

THE ISLAMIC WORLD IN MANUSCRIPT AND PRINT



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سعد ارضين ن حدثنا ابو عمير بن عبد الوارث باصين عن يحيى بن ابي كثير قال
حدثني محمد بن ابراهيم ان ابا سلمه حدثه انه كانت بينه وبين ابي بصير صومعة فذكر لغات
رضي الله عنها فقالت يا ابا سلمه اجتنب الارض فان النبي صلى الله عليه وسلم قال من
ظلم قبرا شبرا من الارض طوقه من سبع ارضين ن حدثنا مسلم بن ابراهيم بن عبد الله بن
المبارك بن موسى بن عقبة عن سالم عن ابيه رضي الله عنه قال قال النبي صلى الله
عليه وسلم من اخذ من الارض شيئا بغير حقه خسف به يوم القيامة الى سبع ارضين
قال ابو عبد الله هذا الحديث ليس بخراسان في كتاب ابن المبارك املاه عليهم بالبصرة

باب اذا اذن انسان لآخر شيئا جاز

حدثنا حفص بن عمر بن شعيب عن جده كتابا للدنه في بعض اهل العراق فاصابنا
سنة فكان ابن الزبير يزقنا التمر فكان ابن عمر رضي الله عنهما يمرنا فنقول ان رسول
الله صلى الله عليه وسلم نهى عن الاقتران الا ان يتاذر الرجل بينكم اذاه ن
حدثنا ابو النعمان ما ابو عوانه عن الاعمش عن ابي وايلع عن ابي سعور
ان رجلا من الانصار يقال له ابو شعيب كان له غلام كاهن فقال له ابو شعيب

قال ابو النعمان
لا غير
الرواية
الاصح

الله عليه وسلم قال ابغض الرجال الى الله الا لدا الخصم

باب من خاصم في باطل وهو يعلم

حدثنا عبد العزيز بن عبد الله قال حدثني ابراهيم بن سعد عن صالح عن ابن شهاب
قال اخبرني عمرو بن الرزبان زينا بنت ام سلمة اخبرته ان امها ام سلمة رضي
الله عنها زوج النبي صلى الله عليه وسلم اخبرتها عن رسول الله صلى الله عليه وسلم انه
سبع قصومه باب حجرته فخرج اليهم فقال انا اباشروا انه ما يتنى الخصم فلعن بعض
ان يكون البغ من بعض فاحسب انه صدق فاقضى له بذلك فمن قضيت له بحق

سليم فانما هي قطعة من النار فليأخذها او يتركها ن

باب اذا خاصم فخر

حدثنا بشر بن خالد اخبرنا محمد بن شعيب عن سليمان بن عبد الله بن شرة عن شروق
عن عبد الله بن عمرو رضي الله عنهما قال اربع من كن فيه كان منافقا او كانت فيه خصله
من اربعه كانت فيه فضله من النفاق حتى يدعى اذا حدث كذب واذا وعد اخلف

باب اذا عاهد عذروا اذا خاصم فخره

تصاهر المظلوم

السيد

لي

MANUSCRIPTS

عن النبي صلى

Item 3

1. [QUR'AN]. Bifolium from an early Qur'an in Kufic script. Near East or North Africa, early 9th century AD.

£5500 [ref: 104054]

The calligraphic style and format of the present bifolium strongly indicate that it was produced in the period between the late Umayyads and the early Abbasids of the late eighth and early ninth centuries, when manuscript production underwent a transitional shift in style. The Abbasids developed their version of the Kufic script by exaggerating and elongating letters to form highly stylised and visual calligraphic forms, presented in lavishly laid out manuscripts with fewer lines to the page and larger sheets. Their Umayyad predecessors by contrast had a simpler and more compact format to the Kufic script and the format of their Qur'ans.

This style of kufic Qur'an is most comparable to the Déroche D.IV classification of script, which is a smaller sized script that appears in early Qur'anic material commonly associated with the first half of the ninth century. For more on this style of script, see Déroche, *The Abbasid Tradition* (London, 1992, pp. 36-37).

Single bifolium (forming two leaves of text), illuminated manuscript on parchment, in Arabic, circa 155 by 430 (each leaf 155 by 215 mm); single column, 15 lines compact brown Kufic script, diacritics in red with two circular gilt roundels marking the verses, some loss of parchment to extremities (causing minor loss of text), some sections a little faded.



2. [QUR'AN]. Leaf from a large Abbasid Qur'an, copied in a fine scribal Kufic script. Abbasid North Africa or Near East, 9th century AD.

£4000 [ref: 104053]

This leaf is from a fine and early Abbasid Qur'an, the only examples of which have been found amongst particular caches of discarded Qur'an material and are often somewhat damaged and worn. The Kufic calligraphy present is most comparable to the Déroche classifications of D.I with some influences of the D.III in the larger Kufic format, and likely from the mid-ninth century. Déroche notes 'a copy in Istanbul with an inscription that commemorates a birth in Shawwal AH 232 (May-June ap 847); the Qur'an of Amajur, dated AH 262 (AD 875—6); an example in Cairo with a wagfiyyah dated AH 267 (AD 880-81); the Qur'an of 'Abd al-Mun'im, which has a wagfiyyah dated Dhu'l-Qa'dah AH 298 (July

AD 911); and another copy in Istanbul with a waqfiyyah of Ramadan AH 337 (March ap 949)' (for more see F. Déroche, *The Abbasid Tradition*, London, 1992, pp. 36-37). A comparable example can also be found in the Lygo collection, their item 22 (*Pages from the Qur'an: The Lygo Collection, Italy, 2013*), which also describes two other folios from the same manuscript being in the Musée des Arts Islamiques, Qayrawan.

Single leaf, illuminated manuscript on parchment, in Arabic, circa 180 by 320 mm (probably circa 220 by 320 as full leaf); single column, 8 lines dark brown kufic script, vocalisation marked by angular gilt devices, additional hisb divider to verso with kufic script in a circular form, all in gold, wanting margins and loss to a text along first line, some light oxidisation (causing a few small chips to parchment), recto a little rubbed.

ONE OF THE MOST IMPORTANT COLLECTIONS OF HADITH

3. **AL-BUKHARI, MUHAMMAD IBN ISMA'IL, KNOWN AS 'IMAM AL-BUKHARI'.** *Sahih al-Bukhari, the third section.* Ayyubid Damascus, Late twelfth century, with an inscription dated 593 AH (1197 AD).

£25,000 [ref: 104067]

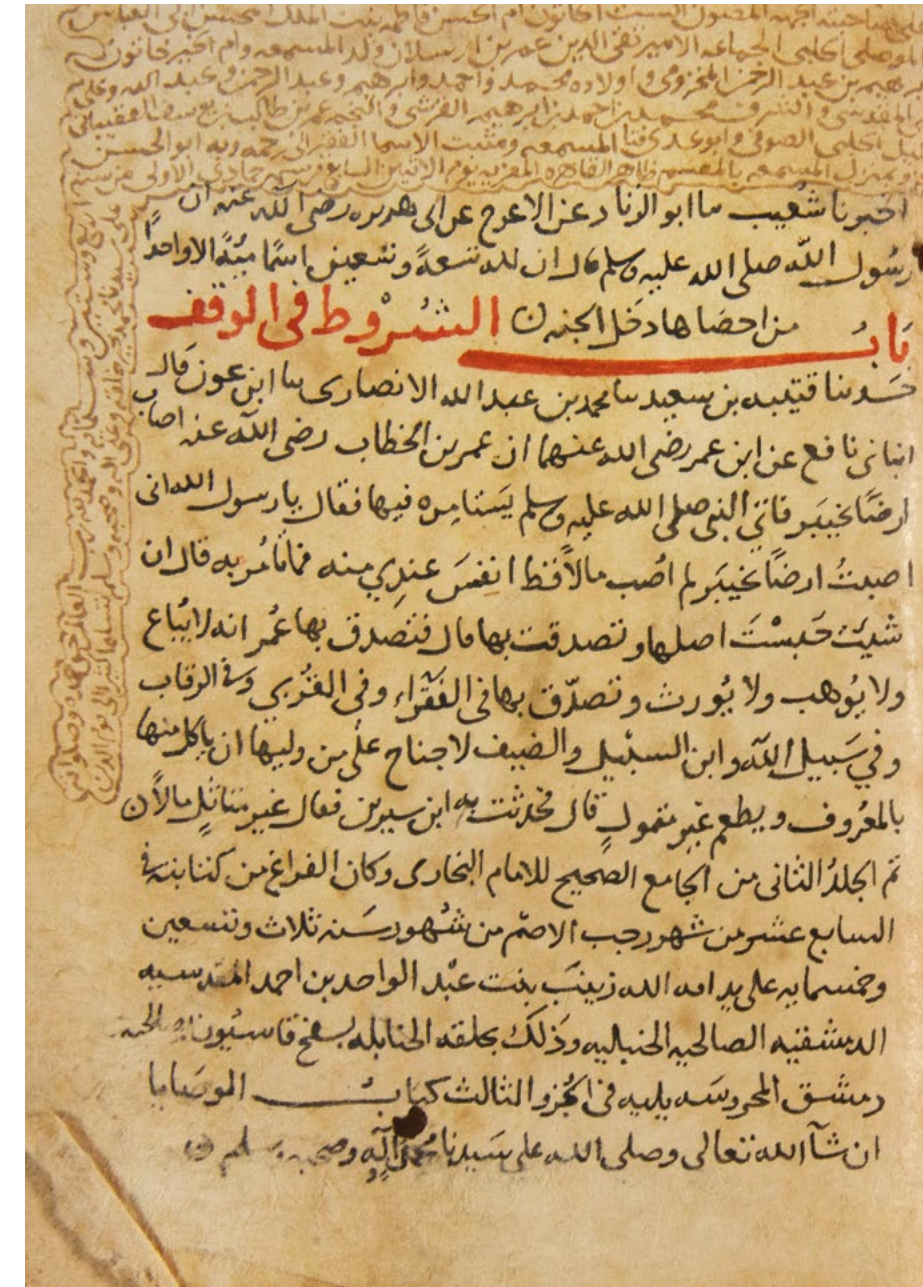
IMAM AL-BUKHARI'S SAHIH AL-BUKHARI IS CONSIDERED ONE OF THE MOST COMPREHENSIVE AND AUTHENTIC COLLECTIONS OF HADITH IN SUNNI ISLAM.

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

Over a millennia after they were compiled, Sunni muslims and scholars alike continue to use this work, thus copies in both manuscript and print are generally accessible; however very few examples have been traced that predate the present copy. Canterbury Research Library have a holding of the second part of the *Sahih*, described as 'Written in Naskhi of about AD 1000 (?)', and the Bodleian holds a 32 pp. manuscript of the text described as '13th cent.? CE', Fihrist lists no other comparable manuscripts in the British Isles.

The manuscript is copied on fine thick Damascan buff paper of the highest quality, and although the script here is of an informal cursive nature, the hand is a steady one. This volume would have been part of a larger series comprising the entirety of Al-Bukhari's hadith collections and probably copied for personal use or for study within a wider mosque or similar establishment for Islamic study. The paper and style of penmanship indicate copying in Damascus in the mid- to late-twelfth century and a note in place of a colophon in an apparently near-contemporary hand (that is different to the main body of the text) provides a date (593 AH) and locates the volume in the 'Salahi of Damascus': being the great Umayyad Mosque of Damascus and one of the most important and ancient mosques in the Islamic world.

Single volume, decorated manuscript on thick buff paper of exceptional quality, in Arabic, containing the third section of the *Sahih*, 116 leaves (collation: i4, ii4, iii-xii10, xiii2, xiv6), 162 by 120 mm; single column, 17 lines black medieval cursive script, section headings in red, some sixteenth-century manuscript annotations, some very minor marginal discolouration (rarely affecting text), overall very clean and presentable condition; red morocco backed late eighteenth-century marbled boards, a little rubbed.



EARLY TAFTAZANI MANUSCRIPT

4. TAFTAZANI, SA'AD AL-DIN MASSOUD IBN UMAR IBN ABDULLAH. *Al-Sharh al-Mukhtasar [a commentary on al-Qazvini's Talkhis al-Mitfah on rhetoric and logic], copied by Muhammad bin Ruzabah bin Muammad Busra. Ottoman territories of the Near East, dated 812 AH (1409 AD).*

£17,500 [ref: 104902]

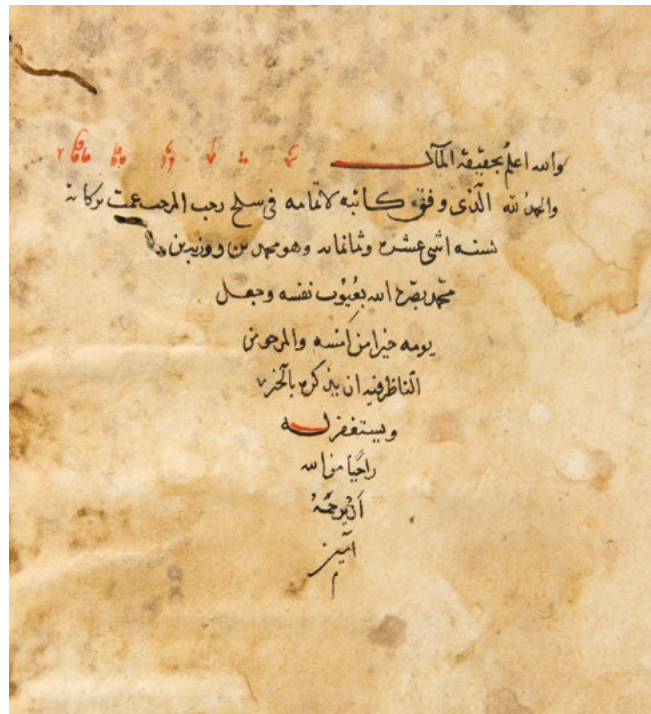
AN EXCEPTIONALLY EARLY MANUSCRIPT COPY OF TAFTAZANI'S IMPORTANT WORK ON RHETORIC AND LOGIC, COPIED LESS THAN 20 YEARS AFTER HIS DEATH.

Al-Taftazani was a Persian polymath and scholar, born in Khorasan in 1322, he was based in Herat and Samarkand

over the course of his lifetime. His prolific pursuit of knowledge earned him recognition from Timur the Great, who supported Taftazani's work through scholarships and welcomed him into his Court. He compiled a number of important works in his lifetime, predominantly in the areas of linguistics, rhetoric, legal sciences and theology, that all encompass the views on the fundamental doctrines of Islam. Taftazani died in Samarkand in 1390, only 19 years before this volume was copied.

Taftazani was a great linguist and although most of his primary texts were compiled in Arabic, his work did include material in Turkish and Farsi as well: he is well known for translating a Sa'adi's *Bustan* into Turkish. Thus, his work would likely have travelled across Timurid to the Ottoman territories during his lifetime, and there is a possibility that the present example was either copied on commission from a manuscript that had travelled to Ottoman territories, or was perhaps copied by an Ottoman student in Taftazani's immediate circle in Samarkand (from an authorial manuscript) for private use.

Single volume, decorated manuscript in Arabic, on fibrous laid paper (polished and without chain lines), 322 leaves, full collation: i9 (lacking first leaf), ii-viii alternating gatherings of 10 and 6, ix4, x-xxii alternating gatherings of 10 and 6, xxiii5 (lacking one leaf, preceding f.162), xxiv-xl alternating gatherings of 10 and 6, xli2 (bifolium to complete the text), probably only lacking the mentioned two singles, 225 by 140 mm; single column, 23 lines cursive black naskh script, some words and overlining in red, a few unobtrusive inscription to the margins in a later hand otherwise wide and clear margins, some leaves towards the end of the volume a little browned and mottled, otherwise clean and in good condition; housed in fifteenth-century leather over pasteboards (formed of recycled sheets of paper pasted together), ruled in blind and stamped with circular medallions to centres (Mamluk style with Ottoman influences), lacking the flap, extremities worn with slight loss to leather in places.





5. IMAM AL-GHAZALI. *Kimiya-yi Sa'adat* ['The Alchemy of Happiness'], an important treatise on ethics and philosophy in Islam and Sufism. Timurid Persia, likely Tus or Herat, dated Rabi II 882 AH (1477 AD).

£18,750 [ref: 104951]

Imam al-Ghazali (1058-1111 AD) was a Persian scholar and philosopher, born in the Tus region of greater Khorasan who later resided in Nishapur. During his lifetime he compiled a vast quantity of original works in Persian and Arabic: over 70 titles have been attributed to his penmanship. He is best known for his understanding of Islamic epistemology and ability to integrate and formalise the relationship between Sufi and Shari'a

practices. For more information on Imam al-Gazali see Brocklemann (GAL I, 423).

