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The Arabic Language in Manuscript & Print

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Cover image: n.2

1. ERPENIUS, Thomas. *Arabicae linguae tirocinium.*

Leiden, J. Maire, 1656.

£1,450

Small 4to. pp. (xii) 172, 282 [i.e., 284]. Roman letter, with Arabic, some Italic. T-p in red and black with engraved vignette, woodcut initials and ornaments. Minor mainly marginal foxing, few ll. slightly browned. A very good copy in contemporary vellum over boards, edges sprinkled red, curious early red stamp to lower outer blank corner of t-p, editorial annotation on E1.

A R A B I C Æ. 49

lestiam suscipit, navigat maria. sic è contrario dixit Cicero: magnum negotium est navigare.

XVIII.

طَوَّلَ التَّجَارِبَ زِيَانَةٌ فِي الْعَقْلِ ،

Longitudo experientiae augmentum est intelligentiae.

XIX.

لَوْ كَانَ النَّاسُ كُلُّهُمْ عَقَالًا خَرِبَتِ الدُّنْيَا ،

Si omnes homines saperent, desereretur mundus.

NOTE.

Saperent] id est, sapientiae piisque meditationibus toti dediti, à licitis etiam voluptatibus & conjugio abstinerent.

XX.

الْفَسَادُ يُزِيلُ كَثِيرًا مِنَ الْمَالِ ،

Nequitia (improbitas) multas aufert opes.

NOTE.

Nisi malis فساد، quod aliàs perversitatem & naturæ pravitatem & corruptelam vel seditionem etiam significat, hîc prodigalitatem, denotare. Radix propriè est corrumpere.

XXI.

الْكَسَلُ وَكَثْرَةُ النَّوْمِ يَبْعِدَانِ مِنَ اللَّهِ وَيُورِثَانِ الْفَقْرَ ،

Pigritia & multitudo somni abducunt à Deo, & adducunt paupertatem.

XXII.

أَطْلُبِ الْجَارَ قَبْلَ الدَّارِ وَالرَّفِيقَ قَبْلَ الطَّرِيقِ ،

Quære vicinum ante domum, & socium ante viam.

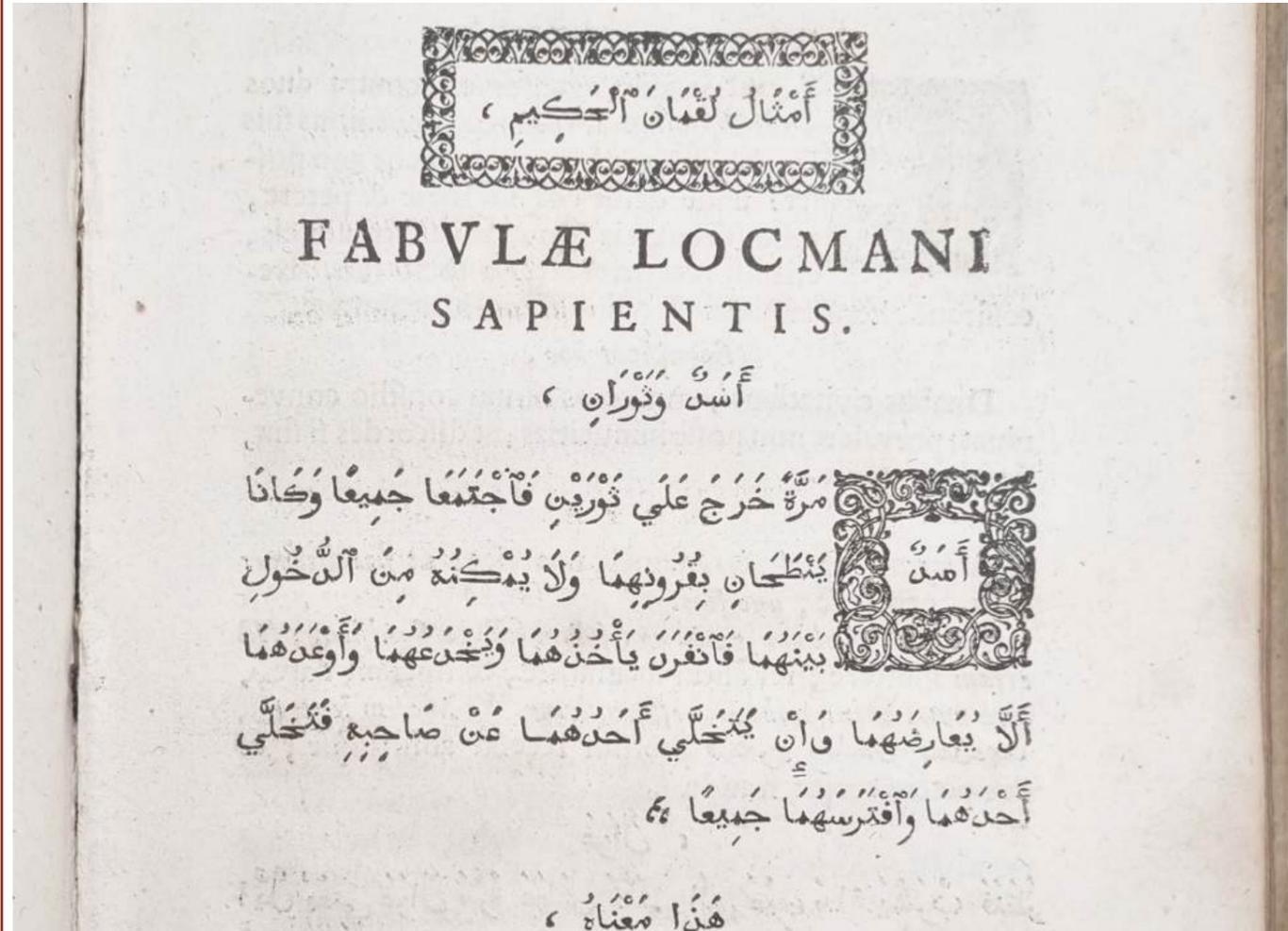
NOTE.

