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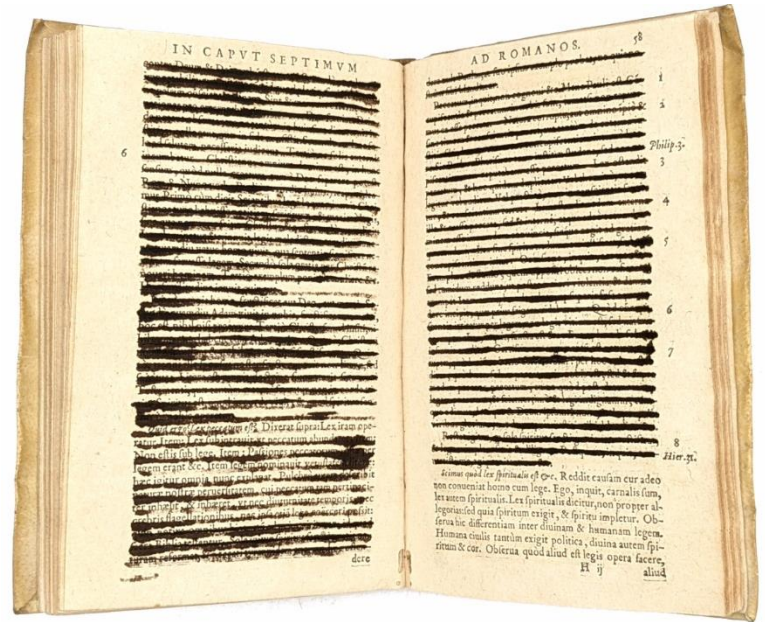
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# PRINTED IN PARIS, CENSORED BY THE SPANISH INQUISITION

1. **WILD, Johann.** *Exegesis in Epistolam Beati Pauli ad Romanos...* Paris: Guillaume Desboys, 1559. 8vo. 83 ff [of 84], lacking final leaf of text. 17th century limp vellum. **\$1,450**

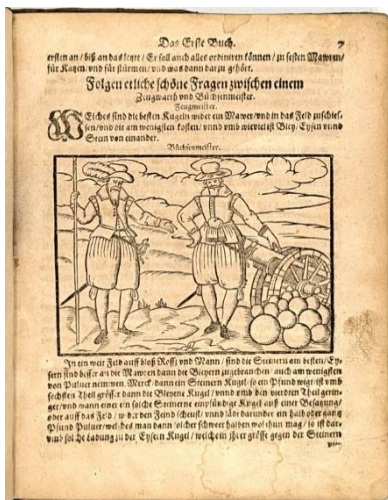
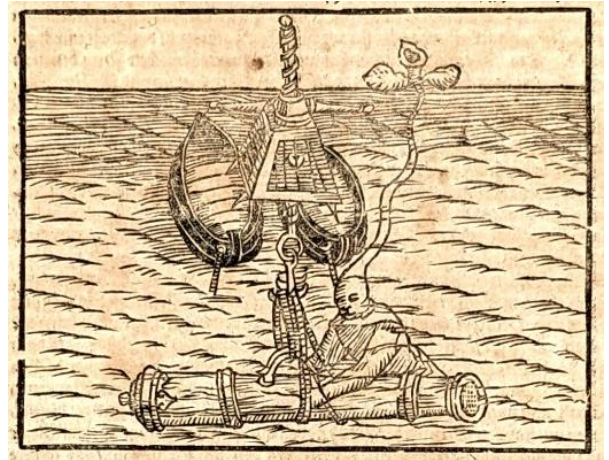
Early edition (first, Mainz, 1558) of this exegesis of Paul's *Letter to the Romans*. Although wildly popular in his native Germany, the Franciscan Wild (1497-1554) came under virulent attack from a Spanish Dominican, Domingo de Soto during the latter part of his lifetime. Thanks to de Soto's agitation, most of Wild's works were ultimately placed the Spanish and Roman Indexes; yet, as the *Catholic Encyclopedia* notes, Wild continued to have many orthodox supporters: "Sixtus Senensis, Serarius, Wadding, and many others state that the works of Wild were deliberately altered by the Lutherans to deceive the Catholics." The present example was the first edition printed in Paris, and evidently made its way to Spain at an early date. The title-page is modestly marked '*Expurgado*', and 23 pages have been censored to various degrees throughout the text, from f. 7v to f. 71v.



## HOW TO SALVAGE SHIPWRECKS, AND 60 TYPES OF GRENADE

2. **DAMBACH, Christoph.** *Büchsenmeistery... sampt trenlicher unterweisung mancherley künstlicher Fennwerck nemblich der Petard, Spreng- und andern Kugeln ...* Frankfurt & Darmstadt: Balthasar Hofmann for Conrad Corthoys, 1615. 4to. (4), 206 pp, (2), plus folding woodcut plate. Title printed in red-and-black. With half-page woodcut of a cannon on title-page, as well as **108 woodcuts in text, many half-page or larger.** Contemporary boards; a few annotations.

**\$3,500**



First complete edition; an astonishing, richly-illustrated tour-de-force of artillery technology on the eve of the Thirty Years' War, during which incendiary devices such as those described here would be used with devastating effect. Book II, for example, treats mainly of grenades, bombs, and rockets, illustrating more than 60 such specimens; Dambach seems to have been one of the earliest to suggest that a grenade filled with lead balls would create more shrapnel damage than a purely explosive device. This is the first appearance of Book IV, treating the defense of bridges, the protection of canon positions, the use of defensive mines, and so on. One of the final chapters in Book IV (pp. 190-195) discusses "How one can raise up a sunken ship with all of its treasure", including an illustration of a man with an air hose leading to the surface. VD17 locates just one copy of this edition, at the HAB.

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## WITH A FINELY-EXECUTED ‘FAMILY PORTRAIT’

### 3. *Carta executoria de hidalguía*

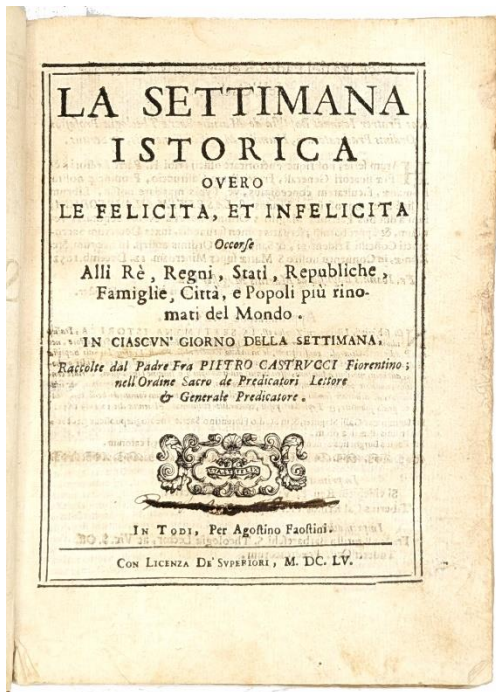
granted for Don Rodrigo Teijeiro Becerra de Miranda and his sons. Royal Chancery of Granada, July 24, 1641. Folio [31 x 21 cm]. 60 vellum leaves plus (4) pp of addenda on paper. With 3 full-page paintings separated by red silk dividers, among them the petitioner’s wife and children, as well as large painted initial ‘D’ featuring St James the Moor-Slayer trampling a Muslim underfoot; and with 16 large initials in text painted on gold, adorned with highly naturalistic birds, flowers, and insects. Full contemporary crushed red velvet. **\$6,500**