This treatise is one of Imam Ghazali's best known works and was compiled late in his lifetime, during a period in history that saw much unrest between Sufi mystics and Islamic scholars, the former of which was accused of over philosophising Islam and overlooking the importance of ritual practices. This text acknowledges the important of Sufi mysticism and spirituality and emphasises the importance of observing strict ritual practices in daily life. Principally, the text explains that in the active avoidance of sin and the conscious determination to better one's self through good deeds, not only is there an ability to achieve holy salvation but also pure happiness. *The Alchemy of Happiness* is divided into four principal chapters of Ebadat (religious duties), Monjāt (salvation), Mu'amalat (human relations aspect of Islam) and Mohlekāt (damnation).

Early copies of this manuscript are exceptionally scarce. There are only two examples that predate the present manuscript listed on Fihrist, these at Cambridge University Library (dated 727 AH, their N.2 ms 1867) and The British Library (dated 644 AH, their Or. 11923), and it unclear whether these are individual volumes from the wider text.

Single volume, illuminated manuscript on polished paper, in Farsi, containing a substantial section of the treatise, including the complete second and third books, with sections missing from the opening of the first book and end of the fourth book, 635 leaves in total, 215 by 130 mm; single column, 19 lines early black nasta'liq per page, chapter headings and important headings in red, two illuminated head-pieces in gold and lapis, finely executed in the traditional Timurid style of illumination, text-blocks ruled in gilt and blue, contemporary catch-words throughout, some light water-staining, a few leaves with ink stains, overall bright and attractive condition; eighteenth-century red morocco, covers and extremities rubbed, spine repaired.



6. ABDUL AZIZ, FAKHR AL-DIN HASAN BIN MANSUR BIN ABI AL-QASIM MAHMUB. KNOWN AS 'QADI KHAN AL-UZJAND'. Al-Fatwa'i Qadi Khan, being a collection of Fatwas from the Hanafi school, volume three only, copied by Abdul'Barab al-Shahabi. Mamluk territories, Egypt (?), late fifteenth century.

£25,000 [ref: 104982]



A FINE AND EARLY COPY OF ONE OF THE MOST IMPORTANT COLLECTION OF FATWAS FROM THE HANAFI SCHOOL OF ISLAMIC LAW.

A fatwa is a non-binding opinion or judgement provided by a recognised jurist (of shari'a law) in response to queries posed by individuals or governing bodies within their locality. Historically, fatwas played an important part in the sharia judicial system in managing advice and council to members of the Muslim population, assisting judiciaries in courts of law with respect to the finer details of Islamic law and also by adding to the wider literature and semantics in this area of jurisprudence.

Qadi Khan al-Uzjandi (d. 1196 AD) was a Hanafi Mufti and scholar responsible for producing a large body of work relating to the Hanafi school, in the form of original legal treatise and constructive commentaries on wider works. This is his best known work, which covers the traditions of the Prophet Muhammad (referencing the Qur'an) in relation to the subjects of marriage, divorce, legitimacy and the guardianship of minors. For more information on Qadi Khan al-Uzjandi, see Al-Alam (vol. II, p.224).

Provenance: Malik Seyyed Muhammad Qazi (inscription to first leaf dated 1121 AH [1709 AD]).

Single volume, comprising the third volume only (of three volumes), illuminated manuscript on paper, in Arabic, complete in itself, 253 leaves, 270 by 180 mm; single column, 29 lines black naskh, some headings and important words in red, title in white thuluth to title-page with gilt illumination in Mamluk style, fihrist at the front of the volume corresponding to the contemporary foliation throughout, catch-words throughout, a few scattered scuffs and light staining, text-block broken with some gatherings lose; sixteenth-century Ottoman composite brown morocco with flap, ruled in blind, small western paper label pasted to upper cover, rebacked, extremities worn.



7. FAKHRI OF BURSA [CALLIGRAPHER]. Rare panel of Ottoman découpage calligraphy. Ottoman Turkey, late sixteenth century.

£12,500 [ref: 104905]

'The greatest of the paper-cutters of the late Ottoman times was Fakhri of Bursa (d. 1617), the only paper-cutter mentioned by the Ottoman chronicler Mustafa 'Ali in his history of calligraphers and artists written in 1580 and one whose work was deemed worthy of royal albums' (Sheila S. Blair, *Islamic Calligraphy*, Edinburgh, 2007, p. 56). As well as excelling in découpage calligraphy, Fakhri was also renowned for his floral compositions and garden scenes, also evident in the present example, that are generally considered unparalleled by découpage artists from the Ottoman and wider empires thereafter. The most notable example of his work is the his composition of the *Gulestan* (also by Sa'adi Shirazi), forming part of the the 'Album of Murad III' that was gifted to Sultan Ahmed I (r. 1603-1617) which is held in the Austrian National Library (their Cod. Mixt. 313), and further examples in the calligraphic album of Sultan Ahmed I in the Topkapi Palace Museum Library (their TSMK H. 2161), and a further example of his work is held in the British Museum (ref. 1949,1008,0.33).

The text here is a passage from the first chapter of the *Bustan* of Sa'aadi Shirazi (Persian Sufi mystic poet, d. 1291) which illustrates a scene of piety commonly referred to as the 'The inscription of Jamshid':
I heard that King Jamshid, of happy nature,
Wrote on a stone, at a fountain-head:
At this fountain many like us took rest;
They departed in death, just as the eyes twinkled.

Single panel, formed of two rhyming couplets of découpage calligraphy, in Farsi, panel 172 by 95 mm (full sheet 235 by 158 mm); single column, 4 lines fine découpage nasta'liq calligraphy cut from cream paper, laid onto a brown card

with later gilt additions forming clouds around the text, upper right-hand corner with contemporary découpage floral decorations, signed by the calligrapher (also in découpage) in lower left-hand corner; some light ribbing and faint staining; mounted to thick card with later painted borders, likely assembled thus in the second half of the eighteenth century.



8. MIR KHAVAND. Rawzat as-Safa [Garden of Purity], a historical treatise concerning Timur and his descendants. Eastern regions of Safavid Persia, possibly Herat, 20th Safar 1030 AH (January 1621 AD).

£3750 [ref: 102586]



The *Rawzat as-Safa* is an epic historical anthology in seven parts, recounting the history of the origins of Islam, early Islamic civilisations and an in-depth history of Persia. This manuscript comprises the fourth part of the work, dedicated entirely to the life and descendants of Timur (Tamerlane) the Great. Mir Khavand (1433-1489) was a Persian historian who spent most of his working life in Herat, where he compiled the *Rawzat as-Safa* under the patronage of Sultan Hussayn Mirza Bayqara (r. 1469-1506), the last Timurid ruler of Persia.

With the ownership inscription and seal impression of Muhammad Taqi, possibly the eminent Mughal poet Mir Mohammad Taqi Mir (1725-1810 AD), principal poet of Delhi and court poet of Assaf ad-Dulah in Lucknow, best known for his mathnavi in Urdu *Mu'amiat'i Eshq*.

Provenance: Muhammad Taqi (ownership inscription and seal impression to the final leaf dated 1202 AH (1787-88 AD)); Jafar Gazi of Munich (in this esteemed collection by the twentieth century).

Illuminated manuscript on paper, in Farsi, part four only (of seven), 322 leaves (plus one later endleaf at the rear), 375 by 235 mm; single column, 21 lines black naskh, significant words and sentences in red, illuminated headpiece in polychrome and gold opening the text, leaves ruled in turquoise, red and gold, some of this ruling oxidised causing closed tears (some of these repaired), a few marginal repairs to preliminary and penultimate leaves, some scattered spots, overall presentable example; housed in contemporary brown morocco with stamped central medallions and corner-pieces of gilt leather inlay, rebacked, doublures of brown morocco with central medallions and corner-pieces decorated with gilt filigree and coloured backgrounds, a little worn.

9. [QUR'AN]. Large Caucasian Qur'an, with notable stylistic influences from Russia and Anatolia. Daghestan (?), second half of the eighteenth century.

£22,500 [ref: 104920]

AN IMPORTANT WITNESS TO THE SCARCELY DOCUMENTED TRADITION OF ISLAMIC CALLIGRAPHY AND MANUSCRIPT PRODUCTION IN THE CAUCASUS.

This manuscript is full of exceptionally rare and unusual features, including carpet pages of calligraphic designs, produced in a vast large folio format. As well as intriguing calligraphic decorations, there are many verse markers and illustrations in the text demonstrating stylistic influences from the Caucasus. These are most comparable to eighteenth-century Daghestani manuscripts, from the southern-most regions of Russia, with bold and confident shapes and arabesque patterns similar to those found in a group of Daghistani Qur'anic texts held in the British Library (see the collection of Ali al-Ghumuqi, Or. 15955, Or. 16127 and Or. 16771 among others).

Single volume, decorated manuscript on fibrous wove paper, in Arabic, 608 leaves, containing the text from Surah al-Baraqaq (2:18) to the end of the Qur'an, lacking approximately 8 leaves from the beginning of the text, two additional leaves bound at the beginning of the manuscript containing Surah al-Fatihah (1:1-1:7) as a double-page frontispiece, with the opening of Al-Kahf to the reverse (18:1-18:2), evidently from a different manuscript Qur'an (or prayerbook) from the same region and period, 420 by 330 mm; single column, 10 lines black stylised naskh script, surah headings often in red, orange or purple, verse markers and ornamental devices to the margins throughout, often in elaborate arabesque and floral designs, using bright and attractive colour palettes using yellows, oranges, greens and reds, many outer margins repaired (rarely affecting text), a few leaves with ink and paint stains, others with light surface dusting, overall most leaves clean and attractive; late eighteenth-century sheep over pasteboards with flap, covers ruled in blind with geometric patterns and small floral stamped tooling, rubbed and spine repaired in places.



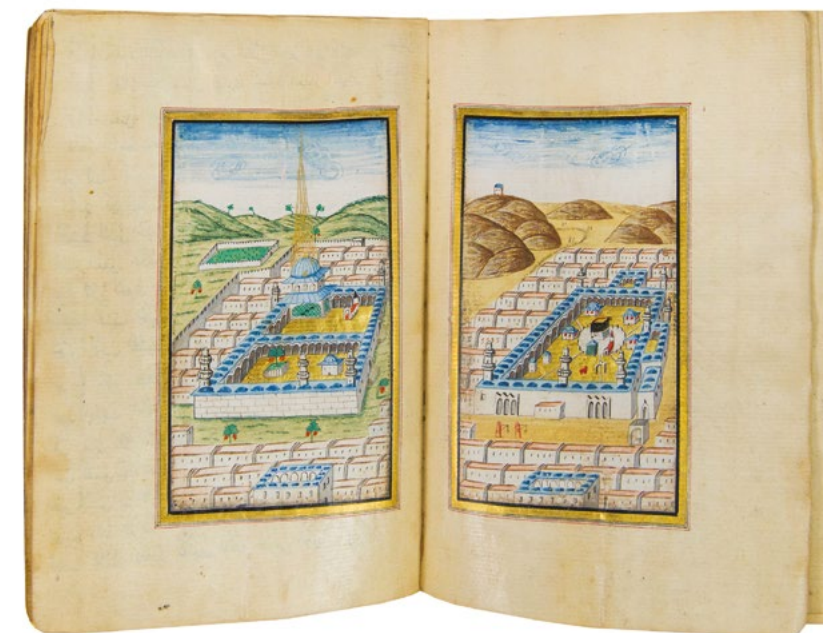
10. [ISLAMIC SEALS]. Collection of poetic excerpts, calligraphic studies and seals, possibly compiled by an engraver of seals or calligraphic student for personal use. Ottoman Turkey, one extract dated 1124 AH (1712 AD).

£6250 [ref: 104793]

An intriguing compilation of calligraphic excerpts, together with annotations and quotations from the Qur'an and from poetic treatise, most probably compiled for personal use and reference by a student of calligraphy. The volume also features a vast quantity of seal impressions; each of these carefully pasted onto hand-painted card cut-out to the shape of each individual seal. These could either be a personal collection, for record-keeping or reference, or

there is a possibility that the collector was an engraver of seals and kept a record of their work.

Single volume, decorated manuscript on paper with some gilt additions, predominantly in Arabic, 88 leaves (8 of these blanks across different sections of the volume), 200 by 120 mm; mixed columns and formats throughout, mostly containing Qur'anic extracts, quotes of lyrical poetry and personal annotations and marginalia, many examples of varying calligraphic styles demonstrated throughout, some leaves loose and a few scattered light stains; contemporary hand-painted leather boards with flap, covers ruled in gilt, marbled paper doublures, spine cracked and worn, extremities rubbed.



11. AL-JAZULI, MUHAMMAD IBN SULEYMAN. *Dala'il al-Khayrat* [a collection of Sunni devotional prayers for the Prophet Muhammad], copied by Muhammad Mustafa Sali'allah for the venerable Mustafa bin Hussays Effendi. Ottoman Turkey, 1199 AH (1784 AD).

£5000 [ref: 103221]

This is a popular collection of Sunni muslim devotional prayers for the Prophet Muhammad, compiled by Sufi leader and Islamic scholar Muhammad ibn Suleyman al-Jazuli (d. 1465). The prayers are usually divided into seven sections to facilitate the reading of one section a day over the course of a week, and often include the one hundred names of Allah as well as illustrations of the holy sites of Mecca and Medina (both present in this copy).

Al-Jazuli was born in the Sous area of Morocco and compiled this *Dala'il al-Khayrat*, his best known work, in

Fez after spending almost forty years travelling to Mecca, Medina and Jerusalem. He is one of the seven muslim saints of Marakkesh, and is buried in a mausoleum in the city.

Illuminated manuscript on polished paper, in Arabic, 83 leaves (plus a contemporary endleaf at front), complete, 170 by 115 mm; single column, 11 lines black naskh, with some headings and important words in red, two full-page illustrations of Mecca and Medina, 3 illuminated polychrome headings and many decorated banners in the text, catch-words throughout, gilt roundels throughout and leaves ruled in gilt and polychrome, some light discolouration and darkening to leaves, spine cracked with some leaves becoming loose; bound with 18 leaves of Du'a, copied in a different hand; contemporary Ottoman gilt and tooled morocco, hand-painted and heightened in gilt, spine ends worn, boards lightly scuffed, housed in contemporary leather-backed board carrying case.



12. [QUR'AN]. A Harari Qur'an section containing the first half of the Qur'an, from al-Fatihah to al-Kahf. Harar, Ethiopia, circa 1800.

£5000 [ref: 103263]

Rare example of a manuscript Qur'an copied and produced in Harar, Ethiopia, in the late eighteenth century. Although Harar and this region of Eastern Ethiopia had become a centre of Islam by the mid-eighteenth century, manuscripts from this area are exceptionally scarce with very few examples surviving in collections worldwide.

The border designs of the opening two surah are reminiscent of Egyptian Mamluk Qur'ans and the script, described here as Eastern Sudanese, is a distinctive mix of the informal naskh script of Eastern Africa and bihari script of India. These characteristics in the script demonstrate cross-cultural influence through trade routes established between India, Southern Arabia and Eastern Africa and

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

Decorated manuscript on paper, in Arabic, 187 leaves plus 3 contemporary endleaves, containing text from surah al-Fatihah to al-Kahf (1:1-18:110), complete first half of the Qur'an, 220 by 180 mm; single column, 13 lines Eastern Sudanese script, some diacritics in red, verse markers of trefoil details throughout also in red, text of opening two surah within circles surrounded by rectangular borders decorated in red and black designs, some verse markers to the margins also in red and black, some catch-words, some smudges and light marginal water-staining, a few leaves with chips and small tears to outer edges; housed in contemporary Harari leather over pasteboards with flap, ruled in blind with provincial tooling to borders also in blind, a little rubbed.

INSCRIPTIONS RELATING TO MECCA AND BEIT AL-HARAM

13. AL-SHA'AFI AL-MISRI, SHAHAB AL-DIN AHMAD BIN NAQIB. Umdat as-Salik wa Uddat an-Nasik [Reliance of the Traveller and Tools for the Worshipper], a work of Hanafi fiqh from the Shafi'i School of Islamic jurisprudence. Sub-Saharan Africa, circa 1820.

£1500 [ref: 103601]

A work of Islamic jurisprudence by hanafi scholar Shahab al-Din (1302-67 AD), whose influence on the present treatise was heavily drawn from primary texts by Imam Nawawi and Imam Abu Ishaq As-Shirazi.

The informal copying and provincial binding of this manuscript are typical of manuscript production in the sub-Saharan regions of Africa. The Western imported paper is of a mixed stock and the reeds used to inscribe the text here are thick and unrefined. The scribe endorsed an informal cursive hand and the narrow margins and

small-scale script indicate that the scribe was likely copying the text for personal use; adding annotations and inscriptions in the same hand throughout the volume throughout their years of ownership.

Provenance: A contemporary inscription to the first leaf indicates that this volume was once in the possession of a traveller who describes, possibly en-route to their pilgrimage, the holy sites of Mount Arafat ('Jebel Makke'), Mecca, Kaaba ('Beit al-Haram') and Jebel ('toursin').

Single volume, decorated manuscript on western imported paper, from a mixed stock including the watermark of a crescent moon in a shield and the letters 'EIV', in Arabic, complete, 124 leaves, 255 by 180 mm; single column, 16 lines informal cursive script in black with headings and important words in red, catch-words throughout, numerous contemporary and later marginal inscriptions, some light staining (as often), some gatherings becoming loose; contemporary provincial binding of strips of leather over wooden boards with flap, worn with sections of leather missing.





