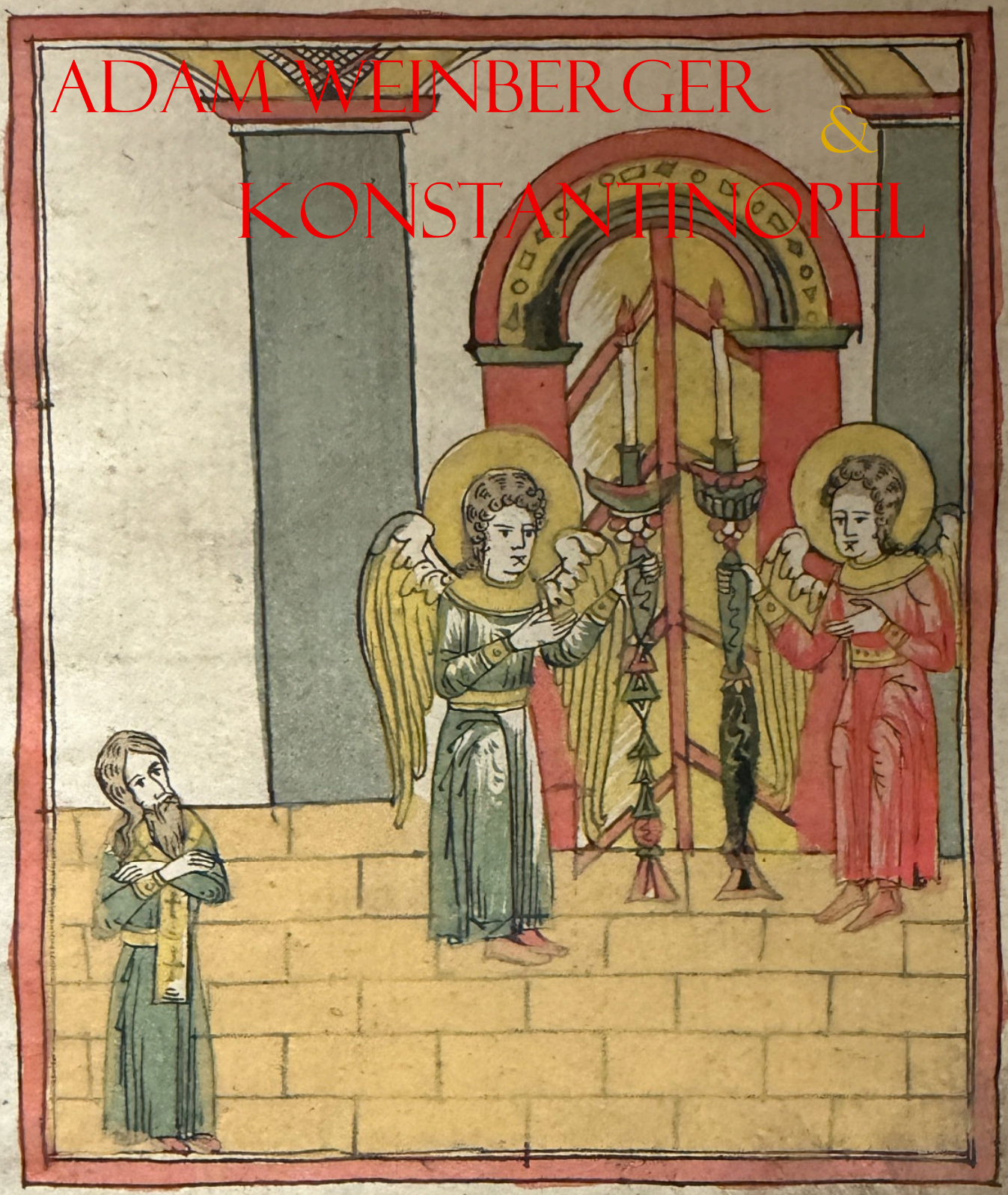
ADAM WEINBERGER & KONSTANTINOPEL



RARE & FINE BOOKS

2026

CAT. NO. 20

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RARE & FINE BOOKS

OCTOBER, 2026

1 MANUSCRIPTS BEFORE 1500

16 MANUSCRIPTS 1500-1600

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60 15TH CENTURY INCUNABULA

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A RARE FRAGMENT OF THE FAMOUS GIANT BIBLES

1. **[BIFOLIUM]** A Fragment from a Giant Bible, Tuscany or Rome, c. 1100. Approx. 12 x 8 inches (31 x 20 cm). Text from Isaiah 40–41. Three sides are very legible; one half of one side has been purposely effaced for re-use. Written in an uncommon transitional script between Caroline Minuscule and Romanesque Minuscule. The bifolium was later repurposed, likely in the 15th century, as an account book in Italy, with one dated note referencing the year 1491. Annotations from the 15th or 16th century, including signatures, appear in the margins.

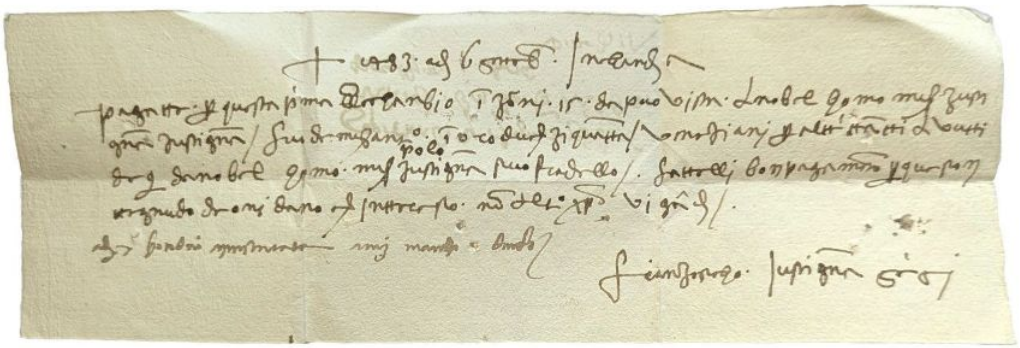
$ 3,500.-

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

YOUR FLEXIBLE FRIEND

2. **[BILL OF EXCHANGE]** (Lettera di cambio). 1483. written in Italian mercantesca hand. Old folds from original transmission. Oblong (200 x 70 mm)

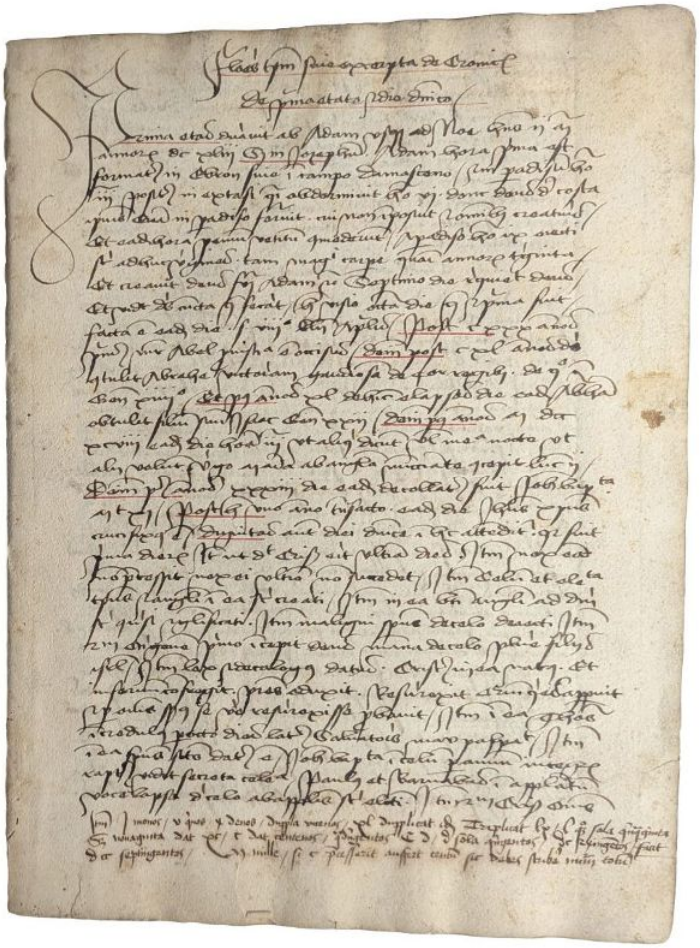
$ 2,500.-



An Italian bill of exchange, the financial instrument that made long-distance trade possible across medieval and Renaissance Europe. The document follows the standard formula perfected over more than a century of daily use by the Italian banking houses: the drawer instructs a correspondent to pay a named party upon presentation of the funds.

The bill of exchange allowed a merchant to deposit funds with a banker in one city, who would write a few lines instructing his correspondent in another city to pay the merchant's supplier in local currency. The money never moved; only the paper did. This simple mechanism; backed by double-entry bookkeeping and dense networks of trusted correspondents maintained by houses like the Medici, the Bardi, and the Borromei across western Europe, eliminated the need to transport gold over bandit-infested roads and Alpine passes, and is the direct ancestor of the modern wire transfer.

Surviving fifteenth-century bills of exchange are seldom seen on the market. Once honored, they had no further purpose and were typically discarded. See: Bolton, J. L. and Guidi-Bruscoli: "*Your flexible friend": the bill of exchange in theory and practice in the fifteenth century',* The Economic History Review, 74, no. 4 (2021), pp. 873–891. DOI: 10.1111/ehr.13070.



A MEDIEVAL WORLD CHRONICLE

3. **FLORES TEMPORUM**, sive excerpta de Cronicis. Latin manuscript on paper. Germany, (15th century — to be settled by watermark]. Oblong folio (280 × 300 mm), 30 leaves, sewn, lacking its binding, preserved in a modern cover.

$ 12,500.-

Compiled around 1290 by a Swabian Franciscan and transmitted under the names Hermannus Minorita and Hermann Gigas, the Flores temporum was the medieval equivalent of a pocket history of the world. Its anonymous compiler reduced sacred and secular history — from Creation and the early Church to emperors, popes, wars and disasters — into a rapid succession of memorable notices. Compact, useful and endlessly extendable, it became one of the most widely copied chronicles of the German-speaking Middle Ages.

This is an abbreviated redaction of the Flores temporum — so titled by its own scribe: "Flores temporum sive excerpta de Cronicis." Without the compiler's prologue found in fuller copies, the text runs from the six ages of the world to the year 1349/50. No complete modern critical edition exists of the chronicle or of its abbreviations (Holder-Egger's MGH text of 1879 is partial; the 1349-recension was last printed by Meuschen in 1743); 142 complete manuscripts and some 30 excerpt copies are recorded (Mierau, Sander-Berke and Studt, 1996).

Incipit (fol. 1r, after the title rubric and the heading De prima etate): "Prima etas duravit ab Adam usque ad Noe." — whether the prologue was omitted by the redaction or lost is undetermined pending collation of the first quire.

Explicit (final leaf): the continuation breaks off after the events of 1348–49 — the murder of the king of Apulia [Andrew of Hungary], the queen's flight with her

There are abbreviations of this text that mention emperors only, omitting the popes entirely and beginning with Julius Caesar. Our text, although abridged, encompasses the whole chronicle: the Creation, the six ages, the monstrous races, the full alternating papal-imperial stream, with the chain of papal decreta from the Liber pontificalis tradition preserved — abridged in wording but not in scope.

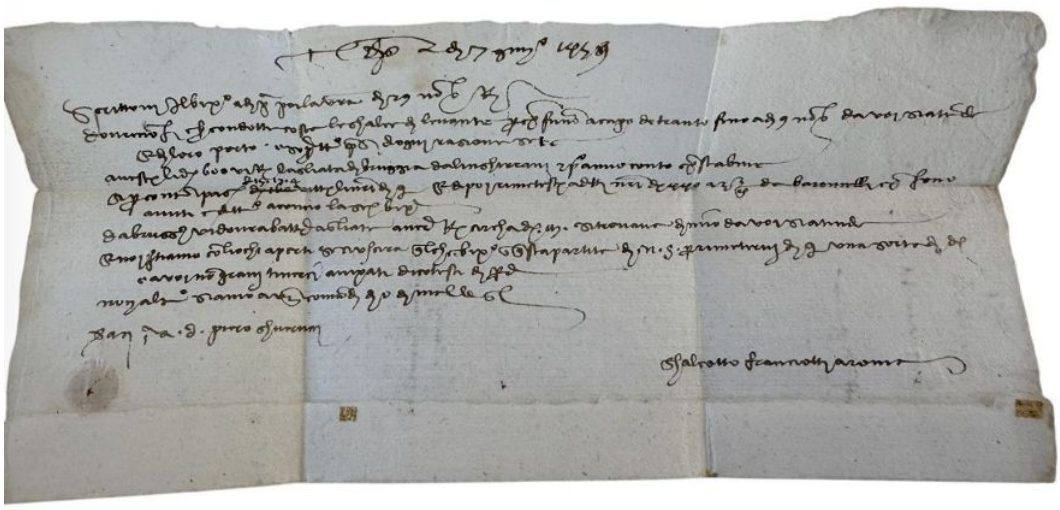
What makes this text particularly exciting is the 1349-continuation. First it tells how the locusts came out of Hungary into "fines nostros" — our lands, says the continuator — eating their way through crops, vines and trees. Then came the Black Death, of which our writer gives a vivid account: "In the cities scarcely any part survived; and the sick did not lie long, most of them gone by the second day, or the third at most... Some held that this pestilence arose from a corruption of the air. But others said that certain men, wishing to destroy Christendom, had poisoned the springs and the wells." These are the notorious accusations of 1348–49 against the Jewish communities, which across the German lands ended in massacre; the continuator records that many of the accused, put to torture, confessed ("tormentati confessi sunt") — and then, remarkably, adds his own doubt: people died just the same where nothing had been poisoned. There is a clear account of the Flagellant processions of 1349, as a direct response to the plague: "In the same year, many, noble and common, throughout Germany went about the lands scourging themselves to the shedding of blood, chanting their songs" — "but of these things," he writes, "I dare judge nothing rashly." And everywhere through Germany, in the fear of death, people married in great numbers and had themselves baptized anew — "quod non multum probo," he adds: which I do not much approve.

At the end of The Name of the Rose, the aged Adso closes his manuscript: "I leave this manuscript, I do not know for whom; I no longer know what it is about." Our chronicler stands at a similar edge, six centuries earlier and in earnest. He has carried the history of the world from Adam to his own window — the locusts in our lands, the plague, the tortured confessions he quietly doubts, the penitents scourging themselves through Germany, of whom he "dares judge nothing rashly," the panic piety he does "not much approve." Then, having reached the burning present, he sets down the word Explicit: not because the story is finished, but because he has caught up with it.

A DOCUMENT OF RENAISSANCE MERCHANT BANKING

4. **FRANCIOTTI, Galeotto.** A Florentine Banking Letter from the Age of the Levant Galleys — Rome, Bruges & Silk Finance, 1459.

$ 2,250.-



Autograph commercial letter signed by Galeotto Franciotti, a Lucchese merchant resident in Rome, addressed to the Florentine bankers Giovanni and Agnolo Baldesi, dated 7 January 1459, with contemporary verso docket recording receipt and reply. A compact yet content-rich document of Renaissance merchant banking, referencing the expected arrival of the ghalee di Levante, requests for current silk prices, and substantial remittances moving through the Florentine–Bruges financial axis.

Franciotti confirms 600 ducats transmitted via the Alliata in Bruges, discusses a 440-ducat exchange settlement at a rate of 3¾ through the Baroncelli network, and anticipates a further remittance of approximately 1,000 ducats from Bruges. *"We keep our eyes open,"* he writes, offering to remit additional funds should galley departures require liquidity. A vivid survival of mid-Quattrocento financial practice linking Rome, Florence, Bruges, and the eastern Mediterranean — silver, silk, ships, and exchange rates recorded in the working hand of a Renaissance merchant.
Full transcription available upon request

A COMPILATION OF (RARE) ANTI-JEWISH TEXTS

5. **ISIDORE OF SEVILLE, JULIAN OF TOLEDO,** et al. Compilation of patristic texts, in Latin, manuscript on paper [Germany, 15th century]. 200 x 138mm. S. Julianus Toletanus: Liber de comprobatione sexti aetatis (ff. 1–37v) — S. Isidorus Hispalensis, De fide catholica, (ff. 38–80v), (Unknown author), Liber de praedestinatione: Quidam de praedestinatione et divina gratia (ff. 80v–98), S. Isidorus Hispalensis: Proemia with Allegoria (ff. 98–117v). Some edges frayed, some foxing and staining, some worm-holing, outer margins of final three leaves repaired. Bound in 20th-century brown cloth with Howard Goodhart's gold crane stamped on cover. One manuscript in this volume exists in three copies only, one is possibly unpublished.

$ 17,500.-



PROVENANCE: (1) John Cresswell Brigham (d.1936), his sale at Sotheby's, 18 November 1935, lot 618, to 'Marks', according to RBH, i.e. Marks & Co. of 84 Charing Cross Rd.: catalogue clipping pasted in on inside upper cover. (2) Howard Lehman Goodhart (1884-1951), stockbroker and bibliophile: his leather book label on inside upper cover. By descent to his daughter: (3) Phyllis Goodhart Gordan (1913-1994): her leather book label on inside upper cover, MS 112. On deposit at Bryn Mawr, BMC 59. Faye & Bond Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada, 1962, p.404, no 112.

1. The volume opens with Julian of Toledo's De comprobatione aetatis sextae, composed at the request of the Visigothic king Erwig around 686. Incipit: 'Accedam ad te domine in humilitate spiritus' (see Migne, Patrologia Latina, 96, 537-586)

He encouraged the Visigothic kings in Hispania to deal harshly with the Jews. Its aim was apologetic: to counter Jewish arguments denying the messianic status of Jesus, but above all to prevent baptized Jews from relapsing into Jewish belief and practice. According to Julian, the Jewish rejection of Jesus is based on the idea that we are not yet in the sixth age and thus Jesus could not have been the Messiah: Julian argues that we are already in the sixth age, that the Messiah (i.e. Jesus) was born some time ago and is due to return. He is fiercely anti-Jewish in tone and that perhaps reflects the zeal of a person who was born from a lineage of Jewish converts.

The consensus across academic references is a small handful (most likely 3–6 complete or substantial witnesses, plus possible fragments or extracts in florilegia/compilations). No copies in the digital scriptorium. According to the standard work of J. N. Hillgarth (ed.), Iulianus Toletanus: Opera I, Corpus Christianorum Series Latina 115, Turnhout: Brepols, 1976. Manuscripts of the work are exceedingly rare, only three copies'survive. And while Hillgarth might be older, also mirablis.net lists only three copies.

2. Isidore, De fide catholica contra Iudaeos, written 614–615, the text proper beginning: 'Iudei nefaria incredulitate' (Migne, 83, 449-538). This work establishes the truth of the Christian religion from the prophecies of the Old Testament with particular reference to the Jewish question in Spain.

The Old Testament contains prophecies. Those prophecies describe, in advance, specific events and conditions: a virgin birth, a king entering Jerusalem on a donkey, a figure who suffers and dies, a new covenant that supersedes the old, the spread of worship beyond Israel to all nations. Isidore goes through these prophecies one by one, book by book, and argues that each one maps precisely onto the life, death, and resurrection of Jesus and onto subsequent Christian history.

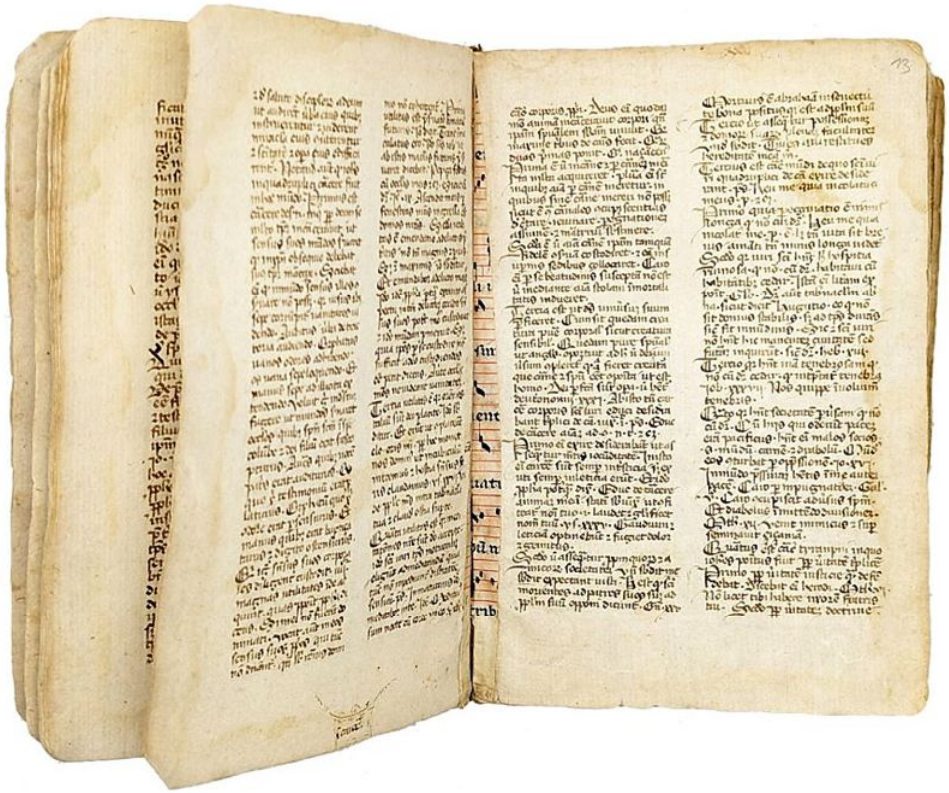
The force of the argument is that the Jews themselves accept the authority of these texts. They are not being asked to accept a foreign scripture — they are being shown that their own scripture, read correctly, announces Christianity. The Jewish position, in Isidore's account, is that these prophecies refer to something still to come. Isidore's counter is that the conditions described have already been met: the Temple has been destroyed, the priesthood has ceased, the Gentiles have converted in their millions. If those are the signs, the signs have arrived.

The "Jewish question in Spain" sharpens this because the Visigothic kingdom had a substantial Jewish population that was resistant to conversion and, in the view of the ecclesiastical authorities, actively unsettling Christian confidence by raising precisely these scriptural objections. So the text is doing double work: refuting Jewish interpretation and, as with the Julian, fortifying Christians against doubt. 56 surviving manuscript copies but only one in the US, in the Chicago Newberry Library.

3. The Liber de praedestinatione is possibly an unknown text. Quidam de praedestinatione et divina gratia disputante asserare visi sunt. We searched for multiple resources without success. Migne's Patrologia Latina, the standard repository for Hieronymian spuria, the Patrologia Latina volume 45, containing anonymous predestination texts in the Augustine appendix, Schoenemann's Bibliotheca historico-literaria patrum latinorum volume 2, page 44, the Mirabile database (SISMEL, Florence), Lambert's Bibliotheca Hieronymiana Manuscripta, the Clavis Patrum Latinorum, and the Corpus Corporum of the University of Zurich were all searched; none returned the incipit. General internet searches likewise produced no results. The question of how a predestination text fits within a predominantly anti-Jewish compilation deserves further investigation.

4. The Prooemia 'Plenitudo novi et veteris testamenti', (Migne, 83, 155-180). A guide to the Bible's contents. For each of the forty books of the Old and New Testament, Isidore provides a short entry saying: this book is called X because the word means Y; it was written by Z at such a time; it covers these matters; it is accepted as canonical by Jews, or by Christians, or by both. The entries are short, a paragraph or so each, not extended commentary. So still handy if one wants to combat the Jewish. A common text.

5. The Allegoriae quaedam Sacrae Scripturae. Incipit 'Adam figuram gestavit Christi' (Migne, 83, 97-127).A systematic dictionary of biblical typology. It opens with Adam as a figure of Christ — Adam figuram gestavit Christi — and proceeds through the major figures of the Old and New Testament, identifying for each the allegorical or typological meaning they carry. Adam prefigures Christ, Noah prefigures the Church, Abraham prefigures the faith of the Gentiles, and so on through the patriarchs, prophets, kings, and into the New Testament. One can see, how it's fits in the manuscript. If the Old Testament prefigures the New Testament, one could argue that Christianity was already in the making.



A PREACHING MANUAL FROM THE EARLY 14TH CENTURY.

6. **[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- Papia, 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 were among the most intellectually active of the mendicant orders in the fourteenth and fifteenth centuries, and their contribution to the theological ferment that produced the Reformation was substantial. Martin Luther was himself an Augustinian Hermit, as well as a university teacher and preacher. The sermon anthology compiled at the Augustinian house in Pavia thus belongs to a tradition of considerable theological consequence.

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

Further information upon request

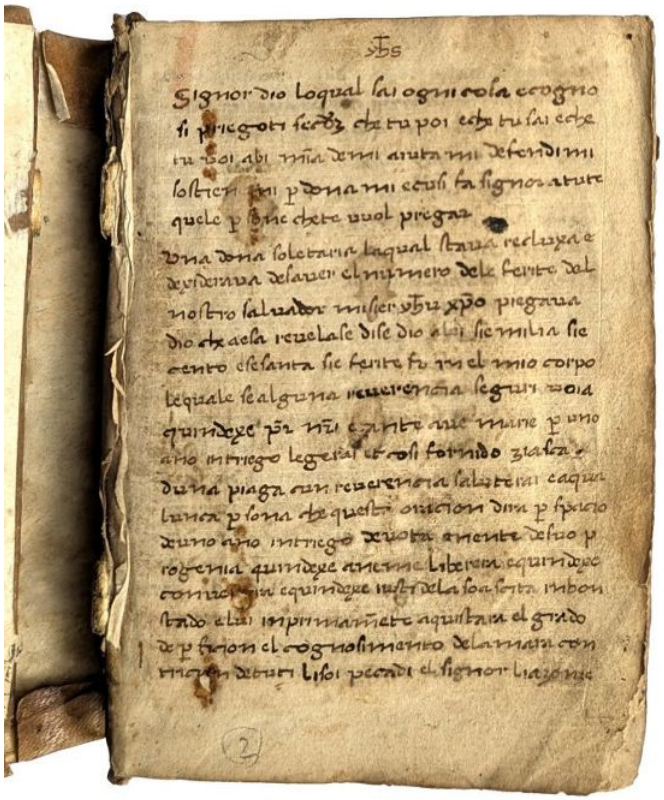
MEDIEVAL FRENCH NOTARIAL ACT



7. **[NOTARIAL ACT]** Manuscript on Vellum. (26 x 14 cm) A notarial act in French, January 1465. (26 Brittany (?). 1 The text is heavily abbreviated.

$ 400.-

This document is likely a formal acknowledgment of a debt, specifically confirming that someone owes an ongoing, regular payment for a share of a property.



"SALVA ME PECCATRICE": THE PRAYERBOOK OF A COMMUNITY OF VENETIAN FRANCISCAN NUNS

8. **[NUNS]** An vernacular prayerbook made for and used by Franciscan women in the Veneto. One of them named in the text, written in four hands in Veneto dialect and Latin. C. 1462. (14.1 x 9.8 cm). First leaf missing, back cover renewed. 71 leaves.

$ 22,500.-

A dateable female Franciscan prayer book in the vernacular of the Veneto, bilingual with Latin and rooted in the spoken language of the lagoon. Further research would possibly her identify her community. This is a prayerbook that follows no standard model. It's a personalized devotional compilation, its texts selected, grammatically feminized for its owners (me miseram... indigna, even within fixed Latin prayers), preserving an almost complete cross-section of late medieval piety as practiced by women.

The book documents her world with unusual precision. She prays explicitly for her network of "friends, relatives, well-wishers, and benefactors". The rubric to the votive Masses prescribes chi fa dire le mese (whoever has the Masses said) meaning she commissioned priests, presumably from the alms she gathered, to perform the liturgy. She calls herself ancilla tapina (wretched handmaid) and povera ancila ch'è fragele e debele (a poor handmaid, fragile and

weak) Her reliance on temporal and spiritual alms places her in constant exchange with the laity, who brought coins and food to her door and received her prayers in return.

The manuscript opens with the Fifteen Oes of St Bridget, the great Passion cycle of fifteen prayers that walk the reader hour by hour through the physical ordeal of the Crucifixion. From the language it is clear the cycle was written for a woman: Jesu Christe, ut custodias me famulam tuam: "Jesus Christ, that you may guard me, your handmaid." In our copy the wound-count is no less than 6,666 ("sie milia siecento e sesanta sie"). The cycle ends with the apocryphal promises which guaranteed the practitioner's deliverance from Purgatory. Vernacular Veneto witnesses of the Quindici Orazioni are more scare then Latin.

A bit later on in the text it becomes clear who the handmaid is, *"Grant, we beseech you, almighty God, who deigned to bring salvation to this your handmaid LAURA MONICHA, through your mercy and the intercession of the blessed Mary ever virgin and the blessed John the apostle and evangelist: save me, a sinner, and have mercy on me."*

After these prayers a new chapter opens with a communion prayer that puts the doctrine of transubstantiation into Veneto dialect. The first-person form is nearly alwats feminine (degna, obligada e tegnuda).

Then the book goes to sea. A blessing of ships and galleys (naves et galeas) with the typology of Noah's ark and Peter walking on the water, followed by the Tobias travel blessing for those in peril on the deep. These are the blessings a Veneto community would want when fathers, brothers, or patrons sailed for distant ports. The pairing is the giveaway: naves et galeas, round ships and galleys, is the language of the Venetian merchant marine itself.

The text the Ordo commendationis animae is radically readapted. Instead of preparing a soul for death, it prays for the protection of living men at sea. The syntax is feminine (me indignam) as she prays for her male relatives and friends (patre, fratribus meis...), shielding her menfolk from real-world perils: capture, chains, snares, darts, arms, and arrows; poisonings; pestilential food and drink; fire and water; and sudden death.

The invocation of St Nicholas encapsulates the manuscript's sociology once more. As the protector of women's honor (famed for providing the dowries that saved the three maidens) he is the ideal patron for a monaca like Sister Laura. The departing crews prayed at San Nicolò di Lido, the votive church at the harbor mouth where Venice claimed to hold his relics in defiance of Bari. Then her prayer turns to Mary for *"tute quelle persone che me priega che io li recomanda in le mie oration",* for all those who ask her to remember them in her prayers. In short Laura was an intercessor by vocation, praying on commission for family, benefactors, and seafarers.

Then Laura (or another of the sisters, for a Lena appears here too) runs through the roll-call of her order's saints: Francis, Louis of Toulouse, Anthony of Padua, Conrad of Piacenza, Clare, Elizabeth of Hungary. And then, the giveaway: "e tuti queli del nostro ordene" — and all those of our order. Note the possessive. Elizabeth and Conrad are the house-saints of the Franciscan Third Order (no one else's). Elsewhere she calls her circle "i miei pari de penitencia," my companions in penance: the Third Order's own name for its own people. This manuscript belongs to a house of Franciscan tertiaries. While the Poor Clares were walled up, these nuns lived under vows, in a community, with the door ajar, still bound by blood to their family, their benefactors, their city. And so they pray , not for escape from the world, but for its survival: for kinsmen, for the fleets, for Venice herself.

By simply keeping the text close, a person shielded his entire household, relatives, and financial supporters from disasters. It protected against lightning strikes, severe skin infections, and bubonic plague sores. carbuncles, and giandusse. The quintessential Veneto word for plague buboes by the way. Paired with other protective texts the section forms a complete textual amulet: its power promised to "whoever reads or whoever carries it." (legerit quisve portaverit).

Then comes a prayer falsely attributed to Thomas Aquinas, promising on the authority of "Pope Saint Boniface" a hundred years of pardon to whoever says or devoutly hears it. But woven into its invocations lies a literary treasure*: filya de tuo filyo, humile et alta più che creatura, termine fixo de eterno consilio.* These lines have no Latin original. They are taken from Dante's St Bernard's address to the Virgin from the last canto of the Paradiso ("Vergine madre, figlia del tuo figlio, umile e alta più che creatura, termine fisso d'etterno consiglio"), slipped into the prayer not as a quotation but as raw devotion. By 1462 Italy's greatest poetry had bled so deeply into the devotional bloodstream that a nun named Laura could recite Dante's prayer to the Virgin without ever knowing it was Dante.

The next prayer is genuine Aquinas: concede mihi, misericors Deus, in Veneto dress with feminine forms. Book I closes with the O intemerata ("o doe geme de ciel et de terra"), likewise in dialect.



Book II is sheer John the Baptist devotion: once again conventional at first glance, but on closer inspection O Batista glorioxo, puro e neto e precioxo, anima zente amoroxo, we see that the prose text is converted into poetry. The recurring rhymes give it away. It is a lauda of the kind sung by the confraternities end naturally in Veneto dialect. Then Laura prays to St Lawrence. The choice is onomastic: Laura and Laurentius share the laurel and by the inexplicable logic of medieval name-devotion Lorenzo was her saint.

Then follows another indulgence prayer: thirty days on bare knees in exchange for pardon and a guaranteed deathbed vision of the Virgin, attributed this time to Pope John XXII who was a favorite "author" of such grants in late medieval devotion. Laura begs relief from anxiety, sickness, poverty, and daily care. (ansietà, infermità, povertà, and solicitudine) This is the gritty, lived vocabulary of a poor religious woman. Aristocratic nuns in endowed choir convents did not need to pray against poverty, they were not in the grip of the anxiety of survival; Laura was.

A new chapter, with red floral rubrics, opens with a psalm to be said with an Ave Maria after every verse, kneeling before the image of the Virgin, begun Sunday morning and completed the following Saturday, always before a lighted candle, with the wonderful clause (complire sença favelare a altri) to be finished without speaking to anyone. Do it, and "you will be heard without fail and receive from God the gift you ask." It may even be undertaken for another: algun amico spiritual, ho altra persona devota che ti te recomandi.

A second hand takes over here who builds a whole devotional cycle on Psalm 117: each Latin verse is recited in turn, followed by an Ave Maria and a personal prayer to the Virgin in dialect, the sequence works through the traditional Joys of Mary. The sea returns here too: the Virgin is invoked not just as Star of the Sea but as porto de li marinari, "the harbor of the sailors"

Towards the end of the book, the prayers become intimate again

"I entrust to you all my friends, relatives, well-wishers, and all my benefactors; I entrust to you those who have given, and continue to give me, any temporal or spiritual alms. Fill them, Lady, with your grace in this present life, and be their defender always. And I commend to you, sweet Lady, the souls of my father and my mother, that beyond our merits you might draw them out of the pains of purgatory and lead them to the glory of eternal life."

Following the intimacy of the Psalm 117 cycle, the register shifts to a practical vernacular rubric detailing a votive-Mass cycle against tribulation. The exact instructions require the supplicant to commission several Masses: covering the Ascension, Assumption, Epiphany, and the Wedding at Cana, the last chosen for the plain logic that Jesus performed his miracle at his mother's request. Those who have them said (chi fa dire le mese) begin on a Sunday or Thursday, remain kneeling through each service, and recite seven Paters, seven Aves, and the Magnificat seven times while asking solely for a "licit grace" (la gratia licita)

The manuscript then switches to Latin. A long red rubric introduces a Parce michi litany repeated again and again through the mysteries of Christ's life: "spare me, by your holy Annunciation... by your holy Passion... by your most loving death." The text claims that the prayer was "taught by the authority of the Holy Spirit" itself, and whoever says it kneeling or prostrating, for himself or for a friend, gains more than saying "a hundred psalters and more.

Toward the end, a rubric in red:

"To Pope St Gregory, celebrating Mass, Christ appeared in the figure of his Passion; moved by devotion, he granted to all who say the aforesaid prayers kneeling, with five Paters and as many Aves, confessed and contrite, fourteen thousand years of indulgence; and many other popes have added to them, so that in sum they come to some twenty thousand years and twenty-three days; which, at the petition of Fra Anzolo of Bolsena, Friar Minor, Pope Pius II confirmed in 1462. And the unlettered should say, before the Pietà, fifteen Paters and as many Aves."

The date 1462 anchors the manuscript, it its earliest possible year of writing, and since no later pope appears anywhere in the book, very likely close to its actual one.

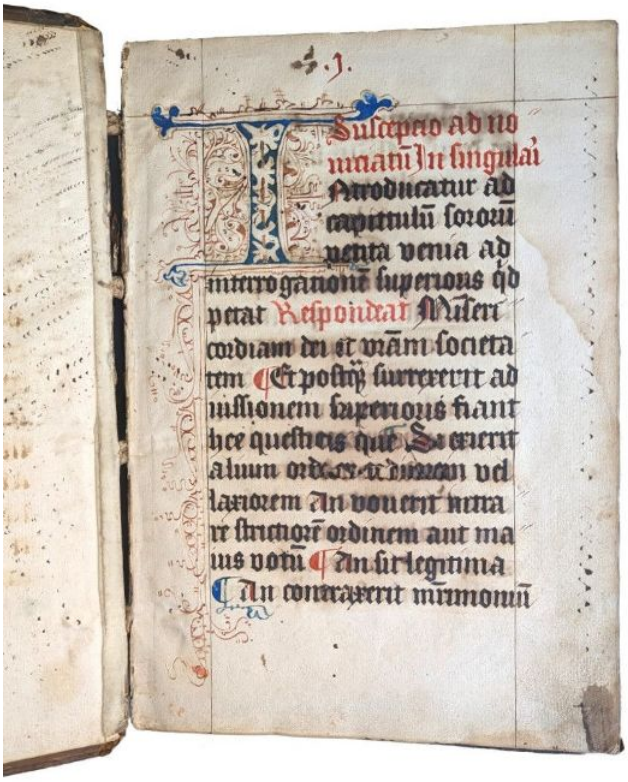
And then the book changes register again, delightfully: a sung Assumption poem, laid out as verse with the rhymes bracketed line by line. Then a prayer to St Sebastian against all evils but especially as a remedy against the pestilence of epidemic" (et cõtra pestẽ epidimie remediũ) In the late Middle Ages Sebastian was the plague saint, and plague visited the lagoon again and again.

The final leaves carry the legend of the Seven Sorrows of the Virgin with its seven promises, deliverance from prison within four days, Mary's presence at the deathbed among them added in a later, informal hand. And on the very last leaf, another user has written out from memory the Ave sanctissima Maria ("Ave sanctissima Maria, mater Dei, regina celi, porta paradisi, domina mundi..."). The Ave sanctissima was the prayer promoted under Sixtus IV (1471–84), the Franciscan pope, who attached a famous indulgence to it. The text spread across Europe from the mid-1470s. Its presence here gives the book a second fixed point in time. The original corpus was written after 1462, the date of the Pius II rubric; this addition shows the book still in use, and still being added to, a decade or more later — and, fittingly, the last prayer entered in it is once again a Franciscan one.

Literature: Elena Khalaf, *La chiesa scomparsa di Santa Chiara a Venezia: le vicende architettoniche, il polittico di Paolo Veneziano, la comunità religiosa e i suoi benefattori nel Medioevo* (Padua, 2024).

Silvia Carraro, *La laguna delle donne: il monachesimo femminile a Venezia tra IX e XIV secolo* (Pisa, 2015).

A NUNS' CONVENT IN MEDIEVAL COLOGNE



9. **[NUNS] [MACCABEES' CONVENT]** Liturgical rites for the admission and profession of Benedictine nuns, with an abbatial benedictional for vestments, church furnishings, relics and holy images. Cologne (almost certainly for the nuns of the Machabäerkloster), c. 1480–1520. Folio, 27 × 18.5 cm. Latin manuscript on paper, with chants on four-line staves throughout. Three books in one volume: XXXI numbered + 2 blank leaves; XXVI numbered + 1 unnumbered + 1 blank; 19 unnumbered leaves — 80 leaves in all, 16–18 lines per page. Sixteenth-century German blind-tooled calf over wooden boards, the pastedowns show binder's waste from a fifteenth-century Cologne breviary of the Three Kings. On the front flyleaf, a sixteenth-century addition, a clothing rite for a novice.

$ 22,500.-

The text is written in red and black, numerous Lombardic initials and paragraph marks in red and blue, and two large five-line initials in blue with elaborate floral penwork. Predominantly textual, but with musical notation on four-line staves in the sung portions.

CONDITION: Approximately 30 leaves exhibit varying degrees of iron gall ink corrosion affecting a few lines of text. The degradation is localized, resulting in occasional minor tears, and would readily respond to straightforward, non-invasive conservation mends.

Book I: summary The rite opens in the chapter house, where the candidate kneels before the community and is asked what she seeks. Her answer is the traditional petition of the cloister: "the mercy of God and your fellowship." Then the questions come: whether she has left another order, whether she is bound by marriage or debt, whether she conceals an incurable illness, whether she is of free condition and lawful age, etc. The ceremony then moves into the church. At the Offertory of the Mass, the novice passes behind the altar carrying a burning candle, which she presents to the abbot before kissing his hand. When she lies prostrate, the convent sings Veni Sancte Spiritus. The petitions that follow ask God to protect the woman seeking the monastic habit, grant her perseverance, and make her a faithful keeper of her vows. The candle she carries from the Offertory onward is the lamp of the wise virgins of the Gospel, who kept their lamps burning while they waited for the bridegroom. The choir sings the antiphon that refers to them, and the closing prayer asks that she may enter the royal door, lamp alight, in their company.

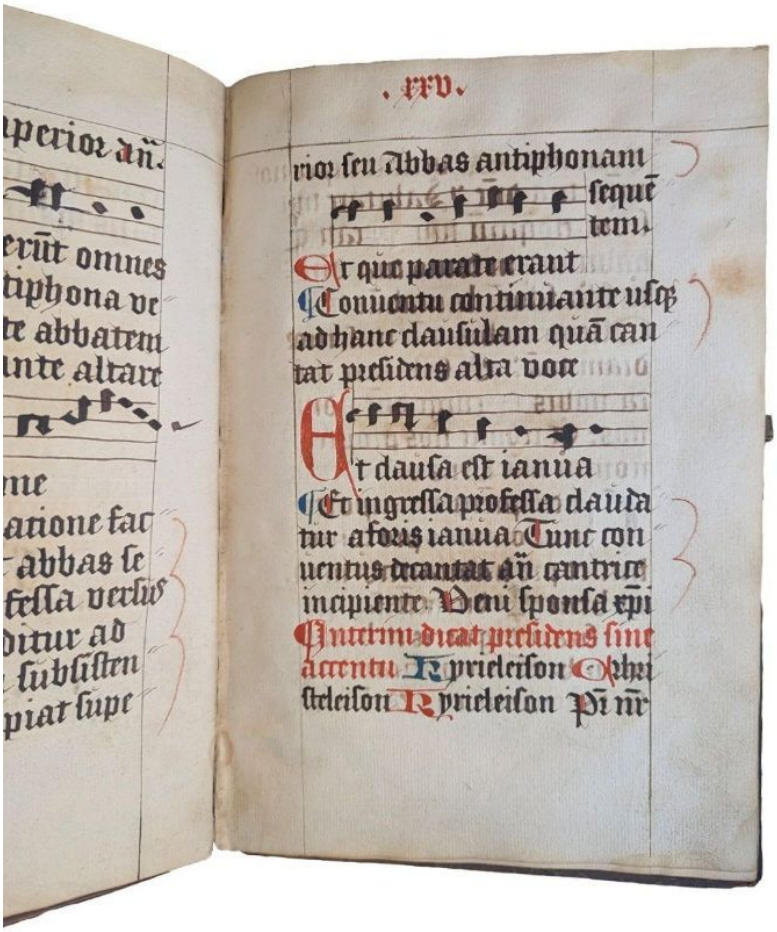
Book II: summary This time the candidates are brought together into the convents chapter house, where the abbot questions them collectively. Each candidate, however, answers for herself. Then the severity of life in the convent is laid out. The novices are told that they must walk in humility and obedience, surrendering their will even in the smallest things: in what they eat and drink, and in when they go to bed. The abbot warns the novices that temptations will come, that obedience will be difficult, and that the life they choose will often run against their own wishes. The moment they answer Volo ("I will"), the rite continues.

The new garments are blessed and incensed. One by one they lay off their old clothing and are dressed in the new. Each novice approaches the abbot in turn and makes the customary gesture of submission, placing her joined hands

in his. He then pronounces the words of admission: *"By the authority of God and of the Order, we confer upon you our fraternity, if and insofar as you persevere with us."*

Before the community, each novice reads out aloud her vows, promising to remain in the convent, to reform her ways, and to obey according to the Rule of Saint Benedict. The charter of profession has already been written out for her: she confirms it with a cross drawn in ink and lays it upon the altar.

The newly veiled themselves intone the great responsory *Regnum mundi*, written out in full with its music: "The kingdom of the world and all the splendor of this age I have despised for the love of my Lord Jesus Christ — whom I have seen, whom I have loved, in whom I have believed." And the final prayer leaves the handmaidens where the whole rite has been leading: as the wise virgins of the Gospel, lamps burning, passing through the royal door into the wedding feast



Book III: summary A new section gives the blessings for altar ornaments and sacred vestments, performed by the abbot wearing a stole and carrying his staff. The amice, a linen cloth worn around the neck and shoulders beneath the alb, is blessed with a prayer asking God to make every burden light. The girdle restrains pride and iniquity; the maniple, a narrow strip worn over the left forearm, is linked with the labor and tears of Psalm 125, ending in the joy of bringing home the harvest; and the stole, laid about the neck, becomes an image of obedience.

The most elaborate blessing is reserved for a new cross. After the customary prayers and litanies, the rite culminates in a solemn sung preface. Its imagery moves from the trees of creation and the tree of life in paradise, through the forbidden tree of the Fall, to the Cross of Christ, "held together by his precious blood." The new cross is then blessed as an image made after the pattern of that first and most holy Cross.

The closing blessings turn to relics. First the empty caskets made to receive the saints' relics are blessed. The prayer compares them to the Ark of the Covenant and to the Virgin, both understood as vessels that held something sacred. Only afterwards are the relics themselves placed inside. They are invoked as protection against demons, storms, disease, thieves, enemies, and venomous creatures. The text distinguishes between sacred images that contain relics and those that do not. A reliquary statue or bust may hold a fragment of bone, cloth, or another relic within it; an ordinary statue or painting contains nothing of the kind. Yet both may be venerated: in the first case for the relic it houses, in the second for the holy person it represents.

ORIGIN AND PROVENANCE

The ordering of the martyrs establishes a Benedictine context. Pantaleon is promoted to the head of the section and is followed immediately by Albinus and Maurinus. These three saints constitute the distinctive cultic constellation of the Benedictine abbey of St Pantaleon.

A second invocation in the litanies narrows the manuscript down to a specific monastery: Sancta Salomona cum septem filiis Machabeis, ora. The formula does more than invoke the Maccabean martyrs collectively. Their mother is identified by the extra-biblical name Salomona. According to legend, the relics of the seven Maccabean brothers

and their mother Salome reached Cologne after a long wandering. Both the Benedictine nuns in the Blutgasse and the canonesses of St Ursula claimed the relics. But the archbishop allegedly awarded them to the Benedictine community. Their convent consequently became known as the Maccabees' convent (Makkabäerkloster).

The number of nuns is unknown, but the community was probably not large. Its superior was not called an abbess (abbatissa) but a magistra, reflecting the convent's subordinate institutional status. Our manuscript uses precisely the same title. In the formula for monastic profession, a nun promises obedience both to an abbot and to the magistra of her own convent:

Ego soror N. promitto vobis N. abbati monasterii sancti N. et N. magistre huius claustri et successoribus vestris obedienciam secundum regulam sancti Benedicti.

The repeated "N." simply stands for a name to be supplied. The unnamed abbot is probably the abbot of St Pantaleon, under whose authority a number of women's convents stood. on.

RARITY

Wolfenbüttel, Cod. Guelf. 1030 Helmst., from the Benedictine nunnery of Lamspringe, dates from the third quarter of the twelfth century. Wolfenbüttel, Cod. Guelf. 498 Helmst., contains a Benedictine Rituale monialium. Freiburg, Hs. 383, dated 1521, was made for Augustinian nuns and contains both the clothing of a novice and the profession of novices (38 leaves). Edinburgh MS 55, Verona, 1541, is another small Benedictine Ordo Professionis for women (14 leaves only). It is worth noting that the Dombibliothek houses another manuscript from this foundation: the "Makkabäer-Handschrift des Helias Mertz" (Cod. 271, c. 1525). The stark palaeographical contrast between the two codices further substantiates the theory that our manuscript belongs to an earlier period.

Profession rites for nuns exist mostly as fragments or as stray sections of composite ceremonials, but this manuscript contains three books, the ordo for a single novice, the parallel ordo for several, and an abbatial benedictional. A seemingly unique combination.

PROVENANCE

Heimatmuseum Schloss Sinzig. A regional museum located in the town of Sinzig in the state of Rhineland-Palatinate (Rheinland-Pfalz), Germany.

LITERATURE

"Benediktinerinnenkloster zu den heiligen Makkabäern," KuLaDig (Kulturlandschaft Digital), Landschaftsverband Rheinland, accessed September 5, 2026, Bönnen, Gerold; Hirschmann, Frank G. (2006) Klöster und Stifte von um 1200 bis zur Reformation. (Geschichtlicher Atlas der Rheinlande, IX.3.) Bonn.
Engels, Odilo (2006) Klöster und Stifte von der Merowingerzeit bis um 1200. (Geschichtlicher Atlas der Rheinlande, IX.2.) Bonn.

PSALTER LEAF GERMANY, MID-13TH CENTURY

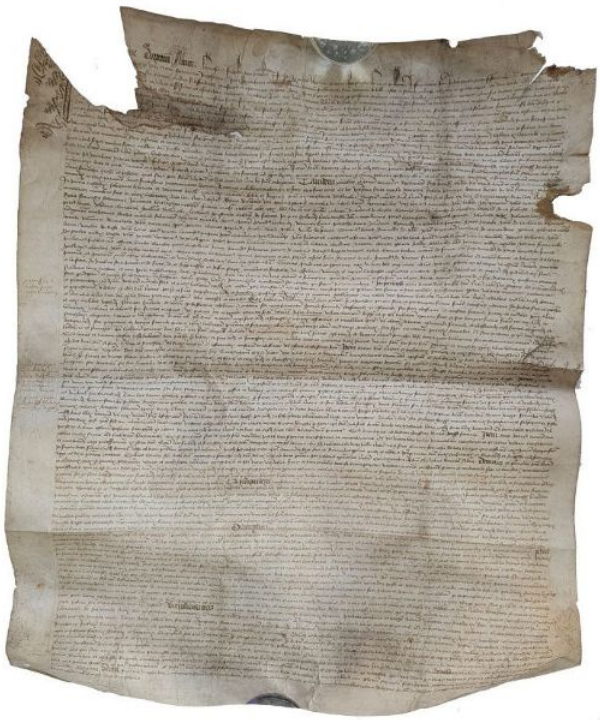


10. **[PSALTER LEAF]** manuscript on vellum, [Germany, mid-13th century]. 30 x 20 cm. Featuring Psalm 69: "Salvum me fac, Deus, quoniam intraverunt aquæ usque ad animam meam" ("Save me, O God, for the waters have come up to my soul"). Simple wood frame, not examined out of frame.

$ 4,000.-

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

The fragment features historiated initials as well as square notation, the standardized system of pitch and rhythm symbols used in liturgical chant. This notation is contemporary with Franco of Cologne's Ars cantus mensurabilis (c. 1280), the treatise that codified mensural notation and laid the theoretical groundwork for the rhythmic precision of later medieval polyphony.



AN AMICABLE SETTLEMENT RATHER THAN AN EXPENSIVE COURT CASE

11. **[SCROLL]** Vellum dated 1437. 73 x 61 cm. Initial cut out. Written in a gothic cursive bâtarde consistent with mid-fifteenth-century French notarial practice.

$ 2,500.-

The so-called four banal (the common oven) was a feudal institution in medieval France. The feudal lord had, among other banal rights, the duty to provide and the privilege to own all large ovens within his fief, each operated by an oven master, or fournier. Personal ovens were generally outlawed, and commoners were thus compelled to use the seigniorial oven to bake their bread.

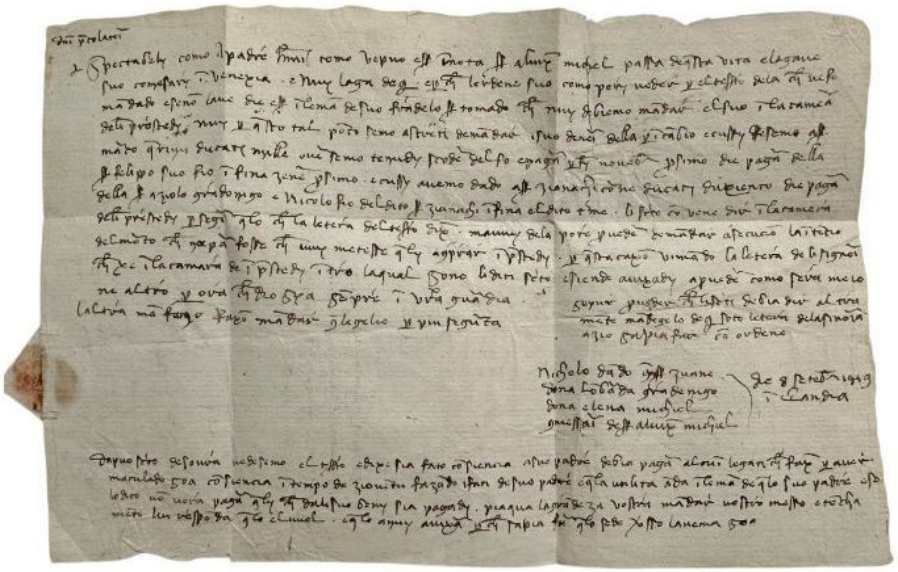
Such use was subject to payment, in kind or money, originally intended merely to cover the costs associated with the construction, maintenance, and operation of the oven. Seigniorial ovens were large enough to hold an entire community's ration of bread.

The conflict, as I read it, centers on the failure of Tournon's communal bakehouse. The oven had stood out of service and unavailable for two years (a duobus annis deffuit). Forced by necessity, the villagers had in the meantime baked their bread at private hearths or elsewhere, without paying the customary oven-dues (ratione grossi fornagii).

Their position, as honest men acting through no fault of their own (extra eorum culpam), was that they should be permitted to continue doing so. A settlement was reached sparing costs, labor and expenses before municipal notaries, permitting the villagers to go on baking their own bread in exchange for an annual tax



A delightful example of social history. Long before modern dispute resolution, we see 15th-century townsfolk and their Lord doing something remarkably pragmatic: looking at the ruinous costs and delays of a protracted seignorial lawsuit and choosing an out-of-court settlement instead. Both sides walked away with their core interests met: the community secured daily sustenance, while the lord locked in guaranteed revenue.



MERCANTILE LETTER FROM CRETE 1419

12. **[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.-

A letter of 8 September 1419, received in Venice on 12 October of the same year, concerns the administration of the estate of Alvise Michiel following his death. The document records that Dona Lombarda Gradenigo and Dona Elena Michiel were serving as commissaries of the deceased in Candia (modern Crete), acting alongside Nicholo Dando in the oversight of his affairs. These two woman had a prominent role in the formal administration of a substantial estate within the Venetian overseas territories. Their roles were not ceremonial; they held authority in a male dominated society, managing the estate.

Their appointment underscores the familial networks that dictated the administration of estates. In such families the role of women's involvement was necessary for the continuity of familial and financial interests across the Venetian Republic and its colonies.

Alvise Michiel's will is recorded on April 26, 1419. 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.

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

VENICE AT WORK, 1595: AN ILLUMINATED PATRICIAN'S GUIDE TO POWER

13. **CAPELLO, Lorenzo.** Capitolare of Lorenzo Capello, Councillor of the Sestiere di Santa Croce, Venice c. 1595. Manuscript on vellum, in Italian (Venetian dialect). Small quarto (24 × 16 cm). 75 leaves [4 blank]. Contemporary Venetian red velvet binding over pasteboards, edges gilt. Binding significantly worn, velvet rubbed and faded, ties lacking, some worming; structurally intact. Text on vellum with minor soiling, light cockling, but crisp and fully legible throughout.

$ 12,500.-



Written in a professional humanistic cursive administrative hand with Venetian abbreviations and notarial flourishes. Calligraphic title on the first leaf in large decorated capitals: *"Lorenzo CaPello / Consiglio di Venetia / Adel del Sestier / de Santa Croce."*

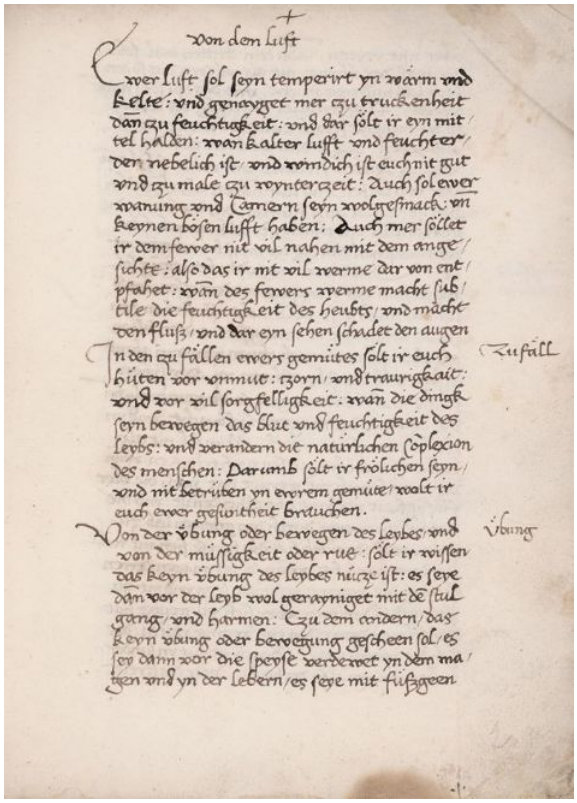
A handbook for a sitting member of the Venetian patriciate, recording in precise detail the duties and procedures of a district councillor within one of the most elaborately governed republics.

The text sets out the duties and obligations of a district councillor in precise detail: daily attendance at the Palazzo Ducale, reading of official letters, conduct of public and private audiences, the separation of secular and ecclesiastical causes, and oaths sworn on the four Evangelists promising good faith and impartiality. Election procedures by ballotte (secret ballot) are specified, alongside fines for absence or negligence ("sotto pena di pagar un grosso per ogni volta"), a rotation of eight months at the upper bench and four at the Quarantia, and disciplinary measures. A specific reference to a Great Council decision of 30 July 1595 provides a precise terminus post quem.

With a beautiful full-page miniature frontispiece: personification of Venice sits enthroned between a lion and a unicorn, crowned, in green robe with gold accents, holding a sceptre, flanked by St. Jerome with his lion attribute and a bearded figure in red patrician robes with ermine trim, almost certainly a donor portrait of Lorenzo Capello himself, gesturing in devotion. Below, the Venetian lion of St. Mark accompanies a shield bearing the Capello family arms: an azure field with a black hat, the canting arms reflecting the surname Cappello. Rich pigments throughout — blues, golds, reds, shell gold highlights — within an architectural frame in late Renaissance Venetian style.

Authenticated at the conclusion (f. 75v) by the ducal notary Valerio Antelmi, a prominent figure in the Venetian chancery. Antelmi entered the Ducal Chancery around 1590 and served as Venetian Secretary-Resident at the court of Florence from 1597 to at least 1602, handling diplomatic correspondence, intelligence, and ciphered dispatches for the Republic. His signature here dates from the early years of a career documented in the Venetian state papers, and a family tomb slab survives in Venice, attesting to his standing in the city's administrative elite.

The Capello were a patrician family with documented councillors in Santa Croce in the 1580s and 1590s. A comparable illuminated commission survives for Pietro Cappello, dated 1588. The present manuscript belongs to the tradition of illuminated ducal commissions held in the Archivio di Stato and the Museo Correr, but is unusually specific to sestiere-level governance and unusually personal — the donor portrait and family arms making it as much a statement of patrician identity as an administrative document.


von den luft

Zufall

übung

LATE-MEDIEVAL DIETETICS

14. **[DIETETICS] GERMAN MANUSCRIPT** from the beginning of the 16th century, on paper. 68 leaves. Small quarto (22,5 x 16,5 cm) Modern binding. Written in a legible hand. 63 leaves (plus five blanks). Late-medieval dietetics, no date. According to the German scholar EIS, written around 1520-1530. From a castle in our around the town of Großschützen, present day Veľké Leváre in Slovakia.

$ 49,000.-

The treatise is divided into a series of sections that cover the full scope of medieval dietetics. It begins with a general discussion, on air, water, exercise, sleep and waking, then it proceeds to food and drink (2 chapters), game birds and domestic poultry (18 chapters), the flesh of four-footed animals (14 chapters), and the internal and external parts of animals (27 chapters). Next come eggs and dairy products (5 chapters), fish (5 chapters), and crabs, oysters, and snails (2 chapters). A substantial section is devoted to wine and other beverages (8 chapters). Plant-based foods are treated in several parts: herbs (24 chapters), roots useful to humans (9 chapters), and seeds and grains in common use (12 chapters). Fruits receive especially detailed attention (29 chapters). Finally, there are shorter sections on honey, sugar, and salt (3 chapters), and on spices (11 chapters).

The opening chapter does not directly concern itself with dietary rules in the narrow sense. Instead, it reflects the broader framework of ancient and medieval thought, in which dietetics encompassed far more than food and drink. Daily life and bodily rhythms are treated as the foundation of health, while diet itself is discussed after.

The heading “Of eating and drinking” applies not only to the second chapter, which, with its two sections on bread and on hard-to-digest meat, in effect covers the rest of the work, that falls into two groups: nutritional, enjoyable, and medicinal substances of animal origin, and plant substances.

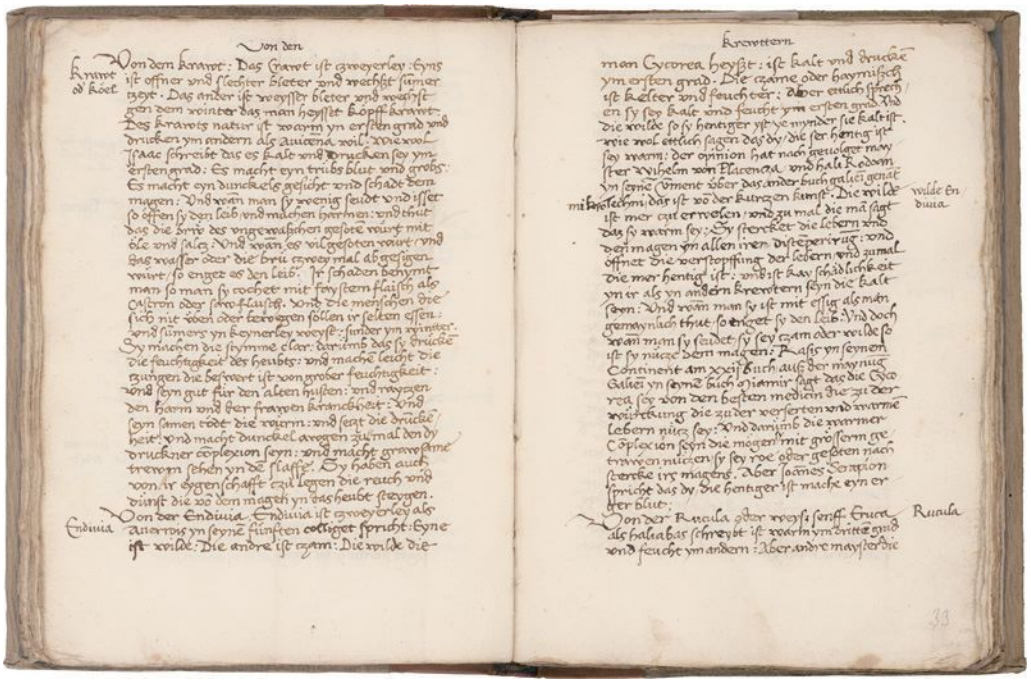
First, wildfowl and domestic fowl are treated, then the meat of domestic animals and of game. After that, the various body parts of the animal are discussed with regard to their value as food. The next chapter contains discussions of animal products (eggs, milk, and dairy products). The last chapters on foods of animal origin deal with fish, oysters, and snails.

After this comes a chapter on beverages, in which wine and water are discussed in particular detail. Four further chapters deal with foods, delicacies, and remedies from the plant kingdom, arranged according to herbs, roots, seeds, and fruits. The next chapter “Of honey” refers back again to substances of animal origin, followed by a discussion on sugar and salt.

The text shows how medieval thought did not separate medicine, diet, and education into neat categories. The author writes "*there is no sharp boundary between the enjoyment of food and the use of remedies. Food can at the same time serve as medicine; yet no universally valid recommendation can be given, for what is beneficial to one person may be harmful to another.*"

Medieval dietetics regarded young, domestic animals as the best sources of nourishment, favouring calves, lambs, kids, chickens, pigeons, and ducks for their lightness and ease of digestion. At the other end of the spectrum stood prestige foods such as peacock, crane, and swan, which were reserved for elites but judged heavy and difficult to digest.
Wild game, including deer, hare, and wild boar, was esteemed more highly than domestic equivalents, with wild boar ranked above the pig. Certain meats were controversial: pork was both praised for its nourishment and condemned for health or religious reasons; rabbit was considered "melancholic," and fox was scarcely acknowledged as food at all.

Cooking methods were closely tied to medical thought: roasting was held to produce tastier dishes, boiling was judged healthier, and broths were frequently recommended for their restorative qualities. Taken together, the texts mention a wide range of animals: oxen, calves, sheep, lambs, goats, pigs, wild boar, deer (red deer, roe deer, and fawns), hares, rabbits, fox, chickens, hens, roosters, capons, geese, ducks, pigeons or doves, cranes, peacocks, and swans.



Fish could be eaten boiled, roasted, or salted, with preservation by salting and pickling, while oysters and vineyard snails were also considered acceptable foods. Eggs from hens, partridges, and pheasants were valued, with infertile eggs of young hens preferred; soft-boiled eggs were seen as nourishing, while hard eggs were heavy, and yolks were more strengthening than whites, which were even used medicinally.

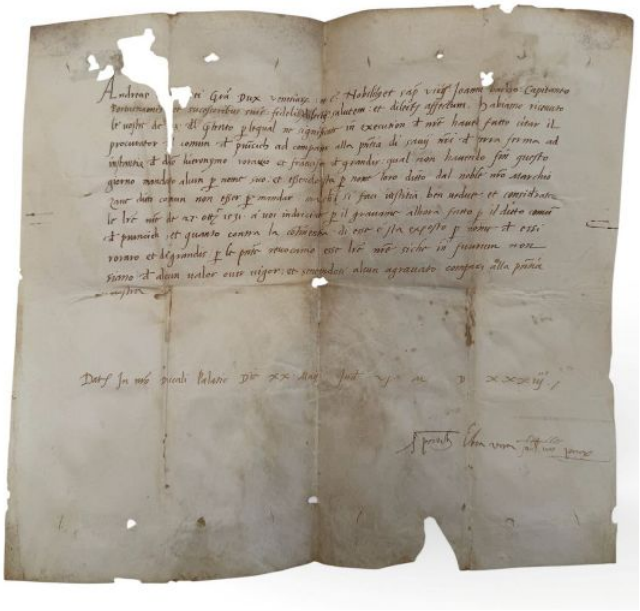
Celery is poor food but useful medicinally, beet or Swiss chard cooked with vinegar, strengthens the heart and ease melancholy; borage lifts sadness and palpitations, taken with wine, cabbages are discouraged for digestion; endive, rocket also aids digestion and stimulates the libido but in excess causing headaches, fennel is used for eyesight (snakes rub their eyes with it), Chestnuts ought to be consumed with honey and sugar, Olives are good for appetite, All kind of spices are mentioned, Etc., etc.

The manuscript devotes its longest and most detailed treatment to wine in Chapter IX, 1, twenty-four rules for wine consumption are discussed, classification is made by colour and taste. Which wine should be chosen depends on whether the drinker is lean or fat, and on his complexion. But also old and young, children and nursing mothers have special needs. One must also take into account whether one drinks on an empty stomach, whether much physical exercise has been done beforehand, whether food is on the table, whether the meal is finished. Beer is discussed next, along with honey and salt.

This unique manuscript offers a vivid panorama of medieval dietetics, where food, health, and daily life were inseparable. From air, water, and sleep to the merits of wine, meat, and herbs, it brings together an astonishing range of knowledge. The text guides the reader through the kitchens and medical theories of the Middle Ages—discussing everything from the nourishing lightness of lamb and chicken to the prestige of peacock and swan, the virtues of herbs and roots, and the subtleties of wine according to age, body, and circumstance. It is a treasure of practical advice, medical insight, and culinary culture, opening a window onto the rhythms and beliefs of medieval life."

PROVENANCE:
Collection of Prof. Dr. Gerhard Eis, Heidelberg, Manuscript No. 21. With an attached slip on the front flyleaf: "Manuscript No. 21. The Groß-Schützen Dietary Teaching, around 1530, in the possession of Dr. Gerhard Eis, Pilsen, Karlsbaderstraße 39. Eis acquired the manuscript from the Prague antiquarian O. Pysvejc in 1937. (*Catalogue: *Knihovna hrab. Ch. K. ze zámku V. L., Choix des livres d'occasion de la bibliothèque du Comte Ch. K., No. 348a). They

acquired it from a castle library. The text was edited by Gerhard Eis, Die Groß-Schützener Gesundheitslehre, in: Studien zur Geschichte der deutschen Kultur im Südosten, Brno, München, and Vienna 1943. Sold at auction in Germany for nearly 27.000 € (With the buyer's premium).



AMONG THE MOST CONSEQUENTIAL RULERS OF RENAISSANCE VENICE

15. **[DUCAL DECREE]** Andrea Gritti, Doge of Venice — Ducal Decree to Giovanni Barbo, Captain of Portogruaro Ducal Palace, 20 May 1533. Manuscript on parchment, single sheet (33 x 30 cm), written in a strong and legible Venetian chancery hand in brown ink.

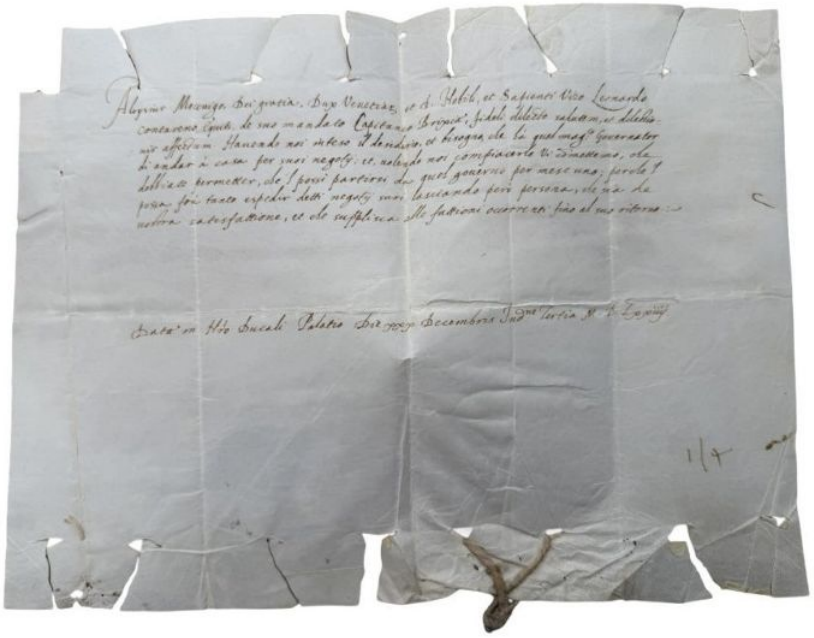
$ 1,200.-

A substantial mid-Renaissance Venetian state document issued directly from the Ducal Palace under one of the Republic's most celebrated Doges.

Dated in full: Data in nostro Ducali Palatio Die XX Maii Indictione VI MDXXXIII. Addressed on the exterior: "Nobilibus et Sapientibus viris Joanni Barbo Capitaneo Portusgruarij et successoribus suis." Folded for transmission; contemporary docketing; no seal present. Loss to incipit over Gritti name. The parchment shows pronounced fold wear from original transmission. Multiple losses and tears occur primarily along the left margin at fold intersections, consistent with original cord fastening and the former presence of a hanging seal, now absent.

An official ducal instrument issued by Andrea Gritti (Doge 1523–1538), among the most consequential rulers of Renaissance Venice. The text opens in full sovereign style, "Andreas Gritti Dei Gratia Dux Venetiarum etc." and is directed to Giovanni Barbo, Captain of Portogruaro — a member of the distinguished Barbo family, one of Venice's leading patrician houses.

The decree concerns the execution of prior ducal letters and a judicial or administrative proceeding in Portogruaro, a strategic terraferma town under Venetian control. Such documents reflect the centralized oversight and legal discipline that characterized Venetian governance during the volatile decades following the League of Cambrai.



FROM THE ADMINISTRATIVE HEART OF RENAISSANCE VENICE

16. **[DUCAL LETTER]** Signed Letter of Alvise I Mocenigo. Issued from the Ducal Palace, 23 December 1574. To Leonardo Contarini, Captain of Brescia. Manuscript on parchment, single sheet (35 x 26 cm), in a fine and legible late sixteenth-century Venetian chancery hand. Brown ink. Dated in full: Data in Nostro Ducali Palatio Die XXIII Decembris... MDLXXIIII. Folded for dispatch with address on verso: "Nobili et Sapienti Viro Leonardo Contareno Equiti Capitaneo Brixiae." Remnants of original tying cord at lower fold.

$ 750.-

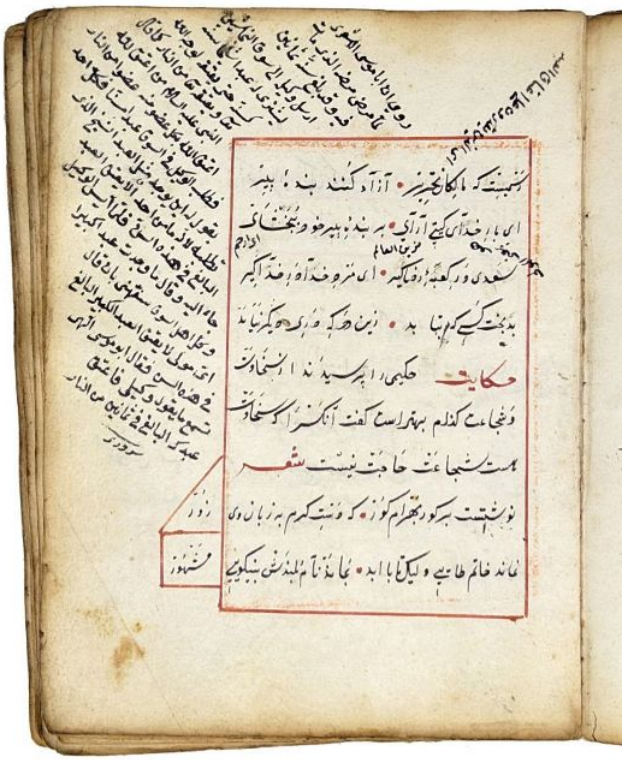
A ducal letter issued by Doge Alvise I Mocenigo from the Doge Palace. Opens with the formulaic: *"Aloysius Mocenigo Dei gratia Dux Venetiarum etc."* The letter authorizes a one-month leave of absence for Leonardo Contarini, knight and military governor of Brescia, on condition that a suitable and approved deputy remains in office.

The Contarini were among the oldest families in the Venetian patriciate, having furnished eight doges to the Republic. As Capitano of Brescia, Contarini held the senior military command over Venice's principal mainland arsenal and the centre of its arms manufacturing, a post of particular sensitivity in the years following Lepanto (1571). The Venetian system divided authority in its subject cities between a Capitano for military affairs and a Podestà for civil jurisdiction, ensuring that no single official could build an independent power base. The same institutional caution explains this document: even a temporary absence from command required formal written authorization from the Doge in council.

SADI'S ROSE GARDEN HEAVILY ANNOTATED IN EARLY OTTOMAN

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

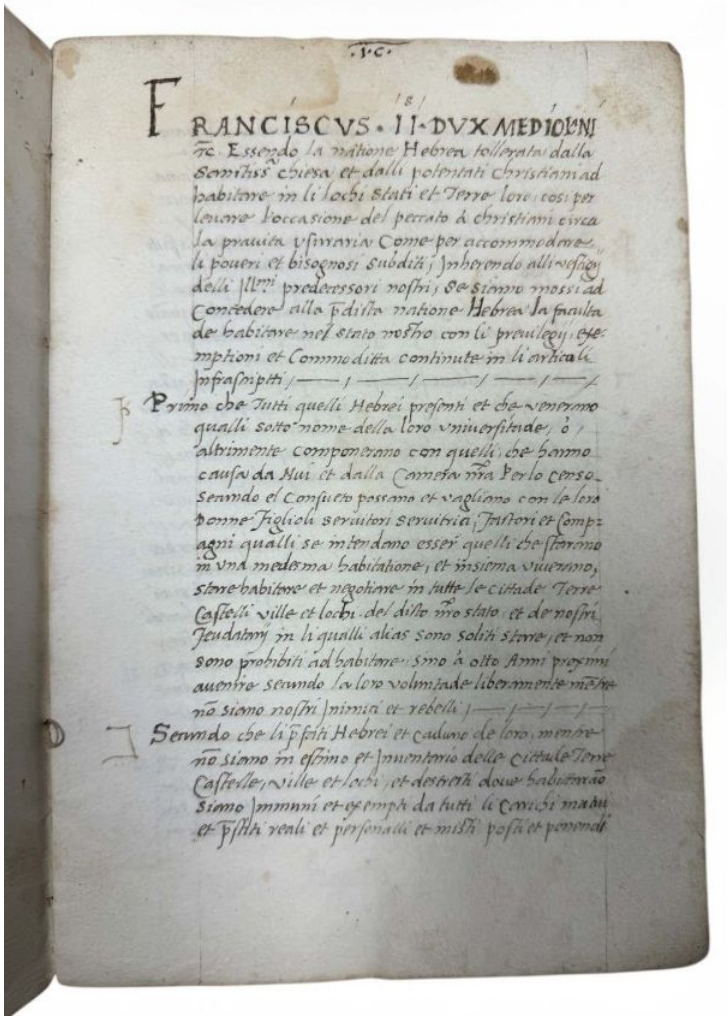
$ 7,500. –



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.

To our knowledge a 1509 manuscript with Ottoman glosses predates all the named formal commentaries by decades. It places the manuscript in the earliest stratum of Ottoman engagement with the text, before the tradition became codified.



1533 DUCAL CHARTER FOR THE JEWS

18. **[PRIVILEGES OF THE JEWS OF THE DUCHY OF MILAN]**. Manuscript on paper, Milan, 24 November 1533. Folio manuscript on paper, 10 leaves (9 1/8 x 6 1/8 in.; 232 x 150 mm), written throughout in Italian in a clear and legible chancery hand. Light, even toning with occasional minor staining; some leaves slightly loose. Contemporary paper wrappers, stained, with some loss titled to front wrap in early manuscript. Small notarial initials of I.C. to the top of the first page. Text complete.

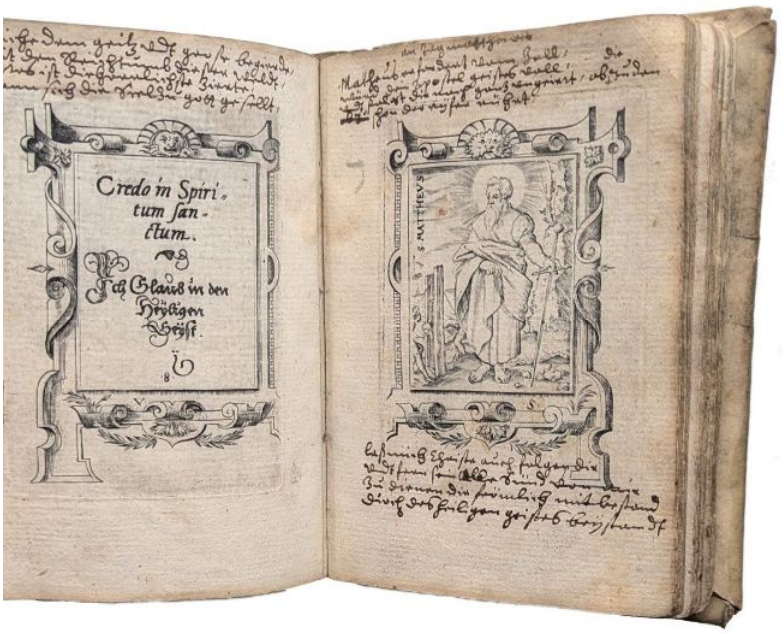
$ 17,500.-

Official ducal charter confirming the civil, economic, and legal privileges granted to the Jewish communities of Milan and its dependent cities, towns, castles, and villages under Francesco II Sforza, Duke of Milan. The text is arranged in numbered capitoli and sets forth a comprehensive framework governing Jewish residence, protection, and regulated autonomy within the duchy. Among the provisions explicitly stated are: the exemption of Jews from any obligation to wear a distinguishing badge, declaring that they are not required "a portare alchuno segno differenziato dalli christiani," while remaining subject to ducal justice for proven offenses; restrictions on intrusion into Jewish homes, limiting when officials may enter ("non possiamo andare in le case de essi Hebrei…") except in specified and regulated circumstances; protection against molestation or disturbance of Jews, their families, servants, or property, including explicit reference to improper entry or disturbance on prohibited days, with particular attention to the Sabbath ("non molestare né turbare…"); detailed regulation of lending practices, pledges, and interest, governing the operation of Jewish pawnbanks (banchi), repayment terms, usura, and the handling of pledged goods—especially where objects are alleged to be stolen—requiring recourse to judges and ducal officials rather than private seizure; provisions concerning meat and butchery, noting that Christian butchers are not bound to sell meat to Jews at the same price as to Christians, while recognizing Jewish internal regulation of such matters ("fermando li ordini suoi"); and authorization for Jewish burial, permitting Jews to acquire land outside or near cities for cemeteries ("sepolture… seppellire"), with the construction or arrangement of sepulchres subject to notification or approval by the governor or podestà.

The document concludes with a formal dating clause and notarial validation, confirming its status as an official administrative instrument.

A substantial document of early sixteenth-century Italian Jewish history, illustrating both the protections afforded to Jewish communities and the precise regulatory framework under which those protections operated during the final Sforza regime.

Literature: Shlomo Simonsohn, The Jews in the Duchy of Milan, vol. II (Jerusalem, 1982), pp. 1045–1051, no. 2438, recording a closely related ducal charter of 1533.



A HYBRID MANUSCRIPT-PRINT PRAYER BOOK WITH UNPUBLISHED TEXT

19. **[PROTESTANT] [DEVOTIONAL]** Protestant manuscript on fine laid paper. Germany began around 1540. Majority around 1570? 12mo (11.6 × 8.5 cm). 162 unnumbered leaves, including several blanks; first leaf defective, final leaf preserved only in a fragment. Contemporary vellum over pasteboard, partly detached from the boards. With 39 engravings and etchings, mostly bound in, and 23 printed text leaves. The earliest date given in the manuscript is "1543. Jahr" on fol. 8v, but this is in a different hand from that responsible for the majority of the text.

$ 7,500.-

This volume is a rare hybrid manuscript-print prayer book preserving a substantial body of apparently unknown hymns, devotional poems, and prayers from the age of the Reformation.

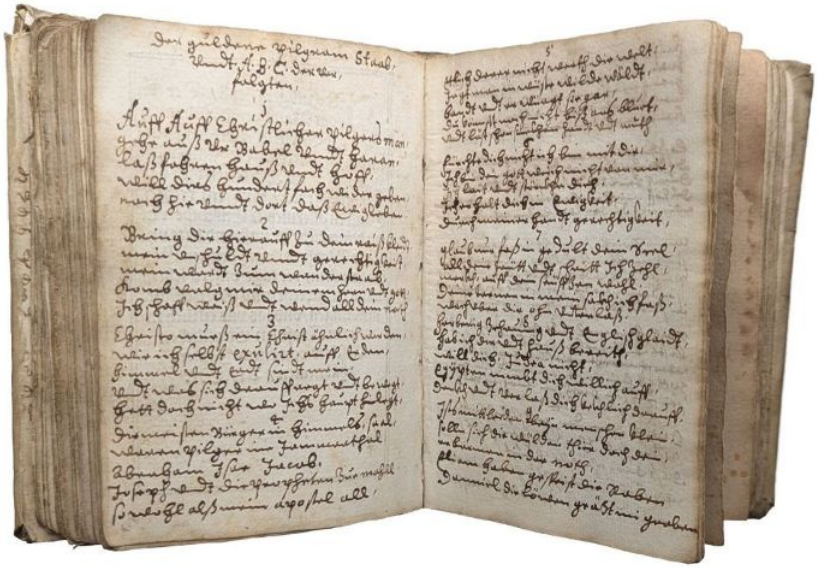
There are 30 unknown devotional poems, many extending to a considerable number of stanzas—up to twenty-four—together with numerous prayers for different occasions. Hardly any of these texts can be traced in print, and where parallels do occur, the wording corresponds only approximately.

Among the many devotional poems which we have been unable to trace are "Ein Lob dem Sohn" (12 stanzas); "Die Nacht ist hin, der Tag bricht an, die Sonn läufft schon auff ihrer Bahn" (16 stanzas); "Ein Trostlied," beginning "Lass o Gott über mich fließen der Trost Ströme" (12 stanzas); "Auff das heylyge Crucifix"; "Ein christliches Bußliedt" (12 stanzas); and "Drei guldene Pilgram Staab und A. B. C. der Verfolgten," beginning "Auff, auff christlicher Pilgersman" (24 stanzas).

In most cases, the poems are assigned the melody, of an existing hymn, following the widespread Protestant practice of contrafactum, by which familiar tunes were adapted to new sacred texts. Two adjacent poems bear the unusual titles "Faith is no Science" and "The Diamond."

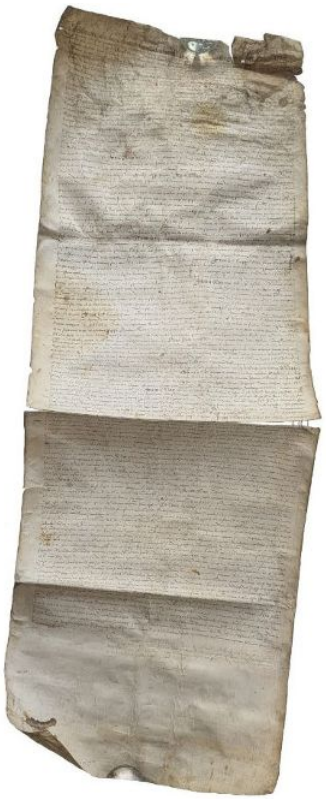
Only a few of the texts have been traced in print. A similarly worded "Ein Morgen undt Abendgebeth" appears in the Geistliche Practic of the Augsburg preacher Caspar Sauter (Lauingen, 1599, p. 49), while "Ein schönes Gebett," beginning "O Gott, mein Vatter, der Du mich geschaffen," is found in the Praxis Evangeliorum, a collection of prayers

for the liturgical year published in 1601 by Martin Moller (1547–1606), one of the early figures in Protestant devotional literature.



A possible connection may be drawn with Johann Habermann (Avenarius, 1516–1590). A Lutheran theologian and Hebraist, Habermann is best known for his Betbüchlein, first published in the 1560s and subsequently issued in numerous editions and translations. Two printed leaves incorporated into the present volume contain his morning and evening prayers, while the anonymous devotional texts have been compared in style and content with his known writings. Habermann later also worked in the field of illustrated devotional publication in his Vita Christi, whose imagery drew upon the broader tradition of Nuremberg pictorial models. These points leave open the possibility that the manuscript originated in Habermann's circle, or perhaps even with Habermann himself, although no direct attribution can presently be made. Whether or not the Habermann connection can be substantiated.

The volume contains a substantial number of etchings *Ein New Künstlichs Betbüchlein: Darinnen verfaßt ist die Lehr unsers seligmachenden Christlichen Glaubens,* by Virgil Solis, published in Nuremberg in 1568. In all, 37 plates are bound in from the 48 belonging to the complete work. The single-sided printed text leaves also derive from this work. The volume is further illustrated with two separately mounted engravings of the period: God Speaks with Adam and Eve in Paradise (trimmed, title supplied), by Johann Theodor de Bry and Johann Sadeler I after Maerten de Vos; and a depiction of the Presentation in the Temple.



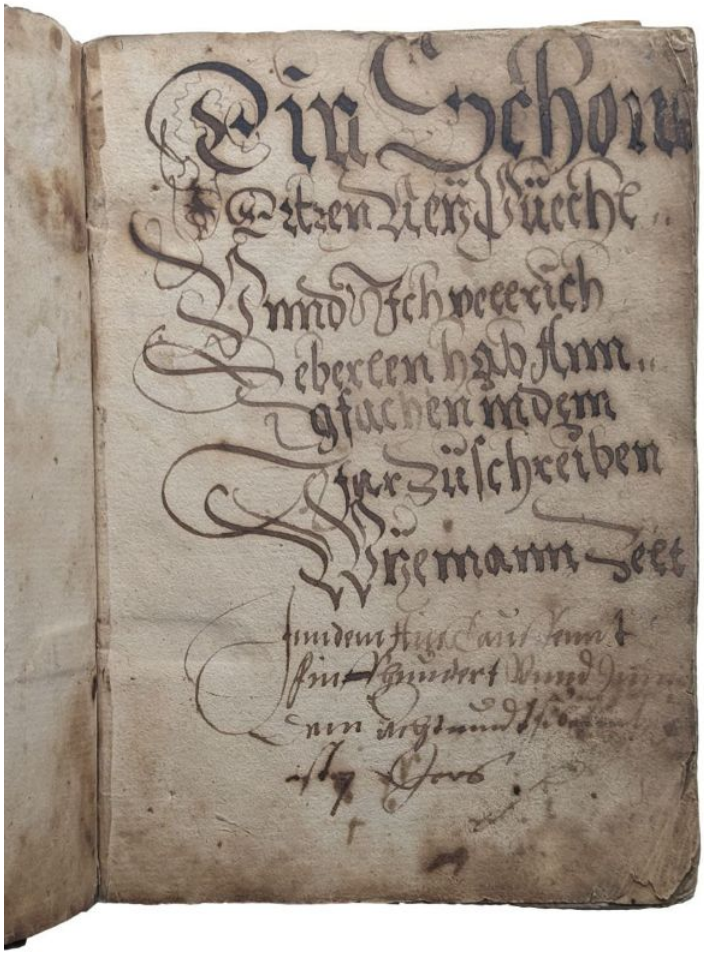
THE LAST WILL OF FRANCISCUS DE ULMO, PRIEST OF SÉCHERAS (ARDÈCHE).

20. **SCROLL** (approx. 147 x 52 cm). The year is unclear, due to abrasion, damage and staining in the right-hand corner. Otherwise, the roll is in perfect condition. Issued during the reign of "domino Francisco dei gracia Francorum rege regnante... (1515 and 1547). The act was passed at Tournon. The text lists the "Testibus presentibus" (witnesses present), naming several local men.

$ 1,250.-

Written in a clear, legible hand, with a drawn cross-signum introducing the testator's own words in the invocation. An endowment for a chapel within the parish church. In the 12th century its church was given to the Abbey of Saint-Ainay of Lyon, but the building was destroyed. The testator is Dominus Franciscus de Ulmo. The bequests fund the ongoing support of a chaplain. Burial instructions: the body to be buried in the parish church of Sécheras. Bequests of masses for the soul, alms to the poor of Christ, and anniversary Mass arrangements, with sums reserved for an adjoining

vicary and land for its upkeep. One bed with sheets, sheep, goats and hens to Johanna, a household servant. Land for the cultivation of grain and wine.



A SURGICAL MANUAL FROM THE SOUTH GERMAN RENAISSANCE

21. **[SURGICAL MANUAL]** Ein Schone Artzenney Püechl. Unnd Ich Ullrich Eberlen hab Aim gsachen in dem Jar zuschreiben Utze mann zelt Inn dem AinTausennt finffhundert achtundsibzigsten Jahr. German manuscript on paper. 105 unnumbered leaves, ca. 12 lines per page. At the end one or more leaves missing. (150 × 105 mm). Contemporary vellum wrapper. Swabia, 1578.

$ 9,500.-

A rich collection of recipes and healing instructions rooted in the late medieval tradition of surgical manuals, the genre associated with wound surgeons, barber-surgeons, and bath-house practitioners (*Wundärzte, Bader, Scherer*).

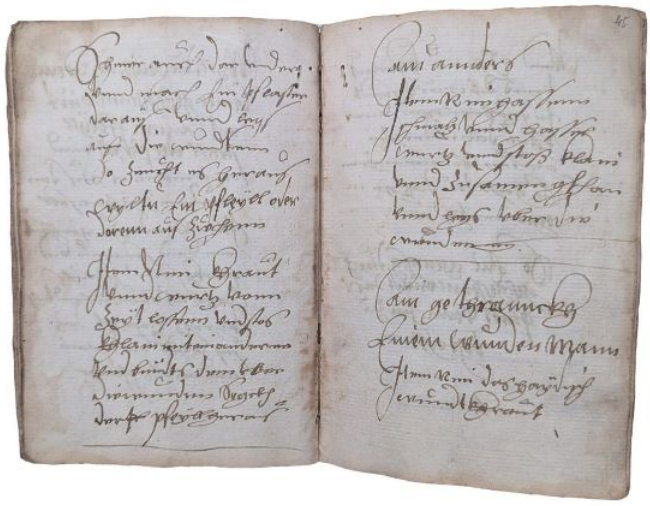
The present manuscript documents the survival of this tradition well into the early modern period, preserving medieval empirical knowledge.

Recipes include, among many others: *"Das unbekannte oder Sanndell Pflaster"* (The unknown or sandalwood plaster), *"Hüneraugenn zu verthreybenn"* (To drive away corns), *"Ein schwartze Salb zu den Wundenn"* (A black salve for wounds), *"Ein praune Salb uber Flis unnd wildt fleysch"* (A brown salve for proud flesh and wild flesh), *"Ein Schwundt Salb"* (A wasting salve), *"Für das Schwinden der glider"* (For the wasting of limbs), *"Ein guet wund Öl"* (A good wound oil), *"Für das Fieber"* (For fever), *"Ein guet Pulver zu alten Schedenn"* (A good powder for old injuries), *"Ein guets Stich Pflaster"* (A good stab-wound plaster), *"Ein guet Purgatzunn(g)"* (A good purgation), *"Für das glid wasser"* (For joint fluid), and *"Wann sich Einer verprennt hat"* (When someone has burned himself).

A few examples give a sense of the collection's range. The King of England's Plaster probably traces back to the thirteenth century but exists in many different versions. Here, one melts wax and resin together, then stirs in mastic and frankincense. It is a clean adhesive wound plaster: the wax and resin form the base, while mastic adds firmness and mild antiseptic properties, and frankincense likewise.

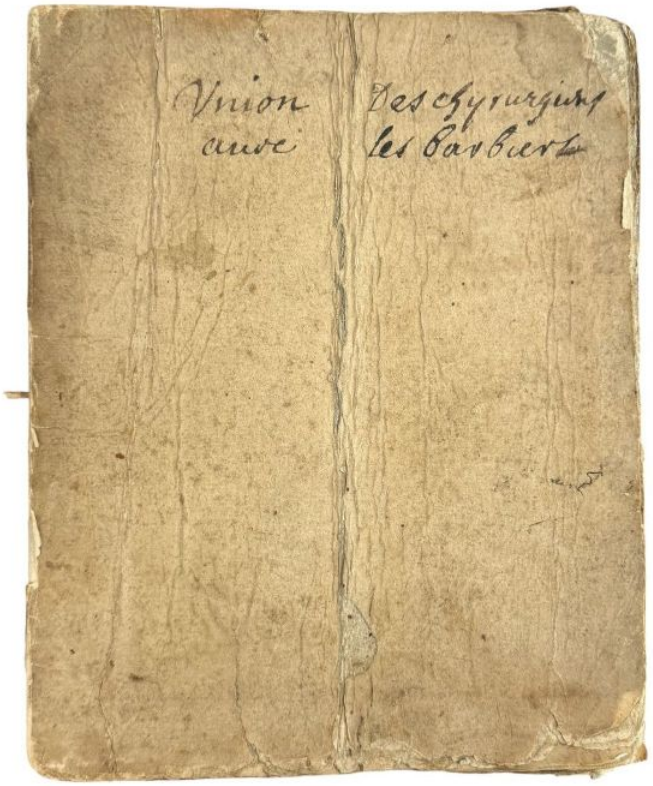
The *Emplastrum Apostolicon* takes its name from having twelve ingredients, (a reference to the twelve apostles no doubt), though in practice versions range from eight to twenty. Here the author makes a lead-oxide plaster: litharge (lead oxide powder) cooked into olive oil with vinegar, which triggers a chemical reaction that transforms the ingredients into a smooth, pliable salve. The knife test Eberlein describes — spread it on a blade; if it sticks, it's done — checks that the reaction is complete. Over this base go verdigris (copper acetate — the green crust that forms on old copper), frankincense (the resin of the *Boswellia* tree), mastic (resin of the pistachio-related *Pistacia lentiscus*),

galbanum (a pungent gum resin from Persian *Ferula* plants), and gum arabic (the sap of the acacia tree). The copper compound eats away dead tissue, the galbanum draws, the resins fight infection. A plaster for wounds that have gone bad.



Then there is the *Unguentum Populeon*, a sedative cooling salve. Some of its herbs (poppy, henbane, nightshade) are psychoactive plants. Applied topically in a fat base, the alkaloids absorb through the skin, making this a genuine topical analgesic and sedative: a salve to spread on inflamed joints, painful swellings, burns, and hemorrhoids. The emollient herbs (mallow, chard, houseleek) reinforce the cooling effect. Pharmacologically not far removed from modern topical analgesic creams, just considerably more dangerous.





UNUSUAL MANUSCRIPT ON BARBER SURGEONS AND THEIR RIVALRY

22. **[BARBER-SURGEONS]** Union des Chyrurgiens avec les Barbiers. France, early eighteenth century, circa 1720. Small quarto (20 x 16 cm). 47 manuscript pages, written in French in a clear, highly legible cursive hand. Contemporary limp paper or parchment wrapper, manuscript title to upper cover: Union des Chyrurgiens avec les Barbiers. Later ownership inscription of physician Dr. S. Derogard. Contemporary manuscript in original binding, partially creased, with minor losses along the spine and edges; corners rounded and chipped. Manuscript partially separating from the binding.

$ 2,500.-

An important contemporary manuscript documenting one of the defining professional conflicts in the history of medicine—the struggle between barber-surgeons and academically trained surgeons at the very moment that modern surgery was emerging as an independent profession.

Rather than a retrospective history, this manuscript was written while the controversy was still unfolding. It opens with the royal Council of State decree of 6 August 1668 governing the union of surgeons and barbers and continues with an extensive account of the decrees, legal disputes, privileges, petitions, complaints, and institutional maneuvering that shaped the relationship between the two professions during the late seventeenth and early eighteenth centuries.

For centuries throughout Europe, barbers routinely practiced what would today be considered surgery. In addition to cutting hair and shaving beards, they performed bloodletting, extracted teeth, dressed wounds, lanced abscesses, set fractures, and, when necessary, carried out amputations. By the early eighteenth century, however, university-trained surgeons increasingly sought to distinguish themselves from what they regarded as a mechanical trade and establish surgery as an intellectual and scientific discipline deserving equal standing with physicians.

This manuscript captures that transformation in real time. It preserves the arguments over jurisdiction, training, privilege, and professional authority that ultimately reshaped European medicine. The movement culminated in the establishment of the Académie Royale de Chirurgie in 1731 and the definitive separation of surgeons from barbers under Louis XV in 1743, when barbers and wigmakers were prohibited from practicing surgery.

The manuscript is a primary source for the history of surgery, medical education, guild regulation, and the professionalization of medicine. It documents a period when the distinction between barber and surgeon had not yet fully disappeared, and when the same practitioner might shave a customer, extract a tooth, perform bloodletting, or amputate a limb.



CLANDESTINE LITERATURE

23. **CHIESA, Sebastiano.** Il Capitolo de Frati del P. Istabesano Secchia. 8vo (180 x 120 mm). Contemporary vellum. Emelia ? 1705. Manuscript on paper. The sonnets are dated 1662. Approx. 260 leaves. Two leaves torn out at the end. The verso of the last leaf in a 19th-century hand.

$ 3,250.-

This text circulated only in manuscript form in the late 17th and early 18th centuries and was never printed, so every surviving copy is a scribal one. "P. Istabesano Secchia" is the author's anagram pseudonym. Chiesa was a Jesuit from Reggio who composed the poem after the 1650s and wrote a biting satire on the monastic life of his day. It mocks the 1645 Franciscan chapter in Modena. However it seems to mock the other religious orders as well.

It is all very burlesque. A "Padre Romanesco" answers that a certain greasy friar "looks like a German cook"; there are complaints about stews made from old sheep and cows that had already calved at least three times, and a joke about pasta reverting to soup as a symbol of Aristotle's materia prima. A Father Zeno laughs at the futility of the chapter meeting: *"six hundred complaints, and never a single reform."* After dinner the monks never talk of anything but incomes, outgoings and farms. The priors scheme, *"a thousand calculations in their heads,"* while the monks content themselves with *"fierce cries, bitter quarrels,"* and every friar aspires for a better office. The manuscript does seem to allude to real-life events, as there is an appendix called Clave of 12 leaves at the end of the manuscript that identifies the several characters.

The most curious aspect of the manuscript is that, although never printed, it was something of a Baroque manuscript bestseller. Over 270 manuscripts survive, dated between 1670 and 1854. Copies exist everywhere in Italy, but less so in North America (we found Boston, Harvard, Kansas, Penn and Toronto). Copying must have been a herculean effort, since the poem is long: 16 cantos, each of about 100 stanzas. It exists in many forms: some versions have only 10 cantos, others all 16, the lengths vary widely, and some of the later ones are illustrated.

Our copy must be one of the most complete, for it has all 16 cantos as well as additional manuscript material. After the final canto the copyist notes: "*I have thought fit to add here three sonnets by the same author, written to Dr. Gio. Alberto Fioruzzi on the occasion of his marriage; and it should be borne in mind that they are so informal that the vein flowed as fast as the pen.*"

It seems baffling to me that it was copied over and over again, apparently as a form of clandestine literature, without ever appearing in print. The author hid behind an anagram — a Jesuit openly mocking the orders, and his own, would have faced his superiors and the Index — and the poem was never printed.

The preface is telling: it pretends the poem escaped against the author's will — lent for one night, copied in dispersed quires by morning. It admits suppressing a whole canto on nuns "for pure scruple of conscience," and it insists, a little too much, that no particular order is meant. Because there was no "official" printed version, scribes and copyists felt free to alter the text, adding verses and expanding the satire, as in our copy, with appended sonnets.



THE LIFE AND MIRACLES OF SAINTS ZOSIMA AND SAVVATIY (SABBATIUS) OF SOLOVKI

24. **[CHURCH SLAVONIC]** manuscript on paper, with three miniatures, written in black and cinnabar red ink. Exceedingly rare. An undated ownership inscription in shorthand writing ("Vassily Bonnev"). Mid-17th century, with possibly later added miniatures. 347 leaves. Quarto (210 x 170 mm). Contemporary blind-stamped morocco binding over wooden boards, clasps missing. With a brown stain affecting the corners of the leaves throughout. The text is in a disciplined poluustav (semi-uncial) script and appears to have been produced by more than one hand. With three full page miniatures.

$ 22,500.-

One copy at Harvard, but not illustrated. This is the second copy of this text, not found in any American or European collection (except Finland), and the first illustrated copy in the Western world.

The manuscript contains 72 chapters including the vitae of Saints Zosima and Savvatiy of Solovki, three liturgical services commemorating the two saints, a foreword corresponding to the text attributed to Maximus the Greek, the text describing the creation of the hagiography by Metropolitan Spiridon and Hegumen Dosifey and an extensive series of posthumous miracles collected between the late 15th and the first half of the 17th centuries. The most recent miracle recorded in this manuscript is dated 1632 (7140 from the creation of the world).

In Russia approximately 350 (fragmentary) copies survive from the 16th to the 18th century, of which only a handful are illustrated. Three surviving copies of the Life of Zosima and Savvatiy dating to before 1800 are found in Finland.

The erratic spelling of the saints' names in Western cataloguing and the Cyrillic script make it difficult to determine whether any further copies exist in American or European libraries. A search of WorldCat, COPAC, and KVK yielded no additional results, nor did independent searches of the Bibliothèque nationale de France, the Library of Congress, and the British Library. One copy has been located at Harvard University (HOLLIS number 990147421240203941), also 17th century but unillustrated.

<u>BACKGROUND</u>

The Solovetsky Islands lie in the White Sea, fifty kilometres from the nearest mainland coast and 165 kilometres south of the Arctic Circle, icebound for much of the year. Precisely this remoteness drew the first monks to this spot. Savvatiy arrived in 1429 and, after his death in 1435, Zosima followed. Around him a monastic community slowly took shape, and what began as a handful of monks in wooden huts on a windswept island became, over the next two centuries, one of the most powerful religious institutions in Russia.

Zosima died in 1478. For twenty-five years no surviving literary Life was written, but his memory lived on in the stories

monks told one another in the long northern dark. These memories eventually took literary form. In 1503 Spiridon-

Savva — the former Metropolitan of Kiev — gathered these scattered traditions and shaped them into the Life of Zosima and Savvatiy. Initially the text consisted of a record of the lives of these two monks, but very soon miracles were added — among them that of a man paralysed for many years. In despair his wife Debroniya brings an icon to him; he is carried to the monastery, and at the shrine of Zosima and Savvatiy his body returns to its former state and his hand becomes whole. Over the decades new miracles occurred and were duly added to the text.

In the mid-16th century, the Life of Zosima and Savvatiy became a national cult, especially as the barren North represented the new frontier of the expanding Russian state. The majority of known copies appear to have been produced in the Solovetsky monastic scriptorium, sometimes as gift copies intended for donation to patrons, churches, and dignitaries.

DATING

These textual components correspond to the version most commonly encountered in surviving manuscripts from the mid-17th century and constitute the most widely disseminated recension of the text by the end of that century (Mineeva, pp. 228–229). According to Mineeva, the last group of miracles are all precisely dated — 1616, 1631, and 1632 — and the fact that they survive in their full dated form, with specific years, months, days, names, and places, suggests that this is an early copy close to the moment of composition. As manuscripts are copied repeatedly over generations, dates tend to be dropped or corrupted and miracle narratives compressed or abbreviated. This is not the case here.



Nevertheless, sizable gaps between the recorded date of a miracle and the production of the manuscript are not unusual. The Bulatnikov copy (Russian National Library, St. Petersburg, MS Solovetsky 175/175), the most luxuriously illustrated manuscript of the Life and Miracles of Zosima and Savvatiy known, and intended as a gift to the Solovetsky monastery, records its latest miracle in 1607 but was completed in 1623 — a gap of sixteen years. In the present manuscript there are more miracles, and the latest is that of Timofei Yuryev, recorded as having occurred in 1632. Unfortunately, no colophon records the moment of copying. However, there are other indicators that place it before 1650. The watermark, two towers with a gate and an S-shaped single-stroke mark beneath, is identified by Klepikov no. 1168, dated 1647.

Secondly, the miracle of Grigory Belenkov, dated 1645 and assigned by Mineeva to the 1650s as a text, is absent from the present manuscript — confirming that it was copied before that miracle entered the tradition. Thirdly, the penwork in the headpiece (zastavka) marking the sticheron commemorating Saint Savvatiy is nearly identical to that in a copy held at the Russian State Library, Moscow (mid-17th century, 341 leaves, unillustrated). This places the production of the present manuscript at approximately 1635–1650. A detailed list of all miracles in Church Slavonic is available on request.

THE MINIATURES

The manuscript contains three miniatures, all executed on the same paper, with the final lines of the preceding chapters appearing on the recto of the leaves on which the miniatures are painted. Each miniature marks the opening

of a chapter. The first is brilliantly preserved and is presumably an ink drawing with colour. It depicts the two saints with the monastery in the background enclosed within a circular frame bearing the inscription: “Pechat domovaia



prepodobnykh chudotvortsov Zosimy i Savvatiia Solovetskogo”, “The monastery (or house literally translated) Seal of the Venerable Wonderworkers Zosima and Sabbatius of Solovetsky”. Such circular monastic seals were usually engraved on the opening pages of various documents and manuscripts to mark their association with the Solovetsky Monastery. The seal is enclosed within an elaborate floral border of tulips, carnations, roses or peonies rendered as large multi-petalled round flowers, and acanthus scrollwork. The style is remarkably different from the two icon-painted miniatures.

Khromov (2007) depicts the same seal in his book on printmaking and dates it to 1680. However the seal in the present manuscript has different floral borders. Ours consists of tulips, roses or peonies rendered as large multi-petalled round flowers, and acanthus scrollwork. In its execution it does have similarities with the Titulyarnik of 1672, a famous Russian manuscript also known as the Book of the Great Sovereign, created in the Ambassadorial Chancellery and presented as a gift to Tsar Alexei Mikhailovich. A partial digital copy is available online. Perhaps the blank spaces in our manuscript were later filled in.

The stylistically different looking seal may reflect a later moment. The manuscript itself predates the great schism of 1653 with near certainty. But one could speculate that after the monastery's fall in 1676, its restored leadership under new abbots faced the immediate political task of demonstrating loyalty to Moscow and rebuilding institutional relationships. The presentation of a luxury illustrated manuscript to a prominent Muscovite patron or institution would have been entirely consistent with that strategy.

The other two miniatures are executed in a darker and more restrained palette, enclosed within a thin red frame. Gold is used for the saints' haloes. Their style recalls Russian icon painting of the 16th and 17th centuries. One of these miniatures repeats the theme of the two saints with the monastery in the background but with a different composition. The saints, in traditional monastic garb and depicted full-length, stand on the shore facing the viewer. The Solovetsky Monastery appears in the background in a less detailed form characteristic of earlier iconographic traditions, though it is still clearly recognisable as a white-walled fortress with several identifiable structures. A notable detail is that Zosima holds a book rather than a scroll, a less common attribute in depictions of the saint. One miniature appears to have been reattached on an inserted strip.

The third depicts Saint Zosima's voyage across the White Sea to the archipelago, the foundational moment of the Solovetsky monastery.The image includes two unusual iconographic details: the sail is folded, and the sun is depicted as a full red disk.

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THOUSAND YEARS OF DO-RE-MI

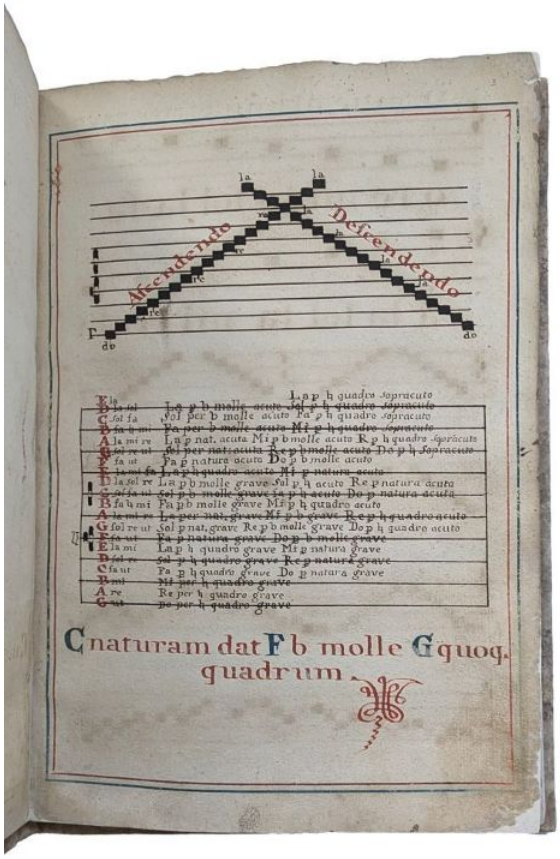
25. **GUIDO OF AREZZO.** Latin manuscript on paper, "Carta rustica" binding. Contemporary. Large folio. (36.2 x 25 cm.) Italy. Early 18th century. 27 unnumbered leaves. In a fine state of preservation.

$ 8,500.-

An Italian solfeggio manual. An eighteenth-century maestro could dash off a solfeggio for a lesson in a matter of minutes, and for every one that survives, many more were thrown away or wiped clean once the lesson was over. Working teaching manuscripts of this kind are accordingly scarce.

This manuscript is not about generic music theory; it preserves the old Italian conservatory discipline that trained singers to think in hexachords and to produce melody fluently. Children often began by learning plainchant through medieval solmization: *ut* (later *do*) did not denote a fixed pitch such as C, but a position within a hexachord. As melodies moved, singers

"mutated" between overlapping hexachords, so that the very same pitch could take different syllables according to context.



Most professional musicians learned the solfeggio tradition by singing in church choirs and training at religious institutions—cathedral schools and orphanage conservatories such as those in Naples and Venice. These young students, through constant practice, acquired an ease with hexachordal mutation and shifting clefs that can seem unfamiliar to many modern musicians trained in different traditions.

The first page shows a truly magnificent Guidonian Hand in opaque colour. To understand this image, we must go back to the 11th century. Before then, music was largely an oral tradition. Monks and choristers had to memorize thousands of chants by ear, through mechanical repetition.

Guido d'Arezzo, a Benedictine monk, revolutionized this practice by creating a system of musical literacy. He wanted singers to be able to "sight-read"—to sing a melody they had never heard before simply by looking at a page or their own hand. He derived the syllables from a Latin hymn to St. John the Baptist:
Ut queant laxis / resonare fibris /mira gestorum / famuli tuorum /solve polluti / labii reatum...

Each of these six phrases begins on a successively higher pitch. These syllables—*Ut, Re, Mi, Fa, Sol, La*—formed a hexachord (a six-note scale). In this manuscript, the syllables are written on banners, mapping out the entire practical vocal range of chant pedagogy.

