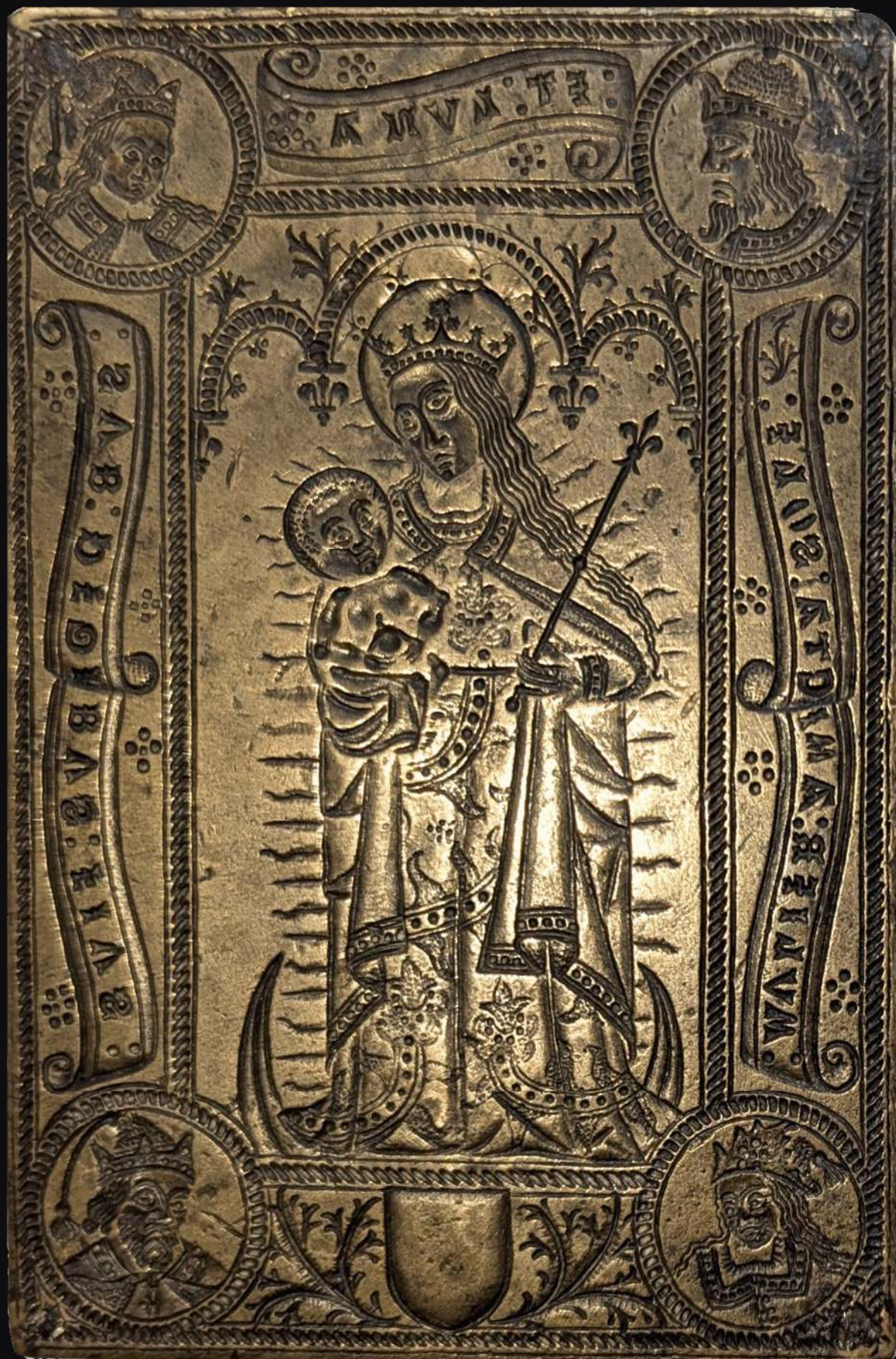


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PHONE: (646) 469-1851

EMAIL:
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KONSTANTINOPEL



R. A. VAN DEN GRAVEN

KORTENAERSTRAAT 17 7513 AC ENSCHEDE THE NETHERLANDS

PHONE : + 31(0) 53 4324675

E-MAIL: KONSTANTINOPEL@GMAIL.COM

WEB: WWW.KONSTANTINOPEL.NL



OCTOBER, 2024

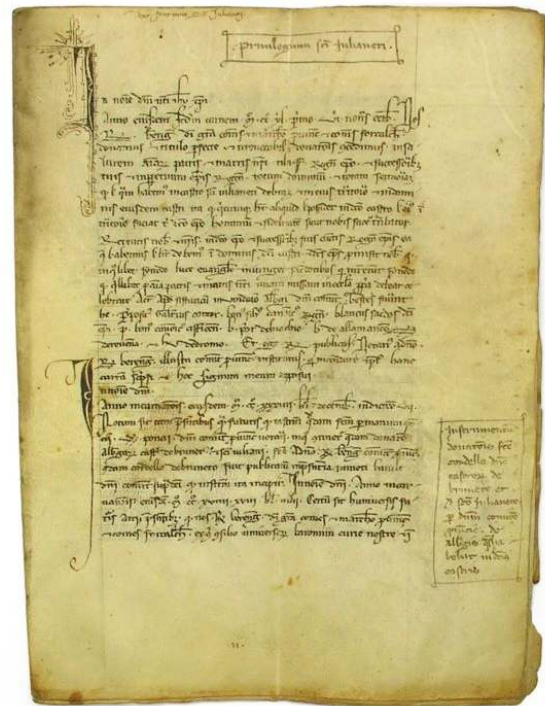
1. MANUSCRIPTS BEFORE 1500
31. MANUSCRIPTS 1500-1600
41. MANUSCRIPTS 1600-1800
62. MANUSCRIPTS AFTER 1800
73. 15TH CENTURY INCUNABULA
82. 16TH CENTURY
108. 17TH CENTURY
132. 18TH CENTURY
144. 19TH CENTURY
161. 20TH CENTURY MODERN PRINTING
165. VOYAGE & EXPLORATION
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177. AMERICANA



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.-



A LAVISHLY ILLUSTRATED 13th CENTURY PORTABLE BIBLE FROM SOUTHERN ITALY

2. 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.

Research has shown that only a third of portable French Bibles were illustrated. Italian Bibles are per definition rarer, a survey of 1500 portable Bibles revealed that only 16% was Italian, probably from Bologna. To find a Bible from southern Italy, profusely illustrated, complete and in pristine condition is a once in a life time find. The Bible was recently examined in the course of several days with non-invasive techniques of fibre-optic reflectance spectroscopy, Raman spectroscopy, XRF spectroscopy, multi-spectral imaging, and photo microscopy and there can be no doubt on the authenticity of the historiated whatsoever, nor have they been tempered with.





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 Parables Salomonis, filii David, regis, 221r, Ecclesiastes, 223v Cantica (miniature cut out), 224r Sapia, 230r. Ecclesiasticus, 245v Ysaias, 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). The Bible does not seem the product of a workshop and might have been the work of a scribe for many years. The Bible is complete (but for one cut out miniature) The manuscript was carefully examined in Team Pigment's studio within Palace Green Library, Durham, by Prof. Andrew Beeby and Prof. Richard Gameson. The raw date of the research are available on request, but find below a summary of the results



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.

We would be happy to answer further questions about the pigments, and the raw data are available.



AN EXCEPTIONAL MANUSCRIPT THAT COMBINES POETRY, MYSTICISM AND ALLEGORY

3. [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.

\$ 85,000.-

An exceptional manuscript that combines poetry, mysticism and allegory.



This manuscript is a rediscovery, previously kept in a German private collection. Research has not identified the patron, who is proudly depicted in her red dress on folio 124v. She was, in any case, sensitive to the mystical bestiary and to forest life, which includes dragonflies, birds, boars, rabbits and monkeys.

The depiction of the Tree of Life surrounded by innocent-looking bunnies and an owl is a depiction that might be unknown thus far. We yet, need to find a single miniature in the literature. There is something moving in this imagery. As the Book of Hours begins with Adam and Eve standing next to the tree of the knowledge of good and evil, and the expulsion from paradise, it ends with the Tree of Life, in which paradise is regained.

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 the turn of the 16th century associable with the output of the workshops of the Master of Martainville and Jean Pichore, one of the most dominant figures in turn-of-the century 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 list of comparable manuscripts must be carefully studied.

The closest in style are the Hours of "HJ" or "JH" with the mystic pelican, offered with an estimate of 250.000-300.000 by Giquello, see the resemblance with the female donor and the landscape. The miniatures are in different hands, but the one of the Virgin Mary opposite that of the Donor is particularly striking, the work of a master. Some miniatures seem to be close to the Workshop of the Martainville Master (e.g. 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 miséricorde, 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

MANUSCRIPTS BEFORE 1500

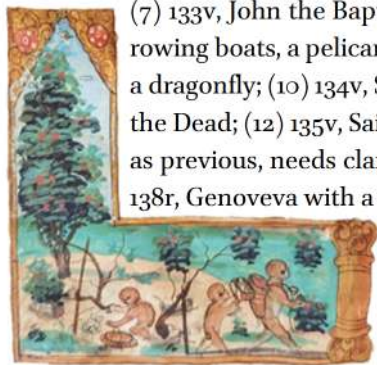
Evangelist, 134r Peter and Paul, 134v St Sebastian, 135r St Nicholas, 136r, Sint Nicholas, 136v Sancta Anna, 137r Maria Magdalena, 137v Sancta Katherina, 137r, Sancta Margareta, 137v Sancta genovesa. 138r Prayer to the Virgin.

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.



A WILDLY ECCENTRIC AND LAVISH BOOK OF HOURS

4. 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.

\$ 255,000.-

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 and in a burlesque way populated with grotesques or drolleries. Dragons, dwarfs, knights, troubadours, archers, ladies, musicians, shitting apes, courtship scenes, satyrs, ladies, mermaids, dancing shepherds, cats pursuing mice, squirrels, bears, dragons and hybrid beasts and chimeras.

At the fringes we find the ejected forms, that seem to intensify and embody the very desires they delimit. These borders are pure entertainment. The men of the Middle Ages participated in two lives, the spiritual and the carnivalesque and these realms did – for them - not collide. Imagine one of the female owners of the book, opening her Horae, and while praying she they saw a fable creature devouring his meal and at the same time shitting. If you feel that this word is too vulgar and profane, and prefer 'defecate', certainly for a book of hours, then that is a result of a tension between the sacred and the profane, that certainly did not cause unease back then.

No one would feel offended, as if the artist was making an inappropriate joke. One could pray and observe cats chasing mice, 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.

This exceptional book is brimming with vitality and an iconographic explosion.





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 this 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. Could the manuscript have been produced in a centre of the Burgundy court? In the Christies (and previously Sotheby's) description, it is written that "*since Amiens had been part of the Burgundian lands until their definitive return to the French crown in 1477, this past is deliberately evoked by the Burgundian badges and the*

figures in the clothes". This nostalgia is just an assumption and there might be other explanations for the 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 in the Netherlands 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.iv, 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

As said before 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.

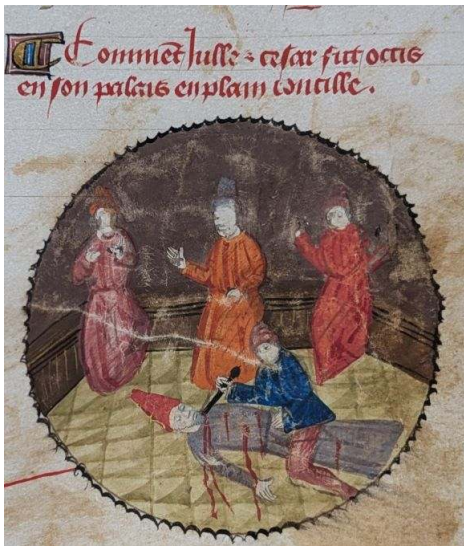
The earliest ownership inscription is on front pastedown, where *Jeanne de Con... nee et native de Vallen... dauphine* gives the book to her granddaughter, Marie le Pogneur; presumably the same Marie le Pouigneur who recorded her ownership in 1583, f.38v. Marie was married to Robert Mallet (see: *Histoire 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/bpt6k110594k/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 tress 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 to 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.





A GIFT FOR A KING

5. [GENEALOGICAL ROLL] Single membrane of a genealogical and chronicle roll, in French. illuminated manuscript on vellum. (64 cm wide by 43.5 cm high), arranged in four columns with 43 lines of text and three large medallions. Northern France, ca. 1470s, possibly Rouen? A brownish stain affects the lower portion of the second column and partially extends into the third, but it does not impact the readability or affect the roundels.

\$ 5,750.-

One membrane from a universal chronicle, once part of a long illustrated scroll, of which similar fragments are known in public and private collections. This membrane presents an engaging section of the text: it refers to Pope Urban VI, who reigned in the year 1378 when the Western Schism began. It shows the assassination of Julius Caesar and the fortified city of London as the "New Troy," based on the myth that London was founded by Brutus of Troy, a legendary descendant of the Trojan hero Aeneas. Brutus travelled to Britain and established the city of London, which was thus called "New Troy."

The entire scroll traced the history of the world from the beginning of time up until the reign of King Louis XI of France (1461-1483). In its most comprehensive form, it follows five major dynasties: the popes, Holy Roman Emperors, and monarchs of France, England, and the Latin Kingdom of Jerusalem. Chronicling 6,000 years of history, it culminates in France being depicted as the dominant world power.

Historical genealogies in roll format were especially popular among the nobility of late medieval Europe. Our scroll is lavish, with illuminated letters and roundels that are similar, if not identical, in style to MS M. 1157 Chronique anonyme universelle in the Morgan Library. Often, rolls were only sparsely illuminated. The Houghton Library and Croydon copies have miniatures on only the first membrane; it has been suggested that the more elaborate rolls were made for higher nobility or the king himself. This membrane certainly stems from such a roll. 26 complete rolls are known, and 8 fragments.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Literature: Davis, Lisa Fagin. *La Chronique Anonyme Universelle: Reading and Writing History in Fifteenth-Century France*, London, 2015.

AN IMPORTANT FRAGMENT OF CAROLINGIAN PROTO-NUN

6. 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.

\$ 14,500.-



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)



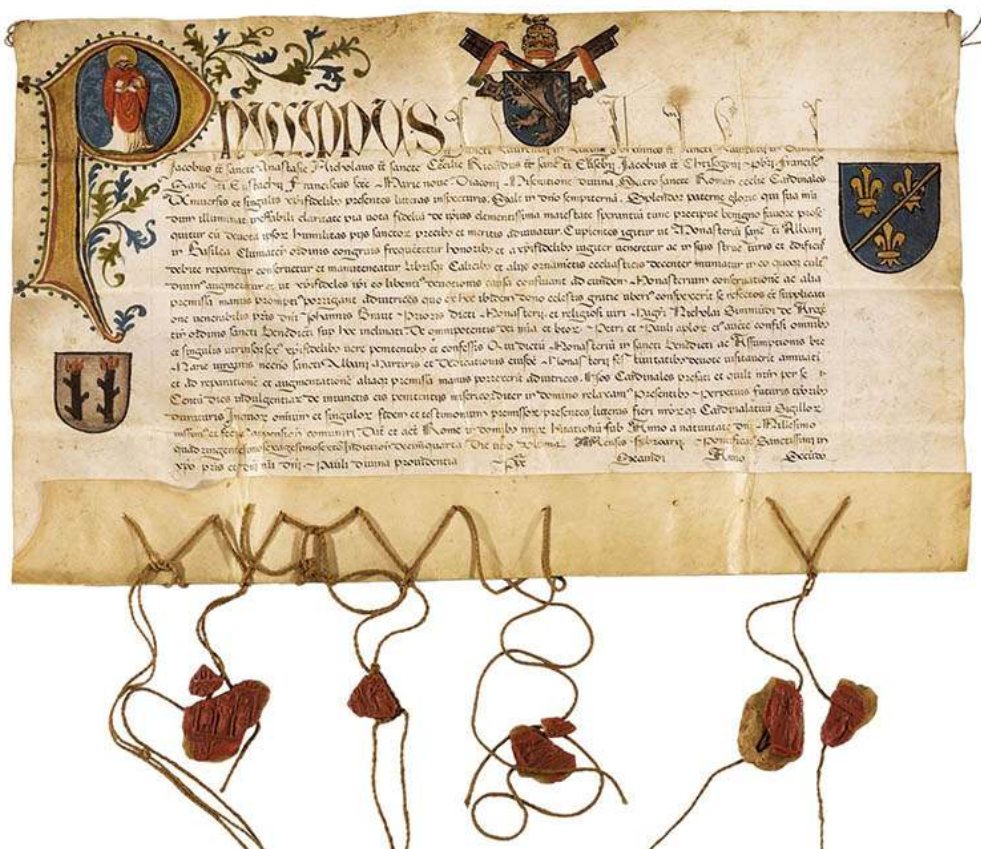
uncle and aunt to lure her into the life of a rich aristocrat, at the age of 14 or 15, she chose to remain a virgin and dedicated herself to a religious life.

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

7. [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 repatrationem 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."

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

8. [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: [P]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.

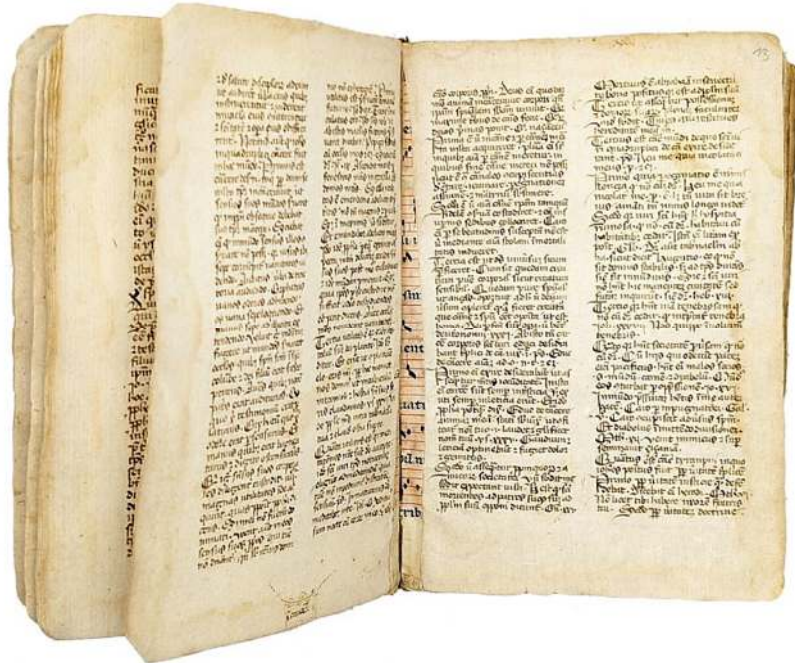
\$ 6,000.-



A PREACHING MANUAL FROM THE EARLY 14TH CENTURY MANUSCRIPT WITH 15TH CENTURY ADDITIONS

9. [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 hands, 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. äxxxj-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. cxxxiiij-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 prelati 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 smples, 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 Pilarensis de la Biblioteca Capitulare 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-pilarensis-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.

15TH CENTURY DEVOTIONAL CHEST

10. [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 13.5 cm in height, 24.5 cm in length, and 18 cm in width

\$ 14,500.-



Interior of the lid lined with a woodcut, depicting the Crucifixion with the inscription MARIA IHS IOHANNES. Although the black and white print's authenticity is questionable based on its appearance, it's not a modern reproduction. Probably it is a reprint after Derschauer, who amassed a collection early blocks of woodcuts, which he had reprinted between 1808 and 1816 in a series of fascicles published from Gotha ('Holzschnitte alter deutscher Meister in den Originalplatten'). The box is without doubt a 15th century messenger box.



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 is impressively large. They might have held religious artifacts but could also have carried book of hours, which of course were objection of devotion in themselves.

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>. See a 3-D model of a box the Bodleian library purchased, with an example of a painting in which such a box as ours is depicted.



14th ILLUMINATED INITIAL. BY A FAMOUS BOLOGNESE ILLUMINATOR

II. 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 gauden 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.

\$ 12,500.-

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/>



PAPAL BULL WITH THE ORIGINAL LEAD SEAL

12. [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



13. [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.

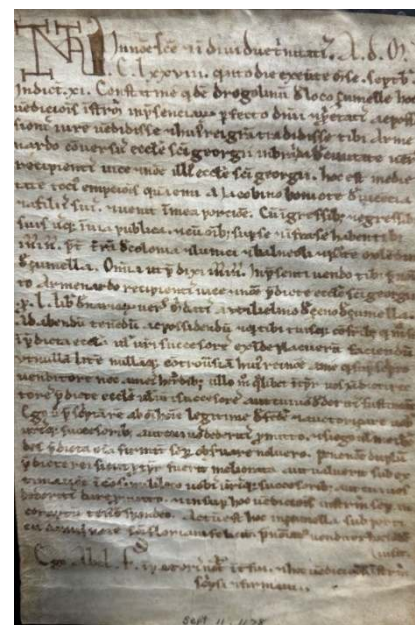
SOURCES: Jos Koldeweij *Geloof & Geluk sieraad en devotie in middeleeuws Vlaanderen. Faith and fortune: jewellery and devotion in medieval Flanders*, see chapter 8: Letterspeldjes - de M van Minne en Maria.

1178 PROTO-GOTHIC MANUSCRIPT

14. 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. **INCIPIT:** "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

15. [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

16. [PSALTER LEAF] manuscript on vellum, [Germany, mid-13th century]. 30 x 20 cm. Featuring Psalm 69: "Salvum me fac, Deus, quoniam intraverunt aquae 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.-

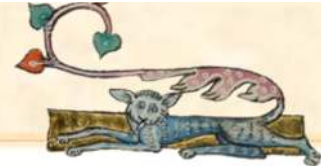
The leaf includes a historiated initial 'S' depicting angels rescuing a drowning figure, symbolizing God's intervention and mercy, and reinforcing the hope for salvation.

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

17. 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.

\$ 75,000.-



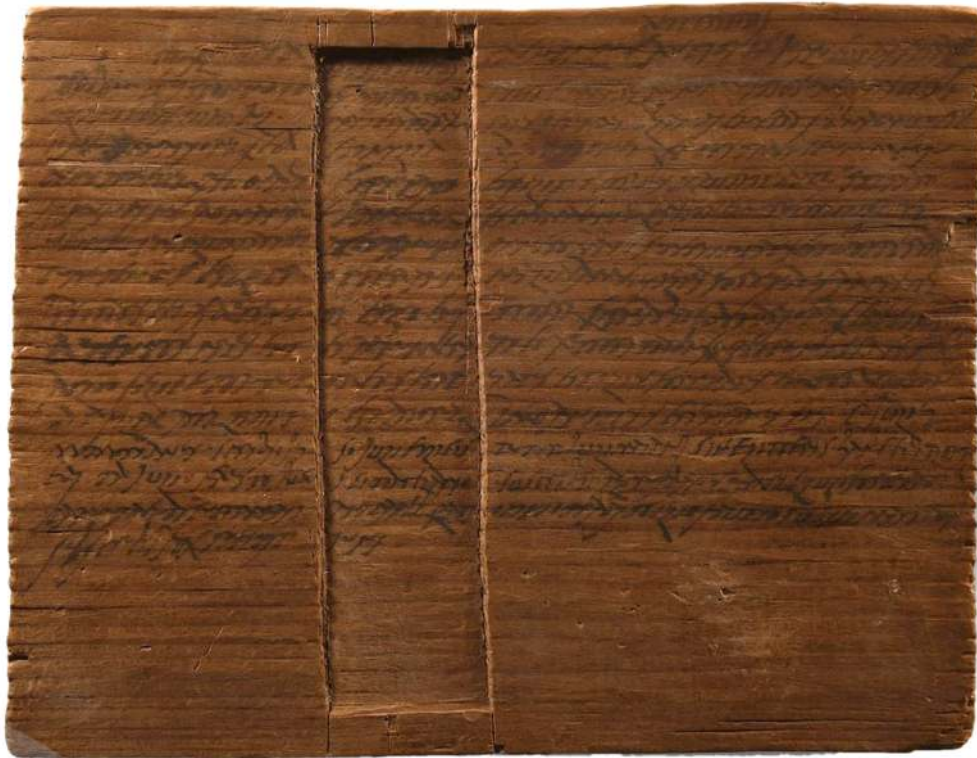
The tablet bears inscriptions on both sides, penned with dark ink. The front side displays 21 lines of text, while the reverse, marked by the presence of the sulcus, contains 16 lines. The analysis indicates the use of two different writing tools: the majority of the document is inscribed with a broader 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, Titiuni 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.

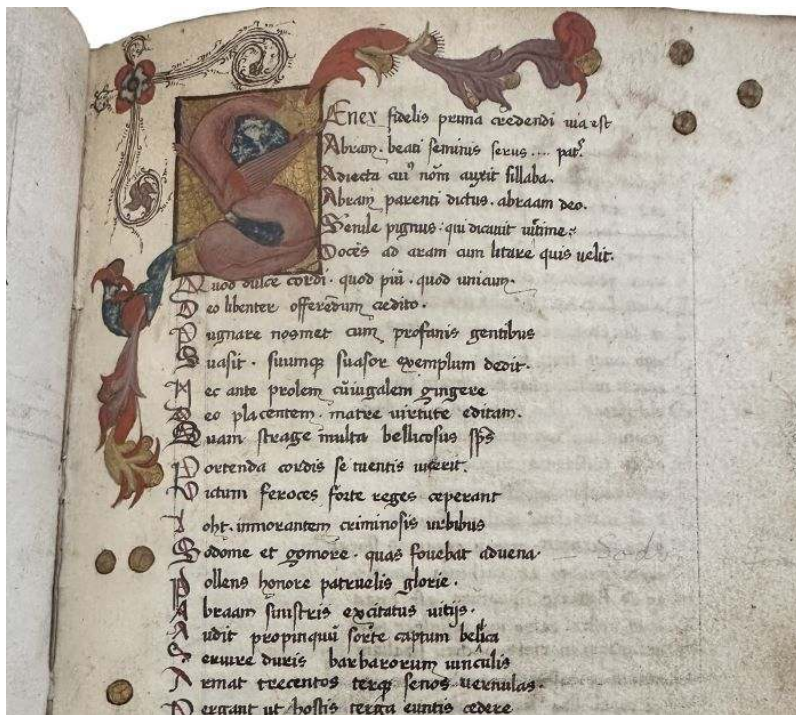
LITERATURE

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 OF ITS CONQUEST BY THE TURKS IN 1453

18. 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.-



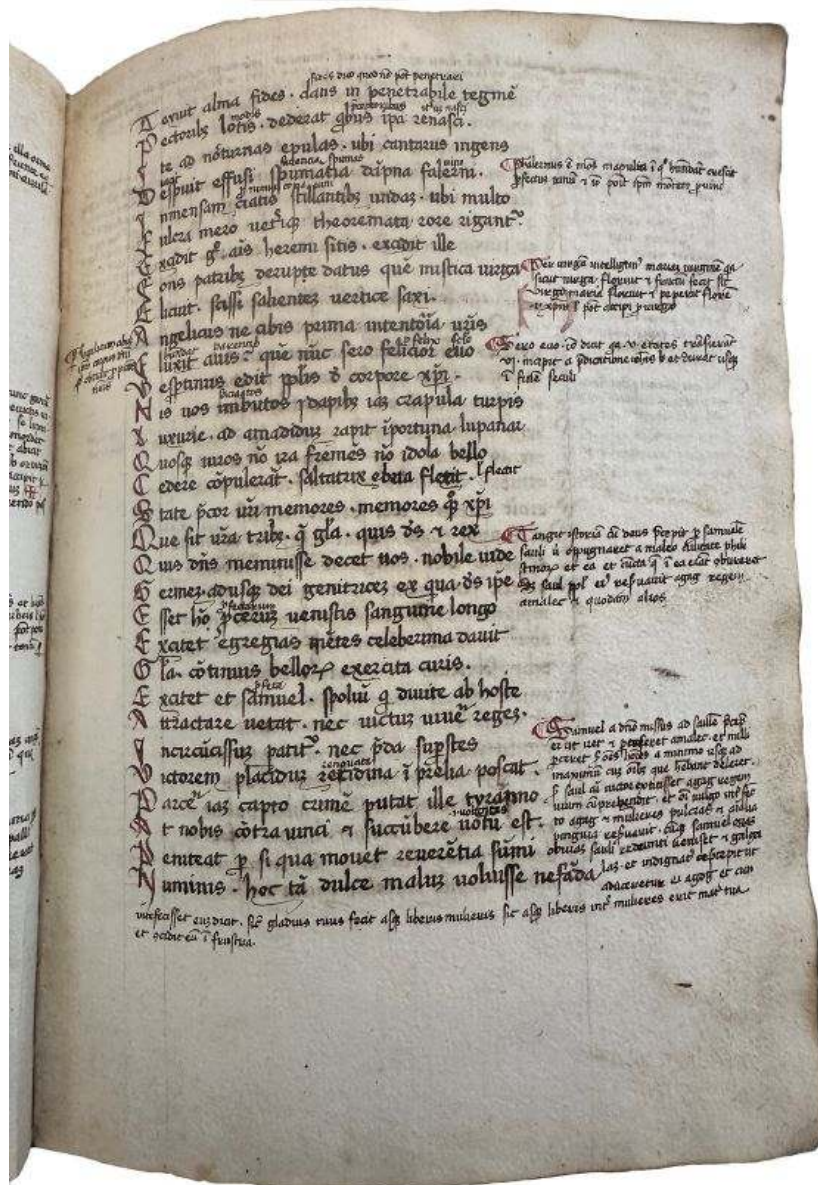
Of all the manuscripts we've encountered over the years, this one stands out as truly exceptional—a thrilling discovery. It is a previously unknown compendium of classical texts, assembled in both Savona and Constantinople. The manuscript brings together major works alongside a collection of shorter 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

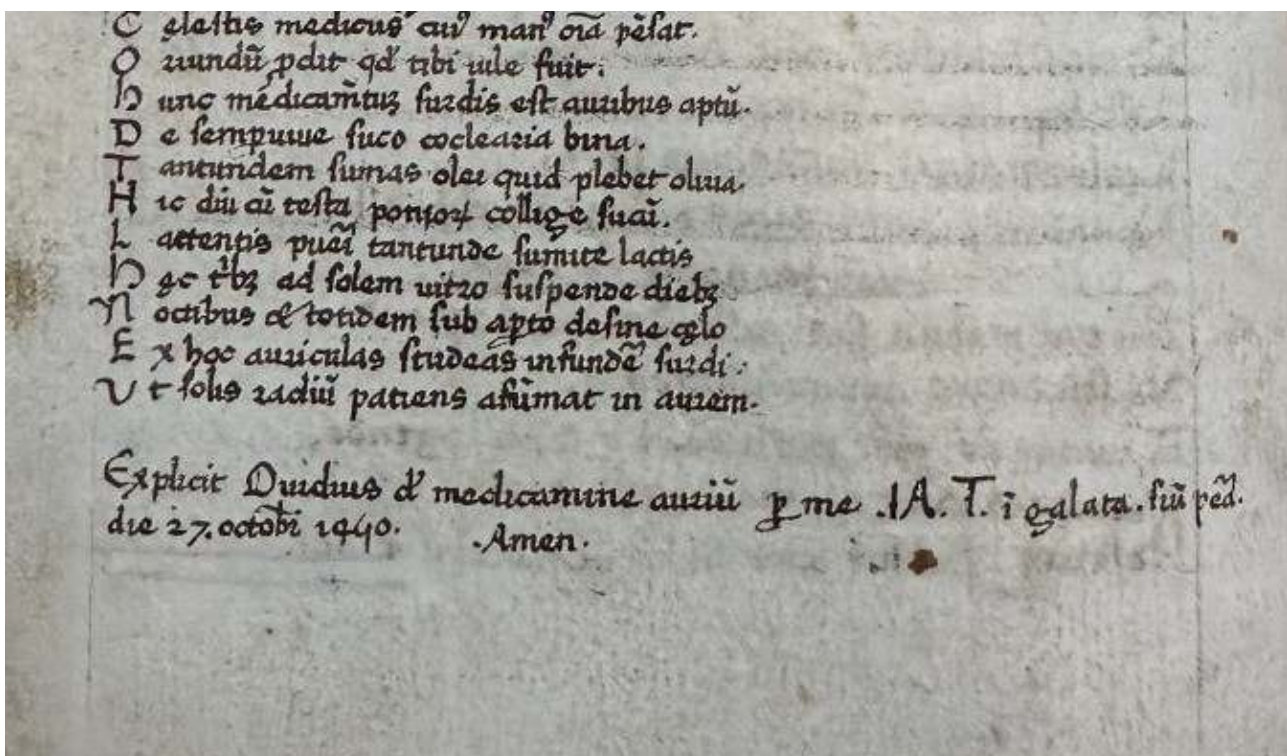
- f. 1r-14v: Bonvesinus de Ripa, *Vita scolastica*. First page is missing; the text starts with line 63
- f. 14v: Pseudo-Ovidius, *De medicamine aurium*
- f. 14v: Explicit Ovidius *de medicamine aurium per me, I. A. T. in Galata sive Pera die 27 Octobris 1450. Amen*
- f. 15r-31r: Initial S with a griffon, 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 Troyano* [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^o cccc^o 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* n]
 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 striking 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 what follows, we present the few bibliographical facts known to us, though we've allowed ourselves a bit of speculation. But not without some foundation, for what, after all, is the thread that binds Antonio Traversagni's poetic selections in this manuscript?

We know for sure, that on a cold winter evening, 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?

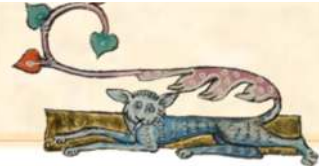
The tension between virtue and vice is again vividly expressed in the preface of Prudentius's *Psychomachia* that Traversagni incorporates in his manuscript. In the preface of the *Psychomachia* we read "*My first years wept under the crack of the rod; after that, the toga corrupted me and taught me to utter sinful falsehoods; then lewd sauciness and wanton indulgence...*" In the context of Prudentius's work, these lines illustrate 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 have 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*. Its 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.

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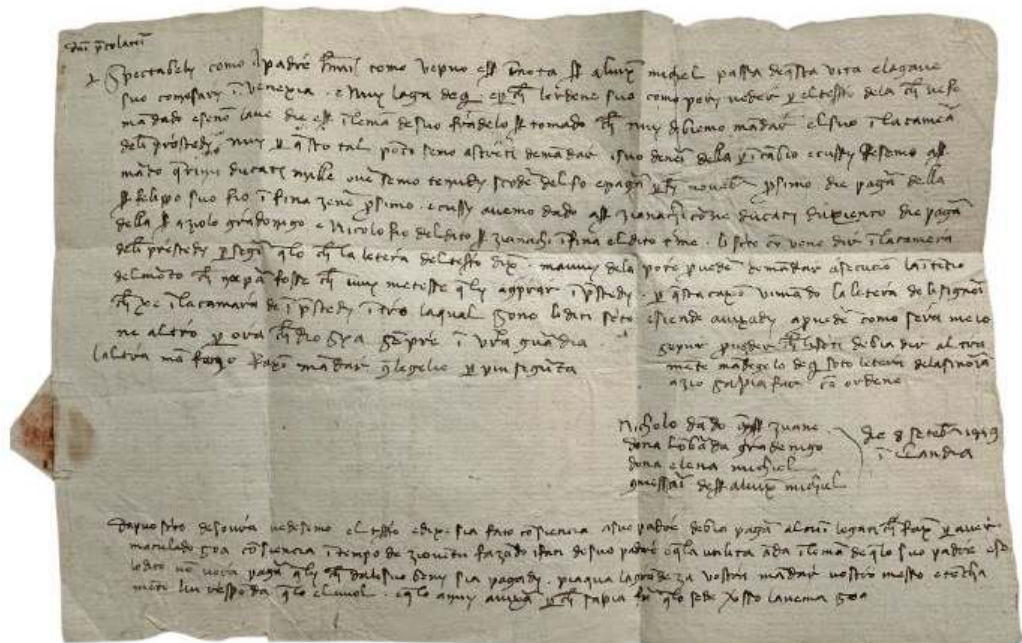


AN EXTREMELY RARE & EARLY RENAISSANCE LETTER FROM CRETE TO VENICE HIGHLIGHTING WOMEN'S ECONOMIC ROLES

19. [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."

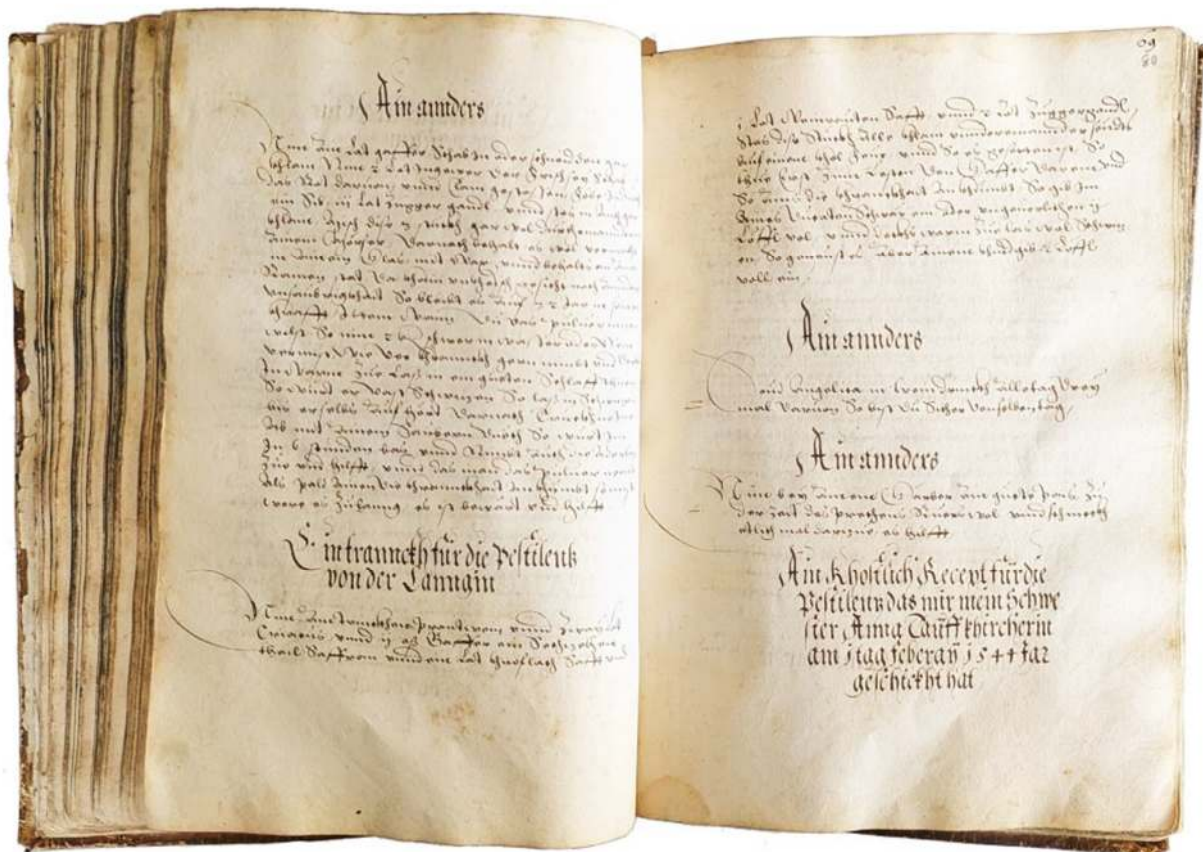
Ref: Nam, J.-K. (Year). *Le Commerce du coton en Méditerranée à la fin du Moyen Âge (Medieval Mediterranean)* (French edition). Publisher. p. 207.



THE SCHWAZ CODEX

20. [AUSTRIA, TYROL] Contemporary binding. Folio (31 x 21 cm). Blind-stamped pigskin binding, dated 1537 with a monogram, FA and LUC. Later entries in the third quarter of the 16th century. With the ex-libris of Leopold von Trautmannstorff "Thuemgprobst zu Brichsen und Senior zu Triendt," 1577. 168 leaves (out of 180). The leaves appear to have been excised at an early date.

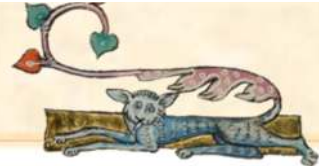
\$ 35,000.-



In the shadow of snow-capped mountains in the Austrian Alps lies the now sleepy town of Schwaz, once Europe's silver capital, with a population that rivaled Vienna. This early 16th-century codex contains a diverse collection of receipts and remedies, but it also conveys technical knowledge essential to the mining industry, including methods for diving underwater, and is one of the few sources in existence for creating lamps using bioluminescent bacteria. Thus, this manuscript is more than just a book of recipes and remedies.

It also mentions the alchemist from whom Paracelsus learned his trade and reveals snippets of love letters. The various entries in the codex link it to prominent mining families, local nobility, and Europe's wealthiest dynasties, like the Fugger family.

The blind-stamped leather binding was clearly commissioned for a special purpose, bearing a date, a monogram, and an armorial that may be tied to the Fugger family—though this, remains mere speculation at this moment. The manuscript's main text is rendered in a beautifully calligraphed hand, reminiscent of the world-famous Schwaz mining book, interspersed with entries in several other, considerably less elegant scripts. Further research would undoubtedly identify the owner and bring more examples to light of scientific ingenuity and practical knowledge.



BACKGROUND

In the previously insignificant village of Schwaz, in the heart of Austria (18 miles from Innsbruck), silver was discovered around 1420. At first, it was more of a rumor, but soon it turned out that there was more to it: an entire mountain full of silver—the Falkenstein—was found. This caused a silver rush, and soon everybody wanted to be in on it.

The mineral deposits made Schwaz the largest mining metropolis in Central Europe and the second biggest town in Austria. The silver produced there became the central monetary source for the rise of the Habsburgs as a world-dominating dynasty. Around 1500, over 85% of the world's silver supply came from mines in Schwaz. The indescribable wealth from the mountains eventually led to the involvement of powerful South German trading families, most notably the famous Fugger. But the local Tyrolean aristocracy also became involved, and nouveau riches appeared on the scene, like the mining families Taufkirchen, Tänzl, and Andorfer all mentioned in our manuscript. Today, we can still see the proud portrait of Sebastian Andorfer, who was responsible for guaranteeing the purity of Schwaz silver, in the Metropolitan Museum.

In the early 16th century, the Tänzl family, whose name and connections are prominent in our manuscript, rose from silver traders to aristocratic circles when they were officially recognized in 1502 by the Emperor Maximilian and allowed to bear a coat of arms with a spotted leopard (to be seen on the binding?).

SCHWAZ AS A MEDICAL HUB

King Maximilian wrote to the mine lords Hans Fieger and Hans Stöckl, asking them to support "Nicolaus Appotegger from Milan," who wished to settle in Schwaz. Several doctors of the time established their practices in the area, including Paracelsus. After completing his medical studies (earning the title "Doctor of Both Medicines" in 1516), also Paracelsus embarked on his travels. That same year, he stayed for a while in the so-called Orglerhaus in Schwaz, where Sigmund Fugger had established a laboratory for smelting processes. In Schwaz, and later in Fuggerau, Theophrastus sought to learn the art of copper and silver refining, finding an expert teacher in Sigmund Fugger. Paracelsus later remarked that he "learned the art of alchemy from the Fugger of Schwaz." Who is mentioned in our manuscript. Paracelsus returned to Schwaz at least once more in his life in 1533 (coincidentally the date of our binding). His famous treatise on the damage to the lungs that miners are exposed to by inhaling toxic vapors, particularly arsenic-containing smelter smoke ("On the Mountain Sickness and Other Mining Diseases"), was written in 1533/34. Shortly after, he went to Sterzing in South Tyrol, where he worked as a plague doctor and prepared a memorandum on the plague for the city council.



DATE AND LOCATION OF OUR MANUSCRIPT

While the primary scribe of this manuscript remains a mystery, the binding offers an intriguing hint. Stamped with the year 1533, it bears an enigmatic monogram—FA (or perhaps EA)—followed by the letters LUC and a tiny armorial. An other tantalizing clue invites further investigation into its unnamed principal author. On 69r we read:

"Ein köstlich Rezept für die Pestilenz,
das mir meine Schwester Anna Taufkircherin
am Tag 1. Februar 1544 Jahr geschickt hat."

In English, this translates to:

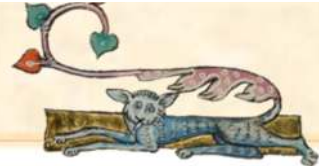
"A precious recipe for the pestilence,
which my sister Anna Taufkircherin
sent me on the day of February 1, 1544."



The identity of the writer remains elusive—it could be either a brother or another sister of Anna. The "-in" suffix in Anna's name indicates she adopted her husband's surname, Tauffkircher, as was customary at the time. The writer, regardless of being a brother or sister, likely retained their original family name, distinct from Tauffkircher.

According to Professor Dr. Gerhard Eis, the Tauffkirchen family were mining entrepreneurs. The graveyard in Schwaz contains the burial site of a Hans Taufkirchen, who died in 1514. This Hans could be either Anna's husband's grandfather or father, adding another layer to the family's history. What we do know is that the writer's receipts all come from related or friendly nobles.

1. Veit Jakob and Simon Tänzl jointly inherited the family mining business. Their only sister, Elisabeth, married Baron Bartlme von Firmian, a member of an old South Tyrolean noble family. Bartlme himself became a mine owner or operator (Gewerke). Receipts from Elisabeth and Bartlme to an unknown recipient are found on folio 105v.
2. Mining Officials: Folio 57v mentions Christof Andorff, a silver refiner (Silberbrenner). He's likely the brother or son of Sebastian Andorff, who held this position from 1499 until his death in 1537.
3. Ulrich von Stamp appears on folio 41r. While his exact relationship is unclear, he's known to have acted as a legal or official representative for Gastel Maurer's daughter, as noted in Anton Fugger, Volume 17 by Götz Freiherr von Pölnitz.
4. Folio 38v references Georg Tannstetter, personal physician to Emperor Maximilian I in Innsbruck (1535).
5. Folio 66r mentions the alchemist Simon Fuegger, noting a receipt that apparently aided him.
6. Tudor relations: A reference to the King of England's "Wound ointment" appears, possibly from second- or third-hand sources, though direct contact isn't impossible. Henry VII, Henry VIII, and Elizabeth I of England minted many coins in London using Tyrolean silver and were in direct contact with the Fugger family.
7. Folios 43r and 57r contain receipts from a certain Contzin, a member of the Tyrolean aristocracy.
8. Folio 27r mentions Tentzl or Tantzl (possibly von Dratzberg?).



9. The beautiful, engraved ex-libris from 1573 belonged to Dompropst Leopold von Trautmannsdorff, Brixen und Senior von Trient. The dean of the Cathedral. We know that an Innsbruck printer printed the coats of arms in 1470 (see *Waldner*. Quellenstudie zur *Geschichte der Typographie in Tirol* bis zum Beginne des XVII. Jahrhunderts). We speculate that the manuscript, important enough to be graced with the cardinal's own ex-libris, did not end up here by accident. Trautmannsdorff was yet another aristocratic family in the Southern Tyrol.

CONTENT

1. Prominent are receipts against the Plaque. It would be a worthwhile task to examine all of Hohenheim's (Paracelsus') plague writings in conjunction with contemporary specialist literature, especially the plague remedies from the Tyrolean mining regions.
2. There are many receipts, concerning the purification of saltpeter, production of gunpowder and flares, and other chemical and artillery-related matters.
3. Several Wine receipts and other distillates.
4. Receipts against a wide variety of ailments.
5. How to catch a wide variety of animals.
6. What to do in case of anger or other mental disturbances
7. Production of all kinds anointments, tinctures, colors. Beauty receipts.
8. Horse medicine.

Other ones, are so outlandish that there are not even known to many medieval scholars.

9. The production of bacterial light with fungus, rotten wood or glow worms. Folio 116r.
Responsible for this so-called bioluminescence is the honey fungus. This parasite likes to settle on wood - an infestation that usually ends fatally for the tree. In fact, it's not the fungus that glows, but its mycelium, a root-like network that penetrates the tree bark and thus gives the wood a greenish shimmer. An unverifiable legend states that during World War I, soldiers attached glowing pieces of wood to their steel helmets to avoid colliding with each other in the trenches. A similar process must be described in receipt.

10. Another, startling curious receipt is that of paper-stars. Folio 1212
If you want to make stars from paper, which shine at night in a room like stars in the sky. Take the little worms that shine at night and break open their rear membrane (where the glow is entirely contained) and spread it on the stars ... And let them dry and then hang them up above all around.

See also 151r and 125r. where there are similar receipts.

11. On 121r There is the description of a diving suit!

12. On 66r Fueger is mentioned as having send a receipt against stomach aches but he is also mentioned as an expert on two cures against, horse illnesses.
Then are receipts, that are of a more alchemical nature (to water alight with fire) or are superstitious.

12. In the index, after the Z, we see on verso of empty leaf, 14a a declaration of love.
Mit /wünsch / ung / Eines / glick / selligen / dags / Herz / Aller / liebeister | schacz | Mein / freundlichen / grueß / Von der scheidel pis auf den fueß

With wishes for a blessed/blissful day. My dearest darling. Mein best wishes. From heart to foot.

The words are written underneath each other. The reason? We know for sure that narrow strips of parchment or paper, where wrapped around an arrow – and shot with a crossbow into the castle of the addressee. This method of

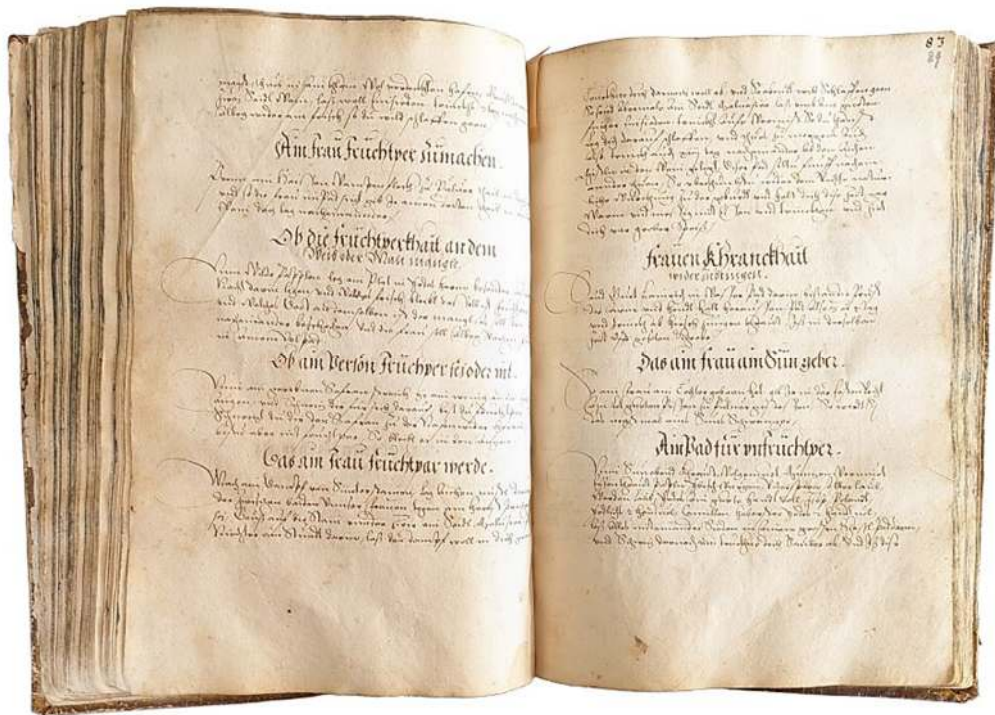


delivery was not a modern romantic fantasy. In one of the first vernacular novels, the "Eneas Romance" by Heinrich von Veldeke, the enamored Lavinia has her love message shot like a chivalrous Cupid directly at the feet of Eneas.

Another entry says, at folio 62v says.

Love of my heart, I cannot refuse you anything, not even the slightest." Probably the words spilled over to next leave (which is excised).

These formula point to courtly love.



CONCLUSION.

The manuscript brings to life the practice of the "artes mechanicae" - the mechanical arts - encompassing a wide array of practical disciplines including agriculture, medicine, warfare, metallurgy, cooking, and distillation. Thus the Schwaz Codex goes far beyond merely a collection of recipes and remedies. The creation of bacterial lamps, the design of diving suits and many other aspect (like making fire on water), make it a treasure trove of information.

What furthermore sets this codex apart is the identifiable network of individuals connected to its creation and use. mining magnates to alchemists, nobility to physicians.

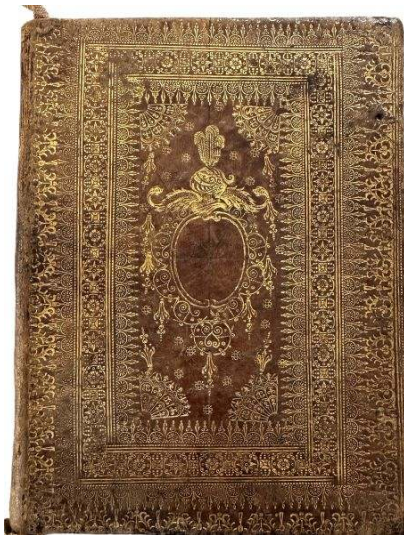
Last but not least, the Schwaz Codex captures a moment in intellectual history: the transition from medieval to early modern thought. It exemplifies a time when empirical observation was beginning to take precedence, laying the groundwork for the scientific revolution to come. Yet it also preserves elements of older traditions. Further research would no doubt yield a treasure trove of information.

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3. Gerhard Eis, *Medizinische Fachprosa des späten Mittelalters und der frühen Neuzeit* Rodopi, Amsterdam, 1982, p. 103 ff.
4. *Bakterielampen im Mittelalter* (*Sudhoffs Archiv* 40 , 1956 , S. 291 ff)
5. *Altdeutsche Rezepte von spätmittelalterlichen Verfassern aus Handschriften und Frühdrucken* (*Medizinische Monatsschrift* 11 , 1957 , S. 253).
6. *Bemerkungen zu einer verlorenen Handschrift des 16. Jahrhunderts*
& *Germanisch-Romanische Monatsschrift*, Volume 11; Volume 42;
7. Ekkehard Westermann. *Der Tiroler Bergbau der Firma Fugger im Bild (1490-1550)*
8. Prof.Dr. Gerhard Eis. *Pestschriften aus deutschen Bergstädten zu Beginn des 16. Jahrhunderts* (*Anschnitt* 14,3.1962)



HYMNAL IN LATIN

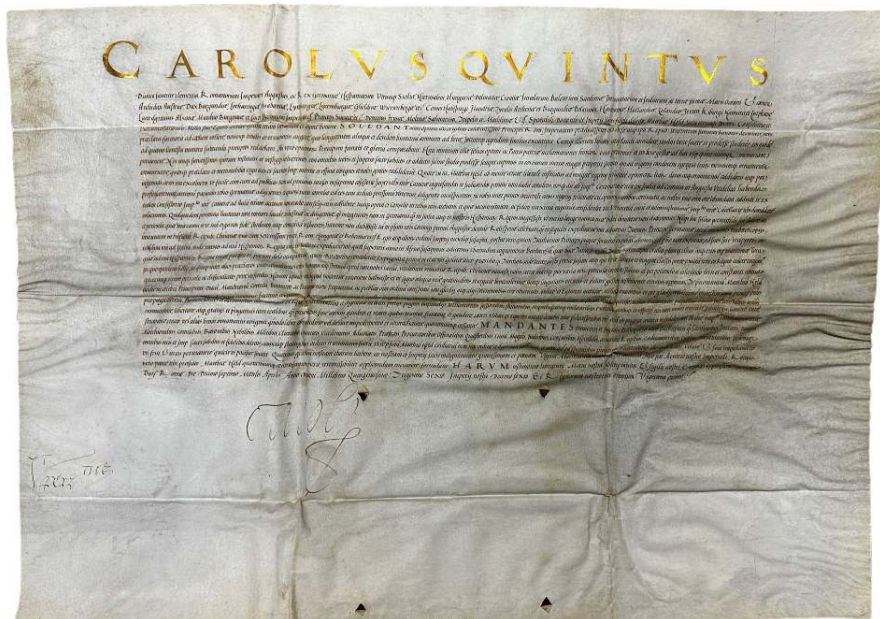
21. [HYMNAL] Manuscript on vellum. Hymnal, in Latin, c.. mid-16th century likely German or Swiss 10 leaves (20 pp.), various hands,. In a handsome gilt Renaissance binding. Likely made for personal use.

\$ 2,500.-

A GOLDEN KNIGHTHOOD CHARTER OF THE HOLY ROMAN EMPEROR

22. [KNIGHTHOOD]. The Knighthood of Matthias Held (1496-1564), Vice Chancellor of Charles V with the signature of the Emperor. Rome, April 17 1536: One vellum sheet with burnished gold calligraphy.

\$ 10,000.-





An extraordinarily rare knighthood manuscript of the Holy Roman Emperor's Vice Chancellor following the seizure of Tunis by Muslim Pirates.

In the manuscript, Charles V elevates his loyal councillor Matthias Held (1496-1564), Vice-Chancellor of the Holy Roman Empire, to knighthood.

The splendid calligraphy and form of the ruler's name in gold is an element of only a few Habsburg charters, it's importance reinforced here by his the emperors signature (autograph).

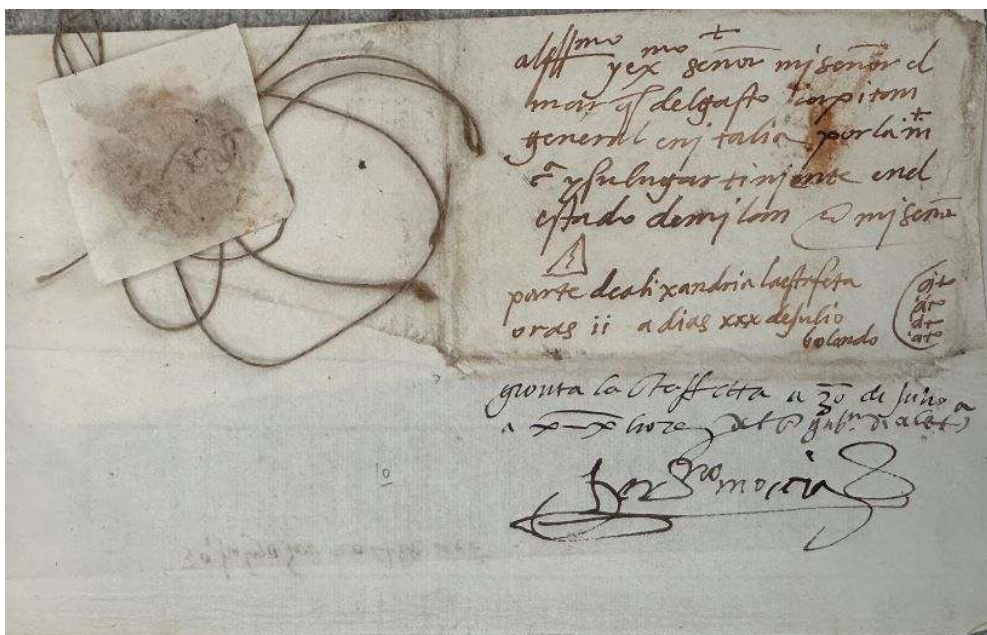
In April 1536, Charles V bestowed knighthood upon Matthias Held von Arle plausibly in recognition of his exceptional service as Vice-Chancellor during a tumultuous period marked by conflicts with the Ottoman Empire's influence in the Mediterranean. Prior to this, in August 1535, Charles V had successfully campaigned against the Muslim Pirates who seized Tunis, a critical stronghold impacting Mediterranean trade.

The victory in Tunis not only suppressed the pirate threat that plagued European maritime commerce but safeguarded the southern flank of Charles V's empire. Matthias Held's knighthood is a recognition his counsel and administrative skills, which supported the successful campaign against the Muslim pirates. The honor of knighthood reflected Charles V's high regard for Held's contributions to Habsburg power.

1549 EASTERN MEDITERRANEAN TRADE LETTER

23. [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.-



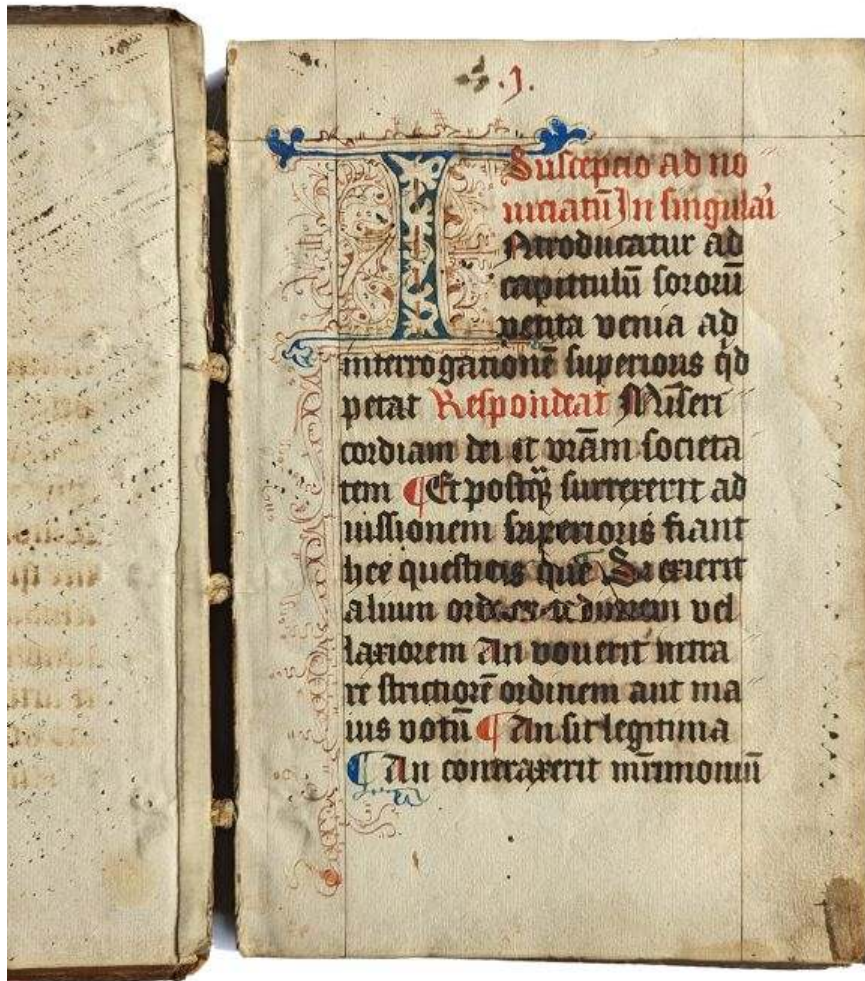
Merchant letters from this period are rare, as they were expensive to send and highlight the significant commercial connections between Europe and the Eastern Mediterranean during the Renaissance. : Milan was a major commercial hub during this time, underscoring its pivotal role in facilitating trade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



"NUNS' LITURGY: AN EARLY 16TH CENTURY SOUTHERN GERMAN MANUSCRIPT ON NOVITIATE RITES"

24. [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' in constant use. However, the present manuscript is in remarkably good condition.

It begins:

Susceptio ad novitiatum. In singulari. Introducatur ad capitulum sororum petita venia ad interrogationem superioris quod petat. ("Admission to the novitiate. In detail. 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 *Respondet* ("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 visionem 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.



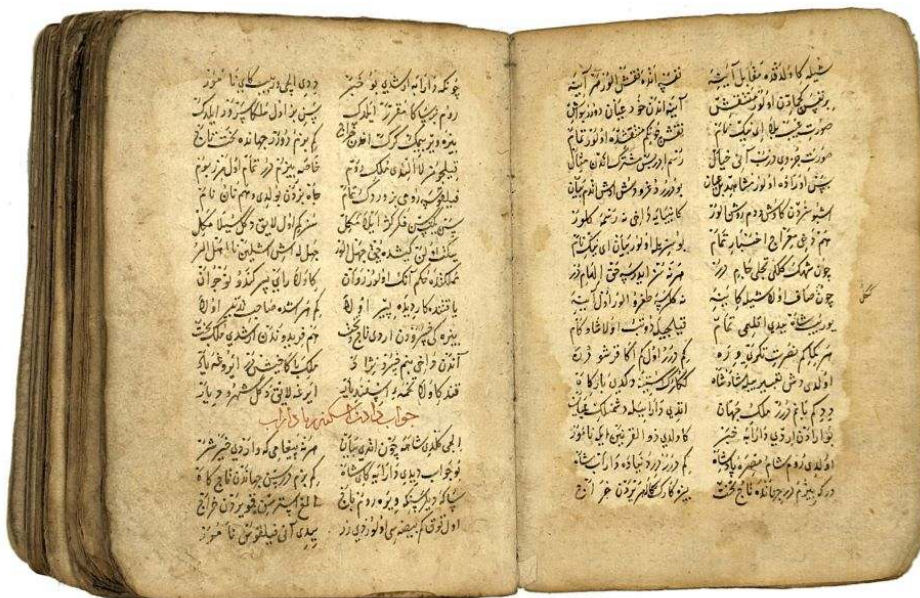
What is particularly interesting are the precise 'stage directions' for how the novice, the superior, and the sisters are to conduct themselves: *Tunc professa ducatur per ministrum ad locum ei preparatum in presbiterio et ibi maneat usque ad finem missae. Finita missa, praesidens casulam deponat et 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").



