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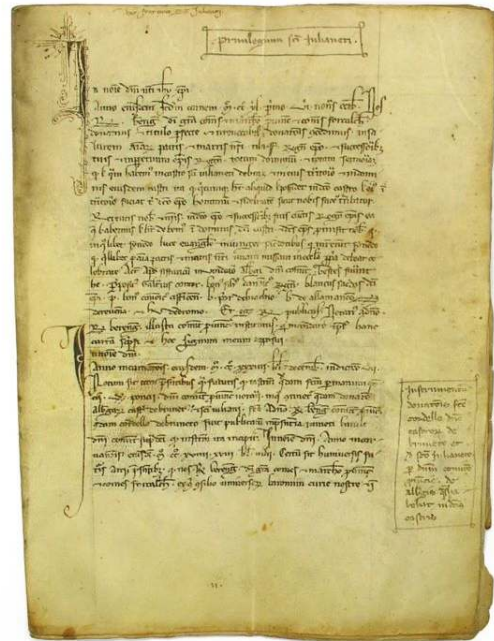
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PRIVELEGIUM

1. ALPES OF HAUTE-PROVENCE. Parchment notebook dated 1241. 6 pp. in-4 + 3 blank sheets (24 x 18 cm). In Latin. Ornate initials. Annotations in the margins. Privilege granted by Raymond, Count of Provence [Raymond VII of Toulouse (1197-1249, active in the Cathar Wars) to the bishop of Riez [Fouques de Caille] and his successors. Following this donation are two sales acts to the aforementioned lord bishop of Riez by Pierre Bermond and by Augier and Boniface Cordel.

\$ 4,750.-



ONE OF THE EARLIEST ANDALUSIAN MANUSCRIPTS ON ISLAMIC JURISPRUDENCE



2. [ANDALUSIAN MANUSCRIPT] THE LAWS OF THE MOORS.. A compendium of Mālikī fiqh (Islamic jurisprudence) Spain, Andalusia. Around 1223. 31 x 22 cm (folio); Arabic manuscript on paper. 147 leaves, approximately half-interleaved with blanks of nineteenth century paper, some pages with marginal repairs and approximately twenty silked leaves, each section missing the first and final folio. Early nineteenth century three-quarter red French Morocco and gilt binding, the spine stamped in gold with the title "Loix des Maures en Espagne". The text is divided into three distinct sections, maintaining their original order. From the collection of French orientalist and Napoleonic diplomat Pierre Jaubert (1779–1847)

\$ 145,000.-

For half a millennium, the Iberian Peninsula represented a significant part of the Muslim world. From the beginning in the early eighth century, the new Muslim-ruled kingdoms inextricably mixed the Arab element, a tiny minority of the population, with the Berber and Iberian elements, which were a large majority.

Arabic manuscripts are fairly common but early Andalusian manuscripts from southern Spain, such as this, are exceedingly rare. Most of them were destroyed during the Christian Reconquest. All of them are written in a style of script known as Maghribi, named after the Maghreb province in North Africa. This script became the standard for copying Qur'ans and other texts in North Africa and Andalusian Spain. However this MS is definitely from Southern Spain.

In the Middle East the madrasa's played a crucial role in formalizing legal and religious education, creating a standardized path for scholars to pursue careers in law and theology. The jurisprudence in Al-Andalus was however heavily influenced by local customs and practices. This meant that the legal interpretations and applications were more tailored to the specific cultural, social, and political conditions of the Iberian Peninsula. This manuscript is a good example of this development.



MANUSCRIPTS BEFORE 1500

This manuscript gains additional significance due to its emphasis on the spirit rather than the letter of the law. It encapsulates the legal opinions and jurisdictional principles of the Maliki school of law during a period preceding the full development of the Almohad judicial system, known for its strict adherence to the literal text of the law. This manuscript showcases a judicial perspective prioritizing the intended meanings and underlying principles of the law over a rigid textual interpretation.

The attribution "Law of the Moors" found on the flyleaf originates from the existence of a Castilian manuscript prevalent during the 14th and 15th centuries. Written in Latin script, this manuscript, referred to as the "Leyes de Moros," was edited from a copy of a supposedly lost original by a Spanish scholar in the 18th century. It was first published in 1853 and stands as the only Islamic jurisprudence treatise available in Castilian Romance.

Our manuscript is an important source for this work, since it discusses and collects passages from the Kitāb al-Tafīr by Jallab (or Gallab) a work from the 10th century, which was translated into an Aragonese-tinged Romanesque using the Arabic script in the 14th century. A thorough examination of our manuscript would shed light on the extent to which our copy aligns with the Law of the Moors.

It discusses topics like alms, fasting, consumption of alcohol, the relation with the Sovereign, and the rights of Freeborn and slaves. The fact that this manuscript discusses this work written by the Baghdadi scholar Ibn al-Jallāb, or Gallab, highlights the shared intellectual and administrative environment between Cordoba and the Islamic heartlands.

This manuscript is remarkable for featuring several illustrious figures from Islamic history, notably including Ibn Rushd al-Jadd (1058 - 1126). He was the era's leading jurist in these areas and his enduring reputation is further enhanced by his role as the grandfather of the famous philosopher Ibn Rushd, also known as Averroes.

This compendium contains also parts of another notable 13th-century Andalusian legal work, the "Kitāb Tanbīh al-ḥukkām' alā ma'āhid al-aḥkām" by Ibn al-Munāṣif (d. 620/1223). This book centers on the practical roles of judges, including their participation in political matters and their relationships with ruling powers. Among others, the Cordoban scholar Hishām al-Azdi al-Mālīkī al-Qurṭubī (d. 1209), who wrote a manual for the instruction of judges, and the Cordoban judge Ibn al-Munāṣif (d. 1223), are mentioned in the text, allowing for a terminus ante quem of 1223. No later scholars are mentioned in the text.

An examination of the Union Catalogue of Manuscripts from the Islamic world yielded only one two Islamic manuscripts from the 13th century that were none Quranic. A review of the Leiden collection revealed no Islamic manuscripts from before 1300, with all identified manuscripts being Qurans. The Princeton database yielded 12 manuscripts from before 1300, including an undated manuscript on Maliki law and jurisprudence. Islamic manuscripts from this era, particularly those originating from the Iberian Peninsula (as opposed to Northern Africa), are exceedingly rare.

PROVENANCE

This text is remarkable for its long and distinguished ownership history. The manuscript was offered by Bernard Quaritch in his 1887 sale of 'Catalogue of Works in the Oriental Languages Together with Polynesian & African', where it is listed as "*LOIX DES MAURES EN ESPAGNE, en Arabe, am. folio, well written MS. in African characters, imperfect, hf. red morocco, lettered, as here entitled, for M. Jaubert, from whose collection it has come*". Pierre Amédée Émilien-Probe Jaubert (1779–1847) was a distinguished and erudite French orientalist, translator and diplomat who worked in the service of Napoleon on several diplomatic missions throughout the Middle East and Persia.

He made the first complete French translation of the Muslim geographer al-Idrisi's (1100–1165) *Kitāb nuzhat al-mushtāq fī ikhtirāq al-āfāq* (known as *Tabula Rogeriana*, 12th century). According to the *Bulletin of the Société Asiatique*, Jaubert "excelled in the reading of complex characters of ornaments and ligatures, such as are found in the writing of the chancelleries of the Orient, and he was much obliged to furnish the transcription and translation of various kinds



of diplomas and other documents". Jaubert's linguistic skills and fluent Arabic suggest that he must have been well apprised of the contents of the *Laws of the Moors of Spain*. The manuscript emerged from Jaubert's collection some years after his death in 1847.

The manuscript was probably purchased from Bernard Quaritch by Samuel Parsons Scott (1846–1929), an American attorney, businessman and independent scholar who produced several notable translations of ancient and medieval law codes. Scott developed a particular interest in Spain. His collection consisted of over 4,200 titles and 8,000 volumes in many languages, with a particular focus on the history and laws of Spain. He cites 717 sources in fifteen languages in his *History of the Moorish Empire in Europe*, a magisterial and comprehensive three-volume work detailing the history of Islamic rule in Iberia. Scott made a major contribution to comparative legal studies. He produced a well-received translation of *Las Siete Partidas*, the medieval statutory code of Castile dating to the reign of Alfonso X. The book bears Scott's ex-libris and signature.

We express our sincere gratitude to Prof. Dr. M. Colominas Aparicio for her invaluable guidance in dating this MS.. Prof. Aparicio serves as a Review Editor for *Medieval Encounters* (Brill) and is a member of the Editorial Board for *The Iberian Religious World* (Brill). Additionally, they hold the position of VENI Researcher and Rosalind Franklin Fellow at the University of Groningen, where they are a Visiting Research Scholar at the Faculty of Theology and Religious Studies. Prof. Aparicio also contributes to research at the Max Planck Institute for the History of Science in Berlin.

Literature. Haggas: Las Leyes de Moros son el libro de Al-Tafrt. El famoso manuscrito de la Real Academia de la Historia es una copia parcial, fragmentaria, resumida y con interpolaciones del tratado de jurisprudencia malikí de Ibn Al-Gallab. Cuadernos de historia del Derecho , ISSN 1133-7613, ISSN-e 1988-2521, No. 4, 1997 , pp. 163-202.



AN IMPORTANT EXAMPLE OF LITURGICAL ILLUMINATION

3. [ANTIPHONARY] Anonymous Bolognese illuminator. Eight decorated initials, illuminated manuscript on vellum [Bologna, first quarter 14th century] Approx 53 x 38 cm. In a later 19th century binding, worn, and rubbed.

\$ 12,000.-

This beautiful leaves shares close artistic ties with a magnificent series of liturgical manuscripts produced c.1307-1324/1326 for the Dominican convent of San Domenico in Bologna. They represent the most important example of liturgical illumination from Emilia from the first half of the 14th century, and constitute the prototype for a number of other choirbooks executed for San Domenico and other Bolognese religious houses (G. Mariana Canova, *Miniature dell' Italia settentrionale nella Fondazione Giorgio Cini*, 1978, nos 6-17).



Dispersed leaves from these series of choirbooks and for the antiphonal series made for a convent of Dominican nuns in Bologna with initials illuminated by the Seneca Master (First Master of San Domenico), have most recently been listed and reconstructed by Gaudenz Freuler (*Italian Miniatures from the Twelfth to the Sixteenth Centuries*, Silvana, 2013, Vol I, nos.19 & 20, pp.228-271). While these fragments contain historiated initials, their decorative programs—including the treatment of initial



extensions and accompanying foliate borders—demonstrate clear stylistic parallels with the present leaves. These similarities are particularly evident in the distinctive shell motif and the consistent colour palette featuring blue, red, pale grey, and gold leaf applications.

A LAVISHLY ILLUSTRATED 13th CENTURY PORTABLE BIBLE FROM SOUTHERN ITALY

4. BIBLE, in Latin, illuminated manuscript on vellum, Southern Italy/Sicily. 1250/1260, 4to (216 x 155mm). 432 leaves plus index of Hebrew names, [38]. 6 lection leaves were added at a somewhat later date. With 85 beautiful, historiated initials (of which 5 are zoomorphic in nature), of an extraordinary iconographical variety in the illustrations. Plus c.45 plainer painted initials, smaller initials to chapter openings painted in red or blue, text with fine marginal decoration of tendrils in blue and red, running rubricated book headings painted in red and blue. With many manicules and some contemporary corrections in the margins. Margins (nearly) uncut, since the pricking's can still be seen. A pristine copy, on the finest uterine vellum. 19th-century full brown crushed morocco by Kerr and Richardson, Glasgow, spine lettered in gilt.

\$ 480,000.-

Decorated by an illuminator at the time of the emperor Frederico II Hohenstaufen in the later part of the 13th century. The lection lists at the front and back of the volume explicitly mention Dominican use.

To find a portable Bible from southern Italy that is profusely illustrated, complete, and in pristine condition truly represents an extraordinary discovery. The rarity of such an item is supported by compelling statistical evidence: while only one-third of portable French Bibles featured illustrations, Italian examples are considerably scarcer, comprising just 16% of the 1,500 portable Bibles surveyed, with most of those originating from Bologna.



The authenticity of this Bible has been rigorously established through comprehensive scientific examination. Over several days, experts employed multiple non-invasive analytical techniques including fiber-optic reflectance

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spectroscopy, Raman spectroscopy, XRF spectroscopy, multi-spectral imaging, and photo microscopy. These sophisticated analyses conclusively verify the authenticity of the historiated elements, confirming they have not been altered or tampered with in any way.

This combination of geographic origin, artistic elaboration, completeness, condition, and verified authenticity makes this Bible a truly remarkable find of significant scholarly and cultural importance.

COLLATION.

1-3, Frater ambrosius tua michi, 4. Genesis – 20v, Exodus; "Helesmoth dicitur exodus, 33r, Levictus, 44r, Liber qui grece Numerus dicitur, 46v, Explicit liber Numeri . Incipit (...) qui deuteronomii, 68v, Iosue, 77r. Incipit sopthim i iudicum, 85v, Incipit liber Ruth, 87v. Incipit Regu primu, 99v, Incipit Regu secundus, 109r, Incipit Regu tertius, 120v, Incipit Regu quartus, 131v, Paralipomen, 141v, Paralipomen secundus, 153v, Esdras I, 156v, Esdras II, 163r, Esdras III, 168r Tobiam, 172v, Judith, 187v, Esther, 191v, Job, 190v, 1 psalm, 193v, 25 psalm, 197v, 38 psalm, 199v psalm 68, 202v, psalm 80, 204r, psalm 97 Cantate diio canticü, 206r, psalm 109, 213v Paraboles Salomonis, filii David, regis, 221r, Ecclesiastes, 223v Cantica (miniature cut out), 224r Sapia, 230r. Ecclesiasticus, 245v Ysiaias, 262r, Ieremias, 282r, Baruch, 284r Ezechiel, 301v Daniel, 310r, Osea, 313r, Ioel, 314r, Amos, 316r, Abbadias, 316v, Ionas, 317v, Micheas, 319r, Nahum, 320r, Abaquqh, 321v, Sophoniaes, 322v, Asgeus, 323v Acharias, 326v, Malachias, 327v, Machabeo I, 336v, Machabeo II, 344v Mattheus, 342r, Marcus, 346r Lucas, 376v, Iohes, 386, Roma, 390v, Cor I, 394r, Cor II, 397 Ad Galatus, 399r, Ad Ephesios, 400v, Phylippenses, 401v, Ad Colosensis, 402v, Thesalonicensis I, 403v Thesalonicensis I, 404r, Thesalonicensis II, 404 I, Ad Timo I-II, 405v, Ad Titus, 406r Ad Phile, 407v Ad Hebreos, 410v, Actus, 421r Iacobi, 423v, Petri I, 424v, Petri II, 425r, Iohannes I-III, 428V-432. Apocalipsis. Index of Hebrew names 38 leaves. Plus 6 lection leaves added at a somewhat later date. The Bible books and their order corresponds to what one would expect to find in a 13th-century portable Bible. I kept the names as much as possible in their erratic spelling. Sometimes the Italian seems to seep through, Dio instead of Dominus for example.



There is an amazing variety of initials, not one of them is the same and all are unique and painted in bold colours. Prof Milvia Bollati was so kind to point out that the initials in the manuscripts are close to those of the Master of the famous Manfredi Bible, https://digi.vatlib.it/view/MSS_Vat.lat.36. (See entries in the Dizionario biografico dei miniatori italiani, ed. M. Bollati, Milan 2004).

This Bible represents the work of a singular master rather than a workshop production, likely created over many years. The manuscript is complete except for one excised miniature.

Professors Andrew Beeby and Richard Gameson conducted a thorough examination at Team Pigment's studio in Durham's Palace Green Library. Their analysis confirms the manuscript's authenticity and artistic significance.

The full scientific data is available upon request, with a summary of findings provided below.

The following colours were used. **Red** – vermilion (employed for art and for text capitals); vermilion + red lead; vermilion + organic. **Pink** – organic. **Orange** – red lead (pure - i.e. without massicot); red lead + vermilion. **Green** – terre verte. **Blue** – lapis lazuli (used for original art and capitals). [**Azurite** – employed solely for the capitals in the later added lection list]. **Blue-grey** – low grade lapis (lapis ash). **Purple** – lapis lazuli + unidentified (probably) organic red (+ sometimes, lead white). **Brown** – ochre; mosaic gold (ginger-brown). **Black** – carbon (artwork); gallo-tannic (text ink). **Grey** – dilute carbon. **White** – white lead; reserved parchment. **Gold** – leaf gold of a high purity. **Bronze** – mosaic gold.

Five random pages (1r, 3r, 338v, 390v, and 406r), scattered across the book and seemingly representing the full range of decoration, were comprehensively studied using the non-invasive techniques of fibre-optic reflectance spectroscopy, Raman spectroscopy, XRF spectroscopy, multi-spectral imaging, and photomicroscopy. The palette was



consistent across the folios that were studied in detail and proved to be in line with that of the handful of other 13th-century Italian books studied by Prof Beeby, extending to the fact that green was used very sparingly – only appearing on one of the five pages: 390v.

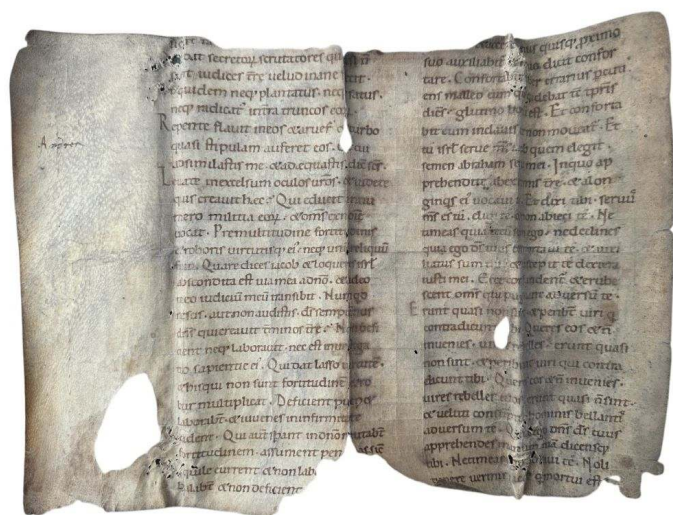


The particles of lazurite, so lavishly used in the manuscript, displayed the irregularity characteristic of mineral (as opposed to synthetic) lapis lazuli; and the lead white had no trace of barium. That the lection lists at the front and back of the volume were added as a separate (though still early) phase of work is suggested by the fact that there alone, the blue capitals were done in azurite (lapis lazuli was employed for blue lettering in the main body of the book).

The rarest, and hence most interesting, of the pigments applied to the decorated initials in the main body of the book is the use of mosaic gold, a manufactured tin sulfide. Imaging in the IR region of the electromagnetic spectrum, in which most pigments become transparent and under- or over-drawing in carbon is rendered visible, revealed no evidence of either.

In sum: the pigments and workmanship on the folios that were examined in detail are wholly consistent with production in Italy, s. XIII 2/2; there is no evidence of modern retouching.

A VERY RARE FRAGMENT OF THE FAMOUS GIANT BIBLES



5. [Bifolium] A Fragment from a Giant Bible, Tuscany or Rome, c. 1100. Approx. 12 x 8 inches. Text from Isaiah 40–41. Three sides are very legible; one half of one side has been purposely effaced for re-use. Written in an uncommon transitional script between Caroline Minuscule and Romanesque Minuscule. The bifolium was later repurposed, likely in the 15th century, as an account book in Italy, with one dated note referencing the year 1491. Small holes in the vellum, including one larger natural flaw, are present. Marginalia and annotations from the 15th or 16th century, including signatures, appear in the margins. A fine example of a transitional ecclesiastical manuscript adapted for later practical use.

\$ 4,500.-

The manuscript fragment belongs to the tradition of the Giant Bibles, or Biblia Maior, produced during the Gregorian Reform period, a pivotal era in ecclesiastical history marked by efforts to centralize and standardize church practices. These monumental manuscripts, often produced in major scriptoria of Tuscany or Rome, reflect a deliberate revival and adaptation of the Touronian Bible format from the Carolingian Renaissance, specifically the 9th century. The Touronian model, characterized by its large format, elegant script, and organized text layout, symbolized the authority and universality of the Church. By emulating and expanding on this earlier tradition, the Giant Bibles served not only as liturgical tools but also as tangible expressions of the reform movement's intellectual and artistic aspirations. Their imposing size and refined craftsmanship underscored the Church's renewed emphasis on biblical scholarship, unity, and the transmission of sacred texts as foundational to ecclesiastical identity.



AN EXCEPTIONAL MANUSCRIPT THAT COMBINES POETRY, MYSTICISM AND ALLEGORY

6. [BOOK OF HOURS] A richly illuminated Parisian Book of Hours from the end of the 15th century with illuminated borders or architectural frames on every page. (18.5 x 11.5 cm). Red 18th century morocco binding. Some thumbing, cockling and occasional losses of pigment, else in very good condition. 138 leaves, calendar miniatures with signs of the Zodiac and occupations of the month, and 21 full page miniatures and 16 small ones.

\$ 95,000.-

An exceptional manuscript that combines poetry, mysticism and allegory.

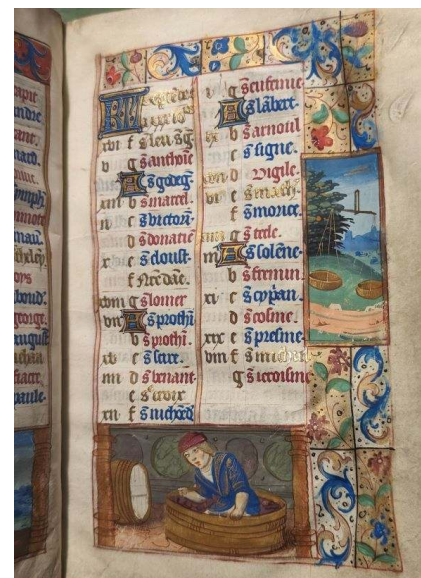
This manuscript represents a significant rediscovery from a German private collection. While the patron's identity remains unknown, she appears prominently in a red dress on folio 124v. Her artistic preferences reveal a fascination with mystical bestiaries and forest life, incorporating detailed depictions of dragonflies, birds, boars, rabbits, and monkeys.

Particularly noteworthy is the manuscript's potentially unique portrayal of the Tree of Life surrounded by rabbits and an owl—an image not yet documented in scholarly literature. This imagery creates a poignant narrative structure within the Book of Hours: beginning with Adam and Eve beside the tree of knowledge and their subsequent expulsion, and concluding with the Tree of Life symbolizing the restoration of paradise.

This cyclical composition—from paradise lost to paradise regained—adds considerable theological and artistic significance to the manuscript, making it not only a beautiful artifact but also an important document for understanding medieval spiritual symbolism.

This profusely illuminated Hours falls in a category of extra-illustrated Books of Hours with borders on every page and bas-de-page scenes from end of the 15th century associable with the output of the workshops of the Master of Martainville and Jean Pichore, one of the most dominant figures Parisian illumination. This was a period when the proliferation of densely embellished printed Hours in Paris (by Vostre, Kerver, and Pigouchet) led to a cross-fertilization between manuscript and printed compositions, facilitated by the artists who both illuminated manuscripts and designed cuts for printed books.

The manuscript's style closely resembles the Hours of "HJ" or "JH," featuring the mystic pelican, which was offered by the auction house Giquello with an estimate of € 250,000–300,000. Notably, there is a strong resemblance in the female donor and the landscape. The miniatures within the manuscript are the work of different artists, but the depiction of the Virgin Mary, placed opposite the Donor, stands out as the creation of a great master. Some of the





miniatures appear to be linked to the Workshop of the Martainville Master, particularly resembling those in the Labouchère Hours.



CONTENT

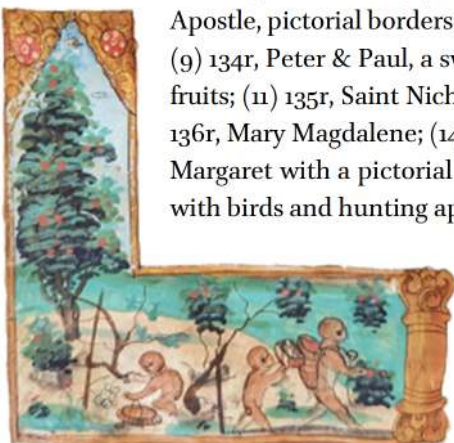
Parisian Calendar f. 1r-6v, 7r blank, 7v-12v, Gospel extracts, 13r-18v, O intemerata, 'O Obsecro te, 19r – 36v, Hours of the Virgin, Matins, 36v - 44v lauds, 45r – 49r, prime, 49v - 52v terce, 53r – 55v sext, 56r – 59r none, 59r – 63v vespers, 64r – 67v, Compline. Hours of the Cross, 68v – 71v, Hours of the Holy Spirit, 72 r – 74v, Penitential Psalms, likely one leaf missing, 75r -89v, 90r-123v, office of the death, 124r-128r, Douce dame de misericorde, the 15 Joys of the Virgin Mary (in French), Dolce Dieu 129r (in French) - 131v, Sainte uraie crois aouree / Qui du corps dieu fus a ornee, 132r (In Latin) De Trinita te antiphona – 133v, 132v Commemorations of Saints Michael, 133r, John the Baptist, 133r John the Evangelist, 134r Peter and Paul, 134v St Sebastian, 135r St Nicholas, 136r, Sint Nicholas, 136v Sancta Anna, 137r Maria Magdalena, 137v Sancta Katherina, 137r, Sancta Margareta, 137v, Sancta genovesa. 138r Prayer to the Virgin.

THE SUBJECTS OF THE LARGE OR FULL-PAGE MINIATURES

The subjects of the large or full-page miniatures are: (1) 7v, Adam & Eve; (2) 8r, Saint John on Patmos; (3) 13r, the crowned Virgin with Christ Child; (4) 18v, Tree of Jesse; (5) 19r, Annunciation; (6) 36v, Visitation with initials in the border; (7) 45r, the Nativity; (8) 49v, Annunciation to the Shepherds; (9) 53r, the Adoration of the Magi; (10) 56r, Presentation in the Temple, with a little dragon in the border; (11) 59r, Flight into Egypt; (12) 64r, Coronation of the Virgin; (13) 68v, The Tree of Life with rabbits and the Arma Christi; (14) 69r, The Arma Christi; (15) 72r, The Descent of the Holy Spirit; (16) 75v, The Tree of Life; (17) 89v, The Tree of Life with a Pelican believed to pierce its own breast with its beak and feed its young with its blood; (18) 90r, Job on the dung heap; (19) 124v, The portrait of the woman in a red dress facing the Virgin with Child on the opposite leaf; (20) 125r, Virgin with Child; (21) 129v, Resurrection.

SMALL MINIATURES

6 leaves of calendar miniatures and then: (1) 9v, Luke; (2) 10v, Matthäus; (3) 12r, Marc, with pictorial borders, monkeys on boat; (4) 16r, Mary praying with fishing monkeys in the border; (5) 132r, The Trinity, (6) 132v, Archangel Michael; (7) 133v, John the Baptist with pictorial borders, ducks, apes, dogs; (8) 133v John the Apostle, pictorial borders, apes rowing boats, a pelican (note: same folio as previous, may need clarification); (9) 134r, Peter & Paul, a swan in a pond, a dragonfly; (10) 134v, St Sebastian, pictorial border, apes collecting fruits; (11) 135r, Saint Nicholas Raised 3 Boys From the Dead; (12) 135v, Saint Anna teaches Jesus to read (13) 136r, Mary Magdalene; (14) 136r, Saint Catherine (same folio as previous, needs clarification); (15) 137r, Saint Margaret with a pictorial border with ducks and a hunting ape; (16) 138r, Genoveva with a pictorial border, with birds and hunting apes.





AN ICONOGRAPHIC EXPLOSION

7. **BOOK OF HOURS**, use of Amiens, in Latin and French. 1490. With 24 small Calendar miniatures, four small miniatures, 17 full-page miniatures in full borders.

\$ 375,000.-



Illuminated manuscript on vellum [Amiens and Paris, 1490s]. 200 x 125mm. i + 90 leaves: 16, 2-78, 86, 92, 10-118, 127 (of 8, lacking viii), 135 (of 6 lacking vi, cancelled blank), the final gathering a later addition, 25 lines, written space 120 x 70mm, rubrics in red, line-endings and one-and two-line initials in liquid gold on grounds of red, blue or maroon, larger initials in liquid gold or blue on maroon or red grounds decorated with liquid gold, a three-sided border on every text page and most blanks with

devices, mottoes, symbols, grotesques, secular figures, saints and angels on grounds finished with liquid gold, 24 small Calendar miniatures, four small miniatures, thirteen full-page miniatures in full borders and, in the later addition, four large miniatures above large initials in blue with red grounds and infills of flower or fruit sprays on gold within full borders (lacking one leaf after f.82 and one-pasted in miniature or print from f.39v, slight wear to some miniatures, charges on a few shields washed out or rubbed, head of death figure washed out in border f.51r-v, wear to calendar borders and a few other borders, off-setting to blank area f.13, traces of pilgrim badges, one perhaps with the ship of Our Lady of Boulogne, on verso of end leaf). Wooden boards covered with red velvet probably 17th or 18th century. Black cloth box with red morocco lettering piece gilt.

INTRODUCTION

A remarkable Book of Hours since every page is fully illuminated populated with grotesques or drolleries. Dragons, dwarfs, knights, troubadours, archers, ladies, musicians, shitting apes, courtship scenes, satyrs, mermaids, dancing shepherds, cats pursuing mice, squirrels, bears, and hybrid beasts and chimeras.

At the margins, we find the ejected forms—figures that not only define boundaries but also seem to intensify and embody the very desires they contain. These borders serve as a space of pure entertainment. In the Middle Ages, individuals navigated both the spiritual and the carnivalesque aspects of life, and for them, these realms coexisted without conflict. One can imagine a female owner of the book opening her Horae for prayer, only to encounter an illustration of a fantastical creature simultaneously consuming a meal and relieving itself. The tension between the sacred and the profane, did not cause unease back then.



One could pray and observe cats chasing mice, see bagpipers enticing peasant girls, or monkeys slapping each other's behinds. In the Burgundy court, this marginal mayhem satirized, like a court jester - the structured and hierarchical



world in which the supplicant lived. Many of the images carry meanings that are now lost to us. For instance, the seemingly innocent squirrel adorning many pages may have been a euphemism for sexual organs.

QUESTIONS

There are many different research perspectives to consider when studying this Book of Hours. While its provincial quality may have once been looked down upon, its uniqueness makes it an interesting object of study. This is a lavish production for someone important, and far removed from a common book of hours. The question of who was the patron of this Book of Hours remains unanswered.

Throughout the borders is the motto 'JE ME PLAINS', which seems to carry a religious meaning, but there may also be a connection with Burgundy court poetry. MS. Douce 152, a manuscript now in the Walker Library in Oxford, carries the same motto in the borders, and although its style is less opulent, there are similarities. The Hours in the Bibliothèque municipale in Abbeville (MS 16) comes closest in the frequency of the motto and initials, as well as the richness of the borders.

However, the few miniatures in that manuscript are primitive, while in our copy they are of high quality. Can we establish the existence of an unknown atelier working in a very distinctive style, or can the stylistic commonalities be explained by the wishes of a specific family? There remain more questions. There are numerous irregularly placed devices, some on blue shields, that might indicate ownership, such as the initials JG BL GY GM BJ GR, as well as the St. Andrew's Cross and fire steels of the Dukes of Burgundy. It is unclear to whom or what these devices refer, but they offer further clues for investigation.

There is a possibility that the original owner of the book was a woman, on a number of pages featuring emblematic initials, large female figures are painted, which may represent donors or owners. A careful examination of the text may shed light on this question. In the later addition, we see a possible male donor kneeling at the feet of St Anthony, the patron saint of the dukes of Burgundy. Does the preference for archers in the border, by the illuminator, have any connection with Anthony of Burgundy as an archer?

In 1463 Anthony of Burgundy was king of the St Sebastian Guild in Bruges. The manuscript is celebration of Burgundian court life, perhaps the owner, a native from Amiens, served at the court.

Bibliographically, the MS it is interesting too. The fly leaves have partly illegible inscriptions and traces of pilgrim badges. There are white spaces left blank so that one could paint or paste in more miniatures. Then there is the question of the addition. The fact that books of hours were expanded by additions is common, especially when the owner changed. However, in the case of this Book of Hours, it is remarkable that the owner consciously decided to merge the supplemented part completely with the original manuscript to make it uniform, although style and taste had changed in the meantime. He or she valued the book so much that his artists designed the new part in exactly the same style and even chose direct adoptions.

MINIATURES

The borders on every page of this Book of Hours and the miniatures are a vivid evocation of the full range of secular and spiritual life of the Dukes of Burgundy. The miniatures were entrusted to illuminators probably based in Paris, although the first two miniatures with their clear outlines and surface pattern may indicate someone trained in Rouen, ff.7v and 13v. The following seven miniatures are by an illuminator close to the Master of the Chronique Scandaleuse, named from BnF ms Clairambault 486, and perhaps influenced by the Master of Martainville 183, named from a Book of Hours in the Bibliothèque municipale in Rouen; both were active in Paris. A weaker practitioner of a similar style provided the next four full-page miniatures and the small miniatures.



The subjects of the full-page miniatures are: the Annunciation f.7, the Visitation f.13v, the Nativity f.19v, the Annunciation to the Shepherds f.22v, the Adoration of the Magi f.25v, the Presentation in the Temple f.28v, the Flight into Egypt f.31v, the Coronation of the Virgin f.35v, Job on the dung heap f.49v, the Mass of St Gregory f.70v, Lamentation f.72v, Martyrdom of St Andrew f.76v, Martyrdom of St Barbara f.78v. The subjects of the large miniatures in the added section are: St Christopher with kneeling man f.86, St James with kneeling man f.87v, St Anthony Abbot f. 88v, St Margaret 89v. The subjects of the small miniatures are: St Nicholas f.74, Sebastian f.75, Our Lady of Boulogne: the Virgin and Child in a boat f.79, souls in the fires of purgatory f.81.

The subjects of the Calendar border scenes are the signs of the zodiac in landscapes below the text and the occupations of the months to the side: man drinking by fire f.1, man warming hands by fire f.1v, man pruning f.2, man carrying flower f.2v, man with hawk f.3, man carrying sheep (to shear) f.3v, man with scythe in hayfield f.4, man harvesting with sickle f.4v, man sowing f.5, man treading grapes f.5v, man slaughtering pig f.6, man putting bread in oven f.6v.

PROVENANCE

The manuscript is riddled with ownership devices, initials, coats-of-arms and mottoes. There are numerous irregularly placed devices, some on blue shields, that might indicate ownership: the initials JG BL GY GM BJ GR; Many borders too include armorial or pseudo-armorial devices.

The earliest ownership inscription is on front pastedown, where *Jeanne de Con... nee et native de Vallen... dauphine* gives the book to her granddaughter, Marie le Pogneur; presumably the same Marie le Pouigneur who recorded her ownership in 1583, f.38v. Marie was married to Robert Mallet (see: *Histoire généalogique et chronologique de la maison royale de France*, p. 809), who was the Seigneur of Saint Ouen, a manorial title in Jersey. Thus, we have an early English provenance here. It is unclear how other inscriptions relate to the Le Poigneur family. Lady Gostimesnil asked to be remembered, ff.38v-39 ff. Probably this family, who inhabited the castle of Goustimesill, (where the Madame the Scudery also lived) made the later edition, since the sunburst that appears on these pages, is the family crest. <https://gallica.bnf.fr/ark:/12148/bpt6k10594k/f836.image>. On 90v the births of Angélique in 1616 and Marie in 1617 are recorded, granddaughters of Marie le Poigneur and Robert Malet, seigneur de St-Ouen by their daughter Yolande Malet.



The miniatures in the added section relate to the style of Jean Pichore, based in Paris from the 1490s to the 1520s but also working for Rouen patrons; an origin in Rouen would accord with the later provenance evidence. The large headed figures, landscapes with feathery trees and St Margaret's antique interior may owe as much to Pichore's printed book illustrations as to his miniatures. The costume of the kneeling men as well as the style indicate a date into the 16th century, perhaps the second decade. (For these artists, see F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, 1993; C. Zöhl, *Jean Pichore, Buchmaler, Graphiker und Verleger in Paris um 1500*, 2004). It was Jean Pichore that the Town Council of Amiens turned in 1518 when they wanted to present the King's mother with an illuminated manuscript. Amiens's return to French rule strengthened its connections with the great book producing centres of Paris and Rouen (see S. Nash, *Between France and Flanders, Manuscript Painting in Amiens in the Fifteenth Century*, 1999, this manuscript cited on p.205).



This Hours emulates royal standards in its Parisian miniatures, commissioned in an exceptional combination with the splendidly varied and beguiling borders of a select group of Amiens manuscripts. An analysis of codicological, palaeographical, and liturgical features, decoration, and provenance would no doubt be rewarding.

FURTHER PROVENANCE: Louise Catherine Françoise Chardon de Filières (1716-1801), daughter of Olivier Chardon de Filières and wife of Jacques Marie François Eudes de Catteville, seigneur de Mirville (1709-1759): on recto of endleaf 'de Catteville' and her name. Sotheby's, 29 November 1990, lot 153.



BOOK OF HOURS, USE OF SARUM

8. **BOOK OF HOURS**, Use of Sarum, in Latin, Low Countries, c. second to third quarter 15th century. Illuminated manuscript on vellum, written in Latin in a Gothic bookhand in single columns of 23 +/- lines per page, with rubrics in red, text in brown/black, and decorative initials in alternating blue and red, some with intricate pen flourishing in red and green. Larger initials are illuminated in gold with foliate designs. The manuscript features a complete liturgical calendar, richly decorated with feast days and saints prominent in the Low Countries and reflecting regional devotion, including St. Genevieve (January 2), St. Agatha (February 5), and St. Nicholas (December 6). **Provenance:** Chicago Theological Seminary; likely from the Samuel Curtis collection.

\$ 15,000.-

The text contains the standard divisions of a Book of Hours, beginning with the Calendar (12 leaves) and continuing with the Hours of the Virgin, the Hours of the Cross, the Hours of the Holy Spirit, the Penitential Psalms, and the Litany of Saints, which invokes numerous saints of local significance, the Office of the Dead, and additional prayers and suffrages. The calendar and text suggest the

manuscript was created for a wealthy patron in the Low Countries, tailored to the Use of Sarum, with some adaptations reflecting local liturgical preferences. Decoration throughout includes marginal flourishes, gold accents, and vibrant pigments, indicative of a high-quality commission for personal devotion. Bound in 19th century leather over wooden boards, decorated in blind with clasp.

A fine example of a 15th-century Low Countries Book of Hours, blending the Use of Sarum with regional elements and offering insights into the devotional practices and artistic traditions of the period. The recto and verso of the last leaf include additional owner's inscriptions ending with a closing prayer or benediction invoking God's blessing, referencing angels and divine protection, and concluding with the Trinitarian formula: "qui vivis et regnas cum Deo Patre in unitate Spiritus Sancti, Deus, per omnia saecula saeculorum. Amen." This type of prayer is common in medieval manuscripts, particularly in Books of Hours, where personal or communal prayers were added for private use.



A DATED BOOK OF HOURS IN RIPUARIAN LANGUAGE



9. COLOGNE BOOK OF HOURS FOR A DEVOUT WOMAN, written in Ripuarian (language from the region between Cologne and Aachen). Cologne region, 1462. 8 vo. (150 x 110) 239 vellum leaves. Quires mostly of 10 leaves. Catchwords at the end nearly all quires. In some quires signatures in lead are still visible. Ruled in thin lines with purple ink. Written space: 80/83 x 51 mm (16 lines). In three hands, *litera textualis* (main hand f. 2-214, 219-232; second hand: f. 215-216; third hand: f. 233-239). Contemporary binding.

Condition: The entire book has suffered damage (partly by water) the decoration has deteriorated and partly disappeared as a result. Traces of mould but entirely inactive. The original binding is preserved, the blind stamping is clearly visible, but corners have been chipped off.

\$ 22,500.-

Stamps: several blind stamps indicate an origin from Cologne. Spine over four raised bands. (Birgittinenkloster; Drache I; see Einbanddatenbank, Staatsbibliothek zu Berlin: Greif s012364, s012365; BuchstabeK, s031265).

Large initials at the beginning of the main sections of the Book of Hours (Hours of the Virgin, Hours of the Holy Cross, Penitential Psalms and Office of the Dead); numerous small painted initial of 2, 3, 4 and 5 lines; rich marginal decoration in the Cologne “Goldrispenstil” (gold filigree decoration) developed by Stefan Lochner and adopted by subsequent local illuminators. The most remarkable illumination is the depiction of the marks of the cross, with nail holes in the hands and feet and a bleeding heart.

This is not the glitchy Book of Hours, it is a book that warrants careful study. Books in the vernacular (and let alone in an uncommon) German dialect are rare. Ripuarian dialects, such as Kölsch (spoken in Cologne), are quite distinct from Standard German, to the point where mutual intelligibility was difficult.

The texts in this manuscript, are with a few exceptions exceeding rare. This applies to the special variants of the Hours of the cross and the Penitential psalms, to various Marian prayers and most notably the Prayer of Moses.

The highlight of the manuscript is the Confession of Charlemagne, a text of exceptional rarity. According to the narrative, Charlemagne had committed a sin so grievous that he preferred death over revealing it to anyone. Additionally, the manuscript contains a comprehensive treatise on the influence of the zodiac signs, within which the date 1462 is recorded.

The language, Charlemagne's confession, the calendar, the decoration and the original binding suggest that the book was made in or near Cologne. The use of the feminine form of the word 'sinner' tells us that the book was made for a woman. Given the nature of the texts, reminiscent of prayer books and books of hours owned by religious women, it is likely that this book was intended for a nun or a woman leading a semi-religious life.

Notable in the calendar is the very exceptional mention in red of Saint Agatha. Possibly this indicates usage in a monastery dedicated to Saint Agatha. Within the wide surroundings of Cologne in the second half of the fifteenth



century there are two nunneries to which this applies: Sankt Agatha in Cologne, and Sankt Agatha in Uedem, close to Goch, Kevelaer and Kalkar.



We are leaning towards Uedem, where a group of pious women lived in community since around 1400. The "Sisters of the Common Life," representatives of the religious movement *Devotio moderna*, lived in economic community and, unlike the Beguines, knew no private property. In contrast to the Augustinian Canonesses, they also lived without habit and vows. Like the "Brothers of the Common Life" and the Beguines, they are counted among the semi-religious. Adherents of this religious group referred to themselves as "secular clergy" who had chosen a "middle way" and now led a "mixed life" – between the secular world and monastery. Further research would reveal this.

From folio 2r-3r, there is a prayer on the Holy Face of Jesus, titled *Dit is een guet ghebet van deme angesichte unses lieven heren Jhesu Cristi Veronyka*, beginning with *Gegroit sijstu heilige angesichte unses lieven heren Jhesu Cristi*. On folios 3r-4r, the prologue of the Gospel of John appears, titled *Sent Johans Ewangelium In principio*, beginning with *In dem anbegynnen was dat wort*. Folio 4v contains instructions for finding the Golden numbers and Dominical letters, with a mention of the year 1462, stating *Hie vintdet man ynne dat gulden getzal vermidz de cleyn jaeren ons heren. M cccc lxij*, followed by *De sondach lettere ... M cccc lxij*.

Folios 5r-16v feature a calendar for Cologne. On folios 17r-v, there are tables for signs of the zodiac and Dominical letters. Folios 18r-20v contain an indulgence prayer concerning the wounds of Christ, attributed to Pope Gregory, stating *Van dem getzale der wunden unses heeren Cristi Jhesum as sent gregorius paus in der ampte sijre myssen geoffenbart wart eyn goet gebedeken mit v pater noster in v Ave maria: O du grundelose ... hertzicheit hulpt myr hude*. From folio 21r-68v, the *Hours of the Virgin* are included. Folios 80r-96r contain the *Short Hours of the Holy Cross*, beginning with *Hijr begynnet die seven corte getijden van dem hilligen cruce To Metten tijt*. Folios 96r-97v feature a prayer on the Holy Cross, *Van deme heiligen cruce eyn guet ynnich ghebeth: Gegroit sijstu hoeghe prisende vruchtbaair gebenedijde heilge cruce*. Folios 97v-103v hold prayers on the Passion of Christ, starting with *Dyt synt schoene ghebede vandem lijden und pyne unsis lieven heren jhesum xpristum*, addressing different parts of Christ's body, including *Totem eirsten to dem ghebenedijden hovede unsis heren xpristi jhesu*, *Totem ghebenedide angesicht onsis heren ihesus*, *Totem gebenedijden oeghen onsis lieven heren jhesum xpristi gebeth*, and other similar invocations. Folios 103v-105v contain a prayer on the wounds of Christ, *Van den vijf wunden xpristi*, which includes indulgences from Pope Gregory, stating *Item so we dit ghebet van den vijf wunden unsis lieven heren Jhesum xpristi. Mit ynnickheit leset myt v pater noster der vordeynet van deme pawes Gregorrius .v. dage aflais pater noster*, and specific prayers for each wound, *To der rechter hant | Vader unse, To der luchter hant uns lieven heren ... Vader unse, To der rechteren voete uns heren xpristi ...* Folios 105v-109v contain a prayer on the seven words from the cross, beginning with *Hijr volgent die seven wort de got sprack an dem Cruce | O Here Jhesus xprise de seven wort dey du sprekest an deme lesten daege dyns leven do du pynlicken wordet genegelt an dem boem des cruces*. Folios 109v-113v present a prayer of a sinner, stating *Item van dit na beschreven gebet. Die it leset op zynen knyen. | verdient eyn mensche xvi jaer aflait doitlicker sunden und xvi karenen. Gebet Here ick sta vor dy as eyn mysdedic mensche der da myt synen sunden syne seyle dicke hevet vordoemet...* Folios 113v-115v contain a prayer to the Virgin Mary, encouraging daily recitation, *Mensche du salt alle dage. Alle morgen. Alle myddage. Alle avende. Und sunderlinges wan du gesundijghet hevest bydden dey moder unsis lieven heren Jhesum xpristi*, followed by *Vader unse, Gegroit systu Maria et cetera*, and an additional invocation *O Du heilichste kuysschste saichmoydichste suverlichste lieve joncfrauwe maria Ick arme dundyge mensche bydde dattu unsen lieven heren ihesum xpristum byddes vorm y. Amen*.



Folios 115v-119r contain the *Confession of Charlemagne*, titled *Dit is koninck karls bichte*, starting with *Got vader der ewicheit deme alle herte und alle gedancken oppenbar synt und demme nicht verborgen en ist under allen creaturen Ic sundige mensche ersschynet huden vur den ogen dyner ewijger gotheyt....* Folios 119r-120v present prayers on the

Penitential Psalms, *Hie volgent to male Schoene gebederen upp die seven selmen*, beginning with *Domine ne in furore*. Folios 120v-148v contain the *Penitential Psalms*, starting with *Hierna volget die eerst psalm Domine ne der seven selmen . und so vortan die andere mit eren gebederen etc.* Folios 148v-155v feature a litany including the Cologne saints Panthaleon, Gereon, Severin, Kunibertus, Ursula mit erer gheselschaft, Cordula, Kunera, and Yrmgart.

Folios 156r-184v contain the *Office of the Dead*, beginning with *Hyr begynnet dey Vygelie vur den doden Oremus*. Folios 198r-202v present a *Prayer for the deceased souls*, named the *Golden Prayer*, describing its power and stating *Dit nabescreven gebet sal man lesen vur die selen und is van wirdicheit ouch geheiten dat gulden gebet*, mentioning the souls it helps. Folios 203r-206v contain a prayer to the Virgin Mary, to be prayed kneeling before her image, beginning with *Dit nabescreven gebeth sall men spreken op den knyen . Marien to eren vor eren bilde myt vunff Pater noster opp dendach erhoeret dich Maria mode rund maget des heren Inde sprich alsdan. Salve regina.*

Folios 206v-208v contain a prayer on the *Seven Joys of Mary*, *Item eyn gebet der vij vreuden Marien moder unsis heren*. Folio 209r-v features a *Prayer to Saint Anne, mother of Mary*, *Van sent Anna moder Marien: Sent Anna hilge moider de du wente gebort hore myn gebet Ind ervulle myn begeringe sint du werdich wordes dat Maria wart dei dochter din*. Folios 210r-v contain a prayer to Michael and other archangels, *Van sente Mychael mit sijn geselschaff und van mynen engell eyn goet ghebeth: Ich bydden dich o hillige Mychael . gabriel . Raphael mit uren geselschaff*. Folios 211r-213v contain a prayer to the prophet Moses, *Vanden hilligen propheten Moysy*, and folio 214r a *Prayer to Saint Lucia*, *Van sente lucia junffraw*.

Folios 220r-221r contain a *Prayer to All Saints*, *Van Allerhilligen gebeth: Ich bidden dich all Engelen archangelen*, followed by folios 221r-226r, which feature the *Rosary of Mary*, *Dit is der Rosenkrantz Marien moder unde maeghet*. Folios 226v-232r contain prayers on the *Seven Sorrows and Joys of the Virgin Mary*. Lastly, folios 233r-239v contain a text about the influence of Zodiac signs, beginning with *Aries is eyn teyken ind komet ut den oisten dat is droghe ind heyt*

With special thanks to Prof. Oosterman (KU Nijmegen) for helping out with the description and the location of this manuscript.

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AN IMPORTANT FRAGMENT OF CAROLINGIAN PROTO-NUN

10. HIERONYMUS (St. Jerome). Epistola ad Eustochium. Repurposed Carolingian fragment (22 x 31 cm) from the 9th century, first half? Without doubt, Northern France. 26 lines to a page. Some damage with loss of text.

\$ 12,500.-

Eustochium (368 – 420) and her mother, Paula, were instrumental in establishing monastic communities for women in Bethlehem. After journeying to the Holy Land, Paula and Eustochium founded several monastic houses, including a double monastery: one section for men and another for women. After Paula's death, Eustochium assumed



leadership of the female community in Bethlehem. Under her guidance, the community continued to flourish as a center of Christian piety and learning. Not only did she live in a community with other women, but she also played a pivotal role in leading and nurturing that community.



According to Jerome's own testimony, the letters he wrote for her instruction and spiritual advancement are numerous. Julia Eustochium was the third daughter born to Paula and Toxotius. After the death of her husband, Paula adopted an ascetic life, and Eustochium, while still young and a virgin, joined her. Jerome speaks of her having been trained in Marcella's cell and refers to her as a "paragon of virgins." Despite attempts by her paternal (and pagan) uncle and aunt to lure her into the life of a rich aristocrat, at the age of 14 or 15, she chose to remain a virgin and dedicated herself to a religious life.

Jerome supported her choice and wrote her a treatise on preserving virginity. Like her mother, Eustochium was trained in Latin and Greek and learned Hebrew to study the Bible and collaborate with Jerome on his translations. She accompanied her mother Paula to the Holy Land in 385, following Jerome, and settled in Bethlehem after visiting various holy sites, living there for the rest of her life.

This text fragment shows parts of Epistola 108, one of Jerome's lengthiest letters, written in 404 AD to console Eustochium after her mother Paula's passing. Scholars have described this letter in various ways: a lengthy epitaphium with hagiographic features, a eulogistic tribute, a biographical eulogy of Paula, a laudatio funebris, a travelogue, a memoir, a metaphorical account of Paula's pilgrimage through life, ascetic propaganda, and a foundational text for a Bethlehem-centered cult of Paula the ascetic martyr-saint.

This text profoundly influenced European Medieval culture. As a seminal piece read extensively in medieval nunneries across Europe, these letters provide instructions for an appropriate ascetic life for young women, a lifestyle pioneered by Eustochium, "the first virgin of noble blood in Rome."

The Schoenberg Database does not provides us with an early manuscript of the Epistola ad Eustochium. The fragmentarium Database lacks Carolingian examples as does manuscripta.at. There has never been a comprehensive scholarly study of the manuscript transmission of the Epistles (refer to the discussion in Cain, Appendix III, pp. 223-228).





100 DAYS RELEASE FROM PURGATORY

II. [INDULGENCE] Collective cardinal indulgence for the Cluniac monastery of St. Alban in Basel. On vellum, 36,5 x 60 cm. Remains of seals. Anno 1466. With a historiated initial of St. Alban. Holding his severed head.

St Alban was the first Christian martyr in Britain during the early 4th century. He is the patron saint of converts and torture victims. Miniatures of St Alban in illuminated manuscripts are rare.

\$ 12,500.-



TEXT

Cardinal Priest Philipp Meise. sancti Laurentii in Lucina, Johannes tit. sancti Laurentii in Damascus, James tit. Sancte Anastasia, Nicholas Tit. sancte Cecilie, Richardus tit. sancti Eusebii, James tit. sancti Chrisogoni, and the cardinal deacons Franciscus tit. sancti Eustachii, Franciscus tit. sante marie nove desire: That the monastery of St. Alban in Basel will be restored and cared for and properly equipped with books, chalices and other church treasures, at the request of Johannes Brant, prior of the monastery. All believers who visit the monastery on the feast days mentioned, namely St. Benedict, Assumption of Mary, St. Alban and make a contribution (adiutrices) to the repair and increase (ad repatriationem et augmentationem) will be granted a hundred-day indulgences.

FURTHER INFO

A plenary indulgence could only be granted by the Pope, but the power to give partial indulgences was delegated to cardinals and bishops. In this case, anyone who contributed to the church's upkeep or wealth received a 100-day reduction in their time in purgatory. Unlike later practices, this indulgence was not a tangible object that one could "take home."



MANUSCRIPTS BEFORE 1500

Bishops were typically allowed to grant a maximum of forty days' indulgence, but this limit was often exceeded despite numerous attempts to keep the practice within reasonable bounds. Several councils tried to reduce the number of days granted to 40, making the 100-day indulgence in this case unusual. Collective indulgences were rare.

While the ornamental writing can be attributed to a chancery in Rome, the decoration was executed by the recipient in Basel.

REFERENCE

https://www.monasterium.net/mom/IlluminierteUrkunden/1466-02-28_unbekannt/charter

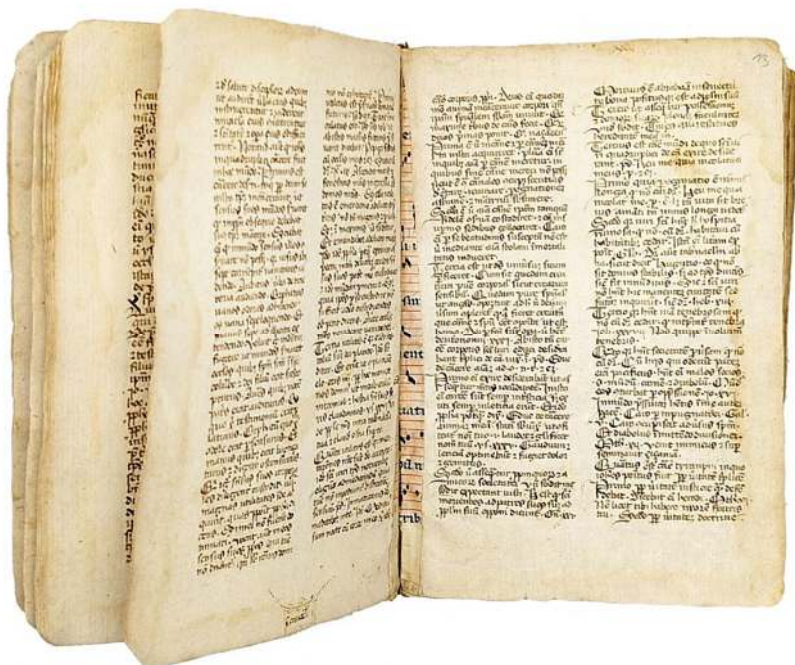
13th CENTURY HISTORIATED INITIAL

12. [INITIAL] Saint Luke holding a scroll; historiated initials on vellum from a Gradual, in Latin [Italy (perhaps Abruzzo)] second half of the 13th century. 10 line initial. Not excised, full leaf 51 x 36 cm. Quotes Psalm 103: [I]laret faciem in oleo et panis cor hominis confirmat ; that he may make the face cheerful with oil: and that bread may strengthen man's heart.

\$ 6,000.-



A PREACHING MANUAL FROM THE EARLY 14TH CENTURY.



13. [MANUSCRIPT] Late medieval working manuscript from the Augustine monastery of San Pietro in Ciel d'Oro, Pavia, 14th - 15th century. 109 leaves. Text in two columns or full page, first and last leaves worn, in several handsome, without a binding.

\$ 29,500

The manuscript contains texts important for spiritual practice and the care of the laity, primarily sermons systematically arranged according to individual saints and certain feast days, focusing above all on the veneration of Mary, texts against avarice and the transient glory of the world, enriched with instructions for the practice of confession and aids for epistolary communication with spiritual and secular authorities.



The various manuscripts date to 1300-1350, the fascicle with the *Miracula beatae Mariae virginis* may even belong to the late 13th century. The entries f. 46v, f. 86r-v, 109r-v and the second part of the heading f. 19r form a second recent layer. Based on the dated document f. 86r-v, this layer and thus the binding can be dated to around 1440-1450.

According to the binding and the organizing hand the first composition of about 1400 is nearly completely preserved. The pen sample f. 18v as well as the composition of the texts refer to the milieu of the mendicant orders, in the title examples f. 109r the Augustinian Hermits are mentioned several times and as the only order, and f. 109r-v- Pavia, i.e. Pavia, both clerical and university functionaries from Pavia, are mentioned several times.

Often Augustinus is cited. Pavia was of particular importance to the Augustinian Hermits as the burial place of St. Augustine; the church of San Pietro in Ciel d'Oro, where he was buried, was handed over to the Augustinian order in 1327; the church was the burial place of the Visconti before the Charterhouse of Pavia. In 1361, Emperor Charles IV established a *studium generale* in Pavia.

The Augustinian Hermits, one of the most intellectually formidable among the mendicant orders during the 14th and 15th centuries, played a pivotal role in the genesis of modern theology, culminating in the Reformation. After all Martin Luther, a seminal figure in the Reformation, was not only an Augustinian Hermit but also an accomplished university teacher and preacher. This historical context elevates the significance of the extant sermon materials compiled in an anthology from the Augustinian Hermitage Center in Pavia.

PROVENANCE: Probably Augustine monastery of San Pietro in Ciel d'Oro, Pavia, 14th – 15th century.



TEXT

The manuscript in question exhibits a composition comprising two distinct layers. The initial layer dates back to the first half of the 14th century. Subsequently, this was followed by editorial additions or modifications made in the 15th century. Before binding a conscious choice was made to excise a part of the 14th century manuscript and make additions. The entries f. 46v, f. 86r-v, 109r-v and the second part of the heading f. 19r belong to the most recent layer. Based on the dated document f. 86r-v, this layer and thus the manuscripts in its present form can be dated to around 1440-1450. It has never been altered since.

86v. pretends to be a charter dated 1435 styled as a charter by Bishop Bernardus of Grasse. It narrates the conversion of a Jewish man named Ihoannes Lotteri de Grassez. This transformation begins with Ihoannes questioning a Christian maid about the reason a small bell is rung as a priest carrying the consecrated host approaches a sick, wealthy individual. The maid explains that the ringing signifies the presence of God within the host. Curious and skeptical, Ihoannes challenges this explanation, declaring he will believe in the Creator if his own eye ailment is cured. Remarkably, as he utters these words, he is healed, and immediately desires to be baptized. However since the bishop had already died in 1427, he can hardly have been an eye witness. This particular story is unknown in the literature, although examples of Jewish conversion to Christianity often celebrated as affirmations of the Christian faith.



The original sequence can be reconstructed, as a late medieval leaf numbering has survived, even if it has often been cut, rubbed off, erased and is only recognizable under UV light. The following leaf numbers are visible: f. 2r = xiiij - f. 18 = xxx, f. 27 = (lx)xxxiiij - f. 42 = cviiij - f. 45 cxj, f. 48 = cx(l)ij-f. 67 = clviiij, f. 68 = cxxv- f. 75 = cxxxij, f. 76 = lxxvij - f. 86 =

lxxvij, f. 103 = clxix - f. clxxv. After that, the original order (in <> the leaves now lost) was <f.i-xij>, f 1 [= xiiij], xiiij = f. 2r -xxx = f. 18, <f. äxxxi-lxvj>, f. lxxvij = f. 76 - f. 86 = lxxvij, <f. lxxvij - lxxxij>, f. 27 = (lx)xxxiiij - f. 45 cxj, <f. cxij-cxxiv>, f. cxxv = 68 - f. cxxxij = 75, <f. cxxxij-cxl>, f. 47 = [cxlj], f. 48 = cx(l)ij-f. 67 = clviiij, <f. clx-clxviiij>, f. 103 = clxix - f. 108 = clxxv, f. 109.

It is difficult to determine when the rebinding took place, as only the book block and the cut-off bindings have survived. The 12 quires are stitched on 3 true double bindings, the capitals have been over-stitched. Narrow folds from

a parchment manuscript, a 13th century music manuscript, have been glued or inserted on the outer edge of each quire and in the middle of each quire.

According to the technique, the binding is late medieval. It is difficult to examine the watermarks, as the motifs are mostly in the middle of the fold and spread over two leaves. In addition to marks that are not entirely clearly visible, such as f. 82, f. 21+24 with bow and arrow in two contours, arrow without fletching, tip in two contours; unfortunately, a corresponding watermark with 2.7 cm wire spacing is not documented.

f. 1r-17v Sermones, f. 18 r leer, f. 18v Pen sample Ego frater Nicolaus Peluchus (s. XV), f. 19r-23v In annunciatione beatae virginis, f. 23v Salutatio Mariae, f. 24-26 blank, f. 27r-32r Expositio salutationis angelicae, f. 32r-41v Expositiones super Mariam virginem, f. 41v-45v In nativitate virginis etc., f. 46r blank, f. 46v Iste sunt septem utilitates Sermones, f. 47r-v In sancto Thoma, f. 48r-49v In nativitate domini, f. 49v-51r De eodem (In nativitate domini), f. 51r-52v De sancto Stephano, f. 53-54 blank, f. 55r-58r De sancto Johanne evangelista, f. 58v-60r In crucificatione domini, f. 60r-61r De epiphania, f. 61v-62v De epiphania, f. 63r-63v Dominica in sexagesima, f. 64r-65r Sermo, f. 65v blank, f. 66r-67v De nativitate domini, f. 68r Sermones de angelis, f. 68v-71r De eodem (Sermones de angelis), f. 71v-72v De angelis, f. 73r-75v In conversione sancti Pauli, f. 76r-78v Sermo in aliquo capitulo, f. 79r-80v Sermo in aliquo capitulo, f. 81r-v De eodem, f. 82r-84v De eodem, f. 84 v Nos invenimus qualiter, f. 85r De prelatis qui neglectis spiritualibus de episcopalibus, f. 85v blank, f. 86r-v, f. 87r-v De resurrectione domini, f. 88r-v In festo sancti Johannis baptiste, f. 89r In festo sancti Bartholomei apostoli, f. 89r-90r Nativitas sancti Bartholomei, f. 90r-91v De nativitate sancti Stephani, f. 91v-92r In nativitate beati Laurentii et quomodo fuit inventus, f. 92v Hic nota de Jeronimo pro prima dominica decimale; Hic nota de vana gloria mundi; Hic nota de avaritia, Excerpts from Rabanus Maurus and Augustinus, f. 93r-95r Erant Maria et Joseph admirantes super his dicebantur de evangelio Luce secundo, f. 95r-v Dominica secunda post epiphaniam, f. 96r-100 Liber miraculorum beate Marie virginis, f. 96r-100 Liber miraculorum beate Marie virginis, a compilation of Marian miracles that goes back to the so-called H-M cycle from the 11th century, f. 100v-101r blank, f. 101v Pen samples, perhaps erased ownership note; unfortunately only the following can be read even under UV light ... fr(ater) cuius est liber, f. 102r-104r In Christi nomine, f. 104v blank, f. 105-108v Tractatus de forma quam dicunt hanc sacerdotes in absolutione peccatorum secundum fratrem Thomam; libellus fratris thome de modo absolutionis sacerdotis circa peccatorem absolvendum.

Of special notice are the Marian Miracles. Colección latina medieval de milagros marianos en un Codex Pilarenis de la Biblioteca Capítular de Zaragoza, hg. V. José Aragüés Aldaz, Tomás Domingo Pérez, Zaragoza 1993, online 2008 in Biblioteca Virtual Miguel de Cervantes, 2008

(<https://www.cervantesvirtual.com/obra/miracula-beatae-mariae-virginis-coleccin-latina-medieval-de-milagros-marianos-en-un-codex-pilarenis-de-la-biblioteca-capitular-de-zaragoza-0/>), S. 26, this manuscript contains the prologue, miracles 1-4, 6, 9-12, the last two miracles f. 99v-100r are not edited in this collection. An overview of the transmission of the miracles in the various manuscripts at p. 42.



GOTHIC COFFRET

14. [MESSENGER'S CASKET] [COFFRET] with wooden core covered in tooled leather with a decoration of foliate scrolls, wrought iron bands, a lock with a hasp, domed lid. Measuring 7 cm in height, 25.5 cm in length, and 10 cm in width.

\$ 9,750.-

Interior painted red, with an engraving depicting the parable of the unjust steward (beginning 16th century) probably from an early 16th century book, possibly supplied later. These boxes are intriguing artifacts



from the Middle Ages. Some of them, like this one, had metal hoops for attaching straps, enabling carriers to wear them suspended from belts.

This box survived the ravages of time remarkably well, is not battered, and only has tiny bit of damage on one of its corners. The box might have held religious artifacts but could also have carried letters or even a tiny book of hours, as it was no doubt custom made.

With only about eighty examples known today and roughly a dozen residing in North American museums, these messenger boxes remain a rare glimpse into the spiritual and practical lives of their medieval users.

Consult <http://www.thehistoryblog.com/archives/54025> where you can see a 3-D model of a box the Bodleian library purchased. Ours is in considerably better condition and more ornate.

14th *ILLUMINATED INITIAL. BY A FAMOUS BOLOGNESE ILLUMINATOR*

15. NICOLÒ DI GIACOMO (Bologna act. 1349-1403 ca. Bologna) Initial G from a gradual depicting the birth of the Virgin ("Gaudeamus omnes in Domino, diem festum celebrantes sub honore Mariae Virginis: de cujus nativitate gaudent angeli, et collaudant Filium Dei "Introitus zum Feast of the Birth of Mariae, 8 September) Bologna, ca.1365-70. Tempera on parchment. 165 x 150mm. Some overall wear. Not retouched.

\$ 9,500.-

The illuminated initial presents the birth of the Virgin with lively narrative joy. Her mother Anna has already dared to get out of bed and sits thoughtfully and still visibly dazed from the troubles of the birth on





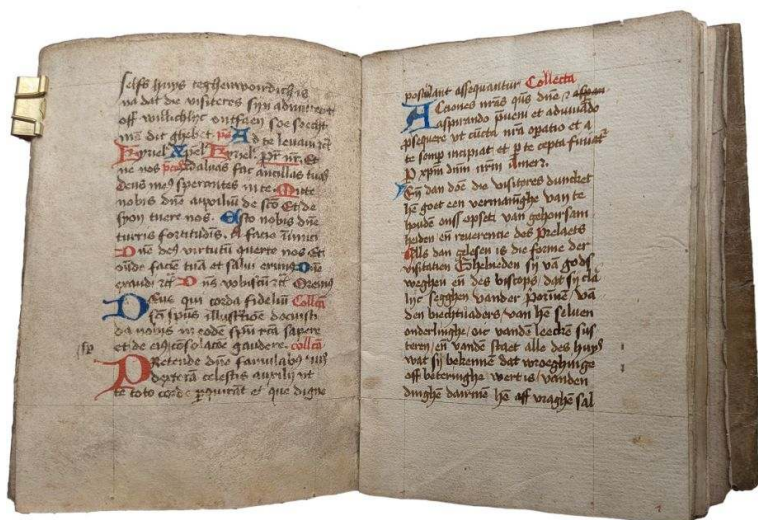
the chest on the edge of the bed, while the maids prepare food and drink and reach her the newly born daughter and future Mother of God.

In the Divine Comedy, Dante Alighieri praised Bolognese manuscript illuminators as being among the greatest artists of that medium. Niccolò die Giacomo (active 1349-1403) is known for his expressive figures and crowded, action-filled narrative scenes. He combines his fine rendering of detail with a strong narrative awareness, as can be clearly seen in this initial.

His earliest signed works of the 1340s and 1350s are illuminations of canon law, but his output in the field of choir book illumination is immense throughout the second half of the fourteenth century—so much so that no comprehensive study exists of his oeuvre of liturgical books. In the 1380s, toward the end of his career, he was named illuminator of the city of Bologna, and he later became an active member of city government.

Our illumination has similarities with the one depicted in the statute of the blacksmiths. (Matricola della Società dei Fabbri von 1366 [Rom, Biblioteca del Senato della Repubblica, Statuti mss 26]). The dark, greyish flesh tones of this pictorial initial, with dark blue is different from the large foliated, lighter initials that Nicole painted at the end of his career. But it is akin to the Ascension, painted about 1365, in the Los Angeles County Museum of Art, M.75.3. from the choir book made for the Carthusian monastery of Santo Spirito in Farneta (Lucca). See: <https://blogs.getty.edu/iris/reconstructing-a-masterpiece-of-choir-book-illumination-by-niccolo-da-bologna/>

A WOMAN AT THE HELM



16. [NUNS] The election of a prioress in the Mariendaal monastery in Diest, excerpt about the visitation and the election of a prioress. - Ca. 1450, with texts added in 1463 and ca. 1500. On paper and parchment; 1 + 21 + 1 leaves; leaf and text block resp. 148 × 108 mm and ca. 100 × ca. 64 mm, single column, 19 or 20 lines. One hand (littera bastarda) except for the texts added on fol. 20r^o-21r^o (two hands; littera cursiva). On fol. 1r^o an open-worked blue initial, eight lines high; red and blue lombards, two lines high; red and blue capitals and paragraph marks; red titles. On the front cover: 1574 For the monastery of Mariëndale in Diest. On the front board in black ink in a modern hand: Couvent de Mariendael. Original parchment binding.

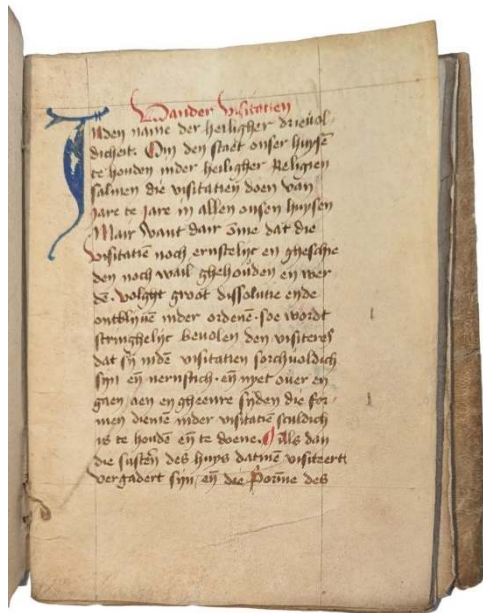
\$ 15,500.-

The statutes of Mariendaal closely followed the Middle Dutch translation of the statutes of the Windesheim women's monasteries of which only few survived. This manuscript contains the texts about the visitation and the election of a prioress. Apparently they deserved a separate manuscript as these events did not pertain to daily monastic life; visitation after all, was held once a year and only after the death of a prioress, a new prioress was elected.

These texts must have been produced around 1450, according to the watermarks, thus some thirty years after the foundation of the monastery. Notable are the two following texts appearing on fol. 20r^o-20v^o, which must have been



added in 1463. The first text, titled *Forma dicendi in praefixione*, deals with the right of the sisters to raise objections within certain terms against the manner of election or against the person of the elected prioress; the second text, titled *Forma confirmationis electae*, is a confirmation of the election of Sister Dygne van Beret (Dymphna van der Berct) as prioress of Mariëndaal by Hendrik van der Heyden, prior of Bethlehem in Herent, and by Hendrik de Ponte, prior of Sint-Maartensdal in Leuven.



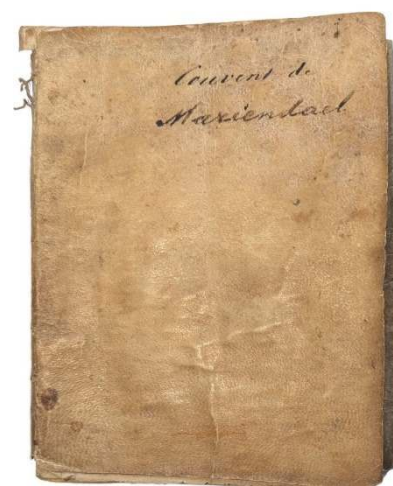
Dymphna van der Berct was prioress of Mariëndaal from 1463 to 1470 and from 1486 to 1496. The second text relates to her election in 1463 and not to her election in 1486, as Hendrik van der Heyden died in 1473 and Hendrik de Ponte in 1472. Another text, in another hand was added at the end on fol. 20v^o-21r^o, it is a form in which the rector of Mariëndaal used to confirm the election of a prioress.

What's especially notable in this manuscript is the democratic nature of the process - the text mentions that sisters had "the right to raise objections within certain terms against the manner of election or against the person of the elected prioress" (*Forma dicendi in praefixione*). The dual power structure - while the prioress held significant authority, the monastery operated under male supervision from the Windesheim congregation, reflecting the complex gender dynamics in medieval religious institutions. The detailed documentation of Dymphna van der Berct's leadership - serving two terms as prioress (1463-1470 and 1486-1496), suggesting she was a capable administrator. And last but not least the formality and importance given to the process - evidenced by the careful preservation of election procedures and confirmation documents.

The previous owner of this manuscript was Boris Rousseuw from Antwerp. It is described in the BNM (University Library Leiden) and referenced in Karl Stoker and Theo Verbeij's *Collecties op orde. Middelnederlandse handschriften uit kloosters en semi-religieuze gemeenschappen in de Nederlanden. Deel 2: Repertorium*, entry 416 (p. 142). This work was published by Peeters in Leuven in 1997. The manuscript was exhibited in Diest in 1983 at the *Handschriften uit Diestse kerken en kloosters* exhibition, held at the Stedelijk Museum from June 25 to September 25, 1983. A catalogue of this exhibition was published in *Dietsche Cronycke 6*.

From the Mariëndaal convent, six other manuscripts are known, as detailed by Stoker and Verbeij (1997, vol. 2, pp. 140-142). These include:

- Brussels, KBR, Hs 5144, written around 1450 in Diest.
- Brussels, KBR, Hs II 5572, dating from around 1520, once part of the library in Diest.
- Diest, Stadsarchief, written circa 1575 by Sister Lijsbeth Hoeybeeck in the Diest convent.
- Greifswald, UB, Hs 639, written around 1450, once part of the library in Diest.
- Leiden, UB, Hs Ltk 1200, written around 1460, once part of the library in Diest.
- Nijmegen, UB, Hs Soeterbeeck IV 72, written around 1484-1500, once part of the library in Diest.



The last sisters of Mariëndaal moved to the Soeterbeeck convent in Deursen near Ravenstein in October 1954, bringing the remnants of their library with them, including one manuscript (*Soeterbeeck IV 72*) and various early printed books. In 1997, the sisters of Soeterbeeck transferred their convent and collection to Radboud University (then known as the Catholic University) in Nijmegen.



The manuscript is described in Hans Kienhorst and Ad Poirters' *Book Collections as Archaeological Sites. A Study of Interconnectedness and Meaning in the Historical Library of the Canonesses Regular of Soeterbeeck* (Turnhout: Brepols, 2023), p. 493. Information regarding the Diest convent and its relocation to Soeterbeeck can be found in Kienhorst and Poirters, pp. 281-282.

Among current efforts to recover the history of medieval women, this material provides an opportunity to examine a functioning medieval community comprised of and administered by women. A growing body of evidence demonstrates that women exercised responsible roles throughout medieval society. Evidence for the political workings of the convent allows historians to study the exceptional situation of medieval women governing themselves. The role of the medieval abbess or prioress allowed the exercise of independent authority by a woman, in an era noted for its subjugation of females.

PAPAL BULL WITH THE ORIGINAL LEAD SEAL

17. [PAPAL BULL] on vellum. Dec 1267. 33 x 22,5 cm with the original lead seal attached with red and yellow silk treats.

\$ 12,500.-

This is a papal bull issued by Pope Clement IV (who served as Pope from 1265 to 1268) in December 1267. The document is written on vellum, a fine parchment made from calfskin, and retains its original lead seal attached with red and yellow silk threads. Very fragile, nearly detached. Of the utmost rarity.

The bull was sent from the papal residence in Viterbo to the Abbey of Tornacen, likely referring to Tornac (known as Tornagus in Gallo-Roman times), a village with a rich historical heritage.

The use of silk threads to attach the lead seal indicates a higher significance than if twine threads had been used. Notably, this particular papal bull is not recorded in the collection "Les registres de Clement IV (1265-1268). Recueil des bulles de ce pape", which suggests it could be a rare or previously unlisted document.





INSIGNIA, IDENTITY, AND DEVOTION



18. [PILGRIM BADGE] Letter M (2 x 1.5 cm), tin and lead alloy (1400-1500). This meticulously preserved M, crafted in the 15th century in the Netherlands/Flanders from a tin-lead alloy, is often labelled a pilgrim badge. Yet, it aligns more closely with the essence of an insignia. Unlike badges, which symbolize participation or pilgrimage, an insignia, in this instance, directly represents a name. It's noteworthy that French King Louis XI (1419-1483) was seen modestly sporting his lead-tin Mary pilgrim badge on his hat.

\$ 2,500.-

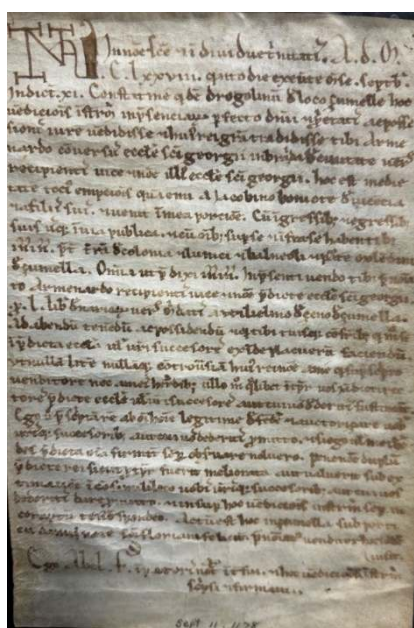
The play with letters, especially the M for Mary, was a cherished practice in the late medieval period. As insignia, they were worn loosely, but whole words and phrases were also formed on the edges of clothing and on belts.

No letter was probably more popular than the M, of Mary, that in Dutch also symbolized "Minne" as Love (often in the chivalrous or courtly sense). The boundary between the Christian and the secular world was completely erased here.

In the miracle play Mariken von Nimwegen, the devil, in the guise of a charming young man, seduces a young girl, he promises her fame and fortune but there is a caveat: her name has to go, since it reminds the Devil of Mary. Changing her name entirely is asking too much of Mariken who loudly protests that she feels close to Mary. After some wheeling and dealing the devil acquiesces and allows the "m" to remain intact, only the first letter has to go. Mariken thus becomes Emmeken.

Such an M precisely captures the allure of the play's key theme, referring to the challenging and sensually stimulating Minne, yet at the same time surpassing it because good prevails. The dual meaning of M and its role in popular and noble circles alike, reveals the layered significance of medieval insignias in expressing devotion, identity, and protection.

SOURCES: Jos Koldewey *Geloof & Geluk sieraad en devotie in middeleeuws Vlaanderen. Faith and fortune: jewellery and devotion in medieval Flanders*, see chapter 8: Letterspeldjes - de M van Minne en Maria.



1178 PROTO-GOTHIC MANUSCRIPT

19. PROTO GOTHIC MANUSCRIPT on vellum Sep 11, 1178. Italy. 1 ff. 21 x 15 cm., in a 12th century proto-Gothic with letters angular, compressed, and exhibit the broken curves typical of Gothic scripts, but with the hints of the tail end of Carolingian minuscule. **INCIPIIT:** "In nomine [...] et divinae potentiae. Amen. [...] Christi. Constat me [...] de Brogolin [...] loco [...] ecclesiae hoc [...] assensu et [...] meorum [...]" Rough TransL "In the name [...] and divine power. Amen. [...] of Christ. It is established by me [...] of Brogolin [...] in place [...] to the church this [...] with the agreement and [...] of my [...]." The document relates to a religious or legal matter, possibly a declaration, a grant, or an agreement involving an individual from Brogolin and the Church of Saint George.

\$ 2,500.-

A fine early document and ideal for the study of transitional scripts.



IMPORTANT 13th CENTURY PSALTER LEAF OF CHRIST AND THE DEVIL

20. [PSALTER LEAF] Manuscript on vellum, [Germany, mid-13th century]. 30 x 20 cm. with Psalm 52 (now 53) with Psalm 53/4 to verso, (18 lines) 'Dixit insipiens in corde suo non est Deus' ('The fool has said in his heart "There is no God"). Historiated initial of D with the Devil addressing Christ, with some abrasion to nose. .

\$ 4,500.-

Very rare and early example of great interest for both the historiated initial as well as the square notes and its contemporary relation to Franco of Cologne's *Ars cantus mensurabilis*, a precursor to modern musical notation.



IMPORTANT 13th CENTURY PSALTER LEAF OF THE DROWNING SOUL

21. [PSALTER LEAF] manuscript on vellum, [Germany, mid-13th century]. 30 x 20 cm. Featuring Psalm 69: "Salvum me fac, Deus, quoniam intraverunt aquæ usque ad animam meam" ("Save me, O God, for the waters have come up to my soul"). Simple wood frame, not examined out of frame.

\$ 4,000.-

The leaf includes a historiated initial 'S' depicting angels rescuing a drowning figure, symbolizing God's intervention and mercy, and reinforcing the hope for salvation.

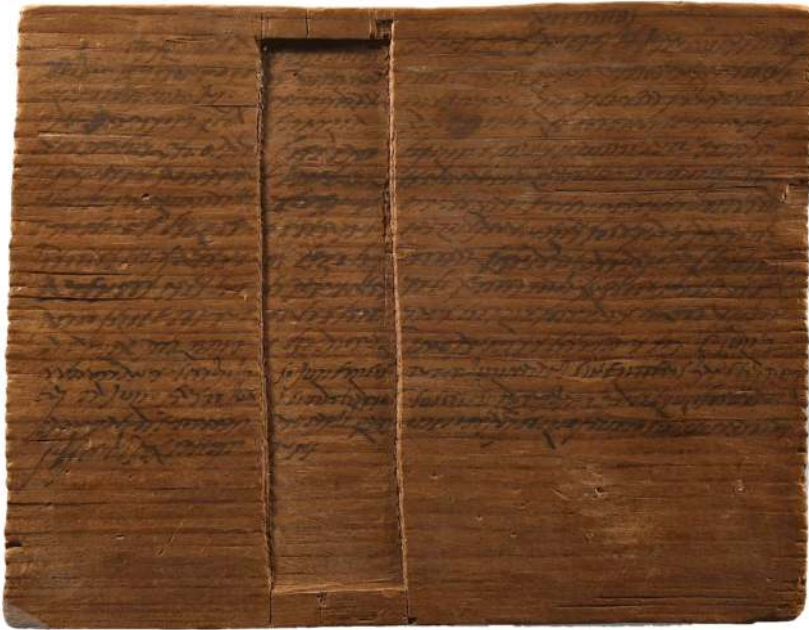
This is a rare and early example of great interest for both the historiated initial and the square notes, highlighting its contemporary relation to Franco of Cologne's *Ars cantus mensurabilis*, a precursor to modern musical notation. (See also another leaf we catalogued from the presumed same manuscript, albeit obtained from separate collections.)



THE FIRST APPEARANCE OF WESTERN CURSIVE WRITING

22. ROMAN INKED WOODEN TABLET for the Tutorship of Iulius Maianus. 282 AD. Rectangular wooden tablet in an extraordinary state of preservation with text on both sides, probably cedarwood, length 24,5 cm, height c. 19 cm. At the rim a little bit less than 1 cm. With a *sulcus* to fix the cords, with which the tablets of the document were bound together by the sealed wax. It can be assumed that the *sulcus* initially was about 1 cm wide and later was enlarged to more than double width. The craftsmanship of the tablet is such that the natural grain of the wood serves as horizontal guidelines for writing.

\$ 110,000.-



The tablet bears inscriptions on both sides, penned with dark ink. The front side displays 21 lines of text, while the reverse, marked by the presence of the sulcus, contains 16 lines. The analysis indicates the use of two different writing tools: the majority of the document is inscribed with a broader pen, contributing to the text's robust and pronounced character. In contrast, the final five lines showcase a transition to a finer pen, resulting in sharper, more discernible letter strokes. The tablet material, dimensions, and craftsmanship are akin to those of tablets from an archive from Roman North Africa., as of yet undocumented by scholars. dating back to the 3rd-4th century AD. In one of the other tablets from the same collection, there's a mention of a "testamentum factum provinciae Africae Bizzacinae loco

Goretianos," which situates the document in the North African province of Byzacena, approximately in modern-day Tunisia.

This tablet represents one of the earliest extant documents in the world written in a cursive script similar to our own. The script contained herein is Later Roman, the ultimate precursor of all medieval minuscule scripts and, therefore, of our own lower-case alphabet. This makes the tablet not just an artifact of ancient writing, but a crucial link in the evolution of Western script.

While the Romans are well-known for writing on wax tablets, this inked wooden tablet is part of a much rarer category of Roman writing objects.

The tablet presented here is rare too. Romans are known to have written on wax tablets, this less common inked wooden tablet belongs to the rarest group of Roman writing object

The fort of Vindolanda, located south of Hadrian's wall, yielded 1,600 of these remarkable artifacts, now housed in the British Museum. They are considered the earliest known surviving instances of ink-written letters from the Roman era. Each tablet is approximately the size of a modern postcard and as thin.

The ink tablet on offer here is again different and represents a third group, the rarest of them all. The closest example are the Tabulae Albertini, 45 cedar wooden tablets, (written in the Vandal period of Northern Africa between 493 and 496) with the notarial acts in Latin. The tablet we offer is however much older (282 AD).

THE TEXT

Iulius Dontiquus, father of Iulius Maianus, fell victim to what the Romans termed as "lues"—a plague or similar epidemic. The tablet further reveals that a house-born slave and her mistress also perished, and one of the tutors was gravely afflicted by the illness. This seemingly brief account is of immense historical significance, for comparable ancient sources are almost non-existent.

The Greeks and Romans, in their ignorance of germ theory, employed broad terms for disease—"lues," "loimoi," and the like—words that merely denote "pestilence" or "plague." In this instance, the term "lues" is used. It is crucial to



note that this term does not necessarily indicate the bubonic plague, caused by the bacterium *Yersinia pestis*, as we might assume today. However, the fact that this document from Roman times references a previously unrecorded epidemic is extraordinary.



An important aspect of the tablet is its value for the study of Roman law. While Roman law is known mainly from huge ancient corpora like the Digests and Corpus Iuris Civilis, documents from everyday life illustrating the use of these laws are nearly totally absent, except from Egypt. This tablet provides a rare example of such a document.

The text is a copy (Latin: *exemplum*) of a legal document, intended to be kept by one of the persons involved. The term "*exemplum*" appears in the first line. The document informs us that two tutors are installed for Iulius Maianus, son and heir of the deceased Iulius Dontiquus. At that time, Iulius Maianus was still a very young child, unable to write – "*sine litteris*", as mentioned in the document.

After their appointment, the tutors were required to draw up a list of properties under their management. The text contains a list of documents referring to land and an inventory of possessions, including animals (like a "*camellus permagnus*" - a very large camel), noting their values. It also mentions a city or village, *Titiumi Egnatorum*, now swallowed up by desert sands.

The language of this *exemplum* is typical of Roman legal documents and contains highly developed formulas. Iulius Maianus is known from several other *tabulae* from the same archive. His father, Iulius Dontiquus, died in 282 A.D. In his will (from 281 A.D.), the father appointed as tutors his brother Iulius Felix together with his (paternal) uncle Iulius Fortunatus.

STYLE OF WRITING

We should clearly distinguish Older Roman Cursive: (a.k.a. Ancient Roman Cursive) that was in use from at least the first century BCE — probably significantly earlier — through the third century CE, from Later or younger Younger/New Roman Cursive used in our tablet.

Older Roman Cursive is only called "cursive" because of the impression it gives of being hastily written. It has something of the appearance of hen-scratches. In fact, the Roman comic playwright Plautus has a character say, "*Surely a hen wrote these letters.*" Older Roman Cursive is classified as a majuscule script: despite the irregular

appearance of the lines of writing, the letters are generally the same size as each other, with few ascenders or descenders.

Later Roman Cursive (also known as New Roman Cursive) is recognizably truly cursive and minuscule. Its adoption as the daily script of the later Roman Empire underscores its widespread application beyond the confines of official use. This form of writing is not merely a stylistic variation but a foundational element in the development of written language in Western Europe. It is the ultimate precursor of all subsequent medieval minuscules and, therefore, of our own lower-case alphabet. As the administrative daily script of the later Roman Empire, it formed the basis for subsequent scripts, such as Merovingian, in the successor states to Rome across Europe.



Contrary to the view that categorizes it primarily as an "administrative script"—a term that, while partially accurate, might evoke misleading connotations—the New Roman Cursive was a versatile tool for communication. This script was undoubtedly utilized in a broad range of writing activities, including but not limited to official use. Its utility extended to general writing practices and correspondence, a fact that significantly broadens our understanding of its role in daily life. This tablet reveals the script's application in personal communications, thereby highlighting its importance not only as an administrative tool but as a fundamental medium for written expression in the Roman Empire.

As such it formed the basis for subsequent scripts in the successor states to Rome all over Europe. It was used from the third century through the fifth century, and persisted in various forms into the seventh, by which point it had evolved into distinct local scripts associated with various early medieval kingdoms and monastic centers.

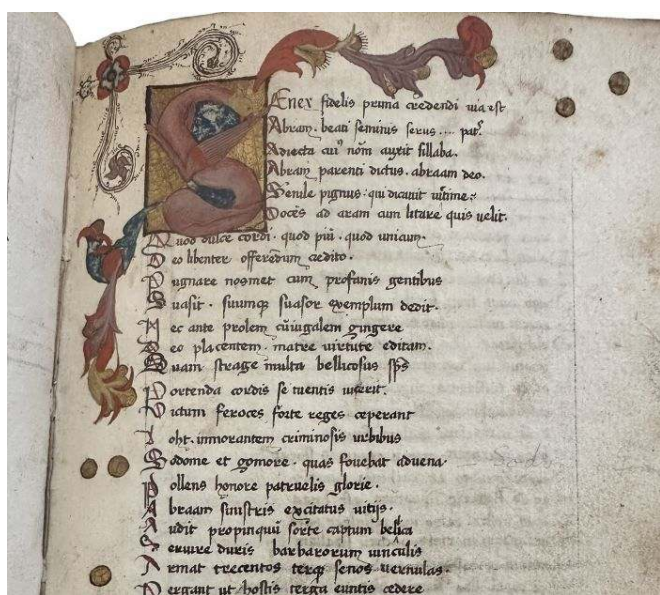
Our tablet shows an interesting feature: the use of both minuscule and the older majuscule letter forms. This combination in a single document suggests a transitional phase in the evolution of Latin script. For example, the letter 'I' is written in both a small stroke (minuscule) and in a form resembling the modern 'J' (majuscule), exemplifying this curious blend.

