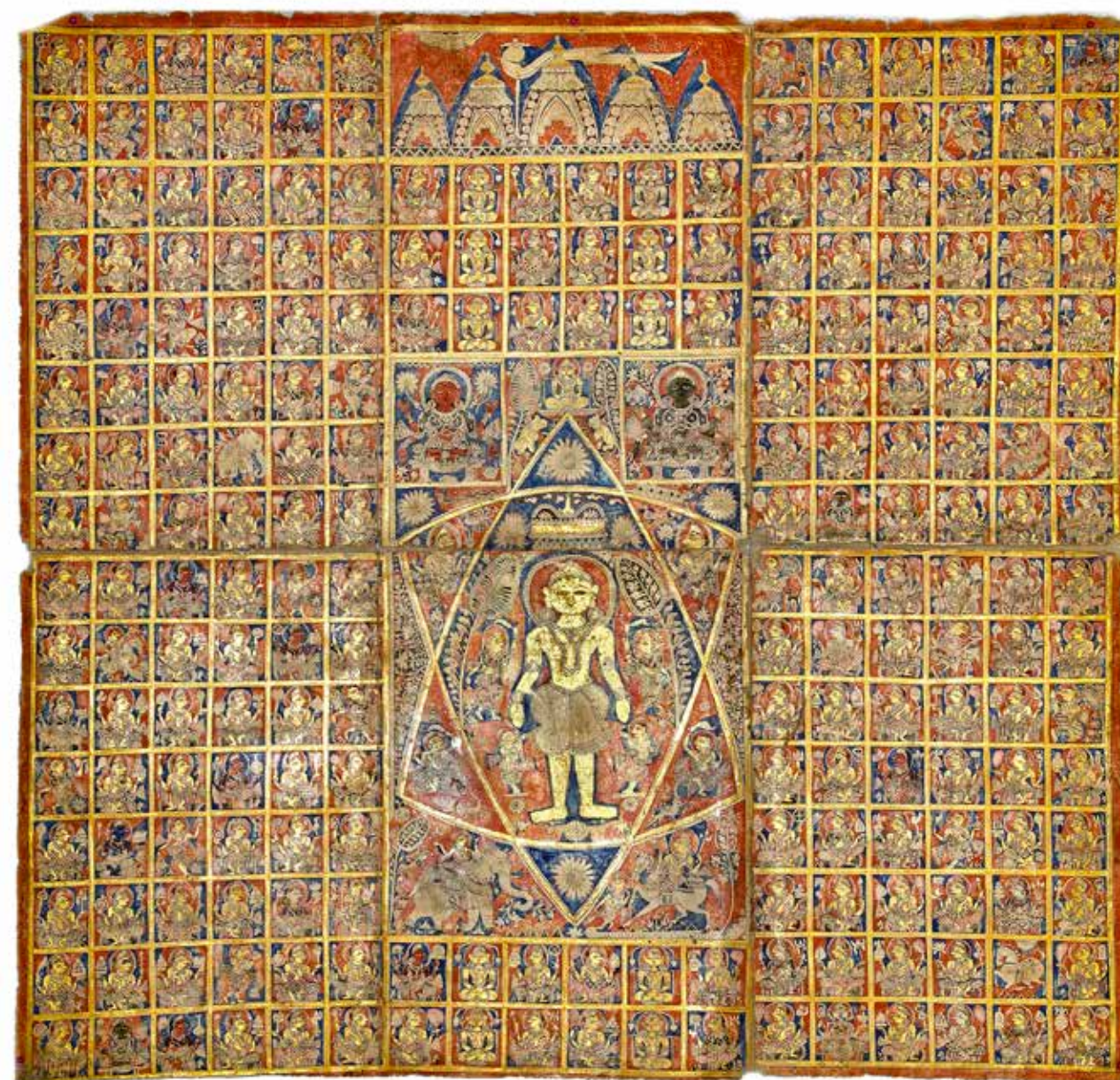
Maharaja Runjeet Singh, Maharani Jinda, Maharaja Sher Singh, Maharaja Gulab Singh, Raja Dhian Singh, Maharaja Narendra Singh Mahendro of Patiala, Raja Hira Singh, Raja Kharak Singh, Raja Moti Singh.

23.5 by 16 cm. (9)

PROVENANCE

Private collection, Germany

Estimate € 15.000 - € 20.000



Lot 42

A JAIN MANDALA WITH PADMAVATI GUJARAT, NORTH-WEST INDIA, 17TH CENTURY

Opaque pigments and gold on cloth, the Goddess Padmavati stands in the centre of the upper mandala, other deities around within square panels, each within yellow rules, laid down on canvas,.

Estimate € 10.000 - € 15.000

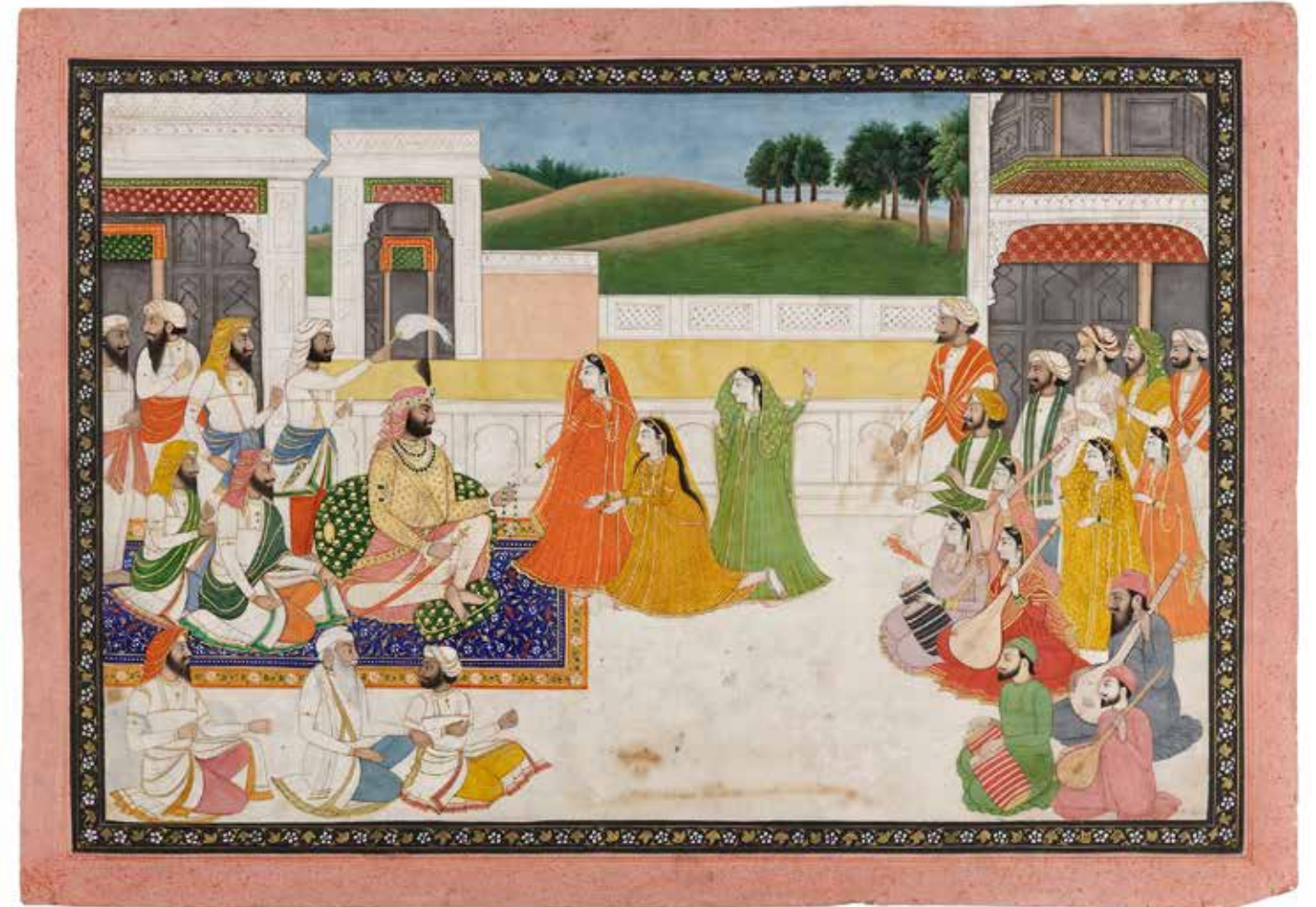


Lot 43

A MONUMENTAL PORTRAIT OF THE EMPEROR AKBAR MUGHAL INDIA, LATE 17TH / EARLY 18TH CENTURY

Gouache heightened with gold on textile, a nimbate Emperor Akbar is depicted in old age, wearing gold flowered pants, light cream jama with a red and green turban, falcon held in one hand and a push dagger in the other.

Estimate € 25.000 - € 40.000



Lot 44

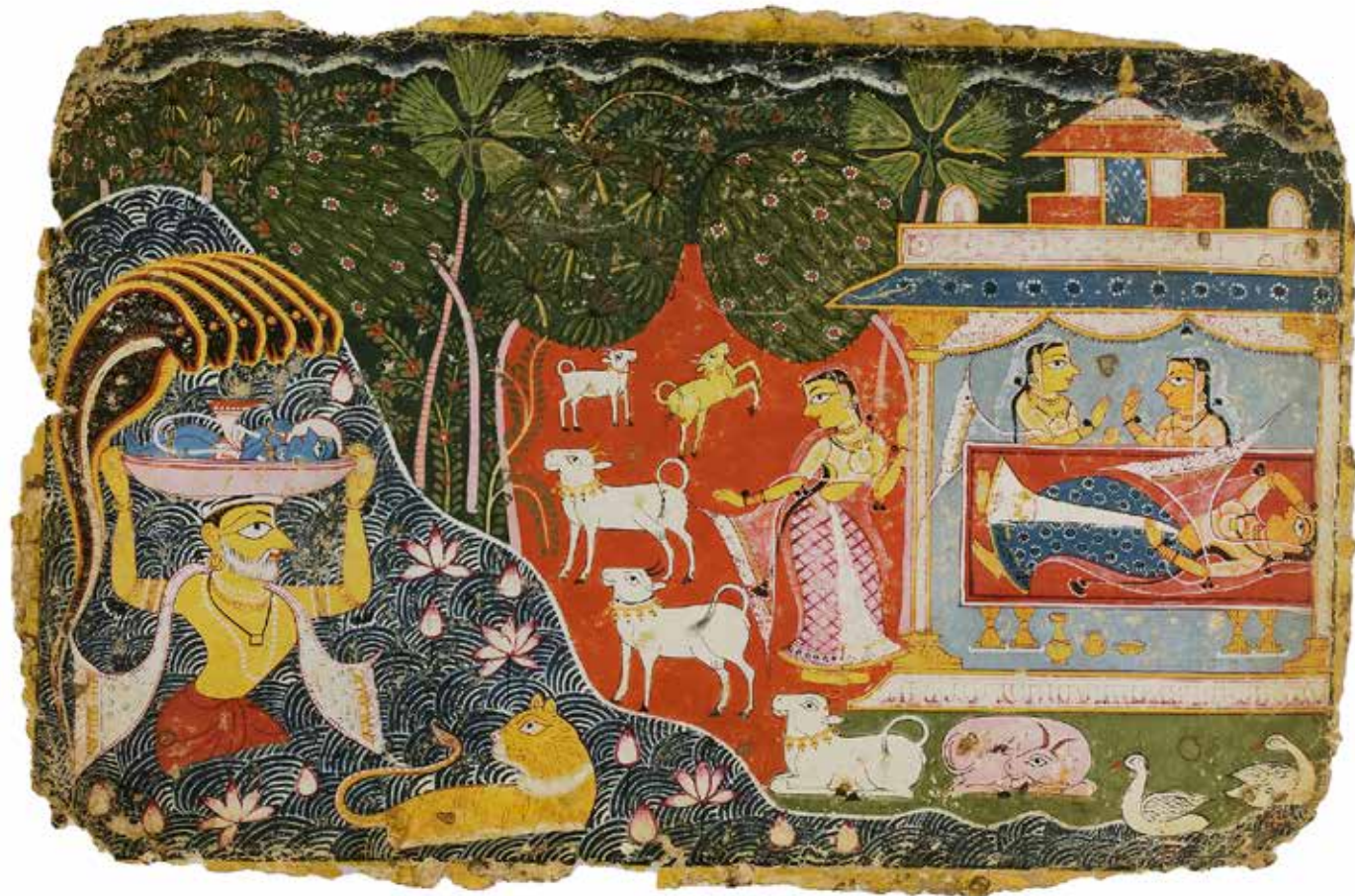
MAHARAJA SHER SINGH ENJOYING A NAUTCH, CIRCA 19TH CENTURY

North India, Punjab Hills, Kangra.
Gouache heightened with gold on paper.
48 by 34 cm.

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.

Estimate € 15.000 - € 20.000



Lot 45

LEAF FROM THE DISPERSED 'PALAM' BHAGAVATA PURANA: VASUDEV CROSSING RIVER YAMUNA WITH THE NEW BORN KRISHNA.THE NAAG (SNAKE) PROTECTING THE CHILD. INDIA, DELHI-AGRA AREA, CIRCA 1520-40 |

Gouache on paper

CATALOGUE NOTE

Daniel Ehnobom has defined at least ten anonymous painters contributing to this series of Bhagavata Purana paintings. These are referred to by Ehnobom as Painters A-J. For more on these type of paintings, see Sotheby's New York, 22 Sept 2020 lot no 358, March 17, 2015, Lot 1110-1112; New York, 16 March 2016, lots 775-7; Edwin Binney 3rd, Rajput Miniatures from the Collection of Edwin Binney 3rd, Portland, 1968, p.4-5, cat.1c; Daniel Ehnobom, Masters of the Dispersed Bhagavata Purana, fig.4, p.77-88 (in M.C. Beach, E. Fischer and B.N. Goswamy, Masters of Indian Painting 1100-1650, Artibus Asiae Sup.48/I, 2011); Daniel Ehnobom, An Analysis and Reconstruction of the Dispersed Bhagavata Purana from the Caurapancasika Group, The University of Chicago, 1984, p.235; and Darielle Mason (ed.) (essay by John Seyller), Intimate Worlds: Indian Painting from the Alvin O. Bellak Collection, Philadelphia, 2001, pp.48-49.

Estimate € 10.000 - € 15.000



Lot 46

TILKAYAT DAUJI II CELEBRATING NANDAMAHOTSAV OR JANMASHTAMI BEFORE SHRI NATHJI KOTA, CIRCA 1810

Opaque watercolor and gold on paper.

CATALOGUE NOTE

Dauji II, also known as Damodarji, stands at the painting's threshold venerating Shri Nathji. Dauji II ruled Nathdwara peacefully between 1797 and 1826 and is credited with building a large sanctuary (gaushala) for 4000 temple cows. See a later, posthumous, but closely related, painting of Dauji II performing arati on the day of Sapta-Svarpotsava, which is dated 1846 (Ambalal, Krishna as Shrinathji, New York, 1987, p.66), and a smaller version in the Ambalal Collection (Ghose, Gates of the Lord, Chicago, 2016, p.31, fig.9).