ISLAMIC POETRY

25. [OTTOMAN] An Ottoman poetic text. 8vo (17 x 12 cm), şerh-i meşnevî-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.-

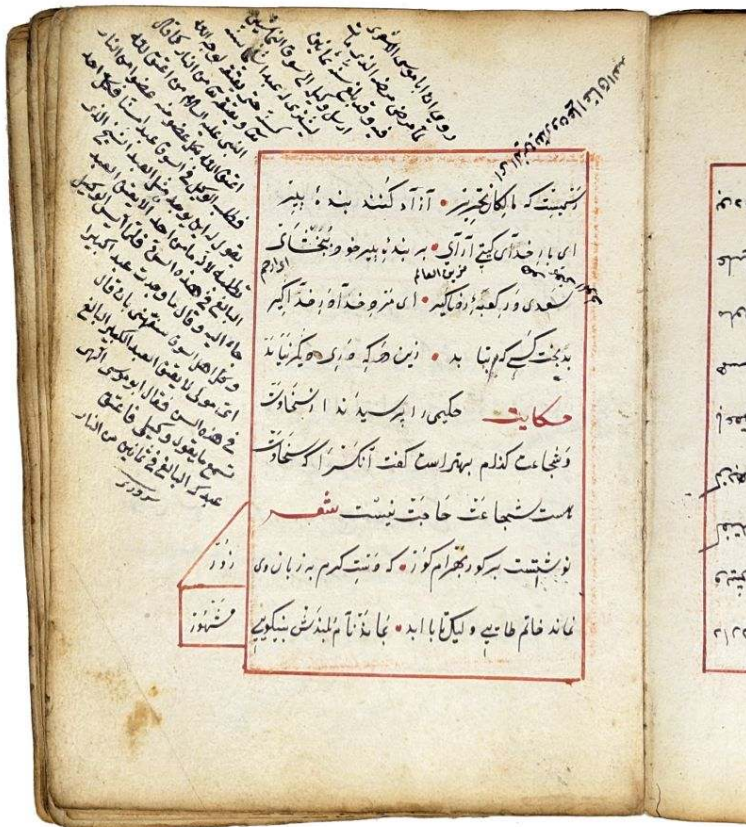
A Turkish maṭnawī is a versatile poetic form used for spiritual and mystical poetry, epic tales, romantic stories, and moral and philosophical discussions. This genre allows for in-depth exploration of themes and emotional expression. It has been particularly significant in Sufi literature, where poets employ it to convey spiritual insights and explore



the soul's journey. The *maṭnawī*'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 *maṭnawī* 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 SINGLE MOST INFLUENTIAL WORK OF PROSE IN THE PERSIAN TRADITION, HEAVILY ANNOTATED IN OTTOMAN

26. [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'î", 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.



MANUSCRIPT FORGERY IN KUFIC SCRIPT

27. [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

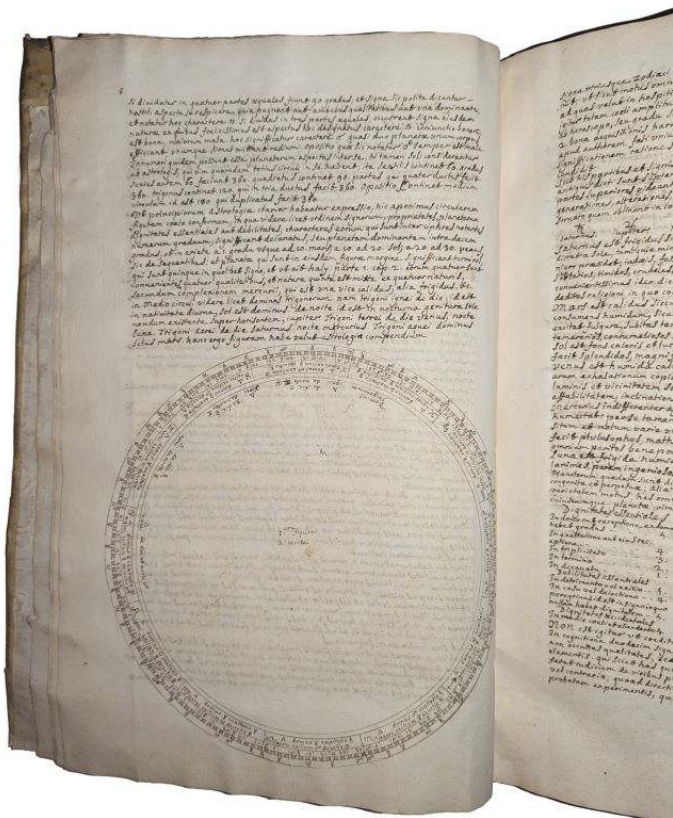


analysis of the letter of the Prophet can be found in his article titled "Das Siegel des Propheten" (The Seal of the Prophet), with specific reference to Figure 11 in that article.

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.

ASTROLOGY, A MANUSCRIPT COPY OF AN EXCEEDINGLY RARE BOOK



28. [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 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 more sensation aspects of the work are often mentioned but 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.

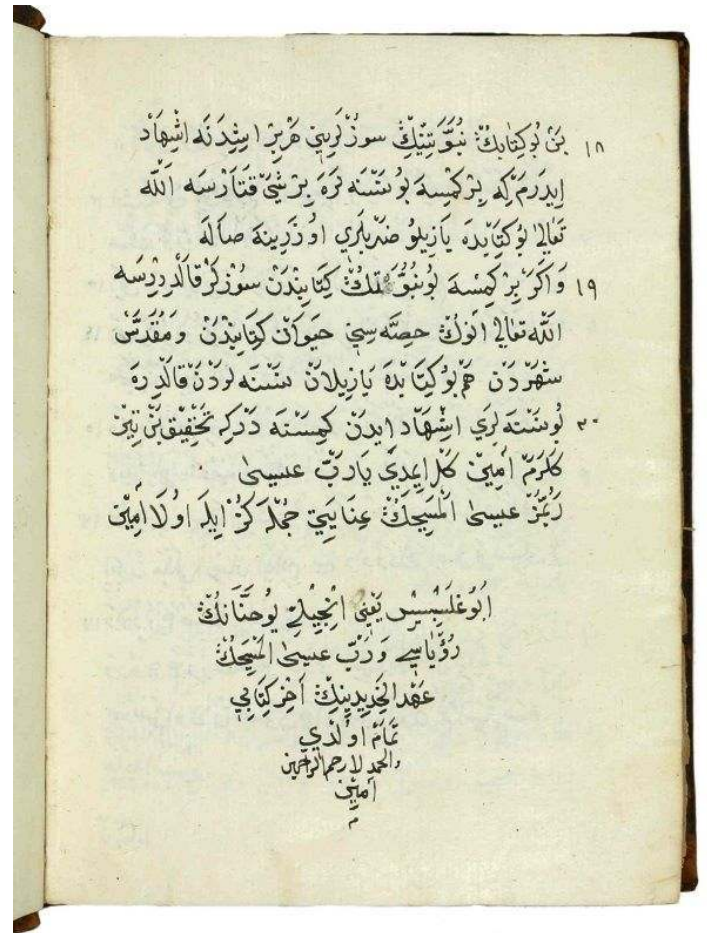
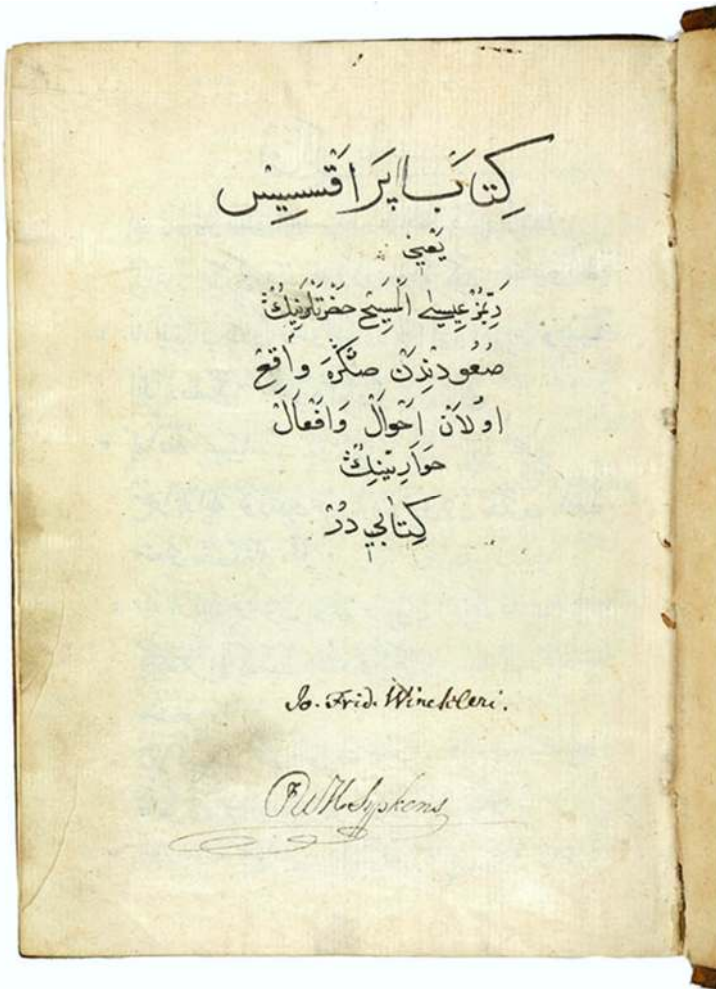
Humanist pedagogues portrayed handwriting as an essential personal skill and a valuable intellectual exercise. They praised handwriting as an act of mental and manual discipline that enhanced the retention of the material.



A LOST 17TH CENTURY TURKISH BIBLE TRANSLATION

29. [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.

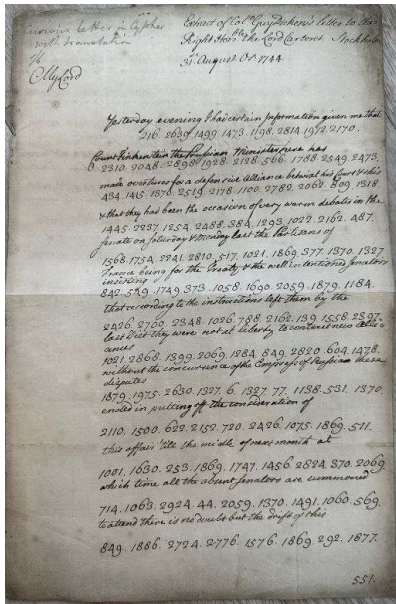
PROVENANCE

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

30. [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.

18th CENTURY MEXICAN PATENT OF NOBILITY WITH CONQUISTADOR LINEAGE

31. CARTA EJECUTORIA. Mexico, 1761. Privilegio y real executoria pertenenciente a Don Joseph Melchor de Ibarrola y Mendieta, México. Parroquia de Unza Valle de Comerciante miembro del Oquendo, Consulado de México Álava. Signed by the King "Yo El Rey- i.e. Charles III of Spain with seal. 68 lvs. On Paper. Folio. 31 x 22 cm., old blue velvet over pasteboard, with some wear and rubbing, clasps, present. Mexican floral block printed paste-downs and endpapers.

\$ 3,000.-

Patent of Nobility for a Mexican merchant, affirming his noble bloodline free from the blemish and race of Moors, penitent Jews, recently converted, and other probate sects. The patent affirms his paternal lineage as descending





directly from Francisco de Ibarra (1539 – 1575), the Spanish-Basque explorer, founder of the city of Durango, and governor of the Spanish province of Nueva Vizcaya.

For individuals in the New World, it is plausible that patents of nobility were signed and sealed by officials in Spain and then sent to the Americas. In some cases, the viceroy or other high-ranking colonial officials could have been entrusted with the authority to issue such documents locally on behalf of the king, using pre-existing signatures and seals of the monarch.



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

32. [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.

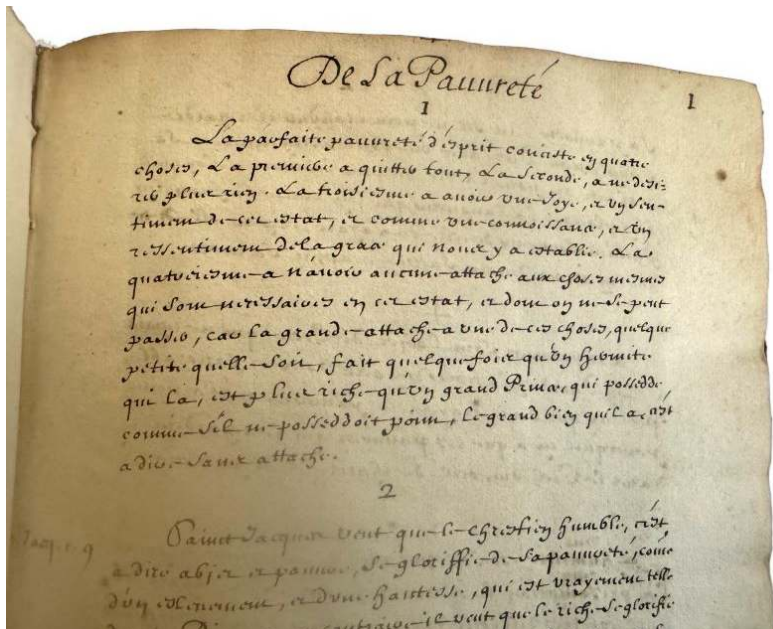
This diverse manuscript, with its eclectic mix of practical knowledge spanning cooking, medicine, agriculture, and household management, bears a striking resemblance to earlier traditions of comprehensive household guides. It could be seen as a late descendant of the medieval Hausbuch tradition, exemplified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

33. 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 PERSIAN MEDICAL ENCYCLOPEDIA MANUSCRIPT

34. 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.

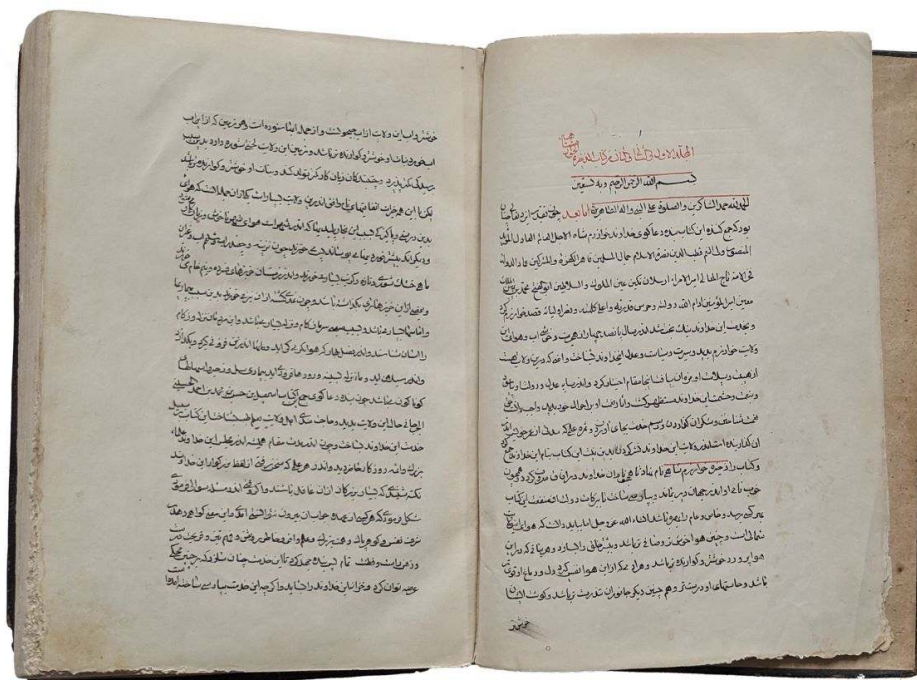
\$ 6,500.-

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.

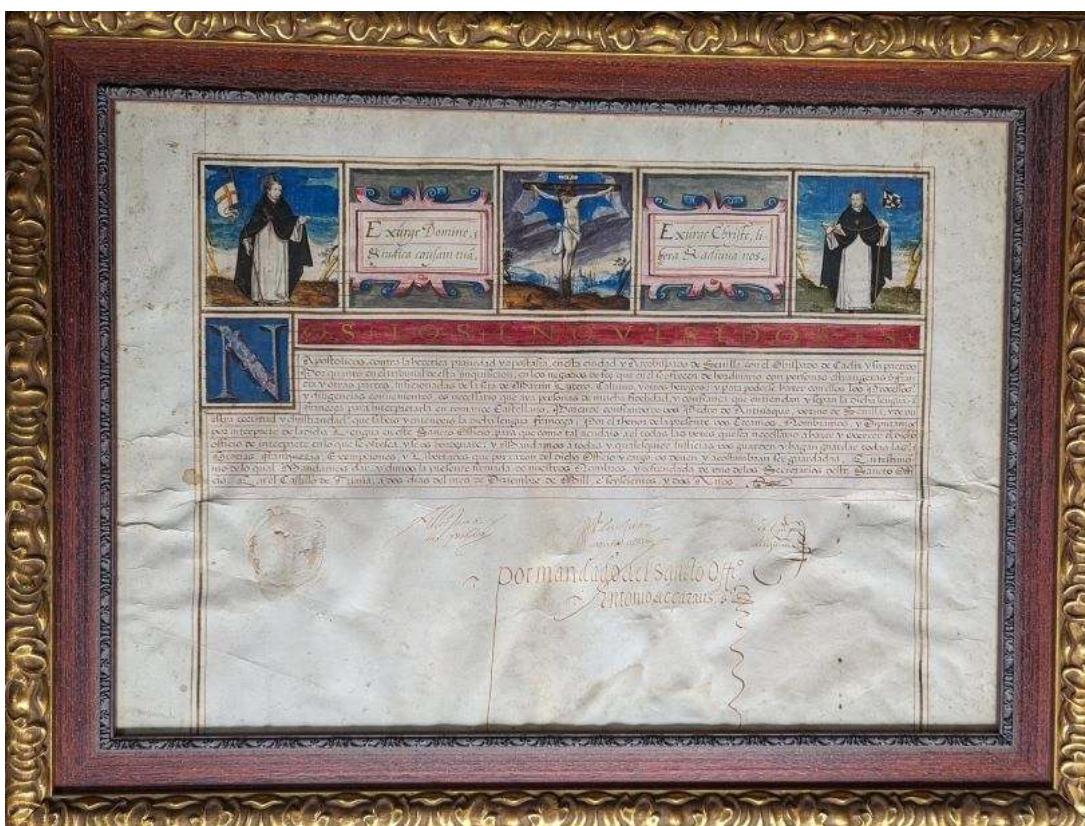
The final chapter, chapter ten, is a thorough exposition on pharmacology. It classifies drugs, delves into medications for the ear, eye, nose, and mouth, and covers topics like epilepsy and stroke, concluding with a glossary of pharmacological terms.

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.

TRANSLATOR SOLEMNLY SWORN IN BY THE AUTHORITIES OF THE SPANISH INQUISITION

35. [INQUISITION] Illuminated manuscript in a frame on vellum. Castle of Triana , December 2, 1602. Size of the document: 53 x 40 cm. The document is framed. The identities of the depicted figures are unknown. Official appointment.

\$ 5,500.-





The Inquisition reached its zenith during the 16th century, under the reign of Philip II (1556-1598). During this period, the Inquisition expanded its scope to include not just conversos, but also Protestants, suspected witches, and those accused of blasphemy or moral offenses.



Here is a partial translation.

We, the apostolic inquisitors against heretical depravity and apostasy in the city and archbishopric of Seville, acknowledge the necessity of conducting trials for foreign persons, particularly from France and other regions, who are suspected of being infected with the sect or faith of Martin Luther, Calvin, and other heretics. To carry out these proceedings effectively, we require the assistance of individuals who possess great fidelity, trustworthiness, and proficiency in the French language to interpret it into Castilian Spanish.

Thus, relying on your integrity and Christian faith, Pedro Antinaque, a resident of Seville, and knowing your proficiency in the French language, we hereby appoint you, with full authority, to fulfill this role. Etc. Signed and dated in the Castle of Triana on December 2, 1602.

Triana was the headquarters of the Spanish Inquisition. This is the official appointment of Pedro Antinaque as a translator. We learn from a later documents (written in 1625) that Pedro was actively pursuing suspects.

For instance, one day a note appeared on a church door stating: "Moses and his law are the truth; the rest is madness." On the night of the following day, Pedro Antinaque observed from a window facing the said church that a man approached the door. He caught him in the act of posting another paper similar to the one already mentioned. As a result, the victim was taken to the Inquisition, and was sentenced to four years of galley service and the rest of his life in perpetual imprisonment.

THE APPOINTMENT OF A SPY

36. [INQUISITION]. [Título de Familiar del Santo Oficio para Juan Carlos de Benavides y Mesia]. 1730 May 13. 1 sheet of vellum (30x42 cm). Text with a border in red and green ink.

\$ 2,500.-





The title of Familiar of the Holy Office or the inquisition was a designation given to certain lower-ranking members within the Spanish Inquisition, whose role it was to serve as informants.

The figure of the Familiar was created due to the vastness of the territorial districts and the shortage of personnel. They were laypeople who, in exchange for their work as informants, received certain privileges such as exemption from some taxes and the right to carry weapons. They were appointed by the district inquisitors.

This document is an appointment from the Inquisition that grants the holder (Carlos de Benabides) certain rights, such as carrying weapons.

This Tribunal of the Holy Office was the third largest tribunal in Spain in terms of the extent of its jurisdiction and was reputed to be the most aggressive in the nation.



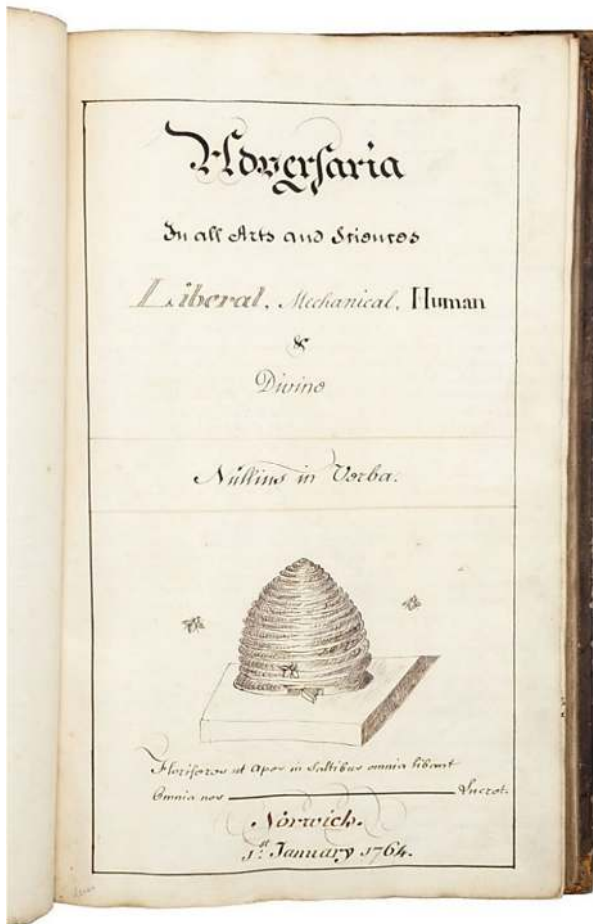
"A FREE-THINKER'S MUSINGS IN THE ENLIGHTENMENT ERA."

37. [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



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

38. [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 Jospeh 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".



18TH CENTURY MYSTICISM MANUSCRIPT

39. [MYSTICISM] Manuscript on paper. [s.d.s.l., but France, 18th century] Approx. 6 x 4 inches. 202 pages + several blanks. Splendidly written with decorative elements throughout and a charming frontispiece of dragons and beasts climbing up a flagpole with a Cross perched high. Full crushed morocco with gilt and silk paste-downs.

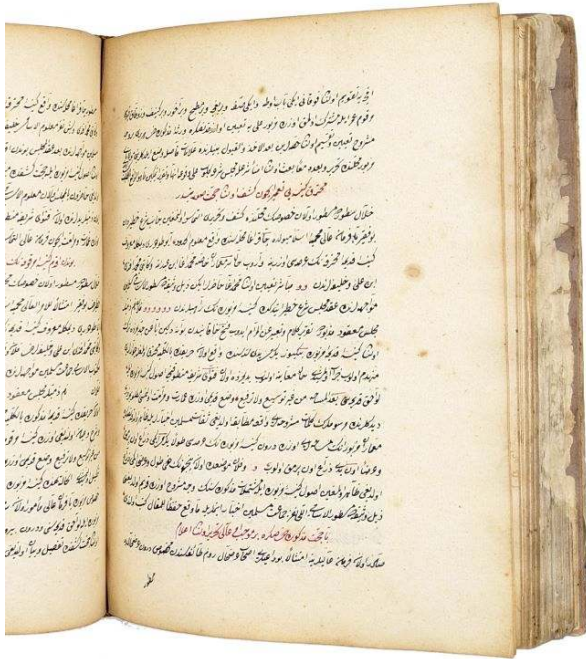
\$ 1,750.-

A beautifully written 18th-century French spiritual manuscript that delves into themes of Christian mysticism with Masonic overtones. Such manuscripts were often composed by anonymous authors or under pseudonyms and explored topics like the quest for divine enlightenment, contemplative practices, or mystical experiences. They frequently contained cryptic language and symbols, such as the all-seeing eye.

SQUABBLING NEIGHBORS, ROGUES AND CRIMINALS

40. [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 Pīrīzāde Meḥmed Sāḥib Efendi (died 1749), a notable legal scholar in the Ottoman Empire, highlighting the work's historical and intellectual context.

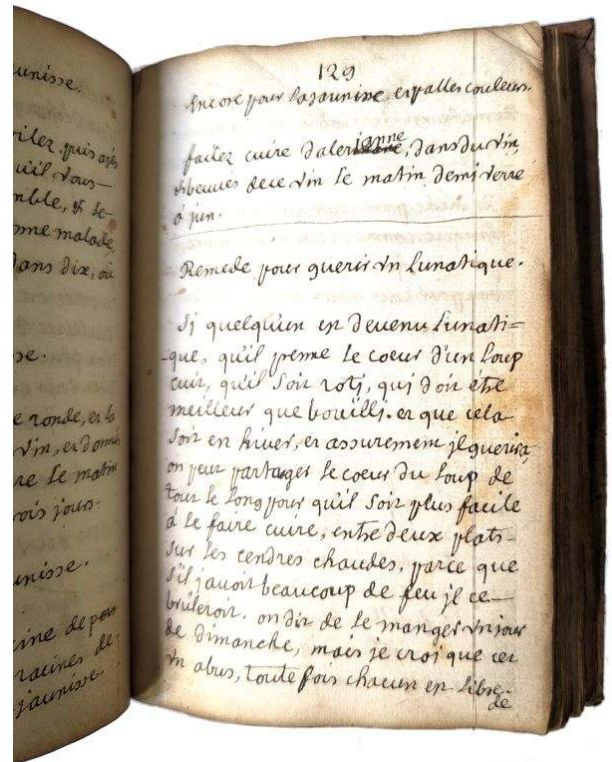
THE HANDBOOK OF A FEMALE FOLK HEALER

41. [REMEDIES] Recueil de Remèdes pour toute sorte de maladies, ruptures du ventre, os cassés, pour dartres, mal de dents, plaies, meurtrissures, dysenteries, hydropisies, engelures des pieds et mains, goutte, et douleurs vicieuses, pour la pierre aux reins et dans la vessie, pour les maux des yeux, taches, et cataractes, pour douleurs du corps, pour toutes les maladies qui sont particulières aux femmes et filles, et pour accouchement d'enfants, enfin pour toute sorte d'inconvénients. 8vo (16 x 11 cm). 336 pp. N.d. Most likely, end of 18th century. Simple cardboard binding. A book filled to the brim with receipts and remedies.

\$ 1,850.-

Title translated as: Collection of Remedies for all kinds of diseases, ruptures of the belly, broken bones, for skin rashes, toothache, sores, bruises, dysentery, dropsy, chilblains on feet and hands, gout, and rheumatic pains, for kidney stones and bladder stones, for sore eyes, spots, and cataracts, for body pains, for all diseases specific to women and girls, and for childbirth, finally for all sorts of inconveniences.

An usual remedy book full of folk superstition, that covers a wide variety of ailments and appears to be (at least partially) focused on women's health issues and concerns. Therefore we speculate it might be the handbook of a female folk healer. Traditionally, the treatment of illnesses and injuries was not seen as a profession, treatments were part of a long tradition, passed over in generations. This book is filled with remedies from things she could find in the local landscape: plants, animals, and minerals.



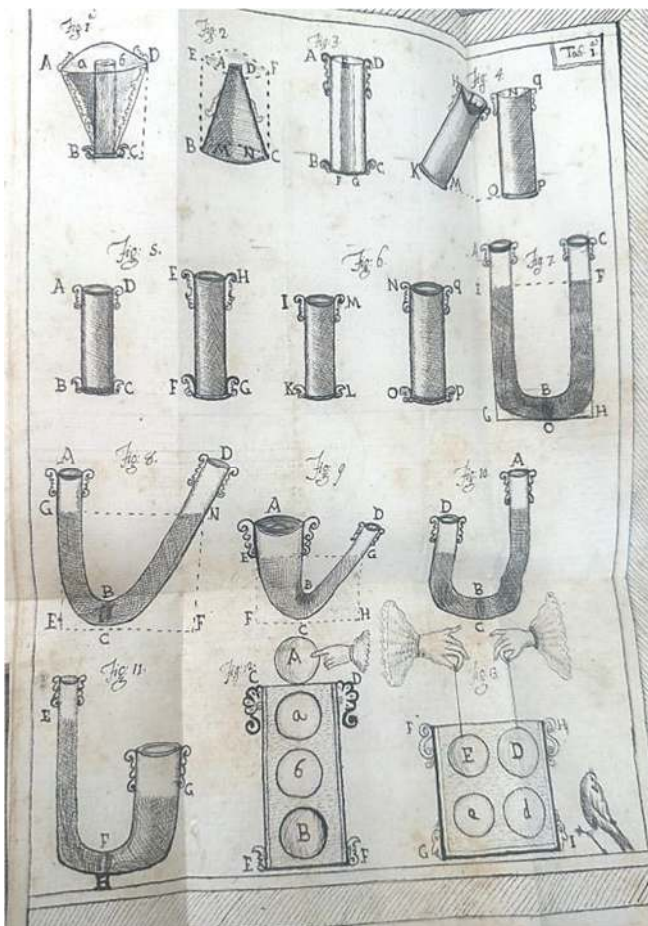


It addresses topics such as childbirth assistance, menstruation, loss of appetite during pregnancy, and increasing milk production for nursing mothers. Beauty concerns are also covered, including removal of warts with red onions, skin and teeth whitening, hair colouring, and freckle removal.

The book contains an extensive section on various remedies for the plague, specifically referencing the plague in Perpignan. It then addresses a multitude of illnesses and remedies, including treatments for shortness of breath, blood in sputum, prevention of caterpillars eating trees, coughs, increasing milk production for nursing mothers, repelling lice and fleas, kidney stones, various types of colic, stopping nosebleeds, healing burns, teeth whitening, facial skin whitening, easing childbirth, and healing sores.

Notably, the book includes a treatment for malaria and describes the effects of absinthe and absinthe salt. It also provides instructions on catching or shooting various animals and repelling different types of vermin.

Some remedies involve outlandish superstitions, such as this cure for lunacy: "For someone who has become a lunatic, they should consume the heart of a wolf, which should be roasted or, preferably, boiled. This must be done in winter, and I assure you, they will be cured. The heart should be shared. It is said to eat it on Sunday, but I believe it can be done at other times; however, everyone is free to choose as they wish."



ILLUSTRATED 18th CENTURY SCIENTIFIC MANUSCRIPT

42. [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



AN ITALIAN ILLUSTRATED MEDICAL MANUSCRIPT ON SURGERY

43. [SURGERY] Trattato delle operationi chirurgiche agionte alcune osseruationi con sue figure. Illustrated and unpublished treatise on surgical operations. First half of the 18th century? Large 8vo (21 x 17 cm) Engraved title page within an ornamental shield. 518 pages and 73 chalcographic plates (of which one group numbered from II to LX and others not numbered, and a pair folded), Title page, with on the verso side a poem, list of "Instruments of Surgery. 1- 474 are all written with neat and legible handwriting, pp. 475-518 in a less tidy handwriting. The plates illustrate surgical instruments and ailments.

\$ 7,500.-

Probably an abridgement in Italian by Carlo Michele Lotteri of the 'Cours d'opérations de chirurgie' by Dionis. This conclusion is based on the identical title page of another manuscript in the Wellcome library. No record has been traced of an Italian translation of Dionis' work-first printed in Paris in 1707. This MS. is either an original translation and abridgement by Lotteri or notes of lectures on operative surgery closely following the original text,. The plates are identical with the MS in the Wellcome and different from the work of Dionis.

<https://wellcomecollection.org/works/ujbs6942>

There is an annotation relating to the birth of the two children of the author or owner of the volume, which notes that his eldest daughter was born in 1760 and the second born in 1763; followed by two papers dated 1766-1767 and annotations relating to crop. The author tells us that he is living in Piacenza in the year 1767 where he is the surgeon.



MYSTICAL POETRY IN EARLY ANATOLIAN TURKISH

44. [TURKISH MANUSCRIPT] Aşık Paşa. Gharībnāmeḥ, 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 Gharībnāmeḥ, 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

45. [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."

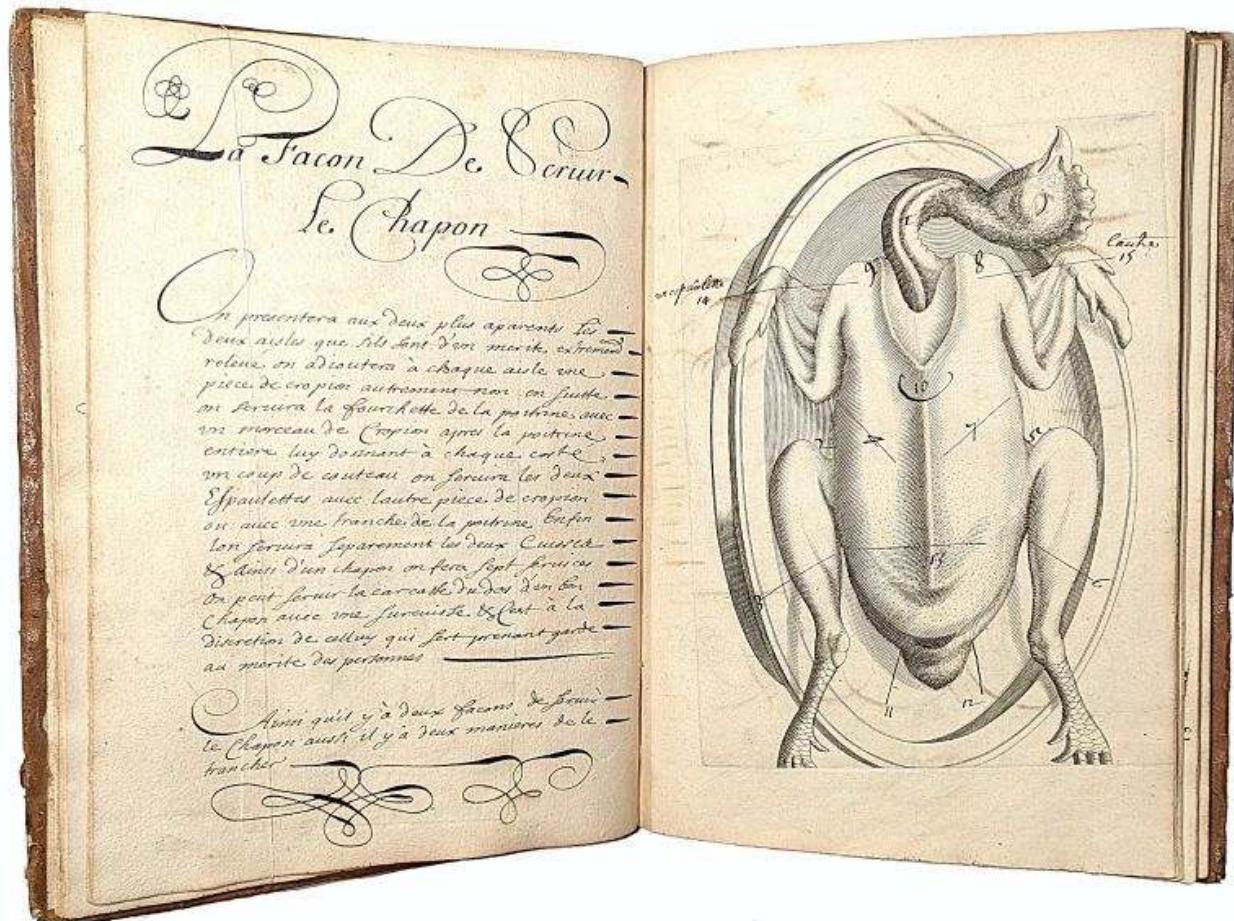
The book is ideally suited for in-depth academic study. Who was it intended for? In what context was it composed? Does it introduce previously unpublished works?



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

46. 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

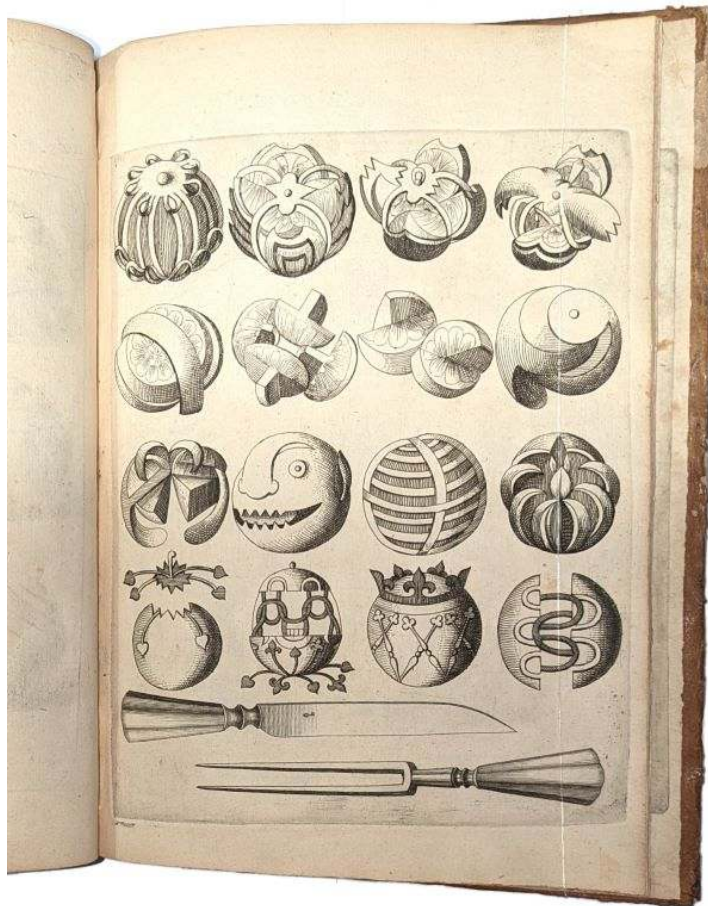
The collation of this book is always challenging. Usually the number of plates (depicting fowls, game, and fruits) are counted to determine completeness. However, this approach can be misleading. In other copies, such as the digital version in the Biblioteka Jagiellońska, each plate contains a single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

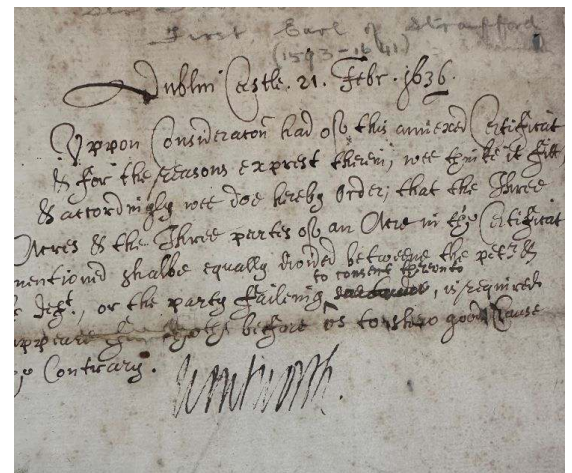
This book is one of the most curious works of gastronomic literature. A manual on carving meat, poultry, game and fruit as well as a guide on how to slice, they inform us on the appropriate seasons for consuming meats and their therapeutic virtues.

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.

RARE AUTOGRAPH OF THOMAS WENTWORTH, 1ST EARL OF STRAFFORD

47. [WENTWORTH, THOMAS] [MANUSCRIPT] On Paper, Dublin Castle 21 Febr. 1636 "Upon consideration had of this annexed Certificate & for the reasons expressed therein, wee thinke it fitt & accordingly wee doe hereby order, that the Three Acres & the Three partes of an Acre in the Certificate mentioned shall be equally divided betweene the petitioner..." 1 pp. partially mended and with folds and spotting. Signed Wentworth in his hand.

\$ 750.-

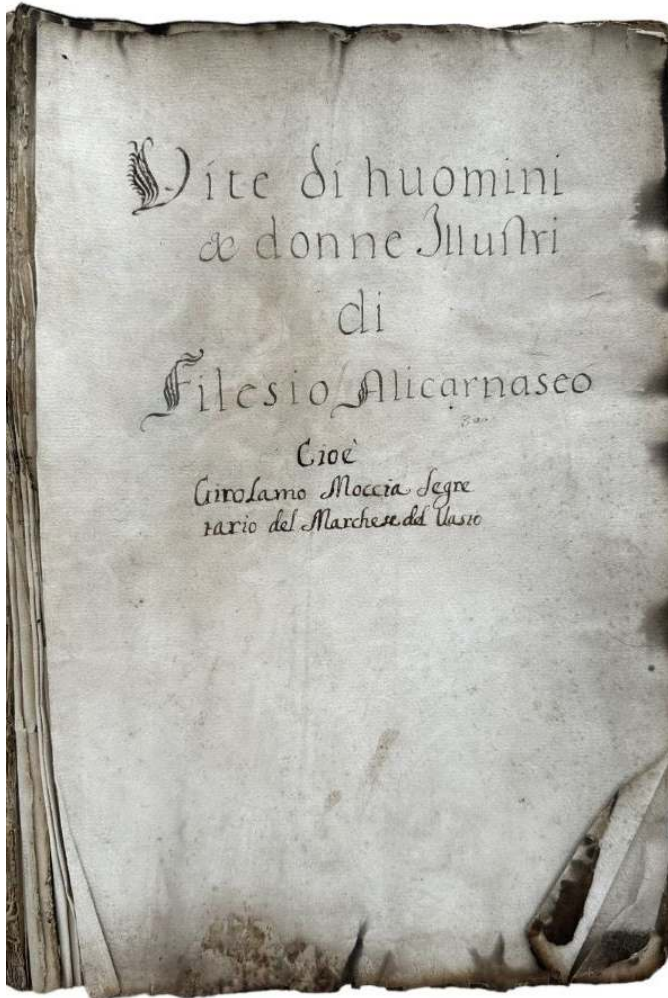


The execution of Thomas Wentworth, 1st Earl of Strafford (April 13, 1593 – May 12, 1641) was one of the most famous and politically significant executions in English history. As a chief advisor to King Charles I, Strafford's attempts to consolidate royal power made him a central figure in the escalating conflict between the monarchy and Parliament. His impeachment and execution, carried out through a bill of attainder after Parliament failed to convict him of treason, symbolized the growing power struggle that would lead to the English Civil War. The event drew massive



public attention, with contemporary accounts claiming up to 300,000 spectators, highlighting the widespread impact and controversy surrounding Strafford's downfall.

This execution not only marked a dramatic moment in the decline of royal authority but also foreshadowed the violent upheavals that would follow.



UNPUBLISHED 17th CENTURY MANUSCRIPT ON WOMEN

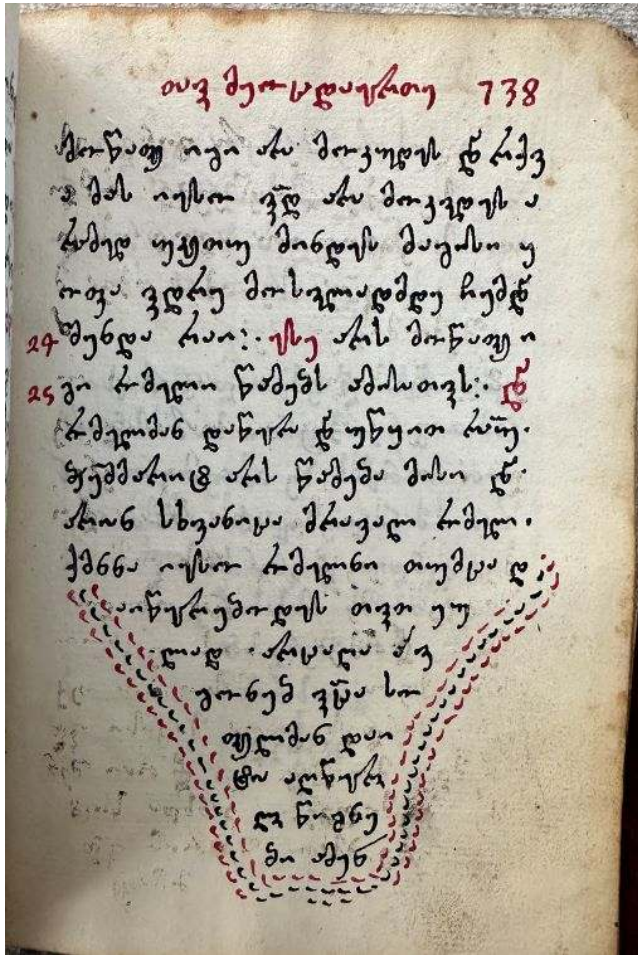
48. [WOMEN][MANUSCRIPT] Folio. On Paper. 234 lvs. 33 x 23. "Vite di huomini & donne Illustri di Silesio Alicarnaseo, cioè Gio: Girolamo Moccia, segretario del Marchese del Vasto" (i.e. Lives of Men & Illustrious Women by Silesio Alicarnaseo, or Girolamo Moccia, Secretary of the Marquis del Vasto). Folio. 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.



AN ARMENIAN MANUSCRIPT FROM THE COLLECTION OF ROBERT PIERPONT BLAKE

49. ARMENIAN MANUSCRIPT ON PAPER, signed on colophon 1819, written in a neat, legible script in black and red ink on laid paper. 8 vo. 739 pgs. Text is organized into chapters or sections, each introduced by headings in red ink, indicative of traditional Armenian manuscript practices. The content appears to be moral or religious exhortations, possibly part of a broader genre of Armenian Christian instructional texts, such as ethical treatises, penitential guides, or a collection of homilies. The first leaf is torn with majority loss and an old note that that was how the manuscript was received. The manuscript contains a colophon on the final page, written in red ink, which reads: "This book was written on July 24, 1819. My name is Hovhannes." Bound in contemporary red morocco and gilt bright orange mottled endpapers. Some additional notes in Armenian to verso of front endpaper. Provenance: Robert Pierpont Blake (1886-1950), American Byzantinist and scholar of the Armenian and Georgian cultures.

\$ 1,750.-

The text consists of a series of moral instructions and spiritual guidance, structured in numbered lists, emphasizing themes of personal conduct, faith, and ethical living. Each section typically begins with "Every person must..." followed by advice on maintaining purity, honesty, humility, and piety. The manuscript reflects the didactic style characteristic of Armenian Christian literature, which was widely used for both lay education and ecclesiastical instruction during the period.

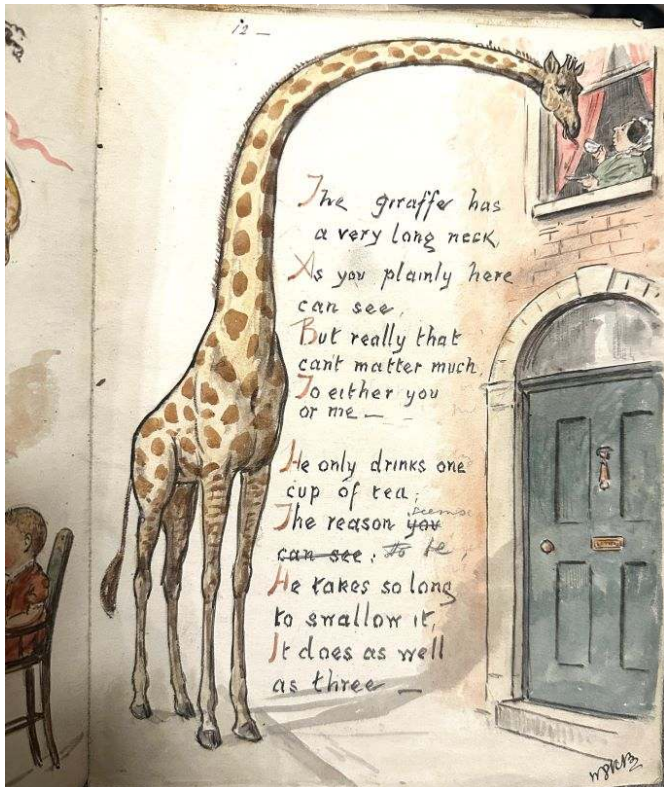
19th CENTURY UNPUBLISHED CHILDREN'S MANUSCRIPT

50. [CHILDRENS] [MANUSCRIPT] A Childrens' 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.





The giraffe has
a very long neck,
As you plainly here
can see,
But really that
cant matter much
To either you
or me —
He only drinks one
cup of tea;
The reason ^{because} you
can see, ^{to be}
He takes so long
to swallow it,
It does as well
as three —

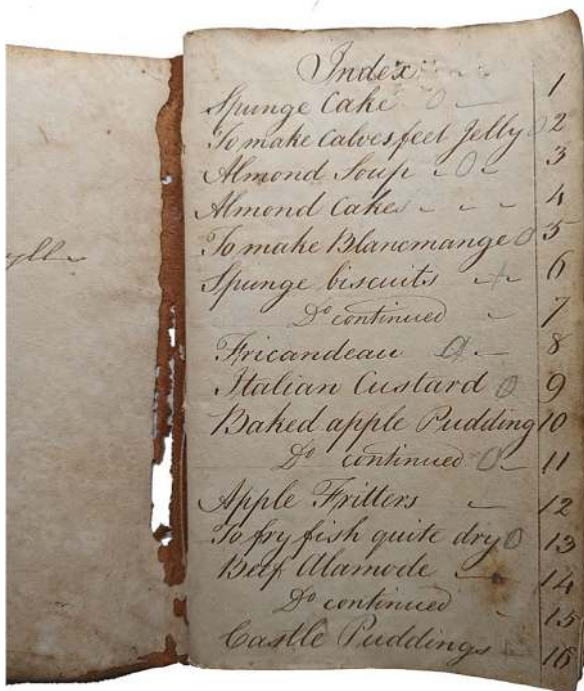
UNPUBLISHED 19th CENTURY CHILDREN'S NONSENSE BOOK

51. [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. Charmingly illustrated 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

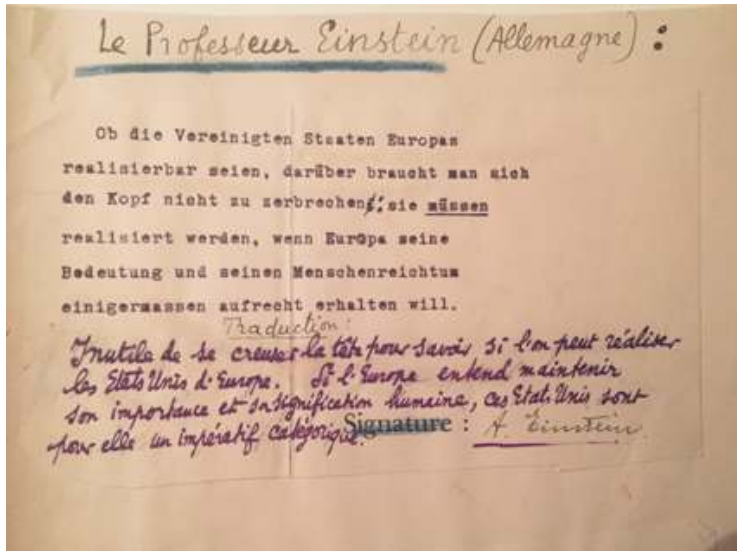


ENGLISH COOKING

52. [COOKERY MANUSCRIPT] 8vo (18 x 11). First half of the 19th century. N.d. Notebook in two hands. Owned by Sophia ...? Index, list 44 receipts, 87 leaves. Paper covers. Loose.

\$ 1,500.-

Bread cake, Apple drops, Hard Biscuits, Ratafi cakesm, to stew pears, Currants in a bottle, Cheese fritters, Ginger Beer, Groseberry pudding, Wafers, Custard pudding, Potatoe Pudding, Raspberry Crean, Castle Puddings, etc.



EINSTEIN ON PEACE

53. 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.

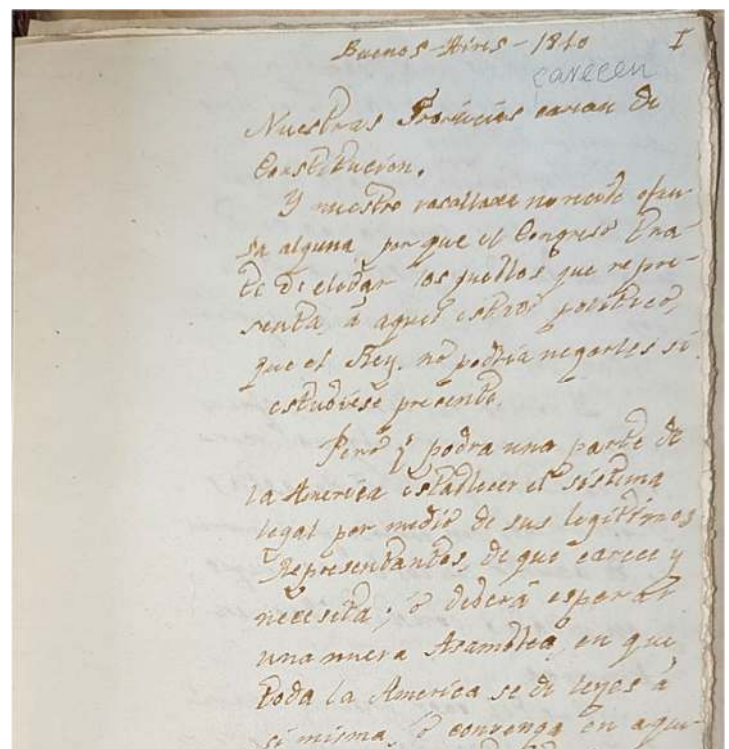
Literature. Einstein on Peace. San Francisco : Arcole Publishing, 2017: 102-106 pp

THE FORMATIVE YEARS OF THE ARGENTINIAN REPUBLIC

54. 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)

55. [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.

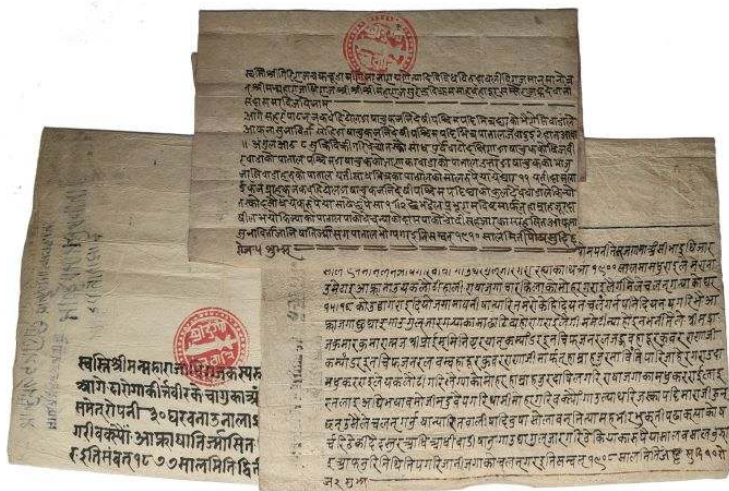
BACKGROUND

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.



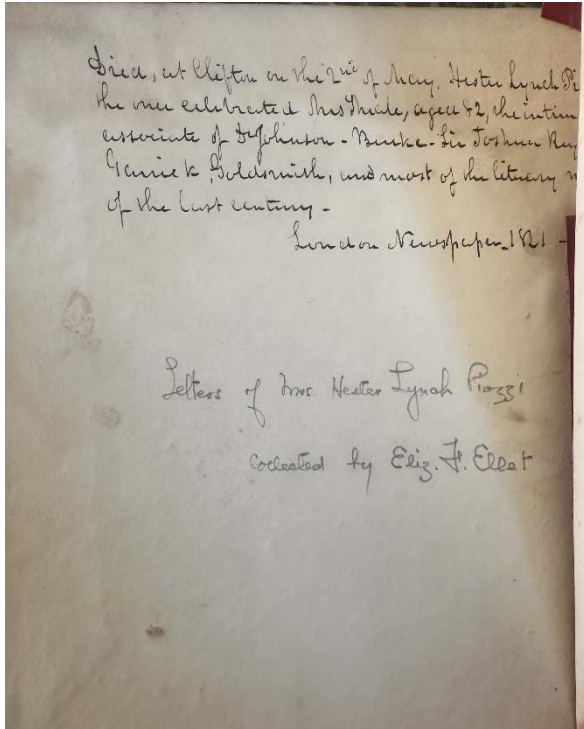
EARLY COLLECTION OF DOCUMENTS RELATING TO THE KINGS OF NEPAL WITH THE ROYAL SEAL

56. [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.



THE RECENTLY DISCOVERED LOST "LOVE" LETTERS OF MRS. PIOZZI

57. PIOZZI, Hester Lynch. [Manuscript on paper. n.d., n.p 1830-1850] 4to. Notebook, 147 pp. Marbled boards with later tape to spine; text block very shaky with many pages loose from text block.]

\$ 32,500.-

These are the unpublished "love" letters of the 80 year old Hester Lynch Piozzi (1741-1821) presumed to be lost. In it she pours out her soul to her "beau," the 27 year old actor William August Conway. This manuscript preserves a unique literary and historical record but also stands as a testament to the enduring intrigue surrounding Piozzi's life and her unconventional relationship with Conway. It is an exceptional find for scholars, collectors, and anyone interested in the complex intersections of personal and literary history in the early 19th century.

Hester Lynch Piozzi ranks among the most compelling female writers of the late eighteenth century. Though she earned recognition for her autobiography of Samuel Johnson, she was undeservedly cast in his shadow, a fate that still clings to her today. Yet Piozzi was more than a mere footnote in Johnson's story. As a prolific author, she kept expansive diaries—later published as *Thraliana*—that serve as a window into her mind, where her private thoughts, emotions, and daily life unfolded in candid, often witty prose.

Piozzi's reach extended beyond her personal reflections. She was one of the first women to publish a travelogue, *Observations and Reflections Made in the Course of a Journey through France, Italy, and Germany*. In this, as in her other works, she did not simply observe but interrogated, using her sharp intellect to explore the societies she encountered. Her linguistic treatise, *British Synonymy*, veered away from Johnson's high-minded scholarly tone, instead capturing how ordinary people used language in the messy, vibrant business of daily life. Her *Retrospection*, was the first attempt by an English woman to write a history of the world. Piozzi's letters and writings reveal a woman at odds with her time—brilliant, unconventional, and all too often undervalued.

Piozzi was never one to adhere to convention, either in life or on the page. She grew up in genteel poverty, tutored in philosophy, rhetoric, Latin and French literature. In her autobiography she recalled: *'I was their Joynt Play Thyng, & although Education was a Word then unknown, as applied to Females; They had taught me to read, & speak, & think, & translate from the French, till I was half a Prodigy.'*

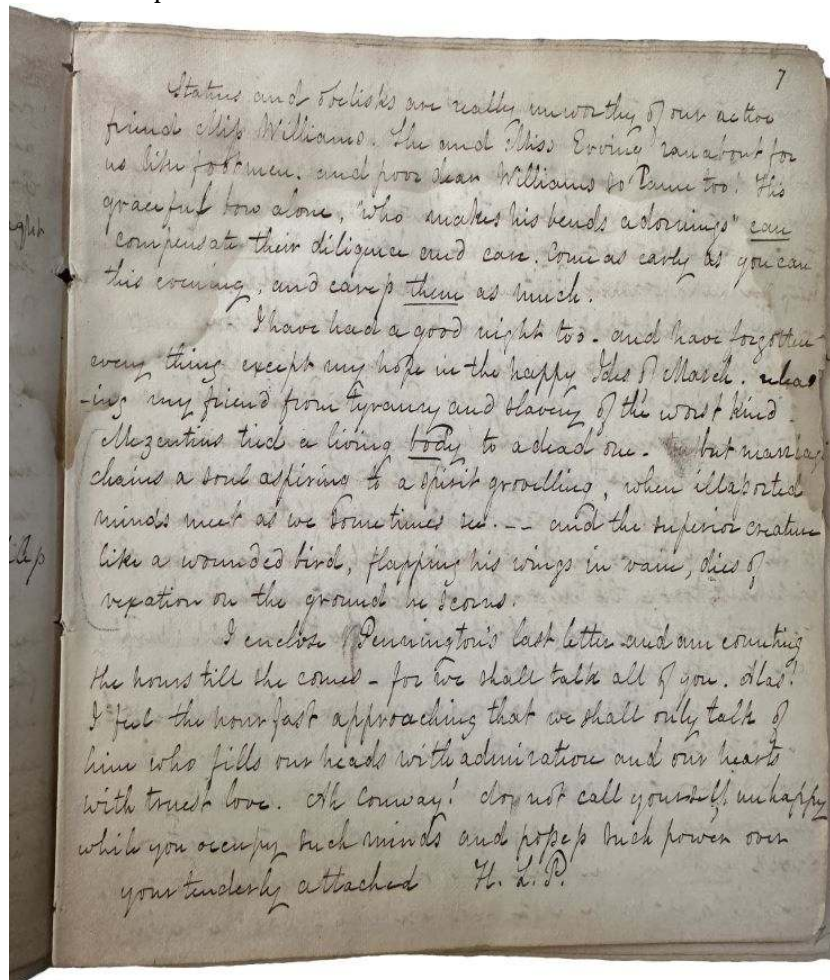
Following her father's financial downfall, married Henry Thrale (c. 1724-1782) against her better judgement, a wealthy but coarse brewer. Her early married life was marked by frequent pregnancies - which confined her to their country estate, Streatham Park. Yet, even in domestic exile, Hester's innate social skills began to shine as she expanded Streatham's reputation, attracting visitors from London society. It was there that she met Hester the 56-year-old Samuel Johnson, who she liked as an intellectual equal, and with who she had – some say – a sadomasochistic relationship. A salacious fact that our letters seem to refer to. "[It was] *Samuel Johnson who - charged me - a la Conway*

to maintain strict secrecy, I obeyed so well that the whole slid from my mind imperfectability – nor ever evoked it for more than 42 years - but your pen the necromantic wand brought the dead to life." (Penzance, August 1820).



In 1780, she hired Gabriele Piozzi, a charming Italian singer, to tutor her eldest daughter. Piozzi's melodious voice soon filled more than just the music room; it resonated within Hester's heart. Out of his Italian love songs, which she eagerly translated into English, blossomed a burgeoning romance. When Henry Thrale's died in 1781 Hester chose to follow her heart's dictates and marry Piozzi and went with him on a three year journey. It inspired her groundbreaking work, *Observations and Reflections Made in the Course of a Journey through France, Italy, and Germany* (1789). It was one of the first British travelogues published by a woman, and it broke with established conventions. Piozzi eschewed the common practice of framing travelogues as private correspondence, believing this pretense to be dishonest. Instead, she opted for a straightforward narrative from the outset, a decision that reflected her commitment to authenticity.

Upon their return in 1787, the Piozzi's settled in Wales, where she enjoyed twenty-five years of happy marriage with Gabriele until his death in 1809. In her second widowhood, she retired to Bath, setting the stage for the events captured in our newly discovered manuscript.



HESTHER PIOZZI IN LATER LIFE

Her age did not— as our letters show—diminish her sharp wit or intellectual curiosity. After weathering a financial crisis that forced her to sell Streatham Park, Hester Piozzi found herself with a comfortable income. As she approached her later years, she developed a particular fascination with the theater and its leading performers.