Unlike most ancient documents that lack precise dating, our tablet can be definitively dated to February AD 282. This specific dating, combined with the mixed use of letter forms, makes our tablet of great importance for understanding the development of ancient writing styles.

PROVENANCE Collection of a London gentleman. Formerly Monsieur Alain Sfez collection, Belgium; acquired by gift from his father Albert Sfez, 1965; acquired by Albert in the early 1950s.

LITERATURE

Peter Rothenhöfer, Jürgen Blänsdorf. *sana mente sanaque memoria testamentum feci: Eine testamentarische Verfügung vom 12. April 340 n. Chr., Gephyra*, 2016. See also Masi C. *Dal testamento di Pomponius Maximus: prospettive del diritto ereditario tardo antico / Masi, Carla. - Unico:(2022)*, pp. 151-1. The tablet (along others from the same source) is prepared for publication by Prof. Dr. Peter Rothenhoefer, *Rechtsdokumente des 2. bis 4. Jahrhunderts aus einem römischen Archiv in der Africa Proconsularis / Byzacena. Band II. Münchner Beiträge zur Papyrusforschung und antiken Rechtsgeschichte (forthcoming).*



A HUMANIST MANUSCRIPT OF A SCHOLAR WHO FLED CONSTANTINOPLE ON THE EVE THE CONQUEST IN 1453

23. TRAVERSAGNI, Antonio. Manuscript on Paper, 69 leaves, quarto, 25 x 18 cm, later vellum binding. Fol. 1r with two manicules (small marginal repair), fol. 4r with a single manicule, fol. 15r with a historiated 8-line initial depicting a falcon biting its wing, fol. 20 with an interesting contemporary paper repair in the lower section, showing the high cost of paper, as the writing extends over the old glue repair, fol. 32r with a 6-line decorated initial, fol. 35v with a manicule, fol. 52r with a partially unfinished initial, and fol. 68v with a partially completed initial, all annotations accomplished in an extremely fine hand.

\$ 125,000.-



An unknown compendium of classical texts, assembled in both Savona and Constantinople. The manuscript brings together major works alongside a collection of shorter extracts, including poems attributed to the elusive (Pseudo) Ovid and selections from the medieval *Carmina Burana*.

The manuscript is written and annotated by the scarcely known and largely unstudied Italian scholar and humanist, Antonio Traversagni (or Traversagnum). While a few other manuscripts attributed to him have surfaced, those tend to be more reflective and contemplative in nature. This one, however, is unmistakably classical.

The texts were meticulously selected and copied over thirteen years, from 1440 to 1453, as Antonio Traversagni moved between the bustling Ligurian port of Savona—destined to become the birthplace of Popes Sixtus IV and Julius II—and the Italian trading hub of Galata, opposite Constantinople. When Traversagni fled the city, joining the Ligurian exodus just before the Ottoman Turks laid siege on Constantinople in 1453, he took this manuscript back home.

This manuscript is, we suspect, not only an extraordinary anthology of rare texts but something even more remarkable. The author's choices unveil the inner turmoil of a scholar who, scarred by love sought solace in the enduring wisdom of the ancients.

COLLATION

- f. 1r-14v: Bonvesinus de Ripa, *Vita scolastica*. First page is missing; the text starts with line 63
- f. 14v: Pseudo-Ovidius, *De medicamine aurium*
- f. 14v: Explicit *Ovidius de medicamine aurium per me, I. A. T. in Galata sive Pera die 27 Octobris 1450. Amen*
- f. 15r-31r: Initial S with a griffon, Prudentius, *Psychomachia*
- f. 31r-31v: Ovidius, *Amores II, 6*
- f. 31v: Explicit *Ovidius de psittaco 1451 die V Junii per me I.A.T.*
- f. 31v: Notes on the following books on Trojan war
- f. 32r-50r: Initial I, Pseudo-Pindar, *De bello Trojano* [recte *Ilias Latina*]
- f. 50r-50v: One version of several versions of *Pergama flere volo*
- f. 51r-51v: Pseudo-Ovidius, *De Philomena: dulcis amica veni noctis*
- f. 51v: Explicit *Ovidius de Philomena. In Galata 1451 die V Junii per me, Johannem Antonium Traversagnum*
- f. 52r-67v: Initial (unfinished), Henricus Septimellensis, *Elegia*
- f. 67v: Explicit *liber Henrici de fortuna cum tribus aliis suprascriptis libris per me, Johannem Antonium Traversagnum anno Domini M° cccc° xxxvii die xxiii Madii, quamvis predicti tres diversis annis ad laudem Dei et tocius curie celestis. AMEN*
- f. 67v: Ovidius, *Amores II, 15*
- f. 67v: Explicit *Ovidius de anulo per me I.A.T. in Galata sive Pera die 27 Octobris 1450*
- f. 68r-68v: Pseudo-Ovidius, *De proprietatibus nummi* [recte *carmen buranum 11*]
- f. 68v-69r: Pseudo-Ovidius, *De pulice*
- f. 69r: Explicit *per me, I.A.T. ut supra anno 1447 die xx Julii in Saona*
- f. 69v: Ovidius, *Amores III, 5 (Somnium Ovidii)*

A closer examination of the text reveals the following:

1. **Bonvesin de la Riva**, work *Vita scolastica* (The Scholastic Life) is a didactic poem aimed at guiding students in their pursuit of wisdom while offering teachers advice on pedagogical methods. The text addresses an array of moral concerns, including warnings against vices such as sodomy and adultery. It is on these aspects that Antonius comments in the margins. The part of the MS was completed in Galata on October 27, 1450.



2. **Pseudo-Ovid**. *De medicamine aurium*: A remedy for the deaf. Finished in Galata, also known as Pera, on October 27, 1450.

3. **Prudentius's Psychomachia** explores the eternal conflict between virtue and vice in the soul. The text is an allegorical battle, the between Faith and Idolatry, Chastity and Lust, Patience and Wrath, Humility and Pride, Sobriety and Indulgence, Wisdom and Folly, and Concord and Discord.

This section of the manuscript is extensively annotated by Johannes Antonius, whose commentaries range from brief explanations of individual words to in-depth passages exploring the deeper moral ambiguities within the text.

4. **Ovid's Amores II.6** An elegy for a pet parrot belonging to his mistress, Corinna. The poem describes the parrot as a vibrant, Indian bird capable of mimicking human speech and addressing Corinna by name. In his grief, Ovid calls upon other birds to attend the parrot's funeral and express their sorrow through mourning rituals. The poet also invokes Philomela, a figure from Greek mythology transformed into a bird after a tragic ordeal. Ovid suggests that time has eased Philomela's own suffering, and he now urges her to direct her lament towards the parrot's death.

While the poem ostensibly mourns a pet's death, it can also be read as an allegory for lost love. The parrot, representing the voice of love, is now silenced by death, symbolizing the end of a relationship or the loss of love's "voice." The date at the end of the passage is June 5, 1451.

5 **The Italian Homer**. The *Ilias Latina*, beginning with the line "Iram pande mihi Pelidae, Diua, superbi," is a condensed retelling of Homer's *Iliad* in Latin hexameter, and dating to around 54–65 CE. This work reimagines the Homeric epic to align with Roman, literary sensibilities, while also emphasizing the profound human emotions that underlie the events of the Trojan War.

Our manuscript attributes this text to the Greek philosopher Pindar—a deviation from the accepted attribution. The need for a critical edition of the *Ilias Latina* is pressing and represents a gap in current research. Traversagni provides extensive commentaries on the early sections of the *Ilias Latina*, that range from detailed explanations of individual words to analyses of specific themes.

6. **Pergama flere volo**. Part of the *Carmina Burana*. "I wish to weep for Troy, given to the Greeks by fate alone; captured alone by cunning, captured and dismantled alone."

7. **Pseudo-Ovidius, De Philomena**: *dulcis amica veni noctis*, dated 1451.

"Sweet mistress, come offering the solace of night, for there is none like you among birds. You, nightingale, can produce a thousand distinct voices, and you can duly make a thousand different tunes; for although other birds attempt songs, none can equal your melodies. Moreover, it is the habit of birds to chirp in the daytime hours, but you can sing day and night alike."

8. **Henricus Septimellensis**, *De diversitate fortunae et philosophiae consolatione* ("On Varying Fortune and the Consolation of Philosophy") Completed May 23, 1447.

This work is a lament of misfortune and how to deal with it. Composed in the 12th century, this work became crucial in grammar schools of the period. It shaped the intellectual landscape, reflecting the needs of emerging scholars who sought to reconcile fortune's unpredictability with philosophical comfort, echoing Boethius's *Consolatio Philosophiae*.



The Elegia influenced Dante Alighieri's literary development, especially in his Vita Nova. Dante studied the Elegia during his education. Its examination of fortune, fusion of philosophical and autobiographical elements, and stylistic innovation impacted both Dante and our compiler, Antonius Traversagnum, with all his misfortunes.

The Elegia's significance lies in its role as a complement to classical texts like Boethius's Consolation. While still written in Latin, it offers a more accessible approach to complex philosophical ideas through its narrative style and personal tone. This approach influenced vernacular literature and provided a model for blending individual experience with philosophical inquiry. The Elegia thus served as a bridge between classical works and medieval thought, shaping the intellectual landscape of its time and beyond.

9. Ovidius, Amores II,15 Ovid.

*Go, little ring, whose worth will prove
nothing except the giver's love.
Circle my fair one's finger, be
a pleasing gift to her from me.
I hope she'll welcome you and over
her knuckle slip you, from her lover,
and straightaway you'll neatly hug
her finger, fitting just as snug
as she fits me.*

Written Galata 27 October 1450.

10. Carmina Burana 11: In terra summus rex est hoc tempore Nummus ("On earth, the highest king at this time is Money"). This poem encapsulates the central theme of the moral-satirical section, where money, personified as Nummus, reigns supreme. Money is not just as a king, but a powerful force, comparable to Fortuna, that governs the world, dictating the course of events regardless of individual efforts or moral righteousness. Kings bow to money, it serves as the judge in councils, wages wars, brokers peace, and ignites conflicts. Money buys and sells, deceives and manipulates—much like Fortuna, it is depicted as a force beyond moral control.

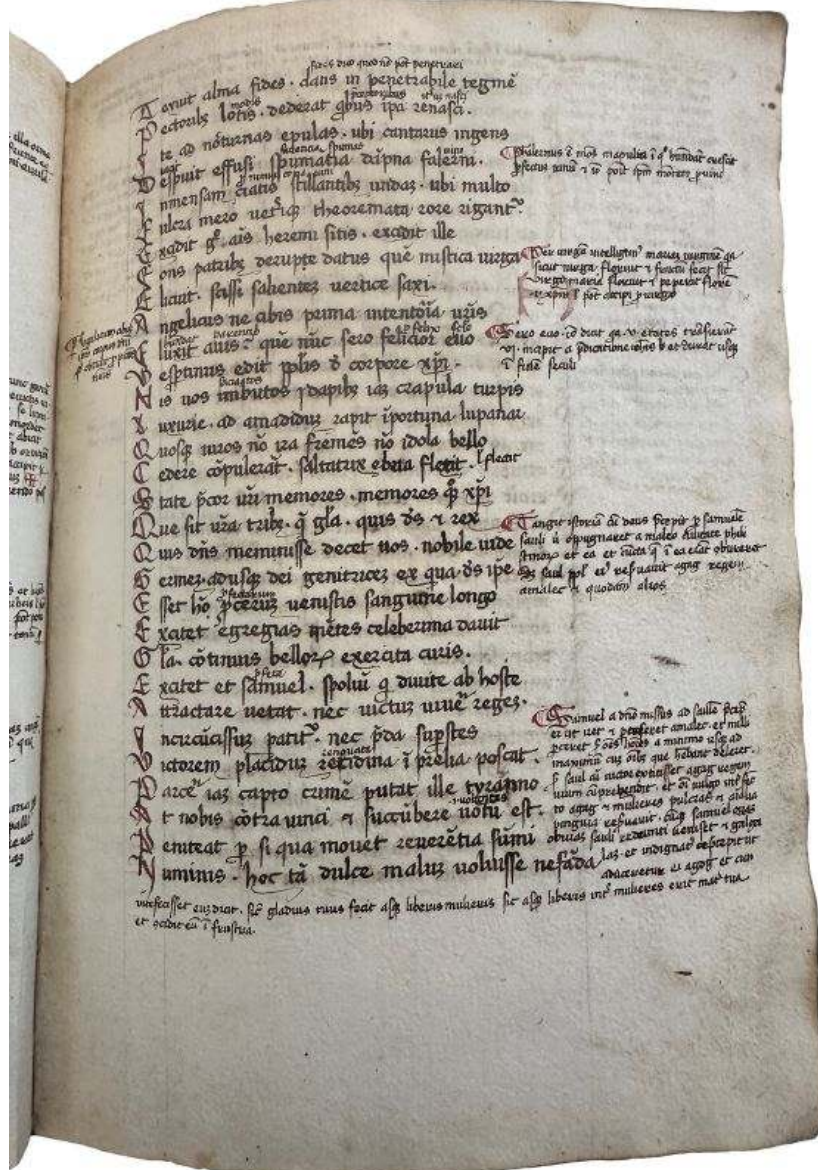
11. Pseudo-Ovidius, de pulice, the flees

*O puny flea, yet a bitter plague harmful to girls,
with what song shall I act against your deeds, fierce one?
You lacerate a tender body, hard one, with your bite,
which fills your skin with blood from her skin.
You cause her body to send forth darkening stains;
her smooth members with stains become moistened.
And when you fasten your sharp prow into her side,
the maiden is compelled to arise from her heavy sleep.
While you wander along her curves, you can penetrate other members.
You go wherever you please: nothing to you, savage one, is concealed.
Oh, it pains me to tell: when the girl reclines spread out,
you pluck at her thigh and go up into her open shanks.
Sometimes you even dare to go through her loving member
and arouse the pleasures born in those places.
The sexual imagery is explicit here and its criticism on it.*

Written 1447 in Savona.



12. Ovid, Amores III.5, the narrator has a dream about a heifer, as white as snow, and a bull, her fortunate companion. But then an elderly woman, acting as a procuress, arrives and confuses his mistress's mind. While his mistress goes off in search of greener pastures, he is left alone in his bed. The poem ends with the lines, "Blood fled from my cold cheeks, and deepest night stood there before my eyes." Dated 1447.



A BIOGRAPHY AND AN INTERPRETATION

In January 16, 1458, Antonio Traversagni, son of Giacomo and citizen of Savona, sold 38 Greek books for 200 Genoese lire. The contract stipulated that within a year, Giovanni Antonio could reclaim the volumes by returning the same amount. But as far as we know, he was never able to. A bookseller, would not have done that but a true bibliophile, would, a scholar devoted to the pursuit of knowledge,

Antonio's father, Giacomo, had served as consul for the Castilian merchants in Savona, a role that carried both influence and responsibility. The Traversagni children, surrounded by the ebb and flow of ideas, were shaped by a humanistic education. Savona, a bustling port—also the birthplace of Columbus—was a place where cultures intertwined, and the horizon always promised something new. Scholars like Aurispa and Giovanni Mario Filelfo, driven by their insatiable hunger for knowledge, made the long journey to Constantinople (as Traversagni did), bringing back with them the treasures of Greek learning.



Antonio Traversagni lived in the considerable shadow of his elder brother, Guglielmo Traversagni (1425–1503), who earned renown as a scholar, his name echoing through the halls of Europe's learned circles. His treatise on rhetoric would later find its way to print, thanks to the pioneering efforts of William Caxton in England.

Yet, despite his brother's towering presence, Antonio quietly forged his own intellectual path. The allure of the Byzantine world and Greek learning pulled him eastward, leading him to Constantinople in the 1440s. This journey, far from being a mere adventure, bore academic fruit. By 1444, Antonio had penned a treatise entitled "De la pudicizia del cuore" (On the Modesty of the Heart), a work now preserved in the Civic Library of Savona.

Unknown to the present biographers, Antonio Traversagni returned to his birthplace in 1447. This decision, documented in our manuscript, marks a curious period in his life where he transcribed the poem the Flee from Pseudo-Ovid into his anthology. This text stands out for its provocative content. While on the surface, the Flea seem innocuous, a deeper reading reveals an erotic subtext that would have been unmistakable to an educated reader of the time.

The line "You cause her body to send forth darkening stains; her smooth members with stains become moistened" contains clear sexual overtones. This suggests that Traversagni's selection of this poem was intentional and possibly reflects his personal feelings or experiences. An expression of personal desires. Did the man, known for his virtue, struggle with his own sensuality?

The tension between virtue and vice is again vividly expressed in the preface of Prudentius's *Psychomachia* that Traversagni incorporates in his manuscript. In the preface of the *Psychomachia* we read "*My first years wept under the crack of the rod; after that, the toga corrupted me and taught me to utter sinful falsehoods; then lewd sauciness and wanton indulgence...*" In the context of Prudentius's work, these line illustrates the moral dangers that come with maturity and social engagement. And these words may have resonated with Antonio, a man torn between his moral ideals and his earthly desires.

It is tempting to speculate that Traversagni did not only had an intellectual interest in this poem but that it also was a reflection of his own internal battles between restraint and indulgence—a theme that lies at the heart of the *Psychomachia*. It's inclusion in the compendium is thus a subtle yet telling choice that reveals much about the man behind the manuscript. *Mihi ipsi scripsi*—everything you write, you write for yourself. In essence, every text one chooses to include is, to some degree, a self-reflection.

Perhaps Antonio Traversagni was tormented by rejection. In 1447, he revisited the haunting lines of Ovid, where the beloved mistress forsakes her lover for greener pastures, leaving him desolate in his bed: "*Blood fled from my cold cheeks, and deepest night stood there before my eyes.*" These words, drenched in the agony of abandonment, could have echoed his own unspoken sorrows..

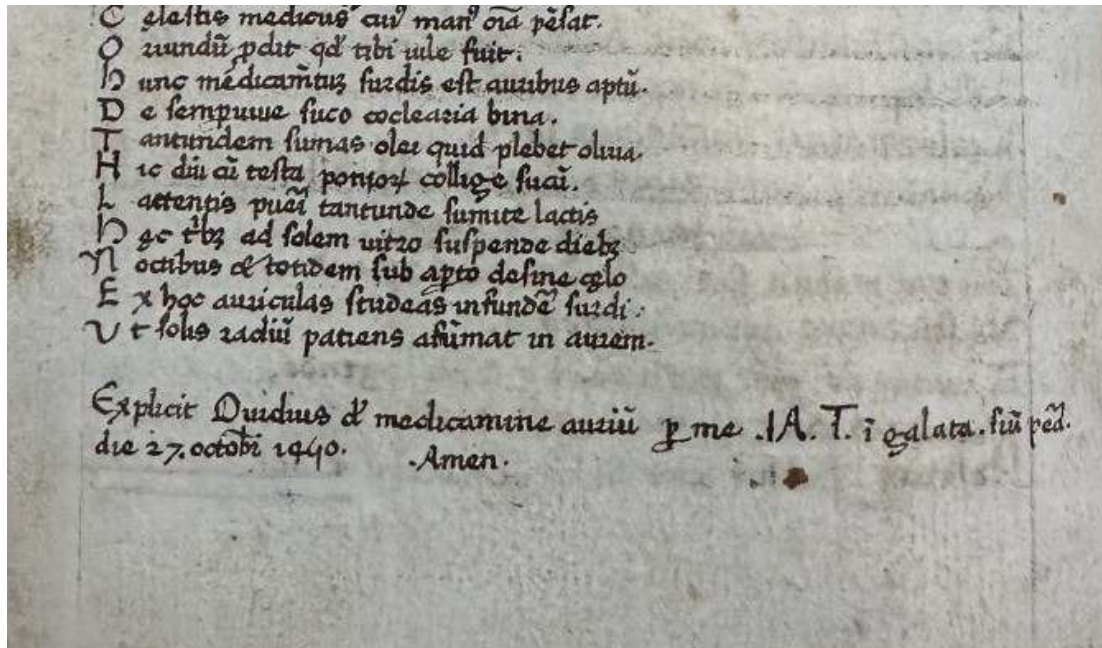
In 1450, Antonio Traversagni returned to Galata, the Italian colony nestled opposite Constantinople, a few years before the fall of the city. What made him come back in such a perilous time? The obvious explanation is the pursuit of Greek learning—a logical continuation of his scholarly ambitions. Perhaps Antonio sought to acquire more Greek manuscripts, to immerse himself further in the wisdom of antiquity. Indeed, Petti Balbi, a noted Italian scholar, suggests that Antonio may have studied at the Dominican convent in Pera.

But what if there was another, more personal reason for his return? What if, beneath the veneer of scholarly rigor, Antonio was driven by a different kind of longing—one not for books, but for love. The evidence, though subtle, is compelling. During this period, we find Antonio feverishly transcribing the verses of Ovid, a poet renowned for his exploration of desire and longing. There's the poem of the ring, where Ovid says, "I hope she'll welcome you and over." And there is the lament of Ovid once there was a heifer white as snow, and he was her joyful companion, but suddenly



the lover finds herself alone. The fleeting nature of happiness is brutally clear as the lover is abandoned at the end, the deepest night standing before his eyes.”

Scholars have been translating Ovid for centuries, each making his or her own anthologies. But why did Antonio choose these particular selections? His compilation, is far from a random collection of classical texts. It also speaks of Helen, whose beauty sparked the Trojan War, reflects on the capriciousness of fate citing excerpts from the Carmina Burana. Even in seemingly unrelated texts, such as De Vita Scholastica, Traversagni makes annotations on the very passages, that concerning drunkenness, adultery and homosexuality. Was it Greek love, that drove him? Was Antonio, grappling with desires that he could not openly acknowledge? Could his meticulous attention to these themes hint at a love unspoken? A further research of his personal annotations in the margins could no doubt shed light on this question.



In 1453, Antonio Traversagni fled the Ottoman invasion of Constantinople, returning to Italy alone and likely traumatized. He then undertook translating Ovid's *Remedia Amoris*, a guide to falling out of love.

Among his transcriptions was Ovid's poem about a parrot's death. This seemingly trivial subject carries deeper meaning. The parrot, once lively and vocal, symbolizes love itself. Its death represents love's end, leaving only emptiness behind.

According to Professor Giovanna Petti Balbi, Antonio chose not to resume his former public duties in Savona. Instead, he retreated into a life of introspection and solitude, a marked contrast to his earlier, more engaged existence.

This withdrawal into seclusion became a period of intense personal focus and scholarly activity. It was then that he authored a treatise on arithmetic—*The Rule of Three*—and composed poetry in the vernacular. He also transcribed at that time several short works, now preserved in the Vatican Library's Vat. lat. 11441 codex, alongside the writings of his more illustrious brother.

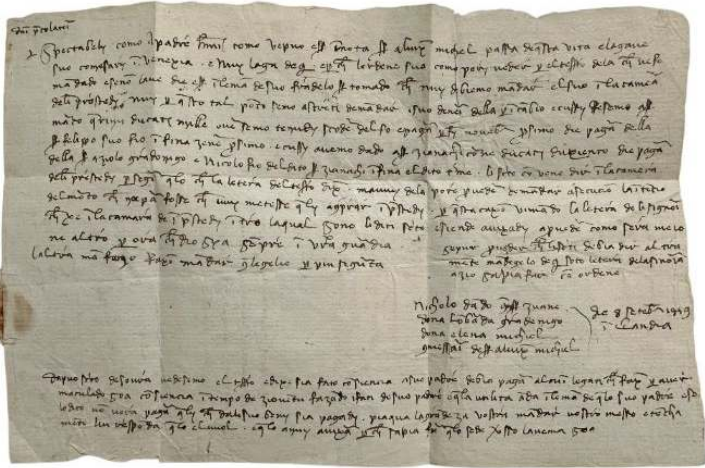
Some scholars speculate that Antonio Traversagni authored the renowned *Fiore di virtù* (Flower of Virtue), later printed by William Caxton. Yet, regardless of the precise details of his later years, the trajectory of Antonio Traversagni's life tells a compelling story—a life that began with adventure, with travels to the unknown, only to turn inward toward withdrawal and introspection, as he sought solace in philosophy amidst the turbulence of his experiences.



MANUSCRIPTS BEFORE 1500

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Giovanna Petti Balbi: *Governare la città. Pratiche sociali e linguaggi politici a Genova in età medievale*. Firenze University Press 2007. <http://www.storia.unii.it/RM/e-book/titoli/PettiBalbi.htm> Maurizio Campanelli: *MERCURIO TRISMEGISTO PIMANDER SIVE DE POTESTATE ET SAPIENTIA DEL*. Torino, 2011. Black, R. 2001. *Humanism and Education in Medieval and Renaissance Italy: Tradition and Innovation in Latin Schools from the Twelfth to the Fifteenth Century*. Cambridge University Press. Appendix Ovidiana Latin Poems Ascribed to Ovid in the Middle Ages. *Dumbarton Oaks*. 2020. aia Jennifer Falcone, Christoph Schubert (Eds.), *Ilias Latina. Text, Interpretation, and Reception*, Leiden – Boston 2021 (Mnemosyne, Supplements, vol. 443).



AN EXTREMELY RARE & EARLY RENAISSANCE LETTER FROM CRETE TO VENICE HIGHLIGHTING WOMEN'S ECONOMIC ROLES

24. [WOMEN] MANUSCRIPT in Italian. 1 page, with folds and seal.. From: Nicholo Dando, Dona Lombarda Gradenigo, and Dona Elena Michiel, commissaries of the late Alvise Michiel in Candia (Crete). To: Marino Caravelo and Leonardo Mocenigo, Procurators of Saint Mark's, Venice. Date: 8 September 1419 (received 12 October 1419).

\$ 4,500.-

The letter from 8 September 1419, received in Venice on 12 October 1419, sheds light on the administration of Alvise Michiel's estate following his death and highlights the active roles of Dona Lombarda Gradenigo and Dona Elena Michiel. As commissaries of the deceased Michiel in Candia (modern-day Crete), these women were tasked alongside Nicholo Dando with overseeing the management of Michiel's affairs. The document notable for two reasons: the prominent involvement of women in estate administration and the intersection of gender and governance in the Venetian colonial context.

Dona Lombarda Gradenigo and Dona Elena Michiel's shows the considerable influence in economic and legal matters. Their roles were not merely ceremonial; they held significant authority in managing the estate, demonstrating that Venetian society, within its aristocratic and colonial structures, allowed for exceptions to the patriarchal norms. Furthermore, their appointment underscores the strategic and familial networks that dictated the administration of estates, where women's involvement was not only accepted but necessary for the continuity of familial and financial interests across the Venetian Republic and its colonies.

In 1419, Venetian rule in Crete was characterized by significant economic exploitation, cultural exchange, and administrative integration into the broader Venetian colonial system.

Alvise Michel's will is recorded, written in Candia on April 26, 1419, and presents his stock of cotton at the last moment of his life. He had in Venice twenty-eight thousand pounds of cotton from Crete and six thousand pounds of cotton from Greece. Six sacks of Syrian cotton and fourteen sacks of Cretan cotton were loaded onto a ship whose captain was Albano Capello, acting on his own behalf. Another ship, captained by Zannaki Travasser, loaded six sacks of Syrian cotton belonging to him. He also held a monopoly on the cotton from Santorini through a contract established in 1411 with the Duke of Archipel for a duration of ten years. He participated in the trade of Turkish cotton as well."

Ref: Nam, J.-K. (Year). *Le Commerce du coton en Méditerranée à la fin du Moyen Âge (Medieval Mediterranean)* (French edition). Publisher. p. 207.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



ELEPHANT FOLIO LITURGICAL TEXT (16TH CENTURY). SPANISH NETHERLANDS?

25. [ANTIPHONARY-GRADUAL] Elephant folio (approximately 85 x 60 cm), bound in calf over wooden boards (about 2 cm thick), the boards decorated with metal bosses and corner pieces, with leather; 96 vellum leaves numbered in brown ink. There is some leather missing on one compartment of the spine, rebacked, stains on the boards, creasing on 13 folios (ff. 68–80). Some vellum leaves browned. Weight 15 kg.

\$ 15,000.-

A curious manuscript, that seems to be a combination Antiphoner and Gradual: all the early pages are chants for the Office (which would make the book an Antiphoner), but at some point, they switch to being chants for the Mass (as one would find in a Gradual), thus giving us all the chants one needs for the second through sixth Sundays after Epiphany. The Mass section seems to have fewer staves per page than the Office material.

This manuscript presents a fascinating liturgical hybrid—combining both an Antiphoner and a Gradual. The early pages contain chants for the Office (characteristic of an Antiphoner), while later pages transition to Mass chants (typically found in a Gradual), specifically covering the second through sixth Sundays after Epiphany. Notably, the Mass section employs fewer staves per page compared to the Office portion.

The manuscript shows evidence of adaptation, with several instances where original instructions in an angular script have been erased and replaced with text in a rounder hand, suggesting either a change in scribe or a later modification of the manuscript's purpose.

Of particular interest are the antiphons for Saints James, Jerome, and Augustine on folios 8-9. Their placement is unusual for this liturgical season, indicating a special devotion to these saints. The prominence of Saint James points to a Spanish connection, while the inclusion of Jerome and Augustine strongly suggests Hieronymite origins—a wealthy monastic order in Iberia with particular devotion to these saints.





The manuscript's decoration is exceptional. The initial 'D' on the first leaves displays craftsmanship so intricate it resembles enamelwork (and although it is glued on), one finds similar initials throughout the manuscript. Throughout the volume, approximately 10 large initials feature penwork extending into the entire margins, stylistically reminiscent of Dutch manuscript border decoration. Additionally, around 90 large red initials with elaborate penwork further enhance the visual richness of this volume.

This combination of Iberian devotional content with Northern European decorative influences makes this manuscript a remarkable example of cross-cultural artistic exchange in medieval book production.



The manuscript is a bit of a mystery while the music staves and overall character suggest Spanish origins, there's compelling evidence of reuse and adaptation. Vellum's expense made reuse common practice, supporting the hypothesis that the manuscript originally came from the Spanish Netherlands, created by Belgian-trained scribes and artists in the early 16th century, then subsequently remodelled toward the end of that century.

A sign of this reuse is the first leaf, which has clearly been repurposed—it's turned upside down, with the current "in hoc tomo..." text appearing on the verso side, while the recto displays a beautiful red pen-work initial. This arrangement strongly suggests later modification. The designation as "volume 4" further implies that the original set must have been extraordinarily extensive.

The codicological evidence of reuse takes on additional significance when considered alongside the Counter-Reformation's liturgical reforms, specifically Pope Pius V's 1570 issuance of the Roman Missal (*Missale Romanum*). This revision aimed to standardize Catholic liturgical texts according to the Latin Vulgate Bible translation. The Council of Trent (1545-1563) had declared Jerome's Vulgate the official Latin Bible text, necessitating adjustments to liturgical materials to match this authorized translation more precisely. This historical context could well explain the manuscript's rearrangement and adaptation.

These material traces of reuse—for example, on the first leaf, which has a reversed orientation and remnants of older decoration—allow codicologists to reconstruct a manuscript's earlier form and function. It also opens questions of how widespread or acceptable it was to break up, rearrange, and repurpose earlier codices.

Most medieval or early modern liturgical books are dedicated either to the Divine Office (Antiphoner) or to the Mass (Gradual). The fact that this single manuscript begins as an Antiphoner and then transitions to a Gradual is already rare and indicative of a unique—or at least non-standard—liturgical practice in the community it served.

The presence of antiphons for Saints James, Jerome, and Augustine—inserted at a point in the calendar year when they are not typically celebrated—suggests a particular devotion that might have been local or related to a specific religious order, something we would not expect in a standardized gradual. If indeed it belonged to a wealthy Iberian house—perhaps a Hieronymite monastery—this volume offers a concrete example of how books travelled or were swapped, reworked, and prized within monastic networks.



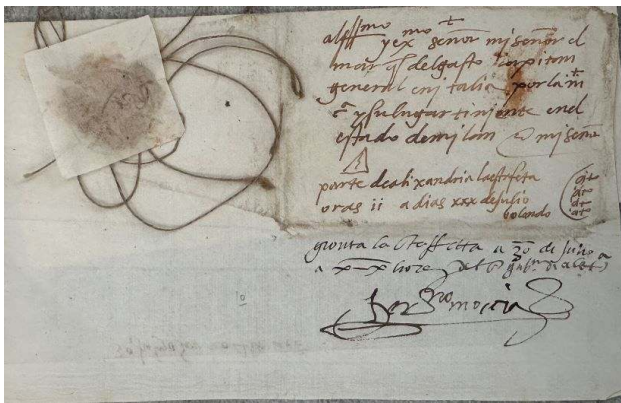


HYMNAL IN LATIN

26. [HYMNAL] Manuscript on vellum. Hymnal, in Latin, c.. mid-16th century likely German or Swiss 10 leaves (20 pp.), various hands,. In a handsome gilt Renaissance binding. Likely made for personal use.

\$ 2,500.-

1549 EASTERN MEDITERRANEAN TRADE LETTER



27. [LETTER] 1 Pg. . 1549 merchant letter from Alexandria to Milan with the original pendant seal and attached tails. The letter contains an apology for an extended business commitment in Milan.

\$ 1,000.-

Merchant letters from this period are rare, as they were expensive to send and highlight the significant commercial connections between Europe and the Eastern Mediterranean during the Renaissance. : Milan was a major commercial hub during this time, underscoring its pivotal role in facilitating trade and communication across the region.



ADMISSION TO THE NOVITIATE

28. [NUNS LITURGY] Susceptio ad novitiatum. Admission to the Novitiate. Latin manuscript on paper. 3 parts in 1 volume. XXXI numbered, 2 blank leaves; XXVI numbered, 1 unnumbered, 1 blank, 19 unnumbered leaves. 16-18 lines per page. Script: Gotica textualis. Text area: between 19 x 11.8 cm and 19.5 x 12 cm. Folio 27 x 18.5 cm. With rubrication, text in red and black, and numerous Lombardic initials, paragraph marks, etc., in red and blue, as well as 2 large 5-line decorative initials in blue with rich floral penwork. Some ink rot. Richly blind-tooled brown calfskin of the period (the leather on the spine mostly detached and half missing, joints open,) over wooden boards. Southern Germany, early 16th century.

\$ 18,000.-



The complete liturgy for the admission of young girls as novices in a convent, likely from the southern German region, is preserved in this manuscript. Manuscripts of this type and content have rarely survived, as they were part of a convent's 'liturgical hand apparatus' and thus in constant use. However, the present manuscript is in remarkably good condition.



It begins:

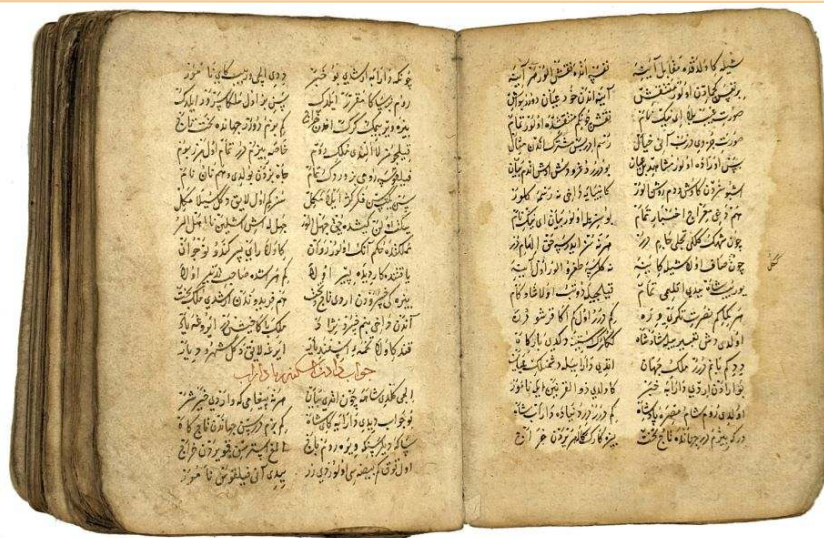
Susceptio ad noviciatum. In singulari. Introducatur ad capitulum sororum petita venia ad interrogationem superioris quod petat. ("Admission to the novitiate. The novice is introduced to the chapter of the sisters by asking the superior for permission to make her request.")

As in a responsory, the word *Respondeat* ("She responds") follows in red, and then *Misericordiam Dei et oram societatem* ("I pray for God's mercy and that of the community"), and *Et postque surrexerit ad vissionem superioris* ("And then she rises to meet the superior"). This is followed by intercessions, antiphonal chants—often with Roman square notation on a four-line system—and prayers in a complete worship service.

There are precise 'stage directions' for how the novice, the superior, and the sisters are to conduct themselves: *Tunc professa ducatur per ministrum ad locum ei preparatum in presbyterio et ibi maneat usque ad finem missae. Finita missa, praesidens casulam deponat et induta cappa incipiat antiphonas sequentes, et conventus continuat easdem.* ("Then the novice is led by the minister to the place prepared for her in the presbytery, where she remains until the end of the Mass. When the Mass is finished, the presiding officer removes the chasuble, puts on the cappa, and begins the following antiphons, with the convent continuing them.")

The second part contains the words for the admission of multiple persons into the novitiate: *Susceptio ad noviciatum. In plurali. Introducantur ad capitulum sororum petita venia ad interrogationem superioris quid petant.* ("Admission to the novitiate. In plural. They are introduced to the chapter of the sisters by asking for permission to make their request to the superior.") The third part contains instructions for decorating the church and the altar for the ceremony: *De benedictionibus ornamentorum altaris et sacrorum vestimentorum in quibus abbas fulciatur stola et baculo pro pallis altaris* ("Concerning the blessings of the altar decorations and sacred vestments with which the abbot is adorned, including the stole and crozier, for the altar cloths and vestments, etc.").

The front flyleaf contains a longer handwritten text in Bastarda script from the late 16th century with an *Officium ad indulgentiam puellam si Dominica* ("Sunday service for the indulgence of the girls, i.e., the novices").



SUFI POETRY

29. [OTTOMAN] An Ottoman poetic text. 8vo (17 x 12 cm), şerh-i mesnevî-i şerif (interpretation of the noble mathnawî). Original full calf binding, with the typical mandorla. N.d. 16th century (?). Possibly earlier. 220 leaves. Polished paper. Book block shaken. The text appears to be complete.

\$ 7,500.-

A Turkish matnawî is a versatile poetic form used for spiritual and mystical poetry, epic tales, romantic stories, and moral and philosophical discussions. This genre allows for in-depth exploration of themes and emotional expression. It has been particularly significant in Sufi literature, where poets employ it to convey spiritual insights and explore the soul's journey. The matnawî's flexible structure makes it well-suited for extended narratives and complex ideas, enabling poets to delve deeply into their subjects across a wide range of topics.

In the context of Turkish literature, the matnawî represents a bridge between the oral and written traditions, incorporating elements of folk stories, Islamic mysticism, and the sophisticated literary culture of the Ottoman Empire. This text starts with the simile of the candle and the moth, one that Rumi uses but many others as well.

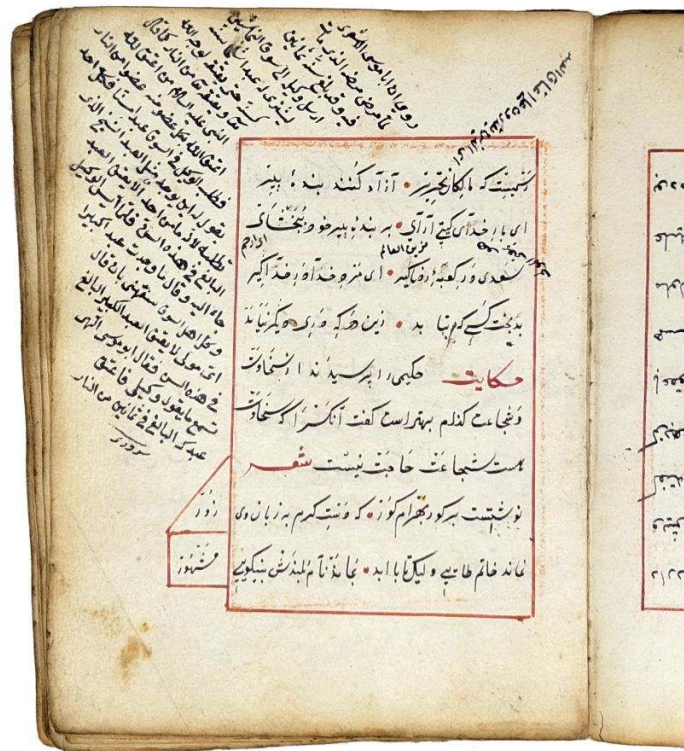
This manuscript is earlier text, possibly unknown. The exact number of Ottoman mesnevis is difficult to ascertain because many manuscripts may remain unpublished, undiscovered, or lost over time.

THE ROSE GARDEN, HEAVILY ANNOTATED IN OTTOMAN

30. [PERSIAN MANUSCRIPT, WITH OTTOMAN GLOSSES] Gulistan or Golestan. Colophon. Ahmad ebn Ya'qub, copied at noon in the month Muharram of the year 915 A.H. (April 1509 A.D.) Underneath that, another date. 939 A.H. (= 1532-33). On the flyleaves two stamps of the former owner "al-hâj (=hadji) Ahmed Shem'i", dated 1262 A.H. (=1845-46). Later 19th binding, paste paper boards. 8vo (14 x 10 cm). 228 leaves, on Arabic paper

\$ 12,500. -

Gulistan translates to 'the rose garden', and the text is divided into eight chapters called babs ('gates'), symbolically representing the eight gates to the garden of paradise. The work is moralistic and anecdotal, primarily written in hikayats (short prose vignettes) and interspersed with verse, characterized by a light and humorous tone.





Sa'di, deeply influenced by the Sufi tradition, embeds virtues like forgiveness, compassion, and humility in his work. Even when illustrating negative traits or actions, his overarching message focuses on moral improvement and the pursuit of a virtuous life. In the epilogue of "Gulistan," Sa'di states his objective was to offer advice in an easily digestible form. For centuries, it served as an educational textbook across the Persian-speaking world and was a fundamental text in the Persian language instruction of East India.

This manuscript's early date, 1509! is noteworthy, and its extensive annotations in Ottoman gloss are a standout feature. Early editions of "Gulistan" are rare in the market. For comparison, an illuminated mid-16th-century edition was listed for £47,000 on Rare Book Hub. From a scholarly perspective, this early manuscript is equally fascinating, if not more, because of the Ottoman glosses.

AN EARLY SCOTTISH ARCHIVE

31. [SCOTLAND] An interesting collection of legal/administrative documents in excess of one hundred and fifty Elizabethan/Jacobean legal documents, most on vellum (and a few on paper), dates between 1556 – 1649, the majority of them early 17th. Of all possible sizes.

\$ 12,500.-



One of the most prominent names in this archive is James Morisone (or Morison), along with Thomas Mudie. We have also identified Adam Lautie, a writer in Edinburgh, and Margaret Somervell. Additionally, the mention of the settlement of a debt of 1,100 Scottish pounds to Thomas Macaulay, another writer in Edinburgh, strongly suggests that the entire archive—acquired as a unified collection—originates from Scotland.

This archive spans the crucial period of 1556–1649, covering significant legal and political transitions during the reigns of Elizabeth I, James VI & I, and Charles I. This was a transformative era in Scottish legal history, marked by the increasing formalization of legal institutions and the complex interplay between Scottish and English legal traditions. It also reflects how legal practitioners adapted to shifting political circumstances and provides insight into debt settlement practices, property transactions, and the professional networks of Scottish legal writers.

A complete and cohesive legal archive from this period offers an insight into how Scottish legal professionals operated within a distinct legal framework while responding to broader British and European influences. The provenance of the archive, having been acquired as a whole from Andrew Smith Auctioneers, ensures the integrity of the collection. This allows researchers to examine the interconnected nature of legal, financial, and personal relationships in early modern Scotland, making it an invaluable resource for historians studying legal history, economic history, and political transitions.



MANUSCRIPT FORGERY IN KUFIC SCRIPT

32. [ARABIC MANUSCRIPT] An early Arabic manuscript forgery in Kufic script, reminiscent of a letter purportedly sent by the Prophet to the ruler of Bahrain, currently preserved in the Topkapi Palace. Manuscript on vellum. oblong 21 by 14 cm and comprising nine bound leaves. Provenance: purchased in the 1920s in Egypt.

\$ 9,500.-



Professor Ahmad Al-Jallad, a well-known scholar in the field, told us that the text is written in Classical Arabic—a language variant prevalent in the Arabian Peninsula during the 7th century—and delves into the topic of alcohol usage, employing characters that mimic early Kufic Arabic. C-14 suggests a date back to the 17th century.

Egypt has produced famous forgeries. In 1854, a French diplomat named François Alphonse Belin made a bombshell announcement: the discovery of an original letter sent by Muhammad to the governor of Egypt, complete with the Prophet's personal seal. This letter had been purportedly found in the library of a Coptic monastery in Egypt. Soon other letters were discovered and sold to the Ottoman sultans for large amounts of money. Four such letters are kept in the collection of sacred relics in the Topkapi Palace. Questions were not raised until 1904, when an article in the Egyptian journal al-Hilal argued that the letters' script—like ours—betrayed a crude attempt to imitate early Islamic writing.

But the history of forgeries goes much further back than the 19th century. It has also been suggested that they were made from the medieval period onwards. Christian (Coptic) and Jewish communities are known to have forged letters where Muhammad supposedly exempts the recipients from taxation.

Our manuscript might be older (as the C-14 date suggests) than the 19th century. We do not even know if the knowledge was intended to deceive. Could it be a copy in a crude hand of an already existing early manuscript?

However, according to Professor Gerd R. Puin, a leading expert in Arabic orthography and Koranic paleography, it is a forgery and a special one. He suggests a possible link to a letter attributed to the Prophet Muhammad, currently housed in the Topkapi Palace. According to Puin our MS displays the same distinctive paleographic errors as the one found in a letter attributed to the Prophet Muhammad, sent to the ruler of Bahrain, Munzir Bin Sawa. Gerd R. Puin's analysis of the letter of the Prophet can be found in his article titled "Das Siegel des Propheten" (The Seal of the Prophet), with specific reference to Figure 11 in that article.



Carbon-14 dating places its creation within several probable time frames, the most significant probabilities being between 1646–1681 and 1792–1803. Codex specialists have pointed out that the way it is bound looks old.

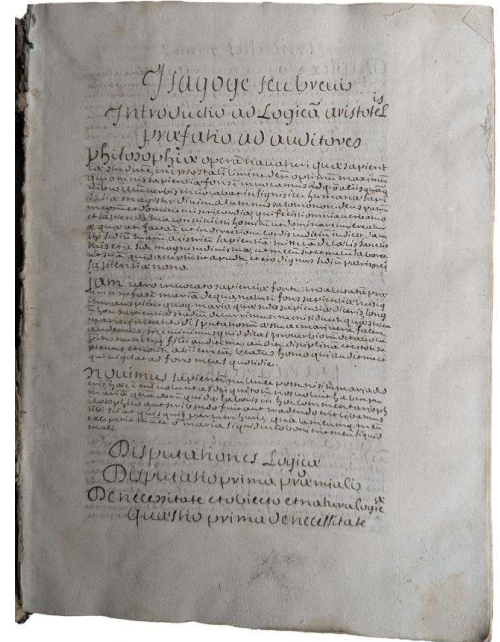
The questions surrounding this manuscript are manifold. The motivations behind its production, its original creators. Does it replicate an earlier text? If it is a forgery, how does this manuscript relate to the history of known forgeries, like the letter of Muhammad to the ruler of Bahrain? Are the paleographic errors indeed (as Prof. Puin claims) consistent with other known forgeries, suggesting a forgery workshop, active in the 19th century.

UNPUBLISHED SCHOLASTIC MANUSCRIPT

33. [ARISTOTELIS.] Isagoge seu brevis Introductio ad Logicam Aristotelis. Preface to the auditors. [Followed by:] Ethica (circa 1650). Quarto (240 x 180 mm) 350 pages, (4 blank leaves). 245 pages. Limp vellum binding of the time (binding damaged and worn).

\$ 3,250.-

A large, unpublished scholastic manuscript in Latin with usual terms to make the argument Dico ("I say" or "I assert") Dices ("You will say"), Confirmatur ("It is confirmed"), Respondre (answer). Most likely originating in France.



A MANUSCRIPT COPY OF AN EXCEEDINGLY RARE BOOK

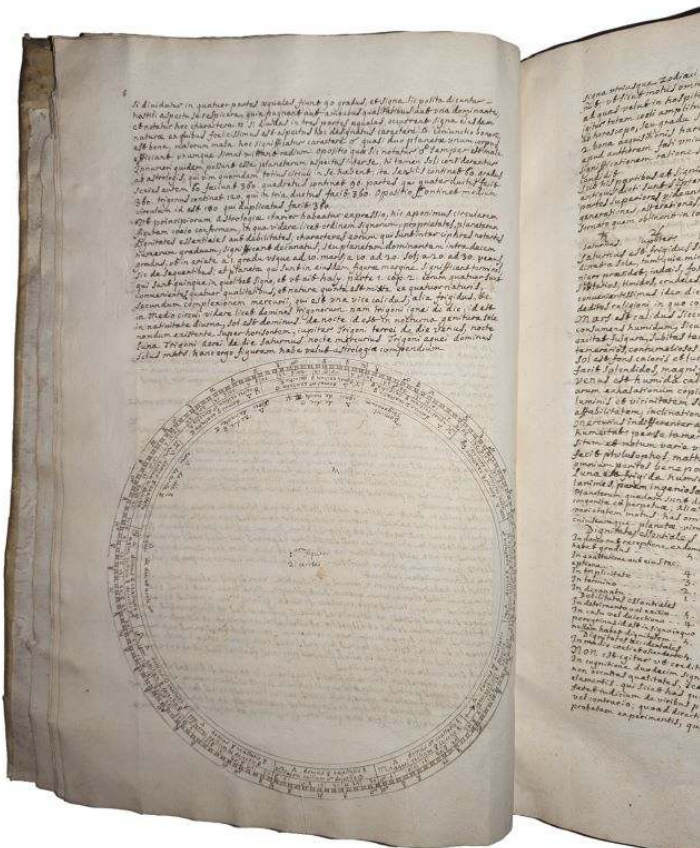
34. [ASTROLOGY] Astrologiae nova methodus Francisci Allaei, arabis christiani, 1658. Folio (35 x 23 cm). N.d. but 1658. Contemporary limp vellum. 1--42 pp, 1-20. One volvelle. The other places left blank. Written in clearly legible, 17th century hand.

\$ 3,550.-

The first printed edition was burned at the request of English and Spanish ambassadors who demanded the removal of passages deemed offensive to their nations (cf. Caillet, n°11557, and Dorbon, n°61-62).

The various parts of the *Astrologiae nova methodus* traces European history (notable dates include the invention of printing and the discovery of America, together with the founding of the various religious orders) and the histories of Christianity and Islam.

The work is written under a pseudonym Franciscus Allaeus 'a Christian Arab' but actually the work of the Capuchin Friar Yves de

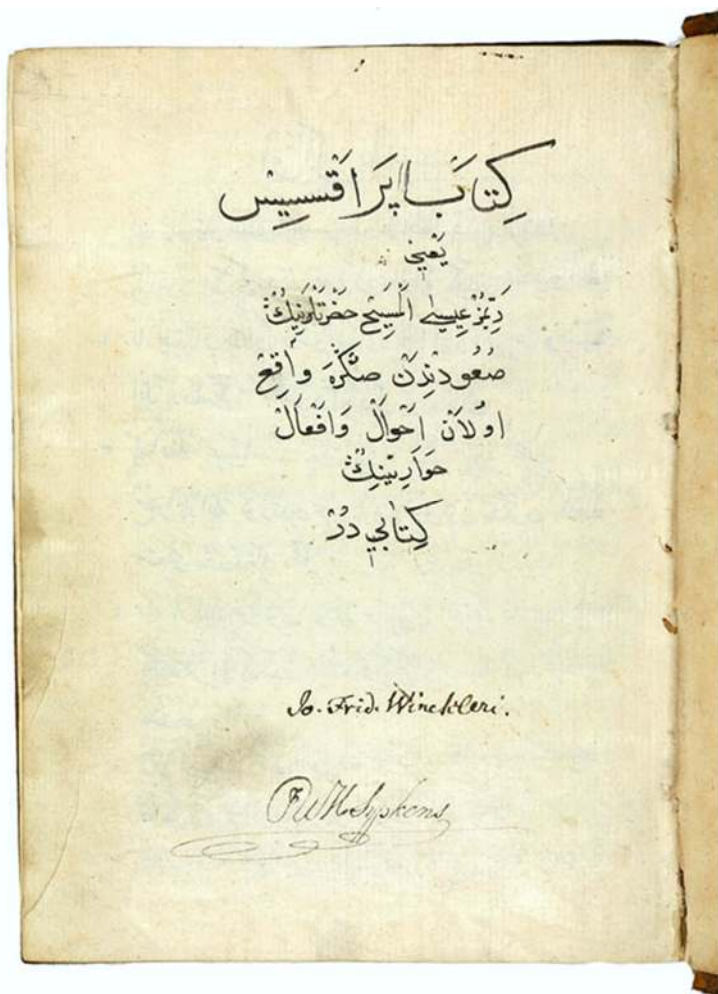




Paris. The book is hardly studied and the references in the literature are scant and tell us very little about the content. This manuscript is a fair copy of the 1658 publication, with one volvelle neatly drawn (without a top part).

Manuscript copies have their own place in the history of printing. It was the medium of choice to reproduce books that were suspicious or banned and could not be purchased openly. Another factor at work in the production of manuscript copies was that it was considered edifying by their copyists. After all, long hours spent in painstaking copying had been the hallmark of devotion in many monastic settings in medieval Europe.

Humanist pedagogues portrayed handwriting as an essential personal skill and a valuable intellectual exercise. They praised handwriting as an act of mental and manual discipline that enhanced the retention of the material.



A LOST 17TH CENTURY TURKISH BIBLE TRANSLATION

35. [BIBLIA TURCICA - NT - Actus, Epistulae, Apocalypsis]. Turkish translation of the New Testament. Secretarial manuscript with Ali Ufki Bey's autograph annotations. Constantinople, 1665. 4to (160 x 214 mm). (80), (4 blank), (32), (4 blank), (19), (1 blank), (13), (1 blank), (81), (1 blank) leaves. Contemporary full calf with cover borders ruled in gilt.

\$ 85,000.-

The realization of the project to translate the Bible into Turkish is material fit for a novel. An international master plan was conjured up to convert the Turks to Christianity, overthrow the Habsburgs, and bring about universal peace before the second coming of Christ. The idea was devised by a world-renowned scholar, financed by a Dutch arms dealer, and executed by a Christian who was kidnapped at age 18 and became the Sultan's confidant.

John Amos Comenius, the famous Czech educational reformer and religious leader, believed that the end of the world was near and one of its signs would be that Muslims converted to Christianity. For that to happen, the word of God needed to be translated into Turkish. The Turks, once

converted, would then crush the Habsburgs, which was but a step on the way to fulfilling the prophecies about the second coming of Christ.

In the spring of 1658, Comenius commissioned Levinus Warner (1618–1665), a German-born Orientalist and the Dutch envoy in Constantinople, to take care of a Turkish Bible translation intended to be printed in Leiden the next year. The immensely wealthy Dutch arms dealer Laurens De Geer was the man behind the scenes who financed the project. Warner, being unsure of his language skills, outsourced the project to a Jew named Yahya bin Ishak, an individual who is only known by his name. His Bible translation was proofread by Jacob Golius, a professor in Arabic at the University of Leiden in the Netherlands, and subsequently rejected.



Comenius still fired by Messianic expectation, ordered then another Bible translation. This time, they found the right person for the job. A Pole from the Ukraine. Bobovi (Bowowski) but better known by his Turk Ali Bey, was born in 1610 and at a young age kidnapped by Tartars and sold on to the Turks. Being a bright boy, they educated him in the palace school of the sultan in Istanbul. The Sultan nicknamed him Ufki, which means wide horizons or quick-witted. Skilled as a musician, he became the official music teacher of the court. As a musician and a polyglot, he versified the first 14 Psalms in Turkish, enabling them to be sung to their proper Genevan melodies. Listen to Ali Ufki Psalms on YouTube.

As Ali Bey secretly contemplated reconverting to Christianity, he completed his task in December 1664. While Comenius and his group were excited, controversy broke out over the quality of Ali Bey's translation. Despite his superior style compared to Haki's word-for-word translation, his inconsistent spelling and sentence structure remained too close to the Turkish language, according to Şahin, an Armenian copyist of Oriental manuscripts at Leiden University. The accusation was that Ali Bey delved too much into Islamic culture to find equivalents for biblical names. With Warner's death in 1665 and Geer's in 1666, the money stream dried up, and the dream finally ended with the grand-master's death in 1670. It took until the early 19th century for a Turkish Bible to be printed.

OUR COPY

Still a few translations survive. Ali Bey produced a few fair copies that were sent to Golius to the Leiden University Library. In 1888, the Leiden Library discovered the missing New Testament (Cod. Or. 3100), or at least a part of it, in the hand of one of Ali's secretaries, with interlinear and marginal corrections by Ali Bey himself. One part, however, remained lost. That is, until now. The present volume comprises of the missing parts of this New Testament copy, Acts, Romans, Philippians, 1 & 2 Thessalonians, Hebrews, James, 1 & 2 Peter, 1-3 John, Jude, and Revelation. Also written under Ali Bey's direction and copied from his personal draft, with his marginalia and corrections.

PROVENANCE

The manuscript carries the signature of Johann Friedrich Winckler (1679-1738), professor of theology in Hamburg. Subsequently, it was owned by Nicolaus Wilhelm Schroeder (1721-1798), professor of Oriental languages in Groningen. See Schroeder's auction catalogue *Pars altera bibliothecae Schroederianae* from 1834, p. 6 No. 24. It emerged in the sixties in a bookshop in Utrecht and was bought by the previous owner, a Dutch theologian who sold it to us.

SCIENTIFIC INTEREST

Bobowski's Bible has not yet seen its full critical edition. Researchers emphasize the exceptional value of the work because Ali Ufki attempted to write the text to make it speak to Muslim Turks. That same intention is also visible in his translations of the Psalms mentioned above.

It is unknown what language it was that Ali Ufki translated the Bible from. A study of Ali Bey's spellings of proper names, e.g. Petro, Se'mun, Filipo, Pilato, could reveal much about his connections with Christian tradition. Several of these are Italian spellings and suggest a Catholic connection. That Ali Bey refers to John the Baptist as Yuhanna Ma'madant, a Christian construction of John's name in Arabic, suggests that he was in contact with the Oriental churches also, perhaps the Syrian Orthodox Church. (Privratsky, 2014: 19-20).

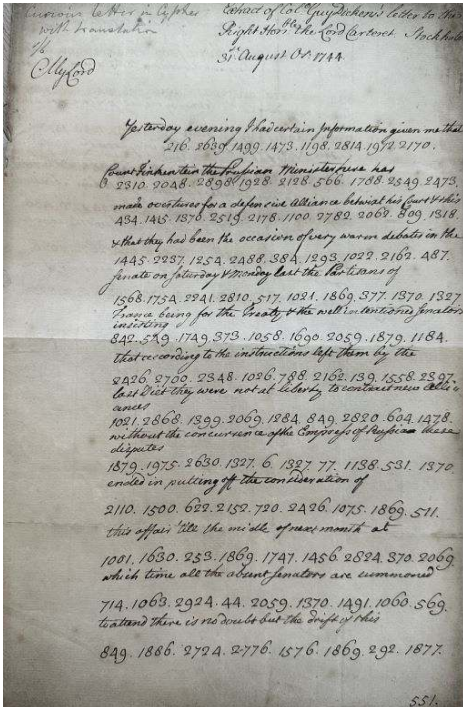
A SECRET 18th CENTURY "BOOK CYPHER" LETTER

36. [BOOK CYPHER] "Extract of Colonel Guy Dickens' letter to the Right Hon'ble the Lord Carteret. Stockholm 31st August 1744." The letter, in ink on a watermarked laid paper has lines of encoded numbers with alternate lines of decoded words. Presumably, the letter, written in code, was deciphered upon arrival. Single sheet; 2 sides. Approx. 31 cm x 20 cm.

\$ 950.-



An 18th-century book cipher is a cryptographic method where words or letters in a message are replaced with numbers corresponding to the page, line, and word or letter positions in a particular book. Both sender and recipient must have identical copies of this book to encode and decode messages. It's a form of steganography, as the encoded message appears to be a meaningless series of numbers to anyone without the key text, making it a secure method of communication during that era



The decoded letter reads: "My Lord, Yesterday evening I had certain information given me that Count Finkenstein the Prussian Minister here had made overtures for a defensive alliance betwixt his Court & this, & that they have been the occasion of warm debates in the Senate on Saturday & Monday last the Partisans of France being for the Treaty & the well intentioned Senators insisting that according to the instructions left them by the last Diet they were not at liberty to contract new alliances without the concurrence of the Empress of Russia these disputes ended in putting off the consideration of this affair till the middle of next month at which time all the absent Senators are summoned to attend there is no doubt but the drift of this Treaty is to be a check upon Russia to prevent that Crown sending any Assistance to the Queen of Hungary but as according to the letters of the last post we may now certainly expect to see Gen.rl Lubas here very soon the well intentioned Swedes hope jointly with him to be able to baffle the designs of the French Faction I send the above Informations to Lord Prawly by this evenings post."

It is interesting that Dickens, a diplomat and ambassador, was equipped with the cipher skills of a spy. Lieutenant-Colonel Melchior Guy Dickens (1696 - 1775). From 1724 to 1730 he was Secretary at the British embassy to Prussia in Berlin and was appointed Secretary to the Prussian Court in 1730. He left Prussia

in May 1741. In June 1742 he arrived in Stockholm as Minister to the Swedish Court, his role in the time that this letter was written and in 1749 he became ambassador to Russia.

LAW IN EARLY ENGLAND 10 SHEETS OF VELLUM FROM THE REIGN OF CHARLES I

37. CHARLES I, King of England (1600-49, reign of) – in large calligraphic initials. An unusually large document in English on 10 sheets of vellum from the reign of Charles I, in a dense gothic book hand, probably relating to the Manor of Knoll or Knowle [?in Warwickshire]. 10 vellum scrolls, approximately 550 x 740 mm each. With a contemporary custom made wooden book with room for a large wax seal (of which a fragment remains).

\$ 2,500.-



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



On verso of the last role it says "An exemplification of the .? ... 1588? Lately made in 1618??? At the manor Knowle in (Warwickshire?). An exemplification is a certified or verified copy of an official document, record, or legal instrument that has the same legal validity as the original. It's typically authenticated by a seal or official signature to confirm it's a true copy. Which is the case here. A later inscription on verso of a sheet; "August 10th 1751. Read in Court by C. Gould for Theo. Darley, Associate"

These legal documents (related to inheritance and land tenure) must have been of considerable importance for the owner, since he/she had a large custom fit box (880 x 120 mm) made for them.

By 1640, England had nearly as many lawyers per person as it would three centuries later! This surge wasn't just about numbers - it reflected deeper changes in how English society resolved its disputes, moving from local justice to professional legal services. Popular belief painted these early lawyers as untrained charlatans, but the evidence tells a different tale. Despite the administrative headaches caused by their growing numbers, these practitioners were largely competent professionals adapting to society's changing needs. These documents shed light on the evolving legal practice. The custom made box is a unique book related object.



AN ARCHIVE OF GERMAN COOK AND REMEDY MANUSCRIPT MATERIAL FROM 1753 TO 1840

38. [COOK & REMEDY BOOK] [HAUSBUCH] The main volume, a quarto-sized book measuring 28 x 22.5 cm, contains 209 pages and 7 leaves bound in contemporary half leather. Written in several hands, the dense and difficult-to-decipher text covers a wide range of topics. A compendium of practical knowledge. Origin. Probably Culmbach, since the text mentions the Harvest Festival there in 1817.

\$ 1,750.-

The manuscript is accompanied by additional materials: five booklets labeled A to E (totaling around 100 leaves) called "Materia Medica," 20 quires of medical receipts, and a separate booklet (30 leaves). There is a list of ingredients

with the note "Saturday, May 29, 1753, everything paid for at Seeberger for 24 ½ Kreuzer and received an ink as desired.

Receipts for making wine and jam. For household management, there are instructions for soap making, rose oil production, and the preparation of Cologne water and hair pomades. Medical remedies form a significant portion of the text, addressing ailments such as weak eyes, epilepsy, rheumatism, urine infections, anthrax, and cholera. The manuscript even includes advice on dental procedures like tooth extraction and mentions a 1753 receipt focusing on a cure for tinnitus.

Pest control is another prominent theme, with remedies to repel fleas, treat mange, chase away weasels, and exterminate bugs. It has extensive instructions on fruit cultivation, including an intriguing method called the

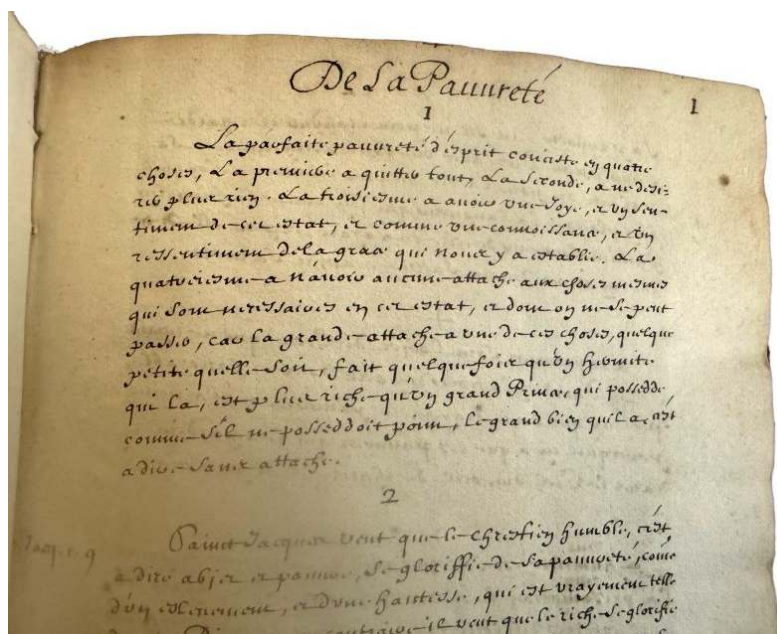


"pomological magic ring" to encourage barren fruit trees to bear. The manuscript also provides instructions for catching otters and producing colors.

This diverse manuscript, with its eclectic mix of practical knowledge spanning cooking, medicine, agriculture, and household management, bears a striking resemblance to earlier traditions of comprehensive household guides. It could be seen as a late descendant of the medieval Hausbuch tradition, exemplified by works like the famous Housebook of Wolfegg Castle.

While separated by centuries, both this 18th-19th century compilation and its medieval predecessors share a common purpose: to serve as repositories of practical wisdom for managing a complex household or estate. The varied contents, ranging from culinary recipes to medical remedies, from agricultural advice to pest control methods, reflect the diverse responsibilities and concerns of those overseeing a large household or rural property.

The collaborative nature of the manuscript, evidenced by the multiple handwritings, suggests it may have been a living document, added to over time by various members of a household staff or family.



JANSENIST PUBLISHER'S MANUSCRIPT FROM THE LIBRARY OF THE TRANS GENDER CHEVALIER D'EON

39. DUVERGIER DE HAURANNE, Jean. Theological manuscript in French, "La Pauvreté" (On Poverty), likely by Jean Duvergier de Hauranne. 18th century. Large 8vo (20.5 x 16 cm). Margins slightly trimmed. 18th-century vellum. 86 leaves. Provenance: from the library of Chevalier D'Eon. The signature is an autograph. \$ 2,750.-

Jean Duvergier de Hauranne, better known as the Abbé of Saint-Cyran, was an important figure in 17th-century French religious thought. Saint-Cyran's austere theology, deeply rooted in Augustinian thought, became the cornerstone of Jansenism.

As spiritual director of Port-Royal-des-Champs, Saint-Cyran's influence grew rapidly. His uncompromising stance on moral renewal and his critique of worldly religion put him at odds with the powerful, including Cardinal Richelieu. This conflict culminated in his imprisonment at Vincennes in 1638.

"Christian Thoughts on Poverty" (1670) is a book ascribed to him, although in the book published long after his death, the printer says, "We also did not think we should put the name of their Author at the head of these Thoughts, because, having affected to hide it during his life in the works of piety he composed, we feared to wound his humility after his death." So, we do not know for sure if the manuscript precedes the book or not. But it seems very likely. In the preface, it is said that the anonymous author was full of the expressions of the Fathers and of Scripture, that he most often did nothing but repeat, without realizing it, what the Holy Spirit had inspired. The publisher then writes that he wavered on putting the original passages in the margin to make these instructions more authentic, but it was later judged to abstain from this for fear of making this Book less convenient and less portable. However, in our copy, these notes are



often there. The meditations end at no. 804, while in the book they go on to number 815. Two other texts follow: "Traduite de psaume de David" and "Saint Bernard dans la lettre."

On the flyleaf, it says in an 18th-century hand "De la Bibliothèque de Chevalier D'Eon". D'Eon was a diplomat, hardened soldier, spy, and cross-dresser. His life has remained a subject of fascination ever since. The Chevalier d'Eon lived openly as a man and as a woman in France and England at different stages of life. He later claimed that in 1755 he had attended a ball at Versailles dressed as a woman where, *'after briefly revealing his masculinity, [he] seduced Madame de Pompadour'*. He joined the French army and had a dazzling military career against the Prussians. Afterwards, the Chevalier was effectively working in London as a spy for Louis XV and living on a lavish scale, entertaining such important names as Horace Walpole and David Hume, while spending his money on rare books and manuscripts (such as ours!), fine clothes, and corsets.

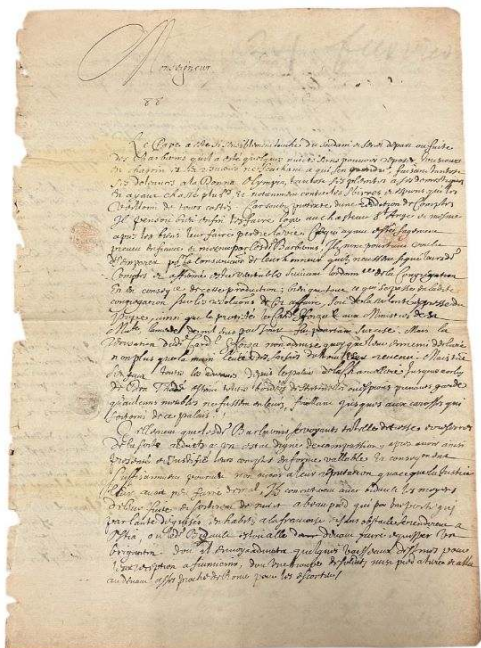
In 1785, the Chevalier returned to England. To generate some income, he ended up giving fencing displays, dressed as a woman. He died there in May 1810, and a post-mortem examination confirmed that 'his male organs were perfectly formed'.

A COMPELLING FIRST-HAND ACCOUNT OF 17TH-CENTURY EUROPEAN POLITICAL AND RELIGIOUS CONFLICT, INCLUDING THE FEMALE POPE

40. GAUDIN, Louis A., Lord of Railliere. Autograph Letter Signed, three pages, Paris, 24 February 1646. Folio (8 ½ x 12 in.). Written in French, sealed with two red wax seals.

\$ 1,250.-

A politically charged manuscript letter concerning the power struggle between Pope Innocent X and the Barberini family, formerly favored by Pope Urban VIII. Addressed to "Monseigneur"—almost certainly a counselor of Louis XIV—the letter details the Barberinis' dramatic flight from Rome to France and the repercussions of their exile. The author, Louis A. Gaudin, who was later imprisoned in the Bastille (October 1648), provides a rare contemporary account of the Barberinis' daring escape from papal persecution.



Gaudin describes Pope Innocent X's frustration and inability to rest following the Barberinis' departure, his consultations with his influential sister-in-law, Donna Olimpia Maidalchini (known as the "Female Pope"), and his failed attempts to confiscate their wealth and imprison them in the Castel Sant'Angelo. The Barberinis, aided by their agent Bidault, managed to disguise themselves as French and flee via a brigantine from Ostia. The letter also touches on the political intrigues surrounding Cardinal Mazarin, the influence of the Elector of Bavaria, and French involvement in English affairs. Gaudin recounts Queen Henrietta Maria's appeal for aid against Cromwell, financial misappropriations concerning the Army of Flanders, and internal disputes regarding Huguenot privileges under Louis XIII.

The manuscript concludes with a lengthy enumeration of benefices distributed.



A PERSIAN MEDICAL ENCYCLOPEDIA MANUSCRIPT



41. GORGANI Ismail. Zakhireye Khwarazmshahi, "A treasure dedicated to the King of Khwarazm. 280 leaves on polished paper. Occasionally annotated. Quarto (22 x 15.5 cm). Contemporary Arabic binding, front cover loose. N.d. but 18th century. Complete.

\$ 6,500.-

A Persian medical encyclopaedia written by the Persian physician, Ismail Gorgani (1040-1136) in 1110. This Persian medical book is equal in prestige to the famous medical book by Avicenna, The Canon of Medicine.

The first chapter lays a foundational understanding of medicine, exploring human anatomy and the general pathophysiology. The ensuing chapter delves deeper, discussing symptoms, disease signs, treatment methods, sphygmology (the study of the pulse), and bodily fluids like sweat and urine.

In the third chapter, Gorgani shifts focus to environmental and lifestyle factors affecting health, such as water, weather, nutrition, exercise, emotional well-being, and sleep patterns. This section also covers treatment approaches for specific demographics, namely children and the elderly.

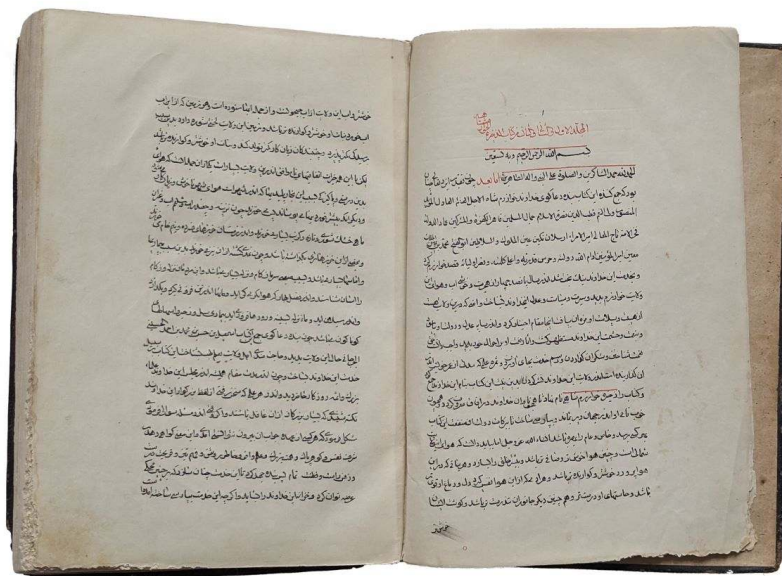
The fourth chapter introduces the concept of differential diagnoses and tracks the progression of various diseases. Subsequently, the fifth chapter categorizes fevers and examines the role of natural body moisture in fever development.

Chapter six is a detailed discourse on treating ailments associated with the head, neck, limbs, and trunk. The seventh chapter is particularly diverse, encompassing treatments for wounds, inflammations, oncology, burns (caused by hot water, oil, and fire), cauterization techniques, and orthopedics.

The eighth chapter is devoted to the integumentary system, covering general dermatology, hair disorders, obesity, weight loss, and their respective treatments. In the ninth chapter, Gorgani addresses the critical subjects of toxins, drugs, animal bites (including rabies), and insect stings.

The final chapter, chapter ten, is a thorough exposition on pharmacology. It classifies drugs, delves into medications for the ear, eye, nose, and mouth, and covers topics like epilepsy and stroke, concluding with a glossary of pharmacological terms.

Through this meticulously structured work, Ismail Gorgani not only catalogued medical knowledge of his time but also laid the groundwork for future explorations in the field of medicine.





"CONSTANTINE PAGANUS"

42. [HERMENEUTICAL MANUSCRIPT] Late 18th century manuscript without author name or title, around 200 numbered pages plus 45 leaves (irregularly numbered). One board of the binding stained. An exquisite binding featuring the inscription "Constantine" on the front cover and "Paganus" on the back. This clever wordplay - "Constantine Paganus" or "Constantine the Heathen" - creates a deliberate contrast with Constantine the Great, the revered Christian emperor.

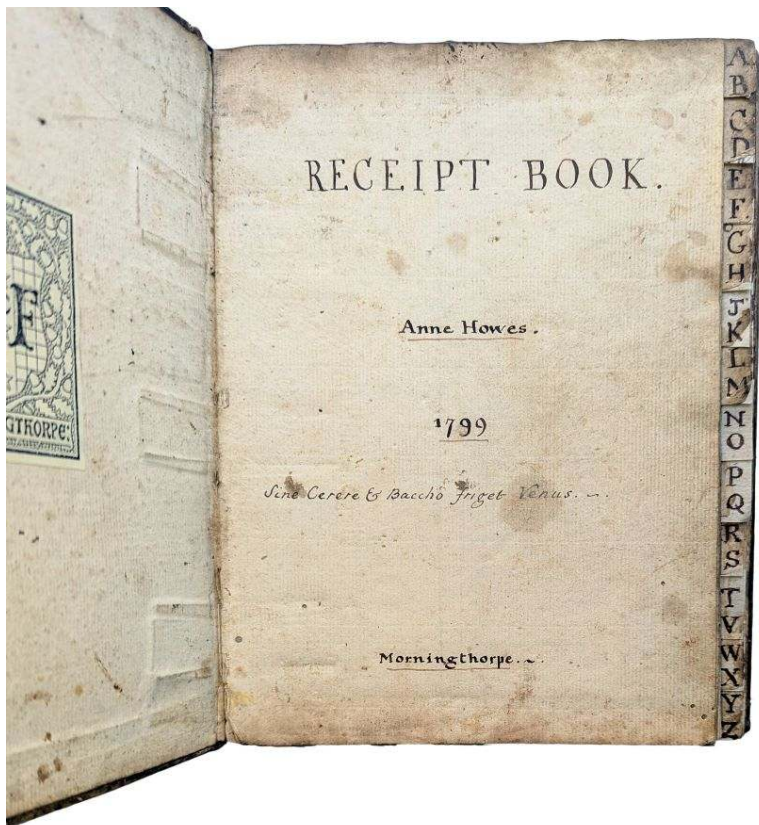
\$ 4,750.-

The text contains references to dates from the late 18th century, it mentions Rome Naples.

A collection of esoteric and hermeneutical notes, written in two distinct hands, primarily in Italian with some sections in Latin. The text explores various subjects, including astrology, mathematical formulas, reversed pyramid figure combinations, tables of proportions, numeral keys, zodiac symbols, and the alphabet of Petosiris—also known as Ankhefenkhons—the high priest of Thoth at Hermopolis.

The work references numerous influential authors, such as Agrippa, Pico della Mirandola, Raymond Lull, Johannes Peurbach, Raban Maur, and Juan Caramuel, the first significant interpreter of Trithemius's cryptography. It also cites the hermetic formula "Pugna Hectoris et Achillis," as discussed in *Hermetic Philosophy and Alchemy* by Vanessa Vassallucci (Routledge, 2012).

A manuscript of considerable depth, it warrants careful study.



WITHOUT FOOD AND WINE, LOVE CANNOT THRIVE

43. HOWES, Anne (1761–1850). Manuscript recipe book, containing approximately 150 receipts, along with a few household remedies. Large octavo (210 x 160 mm), 259 pages. Contemporary vellum binding. Dated 1799, Anne Howes, Morningthorpe.

A charming inscription appears on the title page:

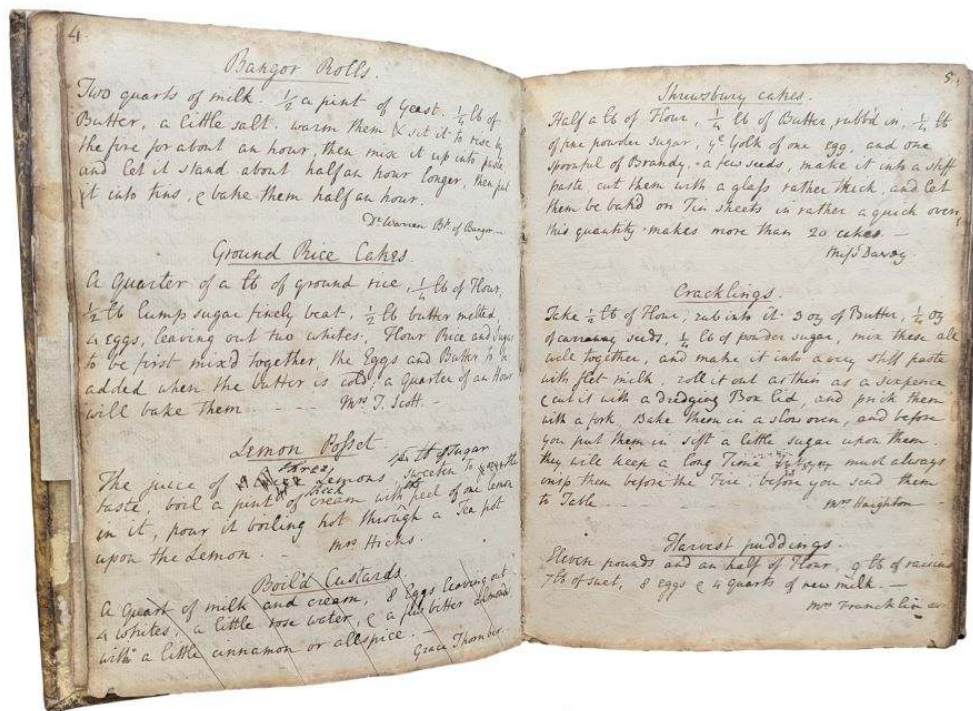
"Sine Cerere et Baccho friget Venus"
(Without food and wine, love cannot thrive.)

Includes the bookplate of R.C. Fiske of Morningthorpe Manor, which was dispersed in 2016.

\$3,750.-



This manuscript contains a wide range of recipes, including cakes, dressings, meat dishes, creams, soups, fish, and wines, along with various methods of food preparation. There is an index in front.



Two of the most notable entries include a curry recipe—especially significant as the first known published English curry recipe appeared only 50 years earlier. The exact date of this entry is uncertain, as the manuscript contains contributions from various hands, all written sometime before 1799. Another intriguing entry is a receipt for the preparation of books and shoes.

The contributors appear to come from a wide variety of men and women, all seemingly connected to Morningthorpe (Norfolk).

Anne Howes (1761–1850) was the second daughter of the literary scholar, historian, and minister, Rev. Thomas Howes of Morningthorpe (1728–1814). He is best remembered for *Critical Observations on Books, Ancient and Modern* (1786–1800).

UNPUBLISHED MANUSCRIPT FROM AN ENLIGHTENMENT THINKER

44. [MANUSCRIPT, UNPUBLISHED] ADVERSARIA, In all Arts and Sciences, Liberal, Mechanical, Human & Divine. Norwich, 1st January, 1764. Large folio, (33 x 21 cm), 85 leaves followed by multiple blank leaves and index. Contemporary paneled calf. (rebacked). Illustrated title, depicting a drawing of a beehive, with a Latin saying.

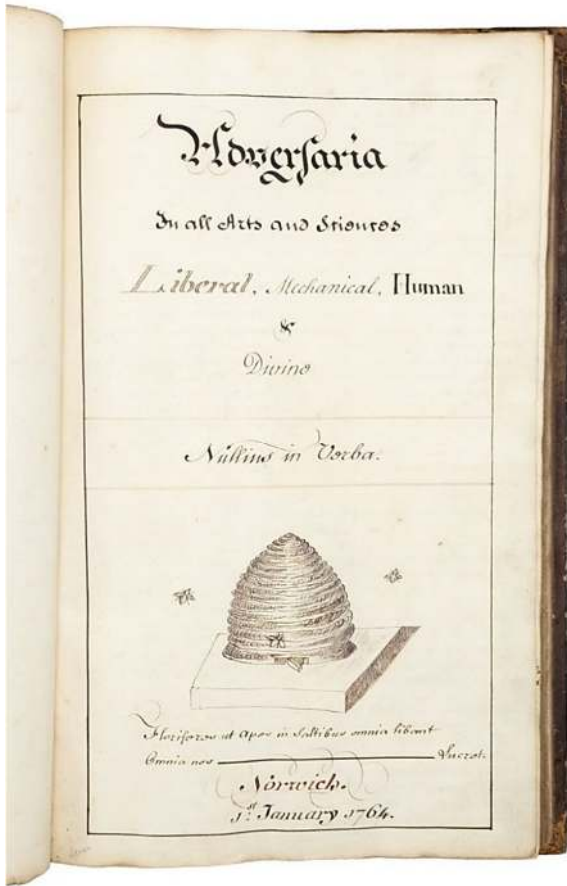
For just as we see the bee settling on all the flowers, and sipping the best from each, so also those who aspire to culture ought not to leave anything untasted, but should gather useful knowledge from every source.

\$ 4,250.-

Adversaria is a term that describes a collection of notes, remarks, or observations, and that is precisely what this book contains. The manuscript is written with great care, and has definite literary touch

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



This unpublished manuscript reflects the thoughts of an enigmatic 18th century free-thinker. Although it references other writers, particularly Alexander Pope, the ideas presented are original and not mere copies of existing works. The author's identity remains unknown, but a thorough analysis of the text may reveal clues to uncover who they were. The manuscript explores the following topics:

1. Reason. "Truth never serves the purpose of Knaves"
2. History, "We are not only passengers or sojourners in the world, but we are absolute strangers at the first step we in it."
3. Virtue: the exalted virtue of the ancients is a farce, revenge and self-murder are heroic.
4. Marriage: marriage of love is pleasant; a marriage of interest, easy; and a marriage where both meet, happy. A happy marriage has in it all the pleasures of friendship, all the enjoyments of sense and reason, and, indeed, all the sweets of life. (Quoting John Addison.)
5. Maxims and Reflections: *The Slavs raise to command, may learn, not to fear the sword but he cannot shake the terror of the Whip.* Perhaps meaning that while you might be courageous in one way, you might be affected by more subtle, psychological, or systemic forms of control (the whip).
6. Bible: *There is no more miscellaneous book, which treats of so great a variety of subjects ... Genesis: God is making bargains ...*
7. Inscriptions. The author refers to the Church of Loosduynen in the Haque, A chapel in Clapham, a fountain at Houghton. He also mentions an inscription (now lost) on the back of the Temple of Worthies, which praises a Greyhound: *To the Memory of Signor Fido, an of Signor Fido an Italian of good Extraction who came into England not to bite us, like most of his Countrymen, but to gain an honest Livelyhood, etc.*
8. Law, without it the world becomes a retreat for Thieves and Assassins.
9. Moral Evil. "Man is a free agent."
10. Friendship. The author tells us, that while there is no greater good, one must be realistic. The author continues to discuss the following topics in a lively fashion
11. Chronology
12. Prophecy
13. Free Thinking
14. Miracles
15. Happiness
16. Money
17. Books
18. Mathematics
19. Prudence
20. Learning
21. Morning
22. Delicacy of Taste
23. Example
24. Hope
25. Confidence of Opinion
26. Education
27. Poetry and Painting

MUSICAL SCORES OF THE 18TH CENTURY WITH IMPORTANT COMPOSERS

45. [MUSIC] [MANUSCRIPT] Anonymous (mid-18th cent.). (Anthology of 105 instrumental pieces and songs). England (Scotland?), n.d. (owner's entry of "Ralph Pattison His Book 1756" on pastedown), page numbering as follows: [2],3-31/40-196. Two leaves of index. Oblong 8vo. Covers detached and worn. Spine gone.

\$ 4,500.-

This manuscript is an intriguing, mainly unresearched collection, featuring sections of renowned works by established composers from the time including Corelli, Händel, Humphrey, and Vivaldi, alongside beloved English





and Scottish folk songs. Some of the songs also include their accompanying lyrics. The first two unbound leaves of the manuscript consist of an incomplete table of contents (ending at page 125) and the lyrics for "The Blind Lover."

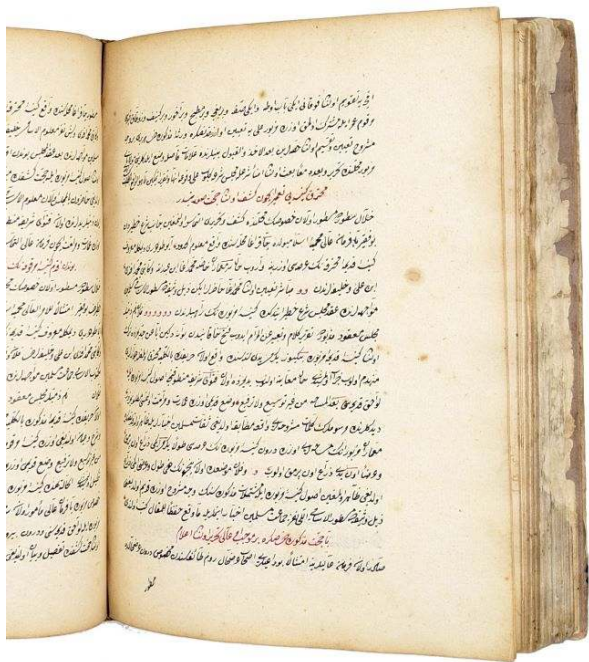
The list of contents shows that the (absent) first leaf should have contained the music of "a Hornpipe & Dumbarton Boat Bery". Some titles: "A Perlude by Dr. Pepusch"; "Bill Williams delight"; "(Gavot) in the 6th of Stanley"; "The Duke of Ancasters Minuet"; "Hartford Assembly"; "the amor barmo aire by Mr Handel in Xexes [Xerxes?]"; "Sloggs Hornpipe"; "Mis Etheringtons minuet"; "Dear Cloe: Sung by W. Lowe at Vauxhall"; "The Distressed Shepherdess"; "Cloes Resolves by Doctor Green"; "Much a do about Nothing"; "Handels Watter peice"; "Concerto by Sigr. Hasse"; "A New Song in Honour of the King of Prussia"; "Allegro in Solo 12th. Sagio Adams Berckinstock"; "Minuet by Mr. Lully"; "Lady Milbank's Minuet"; "Contentment set by Mr Abiel Wichelle"; "Is there a Charm"; "Captain Death"; "Tweed Side"; "Advice to Silvia"; "The New Birks of Endermay"; "Brownhills favorite"; "Ld Exeter Minuet"; "Meeting in the Morning"; "Mis Gunning"; "Air by Mr Josphe Smyth"; "Minuet by Mr Humphreys"; "Stellia and Flavia"; "Myra by Mr. Howard"; "A New Song Sung at Rannelagh"; "Concerto ye 5th of Vivaldi"; "Killie Crankie"; "Lord Bartley's Minuet"; "Dance in Romio"; "Bedfords March"; "Desaubrys Minuet"; "The Advice"; "Chesunt a Him"; "Bettsey Thoughtles"; "A trip to Sligo"; "Comus's Court set to musick by Mr Atfield"; "A Song Called the Green Meadow"; "The Bonny Broom" and "A Himn to Ohio".

SQUABBLING NEIGHBORS, ROGUES AND CRIMINALS

46. [OTTOMAN] [LAW] Ottoman legal compendium. Probably Istanbul. Second half of the 18th century. Small quarto (20.5 x 16 cm). Marbled boards with leather spine. 195 leaves on polished paper in Arabic and Ottoman. With a later Ottoman index of 10 leaves. Margin moldy from leaf 80 onwards, not affecting text.

