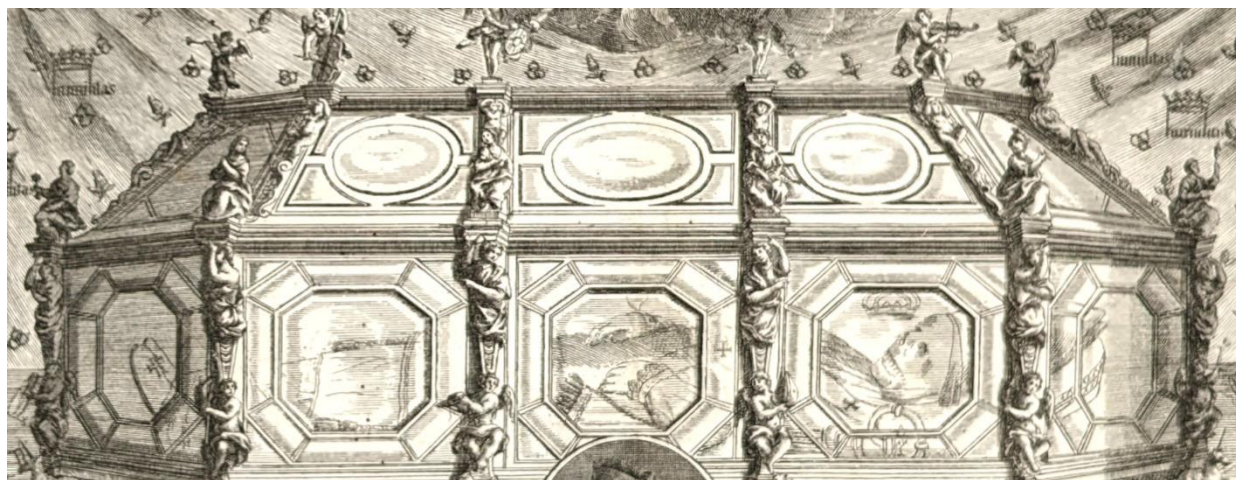


# THE BOSTON ANTIQUARIAN BOOK FAIR, 2023

## PART II: BROADSIDES, MOVEABLES, EPHEMERA



ITEM # 7

BORROMEO'S CRYSTAL COFFIN

 EDITIO ALTERA

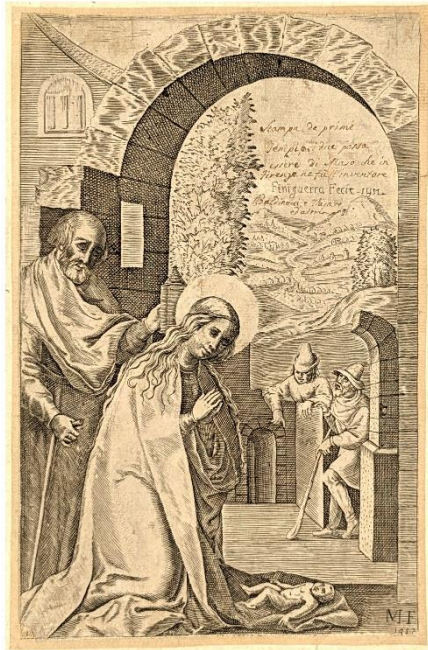
## BOOTH 409



OFFERED WITH THE USUAL TERMS AND CONDITIONS.

QUESTIONS, COMMENTS, AND RESERVATIONS WILL BE GRATEFULLY RECEIVED AND ANSWERED

Please contact [info@editioaltera.com](mailto:info@editioaltera.com) for full-length descriptions and photos



## A FORGED PRINT

1. [FORGERY] / FINIGUERRA, Maso. [*The Adoration of the Shepherds*]. [Florence: no printer], 1457. Engraving, 25,7 x 16 cm (trimmed to borders); incorporating engraved inscriptions ‘Finiguerra Fecit 1457’ in the archway and ‘M. F. 1457’ in the lower right corner. **\$2,250**

If genuine, the present engraving would literally re-write the history of the field; unfortunately, it was most likely dreamed up by an enterprising 18<sup>th</sup> century artist. The plate purports to bear the signature of Maso Finiguerra (1426-1464), believed at the time to have been responsible for the invention of metal plate engraving; if true, this would be the only surviving example of a print signed with his name. To dispel any doubts, the 15<sup>th</sup> century engraver not only signs his initials in the lower corner, but adds his full name to the middle of the design, above the shepherds. A later manuscript hand seems to go along with the attribution, confirming that the print dates ‘to the earliest times’ and citing Baldinucci and Vasari as references.

