



ADAM WEINBERGER

&

KONSTANTINOPEL

She thou  
thy wife yf she can  
tell howe thou in  
marriage haste spend well  
and lett her speake as  
she doth knowe or yf  
pound shee will  
saie noo

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COVER: NO 190

APRIL, 2026

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### HOUSEHOLD OF A POET PRINCE

1. [ACCOUNTS OF JEAN CHARDON, Treasurer to Charles, Duke of Orléans]. France, ca. 1450–1451. Manuscript on vellum, in French, ink, four large bifolia, c. 14.5 x 11.5 inches.

\$ 2,500.-

Substantial fragment from the mid-15<sup>th</sup>-century financial records of Jehan Chardon, treasurer to Charles, Duke of Orléans (1394–1465), cousin of Charles VII, renowned poet, and one of the most important princely figures in France during the closing decades of the Hundred Years' War.

Written in a formal *bâtarde* hand, ruled in plummet, with section headings in larger, more decorative script and occasional flourished initials. The leaves are arranged under headings such as *Dons et recompensacions* [Gifts and rewards], *Pensions à volonté* [Pensions at will], *Approuvement de rente* [Approval of

rent], and *Autres gages* [Other wages]. Each section preserves detailed entries naming recipients, specifying the sums in *livres tournois*, *sols*, and *deniers*, and often indicating the service or office for which payment was made.

Ducal household accounts of this scope and date are rare. This manuscript offers a vivid cross-section of the personnel, payments, and daily operations of a major princely household in the mid-15<sup>th</sup> century.

Entries are: *A Jehan Le Maire, la somme de VI l[ivres] pour ses gages* [To Jehan Le Maire, the sum of six livres for his wages]; *A Guillaume Gastellier, pavement susdit... pour ses gages accoustumés* [To Guillaume Gastellier, previously mentioned, for his customary wages]; *Pierre Leber... pour servir le temps que de par le duc* [Pierre Leber... for serving during the time on behalf of the duke]; *La somme de C sols par pour ses droiz de table* [The sum of 100 sols for his table rights]; *Maistre Jehan de la Barre... pour pension à sa volonté par le duc* [Master Jehan de la Barre... for a pension at the duke's pleasure]; *Anthoinne Le Buc, abbé... la somme de VIII l[ivres] t[ournois] pour partie de ses gages* [Anthoinne Le Buc, abbot... the sum of eight livres tournois for part of his wages]; *Pour avoir tenu les bateaux avec la somme de C sols* [For having kept the boats with the sum of 100 sols]; and *Pour vin fourni aux officiers* [For wine supplied to the officers]. Together, these illustrate the range of ducal patronage, from stipends to ecclesiastics and household officers, to payments for transportation and provisioning.

In the late 18<sup>th</sup> century, the vellum bifolia were repurposed as file wrappers for administrative records, with large docket inscriptions such as *Août 1791* and *Avril 1791* entered in the margins.

**CONDITION:** vellum soiled, cockled, and stained, with creasing, small holes, and some fading, but overall legible, with the principal names and headings well preserved.

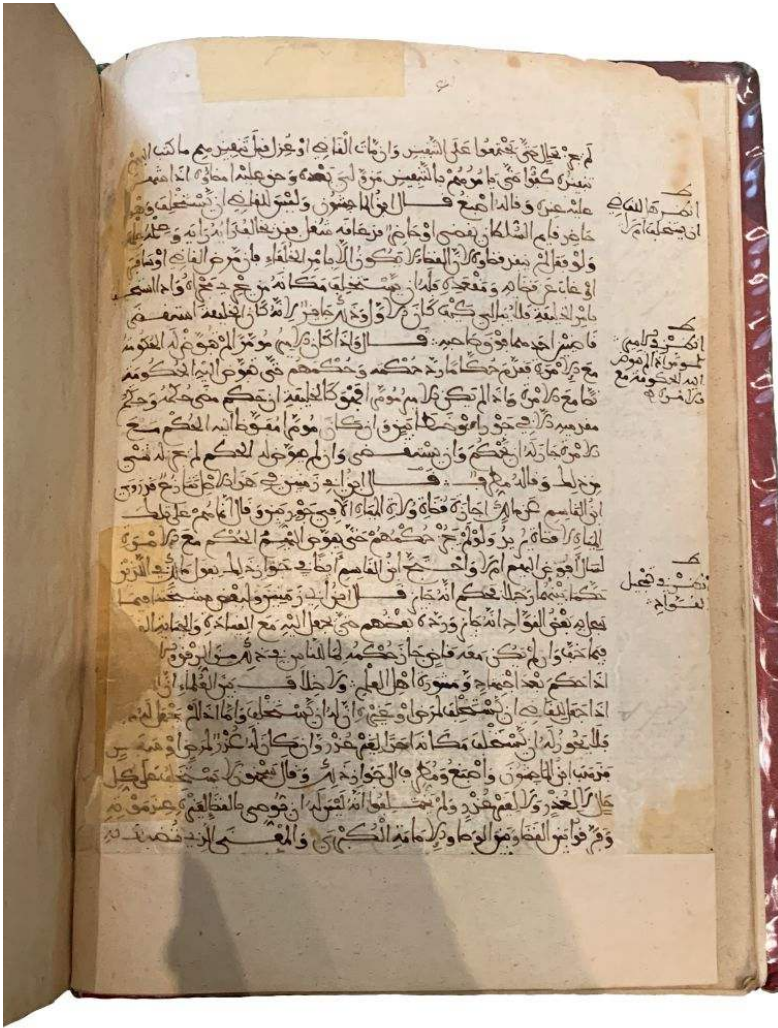


THE LAWS OF THE MOORS

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

\$ 95,000.-

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



Andalusian manuscripts from the 13th century that can be localized to the south of the Iberian Peninsula are rare survivals. An examination of the Union Catalogue of Manuscripts from the Islamic world yielded only one or two Islamic manuscripts from the 13<sup>th</sup> century that were non-Quranic. A review of the Leiden collection revealed no Andalusian Islamic manuscripts from before 1300, with all identified manuscripts being Qurans. The Princeton database yielded 12 manuscripts from before 1300, including an undated manuscript on Maliki law and jurisprudence.

CONTENT

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

This manuscript gains additional significance due to its emphasis on the spirit rather than the letter of the law. It encapsulates the legal opinions and jurisdictional principles of the Maliki school of law.

By 1223, the Almohad central authority was in a "lame duck" phase following the death of Caliph Yusuf II. In Southern Spain (cities like Seville, Cordoba, and Granada), the local population and the scholarly elite ('ulama) were increasingly rejecting the Almohad "literalist" state doctrine in favour of their traditional Maliki roots. The "Literalist"



(Almohad/Zahiri) approach demanded a direct quote from the Quran or Hadith for every ruling. The Maliki "Revival" represented our manuscript likely emphasizes *Maqasid al-Sharia* (The Objectives of the Law).

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

Our manuscript is an important source for this work, since it discusses and collects passages from the *Kitāb al- Tafīr* by Jallab (or Gallab) a work from the 10th century. A thorough examination of our manuscript would shed light on the extent to which our copy aligns with the Law of the Moors. It discusses topics such as alms, fasting, consumption of alcohol, relations with the Sovereign, and the rights of freeborn and slaves. The fact that this manuscript discusses this work written by the Baghdadi scholar Ibn al-Jallāb highlights the shared legal and intellectual environment between Córdoba and the Islamic heartlands.

Among the jurists cited is Ibn Rushd al-Jadd (1058–1126), one of the foremost Mālikī legal authorities of his generation and grandfather of the philosopher Ibn Rushd, known in the Western tradition as Averroes. The compendium also draws on another notable Andalusian legal work, the *Kitāb Tanbīh al-ḥukkām ‘alā ma‘āhid al-aḥkām* by Ibn al-Munāṣif (d. 620/1223), a treatise concerned with the practical conduct of judges, their role in political affairs, and their relations with ruling authority. Ibn al-Munāṣif is the latest scholar cited in the text, and the absence of any authority datable to after c. 1223 establishes this as the *terminus ante quem* for the manuscript's compilation.

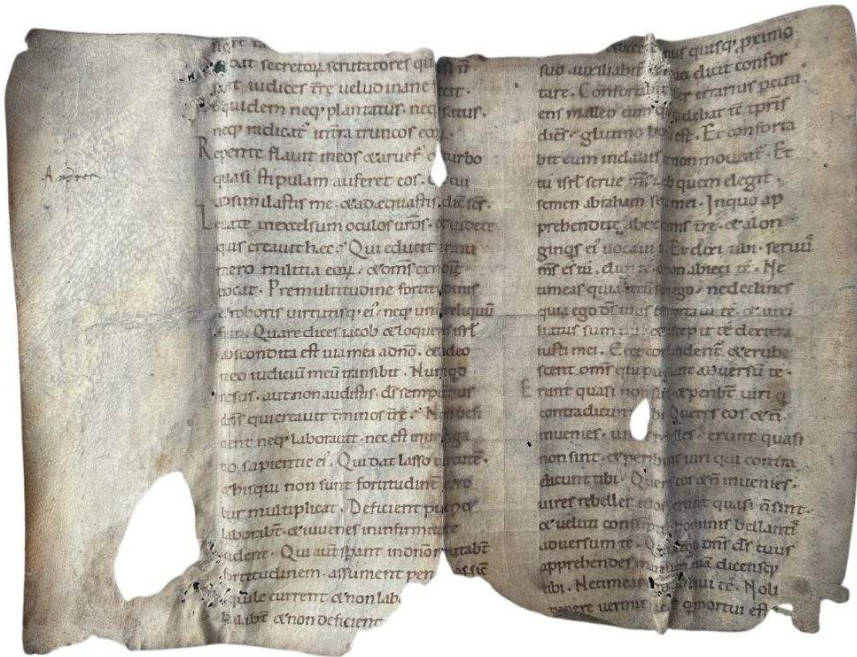
#### PROVENANCE

The manuscript was offered by Bernard Quaritch in his 1887 oriental catalogue, described as coming from the collection of Pierre Amédée Jaubert (1779–1847), French orientalist, diplomat, and translator, who served Napoleon on missions throughout the Middle East and Persia, and produced the first complete French translation of al-Idrisi's *Kitāb nuzhat al-mushtāq*. The Société Asiatique credited Jaubert with particular skill in reading the complex chancery scripts of the Orient — a qualification directly relevant to a manuscript of this character.

The manuscript was purchased from Bernard Quaritch by Samuel Parsons Scott (1846–1929), an American attorney, businessman, and independent scholar with a particular focus on the history and laws of Spain. His collection comprised over 4,200 titles and 8,000 volumes in many languages. His *History of the Moorish Empire in Europe*, a three-volume study of Islamic rule in Iberia, cites 717 sources in fifteen languages. Scott also produced a translation of *Las Siete Partidas*, the medieval statutory code of Castile compiled under Alfonso X, making a substantial contribution to comparative legal studies. The manuscript bears his ex-libris and signature.

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

Haggas, "Las Leyes de Moros son el libro de Al-Tafri: El famoso manuscrito de la Real Academia de la Historia es una copia parcial, fragmentaria, resumida y con interpolaciones del tratado de jurisprudencia malikí de Ibn Al-Gallab," *Cuadernos de historia del Derecho* 4 (1997), pp. 163–202.



**A RARE FRAGMENT OF THE FAMOUS GIANT BIBLES**

3. [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 15<sup>th</sup> century, as an account book in Italy, with one dated note referencing the year 1491. Annotations from the 15<sup>th</sup> or 16<sup>th</sup> century, including signatures, appear in the margins.

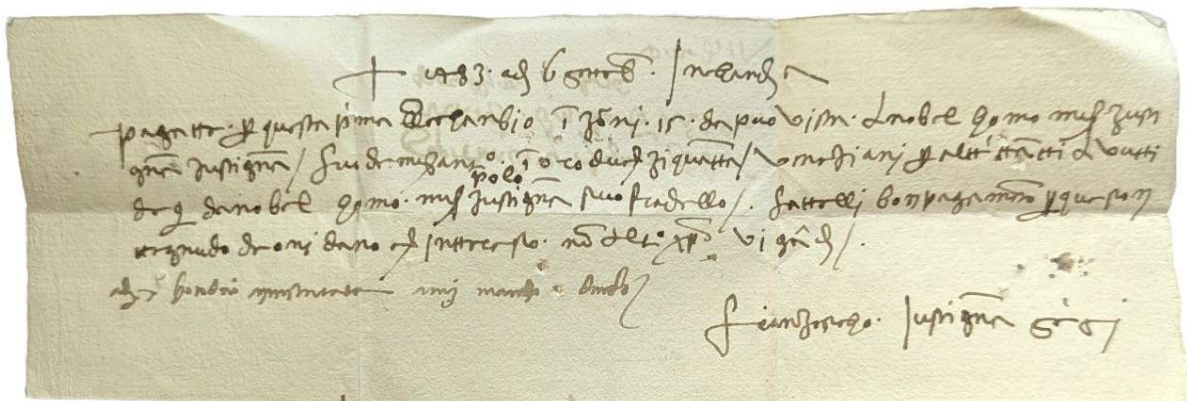
\$ 3,500.-

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 Tournian Bible format from the Carolingian Renaissance, specifically the 9<sup>th</sup> century. The Tournian 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**

4. [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.



*AN ICONOGRAPHIC EXPLOSION. MONKEYS, MERMAIDS, DRAGONS, CATS, APES, KNIGHTS AND LADIES*

5. **BOOK OF HOURS**, use of Amiens, in Latin and French. 1490. With 24 small Calendar miniatures, four small miniatures, 13 full-page miniatures in full borders.

\$ 275,000.-

Illuminated manuscript on vellum [Amiens and Paris, 1490s]. 200 x 125mm. i + 90 leaves: 16, 2-78, 86, 92, 10-118, 127(of 8, lacking viii), 135(of 6 lacking vi, cancelled blank), the final gathering a later addition, 25 lines, written space 120 x 70mm, rubrics in red, line-endings and one- and two-line initials in liquid gold on grounds of red, blue or maroon, larger initials in liquid gold or blue on maroon or red grounds decorated with liquid gold, a three-sided border on every text page and most blanks with devices, mottoes, symbols, grotesques, secular figures, saints and angels on grounds finished with liquid gold, 24 small Calendar miniatures, four small miniatures, thirteen full-page miniatures in full borders and, in the later addition, four large miniatures above large initials in blue with red grounds and infills of flower or fruit sprays on gold within full borders (lacking one leaf after f.82 and one pasted-in miniature or print from f.39v, slight wear to some miniatures, charges on a few shields washed out or rubbed, head of death figure washed out in border f.51r-v, wear to calendar borders

and a few other borders, off-setting to blank area f.13, traces of pilgrim badges, one perhaps with the ship of Our Lady of Boulogne, on verso of end leaf). Wooden boards covered with red velvet, probably of the 17<sup>th</sup> or 18<sup>th</sup> century. Black cloth box with red morocco lettering piece gilt.

A remarkable Book of Hours in which every page is fully illuminated and populated in a burlesque manner with grotesques and drolleries. Dragons, dwarfs, knights, troubadours, archers, ladies, musicians, shitting apes, courtship



scenes, satyrs, mermaids, dancing shepherds, cats pursuing mice, squirrels, bears, hybrid beasts and chimeras fill the margins in an exuberant and unruly procession.

At the fringes we find the ejected forms that seem to intensify and embody the very desires they delimit. These borders are pure entertainment. The men of the Middle Ages participated in two lives — the spiritual and the carnivalesque — and these realms did not, for them, collide. Imagine one of the female owners of the book opening her *Horae*: while praying, she saw a fabulous creature devouring its meal while simultaneously defecating. If this strikes the modern reader as incongruous in a devotional context, that discomfort is itself a product of a later sensibility — the sacred and the profane coexisted without apparent tension for the medieval reader.

It was perfectly normal to pray while eyeing illustrations of bagpipers seducing peasants or monkeys slapping each other's behinds. At the Burgundy court, this marginal chaos functioned like a court jester, mocking the structured and hierarchical world of the elite. Today, most of the hidden meanings have been lost.

This Book of Hours is lavish, far beyond the ordinary, intended for a figure of significant standing. Intriguingly the borders are burlesque intended. The identity of its patron is yet unknown. Throughout the manuscript there is a pervasive motto "JE ME PLAINS,". While the phrase suggests a somber religious sentiment, its presence also hints at the sophisticated literary circles of the Burgundian court. Similarities in style and branding can be found in MS. Douce 152 at the Walker Library in Oxford and MS 16 in Abbeville, though neither matches the unique balance of high-quality miniatures and opulent borders found in this volume.

This Book of Hours is lavish, far beyond the ordinary, and was clearly intended for a patron of significant standing. The identity of that patron remains unknown, though the evidence of the manuscript itself points toward the higher reaches of Burgundian court culture. Throughout the manuscript, the motto JE ME PLAINS — "I lament" or "I make my complaint" — appears as a pervasive device. The phrase carries multiple registers simultaneously, as was characteristic of Burgundian literary culture. On one level it is a devotional expression, the voice of a soul in supplication before God; on another it resonates with the conventions of courtly love poetry, in which the lamenting lover was a stock figure of considerable sophistication. The Burgundian court was the leading center of this literary culture in the late fifteenth century, producing and consuming an elaborate poetic tradition in which such phrases functioned as personal emblems.

Bibliographically, the MS it is interesting too. The flyleaves have partly illegible inscriptions and traces of pilgrim badges. There are white spaces left blank so that one could paint or paste in more miniatures. Then there is the question of the addition. It is uncommon that the owner decided to merge the supplemented part completely with the original manuscript to make it uniform, although style and taste had changed in the meantime.

### MINIATURES

The borders on every page of this Book of Hours and the miniatures depict the full range of secular and spiritual life in the lands of the Dukes of Burgundy. The miniatures were entrusted to illuminators probably based in Paris,

although the first two miniatures with their clear outlines and surface pattern may indicate someone trained in Rouen, ff.7v and 13v. The following seven miniatures are by an illuminator close to the Master of the *Chronique Scandaleuse*, named from BnF ms Clairambault 486, and perhaps influenced by the Master of Martainville 183, named from a Book of Hours in the Bibliothèque municipale in Rouen; both were active in Paris.



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



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

**PROVENANCE**

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

The earliest ownership inscription is on the front pastedown, where Jeanne de Con... née et native de Vallen...



dauphine gives the book to her granddaughter, Marie le Pouigneur; presumably the same Marie le Pouigneur who recorded her ownership in 1583, f.38v. Marie was married to Robert Mallet (see: Histoire généalogique et chronologique de la maison royale de France, p. 809), who was the Seigneur of Saint Ouen, a manorial title in Jersey, suggesting the manuscript passed into the possession of a family with connections to the Channel Islands. It is unclear how other inscriptions relate to the le Pouigneur family. Lady Gostimesnil asked to be remembered, ff.38v–39. This family, who inhabited the castle of Goustimesnil, where Madeleine de Scudéry also lived, probably made the later addition, since the sunburst that appears on these pages is the family crest. On f.90v, a birth record notes the arrival of Angélique in 1616 and Marie in 1617 are recorded, granddaughters of Marie le Poigneur and Robert Malet, seigneur de St-Ouen by their daughter Yolande Malet.



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

*PORTABLE BREVARIARY*

6. **BREVIARIUM FRANCISCANUM.** A bulky manuscript on vellum (goat skin), in Latin. Most likely Bologna, completed 17 July 1452. 17<sup>th</sup> century calf. 16mo (110 x 85 mm) [533] leaves, paginated in Roman numerals to at least CCXXII. Two columns throughout, ruled in lead, written in a small, regular Gothic bookhand (*littera textualis*) in brown ink, with rubrics, versicles, and liturgical cues in red.

\$ 12,500.-





With a perpetual calendar in the form of a concentric wheel (rota), drawn in red and black with letter and numeral rings for the Dominical letters, the nineteen-year Metonic cycle, and the epacts, with explanatory text in the Centre; accompanied by a written explanation of its use for calculating Easter and the moveable feasts.

The text gives the full Franciscan Divine Office in the standard mid-fifteenth-century arrangement: Temporal cycle (Advent through the season after Pentecost); Psalter with tonal ordinarium; Sanctoral cycle. Illumination: Two large polychrome historiated and decorated initials with burnished gold grounds (very rubbed).

On the recto of leaf CCXXII, in red: *"In the year 1452, on the 17<sup>th</sup> of July, this work was completed."* The hand of the colophon is consistent with the main text. On the third leaf there is an additional text. A prayer for five Franciscan Protomartyrs ( Berard, Peter, Accursius, Adjutus, and Otto,) martyred at Marrakesh in 1220 — naming each individually.



*A DATED BOOK OF HOURS IN RIPUARIAN LANGUAGE*

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

\$ 17,500.-

CONDITION: The entire book has suffered damage (partly by water), the decoration has deteriorated and partly disappeared as a result. The original binding is preserved, the blind stamping is clearly visible, but corners have been chipped off. The interest of this book lies mainly in the unusual compilation of texts.

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

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

Books in the vernacular are rare enough; books in a regional dialect rarer still. Ripuarian dialects such as Kölsch (the dialect of Cologne) are sufficiently distinct from standard German that mutual intelligibility was difficult.



The texts in this manuscript, are with a few exceptions exceeding rare. This applies to the special variants of the Hours of the cross and the Penitential psalms, to various Marian prayers and most notably the Prayer of Moses. The highlight of the manuscript is the Confession of Charlemagne, a text of exceptional rarity. According to the narrative, Charlemagne had committed a sin so grievous that he preferred death over revealing it to anyone. Additionally, the manuscript contains a comprehensive treatise on the influence of the zodiac signs, within which the date 1462 is recorded.

The use of the feminine form of the word "sinner" indicates that the book was made for a woman. Given the nature of the texts — reminiscent of prayer books and books of hours owned by religious women — it was likely intended for a nun or a woman leading a semi-religious life. Notable in the calendar is the feast of Saint Agatha, which may point to use in a house dedicated to that saint. Within the broader Cologne region in the second half of the fifteenth century, two such houses are known: Sankt Agatha in Cologne, and Sankt Agatha in Uedem, near Goch, Kevelaer, and Kalkar.

We are inclined toward Uedem, where the Sisters of the Common Life — representatives of the *Devotio moderna* — lived in economic community without private property. Unlike the Augustinian Canonesses, they wore no habit and took no vows. Like the Brothers of the Common Life and the Beguines, they are counted among the semi-religious. Adherents described themselves as "secular clergy" who had chosen a "middle way," leading a "mixed life" between the secular world and the cloister. Further research may clarify the connection.

From folio 2r-3r, there is a prayer on the Holy Face of Jesus, titled *Dit is een guet ghebet van deme angesichte unses lieven heren Jhesu Cristi Veronyka*, beginning with *Gegroit sijstu heilige angesichte unses lieven heren Jhesu Cristi*. On folios 3r-4r, the prologue of the Gospel of John appears, titled *Sent Johans Ewangeliem In principio*, beginning with *In dem anbegynnen was dat wort*. Folio 4v contains instructions for finding the Golden numbers and Dominical letters, with a mention of the year 1462, stating *Hie vintdet man ynne dat gulden getzal vermidz de cleyn jaeren ons heren. M cccc lxiij*, followed by *De sondach lettere ... M cccc lxiij*. Folios 5r-16v feature a calendar for Cologne. On folios 17r-v, there are tables for signs of the zodiac and Dominical letters. Folios 18r-20v contain an indulgence prayer concerning the wounds of Christ, attributed to Pope Gregory, stating *Van dem getzale der wunden unses heeren Cristi Jhesum as sent gregorius paus in der ampte sijnre myssen geoffenbart wart eyn goet gebedeken mit v pater noster in v Ave maria: O du grundelose ... hertzicheit hulpt myr hude*.

From folio 21r-68v, the *Hours of the Virgin* are included. Folios 80r-96r contain the *Short Hours of the Holy Cross*, beginning with *Hijr begynnet die seven corte getijden van dem hilligen cruce To Metten tijt*. Folios 96r-97v feature a prayer on the Holy Cross, *Van deme heiligen cruce eyn guet ynnich ghebeth: Gegroit sijstu hoeghe prisende vruchtbaair gebenedijde heilge cruce*. Folios 97v-103v hold prayers on the Passion of Christ, starting with *Dyt synt schoene ghebede vandem lijden und pyne unsis lieven heren jhesum xpristum*, addressing different parts of Christ's body, including *Totem eirsten to dem ghebenedijden hovede unsis heren xpristi jhesu*, *Totem ghebenedide angesicht onsis heren ihesus*, *Totem gebenedijden oeghen onsis lieven heren jhesum xpristi gebeth*, and other similar invocations. Folios 103v-105v contain a prayer on the wounds of Christ, *Van den vijf wunden xpristi*, which includes indulgences from Pope Gregory, stating *Item so we dit ghebet van den vijnf wunden unsis lieven heren Jhesum xpristi. Mit ynnickheit leset myt v pater noster der vordeynet van deme pawes Gregorrius .v. dage aflais pater noster*, and specific prayers for each wound, *To der rechter hant | Vader unse, To der luchter hant uns lieven heren ... Vader unse, To der rechteren voete uns heren xpristi ...*

Folios 105v-109v contain a prayer on the seven words from the cross, beginning with *Hijr volgent die seven wort de got sprack an dem Cruce | O Here Jhesus xprise de seven wort dey du sprekest an deme lesten daege dyns leven do du pynlicken wordet genegelt an dem boem des cruces*. Folios 109v-113v present a prayer of a sinner, stating *Item van dit na beschreven gebet. Die it leset op zynen knyen. | verdient eyn mensche xvi jaer aflait doitlicker sunden und xvi karenen. Gebet Here ick sta vor dy as eyn mysdedic mensche der da myt synen sunden syne seyle dicke hevet vordoemet....* Folios 113v-115v contain a prayer to the Virgin Mary, encouraging daily recitation, *Mensche du salt alle dage. Alle morgen. Alle myddage. Alle avende. Und sunderlinges wan du gesundijghet hevest bydden dey moder unsis lieven heren Jhesun xpristi*, followed by



Vader unse, Gegroit systu Maria et cetera, and an additional invocation *O Du heilichste kuysschste saichmoydichste suverlichste lieve joncfrauwe maria Ick arme dundyge mensche bydde dattu unsen lieven heren ihesum xpristum byddes vorm y. Amen.*

Folios 115v-119r contain the *Confession of Charlemagne*, titled *Dit is koninck karls bichte*, starting with *Got vader der ewicheit deme alle herte und alle gedancken oppenbar synt und demme nicht verborgen en ist under allen creaturen Ic sundige mensche erschynet huden vur den ogen dyner ewijger gotheyt....* Folios 119r-120v present prayers on the Penitential Psalms, *Hie volgent to male Schoene gebederen upp die seven selmen*, beginning with *Domine ne in furore*. Folios 120v-148v contain the *Penitential Psalms*, starting with *Hierna volget die eirst psalm Domine ne der seven selmen . und so vortan die andere mit eren gebederen etc.* Folios 148v-155v feature a litany including the Cologne saints Panthaleon, Gereon, Severin, Kunibertus, Ursula mit erer gheselschaft, Cordula, Kunera, and Yrmgart.

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

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

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



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

#### LITERATURE:

Chapuis, J. Stefan Lochner: *Image Making in Fifteenth-Century Cologne*, Turnhout, 2004.

Fridtjof Bigalke. *Literarische Herrschersakralität – Erzählen von Karl dem Großen: Rolandslied*. 2022

Hamburger, J. F. "Another Perspective: The Book of Hours in Germany," in *Books of Hours Reconsidered*, ed. by S. Hindman and J. Marrow, Turnhout, 2013, pp. 97-152.

Dickmann, I. "Der 'Codex Hunolstein' und die Kölner Buchmalerei in der zweiten Hälfte des 15. Jahrhunderts," *Kurtrierisches Jahrbuch*, 42 (2002), pp. 199-207.

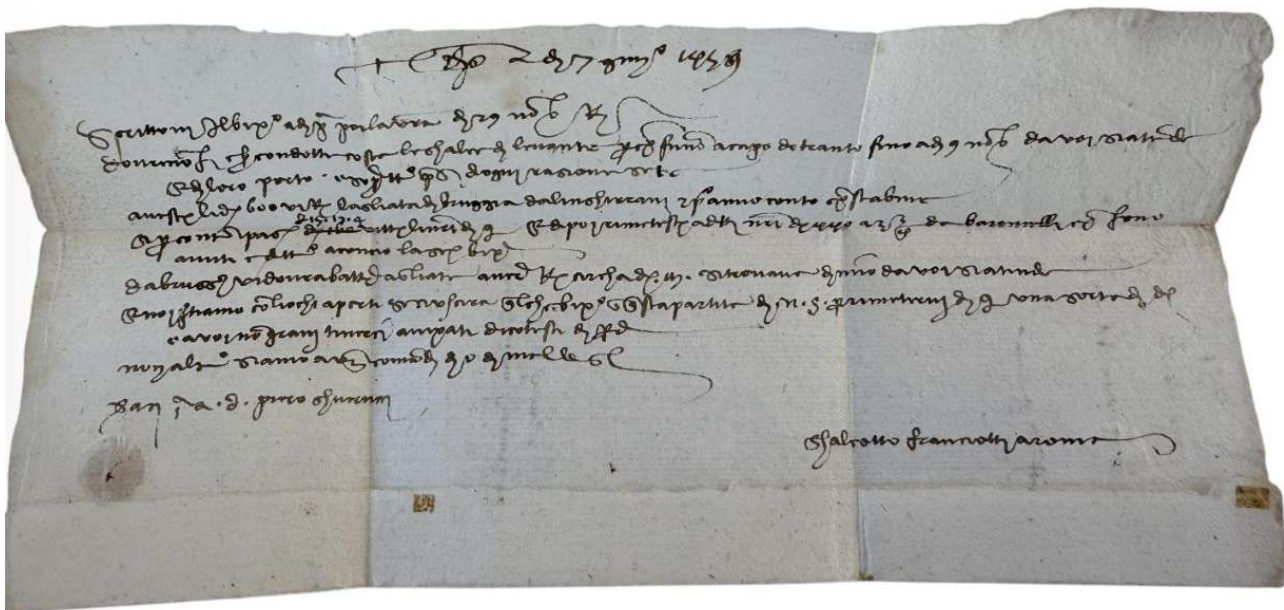


*A DOCUMENT OF RENAISSANCE MERCHANT BANKING*

**8. 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  $3\frac{3}{4}$  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*

*100 DAYS RELEASE FROM PURGATORY*

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

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

\$ 12,500.-

TEXT

Cardinal Priest Philipp Meise. sancti Laurentii in Lucina, Johannes tit. sancti Laurentii in Damascus, James tit. Sancte Anastasia, Nicholas Tit. sancte Cecilie, Richardus tit. sancti Eusebii, James tit. sancti Chrisogoni, and the cardinal



deacons Franciscus tit. sancti Eustachii, Franciscus tit. sante marie nove desire: That the monastery of St. Alban in Basel will be restored and cared for and properly equipped with books, chalices and other church treasures, at the request of Johannes Brant, prior of the monastery. All believers who visit the monastery on the feast days mentioned, namely St. Benedict, Assumption of Mary, St. Alban and make a contribution (adiutrices) to the repair and increase (ad repatriationem et augmentationem) will be granted a hundred-day indulgences.

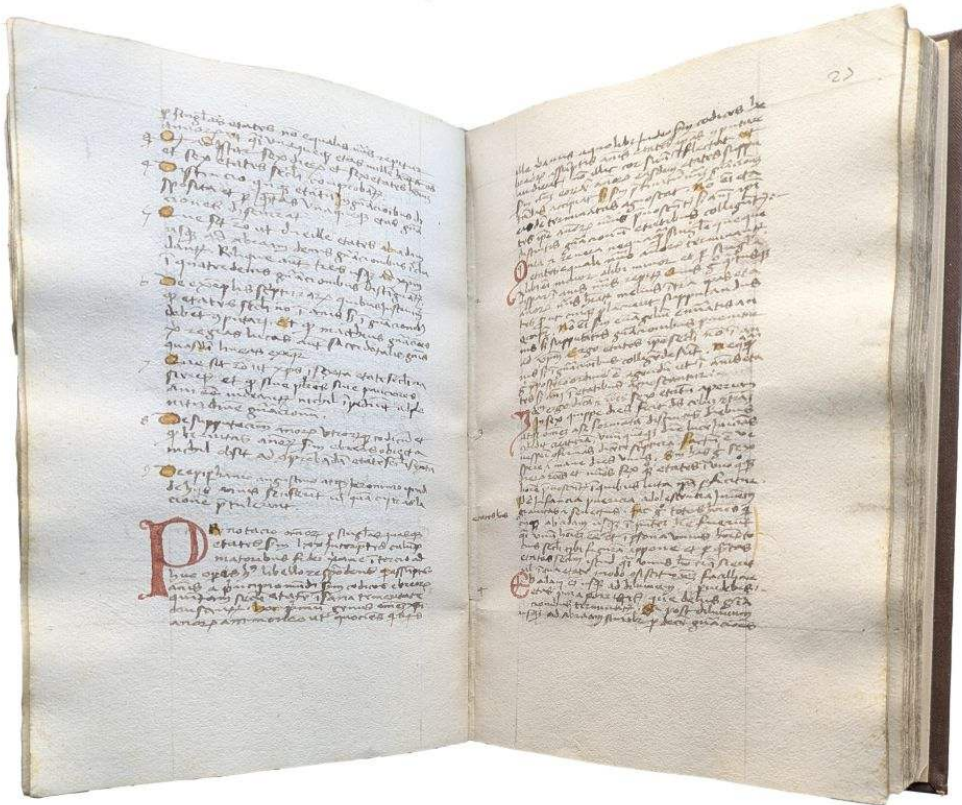


**FURTHER INFO**

A plenary indulgence could be granted only by the Pope, but the authority to grant partial indulgences was delegated to cardinals and bishops. The indulgence recorded here offered a 100-day reduction in purgatory to anyone who contributed to the upkeep or endowment of the church in question. It was not a tangible object to be carried away, as became common in later practice, but a grant recorded and proclaimed collectively. This is the key to understanding how such indulgences functioned: the benefit accrued to all those who performed the stipulated act of piety, without each recipient holding an individual document.

Bishops were ordinarily permitted to grant a maximum of forty days, a ceiling that numerous councils attempted to enforce with limited success. The 100-day grant here is therefore already unusual. Collective indulgences of this kind, issued to a community or congregation rather than to named individuals, were rarer still, which lends this document additional documentary interest.

The ornamental script can be attributed to a Roman chancery, while the decoration was added by the recipient in Basel.



**A COMPILATION OF (RARE) ANTI-JEWISH TEXTS**

**10. ISIDORE OF SEVILLE, JULIAN OF TOLEDO, et al.** Compilation of patristic texts, in Latin, manuscript on paper [Germany, 15<sup>th</sup> 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 20<sup>th</sup>-

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](http://mirablis.net) also 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 asserere visi sunt.* We searched 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 *Proemia '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 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 14<sup>TH</sup> CENTURY.



11. [MANUSCRIPT] Late medieval working manuscript from the Augustine monastery of San Pietro in Ciel d'Oro, Pavia, 14<sup>th</sup> – 15<sup>th</sup> 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 13<sup>th</sup> century. The entries f. 46v, f. 86r-v, 109r-v and the second part of the heading f. 19r form a second recent layer. Based on the dated document f. 86r-v, this layer and thus the binding can be dated to around 1440-1450.

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

Often Augustine 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, 14<sup>th</sup> – 15<sup>th</sup> century.

Further information upon request



**PAPAL BULL WITH THE ORIGINAL LEAD SEAL**

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

\$ 12,500.-

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



The bull was sent from the papal residence in Viterbo to the Abbey of Boudelo—often called Baudelo Abbey—a Cistercian monastery founded around 1200 in Klein-Sinaai, East Flanders (between Ghent and Stekene)

The use of silk threads to attach the lead seal indicates greater significance than if twine cords had been used. Notably, this papal bull is not recorded in *Les registres de Clément IV (1265–1268): Recueil des bulles de ce pape*, suggesting it may be a previously unregistered document.

**POLISH THEOLOGICAL COMPENDIUM FOR PASTORAL CARE**



**13. [PASTORAL HANDBOOK]** Latin manuscript on paper. Dated according to the first explicit: Albert(us) paup(er) stude(n)s alme universit(at)is Cracov(iensis), 1452. Quarto (220 by 160 mm). 258 leaves. The decoration includes individual red initials, numerous red Lombard initials, text rubricated throughout. 33 to approximately 44 lines per page. 258 unnumbered leaves. Three leaves are missing after folios 54, 173, and 233. Calfskin over wooden boards; the front cover has been replaced.

\$ 27,000.-

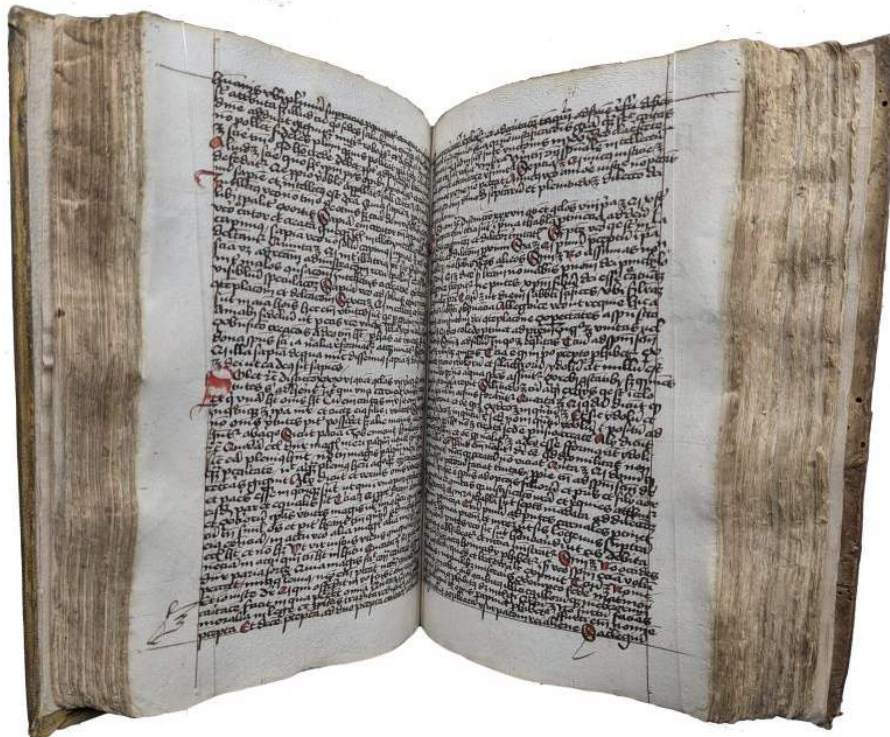
A pastoral handbook for the working clergy: doctrinal reference, catechetical material, preaching aids, sacramental instruction, and guidance for ministry to the dying.

Composed by at least four or five different hands and contains a wide array of medieval theological, with some secular texts. Folios 1–134 (and probably 193–



226) were written by Albertus pauper studens alme universitatis Cracoviensis—a “poor student” at the University of Krakow, a formal status indicating he was enrolled at reduced or waived fees. The explicit (78r) is dated 1452. The Jagiellonian established a Bursa Pauperum for the students in the 15<sup>th</sup> century.

Perhaps the scribe can be identified with Albertus Jacobi de Nova Civitate, known in Polish as Wojciech Piotrawinski (d. 1487), who is documented as a Krakow student before 1450 and subsequently served as notary to the Bishop of Krakow. He later pursued advanced studies in canon law at Rome and Bologna, receiving his doctorate at Bologna in 1460 (see M. Matheus and R. C. Schwinges, *Studieren im Rom der Renaissance*, Zürich 2020, p. 189, no. 36).



**CONTENT**

**I.** Fols. 1r–78r: Gregory I, *Regula pastoralis* (CPL 1712). The foundational treatise on the duties and conduct of bishops and clergy, widely copied throughout the medieval period as a guide for pastoral care. Fols. 79–83 blank. **II.** Fols. 84r–134r: Johannes de Fonte, *Conclusiones in quattuor libros Sententiarum*. A digest for students and preachers requiring ready access to doctrinal positions without the full scholastic scaffolding. Colophon dated 10 August 1452, the feast of SS. Romanus and Laurentius, referred to as *patronis nostrorum*. The Vigil of St. Lawrence (August 9) was the local liturgical usage of the Diocese of Kraków and observed as a penitential day of preparation for the feast of St. Lawrence on August 10. A brief postscript follows on fol. 134v. **III.** Fols. 135–136 blank. Fols. 137r–147r: Exposition on the Ten Commandments, inc. *Nota quae precommendatione decem praeceptorum*. **IV.** Fols. 148r–149v: *Datum sunt dignitates sacerdotis*, a brief treatise on the dignity of the priesthood. **V.** Fols. 150r–158r: *Modi praedicandi* (rubricated title). A treatise on the varieties of preaching, specifying eight modes of preaching. **VI.** Fols. 159r–173v: Expositions on the Septuagesima including material on Ezekiel and Daniel, with various additional texts. The liturgical focus on Septuagesima, which introduced the pre-Lenten penitential cycle, made it a natural occasion for catechetical and prophetic readings. **VII.** Fols. 174r–179v: *Incipit tractatus de decem praeceptis*. A second treatise on the Ten Commandments, distinct from item III above. Unidentified. **VIII.** Fols. 180r–225r: On Baptism, the Sacrament of the

Altar, and the forgiveness of sins, comprising multiple treatises. The explicit (fol. 225r) cites Matthew of Krakow (c. 1335/40–1410) as an authority. The presence of Matthew of Krakow confirms again the Cracovian origin; his pastoral and reform writings circulated widely in Poland. **IX.** Fols. 225r–226v: *Queritur de septem viciis quando sunt mortalia peccata. Respondeo secundum Augustinum peccatum mortale peccatum...* A quaestio-form discussion on the seven



vices as mortal sins. X. Fols. 226v–228v: *Symbolum Athanasianum*. The so-called Athanasian Creed, a Latin credal statement of Trinitarian and Christological doctrine, widely used in the medieval Office. XI. Fols. 228v–232v: On the Crucifixion of Christ and “dux Pilatus.” Unidentified; the unusual designation *dux* for Pilate may reflect a particular source tradition or homiletic amplification. XII. Fol. 233: On sins and penance. Fragment; text breaks off. One leaf excised after fol. 233. XIII. Fol. 234r (one-third of page, remainder blank): Fragment of the *Norma vivendi*, chapter *De activa atque contemplativa vita*. The opening was presumably on the excised leaf. XIV. Fol. 235r: Hymn on the Passion, two strophes, inc. *Salve festa dies vulnera nostra coherces...* Walther, *Initia carminum ac versuum medii aevi* (1959), no. 17100 (D71). Followed by the Johannine verse *Solvite templum hoc et in tribus diebus excitabo illud* (John 2:19). XV. Fols. 235v–241v: Treatise

on the Fall, including sections *Casus diaboli* (after Albertus Magnus), *De Lucifero nota*, *De paradiso*, *De casu primi hominis*, etc. Text breaks off incomplete. Fol. 242r contains miscellaneous scriptural citations. A treatise on the origins of evil linking the angelic fall to the human fall. XVI. Fols. 242v–246v: On the Passion of Christ. Possibly a later addition or the work of a less practiced scribe. The final quire (fols. 247–258, 12 leaves) is on different paper stock. Fol. 258v contains only an abandoned text incipit. XVII. Fols. 247r–249v: *Scherzreden* (jesting sayings) with interlinear text; such texts served both as rhetorical models and as light relief in student miscellanies. XVIII. Fols. 249v–250r: *Epistula Aristotelis ad Alexandrum*, *De pomo et morte*, and excerpt from the *Liber de pomo* (pseudo-Aristotelian). The *Liber de pomo* (*Tractatus de pomo et morte Aristotelis*) is a medieval Latin translation of an Arabic text (itself derived from a lost Greek original), presenting a fictional account of Aristotle's death. In it, the dying philosopher, holding an apple whose fragrance sustains his failing life, discourses with his grieving disciples on the immortality of the soul and the contempt of death. The *Epistula ad Alexandrum* is a related pseudo-Aristotelian text, a fictional letter of philosophical advice to Alexander the Great. Both texts exemplify the medieval appetite for Aristotelian apocrypha presenting the Philosopher as a sage approaching Christian wisdom. Standard study: M. Plezia, *Aristotelis Epistularum fragmenta cum testamento* (Warsaw, 1961). XIX. Fols. 250r–250v: *Regula servitorum* (Rule for Servants), in Latin verse. A didactic poem on the duties and deportment of household servants, particularly those serving at table. XX. Fols. 250v–257v: *Ars moriendi*. “Since of all terrible things the death of the body is most terrible,” as the Philosopher says. The *Tractatus artis bene moriendi*, the longer Latin prose version of the *Ars moriendi*. The text opens with the Aristotelian citation (Nicomachean Ethics III.6, 1152a26) establishing death as the ultimate object of fear.



*PSALTER LEAF GERMANY, MID-13<sup>TH</sup> CENTURY*

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

\$ 4,000.-

The leaf and mercy, and reinforcing the hope for salvation. The fragment features historiated initials — decorated initials incorporating narrative figures or scenes — 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.

includes a historiated initial 'S' depicting angels rescuing a drowning figure, symbolizing God's intervention



### THE BIRTH OF CURSIVE WRITING

**15. ROMAN INKED WOODEN TABLET** for the Tutorship of Iulius Maianus. 282 AD. Rectangular wooden tablet in an extraordinary state of preservation, with writing on both sides. Likely made of cedarwood. Dimensions: length 24.5 cm, height approx. 19 cm, rim thickness slightly less than 1 cm.

\$ 55,000.-

The tablet bears inscriptions on both sides in dark ink. The front contains 21 lines of text, while the reverse (marked by a sulcus) has 16 lines. Analysis reveals two different writing instruments were used: most text was written with a broader pen, creating robust, pronounced characters, while the final five lines were inscribed with a finer pen, producing sharper, more precise strokes.

One of the earliest extant documents in the world written in a cursive script somewhat similar to our own. The late roman script used here is the ultimate precursor of all medieval minuscule scripts and, therefore, of our own lower-case alphabet.



Romans typically wrote on wax tablets, but also used rarer inked wooden tablets. The famous Vindolanda tablets (1,600 examples in the British Museum) represent one category of these ink-on-wood documents from Roman Britain.

This tablet represents an even rarer type, comparable to the Tabulae Albertini - 45 cedar tablets from Vandal-period North Africa (493-496 AD) containing Latin notarial acts. However, our tablet is significantly older: 282 AD.

#### THE TEXT

Primarily a legal document, intended for one of the parties involved. The term 'exemplum' appears in the opening line. The document records the appointment of two tutors for Iulius Maianus, son and heir of the deceased Iulius Dontiquus. Iulius Maianus was still a young child at the time, unable to write—described in the document as 'sine litteris.'

Following their appointment, the tutors were required to compile an inventory of properties under their management. The text includes a list of land-related documents and a detailed inventory of possessions, complete with valuations. Among the assets listed are various animals, including a 'camellus permagnus' (a very large camel). The document also references a settlement called Titiuni Egnatorum, now lost beneath the desert sands.

The language follows typical Roman legal formulae. It is also recorded that Iulius Dontiquus, father of Iulius Maianus, succumbed to what the Romans termed lues — a plague or epidemic — from which a house-born slave and her mistress likewise died, while one of the appointed tutors was left gravely ill. The document thus attests to an outbreak of disease unrecorded in any surviving literary or historical source.



### STYLE OF WRITING

It's important to distinguish between two forms of Roman cursive script. Older Roman Cursive (also called Ancient Roman Cursive) was used from at least the first century BCE—probably much earlier—through the third century CE.

Later Roman Cursive (New Roman Cursive) developed afterward is the script found on our tablet. Older Roman Cursive earned its "cursive" designation mainly from its hurried appearance rather than true connecting strokes. With its scratchy, irregular look, it prompted the Roman playwright Plautus to have a character joke: "Surely a hen wrote these letters." Despite appearing rushed, Older Roman Cursive remains a majuscule script—the letters maintain roughly uniform height with few ascenders or descenders.

The new Roman Cursive used here displays true cursive characteristics and minuscule letter forms. This script was used for everyday writing, personal correspondence, and general literary activities.

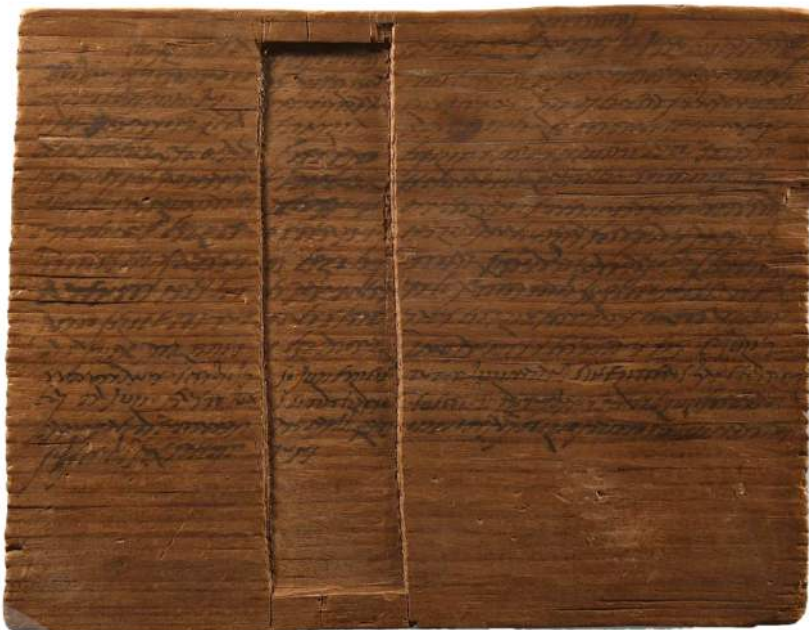
New Roman Cursive formed the foundation for subsequent scripts that developed across the successor states of the Roman Empire throughout Europe. Used from the third through fifth centuries and persisting in various forms into the seventh century, it evolved into distinct regional scripts associated with early medieval kingdoms and monastic centers.

Our tablet uses simultaneously both minuscule and older majuscule letter, which is unusual. This mixed usage suggests the script was in a transitional phase during the evolution of Latin writing. The letter 'l,' for instance, appears both as a small minuscule stroke and in a form resembling the modern 'J' (representing the older majuscule tradition), demonstrating this blend of writing conventions.

Unlike most ancient documents that cannot be precisely dated, this tablet can be definitively assigned to February AD 282. This specific chronological anchor, combined with its mixed letter forms, makes the tablet valuable for tracing the development of Latin script during this crucial transitional period.

### PROVENANCE

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



### LITERATURE

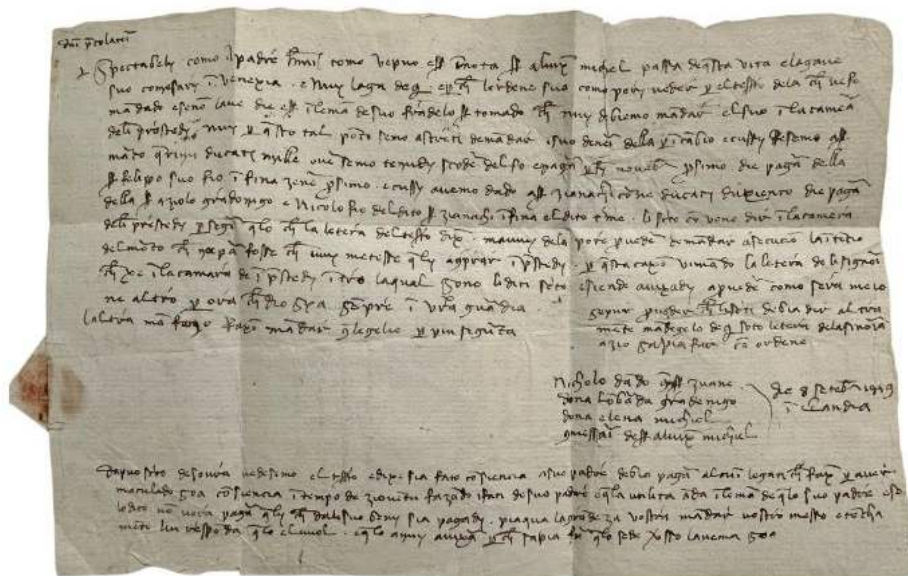
This tablet will be published by Prof. Dr. Peter Rothenhöfer in *Rechtsdokumente des 2. bis 4. Jahrhunderts aus einem römischen Archiv in der Africa Proconsularis / Byzacena. Band II. Münchener Beiträge zur Papyrusforschung und antiken Rechtsgeschichte* (forthcoming).



MERCANTILE LETTER FROM CRETE 1419

16. [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*

**17. 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.

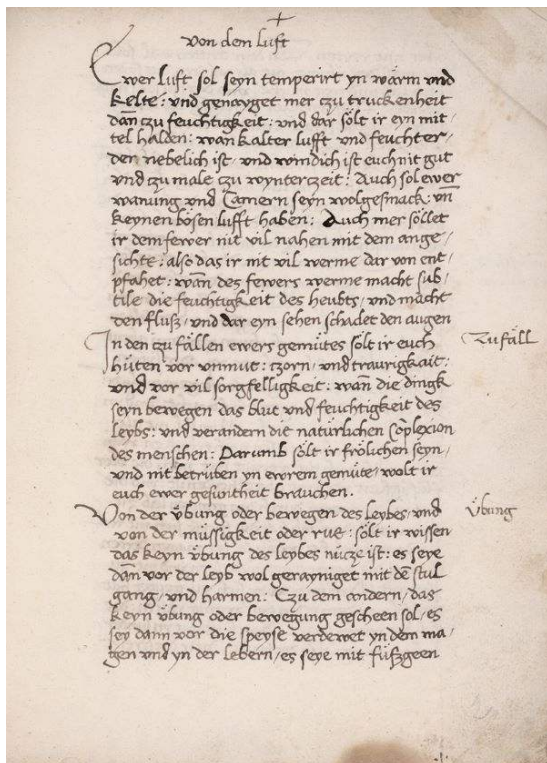


The text sets out the duties and obligations of a district councillor in precise detail: daily attendance at the Palazzo Ducale, reading of official letters, conduct of public and private audiences, the separation of secular and ecclesiastical causes, and oaths sworn on the four Evangelists promising good faith and impartiality. Election procedures by ballote — 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: the Virgin Mary enthroned — crowned, in green robe with gold accents, holding a scepter, seated on a unicorn symbolizing purity — 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.



LATE-MEDIEVAL DIETETICS

18. [DIETETICS] GERMAN MANUSCRIPT from the beginning of the 16<sup>th</sup> 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 Velké 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).



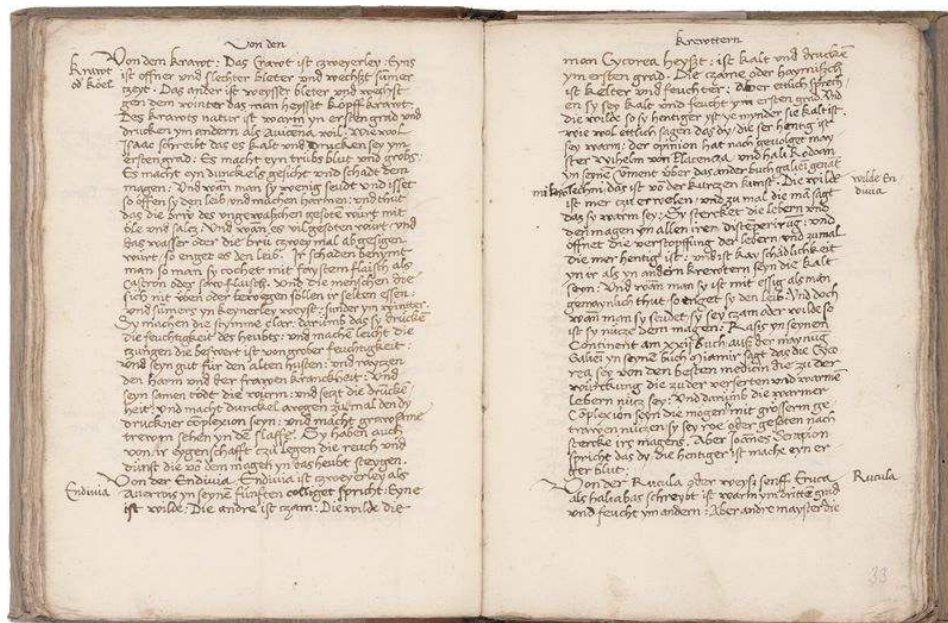
The opening chapter does not directly concern itself with dietary rules in the narrow sense. Instead, it reflects the broader framework of ancient and medieval thought, in which dietetics encompassed far more than food and drink. Daily life and bodily rhythms are treated as the foundation of health,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

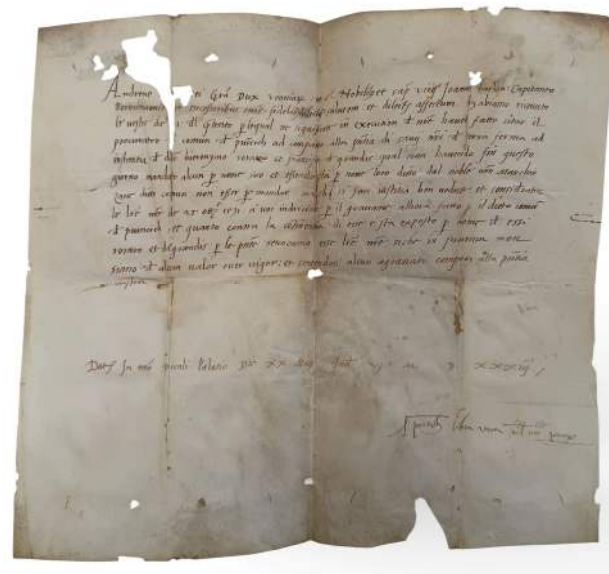
Collection of Prof. Dr. Gerhard Eis, Heidelberg, Manuscript No. 21. With an attached slip on the front flyleaf: “Manuscript No. 21. The Groß-Schützen Dietary Teaching, around 1530, in the possession of Dr. Gerhard Eis, Pilsen, Karlsbaderstraße 39. Eis acquired the manuscript from the Prague antiquarian 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**

**19. [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.





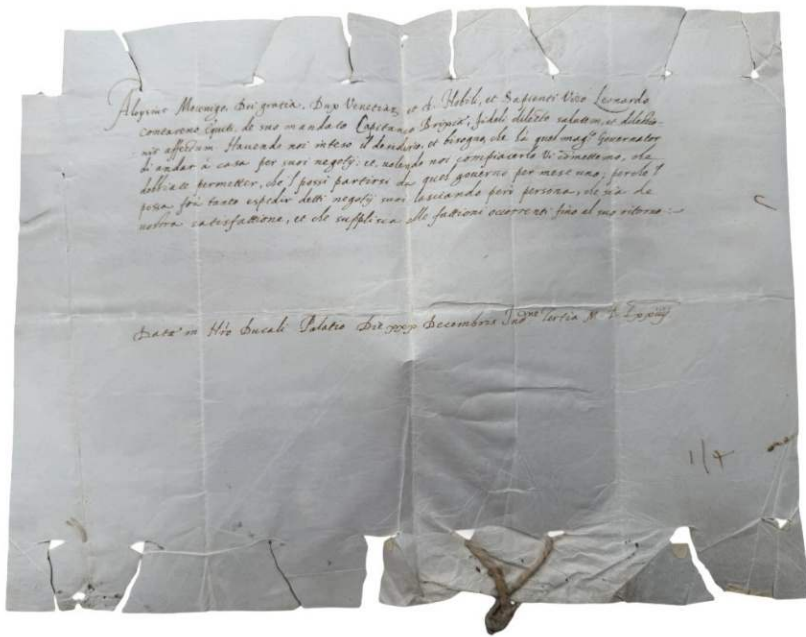
Dated in full: Data in nostro Ducali Palatio Die XX Maii Indictione VI MDXXXIII. Addressed on the exterior: "Nobilibus et Sapientibus viris Joanni Barbo Capitano

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*



**20. [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... MDLXXIII. Folded for dispatch with address on verso: "Nobili et Sapienti Viro Leonardo Contareno Equiti Capitano 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.

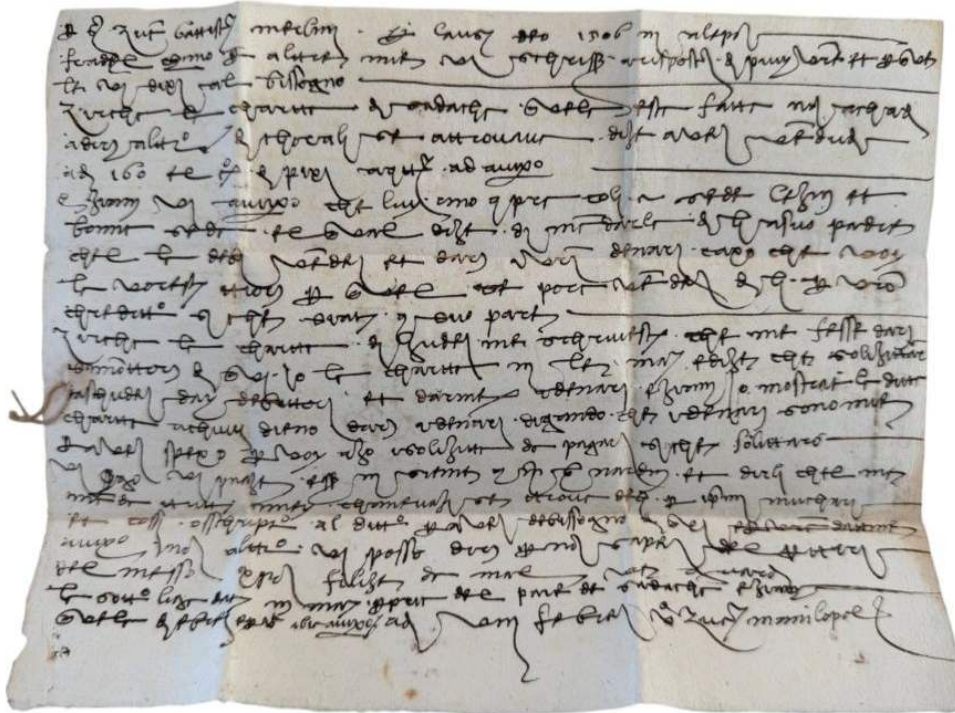


*SILK, JEWISH CREDIT NETWORKS, AND VENETIAN TRADE IN ALEPPO (1506)*

*"Please only deliver the Lahijan silk, also that belonging to the Jews"*

21. [MERCHANT LETTER]. Manuscript on Paper, 22 x 17 cm dated 8 February 1506, written from Aleppo and addressed to Giovanni Battista Antelmi in Tripoli. Single merchant's cursive with integral address panel and docketing on verso; remnants of seal and small string attached. Extremely Rare.

\$ 8,500.-



An exceptional letter that shows the silk road commerce at the opening of the sixteenth century. Addressed to the Antelmi family, venetian cittadini active in eastern Mediterranean trade. Cittadini were the hereditary citizens — merchants, notaries, chancery officials, professionals — who could hold certain administrative positions, including in the Ducal Chancery.

Written from Aleppo—one of the principal entrepôts linking Iran, Syria, and the Mediterranean—the letter records the sale of coral for cash, the purchase of two colli (approximately 180 kg) of silk from Lahijan, and negotiations over letters of credit circulating between Aleppo and Tripoli. Lahijan, situated on the Caspian Sea, was a well-known silk-producing center.

The writer discusses letters of credit connected to Jewish merchants and explicitly describes efforts to press Jewish debtors and local samite (luxury silk) makers for repayment. The document reveals Jewish artisans and financiers operating at the core of the Silk Road textile trade, with credit instruments enforcing obligations across confessional and geographic boundaries. Coral, Iranian silk, Jewish credit, and Venetian capital intersect seamlessly in this vivid field report.

Merchant letters from Aleppo this early are rare survivors; those explicitly referencing Jewish credit relationships within the silk trade are rarer still. Surviving private commercial correspondence of this date, linking Venetian capital to Jewish intermediaries in the Levantine textile economy, seldom appears on the market.

Full transcript available on request.



*SADI'S ROSE GARDEN HEAVILY ANNOTATED IN EARLY OTTOMAN*

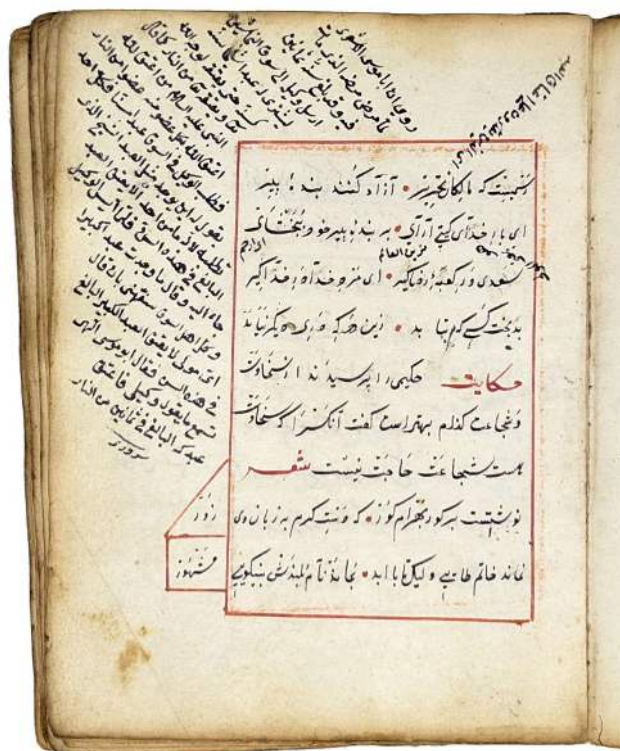
**22. [PERSIAN MANUSCRIPT, WITH OTTOMAN GLOSSES]** Gulistan or Golestan. Colophon. Ahmad ebn Ya'qub, copied at noon in the month Muharram of the year 915 A.H. (April 1509 A.D.) Underneath that, another date. 939 A.H. (= 1532-33). On the flyleaves two stamps of the former owner "al-hâj (=hadji) Ahmed Shem'î", dated 1262 A.H. (=1845-46). Later 19<sup>th</sup> 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.

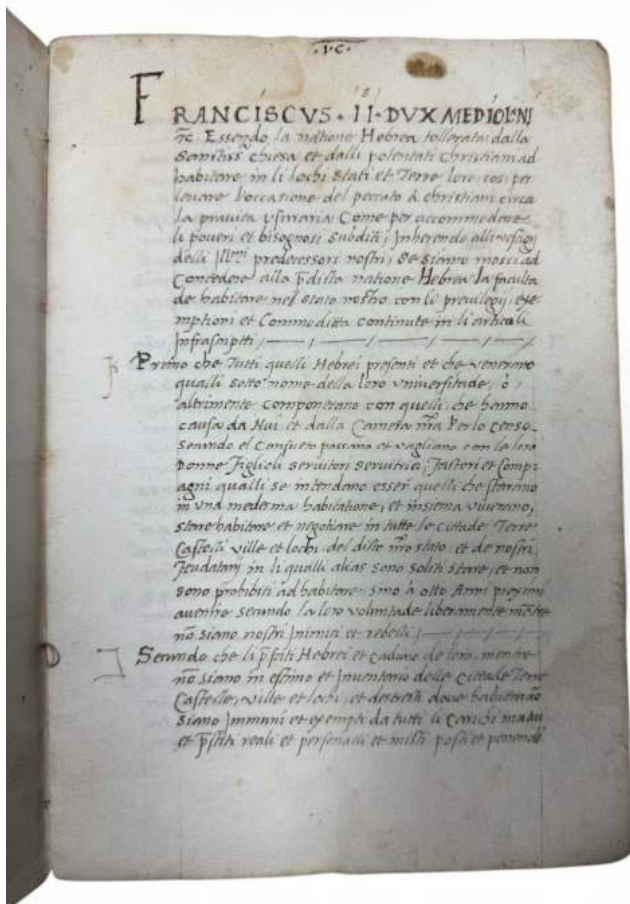


*1533 DUCAL CHARTER FOR THE JEWS*

**23. [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

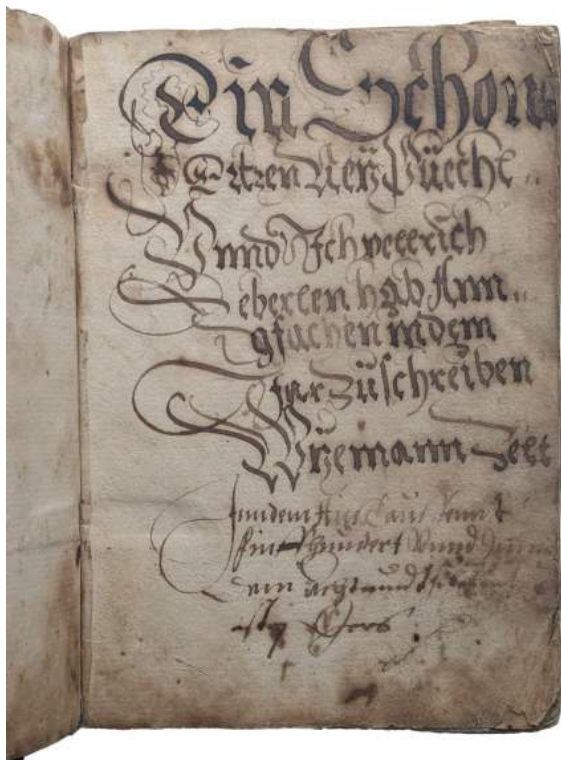


explicit reference to improper entry or disturbance on prohibited days, with particular attention to the Sabbath (“non molestare né turbare...”); detailed regulation of lending practices, pledges, and interest, governing the operation of Jewish pawnbanks (banchi), repayment terms, usura, and the handling 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 (“seppulture... 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 SURGICAL MANUAL FROM THE SOUTH GERMAN RENAISSANCE*

24. [SURGICAL MANUAL] Ein Schone Artzenney Püechl. Unnd Ich Ullrich Eberlen hab Aim gsachen in dem Jar zuschreiben Utzemann 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.

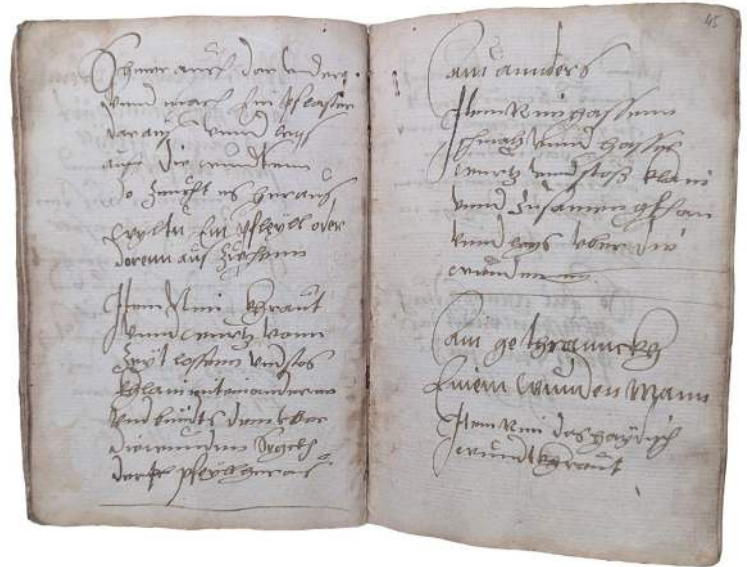


Recipes include, among many others: "*Das unbekannt oder Sandell Pflaster*" (The unknown or sandalwood plaster), "*Hüneraugenn zu verthreybenn*" (To drive away corns), "*Ein schwartze Salb zu den Wundenn*" (A black salve for wounds), "*Ein praune Salb uber Flis unnd wildt fleysch*" (A brown salve for 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.



**A COMPLETE SET OF TWELVE 16<sup>TH</sup>-CENTURY FRUIT TRENCHERS: THE OWEN EVAN-THOMAS SET**

[TRENCHERS] Twelve 16<sup>th</sup> century painted roundels from the time of Elizabeth I. Each centered by a written verse or 'poesie' within a painted and gilded floral frame, cased within a turned sycamore box of possibly a later date bearing the label of Evan Thomas, 13cm diameter.

\$ 37,500.-

For full description see no. 190



UNPUBLISHED ENGLISH TRANSLATION OF A FORGOTTEN  
ENLIGHTENMENT CLASSIC

25. ARGENS, Marquis D' (Jean Baptiste Boyer, 1704–71, free thinker). *The Modern Legislator, or the Memoirs of the Chevalier de Meillicourt*. The only known English translation of *Le Législateur moderne, ou Les mémoires du chevalier de Meillicourt* (1739). 19<sup>th</sup>-century half calf (rubbed). Around 450 pages. With a ten-page foreword by Drinkwater Bethune followed by the translation.

\$1,750.-

The original story was written by the Marquis d'Argens and first published in 1739. *Le Législateur moderne* presents the fictional memoirs of the Chevalier de Meillicourt, whose life becomes an extended meditation on how societies might be governed without fanaticism.

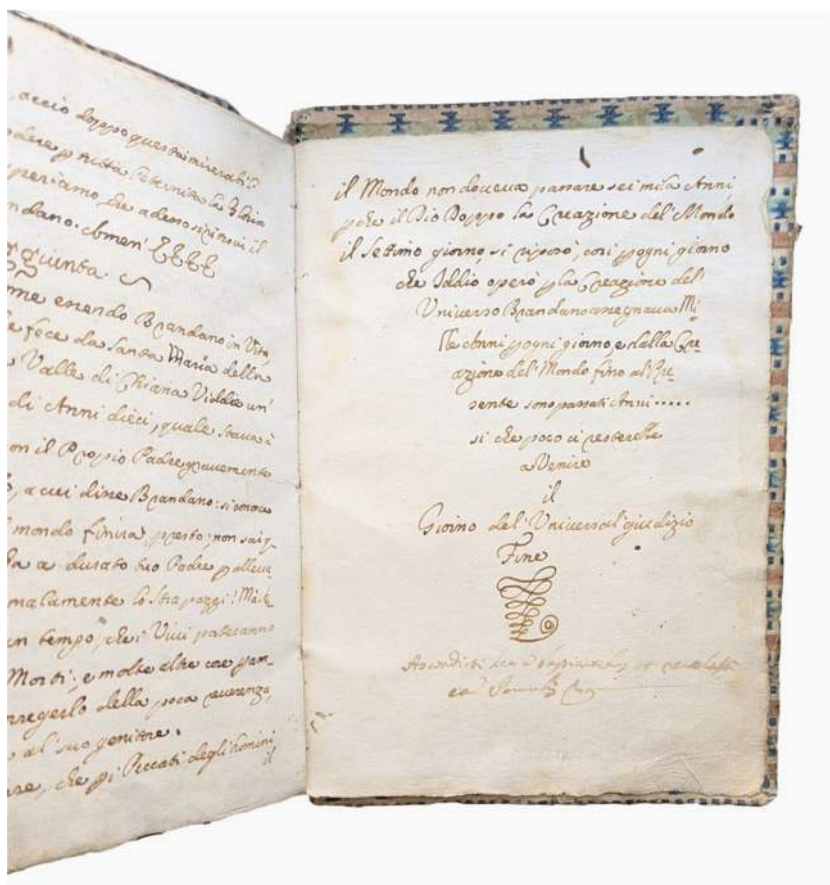
Raised by a father steeped in Dutch scepticism, Meillicourt moves from youthful materialism toward a tolerant deism before shipwreck casts him onto unfamiliar shores. There he must build a colony from scratch—drafting laws, mediating between settlers of rival faiths, and confronting the moral claims of indigenous peoples.

Argens uses this framework to critique Spanish colonial brutality and to imagine an alternative: authority grounded in consent, reason, and mutual obligation rather than conquest or creed. Part philosophical novel, part Robinsonade, the work offers a surprisingly modern vision of the enlightened ruler. By the work's conclusion, Meillicourt emerges as a figure of moderated authority, a ruler shaped less by ideology than by accumulated experience, embodying Argens's vision of the "modern legislator": sceptical, tolerant, empirically minded, and resistant to both religious absolutism and revolutionary excess.

It was precisely these qualities that made the work newly resonant a century later, prompting its English translation in 1849 by John Elliot Drinkwater Bethune (1801–1851), a British barrister, legislator, and advocate for education who served as the Law Member of the Governor-General's Council in British India. He was the founder of Calcutta Female School (now known as Bethune College) in Calcutta, the oldest women's college in Asia.

The timing is not accidental. The revolutions of 1848 had shaken Europe, reigniting fears of popular upheaval while forcing renewed consideration of constitutional reform, colonial governance, and religious pluralism. In Britain, which had avoided revolution but not anxiety, there was a marked appetite for political models that promised reform without rupture. Drinkwater Bethune, a man of letters associated with moderate liberal and Whig intellectual circles, was not a radical propagandist but a cultural mediator. His translation choices consistently favoured pre-Revolutionary French thought—works that critiqued absolutism and fanaticism while stopping short of endorsing popular sovereignty or social levelling.

For collectors and readers today, having both the 1739 French original and its 1849 English translation side by side offers something more than a bibliographical curiosity. The original was written before the French Revolution, when thinkers were trying to imagine law freed from religious authority. The translation appeared a century later, when Europe sought stability after decades of upheaval. Drinkwater Bethune, an interesting figure in his own right, offered Victorian readers an Enlightenment vision of authority that could be admired without fear.



*THE MAD MAN OF CHRIST*

26. [BRANDANO] Profezie e morte del Buon Servo di Dio Bartolomeo Garosi detto Brandano e volgarmente chiamato Il Pazzo di Giesù Christo. First half of the 17<sup>th</sup> century. Small quarto (24 x 17 cm). Bound in an 18<sup>th</sup> century paste paper binding. 54 leaves.

\$ 3,750.-

The University of Pennsylvania's Kislak Center holds a manuscript (Ms. Codex 597) containing three biographies, the first which covers Brandano ("Vita, morte e miracoli di Bartolomeo Garosi..."). This manuscript is dated circa 1600. Our manuscript contains a different narrative of the event, but the handwriting looks very similar.

Born in 1483 in Petroio, Brandano's life is usually divided into a before—marked by dissolution, excess, and sin—and an after—a time of repentance, virtue, and sanctity. While hoeing, a stone struck his left eye and left him blind on

that side. Instead of humbling him, the misfortune made him blasphemous and bitter toward the Creator. That changed when he happened to hear a sermon by a friar, Serafino of Pistoia. So deeply was he moved that he himself took up the life of a preacher.

From then on the farmer of Petroio went from town to town, carrying a cross (perhaps the origin of his nickname Brandano) and proclaiming: "The punishment of God is near... do good, for death is coming." Unsurprisingly, such warnings—foretelling pestilence, famine, and divine chastisement for the unrepentant—did not always endear him to his listeners. His predictions, however, had the disturbing habit of coming true.

Matters grew more serious when Brandano carried his preaching to Rome. His sharpest rebukes were aimed at corrupt priests and greedy bishops—rigid in doctrine yet lax in life. He even denounced the pope on Holy Thursday of 1527, as a "sodomite bastard" and warned that because of such a sinful pope, Rome would soon be destroyed. Just months later, the Sack of Rome came at the hands of the German Landsknechts Mercenaries in the service of Emperor Charles V.

Back in Siena, Brandano's tirades against Clement VII were warmly received, for the pope's support of the Medici meant a direct threat to the city. There he joined the Company of Saint Anthony Abbot, linked to the Augustinians of Lecceto, and gained a reputation as the city's prophet.

Brandano died in Siena on 24 May 1554. Archbishop Camillo Borghese, later Pope Paul V, issued an edict encouraging the faithful to venerate Bartolomeo Carosi as blessed. His body was displayed for three days in San Martino, thronged by crowds, and afterwards hidden in a secret burial place. Miracles and wonders were said to accompany his memory.



*THE LIFE AND MIRACLES OF SAINTS ZOSIMA AND SAVVATY (SABBATIUS) OF SOLOVKI*

27. [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 Bonnef"). Mid-17<sup>th</sup> 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 Savvatyi 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 15<sup>th</sup> and the first half of the 17<sup>th</sup> 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 16<sup>th</sup> to the 18<sup>th</sup> century, of which only a handful are illustrated. Three surviving copies of the Life of Zosima and Savvatyi dating to before 1800 are found in Finland.

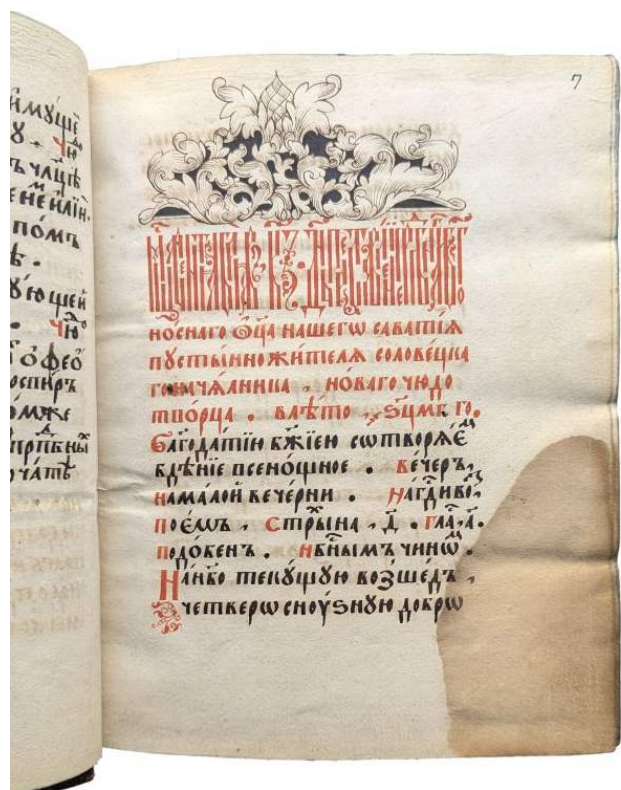
The erratic spelling of the saints' names in Western cataloguing and the Cyrillic script make it difficult to determine whether any further copies exist in American or European libraries. A search of WorldCat, COPAC, and KVK yielded no additional results, nor did independent searches of the Bibliothèque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

#### BACKGROUND

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. Savvatyi 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-16<sup>th</sup> 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-17<sup>th</sup> 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-17<sup>th</sup> 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 16<sup>th</sup> and 17<sup>th</sup> 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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*ESOTERIC MANUSCRIPT RESERVED FOR THE INITIATES.*

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

\$ 4,750.-

A mysterious text, most likely a collection of written in two distinct hands, primarily in Italian with some sections in Latin.



The text explores various subjects, including astrology, mathematical formulas, reversed pyramid figure combinations, tables of proportions, numeral keys, zodiac symbols, and the alphabet of Petosiris—also known as Ankhefenkhons—the high priest of Thoth at Hermopolis.

The work references numerous influential authors, such as Agrippa, Pico della Mirandola, Raymond Lull, Johannes Peurbach, Raban Maur, and Juan Caramuel, the first significant interpreter of Trithemius's cryptography. It also cites the hermetic formula "Pugna Hectoris et Achillis," as discussed in *Hermetic Philosophy and Alchemy* by Vanessa Vassallucci (Routledge, 2012). Written in Italy as it reference to Rome and Naples, with various dates. A manuscript that would love to be studied.

*THOUSAND YEARS OF DO-RE-MI*

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

\$ 8,500.-

An Italian *solfeggio* manual. Writing a solfeggio for a lesson cost an eighteenth-century maestro just a few minutes' labour; for every one preserved, many more must have been discarded or erased after use. Such working teaching manuscripts are therefore relatively rare.

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.

