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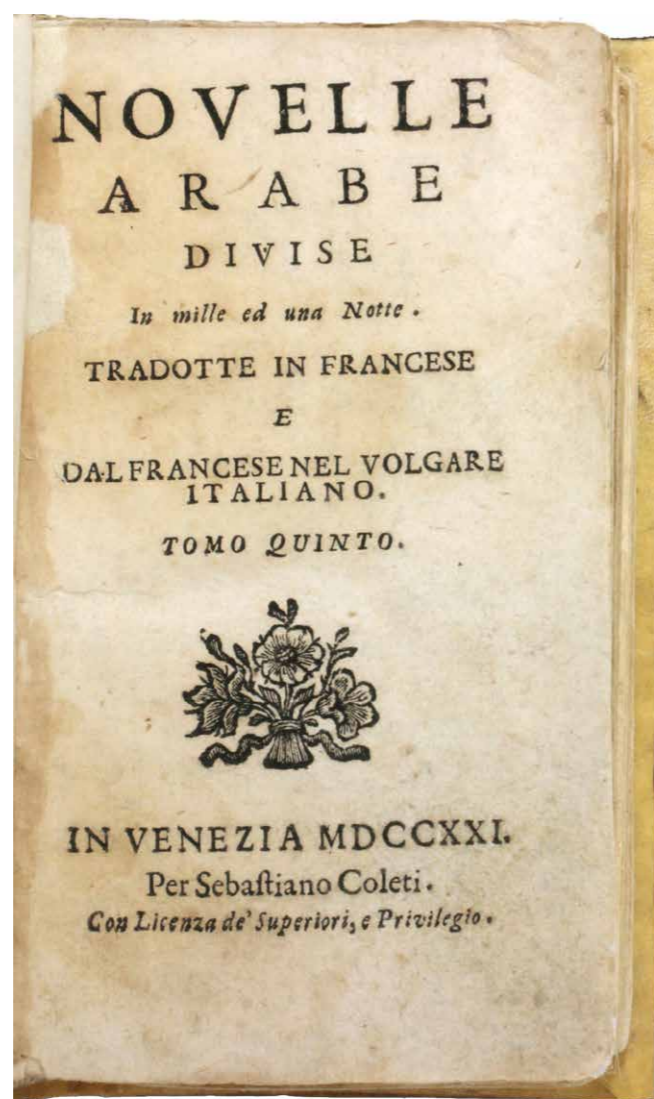
Religion & Devotion

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First Italian edition

I. [ALF LAYLA WA-LAYLA – ITALIAN]. *Novelle arabe divise in mille ed una notte*. Tradotte in francese e dal francese nel volgare italiano. Tomo quinto [& sesto].

Venice, Sebastiano Coleti, 1721. 2 volumes bound as 1. 12°. With a small woodcut vignette on the title page, and a woodcut ornamental tailpiece. Near-contemporary vellum. € 1500



Two volumes from the very rare first Italian edition of the *Arabian Nights*, based on Galland's liberal but highly influential French translation. Adapted to Parisian tastes, it had been first published in 12 volumes between 1704 and 1717. The present translation "was the main vehicle for the circulation of the Nights in Italian culture through the 18th – and 19th centuries and via Venice also influenced Modern Greek literature, which had access to the work only in the Italian translation. The history of the Italian reception of the Arabian Nights is characterised by the hegemony of Galland's work in Italian translation, which circulated first via Coleti's edition and its various new editions, and later in the translation by Armando Dominicis in 1893" (Christian-Muslim relations, p. 859).

Volumes v and vi contain, respectively, Nights CLXVI-CCIII and CCV-CCCXXXIV. The work is of great rarity: only two complete sets of the present work are traceable in libraries worldwide (Arezzo City Library and National Central Library, Florence) and only two other libraries have an incomplete set (volumes 11 and 12; Biblioteca Saveriana Conforti, Parma and Biblioteca comunale Alessandro Cialdi, Civitavecchia). Thus, only two other copies of the present fifth and sixth volumes are known!

The binding is slightly soiled, internally slightly soiled with small repairs to the title page. Otherwise in good condition.

[4], 175, [1]; 240 pp. *Burton VIII, 104; Chauvin IV, p. 46, no. 104A; OPAC SBN IT\ICCU\RMSE\061932 (4 copies, incl. 2 incomplete); cf. Christian-Muslim relations, A bibliographical history 37; this ed. not in WorldCat.*

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First edition by Pezzana

2. [ALF LAYLA WA-LAYLA – ITALIAN]. *Novelle arabe divise in mille ed una notte*, tradotte dall'idioma francese nel volgare italiano. Vol. primo [-sesto].

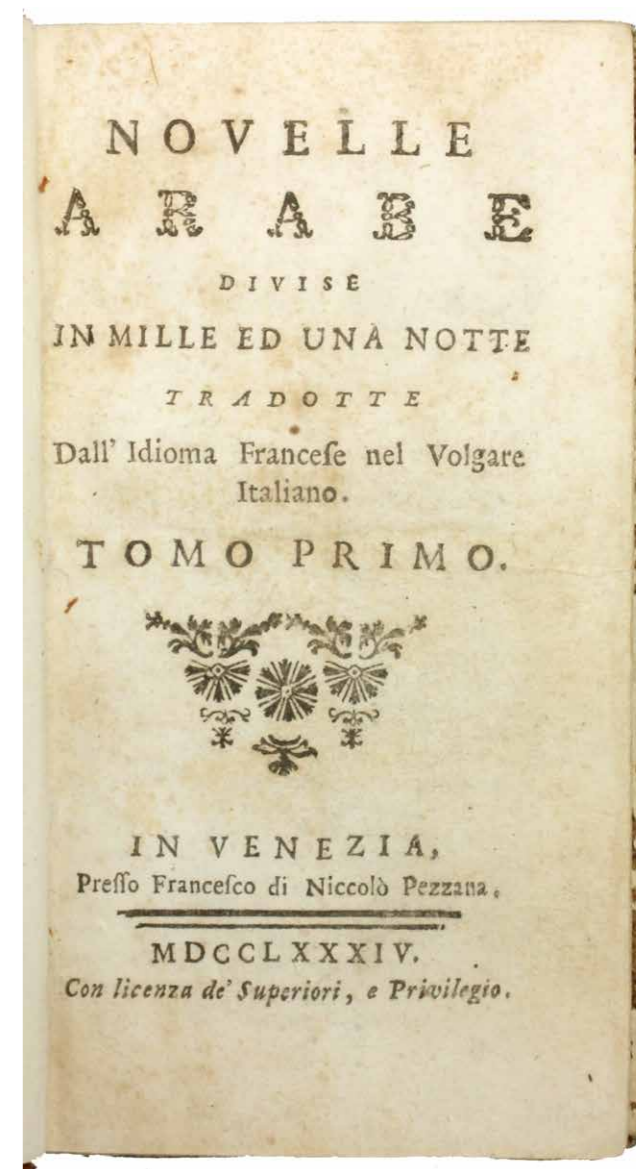
Venice, Francesco di Nicolò Pezzana, 1784. 6 volumes. 12°. With a small vignette built up from typographical ornaments on each title page and some headpieces built up from typographical ornaments. Near-contemporary gold-tooled half calf, marbled paper sides, with a red morocco title label lettered in gold on the spine. € 3500

First edition by Pezzana, a both prolific and diligent publisher of exotic tales. After Coletti's first Italian edition of 1721–22 and that of Domenico Occhi between 1741 and 1743, Nicolò Pezzana was the third to issue the “Arabian Nights” in Italian: the text is the same as Coletti's, as is the size (12°). “From the time of their appearance, the *Novelle Arabe* had been considered a work of literature for wide consumption and circulation [...] It was no coincidence that as early as 1780 the stories had been included in the group of works released from their privilege and subsequently raffled off among the less affluent members of the Guild. The printer Pietro Piotto, who owned only a print shop without a bookshop, was awarded the rights to the publication on 22 October; when he failed to exploit that privilege, it was quickly seized by Pezzana” (Callegari).

A very rare edition, recorded in only six copies in the Italian OPAC SBN.

The bindings are a little rubbed and the spines show some signs of wear around the head and foot. The work is somewhat browned throughout. Otherwise in good condition.

336; 332, [2], [2 blank]; 381, [2], [2 blank]; 360; 392; 367, [1] pp. OPAC SBN IT\ICCU\LO1E\019227 (6 copies); cf. Callegari, “Le edizioni veneziane delle ‘Novelle arabe divise in mille ed una notte’ nel XVII secolo”, in Antoine Galland (1646–1715) et son journal: Actes du colloque international organise a l'Universite de Liege (16–18 fevrier 2015) a l'occasion du tricentenaire de sa mort (2020), pp. 105–116, here at 108; this ed. not in Chauvin; WorldCat. 📖 More photos on our website



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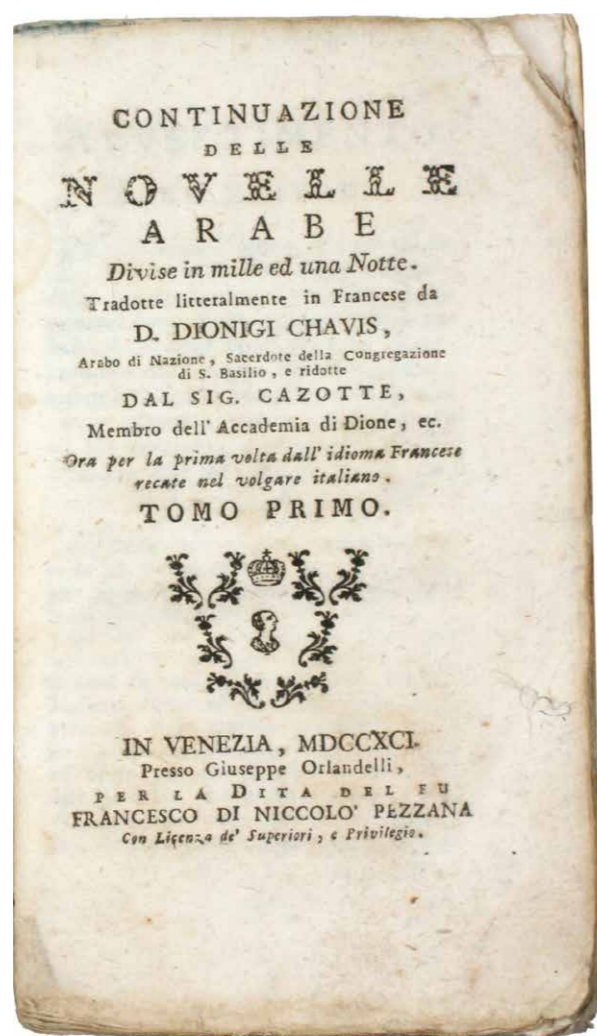
Natural History

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Science & Technology

Extending Galland's "Arabian Nights": first Italian edition

3. [ALF LAYLA WA-LAYLA – ITALIAN]. Continuazione delle novelle arabe divise in mille ed una notte. Tradotte litteralmente in francese da D. Dionigi Chavis, arabo di nazione, [...] e ridotte dal Sig. Cazotte [...]. Tomo primo [-quarto]. Venice, Giuseppe Orlandelli per la dita del fu Francesco di Nicolò Pezzana, 1791. 4 volumes. 12°. With a small vignette built up from typographical ornaments on each title page. Near contemporary wrappers with the manuscript title on the spine. € 6500



First Italian edition of the *Continuation des mille et une nuits*, an ambitious project to extend the *Arabian Nights* as translated by Antoine Galland. The Galland Manuscript, the Arabic source, ended at Night 282, and Galland had to supplement his work with original inventions or by translating French novels that were only orally transmitted.

