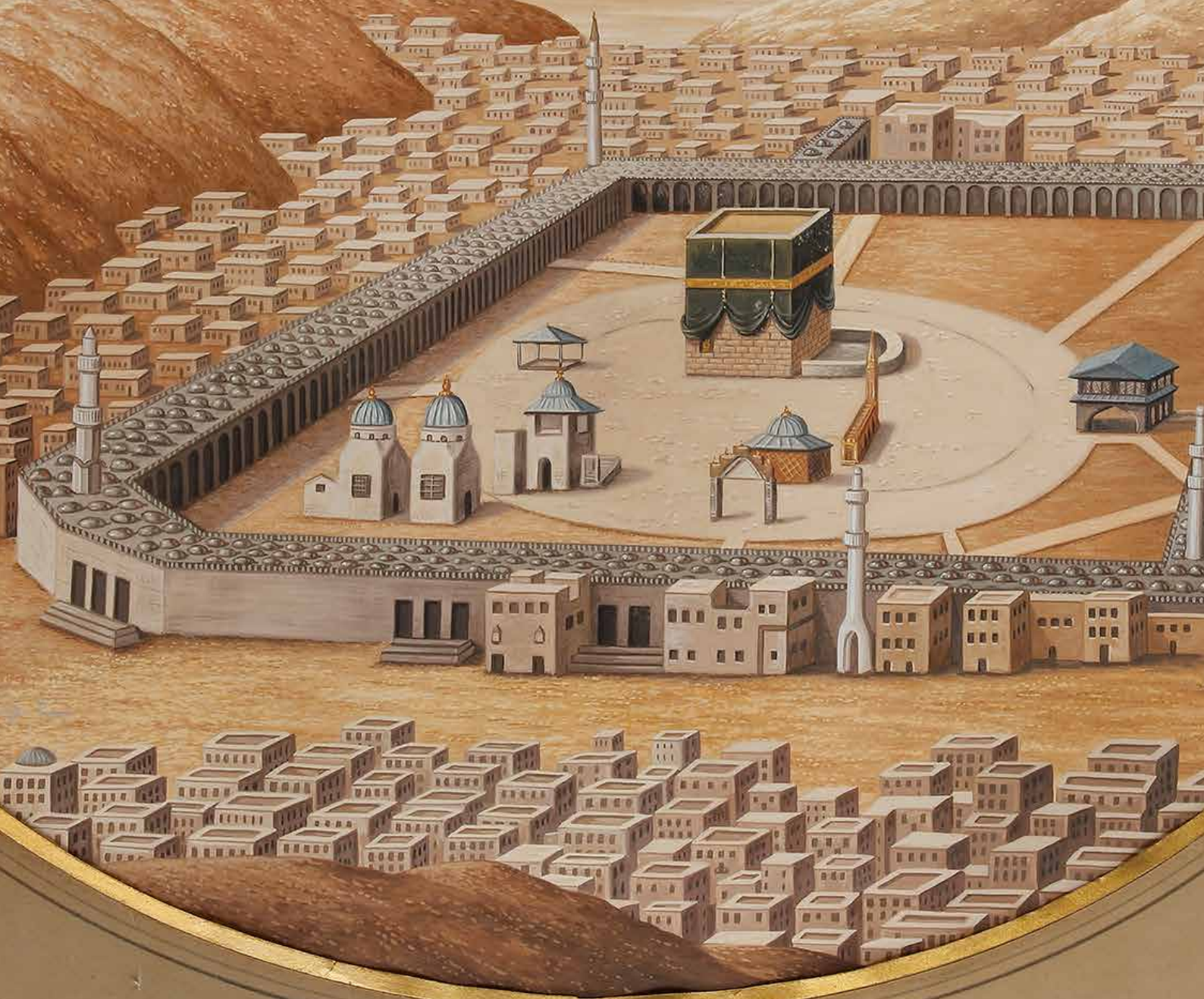


FINE ISLAMIC ART HAMMER  
AUCTION 18 JULY 2023

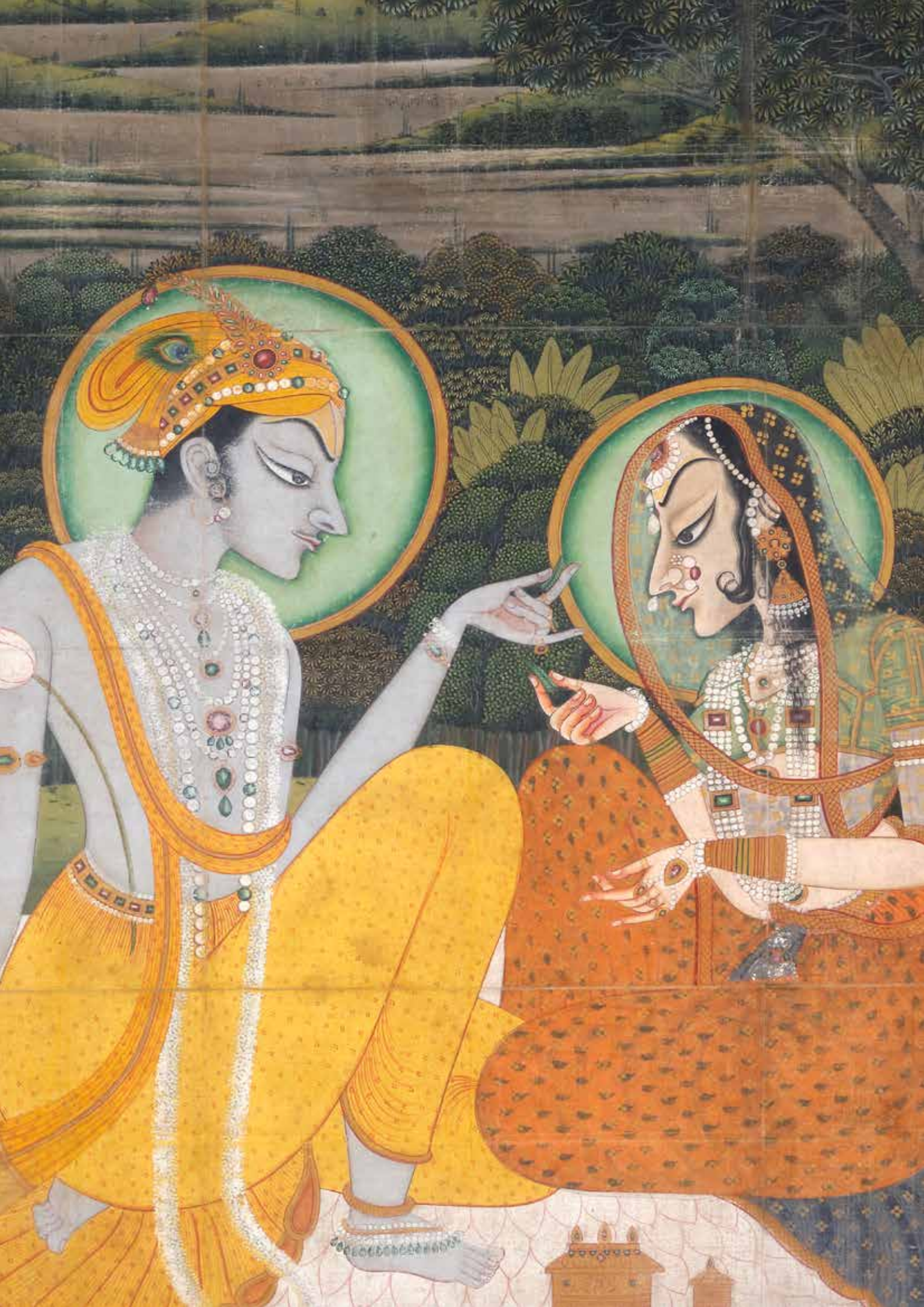


Oriental Art  
AUCTIONS









# FINE ISLAMIC ART HAMMER AUCTION 18 JULY 2023

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## AUCTION

### Viewing days

Jul 14, 2023 11:00:00 AM - 5:00:00 PM  
Jul 17, 2023 11:00:00 AM - 5:00:00 PM

248 lots

Auction status: opened

A live video stream is available during the auction

Start of auction: Jul 18th 23, 12:30:00 CEST

### Bidding

Bid methods: Internet bid, Written bid, Phone bid, Room bid

Pre bidding on lots is available until Jul 18th 23, 10:00:00 CEST . The starting bid in the live auction will be the last bid from the pre-bidding phase.

Submit any written bids or phone bids before Jul 18th 23, 10:00:00 CEST . During the live auction you can submit internet bids live through our website.

Buyers premium: 30% (exclusive 21% VAT)





Lot 101

PORTRAIT OF DEWAN MOKHAM  
CHAND SMOKING A HOOKAH,  
KANGRA, NORTH INDIA, 19TH CEN-  
TURY

Opaque pigments heightened with gold on paper.  
20.3 by 26.7 cm.

CATALOGUE NOTE

Dewan Mokham Chand was a general of Maha-  
raja Ranjit Singh. He was born in a hindu khatri  
family to Vaisakhi mal, a tradesman of the village  
Kunjah near Gujrat. Born in 1750 died on 29th  
October 1814. He was one of the architects of the  
sikh empire. Who rose by dint of merit to the post  
of Diwan and virtually commander in chief of the  
Sikh forces. Ranjit singh had a great regard for  
him.

Estimate € 600 - € 800

Lot 103

PORTRAIT OF MAHARAJA GULAB  
SINGH, NORTH INDIA, 19TH CENTU-  
RY

Water color on paper.  
20.1 by 30.3 cm.

Estimate € 600 - € 800



Lot 102

PORTRAIT OF A YOUNG RAJA HIRA  
SINGH, PUNJAB PLAINS, NORTH IN-  
DIA, 19TH CENTURY

Seated holding a rose.  
19.5 by 25.5 cm.

Estimate € 600 - € 800



Lot 104

A PORTRAIT OF A RAJA SMOKING  
A HUQQA MEWAR, NORTH INDIA,  
MID-19TH CENTURY

Opaque pigments heightened with gold on pa-  
per, seated and gazing at the viewer, wearing an  
orange turban, his head within a green and gold  
nimbus, his right hand rests on his black shield,  
at night on a terrace, a balustrade in the back-  
ground, with red borders and yellow rules, the  
protective fly-leaf inscribed in Devanagari.  
34 by 25 cm.

Estimate € 800 - € 1000





Lot 105

KRISHNA AND RADHA MANKOT,  
PUNJAB HILLS, NORTH INDIA, CIRCA  
18TH CENTURY

Opaque pigments heightened with gold on paper,  
the couple depicted, he holding a flute, under a  
blossoming tree. She bringing a flower to her nose.

Estimate € 3000 - € 5000



Lot 107

RAJA ANAND DEV OF BAHU  
SEATED SMOKING A HUQQA,  
WITH TWO ATTENDANTS.  
BAHU(JAMMU), CIRCA 18TH  
CENTURY

Gouache on paper  
gouache heightened with tooled gold  
and silver on paper

Estimate € 3000 - € 5000

Lot 106

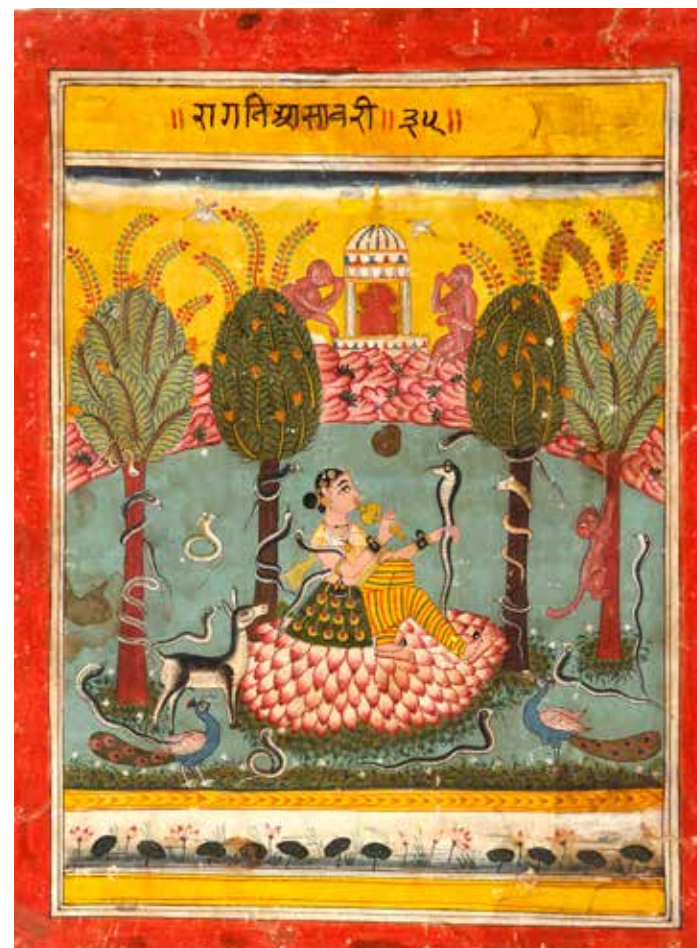
AN ILLUSTRATION FROM THE RAGA-  
MALA SERIES, ASAVARI RAGINI, MAL-  
WA, 17TH CENTURY

Opaque water colour on paper.  
29.5 by 23.5 cm.

"Asavari is longing for her husband and climbs  
the Malay mountains. All the snakes desert their  
sandal trees and writhe and coil their bodies."

For other Malwa Asavari see Binney, Rajput Mini-  
atures, Portland, 1968, cat. 45, p.60; Dallapiccola  
& Isacco, Ragamala, Paris, 1977, p.43; and Pal,  
Ragamala Paintings, Boston, 1967, p.15. Other pa-  
ges from this famous early series can be found in  
Del Bonta, Divine Visions, Worldly Lovers, 2007,  
no.18; Ebeling, Ragamala Paintings, p.39, C7; and  
Christie's, New York, 20 March 2012, lots 272-5.

Estimate € 2000 - € 3000



Lot 108

AN ILLUSTRATION FROM THE RAGA-  
MALA SERIES, RAGA BASANT, MALWA  
CENTRAL INDIA, 17TH CENTURY

Opaque water colour on paper.  
29 by 23.5 cm .

Estimate € 2000 - € 3000





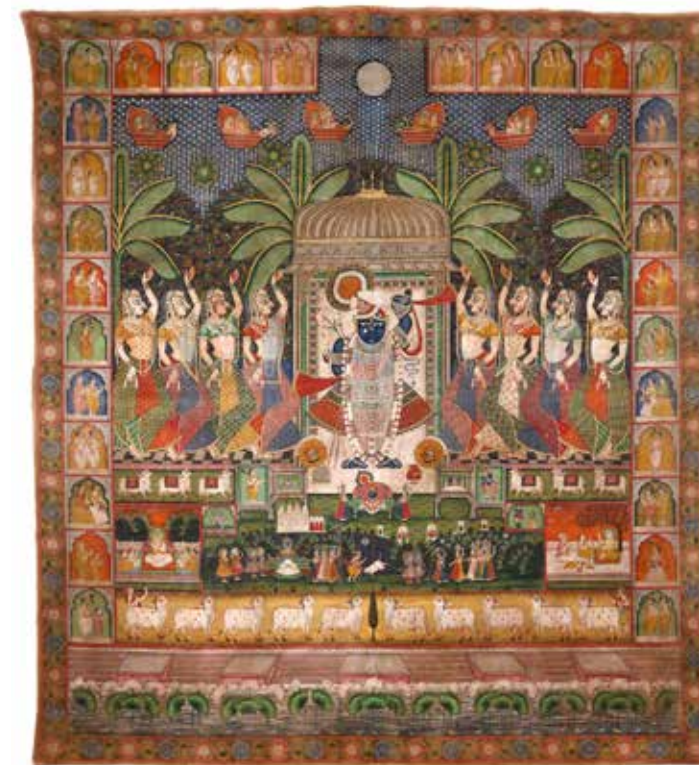


Lot 109

A STANDING PORTRAIT OF SHRI NATJI, NORTH INDIA, NATHDWARA, RAJASTHAN, 19TH CENTURY

Opaque pigments on cloth.  
128 by 96 cm.

Estimate € 3.000 - € 5.000



Lot 111

A LARGE PICCHVAI OF SHRI NATHJI NORTH INDIA, RAJASTHAN, KOTA, 19TH CENTURY

Opaque pigments on textile.  
253 by 227 cm.

#### CATALOGUE NOTE

The festival Sharat Purnima is widely celebrated in Rajasthan to symbolize the onset of autumn. A series of interconnected stories are depicted. The below scene depicts Daan Lila. Gosain ji and his sons surround the rectangular borders of the intricately rendered picchvai. Shri Nath Ji stands in mountain lifting posture to depict his victory over god Indra by protecting his people and cattle as Govardhan Nathji.

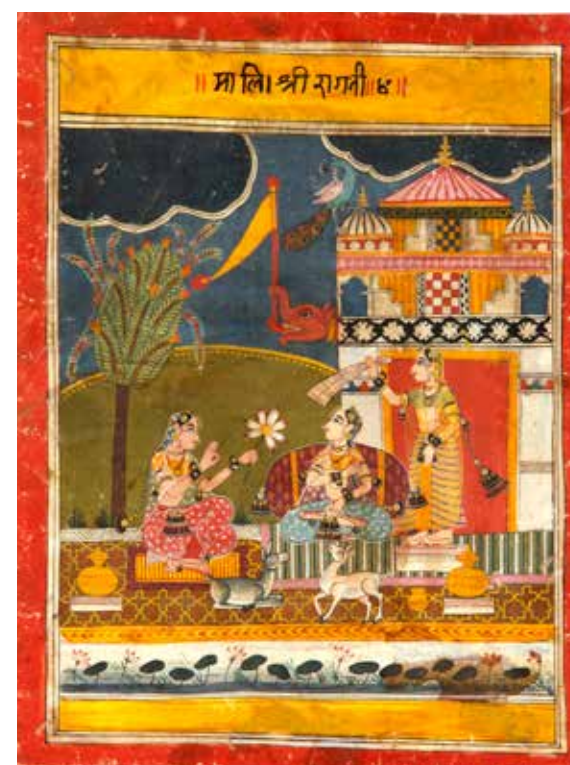
Estimate € 6000 - € 8000

Lot 110

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 € 2000 - € 3000



Lot 112

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

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

#### CATALOGUE NOTE

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

Estimate € 5000 - € 8000







Lot 113

# A PAIR OF COSMIC PAINTINGS OF BHAIRAV, RAJASTHAN, NORTH INDIA CIRCA 19TH CENTURY

Opaque pigments on textile.

The Kala (Black) and The Gora (White) Bhairava were the sons of goddess Kali. The images of the two brothers are placed inside the temple on the left and the right side of the idol of Goddess Kali.

90 by 61 cm. (2)

Estimate € 6000 - € 8000

Lot 115

# A PICCHVAI OF SHRI NATHJI, NORTH INDIA, RAJSTHAN, NATHDWARA OR JODHPUR

The festival Sharat Purnima, depicted here is widely celebrated in Rajasthan to symbolize the onset of autumn.

A series of Interconnected stories are depicted. Twenty two darshan(scenes)of Shri Nathji's devotion surround the rectangular borders of the intricately rendered picchvai. Shri Nathji stands in mountain lifting posture to depict his victory over god Indra by protecting his people and cattle as Govardhan Nathji.

155 by 120 cm.

Estimate € 4000 - € 6000



Lot 116

# A LARGE FORMAT STANDING PIC- CHVAI OF SHRI NATH JI, NORTH INDIA, NATHDWARA, RAJASTHAN, 19TH CENTURY

167 by 103 cm.

Estimate € 4000 - € 6000



Lot 114

# A LARGE JAIN PATA OF THE COSMIC MAN(LOKAPURUSHA), 19TH CENTURY

This example is a striking and beautiful painting, characteristic of the North Rajasthan region centered around Bikaner State and is possibly a late 19th century rendition of an earlier 17th century version.

188 by 117 cm.

Estimate € 5000 - € 7000







Lot 117

PORTRAITS OF MAHARAJA RANJIT SINGH, PUNJAB PLAINS, NORTH INDIA, CIRCA 19TH CENTURY

Opaque watercolor heightened with gold on paper.

page: 38 by 28.5 cm.

paintings: 33 by 24 cm.

Estimate € 2000 - € 3000



Lot 118

MAHARANI JIND KAUR, PUNJAB PLAINS, NORTH INDIA, CIRCA 19TH CENTURY

Opaque watercolor heightened with gold on paper.

page: 38 by 28.5 cm.

paintings: 33 by 24 cm.

Estimate € 2000 - € 3000



Lot 119

MAHARANA JAWAN SINGH OF MEWAR (R.1828-38) RECEIVING HIS NOBLEMEN UDAIPUR, NORTH WEST INDIA, CIRCA 1835

two of them identified as Kanwar Shri Bhairon Singh Ji & Raja Shri Bhawani Singh Ji Katoli. The above text reads (Raja Shri Jawan Singh Ji Udaipur walo ka darshina). Meaning Raja giving an audience to his people of Udaipur.

Gouache with gold on paper, depicting the nimbate ruler seated against a golden bolster, receiving his nobleman in a palace garden, with attendants, within narrow grey margins with black rules and red border.

Estimate € 2500 - € 3500





Lot 120

# MAHARANA ARI SINGH HUNTING MEWAR, RAJASTHAN, INDIA, CIRCA 19TH CENTURY

Gouache heightened with gold on paper, Maharana Ari Singh aims a long gun and a princess is also depicted aiming a gun through a window in an elegant hunting lodge at a tiger which is attacking . Ladies of the court in elegant gold and orange costumes behind with the rest of the hunting party, the landscape at dusk set with trees and intersected by a meandering stream

Estimate € 2000 - € 3000

Lot 121

# A LARGE JAIN PATA OF THE COSMIC MAN(LOKAPURUSHA), 19TH CENTURY

This example is a striking and beautiful painting, characteristic of the North Rajasthan region centered around Bikaner State and is possibly a late 19th century rendition of an earlier 17th century version. 188 by 117 cm.

Estimate € 1500 - € 2000



Lot 122

# MAHARANA JAGAT SINGH II OF UDAIPUR WATCHING A DANCE MEWAR, CIRCA 19TH CENTURY

Gouache heightened with gold on paper, the ruler sitting Against a bolster and with a hookah pipe in his hand and attendants stand behind. He watches a dance performance accompanied by a band of musicians,

Estimate € 2500 - € 3500





Lot 123

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

Gouache heightened with gold on paper.

Maharaja of Kotah holding a durbar with his courtiers and a British Regent. Below dancers and musicians entertaining the audience.

52 by 43 cm.

Estimate € 1200 - € 1500

Lot 124

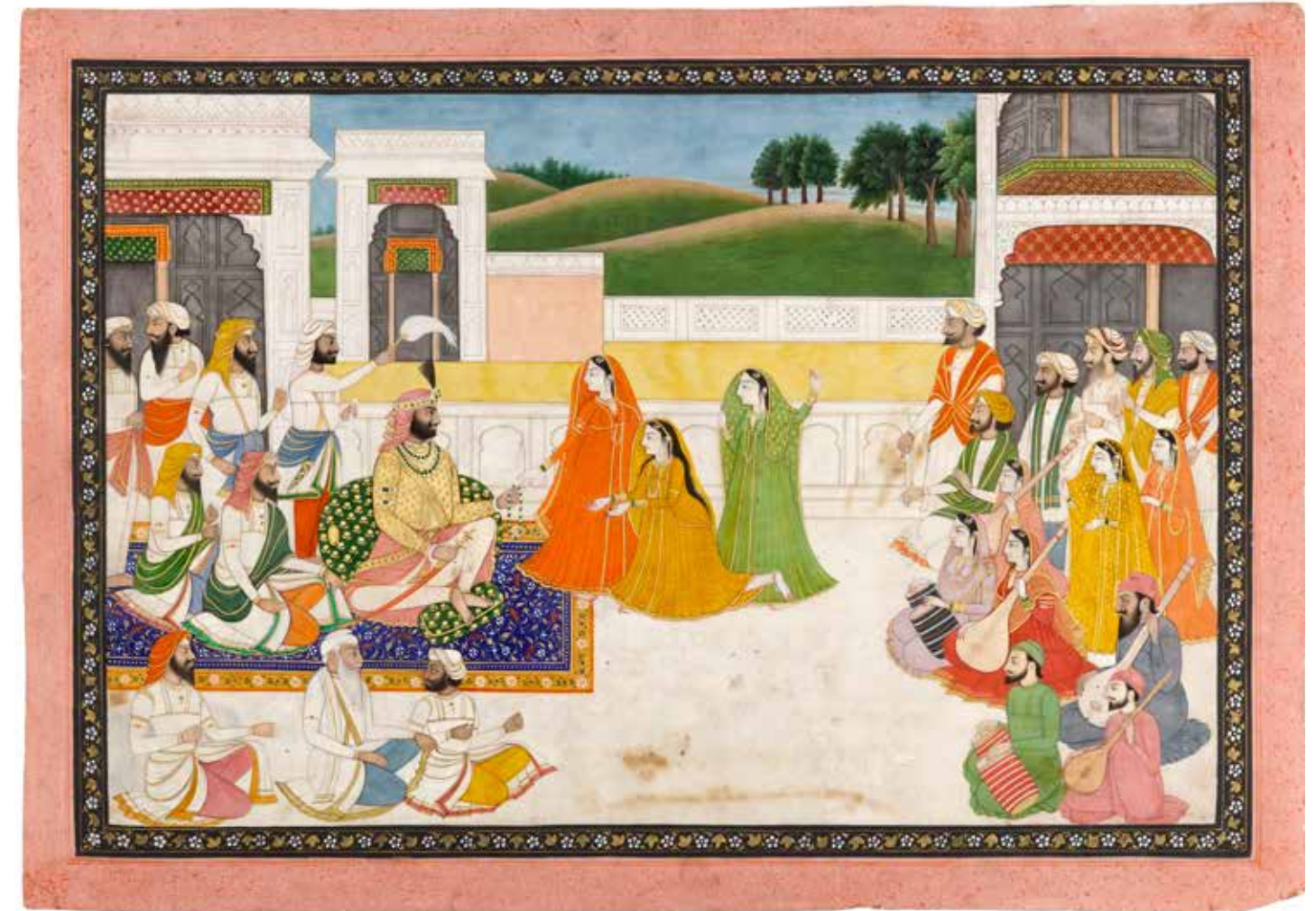
# A RAJA ON PARADE, NORTH-INDIA, AWADH, 19TH CENTURY

Gouache heightened with gold on album page, depicting the haloed ruler seated on a horse holding a flower in his hand.

Accompanied by his servants carrying fans, canopies and parade sticks, all within a yellow, red and light green border.

22.5 by 29 cm.

Estimate € 500 - € 800



Lot 125

# MAHARAJA SHER SINGH ENJOYING A NAUTCH, CIRCA 19TH CENTURY

North India, Punjab Hills, Kangra.

Gouache heightened with gold on paper.