Magnificent, richly decorated example of a Granada *carta de hidalguía*, executed for a member of the military-religious Order of Alcántara in Villanueva de la Serena (200 miles NW of Granada) between 1638-1641. Completed during the artistic apogee of the Spanish Baroque – coinciding with the most active years of Diego Velázquez, Bartolomé Esteban Murillo, and Jusepe de Ribera – the present example exhibits a notably high degree of artistic accomplishment. As always, the paintings are unsigned, but in this case feature naturalistic portraits of the petitioner, his wife Mariana, and his daughter and two sons, incorporating ‘speech bubbles’ or banderoles as the family supplicates the Virgin Mary at their private altar. Each member is named in a gilt caption, including the youngest daughter Bernarda. Facing this family scene is a full-page, marvelously colorful escutcheon, “Por la Gracia de Dios”, featuring the arms of Don Rodrigo flanked by seraphim, banderoles, and symbols of the battlefield (canons, drums, horns, barrels, etc.). A further painting is dedicated to King Felipe IV, Grand Master of the Order of Alcántara; and on the first page of text, framed in a rich blue background, St. James the Moor-Slayer stands in stark contrast to the usual depiction of James as a pilgrim with a staff. Finally, many of the 16 gold initials exhibit a lively painter’s eye with a fondness for birds and insects. **Provenance:** small modern private bookplate (‘K’) on lower front pastedown. Purchased from Maarten Haverkamp (Netherlands), October 2023.



## “ON THIS DAY IN HISTORY...”



4. [CHRONOLGY]. **CASTRUCCI, Pietro.** *La Settimana Istorica, ovvero le Felicità, et Infelicità occorse alli Rè, Regni, Stati, Republiche, Famiglie, Città, e Popoli più rinomati del Mondo, in ciascun' Giorno della Settimana.* Todi: Agostino Faostini, 1655. 4to. (24), 627 pp, (13), plus engr. frontispiece. Contemporary vellum. **\$1,650**

Sole edition of this monument of data tabulation: a voluminous catalogue of historical events, strictly delineated between “good, or celebratory” and “bad, or mournful”, and organized according to which day of the week they fell on. A provincial cleric with too much time on his hands, Castrucci’s approach is nonetheless worthy of further study: quite aside from his sources, and why he chose to tabulate his data in this fashion, he does present a certain even-handedness in his embrace of global centers of power. Tuesday’s happy events, for example, are recorded under equally substantial headings for each of the European royal houses; each of the Italian city-states and their families; the Swiss Republics; Russia; the

Ottoman Empire; Turkey; Persia; and lastly, “the Moors of Africa, as well as Spain”. OCLC shows US copies at Columbia, the Newberry, and Chicago.

## A PERUVIAN MEMBER OF THE FICTIONAL ‘ACCADEMIA DEGLI AMFISTILI’ NO COPY IN US LIBRARIES

5. **CAMPUZANO Y SOTOMAYOR, Baltasar.** *Parabien a la Yglesia Catholica Romana en la Conversion de Christina Alexandra Reyna de Sueçia...* Rome: Reverenda Camera Apostolica, 1656. 4to. (16) including engr. frontispiece, 169 pp, (7). 18th century Spanish tree-calf with gilt title on spine; all edges stained blue. **Offered with an export license.** **\$3,250**

Sole edition, printed for the Spanish community in Rome, of this curious work by a Peruvian intellectual celebrating the recent (1655) public apostasy of the young Queen Christina of Sweden. The Lima-born Campuzano was deeply interested in the conversion of infidels more broadly; his earlier work, *Planeta Catholico*, had supplicated Philip IV for assistance in the wholesale evangelization of the Moxos Indians of Peru. All of Campuzano’s works are impossibly rare in census; OCLC shows just a handful of copies of the present work in European libraries, and none in the US. **The digitized copies at the Bibliotheca Casanatense and the National Library in Rome, for example, are both lacking the engraving.**





## AN EARLY BRITISH MEZZOTINT



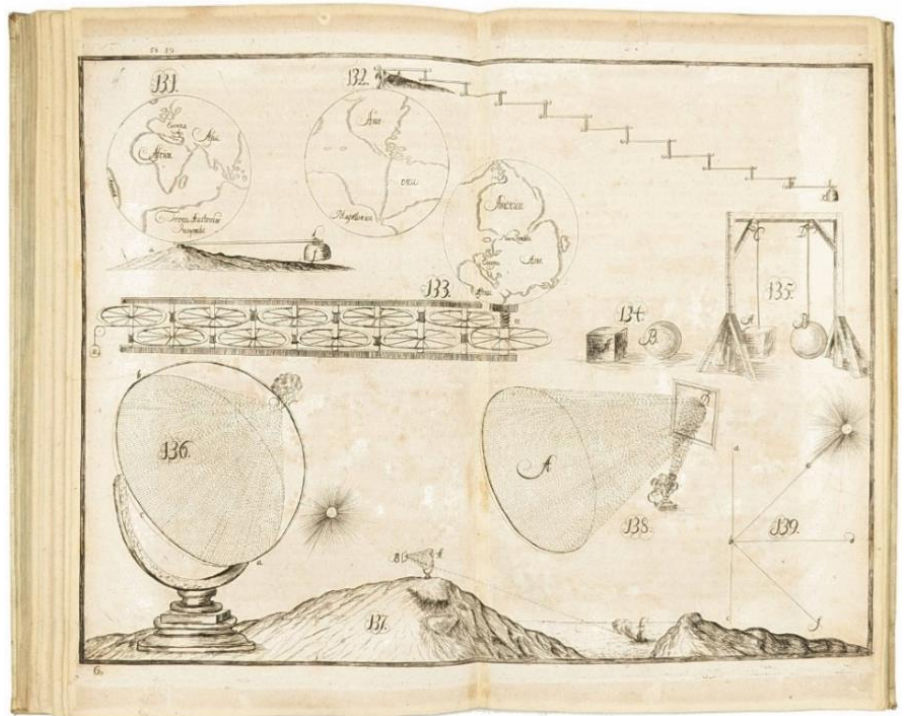
6. [SOMER, Jan van, engr.]. *John Hervey Esq[ui]r[e] Tre[asure]r and Receav[er] gener[a]l to her Maj[es]ty.* [London]: Richard Tompson, [1678-9]. Mezzotint, 34 x 24.7 cm. A good, crisp impression. **\$850**

Handsome example of a separately-published, early British mezzotint. Richard Tompson (d. 1693) was among the first publishers of the medium to enjoy widespread success. The subject here is John Hervey (1616-1679), courtier of Charles II and Treasurer to his wife, the notoriously Catholic Catherine of Braganza. He is depicted by the portraitist Sir Peter Lely (1618-1680) standing in his chambers in a splendid wig and embroidered cravat, with his hand resting on an unidentified bust of a bearded man. The soft folds of both his robes and the curtain in the background are almost exaggerated in order to demonstrate the fine effects of light and shadow produced by the mezzotint process.

## WITH A CHAPTER ON THE CONSTRUCTION OF BURNING-LENSES

7. SCHEßLER, Christian. *Demonstrationes Mathematicae oder Untersuchung derer Mathematischen Warheit-und Unwarheiten...* Dresden: Mieth, Zimmerman, and Schrötel for the author, 1698. Folio. (4), 107 pp, (5), plus 224 figures on 32 engraved plates (of which 12 double-page, and 3 folding). Contemporary quarter calf over vellum boards. **\$2,000**

First edition of this treatise offered up by the Royal Engineer of the Saxon Elector Augustus the Strong. Schessler's work ranges from problems of perspective to mirrors, mechanics, fortification engineering, and so on. The plates at pp. 44/5 and 48/9 depict a variety of engineering machines, while in the section on methods of measuring the globe, a curious world map at pages 52/3 centers on Africa and depicts 'Terra Australis Incognita' as bigger than all the other continents combined. On pp. 58-67 we find an entire chapter devoted to 'Burning-Glasses' and their practical construction, replete with technical illustrations; for example, on p. 65 Schessler instructs the reader in "How to construct a Burning-Glass which can ignite at a distance of 500 or 1000 feet (*Schuch*)". OCLC shows US copies at the Getty, Boston Public Library, Smithsonian, Illinois, and U Penn. Not in Roberts & Trent (*Bibliotheca Mechanica*).