In the 1780s, the Syrian monk Diyunus Shawish, renamed Dom Denis Chavis, arrived in Paris. Short of money, he decided to take advantage of the literary vogue of the moment, and announced that he could prepare a more complete manuscript of the *Thousand and one nights* than Galland's. He proceeded to transcribe the existing corpus, introducing numerous changes and expanding it with other stories from a manuscript he had brought with him from Syria. The operation proved successful: the Genevan publisher Paul Barde, who was producing an impressive anthology of fairy tales entitled *Cabinet des Fées*, commissioned Chavis to translate much of the material into French, and then entrusted the text to the writer Jacques Cazotte, who carefully revised it and even added stories of his own invention. The result of this singular collaboration was this beautiful *Continuation* (first published at Geneva in 1788).

Wrappers worn and chipped, the edges are somewhat frayed. Otherwise in good condition.

344; 328; 394, [2 blank]; 418, [2 blank] pp. OPAC SBN ITNICCUALOI1E\019383 (7 copies); WorldCat (4 copies, incl. 1 possibly only vol. 1); cf. not in Chauvin.  More photos on our website

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Second Pezzana edition

4. [ALF LAYLA WA-LAYLA – ITALIAN]. *Novelle arabe divise in mille ed una notte tradotte dall'idioma francese nel volgare italiano*. Tomo primo [-sesto].

Venice, Giuseppe Orlandelli, per la dita del fu Francesco di Nicolò Pezzana, 1791. 6 volumes. 12°. With a small vignette built up from typographical ornaments on the title page of each volume and with some headpieces built up from typographical ornaments. Contemporary half calf. € 4500

Second Pezzana edition, following that of 1784. That Niccolò Pezzana's company, which in the meantime had been succeeded by Giuseppe Orlandelli, returned to print the *Arabian Nights* testifies to the great favour the stories had found among readers in Venice. Also in 1791, the "Continuation of the Thousand and one nights" left its presses, in a major publishing project to rediscover oriental fables.

With the black ownership stamp of Ettiènne della Valle on the title page of each volume. Overall in good condition.

336; 333, [1]; 381, [1]; 360; 392; 374 pp. *OPAC SBN IT\ICCU\PUVE\023925 (4 copies, incl. 3 incomplete); WorldCat 960425061 (and other numbers for vols. 2-6), 1203593861 (3 copies); cf. Callegari, "Le edizioni veneziane delle 'Novelle arabe divise in mille ed una notte' nel XVII secolo", in Antoine Galland (1646-1715) et son journal: Actes du colloque international organise a l'Universite de Liege (16-18 fevrier 2015) a l'occasion du tricentenaire de sa mort (2020), pp. 105-116, here at 108. This edition not in Chauvin.* [👉 More photos on our website](#)



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First illustrated Italian edition of the "Arabian Nights"

5. [ALF LAYLA WA-LAYLA – ITALIAN]. Le mille e una notti. Novelle arabe già pubblicate dal Galland [...] Nuova traduzione eseguita sull'ultima edizione di Parigi da A. F. Falconetti. Vol. I [-XXVII].

Venice, Giuseppe Antonelli, 1831–1832. 27 parts in 9 volumes. 12°. With 26 (of 27) engraved plates, drawn by Pietro Zandomeneghi and engraved by Giorgio Buttazon. Contemporary half calf with the title and volume numbers in gold on the spine. € 4000

Rare first illustrated Italian edition of the *Arabian Nights*, the first new translation after Coletti's. This is one of the finest Italian editions of the Nights, both for its impressive set of plates and for its translation. The editor and translator Antonio Francesco Falconetti had worked on a greatly expanded French corpus that is considered one of the most complete versions of the work: "The translation, entirely new, is based on the latest Paris edition, found, for the part already made public by Galland, on original texts, amended and enlarged with new stories by M. Destains, and then completed with the addition of a very large number of previously unpublished novellas discovered by M. Hammer, which form a good third of the entire series" (editor's preface, vol. I, p. XI).

Overall in very good condition, lacking only the frontispiece in vol. II, perforation to the blank margin of vol. II, p. 293.

Vols. I-VI: 1035 pp.; vols. VII-XII: 1060 pp.; vols. XIII-XV: 560 pp.; vols. XVI-XVIII: 574 pp.; vols. XIX-XXIV: 1046 pp.; vols. XXV-XXVII: 521 pp. OPAC SBN IT\ICCU\VEA\0151721 (11 copies, incl. 8 incomplete); cf. Chauvin IV, p. 91, no. 238 (second ed.); this ed. not in WorldCat.

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With fine illustrations engraved by Zambelli

6. [ALF LAYLA WA-LAYLA – ITALIAN]. Le mille ed una notti. Novelle Arabe. Nuova versione. Vol. I [-VIII]. Milan, Libreria Ferrario Editrice, [1852]. 8 volumes. 12°. With 30 (of 32) wood-engraved plates (14 bound as frontispieces), and 7 illustrated, coloured title pages. Contemporary green cloth with the title stamped in gold on the spines. **SOLD**

Rare, beautifully produced, popular Italian edition of the *Arabian Nights*, with fine illustrations engraved by Zambelli. Seven of the volumes have very pretty coloured title pages, while volume II instead has a letterpress title page (the only one to bear a date) with the note “Prima edizione economica Milanese. Nuova versione, ricorretta sulla grande edizione illustrata di Parigi”. With an owner’s inscription (“A. Constantinides”) on the flyleaf of vol. 7. Vol. 2 appears to lack two plates otherwise bound as frontispieces. Bindings worn, hinges starting to wear in places, but overall a well-preserved copy.

382; 384; 382, [2]; 383, [1]; 381, [3]; 382, [2]; 384; 381, [3] pp. *Chauvin IV*, p. 46, no. 106; *OPAC SBN IT\ICCU\TO0\0993823* (4 copies, incl. 2 incomplete and 1 unclear if complete); *WorldCat* 797364643, 250431719, 1403732231 (4 copies, incl. 3 copies calling for 7 vols?). [👉](#) More photos on our website

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Scarce illustrated edition of a classic

7. [ALF LAYLA WA-LAYLA – ITALIAN]. Le mille e una notte. Novelle arabe. Versione italiana nuovamente emendata e corredata di note. Vol. primo [-quarto].

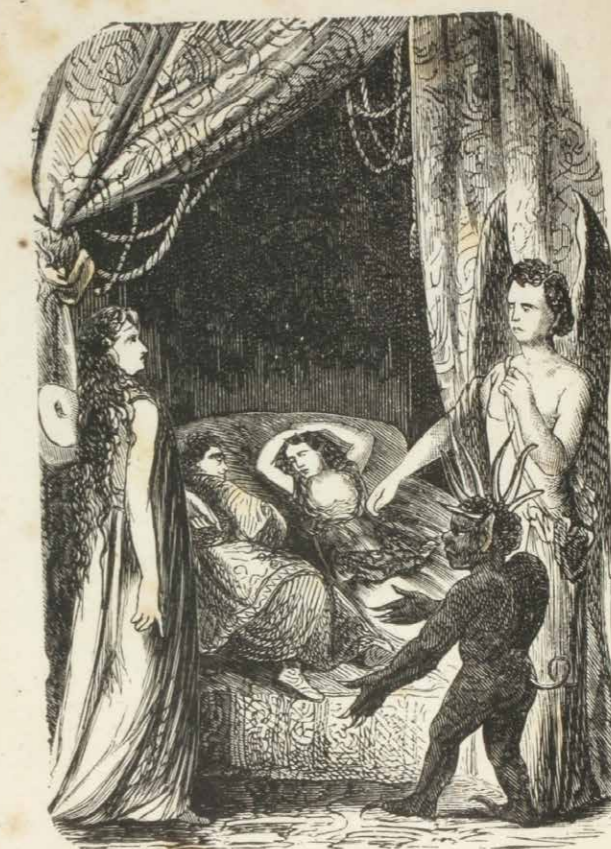
Milan, Libreria Editrice Oliva, 1867. 4 volumes. 12°. With a wood engraved frontispiece in each volume. Contemporary half calf with the title lettered in gold on the spine. € 850

Scarce illustrated edition of a classic, testifying to the great popularity which the *Thousand and one nights* enjoyed throughout the 19th century, also in Milan. In his introductory letter to the reader, the publisher notes, “I shall not mention the faults of the competing editions, lest I hear, and perhaps justifiably so, the words ‘qui sine peccato’ whispered in my ear, but I do hope that the care taken with the present one will render it not unworthy of the public to whom it is hereby recommended”.

Only three copies traced in Italian libraries.

With a contemporary, rubbed handwritten ownership in scription (“Fortini Edoardo”) on the pastedown of vol. 2. Occasional browning to interior as expected. Otherwise in good condition.

360; 352; 338; 434 pp. OPAC SBN IT\CCU\TO0\I223198 (3 copies, incl. 2 incomplete); WorldCat 875083401 (1 copy); cf. not in Chauvin. [➤](#) More photos on our website



Il giudizio del nano Cascheasch sulla bellezza dei due principi. Vol. II, Pag. 250.