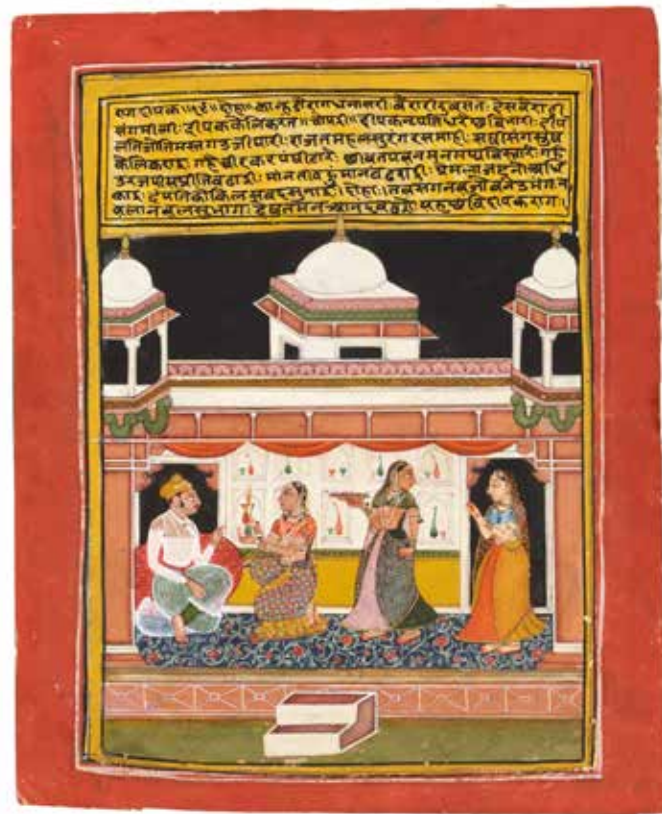
48 by 34 cm.

## 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 126

# RAAG DEEPAK, BUNDI, INDIA, CIR- CA 18TH CENTURY

Raag Deepak- An illustration from a ragamala series: a prince and a maiden seated on a palace terrace with attendants.  
Gouache on paper. Heightened with gold.  
25 by 20.5 cm.

Estimate € 2000 - € 3000



Lot 128

# VIEWS OF THE GOLDEN TEM- PLE AT AMRITSAR EUROPEAN SCHOOL, 19TH CENTURY

An album with nine different views of the Golden Temple.  
Gouache on paper.  
Album: 33 by 26 cm.

Estimate € 4000 - € 6000

Lot 127

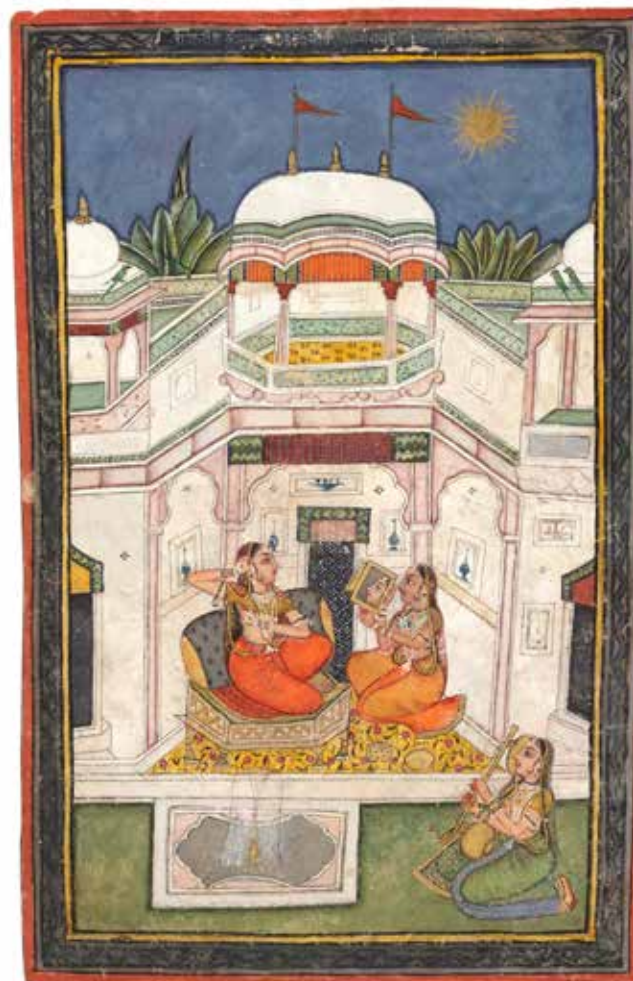
# A PAINTING OF BILAVAL RAGINI INDIA, BUNDI, 18TH CENTURY

Opaque pigments on paper.  
The lady seated on a Golden throne attaching her earrings with the aid of a mirror, with attendants and musician on an open veranda of a palace, green parrots above and roosters in the foreground, an inscription at top.  
26 by 16.5 cm.

## CATALOGUE NOTE

In the bilaval ragini, a woman traditionally dons eight types of auspicious ornaments in preparation for her husband's arrival. Most paintings of this subject depict the woman attaching her earrings (see K. Ebeling, Ragamala Painting, 1973, p. 59, fig C17 and p. 155, fig. 8).

Estimate € 1200 - € 1500



Lot 129

# SULTAN 'ALI 'ADIL SHAH OF BIJA- PUR (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 € 1000 - € 1200







Lot 130

# FIFTEEN ILLUSTRATED LEAVES FROM A MANUSCRIPT ON HORSES, INDIA, RAJASTHAN, 19TH CENTURY

Pencil, ink and gouache on paper, lines of Devanagari above, narrow yellow border, black rules, buff margins, the reverse of some of the folios with further lines of Devanagari and illustrations .  
Drawing: 24 by 17.5 cm.

## CATALOGUE NOTE

These illustrations were painted by a company school artist and would have originally been part of an equine medical manuscript. The manuscript is likely to have been a collection of treatments and procedures based on the Shalihotra Samhita treatise.

Estimate € 4000 - € 6000



Lot 131

# A JAIN MANDALA WITH PADMAVATI GUJARAT, NORTH-WEST INDIA, 17TH-18TH CENTURY

Opaque pigments on cloth, the Goddess Padmavati seats in the centre of the upper mandala, other deities and door keepers (dvarapala) around within square panels, each within yellow rules, laid down on textile.

43.5 by 28.5 cm.

Estimate € 2500 - € 3000

Lot 132

# A JAIN PATA OF THE COSMIC MAN (LOKAPURUSHA) GUJARAT, NORTH WEST INDIA, 17TH CENTURY

Opaque and gold pigments on textile, the standing tirthankara with rows of animals and figures at his chest and upper arms, the jambudvipa at his waist, and rows of further animals and figures at his legs; a standing white and green Deities at top left and right shoulders flanked by the jinas on either side and each surrounded by squares of similar figures.

56 by 41.5 cm.

Estimate € 2500 - € 3000







Lot 133

BABA DEEP SINGH, BY DWARKA DASS, INDIA, 20TH CENTURY

Oil on board, signed lower right.  
63.3 by 56 cm.

#### CATALOGUE NOTE

Baba Deep Singh (1682-1757) is a famous Sikh hero, who was initially a close companion of Guru Gobind Singh. He combined religious life and devotion to the scriptures with military duties in the Khalsa army. He fought under Banda Singh Bahadur against the Mughals, but his best-known actions were against the Afghans during their incursions into India under Ahmad Shah Durrani. At the battle of Amritsar in 1757 (which the Sikhs fought in part to avenge the desecration of the Golden Temple), Baba Deep Singh (who had come out of scholarly retirement in his old age) was decapitated in combat, but according to legend fought on.

Estimate € 1200 - € 1500

Lot 134

THE FIRST SIKH GURU, GURU NANAK SIKH GURU, BY YOGENDRA RASTOGI, 20TH CENTURY

Oil on canvas, signed lower right.  
59 by 57.5 cm.

Estimate € 1200 - € 1500



Lot 135

GURU GOBIND SINGH SEATED HOLDING A SWORD BY MOHINDER SINGH, INDIA, 2ND HALF OF THE 20TH CENTURY

Oil on board, signed lower right.  
Painting 57 by 51.5 cm.  
With frame 68 by 62 cm.

Estimate € 1200 - € 1500



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ الرَّحْمَنِ الرَّحِيمِ  
يَوْمَ الدِّينِ أَيْدِي الْعِبَادِ لَكَ مُسْتَعِينٌ  
الضُّرُاطُ الْمُسْتَقِيمُ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ  
غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ الَّذِي هَدَى لِّلْمُتَّقِينَ  
الَّذِينَ يُؤْمِنُونَ بِالْغَيْبِ وَيُقِيمُونَ الصَّلَاةَ وَمِمَّا  
رَزَقْنَاهُمْ يُنْفِقُونَ وَالَّذِينَ يُؤْمِنُونَ بِمَا أُنزِلَ إِلَيْكَ  
وَمَا أُنزِلَ مِنْ قَبْلِكَ وَبِالْآخِرَةِ هُمْ يُوقِنُونَ





Lot 136

#### A MAMLUK QURAN, EGYPT OR SYRIA, 14TH CENTURY

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

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

24 by 31 cm.

Estimate € 30.000 - € 50.000







Lot 137

## AN OTTOMAN MINIATURE QURAN DATED 945 AH/1538 AD

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

In brown morocco binding with flap decorated with gilt floral motifs.

Text panel: 2.8 by 4.2 cm.

Folio: 4.5 by 7 cm.

Estimate € 8.000 - € 12.000



Lot 138

## A QURAN SECTION, WRITTEN BY AL-HAJJ IBN KHUDR AL-KASHANI, CENTRAL ASIA 19TH CENTURY

Arabic manuscript on paper, 15 leaves with 13 lines to each page. First, seventh and last line written in strong large thuluth blue and light green script on light yellow ground. The other 10 lines arranged in two blocks of 5 lines, each of elegant smaller black naskh script, polychrome roundel verse markers outlined in blue and pointed in blue, text ruled in polychrome floral decorated borders. The first page with floral polychrome decoration enclosing floral design containing seven lines of du'a and al-Fatiha. The last page with dua'a al-khatm and signed "written by al-hajj Ibn Khudr al-Kashani".

Surah Al-Kahf, surah al-Fajr, surah al-Dhuha, surah Al-Ikhlâs, surah Al-Falaq and surah Al-Nas.

22 by 35 cm.

Estimate € 3000 - € 5000



Lot 139

## 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 140

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

The manuscript of 87 folios written in Ottoman script and 12 different drawings, including the banner of the Prophet Muhammad, his mosque, his tomb, the Kaaba with the location of the Black Stone, the shape of the throne on the Day of Resurrection, and Sidrat Al-Muntaha (Lote-Tree of the Farthest Boundary). The book about the characteristics of the creatures, starting from the throne of the Most Merciful and his angels, the spheres, the moons, the air, the water, the mountains, rivers, the noble ancient cities, the Kaaba, the kindergarten, the prophets, the righteous, and the sultans. About the signs of the Day of Resurrection as mentioned in the Islamic creed, ending with the Day of Resurrection.

Estimate € 15.000 - € 20.000



The manuscript written in black naskh script. The keywords in red, green headlines, and highlighted in red. The cover brown leather stamped, central mandorla (almond-shaped design) and paperboard. The author from the city of Bursa, northwest Turkey. His books considered as one of the important references. Based on the type of calligraphy and age of the paper, the manuscript is believed to belong to the author during his lifetime. There are three copies from that manuscript, two in Turkey and one in Germany. 16 by 28 cm.





Lot 141

# A SULTANABAD POTTERY DISH, NORTH PERSIA LATE 13TH EARLY 14TH CENTURY

The flat, perfectly turned, is hemispherical in shape and ends in a wide almost horizontal edge. It is supported by a ring foot. The lip is rounded. The decoration is complex but repetitive: on the outside, surrounded by black nets, is a large frieze of blue dots superimposed and separated by lines. On the inside, the motif consists of an animal lying on its legs, which the beautiful tail and the long ears probably characterised as a fox, its coat is speckled with black. The animal is found in an idyllic natural setting, entirely composed of a rich vegetation of branches, leaves and flowers painted in different shades of blue and organised in several friezes.

Diameter: 23.5 cm

Estimate € 12.000 - € 15.000

The dish belongs to the group called Sultanabad, whose name comes from a city in Iran (now Arak). Sultanabad ceramics were fashionable between the end of the 13th and 14th centuries AD, during the Mongol domination in Iran (reign of the Ilkhanids), but the center of production of these vessels remains a subject of open scientific discussion.

The technique used for the decoration is typical of the ceramics of the Mongolian period, it is the process known as decoration under colourless glaze. The motifs are painted in black, blue or grey on a white slip and then covered with a layer of transparent glaze, a slightly more elaborate variant provides for the use of a second greyish engobe (which covered the first layer of white), above which the black and white patterns are painted. These are therefore in slight relief and well perceptible to the touch.

**Provenance:** Formerly Japanese collection, collected in the 1980-90s. Current ownership art dealership, Switzerland acquired 2003. In Switzerland before 2005,

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Terre d'Islam, The Middle Eastern ceramic collections of the Ariana Museum in Geneva, Geneva, 2014, pp.86 ff., nos. 73-78.

WATSON O., Ceramics from Islamic Lands, Kuwait National Museum, The al-Sabah Collection, London, 2004, pp. 373 ff., Q.7-Q9.





Lot 142

#### A MAMLUK SILVER INLAID BRASS BOWL, EGYPT OR SYRIA 14TH CENTURY

A large bowl of deep rounded form decorated around the rim with an elegant benedictory inscription separated by eight floral leafy roundels each containing a whirling rosette, above a band of arabesques and short lancet leaves.

##### Inscriptions

Around the shoulder in angular kufic script:

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

Height: 19 cm

Diameter: 39 cm

##### CATALOGUE NOTE

The finely executed decoration combined with language used would suggest it was intended for a high-ranking patron. The benedictory inscriptions here are not just typical of similar metalwork but can be found on many other forms of Mamluk art and architecture of the late 13th and early 14th centuries.

Estimate € 6000 - € 8000



Lot 143

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

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

21 cm. diam.

8 cm. height

##### inscriptions

Possibly, twice: ‘abduhu ‘His (God’s) servant’

Estimate € 3000 - € 5000







Lot 144

#### A KASHAN LUSTRE POTTERY BOTTLE VASE, PERSIA EARLY 13TH CENTURY

A Persian pottery bottle vase with compressed globular body resting on a short foot, the narrow tapering neck joined to a wide flaring fluted mouth of tulip form, the body decorated with a golden overglaze lustre, featuring seated figures within palmette frames under a diaper band enclosing arabic inscription in naskh script, the neck with peacock-eye motifs, the tulip mouth decorated with elegant angular Kufic inscriptions.

Inscriptions around the mouth in angular interlocked kufic script:

“al-’izz wa al-iqbal wa al-sa’ada wa al-salama wa al-ni’ma li-sahebeh”.

“Glory and Prosperity and Happiness and Well-being and Grace for his owner”.

Height: 31 cm

Estimate € 8.000 - € 12.000



Kashan (Persia) was an important centre for lustre ceramic production. Objects from this area are characterized by scrawling inscriptions, usually Persian poetry, and figures. This vase’s elegant design combines arabesques, religious blessings in angular Kufic script.

Kashan fritware often depicted scenes of elite leisure activities such as hunting, feasting, and dancing, such activities constituted one component of the medieval Persian conception of courtly enjoyment, called “feasting and fighting” or bazm wa razm. Lustre painting first emerged in Iraq in the 9th century. Used for ceramic decoration, lustre paint was made by compounding metal oxides to create bright yellows and browns. Before the paints’ application, the vessel in question would have already gone through the process of a first firing, through which the ceramic body was hardened. The lustre would have then been applied, followed by a second firing to fix the colour onto the ceramic surface.





Lot 145

#### A KASHAN LUSTRE POTTERY STAR TILE, PERSIA 13TH CENTURY

Of stellar form, decorated in lustre brown with a simurgh and dragon in flight amongst floral leafy sprays.

29 by 29 cm

Estimate € 1200 - € 1500



Lot 146

#### A PERSIAN LUSTRE KASHAN JUG, 12TH-13TH CENTURY

Standing on a small foot with handle, decorated in brown on a crackle glaze with panels enclosing flowers and divided by an Arabic inscription in Kufic script. The base is unglazed.

14 cm. high

Estimate € 2000 - € 3000





Lot 147

**A PHARMACEUTICAL COMPOUNDING OF SEXUAL MEDICINE (FI AL-BAH), TWO ARABIC THESIS AND PERSIAN ANNOTATIONS ON MEDICINE IN ONE BINDING DATED 20 SHAWWAL 896 AH/8 AUGUST 1491 AD**

Arabic manuscript on paper of 19 leaves with 18 lines to each page, in naskh script with black and red ink.

1. A short thesis on Medicine, Arabic, 8 pages (page 6-14)
  2. Risalah fi tarkib adwiyah al-bah (A thesis on Pharmaceutical compounding of sexual medicines), 24 pages (page 14-38).
  3. Annotations on medicine, Persian, 5 pages (page 1-5).
- 18 by 14 cm.

**CATALOGUE NOTE**

Avicenna (980 – June 1037) was a Persian polymath who is regarded as one of the most significant physicians, astronomers, thinkers and writers of the Islamic Golden Age, and the father of early modern medicine.

His most famous works are The Book of Healing, a philosophical and scientific encyclopaedia, and The Canon of Medicine, a medical encyclopaedia, which became a standard medical text at many medieval universities and remained in use as late as 1650.

Estimate € 4000 - € 6000



Lot 148

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

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

Surah Al-Shu'ara with 10 pages written in each page within two panels, each enclosing 9 lines, surah Yasin with 6 pages written in each page within two panels with gilt and polychrome decoration.

In brown morocco decorated with gold painted central medallion with flap.

Text panel: 6.2 by 11 cm.

Folio: 11 by 16.5 cm.

Estimate € 3000 - € 5000





Lot 149

## SHARH AL-MULKHAS FI AL-HAY'A OF AL-JAGHMINI, DATED END OF SHAW-WAL 914 AH/1534 AD

An astronomy copied manuscript 'Share Al-Mulkhas Fi Al-Hay'a of Al-Jaghmini (a Compendium of the science) by Salah Al-Din Must Ibn Muhammad Ibn Mahmud known as Qadi-Zade-Al-Rumi. Chronicle 814 AH/1412 AD, dated end of Shawwal 914 AH/1534 AD

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

The manuscript contains several possessions, such as by Sheikh Abd al-Aziz bin Sheikh Muhammad al-Rahbi by buying 'I am the poor God Mulla Abd al-Rahman ibn al-Sheikh Muhammad al-Ayyad may God forgive them both'. His owner also wrote, saying: I owned it by means of legal purchase from its owner, may God protect him, and I am the poor to him, the Most Glorious, like Mulla Abdul Aziz, Sheikh Muhammad Al-Rahbi, may God bless him with His mercy and make him live in his paradise, Amen, on Thursday 26th Safar al-Khair in 1133 AH, with the buyer's seal. It contains 60 pages in 19 lines each, Nastaliq black ink with its marks, the topics in red ink, in addition to many illustrations, as well as plenty of comments and margins. The binding with brown leather and cupboard cover.

13.5 by 19.5 cm

Estimate € 8.000 - € 12.000

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

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

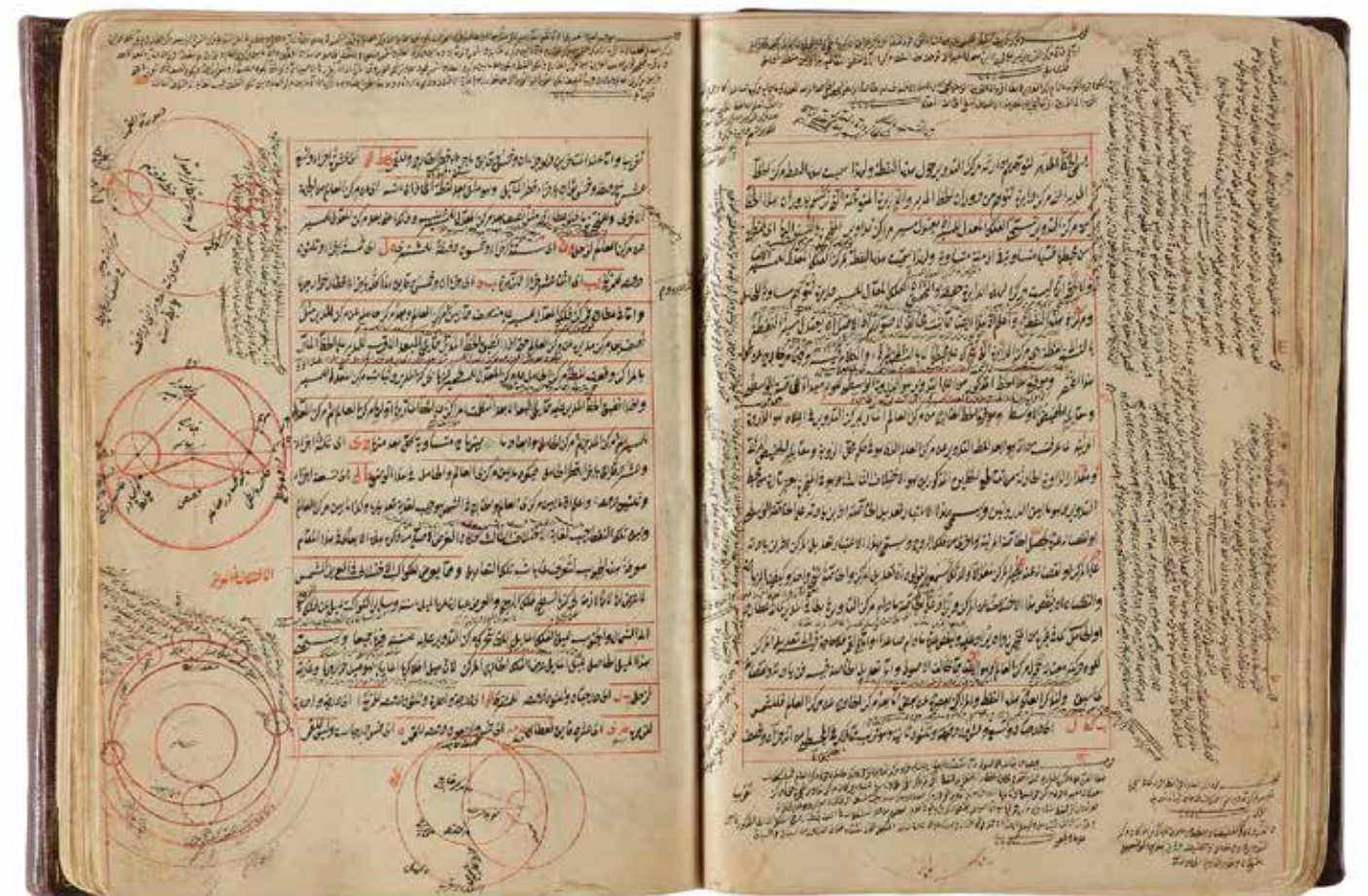
The first article: the description of the astronomical bodies and what is related to them, and it contains five chapters:

Part One: Explaining the astronomy of the Sun, and what is related to it. Part Two: On the movements of the comprehensive spheres of the Earth, which have been divided into a movement from the East to the Maghreb, and a movement from the West to the East. Part Three: In the well-known circles, such as the Zodiac and the Equator Circle. Part Four: In the arc which is a piece of the circumference of a circle. Part Five: the planets in their movements, such as the difference in their length and width.

The second article: Conditions of the lower arcs, the explanation of the Earth geography, contains three chapters.

Part One: In describing the inhabited parts of the earth, its width and length, and dividing it into the seven regions.

Part Two: On the Equator Properties.







Lot 150

# A CELESTIAL GLOBE, MADE BY MUGHAL ASTROLABIST MUHAMMAD SALIH OF THATTA, DATED 1074 AH/1663 AD

Brass celestial globe made by the prominent Mughal astrolabist Tatawi in 1073 AH/ 1662-1663 AD. This celestial globe is one of the four known celestial globes of the maker. Circa 21 cm. height and 21 cm. diam.

Estimate € 20.000 - € 30.000

## ENGRAVING

It full complement of 1018 star position are marked by engraved dots enclosed within circles. This, in contrary to his other globes, where he uses inlaid silver for making star positions. . The outlines of 48 constellation figures are drawn carefully. On the globe the celestial equator and the ecliptic are represented by double bands of lines, where the narrower band is graduated in single degrees and the broader band encompassing 6 degrees are numbered in are abjad notation. The tropics, polar circles and ecliptic latitude circles are marked by single lines. The horizon ring also has two bands of lines, where the narrower band is graduated in single degrees and wider band in groups of 6°.

The maker's inscription is inside the southern polar circle and reads "The work of Muhammad Salih Tatawi"

## THE MATERIAL AND BUILD

It is a seamless hollow globe made of brass with a visible diameter of 15 cm. The axis of the globe passes through the poles of the equator and rests on a ring supported by a quadruped stand [height: 13 cm ] with spindle like legs supported by a base formed by two cross bars. The axis is furnished with to decorative endpieces on both ends.

## THE MAKER

The prominent Mughal astrolabist Muhammad Salih of Thatta or Muhammad Salih Tatawi (fl. 1659-1667) was active in the vicinity of the Mughal Court either in Agra and or Delhi and seems to have played a significant role as intermediary between the Arabic/Islamic and Hindu traditions of astronomy. So far, only three astrolabes and two celestial globes made by him are known to have survived.

## PROVENANCE

1991 Rajasthan  
1992 Private collection, Bangalore  
2021 Private collection, Germany

## LITERATURE

This instrument was described for the first time in [Sarma, Ansari & Kurkarni. 1993], For a description of the makers life and a descriptions of his other instruments see [Sarma, 2021] and [Savage-Smith, 1995]

S. R. Sarma, S. M. R. Ansari & A. G. Kulkarni, Two Mughal Celestial Globes, Indian Journal of History of Science 28 (1), 1993 [Contains a detailed description of our instrument]

S.R. Sarma, A Descriptive Catalogue of Astronomical Instruments

Emilie Savage-Smith. Islamicate Celestial Globes, Smithsonian Institutions Press, 1985





Lot 151

## A PERSIAN ASTROLABE MADE BY NAJM AL-DIN MUHAMMAD MUNAJJIM IBN IMAM ALI IBN BAYAZID IBN SAYYID HASAN AJAM SEYYID MUHAMMAD AL ABBASI, 16TH CENTURY

Persian astrolabe made by Najm al-Dīn Mu ammad Munajjim Ibn Imām ‘Alī ibn Bayazid ibn Sayyid Hasan ‘Ajam Seyyid Muhammad al-‘Abbāsī  
Brass, 16th century  
24.5 cm. length, 18.8 cm. diam.