The stage is set for celebrating the birth of the new born Krishna, on the eighth day of the dark half of the month of September (Bhadrapada Krishna 8), one of the most important festivals in the calendar of the Vallabha sampradaya. Dressed in a striking yellow Chakdarwagha, with a plume of peacock feathers pinned to his turban, the image of Shrinathji presents a darshan replete with rasa, as Dauji II (standing on the left side) performs arti. A priest dressed as Nanda, rattle in hand, and another, dressed as Yashoda, are seen rocking the garland-draped cradle of baby Krishna as Nanitpriyaji, (the one who loves fresh butter).

Estimate € 2000 - € 3000



Lot 47

A SCENE FROM THE MAHABHARATA, INDIA RAGHOGARH, 19TH CENTURY

Gouache colour on paper, depicting the procession before the marriage of Krishna and Rukmini.
41.5 by 27 cm.

Estimate € 2000 - € 3000



Lot 48

A SHEPHERD WITH HIS GOAT, PERSIA SAFAVID, ISFAHAN 17TH CENTURY

Ink and watercolor on paper, depicting a seated shepherd holding a tow of his goat in a landscape.
12 by 19 cm.

Estimate € 800 - € 1200



Lot 49

A PAGE OF ILLUMINATION IN GOLD, INDIA, DECCAN, BIJAPUR OR GOLCONDA, CIRCA 1600

Ink and gold on paper, an illuminated panel mounted on an album page. This page of gold illumination is exquisitely executed, and the use of gold on the black ground with no other colours produces a mesmerising effect. The central panel contains birds perched amidst leaves and flowers; the surrounding areas contain animals, qilins and birds amongst trees and rocks.

CATALOGUE NOTE

Scribes, poets and illuminators emigrated to the Muslim courts of the Deccan during the second half of the 16th century, and it is possible that this work was executed in this context. In comparison to Persian prototypes, this page has an intensity and freedom that is more in line with Deccani style, and the illumination in manuscripts and miniatures produced at Deccani courts in the late 16th century provide local comparisons; see, for instance, the robes, hats and saddle blankets in portraits of Sultan Ibrahim Adil Shah II of Bijapur and the borders and the backgrounds of miniatures and manuscripts from late 16th and early 17th century Golconda (see Welch 1985, no.193, p.290; Zebrowski 1983, pls.VI, IX, XVIII, figs. 49, 50, 120, 123, 124, 126, 128, 129, 135, 144).

An interesting and striking comparison can be seen in the gold-painted scenes on a lacquered wooden box from Ahmadnagar around 1565 (see Michell and Zebrowski 1999, p.148, fig.109).

In the present case the artist has employed a technique of painting in gold that makes the overall design appear almost like filigree work, and one wonders whether the design was originally made as a doublure for a binding.

Estimate € 4000 - € 6000



Lot 50

A FATIMID ROCK CRYSTAL PERFUME FLASK, EGYPT, 10TH-12TH CENTURY

The body cut as a hexagonal prism with faceted cylindrical neck.

CATALOGUE NOTE

Rock crystal, from which this flask was carved, is the purest form of quartz, and is renowned for both its hardness and clarity. It was associated with air and water by the polymath al-Biruni (973-1048 AD), and its translucency was so admired that it was sometimes known as Busaq al-qamar or "Spittle of the Moon" (Julian Raby, Sotheby's Geneva Sale Catalogue, 25 June 1985, lot 187).

The Fatimids, who were Isma'ili Shi'ites with a highly sophisticated theosophy, would have considered the rock crystal's unique ability to catch light as a special medium, deeming it 'dynastic material' (Shalem 1996, pp.61-62, no.60). The hexagonal facet-cut shape of the present flask would have brought out these qualities.

Estimate € 10.000 - € 15.000

Lot 51

A SELJUK BRONZE BIRD INCENSE
BURNER, PERSIA, 12TH CENTURY

An Islamic bronze bird incense burner, cast
standing with the wings against the body

Width 12 cm

Height 11 cm

Estimate € 600 - € 800



Lot 52

A BRONZE FIGURE OF AL BURAQ,
PERSIA SELJUK, 12TH CENTURY

The support of a large vessel, rising from the large
single hoof foot through a banded column be-
low the straight legged figure with pronounced
chest, flat spread wings and a face with inverted
conical hat, the body and wings engraved with
feather-motifs, the face with the features crudely
engraved

No parallel to this piece appears to have been pu-
blished .from the back and top it would seem that
entire piece supported an item from below, in the
manner of a caryatid

Height 22.5 cm

PROVENANCE

Private collection, Belgium

CATALOGUE NOTE

Christie's 25 april 1997

lot nr 257

Estimate € 1000 - € 1200



Lot 53

A GILT BRONZE TIMURID TORCH STAND (MASH'AL), 15TH CENTURY

Of columnar form, with flaring foot and everted rim, the body marked with two rings, the main register with
engraved decoration comprising of alternating cusped medallions enclosing Arabic calligraphy in Kufic script
and mirror style, roundels enclosing birds and band of meandering vines .

Height: 26.5 cm.

Inscriptions:

Around the main the lower register register large Kufic script “ oh Allah, Owner of Sovereignty, oh Allah”.

Around the upper register, in mirror style : “ Beauty”.

Estimate € 4000 - € 6000





Lot 54

A SELJUK PIERCED METAL GRAVE PANEL, DATED 1018AD.

A grave panel pierced at the top with Arabic calligraphy flanked by two lions, the central register with a mihrab shaped panel flanked by Seljuk double headed eagle, the lower register with Arabic calligraphy. Inscriptions: at the top reads " This work is of Ali Hasan al-Qonoui". At the bottom reads" Abu al-hussain Salim Abdulkarim ibn Said ibn Salim lived till Muharem 1018AD. 16.5 by 16.5 cm

Estimate € 12.000 - € 15.000



Lot 55

A KHORASAN BRONZE WEIGHT FIGURINE IN THE FORM OF A LION PERSIA, 12TH CENTURY

seated with head turned to left, the tail terminating in a hinge knuckle, engraved with two inscription-filled cartouches to the body, a cartouche containing scrolling foliate vines to the back, and a mane to the neck, the interstices with triangle motifs containing circles
Length 17.5

Estimate € 10.000 - € 15.000



Lot 56

AN IVORY-VENEERED WOODEN CABINET, SRI LANKA OR INDIA,
LATE 17TH CENTURY

Of rectangular form, the triple-doored cabinet is decorated a dense design of lotus blossoming branches carved in low relief, the top panel decorated with a sun flower amongst foliage. The side panels are similarly decorated, perhaps made for export to the Netherlands, where cabinets with floral designs made of exotic wood and materials were popular.

Estimate € 4000 - € 6000



Lot 57

A CRYSTAL SILVER MOUNTED AND GEMSTONES- SET CARVED PENDANT, 4TH AH
-10TH AD CENTURY

A crystal rounded pendant set in silver mounting with one loop, set with gemstones and engraved with the text 'Quran verses with Muhammad Bin Jafar' in kufic script.

4th AH- 10th AD century

Size: 5.5 cm.

Weight: 27.38 grams.

Estimate € 8000 - € 14.000



Lot 58

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.

Length 42 cm.

Width 19 cm.

The inscriptions:

Each part engraved with Quran verses from the Quran: Kalimaat al-Tawhid, the Basmallah and some Allah's beautiful names.

Estimate € 3000 - € 5000



Lot 59

AN OTTOMAN CORAL-INSET GILDED MIRROR, 19TH CENTURY

Decorated with a gilt metal backing inset with carved, tear-drop coral cabochons, gilded silver filigree and applique work, and a central rosette decorated with pale turquoise-coloured enamel. This enamelled boss is tiered and topped by a coral insert. The handle of the mirror is of hollow cast gilded metal.

Length: 25.5 cm.

Estimate € 800 - € 1200



Lot 60

A MUGHAL JADE PENDANT (HALDILI) MUGHAL INDIA, DATED 1013AH/1607AD

Of drop shape, the jade surface carved with 7ll. of extremely elegant nastaliq script with occasional floral flourishes, the final line dated, pinned through the centre to a 19th century gold mount decorated in repoussé with a floral spray issuing flower heads and fleshy leaves .

10 by 7.5 cm

CATALOGUE NOTE

Dated 1013AD and inscribed with its owner Khan-i-Khanan

Abdul Rahim Khan-i-Khanan: Khanzada Mirza Khan Abdul Rahim (17 December 1556 – 1 October 1627), popularly known as simply Rahim and titled Khan-i-Khanan, was a poet who lived in India during the rule of Mughal emperor Akbar, who was his mentor. He was one of the nine important ministers (dewan) in his court, known as the Navaratnas. Rahim was known for his Hindi dohe (couplets) and his books on astrology. Apart from writing various dohas, Rahim translated Babar's memoirs, Baburnama, from the Chagatai language to the Persian language, which was completed in 1589–90 AD. He had an excellent command over the Sanskrit language.

Estimate € 30.000 - € 50.000



Lot 61

A MUGHAL GEM-SET ENAMELED GOLD NECKLACE, LATE 18TH CENTURY

Each square element set with nine ruby gem-stones with pendant pearls, the reverse decorated in red, green, white and turquoise enamels with floral motifs.

Width: 15 cm.

Weight: 69.07 gr.

Estimate € 3000 - € 5000

Lot 62

A GEM-SET AND ENAMELED GOLD PENDANT, INDIA CIRCA 19TH CENTURY

An Eagle in the front studded with Rubies, Emerald and Polki Diamonds. Reverse beautifully enameled.

42.6 gr.

Width 4 cm.

Length 5 cm. (incl. 6.5 cm.)

Estimate € 4000 - € 6000



Lot 63

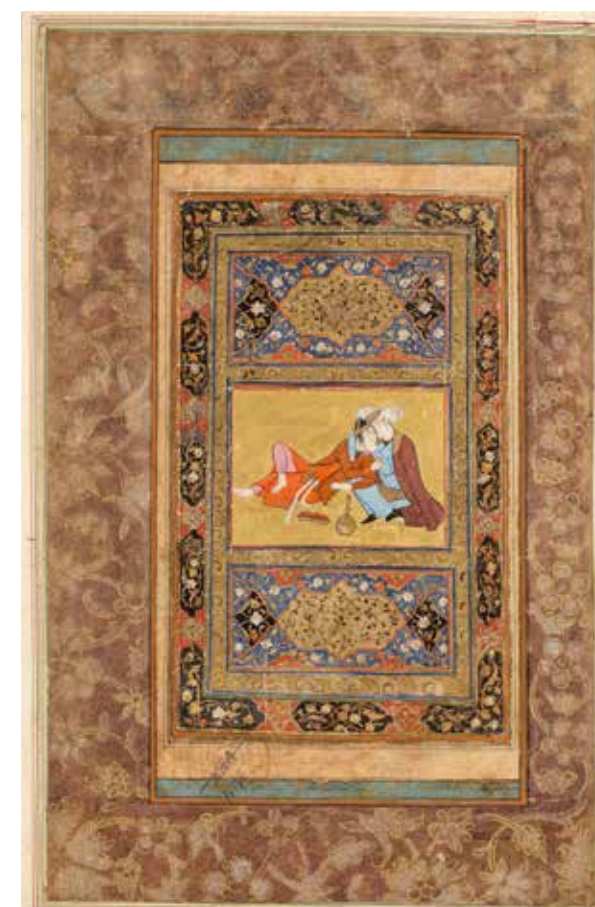
A GEM-SET AND ENAMELED GOLD ARCHER'S RING, NORTH INDIA, CIRCA 18TH CENTURY

Decorated with rubies and diamonds set in the kundan technique against a green enameled ground. The interior with a large red, green and lavender enameled floral stem with lavender-inset engraved details around.

Weight: 24.6 gr.

Diam: 20 mm.

Estimate € 3000 - € 5000



Lot 64

AN EMBRACING COUPLE, PERSIA, SAFAVID, 17TH CENTURY

Gouache heightened with gold on paper, a young man wearing a sky-blue robe with elaborate turban, a young woman wearing a gilt-splashed red robe, embracing each other and drinking wine on a gold ground, ruled in polychrome borders, the margins with gilt and striking blue decoration.

29 by 19 cm.

Estimate € 1500 - € 2500



Lot 65

A SAFAVID GILT DECORATED DEGGER, PERSIA, 17TH CENTURY

The watered steel blade with thickened spine, central ridge with raised lobed cartouches, the blade and spine gilt decorated with fighting animals, the join with single gilt flowers.
Length 41 cm.

Estimate € 6000 - € 8000

Lot 66

TWO CALLIGRAPHIC PANELS, QAJAR PERSIA, 19TH CENTURY

Persian manuscript on lacquered paper laid down on board, text in nastaliq script in black ink on a brown ground with intertwining floral motifs in gold, all within a lobed cartouche, buff borders, blue margin rules, unframed.

Length 60 cm.

Width 37 cm.

CATALOGUE NOTE

The panels bear verses from a long poem of Muhtasham Kashani (d. 1587-88) on the events and martyrs of Karbala.

Estimate € 800 - € 1000



Lot 67

A MUGHAL BRASS INCENSE BURNER IN THE FORM OF A LION, INDIA ,17th CENTURY

Standing taut on all four with large hoof-shaped paws, hinged head, detailed facial features, open eyes and pointed ears, upward pointing stylised foliate tail.

23 by 16.5 cm.

Estimate € 12.000 - € 15.000



Lot 68

A COMPLETE WORK OF SAADI, KOLIYAT SAADI, PERSIA-QAJAR, 1235AH/1819AD

Persian manuscript on paper, each page with a central panel enclosing 15 lines 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. Multiplate miniatures painted in gouache colors with different scenes of typical Qajar era. In Qajar lacquer binding decorated with dense design of flowers.
17 by 26 cm

This book contains different articles or chapters of al-Saadi work.

1-The Gulistan: prose written, means 'the rose garden' and the text is divided into eight chapters called babs ('gates') corresponding to the eight gates to the garden of paradise. It is a moralistic and anecdotal work mostly written in hikayats (short prose vignettes) combined with verse. These are light and humorous in tone, particularly in comparison to his earlier work, the Bustan. The poet writes in the Gulistan's epilogue that his aim was to deliver advice in palatable form.