Gemino rhythmo, & sensu elegans proverbium.

XXIII.

أَحْسِنْ إِنْ أَرَدْتَ أَنْ يُحْسِنَ إِلَيْكَ ،

G Bene-



Very good copy of the much enlarged, definitive edition of this milestone of early modern Arabic linguistics by the major scholar Thomas Erpenius. First published in 1613 as 'Grammatica Arabica' and substantially enlarged by his former student Jacobus Golius in 1656, this grammar marked 'a breakthrough in European attempts to render Arabic grammar accessible to students who had been educated in the Latin tradition' (Loop, 'Introduction', 5). Encouraged by Scaliger to undertake the study of Oriental languages, Erpenius (or van Erpe, 1584-1624) became one of the most important linguists of his time, a prolific editor of oriental texts, and professor at Leiden, where he delivered the inaugural lecture 'On the Excellence and Dignity of the Arabic Language'. This enlarged edition is 'by far the most comprehensive and the most didactically accomplished version of Erpenius's grammar ever to appear' (Loop, 'Arabic Poetry', 247). It includes the original, accessible sections on grammar—from orthography to syllabation, phonetics, verbs, nouns, pronouns, etc.—and, as reading exercises with a Latin translation, the fables of Luqman and 200 proverbs (from the 1636 edition). Golius, who had succeeded Erpenius as professor at Leiden and published a revolutionary Arabic-Latin dictionary in 1653, added further reading exercises, some without translation. In particular, a brief history of the Qur'an and its structure, three 'suwar' (Luqman, as-Saff and as-Sajdah), and a sermon by Eliya III. Reprinted dozens of times, Erpenius' grammar was superseded only in the C19.

Brunet II, 1050; Graesse II, 499. *The Teaching and Learning of Arabic in Early Modern Europe*, ed. J. Loop et al. (Leiden, 2017).

L3291

prosperitas, fortuna.
Felicitare. *Felicem, beatum, fortunatum, facere, praedicare, & felicitatem, bonum, primum, fortunare.*
Esser felice. *Felicem, fortunatum, sperum esse, vel fieri.*
Felice te, vedi beato te. *O felix fortunatum, o te beatum.*
Felicitato. *Fortunatus, participium, Etus, salix proclamatum.*
Feltro. *Penula.*
Feltrino, cosa di feltro, *Penulatus, vestis, vel quid fuit, lum, vestis, vel quid fuit.*
Femina, vedi donna. *Femina, femineus, femininus, feminiliter, ritum, ritum muliercularum.*
Femiale, donnesco, cosa di femina. *Femineus, femininus, feminiliter, ritum, ritum muliercularum.*
Femilmente. *Feminiliter, ritum, ritum muliercularum.*
Fenaiuolo. *Mercator fami, ditor.*
Femore, val coscia. *Coxa, pars coxa.*
Fendere, vedi spartire. *Findere, re, disrumper.*
Fendersi. *Findi, scindi, disrumper.*
Fissura, vedi diuisione. *Fissura, diuisione.*

الطاقه طاقت
العنقا طاير تحرق نفسها وتصير دود
ثم يتولد حيوان مثل الاول
متينه مخزن العبن او العشب اليابس

مختال الا حقيقه له
متواني متغافل مدهول

مخواتيا بالتواني متغافلا بالغافل
متهولا مدهولا
يوم البطال يوم بطالي اجمالي
يوم الاحد بالفرنجي يوم الرب ام يوم
الشمس الاحد

يوم الاثنين بالفرنجي يوم القمر الاثنين

يوم الثلاثاء بالفرنجي يوم المريخ الثلاثاء

يوم الاربعه بالفرنجي يوم العطار الاربعه

يوم الخميس بالفرنجي يوم المشتري الخميس

يوم الجمعة بالفرنجي يوم الزهرة الجمعة

يوم السبت السبت

Notifi, che li Orientali, sogliono esprimer li giorni della settimana co'l semplice numero, ogni volta che si fa mentione di tempo, nel modo che si è posto, nel fine di cadauna feria.

Notandum; quod Orientales, cum mentio fit temporis, solent exprimer dies septimana, solo numero, modo, qui in calce cuiuslibet feria postus est.

disruptio.
Fenestra, vedi balcone. *Fenestra.*
Fenice, ucello. *Phœnix, sanix.*
Fenile, rimessa di fieno. *Fenile, repostorium fenii.*
Fento, vedi finto, contraffatto. *Fictus.*
Feriale, hiperbolicamente, languido, molcio, o cosa ordinaria. *Ferialis, hyperbolicè, languidus, vel res ordinaria.*
Ferialmente, languidamente. *Ferialiter, languidè, oscitanter.*
Ferie, val vacanza. *Feria, dies vacationis.*
Feria, cioè giorno della settimana, la Domenica chiamano feria prima. *Dies Dominicus, quem vocant feriam primam, alias dies solis.*
Feria seconda, cioè lunedì. *Feria secunda, dies luna.*
Feria terza, martedì. *Feria tertia, dies martis.*
Feria quarta, mercoledì. *Feria quarta, dies mercurij.*
Feria quinta, Giovedì. *Feria quinta, dies Iouis.*
Feria sesta, venerdì. *Feria sexta, dies Veneris, secundum orientales, dies congregationis.*
Sabbato. *Sabbatum.*