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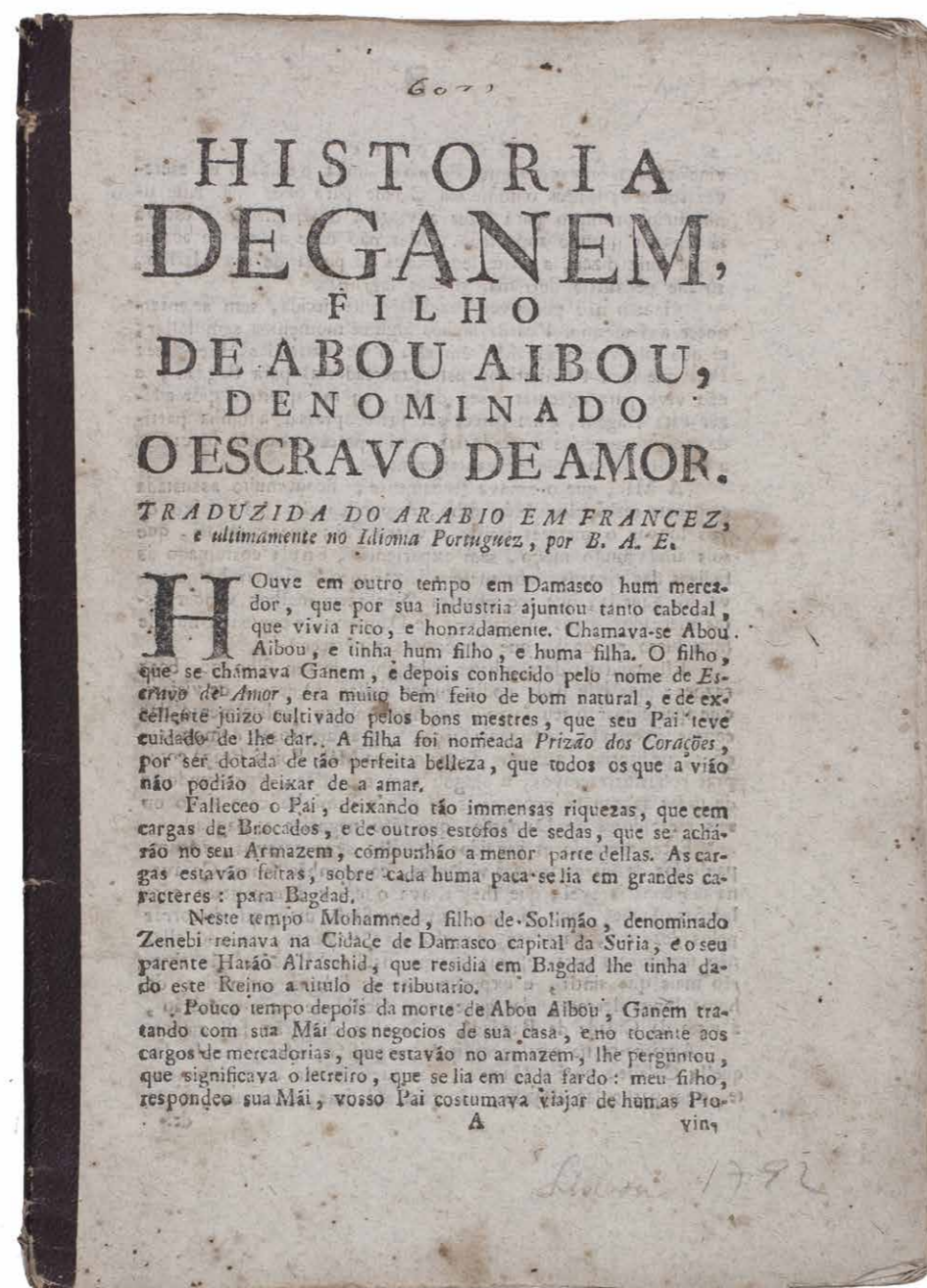
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A love story from the Arabian Nights in Portuguese, extremely rare second edition

8. [ALF LAYLA WA-LAYLA – PORTUGUESE – GANIM]. Historia de Ganem, filho de Abou Aibou, denominado o escravo de amor. Traduzida do Arabio em Francez, e ultimamente no idioma Portuguez, por B.A.E.

(Colophon: Lisbon, Francisco Borges de Sousa, 1792). Small 4° (21 × 15 cm). Disbound, spine lined with a strip of black paper.

€ 4950

Extremely rare second edition of a rare Portuguese translation of the *History of Ganem, the slave of love*, a story from the *Arabian Nights*. The story tells of Ganem, a son of a merchant from Damascus, who upon his father's death travels to Baghdad to sell his father's leftover stock. Once in Baghdad the young Ganem falls in love with the favourite concubine of the caliph. The story is translated into Portuguese from the French translation of Jean Antoine Galland from the beginning of the 18th-century.

With spots on the first and last leaves, a stain on leaf B1 and a couple tiny holes in the outer margin of the last leaf. In good condition.

39, [1 blank] pp. *Porbase* 2475816 (1 copy); *WorldCat* 62187442 (1 copy); cf. *Rodrigues, Novelistica estrangeira* 268 (first ed.); this ed not in *Chauvin* (cf. VI, 188); not in *Innocência*.

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Arabian nights in Dutch translation

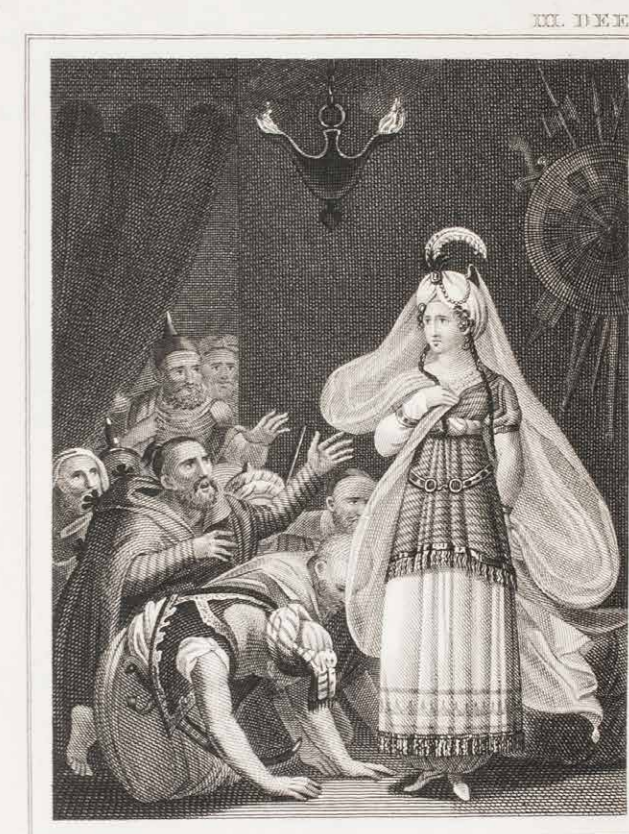
9. [ARABIAN NIGHTS]. Duizend en één nacht. Arabische vertellingen. Amsterdam, Hendrik Frijlink, 1829–1831. 9 volumes. 8°. With an engraved frontispiece and engraved title page for each volume. Contemporary half calf and sprinkled paper sides, gold-tooled spine with orange title label.

SOLD

Attractive Dutch edition of the *Alf laylah wa laylah*, commonly known as the Arabian Nights, cherished in Europe since the early 18th century.

With the book plate of Bob Luza on the front pastedown. The bindings are slightly rubbed along the extremities, slightly browned with some occasional minor foxing. Otherwise in good condition.

[8], [2], 355; [8], 338, [2]; [8], 296; [8], 322, [2]; [8], 339; [8], 366, [2]; [8], 303; [8], 344; [4], I-VIII, 309, [2] pp. *De Vries, Pop. proza 200; Saalmink, p. 539; WorldCat 63985776, 901987500* (7 copies, including 1 incomplete). [➔ More photos on our website](#)



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Attractively bound set of the *Arabian Nights* in the first accurate English translation



10. [ARABIAN NIGHTS]. LANE, Edward William (translator). The thousand and one nights, commonly called, in England, the Arabian nights' entertainments.

London, Charles Knight and Co. (back of title-page volume 1 & 3: William Clowes and sons; volume 2: Whitehead & Co.), 1840 (vol. 2)–1841 (vols. 1 & 3). 3 volumes. 8° in 4s. With a different lithographed title page for each volume and hundreds of wood-engraved illustrations in the text. 19th-century red morocco (signed on flyleaf: "Jefferies & Sons, Bristol" – the sons joined the firm in 1863), richly gold-tooled spines, boards, board edges, and turn-ins, gilt edges. € 3500

Attractively bound set of the first accurate English translation of the *Alf laylah wa-laylah*, commonly known in English as the Arabian Nights. The British orientalist Edward William Lane (1801–1876) lived in Egypt for several years and had integrated well with the Arabic population.

The first printing of vol. 1 (1839) appears to have sold out by the time vol. 3 was printed, so the complete sets were published with a new printing of vol. 1, matching the first printing line for line. Since the publisher switched printers (from Whitehead to Clowes) between volumes 2 and 3, the new printing of vol. 1 omits the reference to Whitehead as printer and apparently also the translator's advertisement. With the bookplate of the American collector Henry T. Cox, whose library was

auctioned in 1899, and the library stamps of the American businessman Henry T. Sloane (1845–1937). A very good set.

xxxii, 618; xii, 643, [1]; xii, 763, [1] pp. Jack Ross, *Scheherazade's web: the 1001 nights & comparative literature* (<http://dinarzade.blogspot.com>), *bibliography* 24 (with vol. 1 in 1839 printing).

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Including a manuscript leaf by Burton

II. [ARABIAN NIGHTS]. BURTON, Richard F. The book of the thousand nights and a night[:] a plain and literal translation of the Arabian nights entertainments.

With:

(2) BURTON, Richard F. Supplemental nights.

(3) BURTON, Richard F. [Autograph manuscript book review of an 1881 Panchatantra edition].

(Colophons:) U.S.A. [Boston, MA?], The Burton Club, [ca. 1940]. 16 volumes (incl. 6 supplements). 8°. With an original manuscript leaf written by Burton and each volume with a different frontispiece in two states (coloured and uncoloured). Contemporary richly gold-blocked green morocco, boards with Arabic script in gold, spine with raised bands, gold-tooled turn-ins, marbled pastedowns.

€ 25 000

The so-called “manuscript edition” of Richard Burton’s celebrated translation of *Alf Laylah Wa-Laylah*, commonly known in English as the *Arabian Nights*. These Arabic tales, cherished in Europe since the early 18th century, are often erotic in content, and in Burton’s unexpurgated translation they outraged Victorian England. Burton included numerous footnotes and a scholarly apparatus, offering a vivid picture of Arabian life, which set his translation apart from earlier English renderings. The present edition (limited to 99 sets, the present being copy no. 49) includes a manuscript leaf from a text by Burton. In the present copy this is a book review by Burton, of a French translation of Johannis de Capua’s Latin translation of a Hebrew translation of the Panchatantra, a Sanskrit frame story written several centuries before the *Arabian Nights*. The notes at the head show that it was used as printer’s copy. The title-page of volume one uses the correct main title, *The book of the thousand nights and a night*, but confusingly mixes it with part of the subtitle of the *Supplemental nights*: “to the book of the thousand one nights with notes anthropological and explanatory”. To add further confusion it says “volume three”, though the content is that of volume one. The volume number is clearly a printer’s error, apparently corrected early in the press run. Ross dates the (regular copies of the) present edition ca. 1940. This later date is supported by the fact that this edition is not included in Penzer’s thorough bibliography published in 1923.

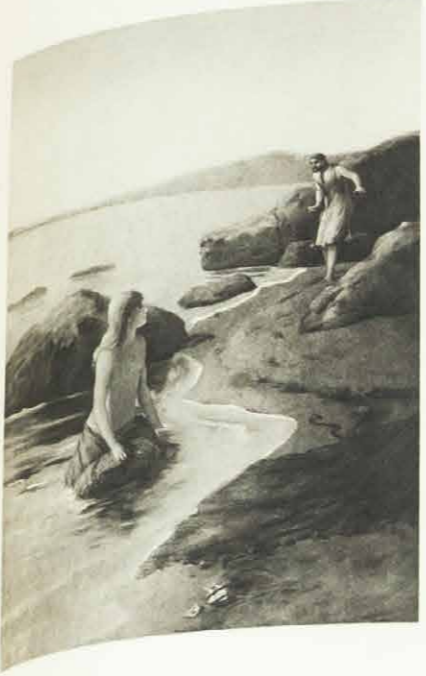
Some minor browning to the endpapers, those of the first volume partly detached and with a small pieces torn off, the binding has some very minor wear to the hinges, and a few headbands have been carefully repaired. A fine set.