## THE PAINTINGS AND ARTWORK OF A MONUMENT OF THE LATE BAROQUE THIS COPY A GIFT FROM THE SUN KING

8. **FÉLIBIEN DES AVAUX, Jean-François.** *Description de l'Eglise Royale des Invalides.* Paris: Jacque [sic] Quillau, 1706. Large folio [42.5 x 29 cm]. (2), 143 pp, (1), plus 2 full-page plates, 24 large vignettes, and 12 large initials, most illustrating paintings or architectural features of the church. Contemporary mottled calf with arms of Louis XIV stamped in gilt on both covers; engraved bookplate of Pierre de Monthiers (1677-1743) on pastedown; **his signature on title-page, "ex dono Regis".**

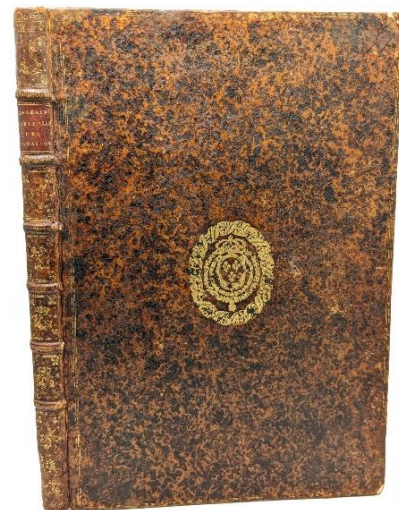
**\$7,500**

A magnificent, broad-margined copy of this artistic and architectural tour-de-force illustrating and describing the new church and grounds of the Hôtel des Invalides whose construction had been completed by the architect Jules Hardouin-Mansart in August of 1706. Among the earliest 'veteran's hospitals' anywhere in the Western world, the complex was executed under the particular patronage of Louis XIV, himself a veteran of numerous campaigns. In their rush to bring the present work to the press just a few weeks later, the editors depict Hardouin-Mansart's original plans in the engraved frontispiece, including a vast esplanade with a monumental colonnade to highlight the Dome to the south, which was never ultimately realized.

As its binding suggests, this copy was bound for Louis XIV and presented to Pierre de Monthiers (1677-1743), who was appointed Commissionaire des Invalides beginning in 1707. Alongside Monthier's bold signature and the note 'ex dono Regis' on the title-page, a lengthy note in a later hand on the flyleaf explains the circumstances of its presentation. The existence of advance-printed copies such as this one perhaps attests to the personal pride which Louis XIV – who had personally ridden into the battlefield on many occasions – evidently felt for having established one of the world's first hospitals specifically intended for military veterans.

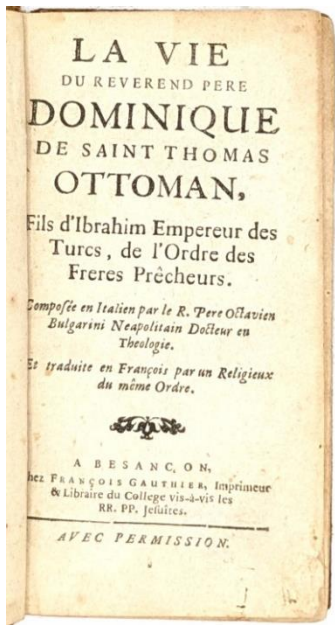


OCLC shows copies of this first state at Harvard and the Getty only; for reference, the second folio state is held in seven US libraries: Boston Athenaeum (miscataloged as the first state!), Harvard, Princeton, Washington University, Oberlin, U Penn, Rice, NYPL, Columbia, and the Winterthur. This copy was last seen at auction more than 20 years ago, when it sold at Christie's in 2002.





## FR. DOMINIC THE OTTOMAN



**9. BULGARINI, Octaviano.** *La Vie du Reverend Pere Dominique de Saint Thomas Ottoman, Fils d'Ibrahim Empereur des Turcs, de l'Ordre des Freres Prêcheurs...* Besançon: François Gauthier, [1708?]. 12mo. (12), 3-238 pp, (8). Contemporary, rather provincial calf.

**\$1,500**

Sole French edition – recorded in just a handful of copies worldwide – of the life of Osman or ‘Dominic the Ottoman’, a celebrated Muslim convert. As the infant son of Sultan Ibrahim I, Osman was captured by pirates (the Knights of Malta) while he and his mother were on their way to Mecca in 1644. He was baptized as a young man in 1656 and studied in Naples and Rome before spending several years in Paris. During the last decade of his life he resided on the islands of Crete and Malta, where he attempted to broker peace negotiations between Christian and Muslim forces. The Italian original (*Vita del padre maestro f. Domenico di S. Tomaso*) was printed in Naples in 1689 and is equally rare (1 US copy, at Chicago).

## AN EARLY 18TH CENTURY MEXICAN LIFE INSURANCE CERTIFICATE WITH AN INTACT PAPER SEAL

**10. [CONFRATERNITIES].** *Patente de la Cofradia, y Hermandad de la Espiracion de Christo Señor Nuestro, fundada en la Yglesia Parrochial... de esta Ciudad de Mexico.* [Mexico City: no printer, ca. 1730]. Folio broadside [31 x 21.5 cm]. Accomplished in manuscript by Francisco Romero Zapata on the 29<sup>th</sup> of June, 1733, with embossed paper seal at lower left corner. Verso with various contemporary inscriptions. **\$1,850**

Well-preserved certificate of membership to the Brotherhood of the Breath of Christ at the Parochial Church of San Sebastian in Mexico City, printed around 1730 or earlier. Manuscript notes on the verso confirm Zapata’s death on the 8<sup>th</sup> of September, 1745 as well as the confraternity’s official ‘payout’ of 13 pesos for his funerary expenses on the very same day, to his son.

The text, however, notes that Zapata failed to pay for the last four years of his membership, and thus his funerary payout has been reduced from 15 pesos. Such confraternities were no doubt of great socio-economic importance for their members, but also provided practical services in the event of death, acting as a sort of life-insurance policy. In this case, according to the text, Zapata agreed to pay two *tomines* as an initiation fee as well as half a *reale* per week in dues, and four *reales* to cover the expenses of Lent and his titular feast.





## A BEAUTIFUL MURDERESS

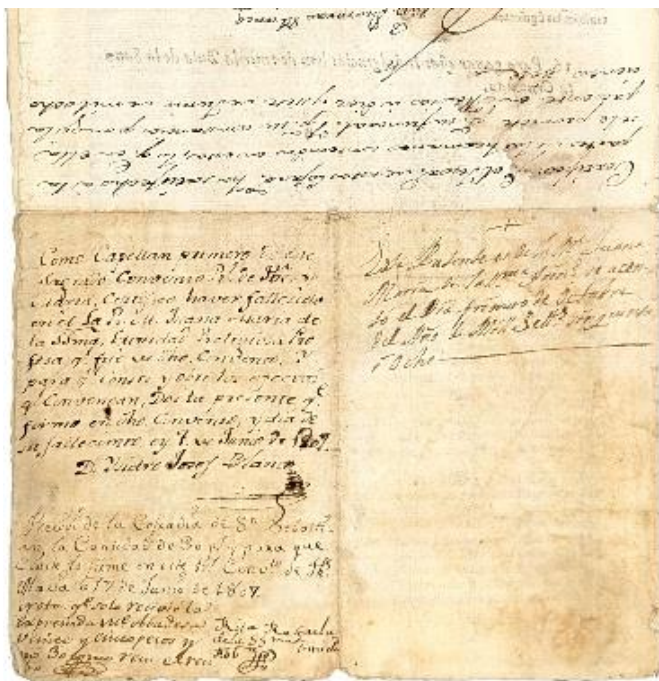
**11. RYLEY, Thomas (engr.).** *Miss Blandy, Now confin'd in Oxford Goal* [sic] *on Suspicion of Poisoning her Father.* [London: Thomas Ryley, 1751/1752]. Mezzotint, 37.5 x 27 cm, including exceptionally broad margins.

