

*A Selection for the
Sharjah Ramadan Exhibition*

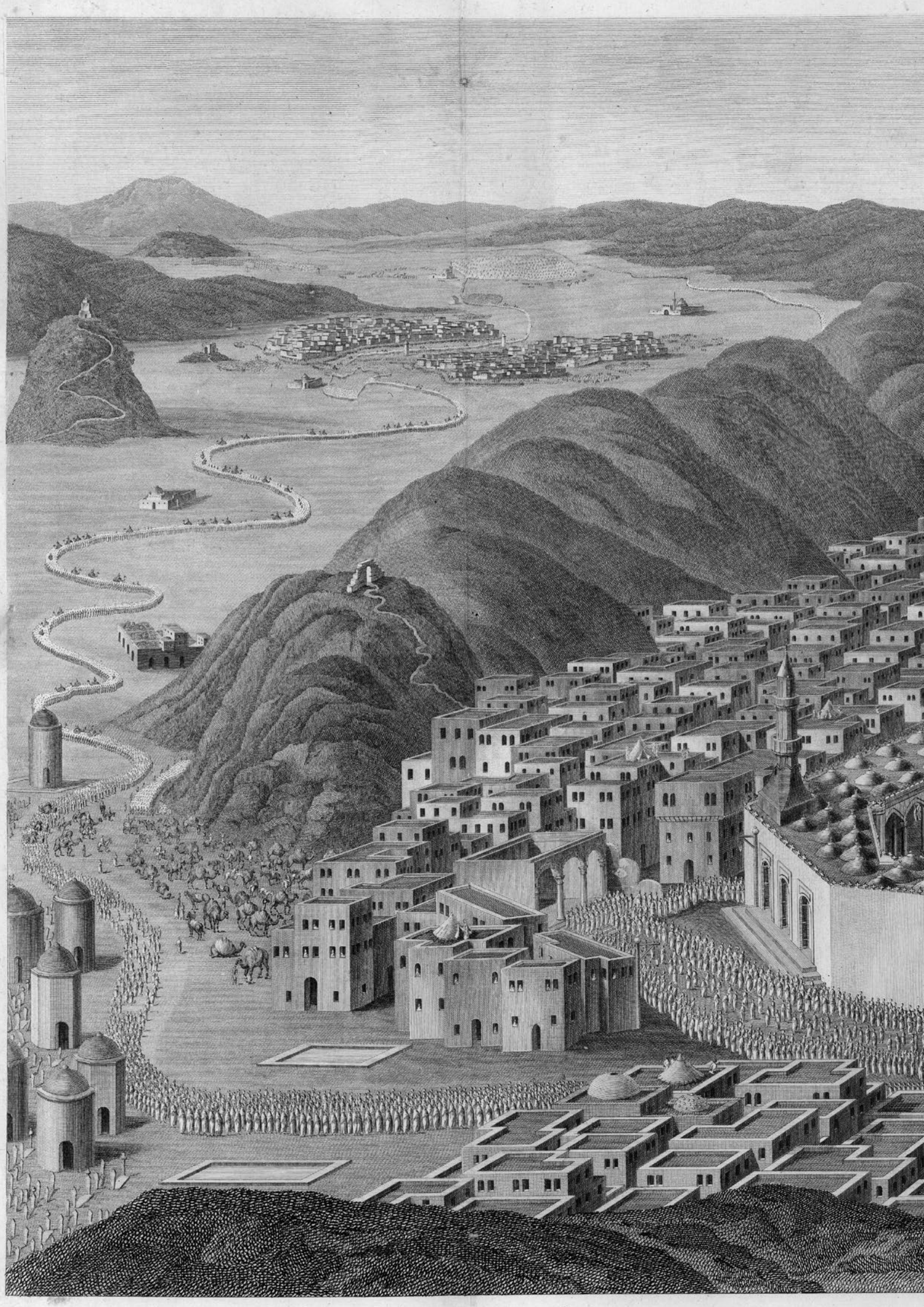
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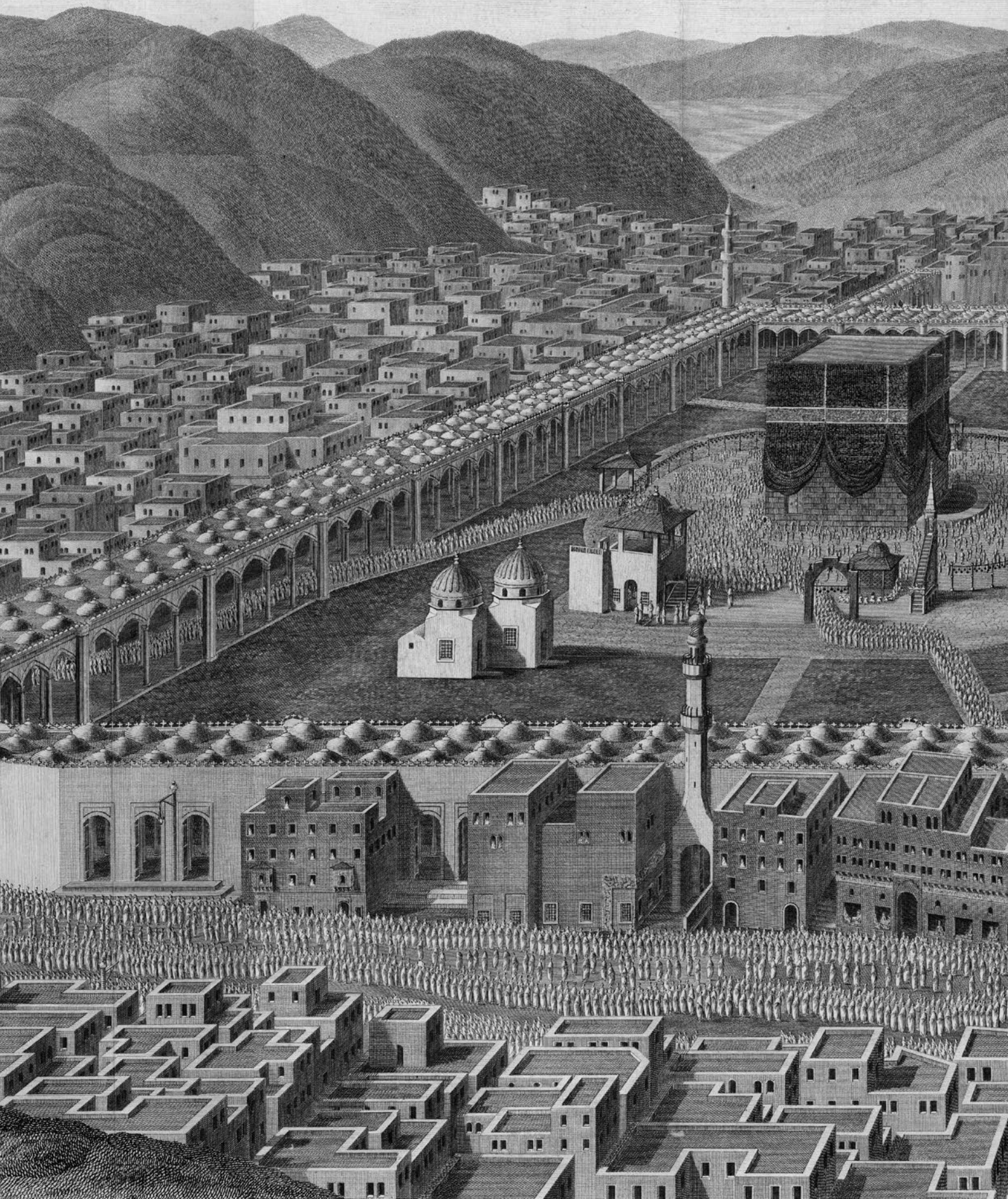
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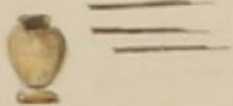


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't Goy, The Netherlands
Vienna, Austria
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I

The Holy Qur'an in Early Editions and Manuscripts

Ninth century Qur'an leaf

1. Qur'an (Arabic text). Separate leaf from a Kufic manuscript on vellum. Abbasidic (Near East), 9th century CE. 187 × 276 mm. With a rosette gilt and in gouache colour. Diacritical marks added later in black ink, vocalization marks in red (as well as one in green and one in blue). 5 lines. € 18 000

Well-preserved leaf in monumental Kufic script (line height c. 30 mm), written in dark brown ink. The text is from the middle part of verse 109 of the second Qur'an sura. The script style belongs to group D (according to Déroche's classification, subtype D.III). Similar examples are usually dated to the 9th century CE (cf. François Déroche, *The Abbasid Tradition*, London 1992. The Nasser D. Khalili Collection of Islamic Art, Vol. 1, nos. 25 [p. 76] and 34/35 [p. 84]). The polychromatic rosette shows an inscribed number: The red dots are vocalisation marks; the diacritics (in the form of small slashes) were added later in black ink. – Some browning and staining. Brittle in places due to ink corrosion (minor defects to vellum). Verso rubbed, but still legible.

¶ Cf. *Fingernagel (ÖNB 2010)*, p. 33.



From a magnificent Qur'an manuscript

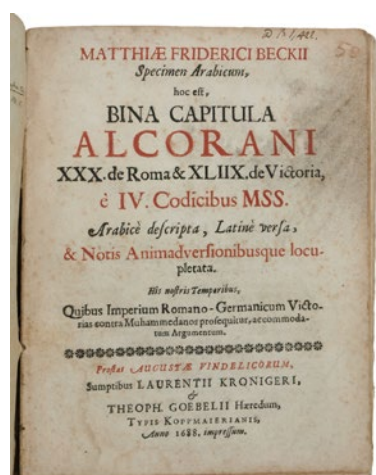
2. Separate leaf from a Kufic manuscript on vellum. Abbasidic (Near East or Northern Africa), 9th century CE. 170 × 263 mm. With gilt rosette and numerous gilt floral ornaments between the letters and in the margins. Vocalisation marks (dots) in red. 5 lines. € 16 000

Illuminated leaf from what must have been a magnificent Qur'an manuscript with fine gilt flower and leaf illustrations as space fillers and ornamental border around the large Kufic script written in black ink (line height ca. 25–30 mm). The ornamentation mainly consists in leaf designs with the occasional blossom. Illumination of this type is exceedingly rarely encountered among the preserved Abbasid Kufic manuscripts pre-dating the year 1000. The script style belongs to subgroup D.I, according to Déroche's classification. Manuscripts in this style are normally dated to the 9th century CE (cf. François Déroche, *The Abbasid Tradition*, London 1992. The Nasser D. Khalili Collection of Islamic Art, Vol. 1, nos. 19–23, pp. 67–71). The red dots are vocalisation marks: diacritic marks were not used until later. – Some browning and staining. Brittle in places due to ink corrosion (slight loss to individual letters). Verso rubbed, but still legible.

¶ Cf. *Fingernagel (ÖNB 2010)*, p. 33.



Sura Ar-Rum and Al-Fath



3. **Beck, Matthias Friedrich.** *Specimen arabicum, hoc est, Bina capitula Alcorani XXX de Roma & XLIIX de Victoria [...]*. Augsburg, Jakob Koppmayer for Lorenz Kroniger & Gottlieb Goebel's heirs, 1688. 4°. (12), 66, 41, (1) pp. Title-page printed in red and black. With a coin engraving in the text. 19th c. wrappers. € 2800

Only edition thus: the 30th and the 48th sura (Ar-Rum and Al-Fath) in the original Arabic and with Latin parallel translation. An early and scholarly specimen of Qur'an translation in the West, with extensive commentary. The Arabic text is rendered in Hebrew letters, as Arabic types were unavailable to the printer. M. F. Beck (1649–1701) had studied history and oriental literature at Jena. In 1677 he settled in Augsburg as a preacher, but kept his focus on the oriental languages. His linguistic proficiency ultimately earned him a pension from the King of Prussia (cf. ADB II, 218). – Some browning; title insignificantly dust- and waterstained, but altogether well preserved.

¶ VD 17, 12:128711C. Schnurrer 374. OCLC 13610797.

The Hamburg Qur'an, the first Arabic printed Qur'an available

4. *Al-Coranus s. lex islamitica Muhammedis, filii Abdallae pseudoprophetae [...]*. Hamburg, Gottfried Schultze & Benjamin Schiller, 1694. 4°. (88), 560 [but p. 255f. repeated], (10) pp. With woodcut Arabic half-title. Set in roman, italic and Arabic types with incidental fraktur, Greek and Hebrew. Contemporary vellum. € 25 000

First and only edition of Hinckelmann's Arabic text of the Qur'an, the second edition of the Arabic Qur'an, the first actually available to readers and the only convenient edition before 1834, with a 36-page Latin introduction by the editor making extensive reference to the earlier literature. The first complete Arabic edition of the Qur'an was printed at Venice ca. 1537/38, intended for distribution in the Middle East, but the entire edition was thought to have been destroyed until one copy turned up in the 1980s. Hinckelmann's edition was therefore the first edition available to European scholars, missionaries or Islamic readers. It was followed by Ludovico Marracci's Arabic and Latin edition published at Padua in 1698, whose two folio volumes and extensive (anti-Islamic) commentary made it both expensive and inconvenient to use. The editions published at St Petersburg (from 1789) and Kazan (from 1803) for the use of Islamic groups in the Russian Empire were almost unknown in Europe, so the present edition remained the primary source for European knowledge of the Qur'an for 140 years, until Flügel's 1834 Leipzig edition. VD17 has four different entries for this work, with different fingerprints, but they are all the same edition. – With bookplate on pastedown, covered behind the first endleaf, which is partially mounted to the pastedown, and an inscription on flyleaf. First quire partly detached, two small tears in the foot margins of pp. 185f. and 375f., first leaf slightly soiled and some minor thumbing to the first and last few leaves, otherwise in very good condition.



¶ Schnurrer 376. Smitskamp, PO 360. Fück 94. *Le Livre et le Liban* 135f. Woolworth 279. Hamilton, *Europe and the Arab World* 33. Brunet III, 1306. H. Bobzin, *From Venice to Cairo, in: Middle Eastern Languages and the Print Revolution* (2002), p. 151–176, at p. 160f., with 2 illustrations (figs. VI and 74). *The Heritage Library: Treasures of Islamic and Arabic Heritage* (Qatar 2006), s. v. "Religion", with illustration.

From a famous private collection



5. A splendid illuminated Qur'an manuscript. Iran, 1204 H [= 1783 CE]. 8° (148 × 90 mm). Illuminated Arabic manuscript on paper, 243 leaves plus 2 flyleaves, complete. 19 lines per page, written in a neat Naskhi script in black ink with diacritics in red, margins ruled in gold and colours. Gold discs or florets between verses, sura headings written in white within gilt cartouches flanked by panels with alternating floral motifs in gold and various colours. Brown morocco with flap and giltstamped borders and central ornaments. € 18 000

Splendid pocket-size Qur'an. Marginal section markers in white naskh on gold ground within polychrome flower blossom, opening double-page frontispiece richly illuminated in lapis lazuli blue, green, red, pink, and gold, the text within cloud bands in gold. – Hinge tender between the first two pages, some light marginal fingering, otherwise in perfect condition. From the library of the scientists and collectors Crawford Fairbanks Failey (1900–81) and Gertrude Van Wagenen (1893–1978), who performed research at Yale and Johns Hopkins in the fields of medical chemistry and biology.

6. Illuminated Qur'an manuscript. [Ottoman Empire], 18th century. 8° (208 × 150 mm). Contemporary blind- and goldstamped calf with fore-edge flap, decorated with corner stamps. € 5000

Illuminated Arabic ms. on paper, 305 ff., single 15-line column, Naskh script on polished paper. Double-page 'unwan on first two pages shows elaborate gilt and coloured ornamentation. Text framed by three parallel golden and black lines. Gold discs between verses, sura headings written in gold.



7. Illuminated Qur'an manuscript. [Kashmir], 18th century. 8° (149 × 94 mm). Illuminated Arabic ms. on paper, 211 ff., 20 lines, Naskh script. Double-page 'unwan on first two pages shows elaborate gilt and coloured ornamentation. Framed by strings of three gold and black lines. Gold discs between verses, sura headings written in gold. Original lacquer binding decorated with flowers. € 4000

Traces of use, otherwise in good condition. Binding restored.



8. Illuminated Qur'an manuscript. [Ottoman Empire], 1222 H [= 1807 CE]. 8° (165 × 105 mm). Illuminated Arabic ms. on paper. 312 ff., 15 lines, Naskh script. Black ink on polished paper. Double-page 'unwan on first two pages shows elaborate gilt ornamentation; ornamental colophon. Borders in red, black and gold. Gold discs between verses, sura headings written in gold. Blindstamped and gilt calf. € 7000



Signed by a copyist named Hafez 'Ahmad ibn Ahmad al-ma'ruf, "Ahmad the Hafez" (respect title bestowed on those who have proved to know the entire Qur'an by heart), son of the renowned 'Ahmad', as quoted (underlined) in the colophon: *Kataba hada-l mushaf as-sarif adafu ibad-'Allah al-Kabir al-Mutaal Hafez 'Ahmad, ibn 'Ahmad almaruf,ba-yawwab-e (?) halifa-zade Hamidu-lLah Taala [...]* (literally, 'he who wrote this noble Qur'an is a very foolish slave of God the Greatest, the Exalted, named Hafez 'Ahmad, son of the renowned Ahmad, servant (?) of Hamidullah Taala, offspring of the Caliph [...]'). etc. – Binding partially restored, in good condition.



9. A miniature Qur'an manuscript. Ottoman Empire, early 19th century. 45 × 60 mm. 208 pp. Arabic ms. on paper. Double-page 'unwan on first two pages shows elaborate calligraphic ornamentation in gilt and colours. Red dot separators and sura headings. All pages framed in blue and gilt rules. Contemporary calf with giltstamped ornamental covers. In gilt brass box, chased with rocaille designs and Arabic inscription. € 3500

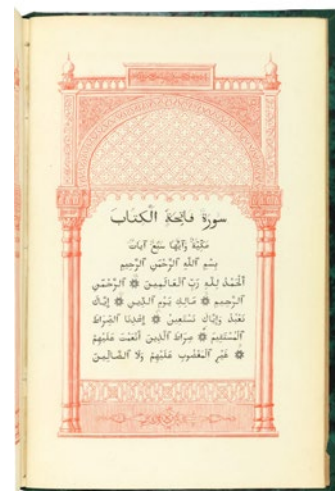
A pretty miniature Qur'an manuscript measuring merely 6 centimetres in height, very finely written in black ink within generous margins. – A few pages a little smudged. Binding a little rubbed, small paper flaws to last leaf, otherwise well preserved.

Redslob's revision of Flügel's text: first edition

10. Corani arabice. Recensionis Flügelianae textum recognitum iterum exprimi curavit Gustavus Mauritius Redslob [...]. Editio stereotypa. Leipzig, Karl Tauchnitz, 1837. 8°. VIII, 529, (5) pp. Printed in red and black throughout. Contemporary green half calf with gilt spine and marbled boards. € 2500

First edition of Redslob's revision of Flügel's text, first published in 1834. The orientalist Gustav Leberecht Flügel (1802–70) edited numerous Arabic texts; his Qur'an edition remained the standard for European scholarship for a century. – A good, clean copy of one of the earliest scholarly Qur'an editions conforming to modern standards.

☞ Cf. Enay 115 (1834 ed.).



11. Illuminated Qur'an manuscript. [Ottoman area], 1265 H [= 1848 CE]. 8° (129 × 83 mm). Illuminated Arabic ms. on paper, 303 ff., 15 lines, Naskh script. Double-page 'unwan on first two pages shows elaborate gilt ornamentation; colophon shows coloured ornamentation. Text framed by three parallel golden, black and red wires. Gold discs between verses, sura headings written in gold. Contemporary blind- and giltstamped binding with fore-edge flap, decorated with borders and corner stamps. € 3500

Some slight restoration to first leaves, otherwise in very good condition.



12. Illuminated Qur'an manuscript. [Ottoman Empire], 1269 H [= 1852 CE]. 8° (124 × 180 mm). Illuminated Arabic ms. on polished paper. 301 ff., final blank. 15 lines, Naskh script. Black ink on polished paper. Double-page 'unwan on first two pages shows elaborate gilt ornamentation. Borders in red, black and gold. Gold discs between verses, sura headings written in red. Contemporary blindstamped gilt calf. € 2500

Complete Qur'an ms. with occasional coloured floral decoration to the margins. First leaf remargined; some fingerstaining and occasional browning; a very few ink smudges. Spine rebacked in different leather. Altogether a good example.



Excellent example of a découpage Qur'an juz'

13. Juz' Qur'an. A large découpage Juz' Qur'an. [Ottoman/Qajar Persia, 19th century]. Small folio (c. 242 × 310 mm). 72 pp. of cut-out Arabic muhaqqaq script, mounted under thin paper to create embossed appearance, with ornamental borders to first 4 pp. using a similar technique. Leaves mounted on stubs. Contemporary calf over boards with fore-edge flap, blindstamped and gilt; decorative roundels with central six-pointed star motif to upper and lower covers as well as flap; inside covers blindstamped to show raised ornamental design. € 25 000



Excellent example of a découpage Qur'an juz' (one of thirty parts of equal length into which the Qur'an can be divided). The meticulously prepared calligraphic paper cutouts are painstakingly glued onto like-coloured backing paper and the sheet is covered with exceedingly thin, smoothed paper, creating a remarkable, tactile raised effect. The present juz' forms the second (Sayaqul) division of the Qur'an, encompassing large portions of the sura Al-Baqarah ("The Cow"). – Spine insignificantly rubbed; some scattered browning and waterstaining throughout; stubs slightly loosened in places. Altogether a very beautiful survival.

Two-volume manuscript in a contemporary case

14. Two-volume Qur'an with accompanying storage case. [Morocco, later 19th century]. Arabic manuscript on paper. 2 vols. 224 ff.; 252 ff. 11 lines of Maghribi script to the page, diacritics in green red and yellow, surah headings in larger red script. Each volume opens with an illuminated panel containing inscription in gold thuluth script. Contemporary red morocco bindings with stamped central medallion and gilt border. Stored in original painted wooden case. € 35 000



A fine example of a manuscript Qur'an from the westernmost parts of the Islamic World. The final decades of the 19th century witnessed a late golden age of Moroccan manuscript production and calligraphy. The heading to Surah 1 (al-Fatiha, the opening) in the first volume of this charming two-volume Qur'an set is illuminated in the "kaleidoscope" style typical of the period, with different coloured sections formed by overlapping semi-circles. The Qur'an is bound in high-quality deep red morocco with gilt decoration and is housed in a charming wooden storage box. For similar illumination from the same period, see M. Sijelmassi, "Enluminures des manuscrits royaux au Maroc" (Paris, 1987), especially pp. 104, 108, 110f., 113f.

First Dutch translation of the Quran

15. Qur'an – [Dutch]. De Arabische Alkoran, door de Zarazijnsche en de Turcksche prophete Mahometh. Hamburg, printed [by Joost Broersz, Amsterdam] for Barent Adriaensz. Berentsma, 1641. [8], 164 pp. *With:* (2) [Mohammed]. Historie van den oorsprongh, geslacht, geboorte, opvoedinge, en leere des grooten valschen propheetes Mahomets. Amsterdam, Broer Jansz., 1640. With engraved frontispiece and 9 engraved illustrations in the text. [6], 119, [1 blank] pp. (3) [Ottoman Empire]. Prophetien, of voorseggingen der beyde Keyseren Severi en Leonis, die beyde in Orienten geregeert hebben. Amsterdam, Broer Jansz., 1640. With 15 numbered engraved illustrations. [4], 41, [2] pp. 3 works in 1 volume. 4°. 18th-century calf with the coat of arms of Aaron de Joseph de Pinto stamped in gold on both boards, gold-tooled spine. € 12 500

The first Dutch translation of the Quran, translated after the first German version by Salomon Schweigger (1616). Schweiger, a protestant minister who sojourned in Istanbul for three years, knew little Arabic and translated from an Italian version of 1547, which on its turn was based on a Latin rendering of the original Arabic (it was only in 1647 that André du Ryer returned to the original Arabic



text to produce his *L'Alcoran de Mahomet*. – The work is bound with a rare second edition of a (critical) life of Mohammed with an account of the early spread of Islam, and a second Dutch edition of the prophetic visions of the Byzantine Emperors Leo VI and Severus on the imminent end of the Ottoman Empire, illustrated with 16 fine emblematic and enigmatic engravings with extensive explanations of the various prophecies; both works first published in 1627. – The book comes from the library of the wealthy Amsterdam merchant Aaron de Joseph de Pinto (1710–58), a distinguished book collector who had his books bound by the so-called ‘Fleur-de-Lis Bindery’ (or ‘Heraldische Leliebinderij’) at The Hague. – Some owner’s entries on flyleaf; slightly shaved. Very good copies, with an interesting provenance.

¶ (1): Borst et al., “Wonen in het woord - leven in de letter”, in: *Literatuur* vol. 6 (1988), pp. 332–341; STCN (6 copies?); Waller 46; Scheepers II, 1086. (2): STCN (3 copies, including incomplete). (3): STCN (3 copies); cf. Knuttel 3725 (1st ed.); Waller 1389; on the binding: Storm van Leeuwen, *Dutch decorated bookbinding* (2006), IIA, pp. III–III2.

Uncommon Dutch Qur'an

16. [Dutch]. Mahomets Alkoran, door du Ryer uit d'Arabische in de Fransche en door I. H. Glazemaker in de Nederlantsche taal vertaalt. Amsterdam, Timotheus ten Hoorn, 1696. 8°. (10), 547, (1) pp. With additional engr. title-page and 6 engr. plates. Contemporary vellum with handwritten spine title. € 3500

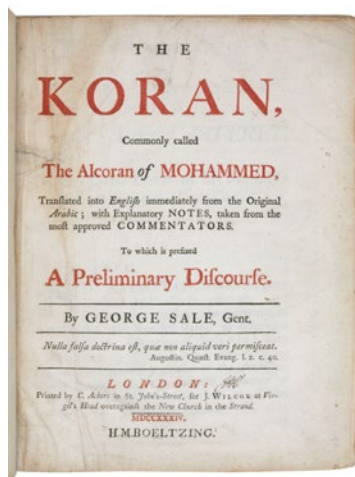
Uncommon Dutch edition of du Ryer’s version, in a translation by J. H. Glasemaker (previously published in 1658), with a Life of the Prophet and numerous engravings by Caspar Luyken (1672–1708). Du Ryer’s 1647 French version served as the basis for further translations of the Qur’an (including English, German, and Russian), and was instrumental in introducing Europeans to the tenets of the Muslim faith. – Block somewhat loosened, but still a good copy.

¶ Chauvin X, p. 129 (phi). Cf. Schnurrer 428.



With the genealogy of the Prophet

17. [English]. The Koran, commonly called the Alcoran of Mohammed, translated into English [...] by George Sale. London, C. Ackers for J. Wilcox, 1734. Large 4°. (4), IX, (3), 187, (1), 508, (16) pp. With folding engraved map, folding engr. plate, and 3 (2 folding) engr. genealogical tables. Modern half calf with marbled covers, gilt. € 3500



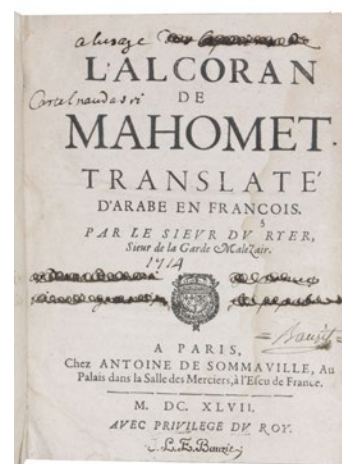
First printing of this important translation. “Showered with praise from the start” (cf. Enay). “The classic translation of the Quran [...] Sale worked from the original Arabic, but also used Marracci’s Latin version, about which he said it was very precise, but too literal [...] Sale’s translation is marked by a rather sober tidiness. Sale himself saw his work as a sort of defence of a much-maligned book [...] The translation’s dispassionate, dry objectivity was an enormous step forward for western Quranic studies. Its deserved success was based to no little extent on the ‘Preliminary Discourse’, which provides a general introduction to the Quran as well as an overview of the most important Muslim denominations [...] For a century this account remained one of the principal sources from which the European educated elite drew its knowledge of all matters Quranic” (cf. Fück). – Title page slightly wrinkled and dusty. A good, very unobtrusively browned copy in an appealing modern binding.

¶ Chauvin X, 146. Schnurrer 429. Fück 104f. Enay 169. Graesse IV, 44. Ebert 11524.

*The earliest complete translation of the Qur'an
into a European vernacular*

18. [French]. L'Alcoran de Mahomet. Translaté d'Arabe en François par le Sieur [André] du Ryer. Paris, Antoine de Sommaville, 1647. 4°. (10), 648 [but: 598], (4) pp. Contemporary half calf with giltstamped spine. € 5500

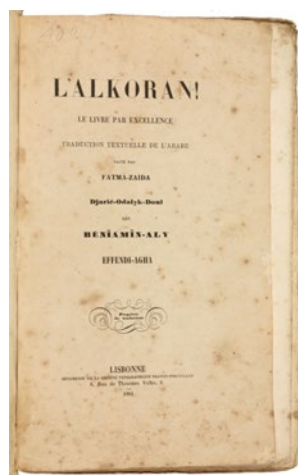
Rare first edition of “the oldest complete translation of the Qur’an into a European vernacular” (Encyclopedia of the Qur’an). Du Ryer’s work served as the basis for further translations of the Qur’an into English, German, Dutch, and Russian, and was instrumental in introducing Europeans to the tenets of the Muslim faith. Du Ryer was a celebrated linguist and had lived in Egypt and Turkey, where he studied classical Arabic. His introduction briefly summarizes the Muslim religion for Christian readers, noting customs such as Ramadan, circumcision, the practice of having as many as four wives, the significance of Mecca and Medina, Sufi brotherhoods and wandering ascetics, and finally the Islamic recognition of Jesus as a prophet but not the son of God. A prayer printed in Arabic is included on the verso of leaf e2. – “Du Ryer’s translation of the Qur’an [...] became an unparalleled literary success [...] The easy availability of the Qur’an accompanied a newfound interest in the Orient; additionally, du Ryer’s translation lacked the polemical tone of previous editions, an orientation which arose mainly in ecclesiastical contexts. Du Ryer used Islamic commentaries such as al-Bayawi’s *Anwar al-tanzil*, the *Tafsir al-Jalalayan* by al-Mahalli (d. 864/1459) and al-Suyu i (d. 911/1505), or an excerpt from al-Razi’s (d. 606/1210) great commentary made by al-Raghi al-Tunisi (d. 715/1315) entitled *al-Tanwir fi l-tafsir*, quite casually in his translation, merely noting them in the margins. The deprecatory tone present in the introductory chapter, ‘Sommaire de la religion des Turcs,’ can be understood as an attempt at camouflage (cf. Hamilton and Richard, *André du Ryer*, 94f)” (Encyclopedia of the Qur’an). – Some waterstaining throughout; occasional worming; more pronounced edge damage near end. Provenance: 1714 handwritten ownership (partly stricken out) of the Castelnauudary Capuchins, dissolved in 1789; acquired by the notary J. L. E. Bauzit of Castelnauudary (his ownership on title and flyleaf).