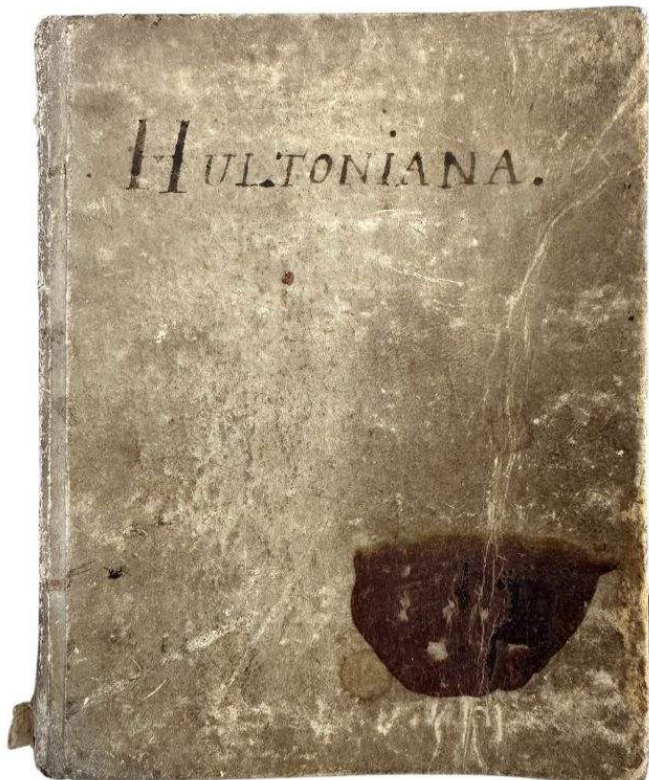
The Guidonian Hand binds visual cue, vocal action, and bodily memory into one coherent system. The motto below the diagram—*Sine manu frustra cantas per plurima lustra*—captures its pedagogical promise: without the hand, the student labours blindly for years on end; with it, he learns to navigate melody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



**30. HULTONIANA** [Cover title]. London: mid-18<sup>th</sup> 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 18<sup>th</sup>-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:**

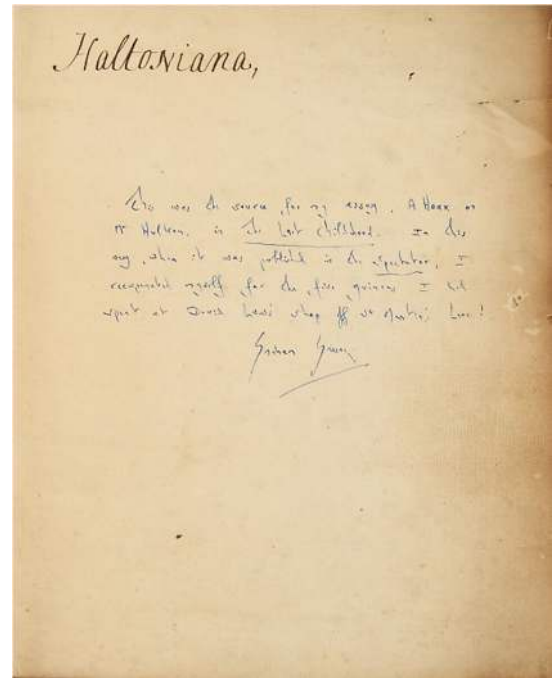
*"We will never know how the story ended. The last pages of the manuscript are missing, and with them any clue to who the prankster really was. The hoax belonged to an age that loved practical jokes. Perhaps Hulton's steady success as a respectable tradesman had stirred the envy or resentment of people 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 17<sup>th</sup>- and 18<sup>th</sup>-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.

**MUSICAL SCORES OF THE 18<sup>TH</sup> CENTURY WITH IMPORTANT COMPOSERS**

31. [MUSIC MANUSCRIPT] Anonymous (mid-18<sup>th</sup> 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.

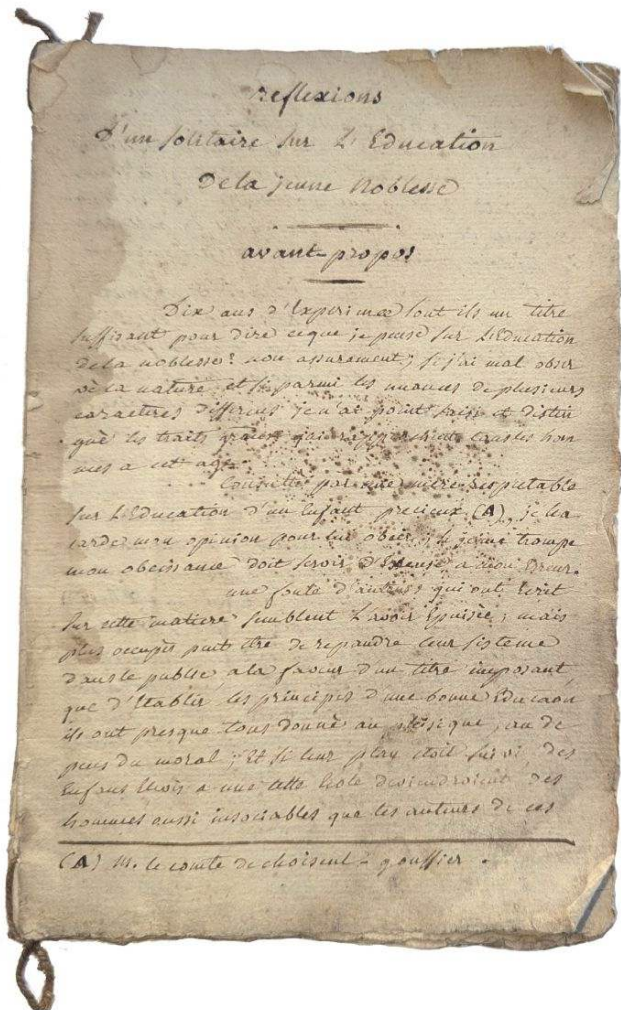
\$ 4,500.-

This manuscript is a 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 Josphe Smyth"; "Minuet by Mr Humphreys"; "Stellia and Flavia"; "Myra by Mr. Howard"; "A New Song Sung at Rannelagh"; "Concerto ye 5th of Vivaldi"; "Killie Crankie"; "Lord Bartley's Minuet"; "Dance in Romio"; "Bedfords March"; "Desaubrys Minuet"; "The Advice"; "Chesunt a Him"; "Bettsey Thoughtles"; "A trip to Sligo"; "Comus's Court set to musick by Mr Atfield"; "A Song Called the Green Meadow"; "The Bonny Broom" and "A Himn to Ohio".



**AN ENLIGHTENMENT CURRICULUM FOR THE YOUNG CHOISEUL-GOUFFIER**

32. [PEDAGOGICAL TREATISE] *Réflexions d'un solitaire sur l'education de la jeune noblesse* (Reflections of a Solitary on the education of the young nobility). Pedagogical treatise written for the eldest son of Marie-Gabriel-Florent-Auguste de Choiseul-Gouffier (1752-1817), n.d. [late 1770s or 1780s]. 8vo (175 x 120 mm). 8 leaves. Modern marble wrappers. First page water stained. One leaf missing?

\$ 1,750.-

Written for the eldest son of a prominent French diplomat, scholar, and Orientalist of the Enlightenment period. He served as French ambassador to the Ottoman Empire from 1784 until the fall of the French monarchy and published the famous plate work *Voyage pittoresque dans l'Empire Ottoman, en Grèce*.

In pre-Revolutionary France, private tutors developed a curriculum for the children of aristocratic families. One comparable manuscript is known: in 1786, a formal educational plan for the younger son, Raoul de Choiseul-Gouffier, was prepared by Claude-Rémy, one of the most prominent Parisian master writers of the period.

The introduction sets out the general viewpoint the author has on education and values, with subtle references to current approaches and authors, in particular to Rousseau's ideas. The text is framed as a response to the mother of the young Choiseul-Gouffier.

The manuscript is divided into eight chapters. The first chapter plunges into the debate over private versus public education, a theme central to the reception of Rousseau's educational ideas in France from 1762 through the Revolution. The author argues that the young Choiseul-Gouffier should benefit from both public education and a



private tutor. Many aristocratic families did exactly this: sent their sons to a collège but also retained a précepteur (often an abbé) to supervise, supplement, and guide the boy's moral development outside the classroom. The idea that the tutor should not impose rigid discipline but lead the pupil to believe he is educating himself is distinctly Rousseauian influence.

Chapter 2. The author argues that the study of language is the foundation of all thought, and French grammar is a more natural starting point — the native language rather than ancient languages. The tutor should teach grammar through play and conversation. Chapter 3. The author establishes a specific order in which historical topics should be studied as the student grows up: first Sacred History, then French history, then ancient and Roman history. Chapter 4. Mythology should be studied through observation rather than through books — and of course Paris gives plenty of such material. Chapter 5. The author suggests that geometry, algebra, and experimental physics could be introduced as long as they are taught in an entertaining way. However, the most indispensable science is geography. Together, these modern disciplines could replace the classical philosophical curriculum. Chapter 6. Religion: the text criticizes Rousseau's approach to religion but argues the pupil should yet be exposed to all philosophical doubts. Chapter 7. The text briefly touches upon several desirable skills to be developed — drawing, music, dance, fencing, and horsemanship. While fencing and horse riding are a must, the other three may be present in the curriculum depending on the child's natural talent and interest. Chapter 8. The world: the chapter captures the moral anxiety of the Enlightenment aristocracy. The text demands absolute deference to social hierarchy (age and rank) and warns that "easy pleasures" lead to ruined health, fortune, and life.

The text breaks off at the last page. Based on the structure and logic of the treatise, we are likely near the end. The manuscript follows a clear and coherent arc that maps closely onto standard 18th-century pedagogical treatises. In Rousseau's *Émile*, the equivalent transition — from education to the world — occupies the final book. In Fénelon's *Télémaque* and Locke's *Some Thoughts Concerning Education*, the culminating sections similarly address worldly conduct and moral fortitude. A concluding exhortation addressed back to the mother, closing the frame established in the introduction, may be missing.

The genre of bespoke pedagogical treatises for noble children was a flourishing practice in 18<sup>th</sup>-century France, but surviving manuscript examples are exceptionally rare on the market. Rarer still is a treatise written for the family of a figure as prominent as Choiseul-Gouffier. These educational plans remained private manuscripts in family archives and were essentially working documents.

Although unsigned, the manuscript demonstrates intimate knowledge of the family and their educational principles. The author's self-designation as a 'solitaire' suggests a contemplative or clerical background. A strong candidate for the authorship is l'abbé Jacques Delille, a French poet, translator, and educator of the late Enlightenment. Delille maintained close personal and professional ties with Auguste de Choiseul-Gouffier throughout the 1780s, accompanying him to Constantinople in 1784, and had extensive experience as a tutor in French public education.

The intellectual position expressed in the manuscript aligns with Delille's known views. The author adopts a critical stance toward certain Enlightenment approaches to education, notably those associated with Pierre Bayle and Jean-Jacques Rousseau, and instead promotes a curriculum grounded in French classical literature and religious moral thought, citing Corneille, Racine, Molière, La Fontaine, and Boileau.

Notably, the handwriting shows significant similarities to known autograph manuscripts by Jacques Delille, strengthening the case for his possible authorship.

See: Gomis, Stéphane. "Jacques Delille (1738–1813). Essai biographique." In *Jacques Delille l'oublié*, edited by Philippe Auserve, 17–33. Clermont-Ferrand: Académie des Sciences, Belles-Lettres et Arts de Clermont-Ferrand, 2016.



**A KING'S GRATITUDE: THE SOBIESKI PATENT OF NOBILITY FOR THE VALLEMANI OF FABRIANO**

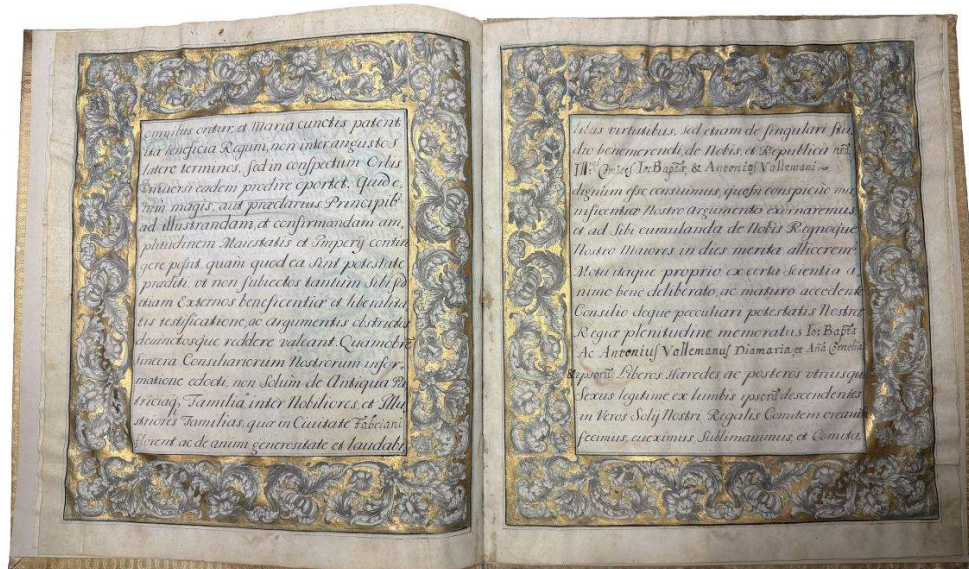
33. [POLAND] Royal charter of Comital Nobility for the Vallemani Family, Signed by King John III Sobieski. Warsaw, 10 February 1694; with an Illuminated Italian Wedding Presentation Leaf Added in 1885.

\$ 9,500.-

Five leaves, each written in chancery Latin in a fine italic hand, within elaborate acanthus borders heightened with gold; one leaf incorporating a painted heraldic achievement beneath the Polish royal eagle. Signed by King John III Sobieski on the final leaf. Contemporary gilt vellum binding painted on the upper cover with the arms of the Vallemani and Miliani families. Folio. (39 x 33.5 cm). Housed in a marbled paper box. Binding with wear, with several large blemishes to the front cover; hinges cracked but holding. Internally some light staining.

On 10 February 1694, in the royal palace at Warsaw, Jan III Sobieski — the king who eleven years earlier had broken the siege of Vienna and preserved Europe from the Turkish onslaught— set his hand to an illuminated diploma on vellum, raising an Italian family from the small Marchigian city of Fabriano to the rank of Counts of the Royal Throne of Poland.

The document elevates Giovanni Battista and Antonius Vallemani, together with their wives Diamaria and Anna Cornelia, granting them and all their legitimate descendants of both sexes, in perpetuity, the full title, arms, and privileges of the comital dignity. Their existing family arms are augmented with the Polish White Eagle — the supreme heraldic honour the Crown could bestow.



The Vallemani were among the oldest patrician families of Fabriano, a city in the March of Ancona within the Papal States. By the 1690s, one member of the family had risen to extraordinary prominence in Rome: *Giuseppe Vallemani* (1648–1725), by the date of this patent, Giuseppe held two powerful curial positions — Secretary of the Congregation



of Rites (from 1690) and Secretary of the Congregation of Ecclesiastical Immunity (from 1692). Giovanni Battista and Antonius, the men named in the patent, were his brothers.

The timing of this grant was crucial, as Poland was then a decade into its commitment to the Holy League—the grand anti-Ottoman alliance brokered by Pope Innocent XI in 1684. This coalition united Poland, the Holy Roman Empire, Venice, and the Papal States in a high-stakes struggle, with the Papacy alone funneling over 1.5 million florins into the Polish war effort.

A senior official in the Congregation of Rites, drawn from a respected family of the Papal States, was exactly the kind of ally a Catholic king needed in the corridors of the Curia. Polish interests in Rome—whether dynastic, diplomatic, or financial—depended on having "insiders" who could navigate the Vatican's complex machinery from within. A senior official in the Congregation of Rites, such as Giuseppe Vallemanni, provided exactly this kind of back-channel influence.

This document elevates Giovanni Battista and Antonius Vallemanni (the brothers of the Giuseppi), together with their wives Diamaria and Anna Cornelia, granting them and all their legitimate descendants of both sexes, in perpetuity, the full title, arms, and privileges of the comital dignity. Their existing family arms are augmented with the Polish White Eagle — the supreme heraldic honour the Crown could bestow.

When Sobieski writes of the family deserving well "de Nobis, et Republica nostra" ("of Us and of Our Republic"), he is not employing a mere rhetorical flourish; he is using the precise constitutional language of the Polish-Lithuanian Commonwealth. In Polish, this was the Rzeczpospolita — a literal calque of the Latin *res publica*, or "the public affair." Unlike the absolute monarchs of Western Europe, Sobieski did not rule over a private patrimony; he was the elected head of a "Republic of Nobles," a state where the King reigned with the noble estate rather than above it.

By acknowledging that the Vallemanni have served both the King personally (*de Nobis*) and the Commonwealth as a political entity (*de Republica nostra*), Sobieski was validating the grant in the eyes of Polish law. He was acting not as an absolute sovereign dispensing a personal favour, but as a chief magistrate rewarding an ally whose influence in the Roman Curia had benefited the entire state.



The document's later history confirms its significance to the family. It passed through the hands of the Conti Giampè, through marriage, and was eventually inherited by the Zonghi-Lotti family. On 2 February 1885, the Zonghi-Lotti — relatives of the bride — presented it as a wedding gift to Count Ciro Vallemanni on the occasion of his marriage to Anna Maria Miliani, adding one more to leave to the document.

The patent itself is a work of considerable artistry: each page of text is framed by broad borders of silver and gilt acanthus scrollwork, executed in an Italian Baroque. The king's autograph signature, *Joannes Rex*, with its characteristic bold flourish, appears on the final page alongside the countersignature of the royal secretary Ludovicus Casimirus Dagobert.

The document is dated in the twentieth year of Sobieski's reign — just over two years before his death on 17 June 1696. It stands as testimony to the web of obligation and alliance that connected the courts of Catholic Europe in the age of the Holy League, and to the role that families like the Vallemanni — rooted in the provincial nobility of the Papal States yet connected through their most distinguished members to the highest levels of the Roman Curia — played in sustaining that network.



The document bears two royal signatures: Joannes Rex on the left, and Augustus Rex on the right. The text and dating clause belong to Jan III Sobieski, who signed the patent at Warsaw on 10 February 1694. Augustus II the Strong, a Saxon prince who was elected to the Polish throne after Sobieski's death in 1696, added his own signature without altering the original text or date. The reason lies in the nature of the Polish-Lithuanian Commonwealth itself. Poland was an elective monarchy — each king was chosen individually by the assembled nobility, with no hereditary right of succession. When one king died and another was elected, often from an entirely different dynasty, the legal standing of the predecessor's grants could not be taken for granted. The new king's signature on an existing patent served as a reconfirmation: a declaration that the privileges bestowed by his elected predecessor would be honoured under the new reign



*GREAT FEASTS OF THE ORTHODOX CHURCH*

34. [PRAZDNIKI] — Old Believer Chant Manuscript for the Major Feasts. Church Slavonic manuscript on paper. Russian. Mid-18<sup>th</sup> century. Quarto. (200 × 150 cm.) Written in brown-black and light red ink, nearly throughout with musical notation on a five-line staff system. With 14 opening pages featuring borders and calligraphy. 186 leaves. Black-stamped parchment [binding] of the late 19<sup>th</sup> century.

\$ 5,500.-

This manuscript is a mid-18<sup>th</sup>-century Old Believer Festal Chant Book, or Prazdniki, which contains the liturgical services and musical scores for the major feast days of the Orthodox Church. A handwritten annotation at the base of the opening folio provides a specific date of 1759, a period when Old Believer communities were prolific in hand-copying volumes to preserve pre-reform traditions that had been officially replaced by the state church.

The volume is written in Church Slavonic. The musical notation is "Kievan" square notation set upon a five-line staff. This system was a 17<sup>th</sup>-century development that brought more melodic precision to Russian chant, moving away from the older "hook" or kryuki neumes while still maintaining the traditional melodic structures of Znamenny chant. The presence of this notation in an Old Believer book from 1759 demonstrates the complex way these communities balanced the preservation of ancient texts with more "modern" musical legibility.

Visually, the manuscript is defined by its ornate headpieces, known as zastavki. These large, hand-painted ornaments feature symmetrical, swirling floral and foliate patterns in a vibrant orange-red cinnabar and black ink. These designs often hint at specific regional traditions. For instance, the Pomorian tradition of the Russian North is known for this exact palette and a more restrained, architectural precision in its vine-work. Alternatively, the Vetka tradition, originating near the modern Belarusian border, is often associated with more densely packed floral motifs. Given the balance and fine-line work seen here, the scribe appears to be following a disciplined northern or central aesthetic that prioritizes clarity and classical Slavic proportions.



Each major feast begins with a monumental heading and a decorative floral frame, acting as a visual anchor for the cantor during a service. The consistent use of high-quality rubrication — the red ink used for liturgical instructions — ensures that the performer can distinguish between the sung hymns and the procedural directions.

**MUSICAL AND LITURGICAL CONTEXT**

The manuscript is designed for unison, monophonic singing — the ancient practice that Old Believers fiercely defended against the four-part Westernized harmony adopted by the state church, which they rejected as a foreign innovation. The Znamenny melodies recorded here are built from traditional melodic formulae (popevki) rather than the major and minor scales that came to dominate official Russian church music after the reforms.

The apparent discrepancy between the date of the manuscript and the archaic liturgical cycle it contains is itself revealing. For Old Believer communities, textual and musical fidelity to pre-reform exemplars was a matter of spiritual obligation. A book written in 1759 was intended to be an exact reproduction of a book from 1650 or earlier. Where the state church might have replaced a lengthy traditional chant with a condensed harmonized arrangement, the Old Believer cantor continued to perform the full, unabridged melody precisely as his predecessors had received it.



*BISCAKES AT ST JAMES'S PALACE: THE RECEIPTS AND ACCOUNTS OF A GENTLEWOMAN.*

35. [RECIPE BOOK] 17<sup>th</sup>-century recipe, ailment, and personal account book. 1670-1672. With possible later entries. Contemporary vellum binding (200 x 160 mm). Written from both ends, meeting in the middle. In several hands. Part I, which incorporates the account book, comprises 24 leaves. Part II comprises 51 leaves. Contemporary ownership inscriptions: "Mary Batens" (or "Bavens") on the flyleaf; "Mary Thomlinsons booke" written between the lines of the first page. One quire loose. 333 entries.

\$ 55,000.-

Describing this manuscript has been both a pleasure and a torment — it took infinitely longer than expected, and I still feel I am only at the beginning. This late 17<sup>th</sup>-century ailment and cookery book is worthy of a doctoral study in its own right. Surviving manuscript recipe books from the 17<sup>th</sup> C are uncommon and this one is remarkable. First of all it is not a domestic receipt book, secondly it is the personal account book of a woman with young children, living in Richmond and traveling up and down the Thames, thirdly we think it might be connected to the St James's Palace.

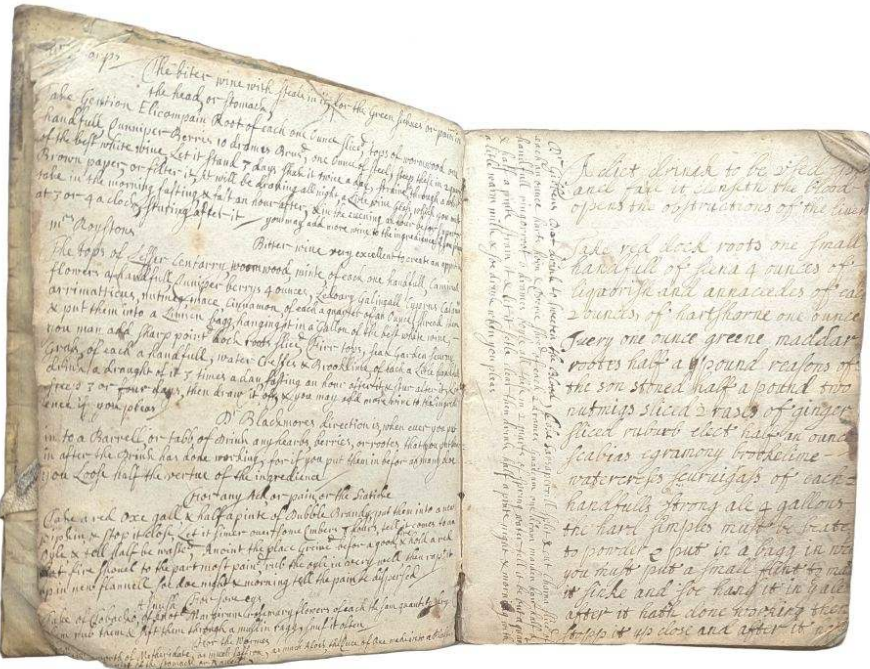
The first thing one notices is the near-industrial scale of production and the lavish use of the finest and most exotic ingredients. A single recipe for gooseberry wine calls for 36 pounds (16.3 kg) of fruit and 12 pounds (5.4 kg) of sugar.



# MANUSCRIPTS 1600 - 1800

The Sirup of Saffron requires three-quarters of an ounce of "the best English Saffron". Saffron was then, as now, the most expensive spice by weight, and using nearly a full ounce for one syrup is an extraordinary outlay. Ambergris, one of the costliest substances in the world and typically reserved for precious tinctures and medicinal powders, appears here as a mere flavouring in a marrow pudding. The mead recipes are staggering in volume — upwards of 30 liters in a single run, requiring a massive copper boiler and a full-sized fermentation tun. Two pounds of fresh butter in a single sauce is unremarkable in this manuscript. In 1670, refined sugar remained an expensive colonial import; committing 12 pounds of it to a single batch of fruit wine speaks not of careful household economy but of surplus wealth.

Beyond scale, the quality of the ingredients is equally telling. The Jelly of Sego calls for sago, an exotic starch imported from Southeast Asia by the East India Company — at the end of the 17<sup>th</sup> century, only a household of considerable means could obtain it. Isinglass, derived from Russian sturgeon swim bladders, was sold exclusively by apothecaries and specialist grocers at great expense, and its very presence implies trade connections to Russia and the Baltic. The almonds specified are Jordan almonds — not ordinary almonds but a premium variety from the Levant, commanding a higher price and available only through grocers with Mediterranean trading links. Mace, the delicate aril that forms the outer coating of the nutmeg, appears repeatedly; rarer than nutmeg itself because each nut yields only a small quantity, it was controlled by the Dutch VOC monopoly and priced accordingly. These are not the ingredients of a provincial stillroom but of a kitchen supplied through London's most exclusive merchants.



Then we come to the question of the author herself. Her account entries tell a vivid story. She records frequent payments for hired coaches to London and for watermen to cross the Thames. In the 1670s, the highest aristocracy maintained their own private coaches and stables; her reliance on hackneys and public watermen reveals a woman of wealth but not of the first rank — prosperous gentry rather than nobility. Yet the purchases she records leave no doubt about the world she moved in. A mask appears on her shopping list — high-status women of the 1670s routinely wore vizard masks to the theatre and when traveling in London, both to preserve their modesty and to flirt incognito. She notes "my Indea gown": the East India Company was only just beginning to import silk banyans and kimono-style robes, and owning one in 1670 marked its wearer as fashionable and well-connected. She records a "loss at cards" A woman who casually notes her card losses alongside wine and scented gloves is painting an unmistakable portrait of her social milieu.

Her social circle is equally revealing. Since the author demonstrably resided in Richmond, the most immediate connection is to Lady Harvey, who appears twice in the manuscript. Lady Harvey was Elizabeth Montagu, wife of Sir Daniel Harvey (1631–1672), a director of the East India Company and member of the Levant Company — which may well explain the author's access to sago, Jordan almonds, and her prized "Indea gown." Harvey's principal residence



was at Coombe, near Kingston in Surrey, and he also served as ranger of Richmond Park — some sources say he used the old Lodge in the park itself. Lady Harvey and the manuscript's author were, in effect, neighbours. After her husband's death, Lady Harvey became a celebrated society hostess in her own right. The manuscript also connects its author to Philip Stanhope, 2nd Earl of Chesterfield (1634–1714).

The physicians named in the manuscript confirm and refine the picture. Richard Lower (1631–1691), who moved to London around 1666, built the most fashionable medical practice in the city and was a Fellow of the Royal Society, closely connected to Robert Boyle, Robert Hooke, and the key figures of early experimental science. His presence in the manuscript aligns with its earliest layer. Sir Richard Blackmore (c. 1654–1729), physician and poet, maintained a fashionable, court-connected practice from the late 1680s onward. William Gibbons (1649–1728) was another prominent London physician. Blackmore and Gibbons sit together comfortably in perhaps a later stratum of the manuscript — both were Fellows of the College of Physicians in the 1690s, both active during the reigns of William III and Anne. These are not country apothecaries or local healers; they are the physicians one consulted if one moved in court circles and could afford the best medical attention London had to offer.

But the most telling attributions are the several recipes credited to Sir Kenelm Digby (1603–1665), the English Catholic gentleman, natural philosopher, diplomat, privateer, and author — one of the most extraordinary and versatile figures of the 17<sup>th</sup> century. A friend of Bacon, Galileo, Descartes, Harvey, and Ben Jonson, Digby was not a great original thinker but a tireless experimenter and populariser whose passion for universal knowledge encompassed philosophy, theology, medicine, alchemy, cookery, and the natural sciences as a single integrated pursuit. The recipes that appear under his name in this manuscript are, as far as can be determined, unpublished.

But two recipes — Lady Hew's and Lady Diana's receipt — appear nearly verbatim in *The True Preserver and Restorer of Health*, published in 1682 by George Hartman, Digby's personal servant and laboratory assistant. After Digby's death, Hartman became the custodian of his master's papers and recipes. He published them in stages: first *The Closet of Sir Kenelm Digby Opened* in 1669, then *the True Preserver* in 1682, which he dedicated to Digby's kinswoman, the Countess of Sunderland, and which drew heavily on the earlier collection. The two shared recipes appear in print there for the first time.

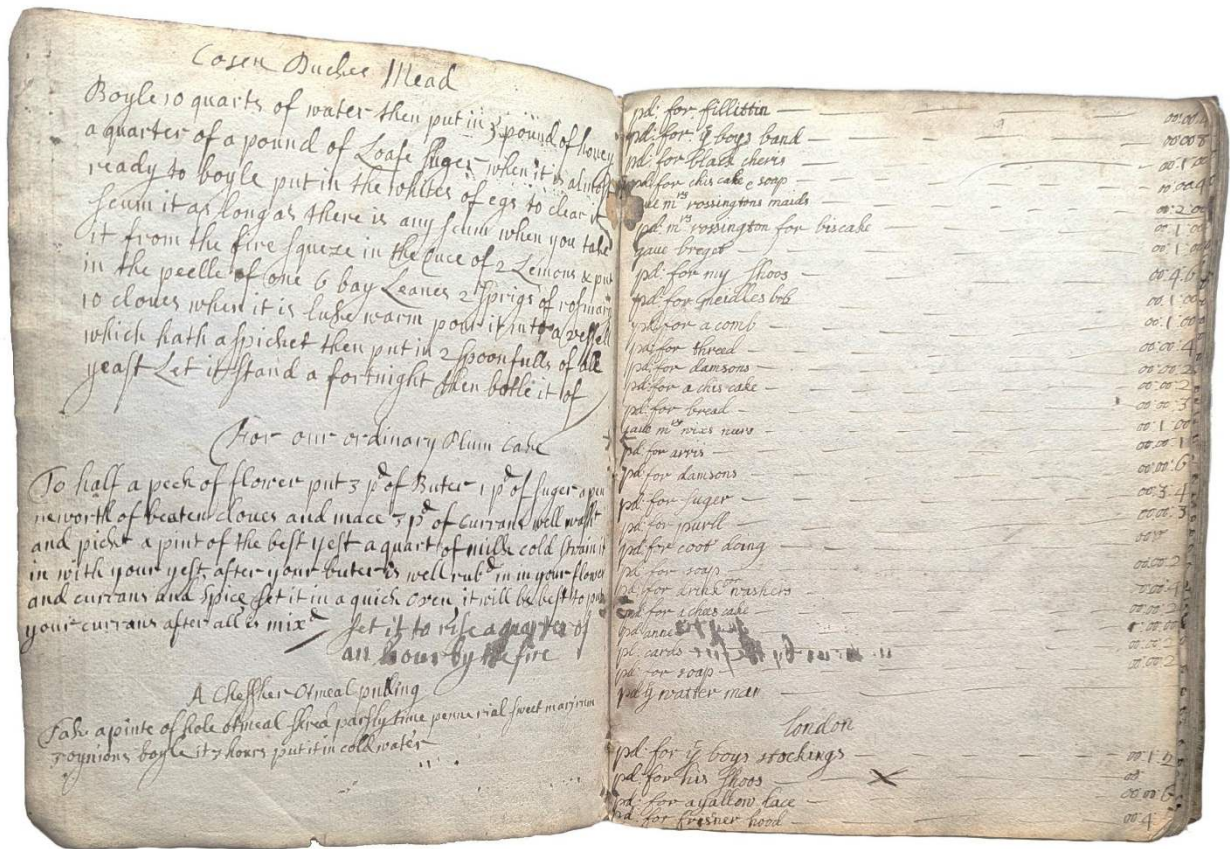
The simplest explanation would be that our author copied them from the published book. But this cannot be: the manuscript dates to 1670–1672, a full decade before the *True Preserver* appeared in print. One might argue that the manuscript passed through several hands and that these recipes were added later. But there is another, more compelling explanation. Hartman, Digby's assistant, dedicated his 1682 book to the Countess of Sunderland — Anne Digby, daughter of George Digby, 2nd Earl of Bristol, and a close kinswoman of Sir Kenelm.

During the 1670s, Charles II resided at Whitehall, but St James's Palace served as the residence of his brother James, Duke of York. The Sunderland's were regular attendants there — Anne as lady-in-waiting to the Duchess of York, Robert as Gentleman of the Bedchamber. They did not own permanent rooms, but would have been assigned lodgings during their periods of duty. Spencer House in St James's was not built until the 1750s by a later generation; in the 1670s the Sunderland's London life centered on court attendance at Whitehall and St James's, with Althorp as their country seat. Significantly, on contemporary maps of the period, St James's Palace is referred to as James's House.

In our manuscript, the author not only records visits to Westminster but notes: "paid for biscuits telers james house." A teller was a recognized occupation in this period — someone who counted or tallied money: a rent-collector, estate clerk, or local official. Read in this light, the entry records a purchase of biscuits for the tellers working at James's House — that is, at St James's Palace. If so, the manuscript's author was not merely visiting the palace but provisioning people who worked there, suggesting a functional relationship with the royal household rather than a casual social call.



What we hold, then, is not merely a recipe book. It is the working document of a woman embedded in the domestic economy of the Restoration court — someone who provisioned a royal household, knew the finest physicians in London, and moved in the orbit of families whose names run through the political and scientific history of the age.



**Section 1. Receipt with account book**

24 leaves. The recto of the 24th leaf already belonging to Section Two. 19 pages (not leaves) of personal expenses. A wealthy lady belonging to the gentry, living in London or Richmond, often travelling between the two locations by ferry and coach. Dated 1670, January 1. One leaf missing.

Loss at cards! Paid for ale and bread; a pear of shoos for me; 2 barrels of oysters; for pippins; for my shoos mending; gave to maid; for starching my whisk; for the boy's cap; for a coach; for 2 pear of gloves; for a bottle of wine; for a mask and a necklace; for going, crossing or coming by water; a bottle of wine for my sister; for a custard; for a silk; for lobster; for cheesecakes; for a coach; for my boy's stockings; for a yellow lace; for 3 beds for ye body; for iesseme gloves; a porter to Westminster; ribbin for cuffstrings; for birds; a bottle of wine for Mrs Prier; a coach to my Lady Bar; parchment; 2 pers of shoes, one for me, one pear for the boy; going to my sister's; a necklace; paid Mr Fleming for altering my black sarindine gown; paid for biscakes, telers, James House; for my Indea gown; for my pendance; for a quarter in wages to Jane. The list extends for 19 pages.

1. Duches Mead. 2. For our Ordinary Plum Cake. 3. A Cheesher Otmeal Pudding. 4. Conserve Red Roses. 5. To make red dear that will keep a quarter of a year. 6. To stew a Beef the French way. 7. The Lady Hews receipt to make mead. 8. To make Marmalade of Cherries. 9. To make an Excellent Jelly of Red Currans. 10. The Lady Pagets way for making Jelly of Aples. 11. The Lady Lussons way to Mince Pieces. 12. A most Excellent Balsom. 13. Sir Kenelm Digbes Slip Coat Cheese. 14. To stew Oysters. 15. To preserve Grapes green upon the Vine all winter. 16. To make Cherie Pudding. 17. Mrs Raglys Cheesecakes. 18. The Lady Diana Peters her Scotch Collops. 19. A Fricasie of Eal. 20. A Tansie. 21. To keep Goosberries green. 22. To make a Cake the Lady Cambdens way. 23. Sir Kenelm Digbes Cake. 24. An Icing for a Cake. 25. The Lady Harveys way to make a Cake Carroways. 26. Stockdels Excellent small cakes that the King eat. 27. Other small cakes. 28. A Nourishing Almond Candle for weak persons. 29. To stew Pears. 30. To stew Apples. 31. A Sack



Posset. 32. To make Silibubs. 33. A Tansie. 34. Beef alamode. 35. To stew a Hare. 36. To bake Pigeons, Wild Ducks. 37. A Sallet of cold Capon. 38. Marrow Pudding with Ambergris. 39. An Excellent Black Pudding. 40. To make Cock Ale. 41. Another Cock Ale. 42. An Excellent Syrup of Aqua Vitae. 43. A remedy for the Sciatica. 44. For a Prick that does Fester. 45. An experienced remedy for a Plurisie, by Mr Trear, surgeon. 46. For Shortness of Breath. 47. To strengthen and clear the Eye. 48. To pickle little Cucumbers green. 49. To make Mangoes (in fact fake mangoes). 50. A receipt for Dropsy. 51. For the Colick. 52. A good Plaster for the Worms. 53. For a Cold. 54. For the Giddiness in the Head. 55. To make a Drink for a sore Throat. 56. For the Pain in the Head. 57. A Syrup for a Cold. 58. Receipt for the Wind. 59. To make the Oyle of Charity. 60. To make Dr Stevener Water. 61. The virtue of this Water made by Dr Stevens. 62. A Poultis for St Antonies Fire. 63. An Excellent Balsom. 64. What Mr Thomlinson took: his Milk Water. 65. His Hartshorn Jelly. 66. His Bath. 67. To make a Plaque Water: roots, seeds. 68. Wormwood Wine. 69. To make the Black Salve. 70. To make Sirrip of Safforn. 71. Dr Lowers receipt for the Spleen and Winde. 72. To make a Jelly of Segos, to strengthen the inwards. 73. Mrs Woodnuts: to make an excellent Salve for the Piles. 74. To make an excellent Tissan for heat. 75. To make a Poultis for St Antonies Fire. 76. For the Wormes. 77. Receipt for a Pain in the Stomach. 78. For a Fellon. 79. For any Bruise. 80. Gaskin Powder. 81. To make for a Cold. 82. For the Gripes. 83. For Convulsion Fits.

### Section 2.

1. Green Sickness, a severe iron-deficiency anemia. In 17<sup>th</sup>-century understanding it was called the "virgin's disease" — doctors believed it was caused by lack of marriage and sexual activity. The womb was thought to be "suffocating" from disuse, corrupting the blood and turning it green. In another hand, between the lines: *"Mary Thomlinsons booke."*  
 2. Oynment for a Burn. 3. For the Gripes. 4. For an Ague. 5. A plain Posset Drink. 6. Receipt for the Dropsie. 7. Another receipt for Green Sickness. 8. A bitter Wine to create an Appetite. Mentioned Dr Blackmore. 9. Dr Gibbens Diet Drink to sweeten the Blood; another Diet Drink. 10. Aqua Mirabilis. 11. Surfeit Water — a "surfeit" meant sickness from overindulgence, eating or drinking too much. 12. Preserve Oranges in Jelly. 13. Blueberries, to keepe the Face smooth; to take any Spotts or Frekles in the Face or Skin. 14. A Wash for the Hands. 15. To make the Teeth White. 16. Stomach Ailments. 17. To boyle a Carpe. 18. Boyle a Pike. 19. Chask of Mutton. 20. Make Custards. 21. Make Cheesecakes. 22. Sauce for Chickens. 23. To boyle a Goose in Cabbage. 24. To Hartshorn in Jelly. 25. A Sause for Turkey. 26. Sause for Rabbit. 27. Roast for Mutton; to boyle Chickens the Spanish way. 28. To make Pufie Paste. 29. Isinglass Jelly — isinglass is the product made by drying swim bladders of sturgeon, providing a collagen for gelling. It was a mark of fine cookery, used for elegant desserts. 30. To make a Broth of Chicken. 31. To preserve Raspes in Jelly. 32. To make Teeth White. 33. A Face Wash for Blemishes. 34. To take awake the Rednes of the Face. 35. A Pectoral Syrup for a Cold. 36. A most excellent Oyle or Balsom by Matthew Lucatellus, an Italian. 37. A Powder taught by the Earl of Chesterfield. 38. The best Watter for the Face, may be given to the Queen for the Pretiousnes of it.

Ladies who wash their face and chest with this water will look incredibly fair and beautiful. If a woman is older, it will make her look young again. This has been thoroughly tested by a very important person who highly recommends it — and if you try it yourself, you will find it works even better than described. The Duchess of Milan, the sister of the French King, used this water every day until she died at 80 years old. People at court said that whenever strangers heard her real age, they absolutely refused to believe it. Looking at her, they thought she could not be a day over 30 or 40.

39. For the Giddines in the Head. 40. To make Jelly. 41. To make Cinnamon Water. 42. To make a good Pomatum. 43. A Puppy Water.

This is not a metaphor. In the 17<sup>th</sup> century, Puppy Water was exactly what it sounds like — an extremely famous, highly prized, and to modern minds horrifying, cosmetic skin treatment used by the wealthiest women in England to prevent wrinkles and achieve a pale, porcelain complexion. The author literally takes a one-month-old white puppy, skins it, cleans out the organs and quarters it. She adds femitary (fumitory, a common herb), wild tansy, thinly sliced raw beef, and a quarter pint of ants' eggs. She layers the bottom of her still with bean blossoms, puts the meat and herbs inside, and boils it down into a clear, distilled liquid to wash her face with. Samuel Pepys famously wrote in his 1664 diary about how his wife was testing out "puppy-dog water" for her complexion.



44. For Heats in the Face. 45. A Cordiall Watter for Melancholy. 46. A Water against Deftness. 47. A Water to be taken in any Weakness but especially in a Consumption. The receipt reveals extreme wealth: she is using luxury table bread just to soak up her medicinal liquid, instructs the reader to mix everything in a silver basin, and notes that the consumption water needs to be kept over a "soft fire" so that it takes "2 dayes a stilling." This implies the household had a dedicated stillroom where a fire could be monitored and kept perfectly even for two days straight without boiling over or going out — requiring highly skilled domestic staff. 48. To make the Hayre grow where none is.

She lists over 17 different botanical ingredients in a single breathless sentence: sage, celandine, rosemary, wormwood, mugwort, pimpernel, scabious, carduus benedictus (blessed thistle), agrimony, betony, centaury, dragons (dragonwort), rosa solis (sundew), scordium, balm, angelica, gentian, tormentil, zedoary, and licorice. To make this, a household needed a massive, highly cultivated physic garden and access to expensive imported roots. She then steeps all of this in a full gallon of white wine.

49. My Lady Allen's Surfeit Water. 50. For the Spleene. 51. For the Stone. 52. An excellent Remedy for one in Consumption. 53. To make Treacle Water. 54. To make Balme Water for Memory. 55. A Chirry Water for trembling of the Heart. 56. A very good Watter for the Swimming of the Head and beating of the Heart. 57. To make Oyle of St John's Wort. 58. To make Benjamin Watter. 59. To make an excellent Pomatum. 60. To make Friters. 61. To make Raspberry Creme. 62. To preserve green Walnuts. 63. Sirrip of Violets. 64. To candy Cowslips — cowslips (*Primula veris*) are yellow flowers that were highly prized for their scent and medicinal properties. 65. To preserve Chirries. 66. To preserve Grapes. 67. To boyle a Tench — tench, along with carp, bream, and pike, were stewpond fish, raised in artificial ponds maintained by wealthy households. 68. To make Mede. 69. A Fricassée of Pig. 70. To put a Writting into an Egg. 71. To make a Carrot Pudding. 72. To boyle Mutton with whole Hearts. 73. To boyle a Pike in Gubins. 74.

To fry a Pike. 75. A Brook for a Sole. 76. To boyle a Thenck. 77. To bake a Tenck in Gubins. 78. To boyle Lamporns — lampreys, a recipe that is the mark of a wealthy household with access to very specific, seasonal delicacies. It was famously the "death of kings" (Henry I was said to have died from a "surfeit of lampreys") and remained a required luxury for the elite through the 17th century. 79. To stew Oisters. 80. To bake a Shoulder of Mutton. 81. To bake a Leg of Mutton. 82. To bake Veale. 83. A Sauce for rosted Chicken, Veal, or Capon. 84. For Sweet Baggs. 85. To make Napells Biskets. 86. To preserve Raspes in Jelly. 87. To make Ice upon any Jelly. 88. To make Peascods. 89. To make Mutton tender in roasting. 90. To make Mortress. 91. To make Hartshorn Jelly. 92. To make Hipocrist, a spiced wine. 93. A Pickle Salmon. 94. To cause all manner of Bests to stand upon their Legs to garnish with — sugar paste figures for the banquet table. 95. To make an Almond Caudle, with Jordan almonds imported from the Levant. 96. To make a Cake. 97. Another Creame. 98. To make a Currant Cream. 99. To make Mackarouns. 100. A present Remedy for the Tootache or the Wormes, approved by the Lady Mountague — possibly Elisabeth Harvey, Baroness Montagu. 101. To make a fatt Body lean in a Month, approved by the Lady Montague. 102. A made Dish. 103. To make a Chaldron Pie. 104. To make Biskett Bread. 105. Another way. 106. To boyle Pigeons. 107. To make a Dish of Rabbits. 108. A Cordiall Water for Pain in the Head, the trembling of the Heart, and Melancholy. 109. A good Sauce for Veal. 110. To candy Pippins, Plums, Pears, Apricocks. 111. To boile Tripes. 112. To boile a Duck. 113. To boile a Conny. 114. To rost the hinder Parts of a Conny. 115. To boile Calves Feet. 116. To boile a Pike. 117. To boile a Carpe in Gubbings. 118. To bake a Carp in Gubbings. 119. To boile a Bream. 120. To bake a Stock Fish. 121. To rost a Stock Fish. 122. To rost an Ele. 123. To make a Mullet Pie. 124. To boile Shrimps. 125. To fry Goose Giblets. 126. For Stone. 127. To ye Stone. 128. For ye Greif of ye Stone. 129. To avoid Stone or Gravel. 130. To preserve Apricots hole. 131. To make Meat or Marmalet of Apricots. 132. To preserve Damsons hole. 133. To make Goosbury Wine. 134. To pickle Cucumbers Green. 135. To make Amber Past. 136. To make Whit Past. 137. To preserve green Plumes. 138. For green Past. 139. For whit Quince. 140. For Damsons. 141. For Bullis. 142. For Resberys. 143. To preserve Cherries. 144. To preserve Goosberries. 145. To preserve green Almons. 146. For Conferees of Barberes. 147. To pickle Oysters. 148. To boyle Mutton. 149. To make an Omelet of Oysters. 150. To store Cheese. 151. To make a Florington. 152. To dress a Carp. 153. For a brown Frigasse of Rabbit. 154. For a Turf of Pigeons. 155. For Schock Collops. 156. My Lady Batmans receipt for a Cake. 157. To make Hair grow. 158. To preserve Quinces White. 159. To preserve Grapes. 160. Pippines. 161. Preserve Fruits Green. 162. To dry Apricots. 163. Dry Pippins without Sugar.



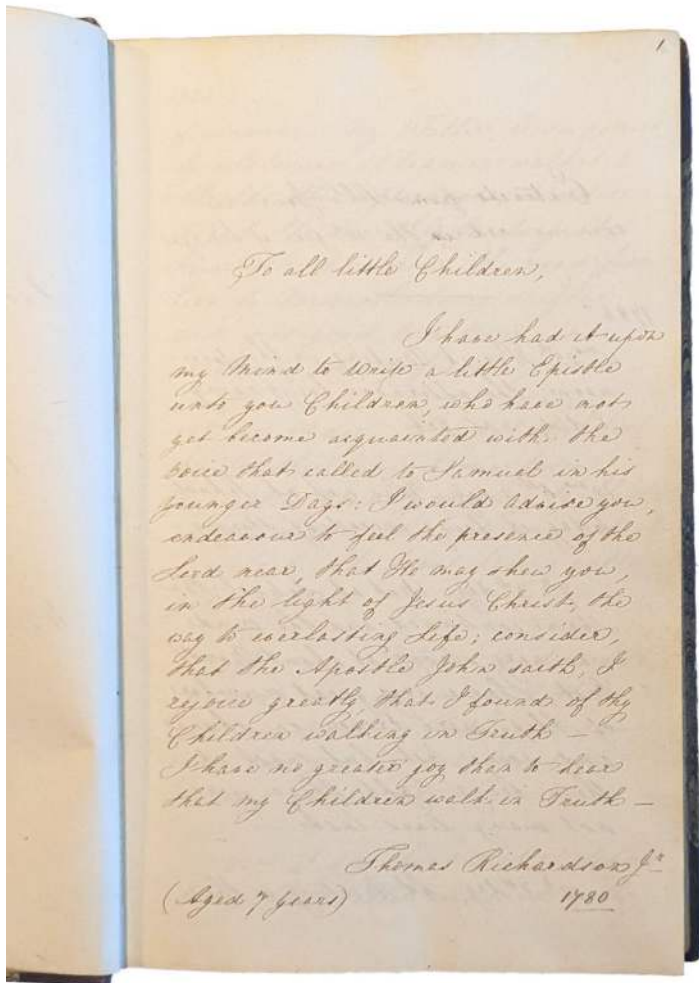
164. To preserve Pippins, Apricots, Plumes, Peaches when ripe. 165. To make a Mesh to Raspberry. 166. Preserve Raspberry. 167. To make a Cheesecake. 168. To make Bisketts. 169. The Lord Townsends receipt for Gout — my Lord drank no other for three years. 170. To stew Carps Black Sauce. 171. Powder for Eggs. 172. To make Mrs Mill Sprain Oil. 173. For Shortness of Breath. 174. For Bleeding at the Nose. 175. To make Hartshorn Jelly. 176. To make Goosberrie Wine. 177. To make Sausages. 178. To make a Frigesse of Rabbits. 179. To make a Liquor. 180. To make Syrrup of Gilliflowers. 181. To stew a Carp. 182. To dress a Codds Head. 183. To pickle a Bream. 184. To dress a Codds Head. 185. To pickle Broom Buds. 186. To put French Beans to boile in Winter. 187. To rost a Hare. 188. To make Shrowburie Cakes. 189. To make an Oreng Cake. 190. To make Biscakes. 191. To make a Rice Pudding. 192. To hash a Calfs Head. 193. To broyl a Sheeps Head. 194. To make a Seed Cake. 195. Another Seed Cake. 196. To bake a Buttock of Beef. 197. A Frigessie of Rabbits, Chicken. 198. To make the Deadford Cheesecake.

Deptford was renowned for its cheesecakes; people baked them and travelled to London to sell them, but the receipt was lost. Recently a handwritten recipe book was found by John Evelyn in which one was recorded; this manuscript gives another.

199. To make Mince Pies. 200. French Beans to boil in Winter. 201. To stow an Ell. 202. To boil a Pike. 203. To pickle a Cucumber. 204. To dry Plums. 205. To preserve white Pare Plums. 206. To make French Bread. 207. To preserve Gosberries Green. 208. To dress a Leg of Beef. 209. To stew a Knockel of Veal. 210. To make Goosbury Wine. 211. To make Mace Cakes. 212. To make an Oyster Pie. 213. A Tansy, a sweet Omelet, a Pancake, and a Custard — standard, this, but not with thirty eggs. 214. To make a Lamb Pie with a Caudle. 215. To make a Veal Pie. 216. To rost a Pigg. 217. To fry Beef Stakes. 218. To rost a Shoulder of Mutton with Oysters. 219. Sauce for a Pullet with Eggs. 220. Pickel for Brawn or Hoggs Face or any Face. 221. Venison Sauce for Partridge, Hare, or Larkes. 222. For Larkes Sause. 223. Sauce for a Curly — the anchovy providing savory depth, what we would now call umami; a Mediterranean or Italian

influence in sauce-making. 224. To boile a Knuckell of Veal. 225. To make Black Hoggs Pudding in a Bag. 226. A receipt of a Seed Cake. 227. To make Marmelet of Orenge. 228. A Seed Cake. 229. To hash a Calves Head. 230. To make a Beal of Veale and Porke. 231. Gelly of Calves Feet. 232. A Frigase of Rabbit, Chicken. 233. To make a Quidenie of white Currant. 234. To preserve Raspas — put them in a silver pot. 235. To make Marmelet of Cherries. 236. To make Goosburrie Wine — 36 pounds of fruit, 12 pounds of sugar. 237. To make Raspas Wine. The wine receipts indicate the household was producing beverages in massive quantities. 238. To make Surfeit Water. 239. To make Oreng Watter. 240. To make a Surrup of the Juice of the Orenge to drink with it. 241. To make Lozenges. 242. To make Aqua Mirabilis. 243. To make Surrup of Clove Gilliflowers. 244. To make a Potato Pud. 245. To make an Oatmeal. 246. To make a Conserve of red Roses. 247. To make an Oreng Pud. 248. To make Ginger-Bread. 249. To bake Quences. 250. An excelent Receipt to cure any carnall Distemper.

*"In a sun shining morning walk in the garden of your heart, then take the pruning hooke or weeding knife of godlie sorrow to cut up the wedes idleness, negligence and sloth. Then goe to Gods garden, take one drachme of time, one drachme of the herbe of grace, and an heartfull of bible wooth. Mixe them carefull with one quarter of an houre of the powder of prayer. Boile it with the fire of zeale, then put it in the gally pott of conscience, and let there be a lether couer of constancy tied fast with a twisted thread of charitie and humility. The time to take it is in your youth, especially on holie dayes. When you take it, get a ligorish stick of meditation, then it will goe down pleasantly. Take the spoone of conference and let them tast it. This medicine probatum est. Your docter is an old greate phisitian called Heavenly Wisedome. Hee dwelleth in Gracious Street at the signe of Humilytie. Hee will send you to an apothecary called Goodlines. Hee dwelleth in Love Lane at the signe of the Lamb. He hath an apprentice called Diligence to make your ingredients."*



*A CHILD'S DIARY FROM THE 18<sup>TH</sup> CENTURY*

**36. RICHARDSON, Thomas.** Extracts from the Letters, Journal, & Memoranda of the late Thomas Richardson of West Hendon near Sunderland. Vol. I (From 1780 to 1794 Inclusive). 1838. Compiled manuscript, 1838. 8vo. (210 x 130 mm), 266 numbered pages. Contemporary marbled paper over boards, leather spine. Manuscript throughout in a single clear copyist's hand, with occasional paragraph marks and check marks in the margins. Page numbers in ink throughout.

\$ 6,500.-

Historical diaries written by children are exceedingly rare, and only seven from England and the United States written before 1800 are known to have survived (Dianne Payne, *Historical Diary: An Eighteenth-Century Gap Year*).

Thomas Richardson (1773–1835) of West Hendon, Bishopwearmouth, Sunderland. Furrier and Quaker minister in later life, preaching his last sermon in October 1834. Died 29 October 1835 at West Hendon, aged 62.

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Opens with a Quaker epistle headed "To all little Children", inscribed *Thomas Richardson Jr., aged 7 years, 1780* (p.1). Followed by a compiler's heading: "Extracts from TR's Journal commenced in the 12th year of his age", 1784 (p.2).

Journal extracts then run continuously from late 1784 through 1794, interspersed with letters and memoranda. Closes with a memoranda section incorporating testimonies and spiritual addresses directed to Richardson by visiting ministers, including Rebecca Young (1791) and Ann Burgess (1810).

His father was, confusingly, also called Thomas Richardson (1730–1816). A coal fitter by profession, in other words a broker who conducted sales between the owner of a coal pit and the coal shipper. As such the family was relatively wealthy: they owned a large house at West Hendon with servants and horses, were regularly visited by famous travelling Quaker ministers, and made frequent visits to Newcastle Monthly Meetings and the Yearly Meeting.

Thomas jots down his daily activities from the age of twelve and as he grows older the entries become longer.

From 1785:

"At School both forenoon and afternoon – My Father came and called on me, and Cousins F. & M. – my Father and myself went and took a walk to Building Hill – While they were walking round the Hill, I amused myself with observing the wonderful works of Nature."

"Was at School in the forenoon – Cousin Fanny, M.H. and Sammy, together with myself went and saw the Balloon."



*"Was at School in the forenoon – I was about making a Pocket Book this afternoon – My Father bought me a pen-knife and a black lead pencil this afternoon."*

*"My Father and myself were down at the glass-houses, and saw them making bottles &c – We also saw the Baths, which is very curious. There is a vapour Bath, and hot Baths, and cold – all were very curious, large, elegant, and clean and neat."*

As the diary progresses the entries become gradually longer, and Thomas emerges as a firm believer in abolitionism — copying a French abolitionist letter from the Amis des Noirs (Friends of the Negroes in France) addressed to the States General, dated 1789, and stitching and reading pamphlets on the disuse of sugar, the mass consumer campaign of 1791–92 in which hundreds of thousands of British households refused to buy slave-produced sugar.

But Thomas is a kind-hearted soul in smaller matters too. When he sees a donkey killed by a keelman with a stone — *"which was very cruel"* — he quietly writes two notes and tucks one in each of the dead animal's ears: one identifying the owner, one naming the keelman responsible. This is not an isolated gesture. He had been reading John Woolman, the American Quaker and anti-slavery pioneer, since the age of eleven or twelve — the same Woolman who wrote: *"To say that we love God and at the same time exercise cruelty toward the least creature is a contradiction in itself."*

Of particular significance is the sustained documentation of domestic electrical therapy conducted by Richardson's father using a household electrical machine, in direct application of the principles promoted by John Wesley in *The Desideratum* (1759).

From 1785:

*"J. Waugh came this afternoon – we amused ourselves with making an Electrical Machine with a phial Bottle, which we got fixed; and to our great joy, in the Evening we found it produced a good deal of Electricity."*

*"I wrote some in the forenoon – my Father was endeavouring to mend the Electrical Cylinder but it unfortunately happened to break still more – I have been down Street this afternoon – I did some Arithmetic before, and read some after Supper."*

*"I came home with him & got tea at North Moor – Ralph has been electrified both yesterday and today for the Rheumatism in his Arms; my Father electrified him again this evening; he thinks it of very great service to him, and can put on his coat, which he has not done before for these 9 months."*

*"Was at School fore & afternoon – Hannah Bainbridge was Electrified for her hearing. Our neighbour James Waugh came to be electrified for a dimness of sight, or an Opacity of the vitreous humour. The operation was drawing the fluid with a wooden and metal point — also drawing sparks through flannel."*

The experiments reach their height when the family attempts an electrical resuscitation in 1786:

*"She was at Meeting this forenoon, but finding herself not well of Colic complaint, went out of Meeting about 11 o'clock and went home, and while she was at dinner, eating a piece of pudding, she laid herself back in her chair, and expired without sigh or groan."*

*They sent as soon as possible for Dr Scott, and Dr Brown, who when they had seen her, gave her up.*

*However, to have the satisfaction of thinking they had done all in their power, they continued rubbing her with volatile spirits &c for several hours. At last, having thought they had tried all things except Electricity, the Machine being at my Uncle's, my Father in great haste went for it, and got it there, and gave her several hundreds of Shocks to no effect at all – so when they had tried that about an hour, my Father came home."*



This attempt at electrical resuscitation in 1786 is stunning. Thirty-two years before Mary Shelley transformed the cultural fascination with galvanic electricity into Frankenstein, a family tried to raise to death. Albeit more or less unconsciously and out of sheer desperation.



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

**37. 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 Pishdādī 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 Pishdādiyān and the Kayāniyān and the exploits of their champions, in particular Rostam.

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 Manūchihir, finds himself pitted against figures drawn from Arabic legend: first Shaddād ibn 'Ād (pp. 149–50), the tyrannical builder of the earthly paradise Iram, known from the Quran itself.

The tales of the giant 'Ūj ibn 'Anaq (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 an new element: it is the Imam 'Alī 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 Ṣāḥḥāk, 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 'Uj ibn 'Anaq (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 Simurgh in its nest, here, however, we see Sām comforted in his sleep by Imam 'Alī 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 'Alī 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 Fath-‘Alī*", 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 Fath-‘Alī was one of the sons of the governor of Rasht, Hidāyat-Allāh ‘Alī Khān, who was himself executed in 1200/1786.

An intriguing manuscript of 18<sup>th</sup>-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 nuskahā-yi khaṭṭī-yi fārsī*, V, Tehran 1972), and may represent a rare or otherwise undocumented prose adaptation of the Shāh-nāma tradition, expanded with additional legendary and devotional material in the Shia tradition.



**EARLY ANATOLIAN MANUSCRIPT**

**38. [TURKISH] Aşık Paşa.** *Gharīb-nāmeḥ*, No date, end of 18<sup>th</sup> 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 *Gharīb-nāmeḥ*, a long didactic, mystical poem written in over 11,000 *masḥāvī* (rhymed couplets) and divided into 10 chapters, each with 10 subsections. Each of the chapters is associated with a subject in relation to its number. For example, the fifth chapter deals with the five senses; the seventh, with the seven planets; and so on.

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

<https://www.academia.edu/25634995>

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

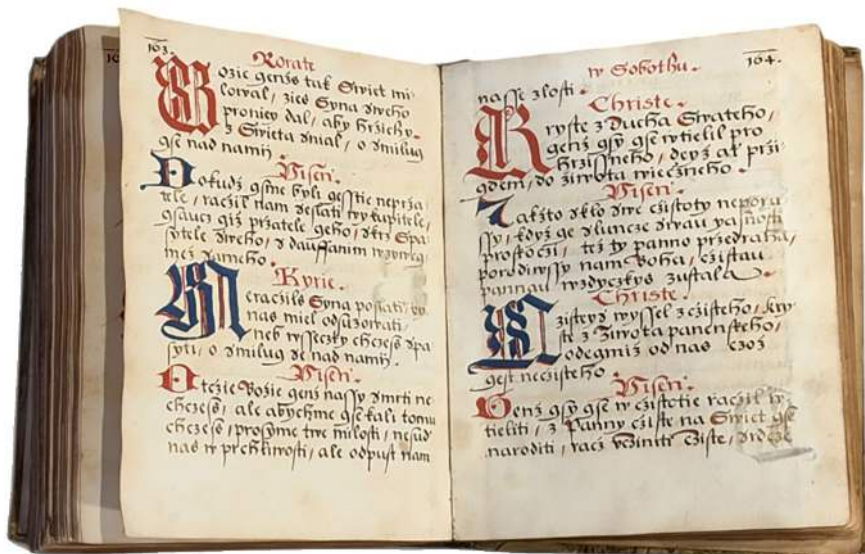


*RARE 17<sup>th</sup> CENTURY CZECH MANUSCRIPT*

39. [VERNACULAR DEVOTIONAL MANUSCRIPT] in Czech (Bohemia), dated 1620. Manuscript on paper, written in a clear regional blackletter hand in black ink, with 21 lines per page, and rubricated initials throughout in red and blue, ranging from one to five lines in height.

\$ 3,750.-

Small 4to., (approx 19.5 × 16.5 cm). 254 numbered pages, with several contemporary irregularities: a duplicated pair of pages (pp. 18–19) containing variant text, likely reflecting a revised or discarded prayer; p. 44 omitted in the original numbering; and an unnumbered leaf inserted between pp. 187–188. Preliminary and terminal blank leaves present.



Bound in original limp vellum, the upper cover bearing a contemporary ink title and date, now partially abraded but legible in part: "Rorate ... 1620". All edges red; traces of former fore-edge ties remain. The binding is worn and soiled from use, ties now lacking; the textblock is loosening but remains intact. From p. 166 to the end (and sporadically earlier), the paper shows heavy toning, consistent with poorer per stock rather than later damage.

The contents form a personal devotional anthology intended for private lay use rather than liturgical service. The manuscript includes an extended vernacular paraphrase and meditation on the Lord's Prayer, followed by penitential and supplicatory prayers emphasizing sin, divine mercy, obedience, and protection against temptation, the devil, and eternal damnation, with strong Christological and Marian elements. The careful execution, consistent ruling, and systematic rubrication suggest deliberate compilation for sustained devotional practice by a literate lay owner.

The date 1620, given on the original vellum cover, almost certainly reflects the year of compilation and accords fully with the palaeographic and codicological evidence. The manuscript was produced in the same year as the Battle of White Mountain, and its pronounced penitential tone closely mirrors the religious anxiety and moral introspection characteristic of early Counter-Reformation Bohemia.

Vernacular Czech prayerbooks of this period are uncommon, particularly in manuscript form, as comparable devotional texts were more often transmitted in Latin or German. The survival of a dated, well-structured Czech example in its original binding is noteworthy.

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

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



the fowls and game are annotated. Two plates (identical) pasted on the front or back cover.

\$ 32,000.-



COLLATION

The collation of this book is always challenging. Usually the number of plates (depicting fowls, game, and fruits) are counted to determine completeness. However, this approach can be misleading. In other copies, such as the digital version in the Biblioteka Jagiellońska, each plate contains a single figure, which can result in more leaves than other copies but fewer total figures (47 figures compared to 61 in this copy). Our copy includes multiple figures on certain plates, leading to a higher total figure count.

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

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

DESCRIPTION

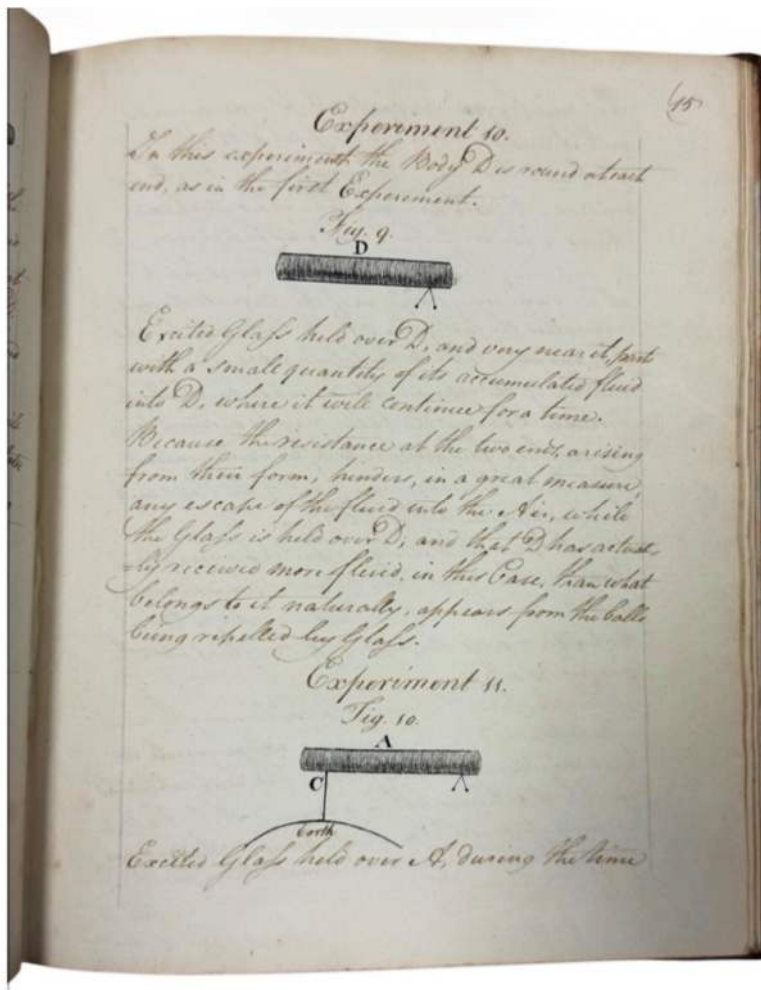
Title translated in English: *The True Method of Carving Meats, in the Italian way as well as by hand, and the different ways to peel and to serve all sorts of fruits, and the means of making various figures of them.*

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

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

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





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

**41. 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.-

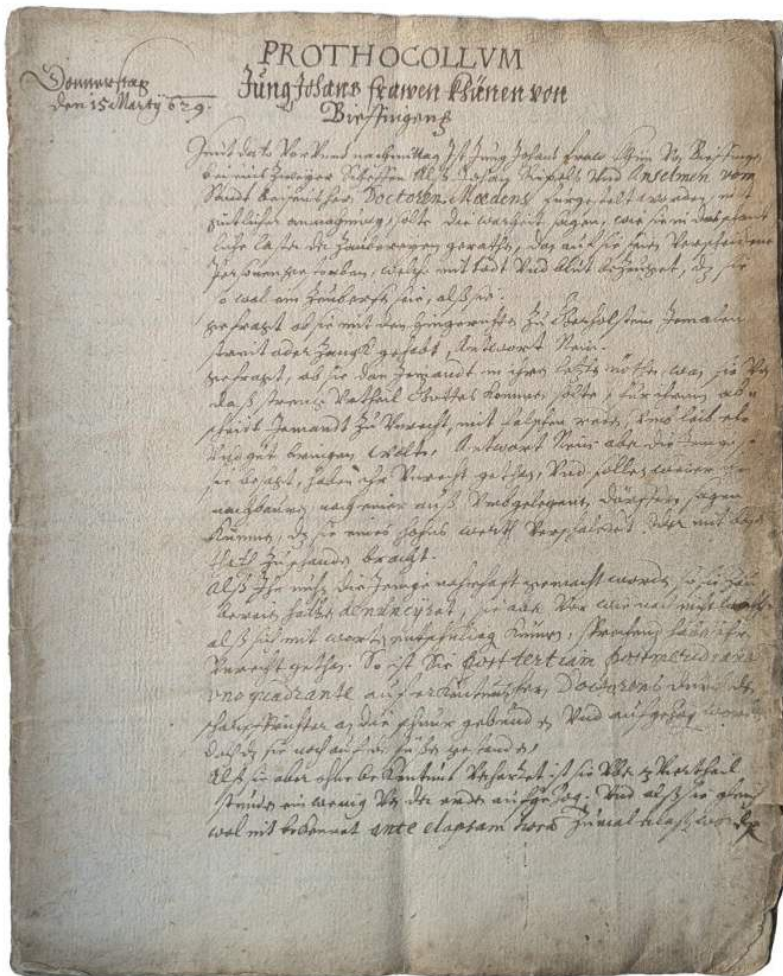
A manuscript relic of Enlightenment science, connecting Irish medical circles to the wider Anglo-American debates on electricity in the age of Franklin.

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 electrotherapeutic experimentation.



**INTERROGATION PROTOCOLS FROM THE WITCH TRIALS OF 1629-1633 IN THE RHINELAND**

**42. [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 17<sup>th</sup> 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. The only thing 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

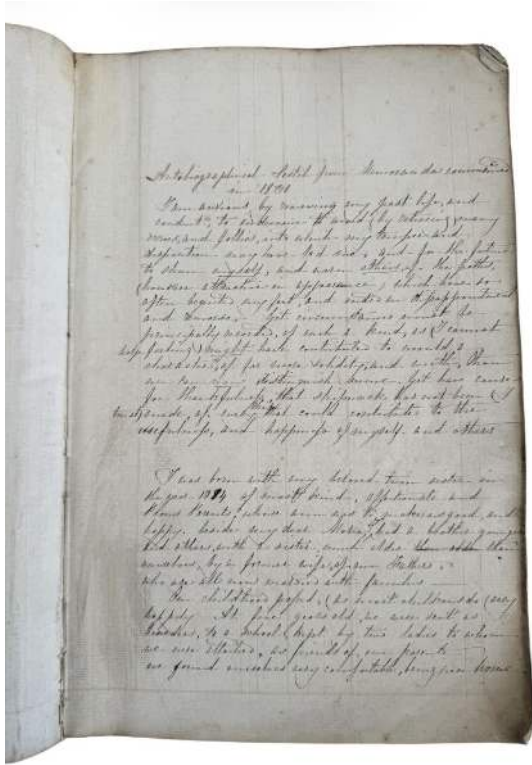
Blum, Wilhelm. "Chronik der Hexenprozesse aus der Schüllerer Gegend."

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](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>



UNPUBLISHED FEMALE AUTOBIOGRAPHICAL MANUSCRIPT, 1831-1873



43. [AUTOBIOGRAPHICAL MANUSCRIPT] Large folio manuscript volume (approx. 37 × 26 cm), comprising 23 leaves (46 pages written) followed by numerous blank leaves. Written in a clear cursive hand in brown iron-gall ink on laid pred-ruled paper. Original soft marbled paper wrappers with a handmade burlap spine. Minor wear to extremities, some chips to marbled wraps, occasional light foxing, but overall clean, legible, and well preserved.

\$ 1,750.-

A substantial Victorian female autobiographical manuscript and spiritual diary, compiled retrospectively from earlier memoranda and recounting the author's life from the early 1830s through the early 1870s. The manuscript opens with a reflective statement of purpose: "I am anxious by reviewing my past life and conduct... to retrace my errors and follies... and warn others of the paths which have too often begun in pleasure and ended in disappointment and remorse." The writer records that she was "born with my beloved twin sister in the year 1814" to "kind, affectionate

and pious parents," and proceeds to narrate her upbringing, early schooling, friendships, and intellectual development through reading and religious instruction. The narrative then develops into a sustained account of adult life, describing marriage, motherhood, illness within the household, and the daily responsibilities of family management, all interpreted through the moral framework of evangelical Protestant belief. Passages throughout the manuscript reflect the author's religious sensibility and her conviction that life's trials must be understood as expressions of divine providence: "Another year is entered upon with fresh mercies... We know that an Almighty Power can strengthen us even in the trials."

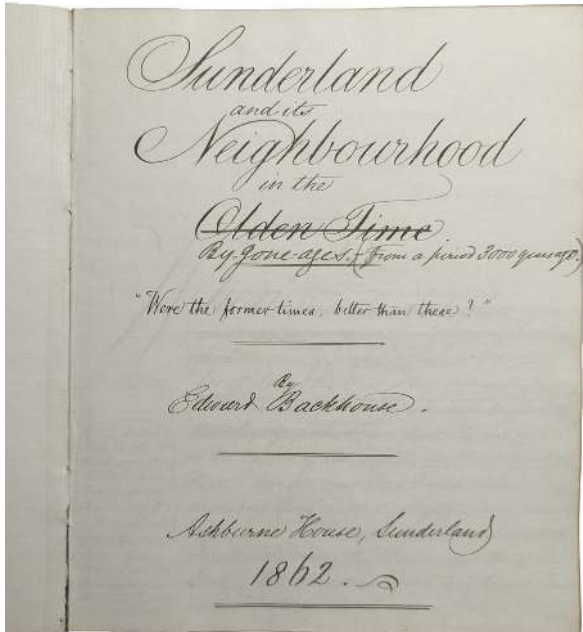
Internal references in the manuscript allow the family to be localized with unusual precision to Essex in the East Anglia region of England, providing strong contextual identification for the narrative. The text records visits to Chelmsford, references to Broomfield, a village immediately outside that town where the family later became tenants of a farmhouse, and mentions religious publications connected with the Rev. Taylor of Ongar, a nearby Essex parish long associated with evangelical dissenting communities. The family also records paying "a flying visit to the International Exhibition," almost certainly the London exhibition of 1862. These geographic markers, together with repeated references to chapel attendance, lay preaching, and evangelical devotional practice, strongly situate the manuscript within the Nonconformist religious culture of mid-nineteenth-century East Anglia, an area historically known for its strong Congregationalist, Baptist, and Methodist traditions.

The manuscript offers an unusually rich account of the emotional and domestic life of a Victorian woman. The author reflects on female education, friendships formed at boarding school, the experience of courtship and marriage, childbirth and the raising of children, illness within the family, and the moral responsibilities of motherhood. Other entries describe the financial uncertainties of family life, the difficulties of managing servants and household affairs, and the author's continuing effort to interpret these experiences through faith. The later pages become increasingly reflective, contemplating aging, memory, and the moral lessons of a long life, culminating in a final expression of religious confidence that "the continued lovingkindness of a Heavenly Father" has guided the family through decades of trial and change.



Extended autobiographical manuscripts written by middle-class Victorian women are considerably less common than male memoirs, and while personal diaries survive in some numbers, retrospective life narratives of this scope and literary intention appear far less frequently on the market. The present manuscript is particularly notable for its sustained narrative arc—from girlhood in the 1830s to mature family life in the 1870s.

**QUAKER MANUSCRIPT ON THE HISTORY OF SUNDERLAND**



**44. BACKHOUSE, Edward.** "Sunderland and its Neighbourhood in the by-gone ages - from a period of 3000 years ago", Autograph manuscript. [Sunderland: Ashburne House], 1865. 4to (220 × 180 mm). Soft morocco. 48 leaves, written on rectos only throughout, with blank versos and additional white leaves. With one drawing of an Axe.

\$ 850.-

Edward Backhouse (1808–1879), Sunderland banker, Quaker elder, and local antiquary, composed this manuscript history of Sunderland and its environs at Ashburne House, the family's residence on the outskirts of the town. Backhouse married Katherine Mounsey in 1856; the couple had no children. He died at Hastings, where he had gone for his health, on 22 May 1879. The manuscript belongs to the Quaker collection offered here and shares the same provenance. As its content is purely historical rather than devotional, it has been catalogued separately.

The works Backhouse carried out on church history were published posthumously. This working manuscript, with words crossed out, on the history of Sunderland was never published.

The work surveys some three millennia of local history, from prehistoric and Romano-British traces through the medieval and early modern periods (until 1644) drawing on the author's extensive knowledge of the district and his access to family and regional archives. Backhouse was a member of the prominent Durham Quaker banking dynasty — the same family circle as Mary Backhouse, compiler of the Elizabeth Robson extracts — and his antiquarian interests were well known among Friends and local scholarly networks alike.

**TRAVEL DIARY OF A YOUNG QUAKER WOMAN**

**45. BACKHOUSE, Jane (1790–1818).** Illustrated manuscript diary of a journey through England and Wales, 1st of 5th month [May]. Small 4to, cardboard with morocco label. Jane Backhouse Darlington 1815 inscribed to upper cover, With 17 pencil sketches by the author, the majority full-page, and 2 engraved plates (including a view of the Temple of the Muses, a famous antiquarian bookshop in London).

\$ 7,500.-

The travel diary of a young Quaker woman from one of the most prominent banking families in the north of England, recording a journey from Darlington through Durham, Newcastle, and by sea to London, and thence through southern England, Wales, the Midlands and the north-west, visiting Shaftesbury, Sherborne, Weymouth, Bristol, Cardiff, Swansea, Merthyr Tydfil, Shrewsbury, Chester, Liverpool, Chatsworth, Sheffield, and Manchester, among other places.



Jane Backhouse was the eldest daughter of James Backhouse (1757–1804) and Mary Dearman of Darlington. Her father, together with his father and brother, founded Backhouse's Bank in 1774, one of the three principal institutions that amalgamated to form Barclays Bank in 1896. Her travelling companion, "my Brother Thomas" (1792–1845), would co-found the celebrated Backhouse nursery at York later that same year; her younger brother James (1794–1869) became one of the most remarkable Quaker figures of the nineteenth century — a botanist and missionary who spent a decade evangelizing in Australia, Van Diemen's Land, Mauritius, and South Africa.

The diary opens with the journey from Darlington to Durham, where Jane admires the Cathedral and its massive Norman pillars, before passing through Chester-le-Street and Gateshead, noting the iron rail roads used to convey coal to the river. An early observation of the industrial infrastructure that would, within a decade, give rise to the Stockton & Darlington Railway, also called the Quaker line, financed in part by her own family.

At Newcastle she stays with the Foster family, and at North Shields waits several days for favorable winds aboard the *Wellington*, recording in meticulous detail the dimensions of the cabin, the state rooms, and her bed (31 inches wide). On the day after her arrival at Shields she reports the catastrophic flooding of Heaton Colliery, in which seventy men and boys were drowned.

The sea voyage south provides vivid passages: seasickness treated with brandy, water, and laudanum; the coastline passing from Hartlepool to Redcar, Coatham, and Huntcliff Point; the competing miseries of deck and cabin.

In London, Jane attends the Yearly Meeting of the Society of Friends at Devonshire House, recording the ministry of Elizabeth Fry, Elizabeth Cogshall, Mary Dudley, and other prominent Friends. She dines at Joseph Fry's in a company of between eighty and a hundred, with Amelia Opie among the guests. At Tottenham she visits Luke Howard — almost certainly the meteorologist and chemist who first classified the clouds — and at Stamford Hill calls on the Richardson family. She walks with a party of young Quaker women to Lacking ton's Temple of the Muses in Finsbury Square, the most celebrated bookshop of the age. Illustrated in the diary with an engraving depicting its extraordinary interior. She visits the British Museum, the Panorama of Elba in Leicester Square, and Carlton House.

The diary is illustrated throughout with 17 pencil sketches by Jane herself, the majority full-page, recording the landscape and architecture encountered on her journey. A Regency record of Quaker networks, women's travel, and English provincial and metropolitan life in the year of Waterloo.



## MUSICAL MANUSCRIPT

46. [BARBIERI, Giovanni]. *Pezzi Scelti per Flauto Solo* [Selected Pieces for Solo Flute]. Musical manuscript. Pretty gilt-stamped oblong full calf binding with the author's initials on both sides in a roundel. (155 x 125 mm), 1828. 94 pp.

\$ 850.-



An anthology of operatic excerpts and showpieces arranged for solo flute in the *dilettante* tradition. Such compilations were enormously popular in Italy during the 1820s–30s, when opera arias were regularly transcribed for flute (and guitar) for domestic performance. The writing is quite virtuosic, with extensive thirty-second-note passage work, suggesting Barbieri was a capable player.

The manuscript includes a *Tema con Variazioni* by the Viennese composer Carlo Kreith (ca. 1746–1803), dated 1829. Kreith was one of the leading flute virtuosos of his generation and was enormously prolific — his compositions reach opus 120, including concertos, duets, quartets, variations, polonaises, and method books. The fact that Barbieri was copying a Kreith piece a quarter century after the composer's death attests to the durability of his reputation in the Italian flute world.

This work is not among those currently listed on IMSLP, though the majority of Kreith's output remains uncatalogued; the piece may correspond to a known but undigitized publication, or it may preserve an otherwise unrecorded work. Barbieri also transcribed Rossini for flute, including "Giusto cielo, in tal periglio," Anna's prayer from *Maometto II* (Naples, 1820).

19<sup>th</sup> CENTURY UNPUBLISHED CHILDREN'S MANUSCRIPT

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

\$ 1,250.-

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





*THE BOY WITH THE ANGEL'S VOICE*

**48. COBB, W.** [A manuscript diary of inner conflict: London, Westminster, and a choirboy, 1883–1884]. London, 1883–[1884]. 8vo (approx. 200 × 130 mm). Contemporary stationer's binding. 200 pages, densely written throughout in a single hand. A few passages marked or cancelled.

\$ 4,500.-

A previously unrecorded manuscript diary of remarkable psychological candour, recording over the course of approximately a year the inner life of a young London man, W. Cobb, then twenty-five years of age, whose days revolve around the boys of the Westminster Abbey Choir and whose emotional and erotic fascination with one among them — designated throughout simply as "The Boy" — becomes the central subject of sustained and anguished self-examination.

The diary opens with a statement that sets its confessional register: writing serves the author as a surrogate for a confidant he has never had and despairs of ever finding, "for I think that kind of friendship must be formed in boyhood and I was never given the chance." What follows is less a conventional diary of events than a record of psychological struggle, remarkable for its self-awareness and for its deployment of the term *unconscious* — used repeatedly to describe his mental condition — at a date some years before Freud's work on the subject reached a wider public.

The Boy, identified as a chorister at Westminster Abbey, is described in terms of physical and vocal beauty tinged with mischief: "a little scamp of a choir boy" possessed of "a voice as sweet as an angel," eyes full of "solemn mischief," one whom the author calls "a little beast" even as he lingers over the brightness of his gaze. A day's outing in his company prompts the reflection that to be alone with him for a single day would be a form of glory. The author's desire is presented as unacted upon; a cursory reading reveals no evidence of sexual misconduct, and the diary's dominant mood is one of self-condemnation and entrapment. "I do like being with them. It is all well to call myself a fool and an idiot. I do 30 times a day for caring for this kind; the foolishness was in my being denied it when I was a boy." Elsewhere: "I love toys, I don't love women, I think sometimes I must be mad." The manuscript's most arresting self-characterisation appears in the formulation: "This journal of mine is nothing then the story of my various attempts to break out of prison."