Scheherazade’s web: the 1001 nights & comparative literature, J. Ross’s bibliography 10 & 11 (<http://dinarzade.blogspot.com>); cf. Penzer, pp. 126–132 (other Burton club editions). More photos on our website





"Come hither, O fisherman, and flee not from me; for I am human like thyself. Release me, so thou mayest get a recompense for my heart and coming up to him, said to him, "Art thou not an Itrah of the Jim?" and replied the other, "No: I am a mortal and a believer in Allah and His Apostle." Asked the fisherman, "Why didst thou throw thee into the sea?" and the other answered, "I was a fisherman, and was going about therein, when I cast my net over me. We are people who obey Allah's commands, and show loving-kindness unto the creatures of the sea, and but that I fear and dread to be of the disobedient, I would have cast my net over thee; but I accept that which the Lord hath decreed, and wherefore by setting me free thou becomest my master and captiver. Wilt thou then set me free for the love of Allah and make a covenant with me and become my friend? I will come to thee every day in this place, and bring thee a gift of the fruits of the land, and I will also bring thee a gift of the fruits of the sea, and I will also bring thee a gift of the jewels of the sea." What sayest thou to this, O fisherman? Quoth the fisherman, "Be the Opening Chapter of the Fishah, and the fisherman loosed the Merman from the net, and asked him, "What is thy name?" He replied, "I am Abdullah of the sea; and if thou come hither and see me, say, 'Where art thou, O Abdullah, O Merman, and I will be with thee.'"—And Shahrazad perceived the dawn of day and ceased to say her permitted say.



¹ These lines translate "Wah" as "the desire of seeing the face of the Prophet." But I have noted that the trees of seeing the countenance of the Prophet, except by the eyes of spirits, is a much dispersed point among Muslims. ² Careful enough in this passage to specify the special condition of the fisherman. ³ But the Arabian called out to him from within the net and said, "Come hither, O fisherman, and flee not from me; for I am human like thyself."

THOUSAND NIGHTS AND A NIGHT
THOUSAND NIGHTS AND A NIGHT
THOUSAND NIGHTS AND A NIGHT
RICHARD F. BURTON VOL. I
RICHARD F. BURTON VOL. II

MENTAL NIGHTS
SUPPLEMENTAL NIGHTS
SUPPLEMENTAL NIGHTS
RICHARD F. BURTON VOL. V
RICHARD F. BURTON VOL. VI

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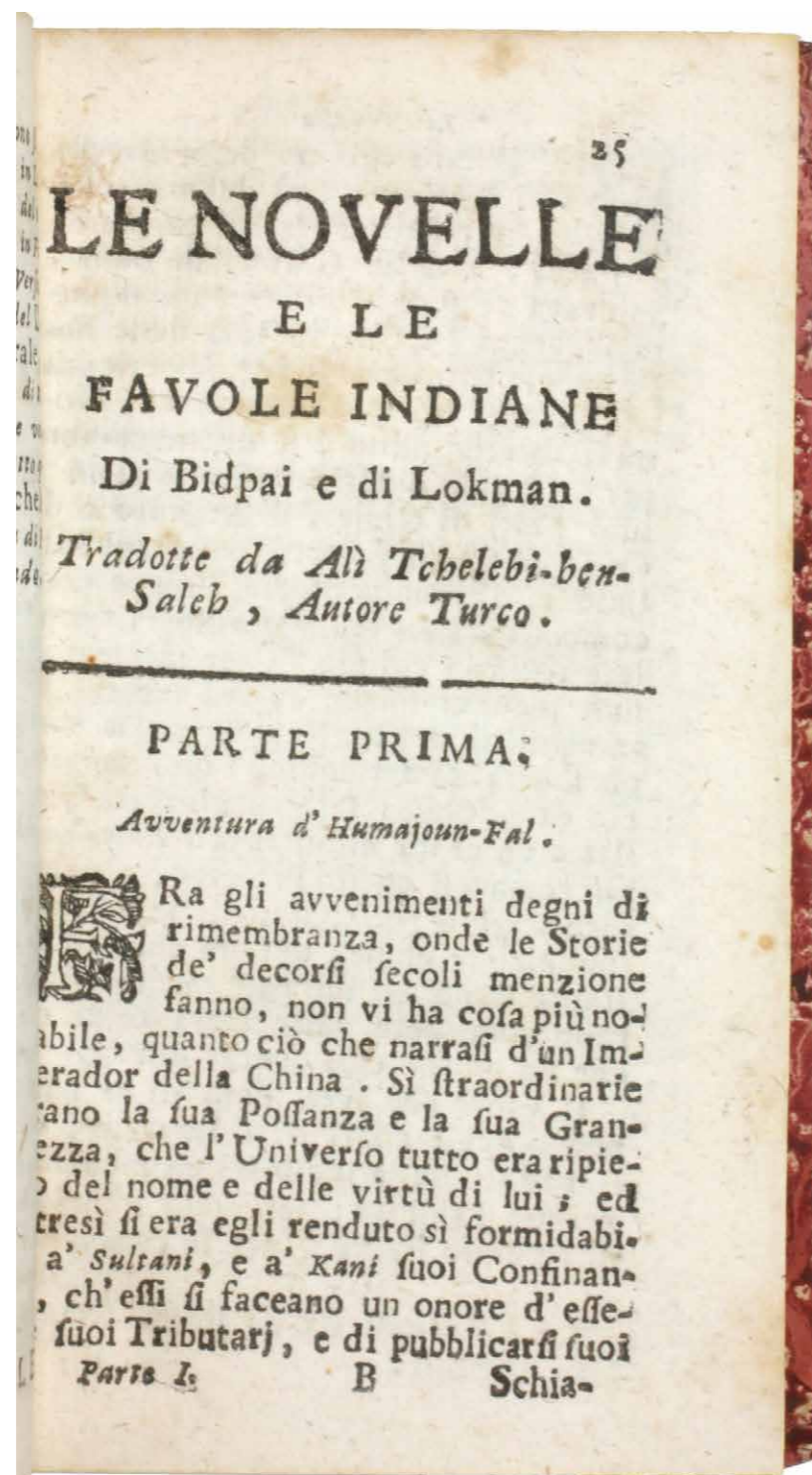
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Posthumous Italian edition

12. [BIDPAI]. Le novelle e le favole indiane di Bidpai e di Lokman. Tradotte da Ali Tchelebi-Ben-Saleb, autore turco. Opera postuma del S. Galland e trasportate dal francese idioma nell'italiano. Parte prima [-seconda].

Venice, Sebastiano Coleti, 1730. 2 parts in 1 volume. 12°. With a small woodcut vignette on the title page and some woodcut decorated initials. 19th-century half red cloth. € 8500

Posthumous Italian edition of Galland's French translation of the *Humayun-Nameh*, the Turkish version of the *Kalila wa-Dimnah* or *Anwar-e-Sobeyli*. The ancient Sanskrit "Panchatantra" fables, classics of their genre, are thought to have been assembled ca. 200 BCE out of stories from an even older oral tradition. The stories became known in Europe through Hebrew translations of Arabic versions under the name of Bidpai. Featuring animals as a mirror for human behaviour, the fables were intended to educate people, especially young rulers.

The present Italian edition of 44 fables is based on the French edition of 1724, titled *Contes et Fables Indiennes, de Bidpai et de Lokman*: "Cette édition, qui a été publiée par Th. S. Gueullette, ne donne que les quatre premiers chapitres. C'est à tort que le nom de Louqmâne figure sur le titre, le livre ne contenant rien de lui; dans le manuscrit autographe de Galland, on ne trouve pas la mention de ce nom [...] C'est donc d'éditeur qui a ajouté le nom" (Chauvin).

With two different ownership stamps of the numismatist and archaeologist Emile Taillebois (1841–92) on the title page (1 covered with an old library shelf mark). The work is evenly browned throughout due to paper stock, otherwise well preserved.

266, [2]; 224 pp. OPAC SBN IT\ICCU\LO1E\013438 (3 copies, incl. 1 incomplete); cf. Chauvin II, p. 52, no 76A (French ed.); not in WorldCat. [📷](#) More photos on our website

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*Rare third French edition of the One Thousand and One Nights
in the first translation into any European language, by Antoine Galland*

13. GALLAND, Antoine (translator). Les mille et une nuit, contes Arabes, traduits en Français.

Paris, La Compagnie des Libraires (colophon vol. vi: printed by [André-François] Le Breton, imprimeur ordinaire du Roi), 1745. 6 volumes. 12° in 4s & 8s. Uniform gold-tooled mottled calf. € 1500


Few have shaped the western view and understanding of the Arab world as profoundly as the French orientalist Antoine Galland (1646–1715). His *One Thousand and One Nights*, first published from 1704 to 1717, contained the classic tales of Sinbad the sailor, Ali Baba and the forty thieves and Aladdin and his marvellous lamp. Not only was it the first translation of any part of the *Thousand and One Nights* into any modern European language; it was the first published edition of any significant part of the work, which was not printed in Arabic until 1775, moreover the small bits that had been translated into Latin remained largely or wholly unpublished. Galland's book immediately became one of the essential sources of knowledge of the customs and mentalities of the medieval Near East, with his first volumes translated into English before his last volumes appeared.

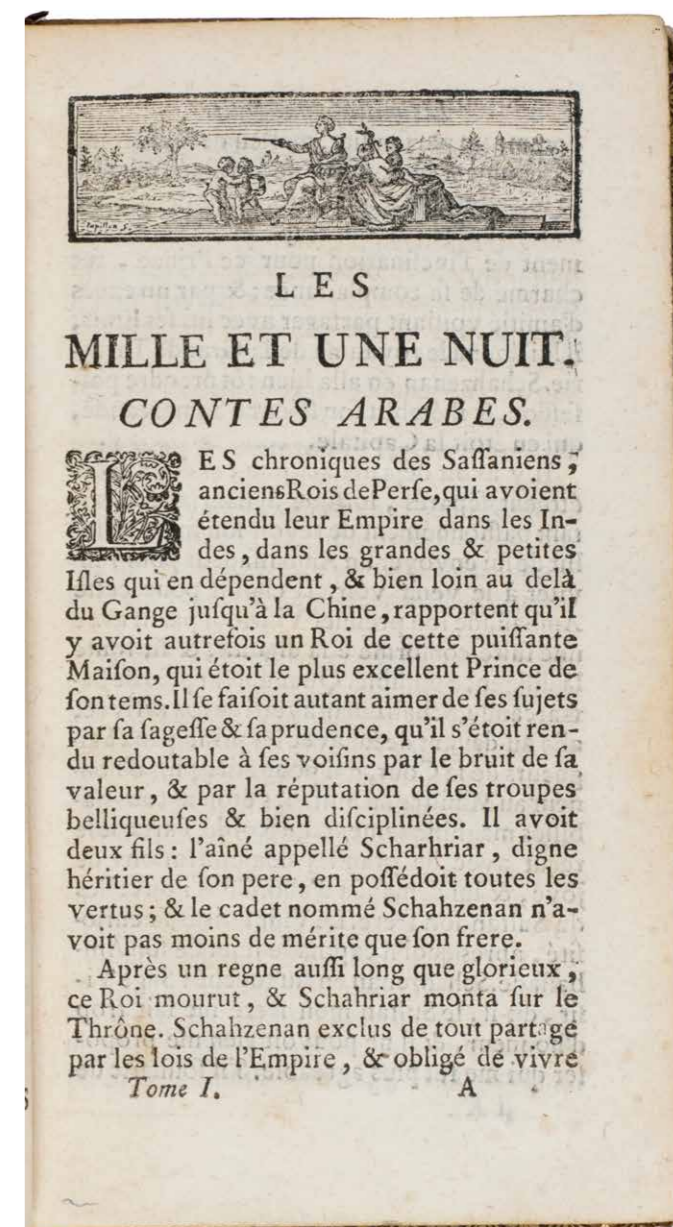
The present early edition of Antoine Galland's famous translation, in six attractive volumes, is sought after in part because of the extreme rarity of the first edition. The main source for Antoine Galland's compilation and translation was a collection of tales from Lebanon, mostly of Persian origin (or at least with Persian roots), translated into Arabic at the end of the seventh century. He supplemented it with material from at least two other manuscripts. The many editions and translations into most other Western languages many times over bear witness to its enormous influence.