14. [PRAYERBOOK]. Illuminated Ottoman Prayerbook, containing various Du'a and the names of Allah, with some in the form of hilya within the text. Ottoman Turkey, circa 1820 AD.

£3500 [ref: 104172]

A charming prayerbook containing excerpts from the Qur'an, du'a (prayers) and hilya, presented in an attractive portable pocket-sized format. The patron of this volume would likely have requested the copying of their favourite excerpts from the Qur'an alongside specifically selected prayers for personal use.

The volume contains the following Qur'anic excerpts and Du'a, including: Surah Ya-Sin (36:1-36:83, complete); Surah al-Fath (48:1-48:29, complete); Surah An-Naba (78:1-78:40, complete); 'Surah Al-Kursi' being Ayatul Kursi from Surah Al-Baqarah (2:255); Surah Al-Baqarah (2:285-2:286); Surah Ad-Duhaa (93:1-93:11, complete); Surah Ash-Sharh (94:1-94:8, complete); Surah At-Tin (95:1-95:8, complete); Surah Al-Asr (103:1-103:3, complete); Surah Al-Kawthar (108:1-108:3, complete); Surah Al-Kafirun (109:1-109:6, complete); Surah An-Nasr

(110:1-110:3, complete); Surah Al-Ikhlās (112:1-112:4, complete); Surah Al-Falaq (113:1-113:5, complete); Surah An-Nas (114:1-114:6, complete); Surah Al-Fatihah (1:1-1:7, complete); Du'a Hilya Sharif (multiple variations thereof); Du'a Kanz al-Arash Sharif; Du'a Sharif Kanz al-Arash; Du'a Munarik; Du'a Mubarak; Du'a Adam; Du'a Aksha; Du'a Sharif Akshiyat; Du'a Abd'Allah Sharif; Du'a Ahad'nama Sharif; Du'a Marjan Sharif; Fal Qur'an Azim, among others.

Single volume, illuminated manuscript on 18th-century Western (?) ruled paper, in Arabic, 236 leaves, collation: i 2, ii-xii 10, xiii 8, xiv 6, complete, 98 by 70 mm; single column, 7 lines black naskh with some headings in white (against gold banners), opening two sections copied within circular devices set within elaborate borders with decorations extending into the margins, illuminated polychrome head-piece and 9 hilya and full-page diagrams in the text, verses throughout marked with gilt roundels, all edges stained pink, a few small smudges of areas of thumbing, overall bright and attractive condition; housed in contemporary leather over paste-boards with flap, traced of gold hand-painting to flap, rebacked, leather to lower board torn with partial loss.

15. [QUR'AN]. Five Fine Qajar Juz'. Qajar Persia, circa 1830.

£3000 [ref: 104011]

The holy text of the Qur'an is divisible into thirty equal parts to facilitate the reading of one section every day of the month, each of these sections is called a Juz'. In principle, the copying of Qur'ans into Juz' is associated with Qur'anic study and the practices endorsed by Islamic scholars to memorise the holy text, however many examples throughout the wider Islamic world have also been copied into thirty Juz' as a symbol of wealth and status. The expense of creating thirty dedicated volumes would have required significantly larger quantities of raw materials and the larger format of the layout of the holy text was often a much more laborious undertaking for the scribes, illuminators and binders involved.

These lavishly illustrated and inscribed Juz' were likely copied as a full set and produced for a wealthy and high ranking individual in the Court of Fath'Ali Shah Qajar for personal use. The quality of the illuminated unwan (head-pieces) and regular naskh script used throughout indicate manuscript production in a skilled and established scriptorium from this period, probably from the region of Isfahan in Qajar Persia.

Provenance: Ali (?) Haji Bakhsh Abu Muhammad (contemporary Qajar seal impressions to final Juz').

Five volumes, each containing one Juz' of the Qur'an, illuminated manuscripts on thick polished buff paper, in Arabic, containing Juz' VI (An-Nisa 4:148 to Al-Maidah 5:82), Juz' VIII (Al-An'am 6:111 to Al-Araf 7:170), Juz' XI (At-Towbah 9:94 to Hud 11:5), Juz' XVII (Al-Anbiya 21:1 to Al-Hajj 22:78) and Juz' XXX (An-Naba 78:1 to An-Nas 114:6), each Juz' 16-19 leaves (together 84 leaves, plus some contemporary free endleaves to a couple volumes) and all textually complete in themselves, 265 by 170 mm; single column, 11 lines bold black naskh script with diacritics, some vocalisation in red, surah headings throughout in red thuluth script, large polychrome head-pieces (unwan) opening each of the Juz', these executed to a very high standard by a fine hand and illuminated in gold, leaves ruled in blue and gold throughout, contemporary catch-words, some smudges and light staining, a few sections cockled from damp; housed in uniform contemporary Qajar lacquered boards, inside covers painted and ruled in red, outer covers a dark tan with gilt floral pattern to frame outer edges, all rebacked, a little worn in places.



16. [ISLAMIC PRAYERBOOK]. An Illuminated Ottoman Prayerbook. Containing religious teachings in poetic form, copied by Mir 'Abd al-Rahman al-Najjati. Karahisar, Ottoman Turkey, circa 1850.

£2500 [ref: 102589]

A charming and elegantly decorated devotional prayerbook, copied by the scribe al-Najjati in the town of Karahisar; the place of birth of the master calligrapher and royal scribe of Suleyman I, Ahmed Karahisari. The present manuscript pays homage to the calligraphic techniques of naskh and thuluth coined by Karahisari, and is an example of the longevity and influence of master calligraphers in their hometowns.

Illuminated manuscript on paper, in Arabic, 6 leaves, complete, 160 by 110 mm; single column, between 9 and 11 lines of black naskh, some leaves with panels of bold thuluth to the top, middle and end of each page, polychrome and gilt decorated panels and gilt roundels marking section of the text, [BOUND WITH] 6 leaves similar Du'a in Arabic, copied on pink paper in a similar hand, single column, 11 lines black naskh, illuminated head-piece and a full-page decoration to final leaf; housed in hand-painted and ruled brown morocco boards, rebaked and lightly rubbed.

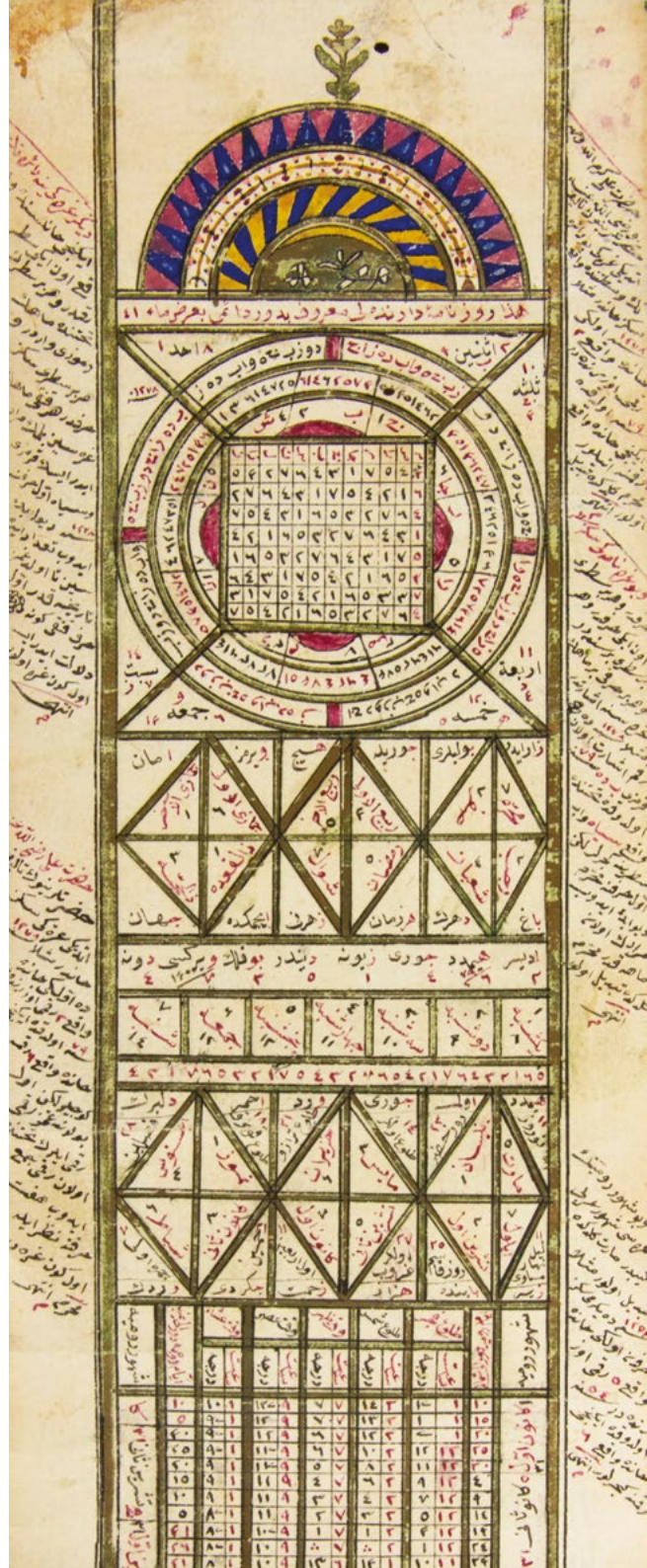


17. AL-ZIHNI, SEYYED MUSTAFA. Anam'i Sharif, an abridged miniature adaptation of the Sunni prayerbook in concertina form. Ottoman Turkey (?), circa 1880.

£10,000 [ref: 103596]

The *Anam'i Sharif* is a Sunni prayerbook that takes its name from the Surah al-Anam, the sixth surah in the Qur'an, which is usually one of the first surah to feature in the text along with other prayers and a series of hadith. This prayerbook can be seen as an adaptation of Jazuli's *Dala'il al-Khayrat* because of the inclusion of the Mecca and Medina imagery, however, the *Anam'i Sharif* includes a wide range of additional illustrations that are not present in Jazuli's text. These illustrations commonly relate to the Prophet Muhammad and items of eschatological relevance such as the prophet's mantle, seal, prayer rug and rosary along with other utensils used to perform his daily purifications and prayer. Such images came to have enhanced power in the Ottoman world after the Sultans began to assiduously collect actual relics of the Prophet, and devotional images of such things became greatly sought after among the Ottoman elites. These prayerbooks are usually small and easily portable so they can be carried with the devout and used for daily prayers. However, the present manuscript is an abridged version of the text presented in miniature concertina format with more images than text, suggesting it was likely carried for its talismanic properties (presented via images of the holy prophet's relics) and not as a prayerbook for daily recitation.

Concertina-style miniature prayerbook, illuminated manuscript in Arabic, complete, 16 conjoined leaves, 48 by 48 mm; numerous illustrations including images of the holy sites of Mecca and Medina, attributions to Prophet Muhammad through depictions of his hand prints, foot prints, and his Seal of Prophecy, with further illustrations pertaining to the other prophets such as the sword of 'Ali, all heightened in gilt, versos and outer boards backed in contemporary marbled paper.



18. [ISLAMIC ALMANAC]. An Ottoman Ruznama, for the year 1278 AH, copied by Salih Rashdi bin Mustafa al-Anqharwi. Ottoman Turkey, 1278 AH (1861 AD).

£1500 [ref: 104889]

Ruznama calendars were often small in size and portable, for daily use and lightweight for carrying on one's person. They were predominantly produced in the Ottoman regions from the seventeenth century onwards, and provided the reader with tables containing the times of prayer, lengths of the days and nights, times of sunrise and sunset and times when the sun was in the direction of Mecca. By the second half of the nineteenth century technological advances in lithography in the region meant that such scrolls could be printed and reproduced in mass quantities, thus manuscript copies of these ruznama scrolls from this period are uncommon.

Single scroll formed of 3 membranes, illuminated manuscript on paper, in Ottoman Turkish, complete, circa 1300 by 90 mm; composite panels containing the prayer times and calendar of prayers for the year 1278, with some manuscript additions and commentaries in a contemporary hand to the margins in an informal cursive script, colophon and prayers at the end signed with the name and date of the scribe, some light surface soiling, overall bright and attractive condition; scroll mounted to a wooden spindle at the foot, limp leather panel to top of scroll forming a protective outer shell, present with contemporary woven ribbon-tie.



QUR'AN WITH COPPER ILLUMINATION

19. [QUR'AN]. A large provincial Qur'an, signed by Hassan ibn Hassan Rumiyyah. Qariyat Yabrud, provincial Palestine or Syria, dated 1291 AH (1884-85 AD).

£2500 [ref: 104036]

The use of copper illumination to the frontispiece of this Qur'an is highly unusual. Typically, manuscript Qur'ans are adorned with gold to highlight the opening two surah, as a symbol of opulence, wealth and grandeur as well as providing a gateway into the holy text. Muslims believe that the text itself is sacred and that a Qur'an, being the literal word of God, is an object that can carry spiritual properties. However, there are some branches of Islam that consider the use of gold in the Qur'an and on their person taboo/ haram (applicable only to men wearing gold, not women); this is a characteristic mostly associated with tribes from the Arabian peninsula and lower Levant and Qur'ans produced for patrons from these regions are typically void of any colour or illumination.

The reference to the village of 'Yabrud' can be attributed to one of two possible locations. The first of these is a town in south-western Syria (bordering Lebanon), historically known to have been home to multiple Christian populations and reportedly home to the oldest Church in Syria. The second is a small village in the central West Bank of Palestine, also home to multiple faiths and known to have been under Ottoman occupation during the period this manuscript was produced. In either case, the presence of a scribe of Western origin ('Rumiyyah' meaning the Roman) and use of the Christian calendar make this provincial Qur'an an item great of rarity and intrigue.

Single volume, illuminated manuscript on paper (with triple crescent moon watermark), in Arabic, complete, 310 by 220 mm; single column, 15 lines cursive black naskh, copied in an informal hand, surah headings and marginal verse markers in orange, leaves double-ruled in orange, contemporary catchwords throughout, opening two surah with copper and lengths of coloured paper additions adhered to the leaves to create decorative borders around the text, some adhesion to upper margins of most leaves (causing some small tears, rarely affecting text); bound in contemporary Ottoman-style dark red morocco with flap, covers with stamped central medallions of gilt paper onlay, rubbed with some paper additions wanting, a bright and attractive example.





20. [PRAYERBOOK]. Fine Qajar Prayerbook, containing extracts from the Qur'an, copied by Agha Seyyed Ali Salim'Ullah Ta'ali. Qajar Persia, dated 1282 AH (1865 AD).

£12,500 [ref: 104791]

An attractive collection of du'a and aya' from the Qur'an, copied in Arabic with Farsi translation throughout. The exquisite illumination and calligraphy, combined with the fine lacquered boards that form this volume indicate production in a royal Qajar scriptorium, and strongly suggest that the volume was copied for a member of the Qajar courts under the patronage of Nasser al-Din Shah Qajar.

Single volume, illuminated manuscript on polished paper, in Arabic with some interlinear translations to Farsi, complete, 116 leaves, collation: i1 (single font free endpaper), ii-xiv8, iv6 (last 5 leaves blank), 190 by 125 mm; single column, 7 lines fine scribal black naskh, with some interlinear translations in red nasta'liq, one large illuminated polychrome head-piece and a further 14 illuminated banners opening sections of the text, each with heading in gold thuluth against decorated foliate designed very skillfully executed, some minor water-staining to top edges (causing slight loss to margins of first to leaves) not affecting text, text slightly faded in places, else bright and attractive condition; housed in fine contemporary lacquered boards painted with floral designs within ornamental medallions (in the manner of Islamic bindings), with gold additions to outer covers, inner covers painted with narcissus flower designs of a very high quality, boards backed in leather, spine and extremities slightly rubbed, a few scratches to lacquer, overall very attractive binding.