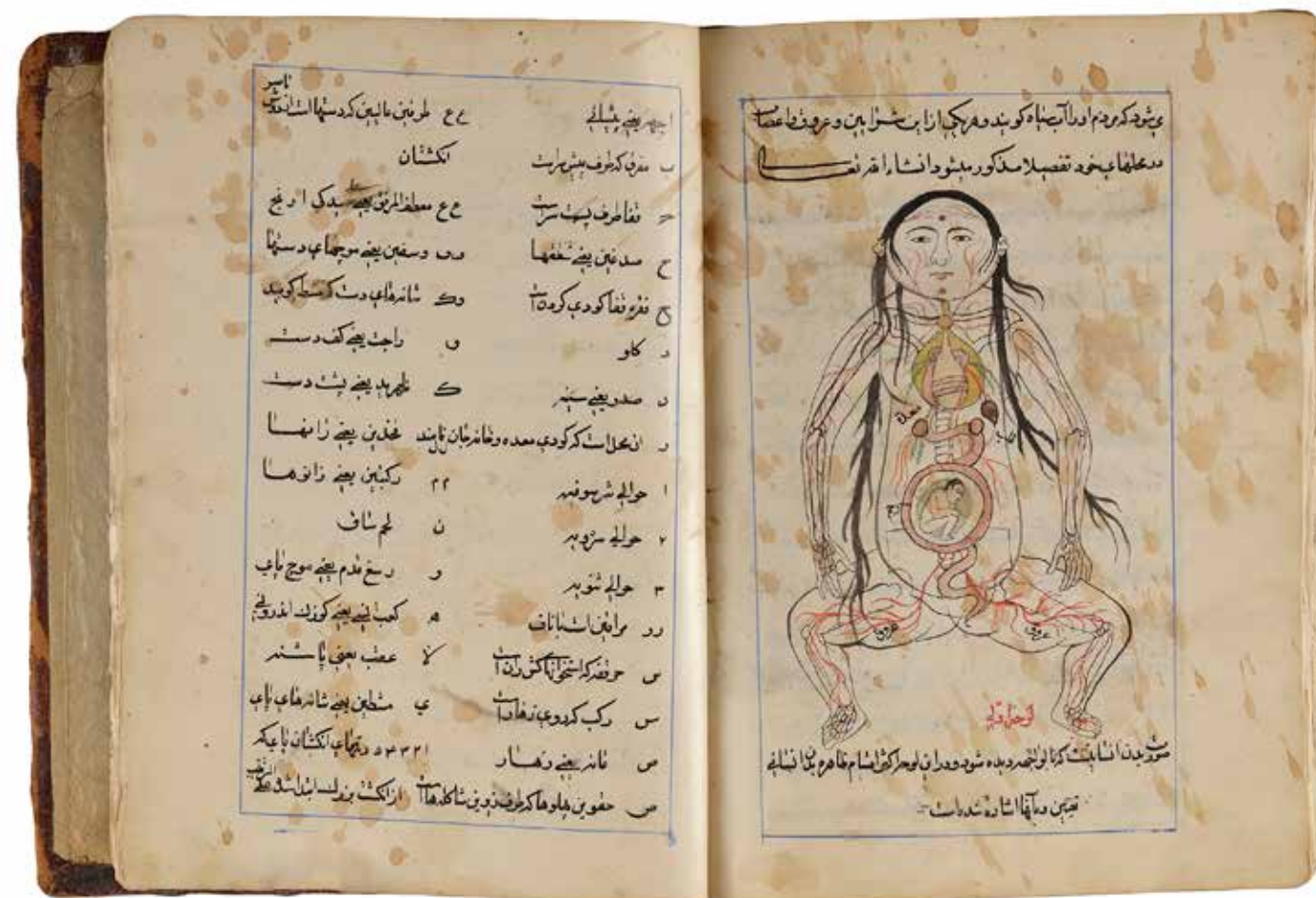
2- The Bustan: contains the fruits of Saadi's long experience and his judgements upon life, and is illustrated by a vast collection of anecdotes. It includes accounts of Saadi's travels and his analysis of human psychology. He often mentions his accounts with fervour and advice similar to Aesop's fables. The book has ten chapters regarding the issues of ethics and training; namely, justice, mercy, love, humility, contentment, devotions, education, gratitude, repentance, and praying.

3- Persian Poetry

CATALOGUE NOTE:

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.

Estimate € 10.000 - € 14.000



Lot 69

FIRST BOOK IN DISSECTION OF THE HUMAN BODY, PERSIA, 18TH/19TH CENTURY

Persian manuscript on paper, 90 leaves with 2 fly-leaves, 16 lines to each page, written in black nastaliq script, catchwords and titles in red ink, ruled in blue border, the first page with gilt and striking blue decoration at the top.

This book contains two main chapters:

The first chapter deal with osteological dissections, types and sizes of the bones, joints and vertebrae, all kinds of bones in the chest, head and the skeleton.

The second chapter deals with muscles, types and sizes of the muscles, their location and functions, face muscles, skeleton muscles, etc. In brown morocco binding stamped with gilt floral motifs.

15 by 20 cm.

Estimate € 3000 - € 5000



Lot 70

TASHNIF AL-ASMA'A FI SHARH AHKAM AL-JIMA'A, WRITTEN BY AL-SHADHILI
AL-SUYUTI, EGYPT EARLY 16TH CENTURY

Arabic manuscript on paper, with 11 lines to each page, within in black naskh script, catchwords and important titles in red.
It consists of two topics about the provisions of intercourse “Tashnif al-asma'a fi sharh ahkam al-jima'a” and the proves of the prophecy of Muhammed “Tabian al-Rashad Li Ahl al-i'nad”.
22 by 16 cm.

Estimate € 20.000 - € 30.000

The first topic by Abdul Qadir bin Muhammad bin Ahmed Al-Shadhili known as the muezzin, student of Jalal al-Din al-Suyuti, includes: an introduction, three chapters and two conclusions.
The book starts with (Praise be to God and peace be upon His servants whom He has chosen...etc). It was mentioned in the book that it is an explanation of the book of imam al-hafiz: Abu Bakr Ibn al-Arabi al-Maliki, a disciple of al-Ghazali. which is a collection of the virtues of sexual intercourse, its Sunnahs, and its etiquettes.

In the Introduction about the encouragement of marriage supported by authentic hadiths of the Prophet that deal with the issue of marriage and encouragement, such as: “Marriage is my Sunnah, so whoever does not act according to my Sunnah is not following my path.” The first chapter: about the 10 obligations of sexual intercourse, In it the writer talks about what is permissible and what is forbidden in sexual intercourse, for example: the prohibition of sodomy, and that a man not have intercourse with a menstruating woman..etc. Chapter Two: about 12 Sunnahs of intercourse, for example:What is said of the basmalah, supplications and remembrances when getting married and that the man starts foreplay, kissing...etc.

Chapter Three: about 30 etiquette of intercourse, including: Not to have intercourse with a sleeping person, or a sick person, not to have intercourse when it is too hot or too cold...etc.
Conclusion: about giving women their rights of pleasure and sexual intercourse, and about the benefits of ejaculating semen by intercourse. Conclusion of the book: The writer provides a second conclusion in which he talks about the methods of marriage, which are 29 methods that he explains in detail, for example: the types of orgasms during intercourse.
He described sexual intercourse in 150 verses of poetry, described the Indians as the most delightful people, the most knowledgeable in the marriage and the most cultured in it, and he wrote in it commandments of the mother for her daughter in sexual intercourse, he described it in the most accurate details in the first days of her marriage, and in the smallest details, a lot in explaining the methods of sexual intercourse, and the taboos between men and between women in sexual intercourse and described more than thirty methods with the smallest details of sexual intercourse.

The second topic includes a response to the Jews regarding their allegations and misrepresentation of the Torah with Evidence, from the Prophetic hadiths and Quran verses, mentioning stories about some caliphs and the Jews, some stories during the Roman and the Byzantine era about their influence in the wars.

The last topic about the conditions of the Prophet describing him as the last of the prophets and their seal, about his wives, describing them as the mothers of the believers, and the forbidden marriage to his wives after his death, futher he wrote about Ibrahim Al-Khalil and moses, about the meaning of the name of the prophet Muhammad.
And he wrote a brief overview of some of jurisprudence of Ali and his virtues.
Note: this book is a single copy and was not published during the time of the author.



Lot 71

A TIMURID CUERDA SECA POTTERY TILE, CENTRAL ASIA, 14TH-15TH CENTURY

Square, painted in green, yellow, red, turquoise and black outlines in reserve on a blue ground with a knotted Kufic inscription (al-mulk li-llah 'Dominion is God's')
Approx 28 by 27.5 cm.

CATALOGUE NOTE

The Kufic inscription on this superb tile can be compared with the frontispiece from a manuscript copied for Bayjunghu ibn Shahruk in Herat around the year 1430 (Thomas W. Lents and Glenn D. Lowry, *Timur and Princely Vision*, Exhibition catalogue, Los Angeles County Museum of Art, 13th August - 5th November 1989, fig. 43).

PROVENANCE

Private collection, Germany

Estimate € 8000 - € 12.000



Lot 72

A LARGE Umayyad TURQUOISE-GREEN GLAZED JAR, MESOPOTAMIA, 7TH/8TH CENTURY

The ovoid body moulded with arched bands of beading, the neck with three small handles.
Height: 54 cm.

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.

Estimate € 8000 - € 12.000



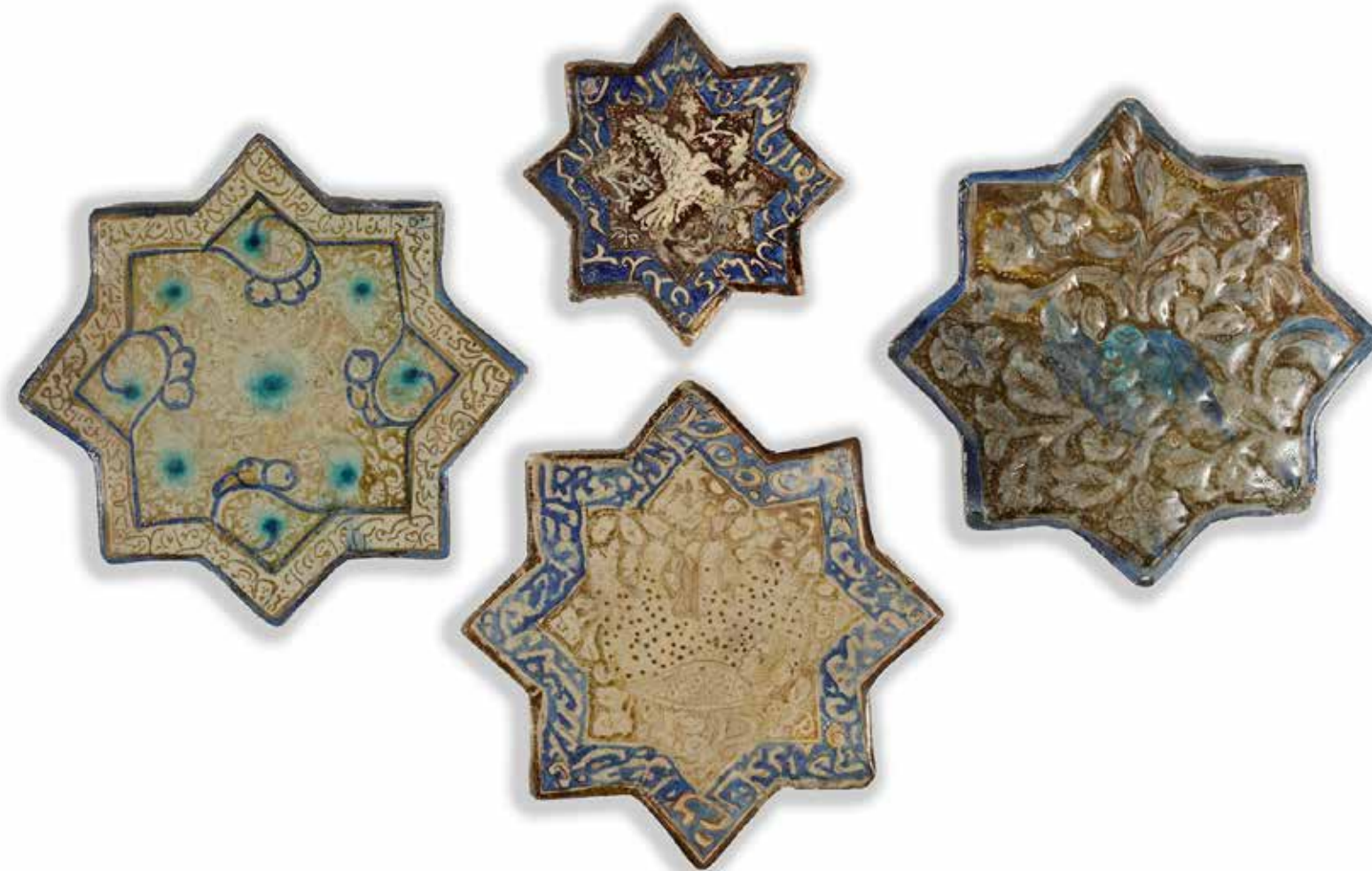
Lot 73

THREE STAR-SHAPED KASHAN TILES, PERSIA, 13TH-14TH CENTURY

Each with eight points, decorated in a brownish gold lustre on a cream and cobalt-blue ground, all with floral leafy sprays within geometric designs on a ground of foliate interlace, two tiles to the border with a band of Persian inscriptions in nastaliq script.

All approximately 21.5 by 21.5 cm.

Estimate € 2500 - € 3500



Lot 74

FOUR STAR-SHAPED KASHAN TILES, PERSIA, 13TH-14TH CENTURY

Each with eight points, decorated in a brownish gold lustre on a cream, cobalt-blue and turquoise, stylized with floral leafy sprays and birds on a ground of foliate interlace, three tiles to the border with a band of Persian inscriptions in nastaliq script.

Smallest 14.5 by 14.5 cm.

Others all approximately 21.5 by 21.5 cm.

Estimate € 3000 - € 5000



Lot 75

A LARGE MOULD-BLOWN BLUE GLASS BOTTLE-VASE OR SPRINKLER, PERSIA, 12TH CENTURY

With compressed mould-blown globular body, the base with a moulded five-petalled flower head, the free-blown upper section with coiled trail.
Height: 28 cm.

Estimate € 4000 - € 6000



Lot 76

A VERY RARE GLASS BIRD, IRAQ OR SYRIA, 9TH CENTURY

A standing bird, of black and cream white glass, roughly pear-shaped with a hollow body a plump breast and open tail. Circular protruding black eyes. Stylized wings dropped onto shoulders and drawn back along body and marvered feathers.

6 cm. height
11 cm. width

Estimate € 5000 - € 8000





Lot 77

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

The main register with golden brown lustre ground with spiralling leafy vine and perching birds around a strong moulded cobalt-blue naskh inscription, raised borders below with a repeated design of scrolls within lustre lattice and above with repeated arabesques with small cobalt highlights containing split palmettes. The inscriptions : Allah Rabbu 'Aal " Allah Lord of the". This part of the verse appears 7 times in the Quran. and it most likely that the third missing word will be al-almeen-the worlds.

CATALOGUE NOTE

This intact tile shows unusually well-controlled lustre designs, giving a precision to the drawing that is sometimes not as sharp as here, particularly on tiles that also include the colour turquoise. The register of modelling along the upper band is very similar to that of the tiles from the Khanqah of Pir Husayn south west of Baku in Azerbaijan which was rebuilt by Umar b. Muhammad al-Shirzadi of Qazvin in 684/1285 (Iran and the Hermitage, exhibition catalogue, in Russian, St. Petersburg, 2004, no.157, pp.136-7).

Estimate € 1200 - € 1500

Lot 78

AN Umayyad POTTERY SCULPTURE OF A FELINE, 8TH CENTURY

The feline is shown seated facing forward, with mouth closed, large ears pricked, tail curled over the right rear haunch, with a bell-hung collar. The figure is covered overall with a dark green glaze with black traces. 20 by 18 cm.

Estimate € 2000 - € 3000



Lot 79

A STAR-SHAPED KASHAN TILE, PERSIA, 13TH-14TH CENTURY

A Kashan lustre and cobalt blue star tile, the lustre ground painted with leafy motifs around the figures of two birds with inscription to the outer border. 22 cm. diam.

Estimate € 800 - € 1200





Lot 80

A FATIMID ENGRAVED GOLD BRACELET, EGYPT, 10TH-11TH CENTURY

Of circular form, bordered by granulated decoration, the main body of the bracelet with benedictory inscription in naskh script.