Antoine Galland (1646–1715) came from a family of small farmers, lost his father at the age of four and learned ancient Greek, Latin and Hebrew at the age of ten in Noyon. He later studied in Paris at the Collège Royal and the Sorbonne. His excellent knowledge of Greek persuaded the then French envoy Marquis de Nointel to take him on a five-year mission to the Sublime Porte in Constantinople in 1670, where Galland acquired a knowledge of Turkish, Persian and Arabic.

In good condition, with a few small scuff marks on the spines but with the tooling well preserved, boards somewhat rubbed, corners and hinges worn, the latter often cracked at the head or foot, only 2 ribbon markers intact, 1 detached and 3 with only a remnant, occasional very slight browning.

[16], 350; [12], 352; [8], 415, [1 blank]; [4], "369" [= 375], [1 blank]; [4], 419 [1 blank]; [4], "181" [= 183], [3], [2 blank] pp.

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First Italian edition

14. [GUYS, Jean-Baptiste]. *La bacchetta prodigiosa o sia Abizai. Storia trasportata dall'arabo.*


Venice, Girolamo Dorigoni for Agostino Savioli, 1758. 8° (11.6 × 17.2 cm). With an engraved frontispiece. Modern half calf in antique style, marbled paper sides, the title lettered in gold on the spine, top edge gilt. **SOLD**

Rare first Italian edition, originally published in French in 1755 under the title *La Baguette mystérieuse, ou Abizai* (The Hague, Duchesne), this orientalist work was penned by Jean-Baptiste Guys, author of plays and novels with exotic themes. The classic narrative device is that of the discovery of a manuscript containing a fascinating story, written by an author unknown in Europe, but supposedly as famous in the East as the Prophet himself: “The story that you will read hereafter has so little truth in it, that there will never be anyone, however credulous he may be, who at first sight will give it credence and believe it to be true. Nevertheless, Cara-mi-ouf, an Arab writer, from whom I have faithfully copied it, protests and maintains on every page of his manuscript that it is very true. Two travellers who are friends of mine, from whom I have received it, as you will see below, assure me that this writer is held in such high esteem and veneration by the Turks, as Muhammad himself is among them” (from the “Preface”, p. VII).

The Italian version was prepared by the playwright and novelist Pietro Chiari, as the title of the second edition, printed in Naples in 1777, attests: “*La bacchetta prodigiosa o sia Abizai storia trasportata dall'arabo e pubblicata dall'abate Pietro Chiari*”.

Considerably scarce, only six library copies traceable worldwide.

Light foxing throughout, otherwise very well preserved.

xv, [1 blank], 160 pp. *OPAC SBN IT\ICCU\VEAE\010454 (4 copies); WorldCat 801183735 (3 copies, incl. 1 same as OPAC SBN).*  More photos on our website



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Rare 16th-century German edition of the ancient Sanskrit *Bidpai* fables

15. [PANCHATANTRA/BIDPAI – CAPUA, Johannes de, and Anton von PFORR (translators)]. Der alten Weisenn exempel sprüch, mit vil schönen Beyspilen und Figuren erleuchtet.



(Colophon:) Strasbourg, printed by Jacob Frölich, 1539. Folio. With half-page woodcut illustration on title-page, further 1 full-page and 112 smaller (ca. 9 × 14 cm) woodcut illustrations in the text (including a small number of repeats), a woodcut royal procession above and woodcut device of a swan playing a viol below the colophon, numerous woodcut pictorial and decorative strips. Modern blind-tooled calf in 16th-century style. € 60 000

Rare early 16th-century German edition of the ancient Sanskrit *Panchatantra* fables, a classic of the genre, thought to have been assembled ca. 200 BC out of stories from an even older oral tradition. The title means “five books” and the stories became known in Europe through Hebrew translations of Arabic versions under the name *Bidpai*. Composed as a series of fables in a frame story (sometimes several layers of frame stories), it contains about 140 fables featuring animals as a mirror for human behaviour and was intended to educate people, especially young rulers. The various sections are designed to teach wisdom, courtesy correct conduct for princes and other virtuous and practical traits. The fables were translated into Greek and Hebrew in the Middle Ages from Arabic versions that were derived from Persian translations of the Sanskrit. Johannes de Capua translated the Hebrew into Latin around 1200, setting the standard for most European versions, which took on a life of their own. With a tear in the title-page and a few other minor defects skilfully repaired, and some unobtrusive water stains, but generally in good condition.

[4], CVII ll. Metzner & Raabe, *Kat. ill. Fabelaussg. 1461–1990* (Frankfurt, 1998), no. 20, 3; USTC 632726 (8 copies); VDI6 J 381 (6 copies); WorldCat 1406968608, 634957084, 54221278 (8 copies, incl. 1 incomplete); cf. BMC STC German, p. 908 (1545 ed.); *Fabula Docet* 29 (1st Pforr ed., ca. 1481/82); Fairfax Murray, *German*, 70–71 (1483 & 1490 eds.).

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Der Alten weisen Vorred. III.

Nyemandt soll seinem bösen willen zu vil nach folgen/das im nit geschehe/als dem der im selber stal.



Du soltu mercken/das nyemant seinen glust verfolgen soll/der zu schaden seins neben mēschen dienet/vnd besunder auff zeitlich güt. Dann es sprechen die weisen menschen. Wem sein güt mit strencklich auff zeitlich güt geneygt ist/dem bleibt zu lerst mit anders dan ein hertzlich traurē / so er sich mit tod dauon scheidē müß. Vnd sein doch zwey ding die dem mēschen nutz seind/ Reichthumb vñ Gottes forcht/dann wer Gottes forcht hat/der soll inn armüt nit verzweiffen/dann durch Gottes forcht die ein anfang aller weysheyt heysset / würdt der mēsch bey weilen zu reichthum gefürdert als einem beschahē/der was arm/vnd gieng zu seinen freunden in seiner armüt/sein armüt vñ gebresten inen vmb hilff zu klagen/vñ da im von in allen hilff versagt ward/kam er traurig wider zu seinem hauß/vnd lag nachts wachent an seinem beth von vnmut/vnd hort in seinem hauß ein dieb vnd gedacht/was mag diser dieb stalen/so doch nichts in mein hauß ist/dann ein wenig meel / dadurch du morgen frū für deinen hunger brot bachen soltest. Der dieb gedacht/du wilt vn gestolen auß disem hauß nit kumen / vnd sand doch nichts anderst dan das meel. Vnd zoch ab sein kappen/vnd schurt das meel darein. An der kappen was ein zipffel darin er gold vñ sylber trüge/ das er in vngangen zeiten auch mit stalen überkumen het. In dem gedachte der haußwürt / nimpt der dieb das meel/so müßt du morgen hunger leiden/vnd stünde auff vnd schrey den dieb an mit lauter stūm/vnd eylet dem dieb nach mit seinem waffen. Der dieb floch vnd mocht die kappen nit mit dem meel tragen/vnd müßt sye fallen lassen/des begreiff der haußwürt in/vñ erzet sein meel/vnd sand silber vnd goldt darinn zu seiner notdurfft. Wie nachfolgende figur anzeygt.

B ij Aber ein

Güten etch dz ewie herge nit beschwert werde mit sorgen diser welt. Luce. xxi.

Der zu vil wil/dē wirt zu wenig.



Sendebat der weiß meyster.

Künig Disles.



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Important collection of oriental tales, known as the “Forty Viziers”



16. SHAIKHZADE, Ahmed Misri. *Istoria della Sultana di Persia. Novelle turche.* Composte in lingua turca da Chéc Zadé e tradotto dal francese nell'idioma italiano.

Venice, Andrea Mercurio, 1752. 12°. Marbled paper with a manuscript label on the spine. € 2800

Second Italian edition of this important collection of oriental tales now known as the “Forty Viziers”, first published in Italy in 1728. The first western edition, in French, appeared three years after Galland’s first edition of the *Arabian Nights*, following its characteristic frame-narrative structure. It echoes the Biblical story of Potiphar’s wife, concerning a young prince who refuses the advances of his stepmother, who then denounces him to the sultan. The prince is put on trial, by means of alternate tales told by the sultana and the forty viziers. Petis de la Croix (1653–1713), dragoman to Louis XIV, attributes the Turkish original to one Chéc Zadé (Shaikhzade Ahmed Misri), tutor to the Ottoman ruler Murad II (r. 1421–51), but it is now thought that that the tales date back to an Arabic original which is no longer extant, possibly written in Egypt for the Turkic ruler al-Ikshid (r. 935–946), and that two writers were involved in its production: “an Ahmed-i Misri [Ahmed the Egyptian] who translated the work from Arabic and presented it to Murad II, and a Sheykh Zade who took up the text later, presenting it to both Murad II and Mehmed II” (Burrill, “Sheykh-Zade”, in *Encyclopaedia of Islam*, 2nd).

The binding is slightly worn, slight worming to the first and last pages, not affecting text. Overall in good condition.

236, [4] pp. *OPAC SBN IT\ICCU\LO1E\019274* (3 copies); *WorldCat 43201361, 603237871* (3 copies); cf. for the French edition Chauvin VIII, p. 19; Macdonald, “A Bibliographical and Literary Study of the First Appearance of the *Arabian Nights* in Europe”, in *The Library Quarterly*, vol. 2, no. 4 (October 1932). [More photos on our website](#)

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Incunabular Arabian Nights: The Book of Sindbad in Western European disguise

17. [SINDBAD – SEVEN SAGES]. *Historia septem sapientum Rome.*


Cologne, Johann Koelhoff the Elder, of Lübeck, (before 6 November) 1490. 4° (200 × 128 mm), 34–37 lines, gothic type, rubricated in red. Illustrated with a large armorial woodcut printer's device at the end and 23 full-page woodcuts, with two of the woodcuts repeated several times. Bound in contemporary blind-tooled full calf over wooden boards. Remains of clasps. Endpapers from a rubricated incunabular edition of the *Biblia cum glossa ordinaria*. € 125 000

Very rare Cologne edition of “The Seven Sages of Rome”, a popular mediaeval cycle of stories about wise counsellors and wicked women which has its ultimate roots in the Middle East, where it is usually known as “The Book of Sindbad”. This Latin edition (the seventh altogether) further boasts a series of woodcuts which count among the earliest illustrations of any version of *Alf layla wa-layla*.