♣ *Chauvin X*, p. 126. *Schnurrer 427. Fück 74. Brunet III*, 1309. *Encyclopedia of the Qur'an V*, 347.

*“Au nom d’Allah clément et misericordieux, juste, bon et puissant!”
The first French translation of the Qur’an by a woman*

19. [French]. L'Alkoran! (Le livre par excellence.) Traduction textuelle de l'arabe faite par Fatma-Zaida djarié-odalykdoul den Béniamin-Aly Effendi-Agha. Lisbon, Société Typographique Franco-Portugaise, 1861. 8°. 483, (1), VIII pp., final blank leaf. 1920s temporary wrappers (Portuguese mackle paper) with handwritten cover title. € 4800



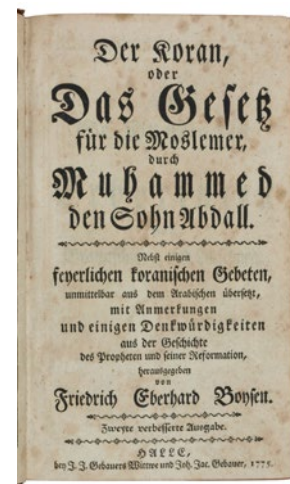
Only edition: one of the great mysteries of Qur’anic literature, and apparently the first translation of the Qur’an into French by a woman – or, as it is glossed in the British Museum catalogue, “a compilation of passages of the Koran, of Traditions, and of ideas peculiar to Fatma Zaida” (Ellis). Following those of Du Ryer (1647), Savary (1783), and Kazimirski-Biberstein (1840), this fourth French version of the holy text is original in many respects: notably, it is the first to retain the untranslatable name “Allah” instead of substituting “Dieu”. Also, it does not follow the traditional order of surahs, but tries to arrange them chronologically, by Meccan and Medinan surahs (as, curiously, did Rodwell in his English translation, which appeared in London that same year). Indeed, as Ellis noted, this is not at all a literal translation: instead, it is interpretative, interventionist and even feminist, liberally transposing verses from surah to surah and often offering less of a translation than a new creation, more true perhaps to the spirit of Islam than to the sacred text. As early as 1961, the scholar Abul Muzaffar drew attention to the fact that Fatma-Zaida’s name is probably spurious (though conceivably borrowed from a servant at the Turkish Embassy at Lisbon) and that the author was very probably a European convert to Islam, not proficient in Ottoman Turkish and not fully in French, either, who felt spiritually at home in the Muslim Orient and, wishing to defend Islam from its detractors, produced an apologetic version of the

Qur'an. If this is so, the translator was still almost certainly a woman: as Rim Hassen has variously pointed out, Fatma-Zaida's text quite clearly endeavors to "project a positive image of Muslim women and their position in society" (p. 226), and even goes so far as to interpolate entirely new material such as verse "209" in the Third Sura, which impresses on the reader to "require the castration of merchants of female slaves"! – Some browning and foxing throughout; untrimmed as issued. Lower original orange wrapper cover preserved but partly pasted to the temporary wrappers, upper cover inscribed "O Alkorao (o Livro Sagrado dos Mahometanos)". An exceptional work, very rare in libraries and never reprinted.

¶ Chauvin X, 180. Ellis, *Catalogue of Arabic Books in the British Museum I*, 891. OCLC 7039046. *Abul Muzaffar, Le Coran de "Fatma Zaida". Le Centenaire d'un Mystérieux Ouvrage. In: Pensée Chiite 8 (1961), pp. 19–22. Rim Hassen, "From a Slave to a Translator: Conflicts and Mediation in Fatma-Zaida's Translation of the Quran: Customs Officers or Smugglers?", in: Diana Roig-Sanz, Reine Meylaerts (eds.), Literary Translation and Cultural Mediators in 'Peripheral' Cultures (Cham, 2018) pp. 211–234. Quaritch, *Oriental Languages Cat. (1887)*, no. 33054 ("Rare and curious").*

*With the frequently lacking frontispiece,
showing a Muslim in prayer*

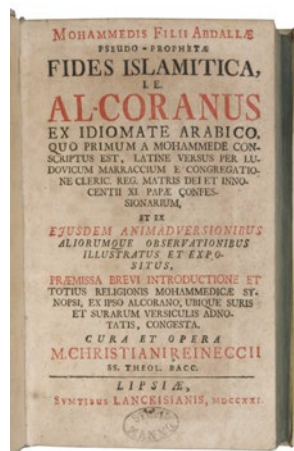
20. [German]. Der Koran, oder Das Gesetz für die Moslemer, durch Muhammed den Sohn Abdall. Nebst einigen feyerlichen koranischen Gebeten, unmittelbar aus dem Arabischen übersetzt [...] von Friedrich Eberhard Boysen. Halle, J. J. Gebauers Wwe. und Johann Jakob Gebauer, 1775. 8°. 42 (but: 40), 678 pp. With engraved frontispiece. Near-contemporary half calf with giltstamped red spine label. All edges red. € 1500



Second edition of this German Qur'an translation, previously issued in 1773. Following Megerlin's ill-received effort of 1772, this is the second German translation to have been based immediately on the Arabic original. – Pagination of preliminaries agrees with NUC, with pp. 15f. skipped. Includes the frequently lacking engraved frontispiece depicting a Muslim in prayer. Contemporary ownership to flyleaf. Slightly browned as usual; a good, tightly bound copy.

¶ Zenker I, 1400. Schnurrer, p. 431. Graesse IV, 44. Woolworth 285. VD 18, 90017838. Not in Enay.

*With the Latin text of Luigi Marracci:
the first accurate Latin translation*



21. [Latin]. Mohammedia filii Abdallae pseudo-prophetae Fides Islamitica, i.e. Al-Coranus. Ex idiomate Arabico, quo primum a Mohammede conscriptus est, latine versus per Ludovicum Marraccium [...]. Cura et opera M. Christiani Reineccii. Leipzig, Lanckisch, 1721. 8°. (12), 114, (2), 558, (34) pp. Title page printed in red and black. Contemporary full vellum with ms. title to spine. € 3500

First printing thus. – The edition of Christian Reineccius (1668–1752) contains the Latin text of Luigi Marracci (1612–1700), to which are added a history of the Qur'an and an account of the Muslim faith. Marracci's text, published in 1698, constituted the first accurate Latin translation, the first scholarly printed Qur'an (including a much more accurate Arabic text than any previously printed). "It was a considerable progress that the Qur'an, much maligned by so many in the West possessing no familiarity at all with its content, now was made generally available" (cf. Fück). – Some browning throughout, as common; old ownership "Steph. Manno" stamped to title page. Altogether very well-preserved in an immaculate contemporary full vellum binding.

¶ Schnurrer p. 413f. Fück 95, n. 251. BM Arabic I, 896. Enay 164. Zenker I, 1396. Woolworth p. 286.

2

The Holy Sites and the Hajj

Mignon Theatre of Mecca

22. [Austrian Toy Theatre]. The Caravan to Mecca. The Halt in the Desert. Vienna, M. Trentsensky / London, A. N. Myers & Co., [before 1856]. Folio (387 × 242 mm). 49 hand-coloured illustrations on 6 plates and hand-coloured folding lithogr. backdrop (desert scene; c. 580 × 224 mm). Original blue wrappers with lithogr. cover label. €12 500

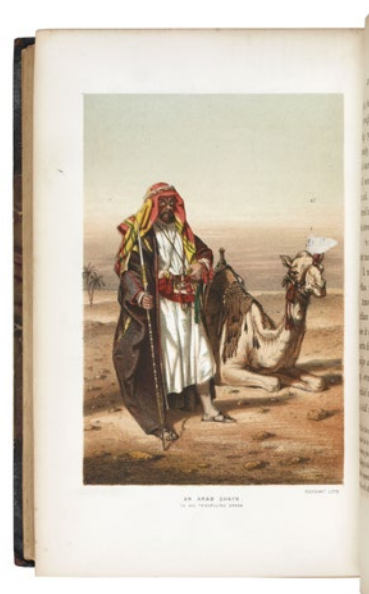


Charming Mignon Theatre of the kind popularized by the Viennese publisher Trentsensky around the mid-19th century and distributed throughout England by their London agent Myers, & Co. on the corner of Oxford and Berners Street. The desert landscape backdrop is to be populated by the pilgrims, camels, resting horses, etc., with plants, a large tent, a cooking fire, and many other details, all to be cut out from the present set of plates. Issued as “Exercises in Colouring”, this set was clearly coloured by a trained contemporary artist rather than a dilettante. – The front cover is stained, spine splitting, but the plates are clean and well-preserved. Rarely encountered complete, well-coloured, and in the original state. Another example, prominently featured in the 2012 Hajj exhibition at the British Museum, was cut and mounted.

♣ *Hajj. Journey to the heart of Islam. London, British Museum 2012, p. 125 (fig. 125).*

Classic account

23. Burton, Sir Richard Francis. Personal Narrative of a Pilgrimage to El-Medinah and Meccah. London, Longman, Brown, Green and Longmans, 1855–1856. 3 volumes. 8°. xvi, 388 pp. (2), iv, 426 pp. xii, 448 pp. Half-title in vol. 3, without publisher’s ads. 4 maps & plans (3 folding), 5 colour lithographed plates, 8 tinted lithographed plates. Later half morocco over marbled paper covered boards, bound by Zaehnsdorf, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt, marbled endpapers, top edge gilt. € 15 000



First edition of Burton's classic account of his journey across the Arabian peninsula. In the fall of 1852, Burton first proposed to the Royal Geographical Society an expedition to central Arabia with the intent on visiting the holy cities. His request was denied by the RGS and the East India Company as being too dangerous for a westerner, though he was funded to study Arabic in Egypt. Upon arrival there, in April 1853, disguised as a Pashtun and travelling under the pseudonym Mirza Abdullah, Burton made the pilgrimage to Mecca and Medina. "The actual pilgrimage began with a journey on camel-back from Cairo to Suez. Then followed twelve days in a pilgrim ship on the Red Sea from Suez to Yambu, the port of El-Medinah. So far the only risk was from detection by his companions. Now came the dangers of the inland road, infested by Bedawin robbers. The journey from Yambu to El-Medinah, thence to Meccah, and finally to the sea again at Jeddah, occupied altogether from 17 July to 23 Sept., including some days spent in rest, and many more in devotional exercises. From Jeddah, Burton returned to Egypt in a British steamer, intending to start afresh for the interior of Arabia via Muwaylah. But this second project was frustrated by ill-health, which kept him in Egypt until his period of furlough was exhausted. The manuscript ... was sent home from India, and seen through the press by a friend in England. It is deservedly the most popular of Burton's books ... as a story of bold adventure, and as lifting a veil from the unknown, its interest will never fade" (DNB). Indeed, the work would be described by T.E. Lawrence as "a most remarkable work of the highest value."

♣ *Abbey, Travel 368. Penzer, pp. 43–50. Macro, 640. Howgego IV, B95.*

From the Library of Vittorio Emanuele III, King of Italy

24. Duguet, [Firmin]. Le pèlerinage de la Mecque au point de vue religieux, social et sanitaire [...] avec une préface de Justin Godart. Paris, Editions Rieder, 1932. 8°. XII, 337, (1) pp. With 4 plates with 16 photographs, maps. Original printed wrappers. € 3000

First edition of this detailed study of the Hajj by the French doctor and Inspecteur Général du Conseil sanitaire in Egypt, Firmin Duguet. The first part discusses the Hajj from a religious and social point of view, while the second and third parts examine the pilgrimage from a sanitary perspective, focusing on the cholera epidemic of 1865–1930. The work is illustrated with photographs of pilgrims, and of Mecca, Arafat, Mina, and Medina. – "The true subject of this book is not named in the title, yet two-thirds of the whole are given up to cholera. To introduce his subject the author gives a description of the pilgrimage which is so readable that it is almost ungracious to say that one or two points are open to criticism [...] In the body of the book the author describes the epidemics at Mecca, the hospitals (!), the development of preventive measures outside the Hedjaz, and his hopes for the future. The policies of the Turks, King Husain, and Ibn Sa'ud, the change in defence from long quarantine to inoculation and disinfection, and the growth of the International Sanitary Conference are explained. He records inhuman wickedness and magnificent courage and generosity. A squeamish layman should not read some of the pages just before dinner or bed [...] The conclusion is that all pilgrims should be protected by inoculation against cholera, plague, and smallpox before leaving their homes [...] There are a few misprints, one of which makes the name of Dr. Olschanietzki even less pronounceable than it is by nature. A very useful book" (A. S. Tritton, book review in: *Bulletin of the School of Oriental Studies* VII, 1 [1933] 224). – Occasional light foxing. Provenance: from the library of Vittorio Emanuele III, King of Italy, with several underlinings and marginalia (pp. 25, 41, 71, etc.) in the King's hand, showing Vittorio Emanuele's great interest in Arab culture and customs.

♣ *Macro 871. OCLC 1931511.*



Including the famous views of Mecca and Medina

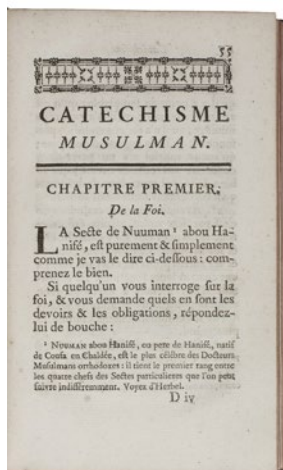
25. Fischer von Erlach, Johann Bernhard. Entwurf einer historischen Architektur. In Abbildung unterschiedener berühmten Gebäude, des Alterthums und fremder Völcker. Leipzig, 1725. Royal folio (540 × 410 mm). 5 volumes in 1. With engraved title-page, engr. dedication, 5 engr. half-titles and 86 engr. plates (3 folded, 1 map). Contemporary full calf with giltstamped red morocco label to richly gilt spine. All edges red. € 35 000



First edition of this splendid work, which was reprinted five times until 1742 (including an English edition). The first three volumes deal with historical and legendary monuments (among them the seven wonders of the ancient world as well as monuments of the “Arabs and the Turks”). The fourth volume is dedicated to buildings of Fischer von Erlach himself; the fifth volume shows vases and sarcophagi. – Binding slightly rubbed, some dampstaining near end, otherwise a fine, wide-margined and complete copy.

¶ *Nebehay/Wagner 176. Ornamentstichsg. Berlin 2105. Fowler 121. Schlosser 438. Thieme/B. XII, 48. Millard III, 31. Krufft 205/687. Museum of Islamic Art, Hajj – The journey through art, p. 48f. (illustration).*

Five treatises in French concerning the Arabs and Turks, including a translation of an account of a pilgrimage to Mecca



26. Galland, Julien-Claude. Recueil des rits et cérémonies du pelerinage de la Mecque, auquel on a joint divers écrits relatifs à la religion, aux sciences & aux mœurs des Turcs. Amsterdam; Paris, Jean Desaint and Charles Saillant, 1754. 8°. VIII, 215, [1 blank] pp. Contemporary mottled, tanned sheepskin, gold-tooled spine, red edges. € 3950

First and only edition of a translation into French of three Arabic and Turkish treatises, followed by two eyewitness accounts of the author’s life. The first treatise covers the rituals surrounding the pilgrimage to Mecca, including descriptions of many of the important shrines and sites within the city, the other two concern the religion, science and manners of the Arabs and Turks. The author added his own description of Chios and of the marriage of Sultana Esma with Yakub Pasha, governor of Silistria. Julien-Claude Galland, nephew of the celebrated orientalist Antoine Galland, was an interpreter in the Levant who translated many works into French. – A very good copy, some leaves slightly browned. Binding also very good, only slightly worn along the extremities.

¶ *Atabey 470. Blackmer (auction) 607. Hage Chahine 1769. For Galland: Pouillon, Dictionnaire des orientalistes de langue française (2012), p. 442.*

The route and rituals of the pilgrimage

27. [Hajj manuscript]. The rituals of the Hajj. [Ottoman Empire], 1134 H [= 1721/22 CE]. 8° (144 × 202 mm). Ottoman manuscript on paper. 122 pp., 13 lines, single column. Black ink with occasional red and blue. With a double-page illustration. Contemporary full brown calf with fore-edge flap and blindstamped ornaments to both covers. € 3500



An Ottoman Turkish manuscript on the Hajj, describing the rituals of the pilgrimage and the traditional travel route from Turkey through the Levant to Medina and Mekkah. The book includes a rough, annotated drawing of the Prophet's Mosque and a drawing of the Grand Mosque. – Some edge flaws and tears; occasional waterstains, mainly confined to the wide margins. Early 19th century waqf stamp to the flyleaf. A well-preserved survival.

The Mahmal en route to Mecca

28. [Illustrated broadsheet – Hajj]. Pilgrimage from Cairo to Mecca. [Weissenburg, Burckardt, ca. 1880/90]. Stencil-coloured lithograph. 42.5 × 63.7 cm. Framed (77:63 cm). € 15 000

An extremely rare illustrated broadsheet showing the procession of the Egyptian Mahmal en route from Cairo to Mecca, with a colourful reception of a group of pilgrims in an Egyptian desert village. The Arabic caption states that the print was made from a drawing made on the spot by Sheikh Yunus, citing Hassan Uwais in Abidin Road, Cairo, as the publisher. The true publisher, Camille Burckardt in Weissenburg, is not named: it was company policy to obscure the European provenance of these broadsheets so as to improve their sale potential in the Middle East. All of these prints are very rare; another copy of this print commanded £21 250 at Sotheby's in 2012.

♣ *Des Mondes de Papier* 120.



Bird's-eye view of the Prophet's Mosque

29. [Illustrated broadsheet – Medina]. Bird's-eye view of the Prophet's Mosque in Medina. [Weissenburg, Burckardt, ca. 1880/88]. Stencil-coloured lithograph. 33.7 × 42.8 cm. € 12 000

One of the very rare Weissenburg illustrated broadsheets showing oriental motifs. These were published under the fictitious address of Hassan Uwais (Auvès) in Cairo. The actual publisher, Camille Burckardt, was head of the Weissenburg company from 1880 until 1888. – Slight crease with minor edge damage; occasional browning. All of these prints are very rare; a different print commanded £21 250 at Sotheby's in 2012.



Pop-up book celebrating Mecca, its pilgrims and surrounding areas

30. [Mecca – Kubašta, Vojtech]. Al-Hajar al-Aswad (The Black Stone of Mecca). Prague, Artia, 1977. Tabletop pop-up display. Printed in four colours; lower cover showing six photographic views of the holy sites and the Hajj. Green cloth spine. Folio (230 × 325 mm). € 2000

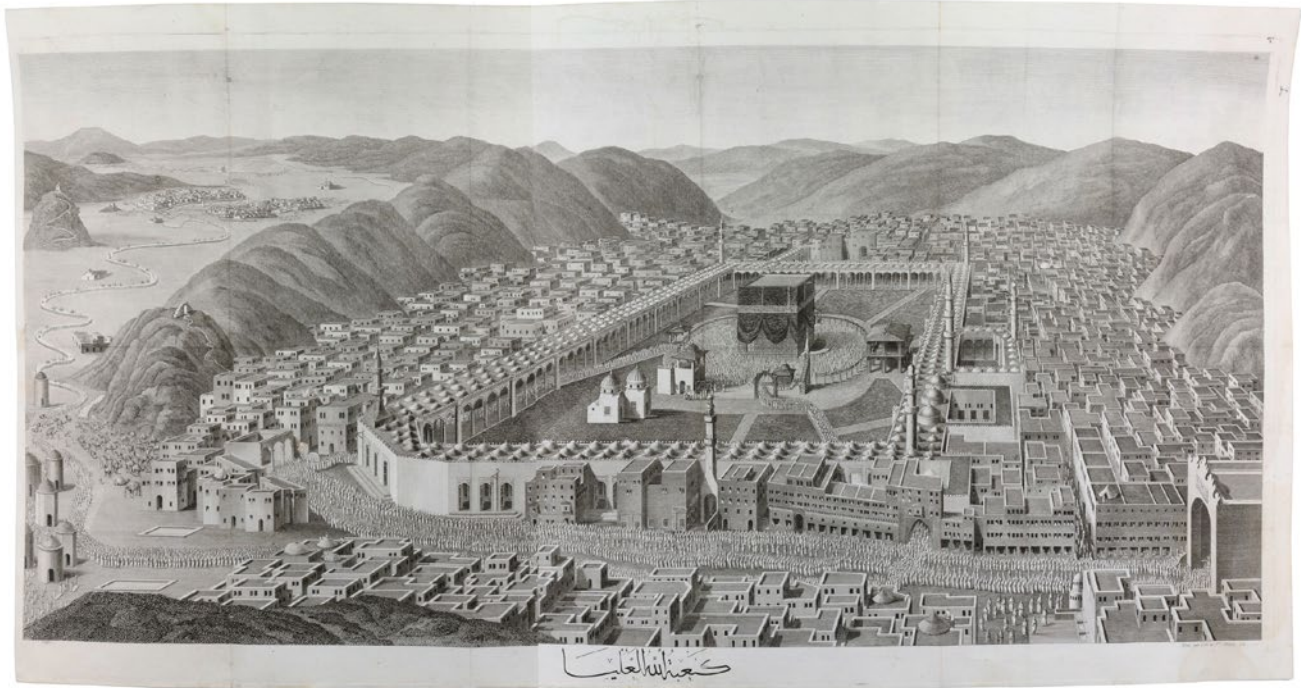
Charming pop-up display designed by the Czech illustrator Vojtech Kubašta for the Iranian children's market. "In 1977, the Artia Foreign Trade Corporation exported nine Kubašta titles in the Farsi language to Iran. Kubašta's panoramic books [were] protected by a Czech patent. Using the Panascopic format but without text, and for the first time combining photographs and illustration, Kubašta designed a pop-up book celebrating Mecca, its pilgrims, and surrounding areas" (E. Rubin, *The Life and Art of Vojtech Kubašta*). – Corners and extremities slightly bumped; paper flaw to lower cover illustration. Still a fine specimen.



Considered lost: unique specimen of the rarest and most sought-after view of Mecca

31. [Mouradzea d'Ohsson, Ignace]. Ka'bat Allah Aleulya [The Supreme Kaaba of Allah]. [Paris], Charles-Nicolas & Joseph Varin, 1791. Large folded engraving, from a single copper plate, 887 × 458 mm. Captioned in Arabic only, image unobscured by numbers, no key. Framed (106 × 63 cm). € 150 000

Considered unobtainable: the large-scale engraving of the earliest view of Mecca, the press run of which was thought to have perished in a fire. – This engraving was commissioned by the orientalist and diplomat Mouradzea d'Ohsson. Of Armenian extraction but born in Pera, on the European side of Istanbul, Mouradzea was fluent in Arabic and Turkish. He rose in the Swedish foreign service at the Ottoman Porte and was made minister plenipotentiary in 1782 before moving to Paris in 1784, where he was to publish his grand account of the Ottoman Empire. In the second volume of this magnum opus, "Tableau général de l'empire othoman" (1787–90; a posthumous third volume would follow in 1820), Mouradzea had included a double-page view of Mecca, drawn after his instructions by L. N. de Lespinasse and engraved by Berthault: a fine bird's-eye view of the Haram of Mekka and its environs during the Hajj. A year later, in 1791, he had a significantly larger version of the same view engraved by the brothers Charles-Nicolas and Joseph Varin, just before returning to the Swedish embassy in Turkey after the Revolution had made his position in Paris untenable. Although in Constantinople he is reported to have sold prints of the same to Muslim pilgrims and Christian travellers (cf. Hunglinger [1804], p. vi), today no copies of the Varin view can be traced in libraries, museums, or private collections: as the British Museum states in the description of a copy made 12 years later (supposedly after the "Tableau" view), "the entire press run" of this "earliest view of Mecca", produced by "Ignace Mouradja d'Ohsson in 1791", was "[ravaged by] the great Pera fire [...] in that same year" (item 1871 0513.28). The last person to report having owned a specimen was the Austrian orientalist Andreas Hunglinger, who in 1804 wrote that he had in vain sought to obtain one during his 1798 sojourn in Constantinople, but in 1802 had finally received a print from a Pera art dealer who suggested that Hunglinger have it copied. – The copy, engraved in Vienna by Carl Ponheimer, appeared in 1803. In a separate brochure issued to accompany the print, Hunglinger claimed to have redrawn the view completely: "I lent the picture more proportion, more perfection and posture in light and shadows, added numbers to the principal monuments and provided their local names beneath the picture, all of which gives my copy notable advantages over the original" (p. vii–viii). In fact, comparison shows that excepting the numbering and the key at the bottom (of which the smaller 1790 engraving also could boast), Hunglinger's changes were very minor indeed – no changes in the proportions or shading are evident, and even the size apparently remained very much the same: the British Museum exemplar of the Hunglinger print, acquired from George Ellis in 1871, measures 883 × 497 mm, while that sold by Sotheby's on 9 May 2012 (lot 155 – the only copy ever known to have been auctioned, commanding no less than £87 650!) measured 850 × 487 mm. – In promoting his own production, Hunglinger admitted that a similar view was still available in the second volume of Mouradzea's "Tableau", "but that is from a different perspective, smaller and treated with much



more liberty, and not engraved by C. N. Varin (in spite of the fact that the author had availed himself of his services for several other fine things in the said work); also, it is a year older than the present one. In addition, I have seen many other [similar] engravings and even drawings in the possession of Turks and Armenians. The former assure me that these drawings are made by professional Turkish artists who sell them to pilgrims. These as well as all engravings I studied closely were entirely similar to this present plan, but none was so extensive in its scope, so large, so possibly perfect as this present one, which is why I considered it worthy of my direction and labour [to copy and publish it]" (p. 1x–x). – Very faint waterstaining to margins; minor wear along creases with a few reinforcements on verso, but a splendid, richly detailed print with crisp contrast. A unique survival.

¶ Cf. Andreas Magnus Hunglinger: *Mekka, die Mutter der Städte der mohammedanischen Religion* (Vienna, 1804). Hunglinger's copy was displayed at the British Museum in the recent exhibition "Hajj: journey to the heart of Islam" (26 January to 15 April 2012) and was featured in the accompanying publication (p. 28f., fig. 5).

All the world's religions



32. Picart, Bernard. *The Ceremonies and Religious Customs of the Various Nations of the Known World*. London, William Jackson, 1733–1739. Folio. 7 in 6 vols. All title pages printed in red and black. Numerous engr. head- and tailpieces and initials, and 243 plates. Contemporary calf, spine elaborately gilt with double giltstamped red labels. € 25 000

A perfectly preserved tall paper copy of this beautifully illustrated ethnographic work on the world's religions. Despite condemnation by the Catholic church, the publication was a resounding success. "Ceremonies and customs' prepared the ground for religious toleration amid seemingly unending religious conflict, and demonstrated the impact of the global on Western consciousness [...] as it shaped the development of a modern, secular understanding of religion" (Hunt). Based on the author's "Cérémonies et coutumes religieuses de tous les peuples du monde" (Amsterdam, 1723–43). – Bindings a little rubbed, otherwise an excellent and unusually wide-margined complete copy in uniform bindings with elaborately gilt spines.

¶ Cf. L. Hunt, *The Book That Changed Europe: Picart & Bernard's Religious Ceremonies of the World* (Harvard UP, 2010).

Extremely rare: 20 original photographs of Mekka by the “earliest Arabian photographer”

33. Snouck Hurgronje, Christian. Bilder aus Mekka. Leiden, E. J. Brill, 1889. Folio (282 × 372 mm). 20 collotype prints mounted on 18 sheets loose in red gilt cloth portfolio as issued, complete with the oft-lacking half-title, list of plates, title and preface. € 135 000

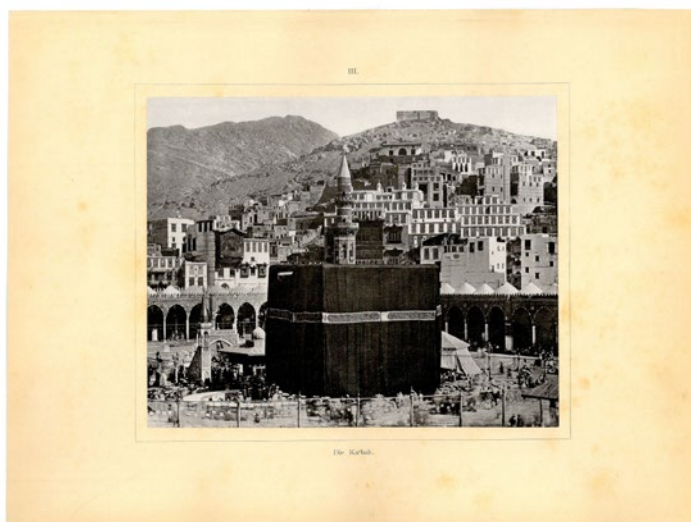


One of the earliest photographic documents of Mecca and the Hajj, preceded only by the photographs of Muhammed Sadiq Bey published in 1881 (Sotheby's, 4 June 1998: £1 250,000). Much rarer than the author's similarly titled "Bilder-Atlas zu Mekka", a portfolio of lithographs to accompany the "Mekka" books which Snouck had published after his return from the Arabian Peninsula. "Following the publication of 'Bilder-Atlas zu Mekka', Hurgronje received a letter from his doctor in Makkah, whom he had taught the art of photography. The letter contained new photographs of the hajj which were of such great interest that he decided in 1889 to publish his 'Bilder aus Mekka' [...] The photographs provide an insight into the world of Makkah's inhabitants, pilgrims from all over the Islamic world, in addition to the sharif of Makkah, the Turkish governor, and various religious and secular figures" (Badr el-Hage, p. 46f.). "In 1981 F. H. S. Allen and C. Gavin first identified the earliest Arabian photographer by deciphering his elaborately calligraphed signatures, which without exception had been erased from the plates reproduced by Snouck Hurgronje: 'Futugrafiyat al-Sayyid 'Abd al-Ghaffar, tabib Makka' (The Photography of the Sayyid Abd al-Ghaffar, physician of Mecca). This princely eye surgeon had been host to the young Snouck in Mecca immediately after the Dutchman's conversion to Islam. Snouck claimed to have taught his host how to use a camera and attributes to him (without ever mentioning his name) the pictures reproduced in 'Bilder aus Mekka'". – The first four leaves of letterpress material have been reinforced along the left edge. Prints and their mounts in excellent condition, crisp with very slight toning. Cloth portfolio a little faded; spine repaired, with 1914 De Belder bookplate on pastedown. Very rare: only two copies at auctions internationally during the past decades (the last, at Sotheby's in 2006, was incomplete, lacking all the text leaves).