\$ 1,750.-

This manuscript diverges from the conventional jurisprudence, which often explores theoretical aspects of what law is and should be. Instead it focuses on the practical application of law in Istanbul. It deals with squabbling neighbors in İstavros [now Beylerbey] near Üsküdar in Istanbul, speaks of cutting the hand of a thief when he has confessed to his crime or describes the execution of a bandit guilty of causing mayhem. The manuscript appears to be a compilation of separate texts merged into a single document. Various dates mentioned within the text situate it in the latter half of the 18th century, and it is written in both Arabic and Ottoman Turkish. It references Pîrîzâde Meḩmed Sâḩîb Efendi (died 1749), a notable legal scholar in the Ottoman Empire, highlighting the work's historical and intellectual context.



ILLUSTRATED 18th CENTURY SCIENTIFIC MANUSCRIPT

47. [SCIENCE] Manuscript on Paper. [s.d. s.l.,] but Italy, circa 1768. In Latin [Incipit] Ad Universam & Veterem & Novam Naturae Philosophiam Prolusio. with a marginal date of Feb 1766. small 4to, 391 pgs. illustrated with seven folding hand-drawn diagrams bound at the end; Last page has a Finis with "Ad Laudem omnipotentis Dei, B.M. Virginis, et Seraphici P.N. Francisci. Die 8. Aprilis, Anno 1758. F. Jos. M. A. Miele (?) : (trans) To the praise of Almighty God, the Blessed Virgin Mary, and Seraphic Father St. Francis. On the 8th



of April, in the year 1756. Written in brown ink in a uniform hand throughout, modern half parchment binding with printer's waste covering the boards.

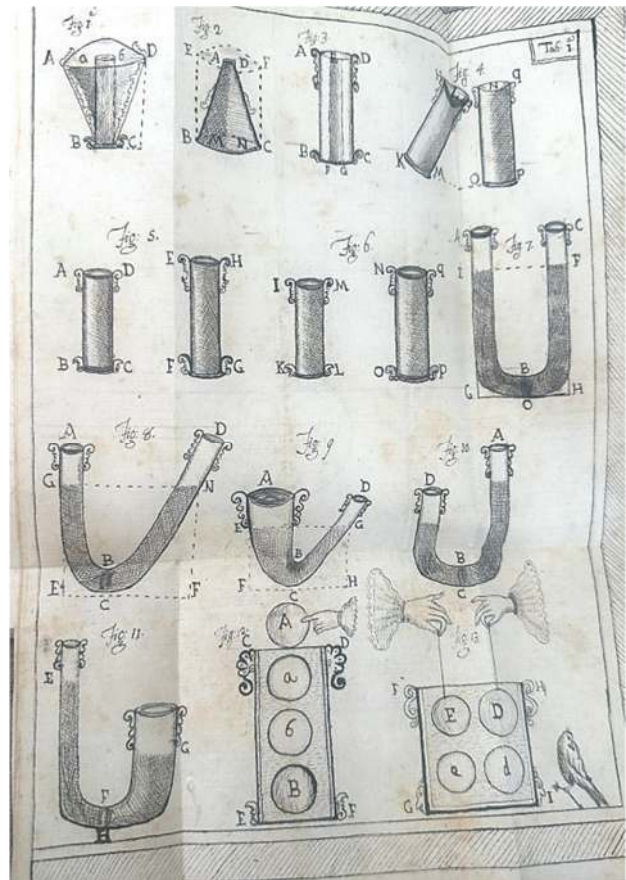
\$ 2,950.-

The manuscript of this unknown scientist-philosopher attempts to reconcile classical knowledge with emerging scientific discoveries. It includes an examination of classical sources, such as Plato and Zeno of Elea—a pre-Socratic Greek philosopher known for his paradoxes, which challenge concepts of motion, plurality, and time—as well as a mention of the atomic theory of Lucretius.

Much of its content explores scientific theories up to the 17th century in various fields of physics and mechanics, but it also combines anthropological mysticism, asking unusual questions such as, "Is there a possibility of a divinity replicating bodies?" This appears to delve into whether a form of divinity could possess the power to replicate or reproduce physical bodies.

Such a question could arise in philosophical or theological debates about the nature of divine intervention in the material world, potentially touching on concepts of miracles, creation, or the boundaries of divine capabilities when constrained by physical or spatial limitations.

The author was evidently a Franciscan. Members of this religious order, founded by St. Francis of Assisi, were not only devoted to spiritual pursuits but also engaged in scholarly and scientific activities, particularly during the Renaissance and early modern period



EARLY ANATOLIAN TURKISH

48. [TURKISH MANUSCRIPT] **Aşık Paşa.** Gharīb-nāmeḥ, No date, end of 18th century? Possibly older.. Turkish Ebru binding. Folio (25 x 17.5) 205 leaves on Turkish paper.

\$ 2,500.-

The MS is not dated, and the handwriting is quite unschooled. The text is in Early Anatolian Turkish, and bears traces of Central Asian dialects. Most likely the Oghuz Turkish that emerged in the 13th century and was influenced by the Mongol invasions, becoming a distinct written language.

Aşık Paşa, (born c. 1272—died 1333, Kırşehir, Seljuk empire [now in Turkey]) is one of the most important figures in early Turkish literature, as pantheist who introduced Sufism to the masses and instilled in them the excitement of reaching God.

His most famous work is the Gharīb-nāmeḥ, a long didactic, mystical poem written in over 11,000 maṣnavī (rhymed couplets) and divided into 10



chapters, each with 10 subsections. Each of the chapters is associated with a subject in relation to its number. For example, the fifth chapter deals with the five senses; the seventh, with the seven planets; and so on.

The underlying theme is a mystical, philosophical one, and there are many moral precepts supported by examples and quotations from the holy book of Islām, the Qur'ān, and the Ḥadīth (the sayings of the Prophet Muḥammad). The work comprises of 10592 verses and this manuscripts starts with couplet 1784 given in its entirety here: <https://www.academia.edu/25634995>

The MS never appeared at auction and is of a great rarity. The early Anatolian Turkish is an additional factor that makes it a great object of study. We did not find any copies (but modern imprints) in world catalogue either. Both the Princeton Library and John Rylands library are not in possession of an original manuscript.

PROFUSELY ILLUSTRATED PROPHECIES

49. [VATICINIA] Prophecies about the Popes. Format: Small folio, vellum. 230 leaves with 205 contain ink drawings (28 lost), 15 leaves function as prologues. N.d. but the last pope mentioned Gregorius XV (1621 to his death in July 1623), serves as terminus ante quem.

\$ 19,000.-

The Latin term "vaticinium" denotes a prophecy. This manuscript contains a series of prophecies derived from the lives and deeds of several popes. Though historically misattributed to Joachim of Fiore, the founder of the Calabrian order, this prophetic literature illustrates how the actions of these popes steered the Church's destiny. The popularity of such mystical prophecies surged in the fifteenth and sixteenth centuries.

The entire manuscript uses period paper with a variety of watermarks, suggesting its origins between 1595-1630, likely from northern Italy. The manuscript is manually foliated, starting at fol. 48, with some irregularities in numbering. The consistent handwriting and illuminations throughout the piece suggest a single scribe and artist.



The evocative full page drawings are of an emblematic nature, teeming with (fabled) creatures (lions, dragons, phoenixes, wolves, snakes), each image accompanies a prophetic text. A half-moon with a fire underneath, a dragon and a castle, a hand with a symbol, tombstones with snakes, a dead (or dreaming) pope and an eagle, a group of people attacked by a snake, a grail like castle door. Each rich in symbolic interpretation. The drawings are relatively simple. Roughly one third are well-preserved, but the remainder show varying degrees of ink corrosion. The manuscript's leaves have been meticulously leaf-casted for preservation.





The introduction references texts from Fiori, Lichtenberger, and Malachy, though other names are obscured and unreadable. We've been unable to trace prior publications and although the form might

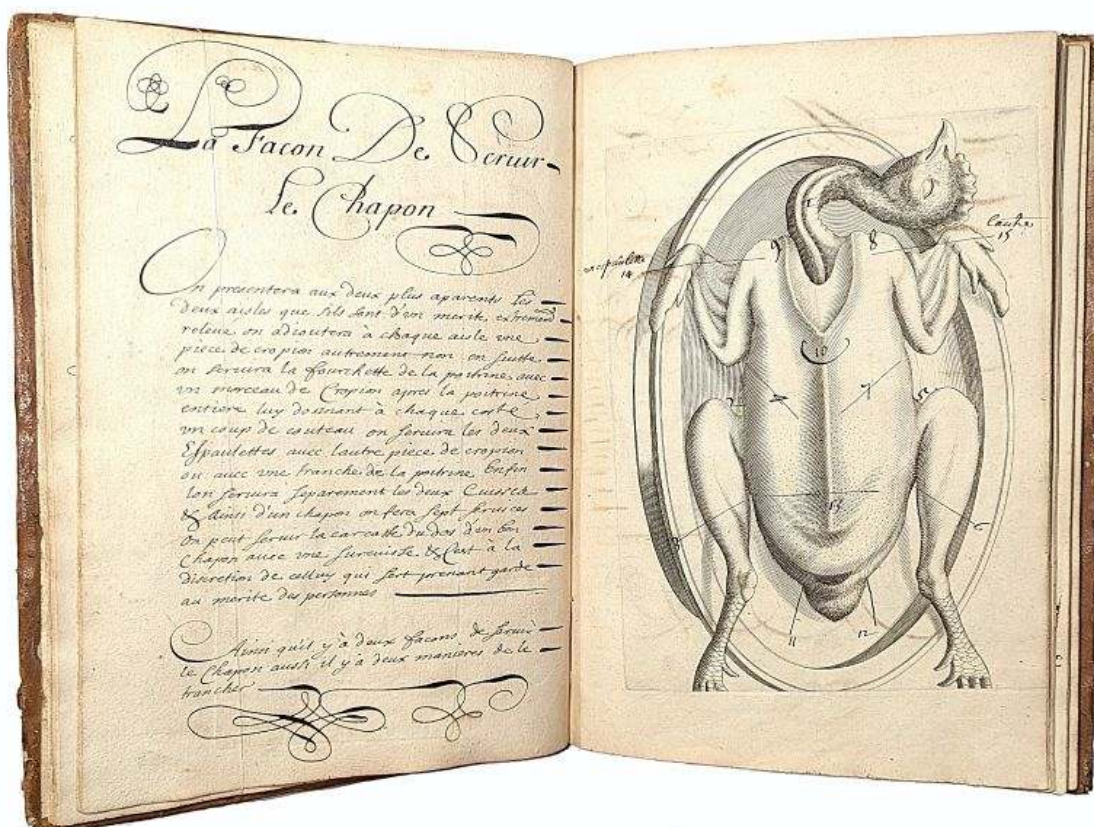
be known, we might have a totally unknown corpus of texts. The manuscript begins: "These sixteen figures that follow, and begin with Pius V, hail from Transalpine Gaul, authored by an uncertain hand, but universally deemed the prophecies of the Cretan Sibyl." The following page features an allegorical drawing of intertwined circles captioned, "Rota S[an]t[i]ago: evangelista quae habet in Apochalipsi."

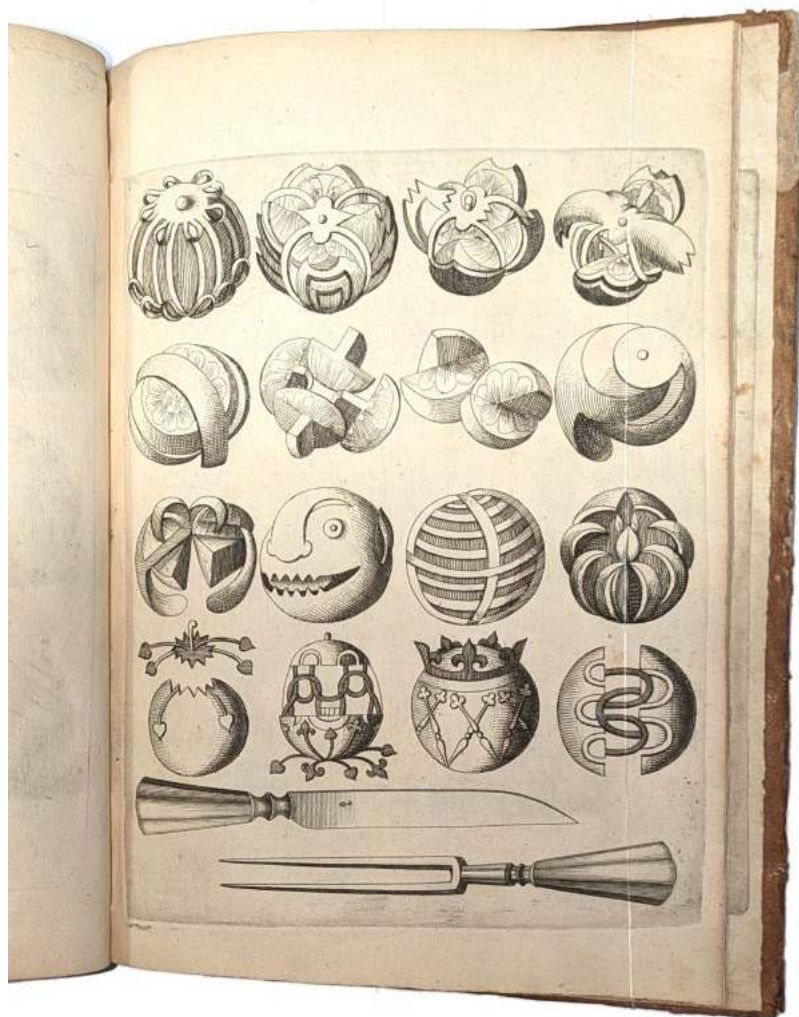
The book is ideally suited for in-depth academic study. Who was it intended for? In what context was it composed? Does it introduce previously unpublished works?

ONE OF THE MOST CURIOUS WORKS ON GASTRONOMIC LITERATURE, THE MOST COMPLETE COPY KNOWN

50. VONTET, (Jacques) *Art de trancher la viande en toute sorte de fruit, a la mode Italienne et nouvellement a la Francoise, par sieur Jacquea Vontet, Ecuyer trenchant, audiffret scripsit 1669.* Audiffret is identified as a student of Vontet. Lyon, 1669. Quarto (24.5 x 17 cm), contemporary calf (worn, front cover starts to detach), 45 leaves, 39 planches, 61 illustrations (or 60 counting one as identical),¹ armorial engraved leaf, with the engraved arms of Francois Basset, Sheriff of Lyon and dedication to the reader. The images of the fowls and game are annotated. Two plates (identical) pasted on the front or back cover.

\$ 32,000.-





COLLATION

The collation of this book is always challenging. Usually the number of plates (depicting fowls, game, and fruits) are counted to determine completeness. However, this approach can be misleading. In other copies, such as the digital

version in the Biblioteka Jagiellońska, each plate contains a single figure, which can result in more leaves than other copies but fewer total figures (47 figures compared to 61 in this copy). Our copy includes multiple figures on certain plates, leading to a higher total figure count.

The primary variation across copies lies in how the figures are distributed on the plates. Therefore, the most reliable method for verifying completeness is to count the figures rather than the plates. In this case, with 61 illustrations, (or 60 not counting the doubleure) our copy is the most complete known to date.

All known copies seem to vary. The École nationale supérieure des beaux-arts (58 illustrations, digital copy), Paris, Ms. 495; Bibliothèque nationale de France (47 illustrations); Bibliothèque de Metz; Jagellonian University Library, Krakow 47 illustrations, digital copy); National Library of Sweden, Stockholm; Lilly Library (50 illustrations), University of Indiana-Bloomington, and the National Library of Medicine.

DESCRIPTION

Title translated in English: *The True Method of Carving Meats, in the Italian way as well as by hand, and the different ways to peel and to serve all sorts of fruits, and the means of making various figures of them.*

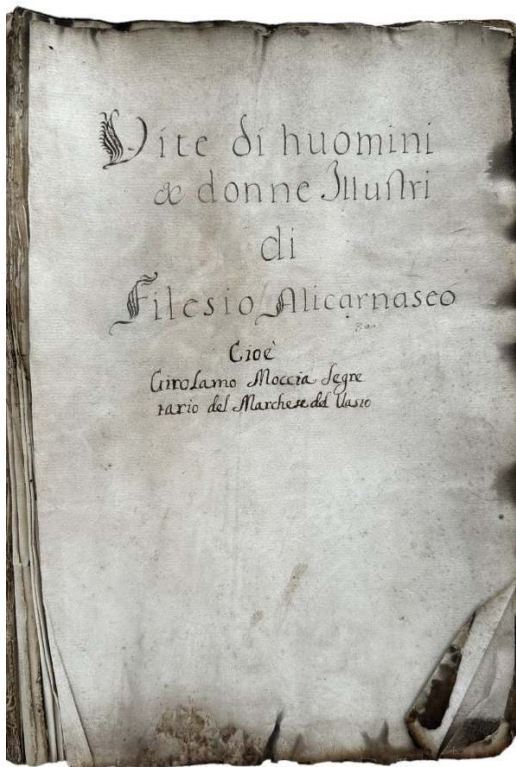
A rare treatise which first appeared around 1650, a technical reference on the art of carving meat, poultry, game and fruit as well as a manual on how to serve at the table. The author, Jacques Vontet, born in Switzerland, taught this art in the royal courts of Europe.

This book is one of the most curious works of gastronomic literature. A manual on carving meat, poultry, game and fruit as well as a guide on how to serve at the table. Apart from the advice on how to slice, they inform us on the appropriate seasons for consuming meats and their therapeutic virtues.

It is a series of engraved plates that always has the text in manuscript. This copy includes the author's address to the reader which contains details of his carving career across Europe.



UNPUBLISHED 17th CENTURY MANUSCRIPT ON WOMEN



51. [WOMEN][MANUSCRIPT] Folio. On Paper. 234 lvs. 33 x 23. "Vite di huomini & donne Illustri di Silesio Alicarnaseo, cioè Gio: Girolamo Moccia, segretario del Marchese del Vasto" (i.e. Lives of Men & Illustrious Women by Silesio Alicarnaseo, or Girolamo Moccia, Secretary of the Marquis del Vasto). Folio. Disbound, text block shaky and a number of leaves loose, edges with some fire-charring; internally, some occasional damp staining, some old spotting.

\$ 2,500.-

This is an unpublished 17th-century Italian manuscript, primarily devoted to illustrious women, continuing the Italian tradition of women's biographical accounts that began with "De mulieribus claris" (On Famous Women) by Giovanni Boccaccio in the 14th century, a pioneering work for its acknowledgment of women's contributions to society and culture.

The manuscript covers the lives of several notable figures, including Principessa di Francavilla, Prospero Colonna, Isabella d'Aragona, Marchese de Pescara a Vittoria Colonna, Marchese del Vasto, Pietro de Toledo, Giovanna d'Aragona, Principe Doria, Giulia Gonzaga, and Marchesana del Vasto. Among them, Isabella d'Aragona, Duchess of Milan (1470–1524), was significantly involved in the Italian political scene of her era. Vittoria Colonna, a celebrated poet and noblewoman, was a prominent member of the Colonna family and a close friend and confidant of Michelangelo. Vittoria Colonna (1492–1547) is particularly well-known. The manuscript's final section discusses "Pietro di Toledo," the Viceroy of Naples, who served under the Spanish crown from 1532 to 1553. He was noted for his extensive urban renewal in Naples and his stringent governance.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



A 1902 LETTER DISCUSSING A PREVIOUSLY UNKNOWN EXHIBITION OF TWO CEZANNE PAINTINGS, ONE OF WHICH MAY BE IN THE METROPOLITAN MUSEUM

52. [CÉZANNE] Autographed letter by Paul Cézanne Jr., dated 1902, requesting the return of two paintings on loan. Measuring 270 mm x 215 mm, the letter is presented in a modern frame. It is mounted on paper, with no inscriptions on the reverse.

\$ 7,500.-

Aix-en-Provence, le 16 décembre 1902
 Monsieur Gabriel Drageon
 Secrétaire de la Société des Amis des Arts de Toulon
 2 rue Revel, Toulon, Var.

Monsieur,
 L'exposition de la Société des Amis des Arts de Toulon, à laquelle j'ai eu l'honneur d'être aimablement invité à participer, ayant dû fermer ses portes le 30 novembre dernier, je suis très surpris de n'avoir reçu depuis lors aucune nouvelle des deux toiles par lesquelles j'y étais représenté : une grande nature morte de fruits et un paysage, arbres et maison. Je sollicite donc de votre obligeance de bien vouloir m'informer de leur sort. Si jusqu'à présent je ne m'en suis pas plus inquiété, c'est que, me fiant à l'article six des statuts de votre Société, je croyais qu'étant personnellement invité, je n'avais nullement à me préoccuper du retour de mon envoi. Veuillez agréer, Monsieur, avec mes remerciements anticipés, l'assurance de mes sentiments les plus distingués.

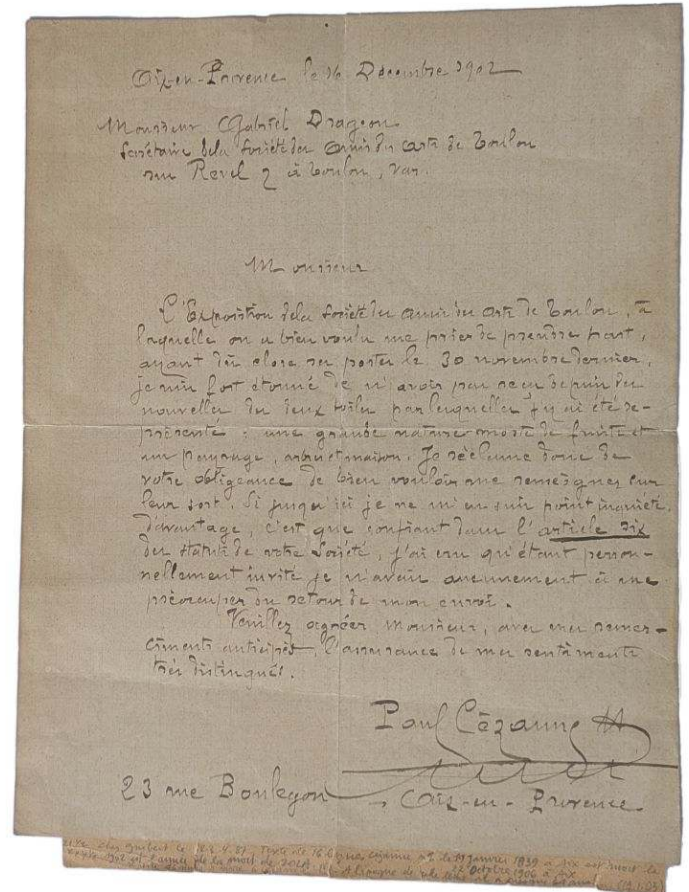
Paul Cézanne
 23 rue Boulegon, Aix-en-Provence
 Aix-en-Provence, December 16, 1902

Translation

Mr. Gabriel Drageon
 Secretary of the Society of Friends of the Arts of Toulon
 2 Rue Revel, Toulon, Var.

Sir,

The exhibition of the Society of Friends of the Arts of Toulon, in which I had the honor of being kindly invited to participate, having closed its doors on November 30, I am very surprised not to have received any news about the two paintings I exhibited: a large still life of fruit and a landscape with trees and a house.





I therefore kindly request that you inform me of their whereabouts. Until now, I have not been overly concerned about this matter, as, relying on Article Six of your Society's statutes, I believed that, being personally invited, I was not responsible for arranging the return of my works.

Please accept, Sir, my sincere thanks in advance, along with my most distinguished regards.

Paul Cézanne

23 Rue Boulegon, Aix-en-Provence

The letter is written by his son (evident due to the accent on the *é*), yet it remains important as it mentions two paintings by Cézanne. The latter painting, referred to by Cézanne as "*paysage, arbres et maison*," is most likely the one now exhibited at the Metropolitan Museum of Art in New York, titled "*Trees and Houses Near the Jas de Bouffan*" (www.metmuseum.org/art/collection/search/459092).

This artwork depicts a hamlet near the Jas de Bouffan, Cézanne's family residence near Aix-en-Provence. It features houses surrounded by two groves of trees with bare branches.

His great-grandson recalls that while investigating the provenance of a painting, he discovered an unknown and intriguing newspaper article glued to the inside back cover of a Cézanne exhibition catalogue from the Museum of Lyon, dated June 11, 1939, from the newspaper *Le Petit Marseillais*. It referred to an unknown exhibition of Cézanne paintings.

This article reads:

A Cézanne Was Offered for 200 Francs in Toulon, 37 Years Ago. Among the works exhibited (1902) was "Le Mas de Bouffans" (sic), a painting signed by a then little-known artist: Cézanne. Its style caused some surprise and even mockery. "Mr. Richard Andrieu, an art critic, had the courage to praise this work, which the painter timidly offered for 200 francs. It found no buyer in Toulon," recalls our colleague Henseling, "who adds that in a recent sale, an art collector paid 40,000 francs for it."

This letter by Paul Cézanne's son serves as direct evidence that the exhibition took place. The letter simply refers to "*un paysage, arbres et maison*," which is probably the original title Cézanne used for his work.

This painting was described later under various names, including "*Paysage de Provence*," "*Arbres et maisons*," and "*House in the Trees*" in 1939 when it was exhibited by Wildenstein & Co. It was also known as "*Environs du Jas de Bouffan*" or "*Sous-Bois*" in exhibitions during the 1940s.

It seems that "Mas" would be more fitting than "Jas," since "mas" refers to a traditional farmhouse or rural estate (a maison), while "jas" denotes something far humbler, such as a tiny farm or even a shepherd's shelter.

Entitled "*Paysage - Arbres et maisons*," it was bought at auction in Paris in 1952. (See *Nineteenth- and Twentieth-century Paintings in the Robert Lehman Collection, Vol. III, p. 84.*)

Of course, we cannot determine with absolute certainty whether the painting described here is the one now housed in the Metropolitan Museum of Art.

There is another interesting aspect to consider. The letter is written by Paul Cézanne Jr., yet it is addressed in the first person, as if from Cézanne himself. This likely indicates that Cézanne Jr. wrote the letter under his father's direction, ensuring it accurately represented his concerns.

For this matter consult:

<https://www.societe-cezanne.fr/2020/01/12/le-jas-de-bouffan-ou-lancrage-de-paul-cezanne-philippe-cezanne/>



19th CENTURY UNPUBLISHED CHILDREN'S MANUSCRIPT

53. [CHILDRENS] [MANUSCRIPT] A Children's Spanish Illustrated Tragic Ballad. Sep. 1894 (s.l., but likely Philippines) 22 x 16. 67 pp. Twenty-six delightful naive illustrations. String bound, partial loss to last wrap, some spotting. Charming, unusual, and evidently unpublished.

\$ 1,750.-

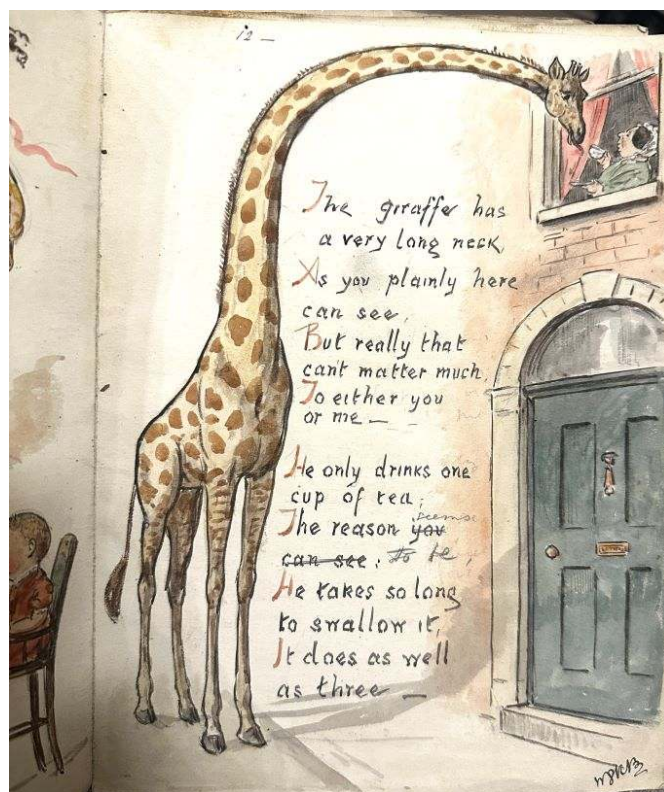
By provenance, this is by a young High School student, Ramon Salinas, in the Philippines. The Spanish ballad it sets a sorrowful tone and invokes the Virgin Mother for guidance and protection which commences the tragic tale of the Prince Baldorino and Princess Sevilla and their story.

UNPUBLISHED 19th CENTURY CHILDREN'S NONSENSE BOOK

54. [CHILDREN].[MANUSCRIPT] BROWNE, W. G. R. Jingles by Fiddledee "Rough sketches for a child's nonsense book - pictures can be increased in number to sixteen or more- letterpress or can be in type. W.G. R Browne". 26 x 19 cm. Paper wraps. minor tear to cover. 11 illustrations including the title. Clearly, intended as a publisher proposal. Charming illustration and unpublished. A charming nonsense book in the venerable tradition of Lear and Lewis Carroll.

\$ 2,500.-

W. G. R. Browne was a notable British illustrator, active during the late 19th and early 20th centuries. Renowned for his detailed and evocative drawings, Browne's work primarily adorned children's books and literature, where his imaginative and whimsical style resonated with the fantastical and adventurous themes of the era. His illustrations often featured intricate line work and a keen attention to detail, bringing to life the characters and settings of the stories he illustrated. While not as widely recognized as some of his contemporaries like Arthur Rackham or Edmund Dulac, Browne's contributions to the field of illustration were significant, particularly in the way he captured the spirit of the texts he illustrated. His art is reflective of the broader Victorian and Edwardian penchant for visual storytelling.

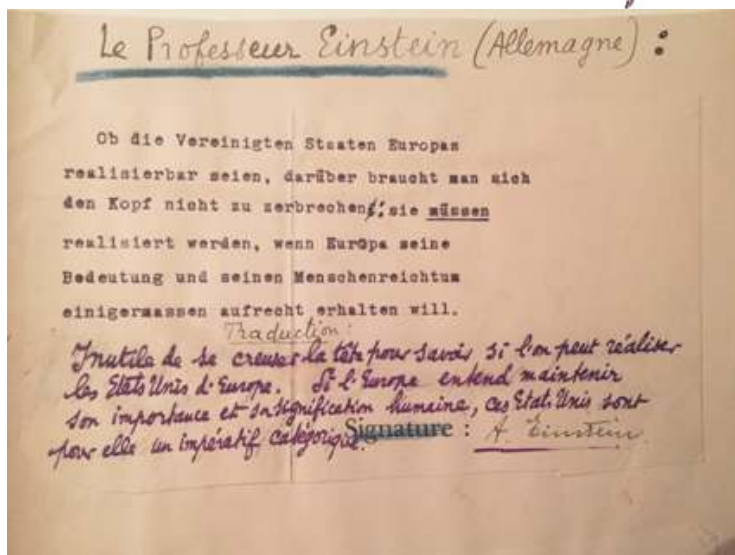




EINSTEIN ON PEACE

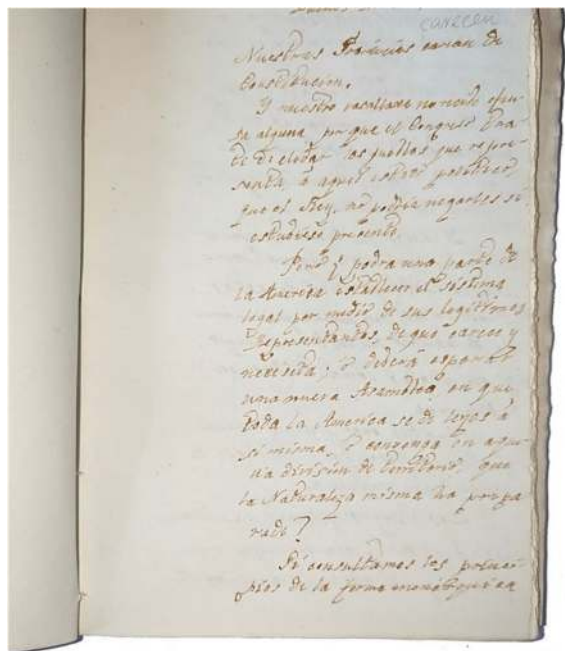
55. EINSTEIN (Albert). *Ob die vereinigten Staaten Europas realisierbar seien, darüber braucht man sich den Kopf nicht zu zerbrechen: sie müssen realisiert werden, wenn Europa seine Bedeutung und seinen Menschenreichtum einigermaßen aufrecht erhalten will.* (see: Volume 14: The Berlin Years: Writings & Correspondence, April 1923-May 1925 Page 504).

\$ 6,500.-



Paste on a A4 paper with a French translation. In typescript 6 lines with Einstein signature. The inquiry on Les États-Unis d'Europe sont-ils réalisables? came from Maurice d'Hartoy of Paris, initiator of a number of surveys under the title Les Grandes enquêtes françaises et internationales and was sent to the leading intellectuals of the day. 12 sheets of paper, with the question, 'Les États-Unis d'Europe sont-ils réalisables', with the answers, mostly in manuscript. Among others, Emmanuel Bourcier (handwritten response), Jacques Bainville * (signed handwritten response cut out in its entirety and pasted on paper, Henri Barbusse (Typography corrected by hand and signed; 2pp), Maurice d'Hartoy (signed handwritten response accompanied by a signed handwritten note of Hanotaux), Albert Lebrun (handwritten signed response cut out and pasted on paper). Einstein was acquainted with most of them. It is very rare to find Einstein material with utterances on international matters.

LITERATURE, Einstein on Peace. San Francisco : Arcole Publishing, 2017: 102-106 pp



THE FORMATIVE YEARS OF THE ARGENTINIAN REPUBLIC

56. MONTORO, Pedro. Account of the Revolution of Buenos Aires and Río de la Plata. Buenos Aires, 1812. Quarto (24 x 18 cm) Title page and XII folio pages by the author, an Argentinian cleric. At the flyleaf and the end, signed by Pedro Montoro. Bound in (partially detached) Bordeaux Morocco leather with gilt wheels on spine and covers; with a faint water stain.

\$ 1,750.-

A meticulously penned manuscript, featuring uniform handwriting and dating back to 1812, offers an eyewitness account of the formative years of the Argentinian Republic. This document narrates the events from 1810 onward, capturing the turbulent birth of the nation. The author, who identifies himself as an associate of Antonio González de Balcarce—a key military leader and later governor of Peru—provides a detailed chronicle of the revolutionary period, shedding light on the struggles that shaped Argentina's path to independence.



The events in Buenos Aires in December 1810 were part of a larger struggle across Latin America for independence from Spanish rule. The region was deeply affected by the Napoleonic Wars in Europe, which had weakened Spanish authority and provided an opening for independence movements across the Americas.

Earlier in the year, the May Revolution (Revolución de Mayo) took place in Buenos Aires, leading to the establishment of the Primera Junta (First Junta) on May 25, 1810. This marked the beginning of the Argentine War of Independence. The Primera Junta was expanded in December 1810 to include representatives from the interior provinces, forming what became known as the Junta Grande. This expansion was meant to address the complaints of other regions that felt underrepresented in the original Junta.

The author seems to be on the side of the broader independence movement, with a sympathetic but critical view of the Primera Junta's struggles. The narrative suggests an understanding of the Junta's challenges and a recognition of the necessity for its replacement to continue the fight for independence.

THE KEY TO EVERYTHING IS DANZIG (NAPOLEON)

57. [NAPOLEONIC] [MANUSCRIPT] Collection of highly personal copied letters from a French soldier of the Napoleonic army stationed in Danzig. 1811-1814. Quarto (17.5 x 15 cm), 83 unnumbered leaves (+ 1 loose leaf), written in ink on both sides, a few erasures or corrections, contemporary parchment binding.

\$ 3,250.-



Precious testimony, unpublished, of a French soldier present in Danzig at the time of the fall of the Republic of Danzig founded by Napoleon I, and during the siege conducted by the Russian and Prussian armies against this stronghold.

The volume is a collection of copies, most likely autographs, of 52 letters that the author addressed to various people between October 17, 1811, and November 11, 1814. He is therefore present during the siege that lasted from January to November 1813, and he recounts the conditions of his stay and provides numerous details about the situation.

Handwritten notes on a flyleaf: "F. Le Baron," perhaps the name of the writer, then "Years 1811-1812-1813-1814." The first letter written from Danzig is dated May 19, 1812, and addressed to his parents. On the 21st, he shares his entry "into the career," without illusions: *It's done, the die is cast, Mars calls me, and marching under his standards, I am entering a career whose goal is filled with glory, but in which I may perhaps fail, as do most of our bravest warriors.*"

One cannot imagine a more accurate premonition.



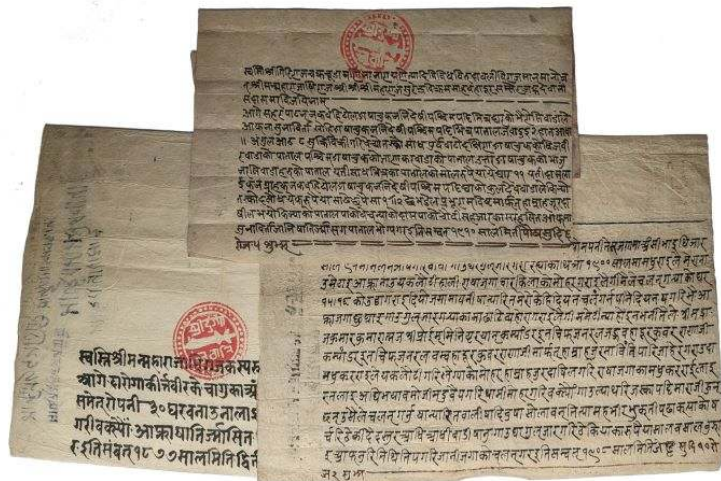
BACKGROUND

Danzig, a strategic port city on the Baltic Sea, played a significant role during the Napoleonic Wars. In the early 19th century, the city found itself at the center of European power struggles, particularly between France, Prussia, and Russia. In 1807, following Napoleon's victories over Prussia in the War of the Fourth Coalition, the Treaty of Tilsit established the Free City of Danzig. This nominally independent state served as a French outpost in Central Europe and was part of Napoleon's broader strategy to weaken Prussia.

During this period, Danzig became an important military and economic asset for Napoleon's empire. Its port facilitated trade and served as a base for French naval operations in the Baltic.

However, Danzig's status as a Free City was short-lived. The turning point came with Napoleon's disastrous Russian campaign in 1812. As French power waned, Prussian and Russian forces laid siege to Danzig in early 1813. The city, defended by French troops under General Jean Rapp, held out for nearly a year in a brutal siege marked by bombardment, disease, and starvation.

Despite valiant resistance, Danzig finally capitulated in November 1813. This fall symbolized the broader collapse of Napoleonic control in Central Europe. Following Napoleon's final defeat in 1815, the Congress of Vienna returned Danzig to Prussian control, ending its brief period of French-influenced independence.



EARLY COLLECTION OF DOCUMENTS RELATING TO THE KINGS OF NEPAL WITH THE ROYAL SEAL

58. [NEPAL] [MANUSCRIPTS) No doubt, due to their ephemeral nature, rare. On lokta -paper with the royal seal.

\$ 1,500.-

A small historical archive, offering insights into the governance, diplomacy, and administrative practices of the Nepalese monarchy over more than a century.

1. 1786 King Rana Bahadur Shah, King of Nepal. the third King of Nepal, being guaranteed continued use or ownership of land.
2. Rajendra Bikram Shah, 5th king of Nepal. His reign saw the rise of the Ranas. Tax-revue from Land. 1827
3. Girvan Yuddha Bikram Shah. Fourth King of Nepal. Diplomatic contents. 1840
4. Rajendra Bikram Shah, 1839. An order to deliver the post as soon as possible.
5. Another one, undescribed but also 1839.
6. Undescribed document by King Priviti. Dated 1881
7. Undescribed document, dated 1814
8. Another undescribed but dated document, August 1916.
9. Undescribed, but 1877,
10. Undescribed but 1857. With red seals (Lal Mohar). Most of the Sanskrit are large. 20 x 30 cm.

19TH CENTURY DINOSAUR DRAWINGS

59. PICKWICK PORTFOLIO. Folio (33 x 21 cm). Approx. 41 pages with numerous watercolours, some loosely inserted or mounted, including two albumen photographs. The chapters include: "A Rural Ramble," "Our Easter Ramble," "The Microscopic World," and "The Age of Reptiles."

\$ 2,750.-



The "Age of Reptiles" section is a particularly rare example of 19th-century dinosaur illustration. It features seven vignettes and one larger drawing of the Ichthyosaurus and Plesiosaurus, as well as an original albumen photograph of an Ichthyosaurus fossil from Lyme Regis (likely from the 1860s). The portfolio is loose, somewhat disorganized, and possibly incomplete, lacking the rear cover.

This work appears to be an unpublished survivor of a magazine, likely produced in small quantities for a newly created "Pickwick Club" in the style of Dickens. The author adopts Dickensian character names, primarily Bob Sawyer (a

medical student whom the Pickwickians meet at Mr. Weller's property), and also mentions Ben Allen. Some illustrations may be signed by actual members of the club.

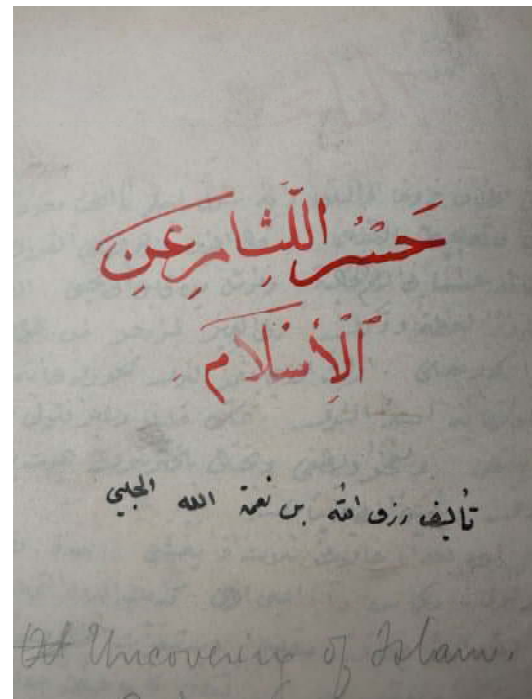
Despite its fragile condition, the portfolio offers a fascinating glimpse into the literary and scientific enthusiasms of its time, blending imaginative artistry with amateur scientific exploration.

UNPUBLISHED INTERFAITH ARABIC MANUSCRIPT FROM ALEPPO

60. RIZQALLAH BIN NI'MATALLAH AL-HALABI. The Uncovering of Islam (Hass al-Litham 'an al-Islam). ARABIC MS on Paper. Small 4to, 370 pp. [s.d. s.l., second half 19th century, likely Aleppo] Unpublished. Provenance : Chicago Theological Seminary. With ex-libris and markings. Red buckram binding. Owned and donated by Samuel Ives Curtiss (1844-1904), Chair of Old Testament Literature and Interpretation at Chicago Theological Seminary.

\$ 3,500.-

Hass al-Litham 'an al-Islam (The Uncovering of Islam), authored by Rizqallah bin Ni'matallah al-Halabi, is a 19th-century theological treatise written in Arabic. The text represents a Christian polemical response to Islam, engaging deeply with Islamic theology, history, and practices. The work critiques Islamic tenets while offering a Christian perspective on faith, ethics, and the interplay of religious traditions in the multi-faith environment of the Ottoman Empire, particularly in Aleppo. As indicated by its organized chapters and sections, the book reflects the intellectual milieu of its time, where religious discourse often intersected with sociopolitical identities.



It serves as a reflection of interfaith dialogues prevalent in the Middle East, addressing both theological disputes and the broader cultural dynamics between Christians and Muslims during the late Ottoman period.

Culturally, the text is significant as a product of 19th-century Aleppo, a city renowned for its religious diversity and scholarly traditions. It embodies the tensions and exchanges that characterized interfaith relationships in the region, reflecting the efforts of Christian intellectuals to articulate their beliefs amidst a predominantly Muslim society. The manuscript also highlights the role of polemical literature in shaping religious identity and contributing to the broader cultural and theological heritage of the Middle East.



ILLUSTRATED MEDIEVAL ENCYCLOPEDIA

61. BARTHOLOMAEUS (Anglicus). Le propriétaire des choses. Tr: Jean Corbichon. Ed: Pierre Farget. Add: Eaux artificielles. Lyons : [Claude Davost], for Jean Genin le Dyamantier, 17 Apr. 1500. Contemporary boards, very worn, boards partly loose of spine, book block loose, large folio (32,5 x 24 cm), 11 leaves missing (4 in the beginning, 7 at the end). Some staining, due to soot, but all in all very clean. ISTC ib00149000

\$ 6,500.-

Save the copy in the National Library in Brussel (with two leaves missing), this is the completest copy in existent of this edition. Only three copies of this edition are known. The others five are mere fragments comprising of a few single leaves or simply not there on checking. No copy in the US. The digital copy here <https://gallica.bnf.fr/ark:/12148/bpt6k1090326x/f259.item> is an sorry state of preservation. There are a great number of incunabula editions, but not all are lavishly illustrated. All woodcuts complete. All French editions are very rare, they are illustrated but the woodcuts differ every printing.

Bartholomaeus Anglicus (before 1203–1272) also known as Bartholomew the Englishman and Berthelet, was an early 13th-century Scholastic of Paris, a member of the Franciscan order. He was the author of the compendium *De proprietatibus rerum*, dated c.1240, an early forerunner of the encyclopedia and a widely cited book in the Middle Ages. Bartholomew also held senior positions within the church and was appointed Bishop of Łuków in what is now Poland, although he was not consecrated to that position.

The *Liber de proprietatibus rerum* Bartholomei angelici (*On the Properties of Things*) is a medieval encyclopedia. As Bartholomaeus himself says in the epilogue to *De proprietatibus rerum*, he wrote his book so that “the simple and the young, who on account of the infinite number of books cannot look into the properties of each single thing about which Scripture deals, can readily find their meaning herein – at least superficially.”¹ A single source for surface-level knowledge about everything? In other words, medieval Wikipedia. *De proprietatibus rerum* is arranged into nineteen books, moving in order of importance from spiritual beings, to human beings, to the natural world. Every book is accompanied by a corresponding (evocative) woodcuts, showing, depict i.a. putting the soul in the image of Adam, the several stages of life, a dissection of a body, mining, the animal kingdom, a zodiac chart with the several profession of the month, the making of colors.

The first book, *De Deo*, explores the profound nature of God and the sacred names by which the divine is known. Following this, *De proprietatibus angelorum* delves into the mysteries of angels, both good and bad, offering insights into their nature and roles. The third book, *De anima*, discusses the essence of the soul and the faculties of reason that govern human existence.

Continuing the journey through human anatomy, *De humani corporis* examines the bodily humors, while *De hominis corpore* provides a detailed exploration of the various parts of the body. *De state hominis* reflects on the conditions of daily life, leading into *De infirmitatibus*, which covers diseases and poisons that afflict humanity.



The scope then expands beyond the human to the cosmos with De mundo, which contemplates the earth and the heavenly bodies. De temporibus takes this further by analyzing time and motion, and De materia et forma discusses the fundamental concepts of matter, form, and fire.



The natural world continues to be the focus in De aere, where the air and weather patterns are scrutinized, and De avibus, which explores the life of birds. The journey continues with De aqua, examining water and fishes, and De terra, which studies the earth and its surface.

As the exploration of the natural world continues, De regionibus et provinciis describes various regions and places, while De lapidibus et metallis focuses on rocks, gems, and minerals. The richness of nature is further revealed in De herbis et arboribus, which discusses plants and trees, and De animalibus, which provides insights into land animals.



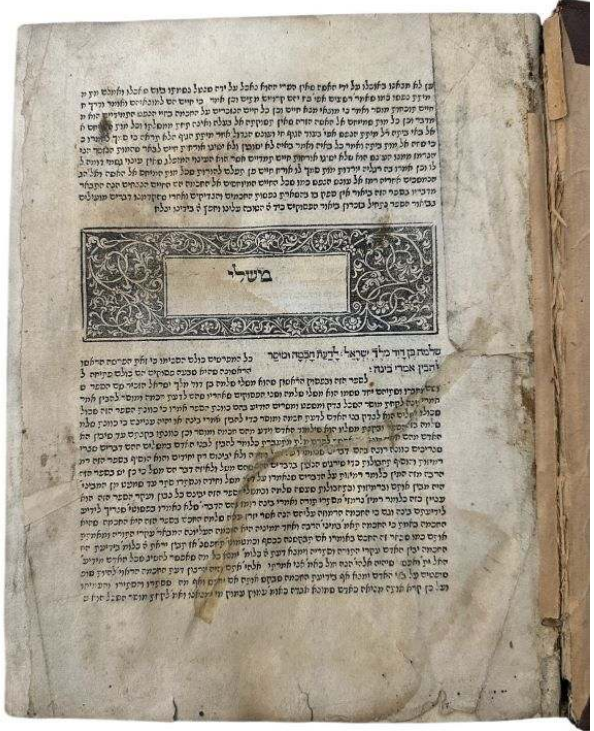
The final book, De accidentibus, offers a comprehensive examination of colors, smells, and tastes, as well as substances, measurements, numbers, and even music, providing a fitting conclusion to this extensive exploration of the world and beyond.

RARE 15TH-CENTURY HEBREW INCUNABLE : SEFER MISHLEI (PROVERBS)

62. BIBLE, in Hebrew — HAGIOGRAPHA. Sefer Mishlei (Proverbs), with commentary by Immanuel ben Solomon ben Jekuthiel of Rome. Edited(?) by Hayyim ben Isaac Halevi Ashkenazi. [Naples: Joseph ben Jacob Ashkenazi Gunzenhauser, between 28 March and 26 September 1487]. 19th century boards, worn, reusing a 16th century liturgical leaf, library buckram spine with Seminary call. number, ex-libris of CTS, and library pocket.

\$ 24,000.-

CHANCERY FOLIO. 102 of 104 leaves. No foliation, no catchwords. Signed to the fold. Types: 1:185 H. (square), unvocalized, for the initial word of Proverbs only; 2:120 H. (square), vocalized for the text, unvocalized for the running titles and keywords in the commentary; 3:90 H. (semi-cursive) for the commentary and the signatures. Line fillers. Paper: various stocks with hand-with-flower watermarks; some general thumbing toning, upper left damp stain throughout that is more intrusive towards the end.



Initial word "Mishlei" on p. [1a] is set within a fine, woodcut decorative panel. The colophon on the last leaf reads: "The Book of Mishlei with the long and nice commentary of R. Immanuel of blessed memory is completed. Praise is



fitting to Him Who rides [heaven] and moves it without wearying, Amen. I, Chaim son of Yitzchak HaLevi Ashkenazi" — presumably indicating that Chaim HaLevi Ashkenazi worked as a proofreader at the printing press.

REFERENCES: Hain 8346 (III); Adler 16; De-Rossi , Goldstein 50; Offenber 43; Polain 9141 (8978c-d); Proctor 6727; cf. Sander 5931; Steinschneider 1066;

This incunable of Sefer Mishlei (Proverbs) is among the earliest printed editions of the Hagiographa in Hebrew, produced during the incunabula period when printing technology was still in its infancy.

Printed in Naples by the renowned printer Joseph ben Jacob Ashkenazi Gunzenhauser, it reflects the scholarly and commercial activity of Jewish printers in Italy, a major centre for Hebrew printing at the time. The commentary by Immanuel ben Solomon ben Jekuthiel of Rome, an important figure in medieval Jewish intellectual history, enriches the biblical text, offering insights from a period of flourishing Jewish scholarship.

The typographical features showcase the technical innovations of early Hebrew printing. The use of hand-with-flower watermarks on the paper is a testament to the varied sources of printing materials available to Jewish printers at this time. Surviving copies of Hebrew incunables are exceptionally rare, often displaying signs of use, as evidenced by the thumbing and water stains seen in this copy. As one of the earliest printed commentaries on Proverbs, this work bridges the manuscript tradition and the printed era, marking a pivotal moment in the dissemination of Jewish biblical exegesis.



MAGNIFICENTLY ILLUMINATED KOBERGER BIBLE

63. BIBLE, in Latin. With additions by Menardus Monachus. Nuremberg: Anton Koberger, 6 August 1479. Royal Folio. 468 leaves. Large illuminated historiated initial on f. 1 depicting St. Jerome, with forty-two pages featuring smaller initials in gold with flourishes, characterized by intricate acanthus-leaf borders and vivid colours. Notes printed in black appear in the margins of the New Testament. Internally, AN EXTRAORDINARY AND FRESH COPY. Bound in a 19th-century presentation binding with all edges gilt (some wear and rubbing, and the front board cleanly detached, slightly trimmed). Presented to Graham Taylor, a notable figure in Chicago's history, known for his work as a social reformer and professor at the Chicago Theological Seminary. The book was a gift from Frank Gunsaulus, an equally important Chicago clergyman, educator, and social reformer.

\$ 40,000.-

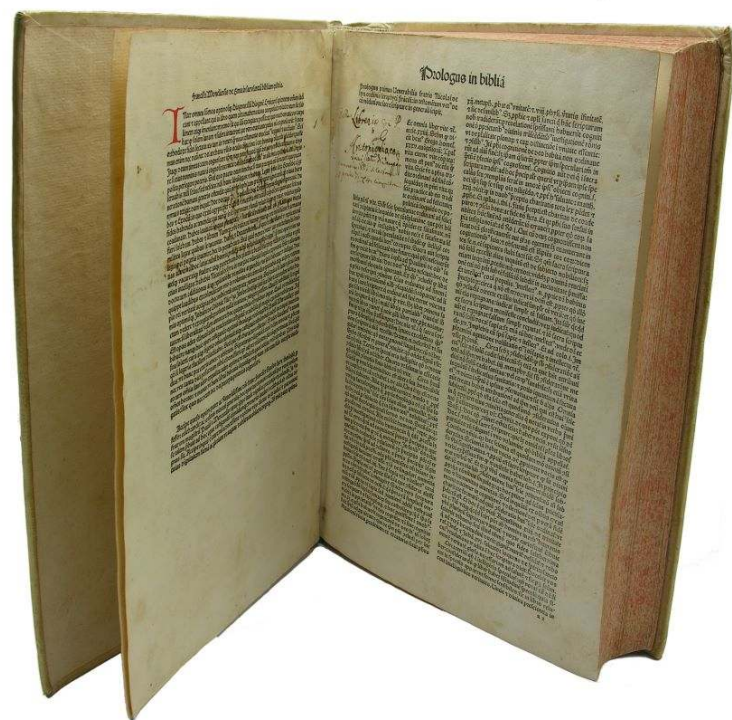


The fifth Koberger Bible, featuring a richly illuminated initial and smaller multicolor initials throughout, highlights Koberger's expertise as a prolific Nuremberg printer. HC 3072; GW 4239; BMC II 417; BSB-Ink B-435; Bod-inc B-273; Goff B-564; ISTC ib00564000.*

This copy is a remarkable example of late medieval book illumination, demonstrating the convergence of manuscript traditions and the emerging dominance of printed books in the 15th century. The use of gold initials and intricate acanthus-leaf borders signifies the high level of craftsmanship that bridged these two eras, showcasing the work of skilled illuminators who adapted their artistry to printed texts. Such illumination served not only decorative purposes but also enhanced the reader's spiritual experience, with St. Jerome's image on the opening leaf emphasizing the Bible's importance as a scholarly and devotional work.

EDITIO PRINCEPS OF LYRA'S BIBLE COMMENTARY BY JENSON

64. BIBLIA LATINA (cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering). Ed: Paulus a Mercatello. With additions by Franciscus Moneliensis. Add: Nicolaus de Lyra, *Contra perfidiam Judaeorum*. Venice : [Johannes Herbort, de Seligenstadt], for Johannes de Colonia, Nicolaus Jenson et Socii, 31 July 1481. Folio 30 x 21. 18th century vellum. Provenance: "From the library of P. Antonio Giacomini. Sparse rubrication, spaces often left blank. Upper margins closely cut to various degrees. 2 volumes (out of 4), folio, (303 x 210mm). Bibliographical reference. Goff B547; HC 3061* The first volume consists of 282 folios, the second 136 and ends with the folio O12, text in two columns. Text contains the Bible text, from Genesis up to the fourth Book of Kings.



\$ 9,500.-

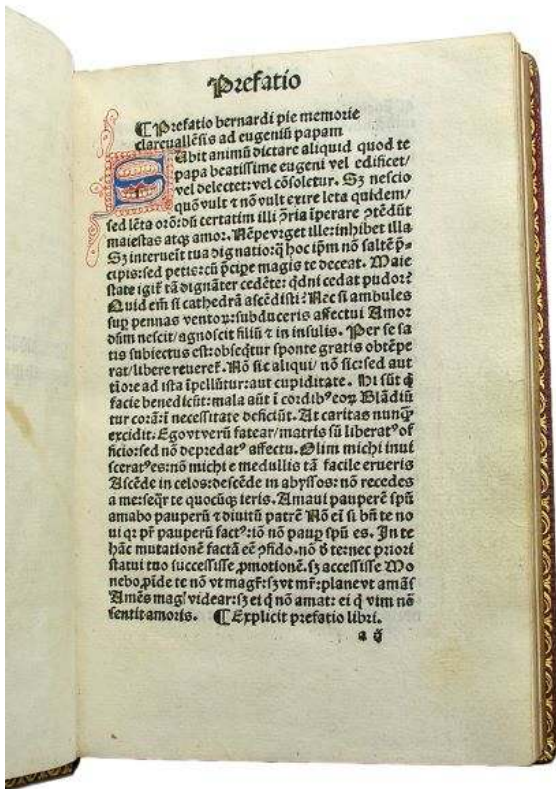
In the late medieval period, biblical interpretation was of paramount importance. Among the seminal works of this era was the *Postillae* by Nicholas of Lyra (c. 1270–1349). This comprehensive commentary offered a rigorous blend of literal and moral exegesis, quickly becoming an authoritative guide for scholars and theologians. While an edition in Rome (1471-72) presented the *Postillae* on its own, it was the 1481 edition that innovatively paired Nicholas's insights directly with the text of the Vulgate, marking a significant milestone in biblical scholarship and publication.

While a young Luther reveled in mystical interpretations and consequently failed to appreciate Lyra's emphasis on the literal sense, in his mature years as a reformer, he preferred Lyra over almost all other exegetes. This was due to Lyra's attempts to understand the meaning intended by the authors of the various volumes of Scripture. In his exposition of 2 Samuel 23, Luther praised Lyra for his knowledge of Hebrew and his competent refutation of Rabbinical interpretations. He also warned against allegorical falsifications of Genesis, writing, "*For this reason, I like Lyra and rank him among the best, because he consistently adheres to and is concerned with the historical account.*" Luther's opinion of Lyra can be summarized in one sentence:



"A fine soul: a good Hebraist and a true Christian."

Jenson's technical expertise was remarkable. Even his rotunda and gothic types (used in this Bible) were remarkably well crafted and soon became the model for Italian punchcutters. It has been suggested that Jenson was responsible — perhaps together with Peter Schöffer — for the final development of moveable type, transforming a more primitive technique (accountable to Gutenberg) into the process of type manufacture as we know it: cutting punches, striking matrices and casting type. Jenson's success is amplified by Adobe Jenson, released in 1996.



REFORM OF THE PAPACY

65. BERNARDUS CLARAVALLENSIS De consideratione. Add: Sermo de cute, carne et ossibus animae [Paris : Pierre Levet, between 1494 and 1499]. Dated between 1494 and 1499 by Hillard, about 1495-96 by Goff. 56 leaves. Small 8vo. (140 x 100 mm). Red morocco binding. ISTC lists 9 copies (two imperfect), one in Allgau. ISTC ib00369000. Exceedingly rare, 7 copies complete worldwide. A crisp copy with pretty pen work initials.

\$ 9,500.-

In *On Consideration to Pope Eugenius*, Bernard of Clairvaux's aim is the reform of the papacy. Writing between 1148-53, Bernard is considered with the fate of pope Eugenius's reign. "I look," he says to the new pope, "at the height and I fear a fall, I see the mouth of the abyss that lies beneath you." The papacy is filled with temptation: and although you have obtained a higher place, it is not a safer pace.

The successor of the Apostles should not occupy himself in judging worldly affairs and disputes between the powerful he says. By contrast, it is your task is to defend the oppressed and the poor: "*We cannot abandon the downtrodden; we cannot refuse judgment to those who suffer injustice*"

THE SUFFERINGS OF LIDEWIJ. AN ILLUSTRATED DUTCH HAGIOGRAPHY

66. BRUGMANNUS, Johannes (or Johannem Brugman). Vita S. Liedewye. (or Liedwinae) Schiedam : [Printer of the 'Vita Lydwinae' (Otgier Nachtegael?)], 1498. Small quarto. 20.5 x 14 cm. Contemporary binding, spine re-laid. 124 leaves. First 12 leaves and H6 in expert facsimile on incunable paper. 18 contemporary hand-coloured woodcuts. 2 facsimile woodcuts. Goff B1220; HC 4002; ib01220000

\$ 17,500.-

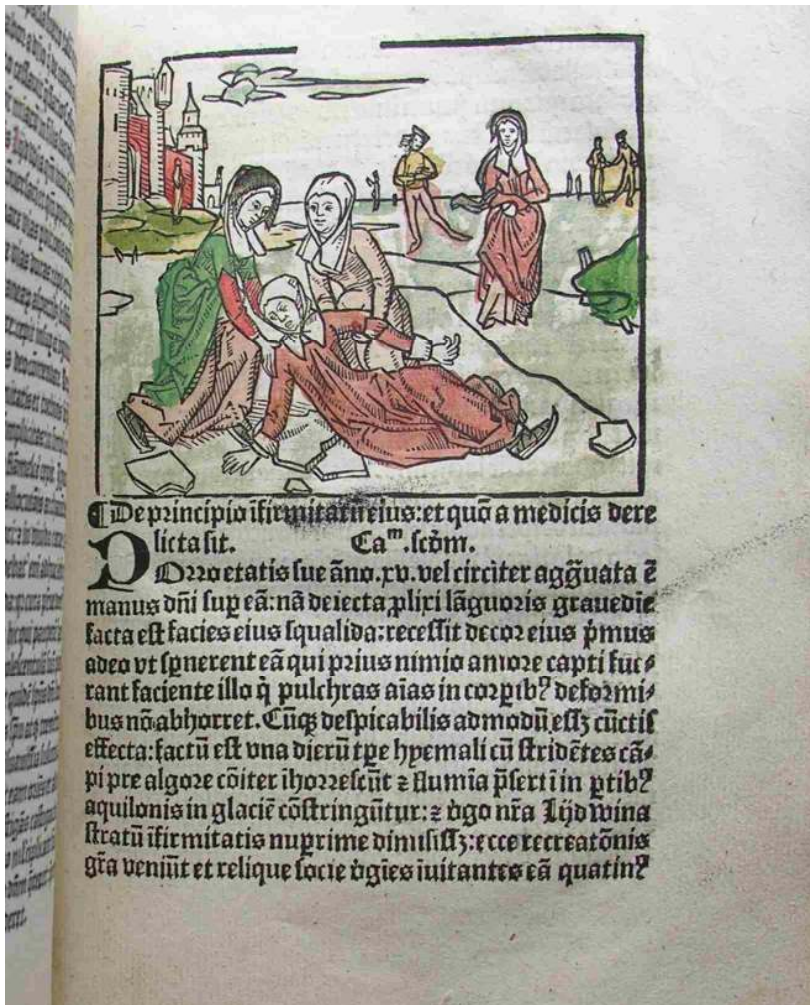
The narrative of this incunabulum is fascinating (where else can we find a priest who recommends suicide to his parishioner), its woodcuts are unique (not the typical fanfare of saints), and the book itself is incredibly rare, printed in one edition only.

THE STORY

Liedewy, the Virgin of Schiedam (1380-1433), has been admired and venerated over the centuries as a national saint of the Netherlands (and the patron saint of ice-skaters). The events surrounding Liedewy and her life aroused great



interest, especially among the circles of the Modern Devotion. Within a few decades after her death, four biographies had already been written, three in Latin and one in Middle Dutch. In 1456, Johannes Brugman wrote the *Vita alme virginis Lijdwine* and turned the story into a hagiography, adding elements that fit the biography of a saint. For example, he is the only author, who mentions Liedewy's stigmatization.



Liedewy came into this world in 1380, christened with a name that foretold her fate: "Lijd-wijt" or "suffering widely," an omen of the boundless suffering she would endure. On the feast day of Candlemas, while skating with her friends, she broke a rib (as depicted in the incunable). This fall defined the rest of her life. Her recovery did not progress, and after years of ongoing struggle, she could no longer get up from her sick bed. In the last 33 years of her life – a time span which points to the life of Jesus – she was unable to touch the ground. She ate and drank very little: a slice of apple or a small piece of bread, with a little beer or sweet milk. Gradually, she only drank water. During the second half of her illness, from 1414 until her death in 1433, she ate absolutely nothing, only receiving Holy Communion brought to her by the parish priest. Liedewy's sickness went hand in hand with bodily deterioration, yet she asked God to allow her to suffer even more, in order to ease the suffering of others.

THE WOODCUTS

The description of the woodcuts gives us a taste of the unique text. 1. A woodcarver sells an image of Mary. However, when the statue is loaded onto a ship, the crew cannot get it to move. Eventually, they realize that the presence of the statue is preventing the ship from leaving, and the woodcarver sells it to the church in Schiedam. Liedewy venerates it, and although she has many suitors, she only desires to become a nun. If she was forced to marry, she would disfigure herself so much that no man would desire her anymore. 2. When Liedewy is almost fifteen years old, she goes ice skating and falls on the ice, breaking a rib. Shortly afterwards, a large lump developed that could not be healed. 3. The physician, Master Govaart Sonderdanc, wants to see if he can help her. He removes her intestines from her body. After examining her insides, he announces that the worms are growing from the rotten marrow of her spine. We also see the urine sample he has just poured out of the cup. 4. As her family is poor, Duke William gives her money. 5. When there is a fire in her home, Liedewy extinguishes it. 6. An angel brings a cypress branch from paradise. 7. Liedewy gives to the poor from her 'Jesus' purse, and no matter what, there are always coins in her purse left. 8. A man wants to hang himself, and the chaplain cannot dissuade him from doing so. Liedewy advises that the man should hang himself as penance because Satan would never allow the man to complete the penance. When the man asks again for permission to take his own life, the priest grants it to him. Once home, he climbs onto a chair, ties a rope around his neck, and at that moment, the devil pulls the man out of the noose, shouting: "*This is not the right moment to hang yourself!*" 9. A



priest gives her as a test an unconsecrated host. Liedewy immediately notices that she cannot swallow the host and spits it out. At first, the priest scolds her, but when Liedewy replies that she could not do otherwise, he is ashamed. 10. Liedewy receives the stigmata 11. When pastor Andries hears that above her bed a crucified Christ child appeared, which later transformed into a host with five wounds, he wants to investigate. According to him, it is all the work of the devil. 12. Her guardian angel shows Liedewy souls in purgatory, who come up out of the flames, wailing and lamenting. 13. Angelic visions. She visits places that are important in the life of Christ. During one of these journeys, she injures her right foot, and upon her return, she experiences pain in it for several days. Brugman sees this as proof that the out-of-body experience truly took place. In the woodcut, Liedewy lies in bed with her feet outside the covers. A large splinter protrudes from the sole of her right foot. 14. Not long before Christmas, a widow visited Liedewy and told her that God had revealed to her that Liedewy's virgin breasts would be filled with milk in the upcoming Christmas night, 15. Soldiers abuse her but of course there is payback, and they all die - each in their separate gruesome way. 16. Liedewy is consoled by an angel who tells her that her ordeal is soon over. 17. Christ administers the last rites. 18. Deathbed scene. 19. Mary is in her coffin. Although Liedewy predicts she will die in great pain, and no miracles will occur, her body is miraculously beautiful to behold. 20. Her funeral is attended by thousands.



ART HISTORY

The woodcuts are simple representations of daily life in the Middle Ages and have been identified as been made by the Dutch artist Jacob Cornelisz van Oostanen (before 1470 – 1533), a Northern Netherlandish designer of woodcuts and painter. He was one of the first important artists working in Amsterdam. Art historians trace the influence of Rogier van der Weyden's (ca. 1400-1464) in his work. The *Descent from the Cross*, a painting dating from around 1435-40, resembles the group of three women on the woodcut where we see Liedewij falling on the ice. Later artists in their



turn, were influenced by Oostsanen like the engraver Hieronymus Wierix (1553-1619). See: M.J. Schretlen, *Dutch and Flemish woodcuts of the fifteenth century London 1925*. (Reprinted New York 1969)

PUBLISHING HISTORY

Liedewij was a real person and shortly after her death, several manuscripts circulated, there are three manuscripts known. There is a 1487 Dutch work by Jan Gerlach *Leven van Liedwij, die maghet van Schiedam* ig00182500, but the text does not have woodcuts (only a woodcut on the title-page). Besides it is a different text.

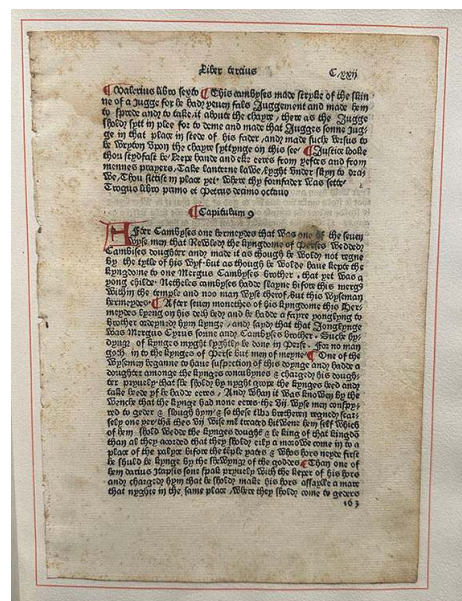
Ours is the first and only incunabula edition by Brugman. The woodcuts were especially made for this book. 19 copies exist, although ISTC lists the copy in Utrecht as complete, that is not the case (3 woodcuts) missing. The library of congress and the metropolitan library do not list a copy in their library although they should be there according to ISTC. The reason we could not find them might be due to variant spellings. Our copy has a strictly contemporary binding, while superb facsimiles on precious incunabula paper supply the missing leaves (with two missing woodcuts and title).

CAXTON INCUNABLE LEAF ON ANCIENT PERSIA.

67. [CAXTON] An original leaf from Caxton's 1483 Polycronicon tipped into: The Life and Works of William Caxton, with an historical reminder of fifteenth century England by Benjamin P. Kurtz together with a Note on the Polycronicon San Francisco, 1938. 4to., original linen-backed boards, paper spine label, plain paper dust wrapper; untrimmed. One of 297 copies printed by Edwin & Robert Grabhorn.

\$ 2,000.-

The original leaf has rubricated paragraph marks, some foxing. A sought-after book from the Club, with Caxton's original leaf tipped-in. The original leaf has rubricated paragraph marks, some foxing. This leaf is Third Book Chapter 9/10 and discusses ancient Persia.

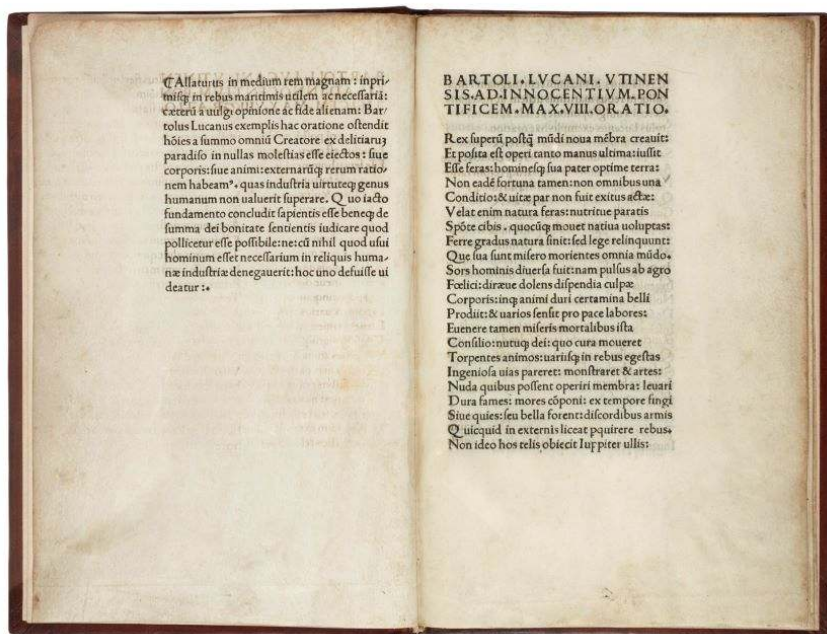


PRINTED ON VELLUM

68. LUCANUS, Bartolus. Oratio ad Innocentium VIII. Rome : Eucharius Silber, [1485-1487]. First edition. Only edition known printed on vellum. Quarto (232 x 152 mm). Contemporary boards, new spine. 16 leaves. The last leaf of text is bound at the beginning of the binding. ISTC il00291000.

\$ 35,000.-

The only recorded copy printed on vellum of this celebration of Pope Innocent VIII's election. Three copies in US on paper. Lucanus emphasizes the wealth of knowledge inherited from ancient civilization and the importance of studying relics and ancient texts. To illustrate his point, he compiles a catalogue of ancient discoveries and





inventions, starting with weapons of war, and proceeding to commercial products such as Spanish linen and wool. He describes the making of silk from silkworms, the invention of writing, and discoveries in medicine, science, philosophy, and literature Bartolus Lucanus Utinensis listed the clock , the cannon and the printing press . (see Shakespeare and Technology: Dramatizing Early Modern Technological Revolutions, p.12). Very little is known about the author. Christie's sale result. \$ 21.000

<https://onlineonly.christies.com/s/bibliotheque-andre-guichard-et-divers-amateurs/lucanus-bartolus-248/213852>

A MONUMENT OF DUTCH TYPOGRAPHY

69. [LUDOLPH OF SAXONY] VITA CHRISTI: BOECK VANDEN LEVEN JHESU CHRISTI. Alternative title: Dat boeck vanden leuen ons liefs heren ihesu cristi anderweruen gheprint ... Zwolle : Peter van Os, 15 Mar. 1499. Folio: [10]-cccxlvii [= 344 (on 345)] leaves, text in two columns, 42 lines to a page. 18th century calf, rubbed. CCCVI torn out (but replaced by an expertly facsimile), last blank missing, large tears on the title restored, with small loss of letters. Leaves I-CCXXX with vague oil stains, upper part of leaf CCLI torn with loss of foliation on recto and running title on verso. With a stamp of a 19th-c. Belgian coin in the lower margin. The colophon reads erroneously M CCC CXIX, really printed in 1499. Printed in double columns. Illustrated throughout with the same series of woodcut engravings used in the 1495 ed. (Goff L356). Colophon reads: "Toe zwoll gheprint by mij Peter os va[n] Breda Gheeynt Intiaer ons heeren. MCCCCcxi With no less than 220 woodcuts (25 full-page, 65 half-page, 130 smaller).

\$ 29,500.-

HISTORY OF THE SEVERAL EDITIONS.

1. This Middle Dutch 'Life of Jesus was, for the first time, printed on the press by Gerard Leeu in Antwerp in 1487. (i00353000, 29 copies, of which three are in the US.. It opens with a title page, on which a woodcut with a depiction of Jesus Christ with the text 'Ego sum via veritas et vita' (Salvator Mundi) the title of the work is stated: Tboeck vanden Leven ons Mr Jhesu Christ. 2. The second edition was printed in Delft with a similar, but somewhat more crude woodcuts (i00354000, 17 copies, again three in the US).



3. In the third printing the text, (i00355000, 30 copies, 3 in the US, two missing?). which came from an Antwerp press in 1488, had undergone a true metamorphosis. It was expanded with moralizations, spiritual lessons, readings, meditations and—at the end of each chapter—a prayer. In order to be able to serve the widest possible audience, the printers decided to add two additional introductory texts. The first text is meditative and orders the reader to contemplate the life of Christ. The second is the so called Lentulus letter that gives a detailed description of the physical appearance and general bearing of Christ, as well as the impression he made upon those who came into his presence.



4. This brings us to the first printing by Peter van Os in 1495. (il00356000, 30 copies, 6 in the US). The woodcuts are the same but Van Os made a number of adjustments to the layout of the book, reducing the size of a copy somewhat, the book became more compact and user friendly. Van Os numbered the leaves and added headers. We noticed that van Oss chooses a different wording with openings woodcut of Christ. *Speciosus forma prae filys hominum*. Your form is beautiful before all people; this no doubt had to do with the added *lentulus* text.

5. Our copy is il00357000, Goff L357; HC 10059. 18 copies worldwide, of which at least seven are seriously incomplete. One copy in the US: LOC.

TEXT: AUTHOR & AUDIENCE

There are no manuscript versions known that predate the first incunabulum edition. It is unusual that the text is in the form of a 'dialogue' between 'Scriptura and Mensehe'(man), it was apparently seen as favorable for understanding the text, instead of the straight narrative. Naturally, the text heavily relies on the *Vita Christi* by the fourteenth century Carthusian, Ludolph of Saxony (1295–1387), the most comprehensive series of meditations on the life of Christ of the late Middle Ages.

This narrative should however not be read as a biography of Jesus as we understand the term. The intent was not so much to describe events but to invite contemplation and set an example of virtue. Ludolph's work offers a course in the training of our senses and imagination to enable everything to remind us of Christ, so that in time our meditation on him embraces all things. This explains the wealth of detail found in Ludolph's *Vita Christi*. Not only the appearance, words, and actions of Christ speak of his divinity; the whole world does! Its seasons, plants and animals, places, people.

The importance of the Dutch text is, that it added dialogue to Ludolph's *Vita Christi*. It is also not a one-on-one translation and in content very different. The scholar Anna Dlabáčová points out that in a majority of the case, these texts were read by nuns or beguines.

LITERATURE:

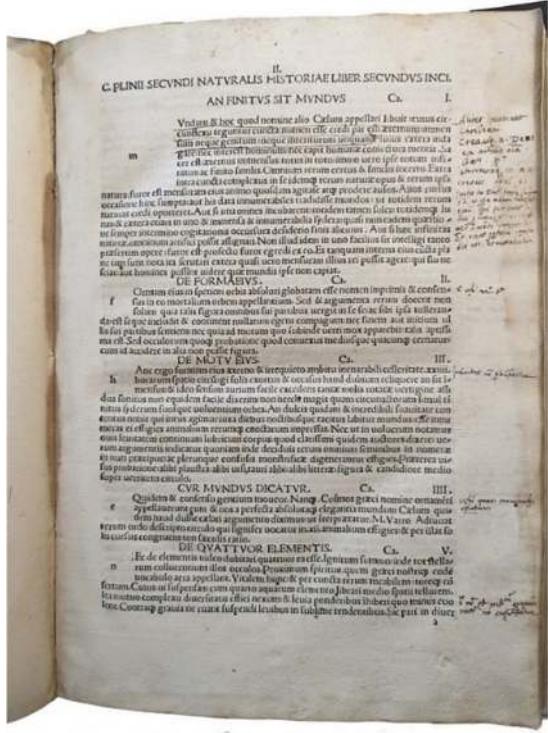
Dlabacova A. (2008), *Drukken en publieksgroepen. Productie en receptie van gedrukte Middelnederlandse meditatieve Levens van Jezus* (ca. 1479-1540), *Ons Geestelijk Erf* 79(4): 321-368. W.M. Conway, *Woodcutters of the Netherlands*, p. 236–257.

SAMMELBAND NATURAL HISTORY

70. PLINIUS SECUNDUS. *Historia Naturalis*, 1491, Venice, Thomas de Blavis, de Alexandria, 3 November 1491. (GW M34324). 308 leaves. I 13-4, 15-6 partially detached. With Aulus, Persius Flaccus. *Satyrae*. Venice, Peregrinus de Pasqualibus, Bononiensis and Dionysius Bertochus, 10 September 1484. (GW M3137). Contemporary binding in cypress boards and leather. Folio. Heavy water stain to the first few leaves.

\$ 8,000.-

Pliny claims to present 20,000 facts derived from 2,000 works in his encyclopedia of knowledge, the *Historia Naturalis*. While it covers subjects of the physical world—such as geography, agriculture, anthropology, and mathematics—it also includes literature and the arts. His descriptions of sculpture, painting, and techniques like silver chasing make it a valuable source for the history of ancient art. The extensive tables and indexes provided by Pliny demonstrate its purpose as a universal reference work, and the authority attributed to him in the Middle Ages attests to its enduring usefulness. Even up to his death, Pliny's natural curiosity prevailed, as he





chose to observe the eruption of Vesuvius rather than escape its flames and sulfurous vapors. We are happy to wash the first few leaves if need be.

The second incunabulum, by Aulus Persius Flaccus deals with superstition, laziness, miserliness, and the behaviour of the literati or rich people, and lectures us about freedom, the gods, and the qualities of public men.

A TRANSCRIPT OF THE TRIAL AGAINST SAVONAROLA

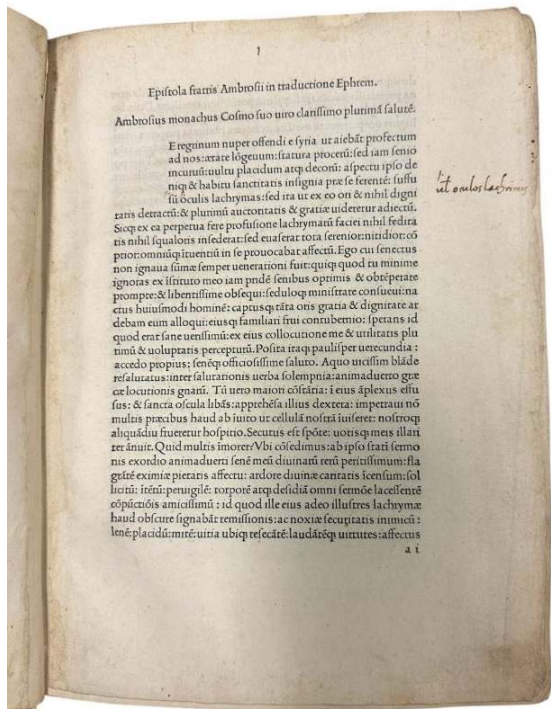
71. POGGIUS, Johannes Franciscus (also Poggio Bracciolini), Epistola contra Savonarolam. Libellus contra fratrem Hieronymum et processus. Theodericus Ulsenius Frisius. [Nürnberg: Ambrosius Huber, nach 11.IV.1498. 80, (190 x 150 mm). 28 leaves, modern vellum binding. With the six lines of verse below the woodcut.

\$ 8,500.-

An in the literature seldom mentioned work on the trial of Savonarola. This is a Latin translation of the official proceedings of Savonarola's first trial. Printed with the text are carmina by the city physician of Nuremberg, Theodorus Ulsenius and a libel by Giovanni Francesco Poggio Bracciolini (1447–1522), a canon of Florence cathedral, and the son of the famous humanist. Bracciolini described Savonarola as 'another Antichrist' and his visions or prophecies, as promptings by the Devil. No doubt this is why there is a woodcut on title, showing Savonarola at his writing desk, with three devils behind him, one whispering in his ear. Bracciolini is also the translator of the text of the trial.



As far as we know, this is the only work with the woodcut, while the text seems to differ from other editions, under different names. A post incunabula edition was sold at auction for € 3,936 in 2008. A copy of this edition was sold for \$5000 at Doyle in 2011. The Rare Book Hub entry of \$700 is a mistake. These are the only auctions record found. 11 copies in the US, but not in Princeton, Harvard, Huntington, Notre Dame. Goff P879; H 13386* = 14479. ip00879000.



THE SYRIAN CHRISTIAN CHURCH AND JENSON'S TYPOGRAPHICAL COMPETITOR

72. [SYRIAC] [EASTERN CHRISTIANITY] Ephrem Diaconus, Ephrem of Syria. Sermones secundum Traditionem Venerabilis Patris Ambrosii Camaldolensis. Florence: Bartolomeo Miscomini, 23 August 1481. Chancery folio (273 x 200 mm). 18th-century vellum over paper boards, spine lettered in ink. Collation: 2-[a]-[18]. 90 Lvs. unfoliated. Type 112R. 33 lines per page. Later vellum, slightly bowed; internally some minor staining on occasion, gutter reattachment and repair to ff.,8 , lower small marginal repair to A1, some occasional spotting out thumbing, but generally an attractive wide-margined copy. References: HC 6599*; GW 9331; Pr 6138*; BMC VI, 636.

\$ 7,500.-



St. Ephrem of Syria (ca. 306–373), also known as Ephrem the Syrian, was a distinguished 4th-century Christian theologian and hymnographer of the Syriac Christian tradition. Born in Nisibis and later settling in Edessa, he is best known for his extensive corpus of hymns, poems, and sermons. The *Sermones secundum Traditionem Venerabilis* presents a collection of his sermons, offering deep theological insights and spiritual reflections that became foundational to Syriac Christian liturgical and theological traditions. The translator, Ambrosius Camaldulensis (1386–1439), was a prominent Camaldolese monk and Renaissance scholar. His contributions to Greek studies and textual transmission played a crucial role in bridging the intellectual traditions of the Greek East and Latin West. His translations facilitated the diffusion of early Christian texts at a time when Renaissance humanism was reshaping theological inquiry.

THE FIRST BOOK PRINTED IN MISCOMINI'S ROMAN TYPE.

This edition holds significant typographical importance as the first book printed in the Roman type of Bartolomeo Miscomini. The emergence of Roman type in Italy marked a transition from Gothic typography, with varying degrees of refinement among printers. While Jenson's type is often considered the pinnacle of elegance, other Venetian printers—John and Wendelin de Spire, Erhard Ratdolt, and Miscomini in Florence—produced finely cut Roman types that shaped early Renaissance printing. Miscomini's type later played a notable role in elevating the publications of Savonarola, replacing crude woodcuts and coarse paper with a refined and sophisticated typographic presentation.

ONLY ONE COPY KNOWN: INCUNABULUM RECONCILING PAGAN CLASSICAL HERITAGE WITH CHRISTIAN BELIEFS

73. THEODULUS. Ecloga. Commentary: Odo Picardus [Eudes de Fouilloy]. 1487 Paris, Levet, (august 20). Octavo of [82] (out of 86) leaves. Modern marbled binding. 8vo. (185 mm x 140 mm). A good copy, sadly with four leaves missing.

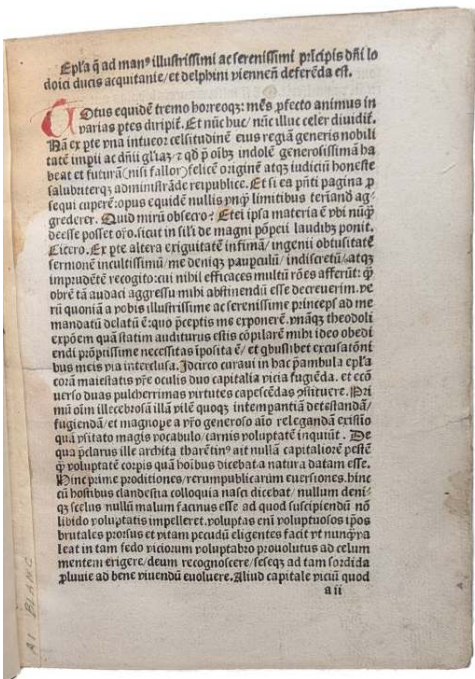
\$ 2,400.-

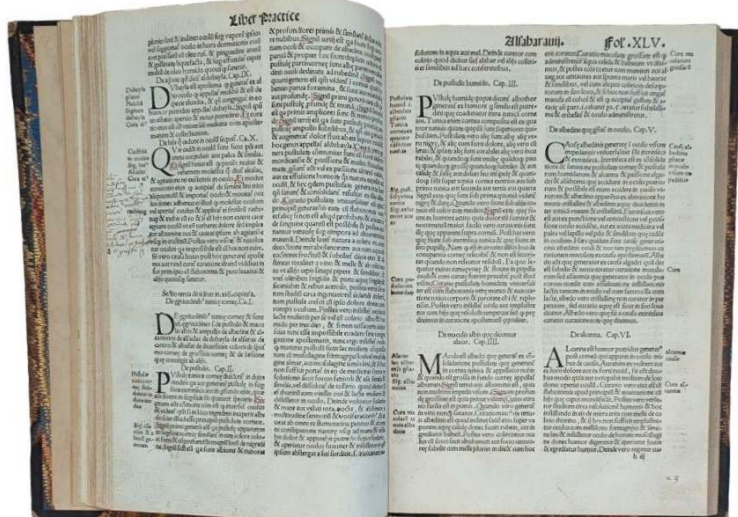
Missing the first leaf *ar* (with bookseller's mark, blank on the verso), leaf *d8*, leaf *l5*, and leaf *l6* (partially still there torn, but followed up by a modern facsimile with the entire text). 4 leaves replaced. Printers mark in facsimile. One copy of this edition exists worldwide. Troyes, Médiathèque de Troyes Champagne Métropole. The utilitarian facsimiles are practical but lack aesthetic appeal, as they are not printed on contemporary paper. GW M45881, ISTC it00151700

The Eclogue of Theodulus is a prime example of a medieval school text written during the Carolingian period, around the 9th century. The poem follows the traditional format of a pastoral dialogue, in which two shepherds—Alithia (Truth) and Pseustis (Falsehood)—engage in a debate. This format is influenced by classical eclogues, particularly those of Vergil. The shepherds represent personifications of abstract concepts. Alithia embodies Christian truth, while Pseustis represents falsehood and pagan or non-Christian ideas. Their debate centers on moral and theological questions, with Alithia ultimately prevailing as the champion of Christian doctrine.

The Eclogue of Theodulus incorporates quotations, references, and allusions to classical literature, including Vergil, Ovid, and other Roman poets, blending them with Christian thought. This demonstrates the medieval practice of reconciling pagan classical heritage with Christian beliefs. It was widely used in medieval education as a tool for teaching students about Christian theology, rhetoric, and classical literature. Its structure and themes made it an effective means for introducing young students to classical texts while promoting Christian values.

The Eclogue of Theodulus was immensely popular throughout the Middle Ages. It was included in many manuscript collections, often alongside other educational texts like the Distichs of Cato and works by Boethius and Prudentius.





ARAB MEDICINE

74. ALBUCASIS. Liber theoricae nec non practicae Alsaharavi, Augsburg, Sigismund, Grim, & Marcus Wirsung, 1519. [6] 159, title page and final page with printer's woodcut in facsimile on contemporary paper. 19th morocco-backed marbled boards, rubbed. Folio (300 x 222 mm).

\$ 7,000.-

Abu al-Qasim Khalaf Ibn Abbas al-Zahrawi (936--1013), known in the West as Albucasis, was born in the city of Zahra, near Cordoba, Spain. Regarded as one of the greatest of the Arab physicians, he excelled in the fields of internal medicine, surgery, and ophthalmology.

The Book of Medical Methods or The Method of Medicine – is a highly influential medieval Arabic medical text written by Al-Zahrawi (936-1013 CE). It was a 30-volume medical encyclopedia covering surgery, orthopedics, ophthalmology, pharmacology, and other medical topics.

