

SHAPERO

RARE BOOKS



ABU DHABI
ART | 2024

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NEAR EAST & ISLAMIC

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ONE OF THE OLDEST EXTANT QUR'ANIC MANUSCRIPTS

1. [QUR'AN]. An early Qur'an folio, in Hijazi script. Arabia, mid- 7th century AD.

£850,000 [ref: 111063]

AN IMPORTANT WITNESS TO THE EARLIEST EXTANT QUR'ANIC MANUSCRIPTS AND A RELIC OF THE EARLIEST PERIOD IN ISLAM, COPIED ONLY A FEW DECADES AFTER THE LIFETIME OF THE PROPHET MUHAMMAD IN THE 7TH CENTURY AD.

Early history of the Qur'an and Islam:

Muslims believe the Qur'an to be the verbatim revelations received to The Prophet Muhammad from Allah. Before the Qur'an was copied into written form it was memorised by heart from the followers of The Prophet Muhammad during the Caliphate of Abu Bakr (633-34 AD). After the death of The Prophet Muhammad wars were killing Muslims that had memorised the sacred words so to preserve the text Zayn ibn Thabit, a secretary of The Prophet Muhammad, collated the Qur'an onto sheets. Then during the Caliphate of 'Uthman (644-56 AD) the decision was made to produce a definitive codex of the holy text to unify the believers and prevent future disputes among the believers. It is accepted that the definitive and authorised version of the Qur'an was produced around 650 AD and certainly before the death of 'Uthman in 656 AD.

The script:

The term Hijazi, meaning from Hijaz, refers to the geographical region of the Hijaz in the Arabian Peninsula. This was the area in which The Prophet Muhammad unified the Arabian tribes with Islam in the early 7th century, and includes Mecca and Medina. Hijazi script refers to the earliest examples of Qur'anic script produced in this period which also marks a very important milestone in the evolution of the Arabic language and its development in written form.

One of the primary characteristics of the early Hijazi script is the vertical stretching of the letters, and the infrequent use of diacritics or vowels. Al-Hajjaj bin Yusuf, who died in 714 AD, created a comprehensive system by which diacritics and vowels could be endorsed in the forms of dots or vertical dashes. Therefore, the absence of these diacritics in the present leaf is a strong indication that it was copied before these developments in the Arabic language and place its production firmly in the 7th century. Furthermore, Abu'l-Aswad al-Du'ali, who died in 688 AD, was responsible for a prior development that included coloured dots as an indication of vowels – there are no such markings in the present example, indicating an even earlier date of production (before 688 AD).

The progressive developments in the script, Arabic language and spread of Islam later in the 8th century allowed for aesthetic considerations and formal structures in the copying of the holy text, resulting in the emergence of Kufic script. Thus, Qur'ans produced during the later Abbasid period had a very different aesthetic and visual appearance to those produced only a century prior. The primary focus of the early Islamic scribes in the 7th century was to produce a faithful reproduction of the holy text in the interest of preserving it, resulting in irregularities in the lines per page, folio sizes, column widths, line lengths and other such codicological details. These variations make it difficult to attribute any singular Hijazi fragment to a particular named Qur'an from the 7th century.

Hijazi Qur'ans:

The majority of surviving Hijazi Qur'an fragments are in the form of single leaves currently housed in a small number of museums, libraries and private collections worldwide. Although many of these fragments have been published, the inconsistencies in orthography and line spacing in these early folios make it difficult to identify precisely how many codices were first copied in those early decades, however it is accepted that there were likely 4 or 5 produced (under the supervision of one of the Prophet's secretaries Zayd ibn Thabit) before distribution to wider areas to spread Islam. The exact list of cities to have received a copy is uncertain, however it is likely that there were at least four or five produced (these likely for Mecca, Damascus, Basra and Kufa, with one probably retained by Medina).

To date, four definitively 7th century Hijazi Qur'ans have been identified. These are the Codex Parisino-petropolitanus (Bibliothèque Nationale de France, BnF Arabe 328, which includes 36 folios with other single folios recorded at the Vatican, Khalili Collections and the National Library of Russia), The Birmingham manuscript (2 folios, The Cadbury Research Library, Birmingham University), The Sana'a Manuscript (38 folios in the Dar al-Makhtutat library, Yemen, and other single folios recorded in European and private libraries), and Codex M a VI 165 (77 folios The Universitätsbibliothek Tübingen, Germany).

The present example is most comparable to the Sana'a manuscript in its overall aesthetic: there are 22 lines in the present leaf and most of the Sana'a leaves contain 21-23 lines per page and the verses are marked with clusters of 4-6 dots in both instances. However, the Sana'a manuscript is a palimpsest containing an upper and lower text (which is only visible under ultraviolet light), and although there is no evidence to suggest that the present leaf is a palimpsest, there are notable similarities to sections of the lower text of the Sana'a manuscript. The infrequent use of the *alif* character and the reduced use of dots in the consonants are both features that are in keeping with linguistic characteristics identified in the lower text of the Sana'a manuscript.

In their article *Sana'a and the History of the Qur'an*, Sadeghi and Goudarzi note: "The lower text of San'ā I is at present the most important document for the history of the Qur'ān. As the only known extant copy from a textual tradition beside the standard 'Uthmānic one, it has the greatest potential of any known manuscript to shed light on the early history of the scripture'. Furthermore, they note "In addition, the orthographic and paleographic differences between the two layers are consistent with their being separated by a period long enough for the codex to have been worn out: though both scripts are Hijazi, the upper writing is more compact, uses more alifs, and uses more dots for distinguishing the consonants. Alternatively, part of the lower codex may have been damaged in an accident. As a third possibility, the fact that the lower writing belongs to a non'Uthmanic textual tradition may have been the motive... These explanations, of course, are not mutually exclusive" (Sadeghi, Behnam and Goudarzi, Mohsen. *San'ā I and the Origins of the Qur'ān, Der Islam*, vol. 87, no. 1-2, 2012, pp. 1-129).

Without comparative carbon dating reports and scientific analysis of these early fragments, it is virtually impossible to conclusively identify precisely the association of this leaf to any singular parental manuscript. However, the paleographic and orthographic evidence available strongly indicates that this leaf is most strongly associated with the cache of early leaves from which the Sana'a and other early Qur'ans were collated.

The survival of a fragment from this extremely early period in Islamic manuscript production is extraordinary. The small cache of comparable folios from this early chapter in Islamic studies and Arabic calligraphy still require much in the way of academic research and therefore the addition of this leaf to the other known manuscript fragments is important. Furthermore, opportunities to acquire such early Qur'anic material are very infrequent with the majority of other examples already housed in museums and libraries.

Provenance: From the library of a private UK collector.

Single leaf, decorated manuscript on parchment, in Arabic, containing the text from Qur'an Juz' VII, sura al-Araf, parts of vv. 169-194, fragmentary leaf, c. 335 x 230 mm; single column, 22 lines of sepia hijazi script to both sides, verse marked by clusters of 4 or 6 dots, a few words overwritten in a later hand, areas of loss to folio.



RARE EXAMPLE OF EARLY SCRIBAL FREEHAND

2. [QUR'AN]. An early Qur'an leaf in Kufic script, containing the text for surah Taha, verse 34 (part) to 39 (part). Abbasid Near East or North Africa, 9th century AD.

£25,000 [ref: 109619]

A strikingly rare example of scribal freehand from the Abbasid period that is known for producing Qur'ans in a highly regular and formal manner. Scribes from this period are very likely to have copied the Qur'an from memory and this folio demonstrates a moment in time when the scribe gently ventured into a broad free-hand during the copying process onto vellum which evidently lacked any preparatory rulings, resulting in a strong and beautiful kufic calligraphy that stands apart from all the other examples of its kind.

The style of script is most comparable to the Déroche classification of the 'D' group, being the most varied group of the early Abbasid scripts, which is distinctive for its use of thick lines and vertical strokes that are always perpendicular to the base. This leaf is likely to have been part of the same parent manuscript as the famous MS. 322 in the Institute of Oriental Studies Leningrad, according to Déroche (see *The Abbasid Tradition*, London, 1992, p. 126, no. 69 for more information).

Single folio, fine decorated manuscript on parchment, in Arabic, containing the text for surah Taha (part of verse 34 to beginning of 39), 277 x 290 mm; single column, 7 lines bold scribal stylised kufic script in dark sepia, vocalisation in the form of red dots and verses marked with green dots, some very light age-toning to parchment else very bright and attractive condition; framed and glazed.



FROM AN ELEGANT ABBASID QUR'AN

3. [QUR'AN]. Leaf from a fine Abbasid Qur'an, copied in Kufic script, containing the text from Surah al-A'raf 7:16 to 7:27, Abbasid Cairo or Damascus, 9th century.

£18,750 [ref: 113609]

The calligraphic style and format of the present leaf strongly indicate that it was produced in the 9th century during the Abbasid period, with similar characteristics to Kufic Qur'ans found in Cairo and Damascus. The present style of Kufic script is most comparable to the Déroche D.IV with its strongly curved and independent nun and thick trumpet-like flourishes to the ends of the letters nun, waw and lam. For more on information see Déroche, *The Abbasid Tradition* (London, 1992, pp. 36-37).

Single leaf, illuminated manuscript on parchment, in Arabic, containing the text from Surah al-A'raf 7:16 - 7:27, size: 250 by 330mm approx.; single column, 14 lines black Kufic script per page, vocalisation in the form of red dots, individual verse divisions marked by three red dots in a triangular formation, fifth verse divisions marked with gold ha-shaped device, tenth division verse divisions marked with gold rosettes pointed in green and black, some restoration to the very outer edges of the parchment (not affecting text), very light surface soiling and light rubbing, overall an attractive leaf.

4. AL-MUSAWI, ABU-HASSAN MUHAMMAD IBN AL-HUSAYN (KNOWN AS AL-SHARIF AL-RADI). *Takhlis al-Bayan fi Majazat al-Qur'an*, or 'Mujazat al-Radi', copied in the hand of the author, second volume only. *Buyid Persia* (Baghdad), dated 13 Shawwal 401 AH (1010 AD).

£145,000 [ref: 106052]

Al-Sharif al-Radi (970-1015 AD) was a celebrated poet and scholar from Baghdad, whose was a direct descendent of Imam Ali, the cousin and son-in law of Prophet Muhammad. His father Abu Ahmad Hussayn was the Naqib of Iraq (a government position with responsibilities for the descendants of Prophet Muhammad) and chief Hajjaj for the region (overseeing pilgrimage to Ka'aba). He is buried in the Holy Shrine of Imam al-Husayn in Karbala. Al-Radi was a literary figure with extensive Islamic fiqh and tafsir expertise, who established the renowned Dar al'ilm (school of knowledge) in Baghdad during his lifetime. This school became a leading educational centre during his lifetime, and nurtured an entire generation of influential scholars, most notably al-Shaikh al-Tusi (995-1067 AD). As an author, Al-Radi is best known for his collection of commentaries on Imam Ali, entitled *Nahj al-Balagha* (peak of eloquence), which is commonly considered a masterpiece of Shi'ite literature and has remained popular with Shi'ite Muslims for a millennium. The present manuscript contains a lesser known and much rarer work entitled *Takhlis al-Bayan fi Majazat al-Qur'an* (roughly translating to 'summary of statements in the Qur'an'). It is a literary text focusing on the figurative and metaphorical meanings of phrases in the Qur'an, and is the first independent work of its kind to examine Qur'anic text through a literary perspective.

The author's own copy. Perhaps the exemplar from which all other extant witnesses descend. As the colophon states, it was written by the author himself and completed on 13 Shawwal 401 AH in Baghdad, the capital city of one of four principalities of Buyid/Buyid Persia. It adds that that he began compiling the work on 10 Sha'ban 401 AH, confirming earlier academic theories on the subject (these based on his mention of his father in a laudatory context suggesting he had just died; his father died in 400 AH/1009-1010 AD). Its date agrees so closely with that established for a crucial lost manuscript of another of his works, that we might infer that in the last years of his life the author surrounded himself with like minded scholars and scribes, producing the final and authorised copies of his numerous works (the other work is that of a Qur'an commentary written in ten volumes in 402 AH by a scholar who then read it to the author, but with only volume five of the set surviving to at least 533 AH when it was copied along with its colophon into a manuscript subsequently recorded in the Imam Reza shrine in Mashhad from where it was copied and published by Mirza Husayn Nuri: see I.J. Boullata, *Literary Structures of Religious Meaning in the Qur'an*, 2000, p. 300). This is perhaps the sole autograph from that period of intense book production to survive. Baghdad had been an important literary centre since the ninth century AD, and when the Buyid/Buyid dynasty came to power in the mid-tenth century AD it was the second largest city in the world, bested only by Constantinople. It had a vibrant bookish and scholarly culture from its earliest days, with records of a private library there in the ninth century so vast that needed 120 camels to move it from one site to another. By the mid-thirteenth century AD, on the eve of the destruction of the city by the Mongol Hordes, Baghdad had thirty-six public libraries and over a hundred book dealers, who in turn employed a small army of book copyists. The present manuscript comes from the early part of this timespan, from the period of intellectual renaissance and flowering of study under the patronage of the cultured Buyid dynasty who 'valued culture and science as ornaments and expressions of power' and who 'collected intellectual luminaries like jewels in a diadem' (see J.K. Kraemer, *Humanism in the Renaissance of Islam: the cultural revival during the Buyid Age*, 1992, especially pp. 46-60, at p. 53).

Later historical sources record that in the aftermath of the Mongol attack on Baghdad in 1258, following the execution of the ruling elite and much of the population there followed by seven days of looting and razing of its most important buildings. As part of this, it is reported, the Mongols went on to build stables from discarded books instead of bricks, and that the Tigris could be ridden across on horseback as so many of the city's books had been flung into it. Earlier sources, such as Ibn Taymiyyah (d. 1328) note that Nasir al-Din al-Tusi, an astrologer in the service of the Mongolian khan, Hulagu, 'took possession of the people's books, the endowments, and land', destroying those created for the study of Shia Islam. This volume may have survived due to it being outside of Baghdad during the destruction, perhaps already in Hillah.

The details given in the colophon of this codex are solidly supported by both a C14 test (by CIRA - Science for Art Cultural Heritage of Martillac, France and New York, their report reference 0415-OA-98R-4 carried out in 2015, with them extracting the sample of paper from the book themselves: strip of paper from blank lower edge of fol. 10), as well as a report on the antiquity of the paper stock by Helen Loveday. The C14 analysis establishes a date of 986-1048 AD with a probability of 79.1%, and the paper stock is characteristically Persian and of the twelfth century or before (the extreme rarity of comparative eleventh-century manuscripts from this region forcing the dating parameters to be set as 'twelfth-century or before').



Provenance: The author (the colophon [see Notes]); Ibrahim bin Abdullah '... al-Mundashi' (ex-libris on endleaf dated Ramadan 737 AH [1336-37 AD], perhaps rebound while in his ownership); Muhammad bin Ahmad bin Abu'bakr '... al-Hili', from the ancient town Hillah to the south of Baghdad (ex-libris dated 29 Jumada al-Awwal 751 AH [1350-51 AD] on first leaf of text); In modern Arabic-speaking book trade in last century (strip of modern paper adhered to pastedown by right-hand side, most probably from a now removed bookseller's description); Private UK collection formed in the 1960s.

Single volume, second volume only of the text, decorated manuscript in Arabic, complete in alternating quires of 8 & 12 leaves with a bifolium at the end to complete the text, 162 leaves (plus one contemporary and 3 later endleaves), 218 by 118 mm; single column of 11-12 lines in sepia naskh hand of the author al-Sharif al-Radi himself, title on recto of first leaf, colophon at end of text in same hand, on distinctively Persian dark-cream paper, most leaves with mould markings (of 7-8 laid reed lines per centimetre, and with no chain lines apparent), final free endpaper with numerous ownership inscriptions (pre-fourteenth century), occasional marginal commentary (also pre-fourteenth century), some early damp-staining and mottling to leaves to entirety of volume affecting upper and outer corners, a few repairs to preliminary leaves including a closed tear to first leaf, strip of modern paper pasted along length of pastedown (probably from modern description once pasted there and subsequently removed), later endpapers and doublures inserted; fourteenth-century leather boards, stamped in blind and ruled with geometric patterns, skilfully rebacked, re sewn and edges repaired, very presentable and attractive condition.



EARLY ARABIC POETRY

5. AL-TIHAMI, ABU AL-HASAN ALI IBN MUHAMMAD. *Diwan Abu al-Hasan Ali Ibn Muhammad Al-Tihami, Near East, possibly the Holy Lands, dated 15th Jumada II 590 AH (1193 AD).*

£32,500 [ref: 113041]

An exceptionally early manuscript copy of the *Diwan* of Abu al-Hasan Ali Ibn Muhammad al-Tihami (d. 1025).

Single volume, decorated manuscript on buff paper, in Arabic, 95 leaves, 165 x 145 mm; single column, 13 lines black naskh script, headings in a larger naskh, some damp-staining, leaves age-darkened and a little soiled, penultimate two leaves conjoined (requiring conservation to separate), some outer edges repaired; in modern green leather over boards, resewn and recased.