### 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), ‘Ard (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 is 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], an 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 to 1573/74 AD:

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

### MAKER

The astrolabe is signed with the name of its maker:

بن بازید = 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



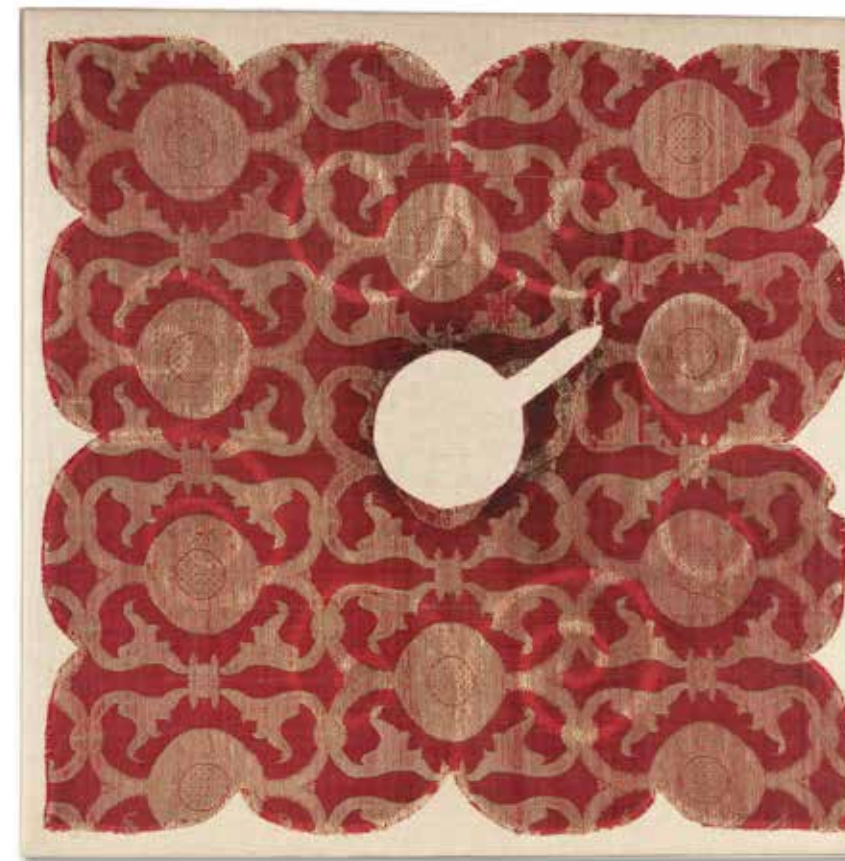


Lot 152

AN OTTOMAN SILK  
VELVET AND ME-  
TAL-THREAD PANEL,  
BURSA, EARLY 16TH CEN-  
TURY

The red velvet ground with silver and gold ground palmettes within ogival lattice strapwork linked by crown motifs and filled with hatayi flowers. The medallions circled by vine issuing tulips and further rosettes. 152 by 63 cm.

Estimate € 6000 - € 8000



Lot 153

AN OTTOMAN SILK BARBER'S  
APRON (BERBER FUTASI)  
TURKEY, 17TH CENTURY

A fine brocaded silk barber's apron, decorated with a series of pomegranates motifs linked to four split palmettes in gold colored silk thread against a red ground. 71 by 71 cm.

Estimate € 6000 - € 8000

Lot 154

AN OTTOMAN SILK AND ME-  
TAL-THREAD KEMHA FRAGMENT,  
BURSA TURKEY, 16TH-17TH CENTURY

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

Estimate € 1000 - € 1400







Lot 155

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

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

Estimate € 6000 - € 8000



Lot 156

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 cm.

Height 9.5 cm.

Estimate € 10.000 - € 15.000





Lot 157

### A KHURASAN SILVER- INLAID BRONZE INKWELL, 12TH-13TH CENTURY

Of cylindrical form applied with three hinged handles, decorated in silver inlay with roundels enclosing floral motifs. The underside of base with geometric designs with three drop-form silver overlaid feet, the cover with a central domed section surmounted by a bud finial and engraved with a bird to the underside, with three loop handles. 8 by 6 cm.

Estimate € 4000 - € 6000

Lot 158

### A KHURASAN SILVER- INLAID BRONZE INKWELL, 12TH-13TH CENTURY

Of cylindrical form applied with three hinged handles, decorated in silver inlay with figures between two bands of Kufic calligraphy. The underside of base with geometric designs with three drop-form silver overlaid feet, the cover with a central domed section surmounted by a bud finial, three loop handles. 9 by 8 cm

Estimate € 4000 - € 6000



Lot 159

### A KHURASAN SILVER- INLAID BRONZE INKWELL, 12TH-13TH CENTURY

Of cylindrical form applied with three hinged handles, decorated in silver inlay with roundels of floral motifs between two bands of Kufic calligraphy, the internal drip-tray the inkwell with a band of calligraphy, the underside of base with geometric designs with three drop-form silver overlaid feet, the cover with a central domed section surmounted by a bud finial, three loop handles. 10 by 8 cm

Estimate € 4000 - € 6000



Lot 160

### A SELJUK SILVER AND NIELLO PECTORAL AMULET CASE, PERSIA, CIRCA 12TH CENTURY

Crescent-shaped silver amulet cases with niello decoration, hollow inside and with tapering terminals with circular hoops, the silver sheet hammered, engraved and nielloed, the decoration consisting of spirals, interlocking vegetal tendrils, knot work, pseudo-calligraphy, and cross-hatched motifs. 15.5 by 14 cm.

Estimate € 3000 - € 5000







Lot 161

#### 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.

Diameter 5 cm.

Diameter 2.8 cm.

Estimate € 4000 - € 6000

Lot 162

#### A NISHAPUR MOULDED GLASS PLAQUE, PERSIA, 12TH CENTURY

Diam. 4.2 cm..

Estimate € 1200 - € 1500







Lot 163

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

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

Text panel: 20.5 by 33 cm.

Folio: 23 by 35.5 cm.

Estimate € 20.000 - € 30.000



Lot 164

A SELJUK MOSAIC TILE FRAGMENT, ANATOLIA, 14TH CENTURY

Decorated in the mosaic-tile technique with turquoise, cobalt blue and dark blue (or manganese) sections set in a complex geometric interwoven design.  
22.5 by 26 cm. max.

PROVENANCE

Christie's, 29 April 2003, lot 30

Formerly in a German private collection since the early 1990s

Estimate € 5000 - € 8000





Lot 165

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

The plane band of the hinged bracelet with dotted lines on alternate facets, the middle of the strap with continuous 'V' shaped lined strap work, the bezel with a cruciform motif set with stones. The back of both of these bracelets is flat and sharply engraved with floral designs in front, attachment pin through the edges of the bezel.

7.5 cm. diam.

Weight 49 gr. each

#### CATALOGUE NOTE

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

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

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

Estimate € 20.000 - € 25.000



Lot 166

#### AN ISLAMIC TWISTED NIELLO GOLD BRACELET, SELJUK, 12TH-13TH CENTURY

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

6.5 cm. diam.

Weight 46 gr.

Estimate € 5000 - € 8000





Lot 167

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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 169

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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.

PROVENANCE

Private collection, Belgium

Estimate € 1500 - € 2000



Lot 170

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

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

Height: 5 cm.

PROVENANCE

Private collection, Belgium

CATALOGUE NOTE

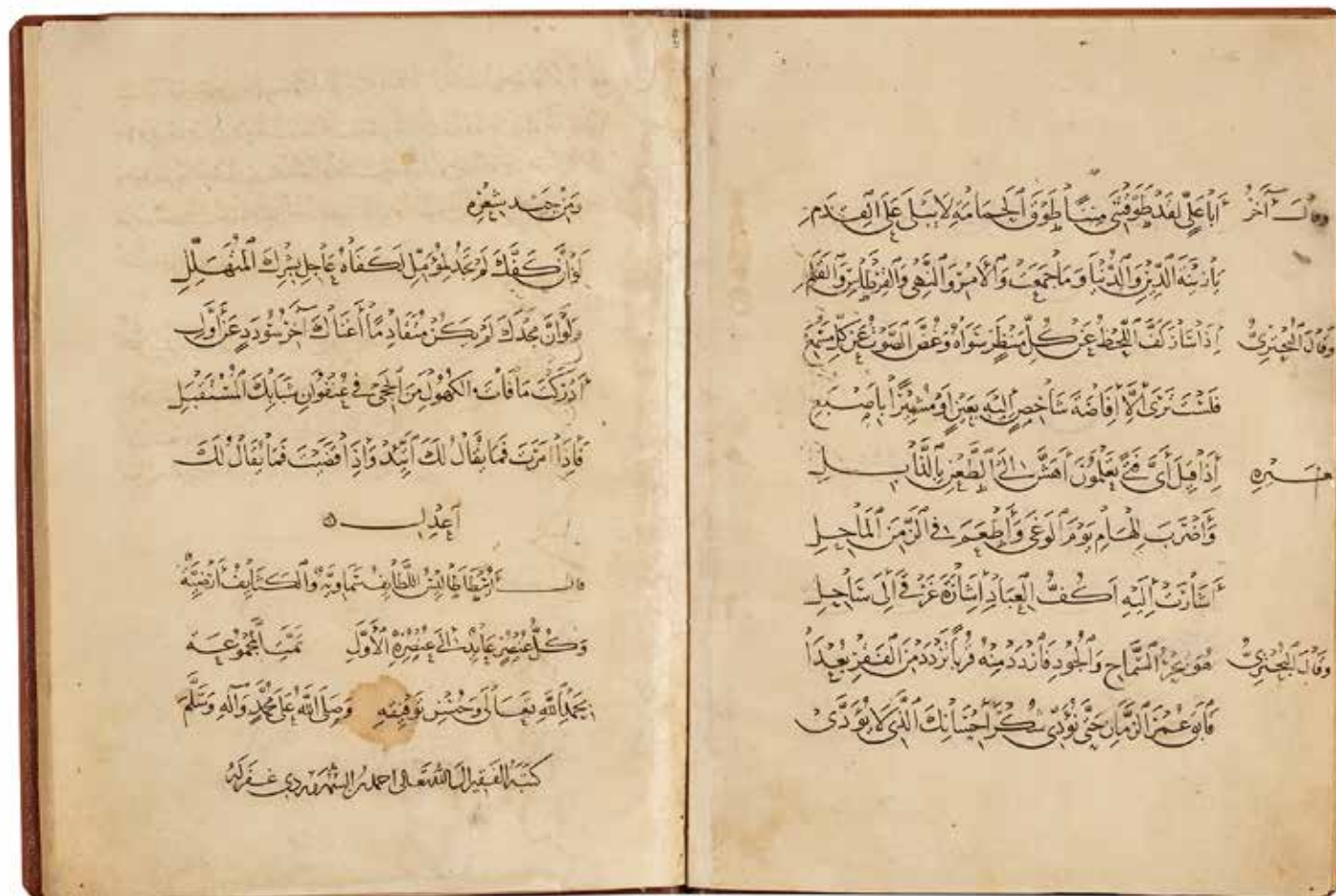
The present lot is a rare example of Fatimid rock crystal carving and an interesting addition to the existing corpus of rock crystal gaming pieces of the period.

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 € 3000 - € 5000







Lot 171

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

Arabic manuscript on paper, 7 leaves with 4 fly-leaves, 9 lines 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 € 15.000 - € 20.000

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 172

# AN ILLUMINATED TIMURID QURAN, CENTRAL ASIA OR PERSIA EARLY 15TH CENTURY

Arabic manuscript on buff paper, a complete Quran with 11 lines to the page, written in thuluth, naskh and muhaqqaq scripts.

Each page with 3 lines in large elegant black muhaqqaq script and 8 lines in black smaller naskh script, surah headings ( name of the surah and the numbers of the verses) written in gold thuluth script outlined in black, text ruled in blue and gold borders, gold verse markers pointed in blue, diacritics and vowels in red ink, occasional marginal notes indicating "nisf juz and juz" in red ink.

Folio 1b-2a bearing the text of Surah al-Fatiha with the first five verses from surah al-Baqraa within fully illuminated panels with royal gold and blue decoration.

In stamped brown morocco binding with flap.

Folio: 29.8 by 22 cm.

Text panel: 12.8 by 17.5 cm.

Estimate € 20.000 - € 30.000



Lot 173

# AN OTTOMAN CALLIGRAPHIC PANEL BY ISMAIL NEFESZADE, 17TH CENTURY

Arabic manuscript on paper, Arabic poem, 4 lines written in black thuluth script reserved in clouds on a sprinkled gold ground. Decorated with polychrome floral motifs, ruled in polychrome borders.

Signed by Ismail known as Nefeszade.

22.5 by 15 cm.

## The Calligrapher

Nefeszade Seyyid Ismail Efendi ( d.1090/1680), student of Sheikh Hamdullah school in the six scripts. Born in Istanbul, buried in Istanbul.

There is not much information about the life of Nefeszâde Seyyid İsmâ'il Efendi, who is a relative of Nefeszâde Seyyid İbrahim Efendi, the author of Gülzar-ı Savâb. He followed lessons by Khalid Erzurumi and obtained a license and while he was trying to develop a unique style at first, he later decided to follow the style of Sheikh Hamdullah and became a unique calligrapher. After educating many calligraphers and succeeding in many works, he died in 1090/1680.

Estimate € 1200 - € 1500



# AN OTTOMAN SCROLL, EARLY 20TH CENTURY

Arabic manuscript on paper, written in elegant thuluth, naskh and tughra script, in red, blue and black ink. To the center with large panels enclosing Quran 2 surah Al-Baqarah v.255 and v.256. The upper part with a panel enclosing names of 'Allah' in tughra script surrounded by geometric designs with the 99 beautiful names of Allah. The lower part with a panel enclosing four known names of the prophet in tughra script with geometric designs enclosing attributed names of the prophet. The sides with cartouches with verses from the Quran and praises to the prophet. 30 by 80 cm.

Estimate € 1000 - € 1200



Lot 175

## A KASHMIR LEATHER-BOUND QURAN, WRITTEN BY MUHAMMED SAIF AL-ALLAH AL-ANSARI AL-LAHORI, DATED 1248AH/1832AD

A complete Quran, Arabic manuscript on paper, 138ff. with 2 fly-leaves, 13 lines to each page in bold black naskh script reserved in clouds against a gilt ground within a gilt and polychrome border. Surah headings in large gilt thuluth script. Two opening biofolia with striking blue and gilt decoration framing 5ll. reserved in clouds. Throughout the Quran multiple pages are similarly decorated. Gold verse markers outlined in black with Al tajwid in red ink, gilt floral occasional marginal " Hizb, Juz and Sajda " markers.

Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) in blue ink reserved in clouds against a gilt ground and signed " written by Muhammed Said Allah Al-Ansari AL-Lahori, dated 1248 AH.

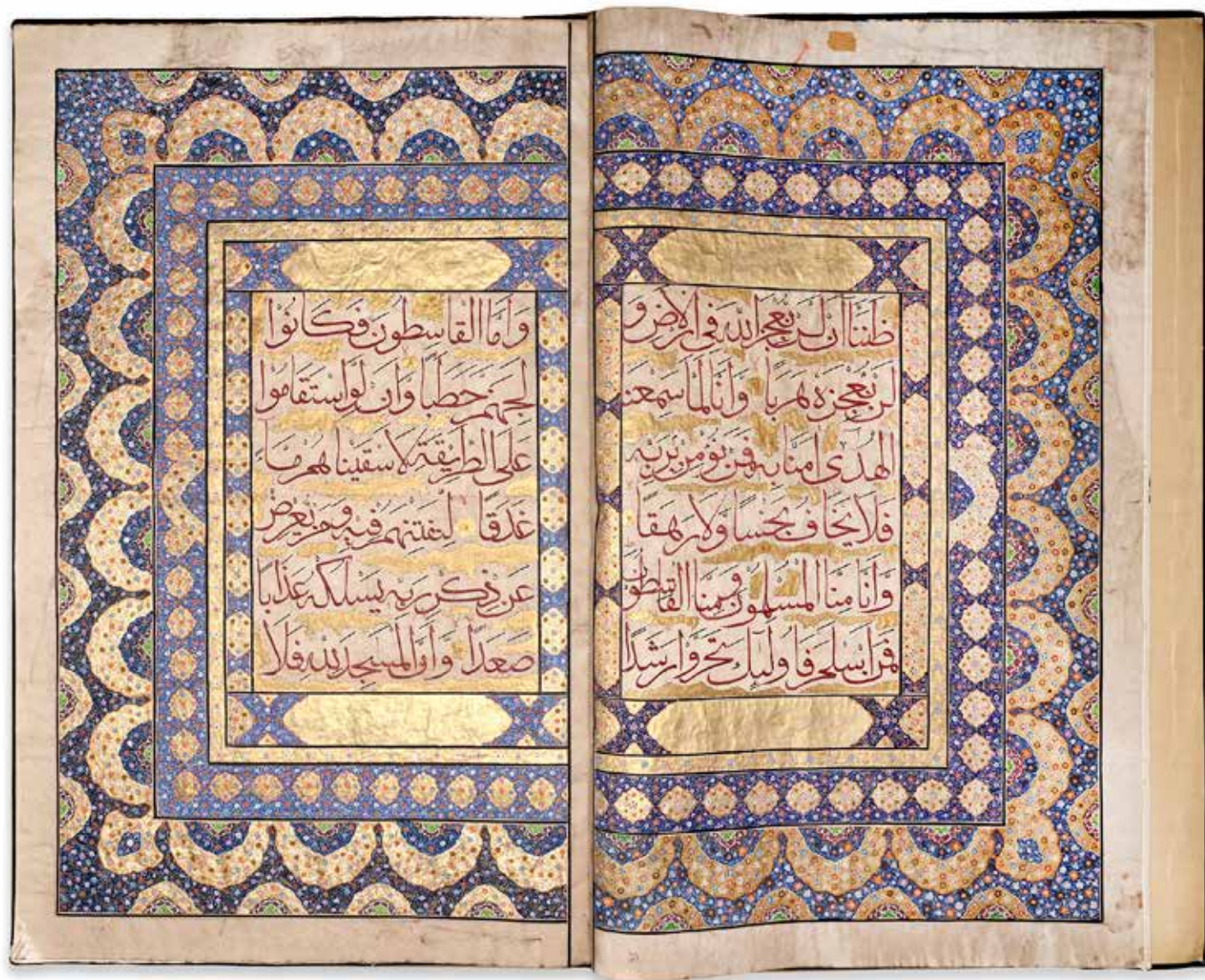
In deep red morocco binding with flap decorated with gilt floral motifs.

Text: 11 by 21 cm.

Folio: 19 by 30 cm.

Estimate € 3000 - € 5000





Lot 176

# A LARGE KASHMIRI QURAN AMMA JUZ 30TH BY MUHAMMAD FADL AL-AF-GHANI, 20TH CENTURY

Arabic manuscript on paper, 26 leaves. with 2 fly-leaves, alternating pages with 6 lines or 17 lines. The first and last line in strong large thuluth blue script reserved in clouds on a gilt ground. The central line in large thuluth gold script outlined in black on a sky-blue ground. The other 14 lines arranged in two blocks of 7 lines, each of elegant smaller black naskh script reserved in clouds on gold ground, gold roundel verse markers outlined in black with blue dots, text within border excessively embellished with gold and polychrome decoration. Surah headings in white thuluth script on gilt ground decorated with gilt floral motifs. In deep brown morocco leather binding. Text: surah Al-Mulk, surah Nuh, surah Al-Muzammil, surah Al-Dahr, surah Nazia'at, surah Infitar and different small verses. 58 by 92 cm.

Estimate € 3000 - € 5000



Lot 177

# A QURAN SECTION, CENTRAL ASIA DATED 1311 AH/1893 AD

Arabic manuscript on paper, 24 leaves with 8 lines to each page. First and last line written in strong large thuluth script on light copper red dotted ground. The other 6 lines arranged in elegant smaller thuluth script, gold roundel verse markers, text ruled in blue borders. Surah headings in elegant gold thuluth script with blue vowels. The last page with dua'a al-khatm and signed "written by abd-alkhaliq ibn Yousef", ownership and Waqf statement of Abdel ibn Ahmed al-Khnaji in 1311AH. Surah al-Fatiha, Surah Al-Kahf, surah Al-Ikhlās, surah Al-Falaq and surah Al-Nas. 24 by 36 cm.

Estimate € 2000 - € 3000



Lot 178

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

The egg-shaped jar, with three small handles, is covered entirely with a heavy dark-green glaze, which is common in Sassanid ceramic production. The decoration is based on a series of concentric circles in relief finished off in the middle with a motif of a stylised bunch of grapes, which is related to a widespread tradition of symbolic figures. Below the brim there is a geometric motif in relief made up of small rhombuses. The shape, decoration and technique used in the piece are evidence of the stylistic continuity between the late Sassanid and the early Islamic periods. The jar was probably intended to store foodstuffs. Through stylistic analysis. The shape and decoration of the jar, the technique used and the dark green glaze are all typical of Sassanid ceramics.

53. cm. height

Estimate € 5000 - € 8000



Lot 179

**A TURQUOISE GLAZED POTTERY EWER, PROBABLY NISHAPUR, 12TH CENTURY**

With a thick, turquoise glaze. The glaze covers all but the lower end of the body and the raised concave foot. The overall form of the body is piriform with a corseted neck and a slightly flared mouth with unpronounced rim.

With an inscription. Safety, happiness and blessing

السلامة والسعادة والبركة

19 cm. height

Estimate € 2000 - € 3000



Lot 180

**A KASHAN TURQUOISE GLAZED MOULDED BOTTLE VASE, PERSIA, 12TH CENTURY**

The frit body of baluster form with a compressed globular base resting on a short foot, the narrow tapering ribbed neck joined to a wide flaring fluted mouth of tulip form, decorated in turquoise glaze with a moulded calligraphic design on the curving shoulder, covered with a turquoise glaze stooping at the base exposing the buff ware.

Height 32.5 cm.

Estimate € 1200 - € 1500

Lot 181

**A NISHAPUR CALLIGRAPHIC POTTERY BOWL, CENTRAL ASIA, 10TH CENTURY**

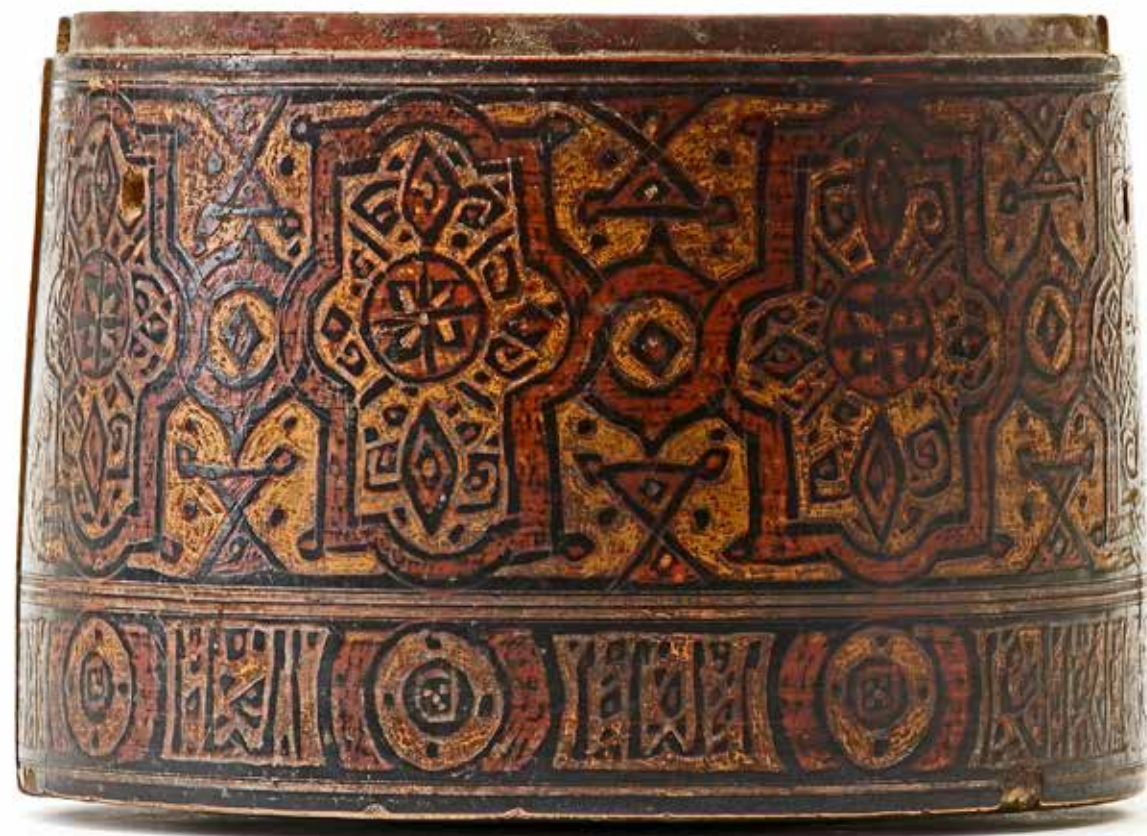
Of truncated conical form with straight flaring walls and short foot, decorated in coloured slips on a cream slip ground with a central calligraphic motif, a red medallion and encircled by a radial inscription with palmette and peacock-eye filler motifs below a saw-tooth border.

Diameter: 24.5 cm

Estimate € 800 - € 1000







Lot 182

#### A RASULID LACQUERED CYLINDRICAL WOOD BOX, YEMEN, 14TH CENTURY

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

16.2 cm. height

20.3 cm. diam.

#### PROVENANCE

Christie's, 17th October 1995, lot 269.

Private collection, Greece

Estimate € 6000 - € 8000

#### CATALOGUE NOTE

While later Islamic lacquer has been studied extensively, the history of the technique in early Islamic times is still obscure. A few items have survived, both in Egypt and Persia, made of wood with lacquer-red surfaces, but together they do not paint a full picture. A wooden plate in the Victoria and Albert Museum (Watson, O., 'An Islamic lacquered dish', in *Lacquerwork in Asia and beyond*, London, 1981, pp.232-246) was said to have been found in Fustat. A wooden bowl and cover were found in a fourteenth century context at Qus in Egypt (Watson, op.cit., p. 241, note 14). Fragments of painted and varnished wooden object were found in the excavations of the Mamluk site of Qusair al-Qadim (wheelan, Estelle J., 'Unusual Islamic Finds' in *Qusair al-Qadim 1978, Preliminary Report*, Cairo, 1978, pp.206-7). In Persia a small fragment was found during the excavations at Ghubayra which has been given a thirteenth century attribution (Fehervari, G., 'Near Eastern Lacquerwork; History and Early Guidance', in *Lacquerwork in Asia and Beyond*, London, 1981, pp.225-231). A further fragmentary dish with a Kufic inscription border is in the Hermitage Museum in St. Petersburg.

All these fragments have in common that they are covered with layers of colored varnish which have subsequently been carved through to reveal a polychrome design. The commonly found colors are green, yellow, cream, red and black. It has been argued that these objects give evidence for a quasi-lacquer production that developed independently of China where the technique is thought to have originated. The technique of decoration of our box is in the same tradition and would point to an attribution to 14th or 15th century Mamluk Egypt indicated by the finds from Qusair al-Qadim.

The shape of our object has counterparts in other items from Mamluk Egypt. A group of round boxes with straight (although lower) sides was found in Qusair al-Qadim (Qusair al-Qadim, nos k and n). The proportions in the present box are far closer to those of smaller ivory boxes, all of which have a similar ridge for the cover, one of which bears the name of Sultan Salih (1351-54 AD), (discussed in Atil, e.: *Renaissance of Islam, Art of the Mamluks*, Washington D.C., 1982, pp.210-211). Given the possible Chinese origins of the technique it is certainly relevant that there exist a number of 15th century cylindrical lidded boxes from China, decorated in a Chinese manner with peony scrolls and phoenixes (Garner, Sir H.: *Chinese lacquer*, London, 1979, figs. 129 and 114-5).

The decoration on the present box is difficult precisely to parallel. The compartmentalization however, with intertwined outlining bands and cartouches is very much in the Mamluk fashion and can be observed on metalwork as well as on manuscript illumination. The elongated hastae of the nakh inscription are also a trademark of Mamluk calligraphy. All these factors confirm a Mamluk fourteenth or fifteenth century origin for this extremely rare object.







Lot 183

#### A SELJUK GLASS MEDALLION, PERSIA, 10TH/11TH CENTURY

Of rounded form, deep blue glass medallion, decorated in light relief with a roundel enclosing a seated figure playing music at instrument and surrounded by inscriptions.

Inscriptions: “ملك الأمراء عمر بن الحسن عماد الدولة والدين”, The king of princes, Omar bin Al-Hassan, the pillar of the state and religion”.

Diameter: 14 cm.