Enter William August Conway. In 1819, at the age of 78, Hester Piozzi formed a friendship with a struggling actor just 27 years old. The stark age difference immediately set tongues wagging in Bath's social circles, with some even going

so far as to suggest that Conway was a fortune-hunter, eager to marry the wealthy widow whose annual income was estimated at over £7,000.



While biographers have often dismissed these rumors as mere gossip, arguing that Piozzi acted simply as his patroness, the letters contained in our manuscript suggest a different story. They reveal that Miss Piozzi was infatuated with Conway. She kisses a letter addressed to his mother “for she said I was mentioned.” She longs to live with him in what she imagines as their castle, an intellectual fortress. She pines for him in his absence and scolds him bitterly for failing to write.

Was their love mutual? There are hints in the MS of a closely held secret, subtle allusions, and playful puns. Even after a cursory reading, we find ourselves agreeing with the publisher’s comment: *“That Mrs. Piozzi was in love, and that she wished to be loved again by the object of her affection, is beyond doubt, if her own words have any meaning.”*

Her letters reveal a woman transformed by love, or perhaps by the idea of love itself, who poured her considerable intellect and passion into crafting continuous declarations of devotion. The tragedy of the letters lies not just in the seemingly unrequited nature of her affections, but in the way this relationship seems to both elevate and diminish her. Piozzi’s letters to Conway showcase her literary prowess, her wit still sharp as ever, yet they also reveal a vulnerability that’s almost painful to witness.

When Piozzi moved from Bath to Penzance to reduce her expenses, Conway’s interest seemed to have definitely waned. Her letters take on a tone of desperation now: *“Do write: for pity, or for shame, or for mere curiosity, to know if I am dead or alive—for some reason or for any reason, or for no reason—write—dear, dear heart!”*

She reminded Conway of a happier time: *“I wonder if you recollect a certain Friend of mine, named Augustus; who said in Camden Place A.D. 1818; I could be happy in a Prison, with dear Mrs. Piozzi and her Anecdotes.”* (this letter not in our collection) but Conway never came! Hesther Piozzi died in Clifton, Bristol, on May 2, 1821.

PROVENANCE

While the full provenance of these letters remained a mystery for a long time, we can now sketch a clearer picture. Conway continued to struggle in his acting career, even on the New York stage. In 1828, during a voyage from New York to Charleston, he threw himself overboard. In a touching detail, Conway’s recovered body still wore the golden watch she had gifted him as a token of her love, while in his belongings were her letters. Conway’s effects were put up for auction in NYC. Among these items were two significant pieces of his connection with Piozzi: the book by Blake she had given him (referenced in our letter dated Bath, May 15th, 1820) and her letters.

The story might have ended there, but in 1848, “The Love Letters of Mrs. Piozzi” were published in London. This collection contained seven letters from Piozzi to Conway, written between September 1819 and February 1820. These letters are not part of our manuscript. The publisher of the “Love Letters” states in the preface: *“The letters were purchased by a lady named Ellet, originally from Western New York but residing in Virginia. They remain in her possession, having been shown to several people and lent to a gentleman with permission to copy and use them as he saw fit.”*

In an 1862 Atheneum article, Elizabeth F. Ellet denied giving such permission, stating no copies were made with her knowledge. There’s a twist however: Ellet was only nine in 1828, so it’s likely her husband, Professor William Henry Ellet (1806–1859), purchased them. Since the couple moved to Southern California in 1835, where our manuscript surfaced, he is probably the gentleman who had copies made and sent to London, which aligns with the binding style, mid 1840’s.

After the controversy about the publication of the letter, Ellet made her collection available to the Athenaeum for review, and one month later the paper published an article, authenticating Ellet’s statement and further condemning

the editor of the Love Letters for his “misrepresentations” Ironically while the Athenaeum article (pp. 169-172) ostensibly defended Piozzi’s honor by refuting any romantic involvement with Conway, it also undermined her



character and work. It portrays her as "a weak, fickle, foolish creature," relegating her affection for Conway to a maternal instinct, glibly asserting that "it is in the nature of woman to have pets"! This attempt to 'salvage' Piozzi's reputation comes at the cost of her complexity and agency. The author's selective use of evidence constructs an image of Piozzi as a contented, matronly figure but in our manuscript, she is anything but.

OVERVIEW OF THE LETTERS

The manuscript contains 147 leaves, all addressed to Mr. Conway, with leaf 2 missing. The letters from leaf 125 onward (23 leaves) are published, while leaves 3–5 (3 leaves) were published in an article in the *Athenaeum* (No. 1815, Aug 9, p. 169), available on Google Books. This article includes the full text of letters dated "13. Weston-super-Mare, 21 Aug" and "22. Friday, June 4," along with scattered extracts from other undated letters, accounting for about 5 additional leaves. In total, approximately 32 leaves (23 + 3 + 5) have been published in some form. This leaves 115 leaves of letters that are unpublished. Notably, the *Athenaeum* article is not an official publication, and these excerpts are excluded from the official edition, though our manuscript authenticates them. All the letters are lengthy, written in Piozzi's characteristic chatty style, full of observations, puns, poems, literary allusions, and references to Dr. Johnson. We have provided examples, often including opening sentences of each letter for context.

1. Bath, April 20, 1819. Possibly in another hand than the rest of the MS. The enclosed vexes me because it is clearly the portrait will be (...) begun—instead of finished before you leave us. **2. Begun 15 [-21] June 1819.** Tuesday, the letter starts in the middle, this letter is published (Piozzi letters 225). In it, Piozzi compares Conway with her former husband. While the next letter in the official biography is Wednesday 16th June, the text goes on quoting a part of another published letter (18 September 1819): "Lord Gwydir is dying, I am told: The Fellowes Family will be deeply affected." The text then goes on narrating an unpublished text: "Sir James who fancied for a whole year..." and returns to Conway at the end. **3. Feb. 25th, 1821.** "How good and kind it was to make your dear mother." Narrating social events, including a dinner with a Turkish ambassador, at the end Piozzi writes, "I think she [Piozzi] only loves the world for him." **4. Nov. 22d, 1820.** Lieut. Parry arrived at last, she tells Mister Conway, and as King David says, "The men whose hands were mightiest have found nothing in those countries caked with ice." **5. February 11, 1820.** "Your dear letter this instant arrived, my kind friend. (...) My thoughts keep shifting back and forth, from Conway's happiness to Conway's health, from his virtues to his dangers, from his merits to his misfortune..." **6. Clifton, July 11th, 1820.** "What times do we live in!" Piozzi contemplates that it is half-sinful to fill her head and heart with the cares for William Augustus Conway. **7. Penzance, Oct. 31st, 1820.** "Congratulate me, dearest Mr. Conway, on my recovery"—a letter in which she discusses the arrangement for a valuable gift—a small, jewel-encrusted item—intended for William Augustus Conway. "Our Castle is on the road, flying through the air like the house of Loretto." Piozzi dreamed of living together with Conway, a desire she refers to on several occasions. **8. Bath, May 26th, 1819.** "I now begin to form in my own mind reasons for your not writing. Feel confident there is a cause, there is a cause, my soul, and I am persuaded your forbearance has nothing in it of neglect." **9. Clifton, Wednesday, July 19th, 1820.** "Joy, joy—a cheerful morning—and a pet baby—all bound to Penzance—but all in good humor—feeling tranquilized." With a poem dedicated to Conway, "On Esther's Return." Bridgewater 19th: "Safe, as comfortable as one can be, while condemned to drag a lengthening chain from all one best loved in the world. You will, on a future day, experience the feeling yourself, and say that little Mrs. Piozzi is a woman of ten thousand." **10. Exeter, July 20th: "Old blue eyes"** (referring to herself). **11. Penzance, August 1820.** Fantasizing about "a place which will be honored indeed by your residence, and I venture to pronounce few people among us will be as qualified as we are to bear living in an intellectual garrison." Piozzi tells about Samuel Johnson, who acted in a little drama, charging her—à la Conway—to maintain strict secrecy. "I obeyed so well that the whole slid from my mind imperceptibly—nor ever evoked it for more than 42 years—but your pen, the necromantic wand, brought the dead to life." **12. Bath, 11 May 1819.** "Accept this trifling parting present from your Sybil" **13. Weston super Mare, 21 Aug.** "The heart is in the right place always. – When we meet, I will tell you an odd thing – a superstitious thing." (Except the beginning—8 lines—in which Piozzi complains about not having received letters, quoted in full in the *Athenaeum* article.) **14. Weston super Mare, July 25.** In which Conway comes "100 miles" to visit her. She writes a poem on Conway's behalf. **15. Weston Super Mare.** Enjoying a sea-side holiday. "I do wish you were married to a woman, gentle without being insipid, pleasing without being pretty, not rich enough to be purse-proud



but not poor enough to become loathsome, too young for obstinacy, too old for baby behavior, a gentlewoman if possible." Piozzi says she has a little trinket from him with his hair. **16. Bath, June 13th, 1820.** Conway, Miss Pennington, and Mrs. Piozzi on an outing, letter written over several days. "I think it will be nicely managed and you will sleep under the care of one mamma on Saturday night, to come to dine—why not for breakfast..." **17. Feb. 15th.** "We both enter into all your feelings and both adore the tenderness of heart which no harsh treatment can harden..." **18. Feb. 22nd, 1820.** "When love and folly went to play, Upon a sunshine holy day. Poor cupid was soon heard to say. (...) Romping's unsafe with men such as you - Fly hence - Begone - away - adieu I am wounded in this shuffle." **19. Bath, March 19th, 1820.** Piozzi tells Conway that fortunes can change: "Do you remember Dr. B?—into a down bed after tugging many a long year with fortune, who had at last inspired a pretty girl with love for him and threw £15,000 into his lap when least expected; his own age 63." **20. Bath, May 15th, 1820.** "Have you seen in London the most beautiful book ever published—to my taste? Young's Night Thoughts—carefully adorned by Blake." This book was in possession of Conway, upon his death, and later sold with the rest of his belongings in New York. **21. Bath, June 3.** Contains the poem "H.L.P. to her own heart." **22. Friday, June 4.** "A funny little thing," Miss Piozzi calls herself, writing to Conway and reminiscing about her time with Dr. Johnson. This letter is quoted in full in the *Athenaeum* article but not part of the Piozzi letters. **23. 22 July 1820.** "Did you ever hear my verses about Salusbury, when he was a good boy, and I loved him?" **24. Bath, June 1819.** "The dear theme we all agree to speak upon as longer uniting us, down shall we drop... Oh, but too well does dear Mr. Conway know that I think no fortune is good enough, no applause loud enough for his talents... I felt ready to promote a more splendid scheme of happiness than this, while my heart knew that its completion would certainly have estranged us from each other—but to decide against one's self is a trick played by delicate minds perpetually—and Johnson always warned me to be wary of it." **25. Clifton, 12 June 1820.** "Ruins? Our human wishes are, you see, and wise as you believe your poor H.L.P is, she still entertains them still..." **26. Tuesday, 13th.** "Your mother would not let me see the letter to her—but I kissed the outside of it while in her hand, for she said I was mentioned." **27. Sunday, 25th.** "All the tears bursting into the room." **28. Saturday, 1st April 1820.** Contemplating death: "Among the unpredictabilities of this world, and of this life in it, you should know that I was taken unwell yesterday..." **29. Penzance, Oct. 1st, 1820.** "Do write, for pity, or for shame, or for mere curiosity, to know if I am dead or alive—for some reason or for any reason, or for no reason—write—dear, dear heart! What have I done to forfeit such consolations? Do you no longer like to hear from me or read my letters?" **30. Sunday, August 5th, 1820.** "Oh so wise! Mr. Conway is in respect of forgetting old friends, however he may please to add mine upon any; and I am happy that he will exert his matchless talents to such fine." **31. November 2, 1819.** "This is my first moment of peace & solitude & quiet ... this I dedicate to you - how delightfully!" (...) "to the comfort of expressing my regard in the dear dear letter you have at length indulged me with." **32. Penzance, New Year's Eve 1821?** "Well, you are going to Bath & H.L.P poor soul is at Penzance. You always said les merlins would part us, and they have done so, sure enough..." Piozzi is comparing her and Conway to two needles that have been magnetized by a large loadstone (a magnetic rock) and despite being separated by a large pile of chaff, the needles naturally make their way back to each other. **33. Nov 28. 1820.** "But let us hope for a cheerful Christmas, that season of true joy when fallen humanity distances permission for quarreling and little constrained circles in a small corner of the glorious contradiction." **34. 4 June 1820.** "Mister Conway will be seen for his nautical letter ...If the morning is tolerable, come and take your cafe au lait and we shall be free from all intrusion." **35. November 17, 1820 Penzance.** "To Dear Mr. Conway, above all men living, true sovereign of the willing soul. I have not heard a note so long," more laments on the lack of communication. **36. June 15th 1820 – Thursday 17.** "Oh, I was very angry, very much like a Welsh Woman (angry at the Strattons) (...) I went into the dining parlor and looked at your beautiful portrait." Published in the official letters. **37. York Hotel, May 5th 1821 (after the death of Miss Piozzi).** Never published. To Mister Conway: "Sir James Fellows presents his compliments to Mr. Conway, and begs to acknowledge the receipt of his letter of yesterday, with its enclosure." **38. My dear Sir.** "I am much surprised at seeing Mr. Vanderhoff... for Bertram. I have not had the pleasure of seeing him perform, etc." Signed Maturin. **39. May 18, 1818.** Letter from Sarah Siddons, thanks Piozzi for her time at Stratham Park, in the letter Mister Conway is mentioned. **Published.** **40 Weston Super Mare, Wednesday, 18 August 1819.** **41. October.** **42. 25 November 1819.** **43. Weston Super Mare, 28 August 1819.** **44. 9 June 1820.** **45. July [-3: August] 1820.** **46. Exeter, Thursday 20 [-24] July 1820.** **47. Exeter, Thursday 20 [-24] July 1820.** There is a little encore in the margins: unpublished verses made in Milestone in Cornwall.



AN IMPORTANT VIENNESE MANUSCRIPT AFTER THE DEFEAT OF NAPOLEON

58. [VIENNA] Darstellung der Deputations Reise von Seite des Magistrats der K.K. Haupt und Residenzstadt Wien [Presentation of the Delegation's Journey by the Magistrate of the Imperial and Royal Capital and Residence City of Vienna]. Circa 1814. 35 x 24 cm. 38 pages in manuscript, written by the magistrates of the city of Vienna. Title page illustrated by Von Burkhard. Bound in elegant green velvet, adorned on both covers with intricately crafted bronze motifs of urns and scrollwork (rinceaux), openwork at the four corners and centre. The front cover features an allegory holding the shields of the Austrian Monarchy and the City of Vienna, while the back cover is decorated with a trophy of arms. Some water staining to inner and lower margins, occasionally obtrusive, small chip to lower margin title, internally toned.

\$ 2,750.-

Tied to the diplomatic efforts of the Congress of Vienna (1814-1815), which aimed to restore and reshape European political boundaries after Napoleon's defeat, the manuscript documents the official delegation trip undertaken by the magistrates of Vienna, representing the city within the broader Austrian imperial framework during the critical period following the end of the Napoleonic Wars. It serves as a formal and ceremonial account of the delegation's activities, objectives, and interactions, reflecting the administrative and diplomatic protocols of early 19th-century Vienna. The delegation's journey, meticulously recorded and adorned with a title page designed by Von Burkhard, underscores Vienna's strategic role and the magistrates' dedication to asserting the city's civic identity and interests within the empire.

HANDSOMELY ILLUSTRATED PRE WWI FRENCH SONG MANUSCRIPT

59. [WWI] "Classe 1910 Cahier de Chansons appartenant à Lagarde François au 9ème R. de Dragons. À Épernay, Marne, le 20 mai 1913." 22 x 17 cm. 89, [2] pp.; but according to some old purple numbering evidently missing some pages like i.e. 59-62, 67-8. Old mottled boards, cloth spine peeling, Internally, title page detached and worn. Approx. 22 illustrations.

\$ 2,250.-

In 1913, a French dragoon guard stationed in Épernay, the heart of the Champagne region, hand-wrote a manuscript of songs. Unbeknownst to him, the vineyards that surrounded him would soon transform into trenches in World War I. A local businessman later reflected on this shift, stating, 'In this land where we sip happiness, we lost many families to war.' This manuscript serves not just as a songbook but as a poignant snapshot of a world on the brink of change, capturing the last moments of peace before joy turned to sorrow.



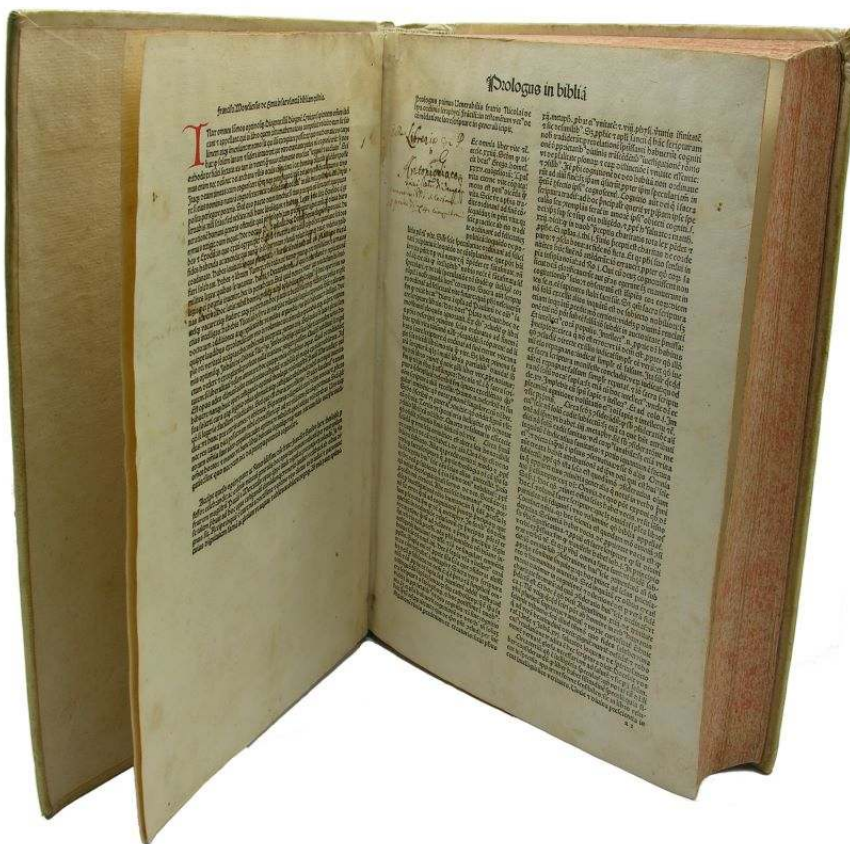


EDITIO PRINCEPS OF LYRA'S BIBLE COMMENTARY BY JENSON

60. 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*

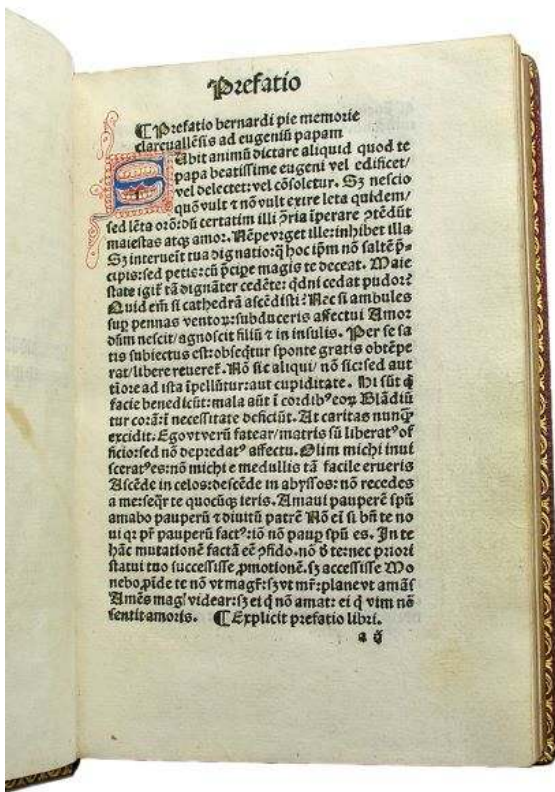


Lyra and rank him among the best, because he consistently adheres to and is concerned with the historical account."
Luther's opinion of Lyra can be summarized in one sentence:

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

Jenson's technical expertise was remarkable. Besides his type — generally presumed to have been cut by himself — his extant editions show an impressive production rhythm. For instance, Lowry computed that in 1477 Jenson was directing ten or a dozen or more presses at the same time — an impressive volume of work for a 15th-century printing office.

Even his rotunda and gothic types (as 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

61. 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*"

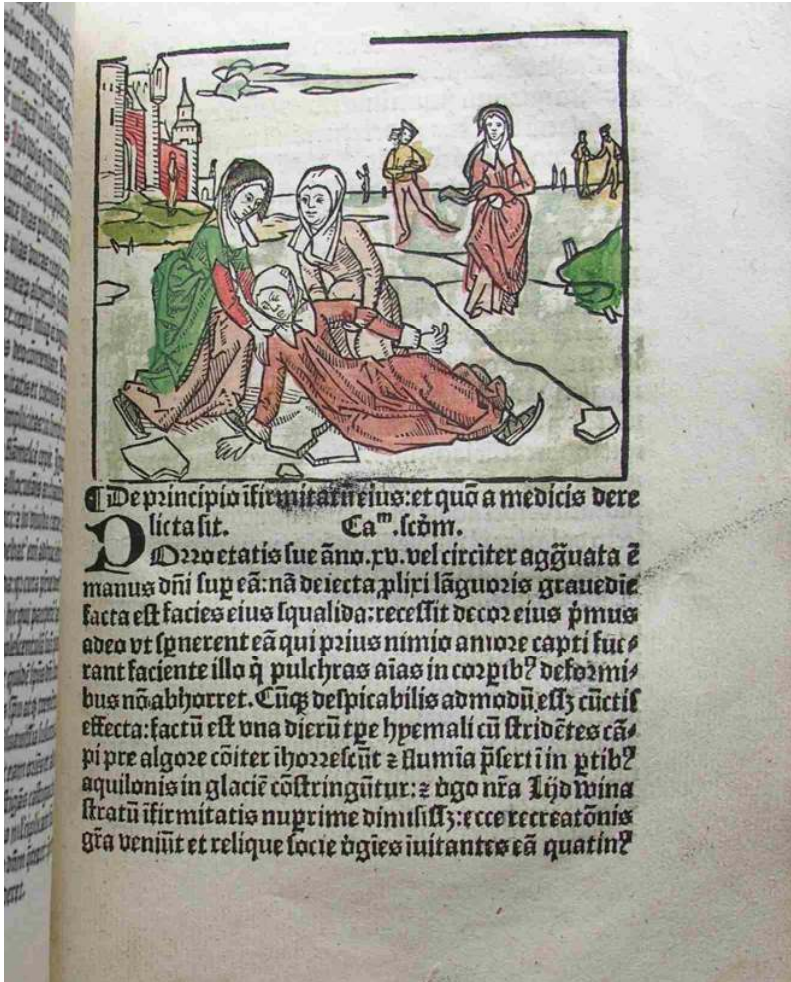
THE SUFFERINGS OF LIDEWIJ. AN ILLUSTRATED DUTCH HAGIOGRAPHY

62. 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 incunabulum). 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 Oostsanen (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).

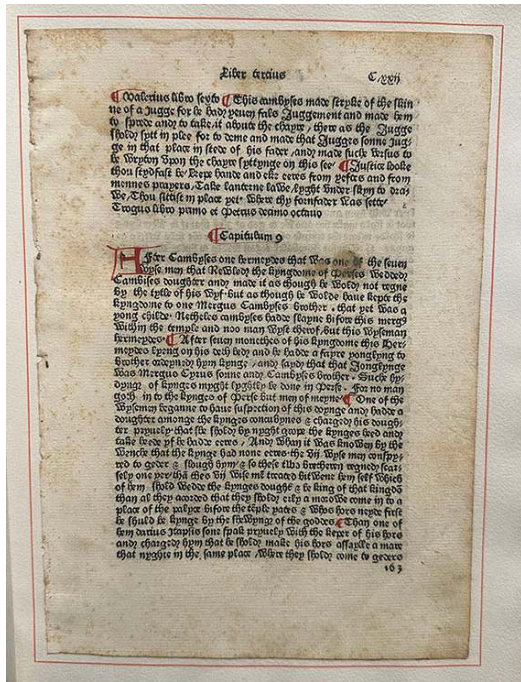


CAXTON INCUNABLE LEAF ON ANCIENT PERSIA.

63. [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.-

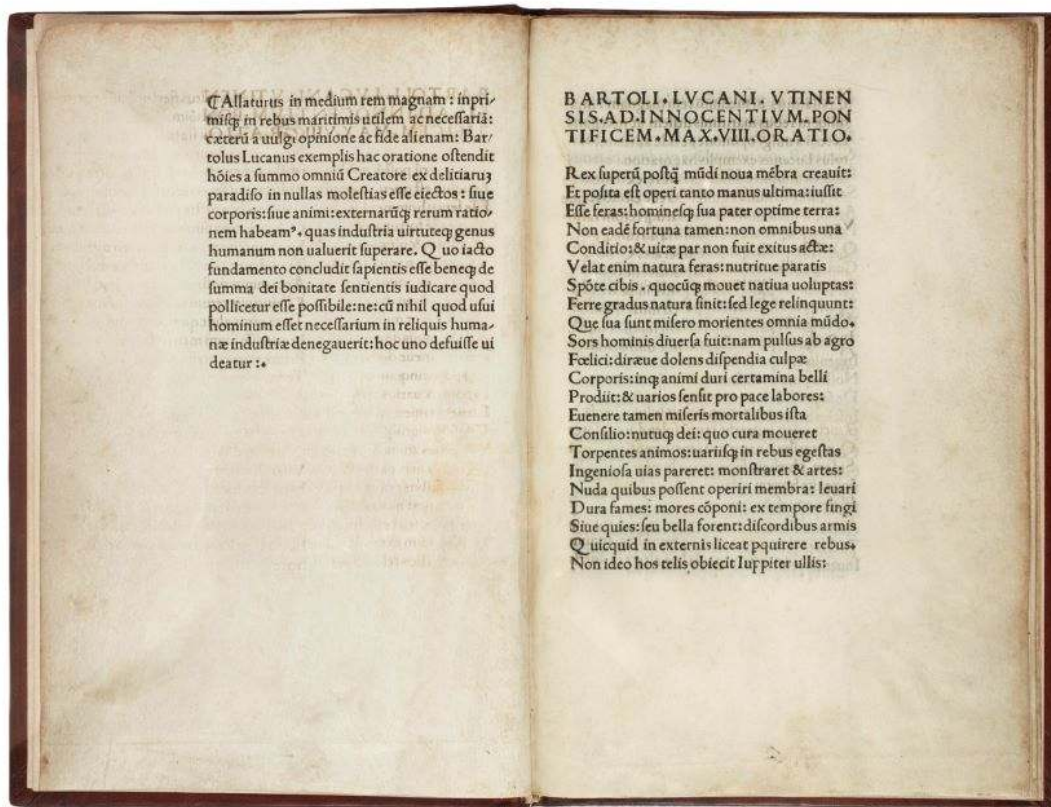
The original leaf has rubricated paragraph marks, some foxing. A sought-after book from the Club, with Caxton's original leaf tipped-in. The original leaf has rubricated paragraph marks, some foxing. This leaf is Third Book Chapter 9/10 and discusses ancient Persia.



PRINTED ON VELLUM

64. 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 ilo0291000.

\$ 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

A MONUMENT OF DUTCH TYPOGRAPHY

65. [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. MCCCCxi 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. (100353000, 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 (il00354000, 17 copies, again three in the US).



3. In the third printing the text, (il00355000, 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 filijs 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 Mensche'(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.

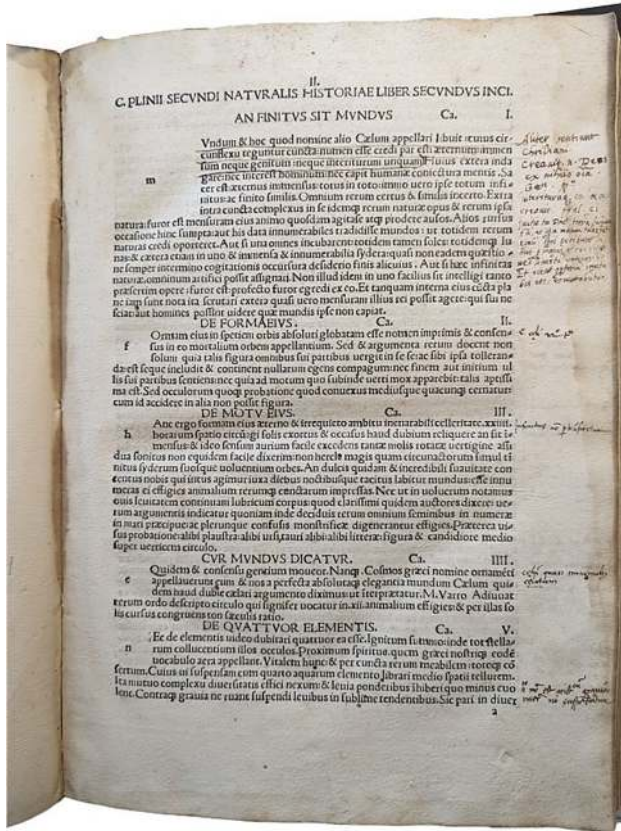
The importance of the Dutch text is, that it added dialogue to Ludolph's Vita Christi. It is also not a one-on-one translation and in content very different. The scholar Anna Dlábačová points out that in a majority of the case, these texts were read by nuns or beguines.



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



66. 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). Splendid contemporary binding in cypress boards and leather. Folio.

\$ 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.

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

67. 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.

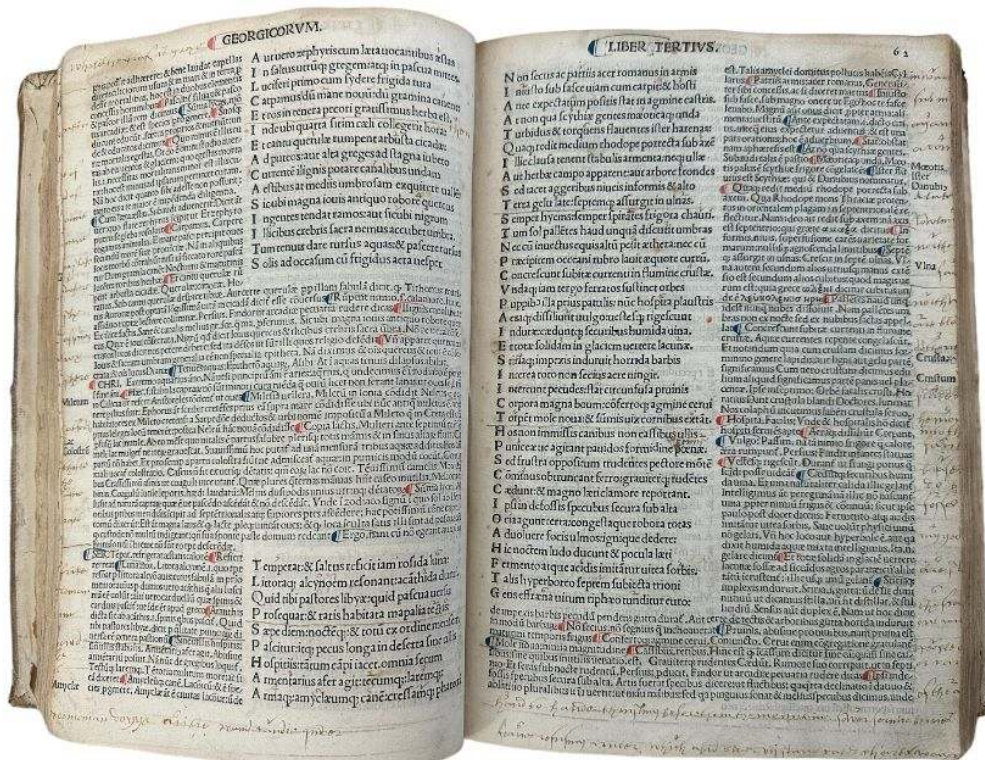
AN INCUNABLE WITH EXTENSIVE SCHOLAR'S ANNOTATIONS

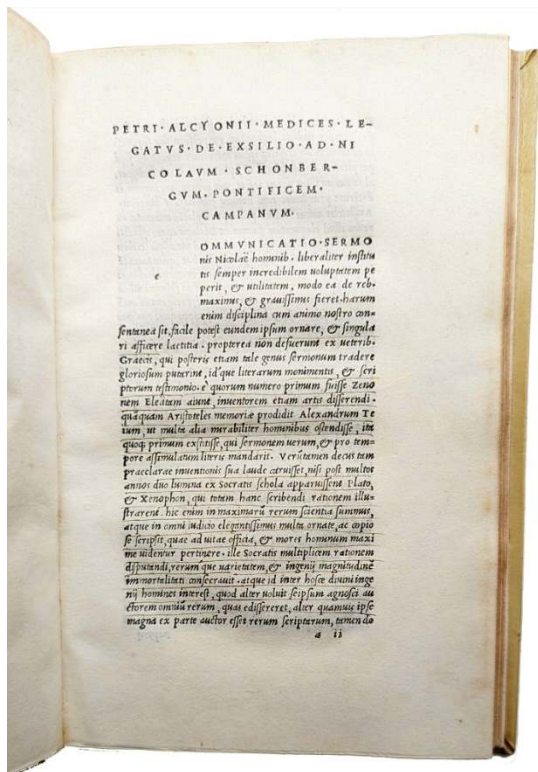
68. VIRGILIUS MARO (Publius). [Opera,] with Commentaries by Servius, Landinus, Donatus, and Calderinus. Small Folio, 342 ff. (of 356, lacking simple title and some minor poems at end), 62 lines of commentary surrounding title and headline, Roman type, heavily rubricated. 18th-century vellum, joints starting. Several pages with condition flaws and old, clumsy repairs, margins trimmed close or shaved [BMC V, 490; Goff V-187; HC 6069].

\$ 4,000.-

Despite its condition flaws, this is a copy of significant interest.

Virgil, standing at the pinnacle of Latin literature, was of immense importance to Renaissance humanists. This particular copy contains approximately 100 pages of moderate to heavy marginal notes in an early hand (original owner's name likely effaced on bottom p. 219), as well as some red censor marks on various passages. Clearly a well-used scholar's copy of a rare edition. This is one of only a handful of works produced at the press of Soardis.





ON EXILE

69. ALCIONO (Pietro) Medices legatus. De exsilio. Venise, Alsus, 1522. 8vo. (20 x 12.5 cm.) Modern limp vellum. 38 leaves, [2] blank, 30 leaves. Woodcut Aldine device on title-page and final verso. Wide-margined copy, near pristine, some marginal damp stains on the last two gatherings. Many passages neatly underlined.

\$ 4,500.-

This is a Stoic dialogue on the consolations of exile that refuses the notion of exile as an evil and examines it as a blessing and boon. Wanting to be at home, to have a patria, is a delusion because, - for the virtuous person - the entire world is home. Exile can lead to a sense of freedom from societal constraints.

This quasi Ciceronian dialogue is set in the Medici palace in Rome in 1512. The work took its name from the service of Giovanni de' Medici (the future Pope Leo X) as papal legate for Julius II.

FAMOUS COSTUME BOOK

70. AMMAN, Jost/Weigel, Hans. Habitus praecipuorum populorum, tam virorum quam foeminarum singulari arte depicti. Trachtenbuch darin fast allerley und der furnembsten Nationen die heutigs tags bekandt sein. Nuremberg, Hans Weigel, 1577. Folio. 161 plates (instead of 220) hand-numbered woodcuts in early 18th-century colour, mounted on backing paper and missing parts supplemented by hand. Later half calf with 18th-century spine label. All edges sprinkled in red.

\$ 9,500.-

First edition of Amman's celebrated encyclopaedic book of costumes. "The Dress of the Principal Peoples"—is celebrated for its meticulously detailed woodcuts that depict the traditional clothing of various nations and ethnic groups across Europe, Asia, Africa, and the Americas. Amman's engravings are accompanied by brief descriptions in Latin, providing insight into the cultural and social significance of these garments.

Jost Amman, renowned for his skill in woodcutting and illustration, brought to life vivid and varied costumes with remarkable precision and artistry. His depictions are not merely illustrations of clothing but also reflections of the identities, statuses, and customs of different societies. The collaboration with Hans Weigel, a respected publisher and humanist, ensured that the work reached an audience eager to learn about the world beyond their immediate experience, at a time when global exploration and cultural exchange were expanding rapidly.





In the early 19th century, the plates were mounted on backing paper by the the trained landscape painter Jakob Linckh (1786-1841) from Stuttgart (cf. Thieme/B. 23, 254), who also coloured the volume throughout and supplemented all missing parts of the images and even of the text by hand. Linckh, who had studied in Rome, visited Greece in 1810. There he met Byron, who commissioned him to provide the illustrations for Hobhouse's travel book.

Although the present collection begins with the plate showing the Emperor, as originally issued, the remaining woodcuts follow no apparent order. 20 plates show costumes of Turkey, Arabia, Persia, Egypt, and Ethiopia; others depict Greeks, Russians, and Englishmen. 28 plates show the costumes of today's Italy; German cities are well represented, as are France and Spain, Bohemia and Hungary. Also includes the famous picture of the Brazilian Tupinamba Indians: a man with a crown and belt of feathers, a knife, and a bow and arrow, beside a long-haired woman carrying a baby in a knotted sling. The illustration is an adaptation of two cuts from the "Recueil de la diversité des habits" (Paris, 1562; Antwerp, 1572) by François Descerpez, "one of the first likenesses of the Brazilian Indian" (Borba de Moraes). Complete copies are very rare. Even incomplete copies fetch high prices, for comparison, in 1994, only 53 coloured woodcut engravings made 8050 GBP.

*DEVOTION. THE THOUSAND MARTYRS ON THE MOUNT ARARAT.
ONE COPY WORLDWIDE ONLY*

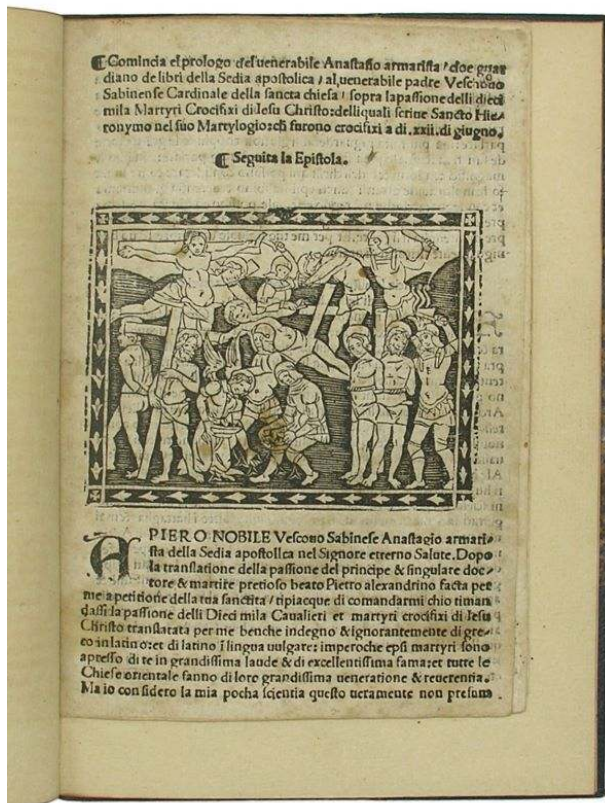
71. ANASTASE LE BIBLIOTHECAIRE. Comincia el prologo del venerabile Anastasio armarista, cioè guardiano de libri della Sedia apostolica, al venerabile padre veschovo Sabinense Cardinale della sancta chiesa, sopra la passione delli dieci mila martyri crocifixi di Iesu Christo. N.d. But Florence 1510 ? 8vo. 19th century half leather. 8 leaves. With a delightful woodcuts on the title-page.

\$ 6,750.-

The Legend of the Ten Thousand Martyrs is a fascinating tale from Christian hagiography that captures a moment in the narrative of Christian persecution under the Roman Empire.

The story begins with a Roman military campaign in Armenia, during which a legion of Roman soldiers, led by Saint Acacius, reportedly converted to Christianity. Acacius was the captain of the Roman legion and is said to have been deeply moved by the teachings of Christ. He and his soldiers purportedly refused to participate in pagan sacrifices and declared their Christian faith.

Upon hearing this, the Emperor of Rome, traditionally identified as Hadrian, was infuriated. He felt their refusal was not only an act of defiance against his rule but also against the Roman gods who 'guaranteed' the success and prosperity of the Empire. As a result, he ordered the execution of the entire group of soldiers. The method of execution was crucifixion, symbolically connecting their sacrifice to that of Jesus Christ. They were crucified on Mount Ararat in Armenia. According to some versions of the legend, their bodies were left on the crosses to be eaten by birds and beasts, but no animal would touch them. The crucifixion on Mount Ararat was painted by Carpaccio, one of the early masters of Venetian painting during the Renaissance.



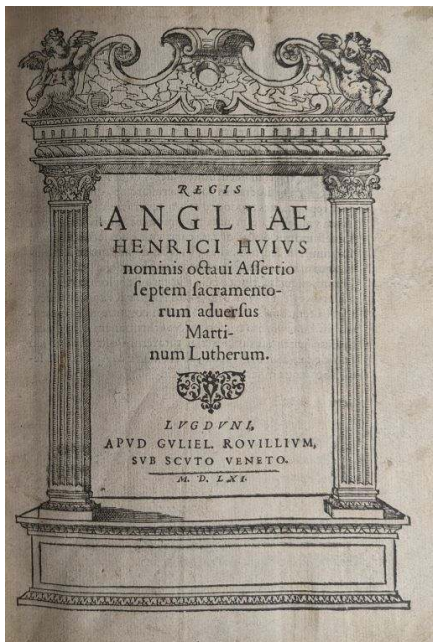
AUTHOR

Anastasius the Librarian is one of the most fascinating controversialists of the ninth century. He was a native of Rome, scholar of Greek, and (probably) anti-pope for all of three days and the best Greek scholar of his age in the West. and became Papal librarian (hence his title). He attended the final session of the Eighth Oecumenical Council (869–70) and in 871 translated its Acts into Latin.

We do not know if this legend is only ascribed to him. Anastasius was indeed a great translator of Greek texts into Latin, either canonical, theological or hagiographic. But there is no mention of the Ten thousand martyrs of Ararat in Eastern sources (Greek Menaion, Coptic or Armenian liturgies).

BIBLIOGRAPHICAL INFO

There is a Latin incunabula account of this text (GW M29728] but it contains an unrelated frontispiece (that of the Virgin Mary). This Italian edition remains a bibliographical mystery, as we have not found a copy in any other library. There might be a reference to it in the short title catalogue of books printed in Italy of the British Museum, p. 26 (4829) [also gives the date of 1510 with relative uncertainty].

*KING HENRY VIII'S DEFENSE OF THE SEVEN SACRAMENTS AGAINST MARTIN LUTHER*

72. [ANTI-PROTESTANT] Regis Angliae Henrici huius nominis octavi assertio septem sacramentorum aduersus Martinum Lutherum. Lugduni : Apud Guliel. Rouillium, sub scuto Veneto, M.D. LXI [1561]. lxxxxvj, 195, [1] pages. Small quart (22 cm x 16 cm). 18th boards, with rebaked modern spine. Ex libris de hardress Robert Saunderson non fly leaf. A good copy.

\$ 1,250.-

In response to Luther's critique of indulgences and his 1520 *De captivitate Babylonica ecclesiae*, King Henry VIII issued the theological treatise "Defense of the Seven Sacraments," dedicated to Pope Leo X. The pope responded by assigning King Henry the title of *Fidei Defensor* ("Defender of the Faith"). The work is preceded by a publication by the theologian Gabriel who wrote a preface full of the most violent expressions against Protestantism. This is the first edition published in France. Only two copies at auction appeared the last decades.

SHAKESPEARE SOURCE BOOK

73. **ARETINO, Pietro**, (1492-1556) Quattro comedie del diuino Pietro Aretino. Cioè Il Marescalco La cortegiana La Talanta, L'hipocrito. Nouellamente ritornate, per mezzo della stampa, a luce, a richiesta de conoscitori del lor valore. [London : printed by John Wolfe], MDLXXXVIII. [1588] small 8vo. 14 x 9 cm [8], 285, [3] leaves ; With 4 Separate Title Pages. Old calf, rebaked. STC (2nd ed.), 1991

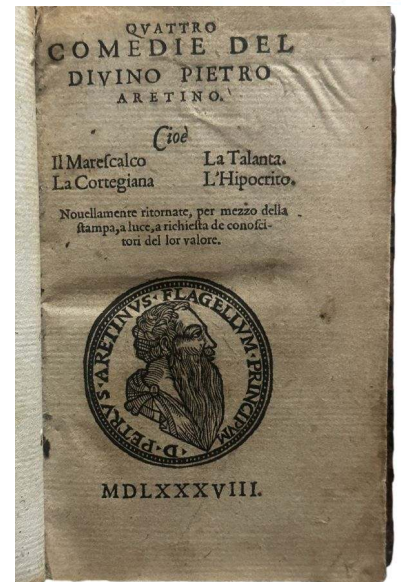
\$ 1,950.-

John Wolfe, an audacious and outspoken Elizabethan printer, was responsible for several surreptitious Italian publications. The Aretino reprints fell in the middle of Wolfe's period of specialising in Italian texts between 1581 and 1591, during which he had printed around fifty Italian-related titles, and had sent the most books of any English printer.



Following the ban on Aretino's works in 1558, unauthorized 'pirate' editions began to circulate, with those published by Wolfe—known for specializing in prohibited texts—being particularly sought after. Shakespeare, Middleton and Jonson derived their knowledge of Aretino's comedies from Wolfe's Quattro Comedie because it was the most recent, uncensored, and local edition available to them.

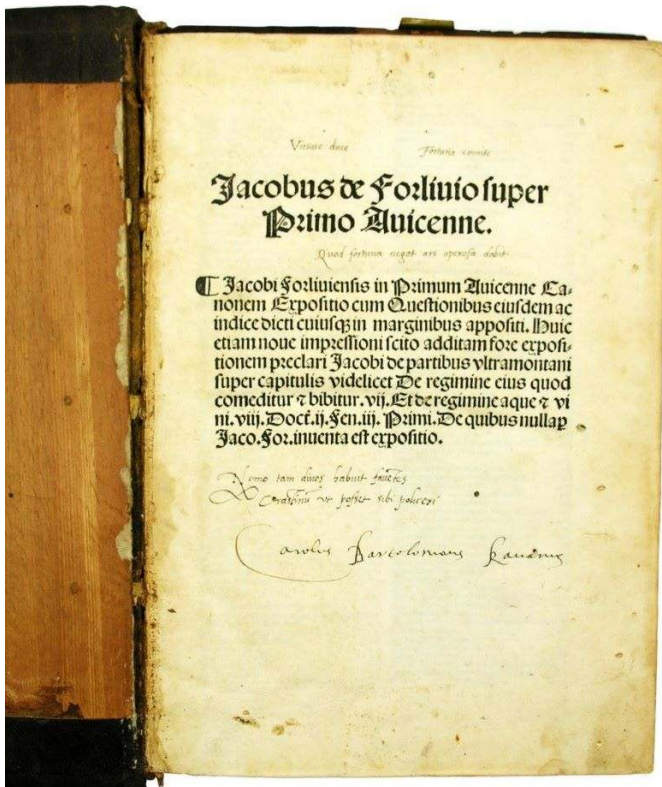
Pietro Aretino (1492–1556) was notorious for a series of erotic sonnets, in one of which he declares himself to have been a sodomite from birth. Notably, Aretino has also been dubbed the 'Father' of Pornography, with works that touched even upon homosexual themes. For instance, in "Il Marescalco", the male protagonist is delighted to find out that his forced bride is actually a disguised page boy.



THE CONFLUENCE OF AVICENNA AND FORLIVIO IN RENAISSANCE VENICE

74. [AVICENNA] Jacobus de Forlivio super Primo Avicenne. Jacobi Forliuensis 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 Forlivio, 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*

75. [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.-

4
Relacion de la jornada de la Isla de la Tercera: Continuando lo que succedio despues de hauer tomado la ciudad de Angra, y apoderadose de toda el artilleria y municiones que en los fuertes se hallaron, que fue de gran valor. Y aora se cuenta, las municiones q̄ se hallaron en la yglesia mayor de Angra, y Collegio de Teatinos. Y el castigo que se dio a los culpados q̄ allí se hallaron.



ES PVE S de auer se apoderado de los fuertes y artilleria de la ciudad de Angra, se fue a visitar las casas fuertes de la dicha ciudad, Collegios, yglesias, en que se hallaron gran cantidad de municiones, y otras cosas tocantes a la dicha defenſa, y muchos fuegos artificiales, y troſigos: en que se hallaron trezientas y vna piczas de Artilleria en todo, grandes y pequeñas, que por la proligidad no se haze mencion.
Y luego don Alvaro Bazan, Marques de ſanta Cruz, despues de haber dado ſaco los ſoldados tres dias (como dicho es) hecho bando que todos los vezinos y naturales de la Isla boluieſſen a ſus caſas: y entredieſſen en las labores del campo y coſecha del. Los quales comenzaron a venir, aunque pocos, y el auditor general yua procediendo contra los

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 años. (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



ILLUSTRATED MEDIEVAL ENCYCLOPEDIA



76. 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

\$ 5,500.-

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 <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.

SCHIP OF FOOLS

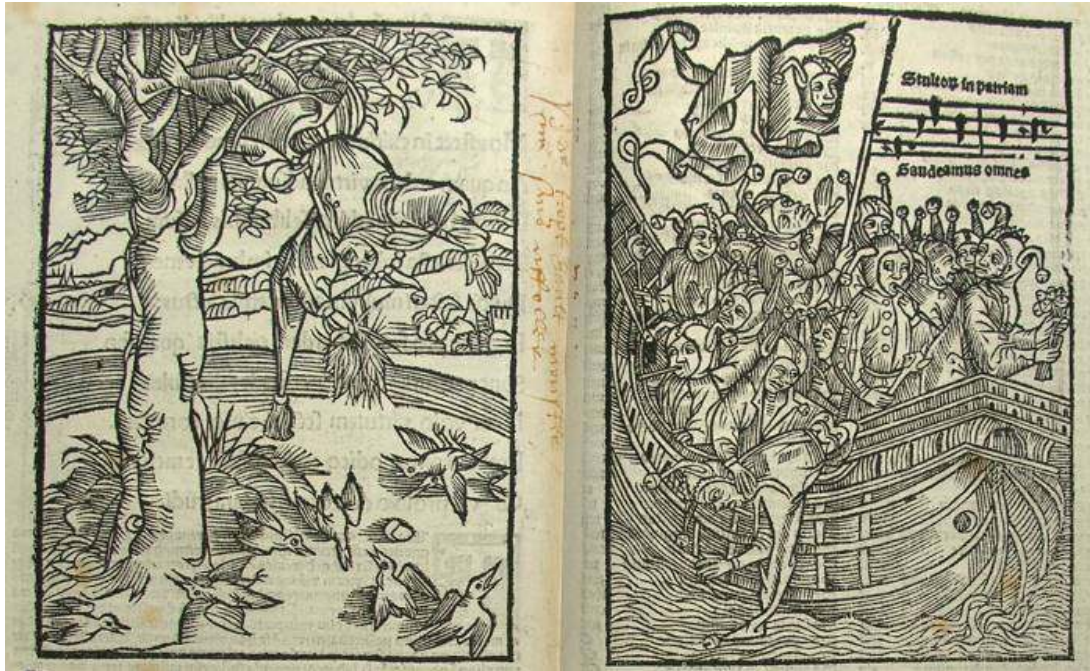
77. BRANT, SEBASTIAN. 1457-1521. *Navis stultifere collectanea*. Paris: [de Marnef and J. Badius], 1 July 1513. 4to (185 x 130 mm). 108 leaves, gothic letter, title printed in red and black with woodcut of the ship of fools and de Marnef's device, a full-page woodcut of the ship of fools on verso, 113 large woodcuts (one full-page) in the text; 19th century morocco, gild edges. 8vo (200 x 140 mm). Rare edition. World catalogue lists five copies only.

\$ 9,500.-

Later edition with the woodcuts from the first edition of 1494. At least 70 of the illustrations are now attributed to Albrecht Dürer.



"The woodcut illustrations created for *Das Narrenschiff* are of immense density and tenseness. Since there was no iconographical tradition for this newly conceived text, the subjects and scenes of the illustrations had to be created entirely new. The images presented are of such convincing force that their equal in design had never before been seen" (Daniel De Simone, *A Heavenly Craft*, 2004).



Often Brant's book is called a satire but Brant was a firm believer and a moralist.

The ship, crewed by jesters, serves as a metaphor for humanity, ensnared by every conceivable vice and imperfection. Thus, the jester emerges not merely as a character but as an embodiment of human folly—of the whimsical, negligent soul who abandons virtue for the serpentine allure of vice. This narrative holds up a mirror to society, compelling readers to confront their reflections. As one delves into the story, a recognition dawns: each of us, in our own way, succumbs to sin. Perhaps this universal resonance is what propelled the book to remarkable popularity.

For us book collectors Brant makes an important admonition. After the title, the opening woodcut is that of a bibliomaniac:

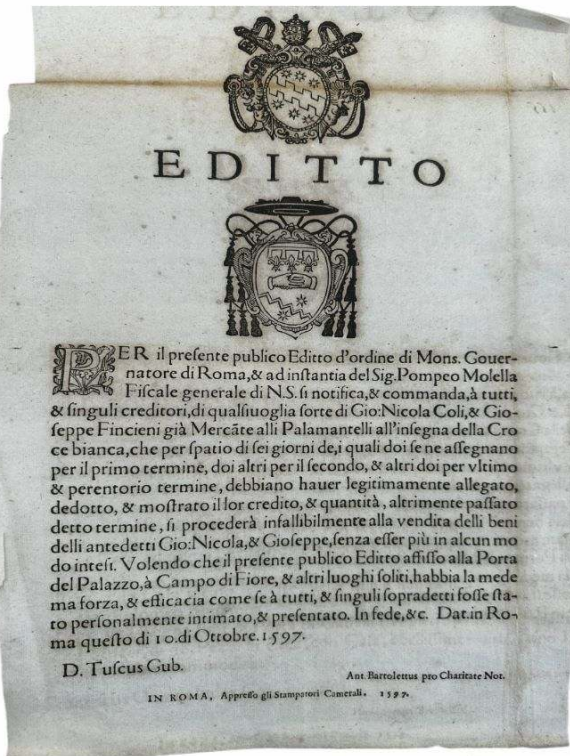
For I rely upon my books, of which I have a great supply, but of their contents know no word, and hold them in such respect, That I will keep them from flies

A distinguished provenance: Ex-libris of William Tudor Wilkinson (December 18, 1879 – April 22, 1969), an American art collector and dealer. Ex-libris. Bookplate of publisher and book-collector Ambroise Firmin-Didot (1790-1876).

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

78. [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.



A NOBLE FRAGMENT OF THE ICONIC ALPHABET BOOK

79. BRY, Johann Theodor and Johann Israel de BRY. *Alphabeta et Characteres, iam. inde a creato mundo ad nostrausq. tempora, apud omnes omnino nationes usurparii; ex variis auto: ribus accurate depromptii.* Frankfurt, 1596. Oblong 4to. 153 x 200 mm. INCOMPLETE: Engraved title and vignette, 47 of 51 engraved plates: Also note: A1 plate in early manuscript, Lacking I4, Lacking K-M3, N1; interestingly verso of N4 with manuscript verse in a 17th century English hand. Leaf N1, which presents an alphabet created from the forms of one or two gymnasts is lacking, Leaf N2, showcases six unique monograms. Leaves N3 and N4 offer a "Sonetto Figurato," 17th century English limp vellum with losses to cover, some leaves detached from text block, some damp staining. Berlin Kat. 5283 and Brunet I:1309.

\$ 2,500.-



A Noble fragment of this exceptionally rare and interesting first edition of De Brys' iconic Mannerist alphabet, featuring a diverse collection of expertly engraved calligraphic alphabets that represent a wide array of cultures. The alphabet, which is filled with imaginative depictions of animals and plants like horses, butterflies, and vines. The

plates derive from various linguistic traditions, including but not limited to Syrian, Phoenician, Hebrew, Egyptian, Arabic, Sumerian, Greek, Slavic, Croatian, Russian, Armenian, Indian, and Visogothic, as well as several variants of Roman scripts. The volume also contains plates that highlight different national calligraphic styles, ranging from German and Flemish to Italian and Spanish.



ONE OF THE MOST IMPORTANT EDITIONS OF CALVIN'S INSTITUTES



80. CALVIN (Jean). *Institution de la religion chrestienne, mise en quatre livres et distinguée par chapitres en ordre & méthode bien propre.* Geneva, Jacques Bourgeois, 1562. Royal 8vo. [8], a-z6, A5, B-Ll6, A-B6. Full contemporary limp vellum, text block starting to detach from binding, loss to morocco labels on spine. Internally, wide-margined and ruled, with some toning and minor staining, gilt edges, some ownership signatures. A very attractive copy.

\$ 3,750.-

This edition of Jean Calvin's *Institutes of the Christian Religion* is among the rarest and most sought-after iterations of this seminal work, which Nisard aptly described as "the first work in our language that offers a continuous plan, an ordered subject, an exact composition perfectly suited to its purpose." Calvin's *Institutes* not only laid the foundation for Reformed theology but also established a new benchmark for French prose, significantly influencing the development of theological discourse and literary style in the early modern period.

The *Institutes* first appeared in Latin in Basel in 1536, providing a comprehensive outline of Protestant doctrine. Calvin, recognizing the need to reach a broader audience, undertook a French translation himself, publishing it in Geneva in 1541. The definitive editions, after extensive revisions, were released in Latin in 1559 and in French in 1560. These later editions represent Calvin's mature theological thought, refined through years of pastoral and polemical experience.

The 1562 Geneva edition offered here is especially notable as it presents the complete and final form of Calvin's text, making it one of the last editions published during his lifetime—he died in 1564. This edition is finely printed in italic type, and it is further distinguished by the emblem of the flaming sword on the title page, symbolizing the authority and transformative power of God's word, as well as the device of a child with a palm tree on the final leaf, representing triumph over adversity.



AMONG THE MOST INFLUENTIAL LETTERS PENNED BY A WOMAN - WITH A CENSOR'S APPROBATION

81. CATERINA DA SIENA. Epistole et orationi della seraphica vergine santa Catharina da Siena. Venice, appresso Federico Toresano, 1548 4to., 21 x 15 cm. [viii] 305 pp. Woodcut t.p., with some small ur. corner loss, large woodcut portrait of St. Catherine. Second edition after the Aldine of 1500. Modern vellum and titles, ties and blanks renewed. Two old stamps to the title page; internally some minor stains and a few paper flaws. Contemporary Counter-Reformation signature to title page near imprint of 'Johannas Baptiste de cellis Confessor,' indicating censor approval of the work.

\$ 1,750.-

The work contains Catherine's famous letter to Pope Gregory XI, urging him to return the papacy from Avignon to Rome, remarkable for its directness and audacity. During the 14th century, it was almost unheard of for a woman, particularly one without formal ecclesiastical authority, to advise or reprimand a pope. Her letters are a testament to her profound spiritual insight and her active engagement in the religious and political matters of her time, reflecting the larger dynamics of the Church and society in Medieval Europe.

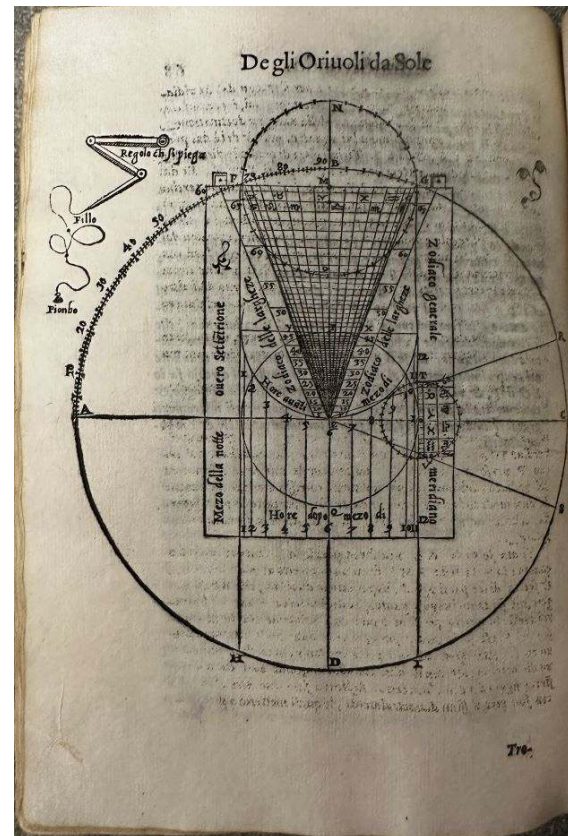
This specific edition, printed in the heart of the Counter-Reformation period, bears witness to the Church's efforts to control and endorse religious texts during a time of significant religious upheaval and change. The censor's signature of Johannas Baptiste de Cellis Confessor on the title page is a historical marker of the Church's scrutiny and approval, a practice that was part of the broader regulatory framework of religious publications in the wake of the Reformation.

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

82. FINE, Oronce. "Opere, divise in cinque parti: Aritmetica, Geometria, Cosmografia & Oriuoli, tradotte da Cosimo Bartoli... et gli Specchi, tradotte da Erc. Bottrigaro... 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.-

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



83. FIORENTINO, Francesco Ghaligai. Pratica d'arithmetica di francesco ghaligai fiorentino. Nuouamente 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.

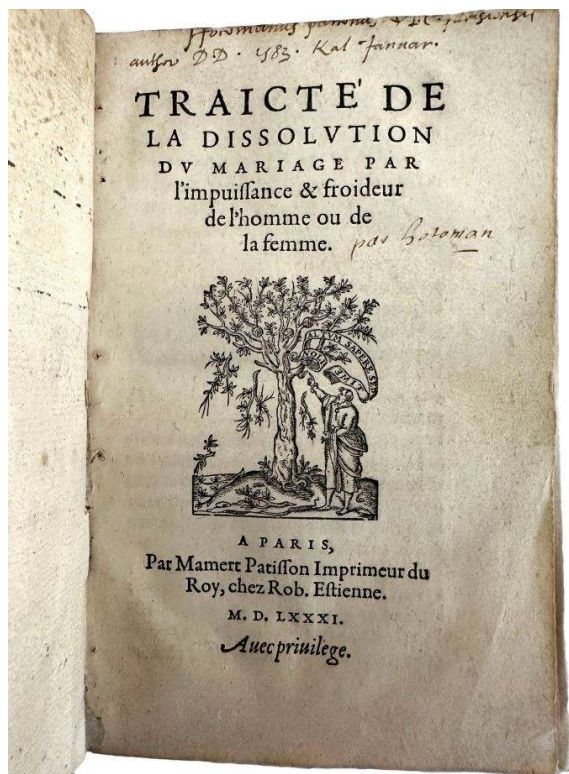
\$ 4,500.-

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 Suma, 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.



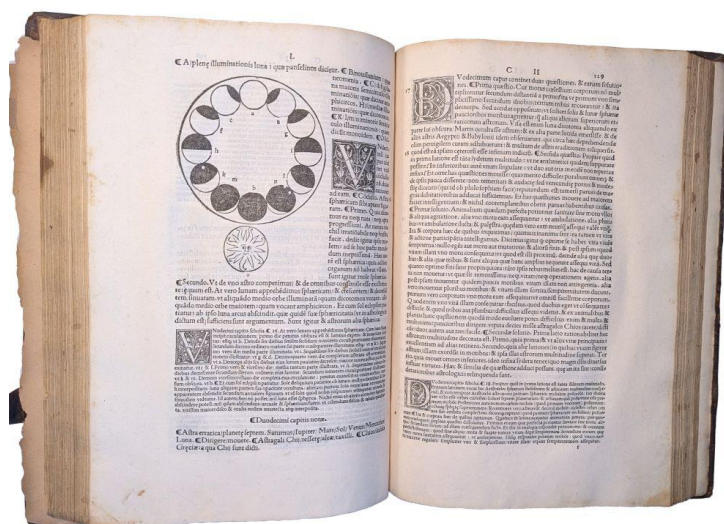
ONE OF THE MOST PECULIAR TRIALS FOR WOMEN'S RIGHTS

84. HOTMAN, Antoine (1525-1596) Traicte de la Dissolution du Mariage par l'Impuissance & Froideur de l'Homme ou de la Femme. Paris: Par Mamert Patisson, chez Rob. Estienne, 1581. Small 8vo., 6 3/8 x 4 1/8 in. later limp vellum, woodcut device to title. WITH AUTHOR'S GIFT INSCRIPTION "Hotamanus Author D[ono] D[edit]," dated 1583, inscription cropped obscuring doner's name. Antoine Hotman, a French jurist, was the brother of the celebrated Protestant jurist François Hotman. Bound in later limp vellum. Intrenanly, minor toning and light damp stain throughout. Not in Schreiber; Brunet V, 917.