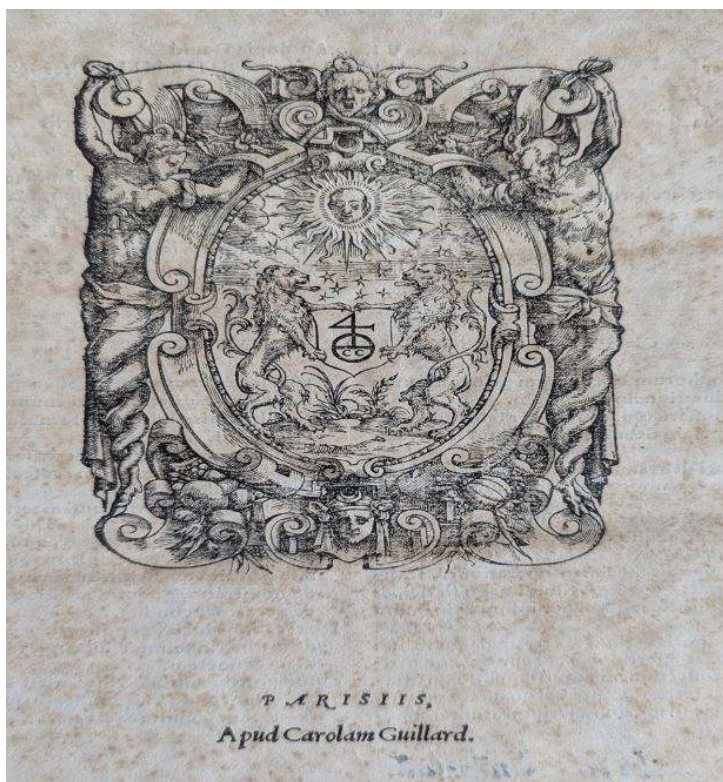
This is editio princeps of the first Latin translation of his first two books. The first part deals with cauterization applied to 50 types of diseases, such as for the removal of tumors or in cases of arterial bleeding. This part also contains the first known description of hemophilia and one of the first descriptions of leprosy. The work is said to described more than 300 diseases and their treatments, including descriptions of many surgical procedures and surgical instruments.

WOMAN PRINTER: AMBROSIUS REBORN

75. AMBROSIO. Opera D. Ambrosii Mediolanensis episcopi quatenus in hunc vsque diem vbi vbi extare noscuntur, omnia & eadem quantis maximis vixque vlli aestimandis sudoribus fieri potuit, ad collatio em exemplarium venerandae antiquitatis recognita locis à deo multis, vt meritò dicas primùm nunc renatum Ambrosium Guillard, 1549/1550. Large folio. Contemporary full calf, blind stamped binding. (390 x 270 mm). [119] p., 3036 [i.e. 2136] col. Two volumes.

\$ 1,750.-

Translate as "The Works of Ambrose, Bishop of Milan, as many as are known to exist anywhere up to this day, all of them recognized through comparison with copies of venerable antiquity with such great and scarcely estimable labor as was possible in so many places, so that you may rightly say that Ambrose is now reborn for the first time..."





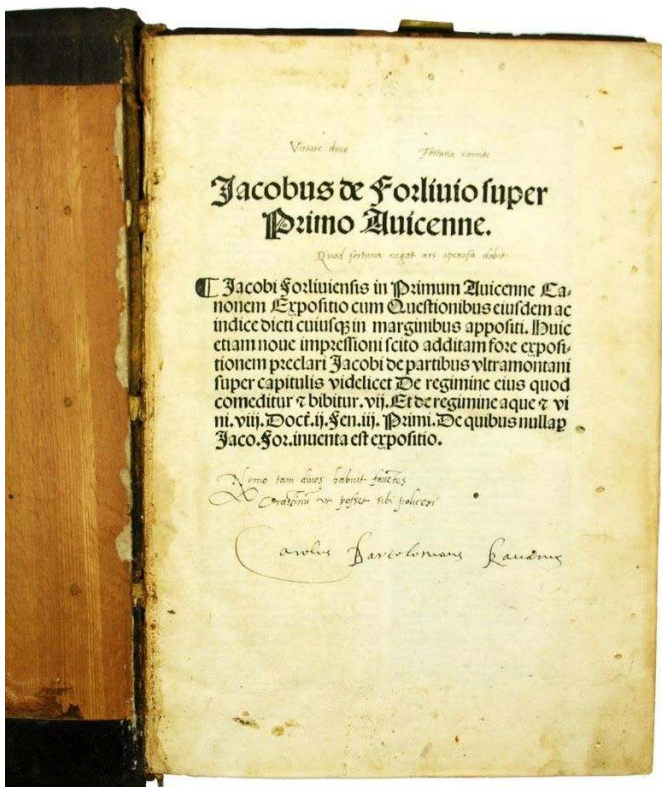
Erasmus of Rotterdam, in collaboration with his erudite colleagues, edited and published critical editions of at least twelve Church Fathers, including Jerome (1516), Ambrose (1527), Augustine (1527–1529), and Origen (1536). These works were not intended to introduce scholars to the writings themselves—since educated readers were already fluent in Latin—but rather to refine, clarify, and correct the texts, ensuring a more accurate foundation for theological study.

Erasmus's philological efforts went beyond textual restoration. He and his fellow Humanists highlighted the enduring relevance of these works, shaping their reception by emphasizing key themes they deemed most significant. Moreover, by scrutinizing the authenticity of dubious texts, they cultivated a more critical approach to ecclesiastical tradition, encouraging a method of scholarship grounded in historical accuracy and intellectual discernment.

Charlotte Guillard (1485?-1557) was one of the most well-known of the French female printers, and one of the few who actually printed under her own name. Her printers device is proudly and boldly displayed on the title page of volume two. While not much is known about Guillard's early life, she wasn't born into the printing industry. Her first husband was the printer Berthold Rembolt, whose device involved two lions holding a shield under a resplendent sun.

When Rembolt died in 1518, Guillard took over his business and operated under her own name for a period of time before marrying the bookseller Claude Chevallon. Chevallon basically appropriated the lion/sun motif that he had acquired through marriage.

After 1537, when her second husband/printer Chevallon died, Guillard began printing again under her own name, finally merging her two husbands' devices into something completely new, and much more pictorially ambitious. The two male devices, while interesting images, are extremely flat looking. Guillard's amalgamation, as seen in Goold's Saint Ambrose work, is a much more sophisticated image with a kind of proto-baroque trompe l'oeil effect of looking through a window. Guillard's device frames her two past husband's devices with something completely new and three dimensional.



THE CONFLUENCE OF AVICENNA AND FORLIVIO IN RENAISSANCE VENICE

76. [AVICENNA] Jacobus de Forlivio super Primo Avicenne. Jacobi Forliviensis in primum Avicenne Canonem expositio cum questionibus eiusdem ... Huic etiam nove impressioni scito additam fore expositionem ... Jacobi de partibus ... super capitulis videlicet De regimine eius quod comeditur & bibitur. vij. Et de regimine aque & vini. viij. Doct. ij. fen. iii. Primi. De quibus nullap. Jaco. For. inventa est expositio. Venetijs mandato & expēsis ... Luceantonij de Giunta, 1520. Folio (32 x 22 cm). [8], 233 pages. Strictly contemporary binding, half calf and wooden boards, with four clasps. Overall a beautiful, crisp copy with ample margins.. A few leaves browned, an occasional needle like worm hole in the last leaves. Contemporary annotations throughout.

\$ 32,500.-



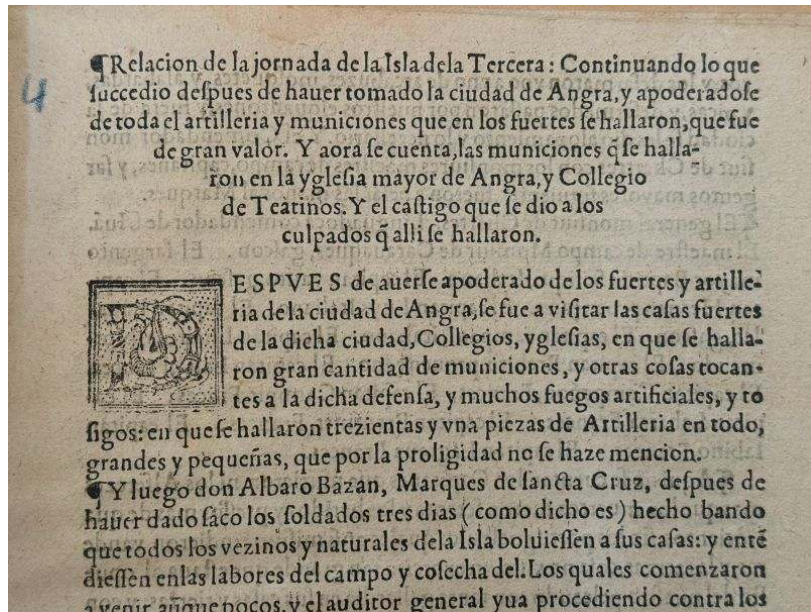
This Venice edition from 1520 includes the commentary of Jacopo da Forlì on the first book of Avicenna's "Canon of Medicine" (Al-Qānūn fi aṭ-ṭibb), along with the full Latin text of Avicenna's work. Jacopo da Forlì, also known as Jacobus de Forlivo, who passed away in 1413, was a celebrated commentator on Avicenna's writings. However, compared to other commentators or translations of Avicenna's works, Jacopo's contributions have not been as widely documented or discussed.

OCLC lists 6 copies. Not in the library of Medicine, nor in the Wellcome catalogue. Exceedingly rare, the pristine state in which the book is in makes it a treasure.

AN UNKNOWN TRACT ABOUT THE CONQUEST OF THE AZORES

77. [AZORES] "Relación de la jornada de la Isla de la Tercera: Continuando lo que sucedió después de haber tomado la ciudad de Angra, y apoderándose de toda la artillería y municiones que en los fuertes se hallaron, que fue de gran valor. Y ahora se cuenta las municiones que se hallaron en la iglesia mayor de Angra, Colegio de Jesuitas, y el castigo que se dio a los culpados que allí se hallaron. Dated in the city of Angra, of the Island of Terceira, on the fourth of August, 1583. Printed in Madrid. Folio. 8 pp. (29 x 19 cm).

\$ 4,500.-



Not in the bibliography *Libros ibéricos: libros publicados en español o portugués o en la Península Ibérica antes de 1601*. The only similar tract, we could find was *RELACION DE LO SUCEDIDO EN LA ISLA DE LA TERCERA*, desde veynete y tres de Julio hasta veynete y siete del mismo, mil y quinientos y ochenta y tres anos. (news tract), sold by Maggs in 1930. London (UK), British Library – Call number: C.32.i.26. Our tract seems to be unknown, despite an intensive search, no copy could be found in any library, nor is there any mention of it.

As such it sheds new light on the events as they unfolded in Angra. We have partly translated its contents and incorporated them in the text below.

In the summer of 1583, Don Álvaro Bazán, Marquis of Santa Cruz, led a decisive campaign to secure Spanish control over the Azores, focusing on the strategically significant Island of Terceira. This island had become a stronghold of Portuguese resistance, supported by French and other European allies opposing Spanish rule.

On August 2nd, 1583, Bazán arrived with a formidable fleet, including forty ships and over fifty galleys, well-equipped with artillery and munitions. His forces landed at the city of Angra, the principal stronghold on Terceira. After a fierce and coordinated assault, Bazán's troops successfully breached the city's defenses and overpowered the resisting forces, marking the fall of Angra. The city was looted for three days, during which soldiers seized valuable munitions and supplies.

In the days following the capture, Bazán moved swiftly to consolidate his hold on the island. He inspected and secured the forts, colleges, and churches, discovering a substantial cache of artillery and munitions, essential for the island's defense. His strategic prowess ensured the removal and redistribution of these resources to strengthen his position.



Simultaneously, Bazán issued proclamations for the local inhabitants to return to their daily activities, stabilizing the region and facilitating the restoration of order. His leadership in organizing the logistics and defense arrangements was pivotal in maintaining control over the newly captured territory.

Bazán's achievements in the Azores demonstrated his naval skills and strategic thinking, solidifying his reputation in Spanish military history. His operations in 1582 and 1583 played a crucial role in preserving Spain's control over the Atlantic and preventing other European powers from undermining Spanish authority. The amphibious assault on Terceira in July 1583 can be viewed as a precursor to the Spanish Armada's intended strategy against England

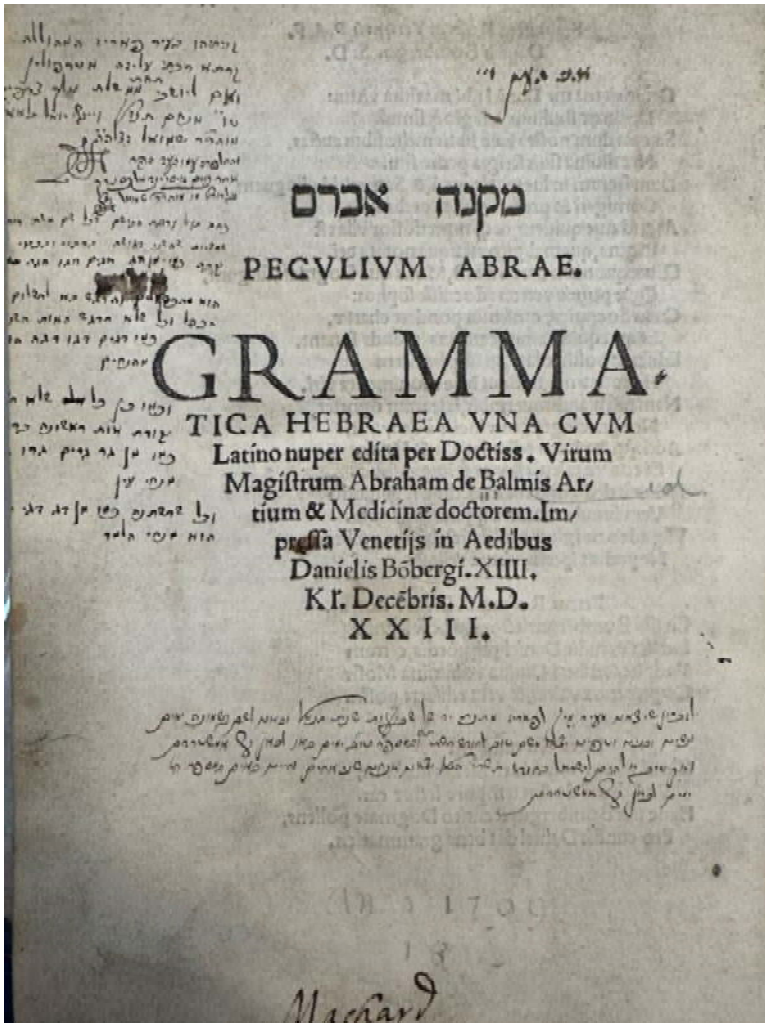
A BOMBERG IMPRINT WITH HEBREW ANNOTATIONS

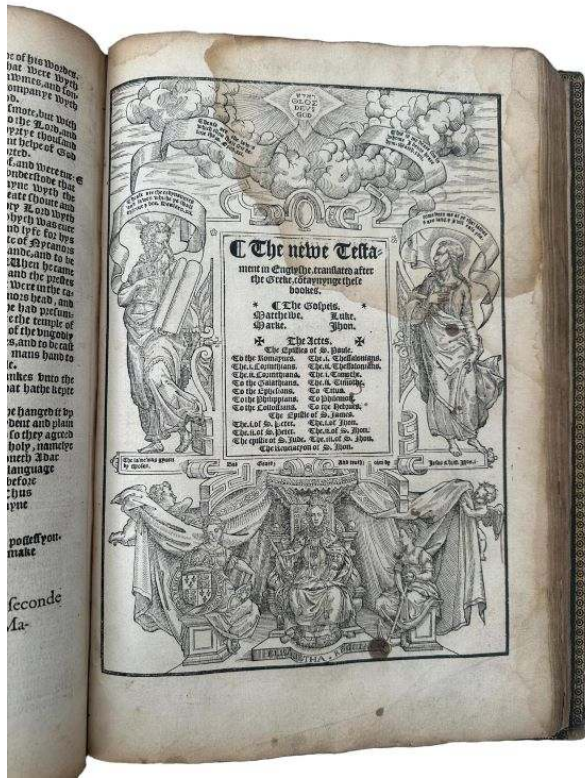
78. **BALMES, Abraham ben Meir de.** Peculium Abrae, Grammatica Hebraea – Mikneh Avram, a Hebrew grammar by the physician and grammarian R. Avraham de Balmes. Venice: Daniel Bomberg, [1523]. Small 4to. 20.5 x 12.5 cm. [315] leaves. Provenance: Lengthy Hebrew inscriptions to the title page, including a monogram that may belong to a Jewish scholar. Extensive Hebrew marginalia in the foreword by Bomberg, as well as later 17th-century French inscriptions, including a page of Hebrew grammar notes on the final blank. Reference: Habermann, The Printer Daniel Bomberg, no. 76.

\$ 2,750.-

A most interesting copy, preserved in its original very worn blind-stamped leather over wooden boards; boards detached, spine lacking. Internally, generally very good. Typography: Hebrew (vocalized) and Latin on facing pages. The translation was likely composed by Kalonymus ben David Kalonymus, who also authored the final section, Shaar B'Taamei HaMikra, and oversaw its printing. On the verso of the title page, a Latin poem in honor of Daniel Bomberg precedes Bomberg's Latin foreword, where the author expresses his admiration for the printer.

Mikneh Avram represents a significant intersection of Jewish and Christian Hebraism in the early modern period, reflecting the humanist impulse to systematize Hebrew grammar for a Latin-literate audience. The work embodies Bomberg's ambitious printing program, which sought to make Hebrew texts accessible to Christian scholars, yet was deeply informed by Jewish linguistic traditions.





A RARE 1566 ROUEN-PRINTED GREAT BIBLE WITH EARLY 1833 CHICAGO PROVENANCE

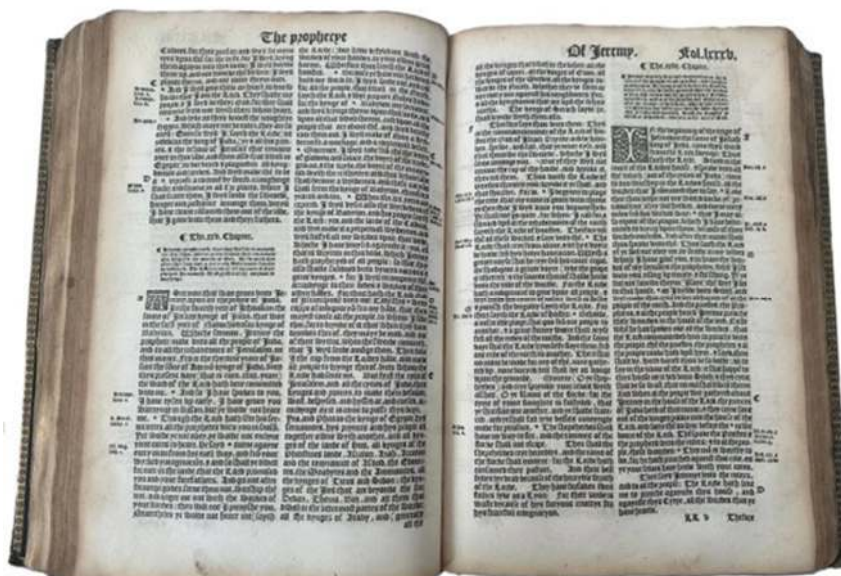
79. [BIBLE] THE BIBLE IN ENGLYSHE OF THE LARGEST AND GREATEST VOLUME At Rouen: Richard Carmarden, 1566. Large folio (41 cm). Collation: [17 of 21 preliminary leaves, including general title wanting], lxxxviii, cxxxiiij, cxlix, xc, 111 of cxliii leaves. Condition: Internal damp stains, scattered thumbing, minor paper losses, and occasional repairs; early gnawing to the lower right corner of the first ten leaves (not affecting text). Bound in full 19th-century morocco, with rubbing. Despite these flaws, this copy remains one of the most visually striking examples of the 1566 Great Bible to appear on the market in recent years.

\$20,000

One of two major folio printings of the Great Bible following Elizabeth I's ascension, fulfilling the 1559 Royal Injunctions that mandated the placement of large-format Bibles in churches for public use. The two editions authorized for this purpose were issued in London (1562) and Rouen (1566)

Provenance: Significant historical inscriptions. A 16th-century inscription from Francis Parkman appears in the lower margin of the April calendar. Later, James T. Hyde, D.D., Professor at the Theological Seminary in Chicago, inscribed that the volume had belonged to Samuel Brookes, an early settler of Chicago (1833). Brookes' inscription reads: "This book is my dying testimony to the truth of the Gospel, hoping that our students will not be unmindful of the lessons of antiquity and eternity." Subsequently housed in the Chicago Seminary Library, as evidenced by its ex-libris mark.

The Great Bible, originally commissioned under Henry VIII, was the first authorized English Bible, marking a decisive moment in the English Reformation. By the reign of Elizabeth I, renewed emphasis on scriptural accessibility led to the production of the London (1562) and Rouen (1566) folio editions, with the latter exemplifying Elizabeth's reliance on continental presses to meet England's ecclesiastical printing needs.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS

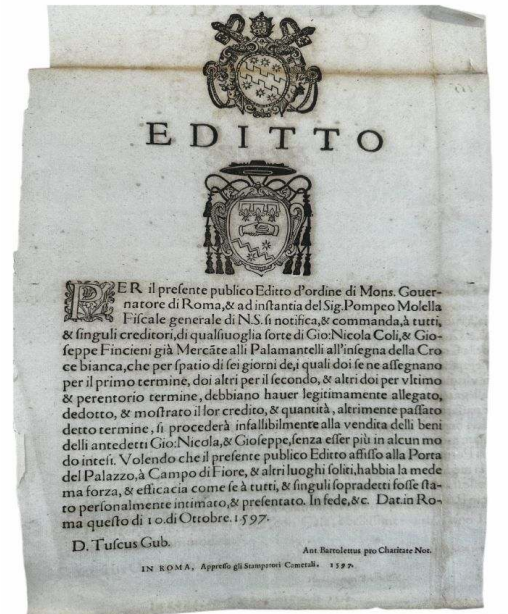


LIKELY UNIQUE 16th CENTURY ITALY BROADSIDE TO BE POSTED ON DOORS

80. [BROADSIDE] EDITTO. Rioma Stampatori Camerali, 1597. 1 pp. 39 x 26 cm. with fold and small tears and some toning. Illustrated with the arms of Pompeo Molella, lieutenant of Gian Francesco Aldobrandini, governor general of Rome and the Aldobrandini above. Likely a unique survivor.

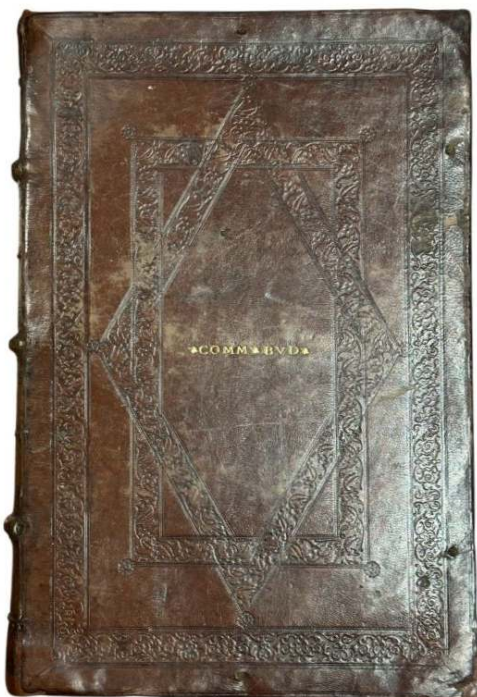
\$ 1,750.-

Intended to be an Edict posted on the Door of the Palace, the broadside seems to be addressing a financial or commercial matter, specifically the settlement of debts and the sale of goods related to certain individuals. While it is not directly related to the Inquisition, it's possible that financial documents like these could have tangential connections to the Inquisition. For example, if individuals were implicated or found guilty of heresy, their assets could be seized, and such an edict might be used to settle their financial affairs.



[Rough trans] "By the present public Edict ordered by Mons. Governor of Rome, to the infantry of Mr. Pompeo Molella and to all individual creditors, general and special forces of Gio: Nicola Coli, and Gio: Giuseppe Finiceni of the Mercatalli under the sign of the Cross of Bianca, that for the space of six days, of which two for the first term, two others for the second, and two others for the very last and peremptory term, they must have legally claimed, declared, and shown the credit, amount, and claim passed in quiet, and if it proceeds infallibly in the selling of the goods of the aforementioned Gio: Nicola and Gio: Giuseppe, without there being any further some in it.

Wanting that the present public Edict posted on the Door of the Palace, Campo di Fiore, & other usual places, has the same strength and efficacy as if it were made to each and every individual practice was made to personally intimate, and presented. In faith, &c. Given in Rome on the 1st of October, 1597.



EX BIBLIOTHECA AMICORUM COPY OF THIS GREAT HUMANIST GREEK TEXT

81. BUDE (Guillaume). *Commentarii linguae graecae.* Bâle: Johannes Bebel, 1530. Folio. [44], 540, [2] pages. Handsomely bound in contemporary full morocco, elaborately tooled in blind with an intricate geometric pattern, the abbreviated title and author stamped in gilt, and a central gilt medallion. A very fascinating association copy with an amicorum library provenance: the front pastedown bears the inscription, "Ex bibliotheca Ptri Vit. Pauli et eius amicorum. 1578 Kal. Julias emptus xliij nummis Augustoris." ("From the library of Father Vitus Paul and his friends. Purchased on the Kalends of July, 1578, for 43 silver coins.") Significantly, the title page shows traces of an earlier amicorum library inscription that has been deliberately effaced, suggesting an evolving ownership history within circles of Renaissance humanist scholars. PMM 60

\$ 2,750.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



A landmark work on Greek prose, the second edition following the 1529 Paris imprint, distinguished by its thematic rather than alphabetical arrangement. Budé, a towering figure in Renaissance philology and humanism, was instrumental in the revival of Greek studies in France and the founding of the Collège de France (originally the Collège Royal). His *Commentarii* became a foundational reference for classical scholarship.

A copy of exceptional provenance, reflecting the intellectual networks of early modern scholars and the shifting custodianship of humanist libraries.



VATICAN ARCHIVES, ONE COPY WORLDWIDE

82. [CENSORSHIP] *Revocatio officii Archivistae Ecclesiastici generalis, ac illius suppressio & extinctio*. Rome: Apud Haeredes Antonii Bladii, Impressores Camerales, 1587. Folio (approximately 47 x 34 when open). [4] pp. One small burnhole repaired. Title with large papal coat of arms, decorative initial on first page of text. Printed in Roman type. Some light foxing, minor dampstains, and small ink spots, but overall a well-preserved example. Very rare, one copy only found through Copac, not digitized.

\$ 2,500.-

Pope Sixtus V's decree abolishing the office of the General Ecclesiastical Archivist, an administrative reform aimed at centralizing control over church records and reinforcing papal authority. Issued on May 13, 1587, this document nullifies prior privileges, annuls official obligations, and asserts papal supremacy over archival and clerical record-keeping. The decree is characteristic of Sixtus V's broader campaign to reorganize ecclesiastical governance, curtail abuses, and regulate access to sensitive church documents.

Though not explicitly a censorship edict, the suppression of the *Archivista Ecclesiastici* aligns with Sixtus V's stringent control over information, including the enforcement of the *Index Librorum Prohibitorum*. The decree's language regarding the invalidation of privileges and the prohibition of unauthorized handling of records reflects the broader mechanisms of ecclesiastical censorship during the Counter-Reformation.

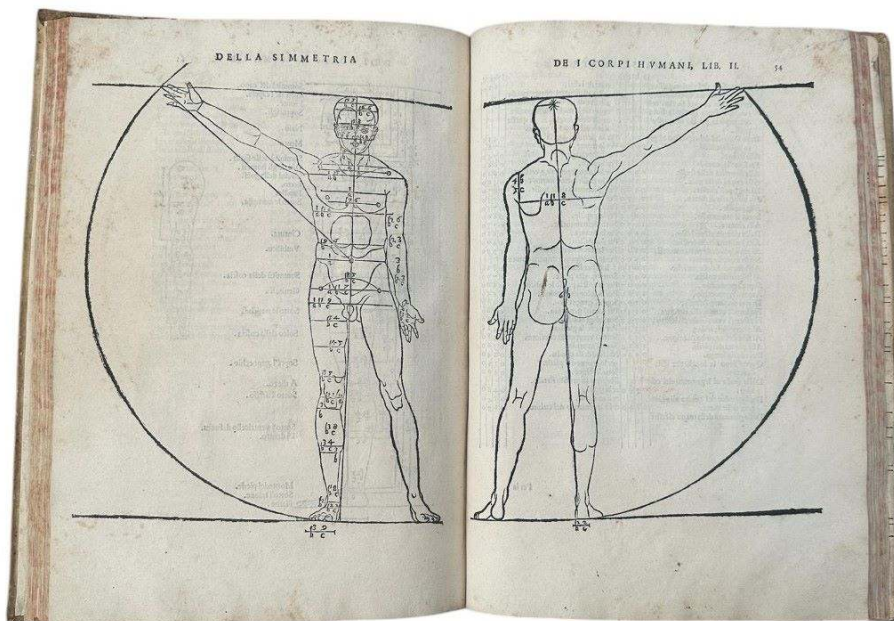
THE INTERSECTION OF ART AND SCIENTIFIC ENQUIRY

83. DÜRER, ALBRECHT. 1471-1528. *Di Alberto Durero pittore, e geometra chiarissimo. Della simmetria dei corpi umani*. Libri quattro...[Venice]: Roberto Meietti, 1594. Folio (318 x 217 mm). Woodcut printer's device on title, numerous illustrations in text, 3 folding diagrams (M4, Q4, and Q5). Contemporary vellum, later rebacking. Internally, some foxing, occasional small staining, toning, or old repairs; generally, an attractive copy. References: Adams D-1055; Cicognara 321; Durling/NLM 1299; see Mortimer, Italian 169.

\$ 7,500.-

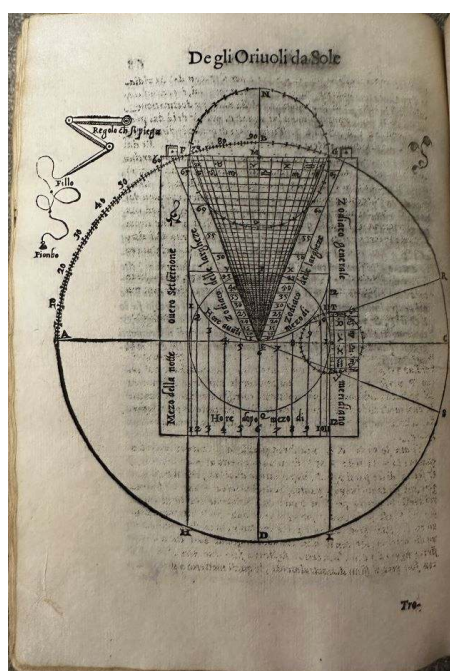


First edition of Giovanni Paolo Gallucci's Italian translation of Albrecht Dürer's *Vier Bücher von menschlicher Proportion* (1528), his seminal treatise on the symmetry of the human form.



Dürer's work, written, designed, and illustrated by the artist himself, represents the first application of anthropometry to aesthetics, profoundly influencing Renaissance art, anatomy, and the scientific study of human proportions. Gallucci's addition demonstrates the evolving dialogue between art and science in late Renaissance Italy.

Dürer's *Vier Bücher von menschlicher Proportion* stands as a landmark in the intersection of Renaissance art and scientific inquiry. By systematically analyzing human proportions and their relationship to aesthetic ideals, Dürer laid the groundwork for future studies in anatomy and artistic theory. Gallucci's translation and augmentation of this treatise in 1594 not only extended its accessibility to an Italian audience but also reflected the broader intellectual currents of the late Renaissance, wherein artists and scientists sought to harmonize empirical observation with classical ideals. The publication's enduring significance lies in its influence on both contemporary and subsequent generations of artists, anatomists, and philosophers who grappled with the complexities of human beauty and form.



RARE AND IMPORTANT ITALIAN TRANSLATION OF ONE OF THE GREAT RENAISSANCE SCIENTIFIC WORKS

84. FINE, Oronce. "Opere, divise in cinque parti: Aritmetica, Geometria, Cosmografia & Oriuoli, tradotte da Cosimo Bartoli... et gli Specchi, tradotte da Erc. Bottrigarò... Francesco de' Franceschi, 1587. 4to.(8), 81 (1 blank), 84, 126, 88, 18, (2) ff. Italic. With over 325 woodcuts, including 10 full pages in the text, numerous arithmetical diagrams. Printer's mark on title of Pax as a woman standing over a soldier, beautiful ornamental initials. 19th century half vellum and marbled boards with later blanks; internally some occasionally small stains including a few leaves with right corner minor damp stains, but generally a handsome copy. Adams F459; Riccardi I 91. Smith, *Rara Arithmetica*, 164.

\$ 6,000.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Very rare first Italian edition encompassing the "Protomathesis" from 1532. Not in the trade. It includes four sections on Arithmetic, covering whole numbers, ordinary and sexagesimal fractions, and proportions. The Geometry section explains the use of the quadrant and its practical applications. In the Cosmography section, the focus is on practical aspects of mapmaking and the projection of maps onto flat surfaces.

Additionally, the text covers "De Horologiis," which is concerned with the mathematics of time measurement. It includes a description and illustration of Fine's innovative water clock design, showcasing the intersection of science and mechanical engineering. The edition is rounded off with the treatise "De Speculo Ustorio," discussing the properties and uses of parabolic mirrors, a topic blending physics and geometry. Cosimo Bartolo's translation played a significant role in making Fine's works accessible to a broader Italian audience, thereby contributing to the spread and development of mathematical and scientific knowledge during the Renaissance. If there was an edition Galileo consulted, it is credibly this translation.

EARLY MATHEMATICS AND ALGEBRA

85. FIORENTINO, Francesco Ghaligai. Pratica d'arithmetica di francesco ghaligai fiorentino. Nuovamente rivista, & con somma diligenza ristampata. In Firenze : Appresso i Giunti. MDLII 1552. Contemporary vellum. 8vo. (20 x 15 cm). Margin of the title page restored. Some outer restored with Japanese vellum. With Giunta lily and snake device on title-page and verso of last leaf. Ownership inscription of **Pietro di Giacomo Cataneo**, (1510-1574) a mathematician and an architect. Last leaf on verso completely annotated (probably in his hand). No auction records.

\$ 4,500.-

Francesco Ghaligai proposes a new notation for powers of the unknown. but the other notations never caught on with other authors. However, it is believed that it may have had a significant influence on the study of mathematics. This opinion is based on the fact that his book is much simpler than other books such as Pacioli's Summa, and therefore could have been used more easily as an introduction to mathematical study. Ghaligai's work is divided into thirteen books, the first nine of which are wholly arithmetical. The last four are devoted

to algebra, including Regula dell' Arcibra, which, like other works of the time, includes long explanations of methods for the extraction of roots and operations with binomial surds classified as they are found in Euclid's Elements. Book ten contains a theoretical treatment of the solution of equations, where we find the equation with one variable in the six forms given by the Arab writer Al-Khwarizmi in his ninth-century algebra. Book XIII, the last and most intriguing section of the text, contains forty-seven problems that cannot be attributed to any other author.

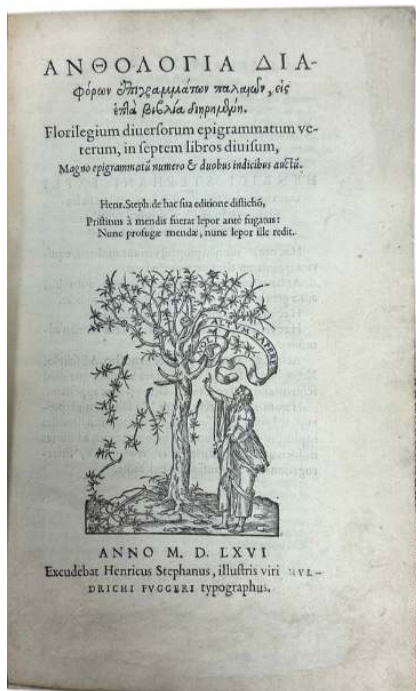
Two men found a purse. Said the first to the second, "Give me the purse and the cube root of your money, and I shall have as much as you." Said the second to the first, "Give me the purse and the square root of your money, and I shall have seven times as much as you." The question is, how much was in the purse, and how much had each man at first. But there are more abstract ones as well, Find five numbers in continued proportion such that the sum of the second and fourth shall be 10, and the sum of the products of each number by each of the others shall be 620.

It seems improbable that Ghaligai wrote primarily for merchants, as has been sometimes assumed. He seems rather to have been a teacher introducing mercantile problems for the sake of interest. It is interesting from many points of





view, and considered as a means by which the works of Fibonacci, Pacioli and many others were made accessible to students of the time.



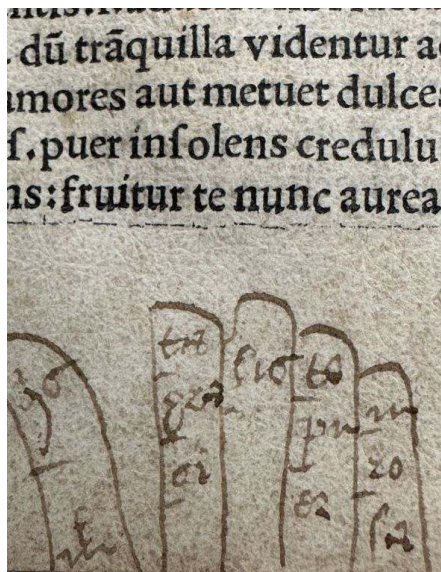
ESTIENNE'S GREEK ANTHOLOGY

86. GREEK ANTHOLOGY – Edited by Henri Estienne II (1528–1598), including Planudes (1255–1305). ΑΝΘΟΛΟΓΙΑ ΔΙΑ-φόρων επιγραμμάτων παλαιών, εἰς ἑπτὰ βιβλία διηρημένη...[Geneva]: Henri Estienne, 1566. Tall 4to. . 26.4 x 16.4 cm Collation: *2, a-z8, aa-ii8, kk-rr4, ss2. A well-preserved copy in a later 19th-century red morocco binding, elegantly gilt-tooled along the spine. The text leaves have undergone washing, removing earlier manuscript annotations in Greek and French—though traces of these ghostly inscriptions remain faintly visible, a tantalizing glimpse into the book's scholarly use. The washing is an example of the unfortunate disregard 19th century collectors had for valuable annotations that marred their pristine copies. References: Renouard 126; Schreiber #159.

\$ 2,500.-

Henri Estienne's important edition of the Greek Anthology, refining the text of earlier versions while incorporating his distinctive system of diacritical marks and notations. His innovations include a Latin translation of a selection of epigrams, along with fifty alternate readings for a single distich—a testament to his philological rigor. The preface suggests the work was intended to encourage young scholars, though it may also have served as a prelude to his forthcoming translations.

Maximus Planudes, the Byzantine monk and scholar, compiled his own version of the Greek Anthology, distinct from the now-standard Palatine text. Working from uncertain sources, he excised certain poems while introducing around 400 epigrams not found in the Palatine manuscript. His version, first printed in 1494, was the only widely available edition until the Palatine Anthology resurfaced in 1606.



HORACE AND MNEUMONICS

87. HORACE. Horatii Ode, Carmen, Epodon et seculare, cum exactissima A. Mancinelli. Paris: [Venundantur Parrhisii], i.e. Paris, 1503. Small folio Three volumes bound in one. Includes De arte poetica libellus (24 folios, Parrhisios, 1503) and Sermones et epistole cum ... explanatione B. Ascensii . Illustrated with woodcut devices. Notable condition issues: Ode, Carmen, Epodon et seculare lacks ff. 66–73 and 85–90, with ff. 78, 105, and 106 misnumbered and misplaced. Sermones et epistole lacks ff. 1–9, 11, and probably the final leaf, presumed blank. Bound in contemporary calf, spine worn, boards broken, some worming, some occasional marginal damage. Despite this, a rare and notable compilation of Horace's works printed at the prestigious Parthisiorum gymnasio with VERY INTERESTING ANNOTATIONS.

\$ 1,500.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Includes heavy annotation to title pages various leaves in an early scholar's hand along with menumoniuc devices to margins. The use of a mnemonic device in a work by Horace underscores the central role his texts played in the intellectual traditions of the medieval and early modern periods. Horace's works, particularly his *Ars Poetica* and *Odes*, were not only admired for their literary artistry but were also foundational texts for education in rhetoric, poetry, and moral philosophy. Readers and scholars, particularly those engaged in the rigorous academic environments of monasteries, universities, and humanist circles, often employed mnemonic tools like manicules to emphasize key passages or organize complex ideas for study and teaching. The writing on the fingers of the drawn hand could correspond to specific themes or interpretive points, reflecting the scholar's engagement with Horace's nuanced texts.



FIRST EDITION OF A REFORMATION-ERA OCCULT BOOK

88. INDAGINE, Johannes ab. *Introductiones apotelesmaticae elegantes, in chyromantiam, physiognomiam, astrologiam naturalem, complexiones hominum, naturas planetarum...* Frankfurt: David Zöpfel, 1522. 8vo (15 x 9 cm). [143] leaves, [1] blank. Woodcut portrait of the author on the title page, numerous woodcuts illustrating chiromancy, physiognomy, astrological charts, and zodiacal signs, with the printer's device at the end. A handful of leaves with minor marginal loss or spotting. Recased in vellum with later paste-downs.

\$ 2,500.-

A scarce early astrological and chiromantic treatise, reflecting Renaissance interests in physiognomy and planetary influences.

Johannes ab Indagine's *Introductiones apotelesmaticae* stands at the intersection of Renaissance occult philosophy and empirical observation, synthesizing medieval traditions of chiromancy and physiognomy with natural astrology. The work embodies the period's fascination with deciphering human destiny through physical traits and celestial influences, rooted in the broader intellectual currents of Hermeticism and Neoplatonism.

Published in 1522, this treatise emerged during a pivotal moment in European intellectual and religious history, as the German Reformation was in full swing. The shifting religious and philosophical landscape likely influenced its publication, particularly in how Renaissance humanism and Protestant reform intersected with astrology, chiromancy, and physiognomy. While Martin Luther's movement was primarily theological, it indirectly fostered broader engagement with science, astrology, and esoteric knowledge by loosening the Catholic Church's grip on intellectual inquiry.

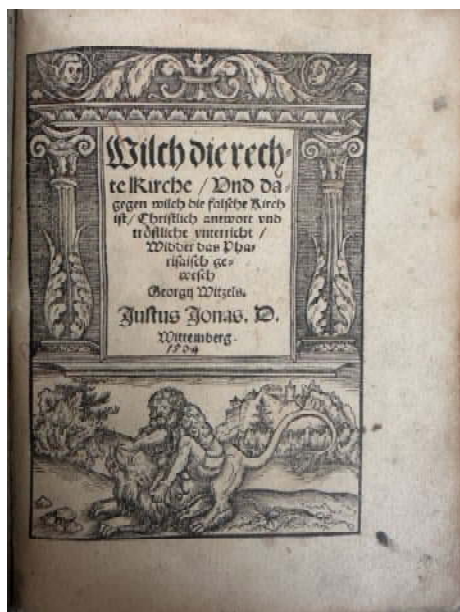
NO MIDDLE GROUND! - WOODCUT BY CRANACH

89. JONAS, J. *Wilch die rechte Kirche, Und dagegen wilch die falsche Kirch ist, ... Widder das Pharisaisch gewesch Georgij Witzels...* Wittenberg: Rhaw, 1534. Small 4to (20 x 15 cm). With woodcut title border. 62 leaves. Woodcut title by Cranach. WIDE-MARGINED and uncut. Old vellum, later pastedowns and blanks, preserving inside old paper wrap. Internally, some toning and minor stains. Provenance: Chicago Theological Seminary, with institutional markings and pocket. RARE with only 1 incomplete copy in RBH in 30 years/ References: BMC, German Books 462.

\$ 2,500.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



First edition of this polemical work attacking Georg Witzel's theological positions. The title border, attributed to Lucas Cranach the Elder, features a depiction of Samson's combat with the lion (Luth. 31) and is referenced in Dodgson 2, 343, 13.

A very rare Lutheran polemical work targeting Georg Witzel, a former Lutheran who reverted to Catholicism and sought a middle ground between Protestantism and Catholicism. Jonas condemns Witzel's views as Pharisaical, arguing that they distort the true Christian faith, which he defines according to Lutheran principles—salvation by faith alone, scripture alone, and grace alone. Printed in Wittenberg by Georg Rhaw, a key publisher of Reformation literature, the book reinforces its message with a woodcut title border by Lucas Cranach the Elder, a frequent collaborator of Martin Luther. As part of the broader intellectual battle of the Reformation, Jonas' work sought to solidify Lutheran identity by rejecting both Catholicism and theological compromise.

A TYPOGRAPHICAL MASTER WORK

90. LEFÈVRE D'ÉTAPLES, Jacques (c.1450-1536) and ARISTOTLE (c.384-322). [Totius philosophiae naturalis paraphrases.] In hoc opere continentur totius philosophiae naturalis paraphrases. 1521 [Paris]: Ex officina Henrici Stephani [Colophon:] with monogram of S. De Colines on the title-page. Moreau III, 156. Folio (30 x 20.5 cm) Illustrated throughout. Some staining, but generally a nice, clean copy. Scattered contemporary annotations. Contemporary blind stamped calf binding. Rebacked in the 19th century. Front board detached. 356 (i.e.236) leaves.

\$ 2,500.-



An early edition of the great humanist's exposition of Aristotle's works on the natural world. Ushering in a century of Aristotelian studies intent on developing the conceptual framework that contributed to creating the context for the new science, Lefèvre pays attention to problematic issues such as place, vacuum, the infinite, and time. "Lefèvre's central claim was that Aristotle himself should be the exemplar of method, not any "Aristotelians".

This argument is significant because during Lefèvre's time, the dominant interpretations of Aristotle were often filtered through medieval scholasticism, especially through figures like Thomas Aquinas and other medieval commentators. These interpretations tended to solidify into a formalized "Aristotelianism" that, in Lefèvre's view, might have distorted or limited the flexibility and depth of Aristotle's original thinking.

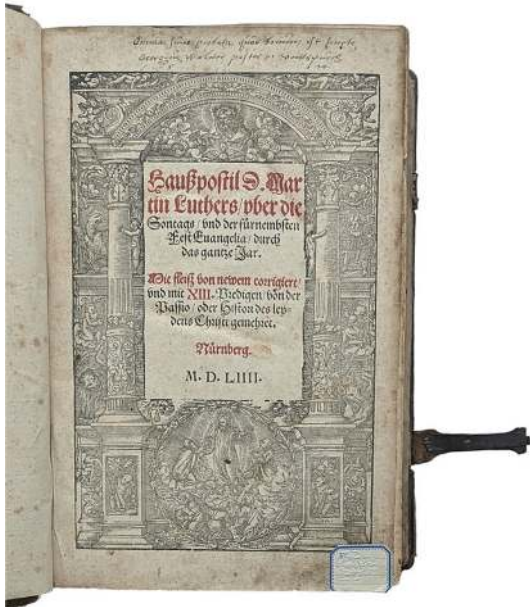
A typographical very pleasing book to. With beautiful engraved capital and set in a pretty typeface. In transalpine Europe, a coherent and aesthetically satisfying set of roman and italic letterforms, qualitatively equal (or perhaps even superior) to the best of Italian Renaissance typography, was





introduced by Simon de Colines. With his stepson, Robert Estienne, he was the foremost Paris printer of the 1520-40s.

Colines's career as type-engraver can conveniently be divided into four periods, this book was printed during learning period from 1518 to 1522. In this work we see the first appearance of the small Pica letter font.



ILLUSTRATED SERMONS BY LUTHER.

91. [LUTHER, M] HAUSPOSTIL MARTIN LUTHERS UBER DIE SONTAGS UND DER FURNEMBSTEN FEST EVANGELIA DURCH DAS GANTZE JAR... Nurnberg, Johan Vomberg and Ulrich Neuber, 1554. Large, bulky folio (33 x 21 cm). Contemporary blind stamped calf binding, still with clasps, decorated with the evangelists and other scenes of the passion. Front broad starts to detach. 3 parts of [10]-180-186-119-[1] leaves.

\$ 1,950.-

Picture yourself sitting in Luther's house. It's Sunday, late in the day and many others are gathered with you in the old Augustinian monastery-turned-parsonage in Wittenberg. Around you sits Luther's beloved, and their six children. An assistant at the parish church, stands across the table ready with pen and paper in hand to copy whatever Luther says. Students

and colleagues of Luther have joined you too, their eyes fixed on the great Reformer and their ears ready to hear him exposit the Scriptures. Then Luther reads the historic lesson for the day and proceeds to preach a sermon.

These sermons were meant not as a replacement for the Sunday Divine Service but as a devotional supplement. This is an early, lavishly illustrated edition, shortly published after Luther death. The illustration consists of 3 framed title pages and 97 ENGRAVINGS in the text, some with the Monogram HB by the engraver Hans Brosamer (1495-1554). Last leaf torn with lack, scattered foxing.

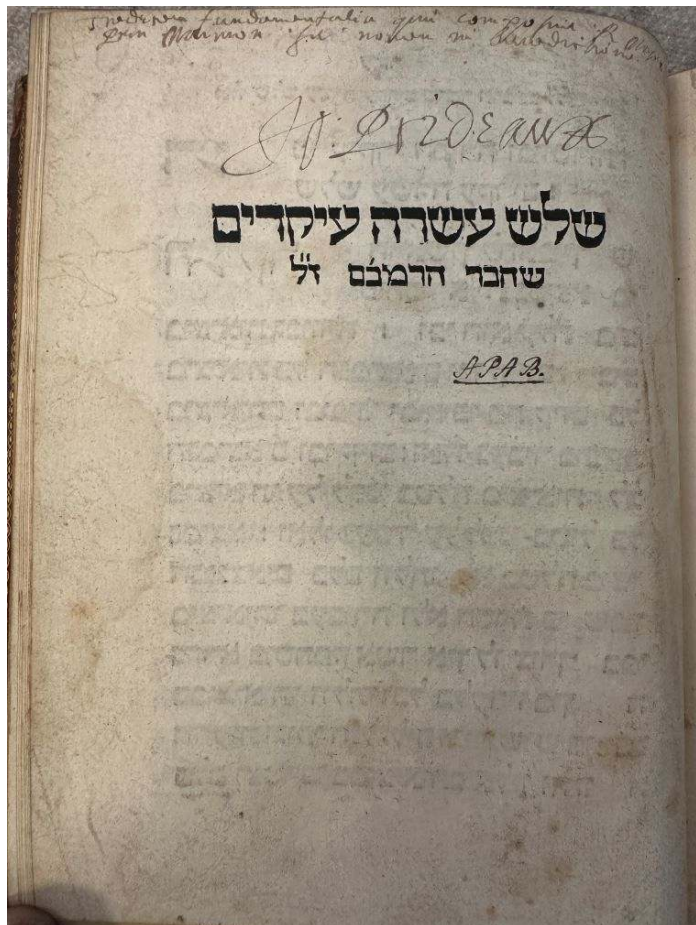
Hauspostill are rare on the market The painter and graphic artist Hans Brosamer occupied one of the front ranks among the so-called Klein meister (Little Masters) school of German Renaissance art.

EXCEEDINGLY RARE MAIMONIDES TRACT WITH ARABIC ANNOTATIONS

92. MAIMONIDES, Moses, 1135–1204. Shelosh ešre iḳarim שלש עשרים / עיקרים שחבר / ז"ל הרמב"ם שחבר. Isny? : Paulus Fagius Press?, circa 1541. 8vo. [9; 1 blank with notation in Arabic]. 20 x 15 cm. EXCEEDINGLY RARE, with recorded copies in the Jewish Theological Seminary and two incomplete copies elsewhere. The printing is attributed to Paulus Fagius based on Steinschneider, Catalogus Librorum Hebraeorum in Bibliotheca Bodleiana, p. 1888, no. 6513/79. Interestingly, the final blank contains a c. 17th century transliteration guide in manuscript between LATIN and ARABIC letters, demonstrating variations in the Arabic calligraphy.

\$ 18,000.-

Provenance: With the autograph of Bishop John Prideaux (1578–1650), a prominent English academic, theologian, and Bishop of Worcester. The text is an excerpt from Maimonides' Mishnah Commentary on Sanhedrin, Chapter Chelek, though it diverges from the standard translation by R. Solomon b. Joseph b. Jacob in numerous phrasings.



The Shelosh Esre Ikarim (Thirteen Principles of Faith) by Moses Maimonides (1135–1204) is a foundational articulation of Jewish theological tenets, originally embedded in his commentary on the Mishnah (Sanhedrin 10:1). This edition, attributed to the press of Paulus Fagius in Isny around 1541, reflects the convergence of Jewish scholarship and early Christian Hebraism in the German-speaking world. Isny, a Free Imperial City in present-day Germany, became a significant centre for Hebrew printing due to the efforts of the Christian Hebraist Paulus Fagius (1504–1549), who aimed to advance biblical studies through the publication of Jewish texts. Fagius established his press in Isny in the late 1530s, collaborating with the Jewish scholar Elia Levita, and produced seminal editions of Hebrew works, including the Tikkun Sefer Torah and various grammatical texts directed at Christian audiences. The presence of Shelosh Esre Ikarim in this intellectual milieu suggests an active engagement with Jewish theological principles among Christian humanists, who sought to understand Judaism through its primary sources.

BOUND WITH:

[ESTIENNE—JUDAICA] Liber Genesis. Paris: Caroli Stephani, 1556. [*Blank] A–S⁴. 21 x 15 cm. Early inscription at the foot of the title page from the Bibliothèque d'Abbeville, with 19th-century library stamps. Final blank bears the autograph of Jean Dailé (1594–1670), a noted French Huguenot minister and biblical commentator, dated 1628.

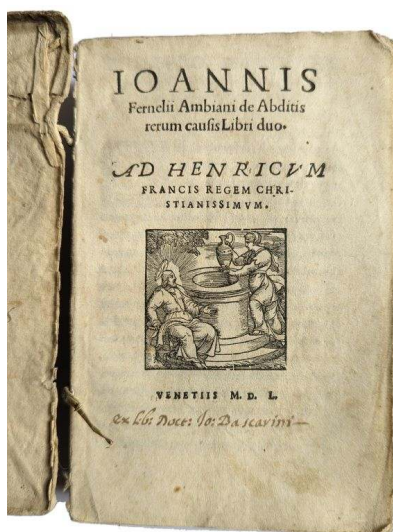
The entire volume is bound in later 19th-century calf, heavily worn, with boards separating/ed and tape reinforcing the spine. An inscription on the top blank emphasizes the rarity of the tracts but erroneously attributes the Maimonides printing to pre-1500. Institutional marks from the Chicago Theological Society. Despite the worn binding, the two works inside remain well-preserved.

THE HIDDEN CAUSE OF THINGS

93. [MEDICINE] FERNEL (Jean). DE ABDITIS RERUM CAUSIS LIBRI DUO. Venice, Pietro & Giovanni Maria Nicolini da Sabbio for Andrea Arrivabene, 1550. In-8 of [40]-312 (10) pages. 8vo (16 x 10 cm). Contemporary cardboard, starting to detach. No spine, not disbound.

\$ 850.-

De abditis rerum causis libri duo" (translated as "Two Books on the Hidden Causes of Things") is a significant work by Jean Fernel, a renowned 16th-century French physician and scholar. This treatise is one of Fernel's major contributions to the field of medicine and represents a critical examination of the causes of diseases and other natural phenomena that were not well understood at the time, including rabies and elephantias. The book also includes a small treatise on demonology.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



ON THE MEANING OF COLOURS AND DIVINATION

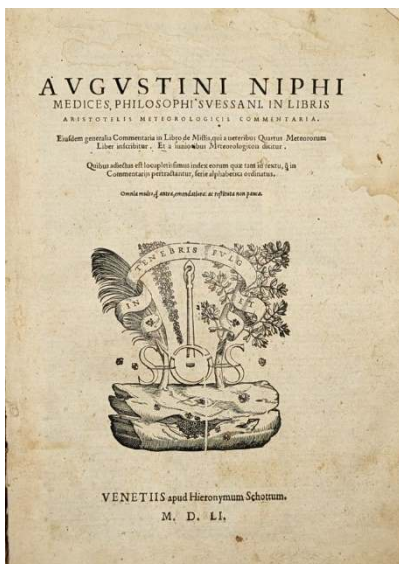
94. MORATO, Fulvio Pellegrino. Significato de' colori, e de' mazzolli. Di Fulvio Pellegrino Mantouano. - Di nuouo con somma diligenza ristampato. In Pavia : appresso Andrea Viani, 1593. 30 leaves (last blank) 12mo (14 x 10 cm). 30 leaves. Modern paste paper binding.

\$ 1,250.-

This book, exploring the meanings of colors and bouquets (mazzoli), underwent eight editions during the 16th century. In the context of the Renaissance, colors took on symbolic significance, with artists employing them to convey specific messages in their artworks. For instance, blue and red were often associated with divinity and royalty, while green symbolized fertility and rebirth. Renaissance literature also embraced color symbolism and metaphors to convey emotions and themes in both poetry and prose.

The text delves also into the language of flowers and the meaning of bouquets, elucidating the emotions they express and the symbolic interpretations that can be attributed to them in divination. Divination was an integral part of life in Ferrara during this period.

Fulvio Pellegrino Morato was a humanist professor well-versed in Classics and Italian literature, and was also a poet. His slender booklet, akin to other practical texts such as recipe books and guides to secrets, circulated widely among the literate populace of the time. All editions differ, for instance this book contains a dedication to Federigo Beccaria.



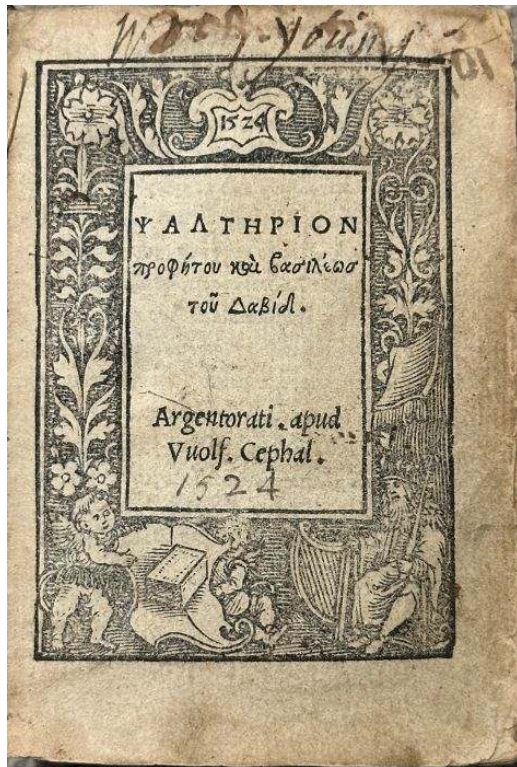
HUMANIST COMMENTARY ON ARISTOTLE

95. NIPHI, AUGUSTINUS. Avgvstini Niphi Medices, Philosophi Svessani. In Libris Aristotelis Meteorologicis Commentaria : Eiusdem generalia Commentaria in Libro de Mistis, qui a ueteribus Quartus Meteororum Liber inscribitur. Et a iunioribus Meteorologicon dicitur. Quibus adiectus est locupletissimus index ... Omnia multo, q[uam] antea, emendatiora, ac restituta non pauca. Venetiis : apud Hieronymum Schottum, 1551. [10] leaves, 146 p Printer's marks on t.-p. & recto of leaf 146. Includes the text of Aristotle in Latin translation. Folio (31 x 21.5 cm) 18th binding, Marble boards, some worming (not affecting text) in the outer margin.

\$ 1,750.-

Augustinus Niphi (also known as Avgvstini Niphi Medices) was an Italian humanist scholar who lived during the renaissance period. He was born in Florence, Italy, in 1454 and died in 1523. Niphi was known for his expertise in classical Latin and Greek literature, and played a significant role in the revival of classical learning during the Renaissance.

Meteorologica is "the discussion of high things". In Aristotle's world view, these high things included everything below the sphere of the moon and above the earth, a space with air and fire and various moist or dry vapours. This means that Aristotle's book is not about meteors (although they appear in the work) but about all natural phenomena, including earthquakes and volcanic eruptions. The Meteorologica had a profound influence on the Islamic world and was translated in Arabic with the title Kitāb al-Ātār al-ʿulwiyya, or the book of the upper celestial effects.



VERY RARE MINIATURE GREEK PSALTER

96. [PSALTER] *Psaltērion prophētou kai basileōs tou Dabid*. Printed in Ancient Greek. Argentorati [Strasbourg]: Apud Vuolf. Cephal., 1524. 16mo, (9.5 x 6.5 cm), 198, [10] leaves. Signatures: a-z⁸ 2a-2c⁸. Title within an ornamental border, ruled margins. The colophon states: "Ektetugōtai en Argentinē tē eleuthera, en oikia Bolphiou tou Kephalaïou, etei tēs Sōtērias hēmōn [1524], mēni Boēdromiōni"—the year rendered in Greek numerals. The volume comprises the Psalms, followed by "Ōdai" (leaves 2-195), Greek iambic verses on the Psalms (leaf 196r), and the "Symbolon tou Hagïou Athanasiou" (leaves 196v-198). The final section provides an index of Latin first lines (9 leaves), concluding with a colophon and printer's device. Early calf, weakly stamped in blind, boards detached, spine with added 18th century labels and some chipping, front pastedown with an early Greek philological manuscript. VERY RARE. OCLC cites 3 copies, last copy in RBH sold in 1990.

\$ 1,950.-

Printed by Wolfgang Köpfel in Strasbourg in an exceptionally small size., this Greek Psalter belongs to the early humanist tradition of Greek typographic production in the Holy Roman Empire. Köpfel, known for his meticulous Greek editions, contributed to the diffusion of Hellenistic scholarship in the West, reflecting the growing influence of Erasmian textual criticism. Such editions were instrumental in fostering a broader engagement with the Greek biblical tradition in Reformation-era Europe.



A DENSELY ANNOTATED POST-INCUNABLE

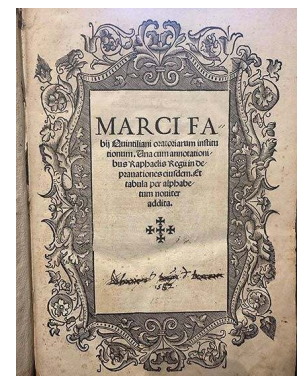
97. **QUINTILIANUS (Marcus Fabius)** *Marci Fabii Quintiliani oratoriarum institutionum Quintilian (Author), Raffaele Regio (commentary)* Venice, Bernardinum de Vianis de Lexona Vercellensem, 1522 Folio. 30 x 20 cm. 8 unnumbered pages, CLXXIII [i.e. 346] pages. Simple woodcut diagrams; t.p. slightly detached. Printed text surrounded by commentary. 20th century boards and spine. Towards the end of the book, the iron gall ink has bitten and eroded the margins, some leaves browned. OCLC 1080277181

\$ 4,500.-

Heavy marginal annotations throughout. From an effaced inscription on the title page the annotations are from approx. 1582. Usually, the annotations grow denser as the book progresses when normally an annotator tires after the

first sections.

Quintilian stands as one of the most beloved authors of the Renaissance, and enthusiasm for his *Institutio Oratoria*, spread with humanism itself, from the manuscript's discovery in



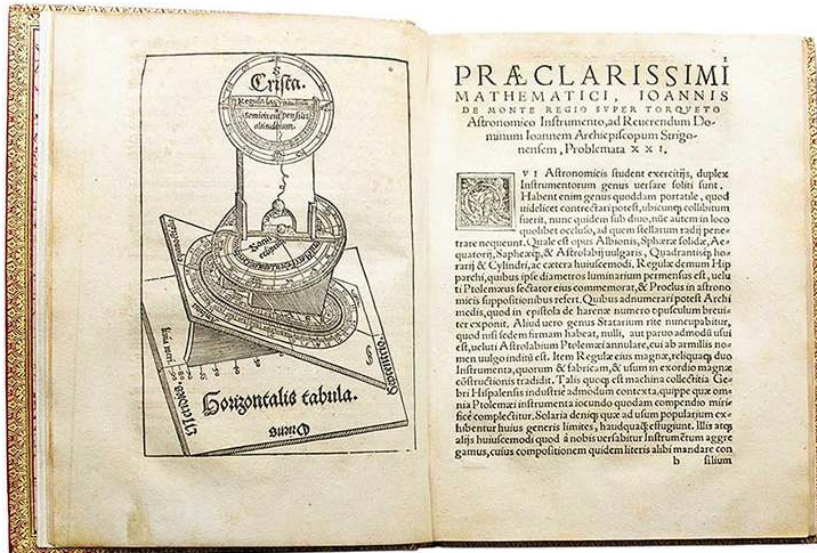
KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



1416 by Poggio Bracciolini to Northern Europe in the 16th century. The owner of this book has engaged the text enthusiastically, clearly underscoring Quintilian's influence. The printer, Bernardino de

Viano, published this edition that clearly had to compete with the Aldine issue of the same year, though this imprint is decidedly rarer.



EARLY ASTRONOMY

98. **REGIOMONTANUS (Johannes Müller)** (1436-76), and others. *Scripta clarissimi mathematici M. Joannis Regiomontani, de torqueto, astrolabio armillari, regula magna Ptolemaica, baculo[ue] astronomico, et observationibus cometarum, aucta necessarijs, Joannis [Schöner] additionibus. Item. observationes motuum solis, ac stellarum tam fixarum, erraticarum. Item. Libellus M. Georgii Purbachii de quadrato geometrico. Joachimus Heller Leucopetræus ad Lectorem. Nuremberg: Johannes Montanus and Ulricum Neuber, 1544.*

Small 4to (19.5 x 15 cm). 41 woodcut diagrams and illustrations, including 3 full-page, initials, tables (some marginal spotting and staining, some leaves browned, lacks final errata leaf). Finely bound in modern crushed burgundy morocco [unsigned], spine lettered in gold with 5 raised bands, modern marbled endpapers. Provenance: From the Collection of Peter and Margarethe Braune; Schöner's name on the title page inked-out, leaving a mark on the verso and the following page (similar defacements are recorded in other copies); old signature effaced from foot of title. Not in the trade.

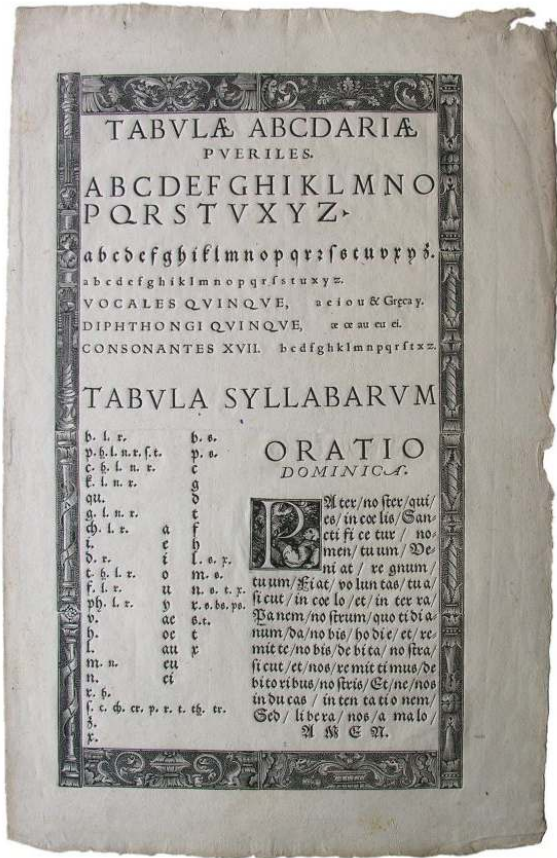
\$ 6,000.-

Johannes Müller from Königsberg was a German mathematician, astronomer, astrologer, translator, instrument maker and is better known under the Latinized version of his name as Regiomontanus. His diligent and accurate observations, measurements and recordings paved the way for modern astronomers such as Tycho Brahe and Nikolaus Copernicus.

In 1471 Regiomontanus went to Nuremberg at the invitation of Bernhard Walther, a rich citizen who provided him with the means to set up the first observatory in Europe. It was equipped with instruments of Regiomontanus's own making, which he described in *Scripta de torqueto, astrolabio armillari*, first printed in 1544.

Other contributors listed on the title-page are Georg Peurbach and Joachim Heller. The subject of the first two papers by Regiomontanus and Schöner is the Torquetum; an astronomical instrument designed to take and convert measurements made in three sets of coordinates: Horizon, equatorial, and ecliptic.

Then follows Regiomontanus's paper on the armillary sphere, Schöner's on the large Ptolemaic rule, Regiomontanus's tables of solar observations, and Schöner's short piece on the astronomical radii. Peurbach's *Quadratum geometricum* forms a significant part of the long final section on eclipses, comets and planetary observations by Regiomontanus and others.



FIRST CHILDREN'S ABC

99. **TABULAE ABCDARIAE PVERILES**, N.D. but 1544. Pristine Broadside. Folio 33:21 cm. Children were often taught to read by printed examples of the alphabet and the Lord's Prayer. This sheet is one of the earliest surviving lessons (probably because, as its appearance suggests, it was never used). Although there is no imprint statement on the sheet, the blocks used in the border were also used by Valentin Bapst in the late 1540s, suggesting that he is this work's printer as well.

\$ 17,500.-

The ABC chart features different fonts for alphabets, including uppercase Antiqua, lowercase Fraktur, and lowercase Antiqua. It incorporates vowels, diphthongs, and consonants. It also includes syllable exercises and the Lord's Prayer in Fraktur script. A decorative border with the monogram "IL" or "IV" is present. Similar border elements are found in devotional books by Bapst, suggesting the source of the ABC chart. This one of the unused copies was discovered in 1925. A strong imprint, when you touch the back side of the chart, the raised imprints or indentations of the letters from the printing process can be felt.

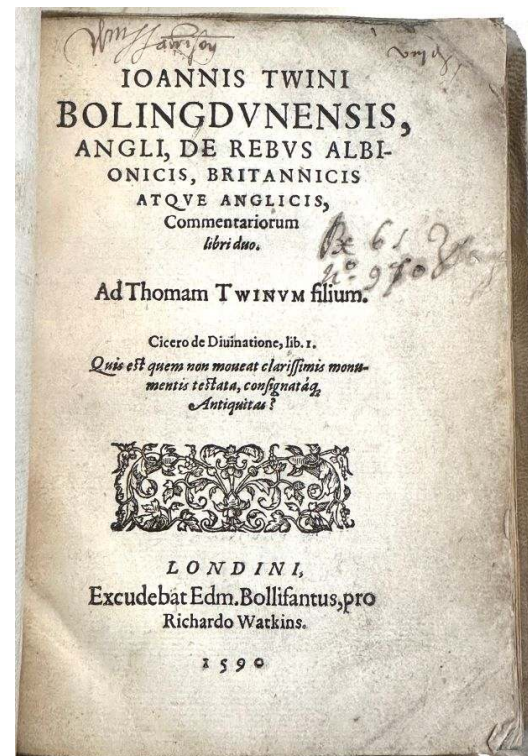
Last copy but ours at auction in the Parker Bennett sale in 1953, when it was already described as a broadside of great importance. Literature, Children's Books of Yesterday, p.7.

A RARE ENGLISH CHRONICLE OWNED BY A CONTRIBUTOR TO HOLINSHED – A MAJOR SHAKESPEARE SOURCE BOOK

100. **TWYNE (John)** De Rebus Albionis, Britannicis atque Anglicis, Commentariorum libri duo. Edm. Bollifant for Richard Watkins, 1590. [8], 162, [2] p. (with the preliminary and final blanks). Small 8vo. 19th century vellum. Minor loss to the upper corner of the title page, some light soiling notably to a few upper right margins, evidence of a red wax seal to a few outer margins. STC. 24407. Provenance: William Harrison (April 18, 1534 – April 24, 1593) with signature to the upper margin of the title page.

\$ 10,000.-

Harrison is known for his "Description of England," which he contributed to the major Shakespeare sourcebook Raphael Holinshed's Chronicles (1577 and 1587). Twyne's history of early Britain, published posthumously by his son Thomas, takes a dismissive stance toward the writings of Geoffrey of Monmouth, including the Historia Regum Britanniae (History of the Kings of Britain), a significant medieval work that mixed myth, legend, and historical



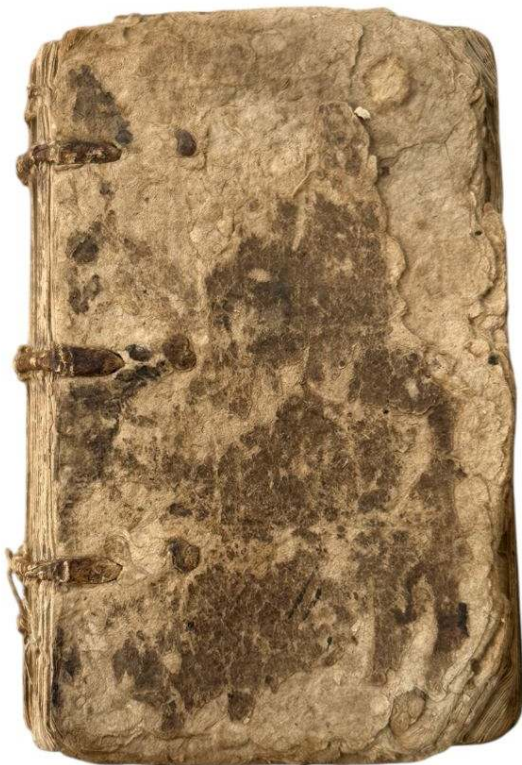


events but was superseded by historians in Shakespeare's youth, upon whom he was more reliant.

Harrison's role as a historical chronicler was significant in providing the historical framework that Shakespeare and his contemporaries could draw upon.

Parry notes that a "search for Harrison material leads, somewhat improbably, to the Diocesan Library of the Church of Ireland in Londonderry, (Derry and Raphoe Diocesan Library - Ulster University), where books from his library are preserved, though the vast majority are theological in nature." Ref: G. J. R. Parry. "William Harrison and Holinshed's Chronicles" *The Historical Journal*, Vol. 27, No. 4 (Dec., 1984), pp. 789-810.

An interesting marginal annotation and underscoring to p. 153, presumably in Harrison's hand, describes a major treasure find in England: "In the time of King Henry VII, in the province of Castrensis, a vase full of Roman coins was unearthed by farmers. Moreover, an ancient monument was discovered, namely a body enclosed in a very light coffin, reduced to ashes, from whose neck hung a golden necklace with a very precious emerald."



THE WORK OF TYNDALE THAT ANNE BOLEYN TREASURED AND USED TO IGNITE THE ENGLISH REFORMATION

101. TYNDALE, William. *The Obedience of a Christen Man: & How Christen Rulers Ought to Gouverne ...* [Imprinted at London: By Thomas Ranalde and Wyllyam Hyll, and are to be sold at the north dore of Paules by Rychard Iugge at the sygne of the Byble, 1548?] or [In Fletstrete by Wyllyam Coplande, 1548?]. 13 cm, (clxxiii, [7] leaves; lacking title A1 and leaf of table). Fifth edition of Tyndale's most influential original work, first published in 1528. The Obedience for the first time articulated the two foundational principles of the English Reformation: the supreme authority of Scripture in the Church and the supreme authority of the king in the state (DNB). **TYNDALE, William.** *The Parable of the Wicked Mammon.* Compiled in the yere of our Lorde. M.D.xxxvi. W.T. London: Wyllyam Copland, 1549. 16mo, XIX-century crushed morocco, gilt edges, by Hammond. Collation: A-H8 (lacking A1/2 and I6). STC 24459 (the sixth edition listed). Very rare.

\$ 4,000.-

The whole in original exposed boards (all calf missing) and no spine; some pages loose from textblock. Provenance: 1637 ownership signature on A2, with marginalia and doodles. Both works are incomplete as noted, but of great rarity.

Reputedly the favourite book of Anne Boleyn, who perhaps recognized its potential to advance the English Reformation and strengthen the case for Henry VIII's annulment from Catherine of Aragon. The book's argument—that rulers derive their authority directly from God rather than the Pope—aligned perfectly with Henry's desire to break from Rome and establish royal supremacy over the Church of England. According to tradition, Anne ensured that Henry received a copy, and upon reading it, he reportedly declared, "This is a book for me and all kings to read." The text reinforced Henry's conviction that he had the divine right to annul his marriage and wed Anne without papal approval. By endorsing Tyndale's ideas, Anne not only influenced the course of England's religious transformation but also helped pave the way for the eventual establishment of the Church of England, severing ties with Rome and ushering in a new era of Protestant reform.



VERY RARE 1625 WORK ON THE PALERMO PLAGUE

102. ALAIMO, Marco Antonio Discorso di Marco Antonio Alaymo ... : intorno alla preservatione del morbo contagioso, e mortale che regna al presente in Palermo, et in altre città, e terre del regno di Sicilia : nel quale si cavano ancora molti documenti, per preseruare da ciascun'altra insermità con tauola delle cose più notabili . Stampator Camerale, Palermo, 1625. 8vo., 144 pgs. Contemporary limp vellum (lower corner of rear board slightly gnawed). Some foxing, toning, minor worming, VERY RARE. No copies in RBH at auction.

\$ 5,500.-

The "Discorso di Marco Antonio Alaymo" is a critical historical medical treatise that addresses the preservation and prevention of contagious and deadly diseases, specifically during the outbreak of the plague in Palermo in 1625. Alaymo's work is notable for its practical guidelines and extensive documentation, which aimed to equip physicians, health officials, and the general populace with effective strategies to combat the plague. The inclusion

of a table of notable elements underscores the methodical and systematic approach taken by Alaymo to ensure that the knowledge was accessible and actionable. Alaimo was the principal eradicator of the contagion: he personally visited the homes of the infected, showing remarkable ingenuity and courage. After addressing the plague in the city of Palermo, Alaimo also visited other towns in the province.

The Palermo plague of 1625 was highly significant due to its profound effects on the city's public health measures, societal structures, and economic conditions. The outbreak prompted a swift and decisive public health response, significantly influencing subsequent approaches to epidemic management in Sicily and beyond. The plague's impact extended beyond immediate health concerns, affecting the social, economic, and cultural fabric of the region. The measures detailed in Alaymo's treatise, such as quarantine protocols, sanitary regulations, and public health campaigns, became foundational elements in the broader context of epidemic control.

For an artistic representation see: "Santa Rosalia in Glory Intercedes for the End of the Plague in Palermo" by, Anthony van Dyck, 1625, Metropolitan Museum of Art.



FIREWORKS AND METALLURGY

103. BIRINGUCCIO (Vannoccio). *Pirotechnia. Nella quale si tratta non solo della diversità delle minere, ma anco di quanto si ricerca alla pratica di esse. Nuovamente corretta, e ristampata, con le Figure appropriate à suoi luoghi.* Bologna: per Gioseffo Longhi, 1678. 8vo 15 cm, Contemporary vellum; internally with two early ownership signatures, some toning and foxing, occasional small damp stains. Graesse, I, 431.

\$ 1,450.-



A rare edition of *Pirotechnia*, the groundbreaking treatise on mining, metallurgy, and pyrotechnics by Vannoccio Biringuccio, first published in 1540. This 1678 edition was overseen by Natale Doriguzzi and includes numerous woodcut illustrations throughout the text.

Biringuccio's *Pirotechnia* predates Agricola's *De Re Metallica* and is regarded as the earliest printed work to systematically describe metallurgical processes, including ore smelting, alchemy, and firearm production. Written in Italian rather than Latin, it made technical knowledge more accessible and had a lasting influence on the development of chemistry and engineering.

THE EXECUTIONER'S BLACK BOX

104 [BLACK BOX] A FULL RELATION OF THE CONTENTS OF THE BLACK BOX. [London?], 1680. Petite 4to. 8 pp Modern cloth binding. ESTC R38901; Wing F2361.

Everyone knows the term "black box" to describe any system or device whose internal workings are not visible or easily understood by the user. It supposedly originated in early 20th-century aviation as the flight recorder. But what about this tract from 1680 about the contents of the Black Box? A prisoner was led to believe he would be pardoned on the steps of the executioner, but instead, the black box was opened with a chilling command, "Upon sight hereof, let the prisoner be immediately executed." A darkly ironic twist, where the prisoner, who lived like a knave, "dy'd like a fool."

\$ 3,500.-

"A Full Relation of the Contents of the Black Box," published in 1680, uses the metaphor of the "Black Box" to offer a satirical and cautionary warning against the dangers of political intrigue. The story serves as metaphor for the misguided or misinformed political actors of the time

who, much like the prisoner, could be undone by their own expectations or manipulations. The "Black Box" itself, in the broader political context, symbolizes the rumoured and highly controversial marriage certificate that could legitimize James Scott, Duke of Monmouth, as the rightful heir to the throne. This rumour sparked significant unrest and tension during the final years of Charles II's reign, highlighting the precarious nature of political ambitions and the potentially disastrous consequences of relying on dubious or secretive claims.

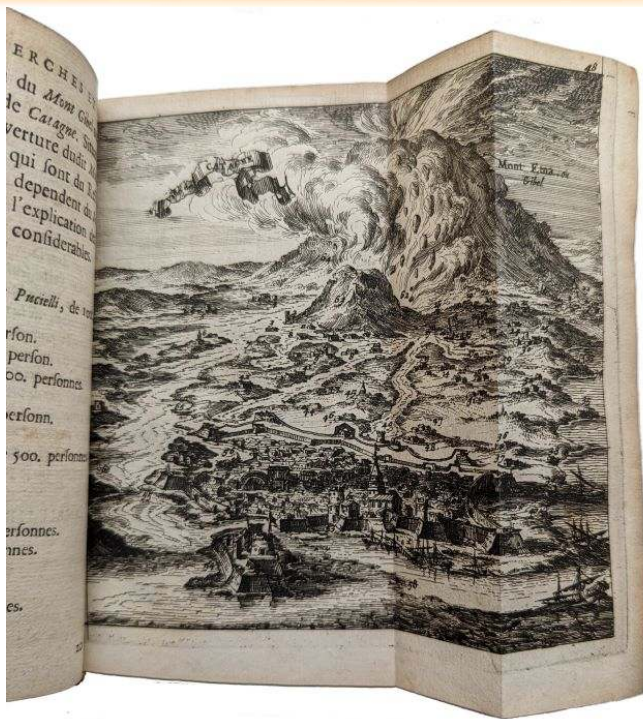
WUNDERKAMMER & FOSSILS

105. BOCCONE, P. Recherches et observations naturelles touchant le corail, la pierre étoilée, les pierres de figure de coquilles, la corne d'Ammon, l'astroïte Undulatus, les dents de poissons pétrifiées, les hérissons altérés, l'embrasement du Mont Etna, la sangsue du Xiphias, l'alcyonium stuposum, le bezoar mineral, & les plantes qu'on trouve dans la Sicile, avec quelques réflexions sur la végétation des plantes. Amsterdam 1674. Small 8vo. (15 x 9,5 cm). Contemporary full calf, with raised bands. A nice copy. With frontispiece and 16 plates. Complete.

\$ 1,250.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Paolo Boccone was a Sicilian botanist and naturalist, he became botanist to the Grand Duke of Tuscany in Florence, and he seems to have retained that position throughout his life, although he spent much of his time elsewhere, especially in Paris, where he introduced noble families to the joys of amassing a Wunderkammer. This lovely book opens with an allegorical frontispiece, showing naked Truth being revealed by experimental Inquiry (wearing a cloak covered with ants and wielding a magnifying glass). Boccone firmly believed that fossils such as ammonites, which previously had been characterized as productions of the earth, were in fact the remains of living creatures. The plates show the eruption of Mount Etna, fish, plants, shells, fossils, the bezoar, corals, etc.

FINELY-ILLUSTRATED RECORD OF EXOTIC PLANTS FROM THE AMERICAS, THE EAST INDIES, AND SOUTH AFRICA

106. BREYNE, Jacob. EXOTICARUM ALIARUMQUE MINUS COGNITARUM PLANTARUM CENTURIA PRIMA, cum Figuris Aeneis Summo studio elaborates. David-Fridericus Rhetius, Gedani (Gdańsk), 1678. First Edition: Folio (385 x 250 mm, size of the book block, not the binding), large paper copy, engraved title page, 18 leaves, 195 pp, with 8 plates (ix Index), (ii), xxv (including Wilhelm ten Rhyne's Treatise on Tea vii - xvii), (1 Errata), engraved title page and 101 engraved plates - 1 folding (no. 92.), 1 engraved diagram and a title page vignette. The text part is rather browned, the plate part only mildly. Contemporary calf, gilt decoration on the spine in panels, rebaked preserving original spine and boards. With the bookplate of Kenneth Mackenzie (bequest to) — The Horticultural Society of New York.

\$ 9,750.-

Two volumes in one, as it should be, although often the plate volume is sold on its own.

Jacob Breyne (1637–1697) was one of the most important botanists in the Polish-Lithuanian Commonwealth. Breyne was born and raised in Danzig, Prussia (now Gdańsk, Poland), where his father ran a business trading raw materials for paint and medicine production, mainly Polish cochineal: a dye derived from a scale insect.





From an early age Jacob was interested in natural history, received lessons in botany, , the Breyne family owned a house and garden along the river Motława, including a collection of exotic plants.

In 1653, Breyne visited the Dutch Republic, to be trained as a merchant by his uncle Pieter Breyne. While there, he visited several gardens, among which were the botanical gardens of Leiden and Amsterdam, and befriended botanists. As one of his colleagues wrote *Friendship among learned men is a great aid to the investigation and elucidation of the truth; if such friendship could be spread through the whole world of learning, and established among those whose minds are unfettered and above partisan zeal, because of their devotion to truth and human welfare,*

Jacob wanted to continue his studies at the Leiden medical faculty, but was called home to take on the family business after his father's death. Breyne continued botanizing locally, as well as corresponding with other botanists worldwide. He used his Dutch connections to contact people working for the Dutch East India Company (Vereenigde Oostindische Compagnie, VOC), and thus gained access to plants, seeds, bulbs and dried specimens from Asia and the Cape of Good Hope.



The Centuria prima is structured as a detailed botanical compendium, describing a hundred plant species, many of which were relatively unknown to European science at the time. The work includes descriptions of tropical and subtropical plants, with particular attention to their morphology, habitat, and medicinal or economic uses. Among the plants discussed are:

Orchids and Other Epiphytes – Breyne included several species of orchids, noting their unusual growth habits and aesthetic appeal.

Palms – He described coconut and date palms, emphasizing their economic significance and unique reproductive structures.

Exotic Fruits – Plants such as pineapples (*Ananas comosus*), bananas (*Musa spp.*), and citrus varieties were included due to their increasing importance in European horticulture and trade.

Medicinal Plants – Breyne examined species used in traditional medicine, such as Cinchona (the source of quinine) and other pharmacologically valuable plants.

Spices and Cash Crops – He documented plants like cacao (*Theobroma cacao*), vanilla (*Vanilla planifolia*), and pepper (*Piper nigrum*), reflecting European interest in colonial agriculture and the spice trade.



Rare and Unusual Species – Some of the more peculiar or newly introduced plants include various succulents, carnivorous plants, and ornamental species.

Breyne's work was illustrated with meticulous engravings, enhancing its value as both a scientific and artistic endeavor. His descriptions often incorporated not only physical characteristics but also ethnobotanical insights, detailing how different cultures utilized these plants. He was one of the first Europeans to describe the tea plant.



COSMETICS: FOOLISH BRAVERY, RIDICULOUS BEAUTY AND FILTHY FINESSE

107. BULWER, John. *Anthropometamorphosis: man transform'd: or, the artificial changling*, 1653. London: William Hunt, 1653. Large 8vo (181 x 135mm.), engraved frontispiece portrait by William Fairthorne, engraved additional title by T. Cross, woodcut head-pieces and initials, woodcut illustrations throughout text, unsigned leaf bound after S2 with woodcut illustrations on both sides, late nineteenth-century calf by Andrew Grieve. A beautiful, near immaculate copy.

\$ 16,000.-

The first edition was published in 1650. The second edition in 1653, which was much enlarged and this time profusely illustrated with many woodcuts, showing all the manners known to Bulwer to disfigure or deform the body, especially the face.

Anthropometamorphosis surveys the "artificial deformations of the body practised by various people from head to toe" says Graham Richards in the Oxford dictionary. But there is much more to it than this more or less objective remark. Only in a way could it be called a study of cultural anthropology. Bulwer has puritan interests at heart. For him the foreign and the monstrous overlapped with the seditious and the immoral.

Cosmetical "conceits from barbarous nations, threatened to corrupt English nature." Bulwer paid particular attention to such things as the painting of spots and shapes on the face. Those who deformed themselves were guilty of treason against the law of nature.

The full title, "*Anthropometamorphosis: Man Transform'd, or the Artificial Changeling. Historically presented, in the mad and cruel Gallantry, foolish Bravery, ridiculous Beauty, filthy Fineness, and loathesome Loveliness of most Nations, fashioning & altering their Bodies from the Mould intended by Nature. With a Vindication of the Regular Beauty and Honesty of Nature, and an Appendix of the Pedigree of the English Gallant,*" reflected Bulwer's views condemning practices that disfigured the human body and his intent to guide the reader towards keeping the normal body created by God.

This book is key to understanding its time. For example, in June 2021, a 17th century painting of two ladies featuring a black and a white woman made headlines worldwide. Both women wore beauty patches, and it was seen by many as a sign of





equal social class but different races. However, after reading Bulwer's book, one can conclude that the aim of the painting may have been the opposite. Bulwer's views were deeply racist. According to Bulwer, unblemished white was the colour of virtue, and pure pale skin defined ideal beauty, while being black was considered a sign of vice. Practices such as beauty patches were borrowed from "Barbarous Nations." Therefore, the painting shows us how it was possible for white aristocratic ladies to become corrupted through the wrong example.

CRYPTOGRAPHIE, ON THE SECRET SIGNS OF LETTERS

108. DELLA PORTA, Giambattista. *De Furtivis Literarum Notis.* Neapoli (Naples), 1602. Folio (30 x 21.5 cm). Contemporary limp vellum binding with new endpapers. [12], 314 pages [misnumbered; actually 226 pages]. Ownership inscription on the title page: "Batta Gazzeli." The often-missing volvelles are all present and likely original.

\$3,750.-

A gorgeous book. The title translates to "On the Secret Signs of Letters" in English. It is considered one of the earliest works on cryptography, the art of writing and solving codes. This edition is not just a reprint. It is the first folio edition, it is completely rewritten with chapters added.

"De Furtivis Literarum Notis" is a practical manual filled with examples of different ciphers and methods to encode and decode messages. It discusses several types of ciphers, including monoalphabetic ciphers (where each letter of the plaintext is replaced by a letter of the ciphertext) and polyalphabetic ciphers (where multiple substitution alphabets are used).

The book also introduces innovative techniques for secret communication. For instance, it describes methods like writing messages with invisible ink or hiding them in unexpected places, such as within the inner layers of eggshells or on the edges of playing cards. Such techniques were both entertaining and practical, reflecting della Porta's fascination with both the scientific and magical aspects of secret writing.