Estimate € 4000 - € 6000

Lot 184

#### A BLUE GLASS BOTTLE, MESOPOTAMIAN REGION, 10TH CENTURY

A cylindrical blue bottle with a flat base decorated with circles, a curved shoulder with a small neck and slightly lipped rim. The decoration, created in a single-part mold, consists of a series of eight stylised arches above a band of circles in relief.

Height: 9.5 cm.

Estimate € 800 - € 1200



Lot 185

#### 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 186

#### 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.

Height 6 cm.

Width 11 cm.

Estimate € 6000 - € 8000





Lot 187

A MOULDED BLUE GLASS BOTTLE, NISHAPUR, NORTH-EAST IRAN, 9TH CENTURY

The body with rows of wheel-cut roundels with iridescence, intact.  
9 cm. height

Estimate € 800 - € 1000



Lot 188

AN ISLAMIC GREEN GLASS LEAD SEAL ( BULLA), EGYPT, 9TH-10TH CENTURY

A heavy glass seal, cast of circular form stamped on one side with a six-line kufic inscription.  
“Ordered it the Servant of Allah, Commander of the Believers”.  
Diameter: 3.50 cm.

PROVENANCE

Ex collection E. Saad. Acquired on the Swiss art market prior to 1998.

Estimate € 4000 - € 6000



Lot 189

A FINE NISHAPUR OR SAMARKAND POTTERY DISH, EASTERN PERSIA, 10TH CENTURY

A fine Nishapur or Samarkand calligraphic dish, with wide flaring edges on a short foot, black and brown slip decoration on a cream slip ground, with a long inscription running from rim to rim across the interior and a bichrome stylised inscription above and below.  
Diameter: 35 cm.

Estimate € 2000 - € 3000





Lot 190

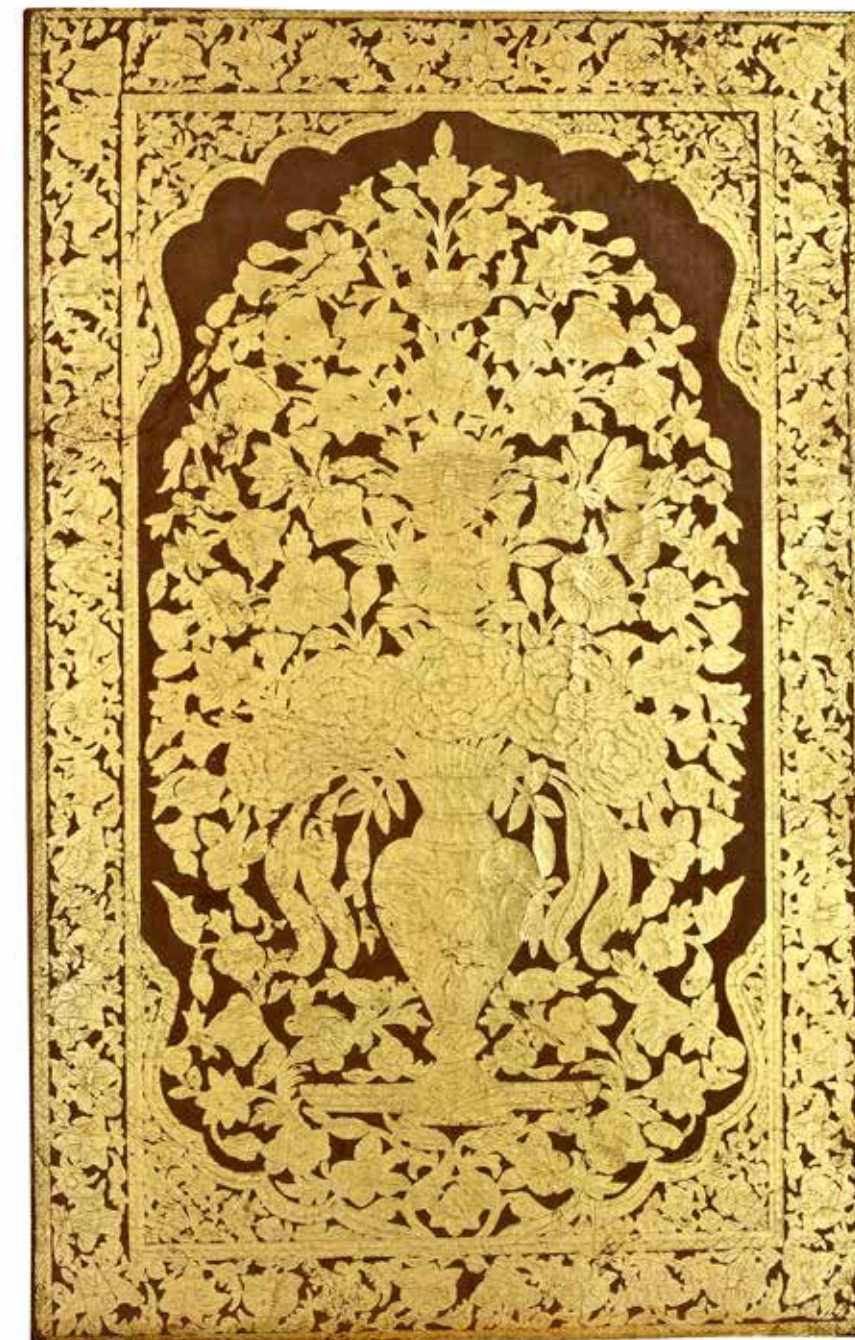
A PAGE OF ILLUMINATION IN GOLD, INDIA, DECCAN, BIJAPUR OR GOLCONDA, CIRCA 1600

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.

34.5 by 21.5 cm.

Estimate € 2000 - € 3000



Lot 191

A GOLDEN ALBUM PAGE WITH DECOUPE VASE OF FLOWERS, BIJAPUR/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 € 1500 - € 2000





Lot 192

# KITAB AL-AWAL FI AL-TASHRIH “ FIRST BOOK IN DISSECTION”, 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 € 4000 - € 6000



Lot 193

# AN OTTOMAN ILLUMINATED QURAN SCROLL, OTTOMAN TURKEY, 17TH CENTURY

Arabic manuscript on paper in scroll form, written in black Ghubar script of the whole Quran, the head-piece with gold and royal blue decoration enclosing surah Al-Fatiha in naskh script.

7 by 220 cm.

Estimate € 2000 - € 3000





Lot 194

## AN OTTOMAN ILLUMINATED PRAYER SCROLL, OTTOMAN TURKEY, 18TH CENTURY

Arabic manuscript on paper backed on silk, written in naskh, thuluth, muhaqqaq and angular Kufic scripts in various colors.

17 by 470 cm.

The scroll opens with

- 1-the Basmallah written in thuluth script against a black background with the letters intersticed in gold within a cartouche in the shape of a cypress tree and surrounded by v.1-v.4 from surah Al-Fath.
- 2-It is then followed by roundel containing the word 'Muhammed' and surrounded by v.5 from surah Al-Fath in gold and black ink.
- 3- Followed by a rounded cartouche enclosing the words 'Ya Rab al-Almin' on a green ground, a rectangular containing al-Basmallah in mirrored style and angular Kufic script, roundels enclosing the attributed names of the Porphet Muhammad surrounded by Quran verses, all surrounded by al-Basmall prayers in large thuluth script intersticed in gold on a black ground.
- 4- A rounded cartouche with a square enclosing v.13 from surah Al-Saff in thuluth script and mirrored style, Al-Basmallah in angular script, two square of prayers in large script on a green ground, surrounded by cartouches enclosing Al-Basmallah prayer with different Quran verses.
- 5- A roundel enclosing the word ' Al-Nasir' in large thluth script surrounded by surah al-Kawthar and other Quran verses.
- 6- A rounded cartouches with illustration of al-Masjid al-Haram at the top, followed by squares of the 99 beautiful names of Allah, an illustration of al-Msjid al-Nabawi, prayers with Quran verses.
- 7- A rounded cartouche with a square enclosing, squares of prayers in large script on a green ground, Al-Basmallah in angular script, surrounded by cartouches enclosing Al-Basmallah prayer with different Quran verses.

Signed by ' Written by Ibrahim Bin Abdul-Rahman known as al-Maqdisi.

Estimate € 3000 - € 5000







Lot 195

#### A QURAN JUZ, CENTRAL ASIA, 16TH-17TH CENTURY

Arabic manuscript on paper, with 93 folio and 11 lines to each page, written in bold Muhaqqaq script in black ink. Vocalization, diacritics and beginning of each surah in red color, in red brownish morocco leather binding. Quran surah Al-Ma'idah, surah Al-An'am, surah Al-Araf, surah Al-Anfal, surah Al-Tawbah, surah Yunus, surah Hud and surah Yusuf. 19 by 29 cm.

Estimate € 800 - € 1200

Lot 195

#### AN OTTOMAN POETRY AND ASTROLOGY BOOK, 18TH CENTURY

Ottoman Turkish manuscript on paper, 53ff. with 2 fly-leaves, written in black ink, titles and catchwords in red ink, ruled in red border. Large circles in red ink, Arabic poetry translated to Ottoman Turkish arranged in two columns of different famous poets of pre-islam, umayyid, and abbasid periodes. 17 by 26 cm.

Estimate € 800 - € 1200



86



Lot 197

#### A RAQQA TURQUOISE GLAZED POTTERY BOWL, SYRIA, 13TH-14TH CENTURY

Rising from short vertical foot to a slightly everted rim, the interior painted in black under the turquoise glaze with a central roundel of interlocking flower sprays, to the rim with a band of Arabic inscriptions in Kufic script. Height 7 cm. Diam. 15.5 cm.

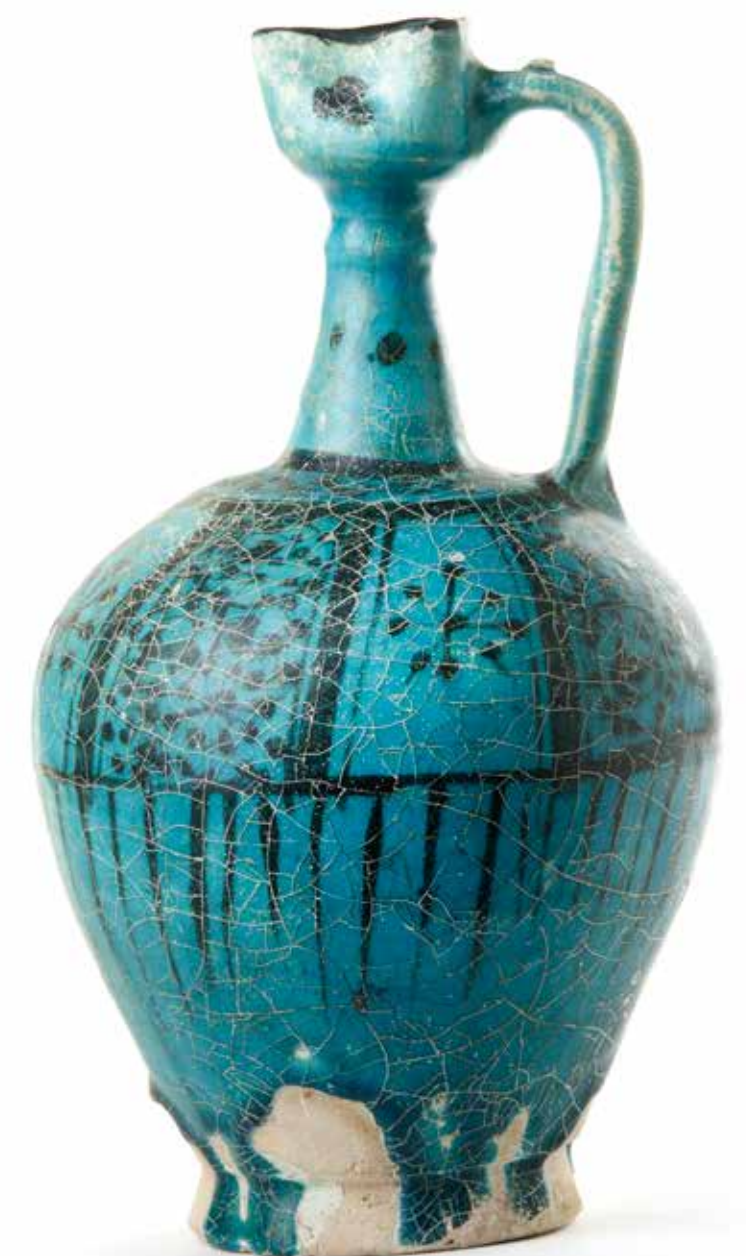
Estimate € 800 - € 1200

Lot 198

#### A LARGE RAQQA UNDERGLAZE PAINTED POTTERY EWER, SYRIA, 12TH-13TH CENTURY

With pear-shaped body, truncated tapering neck and pinched lip attached to the body by a strap handle, decorated in black under a turquoise glaze with a frieze of vertical bands, the shoulders with scroll motif-filled contour panels alternating with rosettes, the neck and mouth with dot motifs, iridescent. Height 34.4 cm.

Estimate € 1500 - € 2000







Lot 199

## AL-MUKHTASAR MIN KITAB AL-MOUAFQA BEEN AL-BAYT WA SAHABAH BY AL-ZAMAKHSHARI

An Arabic manuscript on paper, 71 leaves with 31 lines to each page, written in black naskh script. Catchwords and titles in red ink, the upper part of the first page with gold and striking blue decoration. Seal impressions on first and last page, with brown leather binding. 17 by 25 cm.

The author: Abu al-Qasim Ma mud ibn Umar al-Zamakhshari, (1075 – 1144 ) known as al-Zamakhshari, or Jar Allah, a medieval Muslim scholar of Persian origin, a great Hanafite jurist, Mu'tazilite and theologian. He studied at Bukhara and Samarkand, before he travelled to Baghdad, was a philologist of the Arabic language. He wrote primarily in Arabic, occasionally in Persian. Al-Zamakhshari earned the laqab 'Jar-Allah' (God's neighbor) for the years he spent in Mecca before he finally returned to Khwarezm.

He compiled all the authentic and good hadiths about the good relation and the mutual respect between Ahl al-Bayt and the Companions of the prophet. Then, Sheikh Al-Zamakhshari, in this book, deleted the Isnads form the Hadiths.

Estimate € 4000 - € 6000



Lot 200

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

Quran 3rd juz and half of 4th, Quran 2 surah Al-Imraan complete. Arabic manuscript on cream paper, 21 leaves each page with 10 lines written in large elegant black Muhaqqaq script, ruled in gilt and polychrome borders, gold roundel verse markers, marginal occasional black notes. Opening and final pages with margins finely decorated with gilt floral motifs. Written by Darwish Hasan and dated 914 AH/1508 AD. In gilt brown Morocco binding. Text panel: 9.5 by 15.5 cm. Folio: 16 by 23 cm.

Estimate € 15.000- € 20.000





Lot 201

AN OTTOMAN QURAN SIGNED DARWISH IBRAHIM TAHIR BIN MUSTAFA, STUDENT OF MAWLANA MUHAMMAD RASIM, OTTOMAN TURKEY, DATED 1177 AH/1763-64 AD

Arabic manuscript on paper, 384 leaves plus two fly-leaves, each folio with 12 lines, written in black naskh script, gold and polychrome roundel verse markers, surah headings in white thuluth on gold ground within illuminated cartouches, text within red and black-ruled gold frames, gold and polychrome illuminated marginal markers, catchwords, two opening pages with text panels of 6 lines reserved in clouds with gold and blue decoration.

Ruled in gold and polychrome illuminated margins, colophon signed and dated, in contemporaneous brown morocco with flap, cream paper doublers.

Text panel: 13.5 by 7.8 cm.

18.2 by 11.7 cm.

Estimate € 4000 - € 6000



Lot 202

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

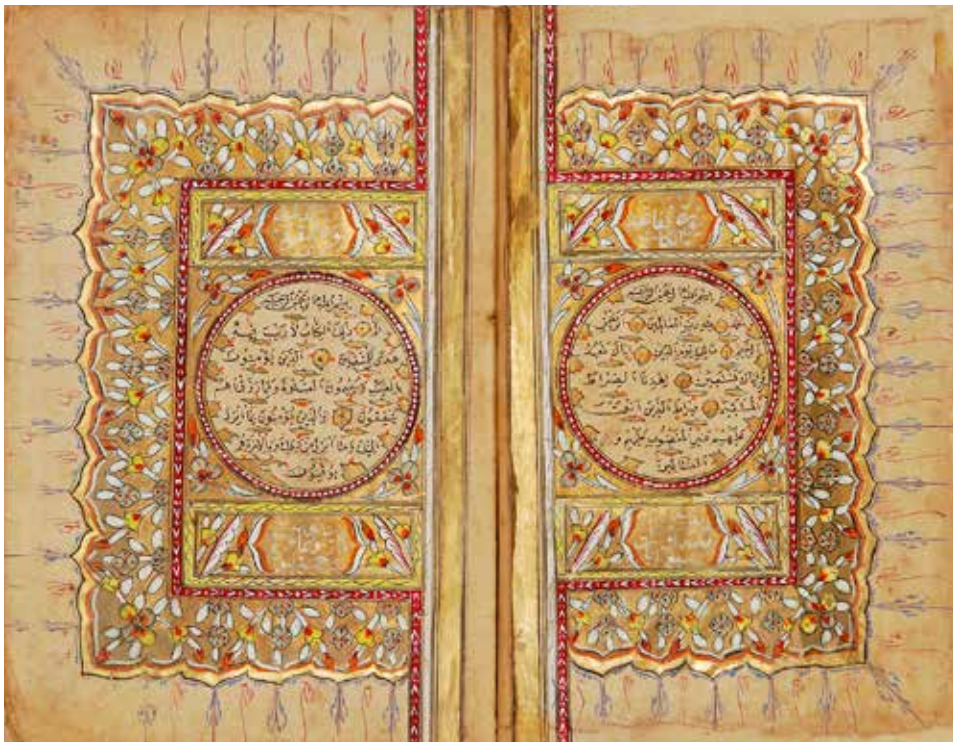
Arabic manuscript on paper, each folio with 14 lines of elegant black naskh. Persian interlinear translation in red nastaliq, gold and polychrome roundel verse markers, large gilt and polychrome floral marginal 'juz' and hizb' medallions, text within gold and blue rules, surah headings in red on cartouches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

In gilt lacquer binding with flower heads amongst foliage.

12 by 18.5 cm.

Estimate € 20.000 - € 30.000





Lot 203

### AN ILLUMINATED QURAN, TUKEY DATED 1293 AH/11878 AD

Arabic manuscript on paper, 298 leaves, 15 lines to the page written in naskhi script in black ink with diacritics and vowel points in red and black, gold discs decorated with blue and red dots between verses, margins ruled in red and gold, catchwords, illuminated devices in outer margins, sura headings written in thuluth in white on illuminated rectangular panels, two illuminated double-page frontispiece . Copied by Muhammad Al-Naeli, known as Hafiz Al-Quran brown morocco with stamped central medallions, corner-pieces and outer bands of gilt paper on-lay, with flap. 15 by 10.5 cm.

Estimate € 2000 - € 3000

Lot 204

### AN ILLUMINATED OTTOMAN QURAN, TURKEY 17TH CENTURY

A complete Quran, Arabic manuscript on cream paper, each page with 15 lines written in black naskh script within gold and black rules, gold roundel verse markers. Sura headings in white thuluth script on a gilt ground, gold and polychrome marginal floral motifs. Two opening folio heavily with gilt and polychrome decoration framing 7ll. of black naskh script. Final folio with gilt and polychrome decoration. In red morocco binding with flap decorated with gold painted dots and floral motifs. 16 by 24 cm.

Estimate € 2000 - € 2500



Lot 205

### AN ILLUMINATED OTTOMAN QURAN BY ALI AL-WAHBI( ALVAHBI), TURKEY 18TH CENUTRY

A complete Quran, Arabic manuscript on cream paper, 302 leaves with 2 fly-leaves, each page with 15 lines written in black naskh script, tajwid in red within gold and black rules, gold roundel verse markers. Sura headings on a gilt ground within a decorated panel, gold and polychrome marginal floral motifs indicating the "Juz". Two opening folio heavily with gilt and polychrome decoration framing 7ll. of black naskh script in clouds reserved against a pricked gold ground. Final folio signed by "written by Ali alvahbi bin Husain Al-salwa student of Mustafa al-Sudqi Al-salwa on a gilt and polychrome decorated ground. In brown morocco binding with flap decorated with gold painted central medallion. 11.5 by 16 cm.

Estimate € 2000 - € 3000



Lot 206

### A FINE OTTOMAN QURAN, TURKEY, EDIRNE, WRITTEN BY HUSSEIN AL-HUSNA IBN AHMED AL-ADRUNI, DATED 1287 AH/1870 AD

A complete Quran, Arabic manuscript on paper, 320ff. with 2 fly-leaves, 15 lines to each page in bold black naskh script within a double red border. Sura headings in red thuluth script. Two opening biofolia with striking blue and gilt decorated borders containing 7 ll. reserved in clouds. Gold verse markers with Al tajwid in red ink, gilt floral occasional marginal " Hizb, Juz and Sajda " markers. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed " written by Hussein al-Husna Ibn Ahmed Al-Adruni ( from Edirne) and dated 1287 AH. In brown morocco binding with flap decorated with gilt floral motifs. Text: 5.5 by 10.4 cm. Folio: 11 by 16 cm.

Estimate € 1200 - € 1500







Lot 208

**A FINE OTTOMAN QURAN, TURKEY, WRITTEN BY OMAR AL-FAWRABI STUDENT OF OMAR RUSHDI, DATED 1273 AH/1856 AD**

A complete Quran, Arabic manuscript on paper, 15 lines to each page in bold black naskh script within a red and gilt border. Surah headings in white thuluth script on a gilt ground. Two opening biofolia with striking blue and gilt decoration with two gilt roundels enclosing 7 lines. Gold rosette verse markers outlined in black and pointed by orange and blue dots. Al tajwid in red ink with gilt floral occasional marginal “Juz” markers. Final folio with gilt and blue floral decoration containing a roundel enclosing a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed “written by Omar al-Fawrabi student of Omar Rushdi and dated 1273 AH. In brown morocco binding with flap decorated with gilt floral motifs. Text: 6 by 11 cm. Folio: 11 by 18.5 cm.

Estimate € 1200 - € 1500



Lot 207

**A FINE OTTOMAN QURAN, TURKEY, WRITTEN BY MUHAMMAD AMIN, DATED 1285 AH/1868 AD**

A complete Quran, Arabic manuscript on paper, 310ff. with 2 fly-leaves, 15 lines to each page in bold black naskh script within a polychrome and gilt border. Surah headings in white thuluth script on a gilt ground. Two opening biofolia with striking blue and gilt decoration framing 7 ll. reserved in clouds. Gold verse markers outlined in black and pointed by orange and blue dots, Al tajwid in red ink, gilt floral occasional marginal “Juz” markers. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed “written by Muhammad Amin and dated 1287 AH. In brown morocco binding. Text: 7 by 13 cm. Folio: 12.5 by 18.5 cm.

Estimate € 1200 - € 1500

Lot 209

**A FINE ILLUMINATED OTTOMAN QURAN, TURKEY BY AS'AD AL-NURI, DATED 1139 AH/1726 AD**

A complete Quran, Arabic manuscript on paper, 15 lines to each page in bold black naskh script within a gilt and polychrome border. Surah headings in white thuluth script between polychrome floral decoration on a gilt ground. Two opening biofolia with striking blue and gilt decorated borders. Gold verse markers pointed by blue and orange dots, Al tajwid in red ink with gilt occasional marginal “Hizb and Juz” markers. Final folio with a prayer for completion of the recitation of the Quran (Due- al-Khatm) and signed “written by As'ad al-Nuri, student of Mehmet Amin al-Shakir and dated 1139 AH. In brown morocco binding with flap decorated with gilt floral motifs. Text: 7 by 13 cm. Folio: 12 by 17.5 cm.

Estimate € 1400 - € 1800



Lot 210

**A FINE ILLUMINATED OTTOMAN QURAN, TURKEY, LATE 18TH CENTURY**

A complete Quran, Arabic manuscript on paper, 17 lines to each page in bold black naskh script within a gilt and black border. Surah headings in red thuluth script. Two opening biofolia with polychrome and gilt decoration framing 7 lines. Gold verse markers with Al tajwid in red ink. with occasional marginal “Hizb” red markers, occasional commentary notes. The first three pages with Hadith's praising writing the Quran with a prayer for completion of the recitation of the Quran (Due- al-Khatm and AL-Fath). In brown morocco binding with flap decorated with gilt floral motifs. Text: 6.5 by 12.5 cm. Folio: 11 by 17.5 cm.

Estimate € 1000 - € 1200







Lot 211

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

Arabic manuscript on paper, 6 leaves with 13 lines to each page, written in elegant black naskh script, with gold verse markers, some words picked out in red, text within gold and black rules, opening bio-folio with gold decoration. Depicting two famous prayers, Hizb al-Bahr by Sheikh al-Shadhili (593–656 AH/ 1196–1258 AD) who was an influential Moroccan Islamic scholar and Sufi, founder of the Shadhili Sufi order, and Hisb Imam Nawawi (631–676 AH/1234–1277 AD), who was a Sunni Shafi'ite jurist and hadith scholar. He authored numerous and lengthy works ranging from hadith, to theology, biography, and jurisprudence. In light green morocco binding with gilt floral motifs within two borders. 9 by 13 cm.

Estimate € 3000 - € 5000



Lot 212

# TWELVE SAFAVID QURAN PAGES, PERSIA, 16TH CENTURY

Twelve Leaves from a monumental Safavid Quran, in Arabic, Illuminated manuscript on paper. Surah Al-Anbiya with beautiful blue and gold decorated beginning of surah. 36 by 24 cm. each.

Estimate € 800 - € 1200





Lot 213

# A MANUSCRIPT OF MEDICINE THAT CONTAINS SEVERAL IMPORTANT ARTICLES ABOUT TREATMENT AND MEDICINE, 18TH CENTURY

Arjozat Al-Tibb, Sheikh Al-Raisi Ibn Sina is concerned with the scientific part which was composed poetically, but the second part of this piece is concerned with the work and its division in addition to some anatomical issues about the pulse and the urine. The Aminia letter contains ten chapters which were composed by the Secretary of State Ibn Al-Hassan Hebat Allah Ibn Said Ibn Ibrahim. He was a very famous Christian poet and the most trusted doctor of that period. The other article that this manuscript contains is about the qualities ( characteristics, modality) of burning, namely, the description of burning, what must be burned and washing, what must be washed, besides the burning characteristics of the metal objects such as gold, silver, steel, copper, and lead.

In this manuscript, there is a letter that tackles the provisions on washing medicine. This letter was written by Al Hassan Al-Mutatabib, Ibn Bahram.

- The manuscript contains a letter about treating the poisoned people in general.
- The letter from the Al-Kasserine book is also part of this manuscript, and it handles the medicines based on alphabetical order, namely, from A to Z.

The manuscript consists of 93 leaves, 19 lines and in brown leather binding.  
22 by 16 cm.

Estimate € 800 - € 1200



Lot 215

# AKAM AL-MURJAN IN THE MENTION OF THE FAMOUS CITIES EVERYWHERE BY ISAAQ BIN AL-AUSAYN

Arabic manuscript on paper, 24ff with 2 fly-leaves, 20 lines to each page, written in black naskh script with catchwords and titles in red.

A geology book about the known cities at the time of the author such as Mecca, Madina, Baghdad, Hurrat, Alexandria, Andalusia and Constantinople, etc. With 21 illustrated maps in red, green and orange. 16 by 25 cm.

The author: Isaaq ibn al-Ausayn almost unknown, only his name is known about him.