♣ Macro 1233. *Badr el-Hage. Saudi Arabia Caught in Time. Reading, 1997. F. E. Peters. The Muslim Pilgrimage to Mecca and the Holy Place. Princeton University Press 1996.*

*The earliest photographic documents
of the city of Mecca, its dignitaries
and its pilgrims*

34. Snouck Hurgronje, Christian. Mekka. (And:) Bilder-Atlas zu Mekka. Haag, Nijhoff, 1888–1889. 2 vols. of text (4°) and one volume of plates (folio, 284 × 378 mm). Text: XXIII, (1), 228, (2) pp. With 3 genealogical tables and 2 folding maps. XVIII, 397, (1) pp. Half calf with gilt-stamped morocco label to spine. Atlas: 4 chromolithogr. plates (conjoined as 2), 6 (1 double-sized) toned lithogr. plates, and 65 mounted photographs on a total of 40 plates; 1 letterpress leaf of contents. Cloth portfolio with gilt cover title. € 45 000



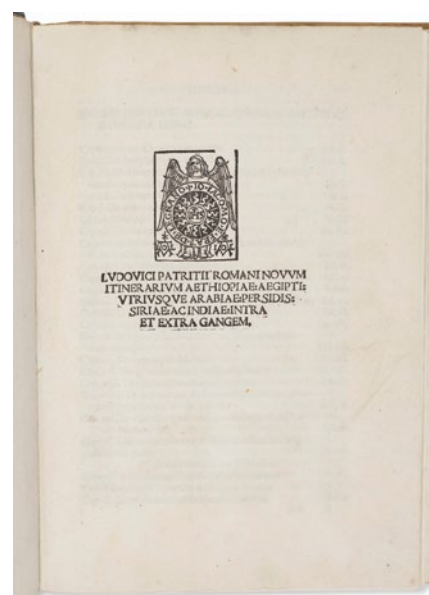
Remarkable set, rarely encountered complete with the plates volume. The Dutch orientalist Snouck spent a year in Mecca and Jeddah during 1884/85 and was married to a Mecca woman. He was the first non-Muslim to visit the city outside the annual pilgrimage. The photographs, taken by himself and an Arabic physician, are among the earliest to show Mecca and its pilgrims. – Very nicely rebound, in matching period style portfolio and half calf. An unusually crisp and clean copy throughout: text volumes spotless; the plates with the vintage photographs, much sought after as the earliest photographic documents of the city, its dignitaries and its pilgrims, are backed on thin linen and preserved in perfect condition.

¶ *Macro 1239 (omitting mention of the Atlas). Henze V, 177. Dinse 443.*

The first recorded visit of a Westerner to Mecca: rare first Latin edition

35. Varthema, Lodovico di. Ludovici Patritii Romani novum itinerarium Aethiopiae: Aegypti: utriusque Arabiae: Persidis: Siriae: ac Indiae: intra et extra Gangem. Milan, Joannes Jacobus de Legnano et fratres, after 25 May 1511. Folio (187 × 267 mm). 70 ff. With woodcut device on title-page and woodcut initials. 19th century vellum-backed boards, red morocco spine label. € 165 000

Notably rare first Latin edition of Varthema's influential account of his undercover travel through the Ottoman Empire, Arabia, Safavid Persia, and India, "one of the most remarkable travel books of the Renaissance" (Blackmer). A copy with significant provenance: from the library of the highly cultured imperial secretary Jacopo Bannasio, with his ownership inscription below the colophon on the last leaf recto. – Ludovico Varthema, as famous in his own time as Columbus, posed as a mamluk named Yunus and escorted a pilgrim caravan to Mecca and Medina. The priority of Varthema's account of Mecca and Medina is remarkable in every respect. It is routinely noted that Varthema's is the first recorded eyewitness account by a European of the Islamic holy cities. Yet more than that, it is the first account of Mecca in print by any author, Muslim or otherwise. – In his introduction to the Hakluyt edition of 1863, G. P. Badger states: "Considering that our author is the first European traveller on record who visited the holy places of the Muhammedans, and taking into account how scanty must have been his previous knowledge of the history and distinctive doctrines of Islam, his description of Meccah and of the Hajj may fairly claim to be regarded as a literary wonder. With but few exceptions, his minutest details are confirmed by later and far more learned writers, whose investigations on the whole have added comparatively little to the knowledge which we possess of the Mussulman pilgrimage through the pages of Varthema; and the occasional correspondence between some of his statements and those of Burckhardt



is so striking, as to give rise to the conjecture that that enterprising traveller had perused his book either before or after his own journey into the Hijaz". – Varthema continued to travel for five years (variously adopting the guises of a merchant trader, a doctor, an ascetic mystic, and a master cannon founder), providing a valuable primary witness for the state of overland travel through Asia, just as the Portuguese sea route was taking supremacy. After escaping imprisonment for being a Christian spy by means of the love of a Yemeni sultana, Varthema's adventures took him to Somalia, through Persia halfway to Samarkand, and eventually to India. After becoming homesick, he gave himself up to the Portuguese and worked as an interrogator enforcing shipping regulations, living through the siege of Cannanore before being rescued by Tristão da Cunha's armada. The combination of salacious firsthand detail, personal charisma, and picaresque exotic travels made his book an instant sensation. The book contains a prefatory epistle by the translator discussing the discovery of the Americas, which he calls the "true Antipodes". Copies of any of the early editions are very rare in commerce; this is the only copy of the first Latin edition to have appeared at auction within the last 40 years. – A few small, mostly marginal neat repairs to close tears or small holes, light worming and soiling on final leaf, an excellent copy. Provenance: from the library of Jacopo Bannasio, with his contemporary ownership inscription "Jacobus de Bannissis Dalmate" below the colophon. Engraved woodcut vignette incorporating the French royal arms, perhaps retained from the first binding and mounted on the front board. Sold Sotheby's, 6 June 2000, lot 332, to Bruce McKinney (bookplate); his sale, Bloomsbury, 3 December 2009. – The imperial secretary Jacopo Bannasio, in its Latin form Jacobus de Bannissis and in the original Slav form Jakov Banicevic (d. 19 November 1532), was a Dalmatian from the island of Curzola, a Catholic cleric and diplomat educated at the universities of Bologna and Padua. His path crossed that of Cardinal Carvajal, the book's sponsor, on many occasions. Bannasio served Maximilian I, both in Germany and in the Caesarean embassy at the papal court in Rome. From 1509 Bannasio had special responsibility for the affairs of Flanders and often visited Antwerp. He held the deanery there and met and corresponded with Erasmus, who defended Carvajal in his dispute with Pope Julius II. From 1519 Bannasio was the intimate secretary of Maximilian's grandson, the Emperor Charles V, the Habsburg king of Spain. In 1521 he retired to Trent, where he was dean of the cathedral chapter. Bannasio was a friend and patron of artists and humanists; Dürer drafted a coat of arms for him and perhaps also a portrait sketch. His particular interest in world travel is shown by the personal care he took in 1523 to send detailed dispatches to the Republic of Ragusa, the Eastern Adriatic maritime state he regarded as home, with news of Magellan's circumnavigation.

♣ *Hakluyt Society, The Travels of Ludovico di Varthema, pp. xiii–xiv. Howgego V 15. Cf. Blackmer II, 338 (Milan 1523 ed.). For Bannasio, see Stoyan Gavrilovic, "Documents in the Archives of Ragusa on Magellan's Voyage", *The Hispanic American Historical Review* 45.4 (Nov. 1965), pp. 595–608; and for Bannasio and Carvajal, *Contemporaries of Erasmus* (Univ. of Toronto Press 2003).*

The first Western eyewitness description of Mecca: an early German edition with 44 illustrations

36. Varthema, Lodovico di. Die Ritterliche unnd Lobwirdige Reyß [...] sagend von den Landen Egypto, Syria, von beiden Arabia, Persia, India, und Ethiopia, von deren gestalt, sitten, Leben, Pollicey, Glauben unnd Ceremonien [...]. (Frankfurt/Main, Hermann Gülfferich), 1548. 4°. 220 unnumbered pp. Title page and title woodcut printed in red and black; full-page woodcut on reverse of title-page and 44 woodcuts in the text by Jörg Breu the elder. Bound with eight contemporary pamphlets. Contemporary blindstamped leather over wooden boards. All edges red. Remains of two clasps. € 150 000

Sixth or seventh, still early German edition of Ludovico di Varthema's famous travels to Arabia, Persia, and India. All early editions of Varthema's account are exceedingly rare (even the 2013 Hajj exhibition at the MIA, Doha, only featured the 1655 reprint). – Bound at the end of the volume are eight rare contemporary pamphlets, including two concerned with the Ottoman wars, two others so rare that they are bibliographically unrecorded (a full list with references is available upon request). Binding is mildly rubbed and bumped; interior shows slight browning and fingerstaining with occasional edge damage. Pastedown has ownership and bookplate of the Bildhausen Cistercians, dissolved in 1803.

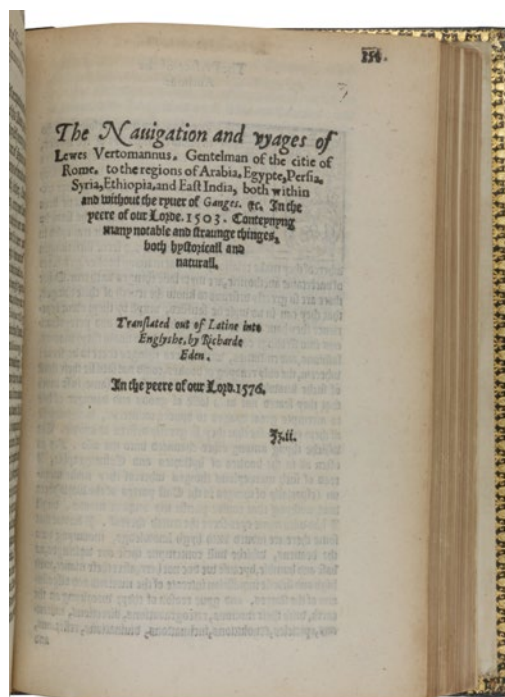
♣ VD 16, ZV 15159 (BSB copy lost). LA 113.553 (s. v. "Barthema", citing 212 pp. only: no more than six copies, all in Germany). Goedeke I, 379, 17, 7. Cf. Röhrich no. 574, p. 164; Cordier *Indosinica* I, 103; Röttinger 115 (all for Gülfferich's 1549 ed.). Cf. exhibition cat. "Hajj – The Journey Through Art" (Doha 2013), p. 90 (1655 Dutch ed. only). Blackmer 1719. Gay 140 (a 1556 Frankfurt ed). Cox I, 260. Macro 2239 (other eds.). Carter, *Sea of Pearls*, p. 68 (1520 ed.). Boies Penrose, p. 28–32. *Not in Atabey, BM, or Adams.*



*The first Western eyewitness description of Mecca:
an excellent, entirely complete copy with fine provenance*

37. (Varthema, Lodovico di. *The Navigation and v[o]yages of Lewes Vertomannus, Gentelman of the citie of Rome, to the regions of Arabia, Egypte, Persia, Syria, Ethiopia, and East India, both within and without the ryver of Ganges, etc. In the yeere of our Lorde 1503. Conteynyng many notable and straunge thinges, both hystorical and naturall. Translated out of Latine into Engylshe, by Richarde Eden.* London, Richard Juge, 1577. 4°. (10), 466, (6) ff. With historiated woodcut initials. Splendid modern full navy blue morocco, bands on spine with title showing faded gilt, covers double-ruled gilt. € 265 000

The first English edition of Ludovico di Varthema's famous travels to Arabia, Persia, and India, published as an extensive part of "The History of Travayle in the West and East Indies" – one of the first English versions of the significant collection edited by Pietro Martire d'Anghiera (Peter Martyr, 1457–1526). The first independently published English translation would not appear until 1863; Varthema's travelogue was included for the first time in the present translated edition of Martyr's "History". The translation, with some omissions, is that of Decades I–III of "De Orbe Novo" by Martyr, with additions from other sources, edited by Richard Eden and Richard Willes. Willes was a member of the Jesuits from 1565 to 1572 and was familiar with Maffei, the Jesuit chronicler whose account he drew on for this work. Under the benefaction of the Earl of Bedford, Willes expanded Eden's translation to include, apart from Varthema's travels, four Decades and an abridgement of Decades v–VIII; Frobisher's voyage for a Northwest Passage, Sebastian Cabot's voyages to the Arctic for the Moscovy Company, Cortez's conquest of Mexico, Pereira's description of China, 1565, Acosta and Maffei's notices of Japan, 1573, and the first two English voyages to West Africa. Also, this is the first account in English of Magellan's circumnavigation, as well as the first printed work to advocate a British colony in North America. – Sympathetically washed but not pressed; some minor repairs to title not affecting printed surface. Some remaining toning and staining in small areas of a few leaves. Generally a wide-margined and appealing copy. – Provenance: Acquired from Quaritch in 1975 by Gregory S. Javitch (1898–1980), a Russian-born,



Canadian leader in the land reclamation sector in Ontario. Javitch formed an important collection of 2 500 items entitled "Peoples of the New World", encompassing both North and South America, which was acquired by the Bruce Peel Special Collections at the University of Alberta. It was considered the finest such private collection in Canada at the time and formed the cornerstone of the library's Special collections. The present volume remained in Javitch's private collection was acquired directly from his heirs.

¶ *Howeego* M65. *Brunet* I, 294. *OCLC* 5296745. *LCCN* 02-7743. *Alden*, *European Americana* 577/2. *Church* 119. *Streeter Sale* 24. *Arents* 23. *Borba de Moraes*, p. 33. *Hill* 533. *BM-STC* 649. *Sabin* 1562. *Cordier*, *Japonica* 71. *Field* 485. Cf. *exhibition cat. "Haji – The Journey Through Art"* (Doha, 2013), p. 90 (1655 Dutch ed. only). *Macro*, *Bibliography of the Arabian Peninsula*, 2239f. (other editions only). *Not in the Atabey or Blackmer collections.*

*A large-paper copy
from the library of Cardinal Richelieu*

38. Vien, Joseph-Marie. *Caravanne du Sultan à la Mecque: Mascarade turque faite à Rome par Messieurs les pensionnaires de l'Académie de France et leurs amis au carnaval de l'année 1748.* [Paris, c. 1749]. Folio (368 × 255 mm). Etched and engraved title and 31 etched plates (numbered 1–30 and one unnumbered). Contemp. French red morocco gilt, arms of Louis-François-Armand de Vignerot du Plessis, duc de Richelieu et de Fronsac on covers (Olivier 407, fer 15), within gilt border of Richelieu's repeated motif of two crossed batons intertwined with an ornamental "R", repeated with coronet within arabesques at the corners, spine gilt in compartments with same motif. € 35 000

First edition; a large-paper copy with Richelieu's arms. Vien's charming series of etchings depicts the costumes worn by members of the French Academy in Rome for a "Turkish masquerade" held during the Carnival celebrations of 1748. This masque is an outstanding example of the influence the orient exerted on western style during the late-Baroque era, showcasing the degree to which cultural transfer was possible and even a matter of enthusiastic adoption by the west but little more than half a century after the siege of Vienna. The elaborate masquerades at the French Academy constituted an important fixture in the Roman calendar. As director of the Academy, Vien organised the masque of 1748, the fabulous costumes of which are presented here, designed, drawn and etched by Vien himself. The costumes in the present suite are "a curious mixture of authentic Turkish habits and European invention" (Blackmer), showing the stock figures of the Turkish court liberally enhanced with elements of Vien's own concoction. The fantastical nature of the creations is a far cry from the sober neo-classical style with which Vien is commonly associated (his pupils included some of the foremost artists of the period, notably Jacques-Louis David). Vien's original drawings and oil paintings for the Mascarade are held by the Musée du Petit Palais; they were exhibited in Berlin in 1989. – Some marginal dampstaining and foxing, binding rebanded retaining most of original spine, corners repaired. This copy commanded \$26 000 at Christie's New York in 1997. Provenance: from the library of Louis-François-Armand de Vignerot du Plessis, duc de Richelieu et de Fronsac (1696–1788), a close friend of Louis xv of France, though critical of Madame de Pompadour.



¶ *Atabey* 1288. *Lipperheide* Sm 10. *Colas* 3005 (suggesting the plates are un-numbered). *Hiler* 879. *Le Blanc* II, 122, 8–39. *Cohen/R.* 1014f. *Brunet* V, 1211. Cf. *Blackmer* 1730. Cf. *Gay* 3644. *Graesse* VII/2, 311 (*Paris, Bassan et Poignan*).

3

Islamic Manuscripts and Miscellanea

*Exceptionally rare: the Thousand and One Nights,
the first complete edition in Arabic and the first edition printed in the Arab world –
this copy owned by the French oriental scholar Barbier de Meynard*

39. Alf layla wa-layla. Vols. I and II. Bulaq, al-Matba'ah al-kubra, 1251 H [= 1835 CE]. Royal 8° (262 × 194 mm). 2 vols. 710 pp. 620 pp. Printed in Arabic throughout, floral woodcut sarlawh to each volume, text within two-line frame throughout, titles in nasta'liq types. Bound in somewhat later half leather over marbled boards; spine on five raised bands with gilt title, volume number, and edition. Housed in custom-made, half-cloth modern slipcase. € 285 000

First complete edition in Arabic of the Thousand and One Nights, and the first edition printed in the Arab world. Very rare, with seven copies only located in libraries worldwide (American University Beirut, British Library, Danish Royal Library, Harvard, Huntington, and Yale); none traced in auction records. The Bulaq edition was preceded by another two-volume edition printed at Calcutta between 1814 and 1818, which contained a selection of 200 "Nights" only; the German orientalist Max Habicht began his

multi-volume, so-called Breslau edition in 1824, though it remained incomplete on his death in 1839, and at any rate used the Bulaq text as one of its many sources. The Bulaq edition was prepared by 'Abd al-Rahman al-Sifti al-Sharqawi, probably from a single manuscript which is now lost. It proved “more correct than the garbled and semi-colloquial renderings given by the manuscripts used in the compilations of Calcutta I and Breslau”, and was instrumental in stabilising the Thousand and One Nights corpus (Irwin, *The Arabian Nights: A Companion*, p. 44). It was the main source for Edward Lane's pioneering English translation (1889–41) and for the last of the four historically important Arabic editions, published at Calcutta in 1839–42 (and known as “Calcutta II”). Bulaq and Calcutta II “superseded almost completely all other texts and formed the general notion of the Arabian Nights. For more than half a century it was neither questioned nor contested that the text of the Bulaq and Calcutta II editions was the true and authentic text” (Marzolph, *The Arabian Nights Reader*, p. 88). – The printing press at Bulaq, Cairo, founded in 1821 by Muhammad 'Ali Pasha, was the first indigenous press in Egypt and one of the first anywhere in the Arab world, its literary output catering to a keen export market and increased demand among Egypt's expanding professional classes. The present edition exhibits the high standards of Bulaq printing, with the main text composed in authentic and legible naskh-style types, interspersed with attractive headings in nast'aliq. – Condition report: Vol.



1) Two small holes at the gutter of fol. [157]2 (pp. 627f.) and minute damage to the upper edge of the last 9 ff. Spine rubbed, upper compartment professionally restored. Vol. 2) A larger light stain to the margin of fol. [4]1 (pp. 13f.), moderately touching text but not affecting legibility. Insignificant worming to lower margin of first 10 ff. Spine rubbed, front hinge professionally restored. Interior of both volumes clean and firm, overall in very good condition. 19th-century bibliographical notes on a typed vignette mounted on endpapers of both volumes; bibliographical notes in pencil on endpaper of vol. 1. Handwritten tables of contents loosely inserted to both volumes. A few marginal notes in Arabic and French written in pen and pencil throughout. Occasional spotting; a tiny hole throughout at the upper inner corner of the framing rules. – Provenance: from the collection of the French oriental scholar Charles Barbier de Meynard (1826–1906) with his stamp and ownership inscription in both volumes. A member of the Société Asiatique and editor of “*Dictionnaire Géographique de la Perse*”, Barbier de Meynard authored several books and articles and co-translated the 9-volume “*Moruj al-dahab*” of Al-Masudi (*Les prairies d'or*, Paris, 1861–77). His inscription “Donne par A. Dantan” in the first volume probably refers to Antoine Dantan, a member of the renowned French dragoman dynasty.

¶ *Chauvin IV, 18, 20K. Brunet III, 1715. Graesse IV, 523. Fawzi M. Tadrus, Printing in the Arab World with emphasis on Bulaq Press (Doha: University of Qatar, 1982), p. 64. Middle Eastern Languages and the Print Revolution. A Cross-Cultural Encounter, Westhofen 2002, p. 184. Heinz Grotzfeld, Neglected Conclusions of the “Arabian Nights”: Gleanings in Forgotten and Overlooked Recensions. In: Journal of Arabic Literature, Vol. 16, (1985), pp. 73–87. Ulrich Marzolph (ed.). The Arabian nights in transnational perspective, Wayne State University Press 2007, p. 51.*

Hand-carved woodblock

40. [Arabic-script wood-printing block]. Hand-carved woodblock engraved with “Safr Nishd al-Nishad li-Suleyman” (the Song of Solomon). [Probably Ottoman provinces, mid-18th century (ca. 1750)]. A single hand-carved woodblock (ca. 170 by 110/92 by 220 mm) for use as printing block, together with a print on 18th century paper (165 × 105 mm). € 18 000

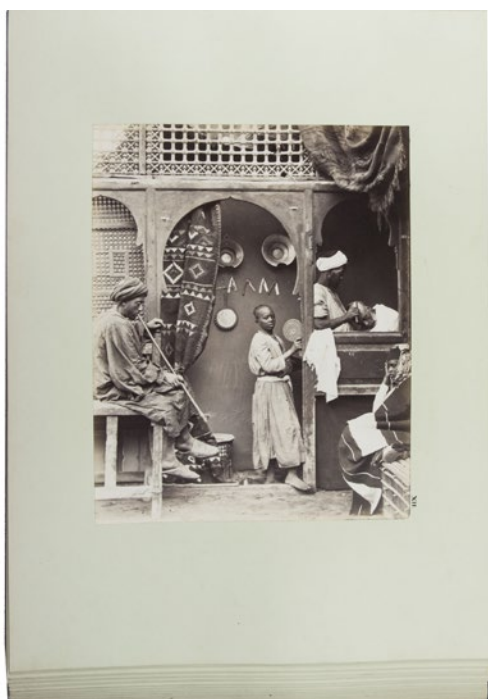
Woodblock in Ottoman Turkish for a Hebrew publication of the Song of Solomon, probably produced in the Ottoman regions of the Levant for a rural printing press. A rare survival of a printing tool, and also an important witness to cross-cultural printing for minority audiences in the Ottoman world. – Includes a print of the text reading “Safr Nishd al-Nishad li-Suleyman wa'ighal ba-l'Abraniyat Sir Hashirim”, printed on a piece of 18th-century paper pasted to a cutting from a Croatian printed book (“Pasha Duhovna”, on Spirituality and the Passover). – Some small wormholes in the wood, post-dating the print; carved side stained black from ink used for printing. Printing devices such as this are often discarded or recycled and rarely survive in such condition as the present example.



*112 photographs of Cairo and Egypt
by two of the most distinguished photographers of the Muslim world*



41. Béchard, Henri and Pascal Sebah. [Binding title:] *Egypten*. [Cairo & Istanbul, ca. 1870–1880]. 3 oblong photo albums (31 × 45 cm), containing 112 stunning photographs of Egypt (mostly measuring: 20.5 × 26.5 cm, some slightly smaller: 20 × 25 cm and some slightly larger: 26.5 × 21 cm), all mounted on paperboard leaves measuring 30 × 42 cm. 49 photos are signed, in the negatives, by Béchard, 35 by Sebah and 28 are unsigned, and several have numbers and titles as well. The photographs in each volume are numbered in a later hand on the leaves (48, “19” [= 21], 43). Near contemporary gold-tooled black half morocco, with title in gold on front boards, boards with richly gold-tooled morocco corners, marbled pastedowns (nonpareil pattern, similar to Wolfe 147, dated 1840–70). Kept in matching half morocco boxes, gold-tooled spines, identical title on front boards, the same marbled paper used for the edges. € 95 000



An extensive set of stunning photographs of Egypt by two of the most distinguished photographers of the Islamic world: Henri Béchard and Pascal Sebah. The collection is very well preserved and unusual in its scope. The volumes are thematically divided: the first album shows Cairo and daily life in the city, the second shows antiquities outside the city (pyramids, temples, funeral chambers, hieroglyphics etc.), and the third shows cities other than Cairo, e.g. Karnak, Louqsor, Bal el Molouk, Thebes, Edfou, Assouan, etc., along with ruins and other sites from those places. The photographs therefore not only show us the famous views and antiquities, but also give an acute portrayal of Egypt as a country and its everyday life at the time, which is not common in the usual touristic photo albums. Henri Béchard (active 1870–80) was awarded the Gold medal at the Universal Exposition in 1878. His studio was in the Ezbekiyeh Gardens, Cairo. “His work is distinguished by the superb quality of his prints and the generally spectacular presentation of even the most common sites, such as the pyramids. His studies of people and costumes are even more interesting and point to a very personal involvement of the photographer in the life and customs of the country. His cityscapes and urban scenes were mostly taken from unusual angles in an attempt to cope with the narrow and confined spaces” (Perez). Pascal Sebah (1823–86) was a leading photographer based in Constantinople, who catered to the Western European interest

in the exotic “Orient” and the growing numbers of tourists visiting the Islamic world who wished to take home images of the city, ancient ruins in the surrounding area, portraits, and local people in traditional costumes. “Sebah rose to prominence because of his well-organized compositions, careful lighting, effective posing, attractive models, great attention to detail, and for the excellent print quality” (Saretzky). Only an occasional speck on the album leaves, otherwise a fine copy, with the photographs of a very high quality. The bindings also fine, only the boxes have some very minor wear along the extremities.

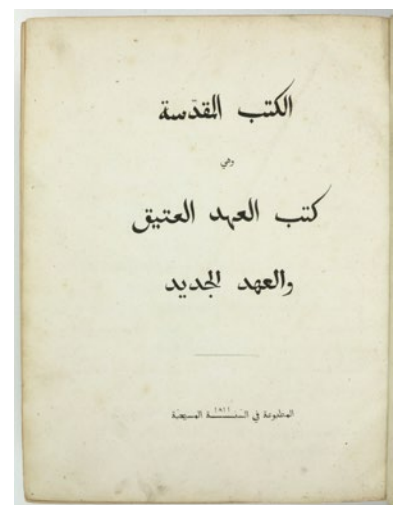
¶ Cf. N. Perez, *Focus East* (1988); G. Saretzky, *History of photography* (online).

In Arabic throughout

42. [Biblia arabica]. [Al-Kutub al-muqaddasa wa-hiya kutub al-`ahd al-`atiq wal-`ahd al-gadid]. The Holy Bible, Containing the Old and New Testaments, in the Arabic Language. Newcastle upon Tyne, Sarah Hodgson, 1811. Large 4° (ca. 220 × 272 mm). (4), (306), (98) ff. Original blindstamped full calf over heavy boards with rubbed remains of gilt border. € 6500

First edition. Arabic text (without vowel points) throughout, save for the English title-page. “This edition, produced under the patronage of the Bishop of Durham (Shute Barrington), was at first undertaken by Joseph Dacre Carlyle (1759–1806), Cambridge Professor of Arabic in 1795, and vicar of Newcastle in 1801. On Carlyle’s death Henry Ford, Lord Almoner Reader in Arabic at Oxford, took up the work, and saw the book through the press in 1811. The text is based, apparently, on the London Polyglot. The Society for the Propagation of the Gospel in Foreign Parts contributed £250 for 1000 copies to be distributed in Africa and Asia. The British and Foreign Bible Society also gave £250, and in addition purchased, or received for distribution, over 1000 copies” (Darlow/M.). – Binding rubbed, front hinge professionally repaired. Undecorated spine shows traces of a removed library label. Old ink shelfmarks and stamp of Grüssau Abbey at Bad Wimpfen’s St Peter’s Church on verso of title-page. Handwritten ownership of “Eug. Breitling, parochus in Hamburg” (dated 1909) and note “Left by the wish of the Rev. A. Lehmann” at the end.

¶ Darlow/Moule II, 1663. OCLC 165689213.



First edition of the Pentateuch in Arabic



43. [Biblia arabica – VT – Pentateuch]. Erpenius, Thomas (ed.). Turat Musa al-Nabi alayhi al-salam id est Pentateuchus Mosis Arabicè. Leiden, Thomas Erpenius for Johannes Maire, 1622. 4°. (16), 458, (2) pp. With the title in a woodcut architectural frame. Contemporary vellum. € 14 000

“First printing of the Pentateuch in Arabic characters” (Smitskamp). Edited by Thomas Erpenius and printed with his influential nashk Arabic types, cut under his direction by Arent Corsz. Hogenacker in Leiden. It gives the text of a 13th-century translation of the Pentateuch in the Maghreb dialect (spoken in Mauritania). Erpenius was one of the most distinguished orientalisks and by far the best Arabist of his day. He published an influential Arabic grammar and several excellent critical editions. His own private printing office, equipped with Hebrew, Arabic, Syriac, Ethiopic and Turkish type, produced its first works as early as 1615. – With bookplate, owner’s inscription and library stamp of Verplanck Colvin (1847–1920). Occasional spots, some leaves with a minor waterstain in the upper or lower margin, nor affecting the text. A good copy, with generous margins. Binding slightly soiled and with a restoration to the front inner hinge, but otherwise good.

