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NEW YORK 2026

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PRINTS, & MAPS

AN ILLUSTRATED 16TH-CENTURY LATIN BIBLE IN FINE FRENCH GREEN MOROCCO

1. [BIBLE IN LATIN]. MARESCHAL, Jean (publisher). *Bibliorum opus sacrosanctum Vulgatis quidem characteribus, sed incredibili studio diligentiaque ad primaevum receptem per Ecclesiam Romanam aeditionis candorem revocatum...Que praeterea modum in tam arduo negotio tenuerimus, primus statim quaternio patefaciet. Lugdunum [Lyon]: Jean Mareschal, 1532.*

Folio (43.5 x 23 cm). ff.[8]+276+[24]. Full eighteenth-century bluish green French morocco, sides ruled with gilt foliate border, spine with raised bands and lavishly gilt in compartments, each with central fleuron device, red morocco label lettered in gilt, the edges of boards decorated with gilt roll, marbled endpapers, all edges gilt. Title-page printed in red and black along with the tables of canons. Latin text printed in double and triple column within printed border. Title-page with elaborate woodcut borders and vignette of St. Jerome in his study, full-page woodcut illustration of God creating the earth at the head of the Old Testament (captioned 'Opus sex dierum'), three-quarter woodcut depicting the Nativity scene at the head of the New Testament, half-page woodcut of King Solomon at the head of proverbs, 112 woodcut vignettes and numerous additional woodcut initials in the text. Engraved bookplate of "L'Olivette" with "G.O." monogram to front pastedown, the bookplate engraved by Silvain Guillot (a Parisian armorial engraver) to front pastedown along with a small library shelf mark. Title-page bears the old ownership inscription of the Jesuit College in Antwerp; in the same hand are an additional 5 instances of marginal annotations (on ff. 2r, 57v, 141v, 156v, and 175v). Minor shelfwear, internally generally very good but with some light occasional damp-staining, four small marginal holes on E7 (not affecting the text), and some repairs to edges of the last few leaves, overall a well-illustrated edition of the Vulgate in a superb French binding.



Mareschal's Bible was the first to include the Third Book of Maccabees, an addition which resulted in his later condemnation by the Council of Trent (which declared the book to be apocryphal), forcing him to flee to Switzerland and subsequently to take up permanent residence in Heidelberg.

The woodcut of the Nativity scene is a close copy of Hans Springinklee's woodcut which first appeared in a 1517 prayer book before being used for the 1520 Lyon edition of the Bible (Mortimer, Harvard French 63) as well as Luther's 1524 German Translation of the Old Testament, with a different artist's monogram. The smaller woodcuts are more simplistic copies of those found in other Lyon bibles from this time produced by Mareschal, Crespin and Sacon (such as Mortimer, Harvard French 66, Crespin's 1529 Bible) (Adams, 1012).

£10,000 / \$13,500
[F59948]

ONE OF THE GREAT CLASSICS OF MUSLIM & WESTERN PHILOSOPHY

2. AVERROES [IBN RUSHD] & NIFO, Agostino. [The Incoherence of the Incoherence]. Eutyci Augustini Niphi Philothei Suessani in libru[m] destructio desdstructionum Averrois Comentarii, quos adhibita omni lucerna nitidos, & à quacunq[ue] macula ieiunos comperies. Eiusdem Augustini Codicillus de Sensu agente. *Lugd[uni] [Lyon]: Apud Jacobum Giunctam, 1542.*

8vo. (16 x 10.5 cm). ll.346+[1, index]. Nineteenth-century continental green morocco spine over marbled boards, spine with raised bands and gilt lettering to panels, marbled endpapers, edges dyed blue. Woodcut printer's device to title-page, woodcut initials throughout. Ex libris Leonard Knight Elmhirst (1893-1974), with his armorial bookplate to front pastedown. Elmhirst was a British philanthropist and agronomist who worked extensively in India. He co-founded with his wife, Dorothy, the Dartington Hall project in progressive education and rural reconstruction. Tiny hole to upper right of title-page, some light rubbing to exterior and bumping to corners, generally a very good clean copy.

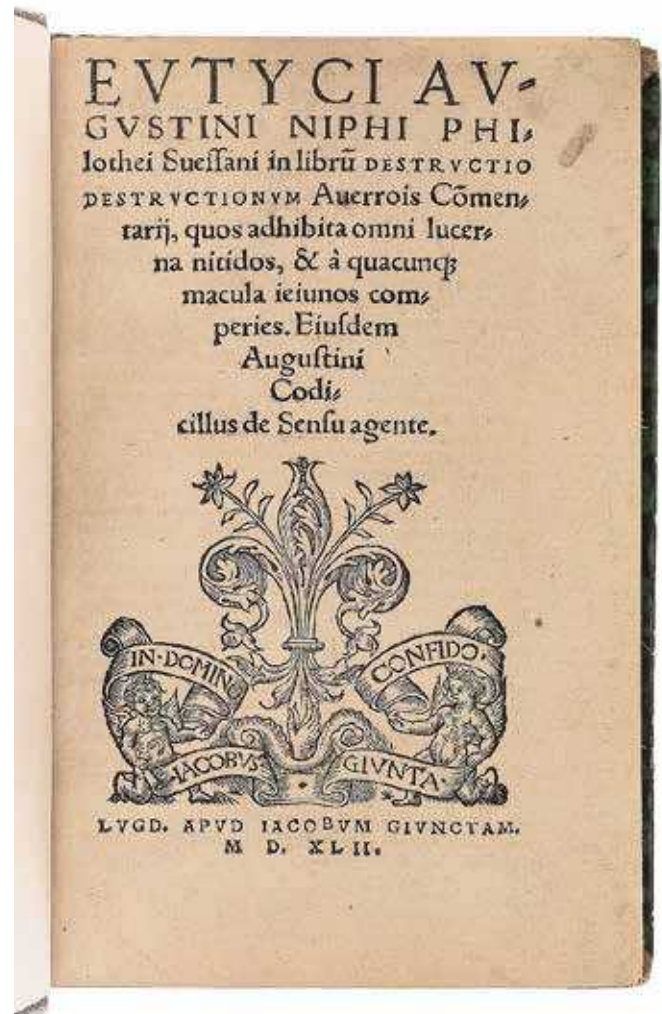
'The Incoherence of the Incoherence' (Tahāfut al-tahāfut in Arabic) is one of the great classics of Muslim as well as of Western philosophy, demonstrating that rational thought and theology are not at odds with each other. In this, his possibly most famous work, Ibn Rushd reacted to al-Ghazali's 'Tahafut al-Falāsifa' ('The Incoherence of the Philosophers'), which had dominated Muslim philosophical thinking for decades: al-Ghazali's late 11th-century treatise had denounced Ibn Sina and al-Farabi for their Greek-inflected metaphysics, which he had found contrary to Islam. Ibn Rushd, himself an avowed Aristotelian, refuted Al-Ghazali's book section by section, showing that there was in fact no conflict between Greek logic and the Qur'an. Ibn Rushd's apology of Aristotelian philosophy, cleverly named "The Incoherence of the Incoherence", was translated from Arabic into Latin in 1328 by the Jewish philosopher Kalonymus ben Kalonymus at the request of King Robert the Wise of Naples, and the translation was first published in 1497 by Locatellus in Venice, as one of Kalonymus' only efforts to see print. This 16th-century edition includes Latin text of 'The Incoherence of the Incoherence', originally published in Venice in a folio edition in 1497.

The Aristotelian scholar Eutycus Augustine Niphus was introduced to the text of Averroes' work by his friend the philosopher Jerome Bernardus of Venice and saw that it was 'full of benefit'. Under pressure from his friend, Niphus agreed to present his own interpretation, which in the text follows a series of contentions between Averroes and his fellow philosopher Algazel. A short treatise 'De Sensu agente' on another Aristotelian topics and written by Niphus in 1495 concludes this book.

Rare: Just one copy sourced in Rare Book Hub, and 14 copies traced in OCLC, including just one copy in the UK at the University of Manchester.

£5,000 / \$6,750

[F65469]



THE FIRST TRANSLATION OF A MAJOR POEM FROM ANTIQUITY INTO ANY FORM OF ENGLISH

3. VIRGILIUS MARO, Publius & DOUGLAS, Gavin (translator). [The Aeneid]. The xiii Bukes of Eneados of the famos Poete Virgill Translatet out of Latyne verses into Scottissh metir, bi the Reverend Father in God, Mayster Gavin Douglas Bishop of Dunkel & unkil to the Erle of Angus. Every buke having hys perticular Prologe. *London: [William Copland], 1553.*

FIRST EDITION. 4to. (21.5 x 14.5 cm). Title, B-U8, X9, Y-Z8, a-z8, aa8, bb7. Black letter, woodcut initials, title and imprint within illustrated woodcut border (McKerrow & Ferguson 49), with the additional inserted leaf in quire x, final (bbvii) leaf headed "Ane exclamacion aganis detractouris", and front and rear blanks on later old paper. Full 19th century crimson morocco by Riviere & Son, sides ruled with french fillet, spine with raised bands and richly gilt-decorated compartments, inner dentelles gilt, marbled endpapers, all edges gilt. A few very minor repairs and light staining to title, some inconspicuous worming, rust holes, and a few pin-prick holes to text, a few inconspicuous minor repairs sometimes with very minor loss, ink smudge or printing flaw not compromising legibility on verso of Cccxii. Withal a superlative copy.

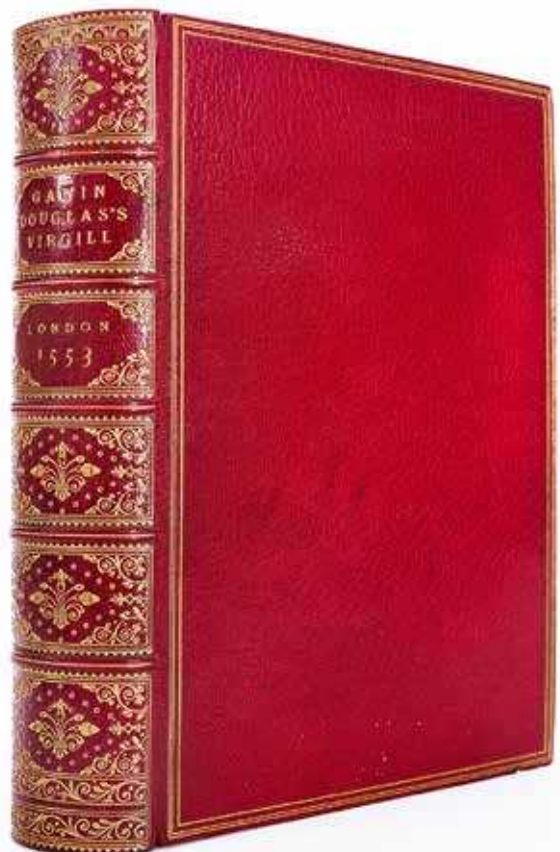
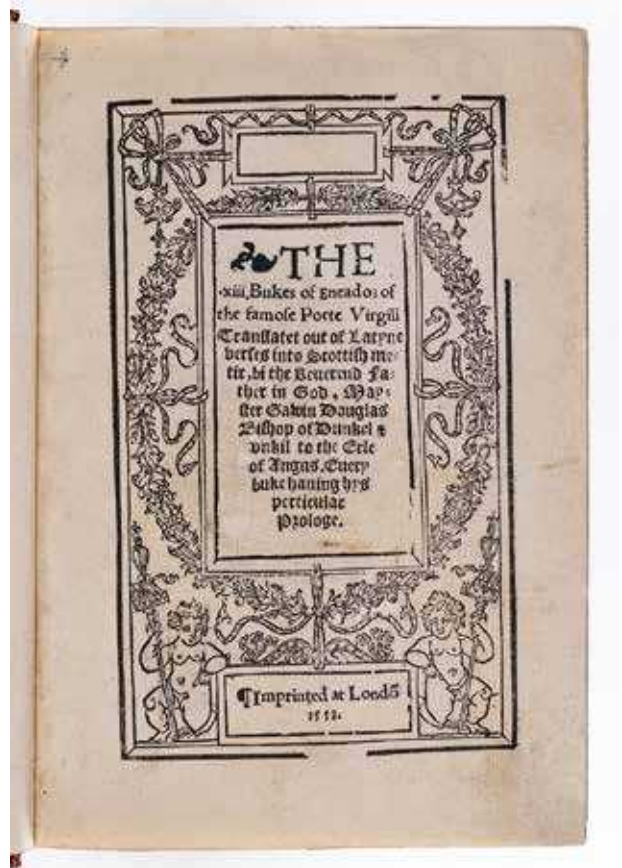
"The battelis and the man, i will discribe fra Troyis boundis, first that fugitive by fate to Italie..."

This translation of Virgil's Aeneid by Gavin Douglas (c.1476-1522), the bishop of Dunkeld, is the first into Scots English, and the first into any vernacular British tongue, predating by some years the earliest English translation. Earlier vernacular Virgilian versions, such as Chaucer's Legends of Dido and Caxton's Eneydos, were more like free adaptations of Vergil's text. "In the early 1500s no major classical work had been translated into English, and Douglas's Eneados was a pioneering work... Douglas shared the values of the humanists: an antipathy to scholasticism, respect for classical authors, and a zeal for education. He wished to communicate to his countrymen a knowledge of the Aeneid, and also to enrich his native 'Scottis' tongue with something of the 'fouth, or copiousness, of Latin'" (ODNB).

According to Pforzheimer, "by an oversight of the printer some lines at the end of the prologue and beginning of the text of the seventh book were omitted necessitating the insertion of the extra leaf in quire X [chi1]. This leaf...is... much more common than is the leaf Sig [bb7] containing 'Ane exclamacion aganis detractouris' and the anagram on the translator's name."

(STC 24797; Pforzheimer 1027; ESTC S119190)

£60,000 / \$81,000
[F58881]



FIRST EDITION OF THE GOSPELS IN ARABIC & LATIN - A LANDMARK CULTURAL ENCOUNTER

4. [THE GOSPELS IN ARABIC AND LATIN]. [Evangelium Sanctum Domini nostri Iesu Christi conscriptum a quatuor Evangelistis sanctis, id est Matthaeo, Marco, Luca et Iohanne]. Romae [Rome]: In Typographia Medicea, 1591.

FIRST EDITION. Folio (32.25 x 21.25 cm). pp.9-462+[1, colophon]. Full 18th-century marbled vellum, spine with gilt rules, gilt decoration, and red morocco label. With 149 text woodcuts by Leonardo Parassole (c.1570-c.1630) after Antonio Tempesta (1555-1630), their monograms appearing on a number of the illustrations. The woodcuts are remarkable examples of Tempesta's work, notable for their clarity of composition and their didactic narrative of the episodes depicted. Old bibliographical remark in Latin to verso of final leaf. From a German private collection. Some partial browning due to paper stock and occasional light foxing, generally a very handsome copy.

In 1584, the last year of the papacy of Gregory XIII who had constantly endeavoured to effect a union between the Church of Rome and the eastern Christians, Cardinal Ferdinando de' Medici, the brother, and later the successor, of the Grand Duke of Tuscany, founded a printing press in Rome with a vast selection of oriental types cut by the French typographer Robert Granjon. Run by a versatile orientalist, Giovan Battista Raimondi, the press had various aims. One was to produce propaganda which would attract the eastern Christians to Roman Catholicism. Another was to corner the publishing market in an area where typography was prohibited and to make a financial profit from the sale in the east of books printed in Arabic. The third aim was to further European knowledge and to provide good editions of Arabic versions of certain standard non-religious texts. These included the writings of Avicenna, al-Idrisi's geographical compendium, al-Tusi's adaptation of Euclid's text on geometry, and various works on Arabic grammar and syntax.

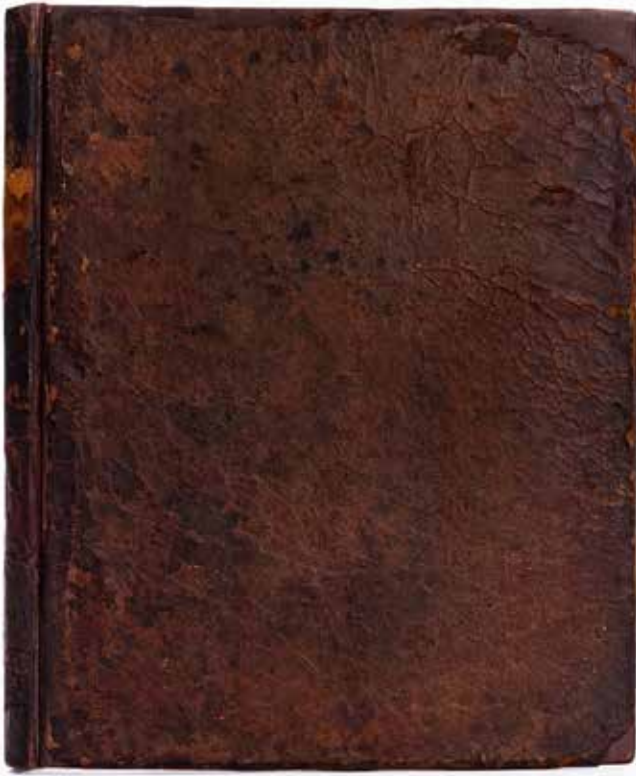
The first major publication was the 1591 edition of the Gospels. This copy has an interlinear Latin translation, but the work was also issued solely in Arabic. It contains 149 fine woodcut illustrations made by Leonardo Parassole mainly after designs by one of the best known Florentine artists of his day, Antonio Tempesta, who owed much of his fame to the frescoes he painted in the Vatican and in a number of Roman palaces. The woodcut in the Gospel of St Mark of the presentation of the head of John the Baptist to Salome (Mark 6:28) by a man in Turkish dress reminds us of the common association between the great enemy of Christendom in the sixteenth century and the ancient heathens. The Arabic text is printed in Robert Granjon's famous large fount, generally considered the first satisfactory Arabic printing type; as all early printed editions of the Arabic Gospels, it is based on the Alexandrian Vulgate (cf. Darlow/M. 1636). The Latin version is by Leonardo Sionita. The work begins with page 9, without a title-page or any preliminary matter at all: "the intended prefatory matter was apparently never published" (Darlow/M.); these first eight pages were not supplied until the 1619 re-issue.

(Brunet 1122-1123)

£17,500 / \$23,630

[F65425]





A RARE CONTEMPORARY ACCOUNT OF RALEIGH'S VOYAGE IN SEARCH OF EL DORADO

5. RALEIGH, Walter. *Brevis & admiranda descriptio regni Guianae, auri abundantissimi, in America, seu novo orbe, sublinea aequinoctilia siti: Quod nuper admodum, annis nimirum 1564 [i.e. 1594]. 1595 & 1596.* [A Brief and Admirable Description of the Kingdom of Guiana, most abundant in Gold, in America, or in the New World, situated under the Line of the Equator: 1594, 1595, 1596]. *Noribergaei [Nuremberg]: Impensis Levinii Hulsi [Levinus Hulsius], 1599.*

FIRST EDITION. 4to. (19 x 15.5 cm). pp. [6]+12+[2]. Contemporary full calf binding (re-backed and re-cornered). Complete with engraved title-page, one folding map (laid down), and 6 engraved plates. Margins restored in places, outer margin of some plates cut slightly short, some marks and stains, generally a very good copy.

A hugely important contemporary account of Raleigh's voyage in search of El Dorado. The expedition set out to explore the Orinoco river during the English war against Spain in 1595. Raleigh first captured a Spanish settlement on Trinidad, before exploring Guiana some 400 miles inland. He failed to find the city of El Dorado, or any gold, but on his return published this exaggerated account to try and encourage funding for future expeditions. The account is punctuated by mythical accounts which dated back to the mediaeval period and earlier accounts by Pliny. These include the Ewaipanomas (people with faces on their bodies) and Women Amazonian warriors, which decorate the title page. Included is a rare map of South America by Hulsius. This includes depictions of the fabled Lake Parime, illustrations of the flora and fauna of the region, and cannibalism - a common trope on European imaging of South America at the time.

Sabin 67546: "This Latin translation of Raleigh's account of his voyage to Guiana was probably printed subsequently to the German version of the same year, (...) which forms the fifth part of the series of voyages published by Hulsius. (...) The map and plates are the same as those in the German version. The map represents the northern part only of South America, with the date 1599." The lower part of the map was published in 1602.

A rare work which uncommonly appears at auction or on the open market.

£13,750 / \$18,560
[F63670]

NOVA ET EXACTA DELINEATIO AMERICA PARTIS AVSTRALIS. QVE EST: BRASILIA, CARIBANA, GVIANA regnium Nouum. CASTILIA DEL ORO, NICARAGVA, Insula ANTILLAS et PERV. Et Sub Tropico Capricorni, CHILE, RIO DELLA PLATA, PATAGONV. & FRETV MAGELLANICV. Noriberga per Louinum Hilsium Anno 1599.





AN ILLUMINATED ALBUM OF EXQUISITE NASTA'LIQ CALLIGRAPHY ON COLOURED PAPER

6. DARVISH MAQSUD TIRGAR (SHEYKH-E ROBA'I MASHHADI) (d.1569). An Illuminated Manuscript of Poetry in Nasta'liq Calligraphy. *Safavid Persia or Central Asia, 16th century.*

Persian manuscript on fine decorative paper of many colours, 7 leaves, plus 2 fly leaves, comprising calligraphic specimens of the finest quality in Persian, 4 lines to the page written on the diagonal in very fine nasta'liq in black ink on a ground of gold illuminated flowers, within gold floral rules and wide polychrome stencilled and gilt margins decorated with gold figural, animal and floral motifs, f.1b with gold and polychrome illuminated headpiece, housed in a marbled paper binding with flap with renewed cream paper doublures. Folio: 23.5 x 15.7cm. Text Panel: 11.6 x 5.2cm. Provenance: The manuscript bears an Ottoman note by a certain Chala-bi-zada Isma'il 'Asim saying that he gave it as a gift to a certain 'Abd al-Rahim Sabiq, dated 1252 AH/1836-7 AD. Beneath this is a seal impression of 'Abd al-Rahim dated 1245 AH/1829-30 AD. A full transcription of the Persian, transliteration in English and translation of the poems is available upon request.

The poet is Darvish Maqsud Tirgar, who was born in Herat but moved to Mashhad in his youth; he first worked as an arrow-maker (tirgar). He is reported to have died in his 90s in around 977 (= AD 1569). His name and the second quatrain in this collection are mentioned in an article on Persian poetry in the newspaper Ettlā'āt, 12 July 2012, p. 6, along with another of his quatrains, which is not in this collection. The poet was nicknamed Sheykh-e robā'i Mashhadi, witness to the fact that he was famous for his *robā'is* (quatrains). It is a reasonable assumption that the other quatrains in this manuscript are also by him; altogether four of them are included in a tazkera (biography of poets) written before 1016/1607 by Mir Taqi al-Din Kashani.

Source: Mir Taqi al-Din Kāshāni, *Kholāsāt al-ash'ār va zobdat al-afkār*, bakhsh Khorāsān, ed. 'Ali Adib Boru-mand & Mohammad Hoseyn Nasiri Kahnamu'i (Tehran: Miras-e Maktoob, 1393/2014), pp. 265–277. Numbers 2, 4, 6 and 9 in the present list are included in this work, with a few minor variants.

The verses in this album are suffused with mystical sufi symbolism and metaphor, frequently employing the imagery of a lover's desire for their beloved as a symbol for the soul's yearning to be reunited with God. One such example, which incorporates the intoxicating imagery of flowers and wine, is the following *robā'i*, the seventh in the present collection:

آن گل که فروغ لاله زارش پیداست
 رنگ می از آتش عذارش پیداست
 آثار می شبانه و مستی حسن
 از نرگس چشم پر خمارش پیداست

*ān gol keh forugh-e lāleh-zāresh peydāst
 rang-e mey az atesh-e 'ozāresh peydāst
 āsār-e mey-ye shabāneh o masti hosn
 az narges chashm por khomāresh peydast*

that rose has appeared, the splendour of its tulip bed
 the colour of wine has appeared from the fire of its cheeks
 the traces of nocturnal wine and a pleasant drunkenness
 have appeared in the drowsy eye of the narcissus

It should be mentioned that there is a calligrapher called Darvish Maqṣud Tabrizi (fl. 16th and 17th centuries). Two of his extant works are so separated in time that one of the two might be fabricated, or they may belong to two separate scribes. It will be noted that the current volume is written in a refined *nasta'liq* script, not in *thulth*, *riqa'* or *naskhi* and there is no particular reason to believe the calligrapher was one and the same as the poet, though it must be said that calligraphers were sometimes poets and vice-versa too. As Sheykh-e robā'i died c. 977/1569, however, it may be more than a coincidence that this is close to a piece by Darvish Maqṣud 'Tabrizi' dated 970/1563.

Source: Two biographical studies of calligraphers: Kamāl Hajj Sayyed Javādi, *Asar-e āfarinān* (6 vols, Tehran 2006), vol. 3, p. 27, citing Mehdi Bayani, *Ahvāl va āsār-i khushniviṣān* (Tehran 1363/1984), vol. 4, p. 1067.

£25,000 / \$33,750

[F65557]



BIBLICAL ATLAS WITH AN IMPORTANT PLAN OF JERUSALEM

7. ADRICHOMIUS, Christianus. [Biblical Atlas]. *Theatrum Terrae Sanctae et Biblicarum et Biblicarum Historiarum cum tabulis geographicis aere expressis. Coloniae Agrippinae [Cologne]: In Officina Birckmannica, sumptibus Arnoldi Mylij, 1600.*

Large folio (37 x 24 cm). pp.[10]+286+[28]+[1, colophon]. Full 18th-century vellum, spine with raised bands and manuscript title, edges dyed blue. Engraved title-page and 12 copper-engraved maps (some folding), including a large important plan of Jerusalem* and large folding map of Palestine. Old ownership inscription dated 1722 to flyleaf. Some light toning, light dampstaining to title-page, occasional light spotting, remnants of old label to front pastedown and foot of spine, generally a very attractive copy.

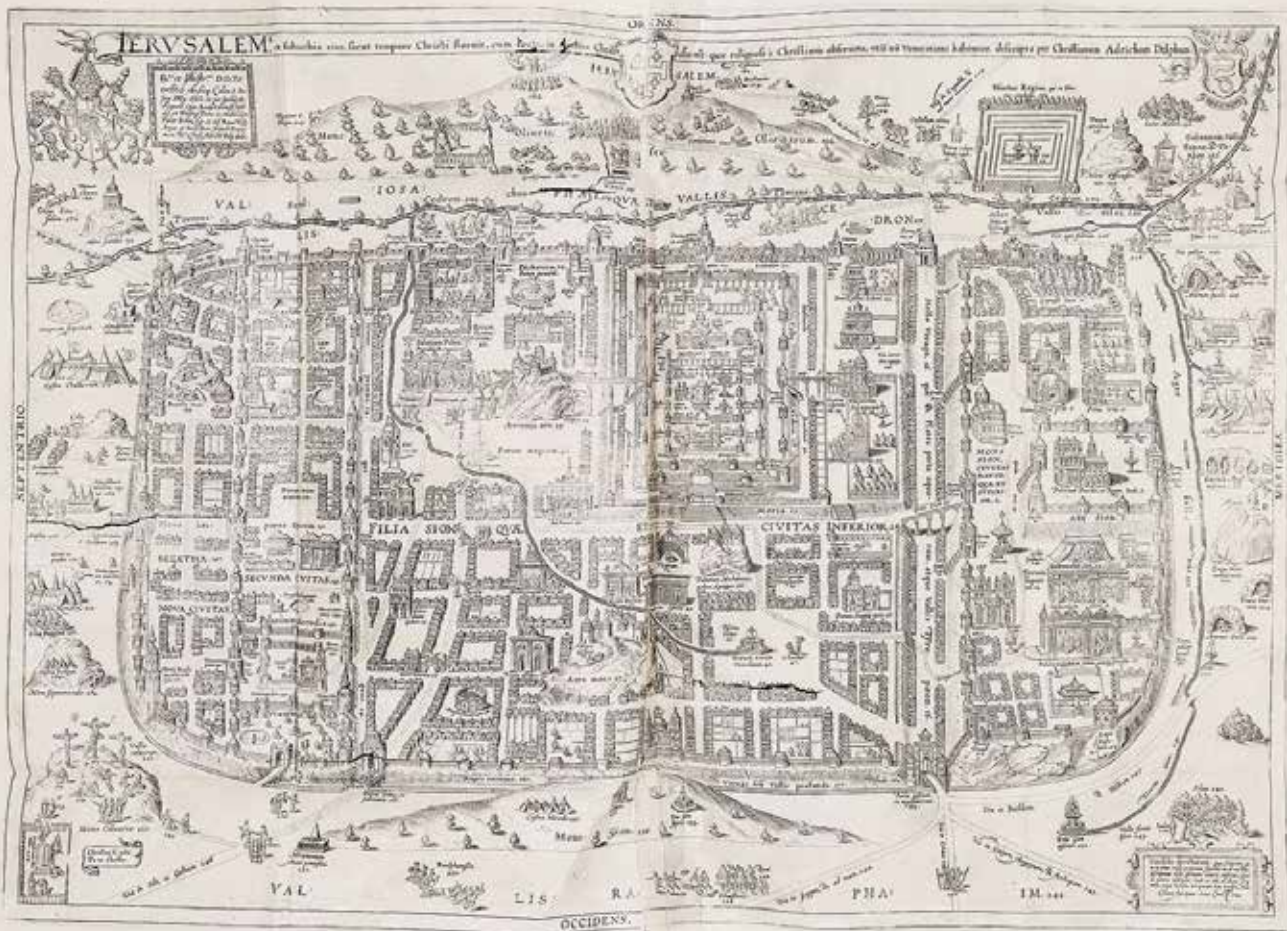
Christiaan van Adrichem was born in Delft in 1533, studied many years in Leuven, and finally settled in Köln, where he died in 1585. His key work, the *Theatrum Terra Sanctae et Biblicarum Historiam*, was first published after his death by Frans Hogenberg in 1590, and reissued several times thereafter, the maps apparently being printed from the same plates. This present copy is the third edition of 1600, without the letterpress dedication of the first edition, as usual. The work is divided into three main parts: the geography of Palestine, an important description of Jerusalem (including its antiquities), and a history of the world up to the death of St. John the Evangelist. It is also a historical study of the geographical locations mentioned in the Old and New Testament. The plan of Jerusalem and large map of Palestine formed the basis of many copies and adaptations during the next two hundred years.



*"Jerusalem, et suburbia eius, sicut tempore Christi floruit, cum locis, in quibus Christ[us] passus est: quae religiose a Christianis observata, eti[am] n[un]q[uam] Venerationi habentur. descripta per Christianum Adrichom Delphum". This plan of Jerusalem, which shows the city as it was during the time of Christ, was first published in 1584 and was then reissued in Adrichom's *Theatrum Terrae Sanctae et Biblicarum Historiarum*, itself reissued several times thereafter, the maps apparently being printed from the same plates. It remained the authoritative reference up to the 19th century when it was finally superseded by archaeological evidence. Kenneth Nebenzahl considers Adrichom's plan of Jerusalem "the most dramatic and important of the sixteenth century." The plan is oriented to the east with the camps of the historic city's invaders just outside the city walls, and the ancient City of David and Mt. Sion in the south. Over 250 key locations identified and numbered. One of the most important contributions of the plan is Adrichom's identification of the locations of fourteen sites of the Stations of the Cross, which are still accepted today.

£3,750 / \$5,060

[F65795]



THE FIRST EVER CRITICAL EDITION OF AN ARABIC TEXT

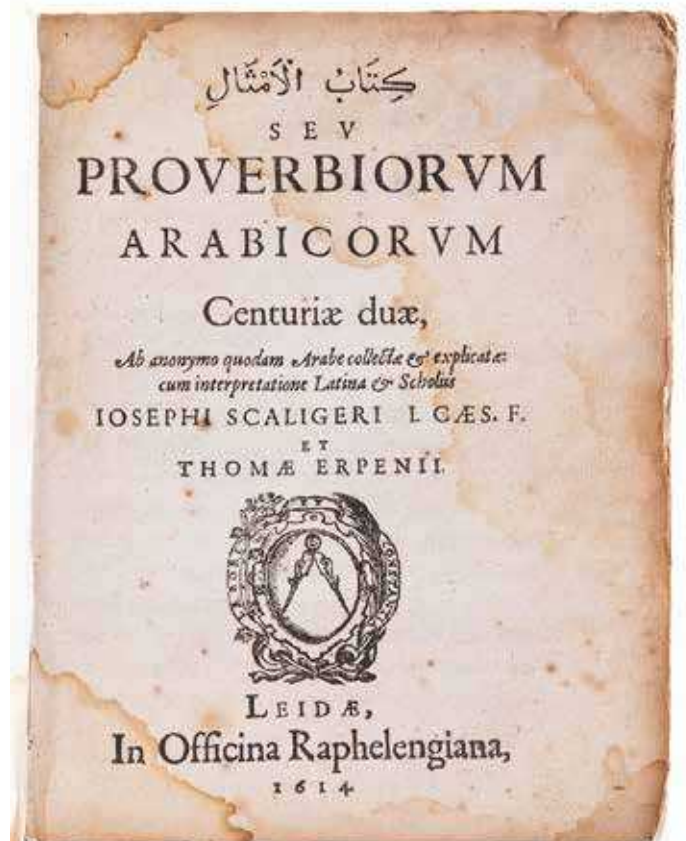
8. ERPENIUS, Thomas & SCALIGER, Joseph Justus. [Arabic Proverbs]. [Kitabu l-amthali]. Seu Proverbiorum Arabicorum Centuriae duae, ab anonymo quodam Arabe collectae & explicatae: cum interpretatione Latina & Scholiis. *Leiden: In Officina Raphelengiana [Frans van Ravelingen], 1614.*

FIRST EDITION. 4to. (18.5 x 14.5 cm). pp.[8]+126+[-final blank]. Contemporary limp vellum. Text in Arabic and Latin. With woodcut printers' device on title-page and one woodcut initial. Vellum a bit soiled, contents with some light toning, spotting, and marginal dampstaining most prominent to first 9 leaves, with a very good copy.

First edition of this seminal work in the history of Arabic scholarship and printing: the first book on Arab proverbs, and the first critical edition of an Arabic text.

These 200 proverbs - each presented in Arabic, Latin translation, and with a note in Latin - constitute a collection akin to a mirror for princes, dedicated to the education and refinement of a gentleman's personal and political life. "Echoing Aristotle's 'Golden Mean' they reflect the moral values of the well-bred gentleman, who should be generous without ostentation, frugal without stinginess, moderate and self-controlled, truthful but discreet, and strong without being inflexible" (Vrolijk). The original manuscript was obtained in Rome by the French mathematician and member of the French gentry, David Rivault, sieur de Fleurance (and later the tutor of Louis XIII), who gave it to an anonymous 'Maronite Arab' in Rome to translate into Latin. Upon his return to France, Rivault showed both the manuscript and translation to classical scholar and philologist Isaac Casaubon (1559-1614) who, delighted with the discovery, made a copy of both for his own private use (now in the Bodleian Library in Oxford - MS Casaubon 30). Casaubon then despatched his transcription of the Arabic text to Joseph Scaliger (1540-1609) in Leiden who translated and explained the first 176 proverbs. After his death, the work was completed and prepared for publication by Thomas Erpenius (1584-1624) who, just the previous year, had become the first European to publish an Arabic grammar (*Grammatica Arabia*, 1613).

The sources of the proverbs are numerous. The editors cite Abu Ubaid al-Qasim ibn Salam (c.770-838), a prolific Muslim scholar educated in Basra and well-versed in Muslim law (fiqh), the hadith tradition, theology, and various other scholarly pursuits who authored a compilation of just under 1,400 sayings [...]



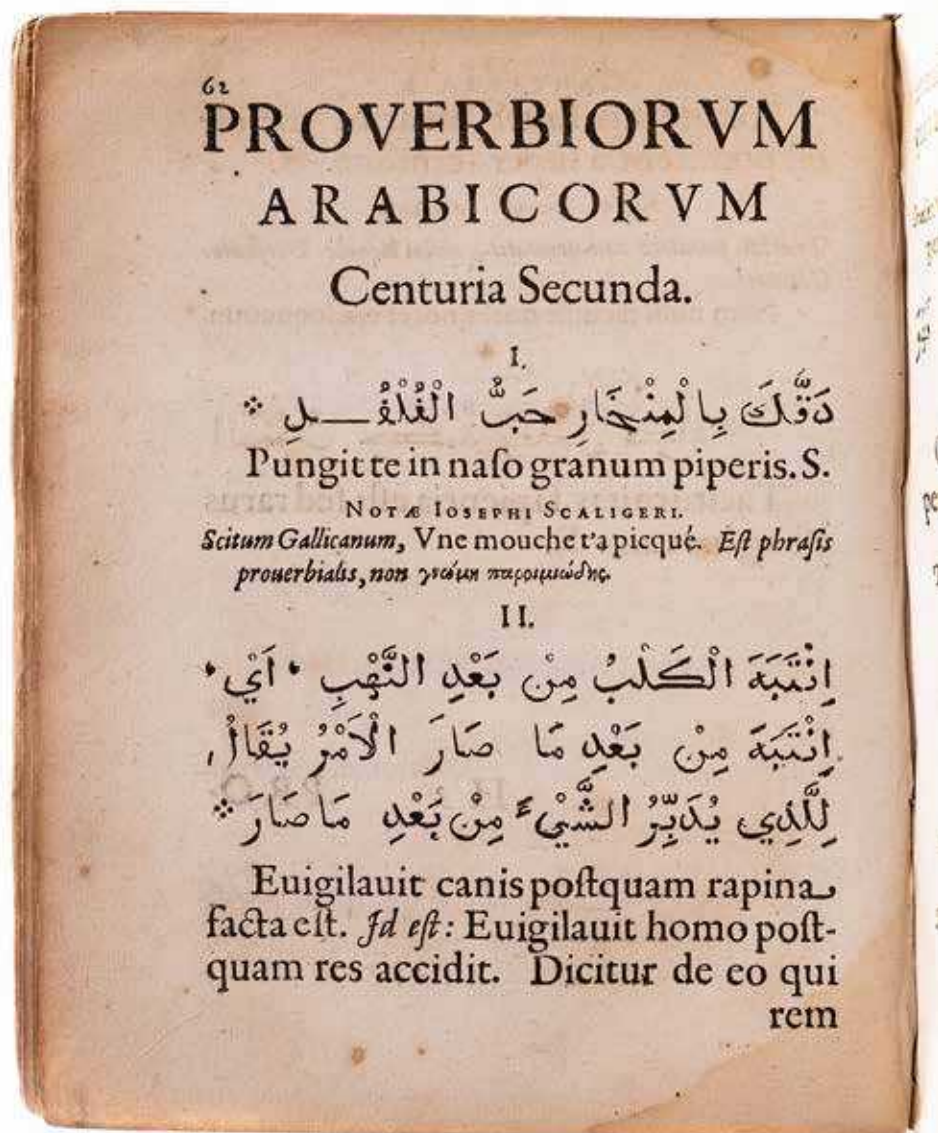
(Kitab al-amthal). The sources of the proverbs are numerous. The editors cite Abu Ubaid al-Qasim ibn Salam (c.770-838), a prolific Muslim scholar educated in Basra and well-versed in Muslim law (fiqh), the hadith tradition, theology, and various other scholarly pursuits who authored a compilation of just under 1,400 sayings (Kitab al-amthal). In addition some of the proverbs are borrowed from a famous compilation of Arabic sayings, the Majma' al-amthal of Ahmad b. Muhammad al-Maydani (d.1124), and another entitled Kitab al-amthal al-sa-ira (bayn al-nas). Finally, some of the sayings have been shown to have been translated from a Christian Syriac text by Theodosius Romanus, the Jacobite patriarch of Antioch between 887 and 896. This point was forcibly made in 1660 by the Maronite Abraham Ecchellensis (Ibrahim al-Haqilani) in response to Swiss Protestant scholar Johnn Heinrich Hottinger, who used Erpenius's edition to claim that that Muslims, though unbelievers, were more virtuous than the popes.

This work of proverbs was one of the last books to be printed with Raphelengius brothers' large Arabic types. It has been hailed as watershed achievement in the history of Arabic studies in the West and is "regarded as the first critical edition of an Arabic text, with a Latin translation and commentary" (Vrolijk).

(Vrolijk, Arnoud, "The Prince of Arabists and his Many Errors: Thomas Erpenius's Image of Joseph Scaliger and the Edition of the 'Proverbia Arabia' (1614)" in Journal of the Warburg and Courtauld Institutes, 2010, Vol. 73 (2010), pp. 297-325)

£12,500 / \$16,880

[F62698]



FIRST EDITION OF THE 'BOOK OF REVELATION' IN SYRIAC

9. DIEU, Lodewijk de (editor). [The Book of Revelation in Syriac]. Id est, Apocalypsis Sancti Iohannis, ex Manuscripto exemplari è Bibliotheca Clariss. Viri Iosephi Scaligeri deprompto, edita Characterè Syro, & Ebrao, cum versione Latina, & Notis, Opera & studio Ludovici de Dieu. *Lugduni Batavorum [Leiden]: Ex Typographia Elzeviriana, 1627.*

FIRST EDITION. 4to. (20.5 x 15.5 cm). pp.[xvii]+211+[1, colophon]. Contemporary vellum, manuscript title to spine, edges dyed blue. With the title in red and black in an ornamental, architectural woodcut frame with a palm tree at the head, and woodcut palm tree device above the colophon (both acquired from Erpenius). Text in Syriac, Hebrew, Greek and roman types. Ex libris Jacobi Cavalli with his ownership inscription appearing three times on the endpapers, almost certainly Giacomo Cavalli (1678-1758), a Catholic convert of Jewish descent from Verona, later a Professor of Hebrew at Rome. Some light soiling to vellum, contents with some occasional light toning and spotting, overall a very good genuine example.

The first edition of any early text of the Book of Revelations in the ancient Syriac language, a book that had been lacking in the manuscripts followed by the earlier Syriac New Testaments. It is also the first book the Elzeviers printed with Syriac or any other "oriental" type, their earlier forays into printing with non-Latin types having been limited to Greek and Hebrew. Syria is the liturgical language of the Maronites and other eastern Christian communities. It is also a close relation to the Aramaic spoken by Christ. This was the language of the first Jewish Christians and that in which some portions of the Old Testament (and some have argued for parts of the New) was written.

The main text is set in two columns, with the Syriac text set in Syriac type on the outside and the Syriac text set in Hebrew type on the inside, an aid to scholars less familiar with the Syriac script. Two columns in smaller type at the foot provide the original Greek text and a literal Latin translation of the Syriac. The whole is well printed and laid out, showing why the Elzeviers were quickly gaining a reputation as the leading scholarly printers and publishers. Thomas Erpenius made Leiden University the leading centre for the study of oriental languages when appointed professor of oriental languages in 1613. He set up his own printing office, acquiring or commissioning types for Arabic, Syriac, Samaritan and Ethiopic, and inaugurating it with his edition of Lockman's fables in Arabic (1615). His death from the plague at age forty cut his work short in 1624. Ludovicus de Dieu (1590-1642), Regent of the Walloon College associated with the University, had studied under Erpenius and his successor in Arabic studies Jacob Golius, but for Syriac he became Erpenius's spiritual successor. The present book was among his earliest publications. Although Syriac New Testaments had been published earlier, no source had been found for the Syriac text of the Book of Revelation, which was lacking in the standard "Peshitta" Bible, a Syriac Old and New Testament whose text was probably established in the 4th century. In his 1599 Polyglot, Elias Hutter therefore filled the gap with his own new translation, but De Dieu published the present text based on a manuscript from the library of the great orientalist Joseph Scaliger, apparently a copy made in Rome c.1580 of an ancient manuscript of the Syriac text established by the Persian Philoxenus, Bishop of Mabbug, in Mesopotamia in 508 and corrected by the Palestinian monk Thomas of Harkel near Alexandria in 616. For that reason, Darlow & Moule, Smitskamp and others call the present book the "editio princeps" (Darlow & Moule, 8962; Willems, 269).



£3,000 / \$4,050

[F65611]



A CLASSIC 17TH-CENTURY TRAVELOGUE WITH A THEORY ON THE DISCOVERY OF AMERICA

10. HERBERT, Thomas. *Some Years Travels into Africa & Asia the Great. Especially Describing the Famous Empires of Persia and Industant. As also Divers other Kingdoms in Orientall Indies, and Isles Adjacent.* London: Printed by R. Bishop for Jacob Blome and Richard Bishop, 1638.

Second edition. Small folio (27.5 x 18 cm). Engraved title, [8], pp. 364, [14]. 19th century half black morocco over pebbled cloth boards by Hersant (their stamp to verso of flyleaf), spine with raised bands and gilt-decorated compartments, marbled endpapers. Fully illustrated with extra engraved title and 45 copper engravings including 6 maps. Ex libris John Copleston with his signature repeated three times on one endpaper, along with those of three others on the following two endpapers. Copleston was a 17th-century English army officer, a supporter of the Parliamentary cause in the English Civil War and Interregnum. Some sunning to upper portion of cloth, contents clean save for some light toning and occasional faint spotting, generally a very good copy.

Sir Thomas Herbert (1606-1682), courtier to Charles I, traveller and author, made an extensive tour in Persia, Cape of Good Hope, Madagascar, Surat, and coasted the Eastern shores of North America on his return to England from a diplomatic mission headed by Sir Dodmore Cotton in 1626. First published in 1634, this work is one of the best records of 17th-century travel, including remarkable illustrations of Persepolis, cuneiform inscriptions, and the dodo. It was expanded by Herbert in many editions over his lifetime. "The book had great vogue in its time. Written in a lively and agreeable style, it contains much that is interesting and curious, particularly a dissertation to prove that America was discovered three hundred years before Columbus by one Madoc ap Owen" (DNB IX 667). (Wing H1534; Sabin 31471).

£3,500 / \$4,730

[F60139]

A BOOK TO REMEDY 'THE LACK OF INFORMATION ON ARAB AFFAIRS, COMMON TO ITALY AND ALL EUROPE'

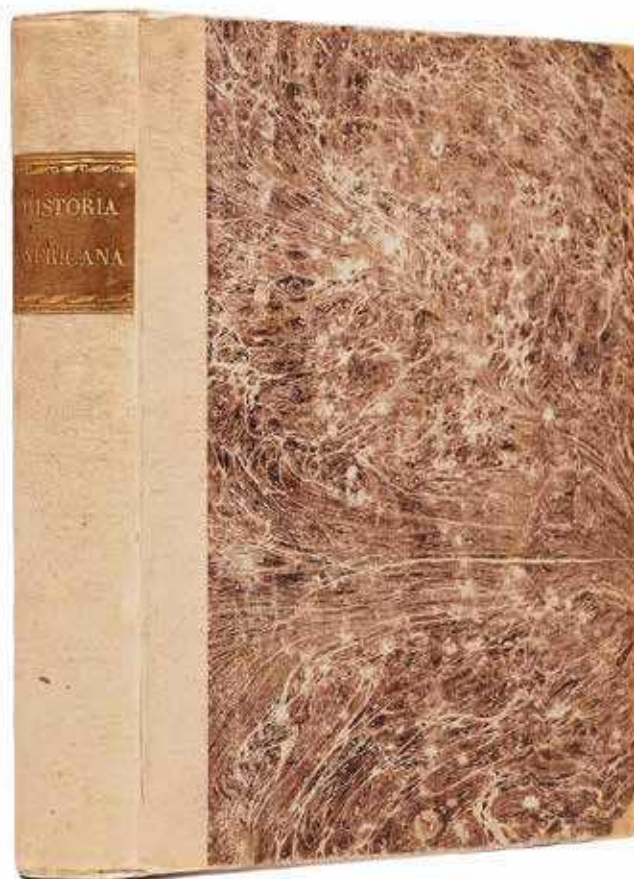
11. AVOGADRO, Giovanni Battista Birago. *Historia Africana della Divisione dell'Imperio degli Arabi. E dell'origine, e dei progressi della Monarchia de'Mahometani Distesa per l'Africa, e per le Spagne.* [An African History of the Division of the Arab Empire and of the Origin and Progress of the Mahometan Monarchy extending through Africa and Spain]. *In Venetia [Venice]: Appresso Gio. Battista Cester, 1650.*

FIRST EDITION. Small 4to. (20 x 14.5 cm). pp.[iv]+445+[2, list of caliphs and sultans]+[7, index]. 19th century half vellum over marbled boards, smooth spine with gilt-lettered tan morocco label, red sprinkled edges. Text in Italian. Engraved frontispiece. Some marginal worming at pp.218-219, very occasional spotting, contents generally clean and unmarked, a very good example overall. An uncommon work, with just 4 copies traced in the auction records.

Giovanni Battista Avogadro was an early-modern Italian humanist and historian, active roughly in the late 16th–early 17th century, and associated with the Piedmontese Avogadro family. The present work on the history of Islam and the Arab empire was written to remedy "al mancamento di notitia delle cose degli Arabi, commune all'Italia con tutta l'Europa" ("the lack of information on Arab affairs, common to Italy and all of Europe"). The work is divided into six books, each with a useful summary on the first page, chronicling the early days of Islam and the Arab conquests the Reconquista, paying special attention to the Muslim history of North Africa and Spain.

£2,250 / \$3,040

[F65610]



AESOP'S FABLES, COMPLETE WITH ALL THE PLATES AND APHRA BEHN'S VERSES

12. (BARLOW, Francis); AESOP; BEHN, Aphra. *Æsop's Fables with his Life: In English, French and Latin. Newly Translated. Illustrated with One Hundred and Twelve Sculptures. To this Edition are Likewise added, Thirty One New Figures Representing his Life. By Francis Barlow. London: Printed by H. Hills jun. for Francis Barlow...1687.*

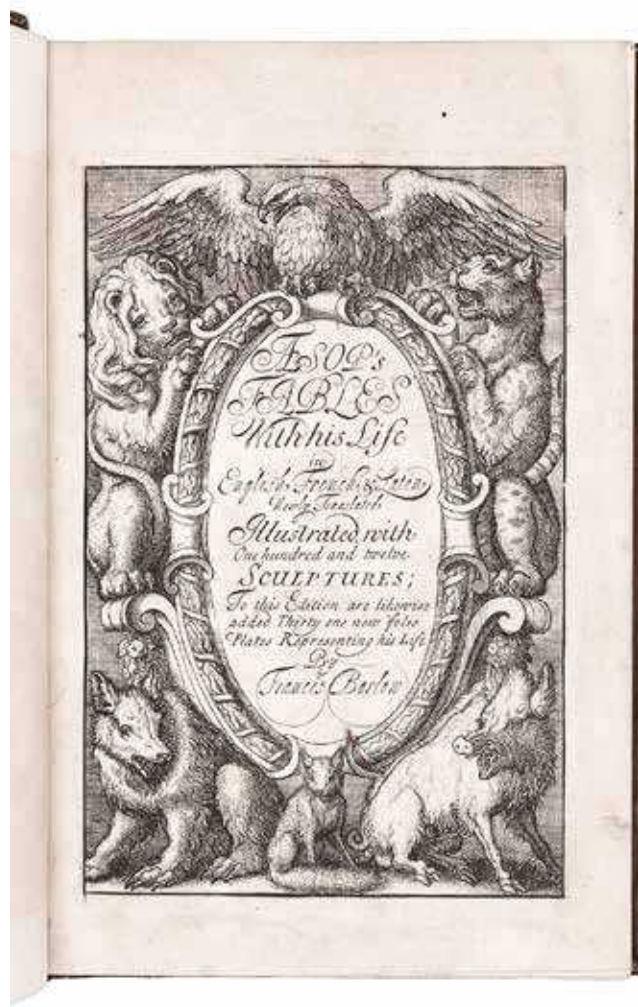
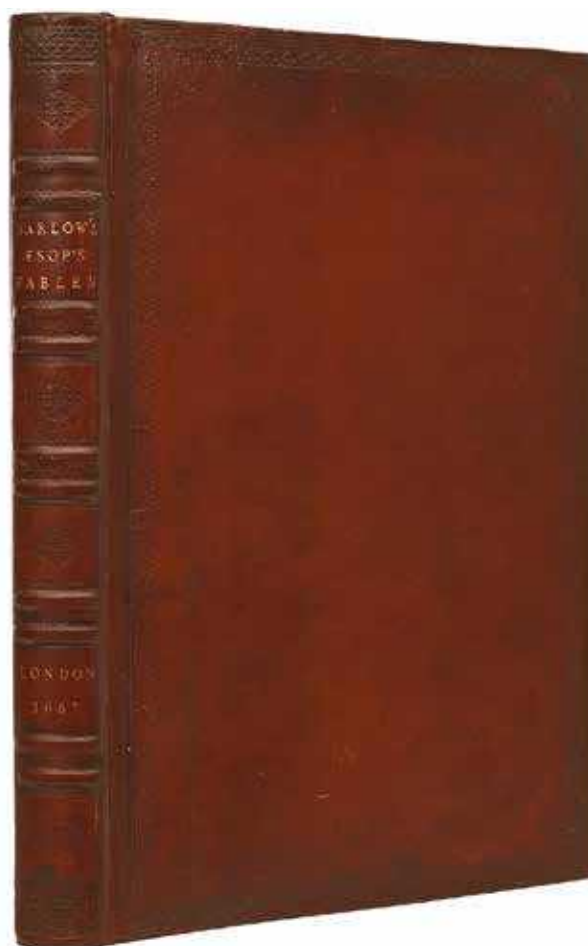
FIRST EDITION THUS. Folio. (30 x 19 cm). Engraved title, title, engraved arms of the dedicatee (Earl of Devonshire), dedication, pp.40 (Life) plus 40 (Vie) + pp.17 (Vita) + pp.2-221+[2, Index]. Later, eighteenth century, calf, sides with blind-stamped roll-tooled border, spine matching with raised bands and gilt lettering, gilt decoration to board edges, brown endpapers, all edges gilt. Complete with engraved title, dedication plate, 31 full page illustrations of the Life and 110 half page illustrations of the Fables. Joints expertly repaired, plates to the the Life slightly foxed most noticeably to the versos, small hole to plate 25, otherwise contents fresh and clean. An attractive copy. Armorial bookplate of Joseph Tusker, Middleton hall, Essex.

Second edition of Barlowe's illustrations but expanded to include the life and its 31 plates. First thus. Many (most?) copies of the first edition were burnt in the Great Fire. The English verses are here, for the first time, by Aphra Behn. Includes, uncensored, the often absent or mutilated plate 17 to the Life. The first edition did not include the Life.

"One of the very few English productions worthy to stand beside its best foreign contemporaries." (Bland) See Hodnett "Francis Barlow" and "Aesop in England" for a full discussion of this book.

£7,500 / \$10,130

[F65345]





Tho. Dudley, fecit

*Oft for a jest we expose our modesty,
And to assume a vertue, tell a ly,
But here deceiueing fair thou'dst small pretence,
Thy Taile wants all but the kind feeling sense.*

ONE OF THE MOST IMPORTANT EARLY MODERN NON-JESUIT STUDIES ON CHINA

13. NIEUHOF, Jan & HORN, Georg. *Legatio Batavica ad Magnum Tartariae chamum Sungteium, modernum Sinae Imperatorem. Historiarum narratione, quae legatis in provinciis Quantung, Kiangsi, Nanking, Xantung, Peking, et aula imperatoria ab anno 1655 ad annum 1657 obtigerunt, ut et ardua Sinensium in bello Tartarico fortuna, provinciarum accurata geographia, urbium delineatione...per Joanenem Nieuhovium...Latinate Donate...Georgium Hornium.* *Amsterdam: Jacob van Meurs, 1668.*

FIRST LATIN EDITION. Folio (31 x 19.25 cm). pp.[x]+184+172+[8, index]. Modern full calf binding signed "T.C.W. 2001", sides with gilt fillet and dotted borders, central decorative lozenge, spine with prettily gilt decorated compartments, and gilt lettered. Engraved frontispiece, large folding map and 35 double page plates, title page vignette and 109 illustrations in the text, just lacking the portrait of Nieuhof and the portrait of Colbert (the dedicatee) as usual. First published in Dutch, 1665; first English edition 1669. Marginal dampstain to first few leaves, generally a very good copy.

First edition in Latin, beautifully illustrated, of Nieuhof's account of his travels in China between 1655 and 1657, one of the most important early modern non-Jesuit studies. Following service in Brazil with the Dutch West India Company in the 1640s, Jan Nieuhof (1618-1672) joined the Dutch East India Company (or VOC) in 1650 and was stationed for several years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year he served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched almost 1500 miles, and although unsuccessful in discussing trade arrangements with the emperor, they did gain permission to return to the court every eight years. Nieuhof compiled his notes and sketches from the embassy into the present work, the first part describing his journey and the second containing a general description of the Chinese empire. Though prepared upon a brief visit home in 1658, it was not published until 1665; the first edition, in Dutch, was swiftly followed by translations into French (1665), German (1666), and English (1669). This Latin translation, published in 1668, was the work of the notable German biblical scholar, historian, and Adamite alchemist Georg Horn (1620-1670), who himself had a long-standing interest in China and particularly Chinese history (see Weststeijn, 'Spinoza sinicus: An Asian Paragraph in the History of the Radical Enlightenment' in *Journal of the History of Ideas* 68, no.4 (2007), pp.537-561). The Latin edition (like the Dutch, French, and German versions) was published by Jacob van Meurs, noted as a publisher and engraver of heavily illustrated works, especially in the fields of geography and travel. Van Meurs commissioned almost 150 engravings after Nieuhof's drawings, illustrating the work with images of Chinese people, customs and fashions, architecture and infrastructure, towns and landscapes, and flora and fauna. The illustrations have been credited with a significant influence on western depictions of China and on the development of a European taste for chinoiserie in the late seventeenth and eighteenth centuries (see Jing Sun, *The Illusion of Verisimilitude: Johan Nieuhof's Images of China* (Leiden University, 2013). (Cf. Lowendahl 137; Cordier, *Sinica* 2346-7).



£3,250 / \$4,390

[F64743]

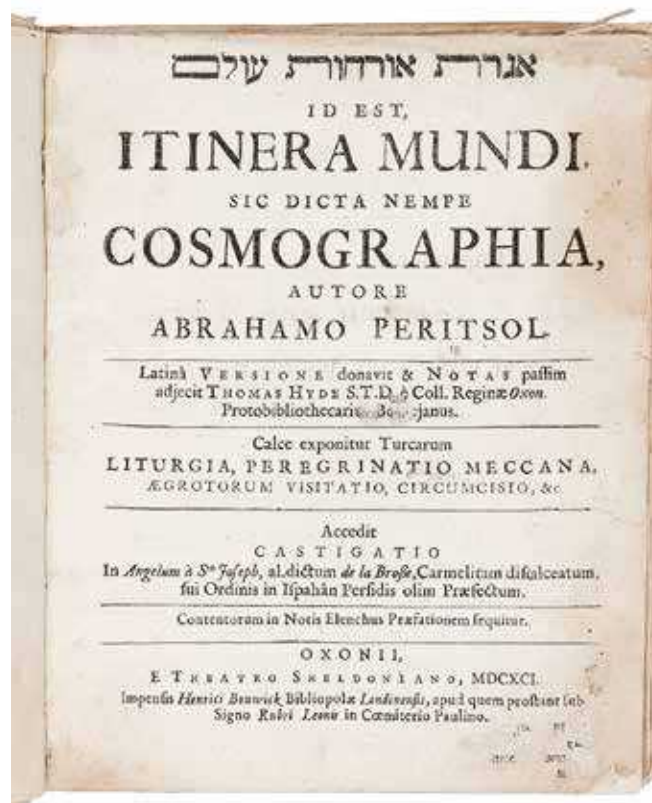
**THE FIRST MODERN HEBREW WORK ON GEOGRAPHY, AND THE FIRST TO DEAL IN DETAIL
WITH THE NEWLY DISCOVERED AMERICA**

14. PERITSOL, Abrahamo [FARISSOL, Abraham ben Mordecai]. [Igereth Orchoth Olam] Id est, Itinera Mundia, sic dicta nempe Cosmographia, autore Abrahamo Peritsol [BOUND WITH] Tractatus Alberti Bobovii Turcarum Imp. Mohammedis IVti olim Interpretis primarii, de Turcarum Liturgia, Peregrinatione Meccana, Circumcisione, Aegrotorum Visitatione, &c. *Oxonii e Theatro Sheldoniano [Oxford]: Impensis Henrici Bonwick [Henry Bonwick], 1690 & 1691.*

FIRST HEBREW-LATIN EDITION OF THE FIRST WORK; FIRST EDITION OF THE SECOND WORK. 2 works bound in one volume. Small 4to. (19.5 x 15.5 cm). pp. [xvi]+196;[ii]+31. Text in Hebrew and Latin in parallel columns, with notes in Latin, Arabic, Greek and other exotic types. De Turcarum liturgia with separate title page (dated 1690) and pagination. Contemporary full vellum, manuscript title to spine. One small perforation and tear to first title page not affecting any text, contents with some light toning, corners a bit rubbed, a few spots to vellum, generally a very good copy indeed with a fine provenance.

Provenance: Ex libris Eran Laor, with his book stamp to front pastedown. Eran Laor was born in Slovakia and was active in the secret services of the Allied powers, helping Jews to immigrate to Israel. After the establishment of the State, he served as a representative of the national institutions in Europe. Laor authored books of poetry and reflection as well as an autobiography. He described the growth of his collection as “reminiscent of the description of the world that was prevalent in the Middle Ages, with Jerusalem as the center of the Earth. Around Jerusalem, in widening concentric circles, we have depictions of the Land of Israel, the Middle East...” The core of the Laor Collection, now held in the National Library of Israel, comprised some 1,500 antique maps of Jerusalem and the Holy Land. The collection also includes antique maps of other parts of the world and more modern maps of Israel and of Israeli cities (from before and after the establishment of the State). The collection includes maps in European languages, Hebrew, Yiddish and Arabic.

The Igereth Orchoth Olam is a pioneering work on geography. First compiled by Jewish scholar Abraham Peritsol (now more commonly given as Farissol), at Ferrara in 1525, and first published in Hebrew in 1586, this is the first Latin-Hebrew edition, which includes the Hebrew text together with the Latin translation by Thomas Hyde, along with copious notes and some sections in Arabic. The Latin translation and notes in the present edition were prepared by the English orientalist and librarian, Thomas Hyde (1636-1703), with the assistance of R. Isaac Abendana, working from a manuscript which Hyde located in the Bodleian Library. According to the *Encyclopaedia Judaica* this is “[Farriol’s] most famous and most important work [and] the first modern Hebrew work on geography. Each of its 30 chapters deals with a certain geographical area or subject. In addition, many cosmological and historical matters are also



treated. The author collected all the evidence he could regarding Jewish settlements in each country. The inclusion of a description of the New World makes Farissol the first Hebrew writer to deal in detail with the newly-discovered America. The 14th chapter of *Iggeret Orhot Olam*, which deals mainly with the settlements of the Ten Lost Tribes, is of special interest. According to Farissol's introduction to this chapter, it is clear that what moved him to undertake this investigation was the appearance in Italy in 1523 of David Reuveni, many of whose descriptions are included in this work" (EJ 6.1185).

It is the first Hebrew book to contain a description of America (Chapter 29). Besides its rudimentary description of the "Eretz Chadasha" (The New World), the book also contains accounts of Portuguese and Spanish exploration including the New World and Vasco da Gama's voyage to India. and a valuable reference to the enigmatic Jewish "half-mystic, half-adventure" David Reubeni (Chapter 14).

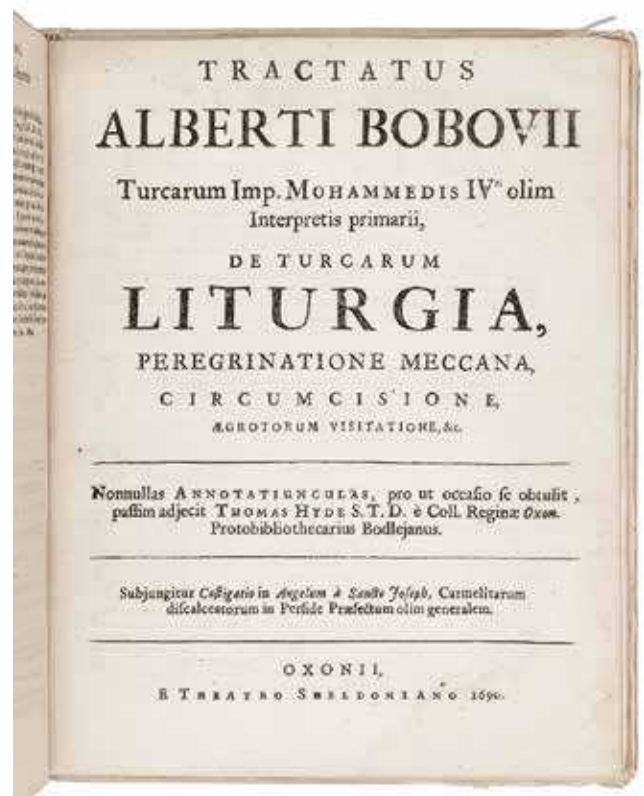
The second work present in this volume, the "Tractatus Alberti Bobovii" is a seminal 17th-century Latin work by Albert (Wojciech) Bobowski, also known as Ali Ufki, a Polish Christian who converted to Islam after his capture by the Ottoman Turks and, thanks to his linguistic abilities, was given the title "Turjeman Bashi" (chief interpreter) by Sultan Mohammed IV. This work served as one of Europe's primary sources of information on Islamic theology and Ottoman social customs. The text was likewise edited with annotations by the renowned English Orientalist Thomas Hyde.

Bobowski was a unique cultural intermediary who bridged the Christian West and Islamic East. Beyond this treatise, he is famous for translating the Bible into Ottoman Turkish and for his musical compilation, *Mecmûa-i Sâz ü Söz*, which preserved hundreds of classical Ottoman musical pieces.

Regarding the French-born Abraham ben Mordecai Farissol (c. 1451-c. 1525) who spent most of his life in Ferrara and Mantua, see "D. Ruderman, *The World of a Renaissance Jew: The Life and Thought of Abraham ben Mordecai Farissol* (1981) and André Neher, *Jewish Thought and the Scientific Revolution of the Sixteenth Century* (1986), pp. 122-135".

£3,500 / \$4,730

[F65929]



**THE FIRST PRINTED QUR'AN WITH A PRECISE ARABIC TEXT, AND THE FIRST ACCURATE
LATIN TRANSLATION WIDELY ANNOTATED AFTER ISLAMIC COMMENTARIES**

15. MARRACCI, Ludovico. [The Qur'an] Alcorani textus universus: ex correctioribus Arabum exemplaribus summa fide, atque pulcherrimis characteribus descriptus. Eademque fide, ac pari diligentia ex Arabico [...] Patavii [Padua]: Ex Typographia Seminarii, 1698.

FIRST EDITION. Two volumes bound in one. Folio (34 x 24 cm). 45+[4]+46+[2]+81+[3]+94+[9]+126+[2]+[14]; 17+[3]+838 [but 836, pagination error 442-443]+[11, index]. Contemporary vellum, manuscript title to spine, marbled endpapers, red sprinkled edges. Text in Latin and Arabic. Decorative engraved initials and head- and tail-pieces throughout. Provenance: Old inscription of orientalist Petrus Theodorus of the Hamburg Gymnasium to title-page dated 1719; stamp to verso of title; labels of the Chicago Theological Seminary to front pastedown and to spine. Some soiling to vellum and top edge, small split to upper joint skilfully repaired, contents clean and unmarked, generally a very good example of this monumental work.



The first scholarly printed Qu'ran, prepared Ludovico Marracci (1612-1700), an Italian Catholic priest and learned Orientalist, also professor of Arabic at the College of Wisdom at Rome. In 1645, he contributed to the translation of the Bible into Arabic, completed in 1650, while at the same time working on the Latin translation of the Qur'an, eventually published in 1698. Marracci's Qu'ran contained a far more accurate Arabic text than any previously printed as well as the first accurate Latin translation, also including extensive notes based on the Islamic commentaries, as well as the editor's extensive "refutations" of each sura. Each sura is given first in Arabic, then in Latin translation, followed by notes and then the refutation. The entire first volume of about 430 pages is taken up with preliminary matter, including a 24-page life of the Prophet Muhammad (one of the first detailed biographies ever printed and again more accurate than its predecessors), an 8-page profession of faith with the Arabic and Latin in parallel columns, and additional commentaries and introductory matter. This massive work, intended for missionaries in Muslim lands, was to enable them to refute point by point the possible objections of their Muslim opponents; the work is presented under the double and singular aspect of a commented translation of the Sacred Text of Islam and of its total questioning. The fact that this edition was produced explicitly as an attempt to refute the views of Islam has naturally led Islamic scholars to dismiss it, but both the Arabic text and the Latin translation were far better than any previously printed and had no serious rival until the Leipzig edition of 1834. The commentaries also made a great deal of Islamic scholarship available to a European audience for the first time and both the Arabic and the Latin text influenced nearly every edition for the next 150 years.

In his bibliography, Brunet states of this work: 'Edition très recherché et dont les exemplaires sont peu commun' ('Highly sought-after edition whose copies are uncommon').

(Graesse IV, pp41-42 – Brunet III, 1307 – Schnurrer 377 – N. Daniel, Islam et Occident 379 – Moubarac, Recherches... 137 sq. Enay 151 – Larzul, Le goût de l'Orient, p.160)

£17,500 / \$23,630
[F65239]



سورة آل عمران مدنية مايتا آية

S U R A I I I
F A M I L I A A M R A N.
M E D I N E N S I S : C O M M A T U M C C.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

١ أَلَمْ يَكُنْ لِلَّهِ لَآ إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ ٢ نَزَلَ عَلَيْكَ الْكِتَابُ بِلِقَاءِ مُدَّتَا مَا بَيْنَ
يَدَيْهِ وَأَنْزَلَ التَّوْرَةَ وَالْإِنْجِيلَ مِنْ قَبْلِ هَذَا هُدًى لِلنَّاسِ وَأَنْزَلَ الْفُرْقَانَ ٣ إِنَّ الَّذِينَ كَفَرُوا بِآيَاتِ
اللَّهِ لَعَنَ اللَّهُ عَذَابُ شَدِيدٍ ٤ وَاللَّهُ عَزِيزٌ ذُو انْتِقَامٍ ٥ إِنَّ اللَّهَ لَا يَخْفَى عَلَيْهِ شَيْءٌ فِي الْأَرْضِ
وَلَا فِي السَّمَاءِ هُوَ الَّذِي يُصَوِّرُكُمْ فِي الْأَرْحَامِ كَيْفَ يَشَاءُ لِلَّهِ الْأَلْهَامُ الْعَزِيزُ الْحَكِيمُ ٦
هُوَ الَّذِي أَنْزَلَ عَلَيْكَ الْكِتَابَ مِنْهُ آيَاتٌ مُحْكَمَاتٌ هُنَّ أُمُّ الْكِتَابِ وَأُخَرُ مُتَشَابِهَاتٌ فَلَمَّا
الَّذِينَ فِي قُلُوبِهِمْ زَيْغٌ فَيَتَّبِعُونَ مَا تَشَابَهَ مِنْهُ ابْتِغَاءَ الْفِتْنَةِ وَابْتِغَاءَ تُلُوذٍ وَمَا يَعْلَمُ تُلُوذَهُ إِلَّا اللَّهُ
وَالرَّاسِخُونَ فِي الْعِلْمِ يَقُولُونَ آمَنَّا بِهِ كُلٌّ مِنْ عِنْدِ رَبِّنَا وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ ٧ رَبَّنَا لَا
تَجْعَلْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْتَنَا وَهَبْ لَنَا مِنْ لَدُنْكَ رَحْمَةً إِنَّكَ أَنْتَ الْوَهَّابُ ٨ رَبَّنَا إِنَّكَ جَمِعْتَ
النَّاسَ لِيَوْمٍ لَا رَيْبَ فِيهِ إِنَّ اللَّهَ لَا يُخَلِّفُ الْأَمْعَانَ ٩ إِنَّ الَّذِينَ كَفَرُوا لَنْ تُغْنِي عَنْهُمْ أَمْوَالُهُمْ
وَلَا أَوْلَادُهُمْ مِنَ اللَّهِ شَيْئًا وَأُولَئِكَ هُمْ وَقُودُ النَّارِ ١٠ كَذَابُ آلِ فِرْعَوْنَ وَالَّذِينَ مِنْ قَبْلِهِمْ
كَذَّبُوا بِآيَاتِنَا فَآخَذَهُمُ اللَّهُ بِذُنُوبِهِمْ وَاللَّهُ شَدِيدُ الْعِقَابِ ١١ قُلِ الَّذِينَ كَفَرُوا سَتَلْقَوْنَ
وَتُحْشَرُونَ إِلَى جَهَنَّمَ وَبِئْسَ الْمِهَادُ ١٢ قَدْ كَانَ لَكُمْ آيَةٌ فِي فِئْتَيْنِ اللَّيْلِ فِي تَقَابُلِ فِي سَبِيلِ
اللَّهِ وَآخِرَى كَأَنَّهُمْ مِنْهُ مَتَلَبِّحِينَ رَأَى الْعَيْنُ وَإِلَهُ يَبْدُ بِنَصْرِهِ مِنْ بَشَرٍ أَنْ فِي ذَلِكَ لَعِبْرَةٌ لِقَوْمٍ
الْأَبْصَارِ ١٣ زِينٌ لِلنَّاسِ حُبُّ الشَّهَوَاتِ مِنَ النِّسَاءِ وَالْبَنِينَ وَالْقَنَاطِيرِ الْمُقَنْطَرَةِ مِنَ الذَّهَبِ وَالْفِضَّةِ
وَالْخَيْلِ الْمُسَوَّمَةِ وَالْأَنْعَامِ وَالْحَرَجِ ذَلِكَ مَتَاعُ الْحَيَاةِ الدُّنْيَا وَاللَّهُ عِنْدَهُ حَسَنُ الْمَالِ ١٤ قُلْ
أَوْسَطُكُمْ خَيْرٌ مِنْ ذَلِكَ لِلَّذِينَ آمَنُوا عِنْدَ رَبِّهِمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا

Refut. in Alcor.