A group of orientalisks have made some investigations about the author, including Minorsky, Armeniakov and Brockelmann, without reaching a conclusive result. The summary of these investigations is that the author lived in the third century AH, and another opinion says that he lived around 340 AH, and a third opinion that he lived in a period not exceeding 454 AH, the year in which the city of Marrakesh was founded, which was not mentioned to him. There are those who say that the author is Andalusian, as evidenced by the presence of an echo of the Andalusian dialect in his book Akam al-Murjan

Estimate € 4000 - € 6000

Lot 214

# AL-SHEIKH JALAL AL-DIN SUYUTI, AL-BAHJAH ALMURDIAH FI SHARH AL-ALFIYYAH, COPIED 18TH CENTURY

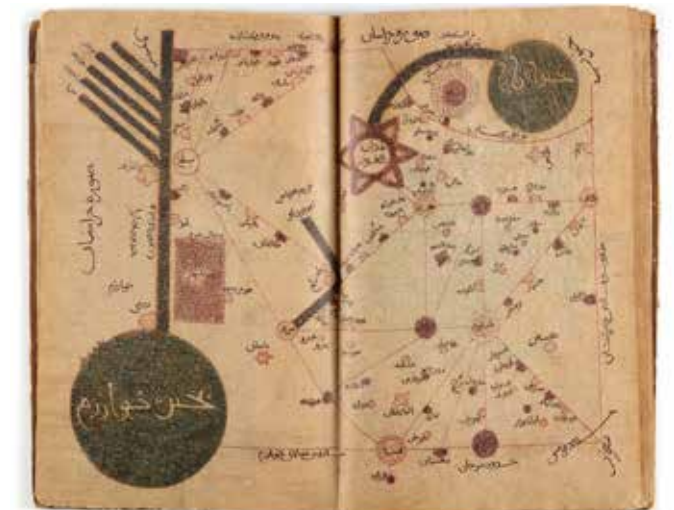
A manual on Arabic grammar.

Arabic manuscript on paper, with 20 lines to each page and written in black naskh script, with occasional marginal commentaries, with black leather binding.

A book on grammar in which Al-Suyuti explains the Alfiya of Ibn Malik, the famous Alfiyyah in the science of grammar. Alfiyya Ibn Malik, also called "Khulasat- The Conclusion" is a poetic text composed by Imam Muhammad bin Abdullah bin Malik Al-Tai Al-Jiani, one of the most important grammatical and linguistic systems, due to the attention it received from scholars and writers who comment on it, with explanations and footnotes.

15 by 23 cm.

Estimate € 800 - € 1200





# AN EXCEPTIONAL LARGE WOODEN WITH TORTOISE AND IVORY INLAID QURAN CABINET, OTTOMAN, TURKEY, 20TH CENTURY

A four sided cabinet with short legs and domed cover. The decoration with ebony and ivory using the inlay technique.

The side faces of the cabinet's body are organised into rectangular panels. The interiors of these panels have the same designs as those found in bookbinding compositions of the classical Ottoman period. In the corners of the rectangular panels are ivory corner pieces. Cartouches with palmette-shaped lobes are covered with ebony. At the centre of each of the panels are ivory medallions, each with a huge boss at its centre and pendants terminating in rosette and palmette motifs; in the upper and lower areas are four six-sided rosettes. The interiors of the six-sided rosettes are decorated with mosaic-inlay of white and painted ivory and silver wire. Around the rectangular cartouches are inlays of ivory over ebony, as well as undulating designs featuring split-palmette motifs.

Around the bottom border of the cover, separated by lobed cartouches, are ivory cartouches on which is carved Quran alfatihuh thuluth-style calligraphy.

The surface of the dome is covered with broad ebony and ivory plaques, the V-shapes of which make up a zigzag design. The dome comes to a point; its upper section is decorated with ivory inset with the reverse side out, a series of ebony palmettes, and six-sided rosettes filled with mosaics. The finial on top has broken off.

The cabinet was prepared in order to house sections of the Quran. It has two interior compartments. The interior of the dome is decorated with medallions made up of compositions of palmette and rumi (split-palmette) motifs painted on a background painted cream with lifazi aljalala.

The inner border of the cover is decorated with palmettes and rumis on light green ground.

50.5 by 50.5 cm and 81 cm height.

Estimate € 8.000 - € 12.000







Lot 217

A SAFAVID CUT STEEL “ALAM” HEAD  
WITH CURSIVE INSCRIPTIONS, PER-  
SIA, 18TH CENTURY

Of drop-shape form in two sections, each side  
with an openwork cut calligraphic band with  
scrollwork and an exterior band of scrolling pal-  
mettes, mounted on a customized stand.  
Height 38 cm. (without stand)

Inscriptions: Quran, Surah al-Nasr.

Estimate € 1200 - € 1500

Lot 218

A GOLD KOFTGARI STEEL PUSH DAG-  
GER (KATAR) NORTH INDIA, 18TH  
CENTURY

One with gold overlay.  
39.5 cm. length, blade 20 cm.  
43 cm. length, blade 26 cm.

Estimate € 600 - € 800



Lot 219

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

Cast bronze with engraved and punched decoration  
with niello.  
6 cm. height  
5 cm. diam.

Estimate € 400 - € 600



Lot 220

TWO OTTOMAN SILVER ROSEWATER  
SPRINKLERS, 19TH CENTURY

On a short spreading ring foot, a bulbous body to  
tapering neck with a flower head terminal, engraved  
with floral leafy sprays.  
31 cm. length,  
28 cm. length,

Estimate € 800 - € 1200







Lot 221

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

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

Diameter 29 cm.

Estimate € 1000 - € 1500



Lot 222

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

Jug with a dragon handle, cast bronze. Globular body, resting on a low foot-ring, short cylindrical neck which has a collar at its lower end a rolled rim on top. An elegant 'dragon-shaped' handle is attached. 13 cm. height

Estimate € 2000 - € 3000

Lot 223

### 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.

Diameter 13 cm.

Estimate € 2000 - € 3000



Lot 224

### 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. Diam. 18 cm.

Height 10 cm.

Estimate € 1500 - € 2000





Lot 225

AN OTTOMAN SILVER-GILT JUG, TURKEY, 18TH/19TH CENTURY

A timurid style jug, with a bulbous body and cylindrical neck, the dragon handle has been cast separately, all decorated with medallions containing flower heads and Arabesques.  
13 cm. height.

Estimate € 600 - € 800



Lot 226

A KHORASAN SILVER-INLAID BRONZE HEXAGONAL COVER, CIRCA 1200

Decorated with silver floral motifs and arabesque decoration.  
Diameter: 13 cm.

Estimate € 600 - € 800



Lot 227

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

The support of a large vessel, rising from the large single hoof foot through a banded column below 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 published. From the back and top it would seem that the entire piece supported an item from below, in the manner of a caryatid.  
22.5 cm.

PROVENANCE  
Private collection, Belgium

Estimate € 1000 - € 1200

Lot 228

AN OTTOMAN SILVER-GILT JUG, TURKEY, 18TH/19TH CENTURY

A timurid style jug, with a bulbous body and cylindrical neck, the dragon handle has been cast separately, all decorated with medallions containing flower heads and Arabesques.  
13 cm. height.

Estimate € 1500 - € 2000



Lot 230

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.  
Width 29.5 cm.  
Height 17 cm.

Estimate € 1000 - € 1400



Lot 229

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 € 600 - € 800





Lot 231

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.

Estimate € 1500 - € 2000



Lot 232

THREE BRONZE SELJUK VESSELS, PER-  
SIA, 12TH-14TH CENTURY

A Seljuk bronze flask of pear form with raised base and narrow neck with flared mouth, with rows of tear-drop bosses to body and rim, with a height of 15 cm.

A small Seljuk bronze vessel with narrowed neck and rounded boy, with rows of bosses around the body, with a height of 5 cm.

A Seljuk bronze pot with waisted neck and lipped rim, decorated around the body with elongated bosses.

Estimate € 600 - € 800



Lot 233

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 Ara-  
bic 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 € 1500 - € 2000



Lot 234

A MUGHAL GUNPOWDER FLASK,  
MUGHAL INDIA, 19TH CENTURY

Designed to hold gunpowder, this flask is made of copper with silver inlays, engraved on both sides with floral motifs.

Estimate € 500 - € 700





Lot 235

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A FATIMID BRONZE EWER EGYPT,  
10-11TH CENTURY

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

27.5 cm. high

Estimate € 2000 - € 3000



Lot 236

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A MAMLUK ENGRAVED BRASS  
BRONZE BOWL, 14TH CENTURY

A rounded bowl with inward sloping sides and a vertical rim, the sides decorated with four roundels enclosing Arabic inscriptions in thuluth script interrupted by nine roundels and cartouches containing geometric designs. Beneath is a band of Arabesque and crescents.

The inscriptions: 'Glory, prosperity, and continuing wealth.'

8 cm. high, 18 cm. diam.

CATALOGUE NOTE

The bottom engraved, 'made for Al-Hajj Mo'-men Ibn Al-Muqadem ibn Al-Badr Hasan.'

Estimate € 1500 - € 2000



Lot 237

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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.

38 by 25 by 10 cm.

Estimate € 4000 - € 6000





Lot 238

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

Signed by Ali Ayn Riza  
75 by 60 by cm. each

Estimate € 50.000 - € 80.000





Lot 239

### AN OTTOMAN QIBLA INDICATOR IN THE STYLE OF BARUN AL-MUKHTARI, 20TH CENTURY

An Ottoman Universal Qibla Indicator ("Kiblenüma-ı Afaki") modeled after the original invented in 1151 AH/1738 AD by the Armenian Bārūn al-Mukhtari (Petros Baronyan) and presented to the Ottoman Grand Vizier Yeğen Muhammed Pasha. This instrument shows the direction to Mecca for almost 400 cities in the world. Baronyan used an engraved map and a list of cities which he numbered in the map so that the direction could easily be fixed.  
30.8 by 3.9 cm.

Estimate € 4000 - € 6000



Lot 240

### AN OTTOMAN RED EMBROIDERED SILK KISWA, EARLY 20TH CENTURY

A fragment of the inner curtain of sacred kiswa for the inner wall of the Kabaa with an inscribed weave in cream-colored silk over a dark red ground. The crests of the chevrons are embellished with lamp motifs with circular medallions in between. Embellished with two groups of three undulating bands which assume the form of a continuous chain made up of number '7's. The bands run from the beginning to the end of the cloth. The central band with prominent Inscription of 'Kalimaat al-Tawhid, There is no God but Allah and Muhammad is his Prophet', repeating in the middle of the kiswa between the two zigzag bands. The two expressions, 'Ya Mannan' (O, the All-Bounteous) inside the upright lantern, and 'Ya Hannan' (O, the Most-Compassionate) inside the reversed lantern are also repeated with 'Praise be to Allah' (O, The All-sovereign) inside the circles. On the upper undulating band, there is a verse from the Quran 2 surah Al-Baqarah verse-144. The lower undulating band encloses another inscription of v.96 from surah Al-Imraan.  
142 by 138 cm

Estimate € 1200 - € 1500





Lot 241

#### AN OTTOMAN PAINTING OF HAJJ CARAVAN, 20TH CENTURY

An Ottoman painting of Hajj caravan coming from Damascus to Mecca. Colors on paper depicting people going to Hajj in Mecca accompanied by Bedouins as guards during the trip with Ottoman officers. 50 by 85 cm

Estimate € 800 - € 1200

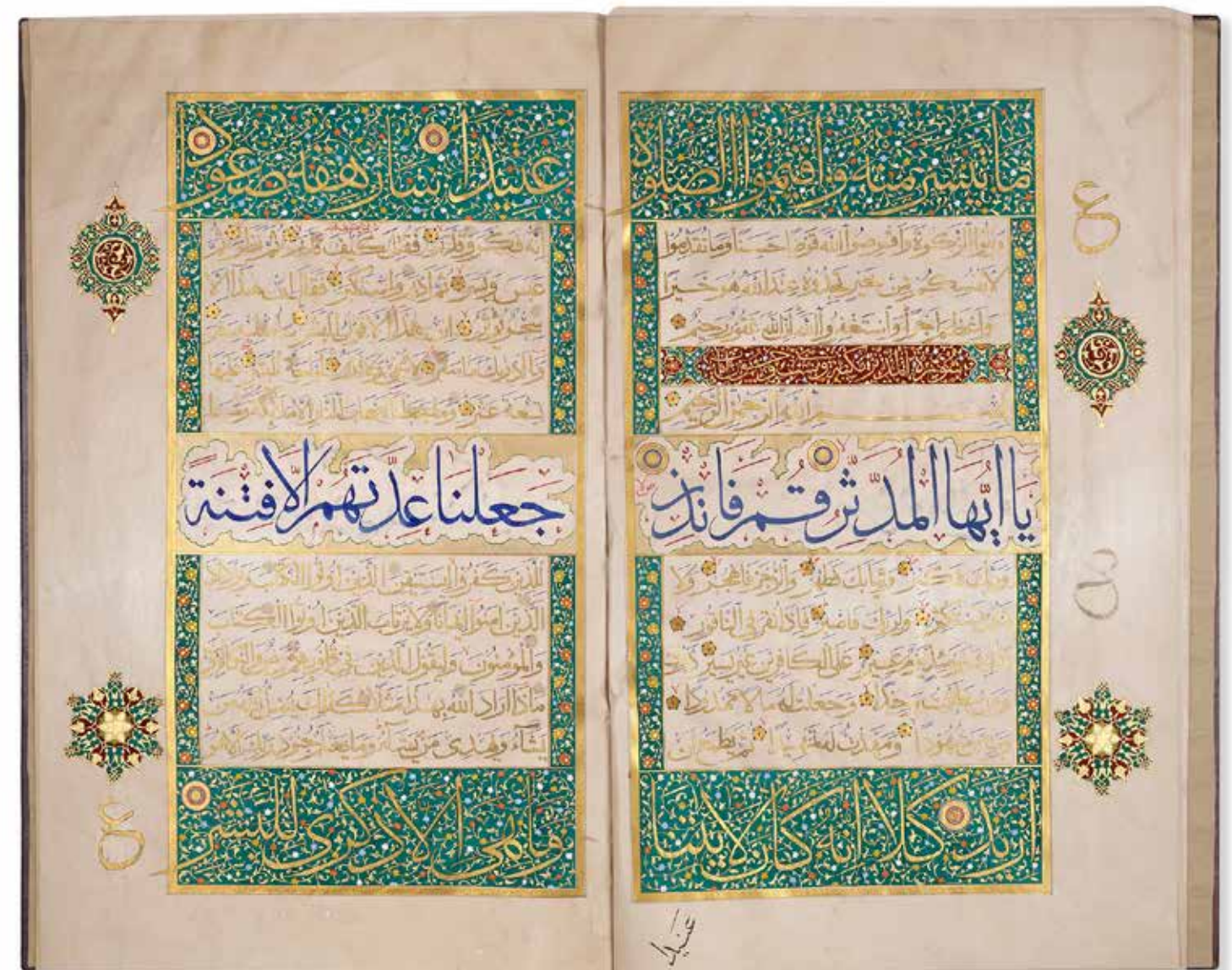


Lot 242

#### AN OTTOMAN VIEW OF MECCA AND MEDINA, SYRIA 19TH CENTURY

Opaque colours on paper, depicting two leafy cartouches enclosing a view of Mecca with al-Masij al-Haram and a view of Medina with al-Masjid al-Nabawi with Arabic inscription in praise of both holy cities. 34 by 82 cm

Estimate € 800 - € 1200



Lot 243

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

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

In deep brown morocco leather binding.

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

Text panel: 25 by 47 cm.

Folio: 35 by 57 cm.

Estimate € 3000 - € 5000





Lot 244

## 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 € 3000 - € 5000



Lot 245

## AN OTTOMAN LAMPAS-WEAVE TUNIC MADE FROM A CENOTAPH COVER, TURKEY, LATE 19TH CENTURY

An Ottoman shirt made from the inner kiswa, with an inscribed weave in cream color over a deep red silk ground. Embellished with a prominent inscription within a broad border in thuluth script of praise of the prophet 'Prayer and peace be upon you, O Messenger of Allah.' Below with a narrow band containing prayers for the four Rashidun Caliphs Abu Bakr, 'Umar, 'Uthman and 'Ali as well as for the companions of the Prophet.

Alternating with a narrow band enclosing 'O Allah, bless the Prophet Muhammad, the Seal of Prophets and Messengers.' Length 87 cm.

Sleeve to sleeve: 114 cm.

### CATALOGUE NOTE

During the Ottoman dynasty's rule over Medina (1517–1916), luxuriously woven silk textiles adorned with Qur'anic inscriptions such as the present example were sent to the sacred cities of Mecca and Medina to be used as covers and adornments that were replaced annually.

As these were considered to have been instilled with the holiness of the site, they were often redistributed to pilgrims and took on different shapes and functions. For example, a set of fragments from a similar textile, now in the Textile Museum, Washington D.C. (inv. no. TM 3.158a) were probably used as a vest; similarly the present shirt probably acquired a talismanic significance due to the past associations of the textile with which it was made.

Estimate € 1200 - € 1500



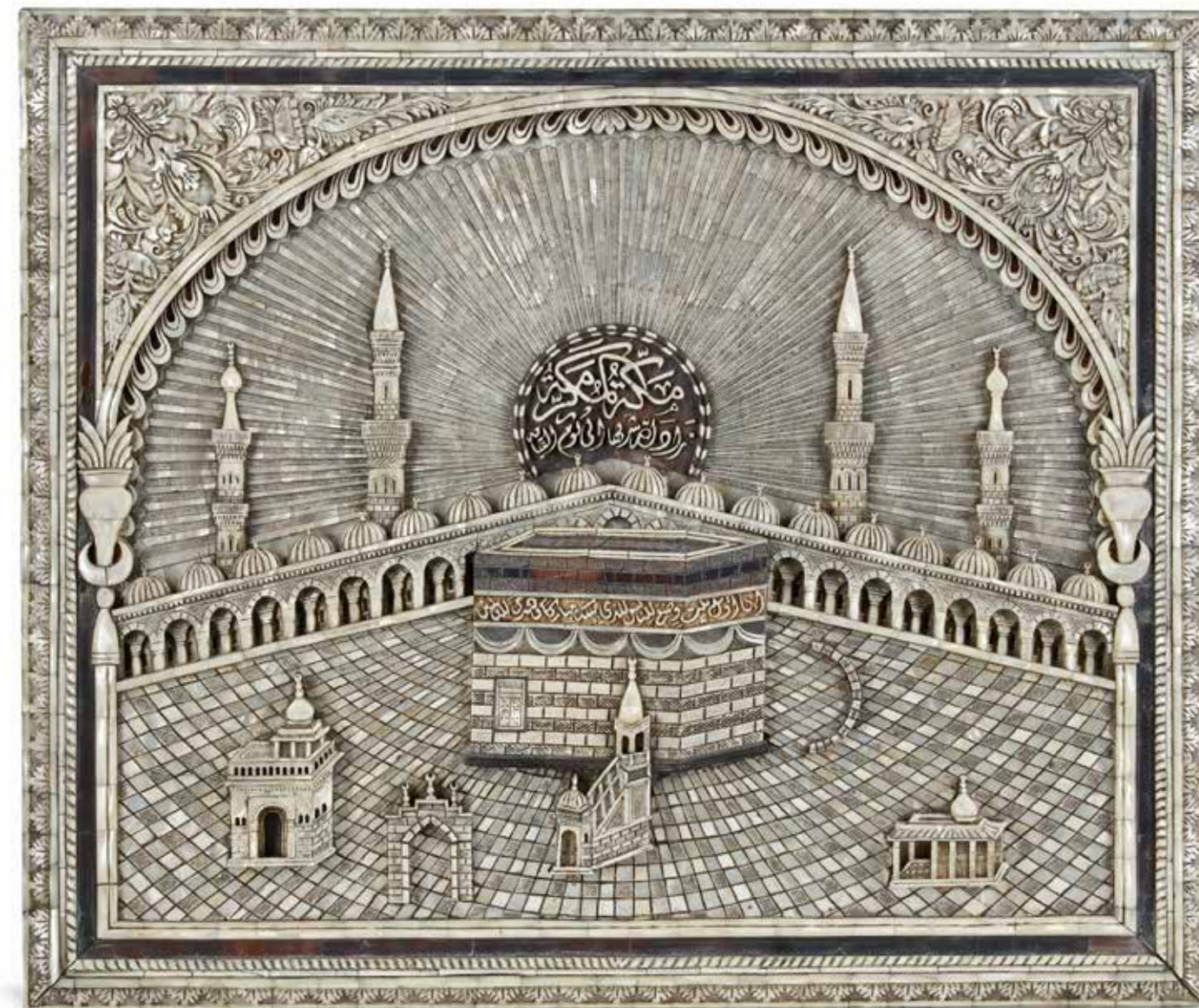


Lot 246

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

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

Estimate € 3000 - € 5000



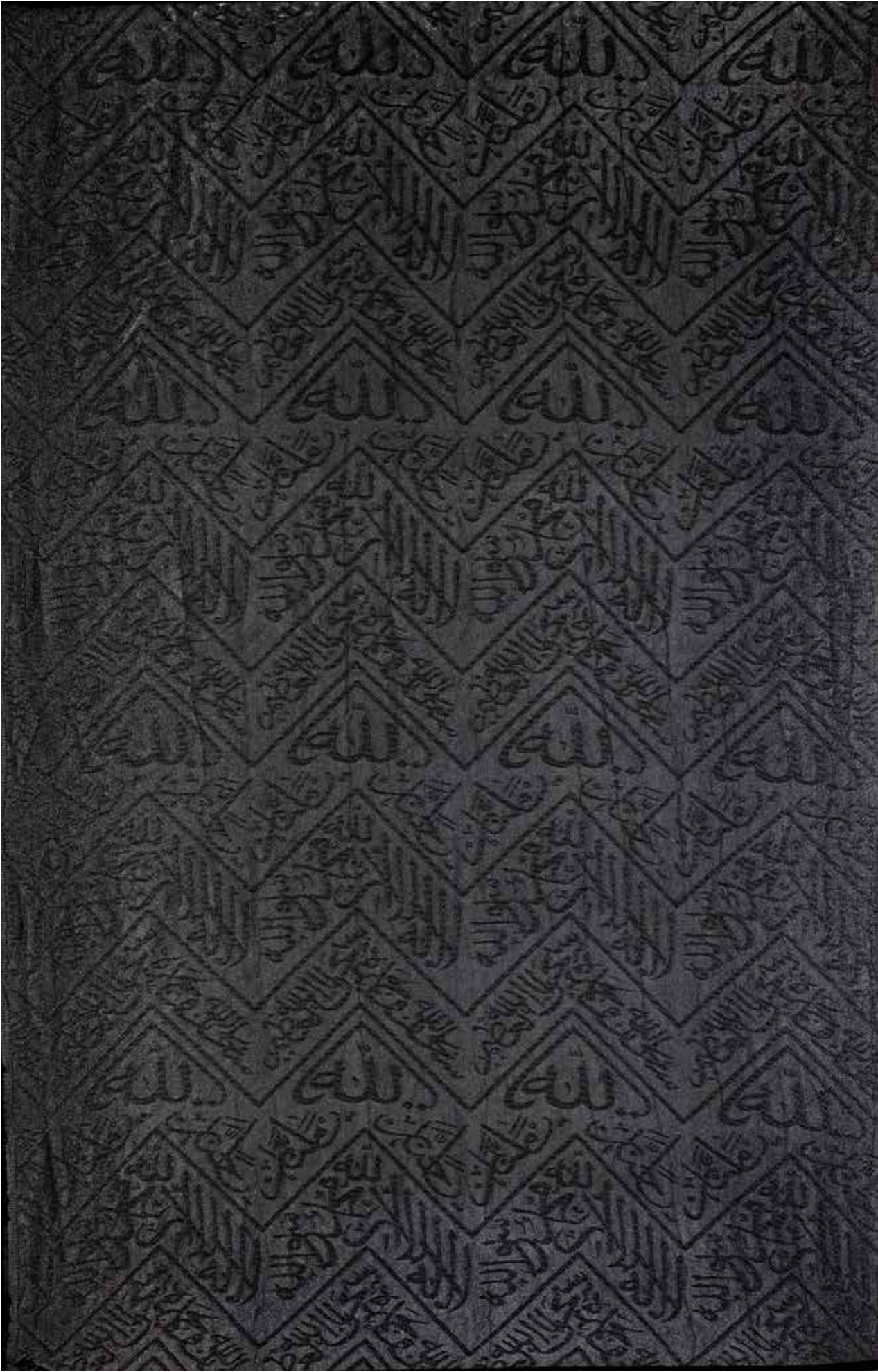
Lot 247

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

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

Estimate € 4000 - € 6000





Lot 248

A BLACK SILK KABAA KISWA, EGYPT OR TURKEY 20TH CENTURY

A fragment of the inner curtain of sacred kiswa for the inner wall of the Kabaa with an inscribed weave in darker black silk over a black ground. Embellished with undulating bands running from the beginning to the end of the cloth. The inscriptions : - 'Kalimaat al-Tawhid, There is no God but Allah and Muhammad is his Prophet'. - 'I gratefully declare and believe Allah to be devoid of any deficiencies, I declare and believe the Omnipotent Allah is free of every defect'. - The two expressions, 'Ya Mannan' (O, the All-Bounteous) , and 'Ya Hannan' (O, the Most-Compassionate) on both sides of large word of Allah.

Estimate € 1500 - € 2000







Lot 249

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

Two folding rectangular panels, decorated in mother-of-pearl and tortoiseshell fragments with a dense  
design of flowers and lattices.  
110 cm. height by 34 cm. width

Estimate € 3000 - € 5000







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

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

### General Anatomy and Dimensions

The sundial consists of three separate parts, which are demountable:

A wooden decorative head with a brass horizontal sundial with brass gnomon and a collapsible gnomon (for the cylindrical sundial below).

A wooden cylinder with a cylindrical sundial and two inscriptions engraved

A base with a lower brass and higher wooden part.

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

### The Inscriptions

The instrument features two inscriptions in Ottoman thuluth script which are difficult to read at some points.

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

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

This inscription might be translated as:

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

Estimate € 80.000 - € 120.000



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

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

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

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

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

It might be translated to English freely as follows:

A instrument to determine the time by altitude perfectly  
It is also known as Plato's cylinder  
As long as this pillar is opposite to the sun  
It will show time at its location  
The reference to Plato is interesting. The reference to Plato is only found on the surviving instruments, however in the literature “Ptolemy's cylinder” or “The Staff of Moses” is used. (Gaye Danişan, Cylinder Dials., 2020). The reference to ancient names might not be surprising, since cylinder sundial's were known already in antiquity and there is a surviving example. However, the surviving example has only very recently come to light and further research is needed to see if there are earlier Islamic attributions. (Arnaldi & Schaldach, A Roman Cylinder Dial, 1997).

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

## The Sundials

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

## The Horizontal Sundial

The horizontal sundial is made of a circular brass disk on which a triangular brass gnomon is mounted. The sundial is mounted on the wooden head of the pillar with 4 screws.

On the right of the gnomon an inscription indicates “sâât min ul'û al-shams”, which translates as ‘Hours from Sunrise’. Below the inscription there is a circular hour scale indicating the hours running from [ 7-10], with a division per hour.

The inscription on the left indicates “sâât fi ghurûb el-shams” translates as “Hours until Sunset”. Below the inscription there is a circular hour scale, indicating the hours until sunset running from [ 2-5], in one hour increments.