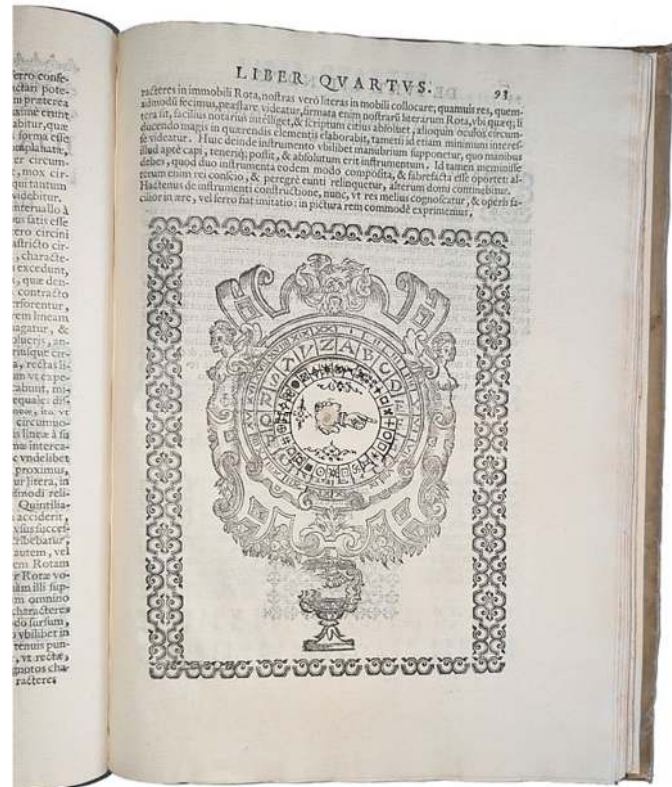
Book 1: Ancient Ciphers: covers the ciphers used by ancient civilizations, providing historical context and examining how these early methods of secret writing laid the foundation for later developments in cryptography.

Book 2: Modern Ciphers. It introduces more sophisticated methods of encoding messages, including a new chapter (Chapter 4-III) that discusses the use of a key phrase rather than a progressive rotation after each letter is enciphered.

Book 3: Cryptanalysis: delves into the methods of breaking codes and ciphers, providing strategies for cryptanalysts to decipher encrypted messages without knowing the key. It showcases Porta's understanding of the weaknesses in various ciphers and how they can be exploited.

Book 4. Characteristics of Latin for Cryptography This section provides insights into the characteristics of the Latin language that can be useful in both creating and breaking ciphers. Understanding the nuances of Latin grammar, vocabulary, and letter frequency is crucial for both cryptographers and codebreakers.

Book 5: Steganography - Secret Writing Without Arousing Suspicion. The final book explores the art of steganography, or concealing messages in ways that do not arouse suspicion. Porta describes various methods for hiding messages,





such as writing in invisible ink, embedding text within other documents, or using coded signals that only the intended recipient can detect.

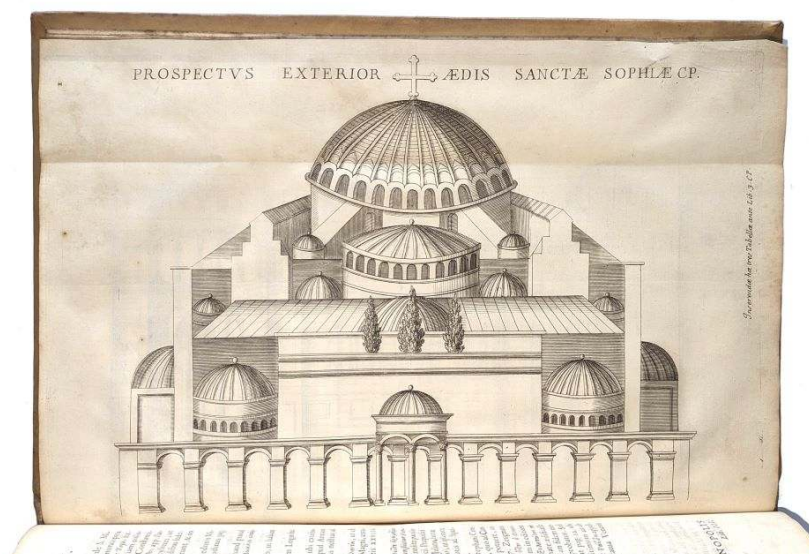
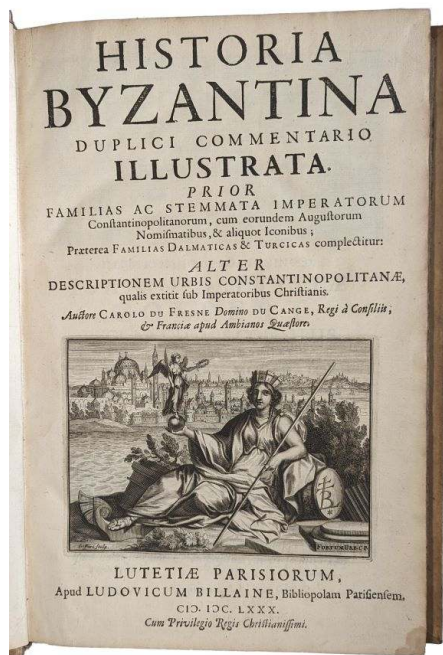
A SEMINAL WORK ON THE HISTORY OF CONSTANTINOPE AND THE BYZANTINE EMPIRE

109. Du Cange, Charles du Fresne. *Historia Byzantina...* prior familias ac stemmata imperatorum Constantinopolitanorum... alter descriptionem urbis Constantinopolitanae. Paris: Billaine 1680. 2 parts in one, FIRST EDITION, contemporary pigskin, folio (40 x 26 cm), half-title, 3 engraved plates of Hagia Sophia, one folding, engraved illustrations. containing a view of Constantinople. A beautiful copy.

\$ 4,500.-

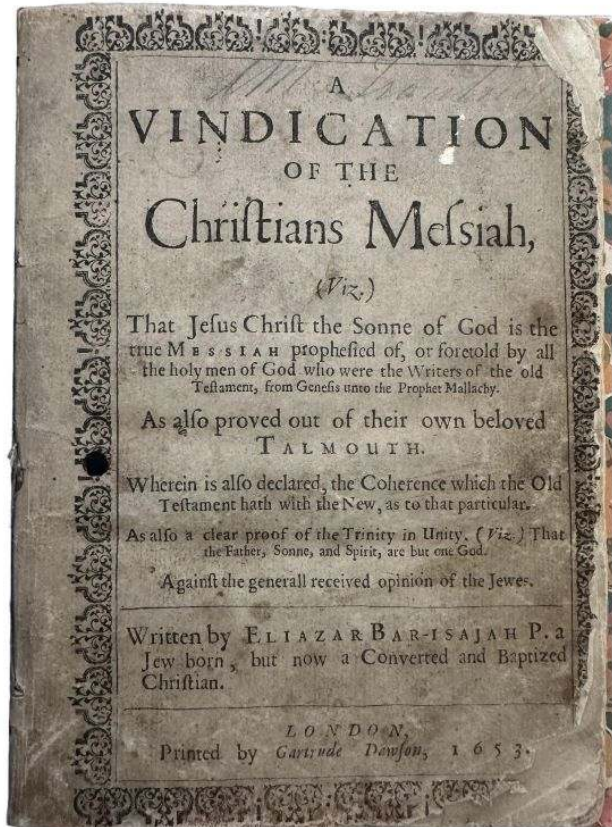
Not in the trade, infrequently at auction. Profusely illustrated. The copper engravings depicts coats of arms, city plans, buildings, fold-out plans of the Hagia Sophia, etc. The *Historia Byzantina* stands as a landmark work of Byzantine scholarship that helped establish the foundations of modern Byzantine studies. The work consists of two parts. *Familiae Byzantinae* presents a systematic study of Byzantine imperial dynasties and their genealogical relationships, carefully documenting the complex web of marriages, successions, and family connections that shaped the empire's political history. *Constantinopolis Christiana* offers a detailed topographical analysis of medieval Constantinople, documenting its monuments, churches, and urban development through careful examination of both textual and material evidence.

What distinguished Du Cange's work was his rigorous methodology. He combined traditional textual analysis of Greek and Latin sources with the study of material evidence like coins, seals, and inscriptions. This interdisciplinary approach was innovative for its time and helped establish new standards for historical research. The work's influence extended well beyond its immediate publication, serving as an essential reference for Byzantine scholars throughout the 18th and 19th centuries. Its comprehensive scope and attention to detail made it an indispensable tool for understanding both the political structure and physical environment of the Byzantine Empire.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



BAPTISM & BETRAYAL. AN ENGLISH WOMAN'S PRINTER AND A CONVERTED JEW

110. ELEAZAR BAR-ISAJAH, pseud. "A Jew born." A Vindication Of The Christians Messiah." London, Gertrude Dawson, 1653. 8o (180 x 130 mm). Title page toned and frayed, last leaf with some toning and fraying. Complete. (10), 66 p. dedicated: Modern boards and half morocco.

\$ 2,500.-

Paul Isaiah, who also wrote under the names Eleazar bar Isaiah Hacoheh and Eleazar Bargishai, was likely a professional convert born in Poland. He first converted to Christianity in Prague, then arrived in England in 1651 where he joined a Baptist congregation. After being excommunicated from this community, he converted again, was baptized by the Jesuits in Brussels in 1652, and joined the Church of England in 1654. During the early 1650s, Isaiah published several pamphlets sharing his personal story while strongly denouncing Jews generally and what he called the "babbling Talmuth and foolish blinde Rabbies and teachers." In his Brief Compendium, he particularly emphasized that the Jews "dishonor the holy and pure birth of Christ in a cursed book." While actively spreading anti-Jewish sentiment, he simultaneously appealed for the conversion of fellow Jews, stating: "Through this

my writing, Christ shall cure them of their blindness, open their ears, and soften their harde-hearted hearts." This is significant not merely as an idiosyncrasy or interesting story, but because it fits into the time of the false Jew who infiltrated England.

Gertrude Dawson maintained her printing establishment opposite the Half Moon tavern on Aldersgate Street in London. She inherited the printing house in 1648 and showed interest in fine printing despite the increasingly commercial and cheap productions of that period. She inherited ornaments, including a variation on an Aldine device from her husband, but also had a new font of roman type cut after taking over the business—an unusual and enterprising choice as she could have relied on the still functional inherited typefaces. It's worth noting the charming detail that the headers in this tract incorporate an unusual example of a little "bat."



References for this work include: "Lost in Translation, Found in Transliteration: Books, Censorship, and the Evolution of the Spanish and Portuguese Jews' Congregation of London as a Linguistic Community, 1663–1810," page 139; "Shakespeare and the Jews" by James Shapiro; Wilfred S. Samuel's "The Strayings of Paul Isaiah in England, 1651-1656," in Transactions of the Jewish Historical Society of England, Volume 16 (1945-1951), pages 77-87; Roth's Magna Bibliotheca Anglo-Judaica, page 277; and Wing E333 and V500A.



SPANISH BESTIARY, INSPIRED BY THE NEW WORLD

III. FERRER DE VALDECEBRO, Andrés. Gobierno general moral y político hallado en las fieras y animales silvestres. (General, moral and political government found in wild beast. Madrid, 1680. Quarto (200 x 160 mm) Limp vellum. Original binding detached from cover. Rear flyleaf fully annotated. Ownership remark Fra. Pevez (or Perzez). With a modern ex-libris Waldemar Schwalbe.

\$ 1,800.-

This book is a bestiary and a moralizing treatise, it explains how people ought to learn from the traits of animals in order to lead moral and virtuous lives. The book does more than assign simple meanings to animals (e.g., "a fox means cunning"). Instead, it treats them as multi-layered, complex signs that must be "read" and interpreted within theological and philosophical frameworks. His stay in the new world, clearly influences his work. Valdecebro uses the unicorn as a way to reflect on America's role within the Hispanic world, aligning with some of the earliest discussions about American identity.

Each chapter (18 in total) has an evocative engraving: Lion, Elephant, Rhinoceros, Unicorn, Tiger, Ounce (a type of big cat), Leopard, Hyena, Wolf, Lynx, Bear, Wild Boar, Deer, Bull, Camel, Horse, Dog, and Cynocephalus (a mythical dog-headed creature).

The author Andrés Ferrer from Valdecebro (1620- 1680) worked in New Spain where he was a professor of Theology at the Royal College of San Luis in Puebla de Los Ángeles, later in life he was also a censor for the Council of the Supreme Inquisition.

See: Ensayo valdecebro revista de crítica literaria latinoamericana. Juan Vitulli. Volume XLIII, 2017, 195-216



DEMONICAL FASCINATION

II2. FROMMANN, Johann Christian. Tractatus de Fascinatione Novus et Singularis, in quo fascinatio vulgaris profligatur, naturalis confirmatur, & magica examinatur... Nuremberg: Wolfgang Moritz Endter & Johann Andreas Endter's Hiers, 1675. First edition. 4to. [80], 1067, [44] pp. Modern brown morocco, blind-tooled in panel design, banded spine with gilt rules, and title on leather label; red edges. Some leaves browned, with occasional marginalia and early pencil marks, small piece from the margin of the engraved frontispiece replaced, minor corner paper flaw affecting a few leaves, but overall a very nice copy. Extra engraved title page by Cornelis Nickolas Schurk, title page printed in red and black, with woodcut illustrations throughout. VD17 3:302612B. Caillet 4241. Graesse, Magica, 42 & 59. Rosenthal, Magica, 4021. Cornell, Witchcraft, 217.

\$ 1,500.-

Johann Christian Frommann's Tractatus de Fascinatione is a seminal work on the concept of fascination, a term he explores in its vulgar, natural, and magical (or demoniacal) forms. Published in 1675, this extensive treatise stands as a comprehensive examination of the cultural and intellectual understandings of fascination during the late 17th

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



century. Frommann, a provincial physician from Saxe-Coburg, addresses a range of audiences in his work—specifically theologians, lawyers, physicians, and provincial priests—providing them with a deep analysis of the implications of fascination in both its benign and malevolent forms. His arguments draw upon a rich tradition of classical and contemporary sources, with citations in Latin, German, and Greek, reflecting the scholarly rigor of the period. Notably, Frommann challenges prevailing superstitions, particularly the belief in the power of verbal and visual charms, and emphasizes a more rational approach to phenomena often attributed to witchcraft and demonic influence. The work is also remarkable for its assertion that while the devil may have the power to fascinate, he cannot transform the soul and body—a subtle yet significant distinction in the ongoing theological debates of the time. This first edition, complete with an engraved title by Cornelis Nickolas Schurk, represents an important contribution to the fields of occultism, magic, and demonology, and continues to be a valuable resource for historians studying early modern European thought.

A TRIAL OF WITCHES

113. HALE, Matthew. A short treatise touching sheriffs accompts. Written by the Honourable Sir Matthew Hale ... To which is added, A tryal of witches, at the assizes held at Bury St. Edmonds, for the county of Suffolk, on the 10th of March 1664, before the said Sir Matthew Hale. London : printed, and are to be sold by Will. Shrowsbery ... 1683. [8], 110, [2]; [4], 59, [1] p. ; 8vo. Contemporary boards, rebacked.

\$ 8,500.-

This copy of the "A tryal of witches, at the assizes held at Bury St. Edmonds for the county of Suffolk; on the tenth day of March, 1664" has a separate titlepage with the imprint "London, Printed for William Shrewsbury ... 1682." Pagination and signatures are separate, but the book often sold separately, while it actually belongs to the first, as it says so on the title page. No copy in the trade, rare at auction.

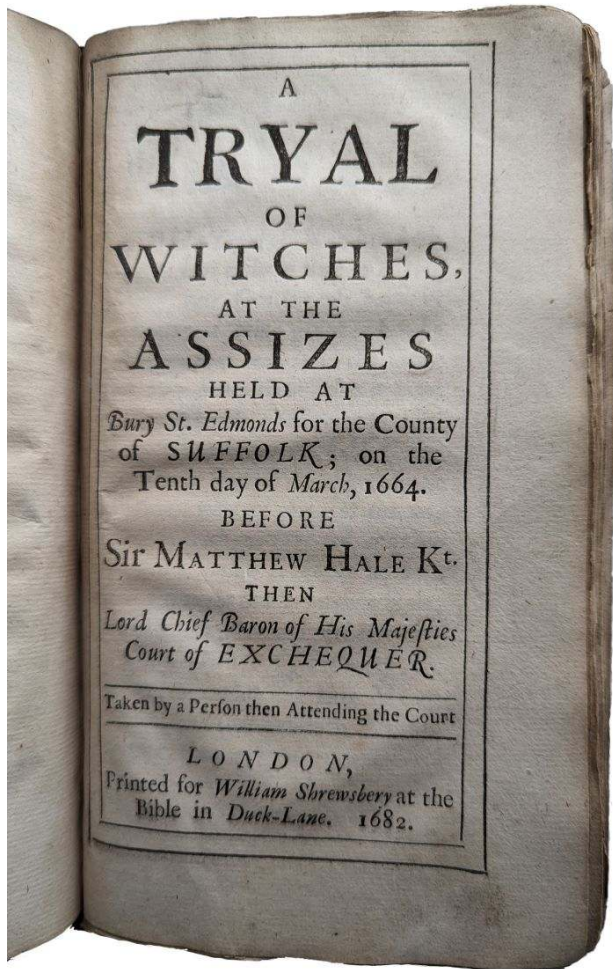
Sir Matthew Hale, a renowned judge in England, played a significant role in perpetuating the belief in witchcraft through his judicial rulings. His impact was more enduring than that of Matthew Hopkins, the infamous Witch Finder General, whose reign of terror was brief.

In 1664, Hale presided over a well-documented witch trial at Bury St. Edmunds. This trial involved Rose Cullender and Amy Duny, two elderly widows from Lowescroft, Suffolk, accused of casting spells on seven children, ranging from infants to an 18-year-old. The accusation included the death of one child, purportedly due to witchcraft, and long-term involvement in sorcery and harmful magic by the widows. Following Hale's guidance, the jury quickly convicted Cullender and Duny on thirteen counts, despite their claims of innocence. They were executed four days later.

Hale, who later became the Lord Chief Justice of England, is now notorious for promoting witch hunts and admitting unreliable evidence in trials. He strongly believed in the threat posed by witches and influenced court procedures to ensure their conviction. He overlooked evidence of deception by a witness, allowed unverified testimonies from children as young as five, and accepted uncorroborated 'spectral evidence'. His decision to admit such evidence set a

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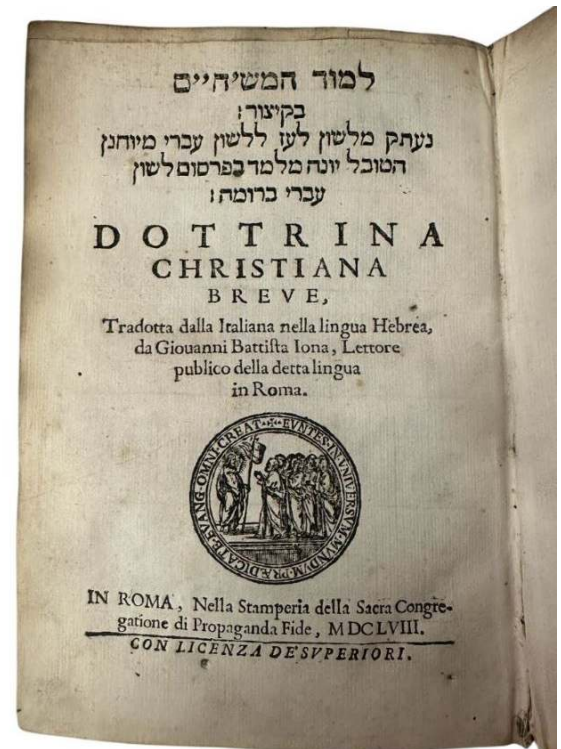
precedent that influenced the Salem witch trials. Cotton Mather, who closely monitored this trial, noted its significance, and Hale's actions indirectly reinforced the judicial approach in the Salem trials. The repercussions of this trial in Suffolk echoed all the way to Massachusetts, overshadowing the mass witch executions at Bury St. Edmunds in 1645.

ONE OF THE EARLIEST PRINTED ATTEMPTS TO RENDER THE GOSPEL MESSAGE IN HEBREW

114. [JEWISH -CHRISTIAN] Dottrina Christiana breve, Tradotta dalla Italiana nella lingua Hebrea. da Giovanni Battista Ioana. Rome: Stamperia della Sacra Congregazione di Propaganda Fide, 1658. 4to. 21.5 x 15 . 63 leaves. Early stuff vellum, somewhat soiled; internally some toning but very good. VERY RARE. Last complete copy in RBH in 2004.

\$ 1,750.-

Scarce 17th-century proselytizing text, translating the Christian doctrine into Hebrew under the auspices of the Vatican's Congregation for the Propagation of the Faith. Translated by Giovanni Battista Ioana, a converted Jew serving as a scriptural scholar at the Vatican, the work represents an effort to introduce Jewish readers to Christian teachings, particularly through the sayings of Jesus rendered in Hebrew. Printed in parallel Italian and Hebrew text, the publication aligns with the broader missionary efforts of the Papal institution in the mid-17th century.



Publications from the Stamperia della Sacra Congregazione di Propaganda Fide hold particular significance for their role in missionary linguistics and early cross-cultural religious dialogues. This edition is among the earliest attempts to render the Gospel message in Hebrew, reflective of the Vatican's strategic linguistic outreach to Jewish communities in 17th-century Rome.



CONTAINS THE FAMOUS JEWISH LETTERS TO CONSTANTINOPLE

115 [JUDAICA[]] BOUIS, J. La royale couronne des roys d'Arles: enrichie de l'hisotire des empereurs romains des roys des Gots, & des roys de France qui ont residéson enclos, de l'estat de sa republicque, de sa subjection aux comtes de Provence, & du bonheur que ses citoyens ont d'estre retournez sous l'obeysance des roys tres-chrestiens: quevre tres-curieuse, esmaillée des plus belles antiquitez qu'on a peu tirer des excellents cabinets de ce temps. Avignon: Jacques Bramereau, 1641. 8vo, [16], 563 pp., + table. Contemporary calf binding , some wear with manuscript title on spine. Portrait of Boso King of Provence opposite p. 127. Numerous engraved headpieces, tailpieces, and initials throughout. RARE. According to OCLC, there are no copies in America. No auction records.

\$ 2,000.-

KONSTANTINOPEL & ADAM WEINBERGER

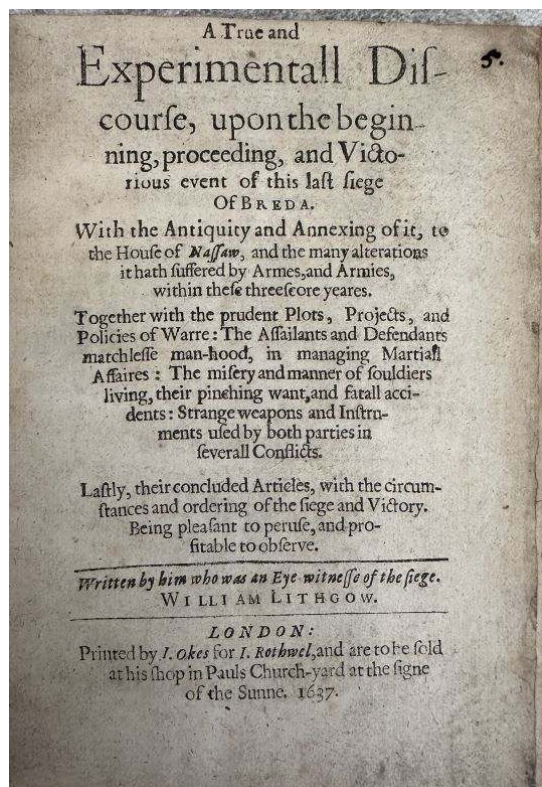
RARE & FINE BOOKS



A detailed historical account of the city of Arles, tracing its connections to the Roman emperors, Gothic kings, and French royalty who once governed or influenced the region. The work delves into the evolution of Arles from its days as a republic through its subjugation by the Counts of Provence, culminating in the city's return to the obedience of the Christian kings of France.

Of great interest are the Jewish letters starting on p. 476 - 480. In December 1489, the Jewish community of Arles, facing escalating persecution and forced conversions, reached out to their counterparts in Constantinople for urgent advice and support. This period marked the culmination of increasing hostility toward Jews across Europe, particularly in Spain, where the Alhambra Decree of 1492 would soon mandate their expulsion. The Jews of Arles, like many in France and Spain, were under immense pressure to abandon their faith or flee. In contrast, Constantinople, under the tolerant rule of Sultan Bayezid II, had become a sanctuary for Jewish refugees. The Toledo Letter, a significant historical document, represents a poignant appeal from a beleaguered community seeking guidance on how to navigate the existential threats they faced, underscoring the transnational solidarity among Jewish communities in the late medieval period.

1637: EYEWITNESS NEWS JOURNALISM



116. LITHGOW, William, 1582-1645? A true and experimentall discourse, upon the beginning, proceeding, and victorious event of this last siege of Breda. With the antiquity and annexing of it, to the house of Nassaw, and the many alterations it hath suffered by armes, and armies, within these threescore yeares. Together with the prudent plots, projects, and policies of warre: the assailants and defendants matchlesse man-hood, in managing martiall affaires: the misery and manner of souldiers living, their pinching want, and fatall accidents: Strange weapons and Instruments used by both parties in severall Conflicts. Lastly, their concluded Articles, with the circumstances and ordering of the siege and victory. Being pleasant to peruse, and profitable to observe. Written by him who was an eye witsesse of the siege. William Lithgow. London: Printed by I. Okes for I. Rothwel, and are to be sold at his shop in Pauls Church-yard at the signe of the Sunne, 1637. Small 4to. [8], 55, [lacking last blank]. Signatures: A-H⁴. Likely extracted from a sammelband with no. 5 in early ink on title page. RARE. . Ref: ESTC S108593, STC 15717. Modern calf binding with gilt dentelles, lightly rubbed. Condition: Some toning and light unobtrusive dampstain to the upper third of some leaves, but generally very good with relatively untrimmed margins.

\$ 1,700.-

The siege of Breda has been immortalized in art and literature, most famously in Diego Velázquez's painting "The Surrender of Breda" (also known as "Las Lanzas"). This painting depicts the dignified surrender of the Dutch forces and Spinola's magnanimous acceptance of their capitulation, contributing to the romanticized image of the siege in European cultural memory.

This tract is a superb example of a printed eyewitness battlefield report. Lithgow, a celebrated world traveller, embarked in May 1637 from Scotland, intending to travel to Russia. However, upon realizing the lateness of the season,



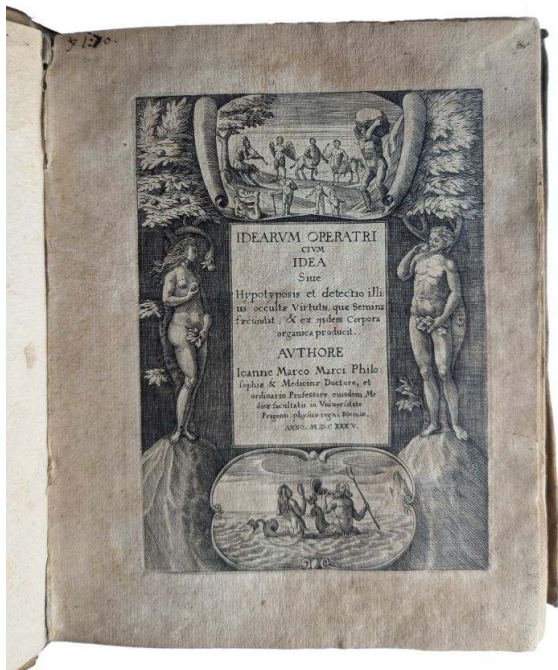
he diverted to the Netherlands, where he witnessed and documented the siege of Breda. His account provides a vivid, detailed narrative of the military strategies and the harsh realities of warfare, reminiscent of a modern war correspondent's report. Lithgow's report not only offers a rare primary source on the siege of Breda, but it also stands as an early example of eyewitness journalism, reflecting the evolving role of the printed word in disseminating contemporary news and events. The significance of this work lies in its contribution to both military history and the history of news reporting, capturing the immediacy and impact of first-hand observation during a pivotal moment in the Eighty Years' War.

17TH-CENTURY NEW WORLD WOMAN PRINTER IN ONE OF THE OLDEST SURVIVING NEW WORLD EMBROIDERED SILK BINDINGS

MANUAL de ejercicios para los Desagraviados de Christo Señor Nuestro. Puebla de los Angeles, Fernandez de León, 1686, Small 8vo., 14 x 10 cm., Existe reimpresión de Mexico, Maria de Benavides, 1699, [5], [55] pp. Internally signature excised from lower title page not touching text. Silk slightly worn with minor losses.

\$ 3,500.-

For full description see no. 226



FROM THE OWNER OF THE VOYNICH MS

117. MARCI, Ioannes Marcus. IDEARVM OPERATRICIVM IDEA or Hypotyposis et detectio illius occultæ Virtutis, which fertilizes seeds and produces organic bodies from them. Prague, Printed by the Archiepiscopal Seminary Press in 1635. 8vo. (195 x 150 mm). [350] p. 21 plates and diagrams in the text. Text in part heavily browned. Contemporary vellum binding. Exceedingly rare. Not in Harvard or Princeton. Found only copies in the US at Yale and Cornell. The world catalogue lists only a few copies. No auction results. No copy in the trade.

\$ 7,500.-

Jan Marek Marci (13 June 1595 – 10 April 1667), or Johannes (Greek: Ioannes) Marcus Marci, was a Bohemian doctor and scientist, rector of the University of Prague, and official physician to the Holy Roman Emperors Ferdinand III and Leopold I.

Marci also had the honour of being the owner of the Voynich manuscript. At some point, he came into possession of the manuscript, apparently upon the death of his friend, the alchemist Georg Baresch. He sent the book to his longtime friend Athanasius Kircher with a cover letter dated 19 August 1666, or possibly 1665.

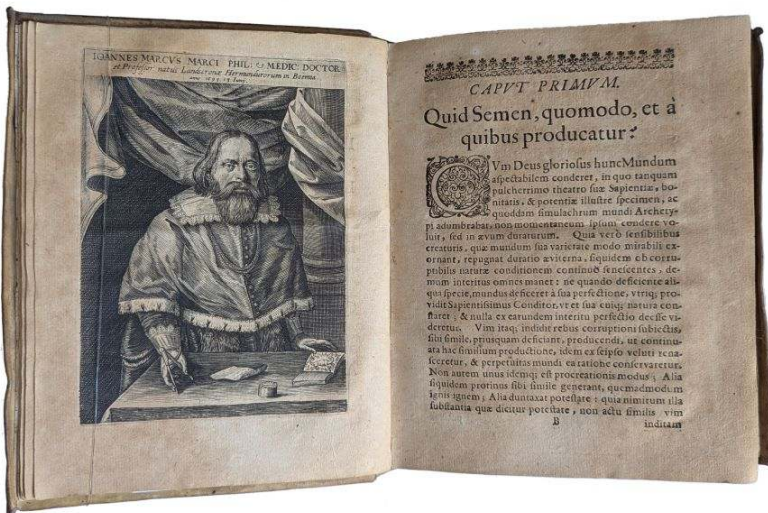
Many of his works feature elaborate emblematic title pages, like ours. He wrote *De Proportionibus Motus* (1639), a book on motion and impact; *Thaumantius* (1648), about optics, colour, and the rainbow; and *Idearum Operatricium Idea* (1635) on occult virtues. In his time, Marci achieved fame for his discoveries in physics (spectroscopy, physical optics) and medicine. Among the most important recipients of his correspondence were prominent thinkers of his time, such as Athanasius





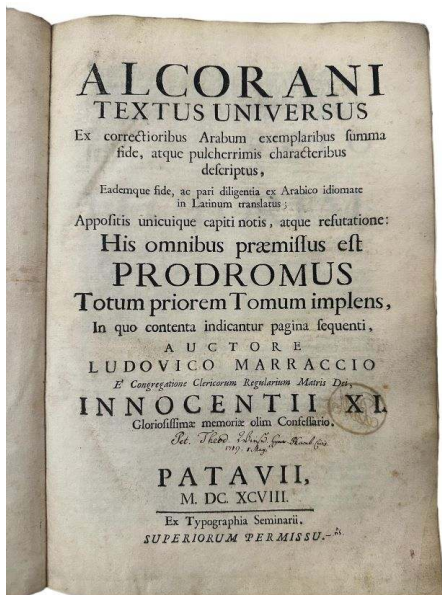
Kircher (1602–1680) and Galileo Galilei (1564–1642). The debates in their letters demonstrate the scope of their scientific interests as well as the high level of their investigations. The main aim of the project, which also

includes Marci's legacy in relation to other authors from the Prague medical faculty, is to contribute to the knowledge of the intellectual milieu that emerged after the Catholic Habsburgs.



In 1635, he published his book *Idearum Operatricium Idea*, addressing the questions of conception and the development of the embryo. Marci used an analogy from optics to explain how complex life forms develop from a simple seed. Just as a lens takes a simple beam of light and transforms it into something more complex—focusing it into a point or spreading it out in patterns—he believed that a hidden "formative force" in the seed guided the growth of the embryo. This force radiated from the centre of the developing body and shaped the organism without losing any of its power.

Marci's ideas were a strange mixture of the old Aristotelian theory of seed and blood, the new experimental approach, and the Kabbalistic mysticism of light as the fountain and origin of all things.



THE FIRST EUROPEAN EDITION OF A PROPERLY PHILOLOGICAL WORK ON THE TEXT OF THE QUR'AN

118. MARRACCI, Ludovico (editor). *Alcorani Textus Universus* [Refutatio Alcorani. Typographia Seminaria, Padova, 1698. Two volumes bound as one. This monumental work, published in Padua in 1698, comprises two folio volumes presenting the Qur'an in Arabic alongside a Latin translation, with woodcut ornaments and end-pieces. Bound in contemporary vellum with some splitting to upper hinge. Signature to Title of Hamburg orientalist (1719).

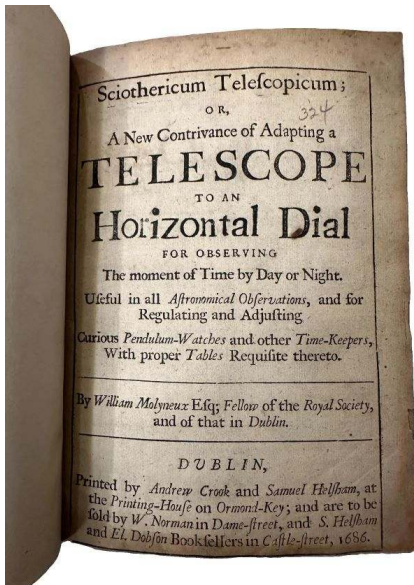
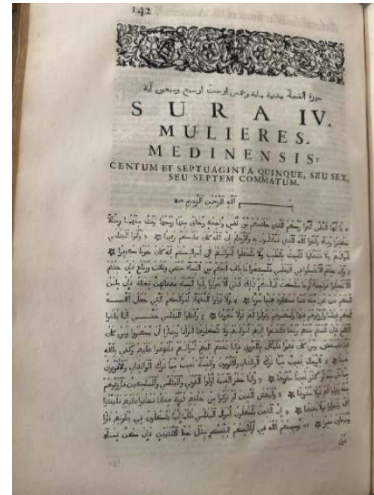
\$ 9,500.-

The *Alcorani textus universus* by Ludovico Marracci (1612–1700) was published in Padua in 1698. Of all the complete translations of the Qur'an into Latin that have survived, it is the only one that presents the vocalized Arabic text in addition to the translation.

The book is divided into two volumes: the *Prodromus ad refutationem Alcorani*, including an extended biography of Muhammad. The second volume, Marracci includes the Arabic text of the Qur'an and the Latin translation, as well as annotations and refutations. In order to acquire a more exhaustive knowledge of the Qur'anic text, Marracci made use of other Islamic sources, such as commentaries by Ibn Abī Zamanīn, al-Maḥāllī, al-Suyūṭī, al-Bayḍāwī, al-Zamaḥṣārī, and al-Ṭa'labī.



According to scholars, Marracci's Alcorani textus universus is the most significant work of translation of the Qur'an produced in the European Early Modern Age. No other translation of the text of the Qur'an attained such philological accuracy, nor did anyone base their work on such a broad collection of Islamic commentaries. Evidently, the main goal was polemical: Marracci was firmly convinced that he was working on a tool aimed at helping Christian intellectuals in the refutation of the Islamic doctrines. Despite this clear objective, the Alcorani textus universus still represented a milestone for Christian and European Orientalists in the following century. It was widely quoted at least until the mid-nineteenth century.

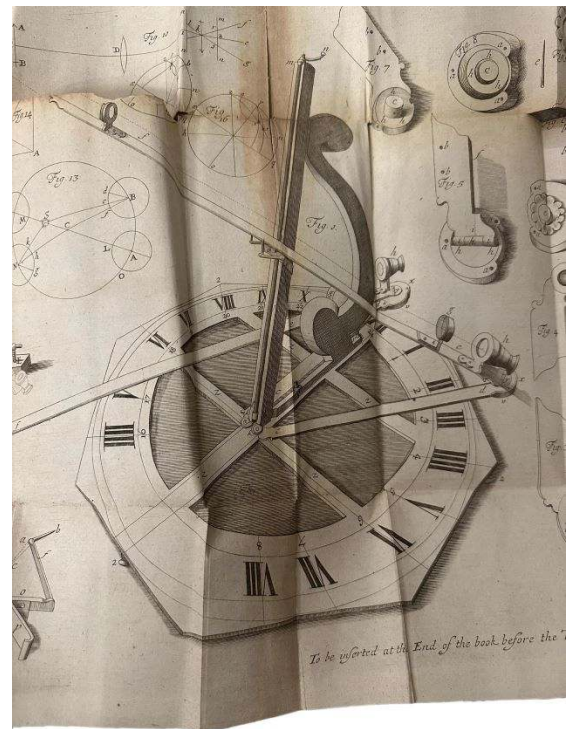


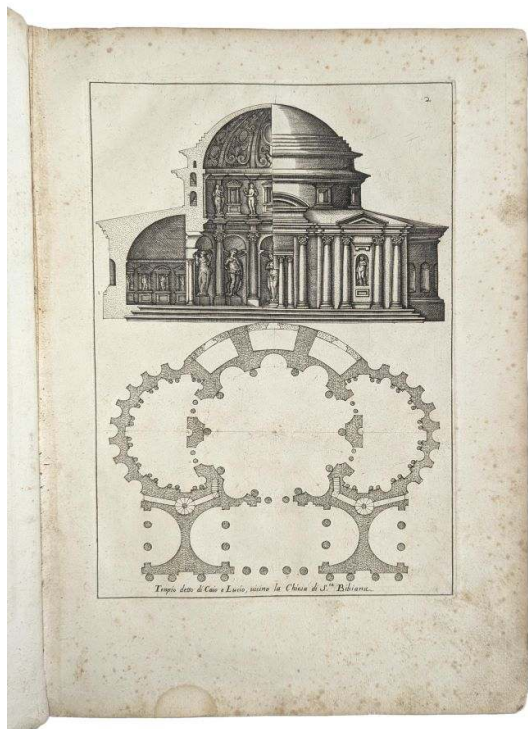
TELESCOPE

119. MOLYNEUX, William. Sciothericum telescopicum; or, a new contrivance of adapting a telescope to an horizontal dial for observing the moment of time by day or night. Useful... for regulating and adjusting curious pendulum-watches and other time-keepers, with proper tables requisite thereto. Dublin: A. Crook and S. Helsham and are to be sold by W. Norman, S. Helsham, & El. Dobson, 1686, [10], 54pp., ff. [19], illustration: large folding engraved plate. Small quarto (191 x 146mm) with 18 leaves of tables, ending on N2 with Finis printed at the foot of N2 verso. Later library buckram.

\$ 3,500.-

The *Sciothericum telescopicum* marks a critical juncture in the history of scientific instrumentation and Irish scientific thought. William Molyneux, an experimental philosopher and constitutional writer, is often regarded as the progenitor of modern science in Ireland. His creation of a combined horizontal dial and telescope, crafted by the London instrument maker Richard Whitehead, exemplifies his ingenuity and practical application of astronomical principles. Demonstrated to the Dublin Society, this invention exemplifies Molyneux's commitment to advancing natural philosophy and public science. His efforts to model the Dublin Society after the Royal Society of London fostered a fertile environment for scientific exchange, exemplified by his correspondence and shared minutes with other learned societies. Molyneux's contributions to astronomy, weather recording, and the calculation of eclipses underscore his role as a pivotal figure in Irish intellectual life.





TEMPLES OF ANCIENTS ROME

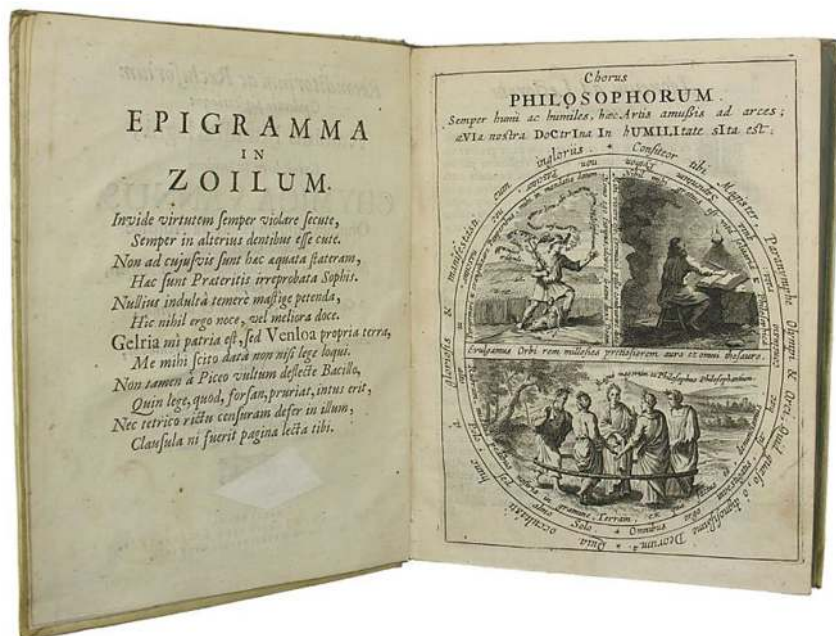
120. MONTANO, Giovanni Battista. Scielta di varii tempietti antichi and Raccolta de' tempij et sepolcri disegnati dall'antico. N.d. but probably 1684. Contemporary vellum. Folio (350 240 mm). 48 plates plus 49 plates. First title with a clumsy repaired tear, with the portrait of the author. Some foxing.

\$ 850.-

Selection of Various Ancient Small Temples with Plans and Elevations Drawn in Perspective bound with Collection of Temples and Tombs Drawn from Antiquity.

Imaginative reconstructions and studies of monuments of Ancient Rome: temples, mausolea, Trajan's column, sarcophagi, funerary urns, stellae and obelisks; a number of drawings reproduced in Scielta di varii tempietti antichi, originally published by Montano's pupil G. B. Soria, in Rome 1624, later as Book III of Giovanni Jacomo de Rossi's publication of Li cinque libri di architettura di Giovanni Battista Montani Milanese. Two volumes out of five?

Giovanni Battista Montano (1534-1621), who was born in Milan and trained as a woodcarver, relocated permanently to Rome in the early 1570s where his interest in sculpting was replaced by intense study of the city's antique monuments and ruins. Although Montano carried out several sculptural and architectural projects during his time in Rome, it is his surviving corpus of drawings that testifies to his passion of exploring ancient architecture through the medium of drawing.



ALCHEMY

121. (MONTE-SNYDER, Johannes) Reconditorium ac reclusorium opulentiae sapientiaeque numinis magni, cui deditur in titulum chymica vannus. Amstelodami : Apud Joannem Janssonium à Waesberge, et Elizeum Weyerstraet, Anno 1666. A pristine copy. 92 [i.e. 292], 76, [2] p. (the last blank) : ill. (engravings) ; 8vo (200 x 160 mm).

\$ 5,000.--

The first part is a compilation of writings on Alchemy. The second part, 'Commentatio de Pharmaco Catholico' is usually attributed to Monte Snyder and is a translation of his 'Von

der universal Medicin'. It is said that the work was favoured by Newton. Illustrated with beautiful emblemata of of the planets (the other plates are diagramatic). A copy of the book was in Isaac Newton's library, extensively annotated by him. Last copy made 6000 € at auction and this is the superior copy.

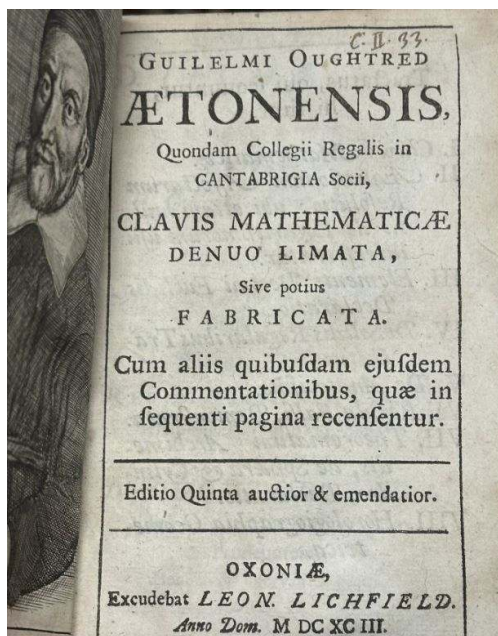


THE HOUSE THAT "CREATED THE LARGEST SET OF FEMALE-AUTHORED THEOLOGICAL WORKS OF THE 13TH CENTURY."

122. [NUNS] [WOMEN] Gertrude the Great (1256-1302), Johannes Justus Lansperger (1489-1539). *La Vita della B. Vergine Gertruda Ridotta in V. Libri*. Venice: Nicolò Pezzana, 1670. 4to, 8 1/4 x 5 1/2 inches. two parts in one volume, translated from Latin to Italian by Vincenzo Buondi. Includes a separate divisional title: *Libro della Spiritual Gratia delle Revelationi, e Visioni della B. Mettilde Vergine*, with identical imprint and separate collation. Features woodcut vignettes on both title pages. Contains an Italian monasterial inscription on the front free endpaper, bound in 18th-century parchment over boards. Text printed in two columns, trimmed closely at the foot, occasionally touching a catchword or signature mark.

\$ 1,800.-

Gertrude the Great was not just another mystic of the 13th century; she was a visionary whose profound spirituality and writings left an indelible mark on medieval theology. Born into the intellectually vibrant Cistercian community of the Convent of Helfta in Saxony, Germany, Gertrude thrived in an environment that was unique for its time—a powerhouse of female theological thought. The nuns of Helfta, described by Anna Harrison in her 2022 book *Thousands and Thousands of Lovers* as "theologically expert and intellectually vibrant," created the largest collection of female-authored theological works of the 13th century. Gertrude's writings, which beautifully explored themes of divine love and mystical union with Christ, resonated far beyond her convent walls, influencing a myriad of later spiritual traditions.



INVENTOR OF THE SLIDE RULE AND THE X AS A SYMBOL FOR MULTIPLICATION

123. OUGHTRED, Guilemi. *Clavis mathematicae denuo limata*. Mathematics. Oxford, 1693. vo. Contemporary calf. Repair to top of the spine. [10], 246 pages in various pagination: illustrations, portrait.. Contains 4 parts. Each with separate title page: [Pt. 1] *Clavis mathematicae denuo limata*, [p.1- 109], *De aequationum affectarum resolutione in numeris*, [p.110-150]; [Pt. 2] *Elementi Decimi Euclidis declaratio*, [p.1-20], *De solidis regularibus, tractatus*, [p.21-39], *De anatocismo, sive usura composita* [p.40-42], *Regula false positionis*, [p.43-44]; [Pt. 3] *Theorematum in libris Archimedis de sphaera & cylindro declaratio*, [p.1-10]; [Pt. 4] *Horologiorum sciotericorum in plano, geometrice solum, sine calculo trigonometrico, delineandorum, modus facillimus*. No auction record

\$ 1,500.-

Oughtred (1574 - 1660) was a minister of the Church of England by training but a self-taught mathematician by avocation. While tutoring the son of the Earl of Arundel, he compiled a small booklet on mathematics to assist his student with his learning. When published as a book under the title *Clavis Mathematicae (The Key to Mathematics)* in 1631, it became very popular.



Oughtred developed one of the earliest known slide rules, based on logarithmic principles discovered by John Napier. His design helped speed up multiplication and division, becoming essential for engineers and scientists until the electronic calculator era.

He also introduced the "×" symbol for multiplication. Which was a significant contribution to mathematical notation, making multiplication more concise and clearer compared to earlier methods. Before this, multiplication was often written using words, dots, or other more cumbersome notations.

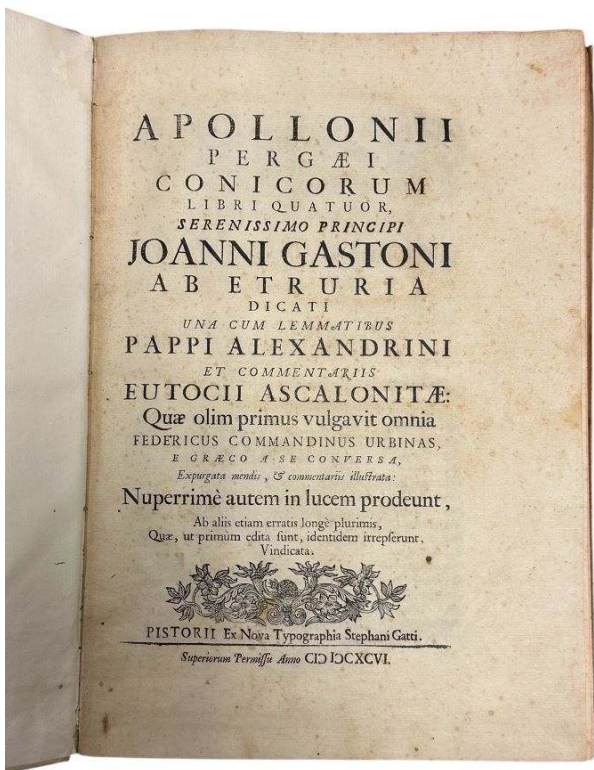
	[1]	[2]	[3]	[4]	[5]	[6]	[7]	[8]
1	1	1	1	1	1	1	1	1
2	2	4	8	16	32	64	128	256
3	3	9	27	81	243	729	2187	6561
4	4	16	64	256	1024	4096	16384	65536
5	5	25	125	625	3125	15625	78125	390625
6	6	36	216	1296	7776	46656	279936	1679616
7	7	49	343	2401	16807	117649	823543	59270321
8	8	64	512	4096	32768	262144	2097152	16777216

THE CAT AND CONIC SECTIONS

124. PERGE, Apollonius von. *Apollonii Pergaei Conicorum Libri Quatuor, Serenissimo Principi Joanni Gastoni ab Etruria* (...). Pistorii: Ex nova Typographia Stephani Gatti, 1696. 4to. 306 x 210 mm. [260] pp., [4] ff., 76 pp. Old full vellum, small loss to head of . spine and spine label, illustrated with numerous geometric woodcuts within the text and woodcut ornaments. Some scattered foxing, especially to the title page, but overall a good copy. References: Riccardi I, 362-5; Loria, *Storia delle Matematiche*, 61; Brunet I, 347 With a rare printer emblem of a CAT for Stephani Gatti. RARE IN COMMERCE.

\$ 1,750.-

Rare and significant edition of Apollonius of Perga's *Conic Sections*, a foundational work in mathematical history, here revised and corrected from earlier editions.



This version represents a later refinement of Federico Commandino's translation, reflecting advances in mathematical understanding during the early modern period. Apollonius (circa 262–190 BCE), often regarded as the "Great Geometer," extended and systematized the study of conic sections begun by Euclid and Archimedes. His work defined fundamental properties of ellipses, parabolas, and hyperbolas, influencing subsequent developments in geometry, astronomy, and physics.

The *Conics* profoundly impacted Renaissance mathematics and early modern science, serving as a crucial text for scholars such as Kepler, Descartes, and Newton. Notably, Apollonius introduced terms still in use today and formulated methods that prefigured coordinate geometry. His investigations into normal lines and extremal distances from a given point to a curve foreshadowed concepts in calculus. The first Latin translation of Books I–IV was published in 1537 by Giovanni-Battista Memmo in Venice, though it contained numerous errors. Later translations and revisions, including those by Commandino and Halley, sought to restore the integrity of the original Greek text. The present edition is a rare example of 17th-century efforts to refine and disseminate Apollonius' work to a growing European scholarly audience.



17TH-CENTURY MURDER TRACT IN THE PROTO-GOTHIC STYLE

Strange, but true
RELATION
Of the Discovery of a most horrid and bloody
MURDER,

Committed on the Body of a Traveller about Thirty years ago in the WEST of England; and also how the Skull of the said murdered person was lately taken up with a Linnen Cap thereon, all whole, except that part onely which was under the Letters, which was mouldred away, the Letters remaining firm, being made with silk; taken from the mouth of a civil person that lived very near the place where this fact was committed, and came to Town on Friday night last, being the 4th of this instant Jan. 1677, and both saw and handled the said Skull and Cap. The said party spoke also with the Man, to whom the Spirit appeared, that he ordered him to divulge this Murder, and directed him where to find money to prosecute the offenders. Together with the Confession of the persons now in Custody: and many other remarkable circumstances.

Here is also an account of an Apparition to a certain person, that was made Executor of a Will, to a Gentleman of a good Estate, with power to dispose of the Lands, to the use and benefit of his Children, the Gentleman being dead, this Executor fraudulently conveyed the Estate to the use of himself and his Children, but was afterwards so terrified by this Apparition, that he could not rest till he made full restitution to the right Heirs. The truth of this is attested by several Godly Ministers, that were spectators of the passages, for the conviction of unbelievers.

This may be Printed. Ro. L'Estrange.

London: Printed for D. M. 1678.

125. [PROTO-GOTHIC] A Strange, but true, relation of a most horrid and bloody murder committed on a traveller about thirty years ago in the west of England ... here is also an account of an apparition to a certain person that was made executor of a will ... Printed for D.M., London, 1678. with the printed approval of Roger L'Estrange as official Censor of Charles II. Small 4to. 4 lvs. 8 pp. Disbound as issued, held together on inner margin by archival tape, Provenance: signature of John Arder 1811 to up title page. RARE. No copies in RBH

\$ 2,550.-

A rare 17th-century murder tract in the proto-Gothic style, featuring a ghostly apparition that plays a pivotal role in unveiling a murder and ensuring justice is served. This publication details the macabre discovery of a traveller's body, slain thirty years earlier in the west of England. The narrative becomes particularly chilling with the exhumation of the traveller's skull, still capped, the inscribed letters remarkably preserved despite the decay of the fabric. This eerie artifact precipitates a spectral encounter as a spirit manifests before individuals, compelling them to seek out and bring the murderer to justice. The document goes on to describe the subsequent confession by the guilty parties, now detained, and other intriguing details pertinent to the case.

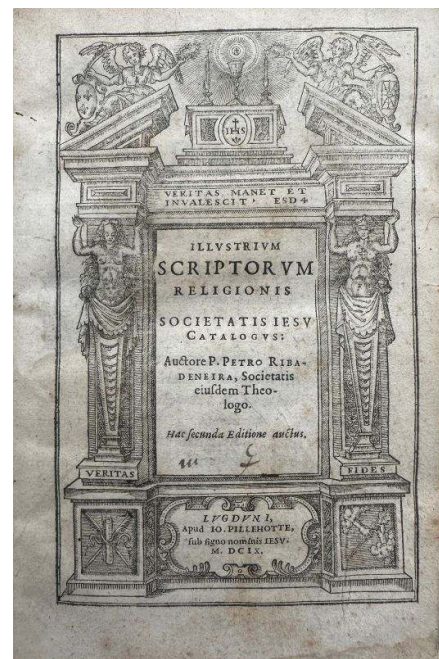
Moreover, the text delves into a separate account of a phantasmal visitation where the deceased, wronged by a deceptive executor, appears post-mortem to rectify the misdeeds and ensure the rightful heirs lay claim to their legacy. This segment of the tale accentuates the notion of justice extending beyond the grave. In an era rife with superstition, alongside the tumult of religious and scientific revolutions, tales of the supernatural were rife with moralistic and cautionary undertones.

1609: BIBLIOGRAPHY INCLUDING MISSIONS IN THE EAST AND WEST INDIES

126. RIBADENEIRA, P. Illustrium scriptorum religionis Societatis Iesu catalogus: auctore p. Petro Ribadeneira, Societatis eiusdem theologo Pillehotte, Lyon 1609 Secunda editione auctus. Limp vellum, internally, some light damp staining text block separating with some leaves shaken, one life with extensive contemporary marginalia. Includes sections on Peru, Mexico, Philippine, Brazil, Japan and Poland, Portuguese trading colonies INC. Goa. 1609 ed. of the First bibliography of Jesuit authors. Palau 266558. "Contains references to missions in the East and West Indies" (Sabin).

\$ 1,250.-

Pedro de Ribadeneira's work is essentially a reference book about books and authors from the Jesuit order. It lists the achievements and writings of notable Jesuit scholars, providing a resource for those interested in the intellectual output of the Society of Jesus during a pivotal era in European history.





Ribadeneira, a member of the Jesuit order himself, compiled this work to document and highlight the contributions of his fellow Jesuits in theology, philosophy, and other fields of knowledge. The catalogue serves as an informative guide to the scholarly work produced by the Jesuits in the context of the Counter-Reformation, illustrating the order's role in the cultural and religious discourse of the time.

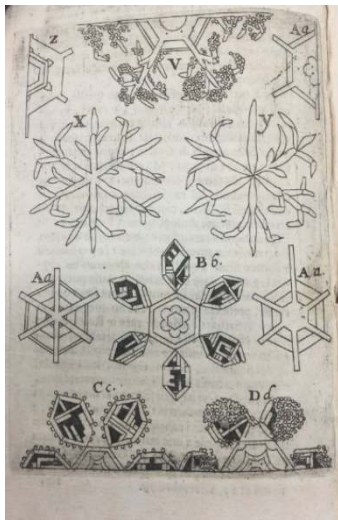


A KEY REFERENCE WORK IN THE HISTORY OF EUROPEAN WITCH-HUNTING

127. RÍO, Martin Antonio Del. *Disquisitionum magicarum libri sex. Quibus continetur accurata curiosarum artium, et vanarum superstitionum confutatio, utilis theologis, iurisconsultis, medicis, philologis.* Lugduni: Apud Horatium Cardon, 1612. FOLIO. 35 x 34 cm, wide-margined. . [52], 468, [56] pp. Engraved title page with historiated border composed of 11 vignettes depicting scenes from *Exodus*, woodcut head- and tailpieces. 18th century limp vellum and marbled boards, some general toning, some spotting, also leaf remarried. The Folio edition has become quite scarce in commerce. Coumont (*Demonology and Witchcraft*) D45.9; Caillet 2967 ("Cette édition est beaucoup plus recherchée que l'édition in-4to").

\$ 2,250.-

Early and influential treatise on magic and witchcraft by the Jesuit scholar Martin Antonio del Río (1551–1608). First published in 1599–1600, *Disquisitionum magicarum* became a foundational text in demonology, serving both the clergy and legal authorities in witch trials. Del Río surveys and refutes various forms of magic, demonology, alchemy, divination, and exorcism, reinforcing contemporary theological and judicial perspectives on the supernatural. A key reference work in the history of European witch-hunting.



THE BEAUTY OF SNOW

128. ROSSETTI, Donato (1633-86). *La Figura della Neve.* Turin: "Per la Vedova Gianelli, e Domenico Paulino," 1681. 8vo. (18 x 11 cm). Half title, woodcut ornament on title, initial, 7 beautiful etched illustrations of snowflakes by Donato Rossetti, four of which full-page (the final leaf [E4]. 4 unnumbered leaves (8 pages), and then paginated 40, followed by an old blank leaf [see note]. Some very light mainly marginal staining, some minor worming at the gutter of a few leaves, not affecting letters). Contemporary calf (rebacked and rubbed, inner hinges reinforced). Editio Princeps.

\$ 3,500.-

A pioneering investigation of snowflakes. Building on earlier microscopic studies of snowflakes by scientists like Robert Hooke, Rossetti carefully classified and illustrated a broad array of snowflake types. In his *Clerks and Craftsmen in China and the West*, Joseph Needham notes that Rossetti, "was the first to draw in detail the hexagonal platelet type of crystal."



Provenance: Marquis Marchesa di Ravarolo or Rivarol (old signatures at lower margin of 2 pages); later pencil annotation on the front blank stating [erroneously] "lacks last leaf ...". This is a mistake. All the library copies we have researched gave the same collation, 4 leaves, and 40 pages. See Harvard or the results of Italian union catalogue.

<https://opac.sbn.it/en/risultati-ricerca-avanzata/-/opac-adv/detail/ITICCUFCIE001021>.

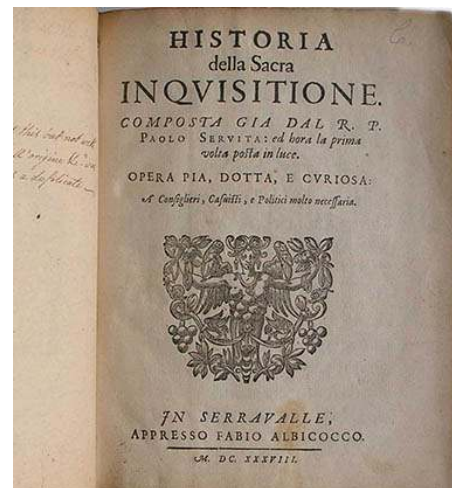
So the book is undoubtedly complete

FIRST EDITION OF A HISTORY OF THE INQUISITION

129. SARP² PAOLO. *Historia della sacra Inquisitione*, composta già dal R.P. Paolo [Sarpi], servita, ed hora la prima volta posta in luce. Appresso Fabio Albicocco, In Serravalle en 1638. Large 8vo (21 x 17 cm), contemporary vellum, 127 p. Ex-libris of the Luton Library.

\$ 1,750.-

The history of the inquisition was written in 1613 at the request of the senate. It was intended to provide guidance for Venetian officials in their dealing with the Inquisition. Sarpi's writings are critical of the Catholic Church and its scholastic tradition. Although not opposed to the Inquisition as such, he stipulates that many things do not fall within the scope of the church. Like ordinary blasphemies, the delict of having two Wives, inquisitors shall not proceed against the orthodox, and the Jews, nor should the inquisition cause any prohibition of any sort of books to be printed, etc.



MAGIC AND PROPHECY - ILLUSTRATED WITH THE 12 SIBYLS AND 3 GRECS DU ROI FONTS

130. [ΣΙΒΥΛΛΑΚΟΙ² CHRESMO²] hoc est, Sibyllina oracula. Paris: [Compagnie du Grand Navire], 1607. 4 parts in 1 volume. a8, A-Z8, Aa-Oo8, Pp4, aa2, [em], a-g8, h4, aa6, bb-ii8. Engraved general title, engraved vignettes to sectional titles, 12 half page engravings of the Sybils by Charles Mallery, Greek and Latin text. 8vo (175 x 115 mm). Contemporary full vellum with gilt and yapp edges. General age toning, else a fine attractive example, some underscoring in red by a contemporary reader. With the beautiful engravings by Charles de Mallery's of the Sibyls.

\$ 3,250.-

The second edition of the Sibylline Oracles, after the first 1599 bilingual edition, This edition edited by Johannes Opsopaeus, a physician from Heidelberg, not only revisits the oracles traditionally attributed to the sibyls but also enriches the text with Opsopaeus' extensive annotations. The meticulous care in its production is evident, boasting superb typographical execution with the use of three different sizes of the Grecs du Roi fonts, and embellished by Charles de Mallery's exquisite engravings of the twelve Sibyls in Onofrio Panvinio's essay.

This edition, which includes Greek verses and their Latin translations, delves into themes of divination, necromancy, and magic, exploring the complex interplay between pagan, Jewish, and Christian traditions.





ALCHEMY. A TEXT ON THE FORGING OF AN INVINCIBLE ARMOUR DURING THE THIRTY YEARS' WAR

131. [THIRTIETH YEARS' WAR] [SAMMELBAND of 9 Works, 1609-1623]. STARIUS, Johann. Erweiterter und Künstlicher Heldenschatz, Das ist: Naturkündliches Bedenken über und bey Vulcanischer, auch Natürlicher Magischer Fabrefaction vnnnd Zubereitung der Waffen des Helden Achillis in Griechenlandt. [N.p., 1616]. 50 leaves with some woodcuts in the text. In a sammelband with 8 other works relating to the thirties years' war. Bound in early manuscript leaf in a contemporary binding with partial paper label, internally some parts browned or foxed, but generally pleasing.

\$ 4,750.-

The title translates as *A hero's treasure / That is; A Natural-Scientific Reflection on and about Vulcan's Natural and Magical Forging and Preparation of the Weapons of the Hero Achilles in Greece.*

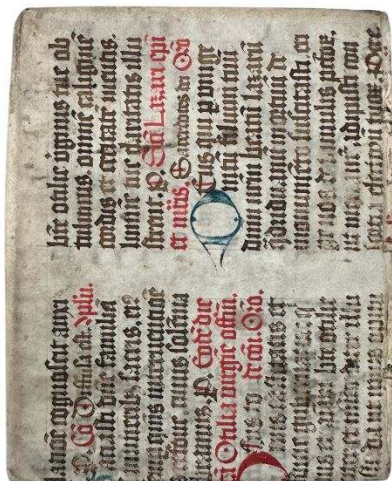
The original text only survives in manuscript and was written by Heinrich Khunrath (1560 - 1605), a prominent German physician, alchemist, kabbalist, and theosopher. His work is a fusion of the contemporary currents of thought in which alchemy went hand-in-hand with philosophy and Lutheran heterodox theology.

The main part of Khunrath text details the process of producing electrum magicum for crafting armor, following Paracelsus's recipe to create the alloy. He then describes the smithing of the armour and the engraving of a sigil of Mars, which is inscribed according to the guidelines in Agrippa's *De Occulta Philosophia*. This ritual is accompanied by a "magical" or "cabalistic" performance, involving the recitation—often growled or bellowed—of a Latin incantation during the forging process, when the sigil of Mars is struck into the armour.

Only two manuscripts survived of the original text. (Swedish Royal Library Stockholm NS. Rai 4, and Copenhagen KB, Ms. Thott 210 Fol.). However the text did appear in print in a modified form. It is here that the events take a novelish turn. Heinrich Khunrath befriended the poet, musician and alchemist Johannes Staricius, (Staritius, Startz) 1580-1624, who printed it in 1615 without his permission.

Staricius writes in the preface of his book, how the printing of this allegedly secret text came about.

Not long ago, a famous, experienced, and outstanding physician stayed with me in my lodging for some time. Upon his departure, through oversight, he left behind—among many other high and secret matters (on which he was very reserved and secretive)—this very treatise, which he had begun under the given title but had otherwise left entirely unfinished, in a raw and unstructured form. Later, upon examining it, I found that the treatise did indeed fulfil the promise of its title. It appeared highly useful, especially for noble knights and warriors who seek to train themselves for both serious combat and tournament games, as it contains various valuable secrets. Therefore, I considered that—despite the fact that, knowing the author's nature and temperament, he would never have willingly allowed it to be published—I should follow the principle that every good thing is by its nature meant to be shared (quod omne bonum sit in se divisum, ideoque communicativum sui). Thus, I did not hesitate for long but set about arranging it into a proper form and preparing it for publication, for the benefit of the common good.

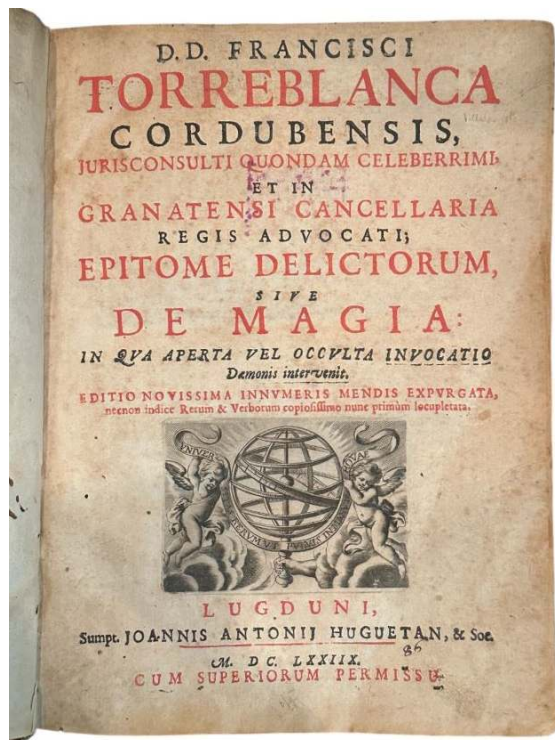


The first edition of this work (1615) was published without woodcuts, which were only incorporated in the second edition (1616). According to the VD 17 (Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts), only one copy exists in Germany. All early editions from the early 17th century are considered extremely rare. OCLC data should be approached with caution, as it frequently misidentifies microfilm reproductions as original copies of the 1615 and 1616 editions, or erroneously catalogs later 18th century editions as these early imprints.

This book has a particularly intricate publishing history - its popularity led to numerous reprints, sometimes by completely different authors who either worked from other Khunrath manuscripts or invented new content, effectively transforming it into an alchemical bestseller of its time. This phenomenon would certainly merit dedicated scholarly investigation.

The other works contained in this Sammelband are all rare in themselves and focus on warfare and military leaders between the years 1618 and 1621, during the early years of the Thirty Years' War (1618–1648).

1. Acta Mansfeldica. A detailed report on the exploits of Mansfeld's mercenary forces. [O.O., 1623]. 151 pages.
2. Hochwichtige vnnnd denckwürdige Copien vnnnd Schrifften regarding imperial decisions under Rudolf II. Ingolstadt: Eder, 1618. 4 leaves, 118 pp. With woodcut device on title.
3. Außführliche Wolgegründte Deduction on the territorial disputes of Guelich, Cleves, and Berg. Leipzig: Henning Gross, 1609. 48 leaves.
4. Berthold von Rauchenstein. Constantivs Peregrinus castigatus on military campaigns. Bruges: Henricus Leporius, 1621. 95 pp.
5. Nicolaus Vernulaeus. Lavs posthvma Bvqvoii. Köln: Conrad Butgen, 1623. 23 leaves. With woodcut title device.
6. Lavs posthvma, Henrici IV ... Franciae et Navarrae regis. Köln: Conrad Butgen, 1623. 19 leaves. With woodcut title device.
7. Adolph Schulcken. Oratio funebris on the death of Albert, Archduke of Austria. [O.O., 1621]. 22 pp.
8. Alberto Pio, Imperatorvm Cognato, Fratri, Filio, Nepoti. [Köln?, 1621]. 4 leaves.



A SIGNIFICANT WORK ON DEMONOLOGY AND ITS VARIOUS MANIFESTATIONS

132. TORREBLANCA VALLAPANDUS, Francisco de (1580-1645). Epitome delictorum, sive de Magia: in qua aperta vel occulta invocatio daemonis intervenit. Editio novissima. Lyon: Sump. Joannis Antonij Huguetan, 1678. 4to. 23 x 17 cm. Title printed in red and black with engraved device, headpieces, initials, and ornaments; text largely printed in double columns. Early vellum, 18th century Morocco label to spine, generally toned throughout. Increasingly scarce in commerce. Cf. Brunet IV, 494 (citing the 1618 edition and erroneously stating it to be the only one); Caillet 10764; Cornell Witchcraft 53; Graesse 53; Palau 334.827; Thorndike VII, 326-30.

\$ 2,950.-



A significant work on demonology and its various manifestations, originally published in 1618. Torreblanca Vallapandus, a Spanish jurist and scholar, examines the legal and theological dimensions of witchcraft, sorcery, and demonic invocation, offering both condemnation and legal remedies. His work was widely referenced in early modern discussions of magic, particularly in legal contexts. The *Epitome delictorum* is noted for its rigorous approach and its influence on later demonological treatises. Lynn Thorndike dedicates extensive discussion to this work in his *History of Magic and Experimental Science*.

THE INVERTED WORLD OF ADRIAEN VAN DE VENNE

133. VENNE, **Adriaan Van de**. *Tafereel van de Belacchende Werelt, en des selfs geluckige Eeuwe, Goet Rondt, Met by-gevoegde Raedsel-Spreucken, aen-geweven in de Boer-Achtige Eenvoudigheit, op de Haegsche Kermis. Verciert met Konst-rijcke Af-beeldingen. In 's Graven-Hage, Gedruckt voor den Autheur, ende by hem ende syne te koop, op de Turf-Marckt, inde drie Leer-Konsten, 1635. Quarto. Half vellum. Titel. (6), 280 pp. With 12 large original engravings, and an additional frontispiece in facsimile on contemporary paper.*

\$ 1,650.-



The Dutch painter Adriaen van de Venne (1589 – 12 November 1662) though relatively unknown to the general public, was one of the most original and versatile artists of the Netherlands of the seventeenth century. He rejected the international grand manner, which was based on antique models, and instead created a new style rooted in Holland's own idioms. Although largely self-taught, he studied with local painters who may have introduced him to the grisaille technique—painting in shades of grey—which characterizes his later work. His art reflects the influence of Flemish artist Jan Brueghel the Elder's landscapes and his father Pieter Bruegel the Elder's satirical, moralizing peasant vignettes.

Van de Venne was a true multitasker: he painted, wrote poetry, and designed prints and book illustrations. In both his visual and literary works, he preferred to depict the world turned upside down and the fringes of society. Van de Venne's title for his book *Belacchende Werelt* is often literally translated as *The Laughable World*, but *The Ridiculous*



World may be more fitting, as it carries a more pejorative tone. This book offers an unflinching and kaleidoscopic dive into the seedy depths of 17th-century Dutch society.

The simple frame story introduces four young peasants—two couples—on their way to the famous Hague fair. The narrator, a nobleman named Jonkheer "Reynaert," tails these four on their jaunt, narrating their gossipy, often shallow conversations in a format reminiscent of a bawdy stage play. Interwoven with their journey are moralizing proverbs and sayings.

Van de Venne revels in the muck, depicting in twelve delightful burlesque engravings a "basket of deplorables." His main story takes centre stage on the page, while the sidebar contains moralizing commentary. Every vice, vulgarity, and obscenity finds its way into this work. We see tightrope walkers and magicians performing their arts to gawking crowds, while pipe-smoking monkeys tumble around, fortune tellers spin their lies, and quack doctors peddle their useless cures. Sluts and broads fight over a single man; animals mock the seven vices; and fists fly in a full-blown street brawl, with people hurling chairs at one another while barking dogs and cheering onlookers add to the chaos.

The pages are filled with endless commentary about the rabble—tormentors, noisemakers, stinkers, gypsies depicted as shaggy-haired desert wanderers, women as chatterboxes, and courtiers as pompous twits. His work is a glorious, chaotic snapshot of human folly.

This book is a forgotten masterpiece of Dutch literature and art. Only one edition was printed, and no two copies of the book are exactly alike. In all known surviving copies, various pages were altered during the printing process. The digital copies do not include the additional frontispiece found in other versions; we have supplied it as a facsimile on contemporary paper. No one has a clear answer to the following question: why did this theatrical, magnificent book become so obscure in the Netherlands? Likely because it was too bawdy, leaving no stone unturned in exposing every vice and vulgarity.

The painter, draftsman, and poet, Adriaen van de Venne rejected the international grand manner based on antique models and created a new style based on Holland's own idioms. Although largely self-taught, he also studied with local painters who may have taught him the grisaille technique--painting in shades of gray--that characterizes his later work. His work shows the influence of the Flemish Jan Brueghel the Elder's landscapes and of Jan's father Pieter Bruegel the Elder's satirical, moralizing peasant vignettes.

Van de Venne is a true multitasker: he paints, writes poetry, and designs prints and book illustrations. In both his visual and literary works, he prefers to depict the world on its head and depict the margins of society. Van de Venne's title for his book the *Belacchende Werelt* is always literally translated with the laughable world but perhaps better is the ridiculous world as this carries a more pejorative meaning. Van de Venne offers an unflinching and kaleidoscopic dive into the seedy depth of 17th-century Dutch society.

The simple frame story introduces four young peasants—two couples on their way to the famous Hague fair. The narrator, a nobleman named Jonkheer "Reynaert," tails these four on their jaunt, narrating their gossipy, often shallow conversations in a format reminiscent of a bawdy stage play. Interwoven with their journey are moralizing proverbs and sayings

Van de Venne revels in the muck and depicts in twelve delightful burlesque engravings, a basket of deplorables" and writes in a convoluted way his comments, his main story in the centre of the page, while the side-bar contains moralizing comments. Every vice, vulgarity, and obscenity finds its way into this work. We see tightrope walkers and magicians performing their arts to gawking crowds while pipe-smoking monkeys tumble around, fortune tellers spin

their lies, and quack doctors peddle their useless cures. Sluts and broads fight over a valet, animals mock the seven vices and fists fly in a full-blown street brawl, people hurling chairs at one another, while dogs barks barking dogs and



17TH CENTURY

onlookers cheer. The pages are filled with endless tirades about the rabble, as tormentors, noisemakers, stinkers, gipsies as shaggy-haired, desert wanderers, females as chatterboxes, and courtiers as pompous twits.

FIRST EDITION OF THE FIRST PRINTED ARMENIAN BIBLE IN AN EXCEPTIONAL PERSIAN BINDING

134. VOSKAN BIBLE. Amsterdam: St. Echmiadzin and St. Sarkis, 1666–1668. Folio (21 x 14.7 cm), [8] unnumbered, 1-628, 1-834 pp; the printed colophon (fol. 833-834) is replaced with an impressively executed handwritten colophon added later in the 18th century. Double-columned text in classical Armenian (Grabar), with engraved headpieces, woodcut initials, and 160 illustrations after European masters, including Albrecht Dürer and Hendrick Goltzius. Title in elaborate bird-shaped letters, with typographic ornamentation throughout.

\$ 75,000.-

The first printing of the Bible in Armenian, also known as the Voskan's Bible, is considered the pearl of ancient Armenian printing. The original language is classical Armenian (Grabar). The pages of the Bible are double-numbered: in Armenian letters and Arabic numerals, according to which the book can be divided into three parts. The first 8 pages are unnumbered, followed by the first pagination, with page numbers 1-628 (from the Book of Genesis to the Second Book of Maccabees). Then comes the second pagination, with page numbers 1-834 (from the Book of Job to the colophon).

The manuscript colophon of the present example is immediately followed by the Prayer of Euphrates (fol. 834, column B), which is also written by hand. The Prayer of Euphrates is not included in the printed editions of the Voskan Bible, but is found in the Royal manuscript Bible of the Armenian King Hetum II of Cilicia (copied in 1295, Ms. N 180, Yerevan Matenadaran collection), the original text of which served as a prototype for the first printed Armenian Bible.

BINDING. Preserved in its original New Julfa-style inscribed binding, Julfa is an Armenian quarter of Isfahan. The thick calf leather covers, stamped in blind, bear a rectangular running inscription in erkat'agir (large Armenian majuscules), commemorating Astvadzadour Vardapet of Fahrpat and his family (dated 1699). A sunburst centerpiece with geometric motifs decorates the upper board, alongside



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



additional floral and ornamental impressions. A rare instance of an inscribed Armenian binding, a tradition unique to New Julfa, appearing in fewer than 100 known examples, with parallels found in the Matenadaran collection (MS 2391). Retains its original leather strap and flap, indicative of Near Eastern binding traditions.

PROVENANCE: The binding inscription links this copy to Archbishop Astvadzadour of New Julfa (1729–1745), whose ownership is confirmed by an identical inscription found on a Gospel manuscript at the Bibliothèque nationale de France (BNF MS 25). Additionally, the red seal of Catholicos Hakob IV Jughayetsi (1655–1680) appears on pages 1 and 718, denoting that this copy was among those personally distributed by the Armenian patriarch or other important people whom he considered to have deserved a copy of the first printed Bible.

Marginalia in an 18th-century *notrgir* hand and a pencil portrait of a Qajar prince on the front blank further attest to its long history in Persian-Armenian intellectual circles.

A landmark of early Armenian printing, produced under the direction of Voskan Yerevantsi, this edition represents the culmination of decades of effort to print the Armenian Bible in Europe.

Full description available upon request.





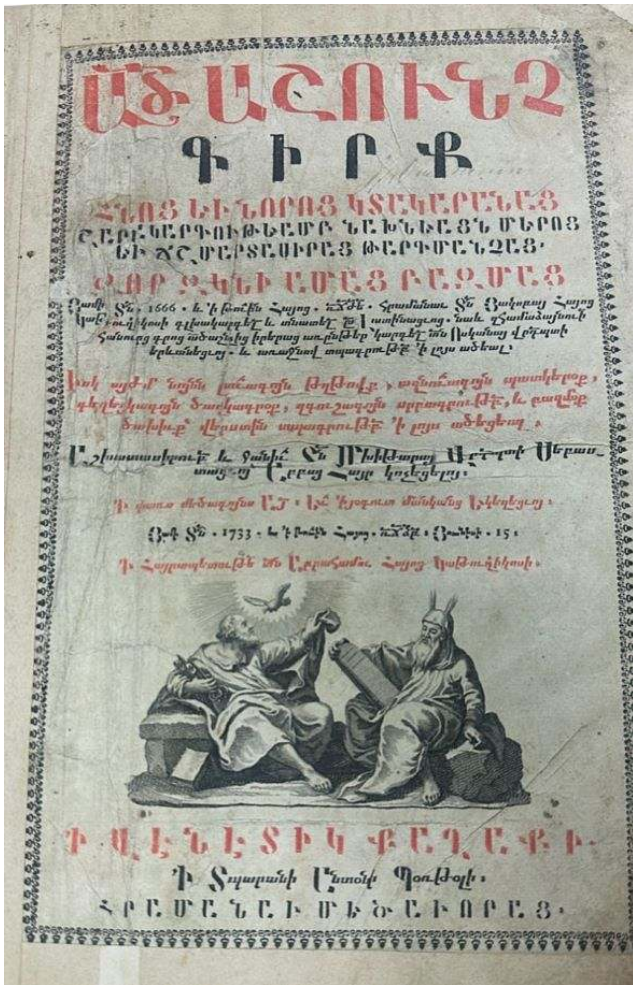
PROFOUNDLY INFLUENCED MINING IN THE AMERICAS

BARBA, Alvaro Alonso. *Arte de los metales, en que se enseña el verdadero beneficio de los de oro y plata por azogue: el modo de fundirlos todos, y cómo se han de refinar, y apartar unos de otros.* Madrid, Francisco Assensio, [1729] . 4to (7.5 x 5 inches) . Woodcut illustrations; browned, minor damp staining. Early limp vellum lacking leaf B4, with some corner loss and old repairs on A4-B3; internally toned. Nevertheless, presentable, and despite the flaw, **VERY RARE** with only 2 appearances in RBH and the last copy sold at the Honeyman sale., Palau 23623; Medina 2707; not in Hoover.

\$ 2,250.-

See for full description no. 206

THIRD ARMENIAN BIBLE PRINTED AT SAN LAZZARO



135. [BIBLE] *The Holy Bible* [edited by **Mkhitar Sebastatsi**]. Printed in Venice by Anton Bortoli at the San Lazzaro press, 1733[-1735]. Text in Armenian, set in a double-column format. The title page is printed in red and black, featuring an engraved vignette framed within a typographical border. An additional engraved title page is adorned with a decorative border incorporating portraits of the four evangelists and twenty-four prophets, cut to the border and mounted. Folio. Approx 29 x 20 cm. 18th century morocco, stamped in gilt, rubbed, spine with wear and peeling and relaid, *2, with old repair in upper right corner not affecting text, some leaves with old repairs, occasional small stains and minor tears, last leaf with some upper right corner and marginal loss affecting text. References: Darlow & Moule 1784; Nersessian, *Early Armenian Books* 1512-1850, no. 118; Voskanyan 399.

\$ 3,750.-

This edition marks the third printing of the Bible in Classical Armenian, revised and refined under the supervision of Mkhitar Sebastatsi at the celebrated Mekhitarist monastery on the Venetian island of San Lazzaro. Preceded by the 1666 Amsterdam edition and the 1705 Constantinople printing, this version was a crucial step in the evolution of the Armenian biblical text. Mkhitar, a central figure in the Armenian Catholic revival, meticulously revised earlier translations to enhance textual accuracy and linguistic clarity. The Mekhitarist Congregation, renowned for its scholarly pursuits, played a pivotal role in safeguarding Armenian literary and theological traditions during a period of cultural displacement. The ornate engravings, particularly those depicting the evangelists and prophets, align with the artistic sensibilities of 18th-century European religious publishing, demonstrating the fusion of Armenian heritage with Western typographical influences. This edition, both a theological and artistic achievement, stands as a testament to the enduring efforts of the Armenian diaspora in Venice to preserve and disseminate their spiritual and literary legacy.



ICELANDIC SAGAS, MNEMONIC DEVICES, AND COMPUTATIONS

136. (BJÖRNONIS, Stephanus. ed.) Rymbegla, sive Rudimentum Computi Ecclesiastici et Annalis Veterum Islandorum (1780, Copenhagen). Quarto (24 x 18.5 cm). 574, 28, 33, 25, 68 pages, 31 unnumbered pages including tables, 11 plates (1 folded), with vignette on half-title. Contemporary boards, rebaked. Text in Icelandic, Latin, and Danish.

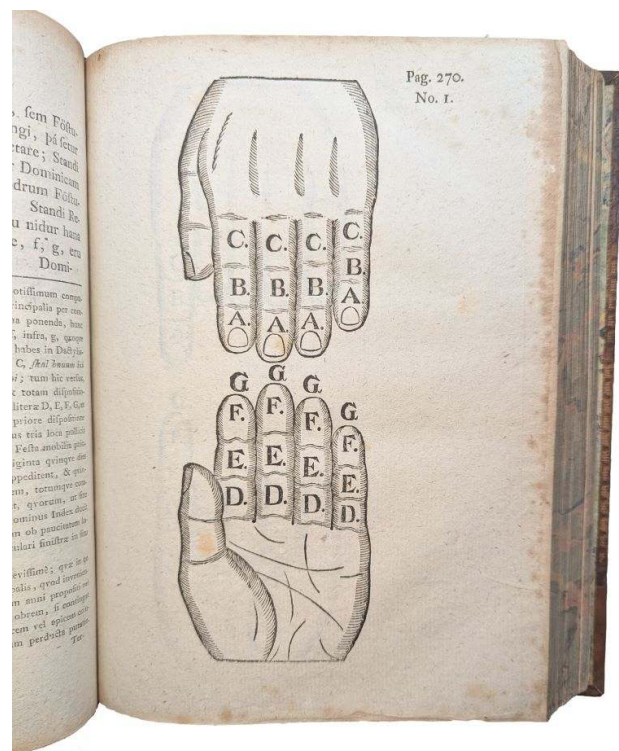
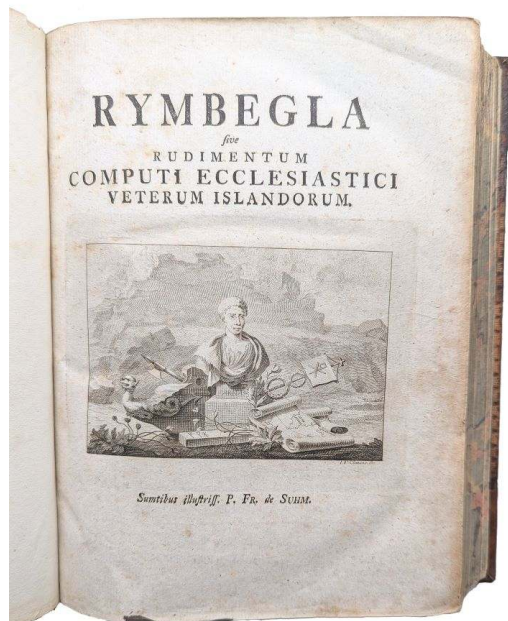
\$ 3,250.-

The author studied natural philosophy and mathematics at the University of Copenhagen. He subsequently worked extensively on geodesy, particularly data processing, for the Royal Danish Academy of Science. He published a noteworthy book on quadrangles in 1780 and was the first Icelander to earn the Golden Medal for Mathematics at UC in 1793. Rare at auction, only a few copies have come up in the last 60 years. The Bruun Rasmussen copy made 2850 euro.

In 1780, he edited the first scholarly edition of Rímbegla, a well-known medieval Icelandic manuscript on calendar, computus, and astronomy. The work is an invaluable resource for understanding the intellectual and cultural life of medieval Iceland.

Content Overview:

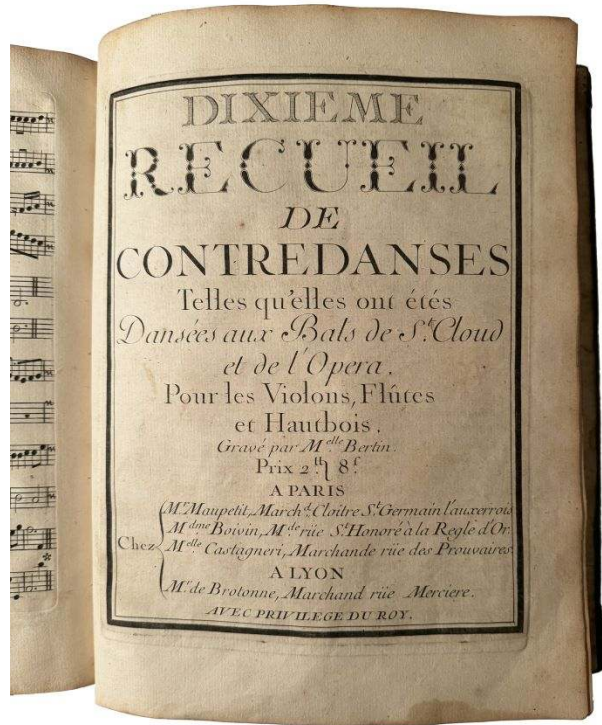
1. Ecclesiastical Computation
2. Digital Computation: A unique section explores the use of fingers as a computational tool for calendar calculations. This part discusses how numerical systems, golden numbers, and dominical letters were utilized to simplify ecclesiastical and astronomical computations. This section is illustrated with depictions of several hands.
3. Historical and Geographical Insights: A list of Icelandic and Greenlandic bishops and abbots, narratives about the discovery of Iceland and Norse voyages, and descriptions of Icelandic geography, natural phenomena, and sacred history.
4. Astronomical and Mathematical Observations: The Rymbegla delves into advanced astronomical topics, such as observing the Earth's sphericity using quadrants, understanding solar and lunar motions, the Zodiac, and solstices, methods for determining latitude and the size of the Earth, and tidal and weather patterns tied to celestial phenomena.
5. The Talbyrdingus: A rare and essential computational tool, the Talbyrdingus is included with commentary. It demonstrates how medieval Icelanders used numeric systems and calendars to augment their computational methods.





The original manuscript of the Rím(b)egla consists of chapters 1-3 written in Old Icelandic (with a translation in Latin), which is the vernacular language used in medieval Iceland. These sections represent the core content of the manuscript, originating from the medieval Icelandic tradition.

Additions in the 1780 Edition: The Latin translation by Stephanus Björnsonis in 1780 is not part of the original manuscript but an academic addition meant to make the text accessible to European scholars of the Enlightenment. The editor also added notes, variant readings, and commentary drawn from comparisons with other manuscripts, such as the Talbyrdingus and Blanda.