\$ 4,500.-

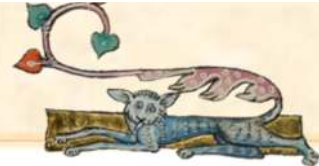
A curious case of 16th-century jurisprudence — divorce on the grounds of impotence. In such cases, a wife's sole avenue to terminate her marriage was by casting doubt over her husband's capabilities in their intimate life. The ensuing legal procedure required that impartial 'Honest women' be brought into the courtroom to meticulously evaluate the husband's physical attributes, noting details as specific as colour and form.

The eminent surgeon Pare voiced a stern critique of these procedures. He ardently believed such trials to be biased, arguing that it was unfair to expect any man to prove his virility under the prying eyes of strangers, and more so with a woman he harboured no genuine affection for.



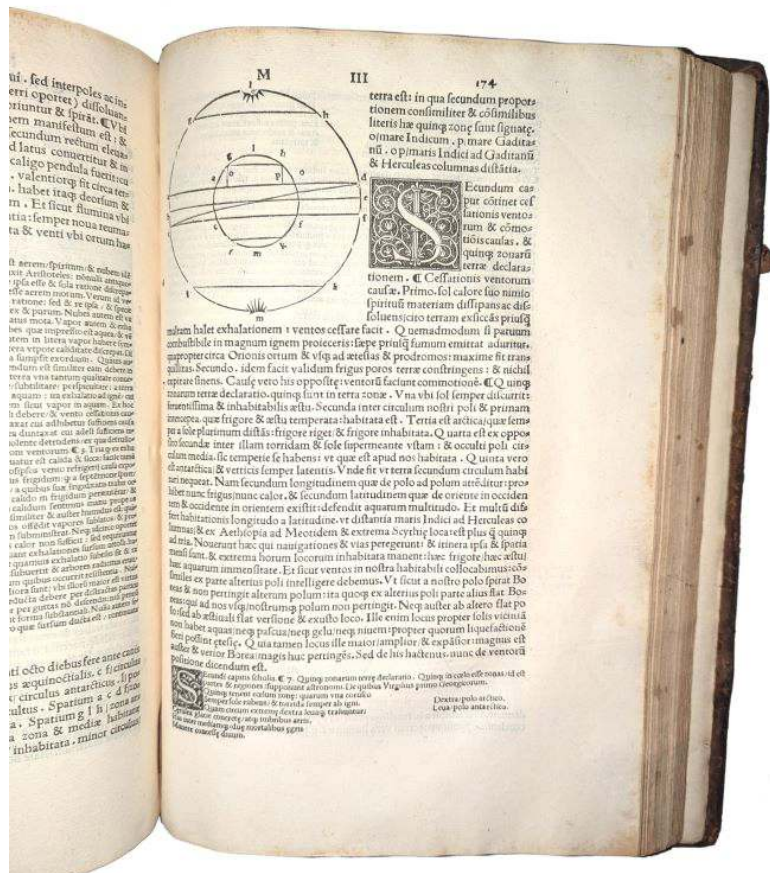
A TYPOGRAPHICAL MASTER WORK

85. 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.

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.



A typographical very pleasing book to. With beautiful engraved capital and set in a pretty typeface. In transalpine

NINE RARE LUTHER WORKS, INCLUDING AN EYEWITNESS ACCOUNT OF HIS SERMON

86. [LUTHER] "Lutheri Autographa." Sammelband of nine rare Lutheran works, mainly sermons and treatises by Martin Luther. Quarto. 19th-century German calf and mottled boards; some wear, front board detached, one title remargined without loss.

Collected by a 19th-century collector, many of these are first editions, with three having no auction records. Notably, the fifth tract includes an inscription by an eyewitness to a sermon delivered by Luther.

\$ 11,000.-



Of particular interest is the fifth tract. Mentioned on the title page, and also on DIII is an inscription by a certain Hans Syboldt, who records having witnessed Luther preach.

1. Das fünffte Sechste und Siebend Capitel S. Matthei gepredigt und ausgelegt durch D. Mart. Luther. Wittenberg, 1532. Likely the first edition, this work contains Luther's exegesis on the 5th, 6th, and 7th chapters of St. Matthew, delivered as sermons in Wittenberg in 1532.

2. Das Sechste Capitel der Epistel Pauli an die Epheser. Wittenb., Rhau, 1533. A detailed commentary on the sixth chapter of St. Paul's Epistle to the Ephesians, printed in Wittenberg by George Rhau in 1533. First edition. No auction record.

3. Summa des Christlichen lebens aus S. Paulo. i. Thimoth. i. Newlich gepredigt. Nürnberg, Kunigunde Hergotin, 1533. A sermon on Christian living based on St. Paul's First Epistle to Timothy, preached by Luther in November 1532. This edition is notable for its woodcut title border by Erhard Schön, printed by Kunigunde Hergotin, one of the few female printers of the 16th century.

4. Eine Predigt, Vom verloren Schaf. Luce. xv., für dem Churfürsten zu Sachsen, Herzog Johans Fridrich &c. gepredigt. Wittenberg, H. Lufft 1533. This rare sermon on the parable of the lost sheep, delivered before Duke Johann Friedrich the Magnanimous, features a decorative border attributed to the monogrammist MS.

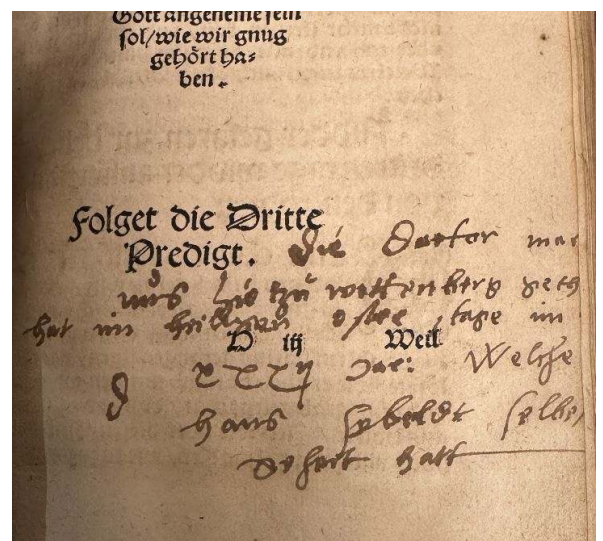
5. Von Jhesu Christo eine Predigt ... zu Hofe zu Torgaw gepredigt. Wittenberg, Nickel Schirlentz, 1533. Luther's sermons from Holy Week and Easter 1533, delivered at the court in Torgau, with a woodcut title border likely by Lucas Cranach.

6. Eine Schöne Osterpredigt, für den Churfürsten zu Sachsen gethan. Wittenberg, Nickel Schirlentz, 1538. An extremely rare Easter sermon delivered for the Elector of Saxony, printed in Wittenberg in 1538.

7. Ein Schrifft ... wider den Eisleben. [Magdeburg: Christian Rödinger], 1549. No auction records. A posthumous first edition of Luther's attack on Johannes Agricola of Eisleben, addressing their longstanding theological conflict. No auction record.

8. Der von Magdeburgk Entschuldigung, Bit, vnd gemeine Christliche erinnerunge. Magdeburg, Michael Lotter, 1549. The first edition of Magdeburg's official rejection of the Augsburg Interim, printed during a critical period of religious and political tension in 1549.

9. [Luther]. Auslegung etzlicher Trostsprüche, Erfurt, 1547. Last at auction in 1925!





MACROBIUS - OWNED BY THE FAMOUS PRINTER JOHANNES OPORINUS?

87. MACROBIUS. IN SOMNIUM SCIPIONIS LIBRI DUO et Septem Eiusdem Saturnaliorum. Nunc denuo recogniti & multis in locis aucti. Coloniae: Apud Eucharium Ceruicomum, 1526. Folio. (6), 140 leaves. Handsome copy in a reused medieval manuscript binding,. Internally, some toning and some small worming to text., edges died blue , blanks old but replaced, some early marginal annotations,. From the esteemed library of Georgius Kloss with bookplate. **PROVENANCE :** signature of Oporinus in a 16th century hand to lower title page.

\$ 4,750.-

With woodcut diagrams and **WORLD MAP** in the text. Macrobius is now little known apart from the present collection of works, which includes his famous cosmographical commentary on Cicero's *Somnium Scipionis* (Scipio's Dream). First published in 1472, the works enjoyed wide popularity well into the sixteenth century. The handsome title page illustration can be attributed to Hans Holbein, who crafted a title page with a three-dimensional, ornamental style that included an image of Cleopatra engaging in suicide by snake, possibly an Egyptian asp.

The title "Acrobisus. IN SOMNIUM SCIPIONIS LIBRI DUO et Septem Eiusdem Saturnaliorum" refers to works by the ancient Roman scholar Macrobius, focusing on two major texts. "In *Somnium Scipionis*," or "The Dream of Scipio," is a fascinating philosophical exploration based on Cicero's work, delving into themes of cosmic and individual destiny, and the nature of the soul. It was widely read and revered in the Middle Ages and Renaissance for its rich insights into Neoplatonism. The second part, "Saturnalia," consists of seven books that discuss a wide range of topics, presented in the form of dialogues held during the Saturnalia festival, an ancient Roman feast. This work serves as a comprehensive compilation of Roman social and cultural customs, philosophical thoughts, and literary criticism, providing a snapshot of intellectual life in late antiquity.

Very possibly the copy of Johannes Oporinus, who holds a significant place in the history of printing and intellectual discourse due to his daring role in the dissemination of radical and groundbreaking texts during the Renaissance. As a printer in Basel, Oporinus not only facilitated the spread of scientific knowledge through the publication of Andreas Vesalius' seminal work on human anatomy, "*De humani corporis fabrica*," but also engaged in the religious and philosophical debates of his time by printing texts from reformers like John Calvin.

His courageous decision to print the first Latin translation of the Quran introduced European scholars to Islamic religious texts, broadening the scope of religious and cultural understanding.

Oporinus' work exemplifies the pivotal role of printers in the Renaissance as agents of change, challenging established norms and expanding the boundaries of knowledge. His contributions helped pave the way for modern scientific inquiry and religious tolerance, making his imprint on history both indelible and profound.

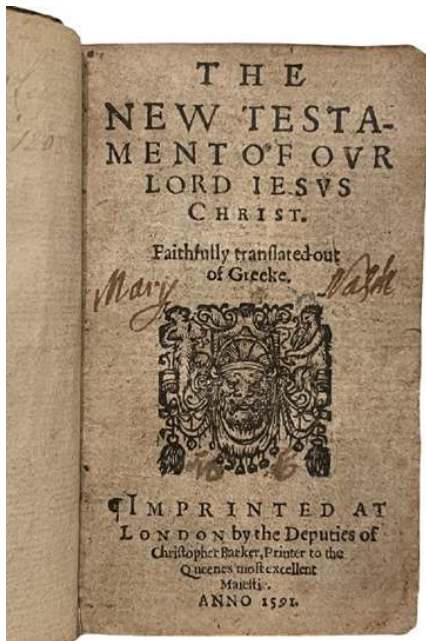
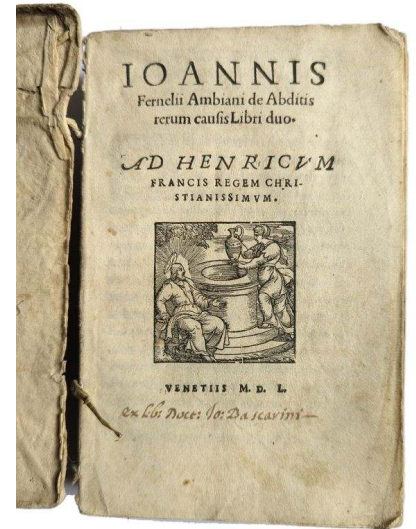


THE HIDDEN CAUSE OF THINGS

88. [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.



THE FIRST PRINTING OF THE NEW TESTAMENT IN MINIATURE FORMAT IN ENGLAND

89. [MINIATURE BIBLE] New Testament (The) of our Lord Jesus Christ, Faithfully translated out of Greeke. Imprinted at London : by the Deputies of Christopher Barker, printer to the Queens most excellent Maiestie, Anno 1591. 32 in 8's., 76mm. by 49mm. Early calf, tooled in blind. Silver corner bosses and centre clasp with initials RT to back of clasp. Provenance: Woman's ownership with contemporary signature of Mary Nash to title page. 18th century ex-libris, likely Thurston of Hoxne Abbey, Suffolk with crest of a stork and motto: Esse quam videri. Internally, some toning, but generally a remarkable specimen, some passages with simple underscoring in a contemporary hand.

\$ 27,500.-

This is the first printing of the New Testament in miniature format in England. A remarkable feat with the type and spacing each only 1 mm to accommodate the text in such a small format. The book was reprinted the following year and again in 1593. ESTC records only 3 copies; British Library, University of Iowa and State Library of South Australia. The only copy sold, at Sotheby's in 1986 for the princely sum of 9900 GBP.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



The question of why this miniature bible was printed provides some fascinating avenues for scholarly research. Miniature bibles could have been conceived for private devotion or perhaps for travel or women, as the provenance on this copy suggests.

However, this particular printing may also have been spurred on by the legal disputes between John Legate, printer to Cambridge University, and Christopher Barker, who had held an exclusive patent to print the Bible. Legate encroached on the patent in 1591 by printing the whole Geneva Bible in a compact octavo (STC 2155) as well as an undated 32 mo. edition (STC 2889) "Barker protested vigorously to the Privy Council. The letter of June 1591 from the Vice-Chancellor and Heads of Cambridge University to Lord Burghley pleading Legate's case provides an entirely unique, precise reference to an Elizabethan printer's intended market: "The suit ... is so prejudicial to the poor man ... it could not but tend to his utter undoing..."

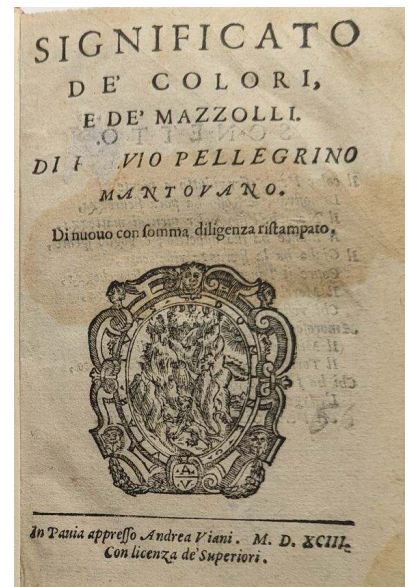
Barker may have tried to undercut those arguments, by printing a poor man's bible that could evade the restrictions of the Stationers' Company, whereby the minimum allowable price for a book was set according to the size of the type (an octavo edition ran 3 shillings) (See : Taylor, Greg and Lavagnino, John. *Thomas Middleton and Early Modern Textual Culture*, 2007. p. 204)

ON THE MEANING OF COLOURS AND DIVINATION

90. MORATO, Fulvio Pellegrino. Significato de' colori, e de' mazzolli. Di Fulvio Pellegrino Mantouano. - Di nuouo con somma diligenza ristampato. In Pauia : 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.

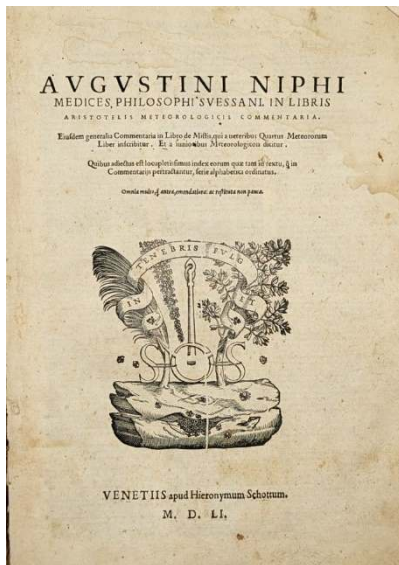
HUMANIST COMMENTARY ON ARISTOTLE

91. 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-Āṭār al-ʿulwiyya, or the book of the upper celestial effects.

LOPE OBREGÓN'S 16TH-CENTURY TREATISE ON THE QURAN

92. OBREGÓN, Lope. Confutacion del Alcoran y secta mahometana, sacado de sus propios libros: y de la vida del mesmo Mahoma. Dirigido al [...] señor don Diego de Alaba y Esquivel, obispo de Avila, presidente de la real Audiencia de Granada, del Consejo de su Magestad [...], visto y aprobado por su señoría [...], y por la Sancta Inquisicion. Contemporary limp vellum. Granada. 1575. Engraved title-page, 72 leaves. Small folio 28 x 20 cm. Corner of title-page repaired (just in the margin), last leaf corner damaged, lost text supplied in 16th-century hand. Otherwise a good, boldly printed copy. Complete.

\$ 12,500.-

This is one of the rarest Spanish anti-Islamic treatises known. No copy in LOC, Princeton, Harvard, or Yale. OCLC does not list any copies in the United States. Worldwide, only a few exist.

This work was directed at the Morisco population of Spain (those Muslims who remained in the Iberian Peninsula after the fall of Granada in 1492), who continued to preserve their Muslim beliefs and customs in private.





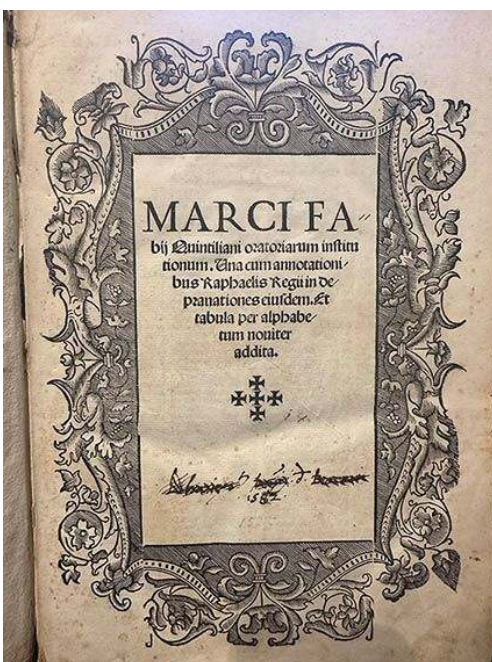
The author was well-versed in biblical and patristic sources in Latin and probably had a rudimentary knowledge of Arabic. Obregón regularly provides the Arabic of his citations in phonetic transliteration into Latin characters, a practice only found in one other 16th-century anti-Muslim source.

His work follows in the tradition of these works but also stands apart from them in several ways. The work covers 143 pages (72 printed folios, including introductory material) and is made up of 15 chapters, the first ten of which are devoted to a critical biography of Muḥammad. It then deals with the history of the compilation of the Qur'an, followed by an overview of certain pro-Christian ideas in the Sunna and four chapters on the 'contradictions' (contradiciones), 'lies' (mentiras), and 'fables' (fabulas, fabulosos dichos, fabulosas revelaciones) found in the Qur'an.

In his work, Obregón weaves a critical tale about Muhammad, following in the footsteps of earlier anti-Muslim writers. His story paints Muhammad not as a prophet, but as a man driven by worldly desires. He suggests that Muhammad's teachings weren't original at all, but borrowed from others. According to Obregón, two Christian sword makers, Jabr and Yasar, were the real source of Muhammad's knowledge about Christianity. He brings up old legends to support his claims: the Christian monk named Bahira, who supposedly influenced Muhammad's thinking, and another tale recounting a debate between Muhammad and a Jewish man named Abu al-Harith Abdullah ben Salam, also known as Abdias.

Obregón does not rely only on Christian sources, however, but quotes widely from the Qur'an, the Sīra of Ibn Ishāq, various books of Sunna (al-Bukhārī and Muslim), the Kitāb al-shifā' bi-ta'rīf ḥuqūq al-muṣṭafā of Qāḍī 'Iyād of Ceuta (p. 9r), and a few works of tafsīr (al-Zamakhsharī and Ibn 'Aṭīyya).

Of interest is that he makes reference to the division of the Qur'an into four books, allegedly a Maghribī practice. Obregón laments the steadfast resistance to his preaching: "Since they are forbidden from questioning their faith, most Muhammadans do not bother to learn or say anything beyond, 'My father died a Muslim, so I too must die a Muslim.'" Thus, he tries to make his arguments only on the basis of the Quran (libros muy autenticos entre los moros, p. 9r). This is a strange contradiction since he also seems to use the Hadith and the Tafsir. Obregón's understanding of the Quran seems patchy but gives us a peek into the mindset of a 16th-century preacher who desperately tried to convince Muslims to convert to the Christian faith without resorting to violence.



A DENSELY ANNOTATED POST-INCUNABLE

93. 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.

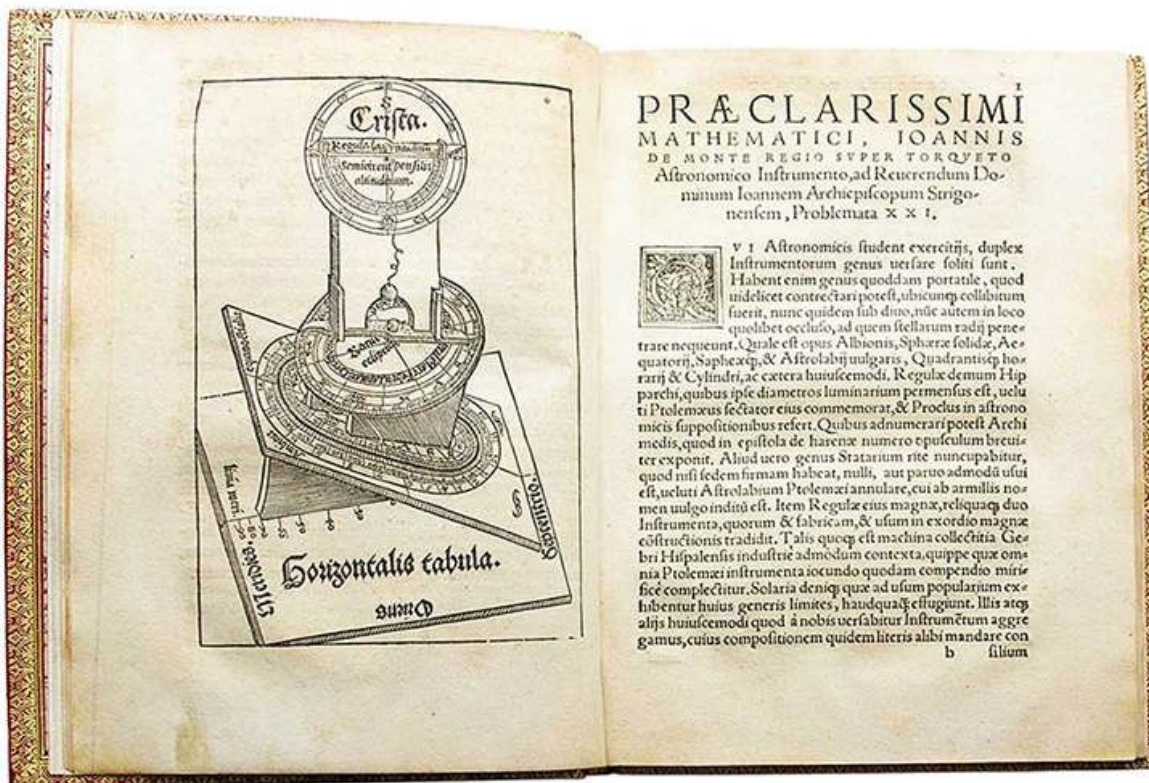
Quintilian stands as one of the most beloved authors of the Renaissance, and enthusiasm for his *Institutio Oratoria*, spread with humanism itself, from the manuscript's discovery in 1416 by Poggio Bracciolini to Northern Europe in the 16th century. The owner of this book has engaged the text enthusiastically, 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

94. 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 gilt 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 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.

LOVE VIRTUE AND THE HUMAN CONDITION - RARE MILAN PRINTING

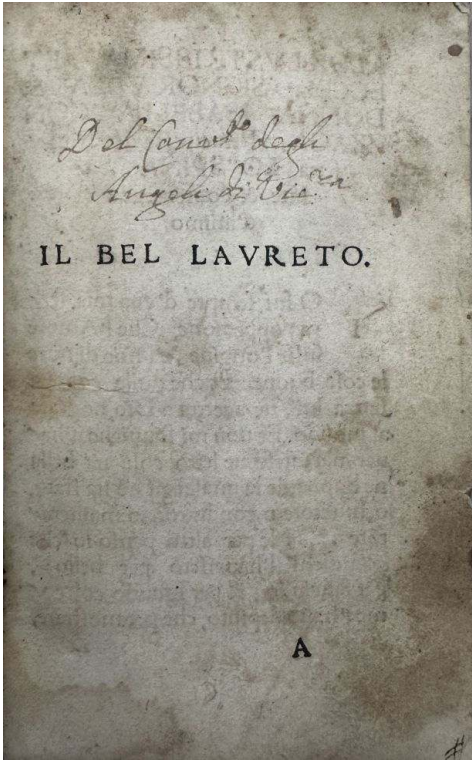
95. SPINA, Bernardo. *Il Bel Laureto* (per Innocentio da Cigognera), (Milano), (1547)., 12 mo. 6 x 4 inches. [viii] + 63 [64] + [xxvii] ff. ; 6" x 4" early 19th century vellum, plausibly copy sold in 1826 by Thomas Thorp, bookseller, described in the catalogue as "Very Rare".

Part prose, part verse: the prose section is contained in the numbered leaves, the 'rime' are in the unnumbered leaves at the end. Provenance: likely Convent of Santa Maria degli Angeli in Brescia with inscription in an early hand to title, later 19th century unidentified armorial bookplate. RARE. OCLC cites 5 copies, none in RBH.

\$ 2,250.-

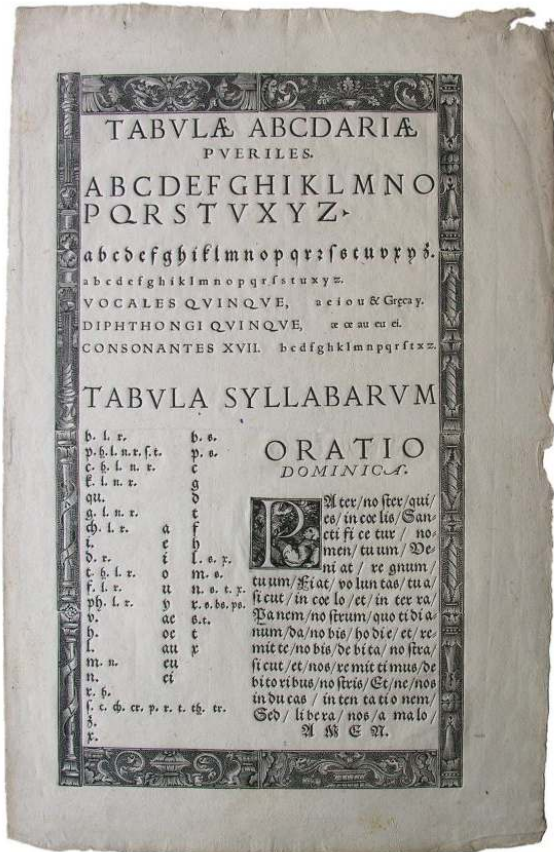
"*Il Bel Laureto*" by Bernardo Spina, dedicated to Donna Isabella Gonzaga revolves around themes of love, virtue, and the human condition. It appears to be a dedication to a noble lady, weaving in classical references and personal contemplations, indicative of the Renaissance humanist tradition. The text reflects on love's transformative power, both as a personal experience and as a philosophical ideal, suggesting that true love can lead to noble deeds and elevate one's spirit. The prose is interlaced with allegorical elements, suggesting a deeper moral and possibly spiritual journey.

It's a work that would appeal to collectors interested in early modern humanist literature, especially those intrigued by the interplay of love, virtue, and intellectual pursuit typical of the period.





FIRST CHILDREN'S ABC



96. **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.

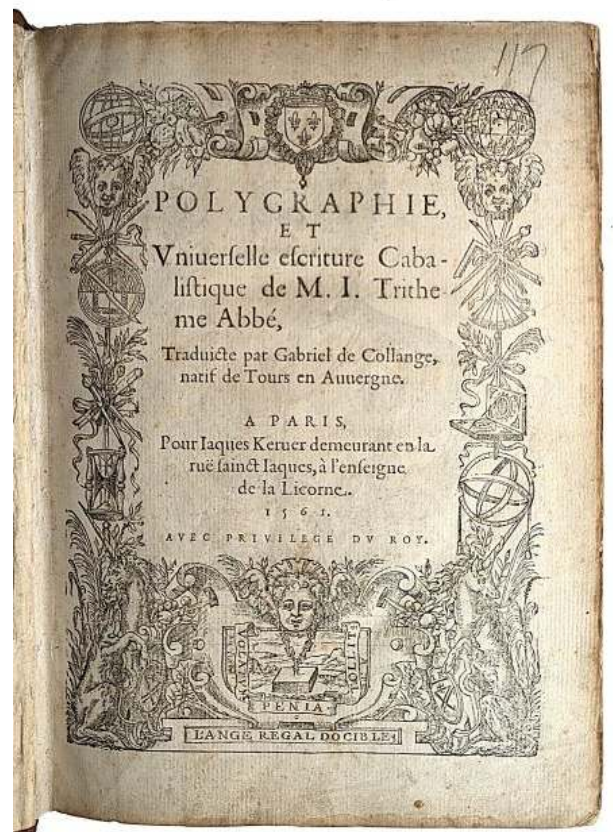
Last copy but ours at auction in the Parker Bennett sale in 1953, when it was already described as a broadside of great importance. Literature, Children's Books of Yesterday, p.7.

THE FIRST WORK EVER PRINTED ON CRYPTOGRAPHY

97. **TRITHEMIUS** (Johannes Heidenberg, known as Johannes Trithem). Polygraphie, et universelle escriture cabalistique. [On the title:] A Paris, pour Jaques Kerver, 1561. printed in Paris, by Benoist Prevost, 1561. Quarto (25 x 17 cm). Contemporary full leather, renaissance binding (rebacked) (18)-300 ff. including 3 title pages, printed in places in red and black. With 13 volvelles (hardly ever found in tact).

\$ 9,500.-

An important milestone in the history of science. Applying rigorous mathematical logic, Trithemius elaborates a system of substitution ciphers with different variations: a polyalphabet consisting of associations of one letter with another letter or a cipher, sometimes using ancient, exotic (e.g. Amharic) or invented alphabets; Latin words corresponding to letters and placed in a prayer (known as "Trithemius' Ave Maria"); invented words each substituting a letter; words in which every second letter must be used to write an encrypted message. Taking all techniques together, Trithemius describes a total



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



of almost 2,000 cryptographic alphabets with countless permutations. These permutations are to be performed in a variety of ways, and for the first time in the history of cryptography, by means of hash tables, precursors of the "Vigenere cipher" taking the form of 13 volvelles.



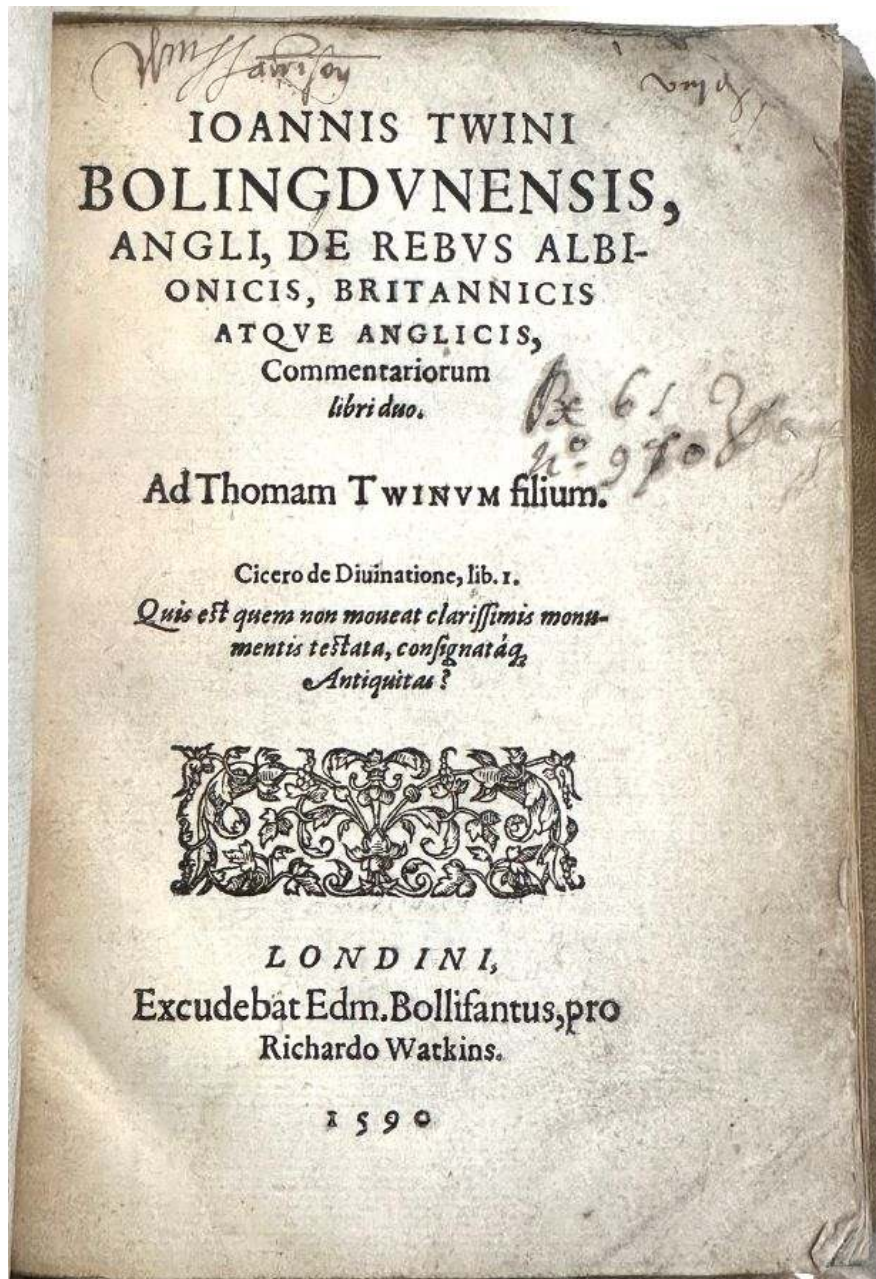
Trithemius, abbot of the Benedictine Abbey of Spanheim, was the first important writer on cryptography and is reputed to have been the teacher of Heinrich Cornelius Agrippa. He was of considerable influence on the reformed Hermetic thought of his period; John Dee, in particular, is said to have been the first to see the cryptographical possibilities of Trithemius's system. These unorthodox aspects of his intellectual activity led to him being accused of witchcraft, notably by the French humanist Charles de Bovelles, and to a revolt by the monks of his abbey at Spannheim, forcing him to relinquish his directorship.



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

98. **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*

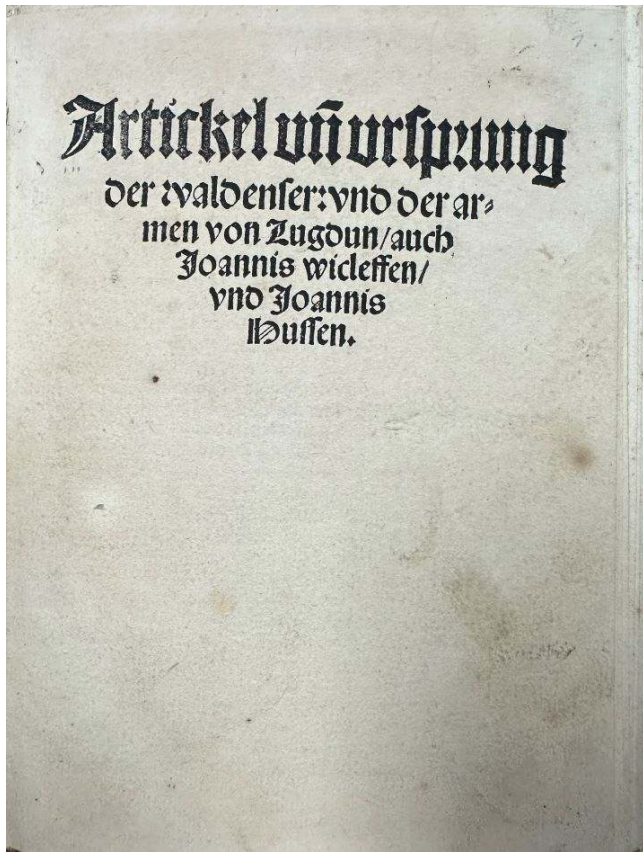


Britanniae (History of the Kings of Britain), a significant medieval work that mixed myth, legend, and historical events but was superseded by historians in Shakespeare's youth, upon whom he was more reliant.

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."

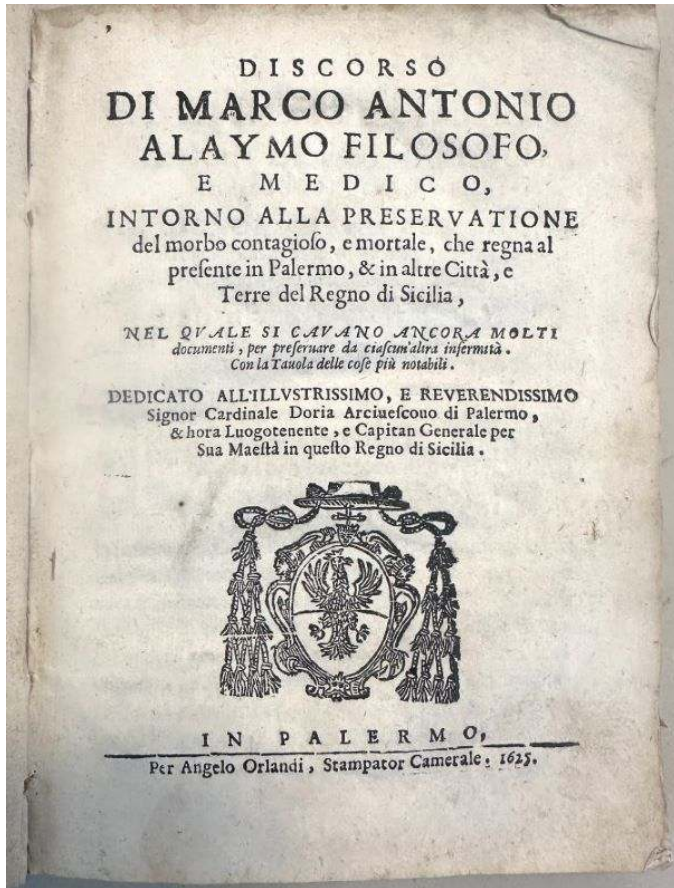


EXTREMELY RARE: FIRST GROUP TO CHALLENGE THE ROMAN CATHOLIC CHURCH

99. [WALDENSIANS] ARTICKEL UN URSPRUNG DER WALDENSER: UND DER ARMEN VON LUGDUN AUCH JOANNIS WICLESEN UND JOANNIS HUSSEN. S.d., s.l. . [Nuremberg, 1524?]. 4to, 7 1/2 x 5 5/8 in. 8 leaves; [A]4 B4 (B4v blank). . Modern boards covered with old printed book leaf; some signs of wormholes at hinges; several leaves extended with repair at bottom right corner of B3 and B4 impacting text on B3v only. Extremely Rare. Re: VD16 A 3849.BM/STC German p. 904.

\$ 3,250-

The book is a pivotal document that illuminates the early doctrinal evolution of the Waldensian movement, which originated in the late 12th century under the leadership of Peter Waldo. Initially a lay preaching movement that emphasized poverty and biblical literalism, the Waldensians were among the first groups to challenge the Roman Catholic Church's authority, predating the Reformation by centuries. This work, likely printed in Nuremberg around 1524, captures the transitional phase of the Waldensians' theological development as they began to align more closely with Protestant reformers like John Wycliffe and Jan Hus. Both Wycliffe and Hus were critical of the Church's wealth and corruption, and their ideas significantly influenced the Protestant Reformation. .



VERY RARE 1625 WORK ON THE PALERMO PLAGUE

100. 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.

\$ 6,500.-

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.

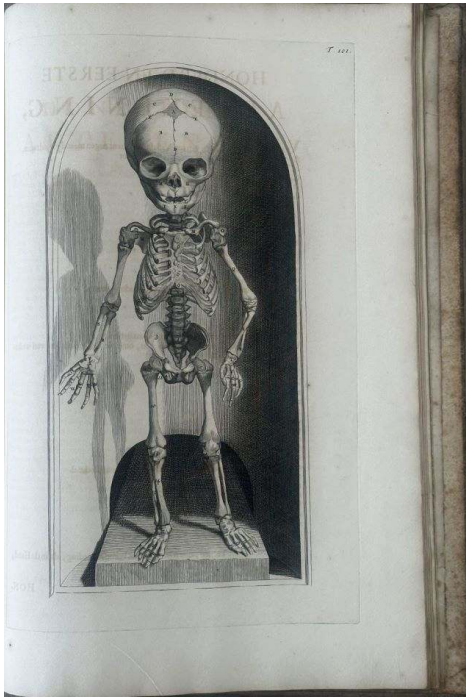
The Palermo plague of 1625 was highly significant due to its profound effects on the city's public health measures, societal structures, and economic conditions. The outbreak prompted a swift and decisive public health response, significantly influencing subsequent approaches to epidemic management in 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.

BIDLOO'S SPLENDID ANATOMICAL ATLAS

101. [ANATOMIA HUMANI CORPORIS...] Ontleding des menschelyken lichaams. Amsterdam: Joannes van Someren, Joannes van Dyk, Hendrik, & Dirk Boom, 1690. *6, A-Qqq1. Illustrated with additional engraved title, engraved portrait, and 105 full-page engraved plates after Gérard de Lairese. Folio 520 x 350 mm, handsomely margined copy,. Period full vellum, spine reglued with 2two inches on top a but unsympathetic, some light soiling to vellum. engraved title page with minor upper corner loss to margin only and some edge toning ; an attractive copy. First edition in Dutch.

\$ 9,500.-



"Anatomia Humani Corporis" by Govard Bidloo is a landmark in the history of anatomical illustration due to its intricate and artistically rendered plates. Published in the late 17th century, (Latin in 1685) the work contains 105 copperplate engravings, which, unlike earlier anatomical illustrations, embraced the aesthetics of the Baroque period. This meant that the depictions were not just scientifically accurate, but also artistically rich, dramatic, and filled with emotion. These Baroque influences gave the illustrations a dynamic feel, with shadows, intricate details, and theatrical poses that went beyond the clinical and into the realm of art. Bidloo's combination of accurate anatomy with Baroque artistry helped to bridge the gap between science and art, making his work a unique and influential contribution to the history of medical illustration. According to Garrison the plates, by Gérard de Laresse, and engraved by Pieter van Guns, "are masterpieces of Dutch baroque art"

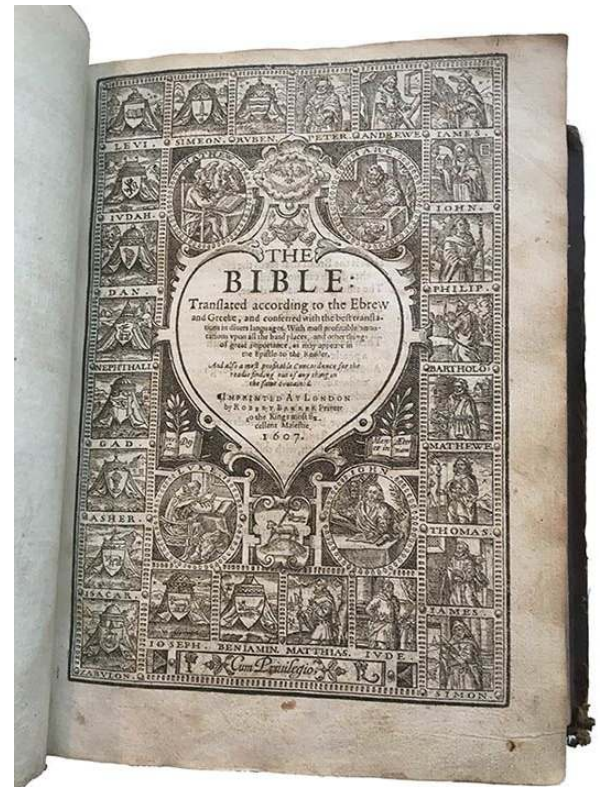
A COMPLETE BREECHES BIBLE

102. BIBLE [ENGLISH]. The Bible: Translated according to the Ebrew and Greeke, and conferred with the best translations in divers languages ... and also a most profitable Concordance for the readie finding out of anything in the same contained, Imprinted at London by Robert Bakker, 1607, general and New Testament titles within decorative woodcut borders. Imprinted at London by Robert Bakker, 1607. Herbert 290; Darlow & Moule 223; STC 2200. There are two varieties of this date, which differ throughout. This example is variant A, with misprint Bakker in general title. NT title dated 1607. 8vo. Contemporary, English panelled calf, rebacked in the 19th century. (22 x 16 cm). A good copy, without damage or missing pages.

\$ 3,950.-

WITH: Two right profitable and fruitful Concordances, or large and ample Tables Alphabeticall. The first containing the interpretation of the Hebrew, Caldean, Greek, and Latine word. London, Robert Barker. London 1607. With: The whole booke of Psalmes. Collected into English meeter by Thomas Sternhold. London 1607. With another book bound in: The Booke of Common Prayer and Administration of the Sacraments, date? Probably 1607, title page.

The Geneva Bible is one of the most historically significant translations of the Bible into English, preceding the King James Version by 51 years. It was the primary Bible of 16th-century English Protestantism and was used by William Shakespeare, Oliver Cromwell, John Knox, John Donne, and others. It was one of the Bibles taken to America on the Mayflower.





Robert Barker's Bible is frequently sold on the market, often accompanied by the concordances and the Book of Psalms. The Book of Common Prayer is a separate publication. However, Barker's Bible is usually sold with missing pages, and it can be challenging to find a complete copy for sale. The additional Book of Common Prayer is always sold as a separate volume.

A ROYAL MONUMENT OF ENGLISH LITERATURE, KING JAMES BIBLE



103. BIBLE [KING JAMES] The Holy Bible, conteyning the Old Testament, and the New: Newly Translated out of the Originall Tongues: & with the former Translations diligently compared and revised by His Maiesties Speciall Commandment. Appointed to be read in Churches. London: Robert Barker, 1611/1613. Contemporary binding. Folio (38 x 25 cm). 59 lines to a pages.

\$ 35,000.-

The greatest work of English prose ever written. The King James Bible is not only a work of faith but one of the most celebrated literary works in the English language. Its majestic cadences would inspire generations of artists, poets, musicians and political leaders, while many of its specific phrases worked their way into the fabric of the language itself.

FIRST EDITION/SECOND ISSUE.

When it was printed in 1611, the King James Bible was published exclusively in large folio edition. Intended as a heavy volume designed to sit on a lectern in a church. There were five folio editions all with nearly interchangeable leaves word for word—1611, 1613, 1617, 1634, 1639/40. There exists also a smaller folio edition printed in 1613 (which had seventy-two lines per page instead of fifty-nine-lines of the other folio editions.)

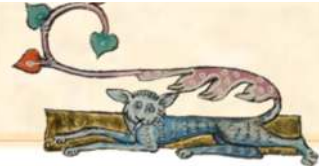
This is the first edition, second issue. Two folio editions of the KJV published in 1611, and they are known as the 'He' Bible and the 'She' Bible. The names arise from a well-known crux at Ruth 3:15; one 1611 Bible reads 'he went into the city', 'he' referring to Boaz; the other reads 'she went into the city', referring to Ruth.

The general title of the She Bible is usually but not always dated 1613, though the NT title bears the date 1611, like in our copy. Probably the greater part of the book was printed in 1611. Some suppose that an accident in the print-office destroyed a large number of sheets. The muddle in Barker's printing house was such that, once varying sheets were available, no two copies were made up of the identical set of sheets. This perhaps explains the different size of the loose leaves in our copy.

A "NEW" BIBLE

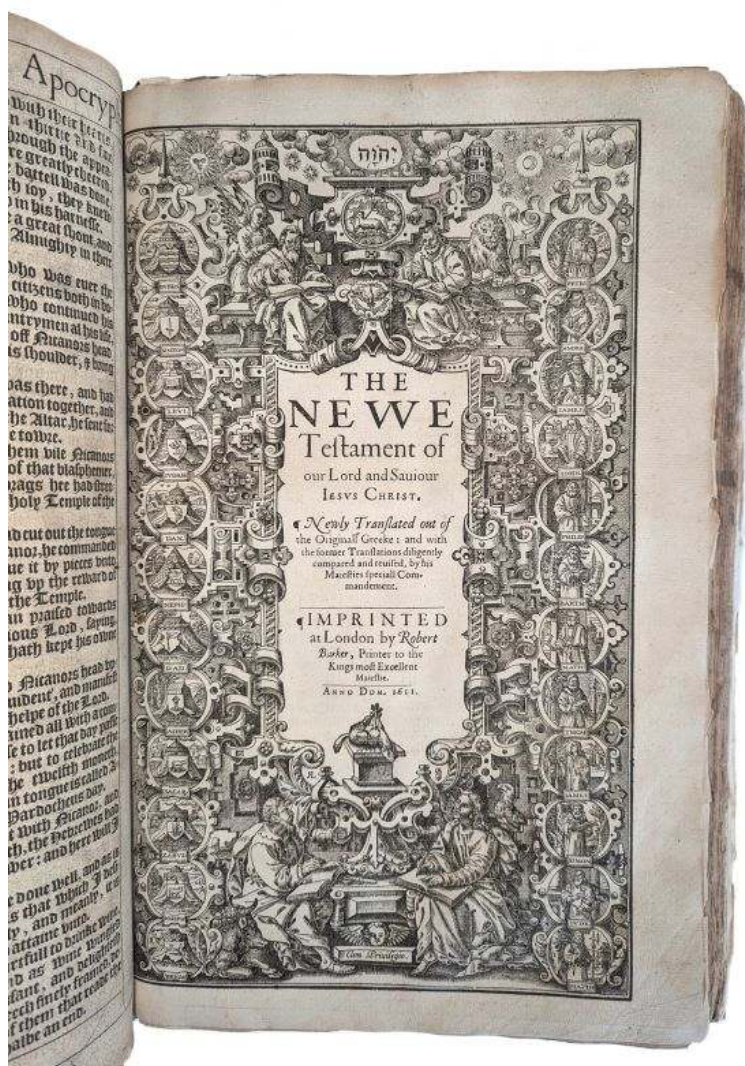
When King James I ascended to the throne of England, the Puritans were eager to advance the Reformation, and the death of Elizabeth I seemed their opportune moment. To them, England's Reformation had not gone far enough, as it still retained too many Catholic elements. Consequently, a delegation of Puritans presented James with a petition outlining their grievances and desired reforms. In the end, they achieved only one significant result: a new Bible.

The Bishops' Bible, favoured by the clergy, was seen as clunky and inelegant. The Geneva Bible, preferred by the Puritans and the general populace, was bolder and more accessible. However, the Geneva Bible's marginal notes were problematic for royalists, including King James I, as these notes often challenged the divine right of kings.



James was therefore receptive when the Puritans proposed a new Bible, free of seditious marginalia. Forty-seven scholars and theologians were commissioned to work through the Bible line by line for seven years, resulting in one of the most meticulous processes of Bible translation ever undertaken. The aim was to produce a Bible for the people.

As stated in the preface: “*Translation is that which opens the window to let in the light; that breaks the shell so that we may eat the kernel; that puts aside the curtain so that we may look into the most holy place; that removes the cover of the well so that we may draw water, even as Jacob rolled away the stone from the mouth of the well, by which means the flocks of Laban were watered. Indeed, without translation into the vulgar tongue, the unlearned are but like children at Jacob's well (which was deep) without a bucket or something to draw with.*”



However, the Bible was not translated from scratch. Samuel Ward, one of the revisers, reported that “caution was given that an entirely new version was not to be furnished, but an old version, long received by the Church, to be purged from all blemishes and faults.”

The King James Bible is not a literal translation. The preface notes that the translators celebrated verbal variety, not bound by “uniformity of phrasing” or “identity of words.” These linguistic liberties have contributed to its enduring nature. Today, the King James Bible is deeply woven into our lives, and its language permeates everyday phrases. Consider: “How the mighty are fallen” (2 Samuel 1:19), “Can a leopard change its spots?” (Jeremiah 13:23), “The writing on the wall” (Daniel 5:5-6), and “The blind leading the blind” (Matthew 15:14). Many of our expressions and ways of thinking have their origins in the King James Bible.

CONDITION

"She" Bible, Fry's "first edition, second issue" of the King James Bible, large folio (38 x 25 com) Collation: A6, B2 (7 leaves missing, general title with a part cut out, date crossed out; supplied from another copy. NT title dated 1611. V1, V2, V5 (3 leaves missing), R4 (3 leaves supplied from another copy), Y2-6 (6 leaves missing), Z1-6 (6 leaves missing), AA1-6 (6 leaves missing), BBBB1-6 (all leaves supplied from another copy). A true first edition, not using the smaller type.

Map torn, frayed along the edges but restored. One corner lost. Worn boards nearly detached. The spine was once rebacked, but the original, worn spine is now visible. Needs rebinding and restoration to taste; left untouched for the buyer's preference in restoration. In our copy 25 leaves are missing, while 12 other leaves are supplied from another copy, as often is the case. Unlike ours, many of the surviving copies are severely incomplete and our copy does have the all-important map.

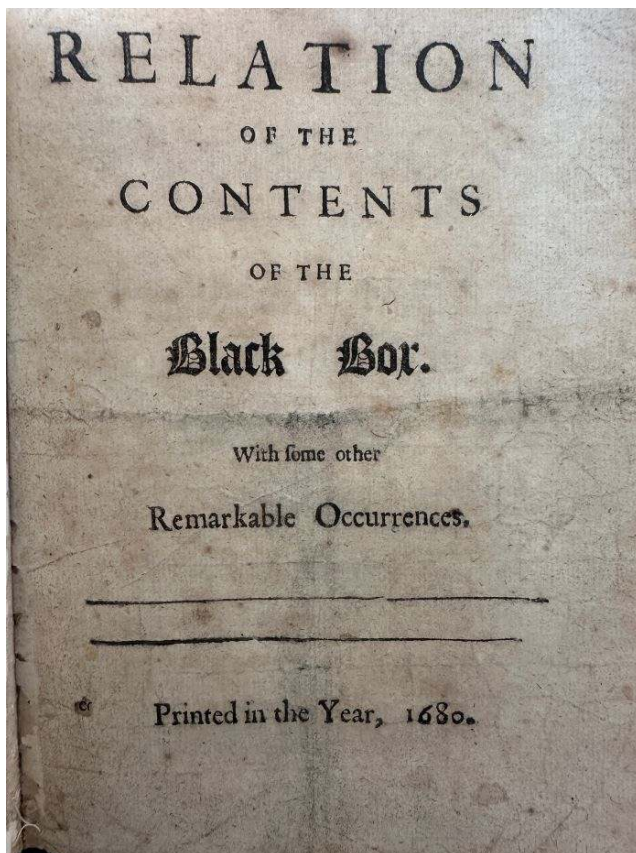
THE EXECUTIONER'S BLACK BOX

104 [BLACK BOX] A FULL RELATION OF THE CONTENTS OF THE BLACK BOX. [London?], 1680.

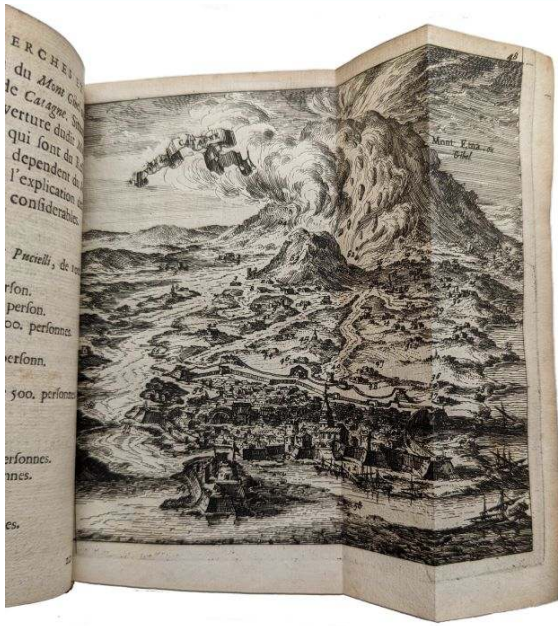
Petite 4to. 8 pp Modern cloth binding. ESTC R38901; Wing F2361.

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 stupposum, 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.

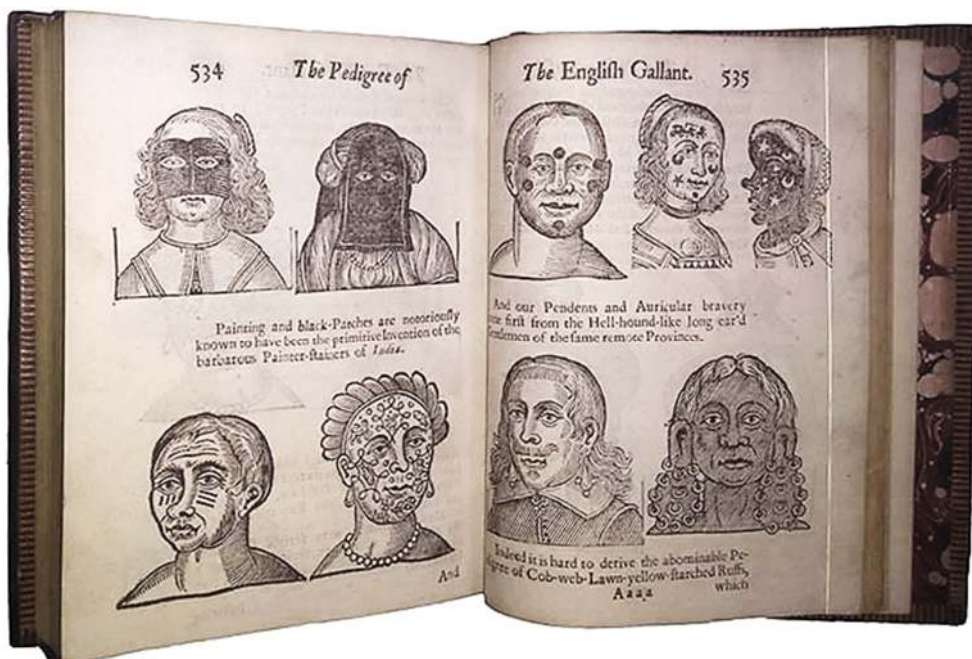
\$ 1,250.-

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.

COSMETICS: FOOLISH BRAVERY, RIDICULOUS BEAUTY AND FILTHY FINESSE

106. 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.

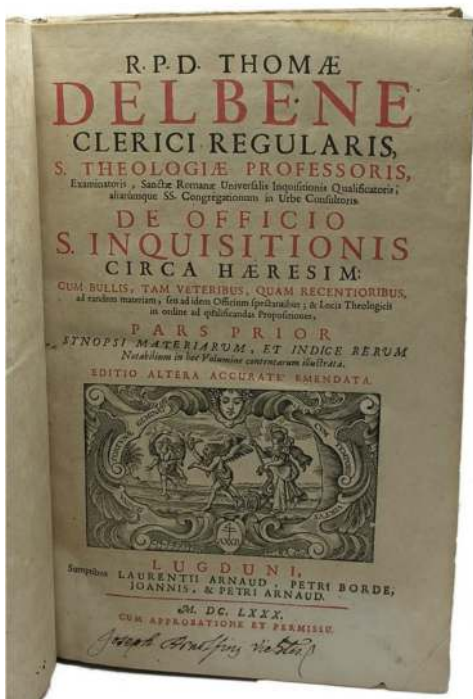
This book is key to understanding its time. For example, in June 2021, a 17th century painting of two ladies featuring a black and a white woman made headlines worldwide. Both women wore beauty patches, and it was seen by many as a sign of equal social class but different races. However, after reading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

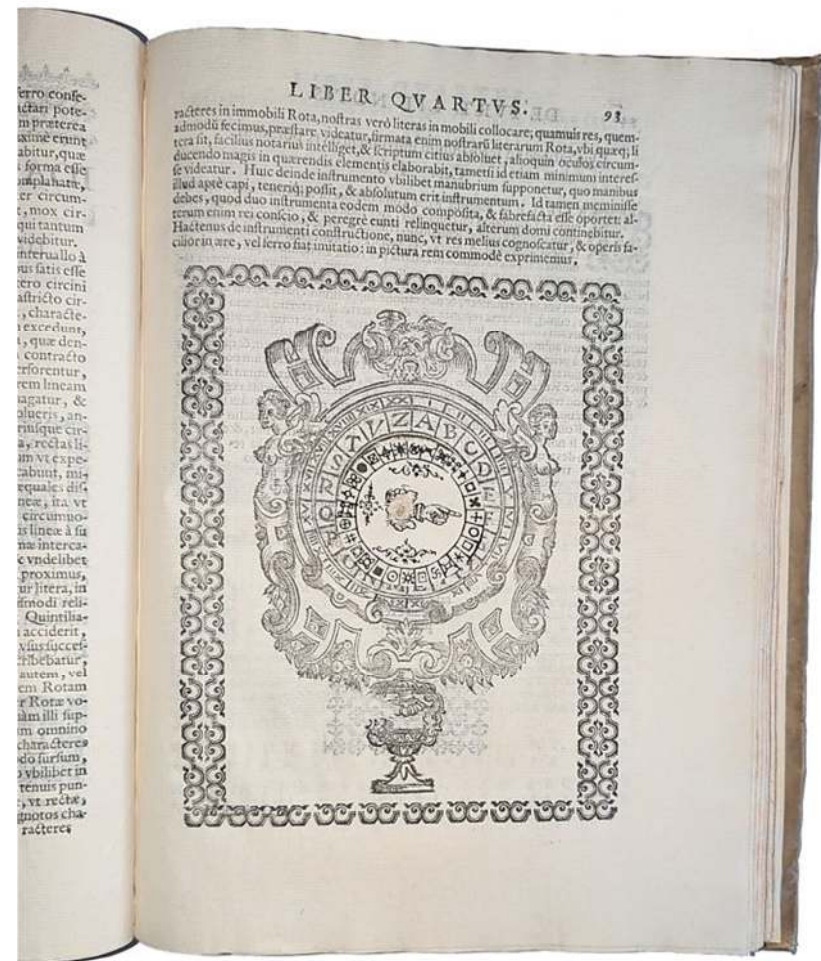
THE WORK OF THE INQUISITION

107. DEL BENE, Tommaso (1605-1673). De officio S. Inquisitionis circa haeresim : cum bullis . ad eandem materiam, seu ad idem officium spectantibus [et] locis theologicis in ordine ad qualificandas Lyon: Arnaud, Borde, 1680. Two larges folio, (35 x 23 cm). Title page in red and black with engraved vignette, engraved initials and head-pieces, text in two columns. Contemporary full vellum binding, (boards very well restored, some light wear). Some browning throughout.

\$ 2,950.-

A detailed work on the office of the Inquisition. The author, who entered the order of the Theatines in Naples in 1623, taught theology at Sant'Andrea della Valle in Rome where he became a consultant to the Holy Office on the Jansenistic question in 1651. No auction record found, not in the trade.





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.



THE FIRST WOMAN IN ENGLAND TO HAVE HER SPIRITUAL LETTERS PUBLISHED

109. FLORIO (MICHEL) - *Historia de la Vita e de la Morte de l'illustriss. Signora Giovanna Graia, gai Regina eletta e publicata d'Inghilterra; de le cose accadute in quel Regno dopo la Morte del Re Odoardo VI. Nella quale secondo le Divine Scritture si tratta dei principati articoli della Religione Christiana. Con l'aggiunta d'una dottissima disputa Theologica fatta in Ossonia, l'anno 1554.* Printed at Middleburgh by Richard Schilders, i.e., Richardo Pittore, 1607. Small 8vo, original vellum, yapp edges, spine title in old manuscript; internally, some toning but a handsome copy. 15 x 9 cm. [8], 378 [i.e., 322, 30] pages.

\$ 2,500.-

In the Elizabethan period, Middelburg was a center for the Puritan cause, and the production of books unprintable in England often fell to the Dutch workshop of Richard Schilders in Middelburg. This is a particular curiosity of a Dutch printer, printing in England in Italian.