NOTABLY EARLY HAFEZ MANUSCRIPT

6. HAFEZ SHIRAZI. SA'DI SHIRAZI. *Divan, including the Divan of Hafez and the Bustan of Sa'di, signed by Muhammad Katib al-Sultani. Timurid Shiraz, early 15th century.*

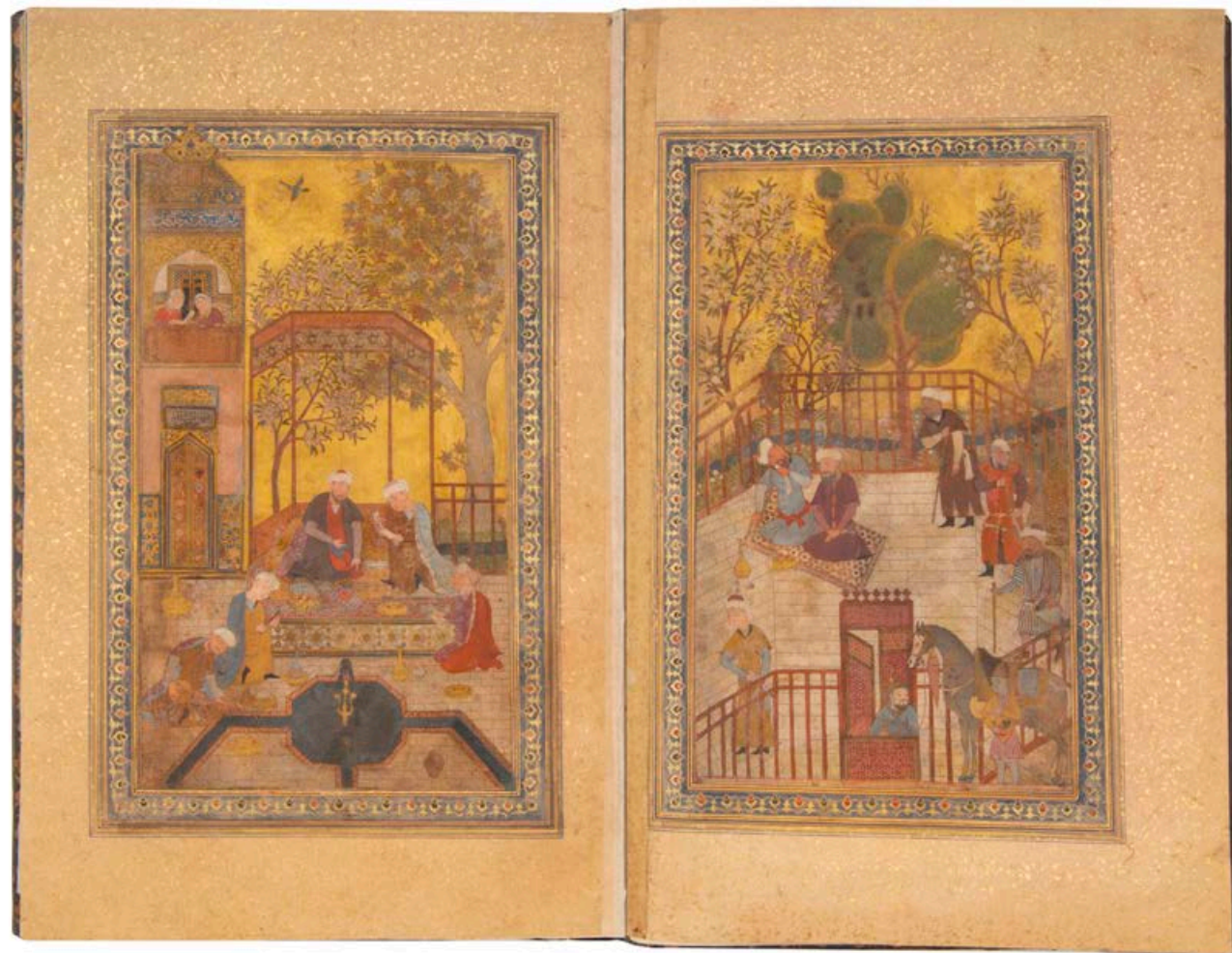
£22,500 [ref: 106383]

Hafez Shirazi (1315-1390 AD) is considered one of the greatest of the Persian Poets, whose immensely popular poetry continues to thrive in modern day Iran and far across the international sphere, with many translations of his texts available worldwide. This particular collection of his *Divan* is considered to be a compilation of all of Hafez' ghazals and although Hafez is believed to have been a popular poet in his lifetime, very few early manuscript copies of this text survive.

The colophon of this manuscript is signed by the scribe Muhammad Katib al-Sultani and although there appear to be no other manuscript records attributions scribe, their title 'sultani' strongly indicates that they were a working scribe in the Court of Ibrahim Sultan (Timurid Prince and Ruler of the Fars region 1415-1435). The stylistic attributions of this manuscript also strongly indicate manuscript production in the Shiraz region of Timurid Persia, the capital of the Fars region during this period. Therefore, if this manuscript was indeed compiled during the reign of Ibrahim Sultan, who was a very avid collector of books and calligrapher in his own right, we can assume manuscript production between 1415 and 1435 AD. This places the manuscript within decades of the death of Hafez and makes it one of the earliest known copies of the text.

Provenance: Al-Sayyid Mustafa Sharaf al-Din, the Katib-e Divan, ie Ottoman Official & Secretary of the Council of State, of Salih Pasha, Grand Vizier to Sultan Mehmed VI (ink inscription to front free endpaper).

Single volume, comprising the *Divan* of Hafiz and the *Bustan* and *Ghazzaliyat* of Sa'di (main body of the text of this manuscript is the *Divan* of Hafez and the *Bustan* of Sa'di, followed by his ghazaliyyat, fills the margins), illuminated manuscript on paper, in farsi, 179 leaves plus 3 endleaves (two leaves in main body of text in skilfully executed later manuscript facsimile), textually complete, 180 by 125 mm; double column with additional text extending outwardly in the marigns, 24 lines elegant black nasta'liq, often interspersed with triangular panels of floral illumination, fine illuminated head-piece opening the text in the Timurid style of illumination, columns ruled in gold and black, catch-words throughout, later inscriptions to endleaves, some minor paper repairs and a few scattered smudges to ink, overall very attractive condition; late eighteenth-century Ottoman burgundy morocco with flap, central medallions and corner pieces or tan stamped leather coloured in gold, ruled in gilt, some additional blind-stamped tooling details, edges painted, extremities a little rubbed.



EXCEPTIONAL TIMURID MANUSCRIPT WITH EARLIEST APPEARANCE OF BIHZAD ILLUSTRATIONS

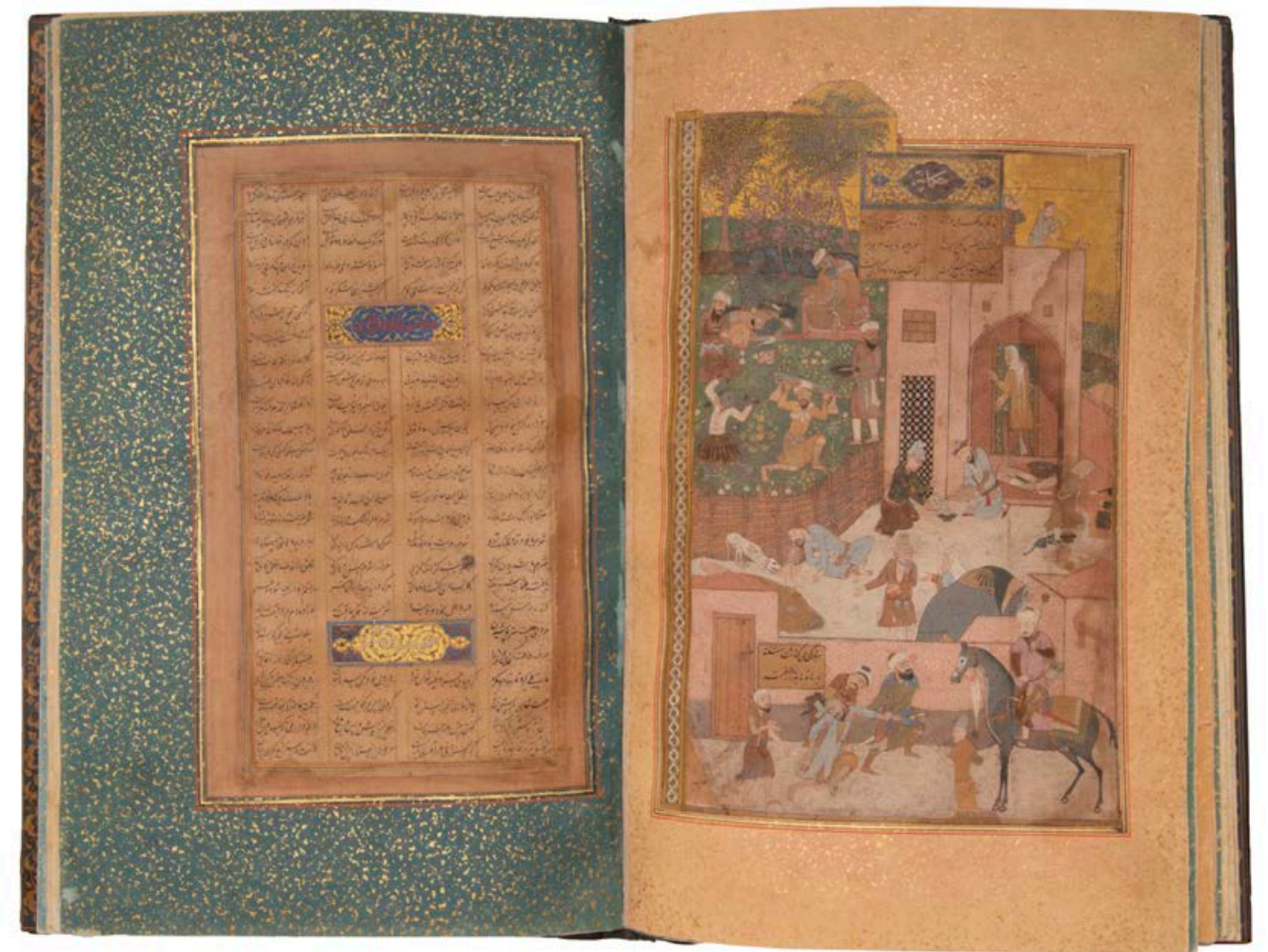
7. MARAGHA'I, RUKN AL-DIN AWHADI (KNOWN AS 'AWHAD AL-DIN ISFAHANI'). *Jam'i Jam* [The Cup of Jamshid], with four full-page illustrations by Kamal al-Din Bihzad, signed by the master scribe Shir' Ali. *Timurid Herat, dated 863 AH (1459-60 AD).*

£650,000 [ref: 109964]

PRINCELY TIMURID MANUSCRIPT - THE ONLY RECORDED COPY OF THIS RARE TEXT TO BE ILLUSTRATED WITH MINIATURES.

This rarely illustrated text is the *Jam'i Jam*, the Cup of Jamshid, by Awhadi Maragha'i (1274/5-1338 AD) is both a mystical poem as well as a treatise on social topics such as ethics and education. The title evoking the Persian King Jamshid and the poem composed in dedication to the last Ilkhanid Sultan, Abu Sa'id Bahadur Khan. The poem is an expansive text written in 'mathnavi' form, akin to the *Khamsa* of Nizami, and although there is evidence to suggest its popularity with readers contemporary to the author, it was seldom read or reproduced by the end of the 15th century. One section of the poem recounts the story of a ruler's slave drunk in a tavern that had to be dragged away from the premises - illustrations of such scenes are highly unusual and seldom appear in manuscripts at this level of sophistication, particularly from the Timurid period.

Although this manuscript doesn't bear the name of a patron, both the scribe and artist were working in Herat during the mid- to late- fifteenth century and the style of production and the distinct coffee-toned paper are in keeping with craftsmanship from this geographical area. Under the patronage of Sultan Abu-Sa'id, a new *Kitabkhana* (library) was established in the Timurid capital of Herat simultaneous to the production of this book, so there is a strong possibility that Sultan Abu-Sa'id was indeed the commissioner of this text. Another volume from this library, the *Nahj al-Fardis* (produced c. 1466, only six years after this manuscript), has illustrations that are very suggestive of the hand of Bihzad, placing this *Jam'i Jam* among other manuscripts illustrated at the bequest of the Sultan.



Bihzad was being trained by Ustrad Mirak in the 1450s and 1460s and would have been young, only 19 years old, at the time of production of this book. With this in mind, there is a strong possibility that as part of the revival of the Timurid *Kitabkhana*, Awhad's *Jam'i Jam* was selected as a 'project' where the experienced calligrapher Shir 'ali might collaborate with the promising young pupil Bihzad to illustrate the text - in the typical style of Timurid manuscript production from the 1420s onwards. The same pair later collaborated on the famous *Zafarnama* produced for Sultan Husayn in 1467-8, following their successful partnership on this codex. There are no attributions to Bihzad that pre-date the present manuscript, making this an exceptionally important witness to the early work of one of the most celebrated classical Persian painters of the 15th and 16th centuries.

Provenance: Shah Jahan (imperial Mughal seal to first leaf and inscription dated Rabi I of the 20th regnal year of Shah Jahan, being the Spring of 1647, identifying the scribe and attributing the illustrations to Bihzad); Oliver Hoare Collection d. 2018 (Christie's London 25th October 2019).

Single volume, illuminated manuscript on paper, in Farsi, complete, 48 leaves plus 4 fly leaves, 305 x 193 mm; text in 4 columns, 25 lines refined scribal black nasta'liq, titles in red and gold thuluth within illuminated cartouches across two central columns, opening two leaves with two facing full-page illustrations, two further full-page illustrations on folios 27r and 30v, many early seal impressions to the reverse of first leaf, colophon signed and dated, all leaves remargined with gold-speckled card in various colours (probably from the late sixteenth- or seventeenth-century Safavid Persia), later endpapers; housed in finely painted Safavid lacquered boards, depicting hunting scenes and animals amongst intricately painted flora, doubleurs in gilt, painted and stamped decoupé morocco with central medallion and corner-pieces, outer edges heavily repaired, rebacked. Dr Eleanor Sims (The Oliver Hoare Collection, Jam-i Jam catalogue, Christie's, 25th October 2019), lot 80.



FROM THE COURT OF SHAH TAHMASP

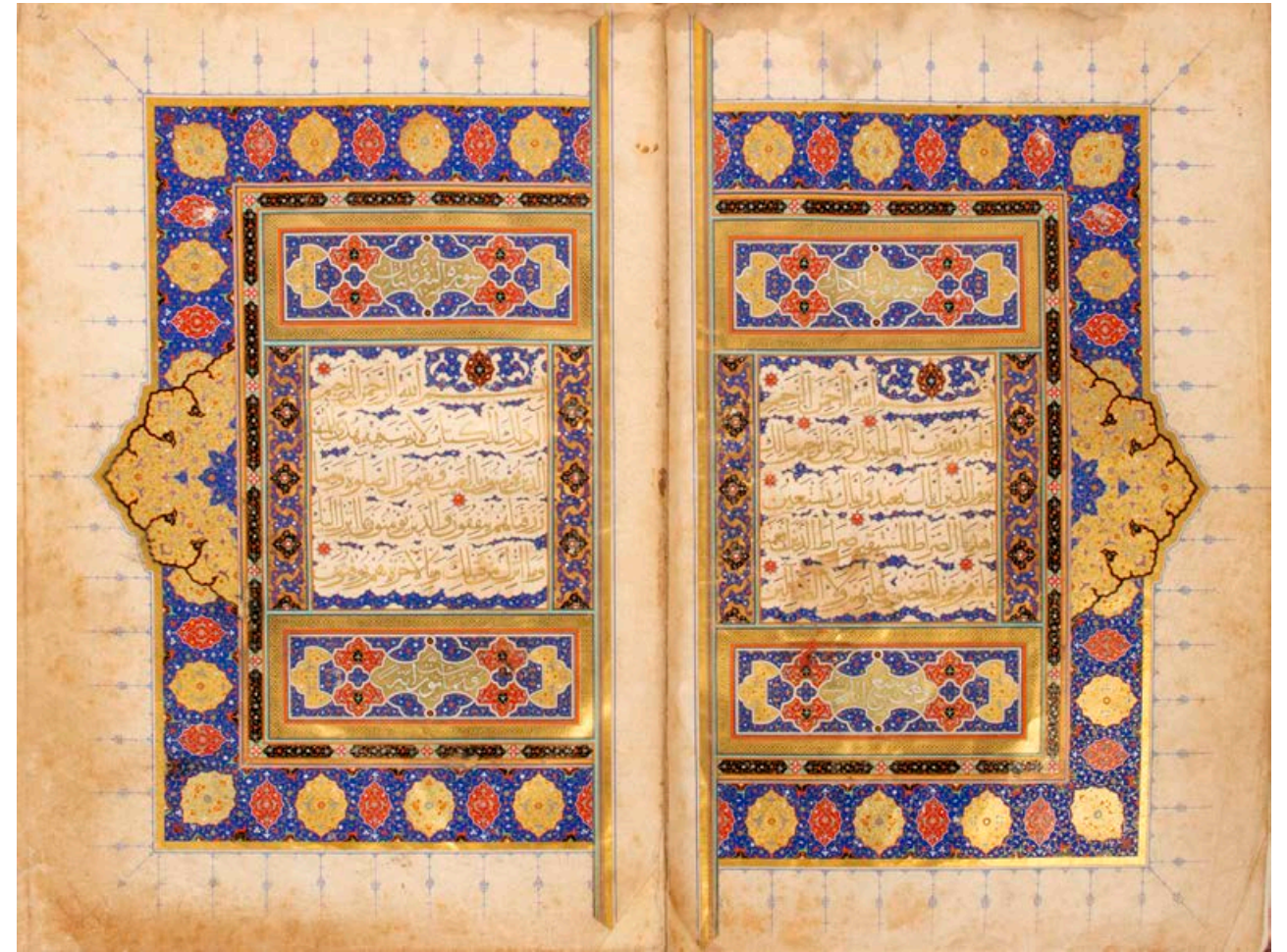
8. [QUR'AN]. First Juz' from a monumental Safavid Qur'an, with fine calligraphy attributed to Muhammad bin Ahmad Khalili al-Tabrizi, *Safavid Persia, circa 1570 AD*.

£250,000 [ref: 111937]

AN EXCEPTIONAL QUR'ANIC JUZ WITH CALLIGRAPHY ATTRIBUTED TO THE COURT CALLIGRAPHER TO SHAH TAHMASP, AHMAD AL-KHALILI AL-TABRIZI, FROM THE PRIVATE COLLECTION OF TAMMARO DE MARINIS (1878-1969); AN ACCOMPLISHED SCHOLAR AND ONE OF THE MOST RENOWNED BOOK-DEALERS OF THE TWENTIETH CENTURY, NOTABLY ACQUIRING MANUSCRIPTS FOR THE COLLECTION OF J. P. MORGAN (1837-1913).

Striking parallels have been identified between this manuscript and another juz', also from an imperial Safavid Qur'an, currently housed in the Turkish and Islamic Arts Museum (Inv. No. TIEM 422), Istanbul. Their manuscript was copied by Shah Tahmasp's (r. 1524-1576) court calligrapher Muhammad b. Ahmad al-Khalili al-Tabrizi and dated 979 A.H (1571 A.D.). The two manuscripts present notably similar illumination, size, bindings and calligraphy. The frontispiece illumination and calligraphy of the present juz' is almost identical to that of the TIEM Qur'an suggesting that the juz' was also produced by the Safavid court workshop in circa 1570. The frontispiece illumination of both manuscripts is based on a double-page design created and favoured by the Timurids towards the end of the 15th century. A Qur'an featuring this type of frontispiece illumination, produced between 1500-1550, in late Timurid Herat or early Safavid Tabriz, is in the Khalili Collection, see, David James, *The Nasser D. Khalili Collection of Islamic Art – After Timur* (The Nour Foundation, cat. 31).