وزواج



HANDSOMELY PRESENTED IN A FINE ROMAN MOSAIC BINDING & SLIPCASE

17. SALVIONI, Giovanni Maria (printer). [Office of the Blessed Virgin Mary...] *Uffizio della B. Vergine Maria per Tutti i Tempi dell'Anno coll'uffizio de' Morti, della Ss. Croce, e dello Spirito Santo, e co'Sette Salmi Penitenziali.* Roma [Rome]: Nella Stamperia Vaticana, appresso Gio. Maria Salvioni, 1733.

8vo. (19 x 12.5 cm). pp.[19]+352+lvi. Finely bound in contemporary Roman mosaic binding of full marbled calf, sides framed in gilt foliate border enclosing two gilt fillets, centre panels intricately tooled in gilt and decorated with additional foliate devices surrounding interlocking strapwork, spine with raised bands and divided into seven compartments, each stamped with central gilt fleuron, all edges gilt and painted over with delicate polychrome floral ornamentation, marbled endpapers to front pastedowns only, housed in matching slipcase, equally decorative, lined with decorative floral paper. Printed in red and black throughout. Frontispiece, title vignette, and 13 plates, all engraved on copper. Old ownership inscription to flyleaf. Some light occasional toning, trivial wear along joints and raised bands (from slipcase), generally a very good copy in a magnificent binding.

Giovanni Maria Enrico Salvioni (1676–1755) was an Italian typographer and printer for the Vatican from 1717 until his death in 1755.

£3,750 / \$5,060
[F65276]

ONE OF THE FINEST MAPS OF GREATER LONDON EVER PRODUCED

18. ROCQUE, John. A New and Accurate Survey of the Cities of London and of Westminster, the Borough of Southwark, with the Country about it for Nineteen Miles in length and Thirteen in Depth... *London: John Rocque next the Duke of Grafton's Head, in Hide-Park-Road...Printed by W. Edwards, 1746-[1748].*

Folio (54 x 37 cm). Recent half-calf, marbled paper boards, spine with raised bands, gilt tooling to bands and compartments and red lettered title label, retaining first original blank endpaper. With the title-page printed in red and black in English, Latin and French including an engraved vignette featuring the Arms of the City of London, a two-page list of subscribers and 16 double-page maps.

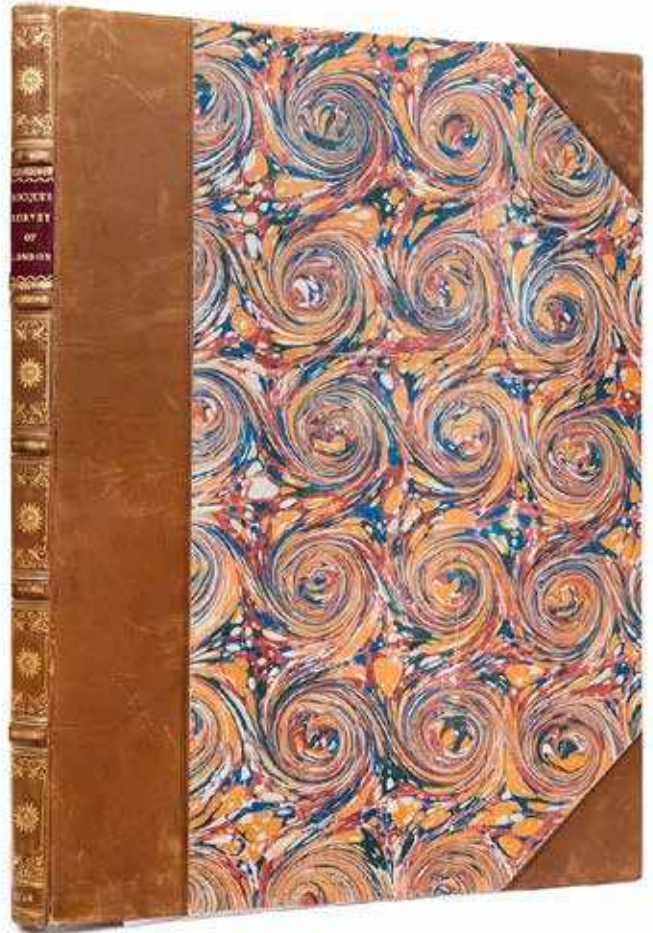
THE EARL OF ROSEBERRY'S COPY OF AN EARLY STATE OF ROCQUE'S FAMOUS 16 SHEET SURVEY OF LONDON, NOT RECORDED IN EITHER DARLINGTON OR HOWGEGO OR BAYNTON-WILLIAMS. Provenance: with the bookplate of Archibald Philip Primrose, 5th Earl of Roseberry. He built "one of the most remarkable book collections of his day, distributed amongst his libraries at Dalmeny, Barnbogle, Mentmore, the Durdens, Villa Roseberry, near Naples, and his London residence in Berkeley Square" (Sotheby's Introduction to a catalogue of his books 29, October 2009). One or two repairs in the lower margin or centrefold, some very light soiling, otherwise in good condition.

One of the finest maps of - what is now - Greater London ever produced. It would appear that John Rocque, a French Huguenot, emigrated with the rest of his family to London in the 1730s, where he began to ply his trade as a surveyor of gentleman's estates, and with plans of Kensington Gardens, and Hampton Court. However, in 1737 he applied his surveying skills to a much greater task, that of surveying the entire built-up area of London. Began in the March of 1737, the map would take nine years to produce, eventually being engraved upon 24 sheets of copper and published in 1746. Whilst engaged upon this project Rocque was also working on the present map of the country ten miles round London, and on a scale of 5 1/2 inches to the mile, or one quarter of the scale of the large survey. The completed map was published in 1746.

(Howgego 94, (6). However, he states that the centre sheet has the imprint "Published 29th April By John Rocque Topographer to His Majesty 1766", whereas here the imprint is "Published 29th April according to Act of Parliament by John Rocque 1746". Otherwise apart from a curious discrepancy about the extent of the map which he says is "Canonbury-Mile End-St. George's Fields -Osterley" when it clearly goes further north, east and south, other points all seem to match.

£25,000 / \$33,750

[F60035]







MAGNIFICENT VIEWS OF EIGHTEENTH CENTURY FLORENCE

19. ZOCCHI, Giuseppi. Scelta di XXIV vedute delle principali Contrade, Piazze, Chiese e Palazzi della città di Firenze. Firenze [Florence]: Giuseppe Bouchard, 1754.

Large folio (53.5 x 37 cm.). Contemporary red morocco, gilt covers with roll-tool gilt border, spine with raised bands and gilt decorated compartments yellow edges, marbled endpapers. Double-page engraved allegorical title-page incorporating dedication by Johann Gottfried Seutter after Giuseppe Magini, double-page engraved plan of Florence by Ferdinando Ruggieri (dated 1755, same publisher), 24 double-page engraved plates by J.A. Pfeffel, J.S. Muller, G. Vasi and others after Zocchi. Corners worn, head of spine chaffed, short tear to upper blank margin of title-page, 2 small dampstains just touching image of opening 5 plates, short thin hole at centre-fold of plates 5 and 6, 9 cm vertical tear (repaired) reaching from lower margin to image of plate 14 (Chiesa St. Trinita), light toning at centre fold of some plates, withal still a very good, handsome copy. Second edition, first published 1744. Plate XV misnumbered XIV as usual.

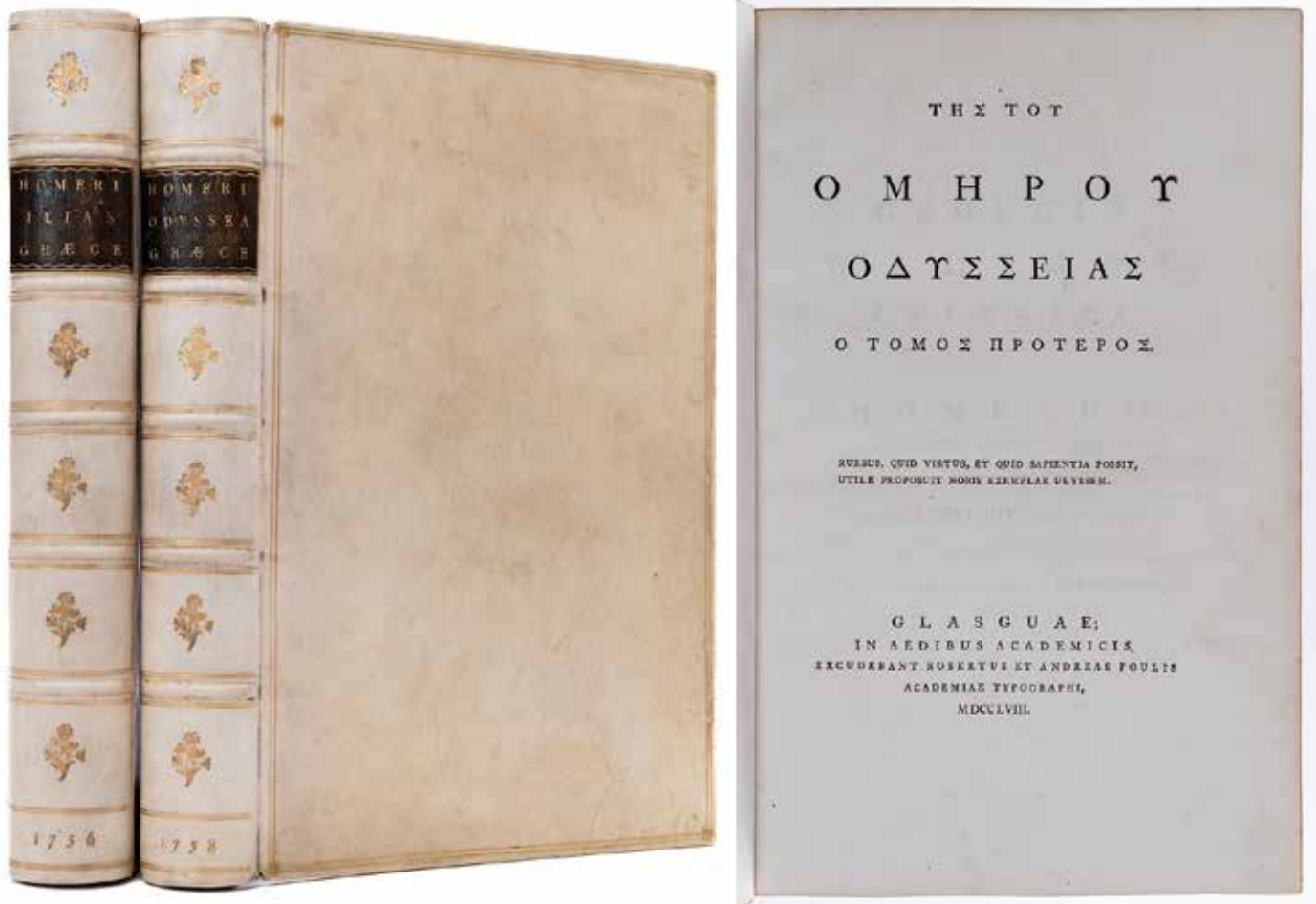
Magnificent views of eighteenth century Florence by Giuseppe Zocchi (c.1711—1767), the so-called "Canaletto of Florence".

A complete set of the finest pictorial record of the historical architecture of Florence in the XVIII century. 'Consistently celebrative and accomplished, this shows a city striving to maintain a placid and prosperous appearance; Zocchi's limpid vision, similar to Carlevaris' and Visentini's interpretations of Venice, endow the city with cohesion and serenity' (Millard).

(Berlin Kat. 2700; Brunet V, 1107).

£22,500 / \$30,380

[F57984]



"ONE OF THE MOST SPLENDID EDITIONS OF HOMER EVER DELIVERED TO THE WORLD"

20. HOMER. Iliados... Odysseias... [The Iliad and the Odyssey]. *Glasguae [Glasgow]: In Aedibus Academicis, Excudebant Robertus et Andreas Foulis, Academiae Typographi, 1756-1758.*

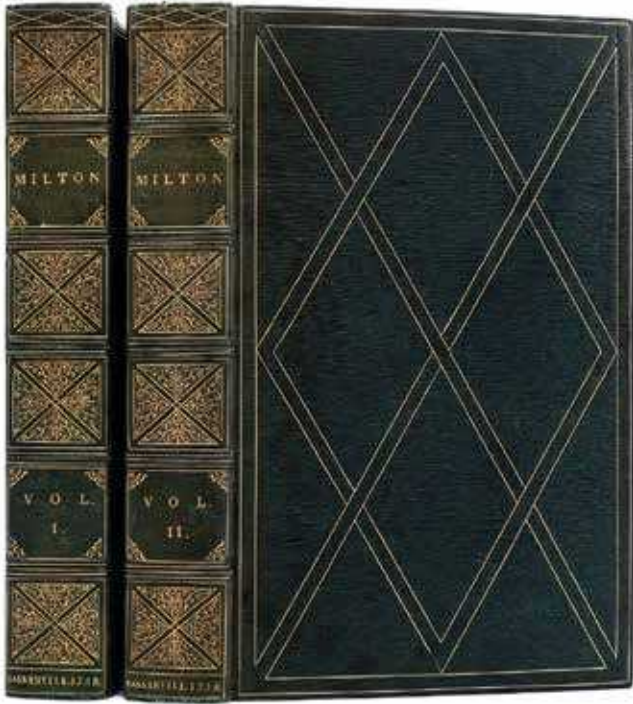
FIRST EDITION OF THE FOULIS PRESS HOMER. Together two works. 4 volumes bound in 2. Folio (32 x 20.5 cm). Handsome full 19th century vellum, sides ruled with twin gilt fillets intersecting gilt roundel at each corner, spines with raised bands and gilt lettered green morocco labels, the year of publication gilt to bottom of each, compartments stamped in gilt with elegant fleuron device, marbled endpapers, all edges gilt. Text in Greek. Old presentation inscription from "R." to A.O.M. Mackenzie, dated 14th April 1903 to flyleaf in both volumes, along with the addresses of "26 Geo. Sq. Edinburgh" and "Adriehill, Airdrie". Generally an excellent set.

First edition of the Foulis Press Homer, described by Edward Harwood as "One of the most splendid editions of Homer ever delivered to the world... its accuracy is equal to its magnificence" (Harwood, 4-5). The text was carefully edited by the Glasgow professors James Moor and George Muirhead (Moor was Robert Foulis's brother-in-law) and the book was printed in a new fount of Greek type designed and cut by the Glasgow type-founder Alexander Wilson, the fount being noted for its beauty and regularity. The brothers jointly won the silver medal of the Select Society of Edinburgh for the best-printed and most correct Greek book. "As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow edition. Through that fine medium, the poet's sense appears more beautiful and transparent" (Gibbon, *Miscellaneous Works*).

(Gaskell 319)

£5,250 / \$7,090

[F62644]



**EXTRA ILLUSTRATED COPY FINELY BOUND
BY C. SMITH**

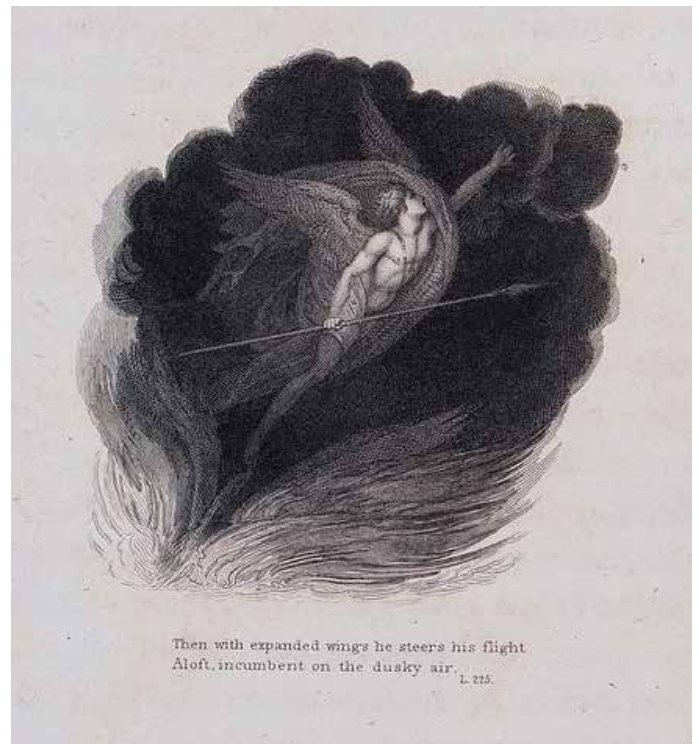
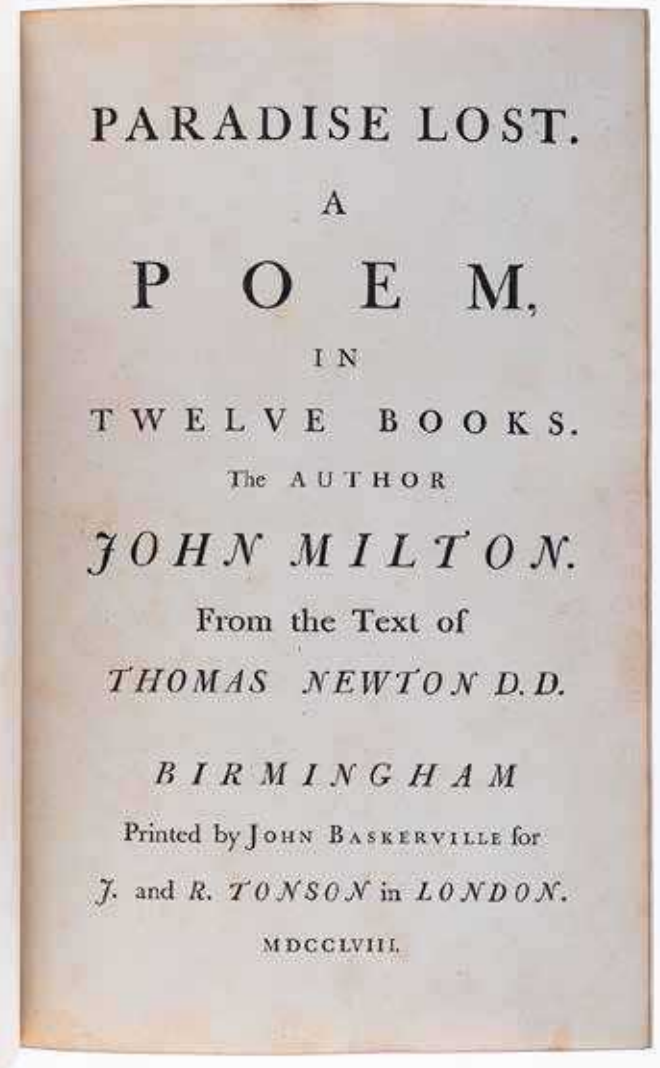
21. MILTON, John. *Paradise Lost. A Poem in Twelve books.* The author John Milton. From the text of Thomas Newton D.D. [with] *Paradise Regained... Samson Agonistes and Poems upon Several Occasions....* *Birmingham: Printed by John Baskerville for J. and R. Tonson, 1758.*

FIRST EDITION THUS. 2 vols. 8vo. (2.5 x 14.5 cm). Title+pp.[iv], Preface] + [lviii], Subscribers lxxii+[xix] Subscribers+[+vi] Dedication and Introduction+416; title+lxix (Life of the author)+390. Early nineteenth century binding by C. Smith, 13, Church Street, Soho (London) with their ticket in volume one, of full straight grain green morocco, gilt stamped geometric pattern to boards, spines with gilt decorated panels and lettering, magenta endpapers, a.e.g. Extra illustrated with a suite of 24 engravings by Charles Heath after Richard Westall dated 1816. Oval stamp of the "Bibliothèque du...Sancerre" to fly-leaves. An exceptionally pretty set.

First issue with page 135 printed as 13.

£3,750 / \$5,060

[F63931]





FIRST ISSUE OF PIRANESI'S PANTHEON

22. PIRANESI, Giovanni Battista. Veduta del Pantheon d'Agrippa oggi Chiesa di S. Maria ad Martyres. [View of the Pantheon of Agrippa, today S. Maria ad Martyres]. Rome: *L'Autore*, [c.1761].

Original etching from the "Vedute di Roma" (53 x 76 cm overall, plate mark 47.5 x 70 cm). Minor restorations to outer margins generally a very impression in good condition. Life-time Rome edition on thick laid paper, first state (of five), with the address of Palazzo Tonati, Strada Felice and price, and with double-ringed fleur de lys watermark (H.,9,3).

By 1747, Piranesi had begun the work for which he is best known, the *Vedute di Roma* (Views of Rome), and he continued to produce plates for the series until the year of his death in 1778. Piranesi's popular *Vedute*, which eclipsed earlier views of Roman landmarks through their dynamic compositions, bold lighting effects, and dramatic presentation, shaped European conceptions to such an extent that Goethe, who had come to know Rome through Piranesi's prints, was somewhat disappointed on his first encounter with the real thing (Metropolitan Museum of Art). Through this work, which was spread all over the Continent by means of the Grand Tour, Piranesi was not only to revolutionize the conventional form of the veduta but was to transform the European vision of classical antiquity (Wilton-Ely). The Pantheon ("temple to all the gods") is the only ancient temple in Rome to survive largely unchanged. It was begun in 27 BC by Agrippa, deputy to emperor Augustus, but completely rebuilt by emperor Hadrian about 150 years later. The survival of the Pantheon is largely due to the fact that as early as AD609 it was converted into a Christian church. Apart from its colonnaded portico, the building is completely circular, with a dome measuring about 43 metres in diameter and 22 metres high. It was not until the 15th century that a dome of comparable size was built in Europe, in Florence. The construction is of concrete faced with plain brick on the outside, and with coloured marble within. (Hind, 60 i/v; Wilton-Ely, 193)

£3,500 / \$4,730

[F65801]



FIRST ISSUE OF PIRANESI'S COLOSSEUM

23. PIRANESI, Giovanni Battista. Veduta dell'Anfiteatro Flavio, detto il Colosseo. [View of the Flavian Amphitheater, called the Colosseum]. *Rome: l'Autore, [c.1769]*.

Original etching from the "Vedute di Roma". (44 x 70 cm.; sheet 53 x 76 cm.). Good margins, with original vertical centrefold indistinctly visible, excellent condition.

Life-time Rome edition on thick laid paper, first state (of four), with address and price, and double-ringed fleur de lys watermark (H.,9,3).

By 1747, Piranesi had begun the work for which he is best known, the *Vedute di Roma* (Views of Rome), and he continued to produce plates for the series until the year of his death in 1778. Piranesi's popular *Vedute*, which eclipsed earlier views of Roman landmarks through their dynamic compositions, bold lighting effects, and dramatic presentation, shaped European conceptions to such an extent that Goethe, who had come to know Rome through Piranesi's prints, was somewhat disappointed on his first encounter with the real thing (Metropolitan Museum of Art). Through this work, which was spread all over the Continent by means of the Grand Tour, Piranesi was not only to revolutionize the conventional form of the *veduta* but was to transform the European vision of classical antiquity (Wilton-Ely).

(Hind, 57 i/iv; Wilton-Ely, 191)

£5,250 / \$7,090

[F62238]

FIRST EDITION OF THE AUTHOR'S MASTERPIECE, MARKING THE CULMINATION OF BRITISH ECONOMIC THOUGHT BEFORE THE WEALTH OF NATIONS

24. STEUART, James. An Inquiry into the Principles of Political Oeconomy: Being an essay on the science of Domestic Policy in Free Nations. In which are particularly considered population, agriculture, trade, industry, money, coin, interest, circulation, banks, exchange, public credit, and taxes. *London: Printed for A. Millar, and T. Cadell, 1767.*

FIRST EDITION 2 vols. 4to. (29 x 23 cm.). Complete with title and pp.[v]-xv+[1] +[12]+639+[1]; title and pp.[46]+646+[14] including general index and separate errata leaf at end of vol. 2. Folding Table of Coins to rear of each volume; bound with initial blank to both vols. The book was issued without leaf A1 in vol. 1. NB In this copy the last two (of 6) leaves of the Contents of the first volume at the front of the book have been bound in at the back end of Vol. 2. Contemporary polished calf expertly and handsomely rebacked by Aquarius, keeping the original boards with double gilt fillet borders and greek key gilt inner dentelles, and marbled endpapers, Ex libris Dr. G. Van der Wal. Small incidental ink stain to bottom edge of text block to first volume, occasional trivial spotting, generally an excellent example.

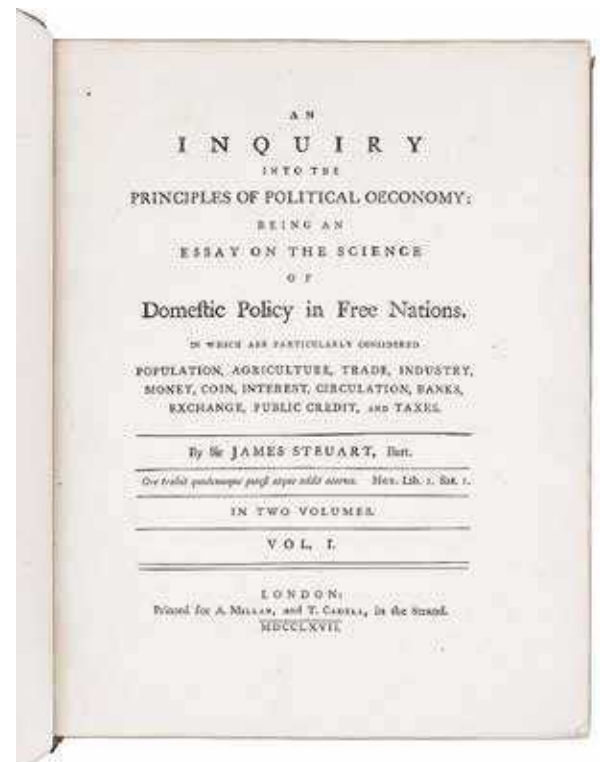
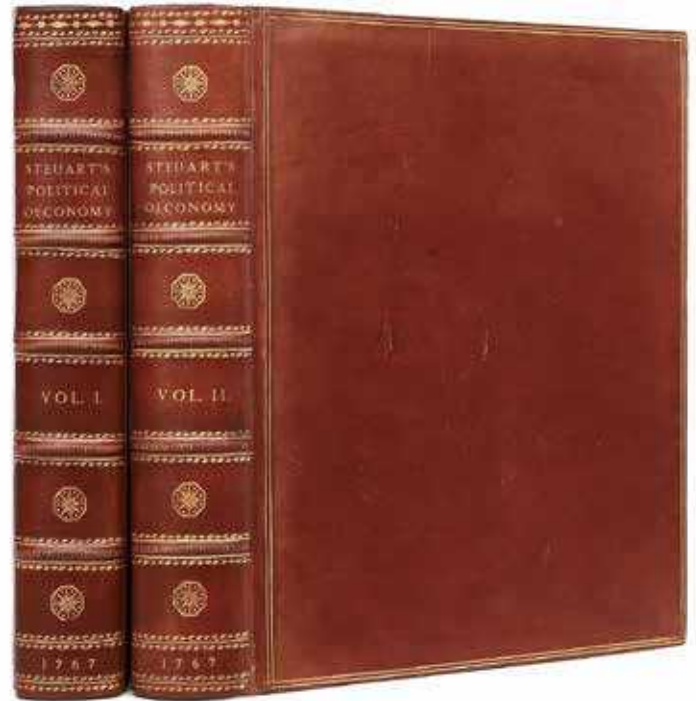
"Sir James Steuart had the misfortune to be followed by Adam Smith in less than a decade. Otherwise [Steuart's Inquiry] would probably have served as the standard English economic text" (Carpenter). Its later influence "proved to be most considerable on the continent. During the 1770s the text was translated into German (twice), and into French in 1789. One authority has noted that 'until the final decade of the eighteenth century, Sir James Steuart's Inquiry was better known and more frequently cited than Smith's Wealth of Nations' (Tribe, p. 133).

The admiration of the members of the 19th-century German historical school is now well known. Steuart's historical and cosmopolitan perspective later attracted the well-documented attention of Marx, while it is known that Hegel spent some three months studying one of the German editions. But perhaps the most intriguing link is with North America. The Dublin edition of the Inquiry (1770) was widely circulated in the colonies. The book also attracted the attention of Alexander Hamilton, whose protectionist position was adopted with a view to counterbalancing the competitive advantages of the British economy in the years following the treaty of Paris (1783)" (ODNB).

(Kress 6498)

£12,500 / \$16,880

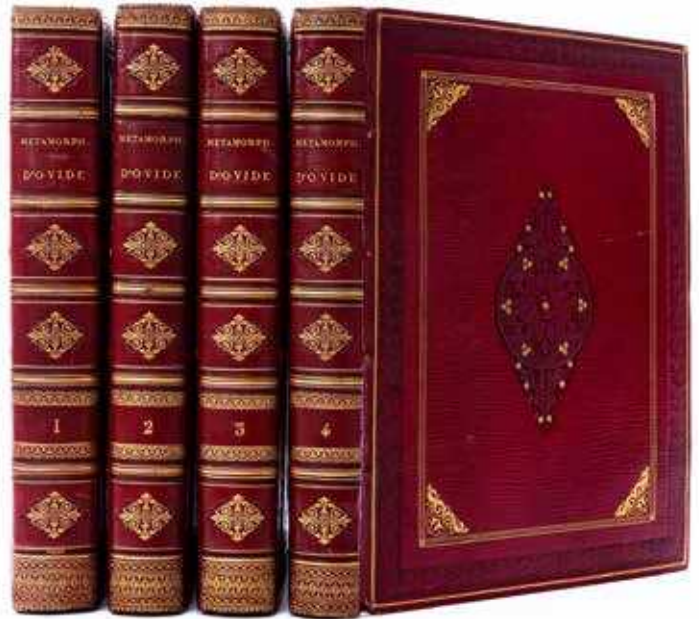
[F65617]



ONE OF THE MOST BEAUTIFULLY PRODUCED OF ALL ILLUSTRATED OVID PRINTINGS

25. OVID [Publius Ovidius Naso]. Les Metamorphoses d'Ovide, en Latin et en François, de la Traduction de M. l'Abbé Banier, de l'Academie Royale des Inscriptions & Belles-Lettres ; avec des Explications Historiques. Paris: Chez Le Clerc, Quai des Augustins, (Vols. I & II) and Delain (Vols. III & IV), 1767-1771.

FIRST EDITION THUS. 4 vols. 4to. (25 x 19.5 cm). Full early to mid-19th century red straight-grain morocco by Vogel* (his name gilt to spine of volume 1), sides ruled with gilt fillet and blind-stamped floral border, each with central blind stamped floral design highlighted in gilt surrounded by french fillet and gilt foliate sprays, inner dentelles gilt, tan-coated endpapers, blue silk ribbon page-markers, all edges gilt. Text in French and Latin, each volume with half-title present, titles printed in red and black with engraved vignette, 3 page engraved dedication in volume 1. Engraved title, engraved dedication to le Duc de Chartres, and 139 engraved plates after Boucher, Eisen, Gravelot, Leprince, Monnet, Moreau, Parizeau, and St. Gois, plus 30 engraved vignettes of which 26 by Choffard and 4 by Monnet. From the collection of of French dramatist M. Victorien Sardou (1831- 1908), sold as lot 181 in the sale of his (vast) library in 1909. Some faint trivial shelfwear, light toning and occasional faint isolated spotting, generally a fine set in superb bindings.



"Superbe ouvrage dû aux soins de l'éditeur Basan et du graveur le Mire. C'est un des plus galamment illustrés de tout le siècle" (Cohen-de Ricci).

"Thus there came into being these four splendid volumes in which the veteran Boucher appears beside the young Moreau, with Eisen, Choffard, Monnet and Gravelot also playing substantial roles. The result is a high point among illustrated books of the eighteenth century" (Gordon N. Ray).

*Vogel's name "first appears in the trade directories in 1826, at rue Dauphine 24; then 1832 -1849 at Four-St.-Germain 78;1845-1851 rue des Canettes 14" (British Library).

Cohen-de Ricci, 769.

£9,500 / \$12,830

[F60201]



THE ONLY KNOWN SURVIVING EXAMPLE OF THIS SCARCE ARMENIAN RELIGIOUS WORK

26. ARMENIAN MANUSCRIPT MISCELLANY.

“The Doctrine of the Church of Gallia, That Is of France”; “Commentary on Calendrical System”; Etc. *Ottoman Empire, 1770.*

4to. (22 x 17 cm). Near contemporary dark brown leather. Written in Notrgir (late minuscule) script, mainly in black ink but with red used to highlight the beginning of new sections and important paragraphs in the first text. About 1/3 of the top of pp. 3–4 is torn; the manuscript has some traces of use both on its pages and the cover, generally a very good example.

The only known surviving copy of ‘The Doctrine of the Church of Gallia, that is of France’, of which we can only find one mention of another manuscript in a 19th century catalogue, that example apparently lost during the Armenian genocide.

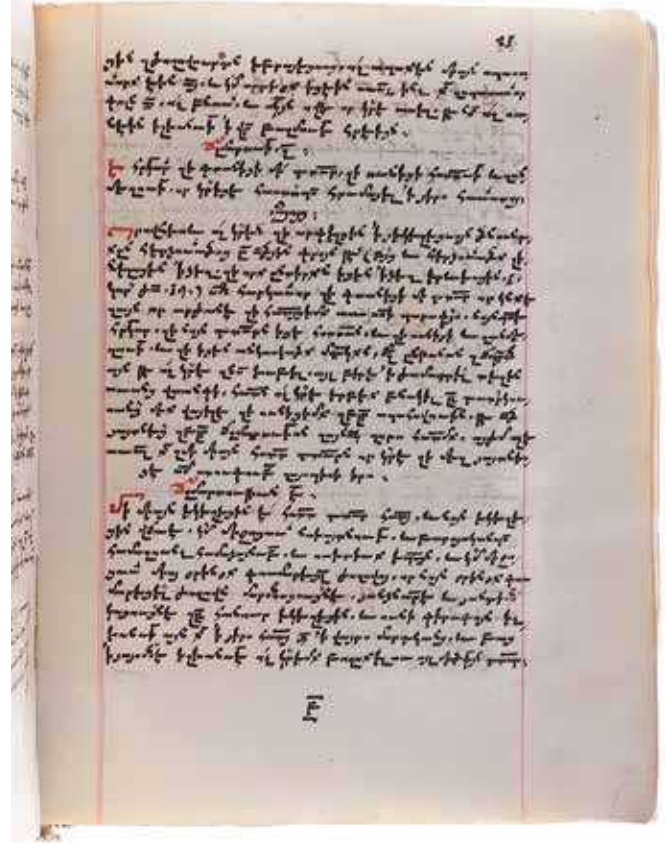
Contents

This manuscript is a miscellany comprising three texts written in two different hands. The codicological evidence suggests that Text 1 and Texts 2–3 were written separately and most likely bound together in 1770. This inference is supported by notable differences in script, layout, and other material features between the texts. Even though no internal indication or colophon within the manuscript explicitly records or acknowledges this, the seal found on page 5 and the colophon left at the end of text 2 suggest that the scribe of the second text, monk or priest Martiros Ohanean, was also the compiler of this volume.

Text 1:

The first text, titled Վարդապետութիւն եկեղեցւոյն Կալիսայի, այսինքն Ֆրանսայի (“The Doctrine of the Church of Gallia, That Is of France”), reflects the Gallican Church’s position in the 16th and 17th centuries concerning papal authority over the Church of France. There is a discussion of theological concepts, such as potestas clavium (իշխանութիւն փակասացն), the relations between the French crown and the Pope, origins of cardinals, the freedoms of the church and so on.

The text is paginated in the upper corners of each leaf, with the exception of the final page, and comprises a total of 205 pages. On page 1, a note indicates that the text was “translated from Gallican [French] to Italian, and from Italian to Greek, and from Greek it was also brought to light in Armenian, in the year 1216 of the Armenian Era (= 1767), on the 17th of navasard (27 August).”



The text is divided into several sections, which have the following headings:

- a. “Part One: Regarding the Church, the Pope, and the Bishops,” with subsections titled “Truth 1,” “Truth 2,” etc., ending with “Truth 12” (pp. 3–92).
- b. “The Doctrine of the Church of Gallia: Part Two. Continuation of the First Part,” which begins with “Truth 13” and ends with “Truth 19” (pp. 92–155).
- c. “The Doctrine of the Church of Gallia: Part Three,” which begins with “Axiom 1” and ends with “Axiom 7” (pp. 155–162).
- d. “Introduction: Our Pillar of Knowledge of the Liberties of the Gallican Church,” which consists of six chapters (pp. 162–181).
- e. “Regarding Two Authorities,” with subsections titled “Truth 1,” “Truth 2,” etc., ending with “Truth 18” (pp. 181–204).

It is unclear what the original text from which the Armenian was derived might have been, but clear parallels can be observed between this Armenian text and *Les Libertés de l'Église Gallicane* (1594) by Pierre Pithou (1538–1596). Moreover, the text also includes additional material—such as a concise account of the development of the ecclesiastical hierarchy and discussions of theological issues—that appear to be derived from other sources that may be identified through careful comparative analysis.

The text is mainly written in Classical Armenian language, but the spelling of proper names and foreign words follows the Western Armenian form: e.g., Կալլիա (Kallia) in Western Armenian versus Գալլիա (Gallia) in Eastern Armenian.

On page 5, in the bottom right corner, there is a seal which is slightly damaged. This seal likely belonged to the manuscript's owner, who identifies himself as ՔՐԻՍՏՈՍԻ ԾԱՌԱՅ ՄԱՀՏԵՍԻ ՄԱՐՏԻՐՈՍ (“Christ's Servant Mahtesi Martiros”). It can be inferred that Martiros was either a priest or a monk who had undertaken a pilgrimage to the Holy Land, as indicated by the use of the word *mahtesi*, which was a customary title for anyone on pilgrimage to Jerusalem. It is plausible that this Martiros is identical to the individual mentioned in the colophon of the second text—Martiros Ohanean (see below)—allowing us to suggest that he may have been responsible for compiling this miscellany.

A manuscript with the same title has been attested in one catalogue. Garegin Sruanjteanc', a prominent 19th-century Armenian scholar, ethnographer, and cleric who travelled in many Armenian communities of the Ottoman Empire documenting and safeguarding Armenia's oral traditions, folk culture, historical monuments, and manuscripts, recorded a notebook that contained the same text (Sruanjteanc' 1885, p. 447) titled Վարդապետութիւն եկեղեցւոյն Գալլիայի, այսինքն Ֆրանսոզի (note the different spelling of the words 'Gallia' and 'Franszc'i'). The notebook was kept in the library of the Armenian prelate's residence at Saint Kirakos Church in Tigranakert (Diyarbakir). There is no doubt that it is not the present copy as it states that it was translated “by Melik'sed, a certain philologist, and copied by the celibate monk Ep'rem in the Saint Karapet monastery in Cappadocia, [in the year] 1216 (= 1767).” The whereabouts of this copy of the text are unknown.

Texts 2–3:

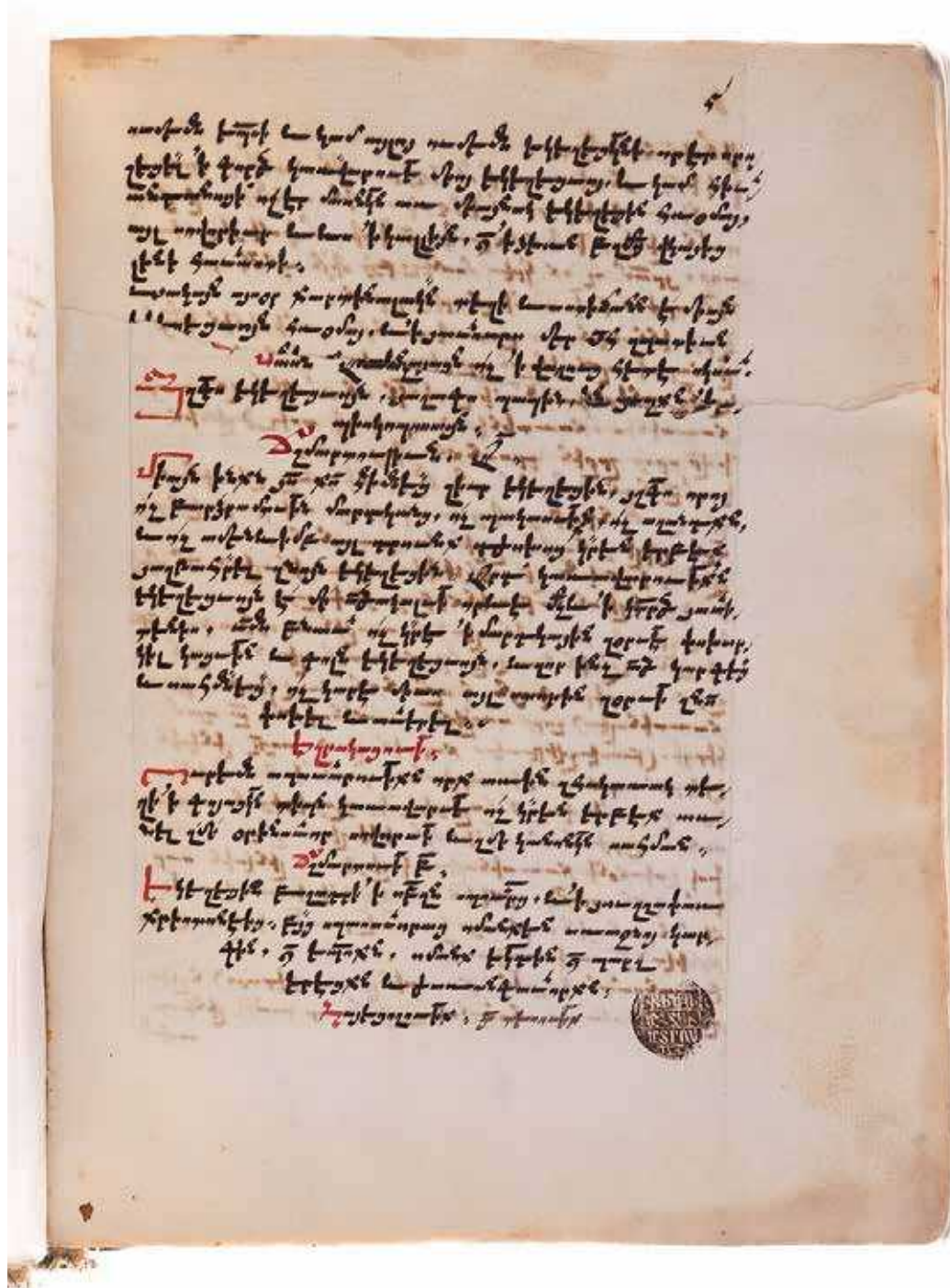
The second and third texts of the collection, which are untitled and unpaginated, appear to have been written by the same hand. The second text begins on p. 207 with the words Օգնես Տէր Յիսուս Բրիսնու (Help Lord Jesus Christ) and is written in one column. It contains a brief comparison and correspondence of the Armenian and Roman calendars and a summary of the work known as the “Commentary on Calendrical System” (Մեկնութիւն Տօմարի) by the fourteenth–fifteenth-century Armenian calendarist Yakob Էրիմեց'ի (James of Crimea) which explains the structure and peculiarities of the Armenian moveable calendrical system. Yakob Էրիմեց'ի was born in Crimea in the second half of the fourteenth century and received his education at the prominent monastery of Erzknay (today's Erzincan), where he taught calendar studies after graduating. Later, he moved to another prominent educational centre in the monastery of Mecop', where most of his scholarly legacy, including the “Commentary on Calendrical System,” was created.

The colophon left at the end of the second text states that it was put together by “the insignificant, death-deserving scribe Martiros Ohanean of Amid (Diyarbakir),” who had found refuge “under the auspices of the Holy Mother of God” in the city of Caesarea and completed this text “in the year 1219 (= 1770) of the Armenian Era, on 14 March.”

The third text is a toponymic index that lists each place’s Armenian name, followed by its Ottoman name or a brief description of its whereabouts. It is written in two columns in alphabetic order according to the Armenian alphabet and begins with the word Alank’ (the land of the Alans) and ends with K’alkedon (Chalcedon).

(Sruanjteanc’, Garegin. T’oros Albar. Vol. II. Constantinople: Tpagrut’iwn G. Paltatlean, 1885. Yakob Łrimec’i. Tomaragitakan Ašxatut’yunner (Calendrical Studies). Edited by J. A. Ėynat’yan. Yerevan: Haykakan SSH GA Hratarakč’ut’yun, 1987)

£7,500 / \$10,130
[F64216]





EXCEEDINGLY RARE EXAMPLE OF A MEDICAL MANUSCRIPT IN ARMENO-TURKISH

27. [RARE ARMENO-TURKISH MEDICAL MANUSCRIPT]. A Turkish-Armenian medical manuscript likely translated from an Arabic text for Ottoman Armenian medical practitioners in Cilicia and eastern parts of the empire. *Eastern Ottoman Empire, late 18th-century.*

4to. (24.5 x 17 cm). Contemporary blind-stamped brown leather binding, black and red ink on paper, 98 folios (of which 13 blank, also including a 2-page index at front) of 48 lines of script in two columns written in Notrigir (late minuscule) script, mainly in black ink but with red used to highlight the beginning of new sections and important paragraphs. Dampstaining to lower corner of text block resulting in some partial loss to first leaf.

This manuscript represents a remarkable and rare linguistic phenomenon within Ottoman intellectual history. Written primarily in Ottoman Turkish, it does not reflect the standard Istanbul or Western Anatolian dialects, but rather a regional linguistic form. **The manuscript thus offers exceptional value for scholars of Ottoman philology, Armenian studies, historical linguistics, and the history of medicine, as well as for collectors seeking a truly singular artifact of cross-cultural scholarship in the early modern Ottoman world.**

Its most striking feature lies in its unique mixed-script composition. While the Armenian script constitutes the main body of the text, the scribe deliberately incorporated specific Arabic letters—such as ‘ayn and kāf for sounds that could not be accurately rendered in Armenian orthography. This deliberate hybridisation reveals an advanced linguistic consciousness and suggests that the work was produced for a highly literate, multi-lingual audience familiar with both Perso-Arabic and Armenian scripts. This combination of Armenian and Ottoman scripts used to write Ottoman Turkish suggests regional transmission of medical knowledge outside the imperial centre, likely in an Armenian-speaking scholarly milieu.

The manuscript adheres closely to classical Ottoman orthographic conventions, preserving archaic spellings such as *songra* for *sonra*. The word *ilaç* (علاج, “drug”) is particularly illustrative, beginning with the Arabic ...

‘ayn before continuing in Armenian script. Such careful retention of Arabic phonemes underscores the scribe’s erudition and commitment to philological accuracy.

This distinctive form of writing—a hybrid Armenian-Arabic script for Ottoman Turkish—is exceedingly rare. Although apparently previously undocumented, its existence reflects the vibrant multilingual culture of the Ottoman provinces, where scholars and scribes often navigated multiple linguistic and scriptural traditions. Given that provincial Ottoman medical manuscripts predating the 19th century remain largely unstudied, and that Armenian script is not taught in Ottoman Studies, it is unsurprising that examples of this kind have rarely surfaced.

The probability is very high that the text was written before the 19th century. In the 19th century Turkish written in Armenian script had already been standardised through periodicals and books published in this language form. Therefore this must have been written prior to 19th century. As a location, Arab geography of the Ottoman Empire comes to mind or regions near to Iran.

The Text:

This manuscript is a treatise on medicine and the preparation of medicinal remedies, likely a copy of an earlier text composed in the 18th century or before. The scribe or compiler appears to have reproduced an existing medical work, adapting it into this distinctive mixed-script format—primarily in Armenian script with selective use of Arabic letters—to enhance its accessibility for regional practitioners.

The choice of this unique linguistic and orthographic form suggests an intention to make the text usable by medical professionals familiar with both Ottoman Turkish and Armenian, yet perhaps less accustomed to reading the standard Ottoman script. Such an adaptation reflects a localised intellectual environment, where multilingual literacy and practical knowledge intersected in the transmission of medical learning.

The manuscript thus stands not only as a testament to early modern medical practice but also as a rare witness to the fluid boundaries of language, script, and knowledge in the Ottoman world.

In the beginning and at the end there is a note in Ottoman script, that it has 83 pages. Throughout the manuscript two pages are counted as one page.

The text begins with a discussion of the foundations of health, rooted in the classical humoral and Galenic medical tradition. Health, according to the author, is maintained through the regulation of air and breathing, food and drink, movement and rest, sleep and waking, excretion and retention, sexual activity, and cleanliness through bathing in the hamam.

Following this introduction, the table of contents proceeds alphabetically, outlining a systematic exploration of medical topics and treatments:

- Air and breathing
- Eating and drinking
- Movement and tranquillity
- Sleep and waking
- Excretion and retention
- Sexuality
- Bathing (hamam regimen)
- Corruption of the humors



- Drinking medicinal remedies
- Regimen for the four seasons (*fasl-ı arba'ada tedbîr*)

The subsequent sections list medicinal ingredients alphabetically, describing each plant's therapeutic properties and providing their Arabic and Persian equivalents.

Examples include:

- Calendula — papatya (babunac)
- Rosmarinus officinalis — biberiye (rosemary)
- Smilax china - Çöpüçini

These entries indicate a long-standing pharmacological tradition, reflecting material inherited from Arabic–Persian medical sources such as Amirdovlat of Amasya or Avicenna (Ibn Sīnā) and translated/adapted into Ottoman Turkish.

The treatise further includes detailed instructions on the preparation of compounds and formulations, categorised as:

- Tinctures (şarab) — liquid medicines prepared with wine, alcohol, or infusion
- Pastes (mahcun) — thick medicinal mixtures or electuaries
- Wounds (cevarız) — treatments for cuts, skin problems, and abscesses
- Tablets — solid preparations and dosage forms
- Injections (ghurs) — possibly referring to subcutaneous or dermal applications

This manuscript stands out as a cross-cultural artifact of Ottoman scientific writing, bridging Islamic, Armenian, and Anatolian medical traditions. Its structure closely follows classical Galenic regimen literature—beginning with hygiene and humoral balance, followed by pharmacopeia and compound preparation. The “Regimen for the Four Seasons (*fasl-ı arba'ada tedbîr*)” aligns it with texts such as *Qānūn fi'l-ṭıbb* (Avicenna) and Akrabadhin traditions, but adapted for vernacular or practical use.

The alphabetical listing of *materia medica* (including vernacular plant names alongside Arabic and Persian) indicates its function as both a reference work and practitioner's manual. The hybrid Armenian–Arabic script marks this as a rare provincial production, likely intended for physicians or apothecaries who were fluent in both Ottoman Turkish and Armenian orthography.

Its attention to preparation methods—tinctures, pastes, injections—suggests empirical, hands-on medical practice, rather than a purely theoretical treatise.

The Matenadaran, Museum and Institute of Ancient Manuscripts in Armenia holds a rich collection of similar manuscripts.

Bibliography:

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£9,500 / \$12,830

[F64607]

A RARE COPY WITH ORIGINAL COLOUR

28. HANCARVILLE, Pierre-Francois Hugues d'.
Veneres uti observantur in gemmis antiquis. Lugd. Batavorum [i.e. Leiden - but actually Naples], [c.1771].

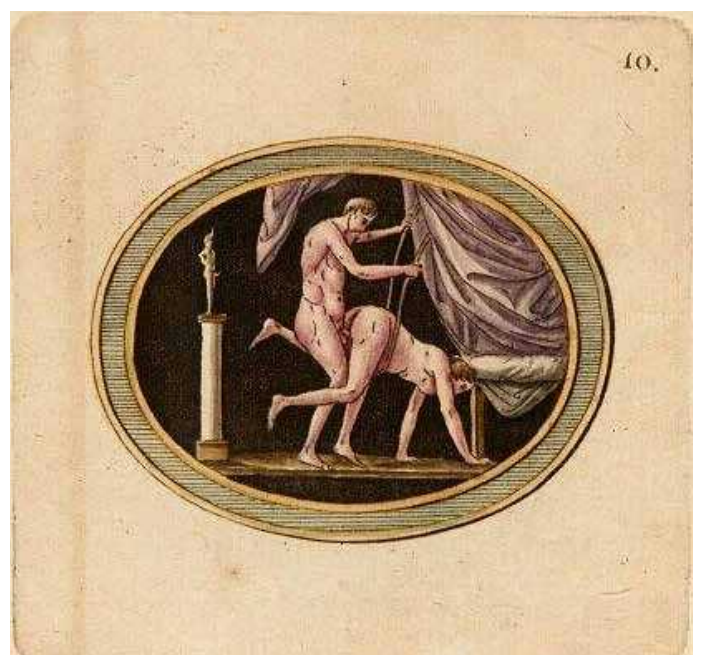
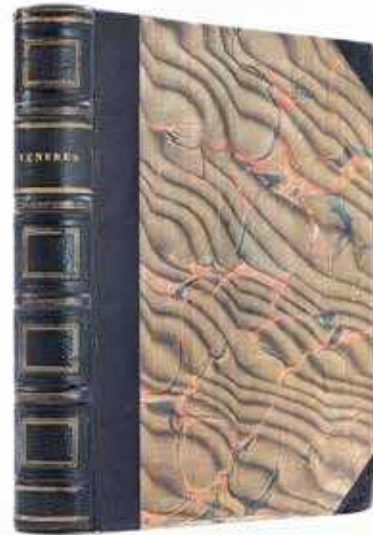
FIRST EDITION. Two volumes bound in one. Small 4to. (20.5 x 14.8 cm). Fully engraved throughout. Hand-coloured title numbered 1, 10 pp. preface printed in red within black borders, plates numbered 2-30, all hand-coloured, each with a leaf or two of text in red within red border; hand-coloured title and 35 hand-coloured plates with text leaves as before. In all 66 hand-coloured plates including two titles. Later, nineteenth century, half black half morocco over marbled paper covered boards, spine with raised bands and gilt, green silk page marker. An excellent copy.

A fine hand-coloured copy of this fully engraved work, – 'rarissimes exemplaires dont les figures, chefs-d'oeuvre de gravure, ont été peintes dans un coloris d'une beauté surprenante' (Pia).

Hancarville catalogued Sir William Hamilton's collection of ancient vases in Naples in 1764, from which it is likely he took some inspiration for these images showing a collection of classical erotica, supposedly taken from actual medallions. In 1777 he travelled to London, where he arranged the second edition of this work with the text also in English.

(Cohen 476; Pia Enfer 1487-1488; Karen A. Sherry, Winterthur XXX)

£10,000 / \$13,500
 [F47889]





RARE HAND-COLOURED ANTI-SEMITIC BOARD GAME

29. [THE GAME OF THE JEW]. Nouvelle Combinaison du Jeu du Juif. [Paris: Crépy, 1783].

Original hand-coloured engraving (overall 72 x 48 cm) comprising 15 sections, the game occupying 12 sections (each 16 x 16 cm.) plus 3 half-panels at the bottom for the title and rules of the Nouvelle Combinaison (each 8 x 16 cm). Contemporary linen backing. (Framed with museum quality glass (99% UV filter - less than 2% reflection. Easily removable from frame) Joints holding (although fragile), wear to corners, minor loss to inside margin of lower left title panel, light browning, a few hanging pin holes at margins. Scarce, especially when coloured.

Without imprint or date (as normal). The 12 panels depict 12 traditional games, La Main Chaude, Le Balon, La Crosse etc, which follow the 12 months of the year. Rules for advancing around the board underneath each illustration, and a second method of playing in the bottom three panels.

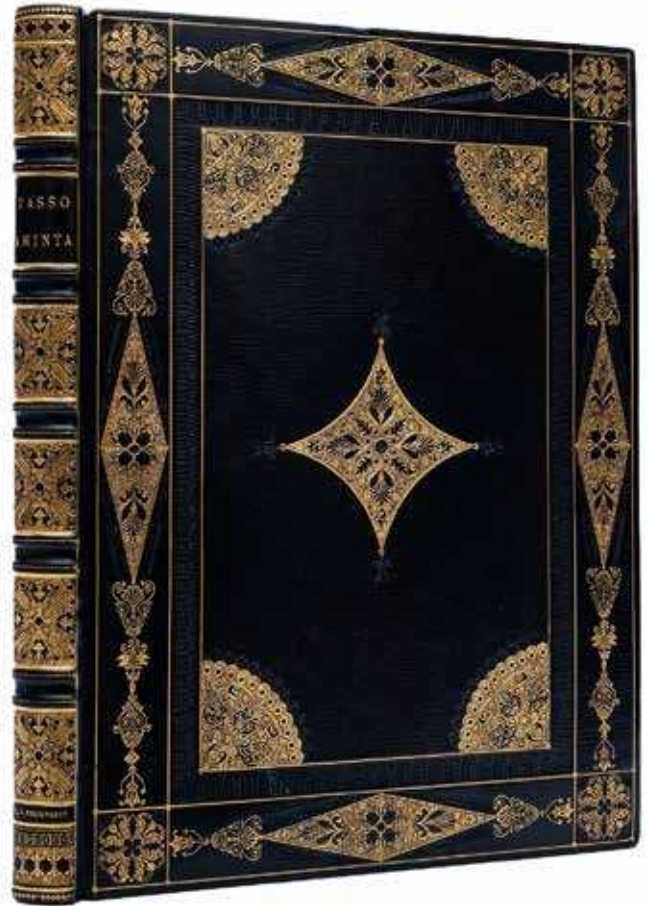
£7,500 / \$10,130

[F53336]

FIRST BODONI EDITION, FIRST ISSUE, ONE OF ONLY 50 COPIES ON VÉLIN PAPER

30. [BODONI PRINTING]. TASSO, Torquato.
Aminta. Favola Boschereccia di Torquato Tasso ora per la prima volta alla sua vera lezione ridotta. *Crisopolis [Parma]: Impresso co' caratteri Bodoniani, 1789.*

FIRST BODONI EDITION, FIRST ISSUE, ONE OF ONLY 50 COPIES ON VÉLIN PAPER. 4to. (29.5 x 21.5 cm). 7 ff., 14 pp., 1 f., 142 pp., 1f. Printed in italic an roman type. In a sumptuous Parisian binding by Joseph Thouvenin l'Aîné (c.1820 or before) of dark blue straight-grained morocco elaborately tooled in gilt and blind; the sides ruled with broad border of arabesques, stylised flowers and acanthus leaves, the four corners with quatrefoil ornaments; inner blind-stamped border of palmettes enclosing fan-shaped pointillé corner pieces composed of arabesques, acanthus and foliate tools, the centres with large lozenge shaped ornament; the spine with five double-raised bands, the second compartment lettered in gilt, the others richly gilt with foliate tools on pointillé backgrounds, Thouvenin's name gilt to foot of spine "R.(ELIÉ) P.(AR) THOUVENIN"; gilt inner dentelles, doublures and endleaves of pink watered-silk surrounded by gilt borders, all edges gilt. Housed in a silk-lined cloth drop-back box. Engraved portrait vignette and engraved coat-of-arms. A fine copy in a sumptuous binding.



A magnificent copy of this celebrated typographic masterpiece by Bodoni. Brunet cites this as "une des plus belles éditions de Bodoni" produced by the legendary printer-typographer. Dedicated to the Marchesa Donna Anna Malaspina della Bastia with a poem by Vincenzo Monti, printed in Bodoni's elegant italics, underneath her engraved coat of arms and with a preface by the Abate Pierantonio Serassi. While it was subsequently reprinted in 1792 with a frontispiece bearing the original printing date of 1789, this example is identifiable as the first issue (with the small signature number on p. 13 of the preface, and the correct "novi snow" is p. 38).

The sumptuous binding, by Joseph Thouvenin l'Aîné, was likely executed before 1820. Born In 1791, the son of a bookseller, he learned bookbinding from 1802-1813. He started to work with Bozerian and had acquired great competence by 1806. He set up on his own in 1813, apparently to learn the gilding which Bozérien Jeune had been unwilling to teach him. His submission of 11 bindings at the Exhibition of 1819 was rewarded with an honourable mention while at that of 1823, he gained a silver medal. He became one of, if not the most respected and sought-after binders of the period but died in his binding prime in 1834. "This binder shows first class technical skills: he pays attention producing fashionable bindings provided with fillet borders, French Restoration panel stamps of little, middle and big sizes and à la cathédrale. He is one of the first workers to adopt the retrospective style, which appealed to Nodier" (BL). His name has been immortalised by mentions in the pages of Balzac and Stendhal, and his connection with Charles Nodier has added a lustre to both their names, often inscribed on shields on the sides of books bound for and by them respectively.

(Brunet, 673)

£12,000 / \$16,200
 [F60882]

THE MUTINY ON THE BOUNTY

31. DODD, Robert. The Mutineers turning Lieut. Bligh and part of the Officers and Crew adrift from His Majesty's Ship the Bounty. *London: B.B. Evans, Oct. 2, 1790.*

Original hand-coloured aquatint engraving (c.45 x 62 cm.).

The quintessential moment (29th April 1789) in the narrative depicted only a few months after the first printing of Bligh's "Narrative..". Bligh and his crew are being cast adrift but just before the fateful moment we see them being thrown the four swords they were to be allowed to take with them. Beneath the print lower left is a six line resumé of the mutiny and lower right the dedication to "The West Indian Planters and Merchants on whose benevolent representation the expedition for transporting the valuable Bread Fruit...was undertaken". Includes the only known portrait of Fletcher Christian.

William Bligh (1754–1817), naval officer and colonial governor, was born in Plymouth and first went to sea around the age of eight. Aged sixteen, he joined the Royal Navy, and six years later was appointed to Cook's third voyage as Master of HMS Resolution. Bligh's main task was to make charts, and on the voyage he honed the exceptional navigational skills that would become – along with volatility and authoritarianism – his best-known characteristics. Subsequently promoted to Lieutenant, he served in the West Indies before being appointed commander of HMS Bounty, which was to embark on a voyage to Tahiti to collect breadfruit plants for British settlements in the Caribbean. The Bounty left Portsmouth in December 1787 and arrived in Matavai Bay almost a year later. During the Bounty's subsequent five-month stay, many crew members became happily accustomed to Tahitian ways and formed relationships with local women – attachments cited by Bligh as the most likely cause of the mutiny, led by second-in-command Fletcher Christian, that took place three weeks after they sailed from Tahiti in April 1789. According to Bligh's account, he was dragged from his cabin at sunrise, bound and repeatedly threatened with death before being set adrift in the ship's launch with eighteen supporters. The voyage that ensued is considered one of history's most remarkable feats of seamanship, as Bligh, with minimal provisions and no maps, successfully navigated the open boat over 3000 miles to Timor, losing only one of his men and during the voyage charting part of the coast of Australia. Christian and the mutineers returned to Tahiti before sailing with eighteen companions to Pitcairn Island, where they burnt the Bounty at sea. Another fourteen mutineers were captured in Tahiti but some perished when the ship sent to apprehend them sank. Three of the ten mutineers eventually brought to trial in England were hanged. Honourably acquitted by the customary court martial that followed the loss of a ship, Bligh made a second, successful breadfruit-collecting voyage to Tahiti in the Providence between 1791 and 1793. In 1805, on the recommendation of Sir Joseph Banks, Bligh was appointed governor of New South Wales, taking up the post in August 1806 with a brief to curb the trade in rum and the influence of powerful, wealthy colonists. Again, despite his general integrity, Bligh's abrasive manner and rigid adherence to orders created conflict over issues such as land, planning and convict labour. This led ultimately to Australia's first and only military coup, the so-called 'Rum Rebellion' of January 1808, wherein Bligh was deposed by the New South Wales Corps and held under house arrest in Sydney for more than a year. After returning to England in 1810, Bligh was eventually promoted to Vice Admiral. He died in London, survived by his six daughters.

Robert Dodd (1748–1816) was a leading painter of maritime and military subjects. He lived and worked in London and exhibited with the Society of Artists and at the Royal Academy between 1782 and 1809. Dodd was also a printmaker, issuing many of his paintings as engravings. His works are characterised by their high drama and include detailed studies of famous ships, representations of naval actions, and battle scenes from the Napoleonic and American Revolutionary wars. His image of the Bounty mutiny is perhaps the best-known contemporary depiction of the incident and was published in the same year as Bligh's account of the event and his extraordinary voyage in the longboat. The image also contains a depiction of Fletcher Christian, who is standing atop the stern of the Bounty between two breadfruit trees.

£12,500 / \$16,880

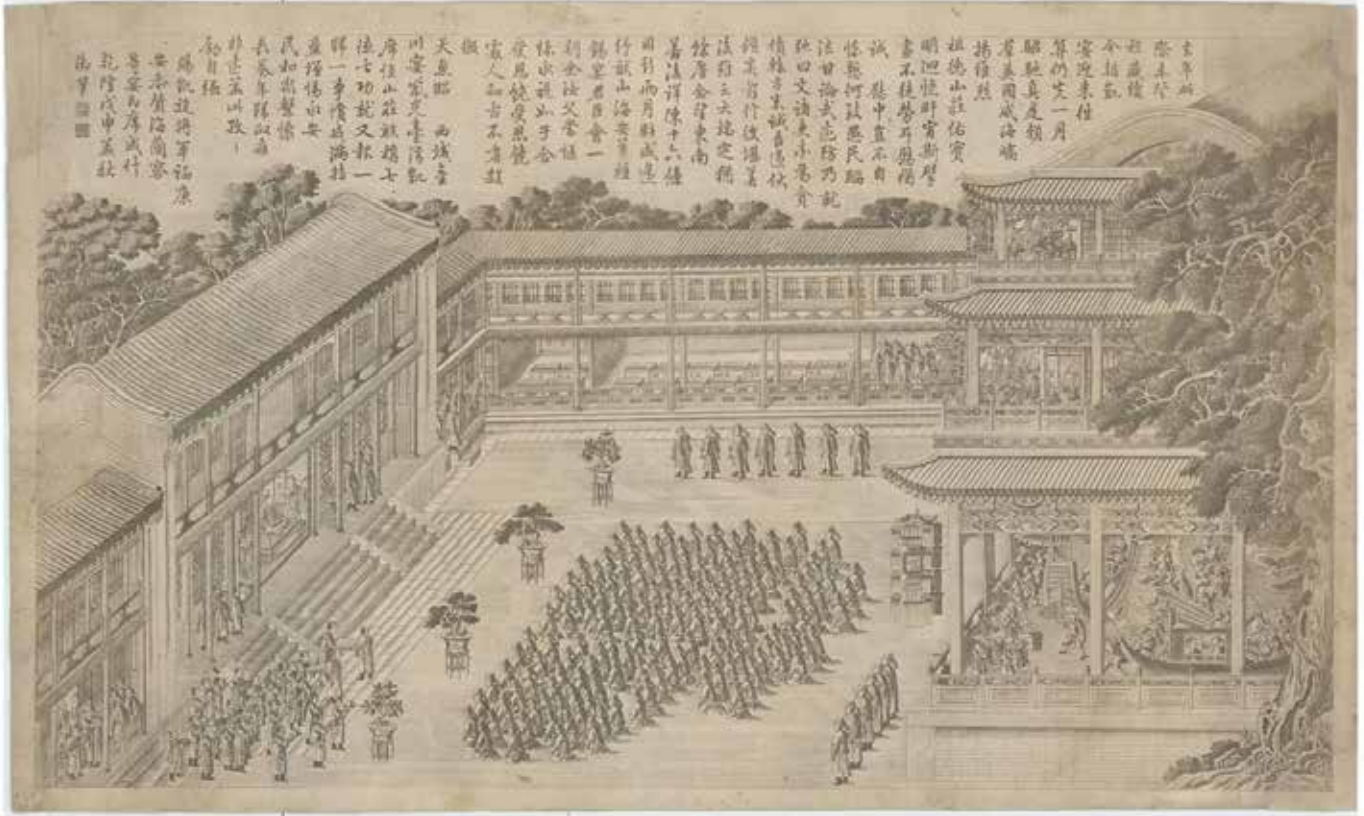
[F54282]



The BOUNTY, on her way to the West Indies, with the Commodore and crew, as she sailed from the Harbour of New York, on the 23rd of August, 1791.

By the Hon. Mr. John Jay, Secretary of State, and Mr. Jay, Secretary of the Navy.

24/10/1791



RARE QIANLONG BATTLE PRINT RELATING TO THE TAIWAN REBELLION (1787-1788)

32. QIANLONG, Emperor of China (1711-1799) – Dazhang YANG (fl.1770-1790). Triumphal Feast for the return of General Fukang'an after the suppression of Taiwan [from] Pingding Taiwan deshung tu (Victorious Battle Prints of the Taiwan Campaign). [*Beijing: The Chinese Imperial Court, c.1790*].

Original copper-enzaving (50 x 86.7 cm, overall sheet 54 x 90.5 cm) showing the imperial reception of the victorious army and its commander, the military officer Fukang'an (d. 1796), from the extremely rare set of the Qianlong battle prints relating to the Taiwan Rebellion (1787-1788). Slight dust-soiling, small tear without loss and minor crease to right hand outer margin, generally very good.

The Qianlong battle prints are a series of prints from copper engravings dating from the second half of the 18th century which provide an extremely interesting example of the interaction of Chinese and European artistic practices. The prints were commissioned by the Qianlong emperor of the Qing dynasty (1644-1911), who ruled from 1735 to 1796, and depict his military campaigns - known as The Ten Great Campaigns (Shiquan Wugong) - in China's inner provinces and along the country's frontiers. The master illustrations for the earliest of these engravings were large paintings executed by European missionary artists employed at that time at the court in Beijing. These artists include Italian Jesuit Giuseppe Castiglione (1688-1766), French Jesuit Jean-Denis Attiret (1702-68), Bohemian Jesuit Ignatius Sichelbarth (1708-80), and the Italian Augustinian missionary, Jean-Damascène Sallusti (d. 1781). The engravings of the first set of 16 paintings, *Suite de seize estampes representant les conquêtes de l'Empereur de la Chine* (Paris, 1767-1774), commemorating three campaigns against the Dzungars and the pacification of XinJian (1755-1759), were not produced in China, but rather in Paris, at that time home to the best European artisans working in this technique. The emperor even decreed that the work should emulate the style of the Augsburg copper-engraver Georg Philipp Rugendas the Elder (1666--1742), whose work he knew. Small-scale copies of the paintings by Castiglione and his Beijing colleagues were sent to Paris to be transferred on to copperplates, printed, and then sent back to China, along with the plates and prints. To commemorate later military campaigns, additional sets of engravings were executed in Peking by Chinese apprentices trained by the Jesuits and differ markedly in style and elaborateness from those of the Paris series; the print offered here, from the campaign relating to the Taiwan Rebellion (1787-1788), is an example of one of these engravings produced in China by Chinese artists. They are easy to be quickly identified

as they have calligraphic poems in Chinese composed and written by the Qianlong Emperor, unlike the French ones which have the typical imprint of artist and engraver beneath the image.

The Taiwan Rebellion (1787-1788):

In 1786, Taiwan's Heaven and Earth Society, comprising Ming loyalists, rose up in revolt under their self-proclaimed king, Lin Shuang-wen. His army soon comprised some 50,000 people, and by 1787, the rebels occupied almost the entire part of southern Taiwan. The initial Qing troops sent to suppress the rebellion were poorly organised, and were easily defeated by the insurgents. Eventually the Qing court sent General Fukang'an with 20,000 reinforcements, which, being better equipped and more disciplined, quickly suppressed the rebels, capturing the ringleader Lin Shuang-wen.

Impressed by the wall paintings and the engravings he had commissioned from the Jesuits at the imperial court to commemorate his central Asian victories against the Dzungars (see above), Emperor Qianlong commissioned similar commemorative prints to be made of his campaign against the Taiwanese. By the time of the Taiwan campaign, however, all four of the Jesuit painters who had worked on the first series had died. Therefore, Chinese court painters trained by the Jesuits were entrusted with the task. The scenes in the present lot were designed by Jia Quan and Li Ming, who were used to working in the Jesuit tradition. They are dated 1787, 1788, and 1789, with the series of prints being published in 1790. Thus these engravings provide an extremely interesting example of the interaction of Chinese and European artistic concepts, as well as an indication of the fascinating relationship of the Jesuit artists in Beijing with the Qing court.

Qianlong's battle copper prints were just one of the means the Manchu emperor employed to document his campaigns of military expansion and suppression of regional unrest. They served to glorify his rule and to exert ideological control over Chinese historiography. Seen in their political context, the Qianlong prints represent a distinct and exceptional pictorial genre and are telling examples of the self-dramatization of imperial state power, examples of which are obviously found in multiple cultures. The East Asia Department of the Berlin State Library holds a set of five series with a total of 64 prints.

Rare. A complete copy of the Qianlong battle prints relating to the Taiwan Rebellion from the library of Norman Bobins fetched £81,900 at Christies in July, 2023.