The frame narrative tells the story of prince Diocletian, who is falsely accused by his jealous stepmother, but is finally set free by the seven wise men (corresponding to the Seven Sages of Greece). These seven masters tell a story each, over seven successive days. The narrative's oriental elements are derived partly from the the Old Testament (Joseph and Potiphar), but principally from its Arabian sources: the present version shares four stories with “The Book of Sindbad”, the main difference being that “the sages tell only one story each instead of the two or more in the Eastern tradition” (Runte, p. xiii). The first printed edition was also published in Cologne, by J. Veldener, in 1475. The popularity of these stories proved to be immense, inspiring Boccaccio and Chaucer, among others.

The style of the 23 fine woodcuts which illustrate this edition is reminiscent of the Dutch Bellaert Master. They were first used in the Low German edition published by Claes Leeu (and printed by his brother Gerard) in Antwerp on 11 April 1488. The Leeu brothers lent them to Koelhoff, and re-used them in Antwerp Latin edition by Gerard Leeu of 6 November 1490 under the new Latin title “*Historia calumnie novercalis*”.

Binding slightly rubbed, with old wormholes to covers. Very clean throughout; a contemporary touch of light red colour has been applied to the second woodcut. Extremely rare: no more than 16 copies known in public collections, many of which are incomplete. The only other copy ever to appear on the market was part of an incunabular *sammelband* (the Dietrichstein copy, first sold through Gilhofer & Ranschburg in 1933).

[50] ff. [a–g6, H8]. *BMC I 230; Goff S-449; GW 12853; HC 8725; IDL 2330; ISTC is00449000; Polain 4440 (incompl. copy in KUL); Runte, *The Seven Sages of Rome and the Book of Sindbad*, no. 671; Vouilliéme (Köln) 587; cf. for the woodcuts: *Kok 92.1–12; Schramm VIII-301, 303–314.*  More photos on our website*



Imperator cū hoc pcepisset q̄ puer eēt in via/ cū magno ap-
 paratu pcessit obviam filio suo. **M**gri hō cū intellexissent q̄
 Imperator esset venturus: dixerūt puero/ pcedamus et inte-
 rim de v̄ra salute pvidebim⁹ quō vnusquisq; n̄m vos salua-
 re possit. **A**t ille **S**ū mihi placet. s̄ memērote mei tpe necessi-
 tatis. **A**li hō capitib⁹ inclinatis ad citatem eq̄tabant. **P**uer
 hō alonge satis venit honeste. **C**ui cū Impator appropinqua-
 ret amplexatus et osculatus ē eū. dixitq; **F**ili mi quō te habes
 iā multo tpe te nō vidi. **I**lle hō caput ei inclinavit. et nihil re-
 spōdit. **P**̄ hō admirabat q̄ ei nō loqueret. s̄ cogitabat ap̄d
 se q̄ ex informatōne mḡroz h̄iet q̄ eq̄tando nō loqueret. **C**ū
 ad palatū venissent et de equis descendissent: p̄ filiū cū ma-
 nu accepit/ et aulā ascendit et eū iux̄ se collocavit. et in eū res-
 pexit. eiq; dixit. **D**ic mihi quō est cum mḡris tuis? quō infor-
 mauerūt te? **I**ta sunt multi anni q̄ te nō vidi. **I**lle hō capite in-
 clinato/ nihil r̄ndit. **C**ui p̄ **Q**uid est q̄ mihi non loqueris
Impatrix cū audisset puez venisse. q̄ nō loqueret/ gauisa est
 valde. et ait **V**adaz vidē eū. et ornauit se cū duabus ancillis p
 ut melius potuit foras exiuit. **I**mpator hō eā iux̄ filiū suum
 sedē fecit **Q**ue ait. **D**ñe mi. est ne iste filius vester cū septē sa-
 pientibus nutritus? **E**t ille ait. **F**ilius meus est. et nō loquitur
Que ait. **D**ñe trade mihi filiū tuū. etsi vnq; loquebat/ faciā
 eū loqui. **A**it Impator. **S**urge/ vade cū ea **P**uer hō p̄i incli-
 nauit/ ac si dicēt. presto sū volūtatē tuam implere.

Quō Imperatrix cesaris fi-

liū in cubile suū introduxit et vt in sui amorē allicēt psuasit
Tunc Impatrix eū secū ad camerā suā duxit et oēs de ca-
 mera exire pcepit. et puez ad lectū iux̄ se collocavit et ait
O charissime diocleciane de tua pulcritudine multuz audiui
 s̄ iā sum leta que ocul̄ meis video quē diligit aīa mea **N**ā sci-
 re debes q̄ p̄rem tuū feci p te mittē vt gaudē possem de tua
 societate. **U**n̄ tibi sine dubio denūcio q̄ p̄pter amorē tuū vir-
 ginitatē meā custodiui vt h̄ginitatē meā habēs. loquere mi



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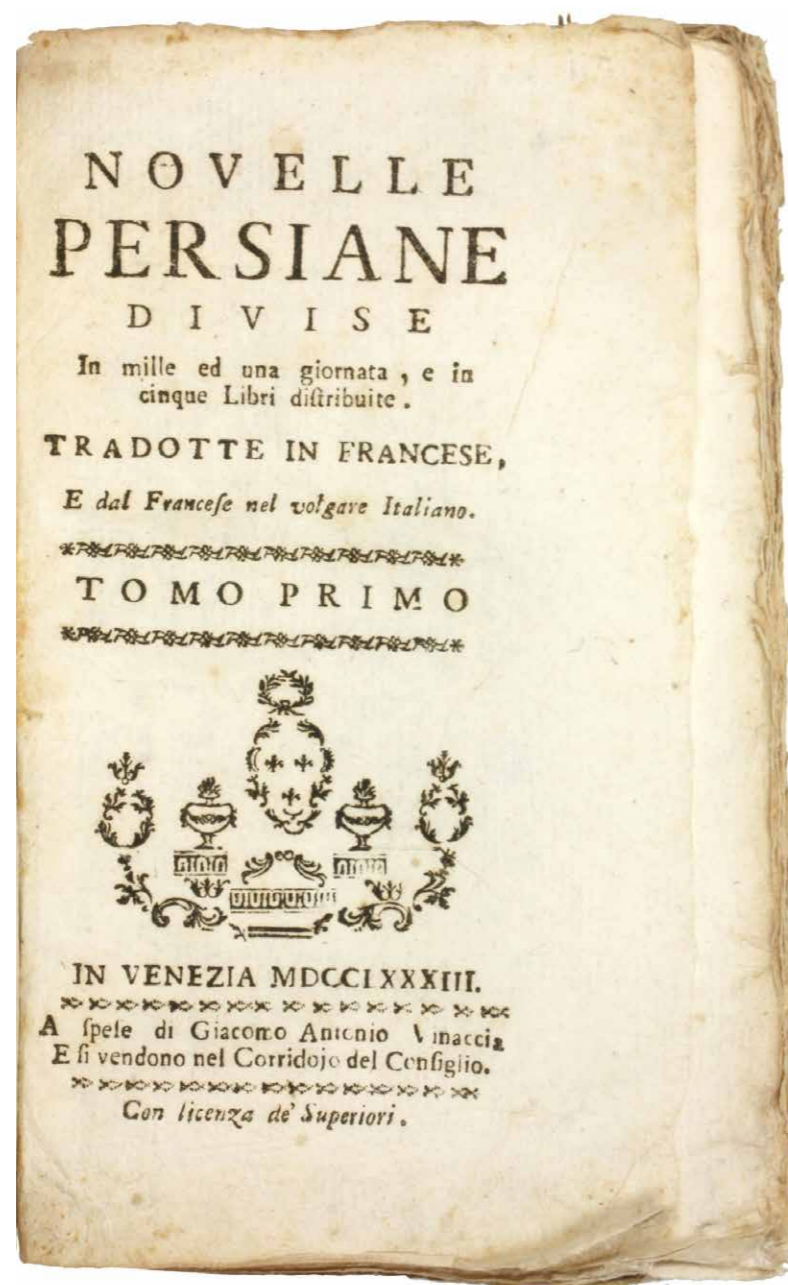
Religion & Devotion

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Very rare pirated Italian edition

18. [THOUSAND AND ONE DAYS – ITALIAN]. Novelle persiane divise in mille ed una giornata, e in cinque libri distribuite. Tradotte in francese e dal francese nel volgare Italiano. Vol. primo [-quinto].

Venice [= Naples?], Giacomo Antonio Vinaccia, 1783. 5 volumes. 12°. With vignettes built up from typographical ornaments on each title page and some ornamental headpieces. Contemporary grey paper wrappers with manuscript volume numbers on the spines. Stored in a brown decorated paper slipcase. € 2800



Very rare, highly remarkable pirated edition in five volumes of the *Heyaryek-Rouz* or *Thousand and One Days*, so called to “give the work an air of originality” (Chauvin iv, 124). A Persian manuscript of this work was given to Francois Petit de la Croix in Isfahan in 1675, but enjoyed far fewer editions and translations than the *Alf layla wa-layla*. As Chauvin notes, it cannot be determined whether the *Thousand and One Days* or the *Thousand and One Nights* was composed first, nevertheless, to this day the *Heyarek-Rouz* is much less well-known to the Western world (iv, 123f.). Chauvin quotes one commentator who declares the *Heyarek-Rouz* “much more ingenious and more realistic, as it sometimes includes marvels, following the taste of the Oriental”.

The place of printing given on the title page of the present edition is Venice, but the costs were borne by the well-known Neapolitan publisher Giacomo Antonio Vinaccia, and the books were also sold in Naples, in the Corridoio del Consiglio. It is known that Vinaccia drew on the great publishing pool of Venice for many of his publications, creating actual counterfeits, and it is thought that even Venetian publishers themselves relied on his presses to encourage the distribution of their works in the south as well, without having to pay duties or apply for printing licences (cf. A. Scannapieco). In 1784, the following year, an identical edition appeared, giving Naples as the place of printing.

The wrappers are worn, mainly around the spines, the edges of the leaves are somewhat frayed. Otherwise in good condition.

203; 202; 216; 216; 239, [1] pp OPAC SBN ITNCCUNAPE\028513 (4 copies, incl. 3 incomplete); WorldCat 955557595 (1 copy, also in OPAC SBN); cf. A. Scannapieco, “Un editore goldoniano nella Napoli del secondo Settecento”, in *Problemi di critica goldoniana IV* [1997], pp. 7–152; This edition not in Chauvin.

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Extremely rare, charming five-volume Italian edition

19. [THOUSAND AND ONE DAYS – ITALIAN]. Novelle persiane divise in mille, ed una giornata. Tradotte dal francese e dal francese nel volgare italiano. Tomo primo [-quinto].