**\$950**

Second (publicly-issued) state, with lettering. A fascinating example of the visual culture of crime and punishment in Georgian England: this striking mezzotint portrait must have been prepared and brought to the press within a matter of weeks or months in order to satisfy popular demand. Mary Blandy (1720 -1752) was arrested soon after the death of her father in August of 1751, and was convicted during a one-day trial on the 3rd March, 1752. The present work must have been issued between these two dates, after which she was no longer 'suspected of' poisoning her father. She was hanged a few weeks later, on Easter Monday (April 6th, 1752). OCLC shows a single US copy, at Yale; the original painting has been lost.



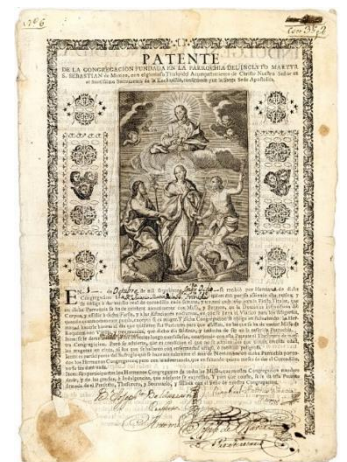
## KEPT FOR 50 YEARS BY A MEXICAN NUN WITH A LARGE ENGRAVING BY JOSÉ MORALES



**12. [NUNS].** *Patente de la Congregacion fundada en la Parrochia del Inchyto Martyr S. Sebastian de Mexico...* [Mexico City: no printer, ca. 1750]. Bifolium [31 x 21.5 cm]. (3) pp, (1), with half-page engraving. Accomplished in manuscript by a nun, Madre Juana Maria de la Santissima Trinidad, on the 1<sup>st</sup> October 1758. With a large, folded and embossed paper seal. Lengthy (and fully transcribed) manuscript notes in 5 different hands on verso of final leaf. **\$1,650**

Well-preserved example of this mid-18<sup>th</sup> century confraternity certificate, signed not only by various male functionaries but also by Abbess Rita Rafaela, who attests that she has received the designated 'payout' upon the death of her conventual sister. Like most of these 'informal' religious confraternities, the only traces in print recording

the activities of the congregation and its members which seem to have survived are *patentes* such as the present one – which are nevertheless poorly recorded in OCLC, if at all. The present example was accomplished in manuscript by Madre Juana in 1758; she died, according to the copious manuscript notes, on 7<sup>th</sup> June 1807. Pages 2-3 detail all of the indulgences granted to devotees and congregants of San Sebastian – as long as they also hold the *Bula de la Santa Cruzada*, the most popular printed indulgence in the New World.





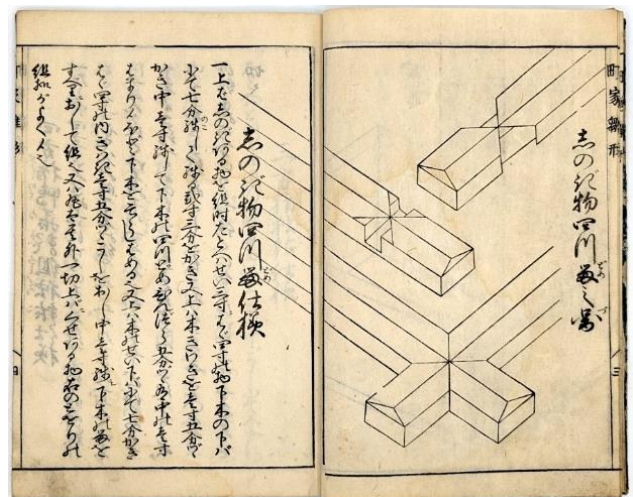
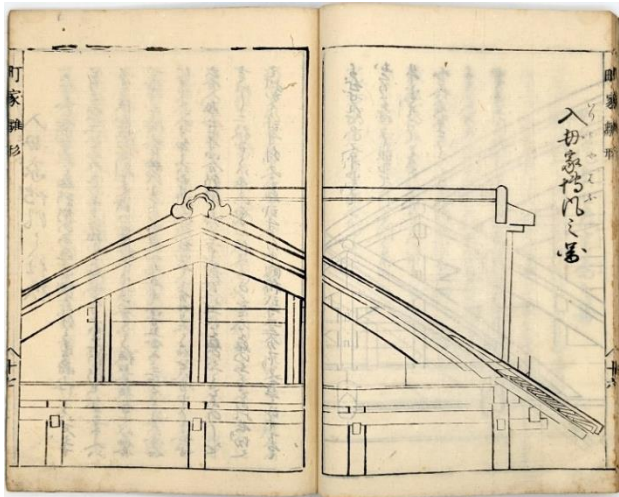
## THE LAST CHARTER OF THE DUTCH WEST INDIA COMPANY

**13. DUTCH WEST INDIA COMPANY.** *Nader prolongatie van het octroy voor de Westindische Compagnie* ... Hague: Isaac Scheltus, 1761. Broadside, 143 x 52 cm, composed of 4 folio sheets [each 52 x 38 cm]. Unassembled; a few marginal repairs and slight loss of a few letters at folds. **\$1,500**



The final charter of the WIC (Westindische Compagnie), the state-sponsored corporation responsible for settling New York in the first decades of the 17<sup>th</sup> century. Founded in 1621 and dissolved in 1791 following the collapse of the Caribbean slave trade, the WIC had initially been granted a monopoly on the entire coast of West Africa as well as the Americas and the Pacific Ocean. The present document was also issued in a much more common quarto pamphlet for circulation; the gigantic size of the broadside suggests that it was intended for wall display, perhaps by company employees. It details each of the specific commercial privileges accorded to the WIC, including the importation of West African slaves into the Caribbean (mainly through the hub of Surinam) By the late 17<sup>th</sup> century the WIC was at the peak of its commercial success, paying the largest dividend on the Amsterdam Bourse; but by the 1780s it had reverted to steady losses. OCLC shows just 1 US copy of this broadside, at Cornell; the 38-page pamphlet is more widely held.

## THE 18<sup>TH</sup> CENTURY JAPANESE TOWNHOUSE



**14. YASUNORI, Hirōka (広岡保教).** *番匠町家雛形 Banjō Machiya Hinagata* [‘Models of Townhouses for the Master Craftsman’]. Edo: Suharaya Mohei, 1770 (Meiwa 7). 2 volumes, large 8vos. (48) pp, including (2) pp publisher’s catalog; (52) pp. Blue sewn paper (*fukurotoji*) bindings. **\$3,500**

Very rare first edition – replete with the publisher’s catalog – of this 18<sup>th</sup> century guide to wood-frame architecture, illustrated with dozens of woodcuts and diagrams, many full-page. Yasunori’s title literally translates as ‘Models of Townhouses for the Master Craftsman’, and his guide also gives a robust account of the specialized wooden joints which elegantly merge form and function, allowing the natural properties of the wood to hold the frame together. OCLC shows US copies at Harvard and Yale only; a further copy is recorded in the collection of the architect A. Lawrence Kocher, now housed in the Rockefeller Library at the Colonial Williamsburg Foundation (VA).