BEAUTIFUL MANUSCRIPT OF INDIAN TENT DESIGNS

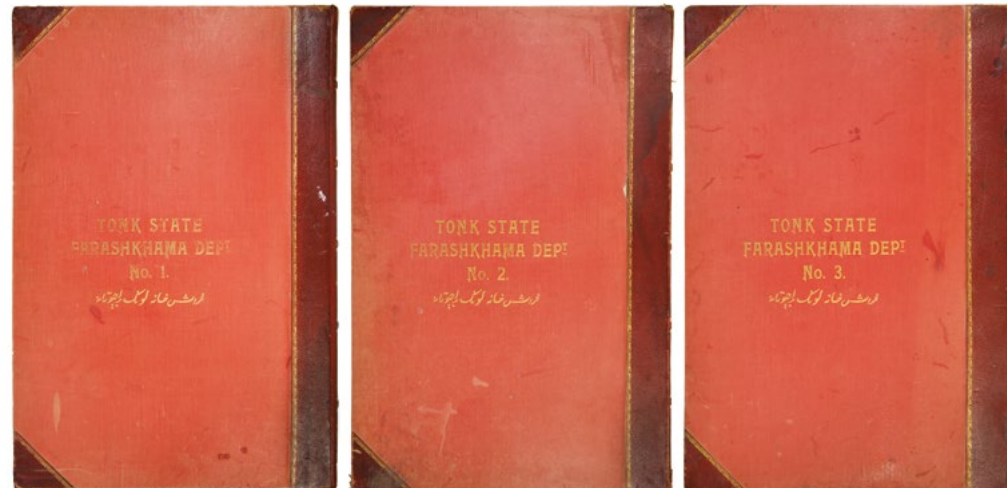
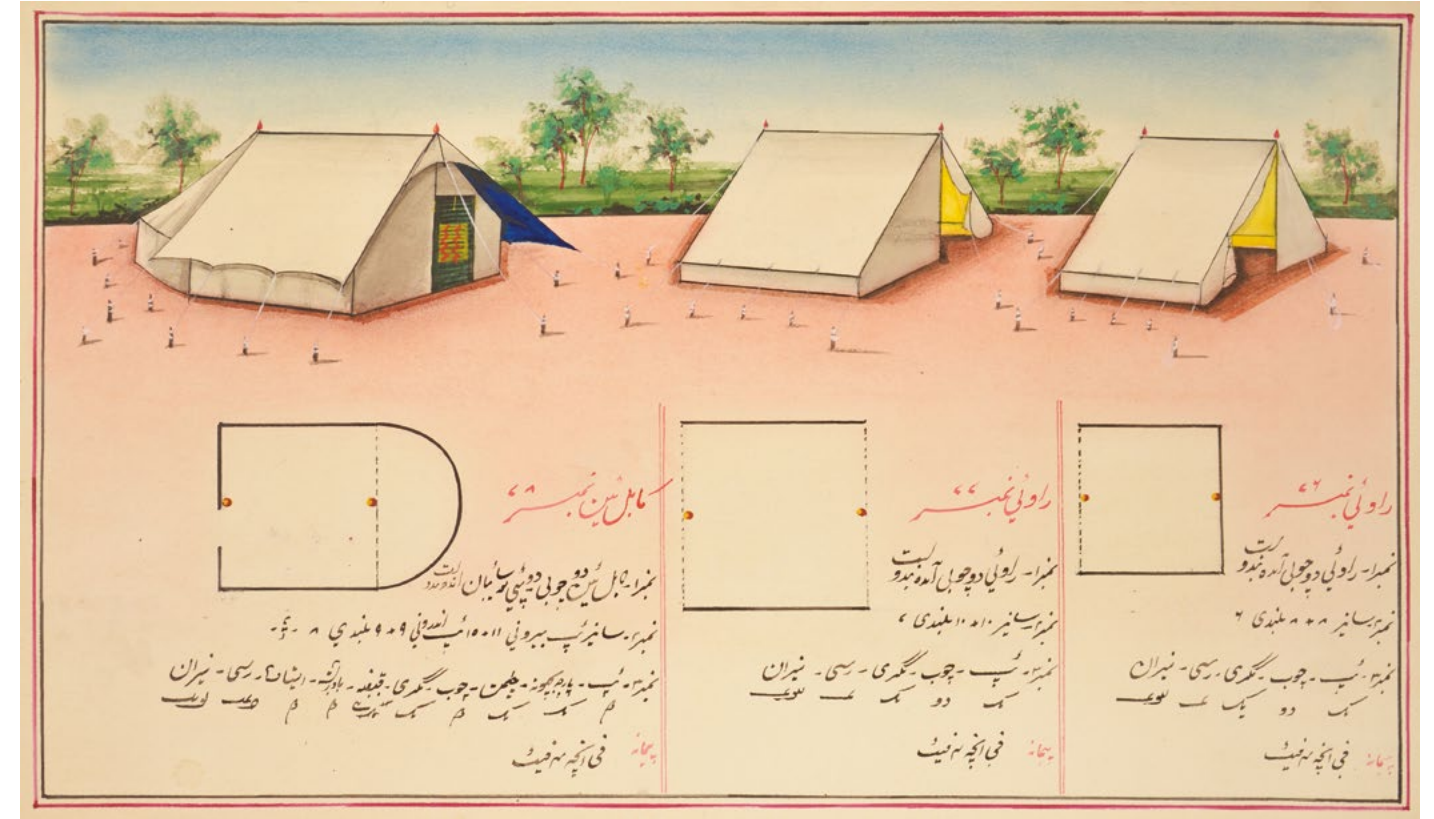
21. [INDIA]. TONK STATE FARASHKAHANA DEPARTMENT. Manuscript Catalogue of Tent Designs. India, n.d. but circa 1880.

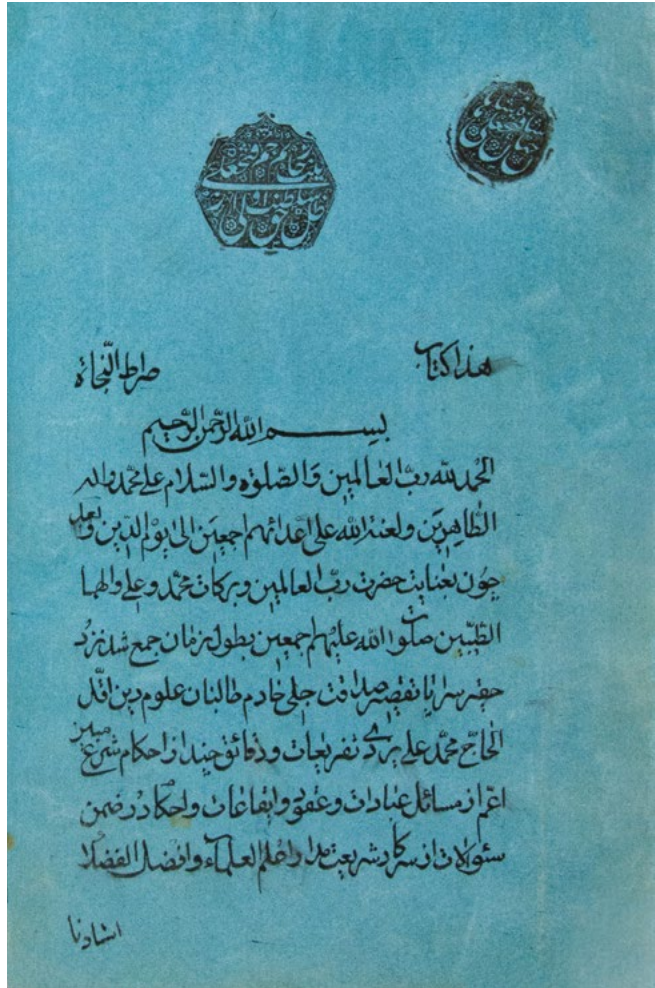
£37,500 [ref: 98063]

AN EXTRAORDINARY WORK PRESENTING A VAST RANGE OF TENTS AVAILABLE IN NINETEENTH-CENTURY INDIA, ALL BEAUTIFULLY PAINTED AND CAPTIONED AGAINST DELICATELY COLOURED LANDSCAPE BACKGROUNDS.

Very few of these catalogues would have survived. Under the Mughals the farashkhana was 'a branch of the imperial textile workshops specializing in furnishings and carpets' (Kumar, *Costumes and Textiles of Royal India*, p. 43). During Crown rule they manufactured 'elaborate tents, rugs, furniture and other supplies for the camps which were an ordinary part of the life of the maharajas and their households when traveling' (Rudolph and others, eds, *Reversing the Gaze: Amar Singh's Diary, A Colonial Subject's Narrative Of Imperial India*, p. 581), and could also have been used for wider travel including for the Hajj.

Three volumes, illustrated manuscript catalogue of tent designs, approximately 155 tent designs in ink, watercolour and body colour, nearly all rectos and versos on 48 wove-paper leaves, some 50 designs full-page, the remainder 2 or 3 to a page (some depicting different aspects of the same tent), 560 by 38 mm; all with Persian manuscript specifications in red and black ink, nasta'liq script, illustrations and text within polychromatic frames, manuscript contents leaf to volume 1, tissue guards (many creased and torn), a few leaves apparently excised, some mild soiling (largely marginal), a few closed tears affecting frames, water-staining and concomitant abrasions or tears to endpapers, volume 1 front free endpaper and one illustrated leaf loose; contemporary red half morocco by Thacker of Bombay, titles gilt to front boards in Persian and English (the English portion slightly mistranscribed, and reading 'Farashkhana'), worn and marked, volume 1 rebacked with original spine laid down, volume 2 binding shaken and spine defective.





COPIED DURING THE AUTHOR'S LIFETIME

22. ANSARI, MURTADA IBN MUHAMMAD AMIN. Sirat al-Nijat, also known as 'Risala'i Taj al-Hijaj'. Qajar Persia, Tehran (?) dated Muharram 1274 AH (September 1857 AD).

£5000 [ref: 104013]

An important treatise relating to the Shi'a interpretations of irfan (ethics), fiqh and usul (roots and principles of Islamic jurisprudence).

Murtada ibn Muhammad Amin Ansari, known as al-Shaykh al-Ansari (1800-1864) was an authoritative Shi'a scholar whose understanding of Shari'a law lead him to become a Marja' (a jurist whose fatwas on legal matters are practised by their local Shi'a community) during his lifetime. The popularity of his teachings lead this particular treatise to appear in lithographed form in 1883 (in Tehran), and although printed copies of the text have been institutionally located, no other manuscripts have been traced that were copied during the author's lifetime.

The richly dyed blue paper and the scribal hand present in this manuscript indicate production in a formal Qajar scriptorium. The volume was either commissioned directly by the royal household of Fath'Ali Shah, for personal use by the Royal Family, or was acquired by them shortly after copying (Imperial Qajar seals to first leaf).

Provenance: Two imperial Qajar seals of 'Fath'ali Shah' dated 1238 to first leaf (probably pertaining to one of Fath'Ali

Shah Qajar's sons, likely Aliqoli Mirza Qajar born in 1238), and Muhammad Hussein Abd'ul Raji (late 19th-century ink seal to verso of first folio).

Single volume, decorated manuscript on blue paper, in Arabic and Farsi, 145 leaves (including one final free endpaper), complete, 168 by 110 mm; single column, 15 lines formal black naskh script, catch-words throughout, early ink ownership seals to first and final leaves, a few minor smudges else attractive and clean internal condition; contemporary tan limp leather binding, ruled in blind, extremities lightly rubbed, water-stain to lower cover.

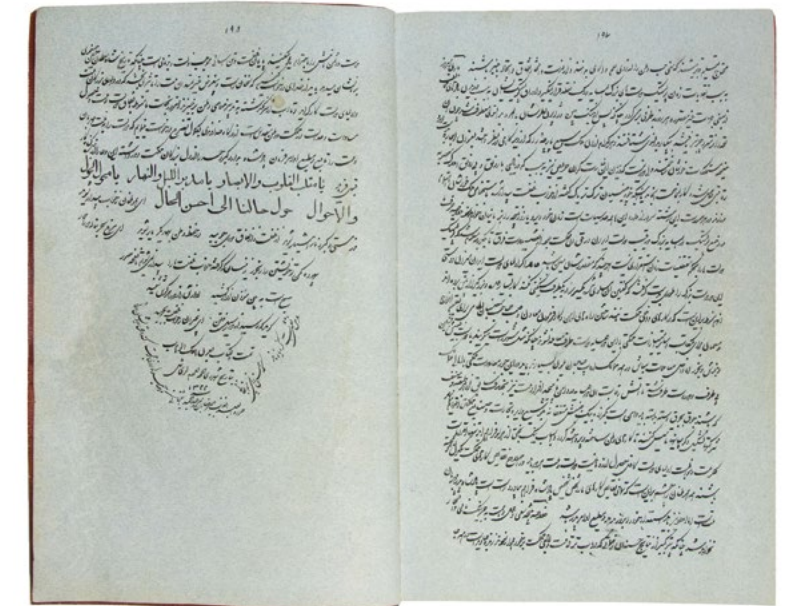
23. MARAGHA'I, ZAYN UL-ABIDIN. Siyahatname-yi Ibrahim Beg [The Travels of Ibrahim Beg]. Qajar Persia, dated 1322 AH (1904 AD).

£2250 [ref: 104012]

Zayn ul-Abidin Maragha'i (1840-1910) was an exiled Persian writer who began life as a merchant and later earned a living as a writer, providing articles for the newspapers *Shams* and *Hablul Matin*, based in Istanbul in Calcutta, as well as writing fiction. The *Siyahat Name'ye Ibrahim Beg* is by far his most influential work and is important for the history of literature in Farsi. The novel stands as one of the first of its kind, depicting the story of a fictional character's journey back to his homeland to find it in a state of poverty, disarray and in desperate need of political reform. The text was first published in 1895 in Calcutta and was influential in the build-up to the Persian Constitutional Revolution of 1906, which eventually led to the establishment of a parliament in Iran under the Qajar dynasty. The present copy of the text was copied two years before this constitutional revolution, during the peak of its popularity with revolutionaries and reformers.

The regular and refined shekasteh script demonstrated in this volume strongly indicates the presence of a courtly scribe. Furthermore, many of the leaves at the front of the volume are blind-stamped with the Royal Qajar 'Shir-o-Khorshid' emblem, indicating that this volume was either consigned or owned by a member of the royal household at the time of copying.

Single volume, decorated manuscript on coloured paper (of varying shades of blue and light grey), in Farsi, 100 leaves plus 4 contemporary blank endpapers at the end of the volume, complete, 302 by 195 mm; single column, between 20 and 22 lines of cursive black shekasteh script in a regular hand, headings and important sections in naskh, leaves with contemporary pagination, one or two faint spots, overall exceptionally clean and crisp condition; housed in contemporary limp russet leather ruled in blind, with marbled paper doublures, extremities very slightly discoloured.





ENTIRE QUR'AN ON ONE PANEL

24. [QUR'AN]. Entire Qur'an copied in miniature, in a refined Nasta'liq script, by Seyyed Hassan Mir Khani, known as Saraj al-Katib. Iran, dated 1321 AS (1942-43AD).

£30,000 [ref: 104836]

AN EXCEPTIONALLY RARE AND IMPORTANT QUR'AN COPIED IN NASTA'LIQ SCRIPT.

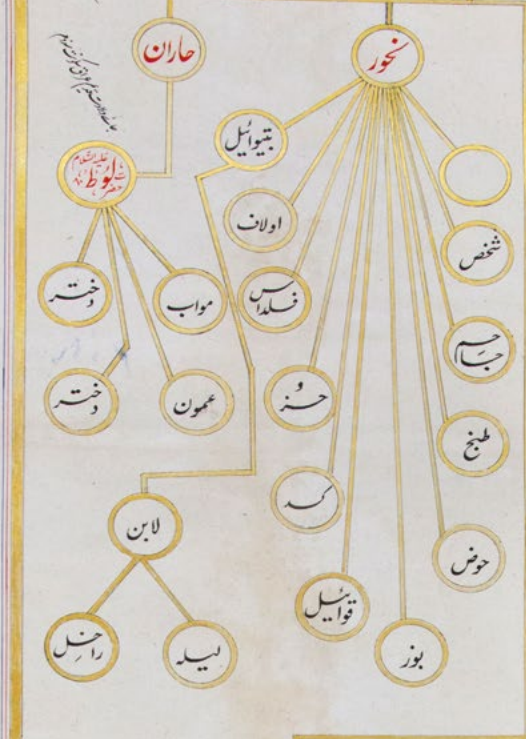
Traditionally, calligraphers reserved only six types of calligraphy to copy the holy script of the Qur'an, these were primarily thuluth, naskh, muhaqqaq, riq'a', rayhani and tawqi. There have been a few select examples of Qur'ans in nasta'liq script, that broke away from the formal Qur'anic calligraphic styles over the centuries, including one written for Shah Tahmasp dated 945 AH (1538 AD) copied by Shah Muhamad Nishapuri and another copied by Muhammad Hussayn Damavandi dated 1093 AH (1682 AD), however these examples are very few and far between. The present example is further elevated by the use of miniature nasta'liq, instead of the standard ghurabi script often endorsed for miniature Qur'ans, with all the proportions of the letters and formations copied with remarkable accuracy and detail despite the vastly reduced scale.

The copyist of this manuscript was a widely celebrated master scribe of the nasta'liq script, using the traditional style of calligraphy, that is best known for being one of the founding members of Anjoman'e Khoshnevisan'e Iran (The Calligraphers Association of Iran). His father Seyed Morteza Hosseini Borghani was also a notable scribe, who learnt his skill under the watchful eye of the leading figure in nasta'liq scripture in the court of Nasser al-Din Shah Qajar, Mohammad Reza Kolhar.

Single large panel containing the entire text of the Qur'an copied on 30 individual sheets (one Juz' per sheet), illuminated manuscript on paper, in Arabic, complete, total 1170 by 721 mm (each Qur'anic panel 155 by 120 mm); each panel in single column, 50 lines miniature black nasta'liq script, 5 illuminated cartouches above the text with text in gold thuluth against red and blue backgrounds, illuminated polychrome head-piece opening the first panel of text, gilt decorated borders around each of the 30 panels of text, in clean and crisp condition.