A rare work by the father of John Florio. Although written in 1554, it was not published until 1607. Michel Agnolo Florio was a Protestant, and a large part of this work is occupied in the controversial discussion of theological questions. The work importantly contains the letters ("Lettre e ragionamenti de la signora Giouanna Graia" pg. 100-135) of the unfortunate princess to the Catholic priest Thomas Harding and her sister Catherine Grey, written while the young woman was a prisoner in the Tower of London and one on the very night before her execution. When Jane penned her letters, she likely didn't anticipate a wide audience. Yet, amid Mary Tudor's revival of Catholicism and her crackdown on Protestants, Jane's writings resonated with printers and the reading public. As a result, she became the first woman in England to have her spiritual letters published.

For a fascinating history of the printer see:

https://www.google.com/books/edition/Richard_Schilders_and_the_English_Puritanism/AQAAMAAJ?hl=en&gbpv=1&dq=MIDDLEBURGH+%C2%A0Richardo+Pittore.&pg=PA28&printsec=frontcover

DEMONICAL FASCINATION

110. 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

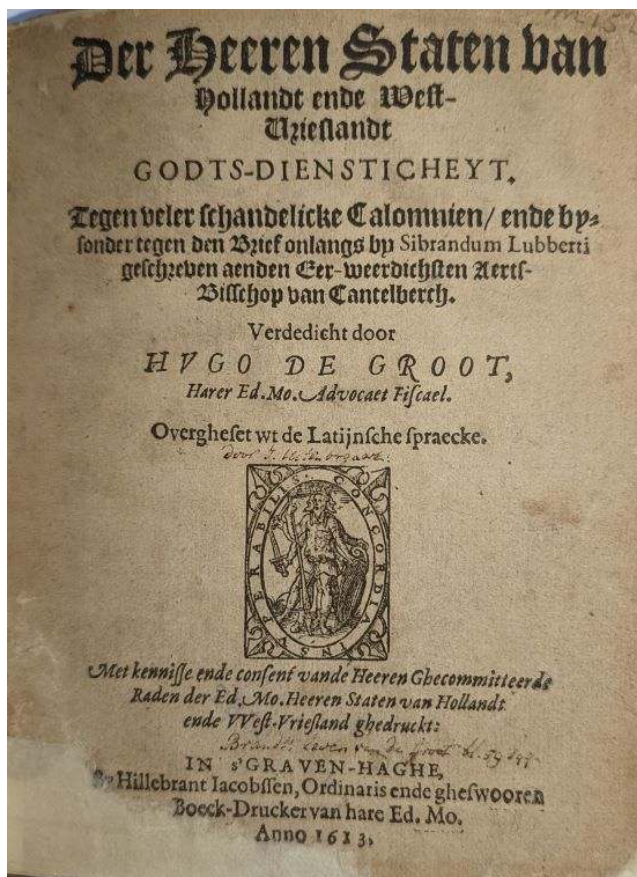




woodcut illustrations throughout. VD17 3:302612B. Caillet 4241. Graesse, *Magica*, 42 & 59. Rosenthal, *Magica*, 4021. Cornell, *Witchcraft*, 217.

\$ 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 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.



LAW & RELIGIOUS FREEDOM

III. GROTIUS, Hugo or Hugo de Groot. *Der Heeren Staten van Hollandt ende West-Vrieslandt Godts-diensticheyt* : Tegen veler Schandelicke Calomnien, ende bysonder tegen den Brief onlangs by Sibrandum Lubberti geschreven genden Eer-weerdichsten Aerts-Bisschop van Cantelberch. In s'Graven-Haghe : By Hillebrant Iacobssen ...Anno 1613. Title-page damage in the corner. 8vo. (19 x 15 cm). Modern binding. First dutch translation of the first work of Grotius, first published in Latin [The piety of the States of Holland and Westfriesland, vindicated against the very base calumnies of many, but especially against the recent letter of Sibrandus Lubbertus, which he addressed to the most reverend archbishop of Canterbury, by Hugo Grotius, judge advocate of those States.]

\$ 1,500.-

At the heart of the debate in this book are the differing views on God's sovereignty and human free will. Hugo Grotius, a Dutch translation of "Ordinum Pietas." Is the following matter.

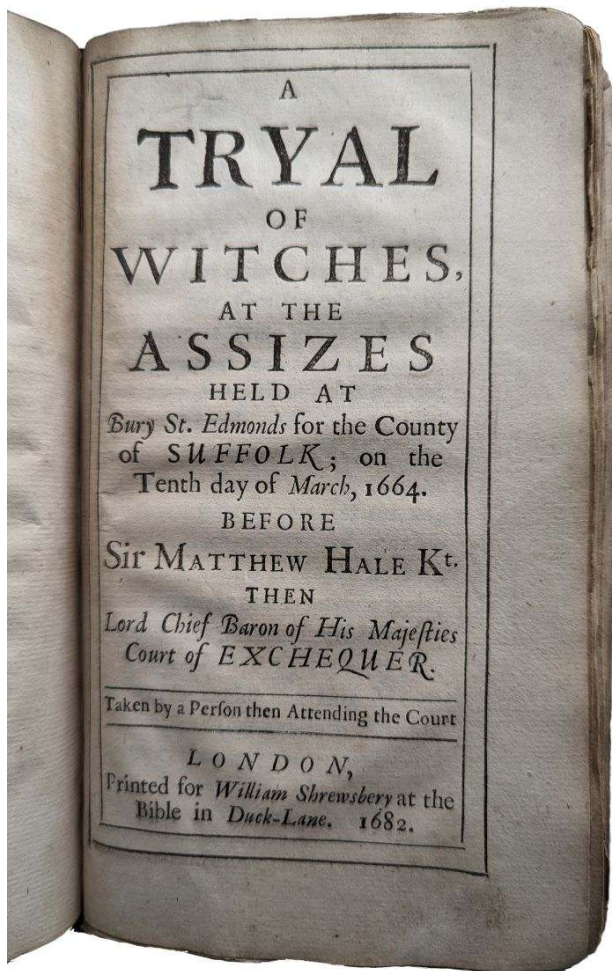
Grotius took a moderate stance amidst heated arguments between Calvinists and Arminians. He defended Conrad Vorstius, an Arminian theologian accused of heresy, advocating for a more tolerant approach to theological differences. Grotius believed that harsh condemnations and divisive rhetoric, particularly by figures like Sibrandus Lubbertus, were detrimental to church unity and state stability.



Lubbertus believed in a strict interpretation and application of Calvinist doctrine, lobbying for legal measures to suppress what he deemed heretical teachings and to enforce orthodoxy within the Dutch Reformed Church.

In "Ordinum Pietas," Grotius argued for tolerance and reasoned dialogue in religious matters. His perspective was shaped by his broader philosophical views on natural law and the importance of justice and moderation in societal affairs.

This first Dutch edition is surely worth our attention. It becomes clear from Grotius's correspondence that it was made by Johannes Wtenbogaert, the leader of the Remonstrants and a personal friend of Vorstius, and at the same time one of the latter's most fervent supporters. Wtenbogaert corresponded with Grotius about the translation of certain terms and phrases; one letter of his and several of Grotius's answers have been preserved. The text of this edition is different in a considerable number of places, like the subsequent Latin edition



A TRIAL OF WITCHES

112. 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



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.



CONTAINS THE FAMOUS JEWISH LETTERS TO CONSTANTINOPE

113 [JUDAICA] BOUIS, J. La royalle 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 republique, 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.-

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.



NUMEROLOGY

114. KIRCHER, Athanasius *Arithmologia sive, De abditis numerorum mysterijs qua origo, antiquitas & fabrica numerorum exponitur; abditæ eorundem proprietates demonstrantur; fontes superstitionum in amuletorum fabrica aperiuntur; denique post Cabalistarum, Arabum, Gnosticorum.* Romae : Varesii, 1665. Quarto (220 x 165 mm). Contemporary vellum, somewhat stained, a crisp copy. [8], 301 [4]. With engraved frontispiece. This work is usually describe as containing three letterpress tables (present), however there should be one more tavola (supplied here in modern photocopy).

\$ 2,450.-

Arithmologia was concerned with exploring numbers as the underlying principle and structure of the universe, and as the key to mystic understanding previously revealed to patriarchs and philosophers in ancient times. The field of arithmology may be understood as the intersection of traditional religious numerology and contemporary mathematics, drawing on ideas from Pythagoras, Gnosticism, and the Kabbala. The work discussed the significance of

numbers in astrology, divination, magic formulas, amulets, seals and symbolic matrices. Kircher's purpose, as he declared in the final chapter, was to articulate a Christian philosophy of number, revealing the hidden harmonies within the material world and its connections with the spiritual.

FATHER OF AERONAUTICS

115. LANA TERZI, Francesco (1631-87). *Prodromo ovvero saggio di alcune unventioni nuove premesso all' arte maestra. Opera che prepara il P. Francesco Lana Bresciano della Compagnia di Giesu. Per mostrare li piu reconditi principij della Naturale Filosofia, riconosciuti con accurata Teorica nelle piu segnalate inventioni, ed isperienze sin'hora ritrouate da gli scrittori di questa materia et altre nuoue dell' autore medesimo.* Brescia: Per li Rizzardi, 1670. Folio (29.5 x 21.5 cm). Later vellum. 252 p. 20 engraved plates at the end (with the depiction of airships).

\$ 5,500.-

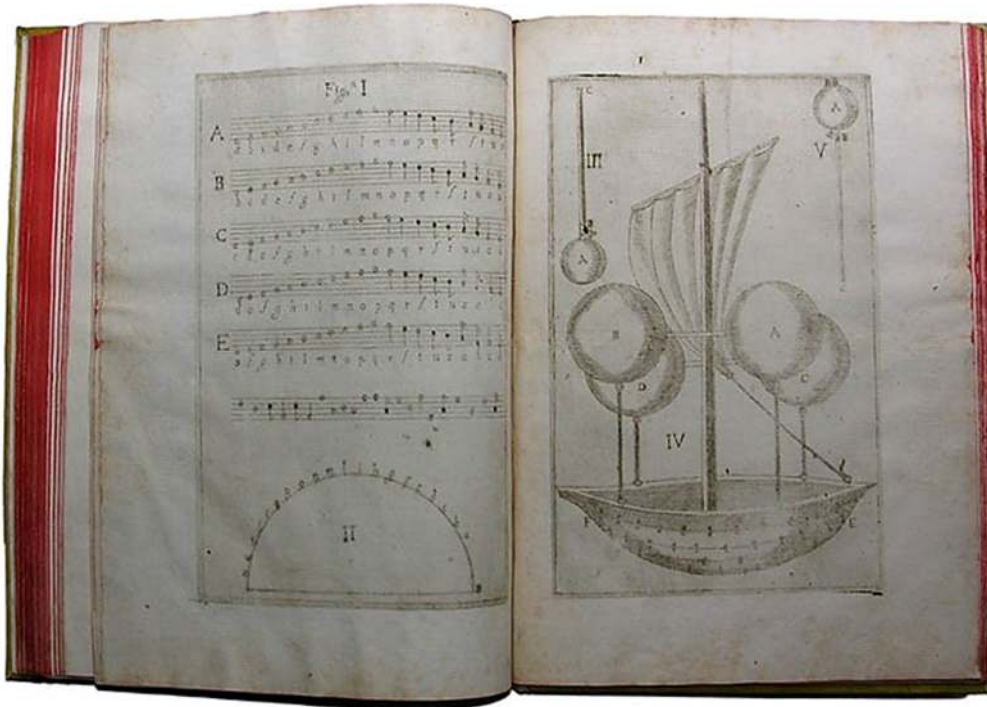
Terzi published a book in which he described a flying ship that was lighter than air. Although the machine was never built, his work laid the groundwork for a systematic theory of aeronautics backed by mathematics. Like the Wright brothers, Father Terzi feared that the invention of a flying machine would be used as a devastating weapon of war.

First edition of an important work in the history of aeronautics. In the *Prodromo* Lana Terzi presented several technological innovations, of which the best known is his proposal for a 'flying boat,' to be airborne by four spheres of thin copper from which air had been exhausted. Although the vehicle was never tested, and would have proved unworkable, since the copper would not have been able to withstand the atmospheric pressure, Lana Terzi's reasoning was correct. In surmising that a vessel containing a semi-vacuum would weigh less than the surrounding air and would consequently become buoyant, Lana Terzi formulated the earliest concept of flight based on aerostatic



principles. *While Lana apparently originated the method of reducing air density in a vessel by heating it, the implications of this phenomenon in relation to flight were not fully understood until the advent of the Montgolfier brothers a century later*' (Norman). Dibner, *Heralds in science* 176; Norman 1272; Wellcome III, 440.

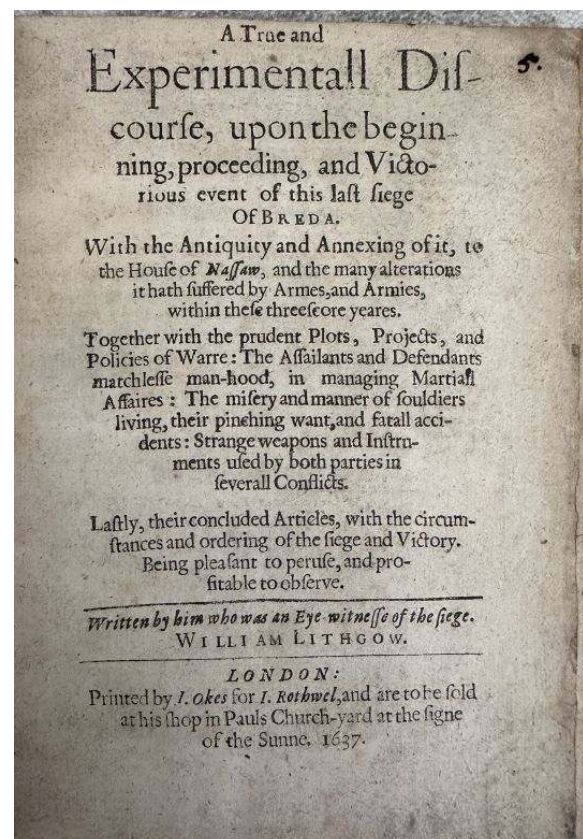
A model of Lana de Terzi's invention is on display at the Smithsonian National Air and Space Museum in Washington



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 martiaff 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.

\$ 1,750.-

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.

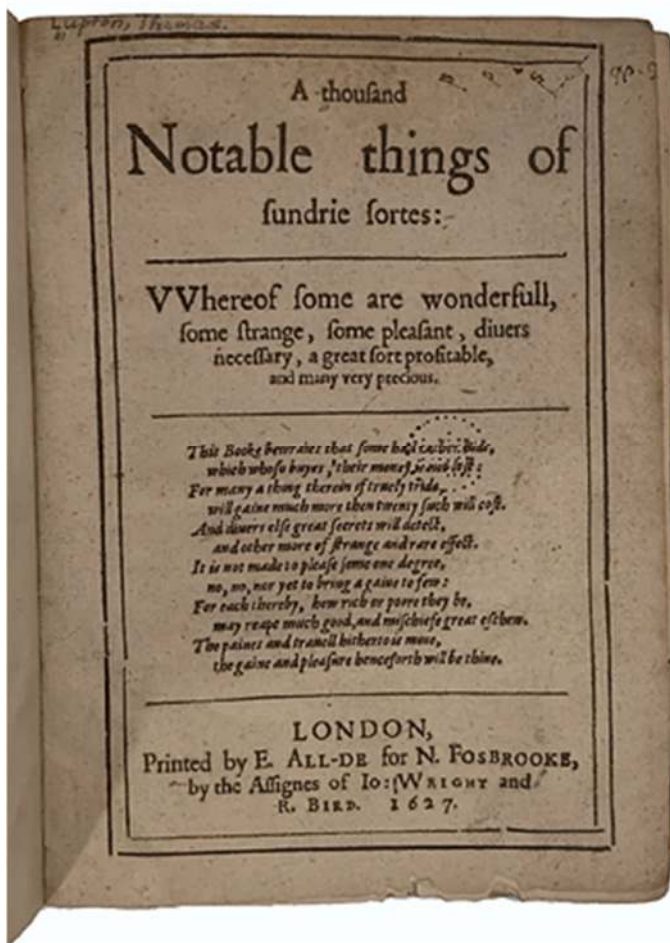
This tract is a superb example of a printed eyewitness battlefield report. Lithgow, a celebrated world traveller, embarked in May 1637 from Scotland, intending to travel to Russia. However, upon realizing the lateness of the season, he diverted to the Netherlands, where he witnessed and documented the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

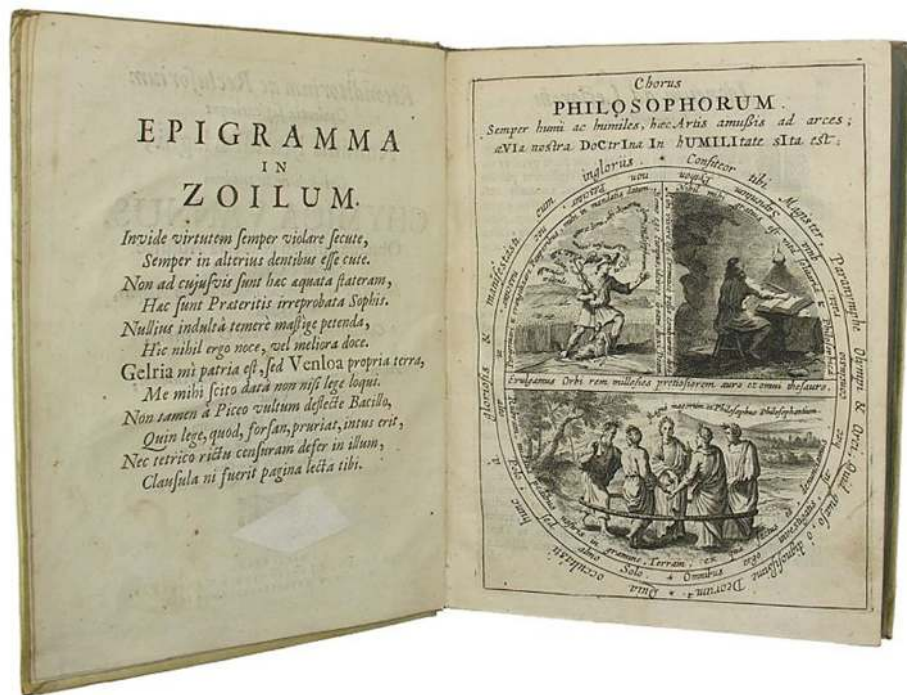
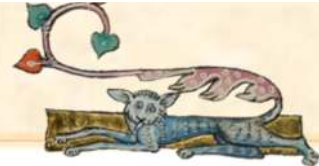
ECLECTIC ELIXIRS AND ARCANE ARTS

117. LUPTON, Thomas. A Thousand Notable Things of Sundrie Sortes, whereof some are wonderfull, some strange, some pleasant, divers necessary, a great sort profitable and many very precious. London : Printed by Iohn Haviland for Robert Bird, 1631, [6], 336, [24] pages ; 8vo (16 x 11 cm). Contemporary, loose vellum. First 10 leaves dogeared. Title-page nearly detached. Edges frayed. The last decennia no complete copies have come up for auction, except Frances Wolfreston's copy that made 13,000 GBP.

\$ 2,750.-

This work, a compilation of medical, herbal, and alchemical recipes, can be placed in the wonder-book tradition. It serves as a guide through an array of topics, ranging from the mystical use of an eagle-stone (aetites) in aiding childbirth to the concoction of potent remedies like dwale, a dangerous blend of poisonous herbs, gall, and wine aimed at battling sleeplessness. Encompassing ten distinct sections with a hundred unique entries, the book mirrors the labyrinthine mind of its author, Thomas Lupton. There is no rhyme nor reason to his thoughts, as he leads his readers unexpectedly from the cultivation of "good artichokes" to the curious belief in a connection between gout and sex.





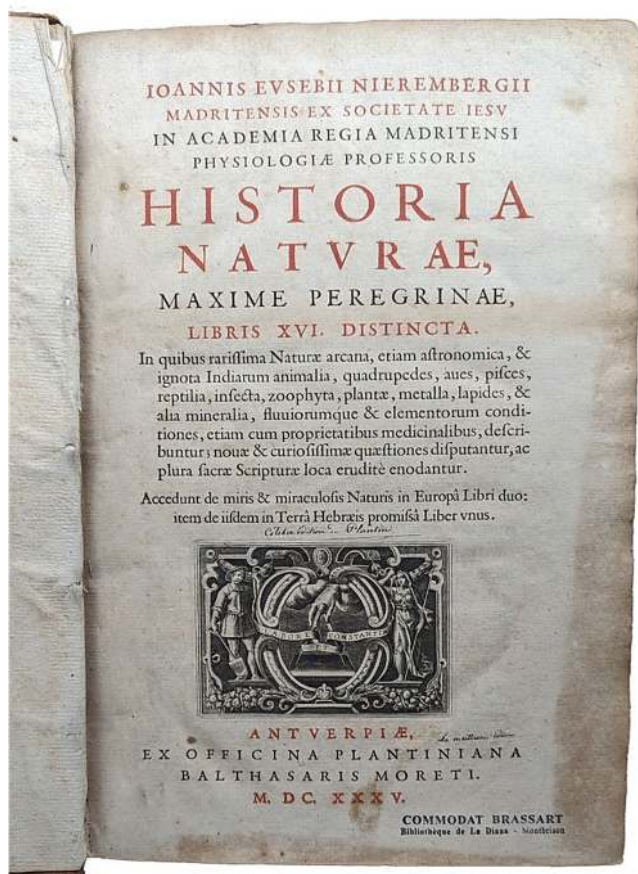
ALCHEMY

118. (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 FIRST COMPREHENSIVE WORK ON THE NATURAL HISTORY OF THE SPANISH COLONIES OF AMERICA

119 NIEREMBERG, Juan Eusebio. Historia naturae, maxime peregrinae, libris XVI distincta. Antwerp. Plantiniana. 1630. Folio (35 x 23 cm), [8], 502, [104] pages. Contemporary calf with armorial of Pierre de Villars (1588-1662), Boards somewhat rubbed, top of the spine with a little split, but an attractive copy. No copy in the trade.

\$ 6,500.-

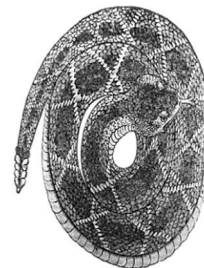
The first edition of this richly illustrated natural history.

Nieremberg was born in Madrid and entered the Jesuit order. He became professor of natural history at the Imperial College of Madrid, and wrote many books known for their elegance of style and vivid descriptions.



The present work is an account of the natural world, particularly important for its depictions of animals of North America, including Mexico, and the East Indies. There are fine early descriptions of the bison, the cassowary, birds of paradise, snakes, etc.. Alden & Landis 635/94; Brunet IV:76; Nissen ZBI 2974; Palau 190738; Sabin 55268; Wood, p.493 ("a classic work of some value describing a medley of animals, plants and minerals ... some of them new to the zoological science of the day. This volume is becoming quite rare.")

The book recorded several species for the very first time. For instance the rattle snakes. Nieremberg writes, "the Aztecs called these creatures *Teuhtlacocauhqui*," He recorded different species of armadillos that were found in the Indies. "The shell was made up of movable plates linked together." When powdered, the shell could be used as a cure for syphilis. About the Mimosa, he reports that when one has a cough, chewing the leaves decongests the chest and makes the voice clear.



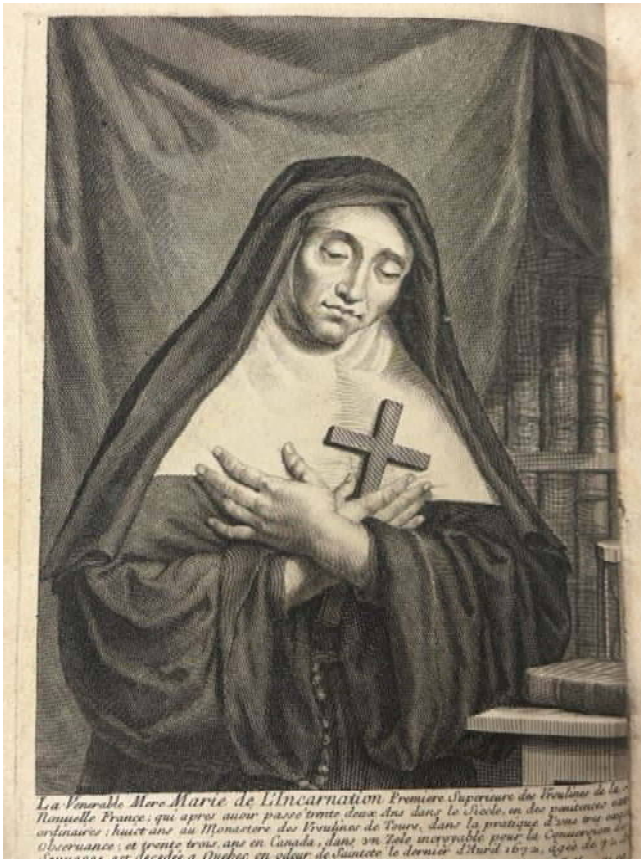
THE HOUSE THAT "CREATED THE LARGEST SET OF FEMALE-AUTHORED THEOLOGICAL WORKS OF THE 13TH CENTURY."

120. [NUNS] [WOMEN] Gertrude the Great (1256-1302), Johannes Justus Lansperger (1489-1539). *La Vita della B. Vergine Gertruda Ridotta in V. Libri.* Venice: Nicolo 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 Revelazioni, 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.



THE FAMED MISSIONARY NUN AND EDUCATOR OF QUEBEC

121. [NUNS] [WOMEN] Marie of the Incarnation. LA VIE DE LA VENERABLE MERE MARIE DE L'INCARNATION PREMIERE SUPERIEURE DES URSULINES DE LA NOUVELLE FRANCE. TIREE DE SES LETTRES & DE SES ECRITES. Paris: Chez Louis Billaine, 1677. First edition, 4to. 10 x 7 1/2 in. ; [36], 757 (i.e. 755), [6]pp. . Full speckled leather, with raised bands and gilt on spine, marbled endpapers. Roman type with italic; text in French. Complete with portrait frontispiece and final errata; with printed marginalia, head-pieces, ornaments, and decorated initials. Some scuffing and wear to boards, corners rubbed, title page with stamp of Congregation of Notre-Dame De Verdun; pages with some toning and foxing, both occasionally heavier; some minor stains, (2) leaves with larger margin tear, 2K1 trimmed at lower and outer margin not impacting text, 3D1 with small sticker at inner margin. RARE Ref: Sabin 44861.

\$ 5,000.-

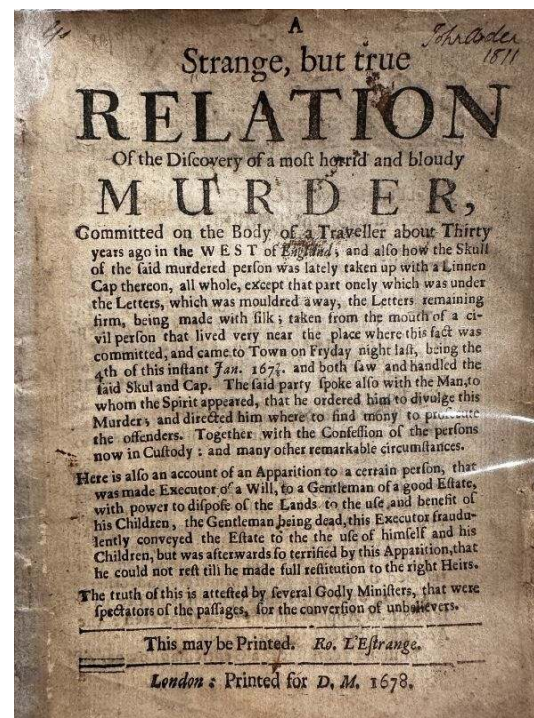
Marie of the Incarnation (1599-1632), born Marie Guyart in France, experienced widowhood at an early age, which catalysed her decision to enter the Ursuline order, where she took vows as a nun. Demonstrating remarkable resolve, she became the first female missionary in Quebec, where she established the first school for girls in North America. Her son, Claude Martin, whom she left in France upon embarking on her missionary journey, authored the earliest biography of his mother. This work is composed of her letters, supplemented by his own editorial contributions.

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

122. [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.-

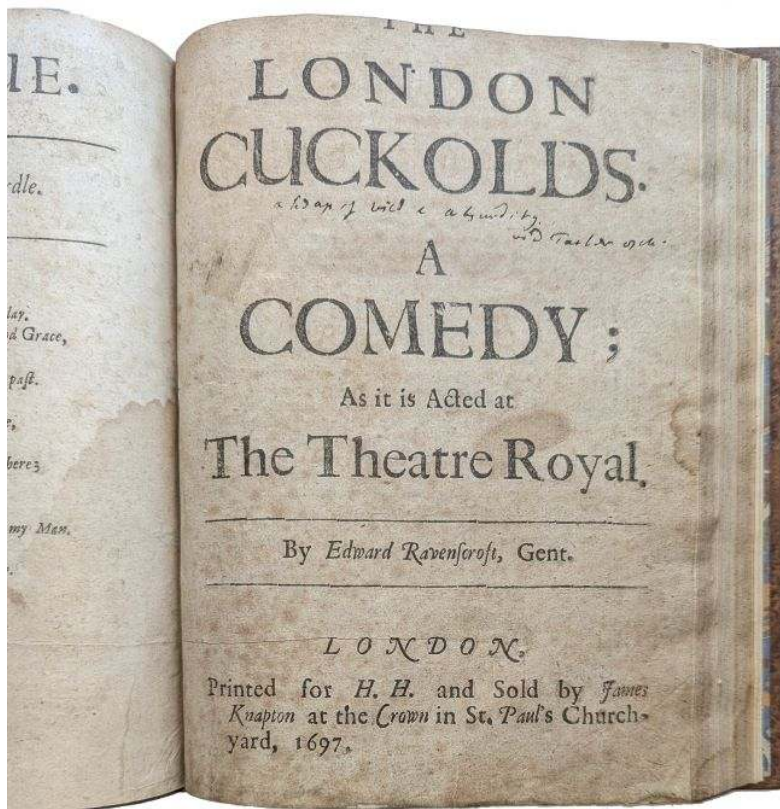
A rare 17th-century murder tract in the proto-Gothic style, featuring a ghostly apparition that plays a pivotal role in unveiling a murder and ensuring justice is served. This publication details the macabre discovery of a traveller's body, slain thirty years earlier in the west of England. The narrative 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





erie 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.



SAMMELBAND OF PLAYS, SLAVERY, GENDER, SEXUALITY, PROFANITY

123. [RESTORATION PLAYS]. Following the restoration of the monarchy in 1660, the theatres were reopened after being closed under the Puritans for 18 years. This also marked the start of women performing on the English stage. The Restoration plays that followed often rebelled against the puritanical standards, featuring lavish design and risqué humor.

\$ 2,500.-

1. **Oroonoko: A Tragedy as it is Acted at the Theatre-Royal, by His Majesty's Servants. 1696 [8], 84, [2] pp., with a few annotations who the actors are. First edition. Bound in a period style half calf binding. Quarto (17 x 22 cm)**

The Irish playwright Thomas Southerne adapted "Oroonoko," a story about an African prince sold into slavery in Suriname. He added an erotic subplot about a pair of English sisters who have travelled to Surinam to seek rich husbands. More strikingly, he changed the race of the play's heroine. No longer of African descent, she is portrayed as European, specifically the daughter of a white foreigner who had been part of Oroonoko's father's court. His play, re-staged and re-adapted many times, became a touchstone text for the antislavery movement that grew in England and America over the next century and a half. Only with the appearance of Uncle Tom's Cabin in the 1850s did the advocates of abolition find a more contemporary narrative to take Oroonoko's place.

2. **The Disappointment; or, The Mother in Fashion 1684. First edition [6] 69 [2].**

The play centers on Myrtilia, who is in love with a young man named Mirtabell. However, Myrtilia's mother, Lady Dunce, insists that her daughter marry a wealthier suitor, Sir Timothy Tawdrey, a foolish and vulgar man. The play satirizes the mercenary nature of marriage arrangements among the upper classes, critiquing how marriage was often treated as a financial transaction rather than a union based on love. Sir Timothy Tawdrey embodies the worst qualities



of the aristocracy—crude, arrogant, and morally bankrupt—yet he is considered a suitable match solely due to his wealth.

3. Willam Burnaby. *The reform'd Wife. The second edition with a New Scene.* London 1700. [8] 45 [1].

4. George Granville. *The She-Gallants a Comedy.* First edition. London 1696 [4] 75 pp.

The She-Gallants centers around the misadventures of women who adopt the behaviors and roles traditionally associated with male gallants (fashionable young men of the time). These women challenge gender norms by taking on masculine traits such as pursuing romantic conquests, engaging in witty banter, and generally behaving in ways that defy the expectations of femininity during that era. George Granville, a prominent playwright and poet of the Restoration period, was known for his clever wordplay and social commentary. His background as a member of the English nobility likely informed his nuanced understanding of class and gender issues, which is evident in *'The She-Gallants.'*

5. Edward Ravenscroft. *The London Cuckolds. A comedy as is acted in Theatre Royal.* [4] 74 [2] Upper margin cut short. Annotation tells us who play whom.

The London Cuckolds follows the story of three London citizens—Doodle, Wiseacre, and Dashwell—each of whom is married to a woman who eventually cuckolds him. The play revolves around the schemes and misadventures of these wives and their lovers, as well as the gullibility and foolishness of the husbands. The plot is filled with farcical situations, mistaken identities, and humorous deceptions.

The London Cuckolds satirizes the hypocrisy and foolishness of the bourgeoisie, particularly the men who are oblivious to their wives' actions. The play also critiques the double standards of sexual morality, where women are often blamed for infidelity while men are excused.

Over time, the play became less popular, especially as social mores changed and the bawdy humor of Restoration comedies fell out of favor. By the 19th century, the play was rarely performed due to its perceived vulgarity. It is one of the most rare restoration plays.

6. Charles Sedley. *Bellamira: or, The Mistress. A comedy play.* First edition. London 1687, [4] 63 pp. Advertisement leaf bound at the front.

The play centers around the character of Bellamira, a witty and attractive courtesan who navigates the complex social dynamics and romantic entanglements of her time. The plot typically involves multiple suitors vying for her attention, mistaken identities, and a series of humorous misunderstandings. As with many Restoration comedies, the play likely explores themes of love, desire, and the social positioning of women, particularly those who are seen as outside the conventional bounds of respectability.

Character of Bellamira: Bellamira, the titular character, is portrayed as a strong, independent woman who uses her wit and charm to manipulate the men around her. She represents the archetype of the clever and resourceful heroine, a common figure in Restoration comedy. Her character likely embodies the tension between societal expectations of women and the reality of their desires and agency.

7. Lee Nathaniel. *Lucius Junius Brutus; father of his country. A tragedy. Acted at the Duke's Theater, by their Royal Highnesses Servants.* London 1681 [8] 72 [1]

The tragedy centers around the figure of Lucius Junius Brutus, who famously led the revolt against the tyrannical Roman king, Tarquin the Proud, after the rape of Lucretia, a noblewoman, by Tarquin's son, Sextus Tarquinius. The play dramatizes Brutus's rise as a leader of the Roman people, his establishment of the Roman Republic, and the internal and external struggles that follow.

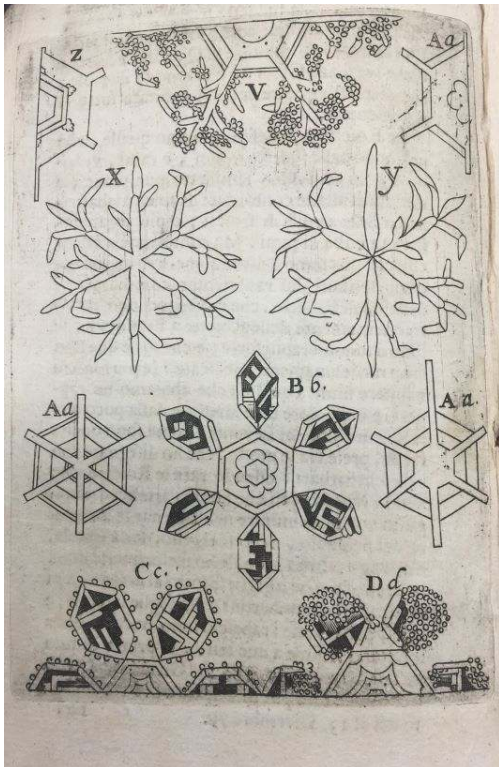
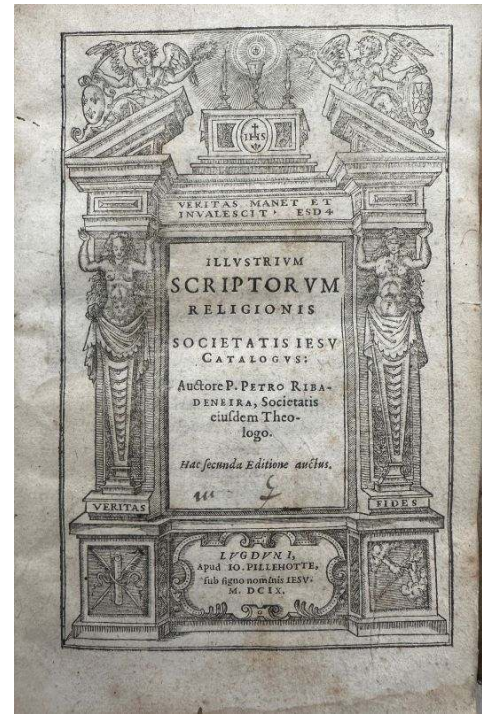


1609: *BIBLIOGRAPHY INCLUDING MISSIONS IN THE EAST AND WEST INDIES*

124. 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.



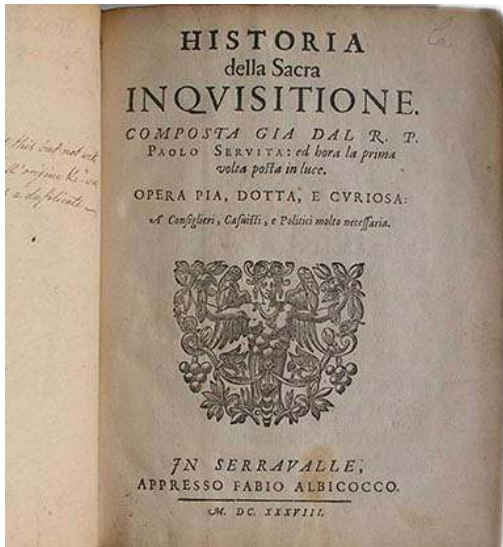
THE BEAUTY OF SNOW

125. 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/ITICUCUFIE001021>. So the book is undoubtedly complete



FIRST EDITION OF A HISTORY OF THE INQUISITION

126. SARPI, 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.



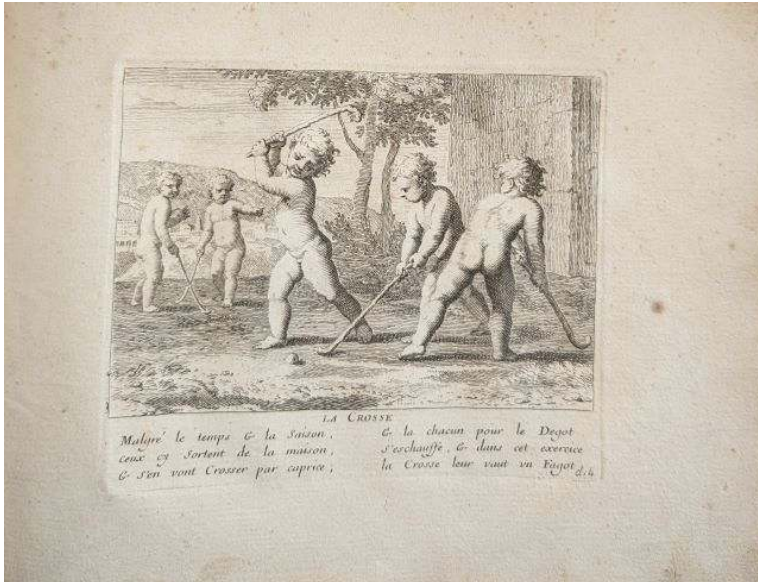
MAGIC AND PROPHECY - ILLUSTRATED WITH THE 12 SIBYLS AND 3 GRECS DU ROI FONTS

127. [SIBYLLIAKOI CHRESMOI] 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.



CHILDRENS GAMES BY A WOMAN ARTIST

128. STELLA, Jacques/Claude Bouzonnet Stella. *Les jeux et plaisirs de l'enfance*, 1657. Oblong, (26b x 18.5 cm) Wide-margined copy. 46 plates (out of 50) and title plus engraved frontispiece, without engraved a plate of coats of arms, without, the sheet of dedication to the children of the president of Thou. Title-page there, but laid down, grubby and damaged. First two engravings browned. Margin of C4 torn of, bit no damaged to the engraving. Modern paste paper binding. Give its defects, we priced it low.

\$ 750.-

It was in the very year of the death of the painter Jacques Stella (1596-1657) that his niece, Claudine Bouzonnet Stella (1636?-1697), aged 21, published this series of engravings depicting children's games, each accompanied by six lines of verse, which she wonderfully engraved based on her uncle's drawings.

The unnatural attitudes of the children's bodies, depicted like little putti, are indicative of the contemporary conception of children as miniature adults. This was one of the favourite book of Maurice Sendak, author of famous children's book. He said: "There's a hallucinatory quality about them: on the surface they're just children playing games, but why are they all naked? And they're all moving with the agility of adults— babies can't play like that."

This series is not just a simple catalogue of children's games in the 17th century. The nudity of the children echoes a tradition dating back to Antiquity. It was during the Hellenistic period that this iconography of putti developed, found in painting, sculpted decorations, emblem collections, and ornaments.

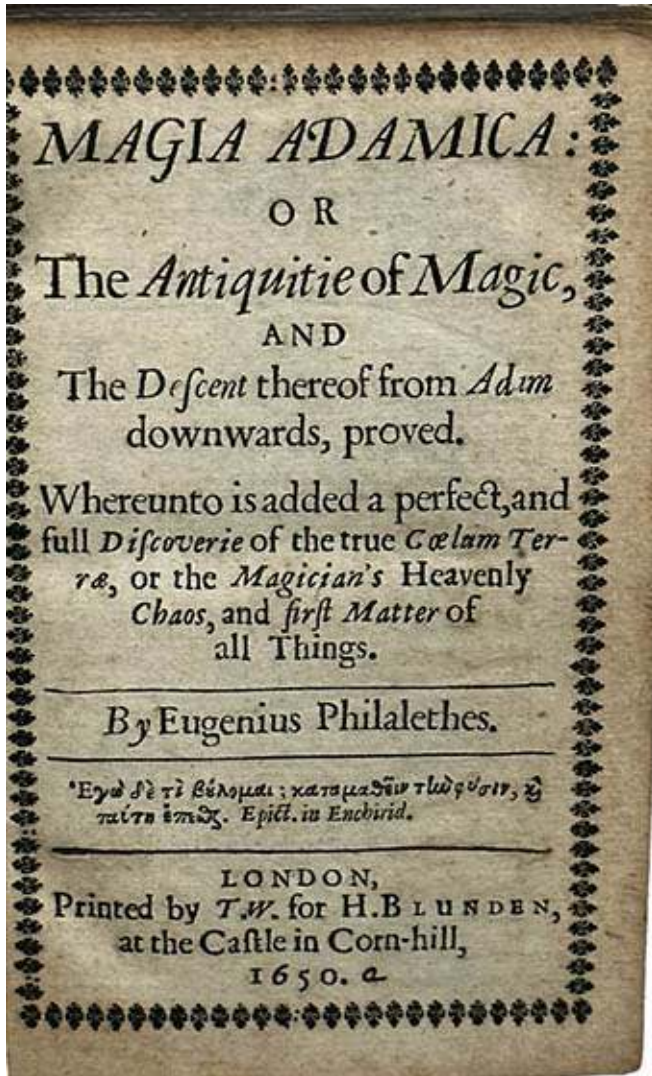
RARE FIRST EDITION BY THE FAMOUS ENGLISH ALCHEMIST INCLUDING A SCATHING ATTACK ON A BOOK MARGIN ANNOTATOR

129. VAUGHAN, Thomas, 1622-1666. *Magia adamica: or The antiquitie of magic, and the descent thereof from Adam downwards, proved. Whereunto is added a perfect, and full discoverie of the true coelum terræ, or the magician's heavenly chaos, and first matter of all things.* By Eugenius Philalethes. London : printed by T.W. for H. Blunden, at the Castle in Corn-hill, 1650. Small 8vo., [34], 140 p. 13.5 x 8.5 cm. **BOUND WITH The man-mouse taken in a trap**, and tortur'd to death for gnawing the margins of Eugenius Philalethes [London] : Printed in London and sold at the Castle in Corn-hill, 1650. small 8vo. [10 of 12, lacking an errata leaf in some copies] 116 p. A reply to: More, Henry. **Observations upon Anthroposophia theomagica**, and Anima magica abscondita. Ref: ESTC Citation No. R203905; Wing (2nd ed.), V151. 19th century full calf, some rubbing, hinges tender. Provenance: diamond-shaped morocco book label of Williams, John Camp, 1859?-1929 son in 1929 in the library of the late John C. Williams,. RARE in commerce; RBH does not list a copy since 1988, though ESTC cites numerous Institutional copies.

\$ 6,500.-



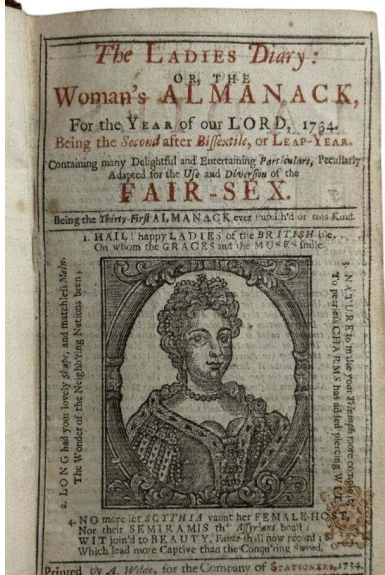
Thomas Vaughan's *Magia Adamica* is a mystical and enigmatic treatise on alchemy, magic, and the nature of the soul. The book draws on the Hermetic tradition and other sources such as the Kabbalah, Neoplatonism, and Christian mysticism. The title "*Magia Adamica*" refers to the belief that Adam possessed divine knowledge, which was passed down through a secret tradition. Written in a dense and symbolic language, the book remains a subject of debate and interpretation among scholars of esotericism.



The curious title of the second work refers to Henry More, who is depicted as a "man-mouse" - a small and insignificant creature - being caught in a trap and tortured to death for his offenses. The offense in question was supposedly that More had annotated and commented on the margins of a book written by Vaughan as a scurrilous attack.

More and Vaughan had philosophical disagreements. More was a Cambridge Platonist and a prominent figure in the intellectual circles of 17th century England. He was known for his defence of Christian Platonism and his criticism of materialism, scepticism, and atheism. Vaughan, on the other hand, was an alchemist and mystic who was interested in Hermetic philosophy, the Kabbalah, and other esoteric traditions.

More and Vaughan's differences came to a head in 1650 when Vaughan published "*Magia Adamica*". More criticized the book for its obscure and enigmatic language, and he accused Vaughan of promoting dangerous and unorthodox ideas. In response, Vaughan wrote a scathing attack in which he accused More of being an enemy of true spirituality and a supporter of the "Antichristian" forces that sought to suppress esoteric knowledge.



SAMMELBAND OF ALMANACS OWNED BY A FAMED ASTROLOGER

130. [ALMANACS] The Ladies Diary: or, the Woman's Almanack, for the Year of Our Lord, 1734. Being the second after bissextile, or leap-year. Containing many delightful and entertaining particulars, peculiarly adapted for the use and diversion of the fair sex. Being the thirty-first almanack ever published of this kind. [London]: Printed by A. Wilde, for the Company of Stationers, 1734. [16], 24 p.: Bound with Coley, Henry, 1633-1695?. Merlinus Anglicus Junior: or, the Starry Messenger for the Year of Our Redemption, 1734. ... By Henry Coley. **BOUND WITH** in various order... **Wing (John)** Olympia Domata [Graece]; or, an Almanack for the Year... 1734, [ESTC lists 3 copies only in the UK and 5 in the USA], Printed by S. Dawks, for the Company of Stationers, 1734 [bound with] Fly. An Almanack, for the Year of Our Lord God, 1734...

Calculated for the Meridian of King's Lynn, [ESTC lists 3 copies only in the UK, not in BL], Printed by A. Wilde, for the Company of Stationers, 1734 [bound with] **Perkins (Francis)**.

A New Almanack, for the Year... 1734, [ESTC lists 2 copies only], Printed by John Tilly, for the Company of Stationers, 1734 [bound with] **Swallow (John)**: A New Almanack for the Year... 1734, [ESTC lists 2 copies only], Printed by John Janeway, 1734 [bound with] **Trigge (Thomas)** Calendarium Astrologicum: or, an Almanack for the Year...1734, [ESTC lists 2 copies only], Printed by John Tilly for the Company of Stationers, 1734, titles in red and black, within borders, red ink duty stamps on titles, slightly browned; and 12 other almanacs for 1734, 4 defective.

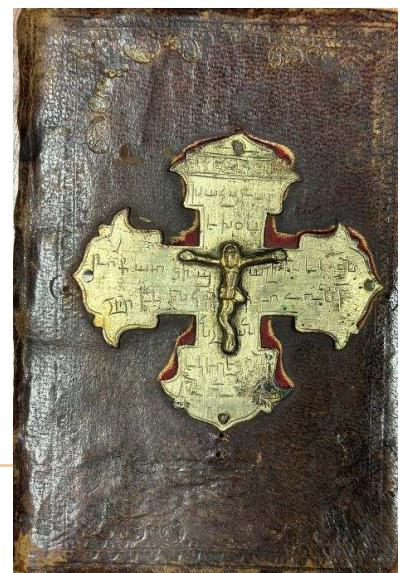
\$ 1,400.-

Six books bound in one volume, in 18th-century calf with wear and rubbing, some peeling to leather of rear board, and some loss to head and tail. Provenance: Signature in an 18th-century hand presumably of Tycho Wing (1726-1776), the famed astrologer and instrument maker (with occasional annotations in likely the same hand to various almanacs). Tycho Wing was the second of at least five so named (when they were not christened Vincent) in a remarkable dynasty of astrologers. Later bookplate of Tycho Wing V to front pastedown.

In many ways, almanacs of the period could be considered the 'Google of their day.' Just as we turn to Google for quick answers to a myriad of questions—be it weather forecasts, tide tables, or calendars—people in 18th-century England relied on almanacs as a comprehensive source of essential information. Much like how Google serves various professions by providing specialized data, from agricultural tips to financial market insights, almanacs catered to a range of occupational needs, from farming to seafaring. While Google extends its utility by offering features like entertainment, news, and even interactive puzzles, almanacs of the time similarly included poems, stories, and puzzles to engage a broad audience. Both are—or were—accessible, versatile platforms that combined utilitarian function with elements of entertainment, serving as primary go-to sources for quick, reliable information.

18TH CENTURY GILT APPLIQUÉ ARMENIAN BINDING

131. [ARMENIAN RELIGIOUS BOOK] Likely a Psalter or Prayer Book s.d, but circa Late 18th in Armenian. Small 8vo. Bound in contemporary full leather with gilt tooling, the boards feature a central gilt appliqué in the form of a cross, crafted in gilt copper, showcasing high craftsmanship typical of Armenian religious artifacts. The gilt cross on the front board includes detailed crucifixion imagery with inscriptions in Armenian: "Յիսուս Նազովրեցի" ("Jesus of Nazareth") at the top, "Խաչեալ" ("Crucified") on the left arm, "Չաւակն Աստուծոյ" ("Son of God") on the right arm, and "Յիշի մեզ, Տէր" ("Remember us, Lord") at the bottom, reflecting



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common themes in Armenian Christian iconography. The text block is lacking the first leaf with title and has occasional foxing and marginalia, with some leaves showing age-related toning. Offered primarily as a handsome Armenian Binding and a scarce survivor the Armenian Genocide.

\$ 1,750.-

WOMAN MUSIC PRINTER

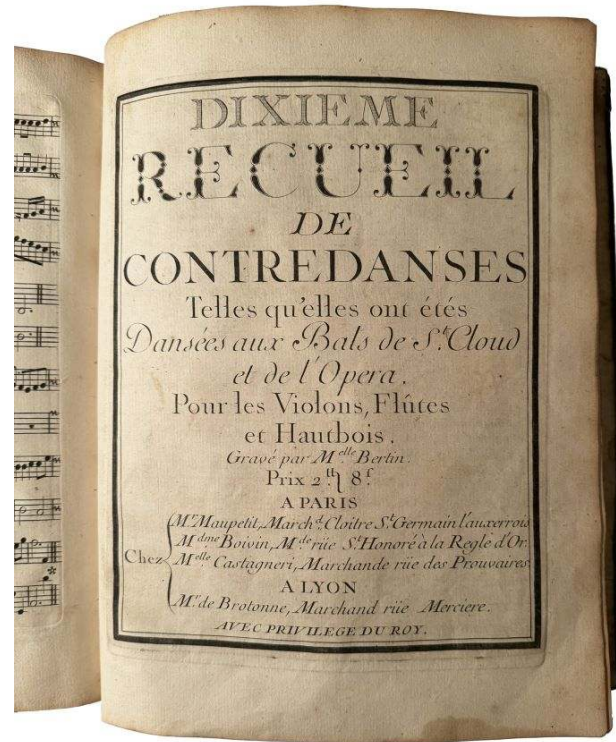
132. BOIVIN, (Elisabeth-Catherine). Minuetti diversi. Recueils de menuets nouveaux français et italiens tels qu'ils se dansent aux bals de l'Opéra. Paris, Madame Boivin ; Lyon, de Brotonne. N.d. Large quarto (28 x 23). Contemporary green cardboard binding. 158 pp. On going pagination. With a second title-page: 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. .

\$ 2,500.-

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.

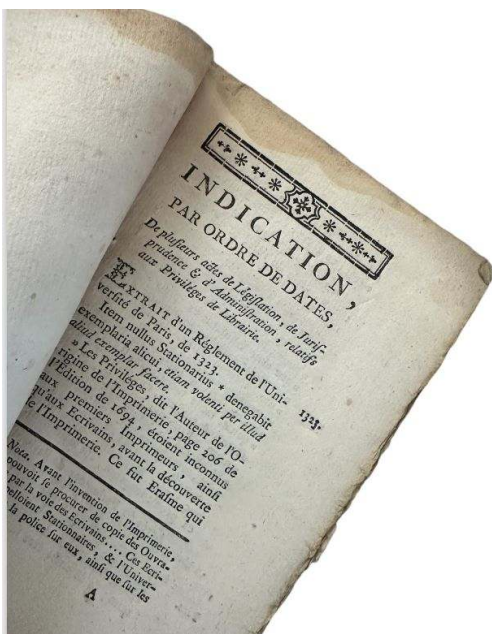
Apparently very rare. Not in OCLC. One copy in France, one in Austria, not in RISM" catalogue



VERY RARE PRIVILEGES OF FRENCH BOOKSELLERS

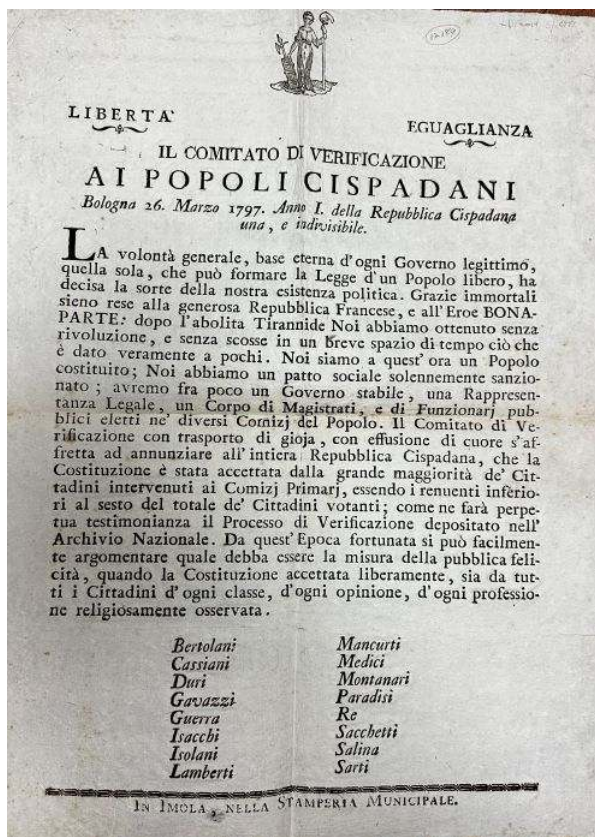
133. [BOOKSELLING] [CENSORSHIP] Indication par ordre de dates, de plusieurs actes de législation, de jurisprudence et d'administration, relatifs aux privilèges de librairie. 12 mo. [S.l., s.d., likely Paris, c. 1750]. Signatures A-B. Original blank wraps with string ties. Internally remarkably preserved 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.



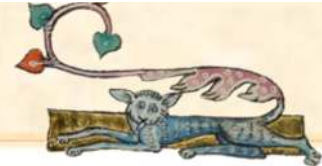
EXTREMELY RARE BROADSIDE ON FORMATIVE ITALIAN UNIFICATION AND THE ESTABLISHMENT OF A REPUBLIC

134. [BROADSIDE] [Napoleonic States] COMITATO DE VERIFICAZIONE AI POPOLI CISPADANI. BOLOGNA 26. MARZO 1797. ANNO I. DELLA REPUBBLICA CISPADANA UNA, E INDIVISIBILE [above the title:] LIBERTA. EGUAGLIANZA. Large folio broadside, 54 x 38 cm., untrimmed as issued, in fine, fresh condition (at one time folded. Bold headline, engraved allegorical female figure of liberty. In Imola: nella Stamperia Municipale, 1797 \$ 2,400.-

This exceptional broadside, the second known copy, captures a pivotal moment in the evolution of modern Italy—representing an initial, albeit fleeting, stride towards Italian unification and the establishment of a republic. The emergence of the Republic of Cispadana in 1796 signifies the dawn of Napoleonic states in Italy, distinguished by the adoption of the first modern Italian republican constitution and the introduction of the tricolor flag, emblematic of Italy's national identity. This document heralds the popular endorsement of a new constitution, achieved remarkably without upheaval, marking the birth of the Cispadana Republic as a beacon of constitutional republicanism.

This event is not merely a footnote in Italian history but a landmark in the broader narrative of modern European nationhood. The formation of the Cispadana Republic, followed by its merger with the Transpadane Republic to create the Cisalpine Republic, and eventually its transformation into the Kingdom of Italy under Napoleon, illustrates the fluidity and complexity of national identities and state formation in Europe during the Napoleonic era. This period highlights the tension between revolutionary ideals and the pragmatic realities of political power, as territories oscillated between republics, kingdoms, and empires.

The broadside's announcement, endorsed by 16 committee members, not only commemorates the ratification of a foundational republican constitution but also captures the optimism and aspirations of an era. It underscores the profound impact of the Napoleonic reforms on the Italian peninsula and the broader European landscape, setting the stage for the eventual unification of Italy and the challenges of forging a unified national identity amidst diverse regional cultures.



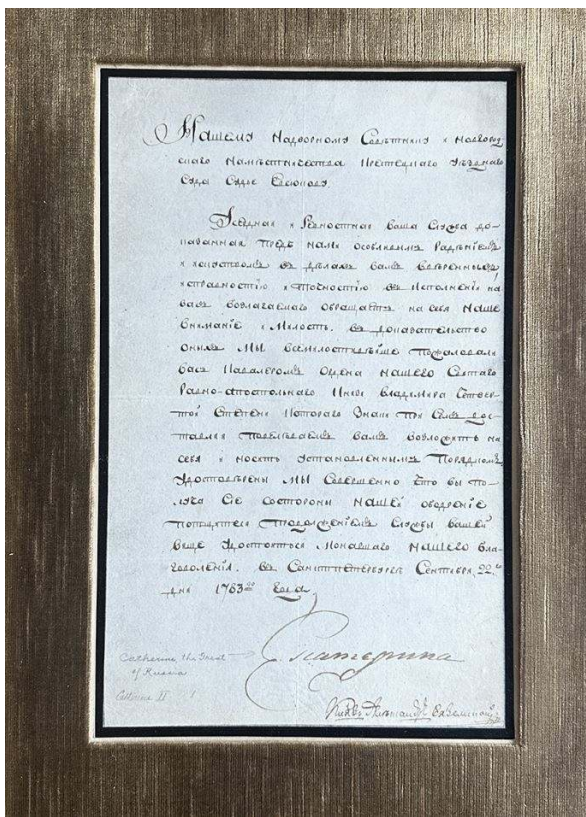
This journey from the Cispadana Republic to a unified Italy not only marks a critical chapter in Italian history but also offers insights into the broader dynamics of nationhood and state formation in modern Europe.

CATHERINE THE GREAT - PATENT OF NOBILITY

135. CATHERINE II THE GREAT: (1762-1796) Empress of Russia 1762-96, Catherine the Great. An excellent and very attractive D.S., 'Ekaterina', in Cyrillic, a bold and good signature example, one large page, oblong 31.5 x 20 cm (In larger frame) Saint Petersburg, 22th September 1783, in Cyrillic.

\$ 2,000.-

"To our Court Counselor and Novgorod vicegerency of the Krestetsky Uyezd Court, Judge Evsyukov." "... due to your diligence and «the accuracy in the fulfillment of what is entrusted to you, you draw our attention and grace/mercy (милость). In proof of this, we most graciously bestowed you with the order of our holy Equal-to-the-Apostles Prince Vladimir of the fourth degree" (Russian: Кавалером ордена нашего святого равно-апостольного князя Владимира четвертой степени.) "We are absolutely convinced that you, having received this encouragement from our side, will continue your service to be more worthy of our royal favor."

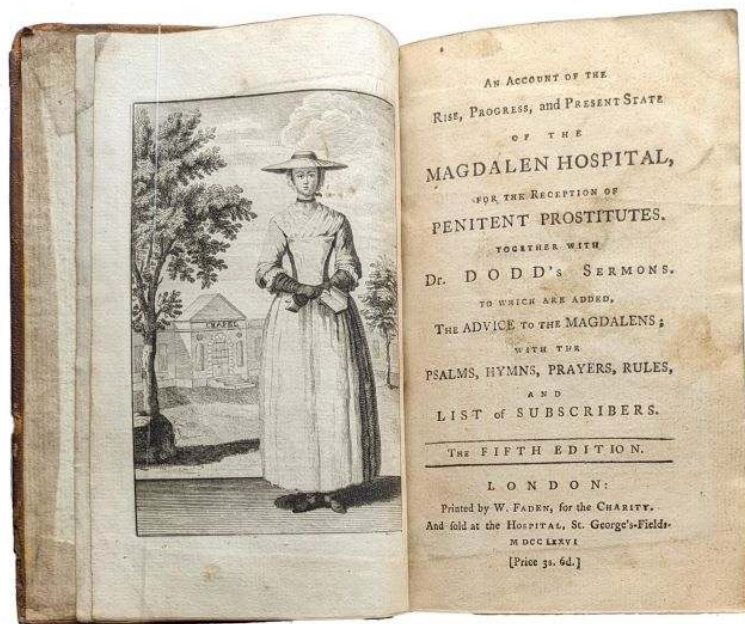


The Imperial Order of Saint Prince Vladimir was an Imperial Russian order established on 3 October [O.S. 22 September] 1782 by Empress Catherine II in memory of the deeds of Saint Vladimir, the Grand Prince and the Baptizer of the Kievan Rus'. Under Russian nobility laws, individuals who received the Order of Saint Vladimir were granted hereditary noble status until the issuance of the Emperor's decree in 1900.

FALLEN PROSTITUTES

136. [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.-

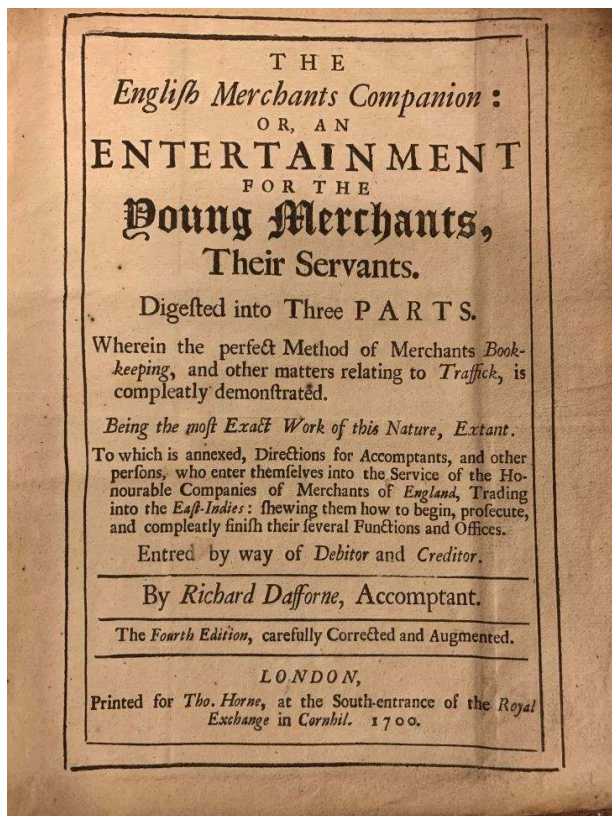




"That... there will always be brothels and prostitution, is a fact but too indisputable, however unpleasing... Any attempt to prevent this evil, would be no less impossible than impolite, in the opinion of many: absurd in itself(...)Now while we wholly subscribe to this reasoning and allow it's necessity: 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.