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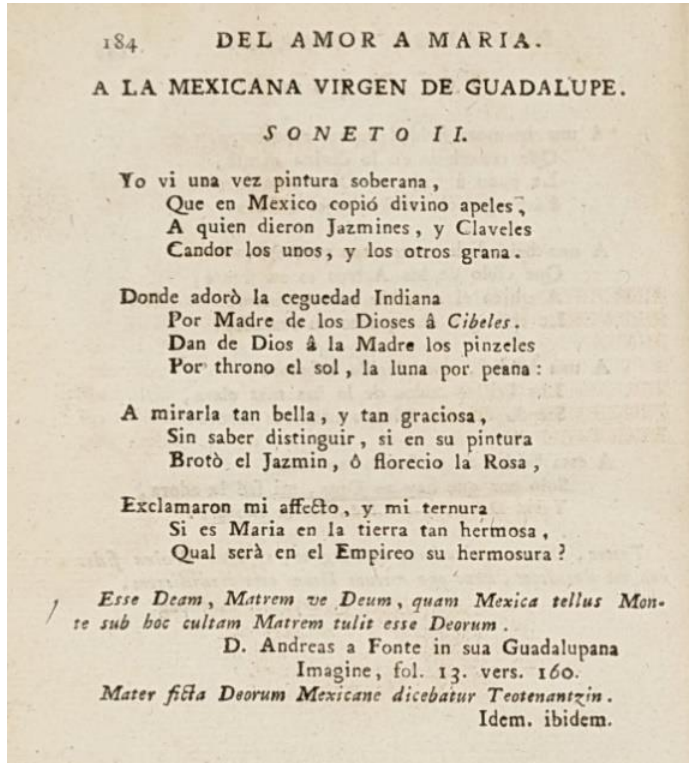
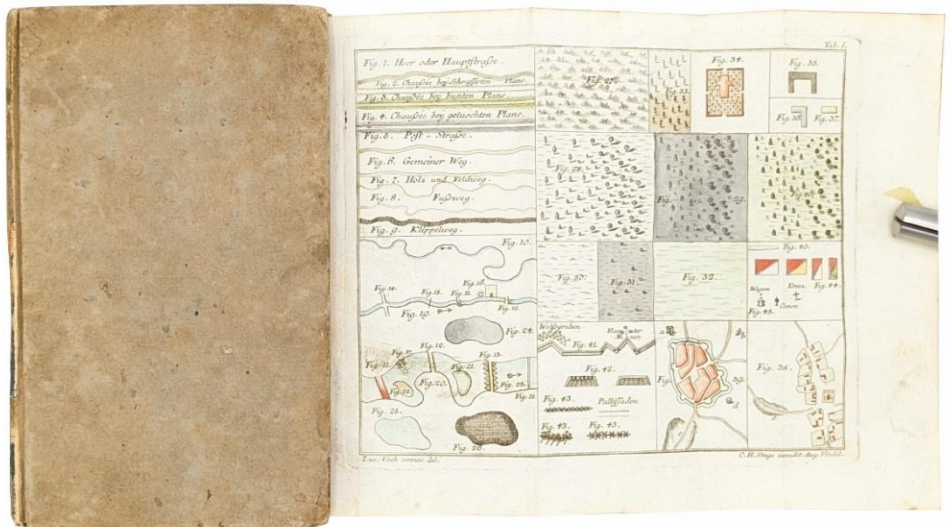


## THE ART OF BATTLEFIELD SKETCHING NO COPY IN US LIBRARIES

**15. VOCH, Lukas.** *Die Kunst, Situationspläne mit Hilfe einer besonders darzu verfertigten Schreibtafel auf verschiedene Arten aufzunehmen und zu zeichnen...* Augsburg: Conrad Heinrich Stage, 1774. With 10 folding engr. plates (of which 5 colored). Contemporary publisher's boards. **\$1,450**

First edition of this practical manual for military artists, presenting a “new, improved drawing board” [Schreibtafel] especially designed for the accurate rendition of strategic maps and plans.

The “young officer” tasked with preparing these sketches must consider the recipes of dyes and colors and their proper mixing; how to geometrically and spatially render his eyewitness views; transferring a rough sketch to a fine copy; and so on. The plates depict sample views and sketch elements as well as drawing instruments.



## MNEMONIC POETRY BY A MEXICAN JESUIT IN EXILE

**16. LOZANO, Francisco Xavier.** *Recuerdos de las Eternas Verdades, confirmados con la Sagrada Escritura y espuestos en Decimas Castellanas, para conservarlos mas facilmente en la memoria... dedica al Glorioso Patriarcha San Ignacio Loyola.* Cesena: Gregorio Biasini, 1788. Large 8vo, 2 parts in 1. VIII pp, 172 pp; 187 pp, (1). Early 20<sup>th</sup> century quarter Spanish calf. **\$1,500**

First edition, printed in Spanish with great difficulty (according to Part II, pp. 186-7) by a Cesena printer entirely ignorant of that language. Lozano had arrived in Mexico as a young Jesuit in 1744, teaching at the Colleges of Oaxaca, Durango, Zacatecas, and Las Parras. With the expulsion of the Order in 1767, Lozano fled to norther Italy – seemingly a common destination for Mexican ex-Jesuits. The present work was intended as a versified aide memoire to key

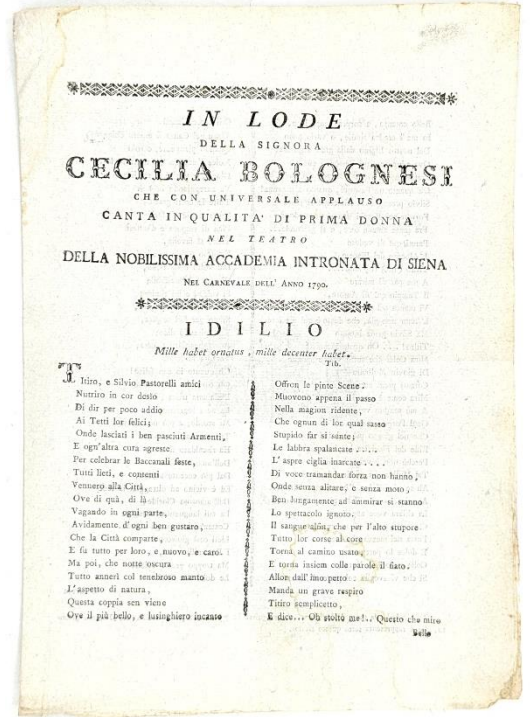
scriptural passages, and a second edition finally appeared in Mexico in 1794. At the end of Part II, we find a supplementary sonnet, “A la Mexicana Virgen de Guadalupe”, which begins “Yo vi una vez pintura soberana / que en México copió divino Apeles...”. OCLC shows a single US copy, at Harvard.



## CECILIA BOLOGNESI AT THE ACCADEMIA DEGLI INTRONATI

**17. [OPERA].** *In Lode della Signora Cecilia Bolognesi, che con Universale Applauso canta in Qualità di Prima Donna nel Teatro della Nobilissima Accademia Intronata di Siena, nel Carnevale dell' Anno 1790.* Colophon: Siena: Pazzini Carli, 1790. Bifolium [29 x 20.5 cm], printed on three pages of four. Unbound, a fresh copy. **\$450**

Unrecorded poem in praise of the talents of the opera singer Cecilia Bolognesi, who had recently starred as the *prima donna* during musical performances put on by a Siennese academy in celebration of Carnevale. The Accademia degli Intronati was a revered literary society founded in the 16<sup>th</sup> century by Alessandro Piccolomini among others. “In genere la prima produzione teatrale degli Intronati è caratterizzata da giochi raffinati e leggeri, animati da un languido erotismo, il cui destinatario nobile ed elegante è il pubblico femminile.” (Wikipedia). Not in OCLC or ICCU.