## AN EPHEMERAL NEW YEAR’S POEM, WITH AN ENGRAVING BY VAN DE PASSE

2. VAN DE PASSE, Crispijn & THIELEN, Johann. *Sechs und neunzig Nahmen Des einigen Mitlers und Erlösers Menschlichen Geschlechts unsers lieben Herrn Christ Jesu*. [Cologne: Crispijn van de Passe, 1608]. Folio broadside, 33.7 x 28.6 cm, with large central engraving signed by Crispijn van de Passe. Trimmed to borders, presumably with loss of imprint; closed tear to left margin through some text, repaired with tissue on verso.

**\$1,500**

Second recorded copy of this beautifully-printed, cleverly-rhyming ‘New Year’s Wish’ including a large engraving by Crispijn van de Passe (1564-1637) of the child Salvator Mundi, surrounded by emblems and floral borders. In recording and celebrating the ‘96 Names of Christ’, Thielen fastidiously organizes the monikers alphabetically under red-letter headings, with Scriptural references in the margins; the whole is couched in rhyming couplets. Van de Passe himself was an Anabaptist who had sought refuge from the Dutch Revolt in Germany, and was expelled in turn from Catholic Cologne in 1611. Not in VD17, but OCLC reveals a copy at the Staatsbibliothek zu Berlin, measuring a few cms taller and including the imprint statement “Gedruckt zu Cöllen : durch Crispin von de Pass, 1608” – absent here.



## IGNATIUS AND CHARLES



3. **DORIGNY, Nicolas after MARATTA, Carlo.** [...] *Immaculatae Deiparae Virginis, ac Divor[um] Caroli, & Ignatii, eam venerantium Imagines, Caroli Maratta penicillo in Vallicellana Ecclesia mirabiliter depictas...* [Rome]: Giovanni Giacomo de Rossi, [between 1686-1691]. Engraved broadside, 49 x 28 cm to platemarks, on sheet 53.3 x 31 cm. An excellent, crisp copy; very minor toning and reinforcements to a few blank areas of margin, otherwise very good. **\$950**

Commemorative broadside dedicated by the celebrated publisher-engraver Giovanni Giacomo de Rossi (1627-1691) to Cardinal Leandro Colloredo (1639-1709), as a “skillfully engraved perpetual monument” to the clergyman. The scene shows the Virgin Mary with the Infant Christ, surrounded by angels as well as two full-length saints: Charles Borromeo (canonized 1610) and Ignatius of Loyola (canonized 1622). Ignatius, wearing a chasuble, points to the pages of his own *Rules* of the Society of Jesus, while Borromeo, the great advocate of the poor, supplicates the Virgin with open palms alongside a tablet engraved with his personal motto, ‘humilitas’. Although based on a recent painting by Carlo Maratta, the engraver Nicolas Dorigny (1658-1746) certainly took liberties with the head and face of Loyola, which is here somewhat more interesting than in Maratta’s original. OCLC shows 2 copies worldwide: at the Newberry (“trimmed within the platemark”) and at the Biblioteca Casanatense (digitized, in very poor condition, lacking the entire lower panel).

## THE MILAN PLAGUE OF 1576

4. **[PLAGUE].** *Serenissimo Rainaldo I. Estensi Mutinae Regii et C. Duci. Nobilium Artium universo, et Picturae praecipuo Maecenati ... novissimum hoc opus Marci Antonij Franceschini inter patriae Academiae Bononiensis promotores insignis...* Bologna: Francesco Antonio Meloni, 1700. Engraved broadside, 54 x 51.5 cm, signed and dated in lower right. A few wrinkles and two small repaired closed tears to margins. **\$950**

