


البراق للنبي الشريف

N. G.   
McBurney

List IX



2022

early printing &  
manuscripts of the  
Islamic world





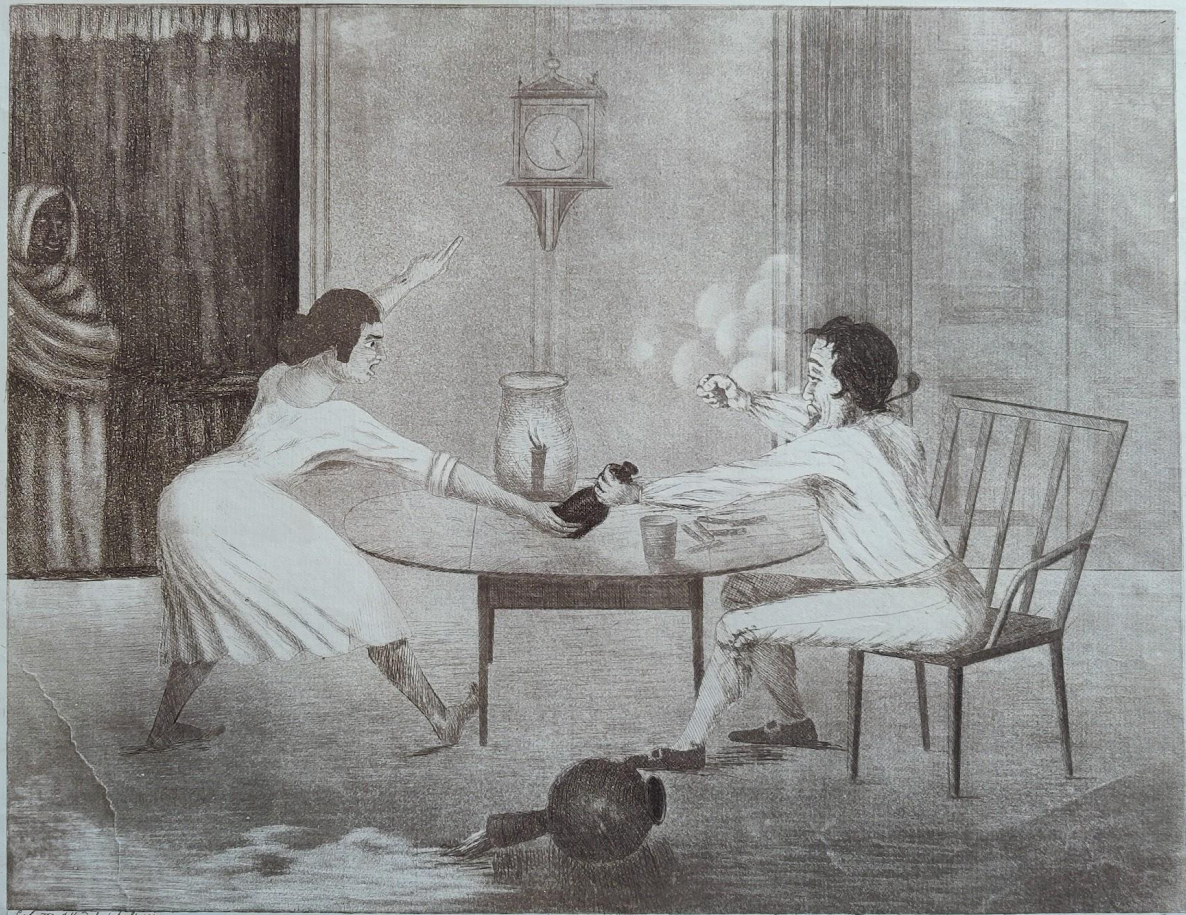
*note*



This is the first illustrated catalogue which I have issued - it is also my first catalogue of visual material: from Calcutta, Cairo, Kazan, and Algiers across the span of two centuries. Not every print is strictly Islamic but I hope readers will forgive me for stretching the late Shahab Ahmed's Balkans to Bengal construction further perhaps than even he intended.