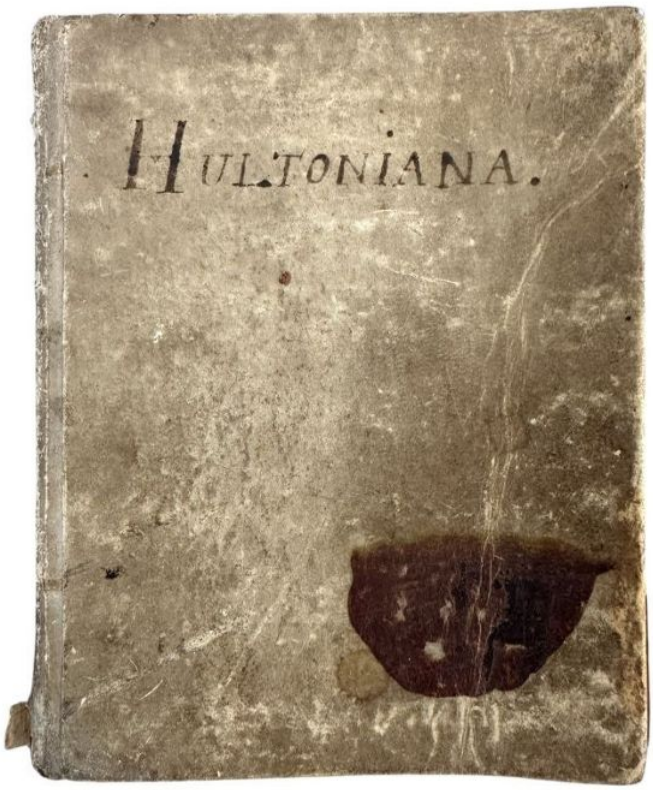
By pointing to spots on the hand, from joint to joint while singing, a student could follow where the melody was heading—higher or lower—and how it moved in consistent, repeatable steps.
The letters A through G provide fixed note names and anchor pitches, much as a clef anchors notes on a staff—think of them as a ladder fixed firmly in place, its rungs never moving. The syllables *ut, re, mi, fa, sol, la*—forming a six-note pattern called a hexachord—give the singer a practical guide to melodic movement. This pattern can begin on different rungs of the ladder, which is why some joints carry multiple syllable labels: they mark the places where hexachords overlap and where the singer can step from one pattern into another.

The crucial point is the semitone—the smallest step, where singers most easily go wrong. In this system it always falls between *mi* and *fa*. By starting the hexachord on the right note, the singer always knows exactly where that tricky small step lies.
This principle is still alive today. Anyone who learns to sing *do re mi fa sol* and then applies that sequence in a higher or lower key—same syllables, different pitches—is using precisely the idea Guido devised a thousand years ago. What was then called *ut* we now call *do*, but the idea remains unchanged: a movable framework that helps singers hit every melody true.

The Guidonian Hand binds visual cue, vocal action, and bodily memory into one coherent system. The motto below the diagram—*Sine manu frustra cantas per plurima lustra*—captures its pedagogical promise: without the hand, the student labours blindly for years on end; with it, he learns to navigate melody with clarity and assurance.

The second leaf depicts an arresting didactic diagram from the age when singers learned music the way children learn spelling: by rules, patterns, and memory aids. At the top, two mirrored "staircases" of black blocks show notes stepping up and down—a picture-proof that melodies climb and fall one step at a time. Beneath, a ruled table serves as a singer's cheat sheet, matching each pitch to its solmization "name" (the old *do–re–mi* family) and indicating when a note must be taken plain, a little lower (flat), or at natural pitch so the tune stays true to the ear. The bold Latin rule at the foot of the page ("*C naturam dat…*") sums up the lesson in one line: change one note, and neighbouring notes may have to change too—because, in this older system, notes behave like members of a team, not like fixed keys on a modern piano.

Throughout, the book consists of short melodic patterns—ascending, descending, turning—written out as staircase-like diagrams without rhythm. Each pattern is paired with its syllables (*re–mi–fa*, *sol–fa–la*, etc.), showing the student precisely where mutations occur and why. Headings such as *Solfeggio di natura grave* (low register) and *acuta* (high register), along with references to *b quadro* (the natural sign), reinforce the lesson: these are drills designed to build the reflexes needed for secure sight-singing in chant and early polyphony. This is not music to perform, but a visual grammar of singing—a practical teaching tool meant to train the eye and the voice.



UNPUBLISHED GEORGIAN MANUSCRIPT: A Hoax on Mr Hulton

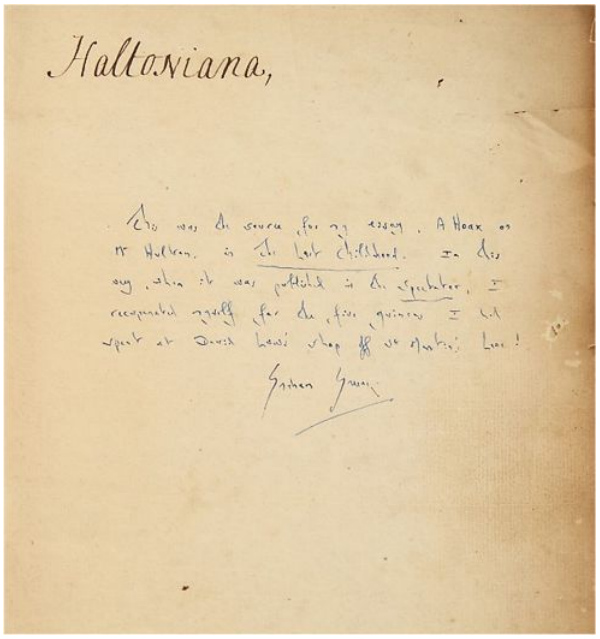
26. **HULTONIANA** [Cover title]. London: mid-18th century. Manuscript in ink in at least two period hands, inscribed in ink on the front free endpaper by the author Graham Greene (inscription undated but likely 1940s): Period vellum over boards, titled in ink on the upper cover and spine. 7 3/4 x 6 3/8 inches (19.5 x 16 cm); 135 pp. with 67 letters or dialogues, [8 pp.] index, plus blank leaves at the end; written in several hands in ink, the letters copied within dating January–December 1744. Binding worn and soiled, front board bowed, becoming disbound, lacking some leaves in the middle and at the end as described by Greene in his essay on the manuscript.

$ 9,500.-

A remarkable 18th-century literary manuscript narrating an elaborate hoax played on Mr Hulton, the elderly print seller of Pall Mall, in 1744.

The bizarre, protracted, and rather cruel practical joke outlined in this manuscript was the basis for Graham Greene's entertaining essay "A Hoax on Mr. Hulton," first printed in *The Spectator* and later reprinted in *The Lost Childhood and Other Essays*, London: Eyre, 1951. Greene purchased it from the redoubtable bookseller David Low.

"In 1744, the story itself had been hidden all these years in an old vellum manuscript book I bought the other day from a London bookseller. With its vivid unimportance it brings alive the geography of eighteenth-century tradesman's London, the wine-merchants at Wapping, the clockmakers in Fleet Street, the carriers and printers and bust-makers, all the aggrieved respectable victims of an anarchic imagination, and in the background memories of Layer's conspiracy and the word 'Jacobite' and a vague uneasiness."



An anonymous prankster, writing under Hulton's name, sends scores of letters to tradesmen, physicians, and clerics ordering goods and summoning visits. At first, the trick seems trivial: a carpenter invites Hulton to discuss frames for the Prussian Ambassador. But the ruse quickly escalates into chaos. Anchovies, snuff boxes, and port wine arrive unbidden; an optician, a cabinetmaker, and a dentist are turned away in fury; Hulton, besieged, takes to his bed in despair, while an auctioneer descends upon his shop expecting payment.

Then, not satisfied, the hoaxers start the second phase of their prank. They write new forged letters, this time pretending to be the Reverend Thompson. In these fake letters, "Thompson" supposedly orders fancy items—canes, books, a bust of Pope, even a chariot. The bills will be settled by his London "agent," Mr Hulton, says the letter writer. Then forged "Thompson" letters appear mocking Hulton, driving him mad, and all the while goods continue to pour in.

GREENE WRITES:

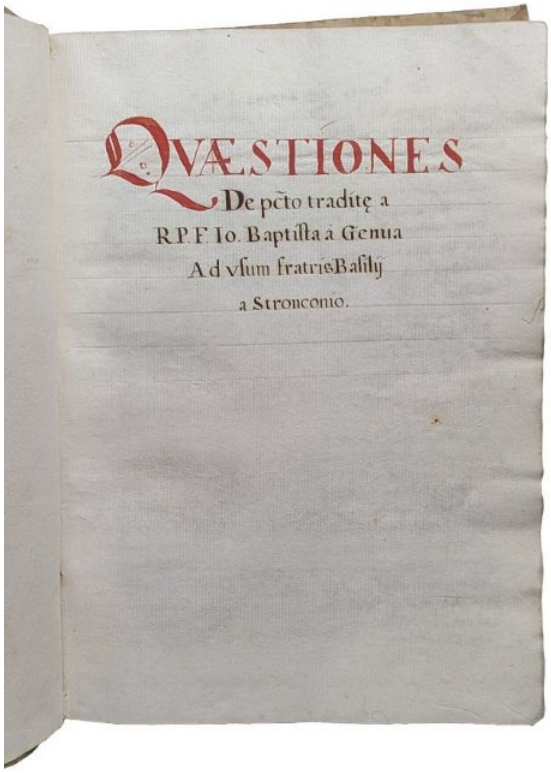
"We will never know how the story ended. The last pages of the manuscript are missing, and with them any clue to who the prankster really was. The hoax belonged to an age that loved practical jokes. Perhaps Hulton's steady success as a respectable tradesman had stirred the envy or resentment of people who secretly sided with life's losers and disliked anyone who prospered. They didn't dare strike openly, so they took out their frustration in petty tricks and jokes—the same kind of rebellious spirit that, the following year, showed itself on a larger scale when Charles Stuart (the Young Pretender) marched into England and then turned back from Derby."

A letter from Sir Ambrose Heal, laid in, describes the manuscript as "a permanent record of all these people." Sir Ambrose Heal (1872–1959) was a British furniture designer and the author of major reference works on 17th- and 18th-century London tradesmen. He identified many of the named tradesmen in the text. The names in the manuscript aren't placeholders. Robert Hulton was a documented print seller at the corner of Pall Mall. The tradesmen mentioned—Scarlett (optician), Pinchbeck (clockmaker), and Dolland (optician)—were the "Apple and Rolex" of their day: highly recognizable, prestigious London businesses.

The Aaron Thompson lampooned in the text was also a real figure (1681/2–1751), best known for his only book, *The British History, Translated into English from the Latin of Jeffrey of Monmouth*. The hoaxers probably picked him as a target because he was mildly famous in print and seen as a pedantic provincial man of letters whose name London pranksters would recognize.

DID THE STORY REALLY HAPPEN?

In 1744, London operated on a system of credit and messengers. There were no telephones to verify an order. If a boy showed up at a shop with a signed note saying "Send six dozen of your finest Port to Mr Hulton in Pall Mall," the merchant would comply to avoid offending a wealthy neighbour. The hoaxer exploited the very fabric of London's "polite" economy. While the Hulton hoax is earlier, it fits a known historical pattern. It is a direct ancestor to the famous *Berners Street Hoax* of 1810, where Theodore Hook sent thousands of letters to tradesmen (and even the Lord Mayor) to descend upon a single house at the same time.



"QUESTIONS ON SIN"

27. **[LATIN MANUSCRIPT ON PAPER]** A scholastic treatise on the nature of sin, evil and virtue. F(ranciscanorum) Io(hanne) Baptista a Genua ad usum fratris Basilii a Stronconio". Italy. Around 1650. Quarto (21,3 x 15,5 cm). Contemporary vellum. With calligraphed title page. [7] 170 leaves. Questions on Sin taught by the Reverend Father *Friar Giovanni Battista of Genoa, for the use of Brother Basil of Stroncone."*

$ 1,450. –

Stroncone is a beautifully preserved medieval hilltop town in the province of Terni. The town is embedded in the "Route of St. Francis". According to tradition, St. Francis of Assisi himself founded the Convent of St. Francis in Stroncone in 1213. Because it was a major Franciscan hub, it continuously produced friars and lectors over the centuries.

Giovanni Battista da Genova "R.P.F." (Reverendus Pater Frater) designates him as a senior, ordained priest and friar within his religious order. He is the one who "handed down" or taught (traditae) these theological questions on sin. His student, Basilio da Stroncone is the owner and reader of this manuscript.

The phrase "Ad vsum" (for the use of) was a standard formula in monastic and mendicant orders indicating that while the friar did not hold personal property (everything belonged to the order), this specific book was assigned to him for his personal study. The text is a Scholastic theological or philosophical treatise discussing the concepts of vice, sin, evil and virtue (referencing Aristotle and St. Thomas Aquinas).

UNRESEARCHED

28. **[MUSIC MANUSCRIPT]** Anonymous (mid-18th cent England 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 unresearched collection of music, 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.

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".



ILLUMINATED DOCTORAL DIPLOMA FOR A VENETIAN JURIST

29. **[PADUA]** Privilegium doctoratus in utroque iure conferred on Carlo Maria Griffoni of Venice, son of Lorenzo. Padua, Episcopal Palace, 5 June 1742. Illuminated manuscript on vellum in Latin. 6 leaves, 240 X 165 mm, of which two pages are illuminated, three with calligraphy and one blank. Text in a fine calligraphic chancery hand within a gilt frame, display words in gold and colored capitals. Two full-page illuminations in gouache heightened with gold and silver: the opening protocol set in an architectural cartouche within a dense border of peonies, tulips, fritillaries, cherries and pears inhabited by blue grotesque birds, with confronted peacocks below; and, at the end, the arms of the graduate on a gold roundel within polychrome strapwork, similarly bordered. No binding. Some abrasion and pigment loss at the head of the first text block.

$ 2,750.-

A handsome example of the Paduan doctoral privilege in its late-Baroque form, and a document with an unusually full cast. It issues in the name of Giovanni Minotto Ottoboni, Archbishop-Bishop of Padua and Count of Sacco, as Apostolic Chancellor of the Studium, six months before his death; it is executed and signed by his Vicar General, Sante Veronese, Venetian patrician and canon-treasurer of Padua, who would himself hold the see from 1758 to 1767; it is subscribed by Giuseppe Frascio, notary general of the episcopal curia; and it is signed at the foot by its calligrapher, Giulio Modelli of Padua, official scribe to both universities of the Studium —a named scribe, which is uncommon on these documents.

The text follows the traditional Paduan wording, citing the papal privileges under which the university had granted degrees since the Middle Ages, and it describes the examination unusually fully. Griffoni had first sworn the Catholic profession of faith required of every graduate since the Council of Trent. On the evening before, he was given his puncta: two set passages, one from the civil law and one from the canon law, which he had overnight to prepare and

then expounded before the assembled doctors, who put objections he had to answer on the spot. He passed nemine penitus dissentiente without a single vote against him. The college voted in secret, and a candidate could pass with dissent recorded against him, so unanimity was the best result available. The scribe evidently thought so too: he set the phrase in large capitals across two lines, and the notary repeats it at the foot of the document, not one of them dissenting, or even hesitating.

The proceedings were chaired by Antonio Terzi of Bergamo, professor of civil law and acting syndic of the university; the candidate was presented by his sponsor, Parmesano Curzio de Sanctis, professor of feudal law; and the six examining doctors are each named: Antonio Arrighi, Giuseppe Alaleona of Macerata, the Venetian clerk regular Pietro Businello, Gregorio de Campo San Pietro, Count Ercole Francesco Dandini of Cesena, and Ludovico Pighi of Verona.

The ceremony that followed is described in detail: the book of the two laws placed in his hands first closed and then open, the gold ring on his finger, the four-cornered doctoral cap set on his head in place of the ancient laurel crown, the kiss of peace, and the master's blessing. Two witnesses are named, "and very many others of diverse nations."

The date carries a further interest. Giacomo Casanova claimed to have taken this same degree at Padua in 1742; his enrolment among the leggisti in November 1737 and his attendance to 1739 are documented, but no record of his promotion has been found, and the claim remains disputed. Bruno Brunelli, writing in Il Marzocco in April 1923, reported that the relevant examination records were wanting June 1742 through the whole of 1744. The present privilege is dated in the first week of that lacuna. It is not evidence about Casanova but it is a surviving witness, from outside the archive, to a promotion held in the very month at which the institutional record breaks off, and it names in full the college that sat.



RUSSIAN FLORILEGIUM WITH 52 FULL PAGE MINIATURES

31. **[RUSSIAN] [OLD BELIEVER MANUSCRIPT].** Late 18th–first half of the 19th century. Miscellany with 52 full-page watercolour miniatures. Original dark brown leather over boards, with traces of the original clasps; housed in a 20th-century 37morocco pull-off case. 7 ½ × 6 inches (18.75 × 15 cm); 69 ff. The manuscript is written in semi-uncial script in black ink, with irregular use of red cinnabar and textual decoration. The flyleaf bears an ownership inscription in Russian: "*This book was purchased for 19 rubles in 1854 in the city of Arkhangelsk from an old woman, Okulina the Lame.*" Each narrative opens with a watercolour-ornamented headpiece, followed by a title in red cinnabar ink and a decorated initial. Only the first two texts have their titles written in decorative lettering *vyaz*, indicating the days of Great Lent on which they were intended to be read. The leaves are systematically numbered by the scribe using Slavic alphabetical pagination, probably in more than one hand. A few smudges and corrections are present.

$ 17,500.-

MINIATURES

The manuscript contains an extensive programme of 52 full-page narrative miniatures, all executed in a consistent manner. Each miniature occupies a separate page and is enclosed within a simple frame, functioning as a visual counterpart to the text. The miniatures follow the narratives closely, illustrating the action episode by episode. The palette is relatively restrained. The figures are generally shown in contemporary secular dress, including caftans and caps, while everyday household objects are incorporated into many scenes, providing details of contemporary domestic life. Forks, for example, appear in the illustrations.





CONTENT

The manuscript appears to belong to the type of miscellany known as a Tsvetnik (Florilegium), a collection of edifying and devotional texts. The three narratives are united by a common penitential theme: sin, repentance, and the inevitability of Divine Judgement. They appear to have been selected as a coherent reading cycle. The first two are assigned to the fifth week of Great Lent. All three texts name their sources or authorities: St John Chrysostom, the Holy Gospel according to Luke, and The Great Mirror (Velikoe Zertsalo).

The first story is accompanied by 24 miniatures and is titled: *On Monday of the Fifth Week of Lent, of St John Chrysostom: A Spiritually Edifying Tale according to the Order of the Present Time, the Parable of the Court and the Serpent. Word 44.*

The text corresponds closely to the established Russian literary tradition and includes a short introductory exhortation or interpretation expanding upon the moral significance of the story. The story explores the destructive power of greed. A householder chooses to tolerate a venomous serpent in his courtyard because it brings him an Arabian gold coin each day, even as the snake claims the lives of his horse, his servant, his only son, and his wife. The snake eventually attacks the man himself; he repents and survives but soon falls back into avarice. When the snake attacks him a second time, he dies. The miniatures follow the text closely, depicting every episode of the story, with particular attention to the successive illnesses and deaths of the characters.

The second text is the shortest and is accompanied by only four miniatures. It is titled: *On Tuesday of the Fifth Week of Lent: A Teaching from the Holy Gospel according to Luke concerning the Rich Man and Lazarus. Word 45.* This is a short homily and is accompanied by only four miniatures. The text is an Orthodox interpretation of the Gospel parable of the Rich Man and Lazarus (Luke 16:19–31), and not a straightforward reproduction of the biblical account.

The narrative expands the Gospel account by explicitly placing the setting in Jerusalem. The first miniature presents the central moral contrast: a wealthy man feasting while the wounded Lazarus lies on the ground with two dogs beside him. The text emphasizes Lazarus's quiet piety, noting that he never cursed his tormentor or reproached God, a later elaboration on the Gospel narrative. The second miniature shows Lazarus's soul being carried aloft by two angels. Following conventional Old Believer iconography, the soul is represented symbolically as a naked human figure. The rich man also dies and is buried, but his earthly wealth did not bring him anything.

The chapter concludes with a direct exhortation to the reader. Scripture and religious teaching are presented as more beneficial and reliable than seeing the dead raised. The Orthodox faithful are urged not to seek miraculous appearances of the dead, but to listen instead to divine Scripture.

A third tale follows: *How the wicked Bishop Udo lived a life of sin and was terribly condemned. Extracted from the book The Great Mirror.* This narrative derives from *The Great Mirror* (Velikoe Zertsalo). This text is derived from a medieval collection of moral and exemplary tales that entered Russian literary culture through a translation of the Polish Jesuit collection made in Moscow in 1677. The story of Udon, or Udo, was among the narratives frequently incorporated into Tsvetniki, and other miscellanies, and through these collections also entered oral tradition in the form of spiritual verses, tales, and legends. The story provided material for criticism of the clergy within the Old Believer tradition, contrasting the responsibilities of clerical office with the consequences of spiritual corruption.



In the days of Emperor Otto III, a boy named Udo studied at the cathedral school of Magdeburg and was hopeless. He failed again and again and was constantly beaten for it. In despair, he prayed before the Mother of God, who granted him wisdom and promised that he would rise to the episcopal throne of Magdeburg, but warned him to use the gift well. Soon he became a brilliant student and ultimately bishop.

At first he ruled worthily. Then the corruption began. He squandered church property and revenues. Then came fornication: first with several nuns, after which the story singles out one abbess. Udo secretly remained in her convent for three months. There he heard a voice: "Enough of your games; you have played long enough, Udo."

His punishment is hellish. He is beheaded inside the cathedral. But physical death is not the end. Udo's soul is then cast into hell, and the illustrator clearly enjoyed this part, devoting no fewer than seven miniatures to it. Following Old Believer tradition, their bodies are covered in dark fur, with flame-like, spiked, upright hair. Their limbs end in long, animal-like talons. The demons seize, drag and torment Udo, before throwing him into the fire of hell.
This section appears to have been copied somewhat less skillfully than the rest of the manuscript. It is written in a different hand and contains several linguistic peculiarities, including unusual or erroneous forms, corrupted names and altered place-names. The scribe writes "шписано" instead of "списано" ("written" or "copied"). The text begins

"under Antonin the Third, Roman Caesar," where the standard version of the legend has Otto III. "Bursk" appears instead of "Magdeburg," and "v Siiskoi" Later in the text, however, "Magdeburg" is given correctly.

BACKGROUND

The manuscript has a wonderful ownership inscription. *"Purchased for 19 rubles in 1854 in the city of Arkhangelsk from an old woman, Okulina the Lame."* There are studies of marginalia in Russian manuscripts, but the prices paid for books are never mentioned. In Tolstoy's Master and Man (although written 40 years later) Nikita is a good-natured peasant labourer whose employer pays him 40 rubles for a year's work, which puts the sum into some perspective. Nineteen rubles was a considerable amount. We tend to assume that books were inexpensive in Russia, which makes the price paid for this manuscript all the more surprising.

The first half of the 19th century was marked by increasingly systematic persecution of the Old Believers under Nicholas I. Beyond the religious schism, the authorities regarded Old Believers as an economic and administrative threat. From the 1830s, the government increasingly restricted their trading rights, prohibited the official registration of their marriages, restricted the admission of new members, and confiscated Old Believer books. Persecution intensified in the 1850s.

In 1854, the year in which our book was purchased, the imperial authorities forcibly closed and liquidated the Vyg Old Believer community, bringing to an end its role as one of the principal organized centers of traditional Old Believer book production in the Russian North. Women became important custodians of religious books and icons, particularly as communities faced increasing restrictions and the preservation of religious practice increasingly depended upon the household. Manuscripts and icons could be concealed and preserved in peasant homes. We know that women worked as scribes at Vyg, and female scribes are also documented in Arkhangelsk. It is therefore possible that the old woman from whom the manuscript was purchased, "Okulina the Lame," may herself have been a (former) scribe, although there is no direct evidence for this.



SHĀH-NĀMA OF FIRDAWSĪ, IN A RARE EXPANDED PROSE VERSION INCORPORATING ARABIC LEGENDARY MATERIAL

32. **SHĀH-NĀMA (BOOK OF KINGS).** Persian prose adaptation with extensive additional legendary material. Illustrated with 43 miniatures. Contemporary Arabic binding, somewhat worn, corners bumped. Folio (290 x 200 mm). 180 leaves. Rasht, ca. 1789–90. 34 leaves missing, corrections and crossed out words and sentences.

$ 17,500.-

The Shāh-nāma is one of the supreme achievements of Persian nazm (verse) and quintessentially the national epic of Persia, written by a single author. It narrates the legendary history of the kings of the world and of Iran, in about 50.000 verses and starts with the first king on earth, the mythical Pīshdādī king Gayūmarth, and ends with the last Sasanian king Yazdigird III, who was defeated by the Arabs in the middle of the seventh century.

While thousands of manuscript copies of the Shāh-nāma were produced, prose adaptations with additional narrative material are considerably rarer. This manuscript concentrates on the early, mythological and heroic cycles of the

narrative, recounting the reigns of the legendary dynasties of the Pīshdādiyān and the Kayāniyān and the exploits of their champions, in particular Rustam.



The later historical sections of the epic, including the stories of Alexander the Great and the Sasanian kings, are not included but instead the author freely expands Firdawsī's epic narrative by incorporating material from Arabic legendary-historical tradition.

The great heroes of the Shāh-nāma do not stay within the boundaries of Firdawsī's poem but venture into other legendary worlds altogether. Sām, one of the mightiest warriors in the retinue of the ancient king Manūchihr, finds himself pitted against figures drawn from Arabic legend: first Shaddād ibn ʿĀd (pp. 149–50), the tyrannical builder of the earthly paradise Iram, known from the Quran itself.

The tales of the giant ʿŪj ibn ʿAnaq (pp. 164–67), a mythological figure said to have survived the Flood because the water only reached his knees, is Arabic in origin. The giant is not mentioned in the Quran but derives from later storytelling traditions such as the Stories of the Prophets. In Islamic and Near Eastern legend he represents the last survivor of the ancient race of giants that existed before the prophetic era.

Also figures from Shia Islam are drawn into Firdawsī's epic. A case in point is the episode of Sām's story (pp. 188–92). Ashamed that his newborn son Zāl has been born with startlingly white hair, Sām orders the infant abandoned in the wilderness. The child is found and tenderly raised by the Sīmurgh (the great mythical bird of Persian legend) in its nest high in the Alborz mountains. Years pass. Then dreams begin to trouble Sām, forcing him to confront the cruelty of what he has done.

This tale is also in Firdawsī's original, but the promptings of his own conscience, bring him to repentance and ultimately to reunion with his grown son. In this manuscript, the author adds a new element: it is the Imam ʿAlī ibn Abī Ṭālib, the most venerated figure of Shia Islam, cousin and son-in-law of the Prophet, who appears to guide Sām toward the recognition of his error. The effect is to draw the ancient Iranian epic into intimate contact with Shia sacred history.

There is an unusual devotional aspect to the manuscript, that is felt throughout. The author repeatedly interrupts his narrative with invocations of blessing upon the Prophet Muḥammad and his family, phrases that punctuate the text with a regularity that goes well beyond convention. Some of these are formulaic, others more lyrical, such as the invocation of "Muḥammad's locks fragrant of amber" (p. 186). A colophon note reveals that the text was written during Ramadan, and this context is palpable: the manuscript reads not merely as a literary retelling but as an act of devotion.

Also worth noticing is that throughout the text, the author regularly pauses his prose narrative to quote (often page-long) passages of verse, attributing them to Firdawsī, but they cannot be found in the Shāh-nāma and therefore must derive from unknown or at least unpublished sources.

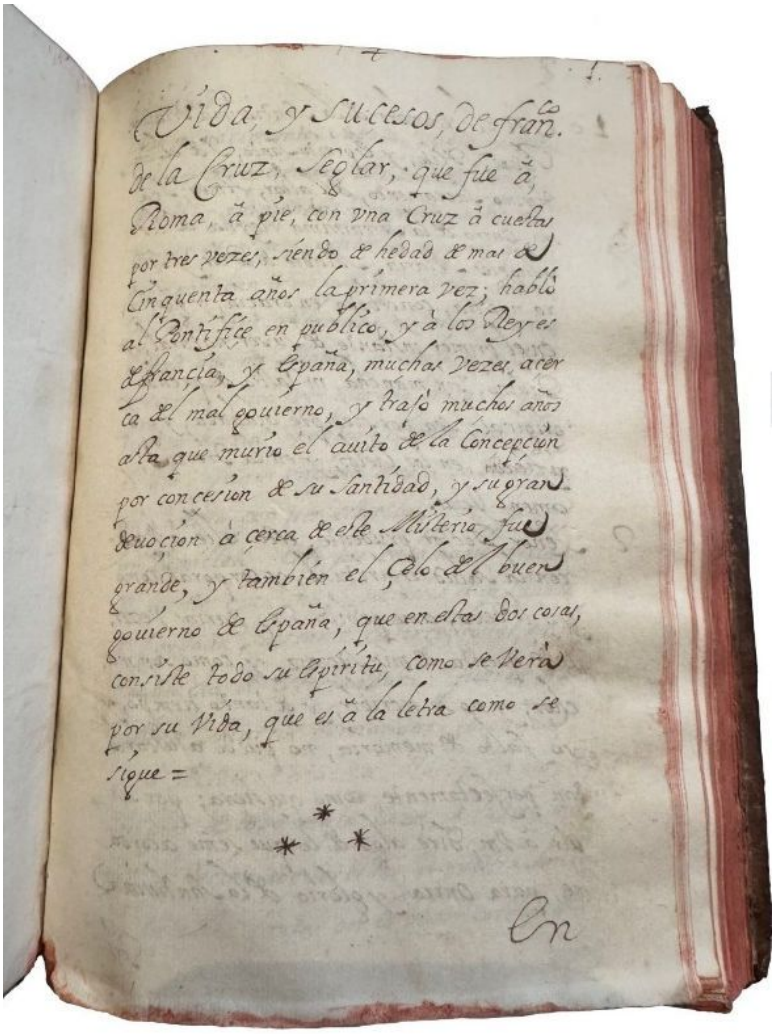
The 43 miniatures sometimes have a caption in the margins describing the scene. The title page shows, above the incipit, a miniature of a man and a woman standing, with a bowl of fruit between them, respectively wearing the black karakul hat customary of that period, and a tight jacket above a long striped skirt. Another scene depicts the evil mythological king Ẓaḥḥāk, who has two serpents protruding from his shoulders, shown wearing a typical Qajar kingly crown; the blacksmith Kāva, who rebelled against him, stands before his throne also wearing the black karakul hat (p. 20).



Other miniatures depict battle scenes of mounted warriors, or a hero fighting one or more dīvs (demons) or other mythical opponents. One of them showing Sām fighting the giant ʿŪj ibn ʿAnaq (p. 165). Many of them concern the hero Rustam, wearing his panther-skin garment, among others in a scene where he performs his third labour, slaying a dragon (p. 225), or, further on, killing a black demon (p. 426). The choice of scenes is sometimes different from the usual ones; for instance, in the story of the abandoned child Zāl, painters mostly depict him near the multicoloured Sīmurgh in its nest, here, however, we see Sām comforted in his sleep by Imam ʿAlī ibn Abī Ṭālib (p. 190).

The colophon identifies the scribe, who may well also be the author of this version, as Mullāh (sic) Sharīf valad-i Ḥājī ʿAlī Muḥammad-i Bāzārī. He mentions that he finished his copy in the chilla-khāna (place where one spends the period of fasting) in Rasht, a town on the Caspian Sea coast, *"at the time the town was left* (*? bāqī shuda*), *with* (meaning 'left in the hands of'?) *Murīd Fatḥ-ʿAlī", on the 8th of the month of Ramadan of "124",* a date of which a fourth digit is missing. The most likely reading is 1204 AH (1789–90 CE), as Fatḥ-ʿAlī was one of the sons of the governor of Rasht, Hidāyat-Allāh ʿAlī Khān, who was himself executed in 1200/1786.

A manuscript of 18th-century Persian popular culture, that cannot be identified with any of the prose versions mentioned by François de Blois (Persian Literature. A Bio-Bibliographical Survey, V/2, London 1994) or Aḥmad Munzavī (Fihrist-i nuskhahā-yi khaṭṭī-yi fārsī, V, Tehran 1972) and may represent an undocumented prose adaptation of the Shāh-nāma tradition, expanded with additional legendary and devotional material in the Shia tradition.


Vida, y Sucesos, de fran.
de la Cruz, Seglar, que fue á
Roma, á pie, con vna Cruz á cuestas
por tres vezes, siendo de hedad de mas de
Cinquenta años la primera vez; habló
al Pontifice en publico, y á los Reyes
Fran.ca, y España, muchas vezes acer
ca del mal gouierno, y trasó muchos años
ata que murio el punto de la Concepcion
por concesion de su Santidad, y su gran
deuocion á cerca de este Misterio, fue
grande, y tambien el Celo del buen
gouierno de España, que en estas dos cosas,
consiste todo su Espiritu, como se verá
por su Vida, que es á la letra como se
sigue =

AUTOBIOGRAPHY BY A SPANISH LAY VISIONARY & OTHER TEXTS

33. **[SPANISH MANUSCRIPTS]** Sammel band of four Spanish text manuscripts. Partly unpublished. One autobiography of a Spanish visionary. Two on a political controversy and one on the Kingdom of Sicily. Second half of the 17th century or beginning 18th century. Original full calf binding. Large 8vo (210 x 150 mm). Written in three distinct, easy legible hands.

$ 3,500. –

1. An unpublished first-person autobiography by a Spanish lay visionary, religious ampaigner and political critic. 1- 222 pp. The title summarizes the extraordinary life that follows: *"Life and adventures of Francisco de la Cruz, layman, who went to Rome on foot three times with a cross upon his shoulders ... spoke publicly to the pope and to the kings of France and Spain, frequently concerning bad government ..."*Francisco states that he was born at daybreak on Saturday, 27 September 1596, at Fuente Ovejuna, in the diocese of Córdoba. At the moment of his birth, his aunt Isabel went into the courtyard to determine the hour and saw a bright star accompanied by three smaller stars "forming a bouquet."

The work is determined by two ideas. The honour of the Virgin in her Immaculate Conception and the reform of the Spanish monarchy. Francisco regards both as missions entrusted to him by God. After visiting the shrine of Our Lady of Guadalupe, he began a journey towards Rome to petition the pope for a definitive declaration that the Virgin had

been conceived without original sin. Elsewhere he describes the bitter controversy surrounding the doctrine. Francisco moves freely between mystical revelation and political observation. Travelling with a royal entourage, he watches courtiers flatter the king and privately exclaims, *"God deliver him from being surrounded by so many wolves."* At Córdoba he observes the ceremonial reception of the monarch and Prince Don Carlos, but distrusts the bullfights, festivities and handsome faces of court society.

A substantial unstudied example of seventeenth-century Spanish autobiographical writing, combining popular mysticism, Marian controversy, travel narrative, eyewitness history and political criticism. Its author emerges as a self-appointed counsellor of popes and kings who believed that devotion to the Virgin and reform of government were inseparable. Despite the shared name and the striking motif of carrying a cross to Rome, this is not the life of the better-known Carmelite Fray Francisco de la Cruz of Mora, whose biography Sebastián Muñoz Suárez first printed in 1667.

2. Glosa al Nicandro, escrito en defensa del Conde Duque de Olivares cuando cayó de su privanza, respondido por párrafos 1-60 pp. An apparently unpublished political polemic produced during the pamphlet war that followed the

dismissal of the Count-Duke of Olivares, the favourite chief minister of Philip IV. Olivares had dominated the government of the Spanish monarchy from 1621 until his fall in January 1643. His programme of fiscal and administrative centralization, combined with nearly continuous warfare, culminated in military defeat, economic ruin and revolts of Catalonia and Portugal. In February 1643, shortly after Olivares's dismissal, Andrés de Mena circulated a clandestinely printed pamphlet of accusations against the fallen minister. Three months later, an anonymous supporter of Olivares answered those charges in another clandestine pamphlet, El Nicandro. The present manuscript completes the exchange by attacking El Nicandro paragraph by paragraph and reinstating Mena's case against Olivares. This pamphlet seems to have remained unpublished.

3. A manuscript copy of El Nicandro itself—the pro-Olivares defence attacked in the preceding Glosa. *Nicandro en defensa del Conde-Duque de Olivares cuando cayó de su privanza.*

The author defends Olivares's military policy, political appointments and exercise of royal authority, maintaining that no minister can control war, fortune, treachery or the hidden failings of his subordinates. Critics judged his decisions unfairly through hindsight, attributing defeats to him personally while denying him credit for victories such as Nördlingen. Presenting Olivares as a loyal servant rather than a usurper of royal power, El Nicandro itself was printed clandestinely in 1643 and was republished in a modern edition by Agustín G. de Amezúa in 1950.

4. [On the Kingdom of Sicily]. 70 pp. Most likely, a copy of Pietro Celestre's Idea del govierno del reyno de Sicilia, written in Spanish in 1611 for Pedro Téllez-Girón, Duke of Osuna, upon his appointment as viceroy of Sicily. It describes Sicily's military and civil administration—the viceroy, councils, fortresses, army, galleys, and courts. Our copy corresponds closely to that work, including the sections "Guerra," "Castillos," and "Gran Corte Civil."

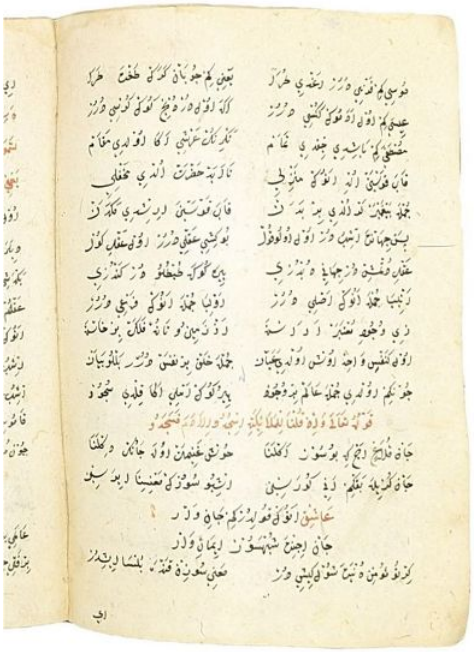
The original presentation manuscript, signed and dated Palermo, 14 April 1611, is in the British Library Add. MS 24130. The text was published by Vittorio Sciuti Russi in Il governo della Sicilia in due relazioni del primo Seicento (Naples, 1984), pp. 5–51.

The asking price is based principally upon our assessment of the *Life and Adventures of Francisco de la Cruz* as the most significant text in the volume and as apparently unpublished. Should evidence emerge that this text has previously been published, we would be pleased either to agree an appropriate reduction in price or to accept its return for a full refund.

EARLY MANUSCRIPT IN ANATOLIAN TURKISH

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

$ 7,500,-

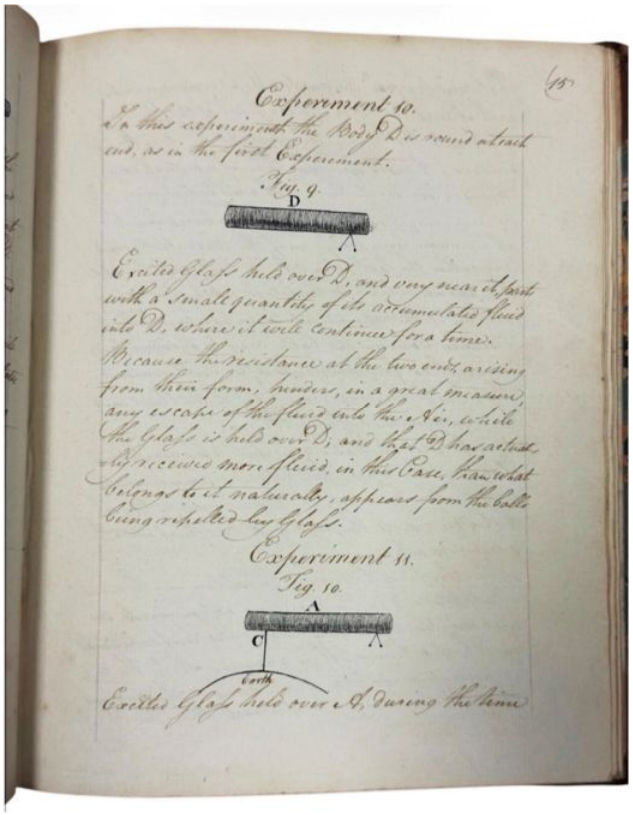


The MS is not dated, and the handwriting is unschooled. The text is in Early Anatolian Turkish, and bears traces of Central Asian dialects. Most likely the Oghuz Turkish.

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 a pantheist who introduced Sufism to the masses and instilled in them the excitement of reaching God.

The Gharībnāmeh, a long didactic, mystical poem written in over 11,000 maṡnavī (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, etc.

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 manuscript starts with couplet 1784 given in its entirety here: https://www.academia.edu/25634995. The MS never appeared at auction. Early Anatolian Turkish manuscript are hardly even encountered. We did not find any copies in world catalogue either. Both the Princeton Library and John Rylands library are not in possession of an original manuscript. Only modern imprints exist.



"LIGHTNING & MEDICINE" — A RARE 1787 SCIENTIFIC MANUSCRIPT FROM THE FRANKLIN–WILSON ELECTRICITY CONTROVERSY

35. **WILSON, Benjamin.** A Short View of Electricity. London, January 1787. Manuscript on paper, 60 pp., with small pen-and-ink drawings of experimental apparatus in the text. 9 x 7¼ inches (23 x 18.5 cm). Contemporary half calf over marbled boards.

$ 2,400.-

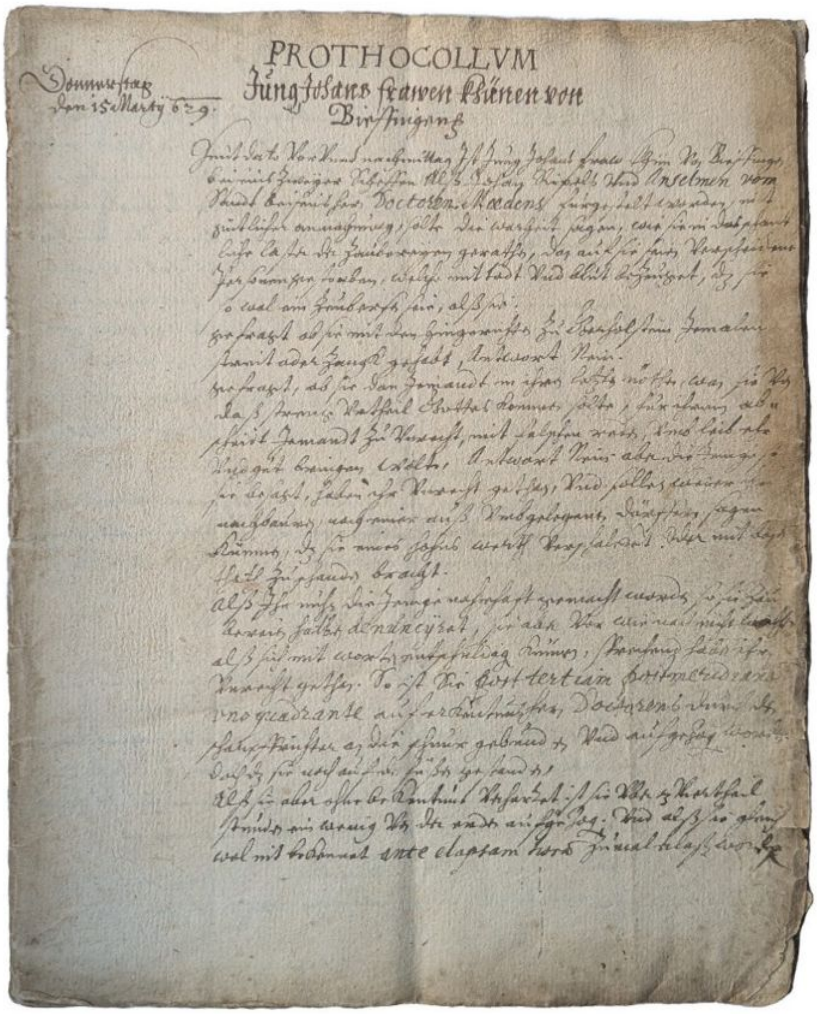
A manuscript relic of Enlightenment science, connecting Irish medical circles to the wider Anglo-American debates on electricity in the age of Franklin.

Binding shelf worn, covers rubbed with abrasion at corners; remnants of binder's adhesive visible at the junction of leather and marbled paper. Joints cracked at head and foot of spine; both hinges split, though the volume remains solid and sound. Text clear, and entirely legible. Contemporary gift inscription of Richard Franklin to the City of Limerick Infirmary Library on the front flyleaf.

A finely executed late eighteenth-century manuscript copy of Wilson's influential treatise, produced seven years after the first printed edition of 1780. Written in a clear, disciplined hand and incorporating small schematic drawings of electrical apparatus, the manuscript reflects active engagement with experimental science rather than casual transcription. Such manuscript copies of modern scientific works, especially this late in the century, are distinctly uncommon and suggest purposeful use—whether pedagogical, experimental, or institutional.

Benjamin Wilson (1721–1788), celebrated both as a successful portrait painter and as a natural philosopher, became one of the central figures in Britain's most contentious scientific dispute of the age: his highly politicized debate with Benjamin Franklin over the proper design of lightning conductors. Wilson advocated blunt-ended rods in opposition to Franklin's sharply pointed design, and the controversy became entangled with questions of national pride, scientific authority, and public safety. *A Short View of Electricity* stands as one of Wilson's principal expositions of electrical theory and atmospheric experiment during a period of intense public fascination with lightning, electrical force, and technological reform.

The inscriber is almost certainly Sir Richard Franklin (d. 1845), surgeon to Barrington's Hospital and the City of Limerick Infirmary and later Mayor of Limerick, who presented several volumes to the Infirmary Library in the 1830s. Though Wilson's treatise is not a medical text, electricity was by this period being investigated for its effects on the nervous system, and its placement in an infirmary library likely reflects contemporary medical curiosity about electro-therapeutic experimentation.


PROTHOCOLLVM

WITCH TRIALS IN THE RHINELAND (1629–1633)

36. **[WITCH TRIALS]** Manuscript on paper, 38 leaves, Rhineland. 23 x 19 cm (3 pieces), 31 x 20 cm (1 piece). All under the direction of Hexenkommissar Dr. Johann Moeden (1592–1663). 1. From 3 February to 8 February 1629, of Otten Anna and Marks Marien (18 leaves). 2. Prothocollum. Jungs Künne from Bewingen — now a Stadtteil of Gerolstein (8 leaves), 15 March to 28 April 1629. 3. From 1 October to 8 October 1633, of Ruloffs oder Lentzens Sunnen von Gladt and Schell Sun von Sengerstorff (Glaadt in the Vulkaneifel), 8 leaves. 4. Protocollum. 1 to 24 October 1633, of Mals Voigd (4 leaves). In a protective box.

$ 35,000.-

Witch trial protocols from the Rhineland, conducted between 1629 and 1633, when the region suffered mass trials driven by the feared Cologne witch judge Dr. Johannes Möden — described by contemporaries as the era's worst witch hunter, rushing from one court to the next in search of new victims. These unpublished protocols contain everything one expects: the appearance of the Devil, confessions of witchcraft, the alleged crimes, and the methods by which they were extracted under torture.

In the first half of the 17th century, the Holy Roman Empire was shaped by catastrophes that would have long-lasting repercussions. Contemporaries not only had to endure the suffering of the Thirty Years' War but also contend with a global cold spell known as the "Little Ice Age." During this period, witch persecutions flared up again. In the process, these witch hunts attained a high degree of legal structure, as the trials took place primarily before secular courts.

Part of this persecution apparatus consisted of commissioned jurists, the so-called Witch Commissioners (Hexenkommissare). Johannes Moeden, a fully qualified jurist hailing from a renowned family of Koblenz wool weavers and later mayor, was one of these persecutors.

Local Rhineland courts, staffed by untrained lay judges, were required to consult graduated jurists in complex cases — creating the niche of the Hexenkommissar. The boundary between legal advisor and commissioned prosecutor was fluid, allowing figures like Moeden to accumulate power across territorial boundaries as essentially freelance witch prosecutors who profited directly from the trials they ran.

Roman law prohibited torturing a suspect a second time on the same charge — if torture did not produce a confession, that was supposed to be the end of it. However, as Kramer in the *Malleus Maleficarum* already pointed out: if the torturer stopped the session without obtaining a confession, the next session was not called a *repetitio* (repetition, which was illegal) but a *continuatio* (continuation of the same session, merely interrupted). The word is mentioned in our manuscript on nearly every other page. By this logic, the torture had never actually ended — it was just paused. So it could resume the next day, or the day after that, indefinitely, without technically violating the law.

This gave Hexenkommissare like Moeden a legally defensible framework to torture suspects across multiple sessions until they confessed. And this is what we see in our documents: 1. *Decretum apprehensionis* — the formal arrest decree. 2. *Examen*: the "gütliche Befragung," an initial interrogation without torture, where the suspect was given the opportunity to confess voluntarily. 3. *Decreta Tortura*: only when the Examen failed to produce a confession could torture be formally decreed.

Our documents speak, for instance, of stubborn women who stayed silent and had to be tortured again. Then inevitably the documents mention the *Initium confessionis*, the beginning of the confession; the *Abregatio Dei*, the renunciation of God, the pact with the Devil, and the *Denominatio Complicum*. The naming of accomplices, which then generated the next round of arrests.

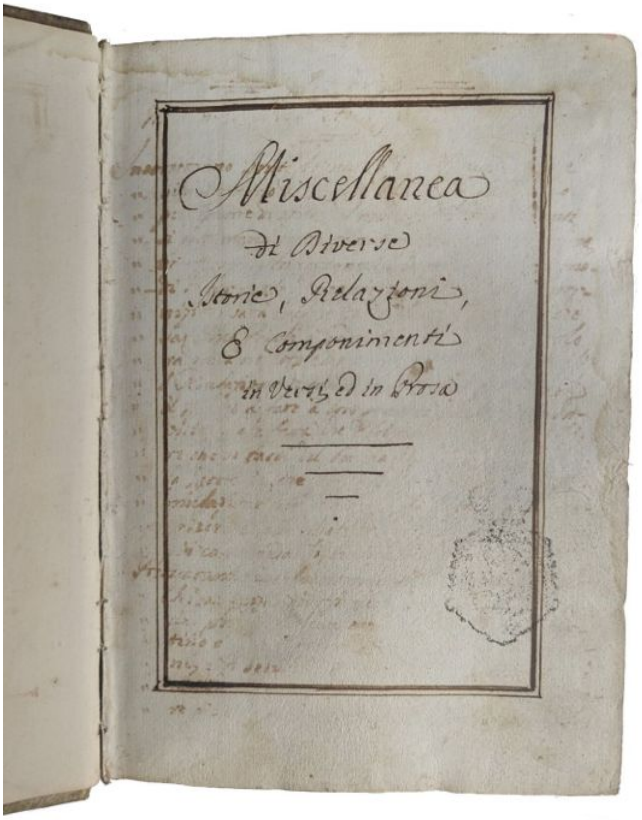
In one of our manuscripts, a woman, Ursel Tunn, is arrested based on "evil rumours" and is confronted with the names of people who had already been executed ("Leuth, welche Zu Eyb... hingerichtet worden"). This is the *Denominatio Complicum* in action. The interrogators tried to force her to fit into the web of accusations created by previous torture victims.
The social mechanism was identical to Salem: much of the persecution pressure came from below, not purely top-down from lords or Hexenkommissare. Longstanding grudges, property disputes, suspicion of socially marginal women, unexplained livestock deaths, neighbourhood feuds — this was the firewood for the trials, and all of it is found in our documents.

The difference was that the Germans went about it methodically. A Hexenausschuss member reports that old Grete's cow died after she argued with her husband. On its own, that is merely gossip. But a graduated jurist like Moeden could transform a village suspicion into a legally sufficient ground for arrest. This bureaucratic-legal framework provided an engine that ran not on emotion but on procedure.

In Salem, the evidence was far more chaotic and emotional, magistrates accepted "spectral" proof, invisible testimony that no paper trail could verify. In the German system, by contrast, the witch hunters were building a documentary record of *indicia*, circumstantial evidence dressed in the language of professional jurisprudence. Every arrest decree, every torture authorization, every death sentence had to pass through proper procedural channels. Moeden functioned as a *Prozessgutachter*, as a legal consultant retained by local authorities, so that all killing was, in every technical sense, bureaucratically legitimate.

In our long career we ever never encountered any witchcraft trial manuscript The only thing vaguely similar is the single-page Salem indictment, that fetched $137,500 at Christies in 2017. 38 leaves of original unpublished interrogation protocols, covering named victims across multiple sessions from 1629 to 1633 from the epicentre of the European persecution is a discovery.

LITERATURE
Blum, Wilhelm. "Chronik der Hexenprozesse aus der Schüllerer Gegend." Excerpted from: Pfarrer Wilhelm Wagner, "Auszüge aus den Pfarrbriefen der Pfarrei Schüller im Jahre 1977." Compiled by Dipl.-Ing. Wilhelm Blum, Jünkerath. PDF available at: https://datapoint-blum.de/Chronik_PDF/Chronik_der_Hexenprozesse.pdf.
Weigelt, Tom-Pascal. "Dr. Johannes Moeden. Ein Hexenkommissar im Vergleich." Seminar paper, Rheinische Friedrich-Wilhelms-Universität Bonn, Institut für Geschichtswissenschaft, Abteilung für Geschichte der Frühen Neuzeit und Rheinische Landesgeschichte. Submitted for the seminar "Hexenverfolgung in deutschen Territorien. Eine Übung in vergleichender Landesgeschichte," 2023. Published at GRIN Verlag: https://www.grin.com/document/1500801



A SUBVERSIVE EIGHTEENTH-CENTURY ZIBALDONE: CHRONICLING THE RUTHLESS MECHANICS OF ROMAN POWER

37. **[ZIBALDONE] [MANUSCRIPT ON PAPER]** Miscellanea di Diverse Istorie, Relazioni, e Componimenti in Versi, ed in Prosa. Eighteenth- or nineteenth-century half vellum over patterned paper boards. 8vo, 200 x 140 mm. Faded heraldic stamp on the title-page. 161 leaves. Beginning 18th century. Iron gall ink corrosion in some parts of the manuscript. On the affected leaves only visible as pinholes against the light; on a few leaves, small losses along the heavier strokes. Some ink bled on title-leaves rather than corrosion. Should be seen.

$ 5,500. -

Zibaldones are commonplace books; the word originally meant “a heap of things” or “miscellany,” which is exactly what this manuscript calls itself. The contents are defined by whatever interested the compiler: devotional texts, proverbs, poetry, prose, songs, and snippets of valued information that together formed part of popular culture.

Here, laid down in a single, unwavering hand, we find a mind captivated by the dark, brutal realities of ecclesiastical power. The volume brings together five of the most harrowing Roman and Inquisitorial trials—Centini, Santacroce, the infamous Cenci, Molinos, and the obscure but bloody case of Galles. What emerges is a devastating portrait of papal and Jesuit authority; not as spiritual shepherds, but as ruthless wielders of state terror, rendered in visceral accounts of the dungeon, the rack, and the scaffold.

But make no mistake, this is no mere ledger of the macabre. The compilation defies such simplistic categorisation. Nestled right alongside the grim mechanics of the Inquisition, we find biting anticlerical satires, virtuoso echo-poems, riddles, and worldly collections of proverbs. The result is nothing less than the deeply subversive commonplace book of a highly educated Roman observer of the early eighteenth century.

First is the case of Giacinto Centini (one of the most bizarre and severe criminal trials orchestrated in 17th-century Rome, intertwining papal politics, dynastic ambition, black magic, and the attempted murder of the pope) **(1-9).** Then, there is a leap in the pagination (pages **10-29** are missing), and we get a part of the "Santacroce Affair" that

shook Roman nobility in 1604, during the papacy of Clement VIII. The case involves matricide, papal politics, and—according to the popular gossip recorded in our manuscript—a deadly love triangle **(30).**

The next case **(ff. 30-48)** deals with Beatrice Cenci (1577–1599), an Italian noblewoman imprisoned and repeatedly raped by her own father. The family got rid of him and made it look like an accident, claiming the railing of the balcony had given way. The authorities did not believe the accident story. Pope Clement VIII ordered an investigation led by the secular civil courts, and the family members were subjected to horrific torture. While the Roman public was sympathetic to Beatrice and the family—knowing well what a monster Francesco had been—Pope Clement VIII viewed the murder of a father (patricide) as a direct threat to absolute patriarchal and papal authority. He decided to make a terrifying public example of the Cencis and had them executed. The Cenci affair became a legendary symbol of resistance against tyrannical authority and the corrupt cruelty of the Papal States.

The fourth case **(ff. 49–75)** concerns Miguel de Molinos (1628–1696), the Spanish Catholic priest and mystic who became the central figure of Quietism, a movement that emphasized the extreme passivity of the soul in its relationship with God. Molinos enjoyed immense popularity and even gained the favour of Pope Innocent XI. His teachings, however, soon drew fierce opposition, particularly from the Society of Jesus, who regarded Molinos's doctrine as a direct threat to ecclesiastical authority and to their own structured methods of meditation. In short, he was accused of heresy. Under severe pressure (perhaps torture) Molinos confessed to doctrinal error and moral misconduct. In November 1687, Pope Innocent XI formally ratified the findings of the Inquisition, and Molinos was sentenced to life imprisonment, where he remained until his death in 1696.

The fifth case (**ff. 76-85**) is the virtually unknown case of Paolo Antonio Galles, a brief but severe trial conducted by the Roman Inquisition in the early 18th century. In April 1706, Galles committed a sacrilegious theft, stealing two sacred vessels that contained consecrated hosts from a church in Rome. Because the theft involved consecrated communion hosts, it was treated as an act of desecration and heresy, falling directly under the jurisdiction of the Roman Inquisition. Galles was subsequently found guilty and condemned to death by the Inquisition, and they took no half measures: he was hanged and then quartered.

After this follow two blank leaves. The pagination jumps, and from folios **104 to 121**, we find Flores Virtutum, an alphabetical Latin proverb collection. This is followed by Raccolta di molti Proverbj volgari, e Latini (**ff. 122-133),** which is arguably more interesting; it includes the "Prostitute Pun," an anecdote about Michelangelo and the Pope, and several bawdy jokes—a real mixed bag. From folios **134 to 160**, there are sonnets and enigmas of various kinds. The author does not always copy existing ones, but also pokes fun at known songs by altering them.

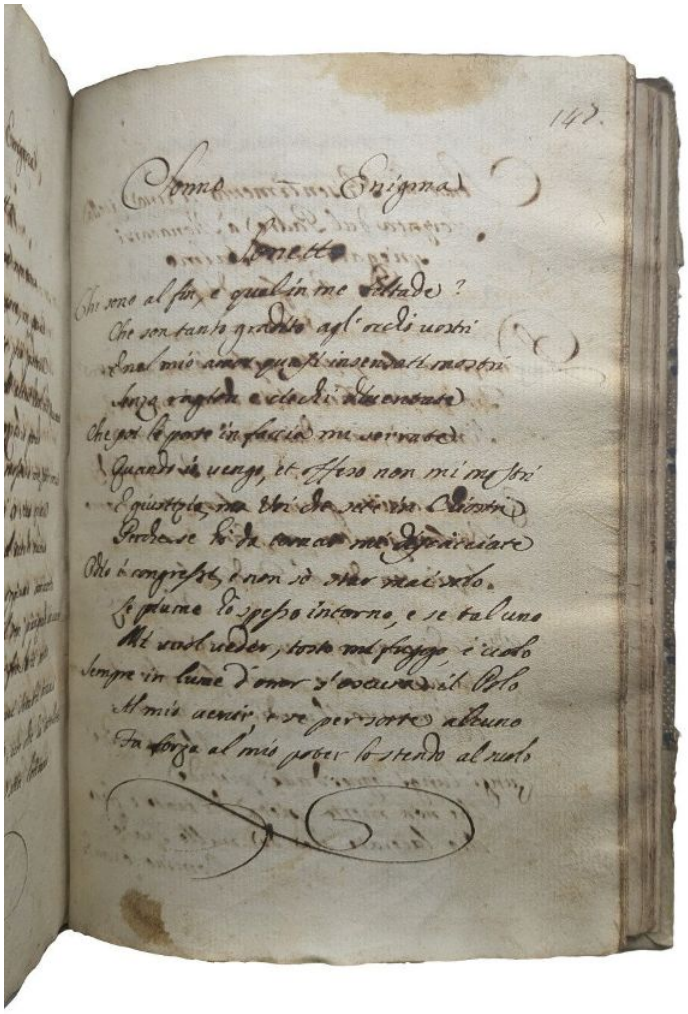
We found the Chocolate Speaks the most delightful

I am the one who, by my very nature,
waged such a bitter war with holy Fasting
that even the finest, baffled theologians
have no idea how they ought to rule.

Taste and restraint are locked in a dead heat
inside the classrooms of the Jesuits:
one side argues that swallowing liquids
only breaks a fast if you overindulge.
To soothe the guilty consciences of others,
they call it a simple, civil act of friendship
so long as you drink me without vanilla.

This compromise—somewhere between ignorance and spite—
is a miraculous middle ground
that perfectly unites Fasting, Gluttony, and Greed.

The joke lampoons the Jesuit casuistry over whether drinking chocolate broke the ecclesiastical fast. The proposed compromise that successfully reconciles fasting with gluttony and greed shows how the clergy have managed to invent a loophole so they can gorge themselves on expensive treats while still pretending to be pious. Somehow this poem perfectly fits the psychological profile of the compiler, as it targets clerical hypocrisy and the church as a whole.



THE BAGHDAD GUARD AND THE EUPHRATES

38. **[BAGHDAD—MILITARY COSTUME—DAWUD PASHA—EAST INDIA COMPANY]** Baghdad, 1829–1830. Ten full-length costume studies in watercolour and ink over pencil, each approximately 9 × 6⅞ inches (22.8 × 17.5 cm), with contemporary English captions in brown ink at the upper right and identifying inscriptions in Persian at the foot; each subsequently mounted at the corners on a larger paper sheet. Together with a group of contemporary English manuscript documents relating to the reform of the Baghdad Guard and the proposed navigation of the Euphrates. Watercolours with occasional light soiling and spotting, and a small approximately semicircular loss at the upper edge of each sheet, apparently from an earlier method of filing or attachment; colours generally fresh and well preserved. Later corner mounts. Manuscript leaves unbound and loose with folds, scattered stains and minor marginal losses; several leaves trimmed at the outer margin with loss of portions of some lines, though the principal documents and their meaning remain substantially legible.



$ 5,500.-

An archive documenting the British-assisted reorganization of the Baghdad guard, including ten contemporary costume watercolours, an account of the presentation of regimental colours, and instructions for an early survey of the Euphrates for steam navigation.

The watercolours portray officers, enlisted men, and musicians of the Baghdad Guard in elaborate European-influenced uniforms adapted to local dress. The ranks and functions represented are identified as: private at ordered arms; native non-commissioned officer; native lieutenant-colonel and major; bugler; native regimental officer; private at trail arms; pioneer; native colonel; bass drummer; and fifer.

The accompanying manuscripts place the drawings within the military reforms undertaken during the final years of Dawud Pasha, the last Mamluk governor of Baghdad. At Dawud Pasha's request, Major Robert Taylor, the East India Company's Political Resident at Baghdad, supervised the reorganization and drilling of the Baghdad Guard along European lines. The regiment, approximately 500 strong, served as the Pasha's bodyguard and guarded the citadel, treasury, arsenal, and palace.

Among the papers is a "Translation of a firman of H.H. Daoud Pacha," dated 12 Safar 1245 A.H. [approximately 12 August 1829], addressed to the commanders of the three "Mohafidhan or Legion of Life Guards." The firman acknowledges the "great professional skill and ability" of the English officer entrusted with disciplining the corps and directs the regiment's officers to obey his orders.

A substantial account headed "Presentation of Colours to the Guards, Saturday 3rd April 1830" records the formal presentation by the Pasha of two new colours to the Mohafidhan or Life Guards. It preserves the sequence of the parade in considerable detail: the disposition of the battalion, cavalry, artillery, musicians, and colour guard; the firing of volleys and artillery salutes; fourteen numbered manoeuvres; the presentation and trooping of the colours to the Grenadiers' March; and an address delivered in Turkish by the Divan Effendi, chief secretary to the Pasha. The officers and men swear that they "will never forsake our colours," will obey their commanders, and will conduct themselves as loyal soldiers of the Pasha.

Also present are Major Taylor's instructions, dated Baghdad, 11 July 1830, to Messrs. Bowater and Elliott for a survey of the Euphrates from Beer [Birecik] toward the meridian of Baghdad. Its stated purpose was to determine whether any obstacle prevented the passage of steam vessels drawing two feet of water. Taylor directs the surveyors to record the river's depth, bottom, channels, banks, available supplies of coal and wood, settlements and tribal populations, useful botanical and medical specimens, and geographical coordinates. He also arranges an escort under an officer of the Pasha and cautions the surveyors to maintain a conciliatory relationship with the inhabitants encountered along the route. Bowater and Elliott's investigation preceded by several years the better-known British government expedition conducted under Francis Rawdon Chesney in 1835–1837.

The drawings correspond closely in format, subject, dimensions, and bilingual captioning to the eleven costume studies now in the British Library. That suite was sent to the Secret Committee of the East India Company with Major Taylor's letter of 14 July 1830 and was described at the time as "Costume of the Baghdad Guards." The present watercolours, accompanied by manuscripts concerning the same regiment and events, appear to constitute a second contemporary suite produced within the same Baghdad context.
Taken together, the watercolours and manuscripts provide a coherent visual and documentary record of two connected British projects in Ottoman Iraq: the reorganization of Dawud Pasha's army according to Anglo-Indian military practice and the investigation of the Euphrates as a potential steam route between the Mediterranean and British India.



A REMARKABLE MANUSCRIPT OF ART AND SCIENCE

39. **FROST, William Adams** (1853–1935). The Original Drawings for *The Fundus Oculi with an Ophthalmoscopic Atlas*. 1896.

$ 37,500.-

Folio (363 x 260 mm). Typed title mounted to verso of preliminary endpaper and signed in ink by William Adams Frost and Arthur W. Head. 107 finely executed original watercolour studies of the ocular fundus (approximately 77 x 77 mm to 133 x 133 mm), mounted recto only on 47 thick card leaves; drawings numbered in ink 1–107, mounts numbered I–XLVII. Pencil note to mount XX: "Both these are mounted upside down." Occasional slight offsetting to black versos of facing mounts. Contemporary red morocco over thick bevelled boards, ruled and decorated in gilt and black; upper cover titled in gilt "The Fundus Oculi. W.

Adams Frost. (Original Drawings).” Spine in five compartments with raised bands gilt; two gilt clasps and catches; gilt edges and turn-ins; extremities lightly rubbed. PROVENANCE: Royal Society of Medicine (pencil shelf mark, later crossed out; manuscript accession “MSS 508”).

An extraordinary survival: the complete original preparatory artwork for Frost’s *The Fundus Oculi with an Ophthalmoscopic Atlas* (Edinburgh, 1896), described in the obituary notice in the British Medical Journal (9 November 1935) as “magnificent” and “the best on the market for many years,” widely adopted for teaching throughout the world. While printed chromolithographic atlases of the period survive, coherent archives of signed working drawings for such publications are exceptionally rare.

Frost trained at St George’s Hospital, later serving as ophthalmic surgeon there and at Moorfields, and twice receiving the British Medical Association’s Middlemore Prize. His atlas emerged during the rapid professionalization of ophthalmology in late Victorian Britain, when standardized visual documentation became central to clinical training across Britain and its global medical networks.

His atlas stands in direct lineage from the ophthalmoscope invented in 1851 by Hermann von Helmholtz, the instrument that transformed medicine by allowing physicians, for the first time, to observe the living retina. With this development, the eye became the only site in the human body where blood vessels and neural tissue could be directly examined without surgery. By the late nineteenth century, retinal illustration had evolved into a precise diagnostic language, recording vascular distortion, haemorrhagic bloom, optic disc pallor, detachments, and inflammatory pathology with chromatic subtlety photography could not yet capture.

These watercolours therefore functioned not as embellishment but as clinical instruments rendered in paint. The gradation of arterial red, the ochre and violet tones of hemorrhage, the delicate branching of retinal vessels — all required exacting colour fidelity. The original artwork preserves tonal and textural nuance inevitably flattened in print.

Yet beyond their medical importance, the images possess striking aesthetics. Each retinal field, suspended against a deep black ground, forms a luminous circular composition. Viewed outside their clinical context, the plates bear a remarkable formal resemblance to early twentieth-century abstraction, anticipating in structure and chromatic intensity works such as Wassily Kandinsky’s *Several Circles* (1926). The concentric containment of energy, floating chromatic discs, and radial linear networks place these scientific observations at the threshold of modern visual language. What began as diagnostic record assumes the compositional clarity of proto-abstract painting.



A BRITISH SAILOR’S NAVIGATION MANUSCRIPT FROM A NAPOLEONIC PRISON SCHOOL

40. **[HARPER, John]** Navigation, with the most useful part necessary for conducting of ships to different Parts of the Globe, as has been Practised, by Modern British circum-Navigators, [1811–1814], giving extensive details of geometrical and navigational principles, the whole set out neatly and semi-calligraphically, with copious meticulously drawn diagrams, legends and tables, also with a full-page pen-and-ink and wash drawing of The Wreck of the Flora, Transport, on the Texel Island, Dec: 24. 1811, and an ink drawing of the Givet navigation school. In a modest contemporary half calf binding. Large 8vo, 19 x 15.7 cm. [8], 395 pp.

$ 8,500.-

This is the second known manuscript to have surfaced from the Napoleonic POW camp in Givet, in the Ardennes. Its author is John Harper, who wrote it during his confinement. The story begins in December 1811, when his ship, depicted at the front of the volume, ran ashore in the Netherlands. Harper himself recounts part of what happened, including the losses, on the flyleaf; a fuller account of his life and captivity appeared in the Wesleyan Methodist Magazine for April 1857.

Driven off course by a fierce Christmas storm, a British naval and merchant convoy ran aground on the treacherous sandbanks of the Haak Sand just west of Texel. More than 600 people lost their lives. The Flora, however, was riding high in the water due to her light cargo, "Daylight witnessed a melancholy scene. Most of the crews had fearfully suffered. The 'Flora having a light cargo, drifted well up on the beach; and, a 'round-house' being on deck, her crew managed to cling there till morning. By cutting the boat from the stern, after the tide had ebbed, they succeeded in reaching the shore. (...) *to their surprise, they were on Texel Island and made prisoners of war by French soldiers.*



Harper was then sent as a prisoner of war to the Givet prison camp, which held almost exclusively ordinary seamen. Officers were notably absent. In those days, captured officers were treated as gentlemen by both sides; many were allowed to live comfortably on parole within prescribed limits after simply giving their word not to escape. The men at Givet enjoyed no such privileges and had to survive in gruesome conditions.

But conditions improved when, in the words of the former prisoner John Wetherell, "Givet Prison became Givet University." Two fellow British captives were responsible for that: Captain Jahleel Brenton, a moneyed Royal Navy officer, and the Reverend Robert B. Wolfe, an Anglican clergyman who voluntarily moved to Givet after hearing of the prisoners' condition. Brenton used his influence and resources, while Wolfe organized the work among the men. Together they established a school of navigation.

As noted in the introduction, this is the second known surviving manuscript exercise book from the Givet navigation school. The first was written in 1807 by the British seaman William Carter and has been the subject of a detailed scholarly study by Mark J. Gabrielson, "Enlightenment in the Darkness: The British Prisoner of War School of Navigation, Givet, France, 1805–1814," *The Northern Mariner / Le marin du nord*, XXV, no. 1 (2015), pp. 7–41.

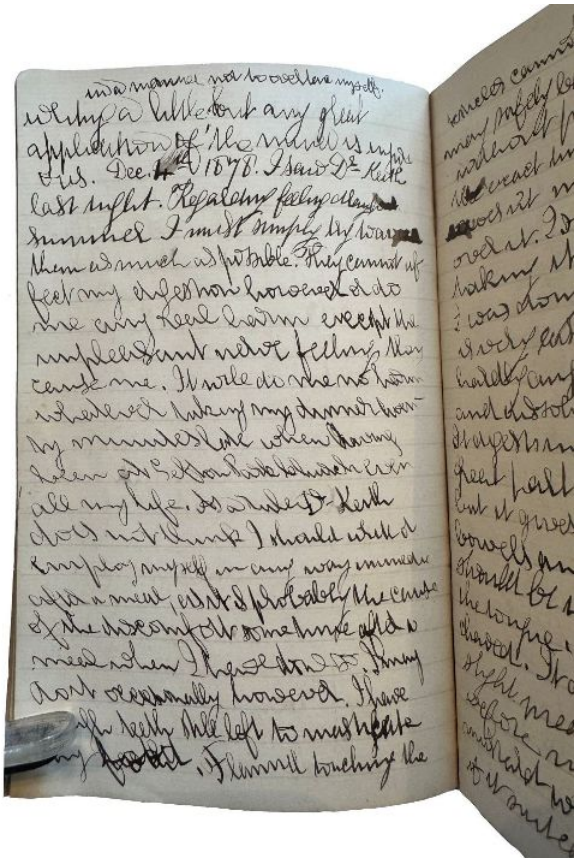
The present manuscript is much larger than Carter's: 395 pp. against 116 pp. Harper's volume seems to preserve the course in much greater breadth and depth. He begins with elementary geometry and geometrical construction, moves through plane trigonometry, logarithmic computation and applied surveying, and then proceeds to plane sailing, compound courses, middle-latitude and Mercator navigation, before reaching astronomical navigation and the determination of longitude at sea.

The manuscript is explicitly not a transcription of a navigation manual. Harper applies what he has learned. On the lighthouse page, for example, he sets out a practical problem, draws the rock and the corresponding geometrical figure, and then works through the calculations. His compound-course exercises contain calculations of course, departure, difference of latitude and distance.

Several authorities are named in the manuscript itself. Harper gives a rule "By John Hamilton Moore," elsewhere records "Mr Robertson's Method," and the final sections includes "Mr Lyons' method to determine the true Longitude of a Ship at Sea." The course includes lunar-distance navigation, one of the most mathematically demanding material in the volume. Harper also writes out an entire imaginary voyage from England to Messina in the brig *Beaver*, inscribed: "Writ by John Harper / Givet Prison France / 1813." Possibly conceived as a final examination exercise.

Harper begun the volume at Givet by 7 February 1812, the date written on the title page, and was still working in it in 1813. He survived captivity and returned to South Shields. He later became a schoolmaster, living at Heugh Street, Westoe, and died on 20 March 1854.

A note on the flyleaf by a certain Thomas Lincoln reads: "This Book was written by John Harper in [a] French Prison - 1811 to 1814 - see a brief Sketch of his Life in the Wesleyan Methodist Magazine for the Month of April 1857, page 376."



THE DIARY OF A VICTORIAN HYPOCHONDRIAC TREATED BY A WELL-KNOWN SCOTTISH PHYSICIAN

41. **[HYPOCHONDRIA]** Personal diary of ailments and treatments, June 1878 – March 1885. Small 8vo (180 x 115 mm). 66 leaves, contemporary cloth. Written in a dense, chaotic hand.

$ 1,750.-

The diarist no doubt belonged to the landed gentry, aristocracy, or wealthy upper-middle class in Edinburgh. He is a classic hypochondriac, continuously worried about his health. His physician was Dr. George Skene Keith (1819–1910), a prominent and well-known Edinburgh medical figure of his day who ran an active practice in the city and became famous for advocating minimal drug intervention, dietary restraint, rest, and simple living (later published in his best-selling books *Plea for a Simpler Life* and *Fads of an Old Physician*). This matches the advice in the diary urging the writer not to worry about slight variations in routine, recommending light meals, fresh air, and minimal medication. This manuscript offers an intimate insight into how Victorian hypochondria was conceptualized and treated.

The diarist ruminates endlessly about his (perceived) illnesses, catastrophizes frequently, and continuously needs to be reassured by his physicians (mainly Keith). For example, scraping an elbow raises the dread of "amputation"; heartbeats prompt fears of fatal "organic disease," etc. The writer keeps droning on with mantras like "I cannot possibly go wrong" or "this can do me no harm whatever" on nearly every single page. He obsesses over rigid, minute dietary rules to avoid illness (questioning whether it is safe to eat two kinds of vegetables at the same dinner) and wonders what lifestyle might help him.

Victorian physiology is rooted in a "shattered" nervous system and poor digestive sympathy, where the mechanical-hydraulic model is predominant. His illness is managed through dietary regimens (drinking porter), spa cures (at the Grand Hotel in Arcachon, France), and lifestyle adjustments ("drive out every afternoon," play croquet).

What is baffling is the complete absence of any self-reflection in the text. The diarist ruminates endlessly, yet never asks the questions that seem unavoidable to us: *Why am I so afraid? Why am I constantly checking my body? Why do I seek reassurance continuously? Why do I need my routines?* Remarkably, neither Dr. Keith nor the other attending physicians attempt to offer a psychological explanation.

A CHARMING NINETEENTH-CENTURY SAILOR'S WORKING PILOT MANUSCRIPT

42. **[MARITIME MANUSCRIPT—ENGLISH CHANNEL]** A Seaman's Manuscript Pilot and Book of Sailing Directions for the English Channel and Southern Coast of England. [England, ca. c. 1860s]. Manuscript notebook, approx. 140 × 110 mm. 56 leaves (112 pages), plus blanks, including a manuscript index. Written primarily in a single accomplished hand in brown ink. Illustrated throughout with small pen-and-ink diagrams, coastal profiles, navigational marks, lighthouses, beacons, and buoys, several coloured in red and black calf worn and rubbed, with the spine largely perished and the binding shaken. Leaves somewhat toned and soiled, with occasional stains, edge wear, corrections, and contemporary ink smudging. The manuscript remains substantially intact and readily legible.

$ 1,250.-



The manuscript begins with tables of bearings and distances and proceeds westward along the southern coast of England. Its subjects include the Goodwin Sands and light vessel, the North and South Forelands, the Downs, Dover, Dungeness, the Royal Sovereign Shoals, Beachy Head, the Isle of Wight, the Needles, Portland, the Lizard, Land's End, the Runnel Stone, Eddystone Lighthouse, Plymouth Sound, and directions for proceeding into the Hamoaze.

Individual entries provide compass bearings, distances, depths, tidal information, safe anchorages, and instructions for avoiding rocks and sandbanks. Particular attention is given to the appearance and placement of navigational aids. Small drawings show the shapes and colours of buoys, the profiles of cliffs and islands, and the alignment of conspicuous buildings and landmarks as they would appear from offshore. Among the more developed illustrations are views of the marks used when approaching the Dean Sands, a coastal profile near Eddystone, and the windmill, fort, and landscape features visible when entering Portsmouth.

The manuscript was evidently intended for practical use at sea. Corrections, cancellations, additions, and occasional changes in the positions or descriptions of navigational marks suggest a working compilation kept current by its owner rather than a formal presentation manuscript. The absence of a ship's name, dated daily entries, or accounts of particular passages indicates that it is a pilot or sailing-direction book rather than a ship's log.

Internal evidence permits a relatively narrow dating. The entry for the Runnel Stone states that a former beacon had been replaced by a bell buoy, a change made after the destruction of the beacon in 1856. The manuscript also describes and illustrates Smeaton's Eddystone Lighthouse, which remained in service until 1882. The script, binding, and other navigational information are consistent with compilation during the 1860s.



THE HISTORY OF THE SEVENTH CRUSADE, NEO-GOTHIC MANUSCRIPT ON VELLUM

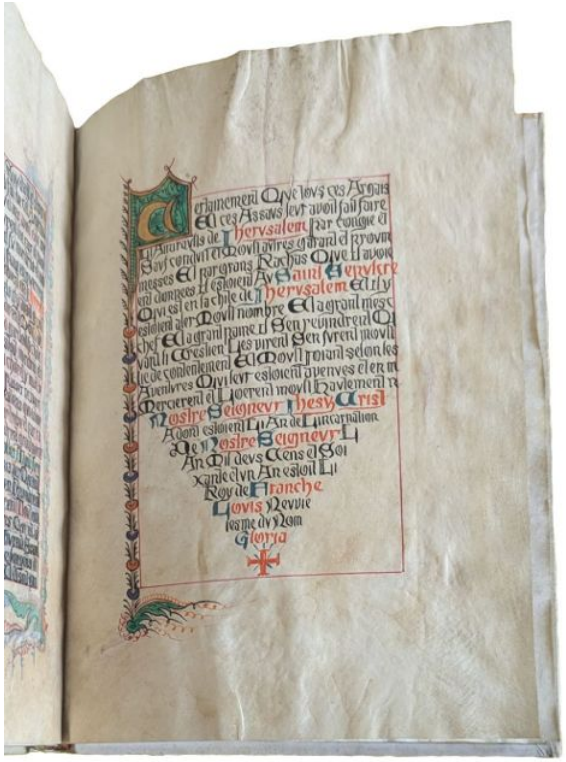
43. **[NEO-GOTHIC]** "Histoire sur la première croisade faite par le très bon et grand Roy de Franche Saint Louys, escripte par Jean Pierre de Sarrasin, chambellan du Roy de Franche, à Monseigneur Nicolas Arrode, prévost des marchands de Paris." Illuminated manuscript on vellum, in archaizing Old French. [France]. Second half of the 19th century. 8vo (22 x 16 cm). 52 leaves. Contemporary vellum. Initials in gold, within a full border of flowers and foliage on gold grounds throughout, text in a neo-Gothic script.

$ 2,550. -

What we have here is quite an astonishing survival from the neo-Gothic revival period. This manuscript was never intended to deceive, Spanish Forger-style. It is the work of a passionate, illuminator who must have spent months to copy the chronicle of the seventh crusade he had read.

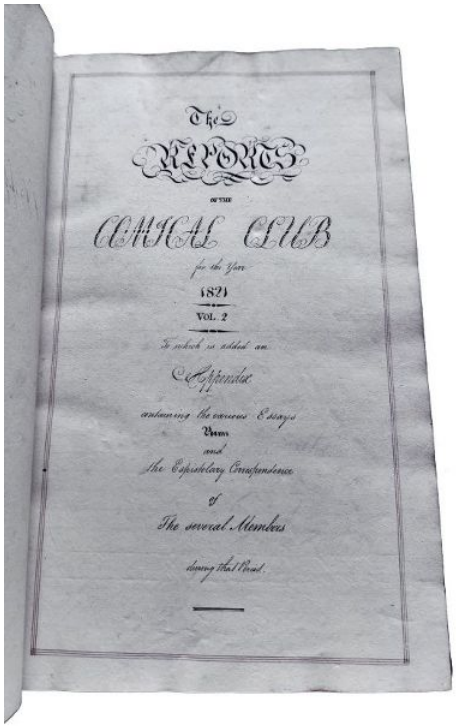
But there is another, detail tucked away on the blank flyleaf: a French fiscal stamp. A parchemin timbré. From 1673 onwards, under the sweeping edicts of Louis XIV, absolutely all parchment intended for legal or notarial acts had to be sold pre-stamped. It had to bear the tax mark of the specific généralité of its issue — which, in this instance, appears to be Dijon. What we are looking at is Burgundian parchment of the Ancien Régime.

And this tells us exactly how our man worked. Our copyist did what so many revival illuminators made a habit of doing. He scavenged. He sourced unused, leftover stock of old legal skins. And why wouldn't he? It was cheap, it was wonderfully abundant, and, crucially, it already possessed that rich, authentic tone and supple surface that pristine, modern vellum entirely lacks.



The manuscript recounts the Seventh Crusade of Louis IX (1248–1254) — partly in the words of a man who waded ashore with the king, Jean Sarrasin, chamberlain of Louis IX. Rather than march blindly on Jerusalem, Louis struck at the heart of Islamic power: Egypt. It is a staggering visual — the king leaping into the surf in full armour, the papal legate raising the True Cross high above the landing boats, and the swift, stunning capture of Damietta. But momentum died waiting out the Nile flood. And then comes the catastrophe at Mansurah. The reckless Crusader vanguard, arrogant enough to believe they could easily sweep aside the Muslim defenders, charged headlong into the town's narrow, choking streets. They walked straight into a trap and were utterly slaughtered.

It is urban warfare avant la lettre. What follows is the total collapse of an invading superpower. The retreating army, broken and riddled with fever, is annihilated. The Crusader king himself is taken prisoner, his grand campaign shattered, forced to buy his own life with a staggering and humiliating ransom. The chronicle follows Louis through his years fortifying Acre, Caesarea and Jaffa, and closes in 1261 with pilgrims slipping into occupied Jerusalem to pray at the Holy Sepulchre.


The
REPORTS
OF THE
COMICAL CLUB
for the Year
1821
VOL. 2
To which is added an
Appendix
containing the various Essays
Poems
and
the Epistolary Correspondence
of
the several Members
during that Period.

THE DEALINGS OF AN UNKNOWN REGENCY FRATERNITY

44. **[REGENCY] [CONVIVIAL CLUB]** The Reports of the Comical Club for the Year 1821. Vol. 2. To which is added an Appendix containing the various Essays, Poems and the Epistolary Correspondence of the several Members during that Period. Folio (32 × 22 cm). Contemporary diced Russia, spine gilt in compartments with two morocco labels; later gilt Written in a fine calligraphic hand in brown ink. Later Cave family arms were added to the upper board; some rubbing and light wear. 319 pp. With monochrome wash initials, hand-coloured coats of arms, including a large folding mock admission certificate.

$ 2,000.-

A curious survival from the private world of Regency London: the lavishly produced official record of a now forgotten convivial club, whose members transformed their monthly dinners, songs, drinking, and practical jokes into

an elaborate parody of Parliament, chivalric orders, and the institutions of the British state. The manuscript tells us that the Honourable Comical Club was established in 1819, its manuscript constitution declaring its purpose to be "*to promote Acquaintance, and to diffuse through life those feelings of Amity which ought always to be prevalent*." Members met on the first Wednesday of the month at seven in the evening; candidates were elected by ballot, two black balls being sufficient for rejection; absentees were fined; and the society maintained a chairman, secretary, auditor, treasury, and other offices. The chairman even wore the arms of the Club suspended from a scarlet ribbon.

Behind this perfectly conventional machinery, however, lay an elaborate private comedy. Each member assumed a second identity. The members bestowed aristocratic and governmental offices upon one another: Chairman of Committees, Sword of State, Earl Marshal, Ambassador from Russia, Standard Bearer, Antiquarian, and Secretary and Treasurer. Burns supplied Tam O'Shanter and Cutty Sark; Walter Scott, whose *Ivanhoe* had appeared only at the end of 1819, supplied Ivanhoe, Robin Hood, Friar Tuck, and Little John. Classical antiquity contributed Bacchus, Aesculapius, Apollo, and Anacreon.

The manuscript tells us that the Club's first anniversary was held on 20 December 1820 at the Shakespeare Tavern, Old Russell Street. Formal toasts were accompanied by prescribed tunes: the King by "God Save the King," the Queen by "Rule, Britannia!," while the Secretary and Treasurer was appropriately saluted with "The Rogues' March." New members were initiated, assigned literary identities, and presented with invented armorial bearings, several of which are painted into the manuscript. Women were chased, flasks thrown, and Sir Joseph finally proved "by practical demonstration" that he was taller than the chandelier upon the table. The chairman dissolved the meeting at half-past one in the morning and marched out with music.



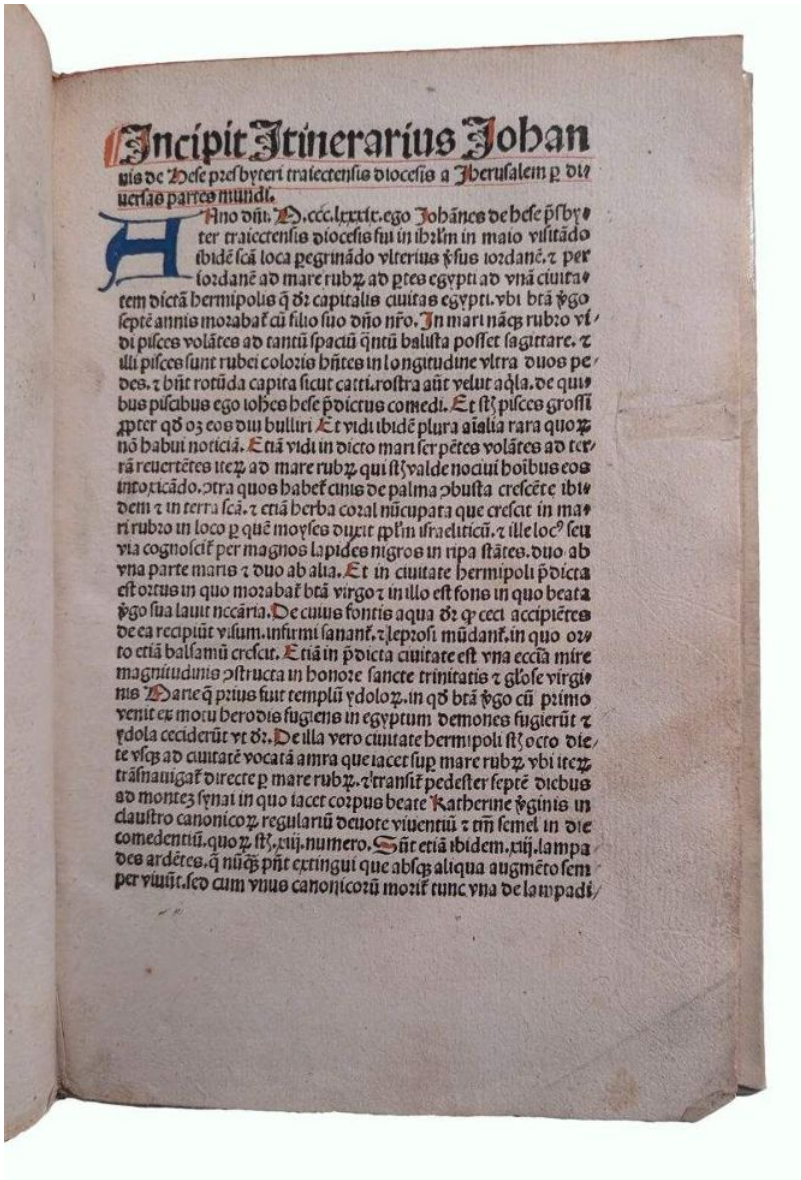
A MEDIEVAL BOOK BOX WITH A WOODCUT



[COFFRET À ESTAMPE] Domed casket with wooden core covered in tooled leather with a decoration of foliate scrolls, wrought iron bands, a lock with a hasp. c. 1490–1500. H: 11.5 cm, L: 15.5 cm, D: 21.5 cm. Old key (original?). Woodcut damaged (left arm of the cross lost). See illustration.

$ 37,500.-

See for full description no. 141



Incipit Itinerarius Johan
uis de Hese presbyteri traiectensis diocesis a Jherusalem p di
uersas partes mundi.

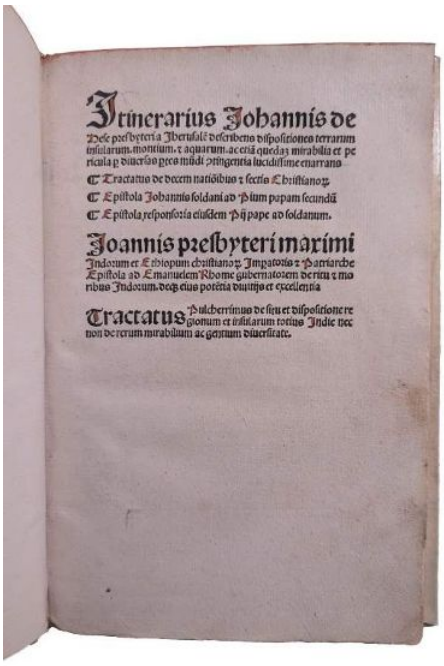
Anno dñi. M.ccc.lxxxix. ego Johannes de hese presbyter traiectensis diocesis fui in ihrlm in maio visitado ibidē scā loca pegrinādo vlterius ꝑfus iordanē. t per iordanē ad mare rubꝝ ad ptes egypti ad vnā ciuitatem dictā hermipolis q̄ dr capitalis ciuitas egypti. vbi btā ꝑgo septē annis morabar cū filio suo dño nr̄o. In mari nāq; rubro vidi pisces volātes ad tantū spaciū q̄ntū balista posset sagittare. t illi pisces sunt rubei coloris hñtes in longitudine vltra duos pedes. t hñt rotūda capita sicut catti. rostra aūt velut aḡla. de quibus piscibus ego iohes hese ꝑdictus comedi. Et ſtz pisces grossi ꝓpter qd dr eos diu bulliri Et vidi ibidē plura alia rara quoꝝ nō habui noticiā. Etiā vidi in dicto mari serpētes volātes ad terrā reuertētes iteꝝ ad mare rubꝝ qui ſtz valde nociui hoibus eos introducādo. ytra quos habet ciuis de palma ybusta crescēte ibidem t in terra scā. t etiā herba cozal nūcupata que crescit in mari rubro in loco p quē moyses duxit ꝑplm israeliticū. t ille locꝰ seu via cognoscit ꝑ magnos lapides nigros in ripa stātes. duo ab vna parte maris t duo ab alia. Et in ciuitate hermipoli ꝑdicta est ortus in quo morabat btā virgo t in illo est fons in quo beata ꝑgo sua lauit necārta. De cuius fontis aqua dr q̄ cecꝰ accipiētes de ea recipiūt visum. infirmi sanant. t lepꝛosi mūdant. in quo ortō etiā balsamū crescit. Et iā in ꝑdicta ciuitate est vna eccīa mire magnitudinis ꝓstructa in honore sancte trinitatis t gl̄ose virginis Marie q̄ prius fuit templū ydoloꝝ. in qō btā ꝑgo cū primo venit ex mortu herodis fugiens in egyptum demones fugierūt t ydola ceciderūt vt dr. De illa vero ciuitate hermipoli ſtz octo diete vsq; ad ciuitatē vocatā amra que iacet sup mare rubꝝ vbi iteꝝ trāsnauigat directe p mare rubꝝ. t transit pedester septē diebus ad montez synai in quo iacet corpus beate Katherine ꝑginis in claustro canonicoꝝ regularū deuote viuentiū t tm̄ semel in die comedentiū. quoꝝ ſtz. xij. numero. Sūt etiā ibidem. xij. lampades ardētes. q̄ nūq; pñt extingui que absq; aliqua augmēto semper viuūt. sed cum vnus canonicorū moritur tunc vna de lampadi

A MEDIEVAL FANTASY OF THE EAST

45. **HESE, J. De.** Itinerarius Jherusale(m) describens dispositiones terrarum insularum, montium, & aquarum [Itinerary of Jerusalem describing the arrangement of lands, islands, mountains, and waters]. Cologne, Cornelius von Zierickzee, ca. 1500. Quarto (21 × 15 cm). Gothic type, 36–37 lines. Rubricated, in red, some Lombard initials in blue and red. 21 (of 22) leaves. Last leaf supplied in facsimile on old paper. Vellum binding ca. 1900 with calligraphic title on cover and spine. Goff H145, GW M07733.

$ 12,000.-

Johannes Witte de Hese, identifying himself as a cleric in the diocese of Utrecht, claims to have been in Jerusalem in 1389 on a pilgrimage that he then extended to include Egypt, the Sinai, the capital city of Prester John's empire, the church of Saint Thomas in India, and an island with strange humans and animals. The text is one of the first truly fabricated travel books in the Western tradition.


Itinerarius Johannis de
Dese presbyteri a Iherusalē describeno dispositiones terrarum insularum.monstrum.t aquarum.ac eiā quedas mirabilia et pericula p diuersas geos michi peruigenta lucidissime enarrans
Tractatus de decem nationibus t sectis Christianoz
Epistola Johannis soldani ad Pium papam secundū
Epistola responsoria eiusdem Pij pape ad soldanum.
Joannis presbyteri indi
Indoum et Ethiopum christianoz Imperatoris t Patriarche Epistola ad Emanuelem Rhome gubernatorem de ritu t moribus Indoum. deq; eius potentia diuitijs et excellentia
Tractatus pulcherrimus de situ et dispositione regionum et insularum totius Indie nec non de rerum mirabilium ac generum diuersitate.

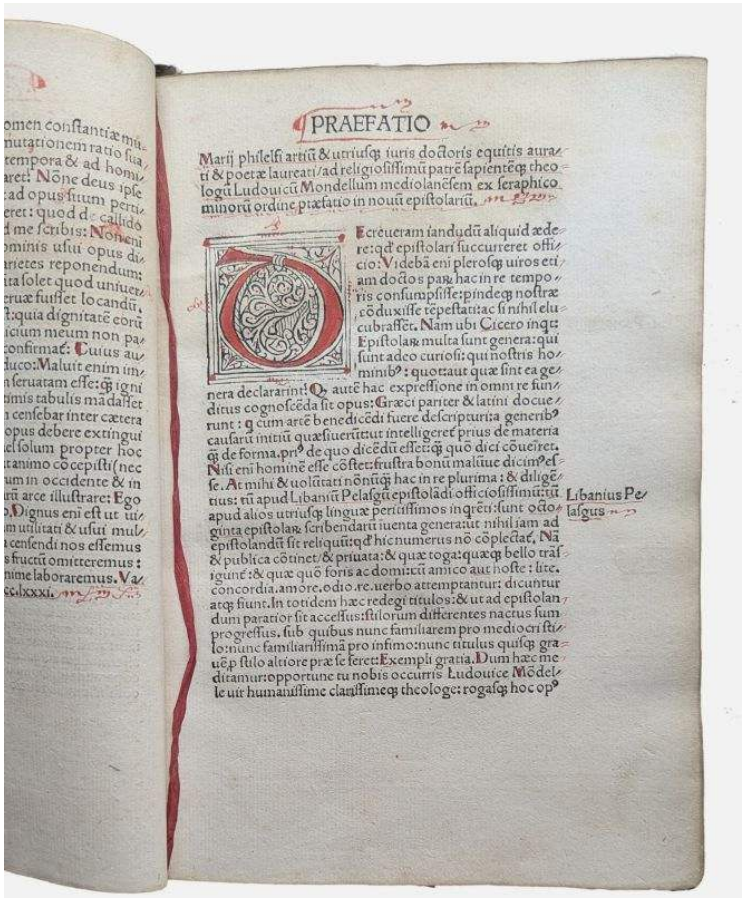
The Itinerarius doesn't fit the usual boxes. It isn't a conventional pilgrimage itinerary to the holy places but rather an encyclopaedia of marvels with a Christian undertone. The author encounters flying fish with cat-like heads, unicorns that purify a poisoned river, one of the lost tribes of Israel, and a land of women (Terra Feminarum). He cooks dinner on the back of a whale and visits the palace of Prester John with its elaborate mechanisms. He reaches an island where perpetual daylight reigns and time slips, so that a few hours ashore become three days.

Many scholars have called this travel narrative a rare and peculiar book full of "unbelievable things," reminiscent of A Thousand and One Nights. Some have speculated that the work may have influenced late fifteenth-century

Portuguese exploration with its description of the land of Prester John.

The Itinerarius is the main event of this volume. Surrounding it are seven shorter texts—much like pamphlets or broadsheets, added by the printer. These include the "Ten Nations" (Decem nationibus), a summary of Christian sects (Greeks, Jacobites, Nestorians, and others); paired fictive letters between "Sultan John" and Pope Pius II; the celebrated Letter of Prester John (De ritu et moribus Indorum); a pseudo-historical report of an Indian patriarch visiting Rome that validates the Saint Thomas traditions; and two concluding treatises that systematize India's regions, islands, peoples, flora, fauna, minerals, and marvels, drawing on medieval and classical authorities.

This edition, published by Cornelius de Zyrickzee around 1497–99, is dated circa 1500 by ISTC. All editions are exceedingly rare. Eleven copies of this particular edition are recorded. Of which two are in the US.


PRAEFATIO

Marij phílelfi artiū & utriuſq; iuris doctoris equitis aurati & poetæ laureati/ad religioſiſſimū patrē ſapientēq; theologū Ludouicū Mondellum mediolanēſem ex ſeraphico minorū ordine præfatio in nouū epiſtolariū.

Libanius Pelasgus

THE ART OF SAYING THINGS WELL

46. **PHILELPHUS, Johannes Marius.** Epistolare. With letters **Lufromdovicus MONDELLUS, ed.** and **Octavianus UBALDINUS.** Basel: Johann Amerbach, 1486. Quarto (225 mm x 115 mm). Late 19th-century binding, spine repaired. Part of the spine missing. A charmingly rubricated copy, the rubricator's hand loose. 160 leaves. Editio Princeps. A pretty copy. GW M33071. No auction records since 1972.

$ 8,500.-

A celebrated collection of humanist Latin letters and orations by Giovanni Mario Filelfo (1426–1480), son of the renowned Greek scholar and diplomat Francesco Filelfo. Edited by Ludovicus Mondellus (Luigi Mondella, d. after 1510) and dedicated to Octavianus Ubaldinus, Prince of Mercatello.

Giovanni Mario, born in Genoese Pera to a Byzantine mother, inherited from his father an intimate familiarity with the Greek intellectual tradition and spent his career in the orbit of the leading Italian courts — Milan, Venice, and Mantua. His *Novum epistolarium* assembles a wide-ranging corpus of Latin letters and speeches (*epistolae* and *orationes*) that touch upon literary questions, anecdotal and personal matters, and broader reflections on the conduct of human affairs and civic life.

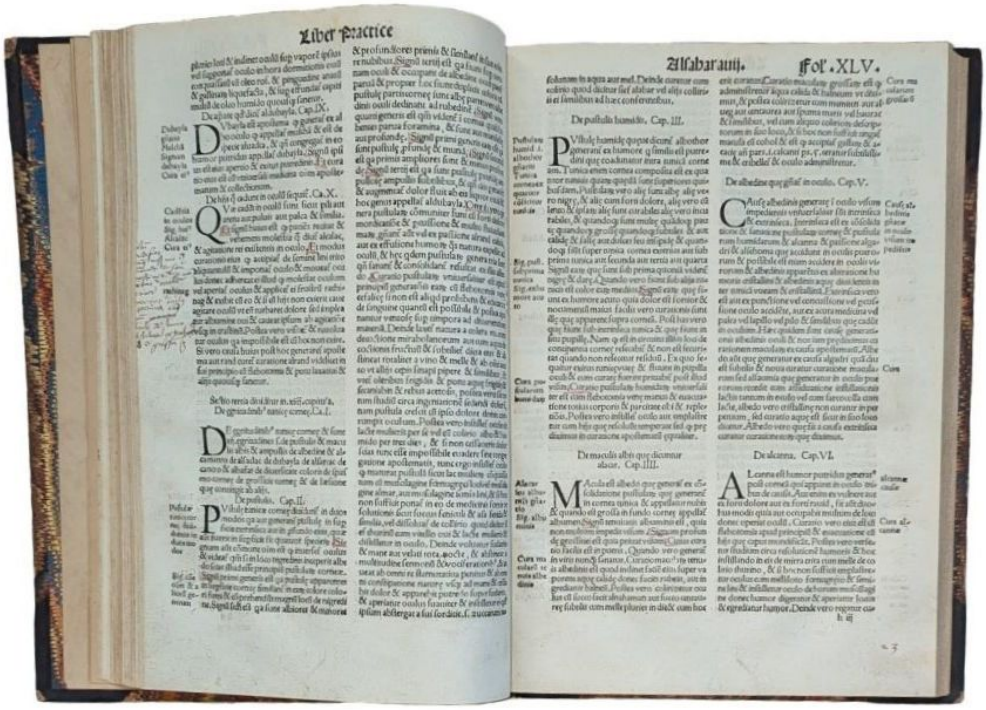
The work achieved immediate pedagogical importance upon its first appearance in print. Widely adopted in schools and universities across Europe, the letters served a dual didactic function: they provided students with models of

elegant Latin prose composition while simultaneously instructing readers in the arts of persuasion, negotiation, and rhetorical self-presentation.

The *Novum epistolarium* functioned on several distinct but interlocking levels. As a prose composition manual, the most obvious level was how to write a letter. Students worked through Giovanni Mario's letters as models of Ciceronian *latinitas*: how to construct periodic sentences, how to manage the *salutatio* and *captatio benevolentiae*, how to shift register between the familiar letter (*genus familiare*), the deliberative letter, and the formal *oratio*, and how to manage the alternation of shorter and longer periods, the avoidance of monotony, and the careful management of *clausulae* (rhythmic cadences at the end of sentences).

Secondly, it was a compendium of rhetorical and persuasive strategy. The letters and orations range across anecdotal, literary, political, and philosophical subjects. A letter of consolation demonstrates how to marshal Stoic and Senecan arguments in service of a practical emotional situation. A letter of recommendation shows the student how to calibrate praise, how to invoke shared obligation, how to construct an argument from ethos. A deliberative letter on political affairs models how to deploy historical exempla — drawn from Livy, Sallust, Valerius Maximus — as persuasive ammunition. The student was thus learning not only how to write but how to argue, how to negotiate, and how to move an audience.

The letters are saturated with references to and quotations from Latin (and sometimes Greek) authorities. Cicero is the primary model — both stylistically and as a figure of the politically engaged intellectual. But Filelfo also draws on Seneca (especially for moral philosophy and consolation), Horace and Virgil (for literary discussion and poetic allusion), Livy and Sallust (for historical argument and political analogy). The letters thus functioned as a kind of guided tour through the major authors of the humanist curriculum.



ARABIC MEDICINE

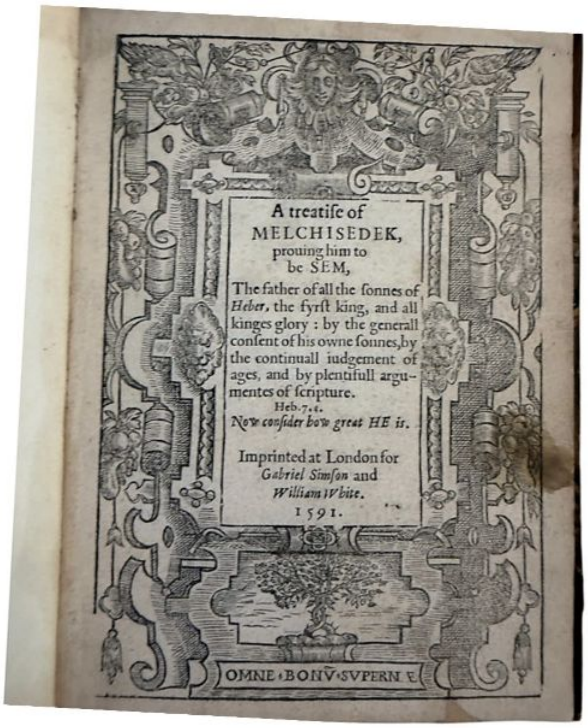
47. **ALBUCASIS.** Liber theoricae nec non practicae Alsaharavi, Augsburg, Sigismund, Grim, & Marcus Wirsung, 1519. [6] 159, title page and final page with printer's woodcut in facsimile on contemporary paper. 19th morocco-backed marbled boards, rubbed. Folio (300 x 222 mm).

$ 3,000.-

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

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

This is the editio princeps of the first Latin translation of his first two books. This part contains the first known description of hemophilia and one of the first descriptions of leprosy.



RARE ELIZABETHAN TRACT ON MYSTERIOUS BIBLICAL PRIEST-KING MELCHIZEDEK

48. **BROUGHTON, Hugh (1549–1612).** A Treatise of Melchisedek, Proving Him to Be Sem, the Father of All the Sonnes of Heber, the First King, and All Kings Glory: By the Generall Consent of His Owne Sonnes, by the Continuall Judgement of Ages, and by Plentifull Arguments of Scripture. London: Imprinted [by Richard Watkins] for Gabriel Simson and William White, 1591. First edition of Broughton's study of the mysterious biblical priest-king Melchizedek, identifying him with Shem, son of Noah. Quarto (171 × 121 mm). Collation: ¶4 A–I4; [40] leaves. One of two issues printed in 1591, this issue with "London" spelled out in full in the imprint and the errata printed on the verso of ¶4. Title enclosed within an elaborate woodcut architectural and grotesque compartment, incorporating biblical figures, beasts, foliage, columns, masks, and a lower panel bearing the motto "OMNE BONUM

SUPERNE" ("Every good thing is from above") 19th-century half calf over marbled boards, front board separated. Light age-toning and occasional minor soiling; title page somewhat soiled, richly ornamented title-page border. Ref: STC 3890; ESTC S105849.

$ 2,500.-

Hugh Broughton was among the most formidable English Hebraists of the Elizabethan period. Deeply versed in Hebrew scripture, rabbinical commentary, genealogy, and biblical chronology, he devoted much of his career to reconciling difficult passages in the Old and New Testaments. His uncompromising scholarship repeatedly drew him into theological controversy and into disputes with many of the leading churchmen of his age.

Few biblical figures offered a more compelling subject than Melchizedek, the "king of Salem" and "priest of the most high God" who appears briefly in Genesis to bless Abraham, yet whose identity and ancestry are left unexplained. The Epistle to the Hebrews further describes him as "without father, without mother, without descent," transforming this elusive Old Testament ruler into an important precursor of Christ.

Broughton rejects the idea that Melchizedek was a supernatural or wholly unidentified figure. Drawing upon scripture, chronology, inherited Jewish interpretation, and what the title calls "the continuall judgement of ages," he argues that Melchizedek was Shem, the surviving son of Noah. In this reading, Shem lived long enough after the Flood to encounter Abraham and to transmit the authority and sacred learning of the antediluvian patriarchs to the emerging Hebrew nation. Melchizedek thus becomes a crucial link between Noah, Abraham, and the later biblical priesthood.

The work exemplifies the intense engagement with Hebrew language and Jewish exegetical traditions that accompanied Protestant biblical scholarship in late sixteenth-century England. It also addresses one of scripture's most enduring genealogical and theological mysteries: the identity of the priest-king whose brief appearance in Genesis assumed such importance in Christian interpretations of kingship, priesthood, and the nature of Christ.



EDITTO

Sopra l'obligatione da farsi dalli Capitoli Cleri e particolari persone Ecclesiastiche per il pagamento del subsidio imposto per soventione delle Galere di Nostro Signore.

HENRICO del Titolo di Santa Pudentiana Prete Cardinal Caetano di S. R. Chiesa } Camerlengo.

AVENDO Noi intesso che molti Capitoli Cleri &c particolar persone Ecclesiastiche sottoposte al pagamento del subsidio imposto da N. S. Sitto Papa Quinto, per soventione delle Galere, hanno constituito diuersi loro procuratori per obligarli al pagamento della rata che li tocca di detto subsidio conforme alla mente di sua Santità. Però volendo noi con quella diligenza che in tal negotio si ricerca procedere all'effattione di esso subsidio. D'ordine di N. S. fattone à bocca, e per auttorità del nostro Officio del Camerlengato, Per il presente publico Editto comandiamo espressamente à tutti quelli che si trouano mandato di procura da detti Capitoli, Cleri e persone particolari all'effetto sudetto, che sotto pena di cinquecento ducati, d'applicarsi alla Reuerenda Camera Apostolica, &c altre pene del nostro arbitrio, fra tre giorni prossimi doppò la publicatione delle presenti, quanto alli presenti in Roma, & quanto alli assenti fra 15. giorni come sopra prossimi, debbano essere comparsi con detti loro procure nell'officio dell'infrascritto nostro Notaro, & iui obligare detti loro principali al sudetto pagamento per la rata che li toccarà secondo il compartimento sopra ciò fatto, &c quanto à quelli che ancor non hauranno fatti detti procuratori, debbano sotto le dette pene fra termine di quindeci giorni prossimi come sopra, hauer mandato procure sufficienti al sudetto effetto, & sodisfatto à quanto di sopra, altramente si fa intendere à ciascuno respettiuamente che non haueria adempito quanto deue, che si mandaranno Commissarij per esecutare à tutte loro spese, & acciò che nessuno possi di questo nostro Editto pretendere giusta ignoranza, ordiniamo che doppò che sarà stampato sia affisso in Cancellaria Apostolica, & in Campo di Fiore, quanto à Roma, & quanto à gl'altri luoghi alle porte delle Chiese Cathedrali, &c doue quelle non saranno alle porte delle parrochiali de luoghi sottoposti, laquale affissione cosi fatta, vogliamo che tanto astringa ognuno, come se à tutti fosse personalmente intimato, & in fede &C. Dat. in Roma nella Camera Apostolica, il di xvj. di Luglio, 1589.

Henricus Card. Cam.

Andreas Martini.

Suprascripta littere affixe, & publicate fuerunt: Rome in Cancellaria Apostolica, & in acie Cipi Flore, vt moris est Die 19. Julij 1589. per me Franciscum Baron Curs. Alex. Parisius Mag. Curs.

IN ROMA, Appresso Paolo Blado Stampatore Camerale, 1589.

DEFENDING THE PAPAL TERRITORY AGAINST BARBARY PIRATES AND OTTOMANS

49. **CAETANI, Enrico, Cardinal Camerlengo.** Editto sopra l'obligatione da farsi dalli Capitoli Cleri, e particolari persone Ecclesiastiche per il pagamento del subsidio imposto per soventione delle Galere di Nostro Signore. Rome: Paolo Blado, Stampatore Camerale, 1589.