Broad-margined impression of this very rare engraving printed as a tribute to Rinaldo d'Este, Duke of Modena, celebrating his role as a ‘Maecenas’ of the arts. The subject is a powerful depiction of St. Charles Borromeo ministering to the sick during the great Milan plague of 1576, a scene “newly-painted” (according to the caption) by Marcantonio Franceschini (1648-1729) in Borromeo’s titular church in Modena. Borromeo himself is not the largest figure in the engraving; rather, the viewer’s focus is drawn towards the dozens of suffering plague victims surrounding him, especially in the foreground. Infants lie alongside their dead mothers; stricken by the ensuing famine, a husband and wife attempt to feed their children from the teat of a goat; a mother holds her sick child up to a priest while covering her mouth to avoid the pestilence; and in the background we see the infamous giant wooden cart used to transport corpses for burial. On the left-hand side, we see the façade of the Church of St. Gregory and its associated hospital, which Borromeo had commandeered for the care of the sick. One copy in US libraries, at the Newberry.



# THE FIRST MECHANICAL MODEL OF A COPERNICAN SOLAR SYSTEM 'GIVEN FOR THE USE OF THE PUBLIC'

**5. TRACY, Steven.** [*Sphaerae Armillararis Copernicanae Brevis Descriptio*]. *Sphaeram Automaticam auspiciis Ampl. Adriani Vroesii calculis Nicolai Stampioem per Thrasium adornatam. Quam D. Sebatiani Schepers Senatoris Rotterd. etc. Vidua et Haeredes dispersam et collapsam publico usui destinantur...* [Leiden, Pieter van der Aa, ca. 1711?]. Folio broadside, 50.5 x 41 cm, including engraving [24 x 17.5 cm]. A few creases, but generally a good copy. **\$1,500**

A fine example of this striking broadside illustrating a late-17th century astronomical instrument: the first mechanical model of the Copernican Solar System. The present machine was constructed in 1670 by the Rotterdam clockmaker Steven Tracy and thus predates the Christian Huygens orrery (1682) noted by Henry C. King (*Geared to the Stars*); the plinth in the engraving notes that this “incomparable sphere” is now found in the Library of the [University] of Leiden. In addition to the planets (up to Saturn), the orrery includes separate orbits for the four Galilean moons of Jupiter. The engraver and publisher Pieter van der Aa executed the present broadside in commemoration of the instrument’s donation to (and exhibition in) the University of Leiden in 1710 – and it is tempting to think that it was sold to visitors as a kind of museum souvenir.



## ST. CHARLES BORROMEIO'S CRYSTAL COFFIN

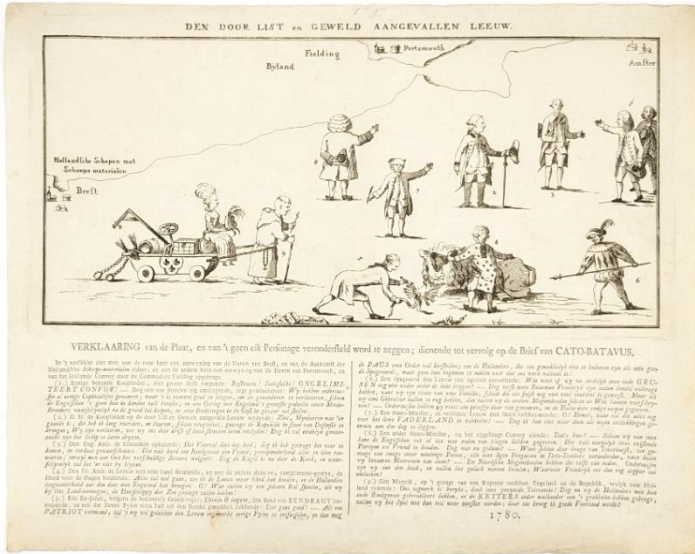


**6. DAL RE, Marcantonio (engr., 1697- 1766).** *Cassa d'Argento dorata e chiusa con Cristalli di Rocca nella quale si conserva il Corpo di S. Carlo Borromeo Cardinale del Titolo di S.ta Praesede ed Arcivescovo di Milano...* [Milan]: Marcantonio Dal Re, 1751. Broadside, 50.5 x 37.5 cm to platemarks, on sheet 50.5 x 37.5 cm. A few marginal repaired closed tears; one or two insignificant infills in the upper right quadrant. **\$750**