¶ Breugelmanns 1622–2. Darlow/Moule 1645. Smitskamp, PO 86.

Only two copies known in institutional collections

44. [Biblia arabica – VT – Psalmi]. Kitab mazamir Da'ud al-Nabi [...] malik 'ala' sha'b Bani Isra'il. Padua, Typis Seminarii [Zuane Manfré], 1709. 8°. (16), 220, (12) pp. With full-page woodcut illustration at the end of the preliminaries. Contemporary blindstamped calf over wooden boards with two clasps. € 12 500

Exceptionally rare Arabic Psalter, the first of several reprintings of 'Abd Allah ibn al-Fadl al-Antaki's translation which had first appeared in Aleppo in 1706. Translated from the Greek Septuaginta Version, with the kathismata interspersed between the Psalms and with the Canticles following them. Edited, with a Paschalion for the years 1709–39 at the end, by Philipp Ghailán. – Only two copies known in institutional collections; collation agrees with that of the British Library copy (Biblioteca Marciana collation omits 116 pp. of preliminary matter). Binding professionally repaired; noticeable worming, mainly confined to margins. Some browning throughout; slight waterstaining near end. A few early 19th century inked notes in Hebrew. Provenance: 18th-century bookplate "Ex bibliotheca Johannis Marchioni Plebani Veneti" on final endpaper.

¶ Darlow/Moule I, 1653 (note). BL shelfmark: Asia, Pacific & Africa 14501.a.31. Marciana shelfmark: 133-C-176. OCLC 945484585 (digital reproduction only).



The first Gospel printed in interlinear Arabic and Latin

45. [Biblia arabico-latina – NT – Evangelium]. Arba'at Anajil Yasu' al-Masih Sayyidina al-Muqaddasah. Sacrosancta quatuor Iesu Christi D. N. Evangelia. Arabice scripta, Latine reddita, figuris[ue] ornata. Rome, Typographia Medicea, (1591)–1619. Folio (260 × 366 mm). (4), 9–462, (2) pp. Title page printed in red and black, with the Medici arms. With 149 text woodcuts by L. N. Parassole after Antonio Tempesta. Contemporary Italian flexible boards with ms. title to spine. € 18 000



The rare first re-issue, with new preliminary matter only, of the first Gospel printing in the interlinear Arabic and Latin version, prepared at the same time and printed by the same press as the first Arabic-only Gospel. These were the first works ever produced by Ferdinando de' Medici's "Medicea" press, founded by Pope Gregory XIII to spread the word of Christ in the Orient. Supervised by the able scholar Giovambattista Raimondi (1536–1614), its strength lay in oriental, especially Arabic, printing. After Raimondi's death, the press relocated to Florence. – The Arabic text is printed in Robert Granjon's famous large fount, generally considered the first satisfactory Arabic printing type; as all early printed editions of the Arabic Gospels, it is based on the Alexandrian Vulgate (cf. Darlow/M. 1636). The Latin version is by Leonardo Sionita. As issued in 1591, the work began with page 9, without a title page or any preliminary matter at all: "the intended prefatory matter was apparently never published" (Darlow/M.). The 1619 re-issue contains 4 pages of preliminary matter (title page and a note "typographus lectori"); there exist copies with two additional leaves of dedications not present here. Another re-issue, much more common, was released in 1774. – Occasional browning; a good, untrimmed and hence wide-margined copy in its original temporary binding.

¶ Darlow/Moule 1643. Mortimer 64 (note). Streit XVI, p. 866, no. 5138.

*The second book printed in Arabic from movable type
and a primary source for Columbus's second voyage to America*

46. [Biblia polyglotta – Psalmi]. Psalterium Hebreum, Grecu[m], Arabicu[m], & Chaldaicu[m], cu[m] tribus latinis i[n]terp[re]tat[i]onibus & glossis. Genoa, Pietro Paulo Porro, 1516. Folio (binding 250 × 335 mm, inner book 236 × 327 mm). 200 leaves, complete. Title printed in red and black within woodcut arabesque border, printer's device on final leaf. With parallel text in Hebrew, Latin, Greek, Arabic and Chaldaean (in their respective types), 4 columns to a page, 41 lines. 13 woodcut floriated initials (5 Latin, 4 Hebrew, 2 Greek and 2 Arabic). Rebound in near contemporary brown calf, carefully restored, edges and corners repaired, spine fully rebacked in seven compartments with modern gilt title and date. € 48 000

First edition. – The first polyglot edition of any part of the Bible, and also the first polyglot work ever published. It is of the utmost importance in several further respects, constituting the second book printed in Arabic from movable type (following Gregorio de Gregorii's "Kitab salat as-sawa'i", a Horologium for the Lebanese Melchites, printed in 1514), as well as the earliest Arabic printing of any portion of the Bible. It also contains the first edition of the Aramaic text of the Psalter and offers for the first time Kabbalistic texts from the Zohar. Furthermore, Giustiniani's commentary provides the first substantial biographical reference to Columbus, and is thus noted as an Americanum. – The learned Dominican Agostino Giustiniani (1470–1536) was Bishop of Nebbio in Corsica from 1514 and later became the first Professor of Arabic and Hebrew at Paris. On his death he bequeathed his extensive library to the state of Genoa. He edited, supervised and financed the present edition and also wrote the commentary. – His book is the first multilingual edition of any part of the Bible. Aldus Manutius had planned a Psalter in three languages as early as the late 15th century, but his project was not realised. Printed in eight parallel columns on double pages, Giustiniani's work comprises the text in Hebrew, a literal Latin translation thereof, the Latin Vulgate, the Greek Septuagint, Arabic, Aramaic (Chaldee), a literal Latin translation from the Aramaic, and scholia in the same languages. While Giustiniani aimed to edit the entire Bibel in this form, no further sections were published. He described his difficulties in selling the edition in his History of Genoa (1537), recording an edition size of 2 000 paper copies and 50 copies on vellum. – Giustiniani's extensive commentary includes a long note to Ps. 19:4 ("et in fines orbis omnia verba eorum"; C71–Dir), about the Genoese Christopher Columbus, who had died in 1506, containing previously unpublished information on his second voyage: "In this interesting sketch of the life and voyages of his fellow-townsmen, Bishop Giustiniani gives an interesting account of the discovery of the new world, and states some facts not mentioned elsewhere" (Sabin). – This edition is also the only book printed at Genoa in the 16th century. The Milanese printer Pietro Paulo Porro maintained a press at Turin with his brother Galeazzo. Giustiniani summoned Porro to Genoa especially for the production of this edition, and had set up a press in the house of his brother Nicolo Giustiniani Paulo. The types were designed and cut for this edition under Porro's direction. – Mild browning throughout, with some occasional waterstaining (more pronounced near beginning).

Adams B 1370. Darlow/Moule 1411, 1634 & 2401. Smitskamp, PO, 236. Alden-Landis 516/4. HARRISSE, BAV no. 88 (pp. 154–158). Sabin 66468. Sander 5957. G. Roper, *Early Arabic Printing in Europe, in: Middle Eastern Languages and the Print Revolution. A Cross-Cultural Encounter* (Westhofen 2002), pp. 129–150, at p. 132, with colour ill. IV. StCB 25. Vinograd Genoa 1.



The editio princeps of the Bible in Osmanli

47. [Biblia turcica]. Kitab al-Ahd al-Atiq. [Paris, British and Foreign Bible Society], 1827. Large 4° (220 × 266 mm). 2 parts in one vol. (4), 7, (1), 984, (4), 3, (1), 318 pp. Contemporary brown calf with ornamental blind-tooling; gilt title to spine. € 8500

Well-preserved copy of the first complete edition of the Bible in Ottoman Turkish (Osmanli), printed in a vocalized Arabic typeface. Based on the manuscript of Ali Ufki Bey (Albert Bobovius), this version became the basis for further Turkish translations used by Armenian and Greek Christians. The New Testament had appeared separately in 1819. “In 1820 J. D. Kieffer [...] began a thorough revision of Ali Bey’s translation of the Bible by comparing it with the original texts, as well as with the standard English, French, and German versions. He also collated it with W. Seaman’s Nogai NT of 1666, with T. Erpenius’ Arabic version, with H. Martyn’s Persian version, with H. Brunton’s Nogai NT of 1813, and with the London Polyglot. The translation of the NT was also carefully revised in view of the criticisms passed on the first edition. On crucial questions he had the advice of Baron Silvestre de Sacy. The complete Bible (without the Apocrypha) appeared in 1827, printed in Arabic character with full vocalization. The edition consisted of 5 000 copies of the Bible, and 2 000 copies of the NT issued separately” (Darlow/M.). – Binding insignificantly rubbed at extremities, very slight brownstaining due to paper. An excellent copy.

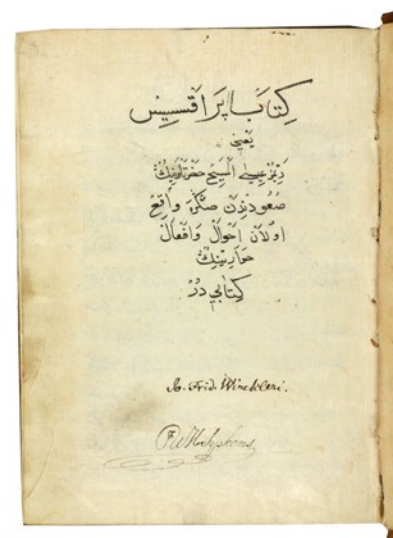
¶ Darlow/Moule 9456. Bruce Privratsky, *A History of Turkish Bible Translations*, v. 5 (2014), pp. 43ff. OCLC 61141750.



*A cross-cultural milestone, unpublished for more than 150 years:
a Polish-born Turk's Osmanli Bible,
produced under the auspices of a Dutch project for universal peace*

48. [Biblia turcica – NT – Actus, Epistulae, Apocalypsis]. Turkish translation of the New Testament. Secretarial manuscript with Ali Ufki Bey’s autograph annotations. (Constantinople, 1665). 4° (160 × 214 mm). (80), (4 blank), (32), (4 blank), (19), (1 blank), (13), (1 blank), (81), (1 blank) leaves. Contemporary full calf with cover borders ruled in gilt and prettily gilt spine. All edges gilt. € 85 000

Considered lost: a volume of Ali Ufki Bey’s famous Bible translation, “the lineal ancestor of today’s Turkish Bible” (Privratsky), the last manuscript in private hands. – A project born of Protestant disappointment with the outcome of the 30 Years’ War, the 17th century enterprise to translate the Bible into Turkish was informed by Christian eschatological hopes that Protestantism and Islam might form a political alliance to defeat the common enemy, idolatrous Catholicism, and bring about world peace. To advance this cause, the Czech-born educator John Amos Comenius championed a Turkish translation of the Holy Scripture, whose power alone, it was assumed, would soon convert the Muslim world to Christianity. Enjoying financial backing from the wealthy arms dealer Laurens de Geer and the academic support of Jacob Golius, professor of Turkish at Leiden, Comenius’s venture was entrusted to the Dutch ambassador in Constantinople, Levinus Warner. – Though himself proficient in Turkish, Warner chose to contract a translator rather than perform the arduous task himself. After his first recruit, the Jewish dragoman Hâki (Yahya bin Isaak), delivered a manuscript version around 1661 which was found deficient, Warner in 1662 entrusted the work to Ali Ufki Bey, a talented linguist and former servant of the Sultan’s. Born Wojciech Bobowski in Lwów around 1610, he had been captured by Tatars as a young man, sold into Ottoman slavery, and given the name Ali. He subsequently served at the Topkapi Palace as a respected musician and translator for about 20 years, eventually



gaining his freedom in 1657. – Ali Bey completed his task in December 1664; in 1665 he then proceeded to have a few fair copies produced under his supervision. One of these, in 5 volumes, is very nearly complete; another contains only Isaiah and several books of the Apocrypha. These copies, sent to Golius together with Ali Bey’s rough draft in four volumes, today form part of the Warner Collection at Leiden University Library. – Only in 1888 did the Leiden Library accession an additional manuscript copy (Cod. Or. 3100), containing part of the New Testament in the hand of one of Ali’s secretaries, with interlinear and marginal corrections by Ali Bey himself. The present volume is the missing part of this New Testament copy, comprising Acts, Romans, Philippians, 1 & 2 Thessalonians, Hebrews, James, 1 & 2 Peter, 1–3 John, Jude, and Revelation. Written under Ali Bey’s direction and copied from his personal draft, it, too, contains marginalia and corrections in his own hand (we thank Dr Arnoud Vrolijk, curator of the Warner collection, for his kind confirmation). – Ali Bey’s translation, aimed at Muslims as a target audience and full of popular Islamic cultural references, did not find favour with Golius and his colleagues. After Warner, de Geer, and Golius all died in quick succession between 1665 and 1667, the Turkish Bible project ground to a halt, in spite of the fact that Ali Bey was anxious to continue it. Not until 1819 would the New Testament alone be published in a revision of his translation (in Paris), and only eight years later would Ali Bey’s entire Turkish Bible see print. A critical edition of his manuscript is still outstanding, and there is ample material for research. It remains unknown from what language Bobowski translated the Bible: “A study of Ali Bey’s spellings of proper names, e.g. Petro, Se’mun, Filipino, Pilato, could reveal much about his connections with Christian tradition. Several of these are Italian spellings and suggest a Catholic connection. The fact that Ali Bey refers to St John the Baptist as Yuhanna Ma’madant, a Christian construction of John’s name in Arabic, suggests that he was in contact with the Oriental churches also, perhaps the Syrian Orthodox Church” (Privratsky, p. 19f.). – Provenance: early 18th century autograph ownership of the Hamburg theologian Johann Friedrich Winckler (1679–1738), professor of theology in Hamburg, on the title-page, and successive ownership of the Dutch theologian and orientalist Hendrik Sypkens (1736–1812) below. Subsequently owned by Nicolaus Wilhelm Schroeder (1721–98), professor of oriental languages at Groningen, and sold as no. 24 of his estate auction by van Boekeren in 1835. Purchased in the 1960s from Wriester’s bookshop (Utrecht) by a Dutch theologian and acquired from him directly.

¶ *Pars altera bibliothecae Schroederianae (Groningen 1834), p. 6, no. 24. Cf. Bruce Privratsky, A History of Turkish Bible Translations, v. S (2014), pp. 18–26. Darlow/Moule 9453 (the 1819 printed NT).*

The New Testament in Ottoman Turkish: rare edition

49. [Biblia turcica – NT]. Kitab ül-ahd il-cedid el-mensub ila rabbina Isa el-mesih [The Book of the New Testament of Our Lord Jesus Christ]. London, William Watts, 1853. Small 8° (108 × 156 mm). (4), 589 pp. Contemporary calf binding with gilt spine title in Osmanli and label “Watkins Binder” on the inner side of the rear cover. € 3500

An exceedingly rare edition of Ali Ufki Bey’s Turkish translation of the New Testament, almost unknown to bibliography. – Revised by Türibi Efendi from the text produced by the British and Foreign Bible Society in 1827, the original translation into Ottoman Turkish was prepared by the Polish musician and linguist Wojciech Bobowski (ca. 1610–75), known under his Muslim name Ali Ufki, as an attempt to present the Christian text to the Muslim world. The 17th century Turkish Bible translation had been informed by Christian eschatological hopes that Protestantism and Islam might form a political alliance to defeat the common enemy, idolatrous Catholicism, and bring about world peace. A Turkish translation of the Holy Scripture was to advance this cause: the word of God alone, it was assumed, would soon convert the Muslim world to Christianity. Although Ali Bey, who had been hired to the task in 1662, completed his translation in 1664/65, the first printed edition was not published until 1819, by the Imprimerie impériale in Paris. – Türibi Efendi, who carried out the new revisions for this edition, had in his youth been sent to Britain by the Egyptian administration, learned English and may have even married a British woman; in 1865 he would publish a Turkish cookbook in English. A more common version of this text, further revised by James W. Redhouse, was published in 1857. Possibly the new edition became necessary after the present 1853 edition sold out in the Crimean war (cf. Privratsky, p. 48). – Light brownstaining to beginning and end; sporadic underlined words and annotations in Ottoman Turkish in the margins. Binding professionally repaired at extremities; overall in a good condition. A single institutional example could be traced (Tübingen University Library).



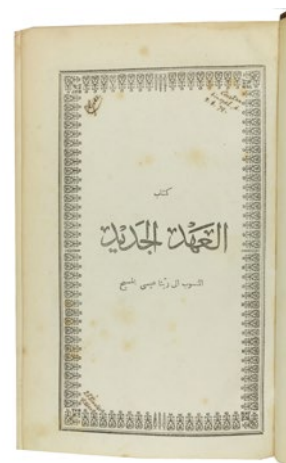
¶ *Darlow/Moule 9468. OCLC 313135237. Bütün baskıların listesi, tarihsel açıklamalar ve araştırma önerileriyle (2013), s.v. 1857 – Kitâb ül-'Ahd el-Cedid. Cf. Bruce Privratsky, A History of Turkish Bible Translations, v. S (2014), p. 47.*

The first complete Turkish New Testament printed in Constantinople in Arabic characters

50. [Biblia turcica – NT]. Kitâb ül-Ahd il-Cedîd el-mensûb ilâ Rabbinâ İsâ el-Mesîh. Istanbul, Hartun Minasyan, 1866. 8°. (2), 6, 637, (3) pp. Contemporary full red morocco on 4 raised bands with giltstamped spine, covers with ornamental blindstamps and gilt rules; leading edges gilt, inner dentelle gilt. All edges gilt. €3000

Luxuriously bound Turkish New Testament, newly translated from the Greek by the German-born William Gottlieb Schaffler (1798–1883). This is the first Constantinople-printed complete New Testament in Osmanli Turkish ever printed in Arabic characters: previous editions had been printed in Greek or Armenian characters only. – “Ordained a missionary [...], Schaffler] reached Constantinople in 1833. His linguistic gifts and missionary experience fitted him for translation-work [...] In 1858 the British and Foreign Bible Society commissioned him to transcribe into Arabic character W. Goodell’s Armeno-Turkish version of the Bible, slightly adapting it to meet the needs of the Moslems. When this proved impracticable, he was authorised to make an independent version in simple, idiomatic Osmanli” (Darlow/M., p. 1641). – This copy was bought in Constantinople on 9 August 1879 by J. Gies for 25 silver piastres, as noted by the collector in ink on the title-page. Later in the library of by Karl Schöffeler (his ownership, dated 20 Sept. 1927, on the flyleaf and his bibliographical note on the pastedown). – Occasional light browning, but a well-preserved, pretty copy.

¶ Darlow/Moule 9488. Özege 10984. OCLC 42824525



The valuation of pearls

51. [Chappuzeau, Samuel]. Histoire des joyaux, et des principales richesses de l’orient & de l’occident. Geneva, pour J. H. Widerhold, 1665. 12°. (10), 180 pp. With engraved additional pictorial title and small woodcut ornament to printed title; woodcut head- and tail-pieces and decorative initials. Contemporary full vellum. € 24 000

Extremely rare first edition of this history of gemstones, corals and pearls, with plentiful references to the Arabian Gulf (“ou Mer d’Elcatif”), and specifically to Bahrain, Al-Qatif, Muscat, and Ormus, including separate chapters on pearls, their valuation, and the process of pearl-fishing. Carter lists Chappuzeau’s work, which draws strongly on Tavernier, under the “key European accounts”, quoting his mention of the Gulf as a major source of pearls: “The most significant pearl fishing ground is on the coast of Arabia Felix, between the towns of Julfar and Catif” (p. 94). – Chappuzeau’s “text is in two parts, the first, of six chapters, describes gemstones beginning with diamond, then those of color, pearls, coral, amber yellow stones, the metals, ambergris, bezoar, indigo and other ‘rich productions’ of the East and West Indies, and including salts. The second part describes the places referred to in the first part, from Abyssinia to Visapur [...] Chappuzeau provides information on places in India where diamonds are found, how they are mined, and prices demanded for diamonds and other gemstones. The method of pricing pearls is also given along with a table of values [... This chapter] is famous for its perpetuation of the story that pearls generate from dew drops falling into the gaping shells of the pearl oysters” (Sinkankas). Also includes references to mining in Peru and trade from the West Indies and Americas. – Spine somewhat dust-soiled; interior shows some browning throughout. Provenance: Contemporary ink ownership “F. Baker” (?) to title-page. Latterly removed from the Library of the Birmingham Assay Office, one of the four assay offices in the United Kingdom, with their inconspicuous library stamp to the flyleaf. Vastly rarer than the 1671 English edition: no other copy seen in the trade.

¶ Sinkankas 1251. Sabin 12010. Cioranescu (17th c.) 18639. OCLC 78250964. Carter, *Sea of Pearls*, pp. 94 & 106. Cf. Hoover 217; Roller/Goodman I, 222; Macclesfield 512 (for the 1671 English translation).



Polyglot poems: an authorial manuscript bound for the King

52. De Rossi, Giovanni Bernardo, Italian orientalist and bibliographer (1742–1831). *Poemata anatolico-polyglotta seu plurium linguarum OO. in laudem Magni Regis Sardiniae Caroli Emmanuelis [...]*. [Probably Turin], 1767. 4° (185 × 228 mm). (I), (II2) pp. Text enclosed within pencil and sanguine rules. Contemporary full calf with giltstamped borders and spine and the arms of Charles Emmanuel III of Sardinia on both covers. Leading edges gilt. Marbled endpapers. All edges red. Green silk band. € 25 000

A fine dedicatory manuscript, pre-dating the noted Hebraist's first published work: an assembly of polyglot odes by the 25-year-old scholar to the royal family of Sardinia, written in Aramaic, Arabic, Coptic, Ethiopian, Hebrew, Chaldaic, and Syriac, all with their Latin translation opposite. – De Rossi studied at Ivrea and Turin. In 1769 he was appointed professor of oriental languages at the University of Parma, where he would spend the rest of his life, known as one of his age's greatest Italian scholars of early printing in Hebrew. – Light browning; first and last leaves a little stained. Ink shows various degrees of bleeding to versos, often very light but quite noticeable in the title-page. The volume bears the arms of Charles Emmanuel III, Duke of Savoy, who ruled as King of Sardinia from 1730 until his death in 1773, and must have been presented to him. The otherwise blank first leaf was turned into a half-title in the 19th century by the scholar and priest Natale Martinetti: "Poemi Orientali di Giovanni Derossi di Castelnuovo Canavese, Dottore di Sacra Teologia, in L'ode degli augustissimi Sovrani e Duchi della Real Casa Di Savoia. Manoscritti dal medesimo De-Rossi, appartenenti a me Natale Martinetti di Cigliano".



A 'Zealous Muslim' and a Hajji: Alexander the Great in the Islamic Tradition

53. Hakim abu Muhammad Ilyas bin Yusuf bin Zaki (known as Nizami Ganjavi). *Eskander-Nama*. Kashmir, late 18th or early 19th century. 4° (23 × 15 cm). Persian manuscript on paper, executed in black ink within red- and blue-ruled borders in two columns, approx. 17 lines per page. (415) pp. on 208 ff., with gilt title ornament on p. (I). Bound in 18th or 19th century calf, rebacked in the late 19th century (?), with renewed spine lacking some material as well. Housed in a custom 19th century slipcase. € 7500



Full manuscript, complete in 72 titled stanzas and 6 866 verse couplets, of this celebrated Islamic biography of Alexander the Great (356–323 BC). The colophon of the present manuscript states that it was composed in the Persian Year 570, i. e. 1202 AD, and we suspect that the present copy was executed in Northern India, probably Kashmir (where Alexander is said to have finally halted his campaign, dying soon after), in the late 18th or early 19th century. "The Alexander of the Persian romances is much more colorful than his Western counterpart [...]. Nizami celebrates him first as a king and conqueror, then as a sage and a prophet. In 'Iskandarnamah', in addition to being a zealous Moslem, Alexander becomes an ardent lover with numerous wives and concubines" (Southgate, "Portraits of Alexander in Persian Alexander-Romances of the Islamic Era"). – Islamic myths about Alexander the Great are thought to have derived in part from Qur'anic references to the "Dhu'l-Qarnayn" ("He of the Two Horns") as well as from the Greek sources in translation. "The principal episodes of the legend of Alexander, as known to the Muslim tradition, are elaborated in the [Eskander-nama]: the birth of Alexander, his succession to the Macedonian throne, his war against the Negroes who had invaded Egypt, the war with the Persians, ending with the defeat and death of Dara and Alexander's marriage to Dara's daughter, his pilgrimage to Mecca. Nezami then dwells at some length on Alexander's stay in the Caucasus and his visit to Queen Nushaba of Barda'a and her court of Amazons; this lady takes over the role

of Candace in earlier versions of the Alexander saga. Alexander then goes to India and China. During his absence the Rus (i.e., the Russian Vikings) invade the Caucasus and capture Barda'a (as they in fact did some two centuries before Nezami's time) and take Nushaba prisoner. Alexander's wars with the Rus, which are depicted at considerable length, end with his victory and his magnanimous treatment of the defeated army. The [Eskander-nama] concludes with the account of Alexander's unsuccessful search for the water of immortal life" (Encyclopaedia Iranica, Vol. VIII, pp. 612–614). Along the way Alexander's conquests of much of Central Asia and the pre-Islamic world are described: Dara (Syria), Ajam (near Kuwait), Kayan (Afghanistan), the Arabian Peninsula, Khorasan (Northern Iran), and so on. – Contents in good order and sound, with a handful of ancient paper repairs to margins throughout. Early (Urdu?) ownership inscriptions on endpapers as well as 19th century English inscription of flyleaf. Bookplate of James Henry Stone (1829–1908) on pastedown. – Manuscripts of the "Eskander-nama" are of great rarity on the market: we are aware of no other examples currently offered for sale, and the last we can find in auction records sold at Sotheby's in 1970 (consisting of just 97 ff).

¶ Cf. Sprengler, *A Catalogue of the Arabic, Persian and Hindústāny Manuscripts Vol. 1, no. 422*; Southgate, "Portraits of Alexander in Persian Alexander-Romances of the Islamic Era" *Journal of the American Oriental Society Vol. 97* (1977), pp. 278–284.

The early Caliphs and Kings of Egypt, the Hejaz and the Levant

54. Hasan bin Omar bin Habib al-Halabi, Badr ad-Din. Al-Khalaf'a wa Muluk al-Amsaar [A historical and geographical account of the Caliphs and Kings of Islamic lands]. [Ottoman Levant, 1713 CE] = Sha'ban 1125 H. Small 4° (174 × 223 mm). Arabic manuscript on paper. (91) ff., possibly lacking a fihrist at the beginning of the volume, else apparently textually complete. 24 lines, per extensum, written in cursive naskh, headings and key words in red, with catchwords, contemporary marginalia and annotations throughout. Waqf inscriptions for a private collector named Haj Ibrahim Efendi Arabi (dated 1135 H / 1723 CE), with his seal stamped to final leaf. Contemporary leather-backed boards with fore-edge flap. € 9500

An historical and geographical account of the early Caliphs and Kings of Egypt, the Hejaz and the Levant, possibly inspired by the author's travels in these regions. The volume not only describes the rulers but also offers insights into the geographical locations where they settled, their "Amsaar" (garrison towns), and the physical proximity of these locations to each other. – Habib al-Halabi (1310–77 CE) was a Damascus-born historian who lived in Aleppo. He travelled extensively during his lifetime, notably visiting Egypt and Arabia, twice performing the Hajj. Manuscript copies of his works are uncommon: his two best-known works are "Durrat al-Aslak fi Dawlat al-Atrak" and "Tadkirat al-Nabih fi Ayaam al-Mansur wa Banih", recorded in several manuscripts in institutional collections; the present work, by contrast, is an exceptionally rare text, with no other copies traced in libraries or sold at public auction. – Binding rubbed and worn, extremities bumped, covers and edges repaired. Some light water-staining to upper margins and a few scattered marks and stains, but overall a good copy.

¶ Cf. *GAL I*, 36f. & *SI*, 35.



A history of the many religions of the world

55. Hazart, Cornelius. Kerckelycke historie vande gheheele wereldt, namelyck vande voorgaende ende teghenwoordighe eeuwe... Antwerp, Michiel Cnobbaert, 1667–1671. 4 volumes. Folio. [20], 484, [36]; [22], "406" [= 414], [26]; [16], "455" [= 459], [21]; [22], 412, [23], [1 blank] pp. With an engraved frontispiece in each volume; volume 1 with a title-page printed in red and black and 45 engraved plates; volume 2 with 17 engraved plates; volume 3 with 37 engraved plates; volume 4 with 19 engraved plates (122 engraved plates in total, incl. frontispieces). Contemporary mottled, tanned sheepskin, gold-tooled spines with red title-label, two clasps. € 4500

Complete set of the first edition of a historical work devoted to the many religions of the world, paying special attention to the role of Christianity and missionaries in the areas covered, compiled by the Belgian Jesuit priest Cornelius Hazart. The fourth volume deals with religion in Palestine, Syria, the Middle East, Morocco, Turkey, Greece and Tartary. It opens with a description of the life of the Prophet Mohammed and the rise of Islam. It further includes accounts of the first Christian Roman Emperors, martyrs and ascetics in the East, but also of the rulers of the Ottoman Empire and Persia and their religions over time. Besides a description of the country's religion and the role of Christianity and Jesuit missionaries in the area, Hazart often includes brief sections on history, geography (Isfahan, Ormus, Fez), politics, trade, customs, costumes, etc. The first volume covers the religions from Japan, China, India, "Bisnagar" (Visnagar?), Peru, Mexico, Brazil, Florida, Canada, Paraguay and "Maragnan" (present-day Brazil). The second volume deals with Abyssinia (Ethiopia), Angola, the Congo, Germany, Hungary, Poland, Sweden, Denmark and France. The third volume is wholly devoted to the Netherlands and England. – Each volume with a library stamp on half-title. Slightly browned with some (water)stains and marginal thumbing, some leaves restored at the outer margin. Bindings slightly worn along the extremities, some wormholes in the spines, second volume lacking one of the two clasps and third volume lacking both clasps.