(Library of Congress; cf. the Norman Bobins copy sold at Christies in 2023).

£4,250 / \$5,740

[F61018]

A 'COMPREHENSIVE HISTORY AND TRAVEL GUIDE' FOR THOSE ON THE GRAND TOUR

33. SWINBURNE, Henry. *Travels in the Two Sicilies...in the Years 1777, 1778, 1779, and 1780. The Second Edition. London: Printed by J. Nichols, 1790.*

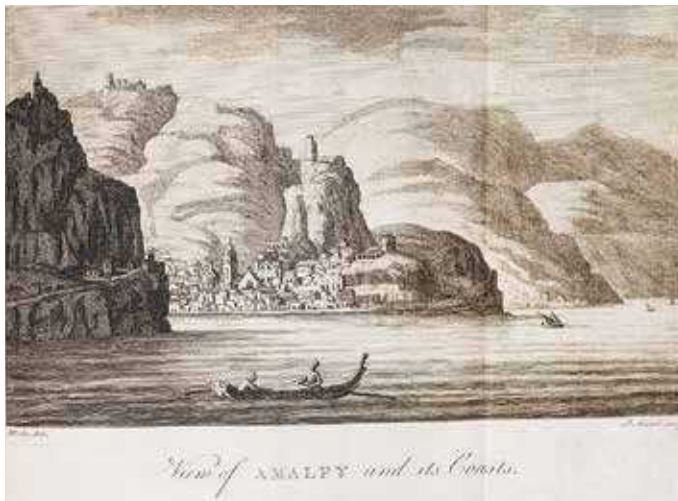
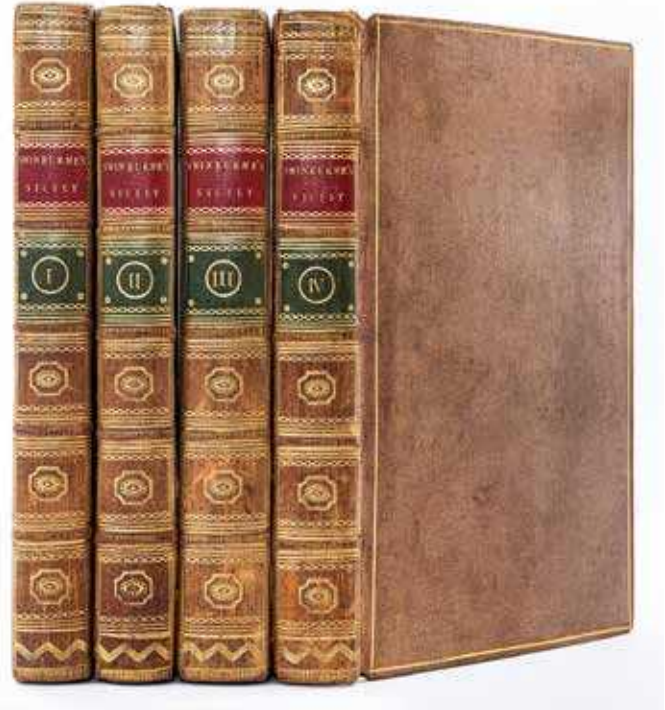
4 vols. 8vo. (21.5 x 12.5 cm). pp. lxxv+307; xi+[i]+359; viii+414; viii+394. Contemporary speckled calf, spines with raised bands and gilt in compartments, contrasting green and red morocco labels lettered in gilt, sides ruled in gilt, sprinkled edges. Folding letterpress genealogical table, folding map, 2 folding plans, and 20 folding plates including panoramas of Palermo and Messina, all engraved. Ex libris Sir Richard Vanden-Bempde-Johnstone, 1st Baronet, with his armourial bookplates to front pastedown of each volume. Sir Richard Vanden-Bempde-Johnstone, 1st Baronet (21 September 1732 – 14 July 1807) was a British Member of Parliament. Minor scrape to lower board of vol.2 and uppr board vol.3., generally a handsome clean set.

Scion of an old Catholic family, Henry Swinburne (1743-1803) was educated "at the monastic seminary at Lacelle, France, the University of Paris, Bordeaux, and finally the Royal Academy in Turin" (ODNB). By 1763 he had inherited the family estates following the death of his older brother, and now financially independent, he married and settled in Hamsterley, Durham, before returning to Europe. In 1775 Swinburne toured Spain with fellow Catholic Sir Thomas Gascoigne (an account of which was published in 1779), before sailing to Italy. From 1777 until early 1779 he toured the Kingdom of the Two Sicilies, which the present work, first published 1783-1785, recounts. John Ingamells describes it as "a comprehensive history and travel guide" (A Dictionary of British and Irish Travellers in Italy).

(Pine-Coffin, 777.3)

£3,000 / \$4,050

[F57556]



AN ILLUSTRATED GUIDE TO THE COMPLEX & DIVERSE WORLD OF INSECT LIFE IN BRITAIN

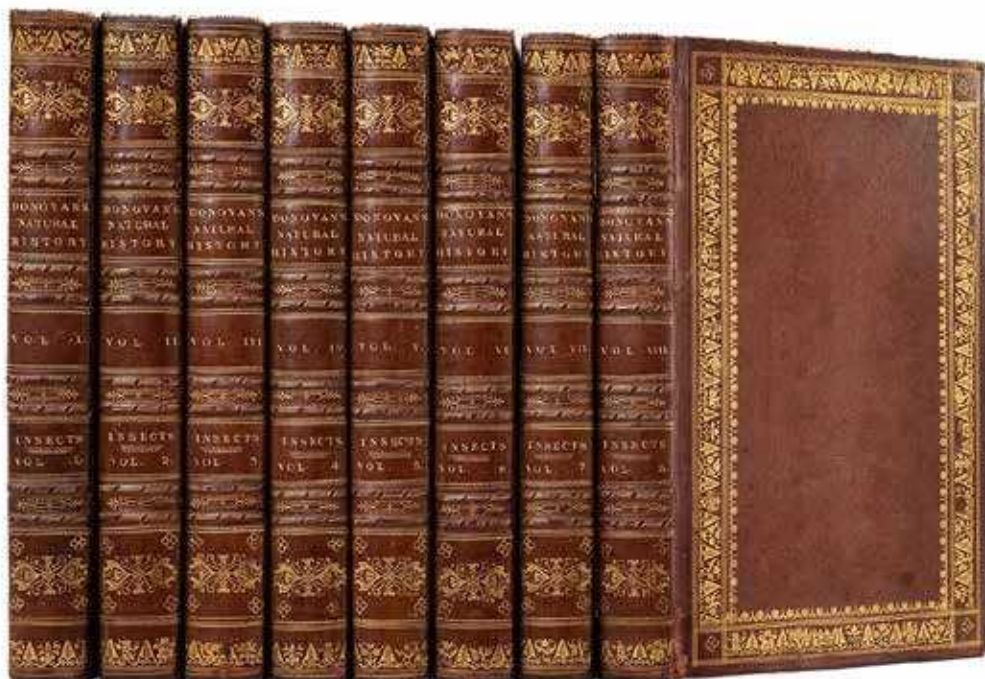
34. DONOVAN, Edward. *The Natural History of British Insects; explaining them in their Several States, with the Periods of their Transformation, their Food, Oeconomy, &c. Together with the History of such Minute Insects as require Investigation by the Microscope. The Whole illustrated by Coloured Figures, designed and executed from Living Specimens. London: Printed for the Author, and for F. and C. Rivington, 1792-1813.*

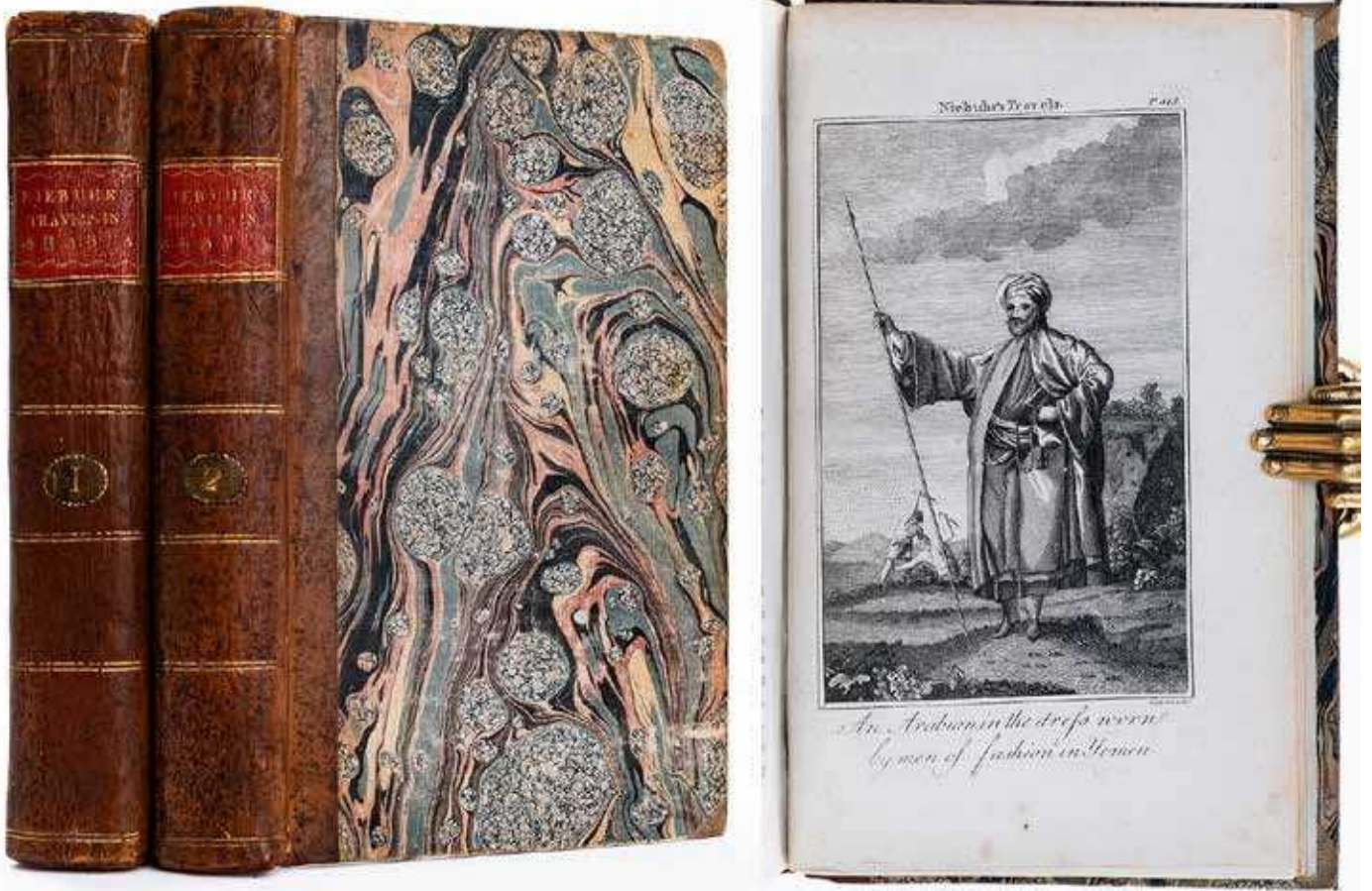
FIRST EDITION. 16 volumes bound in 8. 8vo. (23.5 x 14 cm). Contemporary full calf richly gilt, sides ruled with wide gilt foliate borders, spines with raised bands and richly gilt in compartments, gilt inner dentelles, marbled endpapers and edges. 576 fine hand-coloured engraved plates by and after Donovan. Some light shelfwear to bindings, contents clean and crisp save for the odd occasional spot and one example of a brown splash in Vol. 16 affecting pp. 33-37, generally an excellent set in particularly handsome bindings.

Fine, complete set of first issues of Edward Donovan's comprehensive guide to the complex and diverse world of insect life in Britain. This handsome work was originally intended to be published in ten volumes in 1801. However, with Donovan's acquisition of additional specimens and two complete cabinets of insects, the decision was taken to continue the series and a further 6 volumes were published from 1806 onwards. Organised into sections that cover various habitats and environments found around the British Isles, each description is accompanied by a highly detailed engraving, that provides visual illumination of the species' physical characteristics, behaviour and ecological role. Donovan's comprehensive work not only reflects the growing interest in the natural world from the general public, it equally reflects the emergence of the field of entomology as a distinct scientific discipline.

Nissen ZBI 1142.

£7,250 / \$9,790
[F61694]





THE FIRST EUROPEAN ATTEMPT AT A COMPLETE ACCOUNT OF ARABIA

35. NIEBUHR, Carsten & HERON, Robert (translator). Travels through Arabia, and other Countries in the East, performed by M. Niebuhr, now a Captain of Engineers in the Service of the King of Denmark. Translated into English by Robert Heron. With Notes by the Translator; and Illustrated with Engravings and Maps. *Edinburgh: Printed for R. Morison and Son [and] London: T. Vernor, 1792.*

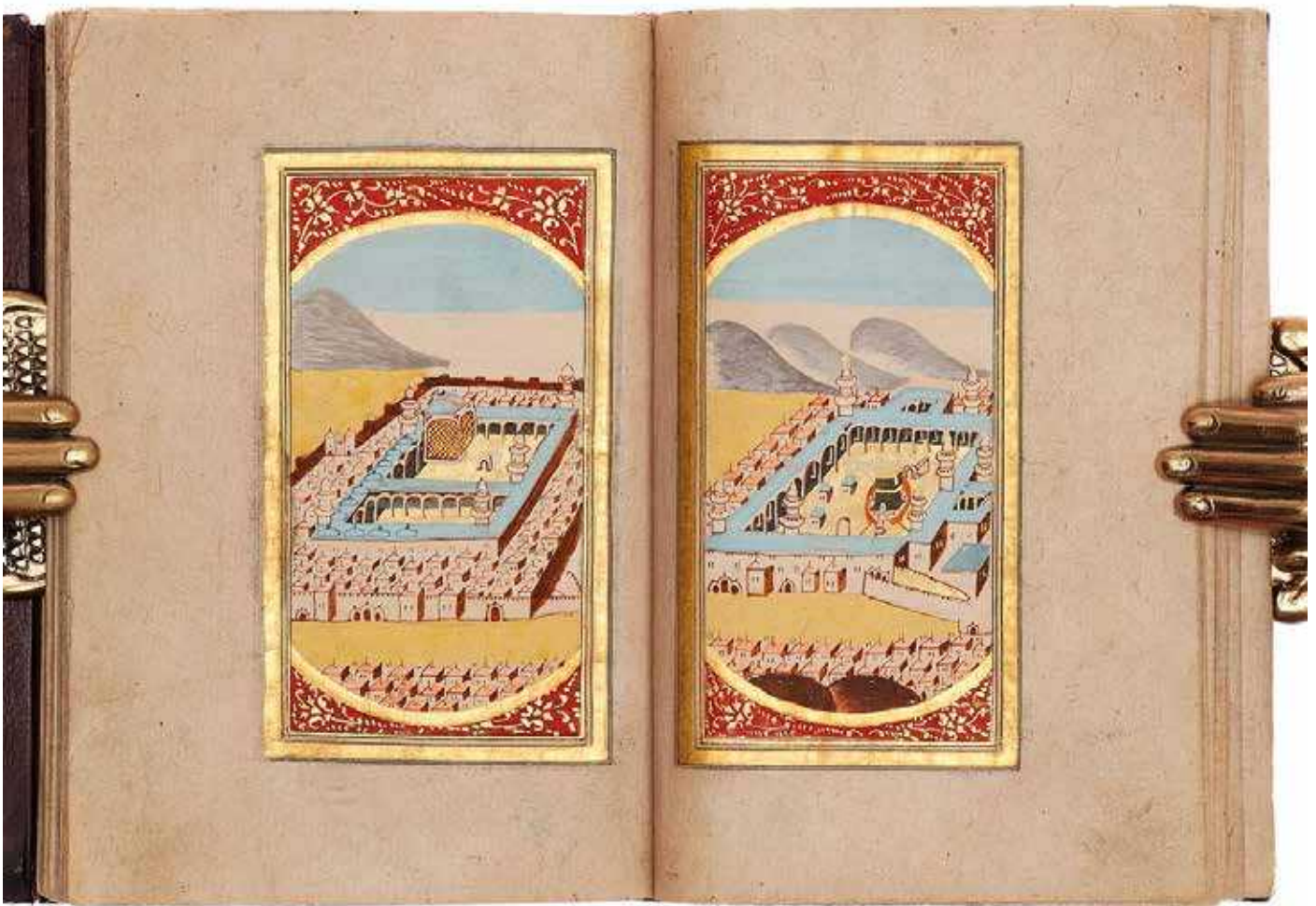
FIRST EDITION IN ENGLISH. 2 vols. 8vo. (21.5 x 13 cm). pp.xx+454+[2, errata]; xii+439. Contemporary marbled calf over marbled boards, smooth spine ruled in gilt and with complementary red and green morocco labels. 10 engraved plates and 3 engraved folding maps. Contemporary ownership inscription of 'Ja. King, K.B.C.' to each volume, one dated 1797. Some light shelfwear to extremities of binding, small tear to one panel of first map in Vol.1, some small nicks to other maps, contents clean and unmarked, generally an excellent set in smart contemporary bindings.

An authoritative and extensive account of the Royal Danish Expedition (1761-1767) to the Arabian Peninsula, written by its sole surviving scientist. The renowned explorer and cartographer Carsten Niebuhr (1733-1785) was the sole surviving member of the Danish scientific expedition to Egypt, Arabia, and Syria and his mapping of the region was a major contribution to 18th-century cartography. Niebuhr's famous map of Yemen, reproduced in a grand folding engraving in this publication, was derived from original measurements made on that expedition. Niebuhr was the first European to chart Kuwait, and one of the first to switch from using the name Arabia Felix to Yemen.

First published in German in Copenhagen, 1772.

(Cf. Atabey 873-874)

£7,500 / \$10,130
[F63697]



A FINE OTTOMAN EXAMPLE OF THIS FAMOUS WORK OF SUFISM

36. AL-JAZULI, Muhammad bin Sulayman. *Dala'il al Khayrat*. Ottoman Empire, late 18th-century.

Complete illuminated manuscript in Arabic on laid and polished paper, 99 folios plus 5 flyleaves, written in 11 lines of neat black naskh per page, framed within illuminated border, with catchwords, some words picked out in red, rubricated titles framed within illuminated cartouches, small gold roundel verse markers, first two folios of the manuscript and first leaf of the text illuminated with polychrome headpiece. Folio 14 x 9 cm, text panel 9.5 x 5 cm. Contemporary Ottoman leather binding richly decorated in gilt, gold sprinkled endpapers. Two finely executed illuminated miniatures depicting Mecca and Medina from a birds-eye-view perspective, 5 lavishly embellished headpieces with arabesque-like vegetal décor against a lapis lazuli and golden background, as well as 14 chapter or section headings decorated with lateral poppies, rosebuds or other flowers on gold background and colours, some pages handsomely decorated by means of a geometric grid of golden hexagons, inside which are the various sacred epithets of the Prophet Muhammad, as well as a beautifully gilt frame to the text panel, and a sheer number of separating elements, each one fashioned as a golden rosette punctuated by symmetrical coloured dots. Some light shelfwear to exterior, contents clean, overall in excellent condition. The text begins with a page of introductory text in Ottoman Turkish, stating the title of the work and its author, along with numerous prayers and pious formulas. Immediately afterwards, all of the 99 names of Allah ensue, each separated from the following by a simple yet elegant gilt roundel, after which another two pages are filled with divine epithets and godly attributes in a more decidedly theological tone. From there on the text of the *Dalā'il al-khayrāt* begins in earnest.

Curiously enough, the final colophon, penned in an elegant *tawqi'* script, seems not to report the date when the manuscript was completed, nor is there any *abjad* encrypted word to suggest a date, however the scribe's name does appear. The colophon is thoroughly transcribed and translated below:

Kataba-hu al-ḥaqīr al-faqīr al-muṭaraf bi'l-ʿaḡraf wa'l-taqṣīr Ṣāliḥ al-madʿūw / bi-Kātib-zād al-Kāšānī – Allahumma uḡfur la-nā wa / li'l-wālidīn-nā, wa'l-tanāzzirīn aḡmaʿīn. The colophon translates into English as: “He who wrote it [i.e. this manuscript] is the miserable and poor, infamously acknowledged for his arrogance and his shortcomings Ṣāliḥ [literally ‘pious’, but here a proper name], also known by the name of ‘The Son of the Scribe al-Kāšānī’. O God, forgive us and our parents, as well as all those who argue against each other.”

Text:

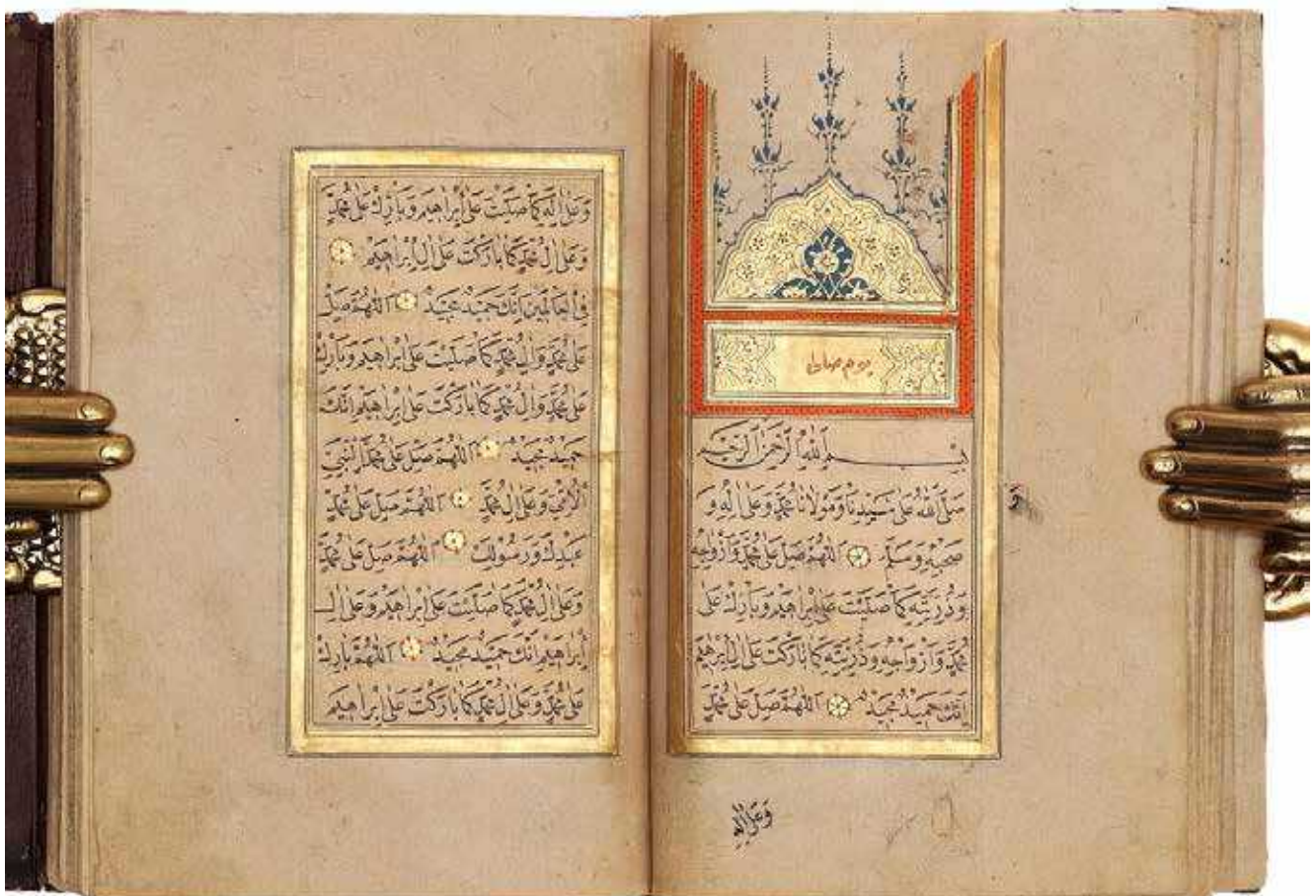
Dalā'il al-khayrāt wa-shawāriq al-anwār fī dhikr al-ṣalāt 'alā al-Nabī al-mukhtār (lit. 'Waymarks of Benefits and the Brilliant Burst of Lights in the Remembrance of Blessings on the Chosen Prophet'), usually shortened to *Dala'il al-Khayrat*, is a famous collection of prayers for the Islamic prophet Muhammad, which was written by the Moroccan Shadhili scholar Muhammad al-Jazuli (died 1465 AD). It is a popular collection of Sunni 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 ninety-nine names of Allah as well as illustrations of the holy sites of Mecca and Medina (both present in this copy).

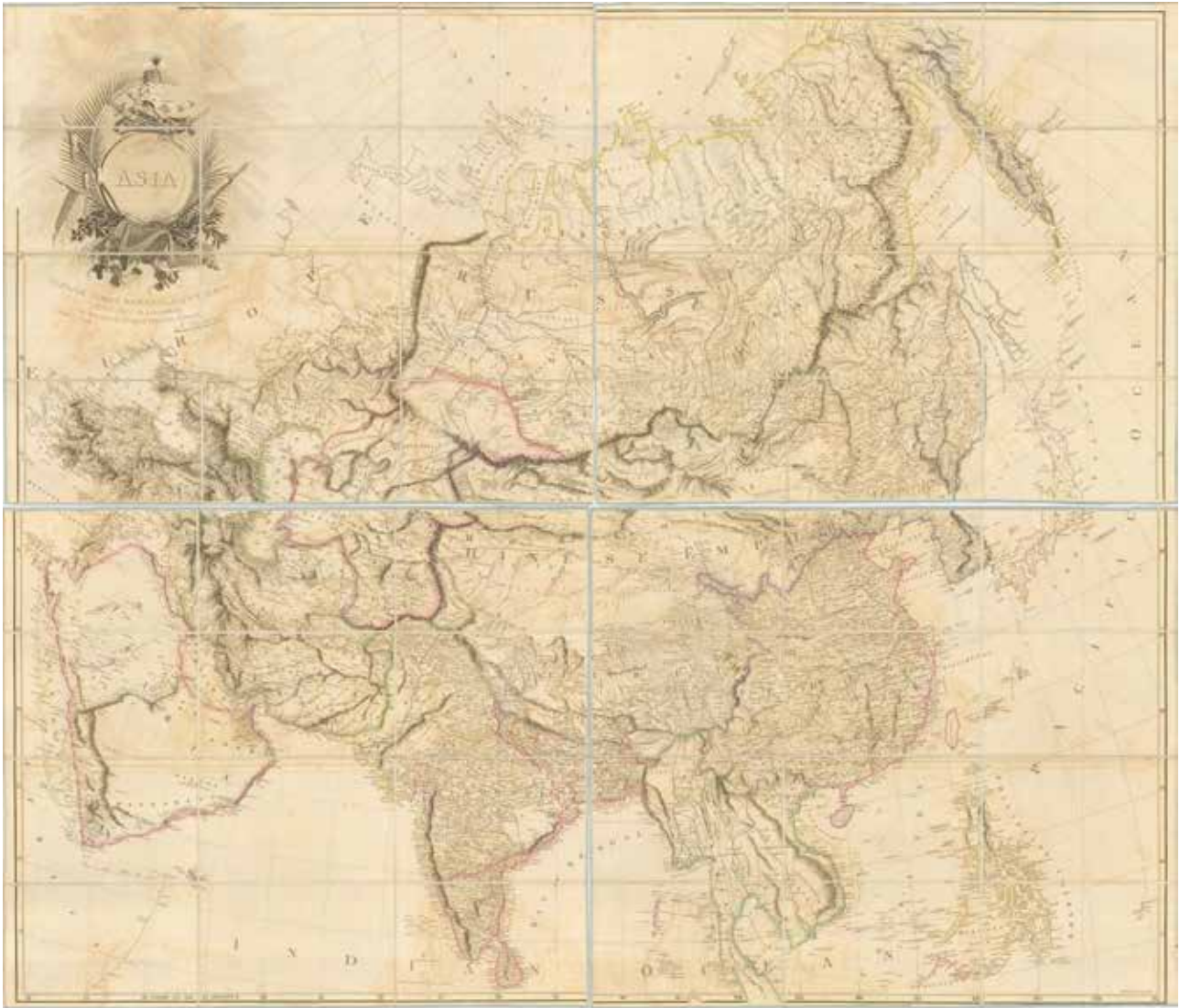
Al-Jazuli was born in the Sous area of Morocco and compiled this *Dala'il al-Khayrat*, his best known work, in Fez after spending almost forty years travelling to Mecca, Medina and Jerusalem. He is one of the seven muslim saints of Marakkesh, and is buried in a mausoleum in the city.

The *Dala'il al-Khayrat* is the first major book in Islamic history which compiled litanies of peace and blessings upon Muhammad. It is also the most popular and most universally acclaimed collection of litanies asking God to bless him. Among some Sunni religious orders, most notably the Shadhili order, its recitation is a daily prac-tice. In others however, its recitation is a purely voluntary daily practice.

£8,500 / \$11,480

[F65337]





THE MOST ACCURATE MAP OF ASIA PUBLISHED AT THE BEGINNING OF THE 19TH-CENTURY

37. ARROWSMITH, [A]aron. Asia. To Major James Rennell, Esqr. F.R.S. &c. &c. This Map is Inscribed, by His much Obliged Humble Servant.... *London: G. Allen for A. Arrowsmith, January 1st. 1801.*

Large engraved map (overall c.1230 x 1450 cm) with original outline hand-colour, dissected into 36 panels joined on 4 sheets, backed onto linen with pale blue silked edges, contained in original marbled paper covered chemise and matching calf-backed slipcase, with paper label of D'Artaria & Compagnie, rue Kohlmarky, no.1219, Vienne, Magasin de Cartes Geographiques pasted to verso of map and similarly lettered in gilt to slipcase spine, Some offsetting most noticeable at the decorative cartouche on NW section, generally a very nice clean and fresh copy beautifully presented. Extends from the Arabian Gulf in the West, to the Philippines in the southeast, the Arctic circle in the north and the Ceylon in the south.

Earliest edition of this wall map, the most accurate map of Asia published at the beginning of the 19th century. It shows significant advancement compared with other maps of the period, incorporating the work of surveyors like James Rennell, to whom the map was dedicated. Rennell was surveyor-general of the East India Company's dominions in Bengal, and the information published in his "Bengal Atlas" in 1779 appears here. Arrowsmith also included remarkable topographical detail such as mountain ranges in regions as remote as Tibet. Remarkably, the region on the shore of the Arabian Gulf is already labelled as "Bani Yas" territory. Arrowsmith has marked the track of Lapérouse's voyage in the Indian Ocean and Far East.

£5,000 / \$6,750

[F63232]

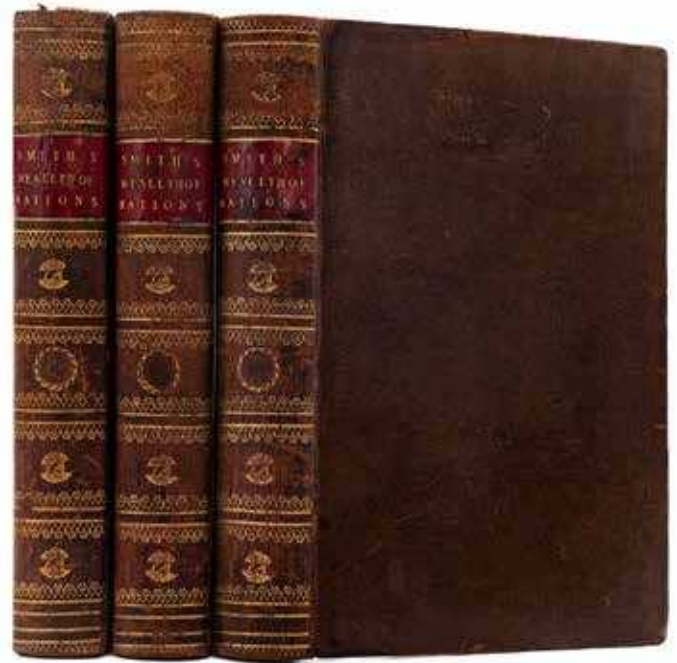


A FINE NEEDLEWORK BINDING

38. [NEEDLEWORK BINDING BINDING - GEORGE III]. Koniglich Gross-Britanischer und Churfurstlich Braunschweig-Luneburgischer Staats Kalendar auf das Jahr 1801. *Lauenburg, 1801.*

8vo. (18 x 11 cm.) pp.[xxxii]+264+34+[16]. Contemporary needlework binding of white gold silk twill, with borders of gold sequins and foliate border of green silks issuing in red flowers, upper cover with crowned monogram of George III to the centre, monogram in gold sequins, the crown worked in coloured silks, the lower cover with a central cornucopia worked in gold threads with flowers and leafy sprays in coloured silks, corner pieces of flowers worked in sequins and gold threads, gilt edges, bright green endpapers, slightly rubbed, the binding preserved in its original red morocco slipcase with crowned gilt monogram of George III to upper cover and star emblem to lower cover, gilt border to sides, spine richly gilt. Slipcase a little rubbed at extremities, the binding remarkable well preserved, overall in excellent condition.

£3,750 / \$5,060
[F61172]



'THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT'

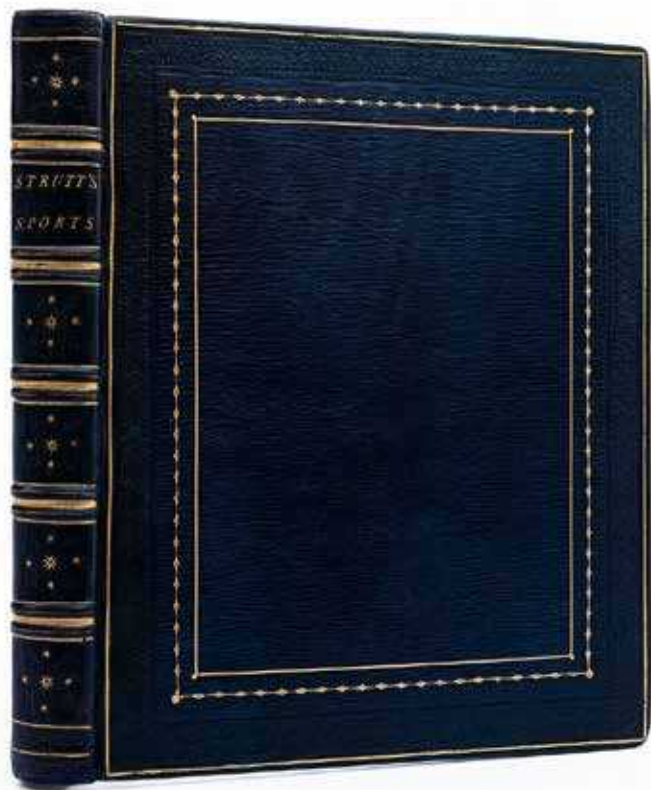
39. SMITH, Adam. An Inquiry into the Nature and Causes of the Wealth of Nations...The Tenth Edition. *London: Printed by A. Strahan, 1802.*

3 vols. 8vo. (21 x 13 cm). pp.xii+499; vi+518+[5, index]; vii+465+[50, index and ads]. Contemporary full calf, smooth spines ruled and decorated in gilt, red morocco label to each, blue sprinkled edges. Old ownership inscription of Chris Fisher to each volume. Bindings a bit scuffed, partial loss of gilt to spines, light browning to endpapers, contents clean and crisp save for some very infrequent occasional spotting, generally a very good set.

The magnum opus of Scottish economist and philosopher Adam Smith, originally published in two volumes in 1775-1776. "The first and greatest classic of modern economic thought" (Printing and the Mind of Man).

£2,500 / \$3,380
[F62149]

AN HISTORICAL SURVEY OF SPORTS & GAMES



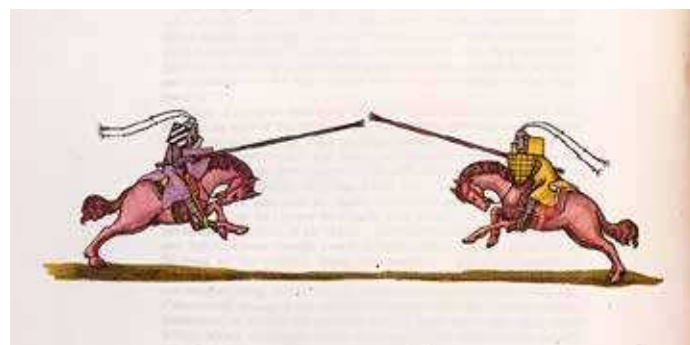
40. STRUTT, Joseph. [Sports and Pastimes]. *Glig-Gamena Angel-Deod. Or the Sports and Pastimes of the People of England: including the Rural and Domestic Recreations, May-Games, Mummeries, Pageants, Processions, and Pompous Spectacles, from the earliest Period to the present Time: illustrated by Engravings selected from Ancient Paintings; in the are represented most of the popular Diversions.* London: T. Bensley for J. White, 1801.

FIRST EDITION. 4to. (28 x 23 cm.). Title and pp.1+[-vi]+301+[1, Directions to binder and Errata]. Contemporary straight grain dark blue morocco, gilt rule and blind-stamped borders, spine with raised bands, gilt rules, stamped in blind with gilt stamped stellar devices and lettering, inner dentelles gilt, marbled endpapers, a.e.g. With tipped-in ms. note re cock-racing.* Hand-coloured frontispiece of chess and backgammon players and a further 39 full page hand-coloured (except no 31, b&w as usual) engraved plates. Armorial bookplate of Revd. Christopher Sykes (1774-1857) and book-label of Mrs York, Wighill Park. Some mainly light scattered foxing, more noticeable to the title page, generally a very handsome copy.

A finely bound copy of Strutt's historical survey of sports and games. It is wide ranging, covering hunting, medieval tournaments, dances, bat-and-ball games, chess and bear-baiting.

* Tipped-in at p.212 is contemporary two page note relating to the "disgraceful custom...at Broughton School near Preston in Lancashire" involving cocks having their wings clipped and then a race with the boys clenching the hen inn their teeth.

£1,250 / \$1,690
[F63243]



A COMPLETE AND ACCURATE ATLAS OF THE HUMAN BODY

41. LODER, Justus Christian. *Tabulae Anatomicae quas ad Illustrandum Humani Corporis Fabricam.* Weimar: *Landes-Industrie-Comptoir*, 1803.

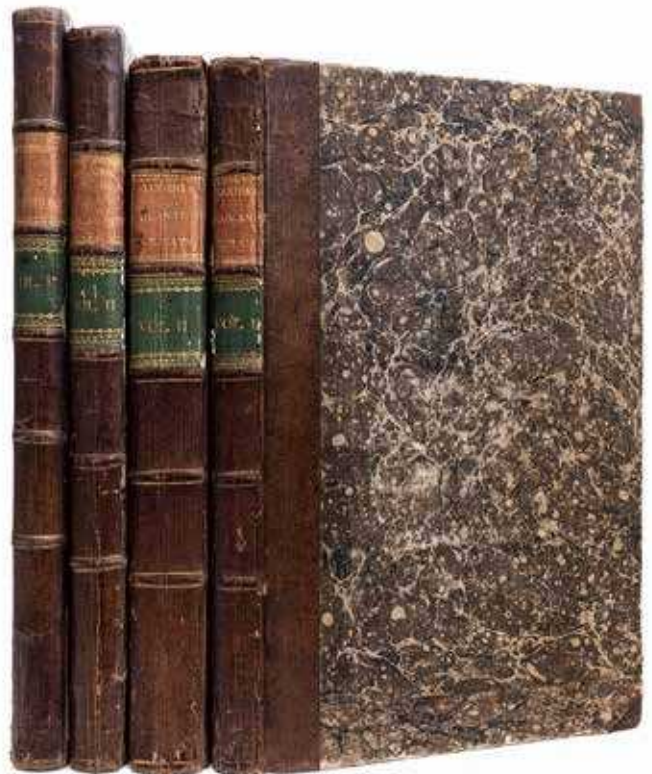
FIRST EDITION. 4 vols. including 2 vols. of plates and 2 of explanation. Folio (43 x 26). pp. 190,,192,. Contemporary half calf over marbled boards, spines with raised bands, gilt ruled with green and ochre labels. 181 plates including 8 double-page plates and 5 folded plates. Each volume inscribed in 1854 by Justus Wichser, a medical student from Schwanden in the Swiss canton of Glarus. Edges worn, spines lightly rubbed and chipped with some small damage to labels, split to upper hinge of volume II and bottom hinge of volume I; two small insect holes on the top and bottom of the spine of vol. I, one hole to the top of vol. II, holes also present to the top and bottom of both vols. of the explanation. Some intermittent light foxing; plates generally clean and fresh. A very good copy.

Loder's *Tabulae Anatomicae* was produced in 1803 as a complete and accurate atlas of the human body. The work was intended as a pedagogical tool for teachers and students of anatomy and as such it displays the material of man in precise and unflinching detail.

Justus Christian von Loder (1753-1832) was a German physician and anatomist from Riga. In 1778 he became professor of anatomy, surgery and obstetrics in Jena; after 1809 he became professor of anatomy and surgery in Moscow. According to Frank and Choulant's *History and Bibliography of Anatomic Illustration*, Loder began working on this compilation in 1794, supported by the Bureau of Provincial Industries in Weimar, with the aim to compile in one work "all the best representations then known in all the different branches of anatomy, supplemented by representations of original preparations". In 1810 he became personal physician to Czar Alexander I, and he later led the military hospital in Moscow. He died in Moscow on April 16, 1832 and the Russian government bought his anatomic collection for 50,000 silver rubles.

SOLD

[F65726]



TRAVELS IN PALESTINE AND SYRIA DURING THE NAPOLEONIC CAMPAIGNS

42. SPILSBURY, Francis B. Picturesque Scenery in the Holy Land and Syria, delineated during the Campaigns of 1799 and 1800. London: Published by Edward Orme, 1803.

FIRST EDITION. Large folio (46 x 32 cm). Contemporary gilt-ruled half scarlet straight-grain morocco over blue papered boards, upper board with printed title onlay, spine with gilt lettering and ornament, marbled edges. Mezzotint portrait frontispiece of Sir William Sydney Smith, title, dedication, iv, 42, (i) pages and illustrated with 19 fine hand coloured aquatint plates and a small oval aquatint portrait of Sir John Douglas on page 26, complete. The earliest issue with leaves watermarked "J. Whatman 1801". Front pastedown with the discreet 19th-century armorial bookplate of William Hales Symons bearing the motto *Simplex Munditiis* (a quote from Horace) and with a 20th-century ex libris. Boards rubbed, fore-edges a little worn, generally a very good copy in an appealing contemporary binding.

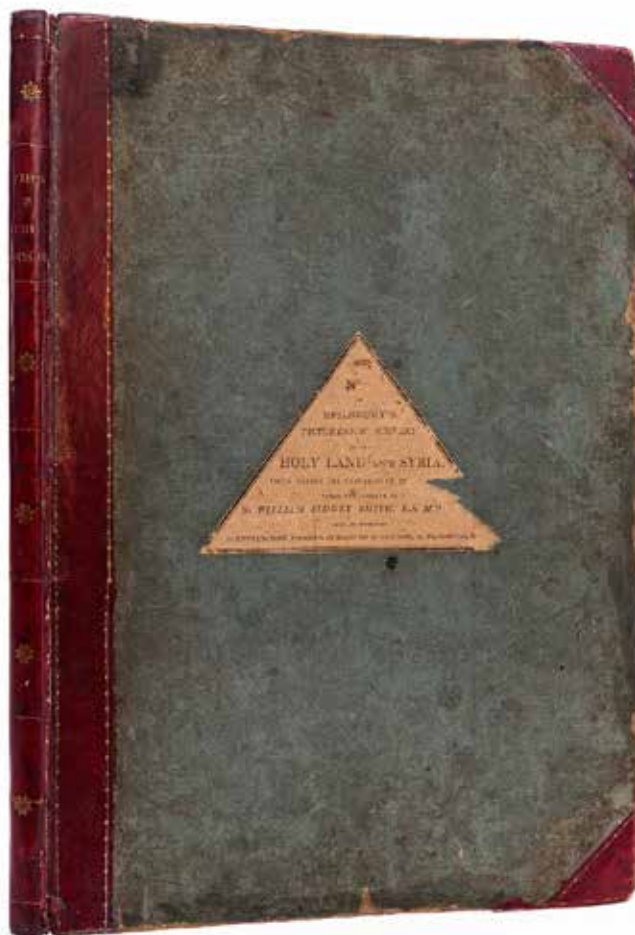
First edition, with subsequent editions being issued in 1819 (without the portrait) and a third in 1823. The quality of the plates in this first edition is far superior to that of the later issues. They include views of Acre, Sidon, Tyre, Beirut, Jaffa, Mount Tabor, Tripoli, Caesarea and also fine genre scenes showing costumes, etc., etc. In the later editions of 1819 & 1823 which were published by Thomas M'Lean, the plates were closely copied, reduced in size, and were uniformly in aquatint, but with nothing like the subtlety of technique of the first edition of 1803 which was published by Edward Orme. The portrait of Sir Sydney Smith was also omitted.

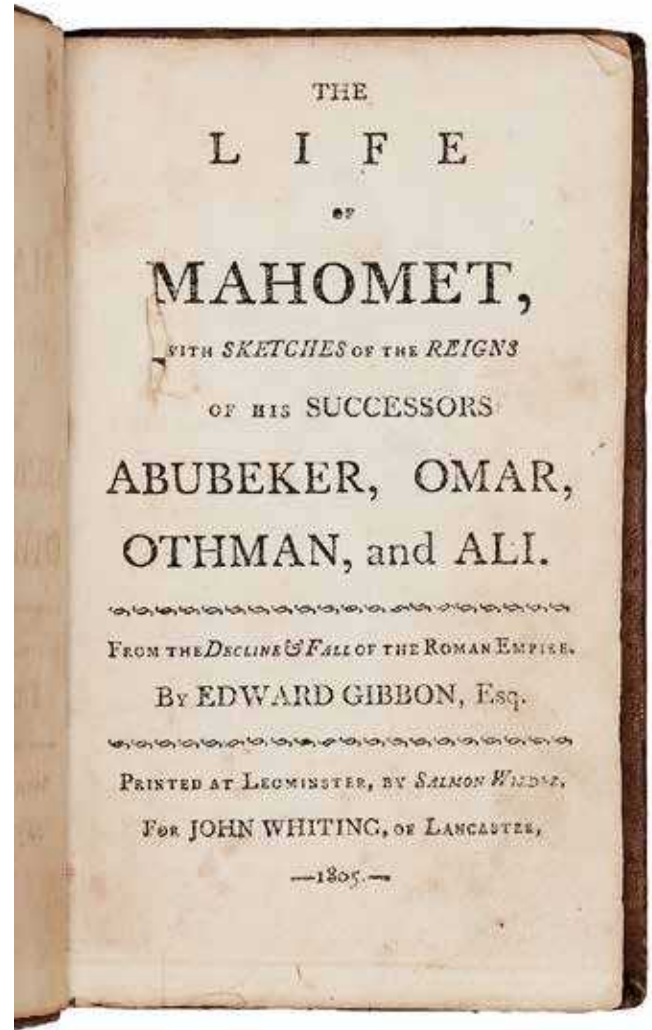
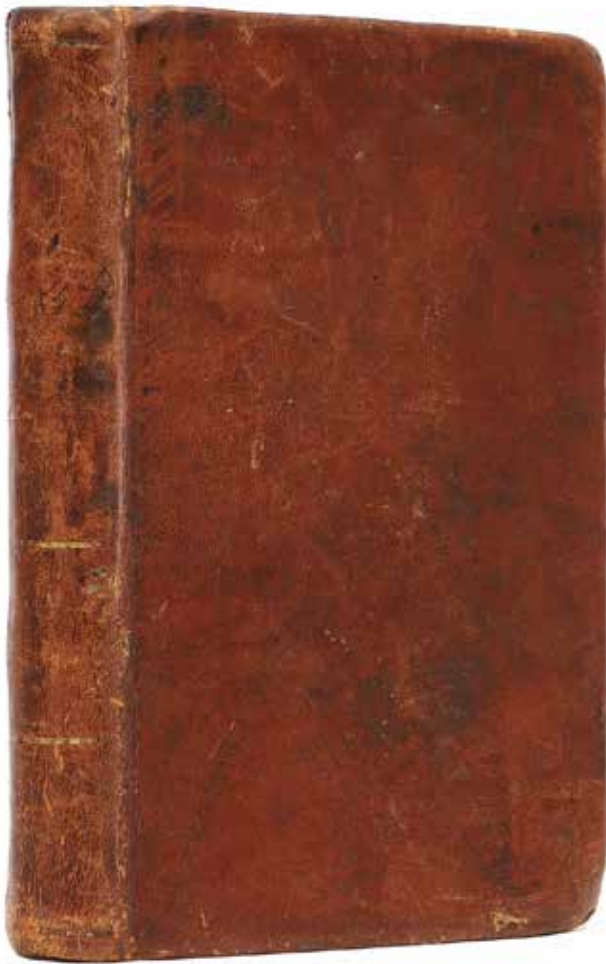
English naval surgeon Francis B. Spilsbury's account of his travels in the Holy Land and Syria during the Napoleonic campaigns there. Spilsbury was surgeon on board the newly commissioned HMS *Tigre* (French prize *Tigre* 74) during the campaigns of 1799 and 1800. The *Tigre* brought Sir William Sidney Smith to defend Acre against Napoleon's siege, and led a naval force in support of Turkish armies which finally relieved Acre, and his text gives some account of the military campaigns and the Turkish dignitaries. In his reminiscences Napoleon accused Smith of making him miss his destiny, as Smith's timely appearance thwarted Napoleon's drive to invade Syria and forced him to retreat to Egypt. "Spilsbury was the surgeon on board H.M.S. *Tigre*, commanded by Sydney Smith, the hero of Acre, to whom the work is dedicated. H.M.S. *Tigre* took part in the English campaigns against the French in Egypt and Syria. Spilsbury's plates include views in Syria and Palestine and genre scenes, several of which depict officers of the expedition" (Blackmer).

(Abbey Travel, 381; Blackmer, 1585)

£4,500 / \$6,080

[F63852]





ONE OF THE EARLIEST BIOGRAPHIES OF THE PROPHET MOHAMMAD PRINTED IN THE UNITED STATES

43. GIBBON, Edward. *The Life of Mahomet, with Sketches of the Reigns of His Successors Abubeker, Omar, Othman, and Ali. Printed at Leominster [Massachusetts], by Salmon Wilder, for John Whiting, of Lancaster, 1805.*

FIRST AMERICAN EDITION. 12mo. (14.5 x 8.5 cm). pp.171. Contemporary sheep, spine with four gilt rules. Some light spotting and browning throughout, title-page with small tear to bottom margin and small perforation just under the name 'Mahomet', marginal loss affecting text to first page, generally a very good unsophisticated copy. Old ownership inscription of 'G Freeman' to front free endpaper; embossed stamp of 'F.M. O'Brien, Bookseller New and Antiquarian, Portland Maine' to final blank.

'The Life of Mahomet' was excerpted from Gibbon's best known work, 'The History of the Decline and Fall of the Roman Empire', to be published separately. At the time of publication printed works relating to Islam were rare, as its few practitioners in the United States had arrived as part of the slave trade and the practicing of Islam was forbidden on plantations, with nearly all slaves forced to convert to Christianity upon their arrival.

Wilder (1780-1832) was a minor printer in central Massachusetts and later New Hampshire.

£1,250 / \$1,690
[F65806]



44. RIZZI-ZANONI, Giov. Antonio. [Italy] *L'Italia in quattro fogli imperiali con l'aggiunte dei luoghi e strade postali...* All'III Mo. Sigr. AB. Daniele Dr. Francesconi, Accademico e Bibliotecario di Padova. *Venezia [Venice]: Gio. Valerio Pasquali, 1806.*

Original large engraved map (overall 120 x 91 cm) dissected into 48 panels, laid onto cloth and folding into original marbled paper covered chemise and slipcase, spine with original, gilt lettered mock red leather spine, titled *Stato Pontificio* (horizontally) and *Du Magasin Artaria et. Comp.** (vertically). With the post offices and roads. Some wear to top of chemise and slipcase but still of general very good appearance, the map itself clean and very well preserved. **Artaria et. Comp.* were Viennese map sellers of the period.

First published in Florence by Giuseppi Molini 1802, engraved by Giuseppe Guerra, this 1806 edition issued "con l'aggiunte dei luoghi e strade postali" and with a new cartouche lower right.

A fine and scarce map.

£2,500 / \$3,380

[F64911]



THE FIRST GASTRONOMIC MAP

45. [CADET DE GASSICOURT, Charles-Louis]. *Cours gastronomique, ou les Dîners de Manant-Ville, Ouvrage anecdotique, philosophique et littéraire...* Paris: Capelle et Renard, 1809.

FIRST EDITION. 8vo. (19.5 x 13 cm). pp.xx+[17]-364. Contemporary French binding of marbled calf over papered boards, smooth spine with gilt rules, gilt lyre devices, and gilt-lettered red morocco label. Engraved folding map (37 x 48.5 cm) entitled 'Carte Gastronomique de la France'. Some faint rubbing and three small wormholes to boards, some occasional light browning, map in very good condition, generally an excellent copy.

First edition of these dialogues on culinary art illustrated with a "gastronomic map" of France, the first of its kind according to Oberlé. Original edition in book form, the mention of "second edition" on the title-page referring to the few chapters published in the newspaper *l'Épicurien français*. The work brings together twenty-four dialogues on drinking and eating between an upstart, his son in search of a good education, and a professor. It is illustrated with a large fold-out gastronomic map of France, showing the most famous specialties of each city or region: Cancale oysters, Agen prunes, Bayonne ham, Burgundy wines, Périgueux truffles...

(Oberlé, 171; Vicaire, 137; Bitting, 71)

£1,500 / \$2,030

[F64565]





AN UNCOMMON SET OF AQUATINTS COMMEMORATING WELLINGTON'S VICTORY IN THE PENINSULAR WAR

46. ORME, Edward. The Battles of the British Army in Portugal, Spain and France, from the Year 1808 to 1814, under the Command of England's Great Captain Arthur, Duke Of Wellington. *London: Edited, published and sold by Edward Orme, 1815.*

13 hand-coloured aquatint roundels each mounted separately on card with printed text verso (diameter 6.6 cm), brief titles at foot of rectos, housed in original bronze medallion case, obverse with profile portrait of Wellington facing left, reverse with title 'Picture Medal' and allegorical depiction of Victory, signed "Porter F." and "Orme Direx" verso signed "Edwd Orme Direx, Bond St. London", engraved roundel title mounted to inside of both obverse and reverse, the whole contained in the original red morocco case titled in gilt "Record of British Military Valour". Originally issued with a short strip of cloth joining them together in a string, this set "as always" has lost its joints but is particularly clean and unaffected by the "usual" loss of small bits of text where the cloth was affixed.

An uncommon set of aquatints commemorating Wellington's victory in the Peninsular War. They were later reissued in Jehoshaphat Aspin's *Naval and Military Exploits* (1820; see *Abbey Life* 350 and *Tooley* 71). Here in particularly good condition and with the rare leather case, complete with its original hinge and metal clasps.

(*Abbey Life* 466)

£3,000 / \$4,050

[F65404]

A REMARKABLE WORK OF ORIENTALISM WITH AN ILLUMINATED ARABIC TEXT

47. HILLI, Safi al-Din; G. H. Bernstein (editor). [An Illuminated Work of Arabic Poetry] Szafieddini Hel-lensis. Ad Sulthanum Elmelik Eszsaleh Schemseddin Abulmekarem Ortokidam. Carmen Arabicum e Codice Manu Scripto Bibliothecae Regia Parisiensis. Editit Interpretatione et Latina et Germanica Annotationibusque. Illustravit D. Georgius Henricus Bernstein Orientis Litterarum in Universitate Litteraria Regia Berolinensi Professor. *Lipsiae [Leipzig]: Carolus Tauchnitz [Carl Tauchnitz], 1816.*

FIRST EDITION. Large slim folio (41.5 x 26.5 cm). pp.24. Six engraved plates with Arabic texts, each in fine, original hand-colouring, heightened with silver and gold. Contemporary navy morocco, boards with gilt-rolled floral borders, green endpapers. Board edges worn, especially at spine ends, front hinge starting, internally clean and with the illuminations very detailed, and bright, overall a very appealing example.

First edition of a remarkable edition work of book art, combining printing in Arabic and Roman scripts with a fascinating scheme of illumination. The text presents a critical edition of a single ode by Safi al-Din 'abd al-'Aziz ibn Saraya al-Hilli (ca. 1278-1348), court poet to the Turkmen Artuquids in Mardin. The edition was prepared by Georg Heinrich Bernstein (1787-1860), Professor of Oriental Literature at the University of Berlin. Despite his prominence during his lifetime, biographical information on al-Hilli remains surprisingly scarce. His career is of particular interest as an example of a Shi'i poet who served at a Sunni court - an uncommon dynamic in the literary culture of the Islamic Middle Ages.



Bernstein provides a full critical apparatus in Latin, accompanied by Latin and German translations and an Arabic text, primarily based on a manuscript held at the Bibliothèque nationale. The work reflects early 19th century German Orientalist scholarship and a growing European engagement with Arabic philology and poetry. Of particular distinction is the illuminated Arabic text. This lavish decoration represents an early and sophisticated example of Orientalist interest in Islamic manuscript art, anticipating the more elaborate facsimile productions of the later 19th century in Britain, France, and Germany, as well as the emergence of Islamic pattern books. The illuminations are remarkable not only for their technical refinement but for their stylistic eclecticism: they combine Mamluk-inspired geometric frames, a headpiece modelled on Safavid manuscripts, gilt panels with floral motifs reminiscent of late 18th-century Ottoman illumination, and framing devices whose colour palettes evoke 18th-century Indian manuscripts - all seamlessly interwoven with decorative elements of European design. Although the artist Brückner remains unidentified, the work attests to his close familiarity with a wide range of Islamic manuscript traditions. The Arabic typography is also noteworthy: it features elegant serifs and a pronounced elongation of horizontal lines, with deeply descending final consonants that often overlap into the space of subsequent words - evidence of a sophisticated aesthetic in typesetting Arabic script. The German printer and bookseller Karl Christoph Traugott Tauchnitz (1761-1836), renowned for his fine editions of classical authors in folio, produced two editions, one on Dutch paper, and one on vellum. The latter, however, probably not for sale, as only two copies are known. This copy, on paper, has the maximum of six illuminated plates. Copies with fewer plates are known. (OCLC 41653940).

£8,500 / \$11,480
[F65787]

REPTON'S LAST TREATISE ON LANDSCAPE GARDENING

48. REPTON, Humphrey. *Fragments on the Theory and Practice of Landscape Gardening. Including some Remarks on Grecian and Gothic Architecture, Collected from Various Manuscripts, in the Possession of the Different Noblemen and Gentlemen, for whose use they were Originally Written; the Whole Tending to Establish Fixed Principles in the Respective Arts. By H. Repton Assisted by his Son, J. Adey Repton, F.A.S. London: Printed by T. Bensley and Son for J. Taylor, 1816.*

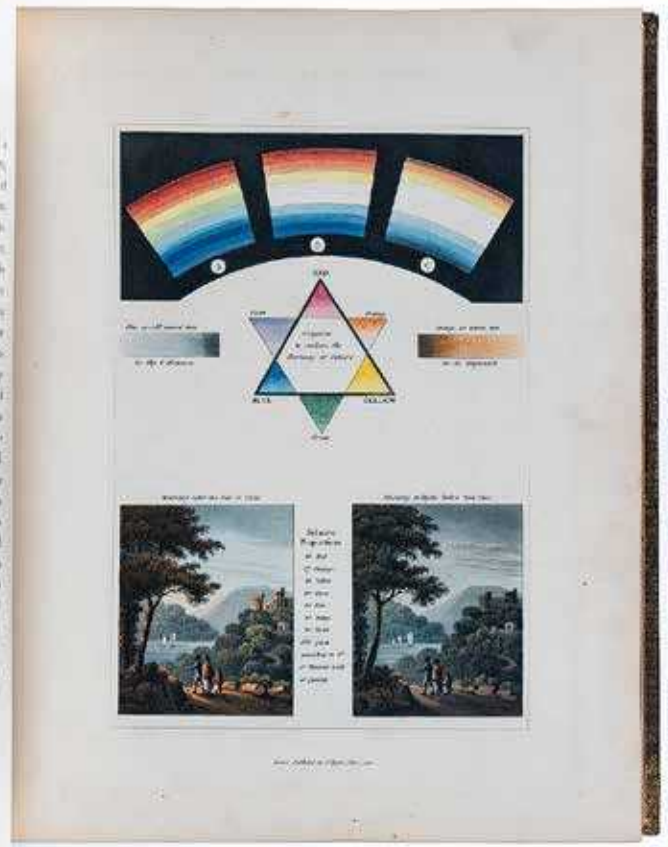
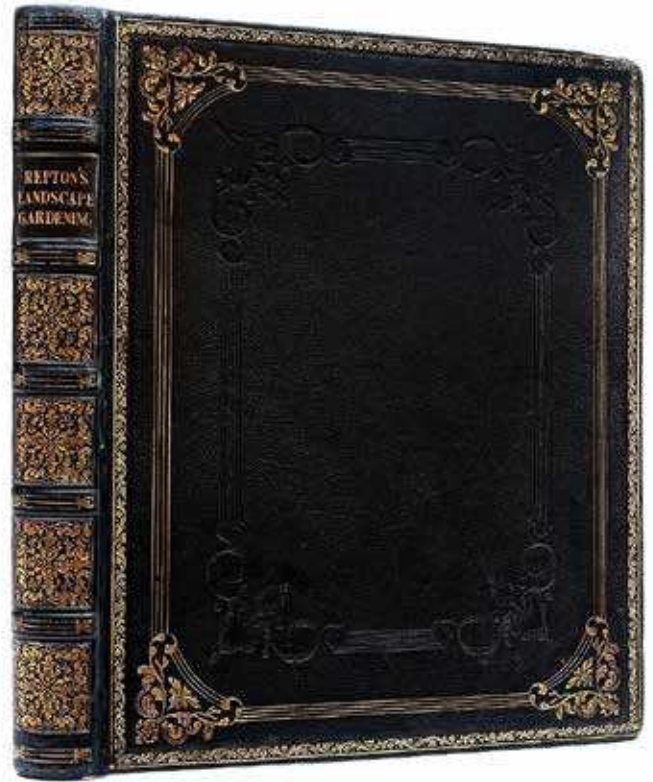
FIRST EDITION. Large 4to. (35 x 28 cm.) pp. xii+238+[1, list of plates and errata]. Bound by Carrs of Glasgow with their ticket in blind and gilt-stamped black morocco, pink endpapers, a.e.g. Complete with all 53 illustrations by H. Repton as called for in the List of Plates (Abbey calls for 43 plates) comprising: 24 hand-coloured aquatint plates, of which 3 double-page, and also of which 10 with overslips (1 plate with 2 overslips, for a grand total of 11 overslips); 5 tinted aquatint plates, of which 1 with an overslip; 13 uncoloured aquatint plates, of which 3 with overslips; 9 uncoloured aquatint vignettes, of which 2 with overslips; 2 wood-engraved vignettes. An additional full-page uncoloured wood-engraved plan (of Longleat, not called for) is present at p.122, as usual. The full page colour plate of The Work House at p.227 supplied from another copy. Numerous woodcuts in the text not listed. Extremities of binding lightly rubbed, occasional trivial blemish to contents, generally a very good copy in a handsome binding.

First edition of Repton's last treatise on landscape gardening, written together with his architect son. *Fragments* is illustrated in the familiar Repton manner, with overslips used to show the changed landscape before and after his improvements.

(Abbey Scenery, 391; Tooley, 398)

£12,500 / \$16,880

[F63824]





A PIONEERING HISTORY OF THE ARABS IN SPAIN

49. CONDE, Don José Antonio. [History of the Domination of the Arabs in Spain]. *Historia de la Dominacion de los Arabes en España, Sacada de Varios Manuscritos y Memorias Arabigas. Por el Doctor Don Jose Antonio Conde, del Gremio y Claustro de la Universidad de Alcala: Indicidio de Numero de la Academia Española, y de la de la Historia, su Anticuario y Bibliotecario: de la Sociedad Maritense; y Corresponsal de la Academia de Berlin. Madrid: Imprenta que fue de Garcia, 1820-1821.*

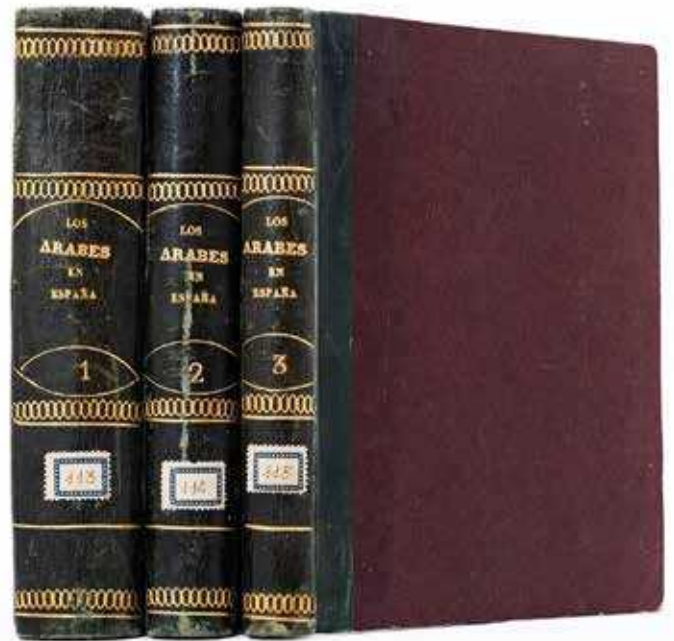
FIRST EDITION. 3 vols. 4to. (20 x 14 cm). pp.xx-iv+635+[1, errata]; [ii]+456; xx+268. Contemporary green leather spines over decorative red cloth sides, smooth spines with gilt tooling and lettering. Six engraved plates of Arabic calligraphy in Volume 1. Old shelf labels to spines. Lightly rubbed, some browning to edges (mostly to Volume 2), generally an excellent set in handsome bindings.

First edition of José Antonio Conde's 3 volume magnum opus, a pioneering history of the Arabs in Spain (700-1500) published a year after his death. It was under Arab rule that the Iberian peninsular experienced a golden era that saw a blossoming of artistic, scientific and intellectual pursuits. Conde was concerned that the history of this period was available only through works that were unreliable and prejudiced against the Arabs and his aim was to provide an accurate account of what was an important period in the history of Europe and of Islam. War and the passage of time had destroyed many of the important libraries but Conde undertook extensive research to locate and make use of original Arabic manuscripts and he was the first person to use them for a coherent history of the period. The three volumes represent an important milestone in Hispano-Arabic studies and they have had a lasting influence. The work was translated into German (1824-1825), French (1825) and English (1854).

José Antonio Conde y García (1766 -1820) was a Spanish Orientalist and historian of Al-Andalus period.

£750 / \$1,010

[F63279]





A RARE WORK ON GREECE, NOT IN BLACKMER, WITH A PRESENTATION FROM THE AUTHOR

50. GIRONI, Robustiano. Saggio di Robustiano Gironi intorno alle costumanze civili dei Greci. *Milan: Dalla Tipografia del Dottore Giulio Ferrario, 1823.*

FIRST EDITION LIMITED TO 80 COPIES. PRESENTATION COPY INSCRIBED BY THE AUTHOR dated 1839.. Folio (38 x 27 cm). pp.133+[2]. Contemporary green papered boards decorated in blind, smooth spine with gilt rules and gilt floral devices. 19 finely hand-coloured aquatint plates, engraved by Gallina, Fumagalli,, Raineri etc., each with small circular e blind stamp to margin reading "Il costumi anitico e moderno". Presntation from "L'autor al chiarissimo...architetto Gilardoni il 4 marzo 1839". Ex libris William St. Clair with his pencilled ownership dated june 1998. Binding rubbed along corners and spine with small partial losses along joints, some light scattered foxing, generally a very good copy of this scarce work.

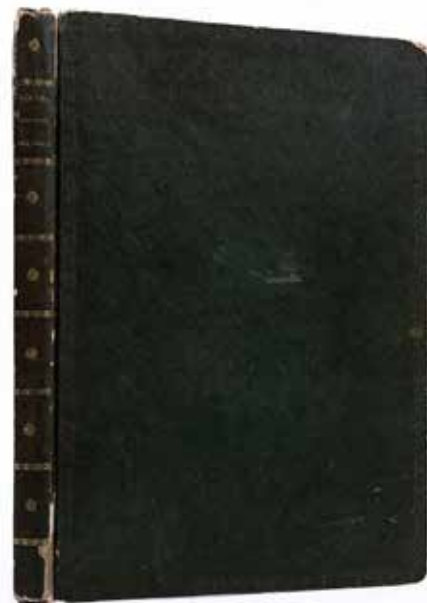
Rare, one of only 80 copies, and not in Blackmer. The plates in this work, culled from Choiseuil Gouffier, Dodwell et al, published by Giulio Ferrario, appeared later in Ferrario's magnum opus, *Il costumi antico e moderno* (first Italian edition 1827, see Blackmer 588).

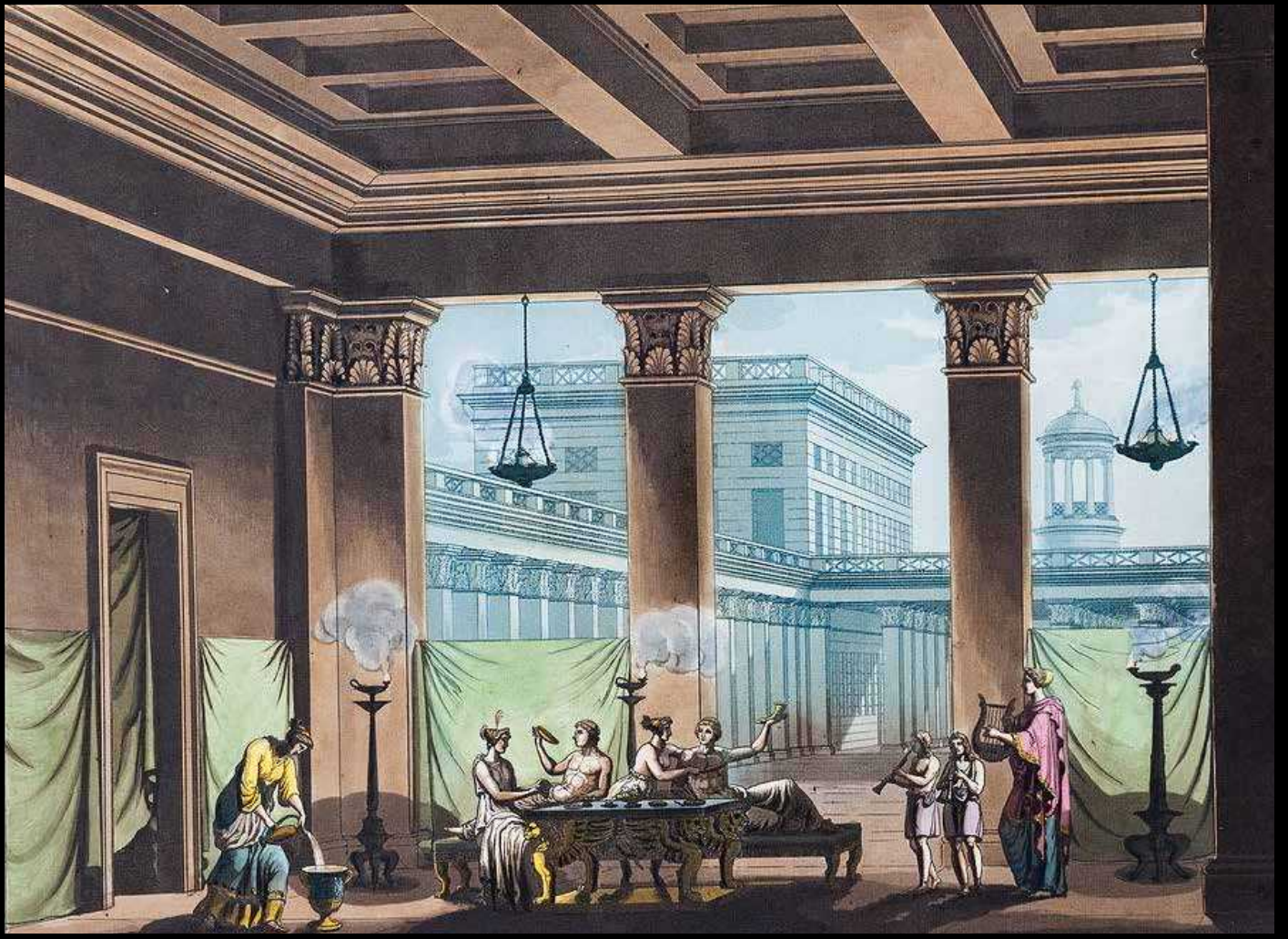
Gironi, librarian of the Brera in Milan, but also an archaeologist and bibliographer produced two other related works on Greek costume and music, both also very scarce.