parario D. Marchtalero usus est D. Schikhardus, ita habet: 1. אברהים *Abraham*. 2. אלסלאם *Ismael* Prophetas, super quo *orig. Muh,* *pax.* 3. קידאר *Kedar*. 4. סלאמאן *Selaman*. 5. יסגב *Iesgab*. 6. המיסע *Hemaisch*. 7. יסע *Iasch*. 8. אדר *Ader*. 9. אד *Ad*. 10. עדנאן *Ednan*, (celebrata pulchritudinis) 11. מעד *Moad* (dux bellicosus & hostis Judaeorum) 12. נזאר *Nizar*, cujus vexillum hodieque jactant. *Iste Nizar, scribit author Fortalit. fidei lib. 4. c. 3. fuit secundus Angelus Sathana post Ismaelem, habens vexillum altissimum, in quo scriptum erat, vanitas mundi, sub quo ipse continuè militavit, & innumerabiles ab eo decepti.* 13. מצר *Modar*. 14. אליאס *Alias, vel, Elias*. 15. מדרכה *Medriche*. 16. כוזמה *Chazaim*. 17. כנאנה *Conane*, somniorum Interpres. 18. נזר *Nodar*. 19. מאלך *Malik*, cum luce Prophetica. 20. פהר *Phahir*. 21: כאלב *Galib*. 22. לוי *Lovvay*. 23. כעב *Kaab*. 24. מרה *Morrah*. 25. כאלאב *Kaleb*. 26. קצי *Kodai*, rex sapiens & justus. 27. עבד מנאף *Abdo-Menaph*, sub quo res Arabum floruerunt. 28. האשם *Haschim*, coætaneus Imperatoris Justiniani. 29. עבד אלמטלב *Abdolmuleb*, qui cum Cosre Perfa bellum gessit. 30. עבד אללה *Abdolla*, Abitalibi & Abbasi frater natu minimus, cujus uxor Emina. Ex quibus tandem prodiit, si credere fas est, כאתם אלנביין *figillum Prophetarum*, qui genuit פאטמה *Phatimam*, nuptam עלי *Hali*. *Elmakinus Hist. Sarac. l. 1. p. 2. ex Muhammed Abugiafar Tabarita Muhammedi tribuit patrem עבד אללה Abdalla: avum עבד אלמטלב Abdolmuleb proavum האשם Haschim: abavum עבד מנאף Abdo menaph. Matrem verò אמנה Amena, vel Emina. Avum maternum והב Vvabebum: proavum עבד מנאף Abdo Menaph.*

De secunda sic loquitur Christianus Ravius: Ego certè viginti septem diversos gradus vel etates divinarum revelationum inveni descriptas à Davide Casariense, qui una cum elegantissimis aliis authoribus Arabicis, Persicis, Turcicisque meâ curâ ex Oriente allatis in publica ultrajectina Bibliotheca extat. Sunt autem hæc. 1. Adami etas. 2. Sethi. 3. Noachi. 4. Primi Druidum, Idris, qui est Abnuk, S. Enoch. 5. Abrahami. 6. Ishaqui. 7. Ismaelis. 8. Iaqobi. 9. Iosefi. 10. Hudi. 11. Salibi. 12. Shaabi. 13. Lothi. 14. Aziri, qui est Esra. 15. Iesu Messia, seu Christi filii Maria. 16. Solomonis. 17. Davidis. 18. Iumas seu Ionæ. 19. Iobi. 20. Iohannis. 21. Zacharia, Patris ejus. 22. Eliæ Tisbitæ. 23. Locmani, qui est Alcman. 24. Harumi, qui est Aharon. 25. Mosis. 26. Chalidi. 27. Muhammedis.

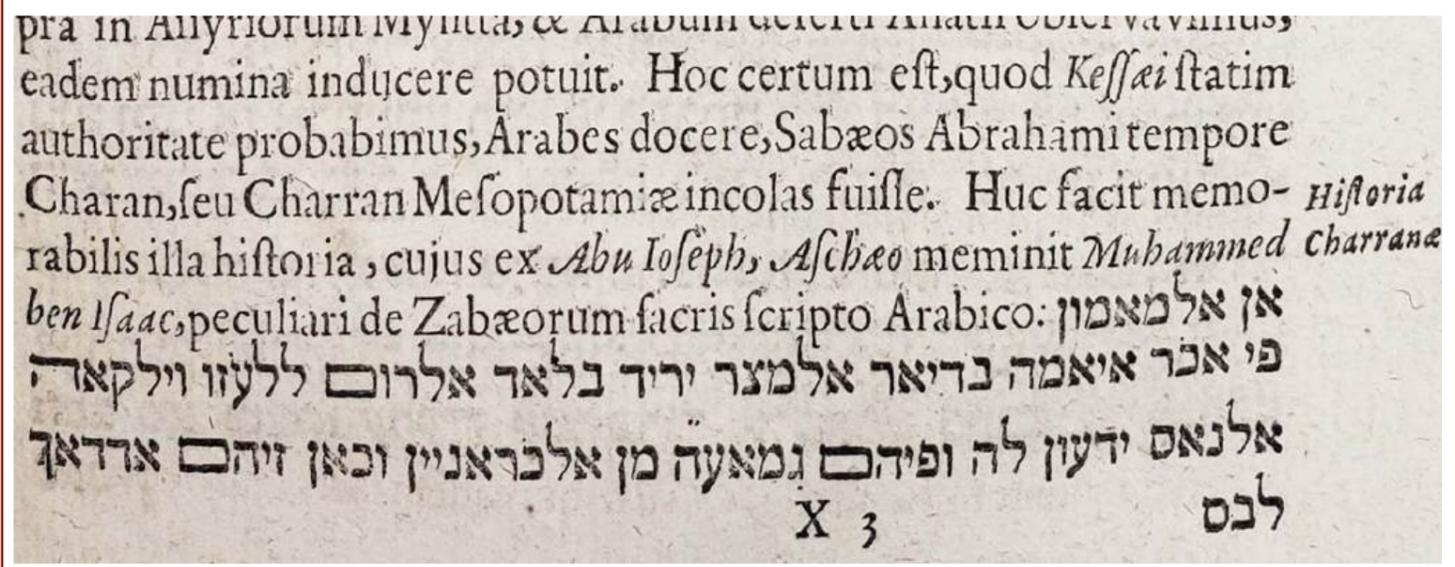
Tertia, quæ mixta est, ab Adamo ad Muhammedis tempora pertinet.

3. HOTTINGER, Johann Henrich. *Historia Orientalis*.

Zurich, Typis Joh. Jacobi Bodmeri, 1651.