The inscription on bracelet reads, al-'izz wa'l-sa'ada wa'l soror wa'l-salama 'Glory and happiness and pleasure and long life to its owner'.

Weight: 57 gr.

Diam. 8 cm.

Height 2 cm.

Estimate € 15.000 - € 20.000

Lot 81

A PAIR OF FATIMID GOLD EARRINGS, EGYPT, 11TH CENTURY

The outer element in the form of a horseshoe with a series of loops to the edge, the inner section with two confronting birds perched on circle motifs with small vase on base, with hinged suspension loop to top.

Weight 9.15 gr.

Diam. 3 cm.

Estimate € 1500 - € 2000



Lot 82

A MUGHAL ROCK CRYSTAL GEM-SET BOX AND COVER, NORTH INDIA, CA 1575-1625

Height 4 cm.

Width 4.6 cm.

Estimate € 40.000 - € 60.000





Lot 83

A SAPPHIRE WITH KUFIC INSCRIPTION, NEAR EAST, 9TH-10TH CENTURY

The dark blue sapphire of rounded shape, characteristic form featuring an engraved Kufic inscription.

In Kufic reading “ Allah Muhammed” .

During the first four centuries of Islam, mainly cabochon stones such as the present example were carved, Inscribed gemstones were also used as talismans or for personal adornment, the choice of material depending on the wealth of the commissioner.

Weight 2.3 gr.

Length 1.7 cm.

Estimate € 4000 - € 6000



Lot 84

A FATIMID CRYSTAL CARVED PENDANT, EGYPT, 12TH CENTURY

A Fatimid crystal pendant carved in low relief with floral motifs.

4.6 cm.

Estimate € 2000 - € 3000

Lot 85

A FATIMID CRYSTAL MOUNTED PENDANT, EGYPT, 12TH CENTURY

A rounded gilt mounted crystal pendant carved in low relief with a figure holding a cup flanked by two musicians.

2 by 3 cm.

Estimate € 3000 - € 5000





Lot 86

A FATIMID ROCK CRYSTAL CHESS PIECE, EGYPT, 11TH CENTURY

Carved with deep bevel-cut foliate designs and incised dash details.
4 cm. height.

CATALOGUE NOTE

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. A particularly close example in shape, style and size is in the Victoria and Albert Museum, London (inv. no. 669:1, 2-1883). Described as “probably a king”, it gives an indication of the present piece’s original place on the chessboard.

Estimate € 8000 - € 12.000



Lot 87

A RARE AND IMPORTANT SARDONYX PORTRAIT CAMEO OF THE MUGHAL EMPEROR SHAH JAHAN (REIGNED 1628-58)

Oval shaped, the figure cut from the brown layer of stone, standing out against the white layer marble-like, depicted facing left, wearing elaborate turban with pearls, tunic and jewels.
3 by 2.5 cm.

CATALOGUE NOTE

The other known pieces are in the Victoria and Albert Museum, London (Robert Skelton et al, *The Indian Heritage: Court Life and Arts under Mughal Rule*, London, 21 April – 22 August 1982, nos. 376); the Bibliotheque Nationale, Paris (Skelton et al, 1982, no. 377) ; the al-Sabah Collection, Kuwait, the latter only coming to light in 1982 (Manuel Keene with Salam Kaoukji, *The Treasury of the World: Jewelled Arts of India in the Age of the Mughals*, London, 2001, no. 9.11). In summer 1982, two of the three images of Shah Jahan known at the time were exhibited at the Victoria and Albert Museum exhibition, *The Indian Heritage: Court Life under Mughal Rule* (Skelton et al, 1982, nos. 376-7).

Estimate € 8000 - € 12.000

Lot 88

A RARE KASHAN TURQUOISE-GLAZED FIGURE OF A MONGOL,
PERSIA, 13TH CENTURY

A moulded horse and rider, with details of the reins and facial features of the figure and horse, the rider with an erect posture holding his sword against his right shoulder and reins in both hands, overall decorated with a light turquoise glaze.

27 cm. height

27 cm. length

5.5 cm. width

CATALOGUE NOTE

Sotheby's, London 5 October 2011, lot 217.

Art of the Islamic world day sale including fine carpets and textiles.

The present sculpture of a rider with Mongolian features and his horse presents a rare example of thirteenth century Persian sculpture. The exact context for the use of such free-standing sculptures is unclear even though some animal-shaped sculptures were probably part of fountains and as such contain water parts. (Watson 2004, p.324. Cat. L29)

The stylistic features of this sculpture demonstrate the Mongolian influence in Persia during and after their rule from 1221-1256. This rider can be compared to a large Kashan turquoise pottery figure of a seated man also sold at Sotheby's on 6 October 2010, lot 159, with the same stylistic long beard.

These figures are representative models of the hand-moulded Kashan production of the thirteenth century and are admired for their quiet nobility.

Estimate € 30.000 - € 40.000



Lot 89

AL-IDRISI'S WORLD MAP IN NUZHAT AL-MUSHTAQ, 18TH CENTURY

Watercolor on paper, depicting Al-Idrisi's world map, the names of the places, the rivers and the mountains in yellow, black and red ink.

Note that south is at the top of the map.

Diam.: 61 cm.

CATALOGUE NOTE

In the 12th century, scholar Al-Idrisi produced a map showing most of Europe, Asia, and North Africa for the first time. Al-Idrisi ranged widely, drawing on older knowledge and interviewing thousands of travelers to make his map the most accurate of its day. Muhammad ibn Muhammad al-Idrisi (circa 1100–66) was a 12th century geographer from al-Maghrib (North Africa). Born of noble lineage in Sabtah (the present-day Spanish enclave of Ceuta in Morocco), he studied in Cordoba. Al-Idrisi traveled extensively in the Mediterranean and Atlantic coastal regions, including North Africa, Spain, Anatolia, the northwestern coast of the Iberian Peninsula, and the coastline of France. Al-Idrisi gained the attention of Norman King Roger II (reigned 1130–54) of Sicily, who commissioned al-Idrisi to produce his masterpiece *Nuzhat al-mushtaq fi ikhtiraq al-afaq*, known as *Tabula Rogeriana*—the first descriptive geography of the world's major population centers.

Estimate € 8000- € 12.000



Lot 90

TWO FATIMID SILVER TALISMAN HOLDERS, EGYPT, 11TH CENTURY

A pomegranate shaped and ball shaped talisman holder, both engraved elegantly with bands enclosing floral leafy sprays and Arabic calligraphy in elegant kufic script.

Diam. 5 cm.

Diam. 2.8 cm.

Estimate € 6000 - € 8000



Lot 91

AN OTTOMAN GILT-COPPER (TOMBAK) BOZALIK (BOZA EWER), TURKEY, DATED 1194AH/1780AD

A large container şerbetlik or bozalık, the bulbous body on a splayed foot, rising from a flaring foot to a domed lid, the body and lid finely engraved lappet border to the base and floral border around the waist, the lid topped with a flower bud.

Engraved with the text “ the honorable mother of sultan Suleyman III, felicitous woman named muteber Kadın, dated 1194AH “.

Height: 34 cm.

Purchased by Kunstzalen A. Vecht in Amsterdam in August 1958. Original invoice is available.

CATALOGUE NOTE

Monumental and sculptural, this bozalik would have been used to serve the fermented grain beverage known as boza. Produced in gilt-copper ‘tombak’ and featuring a ribbon-like design with flowers reminiscent of a Europeanised decorative repertoire, such a vessel would have impressed in an elegant Ottoman household. Few models survive, with a comparable example in the Turkish and Islamic Arts Museum:

Şerbetlik, Turkish and Islamic Art Museum, inv. 4220 (Tombak, Golden Grace, exhibition catalogue, Istanbul, 2018, p.26).

Şerbetlik, late 18th centur, Nezih Barut Collection (Tombak, Golden Grace, exhibition catalogue, Istanbul, 2018, p.24).

Ader Picard Tajan, Hotel Drouot, Paris, 8 and 9 November 1989, lot 381.

Sotheby’s, London, 27 October 2020, lot 491.

Estimate € 30.000 - € 50.000





Lot 92

A RARE OTTOMAN ENGRAVED TOMBAK HILIYE, TURKEY, 17TH CENTURY

An Arabic manuscript on gilt-copper, composed of 6 rectangular panels, engraved throughout with the text in muhaqqaq and thuluth scripts, the interstices decorated with leafy tulips. Framed.
41.7 by 28 cm.

Inscriptions:

The text includes: Quran, chapter 21 surah Al-Anbya, verse 107, a few of Prophet's attributes, his physical characteristics, the names of the 'Seven Sleepers' and their dog and the names of the four Caliphs.

Although difficult to define in exact terms, the Hilye can be summarized as a 'description' of the Prophet Muhammad, in that it entails both physical characteristics as well as referring to his temperament and behavior. In the absence of any images of the Prophet, his description according to 'Ali Ibn 'Ali Talib (his son-in-law and nephew) is generally regarded as the most authentic, providing a powerful verbal image. Thus, most Hilyes take Ali's description as their basis.

PROVENANCE

Private collection, Germany

Estimate € 20.000 - € 30.000

Lot 93

AN IZNIK POTTERY TILE, OTTOMAN TURKEY, CIRCA 1580

The white ground with a central red, green and blue rosette issuing six swirling branches each with a similar smaller rosette, set within a cusped red and white circular frame, the linked green spandrels with reserved white, red and blue arabesque panels, slight chipping to edges.
25 by 25 cm.

Estimate € 5000 - € 8000





Lot 94

AN AGATE CAMEO DEPICTING HAYREDDIN BARBAROSSA, ITALY, 16TH CENTURY

The oval agate, carved in low relief depicting the bearded figure in profile, looking left, set within a later late 18th, early 19th century gold ring, dimensions of cameo 2 by 1.5 cm, ring size L½, cased.

PROVENANCE.

Reputedly purchased by a previous owner from a noble family in Paris.

For a similar example of an important agate cameo depicting Barbarossa and dating to the 16th century, see Sotheby's, London, 24 April 2012, lot 123.

The similar example sold through Sotheby's, depicts the Turk in an almost identical manner to the cameo illustrated here, except that he is facing right and this example faces left. For example, the distinctive turban with twisted tie running over the top and tied in a knot at the base and trailing down his neck. The rest of the turban is white, as are his robes which highlight his dark skin and white beard and eyebrows, the individual hairs on his face each delineated. Both depictions feature the sitter's distinctive hook nose and upward tilting chin.

Estimate € 6000 - € 8000



Lot 95

A MUGHAL JADE AND GEM SET PENDANT, INDIA, 19TH CENTURY

A jade carved pendant, inlaid with gold, uncut diamonds and carved Beryl stones. 6.8 by 3.8 cm.

Estimate € 1200 - € 1500

Lot 96

A GOLD AND STAINED GLASS PRATAPGARH, RAJASTHAN, 19TH CENTURY

Comprising octagonal green foiled glass panels, each decorated with applied gold, panels depicting a nobleman with attendants. 5.5 by 7.5 cm.

Estimate € 1200 - € 1500



Lot 97

AN OTTOMAN GOLD KOHL BOTTLE, 16TH/17TH CENTURY

A gold kohl container of square shape and tapering neck with eyeliner, decorated in low relief to each side with a flower head surrounded by leaves. Height. 4.5 cm Weight: 19.10 g

Estimate € 3000 - € 5000





Lot 98

A FINE DAMASCUS TILE PANEL, SYRIA, 18TH CENTURY

The square panel comprising 40 tiles, the blue ground of each with delicately drawn interlaced floral sprays flanking a central vase with two smaller vases, arabesques and floral sprays issuing further similar designs, in a reciprocal blue, ivory and turquoise cusped border.

Approx: 155 by 100 cm.

CATALOGUE NOTE

This panel belongs to group of ceramics sometimes referred to as Damascus or Syrian ware that are closely related to Iznik ceramics. These wares were produced in Damascus in the 16th-17th century when the Ottoman sultan, Suleyman the Magnificent, sent Iznik potters to repair and restore tilework at the Dome of the Rock in Jerusalem. After refurbishing the tilework, these artisans settled in Damascus, where they continued to produce tiles and vessels. While similar in style to the tiles produced in Iznik, tiles made in Syria in the Ottoman period employ a different color palette to depict vegetal and geometric forms. Syrian ceramics did not use the crisp white ground and only rarely used the vibrant tomato red typical of Iznik ceramics. Instead, Syrian tilework tended toward a more muted color palette of natural greens and blues.

Estimate € 8000 - €12.000



Lot 99

THREE KASHAN LUSTRE POTTERY BOWLS, PERSIA, 13TH CENTURY

Of truncated conical form with flaring walls stepped down to a straight vertical foot, the cavetto stylized with a design of alternating panels in brown with floral designs on a white ground with cobalt blue overglaze. The exterior covered with a cobalt blue glaze decorated in black with inscriptions and stopping irregularly at the base to expose the buff ware. Diam. all approximately 18 cm.

Estimate € 3000 - € 5000

Lot 100

A FINE PERSIAN TILE PANEL, ZAND DYNASTY, 18TH CENTURY

The square panel comprising 6 tiles, decorated in yellow, brown and turquoise on a white and blue ground with lotus and peony flowers amongst foliage and interlaced floral sprays, in a reciprocal yellow and turquoise cusped border.

42 by 28 cm.

Estimate € 2000 - € 3000



Lot 101

A CARVED AGATE STONE SEAL,
NORTHERN INDIA, 1748

This large circular seal belonged to Safdar Jang (1708-1754), viceroy (nawwab) under the Great Mughal Ahmad Shah Bahadur (1748-1754), and is dated to the latter's first year as ruler. Safdar Jang came from Nishapur, like his father-in-law, uncle, and predecessor, Saadat Khan Burhan al-Mulk, the first nawwab in the newly founded northern Indian state of Awadh. Safdar Jang succeeded Saadat Khan Burhan al-Mulk in 1739. Although Awadh was actually an independent state under its viceroys, they recognized the Mughal rulers as their formal sovereigns to the end. The elegant floral decoration is typical of 18th-century Indian ornamentation, as is the reversed Nastaliq inscription. The overall impression is highly reminiscent of that of contemporary coins. Diam: 8.6 cm. / D: 0.7 cm.

Estimate € 3000 - € 5000



Lot 102

A SAFAVID TEXTILE HANING PANEL, PERSIA, 18TH CENTURY

A rectangular cotton woven panel with cartouches enclosing the “ Oh Hafiz, The Protector” and Nada ALI. The nada ‘ali quatrain runs as follows:
‘Call upon ‘Ali who causes wonders
You will find him helpful in misfortune
All anguish, all sorrow will disappear
Through your friendship [with God] O ‘Ali! O ‘Ali! O ‘Ali!’

7 by 205 cm.

Estimate € 3000 - € 5000



Lot 103

A PERSIAN POTTERY TILE FRAGMENT, PERSIA ZAND DYANSTY 18TH CENTURY

The tile of rectangular form with cusped ends and small arch at the centre of each horizontal edge, comprising elements in cobalt-blue, turquoise, yellow, white and red, depicting the Basmala in elegant white naskh script between two flower heads with a turquoise border on a cobalt-blue ground. 33 by 24 cm.

Estimate € 4000 - € 6000



Lot 104

AN IRIDESCENT TURQUOISE BLUE GLAZED POTTERY JUG, KASHAN, 12TH CENTURY

A kashan jug with rounded ribbed body and cylindrical neck standing on a small unglazed foot, covered with a turquoise glaze. Height: 18 cm.