An inscription below the gnomon indicates the date of production: “sana alfi mi'ateyn wa thalatha ashri min hijrati”. The year 1213 AH in the inscription corresponds to 1798-1799 AD. This is interesting, since it falls into the reign period of Sultan Selim III. This might indicate that the sundial was produced separately from the cylinder.

Above the word “sana” at the beginning of the inscription, the year 1211 is engraved in Arabic numerals. It is not clear why two different dates are given. Also, curiously, on the upper left of the word “sana” there is another free standing number “4” in Arabic numerals. It might indicate the month of the second date, which might be added later.

The gnomon itself is triangular and has a small triangular cutout at its base.

## The Cylindrical Sundial

The technical properties of the cylindrical sundial are almost identical to the other, more portable Ottoman cylinder sundials.

The cylindrical sundial consists of a graph with a horizontal and vertical division. The graph encompasses the whole perimeter of the wooden cylinder and is divided into 6 sections of 30 degrees each.

The rectangular head of every section of 30 degrees is divided diagonally with a straight line, with above and below the diagonal line the name of signs. The dual “sign” captions for every section of 30 degrees is due to the fact that the graph is symmetrical and thus repeats itself over the next 6 signs in symmetry. Below this band with 30 degree division, there is a degree scale with a division into 5 degrees and 1 degrees.

The upper surface of the wooden cylinder tube is engraved with important wind directions in Ottoman Turkish placed in the triangles of a 8 pointed star with alternating colors in black or red. Some of the inscriptions are very difficult to read. Beginning from north in clockwise direction, these are yıldız (north), poyraz (northeast), gündoğusu (east), keşişleme (southeast), kible (south), lodos (southwest), günbatısı (west) and karayel (northwest).



## Background Information

Although the history of cylindrical sundials go back to the ancient period they were still being used as late as the 18th century.

From the Ottoman period, only four surviving examples are known. They are all very small. Two of these are in the collection of the Kandilli Observatory, one in the Adler Planetarium in Chicago and one in the Institut du Monde Arabe in Paris:

Kandilli Observatory, now on display at the Rahmi Koç Museum in Istanbul ( Inv. ID 27). 18th century. Height: 30 cm., diameter: 10 cm.

Kandilli Observatory, Istanbul. (Inv. ID 77). Made by Hâfız Hüseyin in 1232 AH (1816 AD).

Institut du Monde Arabe, Paris. 18th century

Adler Planetarium, Chicago. Inv. W-209. 18th century

## Literature

Ahmet Ziya Akbulut, Güneş Saatleri, Biryil Kültür Sanat Yayinlari, Istanbul, 2010

Mario Arnaldi & Karlheinz Schaldach, A Roman Cylinder Dial: Witness to a Forgotten Tradition, Journal for the History of Astronomy, xxviii (1997), p. 107-117

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François Charette, Mathematical Instrumentation in Fourteenth-Century Egypt and Syria: The Illustrated Treatise of Najm al-Din al-Misri, Brill, Leiden, 2003. (p. 149 + p. 334)

Gaye Danişan, "Cylinder Dials in the History of Ottoman Astronomy, BSS Bulletin, Vol 32 (III), September 2020, p. 12 + ft. n 16

Sharma, Catalogue of Indian Astronomical Instruments, available for download at <https://srsarma.in/catalogue.php>

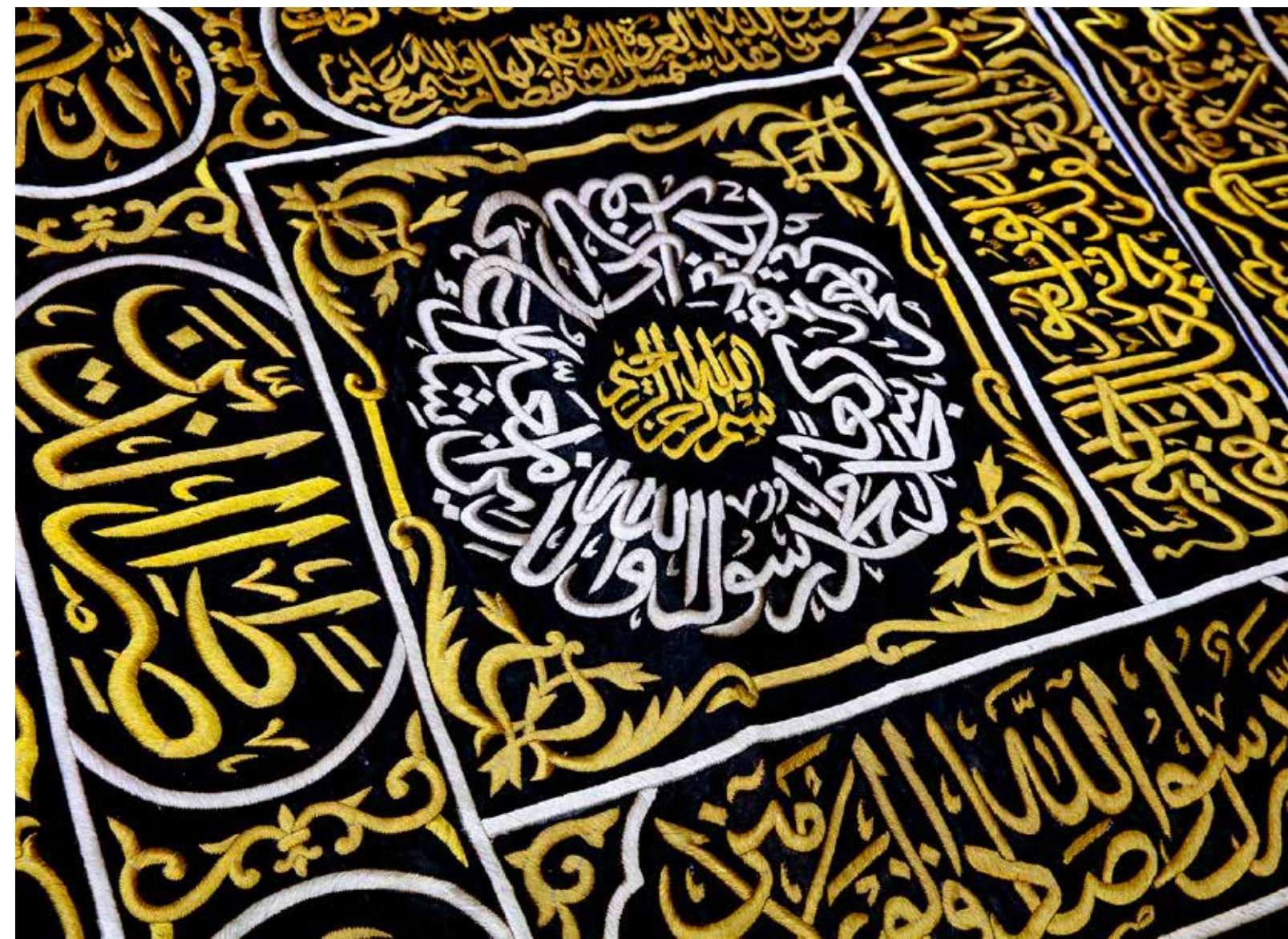




A METAL-THREAD CURTAIN OF THE HOLY KAABA DOOR (BURQA), DATED  
1403 AH/ 1982 AD

Of rectangular form, embroidered in silver and gilt thread over a black silk ground, the surface broken into cartouches and panels of various shapes and sizes containing inscriptions in thuluth script, the interstices filled with vegetal designs. A large silver inscription halfway up on black ground enclosing Quran 48 surah Al-Fath or Triumph v. 27, above and below four panels containing Quran 2 surah Al-Baqarah, Ayat Al-Kursi. At the top a large panel with a cartouche enclosing Quran 3 surah Al-Imraan v.133 with four Qandeels surrounding Quran 24 surah Al-Nur v.35. On either side of door slip a verse from Quran 39 surah Al-Zumar v. 53 and two large roundels stylized with surah Al-Ikhlās and Quran 48 surah Al-Fath v. 29 in silver wires on a black silk ground. On both sides of the door slip panels containing Kalimaat Al-Tawhid and Quran 106 surah Quraysh with four verses. The lower section with two panels with the inscriptions: 'this sitara is made by the order of the Custodian of the Two Holy Mosques Fahd bin Abdulaziz Al Saud', 1403 AH/ 1982 AD. On a dense design of gilt floral motifs. All surrounded by a border containing cartouches enclosing surah Al-Fatiha. The silver thread slightly oxidized, small tears in the silk, conserved, rebacked.

Estimate € 20.000 - € 30.000







Lot 252

## TWO OTTOMAN METAL-THREAD TEXTILE PANELS WITH THE NAMES OF ALLAH AND MUHAMMAD, TURKEY, 19TH CENTURY

A silk panel embroidered with gilt and silver metal threads in relief with a central medallion featuring Allah in a large thuluth script encircled by a calligraphic red silk band, radiating rays and four corner roundels each embroidered with al-rahman/ al-rahim/ al-malik / al-quddus ('The Most Compassionate. The Most Merciful. The King. The Holy One') on a green silk ground.

### Inscriptions

In the centre: "Allah jalla jalalahu, 'God, exalted be His glory"

In the band: Quran, surah Al-Fath, v. 4-5, with the tughra of Sultan Mahmud II (r.1808-39 AD) including the phrase that it is his hand.

In the four roundels: Al-rahman/ Al-rahim/ Al-malik / Al-quddus 'The Most Compassionate. The Most Merciful. The King. The Holy One'

A silk panel embroidered with gilt and silver metal threads in relief with a medallion featuring the name of the Prophet Muhammad, framed by a band of calligraphy on red silk and emanating rays, the corner roundels each embroidered with the name of one of the first four Caliphs on a gilt embroidered ground.

In the centre: "Muhammad rasul allah sall allah 'alayha wa sallam, Muhammad is the Messenger of God bless him and grant him salvation"

In the band: Quran surah Al-Fath, part of v.29, with the tughra of Sultan Mahmud II (r.1808-39 AD) including the phrase that it is his hand.

In the four roundels: Abu bakr al-siddiq radi allah 'anhu/ 'umar al-faruq radi allah 'anhu / 'uthman radi allah 'anhu / 'ali radi allah 'anhu. "Abu Bakr the righteous, May God be satisfied with him. 'Umar, the one who distinguishes truth from falsehood, may God be satisfied with him. 'Uthman, may God be satisfied with him. 'Ali, may God be satisfied with him"

Estimate € 4000 - € 6000

Lot 253

## AN OTTOMAN METAL THREAD EMBROIDERED CURTAIN WITH THE TUGHRA OF MAHMUD II, TURKEY OR EGYPT

Rectangular, heavily embroidered in silver and silver-gilt threads on a predominantly red cotton ground, consisting of an upper section with a rectangular panel bearing inscription on a black ground enclosing a Hadith amongst floral and laurel wreaths, above a cartouche and two roundels enclosing Quran verses. The lower section with a floral swag topped with six roundels enclosing inscriptions on green, red and black ground. Four lines of inscriptions in elegant thuluth script, flanked on each side by floral leafy sprays, a Tughra below that surrounded by floral leafy sprays. All within a border with continuous repeat vegetal decorative motifs.

The inscriptions read as follows: On the upper black cartouche: "Whoever visits my grave, my intercession is guaranteed for him". above a cartouche enclosing v.35 from surah al-Nur

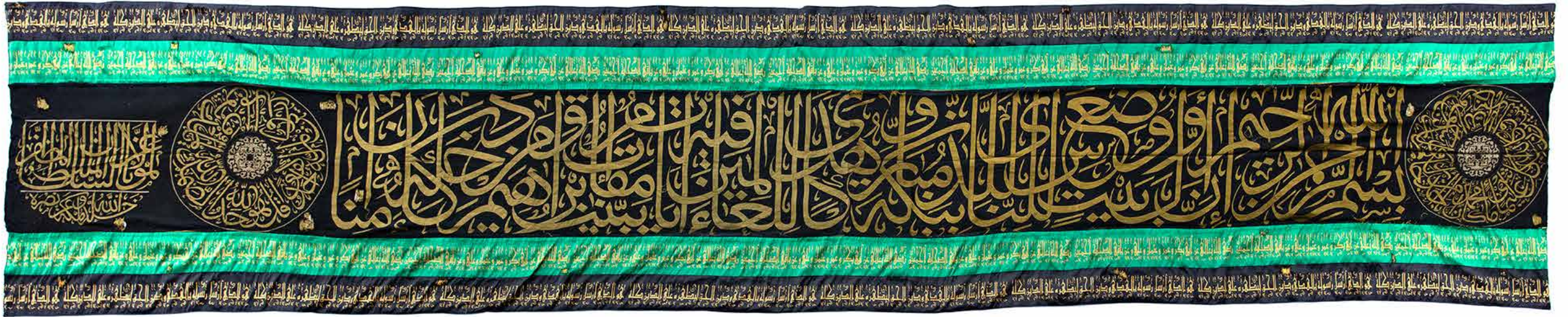
The central inscriptions: four lines of Ayat al-Kursi /The throne, V.255 from surah al-Baqraa, under six cartouches enclosing the names of al-Rashidun. Below this is the Sultan's tughra.

250 y 155 cm

Estimate € 5000 - € 7000







Lot 254

### A SILK HIZAM FROM THE HOLY KAABA IN MECCA, OTTOMAN, TURKEY, 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. 650 by 135 cm.

Estimate € 12.000 - € 15.000



Lot 255

### AN OTTOMAN GILT EMBROIDERED HANGING BROCADE, TURKEY OR SYRIA, EARLY 20TH CENTURY

Rectangular form, heavily embroidered with gilt threads with a dense design of floral motifs and foliage. To the centre a roundel enclosing a Quran verse, surah al-Ahzaab v.56, flanked by four roundels enclosing the words "Allah, Muhammad, abu Bakr and Omar. 100 by 150 cm.

Estimate € 1500 - € 2000

Lot 256

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

Cotton covered with text written in a variety of scripts and floral design, including thuluth, naskh and square Kufic scripts, in assorted colors, in numerous panels, roundels, cartouches and lines. To the centre a large view of Mecca with Al-Masjid al-Haram, surrounded by double circles enclosing Dua'a al-Talbiyah in naskh script and v.1-v.5 from surah al-Mulk. Further flanked by two panels enclosing Kalimaat al-Tawhid in kufic script and Ayat al-Kursi in thuluth script on a ground decorated with beautiful names of Allah.

The inscriptions include: Dua'a or prayer at first sight of Kaaba, prayer when hearing the Azaan, prayer about the sadness and the worries, prayer for drinking Zam-zam water, Dua'a al-Tawaf, Dua'a when entering the prophet's grave. Alternating with squares of Quran verses, Kalimaat al-Tawhid, names of al-Rashidun in Kufic script. The outer border contains: surah Al-Insan, complete in blue thuluth script. with prayers in red. 112 by 93 cm.

Estimate € 2000 - € 3000







Lot 257

# AN FINE ILLUMINATED QURAN, CENTRAL ASIA, 18TH CENTURY

Arabic manuscript on paper, each folio with 15 lines of elegant black naskh script, diacritics and vowels in red, surah headings in red ink, three red dots as verse markers, two opening bifolia with later fully illuminated in gold and polychrome decoration of floral leafy sprays framing 9 lines, at the top two small paintings of Al-Masjid al-Haram and Al-Masjid Al-Nabawi.

The first and last page decorated both with gilt carpet page.

In gilt deep red leather binding with stylized central cartouche surrounded by spandrels containing scrolling floral vine. 16.5 by 22 cm.

Estimate € 1500 - € 2000

Lot 258

# AN ILLUMINATED MINIATURE OCTAGONAL QURAN WRITTEN BY MUHAMMED AL-KHALAWI, TURKEY DATED 1213 AH/1798 AD

A complete Quran, Arabic manuscript on paper, 217 leaves with 3 fly-leaves, 19 lines to the page written in minute naskhi script in black ink with a black and gilt border, one illuminated double-page frontispiece in colors and gold containing two miniature of Al-Masjid al-Haram and Al-Masjid Al-Nabawi, a second double-page with striking blue and gilt decoration framing 7 lines, surah headings in red, some water-staining mostly restricted to outer margins, dark brown binding with covers painted with floral sprays in gold, leather outer case.

Manuscript: 5.5 by 5.5 cm.

Case: 7.8 by 7.8 cm.

Estimate € 1500 - € 2000



Lot 259

# AN OTTOMAN METAL-THREAD CURTAIN OF THE DOOR OR BAB AL-SALAAM IN AL-MASJID AL-HARAM

Of rectangular form, embroidered in silver and silver-gilt thread over a black silk ground, the surface broken into cartouches of various shapes and sizes containing inscriptions in naskh and thuluth script, the interstices filled with vegetal designs. The main design consists of two large calligraphic mosque lamps framed by an arch with wreath and garlanded spandrels supported by twisted columns, enclosing wreaths and inscriptions with the tughra of Sultan Mahmud, further ruled by cartouches enclosing inscriptions and Arabesque scrolls.

300 by 375 cm.

The inscriptions:

Three lines of gilt-metal threads in thuluth script of Quran 59 surah Al-Hashr v.21-v.24 and Quran 33 surah Al-Ahzab v.41-.46.

Within the roundels on green and red ground the names of 'Ten Mubashrun/ the ten promised paradise'. The lamps enclosing the basmallah and v.46 of surah Al-Hejr in mirror image and flanked by two roundels of 'Allah and Muhammed'.

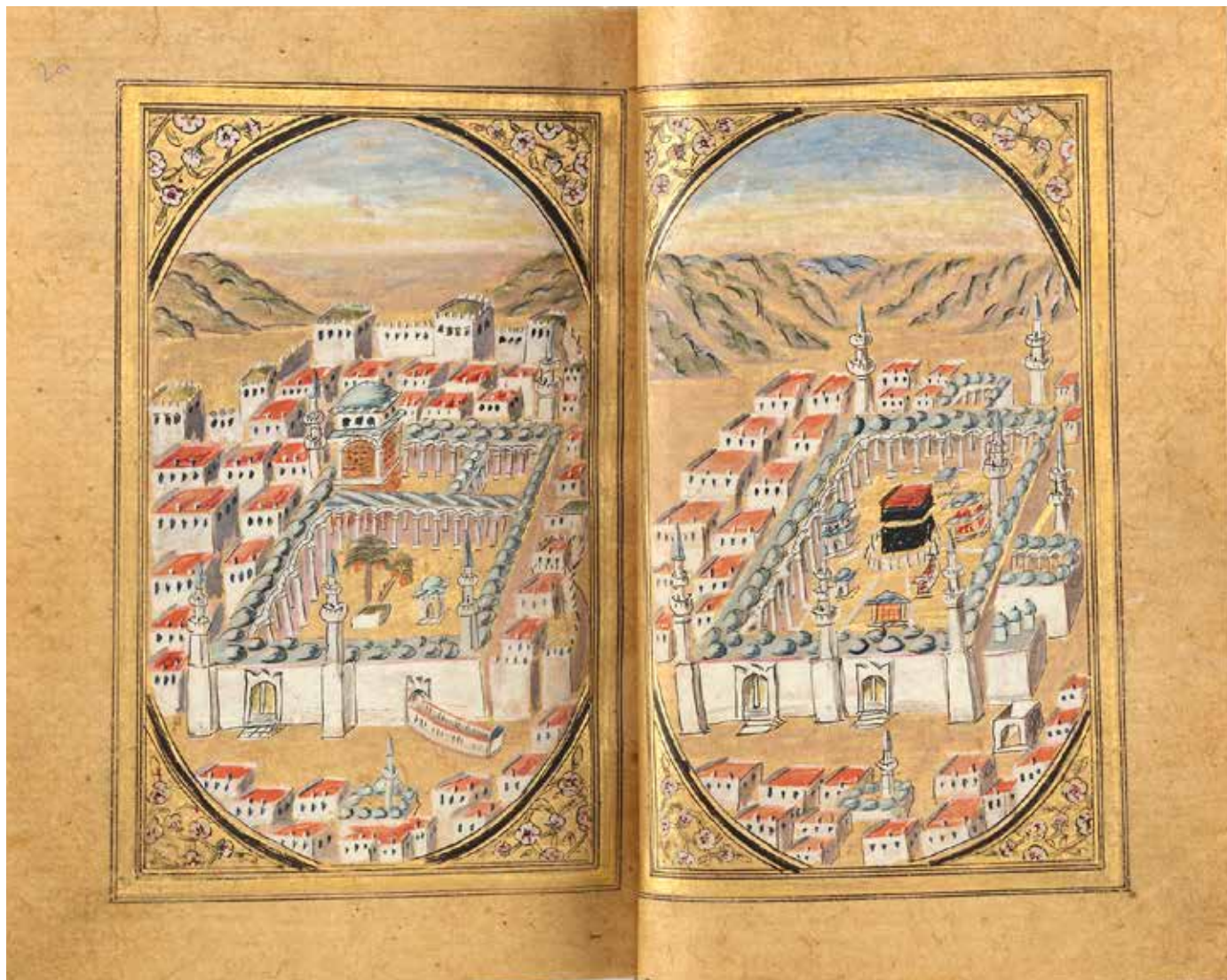
Three roundels of foliage branches enclosing Kalimaat al-Tawhid and 'This sitara of Bab al-Salaam'.

On both sides in the half mihrab decoration Quran 48 surah Al-Fath v.27 and v.29

The border with cartouches enclosing invocations to Allah and praising the prophet.

Estimate € 8.000 - € 12.000





Lot 260

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

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

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

Text panel: 6 by 10 cm.

Folio: 9.5 by 13.5 cm.

Estimate € 20.000 - € 30.000



Lot 261

# A FRENCH MAP OF THE ARABIAN PENINSULA WITH LARGE INSET OF THE GREAT MOSQUE OF MECCA, 18TH CENTURY

Decorative and detailed map centered on the Arabian Peninsula, extending east-west from the Persian Gulf to Egypt and north-south from Syria-Palestine to Ethiopia. The geography is pre-Niebuhr but quite extensive in its detail, especially in its depiction of early 18th-century political divisions.

The distinctive feature that separates this map from other maps of Arabia is a large inset illustration of the Great Mosque of Mecca holy complex, executed from a drawing in the Bodleian Library at Oxford, and including a numbered key of important features.

37 by 34 cm.

Estimate € 1500 - € 2000



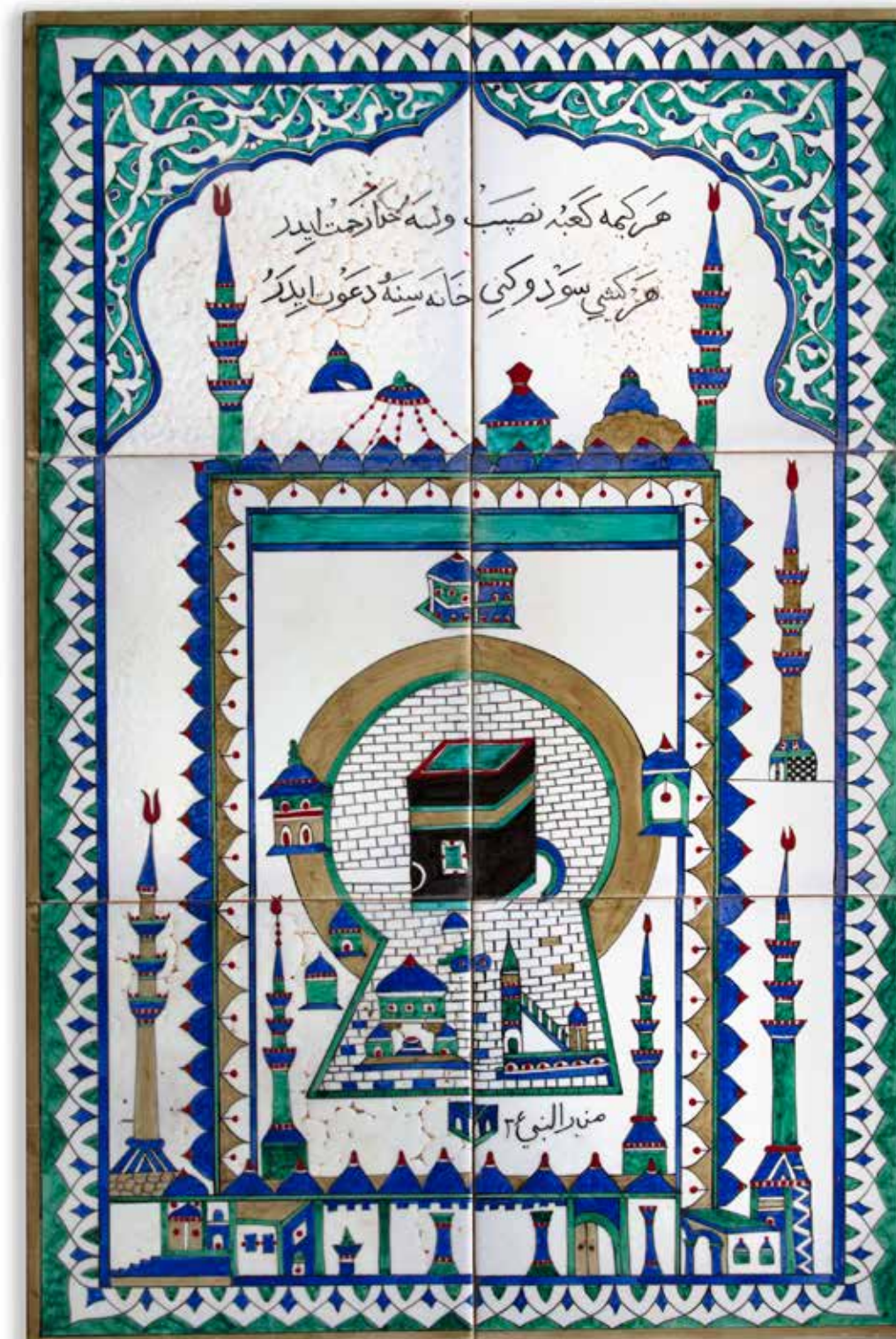


Lot 262

#### A LARGE OIL ON CANVAS PAINTING OF THE KAABA, 20TH CENTURY

A central panel of the Kaaba during Al-Tawaf, one of the Islamic rituals of pilgrimage in Mecca. Surrounded by a dense design of flowers and foliage on a turquoise ground with a narrow band enclosing Quran verses with lanterns containing floral designs.  
Quran 1 surah Al-Fatiha, Quran 114 surah Al-Nas, Quran 113 surah Al-Falaq, Quran 112 surah Al-Ikhlâs.  
100 by 85 cm.

Estimate € 1500 - € 2000



Lot 263

#### A KUTAHYA POTTERY TILE PANEL, TURKEY, EARLY 20TH CENTURY

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

Estimate € 4000 - € 6000





Lot 264

A gilt iron spout on the roof of the holy Kabaa, from which rainwater falls from the roof of the mosque over Hija Ismail, the crescent-shaped area outside the Kabaa, lies between Rukn-e-Shami and Rukn-e-Iraqi ( the Iraqi corner and the Syrian), of rectangular shape and on the front, there is a pendant, which moves in forward and backward directions, with spikes on the sides that face upwards to ensure no bird gathers on its edges. A few Arabic words are scripted on the Meezab-e-Rehmat. The words – Ya Allah (Lord) and Bismillah Hir Rahman Nir Raheem (In the name of the almighty Allah who is the most gracious and merciful). On both sides a rectangular panel enclosing “ this Meezan was renovated by the custodian of the two holy mosques King Fahd Bin Abdulaziz”, further stylised with bands of scrolling foliage.

294 by 29 by 25 cm.