Descriptions are brief by design - I am happy to field further questions. In addition to the illustrations, you will find my usual hyperlinked galleries of images for each entry in this catalogue. These images are intended to illustrate any condition issues accurately - I have omitted condition notes from descriptions. If you require a written condition statement after viewing the additional images, please do email me ([nick@ngmcburney.com](mailto:nick@ngmcburney.com)).

Nick McBurney



*W. M. W. Old et Sculp. 1857*

VEXATION AND STRIFE.

Moffat, James. **Vexation and Strife.** *Calcutta, 1797.*

Etched and aquatint plate on paper (29 × 38 cm).

SOLD

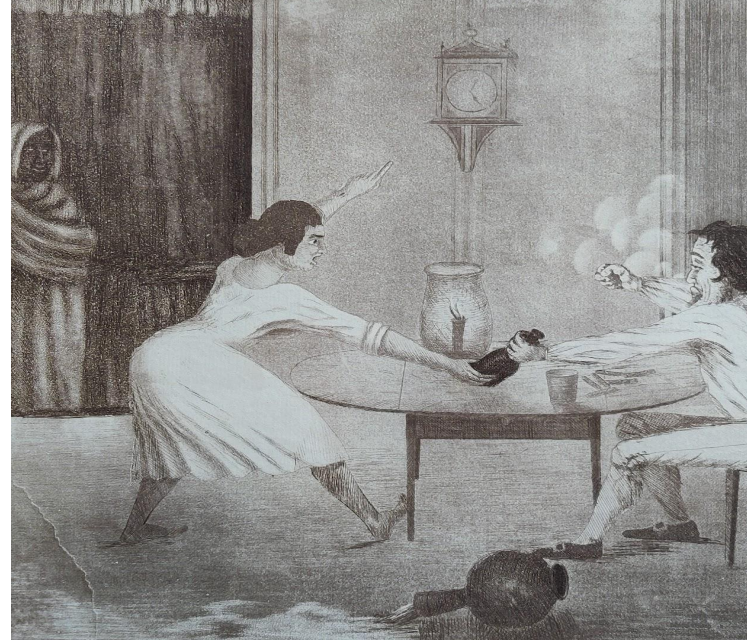
[\*images\*](#)

Rare and early colonial caricature of domestic strife, Calcutta-printed by Scottish printmaker James Moffat (1775-1815), better known for his Indian topographical views.

Moffat arrived in India aged 14, living in Calcutta from 1789 to 1815. He appears to have learnt his profession of drawing and engraving in India. According to Wynyard Wilkinson (*The Makers of Indian Colonial Silver* (1987), p.137) he was apprenticed as an engraver to the silversmith John Ludvig Jacobi in 1789, and then worked from 1794-1804 for another silversmith John Mair and his successor firms, while engraving and publishing his own views. An advertisement in the 'Calcutta Gazette' in 1797 offering to produce 'Picturesque copper-plate engravings' led to a series of views of Calcutta and its environs.'

One copy located in the Lewis Walpole Library, which holds this and one other by Moffat, the only institutional holdings traced for any of Moffat's Calcutta caricatures. The British Library holds seven satirical prints by Moffat, all published later in London by William Holland (1811-1813), and four original satirical drawings, undated but circa 1796.

Moffat's career in Calcutta is discussed by Hermione De Almeida and George H. Gilpin, *Indian Renaissance: British Romantic Art and the Prospect of India* (2005), pp.249-50.









**[Battala.] The Raja's Court.**

[Calcutta], printed by Jadubandu Karmakar, [circa 1840].

Woodcut on paper (29 × 38 cm). Imprint and title in Bengali.

SOLD

images

An evocatively large-format view of an Indian raja's court, complete with musicians, dancers, European officers, and dogs, caught in the midst of noise, motion, and conversation. Woodcuts such as the present example were particularly associated with the Bengali-printing centre of Battala in Calcutta, which was the epicentre for an explosion of popular Bengali printing in the 1830s. Romances, often illustrated, were part of this commercial expansion: this print was most likely separately produced after a book's illustration.