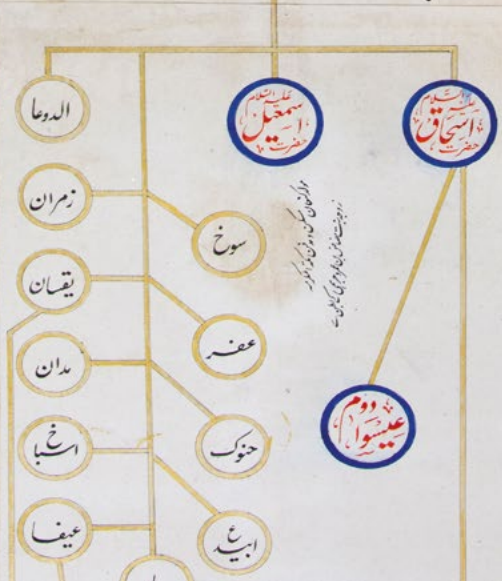


(detail)



مقدمه و حق سکن پناه نه نام پانگن
 ۱۲۰۰ قیل تا ۱۲۰۵ قیل مسیح
 در حضرت یحییٰ مریم کجایی
 ۹۰۰ قیل تا ۱۰۰۰ قیل مسیح
 در حضرت یحییٰ مریم کجایی

عَلَيْهِ السَّلَامُ
 اَبْرَاهِيمَ



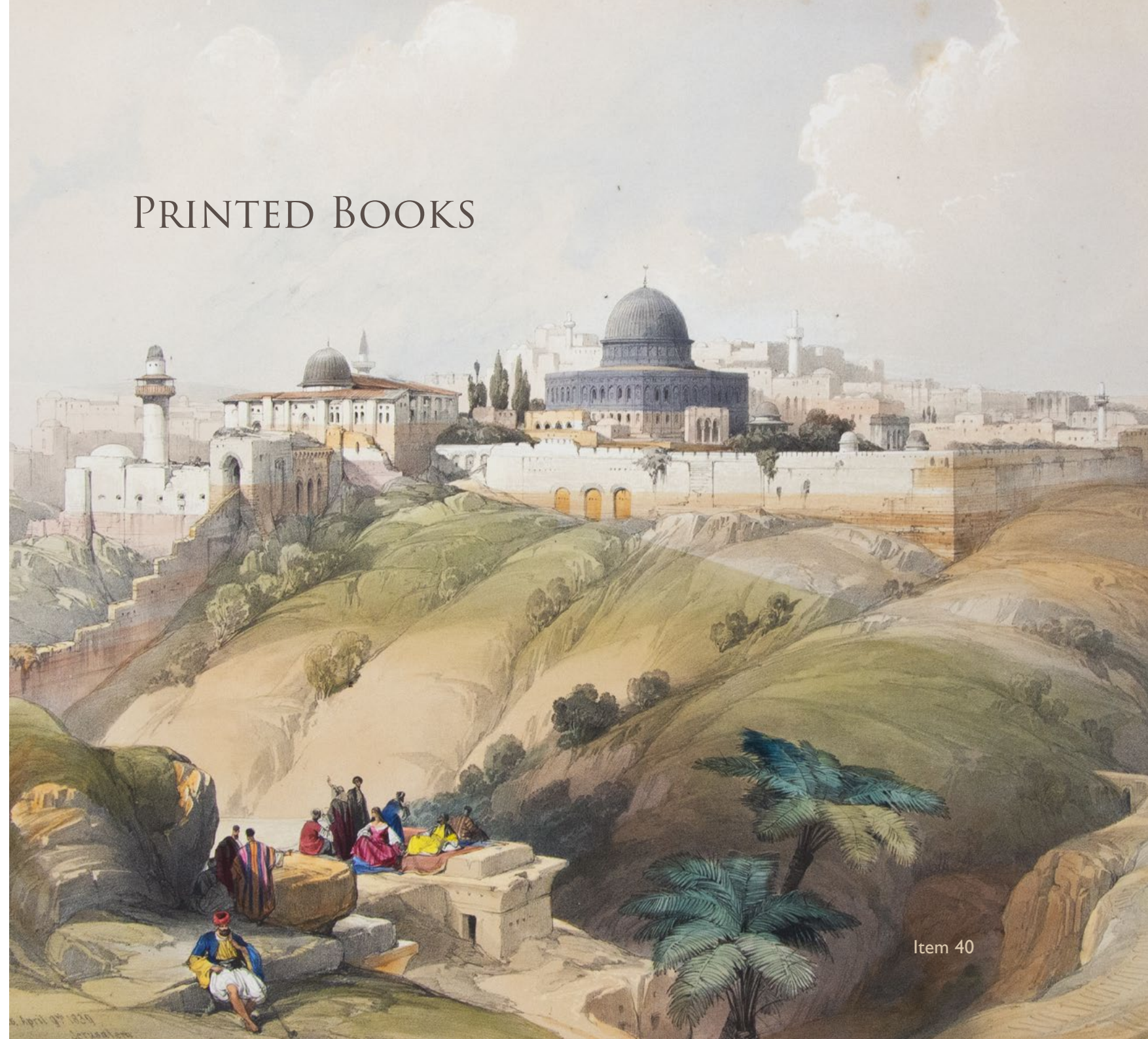
25. [GENEAOLOGICAL SCROLL]. A vast genealogical scroll, including a detailed lineage from Adam to Prophet Muhammad. India (?), twentieth century.

£8500 [ref: 104997]

Genealogical scrolls such as these began appearing in the seventeenth and eighteenth centuries in the Ottoman territories, often referred to as *Subhat al-Akhar*. Their purpose was to demonstrate the lineage of Ottoman Sultans and authenticate their holy Islamic bloodlines through the Prophet Muhammad by descent from Adam (the first man). The present is one such example, but interestingly it ends with a reference to Hussein (grandson of the Prophet Muhammad) instead of an Ottoman Sultan, indicating that it was likely produced for a Shi'a patron.

Single vast illuminated scroll, formed of 31 membranes, containing a long and comprehensive lineage, complete, 1990 by 265 cm; single column, roundels containing names throughout the document, connected with interconnecting lines in gilt, names of prophets and important figures with names in roundels with additional decorations in red and blue, text in varying styles of naskh, illuminated head-piece opening the text and a small text-block closing the scroll, a few faint areas of browning and a few smudges to ink, overall in clean and crisp condition.

PRINTED BOOKS





26. HOLDERMANN, JEAN BAPTISTE. *Grammaire Turque, ou methode courte & facile, pour apprendre la langue turque. Avec un recueil des noms, des verbs, & des manieres de parler les plus necessaires a sçavoir, avec plusieurs dialogues familiers.* Constantinople, [Muteferrika], 1730.

£9500 [ref: 103826]

FIRST EDITION OF THE FIRST WORK TO BE PRINTED WITH LATIN CHARACTERS IN TURKEY.

This is the first French-Turkish grammar, printed at the first Muslim press in Constantinople, established by Zaid Aga Effendi and Ibrahim Muteferrika in 1726. It was printed on behalf of the French Embassy in Constantinople, and apparently the type was sent from France especially for this work. Since 1719 the French Ambassadors at the Porte had been requesting better instruction and texts for the school of the *Enfants des Langues* at Constantinople (the interpreters school). Holdermann was a Jesuit priest who spent four years in Constantinople as a missionary. The double-page plate illustrates the seven different scripts used in Turkish writing.

The Blackmer copy has the errata leaf at the beginning thus collating 9 leaves 3-194, 3 leaves.

First edition; small 4to (21 x 15 cm), title page fore-edge renewed but with no loss of text, 8 leaves, 3-194 pp., 4 leaves, complete with the copperplate with alphabetical correspondences, and the errata leaf at the end, contemporary vellum-backed marbled boards, vellum tips, a good copy. Blackmer 824; Brunet II, 1693; Babinger pp. 14-15; Watson 8.

TABLE							ALPHABETIQUE						
La valeur		La figure.		Le nom des lettres			La valeur		La figure.		Le nom des lettres		
Sulus	Reihan	Jakuu	Waqhi	Tealik	Divani	Kyrma	Sulus	Reihan	Jakuu	Waqhi	Tealik	Divani	Kyrma
	ثلث	ثلاثي	ثلاثي	ثلاثي	ثلاثي	ثلاثي	ثالث	ثلاثي	ثلاثي	ثلاثي	ثلاثي	ثلاثي	ثلاثي
a	ا	ا	ا	ا	ا	الف	af	ط	ط	ط	ط	ط	ط
b	ب	ب	ب	ب	ب	با	ba	ظ	ظ	ظ	ظ	ظ	ظ
p	پ	پ	پ	پ	پ	باغجي	bai adgenis	ع	ع	ع	ع	ع	ع
t	ت	ت	ت	ت	ت	تا	ta	غ	غ	غ	غ	غ	غ
s	ث	ث	ث	ث	ث	ثا	sa	ف	ف	ف	ف	ف	ف
dg	ج	ج	ج	ج	ج	جيم	dgim	ق	ق	ق	ق	ق	ق
toh	چ	چ	چ	چ	چ	چچي	tehin adgenis	ك	ك	ك	ك	ك	ك
h	ح	ح	ح	ح	ح	حا	ha	ك	ك	ك	ك	ك	ك
qh	خ	خ	خ	خ	خ	خا	qhy	ك	ك	ك	ك	ك	ك
d	د	د	د	د	د	دال	dal	ل	ل	ل	ل	ل	ل
z	ذ	ذ	ذ	ذ	ذ	ذال	zal	م	م	م	م	م	م
r	ر	ر	ر	ر	ر	را	ra	ن	ن	ن	ن	ن	ن
z	ز	ز	ز	ز	ز	زا	za	و	و	و	و	و	و
z	ژ	ژ	ژ	ژ	ژ	ژا	je adgenis	ه	ه	ه	ه	ه	ه
s	س	س	س	س	س	سين	sir	ي	ي	ي	ي	ي	ي
ch	ش	ش	ش	ش	ش	شين	chir	يا	يا	يا	يا	يا	يا
ss	ص	ص	ص	ص	ص	صاد	sacl						
dh	ض	ض	ض	ض	ض	ضاد	dhad						

Les Turcs ont encore plusieurs autres sortes d'écriture . que nous avons omis ici pour être plus court .

AN OUTSTANDING EXAMPLE

27. LE HAY, JACQUES; FERRIOL, CHARLES DE. *Recueil de cent estampes representant differentes nations du Levant, tirées sur les tableaux peints d'après nature en 1707 et 1708.* Paris, Le Hay, 1714.

£95,000 [ref: 99480]

AN EXCEPTIONAL EXAMPLE. MOST COPIES WERE ISSUED UNCOLOURED. A FEW WERE SOLD WITH HAND-COLOURING AND A SMALLER NUMBER WERE ISSUED HEIGHTENED WITH GOLD AND MICA. VERY FEW COPIES, HOWEVER, HAVE AS MANY ENGRAVINGS HEIGHTENED WITH MICA AS THE PRESENT ONE. THIS IMPORTANT WORK FORMS THE 'BASIC PROTOTYPE FOR LEVANTINE COSTUME PLATES' (ATABEY). THE MOST LUXURIOUS EDITION, WITH HAND-COLOURED PLATES, MANY ENHANCED WITH GOLD AND MICA, ARGUABLY THE FINEST COLOUR PLATE COSTUME BOOK OF THE OTTOMAN EMPIRE.

In addition to the sixty or so plates depicting Turkish Court, noble, military and other costumes, the work illustrates the regional, religious or national costume of several other parts of the Turkish Empire. These include Greeks (10); Albanians (2); Jews (3); Hungarians (2); Wallachians (3); Bulgarians (2); Crimean Tartars (1); Armenians (5); Persians (2); Indians (2); Arabs (1); Barbary Coast (4); and Moors (1).

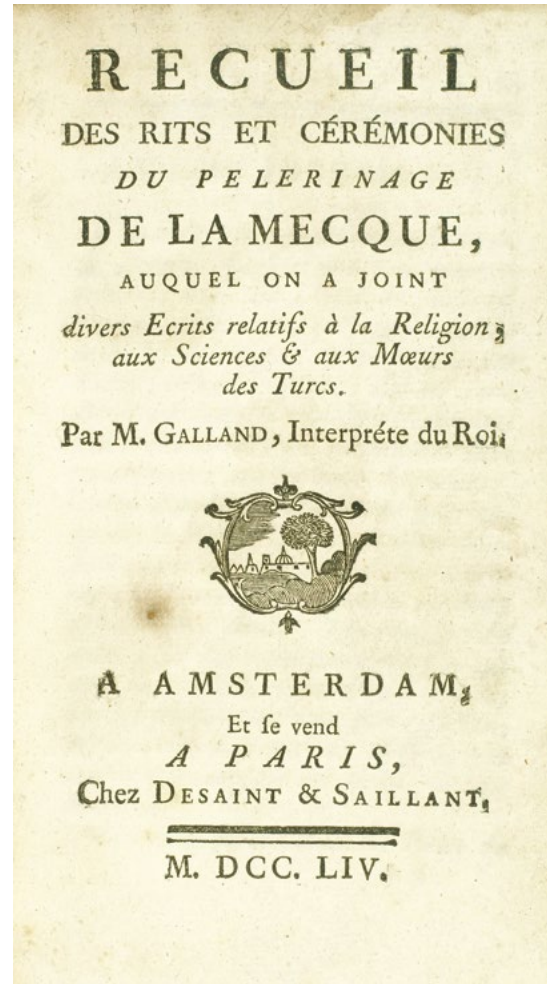
The plates for this work were commissioned by Charles de Ferriol (1652-1722), the French Ambassador to the Porte between 1699 and 1709. The plates were engraved after drawings by the Flemish artist J.B. van Mour, who lived and worked in Constantinople for many years during the first part of the eighteenth century. Indeed it has been suggested that van Mour came to Constantinople with the entourage of Ferriol in 1699. When the paintings were complete, Ferriol helped Le Hay to publish the present prints of the pictures. Le Hay's work was an instant success and the plates quickly became the principal source of turqueries for artists and publishers throughout Europe. In recognition of van Mour's talents, he was granted the unique post of 'Peintre ordinaire du Roi en Levant' in 1725.



Van Mour's paintings (and the plates that derive from them) show Constantinople as a cosmopolitan place with Muslims and non-Muslims uniting in shared 'Ottoman' pleasures. Armenians, Franks, Greeks and Persians are shown drinking coffee, playing mankeh (a version of backgammon), or making music.

Folio (49 x 33 cm approx.), engraved throughout, comprising: title with preface by Cars on verso, 'Anecdotes' (pp. I-II), 'Explication des figures' (pp. III-XIV), leaf of music (printed recto only), and 102 engraved plates (3 double-page), ALL WITH FINE CONTEMPORARY HAND-COLOURING, 30 PLATES HEIGHTENED WITH GOLD AND MICA. Bound in full contemporary French red morroco, gilt tooled. Some restoration to spine extremities. A fine example. Atabey 430 (not coloured); Brunet 947-48; Blackmer 591; Colas 1819-20.





28. GALLAND, [JULIEN CLAUDE]. *Recueil des rits et cérémonies de pèlerinage de la Meque, auquel ont a joint divers écrits relatifs à la region, aux sciences & aux moeurs des Turcs.* Paris & Amsterdam, Desaint & Saillant, 1754.

£2850 [ref: 57384]

A VERY GOOD, FRESH EXAMPLE OF THE FIRST EDITION of this 'very interesting work [which] contains five separate essays. The first three are translations from Arabic and Turkish authorities; the last two are eye-witness accounts - one a long description of Chios and the other a description of the marriage of Sultana Esma with Yakub Pasha, governor of Silistria' (Navari).

'Galland's account of the rituals surrounding the pilgrimage to Mekkah includes enlightening description of many of the important shrines and sites within the city. Extensive footnotes describe the history and physical appearance of such features as the Ka'aba, the Black Stone, and Mount Ararat, as well as explaining relevant Arabic terms and the importance of certain religious figures in the Islamic tradition' (Atabey).

'Galland, "dragoman" or interpreter in the Levant, nephew of the celebrated orientalist Antoine Galland, translated many works into French, the present work being a collected edition of five Arabic and Turkish pieces' (Blackmer).

Also contains a discussion of Ottoman science (the *Traduction d'une dissertation sur les sciences des Turcs, et sur l'ordre qu'ils gardent dans le cours de leurs études* by Zaini Efendi, pp. 85-98).

Provenance: James Whatman (armorial bookplate to upper pastedown).

First edition, 8vo, viii, 215 pp., 19th-century half calf over marbled boards, spine with raised bands, red morocco label lettered in gilt; rebacked to style retaining label, corners a bit rubbed. Atabey 470; Blackmer 643; Navari 643.

29. NORDEN, FREDERIC LOUIS. *Voyage d'Egypte et de Nubie.* Copenhagen, De l'imprimerie de la maison royale des orphelins, 1755.