Estimate € 8.000 - € 12.000







Lot 265

A BRONZE/BRASS QUADRUPE OTTOMAN QIBLA FINDER, PROBABLY MADE FOR THE SULTAN MEHMED V, EARLY 20TH CENTURY

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

Estimate € 3000 - € 5000



## TECHNICAL DESCRIPTION

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

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

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

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

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

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

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

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

26 by 26 cm.

H. 10.5 cm.

## LITERATURE

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

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

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

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





Lot 266

# AN OTTOMAN HILYA, TURKEY, 18TH CENTURY

Single leaf, laid down on a wooden panel topped with crown carving, text panel at the top with the blessing in a single line of black muhaqqaq script, then a circular text-block with 9 lines black naskh, 4 circular devices extending outwards from this with the names of the four Rashidun Caliphs, then another single line of muhaqqaq in another text block above the colophon at the bottom of the page, containing another 4 lines black naskh, on both sides a large flower spray. At the top a small painting depicting a view of Masjid Al-Haram. Gilt roundels outlined in black marking the verses throughout, floral decorations and gilt borders. Hilya, Arabic for 'ornament', refers to a genre of Ottoman Turkish literature associated with the physical description of Muhammad. In the seventeenth century, hilyas developed into an art form with a standardized layout.

58 by 28 cm

Estimate € 800 - € 1200



Lot 267

# AN OTTOMAN HILYA, 18TH CENTURY

Single leaf, laid down on a wooden panel topped with crown carving, text panel at the top with the blessing in a single line of black muhaqqaq, then a circular text-block with 10 lines black naskh, 4 circular devices extending outwards from this with the names of the Caliphs, then another single line of muhaqqaq in another text block above the colophon at the bottom of the page, containing another 3 lines black naskh, gilt roundels marking the verses throughout, floral decorations and gilt borders.

Hilya, Arabic for 'ornament', refers to a genre of Ottoman Turkish literature associated with the physical description of Muhammad.

In the seventeenth century, hilyas developed into an art form with a standardized layout.

30 by 45 cm.

Wooden panel: 31 by 78 cm.

Estimate € 500 - € 700



Lot 268

# AN OTTOMAN ILLUMINATED MINIATURE OCTAGONAL DALA'IL AL-KHAYRAT COPIED BY MUSTAFA AL-HAFEZ RUSDI, DATED 1231 AH/1815 AD

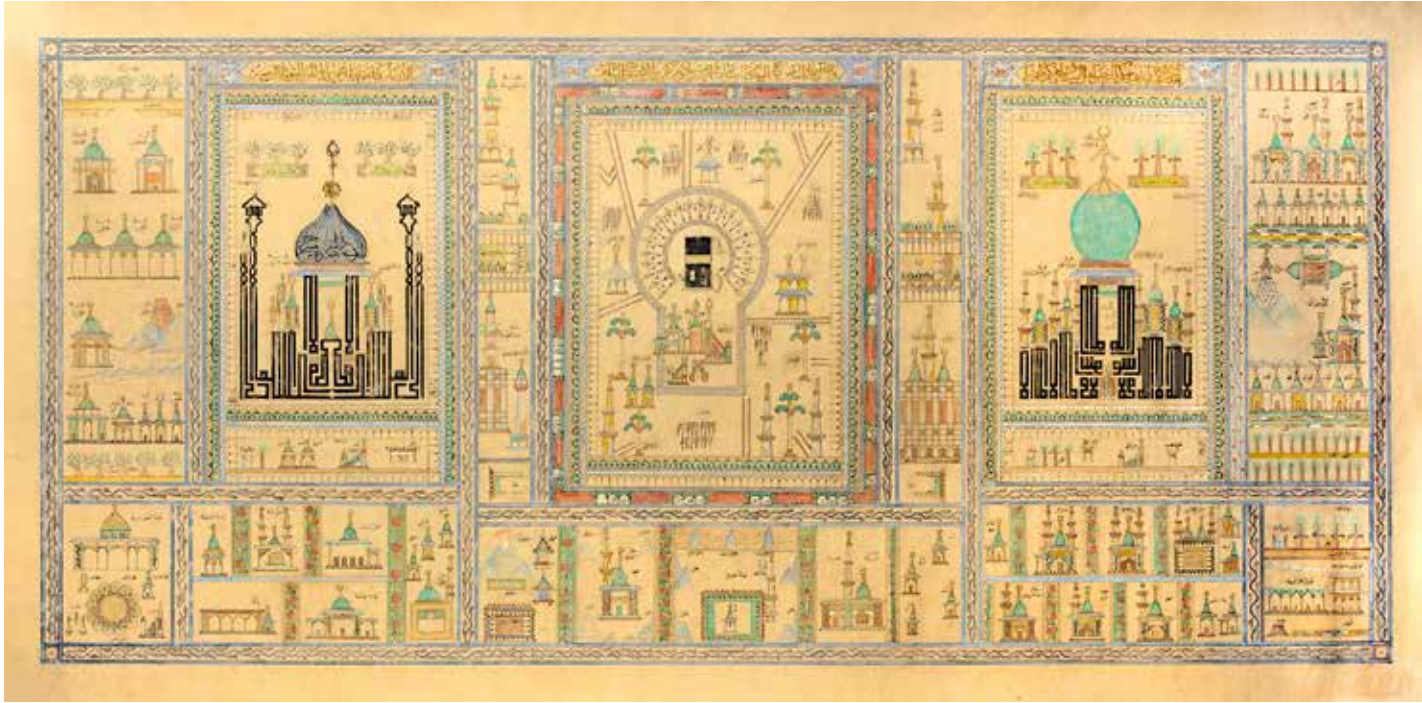
Arabic manuscript on paper depicting prayers in honor of the Prophet Muhammad, each folio with 10 lines, written in elegant black naskh script, with gold verse markers, some words picked out in red, text within gold and black rules. Two opening pages with gilt and polychrome decoration enclosing the title 'Dala'il Al-Khayrat', with numerous illuminated headpieces in gold and polychrome, including two original diagrams of the Holy Sites of Mecca and Medina.

This finely-illuminated manuscript is a collection of prayers, it opens with two detailed illustrations Mecca and Medina with Al-Masjid AL-Haram and Al-Masjid AL-Nabawi, followed by diagrams of the Names of the Lord of the Worlds (Rab al-'alamin), Names of the Prophet, two detailed views of Kabaa and al-Rawda al-Sharifa, Alam or flag of the prophet, Mihraab of the Prophet Muhammad, Tuba tree, different items used by the prophet, names of the companions. The last with signed "written by Mustafa al-Hafez Rusdi, dated 1231 AH".

5 by 5 cm.

Estimate € 1500 - € 2000





Lot 269

# AN ISLAMIC PAINTING ON PAPER DEPICTING DIFFERENT MOSQUES, 19TH-20TH CENTURY

An Islamic painting on paper.  
Three large panels depicting the Kaaba, Al-Masjid an-Nabawi and other different mosques and holy places in the Islamic history.  
122 by 56 cm.

Estimate € 1200 - € 1500

Lot 270

# A RARE NON COLORED PRINTED FRENCH MAP OF THE ARABIC WORLD DURING THE OTTOMAN EMPIRE (ARABIA PENINSULA) BY J.J. HELLERT, DATED 1850

Printed in black and white on thick paper. The continent showing the city/town names, such as Hejaz, Yemen, Hadramout, Najid, and the Arabian desert. An important insert showing two maps of Mecca and Medina, the lower-left corner.

52 by 34 cm.

Estimate € 1500 - € 2000



Lot 271

# AN OTTOMAN TONBAK DOOR KNOCKER, OTTOMAN TURKEY, 16TH CENTURY

An Ottoman tombak door knocker pierced with interlacing openwork of floral leafy sprays.  
Diameter: 13 cm.

Estimate € 2500 - € 3000



Lot 272

# AN IZNIK BOWL FRAGMENT, OTTOMAN TURKEY, 16TH CENTURY

A Fritware bowl fragment decorated in cobalt blue, black and emerald green with interwoven split palmettes against a bole-red ground.  
Height: 13 cm.

Estimate € 2000 - € 3000



Lot 273

AN OTTOMAN CALLIGRAPHIC  
PANEL BY MOHAMED AREF IN  
1371 AH/1951 AD, TURKEY

Arabic and Turkish manuscript on paper, single leaf with text panel at the top with the basmallah in a single line of black muhaqqaq script.

A central rectangular panel enclosing inscription in elegant thuluth script ruled in gilt border, above a panel enclosing Turkish inscription with gilt borders, on both sides a circular device with 'Hasan and Hussein'.

6 circular devices extending outwards from this with Allah, Muhammed and the names of the Four Rashidun Caliphs.

Dated: 1371 AH/1951 AD

Text panel : 35 by 55 cm.

Glazed with gilt wooden frame: 60 by 80 cm.

Estimate € 400 - € 600



Lot 274

AN OTTOMAN PAINTED AND  
GILTWOOD TURBAN HOLDER  
OR KAVUKLUK, 18TH CENTU-  
RY

Of typical form, with hinged shelf and bracket sections, decorated overall with gilt engraved scrolling geometric designs containing cartouches at the top and roundels at the base enclosing Arabic inscriptions in thuluth script on red dark green painted ground.

64 by 88 cm.

Estimate € 800 - € 1000



Lot 275

A LARGE QAJAR LACQUERED PA-  
PIER MACHE MIRROR CASE, PER-  
SIA 18TH CENTURY

A large Qajar lacquered papier mache mirror case with harem scenes, of rectangular form, with original mirror to interior, the front flap decorated scenes of a couple drinking and eating, entertained by female musicians, with African female attendant to upper right and one male attendant holding a huqqa pipe to upper left, the verso with a bath scene with women and children in a state of undress washing, with elaborate water vessels, the reverse with a similar scene with dancers, some losses to lacquer.

31 x 20.5cm

Estimate € 2000 - € 3000



Lot 276

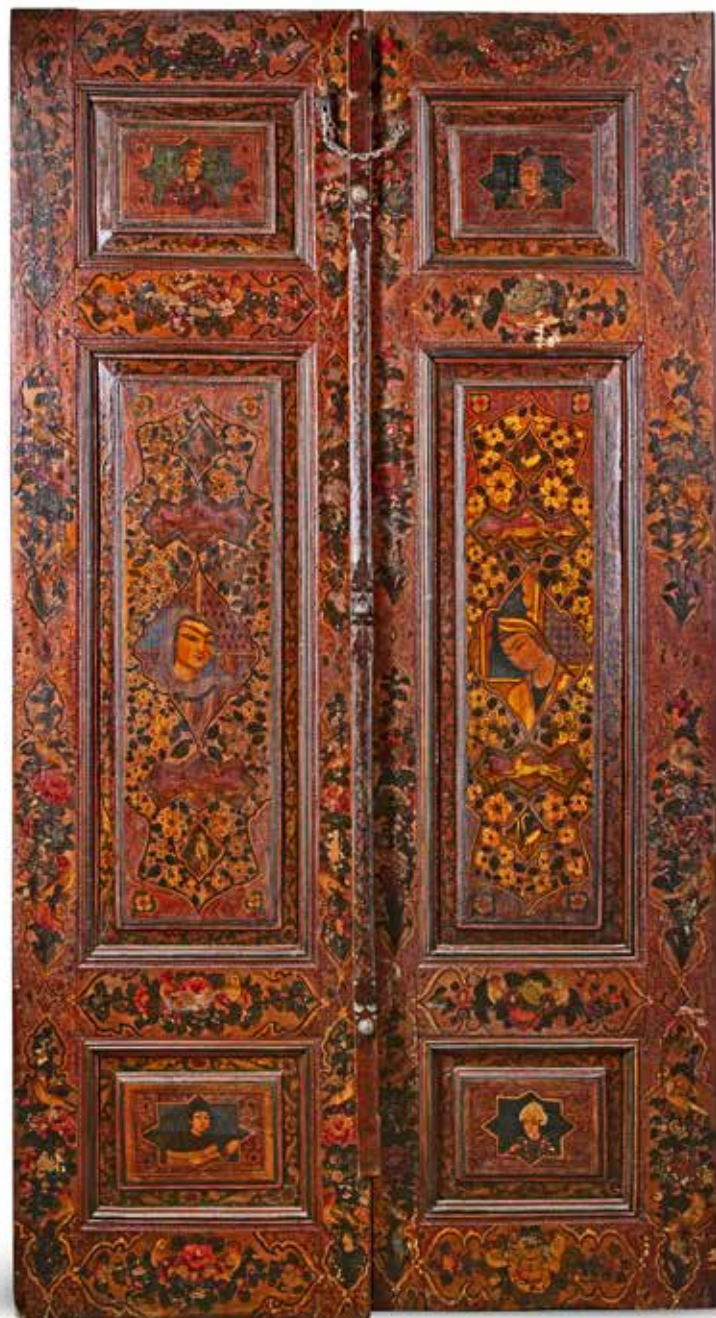
FIVE QAJAR LACQUERED PAPIER-MACHÉ QALAMDANS (PEN BOX), PERSIA,  
19TH CENTURY

Each with rounded ends and sliding tray, the horizontally-arranged curved top and sides of three qalamdans painted with birds perched amongst lotus, peonies and lilies blossoming branches. Two qalamdans painted with a central cartouche and roundels enclosing portraits of female figures.

Length: 22-23 cm

Estimate € 1500 - € 2000





Lot 277

#### 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.

#### PROVENANCE

From the collection of A.F. de Groot, Amsterdam.

Estimate € 4000 - € 6000



Lot 278

#### A MUGHAL PAPIER-MACHÉ PEN CASE (QALAMDAN), INDIA, 17TH-18TH CENTURY

Of typical elongated form, the polychrome and gilt painted decoration with birds perched amongst flowers and foliage.

To the sides with different types of flower sprays, tulips, hyacinths, chrysanthemums and lotus. 30 by 5.5 by 60 cm.

Estimate € 400 - € 600



Lot 279

#### A GROUP OF QAJAR HARD STONE SEALS, PERSIA 19TH CENTURY

A rock crystal seal, of octagonal shape, carved on top with the text “أفوض أمري إلى الله إن الله بصير بالعباد” v.44 from surah Ghafir “ in nastaliq script.

A small oval agate seal carved with surah al-Ikhlās. A small crystal seal carved with a name and dated 1215AH/1800AD.

A small emerald seal carved with ‘Fatima sharjihan’ and dated 1279AH/1862AD. A small emerald seal carved with “Dura al-Sadd” and dated 1288AH/1871AD. A small emerald seal carved with a deer and dated 1291AH/1874AD and later carved on other faces with Quran verses and dated 1301AH/1883AD

Estimate € 1500 - € 2000





Lot 280

# AN INDO-PORTUGUESE FIGURE OF THE INFANT CHRIST AS SALVATOR MUNDI, GOA, 17TH-18TH CENTURY

An ivory figure of the infant Jesus Christ as Salvator Mund, holding a cross. On a later stand.  
15.5 cm.

Estimate € 800 - € 1000

Lot 281

# AN INDO-PORTUGUESE IVORY CARVING OF INFANT JESUS AS KRISHNA, GOA, 17TH-18TH CENTURY

An ivory carving of infant Jesus Christ, with some characteristics of Krishna (the curly hair and the dress).  
10.5 cm. height.

Estimate € 800 - € 1000



Lot 282

# AN INDO-PORTUGUESE IVORY CARVING OF INFANT JESUS AS KRISHNA, GOA, 17TH-18TH CENTURY

An ivory carving of infant Jesus Christ, with some characteristics of Krishna (the curly hair and the dress).  
10.5 cm. height.

Estimate € 1000 - € 1200



Lot 283

# AN OTTOMAN TOMBAK ALAM FINIAL, TURKEY, 18TH CENTURY

Metalwork, copper and zinc.  
Composed of two sections, the wide domed top of a vase shape, with spreading base, attached around the base four sun flower shaped roundels.  
59 cm

Estimate € 3000 - € 5000

Lot 284

# AN OTTOMAN TOMBAK ALAM FINIAL, TURKEY, 18TH CENTURY

Metalwork, copper and zinc.  
Composed of three sections, the wide domed top of a vase shape, with a base.  
59 cm

Estimate € 3000 - € 5000





Lot 285

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. Height 35 cm.

Estimate € 800 - € 1200



Lot 286

AN OTTOMAN FELT DERVISH HAT,  
19TH CENTURY

Embroidered in black wool with two bands of stiff leaves enclosing Quran inscriptions in large thuluth script.

The inscriptions: "مَا كَانَ مُحَمَّدٌ أَبَا أَحَدٍ مِّن رِّجَالِكُمْ وَلَكِن رَّسُولَ اللَّهِ وَخَاتَمُ النَّبِيِّينَ", Quran Surah al-Ahzab v.40".

Height: 17 cm.  
Diameter: 18 cm.

Estimate € 500 - € 800



Lot 287

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 288

A PAIR OF DAMASCUS POTTERY TILES, SY-  
RIA, 16TH-17TH CENTURY

Square form, decorated on a cobalt-blue ground with a turquoise vase surrounded by white roses and flower scrolls. 26 by 52 cm.

Estimate € 600 - € 800







Lot 289

# AN IZNIK POTTERY DISH, TURKEY, 17TH CENTURY

With sloping rim and short foot, decorated on a cream-coloured ground in underglaze, dark green and dark relief red with black outlines, with alternating triangles on the rim, and a central saz leave at the centre surrounded by tulips and flowers. 25.5 cm. diam.

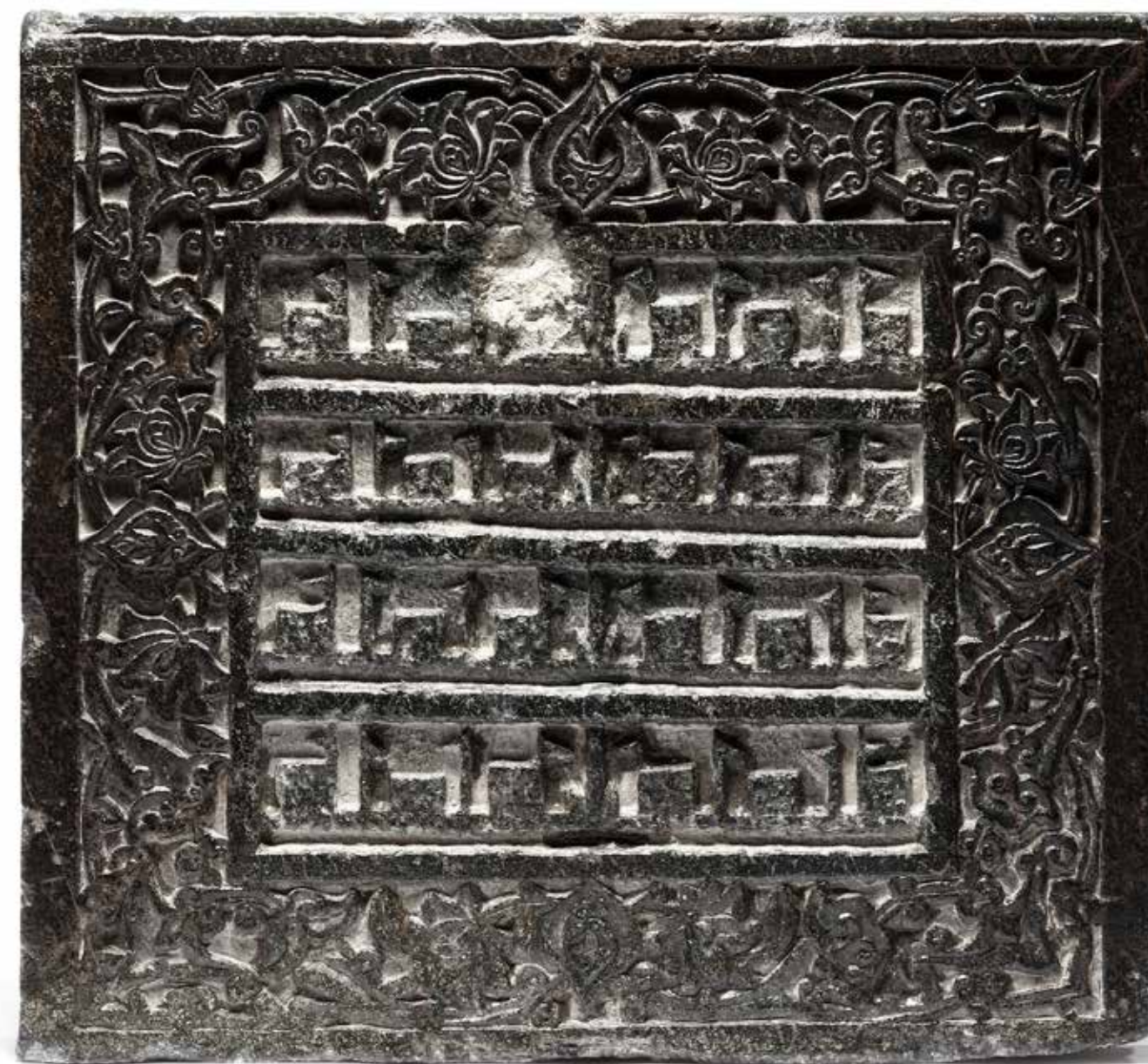
Estimate € 1000 - € 1200

Lot 290

# A DAMASCUS POTTERY DISH, OTTOMAN PROVINCES, SECOND HALF 16TH CENTURY

On straight foot, the black decoration under transparent turquoise-blue glaze with an ewer on floral ground, the gently sloping rim with interlocking lines. 20 cm. diam. 3.5 cm. height

Estimate € 800 - € 1200



Lot 291

# A RARE TIMURID HARDSTONE TOMB FRAGMENT CENTRAL ASIA, CIRCA 1450-1500

Black basalt, of square form, the sides and edges carved with chinoiserie arabesques, the central panel with a pseudo-Kufic design. 32 by 29 by 6 cm.

## CATALOGUE NOTE

For comparable examples, see Thomas W. Lentz and Glenn D. Lowry, *Timur and the Princely Vision*, Los Angeles, 1989, fig. 70 p. 209.

Estimate € 2000 - € 3000





Lot 292

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

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

Abdul Qadir Jilani (1077-1166 AD), the founder of the Qadriyyah Sufi Order, was a native of the Persian province of Gilan. He went to Baghdad to study before spending twenty-five years in Iraq as a recluse. In 1127 he returned to Baghdad, to teach and preach. In 1134 he became principal of a Hanbalite school in Baghdad. When he first arrived in Baghdad, the other teachers of the city went out to meet him. They presented him with a bowl filled to the brim with water, meaning that there were already enough teachers in Baghdad. He manifested a rose in his hand and placed it on top of the water without spilling any. After this incident, he was known as the 'Rose of Baghdad' and the rose became the symbol of the Qadri dervishes. His works include Futuh al-Ghaib ('Revelations of the Unseen') and Jala' al-Khatir ('The Removal of Care'). The Order is the most widespread of the Sufi Orders in the Islamic world and can be found in India, Pakistan, Turkey, the Balkans as well as much of East and West Africa.

Estimate € 1000 - € 1200



Lot 293

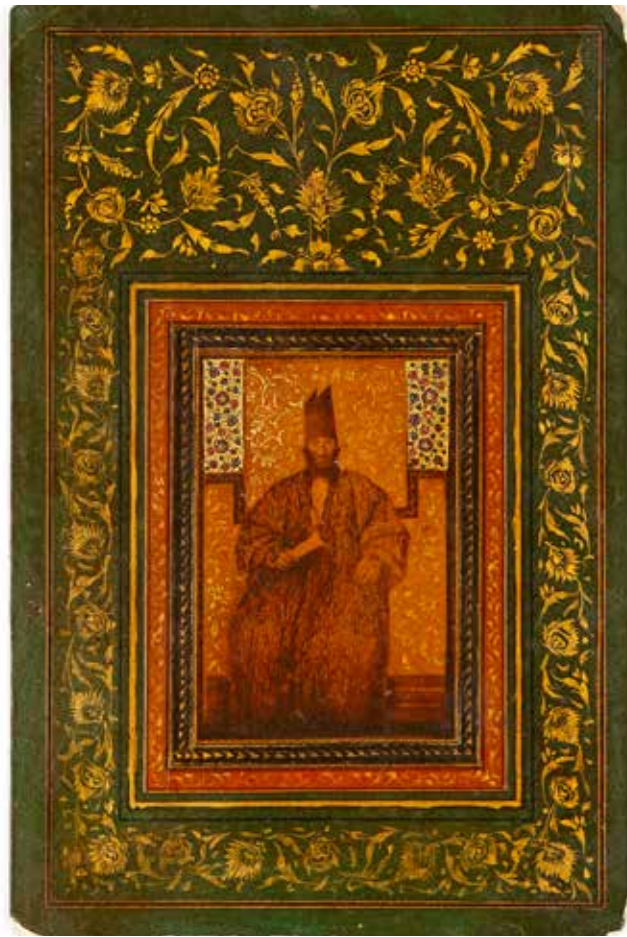
# DARA SHIKOH VISITING A HERMIT, MUGHAL INDIA, CIRCA 1790

Gouache heightened with gold on paper, with sumptuously dressed prince with green halo accompanied by attendants and courtiers, facing a white robed hermit seated in front of his abode, with other guests preparing and consuming refreshments, foreground with lake containing lotus flowers and leaves and miniature birds, background with dense forest and red tinted sky, laid down on gold and polychrome decorated margin, glazed and framed.  
24.2 by 16.7 cm.

Dara Shikoh (1615-1659) was the eldest and favourite son of Shah Jahan, who ultimately was defeated in the wars of succession by his brother Aurangzeb. Dara Shikoh was intensely interested in spiritual matters of both Hindu and Islamic origins. Eventually he was executed as a heretic by Aurangzeb. (E. Kostioukovich (ed.), The St. Petersburg Muraqqa', Milan, 1996, pl. 49-50). Dara Shikoh remained a popular figure for many years after his death. This miniature, though much later, shares many qualities with a miniature in the St. Petersburg Muraqqa', which also features a representation of Dara Shikoh, (op. cit., pl. 4, Fl. 16 recto).

Estimate € 1000 - € 1200





Lot 294

# A PORTRAIT OF MIRZA SAID KHAN ANSARI, PERSIA, QAJAR, SECOND HALF 19TH CENTURY

Mirza Saeed Khan Ansari or simply Sa'id Mo'tamen ol-Molk, was the prime minister of Iran (Persia) during the Qajar dynasty under king Naser od-Din Shah Qajar between 1853 and 1873.

Estimate € 600 - € 800

Lot 296

# A MUGHAL MINIATURE OF A COUPLE, 19TH CENTURY

Prince with a maiden and attendants in a Pavillion.  
Gouache heightened with gold on paper. With a floral border.  
38 by 28 cm.

Estimate € 800 - € 1200



Lot 295

# MUSICIANS DOING RIAZ (PRACTICE), NORTH INDIA, 19TH CENTURY

Watercolor on paper.  
25.5 by 16 cm.

Estimate € 600 - € 800



Lot 297

# A DECCAN GOLCONDA STUDY OF A DAGGER, 16TH AND 19TH CENTURY

Early 16th century calligraphy on marballed paper. With a later 19th century painting of a dagger.  
31.5 by 20 cm.

Estimate € 800 - € 1200





Lot 298

### A QAJAR IVORY HILTED DAGGER, PERSIA 19TH CENTURY

The curved double-edged watered steel blade of tapering form and central edge, engraved on both sides with a tiger hunting a deer, the ivory hilt carved with an European figure, the reverse side with two panels enclosing Qajar figures, further stylised with v.1 from surah al-Nasr.