☞ *De Backer & Sommervogel IV, p. 185; Sabin 31115; STCV 3112644.*



Yiddish study of the Prophet Muhammad

56. Hermalin, D[avid] M[oyshe]. Muhamad. A shtudium fun dem ershaynen, leben und thetigkayt fun dem Musulmanishen gezets-geber un die rezultaten fun zayn religyon. New York, M[eir] Chinsky, 19 Ludlow Street, (1898). 8°. 64 pp. Contemporary marbled boards with title clipped from the original upper wrapper and pasted on the upper cover; lower wrapper cover bound within. Cloth spine. € 3500

First edition of this Yiddish-language study of the Prophet Muhammad. Includes not only a biography of the Prophet and a discussion of the Qur'an and of Islam, but also chapters with a specifically Jewish perspective, such as on the Jewish population of Arabia (especially in Mecca and Medina), on Muhammad's "dreadful revenge on the Jews", etc. The author published similar accounts on Jesus of Nazareth ("Yeyshu Hanoytsri: zayn ersheyne, leben und toydt: algemeyner iberblik vegen der entshtehung fun kristenthum") and Sabbatai Zevi ("Der Terkisher Meshieh: a historish romantische shilderung iber dem leben und virken fun Shabtay Tsvi"). The highly versatile journalist, novelist, and playwright D. M. Hermalin (1865–1921) was born and educated in Bucharest, where he worked for various newspapers before being compelled to leave Romania and emigrating to the United States at the age of twenty. Here, he taught French and Hebrew and achieved distinction as a much-admired family page editor for Yiddish newspapers such as the "Folks Advokat", the "Yiddisher Herold", and the "Wahrheit". He wrote thrillers, but also translated Tolstoy, Maupassant, Zola, Bocaccio, and Shakespeare into Yiddish; his 1901 translation of Goethe's "Faust" was the first complete Yiddish version. – Binding severely rubbed; extremities bumped. Paper browned and brittle with noticeable fingerstaining. The lower wrapper cover, preserved inside the boards, has an English title: "Mohammed. A Study Of the Advent, Life and Activity of the Mussulman Law-Giver and the Results of his Religion", with the publisher's advert of books on sale ("oysferkoyf katalog fun mayn aygenem ferlag") on the reverse. Extremely rare: no copy in trade records; online library catalogues list copies at YIVO, Yale, Harvard, University of California, and Florida Atlantic University, as well as the British Library; several research libraries in the US hold microform copies.

☞ *OCLC 122740986.*



With a folding map situating the Garden of Eden near Al Basrah, Iraq

57. Huet, Pierre Daniel. Trattato della situazione del Paradiso terrestre ... Tradotta dalla lingua Francese. Venice, Giambatista Albrizzi, 1737. Small 8° (15,5 × 10 cm). [48], 234, [2 blank] pp. With an integral engraved frontispiece incorporating a map showing the location of Biblical Paradise (engraved by Carlo Orsolini), title-page with an engraved vignette of a herald angel, the engraved arms of the dedicatee Marc'Antonio Morosini above the dedication, and a folding engraved map (22,5 × 19 cm) showing the location of Biblical Paradise. Set in roman and italic with occasional words in Hebrew and Greek. Contemporary sprinkled tanned sheepskin, sewn on 4 cords, gold-tooled spine with red morocco label, red edges. € 1950

First and only Italian edition of a book attempting to determine the location of the Biblical Paradise (the Garden of Eden) through an extensive analysis of Biblical and other sources, by the Jesuit scholar and member of the Académie Française, Pierre Daniel Huet (1630–1721), Bishop of Avranches. The first edition, in French in 1691, was one of the first books published by Jean Anisson after he took charge of the Imprimerie Royale in Paris. Huet recounts the various earlier theories about the location of Paradise, which placed it everywhere from under the ground to on the moon. Huet's map, here copied from the French edition, shows the Middle East from the Red Sea and the Gulf in the south to the eastern Mediterranean (including Cyprus, Armenia and the Caspian Sea in the north). A dotted line indicates the borders of "Eden" or "Paradis Terrestre" in Babylonia, between the confluence of the Tigris and Euphrates rivers (but it shows the confluence where they approach each other near today's Bagdad) and the Gulf. This places it near present-day Al Basrah in Iraq. The towns of "Aracca" and "Talatha" are shown inside the boundaries of Paradise. While the main map is copied from the French edition, the frontispiece is completely independent of the French one. It shows Moses pointing out the location of Paradise on a wall map above a scene of the expulsion from the Garden of Eden, while a female figure with a globe and a pair of compasses looks on. – With a small abrasion in the lower left corner of the frontispiece, affecting only the border and the first initial of the engraver's name, but otherwise in very good condition. Lacking two of the three final integral blank leaves. Binding with a couple of small wormholes and with the endpapers browned, but otherwise also very good. A fascinating attempt to apply the emerging science of geography to a religious question.



¶ Mokre, *Kartographie des Imaginären*, in: *Petschar, Alpha & Omega* (2000), pp. 27–31. *WorldCat* (6 copies). Cf. *Laor* 160 & 171 (1730 French & 1732 English eds.).

Manuscript commentary on Ibn Sina's Kitab ash-Shifa

58. [Ibn Sina (Avicenna)]. – Mohammed Mahdi ibn Abi Zarr Naraqī. Kitab Sharkh al-Ilahiyyat ("The Book of Explanation of Theology"). Theological commentary on Avicenna's *Kitab al-Shifa'* ("The Book of Healing"). Western Persia (Isfahan?), [ca. 1780s]. 4° (150 × 210 mm). 137 ff. Arabic manuscript on polished laid paper. 17 lines per extensum, text in black ink with marks in red. Text in black ink in a neat commentary naskh style, influenced by the widespread Persian nastaliq hand. Limp tan goatskin binding with red goatskin spine. € 9500



Late 18th century Arabic manuscript apparently written in Western Persia, containing a commentary on several theological propositions taken from various parts of Ibn Sina's encyclopedical *Kitab ash-Shifa'*, the author's major work on science and philosophy, intended to "cure" or "heal" ignorance of the soul. Thus, despite its title, it is not concerned with medicine, in contrast to his earlier "Qanun". The book is divided into four parts: logic, natural sciences, mathematics (a quadrivium of arithmetic, geometry, astronomy, and music), and metaphysics. It was influenced by ancient Greek philosophers such as Aristotle, Hellenistic thinkers such as Ptolemy, and earlier Muslim scientists and philosophers such as Al-Kindi, Al-Farabi, and Al-Biruni. – The author of this commentary was the Shiite Iranian polymath and scholar Mohammed Mahdi ibn Abi Zarr Naraqī (1716–95). Praised

by Henry Corbin in his “Histoire de la philosophie islamique”, Naraqī was a significant figure on the verge of the early Qajar era of Shiite philosophy. Here, each Avicennian proposition is highlighted by the rubrication of the Arabic expression “qawl-hu” (“his saying [is ... etc.]”). In some contrast to Ibn Sina’s own Neo-Platonically informed interpretation of Islam, Naraqī’s commentary belongs to a deeply Shiite mystical tradition. – Some paper repairs. With a Persian bequest statement (waqfiya), elegantly penned in tawqi hand, stating: “This [leather-]bound (mugallad) manuscript had been donated for the study of the religious sciences (ulum diniya) on the part of the residents of the Dar as-Saltanat in Esfahan, Persia, at the month of Rabi at-Tani 1292 H (= May 1875 CE)”.

¶ Cf. GAL I, 454, no. 18.

Javanese manuscript of an Islamic version of the story of Joseph and his brothers

59. [Javanese Manuscript]. Serat Yusup. [Java, ca.1800?]. Small folio in 10s (26.5 × 18 cm). [2], [122 of] 124, [1] ff. including 2 integral end-leaves preceding the title-spread. Manuscript in Javanese, neatly written in Javanese script in black ink on Javanese dluwang “paper”, 13 lines, double-page “wadana” (opening serving as “title-page”), some 15 decorations in red and black to fill out short lines, plus a couple of snake-like decorations. Leaves numbered in Arabic numerals on versos. Lacking 2 leaves (E5.6: ff. 43–44). Sewn with dluwang wrappers laced onto the bookblock with tacket-like vertical cords at the head and foot of the spine. € 14 500

A Javanese manuscript giving an Islamic version of the story of Joseph and his brothers, translated from a Malay text (retaining some Malay loan words). The story is well known in the West from the Old Testament (Genesis 37–50, from the first book of the Hebrew Torah), where it is set in Canaan and Egypt in the 2nd half of the 16th century BCE and is thought to have been written ca. 600 BCE. The Biblical version has long been popular among Jews and Christians, but a version of the story also appears in the Qur’an, including many details not found in the Old Testament. – Dluwang is not quite true paper, since it is not made in a mould, but from fibrous sheets cut from the inner bark of the paper mulberry, fermented, beaten, dried and polished to make thin, pliable sheets: a material used like cloth or paper on many South Pacific islands. The sheets as initially cut were rarely longer than 40 cm and the open bifolia of the present manuscript measure 34.5 cm in their longest dimension, so in general each bifolia is made from a single sheet. The wadana is a fairly simple example of what can be called “carpet style”, borrowed from the sarlawh or sarloh of Islamic artistic tradition. Cantos in Javanese manuscripts are often separated by decorations called pepadan. We suspect the red and black line fillers in the present manuscript serve that purpose, though we have not seen examples in a similar style. – With 4 pages of text in a different hand on Arv–3r, preceding the double-page opening and probably added by an early owner. Three short text passages have been blacked out (the longest 2½ lines), but remain legible. Lacking 2 leaves; mostly marginal worm trails in about 36 leaves (more serious in ff. 89–98, with the loss of the outer centimetre of the first 4 lines of text on leaf 97), damage in the gutter of the last three leaves, only slightly affecting the text, the lower outside corner worn or eaten away in the first half, not reaching the text, and the first 3 leaves tattered, slightly affecting the text written on the endleaves. Mostly in good condition, with only an occasional minor stain. The spine is somewhat skewed and the wrappers are tattered and scuffed, with some creases. A fascinating Javanese Islamic manuscript, telling the famous story of Joseph and his brothers.



– With 4 pages of text in a different hand on Arv–3r, preceding the double-page opening and probably added by an early owner. Three short text passages have been blacked out (the longest 2½ lines), but remain legible. Lacking 2 leaves; mostly marginal worm trails in about 36 leaves (more serious in ff. 89–98, with the loss of the outer centimetre of the first 4 lines of text on leaf 97), damage in the gutter of the last three leaves, only slightly affecting the text, the lower outside corner worn or eaten away in the first half, not reaching the text, and the first 3 leaves tattered, slightly affecting the text written on the endleaves. Mostly in good condition, with only an occasional minor stain. The spine is somewhat skewed and the wrappers are tattered and scuffed, with some creases. A fascinating Javanese Islamic manuscript, telling the famous story of Joseph and his brothers.

¶ For the frames: Tim Behrend, “Frontispiece architecture in Ngayogyakarta”, in: *Archipel*, 69 (2005), pp. 39–60. For the “paper”: René Teijgeler, *Dluwang: cultural-historical aspects and material characteristics* (2016).

A Mirror for Princes, illuminated with 17 large miniatures, sumptuously bound

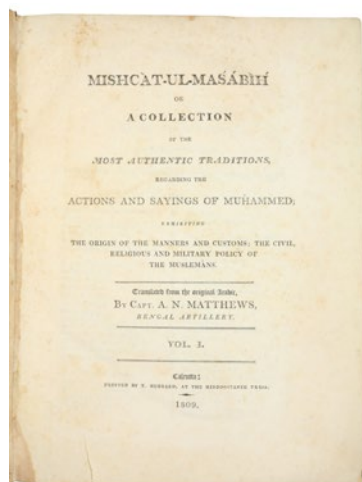
60. Kashfi, Sayyid Ja'far ibn Ishaq. Tuhfat al-Muluk. Iran, [1835/36 CE]: dated "1151" (i.e., 1251 H). 4° (295 × 185 mm). Persian ms. on smoothed paper. 384 unnumbered ff., 21 lines to a page. With decorative, richly coloured 'unwan headpiece and 17 coloured miniatures, many raised in gilt. Highlighted words written or overscored in red. Contemporary half calf with coloured, lacquered gouache paintings to covers; inside covers show finely excuted floral designs on a red background. € 35 000

Lavishly illuminated manuscript on the knowledge of the world and state philosophy, the title of which might be rendered as "A Gift for Sovereigns". This important treatise was composed in 1817/18 on behalf of Prince Muhammad Taqi Mirza, son of Fath Ali Shah, the second king of the Persian Qajar dynasty, and is the major work by the Iranian philosopher Sayyid Ja'far ibn Ishaq Kashfi (c. 1775–1850), who lived in Borujerd in western Iran. Prince Muhammad Taqi (c. 1791–1848) was the eighth son of the Shah. He was regent of Borujerd but was imprisoned after the death of his father in 1834. The present manuscript with its rich illumination and magnificent binding was begun during the last years of Fath Ali Shah and not completed until after his death. Peculiarly, the manuscript is written in Naskhi rather than in the usual Persian Nastaliq script. While most Persian calligraphers could prepare their work in Naskhi upon request, this may serve to indicate that the manuscript is not a copy by a professional scribe, but rather the manuscript of a scholar (possibly by Kashfi himself?). – The ms. is dated "1151" at the end of the text, which must mean 1251, i.e. 1835/36 CE. Written on western laid paper with several watermarks, including – in the first half – a prominent one with an eagle above a circle. The typical Qajar enamel binding shows charming cover illustrations of lavish flower bouquets with three birds; the inside covers show more conventional, stylized floral ornamentation. Several late 19th-century. ms. notes to reverse of the first leaf. With occasional edge damage professionally repaired or showing repairs by a contemporary owner (including final leaf: insignificant loss to text); colours show some bleeding to reverse. Some rubbing throughout, with the occasional stain.



A landmark of hadith scholarship: rare first English edition of a noted Sunni text, printed in Calcutta

61. Khatib al-Tibrizi, Muhammad ibn `Abd Allah / Matthews, Arnold N. (transl.). Mishcàt-ul-Masábìh, or, a Collection of the Most Authentic Traditions, Regarding the Actions and Sayings of Múhammed; Exhibiting the Origin of the Manners and Customs, the Civil, Religious and Military Policy of the Muslemàns. Calcutta, T. Hubbard at the Hindoostanee Press, 1809–1810. Small folio (237 × 308 mm). 2 vols. (6), IX, (1), VI, 665, (1) pp. (2), VI, 817, (13) pp. Contemporary full sheep, flat spines with red morocco labels. € 15 000



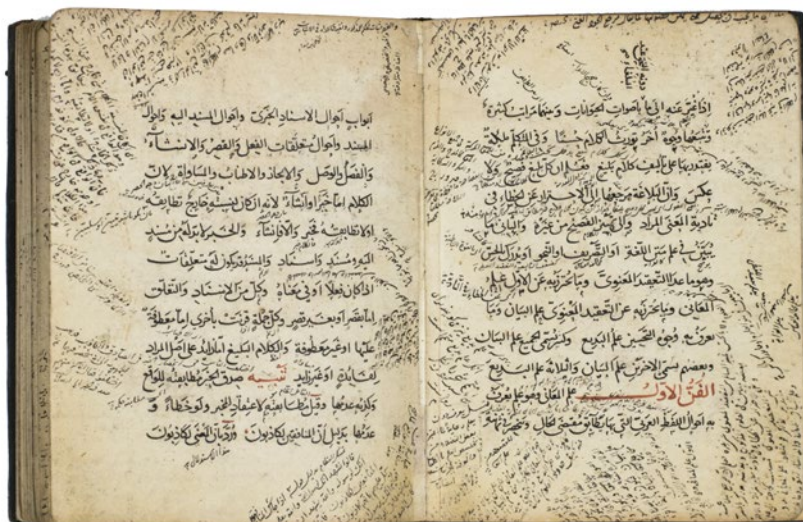
The "Mishkat al-Masabih" ("A Niche for Lamps") of Al-Khatib al-Tabrizi (also known as Wali al-Din, d. 741 H), a revised and expanded version of the "Masabih al-Sunnah" by al-Baghawi, with approximately 1500 hadith added. This important Sunni text was first translated into English by Capt. Matthews of the Bengal Artillery. Although some of the original hadith are not included and others incorrectly translated, this attempt at publishing a translation from the Arabic was a noted accomplishment for the time. – The List of Subscribers accounts for 122 copies, with an additional 100 copies noted as being published on order of the Governor General in Council for the Honourable Company. A statement in an 1848 issue of the Journal of Sacred Literature suggests that most copies of the work were destroyed at sea, yet it was still advertised for sale in 1817 in the Literary Panorama (at the price of £4.4s). – Some browning throughout, more pronounced in endpapers. A short tear to lower edge of vol. 1. A good copy of this rare Calcutta imprint, bound in India.

♣ OCLC 15466515. BLC v. 229, p. 302.

Oldest surviving copy of one of the fundamental texts of the Arabic language

62. Al Khitab Al-Qazwini [Muhammad ibn ‘Abd al-Rahman Khatib al-Dimashqi al-Qazwini]. *Talkhis al-miftah*. [Tokat in eastern Turkey?], by the scribe Sharaf al-Samarqandi al-‘Arabi, AH 733 or 738 = AD 1332/33 or 1337/38]. 70 ff. Arabic manuscript in naskh script in black ink on Persian paper, keywords in red, with 12 lines to the page. Copious notes in the margins. 19th-century blind-tooled brown morocco with a closing flap, decorated endpapers. With two loosely inserted Arabic manuscripts, each written in naskh script in black ink on both sides of a single leaf of paper, one ca. 17th-century (ca. 18 × 15.5 cm), folded and inserted before the front endleaf, and the other ca. 16th-century (ca. 11.5 × 7.5 cm), inserted between leaves 23 & 24. € 38 000

The earliest recorded manuscript of the *Talkhis al-miftah* by al-Khitab al-Qazwini (the preacher al-Qazwini, 1268–1338). This highly influential Arabic writer’s manual was intended as a more accessible summary of and commentary on the rhetoric section (part III) of the *Miftah al-ulum* [The key to the sciences] by al-Sakkaki (born 1160). It covers grammatical topics, stylistic matters, rhetoric lessons and word-play. The author himself says it describes the “subtleties and secrets of the Arabic language”. Although the manuscript gives no place of production, the scribe produced another manuscript in Tokat in AH 738 (F. Jamil Ragep, “Shirazi’s Nihayat al-Idrak: introduction and conclusion”, in: *Tarikh-e Elm*, 11 (2013), pp. 41–57, at p. 56). At this time the Eretnid Emirs were beginning to govern Tokat under Mamluk protection, a few decades before the Ottoman Empire took control. – The *Talkhis al-miftah* had widespread influence on the practice of the Arabic language and remains relevant today. Before the introduction of printing in the Arabic world scribes produced numerous manuscript copies and beginning in the 19th century it went through numerous printed editions. The present manuscript is the earliest known to survive for the *Talkhis al-miftah* and probably the most faithful record of al-Qazwini’s original text. While all copies held by Western institutions were written after al-Qazwini’s death, the present was written while he was still alive. He finished writing the *Talkhis* before 1324 (Jenssen) and the present copy is dated just a few years later, in 1332/33 or 1337/38. – Early manuscript copies of this important text are rare: we traced seven others, the earliest dated AH 958 / 18 July 1551, in the Chester Beatty Library. The British Library has one dated AH 1022 / AD 1613/14. Qatar National Library holds an edition printed in Beirut around 1884/85. Provenance: Sotheby’s London, 26 April 2017 (Jafar Ghazi sale), lot 6. – Covers slightly rubbed and damaged. A few minor holes in the paper throughout. Some old repairs to the first 2 and last 3 leaves. Otherwise in very good condition.

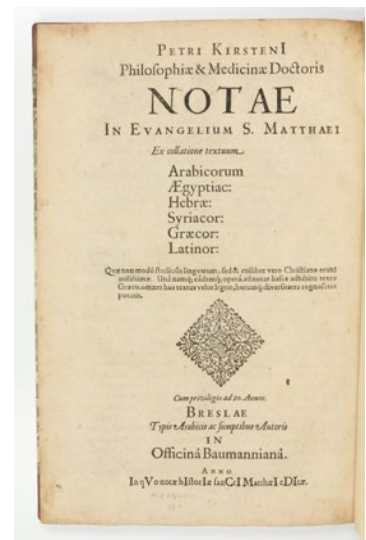


¶ Herbjorn Jenssen, *The subtleties and secrets of the Arabic language: preliminary investigations into al-Qazwini’s Talkhis al-miftah*, in: *Bergen studies on the Middle East and Africa*, 2 (1998). Cf. GAL I, 295 & S I, 516; Arberry 1962, p. 146, no. 4451 (Chester Beatty copy); P. Stocks and C. Baker, 2001, p. 295, K.3 (BL copy).

One of the first books printed in Germany from Arabic type

63. Kirsten, Peter. *Notae in Evangelium S. Matthaei ex collatione textuum Arabicorum Aegyptiac[orum] Hebraeor[um] Syriacorum Graecorum Latinorum* quae non modo studiosis linguarum, sed et cuilibet vero Christiano erunt utilissimae. Breslau, typis Arabicis ac sumptibus authoris in Officina Baumanniana, 1611. Small folio (204 × 306 mm). (10), 140 pp. Text in Latin and Arabic, with some Hebrew and Greek, woodcut initials and tail-pieces. Tasteful modern sheep-backed marbled boards with giltstamped spine label. € 5000

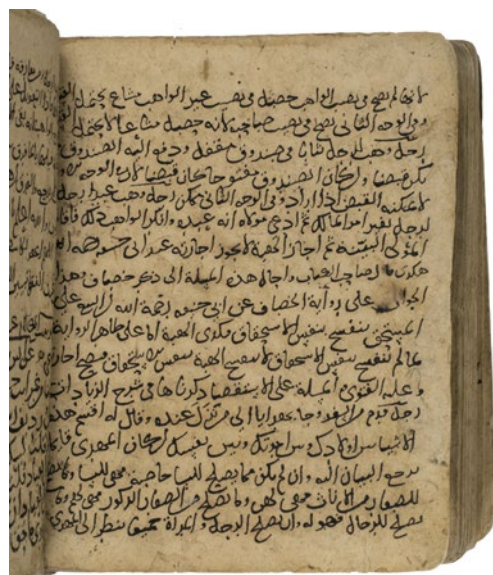
First edition of the “notes on the Gospel of Matthew” by the pioneering Arabist and physician Peter Kirsten (1577–1640), who started a private press in Breslau (Wrocław) in 1607 (cf. Reske 130). His Arabic type, the first to be cut in Germany (by Peter von Selau), shows the influence of the Medicean types. – This is the issue with the letterpress title; another issue has an engraved title. Some copies lack the fifth preliminary leaf (present here): a singleton printed on different paper and in a different typeface, containing a 26-line laudatory poem in Hebrew by Jakob Ebert of Frankfurt, with the Latin translation on the recto. – Kirsten’s notes on Matthew’s Gospel “are mainly a comparison of the Arabic with the Greek version, and serve to explain the Arabic text. The Coptic and Syriac versions mentioned in the title are no more than marginal readings indicated as such in the Arabic manuscript which he used. These versions, as well as the Hebrew version, are mostly given in Latin translation, but occasionally a slight 12 pt Hebrew type-face is employed” (Smitskamp). – “One of the earliest non-Dutch scholar-typographers in [the] post-Medici tradition was the German Peter Kirsten (1575–1640), a physician of Breslau (Wrocław), who had travelled and studied in both Italy and Leiden. He created a superior type-face, with some calligraphic qualities” (Roper). – Some very light browning and spotting, but a good copy. OCLC records two copies in the US (New York Public Library and University of Pennsylvania, both apparently with only four preliminary leaves).



¶ VD 17, 1:071605E. Smitskamp, PO 113. Fück 58, note 143. Wäller 19836. Not in Schnurrer. Cf. Geoffrey Roper, “Early Arabic printing in Europe”, in: *Middle Eastern Languages and the Print Revolution* (Mainz 2002), pp. 129–150, at p. 143.

Very early manuscript treatise about the fatwa

64. Kitab Al-Waqi’at fi’l-Fatawi. [Levant, ca. 1290]. Small 4° (14 × 17 cm). 374 ff. Arabic manuscript on brown Middle Eastern paper, 15 to 17 lines, written in clear cursive ta’liq script. Occasional red rubrication. Contemporary (?) blind-tooled calf, mostly covered with later calf leaving only the contemporary back cover exposed. 19th century European endpapers. With a loose leaf of 18th century European paper with Arabic manuscript writing on one side. € 35 000



Lengthy and well preserved 13th century Arabic manuscript law book on the fatwa, produced in the Levant by an anonymous author. A fatwa is legal advice given by a Muslim authority on request, with the purpose of resolving a religious or legal problem that has arisen among members of Islam. The person who gives the legal information is familiar with Islamic jurisprudence (*fiqh*) and is referred to as a *mufiti*; the one who asks for legal advice is called *Mustafii*. According to the famed 13th-century Islamic jurist Ibn al-Qaayyim al-Jawziya *mufiti* were “God’s agents”. The present anonymous work seems to treat the jurisprudence of the fatwa itself, rather than declaring fatwa on something. The title means “The book (kitab) of analysis or understanding (al-waqi) of the fatwa (fi’l-Fatawi)”. As described in the book itself, this is the first of an unknown total number of volumes. – Fatwas were produced by jurists from the 10th century onward and in the 13th century, when the present copy was made, several important Islamic lawbooks were compiled in India at the Sultanate of Delhi. – Provenance: 1963 Elghanyan to Hagop Kevorkian (1872–1962); sold at Sotheby’s, 18 April 1983 (Kevorkian collection), lot 25; private collector. – Binding a bit short. Shelf marks on the front pastedown. Later annotations on the 19th century front endpapers. First leaf repaired. A few minor holes throughout, paper browned, 2 quires in the middle detached. Otherwise in remarkably good condition for its age.

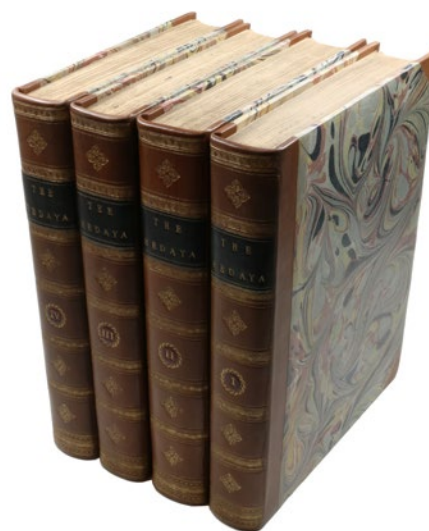
¶ Schoenberg Database: 29775.

The authoritative guide to Islamic jurisprudence: first English edition

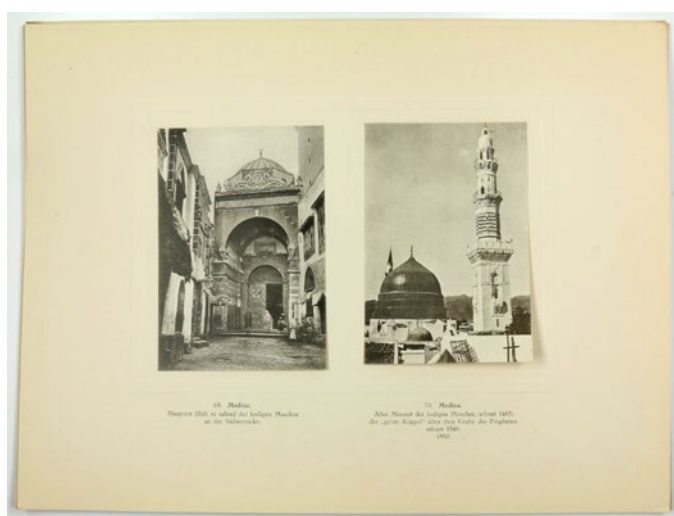
65. [Marghinani, 'Ali ibn Abi Bakr] / Hamilton, Charles (transl.). The Hedaya, or Guide; A Commentary on the Mussulman Laws: Translated by the Order of the Governor-General and Council of Bengal. London, T. Bensley, 1791. Small folio (220 × 273 mm). 4 vols. (2), LXXXIX, (1), XII, 561, (3) pp. VIII, 727, (3) pp. VIII, 609, (3) pp. VIII, 574, (54) pp. Errata leaf in rear of each volume. Expertly bound to style in half calf over period marbled paper covered boards, flat spine divided into six compartments with gilt roll tools, black morocco lettering piece in the second, the others with a repeat arabesque decoration in gilt. € 25 000

First English edition of “al-Hidayah”, the authoritative guide to Islamic jurisprudence, printed in a small number of copies only (cf. Brunet). The understanding of Islamic law was critical to the colonial administration of India, and in particular of Bengal with its large Muslim population, and this work was intended to enable English officials to understand local proceedings. – Commonly referred to as al-Hidayah or The Guidance, this work originated as a 12th-century Hanafi work by Sheikh al-Islam Burhan al-Din al-Farghani al-Marghinani (1135–97) and is considered an authoritative guide to Islamic law among Muslims throughout the world. The Hidayah presents a legal tradition developed over many centuries and represents the corpus of Hanafi law in its approved and preferred form. The primary reason for its popularity is the reliability of its statements and the soundness of its legal reasoning. It is arguably the most popular and important work in fiqh literature. – Hamilton’s English translation is based on a Persian translation by Ghulam Ya Khan from the original Arabic. Intended for a British audience, chapters relating to rituals were omitted, while his coverage of contracts, torts, and criminal law is more complete. Hamilton explains in his preface: “The permanence of any foreign dominion (and indeed, the justification of holding such a dominion) requires that a strict attention be paid to ease and advantage, not only of the governors, but of the governed; and to this great end nothing can so effectually contribute as preserving to the latter their ancient established practices, civil and religious and protecting them in the exercise in their own institutes [...] they must be infinitely more acceptable than anything we could offer; since they are supported by the accumulated prejudice of ages, and, in the opinion of their followers, derive their origin from the Divinity himself” (Preliminary Discourse). A second edition of Hamilton’s translation was published in 1870, though the first edition is rare. – Light browning throughout with occasional brownstains, but generally a very finely preserved copy in an appealing modern binding.