£2,350

FIRST EDITION. 4to. pp. [16], 373, [23]. Roman and Italic letter, with Hebrew, little Greek. Decorated initials and ornaments. Slight water stain to early gatherings, title a trifle softened, text block very slightly detached at front. A good copy in modern vellum. Cont. ms 'Ex Libris B.M. de S[an]cto Sulpitio' (probably St Sulpice, Paris) to title.



The first edition of this important history of the Middle East, based on Arabic epigraphic inscriptions and manuscripts – ‘a groundbreaking account of the history and basic tenets of Islam which relied almost entirely on authentic Islamic sources’ (Loop, p.170). J.H. Hottinger (1620-67) was a Swiss theologian and philologist, and professor of Oriental languages at Heidelberg. He took Arabic classes from Ahmed Ibn Ali in Leiden, and was part of a large network of Protestant European scholars and Orientalists, who helped him source several mss he used for ‘Historia Orientalis’. Hottinger applied C17 methodologies for research in Church and Sacred History – eminently rooted in philological research and antiquarianism – to the study of Middle Eastern culture and religion, albeit through the critical and sceptical lens of Protestant Christianity. The six parts examine the life and death of the Prophet and the birth of Islam, with a description of Arabia; ‘Saracanism’ or the religion of the ancient Arabs; the religion of the Nabateans, Chaldeans, etc.; Christianity, Hebraism, and the rise of Islam (Hottinger identified the inner divisions of the early Christian churches as a cause for the development of Islam); various ‘schism’ and ‘heresies’ of Islam (having here misinterpreted the status of the four Sunni schools of law); and the genealogy of the Prophet. Each section comprises copious Arabic quotations, yet, due to a delay in the supply of Arabic type, all were transliterated into Hebrew characters, with ‘niquds set under or above certain Hebrew letters to cover the whole Arabic alphabet’ (Loop, p.189). Among his sources on the tenets of Islam included Ibn Abi Zayd al-Qayrawāni and al-Ghazālī, whilst he made extensive use of a ms roll of the ‘Subhat al-akhbār’ for the genealogy of the Prophet, and of the tenth-century ‘Kitāb al-Fihrist’ by Ibn al-Nadīm, then unknown in Europe (Loop, pp.185-6, 194). An important early European work on Arabic history and culture, and Islam.

USTC 6138565; VD17 23:237169Q. J. Loop, ‘Johann Heinrich Hottinger (1620-1667) and the "Historia Orientalis"’, *Church History and Religious Culture*, 88 (2008), pp.169-203.

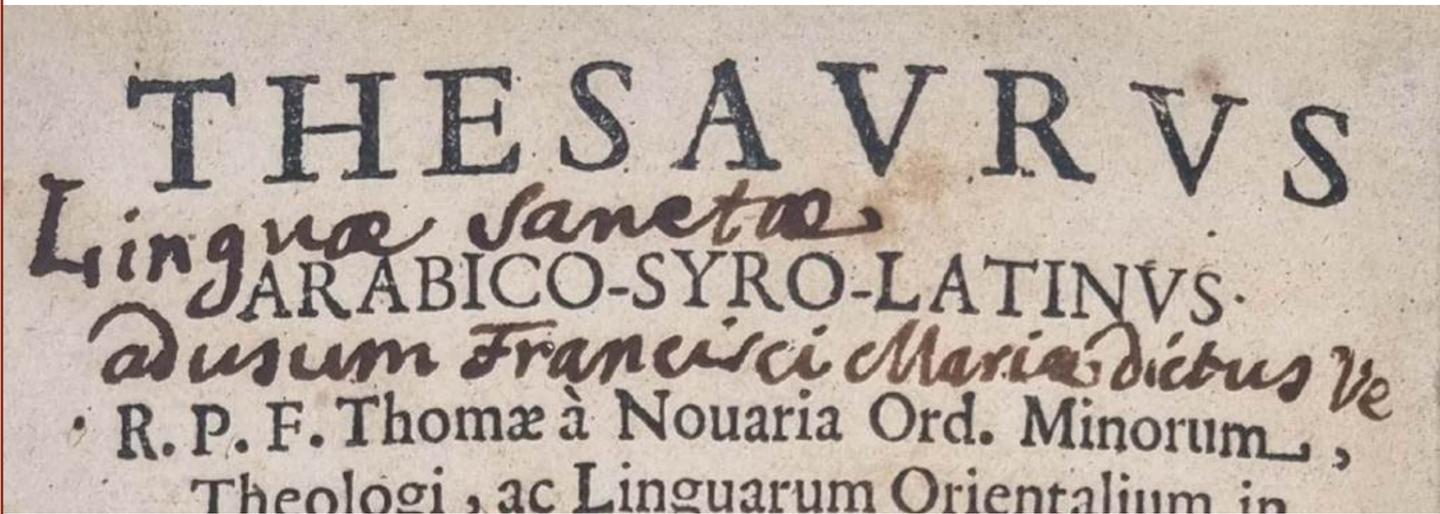
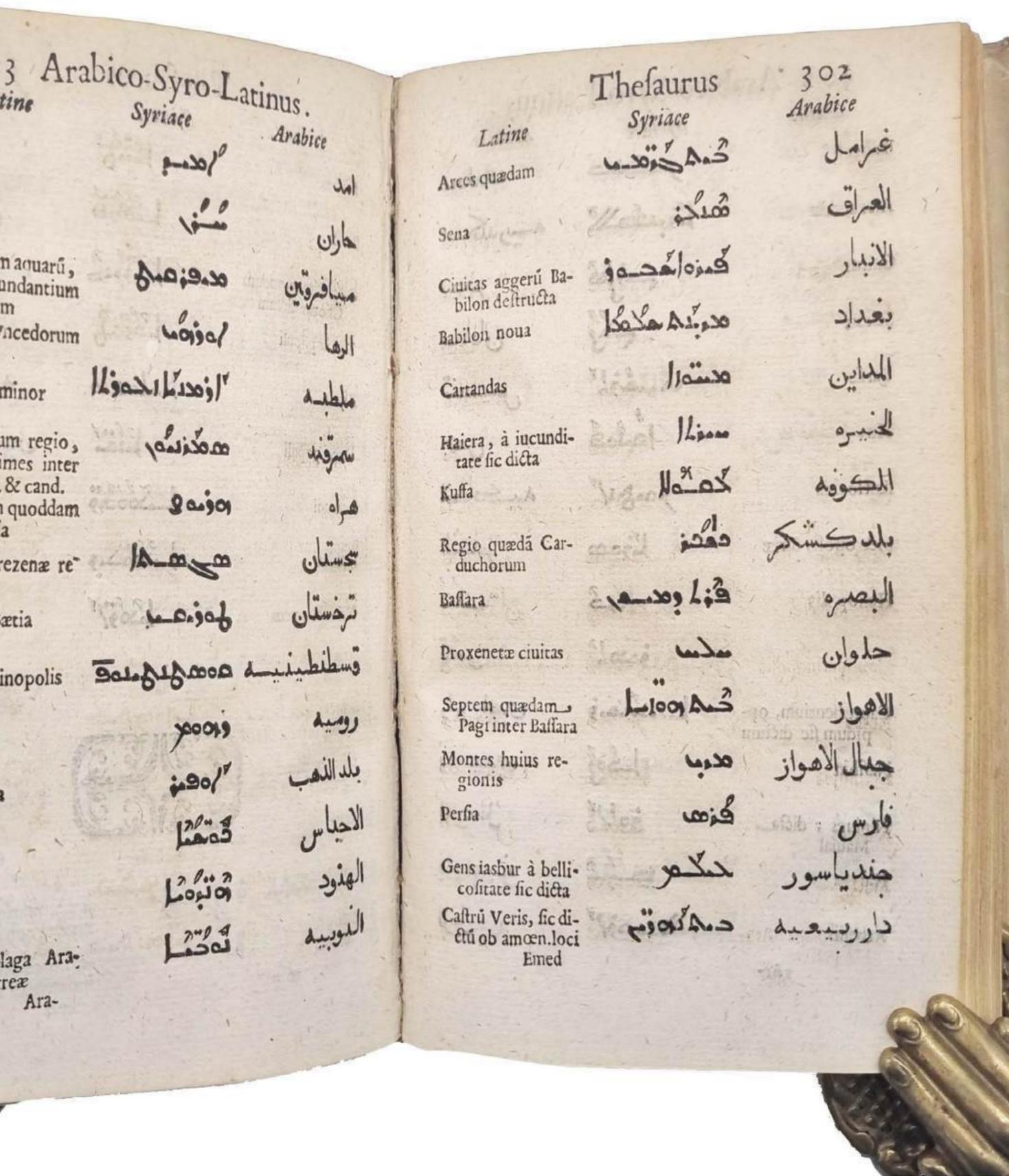
L4531