Muhammad b. Ahmad al-Khalili al-Tabrizi was a Safavid court calligrapher who worked for the palace workshop during the reign of Shah Tahmasp (r. 1524-1576). According to the Ottoman historian Mustakimzade Suleyman Saadeddin Efendi, he was also called 'Ghiyath al-Din Khalili'. He was born in Tabriz and famed for his mastery in calligraphy during his time in the court workshop under the patronage of Shah Tahmasp, who sent al-Tabrizi to Istanbul specifically to copy a manuscript Qur'an for the recently enthroned Ottoman Sultan Murad III (r. 1574-1595). Al-Tabrizi completed this Qur'an and presented it to Murad in 983 AH (1575 AD). Sultan Murad appreciated his mastery in calligraphy and rewarded him generously for his efforts and the Qur'an was later endowed to the Mausoleum of Abi Ayyub al-Ansari in Istanbul. Mustakimzade also states that another Qur'an copied by Muhammad was in the Mausoleum of Grand-vizier Murad Pasha. See Mustakimzade Suleyman Saadeddin Efendi, *Tuhfe-i Hattatin* (Istanbul, 1928, p. 382) and Mehdi Bayani *Ahval va Athar-i Khushnvisan* (Intisharat-i Ilmi, Vol. III, 1363 (1943), p. 1140) for more information on the al-Tabrizi.



The practice of writing in gold was extremely expensive and reserved to manuscripts produced under royal patronage. Some of the earliest Qur'ans written in gold *muhaqqaq* script like the present juz' were produced for the Ilkhanid rulers Ghazan Khan (r. 1295-1304) and Oljaytu (r. 1304-1316); for more information see David James *Qur'ans of the Mamluks* (Alexandria Press, Thames & Hudson, 1988). From the 15th century, there is a royal Qur'an in the Nasser D. Khalili Collection, written for a member of the Aqqoyunlu court -probably for Uzun Hasan or his son Yaqub Beg- which features a magnificent frontispiece in gold *muhaqqaq* script bearing striking similarities with the frontispiece of the present juz'; for more information on this Qur'an see, David James, *After Timur: Qur'ans of the 15th and 16th Centuries* (The Nasser D. Khalili Collection of Islamic Art, Nour Foundation, 1992, cat. 8).

This Juz' is housed in a fine contemporary Safavid binding with ornate covers and exceptionally preserved filligree detailing to the doubleurs. Most comparable to a binding on the Panj Ganj by Jami dated 950 AH (1543 AD), for more information, see Duncan Haldane's *Islamic Bookbinding*, item 82 (London, 1983).

Provenance: Private collection of Tammaro De Marinis.

Single volume, illuminated manuscript on paper, in Arabic, containing the text to the first Juz' of the Qur'an, being Surah Al-Fatihah 1:1 to Surah al-Baqarah 2:141, complete in itself, 23 leaves, 370 x 250 mm; single column, 8 lines fine *muhaqqaq* calligraphy copied in alternating lines of black and gold, opening two leaves with elaborately decorated borders, opening two surahs copied in gold, text-blocks framed within multiple polychrome rulings, gilt verse markers of intricate hexagonal shapes, important divisions of the text marked with ornaments to the margins, in gold, a fine manuscript; housed in a contemporary fine Safavid binding with flap, outer covers of black leather with gold block stamped central panel, framed within a gold block stamped border, both adorning intricate floral designs, doubleurs of russett leather with central medallions and corner-pieces painted in polychrome with gold filigree detailing, extremities skilfully repaired, hinged strengthened, a very handsome example.

9. FERDOWSI, ABDUL QASIM. *Shahnameh*, copied by Abi Muhammad Zaman with 23 illuminated miniatures in the text *Safavid Shiraz*, dated 4 Jumada al-Awla 1058 AH (29 March 1648 AD).

£100,000 [ref: 113081]

A grand and beautifully illustrated copy of Firdawsi's *Shahnameh*, signed and dated 1058 AH (1648 AD). According to the colophon, this manuscript was copied in Shiraz, which had been an important site of production for impressive illustrated manuscripts since the beginning of the Turkman era.

The style of the paintings is reminiscent of the Isfahan school of painting which flourished under such remarkable artists as Mu'in Mussavvir during the first half of the 17th century. The broad faces of the figures, the pointed fine moustaches and the fine eyebrows are very closely related to those found in a *shahnama* manuscript dated to the equivalent of 1650 CE which is in the John Rylands Library, (inv. Ryl Pers 909; Robinson, B. W. *Persian Paintings in the John Rylands Library: A descriptive catalogue*, Sotheby Parke Bernet, London, 1980, p. 330). This Shirazi *shahnama* however, lacks the distinctive large oblong Isfahani turbans and the accentuated ringlets of hair that frame either side of the face. This suggests that although certain Isfahan-school influences have been incorporated into the style of the paintings of this manuscript, that it still retains some of its own particular Shiraz-style roots.

This manuscript was most probably commissioned by a wealthy patron in Shiraz and is such a rare example of mid-17th century Shirazi manuscript production of refined taste.

List of illustrations: Siyamak fights the black Div (f. 9b); Jamshid falls in love with the daughter of the king of Zabolestan (f. 15a); Garshasp restores his father Etret to the throne (f. 45a); Garshasp slays his father's foe in battle (f. 51a); Feridun defeats Zahak's army in battle (f. 51b); Feridun captures Zahak and imprisons him in chains under mount Damavand (f. 57b); Paying homage to the enthroned Feridun (f. 71b); Manuchehr kills his uncle Salm in battle (f. 79b); Rustam lifts afrasiyab by the belt from his saddle (f. 109b); Rustam slays a dragon (f. 115b); Rustam realises that he has killed his son Sohrab (f. 138a); Guruy executes Siyavush (f. 166b); The armies of Turan and Iran face each other (f. 208a); Rustam rescues Bizhan from the pit (f. 241b); Bizhan kills Human (f. 289b); Kay-Khusrau kills Shida (f. 309b); Isfandiyar kills the Dragon (f. 364a); Isfandiyar kills the sorceress (f. 365a); Rustam shoots Isfandiyar in the eyes with a double-pointed arrow (f. 387a); Anushirvan enthroned (f. 503b); Anushirvan divides his kingdom into four parts (f. 504a); The victorious Anushirvan holds court on his return to Iran from China (f. 514b); Anushirvan is advised by Buzurjmihr (f. 515a).



Single volume, illuminated manuscript on paper, in Farsi, 607 leaves (plus two endpapers), 370 x 240 mm; four columns, 25 lines of elegant black nasta'liq, headings in red ink set inside gold ruled cartouches, the text panel ruled in gold, blue and red, catchwords throughout, the opening folio with a gold and polychrome illuminated headpiece surrounded by bands of strapwork, the opening of the text following the introduction with a further illuminated headpiece, 23 illustrations in opaque pigment heightened with gold including 17 half page illustrations, 4 full page and a double page compositions, the colophon signed and dated, some leaves remargined (particularly the preliminary and penultimate gatherings), some finger soling and light ink smudges; housed in a contemporary maroon leather binding with stamped and tooled floral medallions, the doublures with lacquered stamped floral medallions, rebacked and edges repaired, a good example.





10. [QUR'AN]. Juz' XXI from a Qur'an in Sini script, China, circa 1800.

£10,000 [ref: 112451]

An attractive example of a Juz' from China, copied in the typical style of calligraphy 'sini' script from that region and housed in a contemporary chinese cloth binding over pasteboards with flap.

Single volume, illuminated manuscript on paper, in Arabic, containing the text for Juz' XXI of the Qur'an, complete in itself, 59 leaves, 275 x 200 mm; single column, 5 lines scribal sini script per page, in black, verses marked by gilt floral devices, leaves ruled in red, opening two leaves of text framed within gilt borders and a head-pieces, these decorated with floral designs formed of geometric patterns, final two leaves of text further illustrated with flowers highlighted in gilt adorning a ruled border around the text-block, leaves a little stained and rubbed; housed in contemporary patterned cloth over pasteboards with flap, extremities rubbed and worn, covers darkened.



AN AUTHENTIC EMARATI MANUSCRIPT

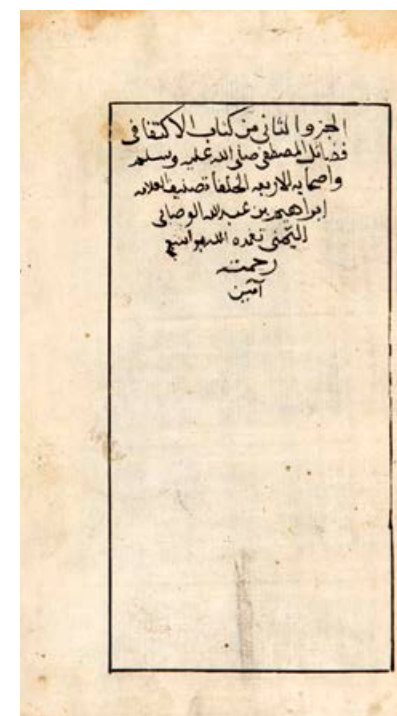
11. AL-MATUFI, IBRAHIM BIN ABD'ULLAH AL-WASABI. Al-Juz' Al-Thani min Kitab al-Iktifa' fi Fada'il..., copied by Sa'id ibn Saif al-Maliki 'Bald al-Wasl ila Sahil al-Qarb min Qalim Oman' most likely referring to modern day Dubai, dated Rab'i al-Awwal 1223 AH (April 1808 AD).

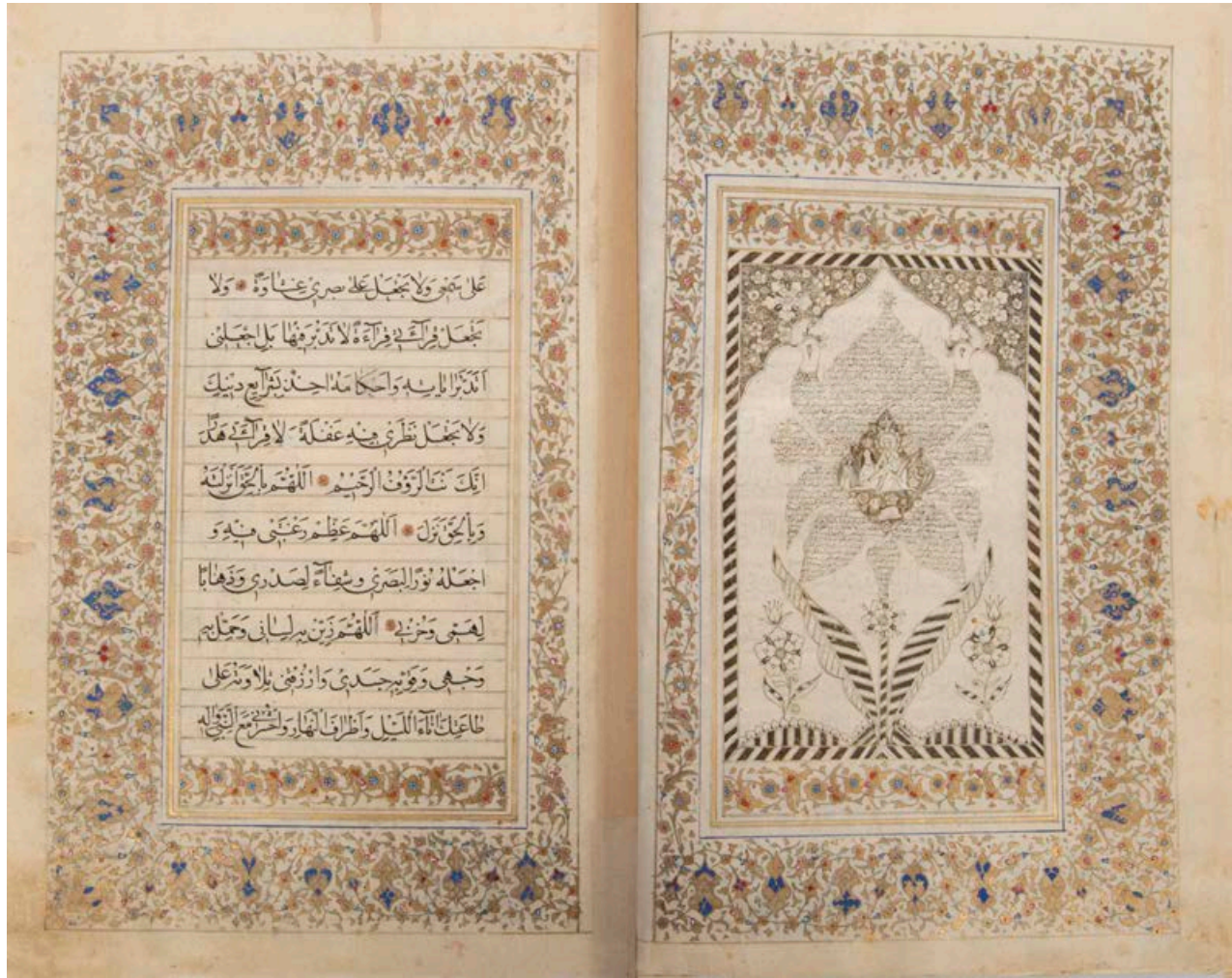
£30,000 [ref: 113909]

Rare manuscript, described in the colophon as being copied in the 'Al-Wasl' area in the western provinces of Oman, likely referring to the Al-Wasl area in modern day Dubai.

The text contains the second part of a book on Sunni Hadith and is described in the colophon as being copied by Sa'id ibn Said al-Maliki. The informal nature of the scripture very much indicates that the copying of the text would have been for personal use, and likely by an important figure in the local population of Al-Wasl in the early 19th century. No other examples of manuscripts by this scribe have been traced.

Single volume, decorated manuscript on paper, in Arabic, complete, 40 leaves plus 2 later endleaves, 178 x 120 mm; single column, 19 lines informal black naskh, some important sections copied in red, catch-words throughout, a decorated head-piece opening the text with decorations in red and yellow, encompassing a text-panel containing a 'Bismillah' opening to the text, text panels ruled in black, some slight finger-soiling, overall clean and attractive, in later cloth over pasteboards, rebaked in modern leather with endpapers inserted.





RARE ILLUSTRATION OF THE PROPHET IN THE QUR'AN

12. [QUR'AN]. A Fine Qajar Qur'an, copied by Hajji Jaffer al-Qazvini, with an illustration of Prophet Muhammad's Mi'raj (ascension to Heaven), Qajar Persia, dated Jumada I 1235 AH (February/March 1820 AD).

£70,000 [ref: 112455]

AN EXCEPTIONAL QAJAR QUR'AN PRODUCED DURING THE REIGN OF FATH' ALI SHAH QAJAR.

This manuscript includes all the qualities and attributes one would expect from a Qajar Qur'an from a royal or courtly workshop, however it includes one remarkable and highly unusual feature: the inclusion of an illustration of Muhammad's heavenly journey (mi'raj) within a central medallion on the opening folio. This drawing is surrounded by a large calligraphic floral composition comprising of a repetition of a verse from the Qur'an (particularly verse 51 from Surah al-Qalam 'Chapter of the Pen' LXVIII).

Figurative art, particularly depictions of the Prophet Muhammad, are a rare feature in Islamic art. The appearance of The Prophet in human form is scarce and generally limited to works of poetry and history, never associated with texts of a religious nature. In Islam, the Qur'an is believed to be the literal word of God (as it was revealed to Prophet Muhammad) and the scripture and physical properties of the inscribed codex therefore the carry a certain spiritual significance that sets it apart from all other texts; this is generally why the art of calligraphy has so much scope and significance in the Islamic world. The presence of a drawing of the prophet *inside* a bound Qur'an is an exceptional rarity and demonstrates a remarkable break away from the traditional boundaries of Islamic art and book production.

No other records of the scribe Hajji Ja'far al-Qazwini have been traced, however the naskh calligraphy executed in the manuscript is of a high calibre and rather unusually is continued on the lacquered binding that houses the manuscript.



KASHMIR ILLUMINATION

13. [QUR'AN]. Fine Kashmiri Qur'an. North India, first half of the 19th century.

£17,500 [ref: 110710]

An exceptionally illuminated Kashmiri Qur'an copied in an elegant naskh script, housed in a contemporary lacquered binding, altogether showcasing the very finest in Kashmiri manuscript production in the first half of the nineteenth-century.

Single volume, illuminated manuscript on paper, in Arabic, complete, 351 leaves plus 3 additional endpapers, c. 240 x 140 mm; single column, 14 lines black naskh arranged in gold speckled bands with interlinear translation to Farsi in nasta'liq script, set within gold and blue rules, occasional marginal medallions and annotations, gold roundel verse markers, surah titles in polychrome thuluth reserved against gold cartouches, catchwords, opening two pages with intricate and delicately painted gold and polychrome illumination, very clean and crisp internal condition; housed in a contemporary painted lacquered binding, crack in lacquer to one board, extremities rubbed, a very handsome volume.





EXQUISITE ILLUMINATION BY A NAMED ARTIST

14. [QUR'AN]. A fine Ottoman Qur'an, copied for Seyyed Hafez Hajj' Muhammad Amin by Seyyed Rashid Muhammad Qurmani, illuminated by Rashid. Ottoman Turkey, dated 1245 AH (1829 AD).

£35,000 [ref: 109442]

A beautifully illuminated Qur'an, signed in the colophon with the name of the 'tadhhibuh' (illuminator) Rashid. The presence of an attributed artist is uncommon in Qur'anic material, and this particular Qur'an is worthy of the artist's mention as there is an extraordinary amount of detail in the illumination. The opening two surahs of this Qur'an contain verse markers that illustrate the holy sites of Mecca and Medina in miniature. Furthermore, throughout the Qur'an the verse markers have been painted with a vast variety of designs and it seems that every single marginal illustration is unique in its artistry.

The colophon also names the patron of the manuscript as Seyyed Hafez Hajj' Muhammad Amin and the scribe Seyyed Rashid Muhammad Qurmani.

Single volume, finely illuminated manuscript on paper in Arabic, with VERSE MARKERS DEPICTING THE HOLY SITES OF MECCA AND MEDINA (in the opening two Surah), complete, 215 x 145 mm; text in single column, 15 lines fine scribal black naskh, opening two leaves with finely illuminated polychrome decorations extending outwards, gilt roundels marking the verses throughout (often in varying designs), catch-words throughout, marginal illuminations of floral designs marking important sections of the text (all apparently unique in design), colophon and closing prayers at end, some very light thumbing else clean internal condition; bound in contemporary leather boards with flap, central cartouches and corner-pieces in gilt over red overlays, framed within gilt borders, extremities a little worn, some slight chips to leather along spine ends and flap hinges.