Battala woodcuts would become particularly associated with devotional prints - this is an interesting and early example of a secular print, evidence of a popular appetite for romance in text and image alike.

No other copy traced.







Печат. д. Москва, С. Петербургъ Т. 1865г.

Цѣна 40 коп. ВИДЪ КОНСТАНТИНОПОЛЯ ИЗЪ ГАЛАТОРА

Иллюстрація И. Перова въ Казани

Съобщено въ Казани



### Constantinople [a view of Istanbul from Galata].

Kazan, I. Perova, [circa 1885].

Chromolithograph on paper (48 x 70 cm). Imprint & captions in Russian and Turkish.  
SOLD

#### images

Unrecorded: a monumental single-sheet view of Istanbul, produced in Kazan, the heartland of imperial Russian printing for the empire's Muslim subjects, captioned comprehensively in Russian and Turkish, in astonishing condition, with colours bright and fresh, with a printed Saint Petersburg censor's authorisation dated 1885, and a price of 40 kopecks.

That censor's date situates this print, with its dual languages and use of multiple titles for the city, amidst the imperial projects of 19th-century Russia, straddling the empire's colonial relationship with Muslim subjects at a time of rising pan-Muslim and pan-Turkish sentiment within and without the empire, while ideas of imperial Russia imagined as a neo-Byzantium jostled for attention. It is worth noting that this print depicts Ottoman Istanbul - from the steam ferries, to the abundance of mosques, all neatly labelled, and the fleet of ships flying Ottoman flags at anchor. Neo-Byzantinism this is not, whoever the intended buyers may have been.

I have neither seen nor handled anything comparable before. This print is distinct from the photographic panoramas and their lithographic derivatives produced for European tourists in Istanbul. No other copy traced.





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
بجان الذي اسرى بعبه



لياءه سبينا  
عبد الله

SIDI ABDALLAH  
ET LA FILLE DU ROI DE TUNIS

السيدان و بنتاى تونس

المسرى الذى باركنا  
حول له سرير من الامينات

صدون المنطير

انفوا سمع البصير

تلاى السجى

اكرام الله

4 ◊

### [Four popular & devotional prints.]

[Algiers, Imprimerie Bacconnier, first half of the 20th century.]

Chromolithographs on coated paper, each 32 x 42 cm. French and Arabic text. Each signed and registered to the artist E.B., whose cipher appears on two of the prints.