TRADING IN THE EAST INDIES



137. [EAST INDIA] DAFFORNE, Richard. The English merchants companion: or, An entertainment for the young merchants, their servants. : Digested into three parts. Wherein the perfect method of merchants book-keeping ... is compleatly demonstrated. Being the most exact work of this nature, extant. : To which is annexed, Directions for accomptants .shewing them how to begin, prosecute, and compleatly finish their several functions and offices ... :London, : Printed for Tho. Horne ..., 1700. Small 4to., ([4], 99, [123], 17, [2] p., 3 folding leaves of plates. Contemporary vellum, with spine handsomely lettered with Merchants Companion: text-block separating exposing a 17th century English manuscript used as binders waste for the entire binding, internally moderate toning and foxing throughout, some minor inner marginal worming.

\$ 3,750.-

An EXTREMELY RARE MANUAL OF BOOKKEEPING AND ACCOUNTING geared, as stated, towards young merchants and trading in the East-Indies. ESTS notes only 5 copies and no copies have appears in the auction records in RBH. While a stated fifth edition, it appears to be the first edition in this form with likely some content re-used from Dafforne's Merchants Mirrour, the first edition of which was published in 1636.

The book is perhaps the most detailed and authoritative work on accounting in 17th century England and really the birth of modern financial statements." Richard Dafforne, London accountant and arithmetic teacher, had lived many years in Amsterdam and wrote a bookkeeping text to introduce Dutch accounting methods into England.

Early financial statements were made either by copying the accounts as they appeared in the ledger or by organizing trial balance figures into columnar reports. Dafforne illustrated a six column statement in which the left pair of columns showed a trial balance of totals, the middle pair a trial balance of balances, and the two right hand columns a balance sheet containing the remaining assets and equities." {ref; Vangermeersch, Richard. The History of Accounting 2014, p. 187]"



The work is supplemented by the insertion of a separately printed broadside (as one of the three folding plates), by Richard Handson, entitled Analysis or Resolution of Merchants Accompts. "This single printed sheet contains an orderly classification, neatly laid out, of a number of types of commercial transactions, giving their treatment in double entry by identifying the appropriate accounts to be debited and credited in each case. It must have been helpful and convenient in the hands of a merchant or bookkeeper in the counting-house; the frequent use of the work and its insubstantial form no doubt account for its present rarity" [Ref: Yamey, B.S in Accounting Research, 1948-1958: Selected articles on accounting history, p. 299"]

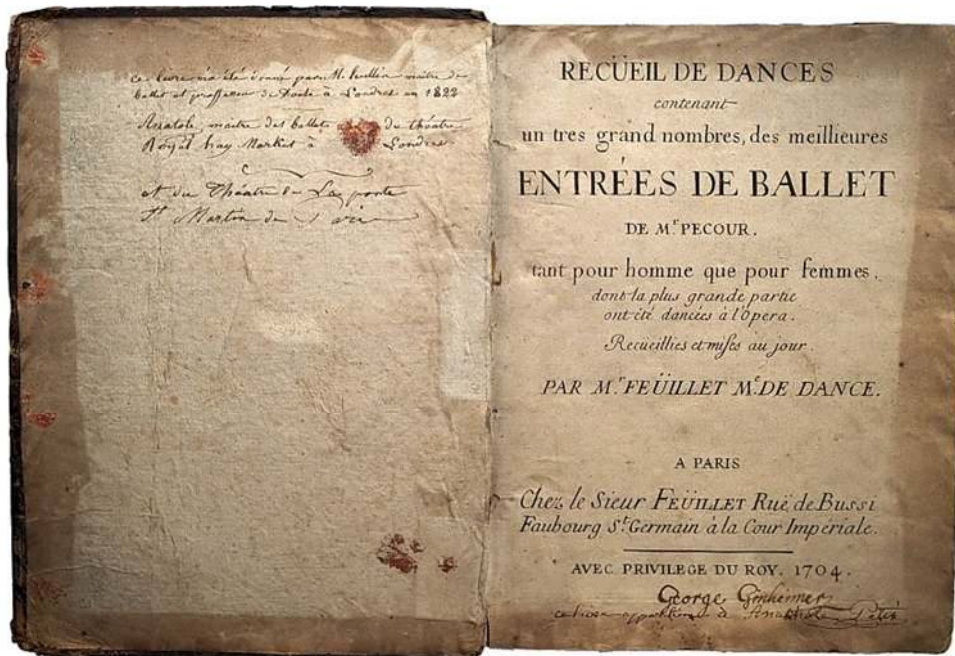
FRENCH ENLIGHTENMENT TRACT ON SLAVERY

138. 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

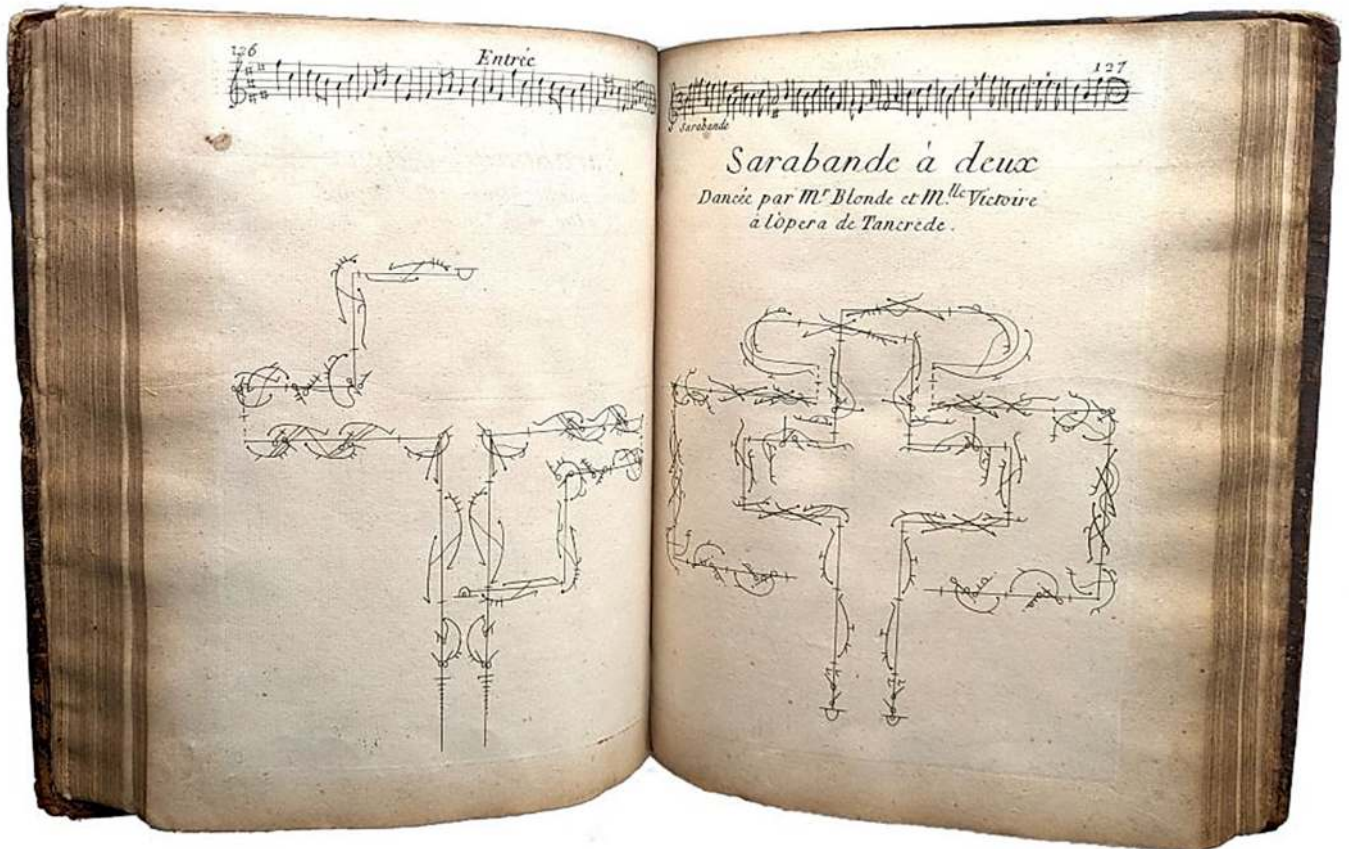


139. FEUILLET, Raoul Auger, PÉCOUR, Guillaume-Louis. Recueil de dances contenant un tres grand nombres, des meilleures entrées de ballet de Mr. Pecour, tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opera. Paris, 1704. Folio (25 x 29 cm). 6 Bl., 128 (228) p. und 16 pages. 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.

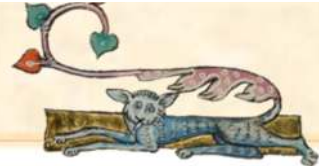


Unlike previous chorographical methods, which only described dance steps verbally, Feuillet's book is a visual representation, of Pécour's dances using flowing diagrams ('track notation') to show the turns, leaps and slides of the dancer and his movements across the dance floor

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 from the Cracovia Danza academy effectively 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=8xcextfPIBM>

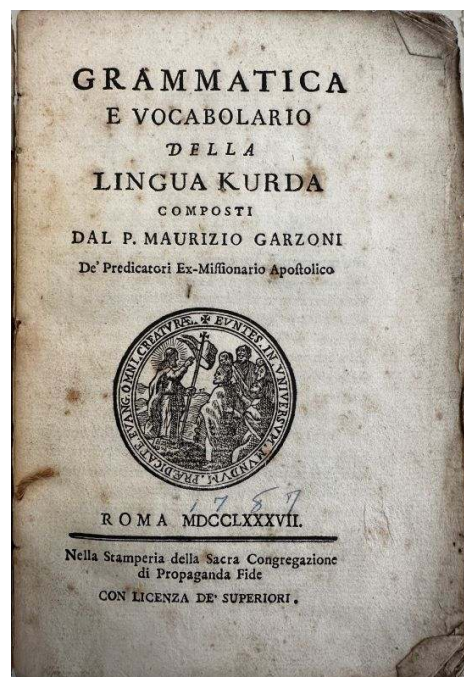


FIRST EDITION OF THE FIRST EUROPEAN GRAMMAR AND DICTIONARY OF KURDISH

140. 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; Zaunmüller 232.



FIRST BIBLE PRINTED IN GEORGIAN

141. [GEORGIAN PRINTING] [BIBLE] The so-called Bakar's Bible. Moscow, 1743. No title page (Never issued?). Eight preliminary leaves. Text printed in double columns, with verse numbers at the side and marginal matter, 406 leaves (i.e., 812 pp of 1092 pp?); Royal Folio. 400 x 270 cm. Pagination in Georgian numerals. Full contemporary calf, tooled in blind, spine with wear and some small losses, text block a little shaken, one leaf damaged with loss, one leaf with larger tear, edges painted with red ecclesiastical motif. D&M. 4164. Provenance: 1890 ownership inscription in Georgian; Robert Pierpont Blake (1886-1950), renowned Byzantinist and scholar of the Armenian and Georgian cultures; 1920s Harvard Library loan deposit bookplate, later reclaimed by Dr. Blake. OF THE GREATEST RARITY.

\$ 75,000.-

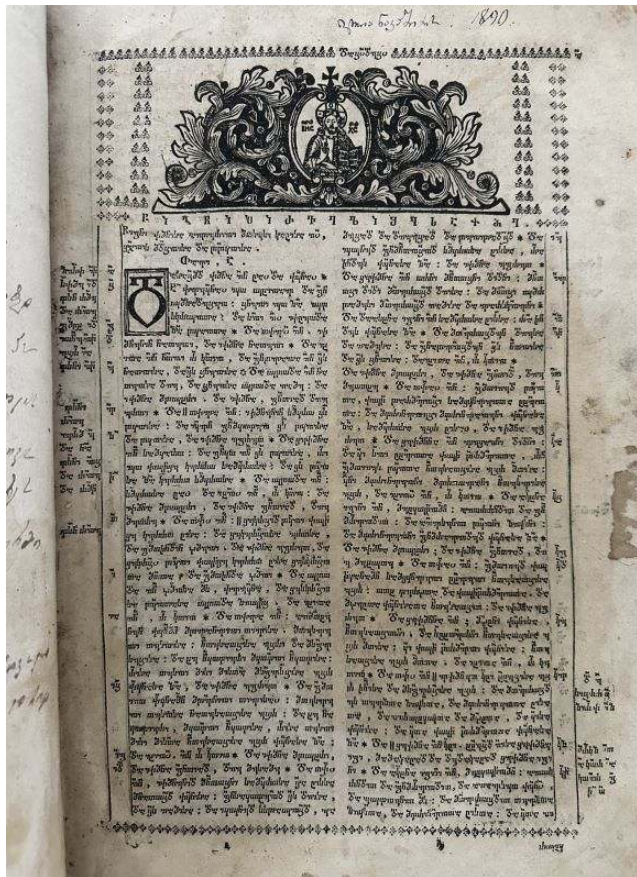
By May 1, 1743, the first Bible in Georgian came of the press in a run of 300 copies but they were not yet distributed; 100 copies were designated for delivery to Georgia via Bakar- the king of Kartli during 1717-1719 and the son of Vakhtang VI. While the remaining 200 copies were likely retained by the printing house for future sale.

Unfortunately, the Georgian publishers' plans did not come to fruition, as the first Georgian Bible unexpectedly faced suppression by the Russian authorities and church. Tsarevich Bakar submitted a request to the Board for Foreign Affairs for permission to transport 100 copies of the Bible to Georgia for use in churches and monasteries, but the official decree granting this permission was never issued.





The son of tsarevich Bakar, lieutenant-captain Alexander Bakarovich wrote in 1750 about the sorry state of preservation of the Bible.



“Since then the printing house has been abandoned ... I am asking the Holy Governing Synod for a hundred copies of the Bible printed by my father, which have remained undamaged, having been kept in the boxes which were to be shipped to Georgia, as the remaining two hundred have been damaged.”

So, in 1749, a hundred copies were still intact. According to Darlow (Vol II, no 4163) who examined the copy now in Cambridge university library, say “only a few copies survive, since almost the whole edition perished in the burning of Moscow during Napoleon’s invasion (1812).”

The copy that T. H. Darlow, H. F. Moule describe is the Cambridge Bible and has 1092 pp, we do not know if there is a mis pagination, so that the number of leaves is actual less. The copy of National Parliamentary library in Georgia has only 730 leaves, including interleaved French engravings, that are unrelated. The British Library has one but does not mention collation. There is one copy at Cambridge, one in the British Library, one in the National Parliamentary library in Georgia and one in the Tbilisi university library. A small fragment of 57 leaves sold at Sotheby’s in 1991.

Uncovering the fifth Georgian Bible marks an extraordinary discovery. Despite extensive research, no other copies have been located globally. The 1743 edition of the Georgian Bible was the first effort to translate the complete Holy Scriptures, Apocrypha included, into Georgian. This monumental task furnished the Georgian Orthodox community with the biblical texts in their own language, marking a significant cultural and religious victory.

D. Vateishvili, "The first Georgian printed Bible: on the history of its appearance": Estudios Bíblicos 41/3-4 (1983) 205-240.

FIRST BOOK PRINTED IN GEORGIA AND OF THE GREATEST RARITY

142. [GEORGIAN PRINTING] The Psalter, the Prophets and the New Testament Date, Tbilisi, Royal Printing House, established by Vakhtang VI, 1709. Small Folio 27 x 18 cm, being a substantial fragment of the FIRST BOOK PRINTED IN GEORGIA AND OF THE GREATEST RARITY. 199 leaves, (of 300?) including 9 lvs. replaced in early manuscript, 5 woodcuts of the Apostles and terminal woodcut of Vakhtang VI; 2 index leaves used as paste-downs. Contemporary calf over boards, heavily 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. Ref: D&M 4163. See also: <https://dSPACE.nplg.gov.ge/handle/1234/7087> (but note this does not correspond directly). Provenance: Robert Pierpont Blake (1886 –1950) American Byzantinist and scholar of the Armenian and Georgian cultures, likely acquired c. 1920. Tucked in the book is a possibly



unrelated 1949 letter to the Blakes with New Year Congratulations signed by the Catholicos Patriarch of All Georgia (Callistratus Tsintsadze).

\$ 45,000.-



The Georgian translation of the Bible is pivotal in the context of the nation's literary heritage. The original translation from Greek dates back to the 5th century, accredited to Saint Mesrop Mashtots. This version of the Georgian scriptures was extant in manuscript form until the 18th century.

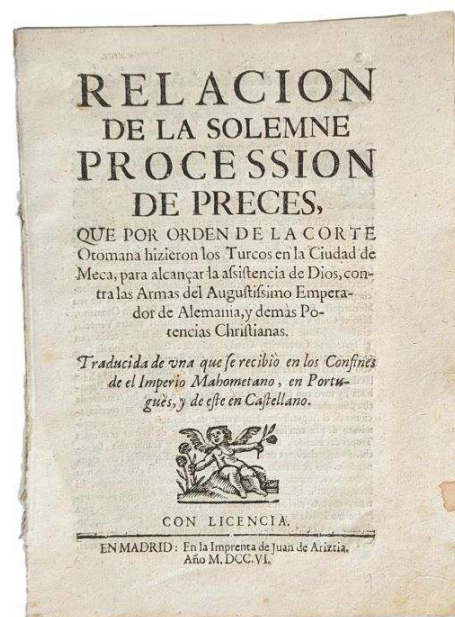
At the close of the 17th century, King Archil of Georgia, then in exile in Russia and under the patronage of Tsar Peter the Great, was determined to print the Georgian scriptures. He commissioned his nephew, Prince Vakhtang VI, to oversee the translation and printing of these texts. Vakhtang VI, who ascended to the Georgian throne in 1703, was a patron of Georgian culture and literacy. He initiated the printing of the Psalter, the Prophets, and the entire New Testament, marking a significant step in the preservation and dissemination of Georgian religious texts. The printing was conducted at the press established by Vakhtang himself in Tbilisi in the year 1709.

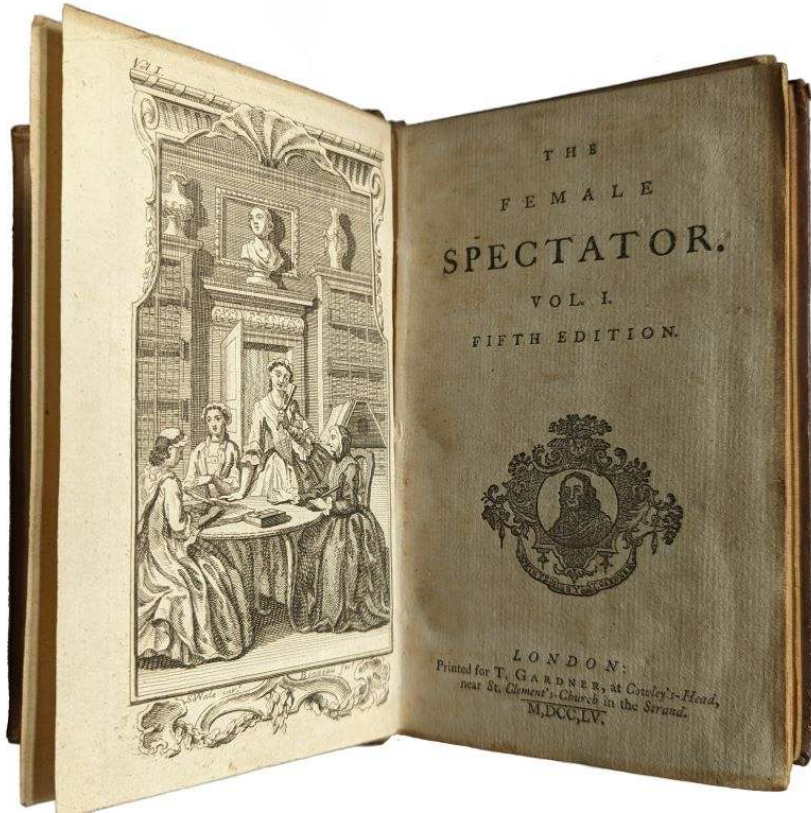
ACCOUNT OF THE HAJJ

143. [HAJJ] Relacion de la solemne procession de preces que por orden de la Corte Otomana hizieron los Turcos en la ciudad de Meca para alcançar la asistencia de Dios contra las armas del augustissimo Emperador de Alemania y demas potencias Christianas. Traducida de una que se recibì 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.



*FIRST WOMEN'S JOURNAL*

144. 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.

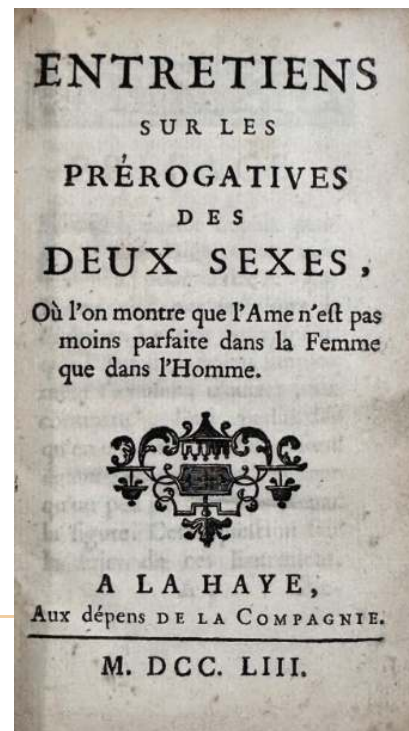
The *Female Spectator* was not as successful as other periodicals in the period and did not attract nearly as much interest as *The Spectator* written for men. Haywood likely received an income of 60 guineas for the two years of its run, very welcome to her but still far less than her male peers. However, the periodical was a success by Haywood's own standards, ranking "as the third most frequently reprinted work [of hers] in the eighteenth century.

RARE WORK ON THE DIFFERENCES OF THE SEXES

145. [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 or edging. 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.

\$ 2,750.-

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

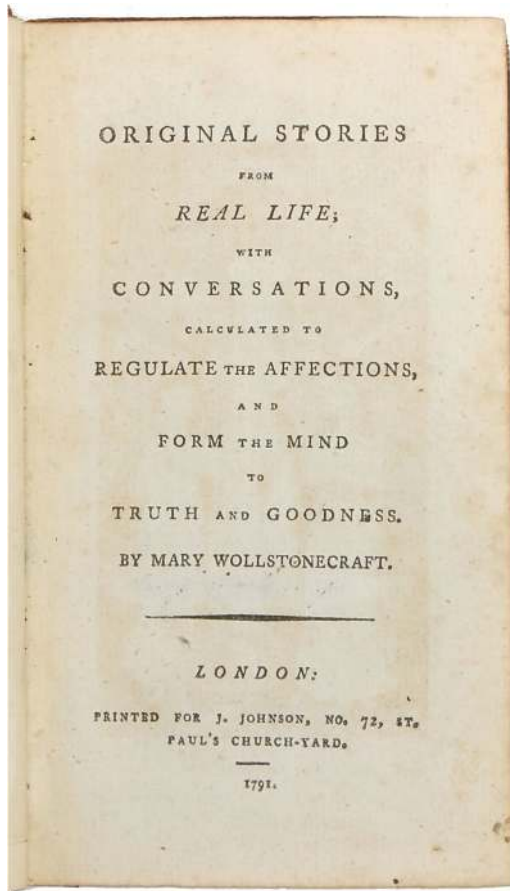


KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



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 or the Cartesian philosopher François Poullain de la Barre.



CHILDREN'S EDUCATION ILLUSTRATED BY WILLIAM BLAKE

146. 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."





FROM THE AUTHOR OF FRANKENSTEIN

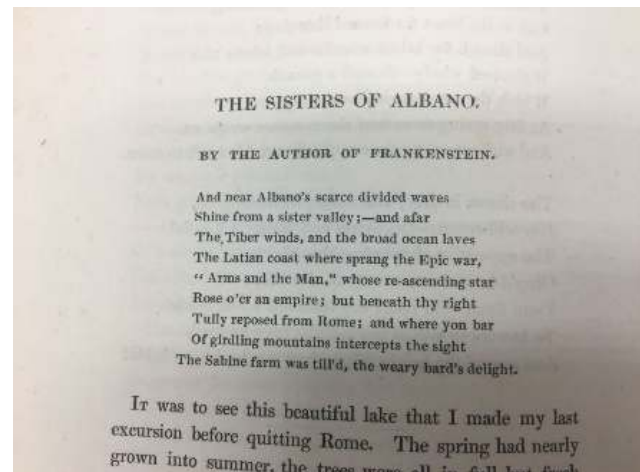
147. [ANNUALS] A collection of ROMANTIC LITERARY ANNUALS, with a great number of now forgotten contributions by Mary Shelley. From the collection of William St Clair's, author of "The Reading Nation in the romantic period", a monument of scholarship A book from which the papers wrote that "No romanticist can, or should, avoid this work." 21 works, from the romantic period.

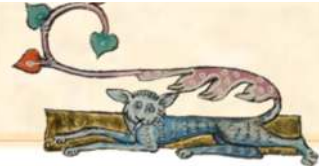
\$ 2,750.-

1. The Keepsake, 1828. *Sadak the wanderer*, 117-120 p. Red buckram. Fine condition. 2. The Keepsake. 1829. Large paper copy. Contemporary binding, spine rubbed. *The sisters of Albano*, 89-100 p. *Ferdinando Eboli*. 195-219 p. by the author of Frankenstein. 195 – 219. It is said that the Keepsake for this year was particularly notable for its contributors, which included the most popular authors and artists of the day. 3. The Keepsake. 1830. Red silked. binding worn. *The Mourner. A tale*. 71-97 p. *The Evil Eye*, 150-176 p. *The false Rhyme*, 265-269 p. by the author of Frankenstein. 4. The Keepsake. 1832. Red silk binding. Back defective. *The Dream* by the author Frankenstein. 22-39 p. 5. The Keepsake. 1833. Red silked binding. Fine. *The Brother, the Sister, an Italian story*. 105-142 p. *The invisible girl, a tale*. 210-228 p. 6. The Keepsake. 1834. Red silked

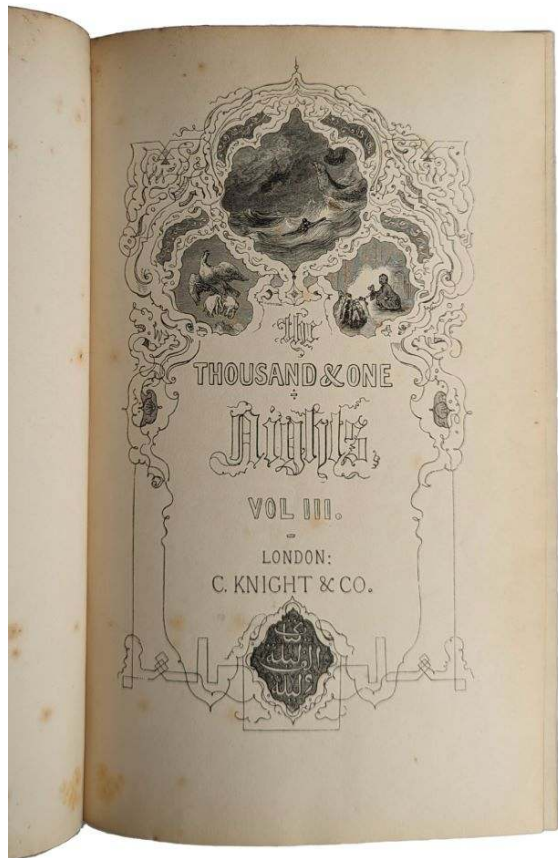
binding. Worn. *The mortal, immortal*, 71-87 p. 7. The Keepsake. 1839. *Euphrasia, a Tale of Greece* by Mrs. Shelley. 134 – 153 p. *Stanzas*, 179- 190 p. *Stanzas*, 201-203 p. Contemporary binding, back defective. 8. The Keepsake. 1838. Large paper edition. Contemporary binding, green Morocco. Note by William St. Claire. Garnelt ? believed that *The Pilgrims* was by Mary Shelley on the grounds, she continued to contribute, but I have from direct evidence, Mary Shelley contributed to this volume, other stories as well. 9. The Keepsake, 1835. Red silked binding worn. *The trial of Love* , 70-87 p. by the author of Frankenstein.

Other volumes. 1 The Bijou. 1829 (Roger Senhouse copy). 2. Contemporary cardboards, worn. The winter wreath 1832. 3. The Keepsake, 1838 embossed pink cloth, large paper copy. 4. The Gem, 1831. Red cloth, worn. 5. Winters wreath, n.d. 5. Waverly Keepsake, n.d. Binding worn. 6. The Keepsake, binding worn. 1837. 7. The Literary Souvenir. Contemporary full calf, gilded edges. Title page water stained. 1835. 8. The Bijou. 1830. Notes by William St Clair on fly leaves. Silk binding, to relieve the ? of the Spitalfield weavers with a poem to Mary Shelly by Emily Sunstein on p. 98. 9. Winters wrath. 1830. Half calf. Spine rubbed 10. The Gift. Philadelphia. 1840. Full calf binding, edges gilt. 11. Literary Souvenir. London 1828. Cloth. Contains first printing of a poem by Coleridge. In a slip case. 12. Forget me not. 1830. Green decorative cloth. First printing of Byron's. To my dear Mary Anne. With an etui to match.





ORIENTALIST EDITION OF THOUSAND AND ONE NIGHTS



148. 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).

\$ 650.-

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.

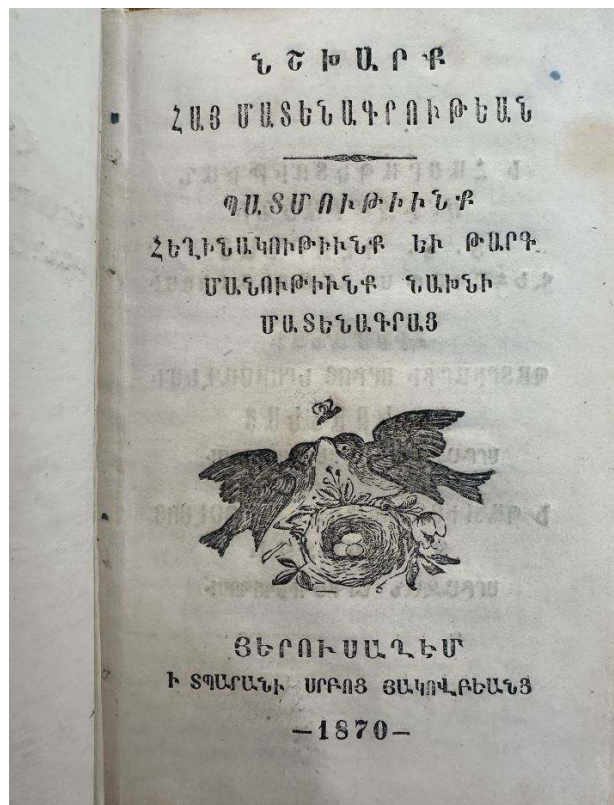
The work is profusely illustrated.

PRESENTED AS A GIFT FROM THE ARMENIAN PATRIARCH

149. [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.

\$ 750.-

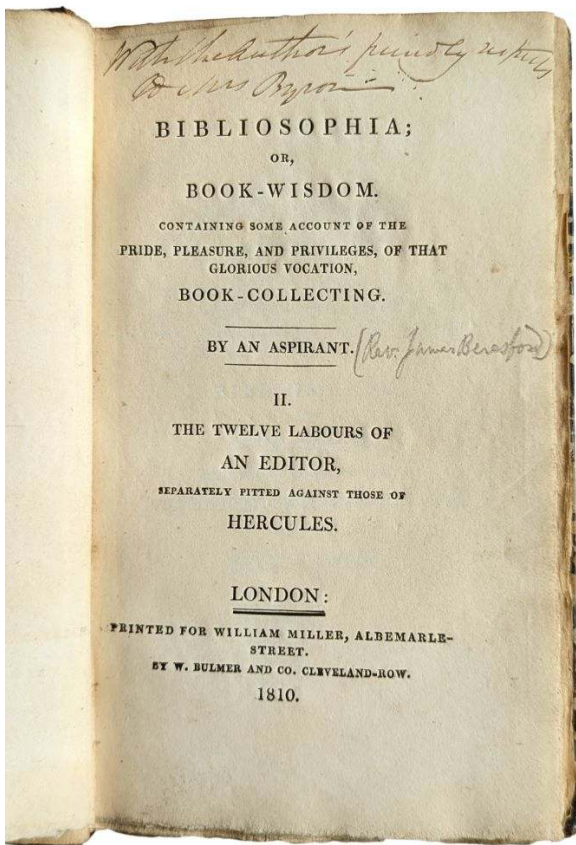
This work, printed in Jerusalem in 1870, represents a significant contribution to the preservation and dissemination of Armenian historical and literary traditions during the late 19th century. The Armenian Patriarchate of Jerusalem, a centre of Armenian cultural and scholarly activity, played a crucial role in publishing works that aimed to strengthen Armenian identity and heritage, particularly in the diaspora.





This first edition is a cornerstone in the study of occult arts, distinguished by its comprehensive exploration of esoteric traditions such as natural magic, alchemy, magnetism, and cabalistic practices. What sets this work apart is not just its detailed biographies of influential magi and occult philosophers, but its vivid, hand-colored illustrations of demons, which were believed to be conjured during ritual magic ceremonies.

These visual depictions, coupled with the book's rigorous analysis, offer an insight into the practices and beliefs that shaped the occult tradition. The work's importance lies in its ability to synthesize and present these complex, often hidden, aspects of the occult in a way that has influenced subsequent generations of scholars and practitioners, making it an indispensable resource in the field of mystical and magical studies. "Singulier et remarquable ouvrage d'une importance capitale pour les etudes magiques; les figures sont des plus curieuses et belles" (Caillet 767).



BIBLIOMANIA VERSUS BIBLIOSOPHIA, WITH A DEDICATION TO LADY BYRON

151. BERESFORD, James. *Bibliosophia; or, Book-wisdom.* Containing some account of the pride, pleasure, and privileges, of that glorious vocation, book-collecting. By an aspirant. II. The twelve labours of an editor, separately pitted against those of Hercules (London: Printed for W. Miller, 1810. 126 pp. Later, half leather binding. With splendid provenance, a dedication by James Beresford to Lady Byron. According to the fly leaf purchased from the library of the novelist Hume Walpole.

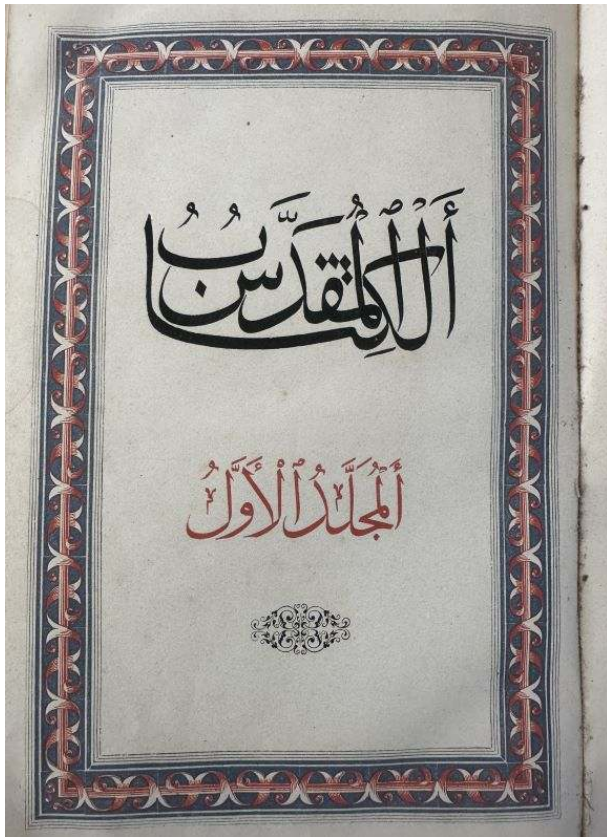
\$ 1,250.-

In the last decades, only one copy has come up for auction at Christies (but ours). In the early 19th century, the world of book collecting was a lively and passionate arena, filled with individuals who dedicated their lives to the pursuit of rare and valuable volumes. Two of the most notable figures in this world were James Beresford and Thomas Frognall Dibdin. Both men were avid bibliophiles, but their views on the purpose and value of book collecting were sharply different, leading to a memorable intellectual clash.

For Thomas Frognall Dibdin, book collecting was an obsessive illness, a "bibliomania"—a term he popularized through his influential work "Bibliomania; or, Book-Madness," published in 1809. To Dibdin, books were not just sources of knowledge but treasures to be sought after, cherished, and displayed.

James Beresford, shared Dibdin's love for literature, but was uneasy with the direction in which book collecting was heading. He believed that Dibdin and his followers had become too focused on the material aspects of books—their rarity, their bindings, their monetary value—at the expense of what truly mattered: the wisdom and knowledge contained within the pages. He was a friend of books, who actual read them.

His "Bibliosophia; or, Book-Wisdom," published in 1810, is a treatise that served as both a celebration of books and a critique of the excesses of bibliomania. The clash between Beresford and Dibdin highlighted a fundamental divide in the world of bibliophiles. On one side were those like Dibdin, who reveled in the pursuit of rare books as an end in itself. On the other were thinkers like Beresford, who believed that the true joy of books came from engaging with their content and the wisdom they imparted.



RARE 1876 BEIRUT EDITION OF THE HOLY BIBLE IN ARABIC

152. 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.

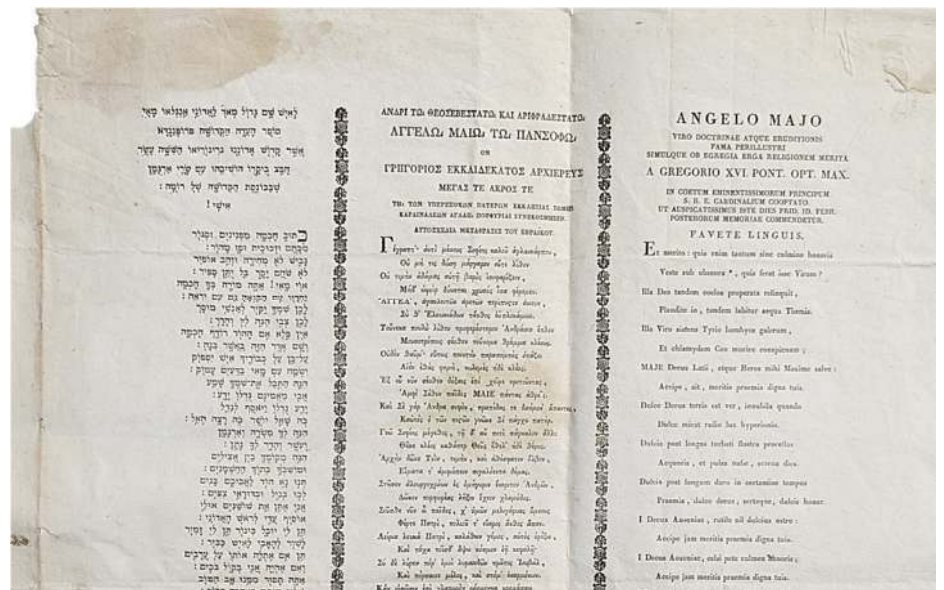
\$ 750.-

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.

ANGELO MAI AND HIS PALIMPSESTS

153. [BROADSIDE, TRI-LINGUAL]
To the most devout and most distinguished man, Angelo --- // Angelo Majo, a man of learning --- Rome --- Printed by the Typographic Office of the Congregation for the Propagation of the Faith ---1837. In three languages, Hebrew, Greek, Latin, in praise of his work. 58 x 39 cm. OCLC lists no copies.

\$ 450.-



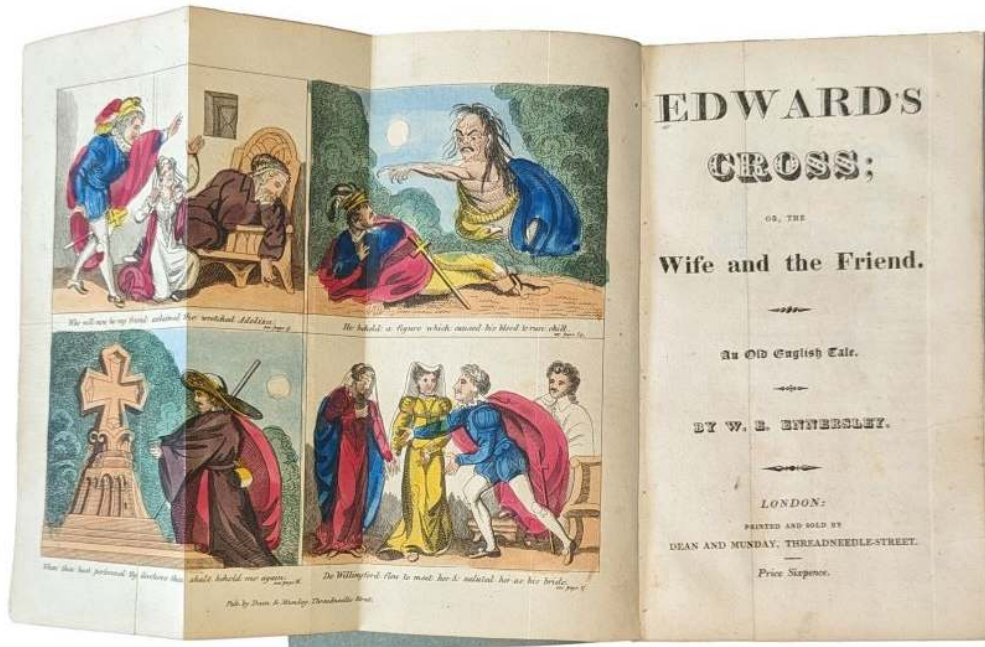
In praise of Angelo Mai (1782-1854) a Catholic scholar of Greek and Latin texts who began his academic career at the Ambrosian Library in Milan and continued at the Vatican Library from the end of 1819; he became a cardinal of the Catholic Church in 1837. He sought to publish as many unknown classical and patristic texts as possible. He found the removed texts on clear-washed folios of manuscripts as the richest resource of new discoveries. He carried out a systematic survey of the holdings of both Libraries and conducted experiments with the manuscripts which he found promising for new discoveries.



A MORALIZING TALE WITH GOTHIC OVERTONES

154. [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.-



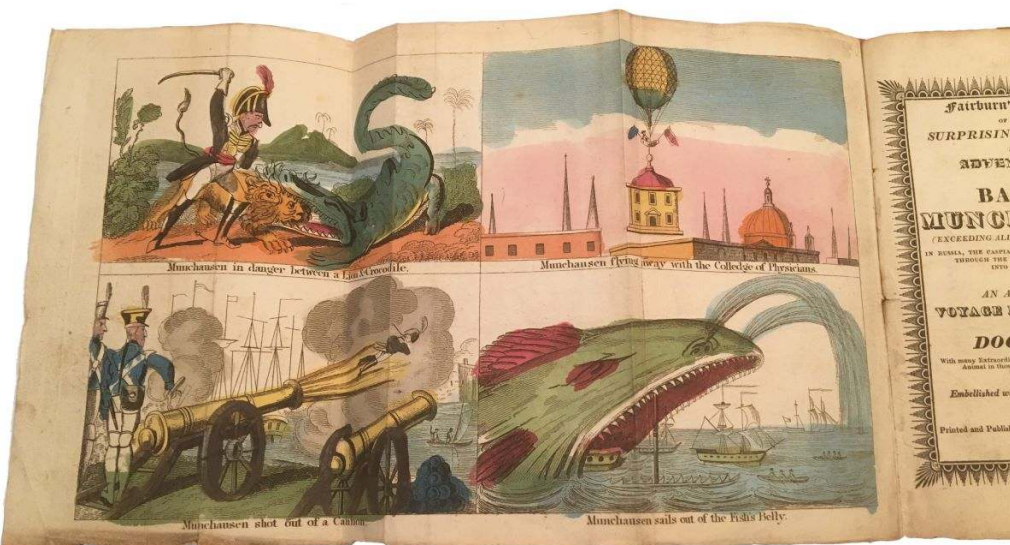
A story with Gothic overtones set in the time of King Canute, with a magnificent colored fold-out plate, depicting the monster that chases the main character.

THREE COPIES WORLDWIDE

155. [CHAPBOOK] Fairburn's edition of the surprising travels and adventures of Baron Munchausen (Exceeding all other travelers) in Russia, the Caspian Sea, Turkey, Gibraltar, and through the centre of Mount Aetna into the South Sea : Also, an account of a voyage into the moon and Dog Star ... Embellished with six colored engravings. London : Printed and published by J. Fairburn, 110,

[approximately 1830]. Modern, grey wrappers. 24 p. 8vo with folded engraved frontispiece (hand colored) with four depictions of his adventures. Should there be two others? Unclear.

\$ 500.-





We located only three copies worldwide. The British Library and the University of Gottingen mentions the frontispiece. 24 pages, [1] folded leaf of plate. The Huntington library (assumes 5 missing engravings, on the bases of info on the frontispiece, counting the frontispiece as one),

A CORNISH FOLK TALE

156. [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

157. [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.

\$ 2,750.-



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.

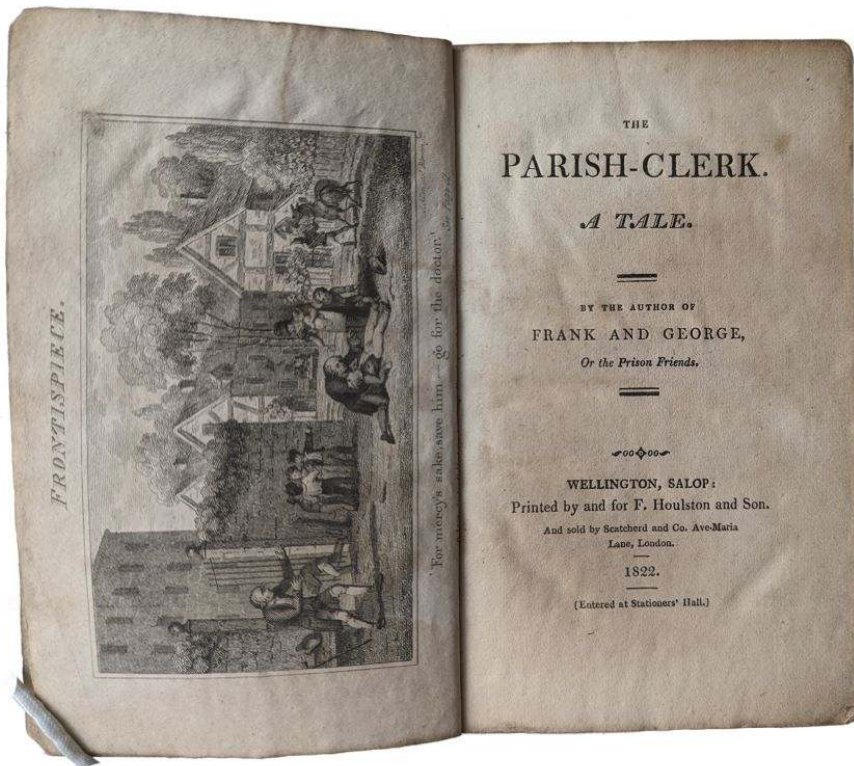
"We may abhor her crime, yet feel for the fellow-creature. We do not wish to extenuate the guilt of Jane Shore, when we drop a tear to the memory of an unfortunate and persecuted woman" (p. 32)



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 pretty 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, a bored 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*.



UNKNOWN, PROVINCIAL CHAPBOOK BY A FEMALE AUTHOR

158. [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.-

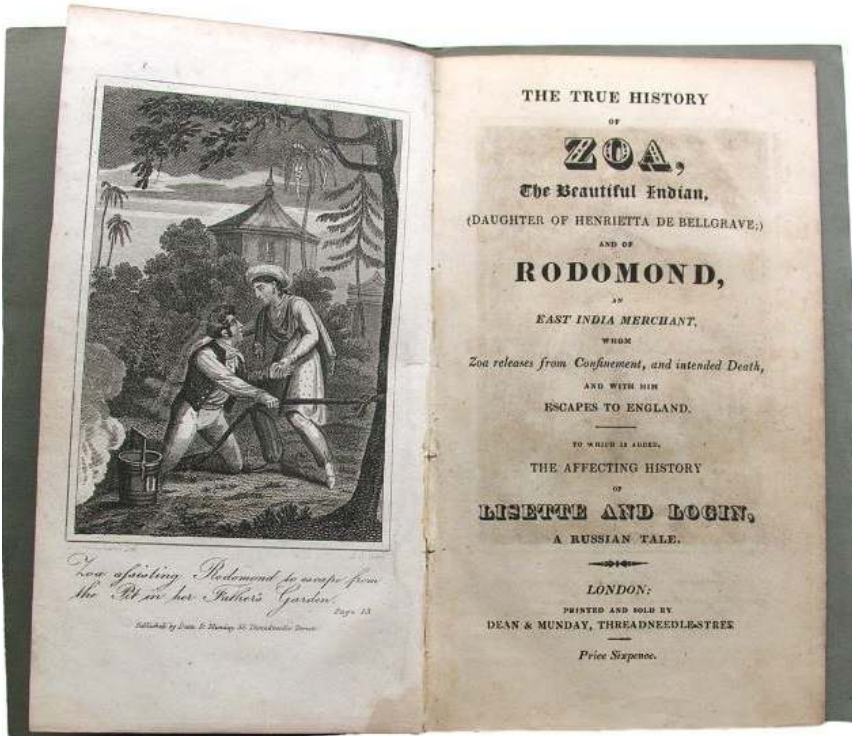
Since we know that Frank and George was written by Emily Taylor (17 April 1795 - 11 March 1872), we speculate that she is the author. Emily Taylor showed an early precociousness in reading and music, but her inner ear was damaged by scarlet fever contracted at the age of seven, and she remained partly 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 edition *Frank and George; or, The prison friends*. Wellington, Salop, UK: F. Houlston & Son / Scatcherd, London, 1823.



INTERRACIAL MARRIAGE



159. [CHAPBOOK] The authentic history of Zoa, the beautiful Indian, (daughter of Henriette de Bellgrave), and of Rodomond, an East-India merchant, whom Zoa releases from confinement and intended death, and with him escapes to England ; to which is added, Lisette and Login, an affecting Russian tale. Published by Dean & Munday, Threadneedle-Street, [between 1808 and 1816]. 36 pages. No cover. With black-white frontispiece.

\$ 750.-

The narrator shares the story of Rodomond, a once penniless child who became a successful but controversial interpreter in Bombay. After being kidnapped, he is freed by his captor's daughter, Zoa, and they escape to England.

They fall in love en route, with Rodomond teaching Zoa English and Christianity. Once in England, they marry with the narrator's blessing and live happily under his roof.

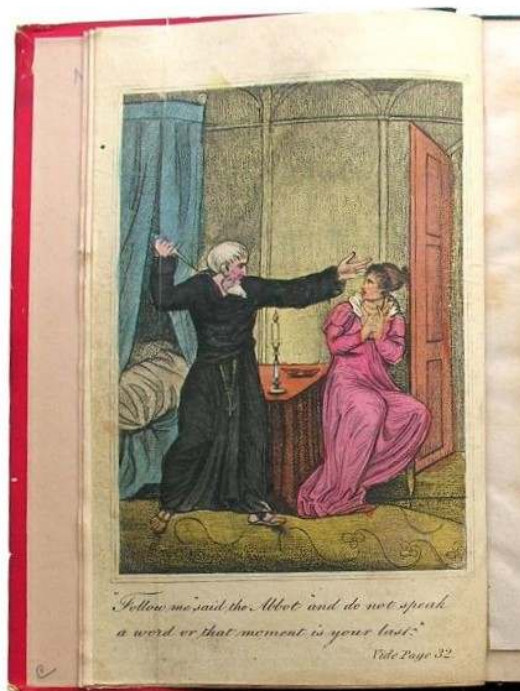
This story comes from a novel entitled *The Lady's Drawing Room*, which was first printed in London in 1743. The Zoa story has much to offer any study of the importance of Christianity to European identity. It also is important with regard to race relations, as Rodomond's and Zoa's happy union is an example of the bliss that is attainable if Christianity is the basis for an interracial marriage. The popularity of Zoa's story is evident, since this story Zoa was printed in pamphlets until the 1830s. This edition of Dean, with the story of Lisette & Login added is of the rarest.

A SHILLING-SHOCKER

160. [CHAPBOOK]. The Mysterious stranger, or, Sorrows of a natural daughter : being the affecting history of Catherine Mowbray, who, while an infant, is left at the door of her aunt, the Countess De la Clare, she is brought up by her benevolent relation, and her interesting adventures until the discovery of her father. London: Printed and Published by Dean and Munday, Threadneedle-Street, n.d. 42 pp. Around 1811. Modern card board covers.

\$ 950.-

38p. 12mo. The colored frontispiece bears legend: "Follow me," said the Abbot, "and do not speak a word or that moment is your last" Although the story is set at the time of William the Conqueror, the publisher was not bother to depict a priest attack a woman in a 19th century dress. A few copies worldwide. This tale must have been popular because there is later NYC reprint.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS

*PROSTITUTES IN PARIS*

161. CUISIN (J.-P.-R.). *La galanterie sous la sauve-garde des lois.* Paris, chez tous 150 les marchands de nouveautés, 1815. In-12. Modern green cardboard. With fold-out frontispiece depicting prostitutes. The very rare original edition, which, according to Gay, in his *Bibliographic d'Amour*, was ordered to be destroyed by the Parliament of Paris. A very amusing account of a celebrated *Maison de Plaisirs* in the Palais Royal.

\$ 950.-



The narrator tours the legendary brothel "number 113" where he meets Anette and Adeline, two sisters whose father, a financier, has gone bankrupt. But they tell the guest, that they came to stay of their own free will. In their contract, they have stipulated but one clause, the right to choose. The writer glorifies the "ladies of the Palace", their beauty, their seduction, the gaiety, the color, the fantasy and the happiness that they lavish generously, as well as the variety of pleasures that they offer to everyone's tastes. The work is cited as a source for Parisian slang of the period. (Drujon, 'Livres condamnés', p. 283. Gay, III. 434 "Licentious writing blacklisted by police measure". Pia, 'Livres de l'Enfer', II, 922).

FIRST FULL PERFORMANCE OF THE BIRDS BY ARISTOPHANES SINCE ANTIQUITY

162. 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.

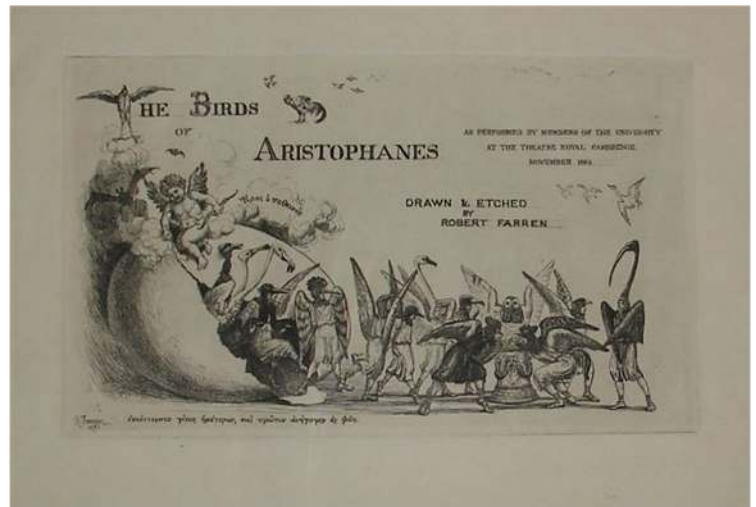
\$ 1,250.-

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.



THE GODOLPHIN LEGACY: DUBOST'S MASTERPIECES OF NEWMARKET RACING

163. DUBOST, Antoine (1769-1825). A Collection of Eleven Plates, executed in lithography, representing a View of Newmarket and the Life of the Race Horse. Paris: J. Smith for the author, 1818. Elephant folio. oblong Original binding buckram binding with gilded letters (63 x 48), some tears repaired. Parallel letterpress title and text in French and English.

\$ 7,500.-



Lithographic frontispiece and 10 impressive lithographic plates by Dubost. First edition of Dubost's exceedingly rare series of lithographs of Newmarket, which includes portraits of a number of thoroughbreds descended from the Godolphin Arabian. The frontispiece states that the plates include portraits of the 'most celebrated running horses in 1809', whilst also showing the 'life of the race horse from the moment of his entering the stud till that of his being put up for auction'.

Dubost, thanks to a substantial private income, was able to concentrate on both the painting and racing of horses. A friend and contemporary of Carle Vernet, he studied in Paris under Vincent whilst also owning and riding horses in a number of important races. After a period in the French army he went to England in 1806, apparently attracted by the lure of Newmarket and the high quality of the racing, and in 1809 he painted the twelve canvases on which the present series of prints are based.



Only 3 other copies of the work are recorded at auction by ABPC online since 1946. World catalogue lists 3 copies in the US, not in the British Library, nor – it seems – anywhere else in the UK. One copy in the BNF. Last copy at action made 6750 euro. Mellon/Podeschi 106; Mennessier de la Lance I, pp. 413-4.



FIRST BOOK ON ICE-SKATING IN THE FRENCH LANGUAGE.

164-A. GARCIN, Jean. Le Vrai patineur ou principes sur l'art d patiner avec grace. Paris: chez Despinasse, 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.



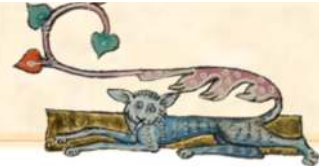
During the early 1800s, Jean Garcin was a member of the skating fraternity *Gilets Rouge*, or red waistcoats, an elite all-male group of skaters who tried to blend masculinity and beauty.

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 rigidity 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.



UNGODLY ENTERTAINMENT

164. PRYNN, William. Mr William Prynne his defense of stage-plays, or a retractation of a former book of his called *Histrio-Mastix*. 1633 (but 1822). 8vo. (20 x 14.5 cm). Ex-libris: Coll Univ Oxon 1828.

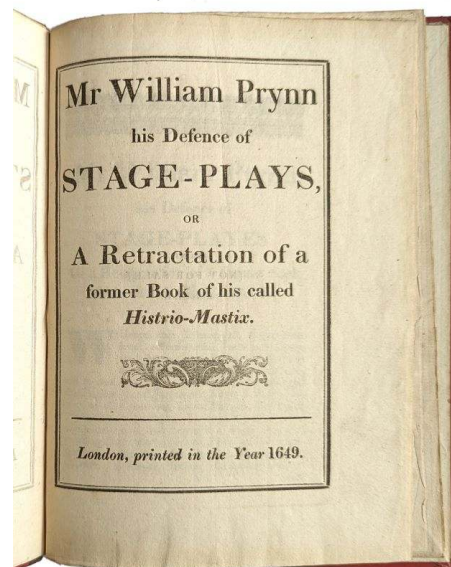
\$ 400.-

In 1633, the Puritan William Prynne published a book titled *Histriomastix*, in which he condemned the stage and other "lewd" practices such as dancing—stating, "The way to Heaven is too steep, too narrow for men to dance in"—. In the book's index, Prynne included a notoriously abusive entry labeling "women actors" as "notorious whores."

The book provoked a strong reaction from the authorities, as it was seen as an attack not only on the theater but also on the monarchy, since Queen Henrietta Maria, the wife of King Charles I, was known to participate in masques, a form of courtly entertainment.

As a result of the book's inflammatory content, Prynne was arrested sentenced to stand in the pillory, have parts of his ears cut off, and was imprisoned for life. Not long before the execution of Charles I, which occurred on 30 January 1649, a tract began to circulate, datelined "London, printed in the year 1649," and bearing the title *Mr. William Prynne His Defence of Stage Plays in a Retracting of a former Book of his called Histrio-Mastix*.

This treatise defends the virtues of theater and argues against the notion that plays are inherently immoral or harmful. The original tract is unobtainable and even this reprint is exceedingly rare.



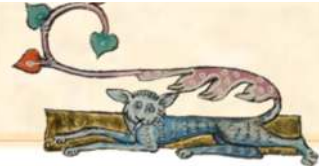
ROMANIAN PRINTING

165. [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.





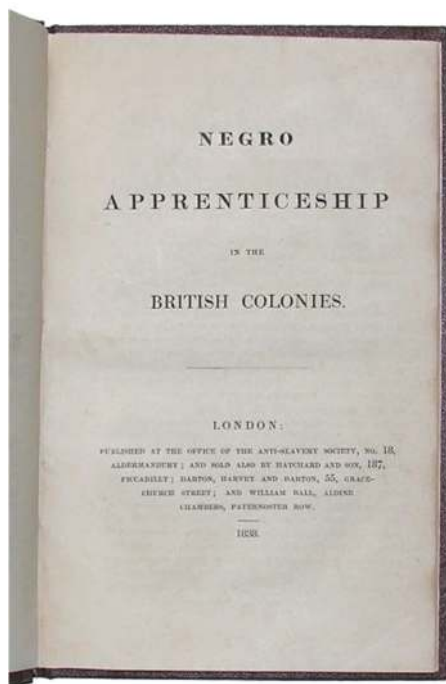
The book has an interesting provenance. It belonged to the famous mathematician Petre Sergescu', the founder and organizer of the International Committee on the History of Sciences, regarded as the one who forged a close relation between the International Academy of the History of Science and UNESCO In their apartment, his wife, Maria Kasterska founded the Romanian Library in 1961, which was dispersed after 1994.

ANTI-SLAVERY SOCIETY

166. [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.

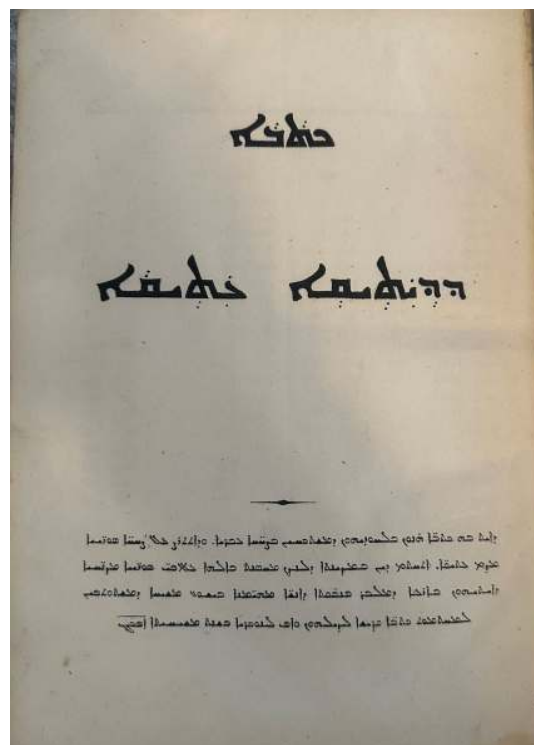


A SYRIAC BIBLE PRINTED IN LONDON FOR USE IN INDIA

167. [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.