Written two years before the Criminal Law Amendment Act of 1885 and a decade before the trials that would make such tensions a matter of public scandal, the diary records a consciousness acutely aware of its own nature and unable to resolve it, framing its condition in terms simultaneously moral, psychological, and social. The author returns obsessively to his own boyhood deprivation as an explanatory key.

*A REMARKABLE MANUSCRIPT OF ART AND SCIENCE*

**49. 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.

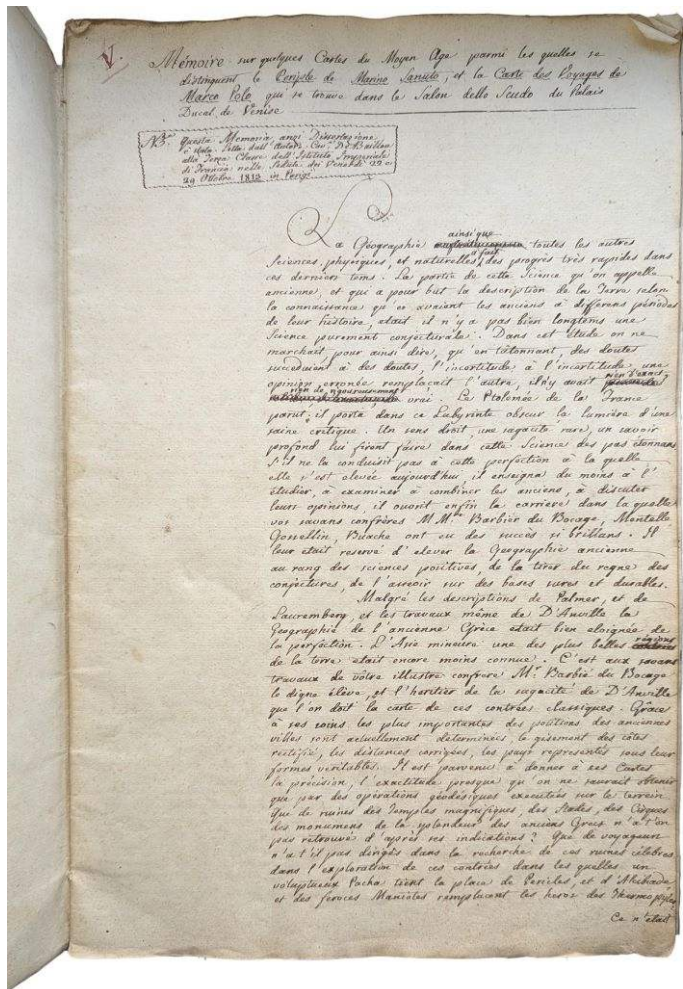
His atlas stands in direct lineage from the ophthalmoscope invented in 1851 by Hermann von Helmholtz, the instrument that transformed medicine by allowing physicians, for the first time, to observe the living retina. With this development, the eye became the only site in the human body where blood vessels 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.



## MANUSCRIPTS AFTER 1800

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.



### THE "MARCO POLO" MAP IN THE DOGE'S PALACE

50. [MARCO POLO]. Giovanni de BAILLOU (1758–1819), Italian geographer. Signed autograph manuscript (numerous erasures, corrections, and crossed-out passages). 34 pp., in-folio (32 × 21 cm). Original paper covers. Florence, September–October 1813. *Unpublished.*

\$ 4,500.-

A description of the maps in the Doge's Palace, arguing that the so-called "Marco Polo Map" in the palace is based on medieval sources and therefore of the highest importance.

In the Doge's Palace four maps were painted on canvas and mounted on the walls: (1) a map called *The Voyages of Marco Polo*; (2) a map of the Near East, from Constantinople to India; (3) a map showing the coasts of Africa and part of Asia; and (4) a map of the whole of Italy.

According to Girolamo Zanetti, who wrote an unpublished booklet on their restoration in 1762, the maps were probably placed there during the dogeship of Francesco Donà (elected 1545, died 1558), since they bore his arms. One of them carried the inscription *Opus J. B. Ramusii*, i.e. Giovanni Battista Ramusio (1485–1557), the Italian geographer and editor of travel accounts. Over time the canvases decayed

badly—torn, faded, and crumbling to dust—so that around 1760 the polymath Francesco Grisellini was commissioned by Doge Marco Foscarini to restore them. In his report, Zanetti noted that in many places Marco Polo's discoveries and travels were illustrated with inscriptions, in exactly the same manner as the celebrated Fra Mauro planisphere preserved in the Monastery of San Michele in Murano.

Grisellini employed the finest techniques of his craft and the restorations were examined by experts, reported to the Senate, and formally approved. The restored maps were unveiled to the public in December 1762. In the *Sala dello Scudo* itself, a marble inscription was placed, recording that the ancient maps—almost destroyed by time—had been restored and renewed by decree of the Doge Marco Foscarini.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



Enter Baron Giovanni de Baillou (1758–1819), an Italian imperial geographer in the service of Napoleon, responsible for the geographical and administrative division of the Tuscan departments. Granted access to the Ducal Palace in 1810, Baillou studied the maps intensively. In his dissertation, entitled *Mémoire sur quelques cartes du moyen-âge...*, he also quotes from Zanetti's unpublished booklet, which apparently stated that of the four great canvases only one was by Ramusio, while the others dated back to the 1300s. The original maps, therefore, had not been discarded but only overpainted.

Baillou rejected any notion of a thirteenth-century origin but argued instead that the map tracing Marco Polo's itinerary was a composite: one part drawn from a sixteenth-century map by Ramusio, the other from a far older source.

He maintained that the northern part is medieval and can be regarded as one of the finest geographical monuments of the Middle Ages—posterior only to the celebrated *Mappamondo* of Fra Mauro. In his words:

“It appears to be established that this map [i.e., the one in the *Sala dello Scudo*] is by two different hands, the southern part, south of the 30th parallel, being drawn up according to the first discoveries of the Portuguese in Asia. It seems to have been made in 1550. The part north of the 30th parallel is truly old. It was constructed without any graduation [i.e. longitude/latitude], but only on the estimated route distances of Marco Polo. The graduation that we see there is merely the extension of that of the southern part, and does not belong to him at all. The old map was made solely to show Polo's voyage. It is the oldest and first visual monument that remains for us from this astonishing journey. It seems to have been constructed around the year 1460, shortly after Fra Mauro's world map.”

Our manuscript is significant in several respects. First, it clarifies what Baillou and his contemporaries meant when they referred to “the map of Marco Polo.” Modern scholarship has often treated this phrase as if it referred to a now-lost artifact, but Baillou makes clear that the reference was to the very maps still visible in the *Sala dello Scudo* of the Doge's Palace. This resolves a long-standing source of confusion. More importantly, it allows us to see these maps in a new light.

Sir Henry Yule, the eminent Scottish Orientalist who published *The Book of Ser Marco Polo* in 1871, dismissed the maps painted on canvas as being of little interest, labelling them mere eighteenth-century reinventions. Yet, as Baillou shows, this judgment was hasty. Yule overlooked the fact—rather embarrassingly—that the maps were painted on canvas, not directly on the walls, and failed to consider that not all of them necessarily dated from the sixteenth century. Some sections may preserve or rework much earlier material of considerable historical value.

Baillou's dissertation was never published. We do know, however, that he presented his findings in two lectures at the Collège de France (formerly the “Collège Impérial”) on 22 and 29 October 1813. What we have before us, therefore, is the autograph manuscript of a Franco-Italian scholar whose investigations into Marco Polo have remained essentially lost until now. Taken together, the manuscript invites us to reassess the Venetian “Marco Polo maps” — not merely as eighteenth-century restorations, but as “palimpsests” that may still preserve echoes of much older cartographic traditions. As such, this unpublished manuscript represents a valuable rediscovery for Marco Polo studies.

#### LITERATURE:

Bertolini, G. L. (1925). *Relazione sul restauro delle Carte geografiche del Palazzo Ducale di Venezia (1762) di Girolamo Zanetti*. Bollettino Della Società Geografica Italiana, 309–326. Retrieved from <https://bsgi.it/index.php/bsgi/article/view/5080> Benjamin B. Olshin. *The Mysteries of the Marco Polo Maps*. University of Chicago Press, 2014. *The travels of Marco Polo : the complete Yule-Cordier edition : including the unabridged third edition (1903) of Henry Yule's annotated translation*. Dover Publications, New York, 1993



*DIARIES, CORRESPONDENCE, AND DOMESTIC RECORDS OF AN INTERRELATED QUAKER DYNASTY*

**51. [QUAKER ARCHIVE]** This collection records the lives of a group of interrelated Quaker families — the Cappers, Backhouses, Peases, and Robsons — across the first half of the nineteenth century, through unpublished diaries and correspondence, a household cookery manuscript, and a meeting journal. Together they offer a panoramic and unusually intimate view of their lives.

\$ 19,500.-



What the archive preserves is daily life in all its texture: the meetings, the endless stream of visiting ministers, the humanitarian campaigns, the business anxieties, the small domestic griefs. But also the inner life — the spiritual desolation, the quiet promptings, the self-reproach, the inner tensions of a community. They record what people feared, desired, and doubted — which is precisely why Anne Capper wished hers were destroyed.

The women diarists here were participants in a time-honored Quaker tradition of self-narration, in which the examined life was itself a form of spiritual discipline. Hence they were copied over the generations.

Elsewhere in this catalogue, there are four other items that came from this collection. An Account of Rachel Wilson's Religious visit to Friends in America. The diary kept by a child (Thomas Richardson), the illustrated diary of a journey through England Wales by Jane Backhouse and Sunderland and its neighborhood in the by-gone ages by Edward Backhouse.

The Backhouse thread is the most visible. Anne Capper's diary was copied in 1870 by Katherine Backhouse of Ashburne House, Sunderland, Anne's own granddaughter. The cookery manuscript belonged to Anne's daughter Mary Mounsey, Katherine's mother. Elizabeth Robson's diary was copied by her daughter Mary, who married into the Backhouse banking dynasty, drawing Elizabeth into the same Sunderland circle. And in Pease's Yearly Meeting journal, John Backhouse appears at the podium, addressing the assembled Friends. Both Capper and Pease attended meetings at Gracechurch Street.



**1. Quaker Spiritual Diary, with some associated Family Papers.**

Anne Capper (1756–1821) Copied by Katherine Backhouse in 1870.. 3 volumes in contemporary marble boards with leather spines. (230 x 200 mm) with a delightful etching of the house of Anne in Stoke Newington. Vol I: 170 p. 1794 - 1806 Vol 2: 129 p. 1806 – 1814, Vol 3: 135 p. 1814-1821. With an annotated View of Her House on Church Street, Stoke Newington.



The depiction of the family home etched by Thomas Mounsey (1793–1850) who married Anne's daughter Mary in 1817 (not to be confused with her sister-in-law of the same name). Their daughter Katherine Mounsey married Edward Backhouse Junior of Ashburne House, Sunderland, in 1856. This is the "Katherine Backhouse of Ashburne" who copied the journal in 1870. She is Anne's granddaughter, one generation removed.

Her diary opens with a retrospective sketch of her years of married life, in which she tells the reader she kept a diary for several years because it was of some little service to her, after which she abandoned it because of trying circumstances. Anne recalls the shock of her father's bankruptcy, broken to her by her husband "in the kindest manner," and confesses that only those who have "trodden the same path" could understand how her mind suffered.

With time, she came to see it as providential: they were spared not merely financial ruin but the far graver offence of "*bringing dishonour on the Truth*" — the Quaker testimony of integrity in commercial dealings, on which the Society's public standing rested.

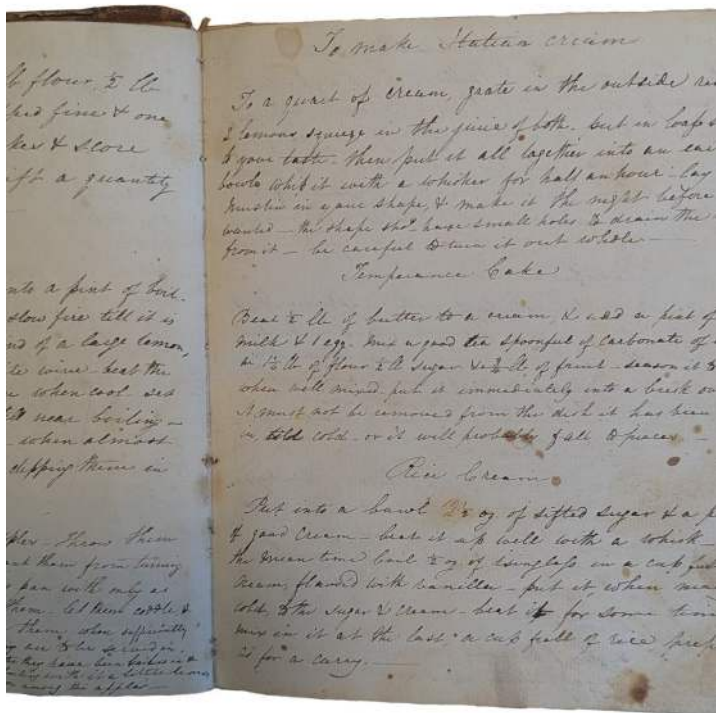
Knowing "*the frailty of my nature*," she wished for a country settlement rather than London. It is a characteristic piece of Quaker self-examination — she does not denounce the city but confesses that she knows herself well enough to doubt her capacity to maintain her spiritual discipline there.

But Jasper had been quietly making enquiries about a house on Gracechurch Street, the very heart of London Quaker commercial life. She records the moment with some ambiguity: "surely I may hope he was rightly directed." Later, she observes that her husband had an anxious, fearful temperament, but suggests that the cause of this was actually a kind of righteousness, being so afraid of damaging the reputation of the Quaker faith that he did not dare take risks.

As a side note, Gracechurch Street, although respectable people lived there, was considered lowly by the gentry. In *Pride and Prejudice*, Jane Austen writes: "*Darcy may, perhaps, have heard of such a place as Gracechurch Street, but he would hardly think a month's ablution enough to cleanse him from its impurities, were he once to enter it.*" Jane Bennet goes to stay with her uncle and aunt Gardiner on Gracechurch Street during the winter, hoping to see Bingley again in London. Anne and Jasper's world on Gracechurch Street is exactly the milieu that Austen's contemporaries would have recognized. Prosperous Quaker merchants, entirely respectable, but firmly of the commercial class rather than the gentry.

Anne is very candid about herself, and as it proceeds her diary traces the rhythms of Quaker inward life: moments of spiritual desolation ("*very poorly & low*") answered by quiet promptings ("Leave thyself to me"), and the daily effort to receive every chastening "*with humility & love.*" She records hearing the celebrated American minister Thomas Scattergood (1748–1814) speak at meeting, who expressed in words "the thoughts & desires of my heart." She also narrates receiving help from Mary Capper (1755–1845), her sister-in-law, the well-known minister of the Society of Friends. The entire diary is a virtual who's who of Quaker life. Sometimes despair gets the better of her: "*This morning I almost concluded to burn all these memorandums; & were they not interspersed with a few things which may be useful, as receipts ... I believe I should do so; hope to be careful what I write in future.*"

We have read only cursorily through the diary, but it appears to be an extraordinarily rich document. By comparison, the published diary of her sister-in-law Mary Capper (*A Memoir of Mary Capper, Late of Birmingham, England, a Minister of the Society of Friends*, 1882) — while perfectly accomplished Quaker spiritual writing — remains more safely within the conventions of the genre. Mary's prose reads as composed rather than confided. Anne, by contrast, writes as though she has forgotten anyone might ever see the page, which she wished no one would, having expressed the desire that the diary be destroyed. It is precisely this unguarded quality that gives the manuscript its distinctive force.



## 2. A Quaker cookery manuscript of Mary Mounsey, primarily 1815. (with later additions up to 1860)

A manuscript cookery book from a prosperous household, the collection is focused primarily on puddings, creams, preserves, and cakes, together with a strand of domestic medicine reflecting the household's responsibility for the care of the sick. The repertoire is far from austere. It preserves the comfortable, sweet-leaning domestic cookery of a well-kept English home — rich puddings, cheesecakes, jellies, blanchmanges, and fruit preserves alongside cakes and biscuits suited to the tea table, family use, and polite hospitality, including gingerbread cakes and snaps, tea cakes, and a 12th Night cake, the months numbered throughout in the Quaker fashion that scrupulously avoids pagan nomenclature. What the manuscript does not contain is equally revealing: no elaborate French-inspired made dishes, no highly ornamental centerpieces, and little sign of the conspicuously showy cuisine associated with aristocratic dining. The character is overwhelmingly English. Scattered throughout, and among its most distinctive features, are recipes attributed to named correspondents — Frances Richardson, Jane Chapman, E. Richardson — embedding the collection firmly within a Quaker domestic network in which the exchange of proven receipts among trusted friends and relations was itself a form of community.

Contemporary marble boards, spine damaged. 8vo (210 x 170 mm), 37 pages and any number of blanks. Jasper Capper married Anne Fry on 21 April 1778, and they had thirteen children including Mary, who became Mary Capper Mounsey. So Anne Fry Capper (1756–1821) was Mary Mounsey's mother and Elizabeth Robson's cousin-in-law through the Robson-Mounsey connection.

## 3. Extracts of the diary and correspondence of Elizabeth [Edward] Robson, née Dearman (1770–1852). Two quarto volumes (250 x 200 mm). Full morocco. Copied by her daughter Mary Edward Backhouse. Written in the year of her death, 1852. Approx 225 leaves and 25 leaves. Plus any number of blank leaves.

Elizabeth Robson was born Elizabeth Dearman on 27 May 1770, daughter of Nathan and Mary Dearman of Thorne, a family whose Quaker roots in the Yorkshire soil ran back to the mid-seventeenth century. She is not to be confused with the Quaker minister of the same name (1771–1843). Her adult world, however, was northeast Yorkshire. She married on 4 July 1788 Edward Robson (1763–1813), an accomplished botanist and associate of the Linnean Society. He died on 21 May 1813, leaving Elizabeth a widow at forty-three with four children: Mary, Edward, Ann, and Dearman. Mary is the copyist of her mother's material.

It is at this point that Elizabeth's own story begins to come into focus. She had been operating as an elder within the Darlington and Sunderland meeting network for some years before, by 1818, emerging as an established and recognized voice — corresponding as a spiritual elder with younger Friends, attending London Yearly Meeting, and speaking in testimony alongside Elizabeth Fry, Rebecca Bird, and the American minister Nathan Hunt.

Her daughter Mary married Edward Backhouse of Sunderland, drawing Elizabeth into the wider circle of the Backhouse banking dynasty, one of the great Quaker families of the north.



In her diary she writes that she was asked to be a minister, and that she wanted to “*not through an unsubjected will*” but that the work appeared too great for her “*Child-like State*”. A remarkable moment of self-assessment, Elisabeth is wrestling with a sense of religious call and then declining it, from a feeling of unworthiness. And hopes not be blamed for it. “*I trust I shall not feel condemned for remaining at home at present.*”

Elisabeth writes in a genre designed to suppress the self. Quaker correspondence moves in approved channels of set Biblical phrases, sanctioned emotions, yet there is an individuality to her voice.

### PEOPLE

The diary provides a cross-section of Quaker life at the beginning of the 19th century and is a virtual “who's who” of the era. We have more or less scanned the pages, so this list is by no means comprehensive.

1. Joseph John Gurney (1788–1847) was the most intellectually formidable Quaker of his generation and the brother of Elizabeth Fry. His “Gurneyite” tendency would shape Anglo-American Quakerism for the rest of the century. 2. Anna Braithwaite (1788–1859), travelling minister, made repeated visits to America in the 1820s, acquiring direct and consequential knowledge of both the evangelical revivals and the Indian removal crisis. 3. Rebecca Ridgway (1773–1847), almost certainly of the prominent Philadelphia Ridgway family, possibly visiting England at this period. She speaks repeatedly across multiple sittings. 4. James Backhouse (1794–1869), Elizabeth's nephew by marriage, he sailed for Australia in September 1831 on a decade-long missionary journey to the convict settlements and Aboriginal communities of Van Diemen's Land and New South Wales. His imminent departure is mentioned. 5. Luke Howard (1772–1864), a meteorologist but also a Quaker minister is described with an eyeroll from Elizabeth as he is criticized between the lines for his tenacity. 6. Susanna Corder (1787 – 1864) an educationist and Quaker biographer. 7. Elizabeth Fry (1780–1845) who spoke “sweetly to the tried and afflicted mind.” By 1821 she was already the most famous Quaker in England, known throughout Europe for her prison reform. 8. Nathan Hunt (1758–1853), the most prominent American Quaker minister of his generation, His sermon on the garments of Aaron speaks directly to the question that runs through Elizabeth's own letters: what qualifies a person to speak in God's name, and how does one know when one is ready. 9. Isaac Stephenson (1765-1830), In 1823, he went to the United States for two years. 10. Daniel Wheeler (1771–1840), he is about to leave for Hull to take a ship. Wheeler spent fourteen years draining the St Petersburg marshes for Tsar Alexander I, then undertook a missionary voyage to the Pacific Islands, Tahiti, the Sandwich Islands, and Australia, where he met James Backhouse. And many others, Anna Price, Priscilla Gurney, Elizabeth Dudley, and Ann Jones.

### EVENTS DESCRIBED

Elisabeth notes that the Indians had “*enjoyed the advantages of civilization & improving their land*” and were now “*likely to be driven back into the Wilderness, consequently unjustly deprived of their rights.*” This is not vague humanitarian language but a precise legal and moral argument. The date is 1831, placing this squarely in the aftermath of Andrew Jackson's Indian Removal Act of 1830. The Cherokee and other southeastern tribes had done exactly what this language describes—adopting written constitutions, farming, and Christianity—yet were being removed regardless. The Philadelphia Quakers are using this “civilizationist” argument as a specific legal defense, essentially asserting that because these tribes had fulfilled the government's own criteria for “civilized” land ownership, their forced removal was a direct violation of established property rights and moral law.

During the meetings the slave trade and slavery are discussed and they apparently caused great concern. The subject is introduced with the acknowledgment that raising it was “like opening a wound, which indeed was not yet healed.” The most striking detail comes from the reported deathbed of Priscilla Gurney, who during her last illness pressed her Friends each to do their part towards the release of “this degraded part of the Human family.” So deeply did Priscilla care for the cause that even when illness had taken her speech entirely, she continued to press it by signs when her voice finally failed her.



There is an argument about one of the most fundamental tensions in Quaker practice. Quakers believe ministry is Spirit-led — you speak when moved by God, not by preparation or training. That is the entire theological basis of

unprogrammed worship. But despite this, some older ministers are telling younger, less certain ones to sit down. Elizabeth defends the young ministers, the women ministers early in their calling, and the working class Friends without the social confidence to project their voices in large gatherings.

Working through the manuscript, one finds these wonderful little moments that make it worthwhile. Like this letter from Anna Hutchinson to Elizabeth, where Anna is basically announcing that she has gone full Quaker, being “amongst the People called Methodists”. Not officially yet, but spiritually, emotionally. She is one of them now and she knows it. And how does she know? Because she walked into meeting one day, saw some woman sitting there in a gay fashionable outfit, and felt genuinely unsettled by it. The clothes bothered her. That is the moment, that she knows.

Although she was during het Methodist time *“supported in my outgoings, & blessed, when engaged with my several charges, within, I could not but believe all was well in that respect. — Nevertheless, I am fully convinced there is a more excellent way.* Among the Quakers she found her people.

**4. PEASE, Joseph (1799–1872). Autograph manuscript journal of the London Yearly Meeting of the Society of Friends, 1819, (74pp) and another in 1829 (81pp), 8vo. (190 x 120 mm). Contemporary vellum.**

The diarist is Joseph Pease, a British proponent and supporter of the Stockton and Darlington Railway Company and the first Quaker permitted to take his seat in Parliament.

Once a year, Quakers from across Britain came to London for the Yearly Meeting — the only national gathering of the Society of Friends, and the closest thing they had to a governing body. For somebody like Pease, it was also the social event of the year. A week in London among the leading figures of the Society, a chance to hear famous ministers, renew friendships, and feel part of something larger than the Darlington meeting house. The gathering served three purposes at once.

**First**, worship. Quakers have no priests, no sermons, no liturgy. They sit in silence until someone feels moved by God to speak. So the meetings for worship that opened each day were unpredictable, sometimes powerful, sometimes dull. That's why Pease keeps scoring the ministers. When he writes that a session was “a heavy season” or “a favoured meeting,” he's saying the Spirit was absent or present.

**Second**, accountability. Every local and regional meeting had to answer a set of standard questions — the Queries — about the conduct and spiritual health of its members. Are Friends attending meetings? Are they honest in business? Are they marrying within the Society? The answers were read aloud at Yearly Meeting and discussed.

**Third**, governance. Certificates for travelling ministers were approved or questioned. Committees were appointed. National concerns — slavery, education, prison reform, the National Debt — were debated and acted on. Epistles were drafted to Quaker meetings abroad.

Women had their own Yearly Meeting from 1784, running in parallel. Communication between the two required a formal process — which is why the event Pease records is so striking.

Sarah Grubb, Ann Jones, and Mary Naftel enter the men's meeting, formally escorted by Dykes Alexander, bearing a concern from the women's session. Grubb delivers a message so unlike anything the young Pease has heard that he barely knows how to get it down on paper. She announces that she speaks from the Lord to her brethren in a Yearly Meeting capacity, and what follows is not comfort but indictment: the state of Quakerism is mournfully low, and it is



the senior men — the Fathers — who have blocked the path of the young and corrupted the truth. Ann Jones, already a recognized minister, is recorded speaking multiple times across the week with "lively encouragement to the upright hearted."

This manuscript is a young Quaker's private journal of the meetings he attended over a period of years, beginning in 1819. It is not an official record but a personal account of worship and business, who spoke, how well they spoke, what moved him, what fell flat. He records the names of ministers present, summarizes their messages, notes the emotional temperature of each session, and offers his own candid opinions. Alongside the spiritual content he tracks the procedural business of Yearly Meeting, the answering of Queries, the reading of certificates, the appointment of committees, and the discussion of legislative and financial matters. He also records domestic events: the death of his aunt, quarterly meetings at Darlington, visits to meetings in London and Westmorland.

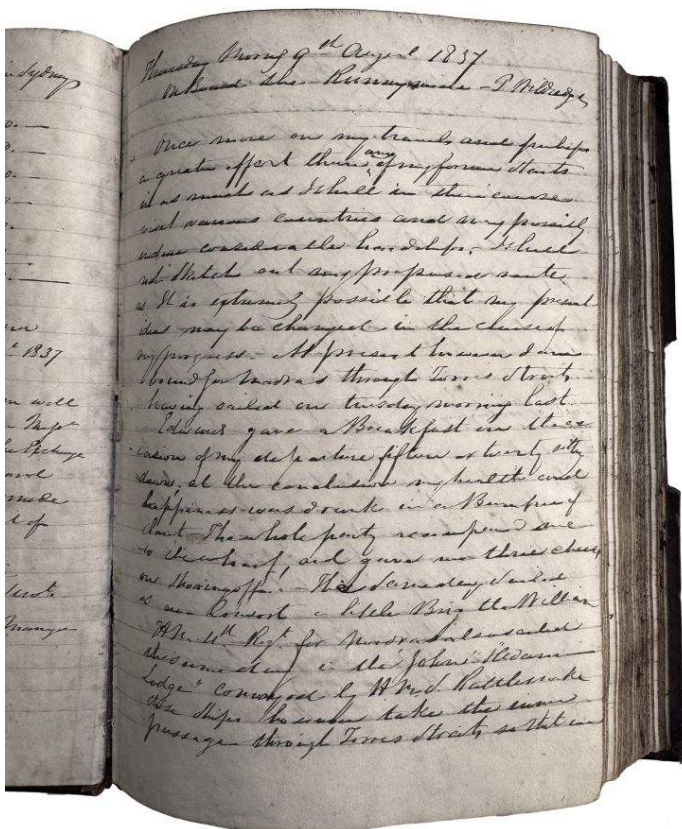
The Backhouses, Peases, and Forsters were all intermarried Durham and Sunderland Quaker families: John Backhouse appears in Pease's manuscript addressing the meeting on page 101, and it was Katherine Backhouse of Ashburne House who copied Capper's diary in 1870 also included in this collection. Both diarists attended meetings at Gracechurch Street. Together the two manuscripts offer complementary views of Quaker life in this period — Capper's inward and domestic, Pease's public and institutional.

**EARLY AUSTRALIAN TRAVEL**

**52. [SHIP VOYAGES]** An unknown diary of Three Voyages, 1837-1843, from Australia through the Torres strait through Madras, and onwards to Europe. From Europe to Sydney and from New Zealand along the west coast of South America Large 8vo (20 x 14 cm). Contemporary calf with a lock. 193 leaves.

\$ 6,500.-

The manuscript consists of three distinct travel narratives, each chronicled in detail by an unknown author. The first and most substantial account documents a voyage aboard the *Runnymede*, which departed Australia in August 1837, bound for Madras via the Torres Strait—a route that was, at the time, both uncommon and perilous.



The first journey begins on 9 August 1837, when the author is only a few days into the voyage aboard a dirty vessel with the scuppers leaking. On 7 October, after a sometimes gruelling passage, the party reaches Madras, after which the author explores Tamil Nadu at length. On 4 November the party is at sea again, bound for Bombay, where they arrive on 14 November 1837. This section comprises 92 leaves of the diary.

The second journey recounts the author's return to Sydney on board the *Euphrates*, sailing around the Cape of Good



Hope. The ship departed on 12 August 1839. This segment comprises 26 leaves.

The third and final journey recorded in the manuscript begins on 13 January 1843. Travelling aboard the barge *Mary Grey of Perth*, the author departs from New Zealand and proceeds along the Pacific and Atlantic coasts of the Americas—visiting Valparaíso, Lima, Paíta, Buenaventura, Panama, Kingston, and ultimately Bermuda. This voyage occupies 75 leaves.

The only known contemporary reference to the ship *Runnymede* and its passengers appears in *The Sydney Gazette and New South Wales Advertiser*, dated Tuesday, 8 August 1837:

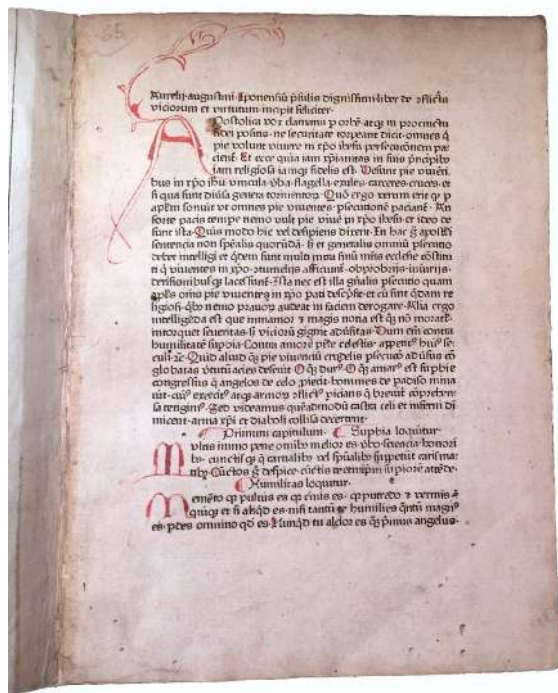
*“This morning, the Adam Lodge, John, and Runnymede for Madras, the William for Batavia, and the Commodore for Calcutta, set sail under convoy of H.M.S. Rattlesnake, which is itself bound for the latter port. All vessels proceed by way of Torres Strait. Among the passengers, Captain and Mrs. Parsons, accompanied by two servants, embark aboard the Runnymede; while H. W. Butterworth, Esq., also attended by two servants, departs in the William.”*

Little is known about the *Runnymede* itself. While the voyages of the accompanying Royal Navy corvette, *H.M.S. Rattlesnake*, are better documented—particularly during its later hydrographic missions under Captain Owen Stanley—the ship’s operations during this earlier period remain obscure.

This context frames the diary not as an official logbook, but as a personal record of daily life on board. The author’s observation, by turns anecdotal, reflective, and occasionally harrowing, offers an insight into life aboard 19th-century merchant vessels, with a particular focus on social interactions, maritime customs, and the unpredictable perils of global passage.

The inclusion of a lock of hair in an envelope, carefully preserved in a small envelope, adds a tender, personal dimension. The authors’ passage through the Torres Strait (an unusual route to take)—then regarded as one of the most dangerous maritime routes in the world—is one of the very few early accounts we have. Further study would undoubtedly reveal who the author is.

*More manuscripts in the Americana section.*



EARLY CHRISTIAN PSYCHOLOGY

**53. APTPERT, Ambrose (c. 730–784).** *De conflictu vitiorum et virtutum* [On the Conflict between Vices and Virtues]. [Strassburg: Georg Husner, c. 1474]. Falsely ascribed to St Augustine. Small folio (270 × 195 mm). [8] leaves, complete. An independent publication, not extracted from a larger work. Printed in a single column in Husner's archaic gothic type. Beautifully rubricated throughout in red. Some fine needle-like wormholes. Bound in a leaf from a seventeenth-century manuscript Missal. ISTC ia01253000. Very scarce. No auction record.

\$ 8,500.-

Ambrose Autpert, if largely forgotten today, was a figure of considerable stature in his own century. A Frankish monk who entered the great Benedictine abbey of San Vincenzo al Volturno in southern Italy, he rose to become its abbot. He enjoyed the protection of Pope Stephen IV and the patronage of Charlemagne, who made use of his theological talents. In 2009, Pope Benedict XVI devoted an entire Wednesday audience in St Peter's Square to his life and work.

The *De conflictu vitiorum et virtutum* is a work of psychological acuity. Its premise is deceptively simple: the human soul is a battleground, torn by perpetual inner conflict. Vice speaks, and Virtue answers. The result is a series of dramatic dialogues that read less like a monastic treatise than like an unflinching examination of the strategies by which we deceive ourselves.

Pride opens: *Certainly, you are better than many others. In truth, you are better than all.* — And Humility replies: *Are you more splendid on earth than Lucifer was in heaven?*

Vainglory urges: *Do the good you are capable of — but show everyone the good that you do, so that you may be called good by all, so that you may be proclaimed holy.*

Pretence whispers: *Fashion yourself outwardly into what you do not strive for inwardly.*

Envy asks simply: *Why aren't you equal or superior to them?*

Hatred counsels: *Far be it from you to love that man who opposes you in all things, who degrades you, who insults you.*

Anger insists: *The things done against you are so terrible they absolutely cannot be endured calmly — to tolerate them patiently would itself be a sin.*

And Despair, most devastating of all, cries: *You strive to rise, but you fall again, weighed down by the weight of your sins. So what can be done for you then?*

15<sup>TH</sup> -CENTURY HEBREW INCUNABLE : SEFER MISHLEI (PROVERBS)

**54. BIBLE, in Hebrew** — HAGIOGRAPHIA. Sefer Mishlei (Proverbs), with commentary by Immanuel ben Solomon ben Jekuthiel of Rome. Edited(?) by Hayyim ben Isaac Halevi Ashkenazi. [Naples: Joseph ben Jacob Ashkenazi Gunzenhauser, between 28 March and 26 September 1487]. 19<sup>th</sup> century boards, worn, reusing a 16<sup>th</sup> century liturgical leaf, library buckram spine with Seminary call. number, ex-libris of CTS, and library pocket. Hain 8346 (III), Steinschneider 1066;

\$ 25,000.-



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

The Sefer Mishlei (Proverbs) is among the earliest printed editions of the Hagiographa in Hebrew. Printed in Naples by the renowned printer Joseph ben Jacob Ashkenazi Gunzenhauser, it reflects the scholarly and commercial activity of Jewish printers in Italy, a major centre for Hebrew printing at the time.

The text is simply a translation of the Proverbs in Hebrew, but interestingly printed with a commentary of Solomon ben Jekuthiel, the celebrated Italian Jewish poet and biblical exegete. Proverbs belongs to the Hagiographa / Ketuvim and consists of moral, practical, and reflective maxims on wisdom, speech, discipline, kingship, justice, wealth, folly, and the fear of God. Its world is that of instruction: how to live prudently, speak carefully, govern one's appetites, choose companions, raise children, and understand the difference between wisdom and foolishness. Immanuel's commentary would have guided the reader through precisely those difficult, compressed, and often metaphorical verses for which Proverbs is famous.



The typographical features showcase the technical innovations of early Hebrew printing. The use of hand-with-flower watermarks on the paper is a testament to the varied sources of printing materials available to Jewish printers at this time.

Surviving copies of Hebrew incunables are exceptionally rare, most of them are severely imperfect.



1485- 1507 A BIBLE SET ASSEMBLED FOR A DONATION FOR A PARISH IN EBENHAVSEN, IN FOUR VOLUMES

55. BIBLIA LATINA: cum postillis Nicolai de Lyra... together 4 volumes, comprising Koberger's first illustrated Bible (1485), later Nuremberg and Basel continuations (1497, 1506, 1507).

\$12,500.-

Folio. Together four volumes, variously 300 × 210 mm to 348 × 230 mm. Bound in contemporary pigskin over wooden boards, blind-tooled, with evidence of clasps; varying states of preservation, with one board detached, two hinges tender, some worming to

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



boards, and expected signs of liturgical and scholarly use. Rubricated throughout in two volumes. Woodcut illustrations in the 1485 volume handsomely hand-coloured with an illuminated Initial to the opening of Genesis.

Vol. I. Nuremberg: Anton Koberger, [7 May] 1485. Hain-C. 3166; GW 4288; BMC II, 427; Goff B-613; Schreiber 3472. The celebrated first illustrated Latin Bible, incorporating Nicholas of Lyra's Postillae, William Brito's prologue commentaries, Paul of Burgos' additions, and Matthias Döring's replies. **With woodcuts in contemporary hand-colouring**, illuminated opening initial to Genesis. Folio (300 x 210 mm) [461] leaves of 468, only lacking the first 7 leaves of the Prologue.

Vol. II. Nuremberg: Anton Koberger, 1497. Hain 3171; GW 4294,2. Containing Ezra to Ecclesiasticus. Title-page with an inscription urging vigilance and devotion: "*Rise, watch, keep watch over yourself, study, read and pray ... let nothing pass without fruit.*"

Vol. III. Basel: Johann Froben & Johann Petri, for Amerbach, 1506. VD16 B 2583; Adams B 985. Covering Job to Ecclesiasticus. Rubricated throughout; Lombard initials in alternating colors; several larger initials with penwork embellishment.

Vol. IV. Basel: Johann Froben & Johann Petri, 21 June 1507. [479] leaves. Comprising the Prophets, with 15 in-text woodcuts. A continuation of Lyra's exegetical tradition.

An interesting Bible set, assembled across printings reflecting the practical habits of early modern ecclesiastical and monastic libraries. Such sets were often constructed from successive printings as individual volumes were acquired, reflecting both the high cost and evolving availability of these monumental works.

This particular set (at least the first volume and added to subsequently) was dedicated in 1500 to the parish of Ebenhavsén (likely in Upper Bavaria, near Munich) by Conradus von der Helle, a parish priest, who inscribed in Latin: "*Anno domini Jesu Christi 1500, Lord Conradus von der Helle, formerly parish priest in Ebenhavsén, bequeathed this Bible, divided into four bound parts, to the aforesaid parish of Ebenhavsén for use in psalmody, in memory of his burial, for the use of his successors in perpetuity.*"

This testament situates the set as a memorial donation for perpetual parish use, linking it directly to the devotional and liturgical life of a Bavarian church at the cusp of the Reformation.

#### *A MEDIEVAL BOOK BOX WITH A WOODCUT*



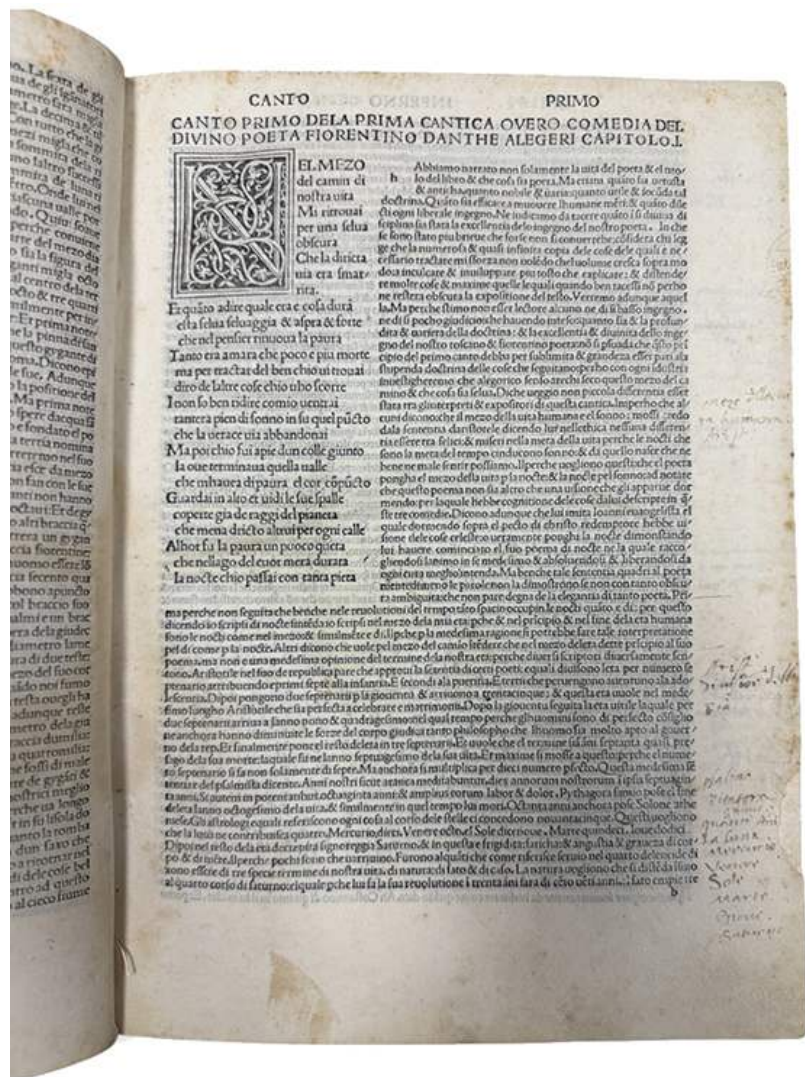
[COFFRET À ESTAMPE] Domed casket with wooden core covered in tooled leather with a decoration of foliate scrolls, wrought iron bands, a lock with a hasp. c. 1490–1500. H: 11.5 cm, L: 15.5 cm, D: 21.5 cm. Old key (original?). Woodcut damaged (left arm of the cross lost). See illustration.

\$ 37,500.-

See for full description no. 169



WITH CONTEMPORARY MANUSCRIPT ANNOTATIONS



56. DANTE ALIGHIERI (c. 1265–1321). La Comedia, con il commento di Christophoro Landino. Venice: Octavianus Scotus, 23 March 1484. Folio (32 x 22 cm). Collation mostly in 8s. 270 leaves. Roman type. The text of Dante enclosed within 64 lines of Landino's commentary. Woodcut initials throughout. Includes the "Registro" leaf with the large printer's device printed in red, white, and black, incorporating the initials "OSM." Period-style binding, blind-stamped; light, and occasional dampstains but overall a very attractive copy.

\$ 22,000.-

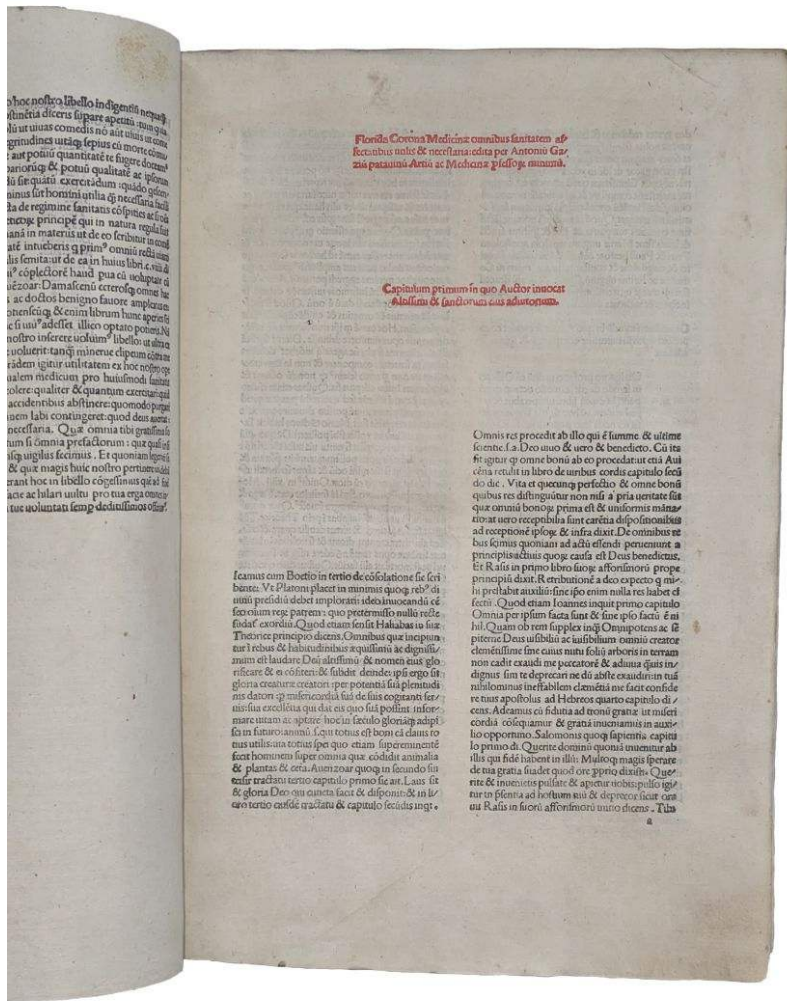
**PROVENANCE:** Bibliotheca Philosophica Hermetica (Ritman Library). Sixteenth-century ownership inscription on the last leaf identifying the owner as Patritius Antonius Petarinus. With contemporary and near-contemporary manuscript annotations, plausibly in Petarinus's hand.

This is the second edition to contain Landino's influential commentary, first printed in 1481 and reissued several times before 1500. As Simon Gilson has observed, the 1484 Scotus edition is particularly noteworthy for its typographical refinement and close attention to the 1481 text, incorporating corrections to Dante's poem and presenting a denser, more confident text block (Reading Dante in Renaissance Italy, 2018, p. 26). The edition occupies an important place in the stabilization and transmission of the *Commedia* in Renaissance Italy.

The annotations in this copy are of particular interest. On the front page, a contemporary scribe has copied a Latin inscription associated with civic humanist culture rather than Dante directly: the verse formerly displayed above the gate of the Rocca Pia at Tivoli, a fortress built by Pope Pius II in 1461 to assert papal authority over the city. The inscription reads: "*Grata bonis, invisā malis, inimica superbis sum tibi, Tibur, enim sic Pius instituit.*" ("I am pleasing to the good, hateful to the wicked, and an enemy to the proud: I am for you, Tivoli, for so did Pius establish me.")

At the rear of the volume are further annotations in an early hand, including moral glosses referencing Dante, such as "*Homo obesi cordis*" and "*Homo sordidus et ignobilis appellatur: Ciborarius,*" accompanied by the owner's name, Patritius Antonius Petarinus.

Taken together, the provenance and annotations elevate this copy beyond a fine incunable of Dante, preserving clear evidence of early humanist readership and engagement with the *Commedia* as a moral, political, and literary text. Bibliography: Goff D30; Hain-Copinger 5947; BMC V 279; Bod-inc D-013; GW 7967; Mambelli 11.



AN INCUNABULUM ON WINE

57. GAZIUS, Antonius (1449-1528). Corona florida medicinae: sive De conservatione sanitatis. [Title at [a1]:] Florida corona medicinae omnibus sanitatem affectatibus utilis & necessaria ... Capitulum primum in quo auctor inuocat altissimi & sanctorum eius adiutorium. [Colophon:] Venice: "per Johannem de forlivio & Gregorium fratres", 20 June 1491. Folio (312 x 210mm). 125 leaves, the first leaf a "half title" with wording "De conservatione sanitatis", first blank missing. Rubricated throughout, a few leaves stained or browned. 17<sup>th</sup> paneled calf (rebacked with old repairs at the head and foot of the spine). ISTC ig00111000; GW 10563; Goff G111; HC 7501\*

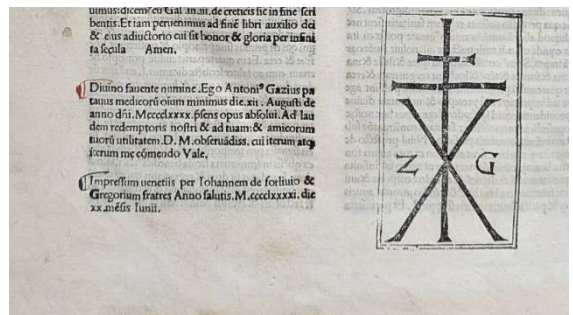
\$ 27,500.-

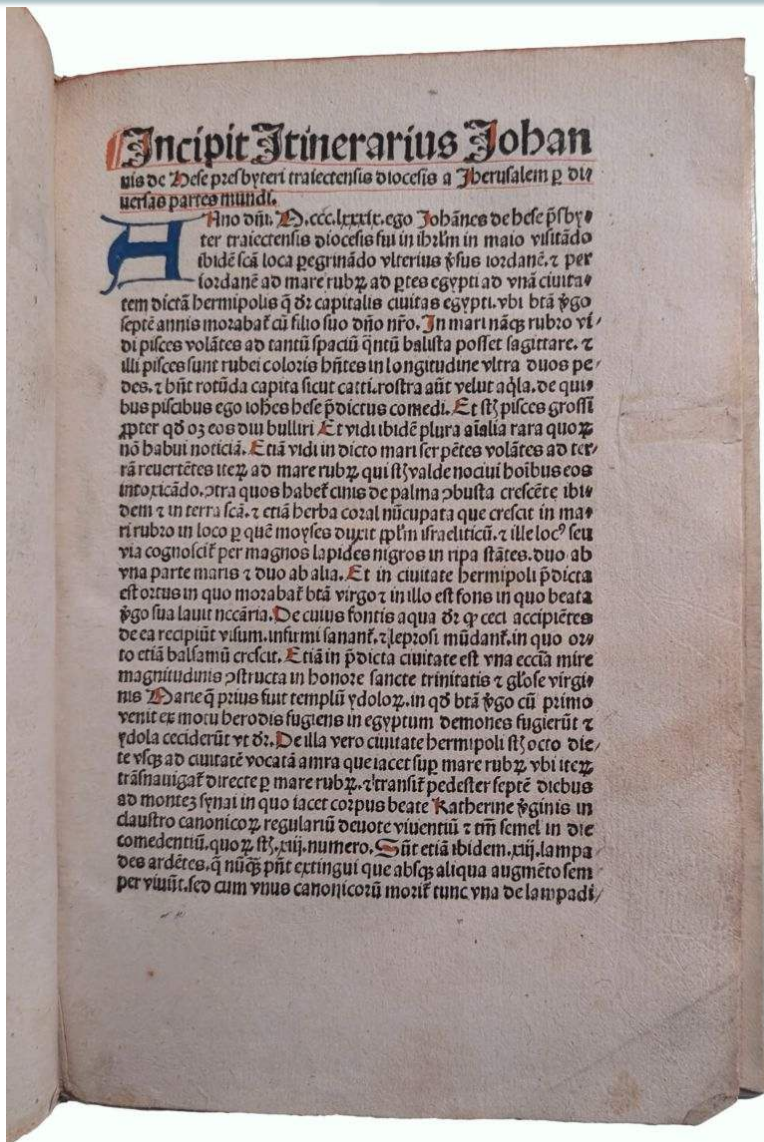
First edition — and the only incunable edition — of the principal work of Antonius Gazius (1461–1528), professor of medicine at Padua, and later personal physician to King Sigismund I of Poland. The book synthesizes little known Jewish and Arabic teachings on food and wine with more common western texts.

Gazius was trained at what was then the most Arabist medical faculty in Europe. Fifteenth-century Padua still taught medicine through the Arabic reception of Galen — through Avicenna's Canon, through al-Rāzī, through the translations of Ḥunayn ibn Isḥāq — and the Corona florida is steeped in that tradition. Gazius lists his sources in a table divided into four categories: doctors (Galen, Bartholomaeus Montagnana, Maimonides), philosophers (Plato, Aristotle, Haly Abenragel / 'Alī ibn Abī al-Rijāl), clergy (Augustine, Bede, Solomon), and poets (Ovid, Boethius, Virgil). The presence of Maimonides among the physicians and of the great Arab astrologer-physician Haly Abenragel among the philosophers signals how deeply the Arabic medical inheritance shaped this book.

Unlike most contemporary health manuals, the Corona florida strips out astrological medicine almost entirely; as Thorndike noted, there is little or none of it here. What replaces it is sustained, practical attention to food alone. Chapters 42 through 63 go far beyond conventional humoral foodlists into the selection of meats, the making of bread, the preparation of drinks — and above all wine. Gazius also devotes several chapters to sexual activity, then ironically advises religious celibates not to read them.

André Simon (1877–1970), the French-born London wine merchant whose Bibliotheca Bacchica remains the standard bibliography of wine and drinking books, called this the work of a Paduan physician who knew and loved wine, and singled out Gazius's treatment of the art of drinking and of human thirst (Bibliotheca Bacchica 283; see also Vicaire, Bibliographie gastronomique 396).





## A MEDIEVAL FANTASY OF THE EAST

58. 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—if not the first—truly fabricated travel books in the Western tradition.

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.

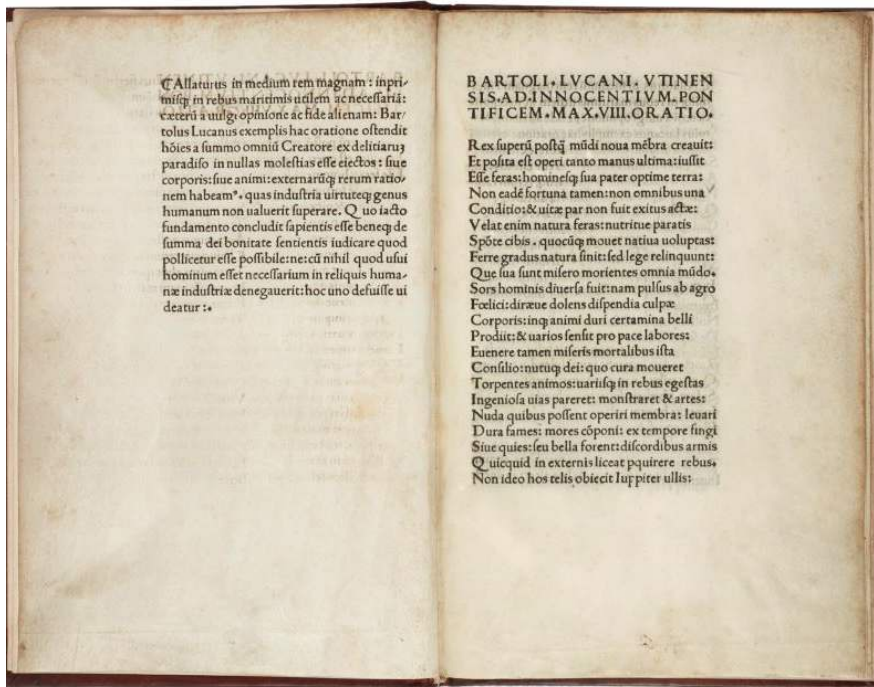
This edition, published by Cornelius de Zyrickzee around 1497–99, is dated circa 1500 by ISTC. All editions are exceedingly rare. Eleven copies of this particular edition are recorded. Of which two are in the US.



PRINTED ON VELLUM

59. LUCANUS, Bartolus. Oratio ad Innocentium VIII. Rome : Eucharius Silber, [1485-1487]. First edition. Only edition known printed on vellum. Quarto (232 x 152 mm). Contemporary boards, new spine. 16 leaves. The last leaf of text is bound at the beginning of the binding. ISTC ilo0291000.

\$ 28,500.-



The only recorded copy printed on vellum of this celebration of Pope Innocent VIII's election. Three copies in US on paper. Lucanus emphasizes the wealth of knowledge inherited from ancient civilization and the importance of studying relics and ancient texts. To illustrate his point, he compiles a catalogue of ancient discoveries and inventions, starting with weapons of war, and proceeding to commercial products such as Spanish linen and wool. He describes the making of silk from silkworms, the invention of writing, and discoveries in medicine, science, philosophy, and literature. Bartolus Lucanus Utinensis listed the clock, the cannon and the printing press. (see Shakespeare and Technology: Dramatizing Early Modern Technological Revolutions, p.12). Very little is known about the author. Christie's sale result. \$ 21.000

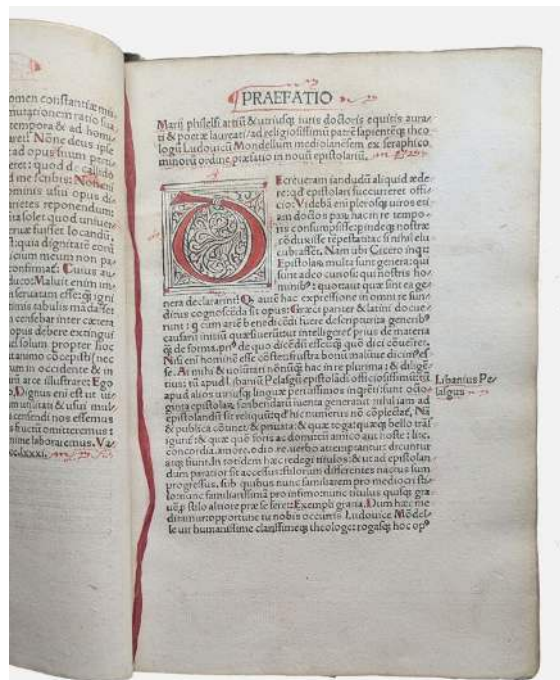
THE ART OF SAYING THINGS WELL

60. PHILELPHUS, Johannes Marius. Epistolare. With letters Lufromdovicus MONDELLUS, ed. and Octavianus UBALDINUS. Basel: Johann Amerbach, 1486. Quarto (225 mm x 115 mm). Late 19<sup>th</sup>-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.

\$ 9,500.-

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.

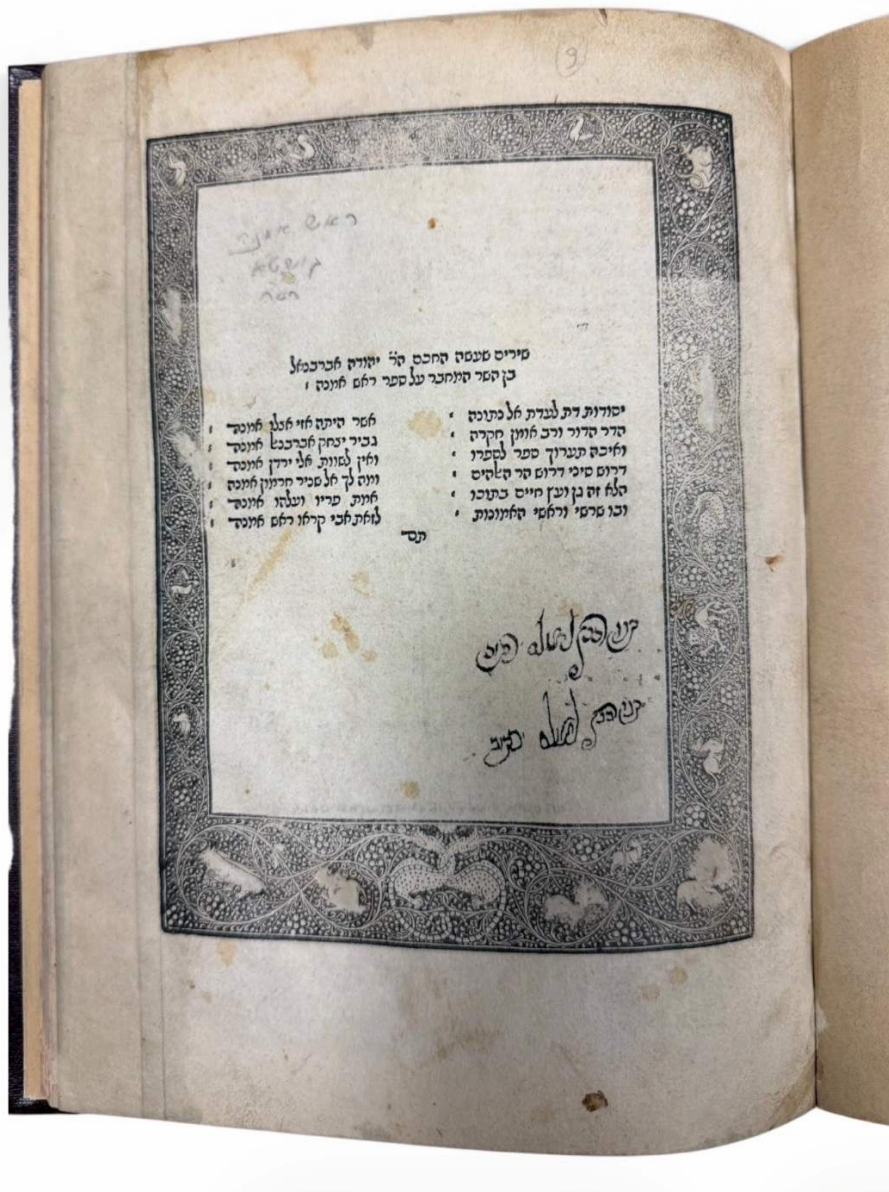


#### A TRANSCRIPT OF THE TRIAL AGAINST SAVONAROLA

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

\$ 6,500.-

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



*ONE OF THE EARLIEST HEBREW PHILOSOPHICAL WORKS PRODUCED IN THE OTTOMAN CAPITAL*

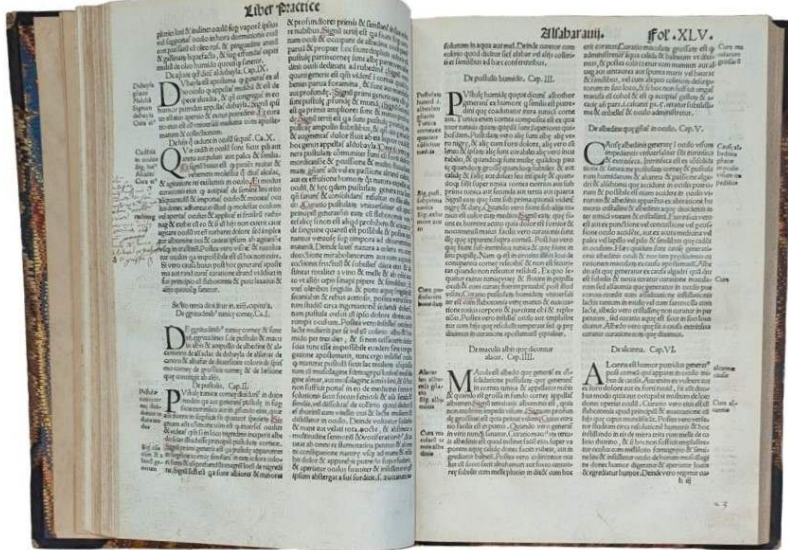
62. [ABRABANEL, Don Isaac.] Rosh Amanah (Principles of Faith). Constantinople: 1505. 4to. 20 leaves (10 × 7<sup>1</sup>/<sub>4</sub> in.; 253 × 188 mm.). Collation: 1<sup>8</sup>, 2–3<sup>6</sup>; double-leaf signatures. Title page remargined, corners strengthened; minor tape repairs to the upper margins of ff. 4, 5, and 20; f. 8 with a tear to the upper outer corner. Owner's name in early ink on the title page. Bound in modern half calf. Handsome title page design clearly derived from late 15<sup>th</sup> century Venetian and northern Italian models, but adapted for Hebrew printing. **LITERATURE:** Yosef Vinograd's *Thesaurus of the Hebrew Book*, Constantinople, no. 9.

\$ 12,000.-

Printed in Constantinople in 1505, Rosh Amanah represents one of the earliest Hebrew philosophical works produced in the Ottoman capital following the influx of Sephardic Jews after the expulsions from Spain (1492) and Portugal (1497).

Constantinople rapidly emerged as a major centre of Hebrew printing in the early sixteenth century, benefiting from imperial protection, relative religious tolerance, and the arrival of scholars, printers, and textual traditions from Iberia and Italy. Hebrew presses in the city played a crucial role in preserving and disseminating Jewish philosophical, legal, and exegetical literature at a moment when such activity had become increasingly constrained in much of Western Europe. Rosh Amanah reflects the rapid transplantation of Iberian Jewish intellectual life into the Ottoman world and stands as a witness to the formative years of Hebrew printing in the eastern Mediterranean.

Abrabanel's treatise is devoted to the foundations of Jewish belief and was written in response to critiques of Maimonidean philosophy, particularly those advanced by Hasdai Crescas and Joseph Albo. Over the course of twenty-two sustained chapters, Abrabanel undertakes the most extensive and systematic examination of Maimonides' thirteen principles of faith, defending their philosophical coherence and theological legitimacy. In a striking conclusion, Abrabanel ultimately argues that Judaism possesses no fixed dogmas at all, maintaining instead that all Jewish beliefs are equally fundamental and precious. The work thus occupies a distinctive place in Jewish intellectual history, functioning both as a rigorous defence of Maimonidean rationalism and as a challenge to the very notion of doctrinal hierarchy.



FIRST KNOWN DESCRIPTION OF HEMOPHILIA

63. 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. 19<sup>th</sup> morocco-backed marbled boards, rubbed. Folio (300 x 222 mm).

\$ 5,500.-

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

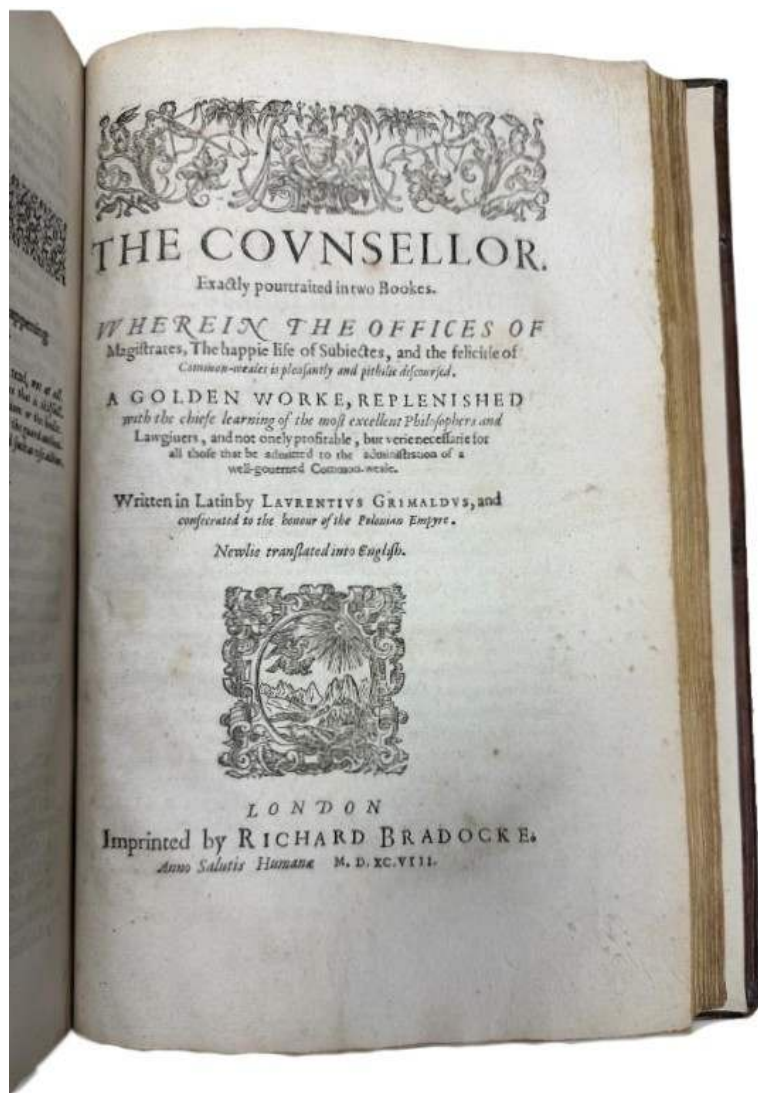
A WORK OF THE UTMOST RARITY, ASSOCIATED WITH HAMLET, BOUND WITH THE FIRST ENGLISH EDITION OF ARISTOTLE'S POLITICS

64. [SHAKESPEARE] GOŚLICKI, Wawrzyniec. The Counsellor. Exactly Pourtraited in two Bookes. Wherein the Offices of Magistrates, the happie life of Subjectes... is pleasantly and pithilie discoursed. Written in Latin by Laurentius Grimaldus. London: Richard Bradocke, 1598. M.D.XC.VIII. [1598] [3], 155, [1] p. ; lacking first blank Note: A translation of: De optimo senatore. Signatures: A<sup>2</sup> B-O<sup>6</sup>. ESTC No.S106731.

PRECEDED BY:

ARISTOTLE. Aristotles Politiques, or Discourses of Government. Translated out of Greeke into French... by Loys LeRoy, called Regius. Translated out of French into English. London: Printed by Adam Islip, 1598. Title page with woodcut device, woodcut initials, head- and tailpieces; four-page table of contents and one-page errata at rear; bound without final blank; pages 70 and 71 misnumbered 80 and 81, 284 misnumbered 84, 378 misnumbered 376.[32], 393, [7] p. Translator's dedication signed: I.D., i.e. John Dickenson. The first leaf and the last leaf are blank. Signatures: A-2N<sup>6</sup>. STC (2nd ed), 760

\$ 55,000.-



Two volumes in one. Small Folio; (approximately 30 × 19 cm). contemporary full brown calf. Text fine, joints tender with some expert restoration to joints and head compartment of spine, rear endpapers renewed, front endpapers restored, original green cloth ties perished. A handsome copy.

The first book is extremely scarce and has been discussed by scholars since the early twentieth century in connection with Hamlet. The STC records six copies in the United Kingdom and six in the United States, with none recorded in continental Europe (not even in Poland). The last copy to appear at auction was in 1919, meaning no other example has surfaced on the market in over a hundred years.

The other work bound in this volume is a significant achievement in its own right: the first edition in English of Aristotle's *Politics*, essentially the earliest obtainable English-language printing of Aristotle. The conjunction is not merely fortunate. Goślicki's entire political philosophy is grounded in Aristotelian thought — his arguments about law, the limits of monarchical power, and the nature of good government draw directly on Aristotle's framework — making the pairing of these two works in a single volume intellectually coherent.

### THE COUNSELLOR

Wawrzyniec Goślicki was a Polish bishop, diplomat, and political thinker who in 1568 published a book that made rulers uneasy: *De Optimo Senatore* (On the Ideal Senator). It argued that law stands above the king, that government must operate within agreed limits, and that a senate of wise counsellors is more useful to a state than the monarch acting alone. For a Europe still largely organized around hereditary monarchy, these were not comfortable propositions.

The book circulated widely. By the 1580s it had reached England, where it was translated into English in 1598 as *The Counsellor*. For a long time the rarity of the book encouraged an appealing explanation: that the book had been banned and burned by the Elizabethan authorities, suppressed because its ideas about limiting royal power were considered too dangerous.

The evidence now points in a different direction. As Teresa Bałuk-Ulewiczowa has demonstrated, the 1598 translation had already been quietly pre-censored before publication. The passages most likely to cause offence — Goślicki's arguments for elective rather than hereditary monarchy, and his position on the primacy of the Catholic Church in affairs of state — were removed before the text ever reached the printer. The authorities therefore had nothing left to suppress. The rarity of the English edition is therefore more plausibly explained by a modest print run.



The book is famous for being a Shakespeare source book and has attracted the attention of Shakespeare scholars since the early twentieth century. Sir Gollancz (1863 – 1930) a Shakespeare scholar suggested that the character of Polonius and his worldly maxims were inspired by Goślicki's ideal counsellor. Gollancz tried to prove that whole passages from the Counsellor had been incorporated into the play. This matter was hotly debated.

The textual case for *De Optimo Senatore* as a direct source for Hamlet has not survived close scrutiny. The parallel passages most frequently cited — particularly those connecting Polonius's precepts to Laertes with similar passages in *The Counsellor* — dissolve on examination into the common currency of Renaissance moral writing. As Teresa Bałuk-Ulewiczowa has demonstrated, the parallels prove only that both texts belong to the same literary tradition — not that one caused the other.

Still, the coincidence of timing is striking. A celebrated Polish political treatise describing the ideal court counsellor appears in English translation in 1598. Within a few years Shakespeare's Hamlet features a character called "the Pole." One might reasonably argue that Polonius simply means Pole in Latin and that there need not be any connection with the book. However Polonius is explicitly Lord Chamberlain to King Claudius, which is precisely a senior court counsellor role. Now Gollancz proposed that Goślicki's treatise was a source — that Shakespeare borrowed from its language and ideas. That case has not survived scrutiny.

But there is a more compelling proposition. Shakespeare may have read *The Counsellor* and decided to satirise it. Goślicki's ideal senator is wise, measured, virtuous, and indispensable to the state. Shakespeare's Polonius is the precise and systematic inversion of everything that figure stands for — a man who embodies every quality Goślicki warns against, and who achieves the virtues Goślicki recommends only in death. As Hamlet says over the body of Polonius: "*This counsellor Is now most still, most secret, and most grave, Who was in life a foolish prating knave.*" As such the Counsellor is not a source book, but a satirical target, something you deliberately invert and mock.

Could there be a connection after all? There is also one circumstantial connection between *The Counsellor* and Shakespeare's Hamlet worth noting.

The 1598 English translation of Goślicki's treatise and both Quartos of Hamlet — 1603 and 1604 — share the same London stationer: Nicholas Ling. In the tight professional world of the Elizabethan book trade, this makes it at least plausible that Shakespeare was aware of the Goślicki translation, circulating as it was within the same professional circle.

#### ARISTOTLE'S POLITICS

That this text (as in the Yale copy) is bound with Goślicki is entirely fitting, as Goślicki writes squarely in the Aristotelian tradition. Like Aristotle, he treats the polity not as the private possession of a ruler but as a moral and civic order directed toward the common good: the state exists for the sake of the good life, and constitutions are judged by whether they serve the community or merely the interests of those who hold power. He likewise shares Aristotle's distrust of unrestrained personal rule, insisting that reason and law must govern political life, and that authority should be exercised through counsel and deliberation rather than appetite or force.

These classical principles are not merely theoretical in Goślicki's hands, they describe a living constitutional reality. Poland in 1598 was formally a *res publica*, a commonwealth in the Roman and Aristotelian sense: an elected monarchy whose king's power was checked by a parliament and senate of nobles, and in which the landed class understood itself as collectively responsible for the welfare of the state.



**INQUISITION CENSORSHIP DECREE REGULATING PRINTERS AND BOOK CORRECTORS, 1587.**

**65. [BROADSIDE] DECRETUM OFFICII SANCTISSIMAE INQUISITIONIS VENETIARUM,** circa Correctores librorum imprimendorum. Venice: Holy Office of the Inquisition, 17 June 1587 and 4 September Folio broadside. Woodcut device at head depicting the emblem associated with the tribunal of the Holy Office. Latin text printed in two sections with ornamental initials. Approximately 33 × 35 cm. Printed on laid paper. Old horizontal fold from posting; marginal wear, corner staining, and small losses to the upper and lower margins, not affecting the printed text.

\$ 2,750.-

The broadside preserves two official proclamations issued by the Venetian tribunal of the Inquisition regulating the supervision and correction of books before printing. Venice was one of the principal printing centres of Europe in the sixteenth century, producing thousands of editions circulating across the continent and the Mediterranean. Because of the city's central role in the book trade, the Holy Office devoted particular

attention to controlling the production of printed texts and preventing the spread of works considered doctrinally dangerous.

The first decree, dated 17 June 1587, states that the Office of the Inquisition has remained continually vigilant against the dangers of heretical writings circulating in the city. The proclamation declares that books suspected of containing errors of doctrine or heresy must be examined before printing and that printers are forbidden to issue works unless they have first been reviewed by authorized correctors. Printers who fail to submit works for inspection risk severe ecclesiastical penalties, including excommunication and other sanctions imposed by the tribunal.

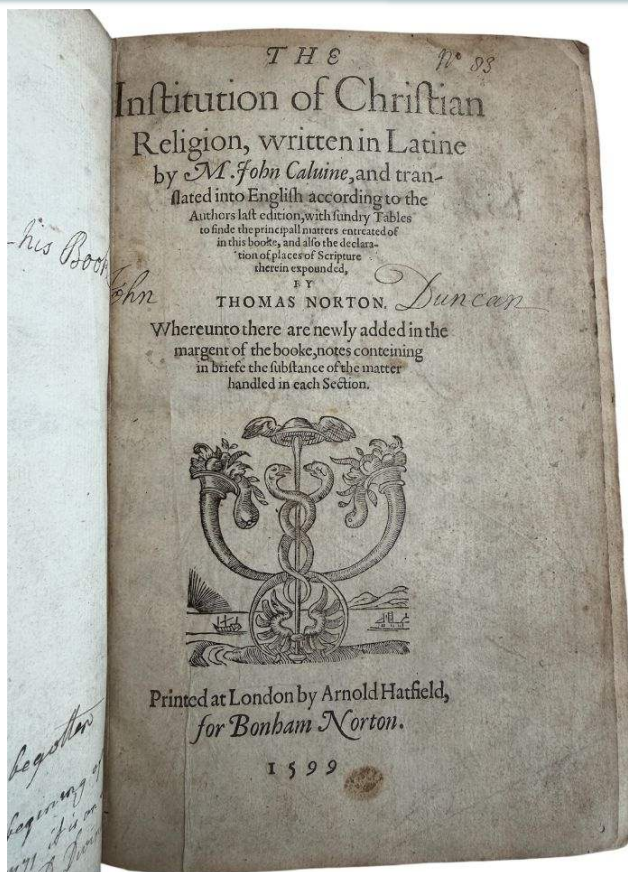
The second decree, dated 4 September 1587, reinforces these regulations after it was discovered that some printers and booksellers were attempting to evade the earlier order. It clarifies that only officially appointed correctores librorum may supervise the preparation of texts for printing and requires that books receive approval before publication. The decree also warns printers and booksellers that violations of these regulations may result in confiscation of books and further penalties imposed by the Inquisition.

**CALVIN'S INSTITUTION IN ELIZABETHAN ENGLISH**

**66. 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. 18<sup>th</sup>-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.

### THE WORKING COPY OF A RENAISSANCE SCHOLAR

**67. CICERO.** *Epistolae – Philosophica – Explicationes Suarum in Ciceronem.* Paris, 1538. Third and Fourth volumes of Cicero's works. [2], 416–450, 158, Index. With the Fifth volume containing the commentaries by Pietro Vettori. Contemporary calf binding. Large folio with wide margins (385 mm x 255 mm).

\$ 2,000.-

The binding shows significant wear: corners are bumped, and although the boards remain sturdy, there is splitting along the spine. Ink spotting affects the first 15 leaves. The printer's line *Ex Robert Stephani* has been burned away. Each part is separately paginated. Otherwise, a beautiful wide-margined copy, annotated throughout. *Liber I* of Cicero's *De Officiis* is heavily annotated in a contemporary hand.

The scholarly value of this particular copy lies in the extensive and dense marginalia in a contemporary hand, found especially on pages 341–420 of the fourth volume. Many passages are underlined in red ink. Most likely, this was the working copy of a Renaissance scholar.

This edition of Cicero's collected works, produced in four folio volumes between 1538 and 1539, set the standard for the reading and reception of Cicero in France and secured Estienne's place in the intellectual circle of the French monarch Francis I (1494–1547).





The set includes Cicero's correspondence and philosophical treatises—such as *De Officiis*, *De Amicitia*, and *De Natura Deorum*—with detailed commentaries by Pietro Vettori (1499–1585), a prominent Italian humanist, philologist, and scholar. In the fifth volume, Vettori provided extensive commentaries titled *Explicationes Suarum in Ciceronem Castigationum* (“Explanations of His Corrections to Cicero”), which were integral to the Estienne edition.

These commentaries justified Vettori's editorial choices, discussed variant readings, and offered insights into Cicero's language, style, and historical context. For scholars, this was a critical resource, both for textual criticism and for a deeper understanding of Cicero's oeuvre.

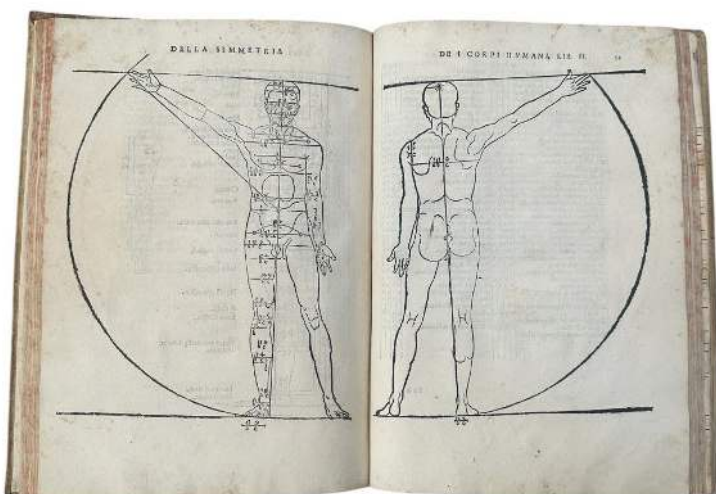


### A RENAISSANCE WORK OF TYPOGRAPHICAL BEAUTY

**68. DONI, Anton Francesco.** Il Cancellieri del Doni, libro dell'eloquenza, nel qual si vede per similitudine, la virtù del dire de gli antichi saui, & de moderni uirtuosi, in ogni impresa honorata; di guerra, di stato, & potenza. Risolueno con le vere sentenze, tratte da greci, da latini, et da gli huomini mirabili della lingua nostra. 1581. (Second ed) 56 p. BOUND WITH Il Cancellieri del Doni, libro dell'eloquenza, nel qual si vede per similitudine, la virtù del dire de gli antichi saui, & de moderni uirtuosi, in ogni impresa honorata; di guerra, di stato, & potenza. Risolueno con le vere sentenze, tratte da greci, da latini, et da gli huomini mirabili della lingua nostra. Gabriel Gioliti. 1562. 64 p. Contemporary limp vellum. 8vo (21 x 15cm.) With numerous woodcut initials. A very crisp copy.

\$ 1,500.-

Anton Francesco Doni (1513–1574) was a Florentine writer, typographer, and editor. One of the most prolific figures of the Italian Renaissance book world. His works were bestsellers during his lifetime, produced in close collaboration with the leading Venetian publishers of the day, like Gabriele Giolito de' Ferrari (c.1508–1578) operating from his celebrated Libreria della Fenice in the Rialto district of Venice. Francesco Marcolini was equally distinguished, known as a printer celebrated for the exceptional quality of his woodcut illustrations and typographic refinement.



### THE INTERSECTION OF ART AND SCIENTIFIC ENQUIRY

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

\$ 7,500.-



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

Dürer's work, written, designed, and illustrated by the artist himself, profoundly influenced Renaissance art, anatomy, and the scientific study of human proportions.

Dürer's *Vier Bücher von menschlicher Proportion* stands as a landmark in the intersection of Renaissance art and scientific inquiry. By systematically analyzing human proportions and their relationship to aesthetic ideals, Dürer laid the groundwork for future studies in anatomy and artistic theory.

Gallucci's translation and augmentation of this treatise in 1594 not only extended its accessibility to an Italian audience but also reflected the broader intellectual currents of the late Renaissance, wherein artists and scientists sought to harmonize empirical observation with classical ideals. The publication's enduring significance lies in its influence on both contemporary and subsequent generations of artists, anatomists, and philosophers who grappled with the complexities of human beauty and form.