Issued to commemorate the week-long exhibition of St. Charles Borromeo’s corpse in the Piazza Santa Maria Podone, where it resided in an ‘artificial temple’ during renovations to the crypt of the Duomo in September, 1751. While the present broadside faithfully depicts the

saint’s crystal coffin, it also adds numerous allegorical elements: most strikingly, an enormous shroud beneath the coffin which is also held aloft in the background by angels, into which Borromeo’s motto, ‘humilitas’ has been incorporated dozens of times. Around the foreground of the sarcophagus we find Borromeo’s traditional devotees: the downtrodden and poor (tortured prisoners, a woman nursing two infants), whom he famously assisted especially during times of plague. Finally, within the coffin itself the saint’s skeletal remains are clearly visible, dressed in his episcopal robes. OCLC shows one copy worldwide, at the Newberry Library.

## AGAINST FREE TRADE WITH AMERICA



7. [AMERICAN WAR OF INDEPENDENCE]. *Den Door List en Geweld Aangevallen Leeuw*. [Netherlands: no printer], 1780. Oblong broadside, 41.5 x 37 cm, comprising large engraving (39.5 x 19.2 cm) above explanatory text in two columns. A wonderfully broad-margined and fresh copy. **\$2,500**

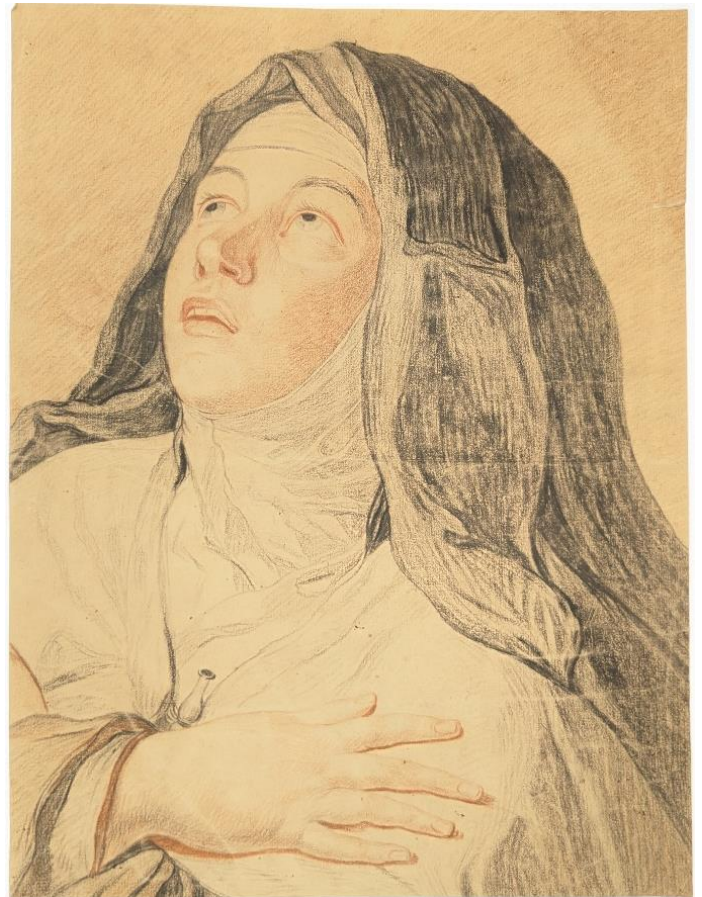
Unusual anti-American (and anti-French) satire depicting the disastrous consequences of Dutch free trade with the American colonies and warning of the dangers of war with Britain. Amsterdam merchants had begun supplying American rebels with arms and provisions as early as 1775; in response, the British began seizing and confiscating the cargos of Dutch ships sailing through the English Channel on their way to the Caribbean (the main conduit of trade

with the rebels). This zone of seizure is depicted here, with a variety of human figures superimposed on the Continental side of the map. Other figures, according to the legend, warn that Holland's possessions in the East Indies will be threatened if war with the British materializes. Meanwhile, two greedy merchants positioned near Amsterdam call for 'Restitution, Satisfaction, unlimited convoy' while discussing the amount of money they have already made from the trade. The broadside is prominently dated '1780', but must have been printed before the final outbreak of war between England and Holland in December of that year. By 1782, Holland had become only the second country to formally recognize the independence of the United States, and John Adams would serve as its envoy.