4. OBICINI, Tommaso. *Thesaurus Arabico-Syro-Latinus*.

Rome, Typ. Sac. Congregationis de propag. fide, 1636.

£3,750

FIRST EDITION. 8vo. pp. [8], 447, [45], index misbound. Roman, Arabic, Estrangelo and Syriac letter, little Italic. Woodcut printer's device to title, decorated initials and ornaments. Light age browning, heavier to gatherings C-E. A very good copy in contemporary vellum over boards, early ms title to spine, near-contemporary ms 'Linguae sanctae ad usum Francisci Mariae dictus Ve / Jesus Christus' and 'Finis' to title, ms 'Finis' (same hand) to last verso.



From the library of Francesco Maria Maggi (1612-86), known as 'Velli', with his ms ownership 'ad usum Francisci Mariae dictus [known as] Ve', the last word clearly incomplete for lack of space. Maggi was an Orientalist and Theatian friar from Palermo, who spent a decade in the Near and Middle East, and Persia, bringing back to Rome the knowledge of Semitic languages as well as Georgian and Armenian. His 'Syntagmata linguarum orientalium', a grammar of Georgian with comparative studies of Turkish and Semitic languages, was published by the Propaganda Fide in 1643.

First edition of this ground-breaking early, influential comparative glossary of Arabic, Syrian and Latin, with a splendid provenance. Tommaso Obicini (1585-1632) was a Franciscan and specialist in Middle Eastern and Semitic languages. He translated numerous Arabic texts into Latin, and spent time in the Franciscan missions in Palestine, Syria and Lebanon. He was later professor of Arabic at the monastery of San Pietro in Montorio, a centre for Arabic studies. Published posthumously, with a preface by the Orientalist Dominicus Germanus, 'Thesaurus' was greatly inspired by the Nestorian Elijah of Nisibis' (946-1046) Syriac grammar and Arabic-Syriac vocabulary, 'Kitāb at-Tarjumān fi ta'lim lughat as-Suryān', which used Garshuni, i.e., the writing of Arabic using the Syriac alphabet. The Syriac type used in 'Thesaurus' was acquired by the Press in 1627.

Like all modern glossaries, this work for missionaries is divided into chapters, each devoted to a specific topic: e.g., liquors and wines, clothes, tools, animals (with a section on camels), birds, food, plants (with a section on palm trees), society, the human body, the sky, minerals, etc. It includes an extensive table of contents and index for easier use. The first few sections list the names of the Christian god, angels, demons, philosophical terms, and vocabulary for natural science. There are interesting sections on medicine – comprising Latin, Arabic and Syriac terms for medical instruments, various kinds of remedies and herbs, as well as illnesses, head to foot – on navigation, musical instruments (including the Arabic 'oud' and 'darbouka'), tools used by sundry kinds of craftsmen, materials for writing and calligraphy, and horses and harness. The last chapter is devoted to Syriac nouns which are written in an identical manner but have multiple meanings (polysemic). An important work.