15. [QUR'AN]. Fine Miniature Qur'an in the shape of a leaf. Iran or India, second half of the 19th century.

£30,000 [ref: 113037]

This is an enchanting miniature Qur'an in an unusual decoupé leaf-shaped style with jagged edges on dark green paper. Much of the Islamic book arts have focused on the decoration of the page of its most fundamental text, the Qur'an. Here the artisans went one step further and employed the physical shape of that page as part of the book's decoration and message. While the Tuba tree is not actually mentioned in the Qur'an, it is commonly believed to be that which grows in Janna, the Islamic understanding of Paradise, and its leaves stand behind the shape of the delicate leaves in this unusual codex. The use of gold and the presentation of the entire Qur'an in two tiny columns which mimic the veins of a real leaf, point to the quality of this manuscript and the wealth of the patron who commissioned it.

Only three comparable Qur'ans have appeared on the open market in the last few years: both at Sotheby's, 19 October 1994, lot 57, and 24 April 1996, lot 18. Another is housed in the New York Public Library (The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Spencer Collection, theirs copied by Mohammed Saleh Taom Zadeh and dated 1248 AH (1832-33 AD).

Single volume, illuminated manuscript on dark green paper, each leaf cut into the shape of a leaf with decoupé edges, 124 leaves (including one blank flyleaf at the end), complete, 78 x 42 mm; text in two slanted columns (lines imitating the veins of a leaf), with between 45 and 49 lines of miniature gold ghubari script, surah headings in silver, opening two leaves with illuminated borders formed by interlocking circles forming geometric patterns around the text, decorated in blue, silver and gold with accents in red; original dark green morocco leaf-shaped covers, hand-painted gilt decorations to covers, housed in original dark green box with illumination in the same designs as the covers, excellent condition.



COPIED FOR A REGIONAL KING

16. [QUR'AN]. Rare Provincial Qur'an, copied for Malik Muhammad bin Muhammad 'Al-Shamut'iyya Balda', likely a settlement in the Lower Levant 8 Muharram 1285 AH (1868 AD).

£12,500 [ref: 112993]

A very handsome and clean example of a regional Qur'an, produced for a local ruler named 'Malik Muhammad bin Muhammad'. The colophon places the manuscript in 'al-Shamuttiya al-Balda' (being the city of Shammut) and states that it was copied on the 8th Muharram 1285, which equates to the year 1868 in the Gregorian calendar.

The use of copper-coloured embossed paper additions to the frontispiece of this Qur'an is highly unusual. Typically, manuscript Qur'ans are adorned with gold to highlight the opening two surah, as a symbol of opulence, wealth and grandeur as well as providing a gateway into the holy text. Muslims believe that the text itself is sacred and that a Qur'an, being the literal word of God, is an object that can carry spiritual properties. However, there are some followers of Islam that consider the use of gold in the Qur'an and on their person taboo or 'haram' (applicable only to men wearing gold, not women); this is a characteristic mostly associated with tribes from the Arabian peninsula and lower Levant and Qur'ans produced for patrons from these regions are typically void of any colour or illumination. This credence could explain the use of copper instead of gold in the present manuscript and would make it a rare example of its kind. Additionally, the copper additions here have been created using lengths of coloured embossed paper (adhered to the page), instead of coloured ointments painted directly to the page and thus distancing the decorations from the page and further exaggerating the importance of the written word.

Single volume, decorated manuscript on paper, watermarked with the triple crescent moon, in Arabic, complete, 220 x 165 mm.; single column, 15 lines informal black naskh per page, surah headings in red, opening two leaves with copper-coloured embossed paper additions forming a frame around the text-blocks, important text divisions lettered in red to the margins, leaves ruled in fuchsia (possibly added later), verses marked by red markers, catch-words, clean and crisp internal condition; housed in contemporary maroon full leather over paste-boards with flap, central medallion onlays to covers in a green leather, some light scuffing, extremities rubbed, overall a very good example.



GLASGOW QUR'AN USED BY BRITISH TROOPS

17. [QUR'AN]. BRYCE, DAVID (PUBLISHER). Miniature Qur'an, lithographed from a manuscript copied by Hafiz Osman Effendi, in original metal locket incorporating magnifying glass. Glasgow, D. Bryce & Son, c. 1900.

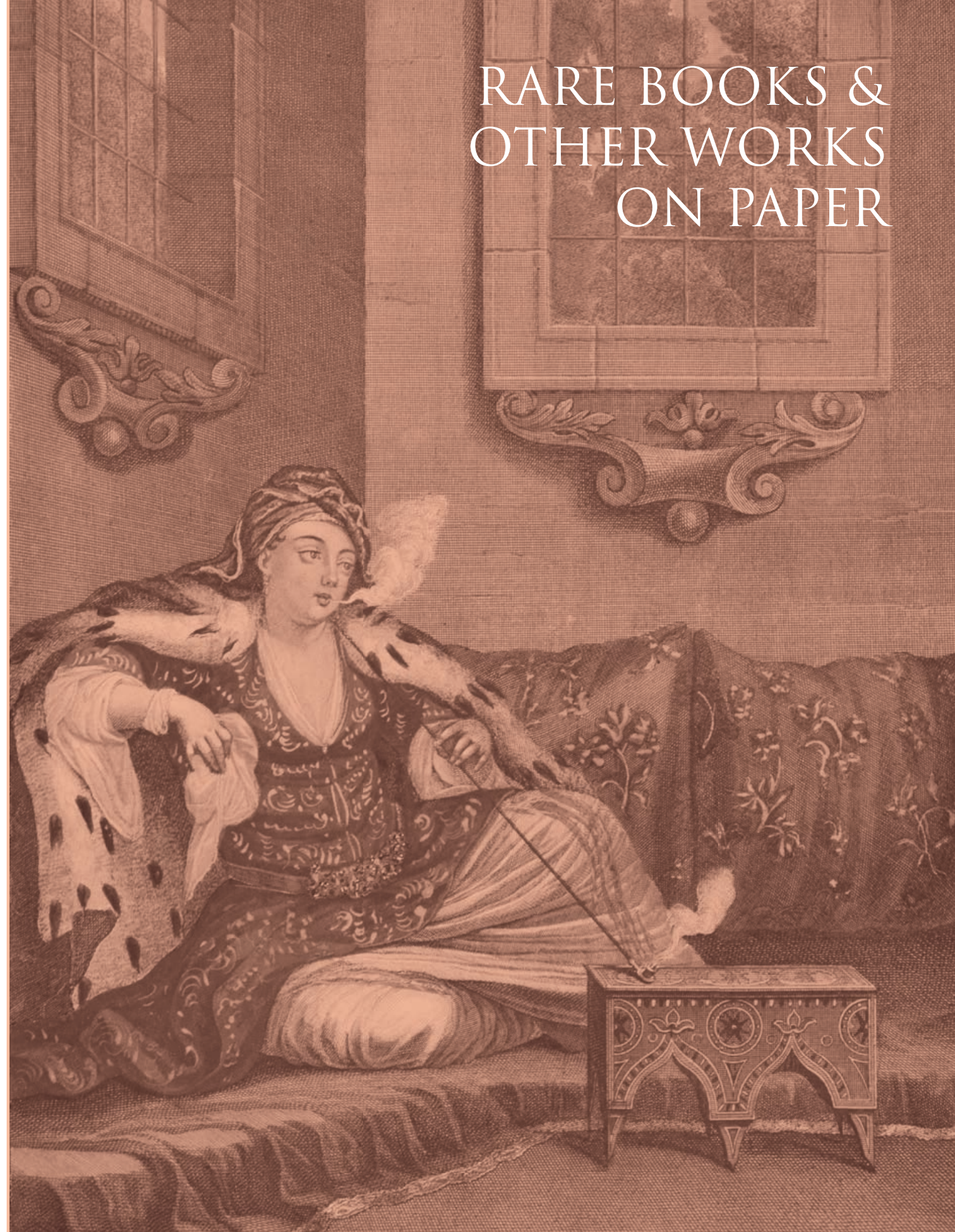
£2,500 [ref: 112686]

David Bryce of Glasgow (1845-1923) was one of the world's most prolific and successful publishers of miniature books. Although the printing of miniature Qur'ans was already established in Delhi and Istanbul by the late nineteenth century, it is this Bryce miniature Qur'an that achieved the widest circulation. These Bryce Qur'ans were supplied to British-Muslim troops during the First World War, where they were worn as pendants that carried talismanic properties as well as serving as functional Qur'ans for reading with the help of the magnifying glass incorporated into the carrying case.

This example is housed in a metal locket that has been gilded - a feature not often seen in Bryce Qur'ans.

Single volume, miniature lithographed Qur'an, in Arabic, complete, 27 x 19 mm (32 x 25 mm with case); clean & crisp condition, housed in original gilt stamped limp morocco covers, in original gilded and decorated metal case with magnifying glass.

RARE BOOKS & OTHER WORKS ON PAPER





18. AUDUBON, JOHN JAMES. Great Footed Hawk. London, R. Havel & Son, 1827.

£25,000 [ref: 113912]

Plate 16 from John James Audubon's *Birds of America* which was printed between 1827 and 1838 with 435 life-size images of North American birds.

Hand-coloured engraving with aquatint & etching, on J. Whatman Turkey Mill dated 1827, minor surface soiling at margin extremes, otherwise in fine condition. Plate: 648 x 965mm (25½ x 38 in.) Sheet size : 662 x 995 mm (26 1/16 x 39 3/16 in.)

ORIGINAL WATERCOLOURS SIGNED BY JACQUES BARRABAND FOR THE DESCRIPTION DE L'EGYPTE

19. BARRABAND, JACQUES. [L'aigle criard; L'aigle criard (jeune); L'élanide blanc. (The Greater Spotted Eagle; The Greater Spotted Eagle (young); White swallow-tailed kite)]. Circa 1801.

£125,000 [ref: 112798]

Jacques Barraband (1767-1809) was the finest ornithological artist of his time. The son of a weaver at the Aubusson Factory, he is first mentioned as a pupil of Joseph Malaine (1745-1809), the eminent flower painter, and is known to have worked for both the Gobelins Factory and the porcelain factory of Sèvres.

These watercolours are excellent examples of Barraband's remarkable talent and meticulous detail when it came to depicting plumage and colour. These watercolours were in fact intended to illustrate the 'System of Birds of Egypt and Syria' written by the zoologist Marie-Jules César Leclerc de Savigny (1777-1851) and published in 1809. This text was itself part of Volume I of the 'Natural History of the Description of Egypt', or 'Collection of observations and research that were made in Egypt during the expedition of the French army, published by the orders of his majesty the Emperor Napoleon the Great'. This work, which consisted of 9 volumes of texts and 11 volumes of plates, was the fruit of the important scientific expedition that accompanied Napoleon's Egyptian campaign which was launched in April 1798.



The *Description de l'Egypte* work aimed to highlight the greatness of Egypt, which at the time was extremely popular in Europe. In order to produce the most complete vision of Egypt, as well as the antiquities and architecture, the fauna and flora were also described with contributions by scholars such as Etienne Geoffroy Saint-Hilaire, whose texts Barraband also illustrates. In total, the artist contributed 44 plates of birds to the *Description de l'Egypte*. His drawings were then engraved for Savigny were engraved by Louis Bouquet. The richness and quality of Barraband's work was recognised as early as 1804, when he was awarded a gold medal for his illustrations for the *Description de l'Egypte* and Levaillant's 'Natural History'. These three watercolours are plate numbers one and two in vol. I, *Zoologie*.

Two of the three watercolours described here are signed - one is unsigned as it was part of the other signed plate.

Provenance: Mallet, Château du Montcel, Jouy-en-Josas; Robert du Mesnil du Buisson, archaeologist & historian, 1895-1986.

Three watercolours with gouache highlights on the pencil line; with two signatures, annotations; unframed: 53.3 x 38.7 cm; framed: 76 x 60 cm.





ORNITHOLOGY - ONE OF 170 COPIES

20. **BLAAUW, FRANS ERNST.** *A Monograph of the Cranes.* Leiden, Brill, 1897.

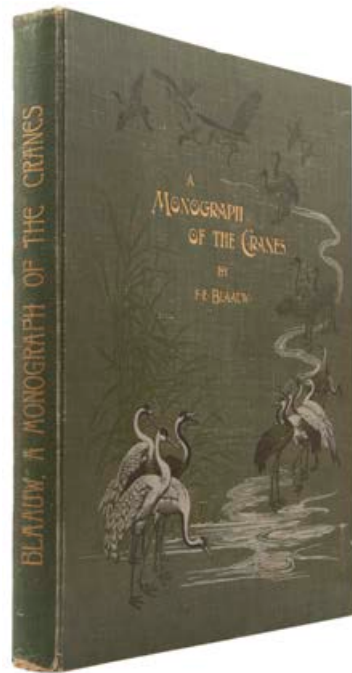
£6,500 [ref: 109755]

This beautiful monograph on Cranes was originally the project of the director of the Amsterdam Zoo, G.F. Westerman. However, his untimely death led to Blaauw taking over and finishing the work, writing the text and adding the Keulemans plates. The Leutemann plates were made from studies at the Amsterdam Zoological Garden, whereas the Keulemans plates were based on studies at the menagerie at the author's country estate 'Gooilust'.

The cranes' beauty and their spectacular mating dances have made them highly symbolic birds in many cultures with records dating back to ancient times. Greek and Roman myths often portrayed the dance of cranes as a love of joy and a celebration of life, and the crane was often associated with Apollo. Especially symbolic this bird is for Asia, where the crane is a symbol of happiness and eternal youth. In Japan, the crane is one of the mystical or holy creatures (others include the dragon and the tortoise) and symbolizes good fortune and longevity because of its fabled life span of a thousand years.

'Fine, systematic treatise, beautifully illustrated' (Wood).

First edition, ONE OF 170 COPIES; folio (47.5 x 38 cm), 22 coloured plates mounted on card, by Heinrich Leutemann (15) and J.G. Keulemans (7); original pictorial cloth gilt, slightly rubbed, light wear, a very good copy. Anker p56; FBB p59; Nissen IVB, 105; Wood p242; Zimmer p59.



ONE OF ONLY 500 COPIES

21. **BURTON, RICHARD FRANCIS.** *Falconry in the Valley of the Indus.* London, Van Voorst, 1852.

£4,500 [ref: 112619]

Rare: only 500 copies were printed. 'Burton's Falconry is today considered a classic, although it created little stir at the time of its appearance. Much in demand among collectors of Burtoniana, it is an intriguing excursion into a pastime which almost predictably appealed to a man of Burton's temperament. The work is set in Sind during 1845 and 1846, when Burton enjoyed many happy hours with the region's accomplished falconers' (Casada).

First edition, ONE OF ONLY 500 COPIES; 8vo; 4 lithograph plates including one by Wolf, original brown blind-stamped cloth gilt, a fine copy; xv, 107 pp. Penzer 41; Casada 34.



22. **BURTON, SIR RICHARD FRANCIS.** *Personal Narrative of a Pilgrimage to El-Medinah and Meccah.* London, Longmans, 1855-1856.

£15,000 [ref: 112621]

A fine copy in original cloth of Burton's account of his pilgrimage to Mecca.

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

First edition; 3 vols, 8vo., xiv, [1](errata), 388; iv, 426; x, [1](list of plates), 448pp., half-title in vol. III, folding map, 5 coloured plates, 3 plans (of which 2 folding), 9 plain plates, publisher's advertisements at end of vol. I, pastedowns with printed advertisements, original blue cloth with black decorative borders and spines, gilt lettering to spines, very slight wear to spine extremities, tiny split to rear inner hinge vol. I, a fine set with no repairs or restoration. Abbey (Travel), 368; Casada 53; Howgego IV, B95; Penzer pp.43-50.

WITH VERY RARE ORIGINAL DUST-WRAPPERS

23. CARTER, HOWARD; MACE, A.C. The Tomb of Tut-Ankh-Amen discovered by the late Earl of Carnarvon and Howard Carter. London, Cassell, 1923, 1927 & 1933. £9,000 [ref: 112564]

A set of Carter's TutAnkhAmen with the rare dust-wrappers.

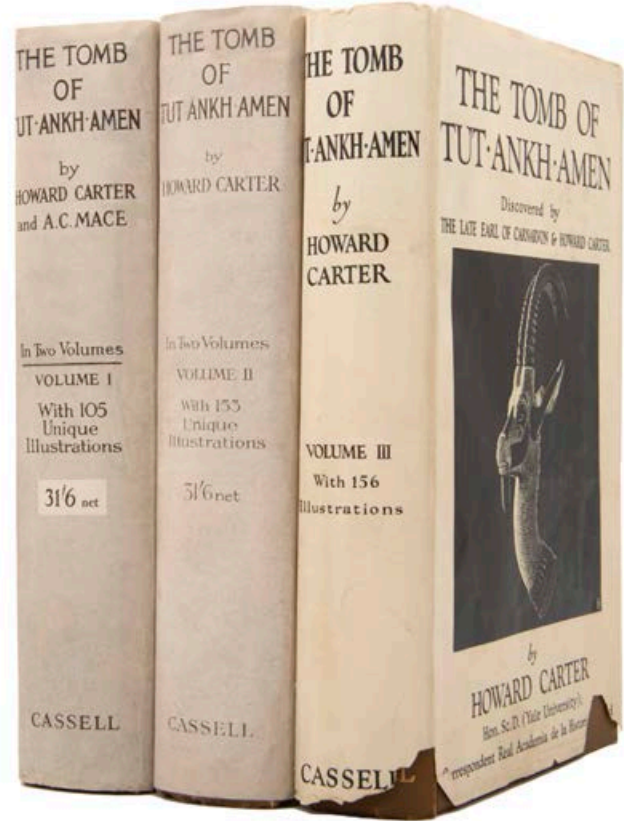
At the age of seventeen in 1891, Carter went to Egypt where he worked under Flinders Petrie. His great success in drawing the painted reliefs at Deir al-Bahri, Thebes led to his being appointed in 1899 the first chief inspector of antiquities in Upper Egypt, despite having no formal qualifications. His appointment proved a great success, however, and Carter discovered the tomb of King Tuthmosis IV in the Valley of the Kings. Carter's career took a downturn in 1905 when he was held responsible for a skirmish between foreign visitors and Egyptian antiquities guards, which resulted in Carter resigning from the antiquities service. 'Carter's rehabilitation came in early 1909 when, on the recommendation of Maspero, he began his association with George Herbert, fifth Earl of Carnarvon. Until the First World War they excavated in the Theban necropolis, making important, but unspectacular, discoveries. Carnarvon was then encouraged by Carter to apply for the concession for the Valley of the Kings, surrendered by Davis in 1914.