Estimate € 800 - € 1200



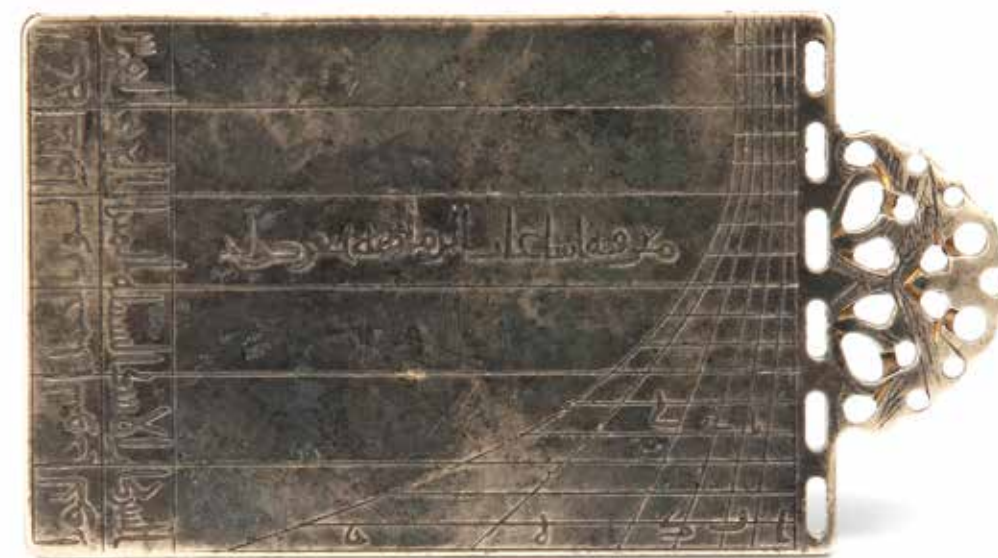
Lot 105

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 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 € 60.000- € 80.000



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 whole for it seems to be present.

The inscription on the front reads:

الملك العادل

ابو المظفر عماد الدين

لمعرفات الساعات الزمانية

صنعاء 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:

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

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 animals 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 an 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 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 106

PERIAN 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".

Estimate € 30.000- € 50.000



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
1885 of Alexander
981 of the Hijra

في سنة 943 يزديجديّة
وسنة 1885 اسكندرية
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؟ ايم سيد محمد العباسي

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





Lot 107

A GENEALOGY IN MAGHRIBI SCRIPT, NORTH AFRICA, DATED 1120AH/ 1708AD

Arabic manuscript on vellum, 35 lines written in black Maghribi script, catchwords in gilt ink outlined in black, gold verse rosette markers outlined in black and pointed in red, interlinear borders decorated with gilt floral leafy sprays on a blue ground, the margins decorated to the sides with red floral motifs and with a gilt and striking blue decoration at the top.
49 by 95 cm.

CATALOGUE NOTE

On this manuscript is outlined the genealogy of a certain Said ibn Abdul-Rahman ibn Jafar Omar. His line is traced through Hasan ibn Ali ibn Abi Talib and Fatimah, daughter of the Prophet Muhammad. Dated on Jumadah I 1120 AH (Juli 1708AD).

Estimate € 3000- € 5000



Lot 108

AN AYYUBID GILT BRONZE MAGIC BOWL, EGYPT OR SYRIA, 13TH-14TH CENTURY

of shallow rounded form engraved to the interior with talismanic diagrams and inscriptions, stars and images of a dog, snake, scorpion and two-headed dragon, the exterior with a band of inscriptions to the rim.
Diam.10.5 cm.

Inscriptions: the outer band contains the names of various ailments that would be cured if drunk from this bowl, to the inner bowl quotes from the Quran, talismanic, magic texts and numbers.

CATALOGUE NOTE

The present lot is typical of the group of talismanic bowls known as 'poison cups'. Poison cups are never dated and are all attributed to Syria or Egypt. They are characterised by representations of a scorpion, serpent, a dog-like animal and two intertwined dragons along with magical symbols, squares and words. For further reading see Francis Maddison and Emilie Savage-Smith, *Science, Tools & Magic*, London, 1997, pp. 73-74. For a very similar example sold, see Bonhams, *Islamic & Indian Art*, 4 October 2011, lot 137. Another similar brass bowl was sold at Sotheby's, *Arts of the Islamic World*, 1 April 2009, lot 60.

Estimate € 5000 - € 8000



Lot 109

A LARGE PAINTING OF THE KABAA, 20TH CENTURY

Oil on canvas
 Depicting prayers around the kabaa in al-Masjid al-Haram.
 155 by 108 cm.

Estimate € 8000- € 12.000

Lot 110

A TRAVELER'S TALISMANIC COMPENDIUM, EARLY 20TH CENTURY

An Arabic manuscript on paper, comprising 16 folding panels, written in red, blue and black naskh and decorated in polychrome heightened with gold, numerous diagrams and illustrations in various forms.

Surah Al-Fatiha, a view of the holy mosque in Mecca, A Hilye of the prophet, Al-Rawdah Al-Sharifah, Maqam Ibrahim, some items used by the prophet and the Staff of Moses.

5 cm. diam.

Estimate € 3000 - € 5000



Lot 111

TRAY WITH THE PROCESSION OF THE MAHMAL, LATE 19TH CENTURY

Brass, inlaid with copper and silver.

The tray is decorated with a scene representing the procession of the mahmal, most probably through the streets of Damascus. The mahmal is borne by a richly caparisoned camel. It is preceded by an official holding a flag bearing the Ottoman star-and-crescent motif, and followed by another riding a similarly caparisoned camel and carrying a banner (bayraq). Behind him is a group of religious figures wearing distinctive hats. Around them are groups of soldiers riding camels or on horseback, three musicians and some pilgrims, as well as spectators and well-wishers.

74 by 54 cm.

Estimate € 8000- € 12.000



Lot 112

AN OTTOMAN SILK AND METAL-THREAD CURTAIN WITH THE TUGHRA OF
SULTAN AHMAD, TURKEY, 1131 AH/1719 AD

Of rectangular form, embellished on a silk beige ground with a repeating of three undulating bands in gold script running from the beginning to the end of the cloth, which assume the form of a continuous chain made up of number '7'. The central band with prominent inscription 'Kalimaat al-Tawhid, There is no God but Allah and Muhammad is his Prophet' The upper band with the inscription 'O, Allah! Commend and salute the prophet Muhammad, most esteemed of all prophets and emissaries'. The lower band with 'May Allah be well pleased with Abu Bakr, Omar, Othoman, Ali and all other companions of the Prophet Muhammed'. Further stylised with a cream colored weave of the words 'Allah and Muhammed'. Applied with darker black panels embroidered with silver and silver-gilt metal-threads on a gilt silk ground, shaped as Mihraab and enclosing Quran 2 verse Al-Kursi surah Al-Baqarah. To the centre with two octagonal panels enclosing 'Allah and Muhammed'. To the top of the central field a rectangular panel of surah Al-Kahf verse 3, and a panel enclosing 'a rasul allah / mawlana al-sultan Ahmad / yatlub al-shifa 'ah bi-hadha al-mihrab al-nabawi al-sharif sana 1131 'O Messenger of God! Our lord Sultan Ahmad seeks intercession through this Noble Prophet's mihrab'.

A central panel lower cartouche: the tughra of Sultan Ahmad (r.1703-1730 AD).

360 by 245 cm.

Estimate € 20.000- € 30.000

Lot 113

AN OTTOMAN SILK KEY BAG EMBROIDERED
WITH METAL-THREAD, TURKEY OR SYRIA,
19TH CENTURY

Rectangular in shape, two dark green velvet panels stitched together, each side is heavily decorated with a thread of gold-plated and silver-plated lush decorations surrounding inscription in thuluth script of Quran 4 surah An-Nisa, verse 58 with the name of the Ottoman Sultan Mahmud II (r.1809-1839)

46 by 25.5 cm.

Estimate € 3000- € 5000





Lot 114

A SILK HIZAM FROM THE HOLY KAABA IN MECCA, OTTOMAN TURKEY, EARLY 20TH CENTURY

The Hizam, or belt, is an inscribed band that encircles the upper part of the Kaaba, of rectangular form, inscribed over a black silk ground, the surface broken into cartouches of various shapes and sizes. The central section (3) with a gilt repeated inscription on a black ground of Quran 61 surah Al-Imran v-96-v.97 in thuluth script, flanked by two circular panels enclosing in thuluth script (4) Quran 33. Surah Al-Ahzab v.40 and (7) Quran 112 surah Al-Iklas also known as Al-Tawhid.

Further stylised (8) with Glory to our Mawlana Sultan, the victorious king Long may He reign. The upper rectangular section (1) encloses Quran 61 surah As-Saff v.9.

The second section of the upper part (2) with a prayer of the four Caliphs and the rest of the companions. The lower section in Kufic script (5) with Quran 112 surah Al-Iklas also known as Al-Tawhid and (6) with Quran 2 surah Al-Baqarah v.144. 660 by 96 cm.

Estimate € 20.000- € 30.000



Lot 115

AN OTTOMAN SILVER THREAD EMBROIDERED CALLIGRAPHIC HIZAM, 19TH CENTURY

Of elongated rectangular form, embroidered in silver thread with a calligraphic cartouche containing large Arabic inscriptions in thuluth script within a border, against a brownish green silk ground. 60 by 110 cm.

Estimate € 800- € 1200



Lot 116

AN OTTOMAN ILLUSTRATION OF AL-MASJID AL-HARAM AND AL-MASJID AL-NABAWI, 18TH-19TH CENTURY

Gouache color heightened with gold on paper, comprising two panels, depicting al-Masjid al-Haram with the kabaa in the centre surrounded by the four Maqams of the Islamic schools and different doors. Al-Masjid al-Nabawi with Rawda al-Shariffa and the Mihrab etc.

With identification inscriptions in black naskh script. All ruled in a border with a gilt and striking blue decoration.

22 by 29.5 cm.

Estimate € 4000- € 6000



Lot 117

A COLLECTION OF SIX PHOTOGRAPHS OF MECCA AND MEDINA, EARLY 20TH CENTURY

6 photographs of Mecca and Medina: a view of Medina, the arrival of Mahmal, al-Masjid al-Nabawi, and a view of al-Masjid asl-Haram.

25 by 20 cm.

Muhammad Sadiq Bey (1832-1902) was the first person to take photographs of Mecca, Medina and the Hajj in 1880 and 1881. These photographs which are after Sadiq Bey's originals comprise a panorama of Mecca, a view of the Kaaba, the Prophet's mosque at Medina, a view of the city of Medina, two photographs of the Mahmal, a panorama of pilgrims' camp at Muna, and a photograph of al-Sharif Shawkat Pasha and his attendants.

Estimate € 3000- € 4000

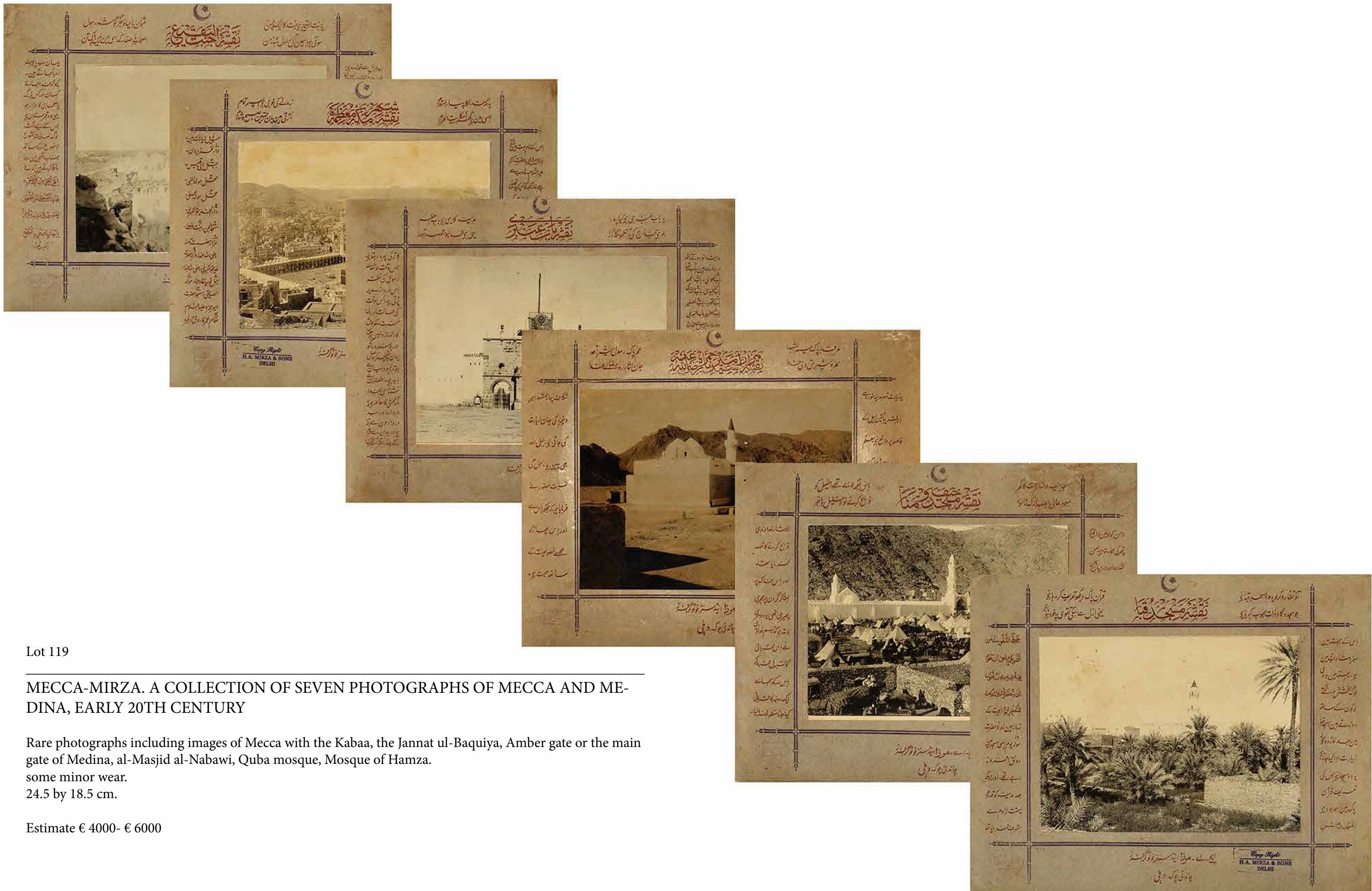


Lot 118

A COLLECTION OF EIGHT PHOTOGRAPHS DURING THE HAJJ, EARLY 20TH CENTURY

Eight photographs during the hajj: tents in Mina, al-Masjid al-Haram, a view of Mecca and Bedouins as guardians during the hajj.
20.5 by 30 cm.

Estimate € 4000- € 6000



Lot 119

MECCA-MIRZA. A COLLECTION OF SEVEN PHOTOGRAPHS OF MECCA AND MEDINA, EARLY 20TH CENTURY

Rare photographs including images of Mecca with the Kabaa, the Jannat ul-Baqiyya, Amber gate or the main gate of Medina, al-Masjid al-Nabawi, Quba mosque, Mosque of Hamza. some minor wear. 24.5 by 18.5 cm.