¶ Brunet III, 75. OCLC 10111750.



Photographs taken by the author between 1905 and 1915



66. Moritz, B[ernhard]. Bilder aus Palästina, Nord-Arabien und dem Sinai. Berlin, Dietrich Reimer, 1916. Oblong folio (405 × 310 mm). 106 plates after photographs mounted on 50 card mounts with captions, numbered 1–100 and 16a, 59b, 60a, 72a (2 photos) and 95a, one map (numbered 63a), the images of varying sizes. Includes text booklet (2 ff., 16 pp.). Loose as issued in publisher’s cloth-backed decorative portfolio boards, gilt lettered “Nord-Arabien und Sinai” on upper cover. € 48 000

A rare photographic record of the major sites and geographic features in Saudi Arabia, Jordan, Syria, Egypt and Palestine. The images – taken for the most part by Moritz but some by Turkish friends in areas where he was

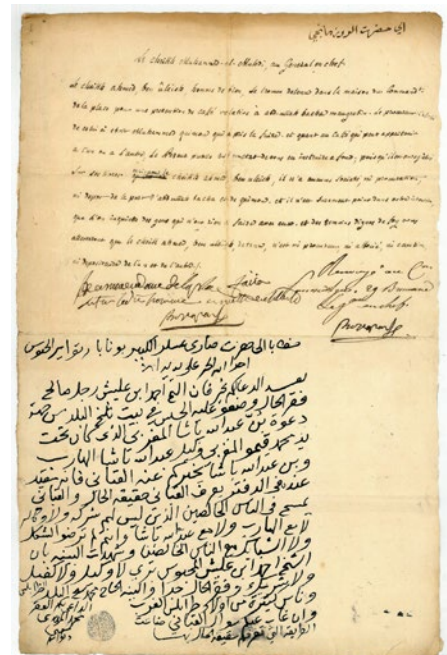
prohibited from going – depict pilgrims on the Hajj to Mecca, Bedouins, the building of the Hejaz railway between Damascus and the holy cities of Mecca and Medina, Jiddah, Petra, and Mt. Sinai. Moritz (1859–1939) was an Arabist and archaeologist who from 1896 to 1911 headed the Khedival Library and Archive in Cairo. It was from there that he made numerous research trips to the Sinai and Hejaz, taking the present photographs between 1905 and 1915. – Plates and text are well preserved, with only a few occasional minor chips to the edges of the mounts. Portfolio uncommonly well preserved and only a little rubbed at the extremities.

¶ NDB XVIII, 149. OCLC 2889101.

An executive order in Napoleon's hand, with a substantial letter in Arabic

67. Napoleon, Emperor of the French (1769–1821). Autograph executive order, signed twice (“Bonaparte”). [Cairo], 29 Brumaire an VII [19 Nov. 1798]. Folio (ca. 230:335 mm). Manuscript document in French and Arabic. 1 page. € 28 000

Napoleon's order is inscribed and signed in his own hand on a petition from Sheikh Mohammad al-Mahdi, on behalf of the Divan (written on the lower half of the page, with the stamp of the Divan at the bottom), regarding one Sheikh Ahmed ben Ūleieh, who has been detained on suspicion of committing a “prétention de caffè” against Adbullah Bacha. Mohammad al-Mahdi declares that, whoever might be the owner of the “caffé” in question, Sheikh Ahmed himself (“homme de bien”) has never had any contact with Abdullah Bacha, and that he feels sure that Napoleon (as “Général-en-chef”) would not wish to create dissension amongst people who have nothing to do with the matter. Indeed, Napoleon orders the release of Sheikh Ahmed ben Ūleieh: “[...] Le commandant de la place fera sortir le dit homme et mettre en liberté, Bonaparte [...]”. The contemporary French translation and Napoleon's two-line autograph reply, with instructions to have the complaint from the Divan forwarded to Citoyen Poussielgue, are written above the Arabic text, on 29 Brumaire. – Whilst documents signed by Napoleon are not uncommon, this manuscript contains an executive order in his hand, signed twice. It is also notable for the presence of the substantial letter from Mohammad al-Mahdi in Arabic, to which he is responding, complete with the stamp of the Divan at the foot of the page. – Light browning to upper margin, otherwise in excellent condition.



Studies in Arabic syntax



68. [Nasir bin ‘Abd al-Sayyid al-Mutarrizi]. [Kitab al-Misbah fil-Nahw – commentary]. Probably Yemen, 952 H [= 1545 CE]. 8° (129 × 195 mm). 146 pp., 1 blank leaf. Arabic manuscript on European laid paper (f. 6 coloured light green). South Arabian Naskh script with Ta’liq features, 19 lines, black ink with rubrication. Colophon on f. 73v with copyist verse. Entire text set within a single red frame, simple illumination over the beginning (f. iv). Full leather binding with remnants of blind-tooled and coloured ornamentation. € 6000

A commentary (or supercommentary) on the “dibacha”, the introduction of the “Kitab al-Misbah fil-Nahw” on Arabic syntax by Nasir b. ‘Abd al-Sayyid al-Mutarrizi (d. 610/1213). This appears to be

a commentary which is closely related – but not identical – to ms Berlin SBPK, Lbg. 841 (= Ahlwardt 6547) and ms Berlin, SBPK, Springer 1015 (= Ahlwardt 6545). The latter commentary is by Sa'd al-Din Mas'ud bin 'Umar al-Taftazani (d. 791/1389). – The Sharh is distinguished from the Matn by overlining (black and sometimes also red). The calligraphy is marked by nervous, short and quick strokes as well as some uncommon ligatures. A note on the final page below the colophon reads: “Kafa' al-katib mahrum fi'l-turab, tarikh itna-wa khamsin wa tisa-mi'a”, i.e.: “The deprived scribe did enough of the required on the earth (lit.: “dust”), [in the] year two and fifty and nine hundred” (= AH 952). The paleographical and ornamental evidence fully agrees with such a date. – Provenance: Christie's South Kensington, London, 11 October 2013, lot 765.

☞ Cf. GAL I, 293.

The genealogy of the Ottoman Sultans

69. [Ottoman Sultans]. Selseh Nameh (Book of Descent). [Ottoman Empire, ca. 1840]. Small folio (188 × 292 mm). 50 pp. on 26 leaves. Ottoman Turkish in Arabic script. Ink on western laid paper (watermarked “Victory”) written within gilt rules, with two 'unwan headpieces in colours and gilt, a corner endpiece, and fine illustrations showing small watercolour portraits of each ruler before gilt discs. Bound in smooth lacquered boards showing a fine floral motif with central medallions and large flower decoration to inner covers; rounded corners; calf spine. € 25 000



Family tree of the Ottoman Sultans, beginning with their purported descent from Adam and Eve and including the prophets Noah, Hud, Lut, Haroon, Joshua, Ishmael, the Abbasids, and Ghenghiz Khan, also noting the kinship between the Seljuks and Turks of central Asia in the Anatolian Seljuk Sultanate. It continues throughout the Ottoman dynasty founded by Osman 1 Gazi (The Warrior) in the late 13th century and ends with Mehmed IV (d. 1693), showing him seated on the throne. – Some browning and staining throughout; luxuriously decorated lacquer cover shows slight rubbing to lower cover, but beautifully preserved.



An exceptional series of 50 meticulously executed miniatures

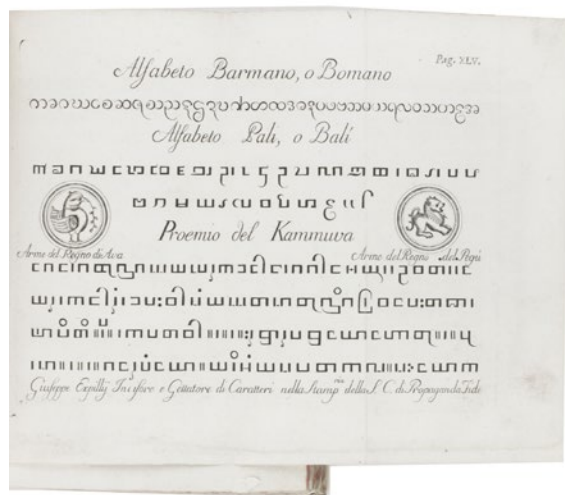
70. [Persian miniatures]. A series of miniatures showing Persian scribes. Persia, mid-Qajar period (1850s). Folio (322 × 212 mm). 50 watercolour miniatures on paper, ca. 9 × 14 cm, pasted on coloured cardboard within multiple gilt and pen-ruled frames, bound as a fan-fold book with cloth hinges. Near-contemporary black leather covers, stored in blind-stamped black slipcase with top flap. € 75 000

An exceptional series of 50 meticulously executed miniatures, compiled and painted by an anonymous artist. 41 of the delicate watercolours represent famous calligraphers, 5 (1 in grisaille) presumably represent sufis, and one more (not coloured) shows a seated prince, while 3 miniatures (2 in grisaille) depict flowers. – The main series of calligraphers begins with Yaqut al-Musta'simi, who lived in Baghdad under the Abbasid dynasty in the 13th century, and reaches so far as to include artists from the first half of the 19th century (the most recent date

of death being that of Aqa Fath-'Ali Sirazi, 1852/53). Their names are captioned under the image, all in the same hand in nasta'liq script (with a single exception in sikasta). Most calligraphers are shown kneeling, with one knee raised on which they rest their paper – the typical posture of a scribe. One is shown writing at a desk, another seated on a low stool; yet another is busy sharpening his pen. The poet Wisal Sirazi is seen writing on his knee, but has a small table with an inkwell and paper in front of him. Nearly all are depicted holding their reed pen in hand, with various writing implements next to or in front of them, such as inkwells, pen cases, extra pens and paper, pen-knife, and sometimes a hookah (indeed, two scribes are shown smoking). Others have in front of them a candle and teapot, flowers or a bowl of fruit. They are shown wearing different kinds of turbans or a black astrakhan “kulah”, the Qajar headdress. All the miniatures bear numbers between 1 and 50 on the reverse of the mounting boards, though they are not bound in order. – Provenance: apparently from the collection of Paul Manteau, a French (or Belgian?) official in Iran, with a press-copied salary receipt loosely inserted: “Je reconnais avoir reçu de Son Altesse Impériale Djellal-e-Daulet la somme de Soixante Tomans représentant le montant de mes appointements du mois de Châval année 1310. Téhéran le 11 avril 1893. Paul Manteau”. As Shawwal 1310 began on 18 April 1893 AD, Manteau would have received his salary in advance, proving that the capacity in which he served could not have been altogether minor. Sultan Husayn Mirza Jalal al-Dawlih (b. 1868/69), his employer, was the eldest son of prince Mas'ud Mirza Zill al-Sultan (1850–1918) and grandson of the Qajar ruler Nasir al-Din Shah (r. 1848–96). In the later 19th century, numerous French and particularly Belgian officials worked in Iran: especially from 1898 onwards, Belgium posted to Persia a large number of officials whose task was to organize or reorganize various administrative departments. However, Manteau does not appear in Annette Destrée's standard account of “Les fonctionnaires belges au service de la Perse, 1898–1915” (Téhéran/Liège 1976): he clearly arrived before the great Belgian influx and may have left the country before 1898. – Some of the cloth concertina hinges professionally repaired, but finely preserved altogether.

A nearly complete collection of the earliest Propaganda Fide exotic alphabets (1629–1776), including Arabic, Burmese, Ethiopic, Greek and Syriac

71. [Propaganda Fide]. (1) Alphabetum Armenum iussu S.D.N. Gregorii XV... (2) Alphabetum Aethiopicum, sive Abyssinum. (3) Alphabetum Arabicum... (4) Alphabetum Barmanum seu Bomanum... (5) Alphabetum Brammanicum... (6) Alphabetum Chaldaicum... (7) Alphabetum Chaldaicum... (8) Alphabetum Coptum sive Aegyptiacum... (9) Alphabetum Graecum... (10) Alphabetum veterum Etruscorum... (11) Alphabetum Ibericum... (12) [Alfabeto]. (13) Alphabetum Hebraicum... Rome, Propaganda Fide, 1629–1776. 13 works in 1 volume. 8° and small 4°. Sheepskin parchment (ca. 1776). € 12 500



An extraordinary and nearly complete collection of the earliest alphabets of exotic languages, printed and published by the Sacra Congregatio de Propaganda Fide, sometimes together with one or more short liturgical texts. In many cases the Alphabetum is the first publication to use the newly cut type and in some cases the type was the first or virtually the first ever cut for that kind of script. Together they show alphabets printed from types for Greek, Hebrew (meruba & rabbinical), Arabic, Syriac (serto, estrangela and East Syriac), Samaritan, Georgian, Armenian, Ethiopic, Coptic, Devanagari, Burmese and Etruscan. – The Vatican established the Propaganda Fide in 1622 to promote Catholic missionary work, especially in the Middle and Near East, and it set up its own printing office in Rome in 1626. The printing office acquired the largest collection of exotic printing types in the world, most of them exclusive to their press. In 1629 they began printing and publishing these small booklets displaying alphabets for exotic languages. – (1) with 2 blank pieces of the title-page excised and patched from the back and some pages of (11) misbound. Some occasional browning and a couple of minor abrasions or small tears. Otherwise in good condition.

¶ Amaduzzi, pp. 7–8. Birrell & Garnett 5–15. Smitskamp, PO 193–209.

72. [Qur'anic studies]. Two Southern Arabian essays about the magical virtues of the Qur'an. Yemen, 5 Shaban 1248 H [= 28 Dec. 1832 CE]. 8° (115 × 162 mm). 100 ff. Arabic manuscript on paper. 21 lines, per extensum. Brown ink (as well as light red for rubricated terms) in an essentially drawn, compact, non-serifed Yemeni naskh calligraphy.

€ 3500

19th century Arabic manuscript copy of two much earlier mystical works concerning the virtues and benefits related to the knowledge and recitation of the Holy Qur'an, namely: – 1) Kitab al-Barq al-Lami wa'l-Gayt al-Hami ("The Book of the Shining Flashes and Showering Rain"), epitomizing the work of the early Islamic judge Abu Bakr al-Gassani, probably an abridged version of the "Kitab ad-Durr an-Nazim fi Fada'il al-Qur'an al-Azim" by the Yemeni mystic Muhammad ibn Ahmad ibn al-Hassab (fl. 1250s AD). – 2) Kitab Hawass Ayat min-al-Qur'an wa Fawatih al-Suwar ("The Book of Peculiarities of the Qur'anic verses and the Surahs' overtures"), a late work by the famous Persian mystic and thinker Abu Hamid al-Gazali (d. IIII AD), here referred to by his traditional honorific "Huggatu'l-Islam" ("Proof of Islam").



– The book contains an anthological commentary on specific Qur'anic verses (ayat) and their supposed virtues and talismanic properties. The first work's initial chapter, e.g., deals with the virtues of those verses in the Holy Qur'an that name the Prophet (an-Nabi) Muhammad. Immediately afterwards, the Ayat al-Shifa' (i.e., "Healing Verses") are included. Here, they are nine Qur'anic verses deemed effective against illness if recited by a believer with pure heart. The second part of this codex quotes several Qur'anic verses suitable for specific occasions, listed after each Surah. – Dated in the first colophon, where Amr bin Abi Hurayra is mentioned, the son of a famously prolific Yemeni traditionist and hadith collector (Sunni scholars ascribed to Abu Hurayra more than 5000 hadiths). The scribe is named as Ahmad ibn al-Hagi Muhammad.

¶ Cf. F. Sobieroj, *Variance in Arabic Manuscripts – Arabic Didactic Poems from the 11th to the 17th Centuries* (Berlin 2016), pp. 90f. & note 128.

Mediaeval refutation of the Qur'an, from the library of Sultan Mehmed V

73. Ricoldus de Monte Crucis. Confutatio Alcorani seu legis Saracenorum, ex graeco nuper in latinum traducta [per Bartholomeus Picens de Montearduo]. [Basel, Nikolaus Kessler], ca. 1507. Small 4° (140 × 187 mm). 68 ff. (but title is fragmentary, preserving the letterpress only, laid down to old paper). Near-contemporary full leather binding, spine rebacked. All edges red. € 28 000



Rare edition of this famous and scare refutation of the Qur'an. The Dominican Ricoldus (ca. 1243–1320) was sent to the orient as a missionary in 1288. He visited the Holy Land and travelled to Baghdad via Cilicia, Erzurum, and Tabriz. During his stay in Baghdad, Ricoldus studied the Qur'an and other works of Islamic theology, for controversial purposes, arguing with Nestorian Christians. He is said even to have begun a translation of the Qur'an about 1290, but it is not known whether this work was completed. – Ricoldus returned to his native Florence around the year 1300 to compose or edit several works about the Middle East. While many of his writings praise the Muslims' social behaviour, hospitality and sense of honour, his best-known work, the "Contra legem Sarracenorum", is a notorious refutation of the Islamic doctrines. Largely a compilation from William of Tripolis, Marcus of Toledo and the "Contrarietas alpholica", and probably an early effort written in preparation of Ricoldus's mission, it contends that the Qur'an's self-contradictory passages, confused arrangement and want of miracles prove that Islam cannot be a true revealed religion. Despite Ricoldo's hostility towards Islam his work shows specific knowledge of the Qur'an and overcomes one important prejudicial error common to other medieval criticisms of Islam: the perception that Muhammad introduced a christological heresy. The work was widely received; a Greek

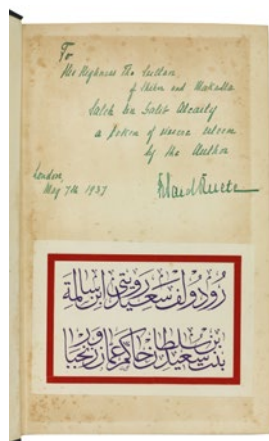
translation was prepared as early as 1385 by Demetrius Kydones, which was re-translated into Latin by Bartolomeo Piceno as “Improbatio” or “Confutatio Alcorani”. A Spanish version appeared at Toledo in 1502, and Luther translated parts into German in 1530 (his “Verlegung des Alcoran” appeared in 1542). It influenced Pope Pius II, John of Segovia and Nicolaus Cusanus (cf. LMA VII, 808). – Binding worn but professionally repaired; spine rebaked. Some fingerstaining and browning with occasional slight worming to gutter. Trimmed rather closely with printed marginalia cropped in places, title fragment torn out and mounted, preserving some old handwritten annotations. Provenance: Mehmed V (1844–1918), Sultan of the Ottoman Empire from 1909, with his Arabic bookplate on the pastedown.

¶ VD 16, R 2328. BNHCat R 296. This edition not in Panzer.

Presentation copy inscribed to Saleh bin Ghalib Al-Qu’aiti, Sultan of Shihr and Makalla

74. Said-Ruete, Rudolph. Said bin Sultan (1791–1856). Ruler of Oman and Zanzibar. His Place in the History of Arabia and East Africa. London, Alexander-Ouseley, (1929). Large 8°. xviii, 200 pp. With half-title, frontispiece portrait, 5 black-and-white plates, folding map and “Genealogical table of members of the Al Bu Said dynasty”. Publisher’s original blue cloth, title gilt on spine & upper cover, Said bin Sultan name gilt in Arabic on upper cover.

€ 28 000



Rare first edition: presentation copy from Said-Ruete to Sir Saleh bin Ghalib Al-Qu’aiti, Sultan of Shihr and Makalla (ruled 1936–56), inscribed in green ink: “To / His Highness The Sultan / of Shiher and Makalla / Saleh bin Galib Alcaity / a token of sincere esteem / by the Author. / London, May 7th 1937”. Below this is pasted a printed bookplate in Arabic. – The Qu’aiti Sultanate of Shihr and Mukalla, in the Hadhramaut region of the southern Arabian Peninsula (now Yemen), was the third largest kingdom in Arabia after the Kingdom of Saudi Arabia and the Sultanate of Oman. While the monarchy was toppled by communists in 1967 and Sultan Ghalib II was forced to abdicate, the Qu’aiti royal family still thrives in exile. – Said-Ruete was the son of Princess Salma (1844–1924), daughter of Sayyid Sai’id ibn Sultan (1791–1856), ruler of Oman and Zanzibar. The Princess married Friedrich Ruete, a clerk at the German embassy, and lived for 52 years as a widow in Germany. Their son Rudolph produced this remarkable survey of his grandfather’s life and times, considered as important as Vincenzo Maurizi’s “History of Seyd Said, Sultan of Muscat” (London 1819). Sayyid Said ibn Sultan became the ruler of Oman in 1806, when he was about 15 years of age. After defeating the opposition with British help he determined to reassert Oman’s traditional claims in East Africa. He eventually succeeded, and in about 1840 shifted his capital to Zanzibar,

where he introduced the cloves that became the foundation of the island’s economy. He also controlled the Arab traders that brought back slaves and ivory from the African interior. In this monograph the author highlights the early history of Oman, the rise of Said ibn Sultan to power in Oman and Zanzibar, and his relations with foreign powers (France, England, and the United States). In his foreword to this work, Major General Sir Percy Cox identifies the establishment of an Arab dominion in Zanzibar as Sultan Said’s most lasting achievement. – Minimal wear to extremities; insignificant spotting to first few leaves as common. A beautiful copy.

¶ Macro 1986. OCLC 5705061.

The virtue of prayer

75. Al-Shafei, Abi Abdallah Hashim ibn Abdelaziz al-Mohammadi. Fath Al-Rahmani fi dhikr al-Salat ali Ashraf al-Khalayeq al-Ensani. [East Africa or Near East, ca. 1790 / later 18th century]. 4° (178 × 240 mm). Arabic manuscript on paper. (136) pp. Calligraphic text with cursive writing in red ink, black and gold in a frame of double red rules, 15–23 lines, frontispiece on double page, 4 banners. Contemporary blindstamped red morocco binding with fore-edge flap.

€ 8500

Arabic manuscript on the virtue of prayer upon the Prophet Muhammad. The very neat cursive calligraphy is finely executed in three inks: black, red and gold (the latter having taken on an olive green hue). The manuscript begins with the last three suras of the Qur'an, followed by the Asma ul-Husna, an introduction, and a prayer. A superb frontispiece on a double page (pp. 5–6) is executed in black ink on a red background within polychrome frames. The one on the right-hand side, decorated with five outward-facing arches in the margins, gives the names of Allah, of the Prophet, and of his four caliphs; the panel on the left indicates the name of the manuscript and its author, "Abi Abdallah Hashim ibn Abdulaziz al-Mohammadi al-Shafei". The titles of each of the six chapters are written in red ink or gold, followed by the "Bismillah" in larger calligraphy.



The first colophon, at the end of the first chapter, is calligraphed in red ink in a banner; the other three colophons, arranged within triangular tiers, announce the end of each chapter and repeat the name of the author. The text ends with the "Qasida" to the glory of the Prophet. The analysis of the document and the use of the term "Shafei" suggest that its author was an imam trained in the Shafiist school of jurisprudence, one of four schools (madhhab) of jurisprudence within Sunni Islam, based on the teaching of Imam Al-Shafi'i (767–820) and his followers. This "madhhab" is widespread in Yemen and around the Horn of Africa (Djibouti, Eritrea, Ethiopia, and Somalia), as well as in Kurdistan and Egypt. Binding and paper suggest a date in the second half of the 18th century.

The attributes of the Prophet

76. [Wasf al-Rusul]. Kitab wasf al-Rusul wa al-Imama. [Near East, no date, but apparently early 19th century]. Small folio (ca. 210 × 300 mm). 74 pp. Arabic manuscript in black Naskh, headings and key words in red, ruled in red (often to form tables and geometric patterns). Several diagrams, 2 ff. with circular diagrams, some ruled leaves blank. Contemporary limp leather.

€ 12 000

A theological manuscript entitled "The book of description (or attributes) of the Prophet and the Leader". – Binding a little rubbed. Some light staining and finger-soiling throughout; a few ink smudges; a number of edge tears (some professionally repaired).

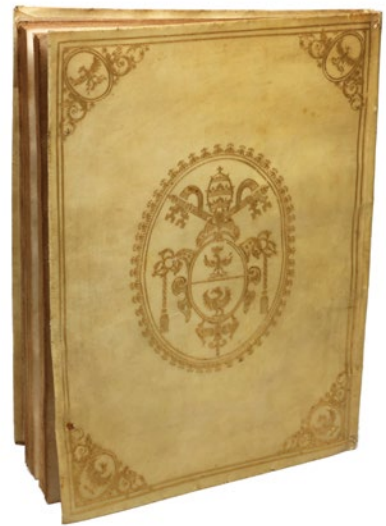


The Medicea's last production: dedication copy for Pope Paul V

77. Al-Zanjani, 'Abd al-Wahhab Ibn Ibrahim (Alemamus, Senex). [Kitab al-tasrif ta'lif al-shaykh al-Imami]. Liber Tasriphi compositio est Senis Alemami: traditur in eo compendiosa notitia coniugationum verbi arabici. Rome, typographia Medicea, 1610. Large 4° (210 × 272). (8), 119, (1) pp. With woodcut dedicatory arms of Pope Paul v (Camillo Borghese) on verso of title and woodcut device on final page. Full limp vellum with giltstamped borders, large central medaillon with arms of Paul v, and corner ornaments showing the shield elements of the Borghese arms. All edges gilt.

€ 28 000

First edition of this grammatical treatise of Arabic known as the “Tasrif al-Zanjani”, not printed again until 1817 (in Istanbul): the final work to leave Raimondi’s famous Medicea press, and the only one produced there after a hiatus of 15 years. The long hibernation phase into which the Medicea entered after printing her last book in 1595 for Pope Clement VIII was probably due to the poor reception the printed Arabic books met with in the Orient. It was only with Paul V, elected Pope in 1605, that once more funds were released for the printing of Arabic works in Rome: now, the focus was to be on aids for the study of oriental languages, such as grammars and dictionaries. When Raimondi therefore published the “Liber Tasriphi”, dedicated to the Pope for his generosity, he accompanied the text, handily arranged into paragraphs, with a literal and an exegetical Latin translation, sometimes with commentary. “The large corps used (30 point), combined with vocalisation and Latin text, makes for very spaciouly set up pages. The Arabic title is a clever engraving in ta’liq script [...] With Raimondi’s death in 1614 the Medicean Press was left slowly to die. A considerable number of punches was taken over by the Propaganda Press, which was set up in 1626” (Smitskamp). – Dedication copy for Pope Paul V with his large Papal arms stamped in gilt on both covers (a little chipped on the lower cover). The lower pastedown bears the engraved bookplate of the Borghese Princes (“Ex libris M. A. Principis Burghesii”) with their coat of arms. Among the later owners was Napoleon’s sister Pauline Bonaparte, who in 1803 married Camillo Borghese (1775–1832), son of Marcantonio Borghese III (1730–1800). – Some occasional browning throughout due to paper stock. Usually encountered only in poor condition, this is a wide-margined copy on strong paper, splendidly bound for the dedicatee, whose munificence made the printing of the book possible.



¶ Schmurrer p. 25ff., no. 47. GAL S I, 497. Fück p. 56. Smitskamp, PO 32. OCLC 45754487. BMGC I, 43, 342. *Catalogue des livres composant la Bibliothèque de S. E. Don Paolo Borghese (1892)* p. 289, no. 1932 (this copy: “exemplaire en grand papier fort, dans une belle rel. molle en vélin aux armes du Pape Paul V (Borghese) à qui l’ouvrage est dédié, frappées en or sur les plats et aux coins”). Cf. G. Roper, *Early Arabic Printing in Europe*, in: *Middle Eastern Languages and the Print Revolution (Westhofen 2002)*, pp. 129–150, at p. 150, note 55.

4

Arabian Horses



Arabian stallion – English racehorse

78. [Bronze doré]. A matching pair of an Arabian stallion and English racehorse. Paris, ca. 1830. French bronze reliefs gilt, both preserved in their original frame. Each 43 × 39 × 4.5 cm. € 18 000

Showing two horses facing each other. Both bronze reliefs are very intricately detailed and mounted on a base of red velvet in two strictly contemporary frames of the French Empire period.

Gift from the King of Sweden, hand-coloured in 1797

79. Eisenberg, [Friedrich Wilhelm] von. L'art de monter a cheval, ou description du manege moderne, dans sa perfection. La Haye, P. Gosse & J. Neaulme, 1733. Oblong folio (398 × 250 mm). Engraved title, letterpress title printed in red and black, (3), 55 (instead of 56) ff. (lacking fol. 37) with 54 (instead of 55) hand-coloured engravings of horses and 4 engravings of horse tack (numbered 1–7). Period half brown calf over marbled boards with giltstamped red spine label. € 12 500

A truly royal copy of Eisenberg's famous riding school, which boasts beautiful illustrations of horses and horsemen (repeated from the 1727 first edition), engraved by B. Picart. Arabian horses in particular are lauded as "the most beautiful produced by the Orient. They are exceptionally fine animals, especially those from the hills of Mokha [...] Arabian horses are full of fire and vigour in general and are possessed of a great natural agility [...] Their start is like lightning, and so they are incomparable for racing and tournaments, for they are skillful as well as swift". Baron Eisenberg was one of the most famous equestrians of his day and served royalty throughout Europe as a riding instructor. – Wants a single plate (no. 37, "Le Superbe") and explanatory text (passage in a straight line after the German fashion),



otherwise an excellent copy in full near-contemporary colour. Provenance: gift from Prince Gustaf of Sweden (1736–92, later King Gustav III) to Claes Julius Ekeblad (1742–1808), son of the agronomist countess Eva Ekeblad, the first female member of the Royal Swedish Academy of Sciences, and of Claes Claesson Ekeblad, with autograph ownership to engraved title: "j'ai eu ce livre de S. A. R. Monseigneur le Prince Gustave, Prince Hereditaire de Suede, Le 23 Novembr. 1764 Claes Julius Ekeblad"; additional note "illuminerad 1797 med färgor af ayaren / Claes Ekeblad" ("coloured with egg tempera in 1797"). Later in the collection of the Swedish statesman and diplomat Lars von Engeström (1751–1826) with his engraved armorial bookplate (motto "speravit infestis", "hopeful in adversity") to pastedown.