(Colas, 21254)

£5,250 / \$7,090

[F62950]





TRAVELS IN PALESTINE AND SYRIA DURING THE NAPOLEONIC CAMPAIGNS

51. SPILSBURY, F.B. Picturesque Scenery of the Holy Land and Syria, delineated during the Campaigns of 1790 and 1800. London: Printed for G.S. Tregear...by Howlett and Brimmer, 1823.

4to. (29 x 21 cm). Title, dedication, pp.viii (preface)+70. Contemporary half straight-grained red morocco over marbled boards, upper cover with original paper title-label, spine with raised bands and gilt lettering, grey-coated endpapers, red sprinkled edges. 19 finely hand-coloured aquatints. Ex libris Edward Daly, with his armorial bookplate to front pastedown. Possibly that of Roman Catholic priest and author, who took part in several civil rights marches and events during the Troubles and came to wider attention during Bloody Sunday when he was photographed waving a blood-stained white kandkerchief as he escorted a group carrying a mortally wounded protester after British troops opened fire on demonstrators.

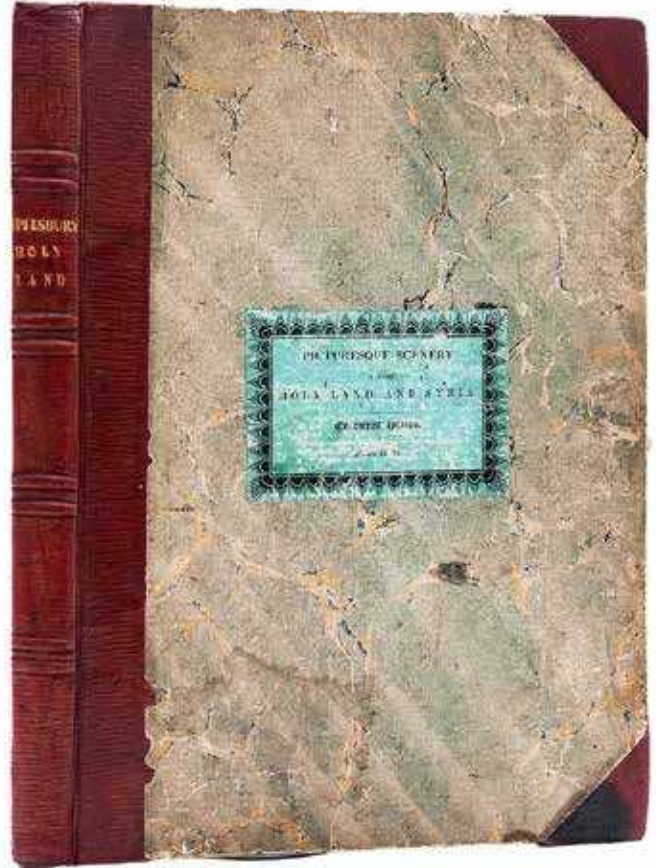
First published in 1803.

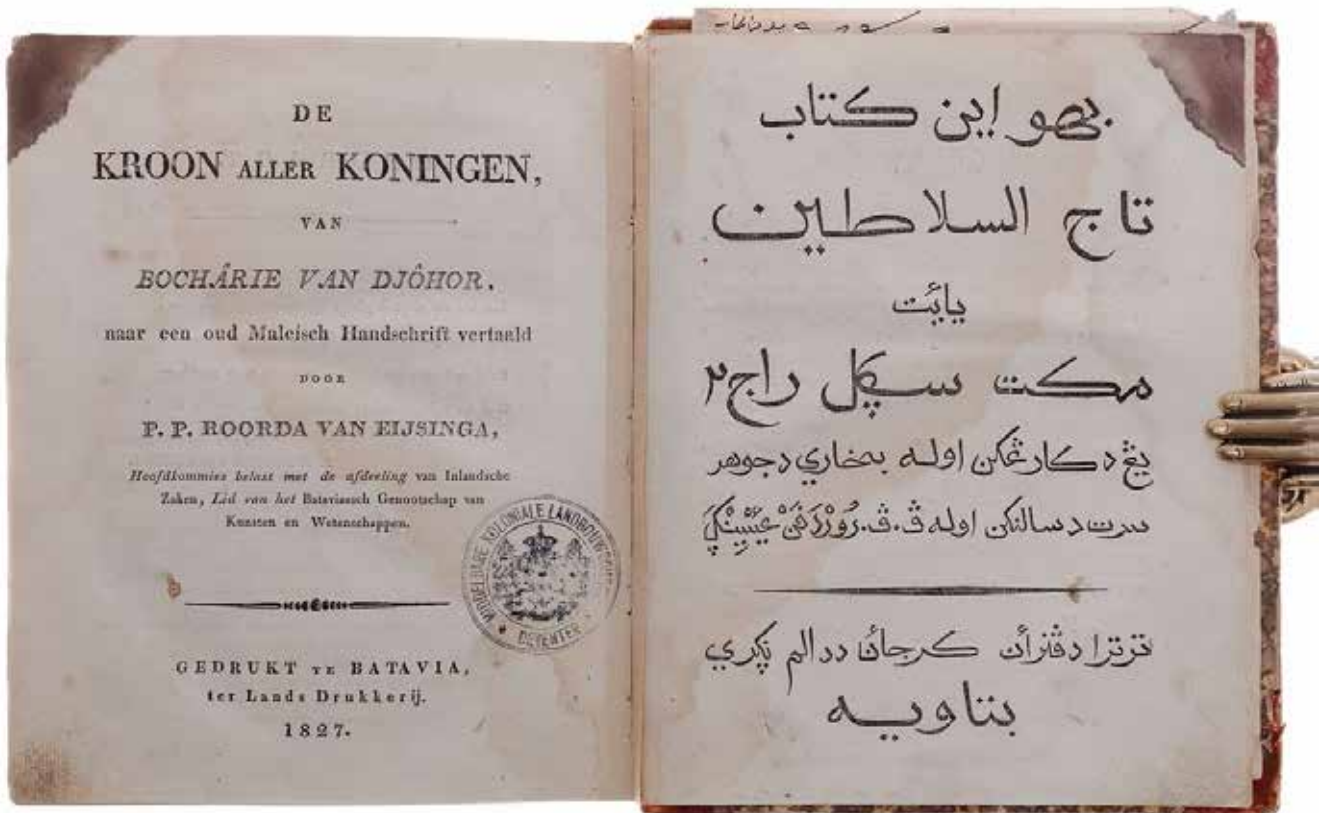
English naval surgeon Francis B. Spilsbury's account of his travels in the Holy Land and Syria during the Napoleonic campaigns there. Spilsbury was surgeon on board the newly commissioned HMS Tigre (French prize Tigre 74) during the campaigns of 1799 and 1800. The Tigre brought Sir William Sidney Smith to defend Acre against Napoleon's siege, and led a naval force in support of Turkish armies which finally relieved Acre, and his text gives some account of the military campaigns and the Turkish dignitaries. In his reminiscences Napoleon accused Smith of making him miss his destiny, as Smith's timely appearance thwarted Napoleon's drive to invade Syria and forced him to retreat to Egypt.

“Spilsbury was the surgeon on board H.M.S. Tigre, commanded by Sydney Smith, the hero of Acre, to whom the work is dedicated. H.M.S. Tigre took part in the English campaigns against the French in Egypt and Syria. Spilsbury's plates include views in Syria and Palestine and genre scenes, several of which depict officers of the expedition” (Blackmer).

(Abbey, Travel, 383; Blackmer, 1585).

£1,250 / \$1,690
[F61976]





AN IMPORTANT POLITICAL TREATISE IN JAWI PRINTED IN INDONESIA

52. AL-JOHARI [AL-JAUHARI], Bukhari. [The Crown of Kings, in Jawi] *De Kroon aller Koningen, van Bo-chârie van Djôhor, naar een oud Maleisch Handschrift vertaald door P.P. Roorda van Eijsina, Hoofdkommies belast met de afdeeling van Inlandsche Zaken, Lid van het Bataviaasch Genootschap van Kunsten en Wetenschappen. Gedrukt te Batavia: ter Lands Drukkerij, 1827.*

Square quarto (20.5 x 17 cm). [4], 8, xvii, [1 blank], [1 index], [1 blank] ff.227. Contemporary gilt-lettered half morocco (rebacked) over marbled papered boards. Indonesian Jawi Arabic text (read from right to left) with parallel Dutch translation. Additional title page in Jawi: *Tāj al-Salātīn iaitu Makota segala raja raja*. Provenance: P.A.F. Blom of Nymegen (Nijmegen), their stamp to rear endpaper; Middelbare Koloniale Landbouwschool (Deventer), their stamp to endpapers and title-page. Boards rubbed and scuffed, leather worn, preliminary leaves with water staining and with a marginal ink stain to upper corner, occasional handling marks or stains to margins, endpapers browned, a few old library and private owner stamps.

The *Tāj al-Salātīn* (or *Makota segala raja-raja*) (Dutch: *De kroon aller koningen*; Eng: *The Crown of Kings*) is an ethical guide for rulers that was composed in Aceh in north Sumatra around 1603 by Bukhari al-Johori. It contains advice on good governance in accordance with the Islamic faith, based on the premise that the ruler is god's agent on earth. Bukhari's work was, and remains, one of the most important political texts to have emerged in the 17th century, and deals with a range of issues from the authority of government to the duties and responsibilities of rulers. It lays out, in clear terms, the political-social contract between subjects and rulers and constantly reminds the reader of the need for a system of checks and balances so that political authority is not compromised.

This 1827 bilingual edition was published in Batavia (the Dutch colonial name for Jakarta) by the colonial government. It contains a Dutch translation made from an early Malay manuscript by Philippus Peter Roorda van Eijsinga (1796-1856), Chief Commissioner in the Department of Internal Affairs, and Member of the Royal Batavian Society of Arts and Sciences.

£5,000 / \$6,750

[F64501]

HEROES OF THE GREEK REVOLUTION

53. FRIEDEL, Adam de. [Heroes of the Greek Revolution]. [*London & Paris: A. Friedel, 1825 -1827*].

Folio. (44 x 34 cm). 24 full page lithographed plates printed on india paper. Contemporary half burgundy calf over marbled boards. Without title as usual. 24 fine lithographic plates, all with pink tissue guards. Some of the tissue guards rather wrinkled and a bit short, occasional marginal spotting, binding lightly rubbed, generally a very nice set.

Adam Friedel or Adam Friedel von Friedelsburg (c.1780 – 1868) was a Danish military man, philhellene and buccaneer. He is known for the portraits he painted of the heroes of the Greek War of Independence. He travelled in Greece from 1821 to 1824 and was at Missolonghi for a while with Byron (whose portrait appears in this publication), carrying, it is said, a lithographic press on his back. During his time in Greece Friedel met many fighters of the Greek War of Independence in person. The portraits comprise: Germanos, Chourchid Pasha, Andrea Miaoulis, Aly Bey Captain Pacha, Balestra, Lord Byron, Madon, Johannes Collettis, Constantine Canares, Odysseus Tritzo, Panutzos Notaras, Pappa Flesh, Johannes Skandalidys, John Logothesi, Johannis Mavromichaeli, Ali Vizier of Albanie, also called Pacha of Jannina, Notis (Constantine) Botzaris, Alexander Mavrocordato, Prince Demitrios Ypsilantis, Theodore Colocotroni, Bobolina, Photuius Carapano, Nikytas, Prince Petro Mavromichaeli.

“There is some confusion as to Friedel’s origins. He is supposed to be a Danish philhellene and was apparently passing himself off as a baron. St. Clair tells us that Friedel carried a lithographic press on his back though Greece, that he was at Missolonghi for a while with Byron, and that he married the sister of John Hodges, one of Byron’s artificers. A letter from Byron introducing Friedel to the notice of the London Greek Committee is known. Whatever the actual facts, Friedel seems to have been in Greece from about 1821 to mid-1824. He settled in England, and his first lithograph (Mavrocordato) appears with the date September, 1824” (Blackmer).

(Cf. Blackmer 633).

£6,000 / \$8,100
[F61168]



THE BEST 19TH-CENTURY MAP OF LONDON

54. GREENWOOD, Christopher and John. Map of London from An Actual Survey made in the Years 1824, 1825, and 1826. *London: Greenwood, Pringle & Co, 1827.*

FIRST EDITION. Original large engraved map of London (127 x 189 cm) on six sheets joined, hand-coloured, dissected and mounted onto linen, housed in green morocco slipcase, gilt. The first edition of this incredibly detailed map of London, on a scale of 8 inches to a mile. The extents are Kentish Town in the north, clockwise to the River Lea, Greenwich and Kensington. Under the map is a dedication to George IV, a key and inset views of Westminster Abbey and St. Paul's Cathedral. In later editions, the dedication was moved to the title, with this florid script replaced by further mapping. Generally an excellent copy.



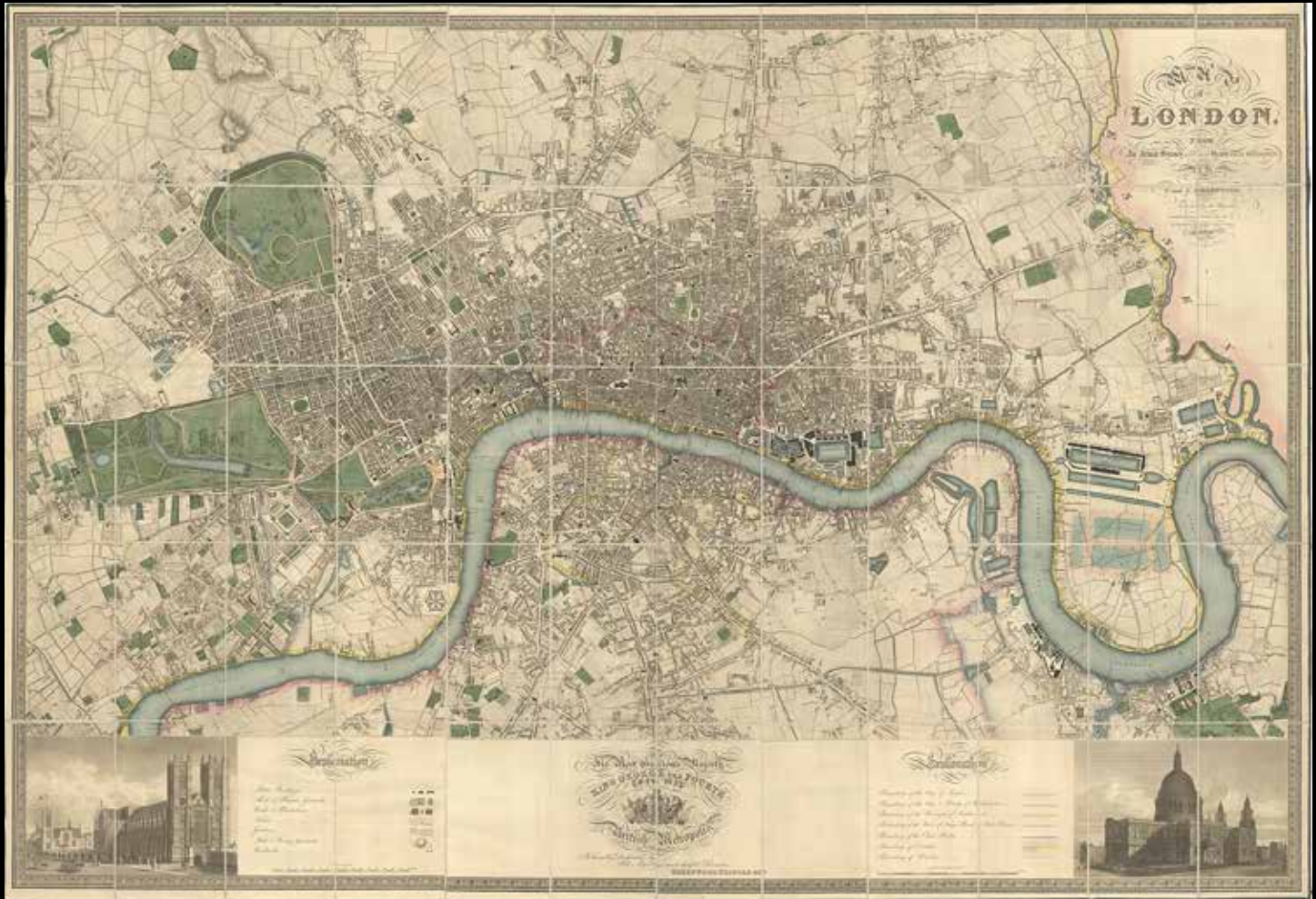
Brothers Christopher and John Greenwood state in the title that the plan was made from an "Actual Survey", which had taken three years. Plans at the time were often copied from older surveys, or re-issued with minor updating; so conducting a new survey was indeed something to boast about. The plan, which was finely engraved by James and Josiah Neele, is stylistically similar to the Ordnance Survey maps of the time, although it was engraved on a much larger scale of 8 inches to the mile, compared to the OS one inch to the mile. It includes detailed depictions of streets, houses, public buildings, parks, squares, woods, plantations, rivers, hills, windmills; also the marking of the boundaries of the City of London, Westminster, Southwark, Rules of the King's Bench & Fleet Prison, Clink Liberty, counties and parishes. Below the plan is a dedication to George IV, which is flanked by views of Westminster Abbey and St Paul's Cathedral.

The maps by Christopher and John Greenwood set new standards for large-scale surveys. Although they were unsuccessful in their stated aim to map all the counties of England and Wales it is probably no coincidence that of the ones they missed, Buckinghamshire, Cambridgeshire, Herefordshire, Hertfordshire, Norfolk and Oxfordshire, all except Cambridgeshire were mapped by Andrew Bryant in a similar style and at the same period. From a technical point of view the Greenwoods' productions exceeded the high standards set in the previous century though without the decoration and charming title-pieces that typified large scale maps of that period. The Greenwoods started in 1817 with Lancashire and Yorkshire and by 1831 they had covered 34 counties. Their maps were masterpieces of surveying and engraving techniques, and in view of the speed at which they were completed, their accuracy is remarkable. They mark the boundaries of the counties, hundreds and parishes, churches and chapels, castles and quarries, farmhouses and gentlemen's seats, heaths and common land, woods, parliamentary representatives and distances between towns. The price of 3 guineas each compares with the the first edition Ordnance Survey sheets of 7s 6d, though the latter did not relate to complete counties.

Howgego 309 (1). MOTCO Hyde state 2. Showing the proposed Collier Docks, which were never constructed.

£25,000 / \$33,750

[F61541]



DELUXE EDITION ON LARGE PAPER

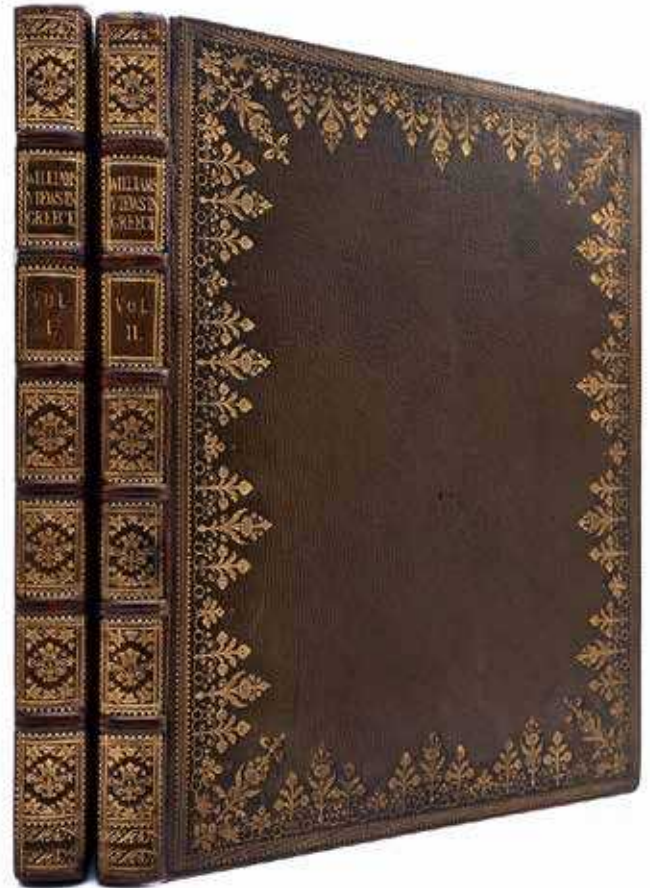
55. WILLIAMS, H.W. *Select Views in Greece with Classical Illustrations.* London: Longman, Rees, Orme, Brown, and Green; and Adam Black, Edinburgh, 1829.

LARGE PAPER ISSUE. 2 volumes 4to. (30.5 x 23.5 cm). Contemporary olive morocco, sides ruled with broad giltfoliate borders, spine with raised bands, gilt decorated compartments and titles, all edges gilt. 64 steel-engraved plates on India paper laid onto heavier stock, each with thick "tissue" guard and accompanying leaves of descriptive text (except for plate 10 as usual, never published as text for plate 11 covers same subject). Occasional minor foxing, slight bump to head of spine of volume two, generally a very handsome set.

"Williams, a Scots landscape painter, returned from an extended tour of Greece and Italy in 1818. The impressions gained on this tour gave a particular character to his work, which earned him the soubriquet 'Grecian' Williams. In 1820 William published a 2-vol. account of his tour, *Travels in Italy, Greece and the Ionian Islands*, in a series of Letters. In 1822 he exhibited his Greek paintings in Edinburgh and published a catalogue: *Views in Greece... painted in watercolours.* The *Select Views* appeared in parts from 1827-9, the plates engraved by W. Miller, James Stewart, W. Forrest, et al. A selection of 30 of Williams's plates has been published in collections edited by Frommel and De La Croix" (Blackmer).

(cf. Blackmer, 1811 - folio issue).

£2,250 / \$3,040
[F63577]



BURCKHARDT'S FINAL AND RAREST WORK

56. BURCKHARDT, John Lewis. Arabic Proverbs, or the Manners and Customs of the Modern Egyptians, illustrated from their Proverbial Sayings current at Cairo, translated and explained by the late John Lewis Burckhardt. *London: John Murray, 1830.*

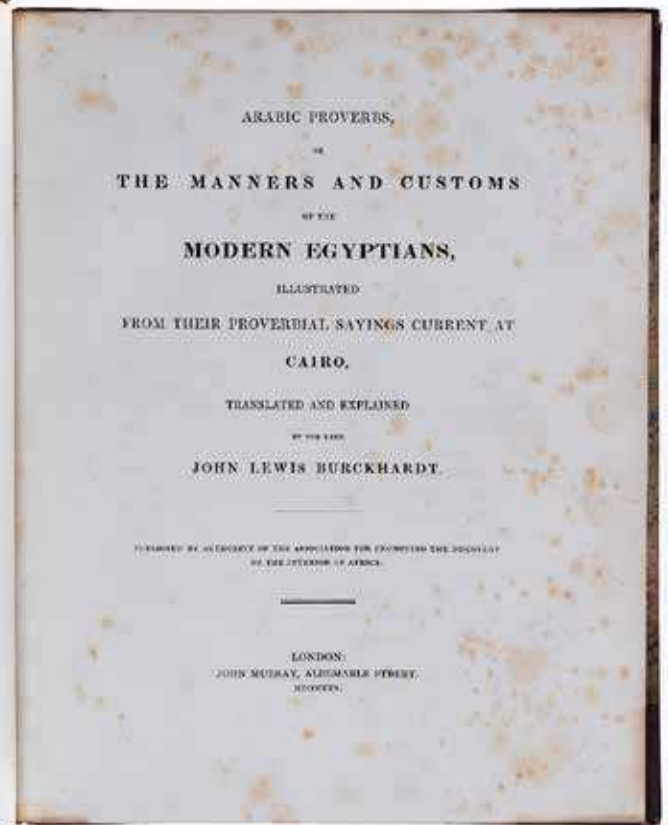
FIRST EDITION. 4to. (27.5 x 21.5 cm). pp.vii+[i]+232. Contemporary half calf (rebacked with new spine) over marbled boards, spine with raised bands and gilt lettering, all edges gilt. Ex libris Henry Algernon George Percy Earl, 7th Duke of Northumberland (1871-1909), with his armorial bookplate to front pastedown. Some scattered foxing which is heavier to beginning and end of volume, some light scuffing to boards, generally a very good copy.

First edition of Burckhardt's final and rarest work, a ground-breaking collection of 782 Arabic proverbs, published here in the original Arabic with English translations and (sometimes extensive) explanations of their meaning. It was gathered partly from the collection of Egyptian scholar Shered ad-Din Ibn Assad, and also drew from the author's experience of the local language and dialect 'as he heard them quoted in general society or in the bázár' (preface). In addition 'several Scriptural sayings and maxims of ancient sages will be found here naturalized among Arabs; as well as some Proverbs which have generally been supposed of European origin' (preface). The work was written in the last 2 years of his life while he was waiting in Cairo for a caravan of to take him east across the Sahara; his papers, which included this work, were posted home by him in the months before he died.

One of the most famous traveller's of the 19th-century, Burckhardt (1784-1817) was a Swiss archaeologist and Orientalist, best known for his role in the re-discovery of the ancient city of Petra, and the colossal figures at Abu Simmel. Burckhardt travelled extensively throughout Syria, Jordan, Egypt, Nubia, and the Arabian Peninsula. He wore local dress, passed an examination in Muslim Law under the name Sheikh Ibrahim, and made the pilgrimage to Mecca.

(Howgego, 'Encyclopedia of Exploration 1800 to 1850', B46. Sim, 'The Life of Jean Louis Burckhardt')

£3,000 / \$4,050
[F63698]



**RARE SCHOLARLY EDITION OF THE SAYINGS
OF IMAM ALI**

57. ALI IBN ABI TALIB & STICKEL, Johann Gustav (editor). [The Proverbs of Ali ibn Abi Talib] *Sententiae Ali Ben Abi Taleb, arabice et persice, e codice manuscripto vimariensi. Primus edidit atque in usum scholarum annotationibus maximam partem grammaticis nec non glossariis instruxit Ioannes Gustavus Stickel...Jenae [Jena]: Sumtibus Croeckerianis [Cröcker], 1834.*

FIRST EDITION THUS. 4to. (21 x 17.5 cm). pp.xv+[v]+80. Later cloth backed marbled boards, spine lettered in gilt, renewed endpapers, red sprinkled edges. Text in Arabic, Persian and Latin. Deaccessioned from the Bamberg University Library with their stamps and shelfmark label to verso of Latin title and recto of Arabic title. Contents clean and unmarked with just a hint of toning, generally a very good example of this scarce and important scholarly edition.

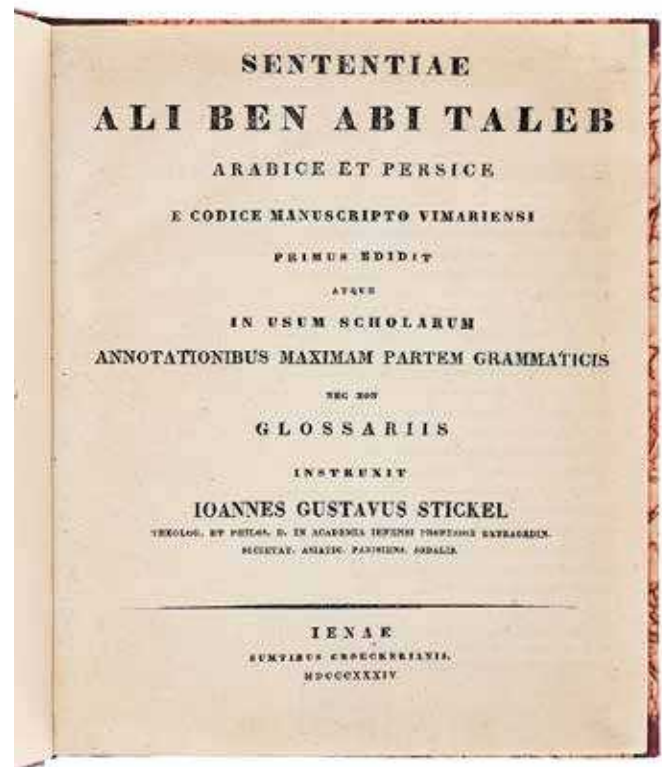
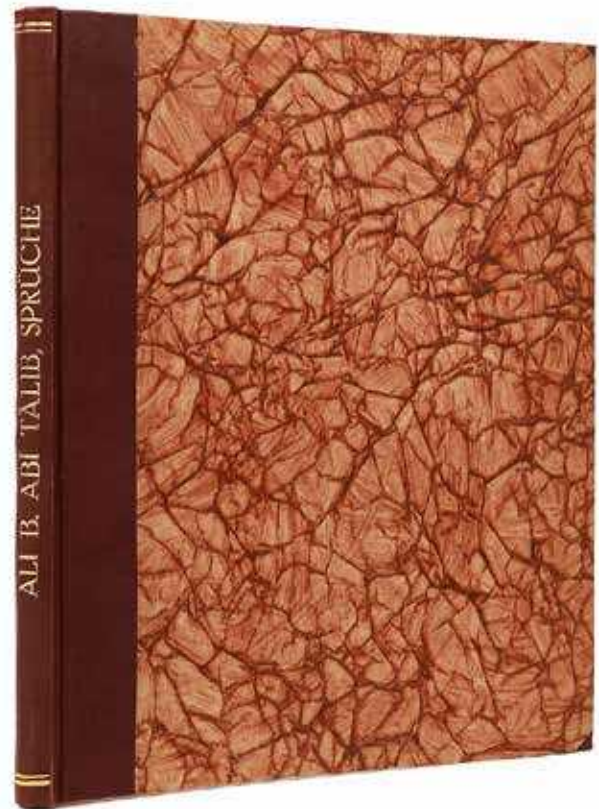
The sayings of Ali ibn Abi Talib, cousin and son-in-law of the prophet Muhammad and one of the central figures in Shia Islam, who ruled as the fourth caliph from 656 to 661.

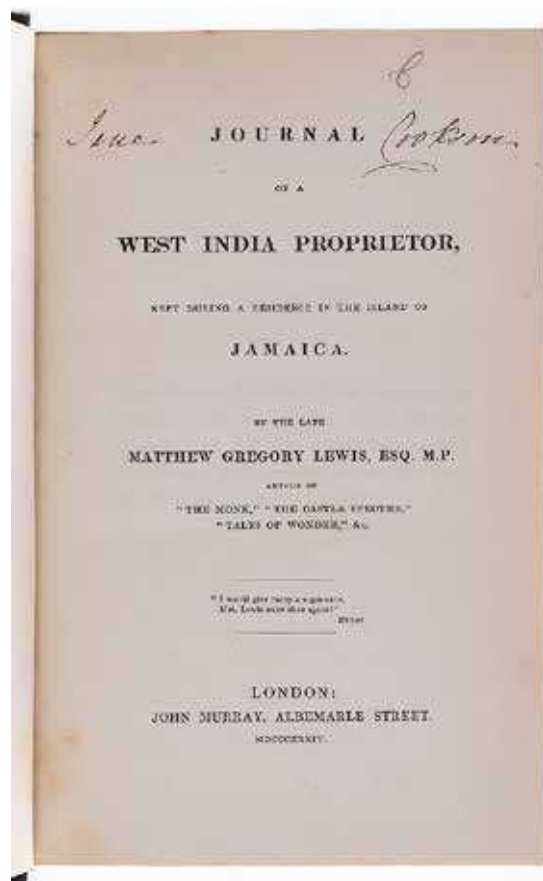
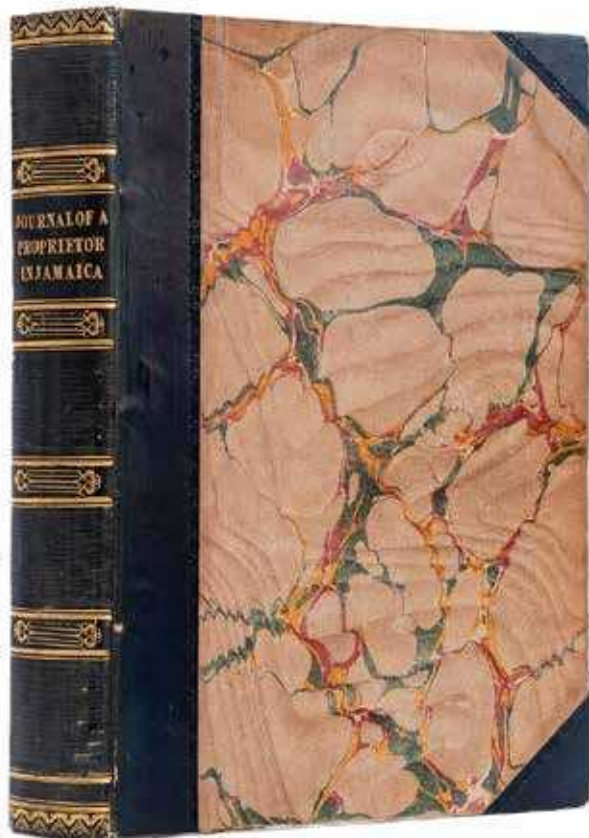
Based on a Weimar manuscript, this was an early effort by the German orientalist and numismatist J. G. Stickel (1805-1896), a student of Silvestre de Sacy, to establish himself as an oriental philologist at Jena University.

This edition is scarce, with no copies appearing in the auction records, and no copies listed in British institutions, according to OCLC.

References: OCLC 4423742.

£3,500 / \$4,730
[F65593]





A PICTURE OF SLAVERY IN JAMAICA FOLLOWING THE ABOLITION OF THE SLAVE TRADE

58. LEWIS, Matthew Gregory. *Journal of a West India Proprietor, kept during a Residence in the Island of Jamaica.* London: John Murray, 1834.

FIRST EDITION. 8vo. (21 x 13 cm). pp. [1, advertisement]+408. Contemporary half straight-grained blue morocco over marbled boards, smooth spine broadly ruled and lettered in gilt, marbled endpapers and edges. Ex libris Heldon Park with his "Nil Desperandum" bookplate to front pastedown, before that Jane Cookson with her inscription to title-page. Some very trivial light shelfwear, generally an excellent, clean and handsomely bound copy.

First edition of this posthumously published journal detailing two journeys made to Jamaica in 1815 to 1817. Published in the year of the emancipation of enslaved people in the British Empire, it offers a picture of slavery in Jamaica following the abolition of the slave trade in 1807, described by Coleridge as "by far his best work, [which] will live and be popular" (ODNB). Having inherited two Jamaican plantations from his father in 1812, Matthew "Monk" Lewis (1775-1818) travelled to the island to inspect his properties and the living conditions of the nearly 600 enslaved people living on his plantations. This work offers an insight into Lewis's perspective as an absentee plantation landlord; he spent little time in Jamaica and his humorous, allusive style belies the tensions inherent in the relationship between slave owner and enslaved people. Following his first visit to Jamaica, Lewis stayed at Lord Byron's Villa Diodati in the summer of 1816, where he drew up a document stipulating that subsequent owners of his plantations visit them every three years to ensure the welfare of the enslaved people that worked on them. This document was signed by Byron, Polidori, and the Shelleys. Known as a reformer, Lewis's narrative indicates his "sincere if somewhat misguided interest" (Ragatz, p. 228) in the welfare of the enslaved people on his plantations. In his literary work Lewis was an early influence on Scott. He wrote poetry, plays and the gothic novel *The Monk*, for which he is best known, published in 1796. He died of yellow fever shortly after his return from Jamaica in 1818. (Sabin 40821)

£575 / \$780

[F62212]

**THE EXCEEDINGLY RARE HAND-COLOURED
DELUXE PORTFOLIO ISSUE**

59. ROBERTS, David. Picturesque Sketches in Spain
Taken during the years 1832 & 1833. *London: Henry
Graves & Co. 1837.*

FIRST EDITION. (54 x 37 cm). Original publisher's green cloth portfolio with gilt lettered title label to upper cover. 26 original hand-coloured lithographed plates, including title, all mounted on card as issued. Portfolio professionally repaired, with a new morocco spine and flaps, retaining original cloth outer covers and original title label to upper.

THE WORK THAT BROUGHT LANDSCAPE ART-IST DAVID ROBERTS TO THE ATTENTION OF THE PUBLIC and prompted art critic John Ruskin to praise his "absolutely careful and faithful" depiction of "the greatness and richness of things." For Ruskin, it also allowed one to imagine "serenely and joyfully... the splendour of the aisles of Seville, or the strength of the towers of Granada, and [to forget] oneself, for a time."

Following his travels in Spain and illustrations appearing in the Landscape Annuals this was David Roberts' first book to be issued in large format with clearly only a limited number of subscribers to the deluxe issue.

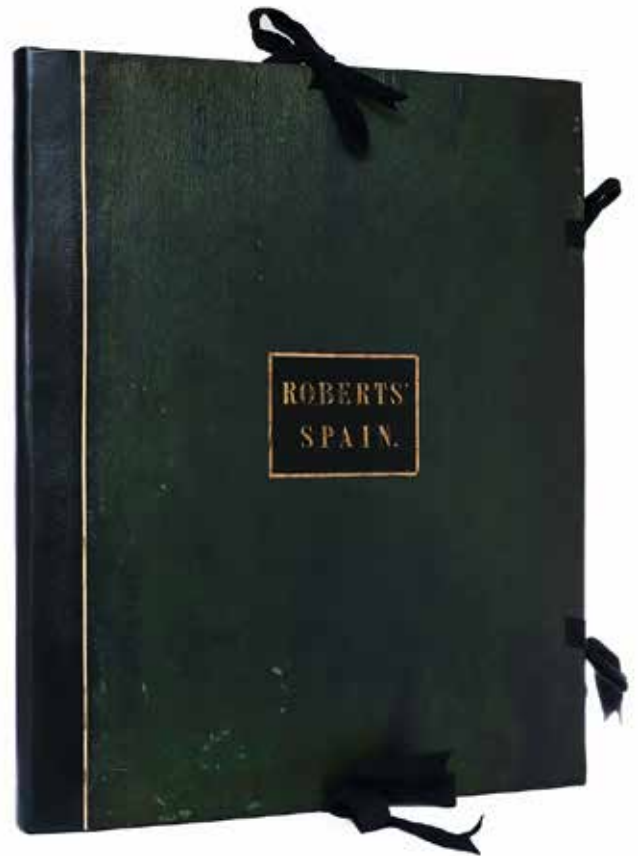
Ordinary copies issued at £4.4s., coloured and mounted in portfolio as this £10.10s.

Rare to find complete. No copies cited in auction since 1965 and seemingly none listed on OCLC.

(Cf. *Abbey Travel*, 152 - ordinary copy)

£35,000 / \$47,250

[F63479]





ROBERTS' FIRST PUBLISHED SET OF VIEWS

60. ROBERTS, David. Picturesque Sketches in Spain taken During the Years 1832 & 1833 by David Roberts. London: Hodgson & Graves, Printsellers to the King, 6, Pall Mall, 1837.

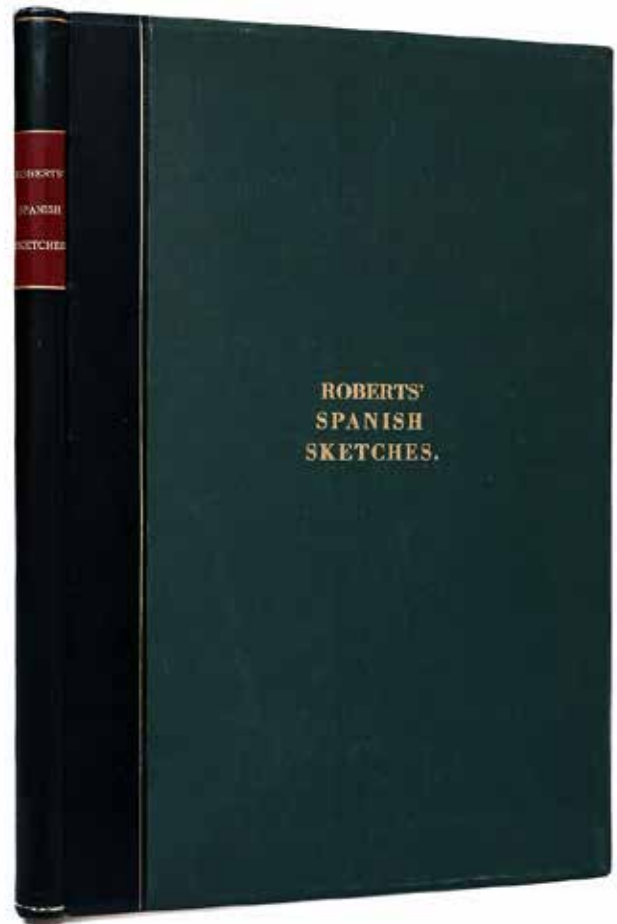
FIRST EDITION. Folio (55 x 37 cm). Title+dedication+25 plates+1 leaf advertisement for Lewis's Alhambra. Later quarter green morocco over bevelled green cloth boards, spine with gilt lettered red label, front cover with gilt title, new endpapers. Lithographed pictorial title and 25 full page lithographed plates, all with later hand colouring. Generally a very good example.

David Roberts' first published set of views, which brought him to the attention of the public and elicited praise from John Ruskin. These large-scale views of such sights as the Mosque at Cordova, the Cathedral at Seville and the Daro, Grenada, are exceedingly intricate in design and line work. Roberts' skill in conferring a sense of intimacy, whilst at the same time capturing the austerity and scale of architecture natural landscapes is discussed in John Ruskin's autobiography *Praeterita*. He writes 'David Roberts was, though in his own restricted terms; fastening on the constant aspect of any place... The minute knowledge and acute sensation throws us back into our-selves; haunting us to the examination of points and enjoyment of moments; but one imagined serenely and joyfully, from the old drawings, the splendour of the aisles of Seville or the strength of the towers of Grenada, and forgot oneself, for a time.'

(Cf. *Abbey Travel*, 152 - ordinary copy)

£7,500 / \$10,130

[F64416]



EDITED BY MARY SHELLEY

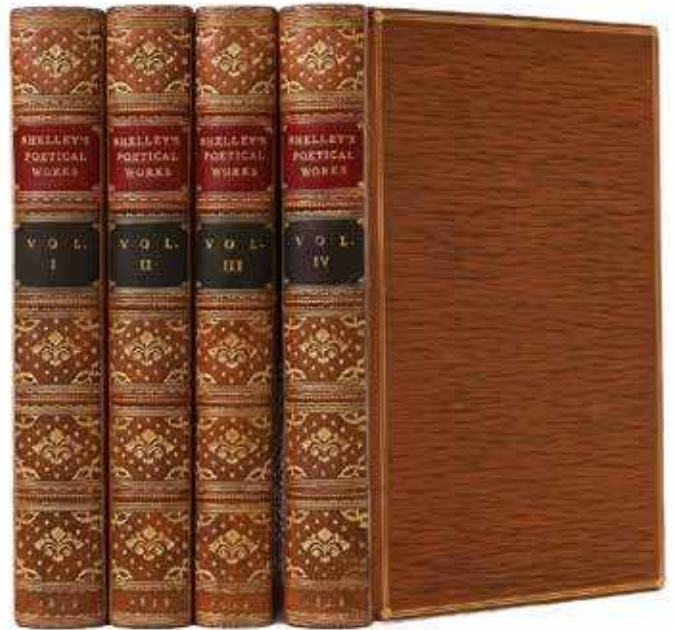
61. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley.* Edited by Mrs. Shelley. *London: Edward Moxon, 1839.*

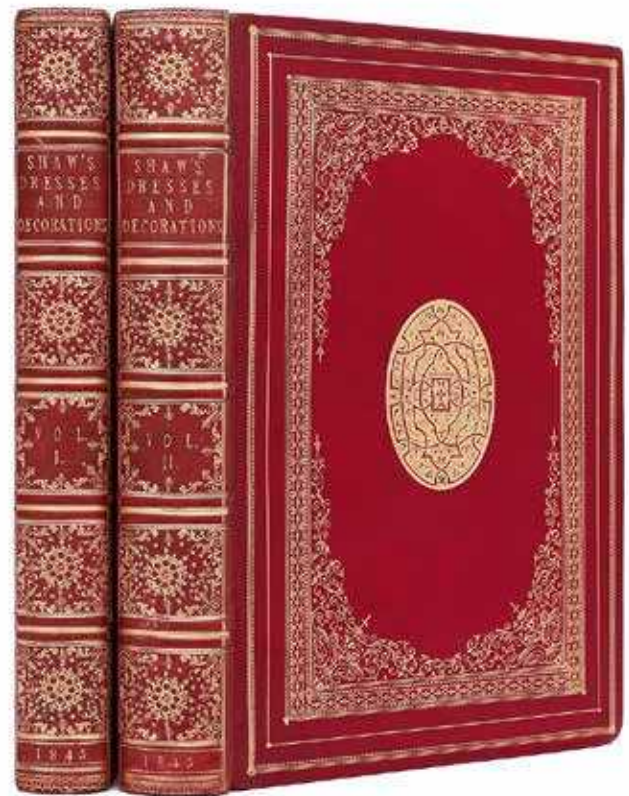
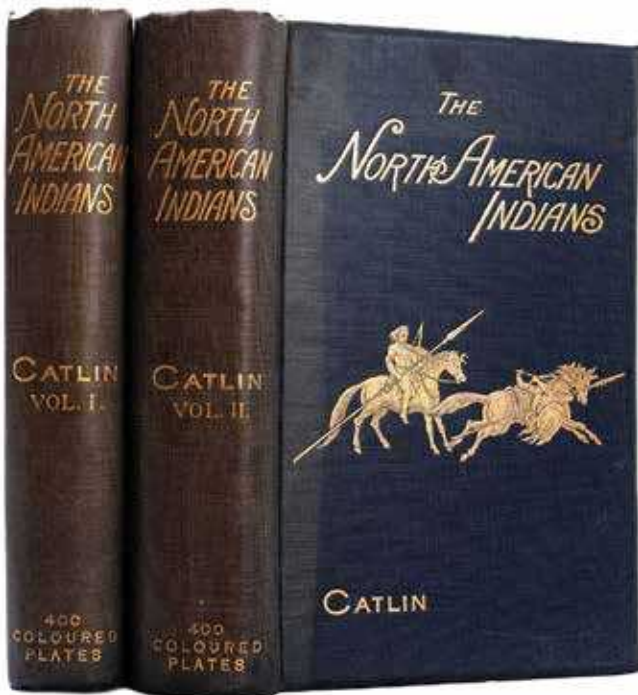
FIRST COLLECTED EDITION. 4 vols. 8vo. (16.5 x 10.5 cm). Handsomely bound by Morrell in contemporary straight-grained citron morocco, sides ruled with two gilt fillets, spines with raised bands and richly gilt-decorated compartments, each stamped with central fleuron device, complementary red and green morocco labels, gilt inner dentelles, blue-coated endpapers, all edges gilt. Engraved portrait frontispiece in first volume. An excellent set in superb bindings.

First collected edition of Shelley's complete poems, compiled by his wife Mary.

Mary Shelley's collected edition of her husband's poetical works established him finally and irreversibly amongst the great poets of the English language. Pirate editions of Shelley's works had persuaded his father, Sir Timothy, that all hope of obscurity had passed, and Mary was allowed to prepare a proper edition provided she included only a minimal amount of biographical information. "Mary Shelley brought Shelley into the mainstream of the national culture. He was no longer the author of a notorious banned poem [Queen Mab] only obtainable from shops specializing in blasphemy, sedition and advice on birth control. He was the prophet of Prometheus Unbound, one of the most ambitious attempts ever made to uplift life by literature, and of other works such as the "Ode to the West Wind"... The notes that Mary added are masterpieces of editing, adding so immeasurably to the reader's understanding that nobody would now consider printing Shelley's poems without them" (St Clair, p. 492).

£2,000 / \$2,700
[F63939]





62. CATLIN, George. *The Manners, Customs, and Condition of the North American Indians.* Written during eight year's travel amongst the wildest tribes of Indians in North America, 1832-39. *London: Published by the Author, 1841 [but c.1892].*

2 vols. Large 8vo. (26.4 x 18cm). pp. viii+264; viii+266. Publisher's original dark blue cloth, central gilt vignette of Native Americans hunting to upper cover, title in gilt upper covers and spine. 180 full-page colour plates, (including 3 maps, one folding). Spines slightly sunned, generally an excellent set.

A reprint of the 1841 edition, with attractively coloured chromolithograph plates. Maintains the original title page imprint, but title is abbreviated from the original "Letters and Notes on the Manners..." and printed in black and red; new printer's imprint on last page of each volume.

£2,250 / \$3,040
[F65022]

63. SHAW, Henry. *Dresses and Decorations of the Middle Ages from the Seventh to the Seventeenth Centuries.* *London: William Pickering, 1843.*

FIRST EDITION. 2 vols. 4to (28 x 19 cm.). Contemporary full red morocco, richly gilt extra, check patterned end-papers, gaufered edges. 94 chromolithograph plates with accompanying leaves of descriptive text, of which 2 double page, several highlighted in gold, many chromolithograph illustrations in the text. Occasional trivial light spotting, overall a fine handsome set.* Duplicated rubber stamp of W. Strong (owner/binder?) to verso of f.f.e.p.

One of the most significant 19th-century documents on medieval life.

£2,500 / \$3,380
[F65419]

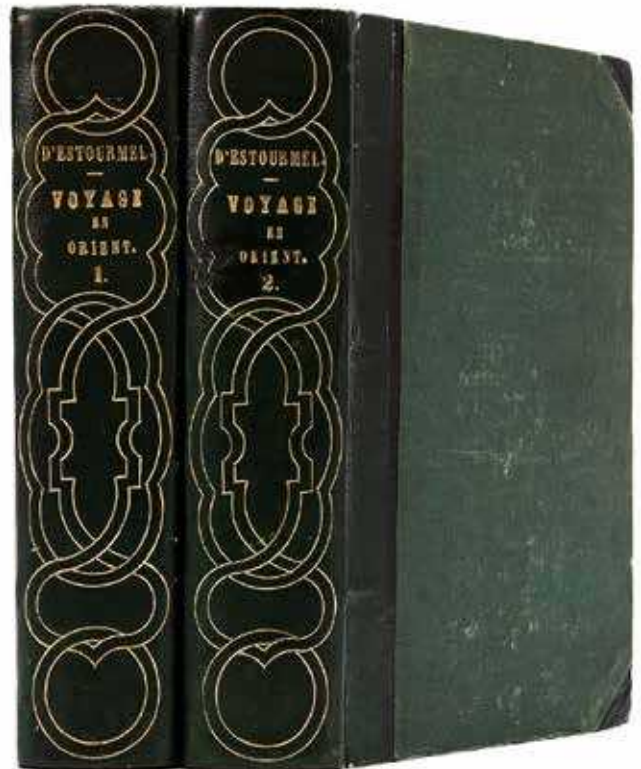


‘A MOST INTERESTING WORK’ ON GREECE AND THE LEVANT

64. ESTOURMEL, Joseph d’ (Le Comte). *Journal d’un Voyage en Orient.* Paris: de l’Imprimerie de Crapelet, 1844.

FIRST EDITION. 2 vols. Large 8vo. (25 x 16 cm). pp.vi-ii+448; 566+[1, errata]. Contemporary half green morocco over green cloth boards, smooth spines elegantly decorated in gilt, marbled endpapers and edges. 160 tinted lithographs, of which 2 folding. Old booksellers label to front pastedowns (C.P.J. Van der Peet, Amsterdam). Bindings a little rubbed, some light scattered foxing, generally a very good set.

“Estourmel travelled in the Levant from June 1832 until September 1833, through Greece, Asia Minor, Syria and Egypt. He met Michaud on his travels, spent two months in company with Geramb and visited Fauvel in Smyrna, Hay in Egypt, etc. The lithographs are after drawings by the author, although his travelling companion in Greece was the Swiss artist Wolfensberger, whose drawings have been engraved in several works on the Mediterranean and the Levant. This is a most interesting work, not only because of the many plates, which illustrate sites in Greece, Smyrna, the Holy Land and Egypt, and the detailed account Estourmel gives of his travels, but also because of the many contacts he had with travellers on the way” (Blackmer).



(Atabey 408; Blackmer 557; not in Abbey)

£3,250 / \$4,390

[F62953]

'AWAY! TO THE WILDS OF THE FAR, FAR, WEST, WHICH THE FOOT OF MAN HATH NEVER PREST..'

65. WALLIS, Edward (publisher). Wallis's New Game of Wanderers in the Wilderness. *Edward Wallis, [1844].*

Original folding hand-coloured aquatint pictorial map of South America with pictorial cartouche of tiger, snakes, parrot, monkey and alligator by J.H.Banks, dissected and mounted on linen, c.680 x 515mm. In original brown cloth slipcase.

This is Edward Wallis' striking 1844 gameboard and map of South America. The game encourages players to explore the flora and fauna of the continent, which the British public would have imagined as wild and untamed.

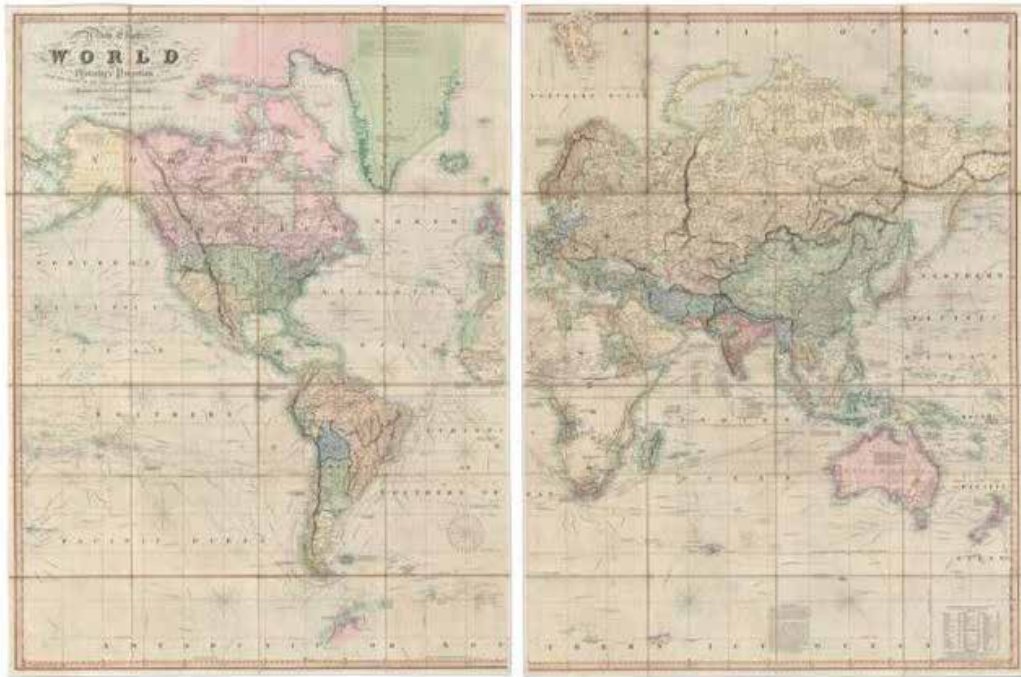
Gameplay: The game proceeds as a lottery, with players drawing numbers (1-8) from a bag. Each number is added to the previous number, encouraging the player to move forward through the game's 85 numbered locations. Each location corresponds with a textual description in the instruction booklet. The first player to land exactly on place 85 wins the game. The game opens in Demerara, one of the three colonies that constituted British Guiana during the British colonial period. Upon arrival, the player is received by a plantation owner who introduces the estate and its operations. He remarks that he employs 'about two hundred negroes, who were formerly slaves, but I now pay them a regular wage; and find I am a gainer from the abolition of the old system,' reflecting the post-emancipation labour arrangements that emerged following the 1834 abolition of slavery in the British Empire. Advising the traveller on appropriate clothing for the tropical environment, he notes that footwear is unnecessary since there are 'no burning sands as in Africa' and 'rocks are rare.' He concludes, 'a hat, a shirt and a pair of light trousers, will be all the clothing you will require.' The traveller is accompanied by two Indigenous guides, who provide both sustenance and protection. Using traditional blow-pipes and arrows, they secure 'feathered game, venison, and wild pork, or beef' while also offering defence against local predators, including the 'treacherous Couguar or more ferocious and powerful Jaguar.' As the journey progresses, the traveller is exposed to the region's exoticized natural world, emblematic of 19th-century colonial representations of South America. Notable encounters include the Coulacanara (16), a colossal snake said to have 'dined off a stag, the horns of which are sticking out of his mouth'; Vampire Bats (64), which 'attack travellers sleeping in the woods at night, and suck their blood, though without causing any pain. The effects have been however much exaggerated, as they have never known to produce death'; a particularly unsettling meal (77), during which 'the Indians bring the monkey they have shot, we will boil and have him for our dinner with some Cassava bread. His flesh is like kid, but the appearance of the dish is not prepossessing, it looks so much like a child'; the islands of Juan Fernandez, 'this is the island where Robinson Crusoe lived so many years. His real name was Alexander Selkirk. Whoever arrives here is shipwrecked, and must withdraw from the game'; and Lima, 'not yet recovered from the dreadful earthquake which in 1746 destroyed 5,000 of its inhabitants.'



Publication History and Census: This game was engraved by John Henry Banks and published by Edward Wallis in 1844. We see 2 examples in OCLC: Princeton and the University of Guelph. Additional examples are noted at the Bodleian Library, the British Library, Cambridge, Brown University, and Yale University.

£6,250 / \$8,440

[F63948]



SHOWS THE REPUBLIC OF TEXAS AND A FULLY EXPLORED NORTHWEST PASSAGE

66. TEESDALE, Henry. A New Chart of the World on Mercator's Projection with the Tracks of the Most Celebrated and Recent Navigators. *London: Henry Teesdale, 1845.*

Original large-format map of the world on Mercator's projection (130 x 198 cm), engraved by John Dower and with fine original colour, sectionalised and laid onto two sections of linen as issued, each edged with green silk and measuring 130 x 99 cm, folding between publisher's original morocco covers (38 x 27 cm) with gilt foliate frame enclosing gilt title, marbled endpapers. Some very faint occasional foxing, upper cover with scratch mark to lower centre, overall a particularly fine example of this impressive map.

Fine large format map of the world, engraved by John Dower and published by Henry Teesdale. It is one of the few English maps to recognise the Republic of Texas (England itself did not), and depict its most ambitious boundaries. It is also the most complete map to show a complete northwest passage following the Deese-Simpson Expedition.

Perhaps the most interesting part of the map is its treatment of the search for the Northwest Passage and the extensive annotations showing the routes of various discoverers throughout the world. With respect to the Northwest Passage, there are dozens of annotations identifying the British and other discoveries in the region, with section of text describing Arctic exploration up to 1833 and then additional notes on the map discussing discoveries up to October 1839, noting: "This Coast was Explored by Messrs. Dease and Simpson under the Honble. Hudson's Bay Company which completes the North West Passage Octr. 1839". Off the coast of Alaska, a number of different tracks of exploration are shown, up to Captain Beechey in 1826, with a further note in the interior further discussing P.W. Deawe and Thos. Simpson's expedition beginning at Fort Chipewyan June 1, 1837, traveling north to the Arctic Sea and then to Alaska. In the Southern Hemisphere, there are a number of early Antarctic discoveries shown.

Teesdale was a London-based map publisher. He was an early Fellow of the Royal Geographical Society, elected in 1830. Teesdale partnered with John Hordan and William Colling Hodson, but this arrangement dissolved in 1832. Afterward, he continued to work on his own and periodically with colleagues like John Crane Dower, Christopher Greenwood, Josiah Henshall and others. He published a variety of atlases and separately-issued maps. His business was quite successful, as he registered as a partner in the Royal Bank of Scotland in 1845.

£5,750 / \$7,760

[F65297]

A VIVID PICTURE OF BRAZIL IN THE 1840s

67. ADALBERT, Prince of Prussia. *Travels of His Royal Highness Prince Adalbert of Prussia, in the South of Europe and in Brazil, with a Voyage up the Amazon and the Xingu.* Translated by Sir Robert H. Schomburgk and John Edward Taylor. *London: David Bogue, 1849.*

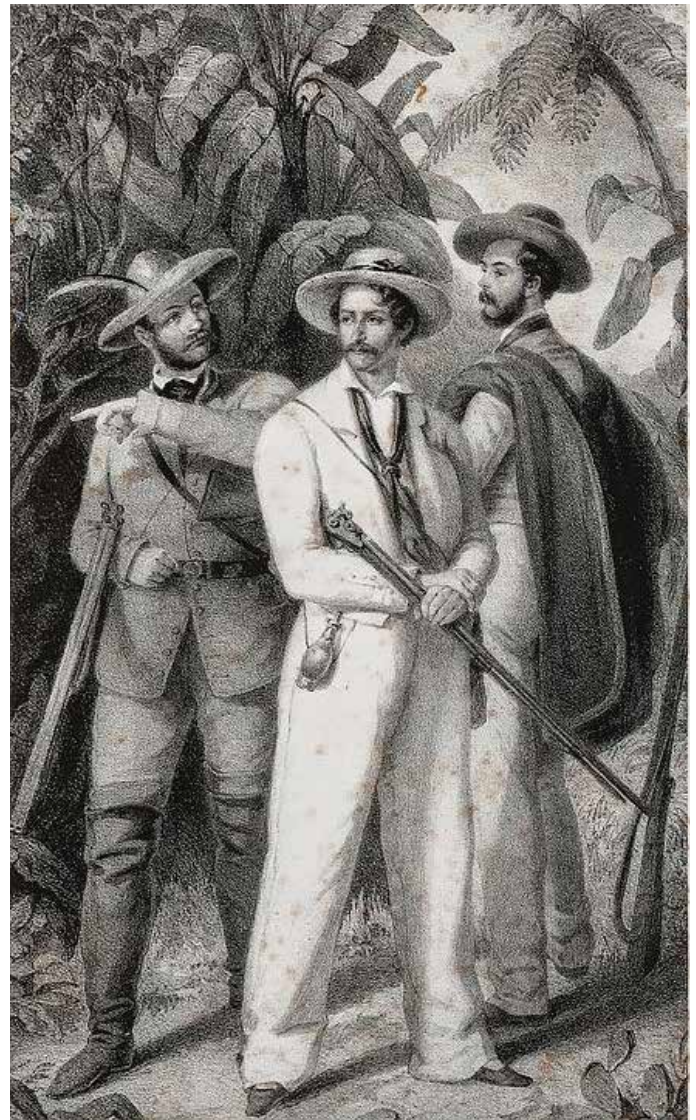
FIRST ENGLISH EDITION. 2 vols. 8vo. (22 x 14 cm). pp.xvi+338+[1, colophon]; v+377+[1, colophon]. Publisher's original dark green blindstamped cloth, upper covers with gilt stamped eagle vignette, spines with gilt lettering, yellow-coated endpapers. Lithographic frontispiece and 4 lithographic maps with outline colour (3 folding), including map frontispiece to Volume 2, two title vignettes. Ex libris Ralph Gerard Leicester (1817-1851), member of the English landed gentry associated with Toft Hall, a historic country estate near Knutsford in Cheshire, with his inscription to front pastedowns. The odd instance of occasional spotting, generally an excellent set, the cloth being particularly bright and well preserved in the original cloth.

Scarce first English edition, preface by Alexander von Humboldt, after the first edition (1847), in German, limited to 100 copies. Adalbert von Preußen (1811–1873), was a naval expert who consulted several governments and travelled widely. Adalbert's travel diary gives a vivid picture of Brazil during the early 1840s, with observations on trade and economy, wildlife (including hunting occasionally) and vegetation, encounters with indigenous peoples, and rambles in the Amazon basin. With additional chapters on Mount Etna, the Alhambra, Gibraltar, Cadiz, Madeira, Tenerife, and Rio de Janeiro.

There are two issues of this edition, one with Humboldt's name on the title the other one without. 'The two issues differ in no other way' (Borba de Moraes).

(Sabin 162)

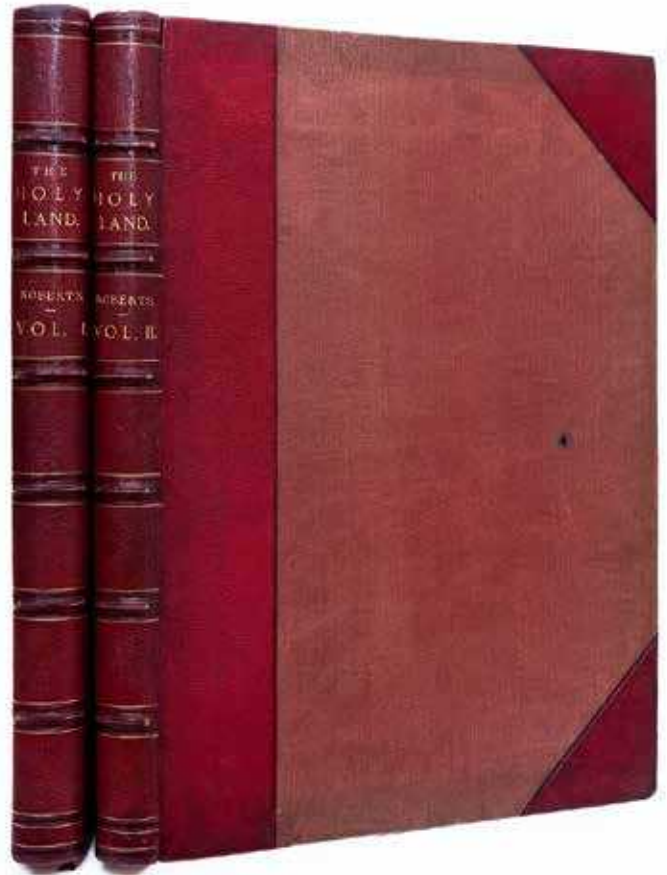
£1,500 / \$2,030
[F65567]



A HANDSOME SET OF THE 'HOLY LAND'

68. ROBERTS, David. The Holy Land, Syria, Idumea, Arabia,... 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, 1842-1849.

FIRST EDITION. 3 volumes bound in 2. Large elephant folio (62.5 x 46.5 cm). Handsome contemporary half red morocco over red cloth boards by J. Rimmel, spines with raised bands and gilt-decorated compartments, titles gilt to spine, all edges gilt. Book-sellers green ticket of J. Rimmel, 400 Oxford Street.* Complete with lithographed portrait of Roberts by C. Baugniet, 3 lithographed titles with vignettes, map and 120 plates of which 60 are full-page and 60 half-page. Contents in near immaculate condition, the only exceptions being in first volume verso of two plates Fountain of Job (half page) and Sabaste (full page) with slight light foxing, and Lydda (half page) slightly foxed to recto, and in volume two verso of Citadel of Sidon lightly foxed.



David Roberts, RA (1796-1864), enjoyed a wide popularity in his day for his European views, but it is on the outstanding success of this project that the modern appreciation of his work is based. In August 1838 he arrived in Alexandria to start a carefully planned enterprise. It is claimed that he was the first European to have unlimited access to the mosques in Cairo, under the proviso that he did not commit desecration by using brushes made from hog's bristle. Leaving Cairo, he sailed up the Nile to record the monuments represented in the Egypt & Nubia division of the work, travelling as far as Wadi Halfa and the Second Cataract. At the time of publication, it was these views that excited the most widespread enthusiasm. Before leaving for the Near East, Roberts had already discussed publication with the engravers Edward and William Finden, but on his return both Finden and the publisher John Murray, who was also approached, baulked at the risks involved in a publication of the size and grandeur envisaged. However, Francis Graham Moon - "a self-made man from a modest background" (ODNB) who had attracted the attention of the queen and ventured to represent himself as "Publisher in Ordinary to her Majesty" - accepted the challenge, and persuaded Louis Haghe to lithograph Roberts's drawings. Roberts acknowledged that Haghe's work was hardly less important than his own, complimenting his "masterly vigour and boldness". The burdensome demands of the task may have even prompted Haghe's early retirement as a lithographer. The Reverend George Croly (1780-1860), poet and well-known contributor to Blackwood's and The Literary Gazette, was engaged to edit the text from Roberts's journal. At an investment of a staggering 50,000, this was "undoubtedly the most costly and lavish, and potentially risky, publishing enterprise that Moon had ever undertaken".

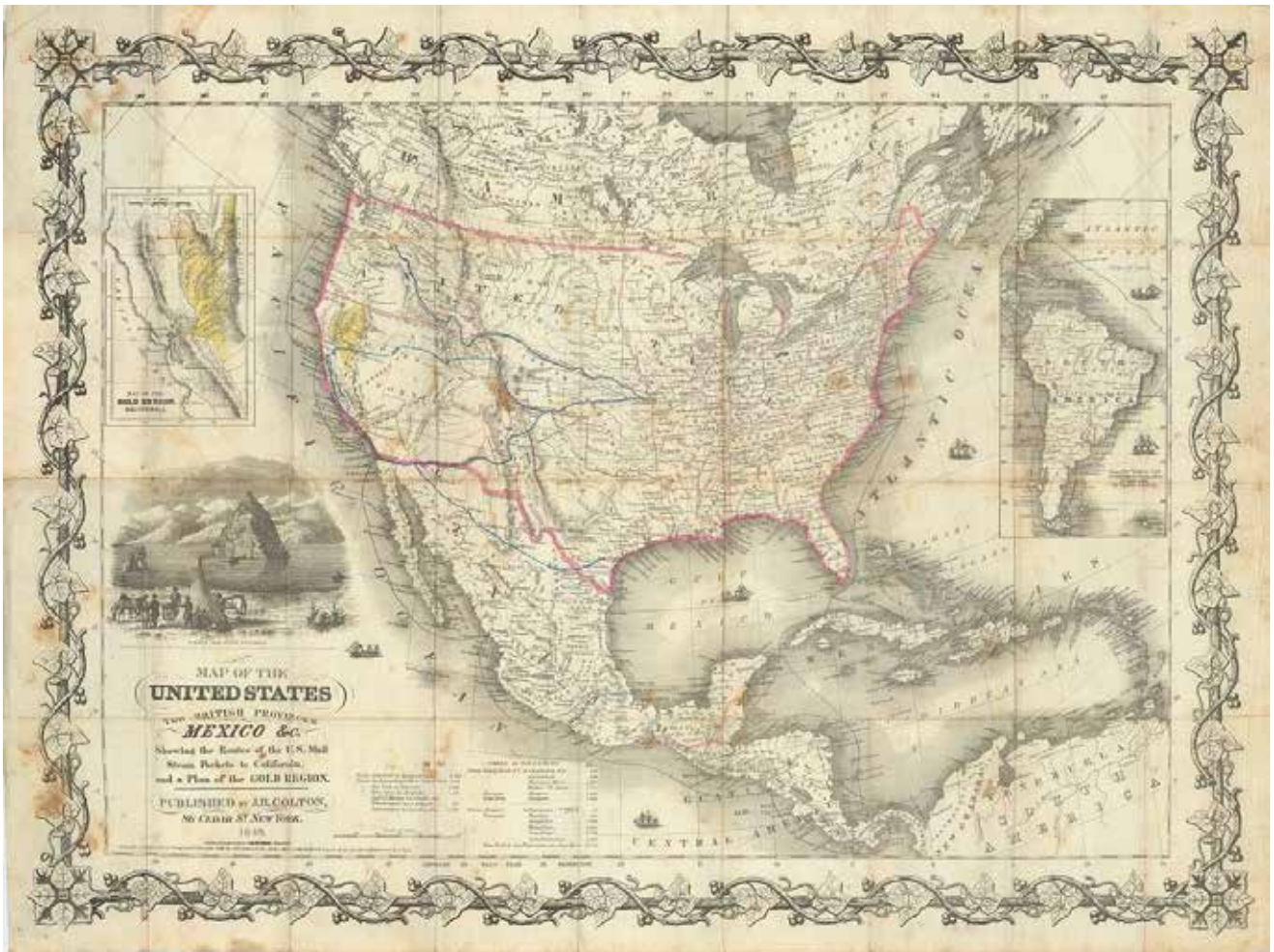
"One of the most important and elaborate ventures of 19th-century publishing... the apotheosis of the tinted lithograph" (Abbey Travel, 385).

*400 Oxford Street is the current address of Selfridges, the great department store. Founded by James Rimmell, his son joined the firm in 1861 "It was James Rimell & Son who were Major J. R. Abbey's principal agent in gathering together his extraordinary collection of English colour-plate books in the 1930s." (Laurence Worms). The label here is in the name of J. Rimmell implying that this set was sold by Rimmell prior to 1861.

£20,000 / \$27,000

[F61995]





AN ESSENTIAL MAP FOR GOLDRUSH COLLECTORS

69. COLTON, J.H. Map of the United States, the British Provinces, Mexico &c. Showing the Routes of the U.S. Mail Steam Packets to California, and a Plan of the Gold Region. *New York: Published by J.H. Colton, 1849.*

Original hand-coloured lithographic map (47 x 62 cm) folding into publisher's original brown cloth covers decorated in blind, the upper cover preserving original title label. Boundaries and explorers' routes are colored by hand, and the gold region is coloured yellow. There are insets of the gold region and South America, and an illustration above the title shows Pyramid Lake in Upper California as discovered by Frémont in 1844. With a nice contemporary inscription to front pastedown reading: 'George Thompson, Hutton's Ambo [North Yorkshire], Present from his Brother, Mark Thompson, Rochester N.Y., United States.' Some light wrinkling, toning, and occasional spotting, generally a very good example.

A nice example of Colton's map of the route to the Gold Regions, perhaps the most famous and sought after of all gold rush overland guides. The map shows the routes from Independence, Missouri to the Gold Regions, including the Oregon Route, Central Route and a Southern Route that follows Kearny's Route through San Diego, then proceeds by Steamship up the coast to San Francisco. An overland route from Refugio, Texas on the Gulf Coast is also noted, again extending to San Diego and then via Steamship to San Francisco. There are also two overland routes noted in Central America. Includes a large inset map of the Gold Regions. Notably, there is an indication of Gold in the Los Angeles area. Colton's map gained prominence among overland traveller's to the gold regions and is frequently mentioned in contemporary accounts. An essential map for collectors of the region.