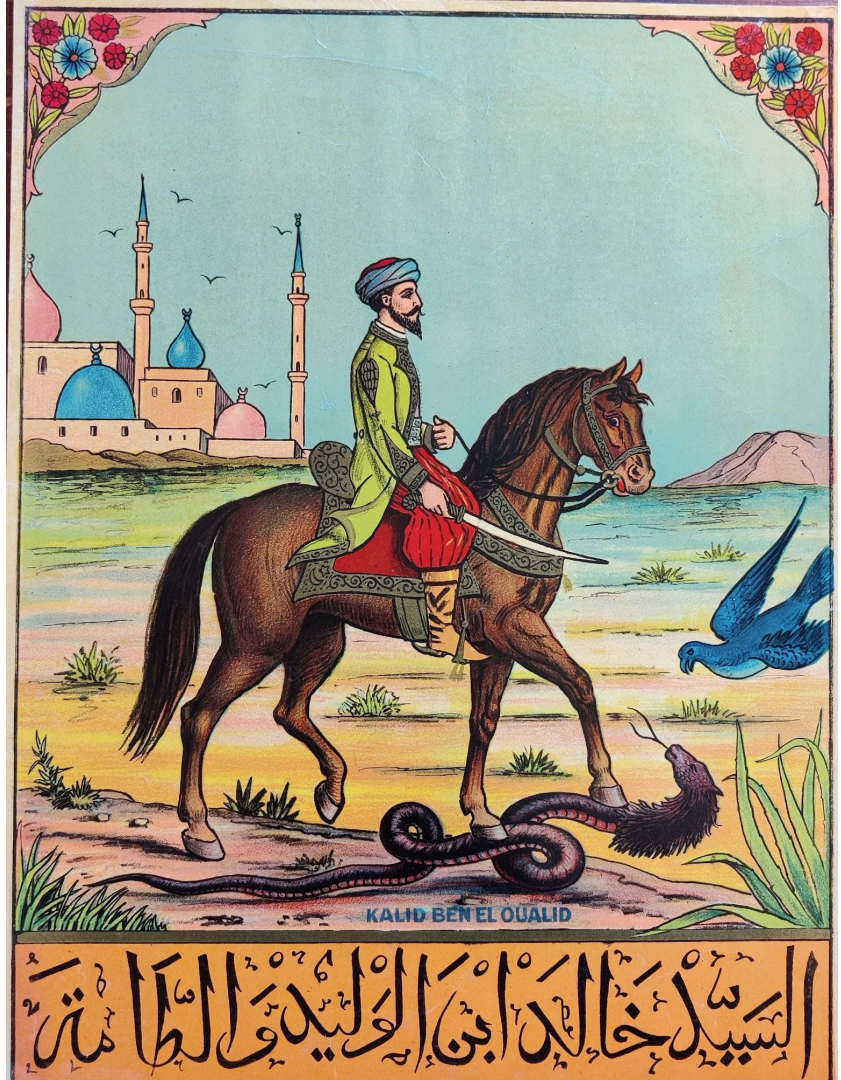
SOLD

#### images

A charming and varied selection of popular prints from colonial French Algiers. The prints depict: Solomon and his court; the famous Quraysh general Khalid ibn Walid, who led the Muslim conquest of Syria; Sidi Abdallah and the daughter of the King of Tunis; and the wonder-working Sidi 'Abd al-Aziz al-Hajj at Mecca. The styles here are a curious fusion of European and North African, which is particularly noticeable in the folk art depiction of Sidi Abdallah, a marked contrast to the European decorative motifs of that print's gilt cornerpieces.

None of the Arabic text in these prints uses *Maghribi* scripts, although Bacconnier was perhaps the foremost lithographic press active in Algiers and these prints were likely intended for export and domestic purchase alike.

The Centre Pompidou holds a variant of the Sidi Abdallah print (inventory no. AM 81-65-1266) which includes Bacconnier's imprint in full.





مخاربه اسلام على ضحاها غنه للجنى





**[Heroic prints with poets, knights, kings, and jinn.]**

Cairo, *Fine Arts Press, under the supervision of Muhammad Tawfiq and Muhammad Nagib, [circa 1940].*

Chromolithographs on paper, 17 in total, ranging in size from 46 x 56 cm to 34 x 50 cm. All untrimmed, majority with printer's guide marks and colour traces.