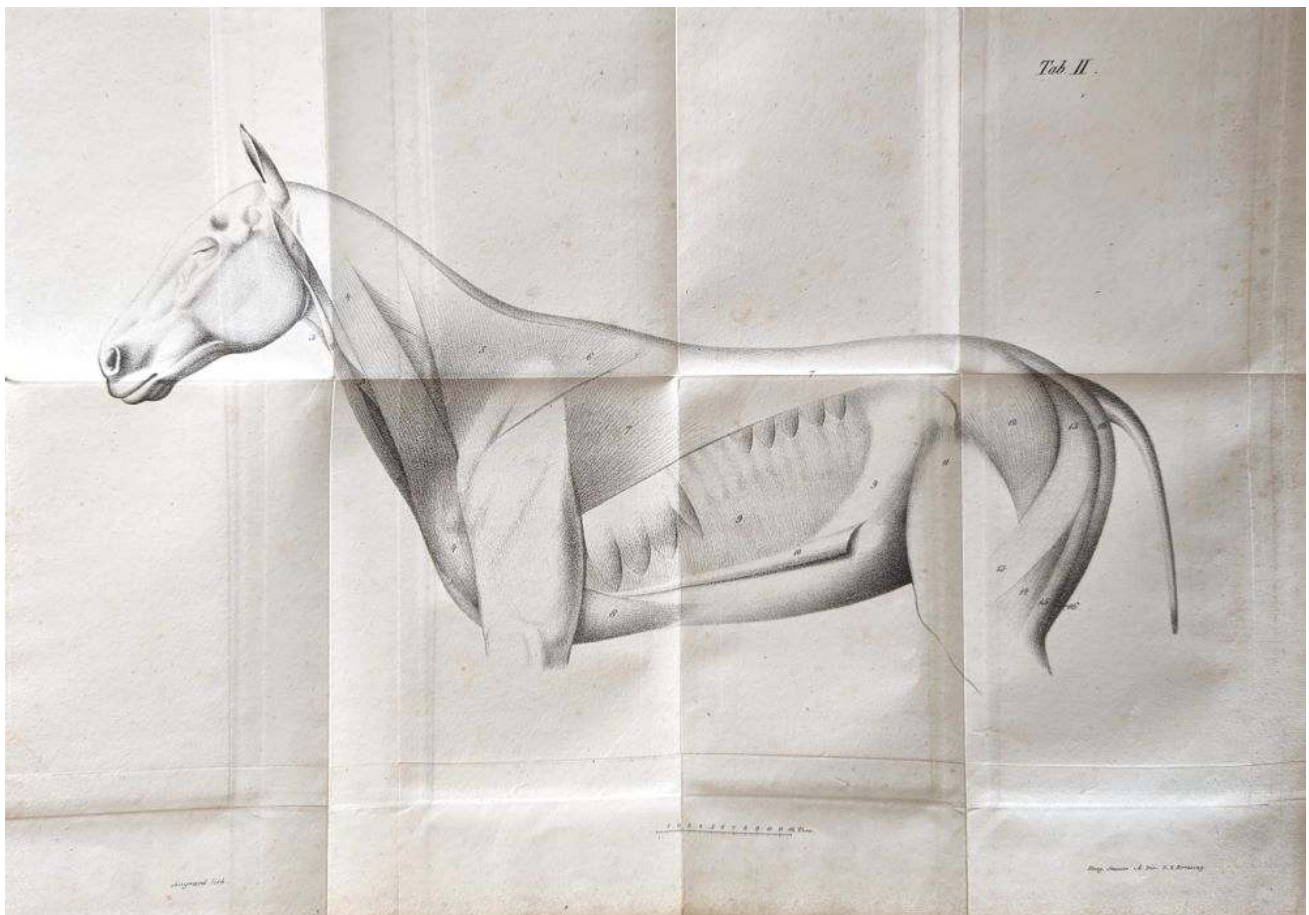
This printing project is emblematic of the broader 19th-century Orientalist efforts, where European scholars took a keen interest in the languages and religious practices of Eastern Christian communities. Very rare, this printing precedes the first French edition by the Sacy. The choice of sereto characters, 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.

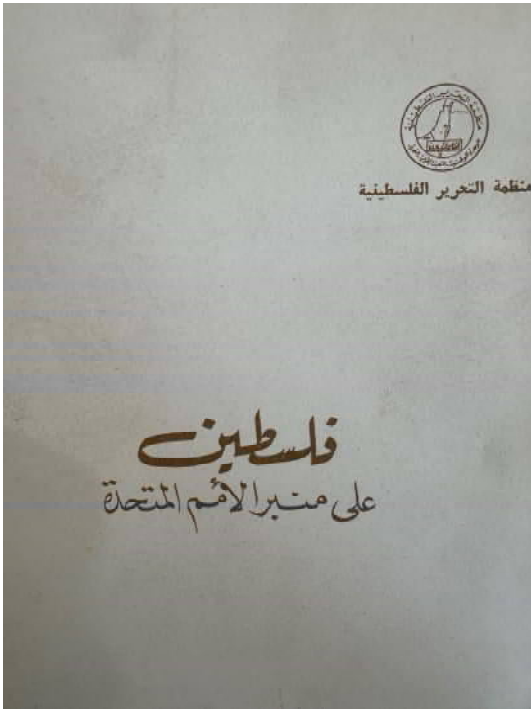
VETERINARY SCIENCE, TWO COPIES WORLDWIDE

168. 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.





*THE FIRST SPEECHES OF PALESTINE BEFORE THE UNITED NATIONS:
AHMAD AL-SHUKKEIRI AND THE EMERGENCE OF PALESTINIAN
REPRESENTATION*

169. [Al-Shukeiri ,Ahmad] "المتحدة الأمم منبر على فلسطين"
("Palestine on the United Nations Platform") Published by the
Palestinian Liberation Organization (الفلسطينية التحرير منظمة), circa
1964. 8vo., 173 pp. White paper wraps, slightly spoiled.

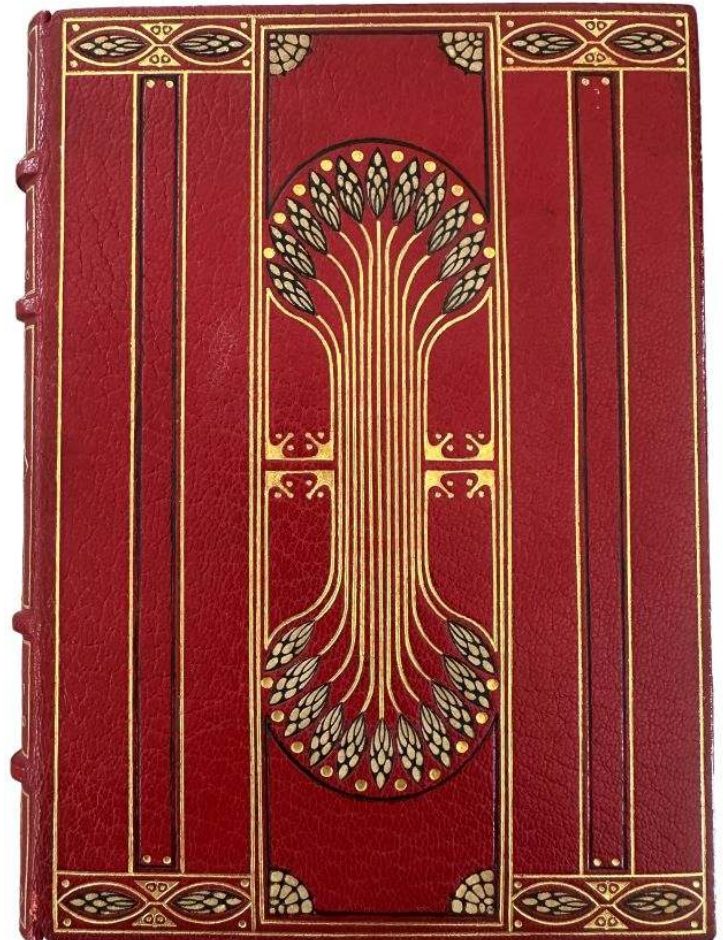
\$ 750.-

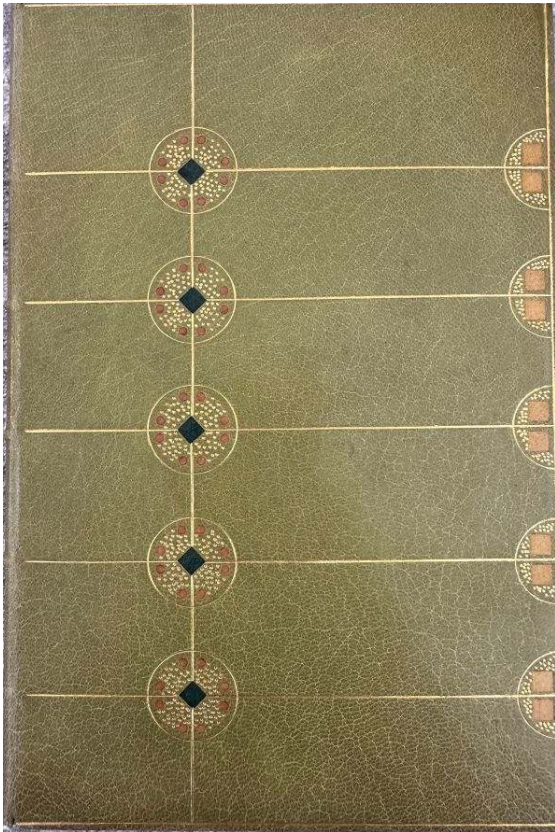
This collection features the groundbreaking speeches delivered by Ahmad Al-Shukeiri, the first Chairman of the Palestinian Liberation Organization, before the United Nations. These speeches mark the first official representation of the Palestinian people at the UN since the Nakba of 1948, asserting the Palestinian cause on an international stage. Al-Shukeiri's leadership and advocacy from 1964 to 1967 played a crucial role in articulating the aspirations and rights of the Palestinian people within the global community.

*BEAUTIFUL LORENZ SCHWARTZ BOUND ROYCROFT
PRODUCTION*

170. [FINE BINDING] [LORENZ SCHWARTZ]. Book
of Business. Roycroft Press: E. Aurora,
1913. Portrait. Printed on Japan vellum. Superbly
bound by Lorenz Schwartz with his monogram on the
inner rear board. Verso of first blank and verso of
second blank darkened. Initials and headpieces hand-
coloured. With a presentation inscription of Samuel R.
Guard, who bought the Roycrofters that year for
\$80,000 (as well as a later presentation inscription).

\$ 5,500.-

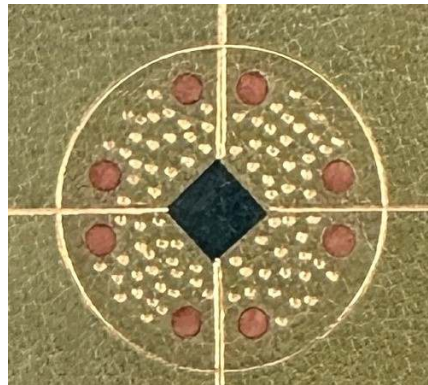




A HARRY AVERY ROYCROFT BINDING

171. [FINE BINDING] [ROYCROFT] [HARRY AVERY BINDING] DICKENS, Charles. *The Holly Tree*. East Aurora, New York, 1903. #26/100 copies printed on Japan vellum, signed by Elbert Hubbard. An elegant edition of Charles Dickens' *The Holly Tree*. The volume is bound in sumptuous olive morocco with an unusual modern art aesthetic - a striking geometric gilt design, featuring a series of intricate circular motifs. Signed HA on inner rear board.

\$ 2,750.-

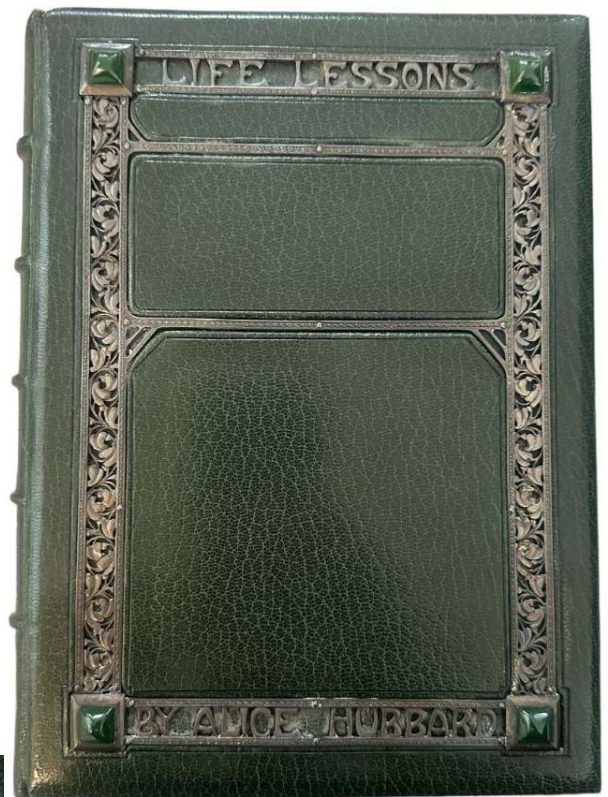


ROYCROFT METALWORK AND JADE BINDING

172. [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 only by its superb binding but also by 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.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



GREEK INDULGENCE

173. [INDULGENCE] Certificate of Indulgence. Greek Orthodox Patriarchate of Jerusalem, 1912. Broadside 50 x 60 cm. With the four evangelists and the instruments of the Passion. There are some tears along the folds.

\$ 950.-

Although one might think that such a thing did not exist, the Orthodox Church also issued indulgences. Due to their ephemeral nature, they are incredibly rare. In the 16th–18th centuries, the Greek Church, despite being limited in its contacts with the outside world by the borders of the Ottoman Empire, came under significant influence from Western Christianity—more so than the Russian Church. In particular, Catholic propaganda

worked more effectively, especially after the foundation of the Sacred Congregation of the Propaganda of the Faith in 1622.

Many Greek scholars and theologians had increasing contact with the West, and most of them studied there. These and other factors led to a large part of the Greek Church undergoing a Western metamorphosis. One manifestation of this metamorphosis was the introduction of the sale of Christian indulgences into the practice of the Greek Church. These were genuine indulgences: certificates that absolved sins and could be obtained, often for a specified sum of money.

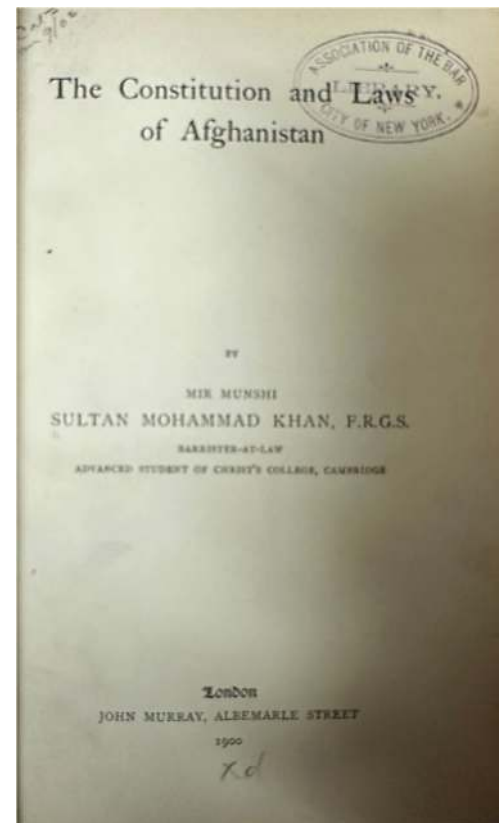
VERY RARE CONSTITUTION OF AFGHANISTAN

174. 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.

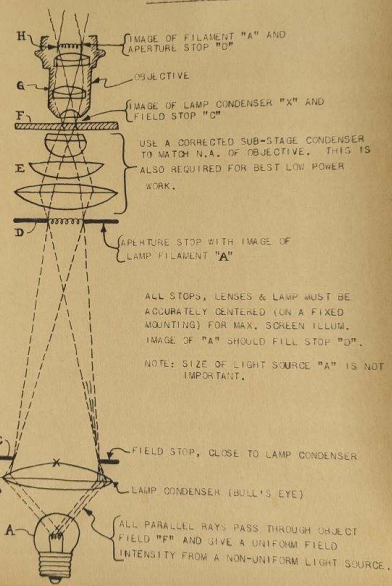
See: Muhammad Shafi, Noor Ul Amin. "An Analysis of Sultan Muhammad Khan's Work: The Constitution and Laws of Afghanistan." *Central Asia*, vol. 77, no. 2, 2015.





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KOEHLER ILLUMINATION
HIGH POWER WORK



ALL STOPS, LENSES & LAMP MUST BE
ACQUATELY CENTERED (ON A FIXED
MOUNTING) FOR MAX. SCREEN ILLUM.
IMAGE OF "A" SHOULD FILL STOP "D".
NOTE: SIZE OF LIGHT SOURCE "A" IS NOT
IMPORTANT.

BUILDING MICROSCOPES

175. LAWRENCE, James V . Microscope illumination and optics : outline of lectures used for the New York Microscopical Society Saturday afternoon group on illumination : a collection of data for the microscopist who wishes to design his own equipment, and to clarify the principles of commercial units as an aid to obtaining the best results / by James V. Lawrence, past president of N.Y.M.S. Quarto (28 x 20 cm). 464 pp. Buckram binding. Dated 1949.

\$ 750.-

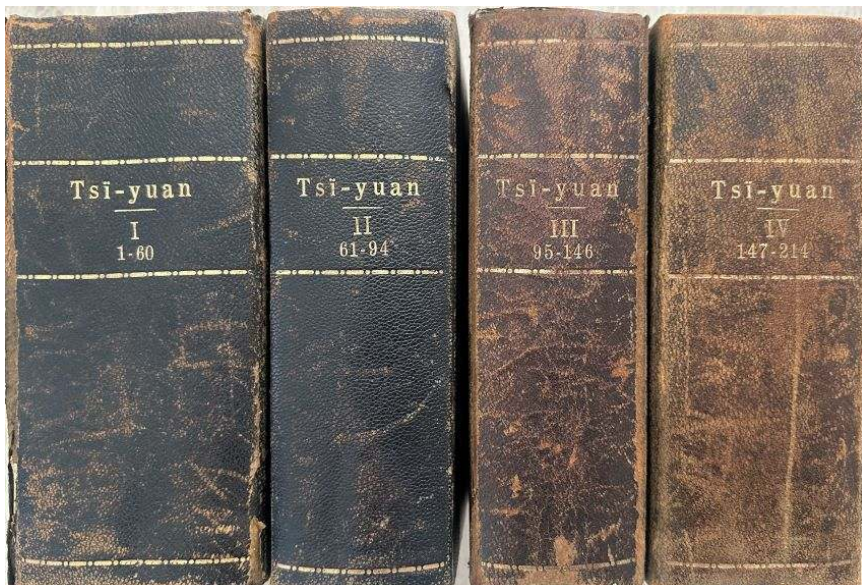
Lawrence, James V., author. | New York Microscopical Society, associated name. | New York : 1946. A typescript thus seemingly unique but we located one other copy at the John Hopkins university. Sir Lawrence was the past president of the Royal Microscopic society. Dedicated to Dr John Bunyan by the author. Profusely illustrated

THE DICTIONARY CARRIED BY CHAIRMAN MAO

176. 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.-

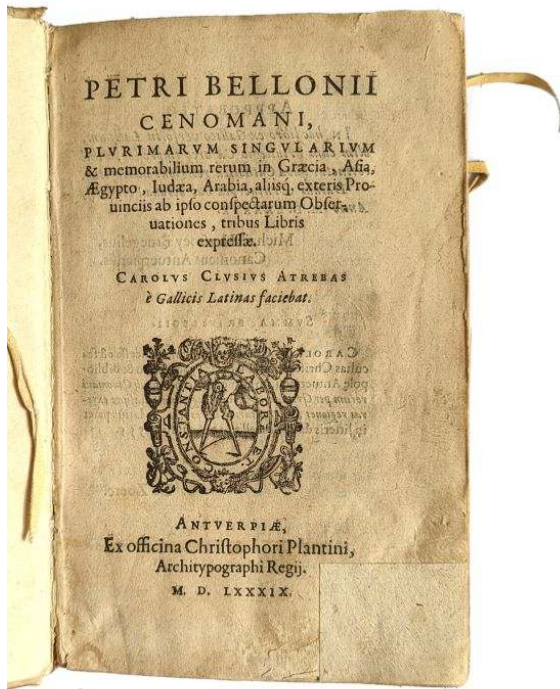
Lu Erkui's 1915 Ciyuan ("Sources of Words"), marked a significant advancement in Chinese lexicography by focusing on the meanings and origins of words rather than just characters. It was China's first modern dictionary on the Chinese language.



Mao Zedong, later a key figure in China's history, 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.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



NATURAL HISTORY IN THE LEVANT AND ARABIA

177. 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.-

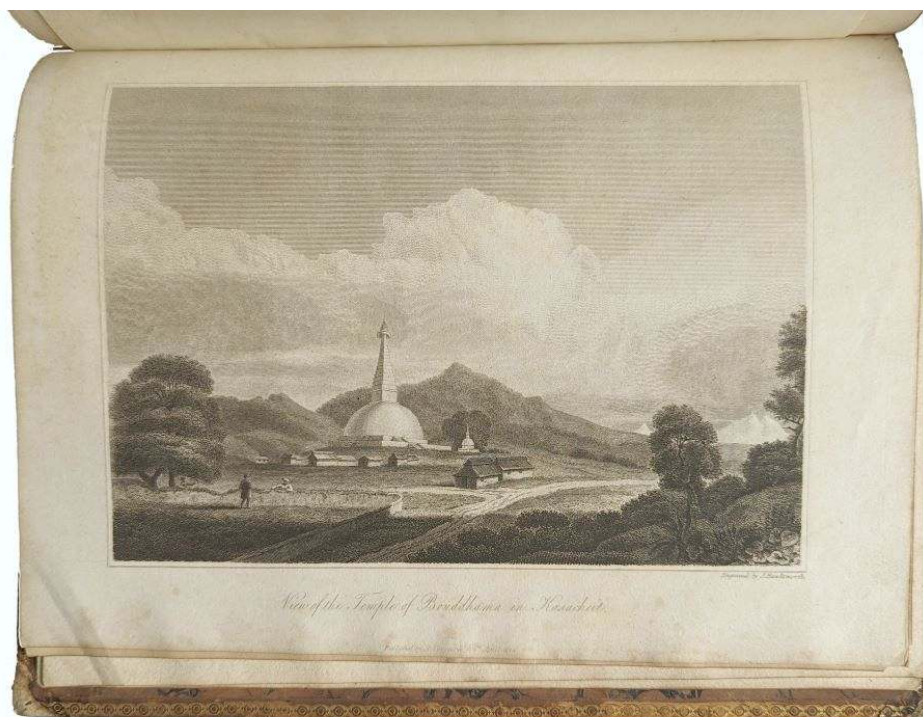
Latin translation of the work known as "Observations", by the French naturalist Pierre Belon, first published in French in 1553. The work describes Belon's ethnographic, botanical and zoological studies, which he conducted during his travels through Greece, Asia Minor, Egypt, the Arabian Peninsula, and 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.

FIRST MAP OF NEPAL

178. 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

179. 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 girt, paste-downs and endpapers renewed, some occasional toning, minor stains, or minor edge damp stains, but generally a very attractive copy.

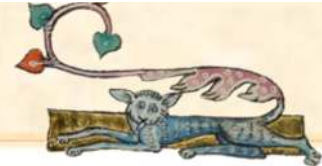
\$ 7,000.-

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.



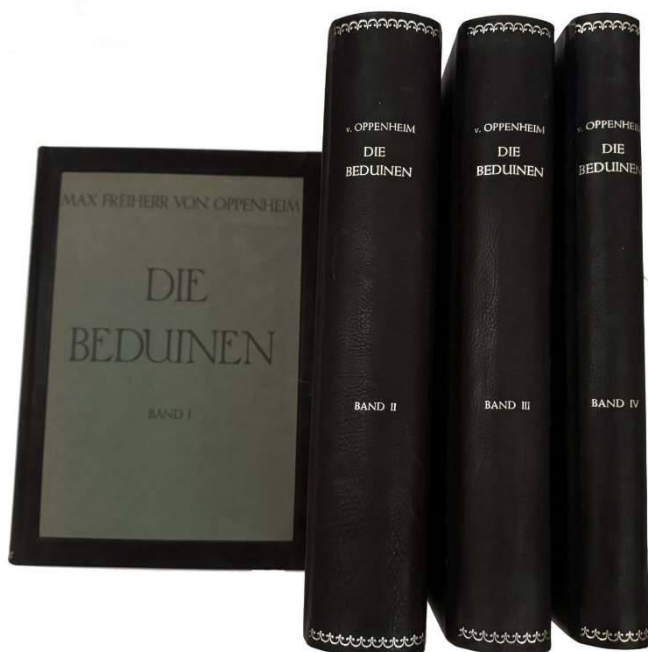
12. Indigenous hospitality in the Darien region.
13. Gutierrez's gold search in Costa Rica.
14. Indigenous leaders invited to a meal.
15. Indigenous leaders held for ransom.
16. Spanish forces attacked by Indigenous peoples in Costa Rica.
17. Ferdinand de Soto's expedition in Florida.
18. Alvarado's 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.



THE ARAB TRIBES ON THE ARABIAN PENINSULA AND THE LEVANT

180. OPPENHEIM, Max von. *Die Beduinen.* Leipzig, Harrassowitz, 1939-1968. Small folio's (28 x 20 cm). This comprehensive study of the Bedouin tribes of the Near East upholds the best tradition of German scholarship. This is a complete first edition set of a scholarly work on Bedouin tribes, published between 1939 and 1968. The set comprises five books in total - three full volumes and a fourth volume split into two parts. Immaculate copies, leather bound, preserving paper covers.

\$ 2,250.-



Each volume focuses on Bedouin tribes in different geographical areas: Volume I covers Mesopotamia and Syria, Volume II examines Palestine, Transjordan, Sinai, and Hejaz, Volume III discusses northern and central Arabia and Iraq, Volume IV (Part 1) looks at Arab tribes in Khuzestan (Iran) and pariah tribes in Arabia The final part (Volume IV, Part 2) contains an index and bibliography for the entire work.

The books are richly illustrated with maps, tables, and black and white photographic plates. Many of the maps and some tables are foldout. Each volume also includes a frontispiece portrait.

This work is arguably the most comprehensive and significant study ever conducted on the Bedouin peoples of Palestine, Syria, Iraq, and the Hijaz region. Due to its publication spanning four decades, it is exceedingly uncommon to encounter a complete set.

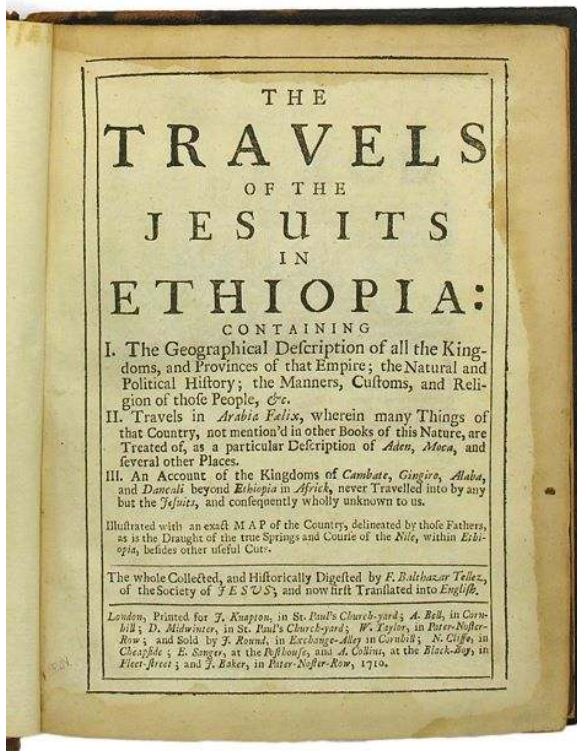
The author, Baron Max von Oppenheim (1860-1946), was a prominent Prussian diplomat and scholar. In the early 20th century, he spent many years residing in Cairo and Istanbul, serving in a diplomatic capacity and participating in international policy discussions concerning Arab affairs. His privileged position in diplomatic circles allowed Oppenheim to maintain connections with local leaders, enabling him to stay informed about social and political conditions.



Oppenheim developed a particular fascination with Bedouin tribes and their Emirs. This interest led him to initiate extensive research, examining documents and studying the social structures of individual tribes. His work involved extensive travel throughout Palestine, Syria, Iraq, and Northern Arabia.

In addition to his Bedouin studies, Oppenheim also conducted archaeological investigations in the Euphrates Valley and Northern Iraq, focusing on the tributaries of the Euphrates near their source in the al-Khabur region. His excavations led to the discovery of a previously unknown culture at two sites: Tell Halaf and Jabal Al-Baida.

This comprehensive work represents a significant scholarly contribution to the study of Bedouin tribes across the Middle East and parts of Iran. Published in the span of 40 years.



JESUIT JOURNEYS IN ETHIOPIA, ARABIA FELIX, AND BEYOND

181. [TELLES, Balthasar] The Travels of the Jesuits in Ethiopia, I. The geographical description of all the kingdoms, and provinces of that Empire; the natural and political history; the manners, customs, and religion of those people.

II. Travels in Arabia Felix, wherein many things of that country, not mention'd in other books of this nature, are treated of, as a particular description of Aden, Moca, and several other places.

III. An account of the Kingdoms of Cambate, Gingiro, Alaba, and Dancali beyond Ethiopia in Africk, never travelled into by any but the Jesuits, and consequently wholly unknown to us. Illustrated with an exact map of the country, delineated by those Fathers, as is the draught of the true springs and course of the Nile, within Ethiopia, besides other useful cuts [translated by John Stevens]. London: for J. Knapton (etc.), 1710, 4to. Contemporary polished paneled calf, rubbed. [4] 264 [12]. Faint waiter stain to the outer margins.

\$ 3,500.-

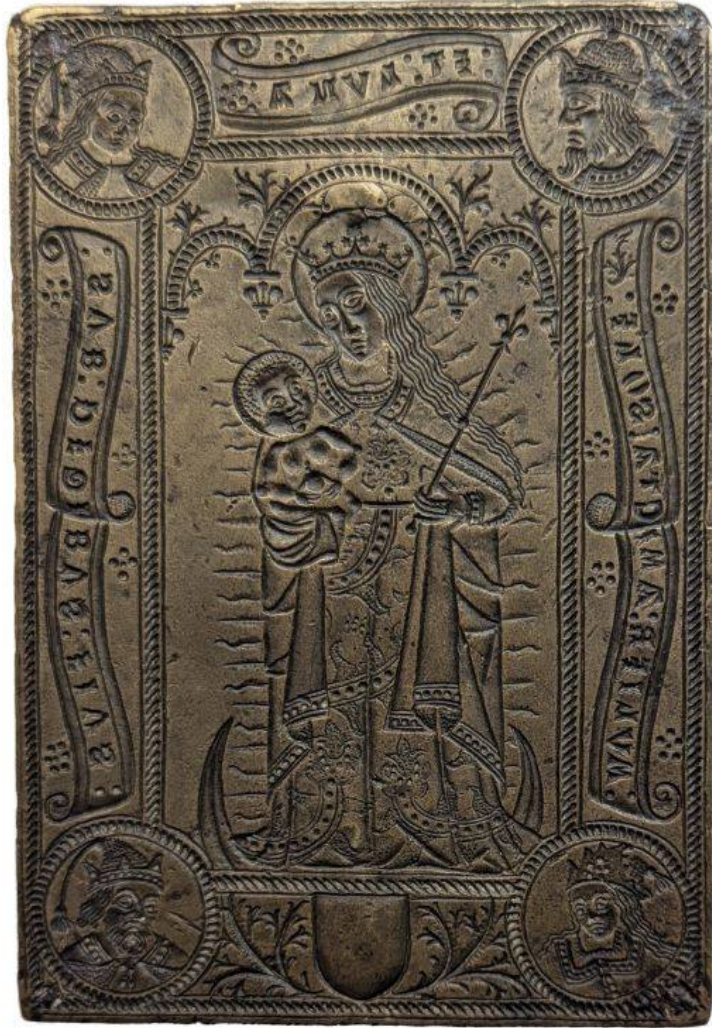
Written by Manuel de Almeida and given so in statement of responsibility in Coimbra, 1660 edition of this work. The author [1580-1646] was a Portuguese Jesuit Missionary, who traveled to Ethiopia, Eritrea and Lake Tana.

In 1622, Almeida was selected by the general of his order as ambassador to the Emperor of Ethiopia, Susenyos. He left India and reached Diu two months later; he was delayed at the port of Dhofar (Oman). His *Historia Ethiopia* gives a rich account of Ethiopia but also devotes attention to Arabia Felix. The work provides an extensive account of Aden, and delves into the historical events of the Ethiopia-Adal War (1529-1543). This conflict was marked by Ahmad ibn Ibrahim al-Ghazi's leadership, as he led numerous military campaigns against the Ethiopian emperor, resulting in the significant expansion of the Muslim Sultanate of Adal, the oldest Islamic sultanates in the Horn of Africa.

The manuscript was never published during Almeida's lifetime; but an abridgment and partial revision of Almeida's work by Baltazar Téllez was printed at Coimbra in 1660; an anonymous translation of Téllez's work into English appeared in 1710.



LATE 15TH/EARLY 16TH EMBOSSEING DIE FOR A BOOKBINDING



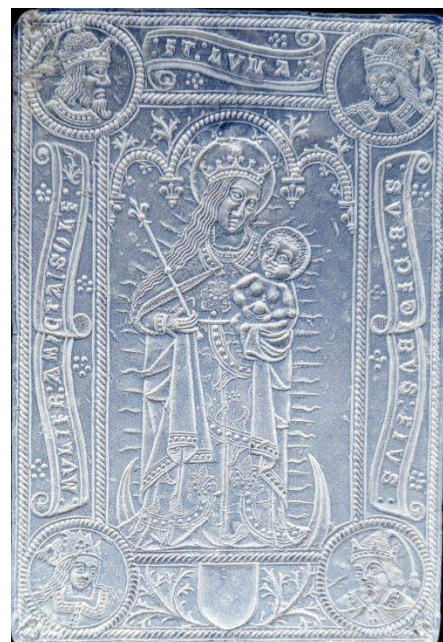
182. [BOOKBINDING, PANEL STAMP] Rectangular brass plate with deeply engraved decoration. Central depiction of the Woman (virgin) of the Apocalypse. Standing on a crescent moon, her head encircled by a crown of stars, surrounded by rays of light. she holds a child on her right arm and a scepter in her 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.-

High-quality, rare embossing die, used in the production of leather book bindings. We have found early matrixes for printed Books, a few years ago, in 2020, one for the adoration of magi made (€ 25,000), but were not able to find a plate to emboss a binding with.





ITALIAN ARCHITECTURAL DOME PAINTINGS IN PRINT

183. CESIO, Carlo. La cuppola [sic] del cavalier Gio. Lanfranco, dipinta in Roma, nella chiesa di S. Andrea della Valle / disegnata et intagliata da Carlo Cesio ... di novo data in luce con direttione, e cura da Gio. Giacomo Rossi, dalle sue stampe, in Roma, alla Pace,; 1680. con Privil. del S. Pontefice concesso, Anno 1691. With Papal privilege added (1691), second or third state. Printed on large sheets! Not trimmed to the plate. 620 mm by 500 mm Exceedingly Rare. The metropolitan only seems to have one single sheet.

\$ 5,500.—

Andrea Mantegna, Raphael, Michelangelo, Pietro da Cortona, and Giovanni Battista Tiepolo are world famous for their achievements in monumental painting. Few could extensively travel in the 16th and 17th century and artists wanted to be inspired by these great works of art. So, this need gave way to a series of engravings, that are artworks in their own right.

The most difficult problem that printmakers faced was the reproduction of decorative paintings that had been created on spherical surfaces, especially domes. There were different approaches to this problem, but the most ingenious way to depict dome painting without distorting the proportions was thought of by Carlo Cesio (1622-1682), a baroque painter and engraver.

He divided the circular dome into vertical, trapezoidal sections. Joined together like a globe, but viewed from the inside, these reproductions provide vivid impressions of works such as Lanfranco's colossal dome painting in the Roman church of Sant' Andrea della Valle.

In 1657 Cesio opened up a print studio in Rome and published a print series Galleria nel Palazzo Farnese. Cesio's most ambitious project in terms of difficulty, scale and size were the extremely large suite of 8 engravings, of the first great dome painting of the Baroque, the colossal dome painting in the Roman church of Sant' Andrea della Valle.

1. Ascension of Mary 2. Petrus with the Key of Heaven. 3. The Holy Andreas 4. Abraham and Isaac 5. The Holy Joseph 6. Young Saint? 7. Adam & Eve 8. Noah.

FROM THE ROMANTIC BOOK COLLECTION OF WILLIAM ST CLAIR

184. [COMMONPLACE BOOK] Romantic Commonplace book, profusely illustrated, folio. (28.5 x 21 cm) 60 leaves. 19th half leather, contemporary binding, ownership inscription by William St Clair, author of "The Reading Nation in the romantic period". A book described as a monument of scholarship. St Clair writes on the flyleaf "One of the fullest visual commonplace book... contains the puzzle portrait of Byron which becomes a rock ..."

\$ 1,250.-



The cuttings contain two such Victorian puzzle pictures. The shade of Byron contemplating the ruins of Missolonghi, Greece and The shade of Napoleon visiting his Tomb. Both of them contain images, or that viewers are challenged to find. They reflect the Victorian fascination with puzzles, riddles, and optical illusions. Many engravings heightened in gum Arabic. A delightful book filled to the brim with cut-outs, poems and pictures.

REBECCA AND ELEZIER

185. [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.



16TH CENTURY FLEMISH ENGRAVINGS, SOME BY A WOMAN PRINTER

186. FLEMISH ENGRAVINGS, some of them of the greatest rarity. Oblong vellum binding, new endpapers. (220 x 165 mm). 17th(?) century ownership inscription on the verso side of one of the engravings.

\$ 5,000.-



1. **Complete suite of four.** The Story of the Prodigal Son (Holl. 189-192). Starts with the departure of the Prodigal Son; he rides off on a horse in search of fortune. Corner "H Bol inventor", centre "Adriaen Collaert sculpsit" and at right "H.V.Luyck. 1580. Two sheets laid down onto an old album sheet, outside the plate mark.
2. **Suite months of the year.** Engraved by Adriaen Collaert and published by Hans van Luyck. The months can be identified by the signs of the zodiac and by the occupations that are characteristic for each month. (11 of 12). The months can be identified by the signs of the zodiac and by the occupations that are characteristic for each month. The drawings show a variety of details from everyday life and bear witness to Bol's dual talent: he was both a landscape painter and a chronicler of everyday life. March is missing.
3. **Eight small landscapes**, van Doetecum brothers published by Volcxken Diercx, around 1580. These are unusual and extremely rare. 1 bridge, with a city on the other shore. 2. Double bridge 3. Jona and the whale, with ship and cru that throws hum overboard. 4. A fantasy like double bridge, signed aux quatre Venes (but vents). 4 Christ as the good shepherd in a landscape with two mills. 5. An inn in a rural setting. 6. Castle with fantasy gardens (Aux quarte vents). 7. Landscape with bridge, viaduct or aqueduct 8. Landscape with a river with along it banks a village.

The Van Doetecum brothers developed a special technique of etching, so closely resembling the quality of engraving that their prints have been frequently described as engravings. Contemporaries most valued their technique through which the Van Doetecums were able, with a minimum of effort, to imitate engraving and to produce a smooth gradation of tone.

The inscription 'Aux quatre vents' on three of landscape prints refers to the house of the painter and print publisher Hieronymus Cock and his wife volcxken Diercx. The latter started to use this inscription on the new prints she published after the death of her husband in 1570. This means that the landscape prints came on the market after that date. In the inventory of the estate of volcxken Diercx (1601) the printing plates she produced after the death of Cock are listed separately. Among them are mentioned 'Zestien coperen plaeten wesende Lantschapkens' (Sixteen copper plates being small landscapes).



These fantasy prints can only be found in a handful of large public print collections in Europe and America. The prints are all executed in a combination of etching and engraving which is typical for the brothers Joannes and Lucas van Doetecum. There are incomplete sets in New York (Metropolitan Museum), Wolfenbüttel (Herzog August Bibliothek) and Brussels (Royal Library of Belgium). The suit of the Prodigal Son made 1500 GBP in 2011.



WOMAN LOTTERY SET

187. 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.





CRYSTAL PALACE



188. [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, and would not have lined up in this way in reality. It appears then that the publisher Charles Augustus Lane is less concerned with representing the Great Exhibition accurately than with giving the users 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.



FOR THE LOVERS OF THE STARS AND THE EARTH

189. [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."

BUYING A SLAVE WITH MANILLAS



190. [SLAVE TRADE] The name 'manilla' derives from the Portuguese 'manilha', which means a hand-ring or a bracelet. European traders noted the use of various kinds of ring-like objects as currency in as early as the 16th and 17th centuries. In West Africa, different indigenous communities such as the Hausa and the Fulani used manillas. Bronze. 5 x 5 cm.

\$ 350.-

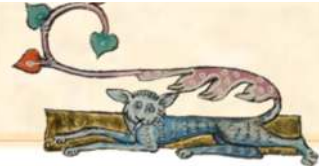


The manilla shown here, with a horseshoe shape and flattened broad terminals, was known as the 'Mkporo' or 'Okpoko' manilla. The word 'okpoko' is synonymous with 'money' or 'brass' in several West African languages

Manillas of copper and brass were the first true general-purpose currency known in West Africa. During the Transatlantic slave trade manillas became the principle currency in the West African slave trade. The Portuguese, Dutch, French and British slave traders carried them to interior West Africa to procure slaves. Accounts in the 15th-century state that a male slave could be bought for 12 to 15 manillas. But as demand for slaves grew, with growth of colonization and plantations in the Americas and West Indies, inflation set in and the price of slaves went up to about 50 manillas in the 16th century.

In Britain, Birmingham became a major centre for manufacture of small 'Popo' type manillas in the 18th century, which were exclusively used in the slave trade. In the 19th century, as the slave trade gradually wound down after abolition, so did the production of manillas in Britain. However, their role as currency in the colonial trade continued. By the end of the 19th century, they were mainly used in other less vicious but highly exploitative forms of colonial trade such as that in palm oil.

Our manilla, far too small, for a bracelet, must have been produced at the end of the 19th century, it looks identical to the Manilla in the British Museum and the Ashmolean museum, dated around the same time.



THE FIRST SIGNIFICANT CHALLENGE AGAINST THE BILL OF RIGHTS - A RARE BROADSIDE ON LIBERTY OF SPEECH

191. 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

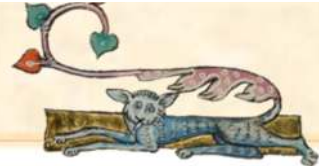
discussed the Sedition Act. He essentially defended the Sedition Act's constitutionality and emphasized the importance of respecting and supporting the government. Addison highlighted that the government had the right to protect itself against false and malicious criticisms that could incite unrest or 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.

FIRST EDITION OF BENEZET'S INFLUENTIAL ANTI-SLAVERY TRACT

192. [AFRICAN-AMERICAN] BENEZET, ANTHONY; A Short Account of that Part of Africa inhabited by Negroes. With respect to the Fertility of the Country; the Good Disposition of Many of the Natives and the Manner in which the Slave Trade is Carried on. Philadelphia: Dunlap, 1762. 8vo., 8pp. later calf and marbled boards, Afro-Americana, 1073; Evans, 9067; Sabin 4686.

\$ 2,750.-

The scarce first edition of Anthony Benezet's 'A Short Account of that Part of Africa Inhabited by Negroes', an enlightening and pioneering work in the field of abolitionist literature, providing an in-depth and empathetic overview of the African regions and societies affected by the slave trade in the 18th century. Benezet (1713-1784), a renowned Quaker educator and abolitionist, meticulously describes the varied cultures, languages, and societal structures of African communities, countering the prevailing stereotypes and dehumanizing narratives common in Europe and America at that time. His work is notable for its detailed accounts of the brutalities and injustices of the slave trade, highlighting the human cost and the cultural devastation it wrought on African societies. The work offered a rare and compassionate perspective on African cultures but also served as a factual and moral argument against slavery. His book played a crucial role in shaping the early anti-slavery movement, influencing contemporaries and subsequent generations of abolitionists with its blend of rigorous observation and humanitarian concern.

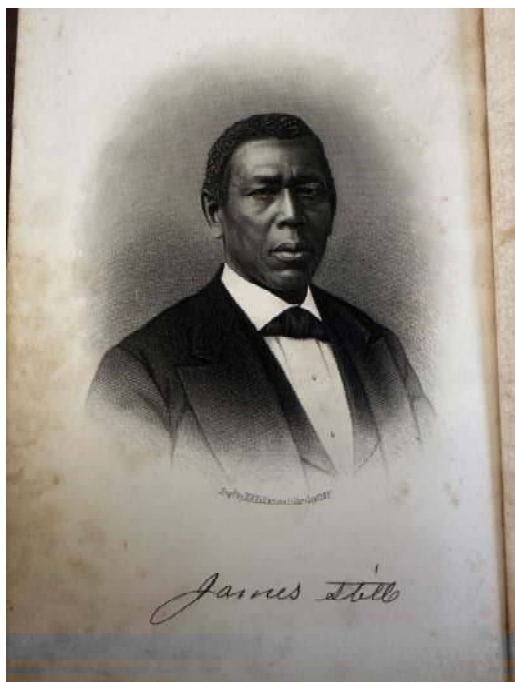


\$1000 REWARD POSTER FOR THE MURDER OF AN AFRICAN-AMERICAN

193. [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.



AN AFRICAN AMERICAN SELF-EDUCATED DOCTOR AND A POET.

194. [AFRICAN AMERICANA] [MEDICINE] STILL, James. Early Recollections and Life of Dr. James Still. Philadelphia, 1877. Handsomely executed portrait frontispiece. 274 pages. 8vo, original brown cloth; lightly rubbed with some small stains; chocolate end-papers; internally with light foxing and toning, but generally a very good copy. RARE. Printed for the author by Lippincott, likely in a small press run for distribution within the author's circle.

\$ 3,500.-

James Still (1812-1882), brother of Underground Railroad conductor and chronicler William Still, was a noted homeopath. Though not a trained or licensed physician, James Still gained a reputation as a distinguished herbalist—a seller of botanical remedies of his own devising, whose superiority gained him a large clientele. Known as the "Black Doctor of the Pinelands," early New Jersey settlers came from miles around to be treated by Dr. Still.



Still was born in 1812 in New Jersey to formerly enslaved parents. He grew up with limited educational opportunities—"debarred from the advantages of education"—due to racial discrimination but developed a strong interest in medicine. He became a self-taught herbalist and gained significant local recognition as the "Black Doctor of the Pinelands." It may be noted that pages 266-274 contain published poems by Still, making him an overlooked African American poet of the period.

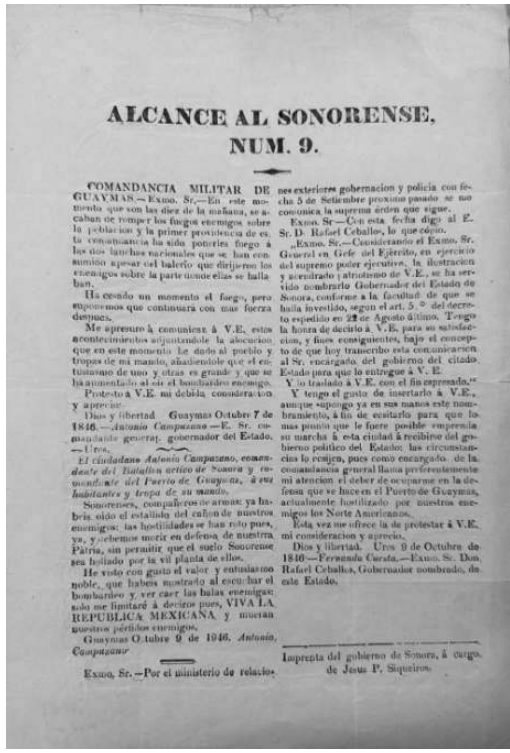
IMPORTANT MEXICAN WAR BROADSIDE

195. 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

\$ 1,500.-

(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, enemy ship, and to the Protectorate, as a bombarded ship.

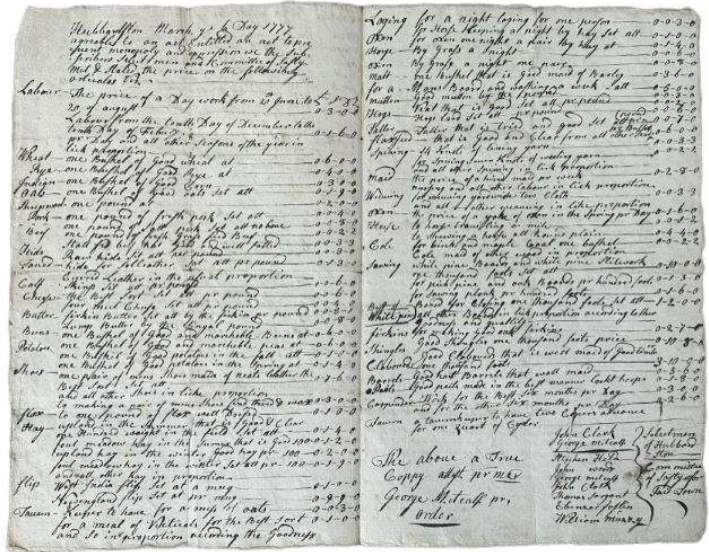


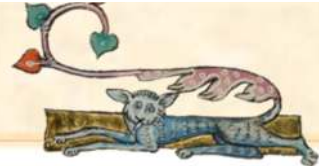
Imprenta del gobierno de Sonora, a cargo de Jesus P. Siqueiros.

AMERICAN FINANCE DURING THE REVOLUTION

196. [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.-

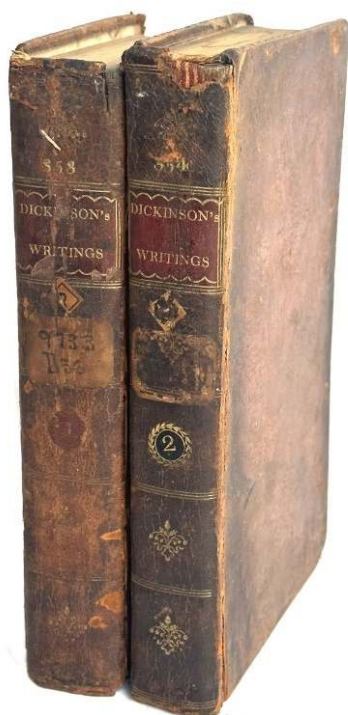




During the tumultuous period of the American Revolution, the Continental Congress grappled with the severe financial implications of a devalued "Continental currency." In this backdrop, the role of the Committee of Safety played a critical role.

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



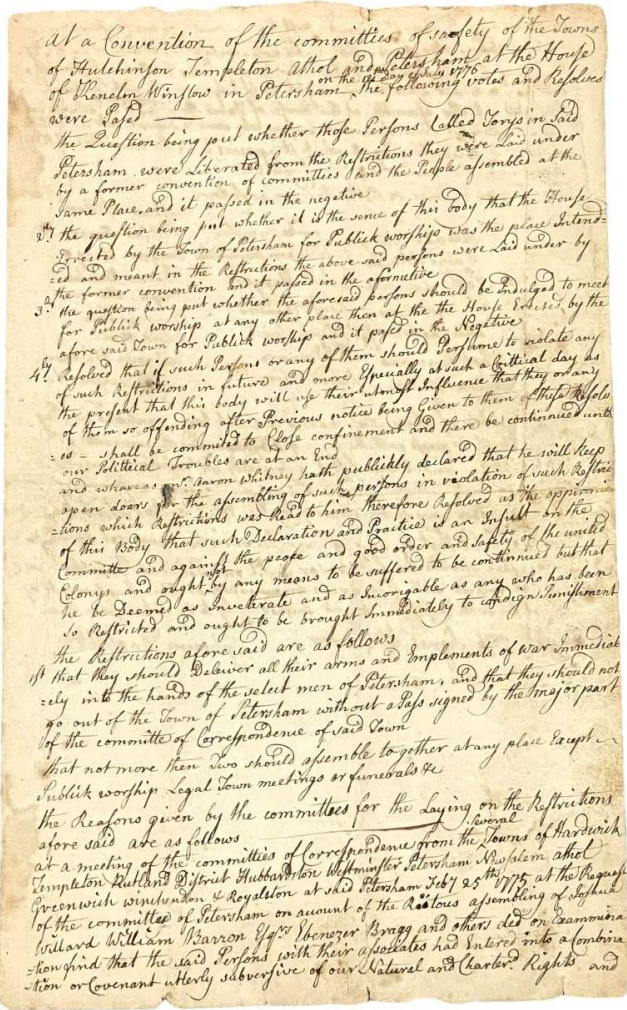
197. [AMERICAN REVOLUTION] DICKINSON, John. The Political Writings of John Dickinson, Esquire. Wilmington: Bonsal and Niles, 1801. Two volumes. 8vo., 19.5 x 12 cm. Contemporary full brown tree calf, worn, hinges tender, head of spine started to peel, spine of volume 1 heavily rubbed. Volume 2 contains 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

198. [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.

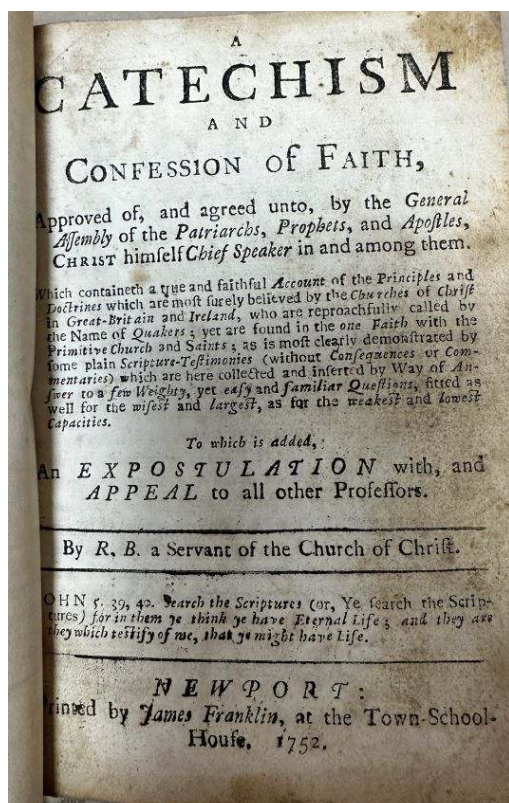
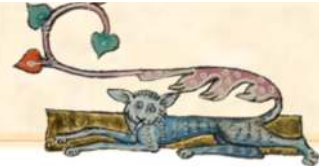
He had served in the French and Indian War, at both Ticonderoga and Crown Point, and as a colonel of Massachusetts minutemen in 1775, participating at the Battle of Bunker Hill in June 1775.

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.



VERY RARE SPECIMEN OF THE WORK OF JAMES FRANKLIN, THE ELDER BROTHER OF BENJAMIN FRANKLIN

199. 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.

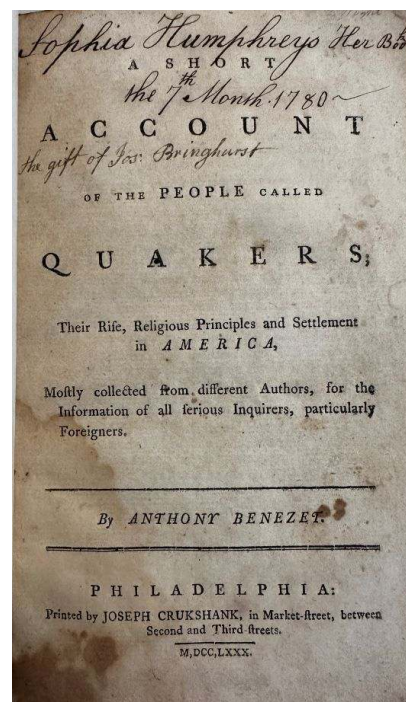
James Franklin, who printed Barclay's book, was an influential early American printer based in Newport, Rhode Island, known for producing a mix of religious and political literature. Notably, he was the elder brother of Benjamin Franklin. Their relationship was complex and formative; Benjamin apprenticed under James, learning the printing trade before eventually establishing his own illustrious career.

INCLUDES QUAKER OPPOSITION TO SLAVERY

200. BENEZET, Anthony. A Short Account of the People Called Quakers; Their Rise, Religious Principles and Settlement in America. Philadelphia: Joseph Crukshank, 1780. First edition. 8vo, (3). (1)-27, [1] p. 19th century marble paper and calf. Large inner marginal damp stain affecting half the text, some other minor staining. Provenance: Gift of prominent Quaker Joseph Bringhurst to Sarah Humphreys, with several of her signatures and ownership marks. This copy sold in Andrew Wight's sale in 1864. 'Among the religious principles discussed is the Quaker opposition to slavery.' Evans 16711; Sabin 4682.

\$ 850.-

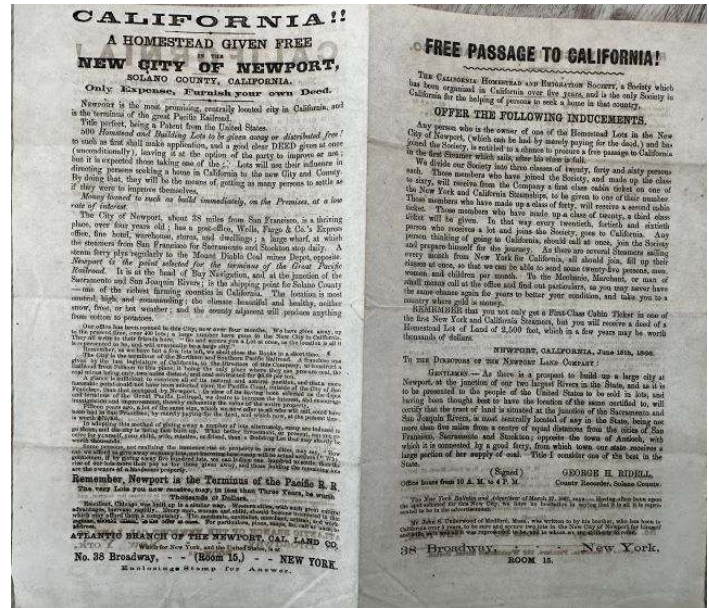
Joseph Bringhurst (1733–c.1811) was an active member of the Society of Friends, signing a remonstrance against the incarceration of Quakers suspected of Loyalism in 1777 and serving as clerk of the Philadelphia Monthly Meeting and as overseer of the Friends School. During the American Revolution, he maintained his Quaker pacifism and withstood the temptations of wartime profiteering that beset some of his fellow Friends.



1866 REAL ESTATE DEVELOPMENT IN CALIFORNIA BROADSIDE

201. [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.-

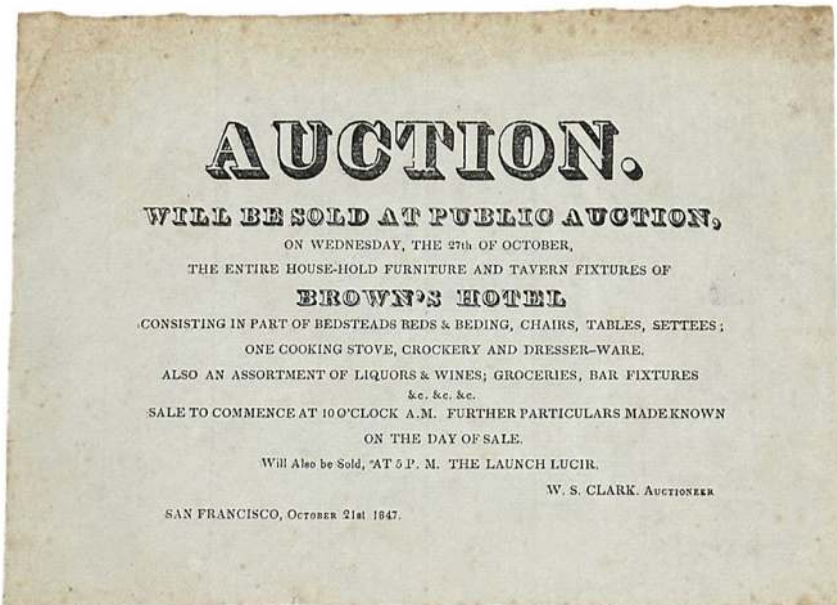


THE OLDEST BROADSIDE PRINTED IN SAN FRANCISCO IN PRIVATE HANDS

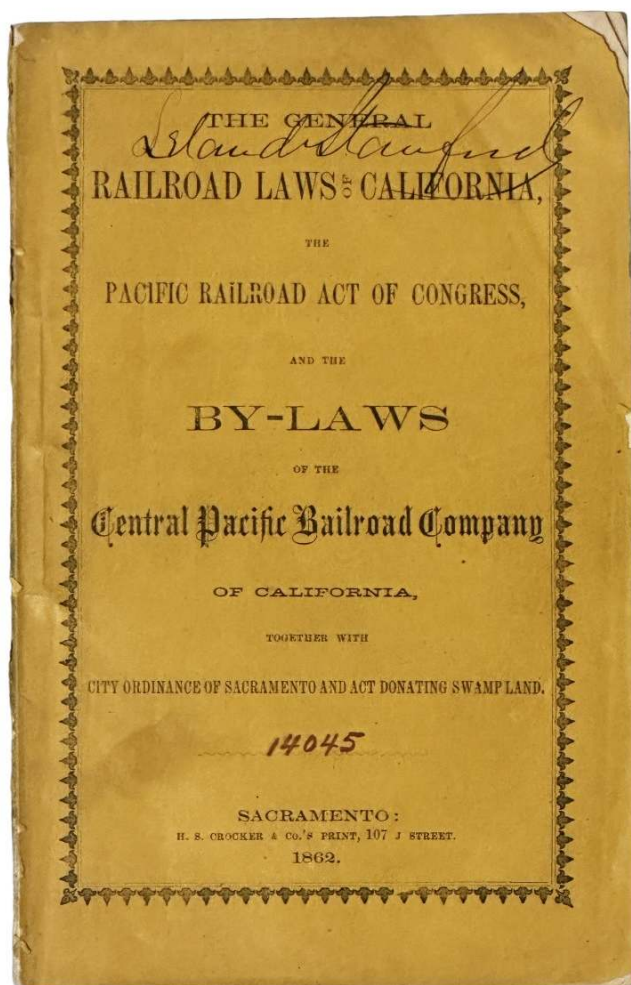
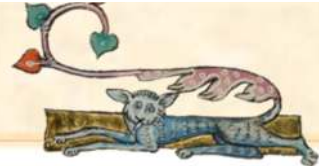
202. [BROWN'S HOTEL] Broadside, printed on one side, 16.0 x 21.5 cm.. Auction. Will be sold . . . on Wednesday, the 27th, of October, the entire house-hold furniture and tavern fixtures of Brown's Hotel. . . W. S. Clark, Auctioneer. October 21, 1847. Provenance: Howell, 1979.

\$ 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

203. [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.

\$ 40,000.-

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.

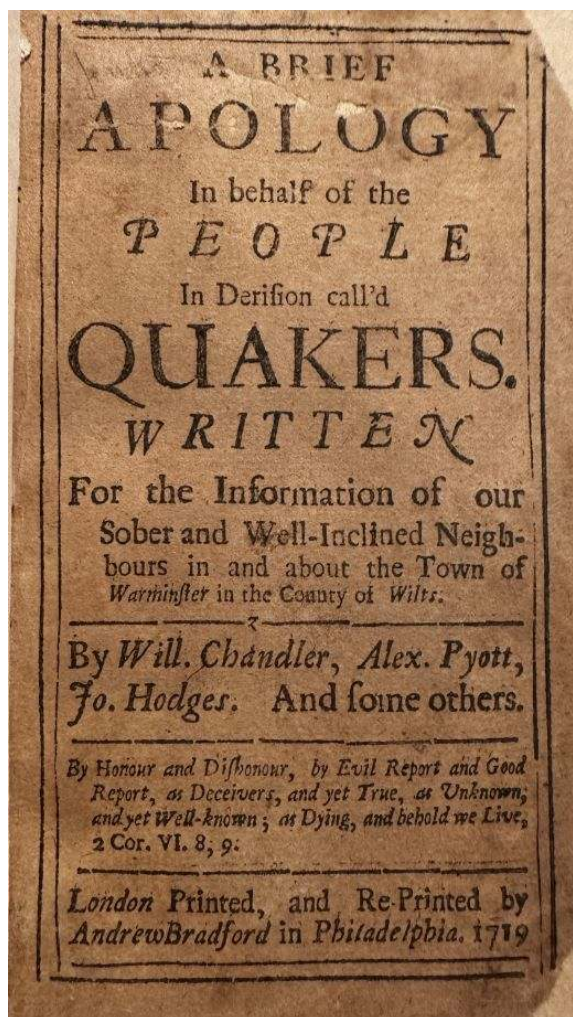
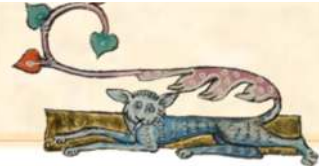
This foundational document of the Central Pacific Railroad was owned by Stanford while he served as the governor of California from 1861 to 1863, during which time he signed legislation that provided government support for the railroad's construction.

GOLD RUSH

204. CALIFORNIA GOLD MINING.- Palmer (N.S.) Four pages autograph Letter signed to his brother on mining matters, including a sketch map of claims, San Francisco, 9 August, 1863.

\$ 750.-





A DEFENSE OF THE QUAKER FAITH

205. 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 rebaked 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.

EXTREMELY RARE ILLUSTRATED AMERICAN IMPRINT IN SPANISH

206. [CROCE, Giulio Cesare] *Historia de la vida, hechos y astucias sutilisimas del rústico Bertoldo, la de Bertoldino, su hijo, y la de Cacaseno, su nieto.* Filadelfia: Estereotipado e Impreso por La Compañía Estereotipográfica de La América del Norte, 1843. 12 mo. 338 pp., 19 plates., Lacking the last two leaves of the index. Internally, with some moderate foxing throughout.