$ 2,250.-

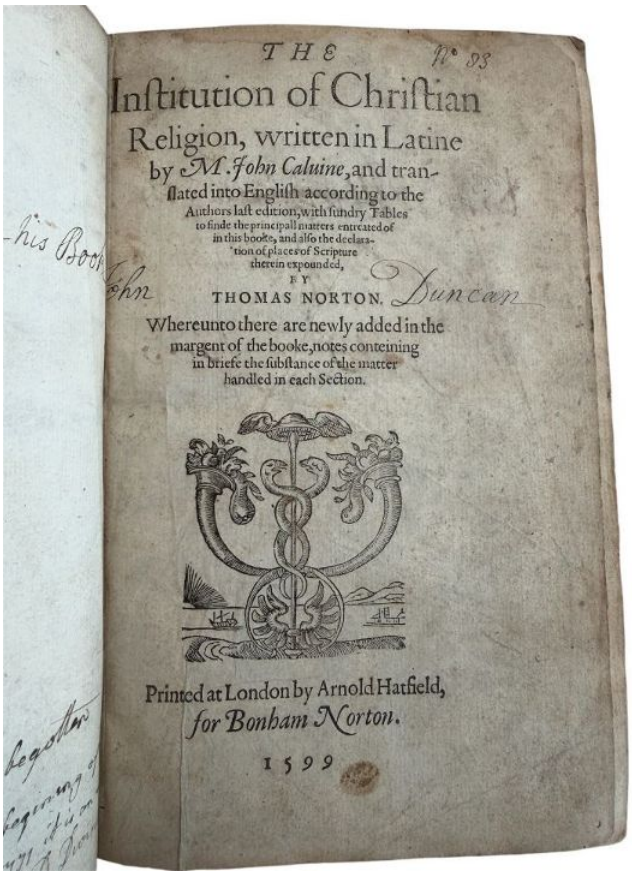
Folio broadside, single sheet, printed in Italian in roman type, with large display title, three woodcut armorial devices at head, including the papal arms with crossed keys and tiara, and a large historiated woodcut initial. Contemporary red chancery or registration marking at upper right.

Issued in the name of Enrico Caetani, Cardinal Camerlengo, and dated at Rome in the Apostolic Camera, 16 July 1589, with publication notice dated 19 July 1589. Printed by Paolo Blado, Stampatore Camerale, printer to the papal administration.

A rare Roman papal broadside enforcing payment of a clerical subsidy imposed under Pope Sixtus V for the support of the papal galley fleet. The purpose is stated explicitly in the title: "per il pagamento del subsidio imposto per soventione delle Galere di Nostro Signore" — "for the payment of the subsidy imposed for the support of the Galleys of Our Lord."

The Galere di Nostro Signore were the armed galleys maintained by the Holy See as part of the naval forces of the Papal States. They served in the defence of papal territory and Mediterranean shipping against Ottoman naval power and the Barbary corsairs of North Africa. Papal galleys also participated in wider Catholic naval campaigns, most famously at the Battle of Lepanto in 1571, where the Holy League defeated the Ottoman fleet. The text explains that certain chapters of clergy and individual ecclesiastics had appointed procurators for payment of the subsidy but had not yet furnished the required security. The edict therefore orders them to appear before the Apostolic Camera and bind their principals for the amounts owed, under penalty of 500 ducats and such additional punishments as might be imposed at the discretion of the Camerlengo.

The broadside is an insightful reminder that the sixteenth-century pope headed not merely a church but also a territorial government. The Papal States maintained their own bureaucracy, courts, taxation, army, ports, and navy, and this document records the administrative machinery by which that government raised funds for its military and defensive obligations.


THE
Institution of Christian
Religion, written in Latine
by M. John Caluine, and tran-
slated into English according to the
Authors last edition, with sundry Tables
to finde the principall matters entreated of
in this booke, and also the declara-
tion of places of Scripture
therein expounded,
BY
THOMAS NORTON.
Whereunto there are newly added in the
margent of the booke, notes conteining
in briefe the substance of the matter
handled in each Section.
Printed at London by Arnold Hatfield,
for Bonham Norton.
1599

CALVIN'S INSTITUTION IN ELIZABETHAN ENGLISH

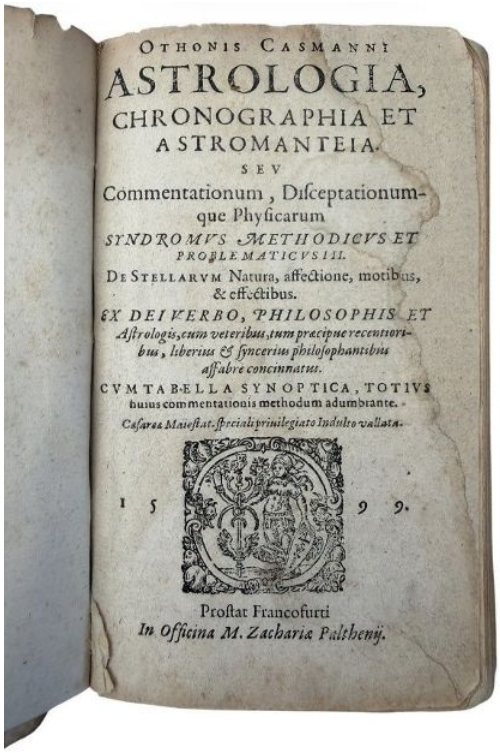
50. **CALVIN, John.** The Institution of Christian Religion, written in Latine by M. Iohn Caluine, and translated into English according to the authors last edition... Translated by Thomas Norton. London: Arnold Hatfield for Bonham Norton, 1599.

$ 3,000.-

4to (approx. 22 x 16 cm). Collation complete: [blank], [11], 1–412, [86] leaves. Title with woodcut printer's device; translator's preface; tables of chapters; indices of Scripture places and principal matters; text in four books; final index and blank. STC 4423. Bound in original calf, heavily worn and rubbed, the spine reinforced in institutional buckram; textblock somewhat shaken but holding. Ex-libris of a Seminary. 18th-century ownership inscriptions of John Duncan. General light toning and dust-soiling throughout, with occasional faint dampstaining chiefly to the inner margins, not affecting legibility.

Examples of the 1599 English Institution in original or near-original state bindings are increasingly scarce in commerce.

The 1599 edition represents one of the final Elizabethan printings of Thomas Norton's English translation, whose vigorous and muscular prose helped shape the theological vocabulary of Reformation England. First published in English in 1561, Norton's version became foundational for Puritan and later Nonconformist thought, circulating widely among clergy, scholars, and serious lay readers. Its influence on English religious, political, and intellectual life in the later sixteenth and seventeenth centuries cannot be overstated: it informed debates on church polity, magistracy, conscience, and resistance theory at the very moment England's confessional identity was consolidating under Elizabeth I.

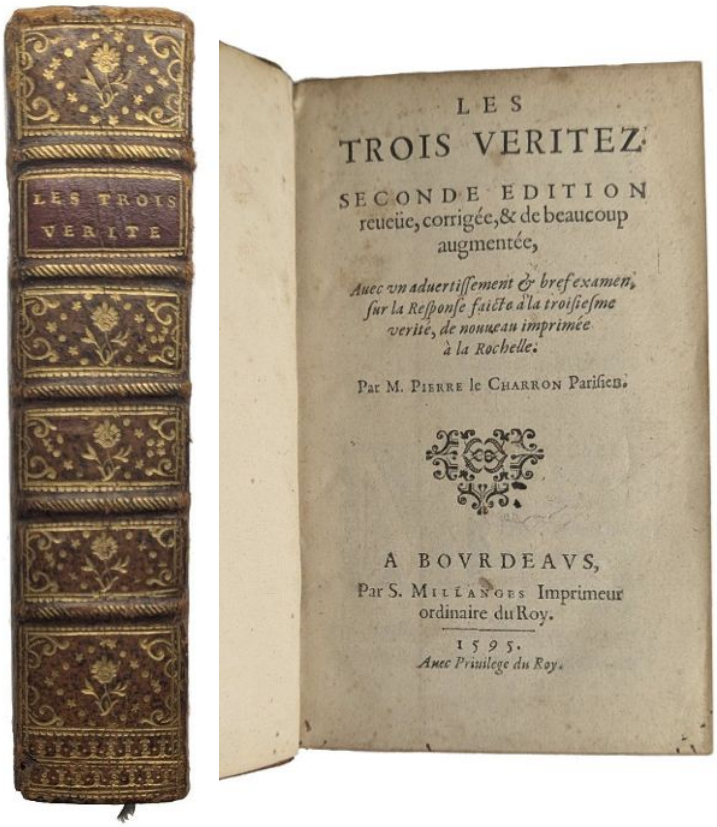

OTHONIS CASMANNI
ASTROLOGIA,
CHRONOGRAPHIA ET
ASTROMANTEIA
SEV
Commentationum, Disceptationumque Physicarum
SYNDROMVS METHODICVS ET PROBLEMATICVS III.
De Stellarvm Natura, affectione, motibus, & effectibus.
EX DEI VERBO, PHILOSOPHIS ET Astrologis, cum veteribus, tum præcipue recentioribus, liberius & syncerius philosophantibus affabre concinnatus.
CVM TABELLA SYNOPTICA, TOTIVS huius commentationis methodum adumbrante.
Cæsareæ Maiestat. speciali privilegiato Indulto vallata.
1599.
Prostat Francofurti
In Officina M. Zachariæ Palthenij.

CELESTIAL INFLUENCE AND DIVINATION

51. **CASMANN, Otto** (1562–1607). Astrologia, chronographia et astromanteia, seu commentationum, disceptationumque physicarum syndromus methodicus et problematicus III: de stellarum natura, affectione, motibus, & effectibus. Frankfurt am Main: Zacharias Palthenius, 1599. Octavo (159 × 95 mm). [24], 584, 247, [1] pp. Folding letterpress synoptic table. Collation: (^{8}, **^{4}, A–Z^8, Aa–Nn^8, Oo^4, AA–PP^8, QQ^4. Contemporary limp vellum; ties lacking. Ref: VD16 C 1365; USTC 681842; Title page repair with upper section (possibly supplied from another copy but matching chain lines expertly restored). Folding table bound upside down; its lower quarter trimmed away and loosely inserted, some general light foxing throughout. Old inscriptions of C.H. Jones in Needham, Massachusetts. RARE.

$ 1,750.-

First edition of Casmann's extensive examination of astronomy, astrology, chronology, and divination by the stars. Casmann approaches celestial phenomena as part of a broader Christian natural philosophy, discussing the nature, motion, and purported influence of the stars through Scripture, classical philosophy, and the writings of both ancient and contemporary astrologers. Although critical of astrological prediction, he demonstrates close familiarity with the writings of Marsilio Ficino, Heinrich Cornelius Agrippa, Girolamo Cardano, and other authors associated with Renaissance astrology and occult philosophy.



THE SKEPTIC'S GUIDE TO THE ABSOLUTE TRUTH

52. **CHARRON, Pierre.** Les Trois Veritez contre tous Athees, Idolatres, Juifs, Mahumetans, Heretiques, & Schismatiques. Bordeaux: Simon Millanges, 1595. Bound in a beautiful 18th-century full calf binding, small floral tools at the corners, spine richly tooled with five raised bands, edges gilt, red morocco title label. 8vo (160 x 100 mm). Complete.

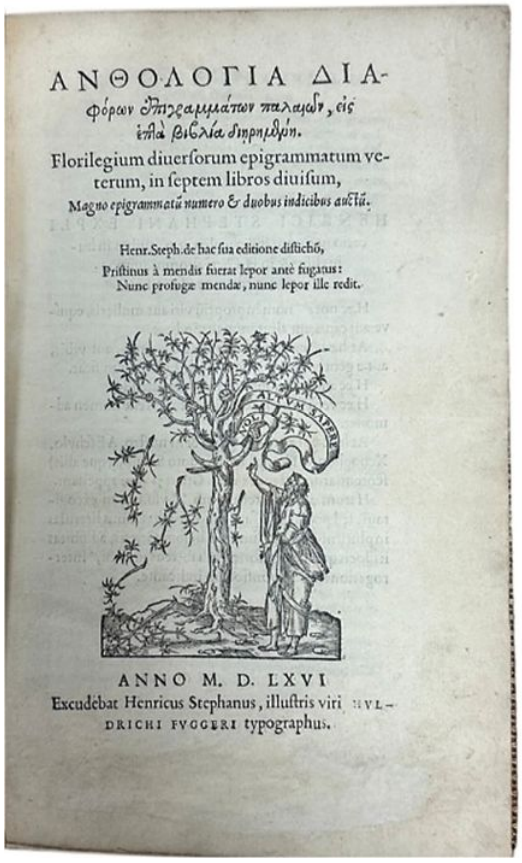
$ 2,500.-

The definitive enlarged edition — the first to bear Charron's name — of the book that smuggled philosophical skepticism into Counter-Reformation apologetics. Charron, Montaigne's closest disciple (Montaigne willed him the arms of his house) reasons that God is infinite, while the human mind is finite. A finite faculty cannot comprehend an infinite being, any more than we can fully comprehend the universe.

This limitation of reason bears directly on religion. If private judgement cannot determine with certainty which interpretation of Scripture is true, certainty must come from elsewhere: from authority, tradition, and the continuous visible Church. Thus skepticism, apparently faith's enemy, leads the believer to Rome's door.

This edition is enlarged by some 450 pages (!) over the anonymous 1593 princeps, and unsurprising dedicated to king Henri IV the former Protestant leader who converted to Catholicism uttering the famous words "Paris is well worth a Mass".

ESTIENNE'S GREEK ANTHOLOGY


ΑΝΘΟΛΟΓΙΑ ΔΙΑ-
φόρων ἐπιγραμμάτων παλαιῶν, εἰς
ἑπτὰ βιβλία διηρημένη.
Florilegium diuerſorum epigrammatum ve-
terum, in ſeptem libros diuiſum,
Magno epigrammatũ numero & duobus indicibus auctũ.
Henr. Steph. de hac ſua editione diſtichõ,
Priſtinus à mendis fuerat lepor antè fugatus:
Nunc profugæ mendæ, nunc lepor ille redit.
ANNO M. D. LXVI
Excudebat Henricus Stephanus, illuſtris viri HVL-
DRICHI FVGGERI typographus.

53. **GREEK ANTHOLOGY** – Edited by **Henri Estienne** II (1528–1598), including Planudes (1255–1305). ΑΝΘΟΛΟΓΙΑ ΔΙΑ-φόρων επιγραμμάτων παλαιών, ει επτά βιβλία διηρημένη...[Geneva]: Henri Estienne, 1566. Tall 4to. . 26.4 x 16.4 cm Collation: *2, a-z8, aa-ii8, kk-rr4, ss2. A well-preserved copy in a later 19th-century red morocco binding, elegantly gilt-tooled along the spine. The text leaves have undergone washing, removing earlier manuscript annotations in Greek and French—though traces of these ghostly inscriptions remain faintly visible. References: Renouard 126; Schreiber #159.

$ 2,500.-

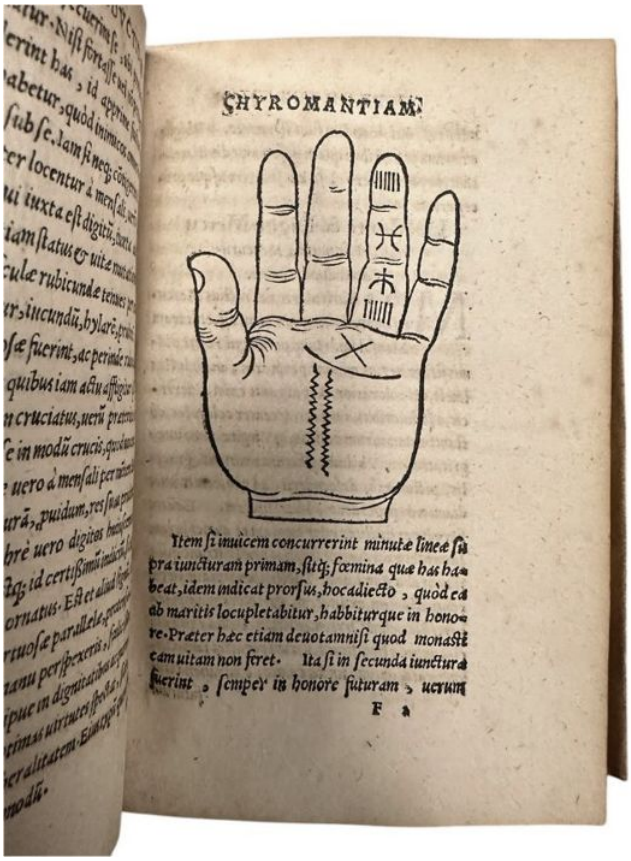
Henri Estienne's important edition of the Greek Anthology, refining the text of earlier versions while incorporating his distinctive system of diacritical marks and notations. His innovations include a Latin translation of a selection of epigrams, along with fifty alternate readings for a single distich—a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

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

RARE FIRST EDITION OF THE MOST INFLUENTIAL RENAISSANCE MANUAL OF CHIROMANCY AND NATURAL ASTROLOGY

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

$ 2,750-



Elegant Introductions to the Predictive Arts, concerning Chiromancy, Physiognomy, Natural Astrology, the Complexions of Men, the Natures of the Planets, with Axioms on the Faces of the Signs, and Rules concerning Illnesses.

The work moves methodically through six disciplines: the reading of the palm, the interpretation of facial and bodily form, natural astrology and horoscopy, the influence of celestial bodies on health, and the four temperaments as shaped by planetary forces. Indagine's method is consistently systematic — each physical sign yields a precise determination of character and constitution, applied with the confidence of natural law.

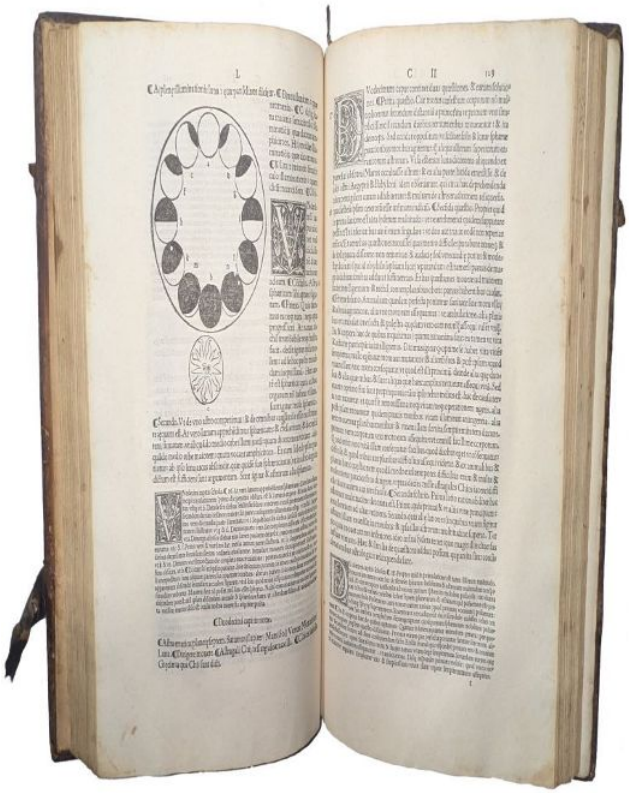
It is also a visual book. It is richly illustrated with diagrams of hands, faces, zodiacal and planetary schemes, because the method depends on visible signs. This first edition is further distinguished by woodcuts associated with Hans Baldung Grien.

The work was placed on the Index librorum prohibitorum in 1559 — not for its astrology but because a letter to the Protestant reformer Otto Brunfels, appended to the volume, caused Indagine to be classified as a Lutheran.

A TYPOGRAPHICAL MASTER WORK

55. **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.-



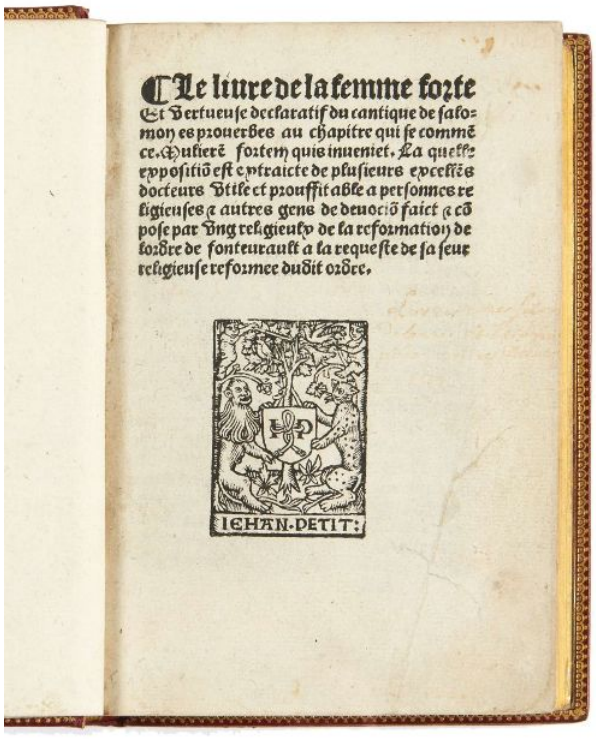
An early edition of the great humanist's exposition of Aristotle's works on the natural world. Ushering in a century of Aristotelian studies intent on developing the conceptual framework that contributed to creating the context for the new science, Lefèvre pays attention to problematic issues such as place, vacuum, the infinite, and time.

In 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 limited the flexibility and depth of Aristotle's original thinking.

The roman and italic letterforms are qualitatively equal (or perhaps even superior) to the best of Italian Renaissance typography. Simon de Colines was with his stepson, Robert Estienne, one of 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.



THE DISCIPLINED NUN. WHAT REFORM AT FONTEVRAUD ABBEY REALLY MEANT

56. **LE ROY, François.** Le livre de la femme forte et vertueuse, declaratif du cantique de Salomon es proverbes au chapitre final qui ce commence. Mulierem fortem quis inueniet. La quelle exposition est extraicte de plusieurs excellens docteurs utile et profitable a personnes religieuses et autres gens de devotion, fait et composé par une religieux de la Reformation de l'ordre de Fontevrault, a la requeste de sa seur religieuse reformee dudict ordre. Paris par Jean Petit [ca. 1517] Octavo (13.7 × 8.9 cm), A^8–k^4. 256 leaves, blanks missing. Red morocco doublé, covers with triple gilt fillet frames and central gilt fleuron: blue morocco doublures tooled with dentelles, and a central gilt armorial; gilt edges (Ch. de Samblanx, 1919. A Belgian master binder). Woodcut on the title page. Tear to the title-page, restored. Otherwise a fine copy. Provenance: Alfred Lindeboom (binding with his arms). Bechtel L-220.

$ 7,500.-

Extremely rare. Bechtel says: *"Publiée anonymement (comme les autres ouvrages de F. Le Roy), cette paraphrase du Cantique des cantiques passe pour un des premiers ouvrages féministes : disons, un peu moins défavorable aux femmes que les écrits religieux habituels de l'époque.*

The book by Le Roy is a commentary on the Song of the Valiant Woman as given in Proverbs 31:10-31. The biblical text describes an active, autonomous woman. Because nobody read further than the title, bibliographers and cataloguers simply assumed that Le Roy had somehow written a proto-feminist courtesy book. Ironically, the exact opposite is true. The book is aimed entirely at cloistered nuns, telling them that a woman's true strength is to have absolutely no will of her own. To understand this, we need to sketch the historical circumstances.

The Abbey of Fontevraud, founded in 1101 in the forests on the borders of Anjou, Touraine, and Poitou, housed both monks and nuns, living in separate quarters. By around 1500, such a double monastery was frowned upon. But the real kicker was that Fontevraud stood under the supreme authority of a woman: the abbess.

The male and female communities lived in rigorously separated spaces, and the Fontevrist rule was harsh, demanding silence, abstinence from meat, strict poverty and absolute isolation. By the mid-fifteenth century, however, war, impoverishment, and declining discipline made this strict regime increasingly difficult to maintain. As a result, the nuns were permitted greater freedom of movement and renewed contact with their families and the secular world.

When Renée de Bourbon was elected abbess in 1491, she set out with a vengeance to discipline her nuns. She did not merely restore the old rules; she exceeded them. She enforced strict claustration and ultimately built a 1.3-kilometer wall to seal the women's convents from the outside world. A majority of the nuns revolted. This turbulent period forms the milieu of the book. Let us step back a few years now: before resorting to extreme measures, Renée attempted to use persuasion to bend her unruly nuns to her will. In 1501, a curious book appeared under the title: *Le Livre de la femme forte et vertueuse, déclaratif du cantique de Salomon ès Proverbes au chapiter.*



Now the strong or valiant woman referred to in the title may sound good to modern ears, feminist even. But caution. The subtitle tells us *that it is written and compiled by a religious of the Reform of the Order of Fontevraud, at the request of his sister, a reformed Nun of the said order.* And what was a "reformed nun" in this context? Le Roy, an obscure monk, who wrote this book makes that crystal clear from the very start, when he takes aim at nuns who "*have their body in the cloister but their heart in the world.*" These nuns, he says, pride themselves on their virginity, but they do not understand that pride is the devil's own sin. The only way a nun can be truly a femme forte is by being completely humble. In elevating humility above every other virtue, Le Roy demands absolute obedience, submission, and selflessness. For a woman to have a will of her own is an act of pride, not strength.

In Le Roy's adaptations of the proverbs, a true femme forte does not look outward, she does not laugh at days to come (Proverbs), wants to excel. A nun submits, her duty is to weed out all sinful thoughts. Pride being one of them. Le Roy writes that just "as a novice is tested during the year of probation," nuns are continually tested by *"evil pleasures and evil thoughts."* The struggle itself is purifying, because temptation *"purges, burns, and consumes evil inclination and concupiscence."*

Le Roy uses vivid metaphors to make his point: the eyes are "windows" that allow enemies to invade "the castle of the soul." How do we begin to covet? By seeing, as with David and Bathsheba. Hammering home his argument for total withdrawal from the world, Le Roy makes a relentless demand for absolute sensory enclosure. His exposition is a complete formation of the nun's interior life. It teaches the affections with which the Psalter is to be sung: humility, in which the sinner prays the Miserere with David; sorrow, meditating on present and past ills through the psalms of tribulation. Le Roy writes: "La bonne religieuse est flexible non recalcitrante: traictable non repugnante, mais obtemperante et obediente à ses majeures, sans murmuration et sans contradiction" (The good nun is flexible, not recalcitrant; tractable, not resistant, but compliant and obedient to her superiors, without murmuring or

contradiction). The femme forte is compared to a vine precisely because she bends whenever the gardener directs her. And elsewhere, he urges the nuns: “Priez Dieu qu’il vous veuille restaurer et réparer sa vigne de religion ainsi dévastée” (pray God that He may restore and repair His vineyard of religion, which has been so laid waste). This echoes the language of religious reform. Le Roy is not merely describing an ideal nun; he explicitly imagines the entire religious order as a damaged vineyard requiring restoration.

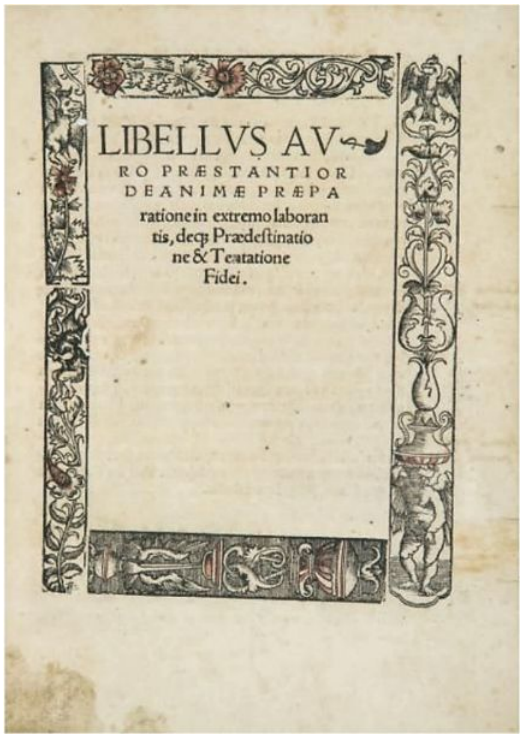
At the end of the book, earthly asceticism is spectacularly inverted: she was a vegetarian, but now she will have meats so delicious and exquisite in eternal refreshment; she shed tears out of remorse for her faults, but now she will be in perpetual exultation and joy. The list is long, but the text culminates with the promise that the nuns “*shall remain forever as though at the age of thirty*.” This is Le Roy’s gloss on the Augustinian idea (De civitate Dei XXII.15, followed by Aquinas) that the resurrected rise at the aetas perfecta, the age that Christ himself reached.

To conclude:
This is an important book, but not for its supposed feminism. What survives of the Fontevrist reform is what the history books tell us. The outer shell, so to speak. The book written in 1501 is of interest for what reform actually meant for the enclosed women, revealing how Le Roy prescribed the reformed nun to feel and act. Thus, it is an unrecognized window into Fontevrist spirituality.

Is this book only for nuns of the abbey, one might ask? Does the title page not speak of *"useful and profitable to religious persons and other people of devotion"?* This sentence "*other people of devotion*" is probably the publisher's sin. While Le Roy wrote this for his sister's convent, the printer simply wanted to sell as many copies as possible. By adding this phrase, they were marketing the book to pious laypeople. So yes, the book is strictly for nuns, and not a courtesy book on how to behave as a good Christian woman.



There are three editions of this book and all are exceedingly rare. The 1501 published by Simon Vostre, Paris 1501. Copies in BnF, Cherbourg, Troyes, Orléans, Cambridge UL, Bryn Mawr, Houghton, and Jerusalem. 2. Paris, Pierre Le Dru for Jean Frellon and Romain Loriot, [c. 1508]. Second edition Number of copies unknown, at least to me and then 3. Printed or Jean Petit, [c. 1517]. Third and last edition. USTC 14573 locates five copies only: Metz, Bibliothèque municipale , BnF, Sevilla, London, British Library and Berkeley, Bancroft Library.


LIBELLVS AV
RO PRÆSTANTIOR
DE ANIMÆ PRÆPA
ratione in extremo laboran
tis, deq; Prædestinatio
ne & Tentatione
Fidei.

THE ART OF DYING

57. **[LUTHER (Martin)]?** Libellus auro praestantior de animae praeparatione in extremo laborantis, dequam Praedestinatione & Tentatione Fidei. N.p., n.d. [in the colophon]: Hagenau, Thomas Anshelm, September [circa 1518]. 4to pamphlet of 8 leaves, olive green morocco, double fillet border joined at the corners, smooth spine lettered vertically (Modern binding in the 17th-century style). Three wormholes running through the leaves, light foxing.

$ 4,500.-

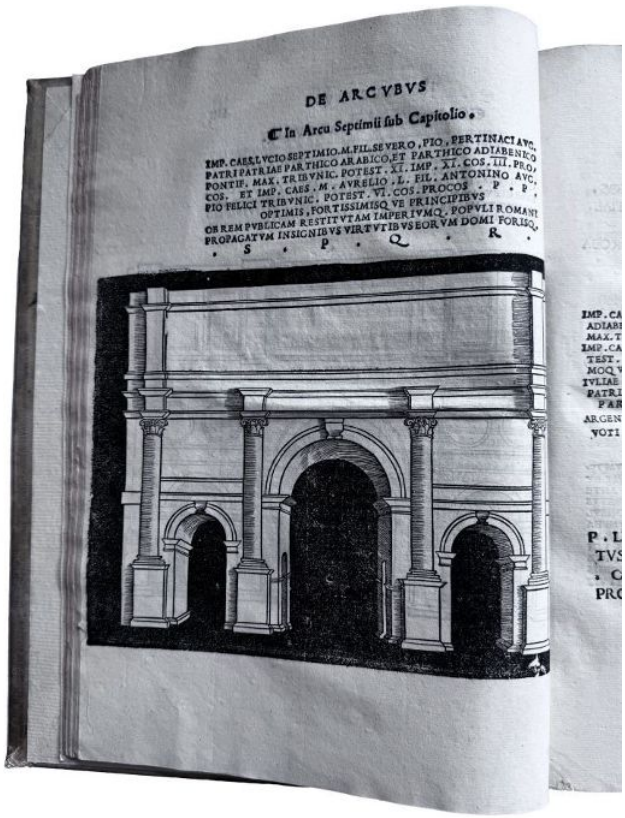
Printed on the very eve of the Protestant Reformation, this exceptionally rare eight-leaf tract, whose title translates to "*A booklet more precious than gold on the preparation of the soul laboring at the point of death...* sits at the center of a fascinating, century-old theological mystery.

At its core is an ars moriendi (an "Art of Dying" manual). For centuries, medieval theologies of death focused on the administration of last rites, the fear of purgatory, and the intercession of saints. This tract, however, marks a profound shift toward the early evangelical focus on personal faith, the promise of Christ, and the spiritual battles of predestination and temptation faced on the deathbed.

The true draw of this edition is its hotly debated connection to Martin Luther. For decades, scholars have argued over whether this anonymous text was actually penned by the young Reformer himself.

As detailed by Markus Wriedt in his extensive study for the Lutherjahrbuch, the theological fingerprints on this text are similar to Luther's early thought. While modern scholarship (including Austra Reinis's Reforming the Art of Dying) has not reached a definitive consensus on direct authorship, one undeniable fact remains: Luther intimately knew this specific tract.

Historical evidence suggests that the Libellus served as a direct catalyst and primary inspiration for Luther's own landmark 1519 work, A Sermon on Preparing to Die (Ein Sermon von der Bereitung zum Sterben). Whether Luther wrote it anonymously, edited it, or simply absorbed its radical new approach to mortality, this booklet is a foundational stepping stone in the genesis of Reformation theology. Very rare. See: Luise Schottroff's Die Bereitung zum Sterben (2012),



ONE OF THE MOST BEAUTIFUL BOOKS OF THE RENAISSANCE

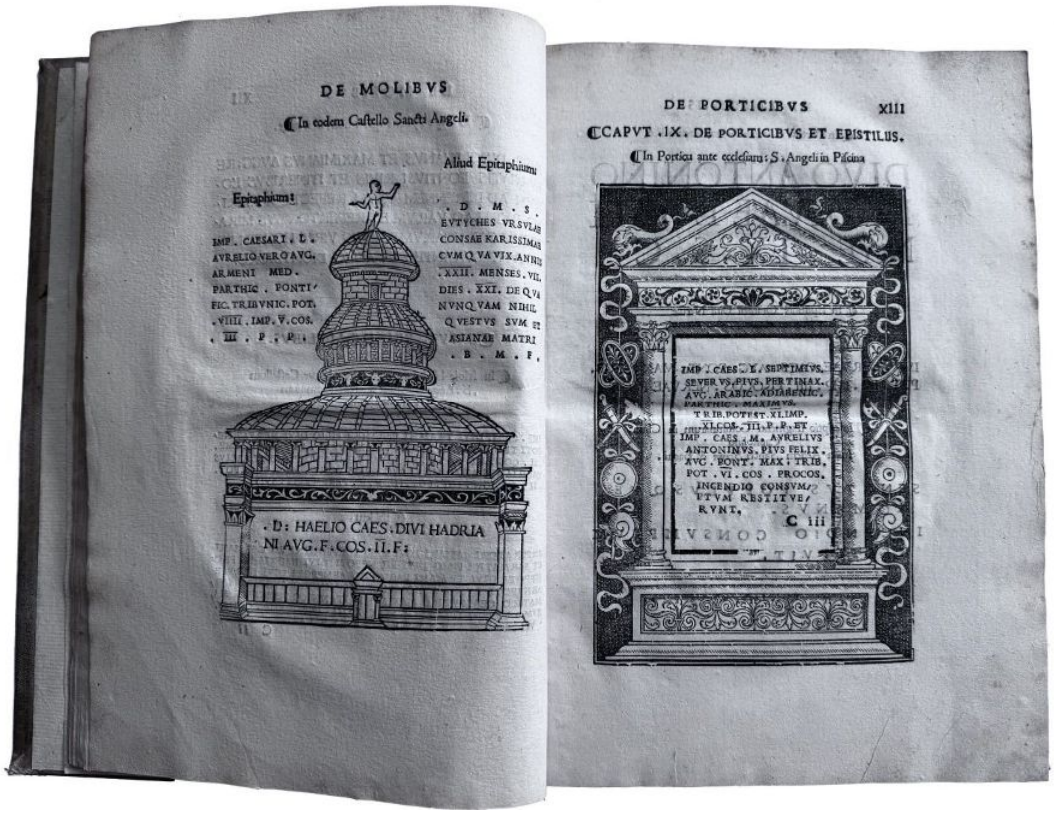
58. **MAZZOCCHI, Jacopo** (16th century). Epigrammata antiquae urbis. Rome: Jacobus Mazzocchius, April 1521. Folio (299 x 205 mm). 21 woodcut illustrations, including one full-page woodcut of the Pantheon. 198 leaves. (Rome: Giacomo Mazzocchi, April 1521). Modern vellum binding. Large margins and a fine copy.

$ 12,500.-

The publication of the Epigrammata Antiquae Urbis (Rome, Giacomo Mazzocchi, 1521) was a determining factor in the development of Roman studies in the 16th-century, as it was the first collection of classical inscriptions from the city of Rome, before the Sack of 1527. T

This work includes inscriptions ranging from Roman Republican times to the age of Justinian I and is illustrated with woodcuts showing some of the buildings and monuments of Rome, such as the Pantheon, the Arch of Constantine and the Pyramid of Cestius.

One particularly important aspect of the laboriously corrected texts lies in the fact that many of the originals were damaged, destroyed, or removed in the siege and sack of Rome in 1527 and are today known only from the transcriptions of Mazzocchi and his associates. The printer Giacomo Mazzocchi, in Latin on his titlepages Jacobus Mazochius, (active 1505— 1527) was a learned bookseller, printer, and noted antiquarian in papal Rome during the high renaissance.



The book is of great typographical beauty with large margins. Like the Sotheby's copy, that made 19050 GBP in 2024. There are no printer's ornaments on the title-page, the Epistola dedicatoria to Pope Leo X is set in 24 lines (28 lines in another setting), and the printer's name is spelled "Mazochii" in the colophon.

ELIZABETHAN MUSIC

59. **MORLEY, Thomas.** Madrigalls to Foure Voyces Newly Published... The First Booke... Cantus [one of 4 parts only], Quarto (234 x 170mm.), London. Thomas Est in Aldersgate street at the signe of the black horse, 1594.

$ 9,500.-



Title within wide elaborate woodcut border, text and musical notation within narrower page border throughout, some soiling and lower outer corners repaired throughout (occasionally affecting woodcut border), title with further rather crude repairs, leaf Diij, Cantus XIII with serious loss of text, larger corner torn off. Modern cloth by Edmund Worrall, Birmingham, gilt-lettered red morocco title label on upper cover, with an early manuscript leaf on vellum bound in as flyleaves (also crudely repaired), and 2 fragmentary strips of an early antiphonary loosely inserted [ESTC S112991]. Exceedingly rare.

The 13th-century manuscript leaf inserted into the binding (probably Northern France) is an extract from St Augustine's Homilies on the Gospels of St John. The two loose strips of vellum, perhaps once used as bookmarks, are fragments from an antiphonary, written in brown, blue, and red ink.

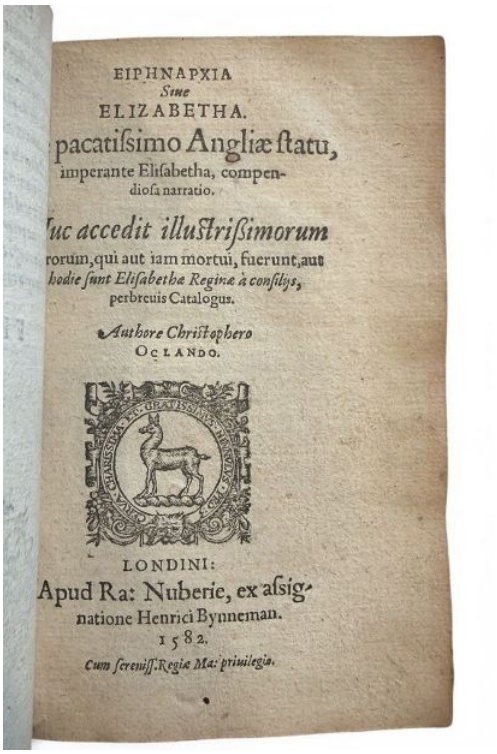
The British Library holds an Altus only copy at Harl. 5936.(366) and a complete four-part set (Cantus, Altus, Tenor, Bassus) at R.M.15.e.2.(3); Cambridge University, Trinity College has a copy at VI.2.60[6] (part unspecified); Edinburgh University Library holds Cantus only at De.6.101/2 and Bassus only at De.6.100/1; the Bodleian Library, Oxford holds Altus only at Mus. 17 e. 15; the Folger Shakespeare Library has one complete four-part set (STC 18127 Copy 1) and another copy consisting of Tenor only (Copy 2); the Library of Congress holds Bassus only plus one other unspecified part; York Minster Library and the Huntington Library hold copies, but the surviving parts are not specified in the records cited.

Thomas Morley (1557–1602) was the most famous composer of secular music in Elizabethan England and chiefly responsible for grafting the Italian shoot onto the native stock of English Elizabethan music. Before him, English music was often seen as heavy, religious, and serious. Morley wanted to prove that English composers could write music that was just as witty, light, and emotional as the Italians. He and Robert Johnson are the composers of the only surviving contemporary settings of verse by Shakespeare himself.

The most typical setting for a madrigal (a song for multiple voices) was a dinner setting in a prosperous household. Guests would gather around a table, part-books would be distributed, and the company would sing together for their own pleasure. This explains why the madrigals are melodically catchy and not impossibly difficult to sing. The madrigals were meant as entertainment rather than performance for an audience. Everyone present was expected to take a part, and the inability to do so competently could be socially embarrassing.

Our collection starts with *April is in my mistress' face, And July in her eyes hath place, Within her bosom is September, But in her heart a cold December.* The poem moves through the seasons mapped onto her body. Her face has the fresh beauty of April, springlike and fair. Her eyes hold July's summer heat and brightness, suggesting passion or fire. Her bosom is September—the month of harvest and fruitfulness, an allusion to her physical ripeness and abundance. But then comes the turn: her heart is as cold as December. Despite all this outward warmth and beauty, she remains emotionally indifferent to the lover.

There are 19 other madrigals: II. *Clorinda False* (a song about love and deceit); III. *Why Sit I Here Complaining?* (Italian-style imitation, modeled on the lament style popular in 1580s Italy, specifically the canzonetta style of Ferretti); IV. *Since My Tears and Lamenting* (translation, text translated from an Italian madrigal, possibly Lasso or Marenzio, adapted to fit English rhyming); V. *Help I Fall* (Italian-style imitation, a dialogue song); VI. *Lady Why Grieve You Still Me* (translation, text adapted from the Italian poem "Donna, che quasi cigno"); VII. *In Dew of Roses* (heavily influenced by the floral madrigals of Luca Marenzio); VIII. *In Every Place* (modeled on the text "In ogni loco"); IX. *Now is the Gentle Season* (musical parody based on Alfonso Ferrabosco's "Gia fu chi m'hebbe cara" of 1587, text translated from Giuliano Gosellini); X. *The Fields Abroad* (part two of no. IX, continues the Ferrabosco/Gosellini adaptation); XI. *Come Lovers Follow Me* (likely an original composition designed to sound like a Venetian dance song); XII. *No, No, She Doth but Flout Me* (the music is a direct imitation of the light canzoni style of Giovanni Ferretti, c. 1567); XIII. *I Will No More Come to Thee* (another breakup); XIV. *Besides a Fountain* (a narrative song modelled on the Italian pastoral genre); XV. *Sport We My Lovely Treasure* (text adapted from an Italian ballata); XVI. *O Sweet Alas* (part two of no. XV); XVII. *Hark Jolly Shepherds* (English original, scholars believe this is one of the few purely English pieces Morley wrote himself, sounding more like a local festival than an Italian court); XVIII. *Ho Who Comes Here* (Italian-style imitation); XIX. *Die Now My Heart* (text translated from the popular Italian phrase "Moro, lasso," often set by Gesualdo and others); XX. *Say Gentle Nymphs* (Italian-style imitation, a dialogue with the nymph Daphne, likely an imitation of Marenzio).


EIPHNAPXIA
Sive
ELIZABETHA.
pacatiſsimo Angliæ ſtatu,
imperante Eliſabetha, compendioſa narratio.
Huc accedit illuſtriſsimorum
rorum, qui aut iam mortui, fuerunt, aut
hodie ſunt Eliſabethæ Reginæ à conſiliis,
perbreuis Catalogus.
Authore Chriſtophero
OCLANDO.
LONDINI:
Apud Ra: Nuberie, ex aſsig-
natione Henrici Bynneman.
1582.
Cum ſereniſſ. Regiæ Ma: priuilegio.

AN ELIZABETHAN SCHOOLROOM BOOK PROCLAIMING LOYALTY TO QUEEN ELIZABETH WITH ANNOTATIONS

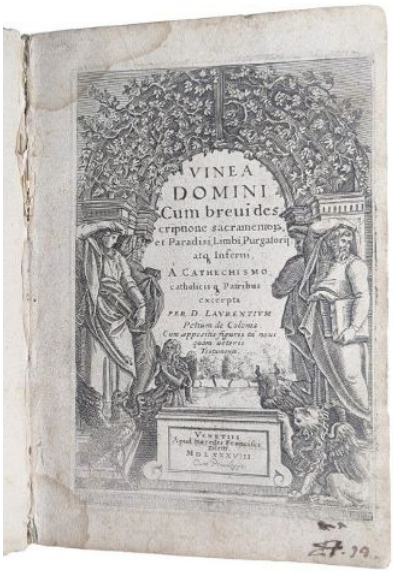
60. **OCKLAND, Christopher.** ANGLORUM PRAELIA AB ANNO DOMINI 1327...1558... ITEM DE PACATISSIMO ANGLIAE STATU, IMPERANTE ELIZABETHA, COMPENDIOSA NARRATIO. London: Radulphum Newbery and Henrici Bynneman, 1582. 12mo (5.75 × 3.75 in.). Three parts, each with its own title page. Collates A^4, B–L^8, M^3, N–T^8, V^4. Lacking M4 (apparently blank), otherwise matching the Folger copy. Early calf, sympathetically rebacked with original spine panel laid down. Title soiled with marginal chipping, scattered worming to lower margins (without loss of text), lower marginal wormhole more notably effecting signature N-O, occasional finger-soiling and minor staining. Numerous contemporary manuscript annotations, including ownership inscriptions and schoolboy marginalia in Latin and English.

$ 2,500. -

A remarkable Elizabethan schoolbook commissioned to celebrate—and teach loyalty to—the reign of Queen Elizabeth I. Ockland's Elizabetha was no ordinary Latin text. As Richard Hurd observed, it contained *"the highest panegyrics on the queen's character and government, and set forth the transcendant virtues of her ministers,"* and was "enjoined by authority to be taught, as a classic author, in Grammar-schools," so that generations of English schoolboys memorized its verses. Hurd aptly called it "a matchless contrivance to imprint a sense of loyalty on the minds of the people." (The Works of Richard Hurd, IV, p. 239.)

Christopher Ockland, schoolmaster at Cheltenham and Greenwich, recounts the victories of the English crown from Edward II through Edward VI before concluding with De Pacatissimo Angliae Statu, a poetic celebration of Elizabeth's peaceful and prosperous reign. The volume ends with Alexander Neville's important contemporary account of Kett's Rebellion of 1549. Significantly, each section bears its own title page, allowing the works to be sold separately. The royal privilege printed at the front recommends the volume as "*worthy to bee reade of all men... fitte to bee reade and taught in the Grammer schooles*," replacing many of the pagan poets traditionally studied by English students. Especially desirable for its contemporary manuscript evidence of early school use. The margins preserve a humorous Latin epigram beginning Ego vidi stultum... ante vidi te ("I saw a fool... I had never seen one before—until I saw you"), the opening of a legal memorandum naming an Edmund Huntington, an English moral commonplace beginning "In youth I found...", "no state so sure but tyrants subverts.."together with additional ownership inscriptions and pen trials. These lively annotations survive as tangible evidence of the very classroom culture for which Elizabeth's government intended the book.

References: STC 18774; ESTC S113408; Lowndes, p. 1716; Folger Shakespeare Library; Richard Hurd, The Works of Richard Hurd, Lord Bishop of Worcester. Vol. 4: Moral and Political Dialogues. London: T. Cadell and W. Davies, 1811, p. 239.



THE VINEYARD AND THE COUNTER REFORMATION: ALLEGORY IN 16TH-CENTURY VENICE

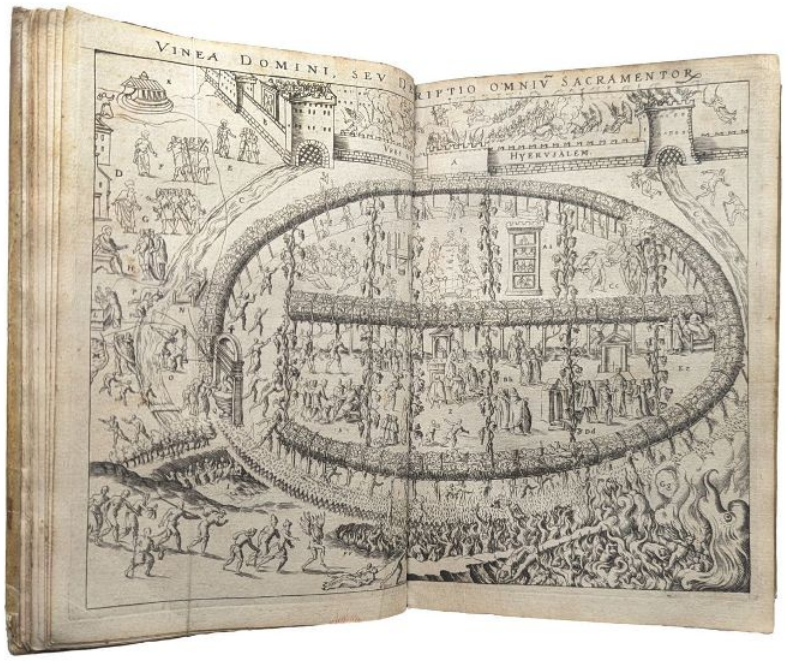
61. **PEZZI, Lorenzo.** Vinea domini. Cum brevi descriptione sacramentor[um] et Paradisi, Limbi, Purgatorii, atq[ue] Inferni, a Cathechismo catholicisq[ue] Patribus excerpta ... Cum appositis figuris ta[m] novi, quam veteris Testamenti. Venice, Girolamo Porro, 1588. Complete. 8vo. Contemporary vellum binding. [24], 59, [4], 62–186, [2 (blank)]. With some damage to p. 50, some light water-stained to inner corner in the beginning, plates clean.

$ 1,750.-

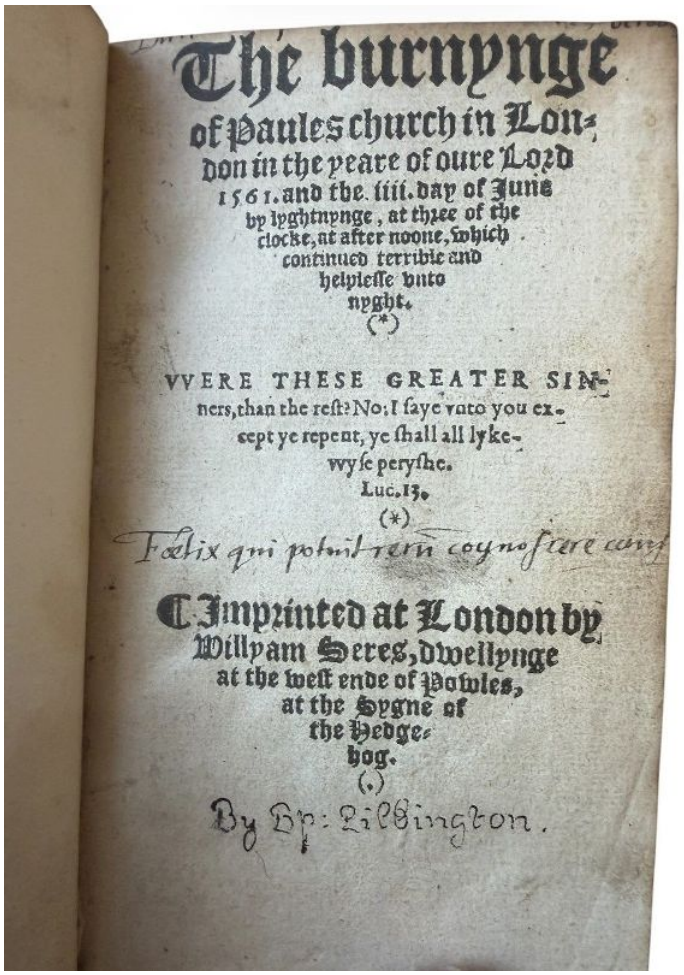
The Lord's Vineyard is an illustrated Counter-Reformation catechism, notable for its vivid representations of the afterlife and a striking double-page allegorical map. Its author, Lorenzo Pezzi, was an elderly priest from Cologna Veneta about whom little is known. The engravings were made by Girolamo Porro, the distinguished Paduan engraver, cartographer and publisher active in Venice. Porro's experience as a mapmaker is particularly evident in the central plate, which turns Catholic doctrine into an imaginary geography.

Pezzi explains that the figures were intended to provide readers with a memoria locale—a spatial aid to memory—through which they could remember the sacraments and their place within Catholic teaching. The double-page map at the beginning of the book turns the scheme of salvation into a landscape. Heavenly Jerusalem rises at the top; beneath it lies a walled vineyard representing the Catholic Church. The figures can enter the vineyard only through its gate, which signifies Baptism, the sacrament of admission into the Church. Outside the vineyard runs the broad road to Hell, along which demons drive the damned towards the gaping jaws of the Hellmouth.

The twelve engravings following the map carry this program through in detail. They represent the blessed in Paradise, the souls awaiting redemption in Limbo, the suffering souls in Purgatory, and the damned undergoing eternal punishment in Hell. Other plates illustrate the seven sacraments: Baptism, Confirmation, Penance, the Eucharist, Holy Orders, Matrimony and Extreme Unction, or the anointing of the sick.



There has been some scholarly work done on the map. The argument runs like this: Pezzi made an allegorical map representing the Catholic faith, inverting a Protestant map, the Mappe-Monde Nouvelle Papistique, published in Geneva in 1566, a work of Calvinist propaganda that depicted the papal world as a monstrous walled territory. But on this map, the enclosure is now the Lord's vineyard. Published just a few decades after the Council of Trent (which ended in 1563), Vinea Domini is a classic piece of Counter-Reformation propaganda. The engravings that follow depict the blessed in Paradise, the anguished souls in Limbo and Purgatory, and the damned eternally tortured in Hell. Also depicted are the seven sacraments of baptism, confirmation, penance, communion, ordination, matrimony, and the anointing of the sick.


The burnynge
of Paules church in Lon-
don in the yeare of oure Lord
1561. and the. iiii. day of June
by lyghtnynge, at three of the
clocke, at after noone, which
continued terrible and
helpleſſe vnto
nyght.
(*)
VVERE THESE GREATER SIN-
ners, than the reſt? No: I ſaye vnto you ex-
cept ye repent, ye ſhall all lyke-
wyſe peryſhe.
Luc. 13.
(*)
Fœlix qui potuit rerū cognoſcere cauſ
Imprinted at London by
Willyam Seres, dwellynge
at the weſt ende of Powles,
at the Sygne of
the Hedge-
hog.
(.)
By Bp: Lilliington.

ST. PAUL'S IN FLAMES in 1561. ONE OF THE EARLIEST MAJOR LONDON NEWS EVENTS IN PRINT

62. **PILKINGTON, James (1520–1576).** The Burnynge of Paules Church in London in the yeare of oure Lord 1561. and the iiii. day of June, by lyghtnynge, at three of the clocke, at after noone, which continued terrible and helplesse unto nyght. London: Imprinted by Willyam Seres, 1563.8vo (146 × 89 mm). A–R^8, S^4. Lacking I1 and I7–8, the three leaves supplied in manuscript facsimile in an old hand. Some leaves closely trimmed, occasionally shaving or impeding the printed text. Later full calf. Bookplate of S. Baker, senior, depicting a rook-like tower. Early manuscript quotation from Virgil on the title-page. STC 19931; ESTC S114665.

$ 2,750.-

An important survival from one of the earliest major London disasters to become an immediate event in print: the destruction by lightning of the great medieval spire of Old St. Paul's Cathedral in June 1561. The catastrophe generated a printed report within days and soon developed into a Protestant-Catholic controversy over the religious meaning of the fire.

On the afternoon of 4 June 1561, lightning struck the immense wooden spire of Old St. Paul's Cathedral. The resulting fire destroyed the spire and much of the cathedral roof, melted lead and bells, and permanently altered the London skyline. The medieval spire was never rebuilt.

The event entered print with remarkable speed. Pilkington's earlier True Report of the Burnyng of the Steple and Church of Poules in London was printed by William Seres on 10 June 1561, only six days after the fire. Its presentation as a "true report" places the episode within the developing history of printed accounts of recent events and makes the St. Paul's fire one of the earliest major London disasters to receive essentially immediate printed coverage.

The connection between printer and event is particularly striking. William Seres operated at the west end of St. Paul's, in the center of the London book trade and immediately adjacent to the scene of the catastrophe. The cathedral precinct was also one of the principal places in Tudor London for the circulation of news, rumour, books, pamphlets, and political and religious discussion.
The fire quickly became the subject of competing religious interpretations. Four days after the disaster, Pilkington, then a prominent Protestant churchman and soon Bishop of Durham, preached at Paul's Cross and treated the destruction as divine judgment. He associated the calamity with abuses and irreverence surrounding the cathedral, including the commercial and social activity for which St. Paul's was notorious.

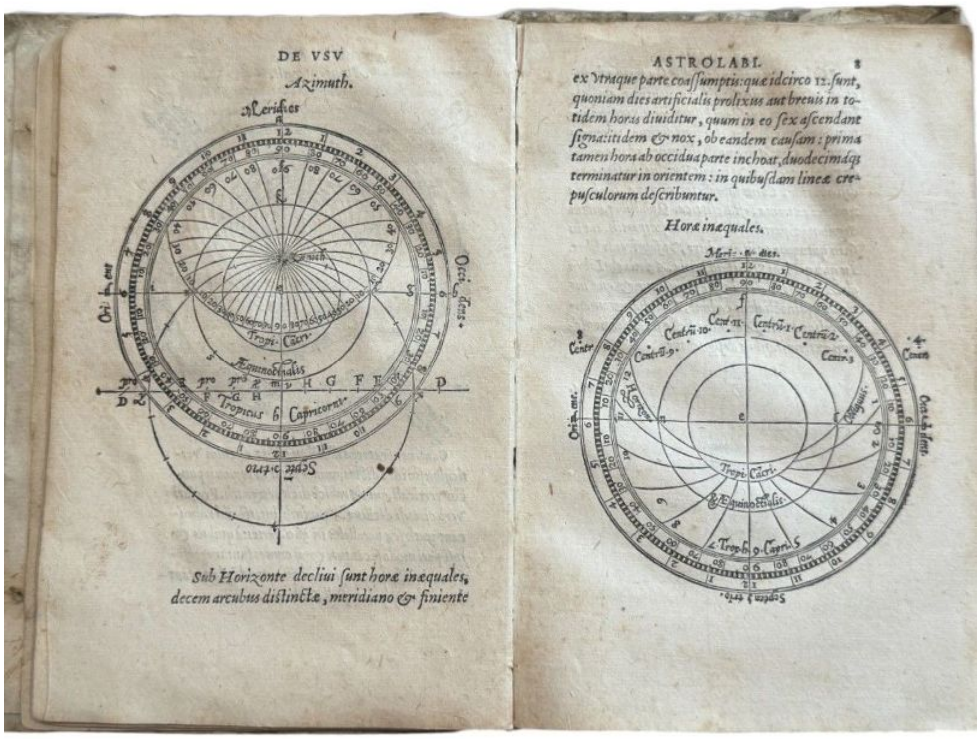
Catholic writers turned the same disaster against the Protestant settlement. John Morwen, formerly chaplain to the Catholic bishop Edmund Bonner, attributed the fire instead to divine anger over the destruction of altars and the abandonment of traditional religion. The present work arose from this dispute, incorporating the Catholic argument and Pilkington's extended response.

The book therefore preserves an unusually early example of a current public disaster becoming the subject of competing printed interpretations. The point of contention was not whether the fire represented providential judgment, but which side of the Reformation God was condemning.

An early reader has added to the title-page the celebrated Virgilian line "Felix qui potuit rerum cognoscere causas" (Georgics II.490), "Happy is he who has been able to understand the causes of things." Its placement here is particularly suggestive. Pilkington's book is itself an attempt to explain the cause and meaning of the lightning strike that destroyed the spire of St. Paul's, interpreting the catastrophe within a providential framework of sin, judgment, and repentance. Virgil's maxim, traditionally associated with understanding natural causes and overcoming fear and superstition, creates an unusually apt—and potentially skeptical—contemporary gloss upon the book's central argument.

Pilkington was an important figure in the early Elizabethan church. A Protestant exile during the reign of Mary I, he returned after Elizabeth's accession, became Bishop of Durham in 1561, and participated in the developing religious settlement of the period. His response to the St. Paul's fire thus reflects an official Protestant effort to interpret a spectacular and widely witnessed event for a broad public audience.

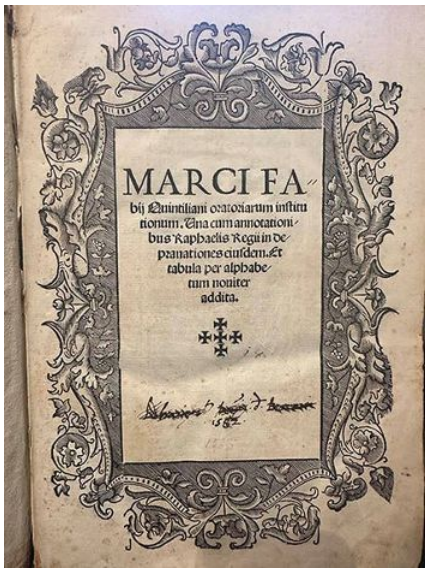
AN ILLUSTRATED 1553 MANUAL PRESERVING THE ARABIC SCIENTIFIC TERMINOLOGY OF THE ASTROLABE



63. **POBLACIÓN, Juan Martínez.** De usu astrolabi compendium. Paris: apud Gulielmum Cavellat, 1553. Octavo, 6¾ × 4¼ inches. A–F⁸, G⁴. Woodcut printer's device on title and larger device on the otherwise blank final leaf; illustrated throughout with woodcut astronomical diagrams. Contemporary limp parchment, lacking spine covering and ties; covers discoloured. Contents generally very good. Modern red cloth folding box. Provenance: Harrold Edgar Gillingham (1864–1954), noted collector and scholar of early scientific instruments, with his bookplate and signature. RARE. $ 3,000. -

First published around 1518–19, Población's successful treatise explains the astrolabe's construction and its use in astronomy, timekeeping, surveying, geography, geometry, seamanship, and navigation. The instrument functioned as a portable model of the heavens, enabling its user to calculate time, observe stars, determine latitude, and measure the height of terrestrial objects.

The book explicitly preserves the astrolabe's Arabic scientific vocabulary. Población identifies the movable pointer as "Arabice Almuri" and the sighting rule as "Arabice Alhidada, Graece dioptra"—"called alhidada in Arabic and dioptra in Greek." Although printed in Latin and illustrating a European astrolabe, it retains the Arabic names of essential components, vividly documenting how astronomical knowledge passed from the Islamic world into Renaissance Europe.


MARCI FA
bij Quintiliani oratoriarum institu
tionum. Tña cum annotation
bus Raphaelis Regij in de
prauationes eiusdem. Et
tabula per alphabe
tum noniter
addita.

A DENSELY ANNOTATED POST-INCUNABLE

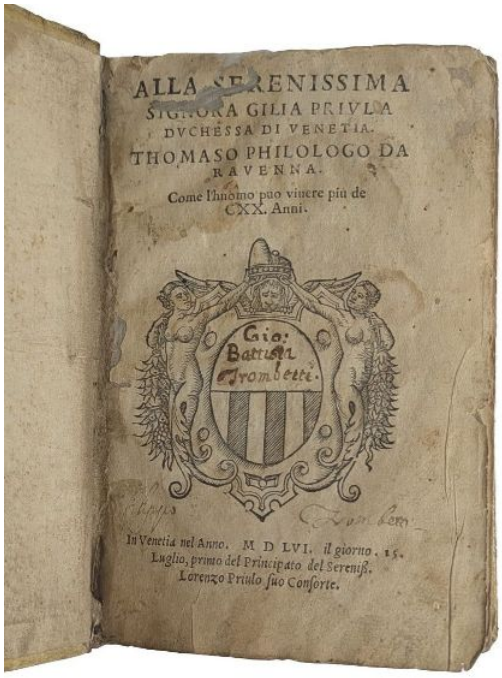
64. **QUINTILIANUS (Marcus Fabius)** Marci Fabii Quintiliani oratoriarum institutionum Quintilian (Author), Raffaele Regio (commentary) Venice, Bernardinum de Vianis de Lexona Vercellensem, 1522 Folio. 30 x 20 cm. 8 unnumbered pages, CLXXIII [i.e. 346] pages. Simple woodcut diagrams; t.p. slightly detached. 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.-


CXXXII

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.


ALLA SERENISSIMA
SIGNORA GILIA PRIVLA
DVCHESSA DI VENETIA.
THOMASO PHILOLOGO DA
RAVENNA.
Come l'huomo puo vivere piu de
CXX. Anni.
Gio:
Battista
Trombetti.
In Venetia nel Anno. M D LVI. il giorno. 25.
Luglio, primo del Principato del Sereniß.
Lorenzo Priulo suo Consorte.

LONGEVITY: HOW TO BECOME MORE THAN HUNDRED YEARS OLD

65. **RANGONI (Tommaso Giannotti).** Come l'huomo può vivere più de CXX anni. Alla serenissima Signora Gilia Priula Duchessa di Venetia, Tomaso Philologo da Ravenna, Come l'huomo puo vivere piu de CXX anni. Venice, Matheo Pagano, 1556. 12mo, first edition, with colophon dated 25 July 1557. 160 p. Contemporary limp vellum, Manuscript ownership inscription on the title, "Gio. Battista Trombetti" on the arms on the title page.

$ 1,250.-

The book was written by Tommaso Rangone (also known as Tommaso Giannotti Rangoni or Thomaso Philologo), an eccentric physician, astrologer, and patron of the arts in Renaissance Venice. Rangone was famously wealthy, having made his fortune by selling a natural "miracle cure" for syphilis.

Rangone's treatise served as a practical guide to extending the human lifespan well beyond a century. He advocated what we would now regard as preventive medicine: a highly moderate lifestyle, a careful diet, the avoidance of excess, and the use of natural remedies to maintain the body's balance. Remarkably, he avoided any reference to the alchemical, magical, and talismanic remedies that were common in his time.

Worm tunnel affecting the first 20 leaves, with the loss of a few words, and a smaller worm tunnel affecting the final 20 leaves, with the loss of some syllables. Not a particularly pretty copy, but incredibly rare. We have located only two copies in the United States: one at Harvard, identified through WorldCat, and another in the National Library of Medicine. None in the trade, naturally.


IOANNIS
Regiomon-
tani Franci
CLARISSIMI MATHEMATICI
FVNDAMENTA OPERATIONVM, QVAE
fiunt per tabulam generalem.: Vel, Apodixes & demonstra-
tiones eorum, quæ in tabulis primi mobilis, cum ta-
bulis Eclipsium. Purbachij præceptoris editis à
Tanstetero, præcepit, in communem omnis
um Mathematicorum studiosorum, uti-
litatem, nunc primum,
edita.
Habes hic, optime Lector, præter cætera pulcherrima exempla
doctrinæ de triangulis Sphæricis.
NEVBVRGI AD DANVBIVM.
ANNO M. D. LVII.

REGIOMONTANUS AND THE GEOMETRY OF DISCOVERY

66. **REGIOMONTANUS (Johannes Müller von Königsberg, 1436–1476).** Fundamenta Operationum quae fiunt per tabulam generalem. Neuburg an der Donau: In Officina Iohannis Kiliani, 1557.

$ 5,500.-

First edition. Folio (approx. 29 × 19 cm). Collation: A^4, B–F^6, G^2. Title printed in red and black with a striking xylographic rendering of the author's name; large woodcut arms of the dedicatee on verso (woodcut arms of the Elector Palatine, House of Wittelsbach); numerous woodcut mathematical diagrams throughout the text. Later German speckled paper boards (worn at edges and spine); title lightly stained, contents with scattered light spotting and occasional faint marginal soiling, but crisp and complete. PROVENANCE: Michel Chasles (1793–1880), eminent French geometer and historian of mathematics, with his engraved bookplate on the front pastedown. Later from the library of Professor Owen Gingerich.

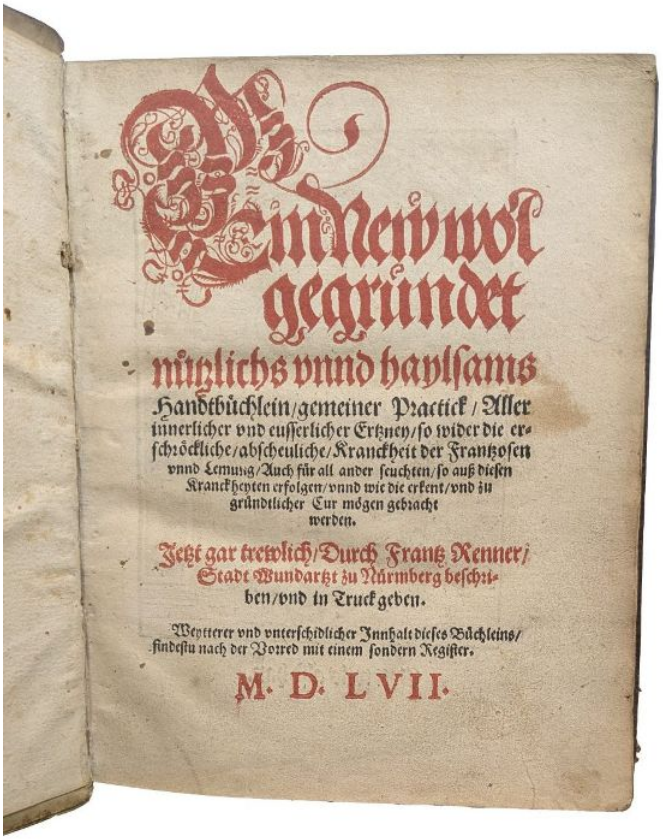
Regiomontanus died in Rome in 1476 at the age of forty — possibly from plague, possibly, as rumour had it, poisoned by enemies he had made through his ferocious intellectual disputes. He left behind him the most advanced astronomical and mathematical work in Europe, a printing press he had founded in Nuremberg to disseminate scientific knowledge, and tables of celestial calculation so precise that Christopher Columbus is said to have carried them on his voyages across the Atlantic.

On Columbus's fourth voyage, he is commonly said to have used those tables to predict the lunar eclipse of 1504 in Jamaica, which he then exploited to impress or frighten local people into helping his stranded crew. Several sources connect that episode to Regiomontanus's eclipse calculations.

The Fundamenta Operationum lays out the mathematical foundations behind Regiomontanus's great astronomical tables — the working engine, so to speak, behind the calculations that allowed Renaissance astronomers, navigators, and astrologers to determine with unprecedented accuracy where any celestial body stood in the heavens at any given moment. These were not theoretical exercises. They were tools, used daily by people whose lives, voyages, and reputations depended on getting the numbers right.

He supplied part of the computational framework upon which Copernicus's heliocentric revolution would later build. This rare 1557 Neuburg edition — edited by the mathematician and instrument-maker Andreas Schöner — presents the practical heart of Regiomontanus's legacy: a concise, hands-on manual distilling the numerical methods, proportional techniques, geometrical constructions, and diagrammatic logic essential for precise astronomical calculation.

Its bold typographic design and dedicatory woodcut arms reflect both Regiomontanus's canonical status and the patronage networks that sustained Renaissance mathematics.


Ein new wol gegründet
nützlichs vnnd haylsams
Handtbüchlein/gemeiner Practick/Aller
innerlicher vnd eusserlicher Ertzney/so wider die er-
schröckliche/abscheuliche/Kranckheit der Frantzosen
vnnd Lemuntz/Auch für all ander seuchten/so auß diesen
Kranckheyten erfolgen/vnnd wie die erkent/vnd zu
gründtlicher Cur mögen gebracht
werden.
Jetzt gar trewlich/Durch Frantz Renner/
Stadt Wundartzt zu Nürmberg beschri-
ben/vnd in Truck geben.
Weytterer vnd unterschidlicher Innhalt dieses Büchleins/
findestu nach der Vorred mit einem sondern Register.
M. D. LVII.

ONE OF THE EARLIEST HANDBOOKS ON SYPHILIS

67. **RENNER, Franz.** Ein new wolgegründet nützlichs unnd haylsams Handtbüchlein, gemeiner Practick, Aller innerlicher und eusserlicher Ertzney, so wider die erschröckliche, abscheuliche Kranckheit der Frantzosen unnd Lemung, Auch für all ander seuchten ... zu gründtlicher Cur mögen gebracht werden. Nürnberg: Gabriel Heyn, 1557. Large 8vo (15.5 × 19.7 cm). With one full-page armorial woodcut (monogrammed "VS"), one woodcut of the palatal obturator in the text, and one diagram. Title and first index leaf printed in black and red. 8 leaves, CLVII pages, 1 unnumbered page, and 1 leaf. Beautiful contemporary blind-tooled half-pigskin binding over wooden boards, incorporating leaves from a liturgical manuscript on parchment. Complete.

$ 3,950.-

A new, well-founded, useful and salutary little handbook of practical medicine, treating internal and external remedies against the dreadful and loathsome French disease and palsy, together with the other ailments arising from them, and showing how they may be recognized and thoroughly cured.

Often misdiagnosed as a book on the plague, this is really a work totally devoted to syphilis. Syphilis first became widely recognized in Europe around 1494–1495, during Charles VIII of France's invasion of Naples. A serious epidemic broke out among his troops and the population of Naples shortly afterward, and the disease spread rapidly across Europe as the soldiers dispersed following the campaign.

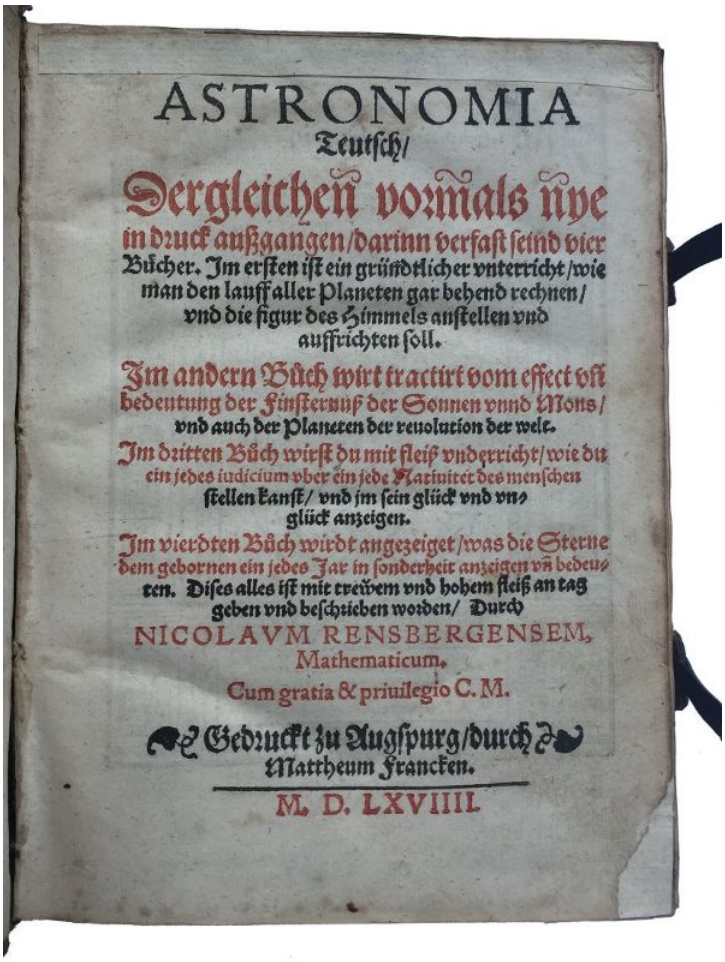
The name "French disease" (*morbus gallicus*) was coined by Italians and other Europeans, since it was French troops who seemed to bring the outbreak with them. During the late fifteenth century, a new category of medical practitioner appeared in the German-speaking lands of the Holy Roman Empire: the *Franzosenarzt*.

Renner was a municipal barber-surgeon with practical experience in Nuremberg's specialist institution for sufferers from the French disease, known as the St. Sebastian Lazareth or the *Franzosenhaus* (French House). Instead of mercury, Renner treated his patients with guaiac (*lignum vitae*, "holy wood"), a dense, resinous wood imported from

the Caribbean. Physicians boiled chips of it into a strong brown decoction, which patients drank while sweating heavily in a warm bed and undergoing fasting, purging, and sexual abstinence. A weaker second boiling served as an everyday drink.

It was believed that the disease ultimately originated in the Americas, hence the guaiac cure, since a disease believed to come from the New World made it logical that the New World would also hold the remedy.

The book contains one of the earliest depictions of a prosthetic palate, an obturator made for patients whose palates had been destroyed by syphilis. The appliance separated the mouth from the nasal cavity and could improve speech, eating, and swallowing. Very rare. No auction records other than ours. Not in the trade.


ASTRONOMIA
Teutsch/
Dergleichen vormals nye
in druck außgangen/darinn verfast seind vier
Bücher. Im ersten ist ein gründtlicher vnterricht/wie
man den lauff aller Planeten gar behend rechnen/
vnd die figur des Himmels anstellen vnd
auffrichten soll.
Im andern Büch wirt tractirt vom effect vñ
bedeutung der Finsternuß der Sonnen vnnd Mons/
vnd auch der Planeten der reuolution der wele.
Im dritten Büch wirst du mit fleiß vnderricht/wie du
ein jedes iudicium vber ein jede Nativitet des menschen
stellen kanst/ vnd jm sein glück vnd vn-
glück anzeigen.
Im vierdten Büch wirdt angezeiget/was die Sterne
dem gebornen ein jedes Jar in sonderheit anzeigen vñ bedeu-
ten. Disen alles ist mit trewem vnd hohem fleiß an tag
geben vnd beschrieben worden/ Durch
NICOLAVM RENSBERGENSEM,
Mathematicum.
Cum gratia & priuilegio C. M.
Gedruckt zu Augspurg/durch
Mattheum Francken.
M. D. LXVIIII.

FIRST ASTRONOMICAL HANDBOOK IN GERMAN IN A BEAUTIFUL CONTEMPORARY BINDING

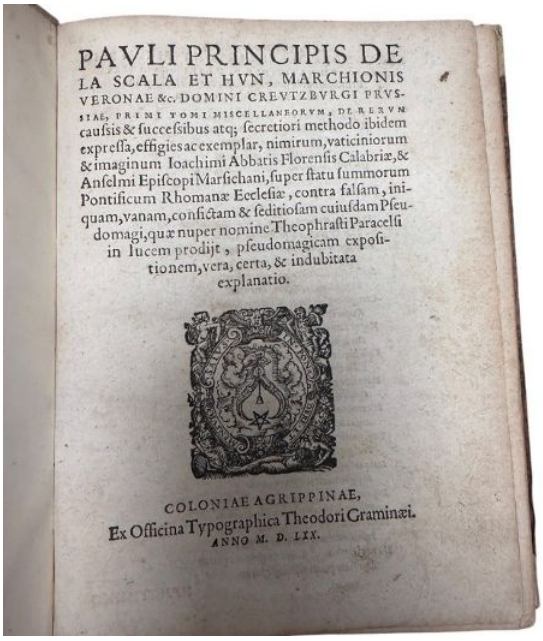
68. **RENSBERGER, Nikolaus.** Astronomia Teutsch Dergleichen vormals nye in druck außgangen, darinn verfast seind vier Bücher; Im ersten ist ein gründtlicher vnterricht, wie man den lauff aller Planeten gar behend rechnen, vnd die figur des Himmels anstellen vnd auffrichten soll. Augsburg: Mattheum Francken, 1569. Small 4to. 200 × 160 mm. [11], 382 leaves. Title-page with top margin and lower outside corner repaired. Contemporary fine blind-stamped pigskin binding with clasps by the Nuremberg bookbinder P.H.

$ 4,500.-

Rensberger's *Astronomia Teutsch* is considered the first astronomical and astrological handbook in German, consisting of four books. It is at once a practical manual and a popular exposition: sun, moon, and stars are explained with a mixture of medieval tradition and the fresh spirit of the new astronomy. Tables and diagrams accompany discussions of planetary influence, eclipses, and celestial motions, making the work as much a guide for farmers, physicians, and astrologers as for scholars.



Not merely a scientific text, the *Astronomia Teutsch* reflects the intellectual climate of its time—when astrology, astronomy, and natural philosophy overlapped seamlessly, and when printing in the vernacular allowed a broader public to partake in cosmic knowledge once reserved for the Latin learned world. Rensberger teaches the student how to calculate the positions of the planets and to create a birth chart, and takes the view that astrology is a divine tool to become a better Christian. The stars, he argues, enable man to recognize the characteristics of every individual and thus to change them for the better through self-knowledge.


PAVLI PRINCIPIS DE
LA SCALA ET HVN, MARCHIONIS
VERONAE &c. DOMINI CREVTZBVRGI PRVS-
SIAE, PRIMI TOMI MISCELLANEORVM, DE RERVM
cauſsis & ſucceſsibus atq; ſecretiori methodo ibidem
expreſſa, effigies ac exemplar, nimirum, vaticiniorum
& imaginum Ioachimi Abbatis Florenſis Calabriæ, &
Anſelmi Epiſcopi Marſichani, ſuper ſtatu ſummorum
Pontificum Rhomanæ Eccleſiæ, contra falſam, ini-
quam, vanam, conflictam & ſeditioſam cuiuſdam Pſeu-
domagi, quæ nuper nomine Theophraſti Paracelſi
in lucem prodijt, pſeudomagicam expoſi-
tionem, vera, certa, & indubitata
explanatio.
COLONIAE AGRIPPINAE,
Ex Officina Typographica Theodori Graminæi.
ANNO M. D. LXX.

ILLUSTRATED PAPAL PROPHECIES FROM A CROATIAN HUMANIST

69. **SCALICHIUS, Paulus (Pavao Skalić)**. Pauli Principis de la Scala et Hun, Marchionis Veronae, &c. Domini Creutzburgi Prussiae, Primi Tomi Miscellaneorum, de rerum caussis & successibus atque secretiori methodo ibidem expressa, effigies ac exemplar, nimirum, vaticiniorum & imaginum Joachimi Abbatis Florensis Calabriae, & Anselmi Episcopi Marsichani ... contra ... cuiusdam Pseudomagi, quae nuper nomine Theophrasti Paracelsi in lucem prodiit ... vera, certa, & indubitata explanatio. Cologne: Theodor Graminaeus, 1570. Small quarto. [12], 152 pp. Woodcut printer's device on title and 31 large woodcut illustrations in the text. Later vellum-backed marbled boards. Title lightly soiled and spotted. moderate toning and sand foxing throughout. Ref: VD16 J287; Adams S555; Sudhoff, Paracelsus, 129.

$ 2,500.-

First edition of Scalichius's illustrated polemic against the Paracelsian interpretation of the celebrated papal prophecies known as the Vaticinia de summis pontificibus.

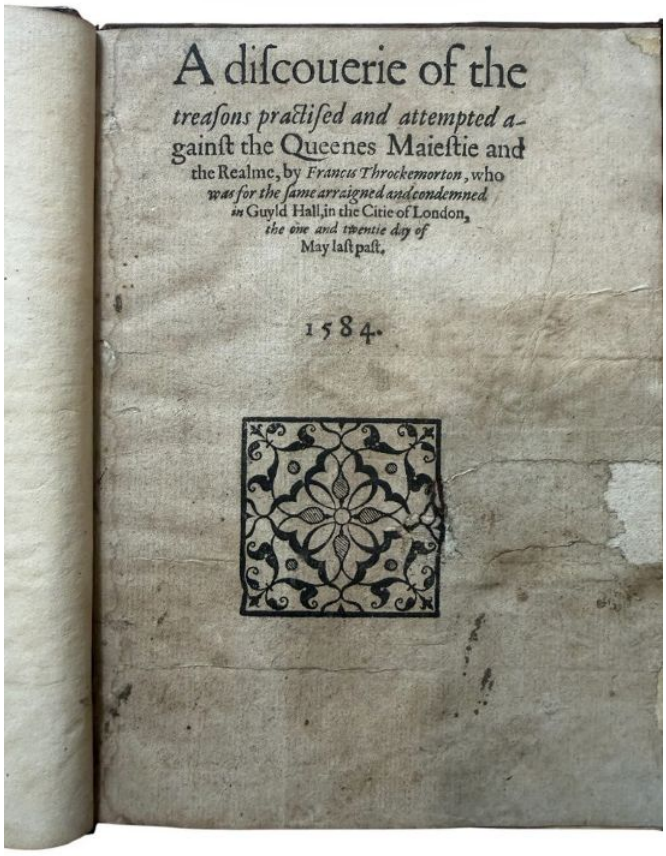
The work reproduces and interprets the two medieval prophetic cycles traditionally—though incorrectly—attributed to Joachim of Fiore and Anselm, Bishop of Marsico. The woodcuts present a succession of symbolically charged popes accompanied by beasts, monsters, angels, weapons, and other apocalyptic emblems. These images had become a potent instrument of Reformation controversy after an interpretation appeared at Basel in 1569 under the name of Paracelsus. Scalichius here attacks that "pseudomagical" reading and reclaims the prophecies for Catholic polemic. The concluding woodcut presents an anti-Protestant caricature of Martin Luther, accompanied by a devil and followed by his "disciple," Philip Melanchthon.

Paulus Scalichius (1534–1575) was a Croatian humanist, theologian, encyclopedist, adventurer, and sometime associate of the Prussian court. Born into modest circumstances in Zagreb, he adopted the elaborate aristocratic titles displayed on the present title-page—including Prince della Scala, Marquis of Verona, and Lord of Kreuzburg—based on claims now regarded as spurious. His Encyclopaedia of 1559 is notable as one of the earliest works to employ the word "encyclopaedia" in its modern sense.

THE CATHOLIC CONSPIRACY TO ASSASSINATE ELIZABETH I, FREE MARY, QUEEN OF SCOTS, AND RESTORE CATHOLIC RULE IN ENGLAND

70. **[THROCKMORTON, Francis].** A Discoverie of the Treasons Practised and Attempted against the Queenes Maiestie and the Realme, by Francis Throckmorton, who was for the same arraigned and condemned in Guyld Hall, in the Citie of London, the one and twentie day of May last past. London: Christopher Barker, 1584. Quarto, approximately 7½ × 5¼ inches. One of three issues dated 1584; this variant with "Throckmorton" as the final word of line 4 on [-]2 recto. Later half calf, worn; armorial bookplate of a member of the Clark family to front pastedown, evidence of old removed bookplate from front paste-down. old small repair to t.p. margin not affecting text. STC 24051; ESTC S111550.

$ 3,500. -


A diſcouerie of the
treaſons practiſed and attempted a-
gainſt the Queenes Maieſtie and
the Realme, by Francis Throckemorton, who
was for the ſame arraigned and condemned
in Guyld Hall, in the Citie of London,
the one and twentie day of
May laſt paſt.

1584.

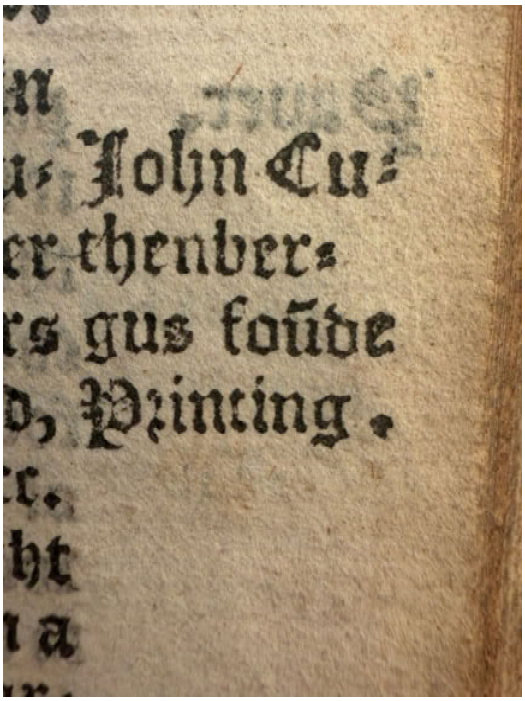
A rare contemporary government account of one of the most dangerous conspiracies of Elizabeth I's reign: the Throckmorton Plot, which contemplated the overthrow of Elizabeth, the liberation of Mary, Queen of Scots, a foreign Catholic invasion of England, and the restoration of Roman Catholicism.

Francis Throckmorton belonged to a prominent English Catholic family and became an intermediary between Catholic exiles on the Continent, supporters of Mary, Queen of Scots, and the Spanish ambassador in London, Bernardino de Mendoza. The conspiracy envisioned foreign troops entering England under the Duke of Guise, aided by an uprising of English Catholics, while Elizabeth was removed and Mary placed upon the throne. Throckmorton was arrested in November 1583 after coming under the surveillance of Sir Francis Walsingham, Elizabeth's formidable secretary and spymaster. Documents found in his possession helped expose the international dimensions of the conspiracy.

Throckmorton was imprisoned in the Tower and subjected to the rack. Under interrogation he confessed to communicating with Mendoza and to providing information concerning English ports and landing places that might facilitate an invasion. He later attempted to withdraw or qualify his confessions, but was tried at Guildhall on 21 May 1584, convicted of high treason, and executed at Tyburn on 10 July 1584.

The present tract was printed by Christopher Barker, Printer to the Queen, (albeit not identified at such) in the same year as Throckmorton's trial and execution. Far from being a detached historical narrative, it belongs to the Tudor government's machinery of political communication: an officially sanctioned presentation of the evidence against a condemned traitor, issued to demonstrate both the reality of the Catholic threat and the legitimacy of the Crown's response. The text opens as a "true and perfect declaration" of the treasons attributed to Throckmorton and sets out the conspiracy, examinations, confessions, and proceedings used to establish his guilt.
Its significance extends well beyond Throckmorton himself. The discovery of the plot confirmed to Elizabeth's government that the danger surrounding Mary, Queen of Scots was not merely domestic or theoretical but connected to Catholic powers abroad. Mendoza was expelled from England in January 1584, effectively ending formal Anglo-Spanish diplomatic relations for the remainder of Elizabeth's reign, and the affair contributed directly to a tightening of measures surrounding Mary and her supporters.

The tract is therefore an important document in the development of the Elizabethan security state. Walsingham's intelligence network; the informers, intercepted correspondence, surveillance, cipher-breaking, interrogation, etc. all made the uncovering and public presentation of such conspiracies central to the defence of Elizabeth's government.



AN EARLY ENGLISH ACCOUNT OF GUTENBERG AND THE INVENTION OF PRINTING

71. **VERGIL, POLYDORE** (ca. 1470–1555); **Thomas Langley** (d. 1581), translator and abridger. An Abridgemente of the Notable Worke of Polidore Vergile. Conteining the Devisers and First Finders Out ... of Artes, Ministeries, Feates and Civill Ordinaunces, as of Rites and Ceremonies Commonly Used in the Churche. London: Imprinted by Ihon Tisdale, [ca. 1560]. Octavo; A8, a–x8. Complete, including x7, with a woodcut of Abraham's sacrifice of Isaac, and the integral terminal blank x8. Title within a woodcut border. Approximately 5½ × 3½ inches (140 × 89 mm). PROVENANCE: Beneath the terminal printed text is an early ownership inscription, apparently reading "Wm. Henry Wulsford" [surname uncertain], dated 1659, accompanied by elaborate pen flourishes. Below it, enclosed within a ruled compartment, is the contemporary ownership verse: "Hic liber est meus, testis est Deus; Si quis me quaerit, hic nomen erit." ["This book is mine, God is witness; if anyone seeks me, here will be the name."] The terminal blank bears additional early (likely Elizabethan), substantially faded writing and pen trials (likely a book curse), together with the clearly legible signature "Leo. Pichard". A later inscription reads "W. Harrison, Ripon, A.D. 1856." Modern full calf, Title and opening leaves with expected early soiling and marginal wear; gathering A with a small localized paper repair at the upper inner margin and minor corner losses. Occasional minor staining, handling marks, and edge wear elsewhere. The frequently absent final two leaves are both present: x7 with the woodcut sacrifice of Isaac and x8, the integral blank. STC 24658; ESTC S119099; Pforzheimer 102

$ 4,500.-

The fourth edition of Thomas Langley's English abridgment of Polydore Vergil's De inventoribus rerum, a wide-ranging Renaissance history of inventions, discoveries, institutions, sciences, crafts, and religious practices. First published in English in 1546, Langley's text brought Vergil's influential survey of human ingenuity to readers unable to consult the Latin original.

Of particular importance is the remarkably early English account of Gutenberg and movable-type printing in Book II, chapter 6, folio xlvi verso (46v; signature f6v). After declaring that the usefulness of libraries is "in comparison of the craft of Printyng ... nothyng," the text states: "It was found in Germany at Magunce by one I. Cuthenbergus a knight." Vergil further credits Gutenberg with devising printers' ink and records the subsequent introduction of printing into Rome by "Conradus," followed by its refinement by "Nicolas Johnson"—Nicolas Jenson. Because Caxton's earlier English account of the origins of printing did not identify Gutenberg by name, this is one of the earliest, and quite possibly the earliest, printed English references explicitly naming Gutenberg as the inventor of printing.

Vergil's original De inventoribus rerum was placed on the Roman Index of Prohibited Books in 1564, shortly after this edition appeared, because of its critical treatment of the historical origins of ecclesiastical institutions and ceremonies. The present book should not, however, be described as "unabridged": it is Langley's expressly abridged English version. Its significance is that it predates the formal prohibition and the authorized expurgated Latin editions that followed.

Polydore Vergil, an Italian humanist who spent much of his career in England, was commissioned under Henry VII to compose his Anglica Historia. His historical methods strongly influenced Tudor historiography, and material originating in his work passed through writers such as Edward Hall and Raphael Holinshed into the historical tradition used by Shakespeare.

MEASURING IN THE RENAISSANCE


ANTONII MARIAE
VICECOMITIS
CIVIS PLACENTINI,
Practica Numerorum, & Mensur-um, ac Alluuionis partitionem,
inuestigandi & vt in Indice sequenti.
BRIXIAE.
APVD IACOBVM, ET POLYCRETVM
de Turlinis Fratres. 581.

72. **VISCONTI, Anton Maria.** Practica numerorum e mensurarum. Brescia, Jacobus and Polycretus de Turlinis, 1581. Quarto (195 x 140 mm); [4], 290 (misnumbered 902), [2] pages. Large Farnese arms in woodcut on the title page, woodcut diagrams throughout the text, twelve large woodcut figures illustrating the methods of alluvial partition, printer's device at end of volume. (Several wormholes restored in the first and last leaves.) Modern binding in old limp vellum. A few contemporary annotations in the margin. Rare first edition. Riccardi II, 605: "Rarissimo"; Smith, Rara arithmetica, p. 368. Not in the Harvard, Princeton or Yale catalogue.

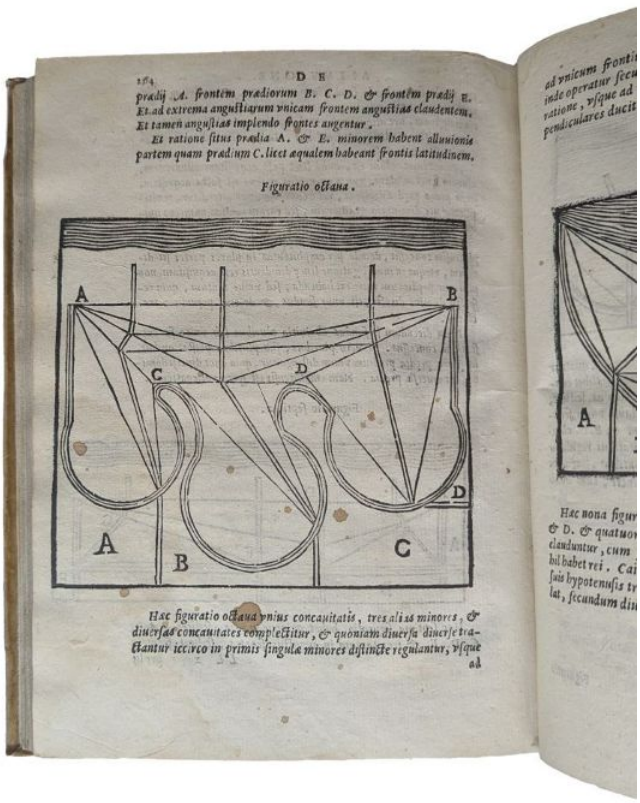
$ 14,500.-

Dedicated to Ottavio Farnese, Duke of Parma and Piacenza, whose ducal courts adjudicated the riverine boundary disputes that form the subject of the book's most original section. Written for merchants, surveyors, and engineers rather than university mathematicians, the work embodies the applied mathematical culture that underpinned the economic and technical expansion of early modern Italy. In his address to the reader, Visconti names his predecessors — Buteo (the French mathematician Jean Borrel), Oronce Finé (Orontius), and Tartaglia — acknowledging their contribution while claiming to have surpassed them in clarity and practical application.

The work is divided into three sections treating numbers, measurement, and the partition of alluvial land.

The arithmetic sections are more ambitious than a standard merchant's manual. Visconti works through the four operations not only on integers and fractions but on irrational quantities (ineffabilia), geometric numbers, and positive and negative values, extending to polynomial expressions and the extraction of roots up to the eighth degree. This places him squarely in the algebraic tradition running from Fibonacci through Pacioli and Tartaglia. But where a university mathematician might pursue these operations as ends in themselves, Visconti treats them as necessary tools. Surveying irregular terrain, calculating volumes of earthwork, and dividing complex areas all require operations on quantities that refuse to resolve into neat whole numbers or simple fractions — a riverbank measurement yields a surd, a trapezoidal field produces an irrational area. The arithmetic here is advanced because the practical problems demand it, not because the author is writing for the lecture hall. A chapter on commercial bookkeeping and proportional calculation rounds out the section — the everyday mathematics of trade, currency conversion, and

partnership shares. The second section covers mensuration — the measurement of lines, surfaces, and solids as required by working surveyors and engineers.



The third section (pp. 232–290) on the partition of alluvial land is the book's most original contribution and the one Visconti himself regarded as unprecedented. Rivers in the Po Valley regularly shifted course after seasonal floods, depositing new tracts of irregularly shaped land along their banks. Under Roman civil law this alluvial land accrued proportionally to the owners of the adjoining fields. But dividing an irregular crescent or tongue of silt among multiple claimants, each with different lengths of river frontage, required geometric methods that did not yet exist.

Existing Euclidean tools could partition rectangles and triangles; they could not handle the curved, asymmetric shapes left behind by a wandering river. Visconti presents a systematic method for surveying any such irregular alluvial figure, calculating its area by triangulation, and drawing partition lines that divide it into proportional shares. He claims this solution had defeated all previous mathematicians and surveyors, and that the city councilors (Decuriones) of Piacenza urged its publication for exactly this reason: the Farnese ducal courts were burdened with alluvial boundary disputes that could not be resolved without such a tool.



WITH AN ASHKENAZIC TITLE PAGE

73. **AHARON BEN SHMUEL** (c. 1620–1701). Sefer Beit Aharon [בית אהרן]. Frankfurt an der Oder: Johann Christoph Beckmann, 1690 [ת״נ]. First Edition. Folio (approx. 31.2 × 20.5 cm). [2], 178 ff. (complete as issued; multiple sections including indices, approbations, and appendices). Hebrew letterpress in rabbinic type. Elaborate woodcut architectural title page with figural ornament. Later boards and calf, worn and boards detached with ex-Seminary provenance and markings. Paper with light age-toning and occasional faint marginal soiling, No auction records but ours. Rare.

$ 3,000.-

A handsome and scholarly first edition of this monumental 17th-century Hebrew concordance, printed in Frankfurt an der Oder by Johann Christoph Beckmann in 1690. The author, Aharon ben Shmuel, devoted a decade to compiling this ambitious reference work, designed as a comprehensive ma'areh mekomot indexing every biblical verse cited throughout the Talmudic, Midrashic, and later rabbinic corpus.

The richly engraved title page is among the more striking in late 17th-century Ashkenazic Hebrew printing. Within an arched architectural portal appear crowned and bearded figures traditionally identified as Aaron the Priest (left) and Samuel the Prophet (right), a deliberate visual pun on the author's name. Decorative elements include solar and lunar emblems, floral and heraldic devices, and dense ornamental framing characteristic of Hebrew presses in the German lands under Christian patronage.

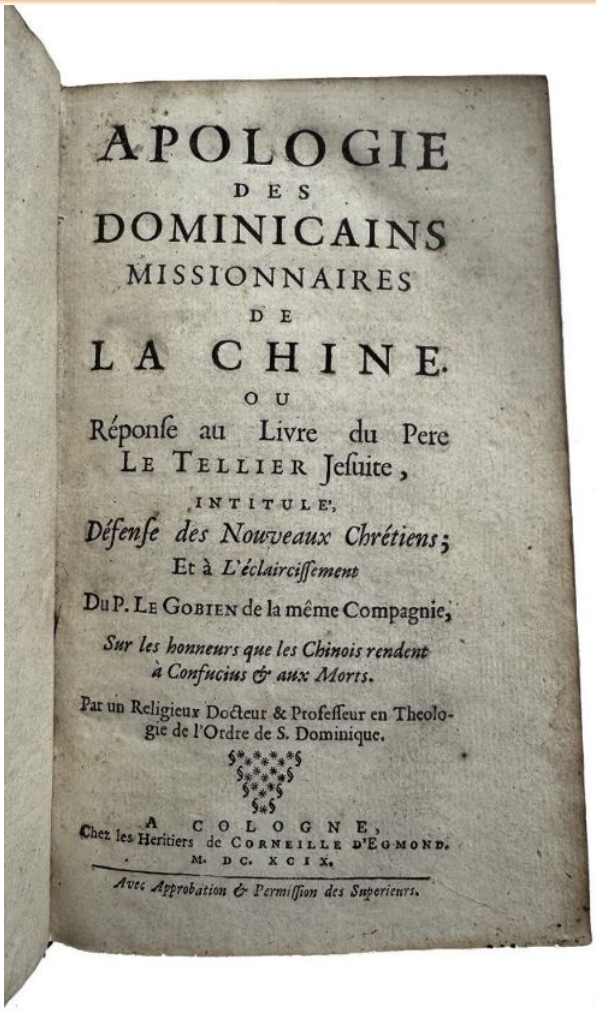
Beit Aharon substantially expands upon Aaron of Pesaro's Toledot Aharon (1581), incorporating references not only to the Babylonian and Jerusalem Talmuds but also to Midrashim, the Zohar, and later rabbinic, philosophical, homiletic, and kabbalistic sources. Approbations from leading rabbinic authorities of the period precede the text, and an appendix includes material relating to the Masorah. The work became an indispensable scholarly tool and influenced later biblical indices, often appearing in abbreviated form alongside Chumash editions with Onkelos and Rashi.

PROVENANCE: Gross Family Collection, Tel Aviv (No. B.493), recorded in the Center for Jewish Art database as a representative exemplar. A 17th-century Hebrew imprint from a secondary German press center, notable both for its scholarly ambition and for its unusually personalized title-page iconography.

THE CHINESE RITES CONTROVERSY

74. ALEXANDRE, Noël. Apologie des dominicains missionnaires de la Chine. Ou réponse au livre du Père Le Tellier jésuite. Intitulé, Défense des nouveaux chrétiens; et à l'éclaircissement du P. Le Gobien de la même Compagnie, sur les honneurs que les chinois rendent à Confucius & aux morts. Cologne (?), chez les héritiers de Corneille d'Egmond, 1699. Small 8vo (160 x 95 mm). 603 pp., table (7) + an appendix in Latin, 196 pp. (6). Contemporary calf, spine with five raised bands decorated in gilt and with a red title label. A pretty copy, boards lightly scuffed.

$ 2,000.-


APOLOGIE
DES
DOMINICAINS
MISSIONNAIRES
DE
LA CHINE.
OU
Réponſe au Livre du Pere
LE TELLIER Jeſuite,
INTITULE',
Défenſe des Nouveaux Chrétiens;
Et à *L'éclairciſſement*
Du P. LE GOBIEN de la même Compagnie,
Sur les honneurs que les Chinois rendent à Confucius & aux Morts.
Par un Religieux Docteur & Profeſſeur en Theologie de l'Ordre de S. Dominique.
A COLOGNE,
Chez les Heritiers de CORNEILLE D'EGMOND.
M. DC. XCIX.
Avec Approbation & Permiſſion des Superieurs.

This is the first edition of Noël Alexandre's (Alexandre Noël, 1639–1724) anonymous opening salvo in the French phase of the Chinese Rites Controversy. The book was meant to attack the intellectual defenses of the Society of Jesus. Michel Le Tellier's *Défense des nouveaux chrétiens* and Charles Le Gobien's *Éclaircissement* on the honors the Chinese render to Confucius and the dead (mentioned on the title page) defended the slippery position that ancestral rites and Confucius-veneration were civil, not religious, ceremonies. Alexandre argues the Dominican line: the cults are superstitious and idolatrous, and arguing otherwise leads to a dangerous theological drift toward syncretism and idolatry.

In October 1700, French theologians at the Sorbonne formally condemned and censured writings by the Jesuits (such as the works of Louis Le Comte and Charles Le Gobien) that defended the accommodation of Confucian traditions. This European academic ruling was a massive blow to the Jesuit mission in China, because it meant European intellectuals and higher church authorities were officially branding their overseas pastoral methods as dangerously close to idolatry.

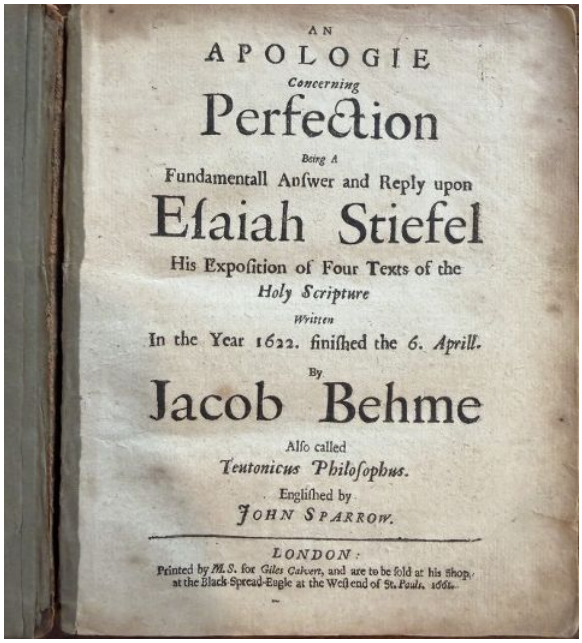
The Latin appendix has a separate title, *Documenta controversiam missionariorum apostolicorum imperii sinici de cultu praesertim Confucii philosophi & progenitorum defunctorum spectantia* — a dossier of source documents (decrees, testimonies from the Fujian mission going back to the generation of Morales and Navarrete) printed to substantiate the Dominican case.

The imprint: "Cologne, chez les héritiers de Corneille d'Egmond" is generally treated as a fictitious address of the Pierre Marteau type. Although Corneille d'Egmond was a real earlier Cologne printer, the "heirs" imprint was borrowed for clandestine Jansenist and anti-Jesuit printing, most likely printed in the Netherlands.

BÖHME'S CELEBRATED WORK WITH EARLY ANNOTATIONS

75. **BÖHME, Jacob (1575–1624) [BOEHME, BEHMEN].** Signatura rerum. Or the Signature of all Things, shewing The Sign and Signification of the Severall Forms and Shapes in the Creation... London: Printed by John Macock for Giles Calvert, 1651. Quarto (18 x 14 cm). [8], 224 pp. Internally a dry copy with light marginal water staining throughout and occasional light chipping, the boards are dry and separated with spine loss, requiring restoration. Rare in commerce.

$ 2,000.-

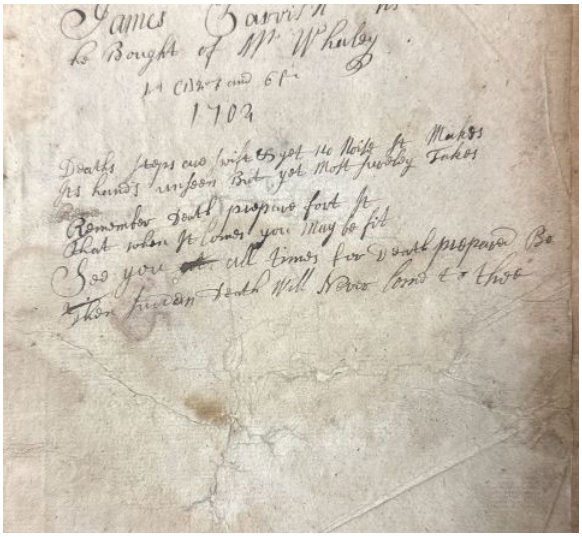

AN
APOLOGIE
Concerning
Perfection
Being A
Fundamentall Anſwer and Reply upon
Eſaiah Stiefel
His Expoſition of Four Texts of the
Holy Scripture
Written
In the Year 1622. finiſhed the 6. *Aprill.*
By
Jacob Behme
Alſo called
Teutonicus Philoſophus.
Engliſhed by
JOHN SPARROW.
LONDON:
Printed by *M. S.* for *Giles Calvert*, and are to be ſold at his ſhop, at the Black-Spread-Eagle at the Weſt end of St. *Pauls.* 1661.

With extensive early contemporary or near-contemporary manuscript annotations, which reveal an attentive reader

grappling with Böhme's difficult and symbolic texts. Appealing are several manuscript notes written in red ink, accompanied by hand-drawn astrological and alchemical-style symbols, providing evidence of an early owner's interest in the work's mystical and occult dimensions. Early ownership inscription to the title page, "J. F. L. Williams No. 99."

Rare first English edition, a cornerstone of Christian mysticism.First written in German in 1622 and translated into English by J. Ellistone, Signatura Rerum presents Böhme's vision that every created thing bears an outward "signature" revealing its hidden spiritual nature. Plants, minerals, animals, and even the human body were, to Böhme, symbols through which God disclosed the invisible structure of creation. His work sought nothing less than to unite nature, theology, and philosophy into a single mystical understanding of the universe.

A humble shoemaker from Görlitz who became one of Europe's most influential visionaries, Böhme was repeatedly condemned by church authorities during his lifetime, yet his writings shaped later intellectual history. He has been called the father of modern Christian theosophy, and his ideas influenced generations of thinkers, including Georg Wilhelm Friedrich Hegel, Johann Wolfgang von Goethe, Friedrich Nietzsche, and Carl Gustav Jung. James Joyce famously alluded to Signatura Rerum in the "Proteus" episode of Ulysses, underscoring the book's enduring influence across philosophy, literature, and psychology.



FIRST ENGLISH EDITION WITH MEMENTO MORI

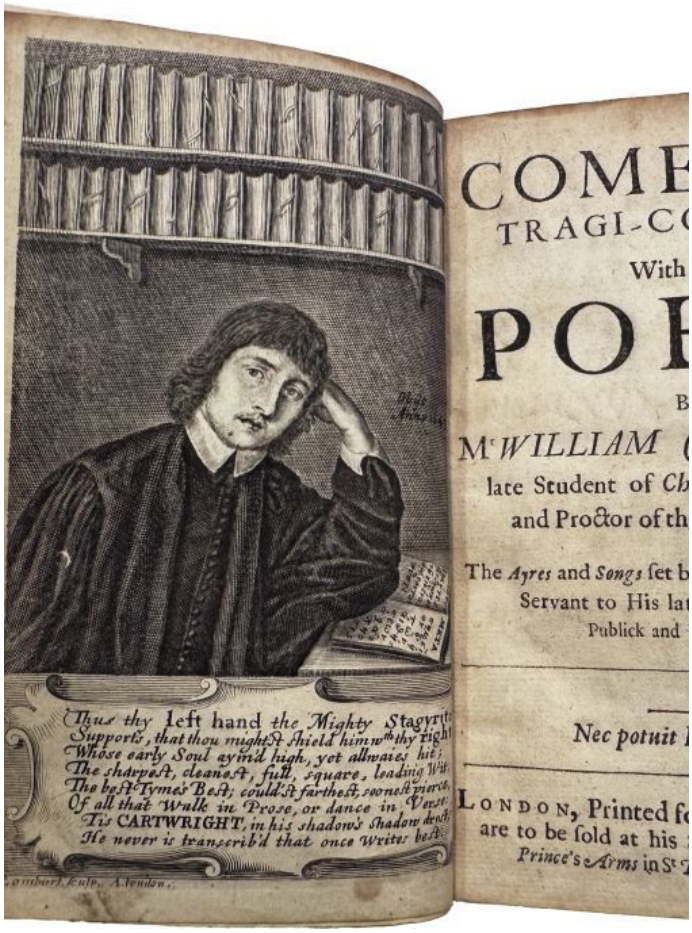
76. **BÜNTING [BUENTING], Heinrich**. Itinerarium totius Sacræ Scripturæ. Or, the travells of the holy patriarchs, prophets, iudges, kings, our saviour Christ, and his Apostles, as they are related in the Old and New Testaments. With a description of the townes and places to which they trauelled, and how many English miles they stood from Ierusalem. Also a short treatise of the weights, monies, and measures mentioned in the Scriptures, reduced to our English valuations, quantitie, and weight. Collected out of the workes of Henry Bunting, and done into English by R. B. [R. Brathwaite?] London: Printed by Adam Islip, 1636.

$ 2,000.-

4to (21.5 × 16 cm.), (6), 206, 209–570, [5] pp. Contemporary sprinkled calf, corners worn, backstrip with some loss, some damp-staining and worming through centre or letterpress (only lightly affecting letters). Very rare in commerce STC 4020; ESTC S117612.

First edition in English of Bünting's celebrated biblical geography, first published in German in 1581 and translated here by "R. B." (often attributed to Richard Brathwaite). This is the earliest appearance of Bünting's text in the English language, providing a geographical and metrological framework for biblical events that proved immensely influential for Protestant devotional reading. The work details the journeys of biblical figures and reduces scriptural measures and currencies to contemporary English equivalents.