USTC mentions another ed. from the same year – priority not established – with the imprint 'Roma, apud Giuseppe Luna, 1636', recorded in one copy only. It may just be a different issue, or an earlier version of the titlepage, printed by the renowned compositor of the Propaganda Fide for Semitic languages.

USTC 4014344. A. Brunialti, *Le colonie degli italiani* (Torino, 1897); W. Wright, *A Short History of Syriac Literature* (1894); BMC Arabic Books I, 506.

5. QUR'AN.

Manuscript on paper, Timurid, Central Asia (probably Herat), c.1500.

£95,000

Folio, 294 x 203mm. 255 unnumbered ll., gatherings of 8 ll., last of 7, text complete. Manuscript on ivory paper, black and gold ink, Arabic, 13 lines per full page, first, middle and last line in muhaqqaq, remainder in naskh, circular verse markers in gold, ruled in green, red and gold. First verso and second recto with splendid illumination: outer border with interlacing fleurons in orange, red, white and yellow over a black background, and quadrilobed decoration over red and green; upper and lower panels within gilt, finely tooled ropework, and polychrome interlacing fleurons over blue, gilt panels in white Eastern Kufic over green interlacing centrifugal tendrils, small circular eptalobed motif with clovers over a black background, geometrical quadrilobed decoration with white interlacing tendrils over red; two lateral panels with polychrome fleurons over a blue or black background, small arabesque gilt almond and palmettes; text of the first and (beginning of) second surah within gilt cloud decoration. Traces of mistarah, all leaves inset within probably C18 watermarked laid paper, initial and final fore-edges minimally frayed, occasional thumb marks, last two ll. replaced in impeccable black and gold naskh on laid paper c.1680. Very minor loss to border decoration of second leaf towards lower inner gutter, illuminated border trimmed close, couple of very tiny worm holes, occasional small clean tears without loss, some expertly repaired, a very few restorations, the odd minor ink splash or mark. A very good copy in an uncommon C18 composite full leather binding, reusing c.1600 Safavid doublures and covers, olive green goatskin to boards, single and double gilt ruled, decorated with gilt arabesque cornerpiece inlays, arabesque almond-shaped centrepiece inlay with (above and below) gilt arabesque fleuron and elongated geometrical medallion inlay; flat spine (two-piece), rear board extending into flap (using outer edges of doublure as turn-outs) with olive green goatskin decorated with gilt arabesque cornerpiece and medallion inlays. Doublures in fine light brown goatskin, continuing onto the inner flap, outer border with gilt filigree decoration over alternating green and blue, central panel gilt-ruled with filigree cornerpieces and almond-shaped centrepiece over blue background. Spine and tiny portion of cover edges repaired (C18), minor scuffing occasionally affecting gilt filigree, lower joint of flap a bit cracked but firm.

A beautiful, finely decorated manuscript Qur'an, on ivory paper, in a very uncommon decorated binding with fore-edge flap. The use of muhaqqaq for the first, middle and last line of each text page, and the lingering presence of Eastern Kufic in the cartouches at head and foot, point to c.1500. Close decorative patterns were traced in manuscripts produced c.1500-1540s in late Timurid / early Safavid Herat, in present day Afghanistan, e.g., Cleveland Museum of Art 1924.746. The prevalence of gatherings of 8 ll. is also more frequent in Central Asian manuscripts.

The interesting composite binding is an uncommon, skilled technique, of which Dr K. Scheper only records 5 known instances at Leiden UL and 1 at LC. Composite bindings are 'intriguing' and 'complicated', and 'the technique itself is easily overlooked because the final result is not decidedly different from that of a typical well-made decorated full-leather binding' (Scheper, p.256). Here the binding bears central gilt-tooled inlays in olive green goatskin, single gilt ruled at their juncture with the lighter brown goatskin of the board edges, both types of leather having been paired to the same thickness. The lighter leather at the board edges comes in fact from the turn-outs of the doublures, folded over to create contrasting colours (Scheper, pp.256-8, n.37). Similar doublures, with the same colour patterns and quadrilobed decoration, have been traced to Safavid Herat, c.third quarter of the C16 (Louvre, shelfmark AD 6262). The board decoration, heavily influenced by Ottoman models, is also compatible with the style of c.1600 Central Asia.

A most interesting Qur'an, with unusual features.

M. Lings, *The Qur'an* (1976); F. Déroche, *Islamic Codicology* (2005); K. Scheper, *The Technique of Islamic Bookbindings* (2014); S. Blair, *Islamic Calligraphy* (2016); C. Baker, *Qur'an Manuscripts* (2007); M. Efthymiou, *L'art du livre en Asie centrale de la fin du XVIe siècle au début du XXe siècle* (2015). We would like to thank Dr Karin Scheper for discussing the binding with us.

L4319



لَهَا فِي السَّمَاوَاتِ

وَمَا تَحْتَهُ مِنَ الثَّمَرَاتِ
لَهُ الْأَسْمَاءُ الْحُسْنَى
أَسْتُ نَارًا الْعَالِيَاتِ
إِنِّي أَنَارُ بِكَ
فَأَسْمِعْ لِمَا يُوحَىٰ إِنِّي

السَّائِلِينَ

نَفْسٍ بِمَا تَسْعَىٰ فَلَا يَكْفُرُ
بِهِمْ نِكَ يَا مُوسَىٰ
مَارُبُّ أُخْرَىٰ
وَلَا تَخَفْ سَتُعِيدُ
مِنْ عَذَابِ سَوْءِ الْآخِرَةِ
إِلَىٰ فِرْعَوْنَ