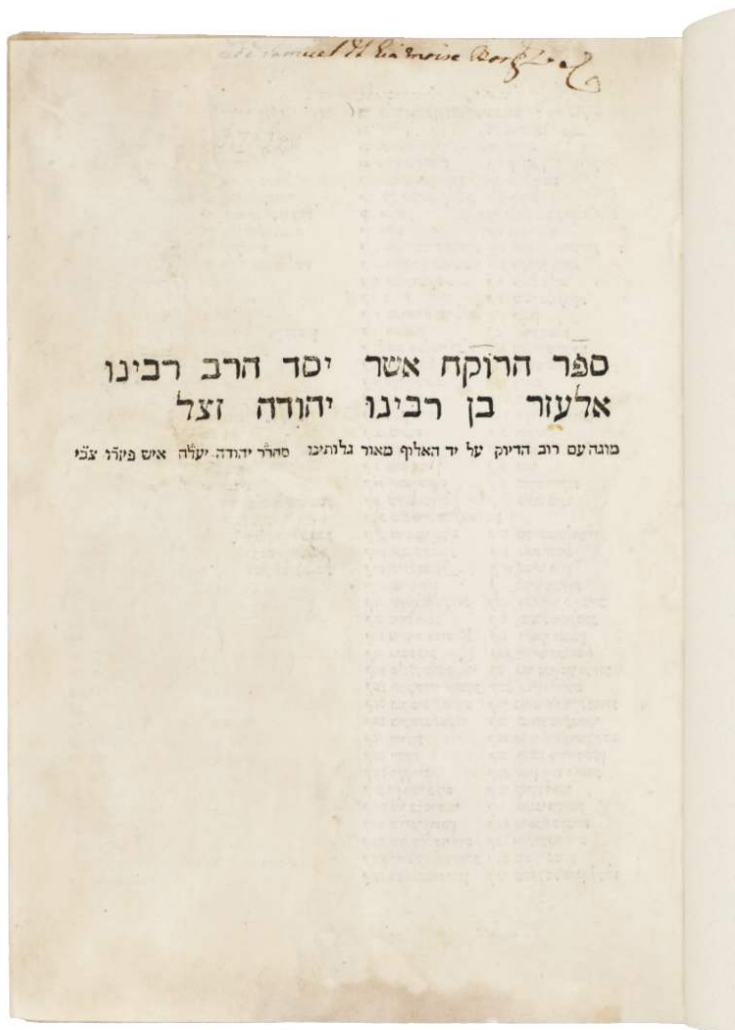
*FIRST HEBREW BOOK TO BE PRINTED WITH A TITLE PAGE*

**70. ELEAZAR BEN JUDAH OF WORMS.** Sefer ha-Roke'ah. Fano: Gershom Soncino, 1505. 4to. 109 leaves (10<sup>3</sup>/<sub>4</sub> × 7<sup>5</sup>/<sub>8</sub> in.; 274 × 194 mm.), lacking only the final blank. Collation: (\*)<sup>2</sup>, 1–17<sup>6</sup>, 18<sup>5</sup> = 109 leaves. Hebrew text printed in double columns. Modern half vellum over red cloth; gilt stamped spine

\$ 11,500.-

First edition of one of the most influential works of medieval Ashkenazic Judaism, printed by Gershom Soncino at Fano — the greatest Hebrew printer of his age, whose press brought the texts of Jewish learning to readers across the Italian peninsula.

Numerous early manuscript annotations and marginalia in Hebrew throughout, including extended contemporary notes. On f. 109v, a clearly impressed owner's armorial ink stamp accompanied by a dated inscription, "Urbino 1685." In the seventeenth century, Jews in Urbino were prominently engaged in moneylending and pawnbroking, practiced medicine, and maintained strong traditions of book ownership and scholarly study. They also participated actively in the circulation and preservation of manuscripts and early printed books, particularly Hebrew works issued by the Soncino presses of northern and central Italy.





Sefer ha-Roke'ah is a halakhic and ethical compendium by Eleazar ben Judah of Worms (ca. 1165–ca. 1238), a leading figure of the Hasidei Ashkenaz and a member of the Kalonymid family. The work combines practical halakhah with ethical instruction and minhagim, presented in a direct manner intended for practical use,

This edition is recognized as the first Hebrew book printed with a formal title page, marking a major bibliographical development in Hebrew printing. Produced by Gershom Soncino at Fano, it represents an early and influential moment in the adoption of Renaissance book design conventions into Hebrew typography.



*A RARE ERASMUS EDITION IN A VERY HANDSOME FRANCO-ITALIAN BINDING*

71. ERASMUS, Desiderius. *Apothegmatum ex optimis utriusque linguae scriptoribus collectorum libri VIII.* Lugdunum: 1558. Not in Adams; albeit [Adams E501] states Lyons, 1556 and the 1558 date may have been altered by hand. 32mo. (approximately 12.5 × 7.5 cm). Title page within typographic rules; Light age-toning. Early ink ownership inscription on the inner front board above an early shelfmark ("CCC.31"), indicating organized early ownership, possibly institutional or scholarly. A Rare edition.

\$ 2,000.-

Bound in contemporary or near-contemporary gilt calf, executed in a Renaissance decorative style associated with Italian and Franco-Italian binding workshops of the mid-sixteenth century. Covers decorated with a large central rectangular panel formed of dense interlacing arabesque tools in gilt, set against a pointillé (dotted) ground, with symmetrical floral motifs. Multiple gilt fillets frame the panel, with an outer gilt border. Spine divided into compartments and gilt with repeating ornamental tools.

Erasmus's *Apothegmatum* is among the most influential collections of classical moral sayings produced during the Renaissance, drawing on Greek and Latin sources to provide exempla for ethical reflection, rhetorical training, and moral instruction. Widely used in schools and by humanist scholars, the work exemplifies Erasmus's educational program, emphasizing moral clarity, eloquence, and the practical wisdom of antiquity.



## EARLY MATHEMATICS AND ALGEBRA

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

\$ 4,500.-

Ghaligai's proposed notation for powers of the unknown did not find wider adoption among subsequent authors. His broader influence on mathematical culture is nevertheless considered significant — not through notation but through accessibility. Where Pacioli's *Suma* demands considerable prior preparation from its reader, Ghaligai's treatment is markedly simpler and more direct, making it plausibly the more effective introduction to algebraic study for the general mathematical reader of the period.

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

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

It seems improbable that Ghaligai wrote primarily for merchants, as has been sometimes assumed. He seems rather to have been a teacher introducing mercantile problems for the sake of interest. It is interesting from many points of view, and considered as a means by which the works of Fibonacci, Pacioli and many others were made accessible to students of the time.

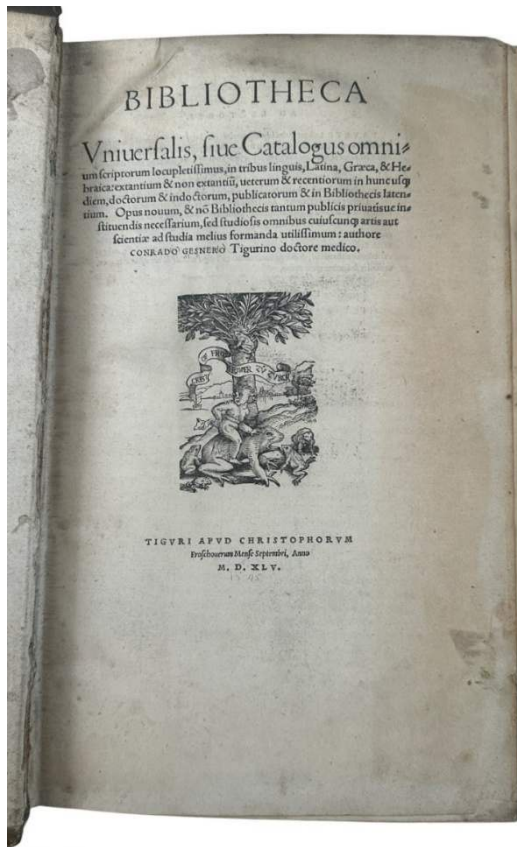
## FIRST UNIVERSAL BIBLIOGRAPHY SINCE THE INVENTION OF PRINTING

**73. GESNER, Conrad.** Bibliotheca universalis, sive Catalogus omnium scriptorum locupletissimus, in tribus linguis, Latina, Graeca, & Hebraica. Tiguri [Zurich]: Christophorus Froschouerus, mense Septembri, 1545. Folio (34 x 22 cm). Roman, Greek, and italic types, 41 lines plus headline. Collation: \*8 A6 B4 a-z6 A-Z6 Aa-Zz6 aa-zz6 AA-MM6 N8; [16], 631, [1] pp., final blank. Woodcut printer's device on title and final leaf; full-page heraldic woodcut of Leonardus Beckh von Beckenstein on verso of dedication, the arms quartered and surmounted by two crested helms — one bearing a goat rampant, the other a pair of elaborate ostrich



plumes; historiated and decorative initials throughout. Title page dust soiled light creased and minor corner loss, small stamp to 2nd leaf A very good, complete copy in an unsophisticated Augsburg binding. RARE in commerce.

\$ 15,000.-



Bound in contemporary Augsburg blind-tooled pigskin over wooden boards, panelled design with floral and foliate rolls; spine with raised bands, later red morocco gilt-lettered label; lacking clasps and catches; foot of spine; light abrasions to boards. Early institutional shelf labels to spine and pastedown. Provenance: Evangelisches Kollegium, Augsburg (19th-century pictorial bookplate). Samuel Ives Curtiss (armorial bookplate, motto "Grandatione Vincimus," with printed note on the Curtiss coat of arms). Chicago Theological Seminary, Hammond Library.

First edition of Gesner's monumental and pioneering bibliography — the earliest universal bibliography in the modern sense and a cornerstone of Renaissance scholarship. Gesner ambitiously attempted to catalogue all known books in Latin, Greek, and Hebrew, whether printed or in manuscript, extant or lost.

The entries, arranged alphabetically by author, run to some ten thousand titles by approximately eighteen hundred writers. But the work is far more than a list. Each entry carries biographical information, a record of the author's works, and where Gesner had an opinion — which was frequently — critical remarks on their nature and merit. It is simultaneously a bibliography, an encyclopaedia of humanist learning.

The work served as an indispensable reference for early collectors and humanists, notably used by the Fugger family in building their celebrated library. It was eventually listed in the Index librorum prohibitorum. The very comprehensiveness of the work made it dangerous: a universal bibliography that named heterodox and heretical works alongside orthodox ones could, in the wrong hands, function as a map to suspect literature. Ironically, the same quality made it indispensable to the censors themselves. A bibliography that lists everything is precisely the kind of tool required for compiling a blacklist, and scholars have suggested that the Bibliotheca universalis may have served as a practical finding aid in the construction of the 1559 Roman Index librorum prohibitorum.

References: Adams G-533; Besterman 2388; Graesse III, 54; VD16 G1610.

### *ESTIENNE'S GREEK ANTHOLOGY*

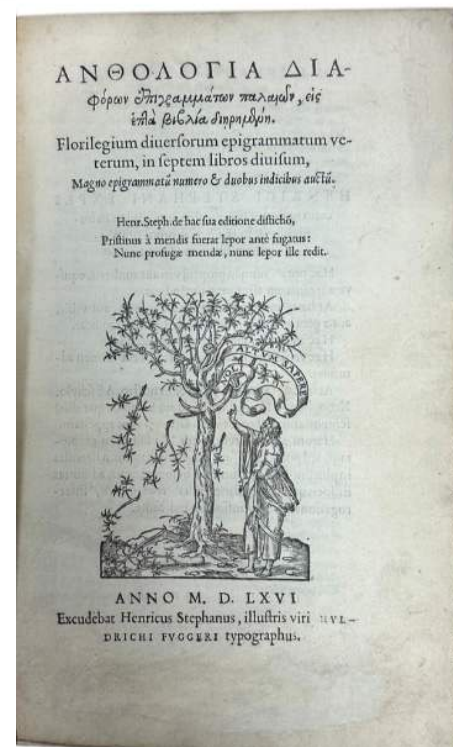
**74. GREEK ANTHOLOGY** – Edited by Henri Estienne II (1528–1598), including Planudes (1255–1305). *ΑΝΘΟΛΟΓΙΑ ΔΙΑ-φόρων επιγραμμάτων παλαιών, ει επτά βιβλία διηρημένη...* [Geneva]: Henri Estienne, 1566. Tall 4to. . 26.4 x 16.4 cm Collation: \*2, a-z8, aa-ii8, kk-rr4, ss2. A well-preserved copy in a later 19<sup>th</sup>-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**

**75. 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.



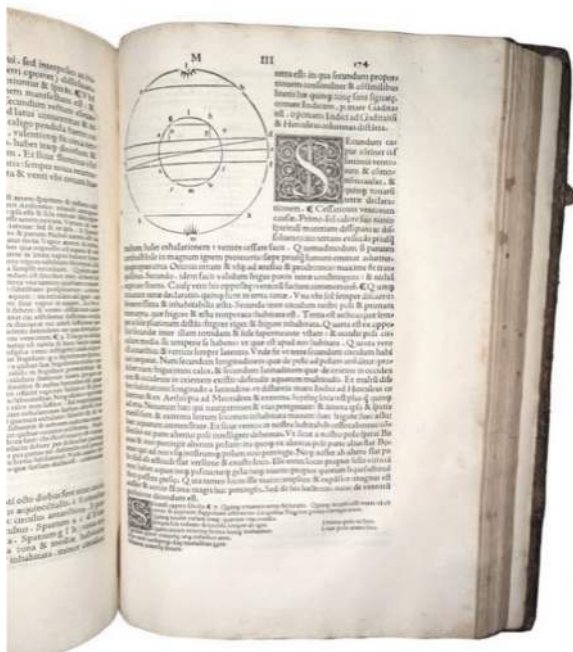
The work moves methodically through six disciplines: the reading of the palm, the interpretation of facial and bodily form, natural astrology and horoscopy, the influence of celestial bodies on health, and the four temperaments as shaped by planetary forces. Indagine's method is consistently systematic — 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 author was a Carthusian prior and humanist theologian who advised the Elector Albrecht von Brandenburg, Archbishop of Mainz, and whose horoscopes may have influenced the adjournment of the imperial election of Charles V in 1519. 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*



**76. 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 19<sup>th</sup> 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.

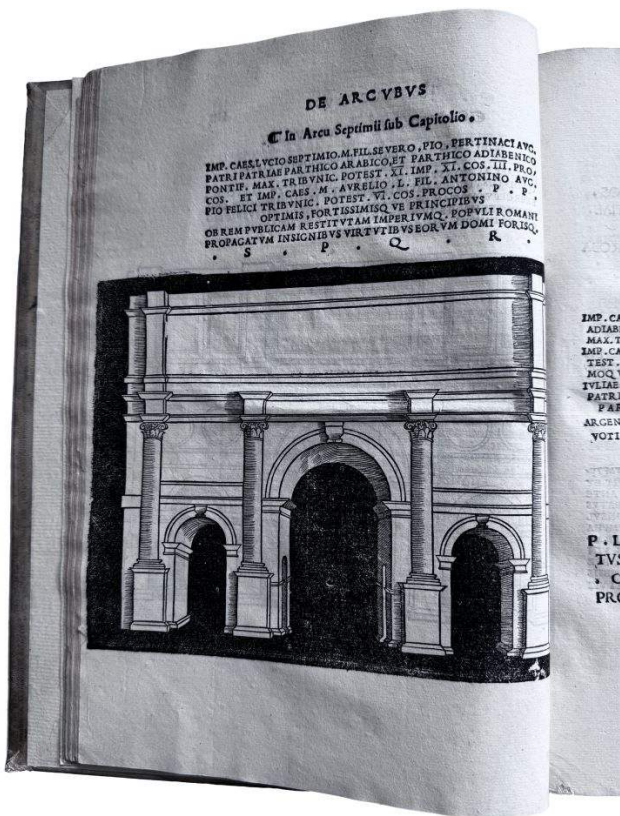


*ONE OF THE MOST BEAUTIFUL BOOKS OF THE RENAISSANCE*

**77. MAZZOCCHI, Jacopo (16<sup>th</sup> century).** Epigrammata antiquae urbis. Rome: Jacobus Mazzocchi, 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 16<sup>th</sup>-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**

**78. 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 Diiij, 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 antiphony loosely inserted [ESTC S112991]. Exceedingly rare.



The 13<sup>th</sup>-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).



## YOUR HEBREW BIBLICAL SEARCH ENGINE

**79. NATHAN BEN KALONYMUS, Isaac** (sometimes ascribed to Mordechai Nathan). *Sefer Me'ir Nativ* [Hebrew] / *Concordantias Hebraicas shechibber hachakam hamuvhaq rabbi Morkeday Natan...Venice: Aloisio Bragadini, 5324 [=1564].* Of great rarity.

\$ 1,500.-

Folio. [416] ff. Text entirely in Hebrew (save for a Latin dedication by Maggius Parentinus to Arnaldus Ferrerius, President of the “Tholosati Parisini Magistratus” and French delegate to the Council of Trent), printed in four columns. Woodcut printer’s device of three crowns on title. Contemporary vellum over boards, scuffed and soiled, with scratches and wear, Title-pages remounted with marginal loss (no loss of printed text). Moderate toning, occasional spotting and damp-staining. Ex-seminary copy.

This is the Venetian Bragadini reprint of *Meir Nathiv* (*Meir Netib*, “The Light of the Way”), the first biblical concordance in Hebrew, with vocabulary arranged according to its roots. Compiled between 1437 and 1447 by Rabbi Isaac Nathan ben Kalonymus of Arles (fl. 1400–1448), a scholar known for his anti-Christian polemics, the work was designed “to facilitate the study of Biblical exegesis and to prevent Jewish converts to Christianity from making, in their religious controversies, incorrect quotations from the Bible” (*Jewish Encyclopedia*).



In the 15<sup>th</sup> century, *Meir Nathiv* was nothing less than a massive, pre-digital “search engine” for the Hebrew Bible — a meticulously indexed data tool centuries before Google — giving scholars instant access to precise verses for study and debate. Some bibliographers have attributed authorship to his relative Mordechai Nathan, as here in the title.

First printed at Venice by Daniel Bomberg, the *Meir Nathiv* was a landmark in Hebrew scholarship and an indispensable tool for rabbis, polemicists, and scholars engaged in interfaith disputation. The present edition is notable for its fine Venetian Hebrew typography and for the Bragadini press’s place in the flourishing of sixteenth-century Hebrew printing.

Ref: Adams B-1953; KVK (1: Munich). Not in Machiels, BL London, or BN Paris. Cf. Heller, *Sixteenth Century Hebrew Book* (2004), p. 707 (1581 ed.).

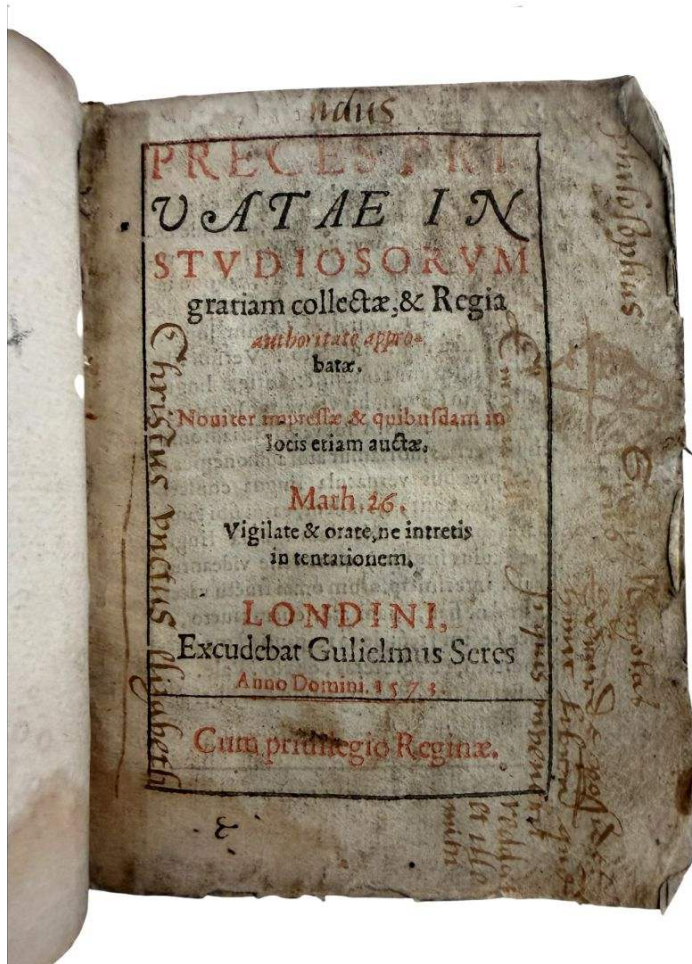
## AN ELIZABETHAN POCKET PRAYER BOOK

**80. [PRAYER BOOK] PRECES PRIVATAE IN STUDIOSORUM GRATIAM COLLECTAE & REGIA AUTHORITATE APPROBATAE.** London: Gulielmus Seres, 1573. 4.25" x 3.2". (110 x 800 mm) A-B<sup>8</sup> 2A-Y<sup>8</sup> 2A-2H<sup>8</sup>. [512] pp. With text printed in red and black. Title soiled, some faded water-stains and occasional soiling in places, a number of marginal chips in places throughout and also 3 leaves chipped with substantial loss of text, final two leaves reinforced with tissue. Bound in modern buckram. STC (2nd ed.), 203801 The text is related to STC 16042 and 16089; a different work from STC 7576.7. Exceedingly Rare. 6 institutional holdings in the US, the British library has only a fragment.

\$ 3,500.-



Third and final edition, after 1564 and 1568. One of the three authorized Latin devotional works issued early in Elizabeth's reign. Morison rightly described it as a book "of great interest to the historian of English devotional literature": largely based on the 1559 Book of Common Prayer, it nonetheless preserves Latin hymns from the Catholic tradition. Its diminutive size made it a book to be carried in a pocket or pouch and used daily.

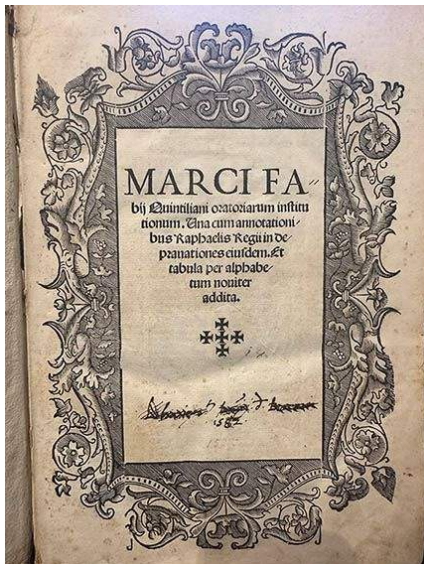


This 1573 edition introduced new material derived from John Fisher — the bishop and chancellor of Cambridge beheaded by Henry VIII in 1535 for refusing the Oath of Supremacy. That an authorized Elizabethan devotional quietly incorporated text from a Catholic martyr speaks volumes about the theological compromises of the early settlement.

This small book descends from the medieval Book of Hours but addressed specifically to the learned: "in studiosorum gratiam." Its contents reflect this dual character. A calendar with zodiacal signs and a table of corresponding body parts and humours sits alongside selected psalms, graces, and prayers for the canonical hours. A tabula Oeconomica sets out the scriptural duties of magistrates, husbands, wives, and parents. A Latin catechism for children completes the picture: the owner used this book for his own devotion and for the instruction of those in his care.

As Morison observed, it represented the Elizabethan church's concession to beauty in private devotion — traditional Latin prayers, Sarum hymns, the literary richness of the old forms preserved within a Protestant framework. But as Morrison points out this middle ground pleased almost nobody. For Calvinists it was dangerously close to popery; for those who clung to the catholic religion it was a compromised imitation, and they sought out French and Continental editions of the unreformed Latin rite instead. The result was very few editions, very small print runs, and very few survivors.

On the front blank appears an inscription linking it very likely to a 16<sup>th</sup>-century Welsh physician: "Joh[annis] Jones ex dono Joh[annis] Hubberd[i] Griffith Britt[annici]" (likely "Johannis Jones ex dono Johannis Hubberdi Griffith Britannici" – "John Jones, by gift from John Hubberd Griffith, Briton"). This suggests presentation as a valued gift, possibly from one Welsh scholar or compatriot to another; John Jones (fl. 1562–1579), a Welsh physician and author of early English medical works, fits the profile of an owner who might have prized such a devotional for its intellectual and spiritual utility. Additional marginal or flyleaf notations include "Christus unctus Elizabeth" ("Christ anointed Elizabeth"), a phrase that may reflect contemporary loyalist of Queen Elizabeth I as a divinely chosen ruler (echoing Elizabethan propaganda that cast her as a Protestant counterpart to anointed monarchs). Another note reads: "Edward possidebat hunc librum in quo reddidit et ille mie" ("Edward possessed/owned this book, in which he returned [it], and he [gave it] to me"), indicating a chain of ownership involving an "Edward" who temporarily held and then passed it along—perhaps as a loan or bequest. Together with the book's physical wear. These inscriptions paint a picture of a heavily consulted volume. See: Morison, Stanley. *English Prayer An Introduction to the Literature of Christian Public Worship*. At the University Press, 1943. First edition.



### A DENSELY ANNOTATED POST-INCUNABLE

**81. QUINTILIANUS (Marcus Fabius)** Marci Fabii Quintiliani orationum 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. 20<sup>th</sup> century boards and spine. Towards the end of the book, the iron gall ink has bitten and eroded the margins, some leaves browned. OCLC 1080277181

\$ 4,500.-

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



Quintilian stands as one of the most beloved authors of the Renaissance, and enthusiasm for his *Institutio Oratoria*, spread with humanism itself, from the manuscript's discovery in 1416 by Poggio Bracciolini to Northern Europe in the 16<sup>th</sup> 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.



### REGIOMONTANUS AND THE GEOMETRY OF DISCOVERY

**82-A. 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<sup>4</sup>, B–F<sup>6</sup>, G<sup>2</sup>. 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.

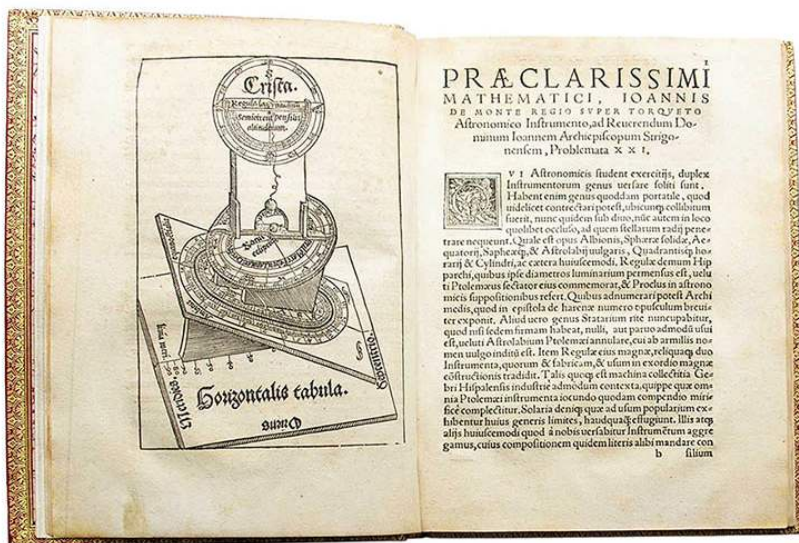
Its bold typographic design and dedicatory woodcut arms reflect both Regiomontanus's canonical status and the patronage networks that sustained Renaissance mathematics.

Rare in commerce and at auction.

### EARLY ASTRONOMY

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

\$ 5,000.-



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



First edition of Regiomontanus's collected writings on astronomical instruments — the primary source for his work at the Nuremberg observatory, the first scientific observatory in Germany, and a foundational document in the history of practical astronomy.

The Scripta gathers several distinct but related texts. Regiomontanus's own treatises describe the construction and use of the instruments he designed and built at Nuremberg: the torquetum, a sophisticated device for taking and converting measurements across three coordinate systems simultaneously; the armillary astrolabe; the great Ptolemaic ruler; and the astronomical staff. His observations of comets — including those of the comet of 1472, later identified as Halley's — are included alongside the solar and stellar observations made by his collaborator Bernhard Walther, the merchant who had funded the observatory. The volume is rounded out by Georg Peurbach's treatise on the geometric quadrant, and edited throughout with additions by Johannes Schöner.

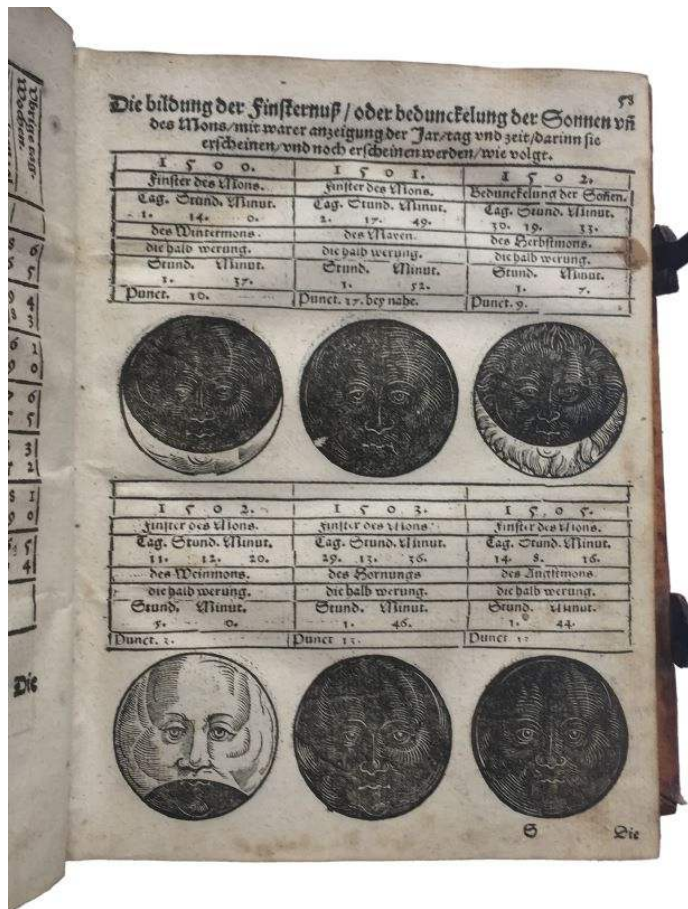
*FIRST ASTRONOMICAL HANDBOOK IN GERMAN IN A BEAUTIFUL CONTEMPORARY BINDING*

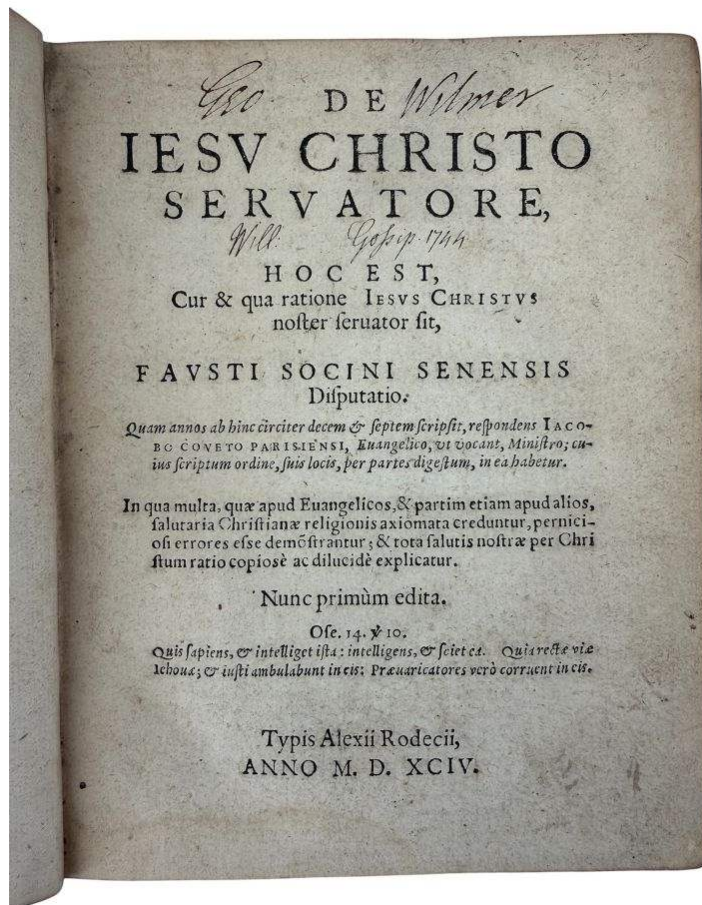
83. RENSBERGER, Nikolaus. *Astronomia Teutsch Dergleichen vormals nye in druck außgangen, darinn verfast seind vier Bücher; Im ersten ist ein gründtlicher vnterricht, wie man den lauff aller Planeten gar behend rechnen, vnd die figur des Himmels anstellen vnd auffrichten soll.* Augsburg: Mattheum Francken, 1569. Small 4to. 2 × 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.





### REJECTING THE TRINITY AND THE DIVINITY OF CHRIST

84. [SAMMELBAND] A Rare English Sammelband of Foundational Socinian Texts, Centered on the Scarce (Raków) Polish Printing of 1594. Small quarto (20 x 15 cm). Late 17<sup>th</sup>- or early 18<sup>th</sup>-century English panelled calf, rubbed, front board detached; spine worn, joints cracked. The second tract with upper outer corner of title defective (loss confined to blank margin); occasional damp staining, scattered stains. Small upper marginal burn marks to pp. 209 and 373 of the first work (not affecting legibility), 18<sup>th</sup>-century English ownership inscriptions to title page: “George Wilmer” and “William Gossip 1744.” Engraved armorial bookplate of Randall Hatfield on front pastedown.

\$ 7,000.-

A late-sixteenth-century Sammelband preserving three closely related Socinian tracts, bound together in England within a century of publication—an eloquent witness to the transmission of Polish anti-Trinitarian theology into early English dissenting circles. The Raków imprint of 1594 is of particular and exceptional rarity.

I. De Iesu Christo Servatore. Typis Alexii Rodecii, 1594. Raków, Polish–Lithuanian Commonwealth. 4. [26], 427, [1] pp. The foundational work of Fausto Sozzini (1539–1604), the Italian theologian whose ideas gave rise to Socinianism. Printed at Raków in 1594, the treatise argues that Christ saves humanity not through sacrifice on the cross but through the moral power of his teaching and example — salvation being a matter of repentance, obedience, and faith rather than atonement. Rejecting both the Trinity and the Incarnation, Sozzini held God to be indivisibly one and Christ to be fully human, however uniquely exemplary.

The Raków press was the principal publishing center of the Polish Brethren. Its productions, frequently suppressed in the seventeenth century—especially following the 1658 expulsion of the Socinians from Poland—survive in comparatively small numbers, often confined to Central and Eastern European institutional holdings. Copies in Western commerce are distinctly scarce.

II. Iustificationis Nostrae Per Christum Synopsis. “Gerapoli” [i.e., Strasbourg], M.D.XCI [1591]. 4 . A–B<sup>4</sup> C<sup>2</sup>; [10] leaves. Issued under a false imprint and pseudonymous authorship to evade censorship, this compact tract takes up a single pointed question: what does the crucifixion actually do, and how does it do it? Does it wipe out sin through sacrifice? Does it set a moral example? Sozzini's answer is that the cross works not as a payment or punishment absorbed on our behalf, but as the culmination of a life whose teaching and example show us how to live.

Issued under a false imprint and pseudonymous authorship to evade censorship, this tract provides a concise treatment of justification, focusing on the meaning and efficacy of Christ's death. A compact polemical complement to the Servatore.



III A short disputation on sin and forgiveness, with an exposition of Romans VII. The tract reflects a characteristically Socinian position: that guilt is not inherited from Adam but belongs to the individual who sins. Published without a printer's name or place of publication — and likely in small numbers — it is a careful, quietly issued contribution to the same doctrinal argument as the accompanying works.

The three works form a deliberate theological sequence: systematic exposition (*Servatore*), concise doctrinal summary on justification (*Synopsis*), and focused exegetical supplement on sin and Romans 7 (*De Peccato*). Their thematic unity suggests intentional assembly by a sympathetic reader seeking a compact and internally coherent statement of Socinian belief. *Sammelbände* of heterodox theology were commonly created for private study within dissenting networks.

#### Early English Provenance:

The inscriptions of George Wilmer and William Gossip (1744) attest to early English ownership. By the eighteenth century, Socinian thought had influenced English dissenting and proto-Unitarian circles. The transmission of Raków-printed theology into England, where it was preserved within private libraries rather than destroyed, reflects the broader migration of radical Reformation ideas.

The engraved armorial bookplate of Randall Hatfield, depicting a hand holding a flowering plant beneath a banner inscribed “PAX,” carries symbolic resonance with Socinian advocacy of religious toleration and pacifism. The English paneled calf binding confirms the volume's integration into an English private library context during the late seventeenth or eighteenth century.

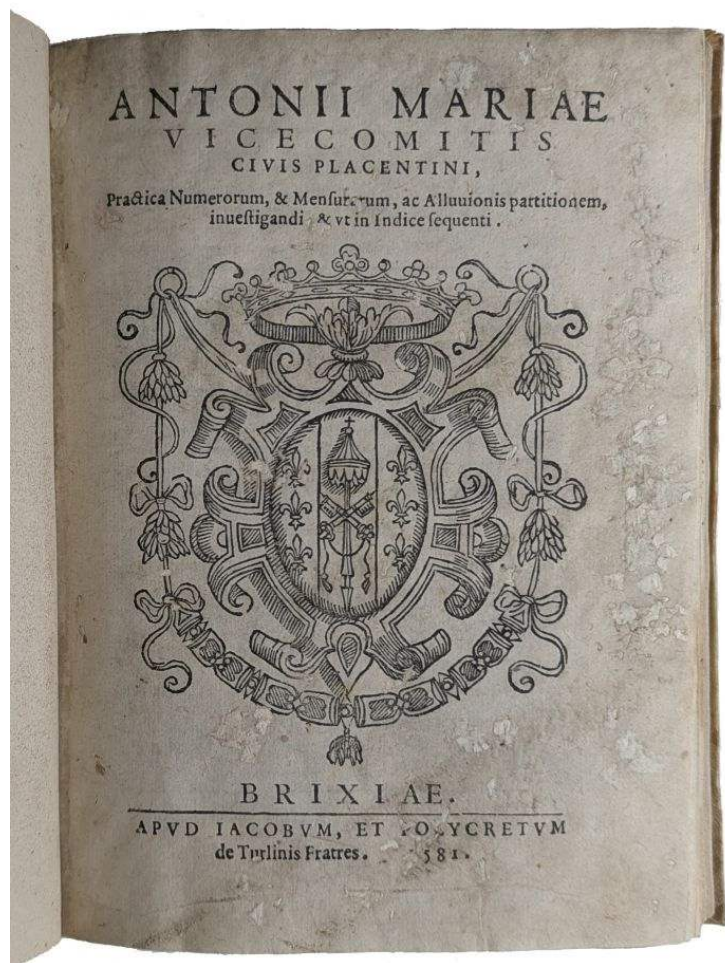
#### *MEASURING IN THE RENAISSANCE*

85. **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.

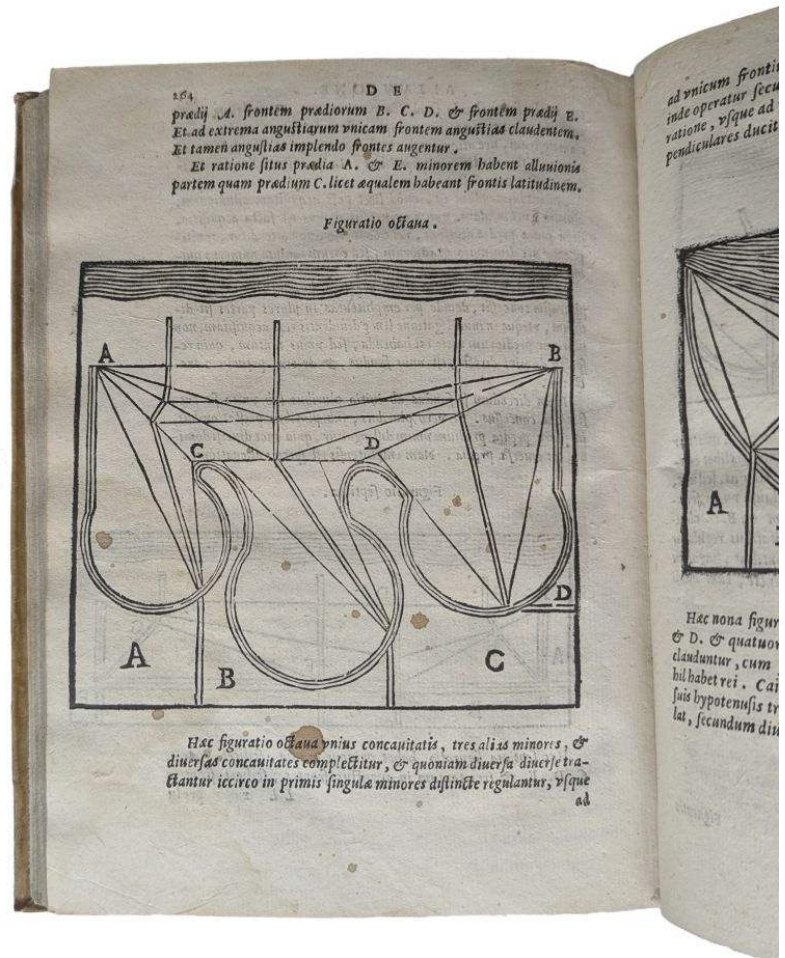
The work is divided into three sections treating numbers, measurement, and the partition of alluvial land.

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

86. 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.

\$ 1,750.-

A handsome and scholarly first edition of this monumental 17<sup>th</sup>-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 17<sup>th</sup>-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 desirable and important 17<sup>th</sup>-century Hebrew imprint from a secondary but significant German press center, notable both for its scholarly ambition and for its unusually personalized title-page iconography. Complete copies are infrequently encountered in commerce and remain sought after by collectors of early Hebrew printing and institutional libraries building strong Judaica holdings.



*THE FIRST SYSTEMATIC, ALL-INCLUSIVE BIBLIOGRAPHY OF  
JEWISH LITERATURE WITH THE SCARCE FIFTH VOLUME*

**87. BARTOLOCCI, Giulio.** Kiryat Sepher – Bibliotheca Magna Rabbinica. WITH: **IMBONATI, Carlo Giuseppe.** Bibliotheca Latino-Hebraica sive de Scriptoribus Latinis, qui ex diversis nationibus contra Judaeos, vel de re Hebraica utcumque scripsere. Rome: Typographia Sacrae Congregationis de Propaganda Fide, 1675–1694. Folios. 32 x 22 cm. Later calf over cloth boards; ex-seminary copies, several boards detached, spines perished, some dust-soiling; internally generally clean and complete with some foxing and browning, a few minor marginal defects, in need of binding restoration.

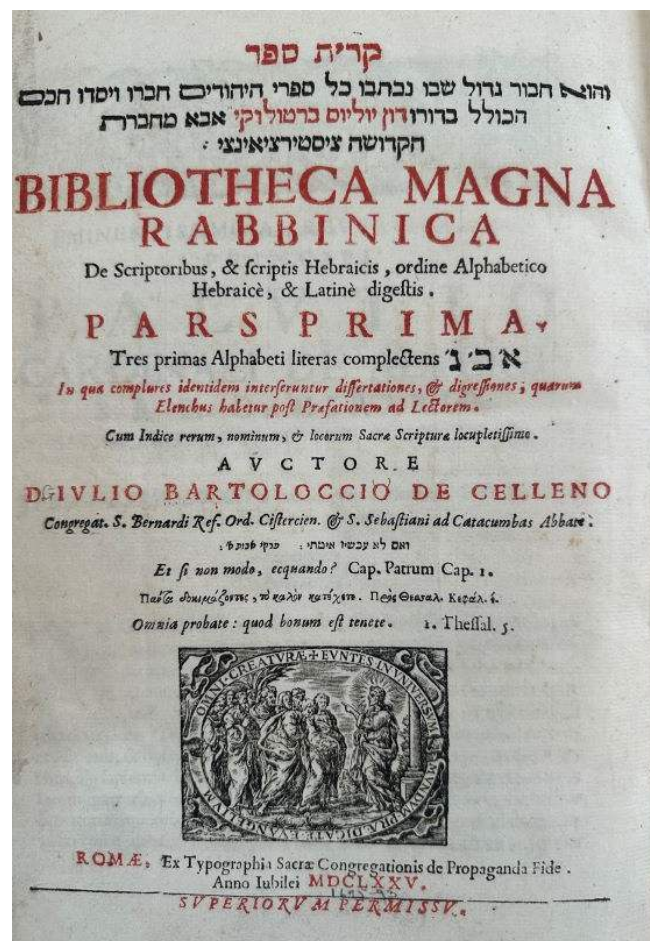
\$ 2,500.-

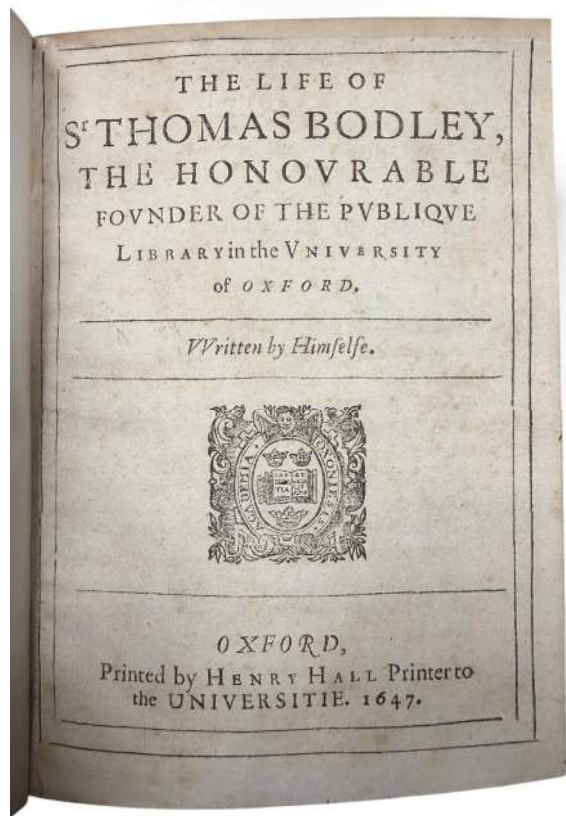
FIRST EDITIONS. Together five folio volumes. Bartolucci in four volumes (1675–1693), each with title-page printed in red and black and preceded by half-title; text in Latin with substantial Hebrew and some Greek, set in double columns, arranged alphabetically by author, subject, or work. Illustrated throughout with charts, diagrams, foreign alphabets, musical notation, and folding tables (some printed in red and black). Vol. I with engraved frontispiece portrait of Bartolucci. Collations: Vol. I (1675): pp. (26), 831; Vol. II (1678): pp. (16), 923, (1); Vol. III (1683): pp. (12), 1002, (1); Vol. IV (1693): pp. (8), (lxxvi), (8 misbound), 683, (1)... with the scarce fifth, complementary volume by Imbonati (1694), which contains a fine engraved portrait of the author, title printed in red and black, text in double columns.

This book extends Bartolucci's monumental project to Latin authors from various nations who wrote either against the Jews or on Jewish matters. Of particular note is the well-known appendix, *Schema Israel adventus Messiae a Judaeorum blasphemis, ac haereticorum calumniis vindicatus* — a theological defense of the Christian interpretation of the Messiah's advent, crafted in direct response to perceived Jewish "blasphemies" and heretical "calumnies." This appendix has long been recognized as a distinctive example of late seventeenth-century Christian Hebrais. "*Bartolucci's work is the first systematic, all-inclusive bibliography of Jewish literature*" (Grolier, Breslauer & Folter, 72).

A monumental bibliographic achievement: Bartolucci's Kiryat Sepher, the first systematic and all-inclusive bibliography of Jewish literature, was an ambitious project totalling nearly 3,500 pages and 1,960 entries.

Drawing upon the extensive notes of his teacher, Giovanni Battista, Bartolucci sought to surpass Buxtorf's Bibliotheca Rabbinica, arranging works alphabetically and interweaving citations in multiple languages. The fourth volume, unfinished at Bartolucci's death and ending with the letter shin, was completed by his student Carlo Giuseppe Imbonati, who then compiled the Bibliotheca Latino-Hebraica. An essential complement to the Kiryat Sepher, expanding the bibliographic map to include the Christian Latin tradition engaging with Jewish themes and controversies. Together, these five folios represent the most comprehensive seventeenth-century attempt to chart Jewish intellectual heritage and its Christian interlocutors. Very scarce. Not in the trade.





HOW TO FOUND A GREAT LIBRARY: SIR THOMAS BODLEY'S AUTOBIOGRAPHY

88. BODLEY, Thomas, Sir (1545–1613). The life of Sr Thomas Bodley, the honourable founder of the publique library in the Vniversity of Oxford. VVritten by himselfe. Oxford: Printed by Henry Hall, Printer to the Universitie, 1647. Small 4to c. 18x 12.5 cm. [4], 16 pp. With the Oxford University arms on the title page. Modern English binding, quarter brown morocco over marbled boards, spine gilt lettered, marbled endpapers; a sympathetic rebinding appropriate to an Oxford imprint. Margins ample. Provenance: from the library of Robert S. Pirie. Wing (2nd ed.) B3392; Thomason E.391[14]; Madan II, 1925. ESTC R201556.

\$ 4,500.-

Sir Thomas Bodley's brief autobiographical account of his life and the founding of the Bodleian Library, published posthumously and intended as a statement of institutional memory. Though modest in extent, the work occupies an outsized place in the history of libraries, collecting, and scholarly infrastructure in England. Bodley's vision for a permanent, endowed research library—open to scholars and governed by strict acquisition and preservation principles—became a model emulated

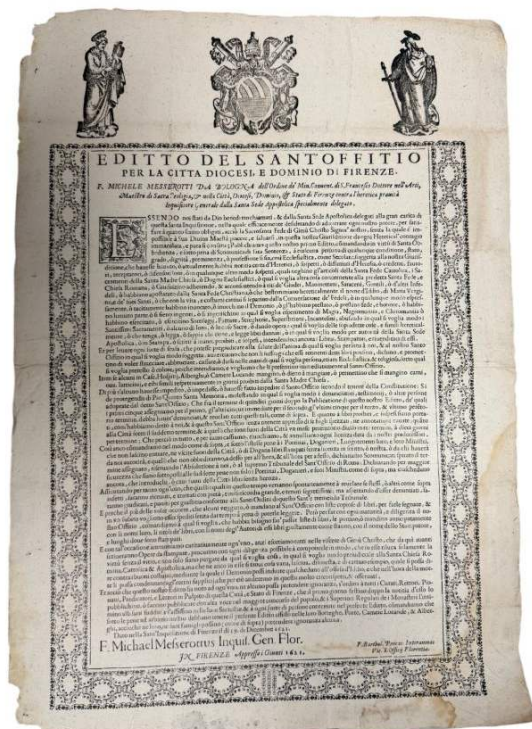
throughout Europe and beyond. This Oxford-printed edition reflects the University's continued cultivation of Bodley's legacy during the mid-seventeenth century, at a moment when libraries were increasingly understood as public intellectual institutions rather than private repositories. Examples are rare in commerce, particularly in well-considered bindings and with distinguished modern provenance.

INQUISITION EDICT AGAINST WITCHCRAFT, DIVINATION, AND FORBIDDEN BOOKS. LARGE-FORMAT GIUNTI BROADSIDE

89. [BROADSIDE] EDITTO DEL SANTOFFITIO PER LA CITTA DIOCESI, E DOMINIO DI FIRENZE. Florence: Appresso i Giunti, 1621. Folio Inquisition broadside printed within an elaborate woodcut ornamental border, surmounted by three woodcuts: at center the papal arms with crossed keys and tiara, flanked by two standing ecclesiastical figures. Italian text printed in a dense single column beginning with a large historiated initial. Approx. 37 x 35 cm Printed on laid paper. Old horizontal and vertical folds, some marginal wear.

\$ 3,750.-

The edict is issued in the name of Fra Michele Messerotti of Bologna, identified in the text as Inquisitore Generale for Florence and delegate of the Apostolic See. It announces the authority of the Holy Office within the city, diocese, and dominion of Florence, commanding the faithful to denounce offenses against the Catholic faith and warning against heresy, forbidden books, and superstitious practices.





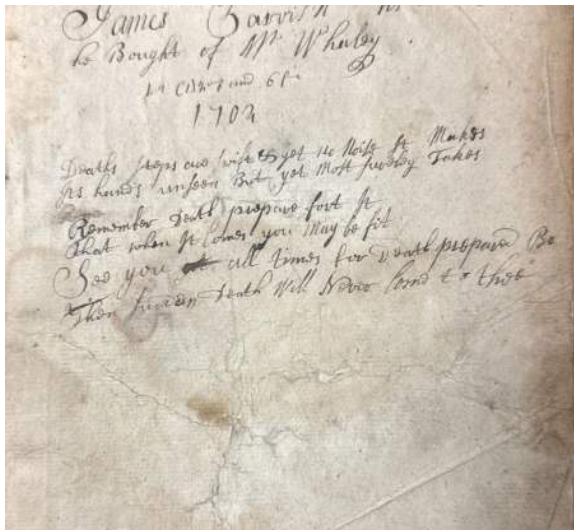
The decree explicitly condemns the practice of magical and occult arts. In one notable passage the text declares:

*"...o che habbiano praticato, o usato Negromantia, o Chiromantia, o Sortilegij, Fatture o Stregherie, Superstitioni, Incanti, abusando in qual si voglia modo i Santissimi Sacramenti..."* (trans:) "...or who have practiced or used necromancy, palm-reading, divination, spells or witchcraft, superstitions, or enchantments, abusing in any manner the most holy sacraments..."

Such language reflects the broad jurisdiction of the Roman Inquisition during the Counter-Reformation, which extended beyond doctrinal heresy to encompass popular magic, divination, charms, and other practices regarded as spiritually dangerous.

The edict further orders that prohibited books and suspect writings be surrendered to authorities and that printers and booksellers refrain from circulating works contrary to Catholic doctrine.

Printed by the celebrated Florentine press of the Giunti (Giunta) family, broadsides of this scale and decorative richness are notably uncommon.



**RARE FIRST ENGLISH EDITION WITH MOMENTO MORI**

**90. BÜNTING [BUENTING], Heinrich.** *Itinerarium totius Sacrae Scripturae.* 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.

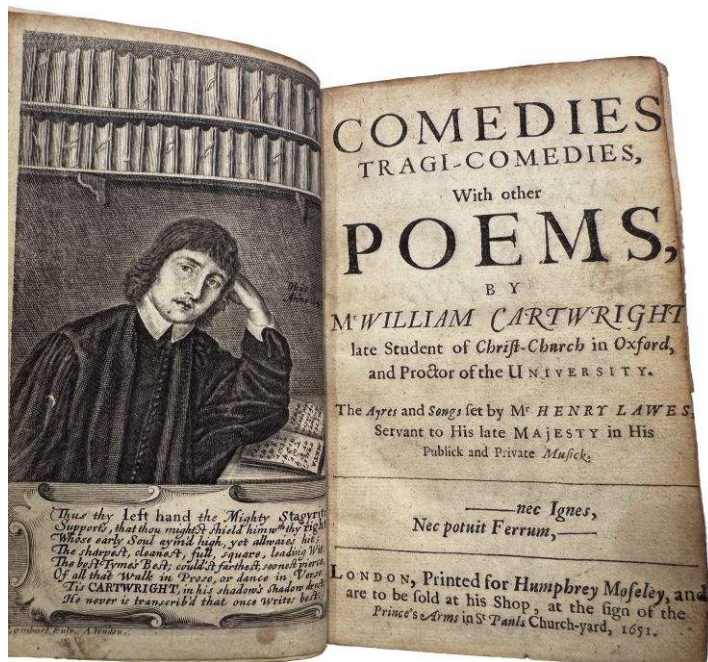
\$ 2,000.-

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 Bunting'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 Bunting'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

91. **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.

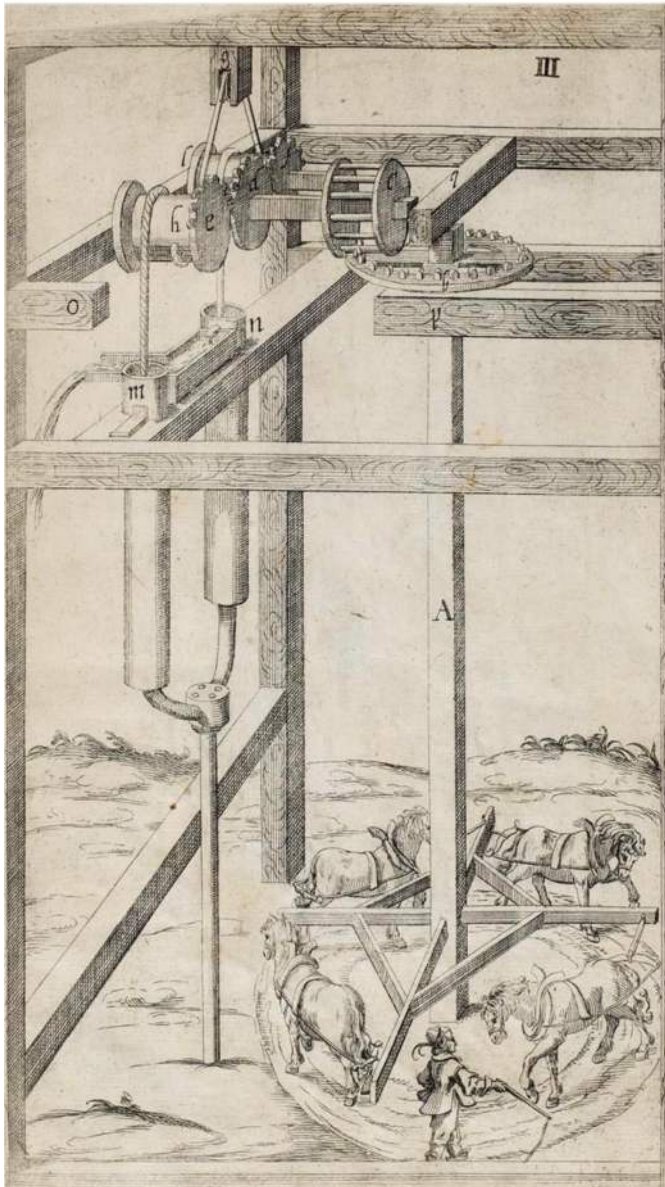
***The Royal Slave*** A prisoner of war is chosen to be temporary king of Persia before being sacrificed. He rules so virtuously that when sacrifice time comes, divine intervention and the queen's protection save him. The impressed Persian king sends him home as governor instead. The message: Personal 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.



*GARDEN WATERWORKS, AUTOMATA AND EARLY MECHANICS  
IN THE 17<sup>TH</sup> CENTURY*



**92. CAUS (Isaac de).** *New and Rare Inventions of Water-Works: Shewing the Easiest Ways to Raise Water Higher than the Spring. By which Invention the Perpetual Motion is Proposed, Many Hard Labours Performed, and Varieties of Motions and Sounds Produced ... now Translated into English by John Leak.* London: printed by Joseph Moxon, 1659. First edition in English. Engraved architectural title, 26 numbered engraved plates, numerous woodcuts in text, minor soiling and marks to margins of title-page and plates, a lovely copy. Contemporary ownership inscription in ink to front endpaper 'Mr Jn Emerson & L Margaret Lidell'. Contemporary blind-ruled full calf, rubbed with slight wear, spine renewed and repair to top margin of upper cover. Folio (33 × 21.5 cm).

\$ 12,500.-

Salomon de Caus (1576–1626) was a singular figure in garden history. Trained as an architect, mathematician, and hydraulic engineer, he was renowned not only for his garden designs with magnificent waterworks, but also for setting out the principles of hydraulics on which seventeenth-century automata, trick fountains, and water jokes were based. These principles were published in *Les Raisons des Forces Mouvantes* (1615).

His brother Isaac de Caus (1590–1648) was naturalized English in 1634. He worked at Skipton Castle, Bedford House, Covent Garden, and Woburn Abbey, but his most important project was in collaboration with Inigo Jones at Wilton House (1636), where he helped build the house and design the gardens.

In 1644 Isaac published *Nouvelle invention de lever l'eau plus haut que sa source avec quelques machines mouvantes* in London, a book inspired by—or adapted from—to an uncertain extent—his brother's work. A second edition appeared in 1657, enlarged with additional illustrations. In 1659, the first English translation was issued.

The first part comprises a series of propositions relating to the theory of fluid mechanics, followed by a description of a machine for raising water above its source. The plates depict waterwheels, a horse-mill, various water clocks, a solar-powered fountain, a water-powered sawmill, a firefighting engine, a sluice for canal navigation, and automata imitating singing and drinking birds, the music of flutes and organs, sun-powered organs or trumpets and mythological figures such as Galatea and Neptune gliding across grotto waters.

Similar devices were erected in the gardens of Wilton House, described by a contemporary as “a rare Water-worke ... for the singing, and chirping of Birdes.” In the 1640s an even more elaborate machine was witnessed there, designed to simulate rainbows. Water from a header tank (or pumped and stored) was fed through lead pipes to fine spray nozzles. The mist of droplets acted like millions of prisms; when sunlight struck at the correct angle, rainbows appeared. De Caus apparently arranged several sheets of spray at different angles, producing three distinct bows at once.



Another remarkable invention (see plate 12) is a water-owl mechanism with four singing sparrows. When the mechanical owl turned toward the birds, their singing stopped as if in fear; when it turned away, their singing resumed. The cut-away design of the illustration reveals that the gears and bucket mechanisms were normally hidden. By showing them, Isaac shifted the focus of wonder—not just to the effects of rainbows and birdsong, but to the ingenious mechanisms behind them.

Isaac de Caus demonstrated his machines at a moment when “curiosity” was still the currency of knowledge and science had not yet taken modern shape. Automata were prized as feats of craft rather than discoveries. But this artisanal authority was already giving way to a new order, grounded in abstract laws that anyone could test. In the *Nouvelle Invention*, Isaac seems to recognize that the age of wonder was yielding to the age of science.

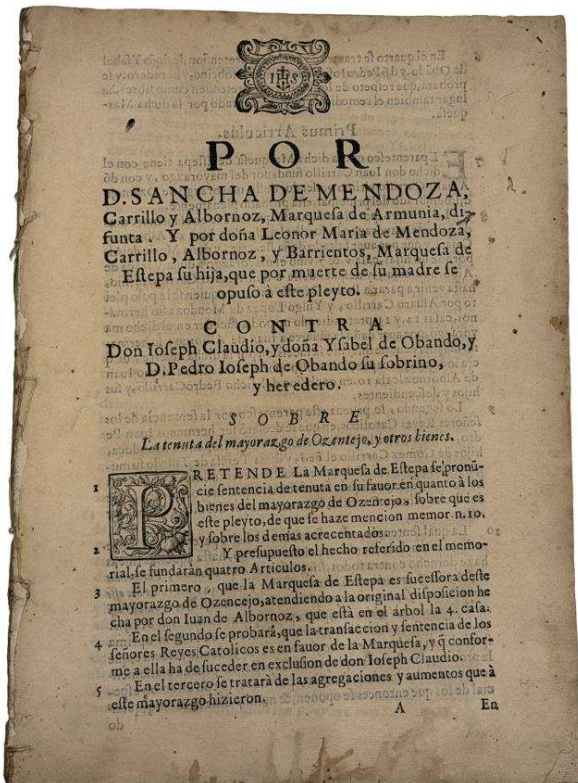
*A 1634 SPANISH COURT CASE DEFENDING A WOMAN'S RIGHT TO INHERIT AN ENTAILED ESTATE*

93. [COURT CASE] Spain, [Madrid?], 1634. Folio (20 leaves). Disbound. Text in Spanish with legal citations in Latin. Woodcut ornamental initial on the opening leaf.

\$ 1,500.-

Light toning throughout. Thin marginal worming of several inches throughout, chiefly confined to the upper corners and largely limited to the margins, occasionally touching text without loss of sense. Light soil. Removed from an early binding. Very rare. According to OCLC only cited in the National Library of Spain; the date is taken from that record.

Printed legal pleading concerning a woman's right to inherit and lawfully hold an entailed estate. The action was brought by Doña Leonor María de Mendoza, Carrillo y Albornoz, Marquesa de Estepa, following the death of her mother Doña Sancha de Mendoza, Carrillo y Albornoz, Marquesa de Armunia, against Don Joseph Claudio, Doña Ysabel de Obando, and Don Pedro Joseph de Obando, nephew and heir. The dispute concerns the lawful possession of the entailed estate known as Ozenteyo and related properties.



The text sets out a detailed legal argument addressing degree of kinship, legitimacy, and exclusion of competing heirs, and turns centrally on whether the plaintiff, as a female descendant, was entitled under Spanish law to succeed to and control an entailed estate in preference to collateral male claimants. Roman and canon legal authorities are cited throughout in support of women's capacity to inherit, hold, and transmit entailed property when closer or legitimate male lines were absent or disqualified.

Printed for use in active litigation rather than public circulation, such legal pleadings were produced in small numbers and rarely survive. According to OCLC, the National Library of Spain is the only institution reporting ownership of this work; the date is taken from that record.

An important primary source for the study of women's inheritance, aristocratic property law, and legal practice in seventeenth-century Spain, documenting how noblewomen asserted and defended succession rights within the framework of early modern entail. Unusual not because women were legally barred from inheritance, but because printed pleadings asserting women's succession rights to entailed estates are rarely preserved.



*SPANISH BESTIARY, INSPIRED BY THE NEW WORLD*



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

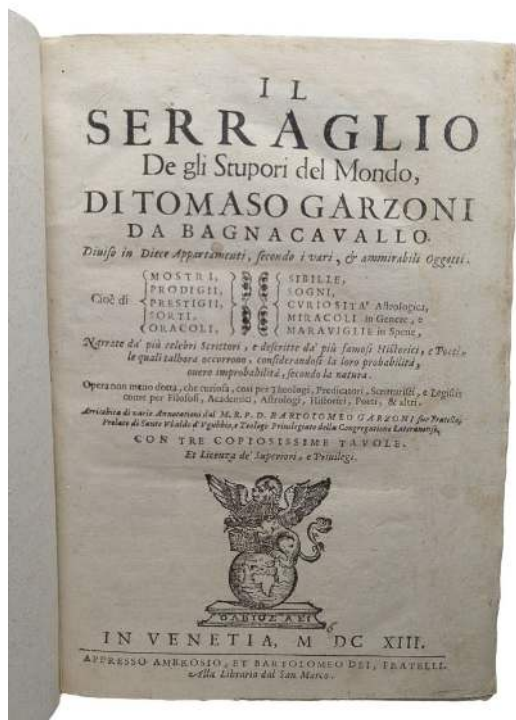
\$ 1,800.-

This book is a bestiary and a moralizing treatise 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

*MAGIC, DIVINATION, AND SUPERSTITION*



**95. GARZONI, Thomas.** IL seraglio De gli Stupori del Mondo. Ambrosio and Bartolomeo Dei, Brothers, 1613. Contemporary vellum (220 x 155 mm), 20 unnumbered preliminary leaves, 787 numbered pages. (Dizionario delle Opere Bompiani, vol. II, p. 29). Cf. Graesse III, 32 – Parenti p. 253 – Caillet 4352 bis.)

\$ 1,750.-

Tommaso Garzoni (c. 1549–1589) was a prolific Italian encyclopedist whose works enjoyed wide European popularity. With a prodigious inventive faculty, in the last six years of his short life he wrote a bizarrely encyclopedic work. *Il serraglio* was published posthumously in 1613, more than two decades after his death.

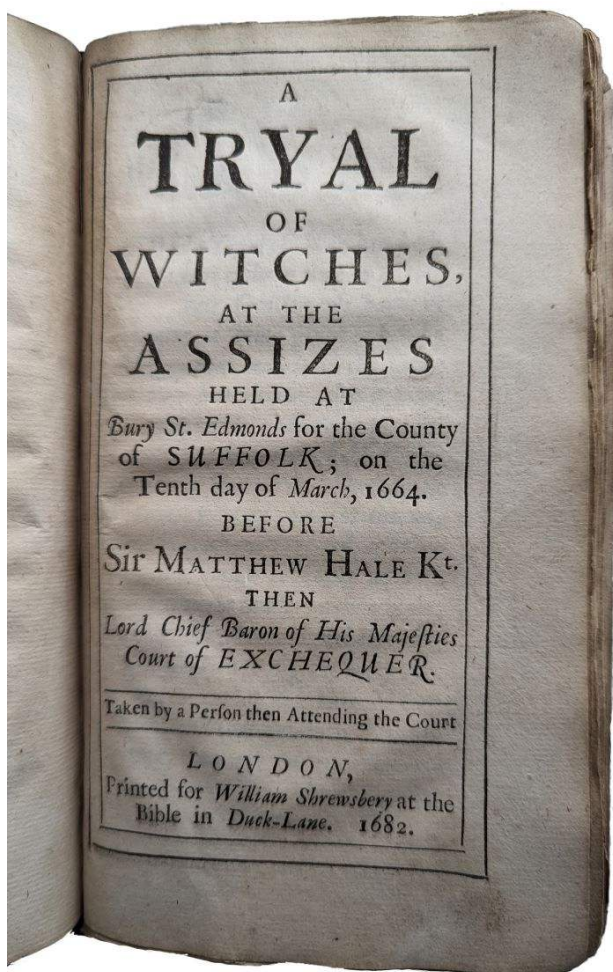
Garzoni organizes the book around a literary-architectural metaphor, presenting the world as a grand palace divided into ten appartamenti. These are: Monsters (Mostri), Prodigies (Prodighi), Conjuring and Illusion (Prestighii), Divination and Lots (Sorti), Oracles (Oracoli), Sibyls (Sibille), Dreams (Sogni), Astrological Curiosities (Curiosità astrologica), Miracles



in General (Miracoli in Genere), and Wonders in Particular (Maraviglie in Spetie).

*Il serraglio* reflects the anxieties and curiosities of its age. When Protestants rejected the doctrine of Purgatory, it threw open an uncomfortable question: what, then, were ghosts, spirits, and apparitions? Many concluded they must be diabolical in origin. But the argument didn't stop there — it gradually pulled in all manner of strange and unexplained phenomena. How could you tell a genuine miracle from a clever deception? Where did the natural world end and the supernatural begin? These were not merely theological puzzles; they were pressing practical questions. At the same time, a genuine excitement about the wonders of nature was growing among natural philosophers and curious readers alike.

A EU-funded research project (the GARZONI project, supported by the Marie Skłodowska-Curie Actions programme) has recently called for the first full historical and philosophical analysis of the *Serraglio*, noting it as understudied relative to Garzoni's other works. The project aims to reconstruct its editorial history, study its scientific sources, and situate it within the contemporary vernacular corpus on magic, divination, and superstition.



### A TRIAL OF WITCHES

**96. 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. Shrewsbury ... 1683. [8], 110, [2]; [4], 59, [1] p. ; 8vo. Contemporary boards, rebacked.

\$ 8,500.-

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

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

In 1664, Hale presided over a 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



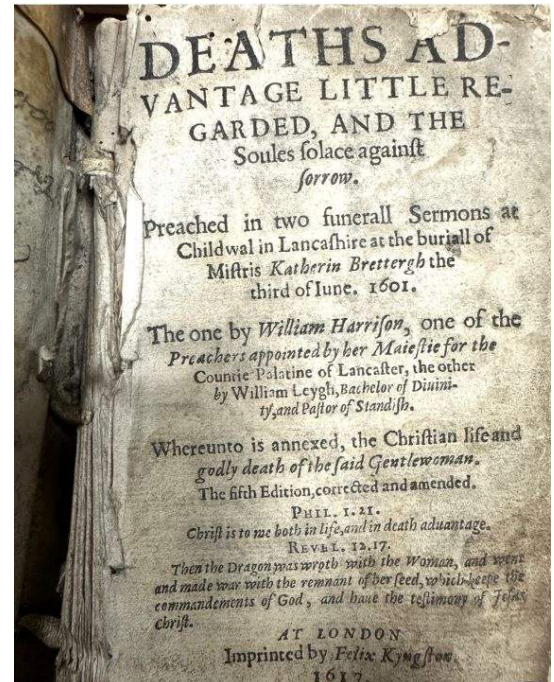
ensure their conviction. He overlooked evidence of deception by a witness, allowed unverified testimonies from children as young as five, and accepted uncorroborated 'spectral evidence'. His decision to admit such evidence set a precedent that influenced the Salem witch trials. Cotton Mather, who closely 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.

*KATHERINE BRETTERGH'S FUNERAL SERMONS – AN ELIZABETHAN WOMAN REMEMBERED*

**97. 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 17<sup>th</sup>-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 Neighbors* (Wiley Blackwell, Hoboken, NJ, 2020).



## RARE CZECH PROVINCIAL PRINTING

98. 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 17<sup>th</sup>-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.

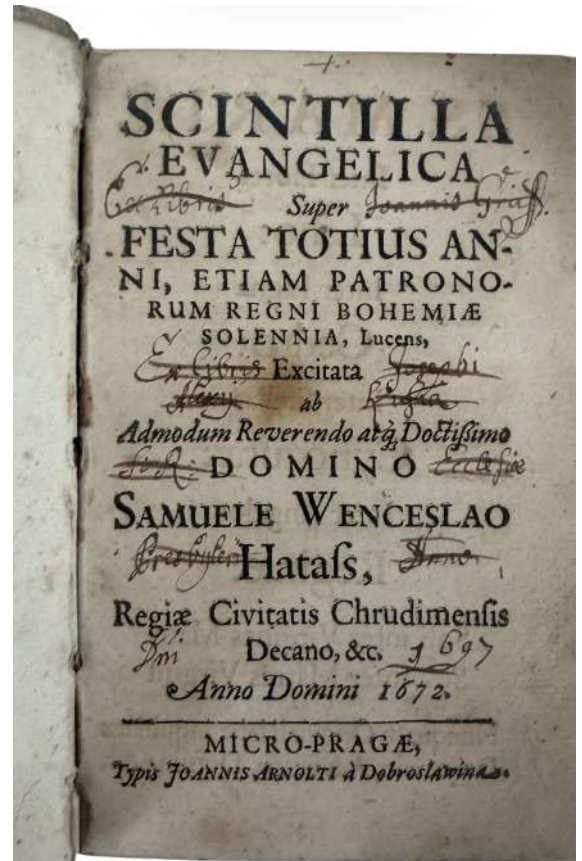
Printed during the mature phase of Habsburg Catholic consolidation following the Thirty Years’ War, the work belongs squarely within the Counter-Reformation pastoral program: portable, practical sermon aids designed for parish clergy and active devotional use rather than institutional showpieces.

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.

## THE JEWISH MESSIAH

99. HAZART, Cornelius (1617–1690). *Kerckelycke historie vande gheheele wereldt, naemelyck vande voorgaende ende teghenwoordighe eeuwe... Vervattende de historien van Turckyen, Palestinen, Syrien, Griekenlandt, Moscovien, Persien, Fez, Maroco ende Tartarien*. Volume IV [of four]. Antwerp: Michiel Knobbaert, 1671. Folio (c. 320 × 200 mm). 412 p. Contemporary full calf (somewhat rubbed). With an engraved title-page, 19 engraved portraits in the text, portraits of emperors, sultans, crusader kings, the Jewish Messiah Sabbatai Zevi and his prophet Nathan of Gaza.

\$ 950.-





First edition of the fourth and final volume of the most ambitious vernacular church history of the seventeenth century, by a Flemish Jesuit controversialist and preacher of Antwerp. Hazart's *Kerckelycke historie* appeared in four volumes between 1667 and 1671, covering the spread of the Catholic faith across the entire known world — from Japan and China (vol. I), through Africa and Central Europe (vol. II), England and the Netherlands (vol. III), to the Ottoman and Byzantine East, Muscovy, Persia, and North Africa in this concluding volume. The work was later translated into High German and enlarged by other Jesuits. *Sommervogel IV*, 181–97.

This fourth volume traverses the entire arc of Christian and Islamic encounter in the East, from Constantine the Great to the fall of Constantinople, from the Crusades to the Ottoman conquest of Egypt, and from Ivan the Terrible to the Safavid shahs of Persia. Its 19 engraved portraits — of emperors, sultans, crusader kings, and heresiarchs — form a visual gallery of the protagonists of that struggle.



The volume's prime importance, however, lies in its extensive account of Sabbatai Zevi (pp. 237–256), the self-proclaimed Jewish Messiah whose movement convulsed Jewish communities from Salonika to Amsterdam in 1665–66, and in the two engraved portraits that accompany it: one of Sabbatai Zevi himself, the other of his prophet Nathan of Gaza. Both portraits derive from the engravings in Thomas Coenen's *Ydele verwachtinge der Joden* (Amsterdam, 1669), the single most important contemporary source on the Sabbatean movement, written by a Dutch Reformed minister stationed in Smyrna who witnessed events at first hand.

Coenen's engravings are themselves believed to be based on a drawing made from life by someone who met Zevi in Izmir, and are accepted by scholars as the most credible likenesses of both figures (Rubens, *Jewish Iconography*, 2233 & 1464; Scholem, *Sabbatai Sevi: The Mystical Messiah*, 1975, pp. 939–40). Coenen's book, of which only some twenty-five copies were printed for the officers of the Dutch Levant Trading Company, is of the utmost rarity; Hazart's volume thus represents the most accessible early vehicle for these portraits and for a substantial contemporary account of Zevi's movement.

Sabbatai Zevi (1626–1676) was born in Smyrna and, after years of mystical study and erratic behavior, proclaimed himself Messiah in 1665. With the aid of his visionary prophet Nathan of Gaza, his message spread like wildfire, sweeping through Jewish communities from Salonika to Amsterdam, from Morocco to Hamburg, electrifying rich merchants and impoverished exiles alike. Families sold their goods, rabbis preached repentance, and the year 1666 was anticipated as the dawn of redemption. Instead, when Zevi was brought before the Ottoman court in Constantinople, he converted to Islam. He lived on in uneasy exile until his death in Dulcigno in 1676, but the movement he had unleashed left behind sects, secret believers, and one of the most turbulent chapters in Jewish history.

Thirdly, and rarely noted, Hazart relates the Jesuit mission of Father Gaspar Barzaeus at Ormus on the Persian Gulf (pp. 293–307). A Dutchman born in Goes, Zeeland — and thus a fellow Netherlander whose career would have held particular interest for the Flemish Hazart — Barzaeus was sent from Goa in 1549 and chose to reside in the hospital, teaching children prayers and hymns and thereby drawing adults to confession and public penance. According to Hazart, he preached fiercely against concubinage and vice, baptized a noblewoman connected to the Sharif of Mecca — an event said to have stirred diplomatic protest — and staged daring provocations such as erecting crosses upon



mosques. Hazart further reports his near success in winning the King of Ormus, with two thousand nobles, to baptism, a project ultimately thwarted by Persian pressure and the resistance of the royal family. As with much of the Kerckelycke Historie, these episodes should be read as the work of a Jesuit hagiographer celebrating the triumphs of his order; the broad outlines of Barzaeus's mission are well attested, but the more dramatic details reflect the conventions of Counter-Reformation missionary narrative.

*THE COMPANION PIECE TO THE KING JAMES BIBLE OF 1611 WITH A WORK ON WITCHCRAFT*

**100. JAMES I, King of England (1566-1625).** The Workes of the Most High and Mighty Prince, James. London: Robert Barker and John Bill, for James Mountague, Bp. of Winton, 1616. Royal folio (340 x 215 mm). [40] 569 [1]. Leaf e3 cancelled as required. Engraved portrait frontispiece after Simon de Passe, engraved additional title-page by Renold Elstrack, full-page woodcut of the Royal arms, engraved portrait of Charles, Prince of Wales, by Passe, woodcut ornamental head- and tailpieces, historiated initials. Contemporary calf, corners bumped, boards with repairs. Rebacked. With gauffered gilt edges. A pleasing copy with ample margins.

\$ 8,750.-



The Workes of 1616 is the first collected edition of King James's English writings, assembled and edited by James Montague, Bishop of Winchester, and printed by the royal printers Barker and Bill. It gathers together texts James had written over the preceding three decades, from his youth in Scotland through his reign as King of England, presenting them as a unified corpus of royal authorship.

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



The contents span theology, political theory, demonology, and practical governance. The volume opens with James's Paraphrase upon the Revelation, a verse-by-verse commentary on the Apocalypse that he composed as a young man in Scotland around 1586, followed by two meditations on Scripture.

Then comes the *Daemonologie* (originally published 1597), his dialogue on witchcraft, sorcery, and demonic possession — a work that had direct consequences for witch-trial practice in both Scotland and England.

The political heart of the book consists of *Basilikon Doron* (1599), the manual of kingship James wrote for his eldest son Prince Henry, and *The Trew Law of Free Monarchies* (1598), his most systematic statement of divine-right absolutism. These are followed by his *Counterblaste to Tobacco* — one of the earliest anti-smoking tracts — and then by a series of texts arising from the political crises of his English reign: his *Discourse of the Powder Treason* (on the Gunpowder Plot), his *Apologie for the Oath of Allegiance*, his *Praemonition to the princes of Christendom* warning against papal temporal claims, his *Declaration against Vorstius* (intervening in a Dutch theological controversy), and his lengthy *Defence of the Right of Kings* against Cardinal du Perron. The volume closes with five speeches to Parliament and the Star Chamber.

Typographically, it's one of the finest productions of the Jacobean press — large folio, with the celebrated Simon de Passe portrait frontispiece showing James enthroned, Elstrack's allegorical engraved title page, and generous woodcut ornament throughout. It was consciously designed, as a companion piece to the King James Bible of 1611 — the word of God and the words of God's lieutenant on earth, issued from the same royal printing house.

#### DAEMONOLOGIE

The *Daemonologie* is in many ways the most fascinating text in the collection, and certainly the one that has attracted the most attention from modern readers. James wrote it in 1597, while still King of Scotland only. It takes the form of a dialogue in three books between two characters, Philomathes (the inquirer, the lover of learning) and Epistemon (the knower, the man of knowledge). The Socratic format was deliberate as James wanted the work to read as a rational philosophical inquiry, though he was himself deeply convinced of the existence of witchcraft, roaming demons, demonic possession and haunted houses.

The immediate context was personal. In 1590, James had sailed to Denmark to collect his bride, Anne of Denmark. On the return voyage, terrible storms nearly sank the fleet. A group of supposed witches in North Berwick were subsequently accused of having raised these storms through diabolical means, specifically to kill the king. The North Berwick witch trials of 1590–91 were extraordinary events — James personally attended some of the examinations and interrogations, and while by his own account skeptical, he became convinced of the reality of the conspiracy.

But the *Daemonologie* is not simply a reaction to North Berwick. It was written specifically as a refutation of two other works: Reginald Scot's *Discoverie of Witchcraft* (1584) and Johann Weyer's *De Praestigiis Daemonum* (1563). Scot argued that witch-beliefs were popish superstition, while Weyer, from a medical standpoint, treated supposed witches as melancholics. James regarded both men as dangerously wrong, and the *Daemonologie* is structured as a systematic counter-argument.

The three books divide the subject methodically. The first deals with magic and necromancy — the learned, deliberate invocation of demons by scholars and magicians. James distinguishes carefully between various forms of illicit supernatural practice and traces them back to classical and biblical precedents. The second book treats witchcraft proper — the pact with the Devil, the sabbat, the specific maleficia (harmful acts) that witches perform, and the marks the Devil leaves on their bodies. The third book deals with spirits and spectres more broadly — possession, haunting, and what we might now call poltergeist phenomena.



What makes the text genuinely interesting, beyond the sensationalism, is the theological architecture. James was a serious Calvinist intellectual, and the *Daemonologie* is fundamentally a work of Reformed theology, not folklore. His central argument is that witchcraft must be real because Scripture says it is — the Witch of Endor, the Egyptian magicians who competed with Moses, the explicit Mosaic prohibition.