Estimate € 4000- € 6000



Lot 120

A COLLECTION OF ELEVEN OLD PICTURES OF KING ABDULAZIZ AL SAUD, 1ST KING OF SAUDIA ARABIA DURING HIS VISIT TO EGYPT, 1946

During the 13-day visit in 1946, he visited several cities, facilities and landmarks, including the Al-Azhar Mosque, the headquarters of the Arab League and Alexandria.
16.5 by 11.5 cm.

Estimate € 800- € 1000

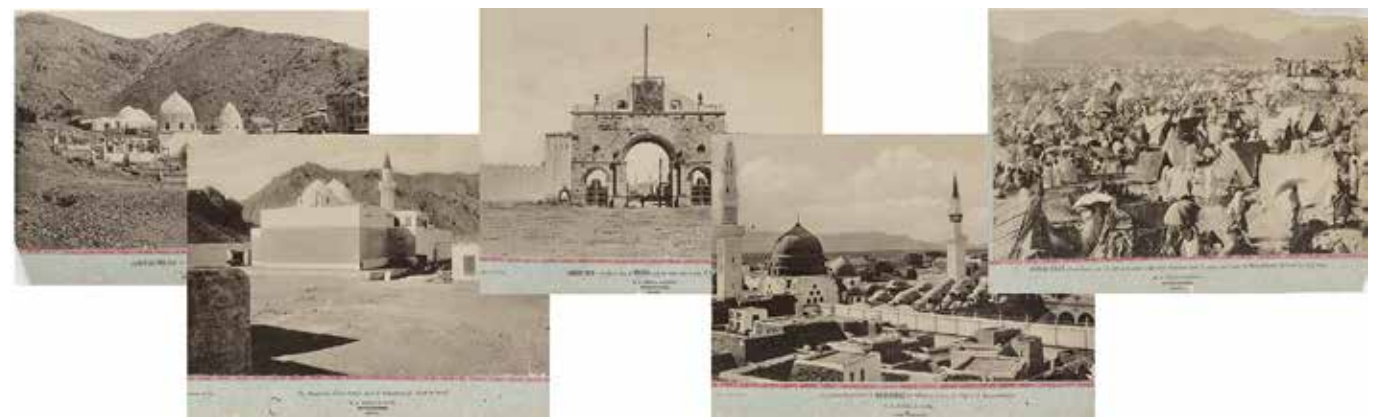


Lot 121

A COLLECTION OF SIX OLD PICTURES OF KING FAHD BIN ABDUL AZIZ AL SAUD, 5TH KING OF SAUDIA ARABIA, 1950S-1980S

Six pictures of king Fahd in different occasions, like his meeting with president Reagan, arrival of Saudi Arabia delegation at the United Nations.
25.5 by 20.cm.
18 by 12 cm.

Estimate € 600- € 800



Lot 122

MECCA-MIRZA & SONS, A COLLECTION OF FIVE PHOTOGRAPHS OF MECCA AND THE HAJJ, EARLY 20TH CENTURY

5 photographs, collotypes, each on a printed card mount with caption and photographer's credit, some with the photographer's stamp on the image, some slight worming and wear.
18 by 27 cm.

The photographs show Arafat Hills, Masjid al-Nabawi, Amber gate or the main gate of Medina, Mosque of Hamza and the Jannat ul-Baqiyya.

Estimate € 2000- € 4000



Lot 123

MECCA AND MEDINA, A COLLECTION OF 14 PHOTOGRAPHS DURING THE HAJJ, EARLY 20TH CENTURY

The photographs comprise a view of the Kaaba at Mecca, arrival of the Mahmal, a view of the city walls, and an interior of the Masjid-Al-Haram, tents at Mina and al-Masjid al-Haram
25 by 20 cm.

Estimate € 8000- € 10.000



Lot 124

A COLLECTION OF SEVEN OLD PICTURES OF KING ABDUL AZIZ AL SAUD, 1ST KING OF SAUDIA ARABIA, 1940S-EARLY 1950S

Nine pictures of king Abdul aziz in different occasions, like his meeting with president Roosevelt and king Abdullah of Jordan.
25.5 by 20.5 cm.

Estimate € 600- € 800

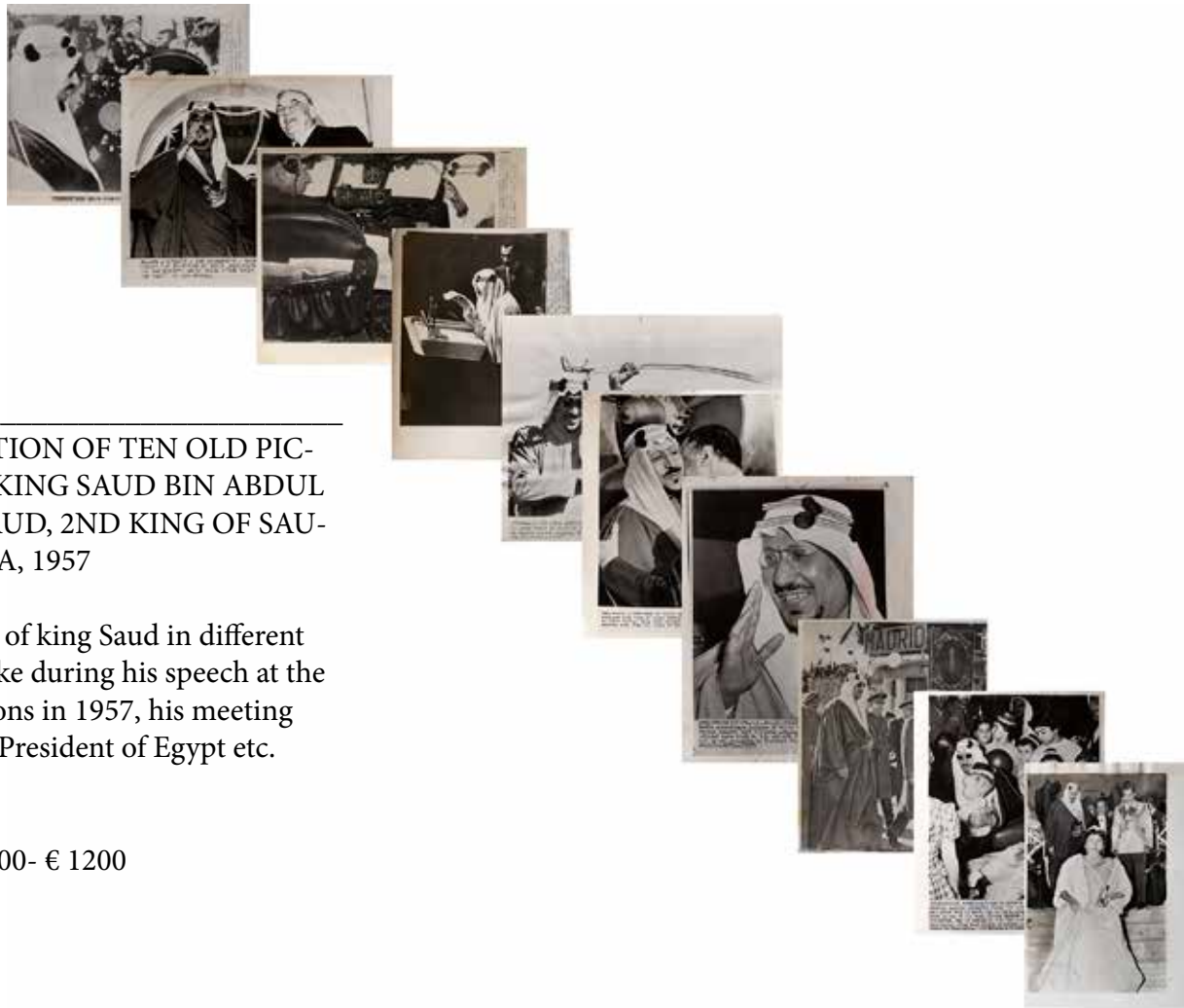


Lot 125

A COLLECTION OF EIGHT OLD PICTURES OF KING FAISAL BIN ABDULAZIZ AL SAUD, 3RD KING OF SAUDIA ARABIA, 1940s-1970s

Eight pictures of king Faisal in different occasions, like his meeting with General Muhammed Naguib, king Hussain and king Hasan II. 20 by 25 cm.

Estimate € 800- € 1000

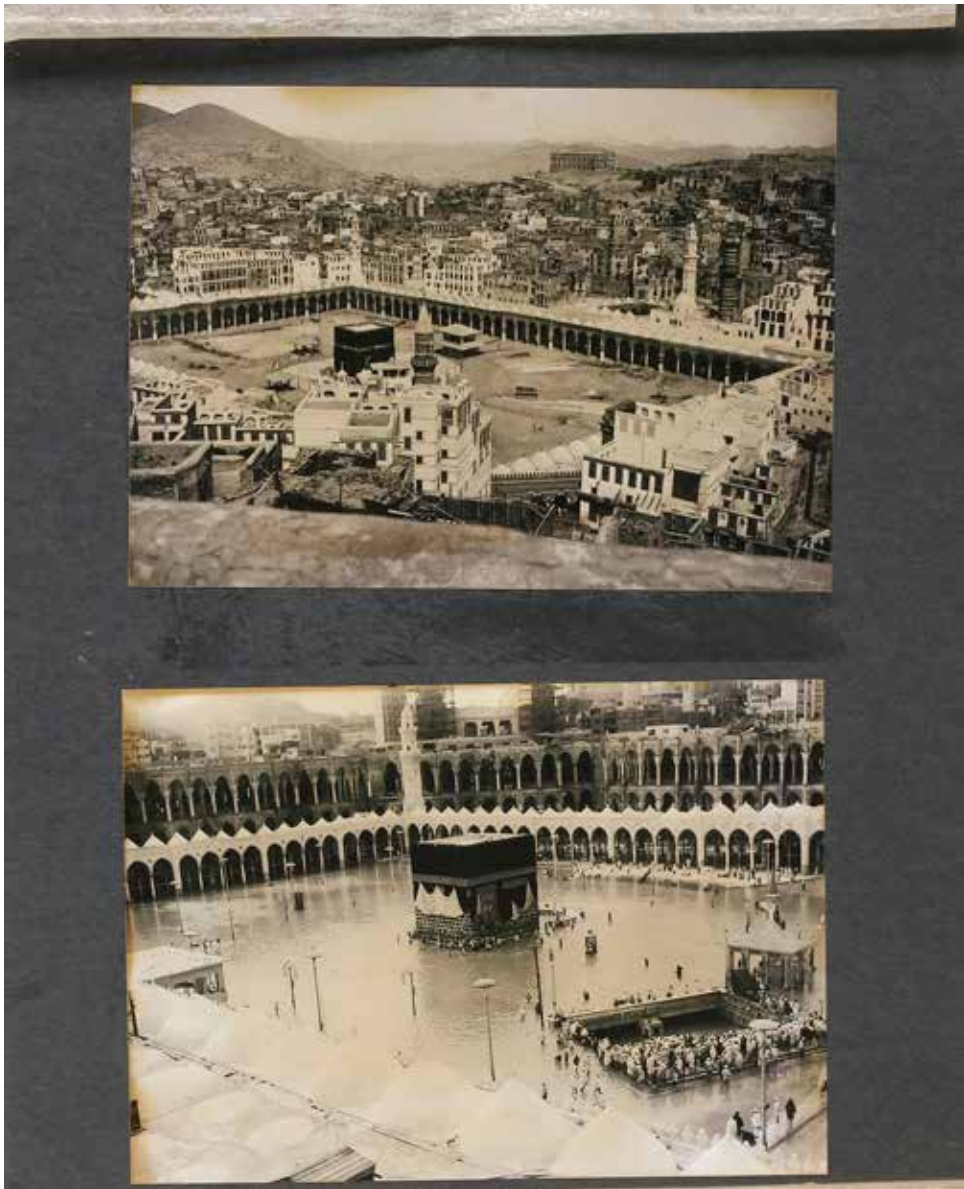


Lot 126

A COLLECTION OF TEN OLD PICTURES OF KING SAUD BIN ABDULAZIZ AL SAUD, 2ND KING OF SAUDIA ARABIA, 1957

Ten pictures of king Saud in different occasions, like during his speech at the United Nations in 1957, his meeting with Gamal President of Egypt etc. 20 by 25 cm.

Estimate € 800- € 1200



Lot 127

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

95 photos 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 € 16.000- € 20.000





Lot 128

AN ILLUSTRATED AND ILLUMINATED LEAF FROM A MANUSCRIPT OF THE SHAHNAMA, SAFAVID PERSIA, 16TH CENTURY

Painted in opaque colours heightened with gold on paper, lines of nasta'liq in four columns, polychrome ruled margins, depicting the shah Bahram with his soldiers and animals in a landscape. 17 by 25 cm.

Estimate € 2500- € 3500

Lot 129

LAYLA WA MAJNUN, SAFAVID, PERSIA, 17TH CENTURY

A folio from the Khamsa of Nizami, opaque pigments heightened with gold on paper, depicting a chemist trying to cure Majnun from his love with Laya, two lines of Persian inscriptions in black nasta'liq script above and below. 12 by 18 cm.

Estimate € 5000- € 8000



Lot 130

A PAIR OF PERSIAN LACQUERED PANELLED DOORS, QAJAR, 19TH CENTURY

Each door of rectangular form with vertical panels flanked above and below by horizontal panels. The vertical panels each with a central polychrome figural cartouche flanked by two similar smaller cartouches enclosing hunting dogs and a bird on a ground of gold and polychrome flower heads. The upper and lower register containing horizontal panels with polychrome figural cartouches surrounded with flower sprays. The borders with two birds perched amongst dense rose motifs and large flower heads within cusped cartouches. Approximately 166 by 45 cm.

Estimate € 4000 - € 6000



Lot 131

PORTRAITS OF MAHARAJA RANJIT SINGH & MAHARANI JIND KAUR, PUNJAB PLAINS, NORTH INDIA, CIRCA 19TH CENTURY

Opaque watercolor heightened with gold on paper.
Both pages: 38 by 28.5 cm.
Both paintings: 33 by 24 cm.

