



EDITIO ALTERA

THE NEW YORK BOOK FAIR, 2025

BOOTH C30

*Costoro sempre l'astrologo uanno  
Perde do il tempo et mai il uer no fanno*

*... non del' oro,  
El questo e lo mio Dio che sol honoro.*

*La gola o  
da se ha sb*



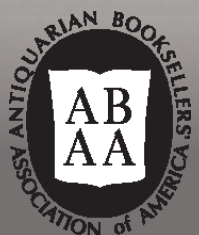
**"I DISTILL MY BRAINS**

**AND AM TOTALLY HAPPY"**

**(ITEM #2)**

*Vuedete come l'huom per lo quattrino,  
Fa creder à l'altr' huom che sia indouino.*

*Mi lambico il ceruel'io tutto lieto.*



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# THE BIRTH OF COMBINATORIAL WOODCUTS

## THE FIRST BOOK OF THE ‘GERMAN ALDUS’; A REMARKABLE RARITY



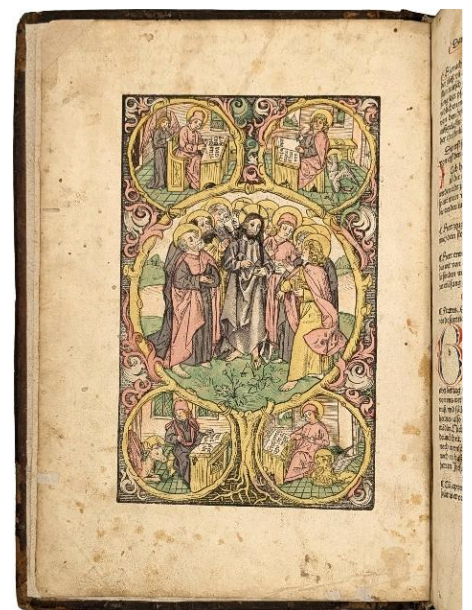
1. **ANSHELM, Thomas.** *Ewangelii mit der glos unnd Epistl' teütsch über das gantz iar alle[n]thalbe[n] darbey der anfang; der psalm; unnd die collect ainer yedliche[n] meszs...* Strasbourg: Thomas Anshelm, January 10, 1488. Folio [31 x 21.2 cm]. clxiii ff, (2) ff. With 87 woodcuts, of which 42 are repeated; 28 are combinations of 23 separate blocks. Colored throughout by a contemporary hand. Contemporary calf over wooden boards, stamped in blind. Ownership inscription of the Dominican nuns of Adelhausen dated 1506 on title-page. **Offered with a French export license.**