This stands in opposition to the Protestant argument that the entire elaborate apparatus of witchcraft belief, the pact with the Devil, the sabbat, flight through the air, transformation, maleficium, is a Roman Catholic inheritance, deriving from the *Malleus Maleficarum* of 1486. The product of scholastic theology that attributed far too much independent agency to the Devil.

And this is what makes the *Daemonologie* so interesting. James agrees entirely that the Devil cannot act outside God's permission. But he argues that God does permit the Devil substantial latitude, for His own providential purposes: to test the faithful, to punish the wicked, to demonstrate the reality of the spiritual world to a skeptical and complacent age.

There's also an important political-theological dimension. James's theory of witchcraft is intimately connected to his theory of kingship. The Devil, in James's framework, is a kind of anti-king — he holds court, demands fealty, makes pacts, distributes power to his followers. The witch's sabbath is a diabolical parody of the royal court.

Witchcraft is therefore not merely a spiritual crime but an act of political treason. The witch has after all transferred her allegiance from God's anointed sovereign to God's enemy. This is why James insisted that witchcraft be prosecuted as a civil crime by the state, not merely as a spiritual matter by the church. The king's duty to extirpate witches is an extension of his duty to protect his realm from all enemies, natural and supernatural.



*CONTAINS THE FAMOUS JEWISH LETTERS TO CONSTANTINOPE*

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

\$ 1,800.-

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



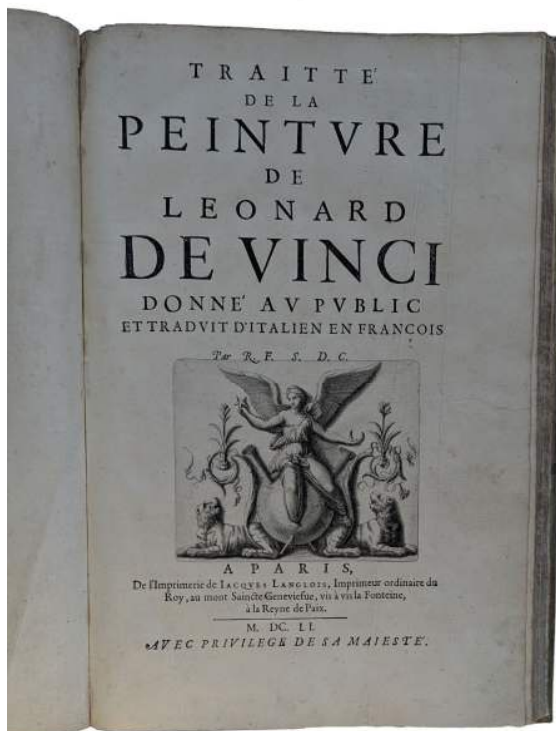
Of great interest are the Jewish letters starting on p. 476 - 480. In December 1489, the Jewish community of Arles, facing escalating persecution and forced conversions, reached out to their counterparts in Constantinople for urgent advice and support. This period marked the culmination of increasing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

*FIRST APPEARANCE OF THE MONA LISA IN PRINT*

**102.** [LEONARDO DA VINCI] *Traité 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.



The *Trattato della pittura* is regarded as Leonardo da Vinci's legacy to the science of art. Art historians have long since recognized the significance of the *Treatise on Painting* in the study of Leonardo's work. Although Leonardo da Vinci did not write the *Treatise*, 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—Nicolas Poussin and Galileo Galilei among them—read it avidly as an authoritative record of Leonardo's thoughts. It is, in fact, a disorganized and fragmented text that was compiled by Francesco Melzi (1491–1570), one of Leonardo's pupils, but it was accepted as a Leonardo original text for centuries.

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* 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.



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 were a great success. Charles Errard (1606–1689), first painter to the king, supervised the volumes, preparing designs for the engravers to be used in the printed editions. He standardized the column width by adding fictive mats and frames around the diagrams and landscapes, and adding landscape or architectural backgrounds to the figure drawings. He oversaw the challenging task of printing each page twice: once for the text on a relief press, again for the illustrations on an intaglio press—a difficult task requiring precise alignment at a time when printing technology lacked precision devices. Each printed copy varies slightly from others as a result. The quantity of paper reserved for the publication bearing the watermark of Richelieu turned out to be inadequate, with the result that some copies include sheets or quires with different paper.

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—i.e., gentle tonal transitions rather than hard edges. The Mona Lisa was a touchstone for Leonardo's handling of sfumato and soft modelling. Furthermore, by 1651, the painting was long associated with the French royal collections, so the Paris printers treated it as a prestigious crown jewel. This is the first time the Mona Lisa appears as a printed image in a published book

1695 *LOCKE PRESENTED BY THE RECTOR OF BARBADOS*

**103. LOCKE, John.** *Some Thoughts Concerning Education.* The Third Edition, Enlarged. London: Printed for A. and J. Churchill, 1695. 8vo. [8], 374, [2] pp. Contemporary mottled calf, spine with red morocco label lettered in gilt; small loss to the head of the spine, joints rubbed but sound. Light, even toning with occasional minor spotting, a very good copy. Wing L2763; ESTC R816.

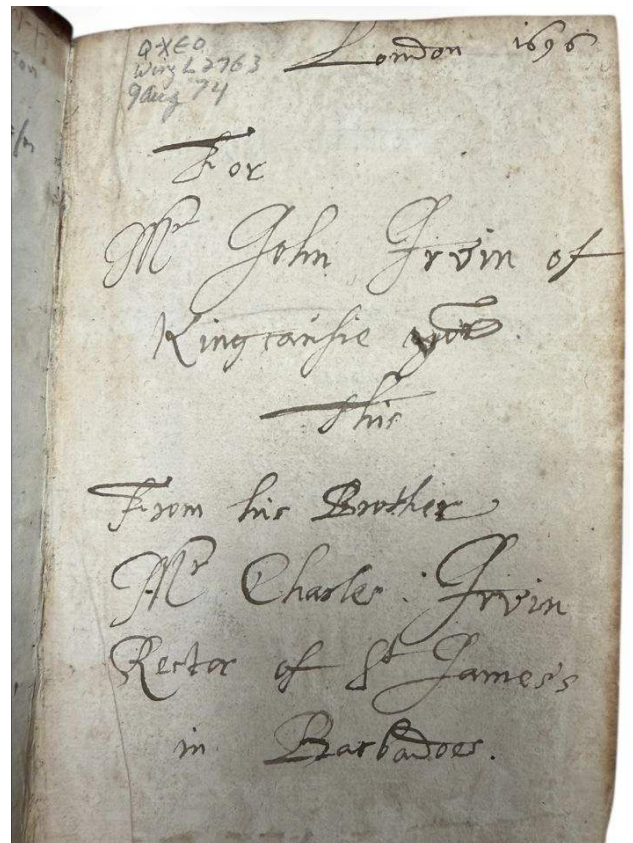
\$ 3,500.-



Copy with notable early Barbados provenance. Contemporary manuscript inscription records the book as a presentation “For Mr John Irvine of Kingcausie ... From his Brother Mr Charles Irvine, Rector of St James’s in Barbados,” dated London, 1696. Reverend Charles Irvine served as Rector of St. James Parish, Barbados, from 1693 to 1704, situating this copy within the intellectual and clerical networks of Britain’s Atlantic world at the close of the seventeenth century. Additional ownership evidence includes the armorial bookplate of James Irvine, Esq., of Kingcausie; bookplate of Robert S. Pirie

Third and enlarged edition of one of the most influential educational works of the early modern period, issued only two years after first publication. In *Some Thoughts Concerning Education*, John Locke advances a practical philosophy of upbringing grounded in empiricism, moderation, and moral discipline, arguing that education shapes character through experience rather than innate ideas. The work exerted a profound influence on pedagogy in Britain, Europe, and across the English-speaking world, and remains a cornerstone of Enlightenment educational thought.

Although acquired and presented in London, the association with a serving Caribbean rector gives the book particular interest as evidence of the immediate reception and circulation of Locke’s educational ideas among Anglican clergy connected to the early British colonies.

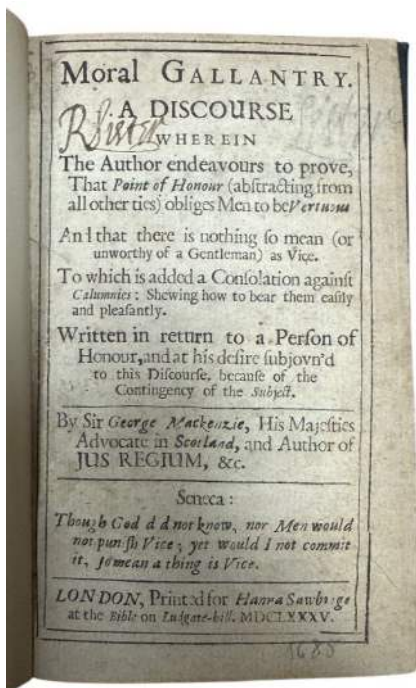


**PRINTED BY RESTORATION LONDON'S TRAILBLAZING WOMAN PRINTER HANNA SAWBRIDGE**

**104. 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.-

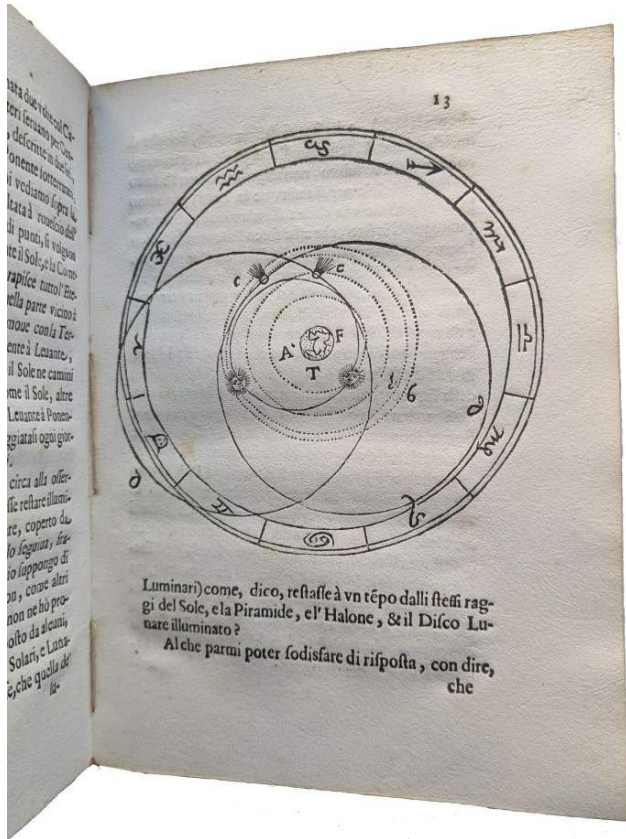
12mo (15 cm). [24], 124, [4], 89, [1], 22, 25–36 pp. Modern cloth boards, endpapers renewed. Title-page with early ink signature R. Lister in a bold 17<sup>th</sup>/18<sup>th</sup>-century hand (possibly a member of the prominent Lister family of Yorkshire or Westmorland, several of whom were MPs and 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.



### THE TWO COMETS OF 1664-1665

**105. MANZINI, Carlo Antonio.** *Le comete discorso [...]* in occasione della comparsa Cometa dell' Anno 1664. Di Dicembre, e di Gennaio 1665. E di un'altra Cometa veduta d'Aprile 1665. [Etc.] Bologna, Ferroni, 1665. Quarto (210 x 160 mm) Contemporary limp ivory vellum binding, covers with double gilt fillets, central fleuron and gilt corner tools, (12) leaves including title, 104 pp. Ex-libris Liechtensteinianis (Liechtenstein collection).

\$ 2,950.-

The appearance of two spectacular comets in 1664-1665 was seen around the world, stimulating studies of their motion by scientists throughout Europe, including Johannes Hevelius in Danzig, and both Newton and Halley in England. Manzini published his own observations in this unique edition. Only seven copies are located in Italian libraries.

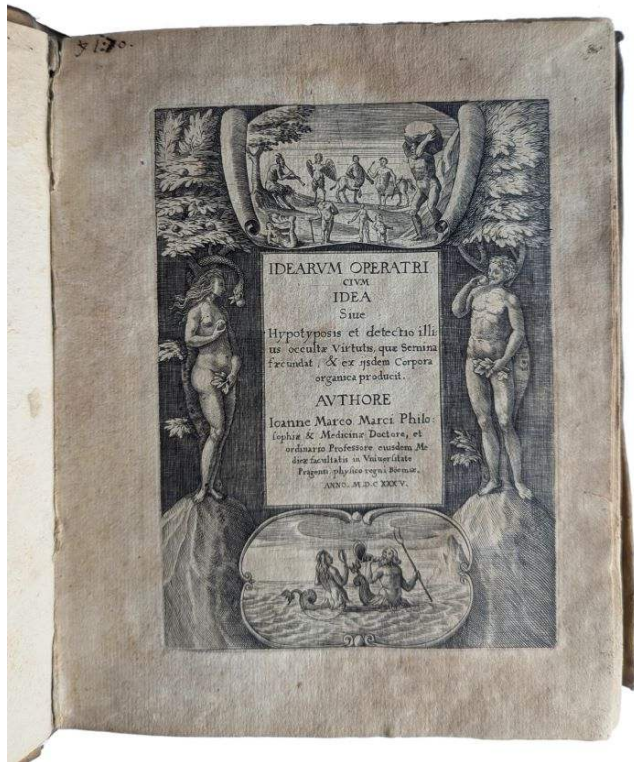
Where most of the extensive Italian pamphlet literature provoked by these apparitions offered astrological prognostication or armchair theorizing, Manzini reported what he actually saw through instruments he had built and understood from element to glass. His practical authority in matters of observation was unmatched among the many authors who rushed into print on the subject — Cassini, Brunacci, Capellari, Barzini, and a dozen others. The result is one of the most technically grounded cometary texts of the period, written in Italian for a readership of practitioners rather than in Latin for the academy.

The appendix to this astronomical discourse, the *Parentalia* for Manzini's elder brother Giovanni Battista, the well-known letterato and polemicist was never bound in.

### FROM THE OWNER OF THE VOYNICH MS

**106. 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.-



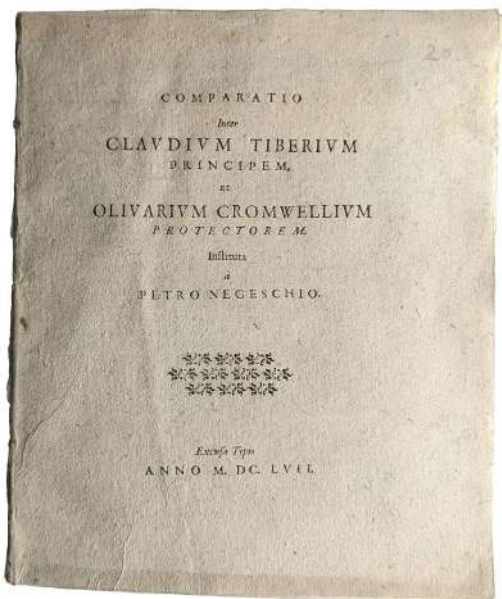
Jan Marek Marci (13 June 1595 – 10 April 1667), or Johannes (Greek: Ioannes) Marcus Marci, was a Bohemian doctor and scientist, rector of the University of Prague, and official physician to the Holy Roman Emperors Ferdinand III and Leopold I.

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.



*CROMWELL COMPARED TO A ROMAN EMPEROR*

**107. NEGESCHIUS, Petrus pseud.** [i.e. Peter Schultz.] *Comparatio inter Claudium Tiberium Principem et Olivarium Cromwellium Protectorem. Excusa typis, anno M. DC. LVII.* 28 p. Unbound. No place, but probably the Netherlands.

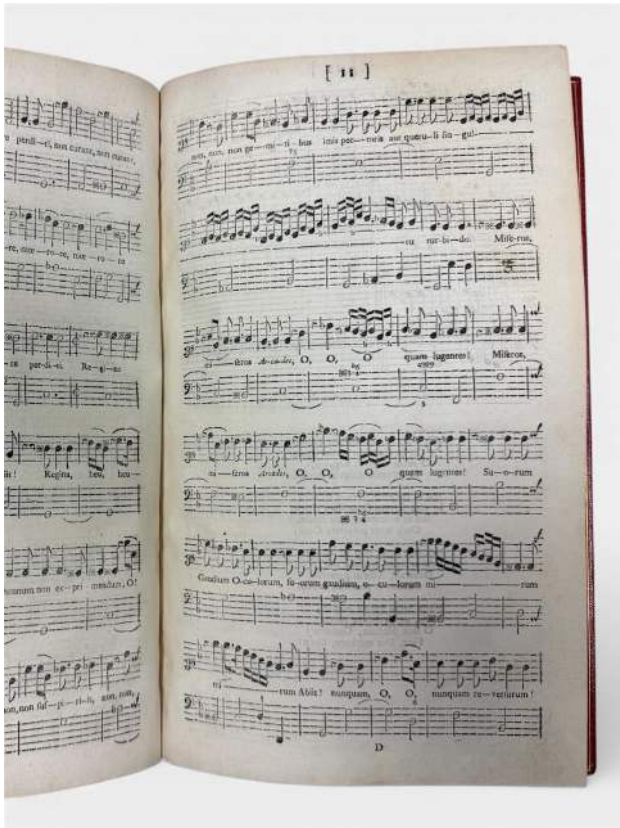
\$ 750.-

Written during the height of Oliver Cromwell's power as Lord Protector (1653–1658), the work compares him to the Roman Emperor Tiberius (reigned 14–37 AD). In 1657, Oliver Cromwell had transitioned from a revolutionary general to the Lord Protector, a role that many across Europe viewed as that of a military dictator. Tiberius was a classic symbol of the "dissembling tyrant": a man who was deeply secretive, pathologically suspicious, and highly skilled at pretending to be a humble servant of the



state while actually exercising absolute control. By drawing these parallels, Negeschius was telling his readers that Cromwell's "godly" and "republican" exterior was merely a façade for a man who was just as cold and manipulative as one of the most infamous Roman emperors.

The timing of this publication is crucial because 1657 was the year of the *Humble Petition and Advice*, a constitutional proposal that offered Cromwell the crown of England. While Cromwell ultimately refused the title of King, the debate itself made him appear increasingly like a monarch in the making. This book served as a warning to the rest of Europe, portraying the English Protectorate as a Roman-style autocracy rather than a liberated commonwealth.



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

**108. 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 striking 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 rare moment of direct dialogue between master and pupil, setting the same act of royal mourning in contrasting musical voices. 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," printed on the verso of the title and set separately by Blow (in English) and Purcell (in Latin), is by a "Mr. Herbert," not George Herbert.

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, contributing to his posthumous reputation and influence. Printed in the final year of Purcell's life, it stands among the last publications to bear witness to his fully mature style.

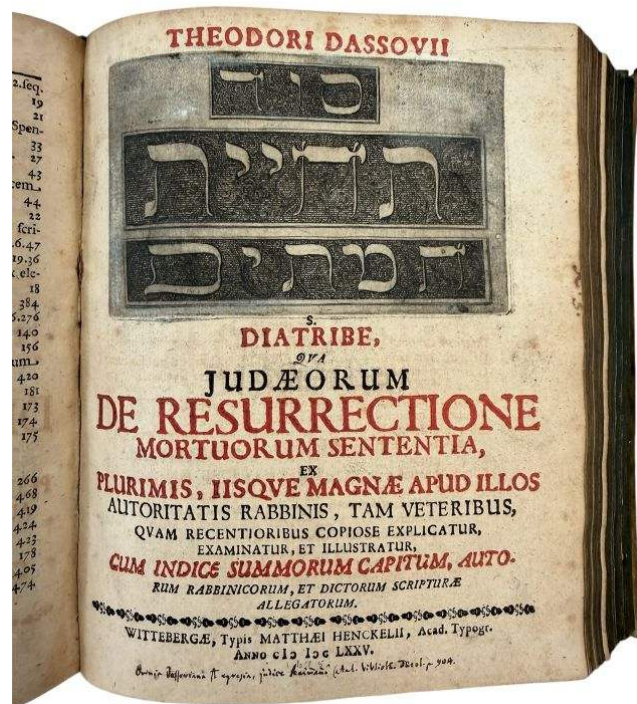
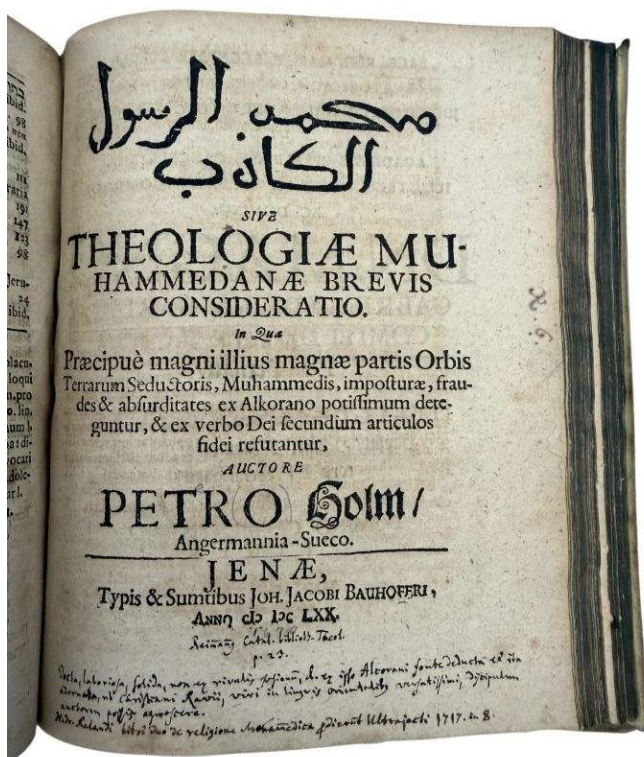


## SEVENTEENTH-CENTURY PROTESTANT HEBRAIC / ISLAMIC SAMMELBAND

**109.** [SAMMELBAND] A coherent 17<sup>th</sup>-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.



## INCLUDED ARE:

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 substantial treatment of Hebrew kingship law drawn from rabbinic sources and integrated into Protestant political theology.

Wilhelm Schickard died of the plague in 1635. As noted in an early annotation on title page, Schickard invented the earliest mechanical calculating machines (1623), known as the *Rechenuhr* (“calculating clock”), which predated Pascal’s calculator and geared wheels for addition and subtraction with Napier’s rods for multiplication. A remarkable early step in the history of computation.

2. Theodor Dassov, *Sôd Tehiyat ha-Mētim, 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.

3. Johann Adam Scherzer, *Operae Praetium Theologiae 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, complete but not paginated. 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.



### AN ALCHEMY BESTSELLER

110. [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 vnnnd Zubereitung der Waffen des Helden Achillis in Griechenland.* [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*

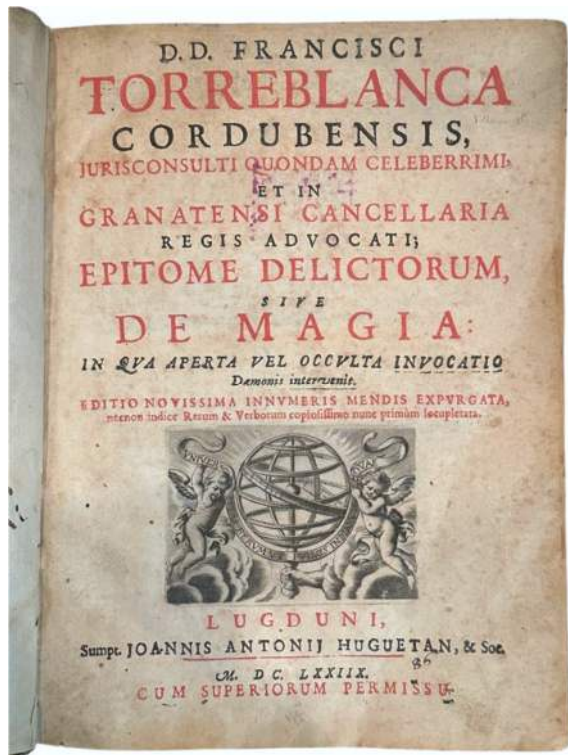


and tournament games, as it contains various valuable secrets. Therefore, I considered that—despite the fact that, knowing the author's nature and temperament, he would never have willingly allowed it to be published—I should follow the principle that every good thing is by its nature meant to be shared (*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 (*Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts*), only one copy exists in Germany. All early editions from the early 17<sup>th</sup> century are considered extremely rare. OCLC data should be approached with caution, as it frequently misidentifies microfilm reproductions as original copies of the 1615 and 1616 editions, or erroneously catalogs later 18<sup>th</sup> century editions as these early imprints.

This book has a particularly intricate publishing history - its popularity led to numerous reprints, sometimes by completely different authors who either worked from other Khunrath manuscripts or invented new content, effectively transforming it into an alchemical bestseller of its time. This phenomenon would certainly merit dedicated scholarly investigation.

The other 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.



### DEMONOLOGY

III. 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, 18<sup>th</sup> 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.

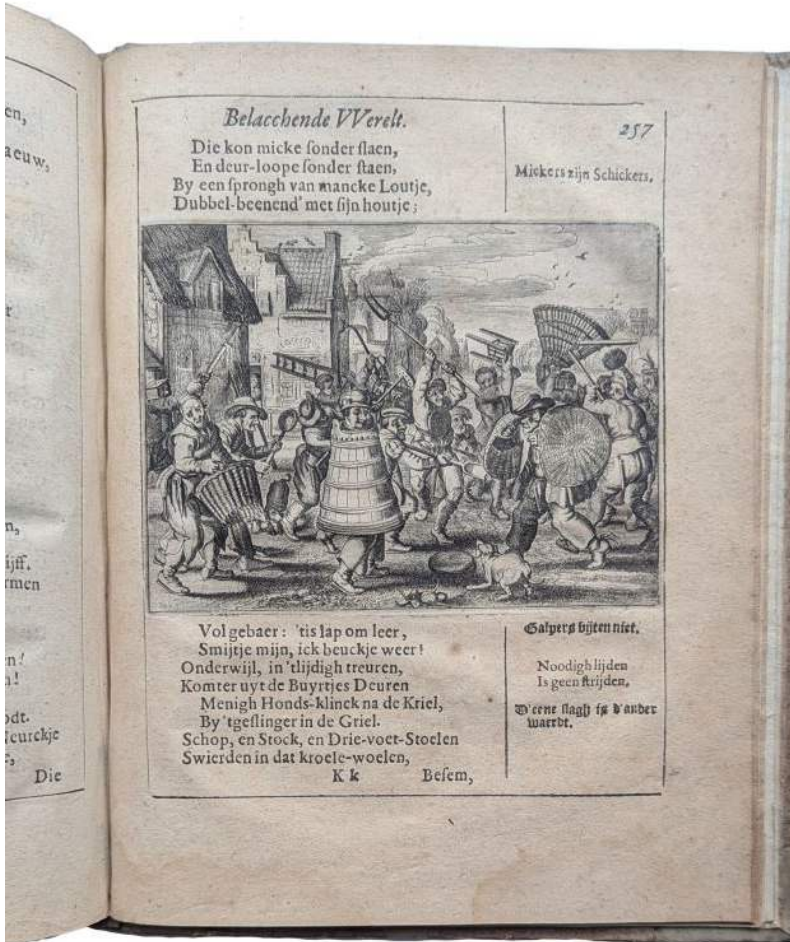
\$ 2,950.-

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*.

*ADRIAEN VAN DE VENNE'S RIDICULOUS WORLD*



112. 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.





This example survives in a contemporary silver filigree binding of exceptional refinement. The intricately worked openwork silver covers, richly ornamented with scrolling foliage and floral motifs, elevate the volume into a jewel-like object of personal devotion. The miniature scale enhances its intimacy and portability, reflecting the seventeenth-century tradition of precious metal-bound prayer books intended to be carried, handled, and treasured. The craftsmanship of the silverwork—refined, balanced, and exuberantly Baroque—strongly suggests production in one of the renowned Augsburg master workshops.

Miniature Baroque devotional books in original silver filigree bindings are of the greatest rarity, particularly in first edition. A remarkable survival uniting bibliographical importance and the artistry of early modern German silversmithing at its height.



*COPTIC CHRISTIANITY*

**115. ABUDACNUS, Josephus.** *Historia Jacobitarum, seu Coptorum*, Lubeck. Schmidii 1733. 12 mo (175 x 155 mm). Later vellum, preserving original spine label. [30] 64. Slightly browned.

\$ 950.-

Yusuf ibn Abu Dhaqn, known to the West as Josephus Abudacnus or Josephus Barbatus, was an Egyptian Copt born in Cairo around the 1570s. He traveled in Europe mainly teaching Arabic in the 17<sup>th</sup> century, and was sent to Rome in 1595 with a letter from Pope Gabriel VIII of Alexandria to Pope Clement VIII, where he converted to Roman Catholicism and acquired Latin, Italian, and some ancient Greek.

The Latin cognomen Abudacnus is simply a Latinization of his Arabic name Abū Daqn ("the bearded one"); Barbatus is the straightforward Latin equivalent. Among his distinguished students was Thomas van Erpe (Erpenius), the famous Dutch Orientalist.

In content the book covers Coptic Christianity across Egypt, Libya, Nubia, Ethiopia, and part of Cyprus. Having said this "Jacobites" and "Copts" are more or less interchangeably, bundled together by the author anti-Chalcedonian Oriental Christians under one loose label as European readers understood them.

This Von Seelen edition is the second Latin edition and the most scholarly of the 18<sup>th</sup>-century printings. Von Seelen (1687–1762) was a German Lutheran theologian and bibliographer with a strong interest in Oriental Christianity. His interventions, the critical preface, the *Vita Jacobi Baradaei*, and the notes, give this edition considerably more scholarly apparatus than the 1675 editio princeps. This book is one of the very first works on the subject authored by a native Copt writing in Latin for a European learned audience. The book is not available in the trade and uncommon at auction.

*EARLIEST SEPARATE EDITION OF THE HEBREW BIBLE PRINTED IN ENGLAND.*

**116. [BIBLE, HEBREW].** *Biblia Hebraica sine punctis*. Accurante Nath. Forster. Oxford: E Typographeo Clarendoniano, typis et sumptibus Academicis, 1750. Quarto. Approx 10 X 8 inches. Two volumes bound as one. Collation: [3], 126; [1], 110; [1], 116; [1], 142 leaves. Complete. Later English full red morocco, richly gilt: broad decorative gilt borders with floral corner tools, spine elaborately gilt in compartments with central ornaments, raised bands, black morocco lettering-piece gilt. All edges gilt. Marbled endpapers.

\$ 2,750.-

The earliest edition of the Hebrew Bible (apart from the London Polyglot) to be printed in England (Darlow & Moule 5151). Also recorded in Steinschneider 912.

Hebrew text printed sine punctis, following the van der Hooght tradition, with Latin titles and chapter headings. The Pentateuch occupies the first volume; the Former and Latter Prophets and the Writings appear in the second.



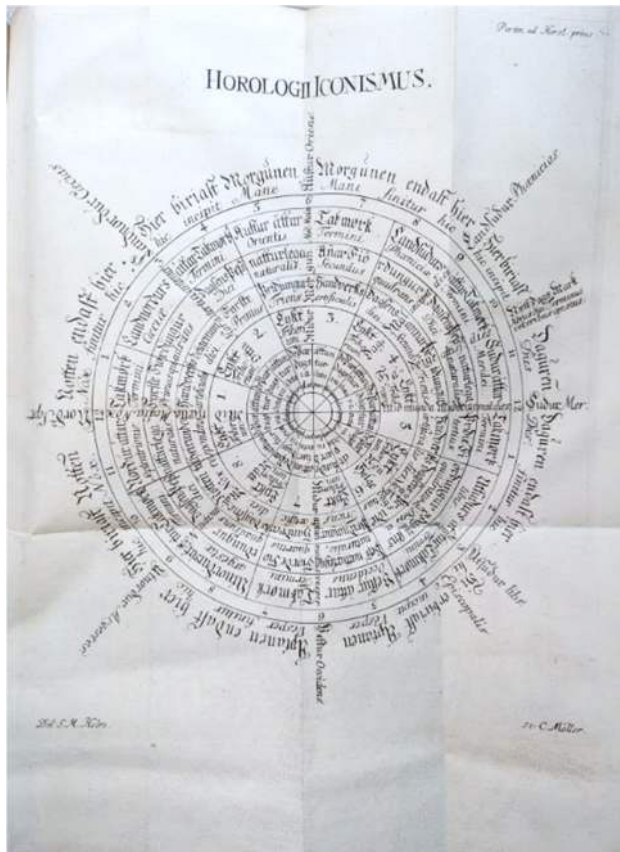
The title page shows light soiling and a discreet, professional paper repair at the inner margin; occasional minor spotting elsewhere, but the text is generally clean and well preserved. The binding is particularly handsome and well maintained, with only light wear.

A copy noteworthy for its contemporary manuscript additions, including carefully ruled tables of Hebrew verb conjugations, grammatical paradigms, numerals, and related linguistic material, executed in black and red ink on blank leaves and within the text.

English glosses and explanations accompany several entries, strongly indicating use as a working reference copy by a learned Hebraist. An early ownership inscription ("Brookman, Toronto") appears on a preliminary leaf.

Edited by Nathaniel Forster, scholar and Anglican divine, later chaplain to King George II, this edition represents a significant moment in English Hebraic scholarship and printing history. Examples are uncommon on the market, and copies with substantial, pedagogical manuscript annotation are especially desirable.

A fine and historically important copy of this scarce English Hebrew Bible.



### ICELANDIC SAGAS, MNEMONIC DEVICES, AND COMPUTATIONS

117. (BJÖRNONIS, Stephanus. ed.) Rymbegla, sive Rudimentum Computationis Ecclesiasticae et Annalis Veterum Islandorum (1780, Copenhagen). Quarto (24 x 18.5 cm). 574, 28, 33, 25, 68 pages, 31 unnumbered pages including tables, 11 plates (1 folded), with vignette on half-title. Contemporary boards, rebacked. Text in Icelandic, Latin, and Danish.

\$ 2,750.-

This is the first scholarly edition of Rimbegla, a well-known medieval Icelandic manuscript on calendar, computus, and astronomy. The work is an invaluable resource for understanding the intellectual and cultural life of medieval Iceland. The original manuscript of the Rím(b)egla consists of chapters 1-3 written in Old Icelandic. These sections represent the core content of the manuscript, originating from the medieval Icelandic tradition. The Latin translation by Stephanus Björnönis in 1780 is not part of the original manuscript but an academic addition meant to make the text accessible to European scholars of the Enlightenment.

Followed by Ecclesiastical Computation, Historical and Geographical Insights: A list of Icelandic and Greenlandic bishops and abbots, narratives about the discovery of Iceland and Norse voyages, and descriptions of Icelandic geography, natural phenomena, and sacred history. 3. Astronomical and Mathematical Observations: The Rymbegla delves into advanced astronomical topics, such as observing the Earth's sphericity using quadrants, understanding solar and lunar motions, the Zodiac, and solstices, methods for determining latitude and the size of the Earth, and tidal and weather patterns tied to celestial phenomena. 4. A rare and essential computational tool, the Talbyrdingus is included with commentary. It demonstrates how medieval Icelanders used numeric systems and calendars to augment their computational methods.



## WOMAN MUSIC PRINTER

**118. 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.

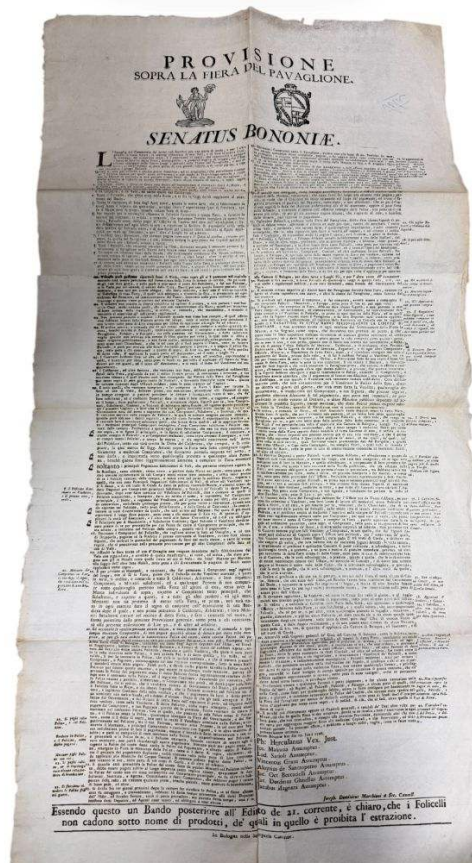
Apparently very rare. Not in OCLC. One copy in France, one in Austria, not in RISM catalogue.

## LARGE-FORMAT BROADSIDE FOR THE BOLOGNA TRADE FAIR

**119. [BROADSIDE] PROVISIONE SOPRA LA FIERA DEL PAVAGLIONE. SENATUS BONONIÆ.** Bologna: Nella Stamperia Camerale, 13 June 1796. Large folio civic broadside printed in two columns on two joined sheets, overall dimensions approximately 95 x 50 cm.

\$ 1,500.-

Two sheets joined to form a single large posting broadside, as was standard practice for Italian municipal proclamations intended for public display. The upper sheet carries the typographic heading *Provisione sopra la Fiera del Pavaglione*, flanked by two woodcut devices — a standing allegorical figure and the armorial shield of Bologna — above the heading *Senatus Bononiæ*. The text, set in dense double columns, comprises a numbered series of articles regulating commerce at the Pavaglione fair. The ordinance concludes with the formal dating line *Datum Bononiæ hac die 13 Junii 1796*, followed by the approving senatorial magistrates: Ph. Herculanus Vex. Just., Jos. Malvasia, Lud. Sarioli, Vincentius Grassi, Aloysius de Sancopetro, Oct. Beccadelli, Jac. Dordinus Ghisellus, and Jacobus Magnani. Imprint at foot: *In Bologna nella Stamperia Camerale*.





The Fiera del Pavaglione was one of Bologna's principal commercial fairs, held annually in the Piazza Maggiore beneath the arcades of the Palazzo del Podestà. The articles govern the activities of merchants, brokers, and intermediaries; regulate the circulation of commercial notes and other financial instruments; and establish rules for payments, guarantees, and dispute resolution. The degree of regulatory apparatus the Senate imposes is itself informative: fair commerce in late eighteenth-century Bologna operated through structured systems of supervised credit and documentation, not simply open exchange.

Issued six weeks before Napoleon's forces entered Bologna and abolished the Senate, this is a document of the last operating cycle of the old civic government. Broadside of this format were ephemeral — posted, consulted, and discarded — and large-format survivals are uncommon. Old folds, light general toning, minor marginal wear; overall a good, well-preserved example.

*A FIELD MANUAL" FOR PARISH PRIESTS AND EXORCISTS*

**120. 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. Notably, Brugnoli offers practical criteria for distinguishing alleged supernatural affliction from natural illness, with particular attention to conditions then grouped under “melancholy”. The manual thus 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 spectacular or “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

KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS





“enemy”: ask for the demon’s name and investigate whether natural causes might better explain the phenomenon. The rite, he argues, will fail if the sufferer is emotionally agitated; the priest must therefore act as a kind of therapist first, 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.



### A WORKING COPY

121. **BURMAN, Johannes.** *Rariorum Africanarum plantarum.* Amsterdam: Henricus Boussiere, 1738-1739. 10 parts in one volume, folio (280 x 220mm). Folio (General title in red and black, nine section titles, all with engraved vignettes, ten dedication leaves. 100 engraved plates after Hendrik Claudius. Some water staining to the first two parts. Rebacked. Spine worn.

\$ 3,500.-

The plates are often but not always, shorter than the size of the book-block. All of them are annotated in the margin, from this follows that this book is a working copy in the hand of a botanist, (Linnaeus himself?) who updated the plant's name based on new classifications, based on the Linnaean taxonomy.

Johannes Burman (1707–1780) was a Dutch botanist and physician who made significant contributions to plant science in the 18<sup>th</sup> century. As a professor of botany and the director of the Amsterdam Botanical Garden, he played a key role in studying and organizing plant species.



Burman is particularly known for his close relationship with Carl Linnaeus, a Swedish naturalist who developed the modern system of naming plants and animals (binomial nomenclature). When Linnaeus traveled to the Netherlands in 1735, Burman recognized his talent and hired him to work on plant classification. This collaboration helped spread Linnaeus' revolutionary system, which gave plants standardized names based on their characteristics.

Burman also had connections with botanists and plant collectors worldwide, particularly in Dutch colonies like South Africa and Indonesia. This book is yet another result of the Dutch seaborne empire; they were the first to describe the plants of the Cape of Good Hope, and these are the first illustrations of many Cape plants.

*4 COPIES WORLDWIDE*



**122. [CHAPBOOK]** The exploits of Robinson Crusoe, mariner, of York. Exhibiting a concise and clear narrative of his living twenty-ight [sic] years in an uninhabited island on the coast of America: ... Written originally by himself, ... Imprint[London?] : Printed for the booksellers, [1790?] Abridged from parts 1 and 2 of the work by Daniel Defoe. Crusoe, Mariner of York. Engraved Frontis plate, (3)-132, with 19 text illustrations. Later leather backed marbled boards. Tear to one page, with the loss of a couple of letters; pages unevenly trimmed. ESTC T72336.

\$ 1,400.-

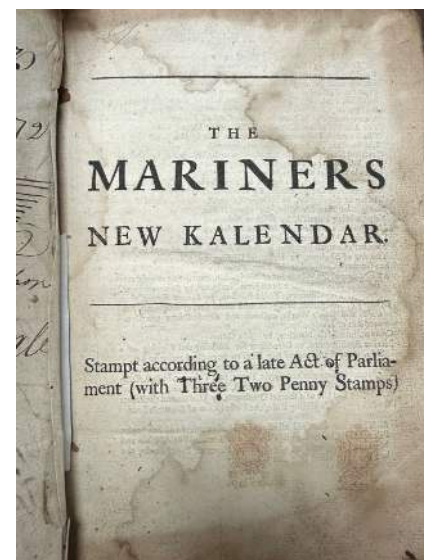
These abridgements were, of course, intended for children. Over 150 pirated editions are known, but this illustrated chapbook survives in only four physical copies. Extremely rare; OCLC is unhelpful here, as it conflates electronic access with physical holdings.

*RARE TAX STAMPS BEFORE THE 1765 STAMP TAX*

**123. 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<sup>4</sup> B-R<sup>4</sup>.

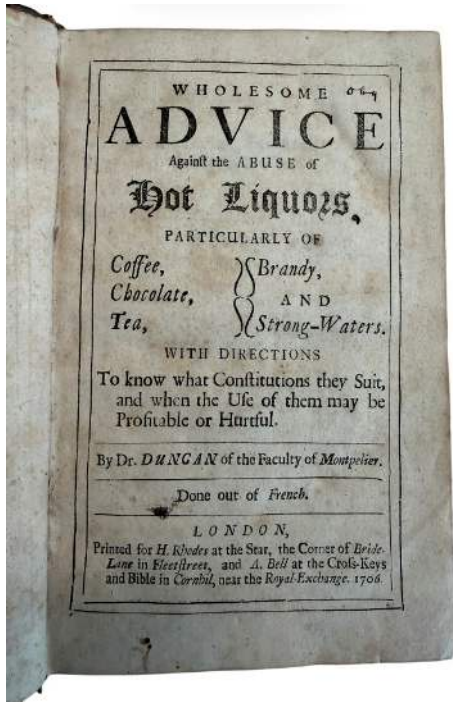


A mid-18<sup>th</sup> century London printing of Colson's popular nautical almanac and navigational manual, first issued in the 1670s and continually updated for working mariners. This copy is notable for its three embossed two-penny revenue stamps on the half-title—a tangible relic of Britain's imperial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



In the American colonies, the Stamp Act was fiercely resisted, in part because colonists misunderstood it as an unprecedented assertion of taxation without representation, rather than an extension of long-standing British internal revenue practices such as those seen here. In Britain, such taxes were a familiar, if unpopular tool; in America, they became a rallying cry for resistance.

The physical presence of the stamps in this seafaring manual offers a rare, material intersection of maritime trade, British fiscal policy, and the economic frictions that would, within a generation, culminate in open revolt.



*THROW OUT YOUR MORNING COFFEE*

**124. DUNCAN, Dr.** Wholesome Advice against the Abuse of Hot Liquors. Particularly of Coffee, Chocolate, Tea, Brandy, and Strong-Waters. With Directions to know what Constitutions they Suit, and when the Use of them may be Profitable or Hurtful. Done from the French. London: for H. Rhodes, 1706. Armorial bookplates of John Peyton Verney, Lord Willoughby de Broke, and Robert John Verney, Lord Willoughby de Broke, indicating descent in the distinguished Verney family collection. Some general ageing, with occasional small marginal worming, not affecting text; overall a clean, attractive copy.

\$ 1,750.-

8vo (19 x 12 cm). Contemporary Cambridge-style paneled mottled calf, covers ruled in blind with characteristic double fillet border, neatly tooled spine with raised bands and simple compartment decoration; minor rubbing and light surface wear, lower hinge cracked but entirely sound, boards firm.

The English translation, published a year after the French original (*Avis salutaire à tout le monde contre l'abus des choses chaudes*, 1705), of a medical treatise by the Huguenot physician Daniel Duncan (1649–1735), who practised in Montpellier and later in London following the revocation of the Edict of Nantes.

Coffee, chocolate, and tea had transformed English social life over the preceding half-century, and the coffeehouse had become the central institution of urban public culture. Duncan argued that hot liquids in excess disturbed the body's natural economy — drying the fibres, overheating the blood, and weakening digestion. His method is systematic: each substance is examined in turn, its properties assessed, and guidance offered on which constitutions may tolerate it and under what conditions. Brandy and strong waters receive the same clinical scrutiny as the fashionable imports.

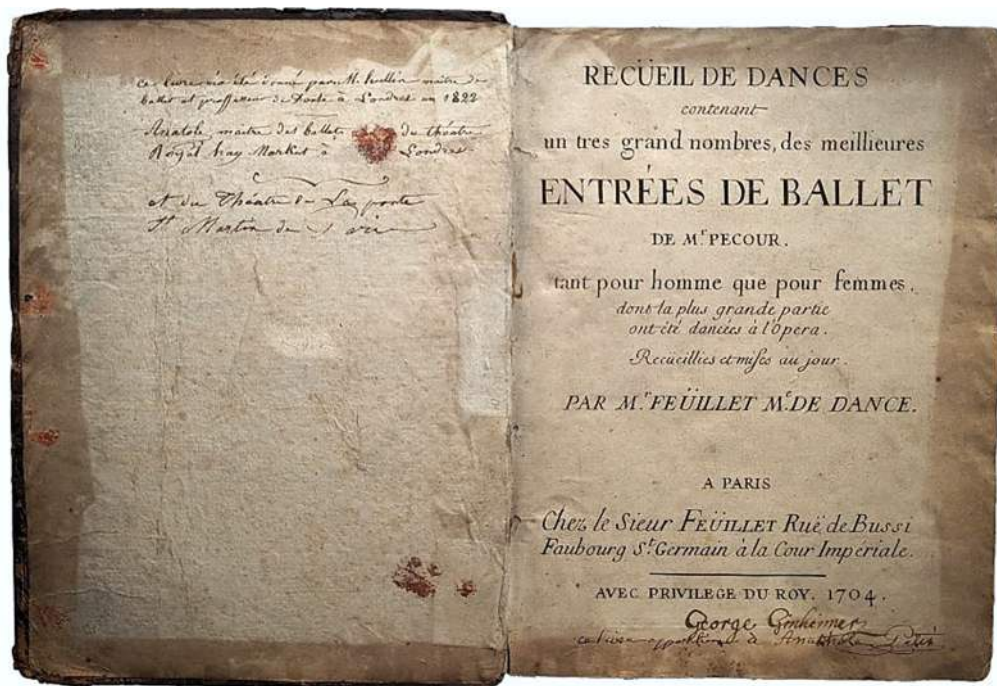
*BAROQUE BRILLIANCE: THE RARE AND REVERED 'RECUEIL DE DANCES' BY GUILLAUME-LOUIS PÉCOUR*

**125. FEUILLET, Raoul Auger, PÉCOUR, Guillaume-Louis.** Recueil de dances contenant un tres grand nombres, des meilleures entrées de ballet de Mr. Pecour, tant pour homme que pour femmes, dont la plus grande partie ont été dancées à l'Opera. Paris, 1704. Folio (25 x 29 cm). 6 Bl., 128 (228) p. und 16 pages. Contemporary calf, corners bumped, boards and chipped). With an dedication in French on the flyleaf Given to Anatole (Maitre de Ballet) at the Royal Haymarket by George Ginheimer. Dedication (with one line on recto, 8 lines on verso) in contemporary facsimile. In a modern protective box.

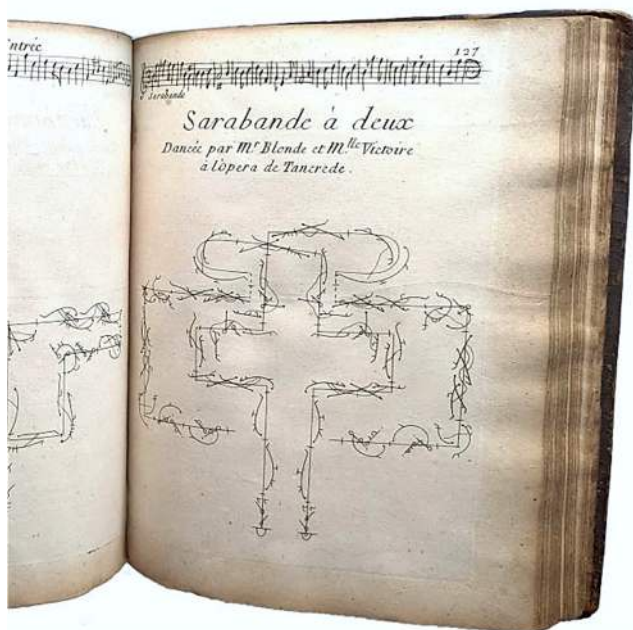
\$ 15,500.-



Guillaume-Louis Pécour (1653–1729) created numerous dances that were popular in the court of Louis XIV and later, Louis XV. His works were notable for their elegance, complexity, and their reflection of the sophisticated tastes of the French court. His choreographies were exemplary of Baroque dance style, characterized by poised and graceful movements, geometric patterns, and a strong emphasis on the proper execution of steps. His works significantly contributed to the dance repertoire of the era. These collections included various types of dances like sarabandes, minuets, bourées, and gavottes.



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



The first occasion for it seems to have been provided by Thoinet Arbeau, a Frenchman, who published a work under the title Orchesography in 1588. His invention was to note the steps under the music notes for each dance. But he had no signs for the figure and the rest. This invention thus remained unused for about a whole century until Feuillet, a dance master in Paris, published his Choreography, in which this art appears in its full light.

The book is extremely rare. We have traced this volume at auction only once during the last thirty years, (Oct 17, 2012 Musical Collection of Andre Meyer) where it made 21.150 Euro, against a reserve of 4000 to 6000 Euro.

This video demonstrates the bourrée dance as described in their book, providing a clear understanding of the dance's techniques and the learning process involved. <https://www.youtube.com/watch?v=8xcextIPIBM>



*FIRST KURDISH DICTIONARY EVER*

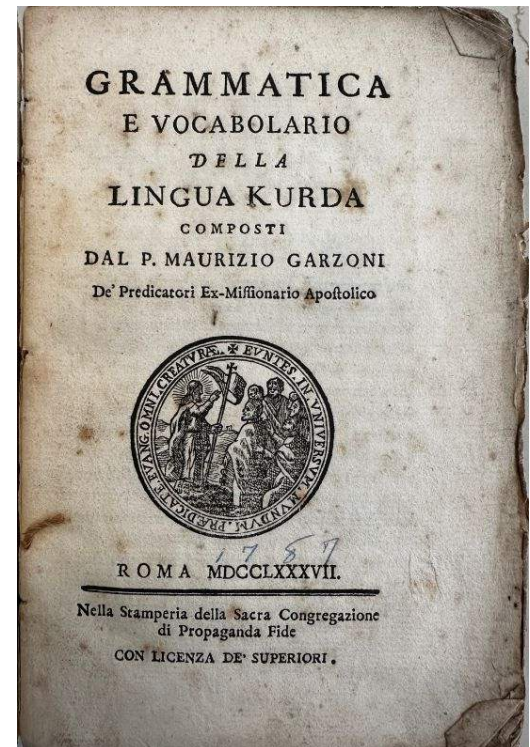
**126. GARZONI, Maurizio.** *Grammatica e Vocabolario della Lingua Kurda*. Rome: Stamperia della Sacra Congregazione di Propaganda Fide, 1787. 8vo, 193x125 mm. 288 pages. Contemporary wrappers, backstrip with loss and original paper wrap covers loose with chipping; light to moderate foxing throughout; entirely uncut. Signature to first blank of William Barnes, likely the English writer, poet, clergyman, and philologist.

\$ 2,500.-

The pioneer of European Kurdish studies was Maurizio Garzoni (1734–1804), a member of the Order of Black Friars, who reached the region of Mosul in 1762. Two years later he settled in ‘Amādiya, the capital of the principality of Bahdinān, to the northeast of Mosul, where he collected the materials for his *Grammatica e vocabolario della lingua Kurda*.

Garzoni — having lived among the Kurds for more than twenty-two years — composed the grammar and vocabulary primarily to assist future missionaries working in Kurdistan. The book remained the standard European reference for the Kurdish language until the end of the nineteenth century.

William Barnes (1801–1886) was an English polymath — writer, poet, philologist, and clergyman — who produced a comprehensive English grammar drawing on more than sixty different languages.



*THE SECOND PRINTED BOOK IN GEORGIA*

**127. [GEORGIAN PRINTING]** ამ ეგზემპლარზე გადასასვლელად გამოიყენეთ ეს ოდენტიფიკატორი: "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.

\$ 45,000.-

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, Iştvánovici travelled to Tbilisi to establish the first Georgian printing press.

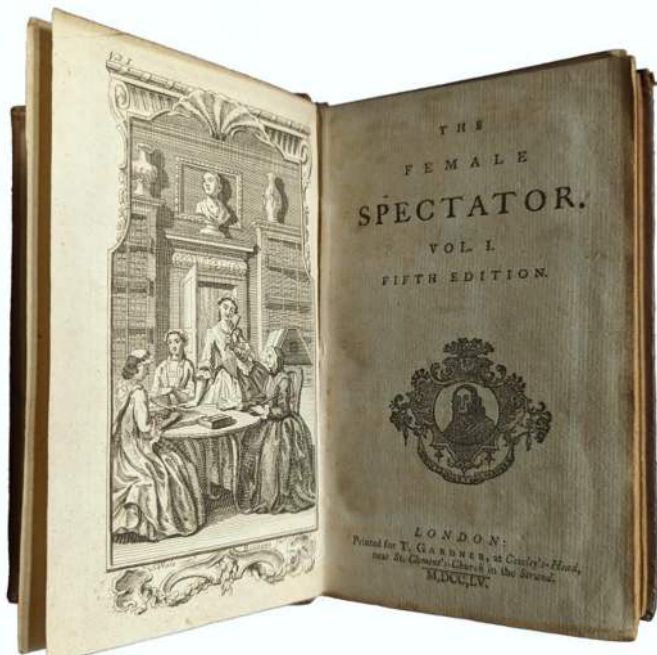
During its brief existence from 1709 to 1722, the Tbilisi press printed twenty titles, both religious and secular. The number of copies produced is unknown. Iştvánovici's arrival in Georgia was of particular importance, as he taught printing and publishing techniques and trained Georgian typographers who continued the work after his departure. Iştvánovici 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 18<sup>th</sup> century, both in Georgia and in Russia (see p. 322, Oana Iacobovschi, 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).



### FIRST WOMEN'S JOURNAL

**128. HAYWOOD, Eliza.** *The female spectator.* Fifth edition. London, Gardner 1755. Contemporary calf. 8vo (17 x 10 cm). Four volumes (complete). Contemporary bindings. Each volume with its own different frontispiece. 24 parts. Rare at auction and on the market.

\$ 2,250.-

Considered one of the most versatile authors in the eighteenth century, Eliza Haywood (1693?–1756) was a poet, translator, playwright, and journalist, as well as an actress and bookseller. Her *Female Spectator* (1744–46) is known as the first periodical by and for women and a landmark in women's literary history.

Haywood concerned herself with how women might operate better in a society that held restrictions upon them. She knew the difficulties of female life within a patriarchal system. Haywood's gave recommendations to women to work within the existing system and gain an education.

The monthly instalment of *The Female Spectator* comprises single-subject essays with domestic commentary on marriage, manners, and morals while advocating heavily for education and engaging with readers through letters.

*The Female Spectator* was not as successful as other periodicals in the period and did not attract nearly as much interest as *The Spectator* written for men. The journal ranked as the third most frequently reprinted work [of hers] in the eighteenth century.

### VERY RARE YIDDISH ILLUSTRATED WORK

**129. JOSEPH BEN GORION, pseud.** *Keter Kehuna, ve-hu Sefer Yosippon bi-Leshon Ashkenaz.* Manresa: Kosman Barukh, 1771. 8vo. 244, 151 leaves. Thirty Woodcut text illustrations throughout. Bound in contemporary half sheep, spine worn, corners of covers restored with cloth. Some marginal soiling, small burn hole in leaf 14 of the first part, and leaf 172 torn and repaired with slight text loss but interesting home wax repair to paper, t.p. with printer's error and printed off-centre intruding on marginal design. References: Vinograd (Amsterdam) 2002; EJII, 802; X, 296-98. VERY RARE: Only complete copy at auction records fifty year.

\$ 1,750.-





**PROVENANCE.** By purchase through auction in 1998 Dr. Paul Hammer—retired professor of biblical interpretation at Colgate-Rochester Divinity School.

A significant Yiddish translation of *Sefer Yosippon*, a medieval Hebrew chronicle traditionally attributed to Joseph ben Gorion, a pseudonymous figure modelled after the historian Flavius Josephus. This version, printed in Amsterdam, includes an extended historical continuation from the destruction of the Second Temple through 1743, compiled by Menachem Mann Amelander, a key 18th-century Yiddish historian. Further additions extend the historical account through 1770, making this an invaluable resource for understanding early modern Jewish historiography and the reception of *Josippon* in Yiddish-speaking communities.

The *Sefer Yosippon* played a crucial role in shaping Jewish historical consciousness, particularly among Ashkenazic Jews, by providing a semi-mythological and patriotic account of Jewish history that stood in contrast to Christian historical narratives. This Yiddish rendition reflects the broader 18th-century trend of making historical texts accessible to lay Jewish readers, many of whom were not proficient in Hebrew.

*A FEMALE GOTHIC NOVEL PREFIGURING ANN RADCLIFFE AND MARY SHELLEY*

**130.** [LEE, SOPHIA]. *The Recess; or, A Tale of Other Times.* By the Author of the *Chapter of Accidents*. Dublin, 1786. 2 vols. [x], 296, [6]; [vi], 274, [6] pp. 17.5 x 10.5 cm (7 x 4"), in contemporary full calf, with red and black morocco spine labels, gilt ruling and decorative star tools to compartments; faint green stain to text edges. Some light wear and rubbing, a handsome and well-preserved survival in attractive contemporary bindings, minor loss to one spine label. With the ownership inscription of "Lord Clifden / Gowran Castle" at the pastedown of both volumes.

\$1,250.-

An important early Dublin edition of Sophia Lee's *The Recess*, one of the most influential and innovative works in the emergence of Gothic and historical fiction, and a landmark achievement by a pioneering woman writer. First published in London in the 1780s, the novel quickly achieved wide readership, with Irish editions such as this reflecting its early popularity and circulation beyond England.

Lee's work is remarkable for its bold imaginative premise: the secret twin daughters of Mary, Queen of Scots, concealed from birth and raised in isolation, later moving invisibly through the political and social world of Elizabethan England. Through this device, Lee constructs a narrative that blends romance, political intrigue, and psychological depth, while simultaneously offering an early literary exploration of women's hidden yet consequential role in history. As noted by Blain, the novel "broke new ground in historical fiction," while also introducing themes of confinement, secrecy, and emotional interiority that would become central to the Gothic tradition.

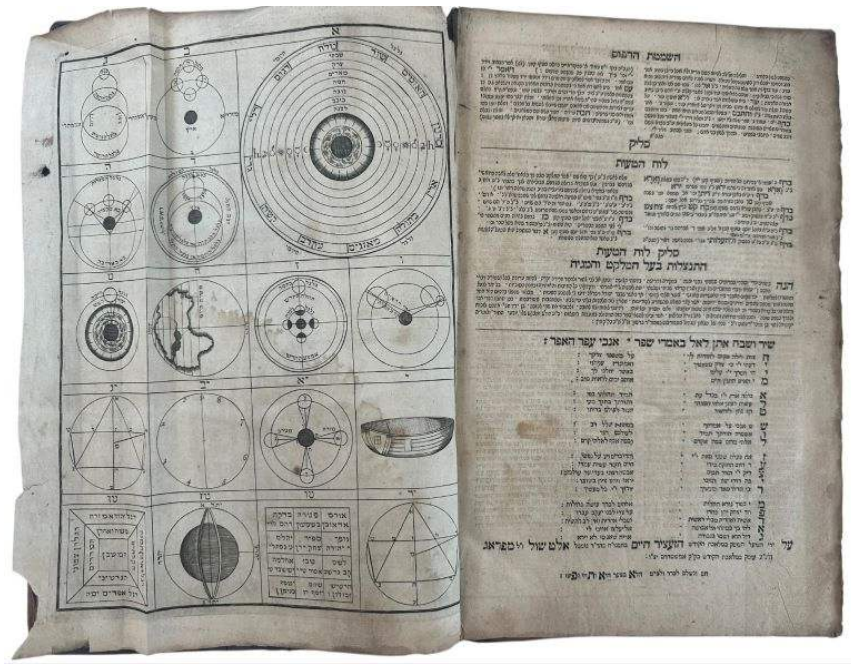
*The Recess* is now recognized as a foundational text in the development of the "female Gothic," anticipating and directly influencing later writers such as Ann Radcliffe, and more broadly helping to shape the literary environment from which Mary Shelley's *Frankenstein* would emerge. Its innovative fusion of historical narrative with Gothic atmosphere marks it as one of the earliest and most important examples of this hybrid genre. Black identifies it as "one of the important examples of the admixture of historical and gothic elements," while Summers includes it among significant early Gothic novels.

CBEL II, 548; Blain, p. 644; Black, pp. 48–49; Summers, p. 473.





**HEBREW IMPRINT WITH THE RARE ASTRONOMICAL PLATE**



**131. 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.). Isaac de Corova, 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.

**REVOLUTIONIZING COMMUNICATION: ANNOTATED 1787 DRAFT CONTRACT FOR BRITAIN'S EARLY ROYAL MAIL COACH SYSTEM**

**132. PALMER, John** (1742–1818). Printed Draft Contract for the Operation of a Royal Mail Coach Route, With Manuscript Corrections in Palmer’s Hand. [London: General Post Office], 1787. Approx 44 x 28 cm.

\$ 2,500.-

Oblong Folio page in double columns, in black letter, the printed draft closely trimmed and folded, with numerous manuscript insertions and corrections in the hand of John Palmer, Surveyor and Comptroller General of the Mails, and with a small contemporary slip affixed below bearing Palmer’s autograph memorandum: “Four copies to be made.”

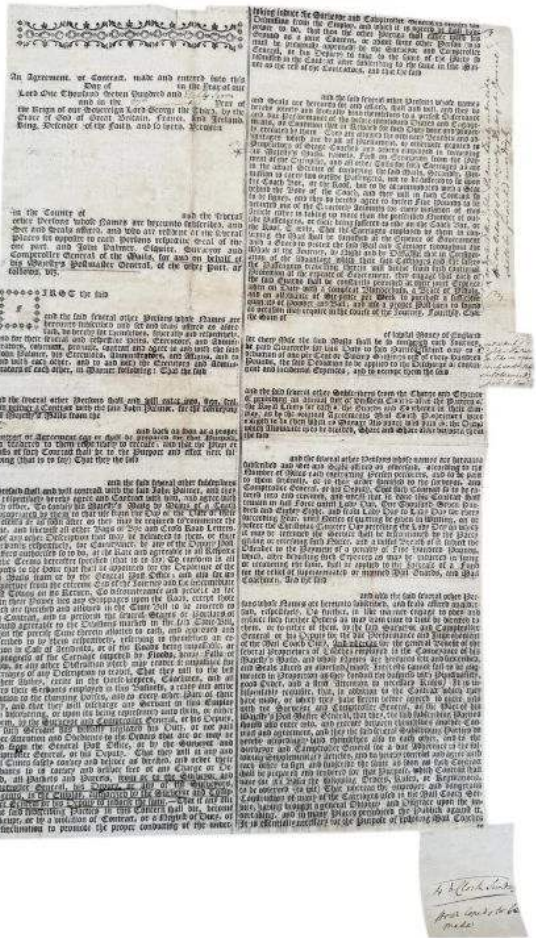
A remarkable working draft contract relating to the early organization of Britain’s revolutionary Mail Coach system, bearing manuscript revisions by John Palmer, the Bath entrepreneur whose reforms transformed the speed and reliability of the British postal network in the 1780s.

In 1784 Palmer convinced the government to entrust the post to fast stagecoaches rather than the plodding mounted riders who had carried it for generations. The first route ran between Bristol and London, and its success was immediate. Within a few years the experiment had become a system — a web of mail coach routes spreading across



# 18<sup>TH</sup> CENTURY

the country, run under contracts negotiated between the Post Office and local operators, and transforming the speed at which news, letters, and ideas moved through Britain.



The present document represents a draft of one such agreement, prepared prior to finalization of the contract language. The printed text lays out in detail the responsibilities of contractors and subscribers for the provision and operation of a Mail Coach, including regulations governing the conveyance of mails, parcels, and passengers; the conduct of drivers and guards; financial arrangements; accounting with the Post Office; and penalties for delay or misconduct.

Numerous manuscript corrections and insertions in Palmer's hand modify the wording of the agreement, demonstrating the ongoing process by which the administrative framework of the new mail coach system was being refined. The small autograph note "Four copies to be made" further confirms the document's status as an internal working draft circulated within the Post Office prior to preparation of the final contractual form.

Documents illustrating the formation of the Mail Coach system in its earliest years are uncommon, and examples showing manuscript intervention by Palmer himself are particularly rare. Palmer's innovation dramatically reduced delivery times across Britain and established the system of scheduled mail coaches that remained the backbone of British communications until the advent of the railways in the nineteenth century. As such, this annotated draft contract offers a vivid glimpse into the administrative and logistical creation of one of the most important transportation and logistical reforms of the Georgian era.

## HANDWRITING MANUAL

133. PEIRAUD. Nuovo libro di scrittura, ovvero, L'arte d'imparare a ben scrivere senza maestro / ricavato da capi d'opera de' piu celebri professori di scrittura italiana e francese dal sigre. Peiraud, professore di scrittura in Torino. Si vende in Torino : Nella bottega delli Fratelli Reyccends, e Guibert, mercanti librari sul cantone di Contrada Nuova a l'insegna del Beato Amedeo, [ca. 1766] Oblong Folio [20] leaves (1 folded) : ill. ; 26 x 41 cm. Modern marble covers. The first fold out plate entitled "Figure radicali" signed by Baisiez in Paris as calligrapher & engraver, and dated 1766. Probably a second (altered) edition. Title-page somewhat soiled, some stains in the margin. Exceedingly rare.

\$ 2,750.-



KONSTANTINOPEL & ADAM WEINBERGER

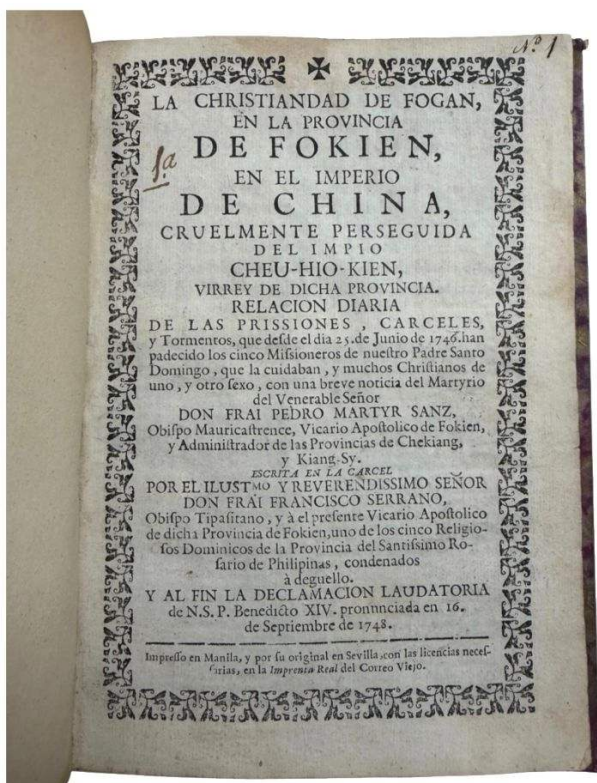
RARE & FINE BOOKS



Works such as this were essentially copybooks: engraved models of handwriting styles (Italian, French, English, etc.). A student would place the plate in front of them and then practice reproducing the letters with pen and ink, often on separate sheets or in a notebook, until the forms were internalized. The “without a master” claim in the title (*senza maestro*) was common marketing: the book promised self-instruction, though in reality most users still had a writing master guiding them.

This book shows a range of alphabets and scripts—Roman capitals, italic hands, cursive, flourished letters—sometimes arranged from simplest to most ornate. See: *The Practice of Letters: The Hofer Collection of Writing Manuals, 1514-1800*, no 132.

There are five copies of this book in the US, unclear which edition is present. Not in KVK, not in the British Union catalogue.



### PERSECUTED CHRISTIANS IN CHINA

134. SERRANO, Francisco. *La cristiandad de Fogan en la provincia de Fokien en el imperio de China cruelmente perseguida de el impio Cheu Hio-Kien Virrey de dicha provincia. Relacion diaria de las prisiones, carceles, y tormentos, que desde el dia 25. de Junio de 1746. han padecido los cinco misioneros de N.P. Santo Domingo ... : con vna breve noticia del martyrio del V. Illmo. Senor D. Fr. Pedro Martyr Sanz, Obispo ...* Impreso en Manila, y por su original en Sevilla, con las licencias neccessarias, en la Imprenta Real del Correo Viejo. (N.d. but 1749, Palau, XXI, 310301).

\$ 2,000.-

Francisco Serrano, O.P. (1695–1748), wrote this relación diaria from his prison cell in Fuzhou (Fochou), signing it on August 20, 1747. It's a day-by-day chronicle of the persecution that erupted on June 25, 1746 against the Dominican mission in Fu'an (Fogan), Fujian Province, under the provincial viceroy referred to as

"Cheu Hio-Kien." Serrano describes the arrests, imprisonments, and tortures endured by five Dominican missionaries from the Province of the Most Holy Rosary of the Philippines. The text also includes a brief account of the martyrdom of Bishop Pedro Mártir Sanz, who was beheaded in Fuzhou on May 26, 1747, and an appendix (Apéndice) compiled from subsequent letters.

The persecution at Fogan didn't happen in a vacuum. It was a delayed consequence of the Chinese Rites Controversy — that protracted dispute between Jesuits (who accommodated Confucian ancestor veneration) and Dominicans and Franciscans (who condemned it as idolatry). When subsequent Popes ruled against the Jesuit position, the Qing emperors took this as an insult to Chinese civilization.

The Yongzheng Emperor had already banned Christianity in 1724; under Qianlong, enforcement became savage. The Fujian persecution of 1746–48 was essentially an outcome of that. The victims were Dominicans, the very order whose objections to accommodation had helped provoke the imperial backlash. Serrano's account is thus a primary document for one of the most consequential theological-diplomatic disputes of the early modern period.



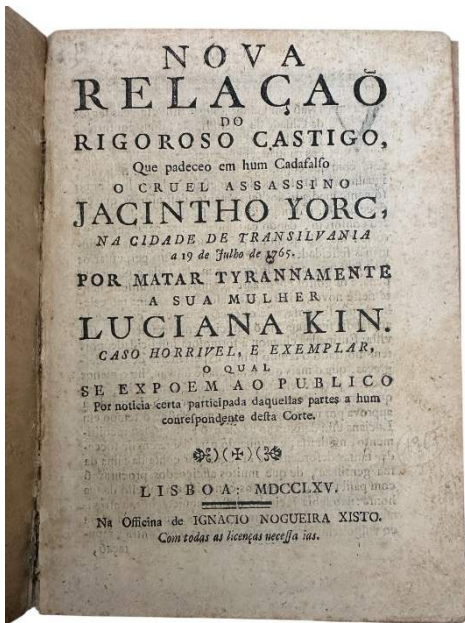
The five martyrs all belonged to the Philippine-based Dominican province, which used Manila as its staging ground for the China and Tonkin missions. This is the institutional context that explains why the book was first printed in Manila rather than Madrid or Rome. The city was one of the most isolated printing centers in the colonial world. The press there served the religious orders almost exclusively, producing catechisms, grammars in local and Asian languages, devotional works, and relaciones like this one. Survival rates are therefore appalling. This is the second printed from Sevilla

### *A TRANSYLVANIA MURDER*

**135.** [TRUE CRIME]. *Nova Relação do Rigoroso Castigo, Que Padeceo em hum Cadafalso o Cruel Assassino Jacintho Yorc, na Cidade de Transylvania a 19 de Julho de 1765. Por Matar Tyrannamente a sua Mulher Luciana Kin.* Lisbon: Ignacio Nogueira Xisto, 1765. OCLC records only two copies at the Newberry and Houghton Library.

\$ 1,250.-

Quarto (approx. 197 × 147 mm). Contemporary plain paper wrappers, somewhat toned and lightly worn; text block with occasional stains. Housed in a custom slipcase of red silk.



Rare Portuguese crime pamphlet recounting the sensational downfall of Jacintho Yorc, executed in Transylvania for the murder of his wife, Luciana Kin, in July 1765. A vivid example of the relação de cordel tradition, the narrative opens with a description of the couple's seemingly prosperous life, before descending into jealousy and suspicion. Yorc, upon hearing songs in which Luciana's name was sung, convinced himself of her infidelity. The pamphlet captures his furious inner monologue, torn between humiliation, rage, and *cega paixão* ("blind passion"), culminating in her murder. The work then details his swift trial, conviction, public torture, and execution, framing the crime as a cautionary lesson against unrestrained jealousy and dishonor.

Such pamphlets were printed cheaply for rapid consumption and seldom survived. Their purpose was both sensational — feeding the public's appetite for crime narratives — and moralizing, underscoring the wages of sin.

### *A LANDMARK BOOK ON THE ANATOMY OF THE BRAIN*

**136.** 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.-

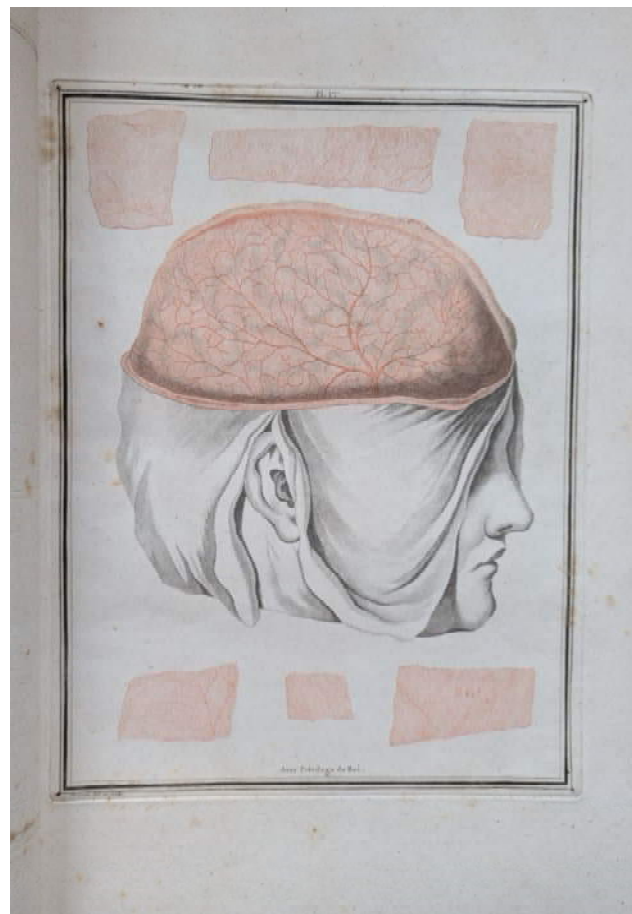


The plate volume is bound in five original parts. Complete. Original wraps with engraved design to upper cover and original labels, the cover to the first part is damaged. The plates consist of 35 engraved key plates and 34 hand-colored aquatint plates. Key plate xviii does not have a corresponding acquaint 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.

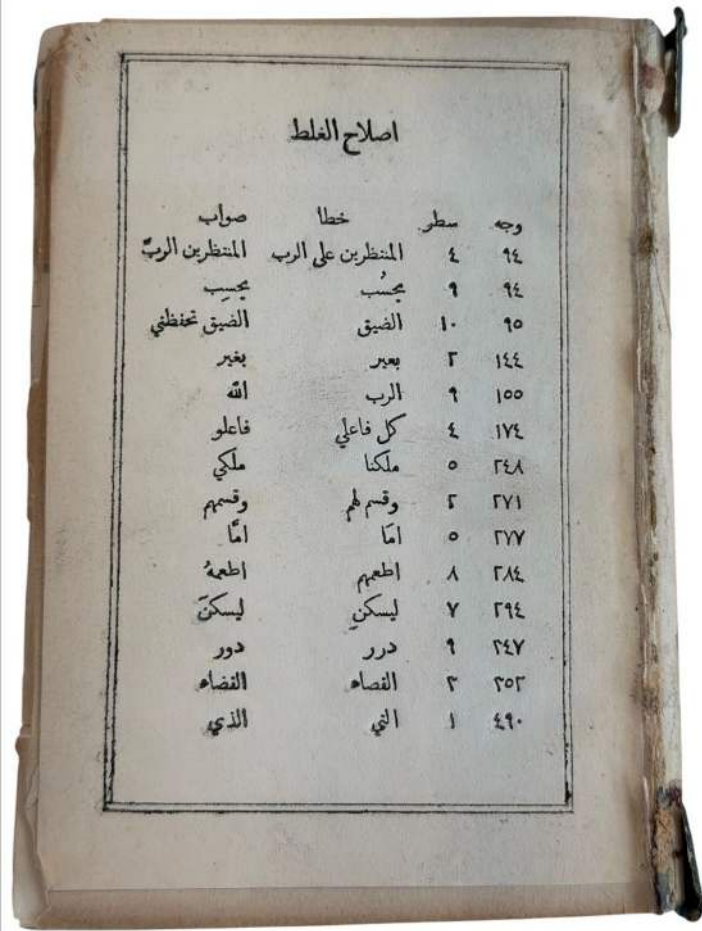


### A BEIRUT ARABIC PSALTER

137. [ARABIC PSALTER] سفر المزامير سفر. Beirut, 1864. 12mo (approx. 14 x 10 cm). Arabic stereographed throughout within double-ruled typographic borders; decorative ornamental frame on title (tightly bound); final leaf titled الغلط إصلاح (Errata). Contemporary embossed boards (original), covers now separated; spine lacking. Paper lightly toned. Provenance: Chicago Theological Seminary, with institutional bookplates.

\$ 1,200.-

A rare Beirut printing of the Book of Psalms (سفر المزامير), explicitly dated at foot "1864 سنة بيروت في" (Beirut 1864). This edition belongs to the formative period of Arabic Protestant Bible printing in Beirut, when American and British missionary presses were standardizing and disseminating modern Arabic scripture across the Levant. The presence of a formal errata leaf underscores the seriousness of the edition and the developing editorial discipline of Beirut missionary printing in unrestored condition is uncommon. Beirut Arabic Bible printings of the 1860s are thinly held institutionally. This 1864 Psalter does not appear in FirstSearch or RBH records.

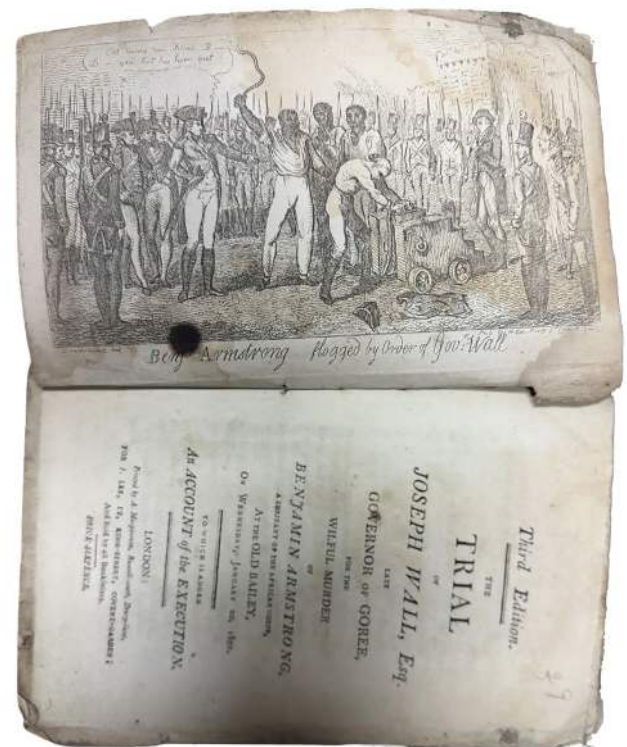


### COLONIAL FLOGGING WITH THE RARE AFRICAN PLATE

138. [ARMSTRONG, Benjamin]. The Trial of Joseph Wall, Esq., Late of Goree, for the Wilful Murder of Benjamin Armstrong, a Serjeant of the African Corps; at the Old Bailey, on Wednesday, January 20, 1802. To Which Is Added an Account of the Execution. London: Printed by A. Macpherson for J. Lee, [1802]. 8vo . 22, [4] pp. Lacking the rear black wrapper, but with the engraved frontispiece, depicting the British soldier Benjamin Armstrong being flogged under colonial authority.

\$ 1,500.-

Contemporary pamphlet account of the trial of Joseph Wall, former governor of Goree, convicted and hanged for the murder of Sergeant Benjamin Armstrong of the African Corps. In 1782, Wall ordered Armstrong flogged for alleged insubordination — eight hundred lashes, administered by Black men under the governor's authority.





Armstrong died of his injuries. Severe flogging was routine in eighteenth-century military discipline. What was not routine was a colonial governor ordering Black men to flog a white soldier to death. That fact made the case infamous. Wall fled, lived eighteen years as a fugitive, and finally surrendered himself for trial in 1802.

Seemingly unrecorded. Joseph Wall (1737-1802) was the notorious Colonial Governor of the island of Goree, near Dakar, Senegal, between 1779 and 1782. Goree had been a part of the Atlantic Slave trade until the 1770's when the trade declined and was already known for his cruelty.

The present copy retains the engraved frontispiece, a component notoriously absent in surviving examples and genuinely scarce. The plate was frequently removed or discarded, rendering complete or illustrated copies uncommon.

### A CLASSIC OF CHOCOLATE

**139. 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. 19<sup>th</sup>-century three-quarter calf over marbled boards; minor bump to foot of spine; internally with general light foxing and even toning. Bitting 28.

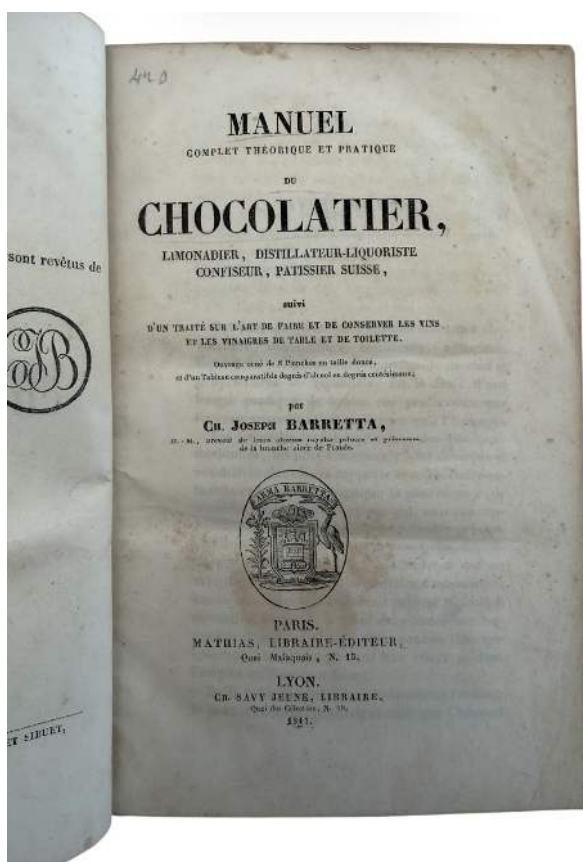
\$ 3,500.-

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 conviviality in mid-nineteenth-century France.