(Graff 835; Kurutz; The California Gold Rush 149; Wheat, Transmississippi West 591; Gold Regions 70)

£2,250 / \$3,040

[F65021]



70. COLTON, J.H. Map of the United States of America, the British Provinces, Mexico, the West Indies and Central America with part of the New Granada and Venezuela. *New York: Published by J.H. Colton, 1850.*

Original hand-coloured engraved map of the United States (87 x 107 cm) on wove paper dissected into 32 panels and backed onto linen, folding between original black cloth covers (split) with gilt title to upper portion. The map is framed with a decorative border of intertwining grape vines punctuated with vignettes of famous landmarks in the United States, engraved vignette of a bald eagle above title, inset map of the Atlantic Ocean showing the American and European ports and the routes of the ocean steamers. Spine perished from covers, some toning and scattered foxing to map, withal an attractive example of this impressive map.

Beginning in 1849, J.H. Colton published 3 separately issued maps of the United States, the standard 1-sheet "pocket map edition," the 4-sheet "wall map" edition and this very rare 2-sheet version, which was available either in sheets, pocket map format or dissected and laid on linen (as offered here). The three maps offered one of the most up to date and comprehensive views of the United States and most notably, the western portion of the United States, including those areas recently annexed by the United States following the conclusion of the Mexican War in 1846. This same map would be utilized until about 1860 and, among other notable appearances of the map, the 1854 edition would be bound in two sheets into Andriveau-Goujon's monumental *Atlas Choix*, a compilation of wall maps and other interesting maps published in Paris from about 1830 to 1880.

The present map shows a massive California, Oregon Territory, Texas and Nebraska, predating the creation of the first round of smaller territories, which would include New Mexico, Utah, Washington and Kansas Territories, each formed between 1850 and 1855. The Texas Stovepipe configuration is shown, but the colour in southwestern Nebraska Territory (later to become Colorado) is no longer shaded to show the area as part of Texas. Indian Territory appears above Texas, unlike earlier editions. The elaborate grapevine borders, including 12 vignettes of various places of interest, including Willamette Falls in Oregon, the Capitol Building, an incomplete Washington Monument, Astoria Oregon, Mexicans catching cattle, and the Valley of Connecticut from Roanoke. The present example is the first 1850 edition. As noted in Streeter (describing the 1849 edition), the map shows 'El Dorado or Gold Region' along the Feather River and includes the Table of Distances. This example also includes of Fremont's route along the Humboldt River and other revisions in California, based upon Fremont. (Cf. Rumsey 286, Streeter 3873 and 3874, Wheat, Maps, 74).

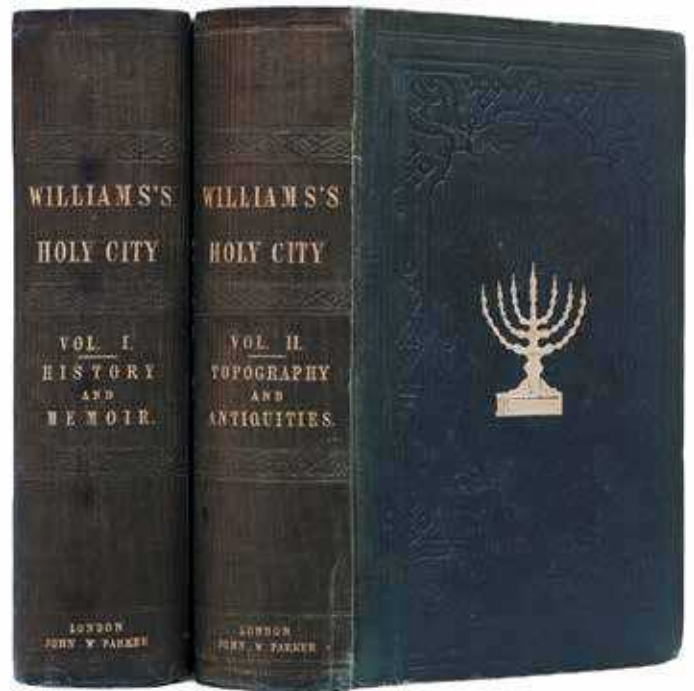
£5,000 / \$6,750

[F65011]

A FOUNDATIONAL TEXT ON THE TOPOGRAPHY & HISTORY OF JERUSALEM

71. WILLIAMS, George. *The Holy City. Historical, Topographical, and Antiquarian Notices of Jerusalem... The Second Edition, with Additions, including an Architectural History of the Church of the Holy Sepulchre, by the Rev. Robert Willis. London: John W. Parker [and] Cambridge: John Deighton, 1849.*

SIGNED PRESENTATION COPY TO J.T. COLERIDGE. 2 vols. Thick 8vo. (22 x 14 cm). pp.xxx+[iii]+496+164 (Supplement)+8, ads.; ix+[i-ii]+618+[1]+4, ads. Publisher's original blue moiré cloth rebacked, sides decorated in blind and stamped with gilt vignettes, spines lettered in gilt. Large folding plan of Jerusalem mounted on linen and housed in front pocket, 7 plans including one folding and hand-coloured, and 15 lithographic plates including a large folding bird's-eye view of the city, plus numerous wood-engraved illustrations in the letterpress. With an 18 line ALS on 'Oxford and Cambridge Mission to Central Africa' headed note paper dated January 12, 1860 from the author to John Taylor Coleridge (nephew of Samuel), also signed by Coleridge. Sir John Taylor Coleridge (9 July 1790 – 11 February 1876) was an English judge, the second son of Captain James Coleridge and nephew of the poet Samuel Taylor Coleridge. Some light sunning and rubbing to cloth, occasional foxing to plates, generally a very good association copy with an excellent provenance.



First published in 1845 in one volume (the second edition is much enlarged), this work is a foundational 19th-century text on the topography and history of Jerusalem. Its primary significance lies in its vigorous defence of traditional Christian holy sites (e.g. the traditional location of Calvary) against the emerging "scientific" scepticism of the era. Since the opening of Palestine to foreign travellers in the 1830s, there had been tremendous interest in locating places described in biblical narrative. The site of the Holy Sepulchre, established by Constantine in the fourth century, allowed no space for a centre of Protestant worship. Some met this challenge by using close study of the Bible and first-century texts alongside topographical evidence to try to dismiss the site's location as inaccurate. In 1841, George Williams (1814–78) had accompanied as chaplain the party of the first Anglican bishopric in Jerusalem, using his time there to gain unrivalled topographic knowledge of the region. In this well-illustrated work, he draws on both physical and literary evidence to conclude that the case for the traditional site is sound, while also surveying the great city's history and character. The second edition (1849) is particularly noted for including an "Architectural History of the Church of the Holy Sepulchre" by Robert Willis, which added professional architectural rigour to Williams' historical and religious observations.

The work was so highly regarded in its time that Williams received a medal for literary merit from the King of Prussia. It remains a critical resource for scholars studying the 19th-century "opening" of Palestine to European travellers and the subsequent birth of modern biblical archaeology

£1,500 / \$2,030

[F65473]



A SPLENDID ROCOCO QUR'AN

72. OTTOMAN QUR'AN COPIED IN BULGARIA. An illuminated Qur'an, copied by Isma'il Najib, Shumen, Bulgaria. *Ottoman Empire, dated 1266 AH/1849-50 AD.*

Arabic manuscript on paper, 308 leaves, plus 4 fly-leaves, 15 lines to the page written in naskh in black ink, verses separated by gold and polychrome illuminated rosettes, within gold and black rules, hizb, sajda and juz' marked by illuminated floral marginal devices, surah headings in white thuluth on gold and polychrome illuminated panels, f.1b and 2a illuminated in gold and polychrome with rococo floral decoration against a gold ground pin-pricked with cintamani motifs, the colophon within similarly illuminated panels, in Ottoman gilt dark brown leather binding with flap, with fitted box. Text panel: 8 by 5.1cm. Leaf: 12.5 by 8.2cm.



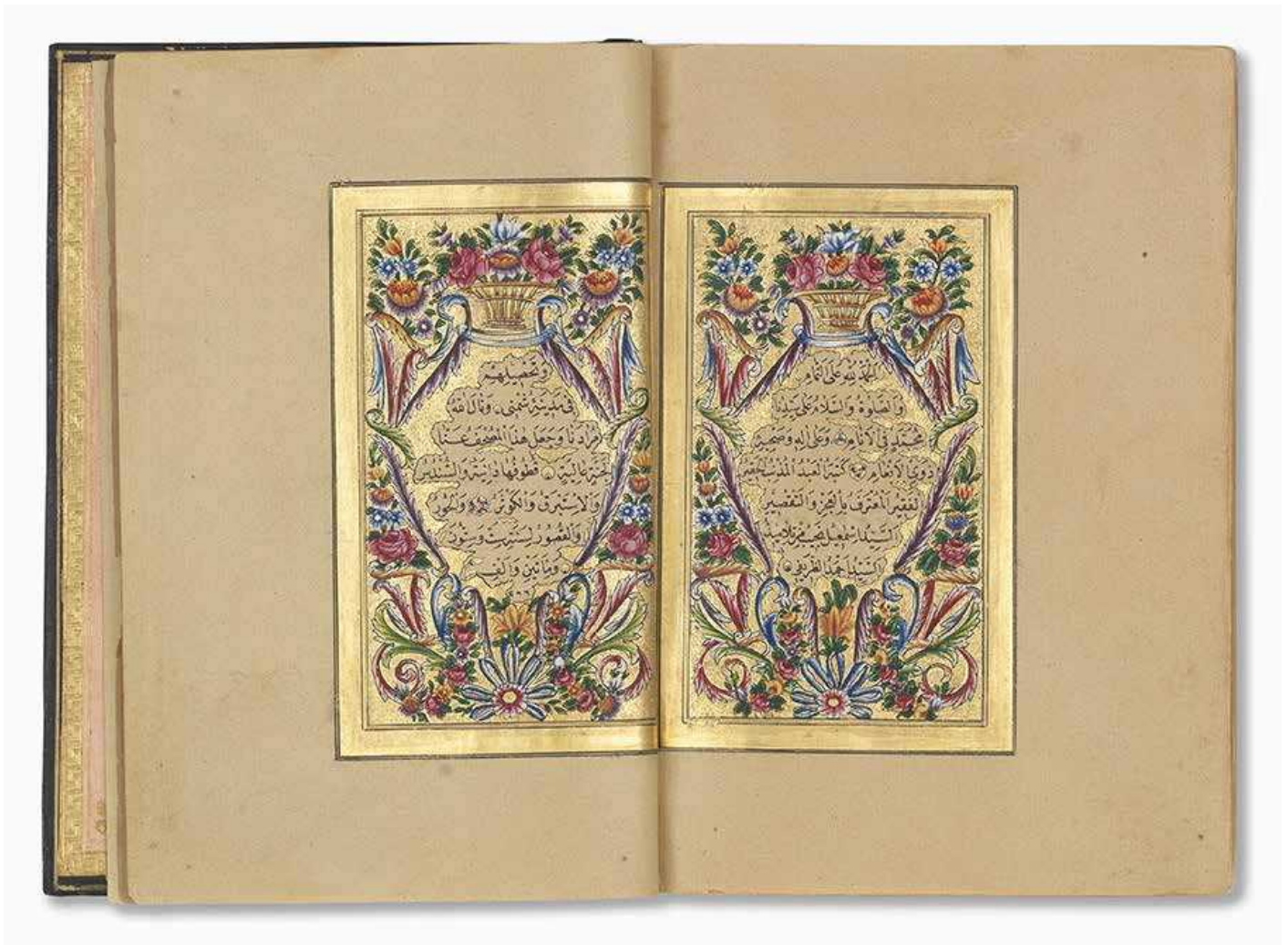
Isma'il Najib is recorded as a pupil of Ahmed Zari-fi and teacher to Tentene-zade Seyyid Hasan Vehbi (Stanley 2009, p.248). Further Qur'ans by the scribe have sold in Christie's, London, 26 April 2018, lot 177; 26 October 2017, lot 229, and 12 October 1978, lot 7, and another was sold at Sotheby's, London, 21 November 1985, lot 390. The latter example is illuminated in a very similar manner to the present lot in a fully Rococo style, unlike the typical Shumen style of illumination.

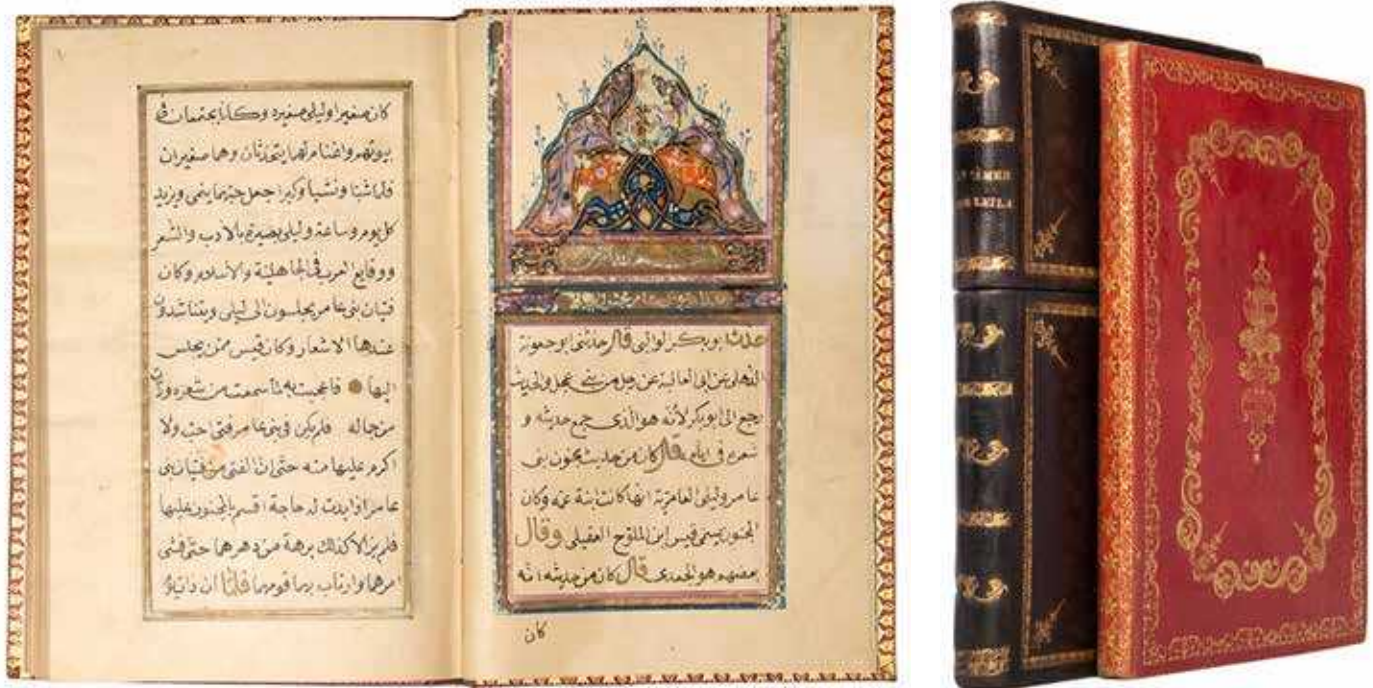
In the 19th century, one of the most important places of Ottoman manuscript production was Shumen, a strategically-important fortress in what is today Bulgaria. Tim Stanley and Süheyl Ünver have independently worked on the corpus of manuscripts there, identifying more than fifty Qur'anic scribes from the town, apparently divisible into three groups according to their original teacher: Seyyid Mehmed Nuri, Ahmed Zarifi, and Ahmed Nazifi (Tim Stanley, *The Decorated Word*, volume II. Oxford, 2009, p.226). By the 1850s, Qur'ans from Shumen had come to be remarkably homogenous: all observe the principle of *ayet ber kenar*, in which every page ends with a completed Qur'anic verse; all are written with 15 lines of text to a page; all have between 300 and 310 pages. The dimensions of these manuscripts are also fairly constant. Although these manuscripts were produced in quantities to make them available to many relatively prosperous subjects of the Ottoman Empire, Shumen Qur'ans were presented by Ottoman sultans to important figures including Ali Rif'at Pasha, the Khedive of Egypt, and al-Husayn, Sharif of Mecca. The production of Qur'ans in Shumen came under increasing pressure with the rise of lithographic printing, and came to a complete stop with Bulgarian independence in 1878. For a fuller discussion of the Shumen school of calligraphy, see Tim Stanley, "The Shumen Phenomenon", *The Decorated Word*, volume II. Oxford, 2009, pp.222-51.

The illumination of Shumen manuscripts - though united by a Baroque idiom and a bright, pastel colour palette - exhibits some variety, suggesting that there were several different schools of illumination in the city, alongside the numerous calligraphers.

£30,000 / \$40,500

[F63854]





A CLASSIC OF ARABIC LITERATURE IN A FINE OTTOMAN BINDING

73. [NIZAMI GANJAVI]. *Divan Majnun Leila*. [Ottoman Turkey, N.D. Mid-Nineteenth Century].

Single volume, illuminated manuscript on paper, in Arabic, complete, 126 leaves, plus additional fly-leaves at front and back, 200 x 130 mm; single column, 13 lines fluid *naskh* script in red and black, roundels marking sections in the text in gilt, illuminated polychrome head-piece opening the text, contemporary Ottoman marbled endpapers, clean and crisp internal condition; housed in fine full morocco, covers double-ruled in elaborate arabesque borders with central gilt motifs, spine finely decorated in gilt star motif, housed in fine contemporary custom box of black morocco, gilt and spine lettered "Diwan 'Amer Mednoun Leila", a very handsome volume.

A beautiful manuscript work corresponding to Majnoun and Leïla, a popular medieval love story of Arabic origin telling the adventures concerning the Bedouin poet Qays ibn al-Moullawwah and Layla al-Amiriyya; present here in Arabic verse and housed in a magnificent contemporary fine Ottoman binding.

This story, plausible but whose veracity remains disputed, is one of the best known in the wide basin of influence of Islamic civilization (Maghreb, Mashreq, Persian Gulf, Persia, Central Asia, India) and has inspired over the centuries many Muslim writers and artists such as Nizami, Djami, Fuzûlî, Navoî and Ahmed Chawqi. The Persian adaptation of Nizami, dating from the 12th century, has greatly contributed to its wide diffusion in the Muslim East.

The story of Majnoun and Leïla is very old. In the Middle East, Central Asia, among Arabs, Iranians, Turks, Afghans, Tajiks, Kurds, Indians, Pakistanis and Azeris, it is the most popular love story. It has its roots among the Arab Bedouins of Iraq in the 7th century. The Arabs propagated it during their travels and conquests. The present work written in black and red *naskhh* of 13 lines, is framed by a thick golden ribbon. The header is illuminated with a beautiful polychrome sarlowhs. Beautiful handwritten work in its beautiful red morocco binding and its richly decorated case.

£6,500 / \$8,780

[F61953]

**'LE CHEF-D'ŒUVRE D'ILLUSTRATIONS DE GUSTAVE DORÉ,' A RARE & FINELY BOUND COPY
PRINTED ON PAPIER VÉLIN**

74. BALZAC, Honoré de & DORÉ, Gustave (illustrator). Les contes drolatiques colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres. Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris: Bureaux de la Société générale de librairie, 1855.

FIRST EDITION THUS. PRINTED ON PAPIER VÉLINSATINÉ. 8vo. (20x12.5cm). pp.xxxi+[1]+614+[1]. Contemporary full red morocco signed by David, sides richly tooled in gilt with inlaid green morocco border and flowers, four gilt cherubs to corners reflecting "la victime de l'amour" vignette to covers and title-page, spine with raised bands and gilt-decorated compartments, green morocco doublures stamped with gilt cherubic motifs, decorative silk endpapers and additional marbled endpapers, all edges gilt (some pages uncut), with the original wrappers dated 1856 bound in. 425 illustrations by Gustave Doré engraved on wood by Lavieille, Rouget, Pisan, Brévière and Piaud. An extremely fine copy printed on immaculate papier vélin satiné and with particularly fine impressions throughout.

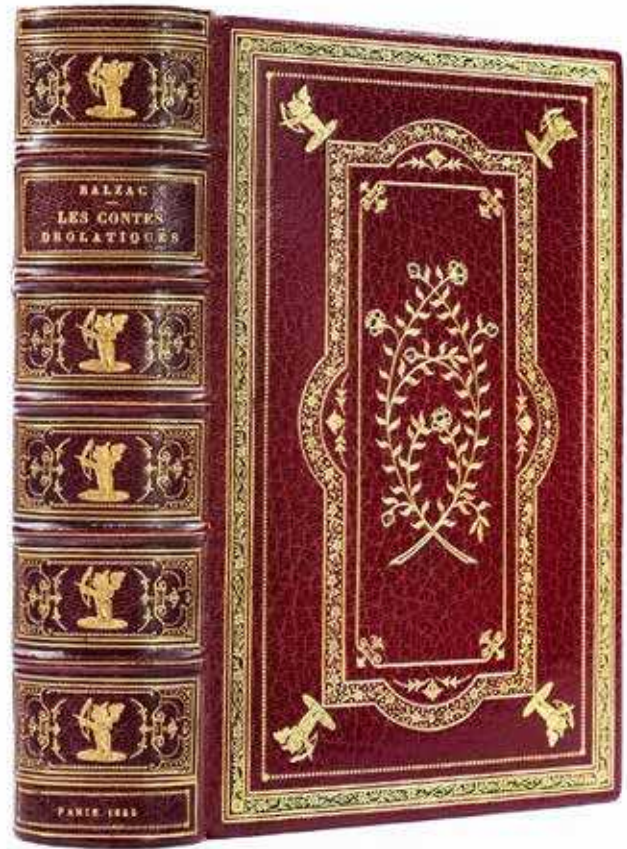
First illustrated edition of the Contes drolatiques with 425 illustrations by Gustave Dore, praised by Ray ("Doré's early masterpiece"), Carteret ("le chef-d'œuvre d'illustrations de Gustave Doré"), and Beraldi who though it the most likely to endure of all Doré's books - "S'il n'en reste qu'un seul, ce sera celui-là !" (Béraldi).

Although the title refers to this edition as the "cinquiesme édition", it is actually the fourth edition of Les contes drolatiques, which was first published between 1832-1837. It is well recorded that Balzac's widow granted permission for the illustrated edition only on the condition: "that no artist but Doré should be allowed to illustrate her husband's works" (Anthony North-Peat, Gossip from Paris 1864-69, p. 324).

According to Carteret there were probably 25 copies printed on chine, of which he lists 7 copies to have appeared in commerce. It is likely that copies printed on vélin are equally rare, with Carteret again citing just 7 copies.

Carteret, III, pp. 48-53; Bulletin de la Librairie Morgand et Fatout, II, 6445; Berny, Livres anciens, romantiques et modernes, III, 92; Rahir, VI, 1875; Ray, 244.

£9,500 / \$12,830
[F58836]



75. BALZAC, Honoré de & DORÉ, Gustave (illustrator). Les contes drolatiques colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres. Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris: Bureaux de la Société générale de librairie, 1855.

FIRST EDITION THUS. 8vo. (20 x 12.5 cm). pp.xxxi+[1]+614+[1]. Contemporary full red morocco signed by Galette, sides with triple gilt fillet borders, spine with richly gilt decorated compartments between raised bands, gilt decorated inner dentelles, marbled endpapers, all edges gilt. Contained in a green marbled paper covered slipcase with red morocco trim. 425 illustrations by Gustave Doré engraved on wood by Lavieille, Rouget, Pisan, Brévière and Piaud. A very pretty copy in excellent fresh condition.

First illustrated edition of the *Contes drolatiques* with 425 illustrations by Gustave Doré, praised by Ray ("Doré's early masterpiece"), Carteret ("le chef-d'œuvre d'illustrations de Gustave Doré"), and Beraldi who thought it the most likely to endure of all Doré's books

- "S'il n'en reste qu'un seul, ce sera celui-là !" (Béraldi).

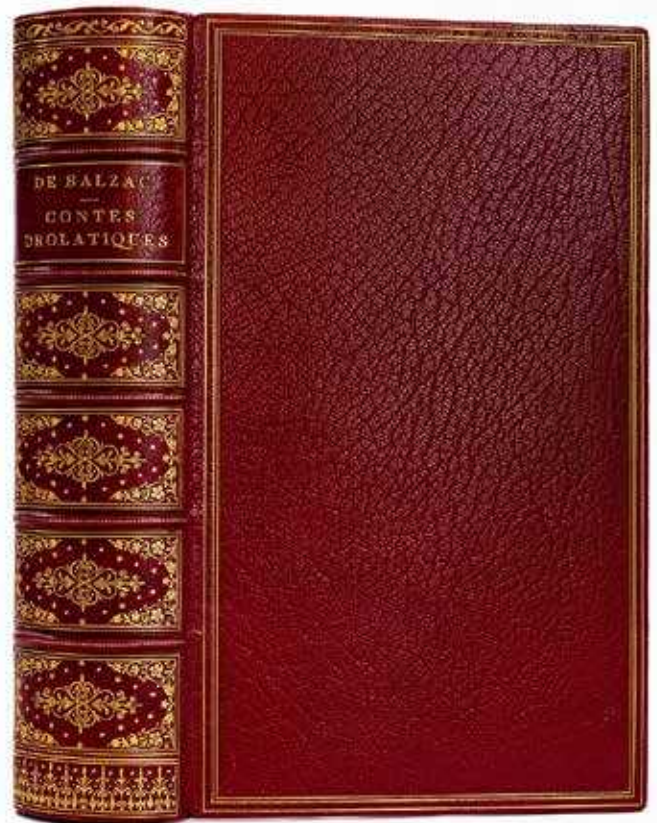
Although the title refers to this edition as the "cinquiesme édition", it is actually the fourth edition of *Les contes drolatiques*, which was first published between 1832-1837. It is well recorded that Balzac's

widow granted permission for the illustrated edition only on the condition: "that no artist but Doré should be allowed to illustrate her husband's works" (Anthony North-Peat, *Gossip from Paris 1864-69*, p. 324).

Carteret, III, pp. 48-53; *Bulletin de la Librairie Morgand et Fatout*, II, 6445; Berny, *Livres anciens, romantiques et modernes*, III, 92; Rahir, VI, 1875; Ray, 244.

£1,750 / \$2,360

[F63705]





76. [VENICE]. Album delle Principali Vedute di Venezia. Venice: Gio. Brizeghel, [c.1855].

Oblong folio (27 x 40 cm). 19 leaves. Original half cloth over printed boards. Vignette title and 18 lithographed plates with hand-colouring, some heightened with gum arabic. Front free endpaper creased and slightly torn, some light foxing and browning, boards a bit soiled and worn, generally a very good example.

The plates include: Place St. Marc, Petite Place de St. Marc, Basilique de St. Marc, Intérieur de l'Église de S. Marc, Pont des Soupires, Porte Principalle du Palais Ducal, Cour du Palais Ducal, l'Arsenal, Quai des Esclavons, Pont de Rialto, Palais Foscari, Eglise de Notre Dame, la Laitiere de Venise, Porteuse d'Eau à Venise, Porteur d'Eau à Venise, Gondolier de Venise, Môle de la Place St. Marc à Venise, Eglise de N.D. de la Salute sur le Grand Canal.

£2,000 / \$2,700

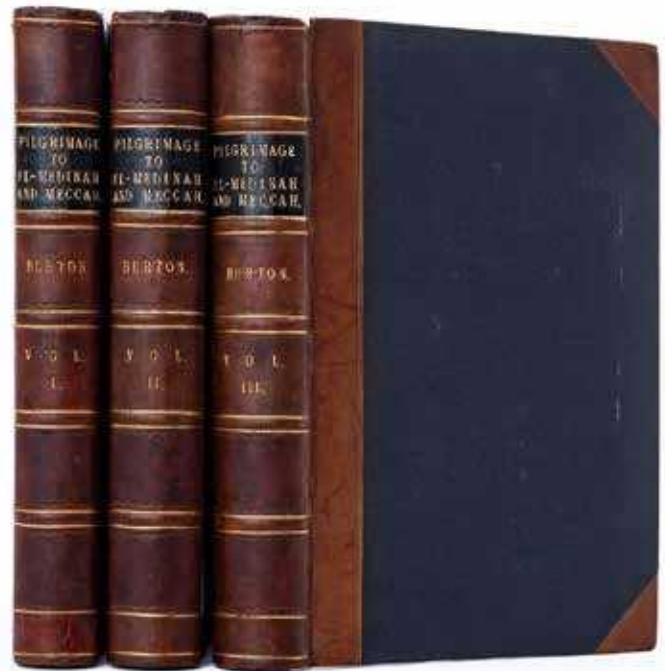
[F64620]



ONE OF THE MOST EXTRAORDINARY TRAVEL NARRATIVES OF THE 19TH-CENTURY

77. BURTON, Richard F. *Personal Narrative of a Pilgrimage to El Medinah and Mecca.* London: Longman, Brown, Green, and Longmans, 1855-1856.

FIRST EDITION. 3 vols. 8vo. (22 x 14 cm). pp. xiv+[i, Errata]+388; title+iv+426; x+[i]+448. Half title in vol. III only (as called for). Contemporary half brown calf over black calf boards. spine with raised bands and simple gilt rules, black title label, gilt lettering, brown endpapers, red sprinkled edges. Complete with all 4 maps and plans, 5 colour lithographed plates, and 8 tinted lithograph plates. The maps are 1) Yambu to El Medinah and Meccah, 2) Plan of El Medina, 3) Plan of the Haram, or the Prophet's Mosque, at El Medinah, and 4) Ali Bey's Plan of the Prophet's Mosque at Meccah. Signs of old bookplate removed from front paste-downs. Heads of spines a little rubbed, contents crisp and clean.



One of the most extraordinary travel narratives of the 19th century; it surpassed all preceding Western accounts of the holy cities of Islam, made Burton famous, and became a classic of travel literature, described by T. E. Lawrence as "a most remarkable work of the highest value".

A formidable linguist, explorer, and storyteller, Burton spent decades traveling the British Empire. After years in India while stationed with the East India Company, Burton returned to England where he devised an audacious plan to undertake the sacred hajj, the pilgrimage to Mecca, which was forbidden to non-Muslims. He approached the Royal Geographic Society, presenting the goal of his pilgrimage as the removal of "that opprobrium to modern adventure, the huge white blot which in our maps still notes the Eastern and the Central regions of Arabia." With support from the Royal Geographic Society, Burton left for Egypt in 1853. He spent time in Alexandria and Cairo where he perfected his Arabic as well as observing and embracing local customs and manners to lessen the chance that his ruse would be discovered. Joining a caravan whose destination was Medina, Burton participated in the associated rites with the pilgrimage before returning to Egypt where he composed *Personal Narrative of a Pilgrimage to El Medinah and Mecca*.



His narrative is remarkable both for its detail of an unfamiliar region and culture for nineteenth-century audiences as well as Burton's reflections on his status as an interloper. For example, when he finally reached the Kaaba at the heart of the Great Mosque, Burton offers this confession: "I may truly say that, of all the worshippers who clung weeping to the curtain, or who pressed their beating hearts to the stone, none felt for the moment a deeper emotion than did the Haji from the far north. It was as if the poetical legends of the Arab spoke truth, and that the waving wings of angels, not the sweet breeze of morning, were agitating and swelling the black covering of the shrine. But, to confess humbling truth, theirs was the high feeling of religious enthusiasm, mine was the ecstasy of gratified pride."

(Abbey, *Travel* 368; Penzer pp.49-50)

£6,250 / \$8,440

[F63150]

ARGUABLY THE GREATEST WORK ON THE CRIMEAN WAR

78. SIMPSON, William. *The Seat of the War in the East. First and Second Series. London: Colnaghi, 1855-1856.*

FIRST EDITION. Two vols. Folio. (55.7 x 37 cm.) 2 sets of 12pp. descriptions of the plates. Contemporary burgundy morocco, sides with broad gilt and blind-stamped borders, upper covers with gilt stamped titles within decorative oval wreaths, all edges gilt. Lithographed dedication, two tinted lithograph titles and 79 plates, plus the 36 outline key plates. Some light foxing and offsetting to tissue guards, plates themselves generally clean, overall a very good copy in a very handsome binding.

During the Crimean War William Simpson (1823-1899), became a pioneer war artist: dispatched by the printsellers Colnaghi & Son (on Day's recommendation), he recorded the naval battles in the Baltic Sea and then went on to Balaklava in November 1854 to make accurate sketches on the spot. The drawings which he made during that terrible winter were submitted to Lord Raglan, sent home to England, and shown to Queen Victoria by the Minister of War, the Duke of Newcastle. After the fall of Sevastopol he was attached to the Duke's party of exploration in Circassia. Eighty of his Crimean drawings were lithographed in *The Seat of War in the East* (2 volumes, 1855-6), which was dedicated with permission to Queen Victoria. When the original watercolours were exhibited at Colnaghi's gallery, Lord Elcho and other MPs called for them to be bought by the nation as a historic record of the war. On the advice of Sir Charles Eastlake, this proposal was rejected and the watercolours were sold off separately. Simpson returned to England with a brown beard long enough to button into his waistcoat, and he had an audience with the queen: he showed her his sketches and was much impressed by her grasp of every detail of the war. She commissioned *The Queen Reviewing the Royal Artillery at Woolwich on their Return from the Crimea, 1856*, and over the next thirty years was a steady patron for the painter (ODNB).

(Abbey, Travel 237)

£5,000 / \$6,750
[F65556]





THE FIRST SYSTEMATIC COMPILATION OF THE TERMINOLOGY OF MEDIEVAL ISLAMIC SCIENCES IN ALPHABETICAL ORDER

79. AL-JURJÂNÎ, Ali Ibn Muhammad Al-Sayyid Al-Sharif. [Dictionary of Medieval Islamic Sciences] Al-Ta'rifât [with] Mutammimât Ta'rifât. *Istanbul: El-Hac Ali Riza'nin Tabhânesi, AH 1275 (1858 CE).*

Large 8vo. (24 x 16 cm). pp.120. Contemporary decorative turquoise paper boards rebacked with modern black cloth. Lithographed text in Arabic throughout. Traditionally framed text in nastaliq script, and marginal second text in inclined nastaliq script to the left, forming an empty triangle on the right and left centres of the pages. The text starts with 'Bismillah' under the calligraphic head title in a symmetrical composition surrounded by a decorative floral design, after a four-page 'Fihrist' ('Index'). The text goes on with the praise of God and the Prophet Muhammad. Some important words underlined in the main text as well as the commentary by an anonymous author entitled 'Mutammimât ta'rifât fi al-hâshiyah' ('Supplementary Annotation').

Exceedingly rare early Arabic edition printed in Istanbul, of the first technical dictionary in alphabetical order of the Islamic world, written by Medieval Islamic theologian Jurjani (1339-1414). The book contains definitions of c. 1,500 important scientific terms including such as philosophy, logic, mathematics, astronomy, medicine, commentary, hadith, fiqh, kalam, mysticism, Arabic language, and literature, with commentaries in the margins. It later became the main source of important lexicons of the Islamic literature such as Tahanavi's "Kashshafu istilahât al-funûn", Abul Baqa's "Kulliyât", and Riza Tawfiqi's "Mufasssal Qamus". This work is also known as only "Tarîfât".

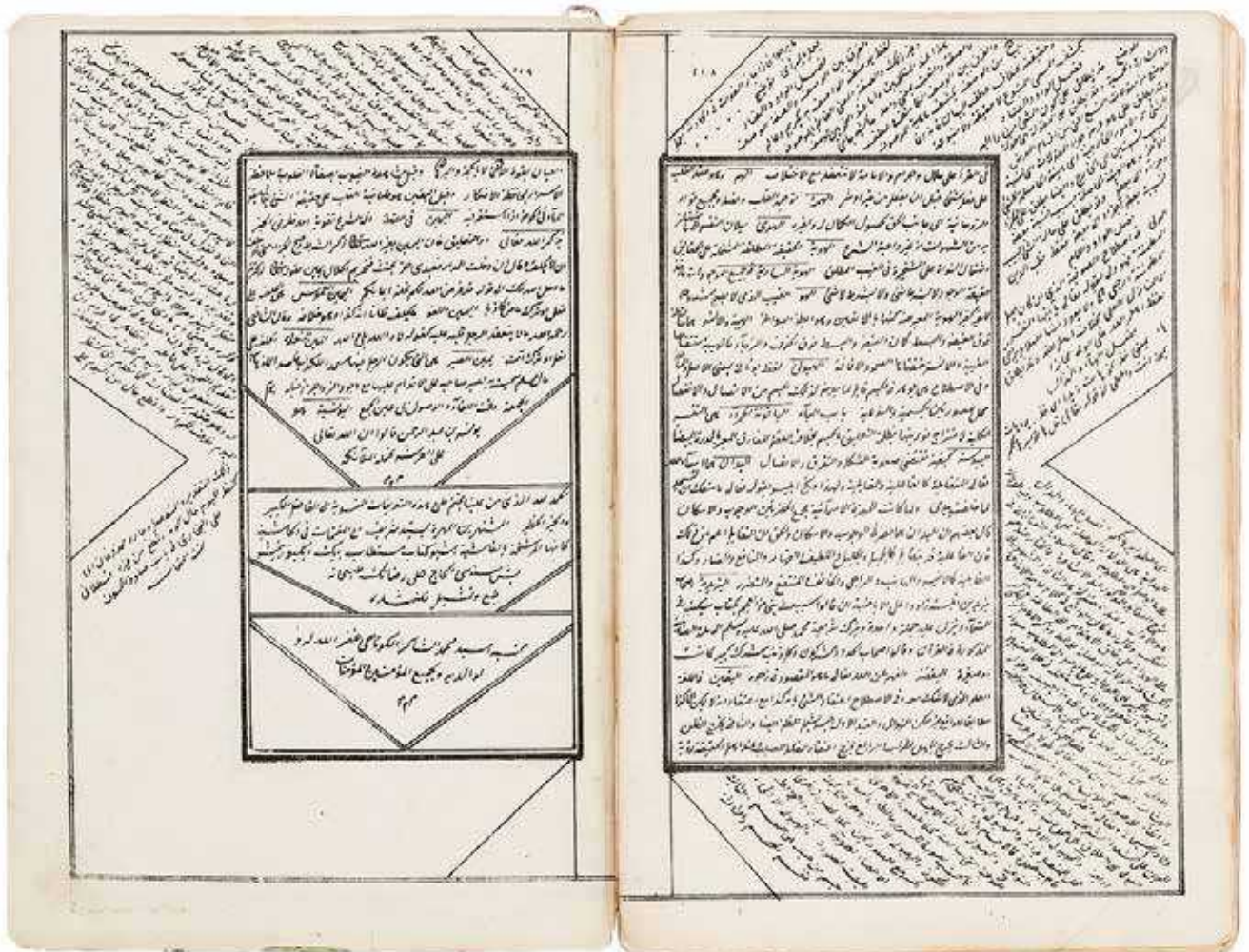
Although encyclopedic works have been written along with a description of Islamic sciences before Jurjânî, such as Alfarabius' "Ihsân al-Ulûm", Avicenna's "Aqşamû-l-Ulûm", Kharezmi's "Mafatihû-l-Ulûm", Fakhr Al-

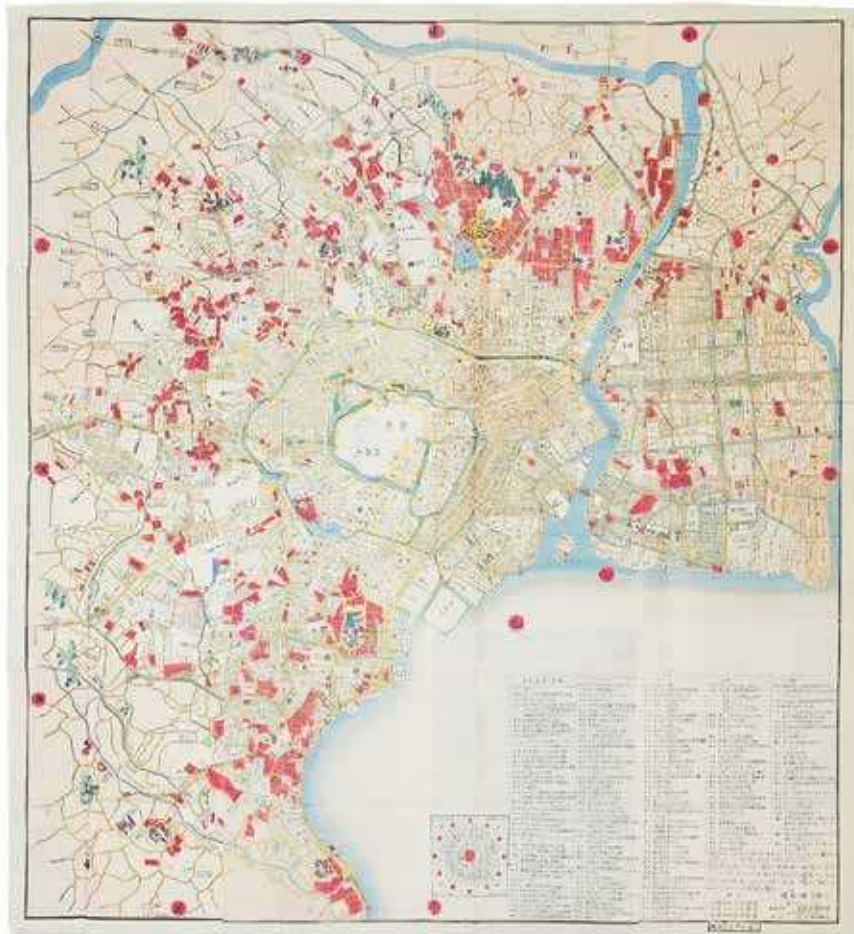
Din Razi's "Hadâiqu-l-Anwâr" and Fargânî's "Latâifu-l-ilâm", "Al-Ta'rifât" is the first systematic compilation of the terminology of Medieval Islamic sciences in alphabetical order. The first European edition published by De Sacy in French in 1818, with a later Leipzig edition edited by G. Flügel printed in 1845. The First Istanbul edition was printed in 1837 by Muhammad As'ad. This work of Jurjânî was later published together with Ibn Arabi's "Istilahat-i Sufiyye" ("Terminology of the Sufism").

Al-Jurjânî was a leading traditionalist theologian of 15th-century Iran. After receiving an education first in Harât and then in Egypt, he visited Constantinople in 1374, and, upon his return in 1377, was given a teaching appointment in Shîrâz. In 1387, Shîrâz fell to Timur, the famous Central Asian conqueror, and Jurjânî, whose fame as a teacher and scholar had reached its height, was taken to Timur's capital of Samarkand (now in Uzbekistan). He stayed in Samarkand until Timur's death in 1405, when he returned to Shîrâz. Most of Jurjânî's scholarly work was written in Arabic. Of his 31 extant works and commentaries, the best-known work is the Kitâb at-ta'rifât ("Book of Definitions"), a short dictionary of technical terms from theology, philosophy, and philology.

£2,000 / \$2,700

[F65396]





A MONUMENTAL MAP OF TOKYO

80. TAKAI RANZAN (ed.). [Tokyo] Illustrated Map of Great Edo, Revised in the Ansei Period (Ansei kaisei no Edo o ezu). *Yokoyama-chō 1-chōme kado : Izumoji Manjirō : Okadaya Kashichi, Man'en gannen, Tenpo 14 [1860]. Last revised edition of the Edo era. [1859-1860].*

Large hand-coloured woodblock-printed folding cadastral map (134.5 x 122 cm), compass rose and distance chart and day by day listing of events in Edo for 1859. Folds to c 28 x 20 cm between original brown on grey patterned cloth covered boards with printed paper title label to upper. Text in Japanese. Small hole to fold at lower left, Meguro district, generally very good.

This monumental map of Edo exemplifies Japanese cartographic practice as a form of archival memory. Originally conceived in Genroku 9 (1696) by the publishing venture of Okumura Kihei and edited by Takai Ranzan, it established a canonical spatial model of the shogunal capital. The map continued to circulate for more than a century through successive editorial states, first in a Bunsei 5 (1822) revision and, as in the present example, in a final Man'en-era update of ca. 1860–61. The sheet thus functions as a visual palimpsest: a seventeenth-century urban scheme preserved in woodblocks yet repeatedly reworked to accommodate the realities of a changing nineteenth-century metropolis. The importance of this state is further underscored by its publisher, Izumo-ji Manjirō, officially appointed bookseller to the Tokugawa shogunate. Through his agency, the map was transformed from the intellectual project of an individual editor into an institutionalised urban record. The survival on the map of the formula Takai Ranzan zu no and Genroku kyūnen kyūban asserts continuity with the 1696 original, while the title slip Man'en kaisei on the cover proclaims this issue as the last pre-Meiji “update” of the Ranzan tradition. These late Edo reissues do not merely document the city; they actively rewrite it, presenting Edo as a layered archive in which Genroku memory, Bunsei revision, and Man'en-era administrative modernity converge at the threshold of the Meiji Restoration.

£2,500 / \$3,380

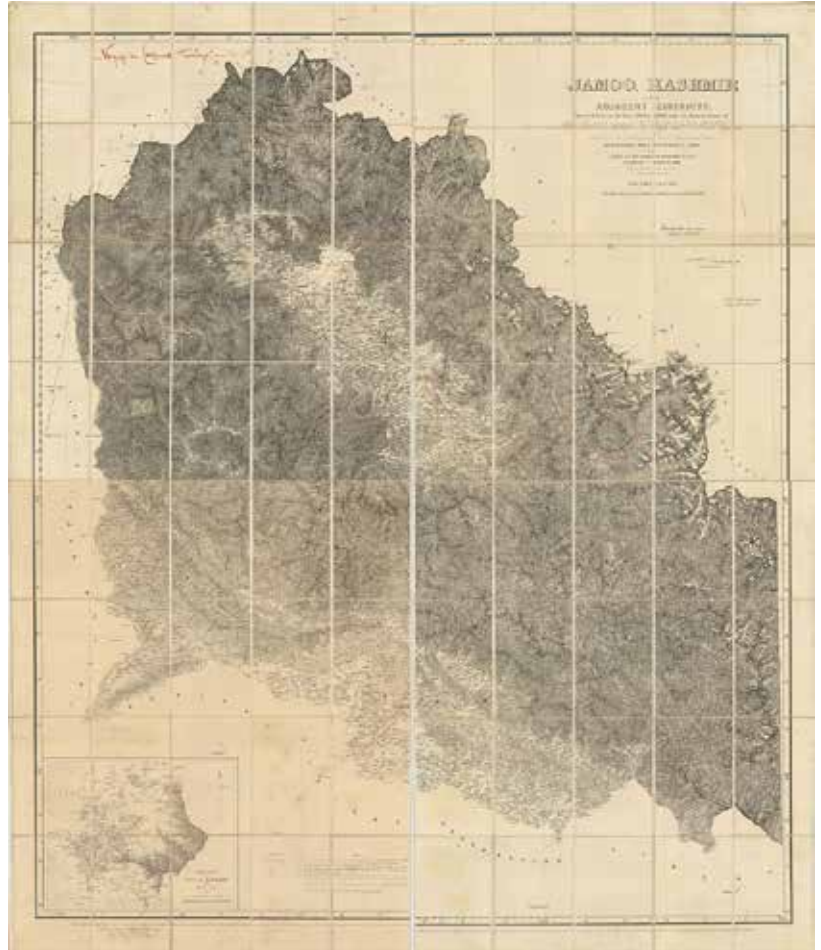
[F65906]

ANNOTATED ON A CONTEMPORARY EXPEDITION

81. MONTGOMERIE, Thomas George. Jamoo, Kashmir and Adjacent Districts. Surveyed between the Years 1856 & 1860 under the Superintendence of the Lieut. Colonel Sir Andrew Scott Waugh... Surveyor General of India and Superintendent G.T. Survey by Captain T.G. Montgomerie Engineers F.R.G.S. 1st Assistant G.T. Survey of India and the Assistants under his Orders. Scale: 4 Miles to 1 Inch. [*Calcutta: Survey of India, January, 1861*].

Original large lithographed map (150.5 x 128.5 cm) annotated with a route into the Himalayas, dissected into 80 sections and backed onto linen, title to top right, inset plan to bottom left of 'Srinagar or city of Kashmir and environs', printed label of Edward Stanford 'wholesale & retail mapseller' of Charing Cross pasted at foot printed advertisements on yellow paper for 'Stanford's Maps' and 'Stanford's Atlases' visible to front and back when folded. Lithographed by 'J. & C. Walker lith.' A little foxing, some pin holes at head, ink note at head and route drawn out in red ink (see below), lower quadrant a bit more toned than the others, generally a very good example.

A scarce large scale map of Jammu and Kashmir in northern India by Thomas George Montgomerie (1830-1878), executed as part of the Great Trigonometrical Survey of India under the superintendence of Sir Andrew Scott Waugh (1810-1878). Montgomerie gave K2 its name (K for Karakoram), and Waugh is credited with naming Mount Everest.



This particular copy was clearly used by a near contemporary French expedition to the region. It bears the inscription 'Voyage au Cashmire [Himalaya] Légende' in red ink at the head and a route is mapped out, also in red ink, from 'Raul Pinde' to 'Lahore' (both off the map). This runs east from Muzaffarabad to Baramulla, Wular Lake, Srinagar, Anantnag, and the Warwan Valley. Here the expedition undertook a circular loop into the Himalayas some elevations are noted in red ink (e.g. '12000' at 'Sangam') before heading south to Jammu. Rarity: OCLC records only one copy in the US (University of Minnesota), one in Australia (University of Melbourne), one in Japan (National Diet Library), one in France (Bibliothèque Nationale), one in Germany (Staatsbibliothek zu Berlin), and two in the UK (Bodleian, National Library of Scotland).

£4,000 / \$5,400
[F61555]

‘THE MOST SUMPTUOUS AND COSTLY OF BRITISH BIRD BOOKS’

82. GOULD, John. *The Birds of Great Britain.* London: Taylor and Francis [for] the Author, [1862]-1873.

FIRST EDITION. 5 vols. Large folio (54 x 36 cm). List of subscribers. Contemporary brown morocco, sides with elaborate broad gilt decorated borders, spine with raised bands and richly gilt-decorated compartments, inner dentelles gilt, yellow coated end-papers, a.e.g. 367 hand-coloured lithographed plates after Gould, Joseph Wolf, H.C. Richter and W. Hart, mostly by Richter and Hart, some heightened with gum arabic. Bookplate of William Nelson “Virtute et Votis”, sold from the Nelson library at Dowell’s, Edinburgh, lot 185, 21/5/75, £6400. Occasional trivial marginal spotting, minor loss of gilt to rear cover of final volume, generally an excellent example in a most handsome binding.

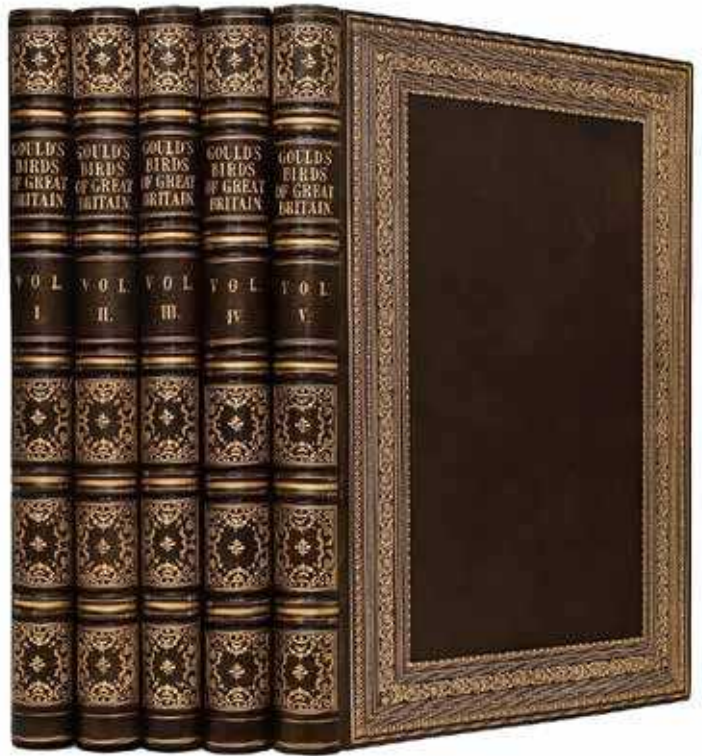
‘The most sumptuous and costly of british bird books’ (Mullens and Swann). Gould was especially proud of this work, and it ‘was seen - perhaps partly because its subject was British, as the culmination of [his]... genius’ (Isabella Tree, *The Ruling Passion of John Gould*, London: 1991, p.207). The text is longer than in any of his other works, and the illustrations, many of them prepared from freshly killed specimens, include many more depictions of chicks, nests and eggs. Wolf, who drew 57 of the plates, had accompanied Gould on an ornithological tour of Scandinavia in 1856, and was responsible for persuading Gould and Richter to adopt a livelier treatment of the illustrations.

Gould's first collaborative work with Josef Wolf. The German natural history painter Josef Wolf brought to Gould's monographs a realistic vigour and sensibility of nature lacking in the work of many of Gould's studio artists. "All of Wolf's plates represent a moment of suspended action. Gone are the stilted tableaux of birds frozen in profile purely for the sake of identification; Wolf's birds all bear the mark of the character of the species. 'You know', remarked Wolf, 'I make a distinction between a picture in which there is an idea, and the mere representation of a bird'" (Isabella Tree, *The Ruling Passion of John Gould*). Gould described *The Birds of Great Britain* as a return to his old love, and while the work does exhibit many similarities with the previously published *Birds of Europe*, the illustrations here incorporate more nests, eggs, and young than the earlier work. The work proved so popular that Gould was forced to increase the size of the edition after just two of its eventual twenty-five parts were issued.

(*Fine Bird Books*, p.78; Nissen IVB 372; Sauer 23; Wood, p.365; Zimmer, p.261)

£75,000 / \$101,250

[F65626]





‘THE MOST FAMOUS WORK OF PROSE FICTION PRODUCED IN THE ARAB WORLD’

83. AL-HARIRI, Abu Muhammad Al-Qasim ibn Ali Muhammad ibn Uthman. *Kitab Maqamat al-Hariri.* Beirut: Al-Ma'arif Press, 1872.

8vo. (20.5 x 13 cm). pp.564. Contemporary half purple cloth over marbled boards, spine with gilt rules and gilt title 'Fihris' to second compartment. Spine title reads "Fihris / pers.", misidentifying both the language and the title (copied from the pencil transliteration under the heading of the table of contents). Text in Arabic. Some trivial signs of age, contents clean and unmarked, generally a very good copy with a good scholarly provenance. Ex libris: Horst Wilfrid Brands (1992-98), professor of Turkish Studies and Islamic scholarship in Frankfurt am Main, with his ownership stamp to pastedowns.

Rare Lebanese printing of the famous "Maqamat" ("Assemblies" or "Sessions") of al-Hariri of Basra (1054-1122): a virtuoso display of Arabic poetry, consisting of fifty anecdotes written in stylised prose which used to be memorised by scholars which, along with *Kalila wa-Dimna*, Hariri is 'the most famous work of prose fiction produced in the Arab world' (Irwin, 186).

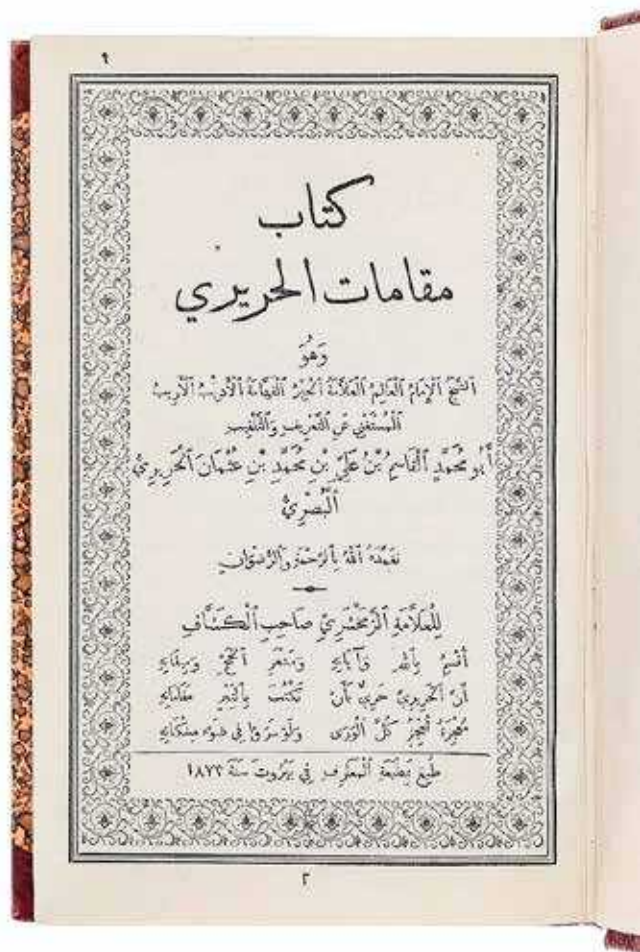
Abu Muhammad al-Qasim ibn 'Ali al-Hariri (1054-1122) was born in Basra. He was a scholar with private means and he led a quiet life on an estate outside the city. His *Maqamat* was allegedly written under the patronage of a vizier who served first the 'Abbasid caliph al-Mustashid and later the Seljuk Sultan al-Mas'ud. However, although Hariri claimed that his book was written at the behest

of 'one whose suggestion is a command and whom it is a pleasure to obey', one should bear in mind that this was not an age when writers were supposed to write to please themselves. If they had no patron or potential recipient for what they were about to write, then they invented one. Structurally Hariri's *Maqamat* consists of fifty maqamas, each notionally set in a different part of the Islamic world. In each of these places Hariri's narrator, al-Harith, encounters the wily old rogue Abu Zayd who is spinning a yarn in order to extract money from the gullible. Abu Zayd, who is often in disguise, is a master of the Arabic language and (in the words of R. A. Nicholson) he offers his bemused listeners 'excellent discourses, edifying sermons, and plaintive lamentations mingled with rollicking ditties and ribald jests'. In the sixth maqama alternate lines are written in letters which have or do not have the dots that define letters of the Arabic alphabet. The sixteenth maqama is devoted to palindromes. The seventeenth is full of riddles. The nineteenth is about the language of food. The twenty-second is a munazara debate on the respective merits of accountants and secretaries. The forty-ninth celebrates the gloriously disreputable life of the Banu Sasan. Only in the fiftieth and final maqama does Abu Zayd repent.

“The *Maqamat* presents a vivid street-level view of the medieval Islamic countries at the height of their power and culture. We meet merchants, clerics, peasants, sultans, and scholars... We get to visit fabled cities of Iraq, Iran, Arabia, Yemen, and other middle eastern locations. Some of these will be familiar from the headlines: Mosul, Basra, Samara, and Baghdad” (William Jones Prendergast, translator of the *Maqamat*, 1917).

References: OCLC 63545591. (Irwin, *The Penguin Anthology of Classical Arabic Literature*)

£3,000 / \$4,050
[F65592]





SIGNIFICANT HAJJ TEXTS BY TWO DISTINGUISHED SCHOLARS

84. AL-SINDI, Rahmatullah, & Ahmed Ziyauddin Efendi, known as Gümüşhânevî or Kumushkhanawi. Hadhâ kitab majmûât al-manâsik fi nisak al-haj wa fadhâil al-Haramayn wa al-Quds wa al-Haj wa al-mujawar alâ at-tafsîl [The Book of Rites and Routes of Hajj and the Virtues and the Descriptions of the Haramayn, Jerusalem and Hajj and all Surrounding Areas in Detail]. *Istanbul: Matbaat al-Mahmoudiyya, [AH 1289] = 1873.*

FIRST ARABIC EDITION. Royal 8vo. (24 x 17 cm). pp.[16]+432. Original quarter leather binding with a flap in the traditional Ottoman style. Lithographed throughout in naskh script, the first 16 leaves comprising a comprehensive index and the page preceding decorated with biomorphic motifs in the hatâyî style. Manuscript title ('Rituals of Hajj') to bottom edge. Boards rubbed, lower joint starting, some occasional very light spotting, generally a very good copy of this scarce work on the hajj.

First Arabic edition of a scarce work which intertwines two travel accounts with the rites and ceremonies of Islamic pilgrimage (hajj and umrah) and the descriptions of Mecca, Medina, and Jerusalem with surrounding areas in the Arabian Peninsula and the Holy Land. The works are by the Muslim scholars, merchants and travelers al-Sindhi (16th century) and Gümüşhanawî (19th century) including their classical texts titled "Majmuat al-manasik" and "Jami al-manasik". Here the two texts are intertwined, separated by frames on the pages. Gümüşhanawî's "manasik" was translated into Ottoman Turkish and published in the same year.

Rahmatullah al-Sindi (d. 993 H/ 1585 CE) was, as his name implies, born in Sind (in modern day Pakistan). As a young man he fled with his father to Hejaz, "frequently the destination for Sindhi scholars fleeing imperial unrest" (Baig, p. 63). Having completed his studies at Mecca under the Indian Sunni scholar al-Muttaqi, he proceeded to Medina, where he lectured in hadith literature. In 1574 he travelled to India, accompanying Haji Begu, empress consort of the Mughal emperor Humayun, who had just completed the hajj. He visited Agra and read hadith with the distinguished historian and translator 'Abd al-Qadir Badayuni, before teaching at ...

Ahmadabad. Returning to Hejaz he “contributed to a new generation of Hanafi scholarship that was steeped in the hadith sciences and was intimately connected to political and intellectual developments in South Asia. The vast oeuvre of Rahmatullah al-Sindi’s work was on ‘ilm al-manasik, the discipline of the rites of pilgrimage. He wrote encyclopaedic tomes for scholars, as well as abridgements as hajj guides for general pilgrims, thus encompassing both scholarly and non-scholarly communities. Rahmatullāh wrote his largest *Jam’ al-Manasik wa Naf’ al-Nasik* (The Compilation of Rites and the Benefit of the Pilgrim) in 950/1543 in Medina, while still in his early twenties [this is not to be confused with the work of the same name by Gümüşhânevî]. Though it initially attracted local opposition, it became a landmark in the field that Hanafi scholars in South Asia and the Ottoman Empire consulted for centuries. Drawing upon more than 150 sources of Hanafi law, Rahmatullāh laid out in encyclopaedic detail the rulings of pilgrimage, claiming to have produced an unprecedented compilation ... [striving] to synthesize the vast array of differences amongst Hanafi scholars” (ibid., 65). Fittingly, he died at Mecca

On the page, Rahmatullāh's text surrounds that of the Turkish mystic Ahmed Ziyauddin (1813-1893), known as Gümüşhânevî or Kumushkhanawi. Gümüşhânevî's text, *Jam' al-Manasik wa Naf' al-Nasik* (The Compilation of Rites and the Benefit of the Pilgrim) was also published separately the same year. "Ziyauddin Gümüşhânevî had been initiated into the Khalidiya [a branch of Naqshbandiya Sufism] in 1847 by Shaykh Ahmad b. Sulaiman al-Arwadi ... After his initiation Gümüşhânevî acquired a steadily expanding following which met under his guidance at the Fatma Sultan mosque in the Cagaloglu section of Istanbul. Numerous members of the Ottoman bureaucracy became his followers, and the tekke (religious lodge) he established was visited several times by Sultan Abdulhamid II. In addition to activities conventionally associated with Sufi shaykhs, Gümüşhânevî was remarkable for enlisting with his murids [Sufi novices] to fight on the eastern front in the Russo-Ottoman War of 1877; for establishing a printing press to produce works written by himself and others; and for setting up public libraries in Trabzon, Rize, and Of" (Gross, p. 118).

Ahmad Gümüşhanawi (1813-1891) was one of the distinguished scholars and Sufis who lived during the Ottoman period in the 19th century. He was also one of the members of the Khalidiyye Branch of the Naqshbandiyya Order. He was famous for his studies of Hadith and Sufism. His travel account is a classic as well, including the 19th-century haj rites and routes. These two sources were very popular among Islamic society in the 19th century.

(Sohaib Baig, *Indian Hanafis in an Ocean of Hadith: Islamic Legal Authority between South Asia and the Arabian Peninsula, 16th to 20th Centuries*, UCLA doctoral dissertation, 2020; Carl Brockelmann, *Handbook of Oriental Studies, Section One: The Near and Middle East*, vol. 11, 7/S2, 2018; Barbara Flemming, *Essays on Turkish Literature and History*, 2018; Jo-Ann Gross, *Muslims in Central Asia: Expressions of Identity and Change*, 1992)

£3,750 / \$5,060

[F64892]



**RARE UNRECORDED BULAQ EDITION OF
IBN ARABI**

85. IBN 'ARABI. [The Tree of the Universe by the Greatest Master Ibn Arabi]. Shajarat al-Kawn: Al-Sheikh al-Akhbar Saydi Muhy al-Din ibn Arâbî Radhallahu Anh. *Bulaq, Egypt: Matbaat al-Kebîrî Bulaq / Al-Kâghedhâna al-Husayn Beg Husni, 1292 AH / 1875 AD.*

Small folio (25.5 x 16 cm). pp.22. Contemporary full burgundy morocco, sides ruled with thick gilt fillet, decorative red endpapers. Marginal notes in red ink by contemporary ex-owner, a small tear with a small loss on the right lower corner of the endpaper, and another small tear on the second leaf without any losses, old indecipherable library stamp to last leaf, generally a very good copy in a handsome binding.

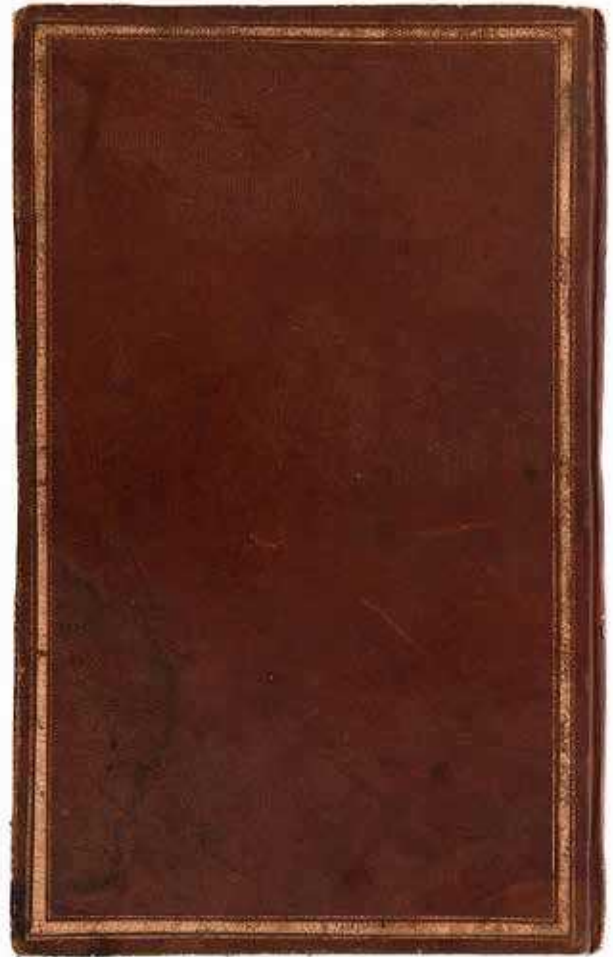
Extremely rare unrecorded second printed edition (first published two years earlier) of a treatise on Sufism by Ibn-i Arabi, a well-known Andalusian Arab scholar, and philosopher - called within the Sufi tradition the Shaykh al-Akbar, or Greatest Master - extremely influential within Islamic thought in the golden age of the Islamic world.

Rarity: No copies traceable in OCLC or KVK. Arthur Jeffery, in the introduction to his translation, mentions this Bulaq Press edition, but notes 'it has not been possible to find a copy'.

Ibn Arabi (July 1165–November 1240) was an Andalusian Sunni scholar, Sufi mystic, poet, and philosopher who was extremely influential within Islamic thought. Out of the 850 works attributed to him, some 700 are authentic, while over 400 are still extant. His cosmological teachings became the dominant world-view in many parts of the Muslim world.

(Jeffery, Arthur, *Ibn Al-'Arabî's Shajarat al-Kawn*, Studia Islamica, 1959, No. 10 (1959), pp. 43-77) ; *Histoire et classification de l'oeuvre d' Ibn Arabi*, no. 666)

£2,750 / \$3,710
[F63655]



THE COMPLETE SUITE OF ENGRAVINGS FOR TENNYSON'S 'IDYLLS OF THE KING'

86. TENNYSON, Alfred & DORÉ, Gustave (illustrator). The Doré Gift Book of Illustrations to Tennyson's "Idylls of the King." With Introductory Notice of the Arthurian Legends. *London: E. Moxon, Son, & Co., [1878].*

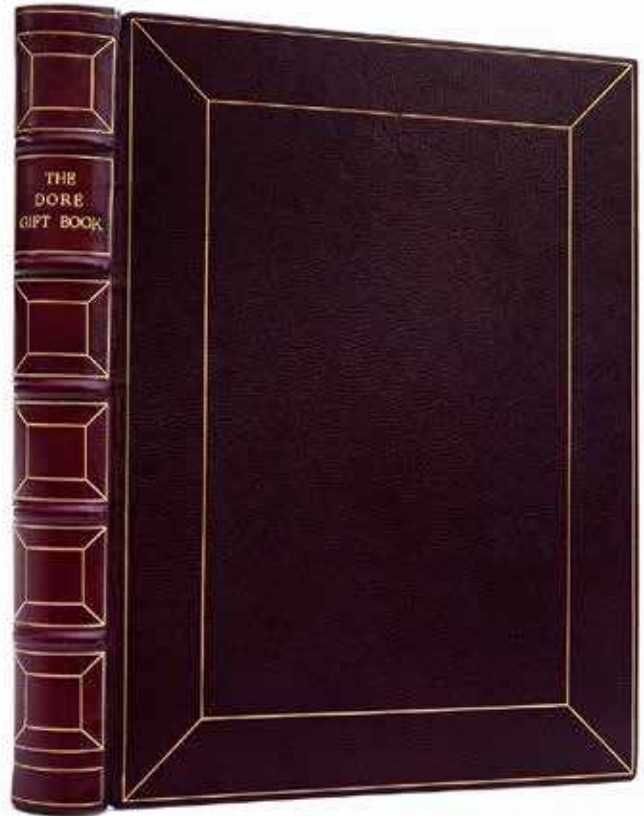
FIRST EDITION THUS. Large 4to. (33.5 x 24.5 cm). 16pp. of introductory text followed by the plates. Contemporary full maroon morocco, spines ruled with gilt fillets, spine with raised bands and gilt-decorated compartments, broad inner dentelles gilt, marbled endpapers, all edges gilt. 37 steel-engraved plates after Gustave Doré including frontispiece. The plates bring together all of Doré's illustrations from Tennyson's 'Idylls of the King', namely Enid, Elaine, Vivien and Guinivere. These were each published separately by Moxon about a decade earlier. Old presentation dated Christmas 1910 to flyleaf. An excellent copy.

"One of the finest lyricists of the English tongue" (Kunitz & Haycraft, 612), Tennyson reawakened the general reading public's interest in Arthurian legend with his *Idylls of the King*. The first four of the cycle's eventual 12 poems were first published in 1859. Tennyson's retelling of the old tales placed them "on a new plateau of respect and significance for writers and artists" (Lacy, 446).

"No other foreign illustrator and few native ones of the period so completely captured the English fancy [as Doré]...Tennyson and his publisher Moxon greatly favored Doré as an illustrator" (Muir, *Victorian Illustrated Books*, 227, 244).

Moxon was, in fact, "the only publisher ever to commission steel engravings from Doré...the steel engravings give much more of a speckled look to the scenes, different from the grainy look of Doré's usual wood engravings. It produces a dreamy, mystical, serene [feeling] that is quite different for Doré" (Malan, 97).

£1,250 / \$1,690
[F63585]



A MEDIEVAL ARABIC SEXUAL HANDBOOK

87. AL-TIFASHI, Shihab al-Din Abu al-Abbas Ahmed ibn Yusuf. Kitab Ruju' al-Shaykh ila Sibah Fi al-Quw-wâti 'ala al-Bah. [The Return of the Old Man to Youth through the Power of Sex]. [Cairo, c.1880].