♣ *Lipperheide Tc 41. Hiler 267. Brunet II, 957. Jöcher/Adelung II, 854. Mennessier de la Lance I, 438. Huth 1727. Cohen/R. 345. Hoefcr XV, 774. Not in Colas.*

A manual on horses, illustrated with 21 large miniatures

80. [Indian Care of Horses]. Shalihotra Samhita. Northwestern India, 19th century. 4° (230 × 180 mm). Illustrated manuscript on paper in Hindi. 110, (4) pp., ruled in black and red. With 21 painted miniatures, partly heightened in gold and silver. Bound in modern Indian cloth. € 15 000



A strikingly illustrated 19th c. manuscript excerpt of the "Shalihotra," a classic of Ayurvedic hippiatry attributed to the legendary founder of Indian veterinary science. Horses were a vital part of Indian culture, and a tradition of hippiatry developed in parallel to human medicine: the sage Shalihotra was said to have been educated alongside Agnivesha – one of the earliest authors on Ayurvedic medicine. Shalihotra's treatise on the care and breeding of horses was translated into many languages and edited into many recensions. This manuscript contains 21 detailed illustrations of horses in various states of distress, with one – depicting a horse being led by a male figure – heightened in gold. It is written in at least four hands and may represent a "core" recension of the text with additional medical knowledge added over time. Several later manuscript annotations in blue ink and pencil record herbal recipes for analgesics and other cures, while the upper corner of one leaf bears a talismanic square made up of an Arabic prayer. – Some leaves bound upside down; light dampstain affecting first 30 leaves, marginal paper repairs affecting text on 14 leaves, but still overall a very appealing manuscript. – From the library of Jay Snider, with his bookplate loosely inserted.

The Royal Württemberg stud, the first Arabian stud in Europe

81. Kuntz, Rudolf. Abbildungen Königlich Württembergischer Gestütts Pferde von orientalischen Racen. Stuttgart, [Ebner], 1823–1824. Oblong folio (550 × 635 mm). Issues 1 and 11 (of 3). With 12 (out of 18) tinted chalk lithographs by L. Ekeman-Allesson after R. Kuntz. Wants text and table of subscribers. Stored loosely in 2 original wrappers with title label and green original half calf portfolio with gilt-lettered title and borders. Traces of ties.

€ 48 000

First and only edition. Commissioned by the Board of the Württemberg Stud, the first Arabian stud in Europe, this almost unobtainable series of large format plates shows the Stud's full-blooded Arabian horses with decorative oriental backgrounds. The plates constitute extremely early examples of chalk lithographs (listed individually by Winkler, *Frühzeit der dt. Lithographie*, 180, 57). Kuntz (1797–1848) was known for his “excellent depictions of horses” (cf. Thieme/B.); throughout his brief career he studied thoroughbreds in England, Hungary, and Paris as well as in Germany. In 1832 he became Painter to the Court of Karlsruhe, Baden; he suffered a stroke in 1846 and died in the newly-founded Illenau mental hospital. – Very slightly stained in places, three plates slightly browned. Of the utmost rarity. This copy removed from the collection of the House of Hanover, dispersed from 2005 (largely through Sotheby's). Includes a publisher's AD (by L. Harrison, Strand) for “A Series of Lithographic Drawings of Celebrated Horses” after James Ward, dedicated to George IV.

¶ Nissen 2327. *Thieme/B.* X, 444 & XXII, 116. Winkler, *Die Frühzeit der dt. Lithographie* 180, 57.



Unique set, coloured by the artist for the Duke

82. Pirscher, [Karl Dietrich]. Abbildungen Herzoglich-Braunschweiger Gestüt-Pferde [...]. Braunschweig, 1827–1828. Oblong 1° (475 × 630 mm). 6 lithographed plates of horses, plus 1 additional lithographed view of the stud, all coloured by Pirscher himself with highlights in gum arabic. The first plate of the series with Pirscher's autograph signature and dated “1828”. € 75 000



Unique set of Pirscher's famous series picturing the Duke's horses, coloured by Pirscher himself and obviously prepared for the owner of stud. The first horse depicted is Mirza, a “Silver grey national Arabian with red spots on his left shoulder, presented to the King of England by the Shah of Persia in 1819. As the Persian envoy assured the King, this was the noblest and most excellent Arabian ever to have stood in his master's stables”. The other illustrations show mainly descendants of Mirza, who was transferred to the Ducal stables in 1821. The series was later expanded by another installment to a total of 16 plates, with three of the seven plates redrawn and showing different backgrounds. Thieme/Becker lists the series as complete with 6 plates as present, as does



Steinacker (cf. below). Apart from the present copy, neither the first series (as thus) nor the second, expanded edition is known in a coloured version. The use of body colours in this set underlines the fact that Pirscher's lithographs, issued in black and white only, were never intended for colouring, and that this set was elaborately redone and modified (with numerous details – such as the trees and bushes in Mirza's portrait – added by hand) by the artist himself to form a unique dedication copy for his sponsor. Karl Dietrich Pirscher (1791–1857) is one of the pioneers of lithography in Braunschweig. His horse plates are considered his best work and were praised as “probably the most splendid specimens of their kind created in the entire 19th century” (Steinacker). Provenance: 1. The Duke of Braunschweig's collection. 2. I. H. Anderhub library, dispersed by auction in 1963 (in which it constituted the second most expensive item, with an estimate of DM 2600). Slightly browned; some minor fraying to the extremities of the leaves and a few specks, otherwise in very good condition.

¶ *Bibliotheca Hippologica* I. H. Anderhub 238 (this set). Steinacker, *Die graphischen Künste in Braunschweig*, 114. Thieme/Becker XXVII, 90. Not in *Bibl. hippologica* Johan DeJager; Huth; *Messenger de la Lance*; Podeschi.

Original watercolour

83. Upton, Peter. An Arab mounted on a grey Arabian mare with a Bedouin encampment in the background. No place, 1974. Watercolour heightened with white. 681 × 520 mm. Signed and dated by the artist. € 6500

Matted.



The World in Early Maps and Charts

Napoleon's Ambitions in the East

84. Chanlaire, Pierre Gregoire & Mentelle, Edme. Carte du théâtre de la Guerre en Orient. Paris, Chanlaire & Mentelle, 1798–1799. Original outline colour. Dissected and aid on linen in two sections, together 940 × 1540 mm. € 28 000

A two-sheet wall map showing Prussia, Turkey, Egypt and Abyssinia in the west, and the Aral Sea in Kazakhstan, Persia, Arabia and Somalia in the east. Two inset maps show the routes from Siré to Gondar and from Gondar to the sources of the Nile. According to the inscription, the map is based on that of “the late J. B. Laborde” (Jean-Benjamin de Laborde [1734–94], a traveller and musician), with amendments; however we have been unable to trace a map of the region by him. – The vast map was published to satisfy French interest when their seemingly-unstoppable General Bonaparte turned his attention to the conquest of Egypt in 1798. Napoleon had captured Malta en route to Egypt, and the oval title vignette shows him overseeing the burial of the French dead under Pompey’s Pillar after the capture of the important port city of Alexandria (July 1798). – After the defeat of the Mameluk army at the Battle of the Pyramids it was Napoleon’s intention to subdue the rest of the Ottoman Empire before moving to threaten British interests in India. However, as the political situation in Paris was deteriorating, Napoleon decided to leave his army in Egypt in 1799, returning to France to become First Consul. His army was less fortunate, surrendering to the British at Alexandria in 1801. – This map is very scarce: the French citizens’ interest in maps of the Orient evaporated as quickly as Napoleon’s.



From surveys made by the officers of the Indian Navy

85. Chesney, [Francis Rawdon] / Plate, W[illiam] H[enry]. A Map of Arabia and Syria Laid Down Chiefly From Original Surveys [...]. London, engraved by J. & C. Walker for Longman, Brown & Co., 1849. Hand-coloured engraved map (scale: 70 miles to 1 inch). 692 × 668 mm, including fold-out section at right edge showing Ras al-Hadd. Matted. € 25 000

Exceedingly rare, large map of the Arabian Peninsula, based on surveys conducted under General F. R. Chesney (1789–1872), the explorer of the Euphrates and founder of the overland route to India.

Drawn by W. H. F. Plate. This is a second, improved edition of a map that had previously appeared in 1847 under the simple title “Arabia” (kept at the British Library, referenced as 10R/x/3205 within the Qatar Digital Library). “Mesopotamia and its rivers are laid down from Surveys made during the Euphrates Expedition. The Red Sea, the Persian Gulf and the Southern Coast of Arabia are from those made by the Officers or the Indian Navy. The interior of the peninsula is from various sources, particularly materials furnished for the accompanying work by Aloys Sprenger M.D. and from documents obtained by Dr. Plate” (note). Finely preserved. No copy known outside the British Library.

☞ OCLC 556388606. Not in the Al-Qasimi Collection.

The Dauphin map of the world in a rare 19th century lithographed reproduction

86. Desceliers, Pierre. Lithographed facsimile of the world map painted on vellum for Henry II, King of France. Paris, imprimerie de Kaeppelin, [1852]. Lithographed wall map, 260 × 132 cm. 4 conjoined sheets mounted on canvas. Rolled. € 250 000



Original-size facsimile of the manuscript nautical “mappemonde” executed by Pierre Desceliers in 1546, lithographed by the cartographer Eugène Rembielinski (1814–80). – Commissioned by King Francis I for his son (who would be crowned Henry II in 1547), Desceliers’ “Dauphin map” or “royal world chart” is one of the most famous of the first half of the 16th century: hand-drawn and illuminated on vellum, it vividly illustrates the discoveries made during the six decades following the discovery of the Cape of Good Hope by Bartolomeu Dias in 1488. It was compiled from information that Desceliers had obtained from the other Dieppe geographers, from the shipowner Jean Ango, and the explorer Jacques Cartier. – Remarkably, the map has a dual orientation: north of the equator, the text and illustrations are reversed, suggesting that the map was in fact meant to be laid flat rather than wall-mounted so that it could be read from all sides. Thus, the vast majority of the earth’s land mass, and almost all of the better-known parts of the world, is labelled as if the map were oriented with south at the top, recalling the Arab tradition exemplified by al-Idrisi’s famous 12th century map. In charting the Arabian Peninsula and the Gulf specifically, “the cartographers of Dieppe in northern France seem to have had direct access during the 1540s to relatively reliable Portuguese prototypes” (Couto et al., *Historical Atlas of the Persian Gulf* [Brepols 2006], p. 114), even if they appear to have had difficulty reading all the place names. – To the south of Borneo, Desceliers included not only an island labelled “Java Petite”, but also, immediately adjacent, a vast mass of land named “Java la Grande” – an uncannily good representation of the northern coastline of Australia, albeit far north of its true location, which merges into the Great

Southern Continent that itself stretches into Antarctica (“Non du tout decouverte”), extending as far as the Strait of Magellan. Probably drawing on Marco Polo as well as Portuguese portolans of various scales, Desceliers’ representation “sums up everything cartographers knew about Australia in the mid 16th century” (Tooley, *Landmarks of Mapmaking*, p. 245). – In the tradition of French Renaissance portolans, the map is remarkable for the wealth of its illustrations. The seas are decorated with compass roses, ships and sea monsters, while the land is adorned with a multitude of scenes and representations of fantastic animals. It is framed in the northern hemisphere by a border decorated with the heads of men with long beards, and cherubim and human skulls in the southern hemisphere, representing the winds and cardinal points. In many parts of the world, Desceliers drew indigenous peoples with great precision, such as the Hottentots in South Africa and the Native Americans of North America. – In the 16th century, it was in Normandy that the most richly illustrated portolans were designed. Pierre Desceliers (1487–1574) is perhaps the most famous representative of the Dieppe school of mapmaking, and he is considered the father of French hydrography and cartography. Only two of his maps have survived. His manuscript world map from 1546 is now kept in the library of John Rylands University in Manchester (French MS 1*). The facsimile lithographed by Rembielinski in 1852 is rare: we have only found two copies in public collections, one at the BnF, the other at the National Library of Australia. – Uniformly browned throughout; several old gaps and breaks professionally repaired.

¶ OCLC 494994160. C. Hofmann et al. (eds.), *L'Âge d'or des cartes marines. Exhibition catalogue of the Bibliothèque nationale de France (Paris, 2012)*, pp. 166f.

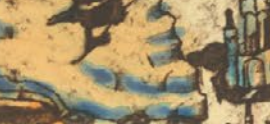
The largest photograph in the world: never seen on the market

87. [Fra Mauro Mappa Mundi – Carlo Naya]. Life-size 1871 photograph of the Fra Mauro map of the world. Venice, Carlo Naya, ca. 1871. Hand-coloured photograph of the Fra Mauro mappamundi, ca. 223 × 223 cm. € 280 000

A life-sized, hand-coloured photograph of the famous world map made around 1450 by Fra Mauro, the greatest medieval map of the world: an astonishing accomplishment of art history, cartography, and photography. In its day one of the largest photos ever made, the “Naya Fra Mauro” belongs to a class of colossal early photographs that includes Eadweard Muybridge’s 13-sheet panorama of San Francisco (1878) and George R. Lawrence’s photograph of the Alton Limited on an 8 × 4.5-foot glass plate (1899). It also appears to be the first large-format map produced with photography. – Fra Mauro’s map is “considered the greatest memorial of medieval cartography” (Almagià). Containing hundreds of detailed illustrations and some 3000 descriptive texts, it was the most detailed representation of the world so far produced. It remains one of the most important works in the history of cartography, marking the end of Bible-based geography in Europe and the new embrace of more scientific methods which placed accuracy ahead of religious or traditional beliefs. Strikingly, it is oriented with south at the top, recalling the Arab tradition and more specifically al-Idrisi’s famous 12th century world map, copies of which Fra Mauro may have known: Europe is shown at the bottom, and Africa and Asia dominate the image, with Arabia (not Jerusalem) at the centre. Fra Mauro incorporated “the discoveries of Marco Polo and the Portuguese”, also showing “many countries later known, which the learned monk doubtless shaped after ideas gathered from the oral narratives of occasional travellers” (Müller). Much of the map’s novel information was lost to early modern cartographers when printed Ptolemy atlases proliferated in the final decades of the 15th century, replacing the manuscript mappamundi tradition. – Today the original Fra Mauro Map, drawn on vellum, is held by the Biblioteca Nazionale Marciana in Venice and shown at the Museo Correr. An impressive manuscript facsimile, now in the British Library, was prepared in 1804 by the British antiquarian William Frazer; a large engraving was made in Paris in 1849, and in 1869 the Venetian bookseller Münster produced the first photographic reproduction, albeit at a much smaller scale, measuring a mere 62 × 68 cm. Carlo Naya’s monumental Fra Mauro photograph renders the map in its full original size. Although it is mentioned in a number of books on early Italian photography, it was always extremely rare: the only photographic copies of the map ever to have surfaced in the trade were that of Münster (lot 1581 at the 1884 sale of the library of Henry C. Murphy, U.S. ambassador to the Netherlands under Lincoln) and the more common four-print photofacsimile published in 1879 by Ongania (E. P. Goldschmidt, London 1930: cat. 22, lot 32). By contrast, Naya’s magnum opus was never sold except through his own concern. The Royal Geographical Society was presented with a specimen in 1873 (the gift of John Benjamin Heath, once Governor of the Bank of England), and the British Library holds another, as does the Marciana (all uncoloured). A very fragile and faded example, cut into 16 sheets and backed onto modern board, is kept at the National Library of Wales, Aberystwyth. – Carlo Naya (1816–82) was an Italian photographer known for his fine views of Venice. He settled there in 1856, opening a photo studio that catered to Grand Tourists who wished to take home mementoes of the city’s spectacular art and architecture. His “mappa mundi” photograph was prepared around 1871 under the supervision of the Venice-based English historical scholar Rawdon Brown (1806–83), a friend of Ruskin’s. Naya exhibited his photograph at the 1873 World’s Fair in Vienna, winning a medal for it. In the 1880s the Nayas were still advertising the map, the pride of the company, as a “fac-simile of the Planisphere of Fra Mauro A.D. 1459, the largest photograph hitherto made (a square 7 Ft. 4 inch)”. It was priced at a stupendous 200 francs. After Naya’s death, his studio

Nota factoria postea quod mar de peria
e aben una puz luerfo el mar rosso e puz
ca puz luerfo caera la lue a dco mar. si
alibana folcuno ester chrisiani et uno
micromati. eod quod arte tua e uente et
uento profpero a hi nauiganes.

MARE ARABI CVM



DESERTO

Nota che in questa arabia
apara la terra e la qual se con
to che dice uho solui e de
gracia da aqua. et bala.
esta adriata de piune
de arabia uari color
a medio de creta. et uca
el celo e de color auro. et
de la ceda el rebo de le lue
pene sono de color pupura
eroseo. calui i finet color.

DESERTO

ARABIA DESERTA

Queli che nauigano
qsto mar affermano
che qd motagne arde

Quella rubrica superior
che dice che la Regina Gal
uenisse de qta arabia ion
lafermo. ma dico secodo a alsimi
che la uenisse del reyno de
Saba che e l'abissinia
e ethyop

In questa arabia in ouer luoghi se
recbie mana. et e mior de quella se
cote i alera luon. e ancora qd che cace
su la fora emor de qd che cace
su la piera. cotta che se re
cote qui se chiama
manana.

ARABIA FELIX

El mar de
peria e puz mior
del mar rosso
e uerso el fin cel
dico ion co nob
cita ce ballera
la qual ciuta da
dico mar. io
mia. e da p
questa ba
balseta

queli sono 305
poterem

Questo monito
ancora preb. ce q
la pte che moyses
regneua l'alego.

Queli che sono expe
suy lica in questa romica
e palestina e galilea qd
de io no meto. de el fiume
sord. el mar tyberia
die. el mar morto. et

Del portu ad alqui che io
no l'abi ben posto. babilo
ma per bauer la defenta
ppri tygno. enon chita
ted come serueno li au
ter. pa quali prima co
fiterat alio. et apoi co

EGYPTO

el meso

el meso

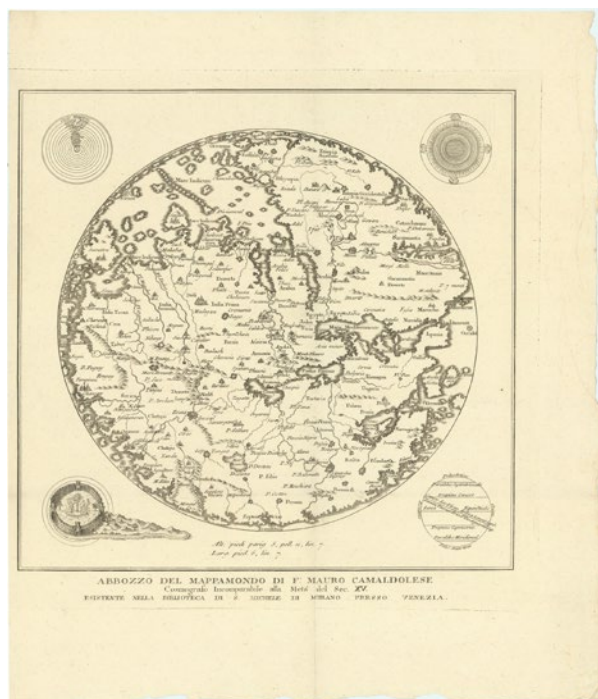


was continued by his wife, then by her second husband, for three and a half decades. – Provenance: the reverse has ink stamps of the publisher Osvaldo Böhm, who bought most of Naya's archive when the family closed the shop in 1918. Later in the collection of Dr. Edward Luther Stevenson (1858–1944), one of the most important scholars of early cartography active at the end of the 19th and the first half of the 20th century. Stevenson was responsible for numerous carto-bibliographic books, including the first translation of Ptolemy into English, as well as a series of impressive facsimile maps. Stevenson, who viewed reproductions as integral to the study of early cartography, committed himself to building an unparalleled collection of photographs of early maps and globes. Much of his collection was donated to Yale University after his death, but the present item comes from a large corpus of photos, manuscripts, and related material retained by the family.

¶ A. Müller, *Venice. Her Art-Treasures and Historical Associations. A Guide to the City* (Venice 1873), p. 113. I. Zannier, *Venice: the Naya Collection* (Venice, 1981). P. Becchetti, *Fotografi e Fotografia in Italia 1839–1880* (Roma 1978), p. 124. R. Almagià, *Monumenta cartographica vaticana, vol. 1* (Città del Vaticano, 1944). P. Falchetta, *Storia del Mappamondo di Fra' Mauro* (Rimini, 2016).

The only substantial work on Fra Mauro's famous world map

88. [Fra Mauro Mappa Mundi] – Zurla, Placido. Il Mappamondo di Fra Mauro Camaldolese descritto ed illustrato. Venice, [Picotti], 1806. Folio (237 × 380 mm). 164 pp. With an engraved plate; folding engraved map in lower cover pocket. Modern red quarter morocco, title gilt to spine. Marbled endpapers. € 4500



The first substantial study and reproduction of Fra Mauro's famous mappa mundi, considered the supreme medieval map of the world and the "greatest memorial of medieval cartography" (Almagià). The most detailed representation of the world ever seen when it was produced around 1450, it remains one of the most important works in the history of cartography, marking the new embrace of scientific method which placed accuracy ahead of religious or traditional beliefs. Strikingly, it is oriented with south at the top, recalling the Arab tradition and more specifically al-Idrisi's famous 12th century world map, copies of which Fra Mauro may have known. Europe is shown at the bottom, with Arabia (not Jerusalem) at the centre and America as yet missing. Fra Mauro incorporated "the discoveries of Marco Polo and the Portuguese", also showing "many countries later known, which the learned monk doubtless shaped after ideas gathered from the oral narratives of occasional travellers" (Müller). He was able, by personal intercourse, to gather additional information from Nicolo de' Conti, who had returned from the east in 1440, and it is also of special interest in showing that, at least forty years before the Portuguese reached India, Arab sailing directions covering the east coast of Africa, India, and the seas beyond to the vicinity of Sumatra, were available in western Europe. – Placido Zurla's handsome work, the earliest study of the map, was the first to

include a reproduction of it in book form. Zurla (1769–1834) had unique insight into Mauro's monumental achievement, as he served as librarian to the same Camaldolese order as the geographer and so had access to the original map itself. – Occasional foxing, mainly confined to margins, a little stronger in the title-page. An untrimmed, wide-margined copy preserving the deckle edges; the folding map reproduction in loosely inserted in a custom-made lower cover pouch.

¶ Cicogna 3323. Cf. A. Müller, *Venice. Her Art-Treasures and Historical Associations. A Guide to the City (Venice 1873)*, p. 113; R. Almagià, *Monumenta cartographica vaticana, vol. 1 (Città del Vaticano, 1944)*.

*Extremely rare example
of the largest globe engraved by Malby,
with lines of magnetic variation,
showing "Debai" (Dubai)*

89. [Globe – Terrestrial]. Malby & Co. Malby's terrestrial globe. [London], Malby & Co. (engraved by Chas. Malby), 1 January 1848. Diameter: 45.5 cms (18 inch), height in stand: 64.5 cm. An engraved terrestrial globe with 12 gores and 2 polar caps over a plaster-covered core, and the engraved horizon ring on the wooden stand, all coloured by a contemporary hand. In a contemporary wooden stand with 3 turned legs supporting the horizon ring, and 3 turned stretchers with a cylindrical centrepiece with a knob on the underside. Further with a contemporary brass hour circle and a slightly later iron meridian ring (and probably the axis pivots). € 35 000



Only recorded copy of the 1848 edition (preceded only by one recorded copy of the 1846 edition) of Malby's 18 inch (45.5 cms) terrestrial globe, the largest he engraved and much rarer than his 12 inch globe. "Debai" (Dubai) is shown on the Gulf coast, only 15 years after the al-Maktoum dynasty took charge of it in 1833. The globe seems to be intended especially for navigational use, with not only a grid of parallels and meridians (with the prime meridian through Greenwich), but also the irregular curved lines indicating the variation of magnetic from geographic north ("isogones"), at 5 degree intervals. From these one can clearly see where the magnetic poles were. Malby seems to be the first and almost the only globe maker to show them. The engraver signed the present globe "Chas. Malby" and signed the 12 inch globe of 1845 described by Dekker "C. I. Malby". He must therefore have been Charles Isaac Malby (1816 – post 1868). Thomas Malby, Charles's brother, first set up as a globe publisher around 1839 and was trading as Malby & Co by 1841. Charles may have engraved nearly all of his globes. The earliest Malby globe known to survive is dated 1842, but his earliest recorded 18 inch globes are a pair at the Mariners' Museum in Virginia: the celestial globe dated 1843 and the terrestrial globe dated 1846. The Austrian National Library has an 18 inch Malby terrestrial globe dated 1850, but we find no further example until 1872. The present 1848 example appears to be unique. The horizon ring has an owner's stamp on the printed surface, nearly due east, apparently a coat of arms in a wreath, but difficult to make out. The horizon ring and globe have a dozen small cracks repaired and a few small gaps in the surface image, some repaired, but are otherwise in good condition. Extremely rare and lovely large globe, with the fascinating and unusual graphic presentation of geomagnetism.



¶ Cf. *British Library online cat.* BLL01013005847; Dekker, *GLB0081*; Dunn & Wallis, *British globes up to 1850 (1999) 209 & 443*; *World in your hands (Rudolph Schmidt coll.) 7.12 & 7.13*; Yonge, *Early globes (1968), p. 46*.



Official map

90. [Hejaz Railway]. [Map and Profile of the Hijaz Railway Route]. Constantinople, Matba a-i Bahriye, [1904 CE =] 1320 Rumi. Colour lithograph map, 765 × 495 mm, trimmed to neat line. € 22 000

A rare separately issued official map, with text in Ottoman Turkish throughout, depicting the route of the Hejaz Railway. Following a route proposed by the eminent Turkish engineer Mukhtar Bey and surveyed by the cavalry officers Umar Zaki and Hasan Mu'ayyin, the epic project, funded by subscriptions from the global Islamic faithful, completed a rail link from Damascus to Medina by 1908. Intended to continue to Mecca but never completed, it nevertheless briefly allowed many thousands of pilgrims to make the Hajj in relative comfort. – Old folds and creases, some short closed tears, tiny chips to neat line, some light staining. Some remnants of tape and old private collector's stamps to verso. Still in good condition but for partial loss of lower left corner, subsequently collaged with a contemporary Ottoman colour lithographed map of the Arabian Peninsula.

One of the earliest maps of Arabia, with unique contemporary illumination

91. Ptolemaeus, Claudius [transl. by Jacobus Angelus, ed. by Nicolaus Germanus]. *Sexta Asiae Tabula.* Ulm, Lienhart Holle, 1482. Double-page woodcut map, fine original hand-colour, with near-contemporary manuscript vignette illustrations of an Ababeel bird, Makkah and Kaaba in pen and wash heightened in gold. 414 by 572 mm. Framed (78:56 cm). € 150 000

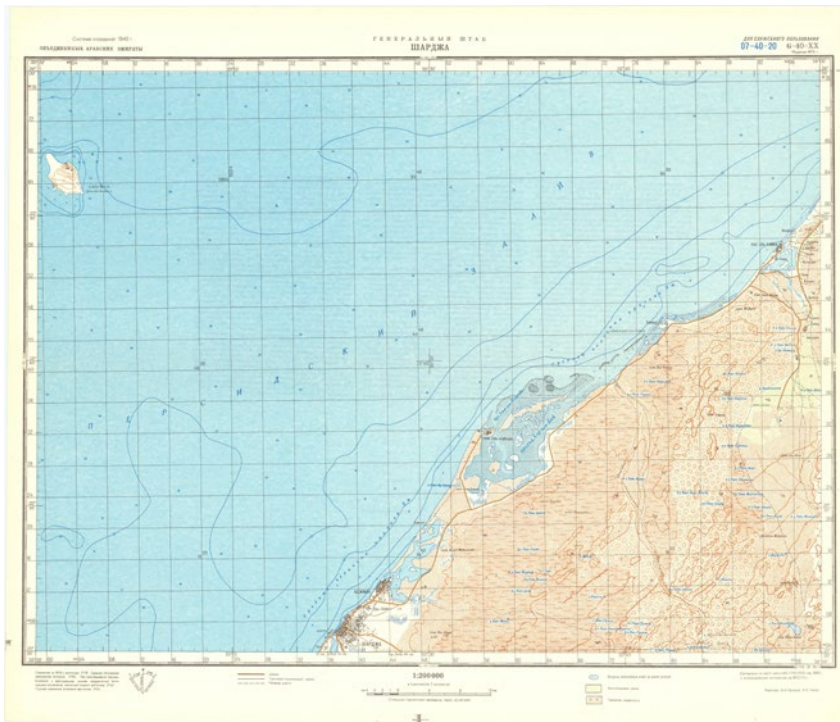


The first-ever printed woodcut map of the Arabian peninsula, here in original hand colour and adorned with unique, hand-drawn illumination added by a contemporary artist. The map was published in the first atlas printed outside Italy; it was the first atlas to be illustrated with woodcut maps. Remarkably, the hand-drawn vignette illustrations include a depiction of the relief of Makkah, besieged by Abrahah, through the Ababeel birds, who pelted the attacking army of war elephants with burning stones from the pits of the fires of hell. The image shows a gigantic blue-and-gilt Ababeel bird above the city, engulfed in flames – not only one of the earliest depictions of Makkah but also an amazing example of cross-cultural exchange of narratives during the early Renaissance, proving a Western illustrator’s familiarity with a Middle Eastern tradition famously referenced in the Qur’an (sura 105, known as al-Fil, The Elephant): “Wa ‘arsala ‘Aalayhim tayran ‘Ababeel, Tarmeehim bihijaratim min sijjeel” (“And He sent against them birds in flocks, Striking them with stones of burning clay”). No other example with these illustrations of Makkah is known, nor are they contained in any printed edition of Ptolemy.

¶ Campbell, *Earliest Printed Maps*, p. 179–210. Schreiber 5032. Tibbetts 8 (p. 37). *The Heritage Library, Islamic Treasures*, s. v. “Maps”. Cf. *Heritage Library, Qatar*, p. 8f (illustration). Carter, Robert A. *Sea of Pearls*, p. 21.