## BERNINI UNCENSORED

**18. BERNINI, Gian Lorenzo.** [*The Tomb of Urban VIII*]. Engraving, 65 x 39 cm to platemarks, on sheet 67.5 x 42.5 cm. “Gio. Domenico Rossi li stampa in Navona all’Insegna di Parigi Con Licenza de Superiori in Roma” [i.e. Calcografia della Camera Apostolica, ca. 1790?]. **\$850**

A crisp, perfectly-preserved example, probably executed by the Calcografia della Camera Apostolica, of this large-format print depicting perhaps the earliest view of Bernini’s tomb of Urban VIII, completed in 1647. Unusually made of mixed media including bronze, the sepulchral monument housed in St. Peter’s basilica was a fitting testament by the great sculptor to his greatest patron. Bernini’s figure of Charity was subsequently censored with stucco (remaining to this day) in the mid-19<sup>th</sup> century, as her bare breasts were considered too lascivious to befit a papal tomb. While several commentators have speculated that Charity was modelled after Bernini’s former mistress Costanza Bonarelli, Sarah McPhee (*Bernini’s Beloved*, p. 10) rejects this claim for lack of evidence. Based on the paper, we believe this to be a late 18<sup>th</sup> century re-strike by the Calcografia della Camera Apostolica which inherited the Rossi plates in 1738. The print appears in the Calcografia catalogs until 1797, but is absent thereafter. No copy of any printing is recorded in US libraries.



## MOTHER AND CHILD IN GEORGIAN ENGLAND

19. **HOPPNER, John.** *Charlotte Countess Cholmondeley and the Hon[ora]ble Henry Cholmondeley.* London: Charles Turner, 1805. Mezzotint printed in color, 62 x 37.5 cm. **\$1,500**

Magnificent 2 ft mezzotint of Lady Georgiana Charlotte Bertie, Countess Cholmondeley (1764-1838), and her five year-old son [William] Henry. As was common at the time, Henry wears a loose-fitting dress intended for children of either sex. Boys such as William Henry would have worn a gown until the age of 8 or so, after which he would have been ‘breeched’, or transitioned into wearing trousers. The ‘mother and child’ trope is slightly upended by the exclusion of both of Charlotte’s other children (Charlotte, aged 10, and George, aged 13); perhaps their adolescence did not fit the overall Romanticism apparent in the idyllic background (a forest with a stone monument). We have not been able to trace the current whereabouts of the original Hoppner painting, if it has survived. This mezzotint is not recorded in OCLC, but we have traced one copy in US institutions, at the Yale Center for British Art (uncolored). There is no example at the National Portrait Gallery (UK), and the British Museum holds only an uncolored example.



## GRISLY MARTYRDOMS FOR CHILDREN NO COPY IN US OR UK LIBRARIES



20. [“MADAME H.”]. *Galerie Religieuse, ou Vies abrégées des Saints Martyrs avec 42 Gravures.* Paris: Alexis Eymery, 1819. Oblong 8vo. [19.5 x 12 cm]. 151 pp, (1), plus engr. frontispiece, engr. title-page, and 40 engravings on 20 plates, all finished in contemporary hand-color. Contemporary publisher’s embossed boards. **\$950**

Sole edition of this children’s guide to the saintly martyrs, a product of the renewed interest in religious instruction in France following the Bourbon Restoration of 1815. The title vignette (‘The Education of the Virgin Mary’) depicts a mother teaching a young girl to read; the same edifying tone is continued in the preface, which promises the young reader that “even those born in poverty, or indeed slavery, have risen, by the purity of their morals and their conduct, to the highest rungs of the civil service, the military, and the clergy.”



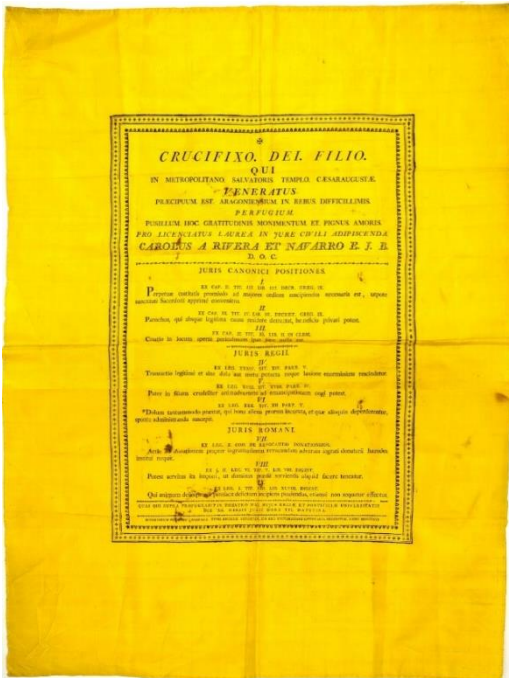
## TEA AND THE TASTE FOR 'CHINOISERIE'

21. MARQUIS, François, “seller of teas to His Highness, the Comte d’Artois”. *Du Thé, ou Nouveau Traité sur sa Culture, sa Récolte, sa Préparation et ses Usages... Orné de Gravures coloriées, d’après nature et d’après des peintures originales de la Chine*. Paris: Nepveu, Audot, and the author, 1820. 12mo. (5), 6-124 pp, plus 10 engraved plates (of which 6 double-page and folding), all finished in contemporary handcolor. Original publisher’s pink wrappers with ‘chinoiserie’ motifs on covers. **\$1,650**



First edition (the smaller of two formats printed in the same year) of this charming manual of tea-drinking prepared by a ‘fabricant de chocolat et marchand de thé’, apparently in order to satisfy the curiosity of his customers. As it had been since the time of Louis XIV, tea was consumed in France mainly by the aristocracy and by invalids; here, Marquis gives a robust medical account of the plant as well as describing its natural history and Chinese methods of processing. One plate, for example, depicts a group of monkeys trained to pick a particularly rare type of tea. Cagle, *A Matter of Taste*, # 305.

## PRINTED ON BRIGHTLY-COLORED SILK



22. [LAW] / RIBERA Y NAVARRO, Carlos. *Crucifixo Dei Filio qui in Metropolitana Salvatoris Templo Caesaraugustae Veneratus...* Zaragoza: Andreas Sebastian, for the University, 1825. Letterpress printed on bright yellow silk, 74 x 54 cm. Upper and lower edges of silk ‘hemmed’; text within a typographical border. A few small stains, otherwise very neatly preserved. **\$850**

Unrecorded, large-format printing on silk of this curious artefact, a decorative thesis offering precepts drawn from both canon and secular law for the glory of an icon of the Crucifix venerated in the Catedral del Salvador in Zaragoza. This peculiar mixture of subject matter, intended use, and format hints at the widespread adoption of printing on silk during the first decades of the 19th century for all manner of ephemera, suggesting either advances in printing techniques or a reduction in the cost of silk. The precepts themselves are taken from the *Decretals* of Gregory and Clement, as well as the *Digest* of Justinian, and range from secular to clerical matters. “A transaction carried out lawfully and without deception or fear will not be nullified even by the most grievous injury”; “A father acting cruelly towards his son can be forced to emancipation”; “He who reveals the intention of committing a crime shall be punished at the beginning of the crime, even if the consequences do not follow”; and so on.