£12,500 [ref: 91857]

THE RARE FIRST EDITION, ONLY 200 COPIES OF WHICH WERE PUBLISHED.

This important work was the earliest attempt at an elaborate description of Egypt, and its plates are the most significant previous to those by Denon. The author, an associate of the Academy of Drawing of Florence, was commanded by Christian VI to make a journey of exploration in Egypt. His travels started in 1738 at Alexandria and then to Cairo where he was delayed by

illness. Eventually he journeyed up the Nile to Girgeh and Assouan (Syene) overcoming many hazards and difficulties. He was the first European to penetrate as far as Derr in Nubia and to publish descriptions of any Nubian temples.

Provenance: Manoury (bookplate).

Two volumes, folio (46 x 32 cm), engraved frontispiece, portrait, 159 folding engraved plates and maps, engravings in the text, contemporary panelled calf gilt, spines in 8 compartments, morocco labels to second and third, others richly gilt, raised bands, minor repairs to joints, an excellent set. Brunet IV, 101; cf. Blackmer 1211 (English edition, 1757).



30. DANIELL, THOMAS. Gate of the Tomb of the Emperor Akbar, at Secundra, near Agra. London, Robert Bowyer at the Historic Gallery Pall Mall, for Thomas Daniell, 1795.

£5000 [ref: 104475]

Thomas Daniell (1749–1840) and his nephew William Daniell (1769–1837) travelled extensively in India between 1786 and 1793. On their return to Britain they produced many paintings, drawings and prints based on the sketches they had made while travelling. The 144 aquatint prints, collectively known as *Oriental Scenery*, represent the single largest and most impressive project by English artists to depict Indian architecture and landscape.

The village of Sikandra takes its name after Sikander Lodi (1489-1517), one of the last kings of the Delhi Sultanate. The mausoleum of the Mughal emperor Akbar, described as '...one of the greatest monuments of Moorish grandeur' by William Hodges, stands with four gateways of red sandstone and proudly sits in the middle of an ornamental garden enclosed within tall protective walls. The white marble that decorated the southern entrance is adorned with carved panels of Qur'anic scriptures, framed by the marble minarets that are present at each of the four corners of the structure.

Aquatint on Whatman wove paper with original hand-colour for Oriental Scenery, Series one, plate 9, drawn and engraved by Thomas Daniell, sheet size 730 by 545 mm (image size 450 by 600 mm). Fine fresh condition.



31. DANIELL, THOMAS. The Taje Mahel, at Agra. London, Robert Bowyer at the Historic Gallery Pall Mall, for Thomas Daniell, 1796.

£5000 [ref: 104470]

The Taj Mahal is arguably the most iconic architectural wonder of the Indian subcontinent, commissioned by the Mughal Emperor Shah Jahan in 1632 and beautifully illustrated here by Thomas Daniell. For more information on Thomas Daniell see item 30.

Aquatint on Whatman wove paper with original hand-colour for Oriental scenery, Series one, plate 18, drawn and engraved by Thomas Daniell, sheet size 730 by 545 mm (image size 450 by 60 mm), fine fresh condition. Sutton, 12.

A SUPER EXAMPLE WITH FINE PROVENANCE AND EARLY WATERMARKS

32. SALT, HENRY. *Twenty four views taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt.* London, William Miller, 1809.

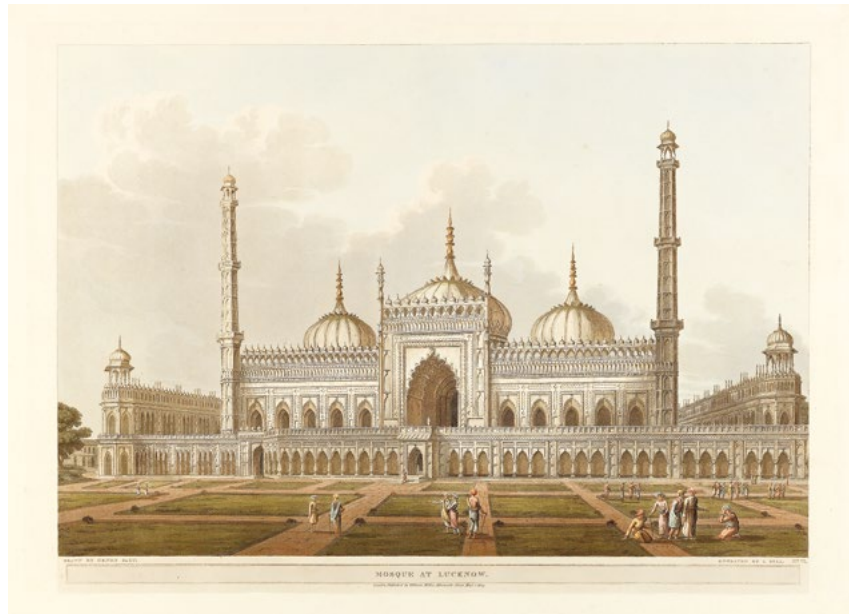
£45,000 [ref: 92098]

A REMARKABLE EXAMPLE OF ONE OF THE MOST ATTRACTIVE OF ALL COLOUR-PLATE BOOKS, intended by its publisher to be a continuation of the Daniells' *Oriental Scenery*, being uniform in size, style, and execution.

The copy of the Governor of Bengal, with early watermarks, which is rare. The colouring in these early copies is distinctly superior, a more muted and subtle palette being employed.

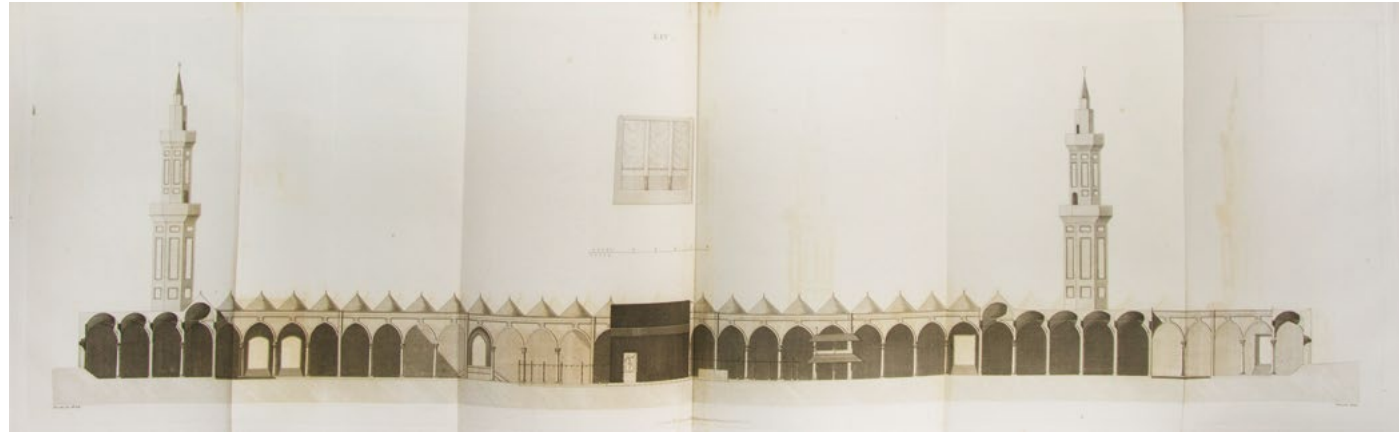
George Annesley, Viscount Valentia, left England in June 1802 on the *Minerva*, for a Grand Tour of the East with Henry Salt. They were antiquarians and avid collectors. Salt had earlier finished his training with the topographical draughtsman and diarist, Joseph Farrington, and Valentia appointed him to be his official artist and secretary for the tour. The plates include fine views of Chowringhee; the fort of Jaunpur; 2 aquatints of Lucknow including the mosque in the Great Imambara; the great Temple at Tanjore; Poona; the Chaitya Cave; 2 fine aquatints of Cairo; Cape Town, etc. Valentia and Salt returned to England in 1806. Salt eventually became British Consul-General in Egypt, where he died aged 47.

Provenance: H.E. The Governor of Bengal (bookplate).



First edition, landscape folio (80 x 57 cm), pictorial aquatint title, 24 fine hand-coloured aquatint plates, engraved by D. Havell after Henry Salt, all without the slightest foxing, early watermarks all pre-publication, on Whatman paper ranging from 1794 to 1806. Originally bound in portrait format now re-arranged in landscape, rebacked and edged in leather retaining the original marbled boards, with a new morocco label. Abbey (Travel), 515; Tooley 440.





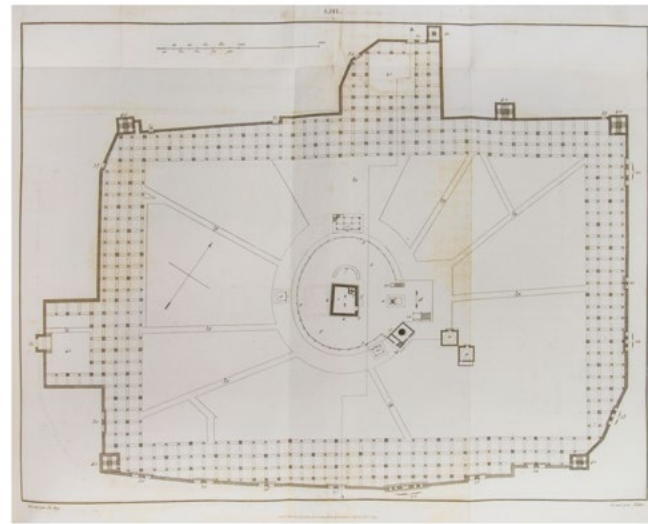
33. BADIA, DOMINGO Y LEBLICH *Travels of Ali Bey in Morocco, Tripoli, Cyprus, Egypt, Arabia, Syria and Turkey.* London, Longman, 1816.

£7500 [ref: 103625]

The Spanish traveller Badia travelled in the Levant for five years. On his return he arranged for his work to be published before setting off on a second journey on which he died at Aleppo. He was the first Christian to describe Mecca in some detail. The plates in the English edition are the same as in the French except that the large map of Cyprus is not included in the English.

Provenance: Painswick House.

First edition in English, 2 volumes, 4to, complete with half-titles, xlii, 339; ix, 373 pp., 2 pages ads at end, engraved portrait frontispiece, 4 folding maps, 86 plates and plans by Michallon after Badia (a number folding or double-page), occasional light foxing, contemporary half calf, marbled boards, red and green morocco labels, joints just cracked but firm, 1 numbering label chipped, a fine country house set. Cf. Atabey 46 (French edition); Blackmer 62; Navari, Cyprus, I, 18; Palau 21683; Rohricht 1607; Tobler p.140; Playfair, Morocco, 506.



34. WELLSTED, JAMES RAYMOND. *Travels to the city of the Caliphs, along the shores of the Persian Gulf and the Mediterranean including a voyage to the coast of Arabia, and a tour of the island of Socotra.* London, Henry Colburn, 1840.

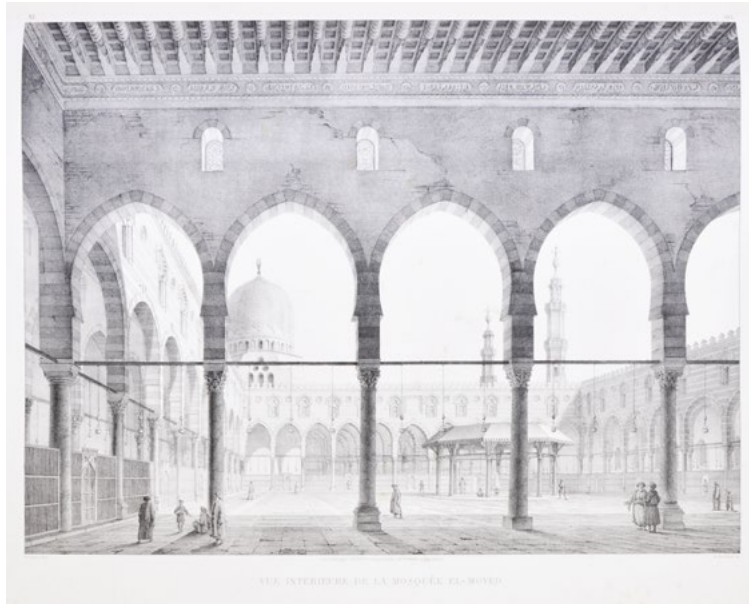
£5750 [ref: 96798]

Much of this work is based on the travels of Lieut. Ormsby, conveyed to Wellsted verbally or through manuscripts. He travelled to Muscat, Gambrun, Bushire, Basra, Bagdad, Damascus and Tripoli, as well as in the eastern Mediterranean, before retracing his tracks to return to India. The voyage to Arabia and Socotra is Wellsted's own.

Wellsted's short career was almost entirely devoted to surveying and exploration of the Red Sea, Arabia and Oman during a number of expeditions between 1830 and 1837. His death at the age of 37 was attributed to a failed suicide attempt made in the grip of fever while exploring Oman.

First edition, 2 volumes, 8vo, xvi, 485; viii, 347 pp., 2 lithographed frontispieces, folding map in vol. I, original blind-stamped brown ribbed cloth, folding cases, map with tear, repair to front free endpaper in both volumes, rebacked retaining original spine, a very good set.





FINE ARCHITECTURAL VIEWS OF EGYPT

35. COSTE, PASCAL. *Architecture arabe ou monuments du Kaire. Mesurés et dessinés de 1818 à 1826.* Paris, Firmin Didot, 1837-39.

£12,500 [ref: 99962]

Coste was made architect to Mehmet Ali in 1818 and was responsible for numerous projects including the Mahmoudieh Canal at Alexandria, the telegraph line from Alexandria to Cairo, irrigation canals, bridges and the reconstruction of the defences at Aboukir. He was later to travel to Persia with Flandin.

The work was originally published in parts. The plates are remarkable for their detail and extraordinary beauty.

First edition; folio (58 x 42.5 cm); two title-pages, dated 1837 and 1839, engraved title, 100 plates (of which 30 are lithographic views); some spotting; contemporary red leather spine over marbled boards, spine in seven parts, corners bumped, loose joints. Blackmer 415; RIBA 709; Brunet II, 322.



VUE EXTERIEURE DE LA MOSQUEE HASSAN ET DE LA PLACE DE ROUMEYLEH.



36. MAYR, HEINRICH VON. *Malerische Ansichten aus dem Orient gesammelt auf der Reise Sr. Hoheit des Herrn Herzogs Maximilian in Bayern im Jahre MDCCCXXXVIII. Munich, Im Verlage des Herausgebers, 1839-40.*

£20,000 [ref: 103155]

A RARE, COMPLETE, HAND-COLOURED COPY, AS ISSUED, OF THE MAGNIFICENT, LARGE, ILLUSTRATIONS OF THE HOLY LAND, MIDDLE EAST AND MALTA.

Mayr accompanied Archduke Maximilian of Bavaria on his travels through Egypt, Syria, and Palestine in 1838. This is a splendid collection of engravings of the highest artistic quality. A large section of the work is devoted to the Nubian part of Maximilian's journey. Illustrations depict the customs of the inhabitants of the area who are described as 'robust and handsome, with a graceful carriage, armed with a spear and a shield made out of crocodile skin'. The temples of Abu Simbel and the other lesser temples are also depicted. The illustrations of Gerf Hussein are particularly interesting, not only are they the first depictions of the site but they are now also the best depiction of it as it has been submerged as a result of the Aswan dam project. (See Siliotti, *Egypt Lost and Found*).

The illustrations show ancient monuments as well as ordinary life, including views of street life in Cairo, various views of Bethlehem, Nazareth and Jerusalem, Karnak, and Luxor; the Sphinx and Great Pyramids of Giza, and many others, including Alexandria, Malta, etc., etc.

Ten parts, landscape elephant folio (39.4 x 51.7 cm), text in German and French, 60 hand-coloured lithographed plates, hand-coloured lithographed pictorial title and dedication page; hand-coloured pictorial wrappers, occasional light spotting.



37. BUCKINGHAM, JAMES SILK. Travels among the Arab tribes inhabiting the countries east of Syria and Palestine, including a journey from Nazareth to the mountains beyond the Dead Sea, and from thence through the plains if the Hauran to Bozra, Damascus, Tripoly, Lebanon, Baalbeck, and by the valley of the Orontes to Seleucia, Antioch, and Aleppo... Longmans, London, 1825.

£2500 [ref: 91345]

Buckingham travelled overland from Egypt to India in 1816 and 1817, via Palestine, Syria, and Mesopotamia. This work describes the portion of his journey from Nazareth to Aleppo and Damascus, and also contains an appendix refuting charges of plagiarism which were levelled against his earlier work on Palestine.

First edition, 4to, xvi, 670 pp., folding map (lightly foxed), 28 vignettes, offsetting from map to title as usual, contemporary half calf, marbled boards, neat repairs to joints, lightly rubbed, an excellent copy. Blackmer 232.



38. WALPOLE, FREDERICK. The Ansayrii, (or Assassins,) with travels in the further east, in 1850-51. Including a visit to Nineveh. London, Bentley, 1851.