\$ 950.-

EXTREMELY RARE. OCLC cites only one copy in the Spanish National Library in Madrid, with none located in the U.S. of this highly unusual American imprint. The book shows moderate foxing throughout and a few marginal tears. Bound in contemporary calf. The pastedowns and endpapers contain old pencil inscriptions and some portraits rendered in a skilled hand.

This edition is a Spanish translation from the Tuscan language (Italian) by Don Juan Bartolomé. The original tales of Bertoldo, Bertoldino, and Cacaseno are rooted in Italian popular literature, featuring the character





Bertoldo—a legendary figure known for his rustic wit and cunning, drawn from medieval folklore and later popularized in literary forms.

The woodcuts in this edition, characterized by their blend of American and Spanish artistic influences, are an unusual feature for an imprint of this nature, suggesting the involvement of a Spanish or South American immigrant artist working in Philadelphia at the time. Their unique style adds a layer of cultural hybridity that reflects the cross-Atlantic nature of the text and its production, underscoring the multicultural dynamics of 19th-century American print culture.

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	948
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	8043	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

AFRICA SLAVE TRADE - THE APPLICATION OF THE DECLARATION OF INDEPENDENCE TO SLAVERY

207. 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.

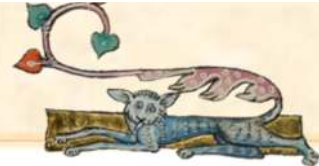
\$ 2,250.-

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.

"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.

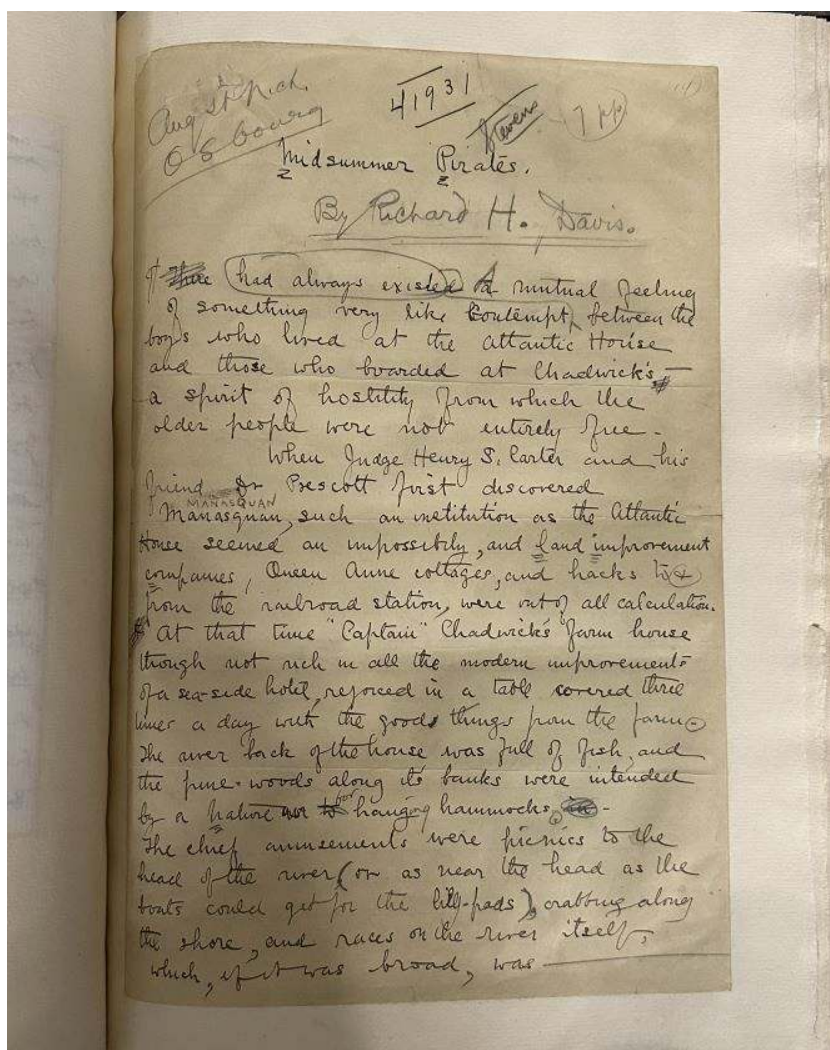
"PLAYED A MAJOR ROLE IN THE EVOLUTION OF THE AMERICAN MAGAZINE"
 RICHARD HARDING DAVIS, ORIGINAL MANUSCRIPT

208. 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.

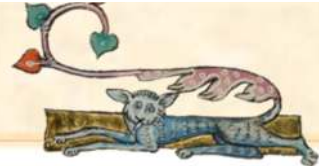
\$ 2,750.-



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.



INSCRIBED EARHART WITH THREE UNPUBLISHED PHOTOGRAPHS

209. EARHART, Amelia. 20 Hrs. 40 Min.: Our Flight in the Friendship, the American Girl, First Across the Atlantic by Air, Tells Her Story. New York: G. P. Putnam's Sons, 1928. First Edition. 8vo., red cloth with some light wear and title rubbed. Laid in are three unpublished Earhart photographs on an airfield in Texas, versos of laid-in photos with adhesive evidence from a family album.

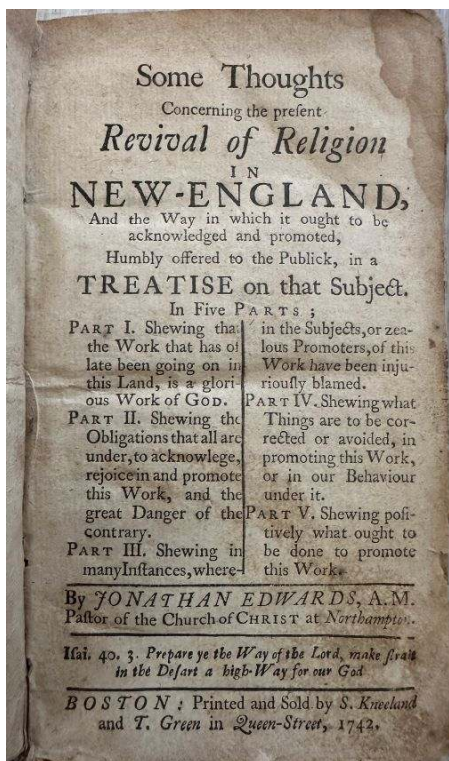


INSCRIBED:

To Mr. & Mrs. Rufus Van Zandt
with thanks for many
kindnesses and the
hope that the promise
of rattlesnakes hunting
may be fulfilled.
Amelia Earhart

\$ 3,750.-

Earhart was in Texas after her transatlantic flight on June 17-18, 1928, where she became the first woman to fly across the Atlantic Ocean (though she was a passenger and not the pilot, aboard the aircraft Friendship). While there, she met Captain Rufus Van Zandt, a colorful character in his own right. He served in WWI, was a Special Services Intelligence Officer in WWII, a Texas Ranger, and a prohibition agent. The Captain had a great sense of humor and was an excellent storyteller — and he had stories to tell! One of his famous quotes was, “I was getting shot at every day and if I wasn’t being shot at, I felt lonely.” (See: vanzandtpapers.com).



FIRST EDITION OF A GREAT AWAKENING CLASSIC

210. EDWARDS, Jonathan. Some Thoughts Concerning the Present Revival of Religion in New-England. Boston: S. Kneeland and T. Green, 1742 [2], iv, 378 pages. 12mo, contemporary calf, spine worn with some loss; some general toning but very good. p. 187 with small loss from press jam and paper flaw. Contemporary American scaleboard binding but bound in imitation of Cambridge style. Provenance: 1743 inscription to recto of first blank of Benjamin Pearson. Evans 4939; Sabin 21961.

\$ 2,750.-

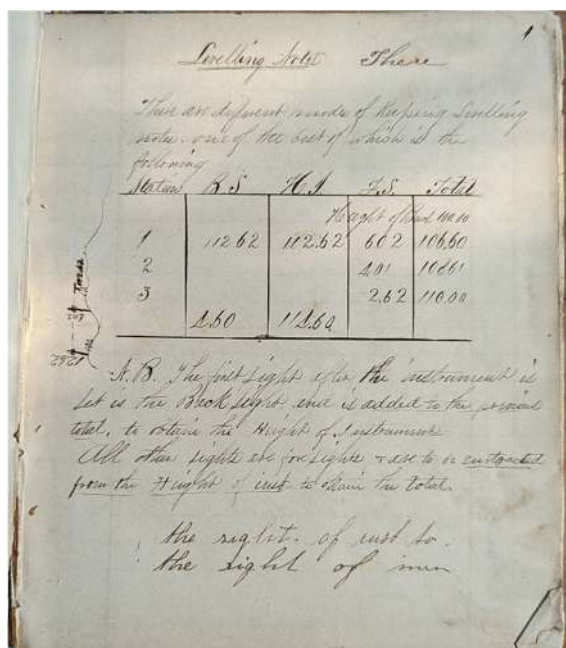
Jonathan Edwards's *Some Thoughts Concerning the Present Revival of Religion in New-England* is a pivotal text within the context of the Great Awakening. In this treatise, Edwards defends the authenticity and divine nature of the religious revivals sweeping through colonial New England. He argues that the emotional and spiritual experiences exhibited by the converts are genuine manifestations of God's grace. Edwards counters criticisms of excessive emotionalism, emphasizing that such experiences are natural responses to the overwhelming power of God's love and the

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



realization of one's own sinfulness. By providing theological justifications and experiential evidence, Edwards solidifies his position as a leading figure in the revival movement and contributes significantly to the development of American Puritan thought.



PEORIA AND OQUAWKA RAILROAD

211. [ENGINEERING] [MANUSCRIPT] Undated manuscript note book, c.1850's, cover with marbled boards 8vo (15cm x 18cm). A front cover pasted down is a blue printed paper titled 'Specification for Laying Track on the Peoria and Oquawka Railroad', the first 59 pages contain mainly engineering and surveying notes with some charts, tables and corrections, specific projects are mentioned including Connecticut and Passumpic Rivers Railroad which started in 1840, a private railroad for E. B. Kellog.

\$ 1,250.-

The Connecticut and Passumpsic Rivers Railroad, commonly known as the Connecticut and Passumpsic, is a vital transportation artery spanning across the picturesque landscape of Vermont.

Stretching from White River Junction to the Vermont-Canada border at Beebe Junction, Province of Quebec, Canada, this single-track standard-gauge steam railroad covers a distance of 109.605 miles. In addition to its mainline, the Connecticut and Passumpsic also maintains ownership of 52.006 miles of yard tracks and sidings, resulting in a comprehensive network totaling 161.611 miles of all tracks.

Notably, the Connecticut and Passumpsic holds a leasehold interest in the assets of the Massawippi Valley Railway Company, further expanding its operational footprint.

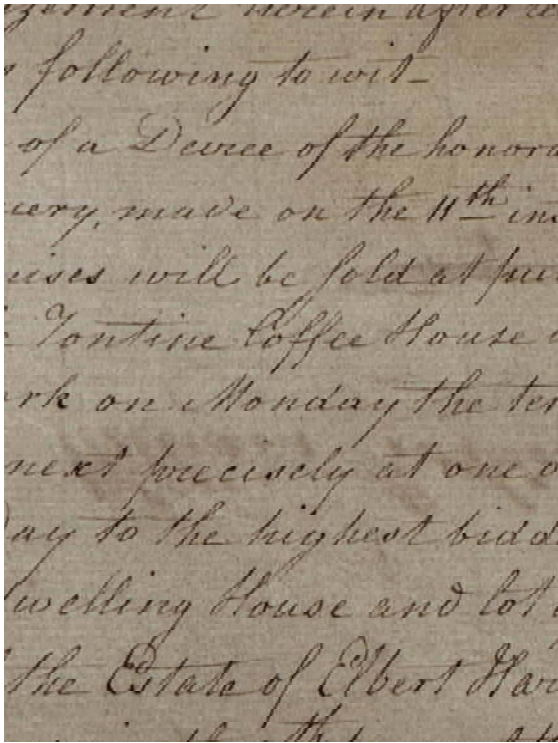
As a vital link in the region's transportation infrastructure, the Connecticut and Passumpsic Rivers Railroad played a crucial role in facilitating trade, commerce, and connectivity between Vermont and Canada. With its extensive network and commitment to operational excellence, the Connecticut and Passumpsic continues to serve as a lifeline for communities and industries reliant on reliable rail transportation in the Northeastern United States and beyond.

TONTINE COFFEE HOUSE- PRECURSOR TO THE NY STOCK EXCHANGE

212. [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.-

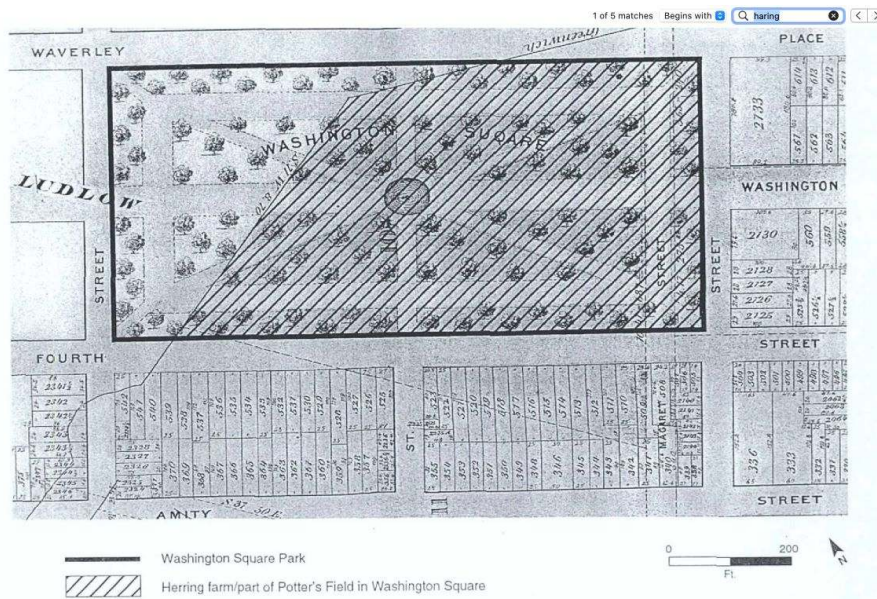


The Tontine Coffee House, the precursor to the New York Stock Exchange, was a coffeehouse in NYC, which served as a significant meeting place for traders and merchants during the late 18th century. It was here that in 1792, the famous Buttonwood Agreement was signed, which laid the foundation for what 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 hoghead 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 Harring 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



FRANKLIN'S FAMOUS REBUS

213. FRANKLIN, Benjamin. The Art of Making Money Plenty. A Rebus in Engraved Figures. With a frontispiece of a very rare portrait of Benjamin Franklin. Published by T. Powers, 116 Broadway, New York, circa 1810. Small 8vo. 13.5 x 10.5 mounted onto larger sheets and preserved in a simple morocco binding. Printed on one side of the leaf on opposite pages.

\$ 1,500.-

In the form of a rebus, with text at the bottom of the page. The original pink wraps are preserved, largely because the etchings were printed on their verso. Some toning, light staining, and foxing. Portrait on t.p. Signature to top, almost certainly from provenance Anthony Morris (1766-1860), a Philadelphia lawyer and merchant, had been the Speaker of the Pennsylvania Senate in 1793-94. An early American edition of Franklin's famous rebus, the text based on his *The Way to Wealth*, first published in his *Poor Richard's Almanac* in 1758. No copies in RBH, with only the Henkels copy recorded in 1900 as 'very rare'; one copy cited in OCLC. Not in the Library Congress.



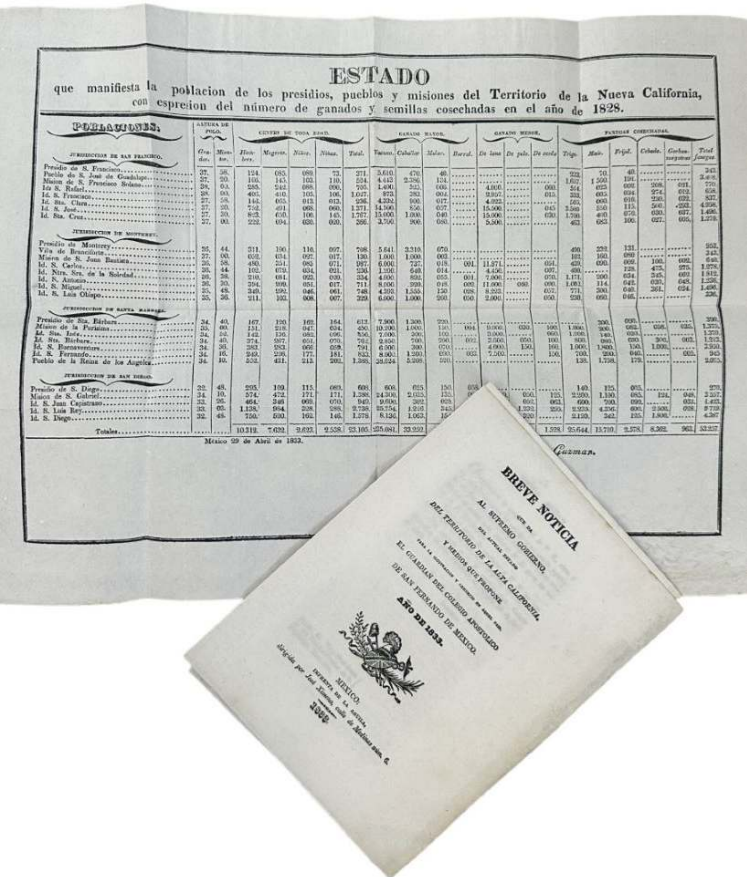
ONE OF WAGNER'S 20 RAREST AND MOST IMPORTANT CALIFORNIANA

214. 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. Ano 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



FIRST EDITION IN ENGLISH OF HENNEPIN'S IMPORTANT ACCOUNTS OF HIS AMERICAN EXPLORATION

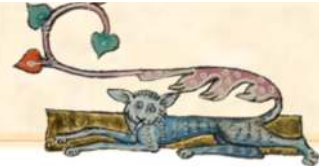
215. HENNEPIN, Father Louis. A New Discovery of a Vast Country in America. ISSUED WITH: A Continuation of the New Discovery. ISSUED WITH: An Account of Several New Discoveries in North-America. London: M. Bentley, et al., 1698. 8vo. (22) 1-299 (1); (30) 1-178; [301]-355 (1) pp. Internally, with ample lower margins, text and plates quite fresh and clean. 19th-century full morocco, double ruled in gilt. First edition, variant issue without the first line of the printers on the title-page ending in "Bon" and a handsome copy. Faded inscription partially effaced of Charles Smyth on title page.

\$ 7,000.-

First edition in English of Hennepin's important accounts of his American exploration. This first English translation of Hennepin incorporates "An Account of Several New Discoveries in North-America," which is a detailed chronicle of Marquette's voyages. This account is particularly notable as it was not included in the earlier Utrecht editions.

Alongside the two significant maps that provide detailed geographical insights, "New Discovery" features two folding plates of considerable interest. One of these plates depicts an American bison, offering a visual representation of the native wildlife. The other is a notable illustration of Niagara Falls, marking the first time this iconic landmark was published in image form. This depiction marks a pivotal moment in the European encounter with the American landscape.

Jefferson notably owned copies of Hennepin's work, and the maps influenced the planning of the Lewis and Clark Expedition.



PRINTED 1676 IN BOSTON - AN AMERICAN INCUNABLE

216. 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.-

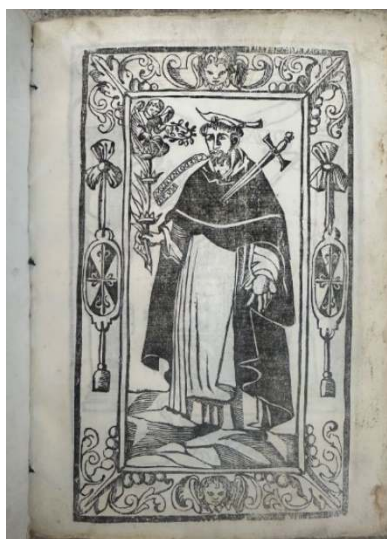
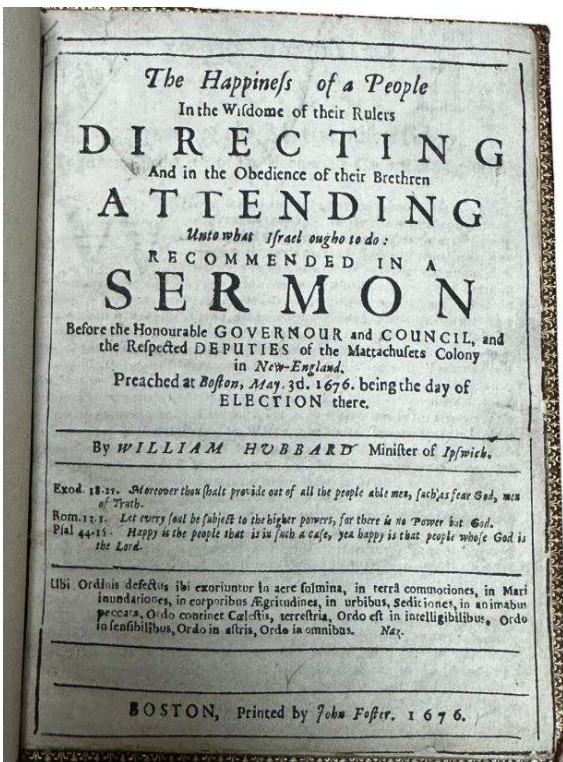
One of the earliest John Foster imprints, who is credited with producing the first printed image in British colonial America and printing the first map to appear in the colonies.

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.



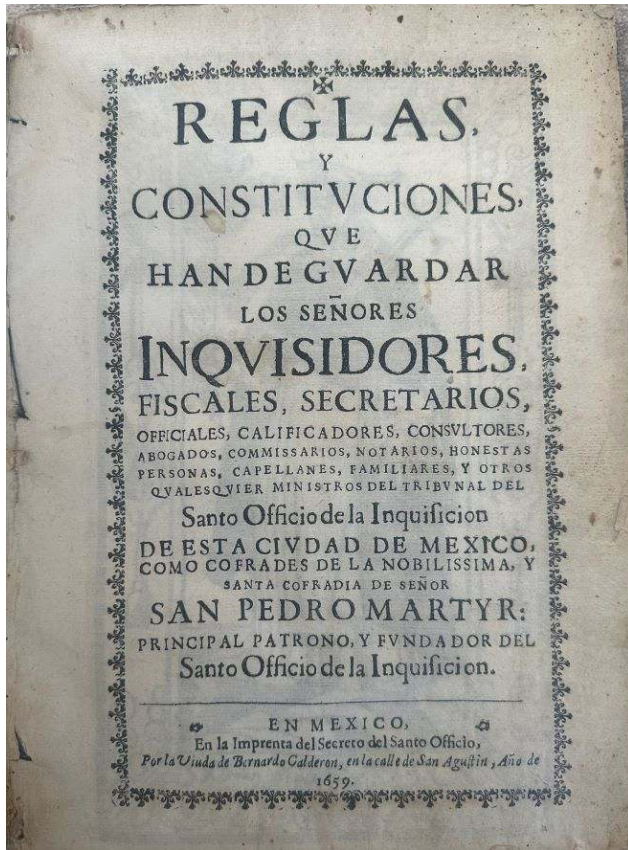
EXCEEDINGLY RARE INQUISITION IN MEXICO - EARLY MEXICAN PRINTMAKING

217. [INQUISITION] *Reglas y Constitvcciones, 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.-



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.

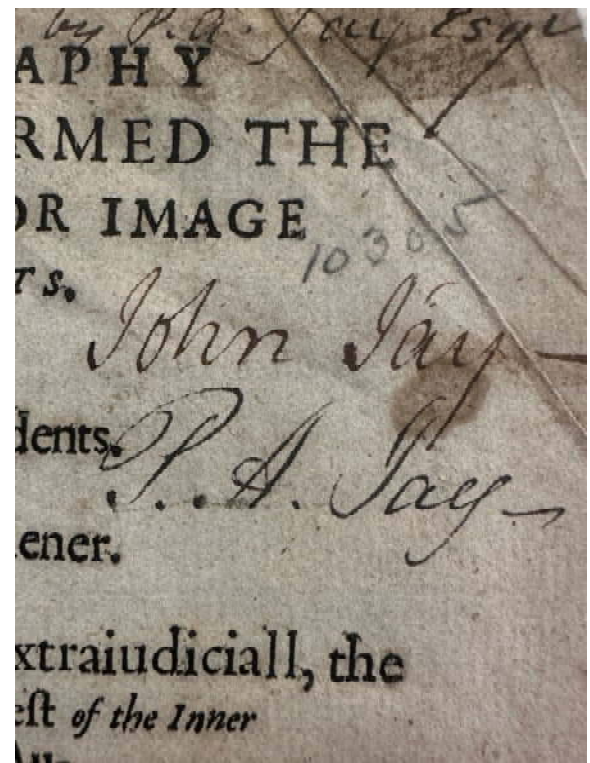
The volume is further distinguished by three full-page woodcuts—an extraordinary example of early Mexican printmaking—depicting St. Peter Martyr, the arms of Spain, and the arms of the Inquisition. Each page of text is enclosed within a narrow woodcut border. Ref: J.C.B., III, p. 21; Medina, 863; Palau, 256082; Sabin, 68896. Note: Palau is cited as the only bibliographer to have seen a complete copy.

JOHN JAY'S COPY OF A MAJOR ELIZABETHAN LEGAL WORK

218. [JOHN JAY] WEST, Willaim. Symbolæography : which may be termed the art, description, or image of instruments. Or the paterne of præsidents. Or the notarie or scriuener. The first part of instruments extraiudiciall, the third time corrected by William West of the Inner Temple Esquire, first author thereof : In Fleetstreet, by Charles Yetsweirt Esq. and are to be sold at his House within Temple Barre, neere to the Middle Temple gate, Imprinted at London, Anno Do. 1594 Small 4to. approx 20 x 134 cm, 622 pgs. Numerous contemporary marginal annotations to about 50 pages. Later modern red buckram cloth, minor losses and repairs to t.p., paste downs and endpapers renewed.

\$ 8,500.-

PROVENANCE: Signature of JOHN JAY Founding Fathers of the United States, American jurist and statesman, member of the Continental Congress who also helped Franklin negotiate peace with Great Britain, first Chief Justice of the Supreme Court (deaccessioned from and with





stamp of NYLI), donated to NYLI by P.A. Jay; Contemporary cypher, possibly of Richard Topcliffe (1531–1604).⁴ The interesting cypher of RT (JL intertwined Juris Legem and smaller SDO Sigillum (Seal) Dominus" (Lord) or "Ordo" (Order)., Richard Topcliffe, English lawyer and Member of Parliament, is known for his role as an investigator and prosecutor of Catholics during the reign of Elizabeth I.

"Simboleography," is a significant work in the field of legal documentation. The book primarily serves as a comprehensive guide to the drafting of legal documents, such as contracts and wills, detailing the formal aspects and symbolism used in these documents. It is regarded as an important resource for understanding the legal practices and documentation standards of the Elizabethan era.

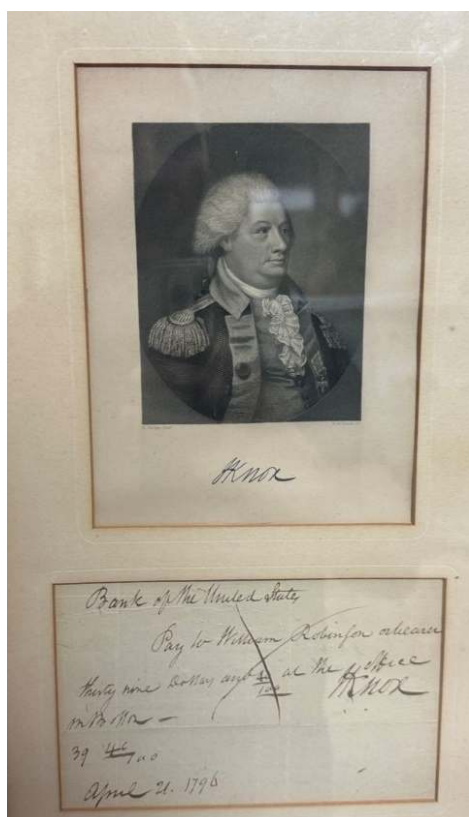
This world would have aligned well with John Jay's professional interests, his role in American legal development, and his intellectual pursuits in understanding and shaping legal systems.

RARE 1796 'BANK OF UNITED STATES' CHECK SIGNED BY KNOX

219. 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.-

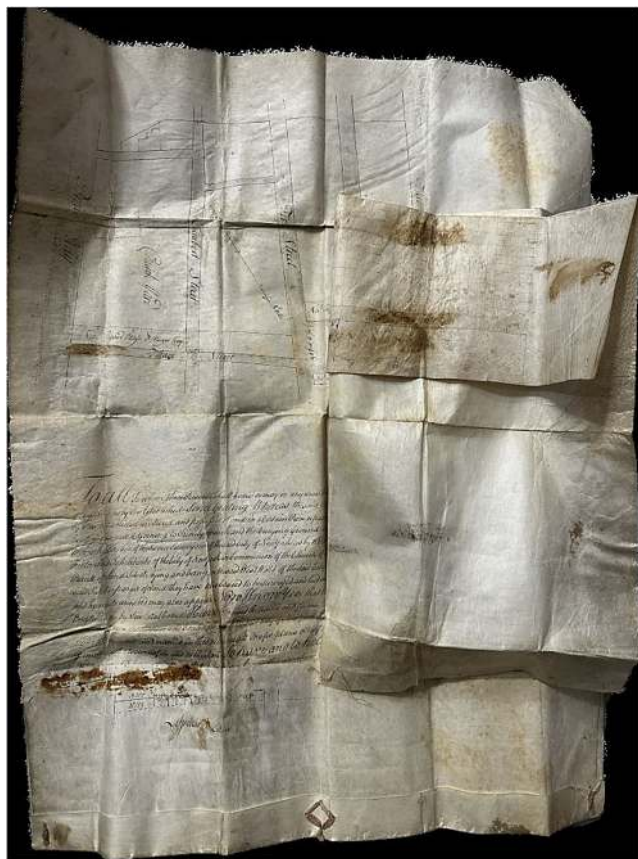
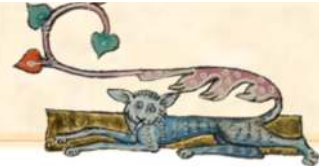
Henry Knox, a military officer in the American Revolutionary War and later U.S. Secretary of War, ventured into land speculation in what is now Maine during the late 18th century. Although he acquired more than 200,000 acres with hopes of selling them for profit, Knox faced legal challenges, disputes 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

220. [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 Maerschalck, 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."

PRINTED IN THE INDIAN TERRITORY BEFORE OKLAHOMA

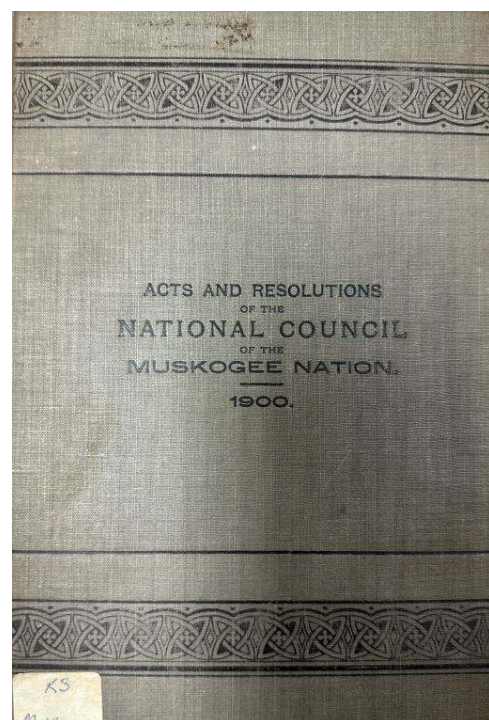
221. [MCKELLOP, OKLAHOMA MUSCOGEE (CREEK) NATION] Acts and resolutions of the National council of the Muskogee nation of 1893 and 1899, inclusive. Phoenix, Muskogee Indian Territory, 1900. 8vo. Library buckram, institutional stamps, title page detached. RARE. OCLC cites 3 copies.

\$ 750,-

Printed in the Indian Territory before it became the state of Oklahoma in 1907.

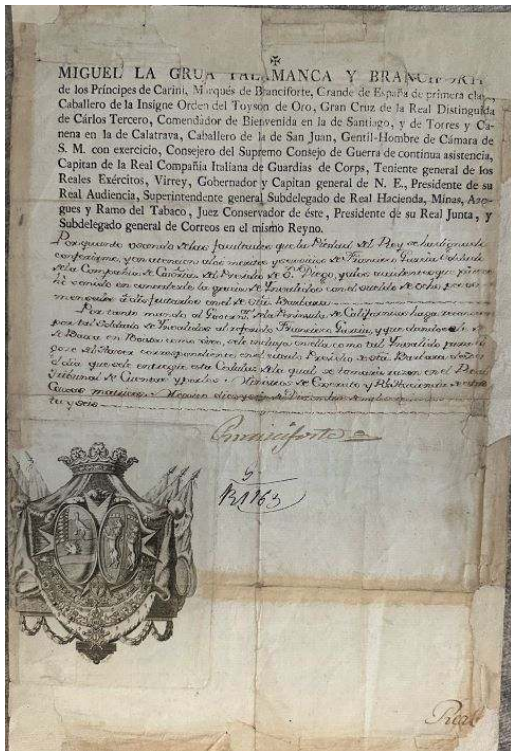
The work is a compilation of legislative actions taken by the Muskogee (Creek) Nation's National Council between 1893 and 1899.

It documents the laws and resolutions enacted during this period, offering insights into the governance, legal frameworks, and societal issues addressed by the Muskogee (Creek) Nation at the time.





The Muscogee (Creek) Nation, one of the Five Civilized Tribes, had its own legislative body, the National Council, which passed laws and resolutions to govern their affairs. This book is significant as it captures a crucial period in the late 19th century, a time when Native American nations were navigating changes due to increasing pressures from the U.S. government, including issues related to land, sovereignty, and the transition from traditional forms of governance to more Americanized systems under the allotment policies.



1796 ALTA CALIFORNIA

222. [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 Garcia 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.

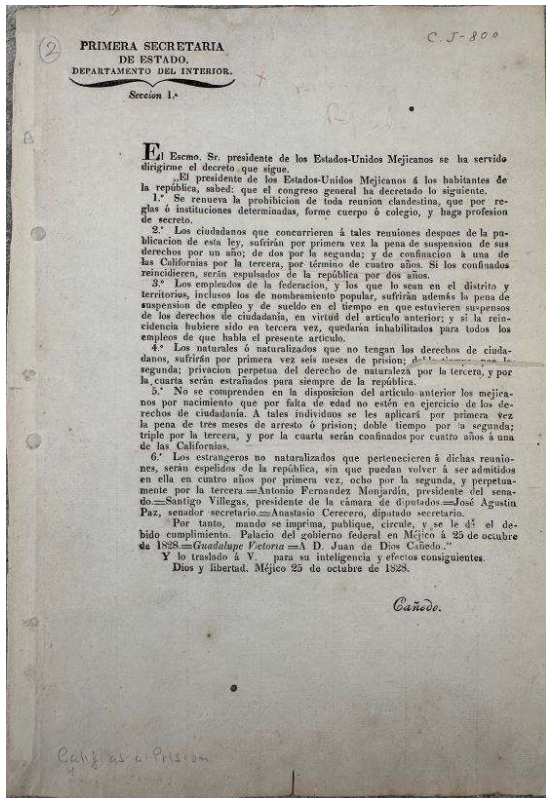
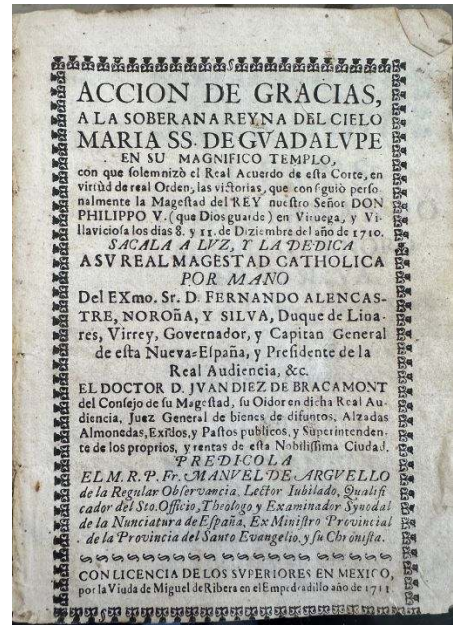
RARE 1711 MEXICAN TRACT CELEBRATING MILITARY VICTORIES

223. [MEXICO] *Accion de gracias, a la soberana Reyna del cielo, Maria SS. de Gvadalvpe en Su magnifico templo, con que solemnizó el real acuerdo de esta corte, en virtud de real orden, las victorias, que consiguió 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

224. [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.

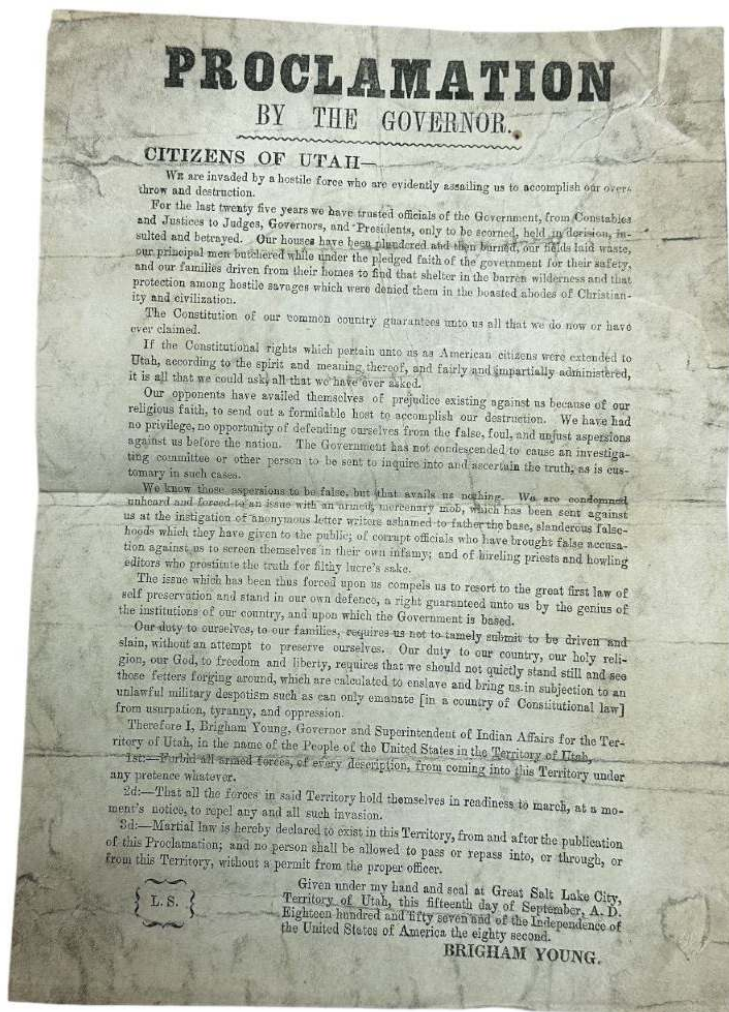
ONE OF THE GREAT MORMON DOCUMENTS

225. [MORMONS] [AMERICANA] YOUNG, Brigham (1801--1877) Proclamation by the Governor. Citizens of Utah--We are invaded by a hostile force . . . Dated at Salt Lake City, September 15, 1857. First Edition, Second Issue. Broadside, 27 x 19 cm.. Laid, with evidence of old folds and some spoiling. In a custom red morocco folding slipcase. Graff 4449. Streeter 2302.

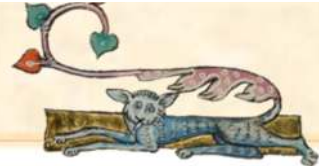
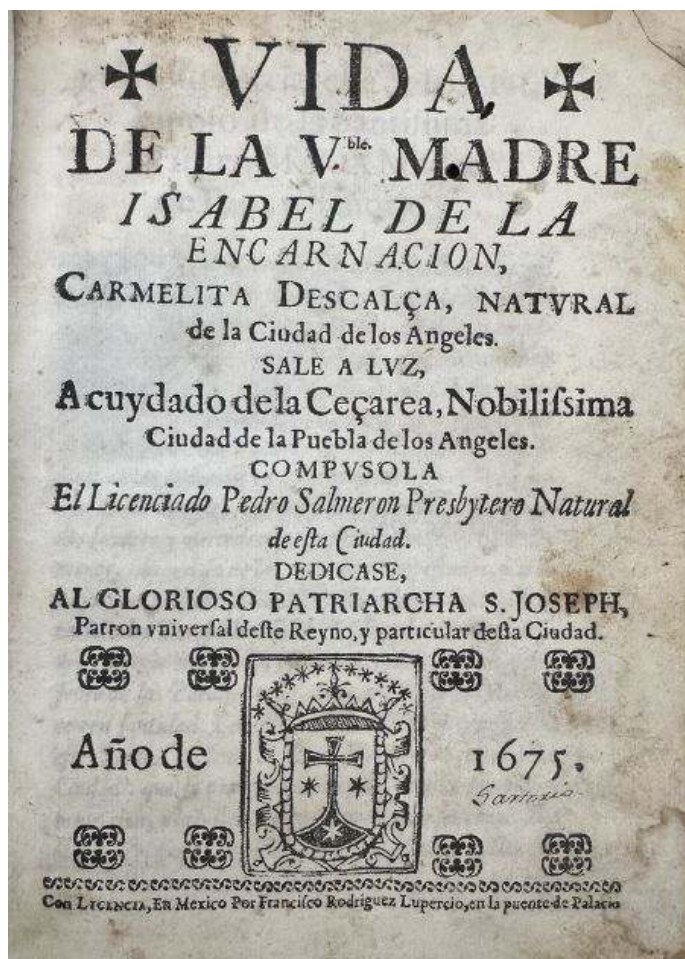
\$ 28,000.-

The famous proclamation by Brigham Young establishing martial law in the Utah Territory. The proclamation boldly opens with an address to the Citizens of Utah "We are invaded by a hostile force who are evidently assailing us to accomplish our overthrow and destruction"

In 1857, there was tension between the federal government and the Mormons living in the Utah Territory. The U.S. government had appointed a non-Mormon governor, which the Mormon leaders saw as a threat to their autonomy. Additionally, there were rumors of a federal army marching toward Utah to put down a supposed Mormon rebellion. On September 15, 1857, Brigham Young declared martial law in the Utah Territory, which meant that military law took precedence over civil law. This declaration was made in response to the perceived threat of the federal government, and it gave Brigham Young broad powers to maintain order and defend the territory against perceived threats.



Under martial law, Brigham Young set up a military government and established a system of military tribunals. The Mormon militia was mobilized, and civilians suspected of being hostile to the Mormon community were arrested and held without trial. The declaration of martial law by Brigham Young increased tensions between the Mormons and the federal government, and ultimately led to the Utah War in 1858. The conflict was resolved peacefully, and Utah was eventually granted statehood in 1896.

17th CENTURY IMPRINT OF A NEW WORLD NUN

226. SALMERÓN, Pedro. Vida de la Vble. Madre Isable de la Encarnacion, Carmelita Descalça, Natural de la Ciudad de los Angeles. Mexico by Francisco Rodriguez Lupercio, 1675. [8], 118 of 123 (lacking 30,31,61,88,89 almost certainly never bound and recorded in an early hand as 'faltan', [1] leaves. 4to. Contemporary vellum binding, showing moderate wear; some worming, some leaves with slight tears or ink stains. Second edition, after the 1640 unobtainable Puebla edition (one of the earliest Puebla imprints). Medina, Mexico 1137; Palau287754; Sabin 75817. VERY RARE.

\$ 2,000.-

Madre Isabel de la Encarnación, the subject of Pedro Salmerón's *Vida de la Vble. Madre Isable de la Encarnacion* (1675), was a Discalced Carmelite nun from Puebla, Mexico, whose life illustrates the unique roles that women could occupy within the religious landscape of colonial New Spain. As a member of the reformist branch of the Carmelite order, known for its emphasis on mysticism, asceticism, and contemplative prayer, Isabel de la Encarnación exemplified the

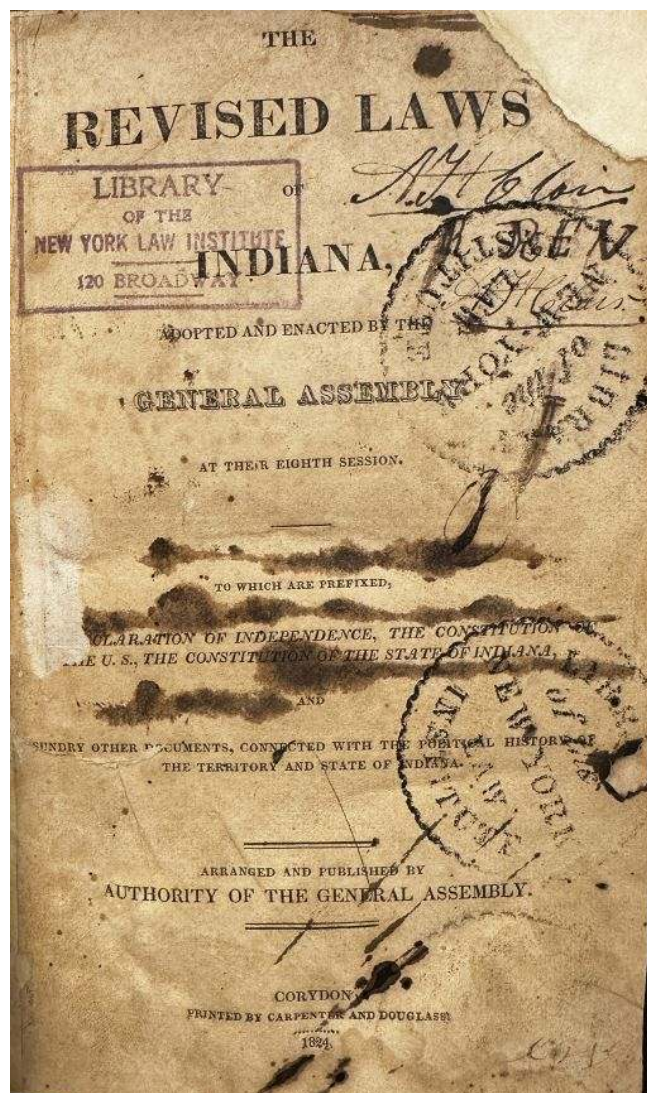
spiritual intensity and devotional fervor that characterized many of her contemporaries. Her biography, a typical hagiographic account, would have been used to promote a specific model of piety, valorizing her as a spiritual exemplar whose life of penance and mysticism offered a powerful template for devotion. This work not only contributes to the broader understanding of religious life in colonial Mexico but also highlights how religious texts centered on female figures could both reflect and shape societal ideals about women's sanctity, spiritual authority, and roles within the Church. Her story is a critical entry point into understanding how women navigated and subtly challenged their social and spiritual constraints through their religious commitments.

" THE BOOK THAT STARTED LINCOLN ON HIS CAREER AS A LAWYER, AND ON WHICH HE BASED MANY OF HIS FUTURE ARGUMENTS ON SLAVERY"

227. [SLAVERY] Revised Laws of Indiana, adopted and enacted by the General Assembly at their eighth session. Corydon, 1824. 8 vo. 438pp. Binding of blue legal buckram VERY RARE. Byrd-Peckham No. 222. Numerous Institutional Stamps and pockets (deaccessioned), minor losses and small burn to title page. Several signature of A.H. Claire (?) in early ink. EXTREMELY RARE. No copy in RBH since 1956

\$ 20,000.-

"There is probably no single item in existence that had a wider effect on Lincoln's character, start in life, career as a lawyer, and his stand on slavery." Ida M. Tarbell, in her Life of Lincoln, says. We know from Dennis Hanks and from Mr. Turnham, and from other associates of Lincoln at the time, that he read the book intently and dismissed its contents intelligently. It contained the ordinance of 1787 for governing the territory, containing that clause on which Lincoln in the future based many an argument on the slavery question: "There shall be neither slavery nor involuntary servitude



in the said territory. . . . When Lincoln finished this book, as he had, probably before he was eighteen, we have reason to believe that he understood the principles on which the nation was founded, how the State of Indiana came into being, and how it was governed. His understanding of the subject was clear and practical, and he applied it in his reading, thinking and discussion." See: Lincoln's copy of the book was sold in 1923 by Anderson Galleries in the Library of the Late William H. Winters, formerly library of the New York Law Institute.

The Revised Indiana Code of 1824 holds a significant place in the complex tapestry of American legal history concerning fugitive slave laws and the broader discourse on state versus federal authority. The Indiana statute, as a precursor to similar legislation in other states, symbolized a growing chasm between northern free states and the slaveholding South. By setting a precedent in challenging the federal fugitive slave laws that protected slaveholders' rights, Indiana's laws represent an early exercise of state rights that contested the reach of federal power.

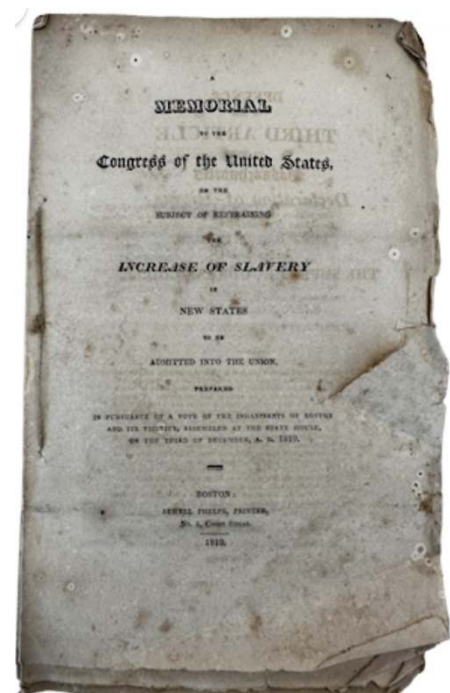
This was a notable assertion of state sovereignty over an issue that the federal government had legislated on, marking a deliberate state-level intervention in a domain hitherto governed by national law. Indiana's stance was indicative of a burgeoning resistance within free states against the institution of slavery and the federal complicity in its perpetuation, as they began to enact laws that created friction with the national legislation aimed at protecting slave owners.

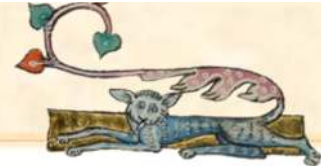
A SEMINAL PIECE IN THE HISTORY OF THE AMERICAN ANTI-SLAVERY MOVEMENT

228. [SLAVERY] (attr.) WEBSTER, DANIEL. A Memorial to the Congress of the United States, on the Subject of Restraining the Increase of Slavery in the New States to be Admitted to the Union. Prepared in pursuance of a vote of the inhabitants of Boston. 1st ed. 8vo. 22 pp. Sewn; untrimmed as issued, some minor stains. No copies in RBH since 2000.

\$ 750.-

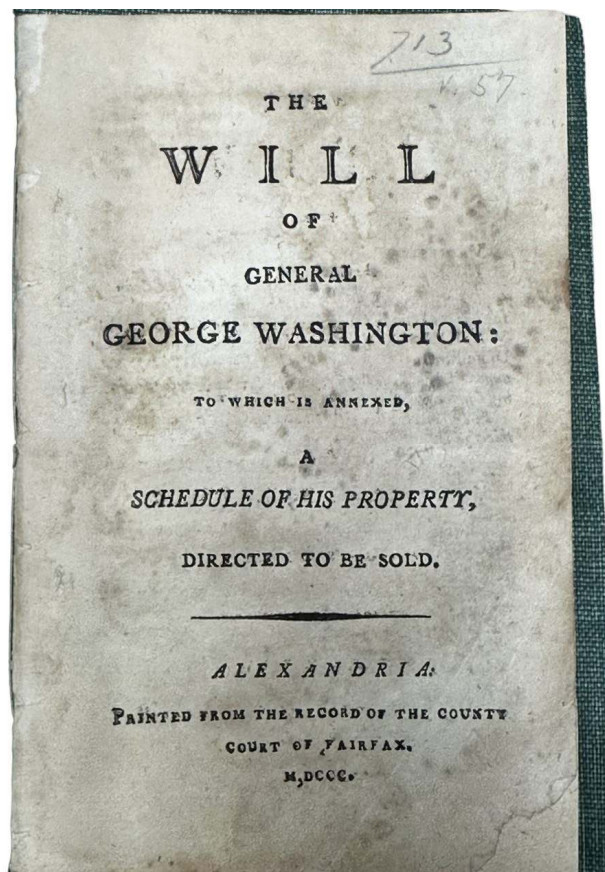
One of the earliest tracts concerned with the states and territories west of the Mississippi River. The tract, notably attributed to Daniel Webster, is a seminal piece in the history of the American anti-slavery movement. Webster, a prominent figure in American politics and a fervent opponent of the expansion of slavery, played a crucial role in articulating the sentiments of the North during the era of the Missouri Compromise of 1820. This document, prepared under the auspices of the inhabitants of Boston, underscores the early and organized resistance against the spread of





slavery. Its significance lies not only in its reflection of the burgeoning anti-slavery sentiment but also in exemplifying the active engagement of influential figures like Webster in shaping legislative debates.

As an early indicator of the profound regional divides and a precursor to the ideological conflicts that culminated in the Civil War, this memorial is a vital artifact in understanding the trajectory of the anti-slavery movements in the early 19th century United States



GEORGE WASHINGTON FREES HIS SLAVES - FIRST PRINTING OF HIS LAST WILL AND TESTAMENT

229. [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

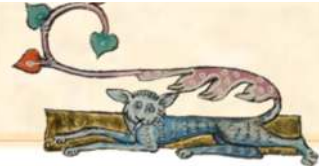
\$ 11,000.-

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

230. 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

231. [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.-

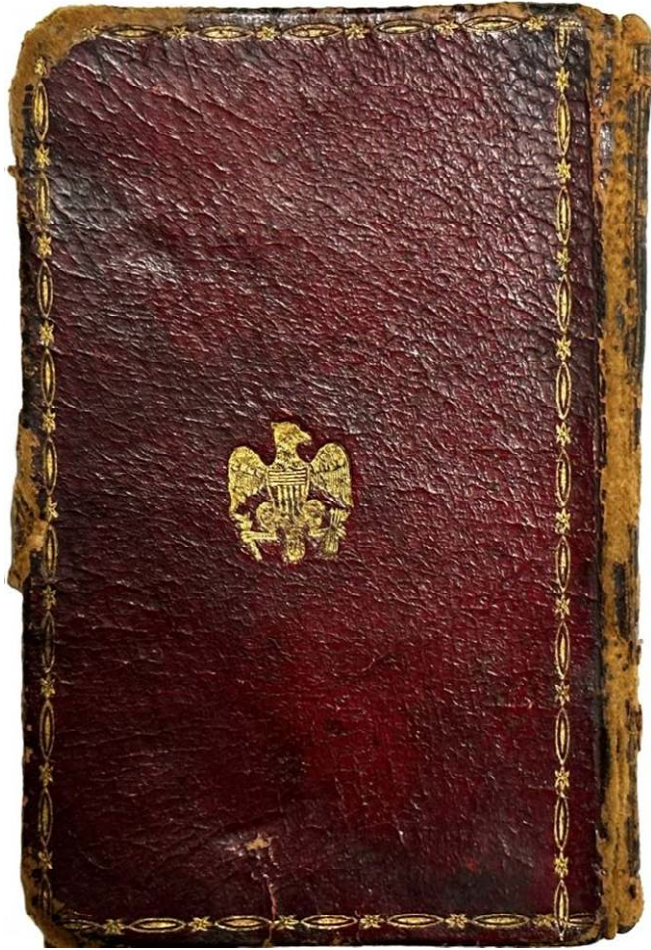
18th CENTURY AMERICAN TRADE SIGN, POSSIBLY FOR A BOOKSELLER

232. 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*

233. 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.

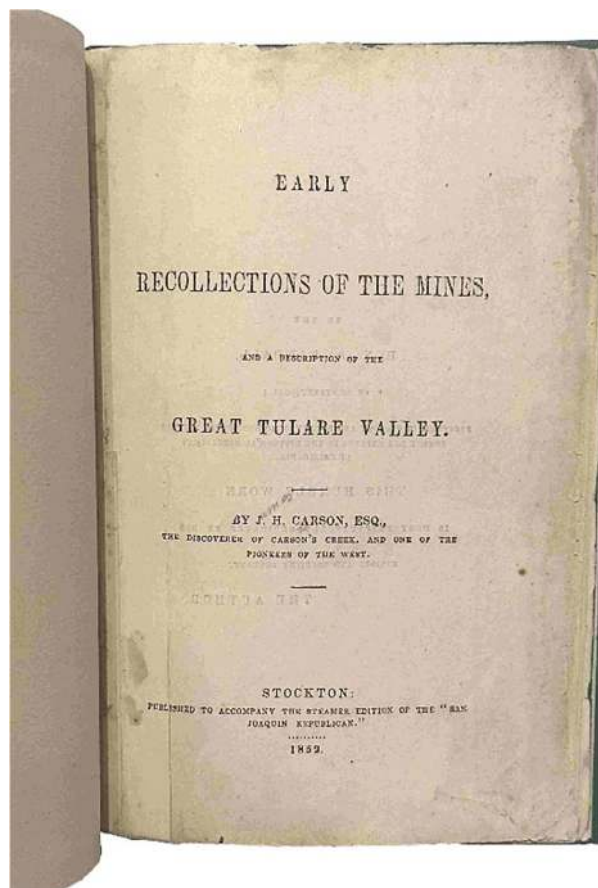
\$ 37,500.-

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.



ONE OF THE RAREST GOLD RUSH BOOKS

234. [WESTERN AMERICANA] CARSON, James H. Early Recollections of the Mines, and a Description of the Great Tulare Valley, 1852. 8vo., 20 x 13 cm., 64 pp + 1 folding facsimile map. ; Note: pp. 25--32 supplied in expert facsimile,. Without front wrapper, rear wrapper restored. The whole bound in attractive full green morocco and gilt. Considered by Wagner to be one of the twenty rarest California books. Cowan (I), p. 43; (II), p. 107. Graff 604. Howes C-183. Sabin 11084. Wagner List of 20 Rarest. Only two copies (including this in 1979 from Howell \$2000) are cited in RBH and only one with a map. Despite being incomplete. it is unlikely another private copy will surface.

\$ 9,000.-

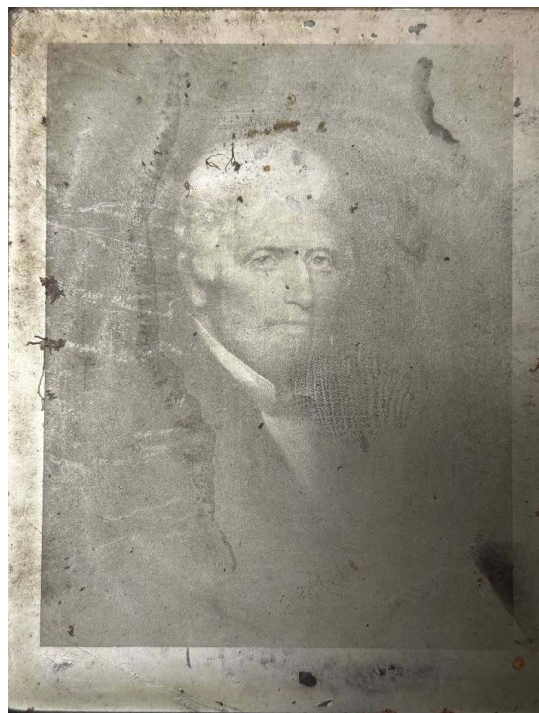
The first book printed in Stockton and one of the most important books of early California and the Gold Rush. There is an account of the discovery of gold including how a party of Mormons brought the discovery of gold to Capt. Sutter, anecdotes of mining life, morals, and gambling, and how within a year of discovery, the honesty and camaraderie of the early miners gave way to pick-pockets, thieves and swindlers. No other period of history witnessed a more rapid transformation, as California was admitted to the union, and "innumerable towns sprung from chaos."

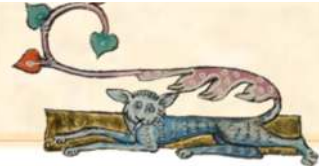
RARE STEEL ENGRAVING PLATE MATRIX OF DANIEL BOONE

235. [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

236. [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.-

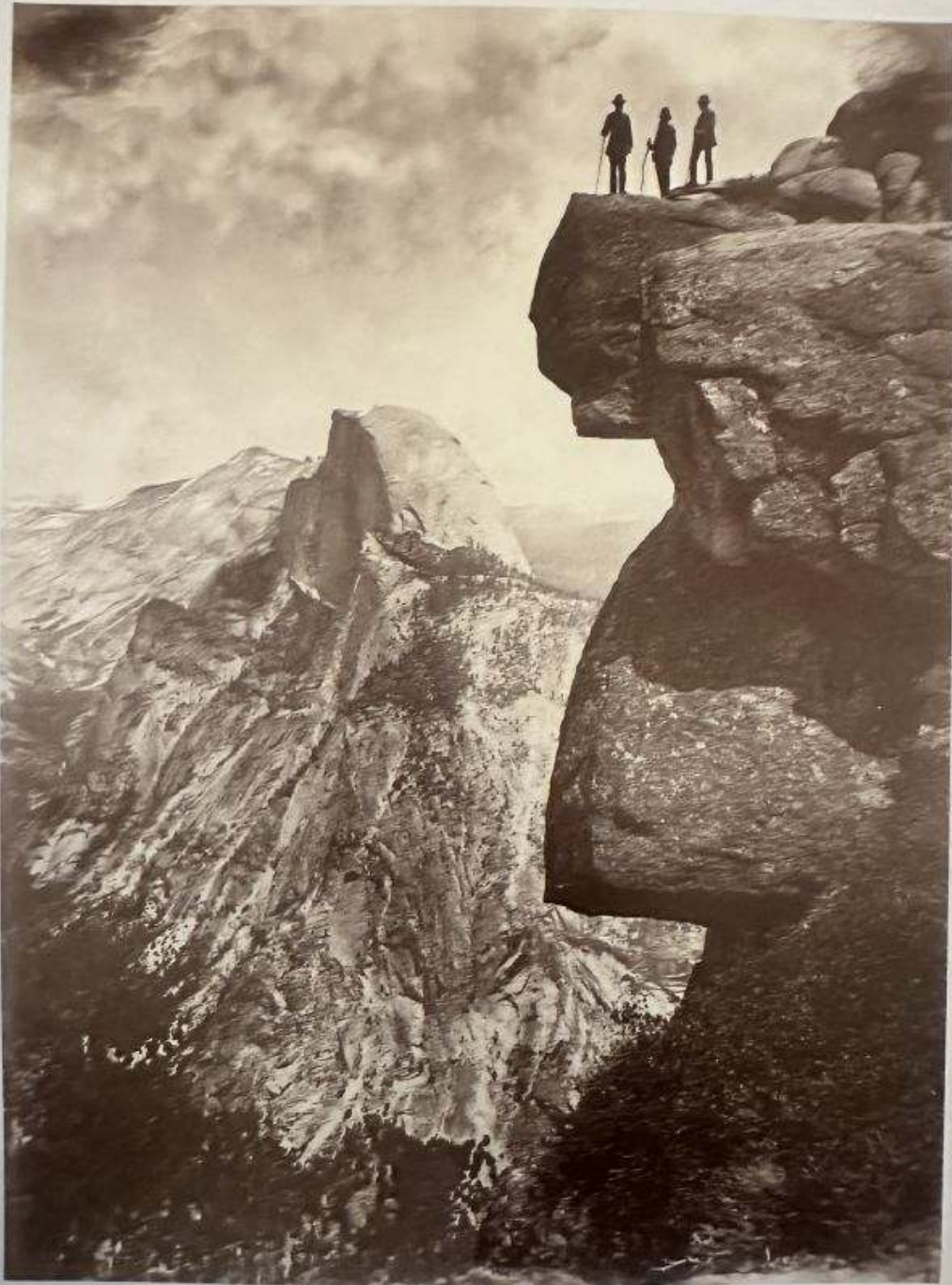
Angela Carranza's trial in the late 17th century was one of the most celebrated trials of a woman in the New World. Spanish accounts of Autos de Fe are scarce, and those printed in Peru, especially concerning women, are of exceptional rarity. The full account of Angela Carranza appears on ff. 1-54.

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

237. YOSEMITE PHOTO ALBUM. Small Folio 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.

\$ 5,000.-



Glacier Point.

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