SOLD

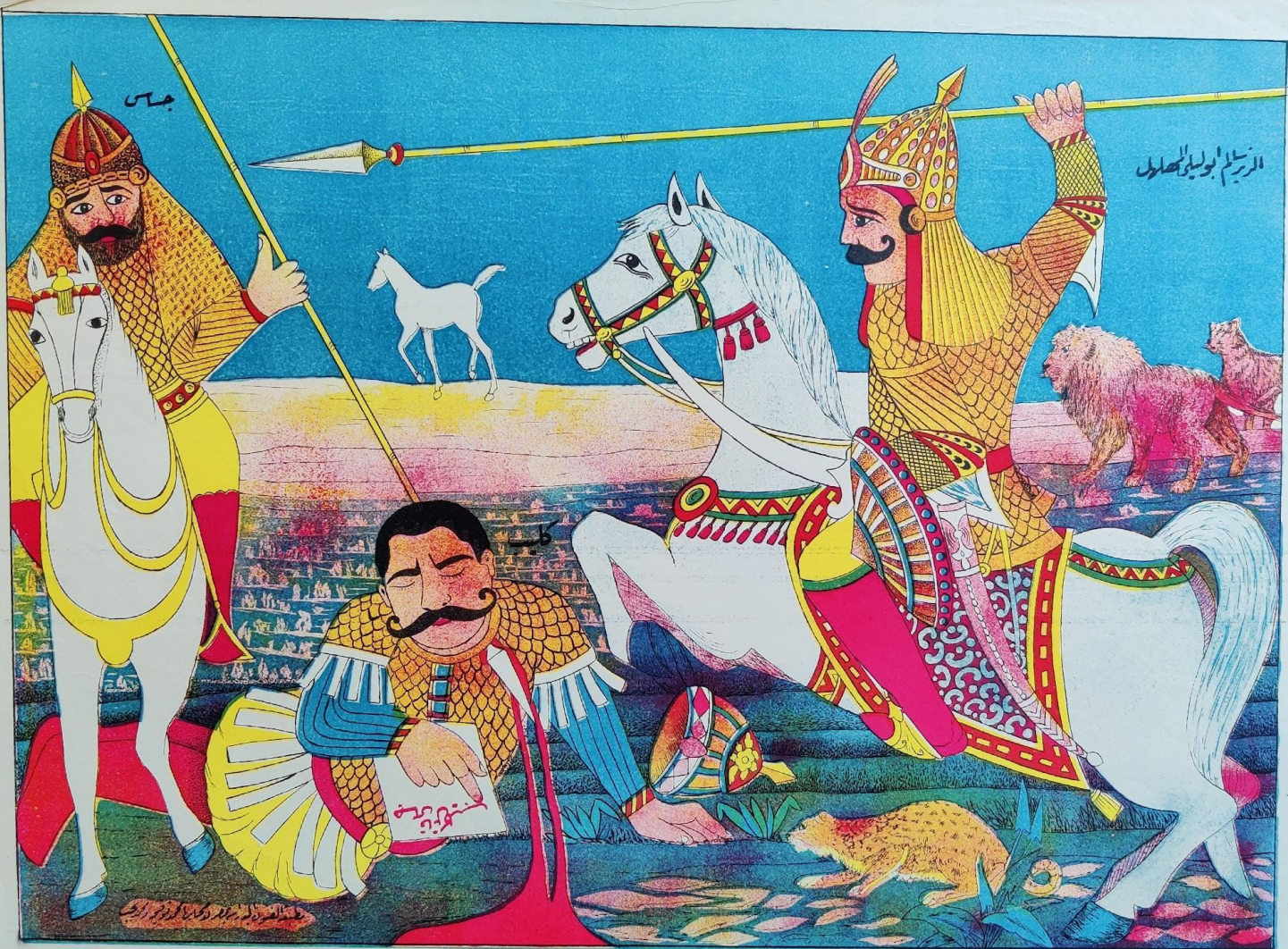
[images](#)

An eye-catching set of prints by the Fine Arts Press in Cairo, almost certainly connected to the College of Fine Arts established in 1908, whose students and faculty were closely involved with the development of modern Egyptian art. These images present iconic depictions of heroes from the Arabic literary tradition in strong colour with a saturating use of pattern.

The sheer variety of subjects is dazzling: Noah and Abraham depicted with their ark and son respectively, surrounded by cartouches containing relevant texts from the Qur'an; that epitome of pre-Islamic chivalry, Antar ibn Shaddad, poet and knight, born to an Arab father and enslaved African mother; Abu Zayyid al-Hilali, medieval Arab knight and folk hero; the Buraq; pre-Islamic poet Zir Salim; Kulayb writing a death note in his own blood on a rock; Saladdin; and 'Ali, represented repeatedly, in battles and with his sons, Hassan and Hussein. This is a snapshot of visual imagination fuelled by a long Arabic literary tradition. No other examples located.







جس

الرسالم بولبول المصالح

طوب

السنه ١٤٠٠

السنه ١٤٠٠