But it is also one of the more ambitious 19<sup>th</sup>-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 notably detailed: selection of beans, roasting techniques, grinding and refining methods, blending, flavouring, and the preparation of drinking chocolate in its various forms. At a moment when chocolate was evolving from an elite medicinal beverage into a standardized commercial product, Barretta codifies its manufacture with unusual technical precision, grounding his procedures in contemporary chemical theory and natural history.

The chocolate chapters alone justify the work's importance, reflecting the 19<sup>th</sup>-century drive to rationalize and modernize artisanal production. Barretta discusses machinery, heat control, texture, adulteration, and quality standards—evidence of a trade moving toward industrialization. The engraved plates further illuminate 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.

A significant and rarely encountered cornerstone in the literature of 19<sup>th</sup>-century chocolate and confectionery

*PRIVATELY PUBLISHED EDITION ON THE EAST INDIES*

**140. BURNELL, A.C.** The Italian version of a letter from the king of Portugal (Dom Manuel) to the king of Castille (Ferdinand): written in 1505, giving an account of the voyages to and conquests in the East Indies from 1500 to 1505 A.D.; reprinted from the copy (printed by J. Besicken at Rome in 1505) in the Marciana library at Venice... with notes, etc. / by A.C. Burnell. Quarto (250 × 175 mm). viii, 24 p. London: Printed—not for sale—by Messrs. Wyman & Sons, 1881. Contemporary buckram with gilt lettering.

\$ 1,100.-

King Manuel frames the voyages not just as commercial ventures but as a divine mission to spread Christianity and dismantle the influence of "the Moors" in the East. The text details the voyages of several major armadas, most notably those of Pedro Álvares Cabral (1500) and Vasco da Gama's second voyage (1502). It mentions the landing at Vera Cruz (Brazil) by Cabral's fleet en route to India, and

describes the navigation around the Cape of Good Hope and arrival at Calicut and Cochin. Da Gama's fleet intercepted a ship carrying over 400 Muslim pilgrims travelling from Kozhikode to Mecca, looted it, and burned them alive. The letter enumerates the vast quantities of pepper, cinnamon, ginger, and cloves being secured, noting explicitly that these goods, which previously reached Europe via Venetian and Mamluk routes, were now under Portuguese control.

In the late 19<sup>th</sup> century, scholars like Burnell often bypassed commercial publishers for their most specialized projects. By printing only 25 copies, he ensured the book reached only those he deemed worthy—colleagues in the Hakluyt Society and the Royal Asiatic Society, and personal friends such as the linguist Henry Yule, with whom he co-authored *Hobson-Jobson*. Burnell did not merely reprint the letter; he provided a critical examination based on the copy in the Marciana Library. OCLC lists seven copies of the original 1505 Besicken edition. This edition is equally unobtainable. A bibliophile reprint of the greatest rarity.

*A GOTHIC CRIME CHAPBOOK*

**141. [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.-



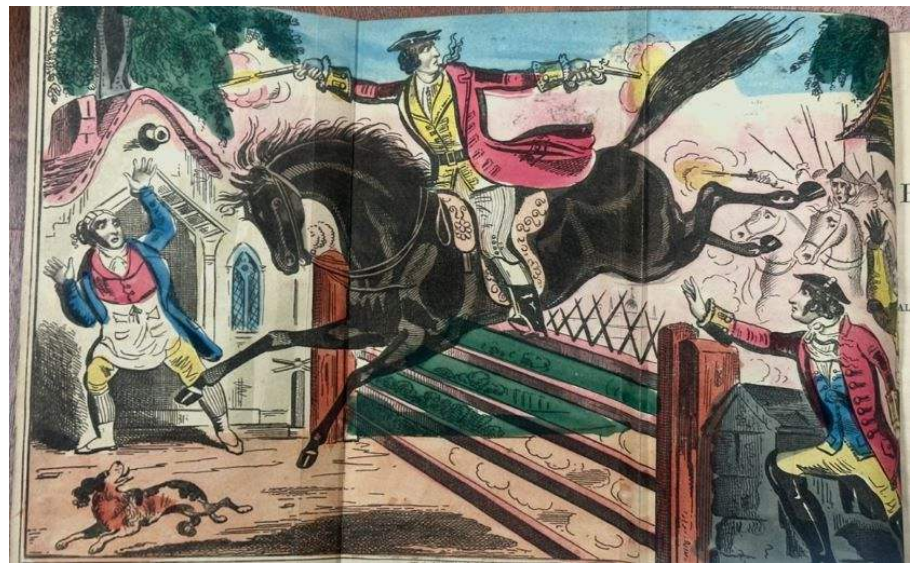
8vo (approx 7 x 4 inches). 24 pages. Bound in later plain blue-green printed wrappers, titled in black on upper cover. Sewn binding firm; minor edgewear. Light red dye staining on title and a few margins. Complete with the original hand-colored fold-out frontispiece, vividly illustrating six scenes from 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 LEGENDARY 18<sup>TH</sup>-CENTURY ENGLISH HIGHWAYMAN, RICHARD TURPIN*

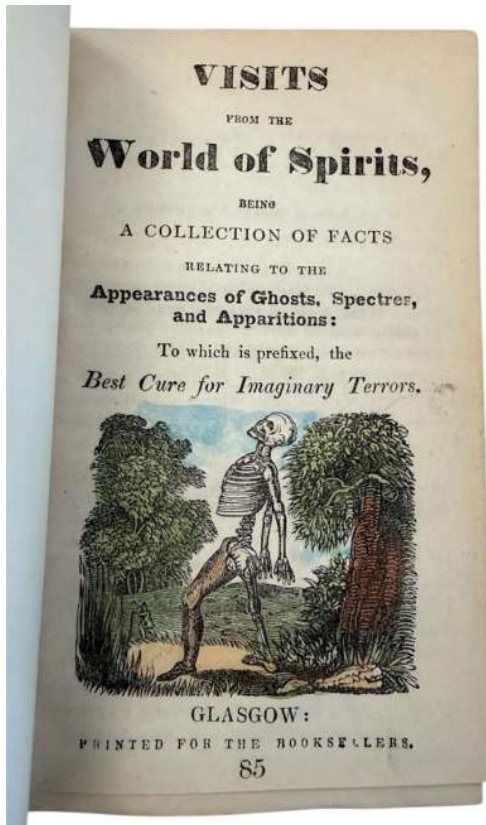
142. [CHAPBOOK – Crime & Execution – Highwaymen]. *The Life of Richard Turpin, A Most Notorious Highwayman; Giving an Account of All His Daring Robberies and Burglaries: Also His Trial, Execution, Burial, &c.* Johnson's Edition. London: Printed and Published by W. S. Johnson, 60, St. Martin's Lane, Charing 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 the striking 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 18<sup>th</sup>-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.



*GLASGOW GHOST CHAPBOOK WITH STRIKING SKELETON WOODCUT*

143. [CHAP BOOK] [OCCULT] Visits from the world of spirits, being a collection of facts relating to the appearances of ghosts, spectres, and apparitions. To which is prefixed, the Best Cure for Imaginary Terrors. Glasgow: Printed for the Booksellers, [circa 1830s].

\$ 500.-

Slim 64 mo ( approx 15 x 10 cm). 24 pp. Woodcut vignette on title page of a skeletal figure striding through a wooded landscape with a single flesh leg remaining , hand-colored in an early wash. Later wrappers. Light age-toning; minor edge wear.

A scarce Glasgow chapbook of supernatural lore, combining sensational ghost narratives with a prefatory rationalist tract, "*The Best Cure for Imaginary Terrors.*" This pairing of moral instruction and spectral anecdote reflects the transitional moment in early 19th-century popular literature, when Enlightenment scepticism coexisted with an enduring appetite for apparitions and marvels.

The dramatic skeletal woodcut on the title page — unusually bold for a provincial issue — situates the booklet squarely within the lively Scottish chapbook trade of the period. Ephemeral Scottish ghost literature of this type is increasingly difficult to locate in the trade,

*MISS HAMLYN'S LIBRARY: A RARE SIGNED COLLECTION OF 19<sup>TH</sup>-CENTURY CHILDREN'S BOOKS*

144. [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,

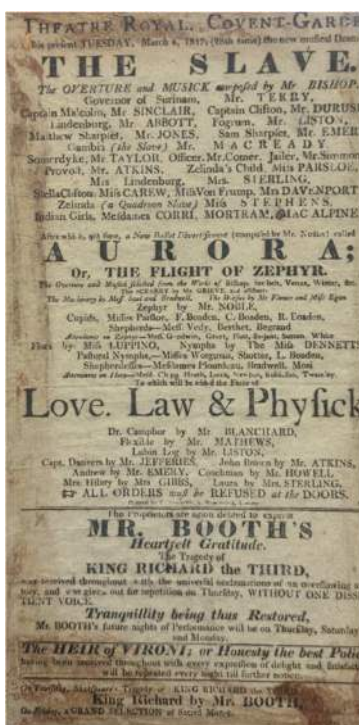


16. The Rainbow – Mrs. Sherwood, 17. The Mother's Duty – Mrs. Sherwood, 18. Little Arthur – Mrs. Sherwood, 19. Happy Family – Mrs. Sherwood, 20. Everything Out of Its Place – Mrs. Sherwood, 21. Soffrona, Cat Muff – Mrs. Sherwood, 22. Orange Grobe – Mrs. Sherwood, 23. The Little Dog Flora – Mrs. Cameron, 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 19<sup>th</sup> 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 — and her pen — 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 19<sup>th</sup> century.

Lucy Lyttelton Cameron (1781–1858) was also a giant of early children's literature — a writer 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 her contemporary (and fellow schoolgirl) Jane Austen. In fact, both girls attended the same genteel boarding school: Reading Abbey Girls' School, an institution so memorable that Austen would later immortalize it in *Emma* as Mrs. Goddard's 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.



**RARE ABOLITIONIST PLAYBILL PRINTED BY ELIZABETH MACLEISH**

145. [COVENT GARDEN PLAYBILL] *The Slave* – Printed by Elizabeth MacLeish – March 6, 1817 London: Elizabeth MacLeish, Printer, Theatre Royal, Covent-Garden, 1817. Printed broadside playbill 1 sheet ([1] pages) ; 31 x 18 cm, mounted and matted in a modern frame, not examined out of frame and likely glued. Announcing the performance on Tuesday, March 6, 1817, of the “new musical Drama” *The Slave* by Thomas Morton, with overture and music composed by William Bishop.

\$ 900.-

A broadside printed by the underappreciated Elizabeth MacLeish, one of the very few women to operate as a master printer in early 19<sup>th</sup>-century London. MacLeish has received little scholarly recognition. Running the Covent Garden press demanded extraordinary speed, accuracy, and coordination. Playbills were often typeset, proofed, and printed overnight to advertise the next day's performance, at an almost industrial tempo.

The evening's main piece, Thomas Morton's *The Slave*, is set in Surinam and striking for its centering of a dignified, courageous Black protagonist—Gambia, portrayed here by the rising star William Charles Macready. Such a figure was unusual on the British stage in 1817: the slave trade had been abolished in 1807, but slavery itself remained



entrenched in Britain's colonies until 1833. In that long interregnum, public conversation about race and freedom was contested territory, and Morton's drama brought those tensions on stage. The cast also features Mr. Terry as the Governor of Surinam, Mr. Sinclair as Captain Malcolm, and Miss Stephens as Zelinda.

*FIRST BOOK ON ICE-SKATING IN THE FRENCH LANGUAGE.*



**146. GARCIN, Jean.** *Le Vrai patineur ou principes sur l'art de patiner avec grace.* Paris: chez Delespinasse, Delaunay, Nepveu, l'auteur, de l'imp. J. Gillé, 1813. 8vo (16.5 x 10.5 c) Contemporary binding. First edition, all 8 plates in contemporary hand-coloring. (including the frontispiece).

\$ 3,250.-

In the 18<sup>th</sup> century during the brisk winter months, Parisians flocked to the glistening frozen fields of La Glacière, or the Glacier. The grassy terrain, flooded with water and frozen over, was an icy playground for upper-class citizens. And none were more showy than the male ice skaters dressed in bicep-revealing red jackets, tight pants, and graduation caps.

These fraternities of gentlemen showed off with challenging jumps and graceful arm movements—charms that could “seduce weak mortals,” according to the 19th-century French ice skater Jean Garcin. “There are no good skaters anywhere but in Paris,” he boasted.

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

This treatise lays the principles of what is known as “artistic” skating: “It will teach the principles to know all the steps used in skating; to link them together; to execute them gracefully, to guard against certain faults that one might acquire while studying them, and above all, to overcome early on difficulties that seem insurmountable, but are not, to be honest, only due to the lack of a guide to prove otherwise by smoothing them out for us” (p. xxi). The work concludes with a Vocabulary of technical terms related to the art of skating.

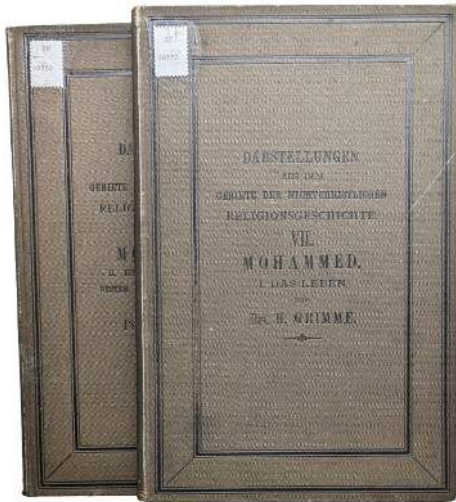
Garcin was a member of the elite Parisian skating fraternity *Gilets Rouge*, and likely wrote the work as a guide for his fellow members. He contrasts the elegance of French skating with the rigidness of skating in places like England. He dedicated *Le vrai patineur* to Geniéve Gosselin, the premier dancer at the Academy of Music in Paris, and often employed language used to describe ballet, as the elegance in the poise of the body was of utmost importance.

“As to the position of the body,” he wrote. “It should be developed graciously: the head held high, the eyes attentive to the direction of movement, the arms free but comfortably positioned, allowing free movement of the shoulders with each turn of the head.”

The plates depict the several moves, the half-revolution three jump of the *Saut du Zephyre* (the Zephyr’s Leap), dangerous but spectacular, and the perilous *Pas d’Apollon* (the Step of Apollo). Several of the shapes and figures resemble similar moves you would see on the ice today. For example, the *Révérance* (bow) is a kind of spread-eagle figure.



*A RATHER ORIGINAL READING OF THE PROPHET AND THE QURAN*



**147. GRIMME, Hubert.** Mohammed. Vol. I: Das Leben nach den Quellen. Vol. II: Einleitung in den Koran. System der koranischen Theologie. Complete in two volumes. Münster: Aschendorff, 1892–1895. 8vo (245 × 160 mm). pp. 164; 186. Two pretty buckram bindings, uniformly bound. With an unobtrusive library sticker to both covers and a small tear to the head of the inner flyleaf of one volume, otherwise a clean and solid set. With two folding-maps of Mecca and Medina and two large folding photographs of the holy cities after Muhammad Sadiq Bey. Very much an under-appreciated opus. Not in the trade.

\$ 1,750.-

Hubert Grimme (1864–1942), at the time of publication based in Freiburg (Switzerland) before later moving to Münster, wrote his Mohammed in two volumes: the first (1892) dealing with Muhammad's life, the second (1895) providing an introduction to the Quran and a systematic account of its theology. The work presents itself as a biography based on a critical reassessment of the sources.

In his Preface, Grimme explicitly distances himself from most of his predecessors. Rather than accepting received tradition wholesale, he adopts a cautious and selective approach, treating the classical transmission — above all the collections of Ibn Ishāq, Bukhārī, and Muslim — with sustained scepticism.

His principal contention is that the tradition preserves only the spirit of the Medinan period, not the earlier Meccan one. It is therefore useless, he argues, for reconstructing Islam's origins. In this he aligns with more recent critics of the Islamic tradition, who have argued along similar lines. His characterisation of Ibn Ishāq's work on the life of Mohammed as a scissors-and-paste compilation, written far too late to carry reliable historical weight, anticipates conclusions that later scholarship would reach independently.

Against this tradition, Grimme sets the Quran as the most reliable historical source, deploying it as a critical counterweight to the received biographical tradition. Grimme claims that Muhammad never saw himself as the founder of a new religion but rather as a preacher and warner calling his people to repentance — designating himself at most by the Quranic terms *Mudakkir* and *naḍīr* and similar epithets. Muhammad himself cites Abraham and Moses as his sources, and Grimme develops several highly original ideas about the nature and origins of early Islam.

The Quran as most people understand it is a single, authoritative scripture — the word of God as revealed to Muhammad. Grimme's argument cuts against that assumption at a fundamental level. He contends that Islam did not begin with the Quran at all. It began with Muhammad preaching out loud to actual audiences, trying to persuade them of something. The Quran came later, and it is a very different kind of text.

To see why that matters, consider the difference between a sermon and a poem. A sermon is designed to be understood. It makes arguments, tells stories, addresses people directly. The earliest traces of Muhammad's preaching, as Grimme reconstructs them, have exactly that quality — clear, direct, persuasive. But the oldest sections of the Quran are nothing like that. They are compressed, obscure, and written in a strange forced verse. They do not read like public address. They read like something far more private.

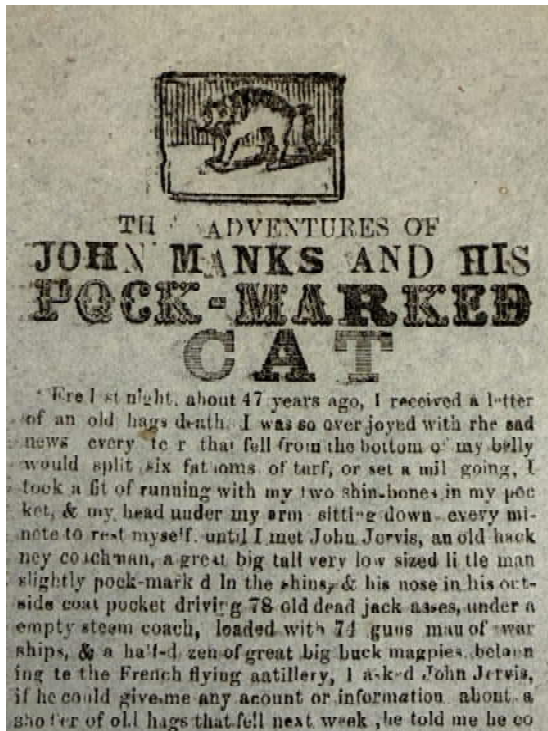


And here is Grimme's most arresting observation: the oldest suras are not addressed to a crowd at all. They speak to a single person — and that person is Muhammad himself. God, or the voice that Muhammad experiences as God, is speaking directly to him, in the second person: your Lord does this to you, your Lord gives you that. It is an intensely private exchange, closer to inner monologue than public scripture.

What happens next is the transformation at the heart of Grimme's thesis. That private voice gradually shifts. The intimate second-person address — God speaking to Muhammad — slowly gives way to something more impersonal: God speaking to everyone, through Muhammad. The personal experience becomes universal proclamation. Grimme calls this the great poetic and prophetic fiction into which Muhammad increasingly settled — the process by which an intensely private spiritual experience was gradually reshaped into a divine revelation addressed to all of humanity.

The present work should not be confused with the widely available *Mohammed. Die weltgeschichtliche Bedeutung Arabiens*, published in 1904. That volume is not a second edition of the 1892 Mohammed but an illustrated work aimed at a general readership. The 1892 work is by contrast a fully scholarly monograph, densely footnoted.

As a final observation: the 1892 Mohammed is, despite its scholarly rigor, a genuinely readable book. Grimme writes with clarity and directness, and the argument, even at its most technical, follows without undue difficulty, a quality not always found in the Orientalist literature of the period.



#### AN INSIGHT INTO MID-19<sup>TH</sup> CENTURY IRISH POPULAR CULTURE

148. [IRISH BROADSIDE BALLADS] Dublin: P. Brereton, undated [ca. 1845-1852]. A fine, well-preserved trio of mid-19<sup>th</sup>-century Irish street ballads, each printed on a single sheet of cheap paper (approx. 29 x 11 cm), with characteristic woodcut, illustrations at head and typical period wear including light foxing, minor edge chipping. All three likely printed by Peter Brereton, Printer, 1 Lower Exchange Street, Dublin.

\$ 500.-

Brereton was a prolific Dublin printer of popular ephemera active primarily from the late 1840s through the 1870s, specializing in ballad sheets sold by hawkers at fairs, markets, and streets during the post-Famine era.

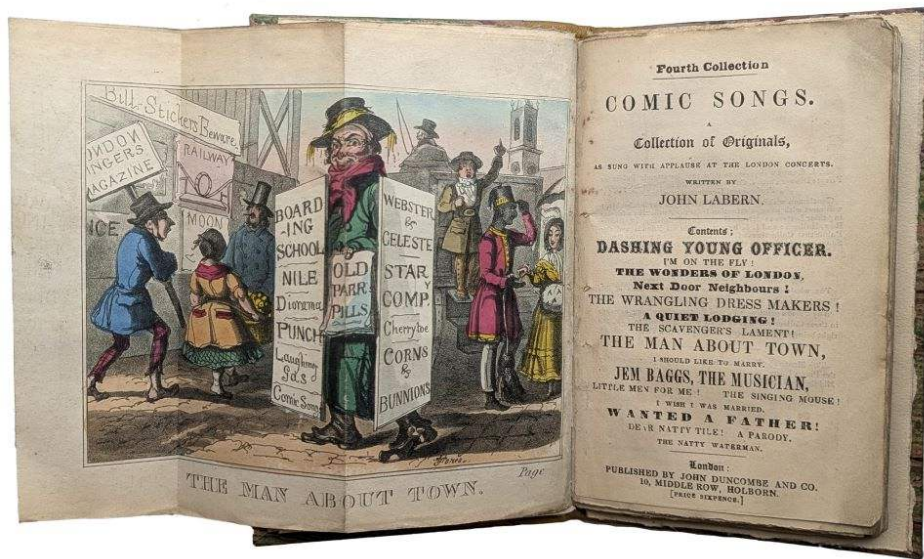
1. Song from the Back Woods A poignant emigration lament in multiple stanzas with refrain ("Dear old Ireland hurrah"), expressing the exile's nostalgia amid Canadian woods. Woodcut portrait vignette at head. A classic Famine-era "exile song" reflecting mass departure from Ireland. 2.

The Adventures of John Manks and His Pock-Marked Cat An absurd, humorous tall-tale narrative recounting the ludicrous exploits of John Manks and his peculiar cat, filled with exaggerated feats, battles, and nonsense (coughing up anvils, encounters at Waterloo, etc.). Woodcut of a fantastical cat or beast at head. A prime example of Irish comic broadside entertainment. 3. Rights of Man A patriotic aisling-style vision ballad invoking Thomas Paine's ideals, with Ireland personified as a suffering woman calling for rights, unity, and resistance to oppression. Woodcut figure (likely a symbolic rebel or orator) at head. Echoes lingering United Irishmen and early nationalist sentiments.

As a matched group from the same printer and period, they offer excellent insight into mid-century Irish popular culture—emigration grief, folk humour, and political aspiration—during the Great Famine's aftermath. Rare



## EROTIC FOLKLORE



149. 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.-

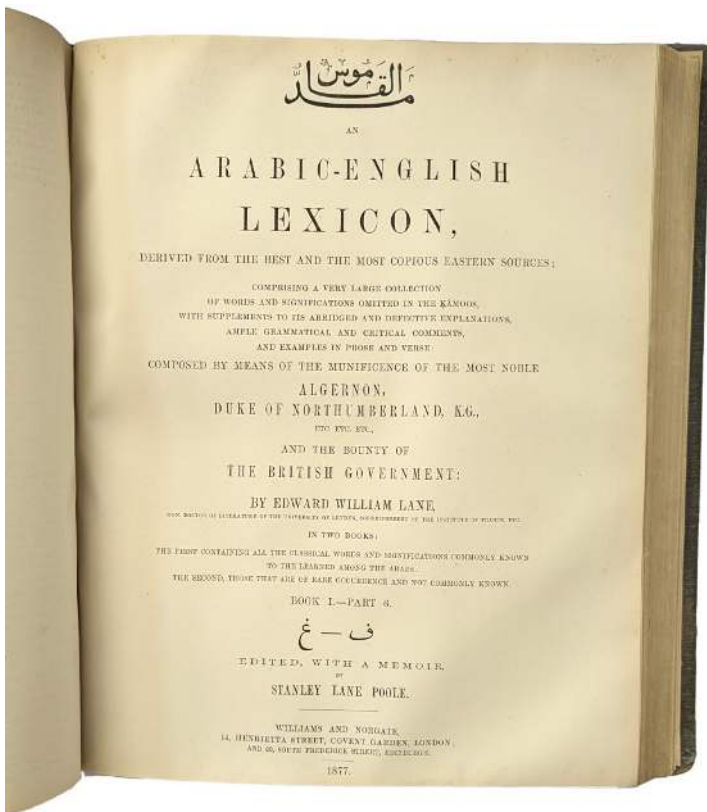
John Labern (c. 1815 – March 1881) was an English singer and songwriter whose songs in the 1830s and 1840s were significant in the development of popular music.

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 19<sup>th</sup>-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.



### A MONUMENTAL WORK OF ARABIC LANGUAGE

**150. LANE, Edward William.** An Arabic-English lexicon : derived from the best and the most copious eastern sources ... / by Edward William Lane. London ; Edinburgh : Williams and Norgate 1863-1885. 8 volumes in four. Original buckram bindings, rebacked, spine labels preserved. Folio (330 mm) Stamp on title page, from the German University in Prague.

\$ 4,500.-

Dictionaries are rarely occasions for wonder. This one is an exception.

For more than twenty-five years Lane devoted himself to a task of extraordinary ambition: not to define Arabic words from his own knowledge, but to go back to the great medieval Arabic lexicographers and let them speak. The definitions are theirs, translated into English, with Lane carefully recording at every step which dictionary says what. The result is not merely a reference tool but a bridge between two intellectual traditions — Lane's work both built on, and fed back into, the indigenous Arab lexicographical tradition that had been accumulating for centuries. That Lane was equipped to do

this at all is itself remarkable. He had lived in Egypt for years, associating almost exclusively with Muslims of every rank, living as they lived. *"I have associated, almost exclusively, with Muslims, of various ranks in society," he wrote, "and lived as they lived."*

This was not a convenient pose. The Egyptian scholar Leila Ahmed put it plainly: Lane loved Egypt, loved the Muslim world, and unreservedly loved almost everything about it. His entire life and work, she wrote, were an act of devotion and service to that country and culture.

The Lexicon remains an essential reference for students and scholars of pre-modern Arabic literature. Complete copies are exceedingly rare.

The first of the eight volumes of Lane's Arabic-English Lexicon were published in 1863 and the work's importance was immediately recognized. Lane was working on the article for volume six on August 5, 1876 when he was taken ill; he died five days later. The Lexicon's final three volumes were published under the supervision of his great-nephew, Stanley Lane-Poole, who later made a name for himself in Arab numismatics, among other areas.

This work also contains also the first edition of his biography.

Volume 1: ث - ا - 1, Preface (by Edward William Lane), Table I: Conjugations of Arabic Verbs, Table II: Lexicological and Grammatical Terms, Table III: Chronological list of the cited Lexicologists and Grammarians, Table IV: Indications of Authorities, Postscript to the Preface; Volume 2: ح - ج - خ; Volume 3: ز - د - ذ; Volume 4: ص - س; Volume 5: ع - ض; Volume 6: ف - غ, Preface of Volume 6 (by Stanley Lane Poole), MEMOIR of EDWARD WILLIAM LANE: 1801—1825, 1825—1828. The first visit to Egypt - "The Description of Egypt," 1828—1835. The second visit to Egypt (1833—5), 1835—1842. "The Modern Egyptians," "The Thousand and One Nights" — "Selections from the *Ḳur-án*," 1842—1849. The third visit to Egypt, 1849—1876. The Arabic Lexicon; Volume 7: م - ق; Volume 8: ن - ى, Supplement for ى - ق, Postscript of Volume 8 (by Stanley Lane Poole).





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

**153. MERLIN, Comtesse La.** La Havane. Brussels. 1844. 8vo (140 × 980 mm). 145, 183, 155, 172, 166. Contemporary half leather, with buckram boards.

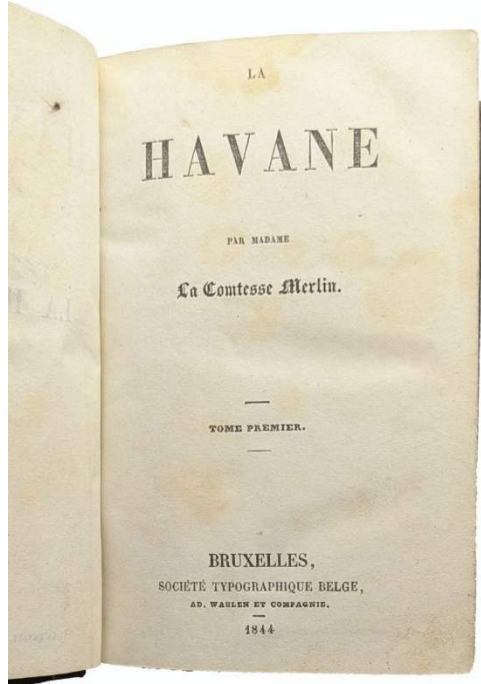
\$ 950.-

The Comtesse Merlin (born María de las Mercedes Santa Cruz y Montalvo, 1789–1852) was one of the 19<sup>th</sup> 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 reproduces 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.





### ON THE ROMA PEOPLE

154. [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-19<sup>th</sup>-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 19<sup>th</sup> 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 15<sup>th</sup> century. The discussion of Moorish heritage in the text aligns with a common 19<sup>th</sup>-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

155. [SCHALBACHER, Philipp Joseph]. JOURNAL DE CHRISTINE. Paris et Leipzig: Bossange frères, no date but c.1825, first edition.

\$ 850.-

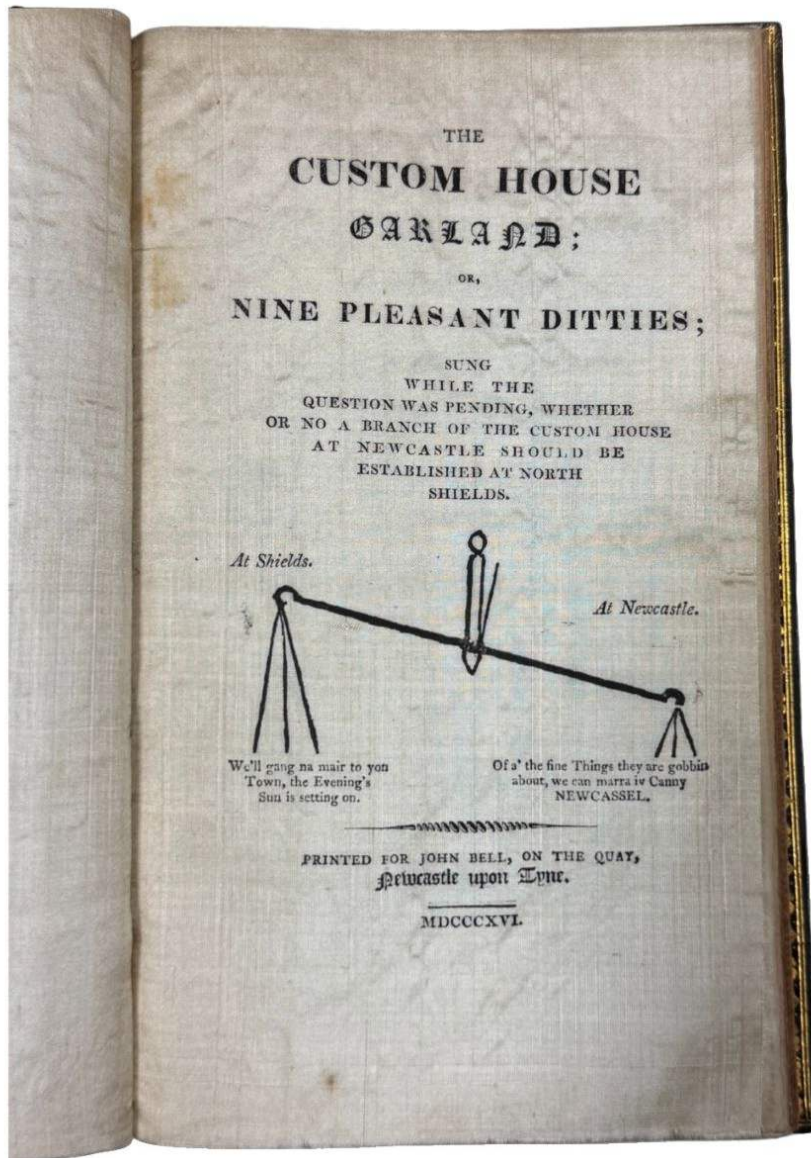
FIRST EDITION Oblong 8vo, pp. 1-IV 5-134, with engraved title-page and six aquatints; of which five are delicately hand-coloured.

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



*AN APPARENTLY UNIQUE SILK-PRINTED EXAMPLE OF A NEWCASTLE POLITICAL GARLAND (1816)*

156. [SILK PRINTING]. The Custom House Garland: or Nine Pleasant Ditties. Sung while the Question was pending whether or no a branch of the Customs House at Newcastle should be established at North Shields. Newcastle-upon-Tyne: John Bell, on the Quay, 1816. 8 1/2 x 5 inches (21.5 x 12.5 cm). 20 pp., printed on one side of the leaf only on white silk. A unique copy printed upon satin (per Maggs, their 1919 cataloguing of this copy). Straight-grain green morocco by Charles Lewis, one of the foremost English binders of the Regency period, and signed by him.

Covers stamped with the arms of Sir Francis Freeling, first Baronet; broad dentelles richly gilt, white moiré silk pastedowns and doublures.

With the later bookplate of Henry Beaufoy (1754–1827), Member of Parliament and noted reformer, with a manuscript note indicating its origin from Freeling's library.

\$ 5,750.-

Garlands were the pop music of their day, designed for a broad audience. They covered everything from political satire and civic rivalry to executions, naval battles, and romantic misfortune. Survival rates are accordingly low, and complete copies in any condition are uncommon.

What makes the present volume so startling is precisely the collision between that tradition and its actual form: a text that by every convention should have been a penny chapbook on thin paper has instead been printed on white silk, each page on one side only, bound by one of the finest bookbinders in England.

Silk printing in this period was technically demanding and costly, generally reserved for commemorative broadsides,

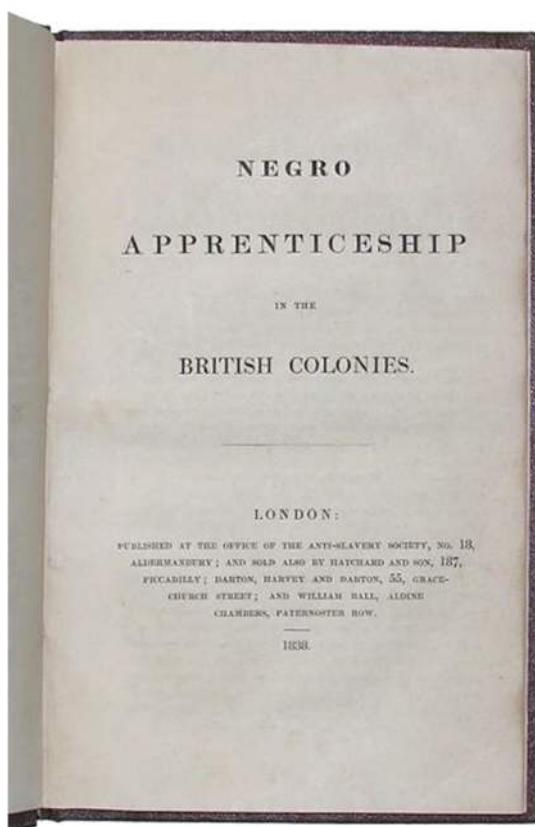


formal addresses, or presentation pieces. The gap between what a garland was supposed to be and what this one became is the measure of the object's uniqueness.

Newcastle and North Shields had been rivals since the Middle Ages — Newcastle holding a monopoly over trade on the Tyne, North Shields chafing against it from the river's mouth. In 1816 the argument took a specific and practical

form. The question was simple and the stakes were local but intensely felt: should merchants at North Shields be able to clear their vessels through a Customs House on their own doorstep, or should every ship doing business on the Tyne continue to make the journey upriver to the Customs House on Newcastle Quay? For Newcastle, the answer was obvious — the existing arrangement kept money, traffic, and influence in the city. For North Shields, equally obvious: the delay was costly, the journey unnecessary, and there was no good reason for it except Newcastle's commercial self-interest dressed up as administrative convention. Deputations were sent to London. Ministers were lobbied. And someone, on one side or the other, thought the dispute worth commemorating in nine songs on silk. A mystery that no doubt can be solved.

The covers bear the arms of Sir Francis Freeling, first Baronet (1764–1836) a central administrative figure in early nineteenth-century Britain and long-serving Secretary to the Post Office, whose career was closely connected with questions of governmental regulation and infrastructure.



#### *ANTI-SLAVERY SOCIETY*

157. [SLAVERY] Negro apprenticeship in the British colonies. London, Office of the Anti-Slavery Society [etc], 1838. 20 x 12,8 cm. 32 pp. Modern cloth with leather title label. In very good condition. Without the separately published appendix, printed a year later. Rare, last auction record 1961.

\$ 750.-

The Slavery Abolition Act of 1833 abolished slavery in the British Empire. However, slaves above the age of six were actually redesignated as 'apprentices', being, in effect, another form of servitude. The present treatise advocates against the apprenticeship system, which the Anti-Slavery Society regarded as a "needless postponement of the acknowledged rights of the negroes". The system was abolished in the same year.



### CHINESE GUILDS

158. AVENARIUS, G. G. The Chinese Guilds: Brief sketch of their history with color printed signs representing different lines of trade Harbin, Manchuria Research Society, 1928. Oblong quarto (230 x 310 mm). 72, 19 pp, 19 plates (10 in color). Publisher's wrappers (covers slightly stained, soiled, and rubbed, corners of a few leaves at the beginning soiled). Not located in Polansky's bibliography of Russian publications in the Asia-Pacific. In Russian, English and Manchurian. We located 10 copies worldwide. One in the UK only.

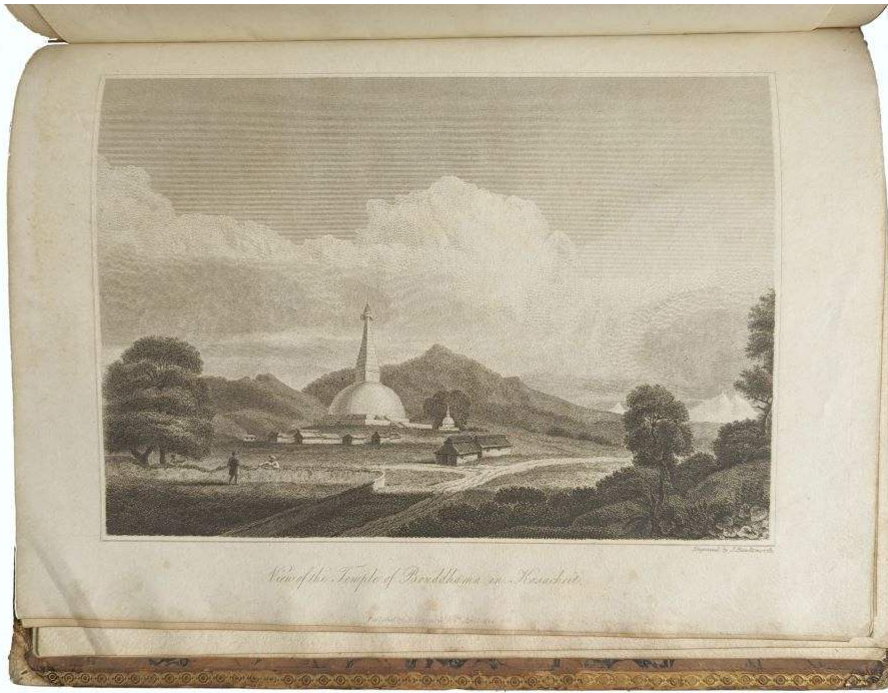
\$1,850.-

A rare Harbin émigré publication documenting the traditional trade associations of late imperial China at the moment of their disappearance. Issued under the auspices of the Russian Obshchestvo izucheniya Man'chzhurskogo kraja (Society for the Study of the Manchurian Region), the work reflects the remarkable scholarly activity of the Russian community in Harbin during the 1920s, when the city had become a major center of émigré intellectual life following the Revolution and Civil War.

Chinese guilds developed from the sixteenth century onward out of voluntary associations of merchants and artisans, often organized by common place of origin or occupation. They provided meeting houses, regulated trade practices, coordinated access to raw materials, and offered welfare, religious, and social services to members. Unlike European guilds, however, they were not tied to municipal citizenship, did not impose formal master examinations, and functioned within a different administrative framework in which cooperation with local authorities coexisted with a high degree of organizational flexibility. These associations combined economic regulation with mutual aid, migration networks, and religious activity, and their institutional forms ranged from occupation-based groups to regional hostels (huiguan).

The present work offers a historical survey of these institutions, accompanied by color-printed plates reproducing trade signs representing different lines of commerce. These illustrations provide a rare visual record of occupational identity and commercial symbolism. Published in 1928, at a time when traditional guilds were being reorganized and gradually dismantled under early twentieth-century reforms, the volume preserves a snapshot of institutions already in decline. Harbin imprints of this type were typically produced in small numbers.



*WITH THE FIRST MAP OF NEPAL*

**159. 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.-

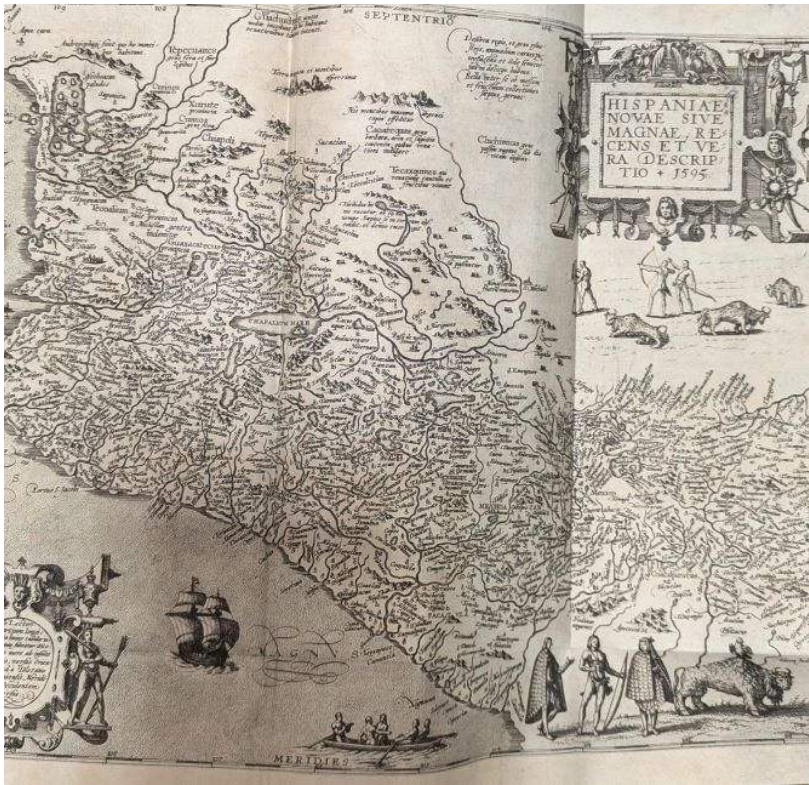
Nepal in 1802 was a country that did not want to be known. Access was jealously restricted, the Gorkhali government was suspicious of foreigners, and the great Himalayan peaks that formed its northern wall remained unmeasured and largely uncharted. When Buchanan —

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 deliberately 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 some 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 as seen from the Kathmandu. They are among the earliest visual records of those mountains in European print.



**FIRST GERMAN EDITION OF DE BRY**

**160. 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.



RELATIONE  
DELLE  
MISSIONI  
DE' VESCOVI VICARII  
APOSTOLICI,  
MANDATI DALLA S. SEDE  
APOSTOLICA  
ALLI REGNI  
DI SIAM, COCINCINA,  
CAMBOIA, E TUNKINO.



IN ROMA, MDCLXXVII.  
Nella Stamperia della Sac. Cong. de Prop. Fide.  
Con licenza de Superiori.

**ROME LOOKS TOWARD CHINA: PROPAGANDA FIDE'S 1677 ACCOUNT OF THE APOSTOLIC MISSIONS TO TONKIN, SIAM & COCHINCHINA**

**161.** [FERMANEL DE FAVERY, Luc (editor)]. *Relatione delle Missioni de' Vescovi Vicarii Apostolici, mandati dalla S. Sede Apostolica alli Regni di Siam, Cocincina, Camboia, e Tunkino.* Roma: nella Stamperia della Sacra Congregazione de Propaganda Fide, 1677.

\$ 2,500.-

Small 4to (212 × 152 mm). [14], 254 pp. Contemporary vellum over patterned boards, early ink shelf number to spine. Seminary ex-libris and institutional stamp to title page; small perforated stamp to title; internally toned with occasional light dampstaining; a wide-margined copy.

First Italian edition (following the Paris French edition of 1674) of this important early Catholic missionary narrative documenting the French episcopal missions to Southeast Asia (1660–1662). Issued from the official press of the *Sacra Congregatio de Propaganda Fide*, this Roman edition represents the Vatican's formal and strategic presentation of missionary expansion into the Far East.

The work recounts the voyages and labors of the Apostolic Vicars sent to Siam (Thailand), Cochinchina (southern Vietnam), Cambodia, and especially Tonkin (northern Vietnam). The Tonkin mission is of particular significance in the broader history of European engagement with China: northern Vietnam functioned as a crucial staging ground for entry into southern China and as a stabilizing base for Christian communities along the Sino-Vietnamese frontier. In this sense, the book stands within the larger seventeenth-century Catholic effort—following Jesuit successes in Beijing—to consolidate and extend influence across East and Southeast Asia.

The narrative also encompasses the wider maritime world linking Europe to Asia, with chapters describing Mauritius, Madagascar, the Cape Verde Islands, Mozambique, Surat in India, and Bahia in Brazil—revealing the global infrastructure through which missionaries, correspondence, and ecclesiastical authority moved. It is thus both a missionary chronicle and a document of early modern global connectivity.

Printed at the press of Propaganda Fide, the institutional engine of Rome's missionary program, the volume is more than a travel account: it is an official articulation of Catholic strategy in Asia at a moment when France was emerging as a major missionary power in territories adjacent to China.

Bibliography: Streit-Dindinger V, 1797 (Italian edition); first published in French, Paris, 1677.

**MAGNIFICENT COLOUR PLATE BOOK. NORTH AMERICA. FIRST EDITION**

**162.** FERRARIO, Giulio. *NORTH AMERICA. Le Costume ancien et moderne ou histoire du gouvernement, de la milige, de la religion, des arts, sciences et usages de tous les peuples anciens et modernes...* Milan 1823. Folio. 638 pp. America settentrionale. 87 finely hand-coloured engraved plates, patterned cloth with red half leather spine with raised bands. Edges slightly trimmed, still with ample margins.

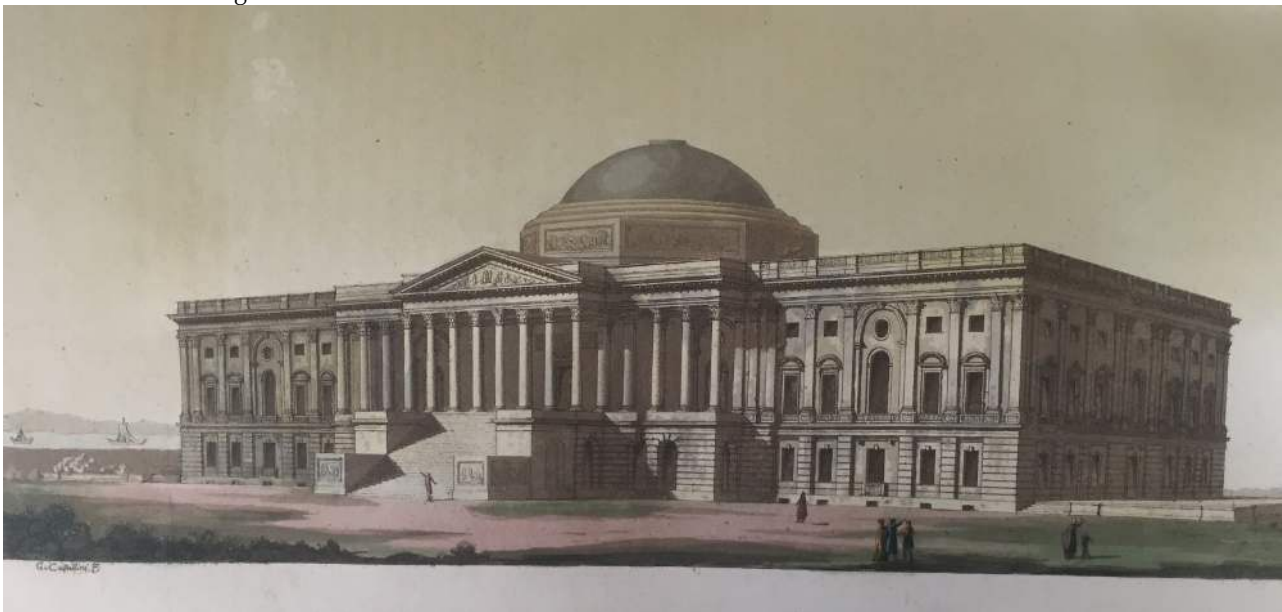
\$ 2,750.-



One volume from the most ambitious illustrated encyclopaedias of culture produced in nineteenth-century Europe. Giulio Ferrario (1767–1847) — Milanese intellectual, publisher, printer, and librarian — spent the better part of his career assembling a vast visual and textual record of the peoples of the world, ancient and modern, issuing the volumes of his *Costume* sequentially from 1815 onwards in both Italian and French editions.

This folio, numbered 60. This is the part on North America. In front there is a large fold out map” L’America Settentrionale e Meridionale, hemispheric projection of the Americas including Pacific islands, with inset maps of St Domingo, or Hispaniola, and Martinique, upper and lower right.

The North America volume is among the most visually compelling sections of the entire work. Its eighty-seven hand-coloured aquatint plates — engraved by Gallo Gallina, Raineri, Biasioli, and others — depict the peoples of the continent with a vividness and range that reflects the explosion of travel literature and ethnographic observation in the decades following the American and French Revolutions.



The plates range across the indigenous nations of the continent — Inuit of Hudson Bay, Aleuts of the Aleutian Islands, tribes of the eastern seaboard and the interior — as well as the colonial and settler populations of North America, their dress, customs, ceremonies, and material culture rendered in the warm, saturated palette that distinguishes the aquatint plates of this edition from the smaller and less elaborate reprints issued in Florence, Naples, and Livorno.

The plates depict Hudson Bay, Niagara, Boston, Cambridge, Pennsylvania. Washington, Mont Vernon, Virginia, Florida, Carolina. Pictures of Native Americans, making of Tobacco, landscapes. Two portraits of George Washington and Benjamin Franklin.

*AN EXTREMELY RARE ACCOUNT OF A PORTUGUESE DIPLOMATIC MISSION TO CHINA*

**163. NEUVIALLE, Jean Sylvain de.** *Relaçã da jornada, que fez ao Imperio da China, e summaria noticia da embaixada que deo na Corte de Pekim em o primeiro de Mayo de 1753, o Senhor Francisco Xavier Assiz Pacheco e Sampayo, escrita a hum padre da Companhia de Jesus.* Lisboa, Na Officina dos Herd. de A. Pedrozo Galram, 1754. 8vo (203 × 140 mm). Modern cloth gilt. Provenance: contemporary inscription on title-page; Vicomte de Faria (book label on verso of title-page). *Sommervogel V*, 1686; *Silva, I.F. da Dicionário bibliographico portuguez*, 4:352.

\$ 8,500.-



*Com o novo tratado de 1753, e a carta de Francisco de Almeida e da...*

**RELAÇÃO**  
DA JORNADA, QUE FEZ  
NO  
**IMPERIO DA CHINA,**  
E SUMMARIA NOTICIA DA EMBAIXADA,  
que deo na Corte de PEKIM  
Em o primeiro de Mayo de 1753, ©  
O SENHOR  
**FRANCISCO XAVIER**  
ASSIZ PACHECO E SAMPAYO,  
*Professo na Ordem de Christo: Conselheiro do Con-*  
*selho do Ultramar; e do de Sua Ma-*  
*gestade Fidelissima.*  
E SCRITA  
A HUM PADRE DA COMPANHIA DE JESUS,  
*Assistente em Lisboa,*  
**PELO REVERENDO PADRE NEWIELHE**  
*Francez, da mesma Companhia;*  
*Assistente no seu Collegio de Macáo.*

**LISBOA:**  
Na Officina dos Herd. de ANTONIO PEDROZO GALRAM.  
ANNO M. DCC. LIV.  
*Com todas as ligengas necessarias.*

*N.B. Esta Relação foi publicada por João de Faria no Memorial de 1753.*

When José I was proclaimed King of Portugal in 1750, the idea of sending a formal embassy to the Qianlong Emperor was already under consideration — part of the broader diplomatic strategy of the Marquis of Pombal, the king's powerful prime minister, to reassert Portuguese interests in the Far East and to maintain the privileged position that Portugal had enjoyed in China since the establishment of Macau in 1557.

Unlike the grand ambassadors who preceded him — typically high-ranking members of the titled nobility — Sampaio was a graduate in Canon Law from the University of Coimbra, chosen deliberately by the king. His legal background made him uniquely qualified to parse the administrative grievances that a high-ranking duke might have found beneath his dignity.

He arrived in Macau as a Minister Plenipotentiary sent directly from Lisbon, a high-ranking temporary visitor with a royal mandate that superseded local authority for the duration of his mission. The confusion about his role often arises because he stayed in Macau for nearly a year (from 1752 to early 1753) preparing for the voyage to Beijing. During this waiting period he found himself caught in a complex web. The Senate was composed of local Portuguese elite merchants who actually ran the city. They were often at odds with the governors sent from Lisbon and were terrified that if Sampaio offended the Emperor, the Chinese would retaliate by cutting off Macau's food supply or trade. Sampaio had to manage their anxieties while demanding the financial and logistical support his mission required.

In Beijing, his conduct was marked by a dignity that surprised many. He managed to maintain the gravity required by the Qianlong Emperor's court, adhering to the complex demands of imperial ceremony, including the kowtow — the three kneelings and nine prostrations — a gesture that often led to the failure of other European missions (like the British Macartney Embassy forty years later).

The culmination of the embassy was the emperor's gift to José I of an extraordinary state letter: a document of some four metres in length, executed on yellow silk, decorated with imperial dragons, with the text rendered in Chinese, Manchu, and Portuguese. This letter survived and was exhibited in Macau in 2020–21 as part of a major exhibition on European embassies to China.

The Jesuit missionaries stationed at the court — among whom Neuvialle, as superior of the French mission, must have been prominent — served as indispensable intermediaries, assisting with translation, navigating the labyrinthine ceremonial protocols of the Qing court, and managing the elaborate procedures governing audiences with the emperor and negotiations with the mandarins.

Following the embassy's success, Sampaio's status was significantly elevated. He returned to Lisbon having secured the political survival of Macau during a period of increasing Chinese isolationism. He remains a prime example of the

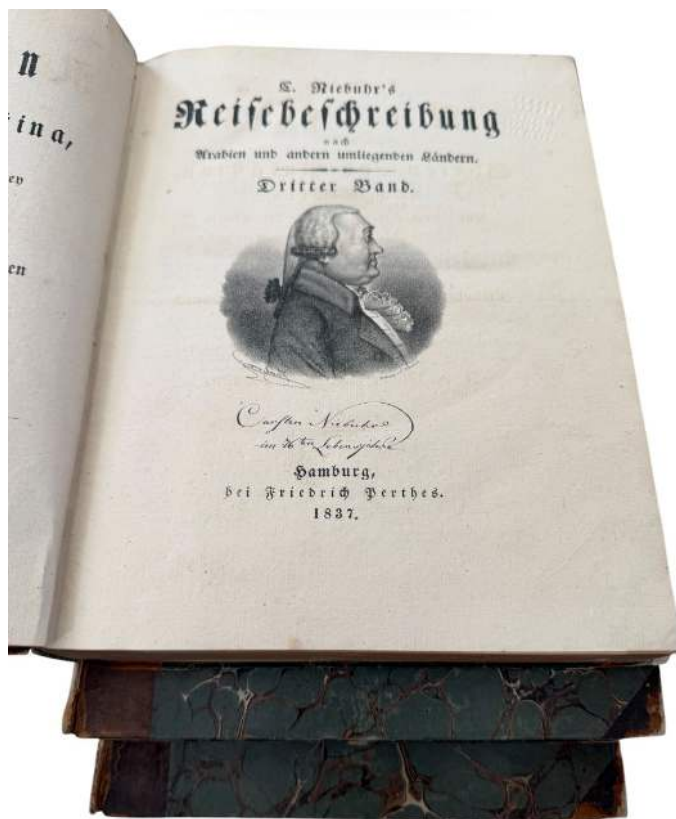


"magistrate-diplomat," whose effectiveness relied less on noble titles and more on his skill in navigating the distinct legal and ceremonial systems of two global empires.

Neuvialle's *Relação* takes the form of a letter addressed to a fellow Jesuit residing in Lisbon, combining a narrative of the journey to China with a summary account of the diplomatic proceedings at the Qing court. In this case, however, the text goes beyond the typical missionary account of conversions and hardships: it offers a firsthand window onto the mechanics of Sino-European diplomacy at the highest level, the ceremonial world of the Qianlong court, and the complex position of the Jesuits themselves — simultaneously servants of the Chinese emperor and agents of European interests, caught between competing loyalties to their religious order, their national protectors, and the temporal powers they served.

The Biblioteca Nacional de Portugal catalogues this work under the name of the prolific Lisbon gazeteiro José Freire de Monterroio Mascarenhas (1670–1760), suggesting that Mascarenhas may have overseen the Portuguese redaction or arranged publication; the actual authorship, however, is Neuvialle's, as the title page states unambiguously.

Extremely rare. WorldCat lists six copies worldwide. Rare Book Hub only lists a copy offered for sale in 1929. We trace another institutional copy at the Biblioteca Nacional de Portugal and one in the Mafra palace-monastery *sammelband*, bound with a substantial unpublished manuscript account of the same embassy (by the Jesuit Luís de Sequeira, dated December 1754).



*NIEBUHR'S ARABIAN EXPEDITION — THE GREAT DANISH VOYAGE — COMPLETE WITH THE VERY RARE POSTHUMOUS THIRD VOLUME*

164. NIEBUHR, Carsten. *Reisebeschreibung nach Arabien und den umliegenden Ländern*. 3 volumes. Copenhagen: N. Möller, 1774–1778; (Vol. III) Hamburg: Perthes, 1837.

\$ 7,500.-

First edition of the expanded travel account, complete with the rare third volume published posthumously in 1837, twenty-two years after Niebuhr's death and lacking in many surviving sets.

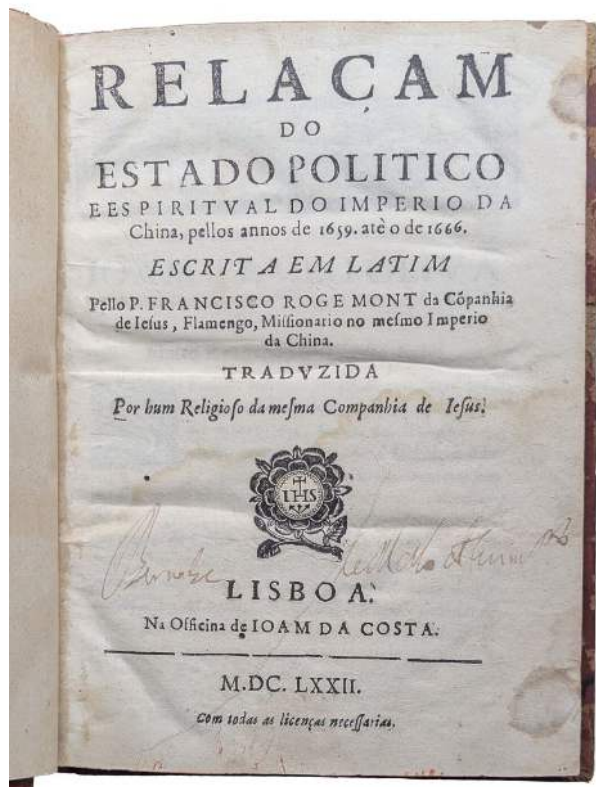
Large 4to (approx. 25 x 19.5 cm). Vol. I: XVI, [6], 504 [i.e. 505], [1] pages, with 73 leaves of engraved plates (many folding). Vol. II: [16], 479, [1] pages, with LII (52) leaves of engraved plates (many folding). Vol. III: XXIV, 238, 168 pages, with XIII leaves of illustrations and maps. The plates throughout comprise views and panoramas, architectural studies, inscriptions, monuments, costumes, ethnographic subjects, and cartographic material of lasting scholarly importance.

Bound in contemporary marbled boards and calf, rubbed with bumping and wear to corners; all spines perished and lacking. Ex-libris Seminary bookplates in each volume, with small perforated institutional stamps. Minor tears, some toning and light dust-soiling; Volume III somewhat browned and lightly foxed as usual. Internally very good, the plates generally clean and well-preserved.



Carsten Niebuhr (1733–1815), sole surviving member of the Danish Royal Expedition to Arabia (1761–1767), produced what has been called the most data-rich and useful work of eighteenth-century Asiatic research literature. Commissioned by the Danish crown, the expedition traversed Egypt, Yemen, the Red Sea, India, Iraq, Syria, Palestine, Cyprus, and Asia Minor. Niebuhr's careful measurements, cartography, and epigraphic copies — especially of cuneiform inscriptions — laid foundations for modern Near Eastern and Arabian studies.

A monumental Enlightenment record of Arabia and the surrounding lands, complete and rarely encountered with the posthumous third volume.



### 17<sup>TH</sup> CENTURY MISSIONARY ACCOUNT OF CHINA

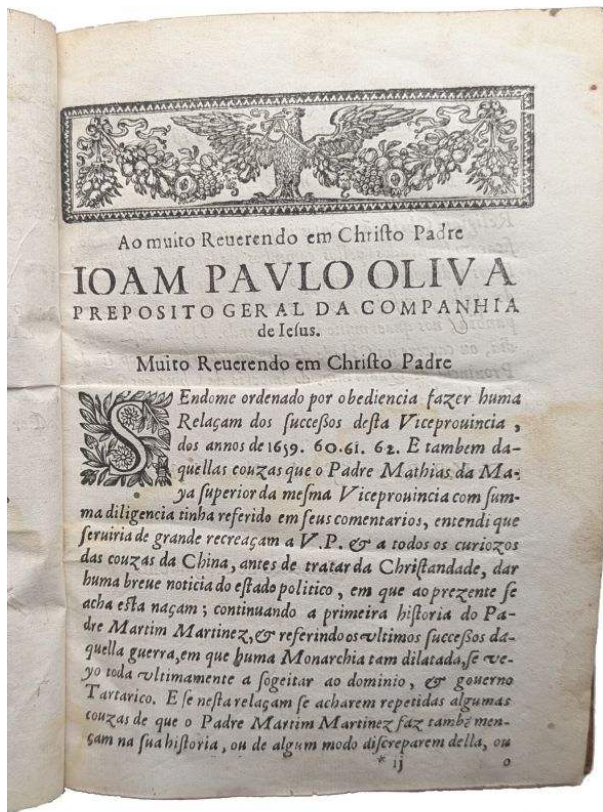
**165. ROUGEMONT, Francisco** (1624–1676). *Relacam do estado politico e espiritual do imperio da China, pellos annos de 1659...1666*. Lisbon: Joam de Costa, 1672. 8vo (195 x 140 mm). [8], 229 pp. Title-page with wood-engraved device; woodcut headpieces and initials. Bound in modern calf antique binding, sympathetically styled.

\$ 7,500.-

First edition. Written at the instigation of the great Flemish Jesuit astronomer Ferdinand Verbiest, who instructed Rougemont to compose a comprehensive account of the so-called Calendar Case — the defining crisis of the seventeenth-century China mission. Rougemont, a Flemish Jesuit who had arrived in Nanking in 1659 with the sinologist Philippe Couplet, was an eyewitness to the catastrophe. Despite the title's stated scope of 1659 to 1666, the work in fact reaches back to the Qing conquest of 1644 and forward to 1668, conceived as a continuation of Martino Martini's celebrated *De bello tartarico historia*.

Rougemont opens with a portrait of the political state of the empire under its new Manchu rulers: the consolidation of Tartar power after the fall of the Ming dynasty, the structure of the court, the military discipline of the conquering Manchus, and the administrative apparatus through which they governed a vast and often resentful Han Chinese population. At the heart of this new order, the Jesuits had secured an extraordinary position: control of the Imperial Astronomical Bureau, responsible for producing the official calendar — a document of profound political and cosmological significance, since in Chinese tradition the accuracy of the calendar was a direct expression of the emperor's heavenly mandate to rule. Through the astronomer Johann Adam Schall von Bell, the Jesuits had made themselves indispensable to the dynasty, but in doing so had exposed the entire Christian mission to the dangers of court politics. In 1664, the Chinese literatus Yang Guangxian launched his attack, accusing Schall and his colleagues of sedition and the teaching of a false calendar — charges that struck at the legitimacy of the dynasty itself.

Rougemont chronicles the ensuing trial, the imprisonment and death sentences imposed on Schall and his Chinese Christian collaborators — five of whom were executed — the desecration of Jesuit churches, the burning of Western scientific books in Chinese translation, and the exile of the surviving missionaries to Canton, where they were confined from 1665 to 1671. He records the death of the aged Schall in 1666, and extends the account to the young Kangxi Emperor's eventual intervention and the restoration of Jesuit fortunes through Verbiest's triumph in the astronomical tests of December 1668. Interwoven throughout is a chronicle of the spiritual state of the Catholic mission: the progress of conversions, the suffering and constancy of Chinese converts under persecution, and the immense challenges of



propagating the faith in a culture deeply suspicious of foreign influence. Like the best Jesuit relations, the work is also rich in observations on Chinese customs, laws, and the complex dynamics between the ruling Manchus and the subject Han population.

Rougemont's approach is distinctive among the several Jesuit accounts of the Canton exile. Unlike the parallel narratives of Gabiani and Grelon, which frame the crisis as an opposition between Manchu tyranny and Chinese civilization, Rougemont employs the combined term Tartaro-sinica, directing his animus not at the Manchus generally but specifically at the anti-Christian faction led by the regent prince Oboi. The work concludes with an apocalyptic passage prophesying divine retribution against the persecutors, comparing their fate to that of the Egyptians.

Appended to the main text are two letters that arrived after the translation was completed: one from Padre Gabriel de Magalhães in Beijing, and a copy of a letter sent overland to Rome from Macao, dated 9 December 1670, by Padre Bartolomeu de Espinoza — providing additional late intelligence from the field.

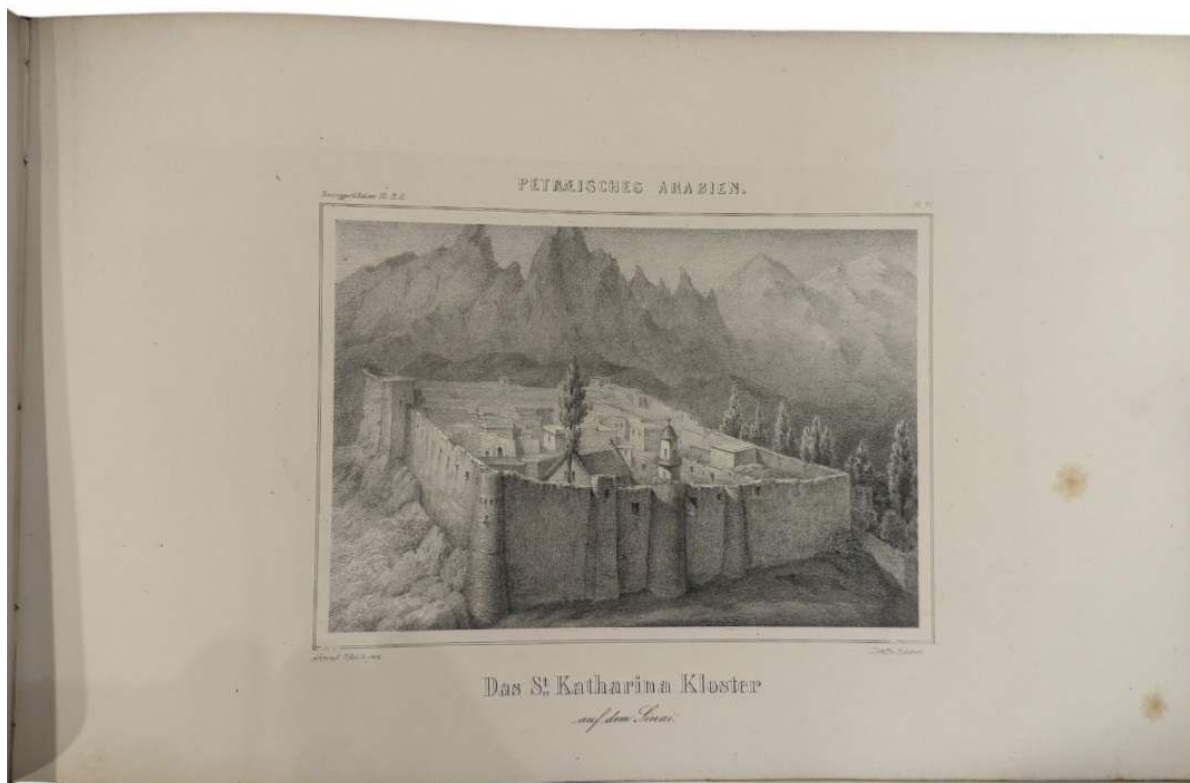
Rougemont never returned to Europe, dying at Taicang near Shanghai in 1676 while preparing to travel to the island of Chongming. Rare: Only one copy recorded at auction in over four decades. Noted by Cordier (*Sinica* 628) and Palha (4192), who called it "rare et estimé."

### SCIENTIFIC EXPLORATION OF EGYPT, NUBIA, THE BLUE NILE, AND THE SINAI UNDER MUHAMMAD ALI

**166. 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.



*TWO EXCEEDINGLY RARE ALCHEMICAL AMULETIC MEDALS*

167. [ALCHEMY / ASTROLOGY / HERMETICISM]. Two continental European astrological–Christian amulets, ca. 1575–1650. Lead (possibly lead and silver) 50 mm diameter each. Some minor incidents to edges and slight rubbing, some very fine and among the finest surviving examples known. Extremely rare, especially in this state of preservation.

\$ 3,500.-



Two remarkable and closely related early modern amuletic medals uniting Christian theology with hermetic and astrological cosmology, both structured according to a pre-Copernican, geocentric universe. Objects of this type occupy a liminal space between devotion, astrology, and alchemy, reflecting the intellectual ferment of late Renaissance and early seventeenth-century Europe. The first presents on the obverse an octagrammatic cosmological field containing the names and symbols of the seven planetary powers, including the Moon, arranged in a pre-heliocentric order. At the center appears a rose-like emblem, widely understood within Rosicrucian and alchemical traditions as a symbol of Christ, hidden wisdom, and spiritual rebirth. The reverse depicts Christ and the Samaritan woman at the well (John 4:1–39), a scene long associated with living water and eternal life. The deliberate pairing of planetary cosmology and biblical narrative reflects a sophisticated hermetic theology rather than a purely devotional object.

The second medal (lead) is closely allied in conception and symbolism. Its planetary imagery likewise reflects a pre-Copernican worldview, while its material—lead, traditionally linked to Saturn—anchors it firmly in alchemical thought. Together, the two medals demonstrate a shared symbolic language rooted in continental European esotericism rather than a single local or sectarian tradition.

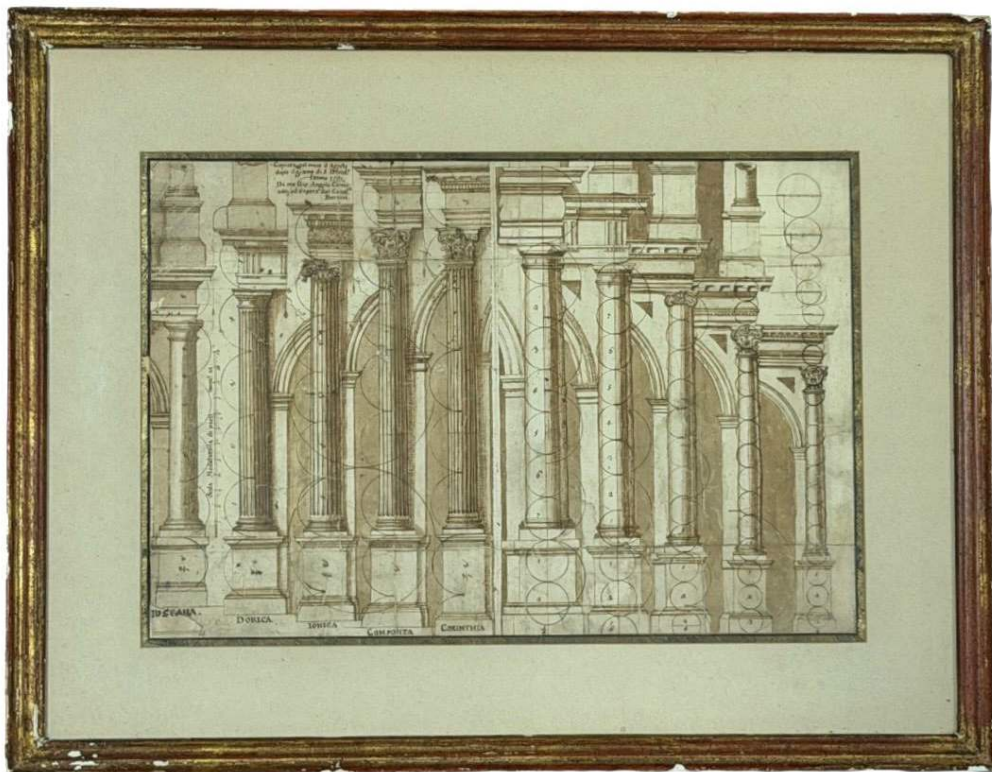
Such objects emerged in the decades surrounding the appearance of the Rosicrucian manifestos (1614–1615), when astrology, displaced by emerging astronomy, found renewed life within hermetic and occult disciplines. The octagonal geometry, associated since early Christianity with regeneration and eternity, reinforces the theological coherence of the designs. Christ's association with Aquarius, the water-bearer of the zodiac, provides a further conceptual bridge between planetary order and the Samaritan narrative.

A closely comparable example is preserved in the Wellcome Collection, described as a lead amulet bearing alchemical symbols and a pre-Copernican arrangement of planets, dated 1550–1680 (Wellcome Medals, object no. A677635), confirming the broader European context of these works.



Extremely rare survivals. Amulets of this type are seldom encountered, and rarely with iconography this clear. Together, these two medals form an exceptional group illustrating the fusion of Christian devotion, astrology, and alchemy at a pivotal moment in early modern intellectual history.

Literature: Jan Kuipers, "Een astrologische penning uit Westkerke," *Zeeuws Erfgoed* 13 (2014), no. 2, pp. 8–9.



*ROMAN BAROQUE STUDY OF  
THE FIVE ORDERS*

**168. CAMINI, after  
BERNINI, CAVALIERE** —  
Signed and Dated 1721.  
Manuscript architectural  
drawing in sepia ink on laid  
paper. Image  
approximately 10 x 18  
inches (25 x 46 cm). Laid  
paper with visible chain  
lines; light age toning and  
minor marginal wear  
consistent with age. Ink  
strong and well preserved.  
Later frame (not examined  
out if frame).

\$ 2,500.-

A finely structured and visually compelling early eighteenth-century architectural study of the Five Classical Orders — Toscana, Dorica, Ionica, Corintia, and Composita — rendered in measured elevation and overlaid with compass-drawn proportional geometry. Each column is constructed with disciplined harmonic mapping, the entablatures and capitals articulated according to the long Roman tradition descending from Vignola and the Baroque reinterpretations associated with Cavaliere Bernini.

Signed and dated at lower margin:

*"Copiatura nel mese d'Agosto dopo il giorno di S. Bartolo  
l'anno 1721 (?).*

*Da me Gio. Angelo Camini  
nato ed opera del Cavaliere  
Bernini."*

("Copied in the month of August after the day of St. Bartholomew, the year 1711, by me Gio. Angelo Camini, after the work of Cavaliere Bernini.")

The explicit use of *Copiatura* confirms that this sheet was executed as part of formal architectural training. In the seventeenth and early eighteenth centuries, architectural education was inseparable from printed books. Students learned proportion by copying engraved plates from authoritative architectural treatises — most notably Vignola's *Regola delli cinque ordini*, which circulated in dozens of editions across Europe. Roman Baroque forms associated with Bernini entered this same stream through workshop drawings and engraved pattern books.



This drawing belongs precisely to that culture of transmission: the space between the printed architectural book and the trained hand of the architect. The geometry remains visible and deliberate, making the sheet intellectually satisfying as well as decorative. It reads not as a casual copy but as a serious proportional study — the kind of disciplined exercise that underpinned both architectural design and the engraved plates that shaped architectural publishing.



*A MEDIEVAL BOOK BOX WITH A WOODCUT*

169. [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 — to use the French term — 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).



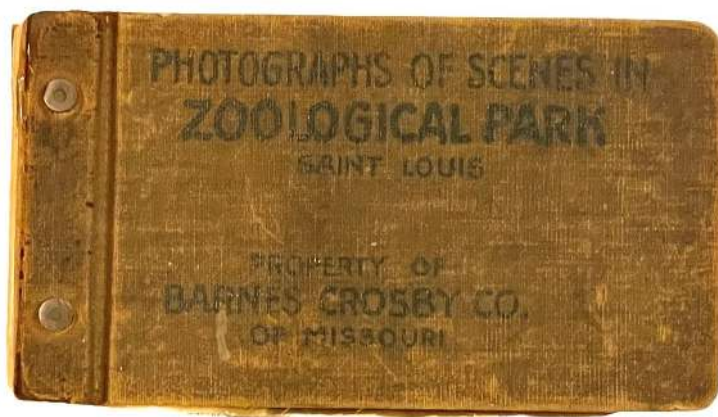
*EARLY ZOO PHOTOGRAPHY*

**170.** [CROSBY, Caroline Barnes & Jonathan, family of, compilers]. Photographs of Scenes in Zoological Park Saint Louis. Property of Barnes Crosby Co. of Missouri. [St. Louis, ca. 1915]. 4to. Original burlap binding. 133 silver gelatin photographs, mostly 18 × 13 cm, a few loose and laid in, a couple detached from the text-block. Some light soiling to binding, photographs generally in good condition.

\$ 3,500.-

An unrecorded photographic album documenting the Saint Louis Zoological Park in its earliest years, combining significance as zoo history, as a document of early twentieth-century attitudes toward animals and their public display, and as a relic of one of the most historically important Mormon pioneer families.

The Zoo. The 1904 St. Louis World's Fair — the Louisiana Purchase Exposition — is credited with the birth of the Saint Louis Zoo. Wikipedia The Smithsonian Institution commissioned a monumental walk-through Flight Cage for the fair, intending to dismantle it afterward and move it to the National Zoo in Washington, D.C. But St. Louisans rallied to keep the structure intact, and the City purchased it for \$3,500 — a fraction of its original \$17,500 construction cost. The campaign to establish a full zoo picked up steam in 1910 with the forming of the Zoological Society of St. Louis, with Forest Park as the popular choice since most city residents could reach it by streetcar for a nickel. In 1914, it was incorporated as an independent civic organization, and in 1916 city residents approved a property tax for construction, making it the first municipally supported zoo in the world. The album therefore captures the institution at an early moment in its existence, barely five years after the Zoological Society's founding, when the collection was still being assembled and the ethos of public animal display was largely shaped by the Barnum-era showmanship that had preceded it.





The Photographs. The 133 images constitute what appears to be a unique visual record of daily life at the early Saint Louis Zoo, encompassing animal enclosures, keepers, visitors, and a range of human-animal interactions that would be unthinkable in any modern zoological institution. Monkeys are shown dressed for performance; an orangutan poses with a rifle; children ride elephants on the pedestrian pathways with casual informality; and a small child is shown riding bareback on a hippopotamus. Such candid, informal documentation of early zoo operations in photograph albums of this kind is extremely rare.

**PROVENANCE:** Barnes Crosby Co. and the Mormon Pioneer Legacy. The album bears the ownership inscription of the Barnes Crosby Co. of Missouri, evidently a family business operated by descendants of two of the most historically significant early converts to the Church of Jesus Christ of Latter-day Saints.

### *SOCIAL SATIRE AND SLAVERY*

**171. ENGLISH SLAVERY; or, A PICTURE of the TIMES.** A commentary on London's social life, on sheets joined. Published by W. Holland, London, April 1788. (28 x 240 cm.) Boldly hand-coloured.

\$4,750.-



The design, which takes the form of a long 'strip', depicts twenty individuals in eleven scenes of 'slavery' and is essentially a commentary on the foibles of fashionable society. William Holland's 1794 print catalogue indicates its importance — a print of which Holland was very proud, and which he expected to sell at a high price. Only the most expensive copies (like ours) were hand-coloured. The National Portrait Gallery in London and the British Museum have only black-and-white examples. Later, a smaller version was printed for a book, with the figures arranged in two rows, one above the other.

The title is an ironic comparison of the problems of contemporary English society with the real horrors of the African slave trade, which was then attracting increased attention in Britain. No names are included within the design (although names have been handwritten on the British Museum copy), and the viewer is left to identify the individual figures by their physical appearance and their behaviour. The subject illustrates how all of these men and women were 'slaves' in one way or another: the Queen's miserliness; the Duke of York's weakness for gambling; Lord Derby's infatuation with Miss Farren, an actress.



Queen Charlotte, for example, appears as a skinny and parsimonious wife. She plays the piano and sings to herself: *'Pounds, shillings, pence and farthings, I have at my fingers' end.'* Another vignette depicts a devil striking a pig so that it will be as tender as a chicken. A gluttonous Englishman, enslaved by his appetites, looks on and says: *"That is right, cook, twig the rascal well, give him a negro flagellation."* This is a direct reference to descriptions of the abuse of slaves that were being presented that same month in speeches in the House of Parliament.

**Associated figures:** Hon. Harriet Archer, Lady Sarah Archer, Elizabeth Billington, Edmund Burke, Queen Charlotte (consort of George III), Edward Smith-Stanley, 12th Earl of Derby, Elizabeth Farren, Countess of Derby, Maria Anne Fitzherbert, Frederick Augustus, Duke of York and Albany and Bishop of Osnabrück, George III, George IV, Charles Greville, Warren Hastings, Admiral Hugh Pigot, William Pitt the Younger, Edward Thurlow, 1st Baron Thurlow, and William IV.