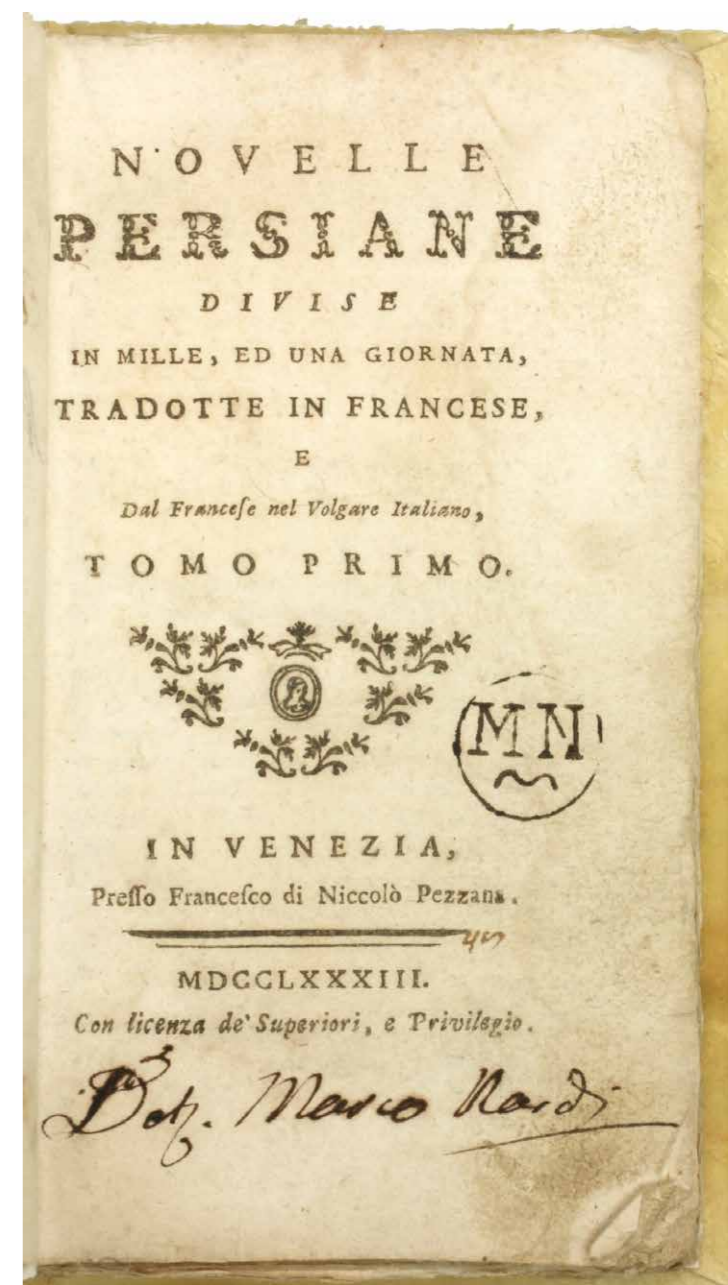
Venice, Niccolò Pezzana, 1783. 5 volumes. 12°. With small vignettes built up from typographical ornaments on the title pages and some headpieces built up from typographical ornaments. Later vellum with the manuscript titles and volume numbers in red on the spines. € 3000

Extremely rare, charming five-volume Italian edition of the *Heyaryek-Rouz* or *Thousand and One Days*, so called to “give the work an air of originality” (Chauvin IV, 124). A Persian manuscript of this work was given to Francois Petit de la Croix in Isfahan in 1675, but enjoyed far fewer editions and translations than the *Alf layla wa-layla*. As Chauvin notes, it cannot be determined whether the *Thousand and One Days* or the *Thousand and One Nights* was composed first, nevertheless, to this day the *Heyarek-Rouz* is much less well-known to the Western world (IV, 123f.). Chauvin quotes one commentator who declares the *Heyarek-Rouz* “much more ingenious and more realistic, as it sometimes includes marvels, following the taste of the Oriental”.

The present edition is printed by Niccolò Pezzana, who only the following year would produce the *Thousand and One Nights* part of an ambitious publishing project catering to the Venetian public, which at the time was rediscovering a taste for exotic fairy tales.

With an owner’s stamp (MN) on each title page and a manuscript inscription (“Dot. Marco Nardi”) on the title page of vols. I and II. Both the inscription and the stamp belong to Dr. Marco Nardi. Further with some manuscript annotations in brown ink on the blank flyleaves. The endpapers are slightly worn, some marginal worming to vol. V, not affecting text, some leaves are very slightly dust soiled. Otherwise in good condition.

179, [1]; 178; 190; 190; 213 pp. OPAC SBN IT\CCU\LO1E\019364 (3 copies, incl. 2 incomplete); cf. this edition not in Chauvin; WorldCat.  More photos on our website



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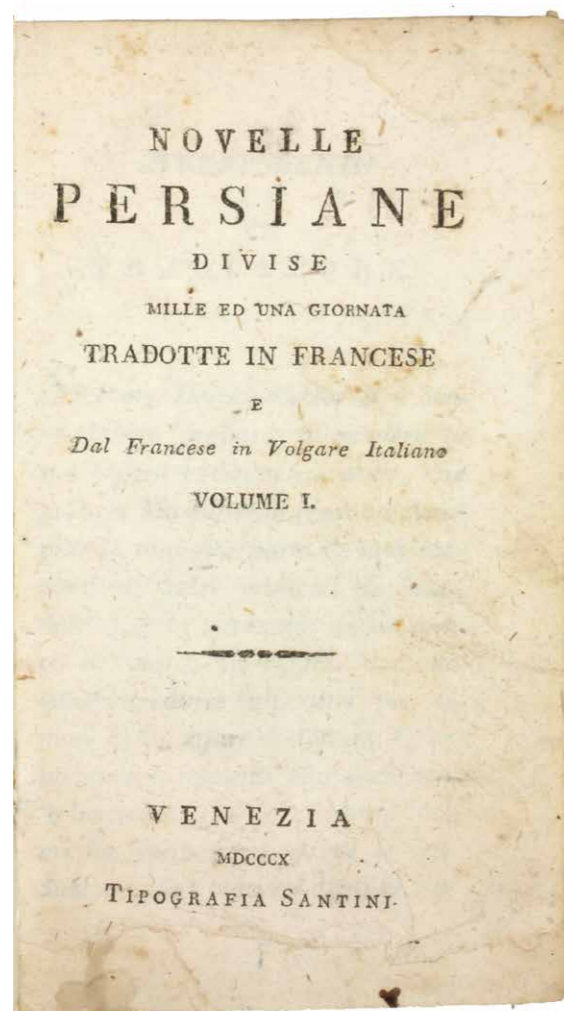
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Charming Venetian edition

20. [THOUSAND AND ONE DAYS – ITALIAN]. *Novelle persiane* divise in mille ed una giornata, tradotte dal francese e dal francese in volgare italiano. Vol. primo [-quinto].

Venice, Santini, 1810. 5 volumes bound as 2. 12°. Contemporary gold-stamped half brown cloth, marbled paper sides, with the title and volume number stamped in black on the spine. € 850

Charming Italian edition of the *Heyaryek-Rouz* or *Thousand and One Days*, so called to “give the work an air of originality” (Chauvin IV, 124). A Persian manuscript of this work was given to Francois Petit de la Croix in Isfahan in 1675, but enjoyed far fewer editions and translations than the *Alf layla wa-layla*. As Chauvin notes, it cannot be determined whether the *Thousand and One Days* or the *Thousand and One Nights* was composed first; nevertheless, to this day the *Heyarek-Rouz* is much less well-known to the Western world (IV, 123f.). Chauvin quotes one commentator who declares the *Heyarek-Rouz* “much more ingenious and more realistic, as it sometimes includes marvels, following the taste of the Oriental”.

With the bookplate of Luciano Perez mounted on the front pastedowns. The spines (incl. the hinges) are worn, with some loss of material on both spines. A slight stain in the upper blank margin of a few pages of vol. 4. Otherwise in good condition.

172, 168, 176; 179, [1], 200 pp. OPAC SBN ITNICCUNTOoE\074381 (11 copies, incl. 5 incomplete); WorldCat 57504717, 1040084656 (2 copies, incl. 1 incomplete); cf. this edition not in Chauvin. 📖 More photos on our website

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Only Milanese edition

21. [THOUSAND AND ONE DAYS – ITALIAN]. *Novelle persiane* divise in mille, ed una giornata, tradotte in francese e dal francese nel volgare italiano. Tomo primo [-quinto].

Milan, Pietro Agnelli, 1815. 5 volumes bound as 2. 12°. With a small woodcut vignette on each title page. Contemporary half beige cloth, marbled paper sides, with the title lettered in gold on the spine. € 850

First and only Milan edition of the *Heyaryek-Rouz* or *Thousand and one days*, so called to “give the work an air of originality” (Chauvin IV, 124). A Persian manuscript of this work was given to Francois Petit de la Croix in Isfahan in 1675, but enjoyed far fewer editions and translations than the *Alf layla wa-layla*. As Chauvin notes, it cannot be determined whether the *Thousand and one days* or the *Thousand and one nights* was composed first; nevertheless, to this day the *Heyarek-Rouz* is much less well-known to the Western world (IV, 123f.). Chauvin quotes one commentator who declares the *Heyarek-Rouz* “much more ingenious and more realistic, as it sometimes includes marvels, following the taste of the Oriental”.

The bindings show signs of wear, some occasional browning and foxing. Otherwise in good condition.

160; 156; 168; 168; 186, [2] pp. *OPAC SBN IT\ICCU\LO1E\019449* (4 copies, incl. 1 incomplete); *WorldCat 799553244* (1 copy); cf. *this edition not in Chauvin*.  More photos on our website



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First illustrated Italian edition

22. [THOUSAND AND ONE DAYS – ITALIAN]. 1 mille e un giorni. Novelle orientali già tratte dal turco, dal persiano e dall'arabo e pubblicate da Petis-de-la-Croix, Galland, Cardonne, Chawis e Cazotte etc. Nuova traduzione eseguita sull'ultima edizione di Parigi da A. F. Falconetti. Vol. 1 [-xv].

Venice, Giuseppe Antonelli, 1833–1834. 15 volumes bound as 5. 16°. With an engraved frontispiece in each of the 15 volumes. Contemporary boards with a red title label and a black volume number label, both lettered in gold, on each spine. € 5000

First illustrated Italian edition: a charming edition of the *Heyaryek-Rouz* or *Thousand and One Days*, so-called to “give the work an air of originality” (Chauvin IV, 124). A Persian manuscript of this work was given to Francois Petit de la Croix in Isfahan in 1675, but enjoyed far fewer editions and translations than the *Alf layla wa-layla*. As Chauvin notes, it cannot be determined whether the *Thousand and one days* or the *Thousand and One Nights* was composed first, nevertheless, to this day the *Heyarek-Rouz* is much less well-known to the Western world (IV, 123f.). Chauvin quotes one commentator who declares the *Heyarek-Rouz* “much more ingenious and more realistic, as it sometimes includes marvels, following the taste of the Oriental”.

The lovely frontispieces are drawn by Pietro Zandomeneghi and engraved by Giorgio Buttazzon.

The bindings show signs of wear, with some worming to the spines, occasional light worming to the gutters (blank margins). Otherwise in good condition.