£1500 [ref: 102685]

An account of journeys made in the Ottoman possessions in 1850-51, with the primary intention of exploring the mountain strongholds of an Ismaili sect known as the Ansayrii, or Assassins, between Safyta and Nahr El Kebir (Northern Lebanon and Syria). The book includes a detailed description of the Ansayrii, their customs and way of life. There are also descriptions of Asia Minor as far north as Trebizond.

First edition, 3 vols, 8vo, engraved frontispiece to each volume, original reddish brown blind-stamped cloth gilt, spines faded, an excellent set.

39. [QUR'AN]. Qur'an'i Majid, lithographed on paper with contemporary hand-coloured illumination, printed from a Qur'an copied by Ahmad bin Muhammad al-Tabrizi. Qajar Persia, Tabriz (?) from a manuscript dated 1266 AH (1849 AD), printed circa 1850.

£5000 [ref: 104790]

An unusual 'hybrid' example of a Qajar lithographed Qur'an illuminated by hand in the contemporary Qajar style of Qur'an illumination and printed during the lifetime of the scribe.

Scarce; only one other copy located: in Bayerische Staatsbibliothek.

Single volume, lithographed on paper, in Arabic with some printed annotations in Farsi, complete, 142 by 95 mm; printed in single column, from a Qur'an copied in 21 lines black naskh, with marginal annotations in shekasteh script, opening two leaves of illumination, surah headings and polychrome additions throughout hand-painted by a contemporary Qajar illuminator, a small smudge to second leaf else very bright and attractive condition, some later manuscript ownership inscriptions and seals to endpapers; housed in fine contemporary Qajar lacquered boards, outer covers painted with elegant floral designs framed within multiple gilt rulings, and inner covers decorated with spiralling gilt vines set against a striking black background, in very good condition. OCLC 643317368.



40. **ROBERTS, DAVID.** *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia [With] Egypt and Nubia From Drawings made on the spot by David Roberts, R.A. With historical Descriptions by the Revd. George Croly. L.L.D. Lithographed by Louis Haghe.* London, F.G. Moon, 1842-1845 & 1846-1849.

£275,000 [ref: 104055]

A FINE CLEAN SET, OF DAVID ROBERTS' MONUMENTAL WORK IN ITS MOST DESIRABLE FORMAT, HAND-COLOURED UNDER THE SUPERVISION OF THE ARTIST.

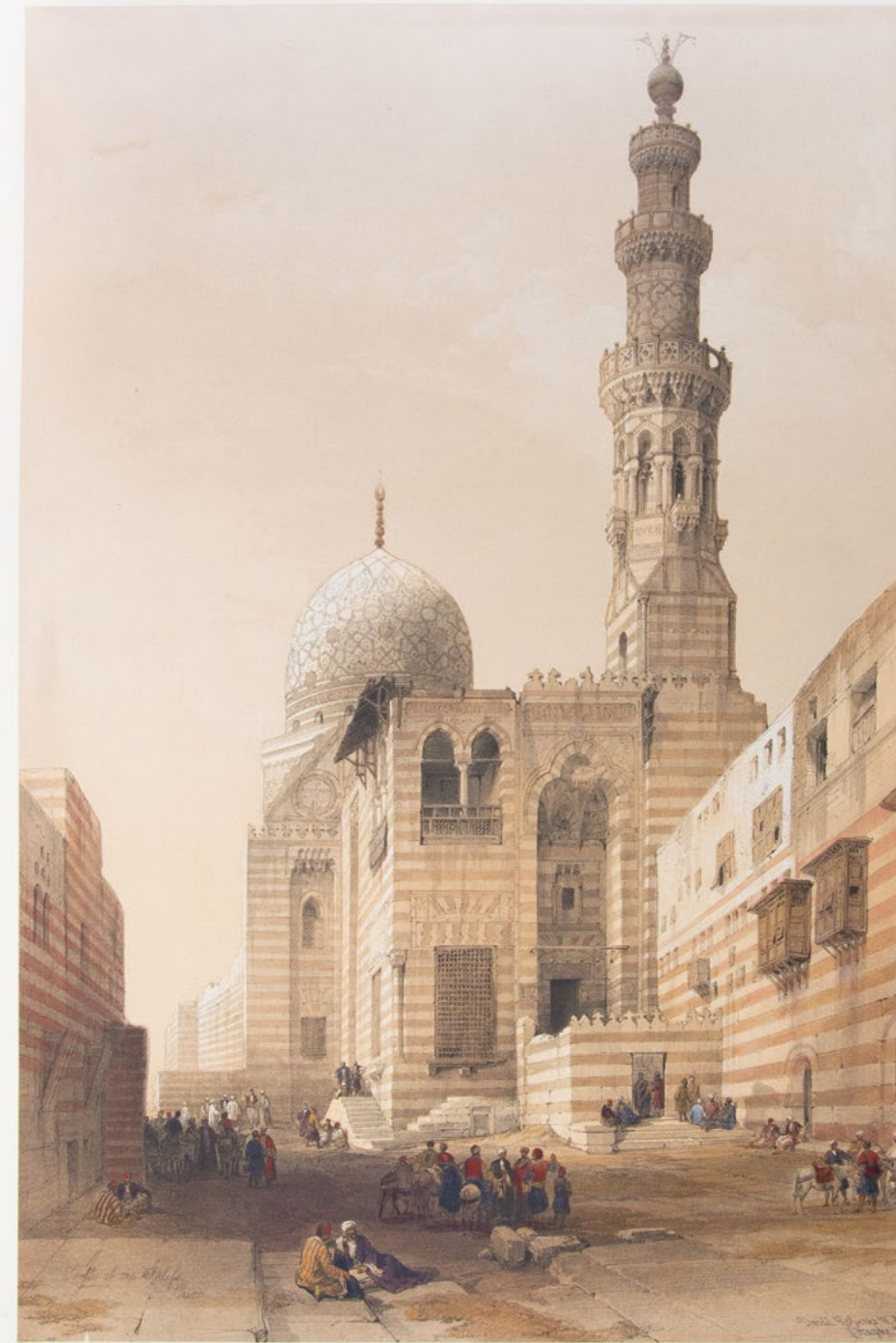
In the 1830s tourism in the Holy Land was increasing as the Pasha of Egypt, Muhammad Ali, consolidated his authority and promoted the research into and adoption of European culture. Travel books describing and illustrating the holy sites proliferated, and the scientific investigations of Edward Robinson were published in 1841. David Roberts (1796–1864), a scene-painter for the Pantheon Theatre in Edinburgh, who had established a reputation as a painter of topographical and architectural views, took advantage of the trend to organize a painting expedition to the Holy Land in 1838.

Arriving in Cairo in September 1838, he crossed the desert by way of Suez, Mount Sinai, and Petra, to Gaza and Jerusalem accompanied by tribes of Bedouins, friends and guides. He later visited the Dead Sea, the Lake of Tiberias, Lebanon, and the ruins of Balbec.

Returning to England in late 1839, he sought a publisher willing to produce a lavish edition of his views. Rejected by the Finden Brothers and by John Murray, he signed a contract with Francis Graham Moon in 1840. He and Moon shrewdly promoted their project by organizing a private viewing of Roberts' watercolors and drawings for Queen Victoria, the Archbishop of Canterbury and other influential people who immediately subscribed. They mounted public an exhibition of some travel sketches in many British cities, and the favourable press notices attracted additional subscriptions, amounting to nearly double what the project required.

His work brought tremendous fame, and historians praised the accuracy of his rendering of architectural details and sculptures.

First edition, 6 volumes, folio (63 x 49 cm), DELUXE SUBSCRIBERS' COPY, portrait frontispiece, 2 engraved maps, 6 pictorial lithograph titles (originally The Holy Land was planned as a two-volume work with only 2 title-pages, in this set the third title has been added from the standard format with old colour) and 241 (121 full-page, 120 half-page) plates lithographed by Louis Haghe after Roberts, in the scarcest form, with original hand-colour, on india paper and mounted on card in imitation of water-colours, as issued. Contemporary burgundy morocco gilt extra, a fine set.





Item 40



Item 40

ONE OF THE FINEST BOOKS ON TUNISIA

41. CHASSIRON, CHARLES DE. *Aperçu Pittoresque de la Régence de Tunis*. Paris, Bernard et Cie, 1849.

£13,500 [ref: 103039]

A FINE PRESENTATION COPY INSCRIBED BY THE AUTHOR.

Baron Charles Gustave Martin de Chassiron (1818-1871) was a French diplomat and author. The first posting of his career was to Tunisia where he painted this fine series of watercolours. *Aperçu Pittoresque de la Régence de Tunis* received high praise from the art critic Théophile Gautier for capturing the country's monuments and people in all their glory. These splendid plates show different views of Tunis (street scenes, panoramas, mosques) as well Byserthe, Carthage, Hammamet, Herkla and Monastir. In addition, there are seven vivid costume plates.

Provenance: Mme. la Baronne de Larenitz (ink inscription to title-page).

First edition, large folio (62 x 44 cm); INSCRIBED PRESENTATION COPY, 'A LA COUSINE LA BARONNE DE LARENITZ, HOMMAGE DE L'AUTEUR', illustrated with 42 lithographic plates with wide margins after Chassiron, 34 tinted views, 7 coloured costume plates and one tinted plate of arms and musical instruments, each with tissue guards, some foxing to margins, green moire endpapers; contemporary dark green leather binding, black inlay borders to covers with gilt floral tooling, brass monogram and coronet to upper board, spine with gilt title, slightly worn, a fine copy. Gay 1313.





42. PREZIOSI, AMADEO. Stamboul Souvenir d'Orient. Paris, Lemercier, 1865.

£17,500 [ref: 104290]

SUPERB EVOCATIVE PLATES OF CONSTANTINOPLE, ITS PEOPLE AND THEIR CUSTOMS.

A native of Malta, Preziosi first visited Istanbul in 1842; depicting the city and its people in their distinctive costumes and attitudes was to be the focus for his artistic career thereafter. In the 1850s he worked for the Illustrated London News, Preziosi was invited in 1866 to paint the official portrait of the Ottoman Sultan Abdülaziz for the Turkish Pavilion of the 1867 Universal Exhibition in Paris. During his time in Constantinople which he made his home, Preziosi was the most popular painter in the city.

Preziosi's gift for depicting people and costume, and free flowing lines, along with attention to small details, make his work particularly appealing, and inspired a school of followers.

Provenance: Necker (bookplate).

Second edition, folio (58 x 43.5 cm), pictorial lithographed title printed in sepia, 28 chromolithographed plates, table of contents at end, Blackmer 1353; cf. Atabey 999; Colas 2422.



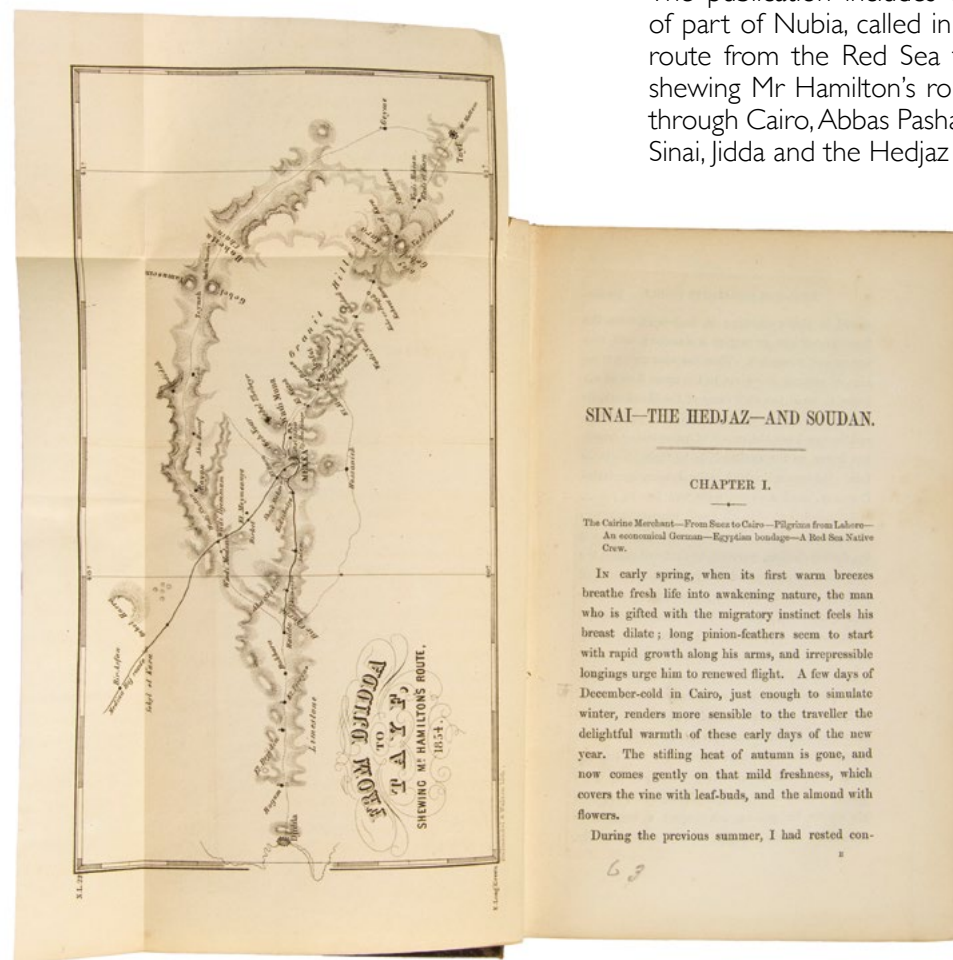
43. HAMILTON, JAMES. Sinai, the Hedjaz, and Soudan: Wanderings around the birth-place of the Prophet, and across the Aethiopian Desert, from Sawakin to Chartum. London, Bentley, 1857.

£5500 [ref: 104950]

A rare and important record of Hamilton's voyage across Egypt to Sudan and the Hedjaz, with a dedicated chapter on Islam and the life of the Prophet Muhammad.

The publication includes two folding maps, these entitled 'Map of part of Nubia, called in Egypt Soudan, showing Mr Hamilton's route from the Red Sea to the Nile' and 'From Djidda to Tayf, shewing Mr Hamilton's route', and describes the author's travels through Cairo, Abbas Pasha's Mountain Road, the ascent of Mount Sinai, Jidda and the Hedjaz among others.

First edition, 8vo, xvi, 414 pp., half-title, 2 folding lithographed maps, original blindstamped purple cloth, decorated in gilt and blind, yellow endpapers, lightly rubbed, fading to spine, a very good copy.



44. BURTON, CAPT. SIR RICHARD F. (TRANSLATOR); SMITHERS, LEONARD (EDITOR). The Book of the Thousand Nights and a Night. Translated from the Arabic by Captain Sir R.F. Burton... reprinted from the original edition and edited by Leonard C. Smithers. Illustrated by a series of seventy-one original illustrations reproduced from the original pictures in oils specially painted by Albert Letchford. London, H.S. Nichols Ltd, 1897.

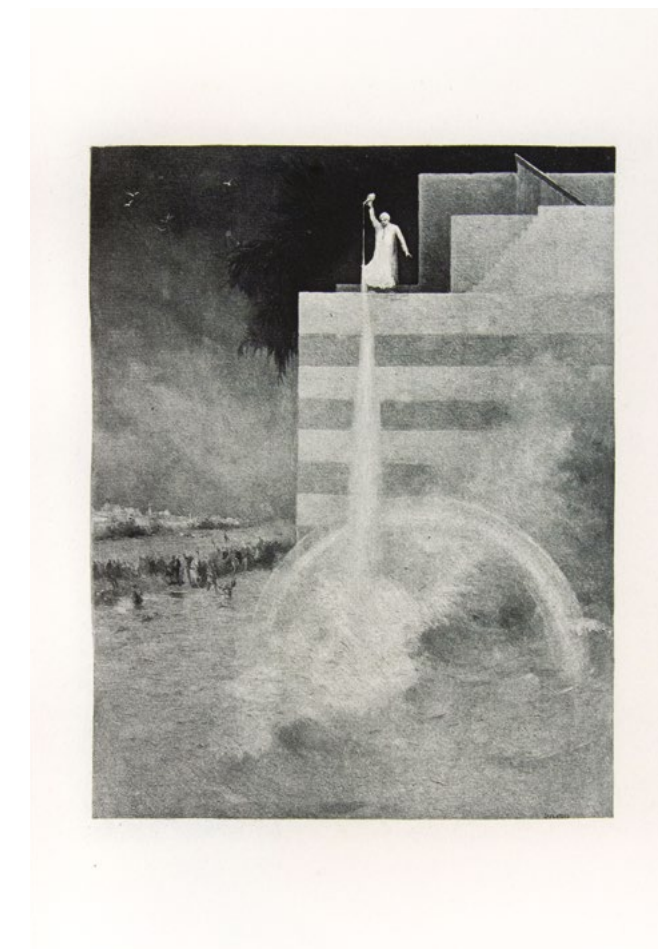
£3000 [ref: 103553]

Owing to the sexual imagery in the source texts (which Burton made a special study of, adding extensive footnotes and appendices on 'Oriental' sexual mores) and to the strict Victorian laws on obscene material, his translation was initially printed privately for subscribers only, rather than published in the usual manner. It is still regarded as the definitive translation, which Burton worked on for over twenty-five years. Penzer notes that Smithers was able to include 'more than four-fifths of those passages... omitted by Lady Burton'.