PROVENANCE: Early purchase inscription on front free endpaper: "James Parvish his Book wot [i.e., bought] of Mr. Wheley 14s Cl'd and 6d 1702," followed by an interesting six-line memento mori stanza in a neat early hand:
Death's pangs are sure which by the wiles of Mankind Its hand unseen But yet Most surely takes Remember death prepare for't That when it comes you may be fit See you at all times for Death prepare Be then friend Death will never come to thee.



A FORGOTTEN PLAYWRIGHT

77. **CARTWRIGHT, William.** Comedies, Tragi-comedies, with others. Poems the Ayres and Songs set by Mr Henry Lawes, Servant to his late Majesty in His public and private Musick. London, Printed for Humphrey Moseley 1651, 1st. edn [124], 148; [2], 1, [2], 2-306, 301-320 pages, [1] leaf of plates. With the very scarce copperplate portrait frontispiece. Contemporary full calf and later spine. Each work has a separate t.-p.; "The royal slave" (3rd. ed.) has imprint: London, Printed for T. R. & H. Moseley, 1651. "The ordinary" contains some reference to New England--cf. Sabin.

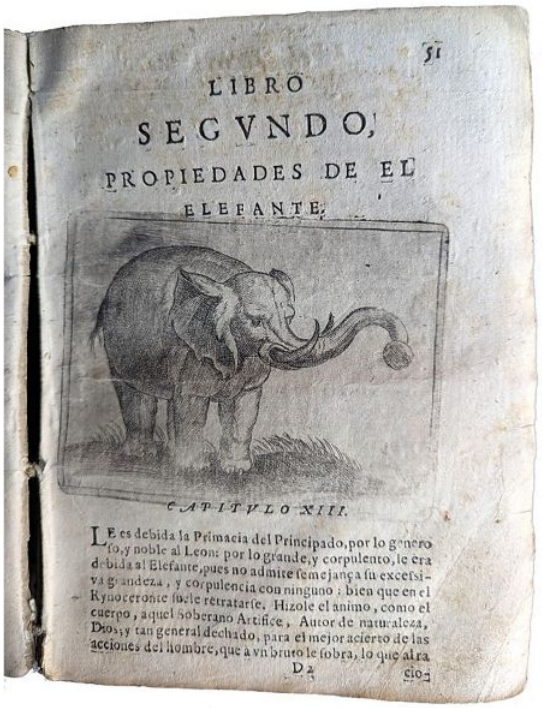
$ 1,950.-

William Cartwright (1611–43) was a poet, playwright, and clergyman. Widely celebrated as a poet, dramatist, and orator, Cartwright is best known for his play The royall slave (1636), designed by Inigo Jones and set to music by Henry Lawes, and for The lady-errant (1635), which included female actors.

He was one of the followers of Ben Jonson known as the 'Sons of Ben'. Cartwright lived in Oxford for most of his life, taking holy orders in 1638, and was admired for his preaching. His poetic expressions of royalist ideology emphasize ideals of honour and self-sacrifice. The dramatic roles performed by women in The lady-errant illustrate the increasing significance of women in Caroline theatre.

Living in the shadow of the most brilliant period in English theater, the Caroline dramatists were deeply influenced by their famous Elizabethan predecessors, including Shakespeare and Johnson. Their writings, which offer as much diversity as those of their earlier cousins, deserve study. They are so unknown that even their content is hardly described.

The lady errant. War rages between Cyprus and Crete. While the kings are away, Queen Adraste rules Cyprus with brains and poise. But back home, the women are fed up. Led by the fiery Cosmeta, Pandena, and Rhodia, they plot a full-blown female takeover—raising funds, recruiting allies, and dreaming of Amazonian rule.
The Royal Slave A prisoner of war is chosen to be temporary king of Persia before being sacrificed. He rules so virtuously that when sacrifice time comes, divine intervention and the queen's protection save him. The impressed Persian king sends him home as governor instead. The message: Personal desires must align with proper social order for harmony to prevail.
The ordinary. A gullible heir. A clever disguise and a city full of cheats. Dim Andrew is set to marry Jane — but she's in love with Littleworth, who's out to avenge his disgraced father. Disguised as a conman, Littleworth fools the fools, upends the match, and exposes the greed and stupidity of London's so-called gentlemen.
The sledge or Love's convert. Byzantium is starving. A tyrant offers food — in exchange for beautiful women. The city debates: surrender honor or die hungry? Some call it survival, others call it shame. When the tyrant demands Leucasia by name, panic erupts. Mockery flies, tempers flare. Leucasia, furious at her own beauty, accepts her fate — not as a prize, but a sacrifice.


LIBRO
SEGVNDO,
PROPIEDADES DE EL
ELEFANTE.
CAPITVLO XIII.
LE es debida la Primacia del Principado, por lo genero-
so, y noble al Leon: por lo grande, y corpulento, le era
debida al Elefante, pues no admite semejança su excessi-
va grandeza, y corpulencia con ninguno: bien que en el
Rynoceronte sucle retratarse. Hizole el animo, como el
cuerpo, aquel soberano Artifice, Autor de naturaleza,
Dios, y tan general dechado, para el mejor acierto de las
acciones del hombre, que a vn bruto le sobra, lo que alra

SPANISH BESTIARY, INSPIRED BY THE NEW WORLD

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

$ 1,800.-

This book is a bestiary and a moralizing treatise in one, it explains how people ought to learn from the traits of animals in order to lead moral and virtuous lives. The book does more than assign simple meanings to animals (e.g., "a fox means cunning"). Instead, it treats them as multi-layered, complex signs that must be "read" and interpreted within theological and philosophical frameworks. His stay in the new world, clearly influences his work.

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

The author Andrés Ferrer from Valdecebro (1620- 1680) worked in New Spain where he was a professor of Theology at the Royal College of San Luis in Puebla de Los Ángeles, later in life he was also a censor for the Council of the Supreme Inquisition. See: Ensayo valdecebro revista de crítica literaria latinoamericana. Juan Vitulli. Volume XLIII, 2017, 195-216


TURCÆ,
Et omnibus sub ejus
DITIONE,
Ut hoc perlegant quod ad
SALVATIONEM
Eorum spectat.
TO THE
TURK,
And all that are under his
SUPREAM,
To read this over which concerns their
SALVATION.
Author G. F.
LONDON, Printed for Robert Wilson, at the Sign of the Black-Spread-Eagle and Windmil in Martins l' Grand, 1660.

A PACIFIST'S CRUSADE: THE QUAKERS' DEMAND FOR OTTOMAN CONVERSION

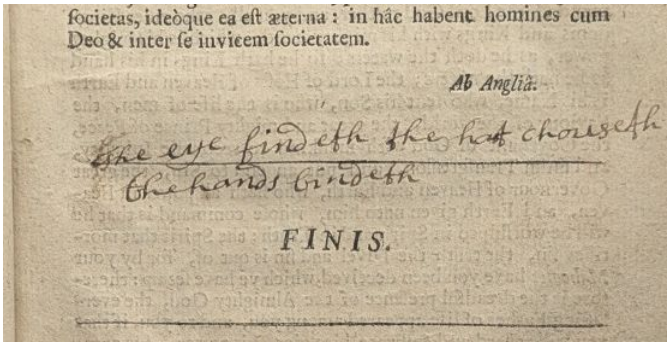
79. **FOX, G[illegible]org[illegible].** Turcæ, et omnibus sub ejus ditione, ut hoc perlegant quod ad salvationem eorum spectat. To the Turk, and all that are under his supream, to read this over which concerns their salvation. London: printed for Robert Wilson, at the sign of the Black-Spread-Eagle and Windmil in Martins l'Grand, 1660. Modern paper wrappers. Small 4to (17.5 x 14 cm). [2], 14 pp. Text in Latin and English. Stain to title page, some contemporary ownership inscriptions. ESTC R224150 records only two copies in the United States, at the Folger and Haverford.

$ 3,500.-

The context is one of the stranger episodes in seventeenth-century religious history: the Quakers, barely a decade old and persecuted at home, decided that the Gospel was owed to the Sultan too. Mary Fisher, a Yorkshire servant turned Quaker minister, had already made the attempt in person. She travelled overland and was received by the young Mehmed IV at his camp near Adrianople in 1658, where she delivered her message and, according to the Quaker account, was heard courteously.

Fox's pamphlet is an open letter to the Ottoman emperor and all his subjects, published in London in the upheaval year of 1660. The Latin text was placed first so that it could, at least in theory, be read at the Porte. Latin was the plausible diplomatic bridge language, since no London printer was setting Ottoman Turkish.

Fox begins by addressing the Ottoman Sultan, surprisingly, as "Friend." The key to the tract is Fox's idea of the divine Light. Every human being possesses it, including the Sultan. This should not, however, be mistaken for religious tolerance in the modern sense. Fox did not mince words: "By your Mahomet," he declared, "have you been deceived." But Fox was not uniquely harsh toward Muslims. Early Quakers employed similarly condemnatory language against the Pope, the Church of England, and Puritan ministers.

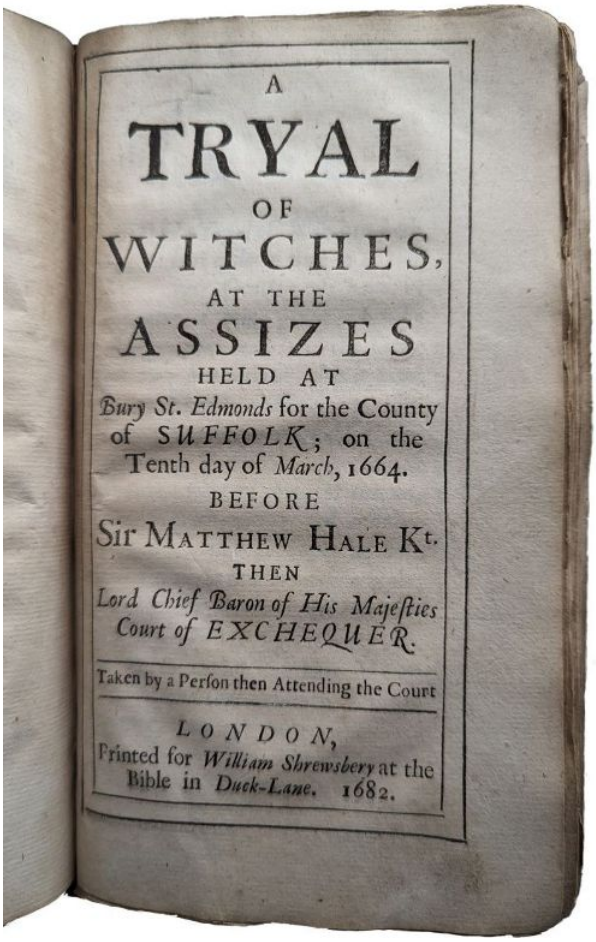

societas, ideòque ea eſt æterna : in hâc habent homines cum
Deo & inter ſe invicem ſocietatem.

Ab Anglia.

the eye findeth the hat chooseth
the hands Giveth

FINIS.

The Sultan was, in Fox's eyes, in the same position as everyone else: fallen, capable of recognizing the truth, and therefore capable of being reached. He is not an infidel to be crusaded against, but a man to be converted.


A
TRYAL
OF
WITCHES,
AT THE
ASSIZES
HELD AT
Bury St. Edmonds for the County of SUFFOLK; on the Tenth day of March, 1664.
BEFORE
Sir MATTHEW HALE Kt.
THEN
Lord Chief Baron of His Majeſties Court of EXCHEQUER.
Taken by a Perſon then Attending the Court
LONDON,
Printed for William Shrewsbery at the Bible in Duck-Lane. 1682.

A TRIAL OF WITCHES

80. **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.-

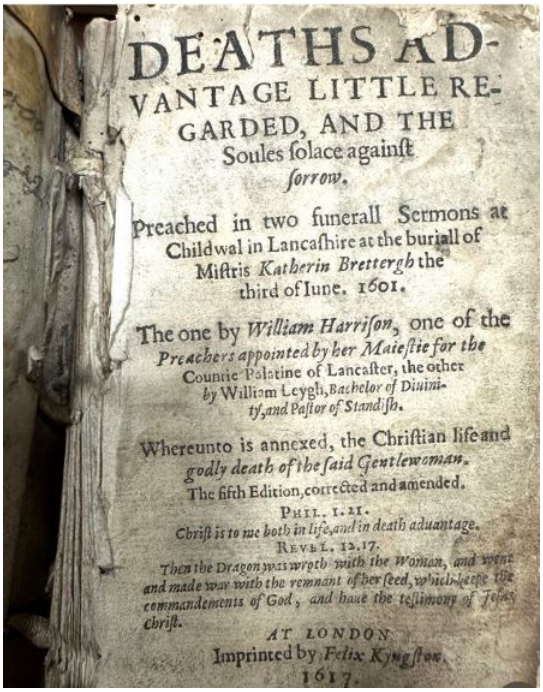
This copy of *A Tryal of Witches* has a separate title-page with the imprint "London, Printed for William Shrewsbery, 1682," as well as separate pagination and signatures. Although the work was often sold separately, the title-page makes clear that it was issued as part of the preceding work. No copy currently in the trade; rare at auction.

Sir Matthew Hale, 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 witch trial at Bury St. Edmunds. This trial involved two elderly widows from Lowescroft, Suffolk, accused of casting spells on seven children. 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, 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.


DEATHS AD-
VANTAGE LITTLE RE-
GARDED, AND THE
Soules solace against
sorrow.

Preached in two funerall Sermons at
Childwal in Lancashire at the buriall of
Mistris Katherin Brettergh the
third of Iune. 1601.

The one by William Harrison, one of the
Preachers appointed by her Maiestie for the
Countie Palatine of Lancaster, the other
by William Leygh, Bachelor of Divini-
ty, and Pastor of Standish.

Whereunto is annexed, the Christian life and
godly death of the said Gentlewoman.
The fifth Edition, corrected and amended.

PHIL. 1.21.
Christ is to me both in life, and in death aduantage.
REVEL. 12.17.
Then the Dragon was wroth with the Woman, and went
and made war with the remnant of her seed, which keepe the
commandements of God, and haue the testimony of Iesus
Christ.

AT LONDON
Imprinted by Felix Kyngston.
1617.

KATHERINE BRETTERGH'S FUNERAL SERMONS – AN ELIZABETHAN WOMAN REMEMBERED

81. **HARRISON, William; LEIGH, William.** Deaths Advantage Little Regarded, and The Soules Solace Against Sorrow. Preached in two funerall sermons at Childwal in Lancashire at the buriall of Mistris Katherin Brettergh the third of June. 1601. The one by William Harrison ... the other by William Leygh ... Whereunto is annexed the Christian life and godly death of the said gentlewoman. The fifth edition, corrected and amended. London: Printed by Felix Kyngston, 1617.

$ 900.-

Katherine Brettergh's death at the age of 22 became a touchstone in Puritan literature, forming a model of the "godly death" for women of her class.

12mo (5.75 x 3.25 inches). Collation: [4], 84, [4], 77, [19], 38 pp. (lacks one preface leaf at front). In three parts, each with separate dated title pages. Bound in contemporary limp vellum, soiled and toned with some edge-chipping; covers somewhat wrinkled. First two leaves detached and worn at margins; general soiling throughout, some scattered stains and occasional marginal water damage (most pronounced at the rear); marginal chipping to final few leaves. Contemporary female ownership inscription in a faint hand to the margin of one page reads (difficult to decipher): "The holi her booke belonging" - a poignant association for a volume so steeped in early modern feminine piety.

An evocative and rare example of early 17th-century Protestant devotional literature centered on the death and exemplary life of Mistress Katherine Brettergh (1579–1601), sister of the noted Puritan John Bruen and a leading figure in the godly community of Lancashire.

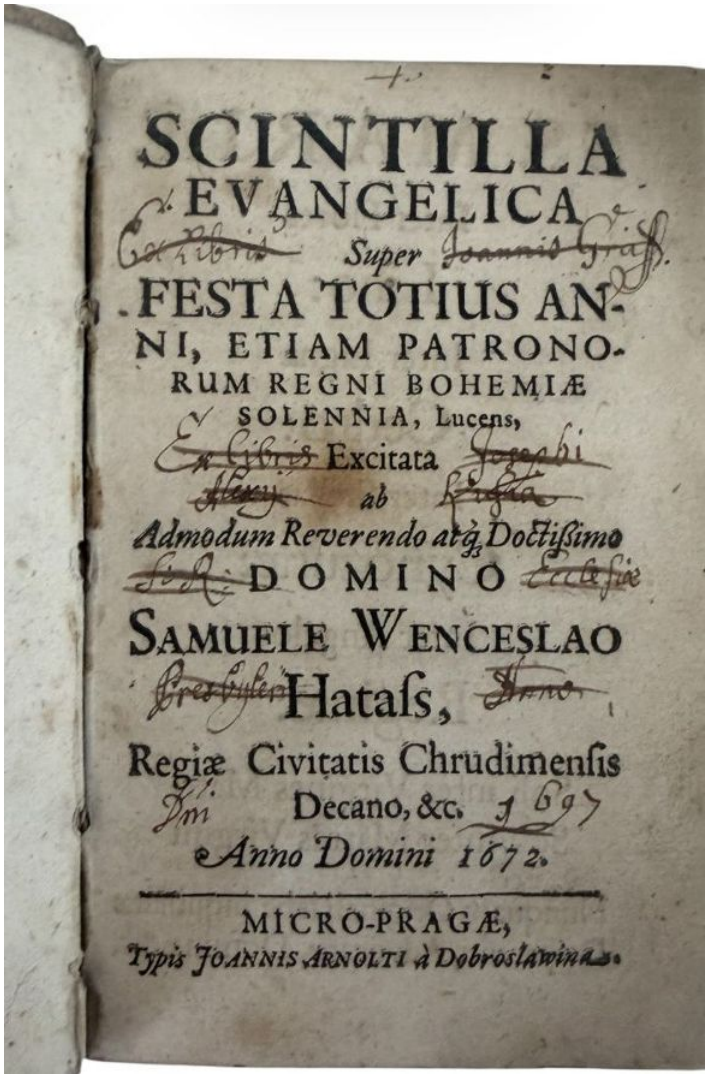
Born into a staunchly Protestant household and married into another, Brettergh was renowned in her short life for her unwavering religious zeal. As detailed in both sermons included here, her pious routine included daily readings of eight chapters of Scripture, tireless church attendance (even when infirm), and spiritual discipline of rare intensity.

This volume thus serves not only as a funerary tribute but also presents Protestant ideals of female virtue and deathbed conduct in Elizabethan England. She became a kind of cultural archetype in the Reformation's search for

inspiring women. In an age when many thought women too dim to read and understand scripture, she was living the proof that one could. A powerful artifact of female piety, social expectation, and religious identity at the close of Elizabeth I's reign.

STC (2nd ed.) 12866. Reference: Norman L. Jones, Being Elizabethan: Understanding Shakespeare's Neighbours (Wiley Blackwell, Hoboken, NJ, 2020).

RARE CZECH PROVINCIAL PRINTING


SCINTILLA
EVANGELICA
Super
FESTA TOTIUS AN-
NI, ETIAM PATRONO-
RUM REGNI BOHEMIÆ
SOLENNIA, Lucens,
Excitata
ab
Admodum Reverendo atq; Doctiſſimo
DOMINO
SAMUELE WENCESLAO
Hataſs,
Regiæ Civitatis Chrudimenſis
Decano, &c.
Anno Domini 1672.
MICRO-PRAGÆ,
Typis JOANNIS ARNOLTI à Dobroslawina.

82. **HATAŠ, Samuel Václav.** Scintilla evangelica super festa totius anni, etiam patronorum regni bohemiae solennia, lucens, Excitata. . A Rare Bohemian Counter-Reformation Sermon Manual with Contemporary Czech Manuscript Additions. Micro-Pragae (Chrudim): Typis Joannis Arnolti a Dobroslawina, 1672.

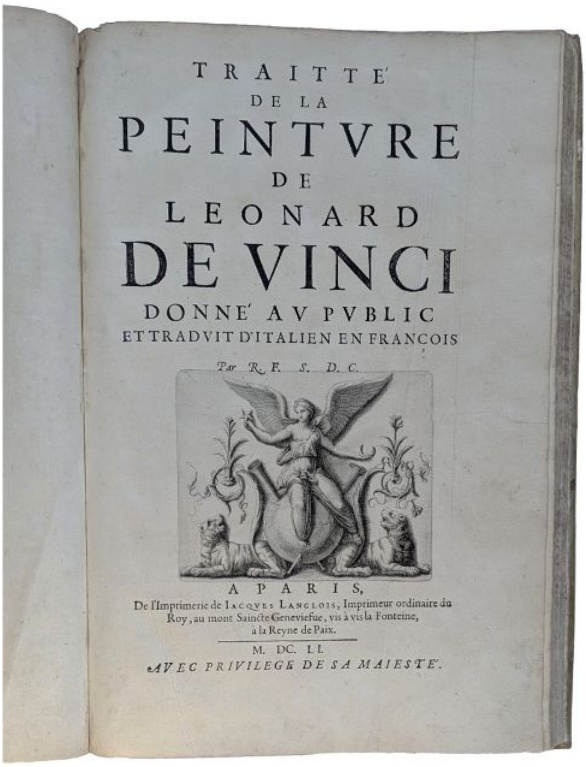
$ 2,500.-

Small 8vo (15 x 10 cm). Collation: [16], 356, [10] pp. Contemporary vellum with some splitting at the head of the spine, minor surface soiling, and evidence of green string ties., numerous early ex-libris inscriptions and ownership annotations to the title page and preliminaries. With an extensive manuscript addition: approximately 4½ pages of a Czech Oratio in an early hand written on the final blank and inner rear flyleaf. Light toning, but overall a well-preserved copy.

A rare 17th-century Latin theological work printed in Bohemia at "Micro-Pragae," the Latinized designation for Chrudim (not Prague), by Jan Arnolt of Dobroslavín in 1672. The author, Samuel Václav Hataš (Samuel Wenceslaus Hataš; c. 1629–1685), Catholic priest and dean of the royal city of Chrudim ("Regiae Civitatis Chrudimimensis Decano"), presents here a compact homiletic manual: Scintilla Evangelica super Festa Totius Anni, etiam Patronorum Regni Bohemiae Solennia, a series of evangelical "sparks" or reflections for the Gospel readings throughout the liturgical year, including the solemnities of the patron saints of the Kingdom of Bohemia.

Printed during the mature phase of Habsburg Catholic consolidation following the Thirty Years' War, the work belongs squarely within the Counter-Reformation pastoral program: portable, practical sermon aids designed for parish clergy and active devotional use rather than institutional showpieces.

Provincial Czech imprints of this period, particularly those produced in smaller presses such as Chrudim are notably scarcer on the market than contemporary Prague productions.


TRAITTE
DE LA
PEINTVRE
DE
LEONARD
DE VINCI
DONNE' AV PVBLIC
ET TRADVIT D'ITALIEN EN FRANCOIS
Par R. F. S. D. C.
A PARIS,
De l'Imprimerie de IACQVES LANGLOIS, Imprimeur ordinaire du Roy, au mont Saincte Geneviefue, vis à vis la Fontaine, à la Reyne de Paix.
M. DC. LI.
AVEC PRIVILEGE DE SA MAIESTE'.

FIRST APPEARANCE OF THE MONA LISA IN PRINT

83. **[LEONARDO DA VINCI]** Traitté de la peinture de Léonard de Vinci, donné au public et traduit de l'italien en français par R.F., S. D.C. Paris: Jacques Langlois, 1651. Contemporary vellum, frayed at the upper edges. (370 × 250 mm), [20], 128 pp. A few worm tunnels in the outer margin of approx. 10 leaves. Engraved frontispiece portrait of Leonardo, engraved vignette on title-page, engraved initial, head- and tailpieces, engraved illustrations within decorative frames, some engraved by René Lochon after designs by Poussin, reworked by Charles Errard.

$ 9,500.-

Leonardo's painting theory here appears for the first time in wide circulation as a printed, fully illustrated manual. This is the first French edition of the *Treatise on Painting*, translated and issued to the public by Roland Fréart, sieur de Chambray ("R.F., S. D.C."), who dedicates it to Nicolas Poussin, *premier peintre du Roy*. Fréart secured the royal privilege for both the French and Italian versions on 30 April 1650.

This text was primarily responsible for the dissemination of his art theory from the mid-sixteenth century to the early nineteenth. Artists, scientists, and scholars read it as an authoritative record of Leonardo's thoughts. This book is a fragmented text that was compiled by Francesco Melzi (1491–1570), one of Leonardo's pupils.

The text instructs how to pose bodies: a man pulling a stake from the ground must brace with the opposite leg; a runner leans and compresses the torso; children and women can't be given the same wide, forceful stances as soldiers without looking false. It explains how to model faces and hands with light: avoid hard outlines, use soft shadow to create "relief," and let forms turn gradually. Hence the Mona Lisa was used as an example for one chapter. It teaches composition, perspective, and distance: parallel lines converge, objects shrink with space, colors cool and fade in the far ground, and haze ("air") makes distant things lighter and less distinct.


ois, vient frapper ſur le paué de la ruë, & rejalliſt par vn mouuement re-
hy dans les lieux ombreux des teſtes, & les teint legerement de quel-
lumiere, & la longueur de la lumiere ſuſdite du iour, marquée par les

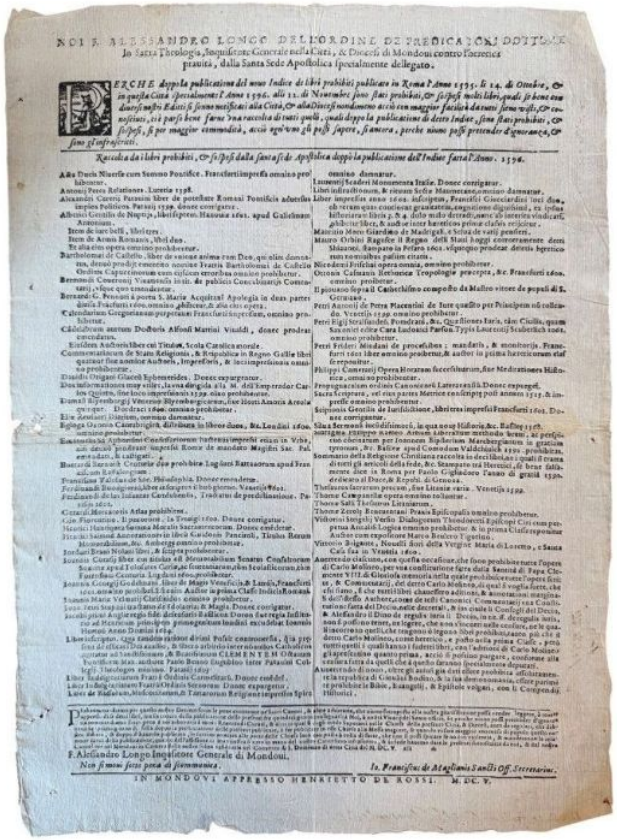
The Trattato played a special role in the plans of Cardinal Richelieu (1585–1642) to bring Italian culture to France. French artists were employed in Rome to make copies of famous paintings and plaster casts of antique statues to be used for the education of artists at their own academy of art.

The publications in 1651 in Italian and French were a great success. Charles Errard (1606–1689), first painter to the king, supervised the volumes. He standardized the column width by adding fictive mats and frames around the diagrams and landscapes, and adding landscape backgrounds to the figure drawings. He oversaw the task of printing each page twice: once for the text on a relief press, and once again for the illustrations on

an intaglio press. A difficult task requiring precise alignment at a time when printing technology lacked precision devices. This is why each printed copy varies slightly from others as a result. The quantity of paper reserved for the publication bearing the

The Italian version was published before the French. Both editions are dedicated to Queen Christina of Sweden, but while the Italian is also dedicated to Charles Errard, who provided the engravings, this later French edition is dedicated to Nicolas Poussin. The French translator expressed his regret that Poussin could not have helped him with what he calls the obscurity of Leonardo's style.

Most importantly, the French edition also contains an illustration of the Mona Lisa for chapter CCLXXXVII, which is not used in the Italian version. La Joconde is the perfect image for what chap. 287 is teaching. Chapter CCLXXXVII is specifically about how to get "relief et grâce" in faces through soft, uncut shadows. By 1651, the painting was long associated with the French royal collections, so the Paris printers treated it as a crown jewel. This is the first time the Mona Lisa appears as a printed image in a published book.



INQUISITION BROADSIDE BANNING THE BOOKS OF GIORDANO BRUNO AND OTHERS.

84. **LONGO, Alessandro, O.P. [GIORDANO BRUNO; ISLAM; THE INDEX OF PROHIBITED BOOKS].** Raccolta da i libri prohibiti, & sospesi dalla Santa Sede Apostolica doppo la publicatione dell'Indice fatta l'Anno 1596. Mondovì: Henrietto de Rossi, 1605. **Broadside** (approximately 530 × 330 mm), printed in two columns on laid paper, with a large woodcut initial. Contemporary inquisitorial endorsements on the verso. Apparently untrimmed. Vertical and horizontal folds; light creasing, soiling, and scattered small stains. Some marginal tears, and chips, without loss of text. Contemporary ink endorsements on the verso.

$ 3,500.-

An inquisitorial broadside listing hundreds of prohibited and suspended books, including the works of Giordano Bruno, works on Islam, the atlas of Mercator, Jean Bodin's demonamia, Kings James Basilike Doron and many more. Exceedingly rare.

This locally printed supplement to the Index Librorum Prohibitorum was issued by Fra Alessandro Longo, the Dominican Inquisitor General against heretical depravity for the city and diocese of Mondovì. Longo explains that, following publication of the new Index in Rome and at Mondovì on 12 November 1596, numerous additional books had been prohibited or suspended in various edicts. He therefore ordered the prohibitions gathered together on a single sheet, so that everyone could see what had been condemned and no one could plead ignorance.

Many entries are notable, two are particularly notable.

1. Near the foot of the left column appears the uncompromising sentence: "Jordani Bruni Nolani libri, & scripta prohibentur" ("The books and writings of Giordano Bruno of Nola are prohibited").

The prohibition does not identify a single offending title but condemns Bruno's books and writings collectively. Bruno accepted the Copernican displacement of the Earth but carried its implications far beyond Copernicus. After a prolonged trial and his refusal to recant, he was burned at Campo de' Fiori in Rome on 17 February 1600.

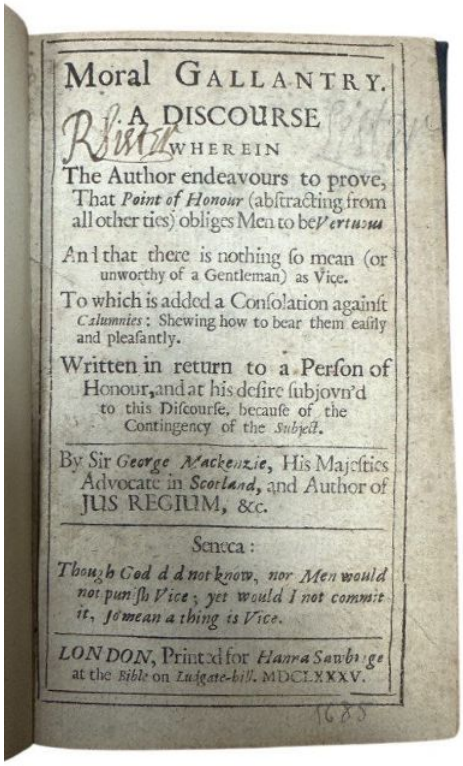
2. All books on Islam are categorically prohibited: "Libri instructionum, & rituum Sectæ Maumetanæ, omnino damnatur." Unlike most entries on the sheet, this one does not name an author or title but prohibits an entire category of books: works concerning the teachings and rites of Islam. The word omnino indicates an outright prohibition rather than suspension pending correction or expurgation.

But these are just a few entries. The atlas of Mercator is prohibited (although not because of his maps but because of his heretical beliefs); King James's Basilikon Doron is condemned because it was the work of a heretic king instructing his heir in Protestant faith and royal supremacy. It was published, moreover, the year before the broadside was printed, showing how quickly a newly published English book could be noticed and prohibited by an inquisitor in Piedmont. The sheet also condemns Jean Bodin's La République and his infamous Démonomanie.

The varying formulas — omnino prohibetur, donec corrigatur, donec emendetur, donec expurgetur — demonstrate that censorship operated by degrees. Some books were abolished outright; others could return to circulation after correction or excision. Lorenz Schrader's Monumenta Italiae was a collection of contemporary Christian inscriptions, but Schrader was a Protestant, and the Roman censors found material in it requiring correction; hence the broadside's "donec corrigatur" (until corrected) not an outright ban.

The concluding decree forbids persons within Longo's jurisdiction from selling, reading, or retaining the listed books and orders their surrender to the inquisitor or his vicars within fifteen days. Clergy and subordinate officials were instructed to publicize the decree.

A note on the verso shows that this copy was sent with official correspondence from the Inquisitor of Mondovì and received on 20 April 1606 by an unidentified recipient: "Accepi die 20 Aprilis cum litt[er]is R.P. Inq[uisitoris] Montisregalis 1606."


Moral GALLANTRY.
A DISCOURSE
WHEREIN
The Author endeavours to prove, That *Point of Honour* (abstracting from all other ties) obliges Men to be *Vertuous*
And that there is nothing so mean (or unworthy of a Gentleman) as Vice.
To which is added a Consolation against *Calumnies*: Shewing how to bear them easily and pleasantly.
Written in return to a Person of Honour, and at his desire subjoyn'd to this Discourse, because of the Contingency of the *Subject*.
By Sir *George Mackenzie*, His Majesties Advocate in *Scotland*, and Author of JUS REGIUM, &c.
Seneca:
Though God did not know, nor Men would not punish Vice; yet would I not commit it, so mean a thing is Vice.
LONDON, Printed for *Hanna Sawbridge* at the *Bible* on *Ludgate-hill*. MDCLXXXV.

BY A WOMAN PRINTER: HANNA SAWBRIDGE

85. **MACKENZIE, Sir George.** Moral Gallantry. A Discourse wherein the Author endeavours to prove, That Point of Honour (abstracting from all other ties) obliges Men to be virtuous... London: Printed for Hanna Sawbridge at the Bible on Ludgate-Hill, 1685.

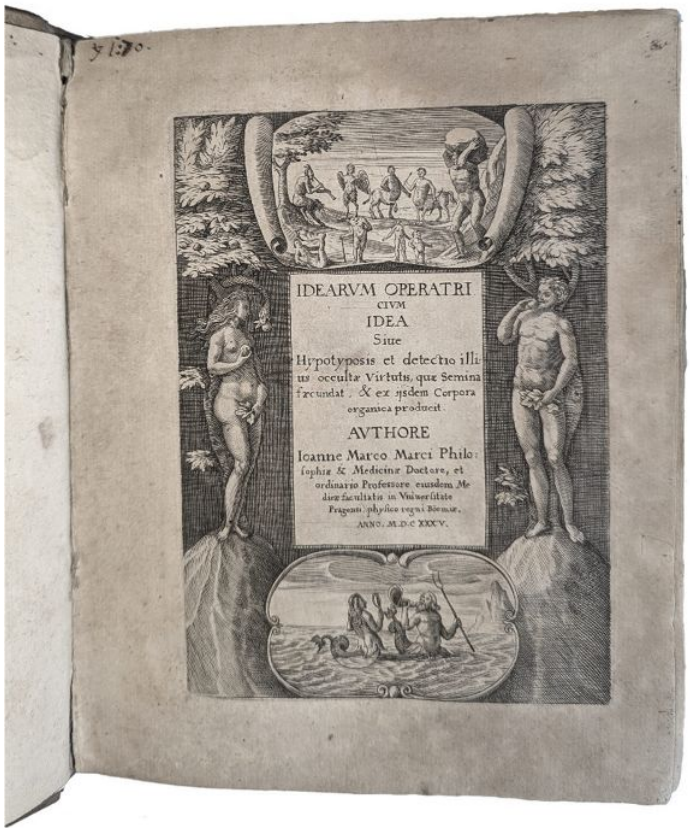
$ 1,250.-

12mo (15 cm). [24], 124, [4], 89, [1], 22, 25–36 pp. Modern cloth boards, endpapers renewed. Title-page with early ink signature R. Lister in a bold 17th/18th-century hand (possibly a member of the prominent Lister family of Yorkshire or Westmorland, several of whom were MPs and high sheriffs). Early ink date "1685" at foot of title. Occasional light toning, else a clean, well-margined copy. Very Scarce in commerce.

First edition of this spirited treatise by Sir George Mackenzie of Rosehaugh (1636–1691), the controversial Scottish Lord Advocate and legal theorist, defending an ethic of "honour" while condemning vice as beneath the dignity of

a gentleman. Written in reply to a correspondent "of Honour," Mackenzie also appends, advises how to endure slander "easily and pleasantly."

Hanna Sawbridge was one of the most active women printers in Restoration London. Widowed in 1681, Sawbridge assumed control of her late husband Thomas Sawbridge's press and bookselling business, continuing to issue political, theological, and literary works through the turbulent 1680s. Her shop sign, "the Bible on Ludgate-Hill," appears on numerous imprints of the period, often in connection with polemical or intellectually ambitious works. Mackenzie's Moral Gallantry among them. Sawbridge's output makes her one of the more significant figures in the trade.


IDEARVM OPERATRI
CIVM
IDEA
Sive
Hypotyposis et detectio illi
us occultæ Virtutis, quæ Semina
fœcundat, & ex ijsdem Corpora
organica producit.
AVTHORE
Ioanne Marco Marci Philo
sophiæ & Medicinæ Doctore, et
ordinario Professore eiusdem Me
dicæ facultatis in Vniversitate
Pragensi physices regni Bohemiæ.
ANNO. M.D.C XXXV.

FROM THE OWNER OF THE VOYNICH MS

86. **MARCI, Ioannes Marcus.** IDEARVM OPERATRICIVM IDEA or Hypotyposis et detectio illius occultæ Virtutis, which fertilizes seeds and produces organic bodies from them. Prague, Printed by the Archiepiscopal Seminary Press in 1635. 8vo. (195 x 150 mm). [350] p. 21 plates and diagrams in the text. Text in part heavily browned. Contemporary vellum binding. Exceedingly rare. US copies at Yale and Cornell. World catalogue lists only a few copies. No auction results.

$ 6,500.-

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

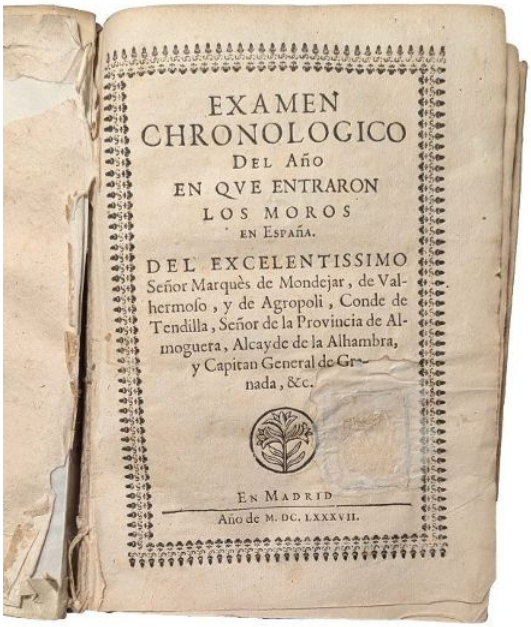
Marci also had the honour of being the owner of the Voynich manuscript. At some point, he came into possession of the manuscript, apparently upon the death of his friend, the alchemist Georg Baresch. He sent the book to his longtime friend Athanasius Kircher with a cover letter dated 19 August 1666,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



Many of his works feature elaborate emblematic title pages like ours. He wrote De Proportione Motus (1639), a book on motion and impact; Thaumantius (1648), about optics, colour, and the rainbow; and Idearum Operatricium Idea (1635) on occult virtues. Among the most important recipients of his correspondence were prominent thinkers of his time, such as Athanasius Kircher (1602–1680) and Galileo Galilei (1564–1642).

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

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


EXAMEN
CHRONOLOGICO
DEL AÑO
EN QVE ENTRARON
LOS MOROS
EN ESPAÑA.
DEL EXCELENTISSIMO
Señor Marquès de Mondejar, de Valhermoso, y de Agropoli, Conde de Tendilla, Señor de la Provincia de Almoguera, Alcayde de la Alhambra, y Capitan General de Granada, &c.
EN MADRID
Año de M. DC. LXXXVII.

RECONSTRUCTING THE MUSLIM CONQUEST OF SPAIN FROM ARABIC AND CHRISTIAN CHRONICLES

87. **MENDOZA IBAÑEZ DE SEGOVIA Y PERALTA**, Gaspar de, Marqués de Mondéjar. Examen Chronológico del año en que entraron los Moros en España. Madrid, 1687. 4to (200 x 145 mm). [4], 172 pp. Stamp excised. Contemporary limp vellum, remains of ties.

$ 3,000.-

The rather dry title ("Chronological Examination of the Year in which the Moors Entered Spain") is misleading. What the pages actually show is how the author is doing something methodologically ambitious for 1687: cross-checking Arabic, Mozarabic, and Latin chronicle traditions against one another on the disputed date of the Muslim conquest of Spain, conventionally placed in 711. The underlying question is essentially: how does a historian recover an event when every surviving account is partisan, late, mistranslated, or chronologically confused? Mondéjar's answer is to compare everything against everything. Arab historians against Christian chroniclers, manuscripts against printed editions, early testimony against later legend, lunar years against solar years. Tracing inconsistencies back to their source rather than smoothing them over. He even compares the different transliterated forms of a single Arabic name across sources (Musa ibn Nusayr appears as "Muza Aben Nozair," "Musa Ibni Nacer," and "Muza Iben Muzere" in different chronicles) to confirm that several distinct figures are in fact the same person.

That method takes him into early European misconceptions about Islam. He rejects the story that Muslims worship Venus because Friday is their sacred day, corrects garbled interpretations of Allahu Akbar, and argues that Muslim chronology must be understood according to Muslim custom and not forced into a European framework. He polemizes with the leading Arabists of the period, treating Arabic sources as authoritative evidence in their own right,.

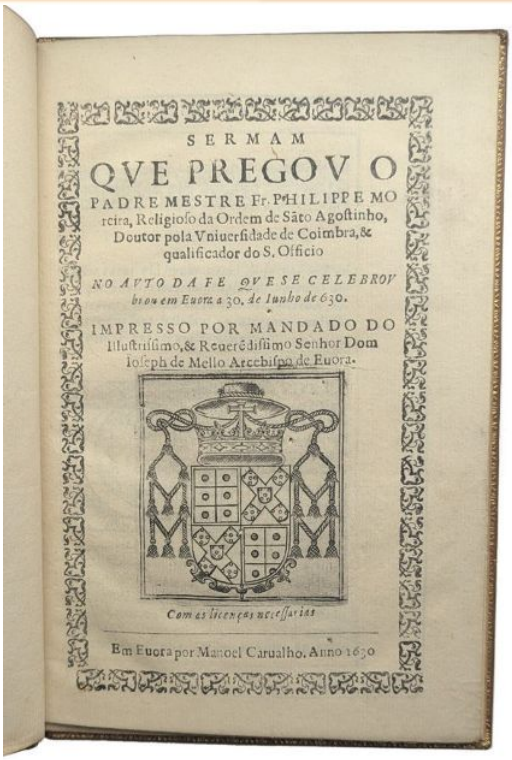
Beyond Spain, institutional rare. Only one copy at auction.

PORTUGUESE INQUISITION SERMON

88. **MOREIRA, Filipe [Philippe].** Sermam que pregou o Padre Mestre Fr. Philippe Moreira ... no auto da fe que se celebrou em Evora a 30. de Junho de 630. Évora: Manoel Carvalho, 1630. Title with engraved coat of arms. Bound in fine polished calf in 1932. The Latin motto "SUPERABO" ("I shall overcome") belongs to the noble Pinto Leite family, Counts of Penha Longa, who used this stamp on their bindings to mark their lineage and distinguished library. 8vo, 20 pp.

$ 1,800.-

On 30 June 1630, the Portuguese city of Évora hosted a massive auto-da-fé in the Praça Grande, a major civic and religious spectacle involving processions, officials of the Inquisition, clergy, and the accused in penitential garments.


SERMAM
QVE PREGOV O
PADRE MESTRE Fr. PHILIPPE MO
reira, Religioso da Ordem de Sãto Agostinho,
Doutor pola Vniuersidade de Coimbra, &
qualificador do S. Officio
NO AVTO DA FE QVE SE CELEBROV
hou em Euora a 30. de Junho de 630.
IMPRESSO POR MANDADO DO
Illustrissimo, & Reuerêdissimo Senhor Dom
Ioseph de Mello Arcebispo de Euora.
Com as licenças necessarias
Em Euora por Manoel Carualho. Anno 1630

The auto-da-fé was the public ceremony at which inquisitorial sentences were proclaimed; it was not itself an execution. Although death at the stake has come to dominate the popular image of the Inquisition, only a small minority of those sentenced by the Portuguese tribunals were actually put to death.

On the date mentioned on the title page, Moreira preached before 249 penitents, overwhelmingly New Christians accused of secretly practising Judaism. Judaizing was by far the dominant offence prosecuted by the Évora Inquisition, accounting for nearly 89 per cent of its cases in this period.

Imagine the scene. It is mid-morning. Moreira faces the assembled prisoners, with the crowd filling the square around them, and delivers the words preserved in this little book. He tells them that the Jews suffer from a double blindness: blindness of the mind and blindness of the will. They do not merely misunderstand Christianity; they deliberately refuse its truth.

Their ignorance is therefore presented as chosen, the product of what he calls a hatred rooted in the will itself. In Moreira's imagery, the Jews become an entire people who turn away from light and choose darkness instead: surrounded by shadows, unwilling to see what they ought to believe. Judaism survives only because the Jews keep truth deliberately covered. They possess Scripture, he says, but refuse to see its true meaning. And so the sermon continues.



The irony is that, despite the incendiary rhetoric, a historical compilation based on the old inquisitorial *notícias dos autos* records that the defendants in the 1630 proceedings "were released by virtue of the pardon."

The reason was political. The Crown needed the capital and credit of Portugal's New Christian merchant community at a time when the Inquisition's prosecutions threatened to destroy or drive abroad precisely the people who supplied it. Such royal interference was deeply resented by the inquisitorial tribunals and by the preaching orders that supported them.

LANDMARK IN SPANISH NAVIGATIONAL LITERATURE

89. **NAJERA, A. de.** Navegacion especulativa y pratica, reformadas sus reglas, y tablas por las observaciones de Ticho Brahe. Madrid, Imprenta Real, 1669. (8), 151 leaves. Large 8vo (200 x 145 mm) Contemporary limp vellum w. ties (Ties broken, small marg. Small cut out of title not affecting text and of leaf n3, marg. repair to last leaf, browned throughout and in places heavily). Woodcut diagrams in the text. Second edition (first printed in Lisbon 1628).

$ 7,000. -

Antonio de Najera was a Portuguese mathematician and astronomer, born in Lisbon, although some authorities regarded him as a Spaniard since his principal works were written in Spanish of this exceedingly scarce work on navigation. Two copies at auction the last sixty years. The 1628 Christies copy made $ 18.000 in 2007.

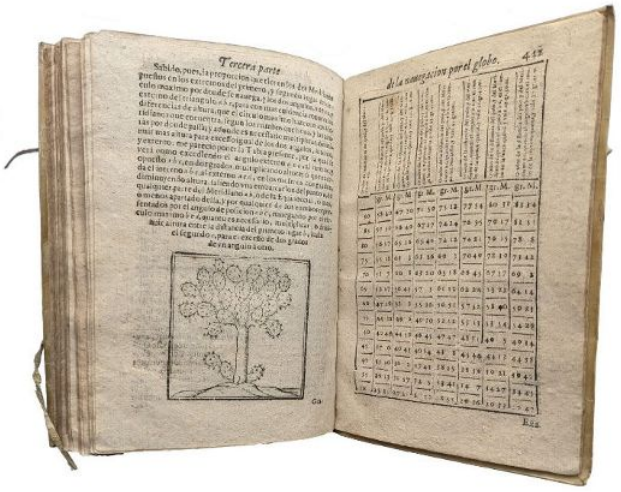

NAVEGACION
ESPECVLATIVA.
Y PRATICA, REFORMADAS SVS
REGLAS, Y TABLAS POR LAS OBSERVACIONES de Tycho Brahe, con enmienda de algunos yerros essenciales. Todo probado con nuevas supoſiciones Mathematicas, y demonſtraciones Geometricas; eſpecialmente para ſaber el alcura del polo Auſtral por las eſtrellas del Crufero, con tanta certeza como ſe haze, tomando el Sol al medio dia, lo que haſta agora por los Regimientos paſſados ſe hazia ſin fundamento, y con muchos yerros. Aſsi mas trata la Nauegacion que ſe haze por el globo, y la diferencia que tienen, carreando por el ſus puntos a los que ſe toman en la Carta plana, que los Nauegantes vſan. Con otras muchas curioſidades a propoſito, aſsi para los doctos Nauegantes, como para los puramente practicos.
COMPVESTA POR ANTONIO DE Nájera Mathematico Luſitano, natural de la Ciudad de Lisboa.
CON LICENCIA.
En Madrid, EN LA IMPRENTA REAL. Año 1669.

Nájera's title (speculative and practical navigation) announces the book's ambition and its audience. Aboard a Spanish ship the captain held absolute authority as the Crown's representative but frequently understood little of the science of sailing; the scientific mind on board was the pilot, a trained professional who had to pass rigorous mathematical and practical examination at the Casa de Contratación in Seville before being licensed to guide a ship. It was the pilot who shot the sun and stars with astrolabe and cross-staff, calculated the latitude, read the charts, and told the helmsman where to steer. It is the pilot, "assi para los doctos Navegantes, como para los puramente practicos," whom Najera addresses. Because the survival of the entire crew depended on their skills, pilots had to prove their expertise by passing rigorous mathematical and practical exams at the Casa de Contratación (House of Trade) in Seville before they were allowed to guide a ship.

To determine their latitude, they measured the sun's meridian altitude at local noon. However, due to the Earth's axial tilt, the sun's relative position in the sky fluctuates continuously throughout the year. To account for this seasonal variance, they relied on solar declination tables published in standard navigational manuals (regimientos). These tables functioned as essential daily reference guides, providing the sun's precise declination for any given date.

Recognizing the dangerous mathematical compounding embedded in older regimientos, Nájera rejected their outdated solar declination tables. He recomputed these navigational standards using Tychonic observations.

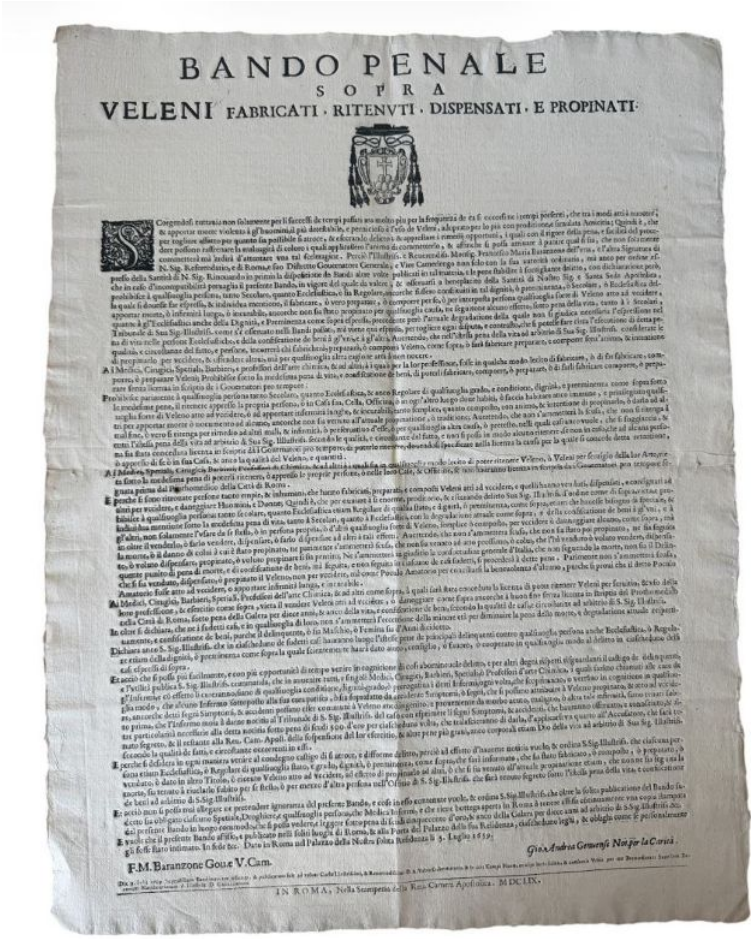
But this book is also a guide to reading charts. Nájera explains that meridian lines are not parallel but rather converge and join at the poles ("se van a juntar todas en el polo del mundo"). He then complains that the flat charts drawn by mapmakers depict these lines as perfectly parallel. Because of this distortion, the text warns that pilots are falling victim to "a thousand deceptions" (mil engaños), believing they are far out to sea when they are actually right on top of the land. The author notes that this mathematical error is the reason ships are smashed to pieces in the night, resulting in the "loss of lives and property" (perdida de vidas, y hazienda)."



The tone of the book is lively, with practical examples throughout. In the first part Nájera speculates about the construction of the sphere, then explains the declinations of the sun and daytime navigation, the baseline skill: how to find your latitude using the noonday sun and your book of tables. The book goes on to nighttime navigation using Polaris, the North Star. Because Polaris sits directly above the North Pole, this was mathematically the easiest way to find latitude, but it only worked as long as you were north of the equator.

Of significance therefore is his method for determining latitude below the equator. As ships sailed south toward Brazil or the Cape of Good Hope, the curve of the Earth hid the North Star, and the seaman had to switch to el Crucero, the Southern Cross. In the second part Nájera turns to the history of the compass and discusses magnetic variation and the currents of the oceans in the Caribbean, around Brazil, in the Indian Ocean. The third section refers to the circumnavigation of the globe, and mentions the Cape of Good Hope, the Atlantic Ocean and America.

A PAPAL BROADSIDE AGAINST WOMEN POISONING THEIR HUSBANDS, PUBLISHED AT CAMPO DE' FIORI ON THE DAY FIVE WOMEN WERE HANGED



BANDO PENALE
SOPRA
VELENI FABRICATI · RITENVTI · DISPENSATI · E PROPINATI

F.M. Baranzone Gou.e V.Cam.

IN ROMA, Nella Stamperia della Reu. Camera Apostolica. M.DC.LIX.

90. **[POISON—AQUA TOFANA—WOMEN AND CRIME] BARANZONE, Francesco Maria.** Bando penale sopra veleni fabricati, ritenuti, dispensati, e propinati. Rome: Stamperia della Reverenda Camera Apostolica, 1659. Large folio broadside, approximately 56 × 42 cm, printed in Italian in several sizes of roman type, with ecclesiastical arms at head and a large ornamental woodcut initial. Old folds and scattered creasing; light soiling and occasional staining; several short marginal tears and minor wear at the deckled edges, without substantial loss. A remarkably well-preserved example of a broadside intended for public posting.

$ 2,000.-

A rare Papal Roman proclamation against the manufacture, possession, sale, and administration of poison—issued on 5 July 1659, the very day that five women at the center of Rome's notorious Aqua Tofana poisoning scandal were publicly hanged in the Campo de' Fiori. The heading translates as *"Criminal Proclamation Concerning Poisons Manufactured, Possessed, Dispensed, and Administered."* Issued by Francesco Maria Baranzone, Governor-General and Vice-Camerlengo of Rome, acting by the express command of Pope Alexander VII, the broadside responds to what it describes as the alarming frequency of recent poisonings. Poison, it declares, was among the most difficult instruments of murder to detect.

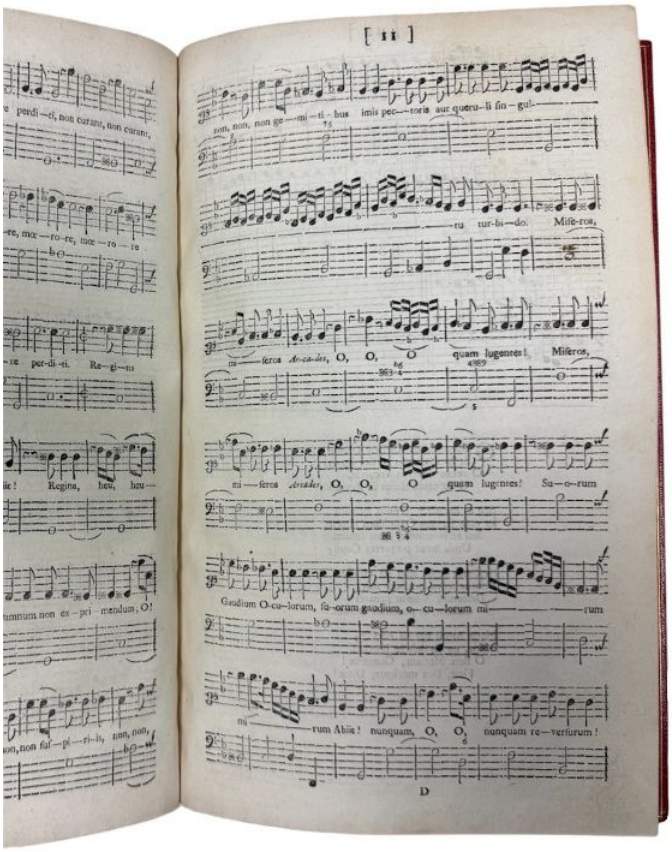
Aqua Tofana was a slow-acting, colourless and tasteless poison—probably arsenic-based—sold principally to women seeking to escape unwanted and sometimes abusive marriages by killing their husbands. On 5 July 1659, Gironima Spana, Giovanna De Grandis, Maria Spinola, Graziosa Farina, and Laura Crispoldi were hanged in the Campo de' Fiori for their participation in an Roman network that manufactured and distributed the poison. The printed certification records that the proclamation was published that same day at the doors of the Governor's court in the Campo de' Fiori itself, the square in which the five executions took place.

The proclamation imposes the death penalty and confiscation of property upon those who manufactured, procured, sold, dispensed, or administered poisons capable of causing death, prolonged illness, or incurable injury. Ecclesiastical offenders were first to be formally degraded before suffering the same capital punishment, while accomplices, counselors, and those providing assistance were declared liable to the penalties imposed upon the principal offender.

Particular attention is directed toward professions possessing legitimate access to dangerous substances. Physicians, surgeons, apothecaries, barbers, hospital workers, and "professors of the chemical arts" were forbidden to manufacture or retain poisons without written authorization, while licensed practitioners were required to record the nature and quantity of the substances in their possession. The decree also addresses poisons disguised as

ostensibly harmless preparations: a seller could not escape punishment by claiming that a lethal substance had been supplied merely as a "Poculo Amatorio"—a love potion—if it was capable of killing or seriously injuring its recipient.

An early attempt at organized toxicological surveillance, the proclamation commands physicians, surgeons, barbers, apothecaries, and other medical practitioners to report patients exhibiting symptoms that might reasonably be attributed to poisoning. Anyone concealing the manufacture, possession, sale, or use of poison was likewise required to inform the authorities, while informants promised confidentiality and a financial reward.



ROYAL MOURNING AND SMALLPOX: PURCELL AND BLOW ON THE DEATH OF QUEEN MARY II

91. **PURCELL, Henry; John BLOW**. THREE ELEGIES UPON THE MUCH LAMENTED LOSS OF OUR LATE MOST GRACIOUS QUEEN MARY. The Words of the Two First by Mr. Herbert. The Latter out of the Oxford Verse; and sett to Musick by Dr. Blow and Mr. Henry Purcell. London: Printed by J. Heptinstall, for Henry Playford, near the Temple-Church; or at his House over-against the Blew-Ball in Arundel-Street, 1695. Folio (314 x 187 mm). First edition. Title printed within a woodcut border; verso with the poem "The Queen's Epicedium" by Mr. Herbert; type-set music throughout. Early tear to the title neatly repaired with small paper reinforcements; otherwise internally sound. Bound in modern red morocco. Very Rare in commerce. Provenance: Robert S. Pirie Wing H1494; ESTC R177946; Day & Murrie 141; RISM Recueils 16959; Zimmerman 383 & 504.

$ 2,750.-

A musical and literary memorial issued immediately following the death of Queen Mary II, bringing together elegiac settings by John Blow and Henry Purcell at the height—and close—of their careers. The volume preserves a direct dialogue between master and pupil, setting the same act of royal mourning in contrasting musicalvoices. Included are Purcell's secular songs Incassum Lesbia incassum rogas (Z.383) and O Dive Custos Auricæ Domus(Z.504), both composed in early 1695, the latter to a Latin text by Henry Parker (1604–1652).

The poem "The Queen's Epicedium," is printed on the verso of the title and set separately by Blow (in English) and Purcell (in Latin).

Issued by Henry Playford, the preeminent English music publisher of the period, this folio was conceived not as ephemeral performance material but as a commemorative object, intended for court, chapel, and educated musical circles. The volume participates in the musical culture that shaped English royal mourning at the end of the seventeenth century and reflects Purcell's late engagement with learned, Latin sacred composition. Printed in the final year of Purcell's life, it stands among the last publications to bear witness to his fully mature style.



THE MIRROR OF THE MICROCOSM: A SPLENDID ANATOMICAL FLAP BOOK

92. **REMMELIN (Johann).** Catoptrum Microcosmicum, suis ære incisis visionibus splendens, cum historia, & pinace, de novo prodit. Augustæ Vindelicorum [Augsburg], Typis Davidis Francki [David Franck], 1619. Broadsheet folio (48.5 x 37.5 cm). Modern bradel binding, marbled cloth over boards. [1 (title)] leaf + 26 pp. (numbered 1 to 24, then 27 & 28, pp. 25/26 never having existed). Features an ornamental engraved title, a portrait of the author on the verso of the title, and three large, full-page engravings with 114 flaps. Title-page frayed with restored tears. Some further tears in the margin. All in all, a very good copy. Interleaved with (contemporary) blanks.

$ 22,500.-

Johann Remmelin (1583–1632) was a German Renaissance physician, anatomist, and humanist philosopher. Rather than just being a standard medical practitioner, Remmelin was a true Renaissance polymath whose life and work straddled the line between cutting-edge science and alchemy. In an age when dissection was a rare public spectacle, he conceived a body of paper that could always be opened. Drawing on the Vesalian tradition and multiplying the movable parts far beyond any predecessor, he produced plates that present the anatomy, as it were, in depth. The flaps open in the order of a dissection, so that the reader descends layer by layer through the body exactly as the anatomist does.









This work is one of the genuinely great objects of anatomical printing but also one of the most vulnerable. Over the centuries, the movable parts in these books were nearly always damaged. The present copy preserves 114 flaps, an exceptional state of completeness. Copies were assembled by hand, and no two are identical, but few surviving examples approach this number.

The 1619 Augsburg edition was the editio princeps as far as Remmelin was concerned. The 1613 issue had been put out without his approval—the plates, to which the publisher Stephan Michelspacher had access, were published before Remmelin considered the work ready. The 1619 edition is the first authorized edition, featuring his name on the title, his portrait on its verso, and, at last, an explanatory text and index tables.

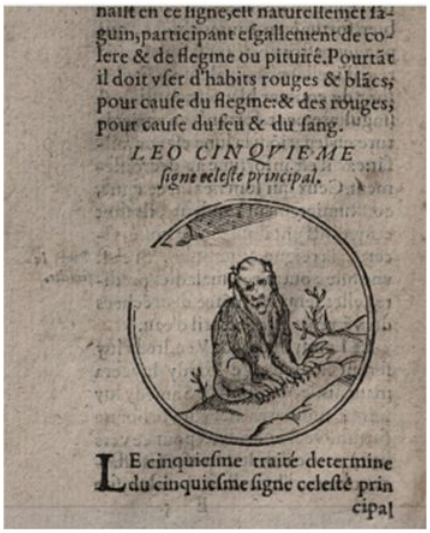
There are three large plates in this book. In the Visio Prima, a male and a female figure (Adam and Eve, modeled after Dürer's engraving of 1504) stand on plinths to either side of a truncated pregnant torso, whose flaps open layer by layer to reveal the child in the womb. The Visio Secunda features the male body alone, and the Visio Tertia the female, each standing with one foot upon a skull and surrounded in the margins by smaller studies: the skull, the eye, the larynx, and the organs. The flaps sometimes run as deep as fifteen layers, down to the skeleton that serves as every figure's final page.

Beyond the pure anatomy, all three plates are heavily steeped in philosophical and religious symbolism. What is above is below. A true doctor cannot simply treat the body as meat and bone. A doctor or surgeon cannot heal, prescribe diets, or perform incisions, Remmelin argues, without first understanding the divine harmony, proportions, and internal workings of the body. The human body is a perfect, miniature mirror of the cosmos. In fact, Catoptrum literally translates to "mirror."



The skull (Calvariam) represents Earth; the dura mater (outer brain membrane) represents Water; the pia mater (inner brain membrane) represents Air; and the substance of the brain itself represents Fire. He connects the planets of the solar system to human temperaments and bodily fluids (the humors): Saturn is linked to melancholy; Mars is linked to a bilious (choleric or angry) nature; Venus is linked to phlegm and blood; and Mercury is uniquely assigned to the mouth and tongue, governing speech.

Remmelin's book transcends the boundaries of a standard surgical manual or anatomy guide; his intricate plates carry therefore a much deeper spiritual significance. Ultimately, Remmelin inhabited an enchanted world where medical science was still inextricably linked to the cosmos, allowing the physical mechanics of healing to blend seamlessly with theological truths. A delightful book.


naiſt en ce ſigne,eſt naturellemet ſanguin,participant eſgallement de colere & de flegme ou pituité.Pourtãt il doit vſer d'habits rouges & blãcs; pour cauſe du flegme:& des rouges; pour cauſe du feu & du ſang.
LEO CINQVIEME
ſigne celeſte principal.
LE cinquieſme traité determine du cinquieſme ſigne celeſte principal

NOSTRADAMUS LESSER KNOWN COLLEAGUE

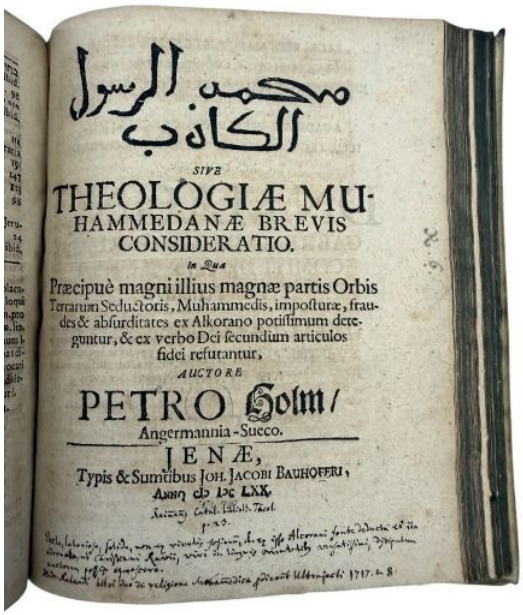
93. **ROUSSAT, Richard.** Livre d'Arcandam, Savant Docteur & Astrologue non vulgaire, qui traicte des predictions d'Astrologie, principalement des naissances, ou fatales dispositions, & du jour de la nativité des enfans. A ceci est adjouté quelque partie de la Physiognomie... prise d'Aristoteles & Galenus, filosofes renommés. Lyon, [Pierre] Rigaud, 1610. 12mo ([...] × [...] mm). pp. 282, [3], with one table. Woodcut zodiac vignette heading each of the twelve divisions; two flyleaves with sun-sign diagrams. Modern pastiche binding of [specify]. Upper margins closely trimmed, without loss of text. Pp. 1–166 the signs of the zodiac, 167–169 numerology, 170–282 physiognomy.

$ 1,250.-

This work was the sixteenth century's do-it-yourself destiny manual: no horoscope to commission, no ephemerides to master. The reader simply looked himself up. Twelve chapters, one per sign, deliver his temperament, his fortune, the manner of his death; a section of onomantic numerology computes fate from the letters of his name; and an appended physiognomy "from Aristotle and Galen" lets him read his neighbor's face. This was astrology finally delivered into the hands of the common man, and edition after edition in Latin, French wad printed. In spite of this or just because of it, since it was read to pieces, rare.

Behind the exotic "Arcandam" stands Richard Roussat (c. 1490–1550), canon and physician of Langres, who first issued the text at Paris in 1541/42 . "Arcandam" or "Alcandrin" descends from the medieval Alchandreana, the pseudo-Arabic onomantic astrology circulating in the Latin West since the tenth century, making this fortune-book the last popular incarnation of one of Europe's oldest astrological traditions.

The Rigaud press of Lyon was Nostradamus's own house. Benoist Rigaud printed the canonical 1568 Prophéties and Nostradamus, in turn, demonstrably plundered Roussat's Livre de l'estat et mutation des temps (1550) for the astrological chronology of those prophecies.


محمد الرسول الكاذب
SIVE
THEOLOGIÆ MU-
HAMMEDANÆ BREVIS
CONSIDERATIO.
In Qua
Præcipuè magni illius magnæ partis Orbis Terrarum Seductoris, Muhammedis, impoſturæ, fraudes & abſurditates ex Alkorano potiſſimum detegũtur, & ex verbo Dei ſecundum articulos fidei refutantur,
AUCTORE
PETRO Holm/
Angermannia-Sueco.
JENÆ,
Typis & Sumtibus JOH. JACOBI BAUHOFFERI,
ANNO clo Ioc LXX.

SEVENTEENTH-CENTURY PROTESTANT HEBRAIC / ISLAMIC SAMMELBAND

94. **[SAMMELBAND]** A coherent 17th-century academic sammelband bringing together five Latin quarto treatises printed between 1670 and 1676 at Leipzig, Wittenberg, and Jena. Centers of Lutheran orthodoxy and Christian Hebraism. All engage rabbinic literature, Hebrew law, biblical translation, Islamic theology, and Jewish eschatology.

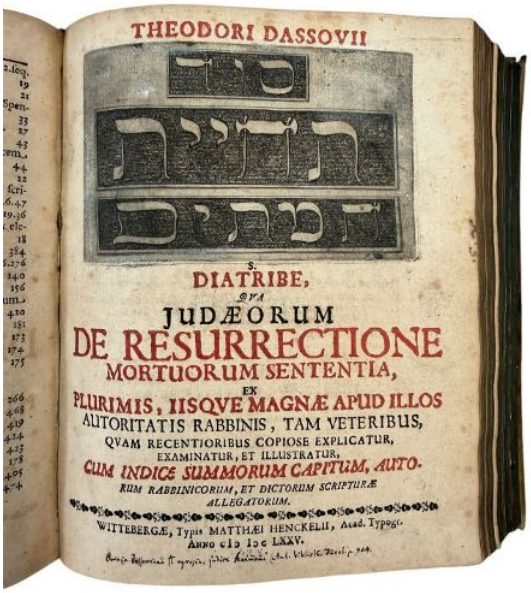
$ 3,000.-

Quarto (20 x 16 cm). Contemporary vellum. Some manuscript annotations throughout; two seminary bookplates; small table or shelf mark to lower corner; general soiling to binding; internal toning and foxing.

1. Wilhelm Schickard (with notes by Johann Benedict Carpzov), Mišpaṭ ha-Melekh / Jus Regium Hebraeorum (Lipsiae, 1674), [prelims] + 482 pages including extensive indexes of Scripture, subjects, and terminology, a treatment of Hebrew kingship law drawn from rabbinic sources and integrated into Protestant political theology.

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2. Theodor Dassov, Sôd Teḥiyyat ha-Mētīm, sive Diatribe de Resurrectione Mortuorum (Wittenberg, 1675), [prelims] + 208 pages with index leaves, a systematic examination of Jewish doctrines of bodily resurrection based on both medieval and later rabbinic authorities.


THEODORI DASSOVII

DIATRIBE,

JUDÆORUM

DE RESURRECTIONE MORTUORUM SENTENTIA,

PLURIMIS, IISQVE MAGNÆ APUD ILLOS AUTORITATIS RABBINIS, TAM VETERIBUS, QVAM RECENTIORIBUS COPIOSE EXPLICATUR, EXAMINATUR, ET ILLUSTRATUR, CUM INDICE SUMMORUM CAPITUM, AUTORUM RABBINICORUM, ET DICTORUM SCRIPTURÆ ALLEGATORUM.

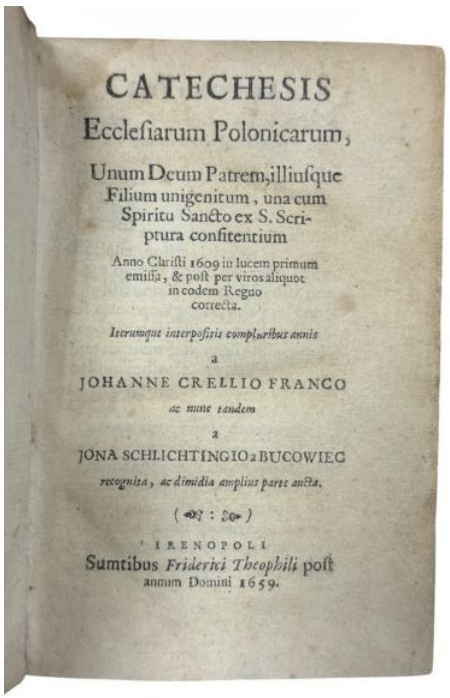
WITTEBERGÆ, Typis MATTHÆI HENCKELII, Acad. Typogr.

ANNO clɔ Iɔc LXXV.

3. Johann Adam Scherzer, Operae Praetium Theologiale Orientale (Lipsiae, 1672), pages + index including the appended Specimen Theologiae Mythicae Ebraeorum, engaging Abarbanel, Rashi, and Maimonides within a Lutheran theological framework.

4 Petrus Holm, Theologiae Muhammedanae Brevis Consideratio(Jena, 1670); Collation:4-N4 A concise polemical critique of Islamic theology drawn from the Qur'an.

5 Fridericus Albertus Christianus, Epistola ad Ebraeos (Lipsiae, 1676), [10] preliminary leaves + 70 pages + errata; a Hebrew translation of the Epistle to the Hebrews by a Jewish convert, prefaced with autobiographical material concerning his conversion.


CATECHESIS

Ecclesiarum Polonicarum,

Unum Deum Patrem, illiusque Filium unigenitum, una cum Spiritu Sancto ex S. Scriptura confitentium

Anno Christi 1609 in lucem primum emissa, & post per viros aliquot in eodem Regno correcta.

Iterumque interpositis compluribus annis

a

JOHANNE CRELLIO FRANCO

ac nunc tandem

a

JONA SCHLICHTINGIO a BUCOWIEC

recognita, ac dimidia amplius parte aucta.

IRENOPOLI

Sumtibus Friderici Theophili post annum Domini 1659.

THE GREAT SOCINIAN CONFESSION OF FAITH — ISSUED A YEAR AFTER THE POLISH BRETHREN WERE EXPELLED FROM POLAND

95. **[SOCINIANISM — POLISH BRETHREN] CRELL, Johann** (1590–1633) and **Jonas Schlichting** (1592–1661). Catechesis Ecclesiarum Polonicarum, Unum Deum Patrem, illiusque Filium unigenitum, una cum Spiritu Sancto ex S. Scriptura confitentium. Irenopoli [Amsterdam]: Sumtibus Friderici Theophili, 1659. 8vo, approx 17 cm. [24], 355, [5], 37, [3] pp. Contemporary full vellum, soiled; some internal toning. Title-page with modest browning and scattered spotting. RARE in commerce; last copy in RBH at Sotheby's in 1977.

$ 1,500.-

The 1659 revised edition of the Racovian Catechism, the principal confession of faith of the Polish Brethren. Europe's most influential Socinian or anti-Trinitarian religious community.

The title identifies this as the catechism of those Polish churches confessing from Scripture "one God the Father, and His only begotten Son, Jesus Christ, together with the Holy Spirit." First published in Latin in 1609, it was here reissued after "many intervening years," revised by Jonas Schlichting of Bukowiec and enlarged by more than half.

The work stands at the center of Socinian theology. It advances a scriptural and rational Christianity rejecting orthodox Trinitarian doctrine, while addressing God, Christ, religious worship, salvation, free will, baptism, and the Lord's Supper. Its lucid formulation and wide circulation made the Racovian Catechism the best-known expression of the Polish Brethren's religious thought and a central target of Catholic and Protestant opponents.

The date is particularly significant. In 1658, the Polish Diet decreed the expulsion of the Socinians from the Polish-Lithuanian Commonwealth, bringing an end to the movement's institutional center at Raków. Published the following year, this edition preserves and reasserts the confession of a community newly forced into exile.

The imprint's "Irenopolis," or "City of Peace," is a fictive place-name used for Amsterdam, a principal center of the exiled Polish Brethren's publishing activity. Johann Crell, a leading Socinian theologian and former rector of the Racovian Academy, and Schlichting, a major later interpreter of the tradition, together represent the intellectual continuity of a movement dispersed from its homeland but still capable of circulating its foundational creed across Europe.



FIRST COLLECTED EDITION OF SPENSER'S WORKS OWNED BY AN ENGLISH MERCHANT IN ALEPPO

96. **SPENSER, Edmund.** The Faerie Queen: The Shepheards Calendar: Together with the Other Works of England's Arch-Poët, Edm. Spenser: Collected into One Volume, and Carefully Corrected. [London]: Printed by H[umphrey] L[ownes] for Matthew Lownes, 1611–12. Folio. Full later green Morocco gilt. Twelve woodcut illustrations in The Shepheards Calender; woodcut initials and head- and tail-pieces throughout. The title bears an important seventeenth-century presentation inscription, partly cropped by an early binder but preserving the recipient, place, and date: "… unto Thomas Bush / 1646 in Aleppo."

Bush was an English merchant resident in Aleppo and the documented owner of a private library there. A further seventeenth-century ownership signature, apparently "Stanford C[…]," appears on the terminal verso. Several manuscript leaves bound before the printed text contain extensive extracts from John Dryden's A Discourse concerning the Original and Progress of Satire.

$ 9,500.-

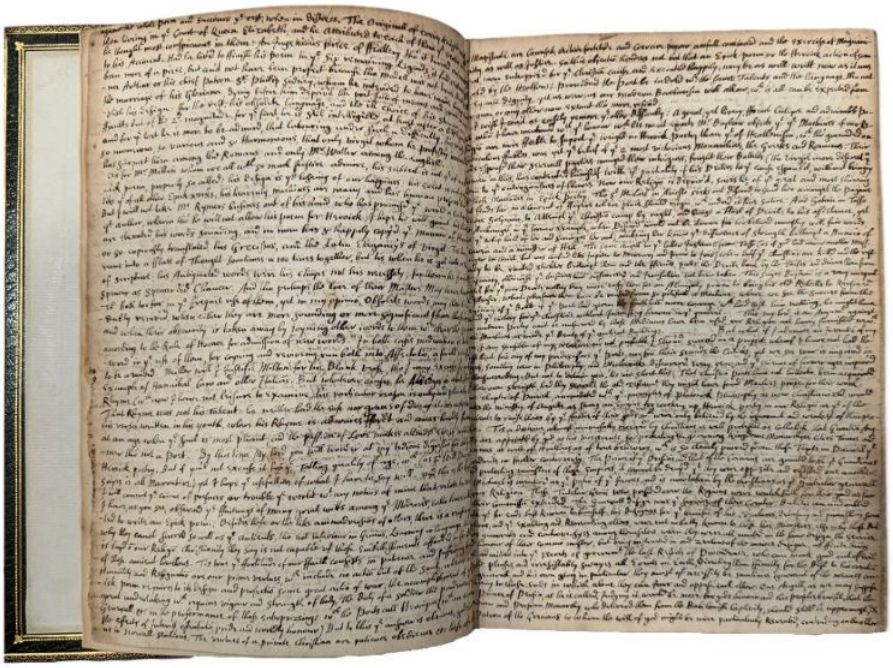
Spenser died in 1599, leaving The Faerie Queene famously unfinished: only Books I–VI had appeared during his lifetime, the first three in 1590 and all six in 1596. A decade after his death, the 1609 folio brought an unexpected addition: two complete cantos and two further stanzas from the unfinished seventh book.

In 1611 Matthew Lownes published the first collected edition of Spenser's works. The earliest copies incorporated sheets remaining from his 1609 edition of The Faerie Queen that Lownes did not intend to waste. Once these were exhausted, the complete text of The Faerie Queene was reset and printed anew in 1612. In this issue, as here, the title to the second part is dated 1612, while its colophon bears the well-known misprint "16012."

In Spenser's mythical Faerie Land, Gloriana—the Faerie Queene and a dazzling, idealized reflection of Elizabeth I—rules over an immense and perilous realm. From her court, noble knights are sent upon seemingly impossible quests, each designed to test a particular moral virtue: Holiness, Temperance, Chastity, Friendship, Justice, or Courtesy.

Spenser's world is populated by sorcerers and shapeshifters disguised as holy hermits, innocent maidens, and seductive spirits; by fire-breathing dragons and cannibal giants. Its imagery is lush, hallucinatory, and gothic, while its language is considerably more archaic than that of his contemporary Shakespeare. Shakespeare evidently knew

Spenser's writings well: scholars have traced their language, imagery, characters, and narrative episodes throughout his plays, so that Spenser's collected works may properly be called one of Shakespeare's source books.



What makes this copy truly exceptional is that it formed part of the travelling library of an English merchant in Aleppo in 1646. Angus Vine's *Early Modern Merchants and Their Books* (2025) draws upon the Minute Book of the Court and Consul of the British Factory at Aleppo, 1616–1648 to identify Thomas Bush as one of several English merchants in Aleppo whose private libraries were inventoried there after their deaths. The books they took along on their voyages were furthermore not only of a utilitarian nature—accounting, arithmetic, bookkeeping, metrology, and navigation—as was often assumed, but also of a literary or classical nature.

Our book is an excellent example of this. Thomas Bush is specifically named by Vine among the English residents of Aleppo who possessed private libraries that were inventoried in the city after their deaths. The title bears a remarkable seventeenth-century inscription, partly cropped by an early binder but preserving the recipient, place, and date: "… unto Thomas Bush / 1646 in Aleppo."

A second early ownership inscription, apparently reading "Stanford C[…]," appears on the terminal verso, although the reading remains uncertain. Several manuscript leaves bound before the printed text contain extensive extracts from John Dryden's *A Discourse concerning the Original and Progress of Satire*.

The transcriber copied Dryden's discussion of Spenser, Sidney, Milton, heroic poetry, Prince Arthur, and The Faerie Queene, including his celebrated praise of Spenser as the author of the "immortal Poem, call'd the Fairy Queen." The manuscript additions preserve direct physical evidence of Spenser's continuing critical reputation at the end of the seventeenth century.

Reference: Angus Vine, *Early Modern Merchants and their Books* (Oxford University Press, 2025), p. 253, citing the Minute Book of the Court and Consul of the British Factory at Aleppo, 1616–1648.

AN ALCHEMY BESTSELLER

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

$ 4,750.-



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

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

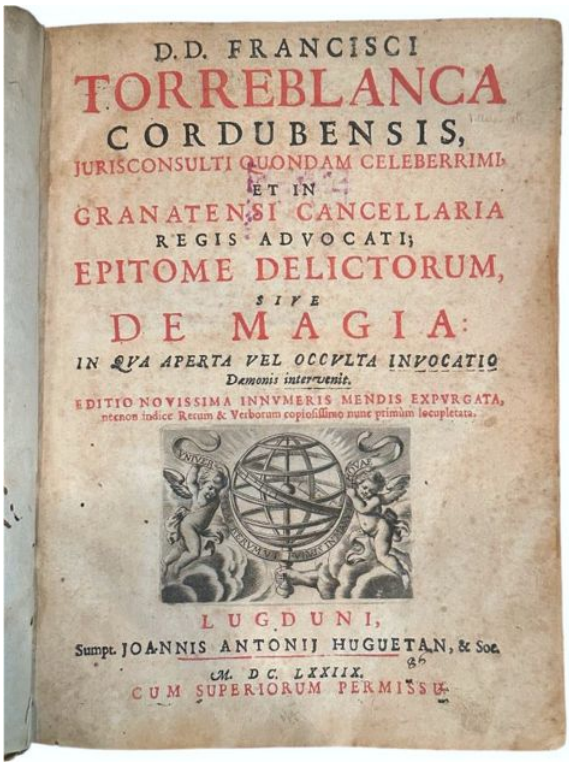
The main part of Khunrath text details the process of producing electrum magicum for crafting armor, following Paracelsus's recipe to create the alloy. He then describes the smithing of the armour and the engraving of a sigil of Mars, which is inscribed according to the guidelines in Agrippa's De Occulta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

Only two manuscripts survived of the original text. However the text did appear in print in a modified form. It is here that the events take a novelish turn. Heinrich Khunrath befriended the poet, musician and alchemist Johannes Staricius, (Staritius, Startz) 1580-1624, who printed it in 1615 without his permission. Staricus writes in the preface of his book, how the printing of this allegedly secret text came about.

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

The first edition of this work (1615) was published without woodcuts, which were only incorporated in the second edition (1616). According to the VD 17), only one copy exists in Germany. All early editions from the early 17th century are considered extremely rare. OCLC data should be approached with caution, as it frequently misidentifies microfilm reproductions as original copies of the 1615 and 1616 editions. This book has a particularly intricate publishing history - its popularity led to numerous reprints, sometimes by completely different authors who either worked from other Khunrath manuscripts or invented new content, effectively transforming it into an alchemical bestseller of its time. This phenomenon would merit dedicated scholarly investigation.

The other 8 works contained in this Sammelband are all rare in themselves and focus on warfare and military leaders between the years 1618 and 1621, during the early years of the Thirty Years' War (1618–1648). List upon request.

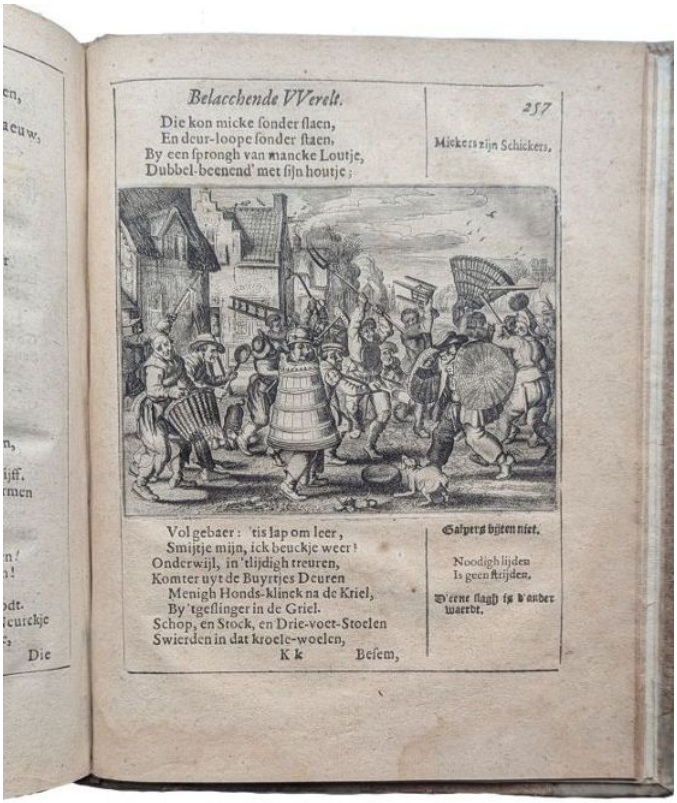

D.D. FRANCISCI
TORREBLANCA
CORDUBENSIS,
IURISCONSULTI QUONDAM CELEBERRIMI
ET IN
GRANATENSI CANCELLARIA
REGIS ADVOCATI;
EPITOME DELICTORUM,
SIVE
DE MAGIA:
IN QVA APERTA VEL OCCVLTA INVOCATIO
Dæmonis intervenit.
EDITIO NOVISSIMA INNVMERIS MENDIS EXPVRGATA,
LUGDUNI,
Sumpt. JOANNIS ANTONIJ HUGUETAN, & Soc.
M. D C. LXXIIX.
CUM SUPERIORUM PERMISSU.

DEMONOLOGY

98. **TORREBLANCA VALLAPANDUS, Francisco de** (1580-1645). Epitome delictorum, sive de Magia: in qua aperta vel occulta invocatio daemonis intervenit. Editio novissima. Lyon: Sumpt. Joannis Antonij Huguetan, 1678. 4to. 23 x 17 cm. Title printed in red and black with engraved device, headpieces, initials, and ornaments; text largely printed in double columns. Early vellum, 18th century Morocco label to spine, generally toned throughout. Increasingly scarce in commerce. Cf. Brunet IV, 494 (citing the 1618 edition and erroneously stating it to be the only one); Caillet 10764; Cornell Witchcraft 53; Graesse 53; Palau 334.827; Thorndike VII, 326-30.

$ 2,950.-

What makes the book interesting is that Torreblanca is not merely denouncing "witchcraft" in the popular sense. He is trying to classify magic systematically. Modern scholarship on Spanish demonological writing notes that he distinguishes between different kinds of magic by cause and operation, dividing it into categories such as divinatory and operative forms, and separating licit or natural operations from those contaminated by diabolical agency. That places the work in the same learned Catholic effort as Delrio and Guazzo: not folklore, but scholastic demonology applied to legal and pastoral control. Lynn Thorndike dedicates extensive discussion to this work in his History of Magic and Experimental Science.


Belacchende VVerelt. 257
Die kon micke sonder slaen,
En deur-loope sonder staen,
By een sprongh van mancke Loutje,
Dubbel-beenend' met sijn houtje;
Mickers zijn Schickers.
Vol gebaer: 'tis lap om leer,
Smijtje mijn, ick beuckje weer!
Onderwijl, in 'tlijdigh treuren,
Komter uyt de Buyrtjes Deuren
Menigh Honds-klinck na de Kriel,
By 'tgeslinger in de Griel.
Schop, en Stock, en Drie-voet-Stoelen
Swierden in dat kroele-woelen,
Kk Besem,
Galpers bijten niet.
Noodigh lijden
Is geen strijden.
D'eene slagh is d'ander waerdt.

ADRIAEN VAN DE VENNE'S RIDICULOUS WORLD

99. **VENNE, Adriaan Van de.** Tafereel van de Belacchende Werelt, 1635. Quarto. Half vellum. Titel. (6), 280 pp. With 12 large original engravings, and an additional frontispiece in facsimile on contemporary paper.

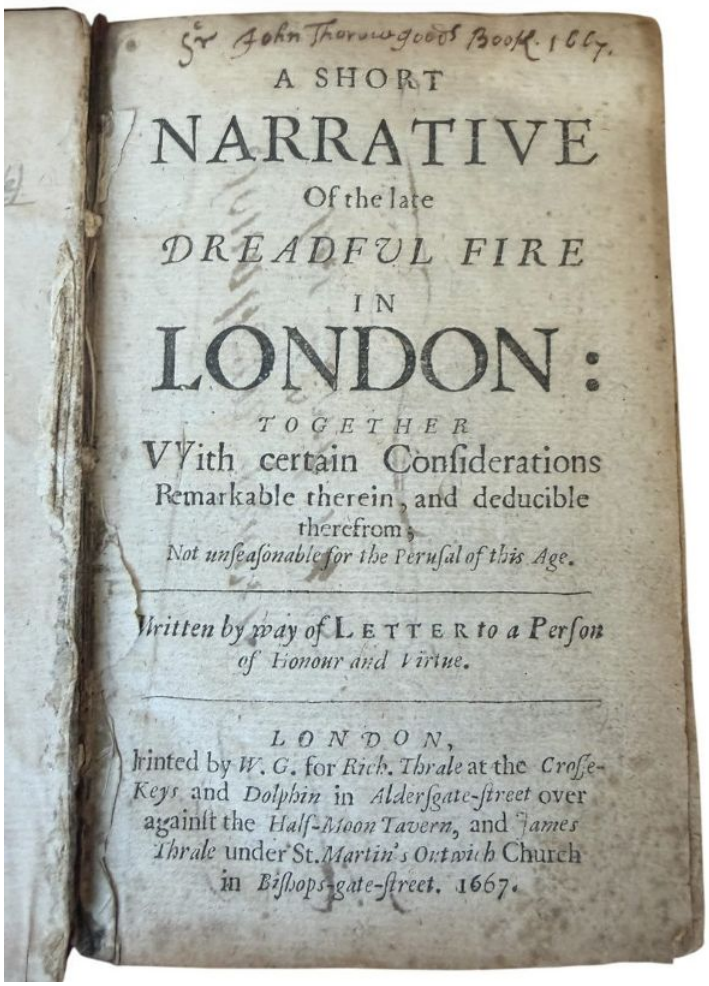
$ 1,650.-

Adriaen van de Venne (1589 – 1662) remains a little known outside specialist circles, yet he was among the most inventive and versatile Dutch artists of the seventeenth century. Rejecting the fashionable "grand manner" rooted in antique models, he developed a distinctive style grounded in Holland's own visual traditions. His work shows the influence of Pieter Bruegel the Elder's satirical and moralizing scenes of peasant life. Van de Venne was a true polymath: painter, poet, and designer of prints and book illustrations. In both word and image, he gravitated towards society's margins. His book Belacchende Werelt is usually rendered as The Laughable World, though The Ridiculous World better captures its biting

edge. The work plunges unflinchingly into the seedy underbelly of seventeenth-century Dutch life, offering a kaleidoscopic view of its vices and absurdities.

The frame story is simple: four young peasants—two couples—set out for the famous Hague fair. Van de Venne follows their misadventures in twelve burlesque engravings, each crammed with vice and absurdity. Tightrope walkers and magicians perform for gawking crowds; pipe-smoking monkeys tumble about; fortune tellers spin lies while quack doctors hawk worthless cures. Women brawl over a single man, animals parody the seven deadly sins, and chaos erupts into a street fight, with chairs flying, dogs barking, and spectators egging it all on.

This book is a forgotten masterpiece of Dutch literature and art. Only one edition was printed, and no two copies of the book are exactly alike. In all known surviving copies, various pages were altered during the printing process. The additional frontispiece is a facsimile on contemporary paper.


Sr John Thorowgoods Book. 1667.

A SHORT

NARRATIVE

Of the late

DREADFUL FIRE

IN

LONDON:

TOGETHER

With certain Conſiderations Remarkable therein, and deducible therefrom;

Not unſeaſonable for the Peruſal of this Age.

Written by way of LETTER to a Perſon of Honour and Virtue.

LONDON,

Printed by W. G. for Rich. Thrale at the Croſſe-Keys and Dolphin in Alderſgate-ſtreet over againſt the Half-Moon Tavern, and James Thrale under St. Martin's Outwich Church in Biſhops-gate-ſtreet. 1667.

GREAT FIRE OF LONDON, AN EYEWITNESS ACCOUNT. "THE HEARTS OF MEN WERE IN THEIR HEELS"

100. **WATERHOUSE, Edward (1619–1670).** A Short Narrative of the Late Dreadful Fire in London: Together with Certain Considerations Remarkable Therein, and Deducible Therefrom; Not Unseasonable for the Perusal of This Age. Written by Way of Letter to a Person of Honour and Virtue. London: Printed by W[illiam] G[odbid] for Rich. Thrale at the Crosse-Keys and Dolphin in Aldersgate-street over against the Half-Moon Tavern, and James Thrale under St. Martin's Outwich Church in Bishops-gate-street, 1667. First edition. 8vo. [2], 190 pp. Signatures A–M^8. Contemporary calf. Early ownership signatures to title-page and verso of title page. Contemporary calf, heavily worn; front joint cracked and hinge starting. Moderate toning and occasional staining, principally at the lower outer corners. Corner losses to A2 and M8 without loss of text. More substantial losses to leaves B2–B3, affecting portions of pp. 17–20 and resulting in loss of text. Lacking the front free endpaper. Wing W1050; ESTC R8112.

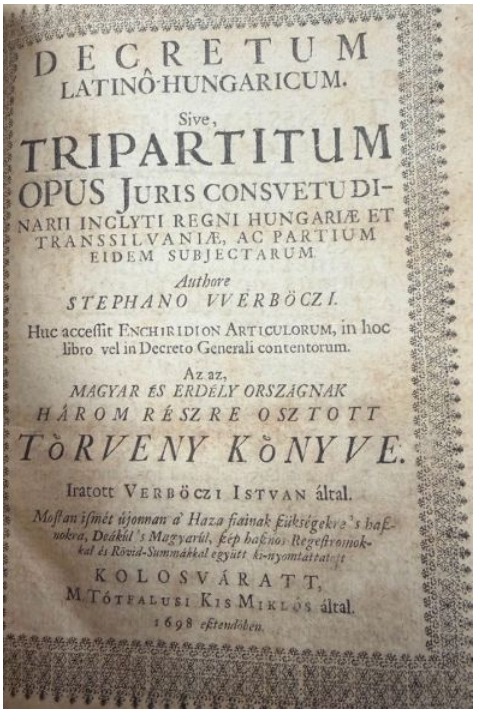
$ 950.-

An eyewitness account of the Great Fire of London of September 1666, published only months after the catastrophe and combining a description of the destruction with Waterhouse's interpretation of the fire as an act of divine judgment.

Waterhouse had particular reason to write about the disaster. He lived at Sion College on London Wall, which was itself destroyed in the Great Fire together with approximately a third of its library. His narrative records the rapid spread of the flames, the panic of the inhabitants, looting and profiteering amid the confusion, and the flight of Londoners from the burning city. He memorably complains that during the disaster “the hearts of men were in their heels.” The London Museum notes that Waterhouse blamed opportunists from outside the city for theft and extortion

during the emergency and emphasized the remarkably small loss of life despite the enormous physical destruction. The work is equally revealing as a contemporary response to catastrophe. Waterhouse presents the fire within a strongly providential framework, treating the destruction of London not simply as an urban disaster but as a warning against national sin. Biblical conflagrations, particularly Sodom and Gomorrah, provide his interpretive model; yet the survival of much of London is also presented as evidence of divine mercy. The result is a useful contemporary document of the religious, political, and social anxieties surrounding one of the defining events of Restoration England.

The title-page bears several early ownership inscriptions, including one attributed in the earlier auction description to Sir John Thorowgood, or Thoroughgood (ca. 1595–1675), together with a large eighteenth-century inscription of Jonathan Craven, apparently dated 1748. These require further verification but add an appealing history of early ownership to a volume that was evidently read and retained over several generations.


DECRETUM
LATINÔ-HUNGARICUM.
Sive,
TRIPARTITUM
OPUS JURIS CONSVETUDI-
NARII INCLYTI REGNI HUNGARIÆ ET
TRANSSILVANIÆ, AC PARTIUM
EIDEM SUBJECTARUM.
Authore
STEPHANO VVERBÖCZI.
Huc accessit ENCHIRIDION ARTICULORUM, in hoc
libro vel in Decreto Generali contentorum.
Az az,
MAGYAR ÉS ERDÉLY ORSZÁGNAK
HÁROM RÉSZRE OSZTOTT
TÖRVÉNY KÖNYVE.
Iratott VERBÖCZI ISTVAN által.
Most-an isínét újonnan a' Haza fiainak kívánságokra, 's haszonra, Deákúl 's Magyarúl, Szép hasznos Regestromokkal és Rövid-Summákkal együtt ki-nyomtáttatott.
KOLOSVÁRATT,
M. TÓTFALUSI KIS MIKLÓS által.
1698 esztendőben.

PRINTED BY A MAJOR FIGURE IN HUNGARIAN TYPOGRAPHY

101. **WERBŐCZY, István**. Decretum Latino-Hungaricum. Sive, Tripartitum Opus Juris Consvetudinarii Inclyti Regni Hungariæ et Transsilvaniæ, ac Partium Eidem Subjectarum. Az az, Magyar és Erdély Országnak Három Részre Osztott Törvény Könyve. Kolozsvár [Claudiopolis]: M. Tótfalusi Kis Miklós, 1698. 8vo (also catalogued as 4to). [12] leaves, 225 [i.e. 425] pp., [65] leaves. Text in Latin and Hungarian. Contemporary full vellum, spine with early manuscript titling; binding soiled and rubbed, with wear at the extremities and weak at the hinges. Internally with general toning and occasional spotting, but sound overall.

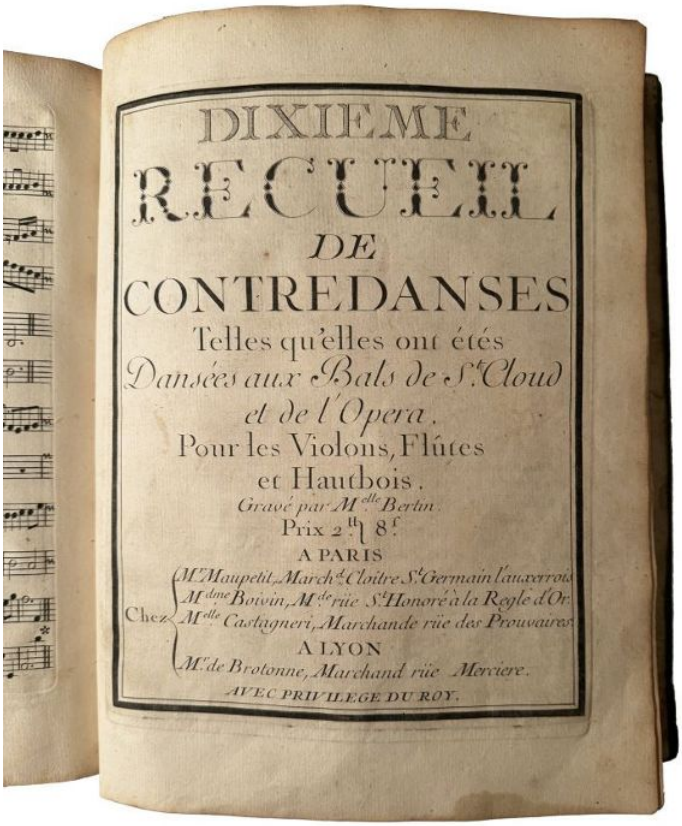
$ 1,250.-

An important seventeenth-century edition of the Tripartitum, the foundational compilation of Hungarian customary law, here printed in both Latin and Hungarian by one of the most distinguished Hungarian printers and type designers of the early modern period. Compiled by the jurist and statesman István Werbőczy, the Tripartitum was completed in the early sixteenth century as a systematic statement of the customary law of the Kingdom of Hungary. Although it was never formally enacted as a statute, it acquired extraordinary authority and remained one of the principal foundations of Hungarian private and constitutional law for centuries.

The work addresses the structure of the Hungarian legal order, the privileges and obligations of the nobility, property and inheritance, judicial procedure, and the relationship of the estates to the crown. Its influence extended beyond Hungary proper into Transylvania and other territories historically connected with the Hungarian crown.

The title-page makes the bilingual nature of the edition unusually explicit. The Latin title describes the work as the "Tripartitum Opus Juris Consuetudinarii" of Hungary and Transylvania, while the Hungarian title calls it the "Három Részre Osztott Törvény Könyve" — the law book divided into three parts.

This edition is particularly notable for its printer, Miklós Tótfalusi Kis (1650–1702), one of the outstanding figures in the history of Hungarian typography. Kis trained and worked in Amsterdam as a punchcutter, typefounder, and printer before returning to Transylvania, where he established himself at Kolozsvár. His work combined considerable technical sophistication with a strong commitment to producing important texts in Hungarian.


DIXIEME
RECUEIL
DE
CONTREDANSES
Telles qu'elles ont étés
Dansées aux Bals de S.t Cloud
et de l'Opera.
Pour les Violons, Flûtes
et Hautbois.
Gravé par Mlle Bertin
Prix 2 liv 8 s.
A PARIS
Chez Mr Maupetit, March.d à Cloitre S.t Germain l'auxerrois
Mde Boivin, Mde rüe S.t Honoré à la Regle d'Or
Mlle Castagneri, Marchande rüe des Prouvaires
A LYON
Mr de Brotonne, Marchand rüe Merciere.
AVEC PRIVILEGE DU ROY.

WOMAN MUSIC PRINTER

102. **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.

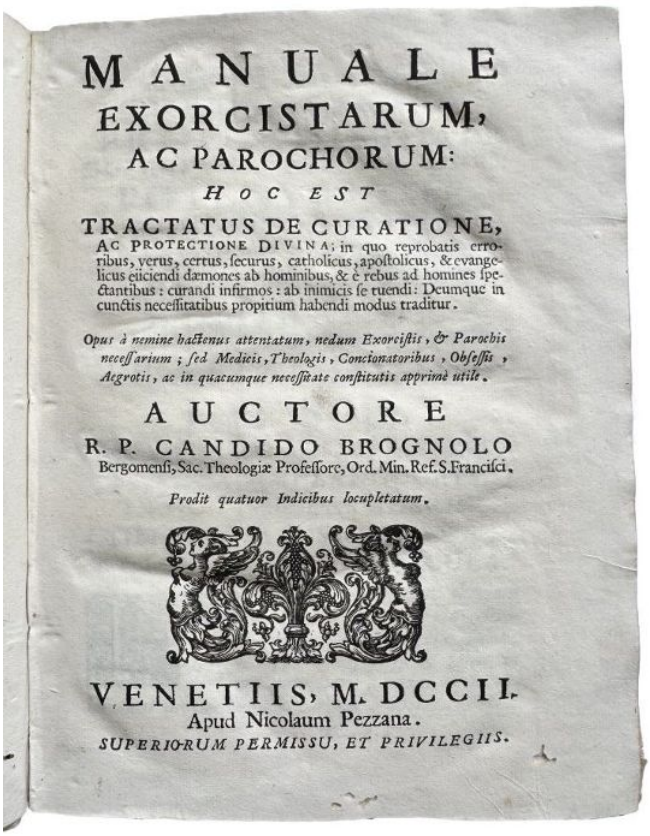
A FIELD MANUAL" FOR PARISH PRIESTS AND EXORCISTS

103. **BRUGNOLI, Candido.** Manuale exorcistarum ac parochorum, hoc est Tractatus de curatione, ac protectione divina... Venice, Nicolaum Pezzana, 1702. Quarto (230 × 170 mm). [28], 352, [28] pp. Contemporary vellum; a few tiny wormholes to title-page, otherwise a very good copy.

$ 3,750.-

One of the more unusual Catholic exorcism manuals of its period, written by the Franciscan priest Candido Brugnoli. He was in Rome in 1647 and in Padua the following year, where he began drafting his Manuale exorcistarum; it was completed in Bergamo in 1650 and first printed there in 1651. The book was eventually placed on the Index of Forbidden Books (1727), a decision that remains a compelling research question.

As the title indicates (ac parochorum), the book is not aimed solely at specialist exorcists but also at parish priests. The "front line" clergy dealing with bewitched parishioners. Brugnoli offers practical criteria for distinguishing alleged supernatural affliction


MANUALE
EXORCISTARUM,
AC PAROCHORUM:
HOC EST
TRACTATUS DE CURATIONE,
AC PROTECTIONE DIVINA; in quo reprobatis erroribus, verus, certus, securus, catholicus, apostolicus, & evangelicus ejiciendi dæmones ab hominibus, & è rebus ad homines spectantibus: curandi infirmos: ab inimicis se tuendi: Deumque in cunctis necessitatibus propitium habendi modus traditur.
Opus à nemine hactenus attentatum, nedum Exorcistis, & Parochis necessarium; sed Medicis, Theologis, Concionatoribus, Obsessi, Aegrotis, ac in quacumque necessitate constitutis apprimè utile.
AUCTORE
R. P. CANDIDO BROGNOLO
Bergomensi, Sac. Theologiæ Professore, Ord. Min. Ref. S. Francisci.
Prodit quatuor Indicibus locupletatum.
VENETIIS, M. DCCII.
Apud Nicolaum Pezzana.
SUPERIORUM PERMISSU, ET PRIVILEGIIS.

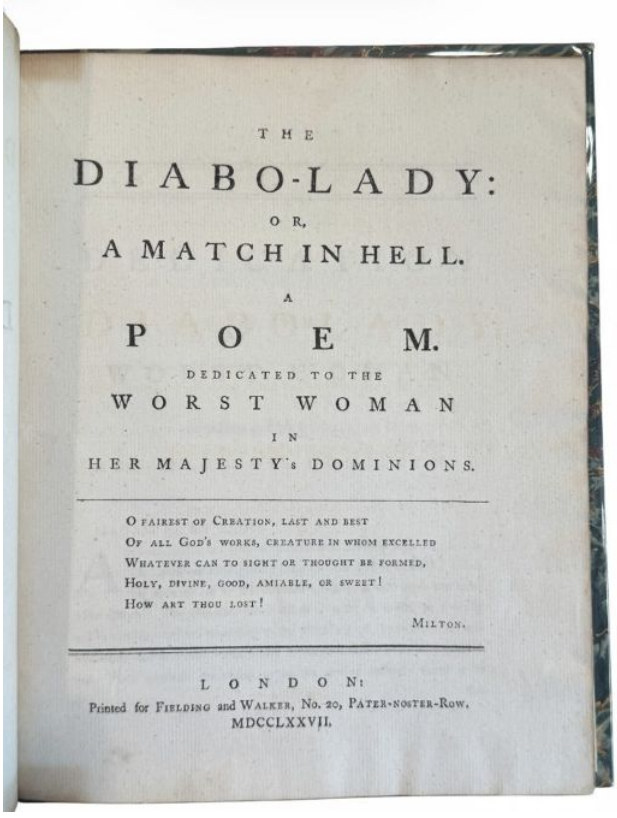
from natural illness, with particular attention to conditions then grouped under "melancholy". The manual reflects a seventeenth-century moment in which pastoral care, medicine, and theology increasingly intersect.

Brugnoli writes during a period when the Church sought to regulate exorcism more tightly, reining in "wild" practices and insisting on distinctions among genuine possession, fraud, superstition, and illness. He attacks folk healers who indiscriminately prescribe vomits, potions, anointings, baths, and similar remedies to those suffering from maleficium (witchcraft). He also tries to draw a boundary between "natural magic" (understood as effects grounded in natural causes) and "superstitious magic" (involving demons and therefore forbidden). Surprisingly, he is permissive toward certain practices we would now label 'occult'—for example forms of divination, astrology, and the use of amulets—so long as he can construe them as operating by natural causes rather than by superstition or demonic agency.

In the foreword Brugnoli presents himself as a veteran exorcist who has worked across Italy, liberating energumens (the possessed). The exorcist, he insists, should not begin with shouting commands, but should first identify the "enemy": ask for the demon's name and investigate whether natural causes might better explain the phenomenon. The rite will fail if the sufferer is emotionally agitated; the priest must act as a kind of therapist, observing the patient's eyes and face for calm. If the demon attempts to alienate the sufferer from the use of the senses, the priest's immediate priority is to prevent that: the patient must remain conscious and able to hear instructions concerning faith.

But there are also those who are not possessed but just suffer as a result of their own imagination: as sometimes happens in women suffering from a defect of menstruation. And there are the outright fakers, for example young women married to old husbands, who scream day and night in hopes of regaining their freedom. He then provides tests and observations intended to help the exorcist judge whether possession is genuine, before turning to group exorcism—arguing that the afflicted are more animated to resist the demon and feel less shame when they see others in the same condition.

References: F. H. Reusch, Der Index der verbotenen Bücher, II, 1, Bonn 1885, p. 220; M. Petrocchi, Esorcismi e magia nell'Italia del Cinquecento e del Seicento, Napoli 1957, pp. 21, 31-48; L. Thorndike, A History of Magic and Experimental Science, VIII, New York 1958, pp. 558-565.


THE
DIABO-LADY:
OR,
A MATCH IN HELL.
A
POEM.
DEDICATED TO THE
WORST WOMAN
IN
HER MAJESTY's DOMINIONS.

O FAIREST OF CREATION, LAST AND BEST
OF ALL GOD'S WORKS, CREATURE IN WHOM EXCELLED
WHATEVER CAN TO SIGHT OR THOUGHT BE FORMED,
HOLY, DIVINE, GOOD, AMIABLE, OR SWEET!
HOW ART THOU LOST!

MILTON.

LONDON:
Printed for FIELDING and WALKER, No. 20, PATER-NOSTER-ROW.
MDCCLXXVII.

FINDING THE DEVIL A WIFE

104. **COMBE, William** (1742–1823). The Diabo-Lady; or, A Match in Hell. A Poem. Dedicated to the Worst Woman in Her Majesty's Dominions. London: Fielding and Walker, 1777. First edition. Quarto (10 3/8 x 8 in.; 26 x 20 cm). [4], iv, 20 pp., retaining the half-title. Modern morocco-backed marbled boards by J. MacDonald. Contemporary ex-libris of Edward Percy Rich. Scattered foxing. ESTC T31773. VERY RARE.

$ 2,250. -

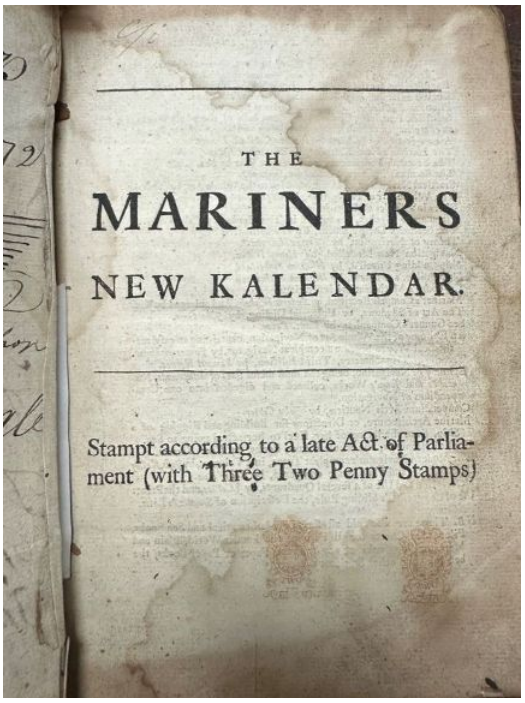
A wonderfully rarity of eighteenth-century English satire, imagining nothing less than Satan's search for a wife. Attributed to the prolific satirist William Combe, later famous for The Tour of Dr. Syntax, this outrageous poem transforms Hell into a

grotesque matrimonial court where the Devil dispatches his imps across London in search of "the worst woman in Her Majesty's Dominions."