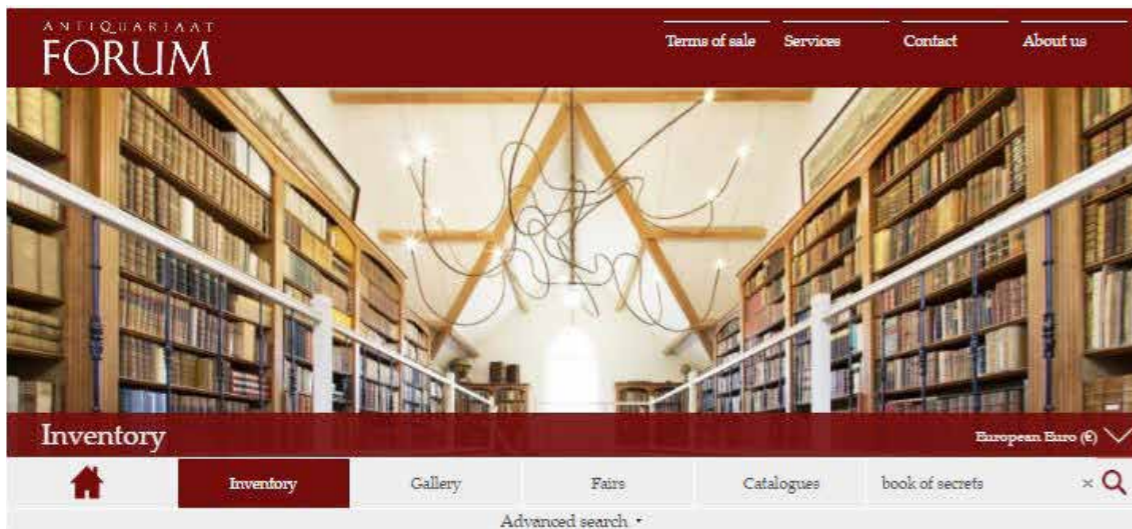
Graesse IV, 525; OPAC SBN ITNCCUNTOo\0988443 (12 copies, incl. 8 incomplete); WorldCat 1403675888 (and other numbers; 1 incomplete copy, also in OPAC SBN); cf. this edition not in Chauvin.

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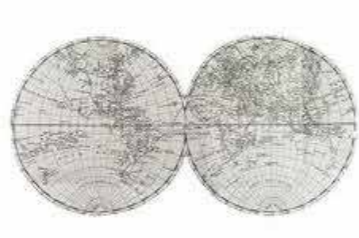
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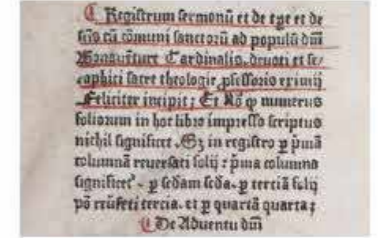
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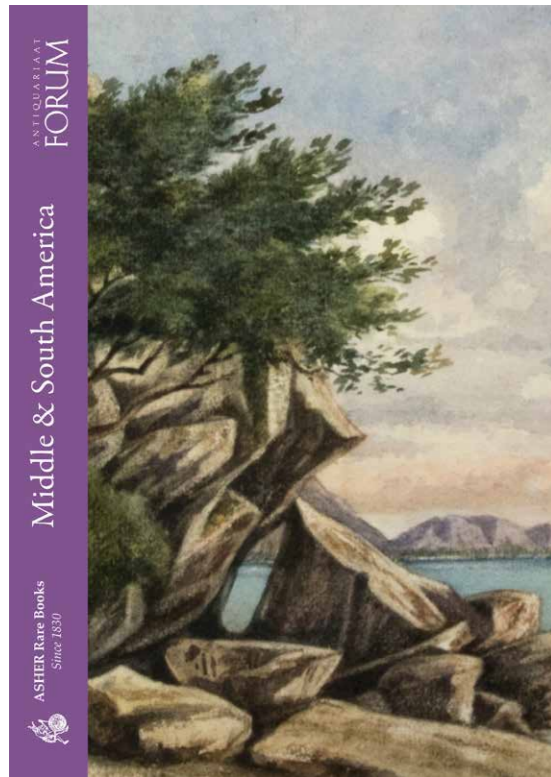
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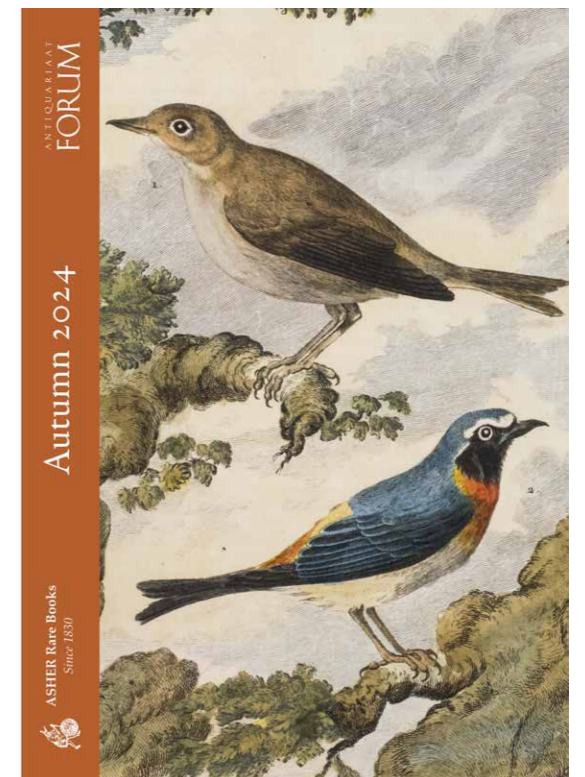


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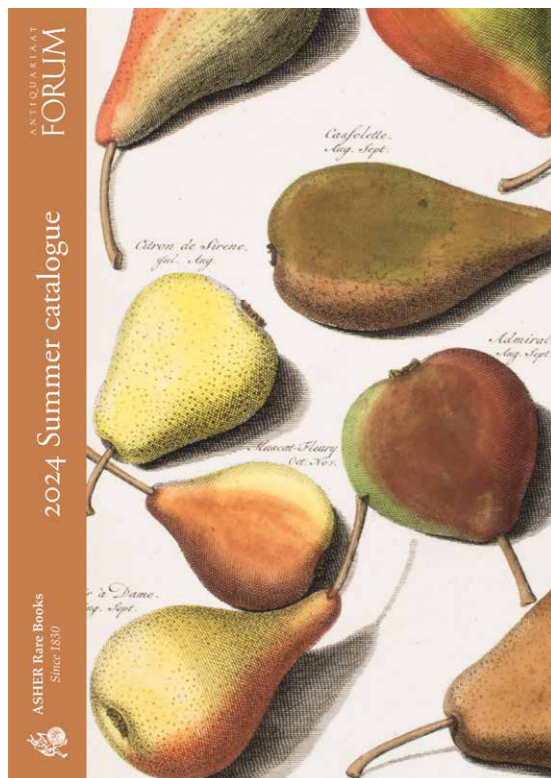
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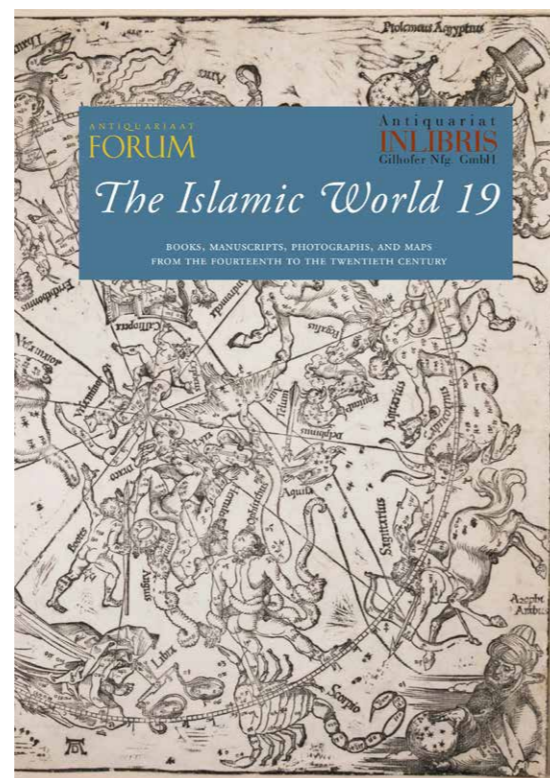
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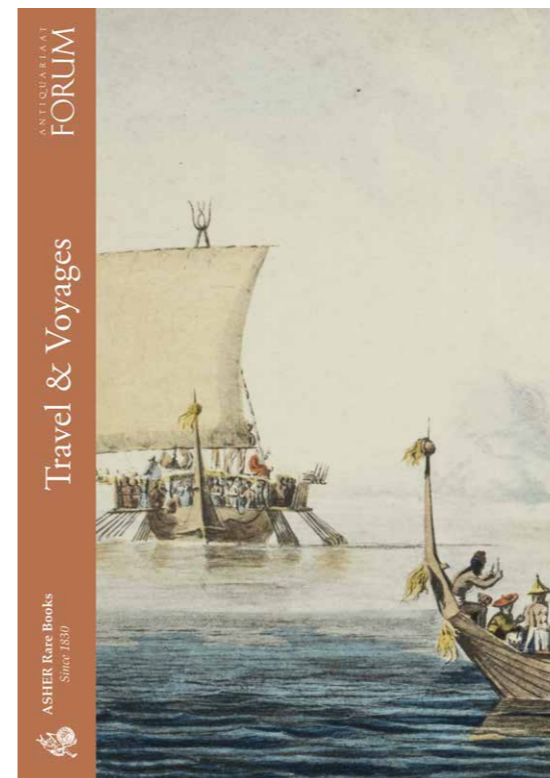
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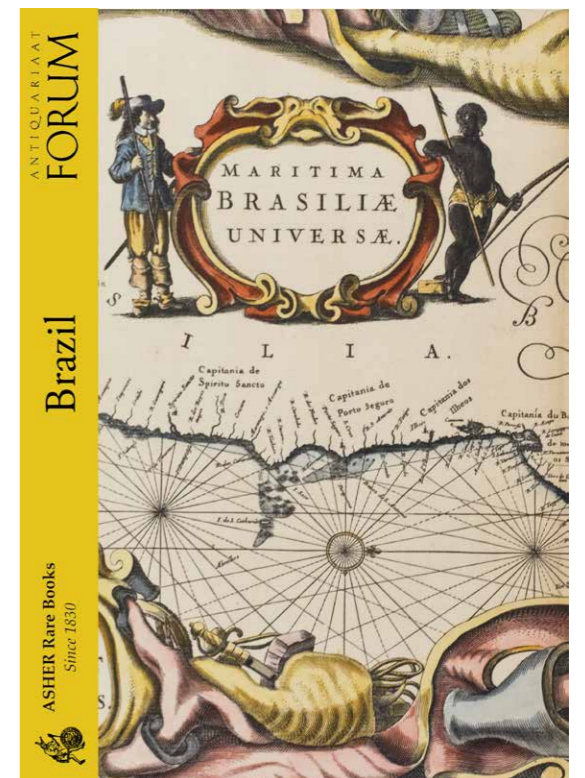
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