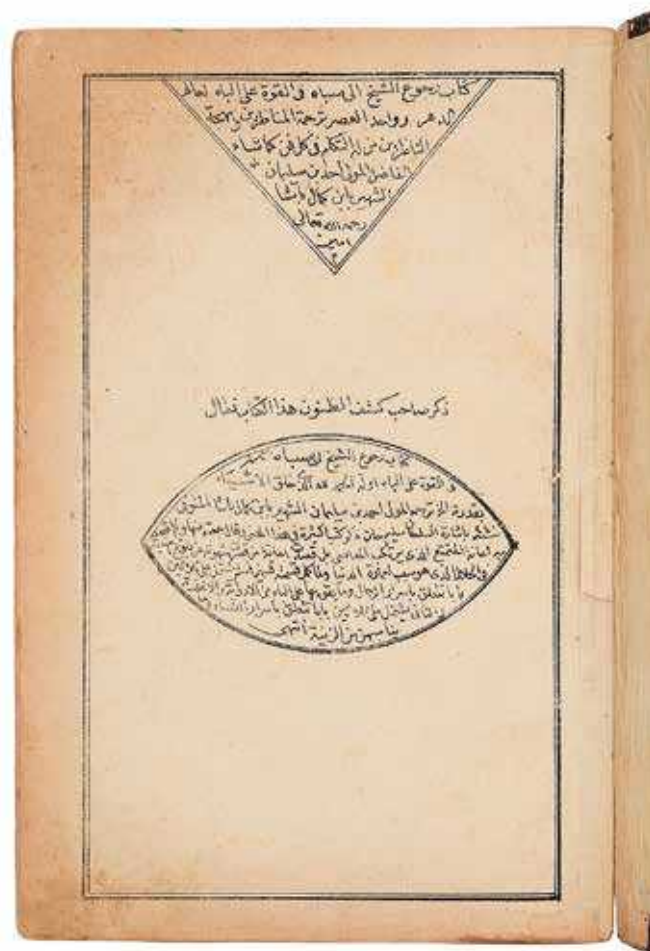
8vo. (24 × 16 cm). pp.144. Original decorative paper boards backed with red calf spine, text in Arabic. A few simplistic illustrations in the text. Some light wear to the head and tail of the spine, boards a bit rubbed with some partial losses of decorative paper, pages slightly toned, occasional contemporary marginal notes, generally a very good example.

A 19th-century lithographed edition of this renowned medieval Arabic sexual handbook, originally written by Ahmed al-Tifashi (1184-1253 CE) in 13th century North Africa. According to the celebrated bibliography *Kasf al-Zunûn* by Kâtib Çelebi, and as stated on this edition's title page, the work was composed under the patronage of Sultan Selim I (Selim the Steadfast) in 1519, during the early 16th century. Widely circulated in manuscript form and later printed in the Ottoman and Arab worlds, it remained one of the most popular manuals on sexual health in Islamic literature. Rare commercially.

This treatise belongs to the *tibb al-bâh* (sexual medicine) genre of Islamic literature and is devoted in particular to the restoration and enhancement of sexual vitality in advanced age. The work opens with a theoretical discussion of the nature of sexual power (*quwwat al-bâh*) within the framework of humoral medicine, examining the effects of aging, temperament (*mizâj*), diet, and lifestyle on sexual health.

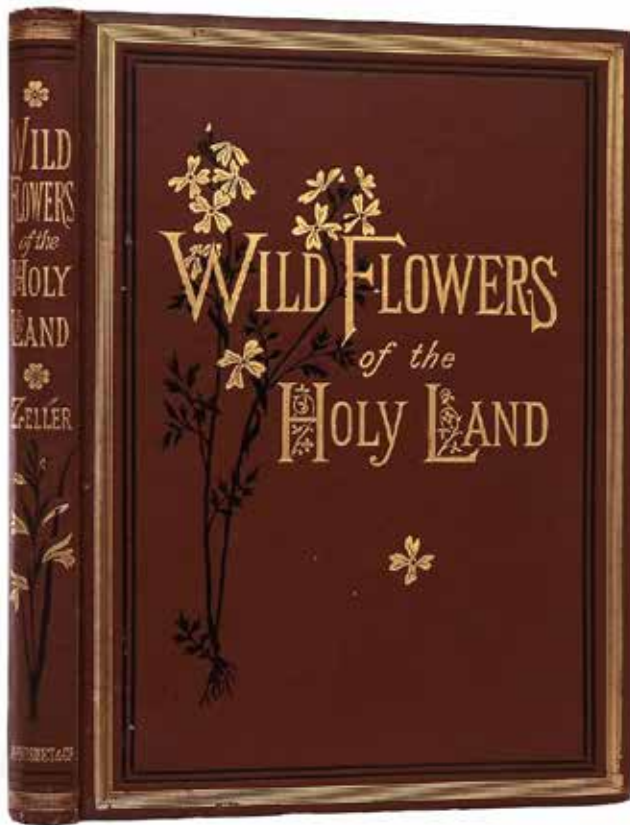
Subsequent sections present a systematic classification of the causes of sexual weakness, including coldness of temperament, bodily dryness, excessive fatigue, illness, and emotional distress. The author then proposes a wide range of therapeutic approaches, emphasising compound remedies (*mujarrabât*) derived from vegetal, animal, and mineral substances, such as herbs, seeds, spices, oils, and musks. The text further includes detailed instructions for the preparation of electuaries, syrups, oils, pastes, and ointments intended to strengthen sexual desire, increase semen production, and prolong sexual performance. Dietary regimens, aphrodisiac foods, bathing practices, massages, and lifestyle recommendations are integrated throughout the work. Divided into two main sections (the first devoted to men and the second to women), the treatise also addresses a broad array of topics, ranging from undergarments and the selection of perfumes to aphrodisiacs and foods; from marriage and conception to beauty and types of sexual intercourse; from women's hair dyes and makeups to men's fingers; from women's instincts to men's leadership qualities, and many other subjects.

The author, Al-Tifashi, was born in North Africa (either Tunisia or Algeria), and studied first in Tunis and then in Cairo, where he was widely known as a physician and for a book on gemstones. He wrote one other work on sex, too: "The delight of hearts, or what you will not find in any book" ("*Nuzhat alalbab fima la yujad fi kitab*"), which has attracted particular scholarly interest for its homoerotic content.



£4,000 / \$5,400

[F65728]



A RECORD OF PALESTINIAN FLOWERS COMPILED BY A SWISS MISSIONARY

88. ZELLER, Hannah. Wild Flowers of the Holy Land. Fifty-Four Plates Printed in Colours, Drawn and Painted after Nature. London: James Nisbet and Co., 1880.

4to. (26 x 19 cm). pp.xiv+[54, plates]. Publisher's original brown cloth, upper cover decorated in black and gilt, spine with gilt lettering, all edges gilt. 54 colour-printed botanical plates, all with tissue guards, each captioned in English, French, German, and Latin. Ex libris the Harrison Zoological Museum, with their stamp to flyleaf; additional old ownership inscription to front pastedown. Some trivial bruising to corners, generally an excellent copy.

'Wild Flowers of Palestine' was originally published around 1876 in three editions in English, French, and German. It contains fifty-four plates printed in colour, after drawings and paintings by a Swiss missionary, Hanna Zeller, then resident in Nazareth, Palestine.

Hanna Zeller (née Gobat) was born in the winter of 1838-1839 in Beuggen, Switzerland, daughter of Bishop Samuel Gobat of Jerusalem who was the founder of the first Christian school in Jerusalem in 1847. In 1859 Hanna married Reverend John Zeller, a Swiss missionary known as the 'Missionary of Nazareth'. Both her father and husband were great pioneers and promoters of education and teachers' training. They were both instrumental in the development of educational institutions in the area.

At a time when women's missionary work was a conspicuous feature in the development of the Mission in Palestine, Hanna Zeller one of the earliest women members of the Church Missionary Society of Palestine. It was during her time working there that she depicted the beauty of the flora of the Holy Land through the fine paintings represented in this volume.

£525 / \$710
[F64843]



ON THE NAQSHBANDI SUFI ORDER

89. YOUSUF SHAWKI EFENDI [YUSUF SEVKI EFENDI], (1840-1903). [Naqshbandi Order] Hadiyyat al-zâqirîn wa hujjat al-saliqîn. *Matbaat al-Miriyye: Bulaq, AH 1303 (1885/86).*

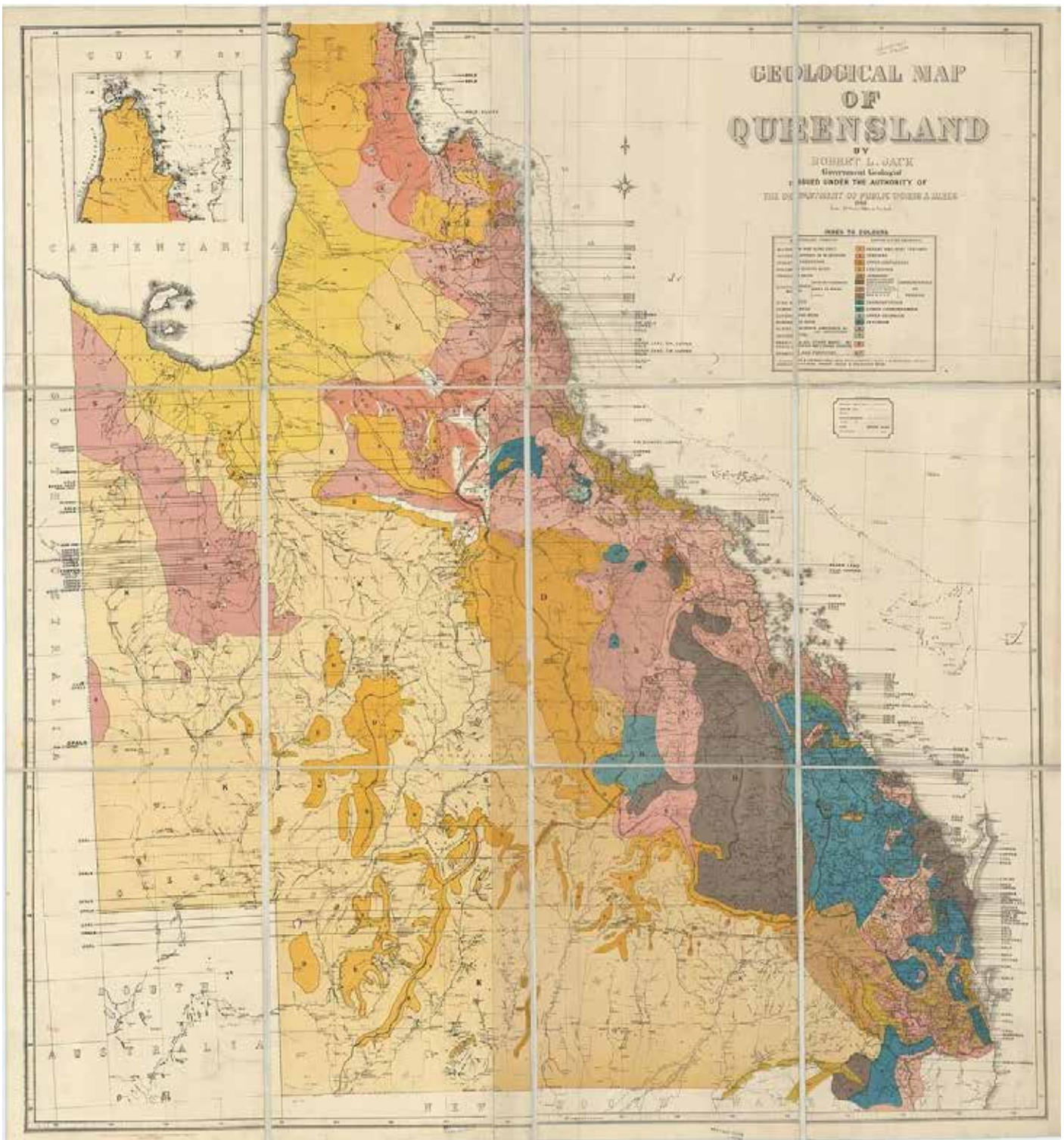
8vo. (19 x 13.5 cm). pp.60. Contemporary cloth backed boards, pink endpapers, text in Arabic. Light rubbing to boards, some light toning and occasional light spotting, generally a very good copy.

Yusuf Şevki Efendi was a caliph of Ahmed Ziyaeddin Gümüşhanevi (d. 1311/1893) of the Naqshbandiyya al-Khalidiyya order. His only known work is Hediyyetü'l-Zâkirîn ve Hücetü's-Sâlikîn, printed in Egypt. At the end of the treatise, the author states that he completed the writing on 12 Zilkade 1301 / 3 September 1884. Since it is known that he was sent to Egypt by Sultan Abdülhamid to suppress Ramûzu'l-Ehâdîs, it is possible that he published his own work during the same period (Bulaq, 1303/1885).

The book is a detailed exposition of the rules, principles, and manners of the Naqshbandi order. The author draws on a wide range of sources, including the Sahih collections of Bukhari and Muslim; the Sunan of Tirmidhi, Abu Dawud, Ibn Majah, and Nasa'i; the Kutub al-Tis'a; and Imam Malik's Muwatta. In addition, his hadith sources include Suyuti's Cami' al-Saghir, Tabari's Mu'jam al-Awsat, al-Munawi's Fayz al-Qadir, and al-Bayhaqi's Shu'ab al-Iman.

£425

[F65395]



A SCARCE AND IMPRESSIVE GEOLOGICAL MAP OF QUEENSLAND

90. JACK, Robert L. [Australia]. Geological Map of Queensland by Robert L. Jack, Government Geologist, issued under the Authority of the Department of Public Work and Mines. *Brisbane: Printed at the Government Engraving and Lithographic Office, 1886.*

FIRST EDITION. Large original colour printed map of Queensland (99 x 93 cm) dissected into 12 panels and backed onto linen, folding down to 33 x 23 cm. Ex libris Geology Department Kings College [London] with their stamps to verso. Generally a very good example. Robert Logan Jack (1845-1921) was one of the major pioneers of Queensland geology. Very scarce.

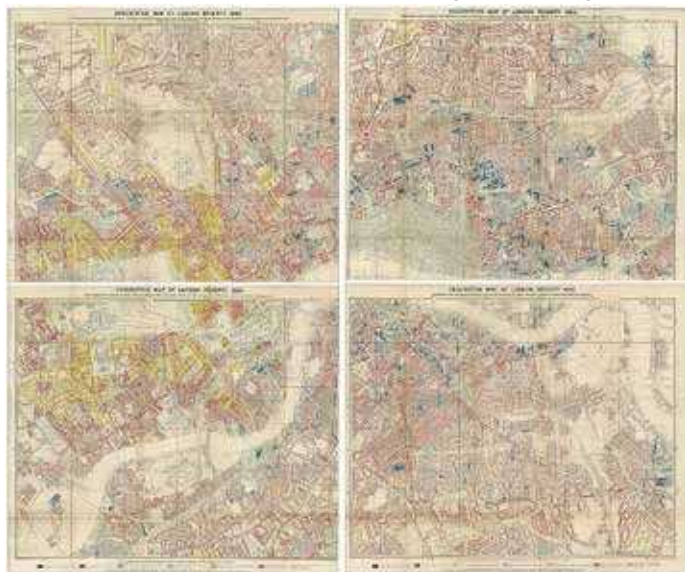
£2,750 / \$3,710

[F64087]

BOOTH'S FAMOUS MAP OF LONDON POVERTY - A LANDMARK OF SOCIAL CARTOGRAPHY

91. BOOTH, Charles. Descriptive Map of London Poverty 1889 [WITH] Map Shewing Degrees of Poverty in London, in Areas with about 30,000 Inhabitants in each compiled from Information collected in 1889-1890. *London: Stanford's Geographical Establishment, [1889].*

Together two maps housed in later slipcase of pale blue paper with pink title label. 1) Original lithographed map of London (102 x 122 cm. when joined), printed in colours on four sheets (each sheet measuring 51 x 61 cm), key to plan below each sheet, mounted onto linen as issued. Extending from Notting Hill in the west to Poplar in the east to Camden Town in the north and Stockwell in the south. Each map bearing title to verso. 2) Original lithographed map printed in colours of London (overall 67 x 90 cm), mounted onto linen as issued. Extending from Hampstead in the North to Plumstead in the east, Beckenham in the south, and Mortlake in the west. Shows names of cities, ward and county boundaries, drainage, roads and railroads. Some light occasional spotting and soiling to verso only, maps with some faint toning along folds, the pair generally in excellent condition.



A fascinating map of fundamental importance to British social reform. Based upon Stanford's 'Library Map of London'. The colouring of the map depicts, by street: "The Lowest Class. Vicious, semi-criminal" (black); "Very Poor, casual. Chronic Want" (blue); "Poor. 18s to 21s a week for a moderate family" (light blue); "Mixed. Some comfortable, others poor" (purple); "Fairly Comfortable. Good ordinary earnings" (pink); "Well-to-do. Middle class" (red); "Upper-middle and Upper classes. Wealthy" (yellow).

Charles Booth (1840-1916), owner of the Booth Shipping Line, had always taken an interest in the welfare of working men; but it was not until he was past middle age that there began to appear the works which established his reputation as a writer on social questions, including his enquiry into the condition and occupations of the people of London, the earlier part of which appeared (along with this map), as *Labour and Life of the People* (1889), and the whole as *Life and Labour of the People in London* (1891-1903). Booth's works appeared at a critical time in the history of English social reform when a lively interest was being taken in the problems of pauperism, and it was coming to be recognised that benevolence, to be effective, must be scientific. As such *Life and Labour* was designed to show "the numerical relation which poverty, misery, and depravity bear to regular earnings and comparative comfort, and to describe general conditions under which each class lives". Among the many volunteers who helped him to compile his material were his wife's cousin Beatrix Potter and (Sir) Graham Balfour (for the earlier volumes), and Ernest Aves (for the later). Booth's object was to give an accurate picture of the condition of London as it was in the last decade of the nineteenth century; in this light, his *Life and Labour* was recognised as perhaps the most comprehensive and illuminating work of descriptive statistics which had yet appeared.

"Quite the most important thematic maps of the Metropolis in the nineteenth century were those which accompanied Charles Booth's Monumental survey" (Hyde).

Hyde 252.

£15,000 / \$20,250
[F62635]

DESCRIPTIVE MAP OF LONDON POVERTY 1869.



DESCRIPTIVE MAP OF LONDON POVERTY 1889.



DESCRIPTIVE MAP OF LONDON POVERTY 1899.



DESCRIPTIVE MAP OF LONDON POVERTY 1909.



Legend for 1869 map: Black square: No. of persons in each street; Blue square: No. of persons in each street; Red square: No. of persons in each street; Yellow square: No. of persons in each street.

Legend for 1909 map: Black square: No. of persons in each street; Blue square: No. of persons in each street; Red square: No. of persons in each street; Yellow square: No. of persons in each street.



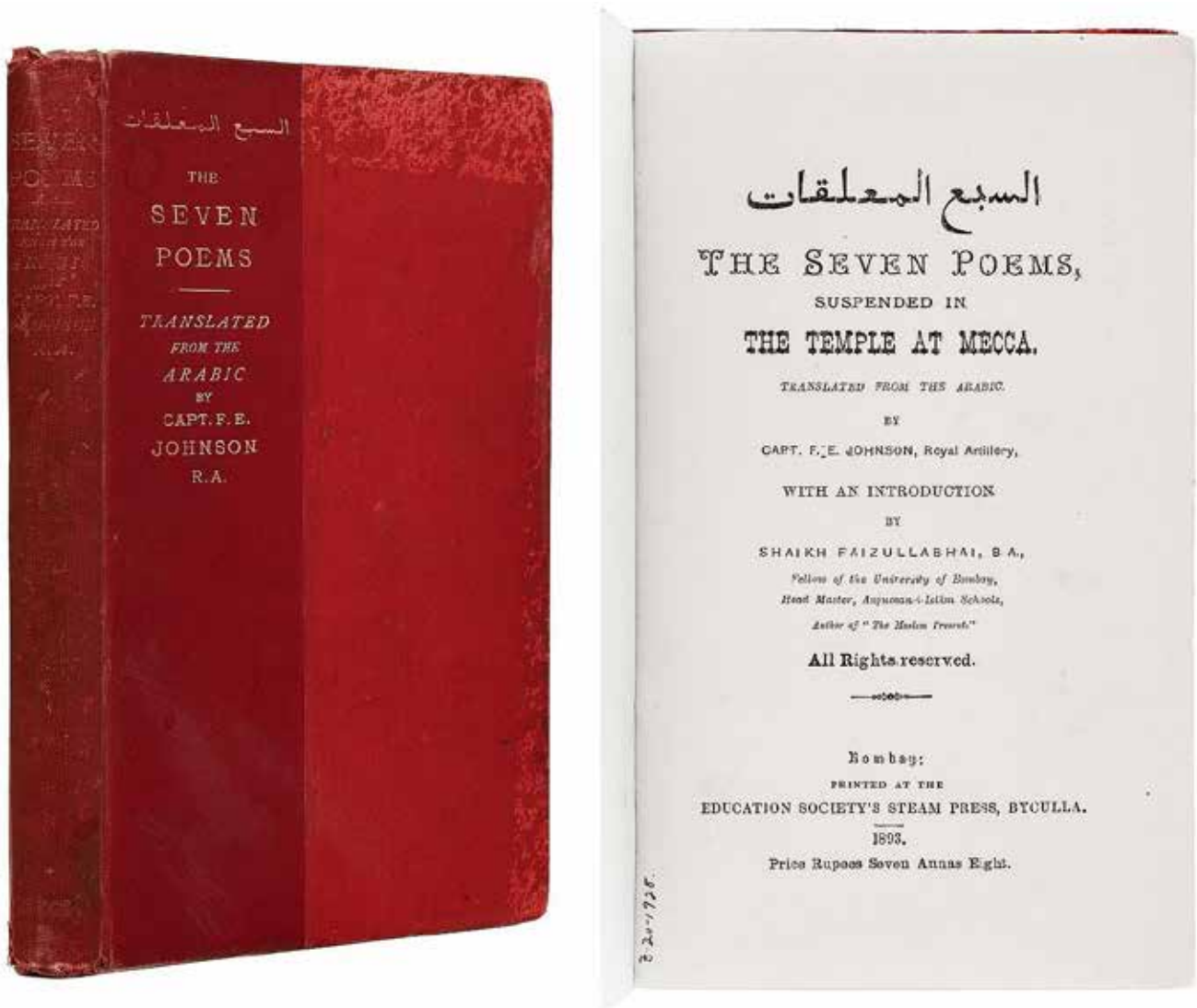
A BEAUTIFUL BOOK ON BULLFIGHTING

92. PEREA, Don Daniel. [Bull Fighting] *A los toros.* Álbum compuesto de 28 acuarelas originales del reputado pintor de escenas taurinas con la explicación de cada suerte en español, francés e inglés. *Barcelona: Hermenegildo Miralles, 1890.*

FIRST EDITION. Oblong folio (26 x 36.5 cm). Publisher's original highly decorative peach cloth, upper cover lettered and decorated in gilt, red and green, decorative endpapers, edges dyed red. 28 colour lithographs, each with accompanying captioned tissue guard in three languages (Spanish, French and English), plus 4 pages of music. Some minimal soiling to cloth and occasional light scattered foxing, generally a very good example.

£650 / \$880
[F64428]





ONE OF THE MOST CELEBRATED COMPILATIONS OF PRE-ISLAMIC POETRY

93. [THE MU'ALLAQAT]. JOHNSON (Capt. F.E.), translator. The Seven Poems, suspended in the Temple at Mecca, translated from the Arabic. By Capt. F.E. Johnson, Royal Artillery, with an Introduction by Sheikh Faizullabhai... *Bombay: Printed at the Education Society's Steam Press, Byculla, 1893.*

FIRST EDITION. 8vo. xxiii+236+[2, errata]+[4, ads]. Arabic and English text. Publisher's original red cloth binding with gilt lettering to spine and upper cover. From the library of the "Newman School of Missions" of Thabor, Jerusalem, with their book label to front pastedown. The Newman School of Missions was a historical institution located at a place called Thabor in Jerusalem, British Palestine, active at least during the 1920s to 1940s. Some rubbing and fading to cloth, slightly cocked, contents clean and unmarked save for one ink scribble to lower portion of page 95, generally a pleasant copy in the original cloth.

An important and uncommon English translation of the Mu'allaqat ('The Suspended Odes'), one of the most celebrated compilations of pre-Islamic poetry. The seven poems, by Imru' al-Qais, Tarafa, Zuhayr, Labid, 'Antara Ibn Shaddad, 'Amr ibn Kulthum, and Harith ibn Hilliza, are believed to have been hung in the Kaaba (although many scholars have argued the title is less literal, referring instead to suspension in the mind). Due to its renown, the Mu'allaqat attracted several important commentaries by leading scholars of early Arabic poetry. This edition is translated line by line, with notes (alternative readings, historical context etc.) by Capt. F.E. Johnson. It also features an introduction and analysis by Sheikh Faizullabhai, a Fellow of the University of Bombay.

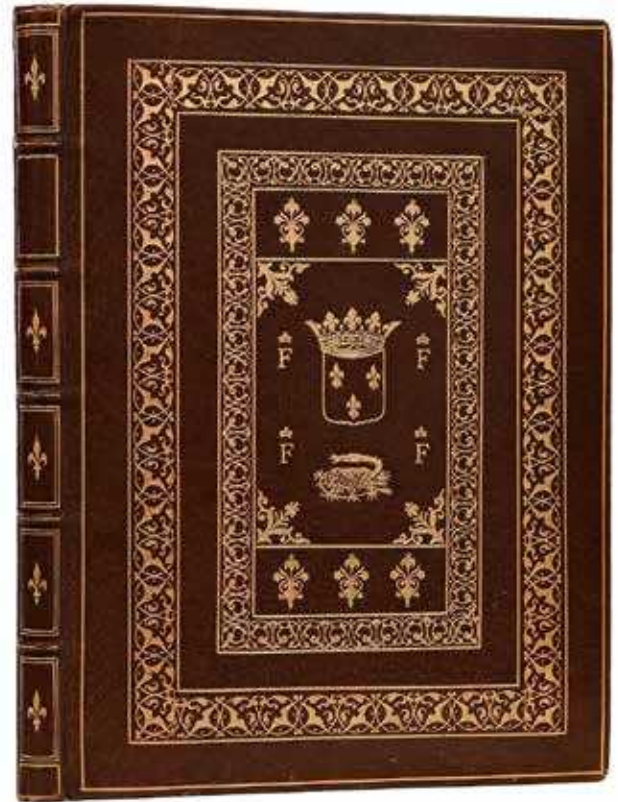
£3,250 / \$4,390

[F65432]

A FINE 19TH-CENTURY FRENCH ILLUMINATED MANUSCRIPT

94. MIMEY, Germain. *La Sainte Messe.* [France], 1890.

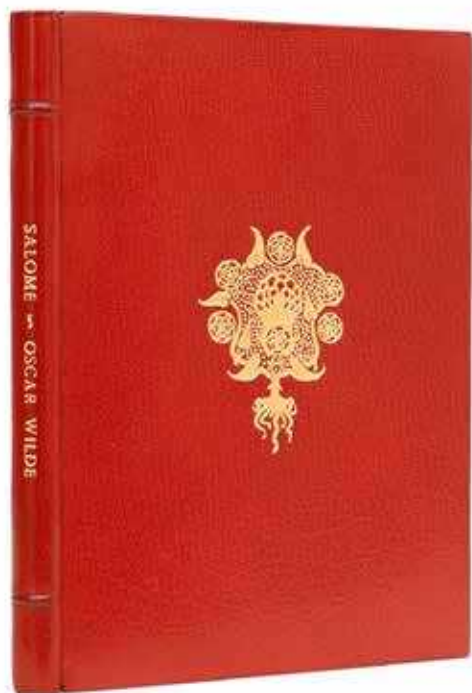
8vo. (18 x 13 cm). Illuminated manuscript on vellum, in French. 20 leaves. Finely bound by Émile Rouselle in contemporary full brown morocco richly gilt incorporating the main attributes of the King of France Francis I (his monogram, surmounted by a royal crown, as well as a salamander, an emblem inherited from his grandfather, Jean d'Angoulême), spine with raised bands and gilt fleuron devices to compartments, blue morocco doublures with gilt fillets enclosing inset brown morocco diamond, gilt inner dentelles, watered silk endpapers, all edges gilt. Each leaf richly illuminated and initialled G.M., with the artist's full name appearing on the final leaf along with a date of 1890. A splendid illuminated liturgical work, which includes all the prayers and invariable parts of the Holy Mass of the Roman Rite.



Germaine Mimey was a 19th-century French illuminator and miniaturist, daughter of Maximilien Mimey (1826-1888).

£3,750 / \$5,060
[F63689]





FIRST BEARDSLEY ILLUSTRATED EDITION

95. WILDE, Oscar & BEARDSLEY, Aubrey (illustrator). *Salome*. A Tragedy in one Act, translated from the French. Pictured by Aubrey Beardsley. London & Boston: Elkin Mathews & John Lane; Copeland & Day, 1894.



FIRST ENGLISH EDITION. LIMITED EDITION (500 [750]). Small 4to. (21.5 x 15.5 cm). pp.[x-ii]+67+[1]+14, ads.+[2]. Bound by Bayntun-Riviere in full red crushed morocco, covers with original gilt designs replicated front and back, spine gilt lettered between two raised bands, marbled endpapers, top edge gilt, others uncut. Decorated title and contents leaf, 10 full page illustrations and one final vignette.

Salomé was originally published in French in the preceding year and was translated into English by Lord Alfred Bruce Douglas. This edition was the first to feature Beardsley's striking illustrations, however, some of his designs were withheld from publication and not issued until 1907. "If *Le Morte Darthur* 1893 made Beardsley known, his designs for the first edition in English of Wilde's *Salomé* made him notorious, and it remains the book of which most people think when his name is mentioned" (Ray).

Although the limitation is given as 500 on the verso of the half-title there were in fact 750 of the ordinary edition out of a total 875.

£3,500 / \$4,730
[F65620]



A SCARCE WORK ON THE DANISH WEST INDIES, NOW THE U.S. VIRGIN ISLANDS, WITH A PRESENTATION FROM THE AUTHOR

96. TAYLOR, Charles Edwin. *An Island of the Sea. Descriptive of the Past and Present of St. Thomas, Danish West Indies. With a Few Short Stories about Bluebeard's and Blackbeard's Castles. St. Thomas: Published by the Author, at Taylor's Book-Store, 1895.*

FIRST EDITION. PRESENTATION COPY SIGNED BY THE AUTHOR. Tall 8vo. (23 x 15 cm). pp.120+[6, ads]. Publisher's original blue cloth over bevelled boards, spine and front board lettered and decorated in gilt, decorative patterned endpapers, all edges gilt. Signed by the author in a neat and cursive hand on the flyleaf: "With kind regards and best wishes from Charles E. Taylor". Half-tone photographic frontispiece and 20 plates. Some light rubbing along extremities, toning to title-page, generally a very good copy.

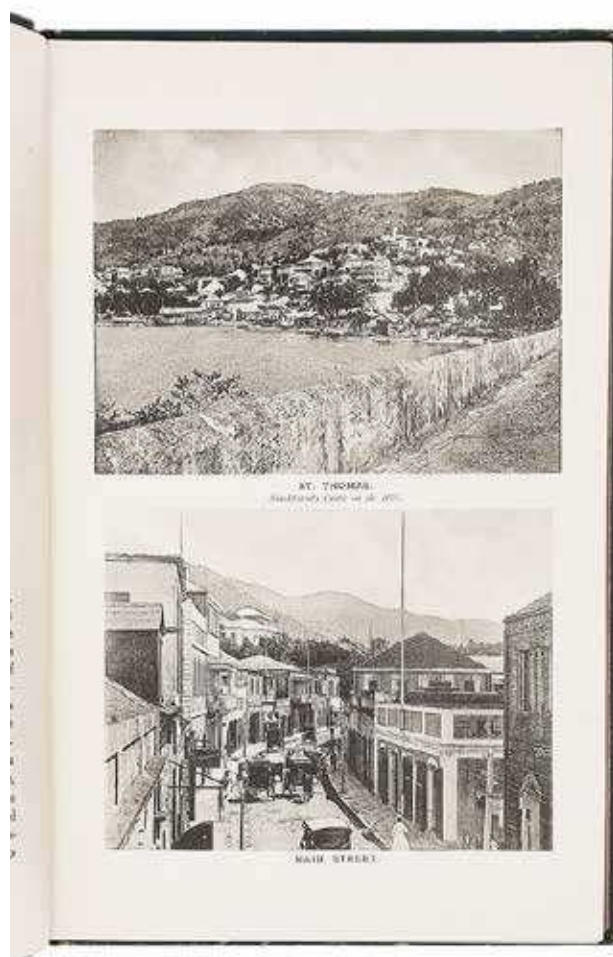
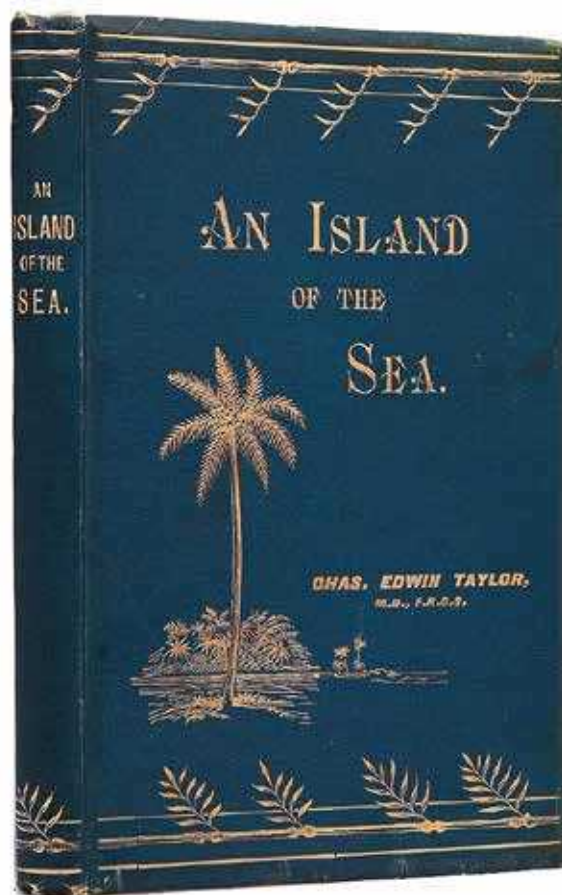
Charles Taylor was "a highly talented and adventurous Englishman, a scholarly and widely read physician, who lived in the Virgin Islands (then owned by Denmark) in the latter half of the nineteenth century. A humanitarian and something of an iconoclast, he has a reputation in the islands for ignoring class and racial divisions in his practice of medicine" (Green, p. 57). He also participated in island government, which was perhaps how he came into regular contact with traders such as Fechtenburg.

The former Danish Colony was sold for \$25 million in gold to the United States of America during the First World War, after 50 years of preliminary negotiations and draft treatises between the two states; a deal without much of a ripple effect at the time, after a referendum in Denmark had approved the deal.

Reference: James W. Green, "Review of Leaflets from the Danish West Indies", *The Journal of African American History*, vol. 57, no. 1, 1972.

£650 / \$880

[F65616]



THE OLYMPIC GAMES BAEDEKER

97. BAEDEKER, Karl. Athens and its Immediate Environs. Reprinted, with Corrections, from the Second Edition of the Handbook to Greece. With a Plan of the City and a Map of the Environs. *Leipsc [Leipzig]: Karl Baedeker, 1896.*

FIRST ENGLISH EDITION. 8vo. (16 x 11). pp.[-vi]+80. Publisher's original printed brown boards, red cloth spine. 2 folding maps as called for. An excellent clean and fresh copy in overall very good condition. One of the rarest English editions, published for visitors to the first modern Olympic Games in Athens. Issued May 1896.

Pierre de Courbetin, founder of the modern day Olympic Games, had originally intended to hold the games in Paris but after the Panathenaic Stadium had been excavated in 1869 he decided to hold them in Greece, the birthplace of the Olympics and asked Baedeker to publish a special guide for the occasion. Few copies survive as many were discarded after use.

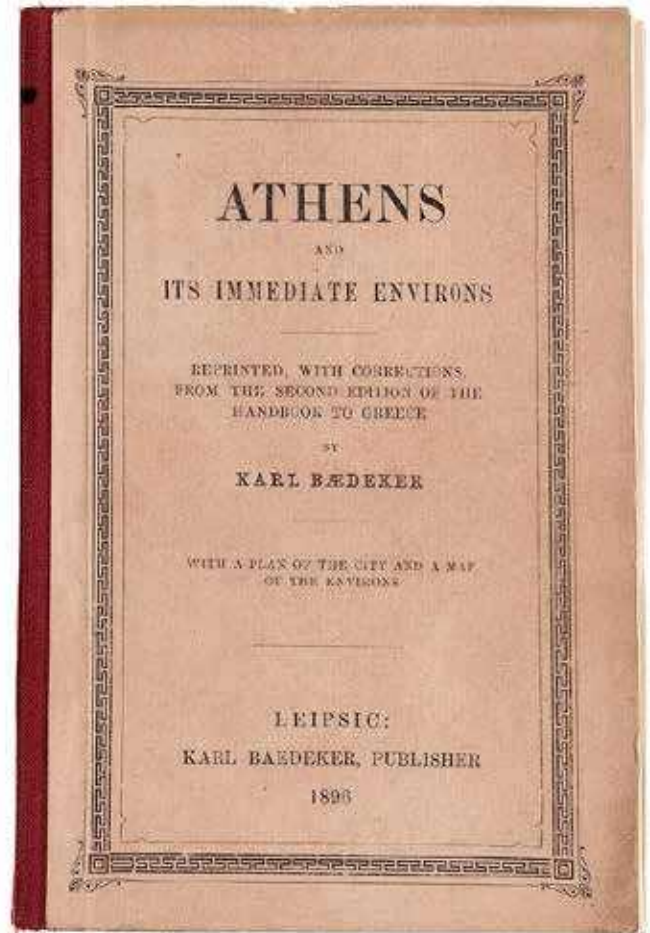
Rare, especially in such good condition. Issued for distribution at the first modern Olympic Games which ran from 6th to 15th April 1896.

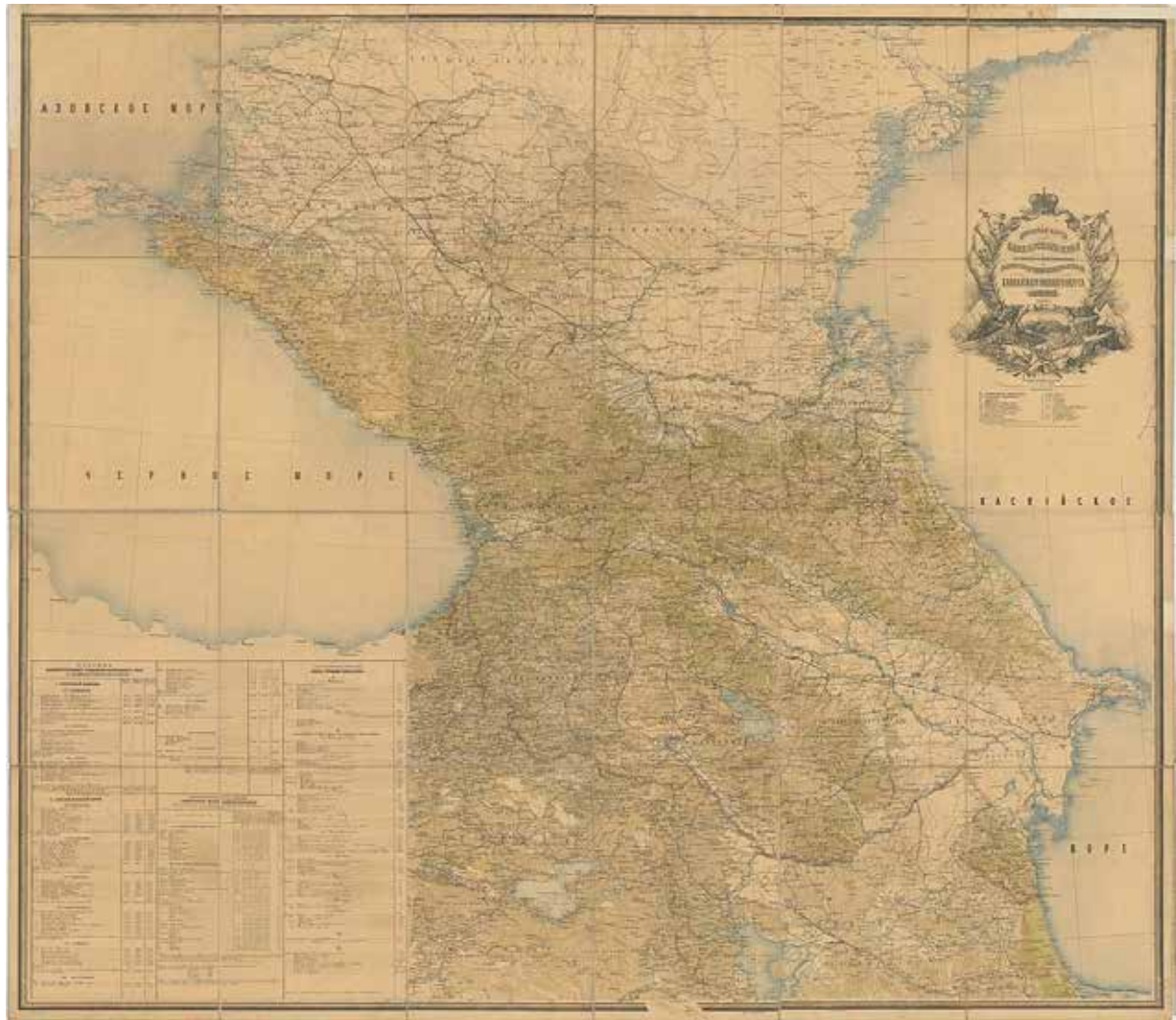
“This reprint from the second edition of Baedeker's Handbook to Greece is intended for sale solely within the kingdom of Greece. It has been corrected and brought up to date down to the spring of 1896” (Introduction).

“The excursion to Marathon is somewhat troublesome...”

£9,500 / \$12,830

[F63598]





A RARE AND LARGE-FORMAT WALL MAP OF THE CAUCASUS REGION IN RUSSIAN

98. [THE CAUCASUS KRAI]. Road Map of the Caucasus Region. Title in Russian: Дорожная Карта Кавказскаго Края. Scale 20 miles per inch, 1:840,000. *Tbilisi: Compiled and Lithographed at the Military Topographical Department of the Caucasus Military District, 1870 (with corrections to August 1896).*

Original large-format colour-lithographed map of the Caucasus (132 x 151 cm), dissected into 24 panels and backed onto linen, text in Cyrillic script, folding down to 33.5 x 27 cm. With an extensive key, decorative title cartouche, and table showing the divisions of the Caucasus.

The linen backing is in places dust-soiled and stained, some tiny holes in the edges (from former wall mounting) that have been repaired, somewhat browned overall and with a few minor brown spots, a few small marginal tears (not affecting map) repaired with contemporary strips of paper, linen edges are slightly frayed in places, withal a very good example of this scarce and impressive map.

The map covers the modern territories of Armenia, Georgia, Azerbaijan, Dagestan, Chechnya, Kalmykia, etc. The map extends south to Tehran and north to Astrakhan. The eastern Black Sea is on the left and the western Caspian Sea is on the right. Beneath the title is a depiction of a railway winding through the mountains, and opposite it, a galloping horse with a cart crossing the mountains. Later editions were published at least until 1883 and 1903. The later edition is mentioned in 20th-century works dealing with international border disputes in the Caucasus. At the time of its creation, it was almost certainly the finest map of the Caucasus produced in the Russian Empire.

£3,750 / \$5,060

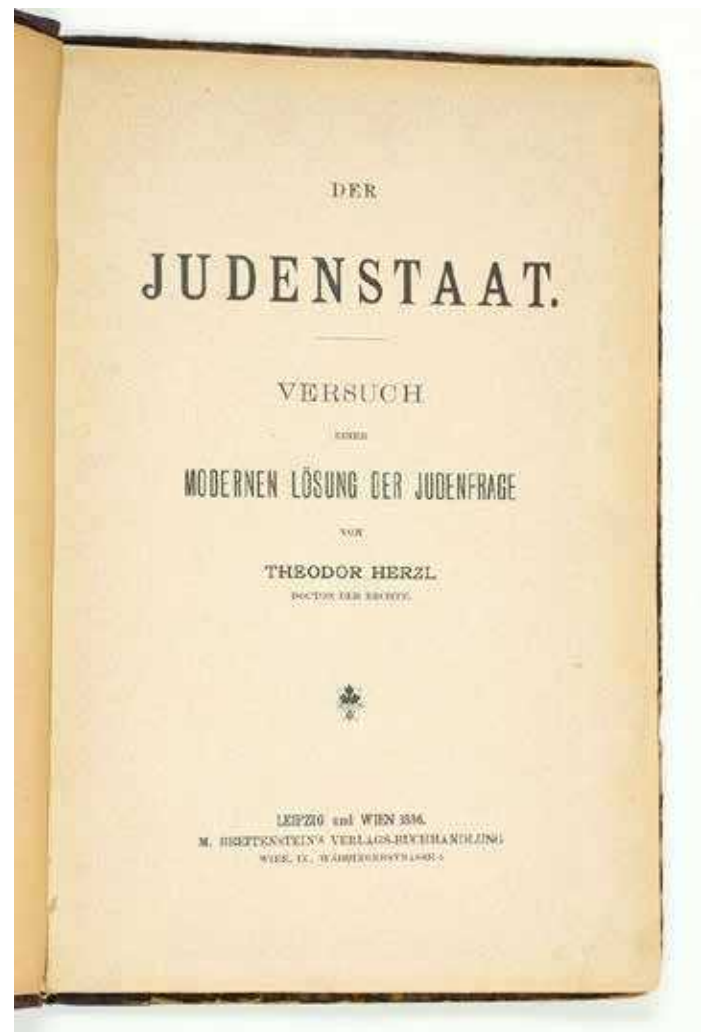
[F65574]

**FIRST EDITION OF THE WORK THAT LAID THE FOUNDATIONS OF
MODERN POLITICAL ZIONISM**

99. HERZL, Theodor. Der Judenstaat. Versuch einer modernen losung der judenfrage von Theodor Herzl doctor der rechte. *Leipzig and Wien [Vienna]: M. Breitenstein, 1896.*

FIRST EDITION, FIRST ISSUE. 8vo. (16 x 24 cm). pp.86. With a single flower device facing left on final page. Original printed wrappers (the front wrapper doubling as title-page), bound within contemporary marbled boards with cloth spine; another slightly trimmed front wrapper cover (probably from a second-state issue) is pasted on the upper board. Hartung & Hartung 153 (2023), lot 276. Latterly in a German private collection. Some occasional inkstains and foxing, otherwise mostly clean; a tiny edge tear to pp. 3-6. Some wear to the binding; corners bumped; cover stained; a hole in the lower flyleaf.

First edition, first state (one of 300 copies): Theodor Herzl's landmark manifesto for an independent Jewish state, commonly called the single most important manifesto of modern Zionism. "That a Jewish State was created in Palestine within fifty years of [Herzl's] death was due to the vision and the practical methods of Herzl, expressed in [this] manifesto of 1896" (PMM). "Zionism had acquired a leader. This was the most significant, immediate result of the publication" (Heymann, p. 103).



An extremely scarce first state of the first edition, as published in merely 300 copies on 14 February 1896 (in the same year, an edition of 3,000 copies was published). The first state can be identified by the printer's device at the end of the booklet, which contains one flower and points to the left (as in this copy). In the second state of 3,000 copies, there are two flowers pointing left and right. Because first state copies were provided primarily to associates and friends of Herzl, they are especially desirable.

One of the politically most consequential books of the twentieth century, published in the final years of the nineteenth.

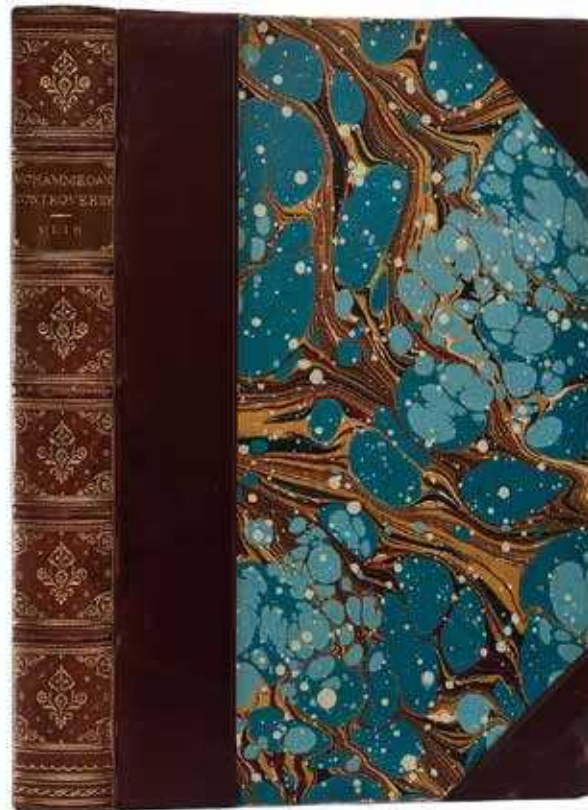
PMM 381. Heymann, *Bibliotheca Rosenthaliana. Treasures of Jewish Booklore* (Amsterdam University Press, 1994), 46. *Jüd. Lex.* II, 1572. WG² 6.

£15,650 / \$21,130
[F65554]

LORD CROMER'S COPY OF A SCARCE WORK ON ISLAM

100. MUIR, William, Sir. The Mohammedan Controversy, Biographies of Mohammed, Sprenger on Tradition, The Indian Liturgy. *Edinburgh: T. & T. Clark, 1897.*

LORD CROMER'S COPY. FIRST EDITION THUS. 8vo. (21.5 x 14 cm). pp.x+220. With the author's compliments slip tipped in to half-title. Handsomely bound by Bickers & Son in half burgundy calf over marbled boards, spine with raised bands and richly gilt-decorated compartments, brown morocco label, marbled endpapers and edges. A nice association copy. Ex libris Lord Cromer, with his armorial bookplate to front pastedown. Evelyn Baring, 1st Earl of Cromer (1841 – 1917) was a British statesman, diplomat and colonial administrator. He served as the British controller-general in Egypt during 1879, part of the international control which oversaw Egyptian finances after the Egyptian bankruptcy of 1876. He later became the agent and consul-general in Egypt from 1883 to 1907 during the British occupation, prompted by the Urabi revolt. This position gave Baring de facto control over Egyptian finances and governance.



This book with a further presentation inscription from Cromer to E[dgard] Bonham-Carter dated April 1907. Some minimal shelfwear and light sunning to spine, contents clean and crisp, generally an excellent copy of this very scarce work.

This book presents five essays taken from the Calcutta Review: First Essay, 1845: The Mohammedan Controversy (c. 1845) — on Christian-Muslim polemics, especially Pfander's work, criticisms and responses; Second Essay, 1852: Biographies of Mohammed (1852) — including caution about inaccurate or stereotyped biographies; comparison of English versus native Muslim biographies; Third Essay, 1868: Sprenger on the Sources and Growth of Moslem Tradition — on the sources of Muslim traditions, the Sunna, genealogies, poets etc., drawing upon Dr. Sprenger's research; Fourth Essay, 1850: The Indian Liturgy — arguing that the prayer book of the Indian Christian Church was inadequate; describes early liturgies, schedules, even an "Urduo liturgy" Fifth Essay, 1887: The freer and more varied use of the Psalms in our churches — advocating a freer and more varied use of the psalms in Christian worship, drawing comparisons with Eastern and Roman Churches.

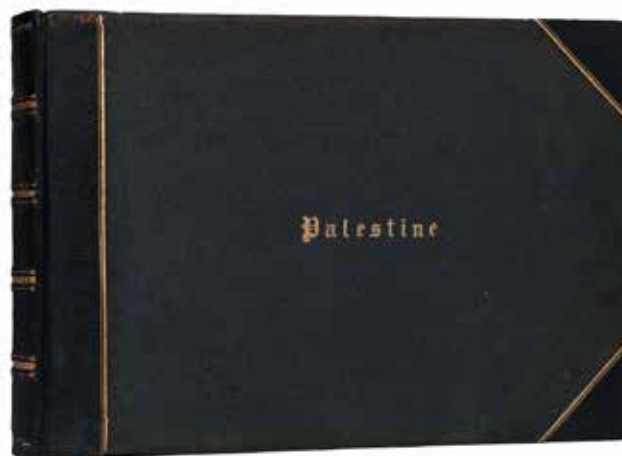
Sir William Muir, Order of the Star of India (1819–1905) was a Scottish Orientalist, and colonial administrator, Principal of the University of Edinburgh and Lieutenant Governor of the North-West Provinces of British India. Muir was a scholar of Islam. His chief area of expertise was the history of the time of Muhammad and the early caliphate. His chief books are *A Life of Mahomet* and *History of Islam to the Era of the Hegira*; *Annals of the Early Caliphate*; *The Caliphate: Its rise, decline and fall*, an abridgement and continuation of the *Annals*, which brings the record down to the fall of the caliphate on the onset of the Mongols; *The Koran: its Composition and Teaching*; and *The Mohammedan Controversy*, a reprint of five essays published at intervals between 1885 and 1887. In 1888 he delivered the Rede lecture at Cambridge on *The Early Caliphate and Rise of Islam*.

Edgar Bonham-Carter (1870-1956) was a British Barrister and administrator in Sudan and Iraq. He went to Egypt in 1903 as a judge in the Cairo Native Court of Appeal. In this role, he was part of the judicial system restructured under Cromer's direction.

£1,500 / \$2,030
[F64893]

AN IMPRESSIVE AND RICHLY COMPOSED PHOTOGRAPHIC ALBUM DOCUMENTING A TOUR OF PALESTINE, LEBANON, AND SYRIA

101. [PALESTINE PHOTOGRAPH ALBUM] ZANGAKI, Adelphoi & BONFILS. Palestine, Lebanon and Syria. 1897.



Original album of half black morocco over grey cloth boards entitled “Palestine” in gilt to upper cover, gilt rules, all edges gilt, professionally recased with the original spine laid own, (approximately 53.5 x 37.5 cm; 21 x 14.7 inches), containing a total of 141 photographs (on 40 leaves) including 119 large-format albumen silver photographs (approximately 28 x 22.5 cm or the reverse); 9 Polychrome prints (approximately 16.5 x 22.5cm or the reverse); 11 smaller albumen silver photographs (approximately 15.5 x 11 cm or the reverse); and a three-panel folding panorama of Jerusalem (approximately 82 x 21 cm) mounted on linen. Leaves a little warped with a few tiny splits or chips at the edges; stain to a couple of later leaves (slightly affecting one image); unobtrusive closed tears to a few photographs (from mounting); some minor foxing, discolouration and finger marks; overall, the photographs in excellent condition.

This large-format album, compiled by an anonymous traveller during April and May of 1897, contains 141 photographs, capturing the cultural, religious, and architectural diversity of the Holy Land and the greater Levant at the close of the 19th century. Includes 119 large-format albumen silver prints, nine vibrant Photochrom prints, 11 smaller albumen prints, and a striking three-panel folding panorama of Jerusalem mounted on linen.

The majority of the photographs are attributed to the celebrated Adelphoi Zangaki (at least 58 identified) and Maison Bonfils (53 identified), with several additional images likely from the same studios. All Photochromes bear the gilt imprint of Photochrome Zürich (P.Z.), and at least one is directly derived from a Bonfils original. The smaller format photographs may be linked to the American Colony in Jerusalem, and the panoramic view of Jerusalem also suggests a Bonfils origin.

The photographs are carefully mounted with manuscript captions in English, and many include printed titles in French within the negatives. They depict a wide array of landmarks and scenes across Jerusalem, Jaffa, Bethlehem, Jericho, Hebron, Nazareth, Beirut, Damascus, and surrounding regions. Subjects range from sacred Christian, Jewish, and Islamic sites, to street scenes, ethnographic portraits (Jewish, Muslim, and Druze), and major archaeological ruins, most notably Baalbek.

Overall, the images constitute a superb visual record of the Holy Land at the end of the 19th century—rare in its breadth, size, and photographic quality, and featuring works by two of the most important commercial photographers of the Middle East.

Adelphoi Zangaki — also known as the Zangaki Brothers — were two Greek photographers, George and Constantinos Zangaki, active primarily in Egypt and the Eastern Mediterranean during the late 19th century. Though their individual biographies remain somewhat obscure, they are celebrated for producing some of the most iconic 19th-century photographs of the Middle East, particularly Egypt, Palestine, and Syria.

Maison Bonfils (also known as Studio Bonfils) was one of the most important and prolific photographic studios operating in the Middle East during the 19th and early 20th centuries. Founded by Félix Adrien Bonfils (1831–1885), a French photographer, it became a cornerstone of early photography in the Levant, producing thousands of images that documented the people, architecture, landscapes, and sacred sites of the region.

£8,750 / \$11,810

[F63507]



View of Damascus



Armenian Cathedral



View of the Mosque



View of the Bazaar



View of the Courtyard



View of the Street

**ORIGINAL WOODBLOCKS HAND-COLOURED
AND SIGNED BY THE ARTIST**

102. NICHOLSON, William. An Alphabet. [London: William Heinemann, 1898.]

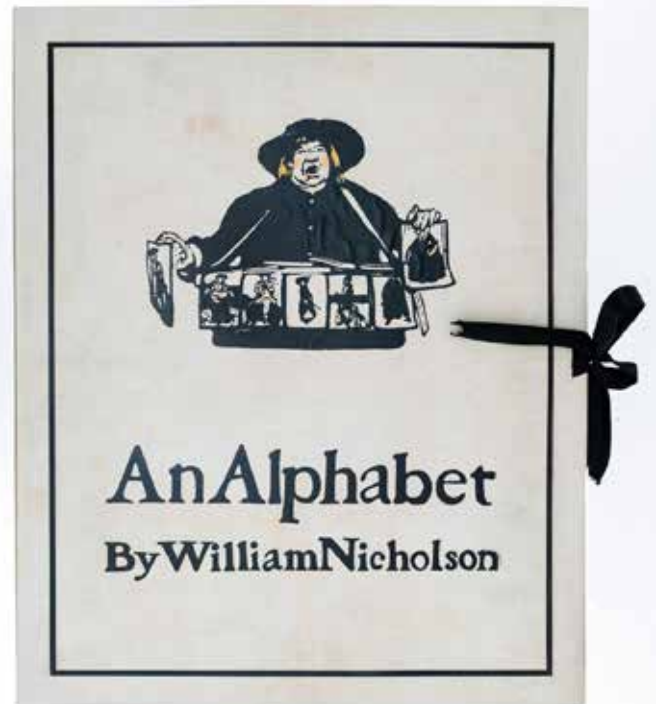
FIRST EDITION. DELUXE LIMITED EDITION [50 copies - or less]*. Original cream cloth cloth portfolio (47.5 x 39 cm.), renewed silk ties, internal brown paper flaps carefully restored, contained in a modern half black morocco solander box, with blind stamped borders and gilt lettered label to spine. 26 full page hand-coloured woodblocks (25 x 20 cm.), each signed by the artist (except "H" which is present but not signed) including the two plates "E for Executioner" and "T for Topers" which were suppressed for the trade editions, all loose as issued mounted on card (43 x 35.5 cm.). All the prints clean and bright with just minor toning at the extremities of the card mounts.

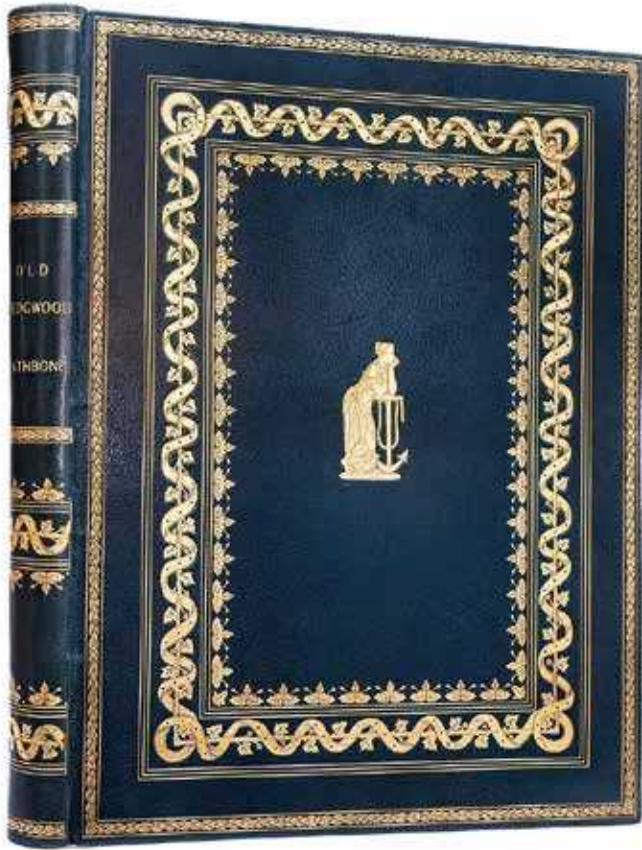
*Colin Campbell (William Nicholson The Graphic Work, 1992) notes that the size of this edition was not formally announced by Heinemann, whose advertisements merely stated that a few copies were available. However, in a letter to Haldane Macfall dated December 20, 1897, William Heinemann says "we guarantee that only fifty of these [hand-coloured sets] are printed". In fact this may well be an exaggeration since in a letter dated 17 January 1956 from A.S. Frere (then Chairman of Heinemann) to Stanley Scott he states that "we have been able to find a record which reveals that the total number of the edition recorded as being finished was 30, of which 18 went to Russell, New York, 10 to Heinemann and 2 to Trade".

The "Executioner" and "Topers" designs used to illustrate the letters "E" and "T" in this deluxe edition, designed for collectors, were deemed inappropriate for children and so were replaced in the Popular and Library lithographed editions by "Earl" and "Trumpeter".

Campbell (25, A)

£37,500 / \$50,630
[F55763]





**A SEMINAL WORK IN THE FIELD OF
CERAMICS COLLECTING IN A HANDSOME
ZAEHNSDORF BINDING**

103. RATHBONE, Frederick. Old Wedgwood. The Decorative or Artistic Ceramic Work, in Colour and Relief invented and produced by Josiah Wedgwood, F. R. S. at Etruria, in Staffordshire, 1760-1794. London: Bernard Quaritch, 1898.

FIRST EDITION. Large folio (51 x 37.5 cm). pp.102. Contemporary navy morocco by Zaehnsdorf, signed and dated 1898 to turn-in, covers lavishly gilt-decorated, upper cover with central figure of a classical Greek woman leaning on a stand, the lower cover titled in gilt, Top edge gilt. Original blue printed parts wrappers bound at rear. Chromolithographed frontispiece, portrait plaque and 65 full page plates, each with accompanying leaves of descriptive text. A fine and handsome copy of a scarce work.

Josiah Wedgwood FRS (1730 - 1795) was an English potter, entrepreneur and abolitionist. Founding the Wedgwood company in 1759, he developed improved pottery bodies by systematic experimentation, and was the leader in the industrialisation of the manufacture of European pottery.

£7,500 / \$10,130

[F61627]





ONE OF THE EARLIEST AND MOST LUXURIOUS COMPREHENSIVE SURVEYS OF MEDIEVAL ISLAMIC GLASSWARE

104. SCHMORANZ, Gustav. Old Oriental Gilt and Enamelled Glass Vessels extant in Public Museums and Private Collections reproduced in their Original colouring and described by Gustav Schmoranz...English Version. Vienna and London: Published with the Sanction and Assistance of the Imperial Austrian Ministry of Education by the Imperial Handels-Museum of Vienna, 1899.

FIRST EDITION. Large folio (51 x 39 cm). pp.[i]+75+[1, colophon]+44 (plates). Handsomely bound in original half brown morocco over heavy cloth boards, art-nouveau style foliate onlays to leather, spine with prominent raised bands and gilt-decorated compartments, one compartment with gilt lettering direct, marbled endpapers, all edges gilt. 44 mounted plates, of which 32 chromolithographed, and 69 illustrations in the text. Ex libris Emile Paravicini, presumably the Swiss physician from Glarus, with his bookplate to front free endpaper. Superficial crack to lower portion of upper joint, some light wear to extremities, some corners lightly bruised, generally a very good copy in a handsome binding.

Very rare, with just one sole copy recorded by Rare Book Hub. The book focuses exclusively on Mamluk-era glass from Egypt and Syria (roughly 13th–15th centuries), particularly those pieces featuring intricate gilding and enamel: ‘The purpose with which the present work has been undertaken, by the counsel of H.E. Vincent Count Baillet-Latour, Minister of Culture and Education, is not to deal with the whole subject of old Oriental Glass vessels, but only with those examples which are gilt and enamelled, and which represent a class of the highest artistic significance for the history of Decoration in the East’ (preface).

£15,000 / \$20,250

[F65427]



A NORTH AFRICAN SUFI MANUSCRIPT

105. AL-JAZULI, Muhammad bin Sulayman. *Dalā'il al-Khayrat. North Africa, 19th century.*

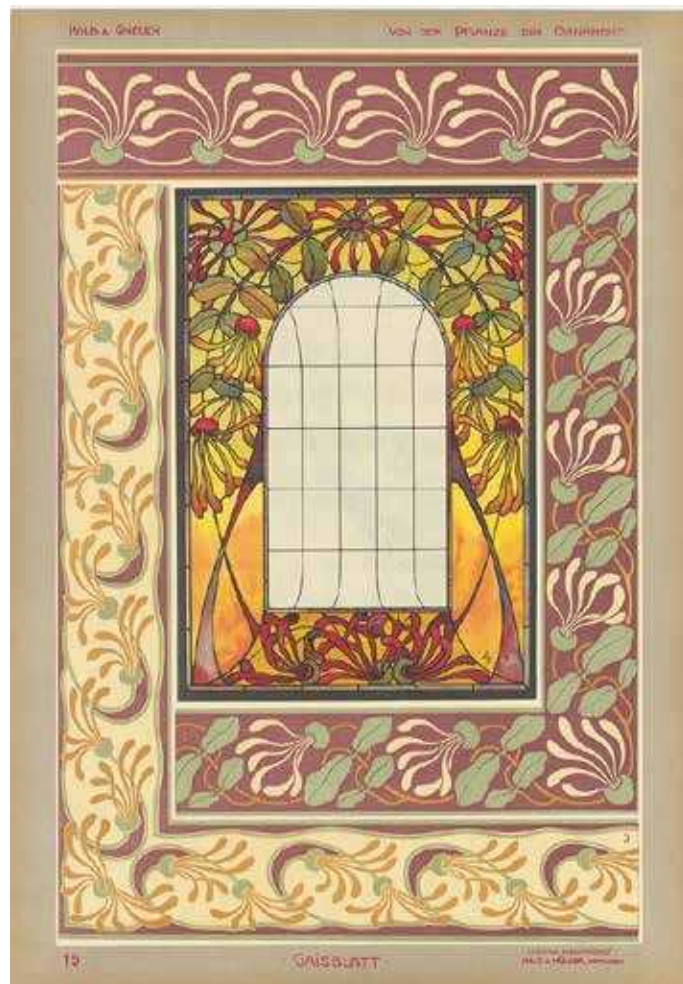
Arabic manuscript on 154 leaves of paper of various colours (pink, white, blue) in a neat Maghrebi script in black ink with diacritics and vowel points in red and blue, seven lines per folio, with catchwords, the text framed within octagonal borders of red and blue, some words picked out in red, blue or gold, with an illuminated frontispiece of gold calligraphy set against a ground of blue, red and turquoise. 2 leaves left blank. Bound in a contemporary red leather binding (rebacked) with gilt tooling to upper cover showing to squares intersecting to create an octogram enclosing astral motifs, the corners with fleuron devices, with the original flap. Folio: 7.7 x 7.7 cm. Text panel: 5.5 x 5.5 cm. Binding rubbed and a bit soiled with partial loss to flap, contents with some light toning and occasional light spotting, generally a very good example.

Dalā'il al-khayrāt wa-shawāriq al-anwār fī dhikr al-ṣalāt 'alā al-Nabī al-mukhtār (lit. 'Waymarks of Benefits and the Brilliant Burst of Lights in the Remembrance of Blessings on the Chosen Prophet'), usually shortened to *Dalā'il al-Khayrat*, is a famous collection of prayers for the Islamic prophet Muhammad, which was written by the Moroccan Shadhili scholar Muhammad al-Jazuli (died 1465 AD). It is a popular collection of Sunni 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 ninety-nine names of Allah as well as illustrations of the holy sites of Mecca and Medina (not present in this copy).

Al-Jazuli was born in the Sous area of Morocco and compiled this *Dalā'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. The *Dalā'il al-Khayrat* is the first major book in Islamic history which compiled litanies of peace and blessings upon Muhammad. It is also the most popular and most universally acclaimed collection of litanies asking God to bless him. Among some Sunni religious orders, most notably the Shadhili order, its recitation is a daily practice. In others however, its recitation is a purely voluntary daily practice.

£3,250 / \$4,390

[F65598]



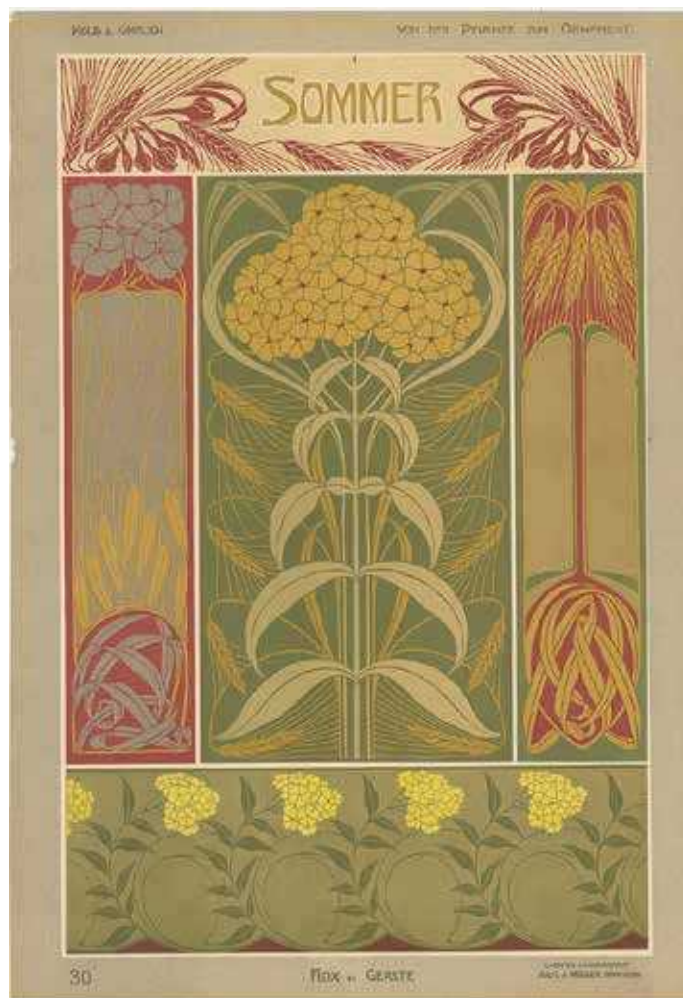
GERMAN PLANT-INSPIRED ART NOUVEAU DECORATION

106. KOLB, Gustave & GMELICH, Karl. De la Plante à l'Ornement. Göppingen: Illig & Müller, [1903].

FIRST EDITION. Large folio (52 x 36 cm). 30 numbered chromolithograph plates captioned in German, loose as issued in original green cloth portfolio, along with title and index leaf in French, plates captioned in German. Small loss to original inner flaps (still present), some light trivial shelfwear to cloth, plates clean and unmarked, generally a very good example.

A collection of wonderful art nouveau illustrations for tiles, wallpaper, interior decoration, tree ornaments, decorative arts, etc. The book showcases artistic interpretations of botanical motifs for use in practical ornamentation.

£1,500 / \$2,030
[F65280]



THE FIRST PUBLISHED SWAHILI AUTOBIOGRAPHY

107. TIPPU TIP; BRODE, Heinrich (editor). Autobiographie des Arabers Schech Hamed bin Muhammed el Murjebi, genant Tippu Tip. [Autobiography of the Arab Sheikh Hamed bin Muhammed el Murjebi, called Tippu Tip]. *Berlin: Georg Reimer, 1902.*

FIRST EDITION. Large 8vo. (25.5 x 17 cm). pp.v+289. Publisher's original pale green wrappers, many quires still uncut and unopened. Text in Swahili (transliterated into Roman letters by Brode) with accompanying German translation. Back cover somewhat soiled and dampstained, backstrip dusty, fore-edge scuffed, otherwise fine.

Tippu Tip (c.1832-1905), whose real name Hamad ibn Muhammad ibn Jum'ah ibn Rajab ibn Muhammad ibn Sa'id al Murjabī was a remarkable figure. An Afro-Omani ivory and slave owner and trader, explorer, governor and plantation owner, he worked for a succession of sultans of Zanzibar and was the Sultan of Utetera, a short-lived state in Kasongo, Maniema ruled by himself and his son Sefu. His vast wealth was acquired from trading in slaves for Zanzibar's clove plantations, using the proceeds to establish clove plantations on Zanzibar. As part of the large and lucrative trade, he led many trading expeditions into Central Africa, constructing profitable trading posts deep into the Congo Basin region and thus becoming the best-known slave and ivory trader in Africa, supplying much of the world with ivory from enslaved Africans. He is significant for establishing a vast, semi-independent empire in the Congo basin, assisting European explorers like Livingstone and Stanley, helping to guide them to the interior of East Africa.