The poem opens with one of the great comic premises of Georgian literature. Having ascended "the Infernal Throne," Satan concludes that "it not good the Devil should be alone; / And so resolved to marry." His agents scour society—from fashionable drawing rooms and coteries to the law courts—returning with candidates distinguished by adultery, perjury, forgery, ambition, greed, and scandal. The anonymous ladies plead their qualifications before the Prince of Darkness, each attempting to prove herself more depraved than the last.

Combe delights in outrageous turns of phrase. Among the most memorable are the Devil's melancholy observation that "The Vice defeats itself," because "That makes examples to deter from evil," and the unforgettable declaration that modern marriages, "Tho' made in Heaven, they are confirmed in Hell." One particularly venomous candidate proudly recounts abandoning every trace of virtue: "I chose... a Swain who nought but Pedigree could boast," before confessing that she passed "From hand to hand thro' low intrigues." The infernal contest concludes amid brimstone and thunder as heralds proclaim the triumphant victor "Queen of Hell!"

The Diabo-Lady forms part of his celebrated "diabolical" satires. Surviving copies are genuinely scarce. We locate remarkably few institutional holdings, and the last separately recorded copy traced in Rare Book Hub appeared in a Swann Galleries sale in 1987 similarly bound and quite possibly this very copy.


THE
MARINERS
NEW KALENDAR.
Stampt according to a late Act of Parliament (with Three Two Penny Stamps)

RARE TAX STAMPS BEFORE THE 1765 STAMP TAX

105. **COLSON, Nathaniel.** The Mariners New Kalendar. Containing the Principles of Arithmetic and Geometry ... Together with Exact Tables of the Sun's Place ... Also the Description and Use of the Sea-Quadrant, Fore-Staff and Nocturnal ... With Directions for Sailing into Some Principal Harbours. London: Printed for W. and J. Mount and T. Page, on Tower-Hill, 1748.

$ 750.-

8vo (20 cm). [8], 136 pp., woodcut illustrations in text. Half-title present ("The Mariners New Kalendar. Stampt according to a late Act of Parliament"), bearing three contemporary embossed two-penny revenue stamps. Old calf, worn; text shaken with some staining; numerous early ownership signatures to pastedown and first blank. Page 23 misnumbered 25. Signatures: pi^4 B–R^4.

A mid-18th century London printing of Colson's popular nautical almanac and navigational manual, first issued in the 1670s and continually updated for working mariners. This copy is notable for its three embossed two-penny revenue stamps on the half-title, a relic of Britain's imperial revenue-raising measures. While these stamps predate the 1765 Stamp Act, they reflect the same Parliamentary policy of taxing printed matter to raise funds.

THE SECOND PRINTED BOOK IN GEORGIA



106. **[GEORGIAN PRINTING]** "Samotsikulo" (The Divine and Priestly Acts of the Apostles) 1709 Tbilisi. [444] pages. Small Folio 27 x 18 cm. Contemporary calf over boards, torn, a number of pages with text loss or damage, water staining and toning, text block shaken, last woodcut creased with marginal losses intruding into the border. PROVENANCE: Robert Pierpont Blake (1886 –1950). Renowned American Byzantinist and scholar of the Armenian and Georgian cultures, acquired c. 1920. Tucked in the book is an unrelated 1949 letter to the Blakes with New Year Congratulations signed by the Catholicos Patriarch of All Georgia (Callistratus Tsintsadze). Approx. 10 leaves with loss. to text of varying variety.

$ 30,000.-

The second books printed in Georgia and of utmost rarity. 199 leaves (out of 222) including 8 leaves replaced in early manuscript, plus 2 index leaves used as paste-downs (not included in the page count) 5 apostles (out of 6) and terminal woodcut of King Vakhtang VI. Approx.

Excellent digital copy of the Russian National Library here https://kp.rusneb.ru/item/material/samoc-ik-ulo. Missing the woodcut of the arms of the Bagrationi dynasty and the Pentecost. Collation after this copy.

There is one other copy of this book found in Georgian state library https://dspace.nplg.gov.ge/handle/1234/327232 This copy is also defective and has the Bagrationi arms and the Pentecost leaf missing. (213 leaves in total). We can provide professional facsimiles of the missing leaves with woodcuts at no cost, or restore fully to its former glory at cost.

We have not found any other copies worldwide, although it is possible that a Slavonic library may possess another example. The uncovering of the second book from the first press in Tbilisi, with distinguished provenance, therefore represents an extraordinary discovery.

King Vakhtang VI (1675–1737) was a Georgian monarch of the Kingdom of Kartli, as well as a scholar, lawmaker, and patron of the arts and sciences. He played a crucial role in the cultural and political history of Georgia, particularly in the early eighteenth century. In 1708, at the request of King Vakhtang VI of Kartli, Iṣhtvanovici travelled to Tbilisi to establish the first Georgian printing press.

During its brief existence from 1709 to 1722, the Tbilisi press printed twenty titles, both religious and secular. The number of copies produced is unknown. Iṣtvanovici's arrival in Georgia was of particular importance, as he taught printing and publishing techniques and trained Georgian typographers who continued the work after his departure.

Ișvanovici remained in Georgia from 1708 to 1711.

The books published by the first press in Georgia were printed on high-quality paper, some bearing watermarks. The character of the text, its layout, the harmonious combination of type in different sizes, refined ornaments and initials, the use of Asomtavruli, Nuskha-Khutsuri, and Mkhedruli scripts, engravings inserted within the printed text, headpieces, and other decorative elements all contribute to the uniqueness of these books. The outstanding bindings were probably made locally. Books left the printing press already bound and were sometimes enclosed in a leather case.

It is no longer disputed that the fonts, artistic decorations, and technical features of the books produced by Vakhtang's printing press were of such high quality that they became an unattainable ideal for Georgian printing presses in the second half of the 18th century, both in Georgia and in Russia (see p. 322, Oana Iacubovschi, Samuel Noble, Ioana Feodorov). In 1709, the first book printed by the press was an illustrated Gospel (Tetraevangelion). The second work was the illustrated Acts of the Apostles, and the third was an undecorated Psalter.

See the excellent chapter on Georgian printing: "The Georgian Books of the First Tbilisi Printing Press and Their Artistic Decoration (1709–1722)," pp. 315–359, in Icons, Ornaments, and Other Charms of Christian Arabic Books: Second Volume of Collected Works of the TYPARABIC Project by Oana Iacubovschi, Samuel Noble, and Ioana Feodorov (freely available through Google Books).



NOS FR. IORDANVS VIGNALI DE BONONIA ORD. PRÆD.
SACRÆ THEOLOGIÆ MAGISTER, AC IN CIVITATIBVS FERRARIÆ, ET COMACLII;
Nec non Terris, Locisque unnexis, &c. contra hereticam pravitatem Generalis Inquisitor
a Sancta Sede Apostolica specialiter delegatus.

VM ex iniuncto Nobis Officio, Vineam Domini Sabaoth à Vulpium diripientium incursu custodire, dissipatamque (si in præfata Iurisdictione nostra aliquibi adesse contingat) sobolem Vepribus, rubisque infœcte excidi, instaurare debeamus: Idque opportunè non nisi per ideoneos Ministros, & Sanctæ Fidei Catholicæ Zelatores qui fuam operam, diligentiamque ftrenuè nobiscum impendant, præstare valeamus. Ea propter Te [illegible]

de cuius sufficientia, probitate, ac pietate plurimùm in Domino Confidimus; Authoritate Nobis ab eadem Sanctæ Sede Apostolica collata [illegible] electum, seu deputatum, Factum, & instituimus [illegible] præfato prius perte in hoc S. Tribunali iuramento de secreto, & fidelitate S. Officio in perpetuum seruanda [illegible] præsentium tenore decernimus, & declaramus; cum omnibus Gratijs, Indulgentijs, Priuilegijs, ac Immunitatibus, tàm à Summis Pontificibus, quam ab alijs Christianis Principibus, Officialibus, & Ministris Sanct. Officij concessis, & concedi consuetis; Inhibentes Omnibus, & singulis cuiuscumque sub pœnis, & censuris per Sacros Canones, nec non Constitutiones Apostolicas contra Turbatores S. Officij inflictis, atque promulgatis, ne Te directo offendere, molestare, aut quouis modo impetere, vel impedire audeant, sed potius tamquam [illegible] recipiant, admittant, nec non respectiuè protegant, atque veneretur. Obseruata per Te circà delationem armorum Bulla B. Pij V. & edicto S. mem. Alexandri VIII. sub pœnis in dd. Bulla, & edicto contentis etiàm in primo casu transgressionis irremissibiliter incurreadis. In quorum fidem his Sanctæ Inquisitionis Sigillo maiori munitis, manum propriam appossimus.
Dat. Ferrariæ in Ædibus S. Officij Die [illegible] Mensis [illegible] Annò 1709.

IT A EST [illegible]

Regist. fol. [illegible]

THE INQUISITOR'S ENFORCER

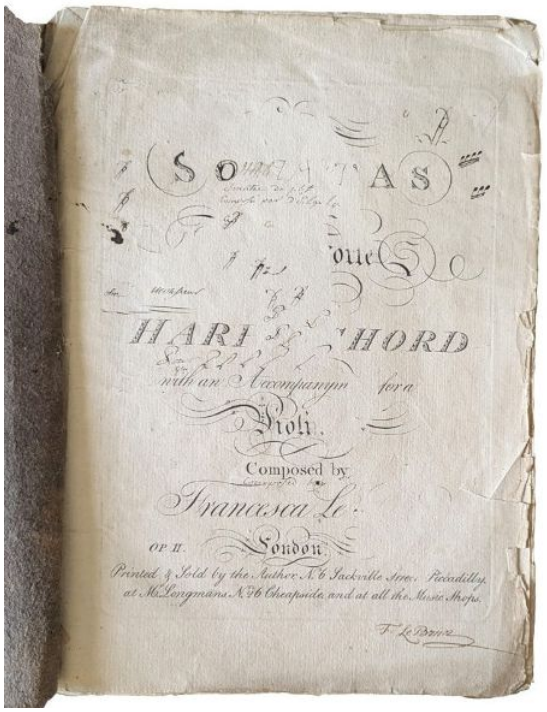
107. **[HOLY OFFICE]** A printed certificate of appointment as a familiar of the Holy Office of the Inquisition in Ferrara, 1709. Jordanus Vignali de Bononia. Completed in manuscript, with signatures and an impressed paper seal. 37 x 26 cm.

$ 950.-

The Inquisition acted more as a tool of social control and moral regulation, for instance in cases of bigamy: think of labourers, sailors, and soldiers who would often leave a wife in Naples and marry another in Venice. Or religious non-compliance: punishing those who ate meat on Fridays, failed to attend Mass, or mocked religious sacraments. Or reading forbidden books. By then it was not the heresy witch hunting machine that lives in our imagination. Having said that, the doctrinal basis was always suspicion of heresy. Bigamy was prosecuted because remarrying implied a heretical view of the sacrament of marriage; eating meat on Fridays and mocking sacraments were seen as evidence of contempt for the Church's precepts.

The inquisitor Jordanus Vignali writes at the beginning of his document: *Whereas, by the office enjoined upon Us, We must guard the vineyard of the Lord of Sabaoth from the incursion of ravaging foxes, and—should it anywhere within our aforesaid jurisdiction happen to be laid waste—restore it, the brambles being removed and the rabid, infected growth cutaway.*

Fr. Giordano then officially appoints the “most illustrious” Camillo Movro as a secular operative and strongman for the tribunal. Although Movro’s specific daily tasks are not detailed, the decree explicitly highlights his right to carry weapons. Contrary to what one might assume, a licence to bear arms (licenza di portar armi) was not a common right but a highly coveted, strictly regulated personal privilege. Having taken an oath of secrecy and fidelity to the Holy Office, Camillo is, in return, protected by its legal immunity. Wealthy nobles often bought or aggressively lobbied for the title simply because they received all kinds of benefits from it.



ONE OF ONLY TWO KNOWN COPIES OF THE VIOLIN SONATAS BY ONE OF THE EIGHTEENTH CENTURY’S MOST CELEBRATED WOMEN MUSICIANS

108. **LEBRUN, Francesca** (1756–1791). Six Sonatas for the Piano Forte or Harpsichord, with an Accompaniment for a Violin. Op. II. London: Printed and Sold by the Author, No. 6 Sackville Street, Piccadilly; and at Mr. Longman’s, No. 26 Cheapside, [1780]. Signed by the composer, “F. LeBrun,” on the title page. Oblong folio (355 × 225 mm). Engraved title page poorly printed, with certain areas failing to take the ink, and with manuscript annotations in ink. 33 pp. of engraved music, lacking the upper portion of the final leaf, with the closing bars of Sonata VI in E-flat major. Original grey wrappers, bearing a dedication or ownership inscription, “La Comtesse Cha…” (remainder illegible).

$ 5,500. -

The only other recorded copy of this edition (RISM A/I: L 1248) is held by the New York Public Library; it was from that copy that the Hayes critical edition was prepared. The present copy is further distinguished by the composer’s autograph signature on the title page.



Franziska Danzi (1756–1791), better known by her married name, Francesca Lebrun, was a celebrated German coloratura soprano and composer, born in Mannheim into one of the most musical families of the age. Her father, Innocenz Danzi, was an Italian cellist, and her younger brother was the composer Franz Danzi.

She made her operatic debut at the age of sixteen and was highly sought after by composers including Schweitzer, Holzbauer, and Salieri for leading roles in their most demanding works. She created the role of the Countess in Holzbauer’s Günther von Schwarzburg at Mannheim in 1777, made her London debut at the King’s Theatre in the same year, and was chosen to sing during the inaugural season of La Scala in Milan in 1778.

A contemporary writer noted that she could sing the A three octaves above middle C with clarity and distinctness. A remarkable feat even by the standards of the age.

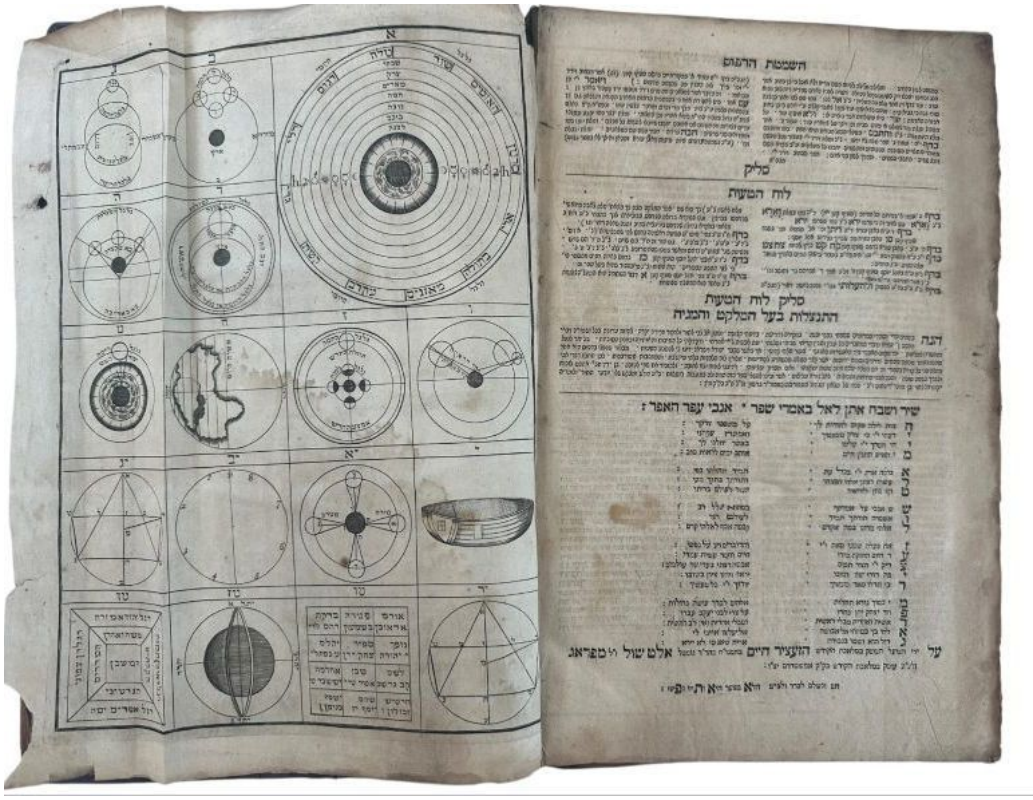
In 1780, during the London season in which these sonatas were composed and published, Lebrun sat for her portrait by Thomas Gainsborough, now in the Art Gallery of South Australia. The present copy is a contemporary object from that same moment.

Her entire known output consists of just twelve sonatas. Op. 1 and Op. 2, six in each set for keyboard with violin accompaniment. Both sets were first published in London during Lebrun's seasons at the King's Theatre in 1779–81: Op. 1 by James Blundell for the author, and Op. 2 for the author herself, with copies sold from her Sackville Street address and by Longman. Their subsequent publication in several continental editions testifies to their contemporary popularity.

HEBREW IMPRINT WITH THE RARE ASTRONOMICAL PLATE

109. **MARGALIOTH TOVAH** [super-commentaries to Abraham ibn Ezra on the Pentateuch: *Ohel Yoseph, Mekor Chaim,* and *Megilath Setarim*]. FIRST EDITION. With the astronomical plate at end (often lacking). Folio (32.5 x 21 cm Wide-margined copy. ff. (4), 156, (1). Ex-library, light browning. Text block sound. Original blind-tooled calf over thick bevelled wooden boards, with two metal catch-plates (clasps lacking). Binding fire damaged with losses; boards detached and spine covering largely perished, in need of restoration.). Amsterdam: 1722. Vinograd, 1192.

$ 2,000.-



Ibn Ezra (c. 1089–1167) was not only one of the most celebrated medieval Jewish commentators, but also a mathematician, astronomer, and astrologer. Many of his biblical interpretations incorporate astronomical principles, particularly in discussions of the calendar, celestial motions, and the order of creation. The folding astronomical plate in this edition illustrates the Ptolemaic geocentric model, planetary spheres, phases of the moon, eclipses, and geometric diagrams relevant to astronomical calculation, directly reflecting topics addressed in the commentary and its super-commentaries. It served as a visual aid for readers navigating ibn Ezra's technical astronomical references, embodying the early modern view that scriptural exegesis and astronomy were complementary disciplines.



LE GRAND GRIMOIRE

110. **[OCCULT]** Le Grand Grimoire, avec la Grande Clavicule de Salomon. s.d., s.l., France, circa 1790s. 16mo (approx. 14 x 9.5 cm). Original pink printed wrappers. Woodcut frontispiece and numerous woodcut illustrations in the text. Contemporary laid paper. Tape reinforcement at head of spine; small area of peeling to spine of wrappers; light marginal dampstain affecting the opening leaves; 18th century waste-paper to the inside rear wrapper. Overall, an unsophisticated survival.

$ 3,750. -

One of the most notorious and influential grimoires ever printed, the Grand Grimoire occupies a singular place in the history of Western occultism. Purporting to reveal the "true" secrets of ceremonial magic, the text culminates in detailed instructions for summoning and entering into a pact with the infernal minister Lucifuge Rofocale, the treasurer of Hell, in exchange for worldly wealth, hidden treasure, power, and forbidden knowledge.

Alongside these infamous conjurations are recipes and magical operations promising invisibility, irresistible love, extraordinary speed of travel, gambling success, and the discovery of buried riches, making the work one of the most sensational and enduring handbooks of popular magic ever produced.

This edition is of importance as an extremely rare late eighteenth century printing, predating the far more commonly encountered nineteenth century editions, including the familiar 1823 Nîmes which was a re-issue with typographical changes of the present edition. These early editions are seldom encountered on the market and represent the formative period during which the Grand Grimoire established its legendary reputation throughout France. Printed on laid paper in an attractive pocket-sized format and adorned with striking primitive woodcuts, including the celebrated image of Lucifuge Rofocale and other magical diagrams, the volume retains the charm and mystery that made it one of the most feared and coveted books of ritual magic.

ILLUSTRATED POLISH DEVOTION MANUAL FOR WOMEN

111. **POLLACZ, Łukasz Rudolf.** Heroina Chrześcijańska, świątobliwemi aktami i wdzięczną rozmaitością modlitw najprzedniejszych uzbrojona, a do Królestwa Niebieskiego i nieoszacowanych skarbów mężnie szturmująca. Ku większej Boskiej chwale Matki Przenajświętszej, i Patronów SS. godnemu uszanowaniu [...] z większemi przydatkami nowemi do druku podana. Częstochowa: w Drukarni Jasnej Góry Częstochowskiej, 1743. Small 4to. [4] leaves, 616 pages, illustrated. Title printed in red and black within a substantial ornamental woodcut border; numerous full-page devotional woodcuts, likewise set within elaborate floral borders, including the Crucifixion, Pentecost, and St. Anthony of Padua.

$ 2,500.-

Contemporary Polish binding of dark green leather over boards, covers with gilt floral roll borders, silver clasp; binding a bit rubbed and worn. Title-page with minor losses and, with old paper and tape repairs, partially obscuring

the lower imprint. Internally toned and spotted, with occasional staining, marginal tears and creases; scattered early manuscript annotations. Generally, very good.


NABOZENSTWO
Cudotworce wielkiego Antoniego Swiętego Pátrona nie tylko zgub ludzkich, ale y we wszelákich inszych potrzebách doświadczonego.
Polecánie się w opiekę ANTONIEMU Swiętemu.
Bądź pozdrowiony Błogosławiony Swięty Antoni, á z wyfokiego chwały twoiey mieyscá, spoyrzyi ná mię. Ty ktory wszystkim do Ciebie się uciekaiącym pożądáney dodawasz pomocy, nie rácz też supplikę moią chcą gárdzić. Ty ktory w niebieskich przebywasz páłách, ratuy mię w potrzebách moich, bo do Ciebie kády dzień nabożnie kołátać będę. Wiádomy świátu wszystkiemu, ten od Krolá naywyższego, Tobie szczególnie podány przywiley, iż każdego Ciebie, státeczną wiarą wzywáiącego, powinienes wysłuchác, á zstáfowánego nieopuszczác. Twoie to urzędy, zgubione rzeczy znáydowác, ná wodzie żegluiących pilnowác, wszystkich podrożnych prowádzić, chorych uzdrawiác, w niedoftátku y inszych kłopotách cieszyć, y wspomágác. Do Ciebie Swięty Oycze pokornie appelluię: Ciebie posfále wzywam, modlitwą twoią od Bogá otrzymay grzechow moich odpuszczenie. Broń ábym od sprosności grzechow moich uwolniona, od łaski Boże y nie była odrzucona. Postánawiam iuż szczerze po-

A substantial eighteenth-century Polish Catholic prayer book intended particularly for women, its martial title presenting the devout reader as a “Christian heroine” armed with pious acts and prayers and courageously storming the Kingdom of Heaven.

The work was compiled by the Pauline priest Łukasz Rudolf Pollacz (ca. 1657–1717), prefect of the monastic press at Jasna Góra in Częstochowa. Although Pollacz had died before this edition appeared, his prayer book enjoyed considerable popularity: the present seventh edition, issued in 1743 with additional material, testifies to its continued circulation in eighteenth-century Polish devotional culture. All editions are rare in commerce.

The contents encompass daily prayers, meditations, litanies, devotions to Christ, the Virgin, the Holy Spirit and numerous saints, together with prayers for particular spiritual and temporal needs. The illustrated section devoted to St. Anthony of Padua invokes his assistance in recovering lost objects, protecting travelers and sailors, healing the sick and comforting those in distress.

The full-page woodcuts give the volume much of its visual character. Each is surrounded by an ornamental border and accompanies a particular devotion or section of the prayer book, making the volume a representative example of illustrated devotional literature produced for the Polish Catholic laity during the eighteenth century.

The place of printing is significant. Jasna Góra, the Pauline monastery at Częstochowa and home of the revered icon of the Black Madonna of Częstochowa, was one of the principal centers of Polish Catholic pilgrimage and devotional culture. Its monastery press produced prayer books, sermons and other religious literature for the large population of pilgrims visiting the shrine.

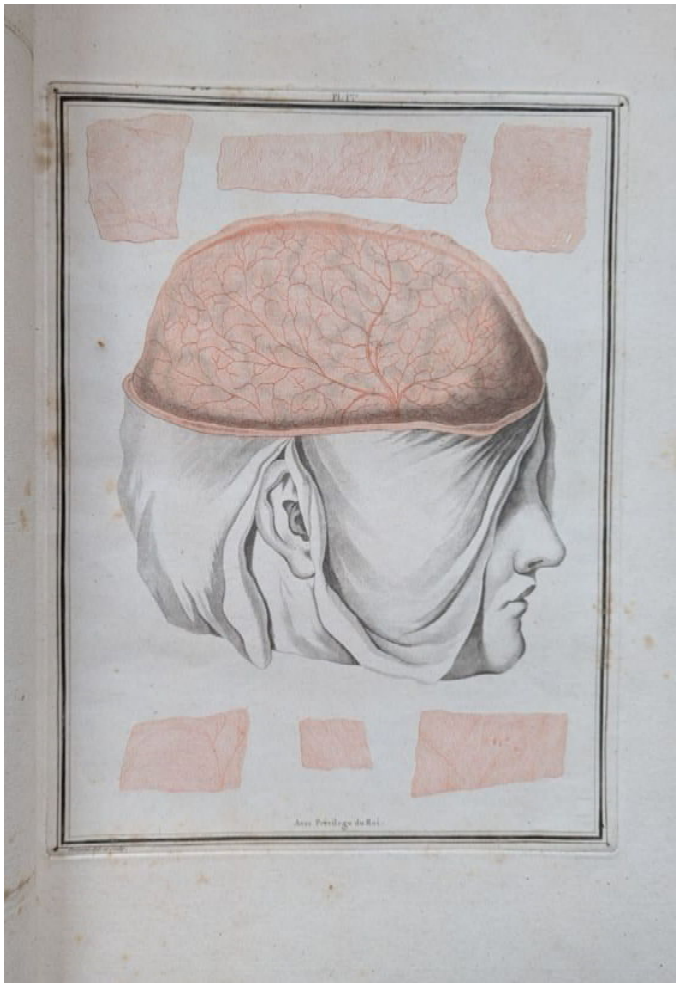
A LANDMARK BOOK ON THE ANATOMY OF THE BRAIN

112. **VICQ-D'AZYR, M. (Félix).** Traite D'Anatomie et De Physiologie avec Des Planches Coloriees, Representant au naturel les divers organes de l`Homme et des Animaux. Paris: Didot L'Aine, 1786. Large folio. (530mm x 360 mm sheet). Preserving the original decorative wraps, lost in all other copies) of each livraison, with their original labels on each wrapper preserved. The text volume with vi, 123 pages is bound in three parts, each in original wraps with labels (front cover of first part detached, rear wrap of third part missing), staining to some pages, and dust marking to page edges, binding of third part loose, last end wrapper missing. The allegorical frontispiece and a dedicatory text supplied in facsimile.

$ 10,500.-

The plate volume is bound in five original parts. Complete. Original wraps with engraved design to upper cover and original labels, the cover to the first part is damaged. The plates consist of 35 engraved key plates and 34 hand-colored

aquatint plates. Key plate xviii does not have a corresponding acquaint but this is the case with all other copies, so it is not missing. Engraved plate xxxii is stained. Both volumes are housed in cloth solander boxes with leather spine labels.



Felix Vicq-d'Azyr (1748-1794) was a typical exponent of the Enlightenment: physician, anatomist, medical historian and social reformer, who made significant contributions to theoretical and practical medicine, most notably to neuroanatomy.

His Traité d'Anatomie et de Physiologie is the first neuroanatomical work that dissected the brain in minute detail. Great care was taken in figures to reproduce what was actually seen in the sections, rather than what might be believed should be seen in the sections. Thus, preferring actual data above conjecture.

The main substance of the book, brain anatomy, consists of five parts, each containing six to eight sections of the brain or parts of it, by means of aquatint. Each plate is accompanied by an explanatory drawing of the same size. The drawings were made by Alexandre Briceau (1731-1788 ca) who is thanked by the author for his skills, stamina, and endurance of foul odours. Probably alcoholic solutions were used to harden the brain.

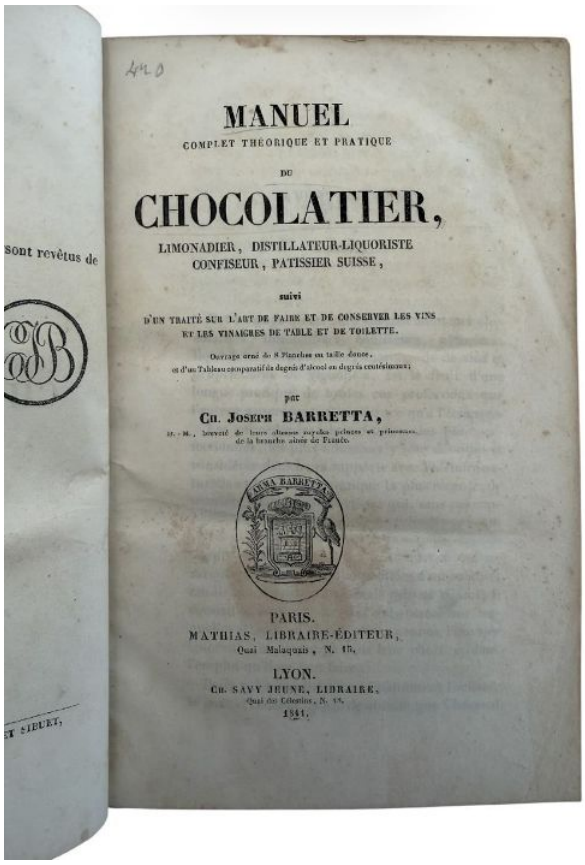
Vicq d'Azyr was the first to depict several neuroanatomical structures that had not been previously identified. Among these was the central sulcus, a crevice on the surface of the brain that divides it into two functional areas: one responsible for controlling movement and the other for processing touch sensations. He also described the insula, a region involved in processing taste, touch, pain signals, sound, balance, and movement. Additionally, he identified the red nucleus and the substantia nigra, structures now known to be essential for movement control and linked to disorders such as Parkinson's disease.

Another significant contribution was his work on the mamillothalamic fasciculus, often referred to as the "bundle of Vicq d'Azyr." This structure acts as a communication pathway, helping the brain coordinate memory and emotions. Furthermore, Vicq d'Azyr identified and named the gyri, the folds or ridges on the brain's surface that give it its characteristic wrinkled appearance, allowing for greater surface area and more complex brain functions.

Vicq d'Azyr's work offered some of the most precise mappings of the human body for his time. Unlike earlier anatomists such as Andreas Vesalius—whose groundbreaking text De humani corporis fabrica meticulously documented the body's structures without delving deeply into their functions—Vicq d'Azyr hinted at the importance of understanding how anatomy and physiology are connected.

Although he didn't explicitly study or explain the roles of the structures he identified, his careful attention to how different parts of the body are connected laid the foundation for future physicians to investigate their functions.

The plates are preceded by detailed explanations of every section and followed by an 'historical reflection', with comments on the work of previous anatomists (Bidloo, Vieussens, Eustachius, Willis, Monro, Haller, and many others). Often Vicq d'Azyr chides them for inaccuracy of their illustrations or descriptions; even the great Vesalius is not spared.



A CLASSIC OF CHOCOLATE

113. **BARRETTA, Ch. Joseph.** Manuel complet théorique et pratique du chocolatier, limonadier, distillateur-liquoriste, confiseur, pâtissier suisse, suivi d'un traité sur l'art de faire et de conserver les vins et les vinaigres de table et de toilette, Paris: Mathias; Lyon: Savy jeune, 1841. First edition. 8vo (210 x 130 mm). 8 engraved plates. 19th-century three-quarter calf over marbled boards; minor bump to foot of spine; internally with general light foxing and even toning. Bitting 28.

$ 3,500.-

The title alone is an inventory of pleasure. Chocolate, lemonade, liqueurs, confectionery, Swiss pastry, wine, vinegar. Barretta's Manuel is a complete handbook for the professional purveyor of sweetness and in mid-nineteenth-century France.

But it is also one of the more ambitious 19th-century professional treatises devoted to the art and science of chocolate manufacture. Barretta, who states in his preface that he spent thirty-six years practicing throughout Europe as chocolatier, confectioner, limonadier, pâtissier, and distiller-liquorist, here places chocolate at the forefront of a broader industrial and culinary system.

His treatment of cacao is detailed: selection of beans, roasting techniques, grinding and refining methods, blending, flavouring, and the preparation of drinking chocolate in its various forms. Barretta discusses machinery, heat control, texture, adulteration, and quality standards—evidence of a trade moving toward industrialization. The engraved plates depict apparatus and working methods, underscoring the manual's practical intent.

Beyond chocolate, the volume encompasses the allied arts essential to a complete confectioner's establishment: syrups and refreshing drinks (limonades), liqueurs and distilled spirits, sugar work and confectionery, and Swiss-style pastry techniques. The appended treatise on the preparation and preservation of table wines and vinegars—culinary and cosmetic—extends the book into the realm of applied chemistry and domestic economy. Yet throughout, chocolate remains the intellectual and technical center of gravity.

AN ENGLISH GHOST BALLAD FROM THE HEIGHT OF THE GOTHIC CRAZE

114. **[BROADSIDE].** The Witton Ghost; or, The Last Visit: A Ballad. Norwich: Payne, printer, [circa 1806]. Broadside subsequently laid down and preserved in book form on three leaves. The supporting leaves chipped at the edges, the chipping affecting the mounts rather than the broadside itself. OCLC records only a single institutional copy.

$ 1,250. -

A rare survival from the great flowering of English Gothic culture at the beginning of the nineteenth century: a popular ghost ballad filled with midnight terror, winding sheets, pale spectres, trembling victims, and the return of the dead. Printed little more than a decade before Mary Shelley transformed the Gothic tradition with Frankenstein.

The ballad opens at the archetypal Gothic "silent hour of night," when the living are confronted by the dead:

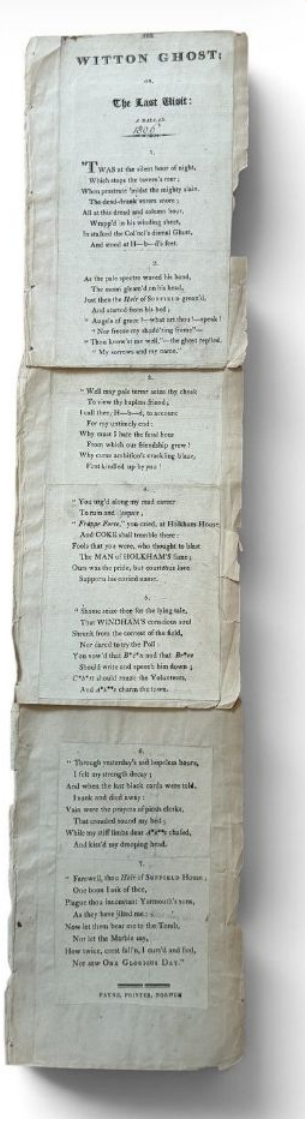
"Wrapp'd in his winding sheet,
In stalked the Col'nel's dismal Ghost…"

The apparition appears beneath the moon, waves his hand, and terrifies the sleeper from his bed, who cries out to the spectre before the ghost announces that he has returned with "my sorrows and my name." In miniature, the broadside presents many of the elements that made the Gothic one of the literary sensations of the age: night, death, spectral visitation, terror, the violated boundary between the grave and the living world, and a past that refuses to remain buried.

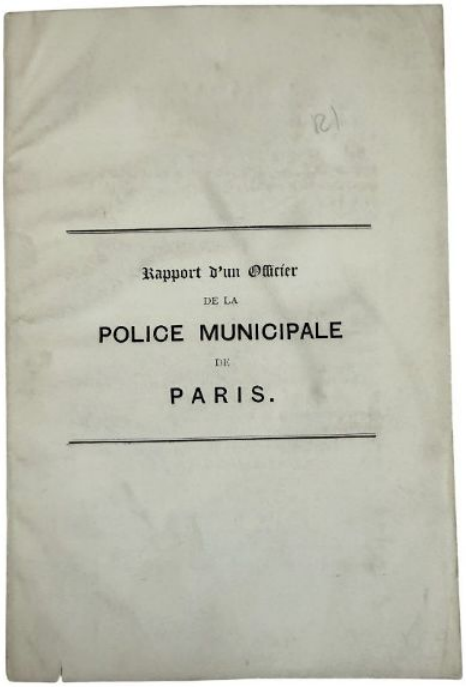
By the opening years of the nineteenth century, Gothic imagery had escaped the circulating-library novel and entered ballads, chapbooks, inexpensive pamphlets, theatrical entertainments, and broadsides intended for a far broader reading public.

Long before Victor Frankenstein raised his creature from the dead, British readers had become fascinated with stories in which the dead returned, bedrooms were invaded by apparitions, moonlight illuminated supernatural encounters, and terror erupted in the middle of the night.

The broadside format makes the survival appealing. Such ephemeral productions were intended for immediate consumption rather than preservation, and ghost ballads and other popular sheets were particularly vulnerable to destruction. The apparent survival of only a single institutional copy recorded by OCLC underscores the exceptional rarity of the present example.


WITTON GHOST:

The Last Visit:


Rapport d'un Officier

DE LA

POLICE MUNICIPALE

DE

PARIS.

"A BANDE DE PÉDÉRASTES"

115. **CARLIER, F.** Rapport d'un Officier de la Police Municipale de Paris. [Paris]: 1864. 8vo, 18.5 × 12.5 cm. 32 pp. Original printed wrappers. Light soiling and creasing to wrappers, with minor edge wear and a short tear at foot; internally clean and well preserved. OCLC locates only two copies.

$ 2,250. –

A remarkable primary document for the history of homosexuality in nineteenth-century Paris, preserving in unusual detail the names, relationships, correspondence, meeting places, rivalries, prostitution networks, and police surveillance of a homosexual circle in the French capital.

The report is dated 16 July 1864 and headed “Police Municipale. Attribution des Mœurs.” It opens with a complaint that the neighborhood around the École Militaire had become the habitual rendezvous of what the complainant calls a “bande de pédérastes,” whose members were said to cultivate relationships with young soldiers stationed in Paris.

At the center of the report is Guy Gabriel Émile, Vicomte de Mory, age thirty-eight, described as the leader of a circle known as the “Bande des Émiles.” Carlier portrays the group as notably organized, with a chief, deputy, adherents, archives, meeting places, recruiters, places of “débauche,” and evening gatherings modelled on fashionable society. The report is especially valuable because it moves beyond generalized moral condemnation and records the actual social world of the men under investigation. It names civilians and soldiers, describes excursions and dinners, records gifts of money and jewellery, and traces jealous rivalries over particular lovers. One of the central figures is Jean Arren, a former cavalryman whom the report describes as being financially supported by de Mory and involved in intimate relationships with several men.

The pamphlet also preserves excerpts from seized love letters between men, including affectionate salutations such as “Ma chère petite Bibichette chérie” and “Mon bon petit Chéri,” together with expressions of jealousy, longing, kisses, gifts, photographs, and anxiety over rival lovers. These passages give the document immediacy and preserve private emotional relationships that would otherwise have disappeared.

The report further describes an explicitly identified “bal de pédérastes” on the rue de Rivoli, as well as dinners, social gatherings, nights out, military acquaintances, and circles of men connected through affection, money, and sexual relationships. Émile Lévy, known as “Fanchonnette,” is described as acting as recruiter, intermediary, and procurer, documenting a male prostitution and brokerage network centered around barracks, balls, and private residences.

The military dimension runs throughout. Musicians and soldiers from the Dragons de l’Impératrice, the Imperial Guard, and other regiments appear repeatedly, while the report expresses concern over the corruption of young servicemen through gifts, money, patronage, and sexual relationships.

The language is hostile and reflects the prejudices of police and moral authorities of the period, but that hostility is precisely what makes the document revealing. In attempting to expose and suppress homosexual life, the police inadvertently created a detailed record of it: who met whom, where they gathered, how they corresponded, whom they loved, whom they envied, and how networks of friendship, sex, patronage, and sociability operated within Second Empire Paris.

CLANDESTINE EROTICA

116. **[CARRINGTON, Charles, publisher — "VILLIOT, Jean de", pseud.]** Étude sur la Flagellation à Travers le Monde, aux points de vue historique, médical, religieux, domestique et conjugal. Paris: [Charles Carrington], 1899. Large 8vo (250 × 160 mm). Half-title, title printed in red and black, xii, 509 pp., with 7 etched plates bound at front. (some spotting), sold to subscribers only. Beautiful contemporary red half morocco gilt, spine lettered gilt, uncut, original printed wrappers bound in (extremities lightly rubbed). No. 520 from a total edition of 575.

$ 1,250.-

A classic example of clandestine publishing at the fin de siècle. Charles Carrington (1867–1921) was a leading British publisher of erotica in late-19th- and early-20th-century Europe. He moved to Paris in 1895 to evade British obscenity laws. There he made a highly profitable career publishing erotica and fetish literature, which he cleverly disguised as serious anthropological, ethnographic, or medical texts.

Carrington also published works of classical literature, and books by famous authors such as Oscar Wilde and Anatole France, in order to hide his "undercover" erotica publications under a veil of legitimacy. His books featured the erotic art of Martin van Maële. Carrington went blind because of syphilis, and the last few years of his life were spent in poverty as his mistress stole his valuable collection of rare books. He was placed in a lunatic asylum and died in 1921 at Ivry-sur-Seine, France.

Although its title means “Flagellation around the world”, the series focuses mainly on English flagellation, identifying it as an English predilection. The suite of 7 etched plates is the true prize here. If a publisher was caught with a book containing both erotic text and explicit illustrations bound together, the penalties from the magistrate were severe. To circumvent this, Carrington pioneered a clever legal loophole: the text volume was printed and sold unillustrated. The illustrations were printed on high-quality paper as a completely separate "suite" of loose etchings. These plates were sold quietly, and only to private subscribers who had already purchased the text. Because the text and the images were sold as separate entities, Carrington could argue that the book itself was unillustrated and thus legally compliant ("édité dans les conditions légales"). This book has the suite bound in.

The first edition is inherently scarce because it was a clandestine publication intended for a niche, underground market. Charles Carrington limited the total first edition print run to exactly 575 copies. The vast majority of the 575 text copies, however, survived without the illustrations. Finding a copy like this one—where an early buyer successfully purchased the book, privately acquired the separate suite of etchings, and then paid a binder to unite them in a custom leather binding—elevates this volume from uncommon to exceptionally rare. Even major institutional collections, such as the Enfer (the restricted collection of erotica) at the Bibliothèque nationale de France, only hold the unillustrated text volume. For dedicated collectors of fin de siècle clandestine literature, a fully assembled copy is considered a genuine prize. The second edition published in 1901 is common.



A GOTHIC CRIME CHAPBOOK

117. **[CHAPBOOK – CRIME & EXECUTION]** The Life of Wolfe: A Notorious Robber and Murderer, Who Was Captain of a Desperate Gang of Thieves Inhabiting the Haunted Castle in the Black Forest: With an Account of the Singular Manner in Which He Was at Last Taken for Robbing a Church and His Full Confession at His Trial. Derby [England]: Thomas Richardson, [ca. 1830–1838].

$ 1,250.-

8vo (approx 7 x 4 inches). 24 pages. Bound in later plain blue-green printed wrappers, titled in black on upper cover. Sewn binding firm; minor edgewear. Light red dye staining on title and a few margins. Complete with the original hand-colored fold-out frontispiece, illustrating six scenes from Wolfe’s life in bold theatrical style.

A Gothic crime chapbook, recounting the sensational and supposedly true story of Wolfe, a robber and murderer who led a band of criminals from a "haunted castle in the Black Forest." The plot follows his fall from villainy to arrest for robbing a church, culminating in a grim public confession. The large fold-out plate, with its colorful proscenium framing and dramatic tableaux (capture, judgment, execution), is pure Gothic spectacle: part moral theatre, part pulp entertainment.



A SENSATIONALIZED BIOGRAPHY OF THE HIGHWAYMAN, RICHARD TURPIN

118. **[CHAPBOOK – Crime & Execution – Highwaymen].** The Life of Richard Turpin, A Most Notorious Highwayman; Giving an Account of All His Daring Robberies and Burglaries: Also His Trial, Execution, Burial, &c. Johnson's Edition. London: Printed and Published by W. S. Johnson, 60, St. Martin's Lane, Charing Cross, W.C., to be had of all booksellers, 1850.

$ 750.-

8vo approx. 7 x 4.25 inches). [24] unnumbered pages, [1] leaf of plates, folded. Bound in later green wrappers, with upper wrapper titled in black. Complete with a hand-coloured folded frontispiece, a full-sheet illustration depicting a chaotic scene of gunfire, robbery, and flight executed in vivid red, blue, yellow, and black.

A sensationalized biography of the legendary 18th-century English highwayman, Richard Turpin (1705–1739), whose name became synonymous with highway robbery, escape tales, and popular folklore. Though many exploits are fictional or exaggerated, this chapbook presents a full narrative arc from criminal beginnings to trial at York Assizes, execution, and burial.



MISS HAMLYN'S LIBRARY: A RARE SIGNED COLLECTION OF 19TH-CENTURY CHILDREN'S BOOKS

119. **[CHAPBOOKS]** Twenty-nine chapbooks, new / various editions, London: Houlston and Wright, not date/ 1853-58, original coloured wraps, with many wood-cut illustrations.

The entire collection of children's books by two famous female writers of their time is in a fine condition. They are all signed on the cover by Miss Hamlyn (around 1858) who's portrait can be found in the National portrait gallery in London.

$ 2,900.-

1. The Hills – Mrs. Sherwood, 2. Dry Ground – Mrs. Sherwood, 3. The Three Flowerpots – Mrs. Cameron, 4. Little Robert and the Owl – Mrs. Sherwood, 5. The Rose – Mrs. Sherwood, 6. The Busy Bee – Mrs. Sherwood, 7. The Hidden Treasure – Mrs. Sherwood, 8. Little Negroes – Mrs. Sherwood, 9. Poor Buruff – Mrs. Sherwood, 10. Home – Mrs. Sherwood, 11. A Visit to the Infant School – Mrs. Cameron, 12. Little George Penny – Mrs. Sherwood, 13. The Lady in the Arbor – Mrs. Sherwood, 14. Child's Reward– Miss Sherwood 15. A Visit to Grandpapa – Mrs. Sherwood, 16. The Rainbow – Mrs. Sherwood, 17. The Mother's Duty– Mrs. Sherwood, 18. Little Arthur – Mrs. Sherwood, 19. Happy Family – Mrs. Sherwood, 20. Everything Out of Its Place – Mrs. Sherwood, 21. Soffrona , Cat Muff– Mrs. Sherwood, 22. Orange Grobe – Mrs. Sherwood, 23. The Little Dog Flora – Mrs. Cameron 24. Emily and Her Brothers – Mrs. Sherwood, 25. The Strawberry Gatherers – Mrs. Cameron, 26. Warning Clock – Mrs. Cameron, 27. The Fawns – Mrs. Sherwood, 28. The Two Dolls – Mrs. Sherwood, 29. The Idiot Boy – Mrs. Sherwood.

Mary Martha Sherwood (née Butt; 6 May 1775 – 22 September 1851) was one of the most influential children's authors of the 19th century, whose stories helped define ideals of childhood, morality, and family life. Born into a literary Anglican household, Sherwood began her writing career in the 1790s with romantic fiction. But her life changed dramatically after marrying Captain Henry Sherwood and moving to colonial India. There, during eleven formative years, she embraced evangelical Christianity, opened schools for the children of British officers and local Indian families, adopted orphans, and founded a mission-style orphanage. Amid the tents of military encampments, she began crafting stories to instruct and convert young minds, laying the groundwork for a prolific literary career. Returning to England in 1816 due to health concerns, Sherwood continued her mission with renewed energy. She opened a boarding school, edited a children's magazine, and produced a host of chapbooks. She is still regarded as one of the most influential children's authors of the 19th century.

Her sister Lucy Lyttelton Cameron (1781–1858) was also a giant of early children's literature, whose gentle moral tales shaped generations of young minds, even as her name faded into the margins of history. Born into a devout clerical family, Lucy grew up in the same refined, bookish world that nurtured Jane Austen. Both girls attended the same genteel boarding school: Reading Abbey Girls' School,

But while Austen turned her pen to courtship and irony, Lucy's stories wrote evangelical tales. She also edited one of the most beloved evangelical magazines of her time, The Nursery and Infants' Schools Magazine, and balanced her prolific writing with raising a large family and helping educate her brother's orphaned children.

REPORTS FROM MISSIONS IN THE FAR EAST (WITH SOME MATERIAL ON THE MISSION IN KENTUCKY)

120. **COSTANZI.** Auszüge aus Originalbriefen, geschrieben in französischer Sprache, von den apostolischen Vikarien und Missionarien in China, Tunkin, Cochinchina etc. über den Zustand jener Missionen / [Septimius Costanzi] Wien: Schmidt, 1811. 8vo. Contemporary half calf with marble boards. Stamp on the title page. 8vo. Three parts: [3], 202 pp., with 2 engravings; [3], 200 pp., with 3 engravings, one folding; [3], 278 pp., with 2 folding maps, one showing China and Vietnam and the other the United States. Contemporary half calf over marbled boards. Rare. No complete copies in the trade. KVK records only one complete copy of all three parts in Germany.

$ 1,250.-

Extracts from Original Letters, written in French by the Apostolic Vicars and Missionaries in China, Tonkin, Cochinchina, etc., Concerning the State of Those Missions. In 1806 Settimio Costanzi, a priest attached to the Congregation of Propaganda Fide in Rome — the body that oversaw Catholic missions outside the Spanish and Portuguese patronages — made an extract of the letters reaching Rome from the French missions in the Far East. Written in French and not intended for publication, the letters are partly administrative but also report on local conditions and politics in Sichuan, Tonkin and Cochinchina. Costanzi translated them into Italian for the use of the

Roman authorities and published them as Estratto delle lettere originali (Rome 1806). The years they cover are otherwise poorly represented in print: the Lettres édifiantes had ceased, and the Nouvelles lettres and the Annales de la Propagation de la Foi had not yet begun. By then the Revolution had cut off the supply of French priests and money on which these missions had depended, and the German translator, addressing his readers directly, hopes the book will move them to support the missions with alms, with prayer, or with their own vocation.



The first volume opens with a letter of 16 February 1798 from Letondal, procurator of the Missions Étrangères at Macao, on the persecution in the province of Canton the previous year. He describes how Paul Souviron, a young priest from the diocese of Oloron, was sent inland to Sichuan with five Chinese Christians, one of them a former officer who had lost his rank in 1784 for refusing to give up his faith. The party was recognized on the boat and taken before the mandarin; one of the Chinese was made to kneel on a chain for praying, and Souviron wept beside him through the night. The interrogations are reported as recorded. The letters that follow are of the same kind: not the finished narratives of the Lettres édifiantes but reports sent to Rome by a church living under a ban.

The third volume carries Tonkin and Cochinchina reports for 1803–1807. It closes with a series of letters passed to Costanzi by the Dominican Richard Luke Concanen, the Irish friar in Rome whom Pius VII named first bishop of New York in 1808, on the founding of the Dominican mission in Kentucky, prefaced by an extract from the Trappist Urbain Guillet on the state of religion there. (pp. 245–278).

EROTIC FOLKLORE



121. **LABERN, John.** Comic songs : a collection of originals, as sung with applause at the London concerts. Written by John Labern. The Fourth collection. Original wrappers bound in. With a delightful colored frontispiece. [1] 107 – 140, 6 leaves of ads. Separately published. No date. London : Published by John Duncombe & Co, 10 Middle Row. [1843?] The early publications are preserved in only a few libraries in the UK. We could not trace this fourth collection.

$ 850.-

John Labern (c. 1815 – March 1881) was an English singer and songwriter whose songs in the 1830s and 1840s were significant in the development of popular music.

Contains Dashing young officers, The wonders of London. Next door neighbors, the wrangling dress makers, The wrangling dress makers, A quiet lodging, the scavengers laments, The man about town, I should like to marry, Hem Baggs, the musician. Kittle mean for me, I wish I was married, Wanted a father, Natty Tile, a parody, the natty waterman.

In 19th-century London and other cities, men with money flocked to lively haunts known as night-cellars and song rooms—later dubbed “song-and-supper rooms.” These weren’t respectable venues, nor were they meant for the working class. Instead, they catered to a bohemian crowd from the middle and upper classes, drawn by a mix of food, drink, and rowdy, unrefined entertainment. Open nearly all night, these rooms were ideal drop-in spots after the theatre, Parliament, or any evening affair. The clientele was eclectic: notorious rakes, students, politicians, lawyers, actors, writers, journalists, even the odd aristocrat.

Their popularity among literary types explains why they so often appear in mid-Victorian novels. Inside, the scene was unmistakably male. Patrons lounged at tables or wandered about, mostly ignoring the performances. The entertainers were usually amateurs, handpicked by the chairman, though a few seasoned performers and actors might be coaxed from the audience to "oblige" with a tune. Over time, a roster of semi-professional regulars emerged. The music was mostly bawdy, erotic, comic, and boozy—with occasional sentimental ballads and glees thrown in.

John Labern, particularly known for his satirical and often risqué songs, made him a standout in these venues that thrived on innuendo, and populist appeal. Bibliography: *Catalogue of English Song Books Forming a Portion of the Library of Sir John Stainer: With Appendices of Foreign Song Books, Collections of Carols, Books on Bells. P 44. This fourth collection of songs not mentioned there.*



AN EARLY GOTHIC NOVEL BY A WOMAN. PRESENTED BY 'MONK' LEWIS"

122. **LEWIS, Matthew Gregory (1775–1818); [NAUBERT, Christiane Benedicte Eugenie (1756–1819)].** Feudal Tyrants; or, The Counts of Carlsheim and Sargans. A Romance. Taken from the German. London: Printed by D. N. Shury for J. F. Hughes, 1806. Four volumes, 12mo. First edition. All four half-titles present; two pages of advertisements at the end of Volume I; errata and three pages of advertisements at the end of Volume IV. Contemporary half diced russia over marbled boards, spines decorated and lettered in gilt; housed in a custom calf-backed drop-back box. Inscribed “From the Author” in ink on the half-title of Volume I. Occasional light browning; gatherings F–H in Volume I frayed and scorched at the margins, with the loss of several catchwords but no loss to the principal text. Bindings rubbed, with bumped and worn corners and neat repairs to several joints. A sound set. Complete sets of the first edition are uncommon, an presentation copy are almost never encountered of Lewis's work since his early and untimely death at Sea at age forty-two. References: Garside, Raven and Schöwerling, The English Novel 1770–1829, 1806:50; Summers, A Gothic Bibliography, p. 324.

$ 8,500.-

First edition, presentation copy, of “Monk” Lewis’s Gothic romance of feudal cruelty, forced marriage, usurped inheritance, captivity, concealed identities, monastic imprisonment, and dynastic vengeance. Adapted from the anonymously published novel of the pioneering German writer Benedicte Naubert. With an inscription “From the Author”, appropriately described as a presentation inscription rather than specifically as an autograph inscription.

Although published under Lewis’s name and described on the title page only as “Taken from the German,” Feudal Tyrants was freely translated and adapted from Christiane Benedicte Eugenie Naubert’s Elisabeth, Erbin von Toggenburg; oder Geschichte der Frauen von Sargans in der Schweiz, first published anonymously at Leipzig in 1789. Naubert was one of the earliest German women to support herself through professional writing. She produced more than fifty historical novels, romances, and collections of traditional tales, nearly all published without her name. Her command of history and antiquarian sources led many contemporary readers to assume that the unidentified author was a man. Her identity was publicly disclosed against her wishes in 1817, only two years before her death.

Naubert combined medieval political history with invented characters, family traditions, folklore, supernatural incident, and the recovery of a concealed past. Published ten years after The Monk established his reputation as one of the defining figures of English Gothic fiction, Feudal Tyrants reflects his continuing engagement with German literature. Lewis was not merely translating words: he acted as an intermediary through whom continental narratives, theatrical effects, and Gothic motifs entered British popular culture.

The work belongs to the wider Anglo-German literary exchange from which the Gothic fiction of the Romantic period developed. A decade after its publication, Mary Shelley, Percy Bysshe Shelley, Lord Byron, John Polidori, and Claire Clairmont read Fantasmagoriana, a French anthology of German ghost stories, at the Villa Diodati. Their celebrated ghost-story contest provided the immediate setting for the composition of Frankenstein and Polidori’s The Vampyre. There is no evidence that Mary Shelley read Feudal Tyrants or that Naubert’s novel directly influenced Frankenstein. Its significance lies in its participation in the same process of international transmission: German Gothic narratives were translated, reshaped, and introduced to audiences in Britain and France, where they contributed to the literary culture from which Frankenstein emerged.

Feudal Tyrants is an example of concealed female authorship. Lewis, already famous as “Monk” Lewis, placed his name upon a book written by a German woman whose identity remained unknown to most readers.

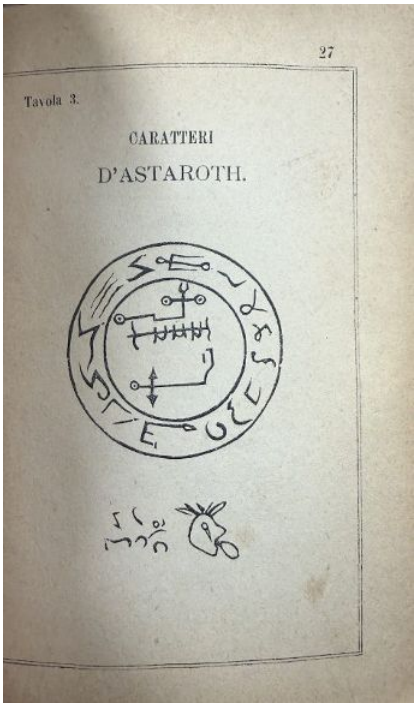

27

Tavola 3.

CARATTERI

D’ASTAROTH.

A GRIMOIRE: THE RED DRAGON AND THE KEY OF SOLOMON

123. **[MAGIC AND OCCULTISM.]** Il Drago Rosso, ossia l’arte di comandare agli spiriti celesti ed infernali mediante la gran verga del comando del Re Salomone, unitamente ad altri importanti segreti; bound with La Clavicola del Re Salomone, tesoro delle scienze occulte; La grande bacchetta divinatoria; and I maravigliosi oracoli della Sibilla Cumana.Florence: Amato Muzzi, ca. 1880.

$ 1,250. -

Four works bound in one volume, 16mo. [3], 128, 128, 128, 96 pp. Numerous woodcut diagrams, magical characters, seals, talismans, and typographic figures throughout, including full-page representations of the characters and seals of Lucifer, Beelzebub, Astaroth, and other spirits. Contemporary or near-contemporary quarter leather over green cloth boards, spine decorated and

lettered in gilt; some rubbing and wear. Bound without the frontispiece apparently called for before the first title. Two leaves expertly repaired. Text generally clean and well preserved.

A late nineteenth-century Italian compendium of popular magic and occult practice, bringing together four texts devoted to ceremonial magic, divination, spells, and prophecy. Published in Florence by Amato Muzzi, whose occult publications formed a strand of the Italian popular grimoire tradition.

The opening work, Il Drago Rosso ("The Red Dragon"), belongs to the family of grimoires associated with the legendary magical authority of King Solomon. Its title promises the art of commanding celestial and infernal spirits by means of Solomon's "great wand of command." Such books supplied their readers with ritual instructions, conjurations, magical signs, and procedures intended to place supernatural powers at the operator's service.

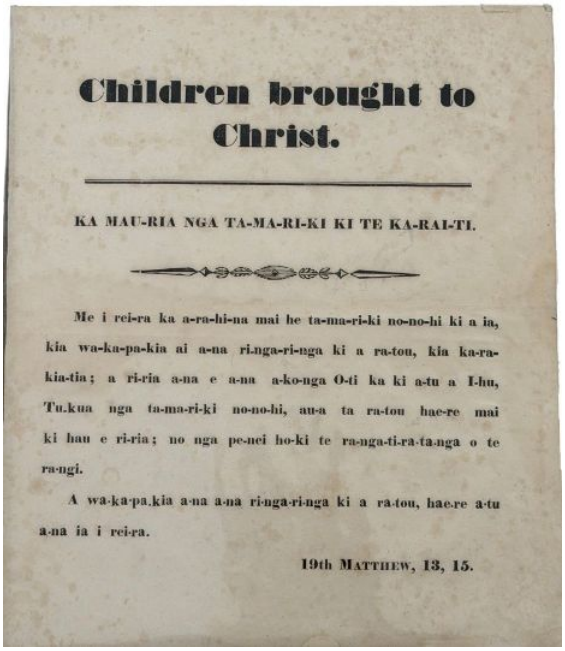
Of particular interest is La Clavicola del Re Salomone ("The Key of King Solomon"), here in the 128-page Muzzi edition published at Florence in 1880. The work contains a series of striking full-page magical diagrams, including the characters of Lucifer, Beelzebub, and Astaroth, together with seals and other cabalistic figures. The plate illustrated here, headed Caratteri d'Astaroth, gives the magical characters associated with Astaroth, one of the principal demons of the Western grimoire tradition. The Muzzi edition is bibliographically recorded as a 128-page Florence edition of 1880.

The volume also contains La grande bacchetta divinatoria, devoted to divinatory practices and the supposed discovery of hidden things, and I maravigliosi oracoli della Sibilla Cumana, drawing upon the long-lived tradition of the Cumaean Sibyl as a source of prophecy and fortune-telling.

These inexpensive vernacular grimoires represent the survival of much older European traditions of ritual and Solomonic magic into the age of industrial printing. Rather than scholarly works on occult philosophy, they were practical books: compilations of conjurations, magical alphabets, talismans, recipes, divinatory procedures, and instructions for invoking or controlling spirits. Muzzi's editions of the Clavicola del Re Salomone and related magical works are specifically recognized as a distinct group within the history of Italian printed grimoires.

An appealing survival in a contemporary binding, preserving four related Italian works on sorcery, spells, ceremonial magic, divination, and prophecy.

1833 MĀORI BROADSIDE — EARLY AUSTRALIAN MISSIONARY PRINTING


Children brought to Christ.

KA MAU-RIA NGA TA-MA-RI-KI KI TE KA-RAI-TI.

Me i rei-ra ka a-ra-hi-na mai he ta-ma-ri-ki no-no-hi ki a ia, kia wa-ka-pa-kia ai a-na ri-nga-ri-nga ki a ra-tou, kia ka-ra-kia-tia; a ri-ria a-na e a-na a-ko-nga O-ti ka ki a-tu a I-hu, Tu-kua nga ta-ma-ri-ki no-no-hi, au-a ta ra-tou hae-re mai ki hau e ri-ria; no nga pe-nei ho-ki te ra-nga-ti-ra-ta-nga o te ra-ngi.

A wa-ka-pa-kia a-na a-na ri-nga-ri-nga ki a ra-tou, hae-re a-tu a-na ia i rei-ra.

19th Matthew, 13, 15.

124. **[MĀORI]** Children brought to Christ = Ka mau-ria nga ta-ma-ri-ki ki Te Ka-rai-ti. [Jones, W. (William), printer.] Sydney?, New South Wales: Printed by William Jones?, c. 1833. Broadside lesson sheet, 1 sheet ([1] p.), approximately 39 × 46 cm (18 × 15¼ inches). Scattered age toning, otherwise a well-preserved example.

$ 2,500.-

An early Māori-language Christian broadside, printing Matthew 19:13–15, titled Children brought to Christ in English and Ka mau-ria nga ta-ma-ri-ki ki Te Ka-rai-ti in Māori. The Māori text is syllabified throughout, reflecting its intended pedagogical use as a reading aid for Indigenous learners. The format and

presentation strongly suggest production for use in schools operated by the Church Mission Society.

Attributed to William Jones, an active Sydney printer in the early 1830s, this broadside belongs to the earliest phase of Māori printing, much of which was undertaken in Australia due to the limited availability of presses in New Zealand at the time. Its large format further underscores its function as a classroom or instructional display rather than a conventional book or pamphlet.

Exceptionally rare. Recorded in Williams, A Bibliography of Printed Māori to 1900 (12ii; 13i) and Books in Māori (no. 16).



THE FIRST MONOPOLYLOGUE EVER

125. **MATHEWS, Charles.** Mr. Mathews 'at home': a lecture on character, manners, and peculiarities, entitled Mr. Mathews invitations : performed with the most distinguished success at the Theatre Royal, English Opera-House. At head of title: Second Edition with additions. Duncombe's only correct edition. The two penny post -- Gipsying excursion and quadrilles -- Visit to the Italian opera -- London at five in the morning -- A bunch of keys -- The general election. London. Printed by Duncombe, 19 little Queen street. 30 p. Modern binding. No date but 1825-1830. With a fold-out frontispiece.

$ 750.-

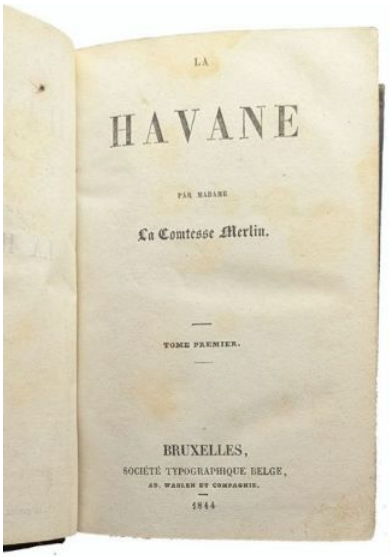
Charles Mathews (28 June 1776, London – 28 June 1835, Devonport) was an English theatre manager and comic actor, well known during his time for his gift of impersonation and skill at table entertainment. His play At Home, in which he played every character, was the first monopolylogue ever, a form of entertainment in which one actor plays many characters. The color frontispiece depicts him in these roles.

His talents for mimicry, facial and physical contortion, and ventriloquism were used to embody multiple characters and poke fun at a range of social and national types. His "At Homes" featured a range of accents, quick costume changes, and songs and were avidly anticipated theatrical events.

THE FIRST FEMALE CUBAN AUTHOR

126. **MERLIN, Comtesse La.** La Havane. Brussels. 1844. 8vo (140 × 980 mm). 145, 183, 155, 172, 166. Complete. Contemporary half leather, with buckram boards.

$ 950.-



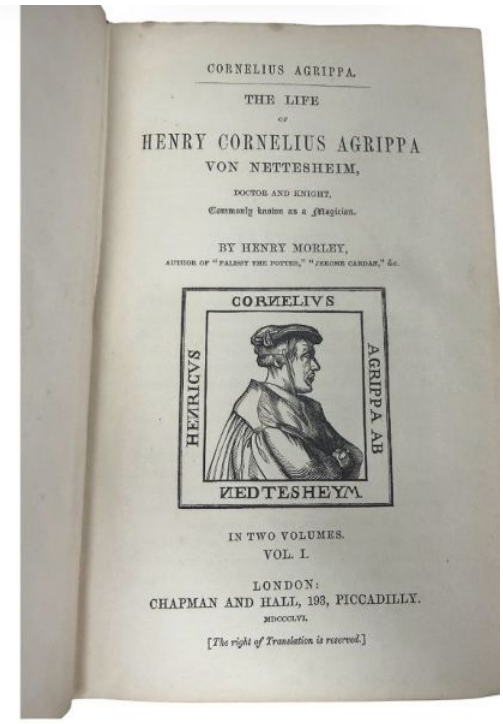
The Comtesse Merlin (born María de las Mercedes Santa Cruz y Montalvo, 1789–1852) was one of the 19th century's most captivating "crossover" figures. Known as "La Belle Créole," she was a Cuban-born aristocrat, a celebrated soprano, a legendary Parisian salonnière, and arguably the first female Cuban author.

Born in Havana to one of the island's wealthiest families, she spent her early years in a world of tropical luxury and

strict colonial hierarchy. As a teenager, she moved to Madrid, where she was introduced to the Spanish royal court. It was here that she met and married the French General Antoine Christophe Merlin during the Napoleonic occupation. Following the French retreat from Spain in 1813, she moved to Paris. She quickly became a fixture of high society, transforming her home into one of the city's most influential artistic hubs.

La Havane (Paris: Librairie d'Amyot, 1844), the Comtesse de Merlin's three-volume epistolary work, originated as a series of articles in the Parisian journal La Presse before being collected into book form. Our Brussels edition appeared in the same year and reproduced the same text. The Spanish edition that also appeared in the same year is abridged.

Written in French and structured as letters, the work chronicles her return to Cuba in the summer of 1840 after nearly forty years of absence. The text defies easy generic classification—part travel narrative, part memoir, part political commentary—mapping the topography of colonial Havana while evoking lost family ties, her African wet nurse, mulata divas, the sugar aristocracy, and the guajiros of the countryside. Merlin's treatment of slavery and colonial governance provoked immediate controversy; Félix Tanco attacked her in the Diario de la Habana for viewing Cuba "with Parisian eyes." Modern scholars have come to see the work as foundational to Cuban exile literature and essential to understanding the island's emerging national consciousness.


CORNELIUS AGRIPPA.

THE LIFE
OF
HENRY CORNELIUS AGRIPPA
VON NETTESHEIM,

DOCTOR AND KNIGHT,
Commonly known as a Magician.

BY HENRY MORLEY,

CORNELIVS
HENRICVS
AGRIPPA AB
NETTESHEYM.

IN TWO VOLUMES.
VOL. I.

LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
MDCCCLVI.

[The right of Translation is reserved.]

THE LIFE OF AGRIPPA

127. **MORLEY, Henry.** The Life of Henry Cornelius Agrippa von Nettesheim, Doctor and Knight, Commonly Known as a Magician. London: Chapman and Hall, 193 Piccadilly, 1856.First edition. Two volumes, 8vo, approximately 19 cm. Original publisher's brown cloth, boards and spines decorated in blind, spines lettered in gilt. Title-pages with wood-engraved portrait vignette of Agrippa. Extremities rubbed and worn, with fraying and loss at spine ends, particularly at the heads; hinges and bindings showing age but volumes remain intact. Internally generally clean with light occasional spotting and toning.

$ 800.-

The first edition of Henry Morley's two-volume biography of Heinrich Cornelius Agrippa von Nettesheim (1486–1535), the Renaissance scholar, physician, theologian and occult philosopher whose reputation became inseparable from European traditions of magic, astrology, alchemy and the occult sciences.

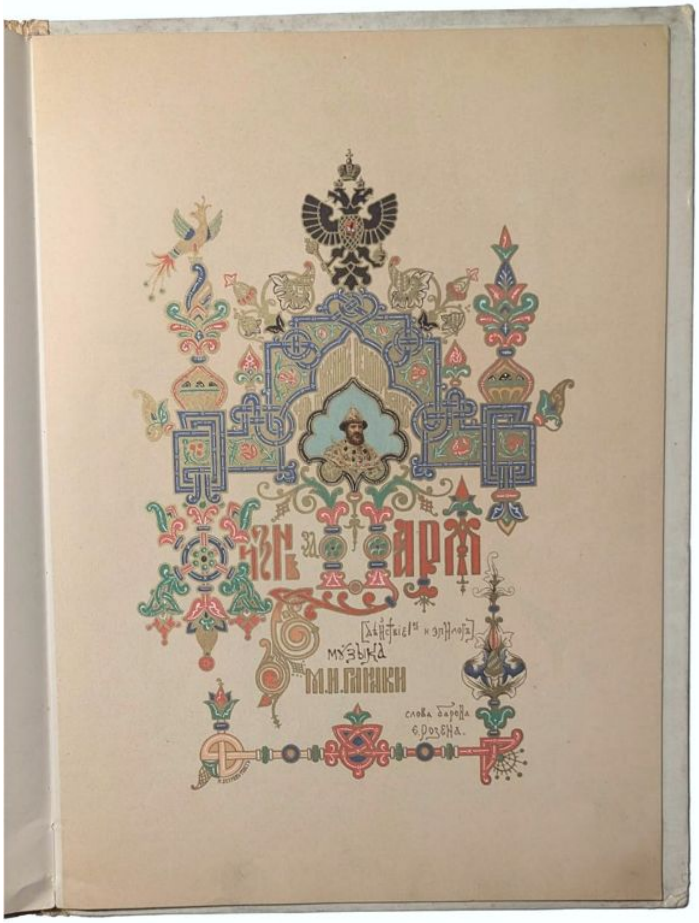
Agrippa was among the most influential and controversial intellectual figures of the early sixteenth century. His De occulta philosophia libri tres attempted to organize the magical traditions of antiquity, Neoplatonism, astrology, numerology, natural philosophy and Christian theology into a coherent system, and became one of the foundational texts of Western ceremonial magic. His reputation as a magician persisted for centuries, although his intellectual career also encompassed medicine, law, theology, diplomacy and vigorous criticism of contemporary learning.

Morley's biography was one of the earliest extensive English-language studies devoted to Agrippa. Drawing heavily on Agrippa's surviving writings and correspondence, Morley sought to separate the historical man from the

accumulated legends surrounding the supposed sorcerer. The work treats Agrippa's involvement with the courts and intellectual circles of early sixteenth-century Europe, his disputes with theologians and inquisitors, his engagement with occult philosophy, and the circumstances that gave rise to his enduring reputation as a magician.

The title-page pointedly describes Agrippa as "Doctor and Knight, commonly known as a Magician," reflecting the central tension of the biography: the relationship between Agrippa the Renaissance humanist and Agrippa the legendary occultist.

Complete sets of the 1856 first edition in the original publisher's cloth are difficult to find in commerce,



GALA PERFORMANCE AT THE IMPERIAL BOLSHOI THEATRE CELEBRATING THE CORONATION OF THE EMPEROR NICHOLAS II

128. **[NICHOLAS II—CORONATION.]** ПРОГРАММА ТОРЖЕСТВЕННАГО ПРЕДСТАВЛЕНІЯ ВЪ ИМПЕРАТОРСКОМЪ БОЛЬШОМЪ ТЕАТРѢ ВЪ МОСКВѢ 17-ГО МАЯ 1896. [*Programme of the Gala Performance at the Imperial Bolshoi Theatre in Moscow on 17 May 1896.*] Folio (325 × 240 mm). White vellum-paper-covered boards, the upper cover bearing the Imperial double-headed eagle; the inside covers lined with blue paper printed in gilt and decorated with an ornate cartouche containing the combined cipher of Nicholas and Alexandra. Printed by the A. A. Levenson Rapid Printing Association and the Printing Office of the Imperial Moscow Theatres, using chromolithography. Illustrated with chromolithographs after designs by Petrov-Ropet, Ryabushkin, Elena Samokish-Sudkovskaya, and others.

$ 2,500.-

A gala performance celebrating the coronation of Emperor Nicholas II and Empress Alexandra Feodorovna took place at Moscow's Bolshoi Theatre on 17 May 1896. The evening opened with scenes from Mikhail Glinka's *A Life for the Tsar* and continued with the world première of Marius Petipa's ballet *The Pearl*. Souvenir programmes such as this were presented to the distinguished guests invited to attend the performance.



The chromolithographs were specially produced for the festivities surrounding the coronation of His Imperial Majesty the Sovereign Emperor Nicholas II and Her Imperial Majesty the Sovereign Empress Alexandra Feodorovna in Moscow in 1896.

The immense national celebration lasted for two weeks and included banquets, balls, concerts, and receptions. Representatives of foreign monarchs, senior officials,

dignitaries, ambassadors, and heralds from around the world attended the coronation. Even the celebrated Lumière brothers were invited to record the occasion on film. It was one of the most magnificent public spectacles of the century. Those who witnessed the solemn festivities in the streets

saw decorative pavilions, triumphal arches, grand cortèges, flags, and crowds dressed in their finest clothes. The most prominent artists and designers were engaged to decorate Moscow's streets and buildings.

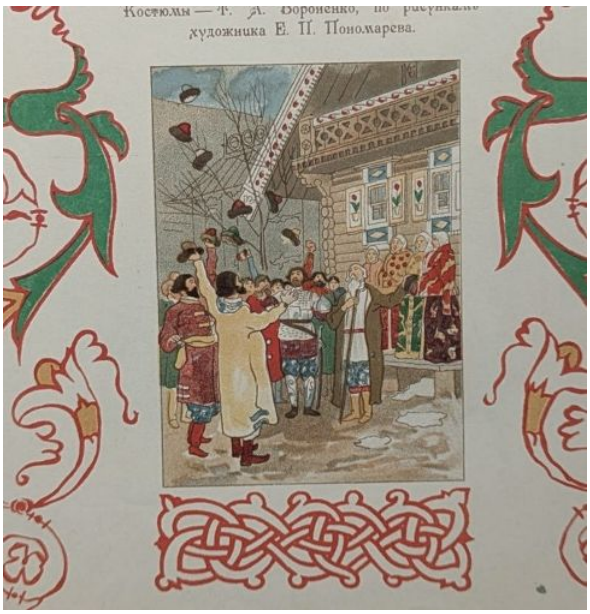
The gala opened with scenes from Mikhail Glinka's *A Life for the Tsar*, a patriotic opera in which the peasant Ivan Susanin sacrifices his life to save Michael, the first Romanov tsar, from a band of Polish soldiers by luring them deep into an impenetrable forest.



The second part of the evening featured the première of *The Pearl*, a one-act ballet composed by Riccardo Drigo and choreographed by Marius Petipa, Premier Maître de Ballet of the St Petersburg Imperial Theatres. The finest dancers from the St Petersburg and Moscow ballet companies were selected for the cast.

The Pearl is set in a colossal subterranean grotto, where the White Pearl (the most precious pearl on Earth) dwells with her sister pearls of various colours. The Genie of the Earth descends to the ocean floor and attempts to abduct the White Pearl to adorn his crown. The King of the Corals comes to her aid, provoking a battle between the elements of earth and sea. The Genie of the Earth nevertheless succeeds in capturing the White Pearl, whereupon the King of the Corals orders all the denizens of the ocean to salute the Genie and the White Pearl. The ballet concludes with an apotheosis depicting the triumph of Amphitrite and Poseidon.

During the early stages of the ballet's production, a list of prospective dancers was drawn up for consideration by the committee responsible for the coronation and its accompanying festivities. Among those proposed for a principal role was the Tsar's former mistress, Matilda Kschessinskaya. In view of Kschessinskaya's past relationship with the new Tsar, his mother, the Dowager Empress Maria Feodorovna, demanded that the ballerina be removed from the cast: it would have been considered scandalous for the Tsar's former mistress to perform before his wife during the coronation celebrations.





ON THE ROMA PEOPLE

129. **[ROMA]** ¿Quién son los Gitanos? Manresa: Per Pau Roca, 1850. 8vo., 8 pp. but uncut, Woodcut vignette on title page. A scarce and charming mid-19th-century Catalan imprint discussing the origins, history, and customs of the Roma people in Spain. The text presents a blend of historical narrative and contemporary perspectives, reflecting both fascination and prevailing biases toward the Romani community. Includes a "Canción," indicative of the oral storytelling tradition and social perception of the Roma at the time. An example of regional Spanish printing during a period of heightened interest in ethnographic studies. OCLC notes 1 copy institutional holdings.

$ 950.-

The 19th century saw a proliferation of European writings on the Roma, often shaped by romanticized or prejudiced perspectives. This text, published in Manresa, reflects the broader Spanish and Catalan engagement with the Romani people, whose presence in the Iberian Peninsula dates back to at least the 15th century. The discussion of Moorish heritage in the text aligns with a common 19th-century theory that sought to trace the Roma's origins to North Africa or India, reinforcing their portrayal as an "exotic" yet marginalized group. The inclusion of a folk song suggests an attempt to document Roma cultural expressions, albeit through the lens of an outsider. Works like this offer insight into how Catalan and Spanish society viewed the Roma, oscillating between admiration of their perceived nomadic freedom and deep-seated social exclusion policies.

LIBERAL CHILDREN'S EDUCATION.

130. **[SCHALBACHER, Philipp Joseph].** JOURNAL DE CHRISTINE. Paris et Leipzig:. Bossange frères, no date but c.1825, first edition. Very rare.

$ 1,200.-

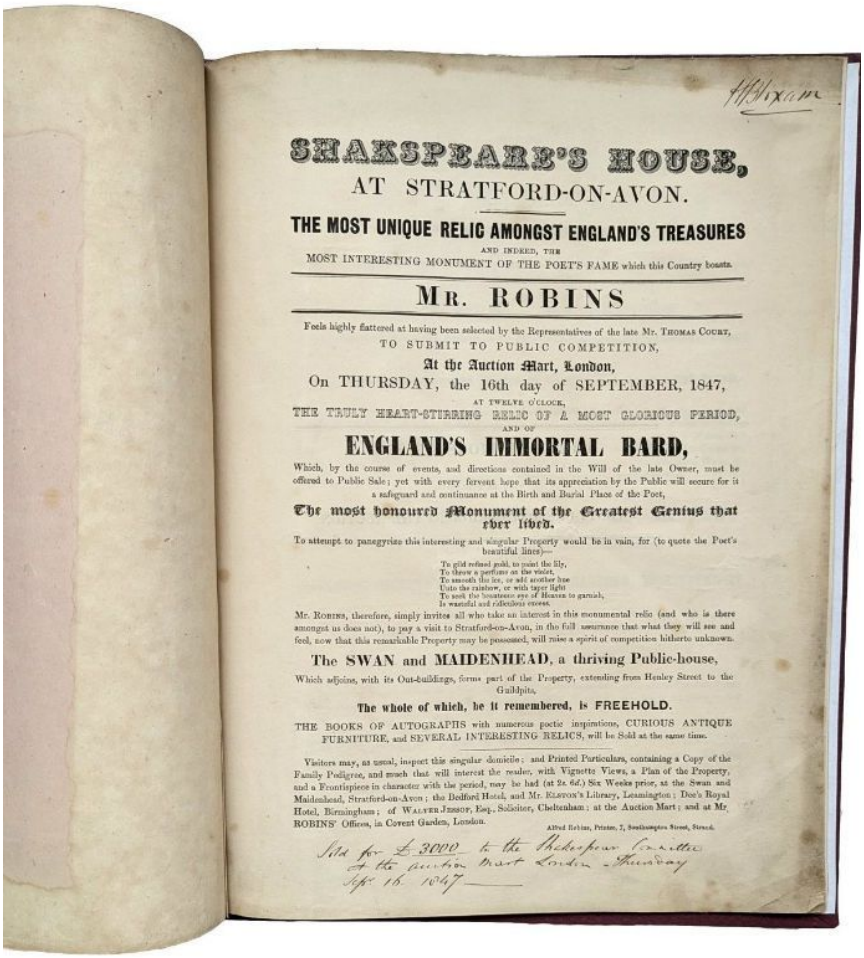


FIRST EDITION Oblong 8vo, pp. 1-IV 5-134, with engraved title-page and six aquatints; of which five are delicately hand-coloured.

Credited to the German author Philipp Joseph Schalbacher, Journal de Christine takes the form of a pedagogical study written by the father of two young children—a five-year-old boy and a four-year-old girl—whom he observes with minimal interference, striving to "*avoid wielding over their inclinations any tyrannical constraint*". (Preface). The upper cover of the title page, featuring two young girls skipping rope and playing badminton, visually reflects this relaxed and non-authoritarian approach to education. The Journal offers a running commentary on the two children's upbringing and behavior.

An appendix, attributed to Adolphe Bossange, tells us that Christine, now twelve, will, by the time she is eighteen, be 'presque autant recherchée que son père est respecté'. We have been unable to identify the German work of which this claims to be a translation. A later edition, of 128 pages, appeared in Paris in 1837. Barbier II, 1010; OCLC records copies at the BnF, Texas A&M, and the Morgan, with a later edition at Princeton

SHAKSPEARE'S HOUSE SALE CATALOGUE



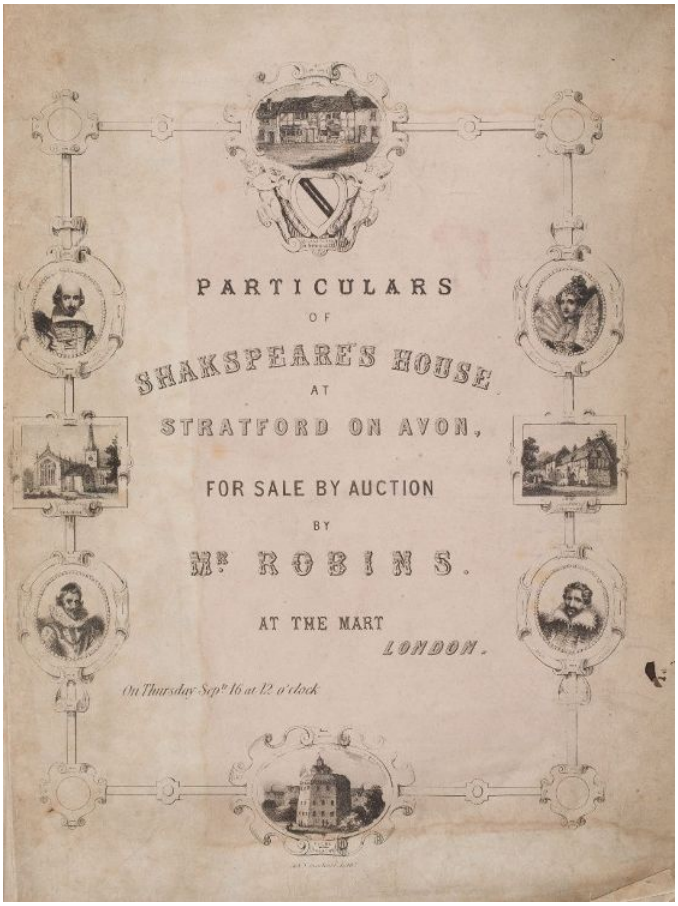
SHAKSPEARE'S HOUSE,
AT STRATFORD-ON-AVON.
THE MOST UNIQUE RELIC AMONGST ENGLAND'S TREASURES
AND INDEED, THE
MOST INTERESTING MONUMENT OF THE POET'S FAME which this Country boasts.
MR. ROBINS
Feels highly flattered at having been selected by the Representatives of the late Mr. THOMAS COURT,
TO SUBMIT TO PUBLIC COMPETITION,
At the Auction Mart, London,
On THURSDAY, the 16th day of SEPTEMBER, 1847,
AT TWELVE O'CLOCK,
THE TRULY HEART-STIRRING RELIC OF A MOST GLORIOUS PERIOD,
AND OF
ENGLAND'S IMMORTAL BARD,
Which, by the course of events, and directions contained in the Will of the late Owner, must be offered to Public Sale; yet with every fervent hope that its appreciation by the Public will secure for it a safeguard and continuance at the Birth and Burial Place of the Poet,
The most honourrd Monument of the Greatest Genius that ever lived.
To attempt to panegyrize this interesting and singular Property would be in vain, for (to quote the Poet's beautiful lines)—
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper light
To seek the beauteous eye of Heaven to garnish,
Is wasteful and ridiculous excess.
Mr. ROBINS, therefore, simply invites all who take an interest in this monumental relic (and who is there amongst us does not), to pay a visit to Stratford-on-Avon, in the full assurance that what they will see and feel, now that this remarkable Property may be possessed, will raise a spirit of competition hitherto unknown.
The SWAN and MAIDENHEAD, a thriving Public-house,
Which adjoins, with its Out-buildings, forms part of the Property, extending from Henley Street to the Guildpits,
The whole of which, be it remembered, is FREEHOLD.
THE BOOKS OF AUTOGRAPHS with numerous poetic inspirations, CURIOUS ANTIQUE FURNITURE, and SEVERAL INTERESTING RELICS, will be Sold at the same time.
Visitors may, as usual, inspect this singular domicile; and Printed Particulars, containing a Copy of the Family Pedigree, and much that will interest the reader, with Vignette Views, a Plan of the Property, and a Frontispiece in character with the period, may be had (at 2s. 6d.) Six Weeks prior, at the Swan and Maidenhead, Stratford-on-Avon; the Bedford Hotel, and Mr. ELSTON'S Library, Leamington; Dee's Royal Hotel, Birmingham; of WALTER JESSOP, Esq., Solicitor, Cheltenham; at the Auction Mart; and at Mr. ROBINS' Offices, in Covent Garden, London.
Alfred Robins, Printer, 7, Southampton Street, Strand.
Sold for £3000 to the Shakespear Committee at the auction mart London - Thursday Septr. 16. 1847

131. **[SHAKESPEARE]** Particulars of Shakspeare's house, at Stratford on Avon: with the furniture, books of autographs, &c., for sale by auction, September 1847 / by Mr. Robins... on Thursday Septr. 16 at 12 o'clock [title to upper cover], [London; George Henry Robins, 1847], two steel-engraved vignette illustrations of the exterior and interior of the house, printed on one plate, 16 pages of text, contemporary ownership signature of H. Bloxam to head of printed title page, and handwritten note in the same hand at foot: *'Sold for £3,000 to the Shakespear Committee at the auction mart London - Thursday Septr. 16. 1847'*, original pale pink printed wrappers bound in, with bookplate of Michael Cecil de Coucy Peele to verso of upper wrapper, and lithographed plan of the property printed to inside rear wrapper, some minor soiling, modern maroon cloth with large black morocco gilt title label to upper cover, with bookplate of John Thornhill to front pastedown, small folio (320 x 240 mm) Provenance: Henry Bloxam (1799-1872), solicitor in Shrewsbury.

$ 3,500. -

Exceedingly rare auction catalogue of the 1847 sale of Shakespeare's house at Stratford, described by the auctioneer as *'the most unique relic amongst England's treasures and indeed, the most interesting monument of the poet's fame which this country boasts.'* With the support of Charles Dickens, the house was saved for the nation, selling at £3,000 to the Shakespear Committee (now known as The Shakespeare Birthplace Trust).

It is often said that the famous American entrepreneur and showman P. T. Barnum planned to purchase the building at the auction, dismantle it, and transfer the whole edifice to New York as a tourist attraction. But the Barnum "threat" is more myth than documented fact. The often-repeated story was the result of press speculation and satire rather than any recorded bid or documented negotiation. The American showman P.T. Barnum provided a focal point for concerns, with newspapers repeatedly talking of the Birthplace being purchased by some 'showman' though Barnum's own memoirs seem to give credence to the idea while the reality remains uncertain. Notably, on May 15, 1847, Punch



published a satirical letter purportedly from a "Thomas Phineas Barnum" (not the real Barnum) concerning the sale. A hoax that likely fed the legend rather than reported it. A 2020 BYU thesis treats the episode explicitly as a case of British media fear-mongering around a "foreign threat," with the Barnum story functioning as a flashpoint for early Victorian anxieties about heritage tourism and transatlantic celebrity culture.

Bids proceeded through £1,500, £2,000 and £2,100 before a letter was handed to the auctioneer offering £3,000 on behalf of the joint London and Stratford Committees, and per the Illustrated London News the property was *then "knocked down to the Stratford and London Shakespeare Committees for £3000, amidst immense cheering."*

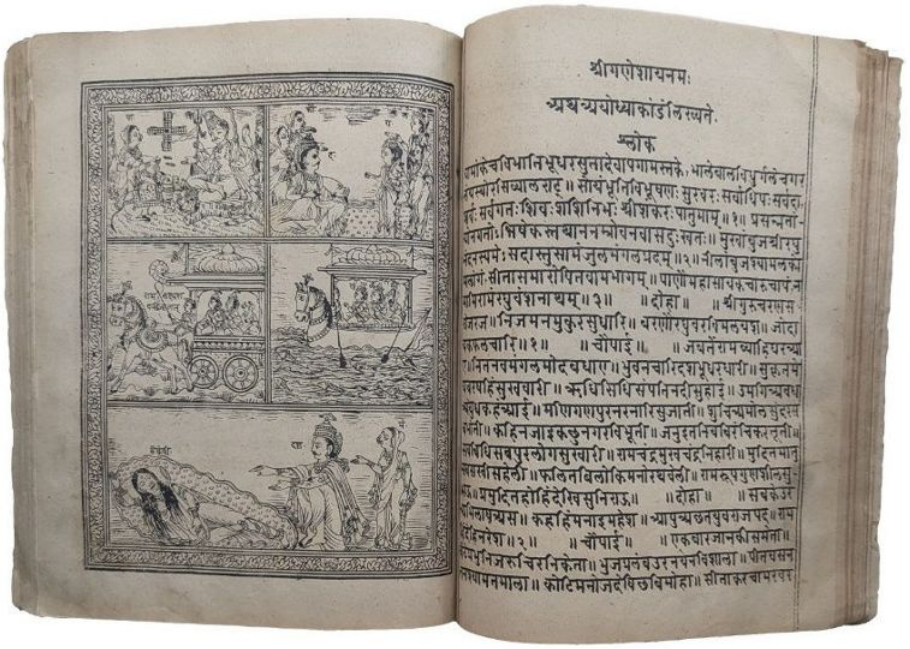
Despite the successful bid, the committees were left owing nearly £2,000, a debt Dickens helped address through benefit theatrical performances — a detail that adds weight to "with the support of Charles Dickens" beyond his name alone.

Very rare auction catalogue, only one other copy recorded at auction. Four copies in the UK of which two are in the British Library.

INDIAN LITHOGRAPHED PRINTING

132. TULSĪDĀS (Gosvāmī Tulasīdāsa, 1532–1623). Śrī atha Tulasidāsa kṛta Rāmāyaṇa [Rāmacaritamānasa], Bālakāṇḍa and Ayodhyākāṇḍa. [North India, probably Mirzapur or Bombay, mid-19th century, c. 1855–1880.] Large 4to (250 x 210 mm). Pp. [1]–281; [282]–641,, comprising the first two books of Tulsīdās's epic. With 10 lithographed pictures of various sizes. Cardboard covers nearly detached.

$ 950.-



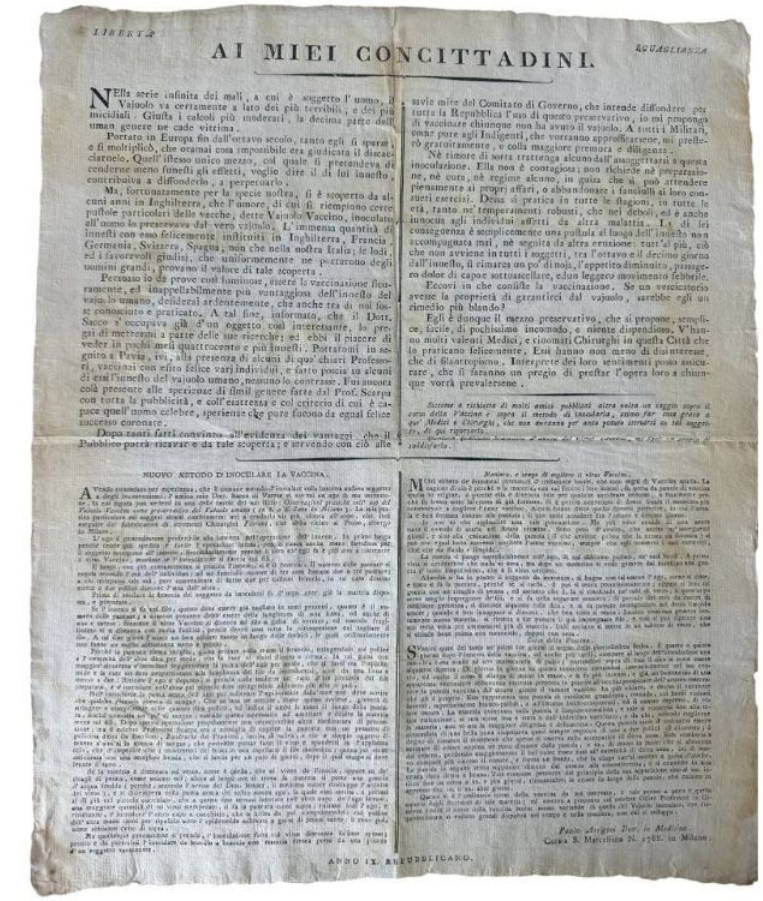
Around 1574, in the city of Ayodhya, a poor Brahmin ascetic named Tulsidas began writing down the story of the god-king Rāma — not in Sanskrit, the sacred language of the learned, but in Awadhi, the everyday speech of the Gangetic plain. This was a quietly radical act. The Rāma story had existed for perhaps two thousand years in Vālmīki's Sanskrit Rāmāyaṇa, but Sanskrit belonged to the pandits; ordinary people heard the epic only secondhand.

The Bālakāṇḍa (Book of Childhood): The gods, oppressed by the demon king Rāvaṇa, appeal to Vishnu for help, and he resolves to take human form. He is born as Rāma, the eldest of King Daśaratha's four sons in Ayodhya. While still young, Rāma accompanies the sage Viśvāmitra, protects his sacrifices from demons, and travels to Mithila. There he wins Princess Sītā's hand by breaking the mighty bow of Śiva. The book culminates in their wedding—the union, in Tulsidas's devotional vision, of the divine Rāma and Sītā—and their return to Ayodhya.

The Book of Ayodhya is the emotional heart of the poem. On the eve of Rāma's coronation, his stepmother demands that her own son become king and that Rāma be exiled for fourteen years. Rāma accepts without protest and leaves

with his wife and brother; his father dies of grief. The new heir refuses to usurp him and rules only in Rāma's name, placing Rāma's sandals upon the throne as the symbol of the rightful king.

This well-used lithographic edition represents the inexpensive illustrated form in which the Rāmcaritmānas circulated widely in nineteenth-century Indian households. We found no copy in the British Library.


LIBERTÀ

AI MIEI CONCITTADINI.

EGUAGLIANZA

NUOVO METODO D'INOCULARE LA VACCINA.

ANNO IX. REPUBBLICANO.

AN UNIQUE MILANESE BROADSIDE PROMOTING COWPOX VACCINATION

133. **[VACCINATION—SMALLPOX—PUBLIC HEALTH.] ARRIGONI, Paolo.** Ai miei concittadini. [Milan: no printer, Anno IX Repubblicano, 1800–1801. Approx. 49 x 40 cm, Large flargebroadside on laid paper, printed in four columns beneath the Republican watchwords "Libertà" and "Eguaglianza," with the lower half headed "Nuovo metodo d'inoculare la vaccina." Signed in type at the conclusion by "Paolo Arrigoni Dott. in Medicina," with his Milan address. Old horizontal and vertical folds, scattered creasing and light soiling and light dampstains, with marginal wear, generally well preserved.

$ 1,500.-

An apparently unrecorded broadside from the opening months of vaccination in Italy, announcing the effectiveness of Edward Jenner's revolutionary cowpox method, reporting Luigi Sacco's first experiments at Pavia, and providing physicians with detailed instructions for administering the vaccine and collecting viable vaccine matter.

Jenner conducted his experiment on James Phipps in 1796 and published his findings in 1798. Only two or three years later, Arrigoni addressed his fellow citizens of Republican Milan in support of the new procedure. Smallpox, he writes, was among the most terrible and murderous of human diseases, claiming approximately one-tenth of humanity. The older practice of inoculating human smallpox (variolation) might sometimes lessen the effects upon the recipient, but infected individuals could transmit the disease to others and thereby "contribute to spreading it and perpetuating it." Cowpox vaccination, by contrast, promised protection without communicating smallpox itself.

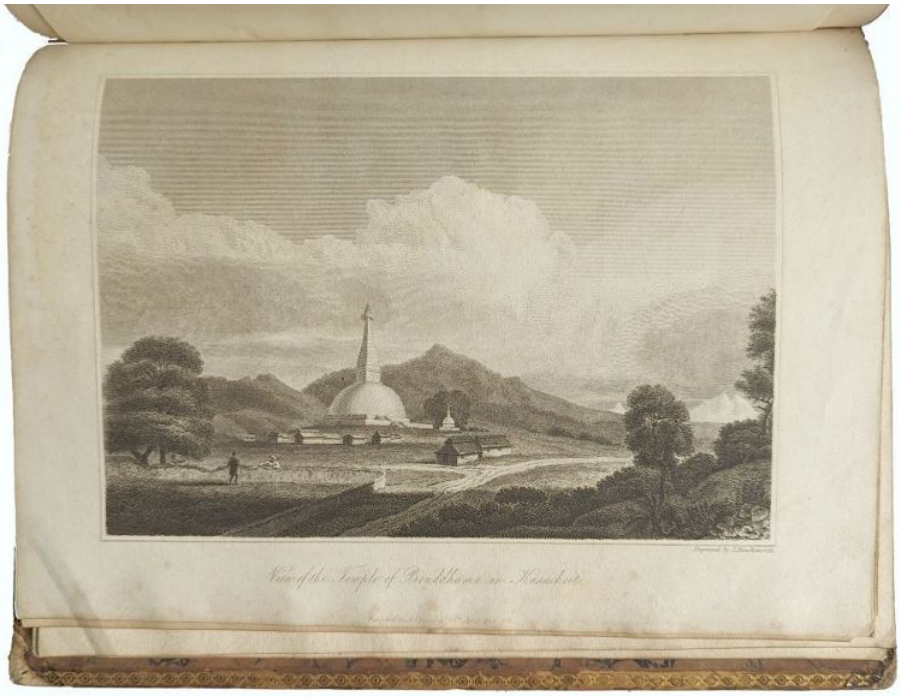
The broadside possesses particular value as a contemporary account of the work of Luigi Sacco, and the dissemination of vaccination in Lombardy. Arrigoni states that he repeatedly visited Sacco while the latter was conducting his initial investigations and personally accompanied him to Pavia. There, in the presence of several distinguished professors, they successfully vaccinated a number of subjects and afterward exposed some of them to human smallpox; none contracted the disease.

Arrigoni presents vaccination as simple, safe, and broadly applicable. It was neither contagious nor dependent upon a special diet, medical preparation, season, age, or bodily constitution. At most, the recipient could expect a single pustule at the point of inoculation, followed around the eighth or tenth day by mild discomfort, diminished appetite, headache, or a slight fever. He urges that everyone who had not already suffered smallpox should be vaccinated and announces the Republican Government's intention to extend the protection throughout its territory. Soldiers and the poor would be vaccinated gratuitously and treated "with the greatest care and diligence."

Arrigoni explains Sacco's preferred method of using a lancet to make a superficial incision in the arm; how dried vaccine matter should be softened and transferred; why the insertion should remain near the surface of the skin; how the resulting pustule develops; how genuine vaccination may be distinguished from an irregular local irritation; and at what stage the vaccine lymph should be collected for use upon another patient. These detailed instructions were intended to permit physicians and surgeons who had not yet studied the new procedure to undertake it correctly.

The Republican presentation is significant. "Libertà" and "Eguaglianza" flank the heading, while Arrigoni appeals not to royal or ecclesiastical authority but directly to his "fellow citizens." Vaccination is presented as a civic benefit to be disseminated by an enlightened government and made freely available to soldiers and the indigent. The broadside thus documents not only the arrival of the first vaccine but the emergence of vaccination as a coordinated responsibility of the modern state.

We have not located another example under Arrigoni's name or title in the principal online library catalogues consulted. A rare survival from the earliest public reception of Jenner's discovery in Italy.



WITH THE FIRST MAP OF NEPAL

134. **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.-

Nepal in 1802 was a country that did not want to be known. Access was jealously restricted, the Gorkhali government was suspicious of foreigners, and the great Himalayan peaks that formed its northern wall remained unmeasured and largely uncharted.

When Buchanan — Scottish physician, East India Company surgeon, and one of the most methodical naturalists of his age — accompanied Captain Knox's diplomatic mission to Kathmandu that year, he understood that the opportunity was rare and might not come again. He spent fourteen months in the country, moving as far as a watchful government would allow, gathering information from hereditary chiefs, Buddhist priests, Brahmans, and refugees, supplementing his own observations with those of his colleague Colonel Crawford, whose geographical surveys and drawings of the snowcapped mountains to the north were for many years the sole cartographic record of the region.

The mission was not a success diplomatically. The Gorkhali court made Knox's party unwelcome and they were forced to leave in March 1803. But Buchanan came away with something of lasting value. His account, published sixteen years after his return and framed as a portrait of Nepal before the Anglo-Nepalese War of 1814–16 transformed its relationship with British India, remains one of the foundational texts of Himalayan studies. Crawford's maps, compiled en route, represented for a long time the sole source of reference for the country.

The book covers the topography of the valley of Kathmandu, the history and structure of the Gorkhali state, the peoples of Nepal and the territories seized by the house of Gorkha — Kirats, Newars, Khas, Gurungs, Magars, Bhotiyas — their religions, customs, agriculture, and commerce. Two scientific appendices give the work an additional dimension: a detailed meteorological register kept from February 1802 to March 1803, and Colonel Crawford's pioneering attempt to calculate the heights of the Himalayan peaks visible from the valley — one of the earliest systematic efforts to measure a mountain range that would not yield its full secrets for another half-century.

The expedition 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. They are among the earliest visual records of those mountains in European print.



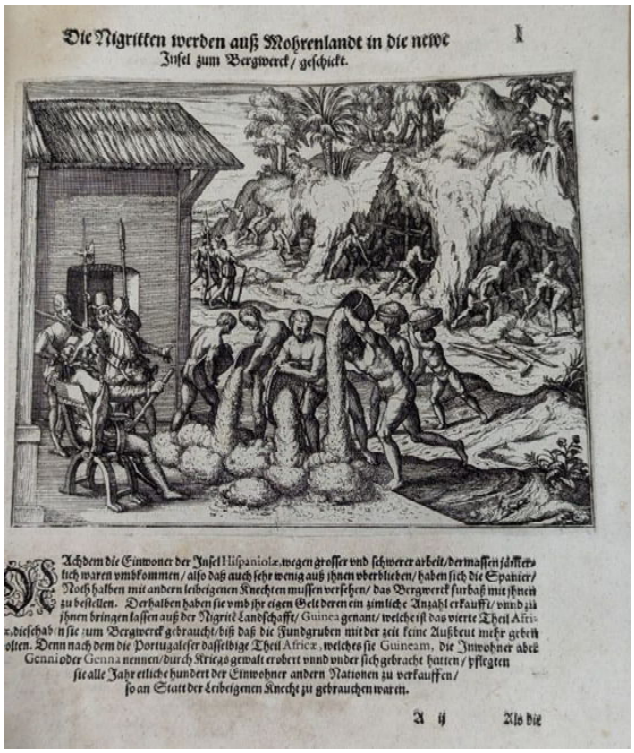
FIRST GERMAN EDITION OF DE BRY

135. **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.



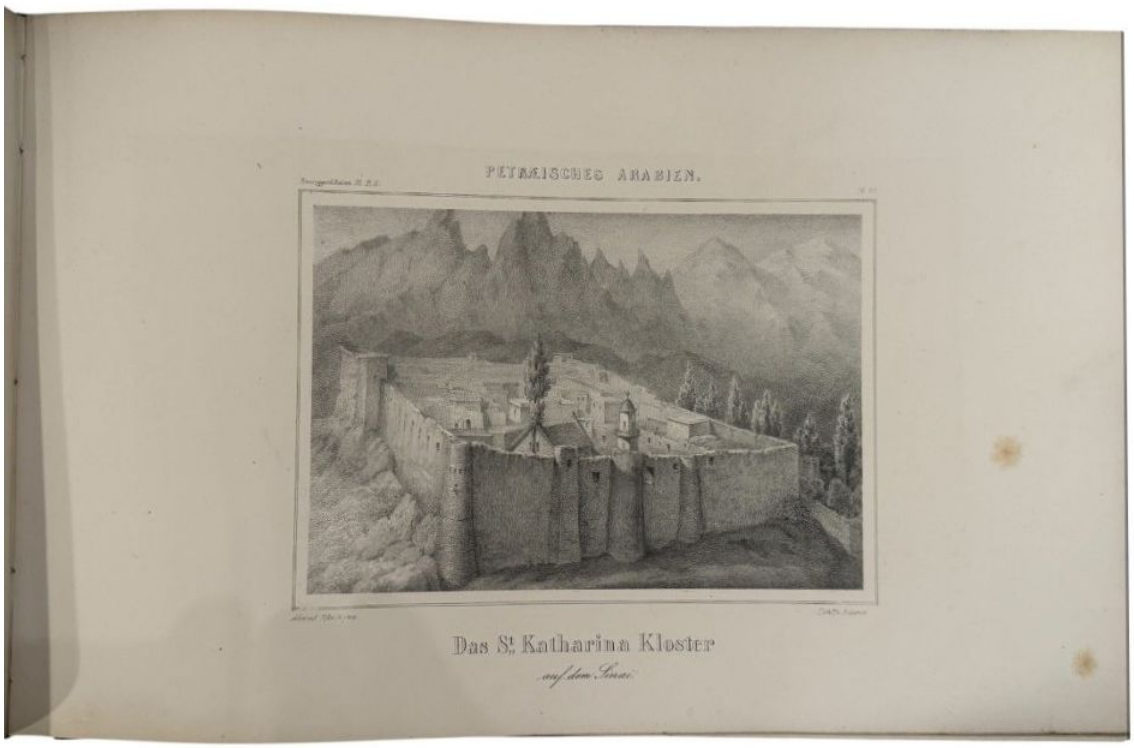
THEY INCLUDE:

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, and 22. Alvarado's death in Guadalajara.

SCIENTIFIC EXPLORATION OF EGYPT, NUBIA, THE BLUE NILE, AND THE SINAI UNDER MUHAMMAD ALI

136. **RUSSEGGER, Joseph von.** Reisen in Europa, Asien und Afrika, mit besonderer Rücksicht auf die naturwissenschaftlichen Verhältnisse der betreffenden Länder, unternommen in den Jahren 1835 bis 1841. Stuttgart: E. Schweizerbart'sche Verlagshandlung, 1841–1849. First edition.

$ 3,000.-



7 volumes (4 text volumes bound in 6, and plate-only atlas volume), the atlas separately complete as issued. TEXT VOLUMES (8vo): Band I (Erster Theil, 1841; Zweiter Theil, 1843); Band II (Erster Theil, 1843; Zweiter Theil, 1844; Dritter Theil, 1846–1849, with Naturhistorischer Anhang); Band III (1847); Band IV (1848). ATLAS VOLUME (folio, 34 x 24 cm), plate-only atlas, separately complete as issued, containing 28 lithographed views on 28 sheets, 45 natural history plates on 23 sheets, and 20 botanical plates. Another edition was issued with an imperial folio atlas containing 19 double-page maps and profiles not present in this atlas. Some foxing to plates throughout, with noticeable toning and at times heavier foxing to the botanical plates (last botanical plates edges damaged and blackened) ; text generally toned and spotted. Institutional copy from Chicago Theological Seminary, tape reinforcement to spine of atlas volume. Text volumes complete in original boards but shaken with several spines missing, several gatherings loosening with a few leaves detached from the text block, and general toning and foxing. Overall, a serviceable set.

Russegger (1802–1863) was one of the most significant Central European scientific explorers of the eastern Mediterranean, Arabia, and northeastern Africa in the mid-nineteenth century. A trained mining geologist who later directed coal mines in Hungary, he was commissioned in 1838 by Muhammad Ali Pasha to survey the mineral wealth of Egypt, Sudan, Nubia, and adjoining regions of Arabia. His expeditions carried him through the Sinai Peninsula, along the Red Sea corridor, into the Nuba Hills at Jabal Taqali, and into the mountainous districts of Fazughlo in the Blue Nile basin in search of gold and exploitable mineral deposits. Combining geological survey, natural history, and topographical observation, Russegger produced one of the earliest scientifically grounded European accounts of the Blue Nile valley, Eastern Sudan, Nubia, and parts of Arabia. The present work stands as a foundational document of nineteenth-century mineral exploration and imperial scientific reconnaissance in northeastern Africa and the Arabian sphere.



A RARE 18TH-CENTURY FOLDING PLAGUE AMULET

137. **[AMULETS — PLAGUE — CATHOLIC DEVOTION]** [Continental Europe, probably 18th century.] Folding devotional amulet, approximately 19.5 × 13 cm when opened, constructed from a paper support bearing nine small engraved devotional panels arranged in a three-by-three configuration and designed to fold inward upon one another. Backed with thick pink paper; when folded, the exterior reveals an additional central engraved devotional image. Wear from use, with separations and losses along several folds, some panels partly loose, and general soiling and toning; nevertheless, substantially intact and preserving its original folding structure.

$ 2,250.-

A rare survival of popular Catholic protective devotion: a pocket-sized folding amulet densely assembled with miniature engravings of saints and sacred figures surrounding an explicitly anti-plague talisman inscribed twice "CONTRA PESTEM" — "AGAINST THE PLAGUE."

The object has an ingenious physical construction. Opened out, it resembles the familiar folding paper fortune-teller toys of later childhood culture: individual panels fold over one another until the elaborate assemblage becomes a small portable packet. Here, however, virtually every available surface has been enlisted for supernatural protection.

Eight engraved devotional images surround the central talisman. Among the readily identifiable figures are St. Anastasius, represented by his severed head; St. Anthony of Padua with the Christ Child; St. Ignatius Loyola; the Blessed Virgin Mary; and St. John Nepomuk, recognizable by his characteristic halo of five stars. Other panels depict Franciscan and protective saints, their identifying inscriptions in several cases partly obscured by the folds and wear.

At the heart of the assemblage is its most remarkable image: a dense apotropaic engraving composed of crosses, sacred monograms and letters, the Virgin and Child, and additional holy figures. Across its lower edge the purpose of the image is stated explicitly, and emphatically, on both sides: "Contra Pestem — Contra Pestem" "Against the Plague — Against the Plague."

Such formulas belong to a long tradition of Christian amuletic practice in which sacred names, images, prayers, crosses, and abbreviated formulas were carried upon the person as defenses against disease and other physical dangers. The present object is particularly evocative because its protective function is expressed not only through its imagery but through its physical construction: the saints and plague charm could be folded together into a compact object intended for carrying.

When closed, the reverse is formed from the thick pink paper backing, with a further devotional engraving occupying the central panel. The extensive fold wear, small losses, and partial separations are consistent with repeated manipulation rather than an object preserved simply as a print.

The presence of St. John Nepomuk, canonized in 1729 and thereafter the subject of an enormously popular Central European cult, provides a useful indication that the assemblage belongs to the eighteenth century or later. The engraving style, typography, paper, and devotional iconography are likewise consistent with an 18th-century Continental origin, probably within the Catholic regions of Central Europe.