“For Official Use” only: based on high-quality satellite imagery

92. [Soviet General Staff Maps] – Arabian Peninsula 1:200 000. General’nyĭ shtab. (Arabian Peninsula 1:200 000). [Moscow, General Staff], 1975–1991. A total of 382 topographic maps, colour-printed, ca. 58 × 45 cm. Constant ratio linear horizontal scale. In Russian (Cyrillic). € 95 000



Most of the Soviet Union’s 1:200 000 General Staff map quadrangles showing the Arabian Peninsula: from the Russian series of maps produced during the Cold War, based on high-quality satellite imagery, but usually also ground reconnaissance. While there are a few lacunae in the eastern and central part of the Peninsula, mainly concerning Oman and the UAE, and a few Saudi Arabian quadrangles are lacking, most of the area is well-covered. Assembled continuously, the quadrangles would form an enormous map spanning ca. 13 × 11 metres! – Products of a massive, clandestine cartographic project begun under Stalin and ultimately encompassing the entire globe, the Soviet General Staff maps are today noted for their extreme precision. Indeed, even in post-Soviet times they provide the most reliable mapping for many remoter parts of the world: “Soviet-era military maps were so good that when the United States first invaded Afghanistan in late 2001, American pilots relied on old Russian maps of Afghanistan. For almost a month after the United States began a bombing campaign to help oust the Taliban government, American pilots were guided by Russian maps dating back to the Soviet occupation of Afghanistan in the 1980s” (Davies/Kent, p. xi). – Although the details of the cartographic programme evolved over the decades, its overall system and plan remained remarkably constant. “The basic quadrangle is the 1:1 000,000 sheet spanning 4° latitude by 6° longitude [...] Each 1:1 000,000 sheet is [...] subdivided into 36 1:200 000 sheets in a six-by-six grid [... They] normally contain on the

reverse side a detailed written description of the districts (towns, communications, topography, geology, hydrology, vegetation, and climate) together with a geological sketch map” (ibid., p. 19–21). “Printing such large-format plans in so many colors with near-perfect print registration itself testifies to the skill of the printers in the military map printing factories across the former Soviet Union. The quality of printing reflects the level of training and the reliability of humidity-control equipment and the electricity supply at the time” (ibid., p. 6f.). – The 1:200 000-scale maps are specifically labelled “For Official Use”. Indeed, all General Staff maps de facto constituted closely guarded military material, none of which became available in the West before the end of the Cold War in the early 1990s. – Light traces of folds, occasional wrinkles and a few odd edge flaws, but altogether in excellent condition.

♣ Cf. J. Davies / A. J. Kent, *The Red Atlas* (Chicago/London, 2017).

A Russian satellite's view of Mecca

93. [Soviet General Staff Maps] – Mecca 1:500 000. General'nyí shtab. Mekka. F-37–4. [Moscow, General Staff], 1981. Topographic map, colour-printed, ca. 68 × 57 cm. Constant ratio linear horizontal scale 1:500 000. In Russian (Cyrillic). € 500

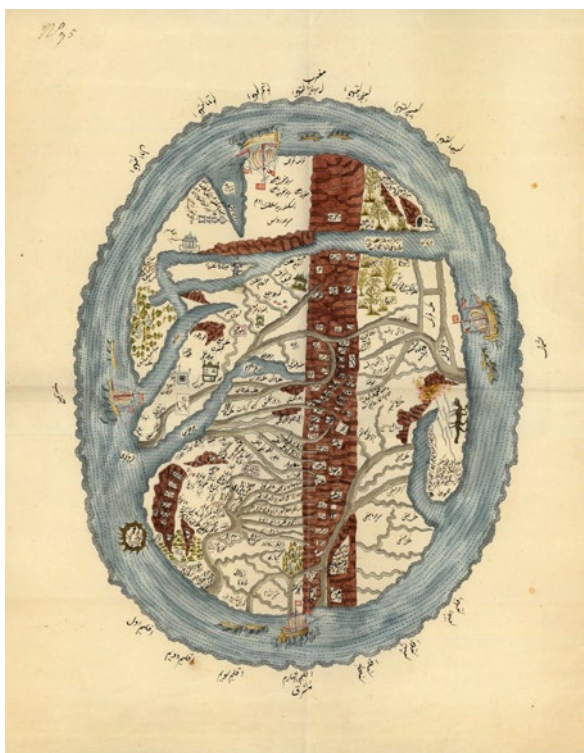
The Soviet Union's 1:500 000 General Staff map quadrangle showing the holy city of Mecca. Based on mapping done in 1972–76, revised in 1978/79. The editors were V. G. Kovalenko and A. P. Sheptak.

♣ Cf. J. Davies / A. J. Kent, *The Red Atlas* (Chicago/London, 2017).



18th century drawing of a lost 16th century (?) Islamic world map, centred on the Gulf, showing the Great Mosque and Ka'bah at Mecca, the Great Mosque at Medina, and five others in Iraq and North Africa

94. [World Map – Islamic Manuscript]. Map of the world centred on the Arabian Gulf, showing seven mosques or minarets. Northern India or Kashmir?, late 18th century copy of a 16th century (?) original. 500 × 420 mm. Oval manuscript map in ink and watercolour (blue, brown, green and red; map image including water 295 × 380 mm, the land alone 220 × 305 mm) on a half sheet of extremely large European laid paper, with dozens of features labelled in Persian (written in black ink in the nastaliq script) and with animals (including elephants and a dragon), people and 4 European ships. Framed and matted. € 75 000



An 18th-century manuscript copy, in colour, of a lost map in the Islamic tradition, with dozens of inscriptions in Persian and extensive pictorial imagery showing numerous mosques, elephants in southern Africa and eastern India, other animals in Bengal (?), snakes and a dragon in East Asia, birds north of the Caucasus and people in Europe north of the Alps. The regions with people and animals (excluding the dragon and snakes) are also the only regions shown wooded. The oval land is surrounded by Oceanus with a European ship at each of the four cardinal compass directions. Inlets can be identified as the Arabian/Persian Gulf, the Gulf of Oman, the Red Sea, the Mediterranean, the Black Sea (?) and another in the Far East. Perhaps the most remarkable features of the present map are the depictions of mosques and minarets, which are so detailed that many can be identified. – We have found no record of any closely similar map, but the topography certainly owes something to the traditional Islamic world maps, perhaps the 10th-century Abu al-Hasan al-Harrani or his followers such as the 15th-century Ibn al-Wardi. Like most maps in the Islamic tradition (including those of al-Bakri and al-Istakhri), these follow the Greek tradition of Anaximander (6th century BCE) in depicting the world as an almost perfectly geometric circle surrounded by the great river or sea Oceanus, and also representing other features with abstract forms. The present map is much more naturalistic, with an oval form and irregular coastlines. The inlets and rivers also have more naturalistic forms, and the map shows much more detail than the

traditional Greek and Islamic maps (one can recognize Qatar and Ceylon/Sri Lanka, and one of the two islands in the Mediterranean probably represents Crete). – Formerly folded once horizontally and vertically. In very good condition. An 18th-century copy of a lost 16th-century (?) Islamic map of the world, showing at least seven mosques or minarets, unlike any other map known to us.

6

Sharjah and the UAE

Dubai in the early 1960s

95. [Dubai]. Eight original 1960s photographs of Dubai. Dubai, Studio Al-Andalus, [ca. 1963]. 6 original gelatin silver photographs, the smallest measuring 90 × 139 mm and the largest 106 × 148 mm. – (Includes): 2 gelatin silver postcards of Dubai (Noor Ali, Photo-Press International, Dubai), ca. 90 × 139 mm, [ca. 1960s]. Framed and glazed.

€ 4500



Rare photographs of Dubai in the early 1960s, showing Al Fahidi Fort, Dubai Old Town, Dubai Creek, Al Maktoum Bridge and the British Bank of the Middle East. They were published by “Studio Andalus”, a photographic studio which (according to the stamp) was based on “New Street, near the National Library”. Four are captioned in blue ink (another has an unfinished caption) and two have an Arabic studio stamp to their versos. Includes two contemporaneous postcards of Dubai, both also original photographic prints, showing principal views of the town. – A few corners bumped and creased, otherwise very good. A fine ensemble of rare photographs showing Dubai as a “Trucial State”, shortly before the oil era and its development into what is today the largest city in the United Arab Emirates.

Boats and coastal life in and around Dubai's harbour

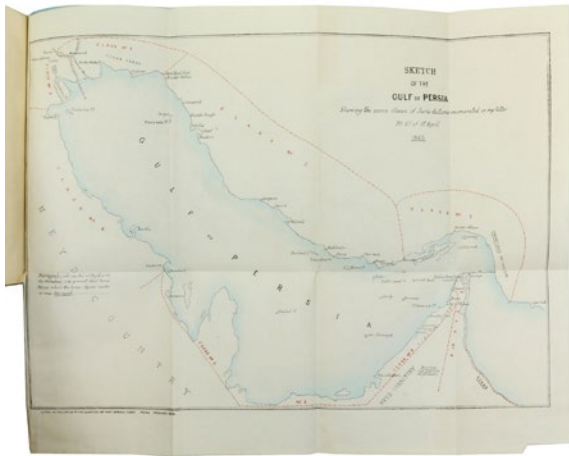
96. [Dubai and Sharjah]. Collection of six original photographs. Dubai and Sharjah, early 1940s. 6 black and white photographs. 70 × 95 and 60 × 83 mm. Framed and glazed as a set. € 3500

The photos depict images of boats and coastal life in and around Dubai's harbour, two women wearing abayas with hijabs and niqabs, walking in a desert plain of Sharjah, as well as desert dwellings and ports and boardwalks in Sharjah. This collection gives us a glimpse of the Dubai and Sharjah before the construction boom that started in the 1970s. Overall an intriguing collection in very good condition, capturing the coastal and desert life of a bygone era.



“Territories held by those independent maritime Arab Chiefs”

97. Pelly, (Lewis). Report on the Tribes, &c., Around the Shores of the Persian Gulf. Calcutta, Foreign Department Press, 1874. 8°. (2), 55, (1) pp. With a large folding lithographic map printed in two colours and hand-coloured. € 12 500



First separate edition; of the utmost rarity. Includes details on the “Territories held by those independent maritime Arab Chiefs formerly the pirates of the Gulf, now partially commercial, and bound by the terms of a permanent truce to keep the peace at sea; the English Resident in the Gulf being mediator and quasi-guarantee for the observation of this truce by all the subscribing Chiefs, more especially during the season of diving on the Pearl Banks”, enumerating them as “Shaam and Kuleela; Ramse, Ras-al-Khyma; Jazirath-ul-Hamra; Amulgavine; Ejmaun; Heira; Sharjah and Fasht; Khan; Debaye and Aboothabee”. The map shows the “seven classes of jurisdictions enumerated” in the report, with the northern coastline forming a single jurisdiction from El Katif to the tip of the Musandam Peninsula. Pelly’s Report, dating from 1863, was first published in 1865 as “Remarks on the tribes, trade and resources around the shoreline of the Persian Gulf” in the “Transactions of the Bombay Geographical Society”. – Light foxing, more marked on title-page; traces of an erased ownership; numerous annotations in blue ballpoint.

¶ OCLC 300613965. Cf. Macro 1751.

Almost unobtainable

98. [Slavery – British Maritime Legal Proceedings]. Correspondence respecting Sir Bartle Frere’s mission to the East Coast of Africa. 1872–73. London, Harrison & Sons, 1873. Folio (215 × 332 mm). iv, 156 pp. With a large coloured folding map. Edges sprinkled in red. Cloth spine. € 28 000

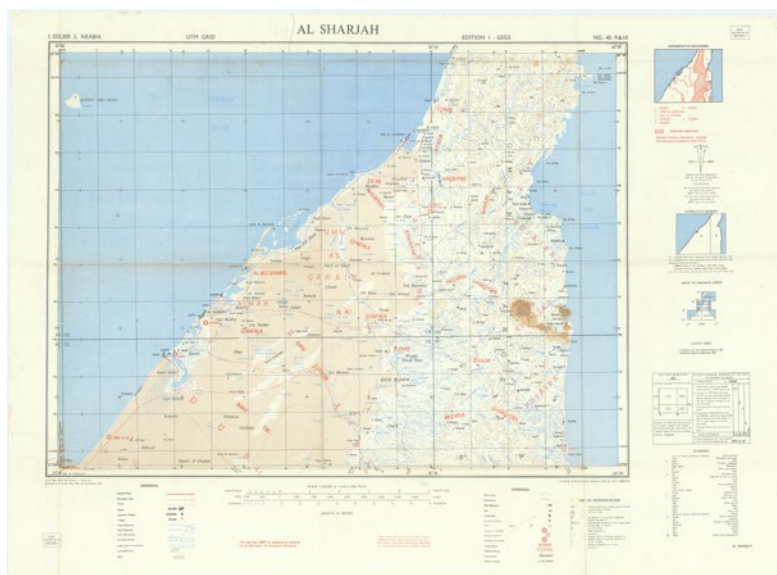
Extremely rare work on the British Foreign Office’s attempts to suppress the slave trade on the east coast of Arabia and Africa and especially in the dominions of the Sultan of Zanzibar. Including full source documentation of Frere’s 1872–73 mission to Zanzibar to negotiate a treaty with the sultan, Barghash bin Said Al-Busaid, for the suppression of the slave traffic, this publication contains the translated text of the letters sent by local rulers (including Sheikh Zayed bin Khalifah of Abu Dhabi, Hamad ben Rashed of Ajman, Evan ben Ali Al Khalifa of Bahrein, Husheer bin Mahtum of Dubai, Haji Abder Rahman, British Agent at Sharjah, etc.) and a detailed and dated map of the coasts visited by the mission. OCLC locates five copies worldwide, none in the US – A very good, virtually unbrowned copy; two oversize leaves folded in. Includes Leslie Ward’s Vanity Fair caricature of Frere speaking before Parliament (“Men of the Day, No. 68. “The Slave Trade””: 184 × 380 mm, matted colour lithograph).

¶ Bennett 494. OCLC 66300585.



Extremely detailed map

99. [United Arab Emirates]. Al Sharjah. Series K563 (GSGS 4851) NG-40-9 & 10, Edition I. [London], D. Survey, War Office and Air Ministry, 1957. Colour-printed map, ca. 600 × 835. Scale 1:250 000. € 2800



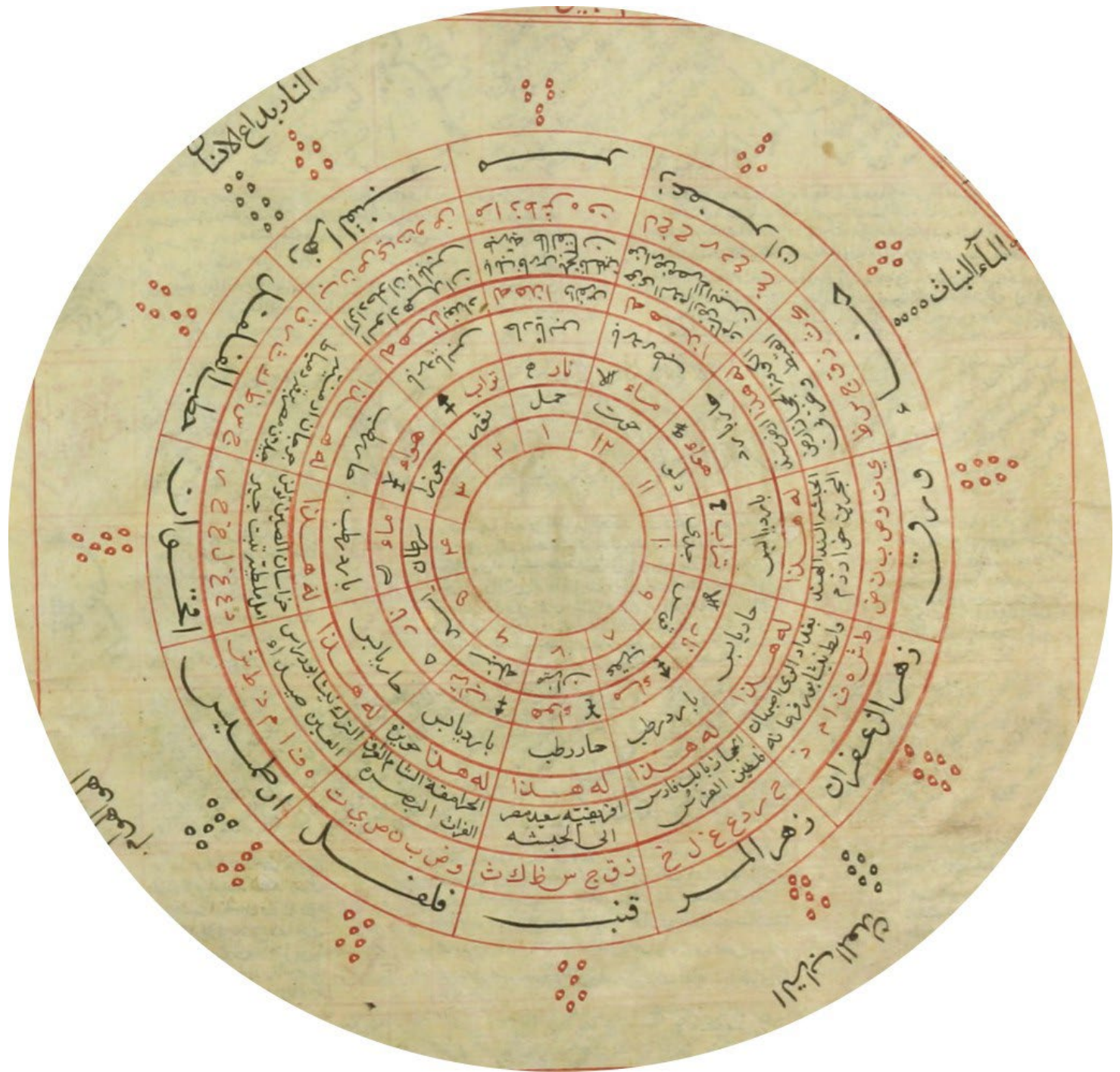
An extremely detailed map of what are today the northernmost six Emirates of the UAE (at the time of issue, the Trucial States): Dubai, Sharjah, Ajman, Umm al Quwain, Ras al Khaimah, and Fujairah, also marking the names of all the tribes holding power in the various areas. Issued by the Geographical Section, General Staff (GSGS) as part of their 1:250 000 scale map series of Arabia. The GSGS, also known as MI 4, operated under the Director of Military Operations and Intelligence. Its role was to supply maps to the British armed forces, collect data on foreign survey networks, provide training, and prepare survey data for Expeditionary Force mobilisation. – Old folds, some staining. Numerous pin-holes to corners from former wall mounting; an old ballpoint penstroke. Otherwise well preserved.

The only known copy

100. [United Arab Emirates – Oman]. Sharjah – Salala. No place, [probably 1960s]. Diazoprint map, 111.5 × 75.4 cm. Scale 1:1 000,000. Folded. € 6500

Highly detailed map of the Arabian Peninsula's coast from Abu Dhabi (Abu Al Abyad island) and Ras al-Khaimah in today's United Arab Emirates to Ras al-Hadd and south to Salala in Dhofar, Oman. The legend identifies wells, towns and villages, wadis, scarps, edges of sand, quicksand, and tracks. Political boundaries are omitted. The latest surveys incorporated are those undertaken by Nick Fallon, Douglas Michael Morton and René Wetzel in the mid- and later 1950s, suggesting that the present map – identified as "TP_773 (Revised)" in the lower left corner but not traced in any institutional collection worldwide – was one of a very small number produced for the internal use of a geological exploration team in the 1960s, when the first discoveries of oil in commercial quantities intensified exploration efforts both in the soon-to-be-independent Trucial States and in Oman. – Light staining and wear; a few minor tears professionally repaired.





النار يدبها الكبريت

الماء البياض

الزهر الفضي

الشمس

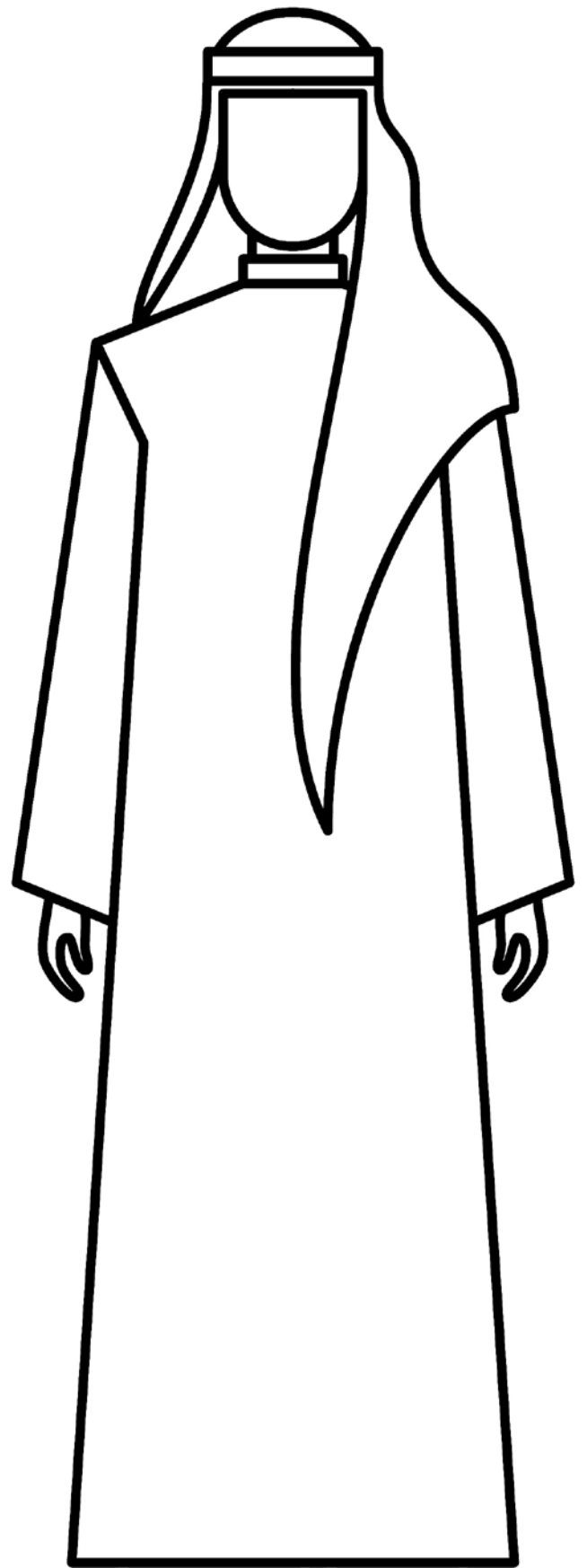
الزهر النحاسي

الزهر الكبريتي

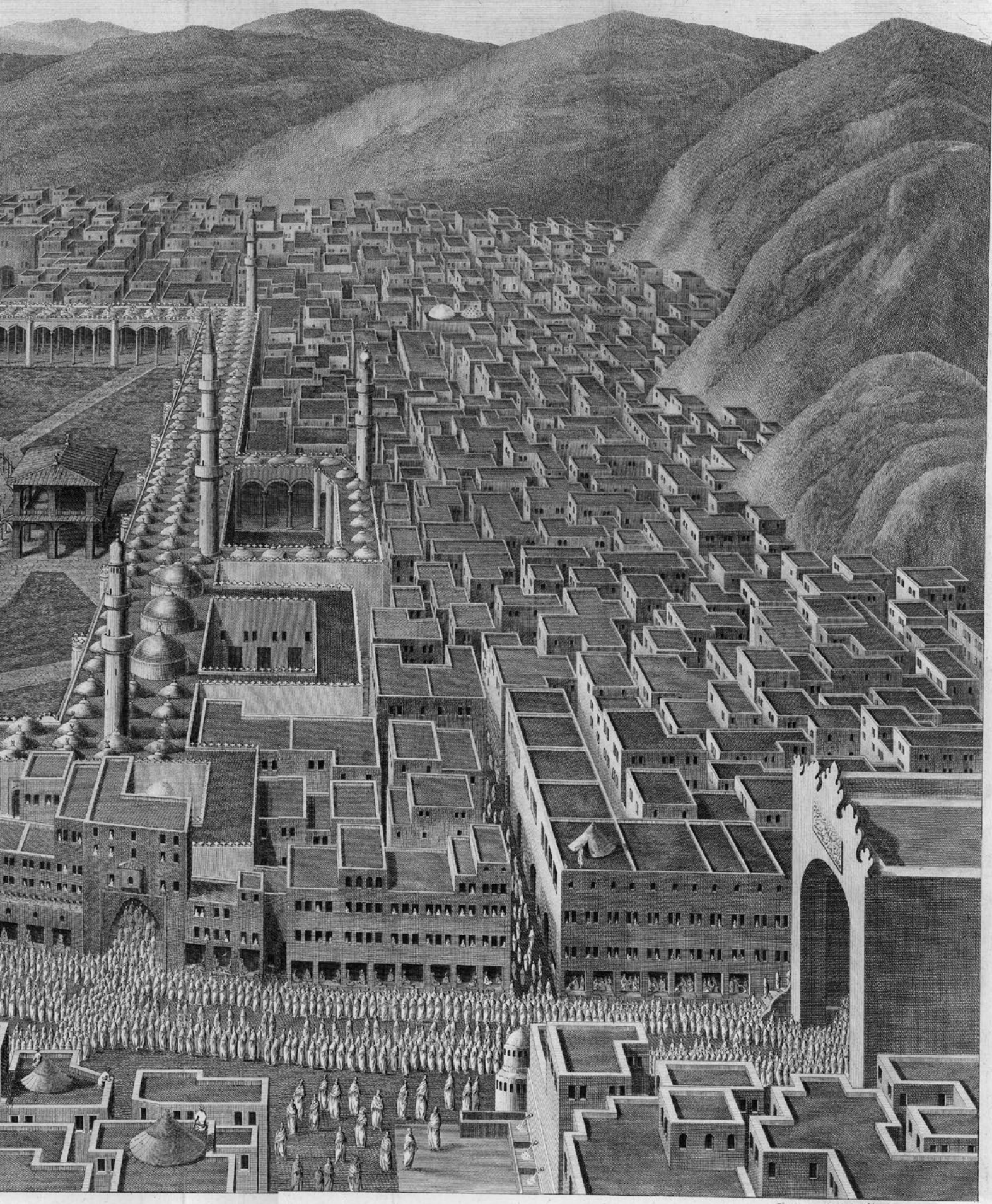
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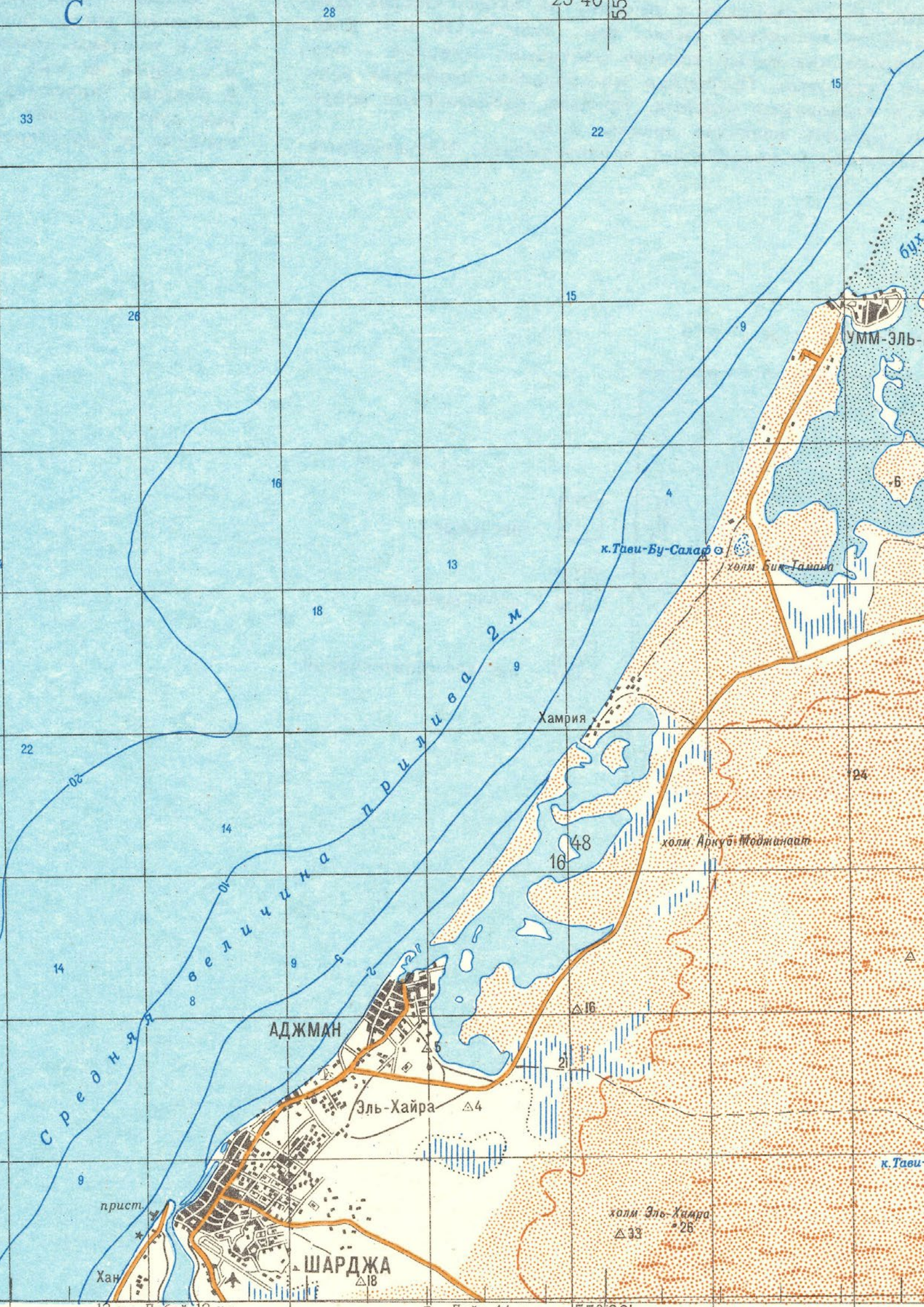












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к. Тави-Бу-Салаф

холм Бик-Танава

УММ-ЭЛЬ-

Б

Хамрия

22

прилива 2 м

холм Аркуб Модинаат

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14

14

16

48

АДЖМАН

△16

Эль-Хайра

△4

прист.

Хан

ШАРДЖА

△18

холм Эль-Хайра

△33

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к. Тави