WOMAN MUSIC PRINTER

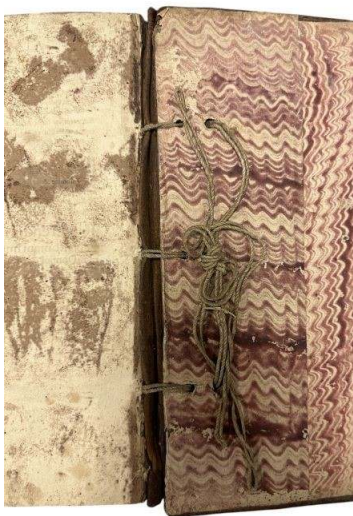
137. BOIVIN, (Elisabeth-Catherine). Minuetti diversi. Recueils de menuets nouveaux français et italiens tels qu'ils se dansent aux bals de l'Opéra""Paris, Madame Boivin ; Lyon, de Brotonne. N.d. Large quarto (28 x 23). Contemporary green cardboard binding. 158 pp. On going pagination. With a second title-page: Nouvelle contradanses, tells quelles ont etees Dansees au Bal de Opera et au Bal de Son excellence L'Ambassadeur d'Espagne. Paris. Nd. Boivin. Around 1742. .

\$ 2500.-

Menuets pour violon et basse continue. The imprint mentions Paris as place of publication and includes two addresses where the music could be purchased. Madame Boivin, is Elisabeth-Catherine Ballard (died 1776), daughter of Jean-Christophe Ballard, from the Ballard dynasty of printers.

She married the music publisher and seller François Boivin in 1724. Boivin died in 1734, after which Elisabeth-Catherine, continued the music business, styling herself Madame Boivin or Veuve Boivin. Her shop "À la règle d'or" was on the rue Saint-Honoré. She issued a complete shop catalogue of printed books in 1742.

Apparently very rare. Not in OCLC. One copy in France, one in Austria, not in RISM catalogue.



ONE OF THE MOST UNUSUAL BOOK BINDINGS WE HAVE SEEN-AN EXPANDABLE CZECH BINDING

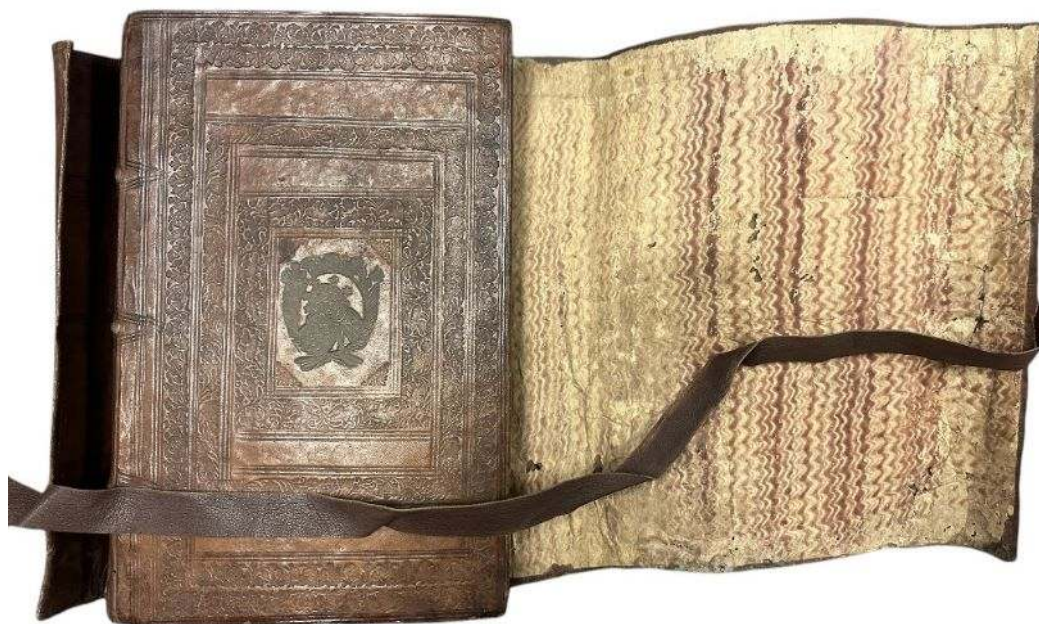
138. [BOOKBINDING] Seventy-six proclamations from the Archdiocese of Prague. Prague, 1715-1767. 314] leaves. Folio (340 x 217 mm).

\$ 4,750.-

A remarkable collection of 76 Latin proclamations issued by the Archdiocese of Prague between 1715 and 1767, many aligned with Easter observances. While some relay news from Rome, the majority pertain to local ecclesiastical governance, reflecting nearly fifty years of administrative developments and shifts in archiepiscopal leadership.



The most impressive and distinctive feature of this volume is its expandable binding, an ingenious solution for accommodating the periodic addition of ephemeral notices, which appear to have been integrated at a rate of one or two per year. The structure employs three pairs of cords that pass through channels in the rear board, allowing individual items to be secured and then untied when necessary, ensuring continued accessibility. The binding's capacity for expansion is further facilitated by an extended fore-edge flap, designed to cover the entire text block at its maximum girth.



Provenance: A few scattered handwritten annotations, possibly serving as proofing marks. One proclamation, dated 28 June 1750, bears an embossed paper seal. While the covers display the remnants of stamped text, the identity of the prior owner remains uncertain, though a connection to a local church official is plausible.

Contemporary full leather binding, blind-tooled, likely executed by a Prague-based artisan. The front and rear boards feature an unidentified central motif, once stamped in silver, now faded. The fore-edge flap is fully blind-tooled, with the interior lined in paste paper. The wraparound leather strap has been replaced. Some blank leaves present; at least two items bear printed signatures, including one by Maximilianus Wadl (4 November 1752 and 13 May 1753). Four leaves exhibit a prominent stain near the fore-edge, with scattered light soiling and foxing. The final blank leaf has a two-inch tear at its fore-edge. Some light worming in the final quarter, slightly affecting the text. The fore-edge flap shows pockmarks and wear along the extremities but remains structurally sound. The rear board has an area of crude scoring at the edges, creating an almost grotesque facial effect. Minor tears and losses are present at the tail of the extended spine leather, yet the binding remains well-preserved, its durability likely enhanced by the ample fore-edge flap.

A rare survival of one of the more unusual binding formats we have ever seen, preserving five decades of ecclesiastical administration in Prague.

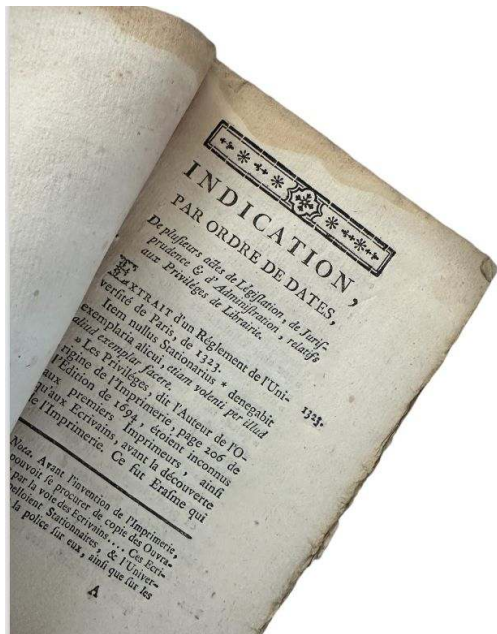
VERY RARE PRIVILEGES OF FRENCH BOOKSELLERS

139. [BOOKSELLING] [CENSORSHIP] Indication par ordre de dates, de plusieurs actes de législation, de jurisprudence et d'administration, relatifs aux privilèges de librairie. 12 mo. [S.l., s.d., likely Paris, c. 1750]. Signatures A-B. Original blank wraps with string ties. Internally remarkably preserved with deckled edges.



A very rare tract detailing legislation and ordinances pertaining to French booksellers, covering the period from 1323, before the invention of printing, through 1725. RARE. OCLC cites only copy in BnF

\$ 1,500.-



This rare tract is a significant primary source for the study of the regulation and evolution of the French book trade from the medieval period through the early 18th century. By documenting legislative acts and administrative ordinances affecting booksellers from 1323 to 1725, it provides invaluable insights into the legal framework that shaped the development of the publishing industry in France. The tract illustrates the evolving relationship between the state and the book trade, highlighting the privileges and restrictions imposed on booksellers, which were crucial in controlling the dissemination of ideas in a pre-revolutionary context. The inclusion of laws predating the invention of printing underscores the long-standing state interest in regulating intellectual property and content distribution, reflecting broader concerns about information control and censorship. This document serves as a critical reference for scholars exploring the history of censorship, the economic and legal aspects of the book trade, and the role of booksellers in the cultural landscape of early modern France.

A WORKING COPY OF A RARE BOOK ON AFRICAN PLANTS

139-A. BURMAN, Johannes. *Rariorum Africanarum plantarum.* Amsterdam: Henricus Boussiere, 1738-1739. 10 parts in one volume, folio (280 x 220mm). Folio (General title in red and black, nine section titles, all with engraved vignettes, ten dedication leaves. 100 engraved plates after Hendrik Claudius. Some water staining to the first two parts. Rebacked. Spine worn.

\$ 3,500.-

The plates are often but not always, shorter than the size of the book-block. All of them are annotated in the margin, from this follows that this book is a working copy in the hand of a botanist, (Linnaeus himself?) who updated the plant's name based on new classifications, based on the Linnaean taxonomy.



Johannes Burman (1707–1780) was a Dutch botanist and physician who made significant contributions to plant science in the 18th century. As a professor of botany and the director of the Amsterdam Botanical Garden, he played a key role in studying and organizing plant species.



Burman is particularly known for his close relationship with Carl Linnaeus, a Swedish naturalist who developed the modern system of naming plants and animals (binomial nomenclature). When Linnaeus traveled to the Netherlands

in 1735, Burman recognized his talent and hired him to work on plant classification. This collaboration helped spread Linnaeus' revolutionary system, which gave plants standardized names based on their characteristics.

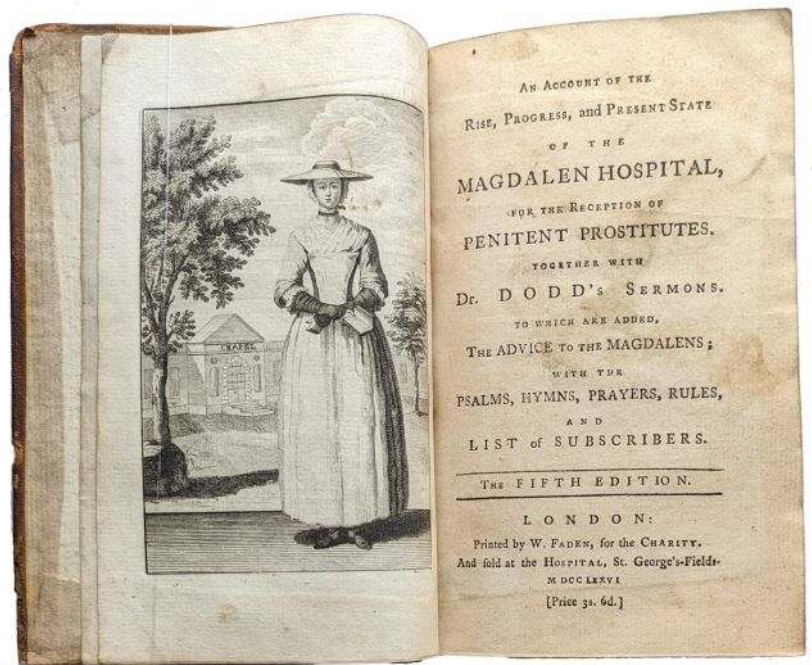
Burman also had connections with botanists and plant collectors worldwide, particularly in Dutch colonies like South Africa and Indonesia. This book is yet another result of the Dutch seaborne empire; they were the first to describe the plants of the Cape of Good Hope, and these are the first illustrations of many Cape plants.

FALLEN PROSTITUTES

140. [DINGLEY, Robert]. Account of the Rise, Progress, and Present State of the Magdalen Hospital, for the Reception of Penitent Prostitutes, fifth edition, engraved frontispiece (of a penitent prostitute). W. Faden, for the Charity, 1776. Contemporary calf, somewhat rubbed. 8vo (17 x 10.5 cm). [16] 328, 32, plus a table. Ex-libris of Owen Aubrey Sherrard.

\$ 900.-

"That... there will always be brothels and prostitution, is a fact but too indisputable, however unpleasing... Any attempt to prevent this evil, would be no less impossible than impolite, in the opinion of many: absurd in itself (...). Now while we wholly subscribe to this reasoning and allow it's necessity: yet, surely there is no necessity, that the wretched instruments of passion, the unhappy women assigned to this base service, should endure all the extremities of misery..." (Introduction).





Robert Dingley (1710-81), merchant, architect and philanthropist proposed that a refuge for fallen women who were penitent and prepared to start a new life be founded. The women had to be under 30 years of age and preference was given to the youngest applicants with the least experience of prostitution. The 'patients' were trained in needlework and laundry work and had to attend religious services twice a day.

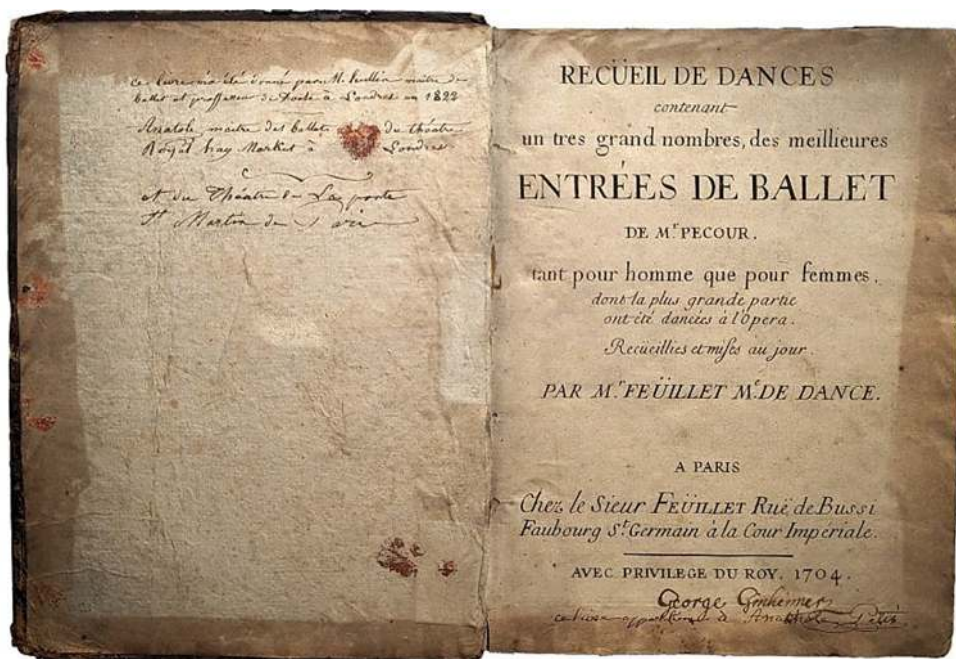
FRENCH ENLIGHTENMENT TRACT ON SLAVERY

141. FEBVE, abbé (chanoine de Vaudémont). Essai philanthropique sur l'esclavage des nègres. Par Mr. L'abbé Febué Chanoine de Vaudemont. Berne, 1778, 8vo (20 x 13 cm). Contemporary half calf. A beautiful copy. 358 pp. With a contemporary errata note tipped in. With on going pagination, Mémoire sur l'abolition de la torture. Voyage de Moncacht-Apé pour servir de suite ou de pendant aux voyages de Gulliver. Mémoire sur l'état actuel de l'agriculture en Angleterre.

\$ 1,850.-

In the literature little reference is made to this book of the French Enlightenment, that laments the hypocrisy of the Frenchman's repugnance to the "enslavement" of despotism while at the same time supporting the enslavement of 'negroes'. Rare, 8 copies through OCLC. Not to be confused with the common work 'Les Réflexions sur l'esclavage des Nègres.'

BAROQUE BRILLIANCE: THE RARE AND REVERED 'RECUEIL DE DANCES' BY GUILLAUME-LOUIS PÉCOUR

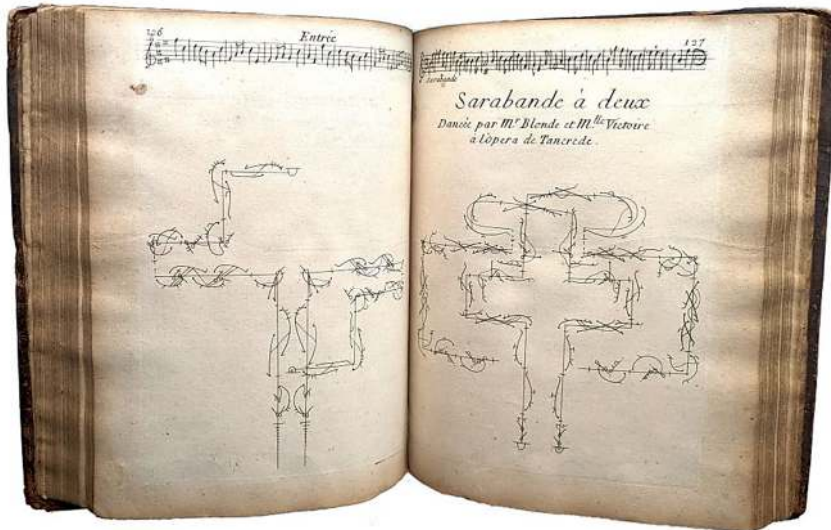


142. FEUILLET, Raoul Auger, PÉCOUR, Guillaume-Louis. Recueil de dances contenant un tres grand nombres, des meilleures entrées de ballet de Mr. Pecour, tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opera. Paris, 1704. Folio (25 x 29 cm). 6 Bl., 128 (228) p. und 16 pages. Contemporary calf, corners bumped, boards and chipped). With an dedication in French on the flyleaf Given to Anatole (Maitre de Ballet) at the Royal Haymarket by George Ginheimer. Dedication (with one line on recto, 8 lines on verso) in contemporary facsimile. In a modern protective box.

\$ 17,500.-



Guillaume-Louis Pécour (1653–1729) created numerous dances that were popular in the court of Louis XIV and later, Louis XV. His works were notable for their elegance, complexity, and their reflection of the sophisticated tastes of the French court. His choreographies were exemplary of Baroque dance style, characterized by poised and graceful movements, geometric patterns, and a strong emphasis on the proper execution of steps. His works significantly contributed to the dance repertoire of the era. These collections included various types of dances like sarabandes, minuets, bourées, and gavottes.

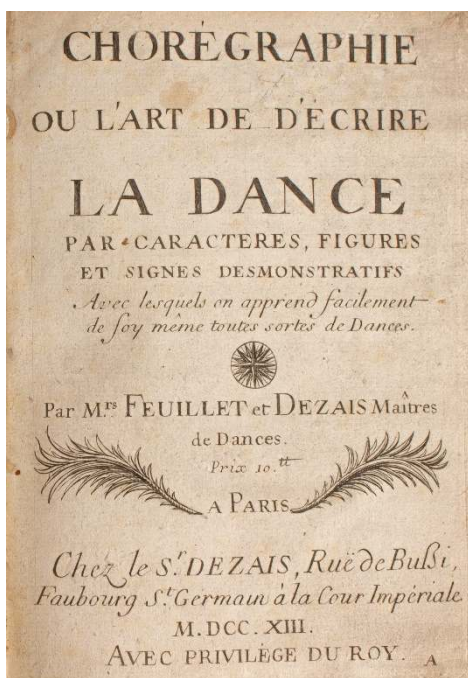


Unlike previous chorographical methods, which only described dance steps verbally, Feuillet's book is a visual representation, of Pécour's dances using flowing diagrams ('track notation') to show the turns, leaps and slides of the dancer and his movements across the dance floor

The first occasion for it seems to have been provided by Thoinet Arbeau, a Frenchman, who published a work under the title Orchesography in 1588. His invention was to note the steps under the music notes for each dance. But he had no signs for the figure and the rest. This invention thus remained unused for about a whole century until Feuillet, a dance master in Paris, published his Choreography, in which this art appears in its full light.

The book is extremely rare. We have traced this volume at auction only once during the last thirty years, (Oct 17, 2012 Musical Collection of Andre Meyer) where it made 21.150 Euro, against a reserve of 4000 to 6000 Euro.

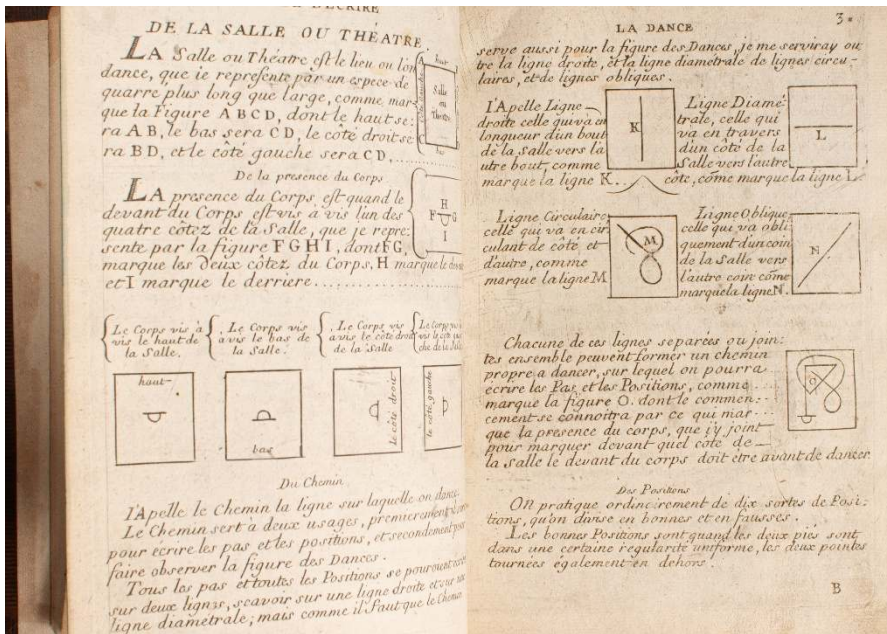
This video demonstrates the bourrée dance as described in their book, providing a clear understanding of the dance's techniques and the learning process involved. <https://www.youtube.com/watch?v=8xcextIPIBM>



SAMMELBAND OF BAROQUE DANCES

143. FEUILLET, Raoul Auger 1. Chorégraphie ou l'art de d'écrire la dance par caracteres, figures et signes desmonstratifs...Par M.rs Feuillet et Dezais Maitres de Dances [RISM Écrits, p.314], Paris: Chez Dezais, 1713, 3 leaves, 95 pages, engraved throughout, dance notation and text. 2. Recueil de dances, Paris: Chez l'Auteur, 1709, 1 leaf, 84 pages, including 8 folding pages, engraved music with dance notation. 3. Recueil de dances composées par M. Pécour...et mise sur le papier par M. Feuillet [RISM P 1129], Paris, Chez l'Auteur, 1709, 1 leaf, 72 pages, engraved music with dance notation. Contemporary, 18th full calf (somewhat worn). Inside near flawless (except some dust staining).

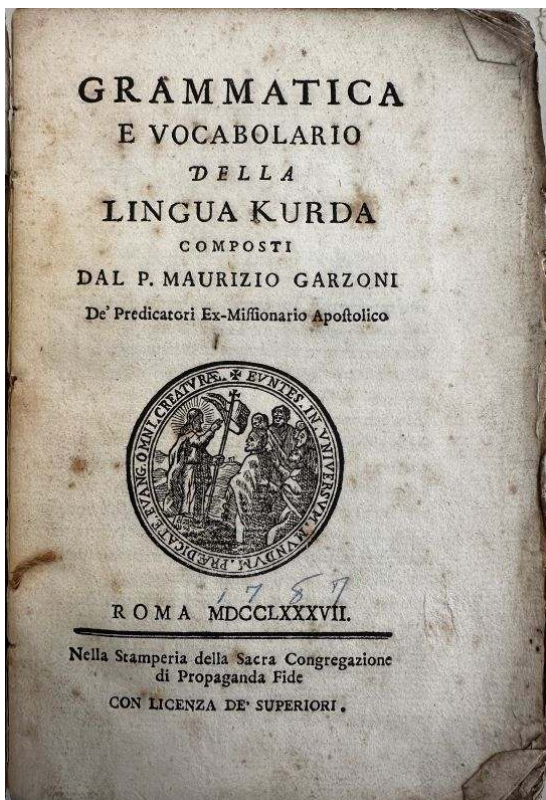
\$ 9,500.-



A fine volume containing of three important dance works by the French dancing-master and choreographer Raoul-Auger Feuillet (1659- 1710). All editions of his works are rare at auction.

The 'daddy' of all these works was Feuillet's famous Chorégraphie (also offered here) the origin of eighteenth-century dance notation. The later version of it here was produced three years after Feuillet's death, in 1713. The second and third works in the volume were also originally published in 1700 - a collection containing 15 of Feuillet's own dances and another with 9 dances and dance suites by Feuillet's great contemporary Louis Guillaume Pécour.

Unlike previous chorographical methods, which only described dance steps verbally, Feuillet's is a visual representation, using flowing diagrams ('track notation') to show the turns, leaps and slides of the dancer and his movements across the dance floor. Feuillet's distinctive and highly attractive engravings include the appropriate dance tunes at the top of each plate. Not the least importance of Feuillet's system is that it allows us today to reconstruct, with a little help from the verbal descriptions of contemporary writers, the dances of the late seventeenth and early eighteenth centuries; it was also a major factor in confirming France's pre-eminence in the world of ballet.



FIRST EDITION OF THE FIRST EUROPEAN GRAMMAR AND DICTIONARY OF KURDISH

144. GARZONI, MAURIZIO. Grammatica e Vocabolario della Lingua Kurda. Rome: Stamperia della Sacra Congregazione di Propaganda Fide, 1787. 8vo, 193x125 mm. 288 pages. Contemporary wrappers, backstrip with loss and original paper wrap covers loose with chipping; light to moderate foxing throughout; entirely uncut. Signature to first blank of William Barnes, likely the English writer, poet, clergyman, and philologist.

\$ 2,500.-

First edition of the first European grammar and dictionary of Kurdish. RARE. Ref: Birrell & Garnett 127; Zauhmüller 232.



THE SECOND PRINTED BOOK IN GEORGIA

145. [GEORGIAN PRINTING] ამ ეგზემპლარზე გადასასვლელად გამოიყენეთ ეს იდენტიფიკატორი: "Samotsikulo" (The Divine and Priestly Acts of the Apostles) [444] pages. Small Folio 27 x 18 cm. 1709 Tbilisi.). Contemporary calf over boards, torn, a number of pages with text loss or damage, water staining and toning, text block shaken, last woodcut creased with marginal losses intruding into the border. PROVENANCE: Robert Pierpont Blake (1886 –1950). Renowned American Byzantinist and scholar of the Armenian and Georgian cultures, acquired c. 1920. Tucked in the book is an unrelated 1949 letter to the Blakes with New Year Congratulations signed by the Catholicos Patriarch of All Georgia (Callistratus Tsintsadze). Approx 10 leaves with loss. to text of varying variety.

\$ 57,500.-



The second books printed in Georgia and of utmost rarity. 199 leaves (out of 222) including 8 leaves replaced in early manuscript, plus 2 index leaves used as paste-downs (not included in the page count) 5 apostles (out of 6) and terminal woodcut of King Vakhtang VI. Approx.

Excellent digital copy of the Russian National Library here <https://kp.rusneb.ru/item/material/samoc-ik-ulo>. Missing the woodcut of the arms of the Bagrationi dynasty and the Pentecost. Collation after this copy.

There is one other copy of this book found in Georgian state library <https://dspace.nplg.gov.ge/handle/1234/327232> This copy is also defective and has the Bagrationi arms and the Pentecost leaf missing. (213 leaves in total). We can provide professional facsimiles of the missing leaves with woodcuts at no cost, or restore fully to its former glory at cost.

Despite extensive research, we did not find any other copies worldwide, although it is very possible that a Slavonic library might possess another copy or a museum in Georgia with no online access . Uncovering the second book from



the first press in Tbilisi with a distinguished provenance marks an extraordinary discovery. Please note that the book was totally misidentified and described as a fragment in our previous catalogue, which it obviously isn't.

King Vakhtang VI (1675–1737) was a Georgian monarch of the Kingdom of Kartli, as well as a scholar, lawmaker, and patron of the arts and sciences. He played a crucial role in the cultural and political history of Georgia, particularly in the early 18th century. In 1708, at the request of King Vakhtang VI of Kartli, İshvanovici traveled to Tbilisi to establish the first Georgian printing press.

During its brief existence from 1709 to 1722, the Tbilisi press printed 20 titles, both religious and secular. The number of copies of these books is unknown. İshvanovich's arrival in Georgia was of particular importance, as he taught printing and publishing techniques and trained Georgian typographers, who continued this work after his departure. İshvanovich remained in Georgia from 1708 to 1711.

The books published by the first press in Georgia were printed on high-quality paper, some with watermarks. The character of the text, its layout, the harmonious combination of type in different sizes, refined ornaments, initial letters, the use of Asomtavruli, Nuskhva-Khutsuri, and Mkhedruli fonts, engravings inserted in the printed text, headpieces, and other decorative elements make these books unique. The outstanding bindings of the printed books were probably made locally. Books left the printing press already bound and were sometimes enclosed in a leather case.

It is no longer disputed that the fonts, artistic decorations, and technical features of the books produced by Vakhtang's printing press were of such high quality that they became an unattainable ideal for Georgian printing presses in the second half of the 18th century, both in Georgia and in Russia (see p. 322, Oana Iacubovschi, Samuel Noble, Ioana Feodorov). In 1709, the first book printed by the press was an illustrated Gospel (Tetraevangelion). The second work was the illustrated Acts of the Apostles, and the third was an undecorated Psalter.

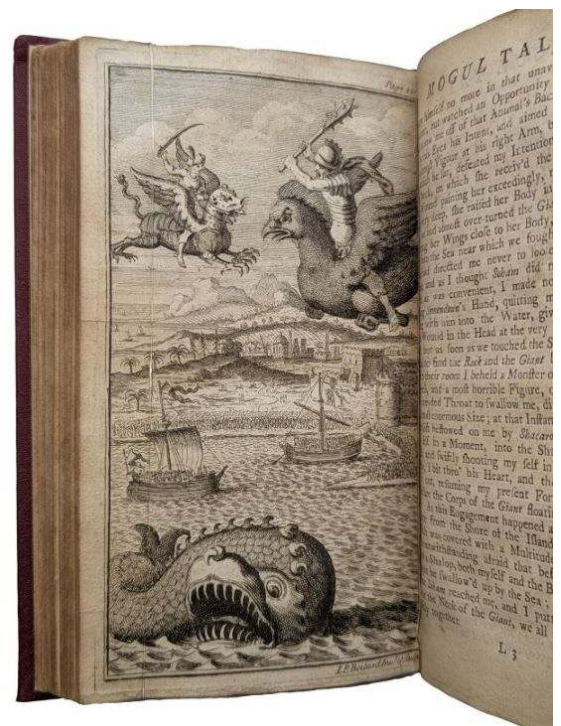
See the excellent chapter on Georgian printing: "The Georgian Books of the First Tbilisi Printing Press and Their Artistic Decoration (1709–1722)," pp. 315–359, in *Icons, Ornaments, and Other Charms of Christian Arabic Books: Second Volume of Collected Works of the TYPARABIC Project* by Oana Iacubovschi, Samuel Noble, and Ioana Feodorov (freely available through Google Books).

EARLY IMITATION OF THOUSAND AND ONE NIGHTS

146. GUEULETTE, Thomas-Simon. *Mogul Tales, or The Dreams of Men Awake: Being Stories Told to Divert the Grief of the Sultanas of Guzarat, for the Supposed Death of the Sultan.* Written in French by the celebrated Mr. Gueulette, now first translated into English. In two volumes, adorned with proper cuts. London, 1736. With the 6 original engravings. 8vo (17.5 x 10.5). New leather bindings.

\$ 1,250.-

Thomas-Simon Gueulette (1683–1766) was a French playwright and writer of tales. The novels of Gueulette are clear emulations of Galland's *Mille et une nuits*, as the titles indicate, although they are set in different geographical locations, namely Ormuz and India. The structure follows that of *The Thousand and One Nights*: a framing story containing a plot, which is linked to a chain of embedded stories, told each night.





Thomas-Simon Gueulette evidently took his inspiration from Galland, though his *Mogul Tales*, or *The Dreams of Men Awake*—originally published in French as *Les Sultanes de Guzarate* (1732)—set out to imitate *The Arabian Nights* rather than to revise them. The story is prefaced by an introduction that explains there are books to kill time and books that, although written for amusement, have moral effects on the reader and teach tender minds by example. Although *Mogul Tales* is digitized, the introduction to this book is not.

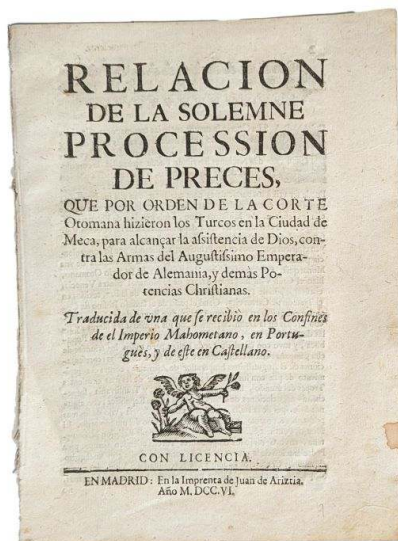
While Scheherazade spun her tales to divert a sultan from killing women, Gueulette presented his collection as "told to divert the Sultanas of Guzarat."

The story begins with the Sultan of Guzarat, who has established "the Religion of the Great Prophet" throughout his dominions. He agrees to arrange a political alliance through marriage. Rather than risk offending any rulers whose daughters were proposed as potential brides, he accepts his ambassadors' suggestion to choose a veiled bride randomly from the candidates.

His chosen bride, Gehernaz, turns out to be beautiful, and when the other candidates are accidentally unveiled, they too prove to be "the most lovely young Creatures in the World." Gehernaz then reveals a plan: she will only marry the sultan if he marries all four women. The women had actually formed a pact—they arrived as rivals but became friends, swearing an oath of friendship and agreeing that whoever was chosen would convince the sultan to marry them all.

The peace is eventually disrupted not by the wives but by the sultan himself, who, at nearly fifty, becomes infatuated with a young Circassian slave named Goul-Saba. Though he already has the maximum four wives allowed, he obtains special dispensation from an imam to marry her as a fifth wife. However, Goul-Saba proves to be self-serving and manipulative.

Next, the story of Princess Canzade is introduced. She is the daughter of the Sultan of Ormuz.



RARE ACCOUNT OF THE PILGRIMAGE TO MECCA

147. [HAJJ] *Relacion de la solemne procession de preces que por orden de la Corte Otomana hizieron los Turcos en la ciudad de Meca para alcanzar la asistencia de Dios contra las armas del augustissimo Emperador de Alemania y demas potencias Christianas. Traducida de una que se recibio en los confines de el imperio Mohometano, en Portugues, y de este en Castellano. Madrid. 1706 (but 1716). Unbound, (20 x 16 cm).*

\$ 1,750.-

An otherwise, unknown account of the Hajj. Very rare. Two copies in Spain. One in the British library.

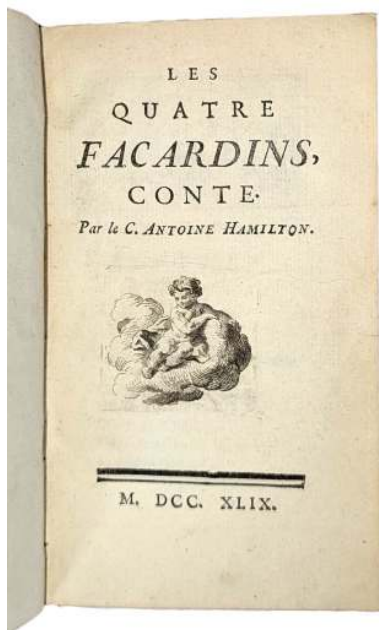
AN ORIENTAL TALE THAT BECAME A LITERARY SOURCE FOR THE NUTCRACKER

148. HAMILTON, Anthony. *Les quatre facardins conte*: 1749. Contemporary gilt calf, spine with elegant floral motifs. 12mo. 318 pp. An attractive copy. Second edition of this wild fairytale with additional poems.

\$ 550.-



A little gem for collectors of literary fairy tales and those fascinated by the origins of fantasy literature, written by Anthony Hamilton (c. 1645 – 1719), a soldier and writer. His life was a testament to unwavering loyalty to the Jacobite cause. After the Restoration, anti-Catholic sentiment forced him into exile in France, where he became a well-known writer.



Les quatre Facardins is a work that later influenced E.T.A. Hoffmann's beloved masterpiece "The Nutcracker and the Mouse King." Hamilton's intricate Oriental tale follows four heroes who mysteriously share the name *Facardin*, their adventures spanning from Mount Atlas to the Red Sea and the exotic city of Trebizond. Written as a response to Galland's groundbreaking translation of *The Arabian Nights* (1704-17).

Hamilton crafts a story that plays with identity and destiny - themes that echo in Hoffmann's work, where multiple characters share names and identities shift between reality and fantasy. Just as Hamilton weaves together the tales of four identical Facardins, Hoffmann would later create his own hall of mirrors with multiple Drosselmeiers and doubled characters in *The Nutcracker*. Both authors pioneered techniques that became hallmarks of fantasy literature, playing with the boundaries between reality and imagination.

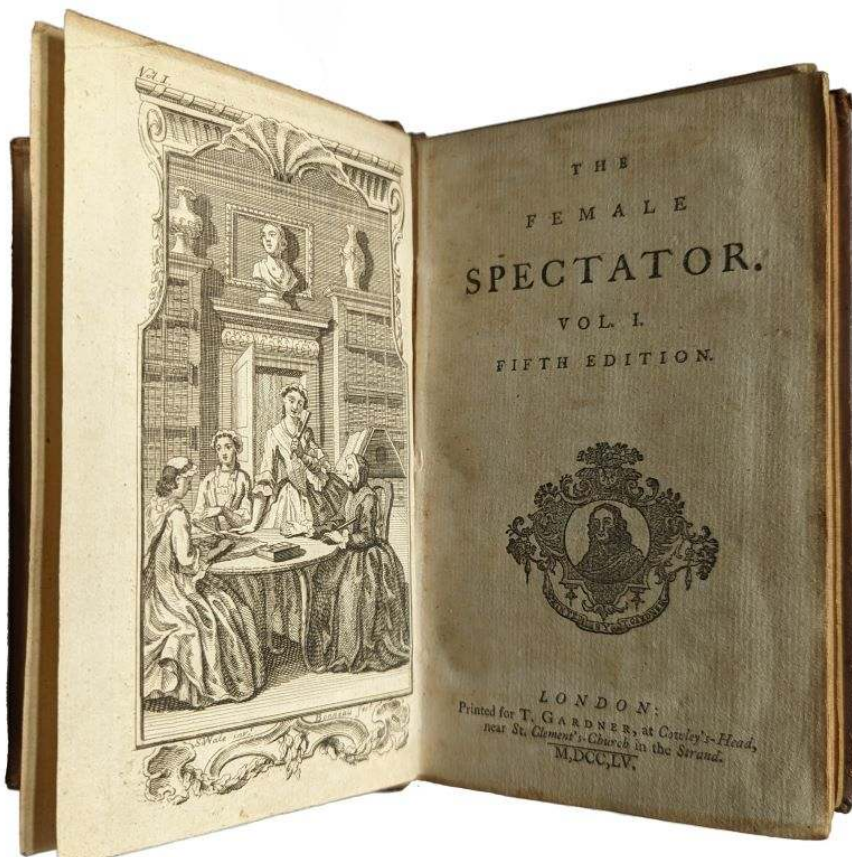
This little volume represents a link in the evolution of the literary fairy tale, bridging the gap between Oriental tales and German Romanticism.

FIRST WOMEN'S JOURNAL

149. HAYWOOD, Eliza. The female spectator. Fifth edition. London, Gardner 1755. Contemporary calf. 8vo (17 x 10 cm). Four volumes (complete). Contemporary bindings. Each volume with its own different frontispiece. 24 parts. Rare at auction and on the market.

\$ 2,250.-

Considered one of the most versatile authors in the eighteenth century, Eliza Haywood (1693?–1756) was a poet, translator, playwright, and journalist, as well as an actress and bookseller. Her *Female Spectator* (1744–46) is known as the first periodical by and for women and a landmark in women's literary history.



Haywood concerned herself with how women might operate better in a society that held restrictions upon them. She knew the difficulties of female life within a patriarchal system. Haywood's gave recommendations to women to work within the existing system and gain an education.



The monthly instalment of *The Female Spectator* comprises single-subject essays with domestic commentary on marriage, manners, and morals while advocating heavily for education and engaging with readers through letters.

The Female Spectator was not as successful as other periodicals in the period and did not attract nearly as much interest as *The Spectator* written for men. Haywood likely received an income of 60 guineas for the two years of its run, very welcome to her but still far less than her male peers. However, the periodical was a success by Haywood's own standards, ranking as the third most frequently reprinted work [of hers] in the eighteenth century.



VERY RARE YIDDISH ILLUSTRATED WORK

150. JOSEPH BEN GORION, pseud. *Keter Kehuna, ve-hu Sefer Yosippon bi-Leshon Ashkenaz*. Manresa: Kosman Barukh, 1771. 8vo. 244, 151 leaves. Thirty Woodcut text illustrations throughout. Bound in contemporary half sheep, spine worn, corners of covers restored with cloth. Some marginal soiling, small burn hole in leaf 14 of the first part, and leaf 172 torn and repaired with slight text loss but interesting home wax repair to paper, t.p. with printer's error and printed off-centre intruding on marginal design. References: Vinograd (Amsterdam) 2002; EJIL, 802; X, 296-98. **VERY RARE:** Only complete copy at auction records fifty year.

\$ 1,750.-

Provenance. By purchase through auction in 1998 Dr. Paul Hammer—retired professor of biblical interpretation at Colgate-Rochester Divinity School.

A significant Yiddish translation of *Sefer Yosippon*, a medieval Hebrew chronicle traditionally attributed to Joseph ben Gorion, a pseudonymous figure modelled after the historian Flavius Josephus. This version, printed in Amsterdam, includes an extended historical continuation from the destruction of the Second Temple through 1743, compiled by Menachem Mann Amelander, a key 18th-century Yiddish historian. Further additions extend the historical account through 1770, making this an invaluable resource for understanding early modern Jewish historiography and the reception of *Josippon* in Yiddish-speaking communities.

The *Sefer Yosippon* played a crucial role in shaping Jewish historical consciousness, particularly among Ashkenazic Jews, by providing a semi-mythological and patriotic account of Jewish history that stood in contrast to Christian historical narratives. This Yiddish rendition reflects the broader 18th-century trend of making historical texts accessible to lay Jewish readers, many of whom were not proficient in Hebrew. The Amsterdam Jewish printing industry, renowned for its role in preserving and disseminating Jewish texts, was instrumental in producing works like this, which bridged traditional rabbinic learning with vernacular historical awareness.

VERY RARE ARMENIAN JOSEPHUS - PRINTED TO INSPIRE RESISTANCE AGAINST THEIR OPPRESSORS

151. JOSEPHUS, Titus Flavius. *Book of the History of the Jewish War against the Romans*. Mother See of Holy Etchmiadzin, Armenia, 1787. 4to. 23 x 17 cm. 496 pgs. Contemporary calf over boards, with wear and some leather loss. Illustrated frontispiece with border design present but detached from text block, a few pages losing, some occasional worming.

\$ 7,000.-



The 1787 Armenian edition of *The Jewish War* by Titus Flavius Josephus, printed at Holy Etchmiadzin, represents a significant milestone in Armenian literary and political history. It was the result of efforts initiated by Catholicos Simeon I, who established the first printing press in Armenia in 1771 with financial backing from Armenian merchants in India. Until this publication, the press primarily produced religious and liturgical texts. The translation of Josephus's work was prompted by the Armenian magnate Khach'ik Poghosyan, who convinced Catholicos Ghukas I to support the project, recognizing the historical value of an accurate Armenian translation.

The colophon of this edition states that Josephus's text was first translated into Armenian centuries earlier and was used by Armenian Church scholars such as Saint Gregory of Tat'ev. However, many early copies were lost during invasions, necessitating a new translation from Latin by Step'anos, a 17th-century vardapet from Poland. This translation was driven by political motivations, as Armenian intellectuals and leaders sought to draw historical parallels between the Jewish rebellion against Rome and Armenian aspirations for liberation from Persian and Ottoman rule. The publication of *The Jewish War* was thus intended to provide Armenians with ideological and historical justifications for pursuing independence through armed resistance.

See: Helen C. Evans, *Armenia: Art, Religion, and Trade in the Middle Ages* (New York: The Metropolitan Museum of Art, 2018), p. 299.

BRAINS EXAMINED OF RECENTLY EXECUTED CRIMINALS

152. RIDLEY, HUMPHREY. *Anatomia cerebri*. Leiden: Joh. Arn. Langerak, 1725. 8vo. 19 x 11 cm.. Five engraved folding plates by van der Bucht after drawings by William Cowper. Bound in contemporary calf, bit worn and dry, some lower damp stains toward rear. Some spotting and toning throughout. Provenance: ex-libris from the collection of Dr. Roger Guillemin, awarded Nobel Prize in Medicine, 1979, for his work on neurohormones, who bought this fundamental work primarily for Chapter IX for the Pituitary. For the original English edition see: Garrison-Morton-Norman 1379.1, Osler 3805, and Waller 7977.

\$ 3,500.-

First Edition in Latin. This translation of Ridley's seminal work on the anatomy of the brain represents an essential moment in the development of neuroscience and comparative





anatomy. Ridley, a renowned dissector, provided groundbreaking insights into neurological structures by analysing the brains of both healthy and diseased individuals, as well as those of recently executed criminals. The meticulous engravings, completed under the influence of William Cowper, reflect a fusion of scientific precision and artistic achievement.

Ridley's *Anatomia cerebri* bridged the gap between classical anatomical studies and emerging neurological sciences. This Latin edition, published in Leiden, expanded its audience to Continental Europe, offering scholars access to Ridley's dissections and observations in a lingua franca of early modern science. His emphasis on empirical observation of pathological and normal specimens cemented his legacy as a key figure in 18th-century anatomical research.

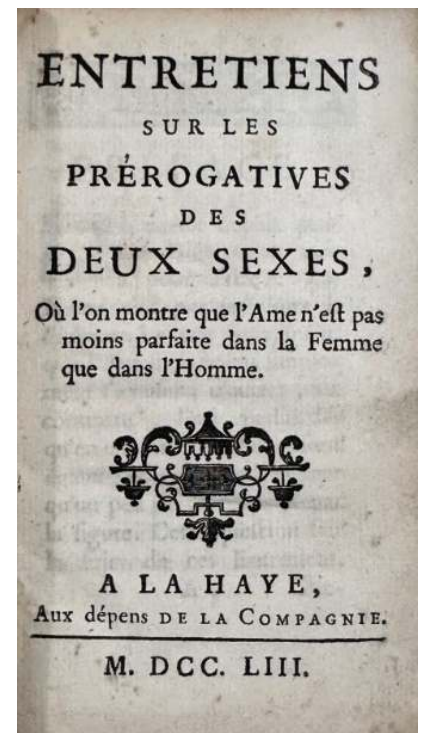
RARE WORK ON THE DIFFERENCES OF THE SEXES

153. [SEX DIFFERENCES] *Entretiens sur les prérogatives des deux Sexes : où l'on montre que l'ame n'est pas moins parfaite dans la femme que dans l'homme.* A La Haye : Aux dépens de la Compagnie, MDCCLIII [1753] 12mo., 132 pp. 18th century calf with some wear and minor losses; internally some occasional foxing. Extremely Rare with the OCLC listing only one copy at Stanford University and none recorded in RBH. None found through KVK. Not in the BNF or the Dutch Short Title catalogue. (Gay 119 p.).

\$ 2,750.-

The work is likely influenced by Enlightenment thought and earlier feminist writings, such as those by François Poulain de la Barre, who argued that gender differences were socially constructed rather than natural. At the same time, it may include more conservative perspectives reflecting traditional views on gender roles.

A dialogue between a Marquis and a Count that delves into the nuanced distinctions between genders. This piece aims to revisit and expand upon the debates initiated by the 1739 publication of 'Woman Not Inferior to Man' ('La femme n'est pas inférieure à l'homme, 1750'), which stands as one of the most vigorous defenses against the era's prevalent notion that women were subordinate to men. This rebuttal is sometimes credited to Lady Montague.



A LANDMARK BOOK ON THE ANATOMY OF THE BRAIN

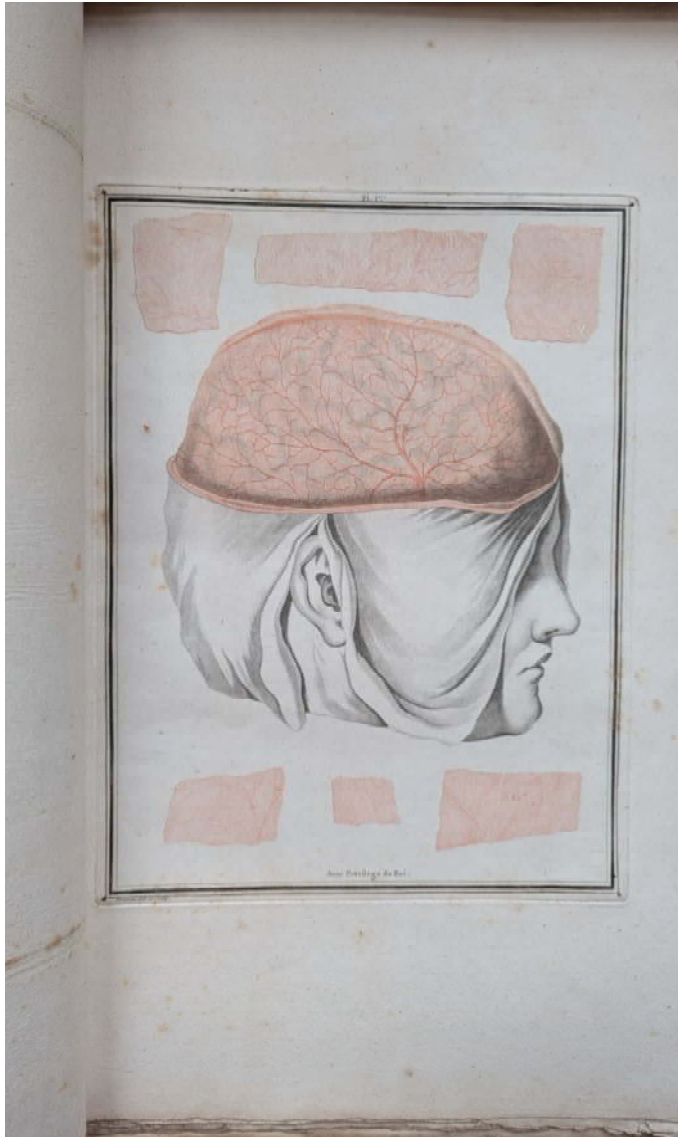
154. VICQ-D'AZYR, M. (Félix). *Traite D'Anatomie et De Physiologie avec Des Planches Coloriees, Representant au naturel les divers organes de l'Homme et des Animaux.* Paris: Didot L'Aine, 1786, large folio. (530mm x 360 mm sheet). Preserving the original decorative wraps (lost in all other copies) of each livraison, with their original labels on each wrapper preserved. The text volume with vi, 123 pages is bound in three parts, each in original wraps with labels (front cover of first part detached, rear wrap of third part missing), staining to some pages, and dust marking to page edges, binding of third part loose, last end wrapper missing. The allegorical frontispiece and a dedicatory text supplied in facsimile. Rare. One other copy in the trade at \$ 24,000).

The plate volume is bound in five original parts. Complete. Original wraps with engraved design to upper cover and original labels, the cover to the first part is damaged. The plates consist of 35 engraved key plates



and 34 hand-colored aquatint plates. Key plate xviii does not have a corresponding acquaint but this is the case with all other copies Engraved plate xxxii is stained. Both volumes are housed in cloth solander boxes with leather spine labels.

\$ 10,500.-



Felix Vicq-d'Azyr (1748-1794) was a typical exponent of the Enlightenment: physician, anatomist, medical historian and social reformer, who made significant contributions to theoretical and practical medicine, most notably to neuroanatomy.

His *Traité d'Anatomie et de Physiologie* is the first neuroanatomical work that dissected the brain in minute detail. Great care was taken in figures to reproduce what was actually seen in the sections, rather than what might be believed should be seen in the sections. Thus preferring actual data above conjecture.

The main substance of the book, brain anatomy, consists of five parts, each containing six to eight sections of the brain or parts of it, by means of aquatint. Each plate is accompanied by an explanatory drawing of the same size. The drawings were made by Alexandre Briceau (1731-1788 ca) who is thanked by the author for his skills, stamina, and endurance of foul odours. Probably alcoholic solutions were used to harden the brain.

Vicq d'Azyr was the first to depict several neuroanatomical structures that had not been previously identified. Among these was the central sulcus, a crevice on the surface of the brain that divides it into two functional areas: one responsible for controlling movement and the other for processing touch sensations. He also described the insula, a region involved in processing taste, touch, pain signals, sound, balance, and movement. Additionally, he identified the red nucleus and the substantia nigra, structures now known to be essential for movement control and linked to disorders such as Parkinson's disease.

Another significant contribution was his work on the mamillothalamic fasciculus, often referred to as the "bundle of Vicq d'Azyr." This structure acts as a communication pathway, helping the brain coordinate memory and emotions.

Furthermore, Vicq d'Azyr identified and named the gyri, the folds or ridges on the brain's surface that give it its characteristic wrinkled appearance, allowing for greater surface area and more complex brain functions.

Vicq d'Azyr's work focused on providing detailed anatomical descriptions, offering some of the most precise mappings of the human body for his time. Unlike earlier anatomists such as Andreas Vesalius—whose groundbreaking text *De humani corporis fabrica* meticulously documented the body's structures without delving deeply into their functions—Vicq d'Azyr hinted at the importance of understanding how anatomy and physiology are connected.



Although he didn't explicitly study or explain the roles of the structures he identified, his careful attention to how different parts of the body are connected laid the foundation for future physicians to investigate their functions. For example, where Vesalius might describe the placement and appearance of a structure, Vicq's work began to emphasize the relationships between these parts, subtly pointing toward their broader significance in the body's overall function.

While still largely descriptive, Vicq d'Azyr's approach marked an important step in bridging the gap between anatomy and physiology.

The plates are preceded by detailed explanations of every section and followed by an 'historical reflection,' with comments on the work of previous anatomists (Bidloo, Vieussens, Eustachius, Willis, Monro, Haller, and many others). Often Vicq d'Azyr chides them for inaccuracy of their illustrations or descriptions; even the great Vesalius is not spared.

Starting in 1776, Vicq d'Azyr became actively involved in politics and played a key role in founding the Société Royale de Médecine. This organization aimed to maintain regular correspondence with physicians across France, providing them with summaries of recent scientific publications and collecting information about epidemics. Tracking illnesses was critical because outbreaks could lead to smaller harvests and, in turn, reduced tax revenue. Sick people were bad for business!

As the society's permanent secretary, Vicq d'Azyr had several important responsibilities, including writing eulogies for deceased members—a task he carried out with notable eloquence. His contributions to medicine and science were widely recognized, and in 1788, he was elected to the Académie Française, the highest scientific honor in France. The following year, he was appointed as first physician to Queen Marie Antoinette

CHILDREN'S EDUCATION ILLUSTRATED BY WILLIAM BLAKE

155. WOLLSTONECRAFT, Mary. Original Stories from Real Life; With Conversations Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness. London, J. Johnson, 1791 8vo (4), 177, (3) pp. With 6 plates by William Blake. (usually there are only five found in the book).

\$ 5,500.-

The only complete work of children's literature by the 18th-century English feminist author Mary Wollstonecraft. Wollstonecraft employed the then-burgeoning genre of children's literature to promote the education of women and an emerging middle-class ideology. She argued that women would be able to become rational adults if they were educated properly as children, which was not a widely held belief in the 18th century.

Interesting to note, is that the plates were made by the great artist William Blake and that there was a difference of opinion between them in how to educate children. Modern interpreters of the illustrations for Original Stories have detected a pictorial critique in Blake's rendering of Wollstonecraft's text, as the William Blake Archive points out. Blake "appears to have found her morality too calculating, rationalistic, and rigid."





ORIENTALIST EDITION OF THOUSAND AND ONE NIGHTS

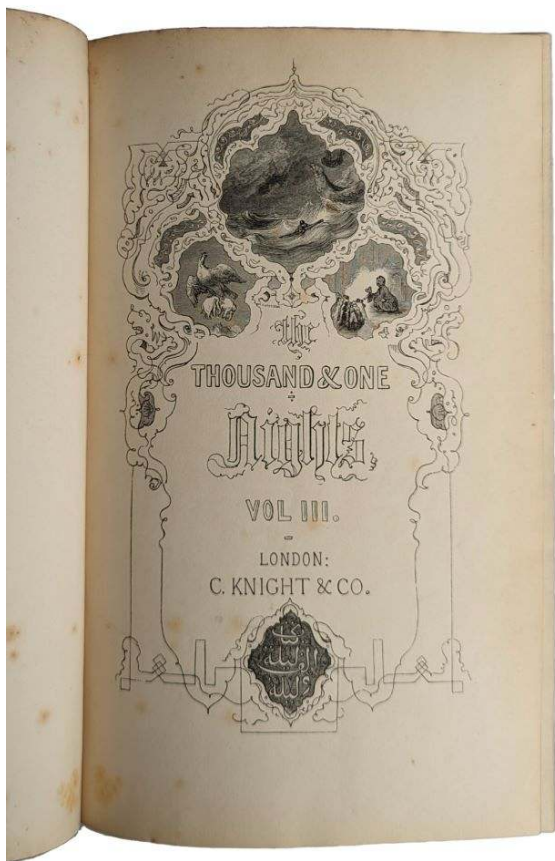
156. THE ARABIAN NIGHTS ENTERTAINMENTS. A new translation with copious notes. Illustrated by many hundred engravings on wood, from original designs by William Harvey. Contemporary half calf. Spines rubbed. London, Charles Knight, 1839-1841. Curious Ex-libris, a man with a jester's hat. W.M. Everhard. Three volumes. Quarto (25 x 16 cm).

\$ 750.-

Edward Lane was an excellent Orientalist, well informed of Arabic culture (especially Egyptian culture), and in 1838 he started to publish a translation of the Nights from the Bulaq printed edition. Lane translates the work as a travel guide to Cairo, Damascus, and Baghdad. He adds compendious notes intended to explain a given passage and to introduce the reader to various aspects of Arab culture, such as social customs, mythology, religion, and ethics.

Consequently, he proceeds to depict this life in an accessibly plain style, much more faithful to the conversational style of the original than the style of Burton.

The work is profusely illustrated. We also offer his magnificent lexicon.

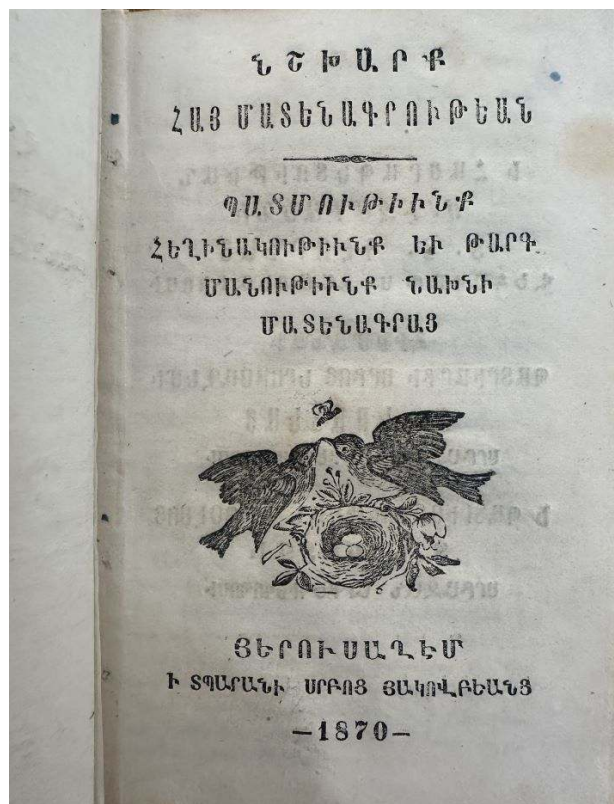


PRESENTED AS A GIFT FROM THE ARMENIAN PATRIARCH

157. [ARMENIAN] Հեշտակ Հայ Մատենագրութեան Պատմութիւնք Հետեւափոխութեան Եւ Թագաւորածներուն Համեմատութիւնք Մատենագրութեան [Compendium of Armenian Literature: Histories of the Kings and Comparisons of the Literature with Successions and Monarchies]. Jerusalem: [Publisher Not Identified], 1870. 12mo, 76 pp. Original blue wraps, with an ornamental title page in Armenian featuring engravings, held in later protective wraps. . Text in Armenian. With a pencil note that this was a gift to Robert P Blake in April 1946 form the Armenian Patriarch of Jerusalem.

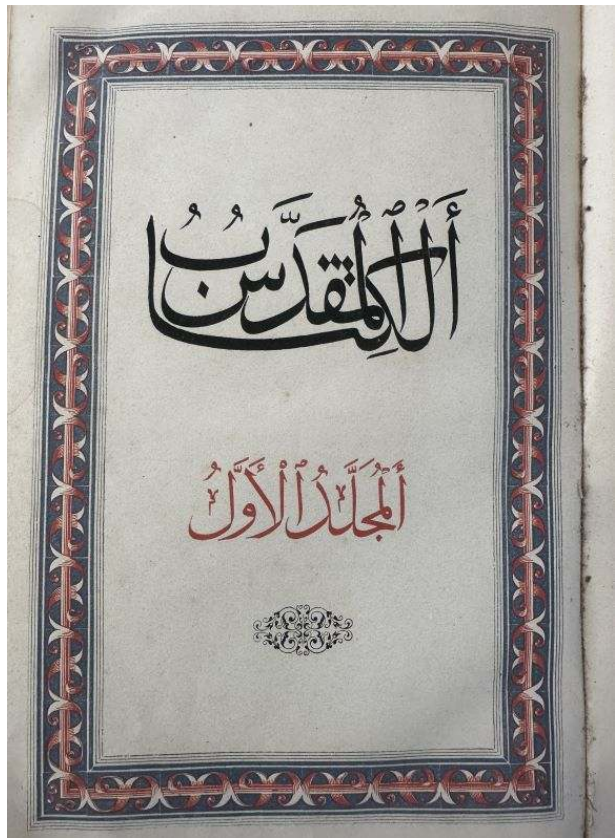
\$ 950.-

This work, printed in Jerusalem in 1870, represents a significant contribution to the preservation and dissemination of Armenian historical and literary traditions during the late 19th century. The Armenian Patriarchate of Jerusalem, a centre of Armenian cultural and scholarly activity, played a crucial role in publishing works that aimed to strengthen Armenian identity and heritage, particularly in the diaspora.





Patriarch Guregh II Israelian (often spelled Kuiregh II). Kuiregh II served as the Armenian Patriarch of Jerusalem from 1944 until his resignation in 1949. His leadership was marked by efforts to safeguard the rights and properties of the Armenian Church and community during a time of significant change in the region. Provenance: Robert Pierpont Blake (1886-1950), renowned (Harvard) American Byzantinist and scholar of the Armenian and Georgian cultures.



RARE 1876 BEIRUT EDITION OF THE HOLY BIBLE IN ARABIC

159. BIBLE IN ARABIC [Al-Kitāb al-Muqaddas]. [Press of the Jesuit missionaries], [Beirut], [1876]. 27 cm. Genesis-Esther. Vol. 1 only (published in 3 volumes over 4 years). Title page and approbation by Vincentius Bracco, enclosed in an ornamental coloured border. Arabic text with wood engravings throughout by Philip Poteaux, re-captioned in Arabic. Full red Morocco and gilt rubbed, internally some toning and occasional stains. RARE.

\$ 750.-

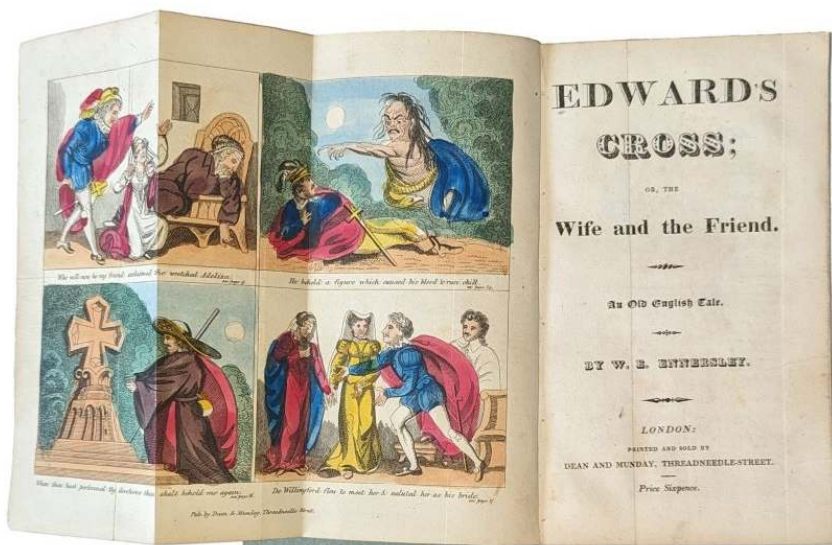
The Jesuit translation of Al-Kitāb al-Muqaddas (The Holy Bible), published between 1876 and 1880 in Beirut, represents a significant effort by the Catholic Church to assert its influence among Arabic-speaking Christian communities in the Middle East. Produced by Jesuit missionaries, this edition was a direct response to the Van Dyck Bible—a widely disseminated Protestant translation published by the American Bible Society in the 1860s. The Jesuit edition sought to provide an authoritative Catholic alternative that aligned with the doctrinal teachings of the Catholic Church. This translation was not merely a linguistic endeavor but also a strategic ecclesiastical effort to counter the Protestant missionary activities that were gaining momentum in the region.

A MORALIZING TALE WITH GOTHIC OVERTONES

160. [CHAPBOOK] Edward's Cross or The Wife and the Friend: An Old English Tale. London. Printed by Dean and Murray. Threadneedle street. N.d. but 1810-1815. Modern paper wrappers. 30 pp.

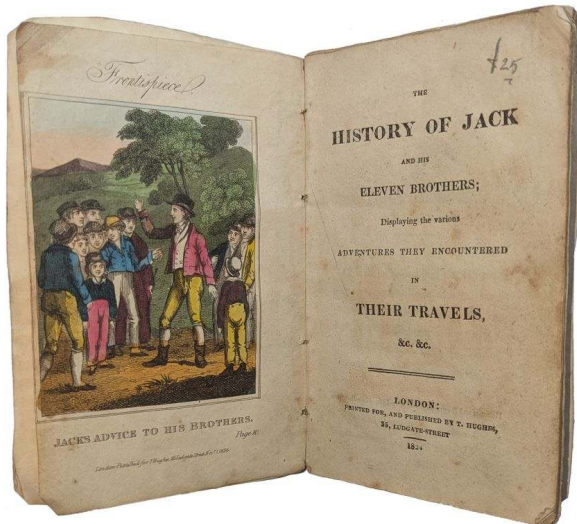
\$ 750.-

A story with Gothic overtones set in the time of King Canute, with a magnificent colored fold-out plate, depicting the monster that chases the main character.





JUVENILE LITERATURE



161. [CHAPBOOK] History of Jack and his eleven brothers displaying the various adventures they encountered in their travels. London. Printed for T. Hughes. 35, Ludgate street. 1824. 114 p. 3 original hand-coloured plates. 12 mo. Original marbled wrappers. A delightful example of juvenile literature.

\$ 550.-

Twelve brothers embark on separate journeys to make their fortune and help their family. As they face challenges and adventures alone, each must learn valuable life lessons about independence, morality, and the true meaning of brotherhood. But will their good intentions be enough to justify leaving their parents behind?

We traced the first edition of this moralizing tale back to 1799, it must have been very popular because since then it was reprinted a number of times, until far into the 19th century. All early editions are rare, we found only one copy of this particular imprint through Copac. Author unknown, there is to be some research to be done here, the tale might originate in Ireland.

A CORNISH FOLK TALE

162. [CHAPBOOK] Jack, the giant killer. London (Threadneedle street) : Printed and sold by Dean and Munday, [n.d.]. 34. Original pictorial covers. With lovely hand-colored, fold-out plate. Depicting Jack and the Welsh Giant in three scenes. This edition is not identical to Gumuchian, 6127. N.D. Around 1820-1830. No other copy found with an illustrated plate. Paper cover is somewhat stained, with some damage to the corners.

\$ 750.-



"Jack the Giant Killer" is a Cornish fairy tale and legend about a young adult who slays a number of bad giants during King Arthur's reign. The tale is characterized by violence, gore and blood-letting. Giants are prominent in Cornish folklore, and Welsh Bardic lore.

No text of Jack the Giant Killer has been found which establishes that the tale was in circulation before the eighteenth century. Scholars suggest that the story of Jack the Giant Killer was united into one coherent narrative at the beginning of the eighteenth century.



Given the absence of any earlier extant versions, the ur-text is a version of the tale published in Shrewsbury in the 1760s. The same text was used by many late eighteenth and early nineteenth-century chapbook editions. We have no idea if our book, which seems to be unique, follows this text.

AUSTRALIA'S FIRST (CHAP) BOOK

163. [CHAPBOOK] LEMAN REDE, LUCY. *The Monarch's mistress; or, History of Jane Shore, concubine of Edward IV. containing an account of her early life; her marriage; the love and stratagems of King Edward to obtain her; her elopement, and conduct when mistress of the King of England; with many of the events of that period; the fate of her husband; her reverse of fortune, sufferings, and miserable death.* 33 p. Small 8vo. (18 x 11 cm) with a lovely hand coloured frontispiece. London. Dean and Munday, 1828. Modern paper covers. Few copies through world catalogue, some of them no doubt without the frontispiece, as they speculate about the date, while it is clearly written under the image of Jane Shore, January 1828.

\$ 1,900.-



Despite being published in London, the timeline of Rede's life and the dating of the frontispiece suggest that this chapbook was likely written in Australia, making it credibly the first published (chap) book written there.

Most stories focused on Jane's Shores seductions and attempted seductions. In Lucy Lemman Rede's chapbook Shore's she is not depicted as a harlot but described as an unfortunate woman.



"We may abhor her crime, yet feel for the fellow-creature. We do not wish to extenuate the guilt of Jane Shore, when we drop a tear to the memory of an unfortunate and persecuted woman" (p. 32)

Her sympathies for the women's cause were undoubtedly due to the milieu in which she lived. Her older sister was Mary Leman Grimstone (née Rede, c. 1796–1869), an author and feminist who published the first Australian novel, *Woman's love* which sold for a staggering \$65,000. After a brief marriage, in 1825, Grimstone embarked with her second sister, Lucy and her brother-in-law on the Cape Packet, bound for Tasmania, where Stephen Adey was an official with the Van Diemen's Land Company.

The plight of Jane Shore might have had a personal touch. On board the Hobart the captain accused their maid, Gwen, of making advances toward him. Lucy Adey sensed something was amiss and interrogated a tearful Gwen to discover

the truth. Stephen Adey was incensed that a trusted family servant had been so mistreated by Captain Kellie, who later on in the journey tried his advances on another maid (see Terry Mulhern: *Insubordination and Improper Intimacy*).

In 1829, Mary returned to Britain, Lucy remained behind with her husband in Hobart, where Stephen Adey continued his role as an official with the Van Diemen's Land Company. In 1837, the couple sailed for England with their infant daughter on board the *Auriga*.

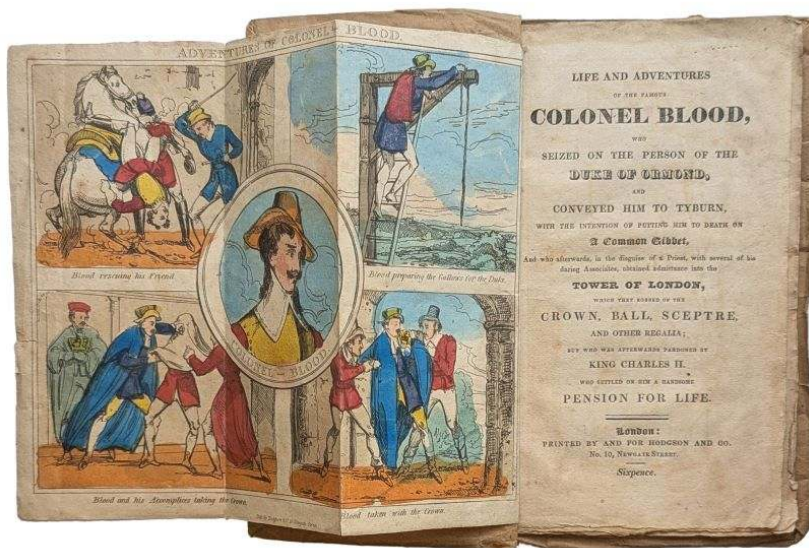
A COLOURFUL TALE OF LIFE IN THE SHADOW OF THE GALLOWS.

164. [CHAPBOOK] Life and adventures of the famous Colonel Blood, who seized on the person of the Duke of Ormond and conveyed him to Tyburn with the intention of putting him to death on a common gibbet: and who afterwards, in the disguise of a priest, with several of his daring associates obtained admittance into the Tower of London which they robbed of the crown, ball, sceptre and other regalia, London: Hodgson and Co., [ca. 1822?] With a folding coloured leaf. 24 p., [1] folded leaf of plates. Bound in brown wrappers.

\$ 1,150.-

Thomas Blood, that INFAMOUS Irish 'bravo and desperado,' attempted to steal the Crown Jewels from the Tower of London on 9 May 1671, escaping with St Edward's crown and the coronation regalia hidden in the breeches of his accomplices. He had already been involved in an abortive coup d'etat in Ireland and the attempted murder of the duke of Ormond outside Clarence House in St James'. Blood also planned to assassinate Charles II while the king was swimming in the River Thames, but had held his fire as his 'heart stopped him, out of awe for His Majesty'.

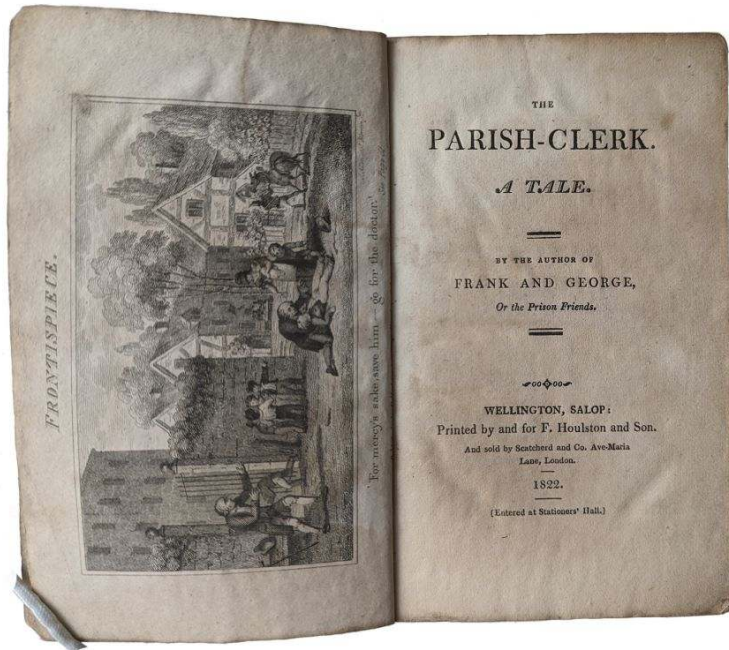
Why was the colonel not immediately executed for treason? The plain truth is that this brash adventurer was more useful to Charles alive than hanging from the Tyburn gallows. Smooth-talking and brimming with Irish charm and wit, he assured the king that he fully deserved a reprieve, adding: *If my life is spared, [I will be] your dutiful subject*





whose name is Blood, which I hope is not what your majesty seeks after.' He was generously pardoned for 'all treasons, murders, felonies, assaults and batteries' committed by him.

But the monarch's clemency did not end with wiping Blood's slate clean of every crime. The king also granted him land in Ireland, providing an income of £500 a year for life. Now a spy for the king, Blood thrived in the feverish atmosphere of court, eavesdropping on gossip and intrigue. As a double agent, he played both sides—spying not only on those plotting to restore Catholicism to England but also on those seeking to return the nation to the austere, God-fearing republic it had been under Oliver Cromwell. Blood was also employed by politicians to undermine their rivals.



UNKNOWN, PROVINCIAL CHAPBOOK BY A FEMALE AUTHOR

165. [CHAPBOOK] [TAYLOR, Emily] The Parish-Clerk. By the author of Frank and George or the Prison Friends. Published in Wellington, Shropshire by Houlston and son. 1822. Original wrappers. 12 mo. (14 cm x 8.5 cm) with one engraving, 84 pages.

\$ 750.-

Since we know that Frank and George was written by Emily Taylor (17 April 1795 - 11 March 1872), we speculate that she is the author. Emily Taylor showed an early precociousness in reading and music, but her inner ear was damaged by scarlet fever contracted at the age of seven, and she remained partly deaf after she recovered. Largely through her own efforts, but with help from her friend Sarah Glover, Emily Taylor established the parish's

first Lancastrian school, specializing in teaching music; many of her pupils afterwards became music teachers, accordingly. Taylor retained an interest in children's education throughout her life, not least in her prolific writings for children.

This first (?) edition is not known, although we know of an later edition: Frank and George; or, The prison friends. Wellington, Salop, UK: F. Houlston & Son / Scatcherd, London, 1823.

A GOTHIC SHILLING SHOCKER BY THE FIRST FEMALE PUBLISHER IN ENGLAND

166. [CHAPBOOK] The Midnight Hour; or, The Fatal Friendship. A Simple Tale. Forming Part of Wild Roses' or Cottage Tales. 1808. Ann Lemoine. Small 12mo. 60 pp., frontispiece. As issued, stitched in printed wrappers; an unopened copy. Wrappers are chipped; original stitching is gone and has been tastefully replaced, Copac and OCLC, list one copy only in the British library. Women print history project, no 13975.

\$ 650.-

When her husband, a jack of all trades and a rack, was not able to pay his bills anymore, Ann Lemoine stepped up to the plate. Her entry into chapbook publishing business, in 1795, was fortuitous. With the release of Ann Radcliffe's hugely popular *The Mysteries of Udolpho* the year before and the impending release of Matthew Lewis' *The Monk* in



19TH CENTURY

1796, the craze for Gothic literature was entering its highest point and chapbook publishers were set to see their largest era of sales.

She possessed an uncanny ability to understand the desires of potential chapbook readers and used that knowledge to improve and forever change the chapbook format. In many cases, Ann Lemoine rejected the traditional model of the chapbook trade and experimented with different approaches to design and produce her small booklets. Although she published reading material for the lower orders, she modelled her chapbooks after the more expensive book trade. She did not believe that the lower orders wanted or deserved a lower order of chapbooks. Her contributions to the chapbook industry positively shifted the way in which both publishers and readers viewed popular reading material. Above all else, she became the first fully independent female publisher in England.

Between the years of 1795 and 1820, Ann Lemoine published well over four hundred separate chapbooks. She may have written a good number of the chapbooks herself, but she also employed one of the most popular chapbook writers of the time, Sarah Wilkinson.

A GOTHIC TALE OF AN ELDERLY LIBERTINE

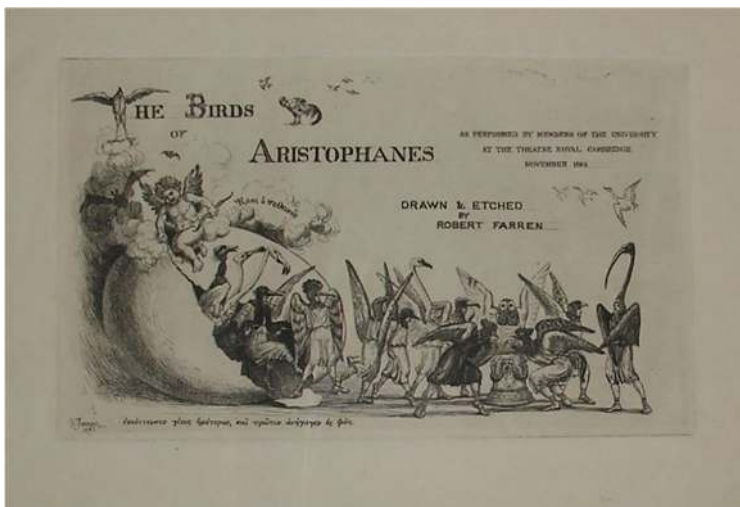
167. [CHAPBOOK] *The Wiltshire Spectre. A Tale. To which is Added, the Forest of Lindensdorf; or, The Woodcutter's Daughter. A Romance. Forming Part of Wild Roses' or Cottage Tales.* Publishing Monthly. Printed by T. Maiden, Sherbourne-Lane, for Ann Lemoine, 1808.

Small 12mo. 47, [1] pp., frontis. As issued, stitched in printed wrappers. Paper at the spine is chipped and wrappers are a trifle soiled; original stitching is gone and has been tastefully replaced; light toning, but a solid copy. British Library, Bodleian Library. Women print history project 14118

\$ 450.-

Captain Charles Mansell and his sister, Amelia Stanhope, are orphaned children of a staff officer. Amelia is married to Mr. Stanhope, a prominent lawyer, and they travel to Brackenbury Hall, their family estate in Wiltshire, which has been abandoned for generations. Accompanying them is Captain Mansell's friend, Horace Walpole (sic!) No doubt a pun, on the Gothic horror scene.

Their peaceful retreat is interrupted by Sir Jasper Chalkstone, an aging nobleman with a history of flirtations. And he takes a particular interest in Amelia, the story begins to unfold.



FIRST FULL PERFORMANCE OF THE BIRDS BY ARISTOPHANES SINCE ANTIQUITY

168. FARREN (Robert). *The birds of Aristophanes*, as performed by members of the university at the theatre royal Cambridge, November 1883, drawn and etched by Robert Farren, large oblong folio (46 x 32 cm). format, red cloth boards, somewhat faded, with embossed gilt title, cast list to endpaper, tissue guarded etched title page, eleven further tissue guarded etched plates, all with visible plate marks. All engravings with Greek captions.

\$ 1,250.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



The university of Cambridge has a Greek play tradition dating back to 1882. These were performed in their original language and were independent of either the ADC or the Marlowe Society. JK Stephen (KC 1878: poet and tutor to Edward, Prince of Wales, Duke of Clarence) took the starring role in their first performance, Sophocles' Ajax. Their second play was Aristophanes' The Birds, staged in 1883 and reported to be the first full performance of any comedy by Aristophanes since antiquity.

Robert Farren (1832-1912) was a topographical etcher and illustrator. Farren exhibited 1880 to 1890 lived and worked in Cambridge where he owned a print business, moved to Scarborough in 1889 for his health. With very large etching plates, depicting, a presentation of the play from November 27 through December 1, 1883. The costumed players were all members of Cambridge University Classic Arts Department.



FIRST BOOK ON ICE-SKATING IN THE FRENCH LANGUAGE.

169-A. GARCIN, Jean. Le Vrai patineur ou principes sur l'art d patiner avec grace. Paris: chez Delespinasse, Delaunay, Nepveu, l'auteur, de l'imp. J. Gillé, 1813. 8vo (16.5 x 10.5 c) Contemporary binding. First edition, all 8 plates in contemporary hand-colouring. plates (including the frontispiece).

\$ 3,250.-

In the 18th century during the brisk winter months, Parisians flocked to the glistening frozen fields of La Glacière, or the Glacier. The grassy terrain, flooded with water and frozen over, was an icy playground for upper-class citizens. And none were more showy than the male ice skaters dressed in bicep-revealing red jackets, tight pants, and graduation caps.

These fraternities of gentlemen showed off with challenging jumps and graceful arm movements—charms that could “seduce weak mortals,” according to the 19th-century French ice skater Jean Garcin. “There are no good skaters anywhere but in Paris,” he boasted.

During the early 1800s, Jean Garcin was a member of the skating fraternity Gilets Rouge, or red waistcoats, an elite all-male group of skaters who tried to blend masculinity and beauty.

This treatise lays the foundational principles of what is known as “artistic” skating: “It will teach the principles to know all the steps used in skating; to link them together; to execute them gracefully, to guard against certain faults that one might acquire while studying them, and above all, to overcome early on difficulties that seem insurmountable, but are not, to be honest, only due to the lack of a guide to prove otherwise by smoothing them out for us” (p. xxi). The work concludes with a Vocabulary of technical terms related to the art of skating.



Garcin was a member of the elite Parisian skating fraternity Gilets Rouge, and likely wrote the work as a guide for his fellow members. He contrasts the elegance of French skating with the rigidness of skating in places like England. HE dedicated *Le vrai patineur* to Geniève Gosselin, the premier dancer at the Academy of Music in Paris, and often employed language used to describe ballet. The elegance in the poise of the body was of utmost importance.

“As to the position of the body,” he wrote. “It should be developed graciously: the head held high, the eyes attentive to the direction of movement, the arms free but comfortably positioned, allowing free movement of the shoulders with each turn of the head.”

The plates depict the several moves, the half-revolution three jump of the *Saut du Zephyre* (the Zephyr’s Leap), dangerous but spectacular, and the perilous *Pas d’Apollon* (the Step of Apollo). Several of the shapes and figures resemble similar moves you would see on the ice today. For example, the *Révérance* (bow) is a kind of spread-eagle figure.

A VERY RARE AND SIGNIFICANT WORK OF HAWAIIAN HYMNODY

169. **KA LIRA HAWAII.** He mau mele himeni a me na mele oli halelu, no na ekalesia o Hawaii nei. Honolulu: 1855. Oblong 8vo. 24.5.5 x 14 cm.m (1 score, 161, [15] pages). This copy misbound with pages 89–96 at the rear. Printed entirely in Hawaiian, with hymn tune names in English. A very rare and expanded edition of this important Hawaiian church music collection, originally issued in 1844. Marbled boards and calf, worn with buckram to spine. Ex-Seminary copy with Institutional markings, text block separating from binding, tap to inner margin of title page. According to OCLC one copy only in the American Antiquarian Society. VERY RARE. Not in Carter.

\$ 3,500.-





Ka Lira Hawaii reflects the deep cultural and religious transformations that took place in the Hawaiian Islands during the 19th century. Introduced by American missionaries, hymn singing became an integral part of Christian worship in Hawaii, blending indigenous musical traditions with Western hymnody. This 1855 edition, considerably enlarged from its 1844 predecessor, underscores the development of a distinct Hawaiian Christian musical tradition. The inclusion of both lyrics and musical notation, along with explanations of scoring, demonstrates an effort to standardize church music across the islands. Few copies have survived, making this an essential resource for scholars of Hawaiian print culture, musicology, and religious history.

A MONUMENTAL WORK OF ARABIC LANGUAGE

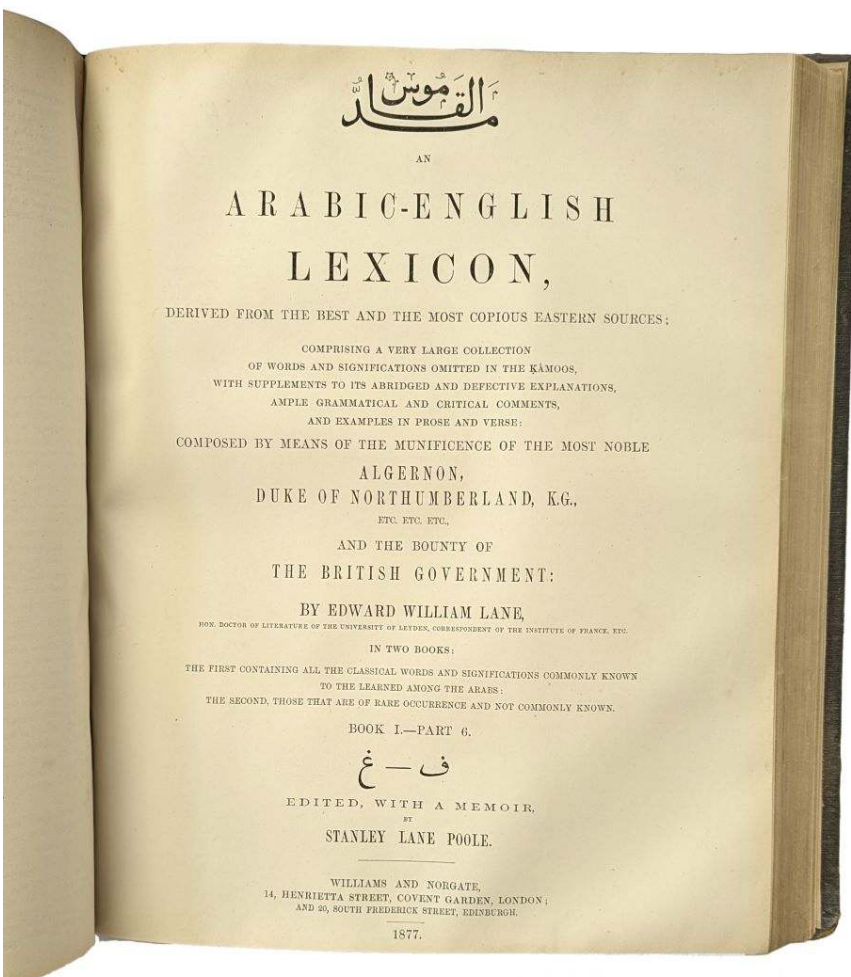
170. LANE, Edward William. An Arabic-English lexicon : derived from the best and the most copious eastern sources ... / by Edward William Lane. London ; Edinburgh : Williams and Norgate 1863-1885. 8 volumes in four. Original buckram bindings, rebaced, spine labels preserved. Folio (330 mm) Stamp on title page, from the German University in Prague.

\$ 6,250.-

This is a truly monumental work, exceedingly rare to find complete, from a great man. Dictionaries are often a pretty mundane affair but not this one. Lane did not use his own knowledge of Arabic to give definitions to the words. Instead, the definitions are taken from older Arabic dictionaries, primarily medieval Arabic dictionaries. Lane translates these definitions into English, and he carefully notes which dictionaries are giving which definitions, resulting in long. With longer explanations, the entries are enjoyable to read for entries and explanations about the several meanings of each word.

For over 25 years, Lane devoted himself to the compilation of his Arabic-English Lexicon, which remains an essential reference for students and scholars of pre-modern Arabic literature. Moreover, although this enterprise remains largely unexplored territory to many scholars, Lane's work occupies a unique position, as it both built on, and contributed to, an indigenous Arab intellectual lexicographical tradition.

Edward William Lane (17 September 1801 – 10 August 1876) wrote a fascinating study of Egyptian society, a book so definitive and widely read that it would never go out of print; his *Arabian Nights* (also offered in our catalogue) would delight and instruct generations of readers. Lane's name would come to be known throughout the field of Middle





Eastern studies, admired by western and Arab scholars alike and his great Arabic–English dictionary would become a basic, irreplaceable reference work.