A RARE EIGHTEENTH-CENTURY PORTABLE AMULET AGAINST WITCHCRAFT

138. **[AMULETS—WITCHCRAFT—PLAGUE—POPULAR RELIGION.]** [Southern Germany or Austria, probably mid-to-late eighteenth century] Engraved amuletic sheet on laid paper, approximately 14 × 12 cm. Repeatedly folded for carrying as a small packet, with numerous old creases; some soiling and staining, marginal fraying, A well-used but complete survivor.

$ 1,750.

A rare eighteenth-century paper amulet intended to protect its bearer against four of the most feared dangers of early modern life: sorcery, epidemic disease, fire, and violent weather.Its purpose is declared explicitly across the lower edge: “Contra Maleficium et Pestem — Contra Ignem et Tempestatem.” “Against witchcraft and plague—against fire and storms.”

The engraved composition is centered upon an elaborate double-barred Pestkreuz, or plague cross, densely inscribed with sacred letters and abbreviated protective formulas. The Virgin appears at its center, with the Sacred Heart above and the severed head of Saint Anastasius below. Around the cross is assembled a compact celestial guard of protective saints, including Saint Roch and Saint Sebastian, traditionally invoked against plague; Saint Florian, protector against fire; Saint Ignatius Loyola, associated with deliverance from demons and sorcery; Saint John Nepomuk; Saint Anthony of Padua; Saint Francis of Assisi; and Saint Francis Xavier. Saints Peter and Paul appear in the clouds above.

This was not simply a devotional engraving intended for contemplation. It was believed to possess practical apotropaic power. The word maleficium referred specifically to harmful magic, The abbreviated sacred formulas, plague cross, Virgin, and carefully selected saints collectively formed a spiritual defence against both invisible evil and tangible catastrophe.

Sheets of this kind were commonly incorporated into Breverl: small folding Catholic amulets produced particularly in Bavaria, Austria, Tyrol, Switzerland, and neighbouring regions. They were folded tightly, placed in paper or textile cases, and worn around the neck, sewn into clothing, or carried in a pocket. Opening the packet was sometimes

believed to destroy its protective efficacy. The pronounced folds and wear of the present example provide persuasive evidence that it was actually carried rather than preserved merely as an unused religious print.

Such objects were vulnerable. They were handled repeatedly, exposed to the body and weather, and frequently destroyed through use. Their close relationship to popular magic also led ecclesiastical authorities to regard some examples with suspicion. Consequently, complete eighteenth-century specimens survive in very small numbers,

Comparable folding amulets are preserved at Johns Hopkins University, the Bridwell Library, the Wellcome Collection, and the Museum of the City of Prague. The Johns Hopkins examples are described as “book amulets” made by or for convents and sold to pilgrims as protection against corporeal and spiritual dangers; the Bridwell Library notes that these objects were intended to remain permanently folded and worn upon the person.



A FRENCH ARTE POVERA TABLE-CHEST BY PIERRE DE VILLEMANDY, 1753

139. **[ARTE POVERA]** TABLE-CHEST, the lid and base of wood, the sides of pasteboard, the whole covered throughout in hand-coloured cut engravings. With two drawers, silk cords preserved. 32 x 54 x 36 cm. Inside the lid is an ownership inscription (also in cut-out letters): fait par moy Pierre de Villemandy 1753 ». On the bottom are remnants of printed pages from a 16th- or 17th-century ecclesiastical history.

$ 6,500. –

Looking at it, a tiny, 18th-century Rococo soap opera unfolds before your eyes. Elegant couples in sweeping, silk gowns play music and court one another as they stroll between oversized, potted fruit trees. Meanwhile, children wrestle and tumble, laborers till the soil, and the grape harvest is hauled away in barrel-laden horse carts. A parade of cavalrymen marches past, while elegant horse-drawn coaches and covered wagons rumble along. Even in the decorative borders, birds sing while hidden couples lean in to converse.

It is a brilliant example of a technique where printmaking and the decorative arts meet—the entire surface built up from hand-colored engravings, meticulously cut out and pasted to imitate expensive painted lacquer. The catchall term for this type of work is Italian: lacca povera or arte povera, as well as lacca contraffatta ("counterfeit lacquer"). The technique involves pasting cut-out prints onto a prepared, painted ground and sealing them under layers of varnish.

While it is often said that the art originated in Venice, that claim is doubtful. Decoupage was a craze that was popular in all of Europe, and this dated chest made in France stands as clear evidence of this. In 1727, Mademoiselle Charlotte Aïssé wrote from Paris to her friend and confidante, Madame Calandrini, in Geneva:

"We are here at the height of a new passion for cutting up colored engravings... Everyone, great and small, is snipping away... women are mad enough to cut up engravings worth 100 livres apiece. If this fashion continues, they will cut up Raphaels."

This frantic snipping was only stage one. Because demand was so high, astute printers quickly recognized a massive business opportunity. Printmakers in both France and Italy stepped in to feed the frenzy, producing purpose-made sheets of engravings specifically designed to be cut out and pasted. When executed masterfully, these cut-out creations were nearly impossible to distinguish from genuine lacquer work. In fact, several pieces in the Metropolitan Museum were long thought to be intricately painted rather than glued! A letter from 1727, explaining the art of decoupage to an unidentified marquise, reveals just how extravagant this supposedly "humble" pastime could become:

"Tapestry and knotting are no longer in question; one has left behind spinning wheels and shuttles; one wants nothing but decoupage. All kinds of furnishings suitable to this technique are being decorated: screens, folding screens, wall hangings, ceilings, the tops of coaches, and sedan chairs; it is being put everywhere. This fashion has made the prices of illustrations and prints rise to an extraordinary level; and although there are only a few dealers who sell or have these prints colored, their shops are never empty."

Today, authentic Arte Povera is far rarer than traditional painted lacquer furniture, with exceptional cabinets fetching hundreds of thousands of dollars at major auction houses. Interestingly, the same 1727 letter reveals that this obsession was not exclusively a ladies' pastime:

"As soon as a gentleman arrives at a lady's house, an image is given to him, he then takes his scissors from his pocket and begins to cut. It is a new and excellent quality to know how to make decoupage."



Our chest has a unique feature: inscribed on the back of the lid are the words FAIT PAR MOY PIERRE DE VILLEMANDY · 1753 (Made by me, Pierre de Villemandy, 1753). Even the signature itself is decoupage. Meticulously snipped out with the maker's own scissors, using the exact same technique as the rest of the box. In this rare instance, we know exactly who was wielding the scissors: Pierre-Louis de Villemandy (1688–1768), a 65-year-old provincial gentleman from Angoumois, who clearly took pride in his intricate craft.

This is an attractive object for any institution that has an interest in such things. It is a large object. Not a small casket of a few figures, nor so big that it cannot readily be displayed. Yes, it may not cross the threshold of an oligarch's drawing room because of its condition, but the whole is a delight to the eye. Since apparently neither lacquer nor varnish was ever applied, the cutting is left exposed to view with unusual clarity. Its condition is worn, most severely on the lid, where the paper is browned and flaking has left numerous white patches interrupting the cutouts: the cockatoo has lost its beak, and some of the smaller vignettes are reduced to fragments. The border strips are frayed at all edges and corners, and are partially lost, exposing the substrate of pasteboard over a light wooden frame. The two-textile loop pulls on the lid survive. The side panels are better preserved than the lid, though they too show flaking. But all in all, a delightful object.



A DATED BOOK-FORM HARDWOOD BOX.

140. **[BOX] France, dated 1781.** Book-form hardwood box, measuring 18 x 11 cm, masterfully carved from solid hardwood with a sliding fore-edge compartment, faithfully imitating the appearance of a bound volume. The upper cover boldly carved in deep relief with geometric and scrolling ornament surrounding the original carved initials "GW" and the date "1781," all executed as an integral part of the original design. The lower cover similarly carved with an elaborate central rosette enclosed within radiating fan ornament and geometric borders.

$ 2,250. -

Raised imitation spine bands carved from the solid wood enhance the illusion of a leather-bound book. The book-form box itself is entirely original, retaining its eighteenth-century carved surfaces with expected wear, mellow patina, and excellent preservation. The sliding fore-edge insert is a replacement, made circa 1900 by the writer of the accompanying manuscript note after the original sliding section had been lost or destroyed. Accompanied by its original folded manuscript provenance note, housed within the box; the note split along old folds with minor losses, but substantially complete.

A remarkable survival of eighteenth-century French vernacular craftsmanship, preserving not only its original carved book form, but also its carved initials and date. Entirely fashioned by hand, the box displays impressive chip-carving and geometric ornament of exceptional precision. Decorative book-form boxes from the eighteenth century are uncommon, while examples retaining an original carved date and initials are decidedly rare.

Accompanying the box is an early twentieth-century manuscript note preserving a long-standing family tradition concerning its origin. The note reads:

"This case was made by an ancestor of mine in the Bastile in France. He was taken prisoner of war (in the French & Prussian War) whilst in prison he made this with the idea of giving it to his dearest friend but found him dead, so it has been passed on through my Uncle to me. He told me it was made from a piece of a beam that was being repaired

and he used a nail and flint stone. That is all he had to do it with. It has been in my possession 45 years. The original book was lost or destroyed. I had this one made."

The note was clearly written well over a century after the 1781 date carved into the box and preserves what is best understood as a family tradition rather than a contemporary historical record. Particularly noteworthy is the statement that the ancestor was imprisoned during the "French & Prussian War." Since the Franco-Prussian War occurred in 1870–1871, nearly ninety years after the carved date of 1781, this portion of the account cannot be historically correct. The most plausible explanation is that, by the time the note was written around 1900, the writer no longer knew the precise reason for the ancestor's imprisonment and inadvertently substituted—or simply misremembered—the historical circumstances. Such chronological confusion is common in oral family traditions transmitted over multiple generations.



A MEDIEVAL BOOK BOX WITH A WOODCUT

141. **[COFFRET À ESTAMPE]** Domed casket with wooden core covered in tooled leather with a decoration of foliate scrolls, wrought iron bands, a lock with a hasp. c. 1490–1500. H: 11.5 cm, L: 15.5 cm, D: 21.5 cm. Old key (original?). Woodcut damaged (left arm of the cross lost). See illustration.

$ 37,500.-



This coffret is made of wood, probably birch, covered with leather and reinforced with iron fittings, hinges, and a lock. The sides have loops to allow the box to be carried on a strap. It also has a woodcut which is a great rarity, as most coffrets are without.

During the fifteenth century, small coffrets were made to house and transport Books of Hours. Cases of boiled and incised leather, fitted with strap loops, enabled the transport of modestly sized books. According to scholars, the domed-lid coffrets with their 3:2 proportions are especially likely to have served as book boxes.

Standalone prints — the kind bought as a single sheet, pinned to a wall, pasted into a box, or collected — are exceptionally rare. The prints found inside these coffrets, plus a few surviving loose sheets, represent almost the entire known output of Parisian single-sheet printmaking from this period.

The woodcut in our coffret depicts the Sacred Monogram. A crucifix forming the left stem of the 'H' is accompanied by Instruments of the Passion and two monks, perhaps Carthusians, dressed in white habits, who kneel below the Monogram before a eucharistic chalice. Two xylographic banderoles read: *Quod admirabile est nomen tuum domine* ("How admirable is thy name, O Lord," from Psalm 8) and *Sit nomen tuum domine Iesu benedictum* ("Blessed be thy name, Lord Jesus").

The woodcut is known in several examples, some loose, some in coffrets. The named locations for this specific print are three: Museum

of Fine Arts, Boston; Bowdoin College Museum of Art, Maine (ex-Jammes collection); and the John Rylands Library, Manchester. In our case the print can still be admired in its original context, pasted inside the coffret for which it was made.

REFERENCE: S. Lepape, M. Huynh, and C. Grand, Mystérieux coffrets: Estampes au temps de la Dame à la licorne (exhibition catalogue, Paris, Musée de Cluny, 2019).





A PAIR OF MEDALS COMMEMORATING THE FIRST COMPLETE PRINTED BIBLE IN ENGLISH.

142. **COVERDALE, Myles** (c. 1488–1569). Birmingham: Joseph Davis, 1835. Two medals struck for the three-hundredth anniversary of the publication of the Coverdale Bible: the larger in white metal, approximately 44 mm in diameter and pierced for suspension; the smaller, rarer medal struck in silver, approximately 38 mm in diameter. With two early circular collector's tickets

$ 800.-

I. THE COVERDALE BIBLE TERCENTENARY MEDAL

White metal, approximately 44 mm in diameter. By Joseph Davis of Birmingham. Obverse with a nearly facing, three-quarter-length bust of Myles Coverdale in cap and ecclesiastical dress, surrounded by the legend: MYLES COVERDALE BISHOP OF EXETER. Reverse with a thirteen-line inscription: TO COMMEMORATE / THAT / GLORIOUS EVENT / THE PUBLICATION OF THE / FIRST ENGLISH BIBLE / BY / MYLES COVERDALE / OCTR. 4TH 1535 / AND OF THE THIRD CENTENARY / OF THE / PROTESTANT REFORMATION / CELEBRATED / OCTR. 4TH 1835. Signed DAVIS BIRM. below. Pierced at twelve o'clock for suspension. Toned, with rubbing, scattered scratches, surface marks, and oxidation; the portrait and inscriptions remain distinct.

Brown 1691; Eimer 1283. See Laurence Brown, A Catalogue of British Historical Medals, 1760–1960, vol. I: The Accession of George III to the Death of William IV (London: Seaby Publications, 1980), p. 405, no. 1691.

II. THE RARE SILVER STRIKING

Silver, approximately 38 mm in diameter. By Joseph Davis of Birmingham. Obverse with a profile bust of Coverdale facing left, wearing a cap and fur-trimmed ecclesiastical robes. The surrounding legend reads: MYLES COVERDALE BISHOP OF EXETER, TRANSLATOR & PUBLISHER OF THE FIRST ENGLISH BIBLE, OCT. 4, 1535. Reverse with two open books inscribed respectively HOLY BIBLE 1535 and HOLY BIBLE 1835, set against a radiant field. The surrounding inscription commemorates the third centenary of the Reformation and the translation of the Holy Scriptures into the English language. Attractively toned, with scattered scratches, handling marks, and areas of darker toning, particularly on the reverse. The portrait, books, and inscriptions remain clearly defined. Brown 1690. Rare in silver; the type is more commonly encountered in white metal.

Myles Coverdale's Bible of 1535 was the first complete printed Bible in the English language. Building upon William Tyndale's English translations and employing German and Latin sources for the remaining books, Coverdale assembled the Old Testament, Apocrypha, and New Testament into a single English edition. Completed on October 4, 1535, it was printed on the Continent, now generally assigned to Merten de Keyser at Antwerp.

Coverdale later supervised the production of the Great Bible of 1539, the first authorized English Bible, and served as Bishop of Exeter from 1551 to 1553. His translation of the Psalms proved especially enduring, passing into the Great Bible and subsequently into the Book of Common Prayer.

Issued exactly three centuries after the date traditionally assigned to the publication of Coverdale's Bible, these medals reflect the nineteenth-century revival of interest in the history of the vernacular scriptures and the English Reformation. The smaller medal's paired Bibles of 1535 and 1835, surrounded by rays, present the publication of scripture in English as the transmission of religious light across three centuries.

An appropriate medallic accompaniment to a collection of early English Bibles, bringing together two contemporary commemorative designs, including the uncommon silver striking of Brown 1690.



THE FABLES OF LA FONTAINE

143. **[EDUCATION]** 25 hand coloured playing cards (complete) 10.6 x 6.8 cm, numbered. Fables choisies de La Fontaine [also known as Grand jeu des fables choisies avec figures coloriées]. Paris [ca. 1810–1820]. Twenty-five etched cards, the illustrations and borders coloured by hand, each containing the complete engraved text of a fable; 106 × 68 mm, card 17 tear repaired with tape, preserved in the original card box. Extremely rare.

$ 1,750.-

These are not playing cards in the literal sense of the word but "cartes instructives" intended for the "instruction et amusement de la jeunesse," meaning the education and amusement of young people. A parent or tutor might then ask the child to explain the story and its moral. Children could also simply browse the cards as a miniature illustrated library.



Most likely printed at the Palais-Royal. A network of printmakers, stationers, and novelty shops concentrated around the arcades of the Palais-Royal and the Rue Saint-Jacques. These shops sold parlor games, satirical pamphlets, fashion prints, educational broadsheets, and playing card decks.



AN ICONIC MYSTERY

144. **[ICON]** A near-exact copy of a carved ivory plaque made in Byzantium in the late tenth century, reused as spolia in a bookbinding (145 × 125 mm), set within a 19th-century wooden frame with velvet and brocade.

$ 1,750.-

A comparison of the two reliefs reveals a very close correspondence between the ivory relief in the binding of Clm 6831 at the Bayerische Staatsbibliothek, Munich, and our copy of it. At the same time, differences in quality are apparent: contours are only roughly discernible and certain areas of the relief are only rudimentarily executed. It therefore cannot be established with certainty whether the relief was produced from a mould taken directly from the original.

A radiocarbon report from the University of Michigan (1998) gives a date of 1168–1258 AD. We initially assumed that our icon was an object out of veneration for the original. However, this result must be treated with caution, as the C-14 report identifies the material as leather. A subsequent investigation by the Bayerische Staatsbibliothek (2015), based on scanning electron microscopy of an extracted sample, reached a different conclusion. The analysis demonstrated a clear distinction between the thin collagen fibres characteristic of leather and the unambiguous structure of softwood (coniferous wood). Leather can therefore be definitively excluded; the material of the relief is instead identifiable as wood flour derived from coniferous wood. . The fibers are bound with an acetone-soluble binder.
The standard historical adhesive in the Medieval world was dominated by protein glues and starch pastes, both characteristically water-sensitive rather than "acetone-resin" systems. Animal glues were used from antiquity onward, and wheat/starch pastes were also long-established historical adhesives. This with the caveat that older, non-modern materials can also be soluble in organic solvents. The big example is shellac: it is a natural resin, historically used long before the modern plastics era, and fresh shellac is soluble in ethanol and acetone.

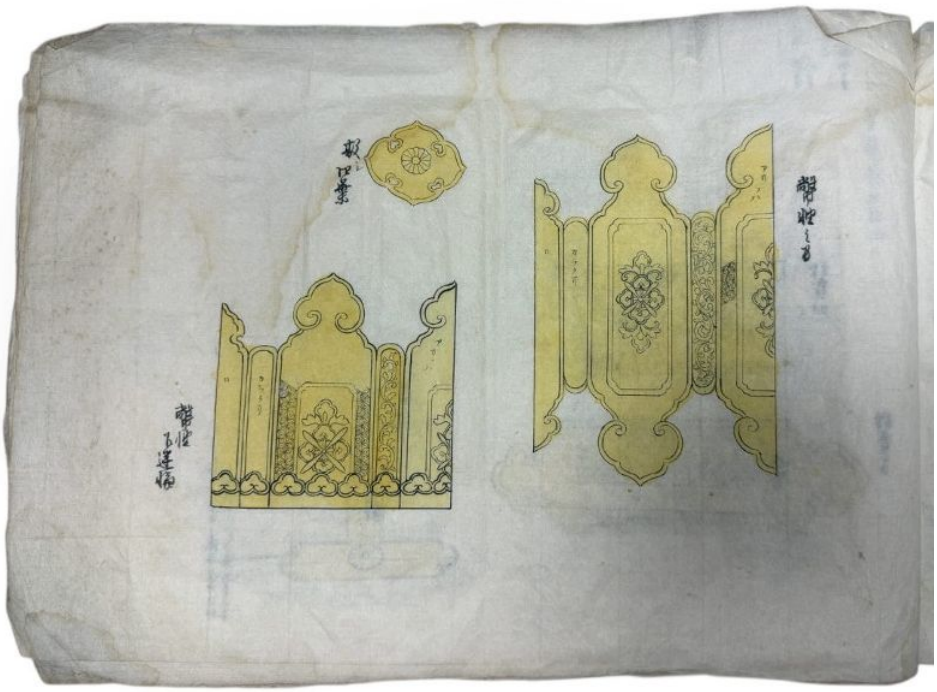
The method of manufacture is reminiscent of early molded composite materials, in particular bois durci. This material (French for "hardened wood) was developed in the mid-19th century and used for the production of decorative and utilitarian objects. It was made by combining wood flour with ox blood, then pressing the mixture under heat and high pressure into moulded pieces; the process was patented in 1855. From around 1907–1908 onwards, blood as a binder was gradually replaced by natural and synthetic resins.

The present object does not appear to be bois durci in its original formulation, but rather the product of an adapted process in which wood flour is combined with a resinous binder.

In Germany during the 18th and 19th centuries, various techniques were developed to produce materials resembling bois durci. Karl Johann Christian Ferdinand Schropp (1794, Erfurt – 1875, Bamberg), a maker of architectural models and Royal Court modeller, is known to have worked with a "secret" papier-mâché recipe to produce detailed models and replicas. Nevertheless, this is not papier-mâché, but an as yet unidentified composite material, formed from wood-derived fibres and a binding agent, suggesting a technique that is not yet fully understood.

Our verdict: while the precise formulation remains uncertain, the object is of considerable interest in its own right, preserving evidence of now largely forgotten methods for the production of models and reproductions in the 18th–19th centuries.

JAPANESE METALWORK DESIGN BOOK



145. **[JAPAN — ARCHITECTURE / METALWORK DESIGN].** Detailed Drawings for Metal Architectural Ornamentation (Tosōgu / Gijō-related fittings). Japan, late Edo to early Meiji period (circa mid–19th century). Approximate unfolded dimensions of principal sheets: c. 15½ x 24 inches (c. 39 x 61 cm). Minor variations between sheets. Soft creases from folding, scattered edge wear and small losses, occasional stains, and minor ink offsetting. Despite fragility typical of working design sheets, the drawings remain legible and visually compelling.

$ 3,500.-

Large-format manuscript album consisting of multiple folded sheets on thin Japanese paper (washi), featuring finely executed architectural and decorative metalwork designs, including elevation views, sectional profiles, and ornamental panels. Several elements are hand-coloured in yellow, likely indicating gilt or gilded metal components. Textual annotations in Japanese accompany the drawings, identifying components and measurements.

The drawings depict symmetrical temple or shrine-related architectural fittings, including stylized panels, crests, and decorative framing elements, rendered with precision consistent with workshop or artisan reference material rather than presentation drawings.

These drawings appear to relate to traditional Japanese metal ornamentation techniques, potentially including fittings intended for shrines, temples, or ceremonial architectural interiors. The use of yellow pigment strongly suggests gilded copper or brass components, consistent with Edo-period decorative practice and continuing into the early Meiji era as traditional craftsmanship adapted to changing patronage. Comparable artisan design drawings were usually kept within workshops and rarely survive outside Japan, making examples in commerce distinctly uncommon. A rare survival of Japanese artisan working material, offering insight into the design vocabulary and technical planning behind architectural metal decoration at the cusp of Japan's transition from feudal to modern society.

RARE FIGURAL PILGRIM BADGE



146. **[MEDIEVAL ENGLAND — PILGRIMAGE].** Rare Figural Pilgrim Badge of the "Pelican in Her Piety." England, 14th–15th century.

Small cast lead-alloy devotional badge representing the Pelican in her Piety, the bird shown with strongly modelled body, downward-curving head and beak, and a prominently raised feathered wing. Dark archaeological patina, with some peripheral loss but the unusual figural composition substantially preserved.

$ 950.-

A rare form among surviving English medieval pilgrim badges, depicting one of the most potent Eucharistic images of the Middle Ages. Medieval tradition held that the pelican pierced its own breast to nourish or revive its young with its blood, transforming the bird into an emblem of Christ's sacrifice and the Eucharist. English medieval examples of the motif are documented, including a 15th-century cast pilgrim badge in the British Museum (See; 1904,0720.15)



A PEWTER PILGRIM'S WHISTLE, WORN SUSPENDED AND SOUNDED TO WARD OFF WITCHES AND EVIL INFLUENCES

147. **[MEDIEVAL PILGRIMAGE—POPULAR MAGIC.]** England, probably fifteenth century. Cast lead alloy or pewter, approximately 42 mm long and 15 mm across at the widest point. Formed with a hollow globular sounding chamber, elongated tubular mouthpiece, integral circular suspension loop, and triangular brace decorated with cross-hatching. SURVIVING EXAMPLES ARE VERY RARE. CONDITION: Globular chamber dented and somewhat compressed; upper end of mouthpiece irregular and partially split or crushed; considerable surface wear, oxidation, and earthen deposits consistent with archaeological recovery. Cross-hatched decoration remains visible, and the suspension loop is intact. Sound not tested. Because of its lead content, the whistle should not be placed in the mouth- but we can assure you we tried it, it works (at least the sound not sure about the warding off witches), and we are still alive enough to write this catalogue.

$ 1,750.-

A diminutive personal whistle of a type associated with late-medieval pilgrimage and popular protective belief. The integral loop allowed it to be worn from a chain, cord, or item of clothing, keeping the instrument immediately accessible during travel. Its compact construction—hollow bulb, tubular mouthpiece, lateral suspension loop, and cast decorative brace—closely corresponds to excavated English examples dated to the fifteenth century.

Medieval pilgrimage was not necessarily a silent activity. Bells, rattles, horns, and whistles were carried as souvenirs and sounded along the road. Beyond signalling or entertainment, their noise was believed to possess an apotropaic function: frightening away evil spirits, averting misfortune, and protecting the traveller from supernatural danger.

A remarkably close parallel is illustrated by Nigel Mills in Medieval Artefacts: Catalogue and Price Guide (Greenlight Publishing, 1999), p. 104, no. NM.277, where it is described as a "15th century pewter whistle." Mills writes: "Whistles would have been used to scare away evil spirits and were worn suspended on a chain." The Portable Antiquities Scheme records another closely comparable English lead-alloy example, CORN-480864, measuring 38.5 mm and similarly formed with a hollow bulb beyond the mouthpiece. That record also dates the type to the fifteenth century, cites Mills's NM.277, and repeats the interpretation that such whistles were suspended from chains and sounded to frighten away evil spirits.

The broader interpretation is supported by museum and archaeological literature. The London Museum notes that whistles, bells, and rattles were popular purchases at medieval shrines and that "the noise they made was thought to keep evil away." A Durham University exhibition similarly describes medieval pilgrim whistles as instruments used "to ward off evil and even lead bad weather away" during a journey. Sarah Blick, writing on medieval pilgrimage souvenirs, discusses the apotropaic power assigned to noisy whistles and related objects.

The whistle belongs to the extensive medieval tradition of protective or apotropaic magic against evil and witches—the use of sounds, signs, prayers, relics, and portable objects to repel malevolent spirits or supernatural harm. Such practices occupied the permeable boundary between orthodox religious devotion, pilgrimage custom, folklore, and what would later be characterized as superstition or witchcraft.

REFERENCES: Nigel Mills, Medieval Artefacts: Catalogue and Price Guide (Greenlight Publishing, 1999), p. 104, no. NM.277. Portable Antiquities Scheme, CORN-480864, "Medieval lead alloy whistle."Cf. British Museum, inv. 1971,0603.15, late-medieval cast lead-alloy pilgrim's whistle. Cf. Brian Spencer, Pilgrim Souvenirs and Secular Badges (London Museum; revised edition, 2010). Sarah Blick, "Bringing Pilgrimage Home: The Production, Iconography, and Domestic Use of Late-Medieval Devotional Objects," Religions 10, no. 6 (2019).



EXCEPTIONAL SURVIVING MOUNTS FROM A 13TH-CENTURY ENGLISH TREASURE BINDING

148. **[MEDIEVAL ENGLAND — TREASURE BINDING].** Three gilt copper-alloy openwork figural mounts from a medieval manuscript binding. England, probably 13th century.

$ 3,000. -

Three closely related rectangular gilt copper-alloy plaques, each approximately 63 × 30 mm, cast and pierced in openwork with the frontal figure of a saint or sacred personage beneath a stylized architectural canopy, the figure surrounded by radiating and interlaced ornament. Small perforations at the corners and elsewhere permitted the plaques to be fastened to a wooden binding board. Gilding and green copper oxidation.

Apparently three surviving corner or border mounts from the same medieval treasure binding, probably an English ecclesiastical manuscript of the 13th century. Such metal furniture adorned the most important medieval books, particularly liturgical and devotional manuscripts, the individual

gilt-metal elements being attached directly to the wooden boards. Very few English medieval treasure bindings survive intact, many having been stripped of their precious-metal decoration during later periods of destruction and reuse.

Provenance: reportedly recovered by a mudlarker from the River Thames near London, circa 1980, the three pieces found together. The English findspot, together with their Gothic figural style and construction, strongly supports an English origin, although a Continental manufacture cannot be entirely excluded without metallurgical or specialist comparison.

A GRAND VISUAL RECORD OF NAPOLEON'S GREATEST CAMPAIGN, PRINTED IN 1810



149. **[NAPOLEON]** Napoléon à la Grande Armée [Colonne de la place Vendôme]. Paris, à la Chalcographie du Musée Napoléon, MDCCCX [1810]. Elephant folio (595 × 565 mm). Original boards detached; spine covering perished and absent; text block complete and sound. 75 leaves in total: 133 numbered engravings depicting the bas-reliefs of the shaft, all plates clean and fresh throughout; 6 additional leaves depicting the Emperor Napoleon and the inscriptions on the bases; 4 introductory plates depicting the column itself with shorter margins (580 × 541 mm). With a dry stamp: "Musees Imperiale, Calcographie du Louvre."

$ 9,500.-

An exceedingly rare plate volume. We have located two institutional copies: one in the Bibliothèque nationale de France, Paris, and one in the Victoria & Albert Museum, London. The Victoria & Albert Museumand the BnF catalogue the work under the title Napoléon à la Grande Armée, which appears to derive from a spine or binding title rather than from the title page proper; the reason for this divergence remains unclear. We can rebind the book, preserving the original boards, at cost.

THE COLUMN

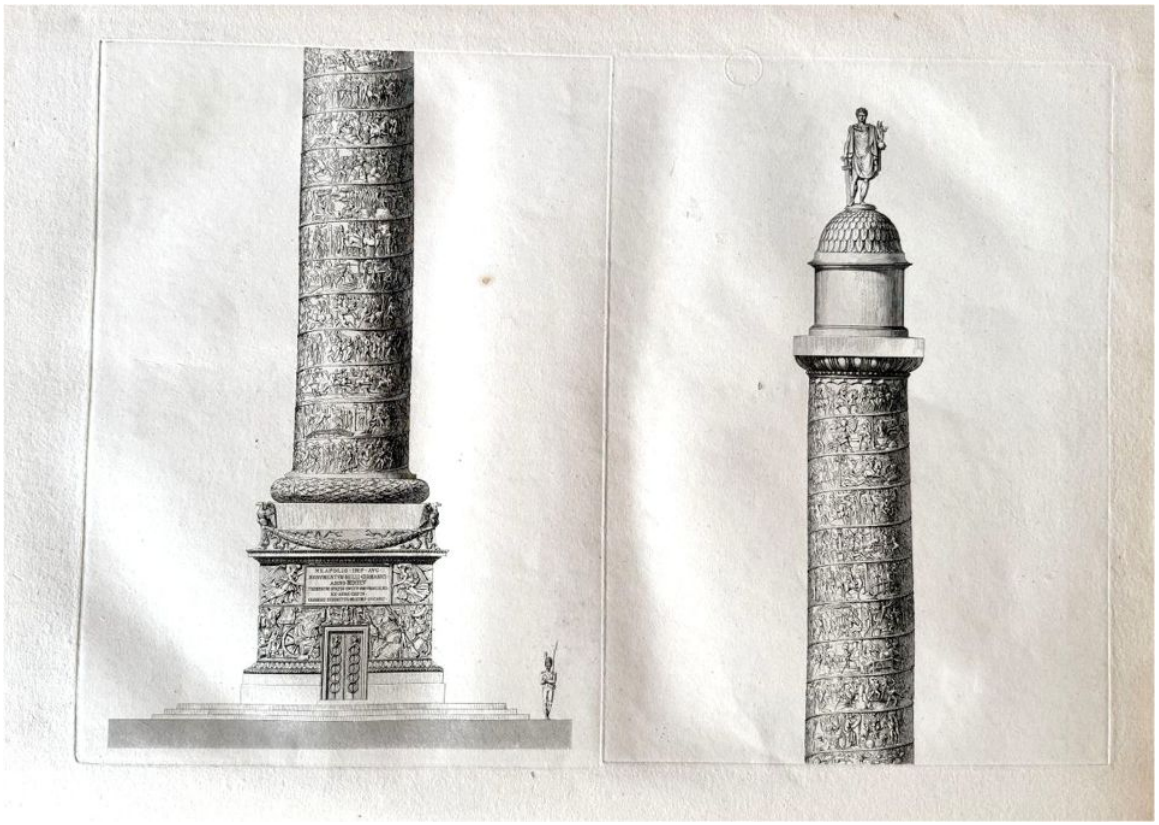
The Vendôme column, its stone core sheathed entirely in bronze, was regarded throughout the nineteenth century as the most potent symbol of Paris, a monument on which each successive government felt compelled to make its mark.

In the immediate aftermath of Austerlitz, Vivant Denon, Director of the Musée Napoléon, proposed that a commemorative column be erected dedicated to the Grande Armée, using the cannons taken from the Russians and Austrians. A decree of 1806 confirmed this proposal. Astutely, Denon abandoned the earlier idea of a column

dedicated to Charlemagne, deciding rather on a column commemorating the German campaign, on which the recent operations of 1805 were to be set in bronze on a bas-relief frieze of some eight hundred and thirty feet in length, representing the memorable campaign of 1805 just as the expedition against the Dacians had been carved into Trajan's Column.

The column was designed by Lepère and Gondoin and received many different names — first the Austerlitz Column, then the Victory Column, finally becoming the Colonne de la Grande Armée. Lepère supervised the melting down of 1,200 artillery pieces taken from the Russians and Austrians. The following inscription was engraved on the abacus of the capital: Monument erected to the glory of Napoleon the Great's Grande Armée, begun on 25 August 1806 and finished 15 August 1810.

The column comprises a stone core enrobed with 425 bronze plaques fixed to the stone with pins. A 280-metre frieze of 266 bas-reliefs, designed from drawings by Bergeret, winds round the shaft depicting the major events of the campaign — from the camp at Boulogne to the triumphal return of the Emperor and his Guard to Paris in January 1806. A team of sculptors including Boizot, Bosio, Bartolini, Ramey, Rude, Corbet, Clodion and Ruxthiel was commissioned to execute the frieze.



THE FRIEZES

Napoleon himself regarded the German War of 1805 as the most perfectly executed of his operations. Since 1803 the Grande Armée had been assembled at Boulogne in preparation for an invasion of England; when Austria joined the Anglo-Russian coalition in August 1805, Napoleon abandoned the Channel project and turned his 177,000 men eastward, crossing the Rhine on 25 September and executing a vast encircling manoeuvre that trapped the Austrian army at Ulm, where 60,000 men surrendered on 20 October without a general engagement. Vienna fell on 13 November and Napoleon installed himself at Schönbrunn.

The campaign reached its climax on 2 December 1805 — the first anniversary of Napoleon's coronation — at Austerlitz, where the personal presence of both Tsar Alexander and Emperor Francis on the field gave the encounter

the character of a supreme dynastic confrontation. Feigning weakness on his right flank, Napoleon shattered the Austro-Russian force in nine hours of fighting, with some 36,000 Allied casualties against fewer than 10,000 French. The Peace of Pressburg, signed 26 December, effectively ended the Holy Roman Empire, and the triumphal return of the Emperor and his Guard to Paris on 26 January 1806 closes the narrative sequence that the column's spiral frieze — and this volume — unfolds in its entirety.

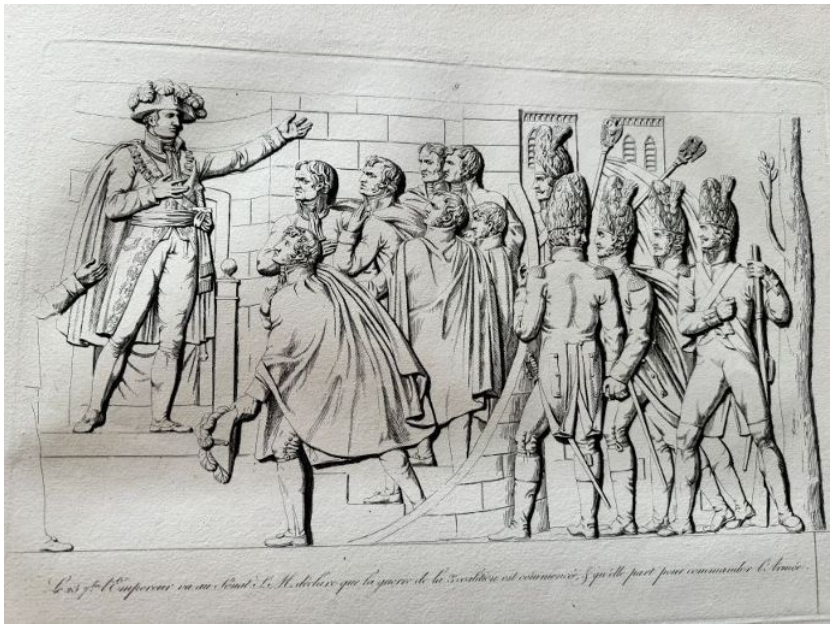
THE PRINTING

The institutional publisher and printer was the Chalcographie du Musée Napoléon — the imperial engraving department attached to the Musée Napoléon, founded in 1797 to preserve engraved copperplates and print impressions for sale. Under Napoleon, the Chalcographie became the instrument through which the Empire translated its major events and monuments into permanent graphic form. The coronation of 1804 was documented in an engraved series after Isabey, Percier and Fontaine, commissioned directly by the Emperor; the marriage of Napoleon and Marie-Louise of April 1810 was likewise recorded in Chalcographie plates. The present volume, issued in the same year as the marriage series, completes this imperial programme by providing the only systematic engraved record of the column and its 266 bronze relief compositions.

The standard of execution was the highest achievable in contemporary European printmaking. The engravers engaged by Denon were the leading practitioners of their generation, working in the combined technique of etching and burin engraving — eau-forte et burin — which brought together the freedom and speed of etching for complex figural passages with the precision and permanence of burin work for architectural detail and lettering. In etching, the copper plate is coated with an acid-resistant ground through which the design is drawn with a needle; the plate is then immersed in acid, which bites the exposed lines into the metal. Burin engraving, by contrast, is a purely manual process in which a steel tool is pushed directly through the copper, producing lines of exceptional sharpness and clarity. In practice the two techniques were used in combination on the same plate: the composition laid in by etching and then strengthened and refined with the burin, which added hatching, architectural precision, and the quality of finish expected of an official imperial publication.

A NOTE

Visually magnificent. The spiral narrative of the Austerlitz campaign unfolds across sheet after sheet with a force and clarity that the bronze frieze winding around the column's shaft, forty-four metres above the Place Vendôme, can never convey to any spectator standing below. Napoleon ordered the column raised; this volume made its story readable.



No auction records for this volume have been traced. The present work is entirely distinct from the later publication by Ambroise Tardieu, La Colonne de la Grande Armée d'Austerlitz ou de la Victoire (Paris, 1822), a small-format commercial venture. The two publications are entirely distinct in character, scale and purpose.



THE ARCH OF CONSTANTINE IN 21 ENGRAVINGS.

150. **PICCIONIUS, Matheius.** Dall'abisso de gl'anni augure di porpore, e corone sorgendo l'eternità, con vaga geometria misuri le glorie non meno d'infiniti Heroi ... [Roma] : Giovanni Giacomo De Rossi, [around 1650], 21 engravings. Folio (430 x 275 mm). Contemporary calf.

$ 3,500.-

Exceedingly rare. One copy in Eton Library, two copies in Germany, one copy in Rome. No copy found in the US according to OCLC. Princeton, Yale, Harvard, NYPL, LOC independently checked.

Matteo Piccioni was an Italian painter and engraver born around 1615 in Ancona, Italy, and he passed away in 1671. He was active in Rome, where he became known for his religious-themed paintings and engravings. In 1655, Piccioni was elected as an academician at the prestigious Accademia di San Luca in Rome, reflecting his recognition within the artistic community.

The engravings in Matteo Piccioni's "Dall'abisso de gl'anni augure di porpore, e corone..." (circa 1650) are based on bas-reliefs from the Arch of Constantine in Rome. This monumental arch, built in the early 4th century CE to commemorate Constantine's victory over Maxentius at the Battle of the Milvian Bridge (312 CE), is adorned with a mix of original sculptures and spolia—repurposed reliefs from earlier monuments.



BOUND IN:

PERRIER (François): Ill[ustrissi]mo D.D. Rogerio Duplesseis d[omi]no de Lioncourt Marchioni de Montfort, (...) Urbis æternæ ruinis erepta typis æneis ab se commissa perptuæ uenerationis monumentum [Rome], 1638.

Magnificent suite of 100 plates of Roman antiques, with one folded plate. The engravings in the 2 works have all been cut out and glued to the paper sheets, probably done in the 17th century.

The first plate "Laocoon" (foliated in bottom right hand corner) has “Franciscus Perrier Burgund. delin. et sculp. Romae superior. licentia 1638." The engravings are strong, suggesting that is the first printing.

François Perrier's 1638 publication represents a groundbreaking approach to documenting classical sculpture. Through 100 copper engravings, he created an "ideal gallery" of 64 of Rome's most significant ancient sculptures. The book's frontispiece masterfully encapsulates the project's essence. At its center, time appears as a winged elderly man interacting with the Belvedere Torso; it elevates the sculptures as objects of veneration, while the fragments scattered on the ground show time's destructive power. The cherubs (putti) crowning the coat of arms suggest divine or noble patronage.

For centuries, this volume served as the definitive reference work for Rome's most exquisite ancient sculptures, the so-called Opera nobilia. Notably, it includes a work by Michelangelo (plate 20), demonstrating how Renaissance masterpieces were being elevated to classical status.



A MEDIEVAL PILGRIM BADGE OF THE VIRGIN AND CHILD

151. **[PILGRIM BADGE]** depicting the enthroned Virgin and Christ Child. Probably Aachen, 1300-1400. Lead–tin alloy, 44.5 × 22.5 mm. Flat-cast, with remainders iof sewing holes and part of the original casting sprue surviving at the lower edge.

$ 950.-

Pilgrim badges were among the great, mass-produced objects of the Middle Ages. They were sold at sacred sites throughout Europe—places associated with the relics of saints, miraculous images and celebrated acts of martyrdom. Rome, Santiago de Compostela and Aachen ranked among the principal international destinations, while Canterbury Cathedral, the site of Thomas Becket's martyrdom, was pre-eminent in England.

The scale of production was astonishing. In 1519 some 50,000 pilgrims descended upon Regensburg, where a shortage of badges left thousands disappointed; the following year the church sold more than 120,000. Badges were normally sewn conspicuously to a pilgrim's hat or mantle, serving both as evidence of a completed journey and as a devotional or protective object. They were sometimes also sewn into prayer books, and a small number of medieval manuscripts still preserve badges or the impressions they left upon the pages.

Most were cast in inexpensive lead–tin alloys. The eutectic mixture: approximately 62 per cent tin and 38 per cent lead had a particularly low melting point and flowed readily into the fine, shallow details of a mould. The quality varied considerably: some badges are charmingly naïve and crudely finished, while others display remarkable delicacy and technical skill.

At the lower edge of the present badge survives part of the casting sprue. The molten metal entered the mould through this narrow channel and solidified there together with the badge, leaving a short projecting stalk. This was normally clipped or broken away after casting; its survival here offers unusually direct evidence of the medieval manufacturing process.

PLAYBILL ON SILK: LIVERPOOL'S OLYMPIC CIRCUS

152. **[PLAYBILL]** A silk playbill for a benefit performance at Liverpool's Olympic Circus on Friday, 7 March 1817. There are two tears along the folds and a smaller tear in the margin, but it is undoubtedly an extremely rare piece. 44 x 22 cm.

$ 750.-

The program included tightrope work by twenty-three-year-old Andrew Ducrow, who later became Britain's leading equestrian showman and the manager of Astley's Amphitheatre. Ducrow and Miss Saunders also performed a double-tightrope act, apparently involving a child balanced on their shoulders "in the Attitude of Mercury." Miss Saunders


By Permission of the Worshipful the Mayor.

BENEFIT

PRINCE REGENT.

FRIDAY next, March 7th, 1817,

Douaniers of Dover

TIGHT ROPE,

Double Tight Rope,

SLACK WIRE,

HORSEMANSHIP,

BROAD SWORD EXERCISE,

ALADDIN:

Or, THE WONDERFUL LAMP.

presented horsemanship, the "Six Divisions of the Broad Sword Exercise," and a high vault over a garter from the saddle. The evening also featured a one-act local operatic piece, *The Douaniers of Dover*—"written by a Gentleman of Liverpool"—and concluded with the spectacle *Aladdin; or, The Wonderful Lamp*.

Ordinary playbills were printed on paper and discarded. Copies on silk or satin were generally presentation pieces reserved for royal boxes, or favored patrons. This is clearly a deluxe issue rather than a standard bill. Comparable silk playbills are rare but do survive in the British Museum.

Liverpool's Olympic Circus was not a traveling tent, but a permanent indoor amphitheater that offered a mixture of equestrian exercises, rope dancing, melodramas, ballets, and pantomimes. The diverse programming listed on this bill—horses, tightrope and slack wire acts, an operatic piece, and *Aladdin*—demonstrates this arrangement in practice. As this playbill is found neither in the John Rylands collection nor the British Museum, it is doubt exceptionally rare.



SEVEN HAND-COLOURED TOY THEATRE BACKDROPS

153. **[POLLOCK, Benjamin].** Seven Hand-Coloured Nineteenth-Century Toy Theatre Backdrops with Printed Centres and Fully Hand-Painted Surrounds. London: Benjamin Pollock, n.d. (late 19th century).

$ 750.-



Seven engraved toy-theatre backdrops, each hand-coloured, the printed scenes dramatically extended with large hand-painted sheets affixed to the verso so that the compositions expand far beyond their original borders. Each sheet approximately 32 × 31 cm, the central printed scenes measuring roughly 19 × 15 cm. Some tears (to about 3 cm) and minor losses at the edges; otherwise well preserved, with the colours remaining notably bright and lively.

A survival from the world of Victorian toy theatre. The central engraved scenes were originally issued by the celebrated London toy-theatre publisher Benjamin

Pollock, whose sheets allowed children to stage elaborate miniature performances at home. At some point, a creative owner enlarged these standard backdrops by attaching additional paper and extending the scenery in bold hand-painted compositions, effectively transforming the modest printed sheets into much larger theatrical settings—perhaps to accommodate a larger stage or to enhance the illusion of depth.

The scenes derive from at least two known Pollock productions, including *Aladdin* and *The Silver Palace*. Such imaginative modifications are rarely encountered; while Pollock sheets themselves survive in varying numbers, examples that have been artistically enlarged and re-conceived in this way offer a fascinating glimpse into the improvisational culture of Victorian juvenile theatre, where printed materials were frequently adapted by their young proprietors to suit their own dramatic ambitions.



PORTABLE FAITH: A RARE GROUP OF SAFAVID–QAJAR ISLAMIC MINIATURE QUR'AN AMULET CASES

154. **[QUR'AN HOLDERS]** Five Islamic miniature Qur'an holders, all octagonal in form, worked in engraved, pierced, and repoussé silver(?) or silvered metal, Safavid through Qajar period, Persia and the broader Ottoman world, circa late 17th to 19th century. Each case is fitted with hinges and suspension loops and originally housed a miniature handwritten Qur'an or folded Qur'anic verses. Some retain remnants of cords used for suspension. Surfaces show oxidation, minor dents, and age wear consistent with devotional use.

$ 3,750.-

These small cases were designed to contain extremely small manuscript Qur'ans or protective Qur'anic passages written on folded slips of paper. They were worn suspended from the neck, sewn into clothing, or attached to cords as portable devotional and protective objects. In Islamic culture the presence of Qur'anic text was believed to provide blessing and spiritual protection, and such cases functioned both as portable scripture and talismanic amulets. While miniature Qur'ans themselves occasionally survive in institutional collections, the protective metal cases are often scarcer, as many were worn out, lost, or discarded through generations of devotional use.

The group displays several characteristic decorative types including pierced calligraphic openwork, engraved Arabic inscriptions, geometric lattice panels, and floral ornament. One example incorporates turquoise cabochons in a floral cluster, reflecting decorative traditions of Qajar Persian jewellery where turquoise was associated with blessing and protection. Another features intricate pierced Arabic calligraphy forming a dense ornamental lattice typical of Persian devotional metalwork.

Miniature Qur'an cases such as these were widely carried by travellers, pilgrims, soldiers, and merchants throughout the Islamic world as personal devotional objects. Surviving examples provide tangible evidence of this portable religious practice and represent appealing artifacts of Safavid and Qajar craftsmanship combining Islamic calligraphy, metalwork, and personal piety.

MEDIEVAL RING-KEY



155. **[RING]** A fifteenth-century finger ring with an integral key for a small casket of a form suitable for securing a book of hours [likely England or France, fifteenth century]. Cast copper-alloy ring-key, comprising a substantial oval finger hoop joined to a short hollow cylindrical shaft and rectangular warded bit. The bit cut with a deep lateral cleft and a series of narrow terminal clefts designed to engage a particular lock. Dark brown-black patina with scattered green oxidation; surface wear and minor irregularities consistent with age and use.

$ 1,250.-

A functional late-medieval key designed to be worn on the finger, allowing its owner to keep the means of opening a private casket literally at hand.

Ring-keys combined personal security with portability. The hollow shaft fitted over the lock's central pin, while the carefully cut bit engaged the internal wards and operated the locking mechanism. Its comparatively intricate arrangement of clefts indicates that it was made for a specific small casket or strongbox rather than for a door or architectural lock.

Such caskets were used during the fifteenth century to protect jewellery, money, documents, devotional objects, and valuable manuscripts. A Book of Hours—frequently a household's most precious and personal book—might be kept in precisely such a locked container, particularly when traveling or when not in use. The present ring-key is therefore of an appropriate date, scale, and type for a casket containing a Book of Hours.

MEDIEVAL SEAL FOR A WOMAN



156. **[SEAL]** Late 13th-14th century. Vesica-shaped with central foliate motif, border with legend '+ S' GVNILDE F'. HAB---' for 'seal of Gunilde daughter of H....'; supplied with an impression. 39 mm.

$ 850.-

Seal matrices were common items in the medieval period and were used by all levels of society. Pointed oval examples like the one we are offering became popular in the 13th century and are often associated with women. By around 1300, pointed oval matrices were largely superseded by circular matrices.





SUFFRAGETTE GAME

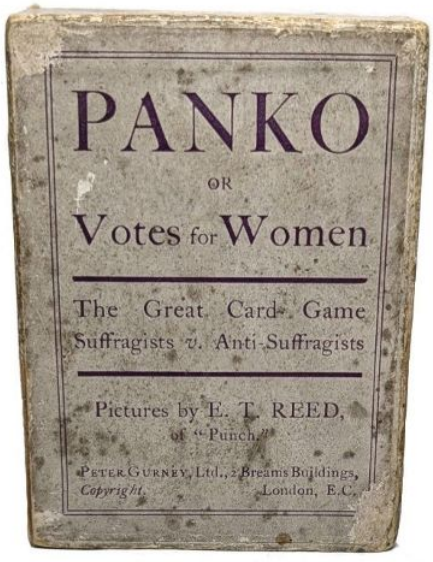
157. **[SUFFRAGISTS]** Panko, Or Votes for Women, The Great Card Game, Suffragists v Anti-Suffragists. Pictures by E.T. Reed/ Published by Peter Gurney, 2 Bream Buildings. Copyright. London. EC. In the original pictorial slipcase, with a facsimile rule sheet.

$ 2,750. -

The root word "suffragist" comes from someone who advocates voting rights, or suffrage but the term 'suffragettes' was coined by the Daily Mail in 1906. Intended as a derogatory term – with the suffix '-ette' denoting something small in size – it aimed to minimize the growing militancy of the group. The Women's Social and Political Union distributed and advertised the game through its shops, alongside private commercial sellers.

The pack is found in two states. In the first, the suit cards carry no numerals; in the second, colored numerals were added to the corners, evidently to make the suits and their order easier to read in rapid play. The World of Playing Cards takes the unnumbered state to be the earlier, and it is the scarcer of the two: the present copy is of this first issue.

It was being advertised in Votes for Women by December 1909. One advertisement called the cards a "*portrait gallery of the leading figures of the movement*" and claimed that the game produced excitement *"without the slightest taint of bitterness*." The militant suffragette Mary Blathwayt gave a pack to her mother for Christmas that same year, demonstrating how quickly it entered the WSPU domestic circle.



The eight suits are not arbitrary: together they form a miniature narrative of the suffragette campaign. Toot! Toot! Toot! shows a Scottish suffragette in Highland dress sounding the bagpipes—the call to agitation; Pank! Pank! Pank! portrays Emmeline Pankhurst, arms folded and wearing her Votes for Women sash, as the movement's commanding figure; and Law! Law! Law! shows her daughter Christabel in barrister's robes, holding a Votes for Women petition. Christabel had taken a first-class law degree in 1906 but, as a woman, was prevented from entering the legal profession. Votes for Women! depicts a suffragette deputation, armed with umbrellas and banners, attempting to break through a police cordon—the campaign's demand carried directly towards Parliament.

The opposing suits represent the machinery deployed against them. Help! Help! Help! shows a policeman struggling to arrest a militant suffragette; the six different Turn 'Em Out! cards caricature contemporary politicians—including

Winston Churchill and Lloyd George—held responsible for government obstruction; Fourteen Days! presents a complacent magistrate handing down the routine short prison sentence imposed upon demonstrators; and Gaol! Gaol! Gaol! takes the campaign inside Holloway Prison, where a suffragette in prison dress refuses the meal offered

by her warder. Behind her, Reed labels the prison "Holloway Restaurant" and describes its fare as Faim de siècle ("hunger of the century,") a pun on fin de siècle and a pointed reference to the suffragette hunger strikes.





TALISMANS, AMULETS, MAGICAL TOKENS AND OCCULT MEDALS

158. **[TALISMANS]** A collection of European and American talismans, amulets, magical tokens and occult medals.

$ 8,500. -

1. [OCCULT / TALISMAN]. Engraved silver magical amulet. France?, 18th century or earlier. Approx. 1.5 in. diameter. Circular silver talisman, engraved by hand on both sides. One face depicts a crowned and haloed enthroned figure above a recumbent figure, beneath the inscription SOLEIL, with additional engraved names at either side. The reverse is centered by a radiating wheel of magical characters and sigils, surrounded by the names HEMADIEL, SAVANIA, GEDONIA, and COCARIEL, invoking the angelic and planetary traditions of early modern ceremonial magic. The iconography appears related to the broader family of European solar and cabalistic talismans intended to invoke protection, influence, or celestial power. An unusually elaborate and evocative survival, combining figural imagery, magical names, and individually engraved occult symbols. Irregularly shaped from age and use, with surface wear, oxidation, and scattered pitting, but the principal imagery and inscriptions remain clearly legible.

2. [COLONIAL AMERICANA / FREEMASONRY / TALISMANIC TOKEN]. OXNARD, Thomas (1703–1754). [Probably New England, ca. 1744–1754]. Approximately 34 mm in diameter, apparently fashioned from a heavily defaced George II coin or token, with portions of "GEORG…" and "REX" still visible. The surfaces are hand engraved "R. W. THOMAS" and, most strikingly, with prominent apotropaic or talismanic marks, including radiating star and cross-like devices apparently intended to confer protection or symbolic force. In eighteenth-century Masonic usage, "R. W." meant "Right Worshipful," and Thomas Oxnard, Provincial Grand Master of Massachusetts, is recorded as "R. W. Thomas Oxnard." The correspondence of the inscription, apparent George II substrate, and emphatic apotropaic or talismanic symbolism makes an association with Oxnard and early colonial Freemasonry highly suggestive. Very likely colonial American, probably New England, and a remarkable possible Masonic protective token or amulet.

3. [OCCULT / FOLK MAGIC]. POSSIBLE GEORGIAN LOVE TOKEN OR TALISMANIC AMULET. Europe, probably late 18th–early 19th century. Circular metal disc, 35 mm diameter, elaborately hand engraved on both sides. One face depicts a curious reclining or contorted human figure, apparently a single person with the legs raised, rendered in strikingly

naïve fashion against a densely hatched ground. The reverse bears a rectangular ornamental field with scrolling decoration and the prominent intertwined initials "WB," accompanied by smaller circular and abstract devices.

While there is a possibility that the object was made as a Georgian love token, with the initials identifying its owner or intended recipient, other opinions favor its interpretation as an engraved pictorial talisman or amulet. Personalized initials, human figures, signs, and enigmatic devices occur within the broader European tradition of vernacular magic, where such objects might serve protective, curative, amorous, or other apotropaic purposes.

4. [OCCULT / TALISMANIC AMULET]. Possibly Spanish or Latin American, probably 19th century. 38 mm. Circular metal amulet elaborately worked on both sides, one face dominated by a large pentagram incorporating letters and magical or cabalistic signs, the reverse centered upon a radiant dove surrounded by inscriptions, incised rays, and a remarkable series of applied plugs or pellets of contrasting metals. The combination of folk craftsmanship, apparently Spanish-language elements, and syncretic Christian and occult symbolism suggest a Spanish or Latin American origin, perhaps within a popular magical or devotional tradition influenced by European Hermetic practice.

In Western astrological and alchemical magic, the seven classical planets were traditionally associated with seven metals: Sun–gold, Moon–silver, Mercury–mercury, Venus–copper, Mars–iron, Jupiter–tin, and Saturn–lead. Talismans were sometimes deliberately constructed with several planetary metals to combine their supposed virtues. The visibly different metallic inserts on the present example may have been intentionally incorporated for precisely this purpose. The pentagram and dove further suggest a Venus-related talisman concerned with attraction, harmony, protection, or related virtues.

5. [OCCULT / ASTROLOGICAL MAGIC]. CATHERINE DE' MEDICI "LOVE TALISMAN." Probably France, 17th to 18th century or earlier. 42 x 34 mm. oval cast brass or bronze talisman, reproducing the celebrated magical object traditionally associated with Catherine de' Medici (1519–1589). Both faces are densely charged with raised cabalistic and planetary characters, magical names, and figural imagery, including HAGIEL, the intelligence traditionally associated with Venus, and ANAEL, an angelic name likewise connected with Venus, love, and attraction. The opposing face incorporates fantastic anthropomorphic and zoomorphic figures derived from the visual tradition of astrological image magic, ultimately related to imagery found in medieval magical texts such as the Picatrix. Modern examples of the type are explicitly marketed as replicas of Catherine's talisman, but the design itself has a considerably longer antiquarian history; notably, the Ashmolean preserves nineteenth-century representations of "magic talismans belonging to Catherine de Medici."

An early cast of the so-called Catherine de' Medici talisman, probably dating from the 17th or 18th century rather than the Queen's lifetime. Traditionally interpreted as a talisman intended to command love, attraction, influence, and personal power, its elaborate conjunction of Venusian names, magical characters, and enigmatic figures makes it a striking survival of the early modern fascination with Renaissance ceremonial and astrological magic.

6. [GERMAN ZODIAC / TALISMAN]. "DEIN TALISMAN" Gemini Good-Luck Medal. Germany, ca. 1949–1950. Circular bimetallic talismanic medal, approximately 40 mm, with copper-alloy outer ring and light-metal center. One face displays the complete zodiac around the perimeter, with Gemini represented at center by the Twins, surrounded by the German injunction "TRAGE MICH STETS BEI DIR UND VERLIERE MICH NICHT" ("Carry me always with you and do not lose me"). The reverse depicts winged Fortuna, emblematic of luck and fate, holding her traditional attributes, beside the explicit legend "DEIN TALISMAN" ("Your Talisman").

7. [OCCULT / JUDEO-CHRISTIAN MAGIC]. TALISMANIC AMULET WITH PENTAGRAMS AND MAGICAL SQUARE. Continental Europe, 19th century. 37 mm diameter. Cast brass or bronze pendant of circular form with integral suspension loop. Both faces are densely worked with pentagrams, Hebrew-derived or pseudo-Hebrew characters, cabalistic inscriptions, and geometric devices. One side is centered by a human or angelic head within a pentagram

and concentric bands of magical lettering; the reverse bears a prominent magic square or talismanic grid, surrounded by further symbols and sacred characters.

The imagery belongs to the broad Judeo-Christian, cabalistic, and Solomonic magical tradition, in which Hebrew sacred names, pentacles, magic squares, and Christian elements were combined in protective and operative amulets. Such talismans were intended variously for protection, good fortune, spiritual authority, healing, or defense against malign influences. The old collector's tag itself identifies the piece as "Judeo Christian," an apt description of its syncretic iconography. An unusually elaborate survival of popular ceremonial and apotropaic magic, designed to be worn on the person.

8. [OCCULT / FOLK MAGIC]. Large, engraved copper talismanic amulet. Continental, possibly English, c. late 18th century. Approx. 30 mm diameter. Circular copper or copper-alloy disc, extensively hand engraved on both sides with a remarkable assemblage of apotropaic and talismanic marks. Each face is organized around a radiating wheel or star-like arrangement of lines terminating in individually engraved sigils, angular devices, and enigmatic characters, the whole enclosed by irregular bands of apparently magical or pseudo-alphabetic inscription. Additional symbolic figures and signs fill the intervening compartments. The deliberately cryptic combination of radial geometry, sigillary characters, and encircling inscriptions strongly suggests an object made for protective, divinatory, or other ritual magical use, rather than ordinary decoration. Such engraved metal discs formed part of the long European tradition of astrological and ceremonial magic, in which metals were inscribed with celestial signs, magical names, and characters intended to embody or invoke supernatural influence. A particularly dense and compelling example of vernacular magical practice, retaining considerable evidence of its original hand-worked character.



JEWISH BOOK TRADE- FOUR TALMUD BINDINGS MADE FROM REPURPOSED MERCHANT SACKS

159. **[TALMUD — TEXTILE BINDINGS].** Group of four textile covers from volumes of the Babylonian Talmud, fashioned from brightly printed commercial sackcloth and retaining manuscript Hebrew labels identifying individual tractates. [Mediterranean world, probably Italy, late 17th–early 18th century]. The dating is based on the Hebrew labeling, apparently oxidized manuscript ink, hand-sewn utilitarian construction, coarse linen reinforcement, woodblock-style printing, and late-Baroque ornament. The textile also bears a merchant's mark—a geometric monogram formed from a vertical staff and crossbars—of a type most characteristic of the fifteenth through seventeenth centuries, although such marks continued to be used in some regions during the eighteenth century. The covers were found in an old archival box, apparently dating from the 1960s, loosely labelled textile fragments, '17th century."

$ 3,500.-



Four cloth book covers, each approximately 12 × 10 inches, cut from reused merchant sacks printed in black, orange, yellow, green, blue, and mauve with bold floral and scrolling ornament and commercial inscriptional bands, including the words “SALE FINISSIMO” and “MARCA IMPERIALE.” Extensively reinforced with coarse linen, stitched and patched from prolonged use. Hebrew paper labels remain on the covers, including ומכות סנהדרין (Sanhedrin and Makkot) and ומציעא קמא (Bava Kamma and Bava Metzia), confirming that the wrappers belonged to an organized multivolume set of the Babylonian Talmud.

A rare survival of early Jewish book transport: four working Talmud bindings made from repurposed merchant sackcloth. Rather than conventional leather or vellum bindings, these volumes were protected with heavy commercial textile, almost certainly chosen for its durability and ease of repair. The external Hebrew labels allowed the individual tractates to be identified quickly while the books were packed, stacked, or transported.

The Italian commercial wording and utilitarian construction strongly suggest a Mediterranean mercantile setting. According to the traditional history of the group, the covered Talmud volumes were transported aboard a merchant ship. Such a context is entirely plausible for a Jewish library moving through the great maritime trading centers of the period, where Hebrew books and commercial goods traveled along the same routes connecting Italian ports with the Levant and other Jewish communities.

The matching covers preserve physical evidence not merely of bookbinding, but of the practical movement of a substantial Talmud set through the commercial world of the late seventeenth or early eighteenth century: merchant sacks transformed into protective bindings for sacred texts, then carried by sea as part of a working Jewish library.

AN ENGLISH TUDOR GOLD SIGNET RING ENGRAVED WITH THE LETTER “P”



160. **[TUDOR RING]** A Tudor-period gold signet ring. England, circa 1485–1550; the slender, hand-worked hoop expanding at the shoulders to meet a circular bezel engraved in intaglio with a large Lombardic letter P, personal and legally recognizable seal. The initial is set against a partially cross-hatched ground and flanked by delicate foliate sprigs. Internal diameter approximately 20–21 mm. General surface wear and scratches are consistent with age and use; the hoop has slight distortion; there is localized darkening around the junctions of the bezel and shoulders, possibly associated with soldering or an early repair. The engraved initial and surrounding ornament remain clearly legible.

$ 2,500.-

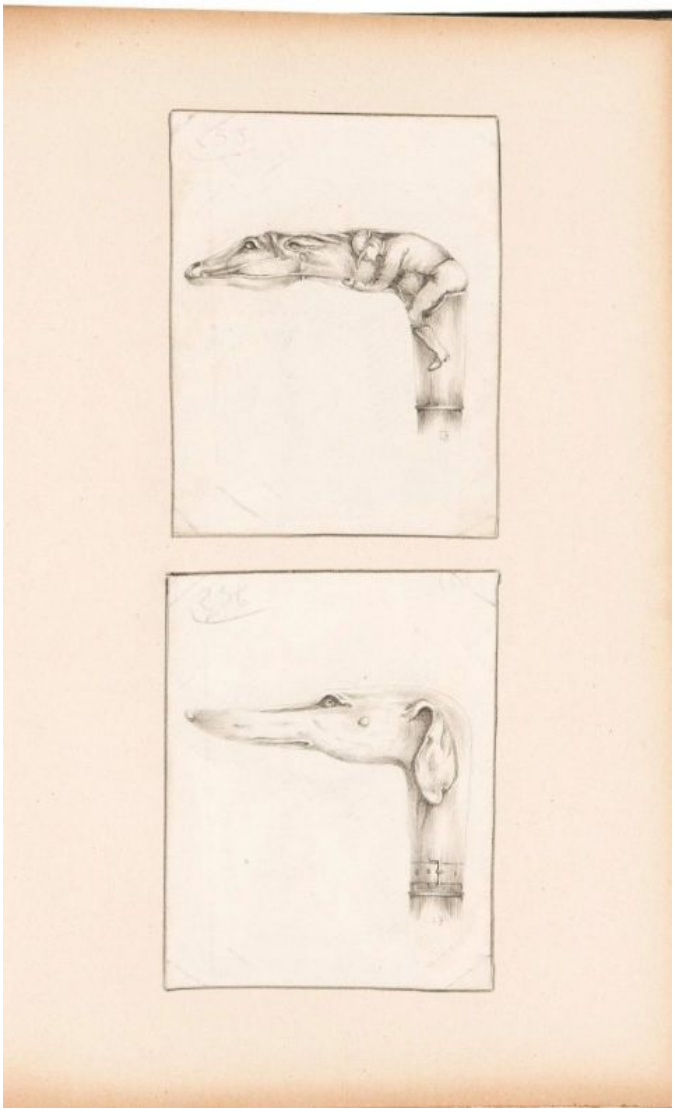
Personal signet rings occupied an important place in Tudor society. Worn on the hand and carried upon the person, they allowed their owners to authenticate letters, contracts, accounts, and other private instruments by impressing a distinctive device into sealing wax. Although members of the aristocracy frequently employed heraldic arms,

merchants, clerics, landowners, and officials often used simpler and more immediately personal devices: an initial, badge, rebus, or merchant's mark.

The prominently engraved P presumably represents the initial of the original owner's Christian name or surname. Its Lombardic form, together with the cross-hatched field and small sprays of foliage, belongs to the decorative vocabulary of late-medieval and early Tudor seal engraving. The identity of the owner remains unknown, but the ring would have functioned as both a personal ornament and a practical instrument of identification and authority.

A personal survival from Tudor England: a portable emblem of identity that once served to place its owner's name and authority directly into wax.

For comparable late-medieval and early Tudor signet rings, see O. M. Dalton, Catalogue of the Finger Rings, Early Christian, Byzantine, Teutonic, Mediaeval and Later, in the British Museum (London, 1912).

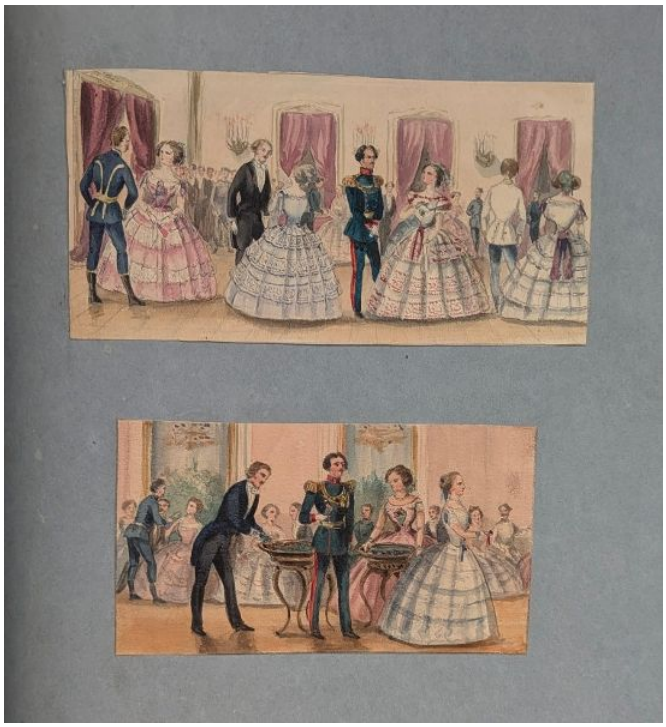


ALBUM OF WALKING-STICK HANDLE DESIGNS — 151 GRAPHITE STUDIES OF CANE KNOBS AND ORNAMENT

161. **[WALKING-STICK HANDLES]** Large folio (approx. 39 x 29 cm; 15½ x 11½ inches). N.p., circa 1890–1910. Original publisher's ornamental green cloth album stamped "ALBUM / COLLECTION" in gilt and blind with elaborate floral borders. Containing 151 original graphite design drawings of cane and walking-stick handles, each approximately 5 x 5 inches (some slightly larger or smaller), mounted on thick album leaves. Numerous drawings initialled "R.M." or "C.B.", presumably those of the designer or workshop draughtsmen. Moderate wear to binding with scattered soiling to cloth; contents generally clean and well preserved, the drawings finely rendered with careful shading and drafting marks.

$ 4,250.-

An apparently unpublished design archive documenting the ornamental vocabulary of late nineteenth-century walking-stick production. The album preserves a wide range of handle forms. The drawings appear to have functioned as working models or pattern studies for a cane-maker's workshop, likely consulted when producing carved or cast handles. Pattern books of this type were commonly maintained by decorative-arts studios and craft workshops but were seldom preserved once designs fell out of fashion. Surviving examples documenting the design process for cane manufacture are notably uncommon.



A WATERCOLOUR ALBUM CHRONICLING THE PASTTIMES OF TWO ARISTOCRATIC HOUSES OF BOHEMIA AND AUSTRIA

162. **[WATER COLOURS]** Attributed to Countess Mathilde von Thun-Hohenstein, née Nostitz-Rieneck. Games, travel, balls, private theatricals, student scenes, fashions and uniforms. Dated at Měšice, Prague, Prießnitz and Tetschen, 1856 to 1860. Large quarto, contemporary calf 33 × 26 cm. The watercolours in various small to medium formats, all mounted on supports, several titled and dated in a contemporary hand. Contemporary calf with blind and black stamping, rubbed and bumped. Faint water stain to the outer corner.

$ 3,500. -

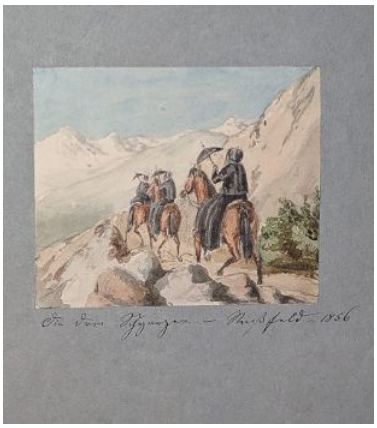
At the heart of the album are Count Sigmund Ignaz von Thun-Hohenstein (1827-1897) and his wife, Mathilde, Countess von Nostitz-Rieneck (1831 – 1910), at that time A Palastdame at the court of Empress Elisabeth of Austria. Their names and signatures recur throughout the leaves in contemporary inscriptions, effectively subscribing the album to their shared personal circle. It is highly probable that Countess Mathilde herself was the amateur watercolour artist.

She married Count Sigmund at Měšice Castle near Prague in 1855.Her position reflected the Nostitz family's deep, enduring ties to the Habsburg inner circle. A family member Count Georg von Nostitz-Rieneck edited the official publication of Emperor Franz Joseph's personal letters to Empress Elisabeth (Briefe Kaiser Franz Josephs an Kaiserin Elisabeth, 1859–1898).



Mathilde was in her mid-to-late twenties throughout the years of the album (1856–1860). Sigmund Ignaz Graf von Thun-Hohenstein (1827–1897) was not yet a solemn, highly decorated statesman but a newly married cavalry officer in his late twenties and early thirties, Rittmeister in Hussar Regiment. The first watercolors in the book (without captions) likely depict his participation in the Hungarian campaign

Its pages are brought to life with scenes of active pastimes: fencing, winter sledding, traditional target shooting (Sternschießen), and games of battledore and shuttlecock (Federball) played during the summer of 1858. The family's passion for the arts is well documented, capturing amateur theatricals in medieval costume, an October 1857 performance at the theatre in Vinař, and rare behind-the-scenes glimpses of the private castle playhouse at Měšice. High society takes centre stage in depictions of salon dances, mingling ladies and uniformed officers, culminating in the grand costume ball of 1859, where guests and recurring family members are individually portrayed and identified by name. Interspersed throughout are snapshots of contemporary elegance showcasing



the latest winter and summer fashions of 1858, alongside the lively outdoor pageantry of the celebrated Tetschen stag hunts in September 1859 and society dancing on Prague's Sophieninsel in May 1860. A hub of the city's social season frequented by the high aristocracy, military officers, and cultural elite.

A PORTABLE BIBELOT ATTRIBUTED TO A LITTLE-KNOWN WOMAN PRINTMAKER WORKING IN PARIS

163. **[WOMEN PRINTMAKERS—GEORGE WASHINGTON—NAPOLEONICA.] MARCHAND, CÉCILE** (French, active 1808–1833), attributed artist and engraver. [Paris, circa 1815–1830.] Circular red paper-covered pasteboard bonbonnière, approximately 3½ inches (9 cm) in diameter, with metallic-gilt inner borders and glazed, full-length hand-coloured stipple portraits of George Washington and Napoleon mounted in the lid and base. Containing thirteen loose circular cards, each approximately 3 inches (7.7 cm) in diameter and illustrated on both sides, producing twenty-six miniature scenes in all: thirteen episodes from the Anglo-American War of 1812 and thirteen from Napoleon's campaigns. The American scenes have manuscript captions in French around their borders; the Napoleonic subjects generally bear printed captions. With the early folded manuscript description attributing the plates to "Madame Cécile Marchand." Metallic borders oxidized and rubbed, without material injury to the portraits. The circular cards have occasional light spotting, handling marks and several minor edge nicks. Red covering rubbed; interior silk lining toned and worn. The accompanying manuscript is folded, toned and somewhat fragile, with small separations along several folds. An unusually complete survival. Provenance: Godefroy Mayer, the important Parisian collector and dealer in American historical art; recorded as item 289 in his Old Paintings, Drawings, Miniatures, Statuettes, Busts, Snuff Boxes, Bonbonnières, Medallions, Medals and Other Objects of Art Relating to America (Paris, 1913). The accompanying early description is possibly in his hand.

$ 8,500.-

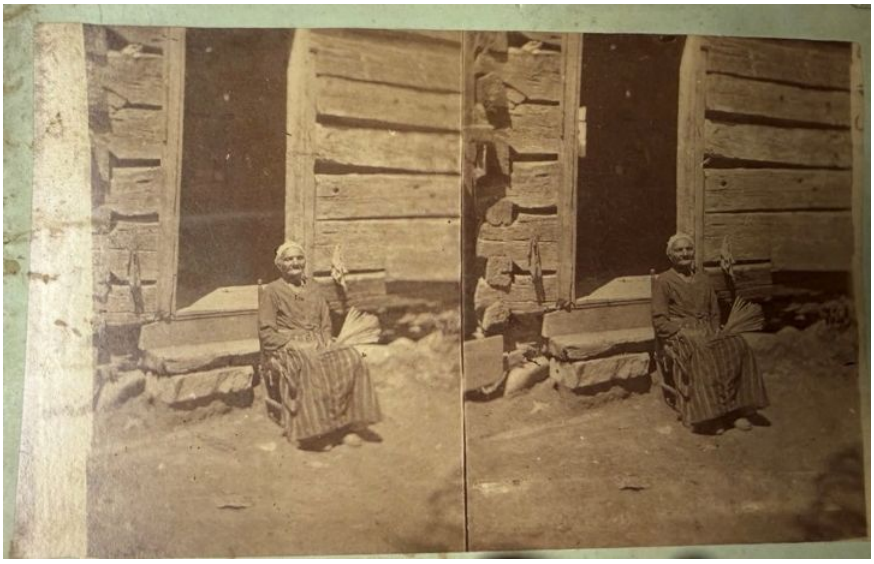


A miniature historical bonbonnière pairing George Washington and napoleon, with twenty-six hand-coloured scenes from the war of 1812 and the Napoleonic wars.

This object places Washington and Napoleon opposite one another as parallel figures of modern military and political history. Between their portraits is stored a diminutive, illustrated chronicle: thirteen double-sided cards whose opposing faces carry scenes from the War of 1812 and the Napoleonic Wars.

The American cycle includes the capture of HMS Guerriere and HMS Java and the siege of Fort Erie; the European subjects include the battles of Moscow, the Pyramids and Arcole. The result is not simply a decorative box but a portable historical theatre. An entire transatlantic age of warfare compressed into the palm of the hand. The use of handwritten French captions for the American scenes indicates that the unfamiliar events of the War of 1812 were being interpreted for a French audience.

Cécile Marchand remains an elusive but increasingly recoverable figure in the history of French printmaking. Generally recorded as active from approximately 1808 to 1833, she worked as a draughtswoman, stipple engraver, etcher and lithographer. The Bibliothèque nationale de France preserves her signed or attributed 1810 drawing Vue d'une partie des Aqueducs d'Arcueil. The Musée Carnavalet records a colored stipple engraving, Henri sous la garde de la fidélité, signed "Mme. Marchand del. et Sculpt." and published in Paris by Jacques Marchand, engraver, at 30 rue Saint-Jacques. The same museum holds her 1830 lithograph of the July Revolution, Paris: Journées mémorables des 27, 28 et 29 Juillet 1830, printed by Pierre Langlumé and again published by Jacques Marchand. Other institutional records include her 1830 engraving Blanchisserie sur la rivière de Bièvre. Later reference literature identifies her as Cécile Marchand, née Maréchal, and places her within the Parisian printmaking business of Jacques Marchand, generally identified as her husband. The attribution comes from the early manuscript description accompanying the object, which states that the plates "are attributed to Madame Cécile Marchand." No signature or imprint is visible on the components examined, and the attribution should therefore remain qualified but likely. Additionally, the delicate stipple portraits, extensive hand colouring, historical subject matter and probable date all accord with Marchand's documented practice and with the output of the Marchand workshop.



STEREO VIEW OF A FORMERLY ENSLAVED WOMAN

164. **[AFRICAN AMERICANA.]** Centennial Negress, Aunt Rachael Burton. Asheville, N.C.: W. T. Robertson, [1876 or shortly thereafter]. Stereoview, approximately 3½ × 7 in., mounted on the publisher's pale green printed card, showing two near-identical views of an elderly African American woman seated before a weathered log building. A contemporary newspaper clipping, on verso, identifies the sitter as "Aunt Rachael Burton," Warm Springs, North Carolina. Some staining, and wear; the stereoscopic photograph is clear.

$ 700.-

An uncommon Southern stereoview depicting an formerly enslaved woman. The sitter is identified as Aunt Rachael Burton, said to be 109 years old and to have "seen Gen. Washington." The clipping states among other things that she was formerly been enslaved by the Rumbough family.

The word "Centennial" links the view to the United States Centennial of 1876. A person alleged to have seen George Washington would have had obvious commercial appeal at the moment Americans marked one hundred years since independence.

The photograph is a typical example of the nation's centennial craze. The reverse advertises W. T. Robertson as publisher of "Stereoscopic Views of Southern Scenery," including "Views of Negro Groups," cotton fields, and "Characteristic Sketches of Southern Life," placing the photograph within Robertson's commercial series of racialized Southern views.

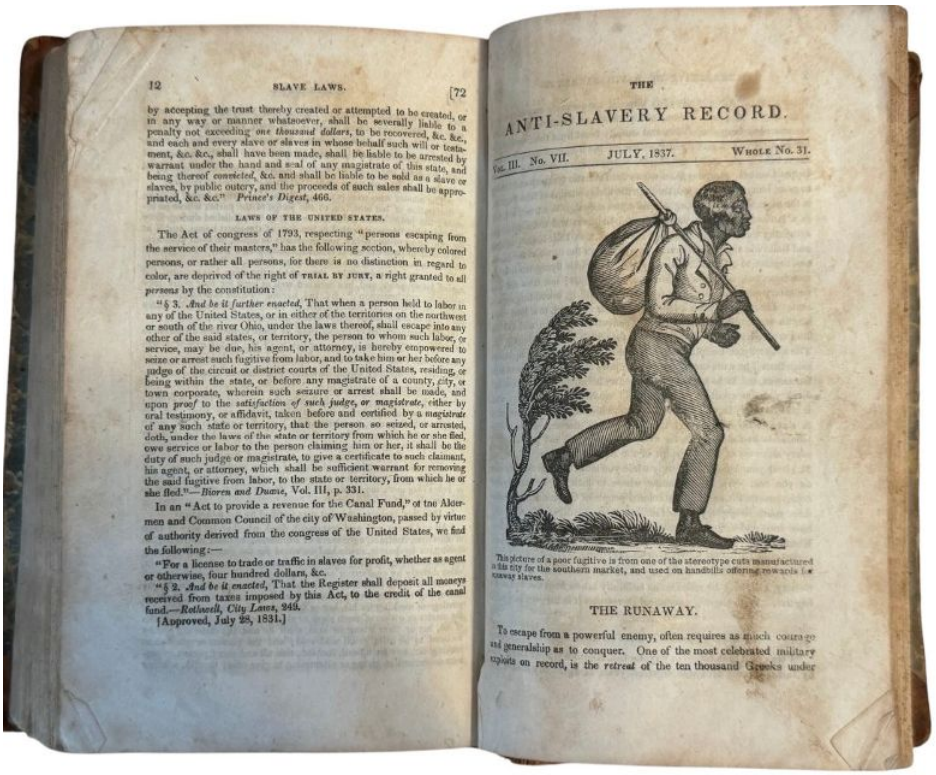
3 YEAR RUN OF AN ILLUSTRATED ANTI-SLAVERY PERIODICAL

165. **[AMERICAN ANTI-SLAVERY SOCIETY.]** The Anti-Slavery Record. Volumes I–III, 1835–1837. New York: Published by R. G. Williams for the American Anti-Slavery Society, 1835–1837.

$ 3,500.-

Complete three-year run, comprising the entire publication history of this illustrated abolitionist periodical: Vol. I, 174 pp.; Vol. II, 170 pp.; Vol. III, 174 pp., with the monthly numbers bound together in one contemporary volume. Small 8vo. Contemporary calf spine and corners over marbled boards; binding rubbed and worn but sound. Some toning and occasional foxing, with scattered pencil marks. A few corners creased in Volume III, not intruding into text. Title-page of Vol. II, No. 5 with loss; title-page of Vol. II, No. 3 with a small hole.

One of the principal popular organs of the American Anti-Slavery Society, founded in 1833 by William Lloyd Garrison, Arthur Tappan, and their associates, and published at the moment when organized abolitionism was becoming a


12 SLAVE LAWS. [72

by accepting the trust thereby created or attempted to be created, or in any way or manner whatsoever, shall be severally liable to a penalty not exceeding *one thousand dollars*, to be recovered, &c. &c., and each and every slave or slaves in whose behalf such will or testament, &c. &c., shall have been made, shall be liable to be arrested by warrant under the hand and seal of any magistrate of this state, and being thereof *convicted*, &c. and shall be liable to be sold as a slave or slaves, by public outcry, and the proceeds of such sales shall be appropriated, &c. &c." *Prince's Digest*, 466.

LAWS OF THE UNITED STATES.

The Act of congress of 1793, respecting "persons escaping from the service of their masters," has the following section, whereby colored persons, or rather all persons, for there is no distinction in regard to color, are deprived of the right of TRIAL BY JURY, a right granted to all *persons* by the constitution:

"§ 3. *And be it further enacted*, That when a person held to labor in any of the United States, or in either of the territories on the northwest or south of the river Ohio, under the laws thereof, shall escape into any other of the said states, or territory, the person to whom such labor, or service, may be due, his agent, or attorney, is hereby empowered to seize or arrest such fugitive from labor, and to take him or her before any judge of the circuit or district courts of the United States, residing, or being within the state, or before any magistrate of a county, *city*, or town corporate, wherein such seizure or arrest shall be made, and upon *proof* to the *satisfaction of such judge, or magistrate*, either by oral testimony, or affidavit, taken before and certified by a magistrate of any such state or territory, that the person so seized, or arrested, doth, under the laws of the state or territory from which he or she fled, owe service or labor to the person claiming him or her, it shall be the duty of such judge or magistrate, to give a certificate to such claimant, his agent, or attorney, which shall be sufficient warrant for removing the said fugitive from labor, to the state or territory, from which he or she fled."—*Bioren and Duane*, Vol. III, p. 331.

In an "Act to provide a revenue for the Canal Fund," of the Aldermen and Common Council of the city of Washington, passed by virtue of authority derived from the congress of the United States, we find the following:—

"For a license to trade or traffic in slaves for profit, whether as agent or otherwise, four hundred dollars, &c.

"§ 2. *And be it enacted*, That the Register shall deposit all moneys received from taxes imposed by this Act, to the credit of the canal fund.—*Rothwell, City Laws*, 949.

[Approved, July 25, 1831.]

THE

ANTI-SLAVERY RECORD.

Vol. III. No. VII. JULY, 1837. Whole No. 31.

This picture of a poor fugitive is from one of the stereotype cuts manufactured in this city for the southern market, and used on handbills offering rewards for conveyed slaves.

THE RUNAWAY.

To escape from a powerful enemy, often requires as much courage and generalship as to conquer. One of the most celebrated military exploits on record, is the *retreat* of the ten thousand Greeks under

national political and moral force. The Anti-Slavery Record appeared monthly for only three years, from 1835 through 1837, combining reports, polemical essays, poetry, documentary evidence, accounts of violence under slavery, and woodcut illustrations intended to bring the realities of enslavement before a broad Northern readership.

1835 was the year of the American Anti-Slavery Society's great postal campaign, during which enormous quantities of abolitionist literature were deliberately circulated throughout the country, including into the slaveholding South. By the end of that year the Society had distributed approximately a million pieces of abolitionist literature; Southern resistance culminated dramatically at Charleston, where anti-slavery publications were seized and publicly burned. The Anti-Slavery Record was among the publications used in this campaign.

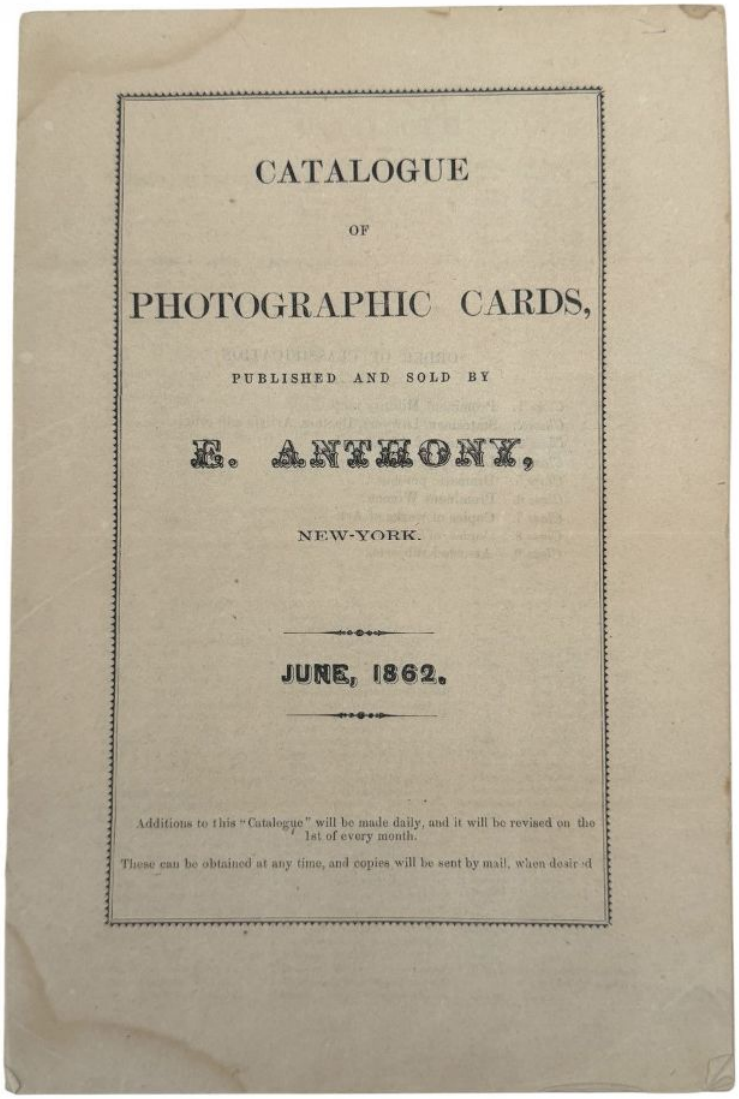
The journal is notable for its reliance on visual evidence as propaganda. Many individual numbers open with wood-engraved scenes illustrating whippings, family separation, slave sales, kidnapping, physical punishment, and other aspects of slavery. The accompanying texts drew upon Southern newspapers, statutes, advertisements, eyewitness testimony, and reports from abolitionist agents, turning material produced within slave society itself into evidence for the abolitionist case.

John Greenleaf Whittier was closely associated with the Society's publishing work and contributed to the Record. Volume I includes one of his poems, and Volume II contains his "Bill of Abominations," linking this run directly with the early anti-slavery writing of one of the movement's most prominent literary voices. Contemporary and later Whittier bibliographical sources specifically record the appearance of "Bill of Abominations" in The Anti-Slavery Record, Vol. II.

The periodical formed part of the extensive publishing campaign of the American Anti-Slavery Society. Although Garrison himself should not simply be described as editor of the Record, the publication emerged directly from the organization he helped create and lead. Contemporary accounts identify Elizur Wright as having editorial responsibility for several Society publications, including The Emancipator, Human Rights, and the Anti-Slavery Record.

Individual first-year volumes appear on the market, but complete three-volume runs, containing all thirty-six monthly numbers are uncommon. Blockson 9174; Lomazow 321; Sabin 81862; Dumond, p. 17; Mott, A History of American Magazines, p. 457.

EDWARD ANTHONY'S 1862 CATALOGUE OF PHOTOGRAPHIC CARDS


CATALOGUE

OF

PHOTOGRAPHIC CARDS,

PUBLISHED AND SOLD BY

E. ANTHONY,

NEW-YORK.

JUNE, 1862.

Additions to this "Catalogue" will be made daily, and it will be revised on the 1st of every month.

These can be obtained at any time, and copies will be sent by mail, when desired

166. **ANTHONY, Edward.** Catalogue of Photographic Cards, Published and Sold by E. Anthony, New-York. New York: E. Anthony, 501 Broadway, June 1862. 12 pp. 25 × 16.5 cm. Self-wrappers, printed within ornamental border on front wrapper. Front wrapper becoming detached; old folds and creasing, scattered staining and dampmarking, some marginal wear. A partial blue U.S. adhesive stamp, heavily rubbed and only partly surviving, is affixed near the upper right corner of the final page (either mailed with postmark or a revenue stamp). Very rare: no copies located in OCLC and none traced in Rare Book Hub.

$ 6,000. -

A Civil War-era trade catalogue issued by Edward Anthony, photographer, photographic publisher, and one of the principal figures in the development of the American photographic industry, offering hundreds of photographic portraits for sale at 25 cents each or $2.50 per dozen.

Samuel F. B. Morse was among the first Americans to experiment with the daguerreotype after meeting Daguerre in Paris, and in 1840 he opened a New York studio in which he taught the new process to a number of students. Edward Anthony belonged to this first generation of American photographic practitioners and established his own photographic business in New York in the early 1840s.

Anthony's firm increasingly moved from portrait work into the manufacture, importation, publication, and distribution of photographic materials. By the Civil War his establishment at 501 Broadway had become one of the most important photographic businesses in the United States. The firm was selling cartes-de-visite of prominent figures at 25 cents per copy.

The catalogue dates from the rapid expansion of the American carte-de-visite market at the beginning of the Civil War. These small photographic portraits were inexpensive to produce and buy, and were widely exchanged and collected in albums. The subjects offered here encompass a cross-section of nineteenth-century American public culture: statesmen, military officers, writers, actors, clergymen, artists. Notable are portraits connected with the unfolding Civil War

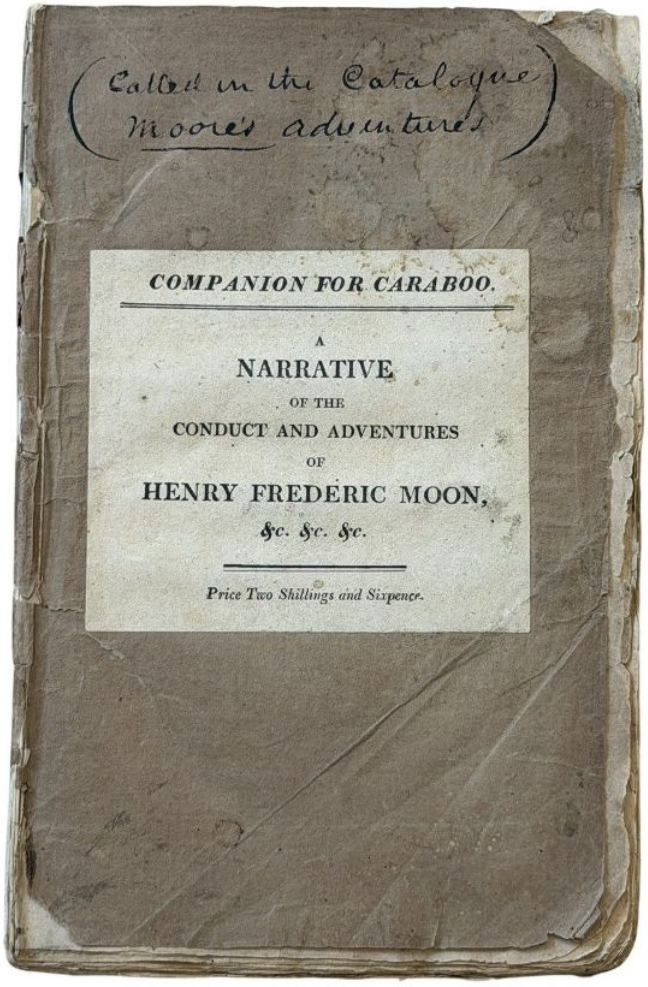
Anthony's commercial relationship with Mathew Brady was central to this enterprise. Anthony published and distributed photographic portraits made from negatives associated with Brady's National Photographic Portrait

Galleries. Surviving examples in the Library of Congress include Anthony-published cartes-de-visite from Brady negatives of such Civil War figures as Hannibal Hamlin and William H. Seward.

Among the most famous names appearing in the catalogue is Edgar Allan Poe. Poe had died in 1849, well before the carte-de-visite craze, but photographic likenesses derived from earlier daguerreotypes allowed his image to circulate to a new generation of collectors. The catalogue likewise offers photographs of Mrs. Abraham Lincoln.

The catalogue is closely datable within the history of the Anthony firm. It bears the imprint "E. Anthony," rather than the later "E. & H. T. Anthony" name adopted after Edward's brother Henry T. Anthony became his partner in 1862.

At 25 cents each, or $2.50 per dozen, the portraits advertised here illustrate the transformation of photography from the commissioned portrait into an inexpensive and widely distributed commercial product. A rare trade catalogue from the early years of the American carte-de-visite with an extensive list of contemporary political, military, and literary figures.



TWO OF THE GREAT IMPOSTORS OF 1817: THE EXTRAORDINARY ADVENTURES OF HENRY "MOON" SMITH, THE NEW BRUNSWICK CON MAN AND ESCAPE ARTIST — WITH A CONTEMPORARY ACCOUNT OF PRINCESS CARABOO

167. **BATES, Walter.** Companion for Caraboo. A Narrative of the Conduct and Adventures of Henry Frederic Moon, alias Henry Frederic More Smith, alias William Newman, a Native of Brighthelm-stone, Sussex, and Now Under Sentence of Imprisonment, in Connecticut, in North America; containing an Account of his Unparalleled Artifices, Impostures, Mechanical Ingenuity, &c. &c. London: Printed for Allman and Co., 1817. Second edition. 8vo, approximately 23 × 15 cm. With portrait frontispiece. In the original paper wrappers with printed paper label, chipped and worn with some loss at the extremities; wrappers and text block beginning to separate in places; scattered spotting and handling wear. An appealing copy in its fragile original state.

$ 1,500.-

A remarkable book bringing together two celebrated impostors of the same year: Henry More Smith, the elusive Canadian-American thief, confidence man, mechanical trickster and escape artist, and Princess Caraboo, the young Englishwoman who convinced respectable Bristol society that she was an exotic princess from the East Indies.

The principal subject is Henry More Smith, who operated under a bewildering series of aliases including Henry Frederic Moon, Henry Frederic More Smith and William Newman. Walter Bates, High Sheriff of Kings County, New Brunswick, knew Smith personally after his arrest for horse theft and confinement in the Kings County jail.

Smith became notorious for his extraordinary escapes, deceptions and mechanical ingenuity. Bates's narrative records a succession of frauds, robberies, false identities, jailbreaks and feats of improvisation that made Smith one of the more colorful criminal figures of the period.

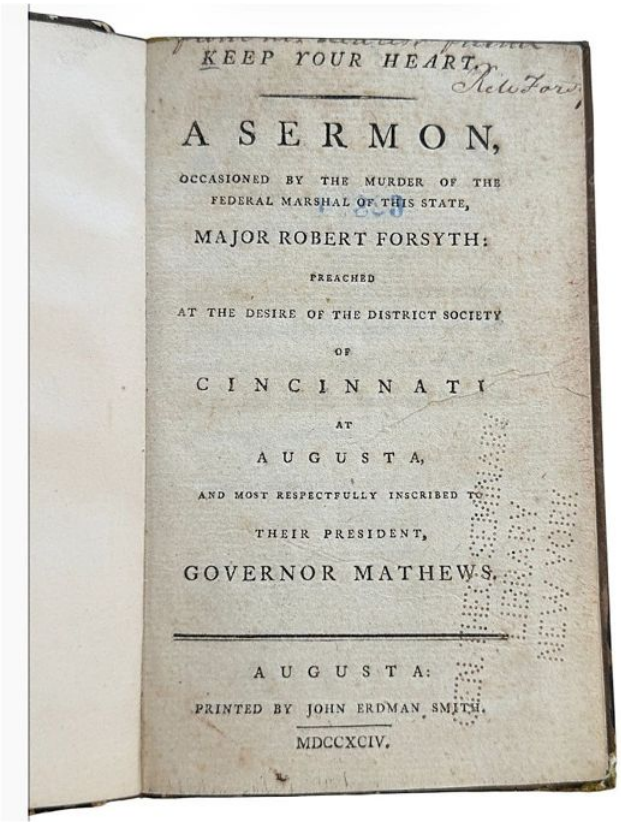
The work first appeared in America in New Haven in 1817 under the title The Mysterious Stranger; or, Memoirs of Henry More Smith. The London edition was cleverly repackaged as Companion for Caraboo, linking Smith's exploits with the sensational imposture then captivating Britain.
That connection was highly topical. Earlier in 1817, a mysterious young woman appeared near Bristol speaking an invented language and claiming to be Princess Caraboo of Javasu, supposedly from the East Indies. She was received as foreign royalty before being exposed as Mary Willcocks, an English servant who had fabricated the identity, language and biography.

The present volume deliberately pairs the two stories. Its title, "Companion for Caraboo," invites the reader to compare one master impostor with another, while the postscript provides an account of Caraboo herself.

The result is a wonderfully unusual contemporary document of Regency fascination with fraud, disguise, invented identities, crime and celebrity: a male confidence man operating across New Brunswick and the United States bound together with the woman who briefly persuaded Bristol society that she was an Oriental princess.

Especially desirable in the original paper wrappers with printed label, a survival substantially more evocative than the more commonly encountered rebound copies.

A wonderfully bizarre Regency-era combination of crime, imposture, escape artistry, Americana and Caraboo mania — pairing two of 1817's most notorious tricksters in a single volume.


KEEP YOUR HEART.

A SERMON,

OCCASIONED BY THE MURDER OF THE FEDERAL MARSHAL OF THIS STATE,

MAJOR ROBERT FORSYTH:

PREACHED

AT THE DESIRE OF THE DISTRICT SOCIETY

OF

CINCINNATI

AT

AUGUSTA,

AND MOST RESPECTFULLY INSCRIBED TO

THEIR PRESIDENT,

GOVERNOR MATHEWS.

AUGUSTA:

PRINTED BY JOHN ERDMAN, SMITH.

MDCCXCIV.

THE SOCIETY OF THE CINCINNATI'S 1794 MEMORIAL SERMON FOR MAJOR ROBERT FORSYTH. THE FIRST FEDERAL LAW-ENFORCEMENT OFFICER KILLED IN THE LINE OF DUTY

168. **[BOYD, Adam, attributed].** Keep Your Heart. A Sermon, Occasioned by the Murder of the Federal Marshal of this State, Major Robert Forsyth. Augusta, Georgia: John Erdman, 1794. 12mo. [4], 20 pp. First edition. Bound in tree-bark boards, heavily worn, with later seminary labels; seminary name perforated through the title-page, with additional institutional stamps. Some foxing; several leaves closely trimmed at foot, affecting a few catchwords. Tight at the inner margins. ESTC records only two copies, one apparently the present example, formerly in the General Theological Seminary, New York.

$ 5,500.-

Major Robert Forsyth was a Revolutionary War cavalry officer, a member of the Society of the Cincinnati, and George Washington's first United States Marshal for the District of Georgia.

On January 11, 1794, Forsyth went with deputies to serve civil process upon the brothers Beverly and William Allen. Beverly Allen, a former Methodist minister, concealed himself in an upstairs room and fired through the door as Forsyth approached, striking him in the head and killing him instantly. Forsyth is recognized as the first federal law-enforcement officer in the United States killed in the line of duty.

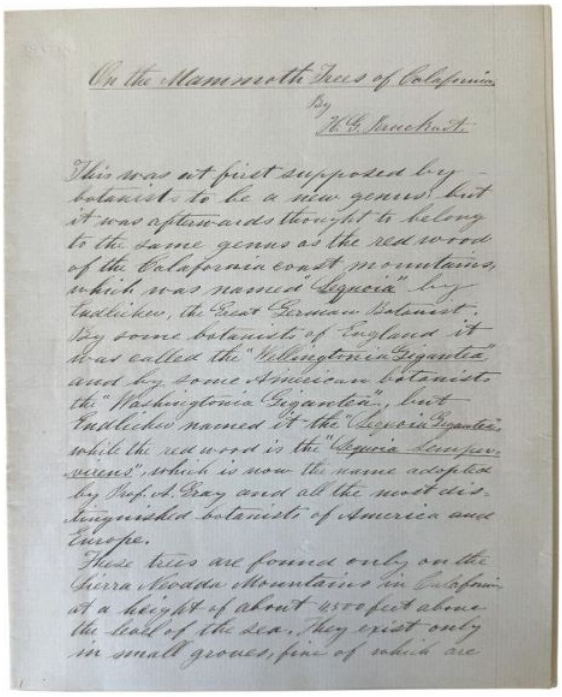
The murder carried unusual symbolic weight. Forsyth had survived the Revolution and helped establish the new republic, only to be killed while exercising the authority of the newly created federal government. His death exposed the difficulty of enforcing federal law in the young nation, particularly in the post-Revolutionary South.

Allen was arrested but escaped custody and eventually disappeared from Georgia, adding a final chapter to one of the earliest violent confrontations between federal authority and an individual resisting legal process.

The sermon was preached at the request of the District Society of the Cincinnati at Augusta. Forsyth himself belonged to the Cincinnati, the hereditary fellowship founded by officers of the Continental Army at the close of the Revolution. This was not simply a public funeral sermon, but a memorial issued by Forsyth's fellow Revolutionary officers for one of their own.

At the head of the title-page are early manuscript signatures, now partly cropped, which appear to include the name of a member of the Forsyth family. If the reading can be confirmed, the inscription raises the possibility that this memorial sermon was preserved by the family of the murdered marshal himself. Forsyth's son, John Forsyth, later became Governor of Georgia, United States Senator, Minister to Spain, and Secretary of State under Andrew Jackson and Martin Van Buren.

The pamphlet is also a rare example of early Georgia printing. Produced in Augusta in 1794, it belongs to the small surviving body of eighteenth-century imprints from the state.


On the Mammoth Trees of Calafornia
by
H.G. Bruckart

This was at first supposed by botanists to be a new genus but it was afterwards thought to belong to the same genus as the red wood of the Calafornia coast mountains, which was named "Sequoia" by Endlicher, the Great German Botanist. By some botanists of England it was called the "Wellingtonia Gigantea" and by some American botanists the "Washingtonia Gigantea", but Endlicher named it the "Sequoia Gigantea", while the red wood is the "Sequoia Sempervirens", which is now the name adopted by Prof. A. Gray and all the most distinguished botanists of America and Europe.

These trees are found only on the Sierra Nevada Mountains in Calafornia at a height of about 4500 feet above the level of the sea. They exist only in small groves, five of which are

EARLY MANUSCRIPT OF THE MAMMOTH TREES OF CALIFORNIA

169. **BRUCKART, H. G.** On the Mammoth Trees of California. Silver Spring, Pennsylvania, 22 August 1858. Manuscript, 8 pp., 25 × 20 cm, written in a clear cursive hand on fine blue writing paper, preserved in loose gatherings. Titled, signed, and dated by Bruckart at the conclusion. Several contemporary deletions and corrections; in very good condition. A signed manuscript account of California's giant sequoias by H. G. Bruckart of Silver Spring, Lancaster County, Pennsylvania, a participant in the scientific life of the region and a contributor of observations to the Smithsonian Institution.

$ 3,500.-

Written while the giant sequoias were still a comparatively recent scientific discovery and already becoming an international spectacle, the manuscript discusses their disputed botanical classification, the known groves, their measurements and physical characteristics, and the destructive exhibitions that followed their discovery. It concludes with an extended meditation upon the trees' antiquity and the transience of human civilizations and political institutions.

Bruckart begins with the unsettled nomenclature of the species. He records that it had been called Wellingtonia gigantea by English botanists and Washingtonia gigantea by American botanists, but states that Endlicher had placed it in the genus Sequoia as Sequoia gigantea, related to the coastal redwood, Sequoia sempervirens. These competing names preserve the botanical controversy preceding acceptance of the modern designation Sequoiadendron giganteum.

He locates the trees on the western slope of the Sierra Nevada at an elevation of approximately 4,500 feet and describes five groves said to lie within fifty miles of one another. He records 427 standing trees in the Mariposa Grove, including 134 measuring at least fifteen feet in diameter, and 92 trees exceeding fifteen feet in diameter in the Calaveras Grove. His description also covers their foliage, cones, seeds, reddish-brown bark, and exceptionally durable wood.

The physical scale of the trees is conveyed through the measurements then circulating in print. Bruckart describes a fallen Calaveras tree approximately 400 feet long whose hollow interior was sufficiently large that *"a person can walk erect in it for a long distance."* Before earth and stones obstructed its lower portion, he adds, "a man could ride through on horseback."

He also recounts the deliberate felling of one of the largest trees, said to have measured 92 feet in circumference and 300 feet in height. According to the manuscript, five men worked for 22 days to bring it down with large augers. Its stump was subsequently used for dancing parties and theatrical performances and later supported the printing office "from which 'The Big Tree Bulletin' is issued." Another tree had its bark stripped to a height of 116 feet for exhibition. Bruckart reports that it *"continued green and flourishing for two and a half years after the bark was off,"* dying only after a severe frost during the winter of 1856–57. He records estimates placing the ages of the largest trees between 1,900 and 3,000 years.

The account's most distinctive passage places that longevity against the comparatively brief history of human civilization: *"It sprouted while Rome was in its glory. It is older than any kingdom of Europe. It was an old tree long before the period that modern civilization began."* Bruckart continues: *"Twenty centuries look down from the tops of half a dozen trees, and some of the little ones of ten feet in diameter will still flourish in a thousand years hence, when all our present kingdoms and republics shall have disappeared, and our political and social systems shall have been swept away, as full of evil, and be replaced by other and better systems."*

His reflection becomes explicitly social and utopian. He imagines a future *"wherein men will be enabled to live in civilized society, without each being forced to rob his brother by means more or less legal and respectable."* The passage extends the manuscript beyond natural history: the ancient sequoias become a measure of the impermanence of contemporary political and economic institutions.

The essay closes by translating the mass of a single tree into familiar economic terms. Bruckart estimates that it would produce *"as much as would be yielded by sixty acres of good woodland," or approximately three million board feet. Enough three-inch plank for thirty miles of road.*

A "DECLARATION OF INDEPENDENCE" ISSUED BY A LITTLE-KNOWN CHICAGO WOMEN'S MOVEMENT.

170. **BUFFUM, Adaline Mendum (1822–1888).** *Extra. Fourth July, 1876, Chicago. Womens' Power.* Chicago: Woman's Right Movement [United States Church of Women], 1876. Large newspaper-style broadsheet, 19¾ × 14 inches, printed in four columns on both sides of laid paper. Illustrated with the seal of the "United States Church Government" and typographic representations of its ten-dollar bond, postal card, and institutional

documents. Old folds; moderately toned and foxed; small hole in blank lower margin and one blank corner clipped.

$ 3,500.-


EXTRA
FOURTH JULY, 1876, Chicago.
WOMENS' POWER.
27 Individuals enrolled their names on the first occasion; see, Womens' Declaration of Independence.

In its Fourth of July 1876 issue, published during the nation's Centennial year, Womens' Power announced that the conventional suffrage movement had "given place" to the United States Church of Women. Its members had first assembled in Chicago on July 15, 1868, where they swore allegiance to one another, rejected established ecclesiastical authority, and founded a publishing house to circulate their teachings.

The movement's ambitions extended beyond suffrage. It proposed a division of authority in which women would control the church and elect the nation's congressmen, while women alone would determine questions of *"creeds, faiths, and everything else pertaining to human salvation."* The broadsheet demands women's admission to the clergy, attacks male control of marriage and religion, and argues that the struggle for women's independence continued the emancipatory work begun by abolition.

"The cause in many respects has been treated as was the abolition of slavery, with silent dismay, because of the stupendous interventions of the movement."

Buffum's organization attempted to embody its claims through an elaborate counter-government. The broadsheet reproduces its official seal, presents a "United States Government Postal Card—Church Currency,"advertises ten-dollar bonds issued by the "First National Church," names officers and headquarters, and solicits orders for a new Bible "translated by American Women." Its seal replaces the conventional Trinity with a fourfold divinity:
LORD, THE MOTHER; GOD, THE FATHER; CHRIST, THE SON; SOUL, THE DAUGHTER.

At the bottom of the first page, a bold Centennial declaration records the movement's small but determined constituency: "27 Individuals enrolled their names on the first occasion; see, Womens' Declaration of Independence."

The reverse reports the organization's unsuccessful attempt to secure federal recognition. A copy had been sent to President Ulysses S. Grant; after receiving no reply, copies were forwarded to every member of Congress so that legislators might learn of "the distress of American women in not being able to communicate with the U.S. Government." The movement also complained that its publications had been denied favorable postal treatment by Postmaster General John A. J. Creswell and his successor, Marshall Jewell.

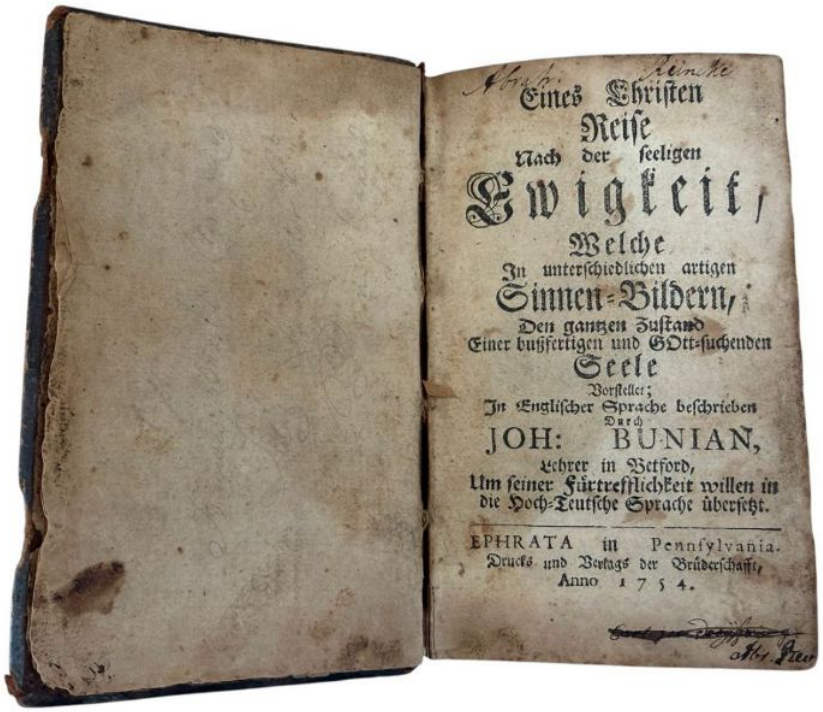
Mrs. A. Whittier Buffum and "Commander in Chief" occupied the particularly American borderland between women's rights, Spiritualism, religious dissent, abolitionist rhetoric, and entrepreneurial reform. She edited the

Spiritual Medium for Ladies, while her adopted son, the Reverend J. Whittier Buffum, published *News from the Spirit World*. Their enterprises also offered spiritually magnetized charms, talismans, and "God the Father" oil.