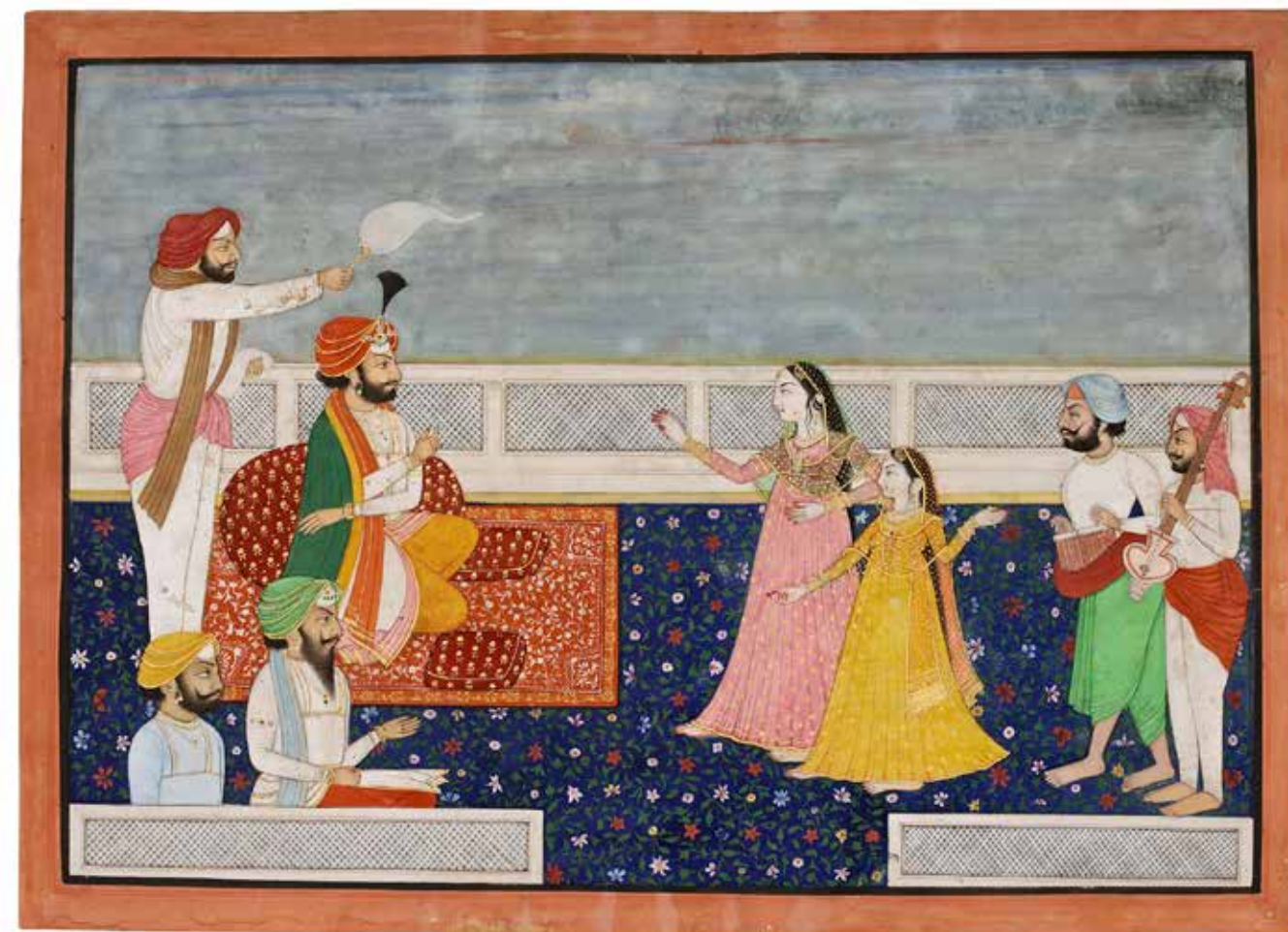
Estimate € 5000- € 8000

Lot 132

SULTAN 'ALI 'ADIL SHAH OF BIJAPUR (R. 1557-79), INDIA, DECCAN, BIJAPUR, CIRCA 18TH OR 19TH CENTURY

Watercolour and gouache on paper.
Page: 31 by 24 cm.
Painting: 21 by 12 cm.

Estimate € 2000- € 3000

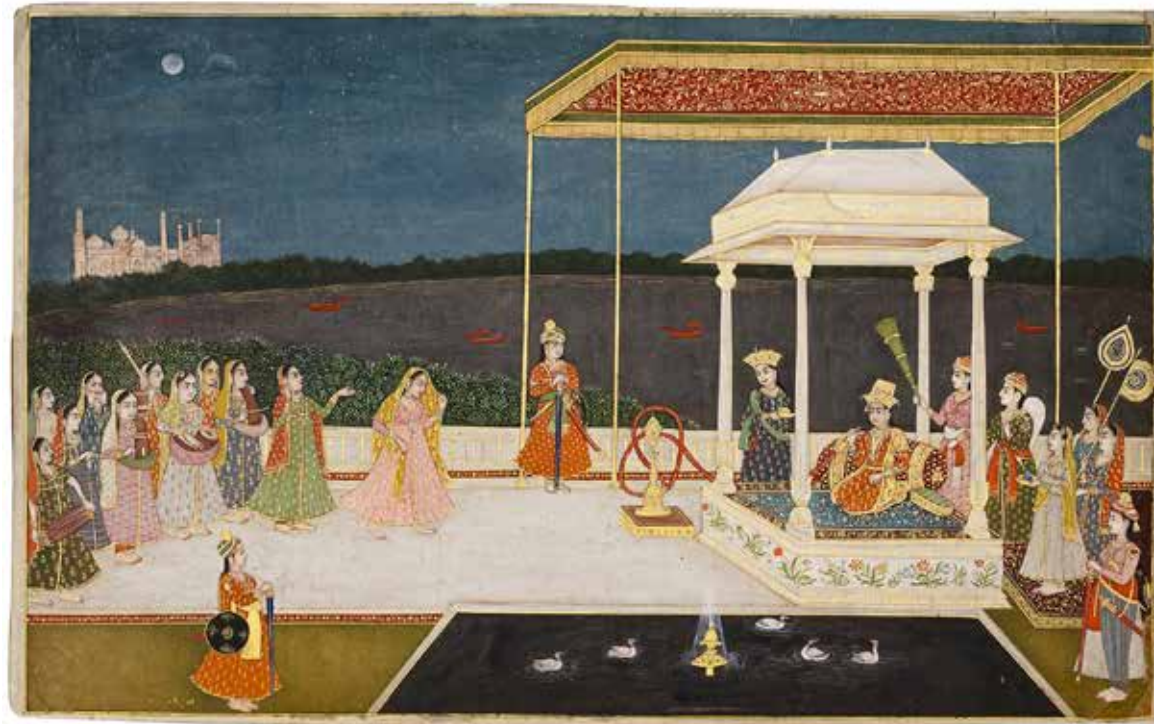


Lot 133

MAHARAJA RANBIR SINGH OR JAMMU/KASHMIR ENJOYING DANCE AND MUSIC

Punjab, North India. Circa late 19th century.
Gouache heightened with gold on paper.
Page size: 32 by 23 cm.
Painting size: 29 by 21 cm.

Estimate € 800- € 1000



Lot 134

KRISHNA ROMANCES RADHA, KISHANGARH, CIRCA 18TH CENTURY

Opaque watercolor and gold on paper.

Krishna seated against a bolster romancing Radha, surrounded with Gopies.

Page: 28 by 20 cm.

Painting: 27 by 18 cm.

Estimate € 3000- € 5000



Lot 135

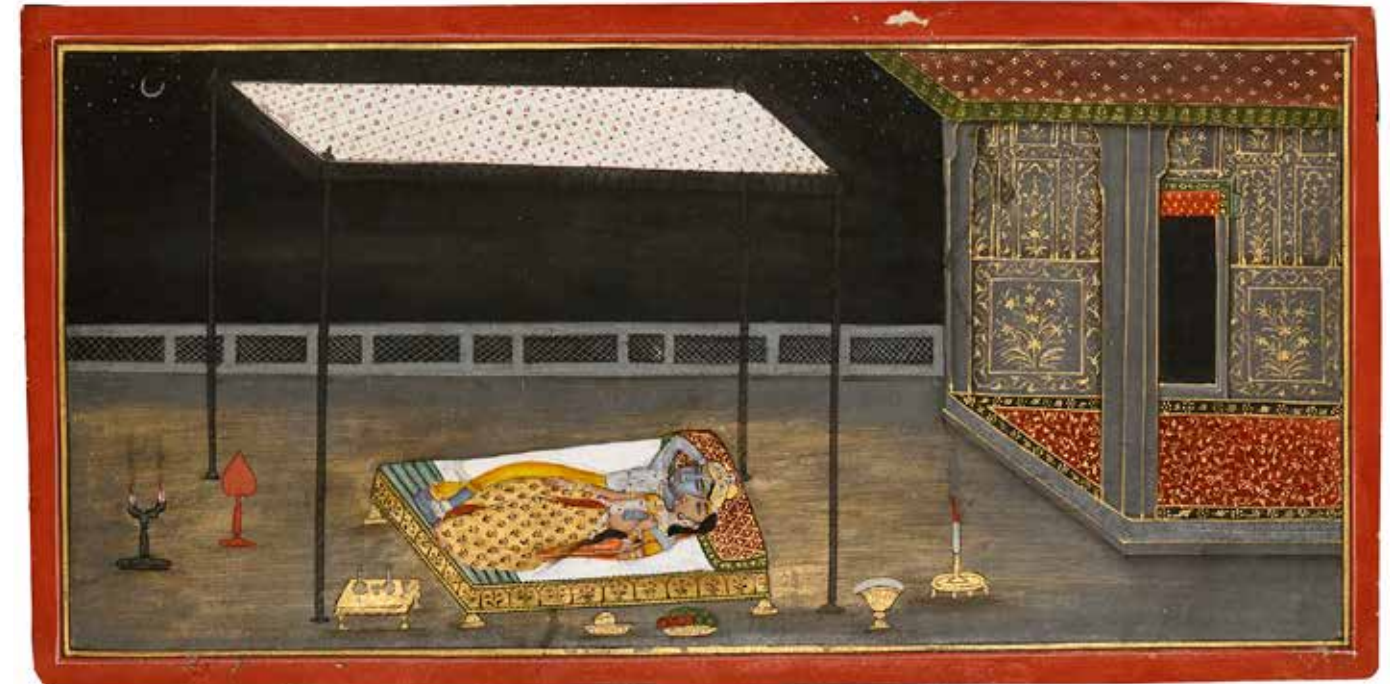
THREE ILLUSTRATIONS FROM A RAGAMALA SERIES, CENTRAL INDIA, MALWA, 17TH CENTURY

Opaque water color on paper.

Three Ragamala paintings of Raga Basant, Shri Raga and Asavari Ragini.

29 by 21.5 cm.

Estimate € 5000- € 8000



Lot 136

KRISHNA AND RADHA UNDER MOONLIGHT, BIKANER SCHOOL, 19TH CENTURY

Opaque water colour and gouache on paper.

Bikaner school, 19th century

Page: 24.5 by 12.5 cm.

Painting: 23 by 11 cm.

Estimate € 800- € 1200

Lot 137

KRISHNA ROMANCES RADHA, KISHANGARH, CIRCA 18TH CENTURY

Opaque watercolor and gold on paper.

Krishna seated against a bolster romancing Radha, surrounded with Gopies.

Page: 28 by 20 cm.

Painting: 27 by 18 cm.

Estimate € 3000- € 5000





Lot 138

A CAST BRONZE PEN CASE, PERSIA, FIRST HALF 13TH CENTURY

Provincial Persia, probably first half 13th century.

A bronze engraved pen case, of rectangular form with rounded ends, the cover with two strap work hinges behind and a similar clasp on the front. The base with three engraved roundels containing birds, the lid with Kufic inscription bands, two griffins, a complex interlaced geometric roundel at each end, reddish patination.

Inscription to interior lid: Might and auspicious fate, good fortune, bliss and spiritual integrity.

4 cm. height.

6.4 cm. width.

27 cm. length.

Estimate € 2000- € 3000



Lot 139

AN INSCRIBED BONE FRAGMENT, NORTH AFRICA, 9TH-10TH CENTURY

The bone of slightly curved natural form, polished, covered with paper stylized in Kufic inscriptions and polychrome floral designs.

11 by 7 cm

Estimate € 2000 - € 3000



Lot 140

A FINE MUGHAL ENGRAVED BRASS TALISMANIC BOWL, INDIA, 17TH CENTURY

Of rounded form with raised central boss and everted rim, finely incised and decorated with black lac, the interior with a band of roundels containing figures and a sun interspersed by inscription, surrounded by a band containing a repeat design of interlocking inscription-filled cartouches in nasta'liq and thuluth, the border and rim with further inscriptions, the exterior with a series of cartouches containing the twelve signs of the zodiac, all on a ground of inscription, above and below bands of inscription, two bands of inscription-filled cartouches to foot.

Inscriptions: including the Call to God to bless the Twelve Imams or the Fourteen Innocents and Quran, including al-Nasr and al-Saff.

Diam.: 22 cm.

Estimate € 3000 - € 5000

Lot 141

A FATIMID SILVER AND NIELLO BRACELET WITH KUFIC INSCRIPTION, EGYPT OR SYRIA, 11TH-12TH CENTURY

A silver bracelet nielloed with two roundels enclosing two facing birds and deer, further stylized with two cartouches of Arabic inscriptions in elegant Kufic script reading "al-Kamal wa al-Jamal: perfection and beauty".

Weight: 41.88

5 by 5 cm

Estimate € 4000- € 6000



Lot 142

THREE STEEL FLINT STRIKERS, INDIA, 17TH-18TH CENTURY

Three steel strikers with bird or feline head finials. Length of all three approximately 13 cm.

Estimate € 1000- € 1500





Lot 143

A NASRID WOVEN SILK PANEL, SPAIN, 15TH CENTURY

Of rectangular form, woven in red, yellow and white silk with floral leafy sprays and lotus flower heads decorated with Arabic calligraphy, between ogival lattice with an eight-shaped star.

Inscriptions: Kalimat al-Tawhid
66 by 26 cm.

Catalogue note:

The centre of production for fine luxurious textiles made for the Nasrid court was Granada. According to the historian al-Maqqari, the city was referred to as 'the Damascus of the west', due to the high quality of its silks (Miriam Rosser-Owen, *Islamic Arts from Spain*, p. 61).

Estimate € 5000- € 8000



Lot 144

A SHAKHRISYABZ SILK EMBROIDERED SUZANI, CENTRAL ASIA, 18TH CENTURY

255 by 205 cm.

Estimate € 20.000- € 30.000



Lot 145

A SAVAFID POTTERY BOTTLE, PERSIA, KIRMAN, 17TH CENTURY

With flattened rounded lobed form rising from trumpet foot with gilt bronze mounting to a long tapering neck slightly flaring at mouth and flanked by two small handles, each lob decorated with alternating brown and blue flowering branches. 35 cm.

Estimate € 1200- € 1500



Lot 147

TWO NISHAPUR SLIP-PAINTED POTTERY BOWLS, 9TH-10TH CENTURY

With flaring sides, decorated in manganese-brown and red on a cream ground with a band of Kufic inscription around the sides, one side with a further band of inscription, the rosette in the middle, the rim with a dotted border. Diam. 19.1 cm. (2) Height 7 cm.

Estimate € 1500- € 2000

Lot 148

A POLISHED COCO DE MER (LODOICEA MALDIVICA)

Length: 37 cm.
Width: 28 cm.
Height: 16 cm.

CATALOGUE NOTE

The Coco de mer (*Lodoicea maldivica*) is a palm endemic to the islands of Praslin and Curieuse in the Seychelles. The fruit, which requires 6-7 years to mature and a further two years to germinate, is sometimes also referred to as the sea coconut, double coconut, coco fesse, or Seychelles nut. The Seychelles nut was once believed to be a sea-bean or drift seed, a seed designed to be dispersed by the sea. However, it is now known that the viable nut is too heavy to float, and only rotted out nuts can be found on the sea surface; this explains why the trees are limited in range to just two islands. Until the true source of nut was discovered in 1768, it was believed by many to grow on a mythical tree at the bottom of the sea; European nobles in the sixteenth century would often have the shells of these nuts cleaned and decorated with valuable jewels as collectibles for their private galleries. The coco de mer is now a rare protected species. The sailors who first saw the nut floating in the sea imagined that it resembled a woman's buttocks. This fanciful association is reflected in one of the plant's archaic botanical names, *Lodoicea callipyge* Comm. ex J. St.-Hil., in which callipyge is from Greek words meaning 'beautiful rump'.