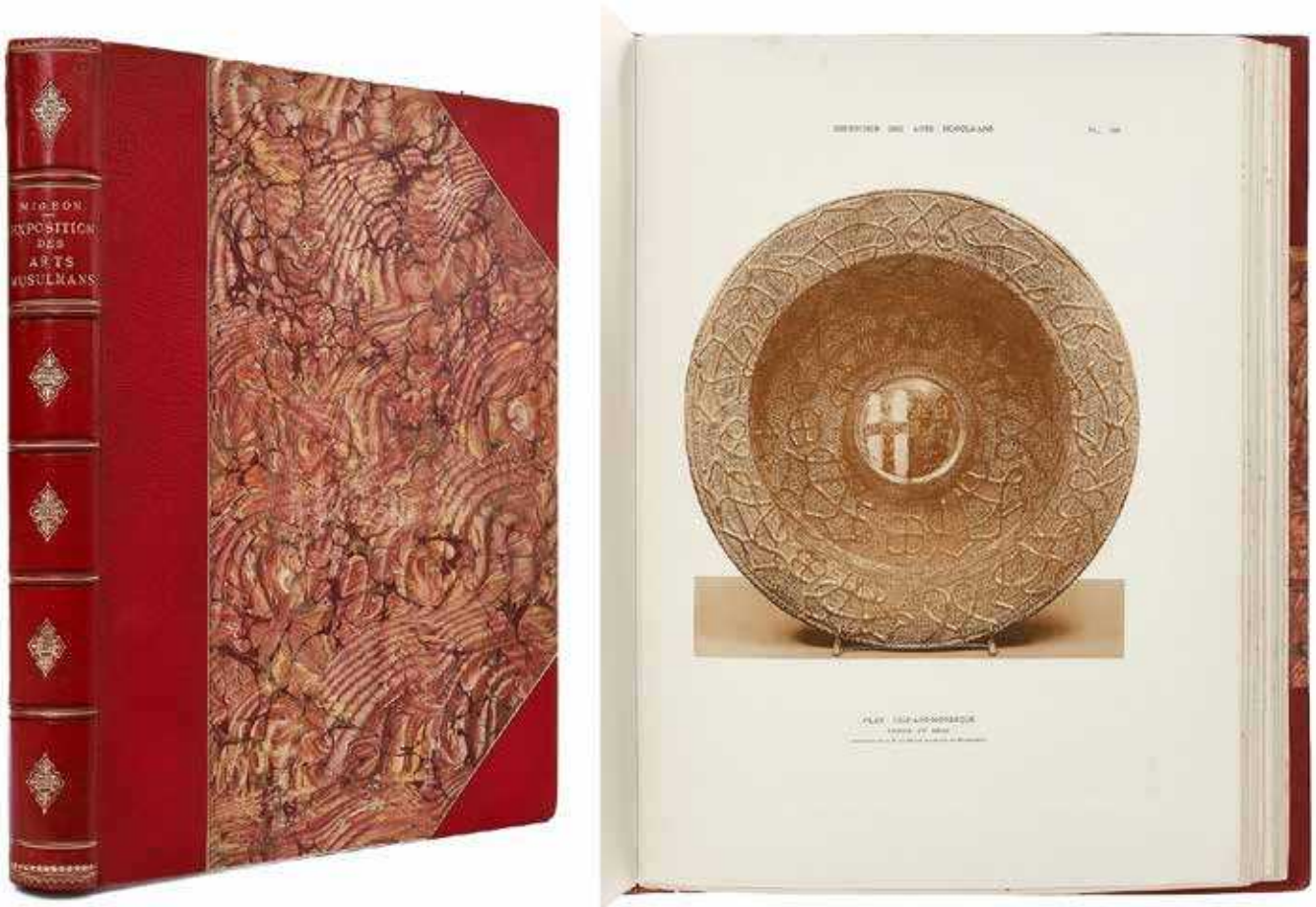
Tippu Tip wrote or dictated his biography in Swahili after retiring in Zanzibar. This biography is the first of its kind in an East African language and was translated from Swahili into German by Heinrich Brode.

In this volume, which contains 8 articles, the autobiography of Tippu Tip spans pages 175-278. Also included are articles on Kirundi grammar by J.M.M. van der Burght, the language of the Watwa Pygmies (also by J.M.M. van der Burght), the Herero people by G. Viehe, language samples from German Southwest Africa by P.H. Brincker, and a contribution to the history of the Ewe people in Togo by C. Spiess.

£1,500 / \$2,030

[F65707]





A SCARCE WORK ON ISLAMIC ART WITH A DISTINGUISHED PROVENANCE

108. MIGEON, Gaston. *Exposition des Arts Musulmans au Musée des Arts Décoratifs. Paris: Librairie Centrale des Beaux-Arts, Émile Lévy, Éditeur, [1903].*

FIRST EDITION. LIMITED EDITION (38/200). Large folio (41 x 32 cm). pp.3+4+100 (plates). Handsomely bound in contemporary half red morocco over marbled boards, spine with raised bands and gilt-decorated compartments, gilt lettering direct to one compartment, marbled endpapers and edges, top edge gilt. 100 finely executed collotype plates printed in black & white, sepia and blue, each printed on fine quality thick paper and with captioned in French. Provenance: Ex libris Frederick DuCane Godman (1834-1919) with his bookplate to front pastedown, included are several handwritten or typed letters from his personal correspondence with renowned academics such as A. F. Kendrick (medieval and fiberworks authority at the V&A), Bernard Rackham (specialist on ceramics and stained glass and curator at the V&A), and A.B. Skinner (Egyptologist and Director of the Art Museum division of the V&A), etc. Godman, one of the major donors to this exhibition, was a distinguished collector of Iznik and Hispano-Moresque pottery, whose collection of 600 pieces is now held in the British Museum. An excellent copy in a handsome binding with an interesting provenance. Rare.

A fine collection of collotypes showcasing in fine details the the most important pieces the Islamic Art exhibited at the Musée des Arts Décoratifs in Paris from May to June 1903. The exhibition is seen as a foundation for Islamic art history as a formal discipline, breaking from purely "Orientalist" views to a more scholarly, comprehensive approach. The catalogue includes Mamluk doors, Ayyubid brassware, Iznik earthenware, Ayyubid brassware, and Persian ceramics, etc. The author, Gaston Migeon (1861-1930), was a significant French art historian, curator, and scholar renowned for his pioneering work in introducing and classifying Islamic, Chinese, and Japanese arts at the Louvre Museum. He served as a curator at the Louvre, championed Eastern decorative arts, and published extensively on Islamic architecture and decorative arts, establishing himself as a leading authority in these fields.

£15,000 / \$20,250

[F65426]

A COMPREHENSIVE ACCOUNT OF THE SIKHS

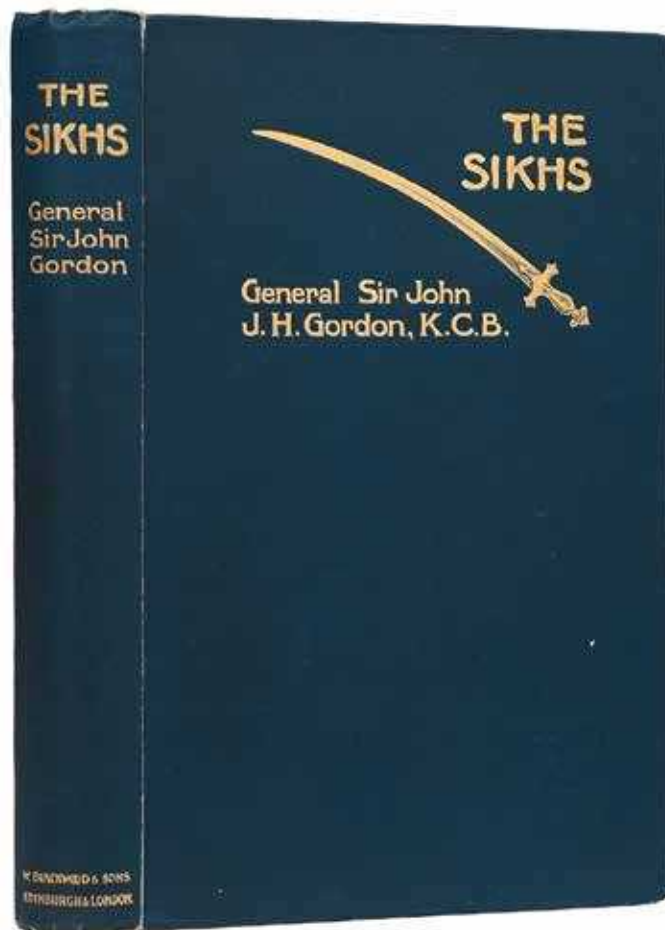
109. GORDON, John J.H., Sir. *The Sikhs.* Edinburgh and London: William Blackwood and Sons, 1904.

FIRST EDITION. 8vo. (22 x 14 cm). pp.236. Publisher's original blue cloth, spine and upper cover lettered in gilt, gilt tulwar sword motif gilt to upper cover, blue-coated endpapers, edges untrimmed. 16 full-page plates including colour frontispiece of Ranjit Singh. Provenance: Ex libris Dorothea Maxwell, or Rainsford Hannay of Cordonnnes, with her engraved armorial bookplate to front pastedown, and signature to title-page. The daughter of Sir William Maxwell of Cardoness and member of a prominent Scottish landed family. She married Colonel Frederick Rainsford-Hannay in 1910. Her portraits are held in the National Portrait Gallery. Some trivial light edgewear, generally an excellent copy, bright and square in the original cloth.

A comprehensive account of the Sikh nation, written from Gordon's perspective as a distinguished British Army officer who had firsthand experience with Sikh soldiers. The book traces the transformation of the Sikh community from the peaceful religious origins under Guru Nanak, through the growth of the khalsa to the formidable military power established by Guru Gobind Singh and Maharaja Ranjit Singh, as well as the wars with the British and British rule.

£1,750 / \$2,360

[F65851]



**A SCARCE WORK ON MECCA & THE HAJJ
PRINTED IN TUNISIA**

110. BEL-KHODJA, M'hamed. [Mecca]. Le Pèlerinage de la Mecque. *Tunis: B. Borrel, 1906.*

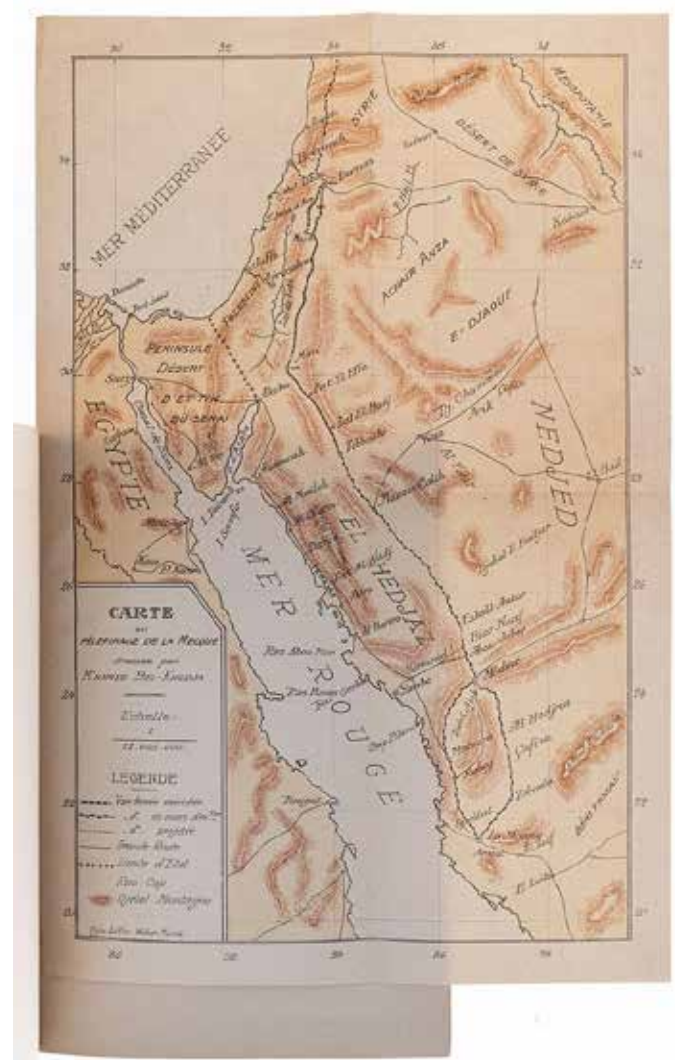
FIRST EDITION THUS. 8vo. (23 x 15.5 cm). pp.45+[2]. Publisher's original blue card covers printed in red and black. With a folding, coloured map and 14 wood-engraved illustrations in the text. Some light toning to covers, small insignificant loss to head of spine and back corners, faint damp stain to back cover, generally an excellent copy of this exceedingly scarce work. Rare: OCLC lists just one copy at the Bibliothèque Gernet-Glotz in Paris.

A French translation of the author's essay on the Hajj first published in Arabic in the "Rožnémé Tounsié" (Annuaire Tunisien).

The folding map at the back of the volume shows the route of the Hejaz railway, its course completed only as far as Tabouk at the time of publication, while the remainder of the line is shown in its projected state, still planned to run as far as Mecca. Indeed, when the rails reached Al-'Ula station very soon after this book came out, local tribes protested against the railroad, fearing it threatened their livelihood as providers of transport camels. Afterwards, Sultan Abdulhamid ruled that the railway would only run as far as Medina, where the line was completed on 1 September 1908.

M'hamed Bel-Khodja (1869-1943) was born into an Ottoman and Tunisian religious dynasty that was among the most important in the country in the 19th century. In 1902 he became director of the government press; in 1919 he was appointed qaid governor of Gabès and Bizerte, remaining an influential government adviser even after retirement.

£1,500 / \$2,030
[F62751]





RARE 9-METRE LONG PANORAMA BY SEM

111. SEM. (GOURSAT, Georges). *Sem Au Bois. Paris, [1908].*

Oblong 4to (34.5 x 39.5). Bound in original half green cloth over green marbled boards, title in white to upper cover, with the booksellers' ticket of Adolphe Le Goupy Lecaplain & Vidal to front paste down. Impressive large accordian folding panorama on 24 plates, backed on cloth, as issued, measuring nearly nine metres in length, in full colour with captions below. This example includes, pasted to inside front cover, a typed key to the 88 characters depicted on the panorama which in turn have all been neatly numbered in pencil. Overall 900 centimetres in length when opened.

The French artist Sem (Georges Goursat, 1863-1934) built his reputation in Paris on his caricatures of prominent public figures. Born in Périgueux, Sem worked in Bordeaux and Marseille before traveling to Paris for the 1900 Universal Exposition. The first work he published in the city was *Le Turf*, a print album of instantly recognisable personalities at the racecourse. He began selling the album on the day of the prestigious Grand Prix race at Longchamp, and his deft ability to capture the essence of his subjects made him a success. Even the people he caricatured in *Le Turf* wanted a copy, and it quickly sold out.

Sem revisited the subject of his first Parisian success in the *Sem au Bois* scroll. He drew the fashionable elite of France (and their laughable hangers-on) en route to Longchamp. The races were social events where central members of society were expected to put in an appearance. Sem adopted this obligatory parade down the Bois de Boulogne as an opportunity to gently mock the celebrities of his day, caricaturing members of the aristocracy, artists, politicians and socialites. Although the individuals were not identified in the chromolithograph, a weekly newspaper, *L'Illustration*, published a complete list of names in its October 5, 1907 issue. The names have also been penciled in on the Gorman Rare Art Book Collection's copy of the scroll, possibly by a previous owner who transferred the list from *L'Illustration*.

Rare album conceived by Sem in collaboration with Auguste Roubille, featuring a procession of carriages, automobiles and other means of locomotion on which are represented the main personalities of the high society of the time such as King Leopold, the Duke of Brissac, the Prince of Arenberg, the Baron and Baroness of Rothschild, etc., as well as personalities from the literary and artistic world such as Henri Rochefort, Polaire, Mademoiselle Othéro, Willy, Colette, Robert de Montesquiou, etc., travelling to the Bois de Boulogne horse races. At last....a copy identifying the characters. Very rare! Presumably listed by Sem, who indeed features himself in the second carriage à la Hitchcock.

£6,000 / \$8,100 [F61643]



A FINE SET OF THIS FIRST COLLECTED EDITION IN ITS MOST DESIRABLE FORMAT

112. WILDE, Oscar. *The Complete Works of Oscar Wilde.* London: Methuen & Co. & Paris: Charles Carrington [*The Picture of Dorian Gray*], 1908.

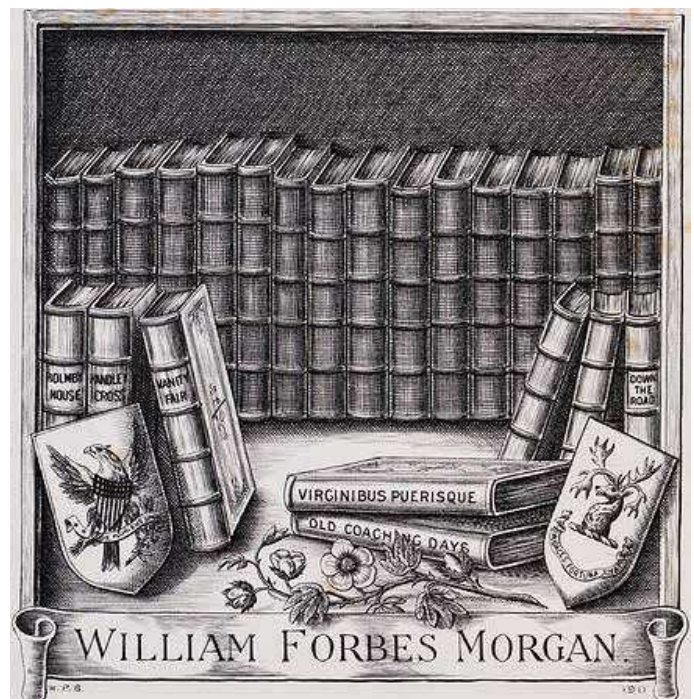
FIRST COLLECTED EDITION OF THE WORKS OF OSCAR WILDE. LIMITED EDITION, ONE OF 80 SETS ON JAPANESE VELLUM. 14 volumes. Demy 8vo. (20.5 x 15 cm). Publisher's original limp vellum bindings, gilt titles and tooling to the spine, upper covers with designs by Charles Ricketts, yap edges, top edges gilt. Ex libris William Forbes Morgan with his bookplate to front pastedowns. Some trivial soiling to vellum, *Salome* with a light splash of red to upper cover, contents exceptionally clean and fresh, overall an excellent, bright set.

A fine set of this first collected edition in its most desirable format, on Japanese vellum. "The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional matter which had not previously been reprinted, while some of the volumes contain matter here published for the first time...Some of the volumes contain matter which, owing to the exigencies of copyright and other difficulties, is not included in any other edition" (Mason). Complete sets in the original binding and in such excellent condition seldom appear on the market.

"The first collected edition of Wilde's works was issued in 1908 with 14 volumes, 13 with the imprint of Methuen & Co., and one, *The Picture of Dorian Gray*, with the imprint of Charles Carrington, Paris. The text is taken in most instances from the last editions issued under the superintendence of the author. In some cases the volumes contain additional material which had not previously been reprinted, while some of the volumes contain matter here published for the first time... Some of the volumes contain matter which is not included in any other edition" (Mason, 459). This set collects such classics as *Lady Windermere's Fan*, *The Happy Prince*, *Salome*, and *The Importance of Being Earnest*, as well as numerous essays and poems. This edition was edited by Robert Ross, Wilde's long-time intimate friend and literary executor.

[Mason 421, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446 and 448]

£16,000 / \$21,600
[F61214]



**A SCARCE WORK ON INDIA, CENTRAL ASIA AND PERSIA, WITH A PRESENTATION FROM THE
AUTHOR'S WIDOW**

113. STEWART, Charles E., Colonel. *Through Persia in Disguise. With Reminiscences of the Indian Mutiny...Edited from his Diaries by Basil Stewart. London: George Routledge & Sons, Ltd. [and] New York: E.P. Dutton & Co., 1911.*

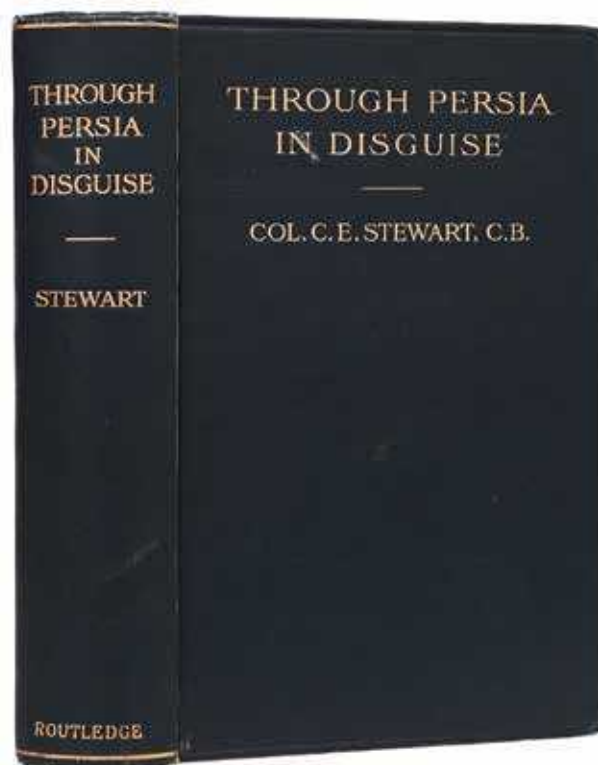
FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR'S WIDOW. 8vo. (22 x 14.5 cm). pp.xx-ii+[ii]+430+[1, advertisements]. Publisher's original blue cloth, spine and upper cover lettered in gilt, top edge gilt. Seventeen full-page plates including two printed in colour, three folding maps (including one in rear pocket), and numerous engraved illustrations in the text. Some trivial light edgewear, generally an excellent copy. Inscribed by Stewart's widow Annie N. Stewart (signed 'A N Stewart') on the front free endpaper, to Sir William and Lady Maxwell of Cordonness, dated 1913.

First edition, in the superior first issue binding. Stewart, a British army officer in India who later served as surveyor and diplomat, kept voluminous diaries until his retirement in 1899. The first 120 pages of the present work detail his experiences during the 1857 Indian mutiny. The remainder of the book relates his travels through central Iran and parts of Khorasan in 1880-1881. It was during this visit, one of several to the region, that he travelled in disguise, dressed as an Armenian. He thought very highly of Persian manners and makes several references such as, "Persians are the French of the East and could give lessons in manners to people of any country". Remarkable is his visit to the oil fields of Baku and the ancient Zoroastrian temple with an eternal flame nourished by a natural mineral oil well, which later became a major Hindu pilgrimage site outside India.

(Wilson, Bibliography of Persia p. 217)

£750 / \$1,010

[F65853]



FIRST DULAC ILLUSTRATED TRADE EDITION OF THE ARABIAN NIGHTS

114. DULAC, Edmund. *Sinbad the Sailor & Other Stories from the Arabian Nights.* Illustrated by Edmund Dulac. London: Hodder & Stoughton, [1914].

FIRST DULAC ILLUSTRATED TRADE EDITION. Large 4to. (28 x 21 cm). pp.[ii]+221+[3]. Publisher's original pictorial cloth decorated in blue and gilt, decorative patterned endpapers. All pages printed with elaborate gold and black border. 23 tipped-in colour plates including frontispiece, each with captioned tissue guard. Ex libris Joan A. Goater with their book label to front pastedown. Some trivial shelfwear to spine and corners, the odd occasional spot, generally a near fine copy in excellent condition.

First Dulac edition, an exquisitely decorated and illustrated collection of stories from the Arabian Nights, comprising "Sinbad the Sailor", "Aladdin and the Wonderful Lamp", "The Story of the Three Calendars", and "The Sleeper Awakened".

£750 / \$1,010
[F65573]





BEAUTIFULLY ILLUSTRATED BY G. ROCHEGROSSE AND FINELY BOUND BY GEORGES HUSER

115. GAUTIER, Théophile. *Le Roman de la Momie.* Compositions de Georges Rochegrosse, gravées à l'eau forte par E. Decisy. Paris: F. Ferroud, 1920.

FIRST EDITION THUS. LIMITED EDITION, ONE OF 100 COPIES ON JAPON IMPÉRIAL WITH THE PLATES IN TWO STATES. (25 x 16.5 cm). Finely bound by Georges Huser in half orange morocco over marbled boards, spine with raised bands and richly gilt-decorated compartments with blue and tan morocco onlays, marbled endpapers, top edge gilt, others uncut. Housed in a matching marbled paper slipcase. With the original pictorial wrappers bound in. 38 engraved plates comprising 19 illustrations (each in two states), plus an additional suite of woodcuts sur chine, several in-text colour illustrations, colour illustrated half-title and title page, flourished initials. A superb example.

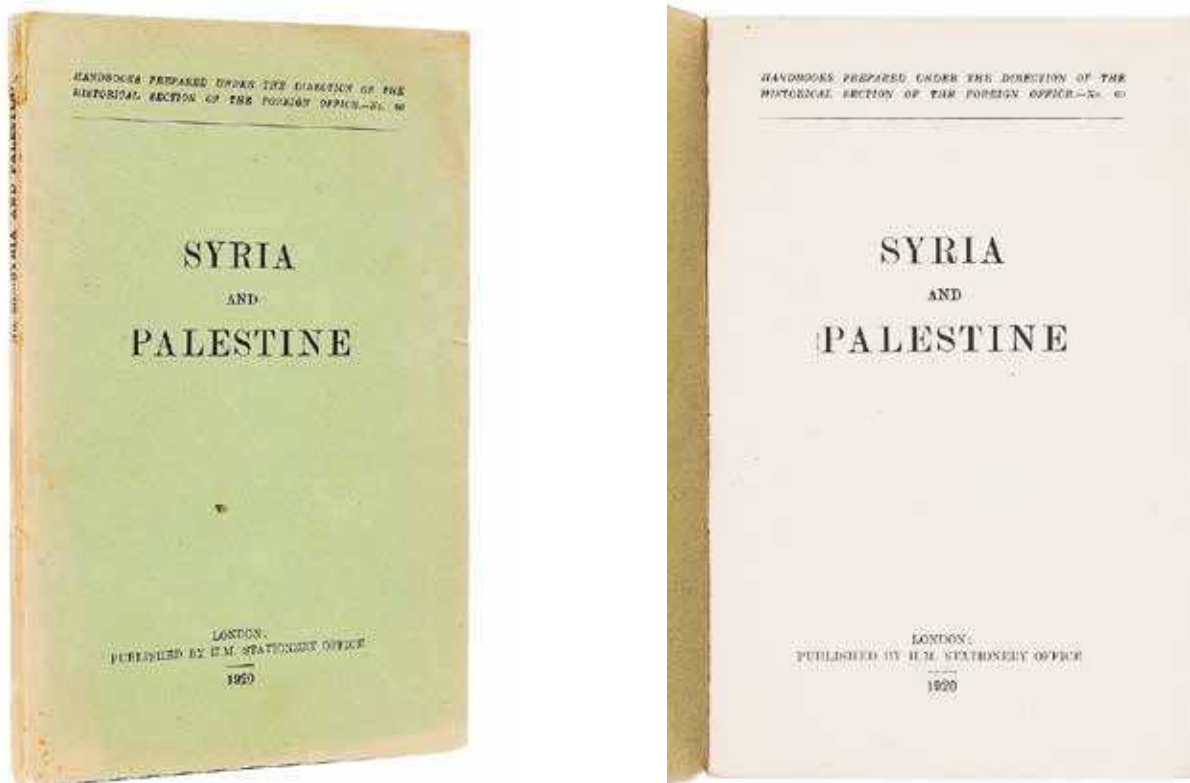
Gautier's novel was originally serialized in *Le Moniteur universel* in 1857, and published in book form the following year. This edition is beautifully illustrated by the French painter, Georges Rochegrosse (1859-1938), who specialized in historical art and illustrations.

The examination of Egyptian mummies was a popular spectacle during the 19th century, particularly in Paris and London, influenced by the "aftermath of Napoleon's Egyptian expedition of 1798-1801 and at the height of 'Orientalism,'" (Claire Lyu, p. 308).

(Claire Lyu, "Unswathing the Mummy: Body, Knowledge, and Writing in Gautier's 'Le Roman de la momie'", *Nineteenth-Century French Studies*, 2005, vol. 33, no. 3)

£1,500 / \$2,030

[F64901]



116. THE FOREIGN OFFICE. *Syria and Palestine.* London: Published by H.M. Stationery Office, 1920.

FIRST EDITION. 8vo. (21.5 x 14 cm). pp.[viii]+158. Publisher's original green card covers printed in black. Some light wear and fading to exterior, contents clean and unmarked, generally very good.

'Handbooks prepared under the direction of the Historical Section of the Foreign Office. -No. 60'

In preparation for the peace conference that was expected to follow World War I, in the spring of 1917 the British Foreign Office established a special section responsible for preparing background information for use by British delegates to the conference. Syria and Palestine is Number 60 in a series of more than 160 studies produced by the section, most of which were published in 1920, after the conclusion of the 1919 Paris Peace Conference. In preparation for the peace conference that was expected to follow World War I, in the spring of 1917 the British Foreign Office established a special section responsible for preparing background information for use by British delegates to the conference. Syria and Palestine is Number 60 in a series of more than 160 studies produced by the section, most of which were published in 1920, after the conclusion of the 1919 Paris Peace Conference. At this time part of the Ottoman Empire, Syria was a vaguely defined entity that included not only present-day Syria, but all of the territory "between the eastern shore of the Mediterranean and the deserts of Arabia," with its eastern frontier extending to present-day Iraq.

Chapter I of the book is an overview of the physical and political geography of the region. Chapter II provides a political history from Napoleon's invasion of Syria in 1799 to the events of World War I. Chapter III covers social and political conditions, including a discussion of relations among Muslims, Christians, and Jews. Chapter IV is an analysis of economic conditions, with statistical tables showing the value and volume of imports and exports and steamship tonnage in Beirut, Alexandretta (present-day Iskenderun, Turkey), Tripoli, Haifa, Jaffa, and several smaller harbours.

Scarce.

£625 / \$840

[F65628]



AN EXTREMELY RARE SURVIVING BROADSIDE

117. CHIEF RABBI ABRAHAM ISAAC KOOK. A Rare Broadside prohibiting Jews from entering the Temple Area (al-Haram ash-Sharif). [*Jerusalem: Soloman Press, c.1920s*].

Original printed broadside (50 x 35 cm), text printed in Hebrew and English. The English text reads as follows: 'A Public Warning! by His Eminence the Chief Rabbi for Eretz Israel A. I. Kook. Our Dear Brethren who come from far and near to visit the Holy City of Jerusalem, be warned and remember that it is Strictly Forbidden by Jewish Law and Religion to Enter the Temple Area (Haram ash-Sharif) or to ascend the Har-Habaith'. Some very faint creases, generally very well preserved.

The Hebrew and English announcement was intended primarily for international tourists who were unaware of the gravity of the prohibition of entering the Temple Mount.

While compiling the Shaw Report (the Report of the Commission on the Palestine Massacre of August 1929), Chief Rabbi Kook, the first Chief Rabbi of British Mandatory Palestine, was asked if it was permissible for the Jewish people to physically pursue the construction of the Holy Temple before the coming of the Messiah. Harav Kook's response was, "the Torah's command is that until the day of the resurrection we are unauthorised to even enter the courtyard of the Holy Temple. I regularly warn many Jews who come to Jerusalem during the holidays that they may not enter this holy place since we are not worthy to do so until the day of the Redemption."

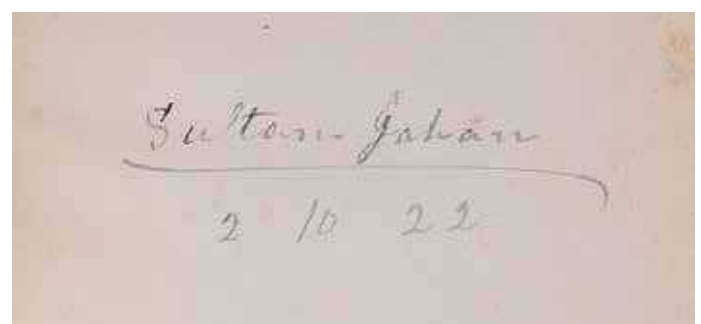
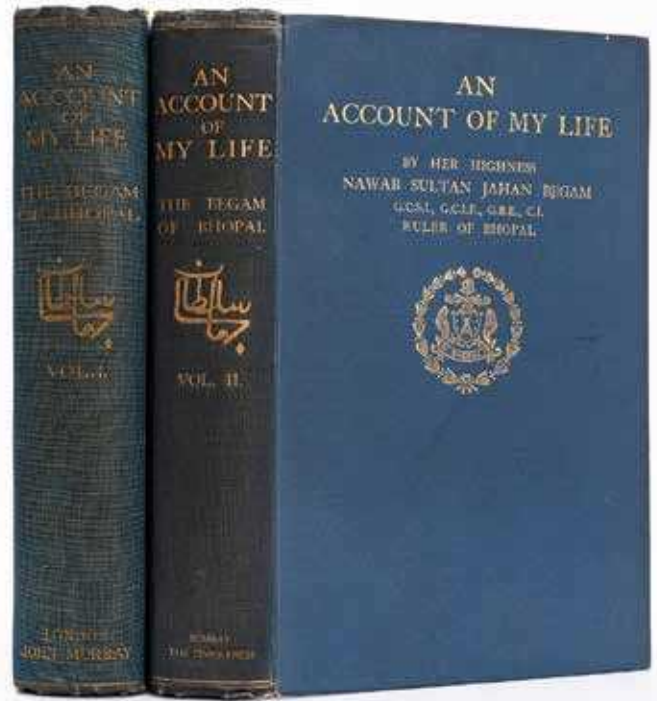
£2,500 / \$3,380
[F65930]

THE LAST FEMALE RULER IN BHOPAL

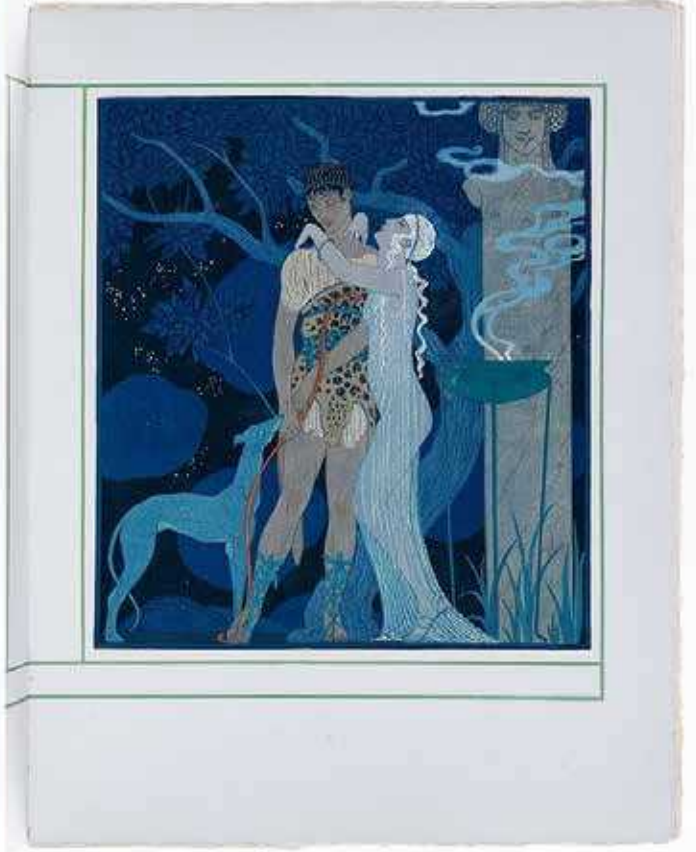
118. NAWAB SULTAN JAHAN BEGAM, Her Highness. *An Account of my Life.* London: John Murray, 1910 [and] Bombay: The Times Press, 1922.

FIRST EDITIONS. BOTH VOLUMES SIGNED BY THE AUTHOR. 2 vols. 8vo. (21.5 x 14 cm). pp.x-vi+303+[1]; xiv+274. Publisher's original pale blue cloth, Bhopal State's coat arms gilt stamped to upper covers, spines lettered in gilt, decorative endpapers to Vol.2 only, top edges gilt. Both volumes signed by the author at the front, and dated 2/10/22. Complete as called for with 93 plates in total including 2 portrait frontispieces (one engraved with tissue guard), one map of Bhopal State, 89 black & white (mostly photographic) plates, and one colour-printed plate ('Garden View, Ahmedabad'). Some light toning and occasional foxing, spine of Vol.1 a bit faded, light shelfwear to extremities of cloth, Vol.1 with small dent to spine and a few small wormholes to back cover (affecting last leaf of letterpress), generally a very good example.

A scarce set. No other complete examples have been found signed by Sultan Jahan Begam. Sultan Jahan, Begum of Bhopal (1858-1930), ruled Bhopal State from 1901 until 1926. During this time, she enacted a series of innovative reformist policies such as the creation of workshops in prisons, the establishment of schools and colleges for Muslim and Hindu women, and improvements to general sanitation in the region. As part of these measures, she founded the Lady Lansdowne Hospital for Women and the Lady Hardinge Infant Home, which housed, fed, and clothed orphan and destitute children, both of which are still active. At the Lady Lansdowne hospital, she implemented a scheme to encourage the training of midwives by an allowance of five rupees a month for each woman who attended the daily classes. She was a prolific writer, publishing nearly 50 works on religious and social topics. She often gave speeches to the Princess of Wales Ladies' Club in Bhopal, which she founded in 1909, describing the life of Muhammad. She was awarded the title of Knight Grand Commander in 1910 made Companion of the Order of the Crown of India in 1911 for services to the British Empire. Her *History of Bhopal* "abounds with lists of improvements that she introduced in the early years of her reign, particularly to the revenue and judicial systems that had fallen into disarray during the final years of her mother's administration" (Lambert-Hurley).



£3,750 / \$5,060 [F63707]



BARBIER'S FINEST COMPOSITIONS

119. BARBIER, George & FLAMENT, Albert. *Personnages de Comédie* texte par Albert Flament Gravures sur Bois de Schmied. Paris: Chez Maynial, [1922].

FIRST EDITION. LIMITED EDITION (148/150). signed by Barbier. Large 4to. (37 x 29 cm). Loose as issued in original card wrappers, upper cover with half-page woodcut repeated from half-title within full-page woodcut marbled border, all printed in colour and gold, original glassene outer wrapper. Woodcut illustrations by Barbier printed by F. I Schmied, in collaboration with Pierre Bouchet and Louis Bracons. Half-title with half-page coloured woodcut, title printed in green and black, with a coloured woodcut Harlequin vignette, 12 full-page and 2 half-page woodcut colour plates, some with gold printing, 22 historiated coloured woodcut four-line initials, decorative woodcut ornaments in the text, of which many printed in gold, a final colour woodcut vignette. Light wear to extremities of spine, generally an excellent copy of this important collaboration between Barbier and Schmied, from the edition limited to 150 copies, signed by Barbier in pencil.

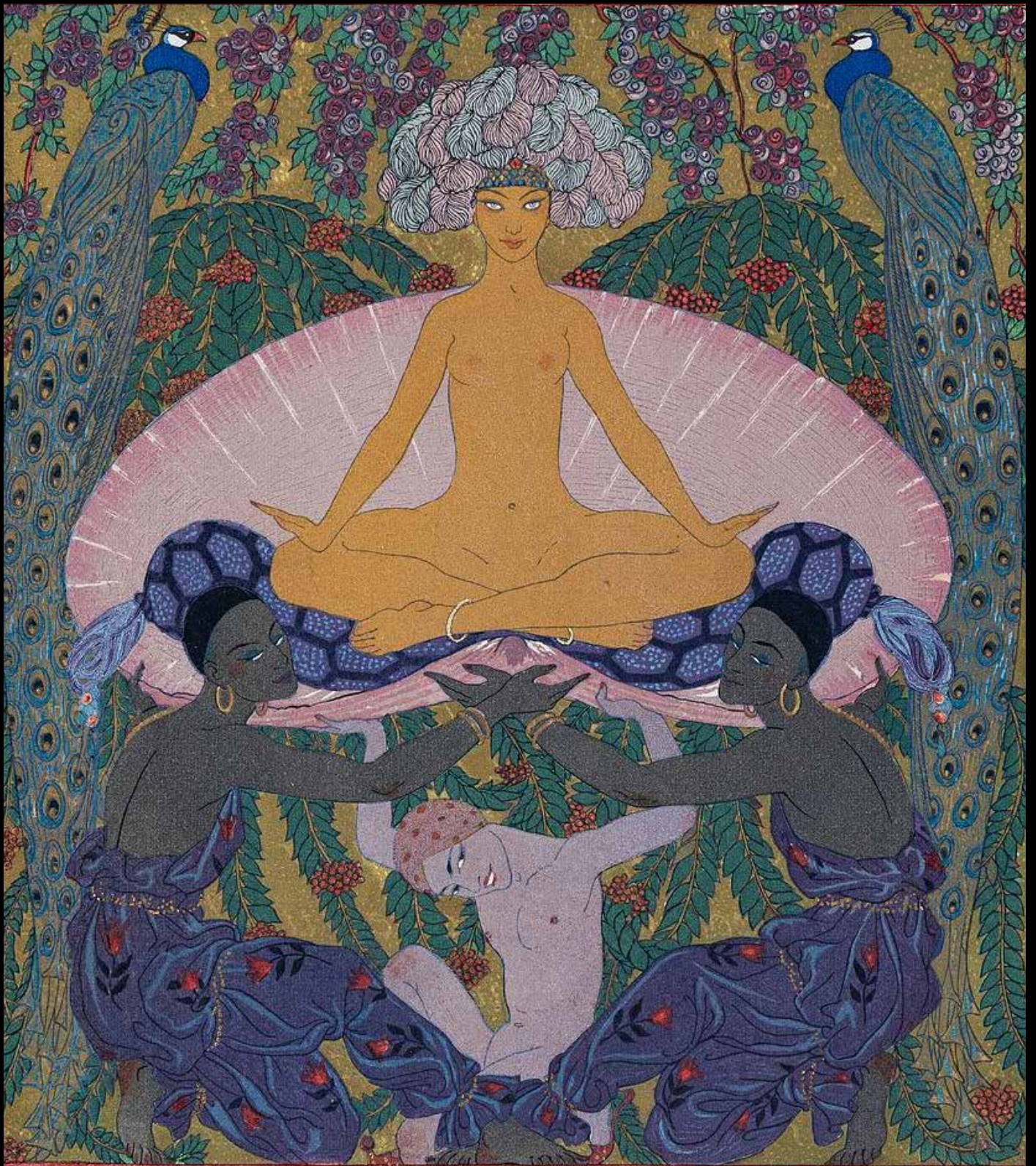


the great roles of world theatre. Barbier's vignettes have a general relevance to the theme of acting, but most of his plates, at least one of which dates from 1916, are simply magnificent decorative compositions.

(Ritchie 11; Carteret IV: 157)

One of the most important works by Barbier, rivalled only by his *Le bonheur du jour*. Albert Flament's text of 1914 is a diffuse meditation, half-waking and

£14,000 / \$18,900
[F60214]





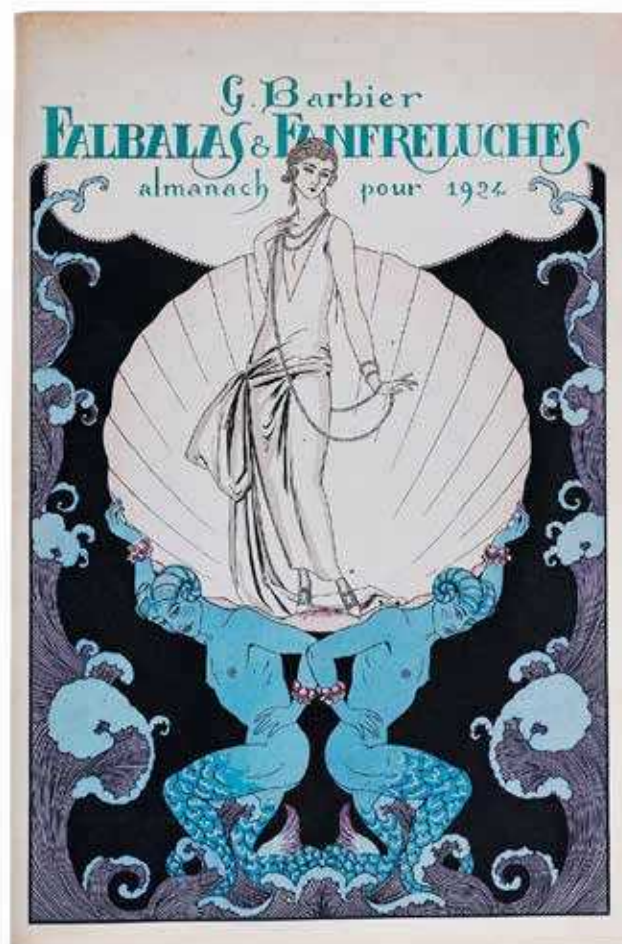
120. BARBIER, George. Falbalas & Fanfreluches. Almanach des Modes Pr sentes, Pass es & Futures Pour 1924. Paris: Meynial, 1924.

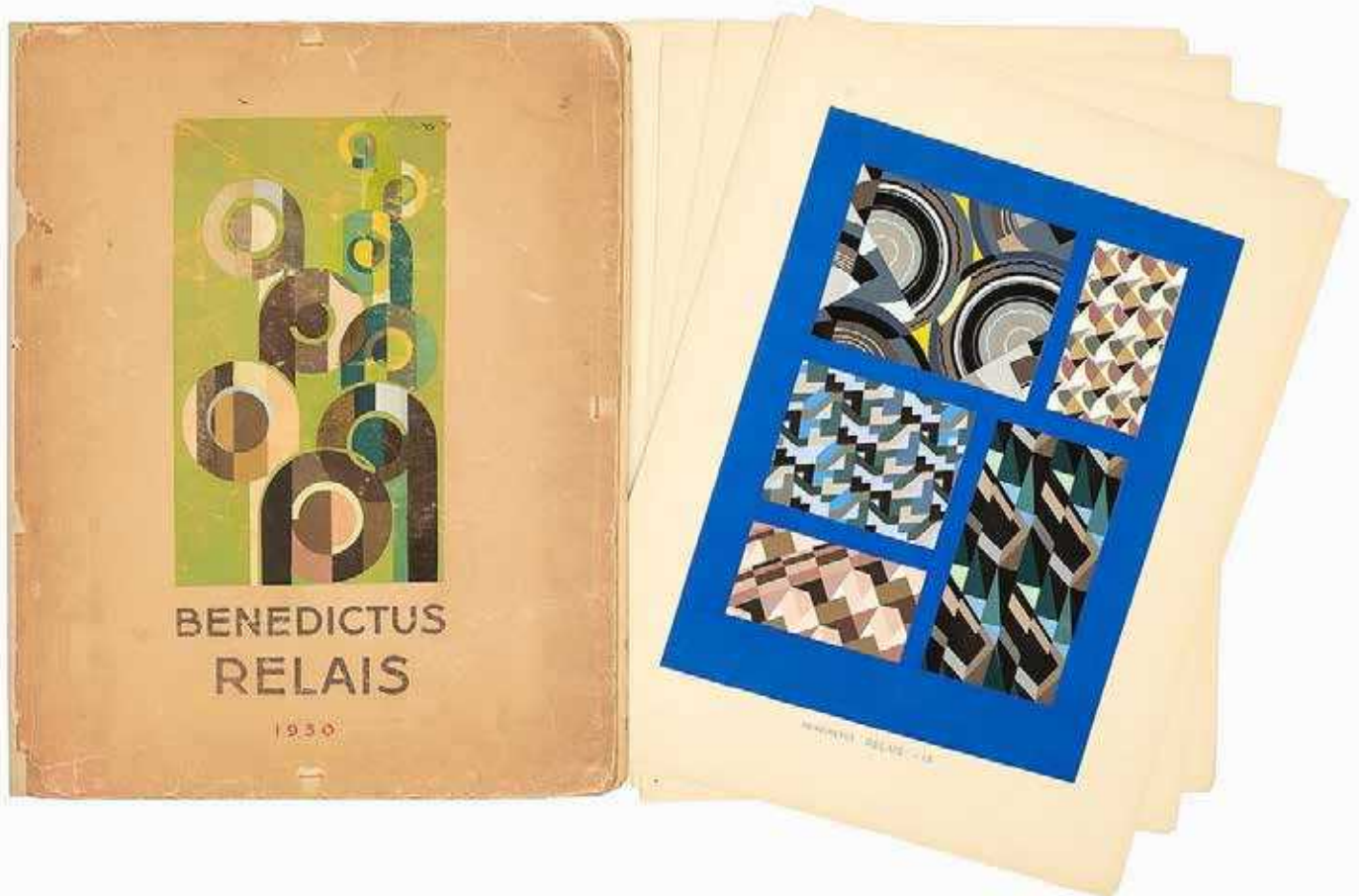
One volume only (of 5). 8vo. (26 x 17cm). Original pictorial wrappers. Decorative pochoir title page, 12 full page pochoir plates and front cover colour illustrations by George Barbier. Complete.

Georges Barbier (1882-1932) was at the forefront of the Art Deco movement, and his images have become icons of an era of unsurpassed glamour, elegance and decadence. His *Falbalas et Fanfreluches* (1922-1926) graphically display the artist's intense interest in fashion, both of his and earlier ages, as well as his sharp sense of humour. The issue for 1923 features the essay 'Modes' by Colette; the remaining essays are by the Comtesse de Noailles, C cile Sorel, G rard d'Houville and the Baronne de Brimont.

There seems to be no direct translation of "Falbalas & Fanfreluches" but perhaps "Frills and Fripperies" works quite well.

 1,500 / \$2,030
[F60170]



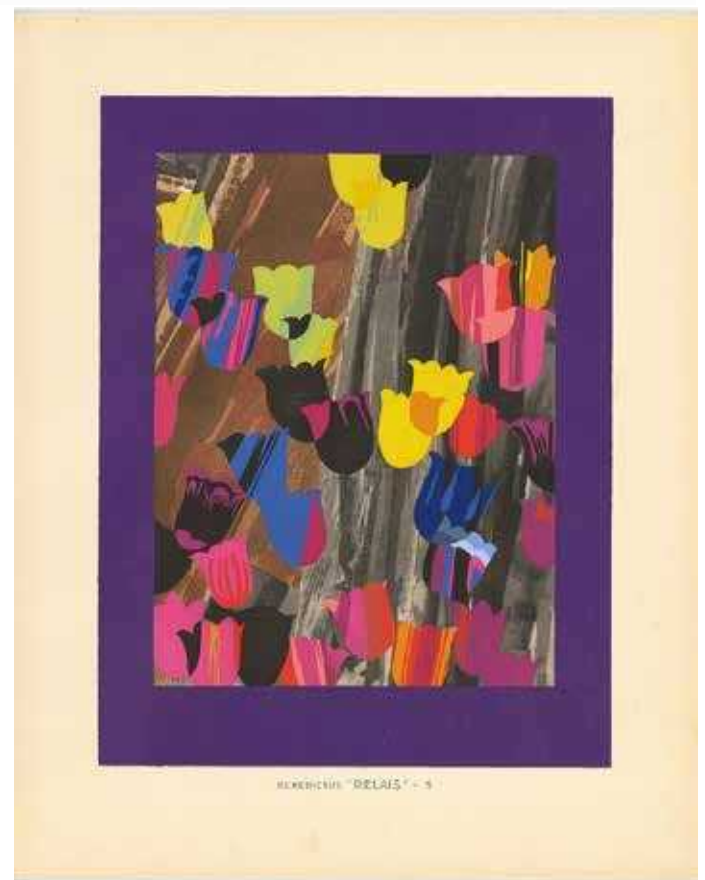


A SPECTACULAR SUITE OF POCHOIR PLATES

121. BENEDICTUS, Edouard [Artist]; SAUDÉ, J. [Pochoirs]. Quinze planches donnant quarant-deux motifs décoratifs. Paris: Ancienne maison August Vincent éditions Vincent, Fréal et Cie., [1924].

FIRST EDITION. Large folio (47.5 x 37.5 cm). Title and 'préliminaires' on one bifolium + 15 pochoir plates, some heightened in gold and silver, loosely housed in publisher's original portfolio (rebacked with cloth) with title and additional illustration to upper cover. Portfolio a bit rubbed and soiled, the odd marginal spot, offsetting of black ink from Plate 11 to verso of plate 10, plates in good clean condition overall.

A spectacular suite of pochoir plates by Benedictus who was famous for his elegant silks and satins designed for top firms such as Brunet, Meunié et Cie., and Tassinari et Châtel. His rugs decorated the Grand Salon and Music Room of the magnificent French Embassy at the 1925 Exhibition. The pochoirs were executed by Saude, the foremost practitioner of that art.



£3,500 / \$4,730
[F65621]

DULAC'S 'GREATEST AND PERHAPS LEAST KNOWN ILLUSTRATIONS'

122. ROSENTHAL, Léonard & DULAC, Edmund (illustrator). *The Kingdom of the Pearl.* New York: Brentano's, 1925.

FIRST AMERICAN EDITION. DELUXE EDITION. One of 100 copies numbered and signed by the artist (this copy being No. 81), out of a total edition of 775 copies 'for sale in the United States of America' (the others UK). Large 4to. (30.5 x 25 cm). pp.[x-ii]+150+[1]+[1, colophon]. Publisher's original quarter vellum over cream paper boards, front cover and spine decoratively stamped and lettered in gilt, decorative patterned endpapers, top edge gilt, others uncut, in the original dust-jacket. Ten mounted colour plates, with descriptive tissue guards, some heightened in gold and silver. Some light wear to jacket including some minor losses to head and foot of spine, generally a very good copy of this beautiful work on the pearl.

Léonard Rosenthal was a famed Parisian jeweller who personally commissioned Dulac's illustrations; they first appeared in a French edition in 1920. As noted by Dulac's bibliographer, "[Dulac's] plates, truly genius, do much to bring a fanciful touch to the otherwise stark exposition of a treatise on pearls. There is whimsy, too, in the personalities imparted to the various species of marine life that are worked into the designs. Dulac had always enjoyed ornamenting the total book in which his plates appeared, producing end papers, title page designs, covers, etc. But here he outdid himself."

French-born anglophile Edmond Dulac (1882-1953) was one of the most prized artists of the "golden age" of book illustration. A gifted artist, especially in the medium of watercolour, Dulac's ability to render luxurious detail and subtle emotions is otherworldly. He is best known for his illustrations for books and magazines, although he also designed for the stage and wrote music; in moments of financial insecurity he produced serialized cartoons and became an authority on postage stamp design (White).

The plates in this book combine an Oriental style with use of rich colours and large blocks of gold and silver giving a real feeling of opulence. Describing the book Colin White says, "Dulac's pictures evoked not only the art of the East... but also the jewelled illuminations of a mediaeval Book of Hours." He suggests that in this book Dulac produces his, "greatest and perhaps least known illustrations".

(Hughey 54d)

£950 / \$1,280

[F64904]



**SUPERB ENTOMOLOGICAL POCHOIR PLATES
BY THE MASTER OF THE FORMAT**

123. SÉGUY, E[ugène] A[lain]. Insectes. Vingt Planches en Phototypie Coloriées au Patron Donnant Quatre-Vingts Insectes et Seize Compositions Décoratives. Paris: Éditions Duchartre et Van Buggenhoudt, [1926].

FIRST EDITION. Folio (45 x 33 cm). Contemporary brown morocco over marbled boards, spine with raised bands and gilt lettering, compartments stamped with scarab device, marbled endpapers, top edge gilt. 20 magnificent pochoir illustrations. Light shelf-wear to binding, thirteen of the plates sometime excised from the binding by a previous owner, but now neatly re-inserted. All fresh and clean.

Portfolio of twenty plates, each with a dazzling composition of five different insects, as indicated on table of plates. "The depictions of insects in the illustrations are remarkably detailed, revealing Séguy's unique interest in their scientific study as a source of inspiration for artistic creation." (Metropolitan). Each plate features five naturalistic illustrations of different species. The plates were likely meant to inspire designs for textiles and wallpapers.

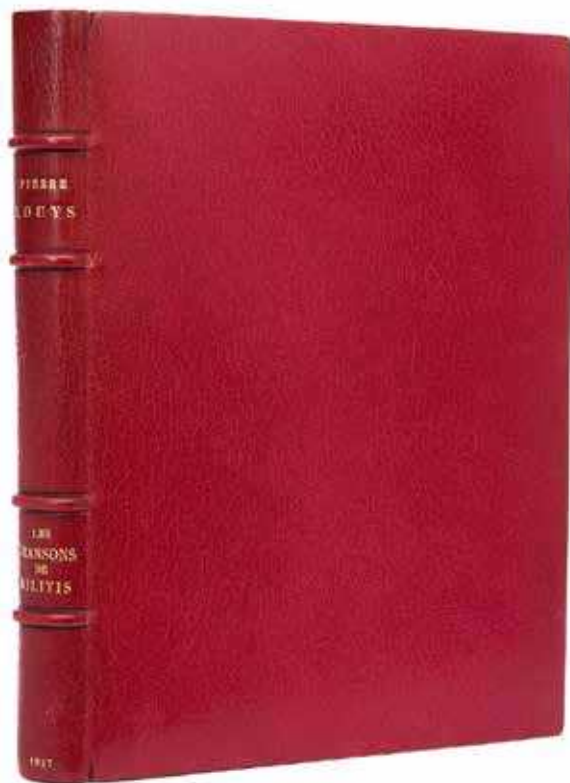
The French illustrator Eugene-Alain Séguy, known as E.A. Séguy, was one of the most important exponents of the Art Deco and Art Nouveau movements of the 1920s. His work inspired a generation of artists throughout Europe. Séguy produced eleven albums of nature themed illustrations and patterns, drawing inspiration from papillons (butterflies) and other insects, flowers, foliage, crystals and animals. Séguy was one of few artists that successfully combined both Art Deco and Art Nouveau styles in his work.

Séguy's popular papillon and insect books had many people confuse him with the entomologist Eugène Séguy, who held a chair of entomology at the "Museum national d'histoire naturelle" from 1956 to 1960.

£17,500 / \$23,630
[F65777]







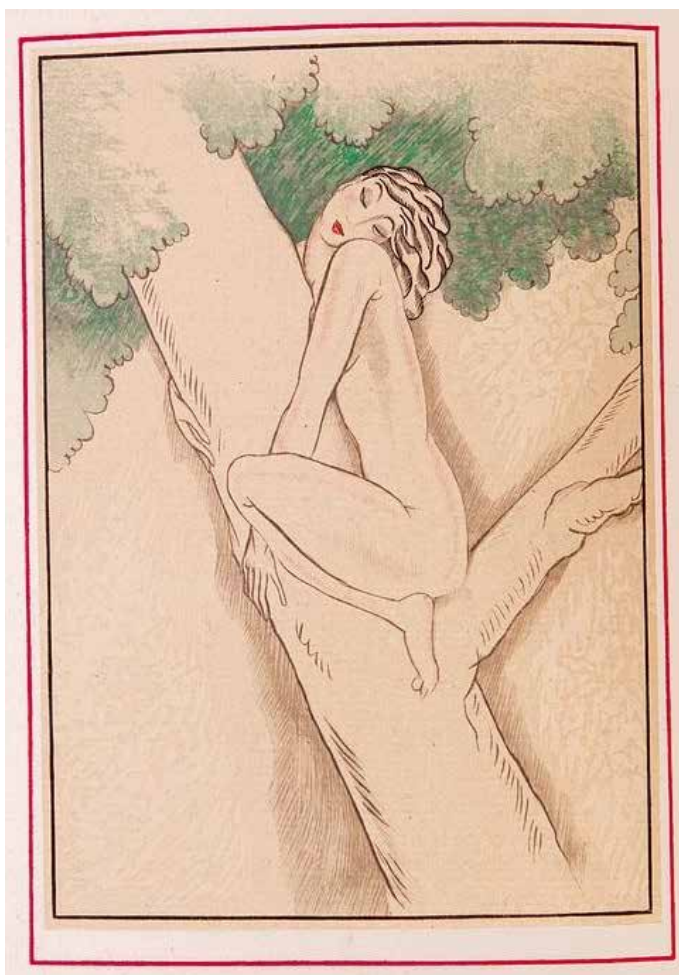
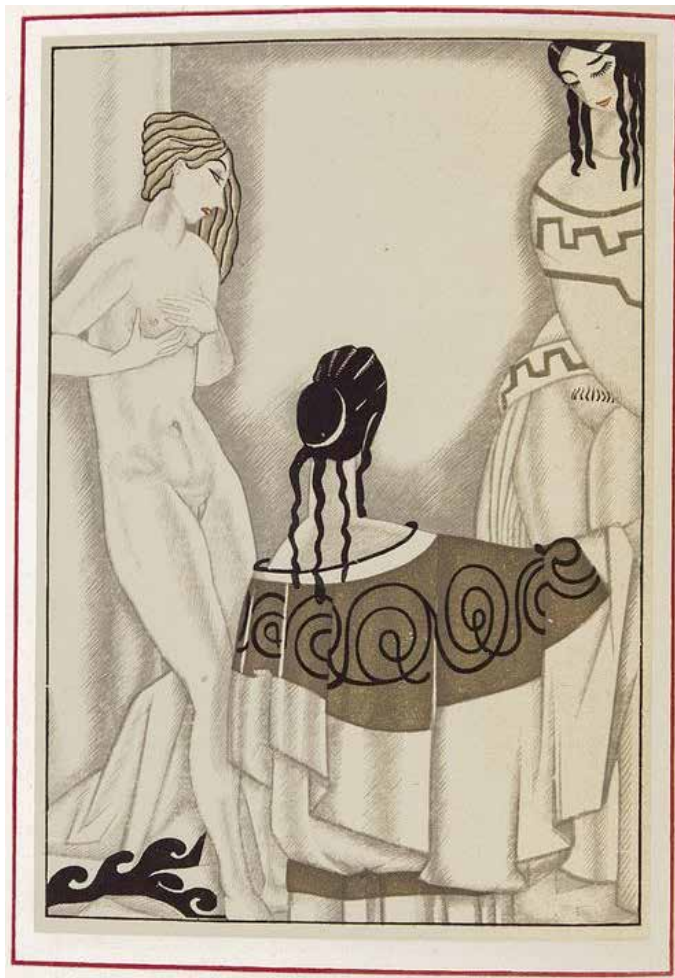
FAMOUS PSEUDO LESBIAN POETRY

124. LOUÏS, Pierre. SAUVAGE, Sylvain (illus.). *Les Chansons de Bilitis. Traduites du Grec. Paris: Chez Sylvain Sauvage, 15 Novembre 1927.*

LIMITED EDITION (138/287) “sur vergé de Montval”. 4to (28 x 22 cm). pp.153. Contemporary full red crushed morocco by Semet & Plumelle, raised bands, simple gilt lettering to spine, blue morocco doublures, red satin followed by marbled endpapers, all edges gilt, in matching morocco edged marbled paper covered card slipcase. Frontispiece and 33 illustrations by Sylvain Sauvage, engraved on wood and printed by Pierre Bouchet. A fine copy.

The Songs of Bilitis is a collection of erotic, essentially lesbian, poetry by Pierre Louÿs first published in Paris in 1894, claiming that he had translated the original poetry from Ancient Greek. The poems are in the manner of Sappho; the collection’s introduction claims they were found on the walls of a tomb in Cyprus, written by a woman of Ancient Greece called Bilitis (Greek: Βιλίτις), a courtesan and contemporary of Sappho’s to whose life Louÿs dedicated a small section of the book. On publication, the volume deceived even expert scholars.

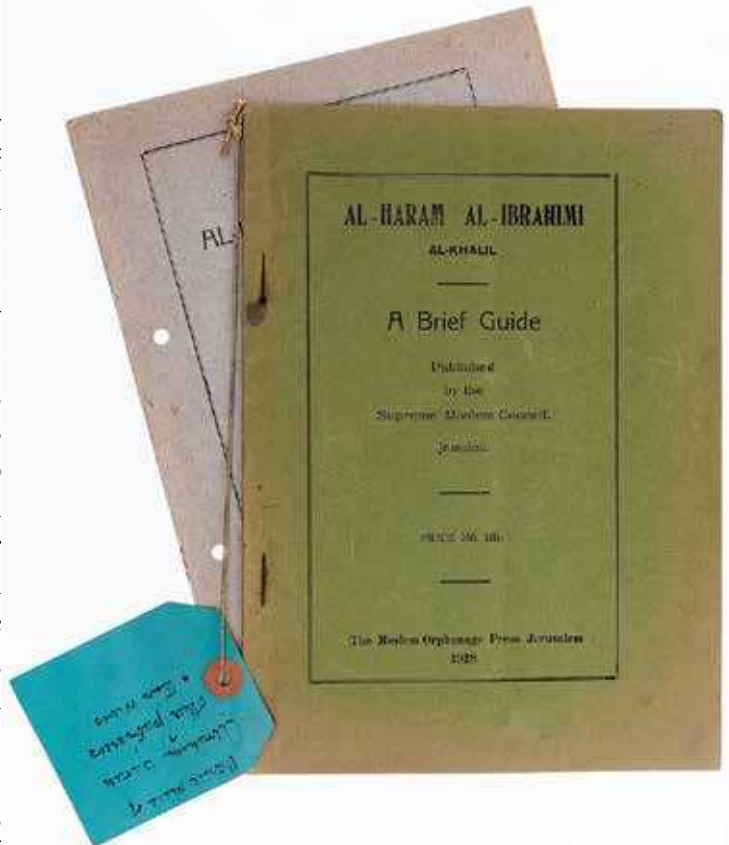
£4,500 / \$6,080
[F64161]



TWO ORIGINAL GUIDEBOOKS TO THE MUSLIM HOLY SITES OF PALESTINE

125. GUIDES TO THE HOLY SITES OF PALESTINE. Al-Haram Al-Sharif & Al-Ibrahim Guide Books. *Jerusalem: Published by the Supreme Moslem Council, 1927-1928.*

Together two original guidebooks to the holy sites of Palestine, al-Aqsa and the Sanctuary of Abraham. Item 1) A Brief guide to the Al-Haram Al-Sharif Jerusalem. Jerusalem: The Supreme Moslem Council, pr. Moslem Orphanage press, 1927. 8vo. (24 x 17 cm). Publisher's original pale grey wrappers printed in black. pp.[1]+2-16. Early edition, seven black and white photographic plates, stapled, two hole punches to inner margin, staples marginally oxidised on central page, dogeared to one corner, slight crease through the centre, in very good condition. Author initials G.A. appear at the end. [WITH] Item 2) Al-Haram Al-Ibrahim Al-Khalil - A Brief Guide. Jerusalem: The Supreme Moslem Council, pr. Moslem Orphanage press, 1928. 8vo. (24 x 17 cm). Publisher's original green wrappers printed in black. pp.[4]+3-4,[2]+5-6+[2]+7-8+[1]. Eight b/w photographic plates. stapled, oxidised to the wrappers, some sunning, with a threaded luggage tag listing 'Burial Place of Abraham, Sarah, Patriarchs and their wives.' Author initials A. J. appear at the end. Very good condition.



A pair of interesting Palestinian guides produced by Arab organisations within the country, Both guides give an important notice that both of these areas are sacred to Muslims and that 'due regard should be paid,' to their sanctity. They are also both missing a corner from the recto which was torn deliberately to assist the Council's internal accounting.

Initiated by an unknown writer (A.J.), the Al-Haram Al-Sharif guide commences with an historical sketch followed by a walking tour through the compound. The author focuses on the Al-Aqsa Mosque (al-Masjid al-'Aqsa) and the Dome of the Rock (Qubbat al-Sakhrah).

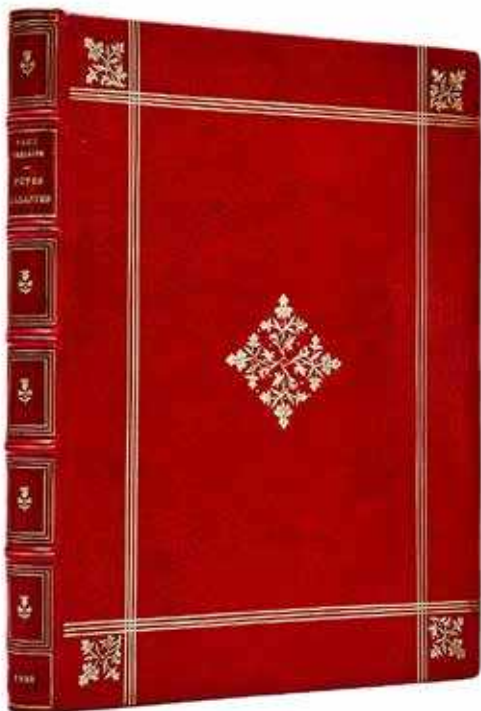
Conversely, 'G.A.' commences the Al-Ibrahim guide with a brief description of the city of al Khalil, focusing on the holy cave resting places. Mirroring the other guide, it also contains an historical sketch which describes from the pre-Islamic period up until the immediate period after the Crusades (800 A.D.).

The Supreme Moslem Council was established during Mandate Palestine to have authority of the Wafis and Sharia courts within the country. However, this delegation of power swelled, giving the council a large power base which led to the Arab revolts of 1936-9 against the British.

Uncommon. Rare to the market in this condition, OCLC suggests that the English versions commenced from 1924.

£500 / \$680

[F62696]



**VERLAINE'S FÊTES GALANTES, SPLENDIDLY
ILLUSTRATED BY BARBIER**

126. (BARBIER, George). VERLAINE, Paul. *Fêtes Galantes.* Paris: H. Piazza, 1928.

LIMITED EDITION (1200*). 4to. (30.5 x 23.5 cm). Near contemporary gilt decorated red morocco, original printed wrappers bound in. Contained in decorative thick paper chemise and matching slipcase. Coloured pochoir decorative title page, 20 full page plates and illustrations to front and rear covers, by George Barbier. Trivial rubbing to to extremities of binding. *Of which this is no. 782 (of 800) on "papier velin".

Associated with the early Symbolists, Verlaine "wrote some of the finest and most musical lyrics in the French language" (Harvey & Heseltine, 738). First published in 1869, *Fêtes Galantes* reflects the care for form and objectivity characteristic of Verlaine's early poetry. The designs in this splendid production are the work of Art Deco legend George Barbier, who began his career as a costume and set designer for the Ballet Russes and later created décors and costumes for music-halls, movies and the Folies Bergère through Max Weldy Studios. Renowned for his fashion illustrations for the leading magazines of the time, including the *Gazette du Bon Ton* and *Vogue*, his artistic style is recognised by a characteristically elegant, stylised line.

£4,200 / \$5,670
[F62959]





WITH THE RARE MATCHING PORTFOLIO CONTAINING 5 MAPS OF PALESTINE

127. SIMPSON, John Hope, Sir. Palestine. Report on Immigration, Land Settlement and Development [with] Appendix Containing Maps. [Cmd. 3686] & [Cmd. 3687]. London: Printed and Published by His Majesty's Stationery Office, 1930.

FIRST EDITION. 2 vols. 8vo. (24.5 x 16 cm). pp.185; [4]. Publishers' original blue card wrappers WITH the rare matching supplementary blue paper folder housing 5 folding Survey of Palestine maps. 5 folding maps, all but one colour-printed, folding graph at end of text-volume (map 3 apparently never issued). Some light general wear to card wrappers including a small nick to upper cover of text volume, some repaired tears to large map, generally in very good condition. The large folding map is quite brittle and should be handled very carefully. Complete with the very rare appendix of maps.

It was "the first detailed attempt to assess Palestine's population capacity, and its estimate of the total cultivable land was almost 40 per cent lower than previous estimates. It claimed that under existing conditions there was 'no margin of land available for agricultural settlement by new immigrants'... [and] advocated limiting the area of Jewish settlement and ending the eviction of Arabs" (ODNB).

In reaction to the 1929 violent unrest in Palestine, the British government sent the Shaw Commission (Palestine. Statement with regard to British policy. Cmd. 3582, 1930) to report on the situation in the Mandate. This concluded that Jewish immigration pressurized and displaced the Arab population, and rejected the view that the Jewish National Home was the principal feature of the Mandate. The Shaw Commission recommended an investigation into Palestine's economic absorptive capacity of Jewish immigration, and the present lot, Sir John Hope Simpson's report, concluded that the increasing number of Jewish land purchases was leading to a growing population of landless Arabs. Hope Simpson's recommendations of reduced Jewish immigration and restrictions on land transfers were adopted by the Passfield White Paper (Palestine. Statement of policy by His Majesty's Government in the United Kingdom. Cmd. 3692, 1930). [Khalidi & Khadduri 1658; cf. Bryars & Harper, A History of the 20th Century in 100 Maps, 2014]

£2,500 / \$3,380
[F63250]



SÉGUY'S FINAL WORK WITH 40 POCHOIR PLATES INSPIRED BY THE NATURAL WORLD

128. SÉGUY, E[ugène] A[lain]. Prismes. 40 Planches de Dessins et Coloris Nouveaux. Paris: Editions d'Art Charles Moreau, [1931].