The publication's radical challenge to male religious authority coexists with vehement anti-Catholic, anti-Jewish, and nativist polemic. It attacks the "Jewish Church," the Roman Catholic Church, and the "Jesuitical Order,". Showing us the ideological contradictions that could exist within nineteenth-century reform movements.

More manifesto than newspaper, *Womens' Power* presents a complete vision of female sovereignty: women would possess their own church, scriptures, clergy, seal, financial instruments, communications system, and declaration of independence. Its publication on July 4, 1876, transformed the national Centennial into an occasion for declaring that the original American Revolution had left its work unfinished.

Buffum and her organizations remain poorly documented, and their cheaply produced publications appear to have circulated only narrowly. We trace no institutional copy of this Fourth of July *Extra* in OCLC. A substantial discussion of the broadsheet appeared in *The Ephemera Journal*, Summer 2025, pp. 8–9.


Eines Christen
Reise
Nach der seeligen
Ewigkeit,
Welche
In unterschiedlichen artigen
Sinnen-Bildern,
Den gantzen Zustand
Einer bußfertigen und GOtt-suchenden
Seele
Vorstellet;
In Englischer Sprache beschrieben
Durch
JOH: BUNIAN,
Lehrer in Betford,
Um seiner Fürtrefflichkeit willen in
die Hoch-Teutsche Sprache übersetzt.
EPHRATA in Pennsylvania.
Drucks und Verlags der Brüderschafft,
Anno 1754.

THE FIRST AMERICAN PRINTING OF BUNYAN'S PILGRIM'S PROGRESS, SIGNED BY A MORAVIAN MINISTER.

171. **BUNYAN, John.** *Eines Christen Reise nach der seeligen Ewigkeit: welche in unterschiedlichen artigen Sinnen-Bildern den gantzen Zustand einer bussfertigen und Gott-suchenden Seele vorstellet.* Ephrata, Pennsylvania: Drucks und Verlags der Brüderschafft, 1754. Small 8vo. 10 x 6 inches. 280, [8], 264 pp. Contemporary calf with evidence of former clasps; some loss at lower spine and rubbing, internally with general toning. A solid copy in its original binding. Evans 7162; Evans 7163; Hildeburn 1343–1344; Bötte & Tannhof 163.

$ 5,500.-

The first American printing of *The Pilgrim's Progress*, issued in German translation by the press of the Ephrata Cloister in Pennsylvania. The translation, by Christoph Matthaeus Seidel, had first appeared at Hamburg in 1718; this Ephrata edition of 1754 is its first appearance in the New World.

The work is complete in both parts. Part I, the allegorical journey of Christian to the Celestial City, and Part II, the subsequent journey of his wife Christiana. Bound together as issued. Complete two-part copies are considerably rarer than single-part examples; the most recent auction record traced in RBH is an incomplete copy sold in 1975.

The Ephrata Cloister, founded in Lancaster County, Pennsylvania in the 1730s by the German Pietist Johann Conrad Beissel, was among the most productive early American printing establishments. Its press issued substantial work in German for the Pennsylvania German community — hymnals, devotional texts, and theological writing — and

operated largely independently of the English-language colonial press. The Cloister community was Seventh Day Baptist in orientation, theologically distinct from and at times in open rivalry with the Moravian Brethren centered at nearby Bethlehem. That a copy of this Ephrata imprint should have passed directly into the hands of a leading Moravian minister is itself a sign of the overlapping and competing German Protestant worlds of colonial Pennsylvania.

This copy bears several signatures of the Reverend Abraham Reincke (1712–1760), an important figure in the early Moravian mission. Born in Stockholm and educated at Brandenburg and Jena, Reincke served as tutor to Count Christian Renatus Zinzendorf, son of Count Nikolaus Ludwig von Zinzendorf, founder and organizer of the renewed Moravian Brethren.

His subsequent career took him through St. Petersburg, England, and Holland before his arrival in Bethlehem, Pennsylvania in 1744, where he ministered in Nazareth, Bethlehem, Philadelphia, and Lancaster until his death in 1760. His presence at the center of Zinzendorf's household and his later ministry across the full geographic range of the Moravian mission in colonial America make him a significant figure in the early history of German Protestantism in the New World. His ministry in Lancaster makes his acquisition of this copy entirely plausible as a direct transaction.

A major Americana rarity: the first American printing of one of the most widely read books in the Protestant tradition, complete in both parts, from one of colonial America's most distinctive religious presses, with documented ownership by a minister at the heart of the Moravian Atlantic network.



SAN FRANCISCO VIGILANCE COMMITTEE-A CONTEMPORARY 1856 PICTORIAL LETTERSHEET PRINTING

172. **[CALIFORNIA] FORT VIGILANT:** Rooms of the Committee, Sacramento St. betn. Davis & Front [with] Mass Meeting Endorsing the Acts of the Vigilance Committe[e], June 14th. [San Francisco: Lithographed by Britton & Rey, 1856.] Conjugate lettersheet printed on white wove paper, 27.3 × 42 cm (10¾ × 16½ inches) unfolded. Page 1 bears two lithographed views: the fortified headquarters of the San Francisco Committee of Vigilance on Sacramento Street, commonly called "Fort Vigilant" or "Fort Gunnybags," and the mass meeting of June 14, 1856, assembled to endorse the Committee's actions. Page 4 prints the Committee's "Constitution and Address." This is the issue with the credit "Daguerpe. by Vance. Lith. Britton & Rey" beneath the lower view. Lightly toned and soiled, with scattered faint spotting and modest wear along the margins. Several short marginal tears and small edge defects, but without meaningful loss to either lithographed image or to the printed constitution and address. The impressions remain clear and well defined. A very good, complete example.

$ 1,500. –

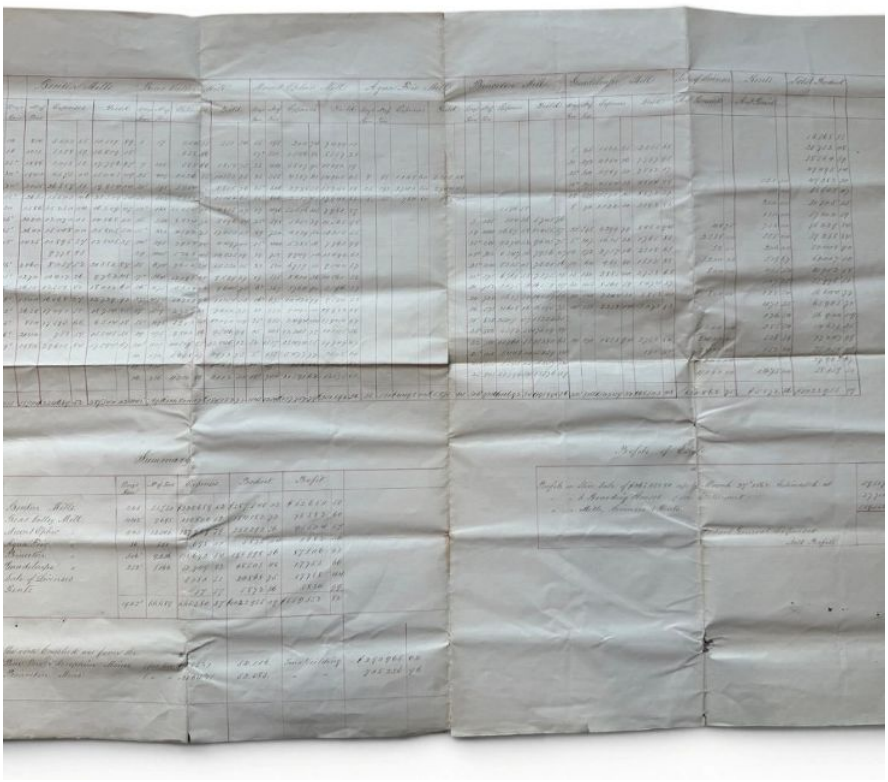
A visual and textual record of the San Francisco vigilance committee of 1856, combining two contemporary street views with the organization's founding declaration.

The upper image depicts the Committee's sandbagged headquarters between Davis and Front streets, with armed guards and cannon stationed on the roof and shipping visible at the end of the street. The lower view records the mass meeting of June 14, with the adjoining streets, windows and balconies crowded with spectators.

The Committee had been reorganized in May 1856 following James P. Casey's shooting of newspaper editor James King of William. Operating outside the established judicial system, it seized Casey and Charles Cora and hanged both men from Fort Vigilant on May 22. The June 14 mass meeting represented an effort to demonstrate public approval of the Committee's authority amid its escalating confrontation with municipal and state officials.

The photographic credit identifies Robert H. Vance, one of the principal photographers of Gold Rush California, as the source for the imagery. Its translation into lithography by the San Francisco firm of Britton & Rey allowed the events and symbols of the vigilance movement to circulate as both news and political propaganda.

The verso gives the Committee's own justification for assuming extra-legal authority, claiming that the regular authorities had failed to suppress existing abuses. Together, the image and text show both the Committee's public display of power and its justification for exercising it.



MORE THAN $1 MILLION IN GOLD PRODUCTION

173. **[CALIFORNIA] [FRÉMONT, John C. — Mariposa Estate].** Large manuscript financial statement recording the operations of the principal mines and mills of John C. Frémont's Las Mariposas Estate, including Benton Mills, Bear Valley Mill, Mount Ophir Mill, Agua Fria Mill, Princeton Mill, and Guadalupe Mill, together with income from licenses, rents, stores, and boarding houses. [Mariposa County, California], 1862. Large folding manuscript sheet, ruled in red and densely completed in ink, covering operations from June 1860 through March 1862. Verso docketed "No. 4" and initialed "J.T.D." or "J.S.D." Numerous old folds with short separations and small holes at fold intersections; some edge wear, but complete and highly legible.

$ 7,500. -

A remarkable internal accounting of John C. Frémont's celebrated Mariposa Estate, documenting in detail the actual production, expenses, and profits of one of the most famous mining properties of the California Gold Rush.

The sheet records, month by month, the operation of the estate's principal mills, including Benton Mills, Bear Valley Mill, Mount Ophir Mill, Agua Fria Mill, Princeton Mill, and Guadalupe Mill. For each, it tracks such matters as days

run, tons processed, operating expenses, yield, and profit. Separate entries record additional income from licenses

and rents, while the lower portion contains a consolidated “Summary” and a further calculation headed “Profits of Estate.” The totals are baffling. The statement records approximately $1,022,933.09 in total product, representing more than one million dollars in gold production. The mining and milling operations themselves show profits of approximately $359,352.82. Additional profits from stores, three boarding houses, mills, licenses, and rents bring total estate profits to $446,572.32. After deducting $100,893.08 in general expenses, the final figure is entered as: "Profits" — $345,679.24. The document is much more than a mining ledger, but a profit-and-loss statement for Frémont’s mining empire, showing how the estate functioned as a commercial enterprise whose income came not only from gold but from the entire infrastructure surrounding the mines. Frémont’s Las Mariposas Estate, comprising roughly 44,000 acres, became one of the most famous and contested properties of the Gold Rush. Its mining centers included the very places named here—Bear Valley, Mount Ophir, Agua Fria, Princeton, Guadalupe, and the Benton Mills along the Merced River. The combination of these properties leaves little doubt that the present statement relates directly to Frémont’s estate.

Even better, the surviving Carleton Watkins photographs made in 1860 are catalogued as views of John C. Frémont’s Mariposa Estate, and the series includes Benton Mills, Bear Valley, the Guadalupe Mine, and views toward the Princeton Mine and Mill. The photographic record and this manuscript therefore overlap. Watkins shows what Frémont’s mining empire looked like; this document shows what it produced and what it earned.

The figures run from June 1860 through March 1862, during the final phase of Frémont’s direct control of the property and at a time when Frémont was attempting to sustain, finance, and promote an enormously valuable but heavily capitalized mining enterprise. The document was likely prepared as part of a broader series of internal estate statements, and may have been intended for management, investors, creditors, or financing purposes.

“No. 4” indicates that the sheet was not an isolated calculation but belonged to an organized group of reports or exhibits. The unidentified initials on the verso may represent the preparer, recipient, auditor, or compiler of that series. The formal numbering strengthens the impression that this was a working financial document rather than merely an informal mine account.

The sheet also reveals the breadth of the Mariposa operation. Profits were derived from stores, boarding houses, licenses, and rents in addition to the mines themselves, demonstrating how thoroughly the estate controlled the economic life surrounding its mining communities.



CALIFORNIA GOLD RUSH LETTER FROM A CHINESE CAMP DESCRIBING DAILY LIFE

174. **[CALIFORNIA GOLD RUSH—CHINESE CAMP]** Chinese Camp, Tuolumne County, California, October 16, 1857. Autograph letter, unsigned, four pages on a single folded sheet, written in brown ink. Old folds; generally browned and soiled, with scattered stains, marginal wear, and clipped corners; several words obscured or difficult to decipher, but the principal content remains legible.

$ 1,250.-

A vivid workingman's letter from the Chinese Camp during the California Gold Rush, contrasting the sensational

wealth of one of 1857's celebrated strikes with the far more common experience of marginal wages and uncertain employment.

Writing to his "Dear Parents & Sisters," the unidentified author reports that he has hired himself to a Mr. Taylor from September 28 through November 1 for thirty-three dollars, after which he intends "to look for better wages at some kind of work." He recalls reports of the Cape Claim, where eighteen thousand dollars had been extracted in seven hours, and acknowledges that some claims were paying as much as one thousand dollars a day. He immediately tempers these figures with a blunt assessment of the odds: "where there is one such claim there is ten thousand not paying 4 dollars a day."

The writer gives a succinct description of increasingly mechanized placer-mining methods. The passage documents the capital-intensive character of successful later mining and the widening divide between spectacular corporate yields and the earnings of ordinary laborers.

The remainder offers a personal picture of life around Chinese Camp. The writer locates himself in a valley near Table Mountain, about a mile from the nearest house, and describes Taylor's establishment as a modest tavern chiefly patronized by teamsters and farmers. He cuts cordwood and fuel, treats an axe wound to his toe with pine gum and a woolen sock, comments on rain and the mild winters, and reports local prices of $12.25 for gum boots and $5 for shoes. He complains that he has sent five letters home without receiving one and asks repeatedly for news of his family.

The letter closes with a comic account of his appearance upon reaching camp: a battered hat, long hair, a worn hickory shirt, dirty clothing, battered boots whose soles were "disputing with the uppers," and no coat because the weather was too warm. Behind the humor is a direct record of itinerant labor, precarious employment, and material life in California's mining country less than a decade after the first rush.

Chinese Camp, in western Tuolumne County was one of California's important Chinese-American Gold Rush towns. By the early 1850s Chinese Camp served as headquarters for several Chinese mining companies and as an important stagecoach and transportation center. Surface gold was worked on the surrounding hills and flats, while the town developed stores, taverns, a post office, churches, and other businesses. Chinese miners, often organized through regional associations that provided employment connections, assistance, and protection, worked under discriminatory conditions that included the Foreign Miners' Tax and exclusion from desirable claims; they nevertheless became central to the district's mining economy.

The author was not living within the Chinese settlement itself. He places Taylor's tavern and his lodgings in a valley northwest of "the camp," with Table Mountain to the north and the nearest house approximately a mile away. Chinese Camp therefore functions both as his postal dateline and as the nearest recognized community. Written in 1857, while large-scale enterprises and small claims operated across California's gold country, the letter records the surrounding labor economy from the perspective of an ordinary hired worker rather than a successful proprietor.

Full transcription of the letter available upon request): Chinese Camp Oct 16th 1857

[*opening*] *Dear Parents & Sisters. As the mail goes out the 20th I thought I would have to write today. I am still here but dont know where I will be the next month. I hired out to Mr Taylor Monday Sep 28, till Nov 1st for 33 dollars. When my time's out I am going to look for better wages at some kind of work.*

I suppose you have read about the richness of Cape Claim when they took out $18,000 in 7 hours a short time ago. there are a good many paying as high as 1,000 a day, but they are worked by machinery you might say. They have what is called

a [frame], that is a kind of derrick or crane with a tub to lift the dirt out with and a horse or engine to [turn] the windlass with. but where there is one such claim there is ten thousand not paying 4 dollars a day...



A CALIFORNIA MINER REPORTS A $48 LUMP OF PURE GOLD

175. **[CALIFORNIA GOLD RUSH—PICTORIAL LETTERSHEETS]** "Autograph letter signed ("[Illeg] **A. Rich**]"), to his brother Benjamin. Columbia, California, April 10, 1854. Two manuscript pages on a blue bifolium pictorial lettersheet, one page occupied by *The Miner's Ten Commandments*: the text printed in three columns and signed in type "Forty-Nine," surrounded by eleven wood-engraved vignettes illustrating life in the California mining camps. Harrison Eastman, artist; Anthony & Baker, engravers. San Francisco: Sun Print, 1853. Copyright statement of James M. Hutchings and ordering address at Placerville printed below the image. At some point washed and restored, with small paper repairs at the folds and edges covering small losses. Manuscript faded in places, with scattered staining but substantially legible. The printed page remains well preserved overall. Ref: Baird, *California's Pictorial Letter Sheets*, 176; Clifford 180.

$ 2,500.-

An appropriately used example of one of the best-known California gold-rush lettersheets.

Writing from Columbia to his brother Benjamin, the twenty-two-year-old correspondent reports that he remains in good health after "another rather cold wet winter" and describes the arrival of spring in the Sierra foothills:

"The peaches are now covered with green buds and the hill sides with beautiful flowers, and Nature seems to smile on the face of old Mother Earth. Every one who has seen a spring season in the mountains of California will admit that it is a pleasant season."

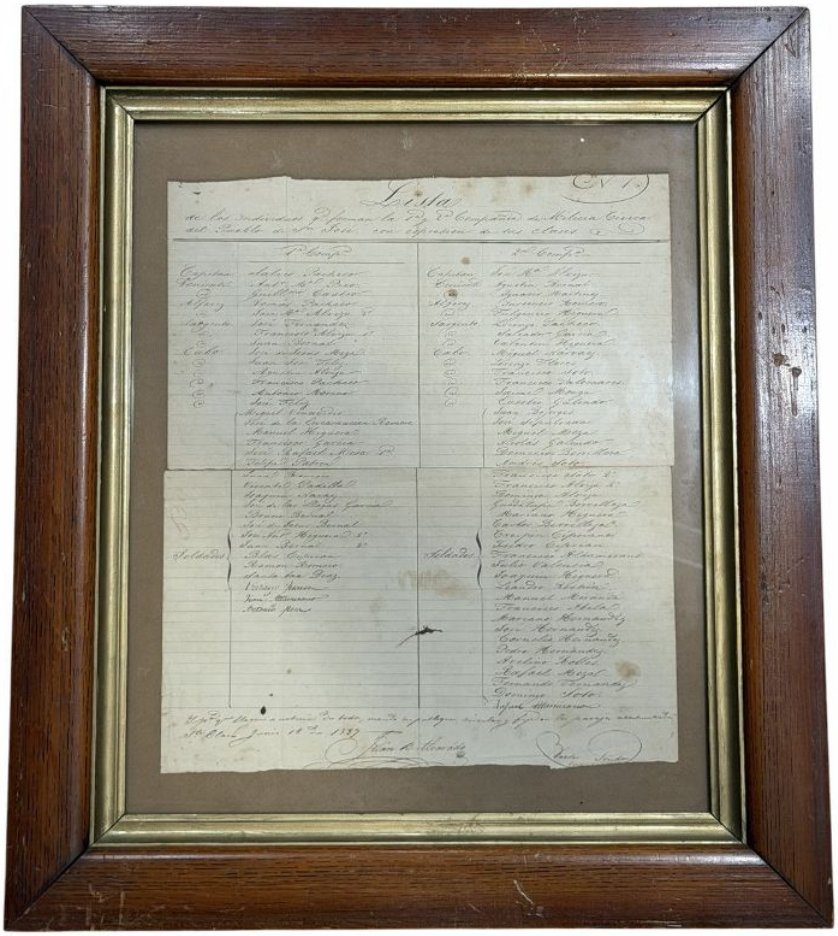
Although his family apparently expected his return, he confesses that he is "not ready to come," but promises to be home "in Sept. or Oct. without fail, and perhaps sooner." The following day will be his twenty-third birthday—"23 years old, still single"—and he asks that his mother not worry about him as much as she has.

His brief account of mining conditions provides the letter's principal Gold-Rush content. Business in Columbia is "very dull," although the miners have ample water and "many of them are doing very well." He then records a notable recent discovery:

"I saw last week a lump of pure Gold worth $48.00."

The conjunction of manuscript and printed matter is effective. The correspondent did not select the pictorial sheet merely as decorative stationery; he comments directly upon its text:

"I thought I would send you the Miner's Ten Commandments which I think are very good and worthy of being practiced." James Mason Hutchings first published his satirical Miner's Ten Commandments in the Placerville Herald in 1853. Its mock-biblical injunctions address claim jumping, prospecting, theft, false reports of rich diggings, gambling, drinking, dishonest weighing of gold dust, and the dangers of unsuitable matrimony. This separately issued pictorial lettersheet, copyrighted by Hutchings that same year, places the commandments within eleven scenes of mining-camp life, prospecting, claim disputes, drinking, gambling, domestic life, and the proverbial "elephant" encountered by inexperienced miners.



MANUSCRIPT MILITIA ROLL OF THE CALIFORNIA REVOLUTION SIGNED BY GOVERNOR JUAN BAUTISTA ALVARADO

176. **[CALIFORNIA MANUSCRIPT – JUAN BAUTISTA ALVARADO – SAN JOSÉ – MEXICAN CALIFORNIA.]** Official manuscript militia roll of the First and Second Companies of the Civic Militia of the Pueblo of San José. San José, Alta California, June 12, 1837. Large folio manuscript (approximately 36 x 31 cm. ex. frame), neatly written in ink on a single sheet, split at the fold and likely mounted, lower border irregularly cut; not examined out of frame.

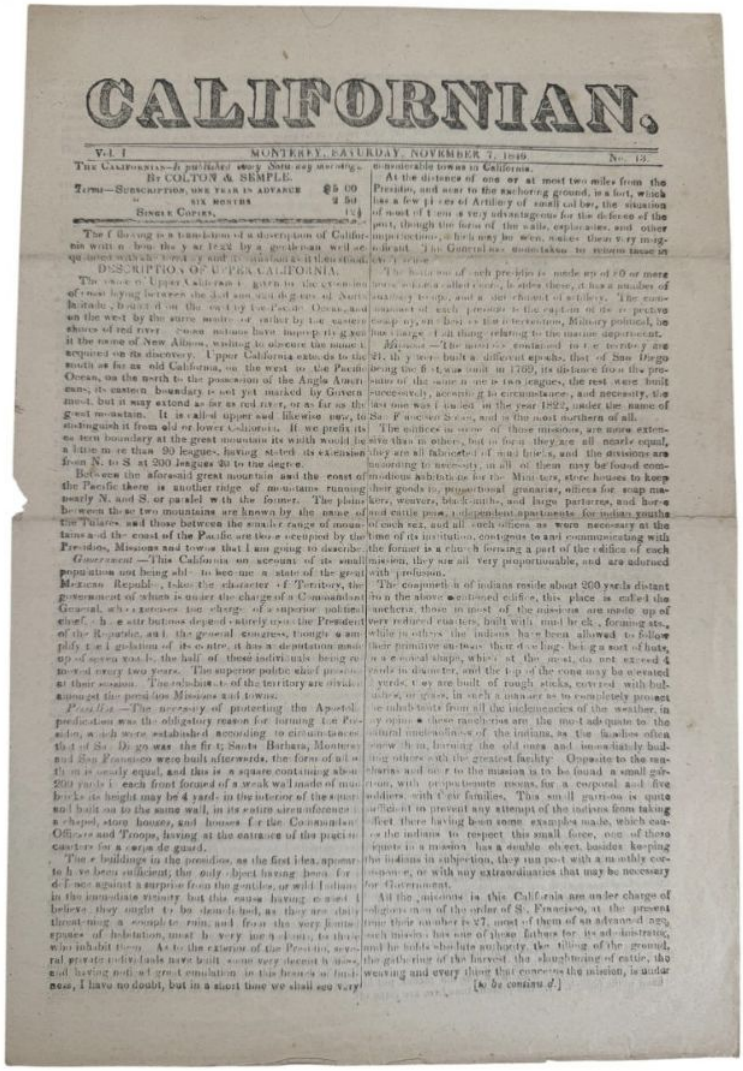
$ 25,000.-

An unique document from one of the most dramatic episodes in the history of pre-American California. Prepared on June 12, 1837, this official militia roll was created only weeks after Juan Bautista Alvarado emerged victorious in the revolution that transformed the future of Alta California. Few contemporary manuscripts so vividly document the military organization upon which Alvarado's new government depended during its earliest months in power. For the history of California, the Revolution of 1836–1837 occupies much the same place that Lexington and Concord do in the history of the American Revolution. The moment when political resistance became armed and irreversible.

The heading reads in part: "*Lista de los individuos que forman la 1a y 2a Compañía de Milicia Cívica del Pueblo de Sn. José...*" Carefully tabulating the officers and enlisted men of both companies by rank, including captains, lieutenants, alféreces (ensigns), sergeants, corporals, and soldiers. Signed at the conclusion by Juan B. Alvarado, with an additional official signature.

In late 1836, Alvarado and a coalition of Californio leaders rejected the authority of the governor imposed by Mexico's centralized government. Supported by local militias from Monterey, San José, and other settlements, the movement proclaimed California autonomous before negotiating recognition from Mexico. By 1837, Alvarado had secured formal recognition as governor, ushering in nearly a decade of unprecedented local control over Alta California. Historians have long regarded the movement as the first successful political revolution carried out within California itself and a milestone on the road toward the state's later independence from Mexico.

The manuscript records the forces that made that revolution possible. Beyond its military significance, the document is a genealogical record, preserving members of many of the earliest Californio families associated with the pueblo of San José during the Mexican period.


CALIFORNIAN.

V. I. MONTEREY, SATURDAY, NOVEMBER 7, 1846. No. 13.

THE CALIFORNIAN—Is published every Saturday morning,
BY COLTON & SEMPLE.

TERMS—SUBSCRIPTION, ONE YEAR IN ADVANCE $5 00
" SIX MONTHS 2 50
SINGLE COPIES, 12½

DESCRIPTION OF UPPER CALIFORNIA.

Limits.—Upper California is born to the eastward of most lying between the 32d and 42d degree of North latitude, bounded on the south by the Pacific Ocean, and on the west by the same ocean, or rather by the eastern shores of red river. Some nations have improperly given it the name of New Albion, wishing to obscure the name acquired on its discovery. Upper California extends to the south so far as old California, on the west to the Pacific Ocean, on the north to the possession of the Anglo Americans, its eastern boundary is not yet marked by Government, but it may extend as far as red river, or as far as the great mountain. It is called upper and likewise new, to distinguish it from old or lower California. If we prefix its eastern boundary at the great mountains its width would be a little more than 90 leagues, having stated its extension from N. to S. at 200 leagues & to the degree.

Between the aforesaid great mountain and the coast of the Pacific there is another ridge of mountains running nearly N. and S. or parallel with the former. The plains between these two mountains are known by the name of the Tulares, and those between the smaller range of mountains and the coast of the Pacific are thickly occupied by the Presidios, Missions and towns that I am going to describe.

Government.—This California on account of its small population not being able to become a state of the great Mexican Republic, takes the character of Territory, the government of which is under the charge of a Commandant General, who assumes the charge of a superior political chief. On his nomination depend entirely upon the President of the Republic, and the general congress, though a sumplying to a solution of its entire, it has a deputation made up of seven members, the half of these individuals being renewed every two years. The superior political chief presides at their sessions. The inhabitants of the territory are divided amongst the presidios Missions and towns.

Presidios.—The necessity of protecting the Apostolic predication was the obligatory reason for forming the Presidios, which were established according to circumstances. The first of these Presidios was the first Santa Barbara, Monterey and San Francisco were built afterwards, the form of all of them is nearly equal, and this is a square containing about 200 yards each front formed of a weak wall made of mud bricks in height may be 4 yards in the interior of the square and built on to the same wall, in its entire circumference a chapel, store houses, and houses for the Commandant Officers and Troops, having at the entrance of the principal centers for a corps de guard.

The buildings in the presidios, as the first idea, appear to have been sufficient, the only object having been for defence against a surprise from the gentiles, or wild Indians in the immediate vicinity, but this cause having ceased I believe they ought to be demolished, as they are daily threatening a complete ruin, and from the very limited spaces of habitation, must be very uncomfortable to those who inhabit them. As to the exterior of the Presidios, several private individuals have built some very decent houses, and having not of great consolation in the houses of such poor, I have no doubt, but in a short time we shall see very

At the distance of one or at most two miles from the Presidio, and near to the anchoring ground, is a fort, which has a few pieces of Artillery of small calibre, the situation of most of them a very advantageous for the defence of the port, though the form of the walls, explanades, and other imperfections, which may be seen, render them very insignificant. The General has undertaken to remove these as early as

The buildings of each presidio is made up of 60 or more houses, called rooms, besides these, it has a number of auxiliary troops, and a detachment of soldiers. The commander of each presidio is the captain of the company, or first in the intendancies, Military political, he has charge of all thing relating to the marine department.

Missions.—The missions contained in the territory are 21, they were built a different epochs, that of San Diego being the first, was built in 1769, its distance from the presidio of the same is one or two leagues, the rest were built successively, according to circumstance, and necessity, the last one was founded in the year 1823, under the name of San Francisco Solano, and is the most northern of all.

The edifices in some of these missions, are more extensive than in others, but in form they are all nearly equal, they are all fabricated of mud bricks, and the divisions are according to necessity, in all of them may be found commodious subsistence for the Missionaries, store houses to keep their goods in, proportional granaries, offices for soap makers, weavers, blacksmiths, and large portaries, and horse and cattle pens, independent apartments for indian youths of each sex, and all such offices as were necessary at the time of its institution, contiguous to and communicating with the temple is a church forming a part of the edifice of each mission, they are all very proportionable, and are adorned with profusion.

The comunity of indians reside about 200 yards distant in the above mentioned edifice, this place is called the rancheria, those in most of the missions are made up of were reduced quarters, built with mud brick, forming streets, while in others the indians have been allowed to follow their primitive custom of building a sort of huts, in a conical shape, which of the most do not exceed 4 yards in diameter, and the top of the cone may be elevated yards. They are built of rough sticks, covered with bulrushes, or grass, in such a manner as to completely protect the inhabitants from all the inclemencies of the weather, in my opinion these rancherias are the most adequate to the natural inclinations of the indians, as the huddles often observed, burning the old ones and immediately building others with the greatest facility. Opposite to the main dwellings and near to the mission is to be found a small garrison, with proportionate rooms, for a corporal and five soldiers, with their families. This small garrison is quite sufficient to prevent any attempt of the indians from taking effect there having been some examples made, which cause the indians to respect this small force, one of these equals to a mission has a double object, besides keeping the indians in subjection, they run post with a monthly correspondence, or with any extraordinaries that may be necessary for Government.

All the missions in this California are under charge of religious men of the order of S. Francisco, at the present time their number is 27, most of them of an advanced age, each mission has one of these fathers for its administrator, and he holds absolute authority, the tilling of the ground, the gathering of the harvest the slaughtering of cattle, the weaving and every thing that concerns the mission, is under

[*to be continued.*]

PROCLAMATION AGAINST THE FORCED LABOR OF CALIFORNIA INDIANS

177. **[CALIFORNIA — MEXICAN-AMERICAN WAR].** The Californian. Vol. I, No. 13. Monterey, California, Saturday, November 7, 1846. 4 pp. Folio, 31.8 × 21.5 cm (12½ × 8½ in.). Printed by Walter Colton and Robert B. Semple on the historic Ramage press brought to Monterey by Agustín V. Zamorano in 1834, the press subsequently employed to print California's first newspaper. Old folds, light toning and scattered foxing, small marginal losses and tears, including a small loss at the outer margin of one leaf, not affecting the text; otherwise well preserved. 1846 issues are rare in commerce, and no copy of this Vol 1 no. 13 appears in the auction records in RBH since 1921.

$ 7,500. -

A remarkable issue of California's first newspaper, printed in Monterey in the midst of the Mexican-American War and the American conquest of Alta California, containing contemporary intelligence concerning John C. Frémont's preparations to march against the Californio resistance and an proclamation declaring California Indians to possess "their rights as freemen" and prohibiting their forced employment without legal contracts.

The Californian had begun publication at Monterey only twelve weeks earlier, on August 15, 1846, more than a month after American naval forces raised the United States flag over the former Mexican capital. Founded by naval chaplain and Monterey alcalde Walter Colton and Robert B. Semple, it was the first newspaper published in California.

Its physical production is itself part of the history of California printing. Colton and Semple employed the old Ramage-style press brought to Monterey in 1834 by Agustín Vicente Zamorano, who had used it for some of the earliest printing

undertaken in Alta California. Contemporary and later accounts identify this press as the one revived in 1846 to produce The Californian.

The present issue appeared at an volatile moment. Although American forces had occupied Los Angeles in August, Californio resistance revived in September, forced the small American garrison to withdraw. Frémont consequently began assembling the California Battalion for a renewed campaign southward. By mid-November his forces were moving from northern California toward Los Angeles, where the fighting would ultimately culminate in the surrender of the Californio forces and the Treaty of Cahuenga in January 1847.

FRÉMONT PREPARES TO MARCH SOUTH

Prominently on the second page appears direct contemporary intelligence concerning Lieutenant Colonel John C. Frémont: "*Col. Fremont is active in his preparations for the campaign. He will enter upon it with a well mounted, efficient force. No half-way measures will be pursued."* The paper predicts decisive results and insists that the campaign must be prosecuted with "energy and promptitude."

The report is significant in light of what followed. Within days, Frémont's men were assembling for the march south, while fighting erupted in the Salinas Valley at the Battle of Natividad on November 16, 1846. Frémont would subsequently lead the California Battalion toward Santa Barbara and Los Angeles as American forces sought to suppress the renewed Californio resistance.

Another dispatch reports that Captain Gabriel de la Torre, with approximately thirty men, had moved south with some two hundred horses. The following page describes de la Torre's party as harassing farmers between Monterey and San Luis Obispo, stealing horses and saddles and taking provisions, while assuring readers that: "Colonel Fremont will be ready to march in a very few days." The issue provides a real-time printed record of the military instability surrounding Monterey immediately before Frémont's southward campaign.

MONTGOMERY'S PROCLAMATION CONCERNING CALIFORNIA INDIANS

Perhaps the most historically important document in the issue appears under the heading "THE INDIANS."

Captain John B. Montgomery, commander of the Northern Department of California, issues a proclamation responding to reports that Indians were being seized and compelled to work against their will. The proclamation declares that persons had been: "impressing and holding to service, Indians against their will, without any legal contract, and without a due regard to their rights as freemen."

Montgomery orders that anyone holding Indians in service without a lawful contract must release them and permit them to return home unless a contract can be established before the local Justice of the Peace.

The proclamation states that Indians are not to be regarded as slaves and must be permitted to choose their own employers and wages. Contracts for service are to be made formally and in writing, while Indians already legally employed are likewise warned that they may not abandon their contracts without cause.

The text explicitly invokes the legal freedom of Native Californians and has been cited in documentary histories of California Indian history. Despite the language of Montgomery's proclamation, coercive labor, dispossession, and violence against Native Californians continued. The present printing records an early attempt by the new American military government to define the status of Indigenous Californians at the moment sovereignty was changing hands.

EMIGRATION AND THE FUTURE OF AMERICAN CALIFORNIA

Another substantial article, "EMIGRATION," anticipates the transformation that would soon overwhelm California. Emigrants from the United States were already arriving in increasing numbers after crossing the Rocky Mountains

into the Sacramento Valley. The paper promotes California's agricultural possibilities, one year before the discovery of gold, the eeditors already envision an immense influx of Americans and the economic development of California.

A FIRST-HAND DESCRIPTION OF MEXICAN CALIFORNIA

Much of the first page is occupied by a long "Description of California," translated from an account written roughly a quarter-century earlier. It describes the geography and political organization of Upper California and gives considerable attention to the presidios and missions.

The account describes the missions as communities governed by priests and inhabited by large Native populations, discusses mission agriculture and buildings, and reflects the racial attitudes of the period concerning the Indigenous inhabitants.

SPANISH-LANGUAGE POLITICAL COMMENTARY

The bilingual character of early California journalism is represented by a Spanish-language editorial headed: "UN GRITO A TIEMPO VALE MUCHO."

The writer addresses "Californios, Amigos," discusses the relationship between Californios, Mexico, and the new circumstances produced by the war. Other notices and official orders appear in both English and Spanish, illustrating the transitional character of California in late 1846, when Mexican institutions, Californio society, American military rule, and rapidly arriving Anglo-American settlers all existed side by side.

A printing from the infancy of the California press, while the political possession of California was still being decided by force.

GOLD RUSH–ERA LETTERSHEET DEPICTING THE GIANT SEQUOIAS



178. **[CALIFORNIA] PLECKER, D.** A Correct View of the Mammoth Tree Grove.* [California, 1855]. Pictorial lettersheet, 4 pp., 253 × 205 mm. Lithographic illustration with two columns of descriptive letterpress on the first page; the remaining pages left blank for correspondence. Printed on white wove paper. Ref: Baird 44; Currey and Kruska 277; Peters, *California on Stone*, p. 121; Hart, p. 62. Baird records four copies: two at the Bancroft Library and one each at the California Historical Society and the Society of California Pioneers. Currey and Kruska record copies at the Bancroft and Huntington libraries.

$ 1,800.-

Issued only three years after the Calaveras Grove was first widely publicized, the lettersheet presents the newly celebrated giant sequoias as both natural wonders and objects of tourism. The central image shows the "Mother of the Forest," with its bark removed to a height of 116 feet. At lower left, visitors stand upon the enormous stump of the "Discovery Tree," which had been felled in 1853; additional figures and trees convey the scale of the grove.

The image thus records two of the most notorious episodes in the early history of the California big trees. The "Discovery Tree" was cut down so that sections of its trunk and bark could be publicly exhibited.

The following year, the bark of the still-standing "Mother of the Forest" was removed in sections and transported around Cape Horn for reassembly at exhibitions in New York and, subsequently, London. The operation mortally damaged the tree.

Such exhibitions were intended to convince eastern and European audiences that reports of California's enormous trees were genuine.

They generated considerable public interest but also provoked criticism of the destruction required to produce them. The fate of the Calaveras trees consequently became part of the developing nineteenth-century debate over the preservation of the Sierra Nevada's natural monuments.

Pictorial lettersheets offered Gold Rush correspondents a ready-made visual record of California. Designed to be folded and mailed after a personal letter had been written on the blank pages, they helped circulate images of the state's scenery, mining settlements, cities, and natural curiosities. This example is an early visual document of Sierra Nevada tourism and the public fascination surrounding the newly publicized giant sequoias.



A LARGE-FORMAT PHOTOGRAPH OF A NORTHERN CALIFORNIA FAMILY POSED BEFORE THEIR HOMESTEAD

179. **[CALIFORNIA—SAN FRANCISCO BAY AREA.] COLLOM, William N.** A California Family at Their Rural Homestead. [San Francisco Bay Area, ca. 1885]. Albumen photograph, approximately 200 × 113 mm, mounted on photographer's card measuring approximately 250 × 160 mm. Imprint beneath the image: "Collom, Artist, 2532 Mission St. S.F." Verso with the photographer's elaborately printed advertisement and a contemporary pencil inscription reading "Richmond home." Light spotting and surface wear; mount toned and lightly soiled/. Photographer's imprint on the verso remains clear.

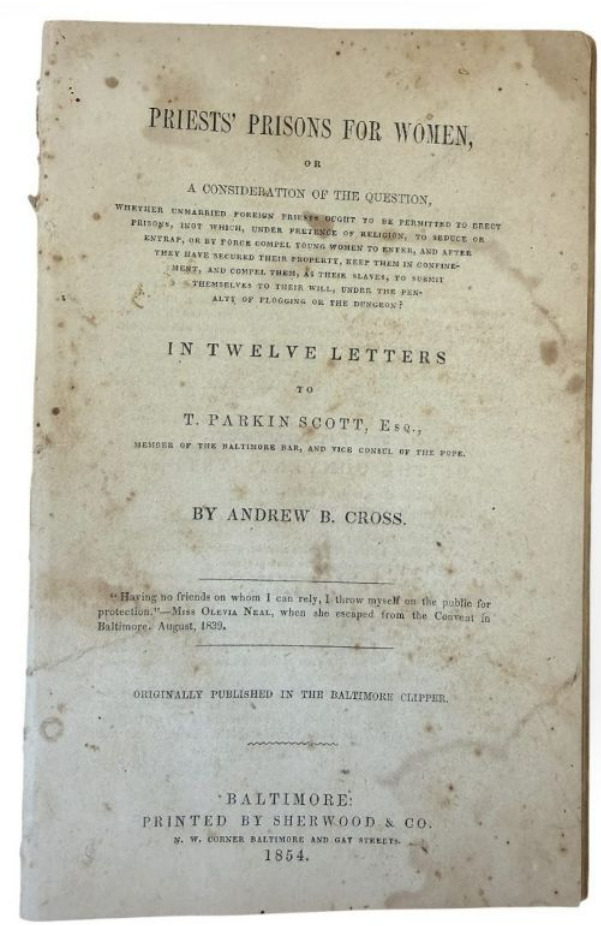
$ 400.-

The photograph depicts a multigenerational family gathered outside a modest wooden house, surrounded by a fenced garden, outbuildings, and recently cleared woodland. A team of harnessed horses stands at right, while an enormous sawn tree stump and a timber structure dominate the left foreground. The carefully arranged composition records both the family and the labor required to establish a rural household in nineteenth-century California.

The inscription "Richmond home" may indicate a location in or near Richmond, California, although it could alternatively refer to the family name. The photographer, William N. Collom, operated from 2532 Mission Street in

San Francisco and specialized in portraits, residences, farms, orchards, livestock, landscapes, and group photographs. San Francisco directories record him in several occupations, including photographer, during the 1880s and 1890s.

Photographs of this scale were considerably more difficult to produce outside the studio than ordinary cabinet portraits. This example offers a detailed record of domestic life, agricultural settlement, and the transformation of the wooded Northern California landscape during the late nineteenth century.



PRIESTS' PRISONS FOR WOMEN,

OR

A CONSIDERATION OF THE QUESTION,

WHETHER UNMARRIED FOREIGN PRIESTS OUGHT TO BE PERMITTED TO ERECT PRISONS, INOT WHICH, UNDER PRETENCE OF RELIGION, TO SEDUCE OR ENTRAP, OR BY FORCE COMPEL YOUNG WOMEN TO ENTER, AND AFTER THEY HAVE SECURED THEIR PROPERTY, KEEP THEM IN CONFINEMENT, AND COMPEL THEM, AS THEIR SLAVES, TO SUBMIT THEMSELVES TO THEIR WILL, UNDER THE PENALTY OF FLOGGING OR THE DUNGEON?

IN TWELVE LETTERS

TO

T. PARKIN SCOTT, Esq.,

MEMBER OF THE BALTIMORE BAR, AND VICE CONSUL OF THE POPE.

BY ANDREW B. CROSS.

"Having no friends on whom I can rely, I throw myself on the public for protection."—Miss Olevia Neal, when she escaped from the Convent in Baltimore. August, 1839.

ORIGINALLY PUBLISHED IN THE BALTIMORE CLIPPER.

BALTIMORE:
PRINTED BY SHERWOOD & CO.
N. W. CORNER BALTIMORE AND GAY STREETS.
1854.

ANTI-NUN LITERATURE IN AMERICA — "PRIESTS' PRISONS FOR WOMEN"

180. **CROSS, Andrew B.** Priests' Prisons for Women; or, A Consideration of the Question, Whether Unmarried Foreign Priests Ought to Be Permitted to Erect Prisons, with Which, Under Pretence of Religion, to Seduce or Entrap, or by Force, Compel Young Women to Enter, and After They Have Secured Their Property, Keep Them in Confinement, and Compel Them, as Their Slaves, to Submit Themselves to Their Will, Under the Penalty of Flogging or the Dungeon? In Twelve Letters to T. Parkin Scott, Esq. Baltimore: Printed by Sherwood & Co., 1854.

$ 750.-

8vo. Stitched, evidently removed from a small bound volume of tracts and now disbound. Some foxing and occasional staining; otherwise good.

Cross's twelve letters attack Roman Catholic convents and female religious orders in sensational terms, presenting conventual life as a system of coercion in which "unmarried foreign priests" could allegedly seduce or entrap young women, obtain control of their property, keep them imprisoned, and compel their submission through the threat of "flogging or the dungeon." The subtitle states Cross's accusation with unusual directness and places the work squarely within the anti-convent literature that flourished in nineteenth-century America.

The work grew out of controversy surrounding Olivia Neal, whose widely publicized departure from a Baltimore convent in 1839 became part of the larger American debate over convents and female religious life. Cross's letters had originally appeared in the Baltimore Clipper before their publication in book form.

The addressee, T. Parkin Scott, was a member of the Baltimore bar and is identified on the title-page as "Vice Consul of the Pope," making him an especially pointed target for Cross's argument.

Published in 1854, the book appeared at precisely the moment when anti-Catholicism and hostility toward immigration were becoming powerful forces in American electoral politics. Immigration, particularly from Catholic

Ireland and the German states, helped propel the rise of the American or Know-Nothing movement, which achieved striking political success during the mid-1850s.

The polemic draws together several of the period's most persistent nativist anxieties: foreign priests, convent secrecy, female sexuality, women's property, involuntary confinement, and the supposed threat of ecclesiastical authority to American personal liberty.


BOSTON DAILY ADVERTISER.

THE FIRST PUBLIC DEMONSTRATION OF THE DAGUERREOTYPE

181. **[DAGUERREOTYPE] BOSTON DAILY ADVERTISER.** Boston: Thursday Morning, October 17, 1839. Two large sheets (4 pp.) approximately 66 × 52 cm. An extremely early American account of the birth of photography, preserving an eyewitness description of Louis Daguerre preparing, a daguerreotype before a public audience in Paris only weeks after the process had been disclosed to the world.

$ 1,500. -

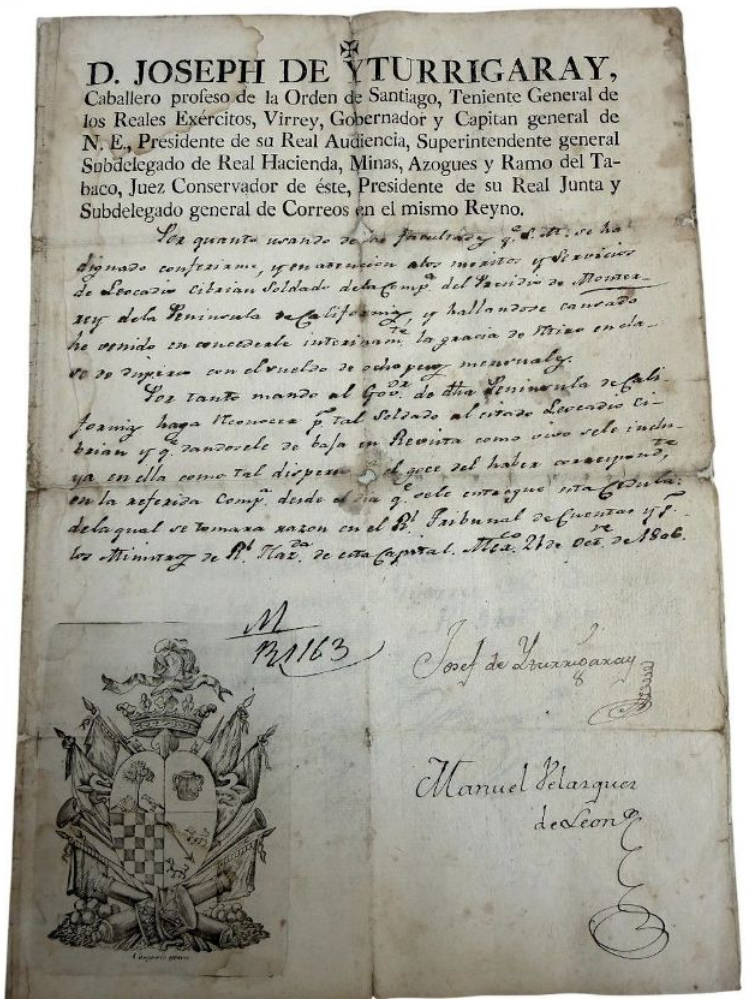
Heavily toned throughout, with substantial old folding and creasing, scattered staining, edge wear, and numerous marginal tears and chips. The right side is distressed, with irregular tearing, chipping and paper loss along the outer edge, including a jagged tear extending inward through the portion of the newspaper containing the Daguerre account and affecting portions of several lines, though the account remains legible. Further tearing and a scorch mark to the final leaf. Additional small marginal losses and short tears elsewhere. Nevertheless, a very rare paper with no record at auction.

The article opens: "*M. Daguerre, since my last, has given a public exhibition of his mode of photogenic drawing. This was the first of three such exhibitions.*"

The correspondent explains that the demonstration was held at the request of the French Minister of the Interior, in order that the public might judge the practicality of Daguerre's invention. Demand for admission was so great that tickets, although distributed free of charge, were reportedly resold for 25 francs each. The writer then announces: "*I saw the whole process and shall sketch it, with as little technicality as I can.*"

What follows is a firsthand description of Daguerre himself making a photograph. Under magnification, the observer could distinguish differences in individual paving stones and the textures of objects represented in the image. He records that the complete demonstration occupied 72 minutes and describes the finished picture memorably as: "literally executed by the sun."

The timing is significant. Although the existence of Daguerre's invention had been announced earlier in 1839, the actual process remained secret until August 19, 1839, when it was explained step by step before a joint session of the Académie des Sciences and Académie des Beaux-Arts. The demonstration described here followed only weeks later and showed an audience not merely the results of photography, but how Daguerre actually made a photograph from beginning to end.
See: Helmut and Alison Gernsheim's L.J.M. Daguerre (New York, 1968, pp. 108–109), describes the importance of the article.


D. JOSEPH DE YTURRIGARAY,
Caballero profeso de la Orden de Santiago, Teniente General de los Reales Exércitos, Virrey, Gobernador y Capitan general de N. E., Presidente de su Real Audiencia, Superintendente general Subdelegado de Real Hacienda, Minas, Azogues y Ramo del Tabaco, Juez Conservador de éste, Presidente de su Real Junta y Subdelegado general de Correos en el mismo Reyno.

1846 MONTEREY CALIFORNIA

182. **ITURRIGARAY, José de.** Official decree granting retirement and invalid status to Leocadio Cibrián, soldier of the Company of the Presidio of Monterey. Mexico City, 21 October 1806. Folio, approx. 12 x 8.5cm. document on a partly printed official form, completed in manuscript, headed "D. Joseph de Yturrigaray" and followed by the Viceroy's printed titles. Signed and dated by José de Iturrigaray at Mexico City, 21 October 1806, and countersigned by Manuel Velázquez de León. Engraved armorial device at foot. With several official treasury and accounting endorsements dated 24 October 1806 on the verso. Old folds, staining marginal wear and several small losses and tears, with old archival paper tape repairs.

$ 2,500. -

An official Spanish colonial document concerning Leocadio Cibrián, a soldier of the Presidio of Monterey, granting him retirement from active service as an invalid and a continuing allowance of eight pesos per month.

The decree, signed by Viceroy José de Iturrigaray, officially retired Leocadio Cibrián, a veteran soldado de cuera (leather-jacket soldier) from the Presidio of Monterey. In recognition of his long service to the Spanish Crown, Cibrián was granted an invalid's pension of eight pesos a month. While the document itself is a maze of bureaucratic stamps and signatures it does offers a glimpse into a precarious moment in California's history.

The order provides a direct administrative link between the Presidio of Monterey and the viceregal government in Mexico City. Monterey was one of the principal military establishments of Alta California, and its presidial soldiers were responsible for guarding the settlement, and supporting Spanish authority throughout the province.

At this time the governor of Alta California was José Joaquín de Arrillaga, and
Spanish California was growing increasingly vulnerable. The province was under-defended, and foreign encroachment was a looming threat. That very same year, Russian explorer Nikolai Rezanov arrived in California to probe Spanish defences while American ships were testing the waters.

The decree is signed by Iturrigaray beneath the manuscript date: "Mex.co 21 de Oct.re de 1806." It is additionally signed by Manuel Velázquez de León. Several endorsements dated 24 October 1806 note that the decree had been entered and copied in the appropriate records of the Contaduría Mayorand the Real Tribunal de Cuentas.

Cibrián is recorded in surviving California mission records as a member of the Monterey military community. He appears in records associated with Mission Santa Clara and is described in period documentation as a soldado de cuera, one of the mounted frontier soldiers who formed the military backbone of Spain's presidial system in northern New Spain.

The soldados de cuera were equipped for service over long distances and were used for patrols, escorts, dispatches, expeditions, and the protection of missions and settlements. Their service was central to the small military establishment that maintained Spanish authority in Alta California during the late eighteenth and early nineteenth centuries.

A LATE-19TH-CENTURY CALIFORNIA SKETCHBOOK, WITH NINE ORIGINAL VIEWS OF MARIN COUNTY

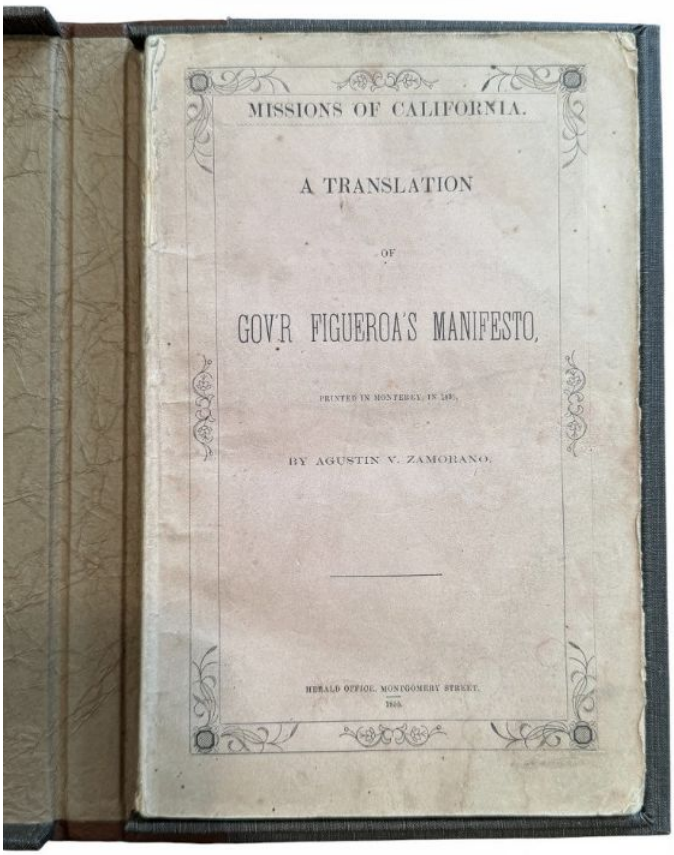
183. **CLARKE, A. W.** Original California sketchbook, dated 189[?]. Approximately 18 × 13 cm. Containing nine original sketches, chiefly in colour, with one executed in pencil; one drawing of Devil's Slide detached but present. Numerous blank leaves at end.

$ 750.-



A charming surviving artist's sketchbook recording late-19th-century California scenery, apparently compiled during travels through Marin County and the greater San Francisco Bay Area. The drawings include several views identified with Marin, together with Hayward House and the dramatic coastal formation known as Devil's Slide.

Most of the sketches are executed in color, giving the volume the character of a personal visual travel diary rather than a formal studio album. The subjects capture a California still comparatively rural and undeveloped, preserving intimate, firsthand views of landscapes and places during the closing years of the nineteenth century.


MISSIONS OF CALIFORNIA.

A TRANSLATION

OF

GOV.R FIGUEROA'S MANIFESTO.

PRINTED IN MONTEREY, IN 183[illegible]

BY AGUSTIN V. ZAMORANO.

HERALD OFFICE, MONTGOMERY STREET.

1855.

FOUNDATION WORK OF MEXICAN CALIFORNIA

184. **FIGUEROA, JOSE.** (1792–1835) The Manifesto, which the General of Brigade, Don Jose Figueroa, Commandant-General and Political Chief of U. California, Makes to the Mexican Republic, in Regard to His Conduct and That of the Snrs. D. Jose Maria de Hijars and D. Jose Maria Padres, as Directors of Colonization in 1833 and 1834. San Francisco: Herald Office, 1855. 8vo (213 x 135 mm). 104, [1] pp. Original light pink printed wrappers. Custom chemise and half-morocco slipcase. Light soiling to wrappers, scattered foxing throughout. Dedication leaf present (with misprint) "T(o) THE CALIFORNIANS OF THE PRESENT DAY THIS MEMORIAL OF THE PAST IS INSCRIBED BY THE TRANSLTOR" References: Cowan II, p. 210; Graff 1320; Greenwood 562; Howes F122; Sabin 98728; Streeter Sale 2784; Zamorano 80, no. 37 (Spanish edition).

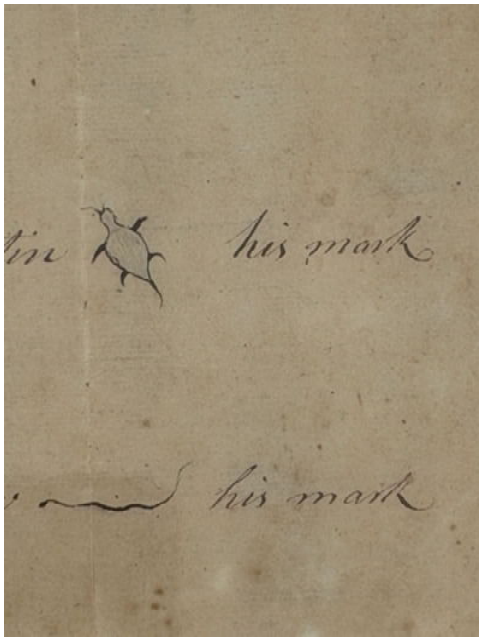
$ 5,000. -

FIRST EDITION IN ENGLISH, PRESERVED IN SCARCE ORIGINAL LIGHT PINK WRAPPERS. One of the foundational printed works relating to the political history of Mexican California, and the first English-language appearance of General José Figueroa's celebrated defence of his administration. The original Spanish edition was printed at Monterey in 1835 by Augustín Zamorano, California's first printer, and has long been regarded as the "first substantial book printed in California." Issued twenty years later during the Gold Rush, this English translation introduced Figueroa's influential account to the rapidly expanding English-speaking population of California.

Written as a forceful political justification, the Manifesto defends Figueroa's opposition to the controversial Híjar-Padrés colonization scheme while providing one of the most important contemporary accounts of the political struggles surrounding the settlement and governance of Alta California in 1833–1834. It remains an indispensable primary source for understanding Mexican California immediately before the American conquest and played an important role in shaping nineteenth-century perceptions of California's recent past.

For many decades this edition was regarded as a genuine rarity. During the 1960s, however, a cache of copies was discovered in a California convent, after which examples became readily available through such leading Americana dealers as John Howell–Books, the Eberstadts, the Jenkins Company, and others. Over the ensuing decades that supply was gradually dispersed into institutional and private collections, and copies have once again become decidedly scarce on the market.

Significantly, the convent cache appears to have contained few, if any, examples preserved in their original printed wrappers, making surviving copies such as the present example—with its original light pink printed wrappers—considerably more desirable and genuinely uncommon.



THE CARVER GRANT: AMERICA'S MOST AMBITIOUS FRONTIER LAND FRAUD ON PAPER

185. **[FORGERY] Manuscript copy of the so-called Carver Grant**, a fraudulent land deed purporting to convey an immense tract of land in present-day Wisconsin and Minnesota to the British soldier and explorer Jonathan Carver (1710–1780). Dated in the text *"at the Great Cave, May the 1st, 1767,"* near the Falls of St. Anthony (in the vicinity of modern St. Paul, Minnesota). Late eighteenth- or early nineteenth-century manuscript on a single large leaf (approx. 37 × 33 cm), written in a clear hand and arranged in four joined panels, as folded for portability. Creased from prior folding; separations at folds, stabilized in glass without loss of text. The document concludes with Native signatory devices identified as the marks of the Sioux chiefs Hawnopawjatin (a turtle) and Otohtongoomlisheaw (snake mark). Provenance: purchased from direct descendants of Benjamin Gorton (1757?–1836) of Norwich, Connecticut.

$ 15,000.-

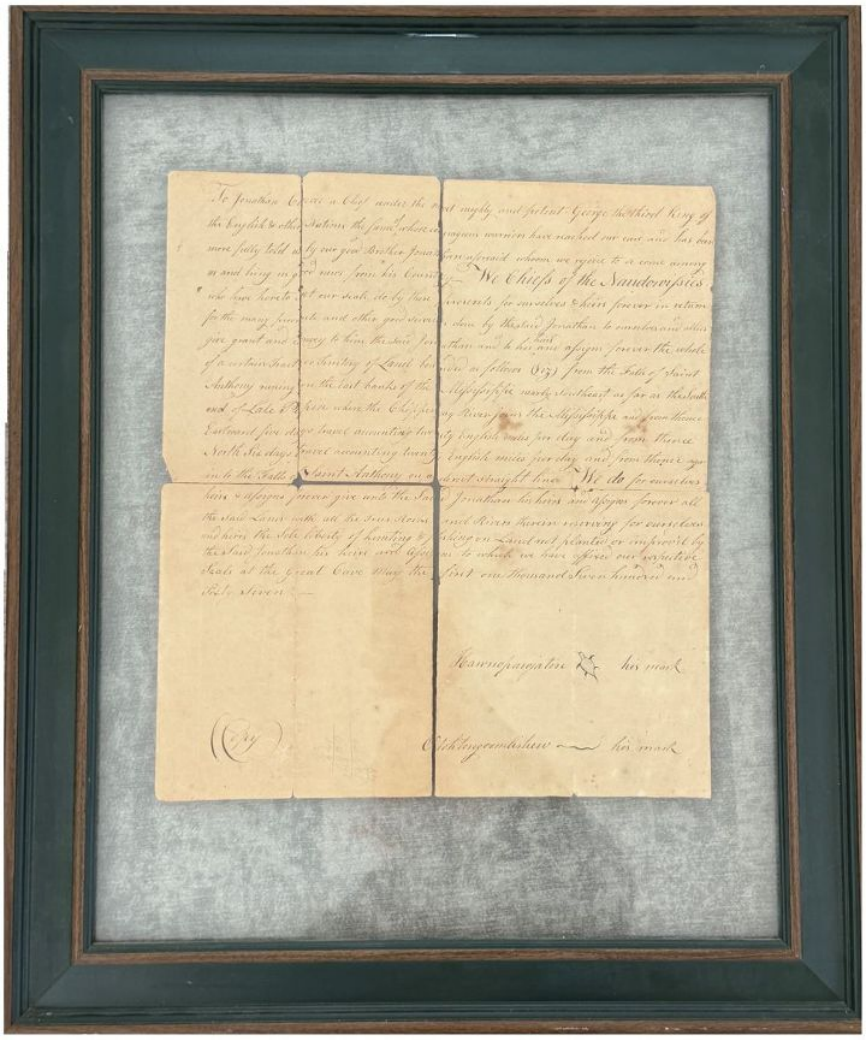
Ten thousand square miles. Two Indian signatures. One enormous lie.

Jonathan Carver, a British officer, traveled in the Upper Mississippi Valley between 1766 and 1767. He followed the Fox–Wisconsin route, traveled up the Mississippi and Minnesota Rivers, and wintered west of the Falls of St. Anthony among the Sioux. In 1766, Robert Rogers, the commandant at Fort Michilimackinac, dispatched Carver to search for the Northwest Passage. When the expedition collapsed in 1768, Carver sailed for London to petition the Crown for reimbursement, and later published his influential memoir, *Travels Through the Interior Parts of North America* (1778).

In London, Carver became a well-liked figure in social circles. Even Benjamin Franklin sent thanks for the pleasure of meeting "so great a traveler." The city, meanwhile, was in the throes of land fever. The Illinois Company, the Indiana Company, the Ohio Company were all wagering on future Crown grants in the American wilderness. For a man as broke as Carver, the arithmetic was irresistible. On June 27, 1775, he sent the parliamentarian Richard Whitworth a deed claiming that two chiefs of the Naudowessie had granted him 10,000 square miles of territory in the Upper Mississippi Valley (see John Parker, *New Light on Jonathan Carver," The American Magazine and Historical Chronicle* 2, no. 1 [Spring–Summer 1986]). To enliven it, Carver added the marks of two chiefs—Hawnopawjatin (a turtle) and Otohtongoomlisheaw (a snake mark).

On this deed Carver built two schemes: one to monopolize all mining of precious metals in the northwestern part of the continent with Royal backing, and another to build a distillery, mainly to sell alcohol to the Indians. One inconvenient fact stood in the way. The Proclamation of 1763 barred private subjects from acquiring Indian lands by purchase; the Crown claimed that channel for itself. But Carver built the loophole into the instrument. The deed did not describe a sale. It framed the transfer as a "gift," granted in return for "many presents, and other good services." With that phrasing, Carver could present himself not as a speculator trying to buy his way in, but as a man merely seeking official confirmation of what had already been bestowed. However the Crown's approval would still be required, but the paper gave him what every promoter craves: a narrative of prior right, and thus a head start over the competition.

Carver's aim was to attract investors for his grand plans, and for a few months it looked possible. Sure, the war had already started—Lexington, Concord, Bunker Hill—but London didn't yet know the magnitude of the events. By



December 1775, the reality was undeniable. With the American Revolution, all of Carver's schemes collapsed. For the remainder of his life, Carver occupied himself with mapmaking and publishing, and he died in extreme poverty in 1780.

For a long time, scholars suspected the whole thing was invented after Carver died—a nineteenth-century fabrication pinned on a dead man who couldn't deny it. Then, in March 1984, a slim bound volume of manuscript letters and documents from the early 1770s appeared at Christie's in London. The Clements Library, with the help of a "very generous donation" (their words), purchased what proved to be the papers of Richard Whitworth. Among them was a deed in Carver's own hand. So Carver did made the land grant.

We now arrive at the second phase of the Carver land scheme. In a curious turn of events, the whole scam did not end with Carver's death. It evolved, taking on proportions far beyond anything he himself had managed.

After Carver's death, John Coakley Lettsom, the editor of a new edition of *Travels Through the Interior Parts of North America*, disclosed the existence of an Indian deed granting Carver more than ten thousand square miles in what are now Wisconsin and Minnesota. When Carver's second wife, Mary, died, Lettsom later wrote that he had *"searched every lodging where she had been and the place where she died without being able to find the least vestige of the original paper."*

That did not deter the Carver heirs (from wife number one) across the Atlantic. No fewer than ninety-eight claimants—consorts, children, distant cousins—came forward, each wanting a piece of the pie. In 1794, they thought they'd struck gold: a Mr. and Mrs. Edward Houghton agreed to buy the claim for a staggering £50,000 sterling. In a classic frontier twist, the Houghtons never produced the money.

In desperation the heirs hired Samuel Peters in London —a seventy-year-old Episcopalian minister, former Loyalist exile, and allegedly an old acquaintance of Carver himself, to locate the deed. In 1806, Peters applied to President Jefferson for a post as Superintendent of Indian Affairs near the Falls of St. Anthony. He had cut a deal with the heirs: the moment Congress approved the deed, he would settle on the land. But Congress had set a condition. He had to find the descendants of the two chiefs who signed the 1767 deed and get them to confirm the grant. Then they would ratify.

But that meant a costly expedition into the American wilderness, and after much debate the Carvers – already

disappointed - decided they couldn't afford it. And so they sold the entire claim to Peters. What had been a family squabble became a bold new chapter in American speculation.

Without a word from the tribes, without a nod from Congress, Peters started selling ghost-acres of his phantom empire in the American wilderness. In August 1815, he signed over half a million acres of the Carver Grant to a man named Benjamin Connor. In exchange, Connor gave Peters funds for a trip out to Sioux country to get the chiefs to confirm the grant. In the meantime Connor's job was to find buyers for the land and sell as much as he could. A 19th century pyramid scheme had emerged: sell what you don't have and pray the music doesn't stop.

But the music stopped. Soon rival claimants appeared. In November 1815, a man named Benjamin Munn of New Jersey also began selling land in the Carver Grant, claiming title through Rufus Carver, one of Jonathan's numerous descendants. Munn's deed was recorded in Philadelphia. (*Might this be our deed?*) and Peters himself had to admit he didn't even have the original deed to show. That did not, a deed of great American showmanship, to keep selling tract anyway. So did Munn. No word from the Indians of course.

In the summer of 1817, the meanwhile eighty-two-year-old Reverend Samuel Peters had enough of it and set out from New York for the Falls of St. Anthony, determined to secure once and for all the Indian confirmation of the land grant he had been selling for a decade now. The arduous journey saw him travel by steamboat, wagon, and schooner, before boarding a sixty-dollar rowboat to paddle 360 miles through the islands of Lake Huron. But while Peters braved the wilderness, he was being double-crossed back in New York by his own financial backers, who dispatched their own agent to bribe the Sioux into confirming the grant in a different name.

Guess what? The sought-after acknowledgment from the tribal chiefs never materialized, and federal recognition remained out of reach. Peters died in poverty in New York in 1826, ironically mirroring the penniless end of Jonathan Carver in London forty-six years prior.

Although Congress killed the claim for good in January 1825, the phantom empire refused to die. Thirty years later, yet another of Carver's grandsons appeared in St. Paul, still chasing the ghost of the Great Grant. The Carver Grant is a tale with no shortage of sordid turns, yet it exhibits that quintessential American trait: the lure of the land.

"If Carver and Peters were speculators and promoters, so also were George Washington and Benjamin Franklin and hundreds of other worthies in the galaxy of American history." (Milo M. Quaife, "Jonathan Carver and the Carver Grant," The Mississippi Valley Historical Review 7, no. 1 [June 1920])

<u>OUR COPY</u>

There are minute differences between the copy preserved at the Clements Library and ours. Most notably, in the lower left corner the Clements copy says "A true Copy, June 1775" whereas our copy says only "Copy." The hand looks later. We are unsure how many copies were made, but certainly not many, since even Peters could not produce a copy of the deed.

The original owner of this copy is an interesting figure too. The National Archives tell us that Benjamin Gorton (1757?–1836) of Norwich, Connecticut, *"saw military service with distinction during the American Revolution and later became a merchant involved in the China trade. In 1791, he settled in Troy, New York, where he became a trustee of the First Presbyterian Church, a charter member of the Apollo Lodge of Freemasons, and a Troy trustee, president, and village clerk. He grew increasingly flamboyant in his dress and fanatic in his beliefs and wrote several nondenominational religious books promulgating an imminent millennium."*

The fact that Gorton dressed ever more flamboyantly gives pause for thought. Did he anticipate a fortune, or did he dream of founding his own religious community? We know Peters envisioned colonizing the land and civilizing the

Indians. On December 22, 1802, Gorton wrote to Jefferson from Troy, asking the president to promote his book about the end of days at hand.

We have not yet traced a direct connection between Gorton and Peters, but further study might reveal one. It is quite remarkable that Gorton possessed a deed. This wasn't a share certificate cranked out by the hundreds for small-time speculators. Countless people searched for the deed for decades and did not find it. And yet, here was someone who actually possessed a copy, and one that closely matched the format of the document in Carver's own hand.



WESTERN FIELD PORTRAIT OF THE AMERICAN PALEONTOLOGIST WILLIAM MORE GABB

186. **[GABB, WILLIAM MORE —PALEONTOLOGY— WESTERN EXPLORATION.]** William More Gabb with Three Armed Field Companions. [Place unidentified, ca. 1860s]. Oval albumen photograph, approx 9 x 7 inches, Contemporary or early pencil inscription on the verso: "2nd from right is Mr. Willie Gabb / others uncertain." Photographer unidentified.

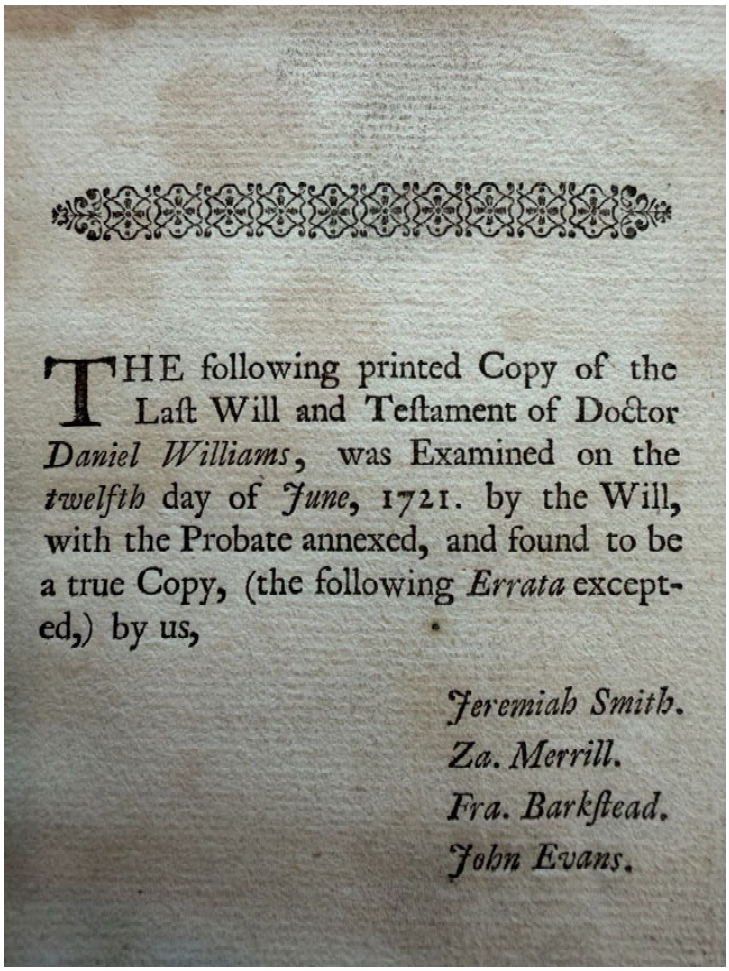
$ 1,500.-

Gabb is seated second from the right, wearing field clothes, high boots, a broad-brimmed hat, and a full beard. Three unidentified companions pose beside him in similar clothing; at least two carry holstered sidearms. Their dress and equipment suggest that the photograph was made in connection with a surveying or exploratory expedition rather than as an ordinary studio group portrait. Scattered spotting and small light stain to lower right, some slight irregular cutting.

William More Gabb (1839–1878) was among the principal palaeontologists associated with the nineteenth-century scientific exploration of the American West. Trained in geology, mineralogy, and conchology, he studied under the prominent New York geologist James Hall before being appointed palaeontologist to Josiah Dwight Whitney's California Geological Survey in 1862.

During the following six years, Gabb conducted fieldwork throughout California and adjoining regions. He investigated the fossiliferous formations of the Coast Ranges; travelled through Oregon, Washington Territory, and Vancouver Island; explored the White Mountains along the California-Nevada border; and participated in J. Ross Browne's 1867 expedition through Baja California. His studies of Cretaceous and Tertiary fossils formed an important part of the Geological Survey of California's early paleontological publications.

He was elected to the American Philosophical Society in 1869 and the National Academy of Sciences in 1876. Mount Gabb in California's Sierra Nevada was named in his honour. The location and identities of Gabb's companions remain undetermined, but likely (from provenance of a CA collection) relates to his work in California or Baja California during the 1860s. The identification of Gabb is supported both by the inscription and by comparison with his recorded portrait.


THE following printed Copy of the Laſt Will and Teſtament of Doctor *Daniel Williams*, was Examined on the *twelfth* day of *June*, 1721. by the Will, with the Probate annexed, and found to be a true Copy, (the following *Errata* excepted,) by us,

Jeremiah Smith.
Za. Merrill.
Fra. Barkſtead.
John Evans.

THE MOST FAMOUS LIBRARY WILL OF THE 18th CENTURY WITH PROVISIONS FOR NATIVE AMERICANS

187. **[HARVARD COLLEGE] WILLIAMS, Daniel** (1643–1716). The following printed Copy of the Last Will and Testament of Doctor Daniel Williams, was examined on the twelfth day of June, 1721... and found to be a true Copy. [London: Privately printed for the Trustees of Dr. Williams's Estate, 1721.]. 8vo., 18 x 12 cm. Interleaved throughout. Contemporary vellum, evidence of former ties, slightly bowed, occasional light marginal dampstain, some slight burn stain ato first few leaves not affecting text.

$ 5,000. -

A 1721 trustee issue of one of the most important philanthropic wills of eighteenth-century Britain, preserving the founding charter of Dr. Williams's Library while documenting one of the earliest enduring charitable relationships between England and Harvard College.

Unlike the commercially printed 1717 edition (A True Copy of the Last Will and Testament..., ESTC T51851), this interleaved printing appears to be one of the special copies produced exclusively for the trustees in 1721, intended for use in administering the increasingly complex trust. In April 1721 the trustees ordered one hundred copies printed "on good paper with a large margin," later increasing the order to two hundred. The wide margins and inserted blank leaves were deliberate, providing space for annotations, legal interpretations, and administrative notes, transforming each copy into a working document rather than merely a printed will.

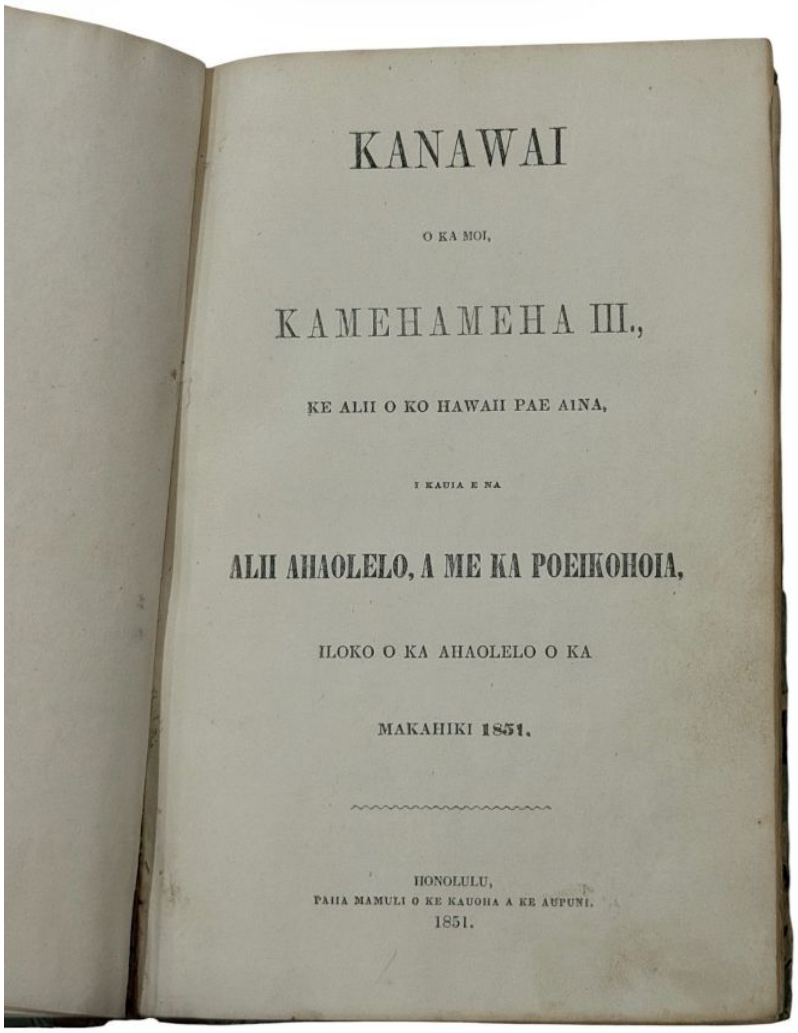
Rather than simply distributing Williams's estate, this will established the permanent trust that created Dr. Williams's Library, today one of the world's foremost repositories for the history of Protestant Dissent and early modern religious scholarship. Williams envisioned the library not as a memorial collection, but as a living institution dedicated to preserving books, advancing learning, and supporting generations of scholars and ministers.

His will provided an annual endowment to New England and expressly directed that the funds assist in "the blessed work of Converting the poor Indians there," supporting the education of ministers for missionary work among Native Americans. It also provided £60 annually to Harvard to encourage the residence of a learned European scholar chosen in conjunction with the ministers of Boston. These provisions represent one of the earliest sustained philanthropic links between English Protestant Dissent and America's oldest institution of higher learning.

This copy bears an early bookseller's slip from the Anderson Galleries sale of 1920 identifying it as a privately printed edition of 1712 (the date there apparently misprinted instead of 1721). The first generally available printing of the will appears to have been A True Copy of the Last Will and Testament of the Late Reverend Daniel Williams, D.D. (London: R. Burleigh, 1717; ESTC T51851), followed by its inclusion in Curll's Lives and Last Wills (1728). The present interleaved

issue is neither of those editions, but instead appears to represent the scarce administrative printing produced for the trustees themselves, a form intended for active consultation and annotation during the formative years of one of Britain's most important charitable trusts.

Reference: Alan Argent, "Benjamin Sheppard, Receiver 1721–31: Faith, Fitness, and Diligence," in Dr Williams's Trust and Library (Woodbridge: Boydell & Brewer, 2022), 27–45


KANAWAI

O KA MOI,

KAMEHAMEHA III.,

KE ALII O KO HAWAII PAE AINA,

I KAUIA E NA

ALII AHAOLELO, A ME KA POEIKOHOIA,

ILOKO O KA AHAOLELO O KA

MAKAHIKI 1851.

HONOLULU,
PAIIA MAMULI O KE KAUOHA A KE AUPUNI.
1851.

THE LAWS OF THE INDEPENDENT HAWAIIAN KINGDOM IN HAWAIIAN

188. **[HAWAII—KAMEHAMEHA III].** Kanawai o ka Moi, Kamehameha III., ke Alii o ko Hawaii Pae Aina, i Kauia e na Alii Ahaolelo, a me ka Poeikohoia, Iloko o ka Ahaolelo o ka Makahiki 1851. Honolulu: Paiia Mamuli o ke Kauoha a ke Aupuni [Printed by Order of the Government], 1851. Octavo, 22 × 14 cm; 70, [2] pp. Entirely in the Hawaiian language. Bound in calf and marbled boards, with leather spine label; calf peeling at the head of the spine and front board beginning to separate at the upper joint. Text toned, with some leaves displaying more obtrusive toning; occasional spotting, staining, and handling wear.

$ 6,000. -

With the contemporary ownership signature “D. K. Naiapaakai” in ink on the front blank, accompanied by an additional inscription apparently reading “na D. K. Naiapaakai”—“belonging to” or “by D. K. Naiapaakai.” His name appears again prominently in pencil on another blank: “D. K. Naiapaakai”Honolulu”

An exceptionally rare Hawaiian-language government imprint preserving the laws enacted under Kamehameha III during the final years of the independent Hawaiian Kingdom’s extraordinary legal transformation. Rare Book Hub records only a single copy at auction. The title may be translated: Laws of the King, Kamehameha III, Ruler of the Hawaiian Islands, enacted by the Nobles and Representatives during the Legislative Session of the year 1851.

This was not a missionary translation, private legal manual, or later historical compilation. It was an official publication of the sovereign Hawaiian government, printed by its order in the language of the kingdom for use by legislators, judges, officials, landholders, and citizens.

The laws were enacted by the Hawaiian legislature, composed of the House of Nobles and the elected House of Representatives, and promulgated under Kamehameha III, or Kauikeaouli. His long reign witnessed Hawai‘i’s transformation from a chiefly monarchy governed largely through customary authority into a constitutional state

possessing written laws, courts, elected representatives, diplomatic relations, and internationally recognized sovereignty.

The Hawaiian language is central to the book's importance. Although Western legal structures increasingly influenced the kingdom, its laws were not issued solely for foreign residents in English. They were debated, enacted, printed, and circulated in ʻōlelo Hawaiʻi, demonstrating that Hawaiian remained a language of government, legislation, jurisprudence, and political participation.

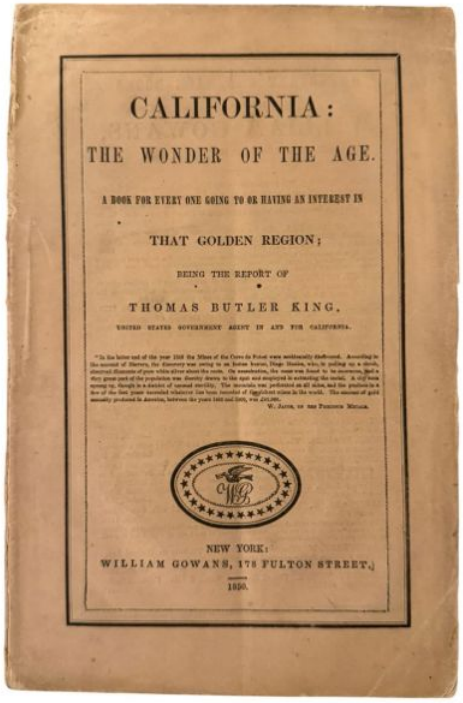
The volumes bears the signatures of D. K. Naiapaakai, an important Native Hawaiian judge and authority on Hawaiian custom. The ink inscription reads "D. K. Naiapaakai," while the larger pencil inscription repeats the name and adds "Honolulu." Born in Kohala on the island of Hawaiʻi and educated at Lahainaluna, Naiapaakai became a minister and later served as a Circuit Judge of the Third Judicial Circuit, which encompassed the island of Hawaiʻi. Government records list him among the kingdom's circuit judges alongside C. F. Hart and R. A. Lyman.

Naiapaakai was not merely an official administering imported law. Contemporary accounts describe him as deeply familiar with the history, genealogies, land traditions, and customary knowledge of his district. Abraham Fornander, the distinguished historian of the Hawaiian people, remembered Judge Naiapaakai as "well conversant with the ancient lore of the district".

Naiapaakai gave testimony concerning traditional land boundaries and fishing rights, witnessed conveyances, heard probate and property matters, and participated directly in the legal negotiation between Hawaiian custom and the kingdom's developing written law. Later litigation concerning Native Hawaiian inheritance and customary adoption continued to involve property formerly associated with Naiapaakai and his family.

A legal text of a Native Hawaiian who became a judge within the very judicial system these laws helped establish.

CALIFORNIA GOLD RUSH REPORT


CALIFORNIA:

THE WONDER OF THE AGE.

A BOOK FOR EVERY ONE GOING TO OR HAVING AN INTEREST IN

THAT GOLDEN REGION;

BEING THE REPORT OF

THOMAS BUTLER KING,

NEW YORK:
WILLIAM GOWANS, 178 FULTON STREET,
1850.

189. **KING, Thomas Butler.** California: The Wonder of the Age. A Book for Every One Going to or Having an Interest in That Golden Region; Being the Report of Thomas Butler King, United States Government Agent in and for California. New York: William Gowans, 178 Fulton Street, 1850.

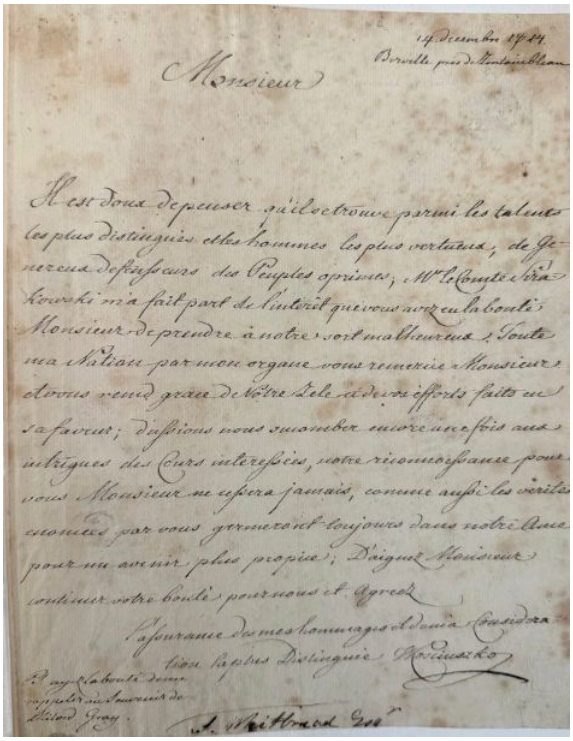
$ 1,250.-

8vo (23 cm x 15) 34 pp. Original printed self-wrappers, the front wrapper serving as title, within ornamental typographic border with floral corner devices; publisher's advertisement for "William Gowans' Publications (Continued)" on rear wrapper, listing this title under "California" (8vo, pp. 34, 12½ cents, 1850). Printer's imprint at foot of advertisement: R. Craighead, Printer, 112 Fulton Street. Early Gold Rush propaganda. No copy auction since 1979.

Uncut in original state. Wrappers toned and lightly foxed, with edge wear and small chips, minor creasing, and light staining to lower margin of rear wrapper; text generally clean, paper somewhat brittle as usual. A fragile and survival-sensitive Gold Rush pamphlet, here preserved in original printed wrappers with publisher's list intact.

An early commercial reissue of Thomas Butler King's official 1850 report on conditions in California following the discovery of gold. King (1800–1864), Georgia congressman and special agent appointed by President Zachary Taylor in 1849, was dispatched to assess the political, economic, and administrative condition of the newly acquired territory. His report furnished Congress with some of the first formal governmental intelligence concerning the scale of the gold discoveries, the demographic explosion at San Francisco, and the urgent question of California statehood, soon central to the debates culminating in the Compromise of 1850.

The present Gowans edition repackages the report under the marketable title "The Wonder of the Age," clearly aimed at emigrants, speculators, and the reading public gripped by Gold Rush fever. Sabin notes that the title was not King's own and characterizes the pamphlet as an unauthorized edition. The official Washington printing (Gideon & Co., 1850) appeared in longer form within congressional documents; this New York issue condenses and popularizes the text into an inexpensive 12½-cent pamphlet for mass circulation.



TADEUSZ KOŚCIUSZKO'S AUTOGRAPH LETTER ON THE FATE OF POLAND DURING THE CONGRESS OF VIENNA, 1814

190. **KOŚCIUSZKO, Tadeusz** (1746–1817). Autograph Letter Signed, "Kosciuszko." Breville près Fontainebleau, 14 December 1814. Addressed to J. Whitehead Esq. Single folio page, entirely autograph in French and signed at conclusion. Written in a fine, flowing hand on laid paper. General age toning, scattered foxing, old mounting traces, and light marginal wear; nevertheless, a handsome and highly displayable historical letter. Provenance: purchased from the distinguished collection of Philip and Elise Sang, renowned collectors of Americana and historical manuscripts.

$ 6,500. -

Penned only months after Napoleon's abdication and while the Congress of Vienna was actively redrawing the political map of Europe, the letter captures Kościuszko's unwavering commitment to the restoration of an independent Poland at a time when its fate remained uncertain.

Addressed to an unidentified supporter of the Polish cause, Kościuszko praises the recipient as one of *"the most distinguished talents and the most virtuous men,"* commending him as a generous defender of oppressed nations. He explains that Count Siizowski had informed him of the recipient's sympathy toward the sufferings of Poland. Speaking not merely in his own name but as the symbolic voice of his country, Kościuszko declares that "my entire nation, through my voice," offers thanks for the recipient's efforts on Poland's behalf. Although lamenting that the Polish people have once again become victims of "the intrigues of interested courts," he nevertheless expresses his enduring hope that the principles advanced by the recipient "will always germinate in our souls toward a more prosperous future."

The historical context is of exceptional importance. Following Napoleon's defeat, the victorious powers convened at Vienna to determine the future political order of Europe. For Poland, whose hopes for restored independence had largely rested upon Napoleon, the outcome remained painfully uncertain. Kościuszko, long recognized as the moral voice of the Polish nation, watched with growing concern as Russia, Austria, and Prussia negotiated Poland's future

without fully restoring its sovereignty. This letter captures that fleeting moment when hope still persisted that justice might prevail before the Congress reached its final settlement.

Few individuals better embodied the international ideals of liberty than Tadeusz Kościuszko. Revered in the United States as one of the great heroes of the American Revolution, where he served with distinction as Washington's chief military engineer, he later returned to Poland to lead the celebrated Kościuszko Uprising of 1794 against Russian domination. Though ultimately defeated and imprisoned, he became an enduring international symbol of republican virtue, national independence, and resistance to tyranny. By 1814, his name commanded extraordinary respect throughout Europe and America alike.

Translation of the French text

It is gratifying to know that among the most distinguished talents and the most virtuous of men there are generous defenders of oppressed peoples. Count Siizowski has informed me of the interest you have kindly taken, Sir, in our unfortunate fate. My entire nation, through my voice, thanks you and expresses its gratitude for your zeal and for the efforts you have made on its behalf. Though we have once again become the victims of the intrigues of interested courts, our gratitude toward you, Sir, shall never perish, just as the ideas you have expressed will always germinate in our souls toward a more prosperous future. Pray continue your kindness toward us, Sir, and accept the assurance of my highest esteem and most distinguished consideration.



THE LEPER POET OF LOUISIANA

191. **LATIL, Alexandre.** Les Éphémères, essais poétiques. New Orleans: Chez Alfred Moret, 184[1]. Octavo (211 × 128 mm). Ornamental typography on the dedication leaf and elsewhere; typographical ornaments in the text; notes, table, and errata at end. Contemporary New Orleans presentation binding of full dark-brown calf, “Elmira Tabary” stamped in gilt within a central panel on the upper cover, surrounded by multiple gilt and blind-tooled geometric and floral borders; flat spine lettered and decorated in gilt; board edges and page edges gilt. Two contemporary leaves laid in. Binding worn: both boards and endpapers detached, and the spine detached in two pieces. Offset from the presentation inscription; diminishing marginal dampstain through approximately the first half of the volume; scattered foxing, more pronounced in the final two gatherings; light toning to the endpapers and final gatherings; occasional small corner creases. Despite its binding faults, an important presentation copy retaining its original, specially decorated New Orleans binding.

$ 8,500.-

First and only edition of Latil’s sole book, a presentation and association copy inscribed by the author to Elmira Tabary: “Souvenir … à Elmira Tabary / N. O. Mai 1842 / A. Latil.” Alexandre Latil (born 1814 or 1816; died 1851) was one of the earliest native-born poets of New Orleans and an early voice in American Francophone literature. He belonged

to the first generation of nineteenth-century Louisiana Creole writers. A history of Creole literature describes Latil as attaining an almost "mythological stature" in Louisiana and credits him with raising Creole Romantic poetry to an expressive level comparable to that of his French contemporaries.

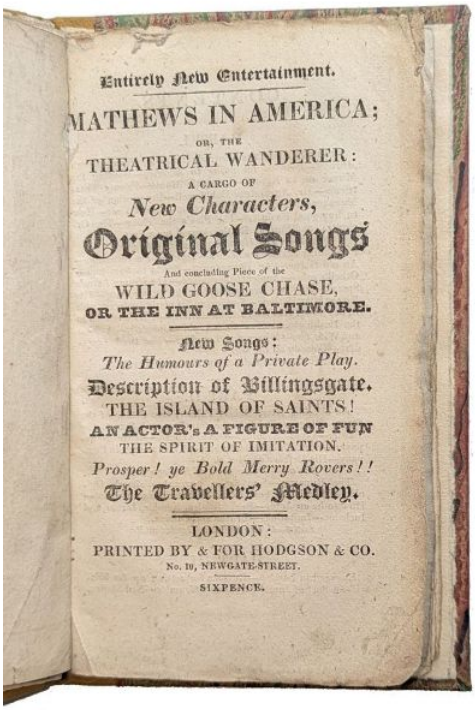
Diagnosed with leprosy while still an adolescent, Latil eventually lived in a small cabin near Bayou Saint-Jean, in an area historically known as La Terre des Lépreux. He composed his poetry there while progressively losing his health and eyesight. After several poems appeared in the Gazette de Baton Rouge, his friends encouraged him to publish the present collection in 1841.

The poems confront Latil's illness, isolation, blindness, fear of death, and the transitory nature of human life. They also reveal the consolation he found in literature, religious faith, and artistic creation. Latil became widely known in nineteenth-century Louisiana, where his poetry circulated in newspapers and was compared with the Romantic verse of Alfred de Musset and Alphonse de Lamartine. Confined to his bed during his final years, he died in New Orleans in 1851 at approximately thirty-five years of age.

The volume has a particularly close association with its recipient. The poem "Le Départ" is dedicated to "une sœur (Melle Elm... T***)," apparently Elmira—or Elmina—Tabary, whom Latil thanks for caring for him while lamenting her imminent departure and contemplating his own approaching death (pp. 109–116). She was probably Louise Elmina Tabary, a member of the family into which Latil's sister had married.

The binding appears to have been commissioned expressly for this presentation copy. The ornamental capitals "E" and "T" used for Elmira Tabary's name on the upper cover closely correspond to the decorative capitals printed on the dedication leaf. This relationship suggests that the binding was produced either through the offices of the New Orleans printer, Imprimerie J. L. Sollée, or by a local binder working in close association with the press.

Reference: "Creole Literature," 64 Parishes, Encyclopedia of Louisiana.


Entirely New Entertainment.

MATHEWS IN AMERICA;

OR, THE

THEATRICAL WANDERER:

A CARGO OF

New Characters,

Original Songs

And concluding Piece of the

WILD GOOSE CHASE,

OR THE INN AT BALTIMORE.

New Songs:

The Humours of a Private Play.

Description of Billingsgate.

THE ISLAND OF SAINTS!

AN ACTOR'S A FIGURE OF FUN

THE SPIRIT OF IMITATION.

Prosper! ye Bold Merry Rovers!!

The Travellers' Medley.

LONDON:

PRINTED BY & FOR HODGSON & CO.

No. 19, NEWGATE-STREET.

SIXPENCE.

COMIC GENIUS AND BLACKFACE PIONEER

192. **MATHEWS, Charles.** Mathews in America, or, The theatrical wanderer : a cargo of new characters, original songs, and concluding piece of the Wild goose chase, or, The inn at Baltimore : new songs: The humours of a private play. Description of Billingagate. The island of saints! An actor's a figure of fun. The spirit of imitation. Prosper! ye bold merry rovers!! The travellers' medley. Modern cardboard, original covers bound in. With the often missing hand colored frontispiece. 8vo (160 mm x 100 mm), London, n.d. but around 1823. 31 p. Rare in the trade.

$ 1,200.-

Charles Mathews (1776 - 1835) was by all accounts impossible to pin down. You might meet Charles Mathews at a dinner party and find yourself charmed by a mild, kindly man with delicate health and a gentle disposition. But catch him on stage at the Lyceum, and you'd swear you were watching six different people — a pompous French émigré, a doddering Scotch laird, a cockney fishwife, an American backwoodsman — all inhabited by the same slight figure who never seemed to change his coat.

His genius was mimicry — not mere imitation, but a kind of possession. Contemporaries marveled that he could shift from character to character without altering his costume, the transformation happening somewhere behind his eyes. In 1808 he invented a form all his own: the *"At Home,"* a one-man theatrical evening combining impersonation, comic song, storytelling, and quicksilver costume changes that left audiences gasping. Leigh Hunt declared these entertainments *"as good as half a dozen plays distilled."*



The format made him famous and rich. He dined with George IV. He crossed the Atlantic in 1822, charming American audiences while privately collecting their oddities for theatrical exploitation. His "Trip to America," premiered the following year, packed houses with its parade of Yankees, backwoodsman, and — most controversially — African Americans rendered in broad dialect. American critics howled at the caricatures; London roared with laughter.

MATHEWS IN AMERICA

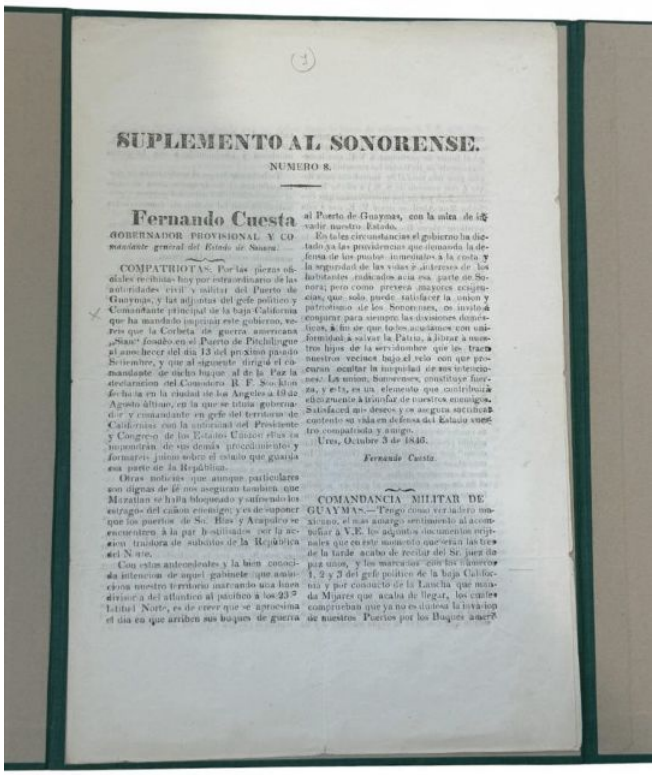
In September 1822, Mathews sailed for America — not merely to perform, but to collect. Like a naturalist gathering specimens, he prowled theaters and taverns, notebook ready, ear cocked for exploitable accents. His prize find came from an improbable source: the African Grove Theatre in lower Manhattan, America's first Black theater company. Founded by William Alexander Brown, a retired West Indian ship's steward, it staged Shakespeare for mixed audiences in a city where slavery wouldn't end until 1827. The company was already embattled — police raids, hostile reviewers, white mobs. Mathews attended, watched an actor deliver Hamlet in dialect then obliged the crowd's demand for "Possum Up a Gum Tree," and transcribed everything.

Nine months later he unveiled "A Trip to America" in London — a three-and-a-half-hour parade of Yankee peddlers, frontier braggarts, and Black characters mangling Shakespeare before breaking into song. Mathews caricatured everyone — Frenchmen, Irishmen, Scots, Yankees — but his Black characters had consequences the others didn't. He provided the template for the whole machinery of blackface minstrelsy. Whether Mathews intended harm is beside the point; he gave racism an entertaining, exportable, respectable form.
While Ira Aldridge fled to Europe because no Black actor could build a career in America. Mathews, meanwhile, performed his parody for another decade, even taking it back to America in 1834.

THE FIRST ANNOUNCEMENT OF COMMODORE STOCKTON'S PROCLAMATION BLOCKADING THE CALIFORNIA COAST

193. **[MEXICAN-AMERICAN WAR—CALIFORNIA.]** Suplemento al Sonorense. Núm. 8. Gobierno Provisional del Estado de Sonora. Guaymas [printed at Ures: Imprenta del Gobierno], October 3, 1846. Folio (43 x 30 cm). 2 leaves (4 pages), each printed in two columns. Folded as issued. Light foxing and toning, old folds, a few insignificant contemporary pencil marks. Preserved in a green quarter morocco protective slipcase. A remarkably well-preserved survival of a fragile wartime government publication. EXTREMELY RARE. Reference: Greenwood 85 ("possibly unique imprint").

$ 12,000.-



SUPLEMENTO AL SONORENSE.

NUMERO 8.

Fernando Cuesta

GOBERNADOR PROVISIONAL Y COMANDANTE general del Estado de Sonora.

COMPATRIOTAS. Por las piezas oficiales recibidas hoy por estraordinario de las autoridades civil y militar del Puerto de Guaymas, y las adjuntas del gefe político y Comandante principal de la baja California que ha mandado imprimir este gobierno, veréis que la Corbeta de guerra americana „Saac" fondeó en el Puerto de Pichilingue al anochecer del dia 13 del próximo pasado Setiembre, y que al siguiente dirigió el comandante de dicho buque al de la Paz la declaracion del Comodoro R. F. Stockton fechada en la ciudad de los Angeles a 19 de Agosto último, en la que se titula gobernador y comandante en gefe del territorio de California con la autoridad del Presidente y Congreso de los Estados Unidos para ocuparlas de sus demás procedimientos y formarles juicio sobre el estado que guarda esa parte de la República.

Otras noticias que aunque particulares son dignas de fé nos aseguran tambien que Mazatlan se halla bloqueado y enfrenado los estragos del cañon enemigo; y es de suponer que los puertos de S. Blas y Acapulco se encuentren á la par hostilizados por la accion traidora de subditos de la República del Norte.

Con estos antecedentes y la bien conocida intencion de aquel gabinete que anhela con ansia nuestro territorio midiendo una línea divisoria del atlántico al pacífico á los 23° Latitud Norte, es de creer que se aproxima el dia en que arriben sus buques de guerra al Puerto de Guaymas, con la mira de invadir nuestro Estado.

En tales circunstancias el gobierno ha dictado ya las providencias que demanda la defensa de los pueblos inmediatos á la costa y la seguridad de las vidas y intereses de los habitantes (indicados acia esa parte de Sonora; pero como preveé mayores exigencias, que solo puede satisfacer la union y patriotismo de los Sonorenses, os invita á conjurar para siempre las disensiones domésticas, á fin de que todos acudamos con uniformidad á salvar la Patria, á librar á nuestros hijos de la servidumbre que les trace nuestros vecinos bajo el velo con que procuran ocultar la impiedad de sus intenciones. La union, Sonorenses, constituye fuerza, y es, en un elemento que contribuirá eficazmente á triunfar de nuestros enemigos. Satisfaced mis deseos y os asegura sucumbir contento su vida en defensa del Estado vuestro compatriota y amigo.

Ures, Octubre 3 de 1846.

Fernando Cuesta.

COMANDANCIA MILITAR DE GUAYMAS.—Tengo como ver ladero oficialmente, el mas amargo sentimiento al acompañar á V.E. los adjuntos documentos orijinales que en este momento me acaban las tres de la tarde acabo de recibir del Sr. juez de paz union, y los marcados con los números 1, 2 y 3 del gefe político de la baja California y por conducto de la Lancha que manda Mijares que acaba de llegar, los cuales comprueban que ya no es dudosa la invasion de nuestros Puertos por los Buques anteri-

A four-page government newspaper (Suplemento al Sonorense) printed in Sonora, Mexico, on October 3, 1846, right at the chaotic beginning of the Mexican-American War.

Although dated at Guaymas, the publication was printed at the Government Press in Ures, then the political capital of Sonora. Intended for immediate official distribution, it preserves the Mexican government's response as American forces under Commodore Robert F. Stockton secured control of California.

The publication combines official proclamations, military dispatches, governmental decrees, intelligence reports, and patriotic appeals into a remarkable contemporary narrative of the war from the Mexican perspective. Governor Cuesta urges the inhabitants of Sonora to unite in defence of the Republic while acknowledging the growing threat posed by the American advance. Official reports describe American naval activity along the Pacific coast, developments at Mazatlán and other ports, and the increasingly desperate efforts of Mexican authorities to organize resistance and maintain communications with California.

Of particular importance is the inclusion of Stockton's official communications to the Mexican authorities concerning the occupation of California and the blockade of its ports. The publication documents the earliest phase of American military administration in California while simultaneously revealing the political uncertainty and determination within the Mexican government as it confronted the permanent loss of its northern province.

Government publications issued by Sonora during the war were produced in very limited numbers for immediate administrative use and were seldom preserved. Wartime bulletins were printed on cheap paper, meant to be read once and thrown away or destroyed in the fighting. Almost none survived.
Greenwood records this publication as No. 85, describing it as "possibly unique," and notes that it includes Stockton's first proclamation declaring that all California ports, bays, and roadsteads were under complete blockade, together with proclamations by Mexican officials on the subject. The Government House at Los Angeles was given forty-eight hours to respond to Stockton's demands.

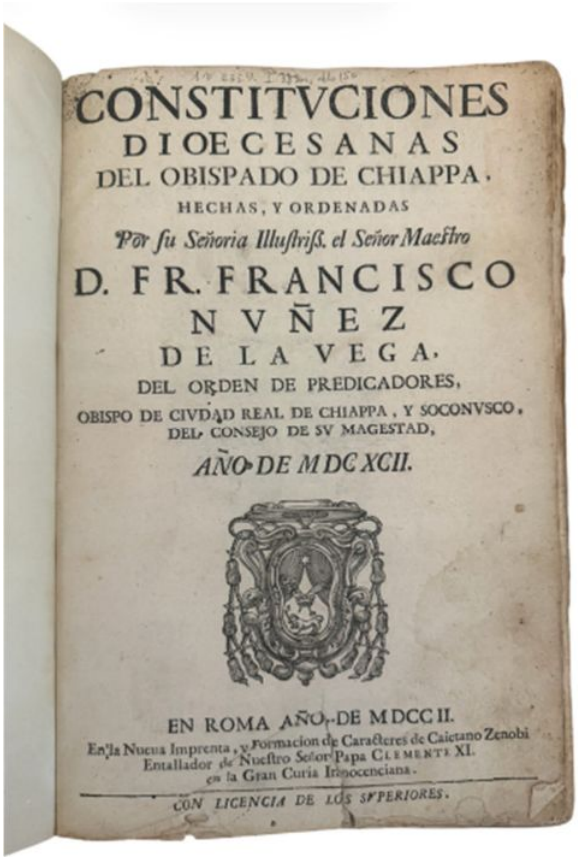
An exceptionally rare documentary witness to the conquest of California, preserving one of the very few contemporary Mexican government accounts printed during the campaign itself.

ONE OF THE EARLIEST PRINTED WITNESSES TO NOW-LOST MAYA DOCUMENTARY TRADITIONS.

194. **[MEXICO] NUÑEZ DE LA VEGA, Fr. Francisco.** Constituciones Diaecesanas del Obispado de Chiapa, Hechas y Ordenadas por...Rome: En la Nueva Imprenta de Cayetano Zenobi, en la Curia Innocenciana, 1702.

$ 7,500. -

Folio. pp. (8), 164, 142, (30). Contemporary limp vellum, likely a Spanish colonial binding. Blank endleaves and pastedowns renewed. Small tear to lower title page, leaves *2 and *3 with tears and minor loss of text caused by a paper jam during printing. Worming throughout, occasionally affecting margins and at times extending into the text.


CONSTITVCIONES
DIOECESANAS
DEL OBISPADO DE CHIAPPA.
HECHAS, Y ORDENADAS
Por su Señoria Illustriss. el Señor Maestro
D. FR. FRANCISCO
NVÑEZ
DE LA VEGA.
DEL ORDEN DE PREDICADORES,
OBISPO DE CIVDAD REAL DE CHIAPPA, Y SOCONVSCO,
DEL CONSEJO DE SV MAGESTAD,
AÑO DE MDCXCII.
EN ROMA AÑO DE MDCCII.
En la Nueua Imprenta, y Formacion de Caracteres de Caietano Zenobi
Entallador de Nuestro Señor Papa CLEMENTE XI.
en la Gran Curia Innocenciana.
CON LICENCIA DE LOS SVPERIORES.

An inner marginal dampstain affects approximately fifty leaves toward the end of the volume. General age toning and light soiling. Despite these imperfections and condition flaws, one of one of the rarest and most significant early printed sources for the history, languages, and vanished documentary traditions of colonial Chiapas.

Provenance: with the booklet to inside rear civer of Luis González Obregón (1865–1938), who rank among the foremost historians of colonial Mexico. He dedicated his scholarly career to recovering and interpreting New Spain's neglected past during an era when Mexican historical writing largely emphasized Independence and the Revolution. González Obregón believed that the colonial period deserved renewed attention as a formative chapter in the nation's history, describing his objective as to "rescue, demystify, and restore the colonial past" of Mexico.

One of the earliest printed sources to preserve evidence of Indigenous Maya documentary traditions now believed to have been lost. Issued during the episcopate of Fray Francisco Núñez de la Vega (1632–1703), Bishop of Chiapas from 1683 until his death, the work extends far beyond diocesan legislation. Its celebrated preliminary sections preserve invaluable descriptions of Indigenous religion, language, and manuscript culture at a moment when much of that world was rapidly disappearing under colonial rule.

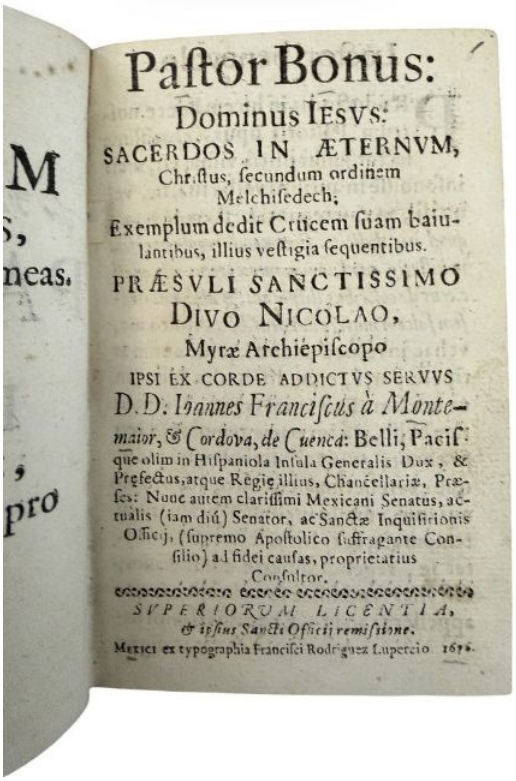
Most significant are Núñez de la Vega's references to ancient Tzendal books and other native manuscripts once preserved in the episcopal archives at Ciudad Real. Drawing directly upon these sources, he incorporated extracts and descriptions into the present work, creating one of the earliest printed witnesses to documentary traditions that have since disappeared. For students of Mesoamerican history, these passages constitute an irreplaceable record of Indigenous intellectual life and rank among the most important early printed testimonies relating to lost Maya textual culture.