Estimate € 800- € 1000



Lot 146

AN INDO-PORTUGUESE CARVED IVORY FIGURE OF CHRIST AS THE GOOD SHEPHERD, INDIA, GOA, 17TH CENTURY

Depicting the Christ Child as the Good Shepherd seated with a lamb in his left hand, another on his left shoulder, a gourd of water at his waist, above a mount formed of four tiers; at the top a pair of sheep by his feet, on the second tier a pair of long-necked birds drink from a fountain; below are sheep and lambs and at the bottom Mary Magdalene lying reading a book.

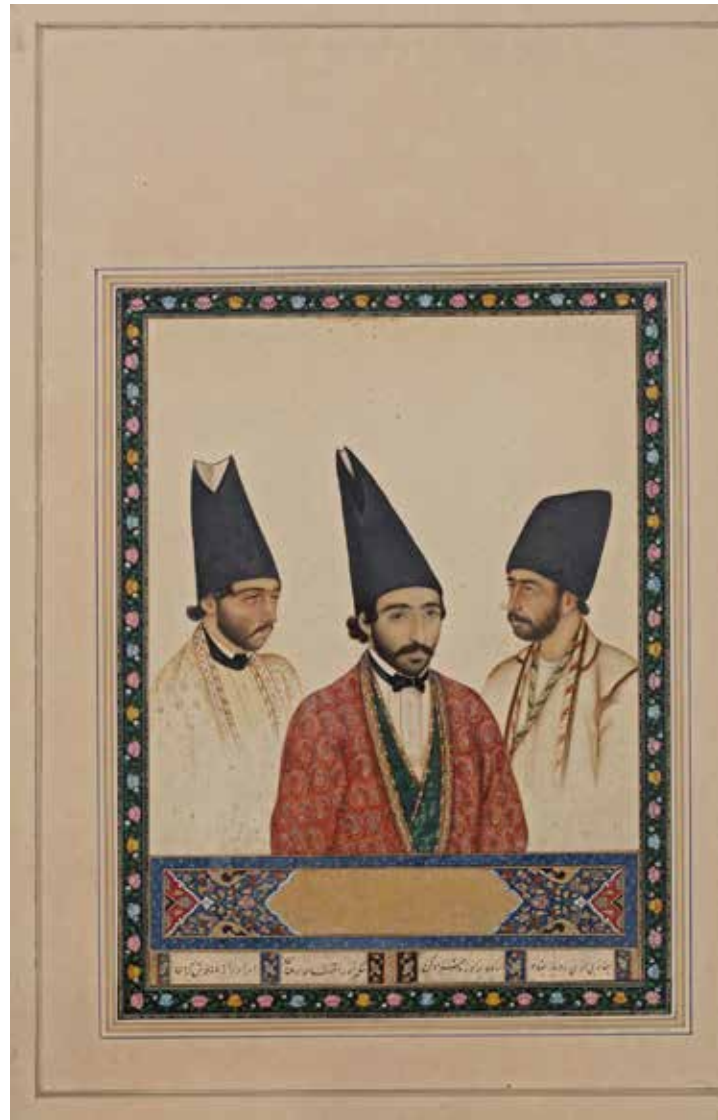
Height: 14 cm.

CATALOGUE NOTE

Christ as the Good Shepherd was a popular subject matter in Indo-Portuguese ivories and in Goa specifically. These depictions assimilate Christian subject matter with elements of iconography which would have been more familiar to the indigenous Indian populace: in particular, the depiction of Christ as a child is reminiscent of the God Krishna, whilst his sleeping, serene expression evokes depictions of the Buddha. It has been variously suggested that the Saint lying at the bottom of the mount may be either Saint Catherine of Alexandria or Mary Magdalene.

Estimate € 1500- € 2000





Lot 149

A QAJAR GROUP PORTRAIT, PERSIA, 19TH CENTURY

Gouache colour heightened with gold on paper, depicting three courtiers portrayed, ruled in a border with gilt and striking blue decoration containing panels enclosing Persian inscription in black nasta-liq script.

Painting: 17 by 23 cm.

Estimate € 800- € 1200



Lot 150

A PERSIAN QAJAR FIGURE, 19TH CENTURY

Gouache colour on paper, depicting a Persian figure wearing a brown robe and holding a stick in his hand.

16 by 21 cm.

Estimate € 800- € 1200



Lot 151

A NISHPUR CALLIGRAPHIC POTTERY BOWL, CENTRAL ASIA, 10TH CENTURY

Of truncated conical form with straight flaring walls and short foot, decorated in coloured slips on a cream slip ground with a central calligraphic motif a red medallion and encircled by a radial inscription with palmette and peacock-eye filler motifs below a saw-tooth border.

Diam. 24.5 cm.

Estimate € 2000 - € 3000



Lot 152

A MUGHAL GILT BRONZE ENGRAVED TALISMANIC BOWL, INDIA DECCAN , 18TH CENTURY

Of rounded form with slightly everted sides and lipped rim, the interior excessively incised and decorated with interlocking inscription-filled cartouches in naskh and thuluth script.

Inscriptions: around the centre small roundels enclosing the word "Allah", further a band of cartouches enclosing "Glory be to Allah".

Quran verses: surah al-Nas, surah al-Kawthar, surah al-Asr, surah al-Ma'un and surah Ya-Sin.

Diameter: 18 cm.

Height: 10 cm.

Estimate € 3000 - € 5000

Lot 153

A FINE SAFAVID ENGRAVED BRASS TALISMANIC BOWL, PERSIA, 17TH CENTURY

Of rounded form with raised central boss and everted rim and rests on a small foot, finely incised and decorated with black lac, the interior with a band of roundels and cartouches containing inscriptions, the central boss surrounded by a band containing interlocking inscriptions in thuluth script, the border and rim with further inscriptions, the exterior with a series of cartouches containing the twelve signs of the zodiac, all on a ground of inscription, above and below bands of inscription, a band of inscription-filled cartouches to foot.

Inscriptions: including the Call to God to bless the Twelve Imams (Nada Ali) or the Fourteen Innocents and Quran, including al-Nasr and al-Saff.

Diam.: 13 cm.

Estimate € 3000 - € 5000



Lot 154

A GILT WOODEN TABLE-CLOCK, FRANCE, SOUTH-GERMANY OR AUSTRIA, EARLY 19TH CENTURY

A gilt wooden table-clock for the Ottoman market, decorated with two Ottoman figures holding moveable swords. The clockwork is French, early 19th century. The housing and mechanism for the moving swords, South-Germany/Austria, early 19th century.

Estimate € 3000- € 3000



Lot 155

AN OTTOMAN TALISMANIC SHIRT, 18TH CENTURY

A shirt (jama) covered with text written in naskh, thuluth and Kufic scripts, in assorted colors, arranged in numerous panels, roundels, cartouches, cypress tree forms.

The inscriptions include quotations from the Quran, invocations to Allah, attributes of Allah and prayers, names of Allah and verse from the Quran.

They are written in Kufic, naskh and thuluth script in different sizes and shapes, patterns, mirrored form and reserved against text and in colors of black, red, blue, and gold.

To the reverse different panels enclosing the names of Allah and different surahs of the Quran, Talismanic numbers and Quran verses, surround by gilt lotus, flowers and foliage.

Note: this talismanic shirt was believed to be imbued with protective powers and may have been meant to be worn under armor in battle.

Height: 101 cm.

Width: 123 cm.

Estimate € 6000- € 8000



Lot 156

FOUR CUSHIONS, SHASSAVAN, CIRCA 1900

Sizes from 60 by 50 cm. to 43 by 36 cm.

Estimate € 200- € 300

Lot 157

A HERIZ CARPET, PERSIA, CIRCA 1900

330 by 275 cm.

Ends missing and reduced, some old repairs, low in pile.

Estimate € 200- € 300





Lot 158

A CAUCASIAN KAZAK RUG, LATE
19TH CENTURY

In an overall good condition, some old repairs,
stains and a split under.
205 by 118 cm.

Estimate € 300- € 400

Lot 159

A CAUCASIAN SHIRWAN RUNNER,
CA. 1920

215 by 90 cm.
In an overall good condition, some repairs, color
run.

Estimate € 200- € 300



Lot 160

A TRANSYLVANIAN RUG, SECOND HALF 19TH CENTURY

165 by 120 cm.

Estimate € 200- € 400



Lot 161

A PERSIAN SARUGH CARPET, CIRCA 1940

375 by 275 cm.
In a good condition.

Estimate € 200- € 300

Lot 163

A SILK PERSIAN KASHAN CARPET, CIRCA 1920

315 by 235 cm.
Stains and low in pile.

Estimate € 200- € 300



Lot 162

A PERSIAN QOM CARPET, SECOND HALF 20TH CENTURY

282 by 202 cm.
Wool and silk, in a good condition.

Estimate € 300- € 400



Lot 164

A SILK TURKISH HERAKE RUG, SECOND HALF 20TH CENTURY

235 by 150 cm.
In a good condition.

Estimate € 200- € 300





Lot 165

A CHINESE RUG, 20TH CENTURY

212 by 122 cm.
In a good condition.

Estimate € 200- € 400



Lot 167

A PERSIAN KASHAN RUG, CIRCA 1900

193 by 130 cm.
In a good condition, two corners damaged.

Estimate € 300- € 400

Lot 166

A CHINESE 'PAO TAO' RUG, CIRCA 1920

142 by 72 cm.
Some old repairs and some holes.

Estimate € 150- € 200



Lot 168

A TEHRAN RUG, PERSIA, CIRCA 1900

205 by 140 cm.
In a good condition.

Estimate € 200- € 400





Lot 169

A TURKISH HEREKE RUG, 20TH CENTURY

140 by 100 cm.
With Arabic texts.
Condition: in the middle broken.

Estimate € 200- € 300

Lot 171

A PERSIAN KHASAN RUG, CIRCA 1900

210 by 135 cm.
Low in pile.

Estimate € 200- € 400



Lot 170

A PERSIAN KASHAN RUG, CIRCA 1920

225 by 140 cm.
In a good condition, one small low area.

Estimate € 300- € 400



Lot 172

A TURKISH SILK AND METAL
THREAD RUG, CIRCA 1930

250 by 175 cm.
A small area with irregular pile.

Estimate € 300- € 400

Lot 173

A TALISH RUNNER, AZERBAIJAN,
19TH CENTURY

362 by 85 cm.
Low in pile, old restorations.

Estimate € 200- € 300



Lot 174

A CAUCASIAN CLOUDBAND KAZAK
RUG (CHONDORESK), 19TH CENTURY

188 by 150 cm.
Low in pile, old repairs.

Estimate € 200- € 300

Lot 175

A CAUCASIAN RUNNER, CIR-
CA 1900

290 by 122 cm.
In a good condition.

Estimate € 200- € 400





Lot 176

A CAUCASIAN KONAKEND/KUBA
RUG, LATE 19TH CENTURY

165 by 115 cm.
Wear and tear due to age.

Estimate € 150- € 200

Lot 177

A YAMOUTH CARPET, CIRCA 1900

340 by 198 cm.
Full pile and in a good condition.

Estimate € 200- € 400



Lot 178

A CAUCASIAN 'DRAGON' SUMAK, 19TH CENTURY

285 by 155 cm.
Old repairs and a lot of wear and tear.

Estimate € 300- € 500



Lot 179

A THERAN CARPET, 1920

200 by 135 cm.
With 'paradise' design and in a good condition.

Estimate € 200- € 300

Lot 180

A PERSIAN TABRIZ CARPET, 1940

385 by 298 cm.
In a good condition, a few low areas.

Estimate € 300- € 400



Lot 181

A PERSIAN SARUK CARPET, CIRCA 1930

630 by 275 cm.
Low in places, some stains, some moth damages.
'American painted'

Estimate € 200- € 300

Lot 182

A PERSIAN KHASHAN RUG, CIRCA 1940

193 by 130 cm.
In a good condition, besides wear on both ends.

Estimate € 200- € 300





Lot 183

A PERSIAN TABRIZ CARPET, FIRST HALF 20TH CENTURY

347 by 248 cm.
In a good condition.

Estimate € 300- € 500



Lot 184

A PERSIAN SARUK RUNNER, FIRST HALF 20TH CENTURY

355 by 75 cm.
In a good condition. 'American painted'. Shading.

Estimate € 200- €400



Lot 185

A PERSIAN QOM CARPET, SECOND
HALF 20TH CENTURY

315 by 227 cm.
In a good condition, fringes damaged.

Estimate € 300- € 400



Lot 187

A PERSIAN TABRIZ CARPET, FIRST
HALF 20TH CENTURY

380 by 280 cm.
In a good condition, a few low areas.

Estimate € 300- € 500

Lot 186

A PERSIAN TABRIZ CARPET, SECOND
HALF 20TH CENTURY

350 by 275 cm.
In a good condition.

Estimate € 200- € 400



Lot 188

A SARUK CARPET, CIRCA 1940

343 by 247 cm.

Estimate € 300- € 400





Lot 189

A PERSIAN HERIZ CARPET, FIRST HALF 20TH CENTURY

385 by 278 cm.
In a good condition apart from a few small low areas.
One corner damaged.

Estimate € 300- € 500



Lot 191

A KILIM, NORTH-WEST PERSIA,
FIRST QUARTER 20TH CENTURY

440 by 158 cm.
In a good condition.

Estimate € 200- € 300

Lot 190

A TIBETAN CARPET, SECOND HALF
20TH CENTURY

387 by 200 cm.
Some old repairs and some moth damages.

Estimate € 200- € 300





Lot 192

A PERSIAN GABBEH RUG, 20TH CENTURY

197 by 142 cm.
In a good condition, full pile.

Estimate € 300- € 400



Lot 194

A CAUCASIAN SEICHUR RUG, CIRCA 1920

105 by 94 cm.
Low in pile, old restorations, sides damaged.

Estimate € 200- € 400

Lot 193

A CAUCASIAN KAZAK RUG, CIRCA 1930

230 by 161 cm.
Some old repairs and a few low area's.

Estimate € 200- € 300



Lot 195

A CAUCASIAN SHIRVAN RUG, CIRCA 1920

147 by 115 cm.
In an overall good condition apart from some splits.

Estimate € 300- € 400





Lot 196

A CAUCASIAN KAZAK RUG

230 by 142 cm.
Low in pile, one old repair.
All black parts corroded.

Estimate € 300- € 400



Lot 198

A PERSIAN MALAYER RUG, CIRCA 1920

204 by 133 cm.
Old repairs, low in pile end and sides damaged.

Estimate € 200- € 300

Lot 197

A CAUCASIAN SHIRVAN RUG, 1920

160 by 102 cm.
In a good condition apart from some damaged fringes. Faded colors.

Estimate € 300- € 400



Lot 199

A CENTRAL PERSIAN RUG, HALF 20TH CENTURY

163 by 103 cm.
In a good condition.

Estimate € 300- € 400



Lot 200

A PERSIAN BIDJAR RUG

205 140 cm.
Good condition, ends reduced, some burn pits.

Estimate € 200- € 300



Lot 201

A MALAYER RUG, PERSIA, CIRCA 1920

205 by 132 cm.
In a good condition.
With an inscription from the manufactory.

Estimate € 100- € 200





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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