The time was not right, and the prognostications for discovery were not favourable. Davis, Maspero, and others believed that there was nothing of importance left in the valley to be discovered. Carter thought otherwise.

A short campaign by Carter in the tomb of King Amenophis III in 1915 produced trifling results, and for the rest of the war until 1917 he was employed as a civilian by the intelligence department of the War Office in Cairo. In 1917 he was at last free to return to working for Carnarvon, and until 1922 he conducted annual campaigns in the Valley of the Kings; but few positive results were achieved. In the summer of 1922 Carter persuaded Carnarvon to allow him to conduct one more campaign in the valley. Starting work earlier than usual Howard Carter opened up the stairway to the tomb of Tutankhamun on 4 November 1922. Carnarvon hurried to Luxor and the tomb was entered on 26 November. The discovery astounded the world: a royal tomb, mostly undisturbed, full of spectacular objects. Carter recruited a team of expert assistants to help him in the clearance of the tomb, and the conservation and recording of its remarkable contents. On 16 February 1923 the blocking to the burial chamber was removed, to reveal the unlooted body and funerary equipment of the dead king. Unhappily, the death of Lord Carnarvon on 5 April seriously affected the subsequent progress of Carter's work.

In spite of considerable and repeated bureaucratic interference, not easily managed by the short-tempered excavator, work on the clearance of the tomb proceeded slowly, but was not completed until 1932. Carter handled the technical processes of clearance, conservation, and recording with exemplary skill and care. No archaeological discovery had met with such sustained public interest, yet Carter received no formal honours from his own country' (ODNB).

First edition; 3 vols, 8vo (24 x 17cm), xvi, 231; xxxiv, 269; xvi, 247 pp., profusely illustrated with photographic plates, original pictorial cloth gilt, original dustwrappers, that to vol. iii with small chips to upper cover and spine with loss of a few letters, scattered light foxing, a fine set.



WITH FINE VIEW OF MECCA

24. D'OHSSON, IGNAE MOURADJA. Tableaux Général de L'Empire Othman. Paris, De l'Imprimerie de Monsieur [Firmin Didot], 1787, 1789 & 1820.

£45,000 [ref: 112983]

D'Ohsson's vast survey of the Ottoman Empire with engravings by the foremost illustrators of the day, including a superb double-page view of Mecca.

Mouradja d'Ohsson (1740-1807) was born at Constantinople of Armenian descent. He followed a career there with the Swedish legation, eventually becoming charge d'affaires in 1782. He spent many years assembling the materials for this work and in 1784 went to Paris to prepare for its publication. The *Tableau général* soon became established as a fundamental source of information for the laws, constitution and history of the Ottoman Empire. In addition to the topographical scenes, many of the plates illustrate the costumes of the Ottoman court officials and others.

'One of the most important books on the Ottoman Empire, the text was the result of 22 years of research, the plates are mostly after Hilaire' (Koç).

First edition; 3 vols, folio (54 x 36.5 cm), engraved frontispiece, 237 engraved plates on 95 sheets (14 double-page, 2 folding), after Hilaire, Cochin, Le Barbier, de Lespinasse, Moreau le jeune, Queverdo and Touze, contemporary half russia over marbled boards, large russia lettering lozenge to upper cover, neatly rebacked and recorned, a fine well-margined set. Koç I, 151.





25. DOYLE, JOHN. *Life of the Race Horse*. London, Rodwell and Martin, 1822-1823.
£5,000 [ref: 109545]

Rare. The complete series of lithographs for John Doyle's *Life of the Race Horse*, published between 1822 and 1823. John Doyle (1797-1868), an Irish artist from Dublin, won a gold medal from the Royal Dublin Society's drawing school. His love of horses and fine eye for detail, led to commissions by the Marquis of Sligo and the Irish Viceroy, Lord Talbot, to produce equestrian prints. The present set, produced in 1822 is probably the finest example of his work in this field. It's scarcity can be partly gauged by its absence from such reference works as Dejager, Menessier, Mellon, Schwerdt, and Siltzer.

The images comprise: 1. Foal and Dam; 2. The Yearling; 3. Backing the Colt; 4. Training. The Gallop; 5. Watering; 6. Going a Sweat; 7. Sweating; 8. Rubbing. After a Sweat; 9. Feeding.

Later, Doyle became known for his satirical prints issued under the initials 'H.B.', constructed out of 2 J's and 2 D's. His sons included the renowned artist, Richard Doyle, and one of his grandchildren was Sir Arthur Conan Doyle, creator of Sherlock Holmes.

First edition; landscape folio (59.5 x 40 cm); complete set of 9 original lithographs printed by Charles Hullmandel after drawings by John Doyle, light toning to edges, tiny closed tear to lower edge of plate 9 (not affecting image), no title-page issued; modern red morocco-backed cloth boards, a very good example. Charles Lane (British Sporting Prints 1700-1940), pp. 99-100.

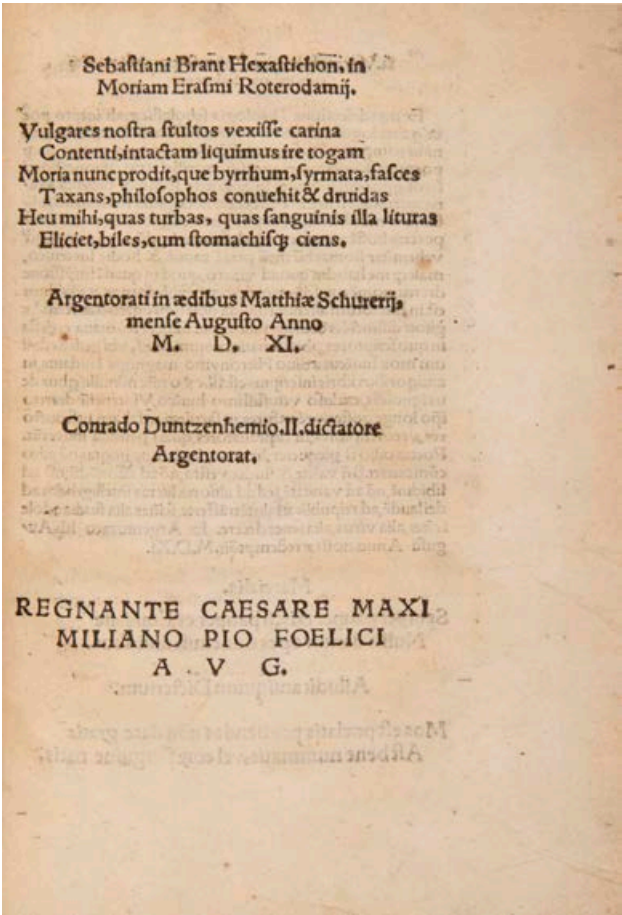


FIRST DATED EDITION & EARLIEST
PROCURABLE EDITION OF ERASMUS'
IN PRAISE OF FOLLY

26. ERASMUS, DESIDERIUS. *Moriae Encomium. Erasmi Roterodami declamatio. [In Praise of Folly].* Argentorati (Strassburg), in aedibus Matthiae Schurerii, August 1511.
£50,000 [ref: 109061]

The scarce first dated edition of Erasmus' *Moriae Encomium*, an important work of humanist rhetoric which satirised the corruption and religious hypocrisy of Europe's elite.

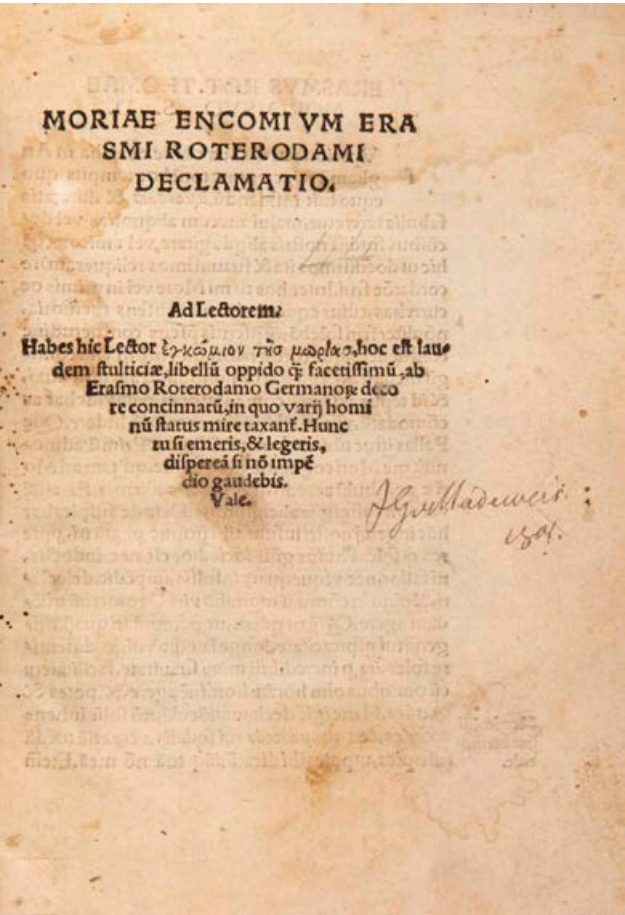
Printed two months after the undated Paris edition by Gilles de Gourmont, of which only a handful of copies survive, all of them in institutional libraries. The present edition, almost as rare, is not merely a reprint of the Paris edition, but contains additional material including an address and laudatory letter to Erasmus by his fellow humanist Jakob Wimpfeling. All early editions are exceedingly scarce, with only three appearing at auction in the last 100 years that we could trace. The first English translation was not published until 1549, although there had been Czech, French and German editions prior to this.

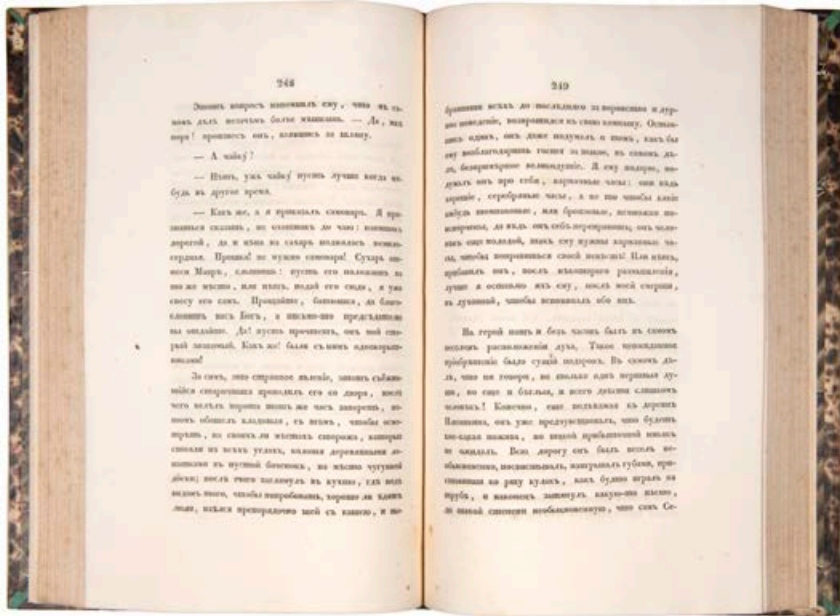


'*The Praise of Folly* was written when Erasmus was staying in the house of Thomas More in the winter of 1509-1510. Its title is a delicate and complimentary play on the name of his host: its subject matter is a brilliant, biting satire on the folly to be found in all walks of life. The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked. The work was first secretly printed in Paris, and, as in other cases, its immediate success safeguarded him from the consequences of his audacity. Whenever tyranny or absolute power threatened, *The Praise of Folly* was re-read and reprinted. It is a sign of what was in the air that Milton found it in every hand at Cambridge in 1628. His inherent scepticism has led people to call Erasmus the father of 18th-century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent' (PMM 43).

Despite the risky nature of the work and its explicit and implicit attacks on established religion and authority figures of the time, its rapid popularity ensured that the author and the work were left unmolested by church and state, at least until Erasmus' death in 1536, after which his previously untainted reputation was diminished. By 1559, all of his works had been proscribed under the insidious Index Auctorum et Librorum Prohibitorum.

Second edition, first dated edition; 4to (20.2 x 14.5 cm); dated ownership inscription in pen to title, Roman and Greek type, lower edge of G1 torn with loss (not affecting text), slight toning and soiling, occasional underlining in ink; 19th-century vellum gilt, spine gilt in compartments, gilt lettering to second and fifth compartments on black morocco lettering-pieces, edges stained red, slight warping to upper board, light soiling to boards; collation: A8 B4 C8 D4 E8 F4 G-H6, with final blank leaf (H6) present ff. Bezzel 1298; cf. PMM 43; Vander Haeghen 122.





FIRST EDITION OF GOGOL'S MASTERPIECE

27. GOGOL, NIKOLAI. Pokhozheniia Chichikova, ili Mertvyia dushi. Poema [The Adventures of Chichikov, or Dead Souls. A Poem]. Moscow, Universit. Tip., Moskva, 1842.

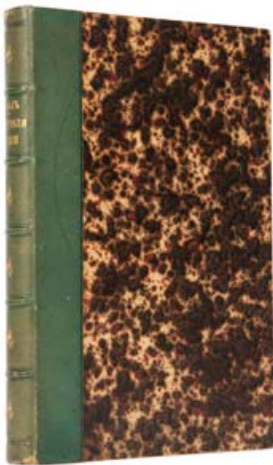
£40,000 [ref: 113422]

A HANDSOME EXAMPLE OF ONE OF THE GREATEST NOVELS OF NINETEENTH-CENTURY RUSSIAN LITERATURE.

Nikolai Gogol (1809-52) began writing his 'paradoxical epic' in 1836 at the encouragement of his friend, then already Russia's main poet Alexander Pushkin who quickly 'recognized [in Gogol] a unique and exceptional phenomenon' (Terras). The novel's first censor in Moscow refused to grant permission and objected to the title 'Dead Souls' and the author's apparent attack on the feudal system. Gogol rewrote some of the sensitive parts and accepted a new title of 'The Adventures of Chichikov, or Dead Souls', thus shifting the emphasis from political satire to a picaresque novel. However, the half-title and title clearly show more of an emphasis on the second part of the title rather than the first.

The 'poem' was finally published in 1842 in 2400 copies and Gogol's status of a contemporary classic became firmly established in Russian society.

First edition, 8vo; 475pp. including half-title and title, minor spotting throughout; near contemporary quarter green leather over marbled boards, spine in parts with gilt title to second part and fleurons to others, spine a little faded and worn at extremities, a very good copy.



JOHN GOULD & EDWARD LEAR

Plates from the first edition of Gould's first multi-volume ornithological work, *The Birds of Europe*, the first of his works to feature plates by Edward Lear, one of the greatest ornithological artists of all time. Lear's contributions included the most eye-catching subjects in the book: eagles, owls, cranes, pelicans, geese, swans, and flamingos.

Lear's plates are from bird drawings that 'are certainly among the most remarkable bird drawings ever made, [for] it is evident that Lear endowed them with some measure of his own whimsy and intelligence, his energetic curiosity, his self-conscious clumsiness and his unselfconscious charm' (Hyman). 'Lear's participation transformed the work of Mrs. Gould.... [H]e propelled her limited sense of perspective into the third dimension. He encouraged movement, vigor, and a sense of character in her birds; he instilled an idea of composition in which the subject related to its background instead of perching in midair like a cardboard cutout. He introduced a sense of subtlety and freedom into her drawings where previously she had only mimicked the technique used in etching or engraving. There is no doubt that Edward Lear was the first person to understand the art of lithography and to use it to its fullest potential. It was a legacy that made the works of Gould into a success and took them into the forefront of nineteenth-century illustration' (Tree).

Hand-coloured lithographs; print size: 52.5cm x 32.5cm; mount size: 60.5cm x 42.5cm.



ITEM 28



ITEM 29

28. GOULD, JOHN. Imperial Eagle. *Aquila Imperialis* [Plate 5]. London, for the author 1832.

£3,000 [ref: 113895]

29. GOULD, JOHN. Jer Falcon. *Falco Islandicus* [Plate 19]. London, for the author 1832.

£3,000 [ref: 113884]



ITEM 30



ITEM 31

30. GOULD, JOHN; LEAR, EDWARD (ARTIST). Lanner Falcon. *Falco lanarius* [Plate 20]. London, for the author, 1832.

£3,000 [ref: 113885]

31. GOULD, JOHN; LEAR, EDWARD (ARTIST). Peregrine Falcon. *Falco peregrinus* [Plate 21]. London, for the author, 1832.

£3,000 [ref: 113888]



ITEM 32



ITEM 33

32. GOULD, JOHN; LEAR, EDWARD (ARTIST). Kestrel. *Tinnunculus alaudarius* [Plate 26]. London, for the Author 1832.

£3,000 [ref: 113883]

33. GOULD, JOHN. Lesser Kestrel. *Falco tinnunculoides* [Plate 27]. London, for the author 1832.

£3,000 [ref: 113886]



ONE OF APPROXIMATELY 300 COPIES

34. GOYA Y LUCIENTES, FRANCISCO DE. Los Caprichos. Madrid, Rafael Esteve (?) for the artist, 1799.

£200,000 [ref: 110154]

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-1798, on laid paper. A very good set from the first edition, published by the artist in an edition of approximately three hundred copies. With *Los Caprichos*, Goya for the first time made his vision of the more sinister side of Spanish society – and the human soul in general – accessible to a wider audience, beyond his small group of friends and patrons. Goya was commercially ambitious, and set himself an enormous undertaking, prepared over several years and based on hundreds of drawings. Harris has estimated that he produced 300 sets (i.e. 24,000 impressions) of the *Caprichos*, making it at the time the largest series of prints ever conceived by a single artist. But the bitter reality was that perhaps only some thirty sets of this first and only lifetime edition were sold. In 1803, the artist gave the plates and the remaining impressions to the King, presumably to escape the wrath of the Inquisition.

In hindsight *Los Caprichos* is the pivotal work of Goya's entire oeuvre. In one grandiose, dark symphony he unleashes both his unsparing satirical sense and his wild imagination, plate after plate, tied loosely together by related motifs and laconic, often mysterious titles. The only plate without an engraved title is perhaps the most famous of all: the artist, overcome by sleep, with his head resting on a table, is surrounded by creatures of the night: owls, bats, a cat and a lynx. On the front of the table the following words appear vaguely out of the aquatint surface: *El sueño de la razón produce monstruos*. The phrase is ultimately untranslatable, as *sueño* can mean both 'sleep' and 'dream'. This ambiguity – does Reason dream up monsters or do monsters arise as Reason sleeps? – is characteristic of the entire series. Having first conceived it as the title page, Goya changed his mind and placed it as plate 43 right in the middle of the series, dividing the series roughly into two parts.