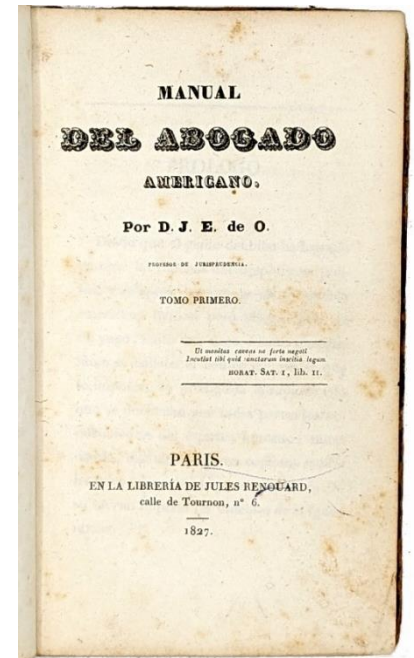
acting cruelly towards his son can be forced to emancipation”; “He who reveals the intention of committing a crime shall be punished at the beginning of the crime, even if the consequences do not follow”; and so on.



## A LEGAL MANUAL FOR NEWLY-INDEPENDENT LATIN AMERICANS NO COPY IN AUCTION RECORDS

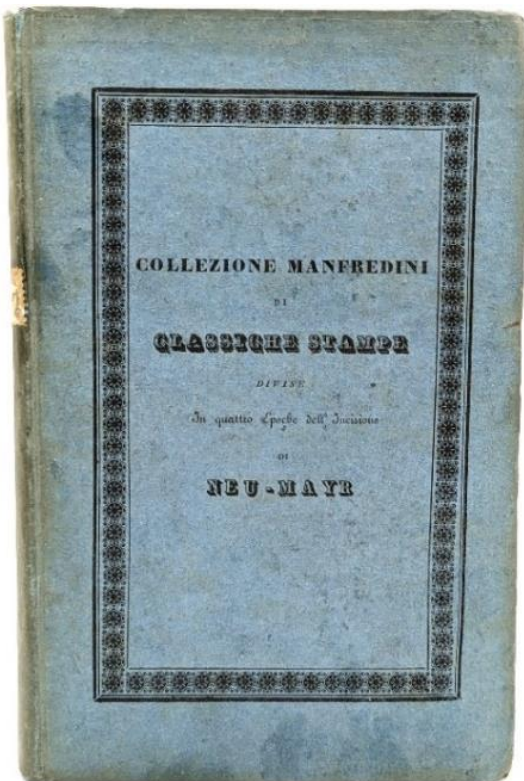
**23. OCHOA, Juan Eugenio de.** *Manual del Abogado Americano*. Paris: Jules Renouard, 1827. 2 vols in 2, 12mos. XIV pp, 317 pp, (1); (4), 259 pp, (1). Contemporary calf, gilt (Vol I rebacked, and somewhat mis-matched). **\$2,850**

Extremely rare first edition of this remarkable textbook composed specifically for use in the fledgling independent republics of Latin America during the first decades of the 19th century. Little seems to be known of the author, but in his preface Ochoa rails against “political and religious despotism” and salutes “the individuals of all classes in these new republics who have risen as if by magic from the bosom of shame, seeing themselves elevated to the dignity of free men”. Celebrating the loss of Spain’s American dominions in the name of liberty and justice were evidently sentiments to which Ochoa could not publicly sign his name, and he is identified only by his initials on the title-page, proclaiming him to be a ‘Profesor de Jurisprudencia’. At the end of his preface (p. XIV) he suggests that his precepts have been strongly influenced by the (sill-living) English jurist Jeremy Bentham (1748-1832), considered a radical in his day. OCLC shows just a handful of copies worldwide, two of them in the US (Harvard and Texas).



## THE PERFECTION OF ENGRAVING: THE *COLLEZIONE MANFREDINI*

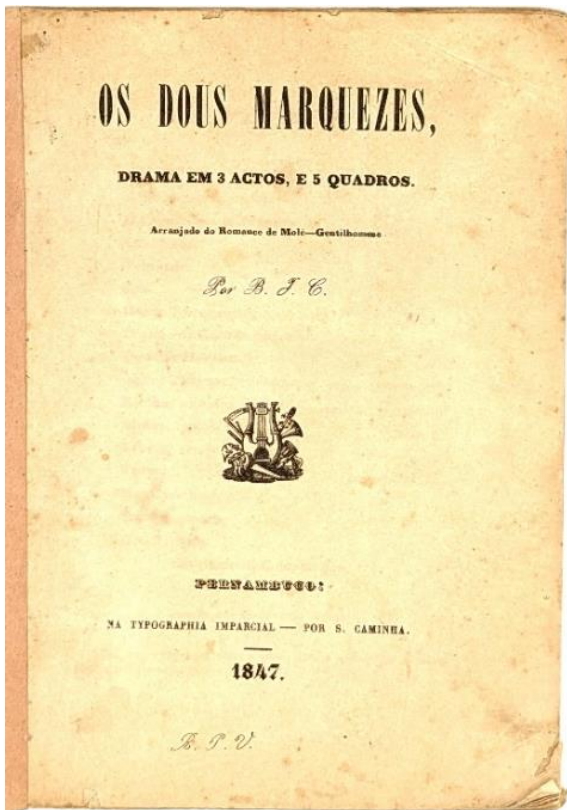
**24. NEUMAYR, Antonio.** *Collezione Manfredini di Classiche Stampe, divise in Quattro Epoche dell' Incisione...* Venice: Tipografia di Commercio, 1833. 8vo, 4 parts in 1. With separate title-pages for each of the 4 parts, dated 1832-1833. Original publisher’s printed blue boards. **\$1,250**



First printed catalog of the complete Collezione Manfredini, a group of 742 engravings which Federico Manfredini (1743-1829) considered ‘classical’ or typologically important. Manfredini’s rather positivistic vision sought to elaborate the “Progressi nel Perfezionamento delle Stampe”, and each of four epochs is characterized with representative examples and notes by the editor Neumayr. The periods are divided as follows: 1437-1581; 1570-1680; 1630-1790; and the modern era. Manfredini’s earliest piece was what he considered the ‘proof state’ for an engraving dated by him to ca. 1437 (‘The Conversion of S. Paul’, ascribed by him to Maso Finiguerra); his latest pieces were by the still-living Morghen Raffaello (of whom Manfredini collected some 60 different

examples). Surprisingly, there are relatively few examples of the Flemish masters like de Jode and the Galle dynasty. Alongside a description of each piece, all 168 individual artists are given a critical commentary by Neumayr. OCLC shows US copies at the Newberry, Illinois, NYPL, and the Clark Art Institute.



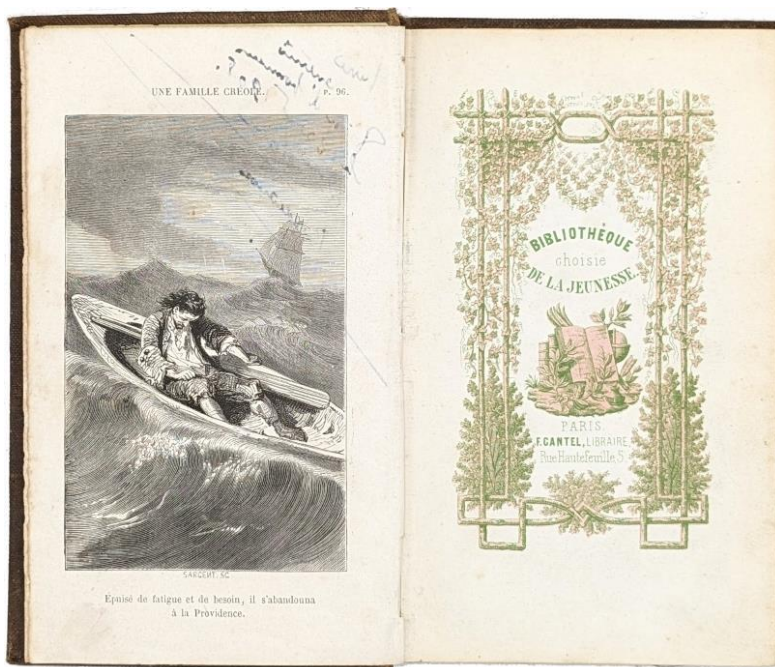


## AN UNRECORDED PERNAMBUCO INCUNABLE

25. 'B. J. C.'. *Os Dous Marquezes, Drama em 3 Actos, e 5 Quadros. Arranjado do Romance de Molé—Gentilhomme.* Pernambuco: Typographia Imparcial, por S. Caminha, 1847. 4to. (5), 6-86 pp. Bound in late 19th century plain wrappers. **\$450**