عُقْدَةٌ مِنْ

عَلَىٰ الْكَافِرِينَ تَوَكُّمًا وَإِنَّا مُعَذِّبُهُمْ

إِنَّمَا نَعُدُّ لَهُمْ عَذَابًا ۝ **بِئْسَ النَّفْسُ الْكَافِرَةُ ۝** بَوْمَ نَحْشُرُ الْمُتَّقِينَ إِلَى الرَّحْمَنِ وَفَدَا ۝ **وَسَوْفَ الْمُجْرِمِينَ إِلَىٰ جَهَنَّمَ**
وَرِدَا ۝ **لَا يَمْلِكُونَ الشَّفَاعَةَ إِلَّا مَنِ اتَّخَذَ عِنْدَ الرَّحْمَنِ عَهْدًا ۝** وَقَالُوا اتَّخَذَ الرَّحْمَنُ وَلَدًا ۝ **لَقَدْ جِئْتُمْ شَيْئًا إِذَا ۝** تَكَادُ السَّمَوَاتُ تَبْطُرْنَ مِنْهُ وَتَشُقُّ الْأَرْضُ
وَتَجْرُ الْجِبَالُ هَدًّا ۝ **أَنْ دَعَوْا لِلرَّحْمَانِ وَلَدًا ۝** وَمَا يَنْبَغِي لِلرَّحْمَانِ أَنْ يَتَّخِذَ وَلَدًا ۝ **أَنْ كُنتُمْ فِي السَّمَوَاتِ وَالْأَرْضِ إِلَّا أَتَىٰ الرَّحْمَنَ عِبْدًا ۝** لَقَدْ أَحْصَيْنَاهُمْ

وَعَدَمِ عَذَابٍ وَلَا هُمْ يُعْذَرُونَ

إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ سَيَجْعَلُ اللَّهُ لَهُمُ الرَّحْمَنُ وُدًّا ۝ **فَأِنَّمَا يَشْرِي النَّفْسُ**
لِتُبَشِّرَ بِهِ الْمُتَّقِينَ وَتُنذِرَ بِهِ قَوْمًا لُدًّا ۝ **وَكَمْ أَهْلَكْنَا قَبْلَهُمْ مِنْ قَرْنٍ هَلْ يُحْسِبُ**
مِنْهُمْ مَنْ أَحَدًا وَتَسْمَعُ سَوْرَةً مِّنْ مَّا نُنزِّلُ **لَهُمْ رُكُودًا**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
طَه ۝ مَا أَنْزَلْنَا عَلَيْكَ الْقُرْآنَ لِتَشْقَىٰ ۝ **إِنَّكَ كَدِّمْنَا لَمَنْ يَنْجِسِي تَزْيِيلًا مِّنْ خَلْقِ الْأَرْضِ**

وَالسَّمَوَاتِ الْعُلَىٰ الرَّحْمَانِ عَلَى الْعَرْشِ اسْتَوَىٰ



6. QUR'AN.

Manuscript on paper, Turkey, second to third quarter C17th.

£59,000

4to, 222 x 150mm. ff. [540]. Manuscript on cream-coloured paper. Watermark: three interlaced crescents (Velkov-Andreev 119/1646), except for 10 ll., scattered throughout, with bird within a circle over three hillocks (approx. second half of the C17, cf. Briquet). Black ink, Ottoman naskh and rika, two hands, rubricated waqf signs and tenth-verse markers, 11 lines per full page, verse-endings with roundels in gold, red and blue, all pages within blank and gold ruling, marginal prostration signs (probably slightly later) in blue, pink and gold with blue pen decorations. Traces of mistarah. First two leaves finely illuminated to a panel design, ruled in red and gold, upper panel with blue palmettes, and gilt dome with fleurons and tendrils over a blue background, panels above and below textblock with gold cartouche and fleurons over a blue background, side panels interlacing fleurons over gold and blue background. First leaf mounted, handful of old repairs at blank gutter of first gathering, small light stain (possibly old stamp) to text of first half dozen ll., not affecting reading, few ll. dusty, very light water stain to some upper blank margins of first half, very minor worming to some upper margins, repaired in places, small repair to one outer blank margin (waqf inscription removed), the odd marginal ms revision, occasional finger-mark to lower margin. A very good copy in probably C18 black goatskin, triple gilt ruled, gilt ropework to boards, gilt-stamped almond-shaped centrepiece and gilt palmettes above and below to boards, fore-edge flap with gilt calligraphic cartouche and Qur'an āyah, fold expertly repaired, marbled eps, endleaves with three moons and PB watermark, extremities a little scuffed, few minor repairs to inner folds. Colophon 'katabuhu hasan uskudâri ghafara dhunubahu âmîn sanah 1013H [1604/5AD]'.


An exquisitely decorated ms Qur'an produced in the second to third quarter of the C17, likely in Istanbul. The initial charming illumination, as well as the decorated prostration signs, are reminiscent of floral designs used in Istanbul, at the Imperial Palace school: e.g., by an unknown illuminator of Suleyman Efendi Üsküdarî (Derman, 'Ninety-Nine', n.32, 1673), and by Hâfiz Osman's (1642-98) illuminators Kubur Hasan Çelebi (Derman, 'Ninety-Nine', n.39, 1682) and Hasan bin Mustafa (Derman, 'Letters of Gold', n.15, 1682, and n.16, 1684).

'Before printing [...], [in Ottoman Turkey] there existed a class of scribes who earned their living by making copies of the Qur'an [...]. People relied on manuscripts [for personal devotion], acquiring copies by illustrious calligraphers or minor scribes, depending on their means' (Derman, 'Ninety-Nine', p.16). Especially under Mehmed IV (1648-87), many of the great calligraphers worked for the Imperial administration, with 'the important manuscripts kept there [being] used as models by calligraphers' (Bayani, p.80), and they trained dozens of pupils who continued the tradition. Our anonymous scribe may not have been a native speaker of Arabic, and was likely a student of calligraphy or a non-professional calligrapher working in the Imperial administration, as shown by the odd incorrect letter (e.g., an initial letter written in the medial form after an 'alif'), the handful of incorrect surah titles where the text begins with identical or similar wording (e.g., 'surat ash-shu'ara' titled 'surat al-qasas'), and space forgotten for the verse marker in the third line of surat al-baqara. The 10 randomly supplied leaves, attached to the stub of the original ones, were likely rewritten to revise mistakes in the sacred text – indeed, 'if a mistake was found that could not be corrected, the page would be removed and replaced. Such removed pages are called "muhrec sahife"' (Derman, 'Ninety-Nine', p.17). Two pages display a more expanded naskh, with more elongated letters, as if the scribe had decided to practice a different style, returning to the original, more compressed naskh soon afterwards. The theory that the scribe was an official using the imperial administration's paper stock is also supported by the very rare watermark – three interlaced crescents or 'sickles' – which is European, recorded by Velkov-Andreev on an Ottoman document dated 1646.