The Smithers-Nichols illustrated 'Library edition'; 12 vols, 4to (263 x 180 mm); 71 black & white illustrations after Letchford with captioned tissue-guards, titles printed in red and black, additional reproduction of the Nichols-Smithers title-page from 1894, light foxing to first and last few leaves



of each vol., more so to some blank endpapers, otherwise very good; publisher's three-quarters morocco over green cloth, spines gilt, hand-tooled in both English and Arabic, marbled endpapers, top edge gilt, others untrimmed, as published, minor spotting to some fore-edges, fading to spines, otherwise an exceptionally sound, original and handsome set. Height: 26 cm Overall width of set: 55 cm Penzer pp. 123-124; Casada p.58.



WITH CALOTYPE PLATES

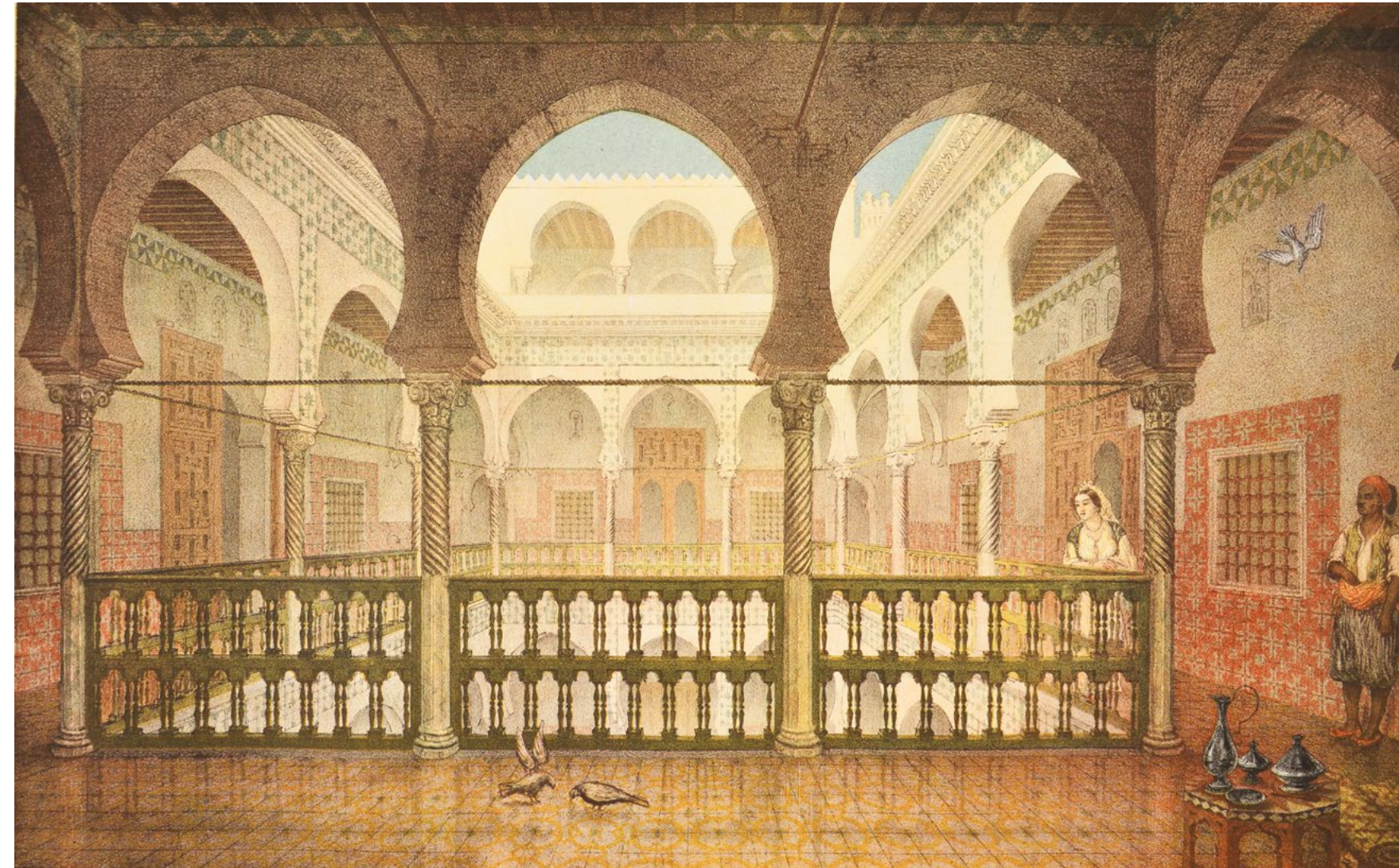
45. TREMAUX, PIERRE. *Parallèles des Édifices anciens et modernes du Continent Africain: dessinés et relevés de 1847 à 1854 dans l'Algérie, les Regences de Tunis et de Tripoli, l'Égypte, la Nubie, les Deserts, l'Île de Meroe, le Sennar, la Fa-Zoglo et dans les Contrées inconnues de la Nigritie. Atlas avec notices.* Paris, Hachette, [c. 1858].

£19,500 [ref: 96298]

Rare photographs by Trémaux, which 'rank among the earliest endeavours to record indigenous people by photography... Trémaux complained, typically that the inhabitants of Islamic countries were not usually comfortable having their photographs taken. He persisted, however, revealing himself as one of the few early French photographers as interested in recording the people of a region as he was with its archaeological ruins' (Jacobson). Trémaux (1818-1895) travelled to Egypt, Libya, Tunisia and Asia Minor in the late 1840s and began taking photographs around 1853-4, however the photographs were technically uneven, obliging him to substitute them with lithographs, however the rare images that survive have ensured the photographer's lasting reputation. The photographs are numbers 10, 28, 61, 63, 65, and 70 each (except plate 28) with lithograph duplicate.

Atlas volume only; issued originally as part of the author's *Voyage au Soudan oriental...* (Paris: Borrani et Droz, 1852-1858).

Landscape folio (35 x 55 cm), [16] ff., colour lithographic title, 6 calotypes, 76 lithograph plates (some in colour) with 5 lithographic duplicates on tissue tipped in as guards for calotypes, plate 68 on a different paper, trimmed and tipped in, folded map. Title and subsequent leaf with soft crease and dust-soiled, letterpress leaves with light foxing and occasional soft crease, map with short tear, modern blue half morocco gilt, marbled sides, a very good copy. Goldschmidt and Naef, The Truthful Lens (NY, 1980), no. 171; Perez, N., Focus East: Early Photography in the Near East 1839-1885 (NY, 1988), pp. 227-228; Jacobson, K. Odalisques & Arabesques; Orientalist Photography 1839-1925 (London, 2007) Brunet V, 935.



'ONE OF THE GREATEST WORKS OF TRAVEL EVER PUBLISHED'

46. BURTON, SIR RICHARD FRANCIS. *Personal narrative of a pilgrimage to Al-Medinah and Meccah.* London, George Bell, 1906.

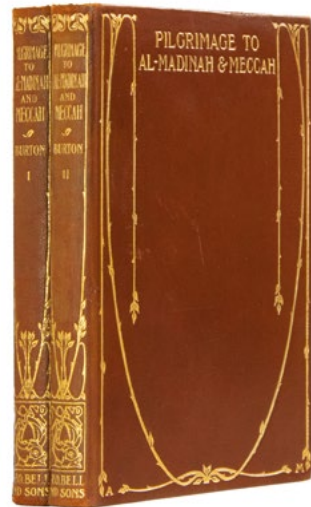
£600 [ref: 104971]

An uncommon edition, here in its deluxe format, bound in morocco, with art nouveau flourishes - everything about this book is just right.

Burton was the first Englishman to enter Mecca freely as a true Mohammedan pilgrim (travelling in disguise as an Afghan Pathan) and the first European to travel between the Holy Cities by the eastern route. Burton had originally intended to cross the peninsula but was frustrated by fierce fighting among the interior tribes. He spent a month at Medina before going on to Mecca where he performed all the rituals of the Hajj. 'One of the greatest works of travel ever published' (Penzer).

Provenance: Harry Woodhouse (early ownership inscription to front pastedowns).

York Library edition, 2 vols, 8vo, 2 frontispieces, 2 plates, original brown limp morocco gilt, fancy art nouveau design to upper cover, top edge gilt, a fine set. Penzer p.57.

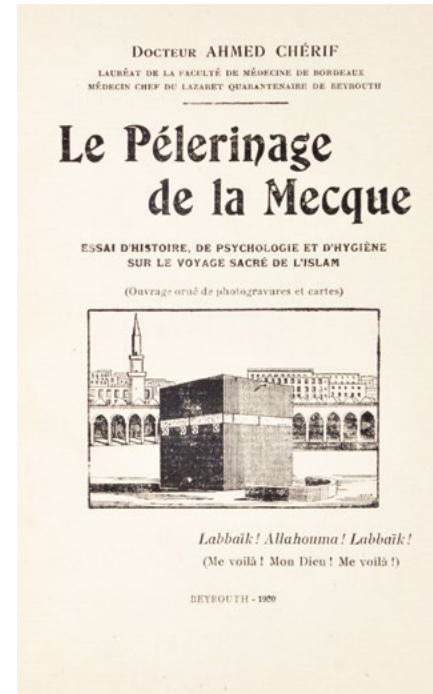


47. CHÉRIF, AHMED. *Le Pélerinage de la Mecque essai d'histoire de psychologie et d'hygiène sur le voyage sacré de l'Islam.* Beyrouth, 1930.

£850 [ref: 99932]

Scarce historical account of the pilgrimage to Mecca illustrated with seven photographic plates.

First edition, 8vo, vi, 71 pp., 7 photographic plates, 3 maps (1 double-page and another torn with slight loss), contemporary morocco-backed boards, an excellent example.



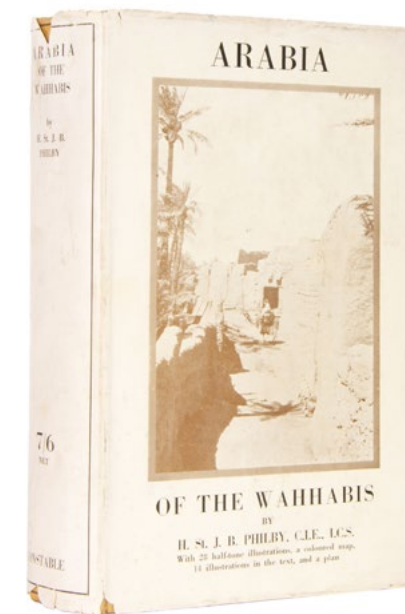
WITH THE RARE PICTORIAL DUSTWRAPPER

48. PHILBY, H. ST. JOHN B. *Arabia of the Wahhabis.* London, Constable, 1928.

£2000 [ref: 103833]

In late 1917 Philby, a member of the Indian Civil Service who had been posted to Mesopotamia in 1915, led a small British diplomatic mission to confer with Ibn Saud, the Wahhabi ruler of Najd in central Asia. This volume, covering the period June-October 1918 is effectively a supplementary volume to his earlier book, 'The Heart of Arabia'.

First edition, 8vo, xv, 422 pp., with a frontispiece, 24 plates, numerous diagrams, and a large folding map, original brown cloth, pictorial dustwrapper (small defects at spine extremities), a fine copy.

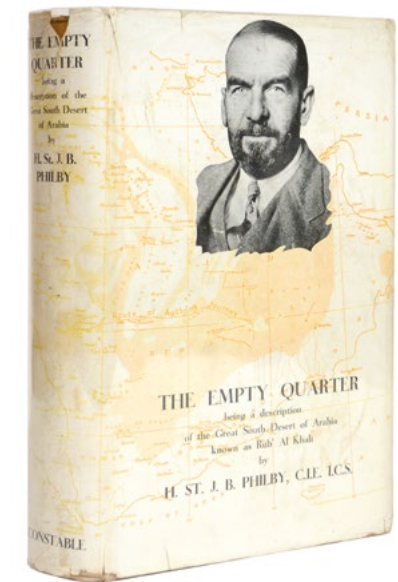


49. PHILBY, HARRY ST. JOHN B. *The Empty Quarter being a description of the Great South Desert of Arabia known as Rub' al Khali.* London, Constable, 1933.

£1250 [ref: 95750]

'[Philby] made a series of remarkable journeys, of which the greatest was his crossing of the "empty quarter" in 1932. On these journeys he travelled by camel and later by car. By day he collected place names, temperatures, compass bearings, barometric pressures, rocks, fossils, flora and fauna, and ancient inscriptions. At night he wrote them up in his diaries, squatting in the sand by lamplight and hiding his work from his suspicious Arab escort' (ODNB).

First edition, 8vo, xxiv, 433 pp., illustrated with 32 photographic plates, 3 folding maps, original brown cloth gilt, pictorial dustwrapper (short tears to extremities), an excellent example.



ORIGINAL ARTWORK

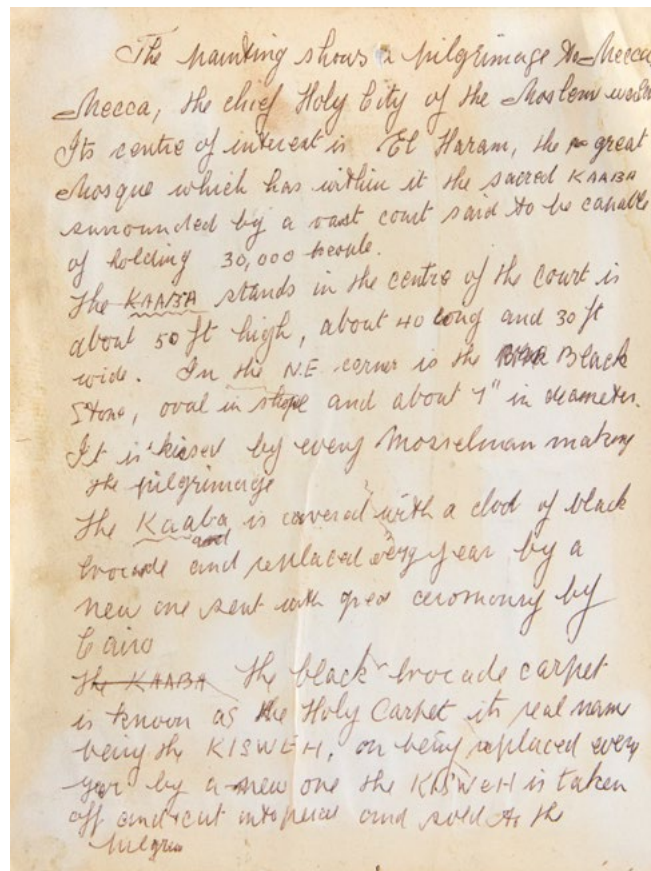
50. [ANON.] A view of the Holy Ka'aba. N.p., circa 1880 AD.

£8000 [ref: 104863]

An unusual view and representation of the holy Ka'aba; the most holy site in the Islamic world. Illustrative representations of this site have been copied in manuscript form for centuries and are commonly aerial views of Mecca from above with the four walls and surrounding hills in view, usually portrayed without people visible in the enclosure. However the present example is unusual because the scene captured is inside the walls of Mecca and portrays the Ka'aba as a gateway, with disproportionately sized figures diminishing under the vast expanse of the eminent building. It is evident that it was painted in the nineteenth century, when the area was under Ottoman rule, and the portrayal of the figures indicates artistry from a European eye.

The descriptive label at the reverse of the painting reads: 'The painting shows a pilgrimage to Mecca. Mecca, the chief holy city of the Muslim world. Its centre of interest is the El Haram, the great mosque which has within it the sacred KAABA surrounded by a vast court said to be capable of holding 30,000 people. The KAABA stands in the centre of the court is about 50ft high, about 40 long and 30ft wide. In the N.E. corner is the Black Stone, oval in shape and about 7 inch in diameter. It is kissed by every Muslim making the pilgrimage. The Kaaba is covered with a cloth of black brocade and replaced every year by a new one sent with great ceremony by Cairo. The black brocade carpet is known as The Holy Carpet its real name being the KISWEH, on being replaced every year by a new one the KISWEH is taken off and cut into pieces and sold to the pilgrims.'

Oil on board, c. 460 by 590 mm, depicting pilgrims in Mecca gathering for pilgrimage around the Holy Ka'aba; some pigments cracked, the sky and tops of the buildings in the background repainted with some additional retouching to foreground and central buildings, overall bright and attractive example; housed in a modern wooden frame, early 20th-century label to the back with manuscript description of the illustration in English.



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NB: The illustrations are not equally scaled. Exact dimensions will be provided on request.

Compiled by Roxana Kashani

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