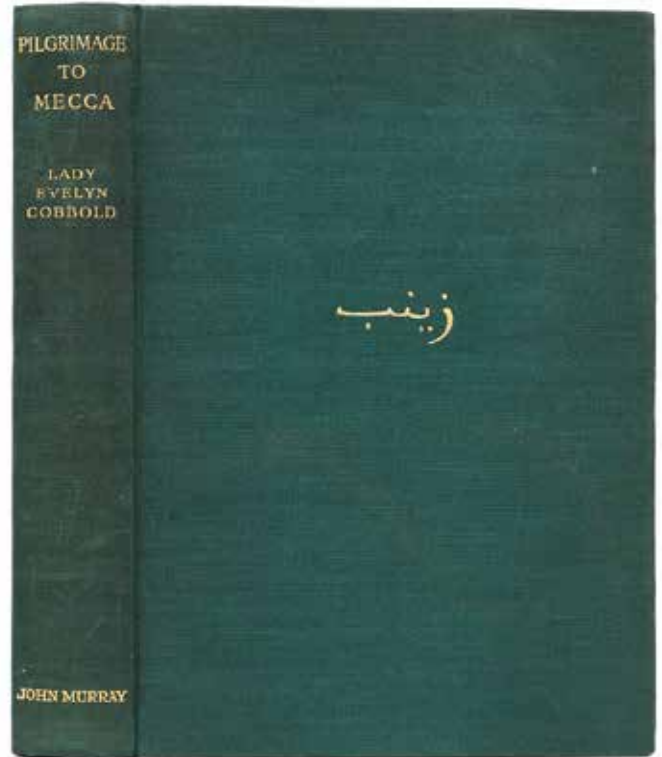
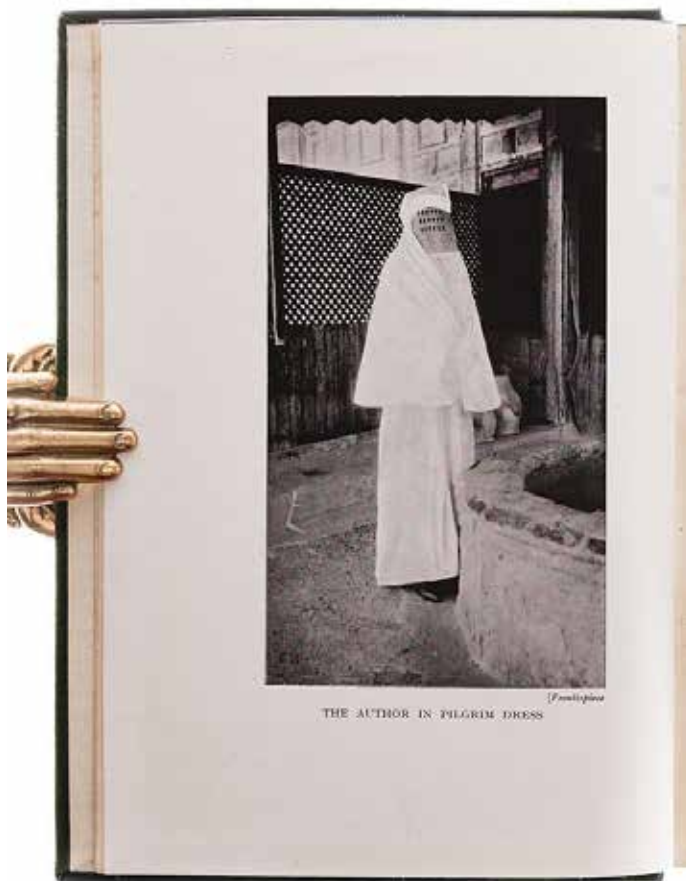
FIRST EDITION. Folio (32 x 24.5 cm). Half-title and title-page on one bifolium, 40 fine full-colour pochoir plates, with tissue guards, all housed loose as issued in publisher's original cloth-backed portfolio, retaining the original black ties. Some light toning and spotting to portfolio, small split to cloth at foot of spine, the plates in fine condition, some with just the lightest suggestion of toning to very outer margins, an excellent example overall.

A very rare and well-preserved, complete copy of this enigmatic work by the French Art Deco painter, decorator and entomologist Émile Allain Séguy (1877-1951). This is his last work. The plates, on wove paper, contain illustrations based on minerals, finely coloured using pochoir. It is considered a quintessential example of Art Deco design, showcasing Séguy's transition from the organic curves of Art Nouveau to the bold, geometric abstraction of the 1930s. "Simply stated, pochoir is the French word for stencil. In the 1920's and 30's Art Deco era, the colour application process of the stencil was rejuvenated by the French, bringing color illustration processes for books and prints to new glorious heights. This interest in exploring the stencil process came in reaction to the proliferation of machine printing and the poor quality of color reproductions in publishing. With pochoir printing, the hand application of layers of pigment created dazzling effects that the camera or printing press could never replicate. Earlier stencil works, typically used for decorative surface ornament were quite primitive, with applied color areas outlined by the supporting cutout framework. New experimental techniques in pochoir refined the process using multiple layers of color applications for a single print. Pochoir printing was also easily combined with images made by lithography, woodcut, wood engraving, line drawings, or etchings, thus turning a decorative technique into fine art" (RISD library website). Some minor wear to binding, overall a very good copy. The colouring is absolutely spectacular. Hardy, A. R. (2015)

Ornemaniste Art Deco. Bulletin S.A.B.F 202, pp. 30-32; Vallée, M. (2015) Les portfolios d'ornements d'Emile Allain Séguy (E.A Séguy 1877-1951): de la flore étrange et contournée aux ordonnancements rationnels. Mémoire de Master 1, Université Paris Sorbonne. Young, T. (2015) Insect Men. Design Observer (website). Not in Schneider-Henn, Ornament und Dekoration.

£3,500 / \$4,730

[F65815]



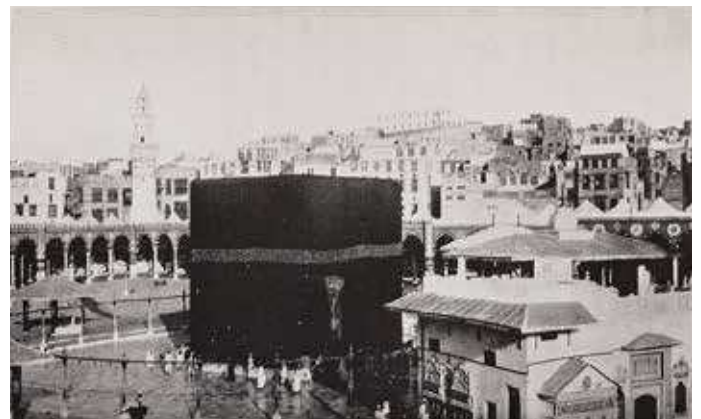
THE FIRST BRITISH-BORN MUSLIM WOMAN TO PERFORM THE HAJJ

129. COBBOLD, Evelyn, Lady. *Pilgrimage to Mecca*. London: John Murray, 1934.

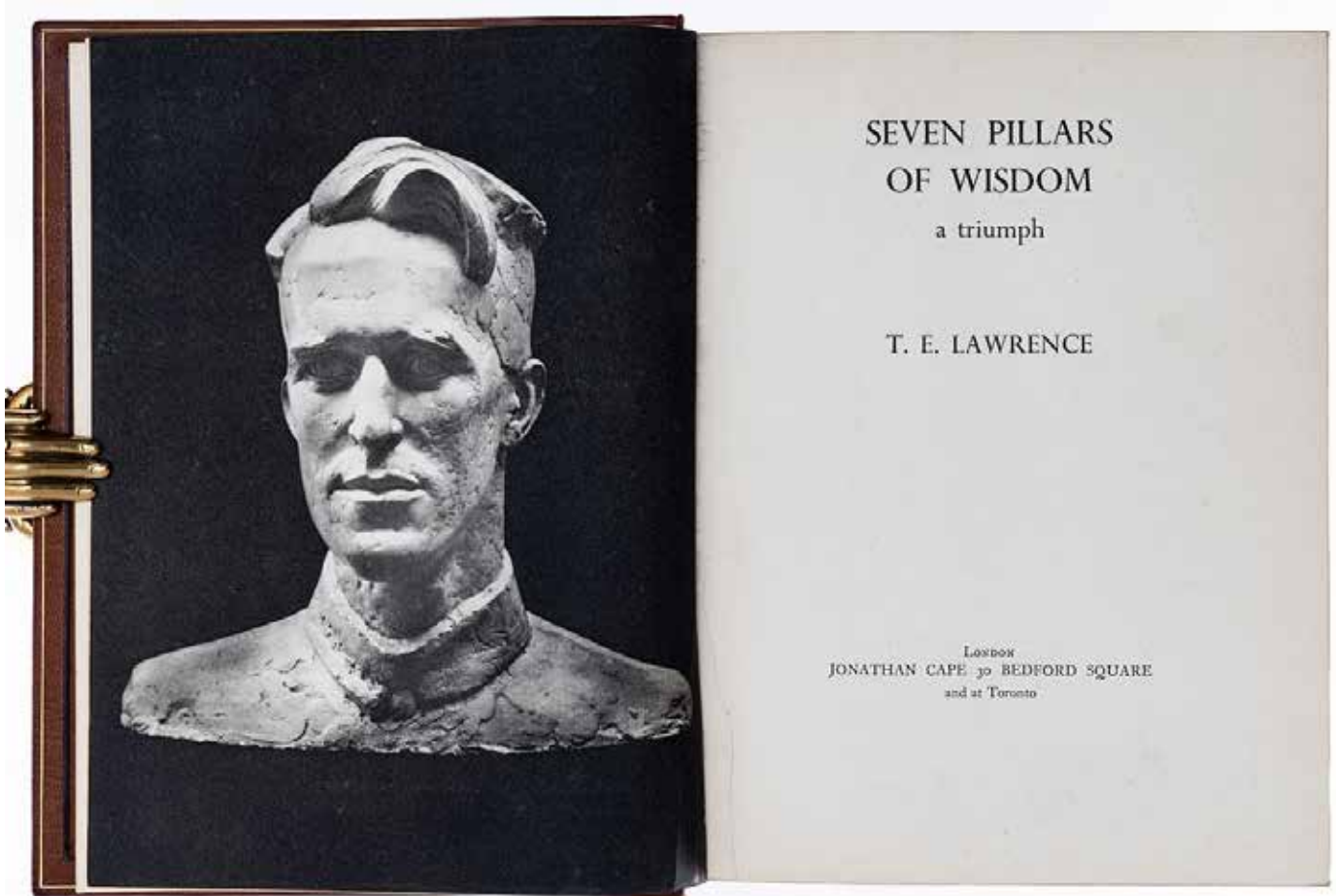
FIRST EDITION. 8vo. (20 x 14 cm). pp.xix+259+[1]. Publisher's original green cloth, spine lettered in gilt, front cover lettered in Arabic script with the name of Zaynab [bint Ali], top edge dyed blue. Half-tone frontispiece and 12 similar plates after photographs, and one full-page map. Cloth slightly dulled, spine with slight lean, some browning to endpapers, contents clean and unmarked, generally a very good copy.

First edition, with the introduction which was not included in the majority of copies.

Cobbold's (1867-1963) Hajj diary received "a mixed reception because it combined travelogue with a bold treatise on Islam and Muslim history for Western, non-Muslim readers" (ODNB). She travelled extensively in the Middle East during her childhood, where "she learnt to speak Arabic and delighted in escaping her governess to visit local mosques with her Algerian friends" (ibid.). She converted to Islam in around 1914, having continued to travel and study in the region. In 1933, at the age of 65, she became the first British Muslim woman to make the Hajj. "She travelled in style, hiring a chauffeured car and receiving special attention through introductions from Harry St John Bridger Philby" (ibid.). This work offered, "for once, a woman's view from the inside out... the picture she gives of the experience is unelaborate and revealing, and detailed enough to serve as a guidebook as well as a travel account" (Robinson). (Robinson, *Wayward Women* [Oxford, 1990], p. 41).



£2,750 / \$3,710
[F64867]

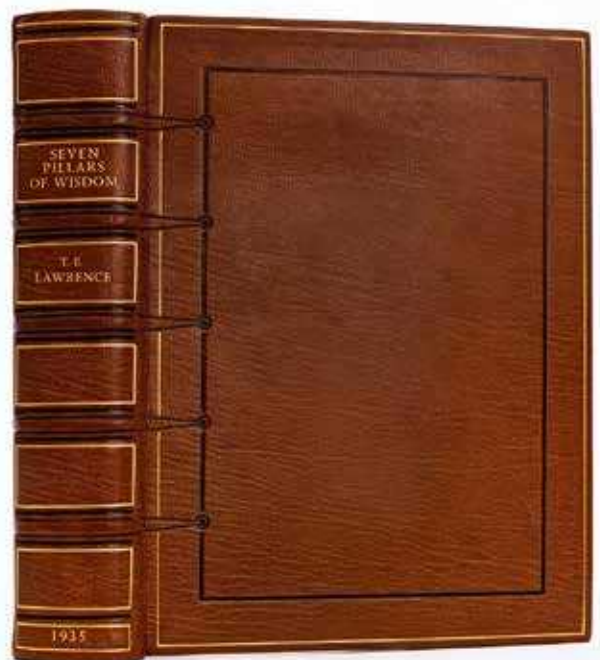


LAWRENCE OF ARABIA IN A HANDSOME ZAEHNSDORF BINDING

130. LAWRENCE, T.E. *Seven Pillars of Wisdom a triumph*. London: Jonathan Cape, 1935.

FIRST TRADE EDITION. 4to. (24.5 x 18.5 cm). pp.(6)-672. Handsomely bound in full brown morocco [by Zaehnsdorf] for Asprey & Co (stamped to front dentelle), sides ruled with single gilt fillet outer border and plain inner panel, spine with raised bands and gilt-ruled compartments, three panels lettered in gilt (title, author, and date), marbled endpapers, all edges gilt. 54 black and white illustrations and 4 maps. Ex libris John Conlney Walsh with his postage stamp gilt decorated leather bookplate. Clean and fresh, a fine copy.

"Lawrence had taken part in the preliminary planning of the Arab uprising and, in October 1916, was ordered to Jiddah to assess the military situation. What followed is recorded in *Seven Pillars of Wisdom*, a personal, emotional narrative of the Arab revolt in which Lawrence reveals how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfilment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Dougherty's *Arabia deserta*. Subtitled 'A triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles" (ODNB).



£2,000 / \$2,700

[F63712]

131. PALESTINE ROYAL COMMISSION. [The Woodhead Commission] Report presented by the Secretary for the Colonies to Parliament by Command of His Majesty, October, 1938. Cmd. 5854. *London: Printed and Published by His Majesty's Stationery Office, 1938.*

FIRST EDITION. 8vo. (24.5 x 15.5 cm). pp.310. Publishers' original blue card wrappers. With 13 folding maps, 12 of which are folding, including two in rear packet, being:

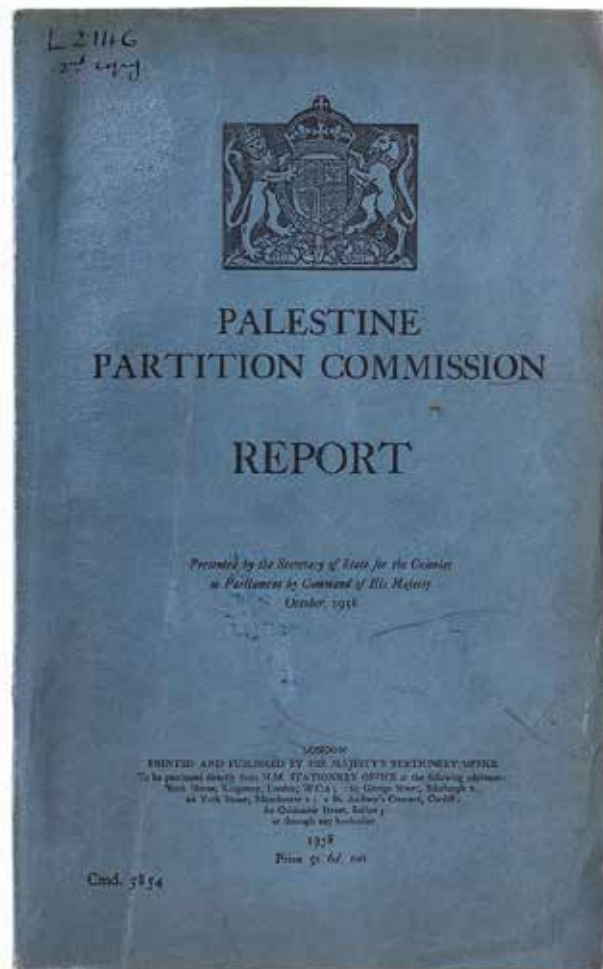
1. Palestine Hydrographic Survey
2. The Commission's Tours
3. Map of the Royal Commission's Partition Plan
4. The Boundaries of Jaffa
5. Jewish Land Holdings
6. Trans-Jordan
7. Map illustrating Jewish Proposals examined in Chapters IX. and XII.
8. The A Plan of Partition
9. The B Plan of Partition
- 9A. The B Plan: Shewing Jewish Land
10. The C Plan of Partition
11. Map illustrating Jewish Proposals for Jerusalem
12. Proposed Boundary between Jaffa and Tel Aviv

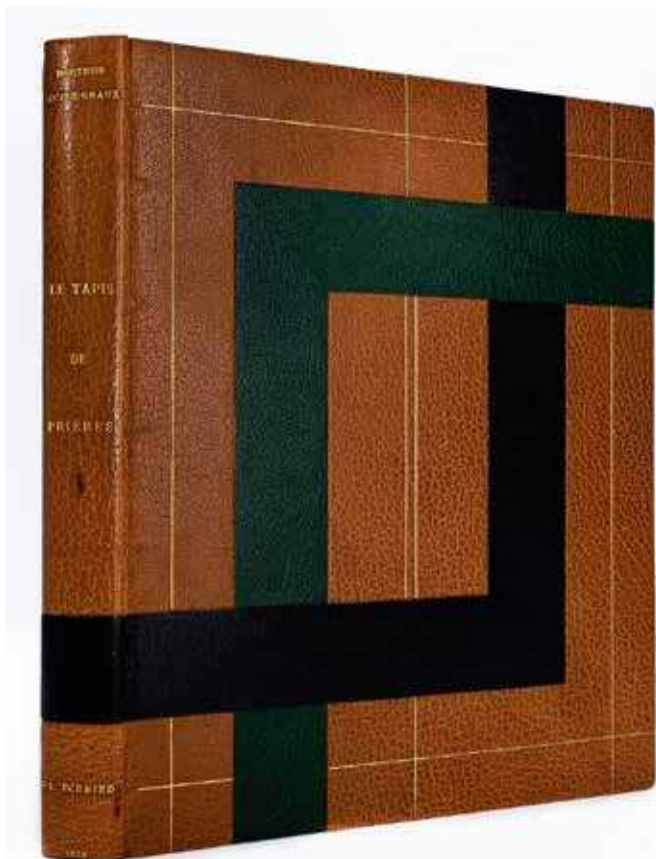
Some light toning, wear and splitting to wrappers, 'withdrawn' stamp to title-page, additional stamp to half-title and covers, manuscript notation to cover, generally a very good example.

This document is the Report of the Palestine Partition Commission, commonly known as the Woodhead Commission, published in October 1938 under the command paper number Cmd. 5854. When the Peel Commission presented its findings in 1937, stating that the Mandate had become unworkable, and outlined the major partition boundaries to be implemented, Chamberlain's government took fright at the prospect of dismantling the Mandate system, and in a secret vote on 8 December 1937, the cabinet rejected its findings. The British government then commissioned the Woodhead Commission, chaired by Sir John Woodhead, ostensibly to report on how partition might be implemented practically, but in reality to bury the proposals. Their report dismissed partition on the grounds that an independent Arab state would not be financially self-supporting.

£500 / \$680

[F64924]





IN A FINE ART DECO BINDING BY LOUTREL

132. LUCIEN-GRAUX, Docteur & SCHMIED, François-Louis (illustrator). *Le Tapis de Prières*. Illustrations de F.-L. Schmied. Paris: *Pour les Amis du Docteur Lucien-Graux*, October 1st, 1938.

FIRST EDITION, LIMITED EDITION (116/125). 4to. (30 x 24.5 cm). Fine Art Deco binding of full tan morocco by Loutrel (successor to Parisian bookbinder Alix), sides with interlocking bands of navy blue and green morocco, each ruled with gilt fillets, spine lettered in gilt, brown suede endpapers, top edge gilt, printed on fine velin d'arches paper. Housed in a complementary yellow marbled paper covered slipcase with tan morocco edges. 10 full-page colour printed plates, large colour engraved cover vignette, and cul-de-lampe to colophon, all engraved on wood by Théo Schmied. Two minute darker brown marks to spine, minimal faint scattered spotting, generally an excellent copy.

This is one of the fine series of works produced by French doctor, entrepreneur, collector, bibliophile, writer, publisher and Nazi-resister Dr. Lucien Désiré Prosper Graux (1878-1944), who had created one of the largest and finest private collections of manuscripts and books of his time, housed at his home at 33 avenue Kleber. He also created the small publishing house called "Les Amis du Docteur Lucien-Graux" which produced finely printed livres d'artistes such as this one, typically with limitations of less than 150.

François-Louis Schmied is considered one of the most important of the Art Deco artists, particularly in the area of book illustration, design and publishing. An experienced wood engraver, he practised the delicate technique of multiple monochrome overprints in order to obtain colour illustrations.

£4,250 / \$5,740
[F58118]

REVOLUTIONARY ART DECO ATLAS

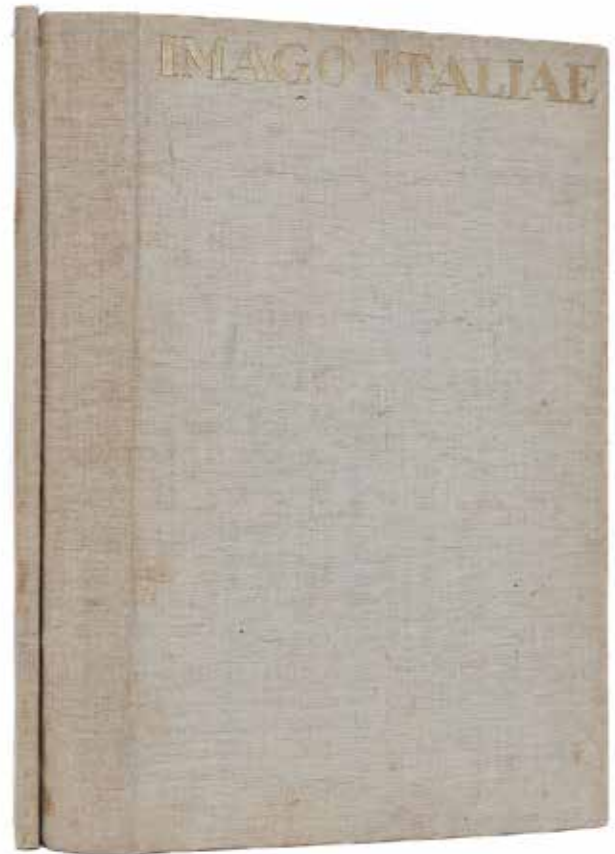
133. [DE AGOSTINI, Giovanni (ed.) VESVOLDO, Nicouline (illus) LAENG, Gualiteiero (text)]. *Imago Italiae. Paesaggio, opere, vita [with supplement] Corsica. Milan: De Agostini, 1941.*

FIRST EDITION. LIMITED EDITION (272/999). 2 volumes. Folio (46.5 cm. x 30.5.). pp.[xii+418; ii+18]. Original buff cloth, title stamped in gilt to upper cover, top edges gilt. 20 (19 of Italy and its regions, plus Corsica) double page colour lithographed maps with gold and silver highlights. Some light general shelf-wear to exterior, some maps with a bit of light toning and occasional browning, generally a very good copy.

Complete copy of the original edition of this revolutionary art deco pictorial atlas, (without the separately issued supplementary map of Corsica.) The nineteen maps by Russian born Vsevolde Nicouline (1890-1968) depict Italy in a pictorial style detailing the history and culture of the individual regions. Text by geographer and mountaineer from Brescia, Gultiero Laeng, Preface by Giovanni De Agostini on the occasion of the fortieth anniversary of his scientific-cartographic activity.

Although the maps have been much reproduced this original edition is quite rare, far less common than an edition of 999 copies might indicate. We have been unable to locate any trace of copies with a higher limitation number than 426, leading one to suspect that the vast majority of the run was never completed. Meanwhile of course many copies have been broken to sell the maps individually.

£3,750 / \$5,060
[F65201]



A SCARCE WORK OF INTELLIGENCE ON THE TRIBES OF SYRIA

134. NINTH ARMY. [GLUBB (John Bagot)]. Handbook of the Nomad, Semi-Nomad, Semi-Sedentary and Sedentary Tribes of Syria. G.S.I. (T). *Headquarters, Ninth Army, February, 1942.*

FIRST EDITION. 8vo. (24 x 17 cm). pp.[vi] (Title and Contents), plus pp.[ii] Errata plus iii-xv (The Bedouins of Northern Arabia by Lt. Col. J.B. Glubb) and pp.186. Original blue printed paper wrappers, rubber stamped 102 and in red "This Document will be kept under lock and key when not in actual use". Ownership inscription of "P.M. Holt/28.0.59/Hastings". Peter Malcolm Holt (1918 -2006) eminent historian of the Middle East and Sudan and a founding editor of the Cambridge History of Islam.

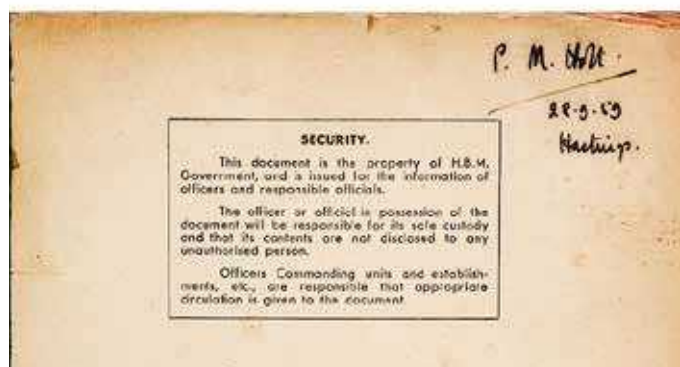
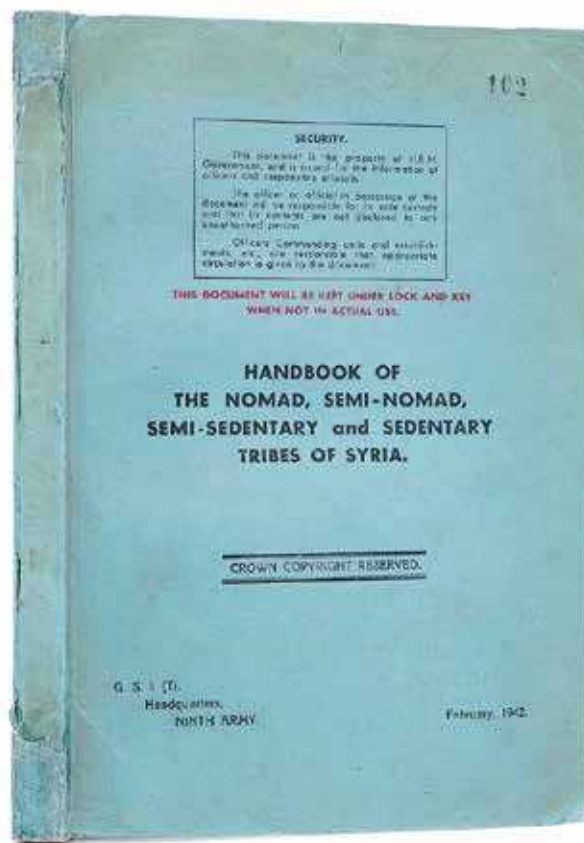
A fascinating handbook on the tribal peoples of Syria, with a remarkable folding map of 'The Arab Tribes in Syria', a French map overprinted with the tribes' names and their Summer and Winter locations. The handbook was compiled by the British 'Ninth Army' which occupied Syria and Lebanon after the allied defeat of Vichy France in 1941.

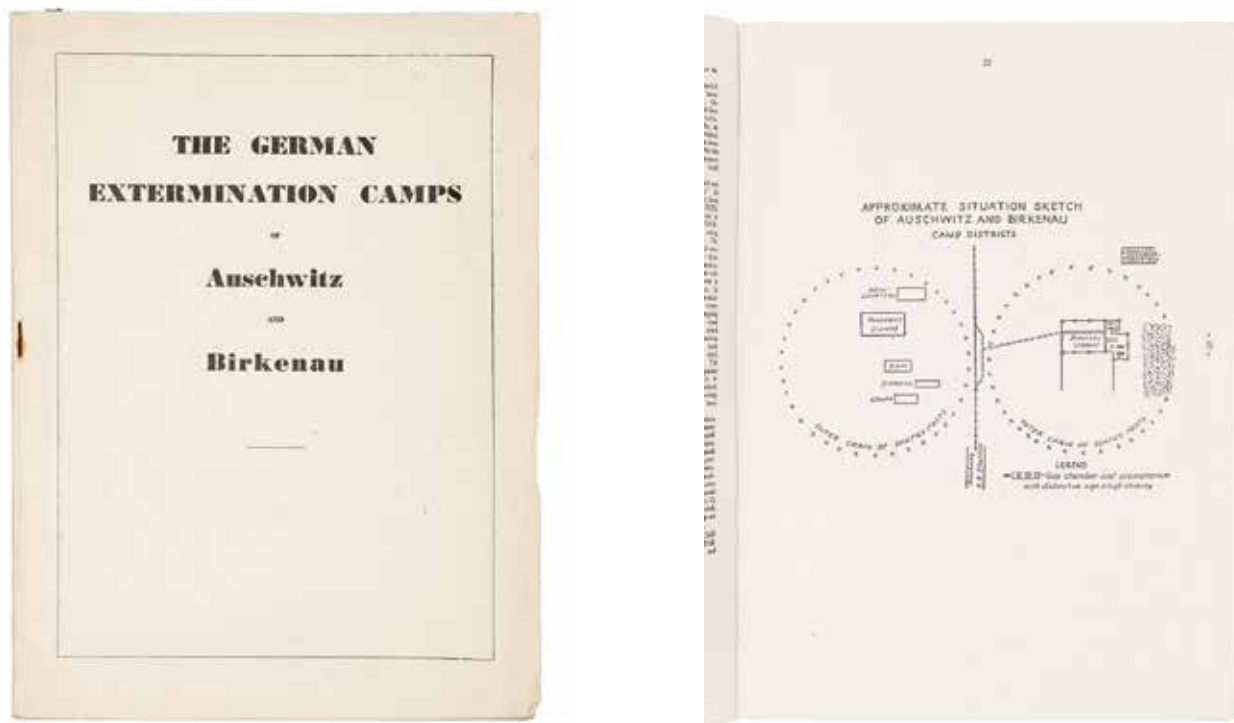
An official publication, it was issued for a limited readership: "This document is the property of H.B.M. Government, and is issued for the information of officers and responsible officials." Most surviving copies show signs of official ownership and this is no different, with sporadic manuscript annotations updating the intelligence.

Uncommon. LibraryHub lists three holdings in the UK, at SOAS, the British Museum and Oxford. OCLC adds six holdings, at the American University in Beirut, Princeton, Duke University, NYU Abu Dhabi, Monash University and Keio University.

£2,500 / \$3,380

[F63833]





THE FIRST APPEARANCE OF THE "AUSCHWITZ PROTOCOLS" IN ENGLISH

135. [HOLOCAUST]. The German Extermination Camps of Auschwitz and Birkenau. Two Eye-Witness Reports. *Washington D.C.: War Refugee Board, Executive Office of the President, November, 1944.*

FIRST ENGLISH EDITION. 4to. (25 x 18.5 cm). pp.30. Original cream wrappers printed in black, staple-bound as issued. 2 maps and numerous diagrams in the text. Staples a bit rusty, some light wrinkling, small minimal loss to upper cover, generally well-preserved and in very good condition.

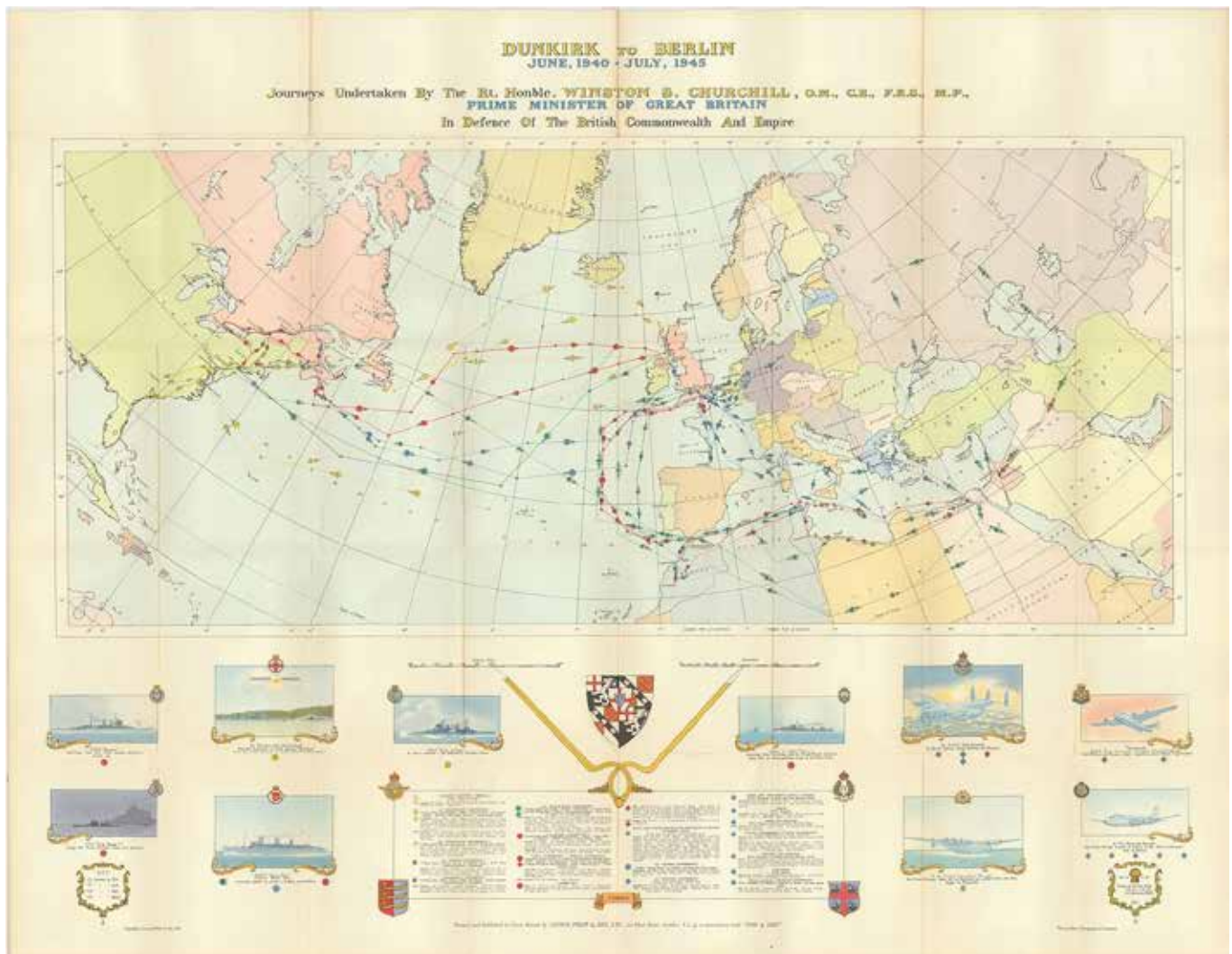
Issued by the Office of the President via the War Refugee Board, Washington DC. This important document was "the first appearance in English of the 'Auschwitz Protocols'". The Auschwitz Protocols is a collection of eye-witness reports of mass murder and related atrocities that occurred in the Nazi death camps of Auschwitz and Birkenau. The first report, "Extermination Camps of Auschwitz (Oswiencim) and Birkenau in Upper Silesia," also known as the "Vrba-Wetzler Report", was provided by Rudolf Vrba and Alfred Wetzler, two Jewish-Slovaks, who escaped Auschwitz in April 1943. The second report, entitled "Transport (The Polish Major's Report)" was provided by a Polish major, Jerzy Tabeau (aka Wesolowski), who escaped Auschwitz in November 1943. The Vrba-Wetzler report provides layout drawings of both Auschwitz and Birkenau, as well as of the gas chambers and crematoriums. The report also gives an account of the transports that arrived to the camp, as well as the duties of those who worked there. Jerzy Tabeau's report (known as The Polish Major's Report) describes his year and a half imprisonment in Auschwitz.

The publication of parts of the report in June 1944 is credited with helping persuade the Hungarian regent, Miklós Horthy, to halt the deportation of Hungary's Jews to Auschwitz, which had been proceeding at a rate of 12,000 a day since May 1944. So saying, the publicity garnered by the Auschwitz Protocols resulted in tragically little effect on the ground, as by the time of publication, almost all Hungarian Jewry had been deported and exterminated in Birkenau.

The Auschwitz Protocols were discussed in detail by The New York Times on 26th November, 1944. They were also used as evidence during the post-war Nuremberg trials.

£3,750 / \$5,060

[F65934]



LARGE FORMAT MAP SHOWING CHURCHILL'S WARTIME VOYAGES

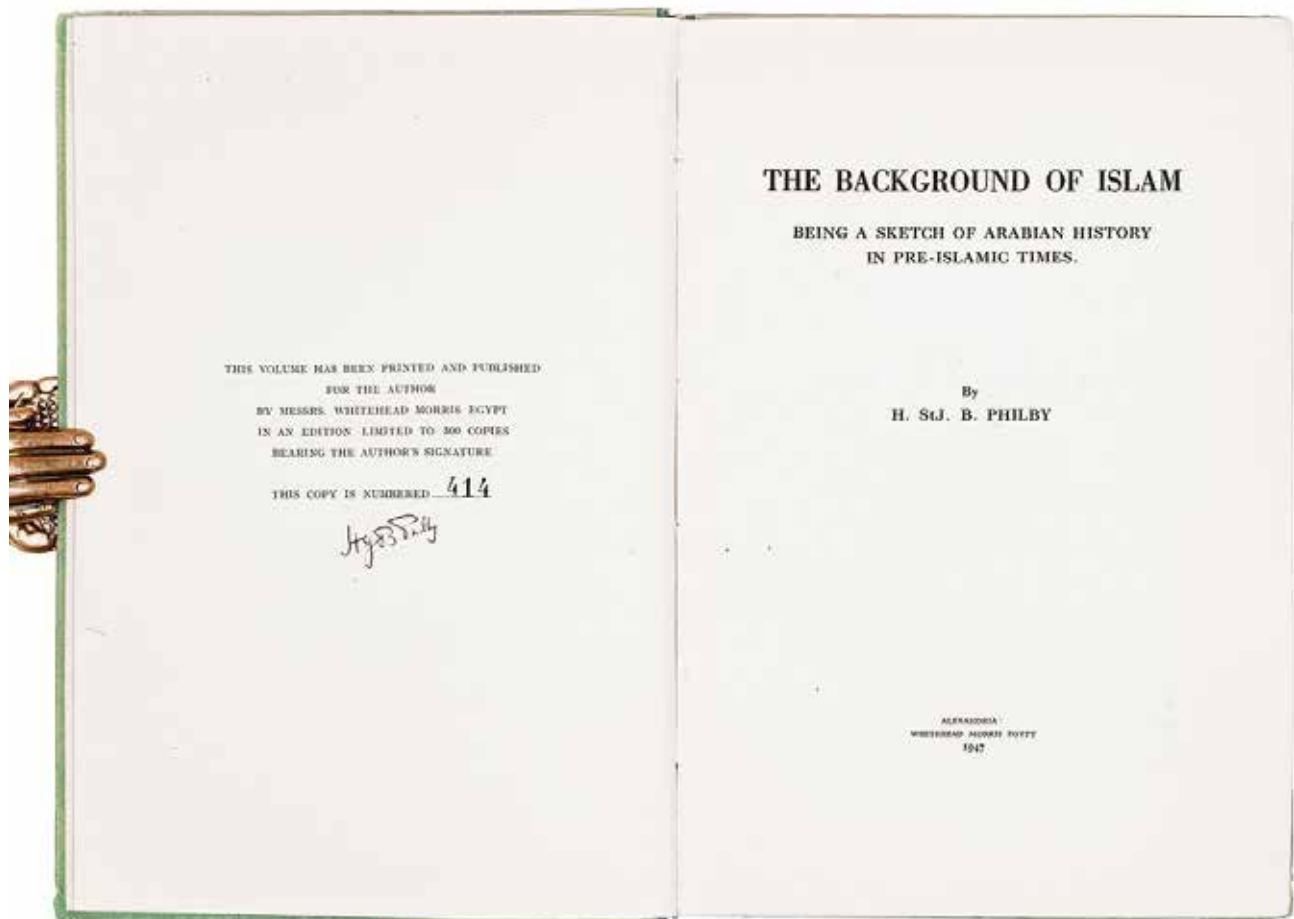
136. [CHURCHILL, Winston]; HUNT, Frank A. Devine. Dunkirk to Berlin. June 1940 - July 1945. A map of the Historic Wartime Journeys undertaken by The Right Hon. Sir Winston Churchill, K.G., O.M., C.H. In Defence of the British Commonwealth and Empire. *London: George Philip & Son...in association with "Time & Tide", 1947.*

Original colour printed map (91 x 117 cm) of the "historic wartime journeys undertaken by the Right Hon. Winston Churchill...in defence of the British Commonwelath and Empire. Folds into original card slipcase (22 x 15 cm) with pictorial front-cover". "Issued to World Book Members in April 1956" printed to back of case. Generally very good.

The routes of Churchill's wartime trips abroad are shown, noted the conferences he attended and Churchill's mode of transport. Colourful vignette portraits of the planes and ships Churchill used appear at the foot of the map and include HMS Duke of York, HMS Renown, HMT Queen Mary, and the airplanes "Commando" and "Berwick." Churchill's popular six-volume memoir *The Second World War*, originally published between 1948 and 1954, was reissued in a cheaper edition by the Reprint Society between 1950 and 1956 for its World Books book club. "Upon publication of the sixth and final volume of the Reprint Society edition in April 1956, the publisher issued World Books members a folded slipcased 'Map of the Historic Wartime Journeys undertaken by The Right Hon. Sir Winston Churchill, K.G., O.M., C.H. in Defence of the British Commonwealth and Empire' to commemorate the 'completion of the Reprint Society edition of the Churchill war memoirs'". (Cohen A240.6 (VI).a).

£750 / \$1,010

[F65343]

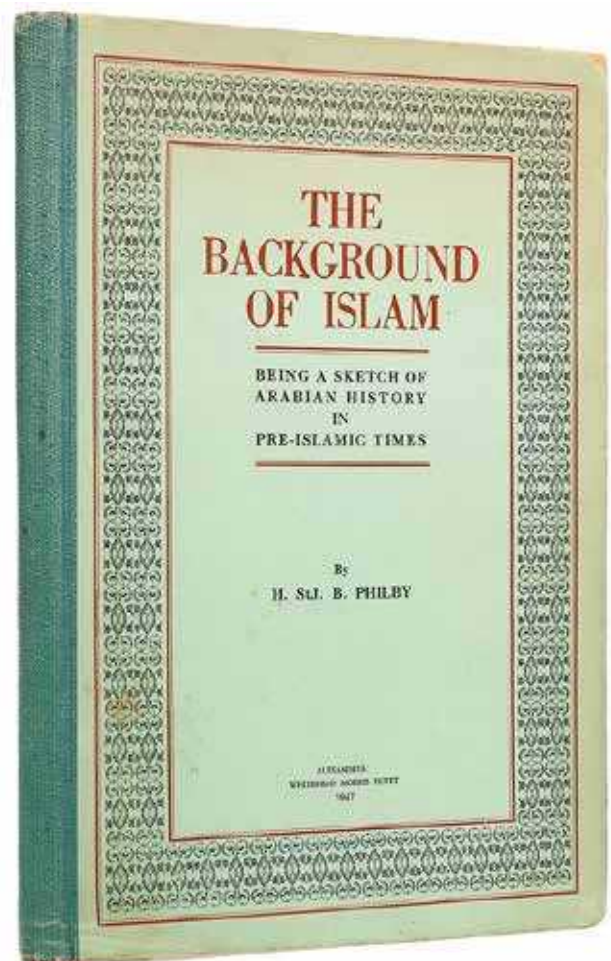


SIGNED LIMITED EDITION, ONE OF PHILBY'S SCARCEST WORKS

137. PHILBY, H. St.J. B. *The Background of Islam. Being a Sketch of Arabian History in Pre-Islamic Times. Alexandria: Whitehead Morris Egypt, 1947.*

FIRST EDITION. LIMITED EDITION of 500 copies bearing the author's signature. This copy is numbered 414. 8vo. (24.5 x 16.5 cm). pp.152. Publisher's original cloth-backed turquoise boards printed in red and black. Old ownership inscriptions of Hans Wildorf and Bertha 'Betty' Mettler, dated 1950 in 'Caire' (?), to front free endpaper. Hans Wildorf was the founder of the luxury watch brands Rolex and Tudor. Some light shelfwear, corners slightly bumped, light toning to endpapers, contents clean and unmarked, generally a very good example.

Philby's pioneering work on the pre-Islamic history of Arabia starting with the Abrahamic era, thence the Sabaean Mukarribs, Minaean culture and dynasties, the Kingdom of Saba, etc. An appendix lists the kings of the various kingdoms and the dates when they ruled.



£1,500 / \$2,030

[F65518]

INSCRIBED BY THE AUTHOR IN FLORENCE

138. THOMAS, Dylan. 18 Poems. *London: The Fortune Press, [not after 1947].**

PRESENTATION COPY INSCRIBED BY THE AUTHOR. Second edition, later issue. Slim 8vo. (22 x 14.5 cm). pp. 31+[1]. Publisher's original turquoise cloth, spine lettered in gilt, in the original unclipped yellow dust-jacket lettered in red. Inscribed on the f.f.e.p.: "Con affetto Toni[?] Londra - 14 gen 47", continued beneath with an inscription by Thomas to the Florentine poet Piero Bigongiari: "and affectionately from Dylan Thomas to Piero Bigongiari - Florence, July, 1947". Some small chips to dust-jacket, spine a little cocked, contents clean, generally an excellent association copy.

Dylan Thomas and Bigongiari had met in Florence that year, when the Welsh poet was in Tuscany; fourteen years later, Bigongiari fondly remembered their friendship in his anthology of translations *Il vento d'ottobre* (Mondadori, 1961, page 380). Incidentally, he was also among the group of Tuscan literati who decided to lead a very drunk Thomas into a wardrobe in Eugenio Montale's flat, telling him to emerge only when Montale returned, as the future Nobel laureate later rather amusedly related in a television interview in 1965 (he seemed to think that Thomas had done it because he initially disliked Montale; Bigongiari always held it was just a prank).

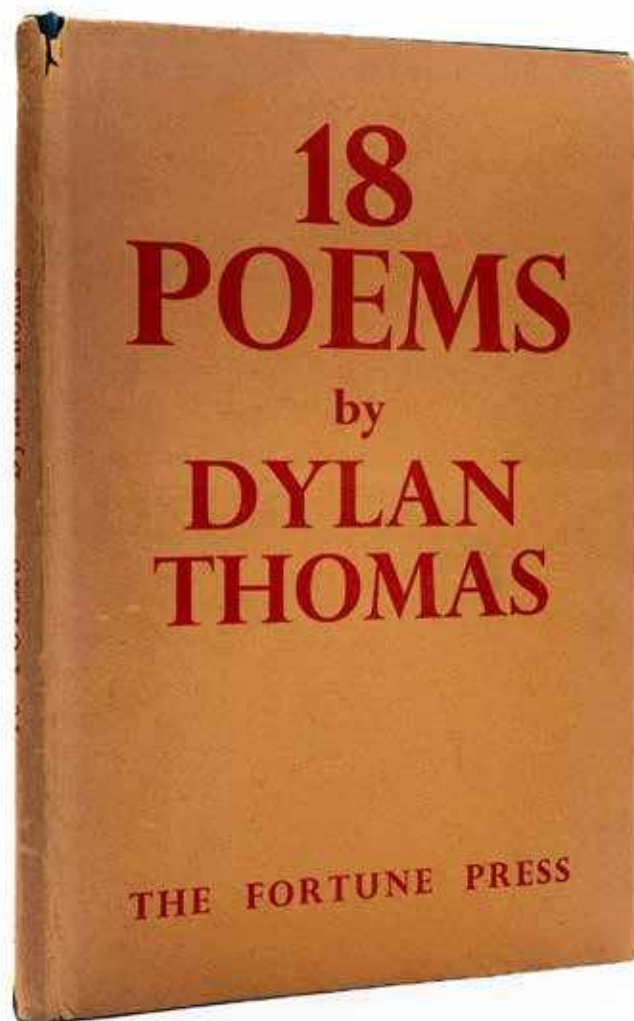
The aforementioned *Il vento d'ottobre* is particularly significant in underlining the relationship between Bigongiari and Thomas: the Welsh author is the last poet translated in the book, and the title of the anthology itself comes from the first line of Thomas's poem "Especially When the October Wind".

Thomas's first book of poems, which 'shattered for those who discovered [it] the whole revolutionary optimism of the thirties' (Connolly), contains one of his finest and most famous pieces, 'The Force that Through the Green Fuse Drives the Flower', written at just 19 years of age.

*Originally published in a very small edition by Sunday Referee & Parton Bookshop in 1934, the book was confusingly re-issued a number of times over the following decade without any edition statements on the copyright page, in a number of variant bindings. According to Rolphe the second edition, published by the Fortune Press, is likely to have been published in 1942: "[N]o records are available as to the number of copies first issued or the date of publication, but the fact that Fortune Press advertisements do not include this book until 1942 would seem to indicate the approximate date. The B.M. Copy was received on 7th July 1942". The publisher's advertisements on the back of this copy's dust-jacket include books published up until 1946.

Cf. Rolph, B.2 (pp. 42-43)

£3,000 / \$4,050
[F61185]





FIRST PRINTING OF THE ISRAELI DECLARATION OF INDEPENDENCE

139. BEN-GURION, DAVID et al. Declaration of the Establishment of the State of Israel. In: Iton Rishmi, Official Gazette of Israel, No.1. *Tel Aviv*, 14 May 1948.

First printing of the Israeli Declaration of Independence. Folio (32.5 x 21.5 cm). pp.[4]. Unbound as issued, text in Hebrew. Housed in a bespoke box of half blue morocco over marbled boards. One hole punch to upper right, faint traces of a Hebrew stamp to recto of first leaf, generally in very good clean condition.

Scarce first printing of the Israeli Declaration of Independence, the seminal historical document that established the first Jewish state in 2000 years. Originally published in the first issue of the Official Gazette of the Israeli provisional government, this landmark publication was printed on the first day of the birth of Israel. A bound set of "Iton Rishmi" reprinting this historic publication was issued later the same year. Formally entitled the Declaration of the Establishment of the State of Israel, the Israeli Declaration of Independence was proclaimed on May 14 1948, by David Ben-Gurion, the executive head of the World Zionist Organization, chairman of the Jewish Agency for Palestine, and, shortly after, the first Prime minister of Israel. It declared the establishment of a Jewish state in Eretz-Israel, to be known as the State of Israel.

This was the first publication rescinding the 1937 White Paper that had restricted Jewish immigration to Palestine. With the names of all of the signing members of the Provisional Government, headed by David Ben-Gurion, printed on p. 2, this document heralded the end of British involvement in Palestine, and the start of unrestricted immigration into the new Jewish state. It publishes for the very first time the full declaration as read out by Ben-Gurion at 4 pm on Friday, 14 May 1948, in the Tel-Aviv Museum (known today as Independence Hall). It announced that the National Council was to become the Provisional Government of Israel until a Constituent Assembly was formed on 1 October 1948. The address investigates the impetus towards the declaration, including the Balfour Declaration, the British Mandate and the harrowing events of WWII, and looks forward to full co-operation with the United Nations. The state of Israel, it says, "will uphold the full social and political equality of all its citizens, without distinction of race, creed or sex".

£5,000 / \$6,750
[65729]

**THE ONLY COMPREHENSIVE ARCHITECTURAL HISTORY OF ONE OF THE WORLD'S MOST
IMPORTANT MOSQUES**

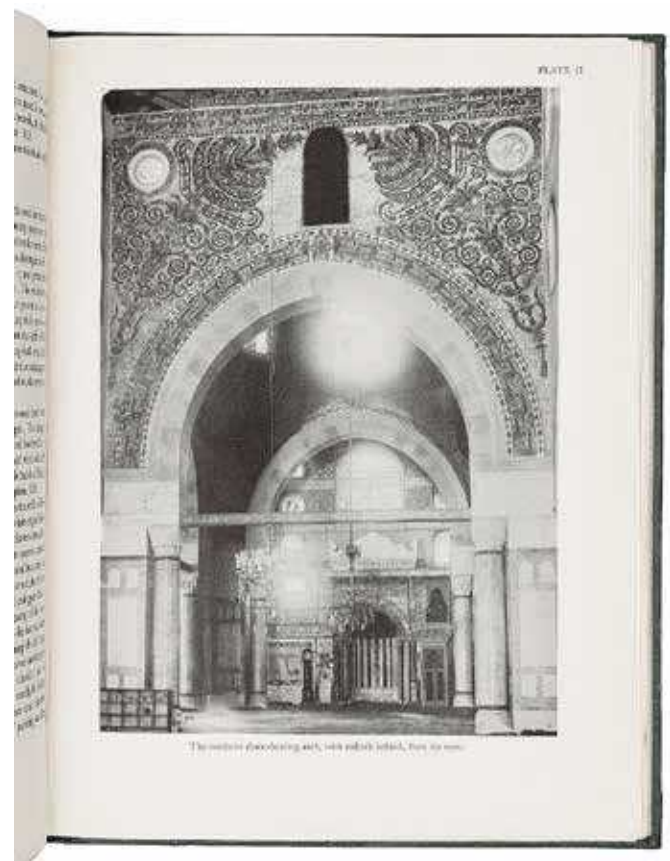
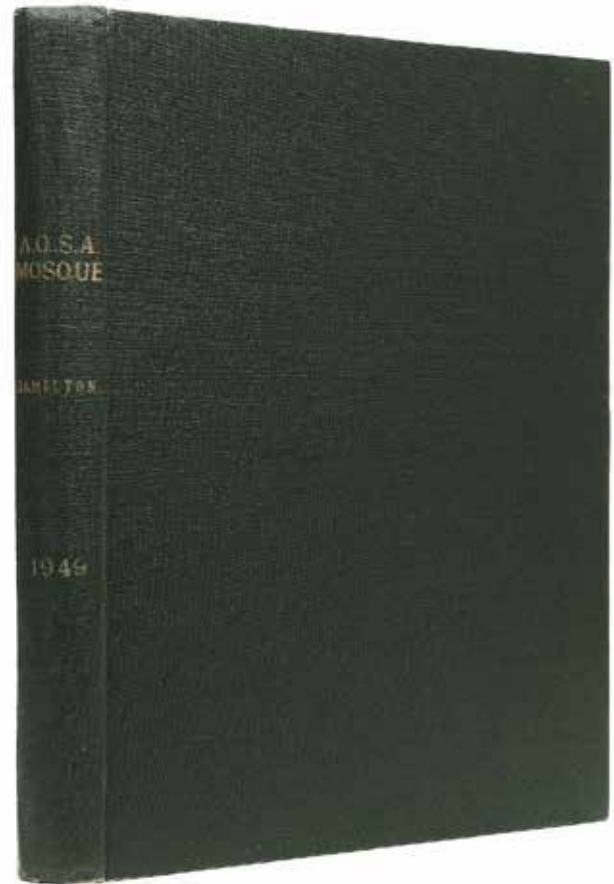
140. HAMILTON, Robert W. *The Structural History of the Aqsa Mosque: A Record of Archaeological Gleanings from the Repairs of 1938-1942.* Jerusalem: Published for the Government of Palestine by Geoffrey Cumberlege, Oxford University Press, 1949.

FIRST EDITION. 4to. (27 x 20.5 cm). pp.xii+104. Contemporary green buckram, spine lettered in gilt. 79 plates, mainly photographic and printed on glossy paper, many folding, including frontispiece. Some light browning to endpapers, generally in excellent condition. Old ownership inscription of J.H. Hiffe (?) to title-page.

This rare report is the only comprehensive archaeological investigation of al-Aqsa Mosque in Jerusalem that has ever been published. It is consequently of seminal importance to the history of Islamic architecture and to the history of Jerusalem. The volume was published in 1949 by Robert W. Hamilton, the director of the British Mandate's antiquities service in Palestine until 1948. Hamilton oversaw four years of restoration work at the mosque (1938-1942), most of which took place during World War 2, and his report constitutes the only modern scientific analysis of the building. Hamilton's book describes the restorations carried out and offers a range of important observations on the original building techniques and the subsequent construction phases. To this day, it still constitutes the primary empirical basis for understanding the mosque's exact history. In addition to the written report, the book abounds with architectural plans, section drawings, and numerous photographs of the original decorations and embellishments, inscriptions, builders' graffiti, and associated archaeological finds. The book is intact, with all folding plates and plans in excellent condition.

The importance of al-Aqsa Mosque:

Al-Aqsa constitutes the main mosque in the much larger Sacred Precinct of Jerusalem known as the Haram al-Sharif. This holy compound, built on top of the Temple Mount and consequently a locus of conflict, also includes the magnificent Dome of the Rock and stands as the third most holy place in Islam (after Mecca and Madinah). The Haram al-Sharif was constructed in the late 7th century under the first Islamic dynasty known as the Umayyads (661-749 CE). The Umayyads ruled the nascent Islamic empire from their heartland in Bilad al-Sham (Greater Syria-Palestine). While the Umayyad capital was at Damascus, the caliphs were itinerant rulers who were keenly aware of



the symbolic weight of their actions and affiliations. Therefore, It is no surprise that despite its small population, Jerusalem was deemed of the highest importance and endowed with a magnificent religious complex in the city's heart. In addition to the precinct itself, the Umayyads constructed three large palaces immediately south of the Temple Mount. One of these was the caliph's private Jerusalem residence, and archaeological analysis has shown that this building was connected directly to al-Aqsa Mosque by means of a small bridge. In this manner, the caliph could enter and exit the mosque directly for Friday prayers, thus avoiding the potentially dangerous crowds. Over the following centuries, the Islamic world's political power would shift and fragment. Still, the spiritual and historical importance of the Haram al-Sharif, particularly al-Aqsa Mosque, has remained to this day.

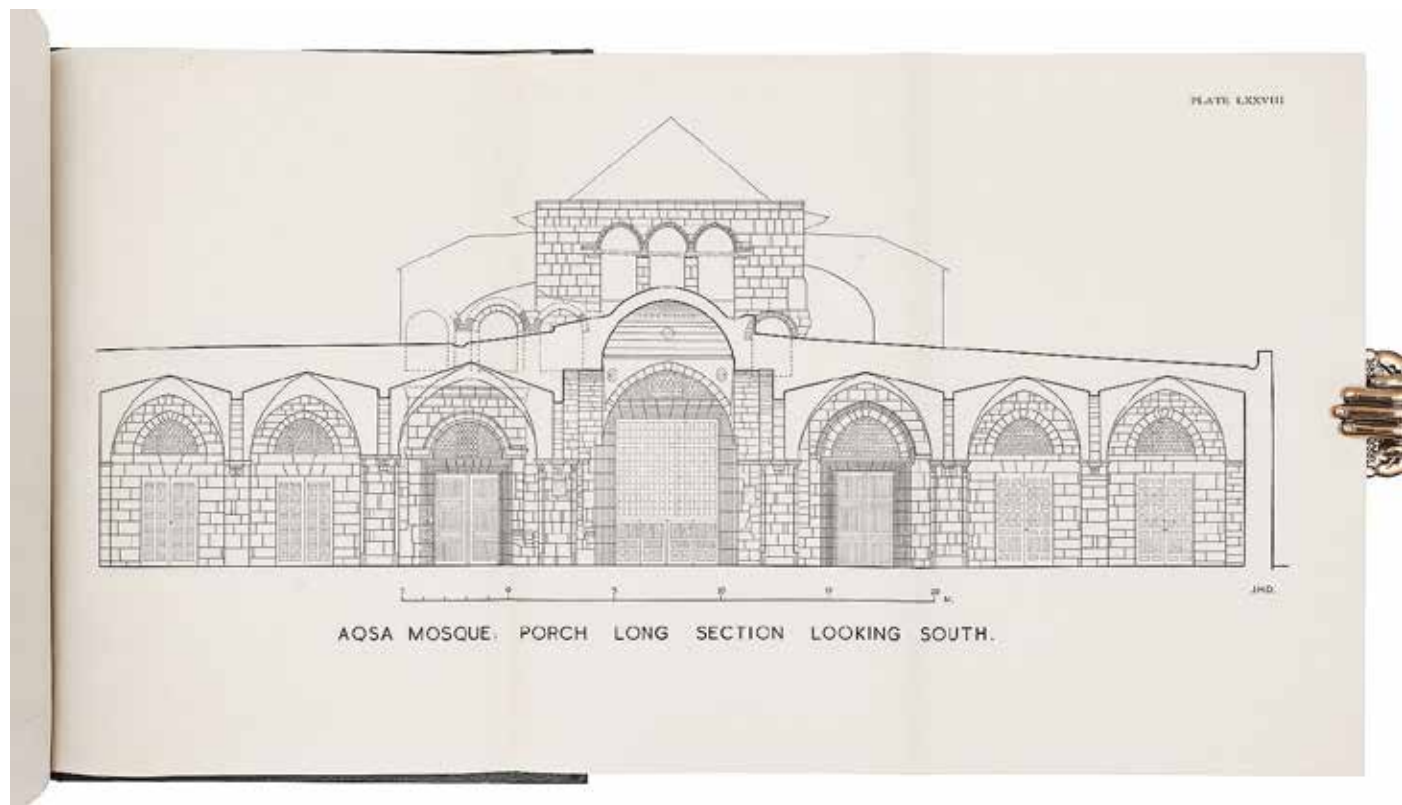
Robert W. Hamilton (1905-1995) was a British archaeologist and academic known for his contributions to Near Eastern archaeology. He served as a senior lecturer at the University of Oxford from 1949 to 1956 and later as the Keeper of the Ashmolean Museum from 1962 to 1972. Hamilton's career began with significant excavations in Palestine and Jordan, including Jerash and Tel Megiddo, in 1929. He also played a critical role in the exploration of Nineveh. He served as the chief inspector of antiquities in the British Mandate of Palestine from 1931 to 1938, where he oversaw the renovation of the al-Aqsa Mosque. Hamilton's work was disrupted by World War II and the push to establish the state of Israel, leading to his departure from Palestine in 1948.

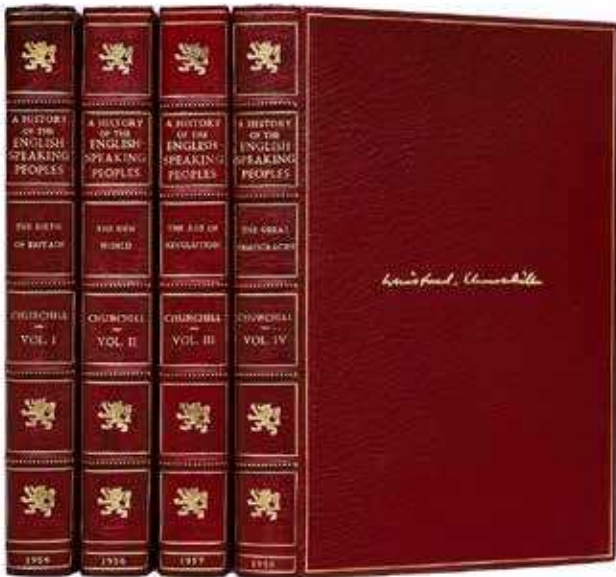
Oxford University Press published Hamilton's report on al-Aqsa Mosque, originally distributed widely in institutional libraries. Consequently, it is not difficult to find a library copy. However, outside of institutional collections, finding an example of the original 1949 publication is extremely difficult. No examples of this book are available on the private market, and there is no record of any sales on Rare Book Hub.

(OCLC 2103007)

£7,500 / \$10,130

[F65784]





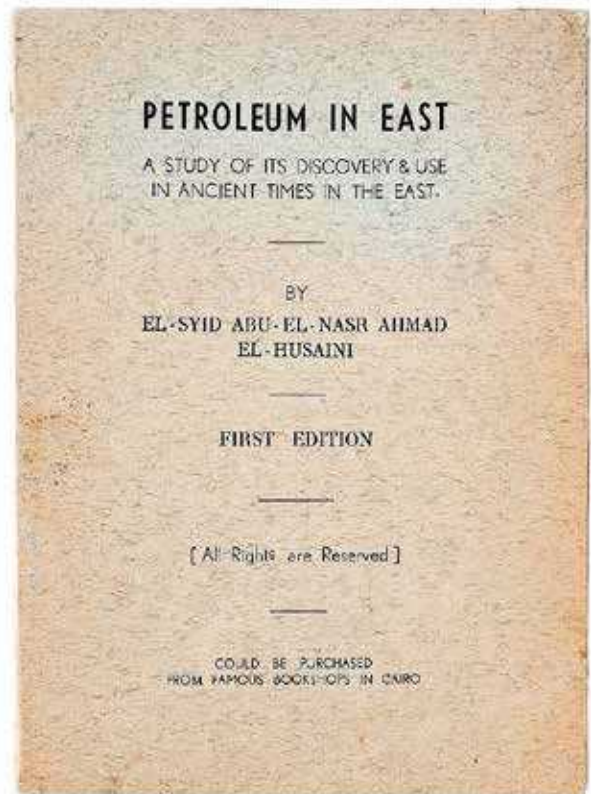
HANDSOMELY BOUND BY BAYNTUN-RIVIERE

141. CHURCHILL, Winston, Sir. A History of the English Speaking Peoples. London: Cassell and Company Ltd, 1956-58.

FIRST EDITIONS. 4 vols. 8vo (24 x 16cm). pp. xxi+416; xi+344; xi+332; xi+332. Handsomely bound by Bayntun-Riviere in full red morocco, sides with gilt fillet borders and a central gilt Churchill's signature stamped; spine with raised bands, gilt lettering and gilt ruled compartments with stamped rampant Lion device repeated, marbled endpapers, all edges gilt. 47 full-page maps and genealogical tables. Very faint staining to the top of the spine and rear upper turn-in of volume one, generally an excellent set in a handsome contemporary binding.

First editions, first impressions, of Churchill's great history of Britain, the British Empire, and the United States. Churchill began A History of the English-Speaking Peoples in the early 1930s, but did not complete it until the latter 1950s, after his final retirement as Prime Minister. The events of the Second World War, the major interruption in the writing process, had reconfirmed his belief in the "special relationship", the shared heritage and destiny of Britain and the United States. Consequently he gave considerable attention to the key events of American history, especially the War of Independence and the Civil War. The work met with acclaim and proved an international best-seller, further vindicating Churchill's awarding of the Nobel Prize for Literature in 1953.

£2,250 / \$3,040
[F65342]



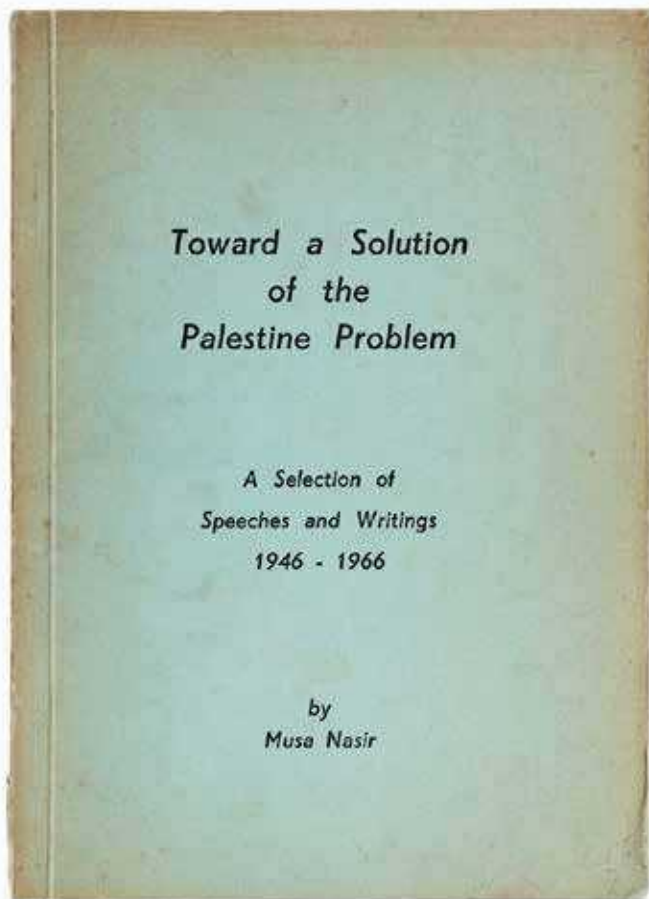
SCARCE TREATISE ON OIL IN THE MIDDLE EAST

142. HUSAINI, El-Syid Abu-el-Nasr Ahmad. Petroleum in East. A Study of its Discovery & Use in Ancient Times in the East. [1965].

FIRST EDITION. Small 8vo. (18.75 x 13.75 cm). pp.83. Text in Arabic, with additional English title-page. Publisher's original paper wrappers printed in black. Old purple stamp in Arabic to Arabic title-page. Some trivial light wear to wrappers, contents clean and unmarked, generally very good.

Scarce treatise on oil in the Middle East, recounting the history of oil exploration and industrialisation, also addressing the delicate role of oil as a means of leverage in wartime. Also briefly addresses oil matters in the Far East, describing the situation in India, China and Indonesia

£425 / \$570
[F65622]



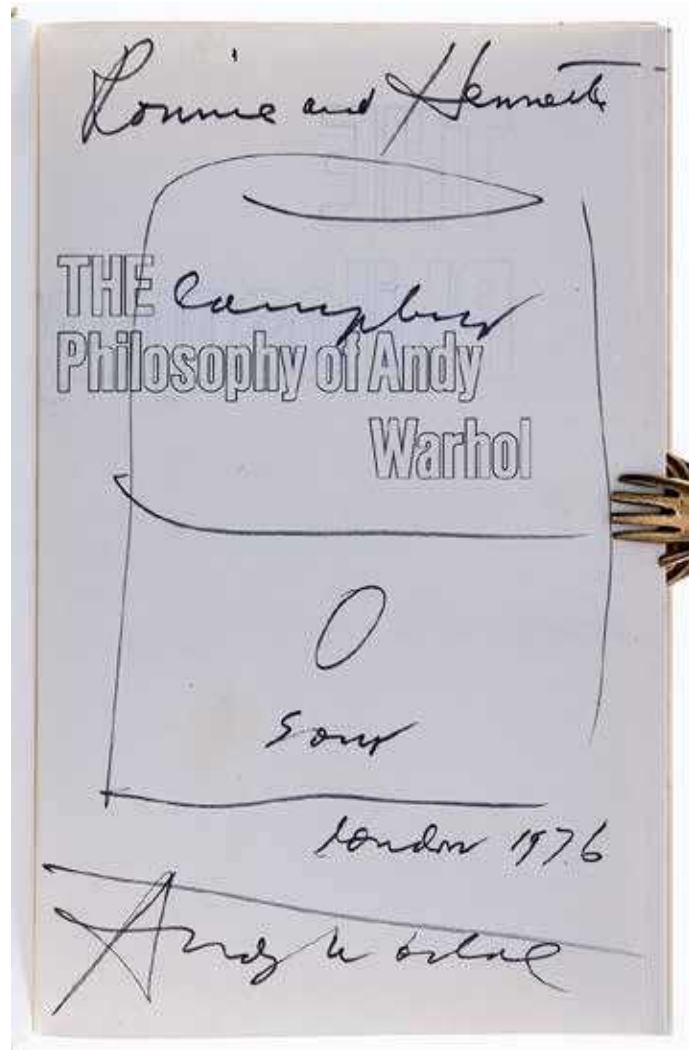
143. NASIR, Musa. *Toward a Solution of the Palestine Problem. A Selection of Speeches and Writings 1946-1966.* [Beirut: Birzeit College, 1966].

FIRST EDITION. 8vo. (23 x 16.5 cm). pp.[vi]+128. Publisher's original pale green wrappers printed in black. Some light toning to wrappers, contents clean, a very good copy of this scarce work.

The author Musa Nasir (1895-1971) was a Palestinian Arab, the son of an Episcopalian minister, veteran of the first world war, and graduate of the American University of Beirut in 1914. According to the biographic note "Mr. Nasir is one of the very few living statesmen who has been connected with the Palestinian problem from the day it was born, and who has been all his life a close eyewitness to the gradual development of that problem".

Nasir is remembered as an illustrious politician, parliamentarian, and an educator. He considered education in general and girls' education in particular to be a major means of human and social development. "All proceeds from the sale of this publication will be devoted to the scholarship fund for the education of girls at Birzeit College".

£250
[F62709]



WITH A SIGNED SOUP CAN

144. WARHOL, Andy. *From A to B and Back Again. The philosophy of Andy Warhol. London: Cassell. A Michael Dempsey Book, 1975.**

FIRST (UK) EDITION. 8vo (22 x 13 cm). [pp. xiv]+241. Original khaki cloth in dustwrapper. Manuscript presentation on the half-title to "Ronnie and Henriette" with the iconic sketch of a Campbell's Soup Can and signed "London, 1976, Andy Warhol".**

Same year as US first edition. Andy Warhol's seminal self-analysing memoir, filled with his reflections of youth and society which help give an insight into one of the most enigmatic and magnetic artistic figures of the twentieth century.

**Warhol undertook a British tour to promote this book in 1976 where he met the recipients of this inscription.

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