“I have associated, almost exclusively, with Muslims, of various ranks in society,” he wrote. *“and lived as they lived.”* That provided the perspective for the close observations of Egyptian society and language that proved essential for his work, but it was more than just a convenient pose. As the Egyptian scholar Leila Ahmed wrote, *“Lane loved Egypt, loved the Muslim world, and unreservedly loved almost everything about it. From his arrival, his entire life and the work he undertook would be an act of devotion and service to this country and culture.”*

When the publisher of *The Arabian Nights* went bankrupt before paying him in full, Lane was nearly bankrupt. At that crucial moment (1841) his old friend the Duke of Northumberland came to his aid. The duke offered to support Lane in the preparation of a definitive Arabic–English dictionary. For Lane, who had once written how he had been possessed, as a young man, by *“a zealous attachment to the study of oriental literature, and a particular desire to render myself familiar with the language of the Arabs,”* this was the consummation of a relationship that had been developing all his life. Financed by the duke, Lane prepared to return to Egypt to gather the classical Arabic lexicographical texts that would form the basis of his dictionary.

Nothing existed like the dictionary he planned. The standard works were the 17th-century Arabic–Latin dictionaries of Franciscus Raphelengius and Jacob Golius, who had long fallen out of date, limited in sources, deficient in organization and scope, and marred by mistakes. Georg Freytag’s *Lexicon Arabico–Latinum*, published during the 1830’s, did little more than replicate the shortcomings of its predecessors.

On top of that, all of those dictionaries were composed in Latin, a language that was not only already slipping into decreasing scholarly use but was also unsuitable for treating Arabic. As Lane told the Duke of Northumberland, *“There are thousands of Arabic words & phrases which Cicero himself could not have expressed”* in Latin. It was high time for a dictionary for an Arabic – English dictionary.

Lane returned to England in 1849 and settled in Worthing, a quiet town on the southern coast. At Worthing, he maintained the tightly focused lifestyle he had developed in Egypt, beginning each working day early by saying the bismillah, the opening lines of the Qur’an—*“In the name of God, the compassionate, the merciful”*—and working until 10 at night, stopping only for meals and an afternoon walk in the nearby countryside when the weather was fine.

The first of the eight volumes of Lane’s Arabic–English Lexicon were published in 1863 and the work’s importance was immediately recognized. Lane was working on the article for volume six on August 5, 1876 when he was taken ill; he died five days later. The Lexicon’s final three volumes were published under the supervision of his great-nephew, Stanley Lane-Poole, who later made a name for himself in Arab numismatics, among other areas.

In the 21st century the dictionary is still a foundational work, Manfred Woidich of the University of Amsterdam describes Lane’s Lexicon as *“a fine combination of eastern and western scholarship. For the scholar busy with classical Arabic, it is an indispensable working tool which will not be replaced in years to come.”* The work contains also the first edition of his biography.

Volume 1: ا - ث, Preface (by Edward William Lane), Table I: Conjugations of Arabic Verbs, Table II: Lexicological and Grammatical Terms, Table III: Chronological list of the cited Lexicologists and Grammarians, Table IV: Indications of Authorities, Postscript to the Preface; Volume 2: ج - ح; Volume 3: د - ز; Volume 4: س - ص; Volume 5: ع - ض; Volume 6: ف - غ, Preface of Volume 6 (by Stanley Lane Poole), MEMOIR of EDWARD WILLIAM LANE: 1801—1825, 1825—1828. The first visit to Egypt - “The Description of Egypt,” 1828—1835. The second visit to Egypt (1833—5), 1835—1842. “The Modern Egyptians,” “The Thousand and One Nights” — “Selections from the *Ḳur-án*,” 1842—1849. The third visit to Egypt, 1849—1876. The Arabic Lexicon; Volume 7: م - ق; Volume 8: ن - ي, Supplement for ق - ي, Postscript of Volume 8 (by Stanley Lane Poole).



ZANZIBAR & THE SLAVE TRADE

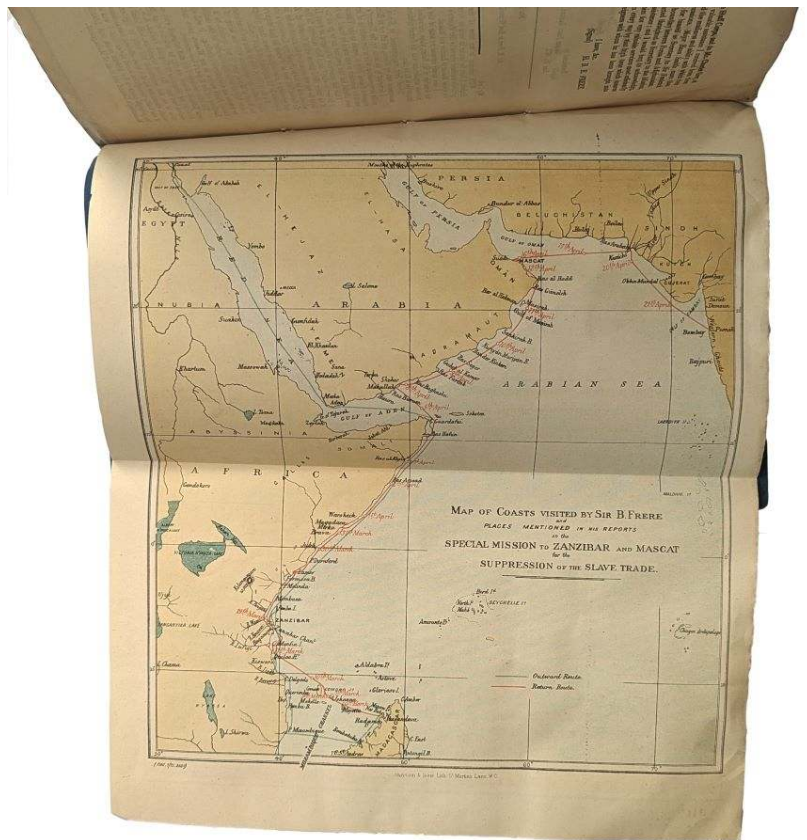
171. [PERSIAN GULF] Correspondence respecting Sir Bartle Frere's mission to the east coast of Africa, 1872-73 / presented to both Houses of Parliament by command of Her Majesty. London : Printed by Harrison and Sons 1873. iv, 156 p. : folding map. Folio (330 x 225 mm). Original blue publishers wrappers. Some damage to the top of the spine else immaculate. Very rare. Copac lists only copy at SOAS library. There seems to be another version held by the British library only.

\$ 7,500.-

The book deals with the correspondence between Lord Granville, Sir H. Bartle Frere, Dr Kirk & Sultan of Zanzibar, chiefly on suppression of slave trade. The treaty signed between Britain and the Sultanate of Zanzibar in 1873 formally prohibited all import of slaves to the Sultanate of Zanzibar and forced the closure of the slave market in Zanzibar Stone Town. It made it possible for the British to stop all slave ships in the Indian Ocean, becoming a major blow to the Indian Ocean slave trade. The treaty was a result of the Bartle Frere Mission to Zanzibar by Henry Bartle Frere.

The Frere Treaty of 1873 banned all further import of slaves from the African mainland to the Zanzibar Archipelago. The treaty resulted in the closure of the open slave market in the Zanzibar Stone Town. [It made it possible for the British fleet to stop all slave ships outside of the Swahili coast of East Africa and more efficiently combat the slave trade between the Swahili coast and Oman and reduce the Indian Ocean slave trade. The treaty was therefore a considerable mile stone in the combat against the Indian Ocean slave trade.

While it was framed as an anti-slave trade action, the real motivation appears to be containing in the sultans growing power. The slave trade abolition would weaken his power, thus it was a tool for political control rather than a humanitarian goal.





EXTREMELY RARE TRACT ON THE ROMA PEOPLE

172. [ROMA] ¿Quién son los Gitanos? Manresa: Per Pau Roca, 1850. 8vo., 8 pp. but uncut, Woodcut vignette on title page. A scarce and charming mid-19th-century Catalan imprint discussing the origins, history, and customs of the Roma people in Spain. The text presents a blend of historical narrative and contemporary perspectives, reflecting both fascination and prevailing biases toward the Romani community. Includes a "Canción," indicative of the oral storytelling tradition and social perception of the Roma at the time. An example of regional Spanish printing during a period of heightened interest in ethnographic studies. OCLC notes 1 copy institutional holdings.

\$ 950.-

The 19th century saw a proliferation of European writings on the Roma, often shaped by romanticized or prejudiced perspectives. This text, published in Manresa, reflects the broader Spanish and Catalan engagement with the Romani people, whose presence in the Iberian Peninsula dates back to at least the 15th century. The discussion of Moorish heritage in the text aligns

with a common 19th-century theory that sought to trace the Roma's origins to North Africa or India, reinforcing their portrayal as an "exotic" yet marginalized group. The inclusion of a folk song suggests an attempt to document Roma cultural expressions, albeit through the lens of an outsider. Works like this offer insight into how Catalan and Spanish society viewed the Roma, oscillating between admiration of their perceived freedom and deep-seated social exclusion policies, which persisted well into the 20th century.

ROMANIAN PRINTING



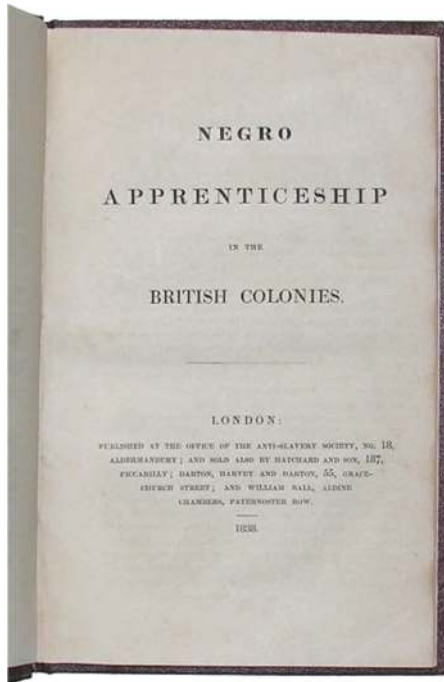
173. [ROMANIAN] The acts of the Apostles [in Romanian] Bucharest, no date, but 1820. Folio (30 x 23 cm). Contemporary calf over wooden boards with blind stamps on the board. Metropolitan Press of Bucharest. Clasps gone. 182 leaves. 6 half page woodcuts, initials in red throughout. Leaves somewhat soiled towards the end. No date but printed in Romania, with Cyrillic letters. Around 1820, by the Print-house of the Archdiocese of Ungron Vlahia (Mitropolia Ungro Vlahiei) Commissioned by Prince Alexandru Suțu, a puppet prince on the throne of Wallachia installed by the Ottomans.

\$ 2,500.-



Hardly anything is known about the publishing house. Of which there are only scant references. Not digitized, although the title-page of our copy can be found on the internet. Not found in OCLC.

The book has an interesting provenance. It belonged to the famous mathematician Petre Sergescu', the founder and organizer of the International Committee on the History of Sciences, regarded as the one who forged a close relation between the International Academy of the History of Science and UNESCO In their apartment, his wife, Maria Kasterska founded the Romanian Library in 1961, which was dispersed after 1994.



ANTI-SLAVERY SOCIETY

174. [SLAVERY] Negro apprenticeship in the British colonies. London, Office of the Anti-Slavery Society [etc], 1838. 20 x 12,8 cm. 32 pp. Modern cloth with leather title label. In very good condition. Without the separately published appendix, printed a year later. Rare, last auction record 1961.

\$ 750.-

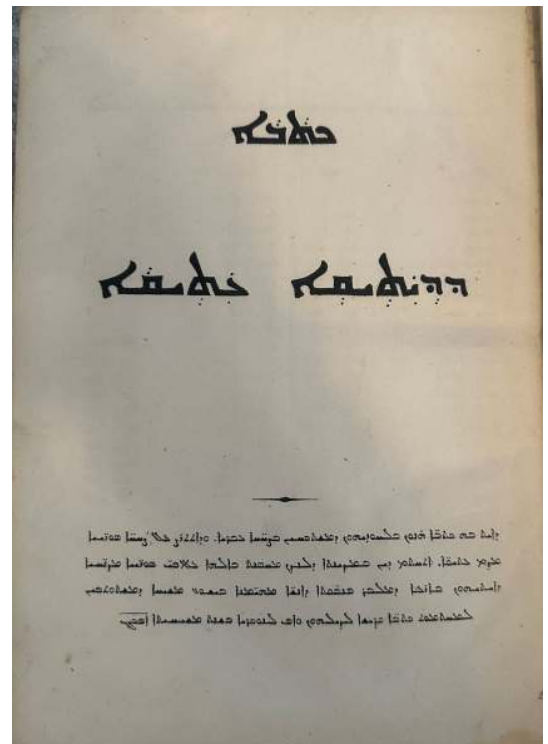
The Slavery Abolition Act of 1833 abolished slavery in the British Empire. However, slaves above the age of six were actually redesignated as 'apprentices', being, in effect, another form of servitude. The present treatise advocates against the apprenticeship system, which the Anti-Slavery Society regarded as a "needless postponement of the acknowledged rights of the negroes". The system was abolished in the same year.

A SYRIAC BIBLE PRINTED IN LONDON FOR USE IN INDIA

175. [SYRIAC BIBLE]-- (OLD and NEW TESTAMENT in Syriac, The, ed. by S. Lee). Lond., 1823-26. 2 in 1 vol. (4), 705; (2), 360 pp. 40. Cont. blind tooled full black morocco gilt, boards detached, some rubbing and wear to spine. See Darlow & Moule 8981 & 8986; Moss, 123 & 159. Provenance: Robert Pierpont Blake (1886-1950), American Byzantinist and scholar of the Armenian and Georgian cultures.

\$ 1,750.-

This Bible, produced between 1823 and 1826 in London, was specifically printed for the Syrian Church of Malabar, a Christian community in India with deep roots going back to the Apostle Thomas. The Malabar Church, which adheres to the West Syriac liturgical tradition, has long maintained a distinct identity within Indian Christianity, heavily influenced by its Syriac heritage.





Edited by Samuel Lee, a noted Orientalist at Cambridge, the Bible was intended to serve the particular needs of the Malabar Christians. The Old Testament in this edition follows Version B, a recognized Syriac translation, though it omits the Latin title-page and Psalm 151, reflecting the unique liturgical practices of the Malabar Church. The New Testament includes several modifications, with section headings adjusted through the use of printed slips and stamps, ensuring that the text conformed to the expectations and traditions of its intended audience.

This printing project is emblematic of the broader 19th-century Orientalist efforts, where European scholars took a keen interest in the languages and religious practices of Eastern Christian communities. Very rare, this printing precedes the first French edition by the Sacy. The choice of sereto characters, a variant of the Syriac script, was deliberate, aiming to produce a text that was both accessible and resonant with the established liturgical practices of the Syrian Church of Malabar.

**PRE-RAPHAELITE "VELLUCENT" CHIVERS
BINDING**

176. TENNYSON, Alfred, Lord. Works of Tennyson. London: Macmillan & Co., 1898. 8vo (19 x 13 cm). Bound in a fine vellum binding by Cedric Chivers in the Pre-Raphaelite style. Small square excision to the front marbled blank.

\$ 6,000.-

The cover illustration features a classically draped woman standing among trees, gazing toward a distant horizon with a star shining in the sky. Below, an inscription quotes from Tennyson's *Sir Galahad*:

"In an old wood / Fresh-wash'd in coolest dew, the maiden / Splendours of the morning star / Shook in the stedfast blue."

The composition evokes an allegorical or poetic embodiment of purity, akin to the Lady of the Lake or an idealized Arthurian figure. The soft palette and intricate detailing, characteristic of Pre-Raphaelite aesthetics, reflect a romanticized medieval literary influence. This is what we call a "vellucent" binding, a method of decorating (and protecting) a bookbinding utilizing transparent vellum. The technique was developed by Cedric Chivers sometime around 1903, and is designed not only for the protection of leather bindings, but also to protect covers bearing coloured designs (usually pictorial in nature) painted on paper, attached to the boards, and then covered with the vellum





CONSTANTIN TISCHENDORF'S ORIGINAL TREATISE ON THE CODEx SINAITICUS

177. TISCHENDORF, Constantin. *"Vorworte zur Sinaitischen Bibelhandschrift zu St. Petersburg, unter den Auspicien Alexander II"* Leipzig: [s.n.], 1862. 51 pp. 4to, original cloth, worn. Ex-libris Chicago Theological Seminary with institutional marks, some foxing and toning. Laid in are two reproductions of pages from the manuscript, broken at folds—one on paper and one on Japanese vellum simulating the original manuscript. An uncommon monograph, not in the trade.

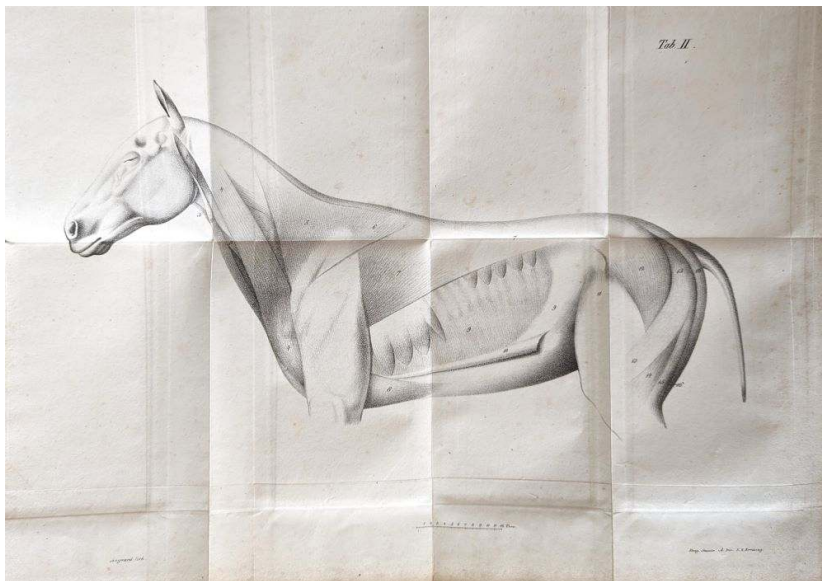
\$ 1,250.-

Constantin Tischendorf's remarkable discovery and preservation of the Codex Sinaiticus, one of the oldest and most complete manuscripts of the Christian Bible, is a story of scholarly daring and historical significance. During his first visit to Saint Catherine's Monastery on Mount Sinai in 1844, Tischendorf identified ancient biblical fragments in a wastebasket intended for burning, rescuing 43 leaves that now reside at the University of Leipzig.

Returning in 1859 under the patronage of Tsar Alexander II, he uncovered a larger portion of the manuscript and persuaded the monks to loan it to him for safekeeping—a transfer that ultimately became permanent as it was deposited in the Imperial Library of St. Petersburg. With the Tsar's support, Tischendorf published a facsimile edition in 1862, making the Codex Sinaiticus accessible to scholars and securing his legacy as a pioneer in biblical textual criticism.

While celebrated for saving this invaluable text, his methods sparked controversy, with some questioning whether the monastery fully consented to the manuscript's relocation.

Today, the Codex is divided between institutions like the British Library and Leipzig, but its preservation owes much to Tischendorf's determination and scholarly vision.



VETERINARY SCIENCE, TWO COPIES WORLDWIDE

178. WITH G.C. *Ledetraad ved Forelæsninger over Veterinairfaget, udarb. f. d. kgl. militaire Høiskoles Elever.* Copenhagen. 1833. 246 pp. 9 fold-out plates. Quarto (24 x 20 cm). Contemporary binding. Back cover detached.

\$ 950.-

"Guide to Lectures on Veterinary Science, prepared for the Royal Military Academy's Students by Lecturer G. C. With." Not digitized. Very rare. Only two copies exist in the Royal Danish Library.



ROYCROFT METALWORK AND JADE BINDING

79. [FINE BINDING] [ROYCROFT] [WOMEN] HUBBARD, ALICE. *Life Lessons*. East Aurora, NY: The Roycrofters, [1909]. 4to. Printed in black, green, and orange. Title, initials, and ornaments designed by Dard Hunter. Includes 8 etched portrait plates. Printed on Joan vellum. Binding unsigned but notable (credibly by Walter Jennings given the metalwork the year he moved to the metal shop). A remarkable Arts & Crafts binding in full green crushed morocco, with silk endpapers, metalwork (presumed silver), and eight carbonite jades. Accompanied by the original commission price slip of \$250.

\$ 7,000.-

The book is distinguished not by its superb binding and its content—a notable example of early feminist literature—which includes biographical sketches of pioneering women like Mary Wollstonecraft, Susan B. Anthony, and Elizabeth Cady Stanton, as well as the progressive ideals of education pioneer Froebel.



VERY RARE CONSTITUTION OF AFGHANISTAN

180. KHAN, Sultan Muhammad. *The Constitution and Laws of Afghanistan*. J. Murray, London, 1900. 8vo. vii, [5], 164 pages. Bound in calf with marbled boards, showing wear and rubbing to the spine; institutional stamp on the title page. VERY RARE. No copies in RBH.

\$ 750.-

This foundational text offers a detailed account of the legal and constitutional framework of Afghanistan during the reign of Amir Abdur Rehman (1880-1901), a period marked by the establishment of the country's borders and a centralized, albeit autocratic, government. Authored by Sultan Muhammad Khan, a key figure in the Amir's administration and later ambassador to England, the work is significant for being the first to present Afghanistan's laws in English, providing a crucial intersection between traditional Afghan legal practices, Sharia law, and contemporary European legal thought.

See: Muhammad Shafi, Noor Ul Amin. "An Analysis of Sultan Muhammad Khan's Work: The Constitution and Laws of Afghanistan." *Central Asia*, vol. 77, no. 2, 2015.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



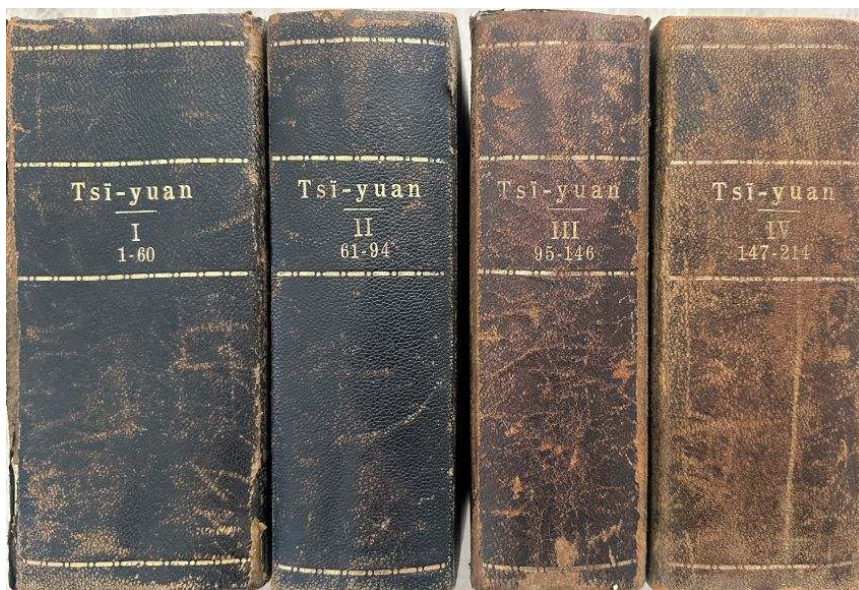
THE DICTIONARY CARRIED BY CHAIRMAN MAO

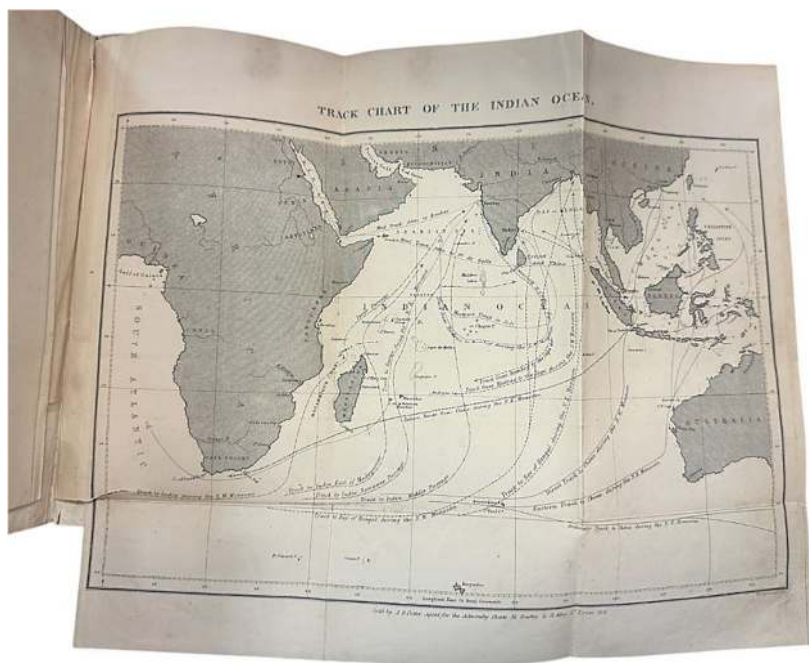
181. LU ERKUI, ed. Ciyuan (辞源). Shanghai: Commercial Press, 1915. First edition (issued in several size formats). 8 vo. 4 volumes. Calf and marbled boards with wear, vol. 1 spine peeling. Text in vertical script, organized by radicals and stroke count. The Ciyuan is the first comprehensive word dictionary (cidian) in Chinese lexicography, explaining the meanings and origins of words, idiomatic expressions, and classical references. Published during the early Republic of China, it played a crucial role in the modernization of Chinese linguistic studies. This copy with various contemporary notations on endpapers and in text of a European student of the Chinese language.

\$ 2,500.-

Lu Erkui's 1915 Ciyuan ("Sources of Words"), marked a significant advancement in Chinese lexicography by focusing on the meanings and origins of words rather than just characters. It was China's first modern dictionary on the Chinese language.

Mao Zedong reportedly carried a copy of Ciyuan with him during his early years, reflecting its importance and influence. The Ciyuan was eventually published in four volumes in 1916, further solidifying its place as a foundational text in Chinese linguistic studies.





A SEAFARING BURLAP BINDING WITH PERSIAN GULF CONTENT

182. BECHER, A. B. Directions for Navigating the Atlantic and Indian Oceans, China and Australian Seas... London, Potter, 1859. 8vo, 21 x 13 cm. 135 pages + 4 folding maps at rear. Original cloth preserved within a protective contemporary seafaring burlap binding with string ties, indicating its use as a practical reference manual aboard ship. The first page bears an 1859 inscription to a captain (partially decipherable, with an amusing tone), along with a later Art Deco bookplate (partially damaged) designed by GVZ Zardi. Internally a bit shaken, small hole to title page. VERY RARE. No copy in any UK library.

\$ 3,500.-

Of particular significance, pp. 111–112 cover the Persian Gulf, accompanied by two maps: a track chart and a depiction of prevailing winds and currents—essential information for 19th-century navigation in this geopolitically and commercially vital region.

The author, Admiral Augustus William Lawson Becher (1793–1875), was a distinguished fellow of the Royal Geographical Society and the Royal Astronomical Society. A British naval commander, hydrographer, and cartographer, Becher contributed extensively to maritime navigation during an era when control over its sea lanes was essential for British imperial trade routes.

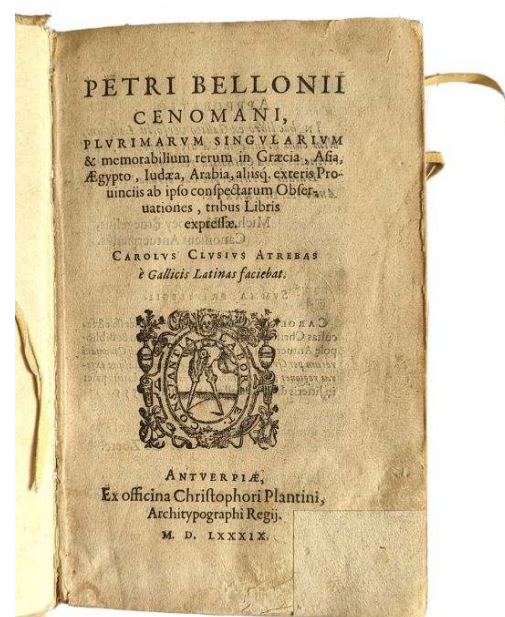
An fascinating seafaring copy, directly reflecting the practical use of Becher's navigational expertise in 19th-century maritime exploration.

NATURAL HISTORY IN THE LEVANT AND ARABIA

183. BELLONII, PETRI. Cenomani Plurimarum singularium & memorabilium rerum in Graecia, Asia, Aegypto, India, Arabia [Petrus Belonius... Observations of Many Singularities and Memorable Items in Greece, Asia, Egypt, India, Arabia...]. Antwerp: C. Plantini, 1589. Latin. Contemporary vellum. 8vo (18 x 11). [16], 495 pp. Corner of the title page repaired. Else, a very nice copy with 41 woodcuts.

\$ 1,350.-

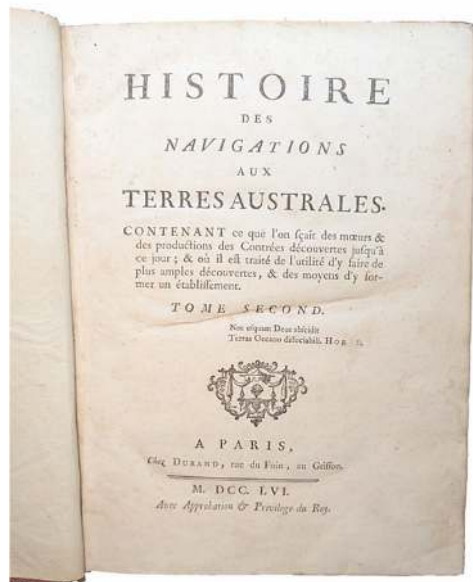
Latin translation of the work known as "Observations", by the French naturalist Pierre Belon, first published in French in 1553. The work describes Belon's ethnographic, botanical and zoological studies, which he conducted during his





travels through Greece, Asia Minor, Egypt, the Arabian Peninsula, and Judea, between 1546 and 1549.

This edition was translated by Carolus Clusius, professor of materia medica at Leiden, who rendered the Observations into Latin for a wider readership and is more rare than the French edition.



A FUNDAMENTALLY IMPORTANT WORK ON EARLY EXPLORATION AND DISCOVERY IN THE PACIFIC

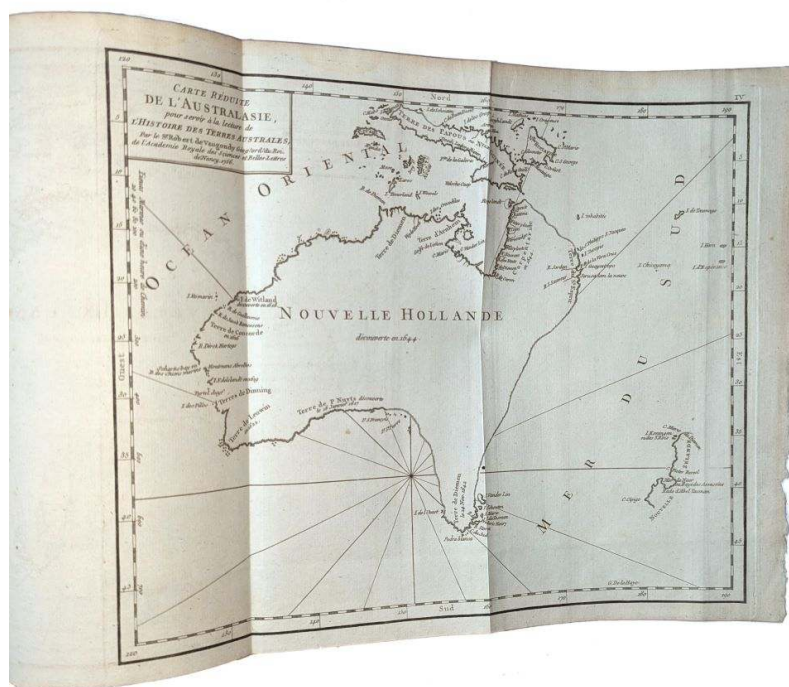
184. BROSSES, Charles de. Histoire des Navigations aux Terres Australes, Contenant ce que l'on scait des moeurs & des productions des Contrees decouvertes jusqu'a ce jour; & ou il est traite de l'utilite d'y faire de plus amples decouvertes, & des moyens d'y former un etablissement. A Paris, chez Durand, 1756.

\$ 3,250.-

First edition. 2 volumes, 4to (255 x 195v mm). Title-page to each volume, woodcut head- and tailpieces, woodcut initials, 7 folding engraved maps. Full patterned calf, covers ruled in blind, spines with raised bands in six compartments, scattered worming in the margins of volume II, affecting the outer margin of two maps. This copy includes seven additional leaves not mentioned by bibliographers, inserted between pages 436 and 437 of Volume I. (containing the details of the discoveries of the Dutch in Australasia, not always present).

Charles de Brosses was a French scholar, and president of the parliament of his hometown Dijon. He not only made an enemy of Voltaire, who blocked his entry in the Academie francaise, but he also opposed the absolute power of the king, and was exiled twice.

Histoire des Navigations aux Terres Australes was a useful resource for Captain James Cook, and contains what may be the first occurrence of the words "Polynesie" (Polynesia) and "Australasie" (Australasia). An extremely important and thorough collection of voyages, and one of the outstanding works relating to the early history of Australasia. It contains an account of all voyages, beginning with the second expedition of Vespucci in 1502 and ending in 1747, in which navigators touched upon the supposed southern continent of Magellanica, which is now represented by Australia and some scattered islands in the Antarctic regions. The work is of special importance because de Brosses proposes that France should settle Australia with her foundlings, beggars, and criminals. His goal was to stimulate French discovery and colonization in the South Seas.





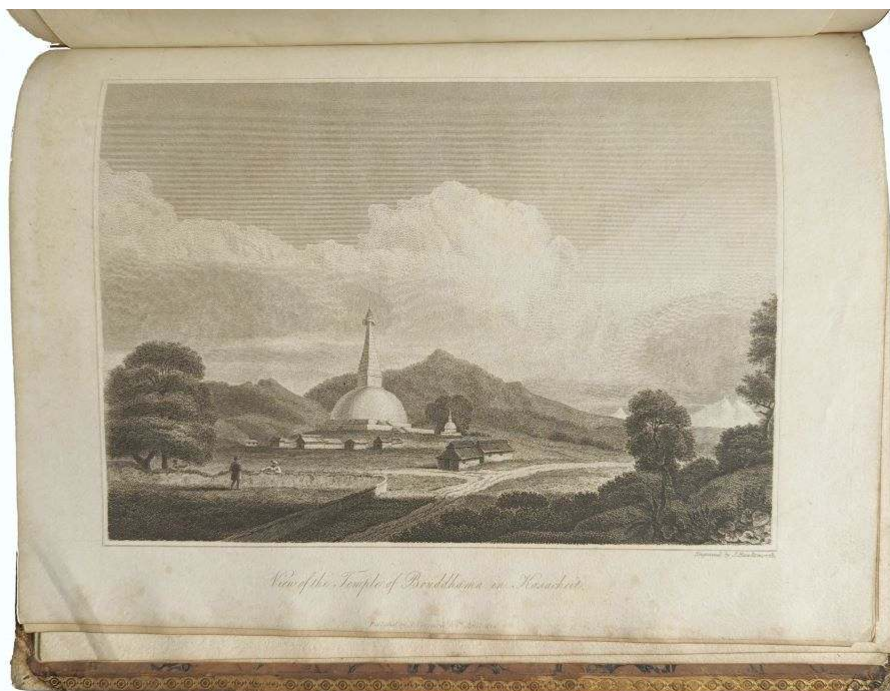
WITH THE FIRST MAP OF NEPAL

185. BUCHANAN, Francis Hamilton.
 An Account of the Kingdom of Nepal and of the Territories Annexed to this Dominion by the House of Gorkha. Edinburgh Archibald Constable, 1819. First edition. Small folio (28.5 x 21.5 cm) viii, 365 pp. Contemporary full calf. Rebacked.

\$ 3,750.-

In 1802, the botanist Francis Buchanan-Hamilton accompanied a British East India Company embassy to Kathmandu in Nepal. While travelling in the country Buchanan-Hamilton gathered much information on the topography of Nepal and began to form a herbarium of Nepali plants.

The expedition was seminal for two reasons—it introduced 1,100 species of plants to the world of botany and it gave the world the very first scientific map of Nepal. The plates include a view of the Temple of Boudhanath a view of Kathmandu and five panoramas of the Himalayas as seen from the Kathmandu.



RARE FIRST GERMAN EDITION OF DE BRY

186. DE BRY (THEODOR) AMERICA: DAS FUNFFTE BUCH/ Vol schöner vnerhörter Historien. VOYAGES TO AMERICA, IN GERMAN. with 22 Plates and Maps Frankfurt am Main, 1595 15, [5] p., [24] leaves of plates (1 double) : Contains a double map of Mexico which is bound between p. 6 and 7, 1st count; also contains plates numbered I-XXII. The plates of the first edition are distinguished by being enumerated in the right-hand corner. Full modern cruised Morocco and gilt, paste-downs and endpapers renewed, some occasional toning, minor stains, or minor edge damp stains, but generally a very attractive copy.

\$ 7,000.-

Rare FIRST EDITION in GERMAN of Part V of de Bry's Grands Voyages, chronicling the second part of Girolamo Benzoni's history of the world. This edition, distinguished by its intricate engravings, serves not merely as a translation of Benzoni's





original Italian manuscript but as an enhanced visual compendium that brings to life the complex interactions between European explorers and the indigenous populations of the Americas. Benzoni's narrative, rich in detail, provides an exhaustive account of the numerous exploratory and colonial endeavors of the era, while de Bry's engravings, a testament to his mastery in the art of printmaking, add a profound depth to the textual descriptions.

The plates depict various interactions between Indigenous peoples and Europeans in regions like Mexico, Central America, South America, and the Caribbean. They include:

1. African slaves extracting gold.
2. African slaves laboring in sugar fields.
3. Spanish mistreatment of African slaves.
4. African slaves evading punishment.
5. Spanish seizure of a French vessel.
6. French forces overcoming the Spanish in Havana.
7. French forces setting fire to Chorera in Cuba.
8. French destruction of Cartagena.
9. French attempted landing near Cubagua, Venezuela.
10. A typical indigenous market in Cartagena.
11. Colombian Indigenous peoples' war preparations.
12. Indigenous hospitality in the Darien region.
13. Gutierrez's gold search in Costa Rica.
14. Indigenous leaders invited to a meal.
15. Indigenous leaders held for ransom.
16. Spanish forces attacked by Indigenous peoples in Costa Rica.
17. Ferdinand de Soto's expedition in Florida.
18. Alvarado's avarice in Mexico City.
19. Francisco de Montejo's campaign in the Yucatan.
20. Cultural clash in Nicaragua.
21. Nicaraguan dance.
22. Alvarado's death in Guadalajara.





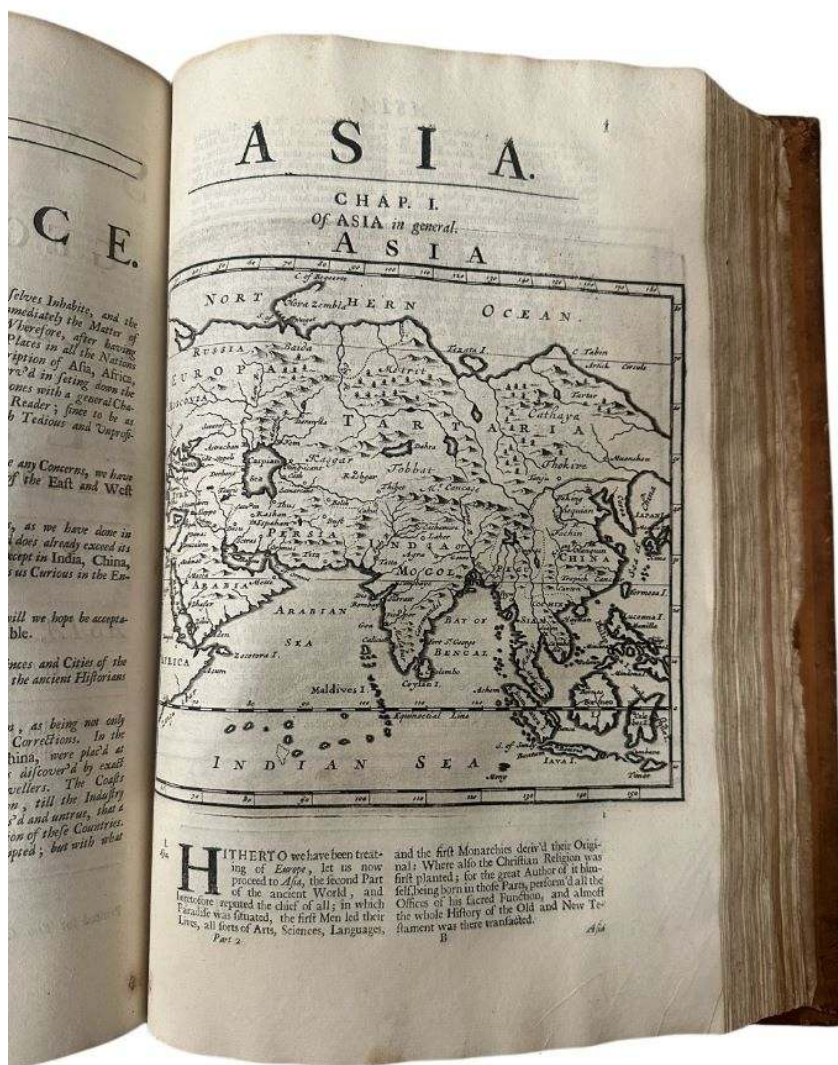
FILLED WITH CARTOGRAPHIC ODDITIES

187. MOLL, HERMAN. *A System of Geography: or, a New & Accurate Description of the Earth In all its Empires, Kingdoms and States.* London: A.& T. Childe, 1701. Two parts in one volume. Folio. 32 x 20cm, Title printed in red and black, engraved frontispiece by Michael Vandergucht, 43 half-page engraved maps in the text, and engraved text diagrams. Occasional spotting, some browning including p. 161 English Plantation map, but generally fresh and crisp. Contemporary blind-tooled mottled calf binding, some peeling of spine label. First edition, a variant issue with Childe listed in the imprint. This work includes the latest "discoveries and corrections" since the publication of Moll's *Thesaurus Geographicus* in 1695. Notably, Part II contains Luyts's descriptions of Asia, Africa, and America, with nine maps dedicated to America, including a representation of California as an island. Ref: Phillips 536; Sabin 49907.

\$ 5,250.-

Herman Moll's *A System of Geography* represents an important transitional moment in early modern cartography and geographical knowledge, blending advances in exploration with the increasing availability of geographic texts for

broader audiences. The inclusion of Luyts's accounts and the depiction of California as an island reflect a dynamic period of cartographic speculation and scientific inquiry that predated the eventual correction of this misconception in the mid-18th century.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



FEDERICO ICILIO JONI, ARTIST AND MASTER FORGER

188. BINDING FORGERY. [Siena: late 19th century]. Two panels, large folio (37 x 25.5 cm), once joined at the spine but now separated. 19th-century looking label affixed to the inner board (probably added as a deception); Ref: M. Foot, *A Pair of Book Covers of the Late 19th Century by I. F. Joni*, in *Studies in the History of Bookbinding* (1993), pp. 296–97. This example, however, appears unrecorded.

\$ 4,500.-



The front features a depiction of the Virgin and Child, executed in tempera and gold leaf with pastiglia and punchwork on a walnut panel. The reverse bears a dragon and heraldic arms in the style of the so-called *Tavolette della Biccherna*—the elaborately decorated fourteenth-century covers of medieval account books from the treasury of Siena—this example bearing a supposed date of 1433.

Federico Icilio Joni (1866–1946) was an Italian artist and master forger renowned for his skill in replicating early Siennese paintings and bookbindings. Working in the late 19th and early 20th centuries, Joni catered to collectors eager for Renaissance-era works, crafting panels and bindings that convincingly mimicked the patinas and wear of medieval and early modern objects. His bookbindings, like his paintings, were not mere pastiches but carefully constructed deceptions, capable of fooling even the most discerning experts of his time—though to modern eyes, they are more clearly recognizable as forgeries.

Using tempera on gesso and intricate tooling, Joni produced bindings that imitated the aesthetics of quattrocento and cinquecento manuscripts and printed books. His notoriety grew as he chronicled his exploits in *Le Memorie di un Pittore di Quadri Antichi* (1932), in which he reflected on the art of forgery and the world of antiquarian deception



LATE 15TH/EARLY 16TH EMBOSSING DIE FOR A BOOKBINDING



189. [BOOKBINDING, PANEL STAMP] Rectangular brass plate with deeply engraved decoration. Central depiction of the Woman (virgin) of the Apocalypse. Standing on a crescent moon, her head encircled by a crown of stars, surrounded by rays of light. she holds a child on her right arm and a scepter in her left hand. The frame is decorated with banners bearing inscriptions from the biblical verse "*MULIER AMICTA SOLE ET LUNA SUB PEDIBUS EIUS*" ("A woman clothed with the sun, and the moon under her feet").

The inscription is taken from the first verse of chapter 12 of the Book of Revelation: "*And there appeared a great sign in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.*" Various interpretations have been made of this vision, with the Woman representing either the Virgin Mary, the New Eve, or the Church

In each corner, there is a bust, portraying a crowned man or woman, within a medallion. At the lower part, a shield flanked by leafy scrolls. The armorial shield is left blank. Two cast mounting hooks on the reverse side. Most certainly Dutch or German. Dimensions 11.2 x 7.7 cm.

\$ 19,500.-

A high-quality, rare embossing die used in the production of leather book bindings. Early printing matrices for books have been discovered, including one for The Adoration of the Magi, which sold for €25,000 in 2020. However, no other embossing plate for book bindings has been found.



*MYRIORAMA*

190. CLARK, John Heaviside. Myriorama. A collection of many thousand landscapes [...]. London, Samuel Leigh, 1824. 8vo. 16 numbered hand-coloured aquatint panels (70 x 200 mm). With 2 sheets of publisher's advertisements. In original cardboard box (163 x 223 mm) with mounted hand-coloured aquatint title-page engraved by Sidney Hall.

€ 2,500.-



Curious art toy created by the London bookseller Samuel Leigh, featuring aquatint panels by the noted landscape and battle artist John Heaviside Clark (1771-1863), depicting idealized English and Scottish scenery, including ruins, lakes, and mountains.

A "myriorama", a term derived from the Greek words "myrias", meaning "multitude", and "orama", meaning "scene" or "view", comprised a set of illustrated cards, each representing a slice of a landscape. No matter what order you placed them in, the cards created a cohesive scene. The near-endless possibilities made it a popular entertainment for people of all ages. After the success of the first myriorama, designed by Jean-Pierre Brès in France, the toy took off across Europe from the 1820s, sparking imitations in Austria, England, Germany, and the Netherlands. Leigh and Clark adopted the name and the design of the box that housed the cards from the original French version, in hopes of inspiring other artists to draw attractive landscapes. Their myriorama also introduced the innovation of numbering each panel, making it possible to record and later recreate scenes found especially pleasing. Myrioramas provided dynamic visual entertainment at a time when the advent of cinema was still decades away. With their incredible number of possible combinations and charming visuals, myrioramas were "one of the most diversified and exhaustless inventions for variety and pleasing amusement that has hitherto appeared", according to the London's Morning Chronicle at the time.

The present 16-card myriorama can be arranged into an astounding 20,922,789,888,000 (that's 20 trillion!) different scenes. Later myrioramas with larger sets of cards could provide an unfathomable number of permutations, reaching well beyond our standard naming conventions.

Pencil ownership of Isabella Hord to the inside of upper cover. Box somewhat rubbed at extremities; corners lightly bumped; some brownstaining. The panels very well preserved. A copy is held at the Huntington Library in California. A charming item rarely seen at auction.



REBECCA AND ELEZIER

191. [EMBROIDERY] A delightful Late 17th century naïve canvas work sampler. England. Circa 1670-90. Worked in canvas/tent stitch on a linen ground and depicting 'Eliezer & Rebecca at the Well', (22 cm x 27 cm) excluding the later wooden frame.

\$ 5,500.-

In the book of Genesis, Abraham sends his servant Eliezer out to find a bride for his son Isaac. Eliezer comes upon Rebecca, a stranger, who draws water from a well for him and all his camels. Recognizing her kindness, he identifies her as a suitable bride for Isaac and gives her a ring as a token of gratitude. In this sampler, a noteworthy and unique aspect is the

representation of Eliezer as a courteous gentleman who respectfully removes his hat in the presence of Rebecca. Additionally, the sampler includes a depiction of a black servant accompanying Eliezer, who is responsible for tending to the camels. The presence of a black servant in this context is unknown to us in 17th-century paintings of similar themes and narratives.



A TESTAMENT OF FAITH AND GRATITUDE

192. [EX-VOTO] Large ex-voto painted on thin wood panel (20 cm. x 40 cm.) Per miracolo cutrona Marie Vienne Salvata 17 ottobre 1862.

\$ 850.-

An ex voto (from the Latin ex voto , for promise) is a gift, donation, or offering that is given by the faithful for votive purposes to thank God as a sign of gratitude for a grace received. They come generally as small paintings, precious objects but can even be made our papier-mâché. The tradition of painted ex-votos is thought to have originated in Italy in the 15th century when wealthy patrons would commission artists to create a

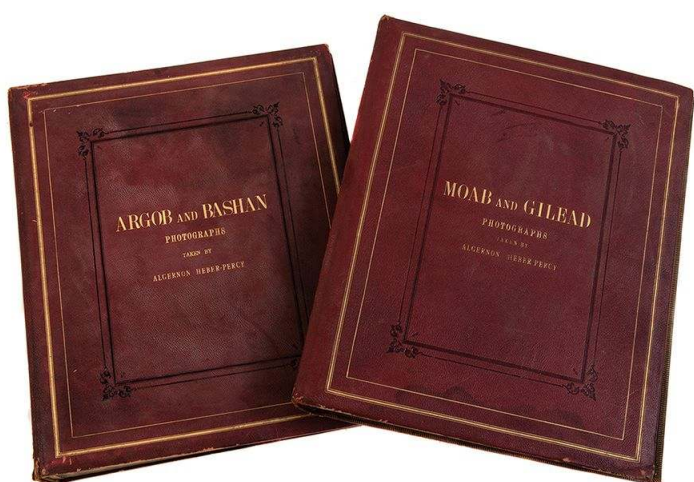
religious painting in which they would be depicted as the object of a healing miracle. As the ex-voto tradition spread from Italy throughout Europe it became popular among less wealthy populations, eventually falling out of fashion with the upper class. The tradition remained popular through the 19th and 20th centuries.



The centre of attention and object of the ex-voto painting is nearly always the Madonna, Very often the devotees are represented in prayer and the reasons for the vow often appear on the tablets themselves.

Sometimes the drawing is more complex and gives the immediate perception of the fact that happened. Often the dangers of life, either due to accidents or to evildoers, are depicted and the miraculous intervention of the virgin. To whom thanks were later given by bringing it to a chapel or shrine. The library of medicine has an entire collection of ex-voto, although mostly on cloth.

The large and endearing ex-voto presented here is painted on wood and possesses a charming simplicity. Originating from Sicily, it depicts Miss Cutrona Maria Vienne, who fell onto the tracks and was miraculously saved by a train conductor from the approaching train. This event took place during a time when the railways had just begun operating in Sicily, making them a novel and awe-inspiring innovation.



TWO MASSIVE FOLIO'S. ARCHAEOLOGICAL EXPLORATION IN TRANSJORDAN

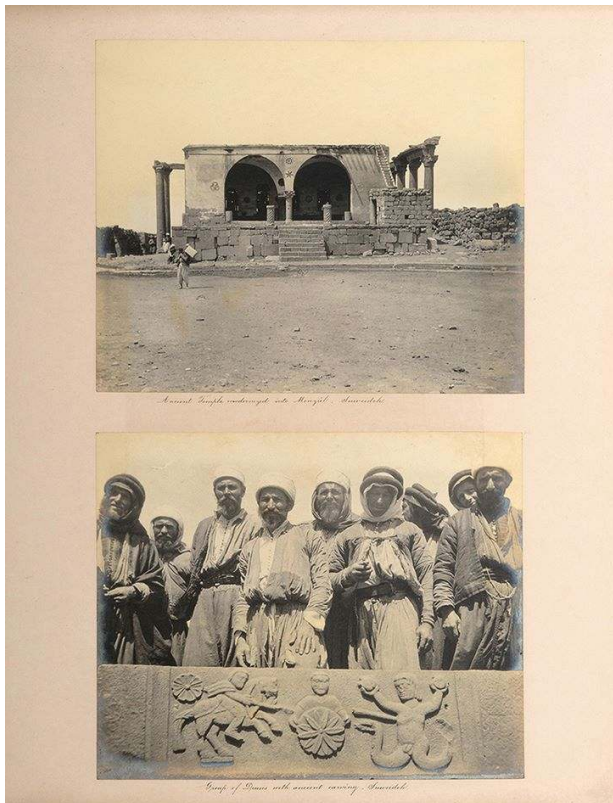
193. HEBER-PERCY, Algernon. Argob and Bashan. Moab and Gilead. Photographs from Syria and Jordan. Syria & Jordan, 1894-1895. Contemporary binding. Folio (ca. 490 x 610 mm). (86 + 88 =) 174 large black-and-white photographs (14 ca. 95 x 120 mm, the rest ca. 250 x 300 mm). Mounted on cardboard leaves on cloth tabs. Handwritten English captions throughout. Two monumental full red morocco albums with gilt stamped titles to upper covers. All edges gilt.

\$ 65,000.-

Very few, if any, had previously accomplished this journey, which has always been, owing to the physical character of the country, one of exceptional difficulty and danger, albeit of exceptional interest. A network of rocky ravines on the edge of the great Syrian desert has from the earliest ages afforded a secure sanctuary to the choicest ruffians and criminals of Arabia. A considerable portion of the country has been colonized by the Druses, and is safe, but the northern and southern extremities still harbours the bandits who have infested them for centuries. Algernon Heber-Percy (1845-1911)

Two extraordinary elephant folio albums showcase the remarkable expeditions of British aristocrat and officer Algernon Heber-Percy (1845-1911), a true adventurer whose significant contributions remain largely uncelebrated in modern historical accounts, sadly there is no formal biography, Heber-Percy embodied the spirit of exploration comparable to the great explorers before him, venturing into remote and challenging territories driven by scholarly curiosity.

Motivated by a profound interest in Biblical archaeology, Heber-Percy embarked on extensive journeys through the Transjordan desert and mountain regions, seeking to uncover ancient cities, desert temples, and ruins in lands of tremendous historical significance. His finds were published in two books published in London "A Visit to Bashan and Argob" (1895) and "Moab Ammon and Gilead" (1896). Some of the photographs in the albums were printed in these books.

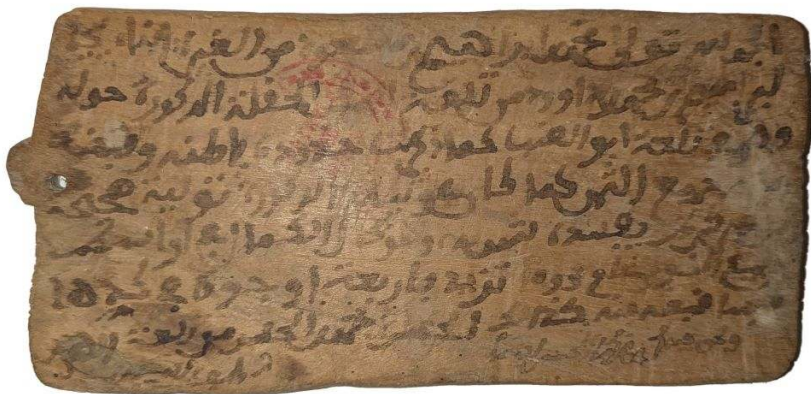


The photographs show archeological sites, ancient ruins, temples, rock dwellings and the residents of the villages that the expedition visited. The albums were custom-made for Algernon Percy (?) in England (a label reading "Bennion & Horne, Market Drayton" appears on one). Handwritten captions were added beneath the photographs (in English).

The first album, entitled "Argob and Bashan", contains 86 photographs of sites that are today in Syrian territory, specifically Trachonitis, Bashan and Jabal al-Druze. The sites include villages in the Trachonitis region (the Lajat) as well as in the cities of Qanawat, As-Suwayda, Bosra and other cities, and the road from Damascus to Beirut. The album also includes photographs of the region's Druze inhabitants. The second album, entitled "Moab and Gilead", contains 88 photographs from sites that are today in Jordanian territory, visited by the photographer in 1895, including Beth Ba'al Ma'on, Dhiban, Umm ar-Rasas, Amman, Salt (Al-Salt) and Jerash.

These meticulously documented expeditions preserve a visual record of archaeological sites, ancient structures, unique rock dwellings, and the indigenous communities that Heber-Percy encountered during his travels—many of which have been significantly altered or lost in the intervening century.





A VITAL TOOL FOR TEACHING

194. ISLAMIC WRITING TABLET, first half of the 20th century (190 x 90 mm)

\$ 350.-

Tablets like these were often used in schools and served as a vital tool for teaching young children the Quran and Arabic script. This tablet includes one surah in the Quran. Across the Sahel, Qur'anic instruction begins as early as the age of five, with the first sura "Al-Fatihah." Some pupils start with

the letters of the Arabic alphabet and syllabic combinations before mastering the recitation of the text itself, which they must do accurately and melodically. Instructors would inscribe verses on wooden tablets using a reed pen and homemade ink that could be washed off and replaced with another passage. The Qur'an's holy words are handled with care, and even the runoff water used to clean the writing board is treated with respect. Believers may drink the water or use it for spiritual or medicinal purposes. With a French (export) stamp.

WOMAN LOTTERY SET

195. LOTTERY. Tydverdryvend & verlustigende Lottery. Nuremberg, printed by Michael Schmidt? Produced for the Dutch market. With the original paste paper box. Complete with 60 engraved and hand coloured cards with illustrations, 60 counter cards with a proverb, 60 cards with numbers or naughts. The manual in Dutch does belong to this kind of set, but does not match this one. Copper engravings in a size of 6.8 by 4.8 cm, as well as 60 verse and 60 coloured lottery cards in a size of 3.3 by 4.2 cm. Buijnsters-Smets in his bibliography on paper toys and playing cards says that these sets began to appear in The Netherlands around 1755.

\$ 5,750.-



We had a similar set in one of our last catalogues, but not only are the cards in this set all coloured but there are other differences too. Most remarkable is that no single man is depicted, only women, sometimes with their child or lover. The narrative is solely about them.

The depictions are also more refined. They catch the style of costumes well. All are, in all kinds of ways, more daring. Our last set for sale depicted games, professions, mythological figures, etc., but there was no story to them.

Our present cards are more narrative—some examples. Two women lamenting their dead cat, covered by a cloth (since we are cat lovers, recognizable to us). A woman consoles her friend. Yet, she admires herself in the mirror. One





woman scolds another, a tailor shows the lady of the house her clothes, a thief is robbing the treasure chest, a suitor asks his girlfriend to sit down, a woman is doing make-up in front of the mirror, a girl is drunk, a dancing couple, several couples fumbling on the couch, scenes of courtship, women teaching their children, etc.

There were three people in charge of the game. First, there is the collector, who, after shuffling, distributes the cards with the allegorical drawings among the audience, collects the money for each card and pays out the gains. The second person shuffles the cards with rhymed mottos in a bag. The third person does the same with the numbered cards with the prizes. Then the second person draws a motto card from the bag, and the third person draws a prize from the bag.

THREE RABBITS IN A BUCOLIC SETTING

196. [PAINTING] A late 17th or early 18th century European animal painting, depicting three rabbits, in an atmospheric verdant setting in a bright, naturalistic palette.

\$ 17,500.-

The loose yet masterful brushwork in the rendering of the rabbits suggests an artist well-versed in still-life techniques. (48 x 61 c) in an 18th century frame.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



THE GREAT EXHIBITION

197. [PEEP SHOW]- LANE (C.) Lane's Telescopic View of the Interior of the Great Industrial Exhibition. Ten lithographic panels with original hand-colouring, including vignette title with lens, and rear scene panel, folding concertina-style with linen, presented in original slip-case, each panel 160 x 175 mm. (6 1/4 x 6 7/8 in), extending to c. 600 mm. in length, printed by C. Moody, 1851. These peep show came in various issues. This is the largest one with the 10 plates, its original box and near flawless.

\$ 2,950.-



The Great Exhibition in 1851 was the first international exhibition of manufactured products. In this paper peepshow, the exhibits on the cut-out panels are a selection of the highlights on display at the Crystal Palace, presenting a sweeping impression of the spectacle.

Ambitious among British peepshows of its time, this work has eight cut-out panels and gum Arabic on the front-face to heighten the colours. The glitter applied to the fountains also indicates the publisher's intention of marketing the paper peepshow as a more luxurious item.



THE ART OF ANCIENT ROME IN 121 EXCEEDING RARE ENGRAVINGS

198. PERRIER (François): Ill[ustrissi]mo D.D. Rogerio Duplesseis d[omi]no de Lioncourt Marchioni de Montfort, comiti de la Rochegvion, e[t] [ceter]a, utriusque ordinis christianissimæ maiestatis equiti regis a cubiculis primario : Heroi virtutum et magnarum artium eximio cultori. Auorum pace belloque præstantium et ævi melioris decora referenti; Segmenta nobilium signorum e[t] statuarii, quæ temporis dentem inuidium euasere Urbis æternæ ruinis erepta typis æneis ab se commissa perptuæ uenerationis monumentum [Rome], 1638. In folio (430 x 275 mm), actual prints (180 x 220 mm), some variations in size) calf, ornate ribbed spine, (period binding).

Magnificent suite of 100 plates of Roman antiques, with one folded plate. The engravings in the 2 works have all been cut out and glued to the paper sheets, probably done in the 17th century. Spine restored. Plates clean, in the beginning some scattered foxing.

\$ 6,500.-



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Engraved title with dedication and title as above; 100 engraved plates without letterpress; two leaves of index engraved. For various issues of this collection cf. Brunet. Many of the plates are signed 'F.B.' There are 5 states of the engraved title--cf. Robert-Dumesnil The first plate "Laocoon" (foliated in bottom right hand corner) has "Franciscus Perrier Burgund. delin. et sculp. Romae superior. licentia 1638." The engravings are stron, suggesting that is the first printing. Brunet cites a differing title with the same date: *Icones et segmenta nobilium signorum et statuarum quæ Romæ extant, delineata atque in ære inciso anno 1638*

François Perrier's 1638 publication represents a groundbreaking approach to documenting classical sculpture. Through 100 copper engravings, he created an "ideal gallery" of 64 of Rome's most significant ancient sculptures. The numerical difference reflects his innovative methodology - some pieces were depicted from multiple angles, providing unprecedented comprehensive views of these important works.

The book's frontispiece masterfully encapsulates the project's essence. At its center, time appears as a winged elderly man interacting with the Belvedere Torso; it elevates the sculptures as objects of veneration, while the fragments scattered on the ground show time's destructive power. The cherubs (putti) crowning the coat of arms suggest divine or noble patronage.

For centuries, this volume served as the definitive reference work for Rome's most exquisite ancient sculptures, the so-called *Opera nobilia*. Notably, it includes a work by Michelangelo (plate 20), demonstrating how Renaissance masterpieces were being elevated to classical status. The very term "*Opera nobilia*" speaks to the period's artistic hierarchy, where certain sculptures were deemed exemplary models for study and emulation. Through his careful selection and documentation, Perrier's engravings didn't just preserve these works - they helped establish the artistic canon itself.



BOUND IN A RARE WORK BY AN HARDLY KNOWN ARTIST

PICCIONIUS, Matheius. Dall'abisso de gl'anni augure di porpore, e corone sorgendo l'eternità, con vaga geometria misuri le glorie non meno d'infiniti Heroi ... [Roma] : Giovanni Giacomo De Rossi, [around 1650], 21 engravings.

Matteo Piccioni was an Italian painter and engraver born around 1615 in Ancona, Italy, and he passed away in 1671. He was active in Rome, where he became known for his religious-themed paintings and engravings. In 1655, Piccioni was elected as an academician at the prestigious Accademia di San Luca in Rome, reflecting his recognition within the artistic community.

The engravings in Matteo Piccioni's "*Dall'abisso de gl'anni augure di porpore, e corone...*" (circa 1650) are based on bas-reliefs from the Arch of Constantine in Rome. This monumental arch, built in the early 4th century CE to commemorate Constantine's victory over Maxentius at the Battle of the Milvian Bridge (312 CE), is adorned with a mix of original sculptures and spolia—repurposed reliefs from earlier monuments.

This suite is exceedingly rare (a word we do not use lightly), one copy in Eton Library, two copies in Germany, one copy in Rome. No copy found in the US (Princeton, Yale, Harvard, NYPL, LOC) independently checked.



FOR THE LOVERS OF THE STARS AND THE EARTH

199. [PLAYING CARDS] **ASTROPHILOGEON**, A Game of Science and Amusement. London: Charles Hodges, 1828. Sixty (complete) engraved terrestrial and celestial cards, each with original hand coloring heightened with gilt, all edges gilt, (10 x 7 cm). Contained in original cardboard slip case (top repaired) with two publishers labels to recto of case. Together with the (often missing) 72-page instructions booklet "A Short Treatise on Astronomy." OCLC lists a copy (without the instruction book) in the Osborne collection and one complete copy at Yale in the Cary Collection. Not in USTC or KVK. No other copy found in public collections.

\$ 8,500.-



The objective of the game is to match pairs of map and constellation cards that correspond to similar regions of the terrestrial and celestial globes. The set includes geographical cards representing various regions and countries, such as the United States, China, Brazil, Arabia, and Persia. The accompanying booklet provides a concise overview of the key characteristics of these regions.

For example players, A and B, are given hands of cards featuring constellations and maps. The goal is to match constellation cards with map cards based on similar latitudes or declinations.

Player A has constellation cards such as Orion (20° N declination) and map cards like India (20° N latitude). Player A notices a perfect match between Orion and India, both at 20° N, and plays these cards to earn maximum points. Meanwhile, Player B holds cards like Ursa Major (50° N declination) and China (40° N latitude). Instead of matching these cards immediately, Player B waits, aiming for a better combination. However, Player B decides to play Egypt (30° N) and Taurus (20° N) for a close match, earning points but fewer than a perfect match.

This game requires players to use strategic thinking to make the best matches based on their knowledge of geography and astronomy while also relying on some luck with the cards they are dealt and drawn. The mix of strategy and chance makes the game both challenging and engaging. The level of knowledge it required, is perhaps the reason for the other title under which was republished "Court Game of Astrophilogeon."



THE FIRST SIGNIFICANT CHALLENGE AGAINST THE BILL OF RIGHTS - A RARE BROADSIDE ON LIBERTY OF SPEECH

200. ADDISON, Alexander. Liberty of speech, and the press : A charge to the grand juries of the County Courts of the fifth circuit of the State of Pennsylvania. Broadside, 1799. By Alexander Addison, President of those Courts. Folio 2pp printed, four columns to the page, lower margin lightly cropping one line of text, general toning, some slight tears without loss, some edge wear. Very Rare. RBH cites none since the 1970s

\$ 8,500.-

The Sedition Act of 1798 is considered the first significant challenge to the First Amendment of the U.S. Constitution, specifically regarding freedoms of speech and the press. While the First Amendment explicitly prohibits Congress from passing laws that abridge freedom of speech and freedom of the press, the Sedition Act criminalized certain types of expression, specifically those deemed critical of the federal government

This important and very rare broadside was issued by the Columbian Centinel, Boston, January 1, 1799. In it, Alexander Addison (1758–1807), serving as the president of the Court of Common Pleas of the Fifth Circuit of Pennsylvania, gave a charge to the grand jury in 1799 where he discussed the Sedition Act. He essentially defended the Sedition Act's constitutionality and emphasized the importance of respecting and supporting the government. Addison highlighted that the government had the right to protect itself against false and malicious criticisms that could incite unrest or rebellion. The Sedition Act posed a fundamental challenge to the constitutional principles of free expression. Though championed by Federalists who argued its necessity for national security, it was decried by Democratic-Republicans, led by Thomas Jefferson and James Madison, as a blatant infringement on individual liberties.



\$1000 REWARD POSTER FOR AN AFRICAN- AMERICAN

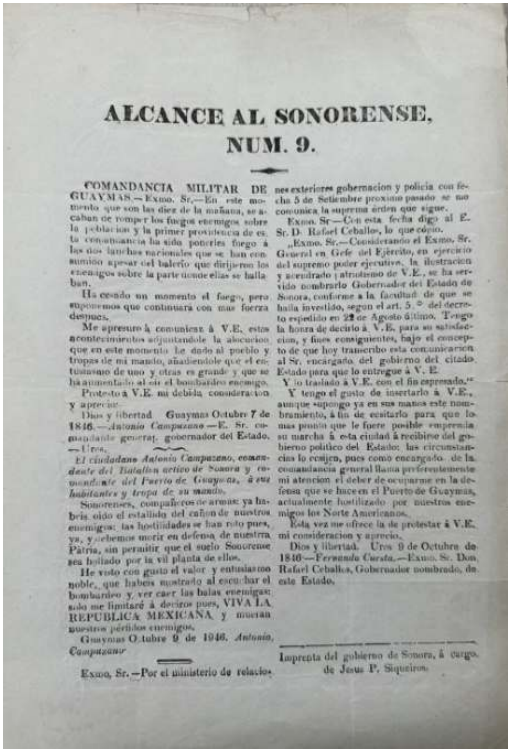
201. [AFRICAN-AMERICAN] [CIVIL RIGHTS] [REWARD POSTER] \$1000 REWARD for Anderson Reed "who was charged with murder" but while in custody "Seized by a mob and murdered". 28th February, 1870. Signed in type by John M. Palmer, Governor of Illinois. Broadside, 28 x 21 cm., with some toning and cooling. Old glue stains to recto from having been posted. A remarkable proclamation, issued by The Governor of Illinois, offering a \$1000 reward for the apprehension and conviction of those responsible for the lynching of an African American man accused of murder while in custody. This reward displayed the intent to prosecute those who violated Reed's civil rights, regardless of his race during the very month of the passage of the 15th Amendment. Possibly a unique surviving copy, not cited in OCLC.

\$ 3,500.-





In 1868, a German resident named Mr. Lutka was tragically killed in his residence. Two African-Americans, Joseph Marshall and Anderson Reed, were implicated in this heinous act. While Anderson Reed managed to flee, Joseph Marshall wasn't so fortunate. Rather than being detained and facing a just trial, an enraged group apprehended him, tethered him to a wagon, and gruesomely dragged him until he lost his life. By February 1870, authorities apprehended Anderson Reed in St. Louis. During his confinement, he was lynched before trial.



IMPORTANT MEXICAN WAR BROADSIDE

202. ALCANCE AL SONORENSE, NUM. 9. Imprenta del gobierno de Sonora, dirigida por Jesus P. Siqueiros, Ures [Sonora, Mexico] 1846, Broadside 33 x 22 cm., minor tears, but very good. RARE. Not in OCLC. A fiery and important early military communication including the burning of vessels and the fortification of positions, that led up to the important Battle of Guaymas in 1847

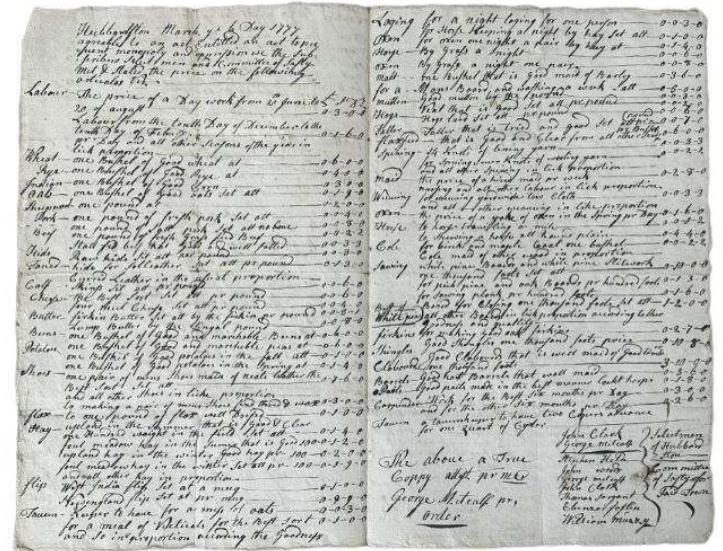
\$ 2,500.-

(rough trans:) MILITARY COMMAND OF GUAYMAS,—Exmo. Sr.—In this moment, when the first lights of dawn are seen, it has been reported by friends about the enemy's fires, and the first providence was to set fire to both launches, which have been sunk despite the barrels that are in the hands of the enemies on the part where they are located. It has fallen at the moment to fire, but we suppose that the fire will continue later, after. I hasten to communicate to Your Excellency these incidents adjoining that at this moment the evacuation has been ordered, leaving the location to the use of one and the other side and that I have ordered to set fire to the gunboat, and to the Protectorate, as a bombarded ship.

AMERICAN FINANCE DURING THE REVOLUTION

203. [AMERICAN FINANCE]. [AMERICAN REVOLUTION]. Manuscript of an American Revolutionary Committee of Safety for Price Controls. 4 pages (2 primary written pages), 33 x 21 cm. Entitled "BA. state Bill of the state of prices for the year 1777". Compiled by the selectmen and the Committee of Safety. Hubbardston, MA, March 6, 1777. Clean long tears without loss to the first leaf, and other small minor tears and fold. Lists many necessities as well as their regulated prices from lodging for horses to shoes and shingles.

\$ 1,750.-

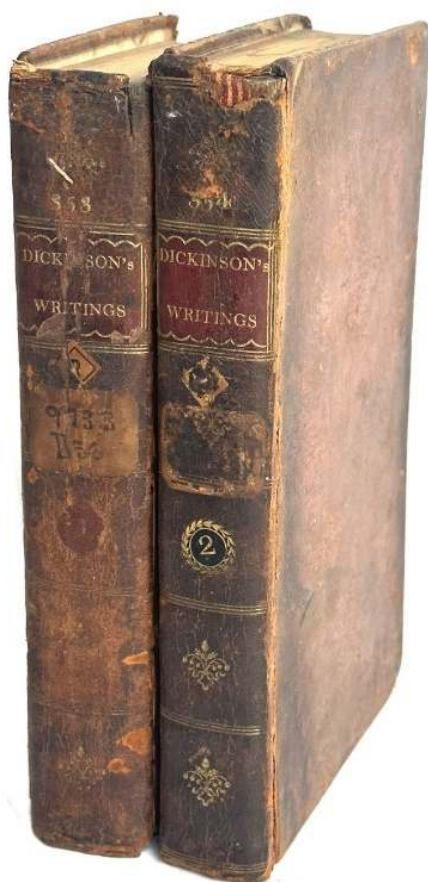




During the tumultuous period of the American Revolution, the Continental Congress grappled with the severe financial implications of a devalued "Continental currency." In this backdrop, the role of the Committee of Safety played a critical role.

This rare surviving 1777 safety committee document detailing price controls (notably in more stable English currency) stands as testament to this. It didn't just serve as an immediate remedy against rampant inflation; it became a blueprint that hinted at the foundational principles for a centralized, robust banking system. This document underscored the importance of systemic checks and balances in financial governance, foreshadowing the structured economic protocols of the Federal Republic. Thus, while the Committee of Safety dealt with immediate wartime exigencies, their vision – captured in this key document – was transformative. It provided an essential scaffold upon which the United States' federal banking system and the broader federal structure would be erected, ensuring economic stability and resilience in the nascent nation's future.

RARE POLITICAL WRITINGS OF FOUNDING FATHER JOHN DICKINSON



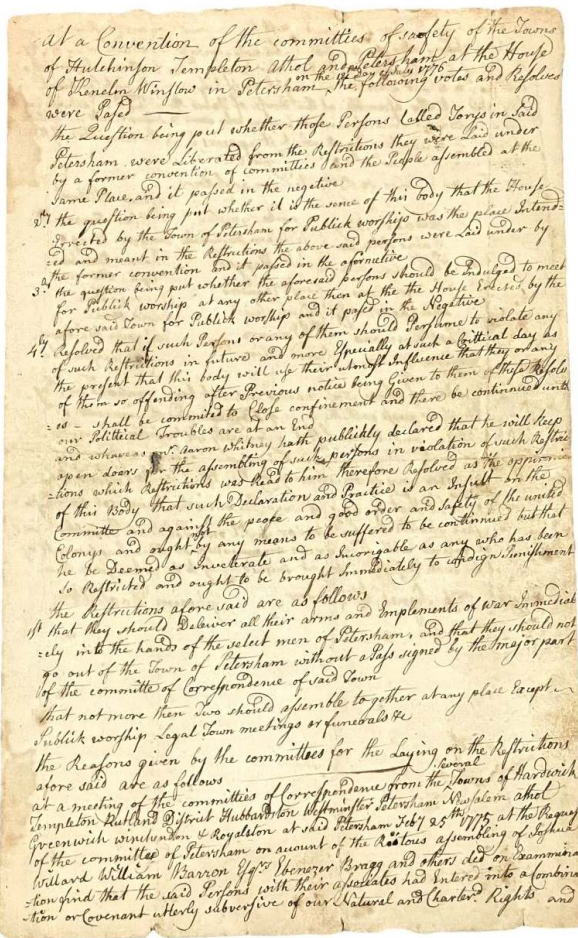
204. [AMERICAN REVOLUTION] DICKINSON, John. The Political Writings of John Dickinson, Esquire. Wilmington: Bonsal and Niles, 1801. Two volumes. 8vo., 19.5 x 12 cm. Contemporary full brown tree calf, worn, hinges tender, head of spine started to peel, spine of volume 1 heavily rubbed. Volume 2 contains at the end a 12-page Subscribers list, which includes Thomas Jefferson and James Madison. Ref: Sabin 20048. Howes D331. Shaw & Shoemaker 413. Rare in commerce.

\$ 2,750.-

Scarce first edition of the first collection of revolutionary and constitutional works by Founding Father John Dickinson. The 'Political Writings' offer a window into the thoughts of one of America's most influential founding fathers and provide important insights into the debates and controversies that shaped the early years of the United States.

The collected works include a number of essays, speeches, and letters that Dickinson wrote over the course of his long career as a politician and statesman. One of the most significant is "The Letters of Fabius," a series of essays that Dickinson wrote in 1787 in defence of the proposed United States Constitution. In these essays, Dickinson argues that the Constitution, with its system of checks and balances and its protections for individual rights, represents the best hope for securing the liberty and prosperity of the American people.

The work also contains the "The Declaration of the Causes and Necessity of Taking Up Arms," which Dickinson co-authored with Jefferson in 1775, as a response to the British government's increasing military presence in the American colonies. In this document, Dickinson argues that the colonists have a right to defend themselves against the British government's encroachments on their freedoms and that they must be prepared to take up arms if necessary to protect their liberty.



AN IMPORTANT AMERICAN REVOLUTION DOCUMENT JUST DAYS AFTER THE DECLARATION

205. [AMERICAN REVOLUTION][MANUSCRIPT]: Autograph Document Signed, by Ephraim Doolittle regarding a Crack Down on Loyalists in Massachusetts During the American Revolution]. Petersham, Ma. July 12, 1776.. [2]pp. Folio. Minor fold wear and foxing, a few tiny holes along the center fold, affecting just a handful of words. Very good.

\$ 12,000.-

A very interesting Revolutionary Massachusetts document, written at a critical moment in the course of the American Revolution. The first copies of the Dunlap broadside of the Declaration arrived in Boston on July 13, and the first Massachusetts printings were the same day, so it seems unlikely that the news had reached rural Petersham by July 12. Still, the Revolutionary spirit in central Massachusetts is evident, even obvious, in the present document.

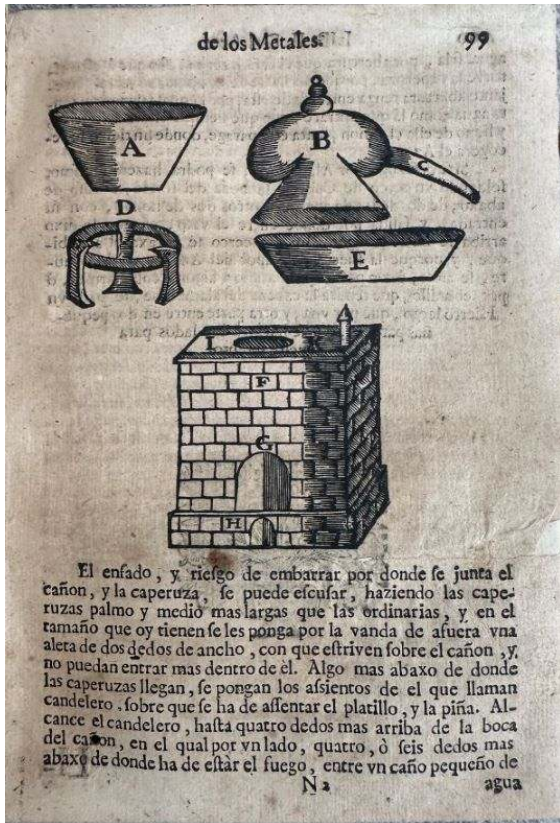
The document records the minutes of a meeting of several Massachusetts Committees of Safety, concluded just eight days after the signing of the Declaration of Independence. Ephraim Doolittle, who signed and probably wrote up these minutes, was a prominent figure and political agitator in Revolutionary Massachusetts.

He had served in the French and Indian War, at both Ticonderoga and Crown Point, and as a colonel of Massachusetts minutemen in 1775, participating at the Battle of Bunker Hill in June 1775.

The document begins: "At a Convention of the Committee of Safety of the Towns of Hutchinson, Templeton, Athol and Petersham." The meeting was called to discuss how Tories would be treated in these central Massachusetts towns. They resolved that Tories "should deliver all their arms and implements of war immediately into the hands of the selectmen of Petersham, and that they should not go out of the town of Petersham without a pass" and "that no more than two should assemble together at any place except public worship, legal town meetings, or funerals."

If any Tories "should presume to violate any such restrictions...at such a critical day as the present that this body will use their utmost influence that they...shall be committed to close confinement and there be continued until our political troubles are at an end." In particular, the Rev. Aaron Whitney, an outspoken Loyalist, was called out for punishment after having "publicly declared that he will keep open doors for the assembling of such persons." The minutes go on to trace the reasons for these restrictions, including a 1775 "riotous assembling" of several Tories who had "entered into a combination or covenant utterly subversive of our natural and charter'd rights and tending to strengthen and assist the enemies of our constitution."

A list of twenty-four restricted persons follows, including John Chandler, a prominent, long-time selectman and local politician who had once served alongside Doolittle, but whose Loyalist leanings made him an enemy at this point. In fact, this document can be seen as the culmination of the struggle between Loyalists and Revolutionaries in central Massachusetts. Doolittle and Chandler had been at odds for a decade regarding issues of taxation and other controversial matters related to the Crown, and the situation had now come to a head.



PROFOUNDLY INFLUENCED MINING IN THE AMERICAS

206. BARBA, Alvaro Alonso. *Arte de los metales, en que se enseña el verdadero beneficio de los de oro y plata por azogue: el modo de fundirlos todos, y cómo se han de refinar, y apartar unos de otros.* Madrid, Francisco Assensio, [1729] . 4to (7.5 x 5 inches) . Woodcut illustrations; browned, minor damp staining. Early limp vellum lacking leaf B4, with some corner loss and old repairs on A4-B3; internally toned. Nevertheless, presentable, and despite the flaw, VERY RARE with only 2 appearances in RBH and the last copy sold at the Honeyman sale., Palau 23623; Medina 2707; not in Hoover.

\$ 2,250.-

Second edition of Alvaro Alonso Barba's seminal New World text and illustrations on mining and metallurgy, reprinted here nearly ninety years after the original publication in 1640. In his dedication, publisher Francisco Assensio emphasizes his goal to preserve and perpetuate the fame of Barba's pioneering work. The edition also includes *Tratado de las antiguas minas de España* by Alonso Carrillo y Laso.

Barba (1569–1640), a secular Catholic priest born in Lepe, Spain, was one of the foremost metallurgists of his time. In 1609, he invented the

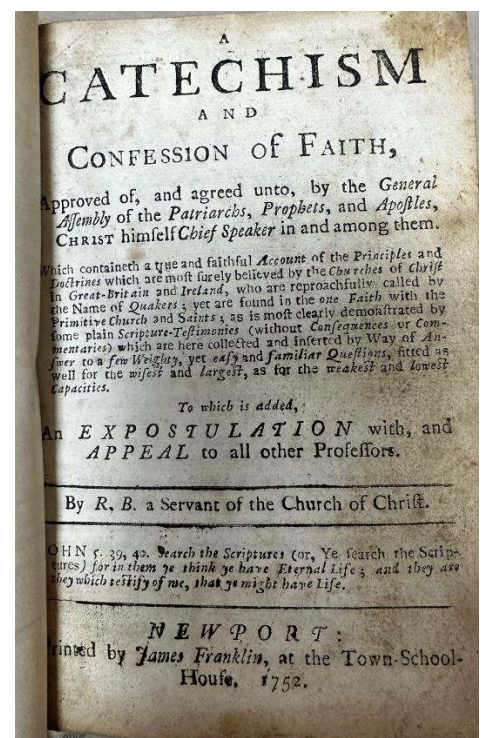
revolutionary pan amalgamation process, which involved extracting silver from ore by combining it with salt and mercury, then heating the mixture in shallow copper vessels. His *Arte de los metales* is the earliest known work on South American ores and minerals, offering detailed insights into mineral deposits in Bolivia and the methods of refining and separating precious metals. This second edition is particularly important as it marks an important milestone in the dissemination of Barba's methods, which profoundly influenced mining practices in the Americas.

VERY RARE SPECIMEN OF THE WORK OF JAMES FRANKLIN, THE ELDER BROTHER OF BENJAMIN FRANKLIN

207. BARCLAY, Robert. FRANKLIN, James (Printer). *A catechism and confession of faith, : approved of, and agreed unto, by the general assembly of the patriarchs, prophets, and apostles, Christ himself chief speaker in and among them. : Which containeth a true and faithful account of the principles and doctrines which are most surely believed by the churches of Christ in Great Britain and Ireland, who are reproachfully called by the name of Quakers.* Printed by James Franklin, at the Town-School-House., Newport [Rhode Island];, 1752. 12mo., Early 20th century calf; internally some toning and light staining to t.p. Provenance: purchased for \$14.20 at the 1891 J.R. Baker sale.

\$ 3,500.-

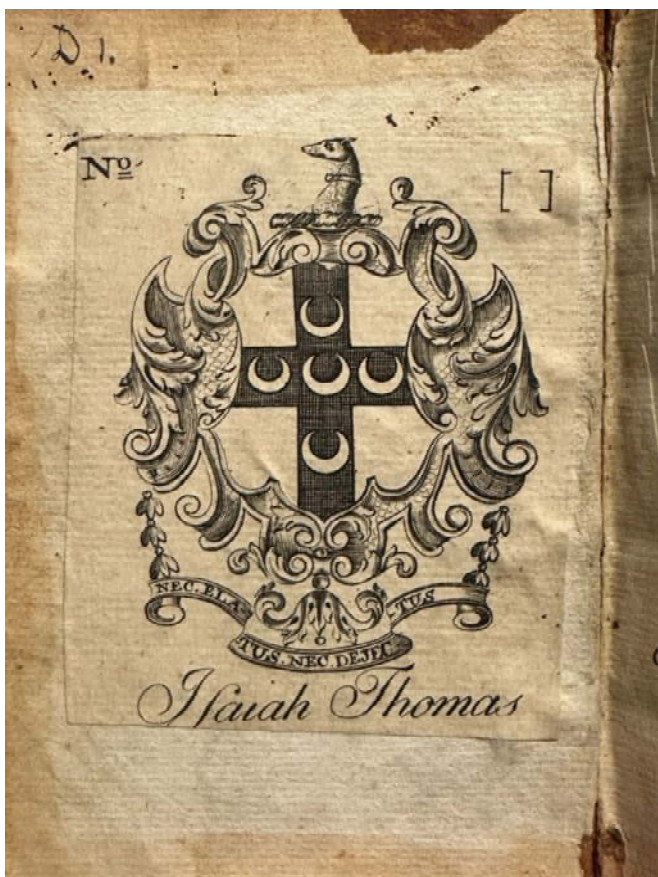
"A Catechism and Confession of Faith" by Robert Barclay is a seminal Quaker theological text, published in 1752. This catechism-style book delineates Quaker beliefs, utilizing a question-and-answer format to simplify complex doctrines. Barclay employs scriptural evidence to underpin the Quaker ethos, emphasizing





direct, personal spirituality and scriptural authority. The text is pivotal in defining Quaker religious tenets during a period of significant expansion in the American colonies.

James Franklin, who printed Barclay's book, was an influential early American printer based in Newport, Rhode Island, known for producing a mix of religious and political literature. Notably, he was the elder brother of Benjamin Franklin. Their relationship was complex and formative; Benjamin apprenticed under James, learning the printing trade before eventually establishing his own illustrious career.



PAUL REVERE-ENGRAVED BOOKPLATE OF ISAIAH THOMAS

208. BECON, Thomas. *The Reliques of Rome*, containing all such matters of Religion, as have in times past bene brought into the Church by the Pope and his adherentes: faithfully gathered out of the moste faithful writers of Chronicles and Histories, and nowe newly both diligently corrected & greatly augmented, to the singular profit of the Readers. London: John Day, 1563. 8vo, 13 x 9 cm. [28], 144, 147–247 of 266 leaves (lacking leaves after 247). Black letter text. Title within woodcut decorative border, with full-page woodcut portrait of the author to verso. Stamp of the American Antiquarian Association (AAA) to title page, deaccessioned years ago. STC 1755.

\$ 2,000.-

With the Paul Revere-engraved bookplate of Isaiah Thomas. Engraving, 3 3/4 x 3 inches. In addition to his silverwork and book illustrations, Paul Revere (1735–1818) engraved a small number of bookplates. This is the second bookplate he executed for Isaiah Thomas (1749–1831), the renowned patriot, publisher, and antiquarian. Brigham, *Paul Revere's Engravings*, p. 164, pl. 53.