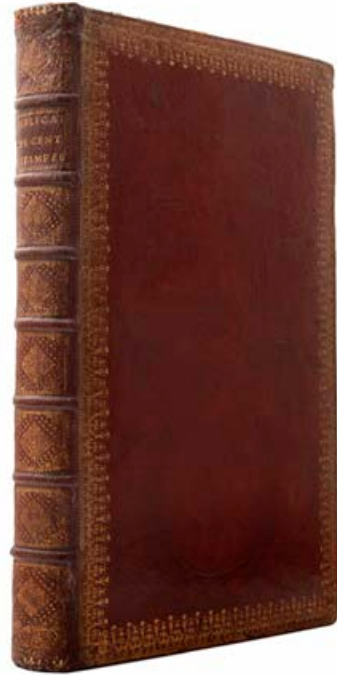


The first part is largely devoted to satires of courtship and prostitution, mocking the vanities and pretensions of the young and old. It is in the nightmarish second part that the monsters arise, witches and demons fly, and goblins awake. Beyond the mere evocation and critique of superstition and witchcraft, the precise meaning of these later plates is even more cryptic. Concealed through visual puns, word play and allusions to proverbs, they often ridicule the idle and ruling classes, the clerics and the nobility.

Wickedly satirical and subversive as the *Caprichos* are in their imagery and content, they also represent a technical revolution. Having previously created a number of competent yet ultimately conventional etchings after Velázquez, Goya in this series suddenly and completely mastered the aquatint method. In particular through his use of blank paper for glowing highlights among dense shades of grey and black, he created images of dramatic and disturbing beauty. What makes *Los Caprichos* one of the greatest unified series of images ever produced, is not just his extraordinary draughtsmanship or his technical mastery, nor his sharp satirical wit, but the intensity of his imagination and the depth of his humanity.

Provenance: Georges Bontemps, 1799-1883, of Paris and Birmingham (bookplate).

First edition, one of approximately 300 copies; quarter broadsheets (311 x 205mm); 80 plates on a single uniform stock of unwatermarked laid paper; etchings with burnished aquatint, many with drypoint and/or burin (fine impressions printed in sepia, printing with great contrasts and bright highlights, the aquatint just beginning to show a little wear on some plates, with the scratch on plate 45, with wide margins, some pale spotting mainly on the first few pages, otherwise in very good condition; black morocco binding by Lebrun, signed on the spine and dated Paris 1844 on the rear cover, tooled in gilt with the Self-Portrait of plate 1 and the name of the artist on the front cover, the motif and title of plate 32 on the back cover, marbled endpapers; within a matching red morocco box, with the name of the artist, the title and the name of the binder on the spine, the inside with a black and gilt morocco inlay showing all the tools used for the binding.



AN OUTSTANDING EXAMPLE

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

£75,000 [ref: 99480]

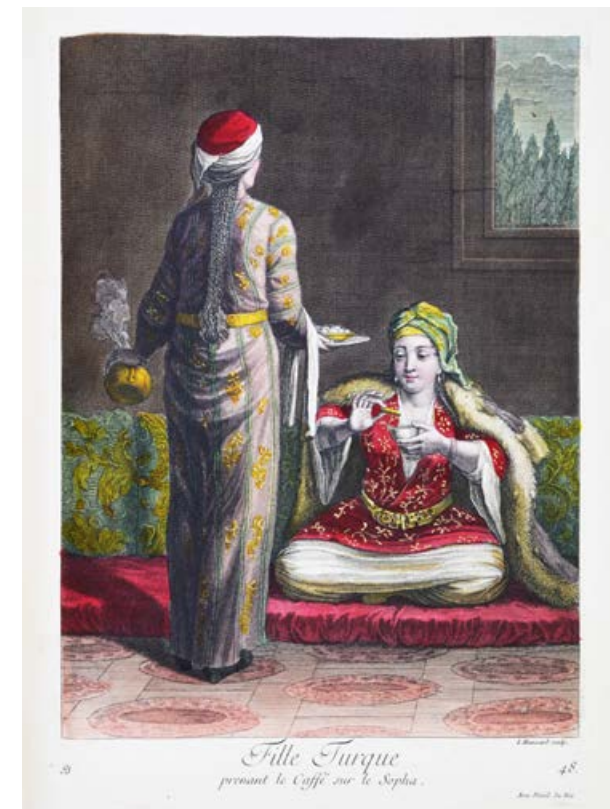
AN EXCEPTIONAL EXAMPLE. Most copies were issued uncoloured. A few were sold with hand-colouring and a smaller number were issued heightened with gold and mica. Very few copies, however, have as many engravings heightened with mica as the present one.

This important work forms the 'basic prototype for Levantine costume plates' (Atabey). The most luxurious edition, with hand-coloured plates, many enhanced with gold and mica, arguably the finest colour plate costume book of the Ottoman Empire. In addition to the sixty or so plates depicting Turkish Court, noble, military and other costumes, the work illustrates the regional, religious or national costume of several other parts of the Turkish Empire. These include Greeks (10); Albanians (2); Jews (3); Hungarians (2); Wallachians (3); Bulgarians (2); Crimean Tartars (1); Armenians (5); Persians (2); Indians (2); Arabs (1); Barbary Coast (4); and Moors (1).

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

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

Folio (49 x 33 cm approx.), engraved throughout, comprising: title with preface by Cars on verso, 'Anecdotes' (pp.I-II), 'Explication des figures' (pp.III-XIV), leaf of music (printed recto only), and 102 engraved plates (3 double-page), ALL WITH FINE CONTEMPORARY HAND-COLOURING, 30 PLATES HEIGHTENED WITH GOLD AND MICA; full contemporary French red morocco, boards & spine richly tooled in gilt, with superb floriated endpapers; some restoration to extremities of spine; a particularly fine example. Koç 105; Atabey 430 (uncoloured); Brunet 947-48; Blackmer 591; Colas 1819-20.





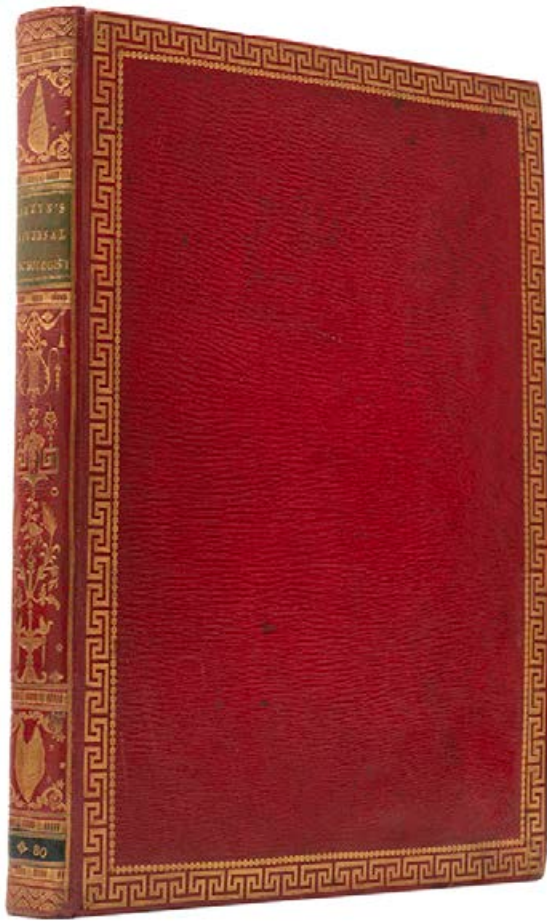
SIGNED BY THE AGA KHAN

36. LYLE, ROBERT CHARLES. The Aga Khan's horses. London, Putnam, 1938.

£6,500 [ref: 112657]

The rare limited edition, signed by the Aga Khan, of the first book on his horses. A beautiful production with fine colour plates by Lionel Edwards.

First edition; 4to, ONE OF 140 COPIES (ONLY 125 FOR SALE), NUMBERED & SIGNED BY AUTHOR, ARTIST, AND THE AGA KHAN, xvi, 234 pp., [2], colour frontispiece, 7 colour plates, 23 pencil sketches by Lionel Edwards, 16 photographic illustrations, printed at the Westminster Press on thick paper, original olive green vellum backed cloth boards, top edge gilt, others uncut, light fade to spine, a very good copy.



37. MARTYN, THOMAS. The Universal Conchologist, exhibiting the Figure of every known Shell accurately drawn and painted after Nature: with A New Systematic Arrangement by the Author. London, [Thomas Martyn], 1789.

£35,000 [ref: 108232]

The 'South Seas' issue of Thomas Martyn's (d.1811) richly illustrated *The Universal Conchologist*, comprising 80 hand-coloured engravings of shells purchased by Martyn from specimens collected by 'several officers of the ships under the command of Captains Byron, Wallace, Cook, and others, in the different voyages made to the South Seas' (p.6).

Whilst shell collecting had been a popular amateur pastime since the seventeenth century, it was the discovery of new species by European explorers a century later that really propelled natural history to the forefront of public imagination. *The Universal Conchologist* fed into this burgeoning interest in the new world, producing hand coloured illustrations of previously unrecorded shells comparable to watercolours in terms of quality. This copy is one of the specially produced 'select copies... in a rich extra-binding in large folio, [which] may be had at nine guineas each volume, or ten guineas and a half in Morocco' (see the prospectus in English dated 1787).



Frederick du Cane Godman was a leading English naturalist of the Victorian era and co-editor with Osbert Salvin of the *Biologia Centrali-Americana*, an encyclopaedia of the natural history of Mexico and Central America privately printed in 215 parts between 1879-1915. John du Pont (1938-2010) founded the Delaware museum of Natural History, donating some one million shells from his private collection.

Provenance: Frederick DuCane Godman (bookplate); John Cleuthère due Pont (bookplate).

The 'South Seas' issue; 2 vols bound as one; folio (35.5 x 29 cm, 14 x 11.5 in); two armorial bookplates to front pastedown; hand coloured etched frontispiece, two engraved parallel titles in English and French (the first with imprint also in French), engraved dedication to the King, two engraved explanatory tables, half-title, engraved plate of medals (undated), 80 hand coloured engraved plates numbered in a contemporaneous hand, with two loose contemporaneous single leaf prospectuses in English and French; contemporary full red morocco by L. Staggemeier and Welcher (with ticket), gilt-ruled borders of a Greek key roll and gilt-dotted rule, gilt spine with emblematic and classical tools offset by two green morocco contrasting lettering-pieces, all edges gilt, extremities lightly rubbed, a few minor stains to binding, very occasional spotting internally; 39, [1]pp (pagination begins half-title verso). A very fine copy. Forbes 1: 176; cf. Freeman 2499; Nissen ZBI 2728.



THE NEW RELIGION

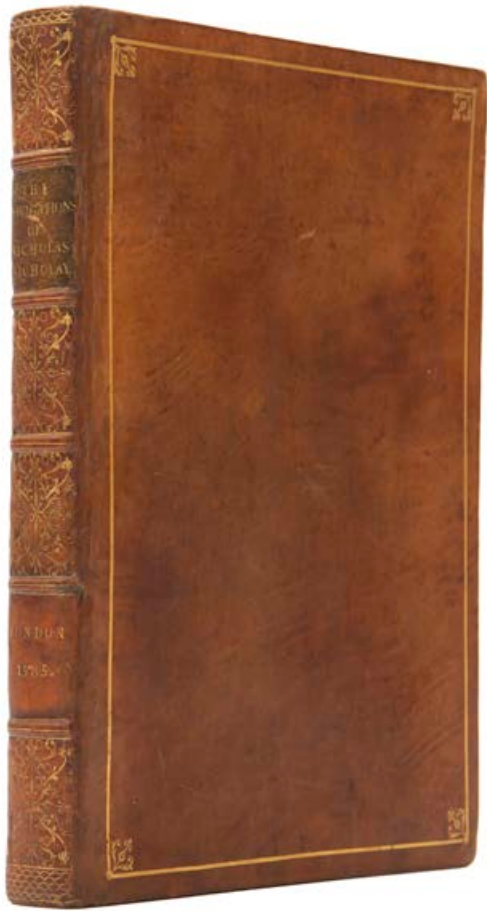
38. MARX, KARL. Das Kapital. Buch I: Der Produktionsprozess des Kapitals.; Buch II: Der Cirkulationsprozess des Kapitals; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel I bis XXVIII; Buch III: Der Gesamtprozess der kapitalistischen Produktion Kapitel XXIX bis LII. Hamburg, Otto Meisner, 1867, 1885, 1894.

£100,000 [ref: 100158]

THE COMPLETE FIRST EDITION IN FOUR VOLUMES.

Marx's masterpiece was the summation of over twenty years research in the reading rooms of the British Museum, and followed on from his earlier work *Zur Kritik der Politisches Oekonomie*, printed in 1859. It is rarely found complete, as here, since the last part was published more than 25 years after the first volume - and 11 years after his death; only the first volume appeared in Marx's lifetime. The first part was edited by Marx himself, while Friedrich Engels (1820-95) edited all others, until one year before his death. Interestingly the publisher Otto Meissner remained responsible for the entire publication.

First edition; 3 vols in 4 parts; 8vo; text in German; vols. I & III with tiny closed tears to title-pages, vol. IV with old stamp to title; modern brown half morocco gilt over marbled boards, a very good set. PMM 359.



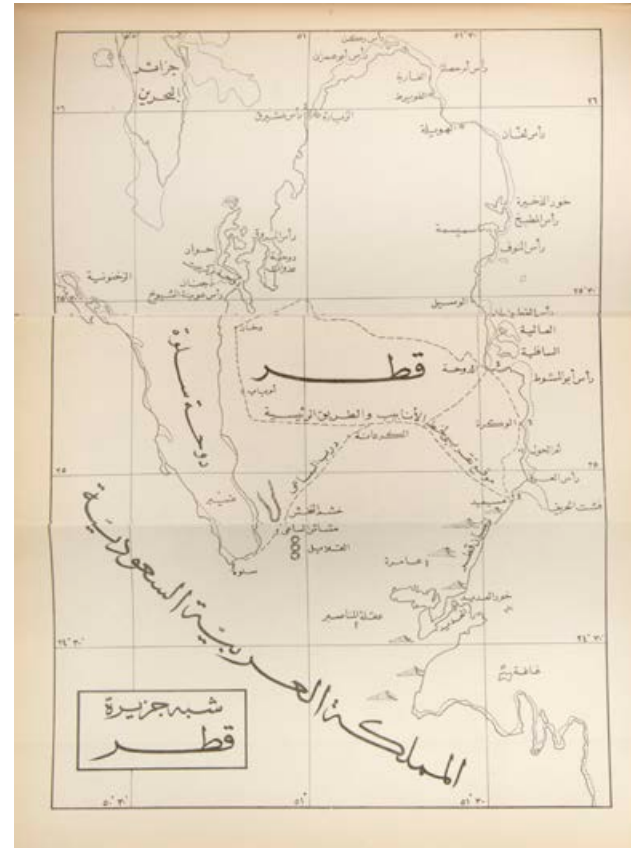
39. NICOLAY, NICOLAS DE. The navigations, peregrinations and voyages made into Turkie... conteining sundry singularities which the author hath there seene and observed... Translated out of French by T. Washington the younger. London, Thomas Dawson, 1585.

£14,500 [ref: 111269]

The rare first English edition of Nicolay's *Navigations*, a work whose illustrations helped shaped the West's popular imagination of the Islamic world. The artist, geographer and spy Nicolas de Nicolay (1517-1583) went to the court in Constantinople as part of an embassy from Henri II to the Sultan; Henri's predecessor had counted Suleiman as an ally and Henri wished to revive that accord. Nicolay's work, a combination of a travelogue with a survey of the Ottoman Empire, was first published in French at Lyon in 1567 and quickly translated into other European languages. His depiction of the Ottomans is less pejorative than other similar accounts although still interwoven at times with salacious details of sex, drugs and cruelty (lesbians at the hammam, the genital mutilation of religious ascetics, opium-laced sorbets, etc).

The 60 woodcuts in the present edition were copied from the Antwerp versions, possibly by a Dutchman called Charles Tressell. The monogram CT appears in at least two cuts. The explicit woodcut of "a Religius Turke" to leaf 101v, is often found mutilated, but remains intact in this copy. Other woodcuts include the earliest depictions of inhabitants of Algiers, Tripoli, Turkey, Greece, Persia and Armenia. Jewish occupational costumes are represented by a physician, a Jewess and a merchant. The work is frequently frequently cited by Shakespeare scholars as a source for *The Merchant of Venice*

First edition in English; small 4to, ff. [4], 163, 3 (contents), title within decorative border, 60 full-page woodcuts within decorative borders, third preliminary leaf with marginal repair not touching text, ff 108 with small repair to lower blank margin, ff 109 with short closed tear just touching the border of plate, ff 134 with small repair to lower corner, ff 153 with repair to lower margin with loss to text of last two lines of verso, later calf, spine richly gilt by Brentano's, New York, a very good copy. Blackmer 1197; Koç V, 1346 (also cf. Koç I, 18 & 18a for Lyon & Antwerp editions); cf. Colas 2206; STC 18574.