## THE ECSTATIC ST. TERESA, IN TWO COLORS

8. DEMARTEAU, Gilles-Antoine? after TAILLASSON, Jean-Joseph. [*Sainte Thérèse. Dessiné par M. Taillasson, Peintre du Roy, de l'Académie de Bordeaux, d'après son Tableau exposé au Salon du Louvre en 1785*]. [Paris, ca. 1785]. Large folio [45.5 x 33.5 cm]. Preparatory (?) crayon sketch in red and black, executed on 18<sup>th</sup> century laid brown paper. Two small repaired closed tears at right margin, affecting background only. **\$950**

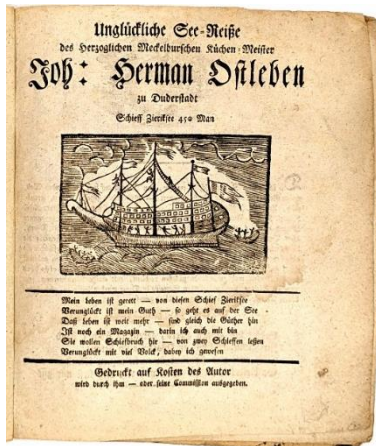
Intriguing survival of what is possibly a preparatory drawing for a striking portrait printed in 1786. The final large-format stipple engraving, also printed in red and black in the 'crayon manner', depicts the head of St. Teresa of Avila in a state of ecstasy, with one hand clutching her breast while experiencing what she called the "sweet pain" of penetration by an angel's fiery spear. The scale of the work is enormous, drawing the viewer's gaze directly into the eyes of the youthful, rosy-cheeked nun as she lifts her eyes towards the heavens.



## AN UNRECORDED SHIPWRECK NARRATIVE, PERHAPS A LATE ROBINSONADE?

**9. OSTLEBEN, Johann Herman.** *Unglückliche See-Reiße des Herzoglichen Meckelburschen Küchen-Meister Joh. Herman Ostleben zu Duderstadt, Schieff Zieriksee 450 Man.* [Duderstadt or Cassell?]: “printed for the author”, [ca. 1799]. 4to. (2), 3-7 pp, (1). With woodcut vignette of the ship on title-page and further woodcut of the shipwreck on p. 4. Contemporary marbled wrappers.

\$1,450



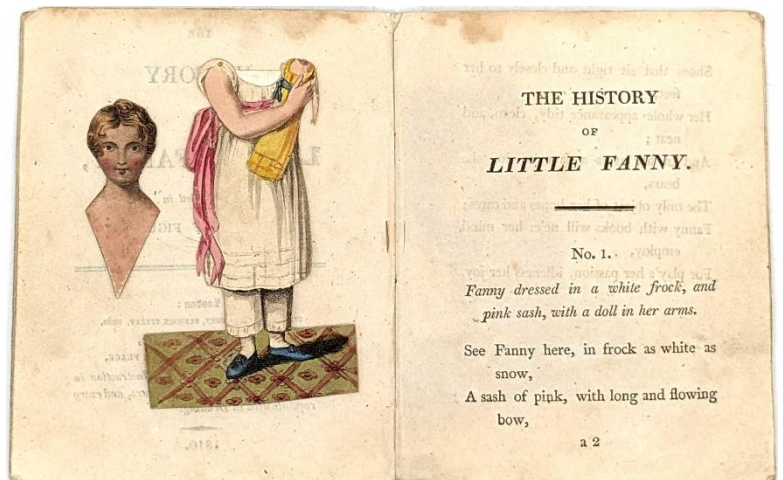
Wholly unrecorded narrative – most likely fictional – of a sensational shipwreck experienced by the ‘Cooking-Master to the Duke of Mecklenburg’, Johann Herman Ostleben, around 1793. Ostleben’s tale recounts the ‘unhappy voyage’ of the four-masted ship *Zieriksee*, which was returning from the Dutch colony of Surinam where the captain had acquired slaves from the island of ‘Isequip’ and brought them to the plantations. Unrecorded in both OCLC and the KvK; nor have we been able to trace any other mention of the *Zieriksee* or Johann Herman Ostleben.