Equally important are the bishop's lengthy condemnations of Nagualism, offering one of the earliest and detailed contemporary accounts of Indigenous religious beliefs and ritual practices in colonial Chiapas. Unlike many of his contemporaries, Núñez de la Vega understood Tzendal language which was considered closely related to Maya, Quiché, and other indigenous languages of Guatemala and Yucatán.

The volume was printed in Rome at the press of Cayetano Zenobi, rather than in New Spain, reflecting the importance of the text within the Catholic Church and the close relationship between the colonial episcopacy and the Roman Curia. The work has long been recognized by bibliographers as one of the great rarities relating to colonial Chiapas. Sabin simply notes it as "a volume of great rarity, relating chiefly to the country of the Chiapas," while Brasseur de Bourbourg and later scholars have valued it for its extraordinary preservation of evidence relating to Indigenous history and belief.

References: Sabin 56328; Brasseur de Bourbourg, Bibliothèque du Mexique et de l'Amérique Centrale, 110; Leclerc 1218; Palau 195398. E. G. Squier described the preliminary matter as "most curious and valuable for archaeological purposes," noting its preservation of material drawn from ancient Tzendal books and its invaluable account of Indigenous religious traditions.


Pastor Bonus:
Dominus Iesvs:
SACERDOS IN ÆTERNVM,
Christus, secundum ordinem
Melchisedech;
Exemplum dedit Crucem suam baiu-
lantibus, illius vestigia sequentibus.
PRÆSVLI SANCTISSIMO
DIVO NICOLAO,
Myræ Archiepiscopo
IPSI EX CORDE ADDICTVS SERVVS
D. D. Ioannes Franciscus à Monte-
maior, & Cordova, de Cuenca: Belli, Pacis-
que olim in Hispaniola Insula Generalis Dux, &
Præfectus, atque Regiæ illius, Chancellariæ, Præ-
ses: Nunc autem clarissimi Mexicani Senatus, ac-
tualis (iam diú) Senator, ac Sanctæ Inquisitionis
Officij, (supremo Apostolico suffragante Con-
silio) ad fidei causas, proprietatius
Consultor.
SVPERIORVM LICENTIA,
& ipsius Sancti Officii remissione.
Mexici ex typographia Francisci Rodriguez Lupercio 1676.

A RARE 1676 MEXICO CITY IMPRINT BY JUAN FRANCISCO DE MONTEMAYOR CÓRDOBA, THE SOLDIER-JURIST WHO FOUGHT THE BUCCANEERS OF TORTUGA AND LATER SERVED AS A ROYAL JUDGE IN NEW SPAIN

195. **MONTEMAYOR CÓRDOBA DE CUENCA, Juan Francisco.** Pastor bonus, dominus Iesus, sacerdos in aeternum, Christus secundum ordinem Melchisedech... Mexico City: ex Typographia Francisci Rodriguez Lupercio, 1676. Octavo. [17 of 18], 67, 81, 75, [10] leaves. Later half morocco, small shelf-label to backstrip, minor wear. Lacking the engraved frontispiece called for by Medina, as in many recorded copies, and leaves E7–8; minor worming. Later bookplate of Mexican collector José Castillo y Piña on front pastedown. Interesting loosely inserted is a 16th century unidentified and unrelated woodcut (possibly Mexican) of Christ washing the feet the apostles. Medina, México 1141; Palau 178031; Sabin 50108. Rare in commerce.

$ 1,250.-

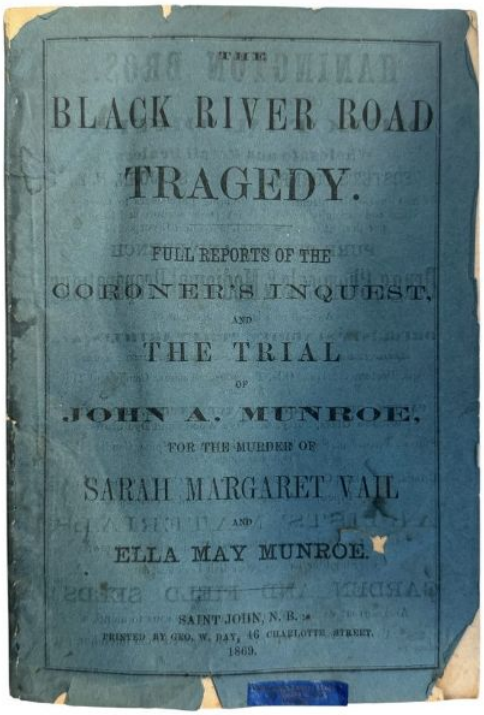
A scarce seventeenth-century Mexican devotional work by one of the most remarkable civil and military officials of Spain's American empire. Montemayor's career was anything but purely scholarly. Before producing this meditation on Christ as the "Good Shepherd" and eternal priest, he had served in Hispaniola and became closely involved in the Spanish struggle against the buccaneers who had established themselves on Tortuga, the island off the northern coast of Hispaniola that became one of the most notorious pirate bases in the Caribbean. Contemporary and later accounts credit Montemayor with recovering Tortuga for Spain and strengthening the defenses of Santo Domingo before his subsequent service in New Spain.

By the time Pastor bonus appeared in Mexico in 1676, Montemayor had become a royal magistrate in New Spain. His surviving writings range widely across colonial law, royal jurisdiction, warfare, government, nobility, and religion.

The work itself is an ascetic treatment of Christ as the Good Shepherd and priest "according to the order of Melchizedek," presenting Christ as the supreme model for those who bear the Cross and follow in his footsteps. The surviving catalog record of the Biblioteca Palafoxiana classifies the work as ascetic theology and records the imprint "Mexici: ex typographia Francisci Rodriguez Lupercio, 1676."

The printer, Francisco Rodríguez Lupercio, was one of the active printers of seventeenth-century Mexico City and printed several of Montemayor's works. This volume therefore belongs squarely to the colonial press of New Spain.

Medina calls for an engraved frontispiece as the first of eighteen preliminary leaves, while numerous institutional descriptions record only seventeen preliminaries, as here. The present copy lacks that frontispiece, as is frequently encountered


THE
BLACK RIVER ROAD
TRAGEDY.
FULL REPORTS OF THE
CORONER'S INQUEST,
AND
THE TRIAL
OF
JOHN A. MUNROE,
FOR THE MURDER OF
SARAH MARGARET VAIL
AND
ELLA MAY MUNROE.
SAINT JOHN, N. B.:
PRINTED BY GEO. W. DAY, 46 CHARLOTTE STREET.
1869.

A GRISLY 1869 CANADIAN DOUBLE-MURDER TRIAL

196. **MUNROE, John A., defendant.** The Black River Road Tragedy. Full Reports of the Coroner's Inquest, and the Trial of John A. Munroe for the Murder of Sarah Margaret Vail and Ella May Munroe. Saint John, N.B.: Printed by Geo. W. Day, 46 Charlotte Street, 1869. 8vo, approximately 20 × 13 cm. 128 pp. Original blue paper wrappers, somewhat chipped and worn at edges, with scattered spotting and foxing; some wear and staining internally, but generally sound.

$ 750.-

A contemporary account of one of nineteenth-century New Brunswick's most sensational murder cases, involving adultery, an illegitimate child, the discovery of decomposed remains near Black River Road, a largely circumstantial prosecution, and ultimately the execution of a respectable Saint John architect.

The victims were Sarah Margaret "Maggie" Vail and her young daughter Ella May Munroe. Their remains were discovered in September 1869 by African Canadian residents of the Willow Grove area who were picking berries near the Black River Road, east of Saint John. The publication opens dramatically with the discovery of portions of a human skull, bones, clothing, and other remains in the undergrowth. Contemporary investigators concluded that they belonged to a woman and child.

The details printed here are exceptionally graphic and provide a striking picture of nineteenth-century forensic investigation. The account describes the woman's skull with luxuriant brown hair still attached and held with black hairpins, a child's small boot and stocking, fragments of dresses and underclothing, and bones scattered through the woods. It records that much of the flesh had disappeared and that the remains appeared to have been disturbed by dogs or foxes. Most ominously, investigators observed marks on the child's skull that appeared consistent with blows or punctures from a sharp instrument.

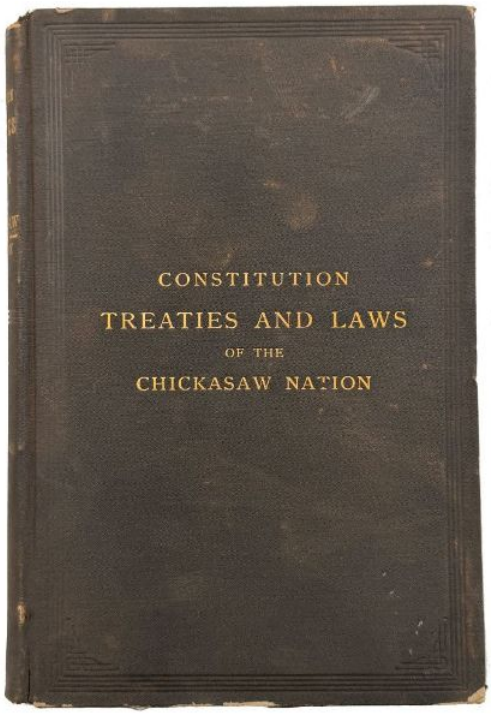
The remains were eventually connected with Maggie Vail, who had been involved with John A. Munroe, a married and professionally successful Saint John architect. Testimony placed Munroe with Vail and her daughter near Willow Grove on Halloween 1868, after which the two disappeared. A trunk belonging to Vail had meanwhile been shipped to Boston but never claimed and later became evidence in the case.

Munroe's trial began in December 1869 and attracted large crowds. The prosecution was led by the Attorney General of New Brunswick, while the defense vigorously attacked the circumstantial nature of the case, questioned the identification of the bodies, and challenged aspects of the police investigation. Among the evidence was testimony that Munroe had purchased a small Smith & Wesson revolver shortly before the disappearances.

Munroe was convicted and sentenced to death. He was executed at Saint John on February 15, 1870, in the jail yard rather than before a public crowd.

Canadiana records the 1869 publication as 130 pages, noting that pp. 129–130 were printed in 1870 and added to the original text, presumably to bring the story through Munroe's execution. Copies retaining only the original 1869 portion may therefore differ from those augmented after the execution.

PRINTED IN THE INDIAN TERRITORIES



197. **[NATIVE AMERICAN]** Constitution, Treaties and Laws of the Chickasaw Nation. Made and Enacted by the Chickasaw Legislature. Atoka, I.T.: Indian Citizen Print, 1890. 343, vii pp. 8vo (24 cm). Original Cloth binding, chipped at the head and foot of spine with minor rubbing and light dust-soiling, stamped in gilt. Institutional stamps to title page and first leaf of the Library of the New York Law Institute.

$ 2,000.-

A historically charged codification of Chickasaw constitutional and statutory law, printed in Atoka, Indian Territory, during the final generation of formal Chickasaw self-government before Oklahoma statehood.

After Removal in 1837 and a period of enforced political union under Choctaw administration, the Chickasaw Nation secured separation by treaty in 1855. Delegates met the following year at Good Spring on Pennington Creek to frame a written constitution establishing executive, legislative, and judicial branches — a sophisticated constitutional structure that endured, with modest revisions, until the dissolution of tribal government in 1906.

This 1890 printing represents one of the later comprehensive legal compilations issued before that dissolution — not merely a statute book, but a working instrument of sovereignty. Volumes such as this were the operational backbone of courts, legislators, and administrators in the Nation during a period of mounting federal pressure and territorial transition.

Indian Territory imprints are scarce, and official tribal law printings from presses such as the Indian Citizen at Atoka are increasingly difficult to obtain in commerce. The present volume stands at the intersection of Indigenous governance and the approaching transformation of Indian Territory into the State of Oklahoma.



AN EXTREMELY RARE DINÉ CEREMONIAL PRAYER STICK, PRESERVED IN AN ELABORATE GOLD MOUNT DATED 1857

198. **[NATIVE AMERICAN—DINÉ (NAVAJO)—AMERICAN SOUTHWEST]** Ceremonial prayer stick or wand, incorporating a naturally formed calcite cone and mounted as a jewel in finely engraved 18-karat gold. American Southwest, the ceremonial element possibly earlier; gold mount dated 1857.

$ 2,750.-

Approximately 2 inches in length. The pale, tapering calcite element enclosed within an elaborate gold fitting, the upper mount engraved with a large arrow, the central collar prominently inscribed “Navajo,” and the terminal engraved with the date “1857.” The goldwork is ornamented throughout with finely executed hand engraving and chasing, apparently the work of a skilled mid-nineteenth-century jeweller. A visually compelling object, combining a sacred Indigenous ceremonial element with elaborate American goldwork.

A prayer stick or prayer wand of the type employed in sacred observances and associated with offerings including corn pollen. Such objects were not ordinarily created for trade or secular display. Their intimate ceremonial function, combined with the fragility of their materials, accounts for their great scarcity outside institutional ethnographic collections.



The elaborate gold setting is a testimony of early Anglo-American contact with the Southwest. In 1857, Diné territory remained remote and little understood by most Americans, while relations between the Diné and the United States were becoming increasingly fraught in the years preceding the forced removal known as the Long Walk. The identity of the person responsible for mounting the object is unrecorded, but the expense and specificity of the commission suggest that it may have been obtained by a military officer, government agent, surveyor, traveller, or other early visitor to the region. The jeweller explicitly preserved its cultural association through the engraved designation "Navajo" and the accompanying arrow.

Objects of this kind are almost unknown in the market. Its combination of a sacred Diné element, an dated nineteenth-century gold mount, and a contemporary identifying inscription renders it an rare artifact of Native American history, frontier collecting, and the earliest material encounters between Diné ceremonial culture and American collectors.



IRON TAIL—ONE OF THE FACES BEHIND THE BUFFALO NICKEL

199. **[NATIVE - AMERICAN] TINTYPE,** apparently a sixth plate, beneath a decorative gilt-brass mat and cover glass, preserved in its original embossed thermoplastic union case. Image somewhat dark, with scattered scratches, abrasions, and surface marks; case lightly worn. Accompanied by enlarged photographic reproductions prepared for examination and identification. Provenance: Kachina Gallery, Oklahoma, 1998; identified by the gallery at that time as Iron Tail.

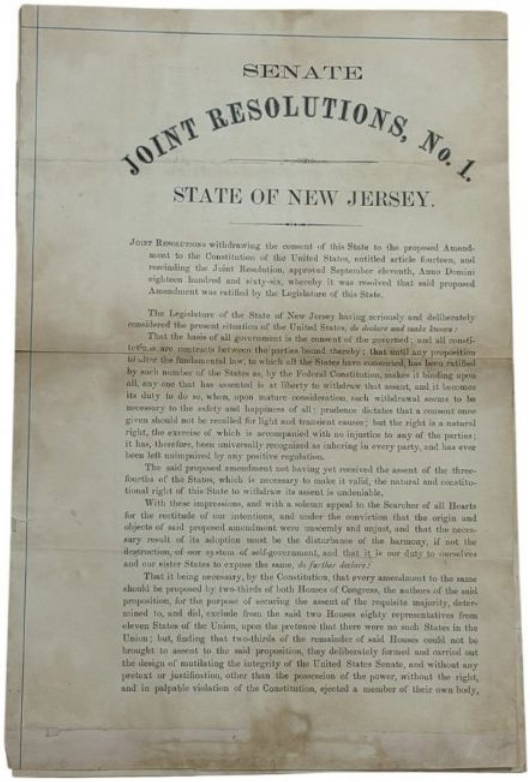
$ 2,500.-

An early and apparently unpublished photograph of Iron Tail, or Sinte Máza (ca. 1842–1916), the celebrated Oglala Lakota leader, Buffalo Bill Wild West performer, and one of the Native American models behind James Earle Fraser's Indian Head—or "Buffalo"—nickel.

Iron Tail became one of the best-known Lakota figures of the late nineteenth and early twentieth centuries. He travelled with Buffalo Bill Cody's Wild West for approximately two decades and was photographed by several

prominent photographers, most notably Gertrude Käsebier in New York around 1898. Her portraits helped make Iron Tail one of the most recognizable Native American figures of his generation. Sculptor James Earle Fraser specifically named Iron Tail among the Native men whose features he combined to create the profile on the Buffalo nickel, first issued in 1913. Fraser conceived the head as a composite rather than as the portrait of one individual, but consistently identified Iron Tail as one of its principal models.

Most surviving photographs show Iron Tail later in life, but the present tintype is considerably earlier, portraying him in an informal outdoor group before a log building. It may be among the earliest surviving photographs of Iron Tail, predating his familiar Wild West portraits by several decades. Although later Wild West portraits of Iron Tail were reproduced commercially as cabinet photographs and postcards, original early photographs are rare, and a cased tintype of this date is exceptionally so.


SENATE

JOINT RESOLUTIONS, No. 1.

STATE OF NEW JERSEY.

JOINT RESOLUTIONS withdrawing the consent of this State to the proposed Amendment to the Constitution of the United States, entitled article fourteen, and rescinding the Joint Resolution, approved September eleventh, Anno Domini eighteen hundred and sixty-six, whereby it was resolved that said proposed Amendment was ratified by the Legislature of this State.

The Legislature of the State of New Jersey having seriously and deliberately considered the present situation of the United States, *do declare and make known:*

That the basis of all government is the consent of the governed; and all constitutions are contracts between the parties bound thereby; that until any proposition to alter the fundamental law, to which all the States have consented, has been ratified by such number of the States as, by the Federal Constitution, makes it binding upon all, any one that has assented is at liberty to withdraw that assent, and it becomes its duty to do so, when, upon mature consideration, such withdrawal seems to be necessary to the safety and happiness of all; prudence dictates that a consent once given should not be recalled for light and transient causes; but the right is a natural right, the exercise of which is accompanied with no injustice to any of the parties; it has, therefore, been universally recognized as inhering in every party, and has ever been left unimpaired by any positive regulation.

The said proposed amendment not having yet received the assent of the three-fourths of the States, which is necessary to make it valid, the natural and constitutional right of this State to withdraw its assent is undeniable.

With these impressions, and with a solemn appeal to the Searcher of all Hearts for the rectitude of our intentions, and under the conviction that the origin and objects of said proposed amendment were unseemly and unjust, and that the necessary result of its adoption must be the disturbance of the harmony, if not the destruction, of our system of self-government, and that it is our duty to ourselves and our sister States to expose the same, *do further declare:*

That it being necessary, by the Constitution, that every amendment to the same should be proposed by two-thirds of both Houses of Congress, the authors of the said proposition, for the purpose of securing the assent of the requisite majority, determined to, and did, exclude from the said two Houses eighty representatives from eleven States of the Union, upon the pretence that there were no such States in the Union; but, finding that two-thirds of the remainder of said Houses could not be brought to assent to the said proposition, they deliberately formed and carried out the design of mutilating the integrity of the United States Senate, and without any pretext or justification, other than the possession of the power, without the right, and in palpable violation of the Constitution, ejected a member of their own body,

NEW JERSEY'S ATTEMPT TO REVOKE THE FOURTEENTH AMENDMENT

200. [**NEW JERSEY**] CONSTITUTIONAL LAW. RECONSTRUCTION. Senate Joint Resolutions, No. 1. State of New Jersey. Joint Resolutions Withdrawing the Consent of This State to the Proposed Amendment to the Constitution of the United States, Entitled Article Fourteen... Trenton: Printed by Order of the Legislature, 1868. Provenance: From the distinguished collection of Philip and Elise Sang, renowned collectors of Americana and historical manuscripts.

No other official signed copy of New Jersey's 1868 legislative rescission of the Fourteenth Amendment has been located by us in either institutional holdings. If confirmed, this may represent the only officially signed surviving example.

$ 7,500. -

Folio (34 × 22 cm). Official legislative printing, complete in 6 pages on 3 leaves. The concluding leaves bear the official certifications with manuscript signatures of the President of the Senate and the Speaker of the House of Assembly, now very faint from old water exposure. Printed on inexpensive, newspaper quality paper, rendering the document inherently fragile. The sheets appear to have been exposed to water at some point, with general dampstaining and browning throughout. Several splits along old folds, a small hole and minor marginal loss to the final leaf, neither affecting the text. Minor edge wear and chipping. Despite these condition issues, a remarkable survival of an ephemeral official state document.

One of the most extraordinary official state documents of the Reconstruction era, recording New Jersey's attempt to withdraw its ratification of the Fourteenth Amendment, today regarded as one of the three most transformative amendments to the United States Constitution.

After initially ratifying the Fourteenth Amendment in September 1866, New Jersey underwent a dramatic political reversal when Democrats regained control of the legislature. On February 20, 1868, the legislature adopted the present

Joint Resolution declaring its earlier ratification "null and void" and formally withdrawing the state's consent before the amendment had been proclaimed part of the Constitution.

The resolution is far more than a procedural act. It is a lengthy constitutional manifesto attacking Congressional Reconstruction itself. It argues that Congress lacked constitutional authority to propose the amendment while excluding representatives from the former Confederate states, denounces what it viewed as federal coercion of Southern legislatures, insists that states retained the sovereign right to rescind a ratification before final adoption, and warns that the proposed amendment would fundamentally alter the balance between state and federal authority.

History rendered the effort unsuccessful. Secretary of State William H. Seward, acting under direction from Congress, counted New Jersey's original ratification despite this rescission, and on July 28, 1868, proclaimed the Fourteenth Amendment duly adopted. In doing so, Congress established the enduring constitutional precedent that a state's subsequent attempt to withdraw its ratification does not invalidate its original assent.

The present document captures the fierce political and legal resistance to Reconstruction and to the extension of citizenship, due process, and equal protection guaranteed by the Fourteenth Amendment. Official state documents documenting this unsuccessful effort are rarely encountered, particularly in certified form with the signatures of the legislative officers.

NEW YORK'S CLOSEST NINETEENTH-CENTURY PARALLEL TO THE DREYFUS AFFAIR



201. **[NEW YORK CRIME / JEWISH AMERICANA].** A Group of Four Contemporary Broadsides Relating to the Trial and Death Sentence of Pesach (Pasach) Rubenstein, Among the Earliest Printed Ephemera Concerning the First Jewish Man Sentenced to Death in Post-Revolutionary America. s.d. s.l., but Brooklyn and New York, 1876-1877. Four contemporary letterpress broadsides, each approximately 30 x 14 (varying slightly and one smaller at 25 cm tall), printed on inexpensive newsprint for street sale during the sensational Rubenstein murder trial. Moderate toning and foxing throughout, with occasional marginal chips, short tears, and minor losses at the edges, expected in ephemeral street printing. A remarkable survival of material intended for only the briefest public consumption.

$ 3,500. -

Long overshadowed by France's Dreyfus Affair two decades later, the Rubenstein prosecution stands as perhaps America's earliest major criminal trial in which antisemitism became an explicit feature of the courtroom itself, with the prosecution urging jurors to distrust Jewish witnesses because they were "clannish" and therefore inherently unreliable.

Comprising:

Extra. Rubenstein on a Fence. Rubenstein's Last Dream.c. 1876
Extra! Has Rubenstein Escaped? His Great Speech in Court—Must I Give Up My Old Hat? c. 1876
Extra. What Rubenstein Said to Fuchs. Illustrated with three woodcut portraits. c. 1876

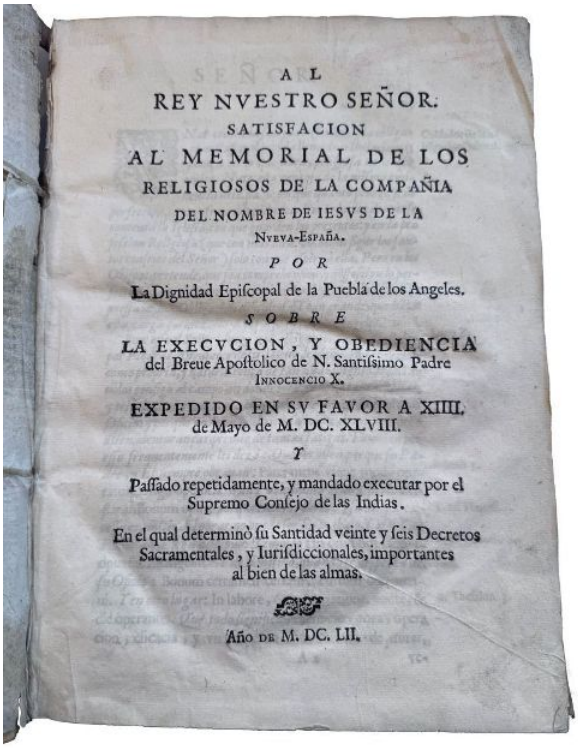
Extra! Boss Tweed. Rubenstein. Their Mysterious Speech to Brother... (the scarce satirical broadside connecting the notorious Tweed scandals with the Rubenstein affair); likely 1877.

These four broadsides were issued during and just after the notorious 1876 prosecution of Pesach Rubenstein, the impoverished Orthodox Jewish immigrant from Russian Poland who became one of the earliest, and quite possibly the first, Jew sentenced to death in post-Revolutionary America. His conviction for the murder of his nineteen-year-old cousin Sarah Alexander created a national sensation. Newspapers followed every development, while publishers rushed out cheap broadsides, songs, mock speeches, and sensational accounts to satisfy enormous public curiosity.

Modern historians have increasingly questioned whether Rubenstein received a fair trial. The prosecution relied heavily upon circumstantial evidence, disputed eyewitness testimony, primitive forensic analysis, and a district attorney who openly appealed to anti-Jewish prejudice, repeatedly characterizing Polish Jews as "clannish" and inherently untrustworthy before an all-Christian jury. Rubenstein steadfastly maintained his innocence. Before his scheduled execution could take place, he succumbed to tuberculosis in the Raymond Street Jail, escaping the gallows but becoming a lasting symbol of the intersection of sensational journalism, xenophobia, and nineteenth-century criminal justice.

These broadsides provide a rare glimpse into that public frenzy. Rather than sober legal reporting, they contain satirical verse, imagined courtroom speeches, fabricated conversations, prophetic dreams, and crude woodcut illustrations designed to entertain crowds gathered on New York's streets. They illustrate how rapidly Rubenstein was transformed from an obscure immigrant defendant into a figure of popular folklore, reflecting the emergence of modern tabloid culture decades before the yellow press reached its height.

We locate no examples of these individual broadsides in OCLC, nor have we identified institutional holdings of these ephemeral publications. A witnesses of one of the earliest American murder trials in which antisemitism itself became part of the courtroom narrative.


AL
REY NVESTRO SEÑOR.
SATISFACION
AL MEMORIAL DE LOS
RELIGIOSOS DE LA COMPAÑIA
DEL NOMBRE DE IESVS DE LA
Nveva-España.
POR
La Dignidad Episcopal de la Puebla de los Angeles.
SOBRE
LA EXECVCION, Y OBEDIENCIA
del Breue Apostolico de N. Santissimo Padre
Innocencio X.
EXPEDIDO EN SV FAVOR A XIIII.
de Mayo de M. DC. XLVIII.
Y
Passado repetidamente, y mandado executar por el
Supremo Consejo de las Indias.
En el qual determinò su Santidad veinte y seis Decretos
Sacramentales, y Iurisdiccionales, importantes
al bien de las almas.
Año de M. DC. LII.

THE CONFLICT BETWEEN JUAN PALAFOX Y MENDOZA, AND THE SOCIETY OF JESUS IN THE MID-17th CENTURY.

202. **PALAFOX Y MENDOZA, Juan de.** Al rey nuestro señor. Satisfacción al Memorial de los religiosos de la Compañía del Nombre de Jesús de la Nueva España, por la Dignidad Episcopal de la Puebla de los Angeles. 1652. First edition. Possibly printed in Mexico (Puebla). There is another edition printed in Madrid. This is Palau 209717 (not 209718), 157 p. Contemporary vellum. Folio (20 x 20 cm). A crisp copy.

$ 2,500.-

Juan de Palafox y Mendoza (June 26, 1600 - October 1, 1659), bishop in the Roman catholic church was appointed in 1639 by Philip IV as bishop of Puebla de Los Angeles in Mexico. In 1640 he arrived in Veracruz and started to work on behalf of the king as a visitator to investigate the two previous viceroys and served as bishop of Puebla from 1640 to 1655. He founded the Dominican convent of Santa Inés, amended the by-laws of the seminary of San Juan, and founded the colleges of San Pedro and San Pablo. As a bishop, Palafox y Mendoza

distinguished himself by his efforts to protect the Native Americans from Spanish cruelty, forbidding any methods of conversion other than persuasion.

A barbed defense by Bishop Juan de Palafox y Mendoza, to a secret memorial circulated by the Jesuits in New Spain, who, at the time, were challenging his authority on nearly every front: tithes, confession licenses, ecclesiastical jurisdiction, and papal obedience.



AN INDIAN OF NEW-ENGLAND

203. **PETTIT, Edward.** The Visions of Government, wherein the Antimonarchial Principles and Practices of all Fanatical Commonwealths-men and Jesuitical Politicians are discovered. London, 1684. First edition. Very Rare in commerce. Small 8vo. approx. 17 x 11 cm., 7 preliminary leaves, 248 pages. With engraved frontispiece. Nineteenth-century boards, later pastedowns, spine renewed; some light internal toning and minor age wear, but a sound and attractive copy. Provenance: From the library of Nathaniel Ingersoll Bowditch (1865–1945), American engineer and bibliophile. Wing P1892. Last auction record 1966.

$ 2,750.-

A Restoration-era political satire presented in the form of allegorical "visions," attacking republican and dissenting political thought in the decades following the English Civil War. Pettit's work belongs to the highly charged political literature produced during the reign of Charles II and the years surrounding the Exclusion Crisis, when anxieties about rebellion, religious dissent, and the legitimacy of monarchical authority animated English political writing. Through a series of conversations and imagined scenes, the author exposes what he portrays as the dangerous doctrines of "fanatical Commonwealths-men" and "Jesuitical politicians," blending political polemic with dramatic dialogue and allegorical narrative.

There is a remarkable passage in which one of the interlocutors is described as "an Indian of New-England," introduced as a moral commentator condemning the political follies and impieties of English radicalism. In this scene the author explicitly invokes the figure of a New England Native American as an outsider capable of recognizing the absurdity of republican political doctrines, a rhetorical device reflecting Restoration English fascination with the American colonies and their inhabitants. The text also contains references to the Indians of New York and Massachusetts, demonstrating how colonial America had entered English political imagination as a symbolic and polemical landscape. Such passages place the work within the broader seventeenth-century tradition of using the "American Indian" as a philosophical observer of European society—an early example of the literary trope later made famous in Enlightenment satire.



AN UNPUBLISHED CALIFORNIA CHILDREN'S BOOK

204. **RAINFORD, Alice Mary; LESTER, Marian Plummer, illustrator.** The Butterfly Princess. [San Diego, California, mid-20th century]. Archive comprising: (1) a large portfolio, approximately 39 × 20 cm, containing seven finished original illustrations by Marian Plummer Lester; (2) a 12-page typescript of the story; (3) an illustrated mock-up or dummy, approximately 28 × 12 cm, combining artwork with typescript text; and (4) a 10 × 8 inch photographic portrait of Alice Mary Rainford. Some handling wear and tape or mounting remnants from the production process.

$ 1,250.-

An archive for an apparently unpublished California children's book, preserving the project from finished artwork through complete typescript and illustrated dummy, and bringing together two women with deep roots in San Diego's artistic and horticultural life.

Alice Mary Rainford (1880–1960) was a longtime San Diego horticulturist and florist. She first knew Kate Sessions as a child and began working for her in 1898. Rainford later specialized in cacti and assisted with cactus gardens and propagation.

In 1909 Sessions sold her retail cut-flower business to Rainford, and archival records at the San Diego History Center preserve the announcement of Rainford's assumption of ownership as well as correspondence between the two women. Rainford remained closely involved in San Diego's horticultural community for decades.

That background gives The Butterfly Princess an appropriate natural-history flavour. The story is set in an enchanted garden and castle and is filled with butterflies, flowers, water, seahorses, and other fanciful creatures. The seven finished illustrations are by Marian Plummer Lester (1893–1991), a California artist who moved to San Diego with her family in 1903. Largely self-taught, she worked in painting, batik, and decorative arts; during the Depression she produced dioramas and illustrations for the WPA, and she later maintained a studio-home in Pacific Beach.

A complete archive of an unpublished San Diego children's book, combining seven finished illustrations by a documented WPA-era artist, the complete typescript, an illustrated book dummy, and an author photograph, with a strong local connection to the city's horticultural and artistic history.

ALICE RAINFORD'S GUEST BOOK FOR THE WOMEN'S RETREAT AT LUPIN CABIN, CONTAINING DOZENS OF SIGNATURES

205. **[RAINFORD, Alice N. — SAN DIEGO BUSINESS AND PROFESSIONAL WOMEN'S CLUB].** Guest book maintained at Lupin Cabin, Hulburd's Grove, Descanso, California, [circa 1925 and later]. Substantial Chinese-made ledger or account book, approximately 27 × 25 cm, stab-sewn through the upper edge and bound in dark blue cloth over flexible boards, with Chinese characters painted in orange on the front cover. Leaves printed in red with traditional Chinese accounting columns, subsequently repurposed as a guest

register and inscribed in pencil and ink by visitors to the cabin. Approximately fifteen percent of the volume completed, the remainder blank. Binding worn and frayed, with losses at the spine and extremities; first two leaves tattered and loose, with old tape residue. Despite the modest wear, a substantially preserved, visually compelling artifact.

$ 1,250. -



An extraordinary convergence of San Diego women's history, the early professional-women's movement, the legacy of Kate Sessions, California architecture, and Chinese immigrant material culture.

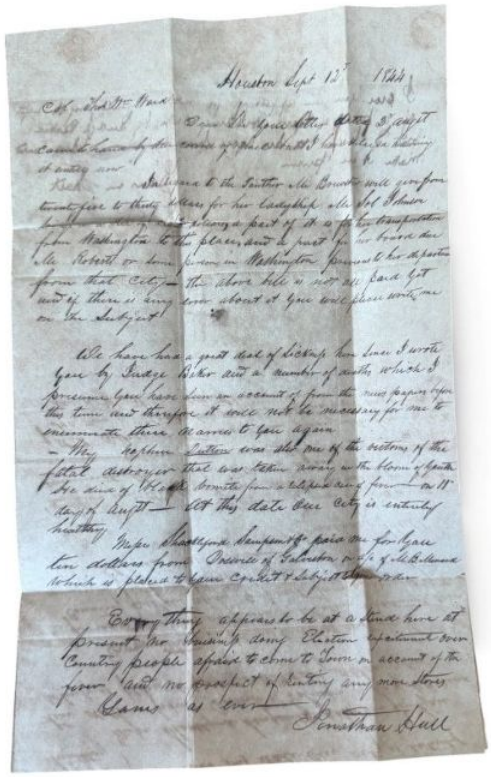
The volume belonged to Alice N. Rainford, the close friend, protégée, and devoted assistant of the pioneering horticulturist Kate Sessions, celebrated as the "Mother of Balboa Park." Rainford began working with Sessions as a young woman and became one of the most important figures in her personal and professional circle. The San Diego History Center preserves both an Alice Rainford photograph album and Rainford material within its Kate Sessions Collection, documenting the closeness of their association.

Rainford used the present volume as the guest book for Lupin Cabin, a mountain retreat at Hulburd's Grove near Descanso. Constructed in 1925 and owned by Rainford, the cabin was designed by the prominent San Diego architect Emmor Brooke Weaver, who worked for a period in the office of Irving Gill and became known for his distinctive Arts and Crafts residences and other buildings throughout San Diego County.
Lupin Cabin served as a retreat for members of the San Diego Business and Professional Women's Club, part of the expanding network of organizations through which working women cultivated professional relationships, civic influence, education, and mutual support during the years following the achievement of national woman suffrage. The entries suggest that the cabin also welcomed visitors from a broader circle, including church associates and friends of the members.

The guest book records dozens of California women, forming a manuscript register of the social and professional community surrounding Rainford and the club. Among the notable names are Iva Josephine Angier, one of California's pioneering women lawyers during the formative period in which women first entered the legal profession, and Mary Pickett, associated with the women's suffrage movement. Numerous additional signatures offer considerable potential for further research into San Diego's early female lawyers, businesswomen, educators, civic organizers, church members, and reformers.

Rather than purchasing an ordinary American guest register, Rainford employed a Chinese stab-bound account book, its pages ruled in red for the vertical recording of financial transactions. The orange Chinese characters remain prominently visible on the dark cloth cover, while the interior accounting columns were filled with the names of women visiting a rural California retreat.

A Chinese account book transformed into the social register of a California women's club, maintained by the protégée of Kate Sessions in a cabin designed by one of San Diego's notable architects.



"HE DIED OF BLACK VOMIT" - YELLOW FEVER IN THE REPUBLIC OF TEXAS

206. **[REPUBLIC OF TEXAS—YELLOW FEVER—HOUSTON.] HULL, Jonathan.** Autograph letter signed, to Colonel Thomas William "Peg Leg" Ward, commissioner of the Republic of Texas General Land Office. Houston, September 12, 1844. With subsequent postal and manuscript notations dated through September 16. One large folding sheet, approximately 12½ × 15 inches, closely written in ink on both sides and folded for transmission, with integral address panel directed to "Col. Thos. Wm. Ward, Austin, Texas," manuscript "Free" postal marking, and remnants of the original wax seal. Several contemporary additions and endorsements. Expected folds, toning, ink bleed and smudging, with small tears and minor losses, principally along folds; substantially complete and readily legible. Provenance: the estate of Dr. Paul E. Shutts, Houston, Texas.

$ 900.-

A Republic of Texas letter documenting yellow fever in Houston, including Jonathan Hull's account of the death of his young nephew from "Black vomit," addressed to Thomas William "Peg Leg" Ward, veteran of the Texas Revolution, former mayor of Austin, and commissioner of the Republic's General Land Office.

Hull begins with business matters, discussing payments, debts, property, transportation, and prospects for renting stores. The letter then turns to the sickness afflicting Houston:

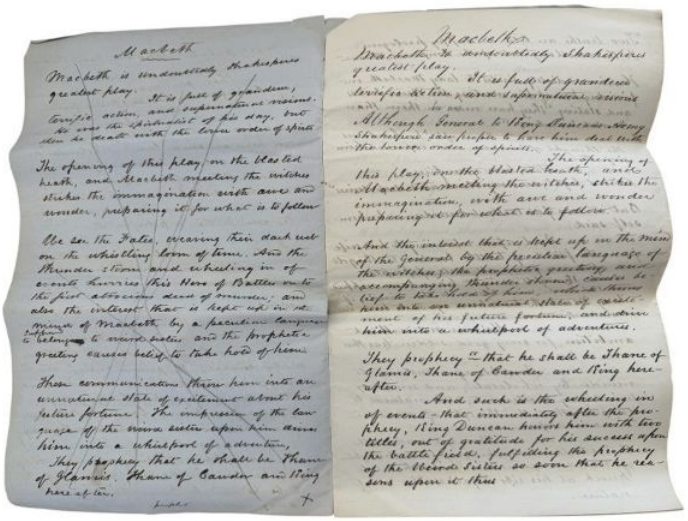
"*We have had a great deal of sickness here since I wrote you, by Judge Baker, and a number of deaths which I presume you have seen an account of from the newspapers before this time and therefore it will not be necessary for me to enumerate their names to you again." Among the dead was a member of Hull's own family: "My nephew Dutton was also one of the victims of the fatal destroyer that was taken away in the bloom of youth. He died of Black vomit from a relapse case of fever on 11th day of Augt—At this date our city is entirely healthy."*

"Black vomit"—the regurgitation of dark, partly digested blood caused by internal hemorrhaging was the most feared terminal manifestation of yellow fever. Texas experienced a particularly severe epidemic in 1844, with mortality especially heavy at Galveston and the disease extending into Houston. Hull's description provides a contemporary, personal record of its human cost: a young man apparently recovering from fever, suffering a relapse, and dying on August 11.

The letter also records the epidemic's broader economic consequences. Hull explains that the sickness had frightened people from the surrounding countryside, disrupting trade and leaving "no prospect of renting any more stores." His assertion that Houston was once again "entirely healthy" should be read against this commercial anxiety. In nineteenth-century Gulf cities, merchants and municipal officials frequently minimized epidemics once their immediate force had passed, since reports of yellow fever could halt travel, immigration, and commerce.
The recipient, Thomas William Ward (1807–1872), was an Irish-born builder and architect, Ward joined the New Orleans Greys during the Texas Revolution and lost a leg to cannon fire at the Siege of Béxar. In 1840, while firing a

cannon during an Independence Day celebration in Austin, he suffered injuries requiring the amputation of his right arm. Despite these disabilities, Ward served three nonconsecutive terms as mayor of Austin and, from 1841 to 1848, directed the General Land Office. His official position accounts for the manuscript “Free” postal privilege on the address panel.

Hull was a Houston businessman associated with the Houston–Austin mail-stage line. His correspondence with Ward was not incidental: the Thomas William Ward Papers at the Dolph Briscoe Center for American History contain a designated group of letters from Jonathan Hull dating from 1844 to 1846. The present letter also reflects their personal friendship. In a concluding postscript, Hull acknowledges receipt of a piece of Ward’s wedding cake, following Ward’s June 1844 marriage to Susan L. Marston.



AMERICAN WOMAN'S VIEWS ON READING SHAKESPEARE IN THE 1870s

207. **ROBERTSON, Grazilla Ridgway, associated material.** Manuscript essays and biographical material, circa 1870s and later. 4 pages entitled "On Reading Aloud" and 21 pp on various sheets, primarily on Shakespeare, all folded, partially rolled and loosely preserved in a copy of the First Annual Report of the McKean & Elk Land Improvement Company, repurposed as a scrapbook for family and musical ephemera.

$ 1,750.-

Interesting manuscript offering unusual insight into how an educated American woman of the 1870s read, interpreted, and performed Shakespeare. The principal material comprises a four-page manuscript on blue paper entitled “On Reading Aloud,” together with a twelve-page manuscript devoted primarily to Shakespeare, discussing dramatic character, interpretation, and the relationship between literary understanding and oral performance.

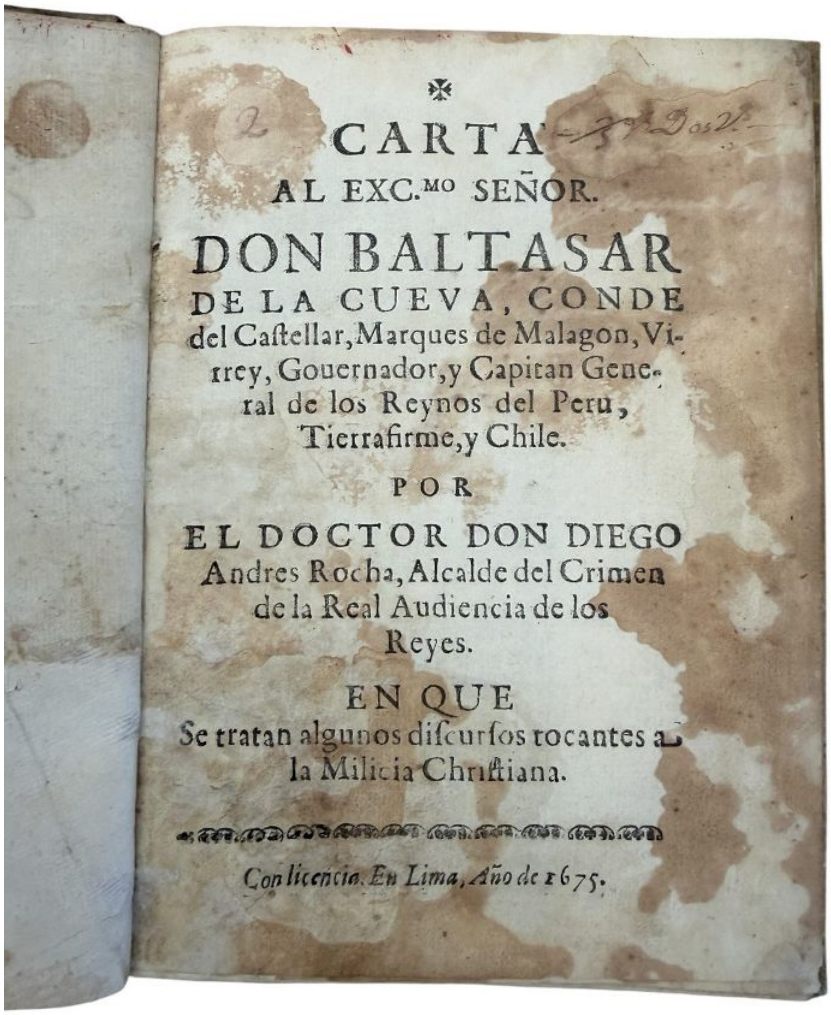
The Shakespeare manuscript is an extended literary meditation on Shakespeare’s genius, human character, and dramatic expression. The writer praises Shakespeare as an extraordinary observer of human nature whose imagination transformed ambition, jealousy, madness, love, revenge, and moral conflict into drama. Particular attention is given to Macbeth, Hamlet, Richard III, and Othello. Macbeth is treated as an ambitious but fundamentally conscientious man driven toward murder by prophecy, circumstance, and Lady Macbeth; Hamlet as the cultivated intellectual whose thought repeatedly impedes action; Richard III as the consummate villain; and Othello and Iago as a study in jealousy, manipulation, and psychological destruction.

Read together with the essay “On Reading Aloud,” the manuscripts reveal an important nineteenth-century concern with Shakespeare not merely as literature to be silently read, but as language to be voiced, interpreted, and emotionally inhabited. They thus provide a particularly appealing glimpse into the reception of Shakespeare in post-Civil War America and into the culture of female literary education, recitation, elocution, and amateur performance.

Also present is an early typescript biographical essay on Grazilla Ridgway Robertson, entitled A Singer of the Early Seventies. Other sources indicate that Robertson began her concert career with the Hutchinson Family, among nineteenth-century America’s best-known musical ensembles, celebrated for close-harmony performances closely associated with abolition, temperance, and other reform movements. The biographical and musical material gives

the Shakespeare manuscript an context: they appear to have belonged to a woman for whom literature, public recitation, and musical performance formed part of the same cultivated intellectual world.

The manuscripts and related ephemera are loosely housed in a copy of the First Annual Report of the McKean & Elk Land Improvement Company, which was converted into a scrapbook containing material relating to Mrs. Grazilla Ridgway Robertson's musical life and performances. The volume originated within the Ridgway family and appears to have belonged to her father, Thomas S. Ridgway, a geologist associated with Major General John C. Frémont's military campaigns.


CARTA
AL EXC.MO SEÑOR.
DON BALTASAR
DE LA CUEVA, CONDE
del Caſtellar, Marques de Malagon, Virrey, Gouernador, y Capitan General de los Reynos del Peru, Tierrafirme, y Chile.
POR
EL DOCTOR DON DIEGO
Andres Rocha, Alcalde del Crimen de la Real Audiencia de los Reyes.
EN QUE
Se tratan algunos diſcurſos tocantes a la Milicia Chriſtiana.
Con licencia. En Lima, Año de 1675.

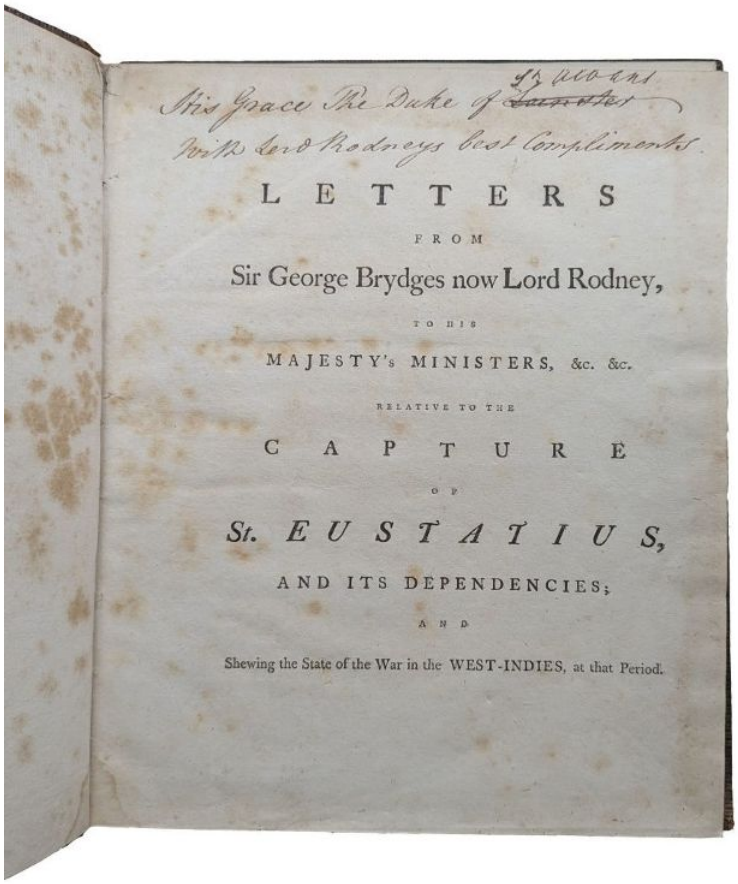
1675 LIMA IMPRINT: ENGLISH ACTIVITY NEAR THE STRAITS OF MAGELLAN AND WEST INDIES

208. **ROCHA, Diego Andrés** (1607–1688). Carta al Exc.mo Señor Don Baltasar de la Cueva, Conde del Castellar, Marques de Malagon, Virrey, Gouernador, y Capitan General de los Reynos del Peru, Tierrafirme, y Chile. En que se tratan algunos discursos tocantes a la Milicia Christiana. Lima: [printer not identified], 1675. Small quarto. 66, [1] leaves, including the terminal "Adicion" leaf. Collation: A–Q^4, R^3. Small 4to. approx 8 x 6 inches. Old vellum worn and soiled, the volume probably recased at some point, with later pastedowns and blank leaves. First blank with substantial loss and repair at the lower inner portion, not affecting the ownership inscription. First five leaves, including the title, with conspicuous brown staining, the text remaining legible. Several contemporary manuscript annotations in ink. One annotation reads s: "Véase al Padre Diego de Avendaño en el Epithalamio ... el número 88," apparently referring to the Peruvian Jesuit theologian Diego de Avendaño's Epithalamium Christi et Sacrae Sponsae. Early ownership inscription on the first blank: "Este libro es del Bachiller Juan Conenza Montesinos y Sandoval, Presb[íter]o," Very Rare in RBH with only 2 copies listed, the last The Library of Philip Robinson in 1988. References: Medina, 495; Palau 271822; Sabin 72288; JCB 1675–1700, p. 12.

$ 6,500.-

First and only edition of this treatise on the theory, morality, and Christian obligations of warfare, addressed to Baltasar de la Cueva, Count of Castellar, shortly after his appointment as Viceroy of Peru. Rocha, born in Seville in 1607, was a jurist and colonial administrator who served as Alcalde del Crimen of the Royal Audience of Lima. Rocha takes as his point of departure a law in the Siete Partidas defining the conditions necessary for legitimate war. From this he develops a broader consideration of military duty, Spanish history, Christian kingship, and the religious

justification of Spain's conquests. The work was written at a moment of renewed anxiety concerning foreign encroachment upon Spanish America. Rocha invokes Spain's historical role as defender of the Catholic faith while discussing the perceived danger posed by English activity in the West Indies and near the Straits of Magellan, possibly referencing the Falkland Islands as well. His argument combines military theory with an appeal to the moral and patriotic obligations of Spaniards in both Europe and the Americas.


His Grace The Duke of St Albans
With Lord Rodneys best Compliments.

LETTERS

FROM

Sir George Brydges now Lord Rodney,

TO HIS

MAJESTY's MINISTERS, &c. &c.

RELATIVE TO THE

CAPTURE

OF

St. EUSTATIUS,

AND ITS DEPENDENCIES;

AND

Shewing the State of the War in the WEST-INDIES, at that Period.

HOW THE WEST INDIES SHAPED THE AMERICAN REVOLUTION

209. **RODNEY, Sir George Brydges.** Letters from Sir George Brydges, now Lord Rodney, to His Majesty's Ministers, &c., &c., Relative to the Capture of St. Eustatius, and Its Dependencies; and Shewing the State of the War in the West Indies, at That Period. 104 pp. [Privately printed; London, c. 1784?]. First edition.

Presentation copy, inscribed *"His Grace the Duke of St. Albans, with Lord Rodney's best compliments";* with occasional manuscript corrections to the text (pp. 49, 58, 60, 70, 80, 92) and contemporary marginal annotations in Rodney's hand to pp. 75, 94, and 104 (all cropped by the binder; title and end leaves foxed). Contemporary mottled calf, flat spine gilt (joints split, spine slightly worn). Quarto (25.5 × 20.5 cm). An edition intended for the perusal of his friends only (ESTC T64787) and thus extremely rare. Not in the Library of Congress.

$ 6,500. -

On Nov. 16, 1776, the Dutch Island St. Eustatius in the Caribbean became the first international entity to officially recognize the United States of America when the governor greeted the American warship Andrew Doria in the St. Eustatius harbor with a cannon salute.

As a free port, St. Eustatius allowed almost anyone to buy, sell, warehouse, and re-export goods and weapons, earning it the nickname "the Golden Rock." American privateers were openly received by the Dutch, permitted to refit their ships, resupplied with arms and ammunition, allowed to recruit crews, and free to sell captured enemy vessels and cargoes. This made St. Eustatius the "Armory" of the American Revolution. Jewish merchants on the island were disproportionately represented among the "illegal" traders supplying war materials to the Americans.

"If Sint Eustatius had sunk into the sea three years before, the United Kingdom would already have dealt with George Washington". Lord Stormont 1778

By 1780, the American war was not going well for Britain. Britain declared war on Holland and sent Admiral George Rodney, with fifteen ships of the line and three thousand men, to destroy St. Eustatius. For Rodney, "*The taking of St. Eustatius has been a most severe blow to the French and the Americans"* The island was captured on 3 February 1781; no

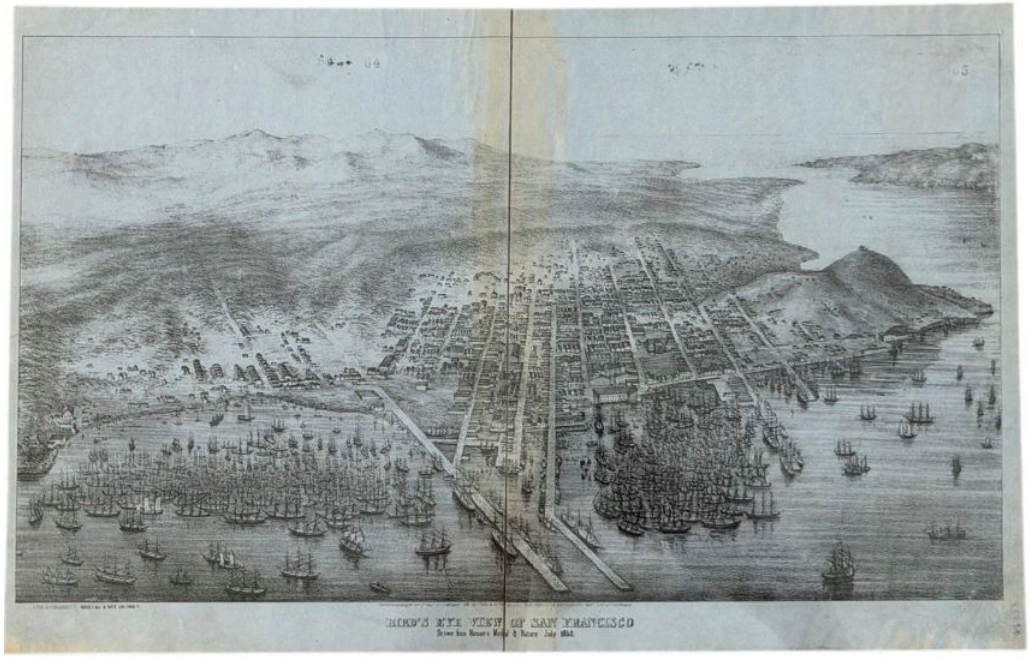
resistance was put up due to the overwhelming force arrayed against it. Among the captives were "more than Two Thousand American merchants and seamen" (p. 13), along with 150 ships.

Governor de Graaff, whom Rodney painted *as "a favourer of the American revolution "*and*" the first man who insulted the British flag"* (p. 31), was nonetheless treated civilly. The Jews of the island fared far worse: it is claimed that Rodney singled them out for particular punishment. A hundred or so heads of Jewish families were summoned without forewarning and subjected to humiliating perquisitions in the conviction that they were concealing on their persons substantial riches, resulting in the confiscation of goods, monies and personal objects.

Rodney was accused in Parliament of wasting crucial months relentlessly plundering St. Eustatius rather than pursuing the French fleet under Admiral de Grasse. Ironically, although Rodney wanted to end the American Revolution, he probably helped the American cause by leaving the French free to control the sea. As a result, Cornwallis's army was trapped at Yorktown, caught between Washington and Rochambeau on land and the French fleet offshore.

To clear himself of these charges, Rodney issued the present privately printed volume, basically saying he just followed orders from the Crown and insisted that he was not motivated by prize money: "*I don't look upon myself intitled to one Sixpence; nor do I desire it"; his happiness, he claimed, lay in "bringing this nest of villains to condign Punishment. They deserve scourging, and they shall be scourged"* (p. 10).

See: J. F. Jameson, *"St. Eustatius in the American Revolution,"* American Historical. Review 8 (1903)
Ronald Hurst, *The Golden Rock: An Episode of the American War of Independence, 1775-1783*, US Naval Institute Press, London, Leo Cooper, 1996. *Admiral Rodney and the Jews of St. Eustatius* By Louis Arthur Norton



BIRD'S-EYE VIEW OF GOLD-RUSH SAN FRANCISCO

210. **[SAN FRANCISCO]** Lithographed panoramic view of San Francisco printed on a double sheet of blue wove paper. Sheet measuring approximately 44.5 × 28.5 cm, the present example wide-margined (compared to the last copy that sold at PBA) The sheet split along the original central fold without loss; light browning along the folds from early album mounting; otherwise a clean, strong impression.

$ 10,000.-

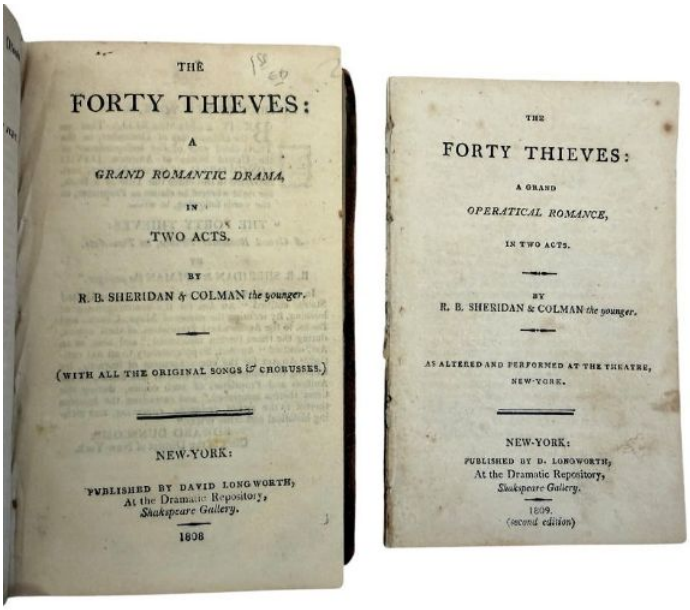
An early bird's-eye prospect of San Francisco looking westward across the rapidly expanding Gold Rush city. The composition begins in the foreground with the crowded harbour and forest of ship masts, many vessels having been abandoned by crews who rushed inland during the gold fever and repurposed as warehouses, lodging houses, or

commercial premises. From the wharves the view progresses inland across the dense and rapidly constructed grid of wooden buildings, centered on Market Street, which at the time of the view remained only partially completed. Beyond the settled district the terrain quickly gives way to open sand hills and undeveloped ground, while the distant horizon shows the entrance to the Golden Gate and the surrounding headlands.

The view was drawn from "Meream's Model," an elaborate three-dimensional model of San Francisco constructed during the early Gold Rush years to represent the city's dramatic expansion. Such models provided artists with a practical means of producing bird's-eye perspectives decades before aerial photography, allowing lithographers to construct panoramic views from an imagined elevated vantage point.

Published by the firm of William B. Cooke and Josiah J. Le Count, among the earliest and most important lithographers active in Gold Rush San Francisco.

Ref: Peters, California on Stone, pp. 99–103, 157. Reps, Views and Viewmakers of Urban America, no. 266. Baird, California Lithographs, no. 12.


THE
FORTY THIEVES:
A
GRAND ROMANTIC DRAMA,
IN
TWO ACTS.
BY
R. B. SHERIDAN & COLMAN the younger.
(WITH ALL THE ORIGINAL SONGS & CHORUSSES.)
NEW-YORK:
PUBLISHED BY DAVID LONGWORTH,
At the Dramatic Repository,
Shakspeare Gallery.
1808
THE
FORTY THIEVES:
A GRAND
OPERATICAL ROMANCE,
IN TWO ACTS.
BY
R. B. SHERIDAN & COLMAN the younger.
AS ALTERED AND PERFORMED AT THE THEATRE,
NEW-YORK.
NEW-YORK:
PUBLISHED BY D. LONGWORTH,
At the Dramatic Repository,
Shakspeare Gallery.
1809.
(second edition)

THE RARE FIRST AMERICAN PERFORMANCE OF THE FORTY THIEVES

211. **SHERIDAN, Richard Brinsley** and **George Colman the Younger.** The Forty Thieves: A Grand Romantic Drama, in Two Acts. With All the Original Songs & Chorusses. New-York: David Longworth, 1808. First New York edition. 47 pp. Together with: SHERIDAN and COLMAN. The Forty Thieves: A Grand Operatical Romance, in Two Acts. New-York: David Longworth, 1809. Second New York edition, revised following its production at the Park Theatre. 54 pp. The 1809 edition is disbound and separate, with a wood-engraved terminal vignette. The 1808 edition of Forty Thieves and accompanying plays are bound in a sammelband in contemporary calf, heavily worn with boards rubbed and front board detached, and much of the backstrip defective or lacking; the last leaf of the Forty Thieves play with repair but no text loss. Contents foxed and toned with scattered stains, marginal chips, short tears, and the first leaf of the Native Land detached. The 1809 edition is disbound, with sewing holes and wear along the inner margin, scattered foxing and staining. The terminal leaf, grand-dance direction, and wood-engraved vignette are present. The Forty Thieves first appeared in any printed American form in the Arabian Night Entertainment (Philadelphia: Printed for H. & P. Rice; and J. Rice & Co., Baltimore, 1794), but this is the first appearance (with a concurrent edition in Philadelphia and no assigned priority) of any stage adaptation in America.

$ 1,750.-

The first two New York editions together, documenting the transformation of an early American Arabian nights drama from printed text into theatrical spectacle. Longworth's 1808 edition is the first New York edition and one of the two earliest American printings of the drama. An early American publication of the Ali Baba story.

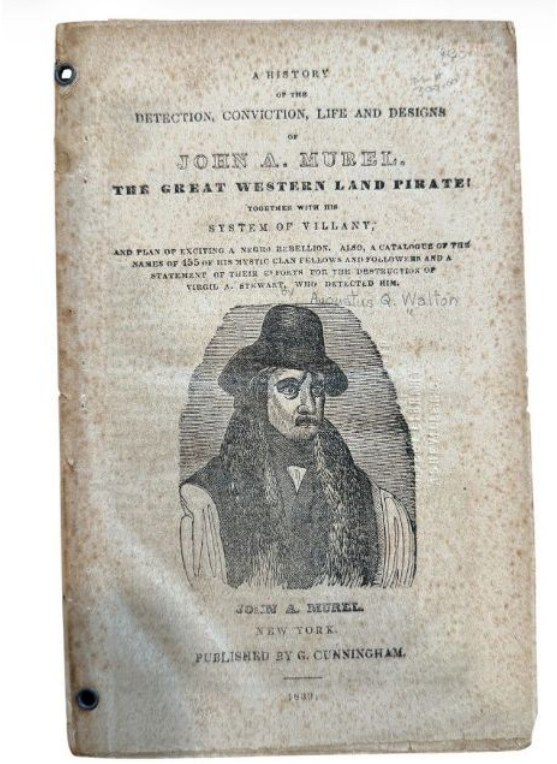
The play originated as a spectacular Drury Lane production: Sheridan devised the scenario, Colman revised the dialogue, Michael Kelly composed the music, and James Harvey D'Egville arranged the ballet and action. Longworth issued the 1808 text before the play opened at New York's Park Theatre on March 20, 1809. His second edition therefore records the work after its adaptation for an American stage.
The differences are substantial. Although certain speeches are shortened, the 1809 edition expands the play from 47 to 54 pages, adding dialogue, machinery, supernatural effects, scenic transformations, and dancing. The contrast is pronounced at the conclusion. In 1808, Orcobrand is quickly defeated, the scene changes to "a splendid fairy palace," Ardinelle joins the hands of the two pairs of lovers, and a fairy pas-seul brings down the curtain.

The 1809 version transforms this romantic ending into a visual climax. Orcobrand rises from below; fiends prevent the company's escape; the lovers are bound to a rock; thunder sounds; the rock opens to reveal the fairy; and a thunderbolt kills the villain. The scene then changes to a fairy palace with a transparent lake, architectural towers or temples, cupids and nymphs sailing in decorated boats, and the entire company joining in a "GRAND DANCE."

The change from lovers to towers is not simply a printer's alteration: it reveals how the New York production shifted the emphasis from romantic resolution to scenery, machinery, movement, and spectacle. Acting texts were routinely altered for local performers, orchestras, scenery, running time, and audience expectations. These two editions preserve that process unusually clearly.

The 1809 edition concludes with a finely worked relief illustration, properly described as a wood-engraved terminal vignette. Armed thieves crowd around a fallen figure in a dark, compressed scene—a violent counter-image to the fairy blessing and grand dance immediately above it. No engraver is identified.

The Sammelband also contains: HOOK, THEODORE EDWARD. The Trial by Jury: A Comic Piece, in Two Acts. New-York: The Longworths, 1811. MOORE, EDWARD. The Gamester: A Tragedy, in Five Acts. Baltimore: J. Robinson, 1820. MATURIN, REV. R. C. Bertram; or, The Castle of St. Aldobrand. Philadelphia: Thomas H. Palmer, 1822. DIMOND, WILLIAM. Native Land; or, The Return from Slavery. New-York: E. M. Murden, 1824. Apparently the first American edition, published in the year of its Covent Garden premiere. 71 pp.


A HISTORY
OF THE
DETECTION, CONVICTION, LIFE AND DESIGNS
OF
JOHN A. MUREL,
THE GREAT WESTERN LAND PIRATE!
TOGETHER WITH HIS
SYSTEM OF VILLANY,
AND PLAN OF EXCITING A NEGRO REBELLION. ALSO, A CATALOGUE OF THE NAMES OF 455 OF HIS MYSTIC CLAN FELLOWS AND FOLLOWERS AND A STATEMENT OF THEIR EFFORTS FOR THE DESTRUCTION OF VIRGIL A. STEWART, WHO DETECTED HIM.
By Augustus Q. Walton
JOHN A. MUREL.
NEW YORK:
PUBLISHED BY G. CUNNINGHAM.
1839.

ONE OF AMERICA'S ANTEBELLUM CRIME NARRATIVES

212. **[SLAVERY AND ABOLITION.] WALTON, Augustus Q.** (pseudonym of Virgil Stewart). A History of the Detection, Conviction, Life and Designs of John A. Murel, the Great Western Land Pirate! Together with his System of Villany, and Plan of Exciting a Negro Rebellion. [New York, 1839]. 8vo. 23 x 14.5 cm. Engraved portrait vignette on title page. [1], 4–46 pp. Original self-wrappers, secured with two old metal binding fasteners; small perforated library stamp to title page and library number on verso of title page; 9 cm tear to rear wrapper extending into the wood-engraved illustration of the ship; general foxing and toning due to the quality of the paper. Extremely rare.
References: Howes W74; Adams, Six-Guns 2301 ("Rare"); Cohen 14041 (earlier edition); not in the Schomburg Collection.

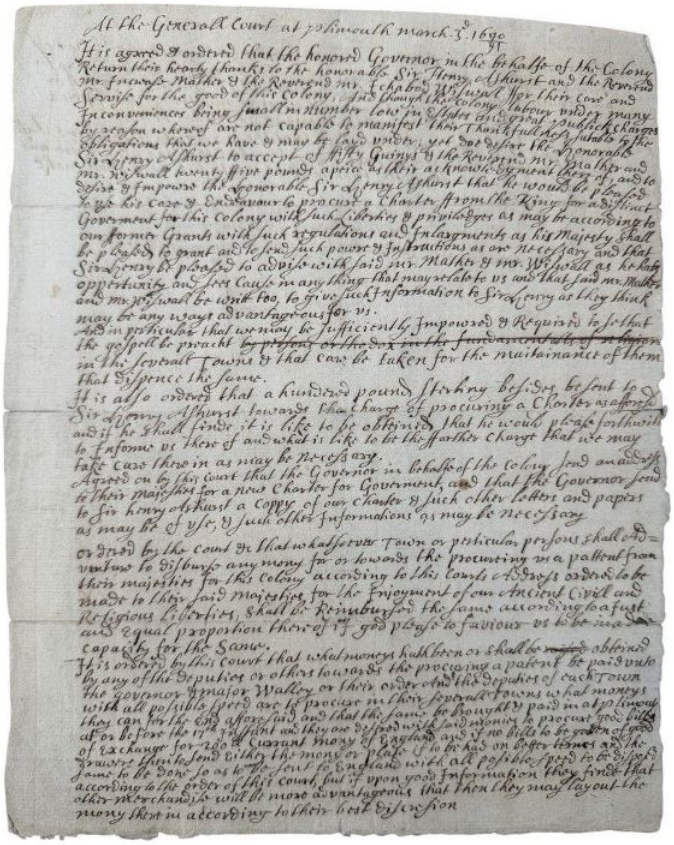
$ 4,000. –

One of the most sensational American crime narratives of the antebellum era. Published under the pseudonym Augustus Q. Walton, the work was in fact written by Virgil Stewart, who claimed intimate knowledge of the notorious outlaw John A. Murrell—the legendary "Great Western Land Pirate," whose exploits along the Mississippi River became woven into American folklore.

Far more than a simple criminal biography, the pamphlet offers a glimpse into the fears and mythology of the American South on the eve of the Civil War. Murrell was portrayed as the leader of the mysterious Mystic Clan, an alleged criminal network said to number anywhere from several hundred to thousands of members. Stewart presents Murrell as the mastermind of an immense conspiracy involving theft, counterfeiting, murder, and a purported scheme to provoke a widespread slave insurrection. Whether fact, exaggeration, or frontier legend, the narrative profoundly shaped nineteenth-century perceptions of crime, race, and social unrest.

Ironically, while the title emphasizes an alleged plan to incite a slave rebellion, Murrell's documented involvement with enslaved people was often even more cynical: he reportedly assisted enslaved individuals in escaping, only to betray them by selling them back into slavery for profit. The work thus occupies an unusual place at the intersection of American outlaw literature, slavery, abolition, and frontier mythmaking.

A very rare, illustrated issue, with OCLC locating only a single institutional copy. Absent from the Schomburg Collection, it has long been recognized as one of the rarest and most sought-after early American crime pamphlets.



AN OFFICIAL MANUSCRIPT FROM THE FIRST PERMANENT ENGLISH COLONY IN NEW ENGLAND

213. **SPRAGUE, Samuel, Secretary of Plymouth Colony.** Manuscript order of the General Court of Plymouth Colony. Plymouth, Massachusetts, March 3, 1690/91 [March 3, 1691]. Single sheet, written on both sides, approximately 9¾ × 7¾ inches (248 × 197 mm). In the hand of Samuel Sprague and formally attested by him: “This above and on the other side written examined and compared per Sam’l Sprague Sec’y.” Docketed “Laws or Court … Court orders.” Creased from old folds, with small separations and losses along the folds.

$ 70,000.-

An extraordinary document from the final months of Plymouth Colony’s independent existence, recording the last concerted attempt by the first permanent English colony in New England (the political community founded by the Mayflower Pilgrims) to obtain the royal charter it had sought and failed to secure for more than seventy years.

Plymouth had governed itself since the Mayflower Compact of 1620, but unlike Massachusetts Bay, Connecticut, and Rhode Island, it had never received a royal charter securely establishing its governmental authority. Its earlier patents, including the Bradford or Warwick Patent of 1629/30, principally conveyed territorial rights.

The present manuscript exposes this constitutional vulnerability with unusual directness. It asks Sir Henry Ashurst to obtain from the King "a Charter … for a distinct Government for this Colony," with "such Liberties & priviledges as may be according to our former Grants," and orders Governor Thomas Hinckley to send Ashurst "a Copy of our charter." Plymouth was attempting to transform its precarious inherited claims into recognized royal authority before it could be absorbed by a more powerful neighbour.

The most remarkable feature is the deliberate cancellation of the words requiring that the Gospel be preached "by persons orthodox in the fundamentals of religion." Crucially, the surrounding provision was retained: the proposed charter was still to ensure that "the gospell be preacht … in the severall Towns" and that ministers be maintained. What was removed was the governmental test of doctrinal "orthodoxy." This is not religious freedom in the modern universal sense, but it is compelling evidence of a conscious retreat from an explicitly sectarian qualification at precisely the moment Plymouth was appealing to the Crown for confirmation of its "Ancient Civill and Religious Liberties." The revision may have been politically calculated following the English Toleration Act of 1689, but it nevertheless preserves in ink Plymouth's decision to present religious liberty, rather than enforced Puritan conformity, as a right its new charter should protect. The enacted version retained the requirement that the Gospel be preached but omitted the demand for "orthodox" preachers.

The manuscript reveals the colony's desperate financial position. Plymouth describes itself as "few in number, low in Estate and [under] great publick charges," yet votes fifty guineas to Sir Henry Ashurst, five pounds each to Increase Mather and Ichabod Wiswall, and a further one hundred pounds sterling toward obtaining the charter. Its agents are given broad discretion to borrow and disburse additional funds. These provisions illuminate one of the principal reasons the effort failed: the small colony lacked both the money and internal political unity necessary to sustain an effective campaign in London.

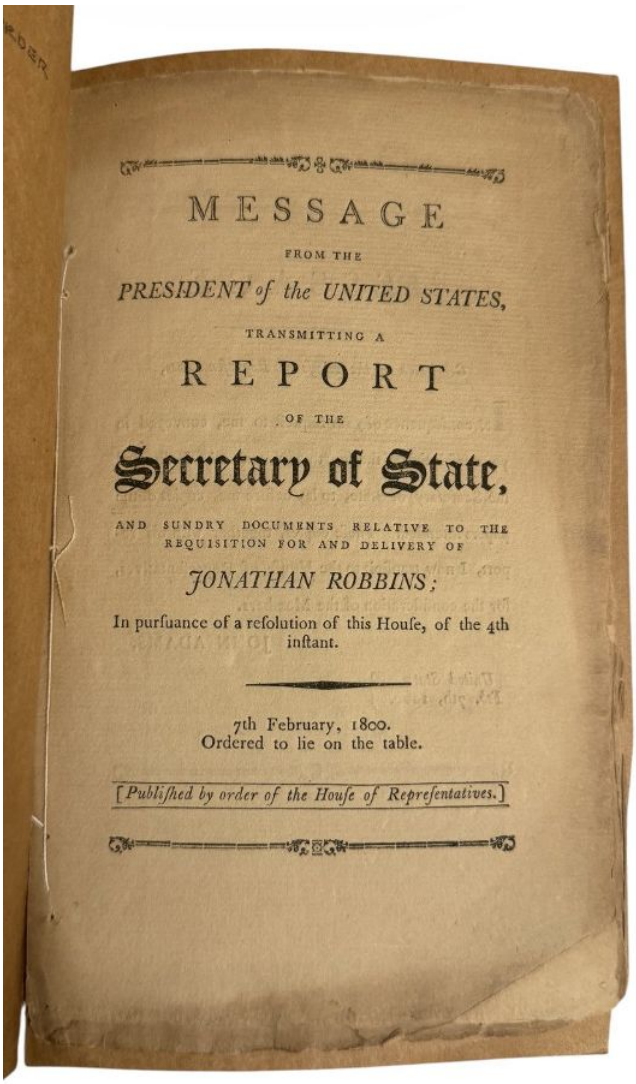
The document thanks and empowers Sir Henry Ashurst, the influential English merchant and Whig politician; Increase Mather, Massachusetts Bay's formidable London agent; and the Reverend Ichabod Wiswall, Plymouth's representative. Their involvement reveals Plymouth's dangerous diplomatic predicament. Mather helped prevent its annexation to New York, but ultimately supported incorporating Plymouth into a newly chartered Massachusetts rather than preserving it as a separate government. Wiswall attempted to defend Plymouth's independence, while Ashurst was entrusted with the practical work of securing Crown approval.

The effort came too late. In September 1691, English authorities determined that Plymouth would be annexed to Massachusetts. The royal charter of October 7, 1691, created the Province of Massachusetts Bay and incorporated Plymouth, Massachusetts Bay, Maine, and other territories into a single royal province. It preserved Plymouth from the less desirable prospect of absorption into New York and guaranteed a qualified "liberty of Conscience" to Christians, except Roman Catholics, but extinguished Plymouth's separate political identity. The charter took effect with the arrival of Governor Sir William Phips in May 1692, and Plymouth's General Court met for the last time that June.

Written only months before the Crown's decision, this manuscript captures the closing act of the first permanent English colony in New England

The accepted order was subsequently entered in the official records and printed in Records of the Colony of New Plymouth in New England, Court Orders, vol. VI, pp. 259–261. This manuscript preserves the wording and revisions—including the deleted orthodoxy clause—that the printed record cannot fully convey.

An original manuscript relating to the final constitutional crisis and ultimate extinction of the first permanent English colony in New England is a find.



MESSAGE

FROM THE

PRESIDENT of the UNITED STATES,

TRANSMITTING A

REPORT

OF THE

Secretary of State,

AND SUNDRY DOCUMENTS RELATIVE TO THE REQUISITION FOR AND DELIVERY OF

JONATHAN ROBBINS;

In pursuance of a resolution of this House, of the 4th instant.

7th February, 1800.
Ordered to lie on the table.

[Published by order of the House of Representatives.]

PIRACY AND MURDER AT SEA: A DILEMMA FOR JOHN ADAMS

214. **UNITED STATES. CONGRESS. HOUSE.** Message from the President of the United States, transmitting a report of the Secretary of State, and sundry documents relative to the requisition for and delivery of Jonathan Robbins; in pursuance of a resolution of this House, of the 4th instant. 7th February, 1800. Ordered to lie on the table. [Published by order of the House of Representatives.] [Philadelphia: 1800] 8 pp. Octavo. 22.5 x 13 cm. stab-sewn, resewn, now preserved in plain later wrappers. Some edge soiling, otherwise a very good, unsophisticated copy. Rare in Commerce. Not in McDade.

$ 2,500. –

The official congressional document relating to the Jonathan Robbins affair, issued as the controversy over his extradition to Great Britain reached Congress in 1800.

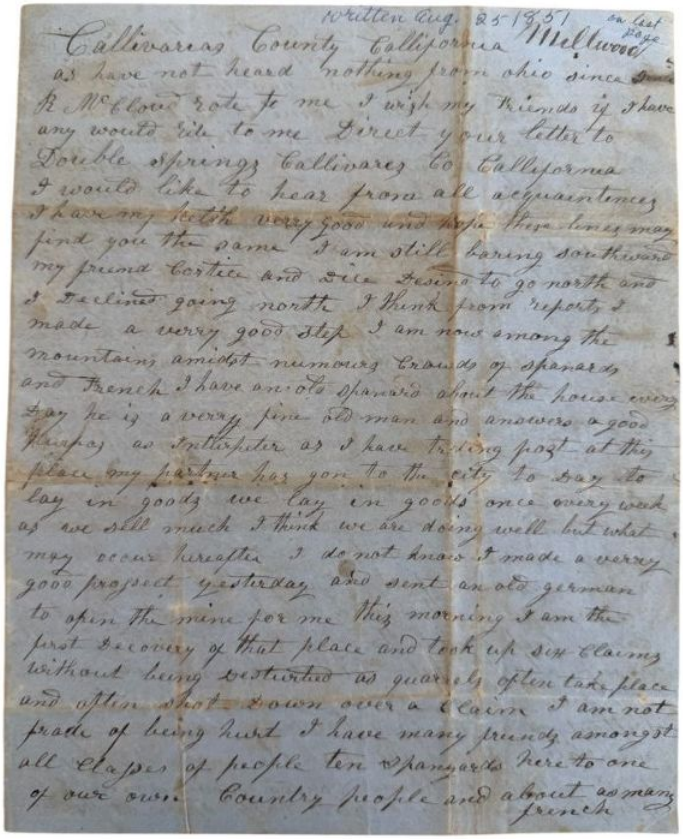
The pamphlet transmits President John Adams's message of February 7, 1800, together with Secretary of State Timothy Pickering's report and the diplomatic and judicial correspondence concerning the surrender of the sailor known in America as Jonathan Robbins and identified by British authorities as Thomas Nash.

Nash was accused of taking part in the 1797 mutiny aboard HMS Hermione, during which members of the crew killed their officers, seized the frigate, and delivered it to the Spanish. In 1799 he was arrested in Charleston, South Carolina. Britain sought his surrender under Article 27 of the Jay Treaty, which provided for the extradition of persons charged with murder or forgery.

The prisoner claimed instead to be Jonathan Robbins, a native of Danbury, Connecticut, and stated that he had been impressed into British naval service. President Adams authorized Pickering to communicate his "advice and request" that federal district judge Thomas Bee surrender him if sufficient evidence were produced. Bee ordered the prisoner delivered to the British; he was taken to Jamaica, tried by court-martial, convicted, and executed.

The present pamphlet prints the papers submitted by Adams after the House demanded the documents relating to the case. They include Pickering's letter to Judge Bee, statements from Danbury officials denying knowledge of a Jonathan or Nathan Robbins, and correspondence from Admiral Sir Hyde Parker reporting the prisoner's execution and his alleged admission that he was Irish.

The case became a major political controversy. Democratic-Republicans accused Adams of interfering with the judiciary and of allowing a man claiming American citizenship to be surrendered to Britain without an American criminal trial. The affair became part of the broader attack on the Adams administration during the presidential election of 1800.


written Aug. 25 1851 on last page
Calliveras County Californea Meltwood
as have not heard nothing from ohio since
R McCloud rote to me I wish my friends if they
any would rite to me Direct your letter to
Double Springs Calliveras Co Californea
I would like to hear from all acquaintances
I have my helth very good and hope these lines may
find you the same I am still baring southward
my friend Cortes and Dic Desmo to go north and
I feeling going north I think from reports I
made a verry good stip I am now among the
mountains amidst numerous crowds of spanards
and French I have an old spanard about the house every
day he is a verry fine old man and answers a good
purpos as interpeter as I have trading post at this
place my partner has gon to the city to buy to
lay in goods we lay in goods once every week
as we sell much I think we are doing well but what
may occur hereafter I do not know I made a verry
good prospect yesterday and sent an old german
to open the mine for me this morning I am the
first discovery of that place and took up six claims
without being disturbed as quarrels often take place
and often shot down over a claim I am not
afrade of being hurt I have many friends amongst
all clases of people ten spanyards here to one
of our own Country people and about as many
french

A LETTER FROM A GOLD RUSH SHOPKEEPER AND PROSPECTOR

215. **ULREY, George.** Double Springs (now Valley Springs), Calaveras County, California, 25 August 1851 Autograph Letter Signed to relatives Stephen and Jemima Ulrey of Ohio. 4 pages (on one folded sheet), approx. 9½ x 7¾ inches; with folds, minor foxing, and later ink notes. The recipients were Stephen Ulrey (1821–1901) and wife Jemima (1825–1908) of Ohio; the precise family tie is unclear but likely close kin.

$ 2,500.-

This 1851 letter captures the multicultural frontier life in the southern mines during the early Gold Rush. Ulrey, running a trading post while prospecting, portrays a bustling, international scene*:*

"I am now among the mountains, amidst numerous crowds of Spanards and French. I have an old Spanard about the house every day. He is a verry fine old man and answers a good purpos as interpreter, as I have trading post at this place. . . . I have many friends amongst all classes of people, ten Spanyards here to one of our own country people."

He notes the lawlessness but distances himself from it: "*This country is given much to hard drinking, ruination of many. . . . Much murdering has bin done with hanging lately. . . . I keep no gambling about me, nor is it required by my customers."*

Ulrey drinks only sarsaparilla and stays healthy for work. While his mining efforts appear more successful than most: *"I made a very good prospect yesterday, and sent an old German to open the mine for me this morning. I am the first discovery of that place and took up six claims without being disturbed as quarrels often take place, and often shot down over a claim. . . . I have already proved it* [*vast quantity of gold*]*. . . . Since I have been in the mines, I am making money fast enough, or as fast as I deserve."*

Most unusually for the period, Ulrey expresses strong, positive views on Chinese immigrants amid widespread prejudice:
"I see people from all parts of the world here, among them all the Chinese ar the most odd people, I believe, in the world. They are very many of them here. They are honest, harmless and industrious. If all the other people were like the Chinees, there would not be any murdering, robing and stealing like their is at this time." He encloses *"a small part of Chinee singing book. I got it from a young Chinee man as a present. I find no person that knows one thing in it."* (Sadly, this rare artifact is now missing from the letter.)

Ulrey hopes to return to Ohio someday but enjoys his independence here. The letter reflects both the hardships and opportunities of the era, with Ulrey's tolerant outlook on the Chinese standing out as a rare, firsthand counterpoint to common anti-immigrant attitudes of the time.


CALIFORNIA AT THE CLOSE OF 1863.

THE SITUATION, AND A THREE YEARS' RETROSPECT.

AN EXTREMELY RARE 1864 REPORT ON CALIFORNIA AT A TRANSFORMATIVE MOMENT

216. **VISCHER, Edward.** California at the Close of 1863. The Situation, and a Three Years' Retrospect. [San Francisco], 1864. 7 pp. Large Folio Sheet (uncut but folded and each leaf 30 x22 cm.) Printed in double columns. Signed in print at conclusion, "Edward Vischer. San Francisco, January 31, 1864." Minor lower crease, some light toning but very good.

$ 8,500.-

A rare and remarkably information-rich contemporary survey of California at the end of 1863, apparently recorded by OCLC in only a single institutional copy, at Yale. Far more than a mining report, Vischer's seven-page essay captures California at the precise moment when the isolated Gold Rush frontier was being transformed by telegraph, stagecoach, railroad, steamship, international commerce, and the enormous mineral wealth of the Comstock.

Among its most evocative passages is a substantial discussion headed "THE PONY EXPRESS." Vischer declares that, with completion of the Overland Telegraph, the Pony Express "must be looked upon as an institution of the past." He recounts how it had arisen from the need to carry correspondence between California and the Atlantic States by the Salt Lake route, and how the extension of telegraphic communication progressively shortened its usefulness until the first through dispatches from the Eastern post offices to San Francisco rendered it obsolete. It is an unusually immediate contemporary obituary for one of the most romantic institutions of the American West, written scarcely two years after its final run.

Closely related is Vischer's detailed account of overland communication across the continent. He describes the Overland Mail as one of California's great practical advances, recounting its passage through the Sierra Nevada and Rocky Mountains, including winter snow, blocked canyons, Indian attacks, and the killing of a stage driver. He records the establishment of a double line of stages between California and the Atlantic States and even supplies a table of summer and winter travel times and distances along the route. The Overland Telegraph, inaugurated in October 1861, is treated as revolutionary: messages that once required weeks could now pass between California and the East almost instantaneously.

The pamphlet likewise looks forward to the Great Pacific Railroad, whose authorization Vischer recognizes as the beginning of an undertaking that would bind California permanently to the rest of the Union. He discusses the San Francisco and San Jose Railroad, Sacramento connections, the projected transcontinental routes, and the enormous transportation demands created by the Washoe mining region. In Vischer's telling, railroad, telegraph, and overland stage travel form successive stages in California's rapid conquest of distance.

Under the heading "STEAM COMMUNICATION WITH CHINA," Vischer discusses efforts to establish regular steamship service between San Francisco and China and California's prospective role in trade between Asia and the United States. A section on "EXCHANGE OPERATIONS, AND TREASURE SHIPMENT" examines remittances and specie movements between California, Mexico, China, England, and New York, and notes the growing importance of China's newly opened northern ports.

In "CHINESE IMMIGRATION, IN ITS BEARINGS ON OUR INDUSTRY AND COMMERCIAL RELATIONS FOR THE FUTURE," Vischer discusses attempts to restrict Chinese immigration while arguing that Chinese residents contributed to California's economy through both labor and consumption. He also notes a growing Chinese market for California flour, wheat, lumber, bacon, butter, cheese, vegetables, and other goods, and argues for the future importance of trade with China.

Mining nevertheless remains central. Vischer devotes attention to the Washoe silver region and the Comstock Lode, distinguishing productive mining from the speculative frenzy that had overtaken San Francisco. He describes the extraordinary proliferation of mining companies—some sixteen hundred incorporated in the city—and the emergence of the San Francisco Stock Exchange, with daily transactions running into the millions of dollars. He contrasts the hard labor of the miner with the speculator who merely formed companies, bought claims, and traded shares, offering a vivid contemporary picture of the first great American mining-stock boom. Copper mining, the Gould & Curry and other Comstock properties, and the mineral prospects of Nevada and surrounding territories are also discussed.

Vischer also records the catastrophic California flood of 1861–62, describing mining flumes, mills, bridges, farms, roads, and property swept away and estimating losses at fifteen to twenty million dollars.
Other subjects include Pacific Mail steamship service via Panama and Nicaragua; immigration from the Eastern states; agriculture and livestock; San Francisco real estate; the cash and specie economy; silver and copper production; exports; municipal development; and the growing integration of California into national and world markets.

Edward Vischer, artist, businessman, writer, and one of the most perceptive visual chroniclers of nineteenth-century California, concludes by explaining that his purpose was to give readers abroad a more accurate picture of a country "so little known abroad" and too often understood only through imperfect impressions.



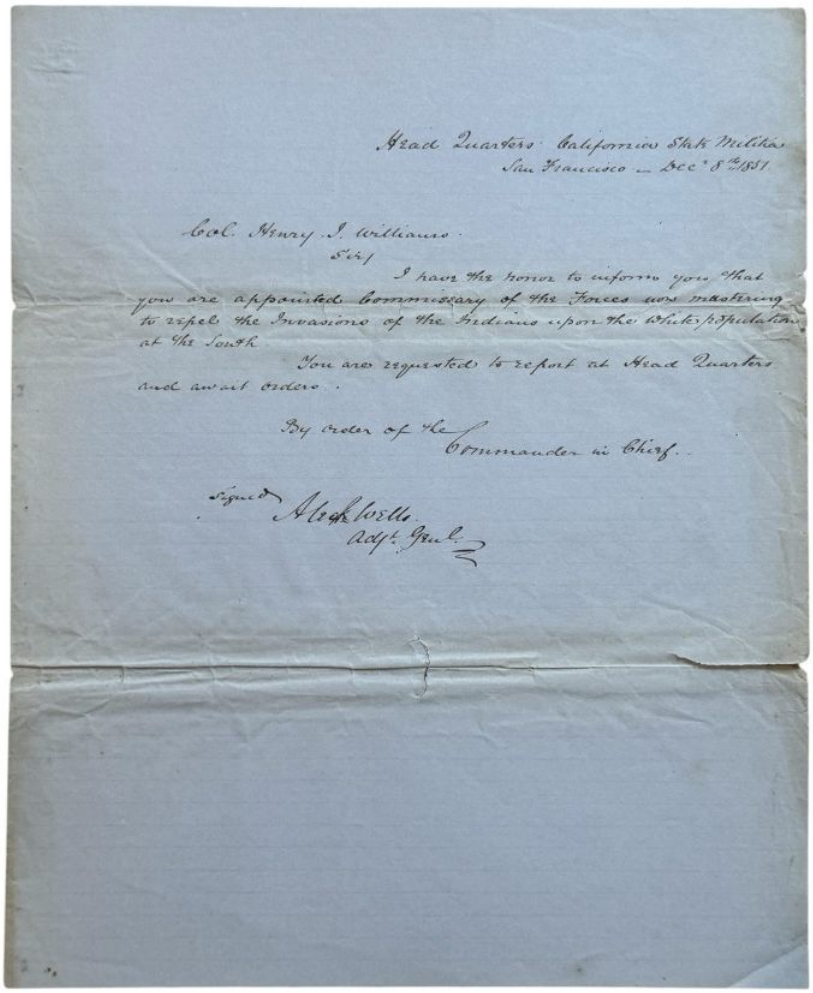
A POSSIBLY UNRECORDED STRONGWOMAN PHOTOGRAPHED IN AMERICA

217. **WEED, Charles Leander (1824–1903),** photographer. M'lle Silvina, the Lady Samson. Weight 148 lbs. Detroit: Star Photograph Gallery, 120 Michigan Avenue, circa 1870s. Albumen photograph mounted on the photographer's original card, approximately 90 × 55 mm. Printed caption beneath the image; Weed's decorative Star Photograph Gallery imprint on the verso. Card lightly rubbed, minor surface abrasions. A rare American photograph by a significant early photographer and an unusual visual record of a named Victorian female strength performer.

$ 750.-

A full-length promotional portrait of the otherwise obscure strongwoman M'lle Silvina, posed in performance costume beside a tall lifting or strength apparatus. The printed designation "The Lady Samson" places her within the nineteenth-century tradition of professional female strength performers, while the unusual inclusion of her weight—148 pounds—emphasizes the physical character of her act. Although photographed in Detroit, Silvina's nationality has not been established; the designation "M'lle" may have been a theatrical affectation rather than evidence of French origin.

Charles Leander Weed was an important early American photographer, best known for producing the first photographs of Yosemite Valley in 1859 and for his later mammoth-plate views of California and Asia. During a period spent in Detroit, he operated the Star Photograph Gallery at 120 Michigan Avenue and photographed traveling circus and sideshow performers. Weed's Detroit performer portraits constitute a comparatively little-known and scarce portion of his work. No other example of this photograph and no reliable biographical record of M'lle Silvina were located in our searches, suggesting that both the performer and this particular image may be unrecorded. An institutionally held Weed portrait of performers billed as the "Fiji Cannibals," bearing the same Star Photograph Gallery address, has been dated to the 1870s by the National Library of New Zealand.


Head Quarters California State Militia
San Francisco — Dec.r 8th 1857

Col. Henry S. Williams

Sir,

I have the honor to inform you that you are appointed Commissary of the Forces now mustering to repel the Invasions of the Indians upon the White population at the South

You are requested to report at Head Quarters and await orders.

By order of the Commander in Chief.

Signed Alex Wells
Adjt. Genl.

AN 1857 CALIFORNIA STATE MILITIA APPOINTMENT OF A COMMISSARY FOR FORCES MUSTERING IN SOUTHERN CALIFORNIA

218. **WELLS, Alexander, Adjutant General of California**. Manuscript document signed "Alex Wells, Adjt. Genl.", appointing Colonel Henry S. Williams "Commissary of the Forces now mustering to repel the invasions of the Indians upon the white population at the South." Headquarters, California State Militia, San Francisco, December 8, 1857. One page manuscript on a large blue-paper bifolium, docketed on verso. Old horizontal folds, with several short fold separations and marginal tears; otherwise very good.

$ 2,000. -

A primary document from the first decade of California statehood, recording the mobilization of state militia forces against Native Americans in Southern California. Written from the headquarters of the California State Militia in San Francisco on December 8, 1857, the order appoints Colonel Henry S. Williams as Commissary for forces then actively being assembled for operations in the southern part of the state.

The document reads: Head Quarters California State Militia
San Francisco — Dec. 8th 1857 | Col. Henry S. Williams
Sir, I have the honor to inform you that you are appointed Commissary of the Forces now mustering
to repel the invasions of the Indians upon the white population
at the South. You are requested to report at Head Quartersand await orders. By order of the
Commander in Chief. Signed Alex Wells
Adjt. Genl.
The verso bears a contemporary docket: "Sundry Papers relating
to Military affairs in California to repel Indian hostilities
by Alexander Wells Adjutant General"

The official description of Native resistance as "invasions" upon the "white population" records the language through which California authorities framed Indigenous conflict during the 1850s, even as American settlement continued to expand across Native lands. The order appears to relate to the renewed alarm over Native raids and unrest in Southern California during 1857, particularly in the San Bernardino–San Gorgonio frontier. Contemporary Los Angeles newspapers repeatedly warned that the southern counties remained vulnerable to Indian depredations, reported starving and discontented Native communities around San Bernardino, and called for additional troops to protect settlers and overland routes. Issued on December 8, 1857, the present order provides direct documentary evidence that state authorities were not merely discussing the danger but were actually mustering forces and appointing a commissary to provision them.

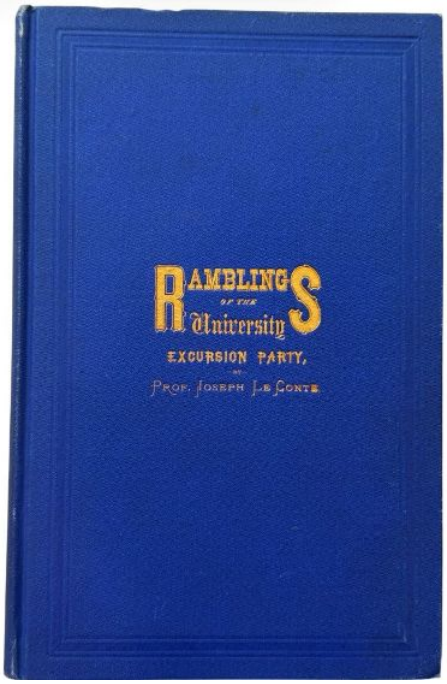
The document belongs as well to the broader history of the California Indian Wars, during which the state repeatedly organized and supported militia forces for campaigns against Indigenous communities. The California State Archives preserves extensive records from the Adjutant General's Office relating to such operations, including militia correspondence, muster rolls, field reports, claims, and accounts for expeditions against Native peoples during the 1850s.

The appointment of a commissary is important because it demonstrates that this was not simply an expression of alarm or political rhetoric. A commissary was charged with provisioning troops with food, equipment, and other necessities. Williams's appointment therefore records the practical machinery of a military force actually being assembled: men were mustering, supplies had to be organized, and an officer was being assigned responsibility for sustaining the troops in the field. The surviving docket identifies it as one of a group of "Papers relating to Military affairs in California to repel Indian hostilities." It therefore appears to have once formed part of an official or personal archive documenting California militia operations against Native peoples during the 1850s.

A FOUNDATIONAL WORK IN THE LITERATURE OF YOSEMITE AND EARLY EXPLORATION OF THE SIERRA NEVADA

219. **[WESTERN AMERICANA] LECONTE, Joseph.** Ramblings of the University Excursion Party. [Privately printed], 1875. 8vo. 103 pp. With 9 original albumen photographs mounted on captioned leaves. (21 x 13 cm; 8½ x 5¼ inches). Original publisher's blue cloth stamped in gilt. First edition. Curry & Kruska 230; Farquhar 14a; Howes L175

$ 9,500.-

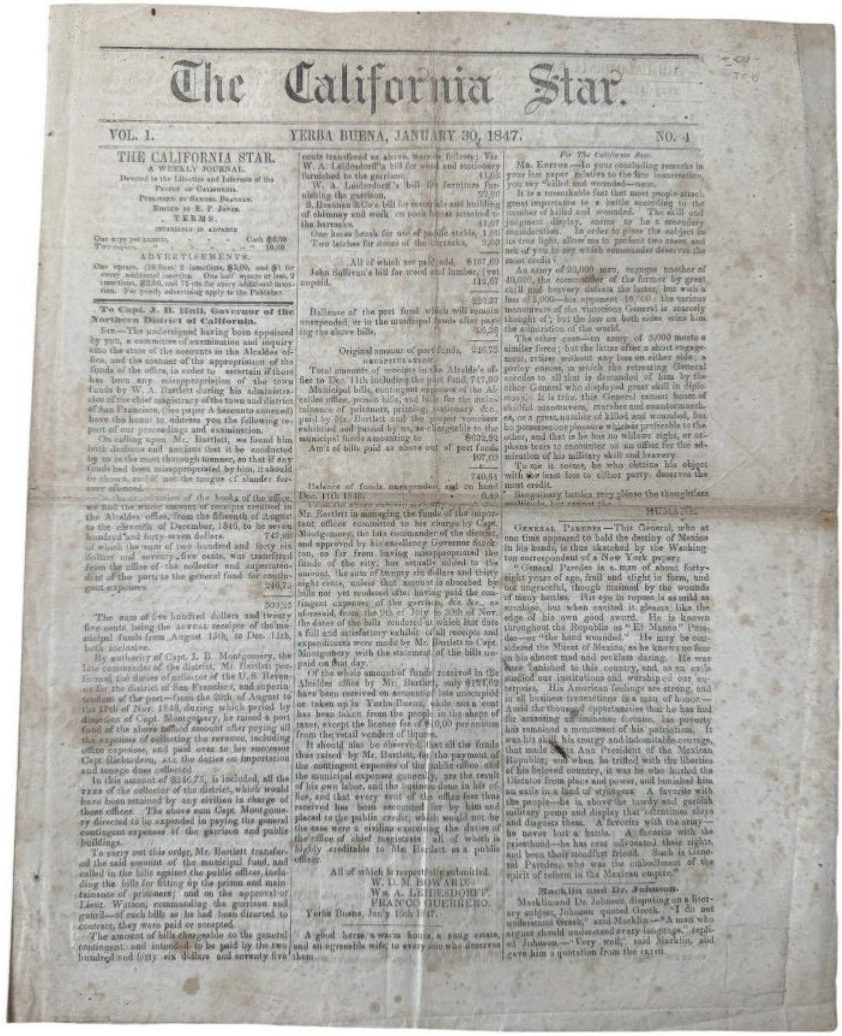


A notably fine and unusually bright example of one of the most sought-after title in Yosemite literature, retaining its original blue gilt-stamped cloth in exceptional condition. Copies of this privately issued work are seldom encountered with the binding so fresh, as most examples show fading or wear from use and the last copy at PBA has restoration.

Joseph LeConte, the distinguished geologist and professor at the early University of California, prepared this lively account describing a university expedition into the Sierra Nevada during 1870. During their stay in Yosemite Valley, the party spent considerable time with the naturalist John Muir, who guided members of the group and shared his knowledge of the landscape. The volume therefore represents one of the earliest printed narratives connecting the emerging scientific community of California with Muir and the Yosemite region during its formative period of exploration and appreciation.

The book is further distinguished by the inclusion of nine original albumen photographs mounted on captioned leaves. Eight depict scenes in the Sierra Nevada, including an image showing the excursion party in Yosemite, while the ninth presents a view of the well-known photographic studio of Bradley & Rulofson in San Francisco, one of the leading photographic firms of the American West.

Bibliographers have generally concluded that roughly 120 copies were privately printed, likely distributed among the ten members of the expedition and their associates, though the exact number that survive today remains uncertain. Copies are rarely encountered on the market, particularly in such bright and well-preserved original condition with the photographs intact.


The California Star.

VOL. I. YERBA BUENA, JANUARY 30, 1847. NO. 4

THE CALIFORNIA STAR.
A WEEKLY JOURNAL.
Devoted to the Literature and Interests of the People of California.
PUBLISHED BY SAMUEL BRANNAN.
EDITED BY E. P. JONES.
TERMS:
ADVERTISEMENTS.

PRINTED ON THE DAY YERBA BUENA BECAME SAN FRANCISCO - REPORTS ON THE NEW OVERLAND ROUTE TO OREGON

220. **[YERBA BUENA] THE CALIFORNIA STAR. Vol. I**, No. 4. Yerba Buena: Saturday, January 30, 1847. Published by Samuel Brannan; edited by E. P. Jones. 4 pp. Approx. 34 × 27 cm. old folds, scattered foxing and soiling, with minor marginal wear and short edge tears; generally complete and legible. Interesting, middle panel of second leaf was replaced by publisher almost certainly at time of printing, with the latest almanac likely due to printing error. Very Rare in commerce. According to RBH, this is the earliest issue of the California Starr recorded at auction; the last early issue cited in those records is Vol. I, No. 9, sold in the Daniel G. Volkmann, Jr. collection in 2005.

$ 27,500.-

An exceptionally early issue of San Francisco's first newspaper, published only three weeks after its inaugural number and dated January 30, 1847—the very day on which Yerba Buena was officially renamed San Francisco.The masthead still gives the place of publication prominently as "YERBA BUENA."

The coincidence is made considerably more striking by an article in the issue itself headed "Yerba Buena and San Francisco Bay." Written at the exact moment the small settlement was assuming the name by which it would become

known throughout the world, the article offers a detailed contemporary description of the town, harbor, surrounding country, climate, water supply, nearby settlements, and commercial prospects.

The writer describes Yerba Buena as occupying the southwest shore of San Francisco Bay, with a population of approximately five hundred permanent inhabitants, compared with only about two hundred two years earlier. The harbor is praised for its security and commercial possibilities, and the surrounding country for its valleys, timber, streams, and agricultural potential. nMost remarkably, the article directly addresses the town's name: "The town of Yerba Buena is called in some of the old maps of the country San Francisco. It is not known by that name here however." Thus, on the very day that Yerba Buena officially became San Francisco, the town's own newspaper was still explaining that "San Francisco" was a name found on older maps but was not yet the locally recognized name of the settlement.

The same article looks forward confidently to the town's future commercial importance, emphasizing its position on one of the great natural harbors of the Pacific and its likely role in the expanding trade of the western coast. Read with hindsight, the description is particularly striking: it appeared less than a year before the discovery of gold at Sutter's Mill transformed the small settlement into one of the fastest-growing cities in the world.

The issue is also notable for substantial reporting on overland migration and the newly opened southern route into Oregon. Under "News from Oregon," the paper reports on emigrants who had taken the route laid out by Mr. Applegate, intended as an alternative to the dangerous Columbia River passage. The article describes the hardships encountered by emigrants traveling the new route through the interior. It reports that many had reached Oregon only after severe difficulties and that:
"There was on the last of November, one company still in the Umpqua mountains suffering greatly for the want of provisions, and from the cold."

The report offers a contemporary California perspective on one of the central problems of western expansion: how emigrant families could cross the mountains and reach the Pacific safely. The opening of new wagon roads through the Cascades and southern Oregon was still experimental, and this issue captures the uncertainty, hardship, and logistical difficulties surrounding those routes before the enormous increase in overland migration of the Gold Rush years.

A separate article headed "Condition of the Late Emigrants" discusses newly arrived settlers in California who had come west with unrealistic expectations about the availability of land. The paper complains that many arrived expecting to find extensive unappropriated farmland, only to discover that much of the desirable land had already been taken up in large grants. It recommends that authorities permit late-arriving emigrants temporarily to settle on mission lands until permanent arrangements could be made. Together, these articles give an unusually immediate view of California and the Pacific Coast at the beginning of the American period: emigrants crossing newly opened routes, settlers attempting to establish themselves on the land, and a tiny harbor town contemplating its future at precisely the moment it became San Francisco.

The California Star had commenced publication at Yerba Ωuena on January 9, 1847. Published by Samuel Brannan, it was the first newspaper published in San Francisco and one of the earliest newspapers in California. Brannan had brought a printing press around Cape Horn aboard the Brooklyn with the Mormon emigrants who arrived at Yerba Buena in 1846. He would soon become one of the best-known figures of early American California and, the following year, an important publicizer of the discovery of gold.

RARE EARLY UNSEEN YOSEMITE FOOTAGE



221. **[YOSEMITE / EARLY AMATEUR CINEMA].** Two vintage 16mm films of Yosemite, including rare 1927 home-movie footage and a late-1930s documentary print.

$ 1,500.-

Two reels of vintage 16mm film relating to Yosemite National Park, preserving unusually early moving-image records of the park.

The first is an amateur 1927 home movie, accompanied by a typed provenance note stating: "this film taken on 1927 Kodak film by the father of Corwin P Shank … very few people were taking home movies in this period of time … most of the film is about a trip to Yosemite."

The note further identifies the later owner or vendor as Bill Dobbins, Woodburn, Oregon. Housed in a metal film canister. An evocative survival from the first generation of amateur home cinematography, when 16mm filmmaking remained expensive and relatively uncommon.

The second is a 16mm sound black-and-white print of Fascinating Yosemite, identified on its original typed label as No. 226, "filmed in the late 1930's," with the present Kodak print made in 1946.

Approximately 400 feet, retaining its metal reel and can. The label describes it as a "very nice used print for age." The can additionally bears an older commercial Eastman Safety Film label.

Together, the reels form a small archive of early Yosemite moving imagery: one apparently private and unpublished footage dating to 1927, the other a contemporary documentary view filmed in the late 1930s and preserved in an early postwar print. Particularly desirable for the 1927 footage, which appears to document Yosemite through the eyes of an affluent early amateur filmmaker at a period when personal motion-picture cameras were still far from commonplace.

Condition: Films have not been projected or independently inspected for completeness, image quality, shrinkage, vinegar syndrome, or soundtrack condition and are offered as found. Canisters and reels show expected age and use.

AN EARLY YOSEMITE-ASSOCIATED PHOTOGRAPHIC PORTRAIT OF A NATIVE CALIFORNIAN

222. **[YOSEMITE—NATIVE AMERICANS.]** Portrait of a Native Californian beside a Tree. [Yosemite Valley, ca. late 1860s]. Albumen photograph, approximately 91 × 54 mm, mounted on card measuring approximately 103 × 61 mm. Double-rule printed border. Mounted labels on verso reading: "From Belcher, James & Co. / Great Dollar Sale House … 106 Sudbury Street … Boston, Mass."; "Pohono / Lung-too-too-koo / Yo-semite"; and "California." light scattered spotting and surface soiling; s. The retailer's and descriptive labels remain substantially intact.

$ 900.-

The unidentified sitter is shown standing directly before the deeply furrowed trunk of a large tree, wearing a battered brimmed hat, neckcloth, loose shirt, and trousers. The close composition and textured natural background distinguish the image from the more conventional studio portraits of Native Americans circulated during the period.



The photograph was distributed in Boston by Belcher, James & Co., a mail-order "dollar sale" concern active by the late 1860s. Such eastern distribution illustrates the commercial circulation of California photographs among audiences far removed from the places and people depicted.

The small label reading "Pohono / Lung-too-too-koo / Yo-semite" should not be understood as identifying the sitter. The terms correspond to names then associated with Bridalveil, Ribbon, and Yosemite Falls. As the photograph depicts none of these landmarks, the label was perhaps applied in error, transferred from a companion view, or used by the retailer as a general Yosemite designation. The photographer remains unidentified. The Indigenous population of Yosemite Valley was composed principally of communities now associated with Southern Sierra Miwok and Mono peoples. Nineteenth-century photographers frequently left their Native sitters unnamed, presenting their portraits as generalized California or Yosemite subjects for the tourist market.

REMARKABLE STUDIO YOSEMITE ALBUM

223. **[YOSEMITE]** Very Rare Early Yosemite Photograph Album, Possibly a Studio Sales or Retail Series, attributed to Carleton Watkins, with Sequential Mount Numbers (1226–1321; lacking 1229).[California, likely San Francisco: ca. 1865–1875.].

$ 25,000.-



Oblong album comprising 96 albumen prints (Album 21 x 16 cm,, images approx. 16 x 11 cm.) each mounted on paper most bearing printed or stamped inventory numbers in the lower left corner of the mounts (not within the photographic image), the sequence extending from approximately 1226 to 1321 (lacking 1229). Numerous prints are accompanied by contemporary manuscript captions in ink, identifying locations and occasionally providing descriptive detail (e.g., measurements of notable trees). Several mounts are further annotated in pencil with the notation “All Sold,” likely indicating images unavailable from the supplier at the time of acquisition and pointing to a studio or sales album.

Sewn album in original or early binding (binding worn and rubbed, spine perished; some toning and scattered foxing to mounts; occasional marginal wear), overall a substantial and well-preserved assemblage.

An extensive and visually compelling album documenting Yosemite Valley and the Mariposa Grove of Big Trees, including views of the Grizzly Giant, river and valley landscapes, bridges, and compositions incorporating figures, wagons, and built structures for scale. The photographs are notably consistent in format, tonal quality, and mounting, suggesting origin from a single commercial source or closely related suppliers.

The sequential mount numbering (1226–1321) indicates a structured inventory or distribution system, most plausibly associated with the retailing of Yosemite views in the late 1860s and 1870s. While the numbers do not appear within the negatives themselves, the images correspond closely to well-documented compositions by Carleton Watkins, whose photographs of Yosemite were widely disseminated both directly from his San Francisco studio and through commercial channels. The present album is therefore best understood as comprising period prints after Watkins’ negatives, assembled contemporaneously from available stock.

The presence of manuscript captions—including the repeated notation “All Sold”—suggests a studio sales album. Although not a formally issued publisher’s or presentation album, the scale and internal coherence of the present example—approaching one hundred images and maintaining a tight numerical range—distinguish it from more typical, miscellaneously assembled photograph albums of the period.

Carleton Watkins’ photographs played a central role in shaping nineteenth-century visual and cultural perceptions of the American West and are closely associated with early movements toward landscape preservation. Albums of this extent and consistency are infrequently encountered, particularly those retaining clear evidence of period assembly and acquisition practices.

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LE LOUP ET LE CHIEN
LE RAT DE VILLE ET LE RAT DES CHAMPS
LE CHAT ET LE RAT
LE CHAT ET LES RATS
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