RARE DUAL LANGUAGE FIRST EDITION

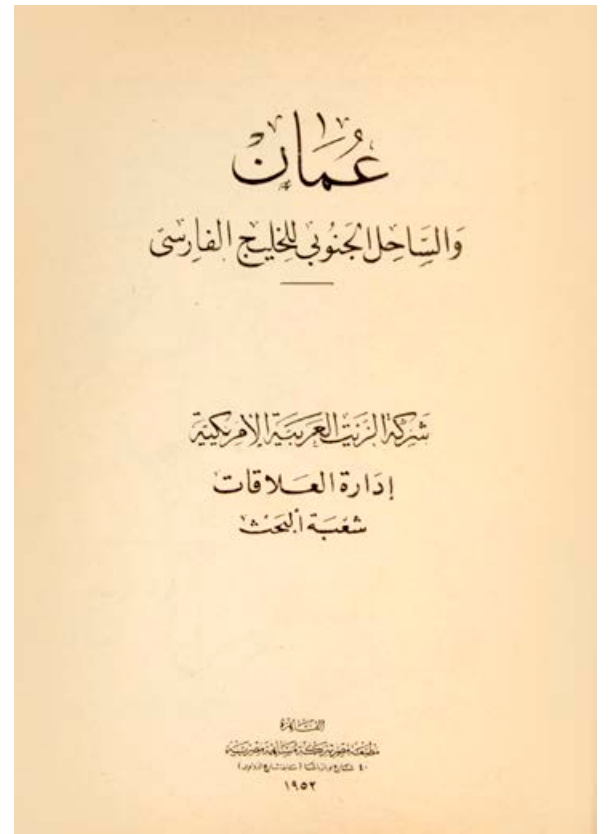
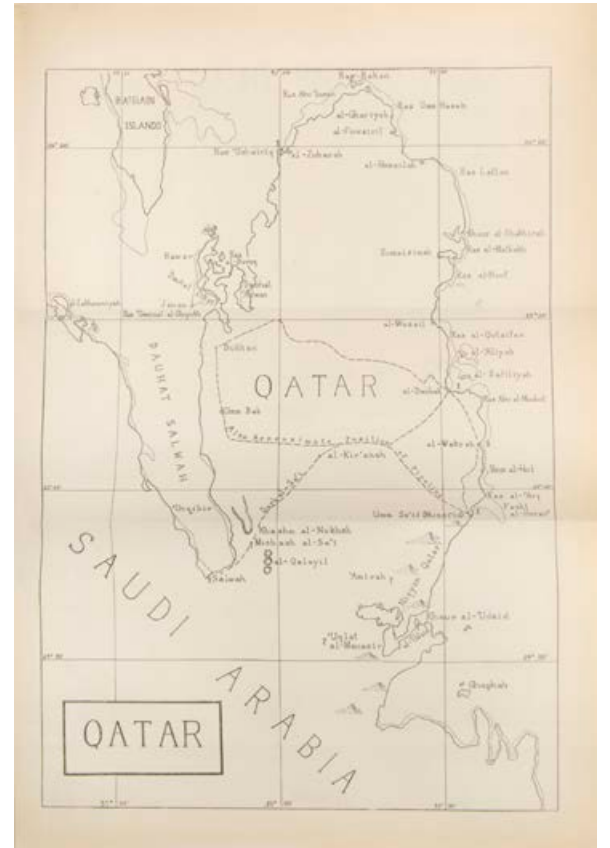
40. [OMAN]. Oman and the southern shore of the Persian Gulf. Uman wa-al-sahil al janubi lil khalij al-farisi. Cairo, Imp. Misr S. A. E., 1952

£18,750 [ref: 113911]

The very rare first edition with English and Arabic text of this comprehensive study of Oman produced by the Arabian American Oil Company.

The book deals in detail with Muscat and Oman and the territory along the coast from Abu Dhabi to Qatar. The states dealt with all have borders with Saudi Arabia and the chief purpose of this work was to provide an introduction to these adjacent lands and the problems arising from their ill-defined borders with Saudi Arabia. The bulk of the book deals with the Imamate of Oman as was little known to the outside world despite its long history. Printed in Cairo, this dual text first edition is rarely found.

First edition, text in English & Arabic; 8vo, xiii, [ii], 326, [ii]; xiii, 318 pp., 16 maps (most folding), comprising 2 suites of 8 in English & Arabic, original green morocco lettered in gilt, very neat repair to upper joint, a very good copy.





THE MOST INFLUENTIAL WORK IN THE HISTORY OF CAPITALISM

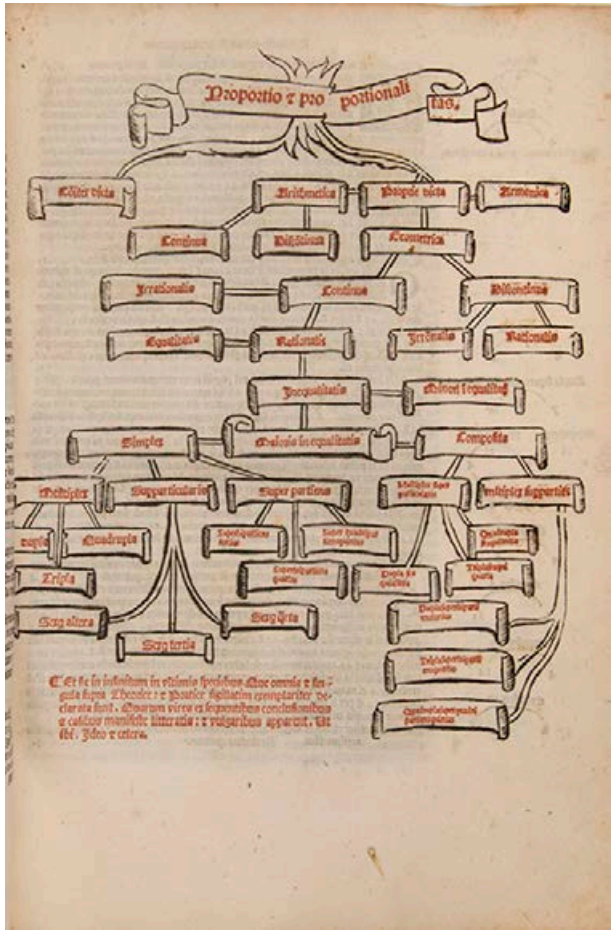
41. PACIOLI, LUCA. *Summa de arithmetica*. Toscolano, Paganino Paganini, 1523.

£135,000 [ref: 105576]

Second edition of 'the first great general work on mathematics printed' (Smith, *Rara arithmetica*, p56) and the first printed text to set out the method of double-entry bookkeeping, leading to its description as 'the most influential work in the history of capitalism' and earning Pacioli the title 'Father of Accounting'. Furthermore, it is the first printing of any of the works of the great thirteenth-century mathematician Leonardo of Pisa, called Fibonacci (c. 1175-c. 1250), and of the author's friend, the brilliant mathematician and artist Piero della Francesca (1416-92).

The *Summa*, the writing of which had been completed by 1487, is in two volumes, the first dealing with arithmetic and algebra, the second with geometry. The first volume is divided into nine chapters (*distinctiones*): the first seven on arithmetic (222 pages), chapter 8 on algebra (78 pages), and chapter 9 on business (150 pages). The second volume comprises chapters 1-8 (151 pages) on geometry, with separate signatures and foliation and a caption title. There is a brief colophon at the end of part 1 referring to the full colophon at the end of part 2.

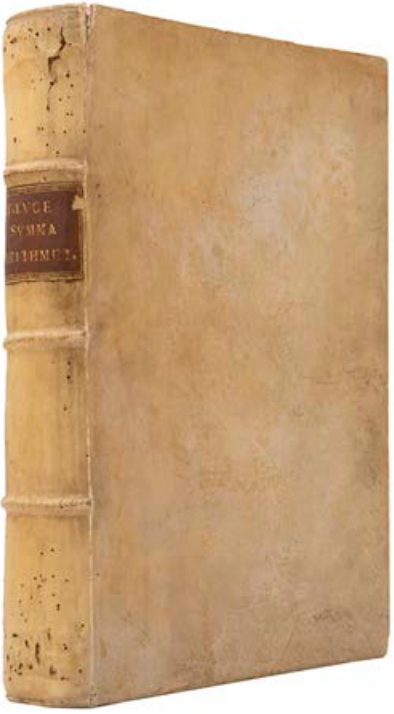
The first part of the *Summa* is the first printed comprehensive treatment of algebra and arithmetic, based largely on Fibonacci's 1202 *Liber Abaci* which famously introduced Arabic numbers to the West, and which was itself in part a translation of the treatises on algebra and arithmetic of the Persian mathematician and astronomer Muhammad ibn Mūsā al-Khwārizmī (c. 780-c. 850) (the word algorithm derives from his name). The second part, on geometry, is based on Fibonacci's *Practica Geometriae*, but includes at the end a section on stereometric geometry and regular solids taken from the *Trattato d'abaco* of Piero della Francesca. The business section also introduces the 'rule of 72' for predicting an investment's future value, anticipating the development of the logarithm by more than a century.



The *Summa* was central to the thinking of Leonardo da Vinci (1452-1519). Pacioli came to Milan where he held the chair of mathematics from 1496 to 1499, during which years he lodged with Leonardo, and taught him mathematics. Leonardo owned a copy of the first edition of the *Summa* and refers to it in his notebooks.

Provenance: Four manuscript inscriptions to title (three deleted); extensive early marginal annotations to 36v-38r (the section on finger counting); occasional marginal annotations elsewhere.

Second edition; 2 vols in one, folio (30.8 x 20.8 cm); title printed in red and black within a woodcut strapwork border, white on black woodcut initials (including a portrait of the author on A1), woodcut diagrams and illustrations throughout, L2r with full-page woodcut diagram with red printing, frontispiece with partially erased annotations, small tear to right-hand margin on frontispiece and a stain of acid ink puncturing the paper at the bottom of the frame, E4v-E6r with extensive marginal annotations, text underlined and annotated throughout (not affecting legibility of text), S3 with obvious oxidation spots that do not disturb the text, evidence of wormholes, occasional creasing of pages, marginal spotting, very occasional marginal dampstains; 18th-century full vellum, red title piece on spine with gilt border and lettering, warping to upper board, wormholes on boards and spine, some soiling to boards, corners slightly rubbed; [8], [1], 2-224; 76pp. Adams P 8; Edit I 6 281 98; Goldsmiths-Kress 15; Honeyman 2380; Mortimer, Harvard (Italian), 347; Riccardi II, 227/228; Sander 5367; Tomash & Williams P2; USTC 846002.





WITH SKETCHES FROM THE FRENCH GRANDS VOYAGES

42. PARIS, FRANÇOIS-EDMOND. *Essai sur la construction navale des peuples extra-européens ou Collection des navires et pirogues construits par les habitants de l'Asie, de la Malaisie, du grand Océan et de l'Amérique... pendant les voyages autour du monde de l'Astrolabe, la Favorite et l'Artémise.* Paris, Arthus Bertrand, 1841.

£20,000 [ref: 111481]

PARIS' COMPREHENSIVE SURVEY OF SAILING VESSELS AND A VALUABLE CONTRIBUTION TO PRESERVING THE ARTIFACTS OF THE MARITIME CULTURES OF THE WORLD. François-Edmond Paris (1806–1893) was a French admiral, notable for his contribution to naval engineering during the rise of the steam, and for his role in organising the *Musée national de la Marine*.

The present illustrations are the result of sketches made on three expeditions: the famous circumnavigation of the *Astrolabe* under Jules d'Urville Durmont (1790-1842) from 1826 to 1829; the scientific expedition around the world, aboard the *Favorite* under Captain Laplace (1793-1875) from 1829 to 1832; and again under Laplace on board the *Artémise* for a third exploration cruise, from 1837 until 1840 when he was appointed commander.

The attractive plates include tinted lithographed plates of ships at sea, against local backgrounds, many in full sail. As one would expect from such important Pacific voyages, there are many plates on the Far East, South-East Asia, and the Pacific islands, including the Philippines (7 plates), China (17), and Malaysia and Java (40).

The work also contains a valuable section on Arabian shipping includes Dungiyahs, Gareokuh, Bedens, Baggalas etc. against the background of the Muscat coastline.

2 vols, large folio (57 x 38 cm); 133 (1-132 and 25bis) engraved or tinted lithographed plates, approximately 27 plates with short marginal tears or chips repaired, plates 69, 78 and 116 with tears into the image repaired, plates 52 with repaired tear in the gutter, a few small marginal chips, scattered light spotting, occasional light soiling and toning; contemporary red half morocco gilt over marbled boards, spine with 7 raised bands gilt in compartments, gilt lettering to spines in second and sixth compartments, slight rubbing to upper cover, light edge wear.



43. PARIS, FRANÇOIS-EDMOND. *Essai sur la construction navale des peuples extra-européens ou Collection des navires et pirogues construits par les habitants de l'Asie, de la Malaisie, du grand Océan et de l'Amérique... pendant les voyages autour du monde de l'Astrolabe, la Favorite et l'Artémise.* Paris, Arthus Bertrand, 1841.

£20,000 [ref: 111755]

PARIS' COMPREHENSIVE SURVEY OF SAILING VESSELS AND A VALUABLE CONTRIBUTION TO PRESERVING THE ARTIFACTS OF THE MARITIME CULTURES OF THE WORLD (SEE PRECEDING ITEM).

2 vols, large folio (57 x 38 cm); 133 (1-132 & 25bis) engraved or tinted lithographed plates, light toning to text, creases to blank margins pp. 49-54, short marginal repair p. 5, light toning to approx. 54 plates, occasional light foxing elsewhere, contemporary green morocco gilt, rebaked preserving spine, a good copy.





44. POLLARD, JAMES. Epsom. London, Ackerman and Co., 25 May 1835 - 1 February 1836 [plates with Whatman 1834 or 1837 watermark].

£9,000 [ref: 112144]

A magnificently coloured, uncut set of Pollard's *Epsom*. The third state with titles and imprints present.

Provenance: Joel Spitz (bookplate & ink-stamp, purchased from Rosenbach, 15 March 1942, 'originally from Russian Collection').

Landscape folio (43 x 59 cm); 6 deckle-edged, colour-printed, hand-finished aquatint plates by Charles Hunt after Pollard, heightened with gum arabic, tipped into an album, some light marginal soiling; contemporary quarter roan and patterned brown cloth, number '12' impressed on front cover, upper cover sunned, rubbing to corners and spine extremities; modern red quarter morocco case, a fine copy. Bobins 1402; Mellon/Snelgrove 23 p. 134; Siltzer p. 222.



45. PRISSE D'AVENNES, ACHILLE CONSTANT THÉODORE EMILE. Oriental Album Characters, costumes and modes of life in the valley of the Nile. London, Madden, 1848.

£40,000 [ref: 112364]

A DELUXE COPY OF THE FIRST EDITION WITH THE PLATES FULLY COLOURED AND MOUNTED ON CARD. PROBABLY NO MORE THAN 100 COPIES PRINTED WITH FEW SURVIVING INTACT.

Who was Who in Egyptology (London, 1972) describes Prisse as the 'most mysterious of all the great pioneer figures in Egyptology', and this early album, published in the same decade that he undertook excavations at Thebes and discovered the Table of the Kings at Karnak, justifies his reputation as 'a fine artist and outstandingly brilliant observer,' equally interested in the costumes of men and women. The Anglo-Indian in Arab dress seen in the frontispiece is the botanist George Lloyd (1815-1843), and the artist's posthumous dedication records that the young man had suggested 'this series of drawings, illustrative of the valley of the Nile', before his untimely death in a shooting accident.

First edition, deluxe issue; folio (57.5 x 44.2 cm), chromolithographic additional title, hand-coloured tinted lithographic frontispiece and 30 HAND-COLOURED PLATES ALL MOUNTED ON CARD, by Lemoine, Lehnert, Moulleron, Le Roux and others after Prisse d'Avennes, printed by Lemerrier, contemporary red half morocco gilt, neatly rebacked preserving most of original spine, covers a little worn, a very good copy. Atabey 1001; Blackmer 1357; Brunet IV, 885; Colas 2427; Lipperheide Ma30; not in Abbey.





THE MOST EXTENSIVELY ILLUSTRATED BOOK OF THE FIFTEENTH CENTURY

46. SCHEDEL, HARTMANN. Liber Cronicarum [Nuremberg Chronicle]. Registrum huius operis libri cronicarum cu[m] figuris et ymagi[ni]bus ab incio mu[n]di. Nuremberg, Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

£375,000 [ref: 111308]

A MAGNIFICENT COPY IN CONTEMPORARY HAND-COLOUR OF THE FIRST ILLUSTRATED ENCYCLOPAEDIA OF WORLD HISTORY.

The first edition of the *Liber Cronicarum*, often known as the *Nuremberg Chronicle* in English-speaking circles. Compiled by the German polymath Hartmann Schedel (1440-1514) as a universal history of the Christian world, the text is divided into 111 ages, comprising a year-by-year account of notable events from Creation down to the time of publication, and a historical and geographic survey of the city-states and nations of medieval Europe, the Holy Land, and the Near East.

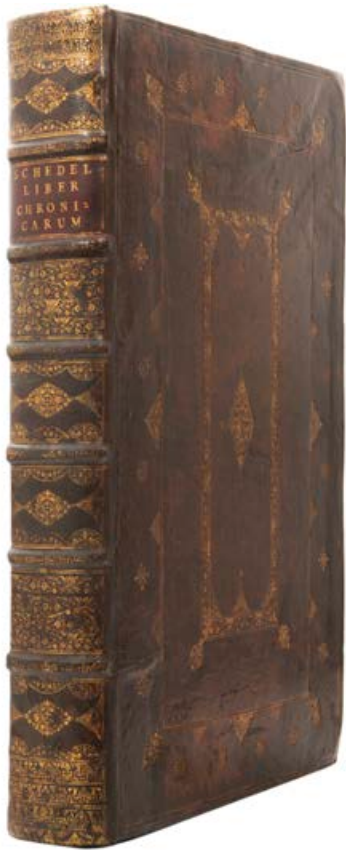
Famed for its series of over 1800 woodcuts from the workshop of Michael Wolgemut, which draw on an array of biblical and historical sources. It is the most extensively illustrated book of the fifteenth century, and probably includes early contributions by Albrecht Dürer, who was godson to the printer Anton Koberger, and apprenticed to Wolgemut from about 1486 to 1490 when he set out on his Wanderjahr. The 29 double-page views of towns include early depictions of Paris, Rome, Vienna, Nuremberg, Venice, Constantinople, and Jerusalem (before and after its destruction); all appearing here in full contemporary colour with a particularly fine finish, the skies heightened in white showing sunlight scattering the clouds.

'In many cases, we find in the *Chronicle* the first known illustrations of the cities in question, along with the story of their foundation, the etymology of their names and a painstaking list of facts about the cultural life, economy and trades flourishing there in the period around 1490' (Stephen Fussell).