Sole edition of this apparently unrecorded provincial Brazilian play, printed during the civil unrest preceding the last great rebellion in that region (the Praieira Revolt of 1848-49). The author signs his name only with his initials, and suggests that the play is adapted from a 'romance' of the French *litterateur* Paul-Henri-Joseph Gentilhomme (1814-1856); however, we have been unable to trace the corresponding work based on the title or main characters. The action takes place in Germany in 1550, and the text includes stage directions; according to p. 3, the play was performed for the first time at the 'Theatro particular' in Maceió on the 14th May 1846, 150 miles south of Recife.

## COLONIAL NOSTALGIA: THE TALE OF A CREOLE FAMILY



26. GIRARD, Just. *Une Famille Créole des Îles Maurice et de la Réunion.* Tours: Mame et Compagnie, 1860. 8vo. (4), 140 pp, plus added chromolithographed half-title and lithographed frontispiece. Contemporary blind-ruled purple boards with gilt title on spine. **\$450**

First edition of this nostalgic tale of the lost colony of Mauritius, which France had ceded to the English in 1810. Couched as an instructional story for children, the author describes an encounter in Bordeaux in 1858 with a Mauritian creole named Alfred la Roche. This provides a springboard for a lengthy discussion of Mauritius and its neighbor Réunion, and in particular of their historical prosperity. Some discussion is given of the particularly high creole population on the island;

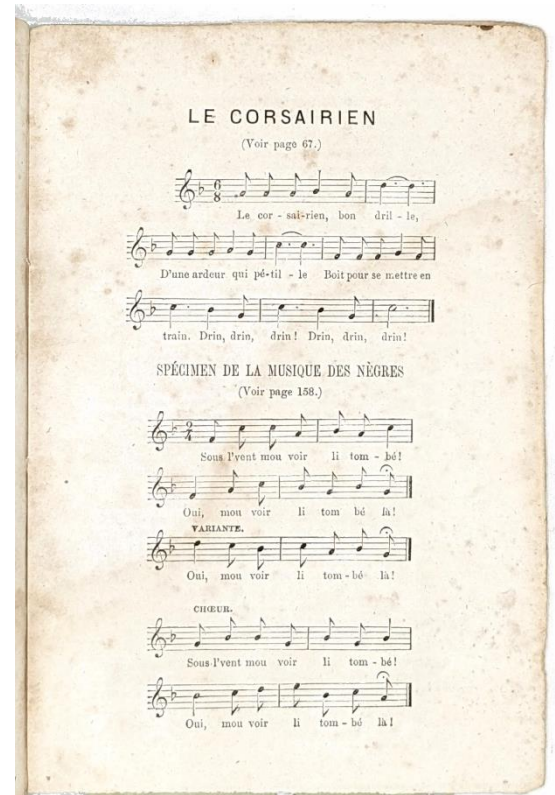
“for one cannot forget that the majority of the first colonists of Bourbon [Réunion] had married women of Madagascar...” (p. 119). A lengthy extract of a creole poem is printed on pp. 134-136. OCLC shows US copies (generally of later editions) at Western Michigan, the Morgan, Minnesota, Harvard, UCLA, and Cleveland Public Library.



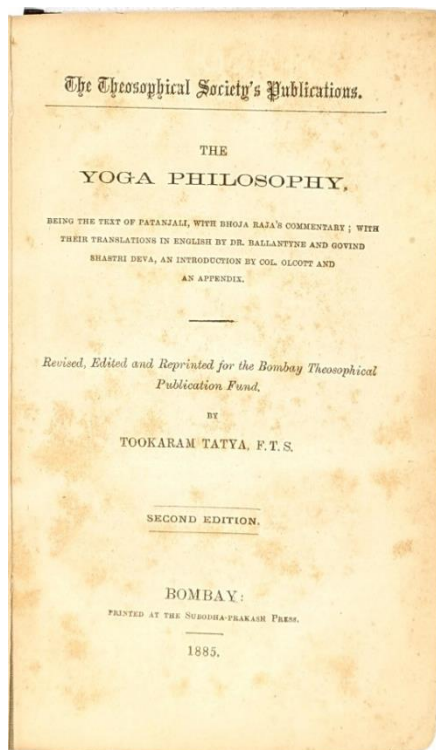
## WITH A FRENCH CARIBBEAN SLAVE SONG

**27. CATHÉRINEAU, Jean.** *Le Paramaribo. Roman Maritime et de Moeurs Créoles, tire de la Guerre de l'Indépendance de l'Amérique du Sud contre l'Espagne.* Paris: Achille Faure, 1866. 8vo. (4), 354 pp, including one page of music ("Le Corsairien" and "Spécimen de la Musique des Nègres"). Original publisher's printed wrappers, with author's signed presentation inscription. **\$850**

Sole edition of this swashbuckling tale of Caribbean piracy, set during Bolivar's struggle to liberate South America from the Spanish. The action begins on board the ship *Paramaribo*, off the coast of Colombia, when a mutiny throws into motion a cataclysmic series of events. On board is an English merchant, 'Sir Patrice Sunders', whose ravishing daughter Lucy falls in love but is then kidnapped; a storm follows, with the obligatory shipwreck, and the narrative continues apace. On pages 158-9 the author presents a few snippets of local slave songs, with the corresponding music bound at the rear. Sabin 11519; OCLC shows a single US copy, at the Library of Congress.



## YOGA FOR THE MASSES



**28. PATANJALI / TATYA, Tookaram (ed.).** *The Yoga Philosophy, Being the Text of Patanjali with Bhoja Raja's Commentary; with their Translations into English by Dr. Ballantyne and Govind Shastri Deva, an Introduction by Col. Olcott and an Appendix.* Bombay, Printed at the Subodha-Prakash Press, 1885. (4), xxxviii pp, [1 leaf of errata], 226 pp. Contemporary printed boards, rebacked in calf. First 15 pages annotated by a contemporary English hand. **\$850**

Second edition of this early document in the Western 'rediscovery' of yoga. Traditional Hindu philosophical practices dating from the 2<sup>nd</sup> century BC remained of little interest to Westerners until the late 19<sup>th</sup> century, when they were suddenly brought to light thanks to the activities of the Anglo-Indian 'Theosophical Society'. Tatyā's text bears little relation to the modern preoccupation with physical poses, but instead offers commentaries on techniques of what is today termed 'transcendental meditation'. "The Edition now offered is calculated to help counteract the materialistic tendencies of the present age, and to re-open the path of the true spiritual philosophy and science of the ancient Aryans.... The leading feature of [Bhakti Yoga] is devotion without intermission, and absorbing, ecstatic thought regarding the Deity. The difference between this and Raj Yoga is that the former is based on pure and

rational metaphysics, while the latter is founded on mere faith. In their results the former is by most considered superior to the latter." (Author's preface, pp. iv-v). OCLC shows US copies at the Newberry, Harvard, Minnesota, and the Theosophical Society (IL); the first edition (1882) is held at Stanford and Concordia Seminary.