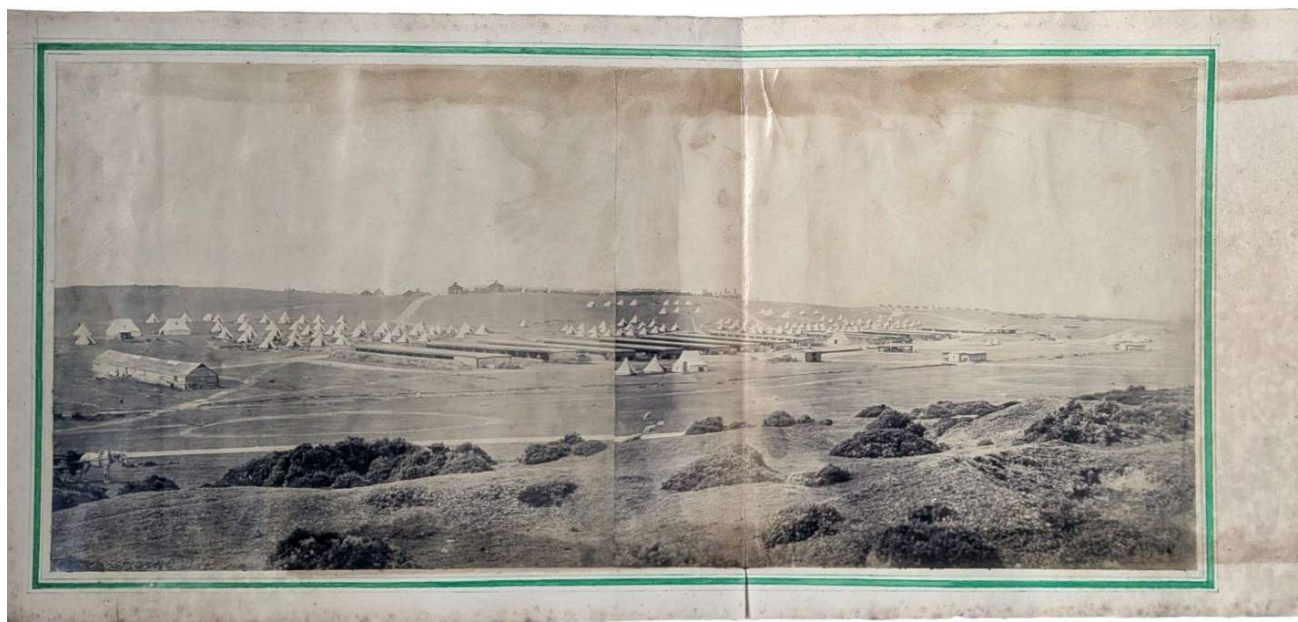
**See:** *The Satirical Gaze: Prints of Women in Late Eighteenth-Century England*, pp. 246–248; and *Popular Politics and British Anti-Slavery*, p. 174. Last and only copy at auction, 2012, GBP 2,250.

### THE CRIMEAN WAR

**172. FENTON, Roger.** The plateau of Sebastopol. Panorama (500 x 230 mm actual size, without margins), Salt-print. Spring 1855. Mounted on paper.

\$ 550.-

In the fall of 1854, Fenton began preparing to travel to Ukraine to document the Russo-Turkish, or Crimean, War. Other photographers had gone to Balaklava, but their attempts met with destructive storms and insurmountable difficulties, and none of their work survives.



Fenton purchased a wine merchant's caravan and outfitted it as a dark room and living quarters. He arrived in Balaklava in early March 1855. It was early spring and the weather was favourable for taking photographs. Using glass plate negatives and the wet collodion process, Fenton successfully captured striking images of generals, officers, landscapes, and panoramas in the spring, when the light was strong.



As the spring progressed and the temperature on the exposed plains increased, however, Fenton had trouble treating the plates with collodion, exposing the plates, and developing the negative before the collodion dried. The quality of the light changed as the temperature rose, and the exposure times required increased. Fenton witnessed heavy English and French losses on 7 and 18 June in attacks on Russian positions.

Fenton managed to produce over 300 usable images under difficult circumstances. He presented his work to Queen Victoria and Prince Albert almost immediately, who then took a small selection to Paris on a state visit to Napoleon III. Fenton and his publisher Thomas Agnew mounted an exhibition of the photographs in October, and between 1 November 1855 and 5 April 1856 offered them for sale by subscription.

Altogether, Agnew published 360 views, groups, portraits, and panoramas in several portfolios. We have not been able to identify this photograph. Panoramas are considerably more rare on the market. Browning along the top margin. With one other panorama very faded.

*AN ICONIC MYSTERY*

**173. [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 19<sup>th</sup>-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.

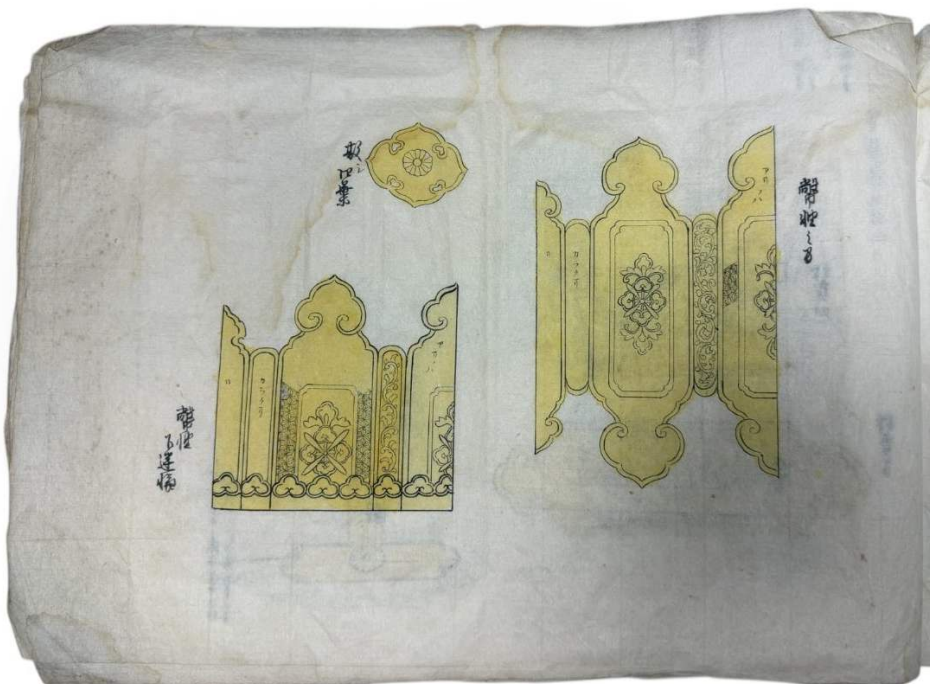
In Germany during the 18<sup>th</sup> and 19<sup>th</sup> centuries, various techniques were developed to produce materials resembling bois durci. Karl Johann Christian Ferdinand Schropp (1794, Erfurt – 1875, Bamberg), a maker of architectural models and Royal Court modeller, is known to have worked 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 18<sup>th</sup>–19<sup>th</sup> centuries.

*JAPANESE METALWORK DESIGN BOOK*

174. [JAPAN — ARCHITECTURE / METALWORK DESIGN]. Detailed Drawings for Metal Architectural Ornamentation (Tosōgu / Gijō-related fittings). Japan, late Edo to early Meiji period (circa mid–19<sup>th</sup> 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.

*THE JOKE'S ON YOU*

175. [JESTER] Laughing Jester with a Needle and Thread after Hendrick Goltzius. (285 mm x 185 mm) Actual image without the margins. Late 17<sup>th</sup> C. Probably German, paper browned.

\$ 750.-



The jester's pose and overall composition closely follow Goltzius's original design: depicted bust-length in three-quarter profile, the figure holds a pair of donkey ears with bells (a fools cap) and a needle and thread in the other. The donkey ears combined with needle and thread constitute a joking threat to sew the fool's attributes onto the viewer and thereby unmask them as fools too.

The original engraving is designed with Hendrick Goltzius (1558–1617), one of the foremost Dutch engravers and print publishers of his age. The image illustrates a Dutch proverb, *iemand een oor aannaaien* ("to sew an ear onto someone"), It means to make someone believe something [that isn't true]," "to make a fool of someone," and also "to swindle someone," "to rip someone off."

According to the Van Dale dictionary (2006), this expression originated from the practice of punishing children at school for their stupidity by making them walk around with donkey ears on their heads. In this way they were publicly displayed as dunces.

By the late 16<sup>th</sup> century, Goltzius's prints enjoyed wide circulation throughout Europe. Belonging to the Renaissance motif of the "self-mocking fool," this grotesque image was frequently copied and adapted by other printmakers, who tailored the composition for regional audiences, often by introducing inscriptions in local languages. Sometimes the engraving was rendered reversed like in the British museum example ([www.britishmuseum.org/collection/object/P\\_1874-1010-237](http://www.britishmuseum.org/collection/object/P_1874-1010-237)) with a Latin text added, that is different in meaning, in



the British museum example, the jester tells the viewer his head needs hellebore, to look weird.

In the German rendition, the anonymous copyist introduced a subtle addition, an earring. The image is reversed and the text is in mirror image. I am not entirely sure what it says but something like "Look, brother, at my hands — how masterfully I can sew! They could take me for a fool, [as if] I only sew the rolls onto my own cap." Meaning he is a master craftsman of foolishness, and his skills aren't limited to decorating his own cap.



*WOMAN LOTTERY SET*

**176. LOTTERY.** Tydverdryvend & verlustigende Lottery. Nuremberg, printed by Michael Schmidt? Produced for the Dutch market. With the original paste paper box. Complete with 60 engraved and hand coloured cards with illustrations, 60 counter cards with a proverb, 60 cards with numbers or naughts. The manual in Dutch does belong to this kind of set, but does not match this one. Copper engravings in a size of 6.8 by 4.8 cm, as well as 60 verse and 60 coloured lottery cards in a size of 3.3 by 4.2 cm. Buijsters-Smets in his bibliography on paper toys and playing cards says that these sets began to appear in The Netherlands around 1755.

\$ 4,750.-

We had a similar set in one of our last catalogues, but not only are the cards in this set all coloured but there are other differences too. Most remarkable is that no single man is depicted on its own, only women, sometimes with their child or lover. The narrative is solely about them.

The depictions are also more refined. They catch the style of costumes well. All are, in all kinds of ways, more daring. Our last set for sale depicted games, professions, mythological figures, etc., but there was no story to them.

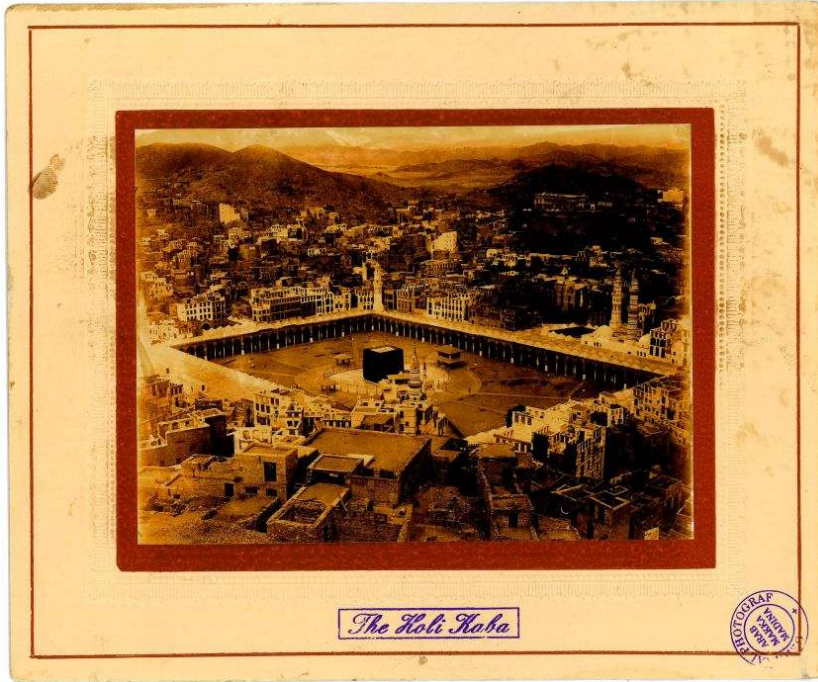
Our present cards are more narrative—some examples. Two women lamenting their dead cat, covered by a cloth (since we are cat lovers, recognizable to us). A woman consoles her friend. Yet, she admires herself in the mirror. One woman scolds another, a tailor shows the lady of the house her clothes, a thief is robbing the treasure chest, a suitor asks his girlfriend to sit down, a woman is doing make-up in front of the mirror, a girl is drunk, a dancing couple, several couples fumbling on the couch, scenes of courtship, women teaching their children, etc.

There were three people in charge of the game. First, there is the collector, who, after shuffling, distributes the cards with the allegorical drawings among the audience, collects the money for each card and pays out the gains. The second person shuffles the cards with rhymed mottos in a bag. The third person does the same with the numbered cards with the prizes. Then the second person draws a motto card from the bag, and the third person draws a prize from the bag.





*RARE PHOTOGRAPHS OF MECCA*



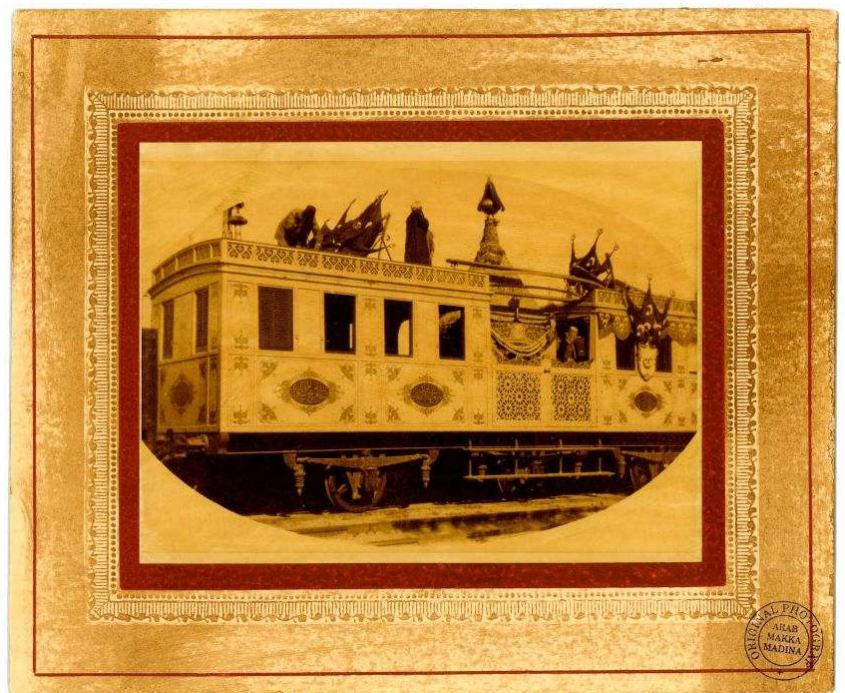
**177. [MECCA] — Ghaffar, Al-Sayyid Abd al- / Bey, Mohammad Sadiq / Abdullatif Fida.** [Views of Mecca]. 1880–1910. 8 albumen prints. Various sizes, 151 × 178 – 153 × 203 mm. 4 of the photographs captioned in Arabic and/or signed in the negative. Mounted on cardboard (248 × 298 mm). Stamped in blue. \$ 5,500.-

Some of the earliest photographs of Mecca and the Kaaba, including panoramic views produced in the 1880s by Abd al-Ghaffar and Mohammad Sadiq Bey, pioneers of photography of the holy sites of Islam in Arabia. Also included are photographs by Abdullatif Fida, whose images are not the oldest but arguably the rarest — very little is known of this local photographer based in Mecca. It is likely that the stamp on the cardboard indicates they came from his shop.

The set consists of two photographs by Abdullatif Fida, including a view of the Matab area prominently featuring Bab Bani Shaybah — the ceremonial gate named after the Bani Shaybah clan, hereditary custodians of the Ka'aba since pre-Islamic times. By the period of these photographs, the gate no longer formed part of the mosque's outer wall but survived as a free-standing arch within the Haram precinct, marking the traditional point of entry into the Matab for pilgrims approaching from the east. It was demolished in 1967 during the second Saudi expansion of the Masjid al-Haram under King Faisal, making photographic records of the structure particularly scarce and historically significant.

The set also includes the middle section of Bey's larger panoramic view of Mecca produced in 1880, this detail showing the Kaaba and Matab area with apartment complexes in the background. The remaining unsigned images show other views of Mecca and two close-ups of the Ka'aba surrounded by pilgrims. One of these is held by the Library of Congress, which dates it to around 1910.

Finally, a possibly unique photograph: the Mahmal transported aboard a railway carriage. The Hijaz Railway incorporated a dedicated Mahmal car, effectively a mobile sacred space — the Ottoman authorities translated the ancient ritual procession of the Mahmal camel caravan into the age of steam, carrying the holy curtain and its ceremonial trappings by rail to Mecca, turning a railway wagon into a rolling shrine.





*NAPOLEON BONAPARTE — MANUSCRIPT “CORPSE-HEAD” CARICATURE, DATED 21 APRIL 1812*

*Sold together with a contemporary French-issue engraved plate of the same composition*

178. [NAPOLEON BONAPARTE] **Manuscript:** Pen, ink, and wash on vellum, approximately 13 × 9 cm, signed with three initials (appearing J.C.P. or similar), dated “le 21 Avril 1812,” with contemporary French explanatory text on the verso in a fine cursive hand. Framed.

**ACCOMPANIED BY:** A contemporary French-language engraved version of the same composition, issued without the German title *Triumph des Jahres 1813* and bearing French inscription.

\$ 6,500.-



Originally published in Germany in December 1813 under the title *Triumph des Jahres 1813*, this design became one of the most striking and widely disseminated caricatures of Napoleon. See: renenberg 340, 389–391 (and additional versions). Broadley, E 121ff.; *BM Satires* 12177, 12202, 12204;

Offered together, the manuscript and the French engraving provide a rare opportunity to examine the transmission of a major Napoleonic political image across language and format.

The image presents Napoleon in profile, his face constructed from the corpses of soldiers sacrificed to his ambition. His uniform forms a geographic map marking sites of military losses; an Allied eagle bears down upon his head; the red of his collar suggests a river of blood; and his decorations dissolve into emblems of fragility and dishonor, including a spider’s web and a ribbon inscribed “Erfurt.” The allegory transforms imperial iconography into an image of collapse.

The manuscript corresponds closely to the engraved French plate. The corpse-formed facial structure, map-jacket, Allied eagle, spider-web insignia, and Erfurt reference all align with the printed model. Unlike the well-known German issue, the French version omits the nationalist title and reframes the image for a Francophone audience.

On the verso, a full explanatory text interprets each symbolic element:



*“Il est composé de corps morts pour son ambition; il est écrasé par l'aigle des alliés; son costume représente une carte géographique indiquant les noms des batailles perdues dans sa dernière campagne ainsi que la plume qui a passé et qui se jette dans son collet. Rouge fleuve de sang, la main de justice brise le fil de ses grandeurs dont la fragilité est désignée par la toile d'araignée; et le mot d'Erfurt qui s'élit sur le cordon de sa légion signifie qu'il a perdu tout honneur.”*

The tone is interpretive rather than merely descriptive, suggesting the manuscript was intended to preserve and transmit the symbolic meaning of the design. The careful French hand indicates a Francophone observer—possibly a royalist sympathizer or émigré—who copied or adapted the image and recorded its political significance.

The date *21 April 1812* is noteworthy. The iconography corresponds most directly with the reversals of 1813, particularly the German campaign culminating at Leipzig. A manuscript bearing a firm 1812 date therefore predates the known printed issues. If contemporary, it would represent an unusually early articulation of anti-Napoleonic sentiment at the outset of the Russian campaign. Alternatively, the date may have been applied retrospectively, anchoring the Emperor's downfall to what later became recognized as the decisive turning point of 1812. In either case, the conjunction of this date with mature 1813 iconography is remarkable.

Political caricature of the Napoleonic era survives overwhelmingly in printed form. Contemporary manuscript renderings on vellum are exceedingly uncommon. No other manuscript example of this specific composition has been located. The present example appears to document the French-language transmission of a major political image, complemented here by the contemporary engraved French plate.

Together, the manuscript and the engraving form an instructive pairing: print and manuscript, image and commentary, satire and interpretation.



*A GRAND VISUAL RECORD OF NAPOLEON'S GREATEST CAMPAIGN, PRINTED IN 1810*

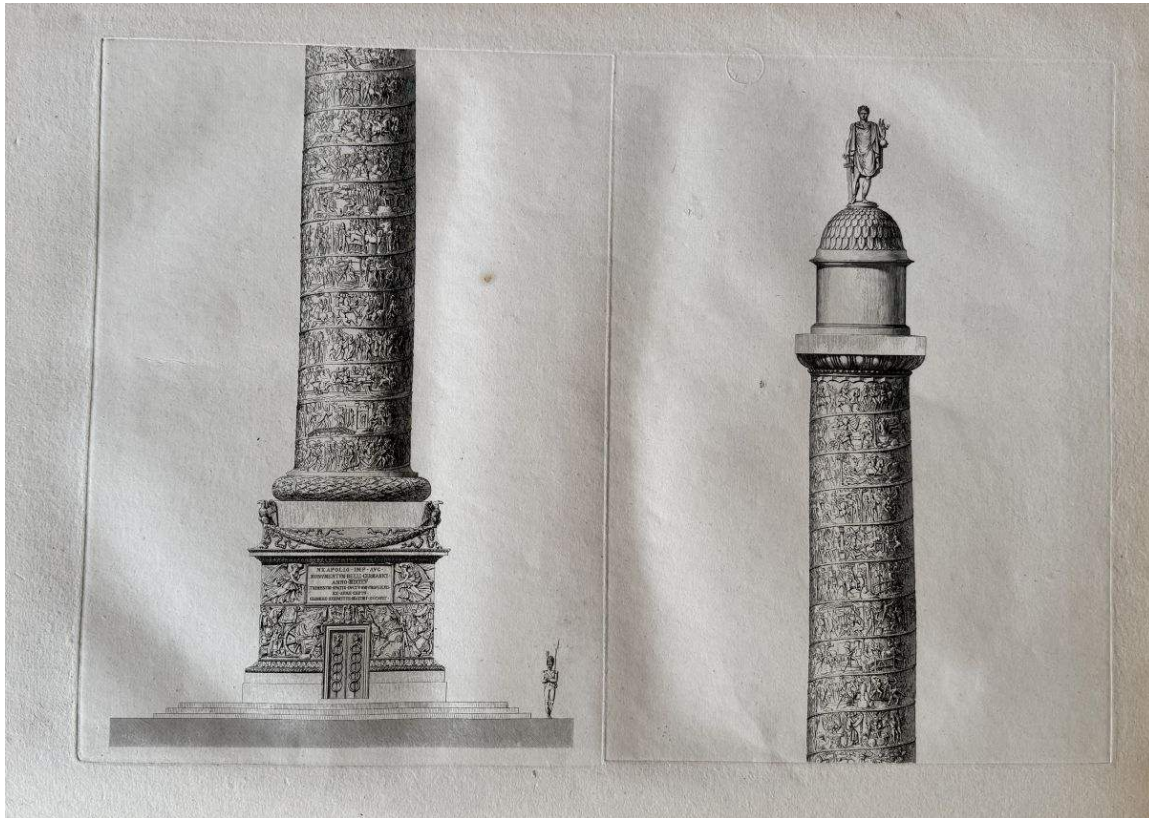
179. [NAPOLEON] Napoléon à la Grande Armée [Colonne de la place Vendôme]. Paris, à la Chalcographie du Musée Napoléon, MDCCCX [1810]. Elephant folio (595 × 565 mm). Original boards detached; spine covering perished and absent; text block complete and sound. 75 leaves in total: 133 numbered engravings 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 Museum and 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

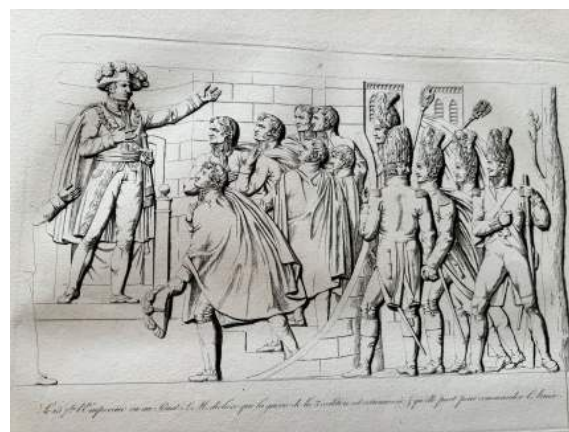
The institutional publisher and printer was the Chalcographie du Musée Napoléon — the imperial engraving department attached to the Musée Napoléon, founded in 1797 to preserve engraved copperplates and print impressions for sale. Under Napoleon, the Chalcographie became the instrument through which the 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.





*AN OBJECT OF VERTU*

180. [NEEDLE CASE] Elaborate gilded metal needle case in the form of a miniature book, set with cabochon garnets and agates. Dutch, circa 1700. (500 x 400 mm). A perfectly preserved specimen.

\$ 3,000.-

THE BOOK FORM

This charming object belongs to the broader category of étuis and sewing accessories that were status symbols among well-to-do women in the late 17th and early 18th centuries. The miniature book shape was a popular conceit for needle cases, combining the practical with the devotional—needlework being associated with feminine virtue, and books with piety and learning. The form also made a convenient hinge structure.

DUTCH PRODUCTION

The Netherlands was a center for such luxury small metalwork, particularly Amsterdam. Dutch goldsmiths excelled at combining gilt brass or silver with hardstones—agates, garnets, cornelians, and jaspers—often sourced through the VOC trade networks. The cabochon settings are typical: uncut polished stones in rub-over or collet mounts, creating a jewel-like surface without the expense of cut gems. They were frequently given as gifts—betrothal presents, New Year's tokens, or lying-in gifts.



*THE CRIES OF ST PETERSBURG — BY A POLISH REBEL AT THE RUSSIAN COURT*

181. [ORLOWSKI, Aleksander (1777–1832)]. *Russian Cries, in Correct Portraiture from Drawings taken on the spot by G. Orlovski now in the possession of the Right Hon. Lord Kinnaird*. London: Edward Orme, Bond Street, 1809 [but watermarked J. Whatman 1824]. First and only edition. Folio (360 x 270 mm). Folio, later burgundy half-cloth.

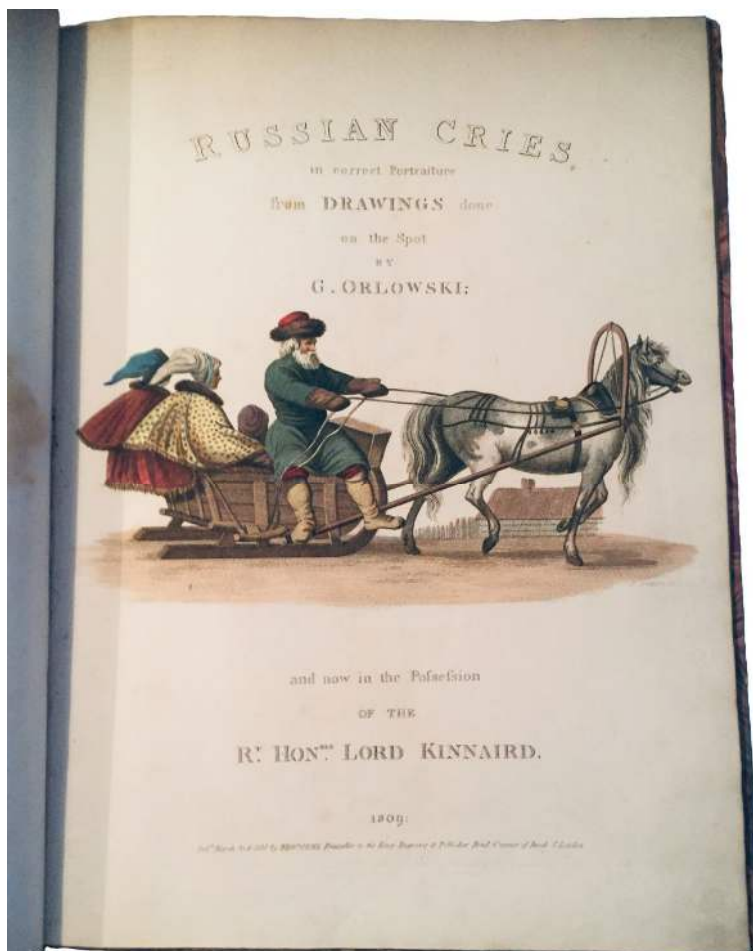
\$ 8,000.-

Engraved title-page with large hand-coloured vignette by J. Swaine, and 8 hand-coloured stipple-engraved plates by J. Godby after Orlovski: 1. *Kalatche Khorosh* – A sort of White Bread; 2. *Skra Svija* – Kaviar [i.e. Ikra, roe] fresh; 3. A Peasant in a *Too Loop* [i.e. tulup, sheepskin coat]; 4. *Miasnick*, or Butcher's Meat; 5. Water Carrier; 6. *Pasouda Khoroch* – Good Turnery Wares; 7. *Krass Phoroche* – Cranberry Liquor good [i.e. cranberry kvass]; 8. Tea hot!



A charming suite of Russian street-vendor types in St Petersburg, belonging to the long European tradition of "Cries" — pictorial series depicting itinerant hawkers, tradesmen, and common people of a city. Although the title-page is dated 1809, all known copies are printed on J. Whatman paper watermarked 1824, indicating that the work was not actually published before that date.

The title-page attributes the drawings to "G. Orłowski," The artist is the Polish-born painter and draughtsman Aleksander Orłowski (Warsaw, 9 March 1777 – St Petersburg, 13 March 1832), a pioneer of lithography in Russia. The son of a tavern-keeper, Orłowski was recognized as a prodigy in childhood by Princess Izabela Czartoryska, who financed his studies with Jean-Pierre Norblin de la Gourdain.



In 1793–94 he fought in the Kościuszko Uprising against Russia and Prussia, and after its defeat continued his training in Warsaw under Norblin, Bacciarelli, and Lesserowicz, supported by Prince Józef Poniatowski. In 1802, following the Partitions of Poland, he settled in St Petersburg, where he was appointed court artist to Grand Duke Konstantin Pavlovich and was elected Academician of Battle Painting at the Imperial Academy of Arts in 1809.

A romantic temperament with exceptional powers of observation, Orłowski left an extensive body of genre scenes, battle paintings, caricatures, and portraits. His drawings and watercolours depicting the daily life of the common people — street vendors, peasants, soldiers, Cossacks, and diverse social and ethnic types — form a vivid documentary record of early nineteenth-century Russian life. From 1816 he was among the first artists in Russia to employ lithography, producing album-series that gained wide renown among his contemporaries.

The work was produced for Charles Kinnaird, 8<sup>th</sup> Lord Kinnaird of Inchtute (1780–1826), Scottish representative peer, Whig politician, and noted art collector. Educated at Edinburgh, Cambridge, and Glasgow, Kinnaird sat as MP for Leominster (1802–05) before succeeding to the peerage. He resided extensively on the continent, where his refined taste led him to acquire important works of art dispersed during the Napoleonic wars. He built Rossie Priory in the Carse of Gowrie, Perthshire, filling it with choice paintings including works by Gainsborough and Reynolds acquired from the Orléans collection. His library was renowned as one of the foremost private collections of its time in Britain. His brother Douglas Kinnaird was the banker and close friend of Lord Byron.

Colas 2253; Lipperheide 1347 (Kaa 26); Hiler p. 678; Bobins I, 205; Beall R7; Tooley 350. Not in Abbey.



**THE ARCH OF CONSTANTINE IN 21 ENGRAVINGS.**

**182 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.

\$ 4,500.-

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.

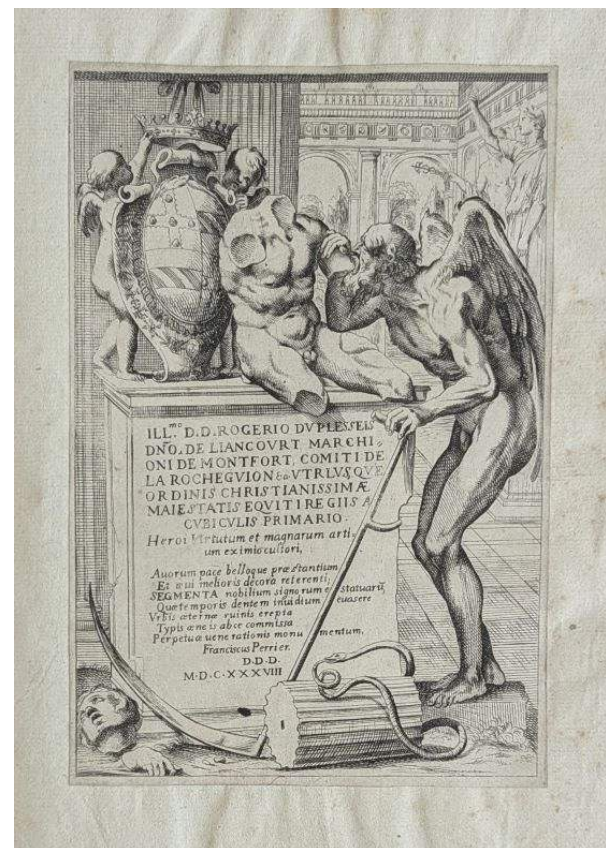
**BOUND IN:**

**PERRIER (François):** Ill[ustriss]imo 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 17<sup>th</sup> century.

The first plate "Laocoon" (foliated in bottom right hand corner) has "Franciscus Perrier Burgund. delin. et sculp. Romæ 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.

*FOR THE LOVERS OF THE STARS AND THE EARTH*

**183. [PLAYING CARDS] ASTROPHILOGEON, A Game of Science and Amusement.** London: Charles Hodges, 1828. Sixty (complete) engraved terrestrial and celestial cards, each with original hand coloring heightened with gilt, all edges gilt, (10 x 7 cm). Contained in original cardboard slip case (top repaired) with two publishers labels to recto of case. Together with the (often missing) 72-page instructions booklet "A Short Treatise on Astronomy." OCLC lists a copy (without the instruction book) in the Osborne collection and one complete copy at Yale in the Cary Collection. Not in USTC or KVK. No other copy found in public collections.

\$ 8,500.-

The objective of the game is to match pairs of map and constellation cards that correspond to similar regions of the terrestrial and celestial globes. The set includes geographical cards representing various regions and countries, such as the United States, China, Brazil, Arabia, and Persia. The accompanying booklet provides a concise overview of the key characteristics of these regions.

For example players, A and B, are given hands of cards featuring constellations and maps. The goal is to match constellation cards with map cards based on similar latitudes or declinations.

Player A has constellation cards such as Orion (20° N declination) and map cards like India (20° N latitude). Player A notices a perfect match between Orion and India, both at 20° N, and plays these cards to earn maximum points. Meanwhile, Player B holds cards like Ursa Major (50° N declination) and China (40° N latitude). Instead of matching these cards immediately, Player B waits, aiming for a better combination. However, Player B decides to play Egypt (30° N) and Taurus (20° N) for a close match, earning points but fewer than a perfect match.

This game requires players to use strategic thinking to make the best matches based on their knowledge of geography and astronomy while also relying on some luck with the cards they are dealt and drawn. The mix of strategy and chance makes the game both challenging and engaging. The level of knowledge it required, is perhaps the reason for the other title under which was republished "Court Game of Astrophilogeon."





*CONSPIRACY THEORY IN 1678: WHEN TRUTH BECOMES SUBORDINATE TO NARRATIVE, WHO PAYS THE PRICE?*



**184.** [PLAYING CARDS] Complete deck of 52 etched playing cards in French suits, each depicting events relating to the 'Popish Plot', caption beneath, upper panel with suit signs to left, hand-coloured red suit symbols, Roman numerals or court names to right, plain backs, some soiling and wear, ea. c. 9 cm x 5.3 cm. Published in the latter part of 1679 soon after the 'Tryall of Sr G. Wakeman, and 3 Benedictine Monks' (18 July) on a charge of high treason in conspiring to poison the king.

\$ 8,500.-

Surviving advertisements show that the cards were sold in packs, or in sheets 'to adorn studies and houses'. Complete sets are rare. And those found are often mounted and framed. See Sotheby's, 2013, lot 220, 5250 GBP.

This deck was designed by the English animal painter and engraver Francis Barlow (1626-1704). Far more than a game, these cards functioned as serialized storytelling and possibly a potent vehicle of propaganda. Though sometimes described as satire, his intent could equally have been deadly serious: to reinforce fear, stoke outrage, and dramatize a national crisis in miniature. After all these cards captured a moment in time when the conspiracy was widely believed to be real.

In the autumn of 1678, England was gripped by hysteria. A supposed "damnable and hellish plot" to murder King Charles II and impose a Catholic tyranny on Protestant England sent shockwaves through the kingdom. The alleged conspirators? The Jesuits, backed by France, acting in league with the King's Catholic brother and heir, James, Duke of York. Parliament was convinced. Mobs filled the streets, burning effigies of the Pope. The press churned out wild claims. Arrests mounted. Executions followed.

At the center of this moral panic stood one man: Titus Oates, a disgraced former Anglican chaplain turned serial fabulist. In 1677, Oates had converted to Catholicism—"lulled asleep by the allurements of the Popish Syrenes," as he later put it—and entered Jesuit training in Spain and France. He was expelled from both institutions. By the time he returned to England, he had a story to sell: the Jesuits were planning to assassinate Charles II and replace him with the Catholic Duke of York, aided by Irish mercenaries, Jesuit agents, and even the Queen and the royal physician.

Oates teamed up with Israel Tonge, an eccentric Anglican clergyman obsessed with the Catholic menace. Together, they produced dozens of fabricated accusations, replete with invented letters and false witnesses. In September 1678, Oates delivered his allegations before the Privy Council, naming over 500 Jesuits and implicating prominent Catholics, including Sir George Wakeman, the Queen's doctor, who task it was to poison the king, if the several assassins let loose on the king failed. As a result Edward Colman, secretary to the Duchess of York was convicted and executed.

Oates impressed the Council with his confidence and detailed memory. Like modern conspiracists he lacked credibility but made up for it with bravado, selective facts, and theatrical delivery. When shown forged letters supposedly written by Jesuit conspirators, he identified their alleged authors without hesitation—never mind that



such instant recognition suggested forgery more than authenticity. No matter. The plot was now an official truth.



Panic ruled. The government declared a state of emergency. Rumors of foreign troops landing at English ports abounded. Nine Jesuits were hanged, including Thomas Whitbread, the man who had once expelled Oates from the Jesuit college at St. Omer. Twelve others died in prison. Even Elizabeth Cellier, a Catholic midwife, was caught up in the dragnet, though she was eventually released. On June 20, 1679, five Jesuits were executed at Tyburn in a grim spectacle of state-sponsored revenge.

Eventually, the fever broke. In 1684, Oates—by then wealthy on royal pensions—called the Duke of York a traitor and was arrested. Unable to pay the £100,000 in damages levied against him, he was imprisoned, then later convicted of perjury. His punishment was harsh: life in prison, public floggings, and ritual humiliation in the pillory five times a year. In 1688, Oates was released.

*SEVEN HAND-COLOURED TOY THEATRE BACKDROPS EXTENDED BY HAND—A VICTORIAN CHILD'S STAGE TRANSFORMED*

185. [POLLOCK, Benjamin]. Seven Hand-Coloured Nineteenth-Century Toy Theatre Backdrops with Printed Centres and Fully Hand-Painted Surrounds. London: Benjamin Pollock, n.d. (late 19<sup>th</sup> 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,



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



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*

**186. [QUR’AN HOLDERS]** A rare group of 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 17<sup>th</sup> to 19<sup>th</sup> 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.

*A TANGIBLE LINK TO THE ADMINISTRATIVE AND SPIRITUAL LIFE OF A SMALL MEDIEVAL LINCOLNSHIRE COMMUNITY*



**187.** [SEAL] A medieval English bronze seal matrix. Measures 4 × 2.5 cm; weight 17.62 grams. Pendant loop to the reverse for suspension on a cord or chain. The die is engraved in intaglio (mirror-image) with a legend in Lombardic capitals within beaded borders surrounding a central pointed shield. The shield bears a cinquefoil or seven-petalled rose, a six-pointed star above, and a crescent moon below. The engraving is confident and cleanly executed, with the central device rendered in bold relief.

\$ 1,750.-

Inscription (as read from impression): S · WILLI · RTOR · ECCE · DE · KYRKEBI · SP · BVN. Sigillum Willelmi Rectoris Ecclesie de Kyrkebi super Bun[am] "Seal of William, Rector of the Church of Kirkby on Bain"

The oval shape was the conventional form for ecclesiastical seals throughout medieval Europe, distinguishing clerical owners from laymen, who typically used round matrices.

As rector, William would have used this seal to authenticate documents relating to both his spiritual office and the considerable temporal business of his parish. Leases and grants of land, tithe agreements, bonds, quitclaims, correspondence with the bishop, all required authentication by seal. In an age when literacy was far from universal, the seal impression served as a legally binding personal signature.

The legend follows the standard formula for a personal ecclesiastical seal: the word Sigillum (abbreviated to S), the owner's name in the genitive case, followed by his title and benefice. The heavy abbreviation — RTOR for Rectoris, ECCE for Ecclesie, SP for super — is entirely typical of the constraints imposed by fitting a long Latin inscription into the narrow legend band of a small matrix.

The shield bearing a cinquefoil (or multi-petalled rose), crescent, and star combines common devotional motifs found on clerical seals of this period. The rose carries Marian associations — Rosa Mystica — while the star and crescent evoke celestial symbolism appropriate to a man of the Church.

KIRKBY ON BAIN

Kirkby on Bain — Kyrkebi super Bunam in its medieval Latin form — is a village and parish in the Gartree Wapentake



of Lindsey, the northern division of Lincolnshire, situated on the River Bain place-name derives from Old Norse kirkju-bý ("church settlement"), attesting to the existence of a church here before the village was recorded in Domesday Book in 1086.



The Lincoln episcopal registers, which commence in 1290 under Bishop Oliver Sutton, record the institutions of rectors to their benefices. Eight men named William are documented as rectors of Kirkby on Bain between 1260 and 1586. Given the paleographic evidence of the seal — Lombardic lettering, initial cross, named personal format — the matrix most likely belongs to one of the earlier Williams in this succession, probably dating to the early fourteenth century.

The survival of a rector's personal seal matrix is relatively uncommon. Unlike institutional seals, which might be preserved in cathedral treasuries or monastic archives, personal ecclesiastical seals were often destroyed, lost, or discarded upon the death or resignation of their owner.

*DEATH, FAME, AND TIME*

**188. SADELER II, Aegidius** (c.1570–1629), after Bartholomaeus Spranger (1546–1611). Portrait of Bartholomaeus Spranger with an Allegory on the Death of His Wife, Christina Müller. Prague, 1600. Engraving on laid paper. Apporox, 11 3/4 x 16 5/8 inches) Hollstein 332). Trimmed to the platemark at the upper right and upper left; lower margin trimmed close, just touching portions of the engraved inscription. A strong, clear impression printing with good tonal contrast and sharp definition throughout.

\$ 2,500.-



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



This large and complex memorial composition was engraved by Aegidius Sadeler II after a design by the imperial court painter Bartholomaeus Spranger. The oval portrait of Christina Müller appears at right within an elaborate Mannerist cartouche, while at left Spranger is shown interrupted at his work by allegorical figures of Death, Fame, and Time. Emblems including skull, extinguished torch, broken column, laurel, and trumpet articulate the theme of artistic immortality triumphing over mortality.

The engraved dedication reads in part: "Privatas lacrymas Bart. Sprangeri Egid. Sadeler miratus artem et amantem redamans publicas fecit, eidem promptua benevolentia dedicavit. Pragae Anno Seculari." Sadeler explicitly declares that he has transformed Spranger's private grief into a public artistic monument, dedicating the work in Prague at the height of the Rudolfine court.

Literature: Hollstein, 332. See also S. Metzler, *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague*, Metropolitan Museum of Art exhibition catalogue, 2014–2015, no. 217 (another impression illustrated).

A major example of late sixteenth-century Prague court Mannerism and one of the most ambitious engravings produced in the Sadeler workshop.



*THE EMPEROR OF PRAGUE: RUDOLF II AND THE CULTURE OF SCIENCE, ALCHEMY, AND EMPIRE*

189. SOUTMAN, Pieter Claesz. (designer and publisher); VAN SOMPEL, Pieter (engraver)]. Rodolphus II, Romanorum Imperator... Haarlem: Pieter Soutman, 1644. Large engraving and etching on laid paper. Sheet approximately 46.5 x 38 cm; Impression strong and well-inked, with fine retention of detail in the facial modelling, armour, and ornamental cartouche Refl. Hollstein 24 I, (Sch)

\$ 700.-

A commanding full-sheet imperial portrait of Rudolf II (1552–1612), Holy Roman Emperor, King of Hungary and Bohemia, Archduke of Austria, etc., issued as plate X in Soutman's celebrated series *Effigies Imperatorum Domus Austriacae* (Haarlem, 1644). The emperor appears half-length within a dark oval ground, facing slightly left, wearing a laurel wreath, elaborate ruff, and richly ornamented armour, the modelling achieved through dense, velvety burin work characteristic of van Sompel's hand.

The architectural surround is exceptionally elaborate: winged putti, trophies of arms, helmets, cannon, banners, and symbolic devices crowd the border; at lower center appears an imperial escutcheon; at right, an inscribed pedestal carries the Latin biographical text. The imprint reads: P. Soutman Invenit, Effigiavit et Excud. Cum Privilegio. P. van Sompel Sculp. 1644.

This plate forms part of Soutman's ambitious suite of Habsburg imperial portraits, comprising thirteen large-format engravings after his designs, engraved by collaborators including Pieter van Sompel.



The series stands among the most imposing mid-seventeenth-century Dutch interpretations of imperial imagery, translating late Renaissance Habsburg state iconography into the grand Baroque idiom of Haarlem printmaking.

Rudolf II's court at Prague was one of the most intellectually vibrant centers of Europe, fostering artists, natural philosophers, and astronomers such as Tycho Brahe and Johannes Kepler. His image, as here presented, balances authority and cultivated refinement.

*A COMPLETE TUDOR SET OF TWELVE 16<sup>TH</sup>-CENTURY FRUIT TRENCHERS: THE OWEN EVAN-THOMAS SET*



**190. [TRENCHERS]** Twelve 16<sup>th</sup> century painted roundels from the time of Elizabeth I. Each centered by a written verse or 'poesie' within a painted and gilded floral frame, cased within a turned sycamore box of possibly a later date bearing the label of Evan Thomas, 13cm diameter.

\$ 37,500.-

The word trencher comes from the Old French *tranchier*, meaning "to cut." In their simplest form, they were wooden plates to eat from — used by peasants and nobility alike. From the early 16<sup>th</sup> century, wooden trenchers were placed inside silver ones in wealthy households, to protect the precious metal from knife cuts and stains.

In Elizabethan times, however, the trencher acquired a very different function. George Puttenham (c. 1529–1590), the Elizabethan writer and courtier best known as the attributed author of *The Art of English Poesie* (1589), wrote an often-cited passage about them. He first describes an ancient custom: short epigrams sent as New Year's gifts, or printed and placed on banquet dishes of sugar plate or marzipan — delicacies that each guest might carry home from a communal feast. But he then draws a direct line to his own time:

"We call them 'posies,' and nowadays we paint them on the backs of our wooden fruit trenchers, or use them as mottoes in rings and coats of arms and for other courtly purposes."

What follows from Puttenham's account is that these verse-bearing trenchers were not exclusively associated with the elaborate banquet course — the formal dessert of sweetmeats, dry suckets, and marchpane served to wealthy guests. They could equally serve a less elevated, more everyday function. In Webster and Dekker's *Northward Ho!* (1605), a Jacobean city comedy, the prostitute Doll — disguised as a wealthy gentlewoman — commissions the hack poet Bellamont to "*make twelve posies for a dozen of cheese-trenchers.*" Bellamont is a professional poet who regularly writes short verses, mottoes, and posies on commission for the wives of London citizens, merchants and tradespeople. Exactly the kind of thing inscribed on trenchers, rings, and other decorative objects. This was routine hack work for a city poet — the Jacobean equivalent of writing greetings cards.

The surviving roundels also confirm that these were not necessarily elaborate objects for the wealthy. The execution supports this: the knotwork and leafage borders are painted in red, green, gold, white, and black, but rather roughly done. The inscriptions, occupying the central disc, are in a somewhat hasty current court hand of the Elizabethan period. This is competent workshop production, not fine art. This is not to say that finer examples do not exist, but the general standard of surviving roundels and trenchers is artisanal rather than elevated.



That said, this is my own assessment. The Shakespeare Birthplace Trust considers them objects made for wealthy Elizabethans. The fact that the verses deal in rather platitudinous humor does not in itself say much about the social class of their owners.



There are examples — in the Ashmolean, in the Metropolitan — that are rectangular and bear biblical verses. Guests consumed their sweetmeats from the plain wooden side, then turned the plates to discover the painted designs and inscriptions beneath. The content, being scriptural, no doubt occasioned some dutiful after-dinner edification.

These roundels promise nothing of the kind. Turn one over and you find not scripture but the pub at closing time.: Don't let your wife be boss! Stay single if you know what's good for you! She's after your breeches, man!. These trenchers represent the comic underbelly of Tudor domestic life. One recognizes the territory at once: it is the same trampled ground that sustained the broadside balladeers, the jest-book compilers, the anonymous wits of a hundred tavern evenings.

And here, precisely, lies the fascination. These were greeting cards, fortune-cookie texts, composed by nameless hacks who labored in the long shadow of the playhouses — men (like Bellamont) whom no one thought to remember, because no one, not a single soul in all that teeming, plague-ridden, marvelous city, supposed that their little quatrains

might outlast the week, let alone the century. The paint is quick. The hand is practiced but indifferent. The sycamore, thin as a promise. And yet — here they are. Four centuries later, still admonishing us, that a poor man with a quiet mind does as well as three wealthy ones. It's proverbial stoicism.

**The following 'poesies' are inscribed on them:**

1. If thou be young, then marry not yet, / If thou be old, thou hast more wit. / For young men's wives will not be taught, / And old men's wives be good for naught. 2. And he that reads this verse even now / May hap to have a lowering frow, / Whose looks are nothing liked so bad / As is her tongue to make him mad. 3. This woman may have husbands five, / But never whilst she is alive. / Yet doth she hope so well fore to wed — / Give up thy hope, it shall not need. 4. Take up thy fortune with good hap, / With riches thou dost fill thy lap. / Yet less were better for thy store — / Why? Quietness should be the more. 5. Thou art the happiest man alive, / For every thing doth make thee thrive. / Yet may thy wife thy master be — / Therefore take thrift and all for me. 6. Receive thy hap as fortune sendeth, / But God it is



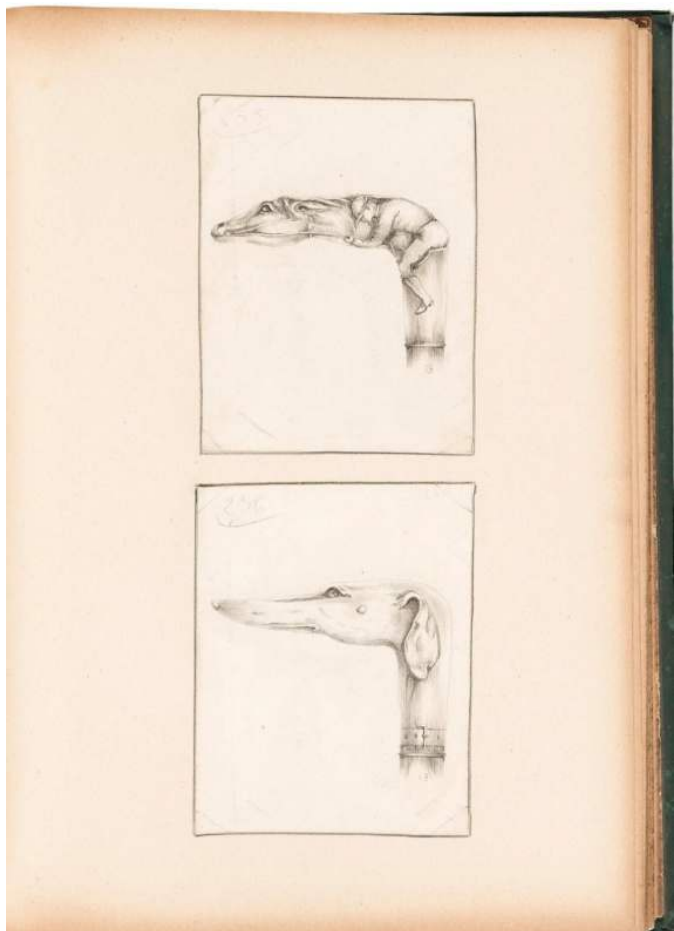
that fortune lendeth. / Wherefore what you in haste have got, / Thine own wifely self, it is thy lot. 7. Beshrew his heart that married me, / My wife and I can never agree. / A knavish quean, by this I swear — / The good man's breeches she thinks to wear. 8. If that a bachelor thou be, / Keep thee so still, be ruled by me. / Lest that repentance all too late / Reward thee with a broken pate. 9. Ask thou thy wife if she can tell / Together thou in marriage hast sped well, / And let her speak as she doth know — / For depend, she will say no. 10. Thou hast a shrew to thy good man, / Perhaps and wishest to know what then: / Keep him as long as he can live, / And at his end his passport give. 11. A wife that marrieth husbands three / Was never wished thereto by me. / Would my wife should rather die / Than for my death to weep and cry. 12. Thou mayst be poor, and what for that? / Now that you hadst neither cap nor hat, / Thy mind may yet so quiet be / That you may swim as much as three.



Please note that no 11 was lost and later replaced by another contemporary one. This one carries the following text:

"Thou gapest after dead men's shoes / But barefoot thou art like to go / Content thyself and do not muse / For fortune saith it must be so"

**PROVENANCE:** Eleven of this set of twelve roundels are illustrated in Owen Evan-Thomas' classic book *Domestic Utensils of Wood* first published in 1932, however one of the original set is now missing but has been replaced with a contemporary example. See pages 64 and 65.



*ALBUM OF WALKING-STICK HANDLE DESIGNS — 151 GRAPHITE STUDIES OF CANE KNOBS AND ORNAMENT*

191. [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.



*ARTS & CRAFTS: WALLPAPERS*

192. [WALLPAPER] Two lengths of embossed decorative paper (110 mm x 53 mm and 920 x 560 mm) produced by Jeffrey & Company, Paper Stainers, of 64 Essex Road, Islington, London, in the tradition of Spanish and Dutch cuir doré wall hangings of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Edges rubbed. Some small tears.

The first length is decorated with a vine leaf design interspersed with the head and wings of a wyvern. The second length carries a more elaborate figurative program. a central candelabrum form from which confronted peacocks emerge, flanked by acanthus scrolls, suspended lyres, and cherub figures, descending to a triton or merman and paired fish at the base. The whole is inspired by the renaissance grotesque and baroque ornamental tradition.

\$ 2,750.-

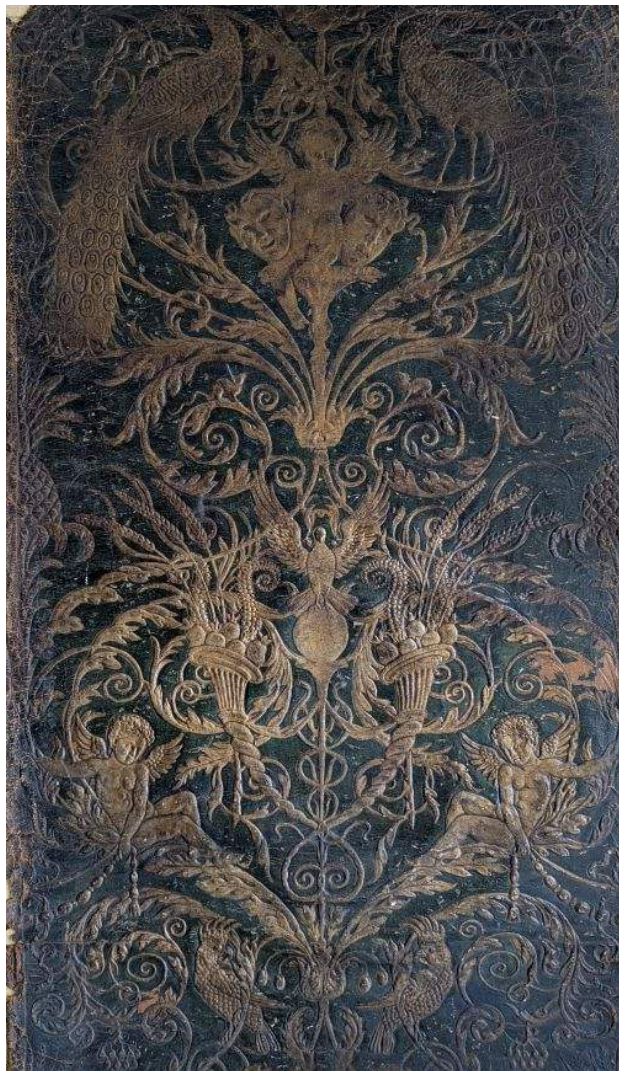
The Arts and Crafts movement was a reaction against the cheapness and dishonesty of industrial mass production. Its core argument was that objects should be well-made, that the maker's hand should be evident, and that design should draw on the honest craft traditions of the pre-industrial past.

These wallpapers do not have flat, disciplined, nature-based patterns. As such they are not in the most purist Morris sense Arts and Crafts. These are late-Victorian historicist / Renaissance-revival embossed wallpaper that sits within the wider Arts and Crafts decorative world.

These wall papers are explicitly historicist, reviving a luxury wall-covering tradition from 16<sup>th</sup> and 17<sup>th</sup> century Spain and the Low Countries, the same period Morris looked to for inspiration in textiles and wallpaper. But it did address the



same preoccupation with wall surfaces and interior decoration that ran through the whole movement. Morris believed the walls of a room set the moral and aesthetic tone of the domestic interior.



The original company label is pasted to the verso of the first length, reading:

FROM JEFFREY & COMPANY, PAPER STAINERS, 64 ESSEX ROAD, ISLINGTON, LONDON. TO BE KEPT DRY.

The wallpaper manufacturer, Jeffrey & Co. published the trade catalog, *The "Victorian" wall-papers, embossed leather-papers, staircase decorations, ceiling papers*, detailing their collection of wallpapers, in 1887. Based at 64 Essex Road in London, the firm worked with a variety of designers who were active in the aesthetic and arts and crafts movements, such as E.W. Godwin, William Morris, and Walter Crane.

Jeffrey & Co.'s success is often credited to Metford Warner, who became the company's chief proprietor in 1871. Under

Warner the firm became one of the most lucrative and influential wallpaper manufacturers in Europe. The trade catalog was intended to present wallpaper designs to potential clients. *"The 'Victorian' Wall-Papers"* collection, consisted of several patterns by Walter Crane, Lewis F. Day, F.V. Hart, W. Scott Morton, and J. D. Sedding.

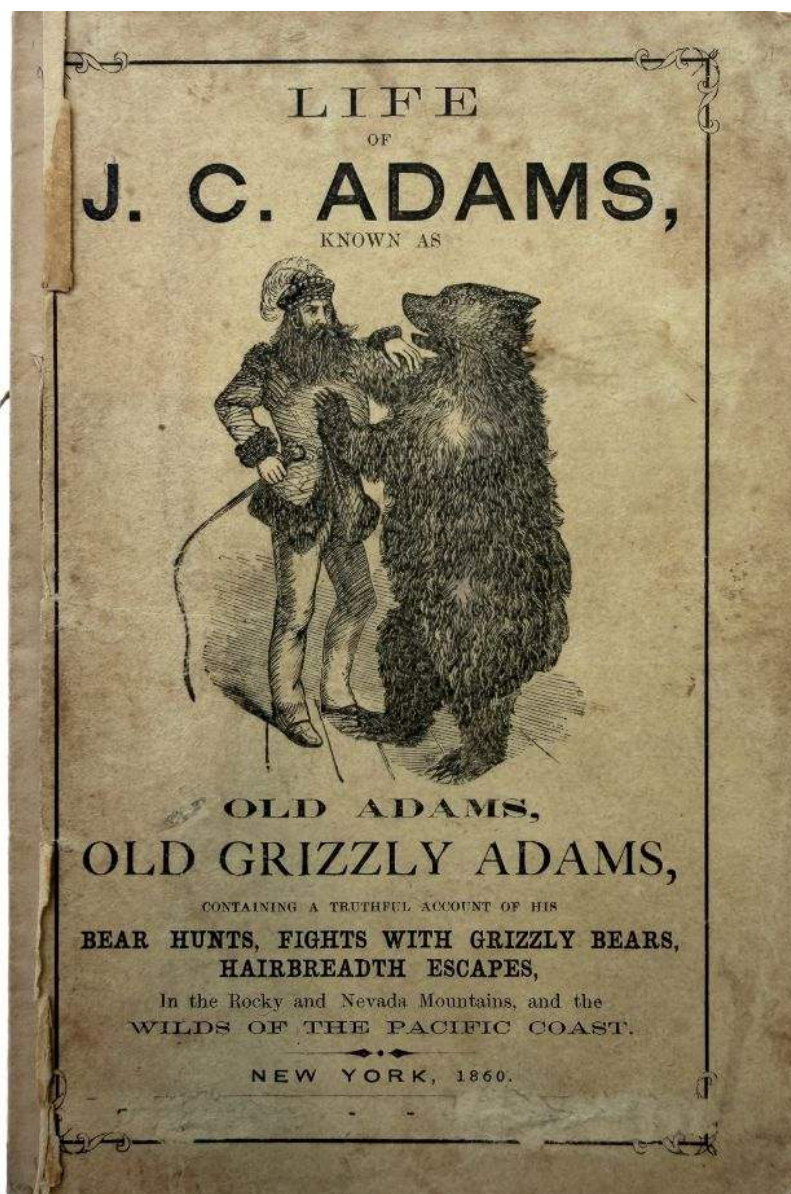
Leather papers copy exactly the grain, the patterns, and the coloring of antique leathers. The manufacture of these wall papers were as such. Several sheets of paper were glued together to produce a heavy laminated substrate, then dampened until the fibres were fully pliable. While still damp, the design was applied by block printing using carved wooden blocks.

The printed, damp sheet was laid over a carved plate in which the design was cut as a series of recesses. A smooth plate was then pressed down from above using a screw press, forcing the softened paper fibers into the cavities below. Where the plate was cut deepest, the paper was pushed furthest — and when released, those same recesses read as raised relief on the surface above. The sheet was then removed and dried under weighted boards, which held the relief in position while the paper stiffened permanently.

Finally the surface was finished by hand with oil colour — dark grounds pushed into the recesses, highlights wiped from the raised areas — giving the characteristic depth and patination of aged leather. The panel was then rolled and dispatched with the instruction to be kept dry (as it says on the label on one of our wallpapers): the warning was not incidental, since moisture after the fact would soften the fibres and collapse the relief.



*THE EXCESSIVELY RARE ORIGINAL EDITION OF  
"GRIZZLY" ADAMS' ADVENTURES AND OVERLAND  
CALIFORNIA NARRATIVE — THE STREETER COPY*



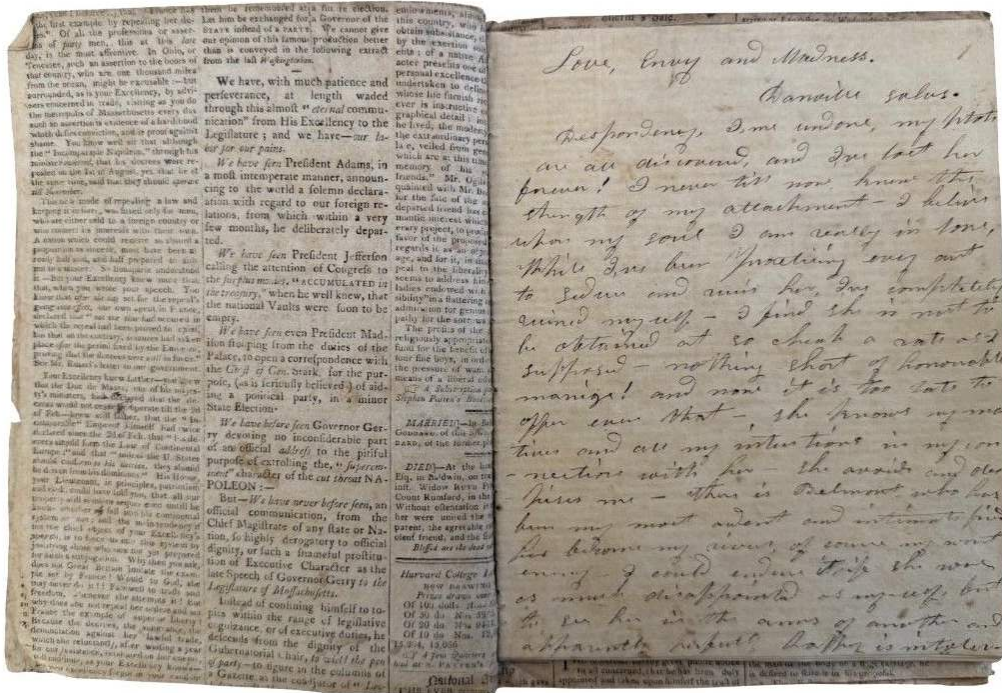
**193. ADAMS, James Capen.** The Hair-Breadth Escapes and Adventures of "Grizzly Adams," in Catching and Conquering the Wild Animals included in his California Menagerie. Written by himself. (caption title). [New York, 1860]. 16mo. 29 pp. + [3] pp. Advertisements bound in loose pictorial wrappers. The Streeter copy, with his book label. A few scattered spots, else good, At the time of the Streeter sale the original printed wrappers were lacking. However, subsequent to the sale of this volume by Howell's in the 1970s, the original wrappers (some browning and minor tears) were located and are now included loosely with the book. Preserved in a half green morocco slipcase. Cowan II, p.3. Graff 15. Howes A-57. Wagner-Camp 347. Streeter sale copy.

\$ 45,000.-

A celebrated rarity of early California frontier literature and one of the most elusive promotional narratives associated with the Gold Rush era. The pamphlet was issued in New York to publicize P. T. Barnum's exhibition of Adams's remarkable collection of captured wild animals, which he displayed as the "California Menagerie." It presents Adams's own account of his years in the Sierra Nevada, where he became famous for capturing and taming grizzly bears and other wild animals, several of which he later transported east for exhibition.

James Capen Adams (1812–1860), known popularly as "Grizzly Adams," travelled to California during the Gold Rush migration of 1849, making the overland journey across the plains to California, one of the great westward migrations of the nineteenth century. After a brief and unsuccessful attempt at gold mining, Adams turned instead to hunting and capturing wild animals in the Sierra Nevada and Coast Range. His most famous companion was a trained grizzly bear named Ben Franklin, which he raised from a cub and later exhibited in the East. Adams eventually transported numerous animals—including bears, elk, wolves, and mountain lions—across the continent to form the nucleus of Barnum's celebrated traveling menagerie.

This pamphlet therefore preserves Adams's own contemporary narrative of frontier life in Gold Rush California, differing substantially from the later and more elaborate biography written by Theodore H. Hittell in 1860. Issued as a small promotional tract to attract visitors to Barnum's exhibition, it was printed in ephemeral form and rarely survives, making it one of the more sought-after pieces of California Gold Rush and Western Americana literature.



A RARE SURVIVAL OF EARLY AMERICAN AMATEUR LITERARY FICTION IN ORIGINAL VERNACULAR BINDING

194. BARROW, Jesse. "LOVE, ENVY AND MADNESS." unpublished American dramatic prose manuscript of unusual psychological intensity, signed Jesse Barrow, 1813. \$4,500.-

Manuscript on paper, signed "Jesse Barrow 1813." 20 x 15 cm approximately, stitched in a full homemade newspaper binding fashioned from a Portland, Maine (Portland was Massachusetts District of Maine in 1811) newspaper sheet dated June 2, 1811. Contemporary hand-sewn structure, gatherings secured through the fold. The wrapper comprises a complete printed newspaper sheet reused as binding material, including visible masthead and commercial advertisements. Minor wear, staining, and edge losses consistent with vernacular construction. Internally clean and legible in a confident early nineteenth-century cursive hand.

An apparently unpublished American dramatic prose manuscript of unusual psychological intensity, titled "Love, Envy and Madness." The text stages a moral and philosophical confrontation between two young men, Danville and Belmont, over seduction, honour, jealousy, and the ethics of duelling. The emotional register anticipates later Romantic interiority, while remaining rooted in Federal-era anxieties about virtue and masculine reputation.

The opening soliloquy is striking in its candour:

"Despondency, I, me undone, my spirits are all discord, and I've lost her forever! ... I believe upon my soul I am really in love, while I was practicing every art to seduce and ruin her, I've completely ruined myself..."

The narrative pivots on failed seduction and thwarted manipulation. Danville, enraged that Lucinda refuses dishonour and instead favours his former friend Belmont, attempts to compel a duel. Pistols are summoned; accusations of duplicity are made. Yet the drama resolves not in violence but in philosophical repudiation of the code duello. Belmont refuses the pistol and delivers the manuscript's most memorable line:

"I have more courage than to fight, I've courage to be called a coward."

The work functions as both anti-duelling tract and moral fiction, aligning with early American reformist sentiment that increasingly criticized ritualized violence among gentlemen in the decades preceding the War of 1812. Its psychological self-awareness—particularly the admission of predatory intent toward Lucinda—is unusually explicit for provincial American manuscript fiction of the period.

Of particular bibliographical interest is the binding: a fully vernacular, self-stitched wrapper constructed from a Portland newspaper sheet dated June 2, 1811. Newspaper waste-paper domestic bindings are increasingly scarce in



commerce. The juxtaposition of printed civic news and private dramatic manuscript creates a compelling artifact of early nineteenth-century textual culture.

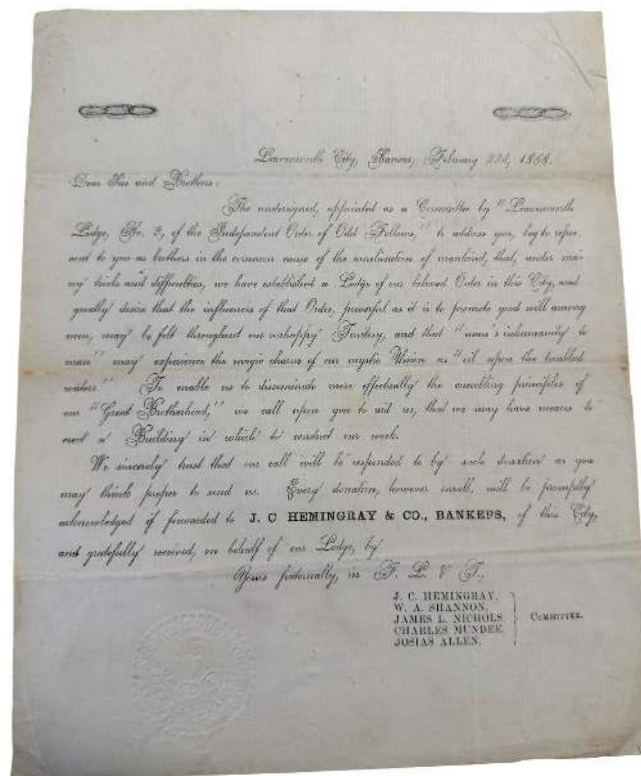
No record of publication under the name Jesse Barrow located. The manuscript appears unrecorded and unpublished.

### KANSAS PRINTED BROADSIDE

**195. [BLEEDING KANSAS] Leavenworth Lodge, No. 2, Independent Order of Odd Fellows. Circular.** Leavenworth City, Kansas Territory, February 22d, 1858. Broadside, 25 x 20 cm (9.8 x 7.9 inches). Chain-linked paper.

\$ 750.-

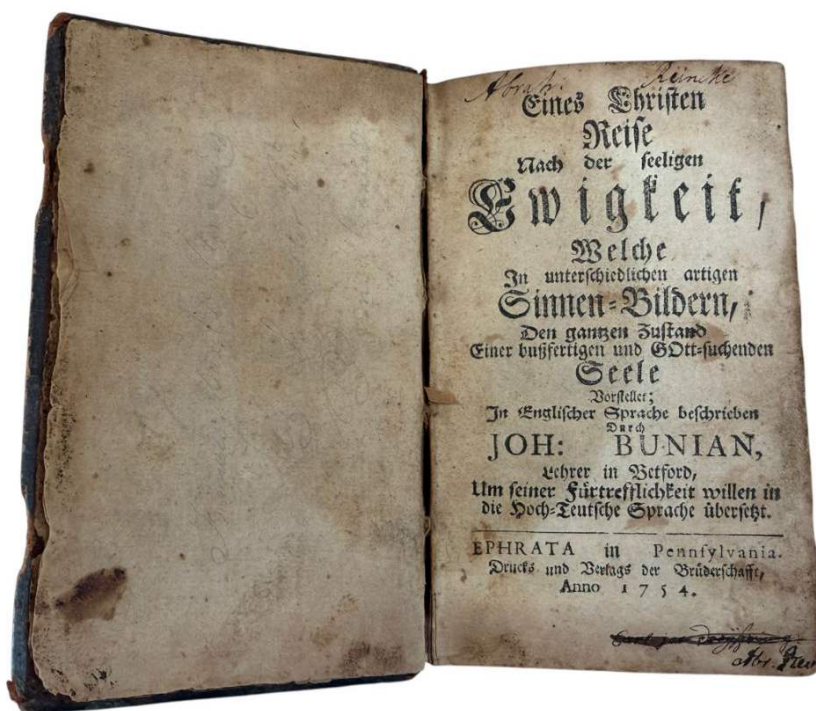
A rare, possibly unique, Kansas Territory imprint from the height of "Bleeding Kansas," this fundraising broadside from Leavenworth Lodge No. 2, I.O.O.F. (chartered March 9, 1857, one of the earliest in the territory) appeals for donations to build a lodge hall amid frontier violence and sectional strife. Printed locally—likely on a Leavenworth job press tied to newspapers like the *Kansas Weekly Herald* or emerging dailies—the text invokes fraternal ideals of "good will among men" and the "magic charm" of mystic union to soothe "man's inhumanity to man" (echoing Burns) in an "unhappy Territory" plagued by border ruffian raids, abolitionist clashes, and slavery debates. Signed by committee members J. C. Hemingray (banker), W. A. Shannon, James L. Nichols, Charles Mundee, and Josias Allen, it directs funds to J. C. Hemingray & Co., Bankers, for construction.



### THE FIRST AMERICAN PRINTING OF BUNYAN'S PILGRIM'S PROGRESS, FROM THE EPHRATA PRESS — SIGNED BY MORAVIAN MINISTER ABRAHAM REINCKE

**196. 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 telling document 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.

*A BANKRUPTCY LAW TREATISE FROM THE LIBRARY OF ALEXANDER HAMILTON — SIGNED BY HAMILTON AND HIS SON PHILIP*

**197. COOKE, William.** *The Bankrupt Laws.* By William Cooke, of Lincoln's-Inn, Esquire. The Third Edition, Including the Cases to the End of Trinity Term 1792. To Which are Added the Late Orders of Lord Chancellor Loughborough Regulating the Issuing, Superseding, and Prosecuting of Commissions of Bankrupt. Vol. II. London: Printed for E. and R. Brooke, Bell-Yard, near Temple-Bar, 1793. 8vo. [XII], 339 pgs. 22 x 14 cm.

\$ 20,000.-

Signed "A. Hamilton" on the title page and again "Alexander Hamilton" on the final leaf. Additionally signed twice by his eldest son Philip Hamilton on the inner front board. Original calf boards, heavily worn, both detached; front board original, rear board apparently an early replacement. Preserved in a custom protective Mylar enclosure within a fitted box.

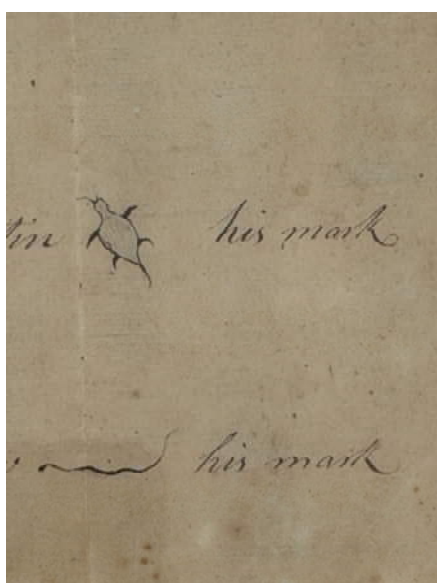


An extraordinary association copy bearing the signatures of Alexander Hamilton and his son Philip Hamilton, a pairing of great rarity and poignant historical resonance. Father and son are linked not only by family but by one of the most striking coincidences in the early history of the American Republic: both died from wounds received in duels fought within a few miles of one another.

Philip Hamilton (1782–1801), a gifted young graduate of Columbia College who had begun the study of law, was killed in a duel in November 1801 after confronting the New York lawyer George Eacker over remarks perceived as insulting to his father's honour. He died the following day at the age of nineteen. Less than three years later, on July 11, 1804, Alexander Hamilton himself was mortally wounded by Vice President Aaron Burr at Weehawken and died the next day. The tragic symmetry of these two deaths—father and son both dying of wounds received in duels—became one of the most haunting episodes in the political and social history of the early United States.

Books bearing Alexander Hamilton's signature are known; examples bearing Philip Hamilton's signature are markedly uncommon, owing to his early death. Volumes containing the signatures of both father and son together are of the utmost scarcity. Only one other such pairing appears to have emerged publicly in modern times, a Hamilton family volume sold in the Lipman sale at Sotheby's (*The Passion of American Collectors*, 2021). The present example is particularly appealing in that the work itself belongs squarely to Hamilton's intellectual and professional sphere.

Cooke's *Bankrupt Laws* was an important late-eighteenth-century legal treatise addressing the English statutes governing insolvency, the administration of bankrupt estates, and the procedures regulating commissions of bankruptcy. Such works formed part of the practical legal literature consulted by lawyers engaged with questions of commerce, credit, and debt. That Hamilton owned a treatise of this character is consistent with his career as a practicing attorney and, more significantly, as the first Secretary of the Treasury, whose work in establishing the credit of the United States placed issues of public finance, debt, and the structure of credit at the center of American political life.



***THE CARVER GRANT: AMERICA'S MOST AMBITIOUS FRONTIER LAND FRAUD ON PAPER***

**198. [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.

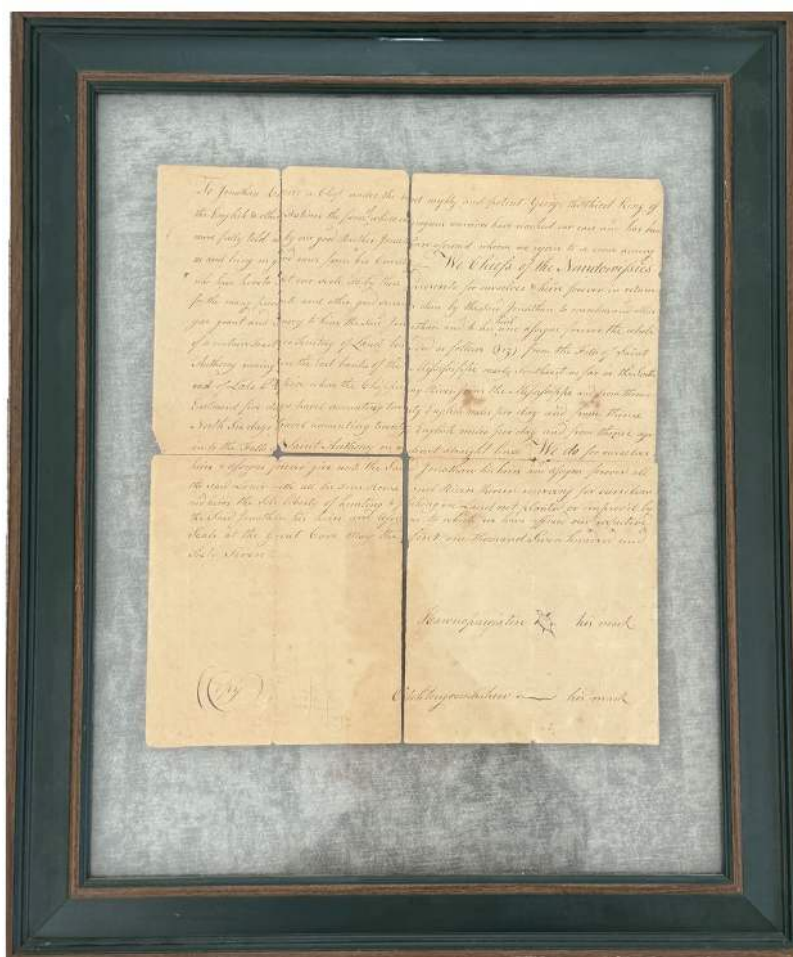
\$ 15,000.-



*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—Hawnowpawjatin (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 make 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 Lettson, 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, Lettson 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 19<sup>th</sup> 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])

#### OUR COPY

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.

#### *AN 18<sup>TH</sup> UNDOCUMENTED AMERICAN CHINA VOYAGE WITH A LETTER OF RECOMMENDATION BY ALEXANDER HAMILTON*

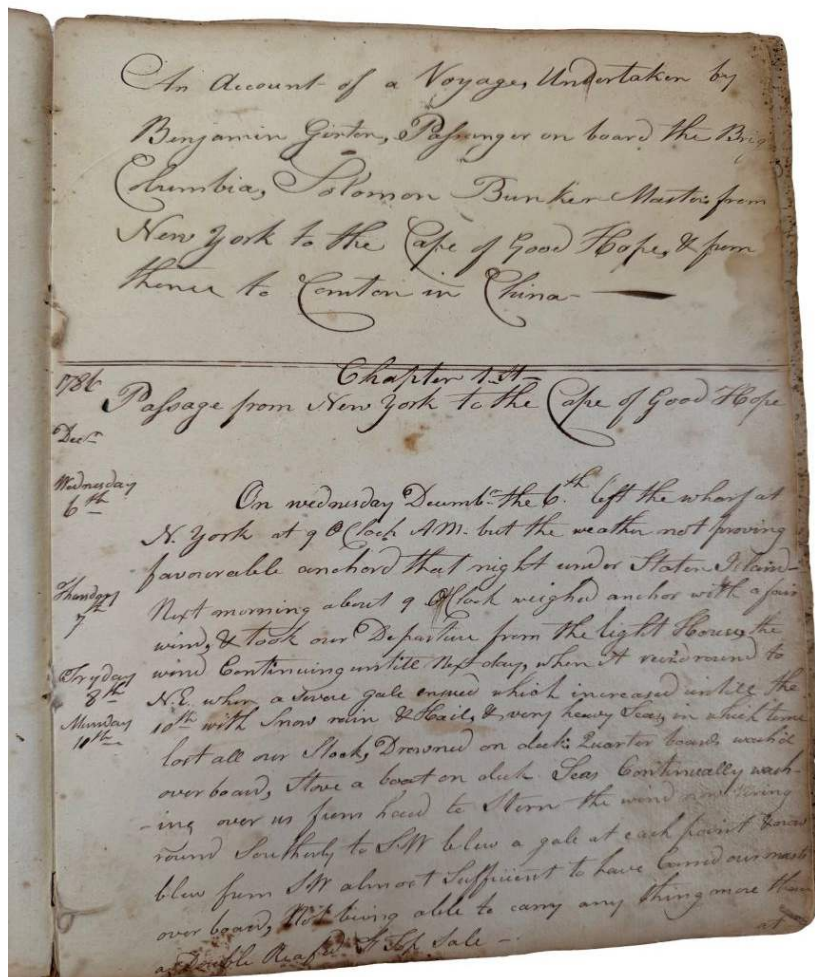
**199. GORTON, Benjamin** (journal keeper). Manuscript Journal of a Voyage on the Brig Columbia from New York to Canton, China, via the Cape of Good Hope and the Straits of Sunda. New York–Canton–New York, commencing 6 December 1786, concluding with the return to New York, 17 June 1788. Small quarto (approx. 26 × 21 cm). Contemporary boards (worn); text block broken with several leaves loose and without spine; legible and well-preserved. 29 leaves (approx. 58 pages) of continuous journal text, followed by one leaf of botanical notes, numerous blank leaves and 18 leaves containing dried botanical specimens mounted in herbarium form, gathered during the voyage's shore stops (many specimens fragile). Leaf 29 bears a later 1821 entry referencing Napoleon, in the author's hand. Seven additional pages of hymns and devotional poetry follow; a payment memorandum appears on a blank leaf.