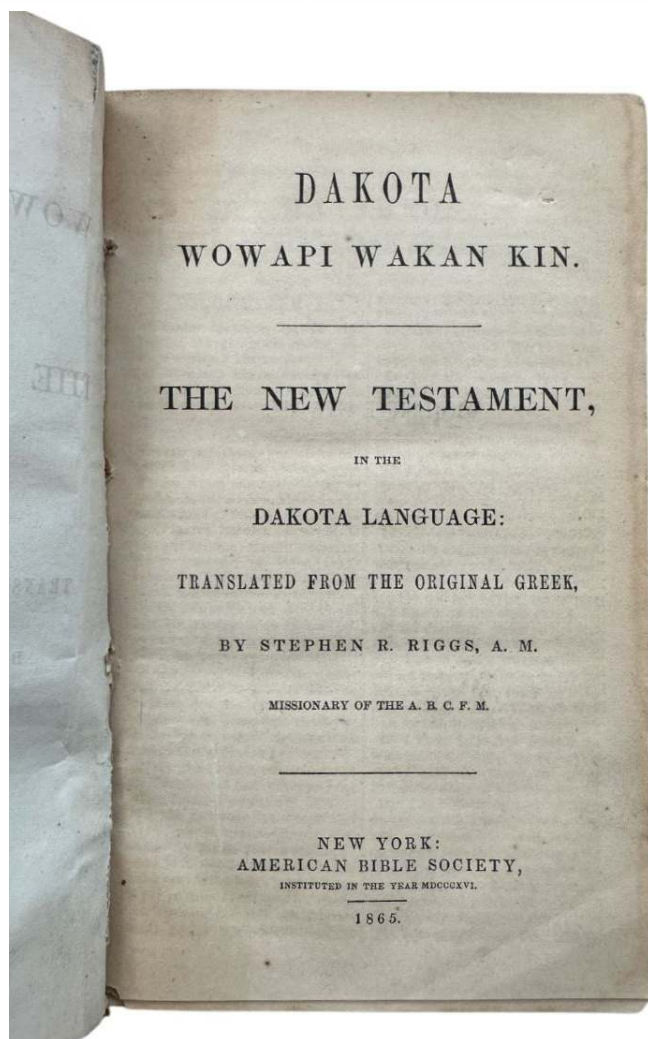
While bookplates of Thomas occasionally appear on the market, it is quite difficult to find one that remains affixed to its original volume.

A significant Elizabethan Protestant polemic, owned by one of early America's foremost printers and antiquarians.

Written in exile during the reign of Mary I, *Reliques of Rome* is a vehement denunciation of Roman Catholic doctrines and practices, which Becon condemns as unscriptural, idolatrous, and corrupt. The text opens with a Prophecie of Antichrist and includes a substantial preface to John, Bishop of Norwich, in which Becon rails against Catholic rule under Mary, lamenting the ignorance and scarcity that, he argues, characterized the era—contrasting it with the prosperity brought by Protestant reform.

The volume's connection to Isaiah Thomas adds an additional layer of significance. Thomas, an influential early American printer and historian, actively collected works that reflected the religious and ideological currents shaping colonial and early American thought. As a fervently Protestant work critiquing Catholicism, *Reliques of Rome* aligns with the anti-Catholic sentiments still pervasive in early America.

A rare survival with a distinguished provenance, linking the English Reformation to early American print culture.



THE BIBLE IN DAKOTA

209. (BIBLE IN DAKOTA) RIGGS, Stephen R. Dakota Wowapi Wakan Kin. The New Testament, in the Dakota Language: Translated from the Original Greek, by Stephen R. Riggs, A.M., Missionary of the A.B.C.F.M. New York: American Bible Society, 1865. 16mo, 17 x 11 cm pp. 408 pgs. Bound with: Dakota Wowapi Wakan Kin. The New Testament and Wicoicage Wowapi. The Books of Genesis and Proverbs. In the Santee dialect. Ref: Darlow & Moule 3140, 3141. Original embossed boards, worn; later unsympathetic library tape to spine. Ex-libris (Seminary deaccessioned), with a presentation label bearing the fictitious inscription "Sitting Bull"; old library card to rear; inner marginal strengthening; small perforated stamp. Very Rare, particularly in this two-volume format.

\$ 4,500.-

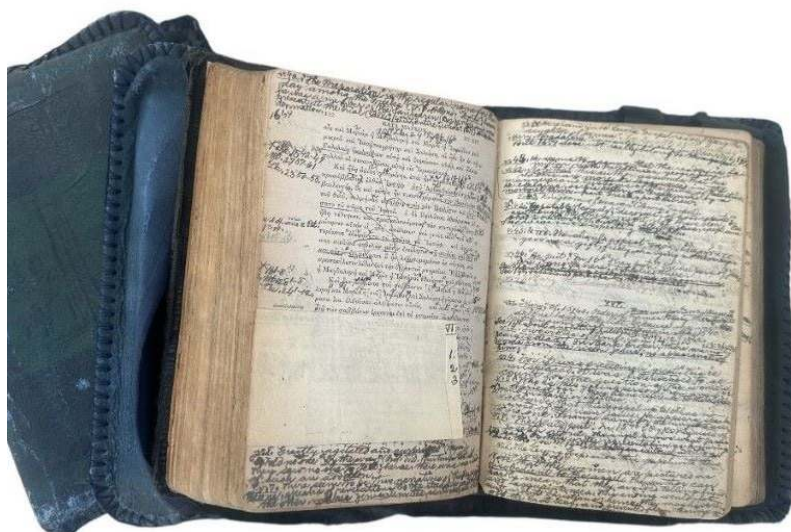
A significant linguistic and missionary work, the Dakota translation was undertaken by Riggs, a leading scholar of the language, and became a cornerstone of Christian literature among the Dakota people. The translation of the New Testament into Dakota represents a critical moment in the intersection of linguistic preservation, missionary activity, and Indigenous resistance to cultural erasure. This publication aligns with the 19th-century missionary practice of linguistic engagement as a means of religious conversion, paralleling similar efforts among other Indigenous nations. However, it also inadvertently preserved elements of the Dakota language at a time when Indigenous oral traditions faced increasing suppression under U.S. assimilationist policies

A HEAVILY ANNOTATED AMERICAN BIBLE

210. [BIBLE] The New Testament in the Original Greek. Harper & Brothers, New York, 1881. One volume expanded into two with heavy annotations and additional pages interleaved for note-taking. Preliminary leaves, [vii]-xc, 580 pages, illustrations.

\$ 750.-

This copy is one of the most extensively annotated books we have encountered, with meticulous notes by R.R. Lloyd, Class of 1887, Chicago Theological Institute. Bound in handmade black protective cloth wrappers over split and worn binding. The annotations reflect the intellectual rigor and



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



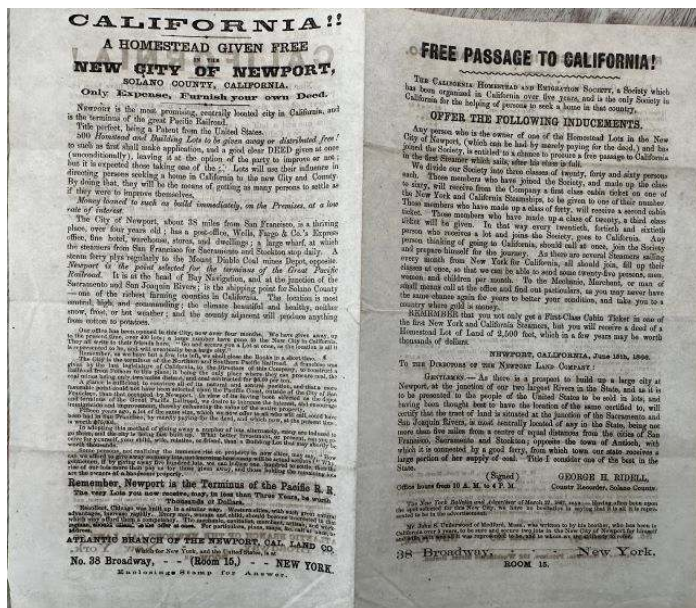
theological engagement of late 19th century seminarians, particularly at a time when higher criticism and philological studies were reshaping Biblical scholarship in America. R.R. Lloyd's exhaustive marginalia, likely completed during his theological training, provide a unique lens into how scripture was studied, interpreted, and debated during a period of significant religious and academic transformation.

AN EARLY DEPICTION OF BOOKSELLERS SHOPFRONT

211. BLAKE, Joh, Laurie. Evenings in Boston. Boston 1827 Bowles and Dearborn. 131 pp. 12 mo. (150 x 95 mm). Half leather. Original covers.

\$ 350.-

John Lauris Blake (December 21, 1788 – July 6, 1857) was an American clergyman and bestselling author. He is best known as the author of the General Biographical Dictionary. The front cover has an ugly stain, but the back cover has a charming engraving of a Boston bookseller's shopfront.



1866 REAL ESTATE DEVELOPMENT IN CALIFORNIA BROADSIDE

212. [BROADSIDE] California!! A Homestead Given Free in the New City of Newport, Solano County, California [circa 1867]: 2 unnumbered pages; folded 8vo; 23 cm. Collinsville (Calif.); Newport Land Co. The name of Newport was changed to Collinsville shortly after its founding. This is a rare broadside, with OCLC listing only one copy. It highlights the wage rates in San Francisco and promotes the homestead lots being offered, suggesting that "the very lots you now receive, may, in less than three years, be worth thousands of dollars."

\$ 1,750.-

THE OLDEST BROADSIDE PRINTED IN SAN FRANCISCO IN PRIVATE HANDS

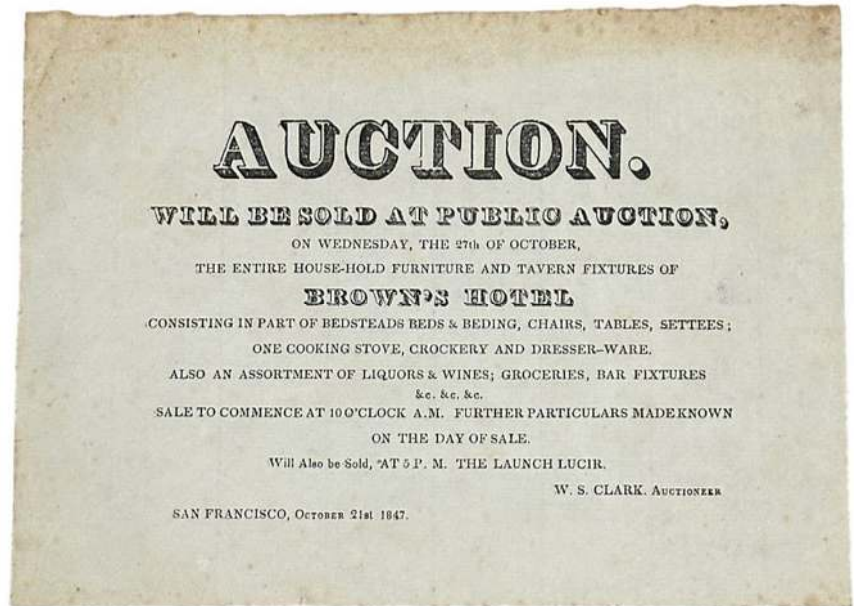
213. [BROWN'S HOTEL] Broadside, printed on one side, 16.0 x 21.5 cm.. Auction. Will be sold . . . on Wednesday, the 27th, of October, the entire house-hold furniture and tavern fixtures of Brown's Hotel. . . W.S. Clark, Auctioneer. October 21, 1847. Provenance: Howell, 1979.

\$ 16,000.-



A survivor from San Francisco's earliest days, printed the very year General Stephen W. Kearny renamed Yerba Buena San Francisco, in honor of Saint Francis of Assisi.

Brown's Hotel was built in 1846 and owned by William A. Leidesdorff. It was leased to John Henry Brown, the well-known San Francisco character who wrote the classic *Reminiscences and Incidents of "The Early Days" of San Francisco*, the best and most vivid account of San Francisco on the eve of the Gold Rush. It was a popular spot and the center for burgeoning town's gambling activity. In late October 1847, Brown had had a dispute with Leidesdorff over the lease and Brown forfeited the premises. The *California Star* of October 23, 1847 announced the name change to City Hotel, and the building remained the most sought-after lodgings for businessmen and fortune seekers during the Gold Rush.,

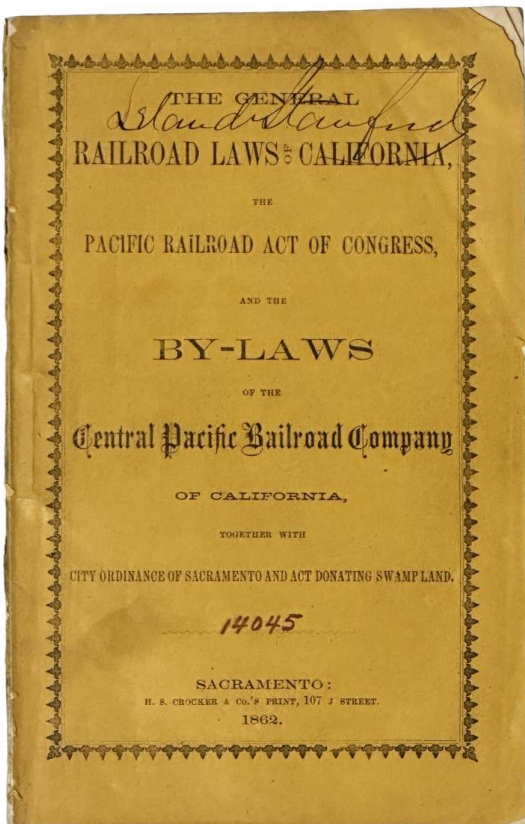


*LELAND STANFORD'S PERSONAL COPY - THE BIRTH OF THE
 TRANSCONTINENTAL RAILROAD*

214. [CALIFORNIA] **CENTRAL PACIFIC RAILROAD COMPANY** The General Railroad Laws of California, The Pacific Railroad Act of Congress, and the By-Laws of the Central Pacific Railroad Company of California. Sacramento, H. S. Crocker, 8vo., 22.5 x 14.5 cm. 104 pp. Original orange printed wrappers, some soiling, minor chipping to corners, some chipping to spine, old call numbers to front wrapper, Signed boldly at top by Leland Stanford. Extremely Rare. No copy appears in RBH since the Streeter copy, that sole copy notably not signed.

\$ 25,000.-

The Ceremonial Spike marking the completion of the Transcontinental Railroad, which recently sold at auction for \$2.2 Million, bore engraved words that elegantly celebrated the enterprise that "banded a continent, dictated a pathway to commerce." In many ways, this remarkable survivor is the bookend to that triumph: the very beginning of the enterprise that would ensure America's Manifest Destiny - owned by the man central to that effort. Stanford was one of only two Central Pacific directors to attend the Gold Spike ceremony at Promontory Summit Utah.





The Central Pacific Railroad (CPRR) was a rail company chartered by U.S. Congress in 1862 to build a railroad eastwards from Sacramento, California, to complete the western part of the "First transcontinental railroad" in North America. Leland Stanford was one of the "Big Four" entrepreneurs who financed and built the Central Pacific Railroad, along with Collis P. Huntington, Mark Hopkins, and Charles Crocker. These robber barons provided the necessary capital, political influence, and construction expertise to lay the tracks for the first transcontinental railroad in the United States.

This foundational document of the Central Pacific Railroad was owned by Stanford while he served as the governor of California from 1861 to 1863, during which time he signed legislation that provided government support for the railroad's construction.

VERY RARE AND UNUSUAL 18th CENTURY EMBROIDERED SILK MEXICAN BINDING

215. CASTRO, José Agustín de El triunfo del silencio : cancion heroica, que al glorioso martirio del inclito sagrado protector del sigilo sacramental San Juan Nepomuceno. Mexico, 1786. small 4to. : 8 unnumbered pages, 67 pages, 1 unnumbered page, 1 leaf of plates: illustration; Pagination errors with pages 40 and 43 misnumbered as 30 and 34. Engraving of the martyrdom of Saint John of Nepomuk on the recto of a preliminary leaf. Features decorative head- and tailpieces. Text in Spanish. "Con las licencias necesarias." In a rare silk 18th century Mexican binding with armorial to recto and the Virgin of Guadalupe to verso. A binding of this quality almost certainly belonged to Mexican aristocracy.

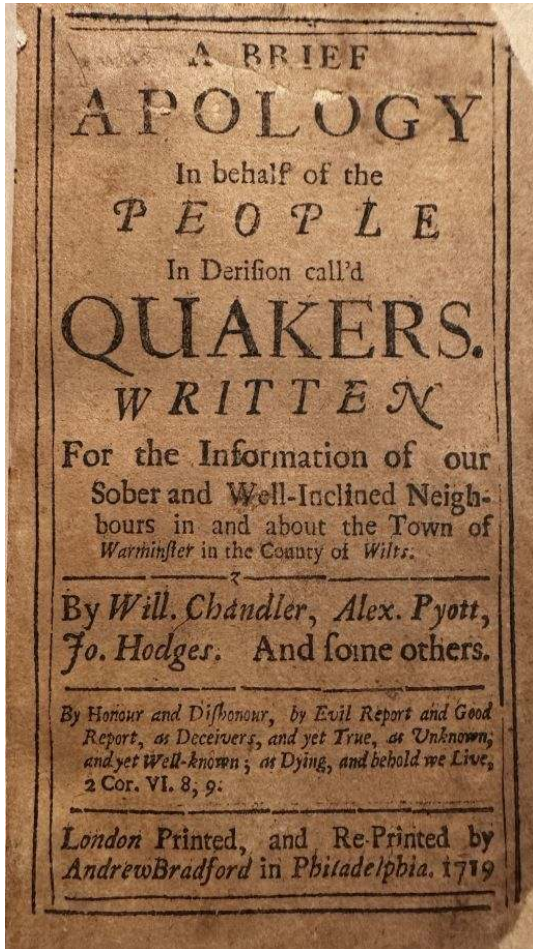
\$ 3,500.-



Saint John of Nepomuk (circa 1340–1393), a Czech saint and Catholic priest, is venerated for his martyrdom in defense of the sacramental seal of confession. He was drowned in the Vltava River by order of King Wenceslaus IV of Bohemia after refusing to reveal the confessional secrets of the queen. His cult became prominent in Catholic Europe and the Americas, symbolizing unwavering faith and loyalty to religious principles.



This 1786 publication, printed in Mexico by the renowned Felipe de Zúñiga y Ontiveros, exemplifies the flourishing devotional literature of colonial Mexico. Combining poetry with engraving, it presents St. John of Nepomuk as a model of heroic virtue and piety. The text not only reflects the transatlantic spread of his cult but also underscores the role of printed works in solidifying Catholic devotion in colonial society.



A DEFENSE OF THE QUAKER FAITH

216. CHANDLER (Will.) and others. *A Brief Apology In behalf of the People in Derision call'd Quakers.* Written for the Information of our Sober and Well-Inclined Neighbours in and about the Town of Warminster in the County of Wilts. By Will. Chandler, Alex. Pyott, Jo. Hodges, Philadelphia, Andrew Bradford 1719. 12 mio. 104 pp. title page browned and rebacked with minor losses (no text loss), p. 102 margin relaid, p. 103 partially relaid with l.r. loss intruding into text. 19th century calf and marbled boards. EXTREMELY RARE, no copies at auction.

\$ 4,500.-

A defense and explanation of the Quaker faith, aimed at clarifying misconceptions and addressing the prejudices held against them.

Andrew Bradford had Quaker connections, primarily through his father, William Bradford, who was associated with the Quakers. His printing business in Philadelphia served the Quaker community among others, given the city's Quaker roots and the community's need for printed materials, such as pamphlets, books, and documents related to their religious and social practices. Andrew Bradford, following in his father's footsteps in the printing business, would have naturally inherited these connections and maintained them through his work.

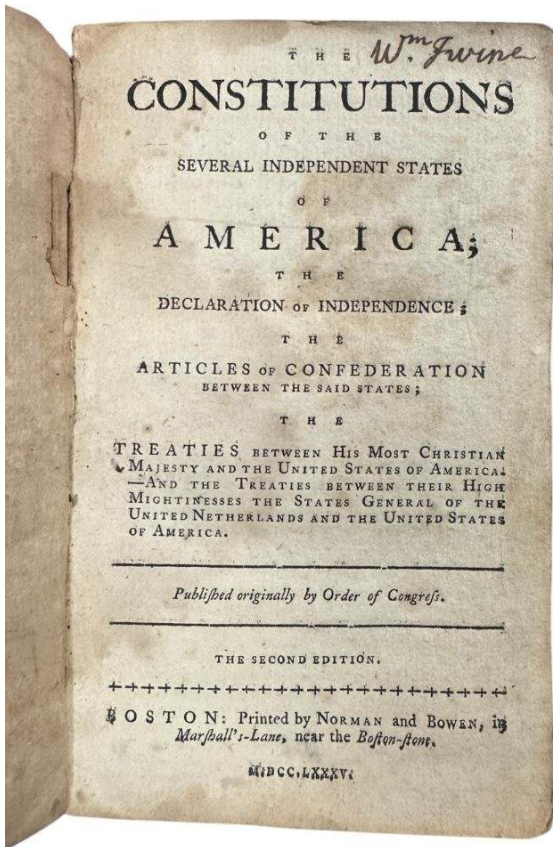
OWNED BY A DELEGATE OF THE CONTINENTAL CONGRESS

217. [CONTINENTAL CONGRESS]. *The Constitutions of Several Independent States of America; The Declaration of Independence; The Articles of Confederation Between the Said States; the Treaties Between His Most Christian Majesty and the United States of America.* The Second Edition. Published originally by Order of Congress. Boston: Printed by Norman and Bowen, 1785. 8vo. Contemporary calf in relatively poor shape, with boards detached and textblock springing requiring restoration, but given the provenance left in original shape.

\$ 2,750.-

Provenance: Signed on the upper title page of William Irvine (1741–1804), member of the Continental Congress and Brigadier General in the American Revolutionary War.

The second edition of the authorized printing of America's founding documents, this volume brings together the first collected state constitutions, the Declaration of Independence, the Articles of Confederation, and pivotal treaties,



including the Treaty of Amity and Commerce and the Treaty of Alliance with France. Originally published in Philadelphia in 1781 in an edition of only 200 copies by order of the Continental Congress, this edition was printed just two years after the Treaty of Paris, which formally ended the American Revolution. Serving as a foundational legal and constitutional reference, it reflects the evolving governance of the newly independent states, highlighting the legal frameworks that shaped the early republic. The inclusion of treaties with France, the Netherlands, and Great Britain underscores the diplomatic efforts crucial to securing American sovereignty.

This copy bears the signature of William Irvine, an important Revolutionary War general and delegate to the Continental Congress (1786–88) from Pennsylvania. A physician by training, Irvine initially served as a ship's surgeon in the Royal Navy before aligning with the patriot cause. During the war, he commanded Pennsylvania troops and played a critical role in defending the western frontier. His tenure in the Continental Congress placed him at the center of national governance during the fragile post-war period, where he contributed to shaping military policy and land distribution. Irvine later participated in quelling the Whiskey Rebellion (1794), further solidifying his influence in Pennsylvania's early governance.

Irvine's personal copy on this volume is of particular importance, as it directly links this foundational constitutional work to a Continental Congress delegate who helped navigate the transition from war to governance. His ownership underscores the significance of this volume as a working reference among early American policymakers, reinforcing the vital role of state constitutions and treaties in securing the nation's independence and legal framework.

A significant association copy of a foundational American political work.

AFRICA SLAVE TRADE - THE APPLICATION OF THE DECLARATION OF INDEPENDENCE TO SLAVERY

218. DANA, James. The African Slave Trade. A Discourse Delivered in the City of New Haven September 9, 1790, before the Connecticut Society for the Promotion of Freedom 8vo. 33 pages + last blank, with half title. Disbound tract as issue, some reinforcement to spine. Rare First Edition Evans, 23308.

\$ 2,250.-

The tract quotes the principles of the Declaration of Independence (p.28)—that "All men are created equal and are endowed by their Creator with certain unalienable rights" James Dana emphasized the inherent equality of all people and the moral inconsistency of a nation founded on liberty yet upholding slavery. He highlighted the contradiction between the ideals of freedom expressed in the Declaration and the reality of enslaving others, urging society to extend the same unalienable rights to enslaved Africans.

Districts.	Free white males of 16 years and upwards, including heads of families	Free white males under 16 years,	Free white females, including heads of families	All other free persons,	Slaves,
Maine,	24,384	24,748	46,870	538	None.
N. Hampshire,	36,086	34,851	70,160	630	158
Massachusetts,	95,453	87,289	190,582	5463	None.
Rhode-Island,	16,019	15,799	32,652	3407	928
Connecticut,	60,523	54,403	117,448	2808	2764
Vermont,	22,435	22,328	40,505	252	16
New-York,	83,700	78,122	152,320	4654	21,324
New-Jersey,	45,251	41,416	82,287	2762	11,453
Pennsylvania,	110,788	106,948	206,363	6537	3737
Delaware,	11,783	12,143	22,384	3899	8887
Maryland,	55,915	51,339	101,395	8027	103,036
Virginia,	110,936	116,135	215,046	12,868	292,627
N. Carolina,	69,988	77,506	140,710	4975	100,572
S. Carolina,					80,000
Georgia,	13,103	14,044	25,739	398	29,264
Kentucky,	15,154	17,057	28,922	114	12,430
S.W. Territory	6,271	10,277	15,365	361	3417
N.W. Ditto,					
Total,	781,769	764,405	1,488,748	57,709	670,633

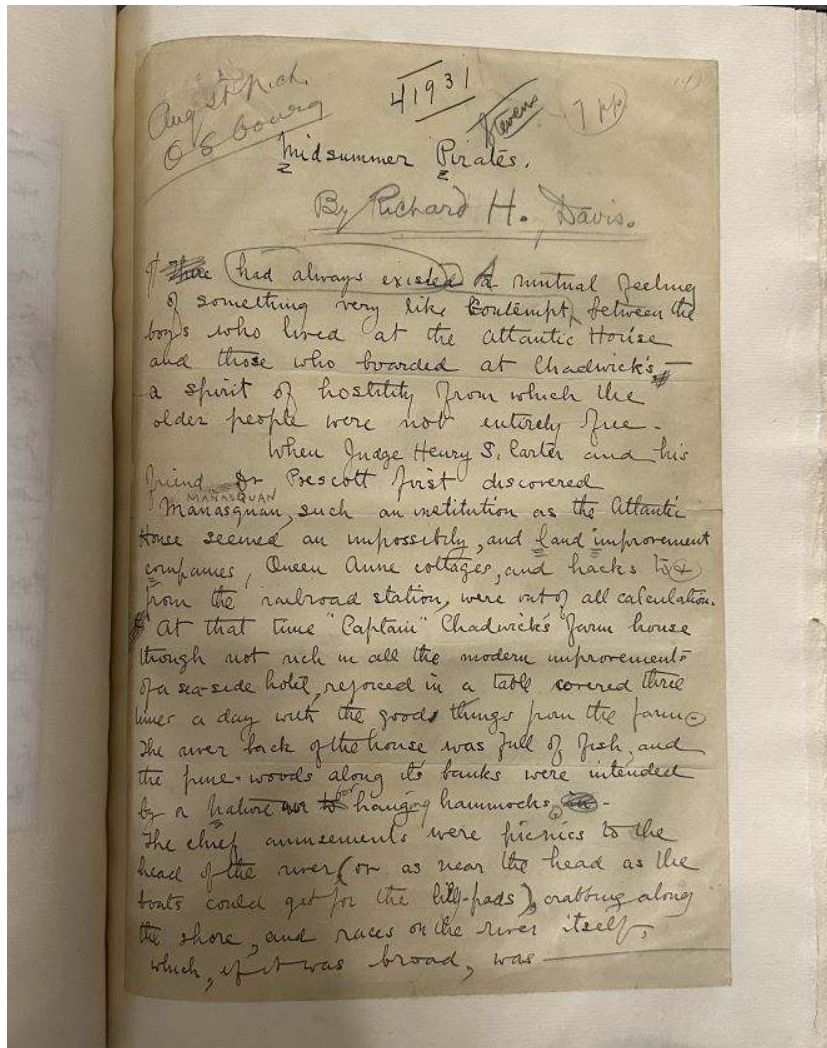
KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



"The African Slave Trade" (1790) is a key early post-Revolutionary anti-slavery tract, delivered before the Connecticut Society for the Promotion of Freedom. It condemned the slave trade, reflecting the growing abolitionist sentiment fuelled by the ideals of liberty and equality from the Revolution. Dana, a respected pastor in New Haven, used his platform to challenge slavery, contributing to early efforts that laid the groundwork for the abolitionist movement that would grow in the following decades. Connecticut's Society for the Promotion of Freedom and the Pennsylvania Abolition Society (organized in 1775) were among the earliest anti-slavery movements in the U.S. James Dana's 1790 discourse, with detailed investigations and statistics (pg. 21-22), was one of the first to gain widespread attention.

"PLAYED A MAJOR ROLE IN THE EVOLUTION OF THE AMERICAN MAGAZINE" RICHARD HARDING DAVIS, ORIGINAL MANUSCRIPT



219. DAVIS, Richard Harding. "Midsummer Pirates." Circa 1889. A finely crafted custom-bound folio (14.25" x 10") comprising the complete original manuscript of Davis's work, spanning 28 leaves, with corrections throughout and signed by Davis on the final leaf. Also included are the proof sheets of the printed version, 9 leaves in total, featuring further corrections, a one-page manuscript synopsis of the story, a four-page autograph letter signed by Davis, written in ink and addressed to St. Nicholas Magazine discussing the story's publication, a hand-drawn map intended as an illustration, and a three-page letter from the publisher, written in pencil, relating to revisions and editorial feedback. All elements are meticulously mounted at the edges to support sheets of handmade laid paper, bound into a volume that is finely dressed in full blue levant morocco, gilt dentelles with floral onlays at the corners, and is finished with blue silk doublures and endpapers.

\$ 2,750.-

Richard Harding Davis was a pivotal figure in late 19th-century American journalism and literature, with a keen sense of the burgeoning magazine industry of his era. The manuscript of "Midsummer Pirates," published in St. Nicholas Magazine in August 1889 and later appearing in his *Stories for Boys* (1891), provides a vivid snapshot of the publishing landscape of the time. This collection offers a rare behind-the-scenes look at the publishing process, showcasing not just Davis's original manuscript and proofs but also his direct involvement in shaping the final product.

The corrections on the manuscript and proofs reveal the iterative nature of editing, while Davis's correspondence with the magazine sheds light on the collaborative dynamics between author and publisher. The inclusion of a hand-drawn map by Davis underscores the importance of visual storytelling in the period's magazines, appealing directly



to young readers. Together, these elements paint a detailed picture of how stories were refined, packaged, and presented, reflecting the standards and practices that defined American magazine publishing during a key period of growth and innovation.

Davis's work extended beyond literary pursuits; he was a close friend of Theodore Roosevelt and played a significant role in bolstering Roosevelt's political career through his vivid writing. Davis helped craft the legend of the Rough Riders, a group with which he was so closely identified that he was made an honorary member. His portrayal of Roosevelt and the Rough Riders in his reporting and storytelling greatly assisted in creating the public persona of Roosevelt as a heroic and rugged leader.

TONTINE COFFEE HOUSE- PRECURSOR TO THE NY STOCK EXCHANGE

220. [FINANCE] MANUSCRIPT, 2 pp, Dated April 10, 1797 Real Estate Auction document, pertaining to property from the Estate of Elbert Haring. The document is signed in print by Ephraim Hart and autographed by William Robins, printer of the Daily newspaper, who verified the auction's publication. James M. Hughes, Master in chancery, also signed it by court order. Additionally, it bears the printed signature of William Ward Burrows.

Tontine coffee house material is extremely rare on the market.

\$ 4,900.-

The Tontine Coffee House, the precursor to the New York Stock Exchange, was a coffeehouse in NYC, which served as a significant meeting place for traders and merchants during the late 18th century. It was here that in 1792, the famous Buttonwood Agreement was signed, which laid the foundation for what would become the New York Stock Exchange,

The coffee house brimmed with underwriters, brokers, merchants, traders, and politicians; selling, purchasing, trafficking, or insuring; some reading, others eagerly inquiring the news [...] The steps and balcony of the coffee-house were crowded with people bidding, or listening to the several auctioneers, who had elevated themselves upon a hogshhead of sugar, a puncheon of rum, or a bale of cotton; and with Stentorian voices were exclaiming, "Once, twice. Once, twice"

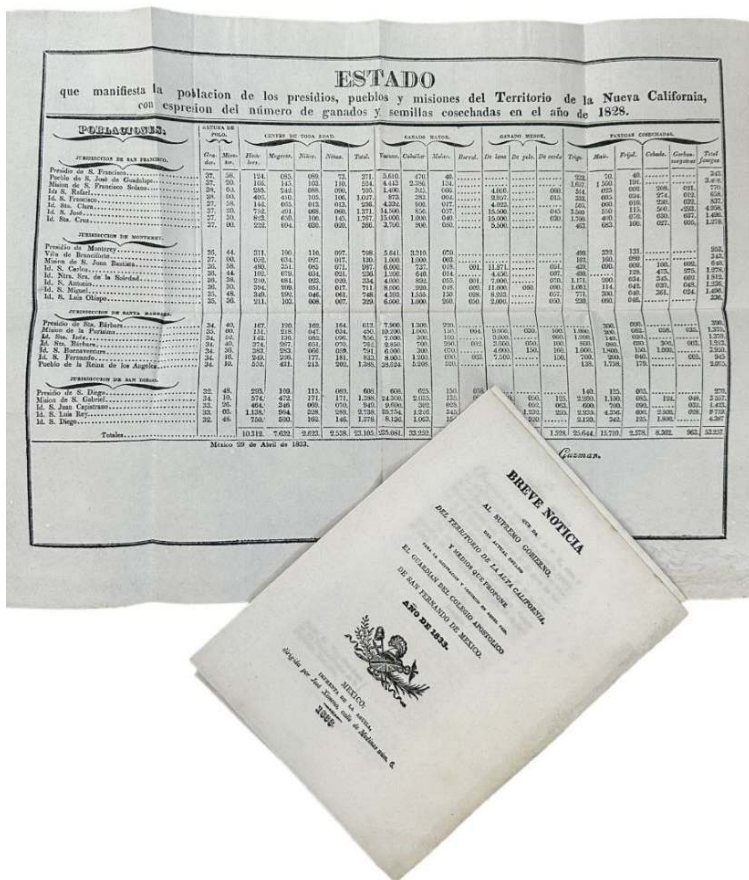
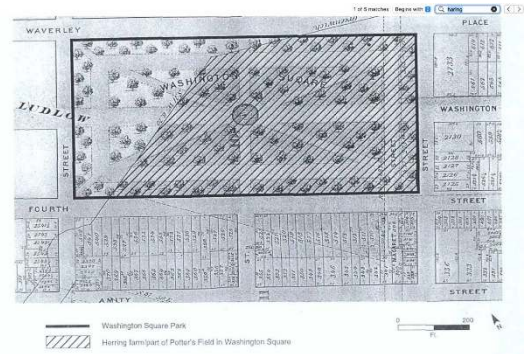
The auction in the manuscript was held on April 10, 1797, just months after the Tontine Coffee house opened its doors, and centered on the sale of an estate that is now part of Washington Square.

Originally, these lands consisted of small farms known as "the Negroes' Lots," owned by slaves freed but indentured by the Dutch West India Company, possibly the earliest instance of land ownership by a freed black slave in the colonies. The property subsequently passed to Susannah Anthony Roberts, an early instance of property ownership by a black woman. Eventually it became the Elbert Haring estate and the sale of these lands to the City of New York, played a crucial role in the formation of Washington Square.



Ephraim Hart (1747-1825) Ephraim Hart, a distinguished Jewish financier and a signatory of the 1792 Buttonwood Agreement, which laid the foundations for the New York Stock Exchange. His involvement highlights the substantial contributions of the Jewish community to the early American economy, reflecting the diversity of the emerging financial industry in the United States.

Source: "Washington Square Park: Phase 1A Archaeological Assessment," New York City Department of Parks & Recreation, http://s-media.nyc.gov/agencies/lpc/arch_reports/821.pdf



ONE Of WAGNER'S 20 RAREST AND MOST IMPORTANT CALIFORNIANA

221. GUZMAN'S BREVE NOTICIAS. Breve Noticia que da al Supremo Gobierno, del actual estado del Territorio de la Alta California, y medios que propone para la illustration y comercio en aquel pais, El Guardian del Colegio Apostolico de San Fernando de Mexico. Año de 1833.. Imprenta de la Aquila, dirigida por Jose Ximeno, calle de Medinas num. 6, 1833. 8vo.. Folding plate. 8 pp. Loose disbound sheets as issued. Graff 1696, Cowan, 1933, p. 254, Streeter IV-2467

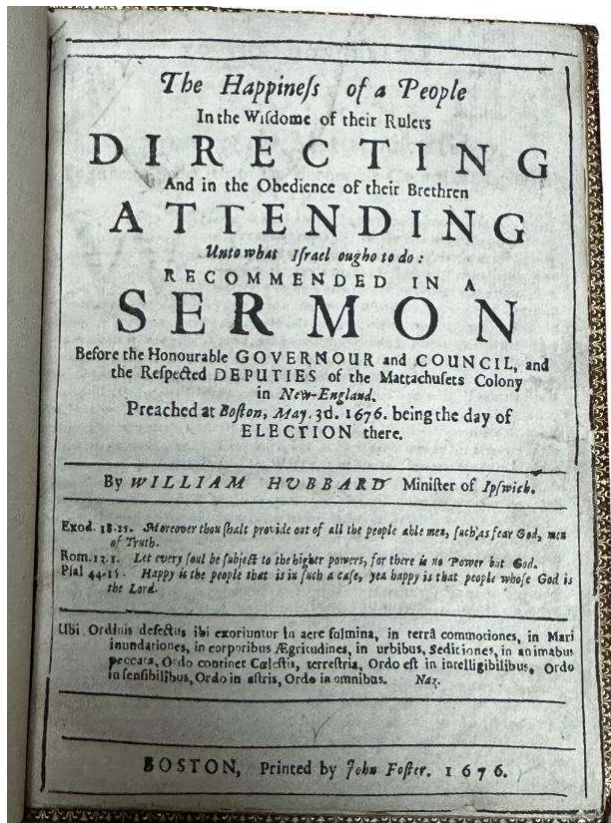
The most detailed look at California before the Gold Rush.

\$ 2,000.-

In 1945, the book was considered to be excessively rare with only 2 known copies. The California Historical Quarterly for September, 1926 described it in the following excited manner: "One of the treasures of the Henry E. Huntington Library and Art Gallery is an eight page pamphlet by Jose Maria Guzman describing the Territory of Alta California in 1828."

So rare is this little book that it has apparently escaped all notice by historians and bibliographers. Its importance lies in its character as an official report on the Mission districts at the time of secularization. It is significant that although the work was printed in 1833 the statistical information dates back five years previous to that. "

Wagner also considered this pamphlet to be of the utmost importance and rarity, but since that date other copies have appeared on the market in fresh condition, and it is assumed a small remainder stock of them must have been discovered in Mexico



PRINTED 1676 IN BOSTON - AN AMERICAN INCUNABLE

222. HUBBARD, William (1621-1704). The Happiness of a People In the Wisdome of their Rulers Directing And in Obedience to their Brethren Attending Unto What Israel ought to do: Recommended in a Sermon Before the Honourable Governour and Council...the day of Election. Boston: John Foster, 1676. 4to.,. Title-page within double rule border possibly a first or variant issue without woodcut headpiece.. Nineteenth-century calf, last leaf replaced in a 19th century hand.

\$ 14,000.-

One of the earliest John Foster imprints, who is credited with producing the first printed image in British colonial America and printing the first map to appear in the colonies.

Hubbard's speech, printed in only the second year after printing was established in Boston, stands as a significant historical document, particularly in the tradition of Election Sermons in New England's civic-religious life.

These sermons were platforms for addressing political leaders and the public on governance and societal duties, laden with biblical and historical references. It is addressed to Governor Leveret, the Council, and the magistrates of Massachusetts-Bay, wherein William Hubbard, a preacher from Ipswich, emphasized the importance of civil liberty. He stated, "*You are now called to the exercise of your civill Liberty (wherein much of your other libertys are bound up),*" advocating for "*the regular, conscientious proceeding in this business of Election.*" This, he argued, allows the populace "*the liberty to choose their own rulers,*" while referencing an extensive array of Biblical and historical examples.

The sermon not only sheds light on the theological underpinnings of governance in early colonies but also reflects the early colonial political thought. Hubbard's ideas are a precursor to later American political thought, particularly the emphasis on civil liberty and participatory governance.

While still far from the democratic ideals of later centuries, it shows an early grappling with ideas of governance by consent and the role of citizens in choosing their rulers.

EXCEEDINGLY RARE INQUISITION IN MEXICO - EARLY MEXICAN PRINTMAKING

223. [INQUISITION] Reglas y Constitviones, que han de guardar los señores Inquisidores, Fiscales, Secretarios, Oficiales, Calificadores, Consultores, Abogados, Comisarios, Notarios, Honestas Personas, Capellanes, Familiares, y otros cualesquier Ministros del Tribunal del Santo Oficio de la Inquisición de esta Ciudad de México, como cofrades de la nobilísima y santa cofradía de señor San Pedro Mártir: Principal Patrono, y Fundador del Santo Oficio de la Inquisición. Mexico: Imprenta del Secreto del Santo Oficio, por la Viuda de Bernardo Calderón, 1659. Folio, 20 leaves. Original limp vellum (with light u.r. corner wear) and natural imperfections; internally some marginal damp staining or spotting, but generally a very good copy.

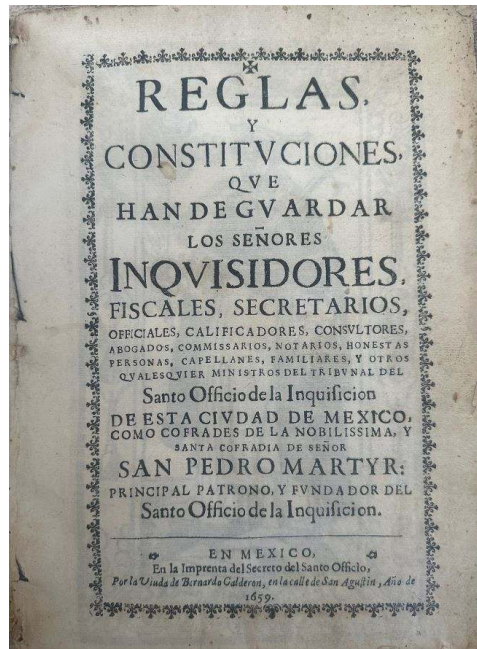
\$ 15,000.-

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS

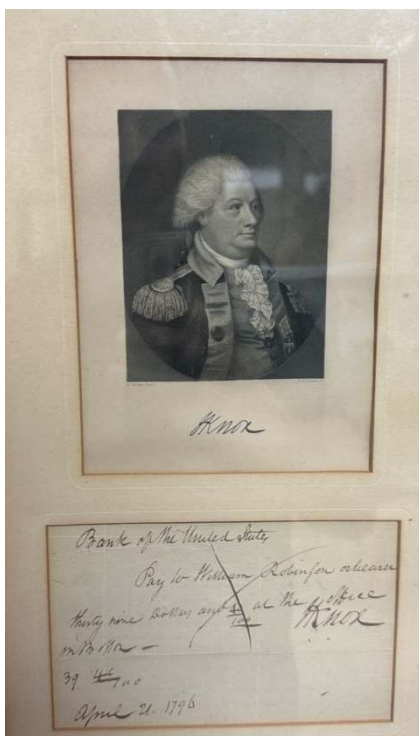


First edition. An exceedingly rare and highly significant Inquisitorial publication, issued by the Holy Office in Mexico.



The volume was printed on the presses of the Inquisition itself and sets forth the constitutions and rules for the prestigious religious confraternity of St. Peter Martyr, the patron and founder of the Holy Office of the Inquisition. The text includes a concise history of the establishment of the Inquisition under the Catholic Sovereigns, its endorsement by St. Peter Martyr, and relevant papal edicts.

The volume is further distinguished by three full-page woodcuts—an extraordinary example of early Mexican printmaking—depicting St. Peter Martyr, the arms of Spain, and the arms of the Inquisition. Each page of text is enclosed within a narrow woodcut border. Ref: J.C.B., III, p. 21; Medina, 863; Palau, 256082; Sabin, 68896. Note: Palau is cited as the only bibliographer to have seen a complete copy.

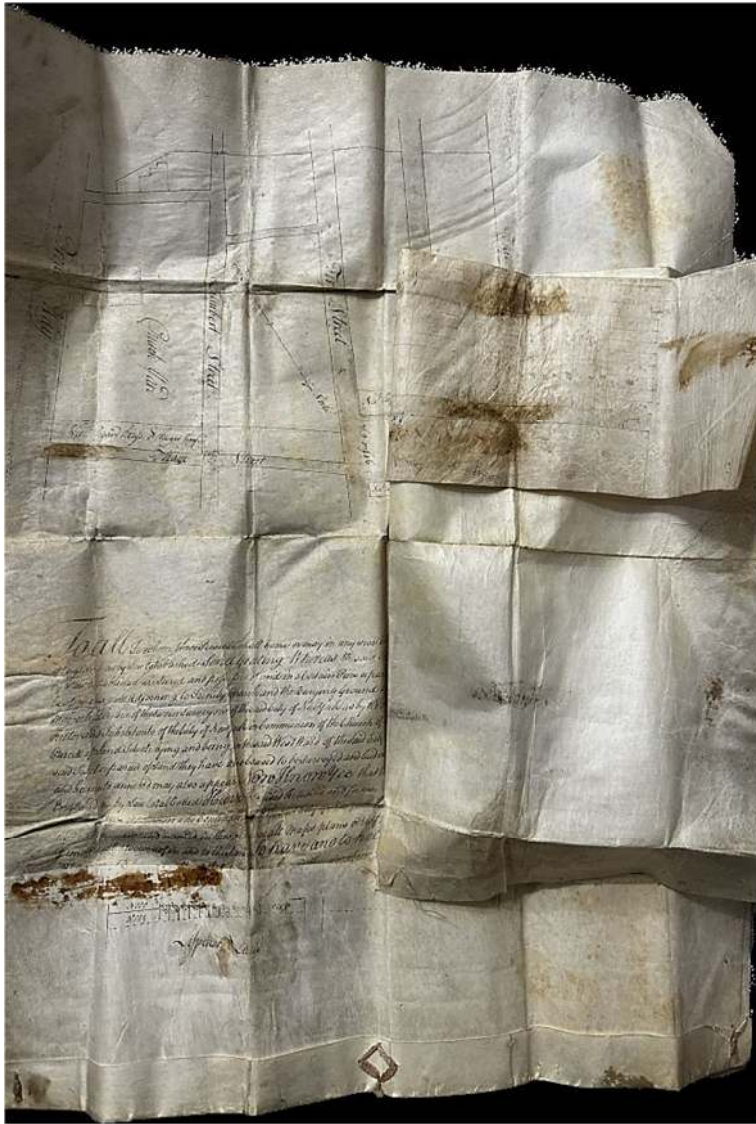


RARE 1796 'BANK OF UNITED STATES' CHECK SIGNED BY KNOX

224. KNOX, Henry. Handwritten Check Signed. One partially printed check, April 21, 1796 to William Robertson for thirty-nine dollars Darwin Bank of the United States" The check was signed just shortly after Washington had offered Knox an appointment as one of the commissioners created under Article V of the Jay Treaty to determine the river boundary between Maine and Canada. Knox checks are very uncommon.

\$ 2,500.-

Henry Knox, a military officer in the American Revolutionary War and later U.S. Secretary of War, ventured into land speculation in what is now Maine during the late 18th century. Although he acquired more than 200,000 acres with hopes of selling them for profit, Knox faced legal challenges, disputes with settlers, and financial difficulties. His ambitious plans for development failed to materialize as quickly as he had hoped, leading to significant debt and unrealized profits from his Maine land investments.



WHEN TRINITY CHURCH RULED MANHATTAN - TWO ORIGINAL 18th CENTURY MAPS ON VELLUM

225. [MANHATTAN]. Manuscript conveyance on vellum with TWO Original Survey Maps of Lower Manhattan attached by FRANCIS MAERSCHALK. NY, 1761. Approx. 55 x 43 cm, with some fading and stains. These two rare survey maps by Francis Maerschalk remain attached in situ with the original conveyance, highlighting the practical use of such maps and their considerable importance in the development of Lower Manhattan.

\$ 4,500.-

In this original conveyance dated April 9, 1761, Trinity Church relinquished all rights to the streets that were established through the southern portion of the King's Farm, that is, below Duane Street, except for streets on land previously granted to the college—a highly important cession that had a transformative impact on Lower Manhattan.

Trinity Church's significant real estate holdings in New York City originated from a gift by Queen Anne of England in 1705, comprising about 215 acres of Manhattan farmland. The subsequent sales and development of these holdings were crucial in reshaping Lower Manhattan during the 18th century. While the church's management of their estate faced some controversies, their strategic land transactions were instrumental in the urban development of the region, turning it from farmland into the bustling commercial and financial center that Lower Manhattan is recognized for today.

Francis Maerschalk, also known as Maerschalk, was a pivotal figure in the mapping and urban planning of New York City in the mid-18th century. Serving as the City Surveyor from 1733, he conducted several important surveys before the Revolutionary War. His extensive work from 1744 to 1754 led to the creation of the Maerschalk Plan of New York, which Gerardus Duyckinck published in 1755. This plan, which detailed the city's layout of the time, became an essential reference for the city's growth and development.

See: The conveyance is cited in Phelps. I.N. 'Iconography of Manhattan Island, 1498-1909: The Revolutionary period, part I (1763-1776)' p 720."



17TH-CENTURY NEW WORLD WOMAN PRINTER IN ONE OF THE OLDEST SURVIVING NEW WORLD EMBROIDERED SILK BINDINGS

226. **MANUAL** de ejercicios para los Desagraviados de Christo Señor Nuestro. Puebla de los Angeles, Fernandez de León, 1686, Small 8vo., 14 x 10 cm., Existe reimpresión de Mexico, Maria de Benavides, 1699, [5], [55] pp. Internally signature excised from lower title page not touching text. Silk slightly worn with minor losses.

\$ 3,500.-

María de Benavides is recognized as one of the earliest women printers in the New World, though she is not the first. The title of the first woman printer in the Americas is generally attributed to Paula de Benavides, her mother-in-law, who assumed control of her late husband's printing shop in Mexico City in the early 17th century. The contributions of women like Paula and María de Benavides underscore the vital role women played in sustaining the printing industry in the Americas during the colonial period.

The embroidered binding appears to be nearly contemporary with the printing. While it is not as elaborate in design as its European counterparts, it stands as one of the earlier surviving examples from the colonial Mexican period. Interestingly, it is wrapped over the original limp vellum.

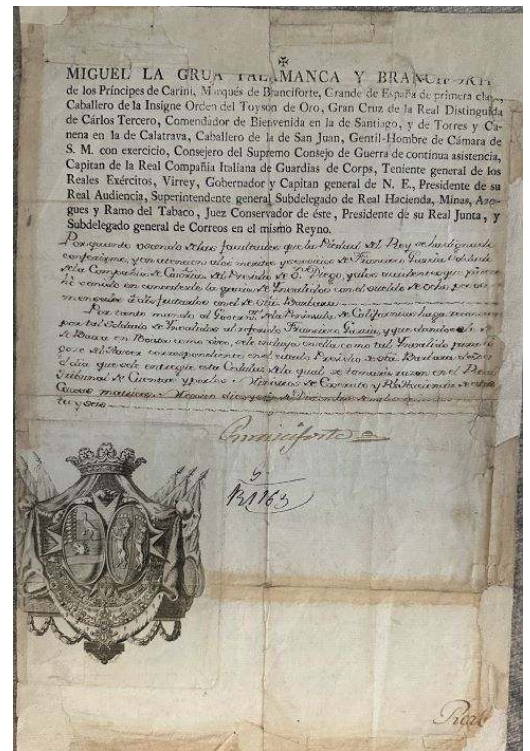
1796 ALTA CALIFORNIA

227. [MANUSCRIPT]. *Alta California*, c. 1796/7 1 ff. Incipit: Miguel de la Grúa Talamanca y Branciforte, a prominent figure who held various high-ranking positions within the Spanish Empire, Signed by Branciforte with his printed coat of arms, numerous signatures to verso. Marginal paper restoration touching Branciforte, and fold lines. Provenance: Warren Howell, circa early 1980s

\$ 1,500.-

The document pertains to Francisco Garciam a "soldado de inválidos" (soldier of invalids), with roles serving with the Presidio of Santa Barbara and the "Compañía de Caronia del Presidio San Diego." This indicates that Garcia was part of a specific company stationed at the Presidio of San Diego, one of the key military installations in Spanish California.

The mention of both the Presidio of Santa Barbara and the Presidio of San Diego suggests that the document pertains to military or administrative orders that involve multiple locations within Alta California. The document, signed by Miguel de la Grúa Talamanca y Branciforte, a notoriously corrupt Viceroy of New Spain, could involve the reassignment, duties, or recognition of Garcia within these presidios. The dual reference to Santa Barbara and





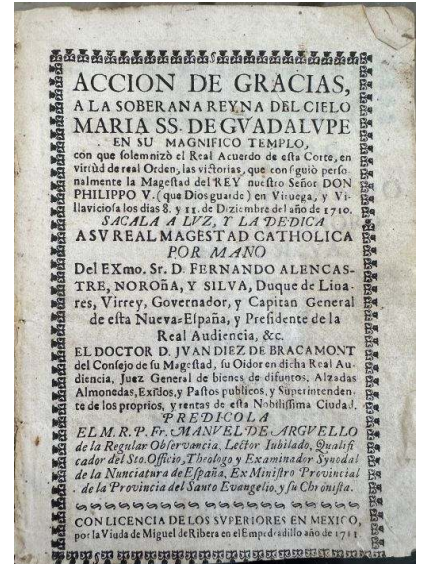
San Diego highlights the interconnected nature of military governance in Spanish California, where soldiers like Garcia, even in a "soldado de inválidos" capacity, played crucial roles in maintaining the Spanish Empire's control over these distant territories.

This document underscores the complexities of colonial administration and the importance of military presence in securing and managing the Spanish frontier in the late 18th century.

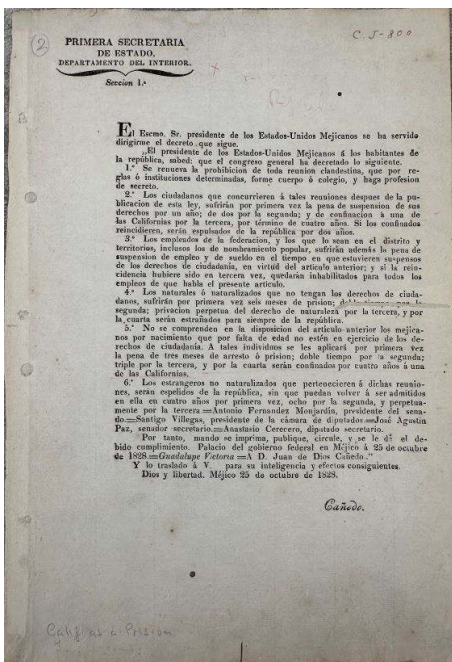
RARE 17th MEXICAN TRACT CELEBRATING MILITARY VICTORIES

228. [MEXICO] Accion de gracias, a la soberana Reyna del cielo, Maria SS. de Gvadalvpe en Su magnifico templo, con que solemnizò el real acuerdo de esta corte, en virtud de real orden, las victorias, que consiguìò personalmente la Magestad del rey nuestro señor don Philippo V. ... en Viruega, y Villaviciosa los dias 8. y 11. de diziembre del año de 1710 ..Viuda de M. de Ribera, Mexico, 1711 . 8vo., 20 cm. 20 preliminary leaves, 26 leaves. Disbound, some edgewear and spotting, t.p, trimmed close on lower border. **VERY RARE.**

\$ 1,250.-



This tract titled Accion de gracias ("Thanksgiving"), commemorates the victories of King Philip V of Spain at the battles of Brihuega and Villaviciosa in December 1710 during the War of Spanish Succession. It was issued by the royal court to celebrate these victories through a religious ceremony held in honor of the Virgin Mary of Guadalupe, a highly revered figure in both Spain and its colonial territories, particularly Mexico. The choice to perform a thanksgiving at the Temple of Our Lady of Guadalupe reflects the deep connection between the Spanish monarchy and Catholicism, using religious imagery and devotion to reinforce royal legitimacy and divine favor. The text illustrates how military successes were publicly celebrated through religious ceremonies, aligning the monarchy's political goals with popular devotion. This serves as a historical example of the interdependence of church and state in early 18th-century Spanish governance, where divine intervention was often invoked to justify and celebrate royal authority and military achievements.



RARE 1828 BROADSIDE - CALIFORNIA AS A PRISON

229. [MEXICO] [CALIFORNIA] El Escmo. Sr. Presidente de los Estados- Unidos Mejicanos se ha servido dirigirme el decreto que sigue ... se renueva la prohibicion de toda reunion clandestina, que por reglas ó instituciones determinadas, forme cuerpo ó colegio, y haga profesion de secreto Publisher: Publisher not identified, [Mexico, 1828] 1 sheet, 31 x 21 cm. Small loss and small repair to verso. **VERY RARE.** OCLC Number 1008591695 (Huntington). Not in RBH and the earliest of this type of Mexican Interior broadsides to appear there.

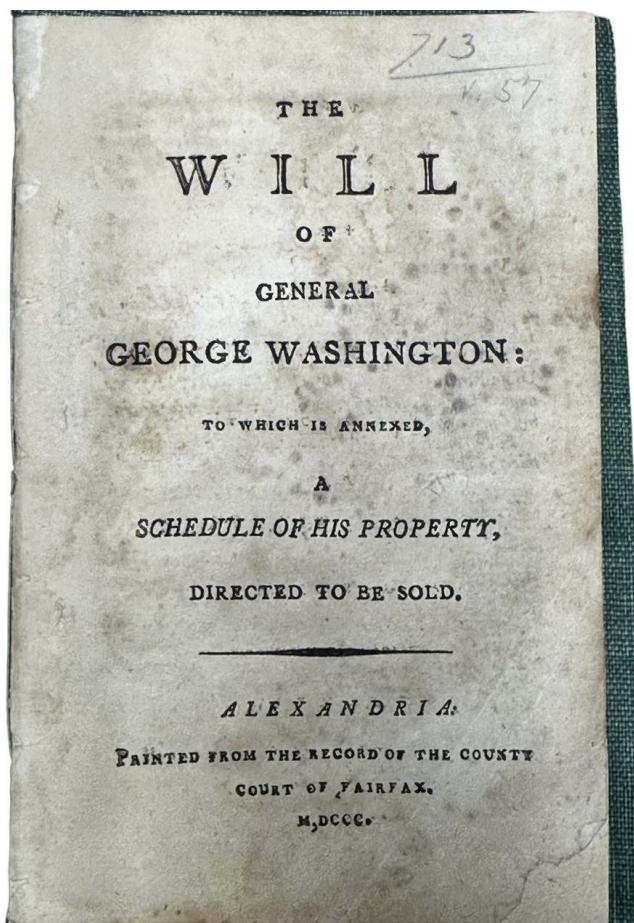
\$ 2,250.-

At head of sheet: Primera Secretaria de Estado. Departamento del Interior. Seccion 1a Circular from the Departamento del Interior outlining penalties, including exile to California, for people caught in political meetings unauthorized by the Mexican government. Dated and signed at end: Méjico 25 de octubre de 1828. Cañedo.



The decree prohibits secret or clandestine meetings among citizens and imposes escalating penalties for violations, including loss of rights, imprisonment, and expulsion. Elected officials attending such meetings lose their jobs and salaries during their suspension. Non-citizens and aliens face increasing jail terms or expulsion, with repeated offenses leading to permanent bans. Minors born in Mexico are exempt from some penalties. The decree, issued on October 25, 1828, mandates publication and strict enforcement of these rules by the Mexican government. No.2 included exile to California for a period of four years. The use of exile to California functioned both as a punitive measure and as a means of removing political agitators from the central political arena of Mexico City, thereby isolating them in a remote region far from the centers of power. California's role as an exile destination underscores the territorial governance strategies employed by Mexico during this turbulent era, as it sought to maintain control over political activities and curtail opposition to the central authority.

This decree was issued during a tumultuous period in Mexican history shortly after the country's independence from Spain in 1821. By 1828, Mexico was grappling with political instability, internal conflicts, and the challenges of establishing a coherent national government. The decree reflects the government's efforts under President Guadalupe Victoria to consolidate power, maintain order, and suppress dissent or opposition that could threaten the fledgling republic. Secret meetings and gatherings were viewed as potential breeding grounds for sedition, rebellion, or conspiracies against the government. Consequently, this decree aimed to control and punish activities that could undermine national stability. The severe penalties, including loss of rights, imprisonment, and expulsion, underscore the government's intent to deter any actions perceived as threats to its authority, emphasizing the precarious nature of early Mexican governance and the broader struggle to maintain unity in a newly independent nation.



GEORGE WASHINGTON FREES HIS SLAVES - FIRST PRINTING OF HIS LAST WILL AND TESTAMENT

230. [SLAVERY] [WASHINGTON, George] The will of General George Washington: to which is annexed, a schedule of his property, directed to be sold. Alexandria: Printed from the record of the County Court of Fairfax, 1800. 32pp. Stitched. Corner of title page repaired in corner without loss, some spotting to title, some toning, minor damp-stain to lower margin last leaf, some pencil library notations. ESTC W29703; Evans 39000; Howes W145; Sabin 101752

\$ 11,000.-

The first edition of Washington's will, this issue given priority over subsequent printings the same year. The first codicil bequeaths the use and profit of the whole of Washington's estate to his wife down to the "liquors and groceries which may be on hand at the time of my decease." The second codicil is the most famous as it addresses the emancipation, care, and education of his enslaved workers.

While he expressed his opposition to slavery and his desire to free those he owned immediately upon his death, complications arose due to the ownership of half of Mount Vernon's enslaved people by the Custis estate.

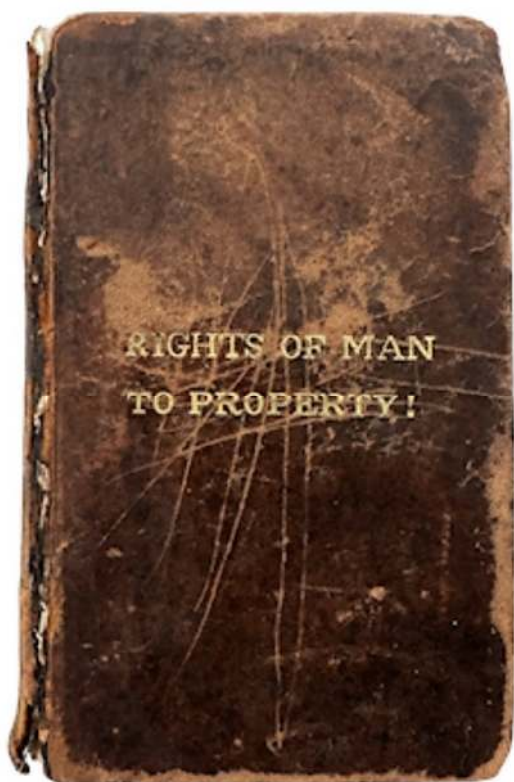


The will specifically states "all Slaves which I hold in my own right shall receive their freedom." Washington only had the power to free those he owned, and he freed those he could, with the exception of William Lee, who was granted

immediate freedom and an annuity for his service during the Revolutionary War. Washington provided support for those he freed who were too old, ill, or too young to support themselves, including teaching them to read, write, and pursue an occupation. He also prohibited the sale or transportation of any Washington enslaved workers out of Virginia and instructed his executors to respect his wishes for their care.

The remainder of the will contains intricate arrangements for the distribution of Washington's property to his relatives and friends, with bequests including a pair of steel pistols taken from the British during the Revolution, which he left to the Marquis de Lafayette. Additionally, his nephew, Bushrod Washington, inherited his personal papers and library, among other items. The schedule of property provides an exhaustive account of Washington's real property holdings at the time of his death, revealing that he was among the wealthiest men in the country with a net worth of over a million dollars.

PIONEERING WORK OF AMERICAN RADICALISM



231. SKIDMORE, Thomas. The Rights of Man to Property! Being a Proposition to Make It Equal Among the Adults of the Present Generation. New York: Printed for the Author by Alexander Ming, 1829. 12mo. 172 x 104 mm . Contemporary calf, gilt titled top cover, red morocco spine label. Worn and rubbed, front board detached and evidence of old repair; internally foxed. First and only edition. VERY RARE, Howes S-530; Sabin 8158

\$ 4,500.-

The FIRST AMERICAN BOOK TO HAVE THE TITLE STAMPS ON FRONT COVERS. The subscriber advertisement notes "the useful innovative upon book-binding, of stamping on the two covers IN LETTERS OF GOLD, the title of the work."

"The Rights of Man to Property!" is a seminal early work in American progressive economic philosophy. It advocates radical ideas like property redistribution, workers' rights, and universal education. Authored by Thomas Skidmore (1790-1832), a key figure in the early U.S. labor movement, it contributed significantly to the Working Men's Party's formation in 1829 and later the Agrarian Party in 1830.

Skidmore's groundbreaking ideas, presented in this unique edition, were ahead of their era and challenged the established socio-economic norms of early 19th-century America. His self-financed writings mirrored the rising discontent among workers and the call for fairer economic practices. However, his early death in the 1832 cholera epidemic limited the spread of his radical concepts, leaving his contributions largely unrecognized in the broader context of American political and economic thought. This book captures a critical moment of emerging radicalism and the quest for economic equality in the developing United States.



TWO IMPORTANT THANKSGIVING DAY PROCLAMATIONS

232. [THANKSGIVING PROCLAMATION]**. *The Salem Gazette* Vol 1 No. 27. Thursday, April 18, 1782. Printed by Samuel Hall. Signed in print ("John Hanson," President of the Congress of Confederation and "Charles Thomson," Secretary of Congress), 4 pages, 36.5 x 24.5 cm. Folded at the center, some toning, minor tears to the left margin. Provenance: Collection of Elsie and Philip Sang, privately acquired from family.

THE FIRST KNOWN NEWSPAPER PRINTING OF THE FIRST THANKSGIVING PROCLAMATION ISSUED IN THE UNITED STATES UNDER THE ARTICLES OF CONFEDERATION, preceded only by the original signed proclamation and the broadside printed by Timothy Green of New London, Connecticut (Evans 17500). No copies found in RBH.

"The Goodness of the supreme Being to all his rational Creatures, demands their Acknowledgments of Gratitude and Love; his absolute Government of the World dictates, that it is the Interest of every Nation and People ardently to supplicate his Favor and implore his Protection.... The United States in Congress assembled, therefore, taking into Consideration our present Situation, our multiplied Transgressions of the holy Laws of our God, and his past Acts of Kindness and Goodness towards us, which we ought to record with the liveliest Gratitude, think it their indispensable Duty to call upon the several States, to set apart the last Thursday in April next, as a Day of Fasting, Humiliation, and Prayer; that our joint Supplications may then ascend to the Throne of the Ruler of the Universe, beseeching him to diffuse a Spirit of universal Reformation among all Ranks and Degrees of our Citizens, and make us holy, so that we may be a happy People; that it would please him to... give Success to his Arms employed in the Defence of the Rights of human Nature... establish Peace in our Borders, and give Happiness to all our Inhabitants..."

WITH...

[WASHINGTON, GEORGE]. Newspaper. *The Pennsylvania Journal and the Weekly Advertiser*. Wednesday, November 11, 1789. 4 pages. Philadelphia, printed by Thomas Bradford. Folio 43 x 36.5, cleanly split in two along the central fold. Philadelphia, printed by Thomas Bradford. The second newspaper printing (preceded by *The Gazette of the United States*, New York: John Fenno, Wednesday, October 7, 1789). No copies in RBH since Sotheby's 1979. Collection of Elsie and Philip Sang, privately acquired from family.

THE FIRST PENNSYLVANIA NEWSPAPER PRINTING OF WASHINGTON'S THANKSGIVING DAY PROCLAMATION, additionally signed in print by His Excellency, Thomas Mifflin, 1st Governor of Pennsylvania on the 30th of Oct., 1789. On page 3 is found, in part, "... A Proclamation. Whereas the President of the United States hath transmitted to this Council his Proclamation for a day of Thanksgiving and Prayer ... to be observed by acknowledging with grateful hearts the many and signal favors of Almighty God, especially by affording them an opportunity peaceably to establish a form of government for their safety and happiness... I assign Thursday the twenty-sixth day of November next..." Brigham II, 937-40.

\$ 18,000.-



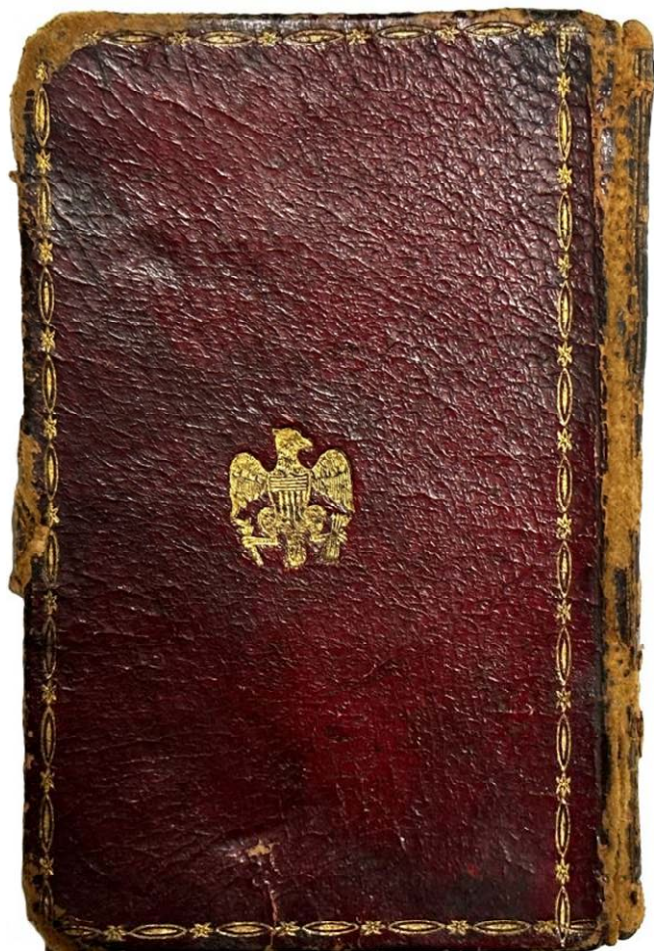
18th CENTURY AMERICAN TRADE SIGN, POSSIBLY FOR A BOOKSELLER



233. TRADE SIGN. Polychrome Iron and hammered. 41 X 34 cm American, cica 1750-1780. Eagle with three crosses. A Very Rare and attractive 18th century American trade sign, possibly for a bookseller or printer.

\$ 8,500.-

Prior to the American Eagle, the eagle's association with St. John became symbolic for those in the profession of writing and selling books, as St. John's Gospel was considered a profound theological work, thus linking the eagle indirectly to booksellers. A scholar also advised that it could also be for an American Freemason society given the three Teutonic crosses. Regardless, a very interesting and rare colonial American sign.



FIRST BOOK FORM OF WASHINGTON'S FAREWELL ADDRESS WITH HIS LAST SPEECH - IN A PRESENTATION BINDING

234. WASHINGTON, George. "Columbia's Legacy; or, Washington's Valuable Advice to His Fellow Citizens," was published at the time he announced his intention to retire from public life at the end of his current presidential term. This publication includes his speech to Congress, marking the end of his political career. Printed in Philadelphia by H. Sweitzer & J. Ormrod on December 10th, 1796. The book is a 32mo, wide-margined copy, approximately 95 x 68 mm, without the first one-line half-title, It includes the speech to Congress with a separate half-title and title page, along with blanks DD5, D8, F6, and features a woodcut tailpiece. Binding: Full red morocco stamped with a variant of the Great Seal, unsophisticated, some rubbing, but sound. Evans 31545; Sabin 101578.

\$ 37,500.-

A seminal book in the history of American political literature, this publication is the first book-form edition of George Washington's Farewell Address, a key text in which the first president articulated his vision for the nation's future, emphasizing national unity and warning against the dangers of partisan politics and foreign entanglements. Its publication, coinciding with

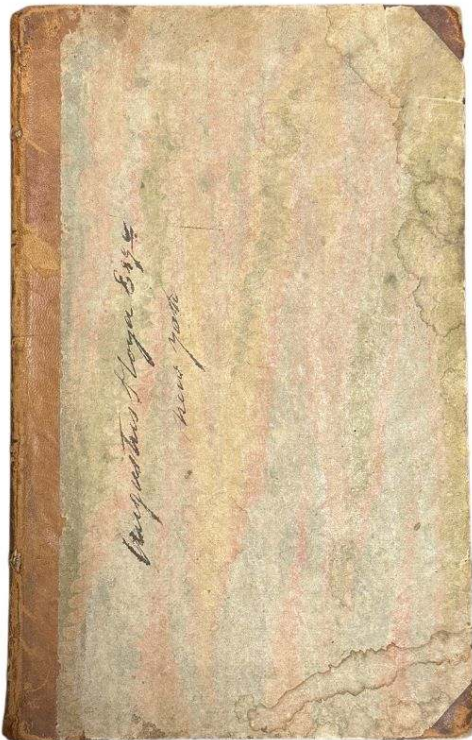
Washington's announcement of retirement from the presidency, makes it a document of both historical and political significance, encapsulating a critical moment in the early years of the American Republic. Washington emphasized



the importance of national unity, stating, "*The name of AMERICAN, which belongs to you, in your national capacity, must always exalt the just pride of Patriotism, more than any appellation derived from local distinctions.*"

The Farewell Address overshadows what is also arguably Washington's more important speech - the last State of the Union Address, bound here as well for the first time in full book form (having been issued only as a separate tract). In his last public appearance as President, Washington expressed confidence that after eight years under the new Constitution, the American Experiment was beginning to succeed. The address provides a snapshot of the new country in the final days under the administration of its greatest leader. The speech touches on Jay's Treaty, the rights of Native Americans, the Barbary pirates, and the establishment of the Navy. Washington concludes his address with proud reflection: "The situation in which I now stand, for the last time, in the midst of the Representatives of the People of the United States, naturally recalls the period when the Administration of the present form of Government commenced; and I cannot omit the occasion to congratulate you and my Country on the success of the experiment."

Few copies have appeared in commerce in the past few decades, and it was clearly issued in variant bindings of plain sheep, plain morocco, and the present binding with the Great Seal, suggestive that the edition was likely intended for an official or ceremonial purpose, possibly as a presentation item for members of Congress or other dignitaries. American armorial binding of the 18th century is of the greatest rarity.



WASHINGTON'S FIRST STATE OF THE UNION MESSAGE

235. [WASHINGTON, George] Journal of the Second Session of the Senate of the United States of America, Begun and Held at the City of New-York, January 4th, 1790; and in the Fourteenth Year of the Independence of the Said States. New York: John Fenno, 1790. First edition. Folio. 31 x 19 cm, 224 pp. Full contemporary sheep (some wear, hinges a bit tender at the top) and marbled boards; internally, some spotting and toning, but a handsome copy. Signature of Augustus Floyd, Esq., to front board. Evans 22982.

\$ 2,750.-

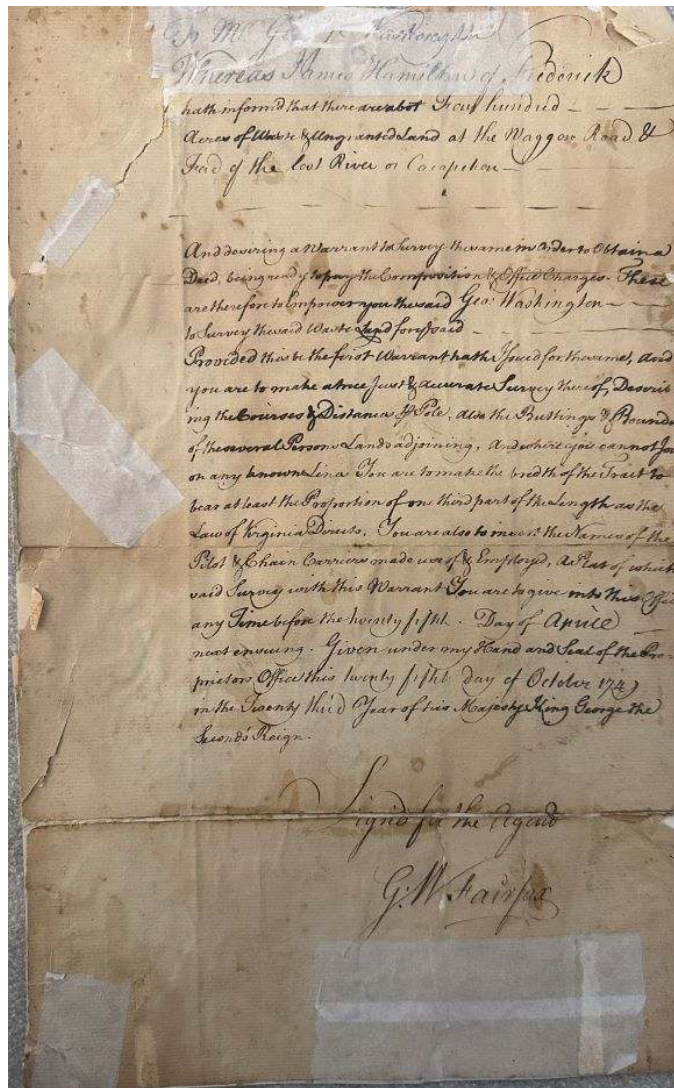
Provenance: Augustus Floyd (1795–1878), lawyer and grandson of William Floyd (1734–1821), a prominent American statesman from New York and a signer of the Declaration of Independence.

An important and scarce copy of the journal of the second session of the first United States Senate, documenting early legislative proceedings at the dawn of the republic. Most notably, it includes the first printing of George Washington's

First State of the Union Address, delivered to Congress on January 8, 1790. In this landmark speech, Washington affirmed: "The welfare of our country is the great object to which our cares and efforts ought to be directed, and I shall derive great satisfaction from a cooperation with you in the pleasing though arduous task of ensuring to our fellow-citizens the blessings which they have a right to expect from a free, efficient, and equal government."

Additional proceedings include debates on state cessions of western lands, notices of the ratification of the Bill of Rights, the passage of the first Patent Law, and discussions on the location of the national capital. It also contains early proposals by Alexander Hamilton on fiscal policy, deliberations on Indian treaties and western expansion, and foundational measures shaping the structure of the federal government.

A significant document in the legislative history of the United States, with an exceptional association.



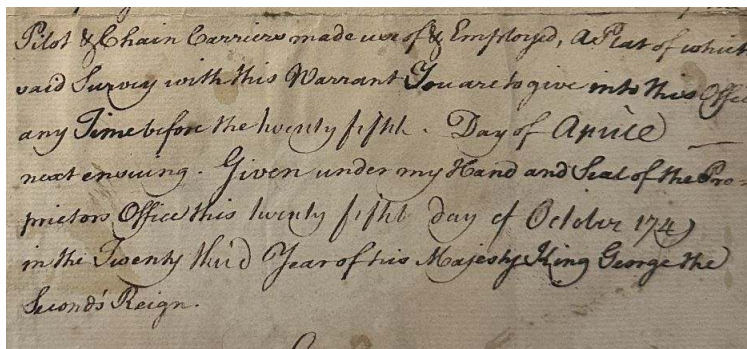
EXTREMELY RARE AUTHORIZATION FOR A SURVEY FROM A 17 YEAR OLD GEORGE WASHINGTON

236. [WASHINGTON, George] Letter Signed by George William Fairfax, Frederick, Va., October 25, 1749, addressed to George Washington. Folio (32.5 x 20 cm), rebacked on old paper, very fragile with losses and repairs, requiring professional conservation. The verso plausibly contains a docket signed in Washington's hand as would have been required—potentially one of his earliest known examples of his hand—but revealing it necessitates expert restoration. Despite condition issues, Washington's survey authorizations are practically unattainable, with few surviving examples, and this is almost certainly the oldest recorded.

\$ 17,500.-

This document is among the earliest known records of Washington's surveying career, dating to just months after his appointment as surveyor of Culpeper County. In the fall of 1749, he conducted at least 15 surveys along the Lost River, part of Lord Fairfax's extensive Northern Neck Proprietary. Notably, the survey associated with this authorization appears to have been sold at Christie's (December 19, 2002, Lot 350) and is now preserved in the Washington Presidential Library at Mount Vernon.

The document grants Washington the authority to survey an approximately 400-acre tract of unclaimed land along the Waggon Road near the Lost River (Cacapon), following Virginia's legal requirements for land distribution. It instructs him to provide an accurate survey with detailed boundary descriptions, name the pilot and chain carriers, and submit a completed plat by March 25 of the following year. Despite the months of time for completion given, Washington delivered the finished survey on 2 November 1749, only a week later more accurately measuring the land at 350 acres. Signed by George William Fairfax, the document underscores the Fairfax family's pivotal role in launching Washington's surveying career.



[Incipit] To Mr. G. Washington. Whereas James Hamilton of Frederick hath informed that there are about four hundred acres of waste and ungranted land at the Waggon Road & [] of the Lost River or Cacpehon | And desiring



a warrant for the same in order to obtain a deed, being ready to pay the composition and office charges. These are therefore to empower the said G. Washington to survey the said wasteland. Provided that this be the first warrant that hath issued for the same. And you are to make a true just and accurate survey thereof, describing the courses and distances from poles; also the butting and boundings of the several persons' lands adjoining. And where you cannot join on any known lines, you are to make the breadth of the tract to bear at least the portion of one third part of the length as the Laws of Virginia directs. You are also to insert the names of the Pilot and chain carriers made use of and employ a plat of which said survey with this warrant. You are to give into this office any time before the twenty fifth day of March next ensuing. Given at under my hand and seal of the Proprietors' office this twenty fifth day of October 1749 in the twenty third year of His Majesty King George II's reign."*. Signed for the [Agreed?]. G. W. Fairfax.

RARE STEEL ENGRAVING PLATE MATRIX OF DANIEL BOONE

237. [WESTERN AMERICANA]. Steel graved plate Matrix, approx 18 x 14 cm. Daniel Boone (1734–1820) was an iconic American frontiersman, explorer, and folk hero, best known for his exploration and settlement of what is now Kentucky. The only known lifetime painting of him was created by Chester Harding (1792–1866), the American portrait painter renowned for his depictions of prominent 19th-century figures. Harding painted this portrait in 1820. This steel engraving plate, based on Harding's painting, dates to approximately the late 1840s to 1860.

\$ 450.-

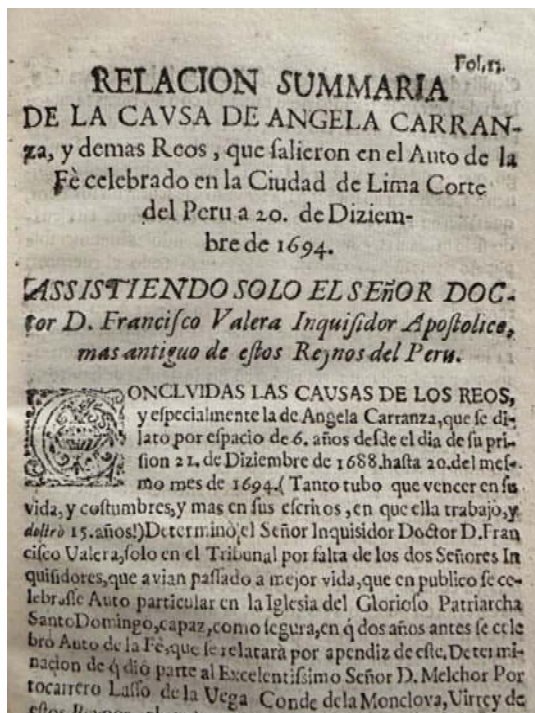
This period coincides with the height of Boone's legend and the growing demand for images of American icons. The engraving would have been used to reproduce Boone's image for a broader audience, possibly as a frontispiece to a book, thereby preserving his image in American culture long after his death.



INQUISITION: ONE OF THE MOST FAMOUS WOMEN TRIALS OF THE 17th CENTURY IN THE NEW WORLD

238. [WOMEN] [INQUISITION] HOYO, José del. *Relación Completa y Exacta del Auto Público de Fe, que se celebró en esta Ciudad de Lima a 20 de Diciembre de 1694.* Adjunto otro precedente del año 1693. Con Licencia; Lima: En la Imprenta Real, por Joseph de Contreras y Alvarado, Impresor del Santo Oficio, 1695. 4to. 44 unnumbered leaves, 1-58 numbered leaves. Some copies include an additional 4 unnumbered leaves at the end containing a "Sumario de Indulgencias," not present in this copy, which concludes with "Laus Deo" on the verso of leaf 58. This copy lacks the "Sumario de Indulgencias" and two leaves, Bi and B2i (numbered 3 and 4), but includes the "Compendio Encomiástico," which is missing from many other copies. Full 19th century Spanish mottled calf, t.p. reinforced on inner margin, some toning. Ref: Medina, Lima 666; Palau 116388; Sabin 33397.

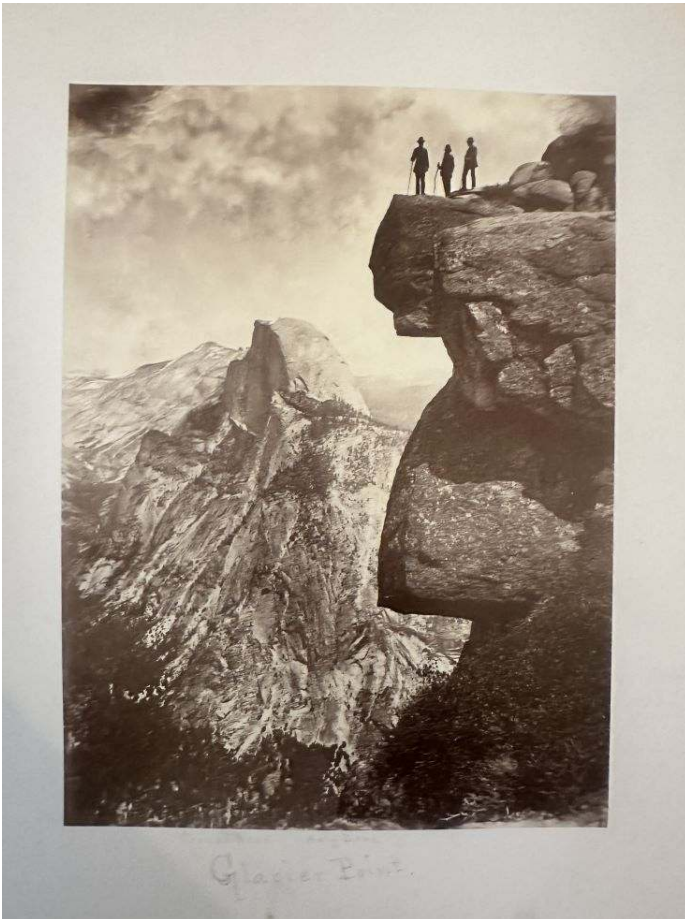
\$ 3,500.-





Angela Carranza's trial in the late 17th century was one of the most celebrated trials of a woman in the New World. Spanish accounts of Autos de Fe are scarce, and those printed in Peru, especially concerning women, are of exceptional rarity. The full account of Angela Carranza appears on ff. 1 -54.

Carranza was a mestiza healer and mystic in late 17th-century Lima, Peru, and became a prominent figure in the history of the Lima Inquisition due to her claims of divine revelations and her blending of Catholic and indigenous healing practices. Arrested in 1689 on charges of heresy and blasphemy, Carranza's trial highlighted the Inquisition's anxieties over religious expressions that challenged orthodox Catholicism, especially when articulated by women and mestizos. Despite intense scrutiny, Carranza maintained her claims of direct communication with God, ultimately leading to her conviction and life imprisonment. Her case illustrates the broader colonial tensions between institutional religious authority and the syncretic spiritual practices emerging in the Viceroyalty of Peru, revealing the Inquisition's efforts to suppress heterodox beliefs and reinforce social and religious order within a racially and culturally stratified society.



HANDSOME YOSEMITE ALBUM

239. YOSEMITE PHOTO ALBUM. Small Folio, circa 1880 with 18 photographs of Cathedral Rock, Vernal Falls, and Nevada Falls, the Hutchings Hotel etc. including photos by Carleton Watkins and Eadweard Muybridge. Internally some foxing to mounts and some to photos.

\$ 5000.-

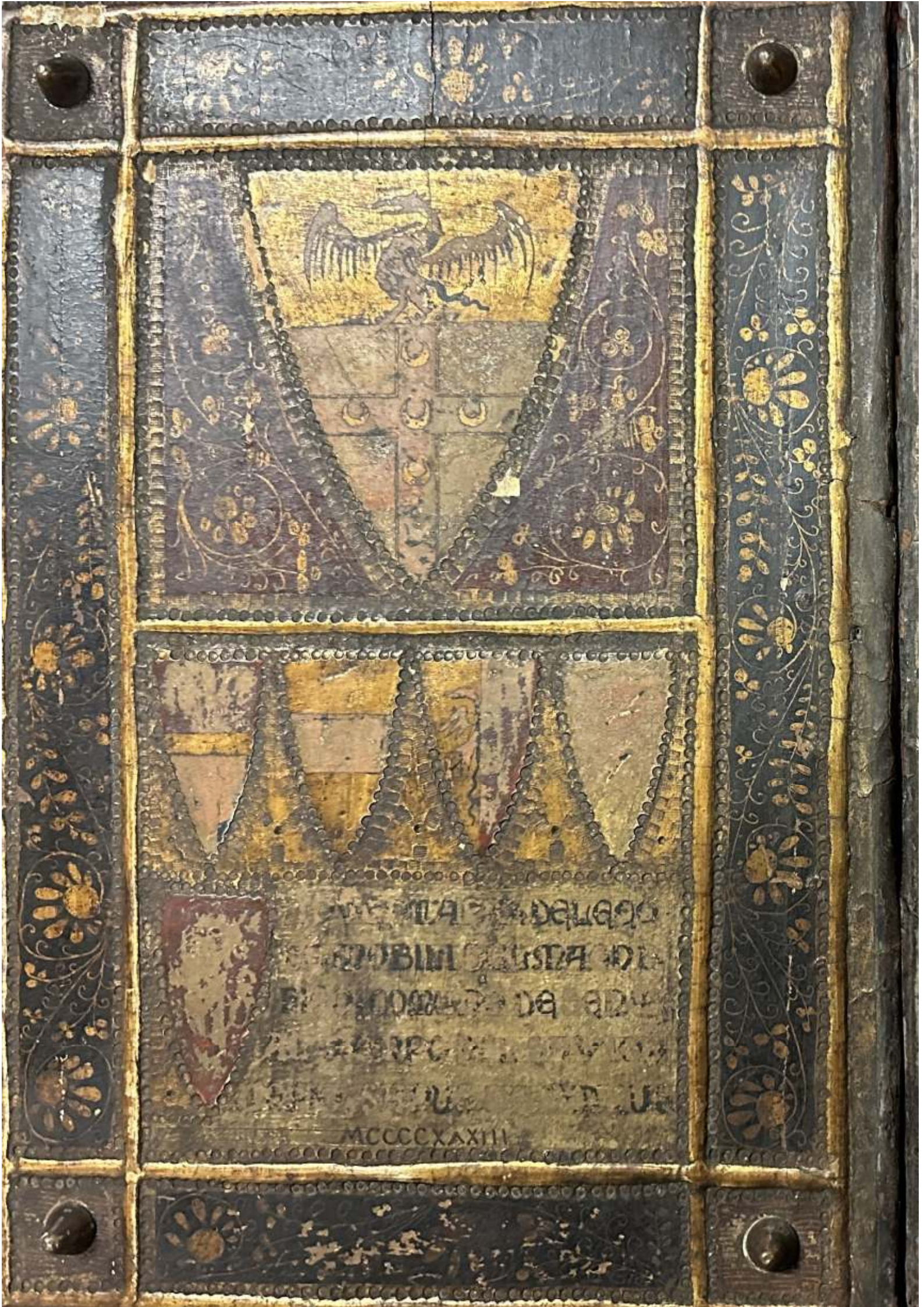
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IN NOMINE DEI ALEXANDRI
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ET C. ET C. ET C.
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