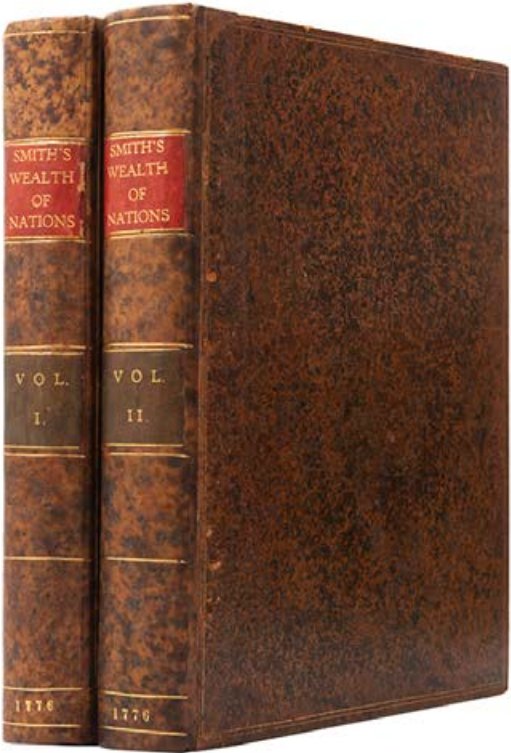


Two double-page maps open and close the text. The first depicting the world (Shirley 19), based on Mela's *Cosmographia* of 1482, one of only three fifteenth-century maps to show Portuguese knowledge of the Gulf of Guinea. The second, of northern and central Europe by Hieronymus Münzer (1437-1508), one of the first modern maps of the region to appear in print. This is closely associated with Nicolas of Cusa's Eichstätt map, with which it is thought to share a common manuscript source of circa 1439-1454. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier.

The publication history of the *Chronicle* is one of the best documented of any incunabula, with the contracts between Schedel and his merchant-partners Schreyer and Kammermeister surviving in the Nuremberg Stadtsbibliothek. Whilst the German and Latin editions were planned simultaneously, this edition was published five months earlier, being printed between May 1492 and October the following year.



First edition; imperial folio (47.5 x 32 cm); 1809 woodcuts printed from 645 blocks (Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, all in contemporary hand-colour, including 2 double-page maps depicting the world (Shirley 19) and Europe, 29 double-page views of towns, and 9 full-page illustrations, text in Latin, xylographic title, illuminated opening initial in blue modelled in white on gold ground within fictive frame, red capital strokes for first 20ff, a few early MS annotations in pen in Latin, MS note in pen to f.CLXXXIII verso bottom margin 'hac suitor recta priusquam tuor in suis coloribus justa inditium heraldii' ('see here the display of heraldry in their true colours before the court'), ffCCLVIII-CCLXI blank as issued but for heading and foliation, MS notes in pen in English to f.CCL recto, watermark 'P' to f.CCLXI, De Sarmacia bound before CCLXVII 'This section is sometimes found bound between ff. 266-7' (Fairfax Murray), CCLXV with one word deleted and 'homines' added in the fore-margin, ffI and CCLXII supplied from contemporary copies, some discolouration and staining, occasionally corrosive where a heretic has been censored, some offsetting, gathering 9 browned and with some oxidation to colour pigments, a few tears and holes skilfully restored; seventeenth-century English calf, expertly rebacked, original spine laid down, later red morocco lettering-piece, upper and lower boards with narrow border of gilt triple fillet and blind foliate roll, skilfully restored, very good. ISTC is00307000; Fairfax Murray 394; BMC II p.437; Hain *14508; CIBN S-161; BSB-Ink. S-195; Bod-inc. S-108; Schreiber 5203; Goff S-307.



FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT

47. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. By Adam Smith, LL.D. and F.R.S. Formerly Professor of Moral Philosophy in the University of Glasgow. In Two Volumes. London, Printed for W. Strahan; and T. Cadell, in the Strand, 1776.

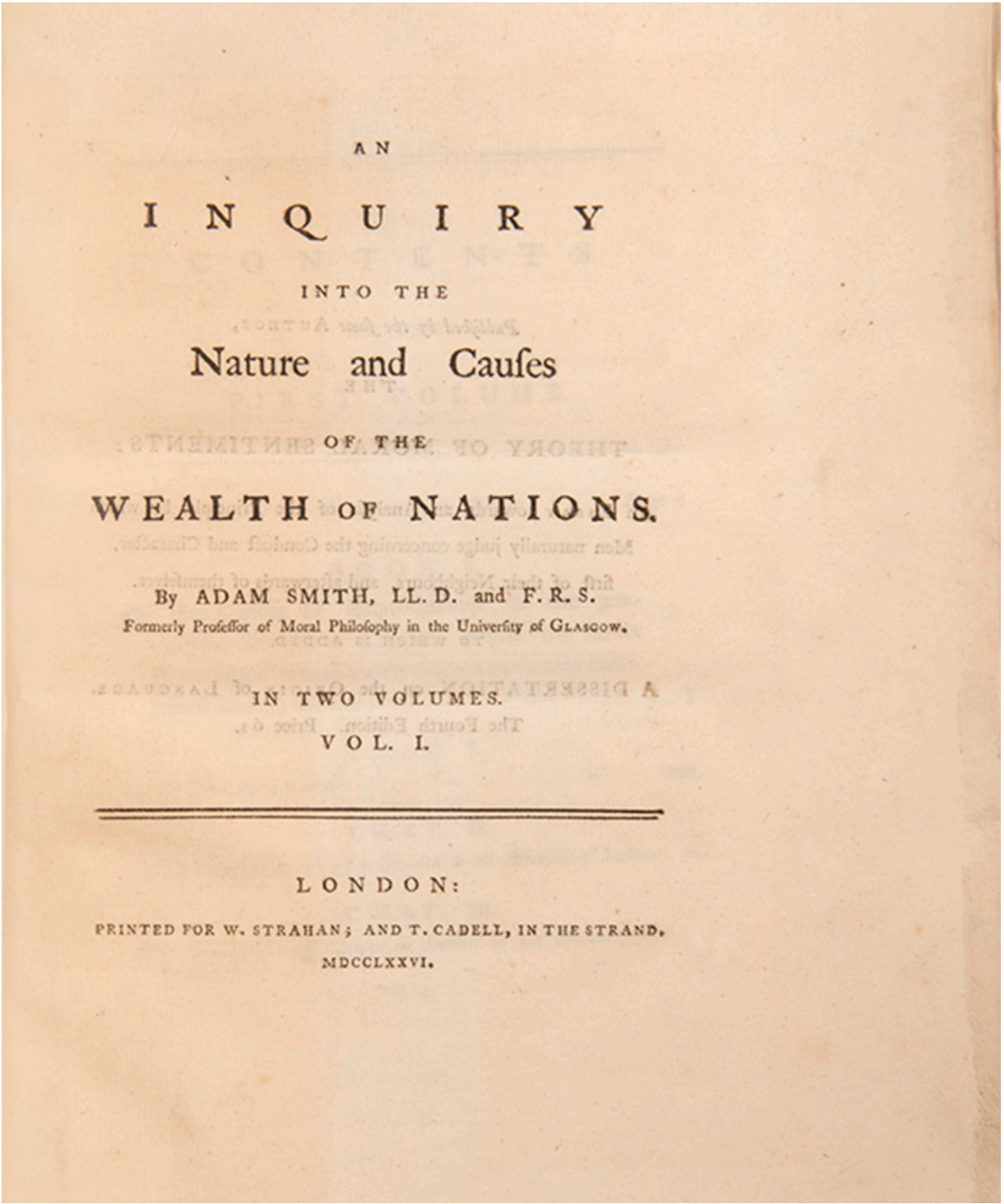
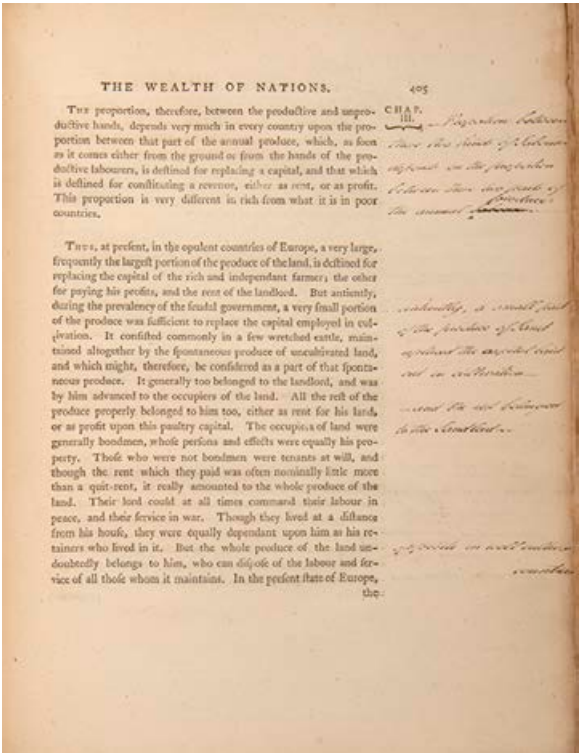
£210,000 [ref: 109201]

The first edition of the ‘first and greatest classic of modern economic thought’ (PMM). Smith (d.1790) spent ten years writing and perfecting *The Wealth of Nations*, the popularity of which surpassed its publisher’s expectations upon release; the estimated supply of between 500 and 750 first edition copies was exhausted within the first six months of printing, and four further editions were issued within Smith’s lifetime.

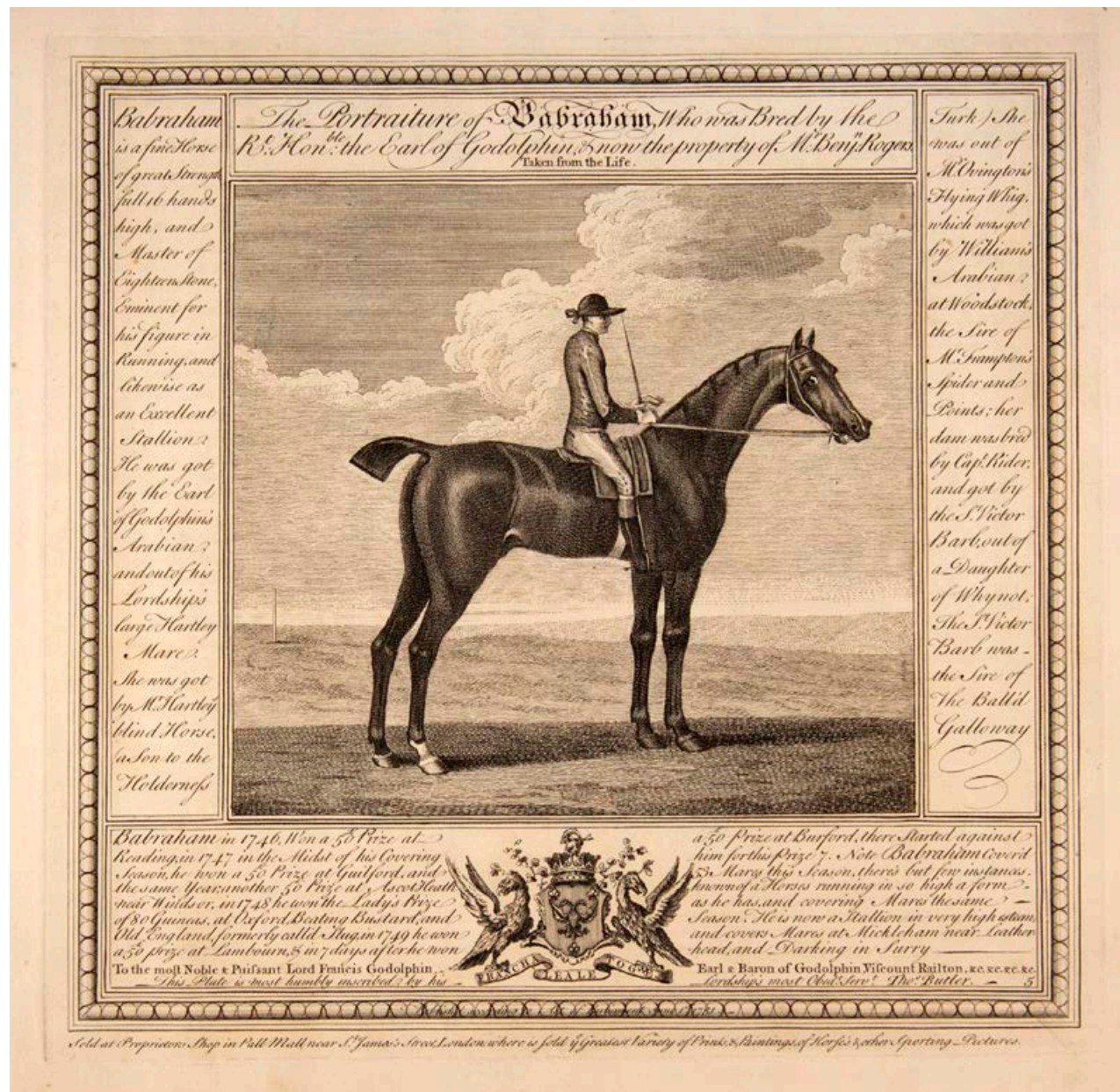
As the title explains, the work is fundamentally an investigation into what makes certain nations prosperous. Smith’s originality lies in locating the roots of this comparative wealth in the specialisation of labour which had occurred in developed economies, for the ‘annual labour of every nation is the fund which originally supplies it with all the necessities and conveniences of life which it annually consumes, and which consist always, either in the immediate produce of that labour, or in what is purchased with that produce from other nations’ (Introduction).

Our copy with contemporary marginal annotations summarising Smith’s arguments as the text progresses. These aides-mémoire include key observations such as the ‘Principle of division = the propensity to exchange...’ (p.16), and that ‘labour is the real measure of exchangeable value’ (p.35).

‘The history of economic theory up to the end of the nineteenth century consists of two parts: the mercantilist phase which was based not so much on a doctrine as on a system of practice which grew out of social conditions; and the second phase which saw the development of the theory that the individual had the right to be unimpeded in the exercise of economic activity. While it cannot be said that Smith invented the latter theory... his work is the first major expression of it. He begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange... Labour represents the three essential elements—wages, profit and rent—and these three also constitute income. From the working of the economy, Smith passes to its matter—‘stock’—which compasses all that man owns either for his own consumption or for the return which it brings him. *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control’ (PMM).



First edition; 2 vols, 4to (31.5 x 24.5 cm); contemporary marginal annotations in pen, with half-title to vol. II, ad. for ‘The Theory of Moral Sentiments’ to title verso vol. I, publisher’s ad. to vol. II 4F2 verso, errata vol. II [A2] verso, cancels vol. I M3, U3, 2Z3, 3A4 and 3O4, and vol. II D1 and 3Z4, vol. II p.288 misprinted 289; contemporary gilt-ruled sprinkled calf, rebaked but retaining original red and green morocco lettering-pieces, bottom and fore-edges untrimmed, wide margins (circa 6.5 cm), occasional spotting and soiling, minor marginal tears, mostly repaired, internal joints reinforced with tape; [12], 510; [4], 587, [1]pp; signatures: A⁴ a² B-3T³ (bound without terminal blank); [A]² B-4F². PMM 221; ESTC T96668; Kress 7261; Rothschild 1897.



FINE & VERY RARE SET OF RACING PRINTS

48. SPENCER, THOMAS. [Horses & Their Pedigrees]. London, Cheny & Butler, 1740-1746 or 1751-1753.

£35,000 [ref: 110341]

Sparrow notes its rarity in 1922, 'rare no doubt, because so many of the copies have been broken up in order that the prints might be sold one by one' (V.S. Sparrow, *British Sporting Artists*). Thomas Spencer may be regarded as a close follower of his contemporary, James Seymour; in fact, his manner of painting is in some ways more engaging than Seymour's since, despite the sometimes stiff portrayal of grooms and attendants, his horses themselves appear more fluid.

Provenance: John Spencer Stanhope (bookplate to front pastedown); Fermor Hasketh (bookplate to box).

Oblong folio; 34 plates of racehorses engraved by H. Roberts, Parr and Canot after T. Spencer, each portrait surrounded by engraved text, some light surface creasing, contemporary autograph index to front free endpaper, bookplate to front pastedown; contemporary calf-backed boards, rebacked, morocco label to upper cover with gilt lettering, preserved in custom drop-back cloth box, bookplate inside lid. Bobins 1196; Lane 168; Snelgrove (*British sporting and animal prints*), pp.157-170; cf. Siltzer 389; not in Schwerdt or Huth.



ONLY COLOUR PLATE BOOK ON THE GULF

49. TEMPLE, RICHARD. *Sixteen Views of Places in the Persian Gulph, Taken in the Years 1809-10 Illustrative of the Proceedings of the Forces Employed on the Expedition Sent from Bombay under the Command of Captain Wainwright of H.M. Ship Chiffone and Lieut. Col. Smith of the 65th Regiment against the Arabian Pirates.* [London], 1811.

£300,000 [ref: 111908]

THE ONLY COLOUR PLATE BOOK ON THE ARABIAN GULF AND ONE OF THE RAREST OF ALL COLOUR PLATE BOOKS.

The rarity of the book is probably explained by the fact that the Napoleonic Wars was in progress. Muscat had been declared neutral, and in any case was a long way away from the war in Europe. The colour-plate books devoted to the Napoleonic Wars are legion and show clearly where the interests of the British public lay. In addition, Haines was not a major publisher of this type of book, indeed the only other book published by him listed in *Abbey Travel* is the same author's equally scarce book on Mauritius. The number of copies printed must have been very small, possibly only a hundred or so copies.

For many years, the dominant naval force in the Persian Gulf were the Qawasim. The Qawasim had frequently attacked British ships, culminating with the taking of the Sylph. Prior to this engagement, the British had been reluctant to get too involved in the complex politics of the Gulf, stretched as they were by their war with Napoleon. The loss of the Sylph, however, combined with a fear of the Wahhabis gaining control of Muscat at the expense of Saiyid Sa'id, prompted the British to send a naval force, consisting of 2 frigates, 8 cruisers, and a bomb ketch, to the Gulf to destroy Qawasim vessels. The intervention culminated in the battle for Shinas, in which the British, together with their Omani allies, prevailed. Overall, however, the intervention was not terribly successful; many Qawasim vessels were destroyed, but little was done to prevent future Wahabbi advances in the region: 'His [Minto's, the Governor-General of India] one venture into Arabian politics had afforded him a glimpse of the illimitable consequences of taking sides in an intra-Muslim, inter-Arab contest, and the experience brought on an excess of prudence' (Kelly).

Provenance: Prof. William M. Ballantyne, legal specialist in Arab law, d. 2021.



First edition; landscape folio (c. 340 x 510 mm), engraved title page & 16 fine hand-coloured aquatint plates, complete as issued, expert professional restoration to title & plates, in original boards with printed label to upper cover, skilfully rebacked, housed in modern navy morocco-backed drop box, morocco label to upper cover lettered in gilt, a handsome copy.

IMPORTANT TRAVELS THROUGH THE GULF

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

£4,750 [ref: 111899]

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

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

First edition, 2 vols; 8vo, xvi, 485; viii, 347pp., 2 lithographed frontispieces, folding map in vol. I, modern brown half sheep gilt, tan labels, a very good copy.





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