## THE FIRST EDITION OF THE FIRST BOOK OF PAPER DOLLS

**10. [TROWARD, Amelia].** *The History of Little Fanny, Exemplified in A Series of Figures.* London: S and J. Fuller, “Temple of Fancy”, 1810. Small 4to. 15 pp, (1). With a total of 12 hand-colored cut-outs, comprising Little Fanny’s detachable head and 7 different outfits (some multi-piece, as called for in the text). Original publisher’s yellow printed wrappers with advertisements on verso; the whole housed in original blue printed cardboard slipcase. Early stitching reinforcements to edges of slipcase; covers slightly worn; but mainly an excellent survival with all cut-outs in perfect condition, save for a few millimeters of Fanny’s doll, whose head is lacking here as often. \$1,500

Amelia Troward’s *Little Fanny* is considered the very first manufactured paper doll (cf Reid-Walsh, *Interactive Books: Playful Media before Pop-Ups*). In spite of its appealing interactivity, the story is a chastening one, as we follow Little Fanny in her downward spiral into poverty, exemplified at each turn by her clothing. For example, by page 7 she is reduced to destitution, indicated by her red cloak, and her hat in her hand. The root of her downfall is never fully explained, but it is evidently linked to her character flaws and key moral failings; in Chapter IV Fanny repents of her wicked ways and is granted the position of errand-girl. By the end of the story we find her “restored to her former station... She’s now no longer idle, proud, or vain, [nor] Eager her own opinion to maintain”.





## A POPULAR PRINT EMPLOYING GEAR-TOOTHED VOLVELLES

11. [VOLVELLES]. *Calendrier Perpetuel. L'Amour fait passer le Temps, le Temps fait passer les Saisons*. Lyon: Frères Maglia, "Marchands d'Estampes", [ca. 1810]. Handcolored woodcut [23.5 x 18.5 cm] printed or pasted onto thick cardstock, beneath which a system of cardstock toothed wheels act as cogs. Mounted in a 19th century wooden frame [27.5 x 22.2 cm], with carefully-cut exposure on verso to allow access to the cogs. Probably framed in the late 19th century, following the loss of the small lower and upper wheels; the remaining large wheels are held with contemporary iron spikes.

\$850

Unrecorded survival of a 'perpetual' – but rather dubiously so – calendar for popular consumption, charmingly fashioned as a series of moveable gears within a Romantic pastoral landscape. In the foreground is a ship piloted by the scythe-wielding Father Time and carrying the Three Fates or Ancient Greek *Moirai*; the dial on the left allows the user to set the day of the week, while the three dials on the right provide information on the day length, night length, sunrise, and sunset, as well as the month and Zodiac sign.

## A MOVEABLE WHEEL / FLAP 'VALENTINE'

12. [MOVEABLE 'VALENTINE'] / EDER, Ignaz. *Mein Herz fligt Ihnen heut entgegen, Eröffnen Sie's, es wünschet Ihnen des Lebens schönsten Segen*. Vienna: Ignaz Eder, [ca. 1820]. 11.5 x 9 cm, composed of three layers of paper, the middle of which is a moveable wheel; on the uppermost layer a cut-out heart acts as a flap. Finished in contemporary hand-color; a most charming item in good working order, although a little worn. \$950

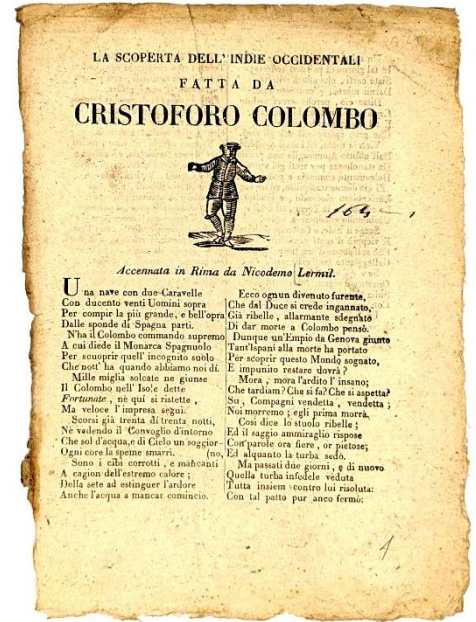
Unrecorded, delightful example of a printed, Biedermeier-era flap-and-wheel greeting card, with the inscription "My heart flies out to you today, / Open it, it wishes you life's most beautiful blessings". A large red heart opens to reveal these moveable 'blessings': "Eternal Friendship"; "True Love"; "Domestic Happiness"; and "Peaceful Old Age". Two banderoles alongside the heart also wish the recipient 'long life and a thousand joys'. Such objects, employing multiple mechanisms of mechanical interactivity, enjoyed a brief vogue during the Biedermeier period. "Concealing and encrypting wishes and desires, nesting messages, playing with hints and riddles - in short, the indirect form of communication - is one of the essential characteristics of the 'Billets' and forms one of their most attractive aspects" (Yasmin Doosry, trans.).