The added colophon attributes this ms to the renowned scribe Hasan Üsküdarî (d.1614-15). Whoever our scribe may be, he was obviously influenced by the school of Üsküdarî - 'responsible for the transmission of the definitive form of Ottoman naskh' (Bayani, p.66). Üsküdarî taught Halid Erzurumi (d.1630-1) and Imam Mehmed Efendi (d.1642-3), who in turn trained all major Istanbul scribes active in the second half of the C17. Islamic mss, recorded as early as the C12, attribute copies to famous or earlier calligraphers – though 'it cannot be ruled out that the authors of similar notes acted in good faith in a number of cases' (Deroche, p.91). A charming Qur'an, with interesting bibliographical features for the study of Islamicate manuscript production.

A. Velkov & S. Andreev, *Filigraanes dans les documents ottomans, I. Trois croissants*, 1983; M. Bayani et al., *The Decorated Word: Qur'ans of the 17th to 19th centuries* (1999); B. Harun Küçük, 'Arabic into Turkish in the Seventeenth Century', *Isis*, 109 (2018), 320-25; M. Ugur Derman, *Letters in Gold: Ottoman Calligraphy from the Sakıp Sabancı Collection*, Istanbul (1998), and *Ninety-nine Qur'an manuscripts from Istanbul* (2010); F. Deroche, 'Fakes and Islamic Manuscripts', in *Fakes and Forgeries of Written Artefacts*, ed. C. Michel et al. (2020), pp.89-98. For Uskudari's handwriting see <<https://www.ketebe.org/sanatkar/hasan-uskudari-368>>.



7. SENNERT, Andreas. Arabismus, h.e. Praecepta Arabicae Linguae.

Wittenberg, Job Wilhelm Fincelius, 1658.

£5,750

FIRST EDITION. 4to. pp. [8], 166. Arabic letter, with Roman, little Italic. Decorated initials and ornaments. General light browning. c1900 ink stamp of the Jesuit College of Jersey to title recto (faint) and verso, c1800 round ink stamp TH to title. 51 pages with ms annotations in Arabic and Latin in a cursive Germanic hand c.1670-80, a dozen extensively so, slightly trimmed to upper and outer margin but perfectly legible, two C20 paper slips with inked ms notes, one tipped-in, the other pasted to rear pastedown. A good copy in C19 paper boards, gilt label, loss to spine, hinges starting but firm.

A most interesting copy of the first edition of this famous Arabic grammar printed in Wittenberg – with extensive annotations from a learned scholar c.1680-90. Western annotations in Arabic at this date are most uncommon. Son of the physician Daniel Sennert, Andreas (1606-89) was a pupil of the renowned Arabist Johannes Golius, and professor of Oriental Languages and librarian at Wittenberg from 1640 until his death. [He] had a significant impact in shaping the further course of studies in Hebrew and Oriental languages [...]. He had a special interest in Arabic [...] not only as an additional philological tool for interpreting the Old Testament but also because of its importance as a still living language and a means for direct access to the scientific writings of the Arabs' (Miletto, p.17).

'Arabismus' is an Arabic grammar explained comparatively. It includes chapters on the Arabic script, verbs, nouns, adjectives, and numbers, and is followed by an Arabic-Latin dictionary, based on Germanus' 'Fabrica Linguae Arabicae' (1639) and al-Firuzabadi's C14 'Qamus'. The copious annotations, produced by a knowledgeable scholar c.1680-90, are a treasure trove on early Arabic studies. The closest appears to be the hand of Adriaan Reland (1676-1718), the famous Dutch orientalist, professor at Utrecht.

Among the (Protestant) sources mentioned by the annotator are Edward Pocock's 'Oratio' in 'Carmen Tograi' (1661), Wasmuth's (1654) and Erpenius' grammars, Cappel's 'Arcanum punctuationis' (1624), as well as the Arabic Gospels (Rome, 1590/1). The first notes discuss Arabic script in relation to the Hebrew, with a focus on the original absence of dots on Arabic letters. The annotator added Wasmuth's subdivision of the 'awzaan' into three classes, and integrated a great number of examples (e.g., the use of 'fatha' in the negated future, diptote noun rules, plurals, a reference to a word used in the Tamimi dialect, etc.) from Erpenius' grammar, which he cross-referenced so frequently and carefully as to make it possible to identify the edition, that of 1656. The annotator even compared a section on the plurals of nouns with quadrilateral roots mentioning that Erpenius, Golius, Wasmuth, and Sennert himself used examples 'not to the point', unlike E. Castell in 'Lexicon Heptaglotton' (1669) (p.48). He profusely annotated the chapter on apophonic vowel changes of ya, waw and alif, commenting on Wasmuth's explanation and Giggeius' in 'Thesaurus linguae arabicae' (1632). He had access to a very specialised library, including books not present at Wittenberg (as per Sennert's catalogue dated 1678), e.g., T. Hackspar's 'Fides et leges Mohammedaedis' (1646) (of which he mentions p.27 'if one adds the page numbers'; indeed, the book's pages are unnumbered).

This copy was in the French Jesuit Seminary Library in Jersey, operative 1880-1945.

USTC 2550657; VD17 12:131023K; Schnurrer, Bib. Arabica, 82.

G. Miletto & G. Veltri, 'Introduction: Hebrew Studies in Wittenberg', EJJS 6.1 (2012), pp.1-22; B. Jaski, 'The Manuscript Collection of Adriaan Reland in the University Library of Utrecht and Beyond', The Orient in Utrecht (2020), 321-61.

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