\$ 27,500.-



The manuscript is formally organized into seven titled chapters:

**Chapter 1st.** Passage from New York to the Cape of Good Hope. **Chapter 2nd.** Passage from the Cape of Good Hope to Princes Islands & Straits of Sunda. **Chapter 3rd.** Passage from Anjer Point through the Straits of Banca to Canton. **Chapter 4th.** Some Small Accounts of Canton. **Chapter 5th.** Passage from Canton to the Straits of Sunda. **Chapter 6th.** Passage from the Straits of Sunda to the Cape of Good Hope. **Chapter 7th.** Passage from the Cape of Good Hope to New York.



#### BACKGROUND

Before the American Revolution, Chinese tea and porcelain, spices and silk were available to American consumers only through British intermediaries and the monopoly trading network of the East India Company. Independence opened the possibility of direct trade, and the commodities to pay for it were close at hand: ginseng root, a highly prized tonic and restorative in Chinese medicine, grew in the foothills of the Appalachian Mountains, and sea otter furs from the Pacific Northwest commanded strong prices in Eastern markets.

By the end of 1783, Boston merchants were already acting on this opportunity, commissioning a vessel of 360 tons to be called the *Empress of China*. She sailed in February 1784, reached Canton in six months, and returned to the United States in May 1785 with a cargo of tea, silk, and spices representing a profit of twenty-five percent. The voyage was both a commercial triumph and a patriotic statement. Proof that the young republic could compete in global trade on its own terms.

The man who made it work was Samuel Shaw, who sailed on the *Empress of China* as supercargo (the merchant's representative responsible for all commercial decisions on the voyage). Afterwards he wrote to the Secretary of Foreign Affairs, John Jay, that the United States should establish a formal diplomatic presence in Canton. Congress acted on his recommendation, and on 26 January 1786 Shaw was appointed the first American Consul to China — without salary, fees, or emoluments of any kind, as Jay informed him, but with the full confidence and esteem of the United States. Shaw sailed for Canton again in February 1786 and remained there until January 1789.

It was during this second residence that Shaw encountered the *brig Columbia*, when he noted in an official dispatch to John Jay dated 21 December 1787, that British East India Company officials had mistaken her for a tender. In other words as an auxiliary vessel attached to a larger ship. Apparently the British could not believe that the small *brig Columbia* crossed two oceans on her own account as a principal trading vessel.



### THE VOYAGE OF THE COLOMBIA

The *brig Columbia* sailed on 6 December 1786 from New York, led by Captain Solomon Bunker, with supercargo Mr. Hayden. Among the passengers was the elusive merchant Benjamin Gorton (1757?–1836), who had served during the American Revolutionary War as a supply officer.

The ship made a harsh journey under grueling circumstances. Severe winter storms with snow and hail drowned their livestock and nearly carried away the masts. As they sailed south, the threat shifted to Algerine corsairs, from whom the crew spent days fleeing under cover of night.

There was a constant struggle to keep the all-important cargo dry. In the open ocean the crew discovered that worm and nail holes left by the ship's carpenters had allowed seawater to leak into the hold, damaging much of the ginseng. On clear days the entire crew was put to work spreading the roots across the deck to dry them in the sun.

Deep in the Atlantic, the ocean itself seemed to come alive. Gorton records that balls of fire — almost certainly a bioluminescent bloom — glowing up to six feet in length pulsed against the hull in the darkness. After a brief respite at the Cape of Good Hope, where Gorton admired the VOC Company's Garden and its oak-lined walks, the Indian Ocean passage proved again brutal. The sheep taken on board for provisions refused the ship's dry fodder and had to be slaughtered before they wasted away.

Near St Paul's Island the southern sky turned a haunting blood-red — Gorton identifies it as what he calls the "Aurorea. The Borealis" of the southern hemisphere, the Aurora Australis. A succession of severe storms awaited the ship. By June the exhausted crew had begun to show symptoms of scurvy. Finally relief came when the *Columbia* reached Clapp's Island, near the entrance to the Sunda Strait, discovered there they discovered an abundance of coconut palms. The crew hauled 350 fruits aboard and that evening, as the light faded, the trees erupted with bats as large as an eagle (almost certainly Flying Foxes, *Pteropus vampyrus*), the giant fruit bats of the region.

Gorton notes that the settlement had existed for only about seven years, placing its founding around 1780. This is significant: the Dutch East India Company — the VOC — was in terminal decline by this point, but still enforcing its trade monopoly on Java. The single Commandant among only four white inhabitants presiding over a settlement of nearly a thousand buildings is a vivid illustration of how thinly stretched that control actually was — one Dutchman governing a largely Javanese and Malay population, his sole function to ensure that no trade escaped Dutch hands.

The *Columbia* called at Anjer Point, a rendezvous and watering station on the western tip of Java. Gorton describes a settlement of nearly a thousand buildings, its construction entirely of the materials at hand: *"Door yards & fences all made of Bambos Splitt in different forms — they have a Governor of the Natives & there is no more than 4 White Inhabitants one of which is a Commandant under the immediate direction of the Dutch in order to preserve the Trade which the Dutch wholly reserve to themselves."*

The daily market offered ducks, fowls, rice, coffee, and arrack — Javanese coffee being among the VOC's most valuable monopoly commodities. Gorton records the provisions taken on board before the ship continued eastward through the Strait.

### ARRIVAL IN CHINA

On 27 July 1787 the party first sighted the China coast. Gorton writes: *"elevated to see that which we had been in Search of upwards of ten Months."* The following day they anchored at Macao, where they were met by Samuel Shaw, the American Consul, who accompanied them upriver to Whampoa. On 5 August the party moved into the Canton Factory, the tightly regulated foreign trading enclave on the Pearl River waterfront where all Western merchants were required to reside and conduct business under the Qing dynasty's Canton System. The American Factory had only recently been established. Shaw had arrived in Canton on his second voyage in August 1786 and set up the American



trading presence there, which means that the Factory was barely a year old when the *Columbia's* party took possession of their quarters.

Canton was far from what Gorton imagined. *"Everything seems to conspire to render it disagreeable," he writes. "Narrow dirty Streets... entirely unworthy the name of Streets, crowded with Inhabitants, the want of free circulating Air causes a disagreeable Smell... what Seems to render it the more horrible is the poor beggers in the most miserable Situations... men women & Children, Some Blind, Some full of Sores... every day more or less are dying in the Streets with hunger."* The Chinese themselves informed him that no fewer than one hundred people died of hunger daily in the vicinity of the city and it did not seem to touch the feelings of their countrymen in the least.

The previous season had produced almost no rain and the rice harvest had failed. Simultaneously, a major rebellion had broken out in Fujian province and on the island of Formosa. The inhabitants of those places had grown bitterly dissatisfied with the Emperor and his officials. Gorton reports that on 6 August 1787 five thousand soldiers were dispatched from Canton to join the imperial forces already in the field. The Emperor's troops had already suffered humiliating defeats at the hands of the insurgents.

Gorton was far from content. Conducting his business in oppressive heat, the only tolerable outdoor space was the Respondentia Walk, a paved terrace about three hundred feet long fronting the river, where the gentlemen of the Factories took their evening air in lieu of a coffee house or an exchange. Even there the beggars found him, their cries reaching him at every turn. Above all there were no women. The Canton System permitted none inside the compound, of any kind, on any terms. All trade passed through eight licensed Hong merchants, the sole legally recognized intermediaries between Western merchants and Chinese suppliers. Above them, the Mandarins exercised a power that was, in Gorton's own words, *"very arbitrary & very oppressive to their own countrymen as well as troublesome & Insolent to foreigners. Our time Spent in Canton,"* he concludes, *"nearly resembled the confinement of a prison."*

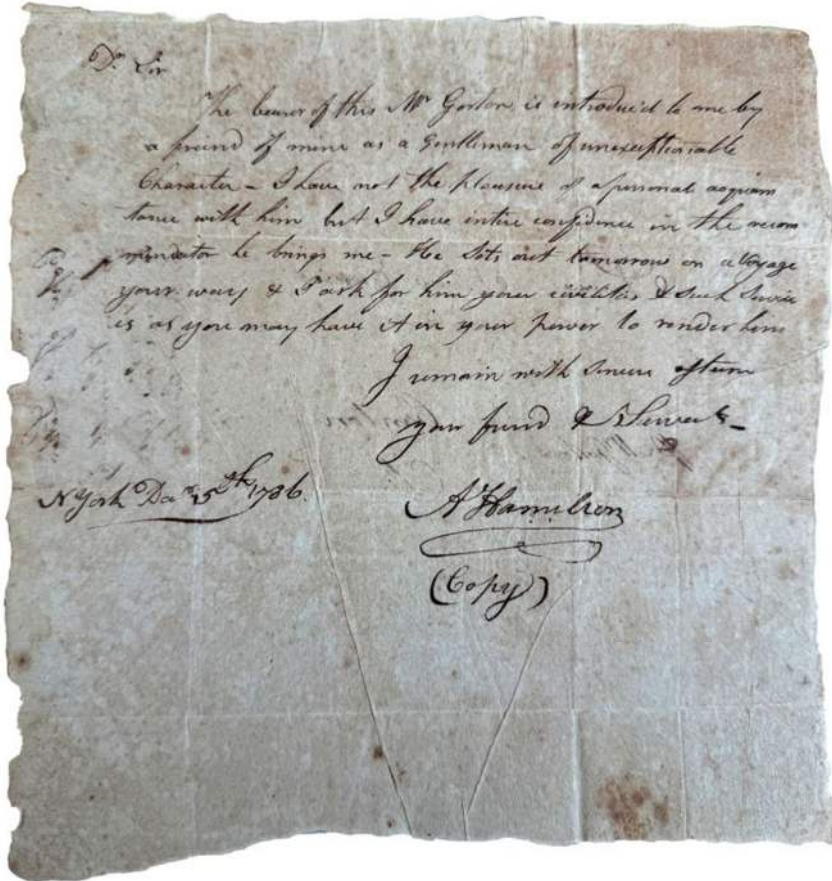
Gorton must have been relieved then when on 13 November 1787, one year to the day since the *Columbia* had cast off from the wharf at Hudson, he helped load their China goods aboard the chop boat for the passage back down the river. The return was less eventful, although the *Columbia* was detained for twenty-one days in the harbour of Gustavia, the newly established Swedish colonial capital of St Barthélemy.

#### HISTORICAL SIGNIFICANCE

The present journal records an entirely undocumented, early American China voyage, whose sole surviving witness is the manuscript offered here — Samuel Shaw's brief mention of the *brig Columbia* in his official dispatch to John Jay notwithstanding. Its 18 mounted herbarium specimens were most likely collected at one or more of the voyage's shore stops — the Cape of Good Hope, the Sunda Strait islands, Macao, or the vicinity of Canton — and represent a rare survival of amateur natural historical collecting by a private American merchant passenger in these regions in the 1780s.

#### ALEXANDER HAMILTON LETTER

The journal is accompanied by a folded letter of introduction signed "A. Hamilton," New York, 5 December 1786 — the day before the *Columbia* sailed — addressed to Samuel Shaw, Esq., Consul at Canton. One leaf, integral address panel, docketed "Copy" beneath the signature; old folds, toned, edges rough and slightly irregular, evidently carried on the voyage. The text reads:



Dear Sir

The bearer of this Mr Gorton is introduced to me by a friend of mine as a Gentleman of unexceptionable Character — I have not the pleasure of a personal acquaintance with him but I have entire confidence in the recommendation he brings me — He sets out tomorrow on a Voyage your way & I ask for him your civilities & such Services as you may have it in your power to render him

I remain with Sincere esteem

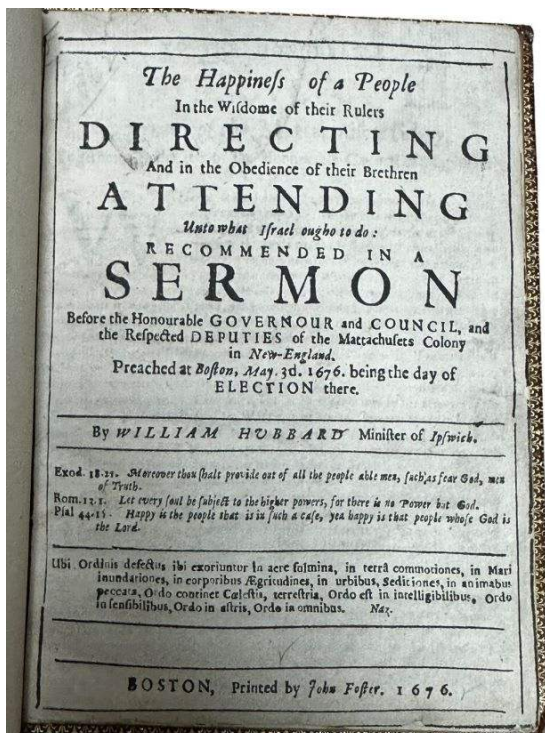
your friend & Servant —

N York Decr 5th 1786

A Hamilton

(Copy)

The body of the letter and the signature are in the same contemporary hand. The notation "Copy" suggests either a retained office copy or a duplicate prepared for carriage. However, formal comparison with known examples from the mid-1780s would be required to determine whether the document is indeed autograph.



**PRINTED 1676 IN BOSTON - AN AMERICAN INCUNABLE**

**200. HUBBARD, William (1621-1704).** The Happiness of a People In the Wisdome of their Rulers Directing And in Obedience to their Brethren Attending Unto What Israel ought to do: Recommended in a Sermon Before the Honourable Governour and Council...the day of Election. Boston: John Foster, 1676. 4to., Title-page within double rule border possibly a first or variant issue without woodcut headpiece.. Nineteenth-century calf, last leaf replaced in a 19<sup>th</sup> century hand.

\$ 12,000.-

Printing in colonial Massachusetts had been confined by law to Cambridge until 1674. It was John Foster who established the first press in Boston in 1675, and this sermon, from 1676, is among the earliest objects that press produced. The history of printing in British North America begins with the Cambridge press and the Bay Psalm Book of 1640 — the first book printed in the colonies. Foster's Boston press was the next significant chapter in that



history, and the Happiness of a People belongs to its opening pages. This sermon stands near the very beginning of Boston's printing history, issued in only the second year after printing was established in the city.

The date places it at one of the most dangerous moments in the history of the Massachusetts Bay Colony. King Philip's War — the devastating conflict between the English settlements of New England and a broad coalition of indigenous nations led by the Wampanoag leader Metacom, whom the English called King Philip — had been raging since the summer of 1675. By May 1676, when Hubbard preached this sermon, dozens of colonial towns had been attacked and many burned to the ground, the frontier of English settlement had been driven back towards the coast, and the colony was traumatised, financially broken, and genuinely frightened for its survival. It was the worst crisis Massachusetts had faced since its founding, and it would end only with Metacom's defeat and death in August 1676 — and with the effective destruction of Native political independence across southern New England.

Into that atmosphere Hubbard delivered a sermon that was deliberately measured and conciliatory. Election sermons were a distinctive institution of New England civic and religious life — annual occasions on which a minister preached before the assembled political leadership of the colony on governance, duty, and the relationship between God and the commonwealth. They were not merely devotional exercises. They were the closest thing the Puritan colonies had to a state of the union address, and their audiences were expected to listen and to act.

Hubbard's is addressed directly to Governor Leverett, the Council, and the magistrates of Massachusetts Bay, and its argument is pointed. "You are now called to the exercise of your civill Liberty," he tells them, "wherein much of your other libertys are bound up." The regular, conscientious proceeding in the business of election, he insists, is what gives the people "the liberty to choose their own rulers." The argument is woven throughout with biblical and historical precedents, delivered with a preacher's authority and a scholar's range.

While Increase Mather and others were reading the war as divine punishment for collective moral failure — preaching guilt, lamentation, and the degeneracy of the rising generation — Hubbard took a more rational line, emphasising the responsibilities of leaders rather than the sins of the people, and the mechanics of legitimate governance rather than collective self-flagellation. His ideas about civil liberty and participatory governance would not seem out of place a century later, even though the world he inhabited was still remote from the democratic ideals of the Revolution. What the sermon captures is something rarer and more precise: those ideas being worked out for the first time, under pressure, before they had a name.

Hubbard would return to the crisis of King Philip's War the following year, publishing his *Narrative of the Troubles with the Indians in New-England* (1677) — also from Foster's press, and containing the first map printed in America. Extremely rare. Only three other copies have appeared at auction since 1961, two of them incomplete.



*A JACKSON INAUGURAL BROOCH – ALMOST CERTAIN FOR A WOMAN*

**201. JACKSON, Andrew (1767–1845).** President Andrew Jackson – Lady's Inaugural Brooch. United States, 1833.

\$ 1,750.-

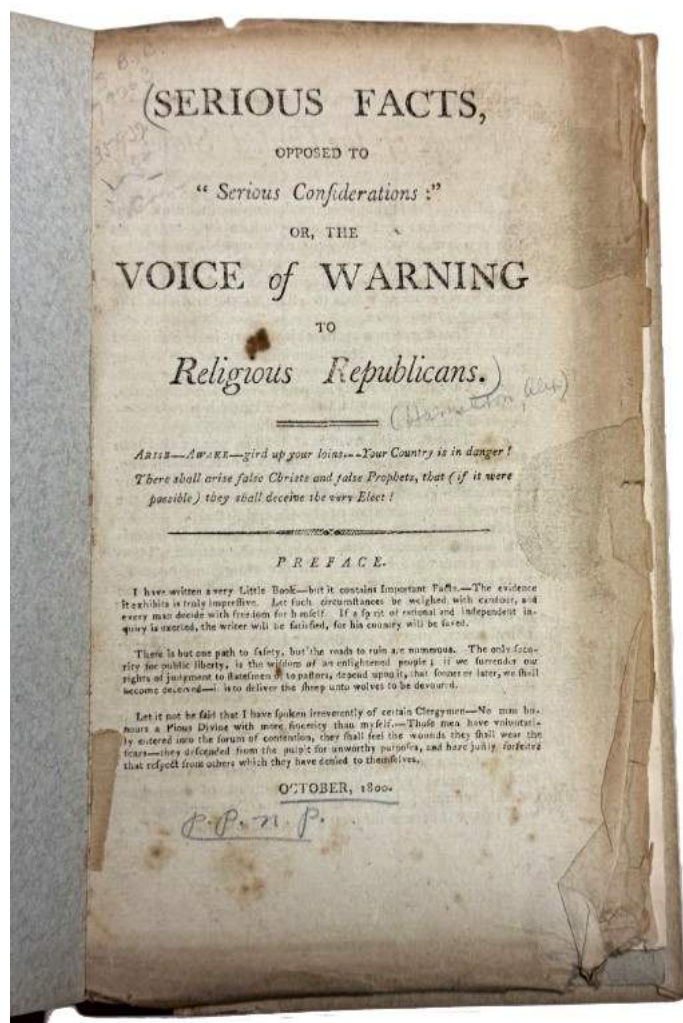
A visually compelling example of early American political jewellery, centred with a finely struck silver bust portrait of Andrew Jackson in high relief, facing left in the classical "Caesar" style. The medallion portrait is mounted within an ornate gilt-metal wreath frame, fitted with both suspension loop and horizontal pin-back, allowing the piece to be worn either as a pendant or brooch. Diameter of the central silver portrait approximately 1 inch. The



verso is engraved: "Andrew Jackson Inaugurated President U.S. March 4th 1833 Second Term."

This explicit inscription firmly ties the jewel to Jackson's Second Inauguration, held at the height of his political power during the Nullification Crisis and the intensifying Bank War. The Romanizing portrait—echoing imperial prototypes—aligns with Jackson's cultivated image as resolute defender of Union and embodiment of executive strength, while the surrounding victory wreath reinforces themes of civic honour and triumph.

Exceptionally early for a presidential inauguration-specific wearable object, and unusually direct in its dated reference to the "Second Term," this brooch represents a striking intersection of personal adornment and partisan identity. While campaign ribbons and political badges became more common later in the nineteenth century, surviving examples of inaugural jewellery from the Jacksonian era are seldom encountered in commerce, particularly pieces so clearly inscribed and purpose-made. An evocative relic of the age of popular democracy—at once intimate, decorative, and politically declarative..



**VOTE JEFFERSON! THE FIRST GREAT PARTISAN TRANSFER OF POWER**

202. [JEFFERSON - ADAM ELECTION ] Serious facts, opposed to "Serious Considerations:" or, The Voice of Warning to Religious Republicans. N.p. [United States], October 1800. 8vo. 23 x 15 cm, 16 pp. Old morocco and boards, rubbed and loss to spine; edges uncut. Internally, moderate browning to edges and scattered spotting, but untrimmed. Rosenbach was particularly fond of this tract, writing : "*In support of the election of Thomas Jefferson to the Presidency. The term "religious republicans" is worth the price asked. The political party with that appellation seems to be extinct! The phrase, however, is too delicious to be lost. "* No copies at auction since 1942.

\$ 3,500.-

Rare and forceful Jeffersonian campaign pamphlet from the pivotal presidential election of 1800, issued in direct reply to William Linn's anonymously published *Serious Considerations on the Election of a President*. Signed "Marcus Brutus" and sometimes attributed to Benjamin Pollard, the tract constitutes an unambiguous attack on Federalist leadership and the politicization of religion in the service of party politics.

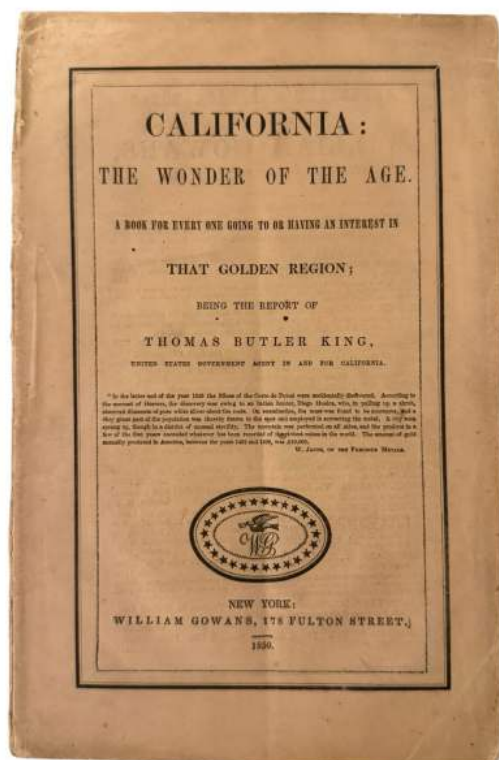
Addressed to the "People of the United States," the author asserts the existence of a "*monarchical party*" within the nation and names its principal figures explicitly, declaring "*that there is a monarchical party in the United States, and that Mr. Hamilton and Mr. Adams belong to that party.*" Alexander Hamilton is repeatedly accused of advancing monarchic principles and of having supported a constitutional system designed to concentrate executive power, while John Adams is grouped with him as a threat to republican government. The pamphlet further alleges secrecy



and deliberate concealment surrounding the federal convention, warning that constitutional liberty had narrowly escaped destruction.

The religious framing is central and unusually explicit. Jefferson is defended directly against clerical attacks, the author insisting that “*Mr. Jefferson is at least as good a Christian as Mr. Adams, and in all probability a much better one,*” while warning religious voters against Federalist alarmism disguised as moral concern. The election of Thomas Jefferson is presented as the sole means of preserving both the Constitution and the liberty of the people.

This pamphlet belongs to the rich yet exceptionally fragile body of ephemeral election literature produced during the fiercely contested Adams–Jefferson campaign of 1800. Intended for immediate political effect rather than preservation, such tracts were typically read, circulated, and discarded.



### CALIFORNIA GOLD RUSH REPORT

**203. 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. An evocative example of early printed Gold Rush propaganda and one of the earliest circulated commercial printings of a foundational governmental report on California at the moment of transformation. 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—frequently described as unauthorized—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 highly 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 sensational 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.



### THE REAL ESTATE DEAL OF THE CENTURY

**204. [MANHATTAN].** Manuscript conveyance on vellum with two original survey maps of Lower Manhattan, by Francis Maerschalk. New York, 1761. Approx. 55 x 43 cm. Some fading and stains. The two survey maps remain attached to the conveyance in their original state. Reference: Stokes, I.N. Phelps, *Iconography of Manhattan Island, 1498–1909: The Revolutionary Period, Part I (1763–1776)*, p. 720.

\$ 5,500.-

On April 9, 1761, Trinity Church signed away something that would shape New York City for centuries. In this original vellum conveyance, the Church relinquished all rights to the streets running through the southern portion of the King's Farm — the land below Duane Street — retaining only those streets on ground previously granted to the college

The streets below Duane Street in Lower Manhattan are today among the most valuable and intensely developed real estate on earth — Wall Street, Broadway, Fulton Street, the entire financial district. By formally relinquishing its rights to those streets in 1761, Trinity Church was doing something legally irreversible: it was confirming that those streets were public, open, and permanently part of the city's grid rather than potentially subject to the Church's private control or future claim. The maps show the skeleton of Lower Manhattan set in place.

A precise legal transaction, recorded in a careful hand on a single sheet of vellum, and attached to it are two original survey maps by Francis Maerschalk, City Surveyor of New York, that made the conveyance possible. The maps have never been separated from the document they were drawn to serve. The maps are physical link to the moment when the street plan of Lower Manhattan was being written into law.

The background to this transaction reaches back to 1705, when Queen Anne granted approximately 215 acres of Manhattan farmland to Trinity Church — one of the most consequential gifts in the history of New York real estate. That land, known as the King's Farm, occupied a substantial portion of Lower Manhattan, and its subdivision, sale, and development over the following decades was one of the principal forces driving the transformation of the area from open farmland into the dense urban fabric of streets, lots, and buildings that would become the commercial heart of the city.

### COMIC GENIUS AND BLACKFACE PIONEER

**205. 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 de trade.

\$ 1,200.-

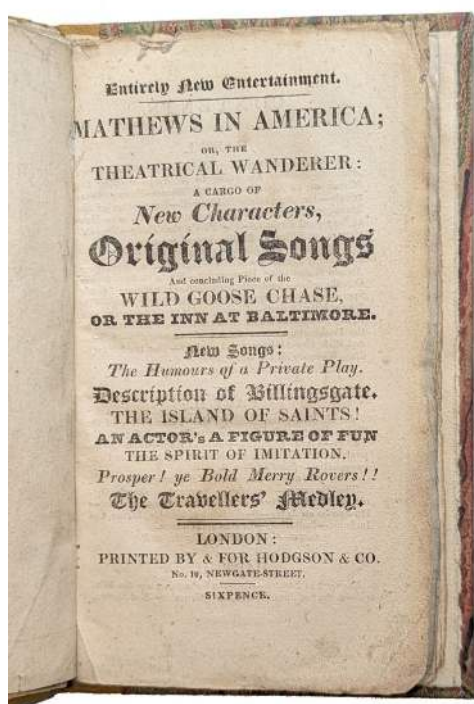


Charles Mathews (1776 - 1835) was by all accounts impossible to pin down. You might meet Charles Mathews at a dinner party and find yourself charmed by a mild, kindly man with delicate health and a gentle disposition. But catch him on stage at the Lyceum, and you'd swear you were watching six different 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 — briefly — 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.



### MATTHEWS IN AMERICA

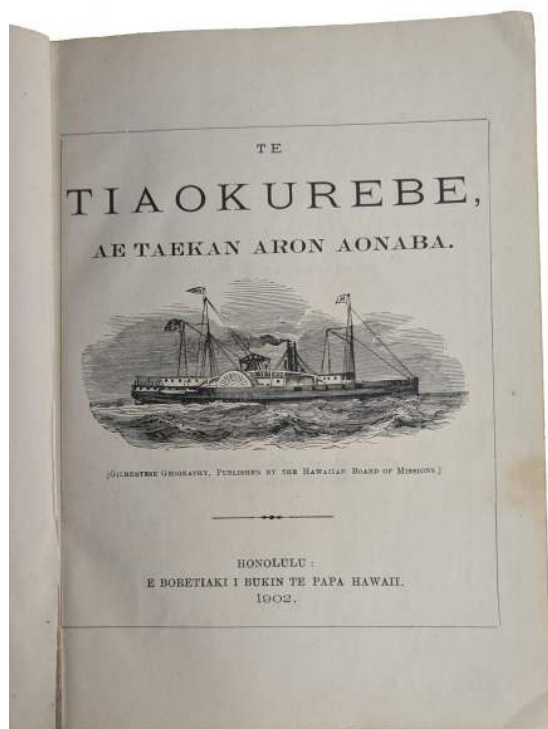
In September 1822, Mathews sailed for America — not merely to perform, but to collect. Like a naturalist gathering specimens, he prowled theaters and taverns, notebook ready, ear cocked for exploitable accents. His prize find came from an improbable source: the African Grove Theatre in lower Manhattan, 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.



### A GILBERTESE GEOGRAPHY

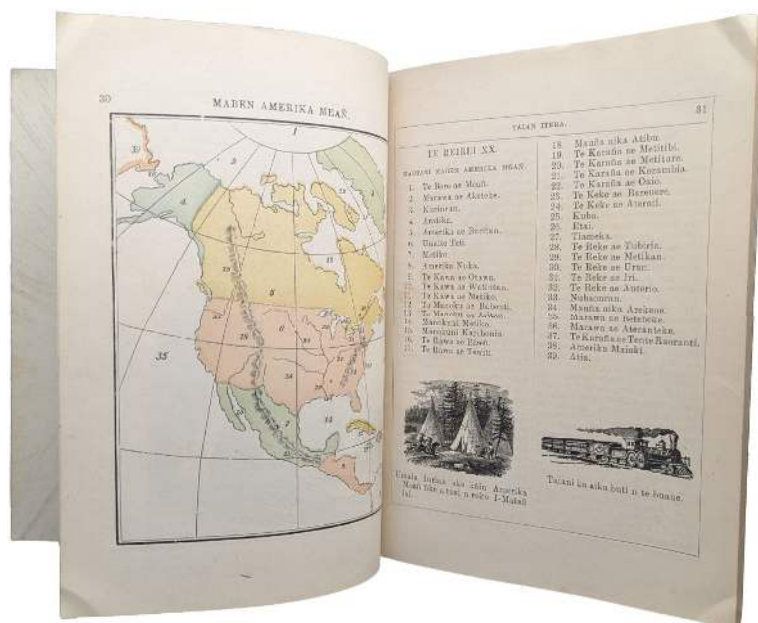
**206.** [MICRONESIAN LANGUAGE] *Te tiaokurebe, ae taekan aron aonaba* / [Gilbertese geography, published by the Hawaiian Board of Missions]. Published Honolulu : E boretiaki i bukin te papa Hawaii, 1902. 139, [1] p. : illus. (incl. maps, part col., ports.) ; 8vo. (200 mm x 150 mm). Contemporary Cardboard.

\$ 1,200.-

A Gilbertese-language geography textbook. Gilbertese — properly called *Te taetae ni Kiribati* book is an Austronesian language belonging to the Micronesian branch of the Oceanic languages, spoken by about 120,000 people mainly in Kiribati. It was given this name due to the fact that Captain Thomas Gilbert discovered the island in 1788. The linguistic origin of the Micronesian grouping is not certain, but it is likely to have been in the Solomon Islands or Vanuatu.

Gilbertese existed as a purely oral language for somewhere between 2,000 and 3,000 years before Bingham put pen to paper. The entire cultural and historical knowledge of the society — genealogies, navigation techniques, origin myths, laws — was transmitted through oral tradition, particularly through the maneaba (meetinghouse) system where elders recited and preserved communal knowledge.

When Rev. Hiram Bingham Jr. arrived from a Protestant mission based in Hawaii in 1857, he devised a way of writing Gilbertese using the Latin alphabet. Before him, it was entirely oral. Making this 1902 geography book part of a still young written tradition, barely 40 years old at that point. All editions of the book are scarce. The last edition (except ours) coming up for auction was in 1979. Not in the trade.



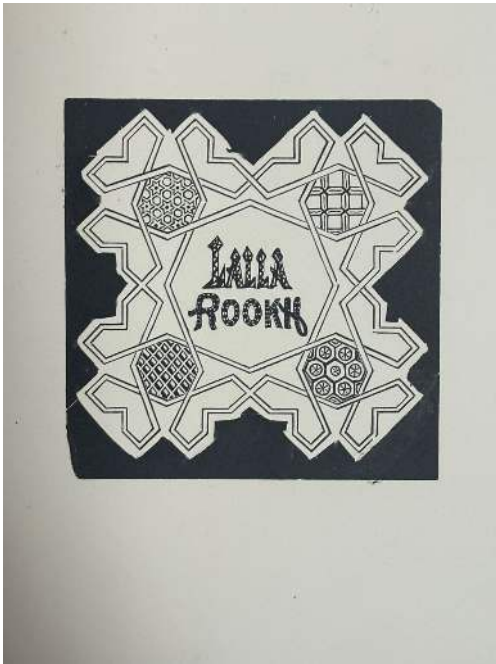


*A PRESENTATION COPY IN A DELUXE BINDING*

**207. MOORE, Thomas.** *Lalla Rookh: An Oriental Romance*. Boston: Estes and Lauriat, 1885. 2 volumes, 4to each approx. 10.5 x 8.25 inches. Publisher's deluxe India paper issue, complete in two volumes: Part I (Text) and Part II (Proof Plates). Elegantly bound in full navy blue morocco, some light scuffing and rubbing to hinges and small area abraded, raised bands to spine with richly gilt compartments, gilt turn-ins, marbled endpapers, all edges gilt. Generally very good and visually striking set.

\$ 800.-

*Lalla Rookh, daughter of the Mughal emperor Aurangzeb, travels from Delhi to meet the young king she is to marry, and is entertained along the way by a poet named Feramorz — who is, of course, the king in disguise.*



ONE OF TWO COPIES ON INDIA PAPER: An exceptional presentation copy of one of the most celebrated Romantic Orientalist works, lavishly illustrated and issued with India paper proof plates, and linking two important American bibliophile families.

Profusely illustrated with engraved title vignettes, ornate borders, and elaborate chapter illustrations. Part II features all illustrations printed as India paper proofs mounted on card — described by the publisher as “one of two copies printed on India Paper which are from the first impressions of the plates before the edition was printed.”

**PROVENANCE AND PRESENTATION:**

Manuscript presentation letter on front flyleaf of Volume I, dated “Boston, April 12, [18]86,” in a fine hand, from Estes & Lauriat to Mr. M. C. Lefferts, identifying this copy as “one of the proof sets upon India Paper... from the first impressions of the plates before the edition was printed.” Signed “Yours truly, Estes and Lauriate.”

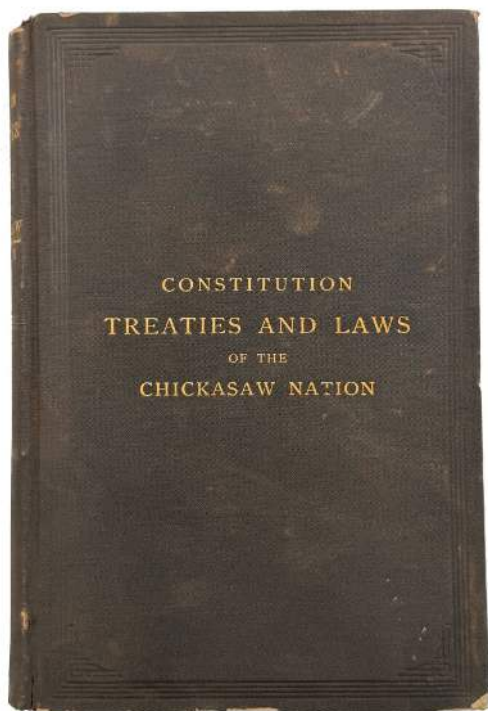
Marshall C. Lefferts (1848–1928) was a son of Civil War General Marshall Lefferts and scion of the prominent New York Dutch-American Lefferts family, whose lineage traced back to 17<sup>th</sup>-century Brooklyn. A frequent presence in the New York social registers of the Gilded Age, Lefferts was active in civic and cultural life, and a known patron of the arts and book collector. Additionally, with the engraved armorial bookplate of Livingston Ludlow Biddle, member of the influential Biddle family of Philadelphia

*PRINTED IN THE INDIAN TERRITORIES*

**208. [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.

*THE EARLIEST AMERICAN PRINTING OF PAINE'S PROPHETIC ATTACK ON BRITISH PAPER FINANCE IN ORIGINAL WRAPS*

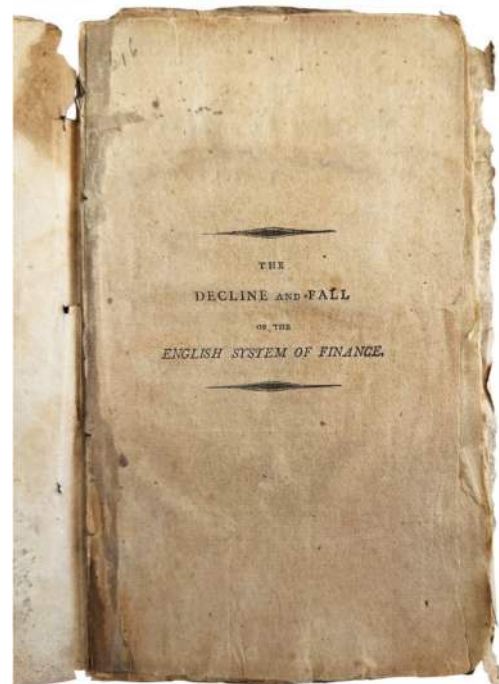
**209. PAINE, Thomas.** *The Decline and Fall of the English System of Finance.* Philadelphia: Printed by John Page, No. 67 Mulberry Street, for Benj. Franklin Bache, No. 112 High Street, 1796. First American edition (preceded by the Paris printing of the same year; no firm precedence among contemporary U.S. issues). Octavo. Approx. 22 5cm x 13 cm., [Half-title], title, 33, [1] pp. Sewn wrappers with original blank wrapper still preserved but chipped and frayed. Some toning; with some dampstains throughout. Unrestored example of this fragile revolutionary-era pamphlet. Evans 30945. Sabin 58210 variant.

\$ 750.-

The earliest American printing of Paine's prophetic attack on British paper finance, issued in the partisan press of Benjamin Franklin's radical grandson on the eve of the Bank Restriction crisis.

Paine's biting 1796 tract—echoing Gibbon's famous title—attacks Britain's debt-fuelled finance and paper-money system, forecasting the Bank of England's suspension of payments (prophetically realized in 1797). A sharp critique of war-driven speculation and fiat currency, it fuelled anti-British sentiment and stands as a landmark in radical economic thought.

A raw, evocative survival of Paine's late-firebrand prose—still pungent with the aroma of 18<sup>th</sup>-century rebellion.





*A MEXICAN IMPRINT RELATING TO THE CONFLICT BETWEEN JUAN PALAFOX Y MENDOZA, AND THE SOCIETY OF JESUS IN THE MID-17<sup>th</sup> CENTURY.*

**210. 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.

\$ 4,500.-

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. He also founded the girls school Purísima Concepción and worked diligently on completing the cathedral, which was inaugurated on April 18, 1649. As 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.

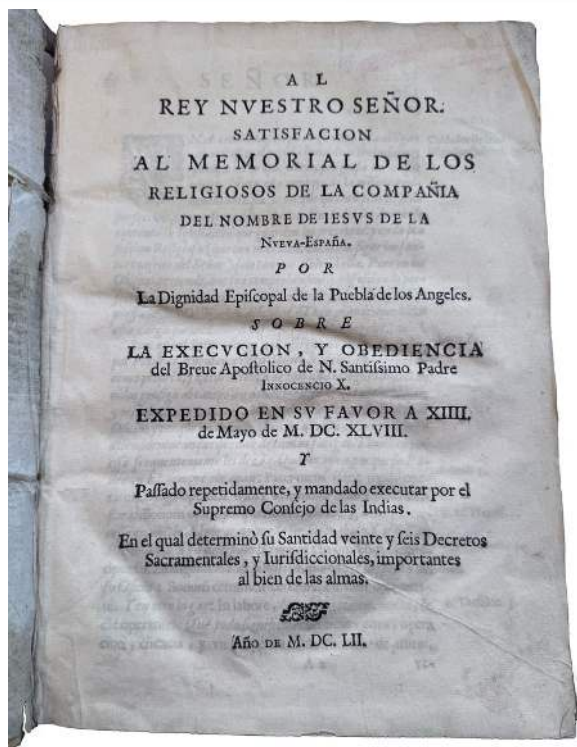
A rare and barbed defense by Bishop Juan de Palafox y Mendoza, to a secret memorial circulated by the Jesuits in New Spain — who, at the time, were challenging his authority on nearly every front: tithes, confession licenses, ecclesiastical jurisdiction, and papal obedience. The book reveals a full-scale power struggle between one of the most powerful bishops in Spanish America and the most influential religious order in the Catholic world.

*WITH A CURIOUS DIALOGUE IN WHICH ONE OF THE SPEAKERS IS AN INDIAN SAVAGE OF NEW ENGLAND*

**211. PETTIT, Edward.** The Visions of Government, wherein the Antimonarchical 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.



*THE CIVIL WAR IN THE PALM OF THE HAND*  
— NINE BOOK-FORM PHOTOGRAPHIC  
LOCKETS

212. [PHOTOGRAPHY — CIVIL WAR.] A collection of nine brass book-form photographic lockets, American, circa 1860–1865.

\$ 2,000.-

Nine miniature gilt-brass “book” lockets, the largest measuring approximately  $1\frac{1}{8}$  x  $\frac{3}{4}$  inches (3 x 2.5 cm), the remaining examples mostly about  $\frac{5}{8}$  x  $\frac{1}{2}$  inches. Each hinged and clasped in imitation of a tiny bound volume, several retaining suspension loops. Ornamented covers variously engraved with scrolling foliate decoration, patriotic motifs, or pierced gilt panels over coloured fabric grounds (one with striking blue textile beneath an openwork Renaissance-revival design).

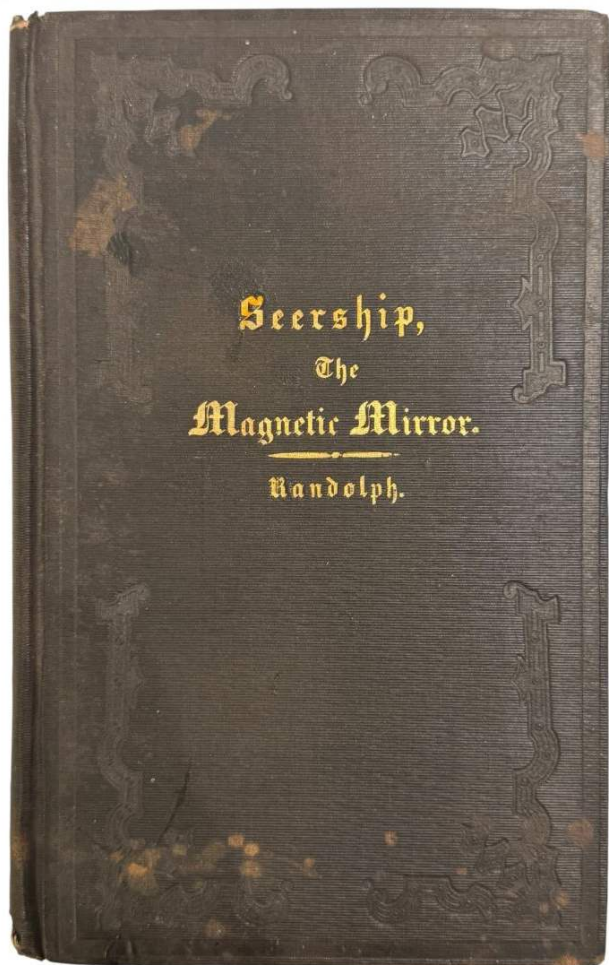
The largest locket contains ten vignetted albumen portrait photographs, including Abraham Lincoln; another example houses four tintypes. The remaining lockets contain between two and twelve miniature albumen prints each. The majority depict prominent Union Civil War figures—among them Ulysses S. Grant, Benjamin Butler, William Tecumseh Sherman, and other senior officers—alongside several civilians and lower-ranking soldiers (“other ranks”). Photographs are generally in sound condition, commensurate with age and format; mounts and clasps intact on most examples.

Miniature photographic “book” lockets emerged in the early 1860s alongside the explosion of small-format portrait photography (cartes-de-visite and tintypes). They functioned as intimate, portable albums—worn on the person as



jewellery or kept as private keepsakes—allowing the owner to carry a curated gallery of leaders, heroes, and loved ones. During the Civil War, such objects assumed heightened emotional and political meaning. They served both as tokens of personal devotion and as expressions of partisan loyalty, particularly in Northern circles where portraits of Union generals and Lincoln circulated widely.

While individual book lockets appear sporadically on the market, assembled groups retaining Civil War photographic content—especially examples including Lincoln and multiple identified Union commanders—are increasingly scarce. The survival of nine examples together offers a rare window into mid-nineteenth-century material culture at the intersection of photography, patriotism, and personal adornment.



*AFRICAN AMERICAN OCCULT PIONEER AND LINCOLN ASSOCIATE: PASCHAL BEVERLY RANDOLPH'S EXTREMELY RARE FIRST EDITION OF SEERSHIP!*

**213. RANDOLPH, Paschal Beverly (1825–1875).** *Seership! The Magnetic Mirror. A Practical Guide to Those Who Aspire to Clairvoyance—Absolute. Original and Selected from Various European and Asiatic Adepts.* Boston: Randolph and Company, 1870. 8vo.; 24 x 15 cm, 85 pages. Original publisher's cloth, gilt-lettered on upper cover; some spotting and discoloration to binding, small loss at foot of spine. Extremely rare first edition. No copies in RBH for 44 years, and sparsely held institutionally.

\$ 5,500.-

A foundational work of American occultism by one of the most extraordinary African American intellectuals of the nineteenth century. Born in New York City in 1825, Paschal Beverly Randolph rose from early hardship to international prominence as a writer, lecturer, reformer, and esoteric philosopher. Largely self-educated, widely travelled, and intellectually fearless, Randolph became one of the leading spiritualist thinkers of his generation.

He emerged as a pioneering figure in American occultism whose ideas later influenced currents associated with the Theosophical Society and the Hermetic Order of the Golden Dawn. Inducted in 1858 as Supreme Grand Master of the Fraternitas for the Western World, Randolph lectured extensively and travelled through England, France, Turkey, Egypt, Syria, and elsewhere in pursuit of esoteric knowledge. *Seership! The Magnetic Mirror* represents one of the earliest systematic American guides to clairvoyance and magnetic vision, synthesizing practical instruction with philosophical speculation.

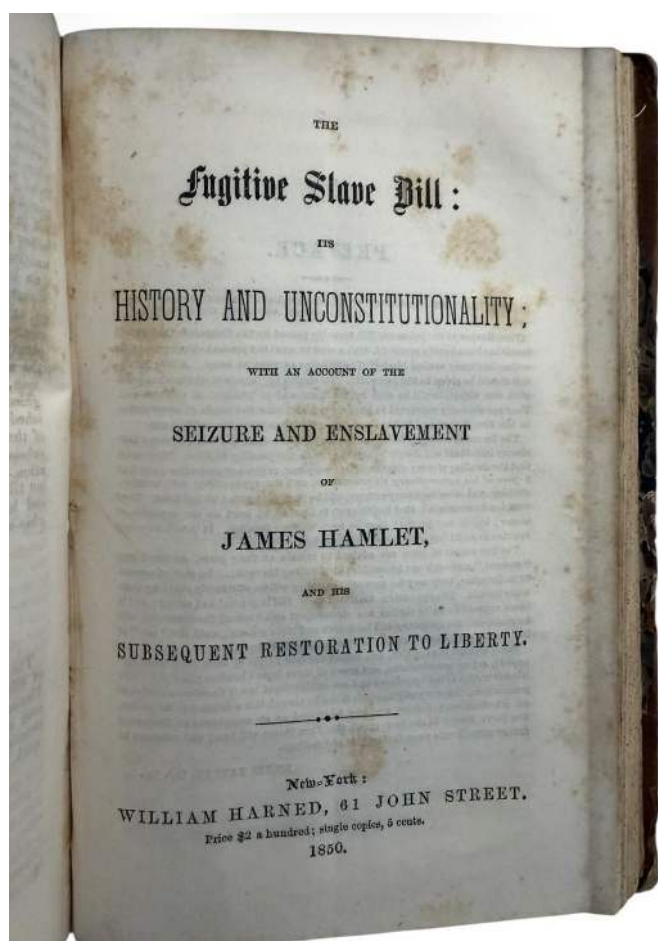
The central topic is clairvoyance which Randolph emphatically distinguishes from stage trickery and spiritualist fraud. His declared aim is to rescue "*the subject of somnambulic vision from the charlatanry of the day,*" arguing that clairvoyance is a natural power inherent in the race and the birthright of every human being, not a rare or forbidden wonder mixed up with mesmerism and fraud.



Randolph was also active in reform circles and formed a friendship with Abraham Lincoln. In the 1860s he acceded to Lincoln's request to assist in educating newly freed slaves in New Orleans, directly linking his intellectual and spiritual pursuits with Reconstruction-era nation building. Following Lincoln's assassination, Randolph joined the funeral procession escorting the President's body toward Illinois; however, he was asked to leave the train due to prejudice and controversy surrounding his African American identity, a stark reminder of the racial climate of the period even amid national mourning.

In later years Randolph practiced medicine and wrote provocatively on sex, marriage, and personal freedom, challenging Victorian norms. He died in Toledo, Ohio, in 1875 under circumstances that remain debated.

**PROVENANCE:** "Pure Linen" advertisement stamped in gilt on the inner board, used as a bookplate; calligraphic ownership inscription of William M. McCallen (b. August 1842), Dongola, Kentucky, to the inner rear blank.



*SAMMELBAND OF ANTEBELLUM AMERICAN ANTI-SLAVERY TRACTS, 1845-1851*

*Includes the only substantive contemporary printed record concerning the first man arrested and remanded under the Fugitive Slave Act of 1850.*

214. [SAMMELBAND OF ANTI-SLAVERY TRACTS] Small 8vo (approximately 18 x 12 cm). Old half calf over marbled boards, later rebacked/taped spine unsympathetically; boards worn at edges and corners; internally somewhat shaken, occasional light staining and foxing. A tightly packed and purposeful sammelband of nine separately issued abolitionist tracts, most published between 1845 and 1851, assembled in the immediate wake of the Compromise of 1850 and the Fugitive Slave Act. **Provenance:** Pencil signature on first tract of "G. W. Putnam," likely George Walbridge Perkins (1862-1920), prominent American financier and public figure; presumably assembled and bound by him in half calf as noted. Later bookplate of Chicago Theological Seminary.

\$ 7,500.

### Contents as bound (not in order)

[SOUTH BEND FUGITIVE SLAVE CASE].

The South Bend Fugitive Slave Case, involving the Right to a Writ of Habeas Corpus. [Wrapper title.] 1851. 24 pp. Lacking title wrappers. An important and uncommon fugitive slave case pamphlet concerning a family who escaped from Boone County, Kentucky, were discovered in Cass County, Michigan, forcibly seized, and then halted at South Bend, Indiana, where legal attempts were made to secure their release by habeas corpus. The trial drew national attention and was reportedly attended by the governors of Kentucky and Indiana. Not in Coleman. A scarce Midwestern fugitive slave controversy reflecting the volatile enforcement of the 1850 Act beyond the traditional North-South boundary. Rare.

**HAMLET, James.**

*The Fugitive Slave Bill: Its History and Unconstitutionality; with an Account of the Seizure and Enslavement of James Hamlet, and his Subsequent Restoration to Liberty.* New York: William Harned, 1850. 36 pp., sewn; lacking presumed wrappers; light staining and toning, chiefly to outer leaves.

First edition, James Hamlet (c. 1818—?), first man to be returned to slavery under the Fugitive Slave Act of 1850. Hamlet left Baltimore for New York City in 1848, where he worked as a porter in the Tilton and Maloney general store. Before his capture and return to slavery, he lived in Brooklyn with his wife and two children. Hamlet was an active member of the African Methodist Episcopal Zion Church. Eight days after President Fillmore signed the Fugitive Slave Act, a Baltimore agent appeared at his workplace and had him arrested. He was the son of a freewoman, he said — never a slave at all. The Act barred him from saying so in court. For those who had simply fled bondage, there was nothing to say at all. His community raised \$800 and bought him back.

He was the first person seized under the Act — a fact that reverberated across the free states.

Paul Finkelman (*Slavery in the Courtroom*, pp. 85–86) notes that this pamphlet is the only substantive printed record of the proceedings, as no official reports of fugitive slave commissioner hearings were published. Funds raised through the sale of this pamphlet and American Anti-Slavery Society efforts—\$800—secured Hamlet's freedom on 5 October 1850. A foundational fugitive slave pamphlet and primary documentary witness to the earliest enforcement of the Act.

**BROOKE, Samuel.**

*The Slave-Holder's Religion.* Cincinnati: Spaulding and Lytle, Printers, 1845. 47 pp. An early and forceful clerical critique of the theological defenses of slavery, published in the Ohio Valley, where religious and legal tensions over slavery were particularly acute.

**PILLSBURY, Parker.**

*The Church as It Is: or, The Forlorn Hope of Slavery.* Boston: Bela Marsh, No. 25 Cornhill, 1847. Second edition, revised and improved. 90 pp. A vigorous denunciation of ecclesiastical complicity in slavery, by one of the movement's most radical voices. Pillsbury's critique of institutional religion's failure on slavery was widely circulated and controversial.

**FOSTER, Daniel.**

*An Address on Slavery.* Delivered in Danvers, Mass. ... Boston: Bela Marsh, 1849. 12mo, 44 pp. A Massachusetts clerical address situating slavery within moral theology and New England reform culture on the eve of the Compromise crisis. Not in the Blockson collection.

**JAY, William (1789–1858).**

*Letter to Hon. William Nelson, M.C., on Mr. Webster's Speech.* New York: William Harned, 61 John Street, 1850. 12 pp. A pointed response to Daniel Webster's controversial 7 March 1850 speech endorsing compromise measures including stricter fugitive slave enforcement. Not in the Blockson collection.

**BUSHNELL, Horace.**

*The Fathers of New England: An Oration Delivered Before the New England Society of New-York, December 21, 1849.* Published at their request. New York: Geo. P. Putnam, 155 Broadway, 1850. 44 pp. plus advertisements. While not strictly an abolition tract, Bushnell's address situates New England's religious and civic identity in the very moment sectional tensions were cresting.



**GRINNELL, J. B.** (John Bushnell Grinnell, 1821–1891).

A Sermon on the Occasion of the Opening of the First Congregational Church in Washington City, D.C. Washington: Buell & Blanchard, Printers, 1851. 22 pp. A capital-city sermon reflecting the moral and political undercurrents of early 1850s Washington.

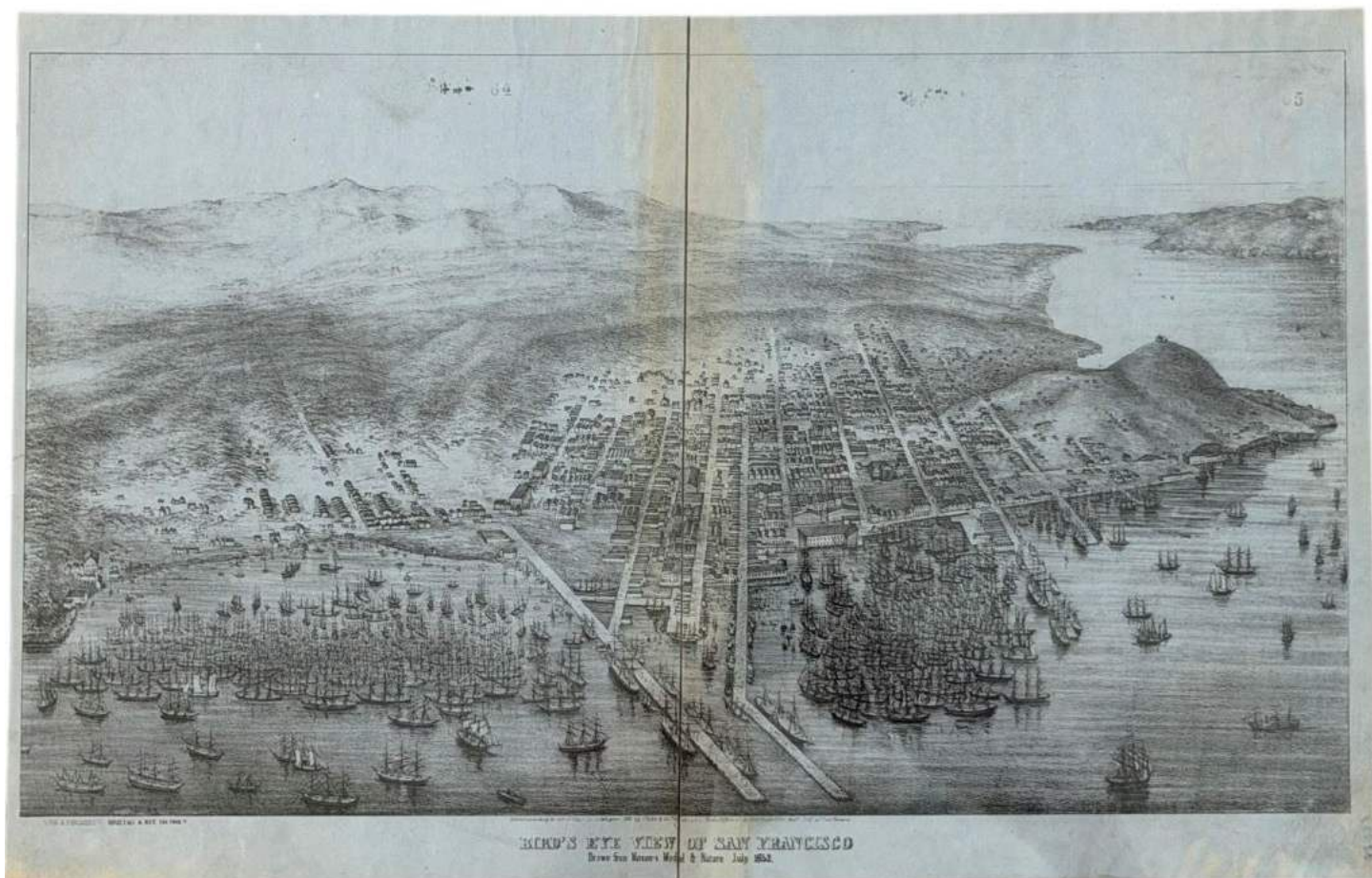
[AN AMERICAN].

The American Churches, the Bulwarks of American Slavery. Third American edition, enlarged by an appendix. Newburyport: Published by Charles Whipple, 1842. 1842. A classic radical abolitionist indictment of denominational complicity in slavery, widely attributed to an American reform writer and influential in antebellum polemical literature.

*BIRD'S-EYE VIEW OF GOLD-RUSH SAN FRANCISCO*

**215.** [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.-



A striking 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. Beginning around 1850, Cooke & Le Count produced maps, city views, and illustrated letter sheets for the rapidly growing population of California and for migrants eager to send images of the new Pacific metropolis to family and investors in the eastern United States and Europe. Their prints constitute some of the earliest locally produced visual documents of the city during its formative Gold Rush period.

Ref: Peters, *California on Stone*, pp. 99–103, 157. *Reps, Views and Viewmakers of Urban America*, no. 266. Baird, *California Lithographs*, no. 12.



*A SACRAMENTAL MANUAL FOR THE BETLEMITIC ORDER — PRINTED IN MEXICO CITY BY A WOMAN PRINTER*

**216. SEGURA, Joseph.** *Manual de Administrar los Santos Sacramentos.* Mexico: Por Doña María Benavides, Viuda de Juan de Ribera, 1697. 16mo approx 15 x 10 cm., . [5] leaves, 130 pp., [2] leaves. With one engraved plate. Contemporary limp vellum; some internal staining, primarily to the lower right corner, with occasional small stains elsewhere; partial detachment of the text block from the binding.

\$ 1,500.-

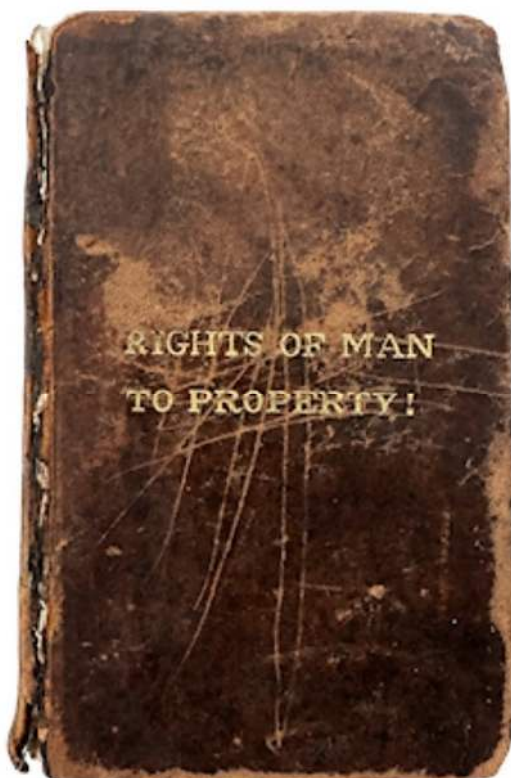
Rare late seventeenth-century Mexican ecclesiastical manual printed in Mexico City by Doña María Benavides, widow of the printer Juan de Ribera. Following her husband’s death, Benavides continued the operation of the Ribera press, issuing works under the customary imprint “Viuda de Juan de Ribera.” Women printers, particularly widows, played a significant role in sustaining printing houses throughout the Spanish empire, yet their contributions remain comparatively little studied. Mexican imprints

bearing the names of female printers are therefore of particular bibliographical interest as evidence of women’s participation in the early American book trade.

The work provides instructions for the administration of the sacraments—including the Eucharist and Extreme Unction—as well as directions for conducting funerary rites, according to the practices of the Sagrario of the Metropolitan Cathedral of Mexico. It was intended for the guidance and use of the *Compañía y Religión Betlemítica* (Bethlemite Order) in its convents and hospitals. Founded in Guatemala in the seventeenth century, the Betlemites were the first religious order established in the Americas and became closely associated with hospital administration and charitable care across New Spain.



*PIONEERING WORK OF AMERICAN RADICALISM*



**217. SKIDMORE, Thomas.** *The Rights of Man to Property! Being a Proposition to Make It Equal Among the Adults of the Present Generation.* New York: Printed for the Author by Alexander Ming, 1829. 12mo. 172 x 104 mm . Contemporary calf, gilt titled top cover, red morocco spine label. Worn and rubbed, front board detached and evidence of old repair; internally foxed. First and only edition. **VERY RARE,** Howes S-530; Sabin 8158

\$ 3,500.-

The **FIRST AMERICAN BOOK TO HAVE THE TITLE STAMPS ON FRONT COVERS.** The subscriber advertisement notes "the useful innovative upon book-binding, of stamping on the two covers **IN LETTERS OF GOLD**, the title of the work."

"The Rights of Man to Property!" is a seminal early work in American progressive economic philosophy. It advocates radical ideas like property redistribution, workers' rights, and universal education. Authored by Thomas Skidmore (1790-1832), a key figure in the early U.S. labor movement, it contributed significantly to the Working Men's Party's formation in 1829 and later the Agrarian Party in 1830.

Skidmore's groundbreaking ideas, presented in this unique edition, were ahead of their era and challenged the established socio-economic norms of early 19<sup>th</sup>-century America. His self-financed writings mirrored the rising discontent among workers and the call for fairer economic practices. However, his early death in the 1832 cholera epidemic limited the spread of his radical concepts, leaving his contributions largely unrecognized in the broader context of American political and economic thought. This book captures a critical moment of emerging radicalism and the quest for economic equality in the developing United States.

*WITH A MAP OF VIRGINIA AND NEW YORK*

**218. SMITH, John.** *De Gedenkwaardige Reizen vanden beroemden Capiteyn Johan Smith na Virginien: gedaan in den Jare 1606.* Leiden, 1707. 8vo (19 x 12 cm). [16], 224 pp. With folding engraved map and 8 engraved plates depicting Native Americans (one more than listed in the index). Contemporary full calf, a few other minor works bound in at the rear. **COMPLETE.**

\$ 1,500.-





With a well-engraved map of the Mid-Atlantic extending from Long Island to Cape Henry, with Breakelen (Brooklyn) named on Long Island. The map was derived from Capt. John Smith's map of 1612, the first to depict Chesapeake Bay and its tributaries with any accuracy. It is filled with primarily native names, but with a few Dutch and English ones scattered around. The decorative cartouche shows Smith being brought before Powhatan for judgment, showing English ships off the coast.

In 1607, the first English settlers arrived in North America and established a small fort and settlement at Jamestown, Virginia. This town, aside from a brief period of abandonment in 1610, was the first permanent English settlement on the mainland of North America, and served as the capital of the colony of Virginia until 1699. This is the first Dutch translation of the explorations that detail the surveying of the coast of Virginia and New England by Smith, the founding of Jamestown, of Bermuda in 1612 and of the arrival of the Mayflower Pilgrims in Massachusetts in 1620. It provides one of the earliest accounts of English settlement in North America.



*THE ORIGINAL AND UNEXPURGATED  
MANUSCRIPT SUBMITTED FOR PUBLICATION:  
LUTHER STANDING BEAR'S MY PEOPLE THE  
SIOUX*

**219. STANDING BEAR, Luther (Chief).** *Memories of My Life, Told by Chief Standing Bear II.* Original typescript manuscript submitted for publication as *My People the Sioux*. [Rosebud, South Dakota?], circa 1927–1928. Signed and — A Foundational Document of 20<sup>th</sup>-Century Native American Rights.

\$ 60,000.-

Folio (approximately 11 x 8½ inches). 187 pages, typed primarily on single-sided leaves, with two leaves typed recto and verso. Preserved loose, each leaf housed in protective Mylar sleeves. Typed on thin period paper stock. With occasional typed corrections throughout and minor emendations. Light age-toning to margins, a remarkably well preserved for a working author's typescript of this scale and importance.

The Preface leaf signed in ink by the author, "*Chief Standing Bear.*" On the verso of the Preface appears the American Indian Progressive Association letterhead, further anchoring the manuscript in Standing Bear's reform and advocacy work.

Accompanied by an autograph note signed by E.A. Brininstool on a separate sheet, reading in part:

*"This package contains the original manuscript of Chief Standing Bear, just as written by himself, containing approximately 116,000 words. In the book brought out by Houghton Mifflin Co. in March, 1928, about 100,000 valuable material was cut out by the publishers — the original manuscript."*



Brininstool's note provides contemporaneous authentication and explicitly confirms that this is the author's complete original submission prior to publisher excisions.

*An unexpurgated and foundational Native American literary manuscript:* the complete original typescript of Luther Standing Bear's landmark autobiography, later published in 1928 by Houghton Mifflin as *My People the Sioux*.

Born in December 1868 ("the month when the bark of the trees cracked"), Luther Standing Bear (Óta Kté / Mathó Nážíŋ) was an Oglala Lakota leader educated at Carlisle Indian Industrial School, later a performer with Buffalo Bill's Wild West, educator, author, and one of the most articulate Indigenous critics of U.S. assimilation policy in the early 20<sup>th</sup> century. His memoir recounts Lakota life before and after reservation confinement, the trauma of boarding-school education, intertribal conflict, treaty violations, and the philosophical foundations of Lakota sovereignty and spirituality.

Luther Standing Bear advocated for Indigenous self-determination; preservation of Lakota religion, language, and cultural traditions; critique of the Dawes Act and allotment policies; reform of reservation education; and cultural dignity in public representation. His writings contributed to the broader intellectual and political climate that culminated in the 1934 Indian Reorganization Act. Later, through his work in Hollywood and the co-founding of the Indian Actors Association, he continued his efforts to combat stereotypes and assert Indigenous agency. This typescript preserves Standing Bear's full, unfiltered narrative voice before editorial compression. Brininstool records an approximate word count of 116,000 words—substantially exceeding the published book. The 1928 edition was heavily reduced, with large portions excised. The present manuscript therefore constitutes a primary source for scholars of Native American studies, federal Indian policy, cultural preservation, and Progressive Era reform.

The signed Preface is especially significant. Standing Bear writes that the book is not composed for "self-glory," but to "*bring my people before the eyes of the general public*," asserting that only an Indian can truly understand and represent Indian life. Preserved here in autograph-signed form, this declaration embodies the intellectual core of early 20th-century Indigenous self-representation.

**PROVENANCE:** E.A. Brininstool (1866–1960), respected Western historian, editor, and collector of frontier and Native American materials. Brininstool published extensively on Buffalo Bill and other Western figures and maintained close working relationships with Native leaders whose firsthand narratives he helped preserve. He served as literary associate and facilitator in bringing Standing Bear's work to publication. Descended through his family.

***A LETTER FROM A GOLD RUSH SHOPKEEPER AND PROSPECTOR DESCRIBING HIS DIVERSE COMMUNITY, MINING SUCCESS, AND HIS ADMIRATION FOR CHINESE IMMIGRANTS***

**220. 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 vivid 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 Spaniards and French. I have an old Spaniard 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 Spaniards 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."

Written Aug. 25 1851 on leaf page  
 Calaveras County California Mellwood  
 as have not heard nothing from Ohio since  
 Mr. McLaughlin wrote to me I wish my friends if I have  
 any route side to me Direct your letter to  
 Double Springs Calaveras Co. California  
 I would like to hear from all acquaintances  
 I have my health very good and hope these lines may  
 find you the same I am still bearing southward  
 my friend Justice and Dale seem to go north and  
 I declined going north I think from reports I  
 made a very good step I am now among the  
 mountains amidst numerous bands of Spaniards  
 and French I have an old Spaniard about the house every  
 day he is a very fine old man and answers a good  
 many as interpreter as I have to my post at this  
 place my partner has gone to the city to buy the  
 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 it 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 am not  
 afraid of being hurt I have many friends amongst  
 all classes of people ten Spaniards here to one  
 of our own Country people and about as many  
 French

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 are 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 Chinese, there would not be any murdering, robbing and stealing like their is at this time." He encloses "a small part of Chinese singing book. I got it from a young Chinese man as a present. I find no person that knows one thing in it." (Sadly, this rare artifact is now missing from the letter.)

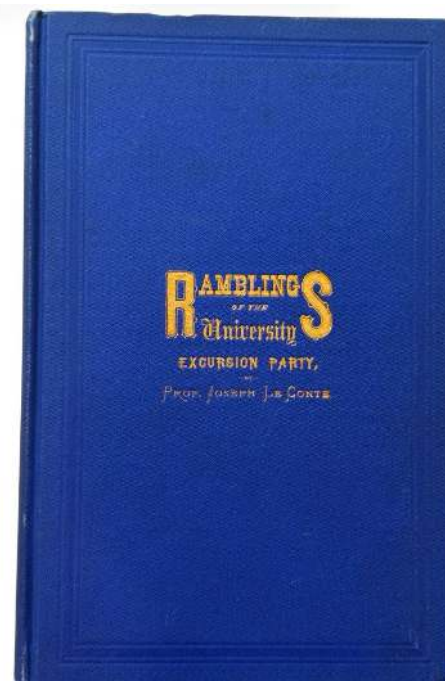
Ulrey hopes to return to Ohio someday but enjoys his independence here. The letter reflects both the hardships and opportunities of the era, with Ulrey's tolerant outlook on the Chinese standing out as a rare, firsthand counterpoint to common anti-immigrant attitudes of the time.

### **A FOUNDATIONAL WORK IN THE LITERATURE OF YOSEMITE AND EARLY EXPLORATION OF THE SIERRA NEVADA**

221. [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

\$ 10,500.-

A notably fine and unusually bright example of one of the most sought-after titles 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.



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



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.

*A VERY RARE GEORGE FISKE YOSEMITE PHOTO  
PRINTED ON SILK*

**222.** [WESTERN AMERICANA] YOSEMITE VALLEY. [FISKE, George, photographer, attributed]. Souvenir Photograph Album of Yosemite Views.[Yosemite Valley, CA: ca. 1890s].

\$ 750.-

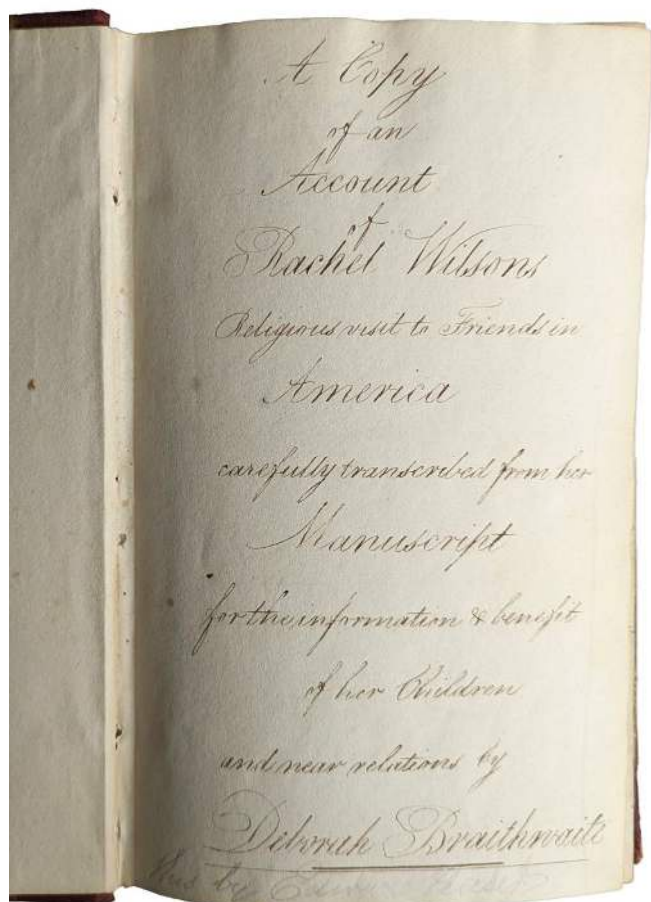
Oblong album (15 x 23 cm). Original deep maroon silk-covered boards with broad diagonal white silk band and a central embroidered panel depicting a rose and foliage in multi-coloured silk threads surrounding the gilt legend "Forget me not." Edges finished with cream silk fringe. Spine in matching maroon silk. Minor rubbing, the silk and embroidery remain remarkably bright and well preserved, with fringe largely intact.

Interior with mounted black-and-white photographic print on silk - a clear view of Yosemite Falls, the negative numbered "324" with a typical J.E.S. / Fiske-associated mark, corresponding to known Yosemite negatives attributed to George Fiske, one of the most important photographers of the valley in the late nineteenth century. The image shows the waterfall descending between granite cliffs above the Merced River with surrounding pines and valley landscape.

Fiske's photographs were ordinarily issued as albumen prints on paper, mounted in standard leather or cloth tourist albums. Prints produced on silk appear to have been a rare novelty format of the 1890s, documented only in isolated surviving examples. The present album, combining silk photographs with an elaborate Victorian embroidered silk binding, represents a particularly unusual form of Yosemite souvenir production.



Extremely rare. Standard Yosemite albums with Fiske's paper prints appear periodically on the market, but albums incorporating silk photographs—especially in a decorative embroidered silk binding—are seldom encountered, and comparable examples appear to be largely unrecorded.



*A 4,500-MILE HORSEBACK JOURNEY THROUGH COLONIAL AMERICA*

223. [WILSON, Rachel (1720–1775)]. A copy of an Account of Rachel Wilsons Religious visit to Friends in America carefully transcribed from her manuscript for the information and benefit of her Children and near relations by Deborah Braithwaite. MANUSCRIPT on paper, contemporary half calf. (210 x 130 mm) 1 – 294 pp. (295-303 blank) 304 – 337 p. An account of William and Elizabeth Richardson. Written in a clearly legible hand.

\$ 14,500.-

THE AUTHOR

Anyone present at a Quaker meeting for worship might, if they felt a divine calling to do so, give vocal ministry. Rachel Wilson of Kendal was one such. She was acknowledged as a Minister of the Society of Friends at 18 years of age, and from that time forward, notwithstanding the claims of her household and large family, she not only took her share of ministry at Kendal, and the smaller meetings in the district, but travelled widely in the British Isles and beyond.

In July 1768, at the age of 48, Rachel left her husband Isaac and their family to attend London Yearly Meeting and obtain a certificate that endorsed her calling to embark on a religious visit to Friends in the American colonies that, excluding the voyage, would last for thirteen months.

HER JOURNEY

The visit involved travelling 4,500 miles on horseback, and her journal paints a lively picture of the hardship and occasional danger involved — pushing through dense forests, fording deep rivers where the horses often had to swim, and enduring many other difficulties along the way.

She crossed the James River, the Shenandoah, the Rappahannock, the Potomac, the Susquehanna, the Chesapeake, and the Delaware — all on horseback or by ferry or canoe. In North Carolina she lost her way at night, found Hoggin's Creek flooded, crossed Ready Fork in a canoe, and waded miles through flooded roads in the cold.

*On Sixth Day [Friday] morning we set forward on our journey, though the prospect was very discouraging — the snow was so thick and the trees so laden and many broken down that the road was almost blocked up in places. My horse, being full of spirit, pushed through, but I was often in danger of being knocked off. Before we had ridden one mile, there was a large tree under which there was not room for both me and it — it took me clean off, and I fell into a hollow in the road with my head down, where I would surely have perished if help had not been close at hand.*



Through it all she preached — to packed meeting houses and borrowed Baptist chapels, to curious clergymen and backcountry Regulators, to Quaker families grown lax in their testimonies. Repeatedly she insist to enslaved negroes to be called in before she would begin and insisted that her fellow believers keep their hands clear from purchasing them.

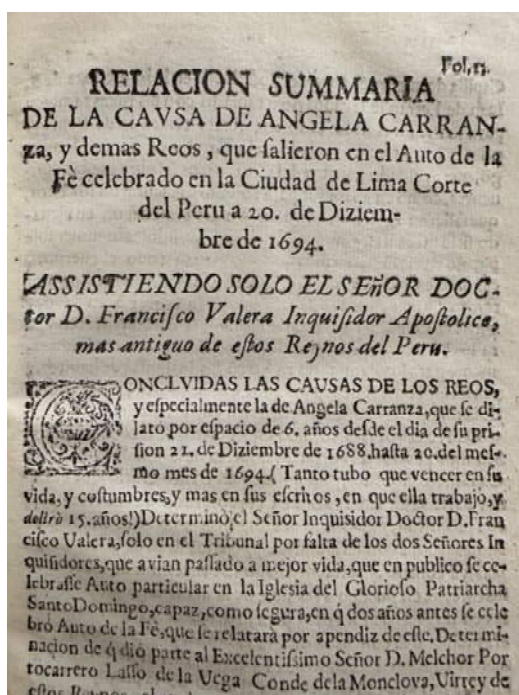
She also visited the Governor at Williamsburg — that's Lord Botetourt, the least popular royal governor of Virginia, who dissolved the House of Burgesses that same year over the colonial resolutions against British taxation. And she visited the Governor of New Jersey. By request she meets Princeton students. The College of New Jersey in 1769 was under John Witherspoon, who would sign later the Declaration of Independence. She paid her respects to Warner Mifflin near Dover, who would become one of the most prominent Quaker abolitionists in America.

### THE COPYIST

Rachel Wilson (1720–1775) and Isaac Wilson had a daughter named Deborah Wilson (1743 – 1821) who married George Braithwaite of Kendal. Upon marriage she became Deborah Braithwaite — and she is almost certainly our copyist. The manuscript represents a family act of preservation characteristic of Quaker culture, in which journals of ministerial travel were copied and circulated within the extended kinship network as acts of devotion and instruction. Rachel Wilson died near London on 18 March 1775. Her journal of the American visit was never published in her lifetime and circulated only in manuscript within the family. The first published extracts appeared in the Bulletin of Friends' Historical Society of Philadelphia in 1917.

Haverford College possesses a typescript of the journal of Rachel Wilson donated by Anna Braithwaite Thomas, great-great granddaughter of Rachel Wilson, dated Sep 26 1941. It seems nearly identical to ours but does possess some variant spellings of names, such as Jonthen Talowe instead of Joshua Fallows. The typescript does not contain the *An account of William and Elizabeth Richardson* present in ours.

The full text was never published in print. Geoffrey Braithwaite's *Rachel Wilson and Her Quaker Mission in Eighteenth Century America* is an abbreviation published in 2022 (York: Sessions Books). In his own words: "*Rather than simply reproduce the entire journal, I chose to work it into my own narrative, quoting significant pieces in full and summarizing the lesser ones.*"



### INQUISITION: ONE OF THE MOST FAMOUS WOMEN TRIALS OF THE 17<sup>th</sup> CENTURY IN THE NEW WORLD

224. [WOMEN] [INQUISITION] HOYO, José del. *Relación Completa y Exacta del Auto Público de Fe, que se celebró en esta Ciudad de Lima a 20 de Diciembre de 1694. Adjunto otro precedente del año 1693. Con Licencia; Lima: En la Imprenta Real, por Joseph de Contreras y Alvarado, Impresor del Santo Oficio, 1695.* 4to. 44 unnumbered leaves, 1-58 numbered leaves. Some copies include an additional 4 unnumbered leaves at the end containing a "Sumario de Indulgencias," not present in this copy, which concludes with "Laus Deo" on the verso of leaf 58. This copy lacks the "Sumario de Indulgencias" and two leaves, Bi and Bzi (numbered 3 and 4), but includes the "Compendio Encomiástico," which is missing from many other copies. Full 19<sup>th</sup> century Spanish mottled calf, t.p. reinforced on inner margin, some toning. Ref: Medina, Lima 666; Palau 116388; Sabin 33397.

\$ 3,500.-



Angela Carranza's trial in the late 17<sup>th</sup> century was one of the most infamous trials of a woman in the New World. Spanish accounts of Autos de Fe are scarce, and those printed in Peru, especially concerning women, are of exceptional rarity. An Auto de Fe (literally "Act of Faith") was the public ceremony of the inquisition in which sentences passed by the Inquisition were formally pronounced and carried out.

The full account of Angela Carranza appears on ff. 1-54.

Carranza was a mestiza healer and mystic in late 17<sup>th</sup>-century Lima, Peru, and became a prominent figure in the history of the Lima Inquisition due to her claims of divine revelations and her blending of Catholic and indigenous healing practices. Arrested in 1689 on charges of heresy and blasphemy, Carranza's trial highlighted the Inquisition's anxieties over religious expressions that challenged orthodox Catholicism, especially when articulated by women and mestizos. Despite intense scrutiny, Carranza maintained her claims of direct communication with God, ultimately leading to her conviction and life imprisonment. Her case illustrates the broader colonial tensions between institutional religious authority and the syncretic spiritual practices emerging in the Viceroyalty of Peru, revealing the Inquisition's efforts to suppress heterodox beliefs and reinforce social and religious order within a racially and culturally stratified society.

#### REMARKABLE STUDIO YOSEMITE ALBUM

225. [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.].

\$ 35,000.-



KONSTANTINOPEL & ADAM WEINBERGER

RARE & FINE BOOKS



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, miscellaneous 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.

ITEMS JOINTLY OFFERED FOR SALE BY

**ADAM WEINBERGER RARE BOOKS &**

**KONSTANTINOPEL RARE & FINE BOOKS**

All items are complete and in good condition, unless otherwise stated. All items are offered subject to prior sale. Prices are net and in (\$) us dollar. VAT not included. Preferred mode of payment: Banktransfer (invoice can be paid in dollar, euro or British pound) We accept Visa, Master Card and American Express through AbeBooks. Paypal accepted.

General Terms of Sale <https://www.ilab.org/eng/ilab/code.html>. All items are securely packed. They are also fully insured; unless instructed to the contrary. Orders are usually shipped within a week . We want happy customers, so every item can be returned within two weeks of receipt without any obligation for the customer.

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KNOWN AS



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OLD GRIZZLY ADAMS,**

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**BEAR HUNTS, FIGHTS WITH GRIZZLY BEARS,  
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In the Rocky and Nevada Mountains, and the  
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