33 cm

Estimate € 800 - € 1200



Lot 299

### AN OTTOMAN SILVER DAGGER, (HANCER) TURKEY, 19TH CENTURY

Plain silver hilt with scalloped shoulder, the slightly curved blade and central edge, with gold damascening decoration at forte of v.1 from surah al-Fath, with a plain silver covered wooden scabbard

Lenght: 53 cm.

Estimate € 1200 - € 1500



Lot 300

### A QAJAR IVORY HILTED DAGGER, PERSIA 19TH CENTURY

The curved double-edged watered steel blade of tapering form and central edge, the walrus ivory hilt carved on both sides with portrait of Qajar royal family, further stylised with Persian inscriptions in nas-tali'q script, with a leather sheath.

40 cm

Estimate € 800 - € 1200

Lot 301

### A MAMLUK GILT BRONZE BOWL, EGYPT OR SYRIA 15TH/16TH CENTURY

of deep form with curved edges, engraved to the interior with a central floral leafy roundel, the rim a band of angular Kufic inscription.

Inscriptions:

al-‘izz wa al-salamah wa al-sa’adah wa al-kamal li-sahibih

‘Glory and prosperity, happiness and health to its owner.

Diameter: 22 cm

Height: 8.5 cm

Estimate € 1500 - € 2000







Lot 302

#### AN OTTOMAN EMBROIDERED HANGING PANEL, LATE 18TH CENTURY

An embroidered hanging panel, the ground of salmon and turquoise, satin worked in couched metal-thread with calligraphy within lobed cartouches, the ground between with leafy flower-sprays. 270 by 220 cm.

Estimate € 1400 - € 1800



Lot 303

#### A COTTON APPLIQUÉ HANGING, LATE 19TH CENTURY

Of rectangular form, the ground applied with red, white, green, blue and brown coarsely woven cotton, decoration in the form of an arch supported on either side on columns, stylized with a design of interlacing strapwork forming intricate geometric motifs within a border. Above this a panel of white calligraphy of Al-Basmallah in thuluth script on red ground, the uppermost panel with a band of red and blue interlocking palmettes. 190 by 90 cm.

Estimate € 800 - € 1200





Lot 304

# TWO COTTON APPLIQUÉ CALLIGRAPHIC BANNERS, EGYPT, 19TH CENTURY

Both stylized with a cartouche enclosing Arabic inscription in elegant thuluth script and surrounded by foliate scrolls.

The inscriptions: Quran 11 surah Hud v.6 and Quran 53 surah An-Najm v.38

-v.39

153 by 45 cm.

165 by 45 cm.

Estimate € 800 - € 1200

Lot 305

# EGYPTIAN EMBROIDERED PANEL, EARLY 20TH CENTURY

260 by 520 cm.

Estimate € 500 - € 700



Lot 306

# A RARE MUGHAL SILK LAMPAS FRAGMENT, 17TH CENTURY

The registers decorated with calligraphy, foliate designs interspersed with narrow registers of foliate designs picked out in gold thread.

23.5 by 8 cm.

## CATALOGUE NOTE

The inscriptions are a repetition of 'Malbus Aleafia.'

ملبوس العافية

Estimate € 1000 - € 1200

Lot 307

# A SAFAVID SILK AND METAL TEXTILE, WITH ARABIC INSCRIPTIONS 17TH CENTURY

51.5 by 51.5 cm.

## CATALOGUE NOTE:

Similar in the Victoria and Albert Museum, Metropolitan Museum.

Estimate € 1200 - € 1500







Lot 308

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

170 by 107 cm.

Estimate € 800 - € 1200

Lot 309

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

Of rectangular form, the cream wool ground embroidered with polychrome wool threads and hemp, a central ground of red velvet, depicting a mihrab surrounded by floral sprays. This type of applique textile hanging with a central mihrab panel would have been used in a campaign tent as the qibleh cloth.

150 by 100 cm.

Estimate € 600 - € 800



Lot 310

AN OTTOMAN SILVER THREAD EMBROIDERED PANEL, TURKEY 18TH CENTURY

The black silk field with elegant silver thread embroidery in dival technique, with vegetal motifs forming a central cartouche surrounded by flower heads and scrolling foliage, the central field with birds flanking flower heads amongst foliage.

142 by 92 cm

Estimate € 600 - € 800

Lot 311

A MUDEJAR METALWORK SWIVEL, SPAIN, 14TH-15TH CENTURY

Lavish openwork top holding a swiveling hook, possibly for suspending an oil lamp. Height 29 cm.

Estimate € 500 - € 700





Lot 312

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A SMALL KASHAN LUSTRE POTTERY JUG, PERSIA 13TH CENTURY

A Kashan jug with a cylindrical neck and spout, decorated in deep blue with a petal lappet border to the base under a foliate scroll to the body, the shoulder with Kalimaat al-Tawhid in naskh script on a cream and brown ground.  
20 cm.

Estimate € 1500 - € 2000



Lot 314

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A BOHEMIAN CUT-GLASS HOOKAH BASE WITH OTTOMAN SILVER MOUNTS, BOHEMIA AND TURKEY, 19TH CENTURY

The silver with an Ottoman silver mark, decorated with flowers.  
49.5 cm.

Estimate € 800 - € 1200



Lot 315

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A LARGE ISLAMIC SILVER AND COPPER INLAID LAMP, SYRIA, DAMASCUS, 19TH CENTURY

A Syrian Al sarraf silver and copper lamp supported on a large stand.  
The lamp and the lamp shades decorated with roundels enclosing six pointed star, Seal of Solomon, scrolling foliage and Arabic inscriptions.

A large base consisting of different parts, with circular spreading foot and two conical shaped sections decorated with pieced medallions, two copper inlaid roundels containing a silver inlaid six pointed star, Seal of Solomon, Katim Sulymni, further stylized with a band containing cartouches enclosing Arabic inscriptions 'The king supporter of the religion and the life' and Arabic poems.

A middle long cylindrical stem decorated with cartouches on a pieced ground enclosing Arabic inscriptions in thuluth script amongst a dense design of flower scrolls and foliage. The upper part shaped as a vase and a bowl with inscriptions of proverb and hikamhas about honesty and truthfulness.  
216 cm. height.

CATALOGUE NOTE

Hikmah or Hikmat, literally 'wisdom is a concept in islamic philosophy and law'.

Estimate € 3000 - € 5000



Lot 313

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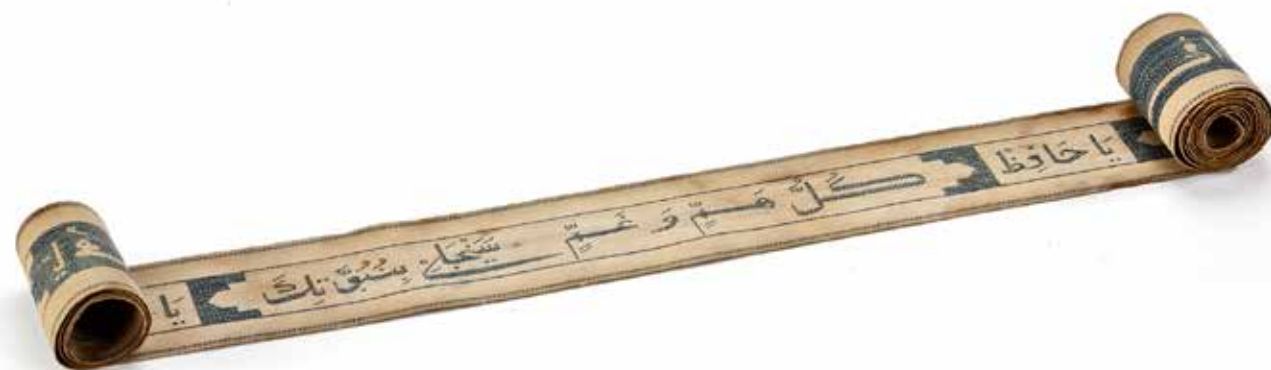
A SAFAVID TEXTILE WOVEN PANEL, PERSIA, 18TH CENTURY

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 € 1500 - € 2000







Lot 316

#### FOUR SYRIAN MOTHER-OF-PEARL INLAID WOODEN CHAIRS AND TABLE SYRIA-DAMASCUS, LATE 19TH CENTURY

Four Damascus chairs and an octagonal table, pierced and inlaid with mother-of-pearl, decorated and engraved with Islamic Arabic calligraphy.

Arm chair width 58.5 cm., height 109.5 cm., depth 58.5 cm.

Chair: width 45.5 cm., height 110 cm., depth 48.5 cm.

Table: width 52 cm., height 65 cm., depth 52 cm.

#### PROVENANCE

Private Dutch family, inherited from their grandfather, a tobacco commissioner, who purchased the items in Beirut during his trade trips around 1890.

Estimate € 3000 - € 5000

Lot 317

#### AN OTTOMAN GLASS HANGING LAMP, TURKEY, CIRCA 17TH CENTURY

Of deep slightly flaring form, the bluish glass decorated in a brownish gold lustre with a series of cross-hatched lozenge motifs interspersed by large foliate motifs, with gilt Arabic inscriptions. He was true to his promise, He helped His servant, and He gave might to His soldiers and defeated the Confederates alone.

Glass: 18 cm. diam.

12 cm. height.

Estimate € 800 - € 1200



Lot 318

#### 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 € 600 - € 800







Lot 319

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

Of slightly tapering cylindrical form on spreading foot, the central register bounded by slightly raised bands comprising a central band of lozenges each engraved with interlaced arabesques on a cross-hatched ground, fluted zigzag and engraved arabesque interlace bands above and below, the mouth with a band of nasta'liq inscription cartouches between meandering vine bands, similar engraved floral bands around the foot, the sides with applied loop handles, the associated reversible cover either with open cylindrical drum engraved with inscriptions forming a torch, or inverted with domed cover engraved with interlaced arabesques rising to two entwined dragons, their heads rising as two candle sockets.

Excellent condition  
61 cm. high

Estimate € 1500 - € 2000

Lot 320

# AN INDIAN ALABASTER HOOKAH BASE, LATE 19TH/EARLY 20TH CENTURY

An Alabaster hookah base gilt and painted with geometric and floral designs.  
Height: 17 cm

Estimate € 800 - € 1200



Lot 321

# AN OTTOMAN SILVER INLAID BRASS TRAY, TURKEY, 19TH CENTURY

An Ottoman silver tray of circular shape and everted rim, elegantly inlaid with a small central roundel engraved with Basmallah in large thuluth script, surrounded by heavily pierced and inlaid floral leafy sprays with three hexagonal roundels enclosing interlocked fish and three qandeel shaped brass cartouches engraved with "Mashallah, meaning as Allah wills, it is done".

Diameter: 65 cm

Estimate € 1200 - € 1500







Lot 322

# AN OTTOMAN LACQUER WOODEN SADDLE AND LEATHER COVER, EARLY 19TH CENTURY

Of typical form with raised knop at the front and the back, the curved wooden frame with the tughra of Mahmud II and the coat of arms of the Ottoman empire amongst a dense design of gilt floral motifs. 32 by 42 cm.

Estimate € 800 - € 1200







Lot 323

### A ZIEGLER MAHAL, LATE 19TH CENTURY, PERSIA

Light blue background. Unusual 'William Morris' design.  
In a good condition.  
442 by 335 cm.

Estimate € 1200 - € 1500



Lot 324

### A TABRIZ CARPET, CIRCA 1920, PERSIA

Blue medaillon carpet, dirty, some wear and damaged fringes.  
342 by 224 cm.

Estimate € 400 - € 600





Lot 325

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A LARGE UZAK, ANATOLIA, 1880

Wool on wool.  
Some worn areas but in a general good condition.  
13 by 5,5 meter.

Estimate € 8000 - € 12000





Lot 327

A HEREKE WOOL CARPET, CIRCA 1940

In excellent condition.  
320 by 250 cm.

Estimate € 600 - € 800

Lot 329

A SIGNED TABRIZ RUG, SILK ON WOOL

In excellent condition.  
177 by 109 cm.

Estimate € 300 - € 500



Lot 328

A PERSIAN KASHAN PRAYER RUG, CIRCA 1920

In excellent condition.  
205 by 132 cm.

Estimate € 600 - € 800



Lot 330

SARUK-MAHAL MEDALION RUG

216 by 140 cm.

Estimate € 400 - € 600





Lot 331

AN ADLER KAZAK, 1890

In a good condition.  
400 by 188 cm.

Estimate € 400 - € 600



Lot 332

A NORTH WEST RUNNER, AZERBAIJAN, 1880

402 by 120 cm.

Estimate € 400 - € 600

Lot 333

A SPANISH CARPET, 1930

300 by 235 cm.

Estimate € 300 - € 500



Lot 334

A PERSIAN THERAN CARPET, FIRST HALF 20TH CENTURY

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

Estimate € 300 - € 400





Lot 335

A TABRIZ CARPET, PERSIA, CIRCA 1900

Green background allover pattern. Some worn areas.  
450 by 337 cm.

Estimate € 300 - € 500



Lot 337

A KUBA KONAL KENT SHIRWAN, CAUCASUS, CIRCA 1900

In good condition.  
240 by 150 cm.

Estimate € 300 - € 500

Lot 336

A LARGE MALAYER, PERSIA, 1920

In good condition.  
509 by 350 cm.

Estimate € 400 - € 600



Lot 338

A MALAYER RUG WITH MAHI FISH DESIGN

200 by 135 cm.

Estimate € 300 - € 500







Lot 339

A KARABAG RUG, CIRCA 1890

Unusual sizes. In good condition.  
230 by 126 cm.

Estimate € 400 - € 600

Lot 341

AN ANATOLIAN USAK CARPET, LATE 19TH CENTURY

415 by 480 cm.

Estimate € 500 - € 700



Lot 340

A SILK KASHAN PRAGER, PERSIA,  
LATE 19TH CENTURY-EARLY 20TH  
CENTURY

In a good condition, one side low in pile.  
206 by 130 cm.

Estimate € 300 - € 400

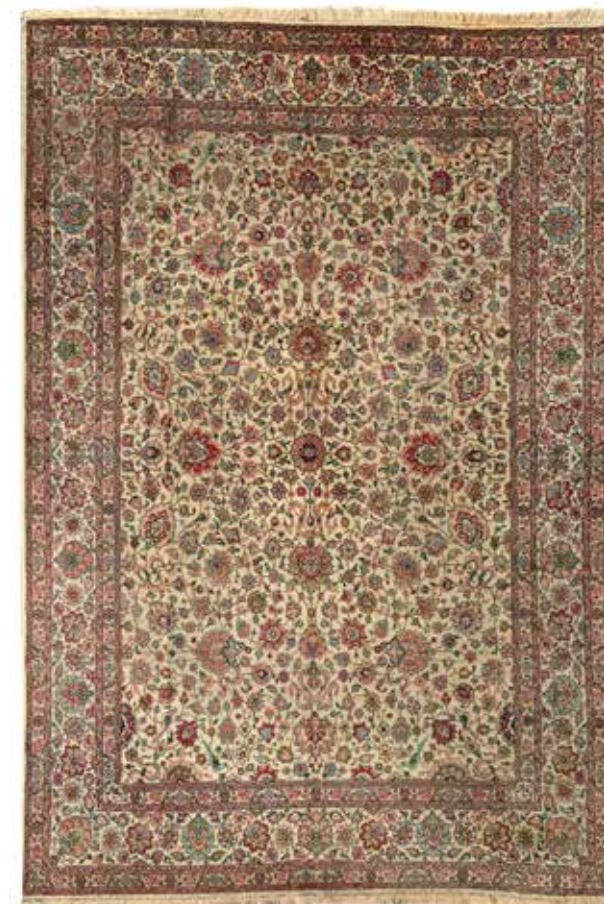


Lot 342

AN IVORY GROUND TABRIZ CARPET, PERSIA, 1940

In good condition.  
420 by 295 cm.

Estimate € 400 - € 600







Lot 343

# A MAHAL CARPET, PERSIA, FIRST HALF 20TH CENTURY

In an overall good condition except for an area  
of moth damage, even on the back.  
333 by 225 cm.

Estimate € 200 - € 300



Lot 345

# A VERAMIN RUG

213 by 149 cm.

Estimate € 200 - € 300

Lot 344

# AN ISFAHAN RUG, 1930

170 by 108 cm.

Full pile, in very good condition.

Estimate € 200 - € 300



Lot 346

# A SIGNED KASHAN PICTORIAL RUG, CIRCA 1900

220 by 130 cm.

Full pile, in a good condition.

Estimate € 400 - € 600







Lot 347

A KASHAN RUG WITH SILK, CIRCA  
1920

206 by 134 cm.

Estimate € 400 - € 600

Lot 348

A CAUCASIAN SHIRWAN RUNNER,  
CIRCA 1920

215 by 90 cm.

In an overall good condition, some repairs,  
color run.

Estimate € 200 - € 300





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

#### VIEWING ONLINE

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

#### ESTIMATES

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

#### CONDITION REPORTS

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

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

#### CATALOGUE ALTERATIONS

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

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

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

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

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

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



PAYMENT

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

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

All items must be paid for before they can be collected.

BANK TRANSFER

Please find details in any email invoice we issue or upon request from our accounts department.

CASH

Cash payments can be made at the accounts desk during or after an auction. Please note that due to money laundering regulations we cannot accept cash payments above € 15.000

CREDIT OR BANK CARDS

Payment can be made by credit or bank card. Please note we can accept Visa or MasterCard only, and there will be 4% surcharge

COLLECTION AND SHIPPING

If you attend an auction in person and are successful in your bid, you are free to collect and remove your item there and then once payment has been cleared.

If you are not able to collect in person, Oriental Art Auctions provide in-house packing and shipping possibilities as well as providing quotes for external shippers.

Please contact [info@orientalartauctions.com](mailto:info@orientalartauctions.com) and we will provide you with the various possibilities.

EXPORT OF GOODS

As you may be aware several countries prohibit the importation of property containing materials from endangered species, such as rhino horn, ivory, coral and tortoiseshell. If you are interested in bidding on a lot containing these materials and you wish to export please make sure you are familiar with all relevant customs regulations prior to bidding.

It is the buyer's sole responsibility to obtain any relevant export or import license.

Please be aware that lots marked with the symbol Y may be subject to CITES regulations when exporting outside the EU.

CONDITIONS OF SALE

For further information on buying at Oriental Art Auctions please see our Conditions of Sale.

Notice to all bidders

As we wish to avoid unpaid bids in our auctions, please note the following points before bidding.

Bidders who have Chinese nationality must register using their name as stated on their Chinese resident's identity card and Chinese passport, as a condition of participating in any auction. This rule is stipulated to prevent identity theft. If a bidder has entered a bid using a false identity, the company reserves the right to cancel any existing or future bid made by that bidder.

Please carefully inspect and investigate the age and quality of original lots by yourself or have them inspected by your agents, in order to avoid any confusion or misunderstanding between the company and bidders.

The company has received legal advice from Chinese law firms, to the effect that any bidders who violate relevant rules or provide fake identity, phone numbers or proof of address, shall bear all liability and relevant costs, including lawyers' fees, litigation fees, arbitration fees, notarial fees, translation fees, travel fees and communication fees. In some circumstances, the company or the seller may apply to prevent the bidder from entering the country where the company is based or prevent them from departing from China.

Bidders are required to follow these rules and the company's terms and conditions.

VALUATIONS

We are happy to value any items brought in to the saleroom. Should you have a number of items, please contact us and ask for an onsite valuation.

CONSIGNING YOUR ITEMS FOR AUCTION

Once you have decided to sell your items at Oriental Art Auctions, you will receive a receipt detailing in short the items and any applicable reserves and conditions. The items will then be inspected again and processed in our system. Well in advance of the sale, you will receive a detailed receipt with descriptions via email and/or post.

THE RESERVE PRICE

You will receive an advised estimate of each item offered for sale, and we advise that the items are sold the auctioneer's discretion. This discretionary value would equal a selling price of 10% below the low estimate. Alternatively a fixed reserve price below which we will not sell can be agreed upon when consigning your items. A reserve can never exceed the lower estimate.

BEFORE THE AUCTION

You will receive notification of the lot numbers of your property usually about two weeks before the sale. You are of course welcome to come to the view or attend the auction if you wish.

SETTLEMENT

Sale results are sent out within 48 hours of the auction and settlement is usually made six weeks after the sale, subject to normal business conditions. We can only pay out if the buyer paid for the items.



## TERMS & CONDITIONS OF CONSIGNMENT - THE CONSIGNMENT OF GOODS BETWEEN CONSIGNOR AND ORIENTAL ART AUCTIONS

The present document comprises the Terms & Conditions of Consignment between you and Oriental Art Auctions and is applicable to the present and to each subsequent consignment terminating upon expiry at the end of the calendar year or upon the issue of a new version made available to you. Please read this document carefully, in view of the fact that rights and obligations arise as a result of this Agreement.

### 1. APPLICABILITY

1.1 The present Agreement containing the General Terms & Conditions of Business is applicable to all parts of the relationship between Oriental Art Auctions B.V., hereinafter referred to as ‘Oriental Art Auctions’ and the Consignor/Seller, hereinafter referred to as ‘the Consignor’, which include a particular purchase, sale, intermediary services, appraisals, evaluations, estimates, cataloguing, and custody, unless expressly agreed otherwise.

1.2 Any departure from the present General Conditions is only possible if and insofar as expressly agreed in writing by Oriental Art Auctions.

### 2. COMMISSION CONTRACT

2.1 The Consignor hereby instructs Oriental Art Auctions to examine, appraise and sell at auction the movable property brought in by Consignor and taken delivery of by a representative of Oriental Art Auctions (hereinafter also referred to as: ‘the Items’).

2.2 Oriental Art Auctions are hereby authorized by the Consignor to sell the Items via Oriental Art Auctions under the auction conditions to be set by Oriental Art Auctions, irrespective of whether said authorisation regards all or, alternatively merely a few pieces. Consignor and Oriental Art Auctions may mutually agree upon setting a minimum price (reserve) for each consigned Item.

2.3 Taking delivery of Items, however, does not obligate Oriental Art Auctions to sell or to offer said items for sale at auction. In the event that Oriental Art Auctions is not willing to enter the Items into auction, the Consignor will be informed by Oriental Art Auctions within four weeks subsequent to any such decision.

### 3. RIGHTS AND OBLIGATIONS ON THE PART OF THE CONSIGNOR

3.1 The Consignor shall provide proof of identity at the request of Oriental Art Auctions.

3.2 The Consignor warrants that in his/her capacity as true owner or by means of proper authorisation he is authorised to offer the Items for sale at auction and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.3 The Consignor at the request of Oriental Art Auctions is obliged to provide Oriental Art Auctions with information on and substantiated proof of provenance and origin of the Items. The Consignor is liable for any loss/damage in case of information which is inaccurate or misleading and/or in case of any other circumstances attributable to the Consignor and hereby indemnifies and holds Oriental Art Auctions harmless against any and all claims from a third party in relation thereto.

3.4 The Consignor duly declares that sale at auction of the Items is not obstructed by any national or international statutory provisions.

3.5 The Consignor is not allowed to bid on any Items brought in by him unless otherwise agreed in writing with Oriental Art Auctions.

3.6 The rights and obligations by virtue of the present General Terms and Conditions belong exclusively to the Consignor and cannot be transferred by Consignor to a third party.

### 4. THE RIGHTS OF ORIENTAL ART AUCTIONS

4.1 The inclusion of Items in an auction sale or the exclusion thereof, similarly any (oral) announcement in respect of an Item in the Sale Catalogue or in a brochure, is at the sole discretion of the Oriental Art Auctions, who reserve the right to consult or rely on any expert without accepting any responsibility in connection therewith.

4.2 Oriental Art Auctions reserve the right to determine in which of their sales an Item shall be put up for auction.

4.3 In the event that Oriental Art Auctions are instructed to clear the complete contents of a dwelling or warehouse, they reserve the right to exclude Items from said clearance and also to remove or dispose of any such Items which in their opinion are not suitable for auction or if possible, to convert said Items into cash by other means.

4.4 Consignor duly declares that Oriental Art Auctions are authorized to photograph, illustrate or otherwise make visual representations of all the Items offered for sale and to copy or cause said Items to be copied in any way whatsoever, both prior and subsequent to the sale, and shall observe any statutory regulations applicable thereto. Oriental Art Auctions retain the copyright in all such visual representations for use at their discretion.

### 5. WITHDRAWAL ON THE PART OF CONSIGNOR

5.1 Once an Item has been entered into an auction, it can only be withdrawn by the Consignor following payment of 30% of the agreed reserve, or of a lesser amount if in the opinion of Oriental Art Auctions this is reasonable, or in the absence of a reserve price, payment of 30% or of a lesser amount of the expected proceeds at auction as estimated by Oriental Art Auctions plus all incurred costs, if any.

5.2 In the event that the Consignor is not satisfied with the estimate as set out in 5.1, he/she can request a re/estimation at his/her own expense, to be performed by three experts who are approved Registered Brokers/ or Registered Broker-Assessors and whose area of specialisation is that of the Item or alternatively, to be performed by certified appraisers or brokers, one of whom to be appointed by Oriental Art Auctions, one of whom by the Consignor, and the third to be nominated jointly by the two already appointed. Should the re-estimation result in a different value, said different value shall be binding upon Oriental Art Auctions and applicable to the Consignor in accordance with the applicability of the present Clause.

### 6. COMMISSION

In case of sale of the Items at auction, the commission payable to Oriental Art Auctions amounts to a percentage of the price achieved at the sale agreed prior to the sale.

### 7. OBLIGATION TO TAKE BACK ON THE PART OF ORIENTAL ART AUCTIONS

7.1 The Consignor acknowledges that he/she is familiar and agrees with the General Conditions of Oriental Art Auctions, applicable to Oriental Art Auctions and Buyer in respect of a purchase at auction of movable property, of his willingness to do the following:

‘Unless certain items in the catalogue are expressly excluded - except for a number of cases mentioned in the General Conditions of Sale applicable to the purchase of movable property

at auction - Oriental Art Auctions may be willing to set aside the sale of a Lot at auction and to refund an amount corresponding to the original Purchase Price and auction costs, in the event that the Seller within a period of three weeks subsequent to the sale has established to the satisfaction of Oriental Art Auctions that the Lot sold at auction has such serious hidden faults or that the description given is shown to be so erroneous, that had the Buyer been aware of said faults or had there been an accurate description at the fall of the hammer, said Buyer would have decided not to proceed with the purchase or would have made the purchase only at a considerably lower price:.

7.2 The Consignor shall grant Oriental Art Auctions an irrevocable authorisation to set aside the sale in consideration for a refund of the Purchase Price and auctions costs. Oriental Art Auctions has sole discretion to determine whether the circumstances are applicable in any such case. By reason of the setting aside of the sale, the Item is considered to be unsold within the meaning of Clause 11 of the present contractual Terms & Conditions

### 8. PAYMENT TO CONSIGNOR

8.1 Oriental Art Auctions shall in the name of Oriental Art Auctions ensure payment to the Consignor of the proceeds from the sale less all fees and charges to be borne by the Consignor, such as transport costs, restoration costs, commission fees, vetting costs, insurance premiums, if applicable, and any other costs agreed in advance as well as VAT [BTW]. hereinafter referred to as: •[the] Compensation, providing that Oriental Art Auctions has received from the Buyer the full Purchase Price, and providing that the Buyer has not asserted the obligation on the part of Oriental Art Auctions to set aside the sale within the meaning of Clause 7 of the present Agreement, which assertion is acknowledged by the auctioneer and provided that no cancellation of the sale has occurred within the meaning of Clause 9 of the present contractual Terms & Conditions.

8.2 Payment of The Compensation is normally is effected within 30 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, Consignor 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.