## AN UNRECORDED BROADSIDE POEM ON COLUMBUS

**13. 'LERMIL, Nicodemo'.** *La Scoperta dell' Indie Occidentali fatta da Cristoforo Colombo. Accennata in Rima da Nicodemo Lermil.* [Italy: no printer, ca. 1815-1830]. Broadside [23.5 x 17 cm] on laid paper. With a small woodcut vignette of Columbus on recto. **\$450**

Untraced, evocative broadside poem celebrating Columbus' voyage to the New World, evidently printed for a popular audience. The only hint of a date is in the line "Che tre secoli dopo si canti", but the document appears to date to the first quarter of the 19<sup>th</sup> century in any case. The text romantically captures the terror and excitement of Columbus and his '220 men': in the beginning of the voyage, "Sono i cibi corrotti, e mancanti / A cagion dell'estremo calore; / Della sete ad estinguer l'ardore / Anche l'acqua a mancar comincio...", etc. This item is wholly unrecorded in OCLC and the Italian Union Catalog. OCLC does record, however, a handful of other titles under the pseudonym 'Nicodemo Lermil', mostly dated between 1810-1834.



## ROBINSON CRUSOE AS AFRICAN COLONIAL LITERATURE?

**14. [POP-UP BOOK] / DEFOE, Daniel.** *Voyages et Aventures de Robinson Crusoe.* Paris: Guérin-Müller & Compagnie, [ca. 1880?]; colophon: Loudres [sic]: Dean & Son. Folio [26.5 x 18 cm]. 8 numbered ff, each composed of a sheet of letterpress pasted over a blank sheet, and each incorporating a pop-up scene composed of three layers, erected by pulling on a cloth tab. Original publisher's illustrated chromolithographed boards with red cloth spine. Internally a well-preserved item.

**ON HOLD \$2,000**

Sole edition (?) of this pop-up version of Robinson Crusoe, adapted for a late-19th century juvenile audience and deeply saturated in colonial imagery reminiscent of the European African 'adventures' seen in popular depictions of the time. From the particularly stereotyped Black African on the cover to the pop-up on p. 7, in which Crusoe is depicted holding a rifle while a dark-skinned native (Friday) kneels at his feet, it is difficult *not* to associate the work with the contemporary French



colonization of the African continent. In the final scene, Crusoe is shown in his 'study' – again bristling with modern firearms – teaching Friday to read. OCLC shows three US copies, at Stanford, Winterthur and Michigan – but we feel that their dating of ca. 1860 is far too early.



## A MOVEABLE PUSS IN BOOTS

15. [PUSS IN BOOTS]. *Der gestiefelte Kater. Ein schönes Märchen für artige Kinder mit beweglichen Bildern.* [Fürth: G. Löwensohn, 1895?]. Folio [29 x 22.5 cm]. (7) ff of text, with 6 moveable chromolithographs operated by tabs; 12 moveable parts in all. Later cloth spine with original chromolithographed boards. All parts in good working order except the rotating Puss on Plate 1.

\$950

Unrecorded, moveable edition of this classic tale of a helpful cat. Produced in Germany during the golden age of moveable book illustration, and quite capably illustrated, the present work nevertheless gives us few bibliographical clues. One of the plates is signed 'K. Zinn 95', and we have traced a few other titles (none of them moveable) illustrated by the same hand and printed in Fürth (near Nuremberg) by G. Löwensohn around 1900.