**\$125,000**

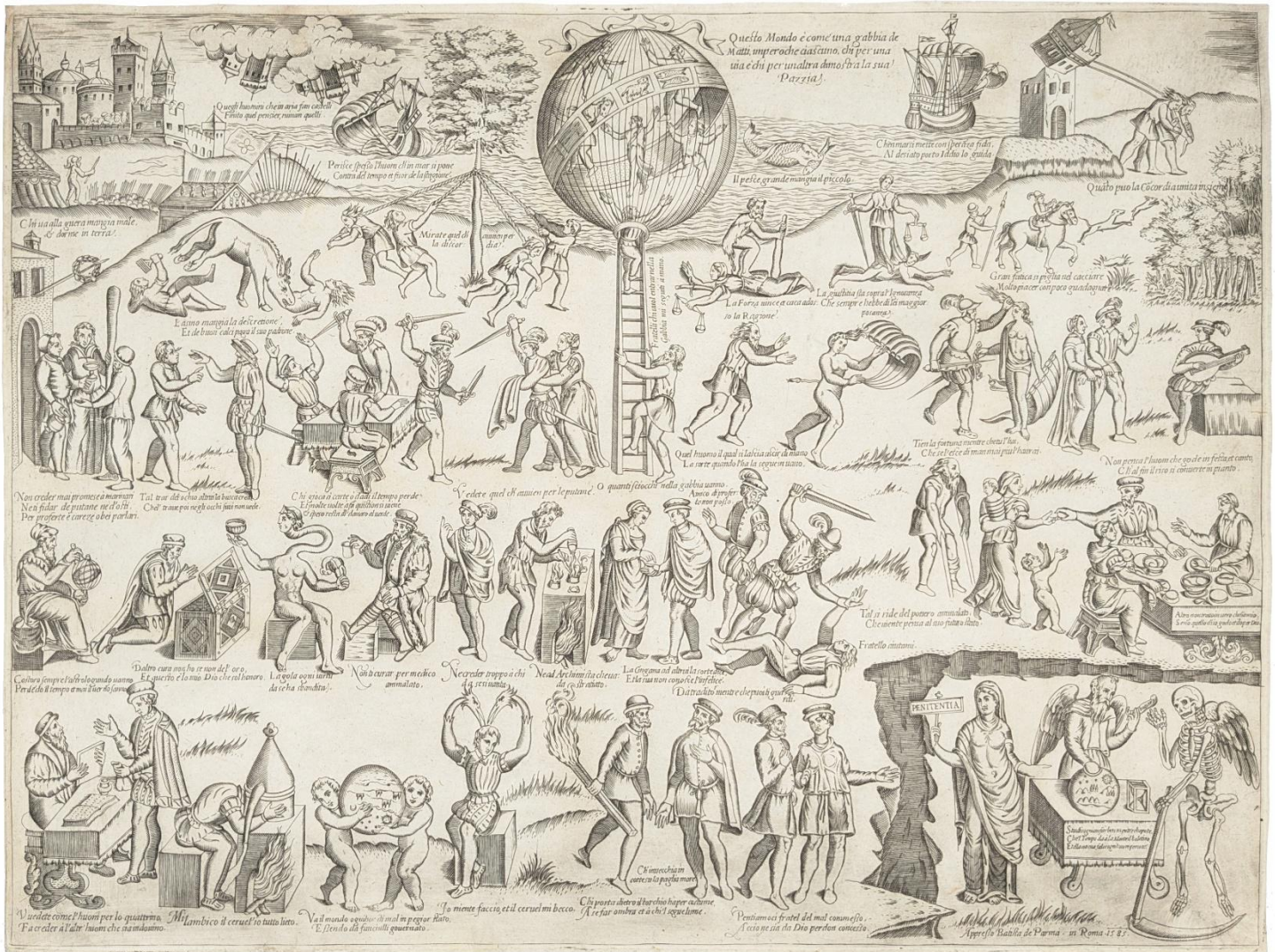
Impossibly rare sole edition of this lavishly-illustrated incunable, the very first *oeuvre* of the humanist printer-woodcutter Thomas Anshelm (ca. 1468-1523), in which he employs a revolutionary program of illustration dubbed by modern scholars the ‘*combinaison des bois*’ (cf Dupeux). In this scheme, the woodcuts are designed with ‘adaptable’ backgrounds which line up perfectly alongside multiple other blocks, thus allowing the illustrator to depict a variety of different scenes using a relatively small number of blocks. **Quite aside from its rarity (no copy has ever been offered at**

**auction; no copy resides in any US institution), this copy is the only one known to us with hand-colored illustrations.**

The vernacular Plenarium is today seen as proto-Lutheran attempt to bring the Gospel to a broader and less-educated audience, for whom the illustrations would have provided essential reinforcement. **In this case, it is pleasing to note that our copy was used within the convent walls – an assumed destination for many early books in the vernacular, but not always attested.** Although the 19-year old Anshelm would go on to execute celebrated scholarly works such as Rabanus Maurus’ *De Laudibus Sancte Crucis* (1503), Reuchlin’s *Rudimenta hebraica* (1506), and Vigerius’ *Decachordum* (1518), it is notable that his first publishing effort involved this important work of vernacularization. One scholar boldly calls Anshelm a “Lutheran printer”; he was certainly well-known in the humanistic circle of Sélestat near Strasbourg. Melancthon, after graduating top of his class, became Anshelm’s press-corrector in 1514. **No copy has ever publicly changed hands as far as Rare Book Hub and JAP are concerned;** the last copy in private hands (defective) was recovered from Nazis looters after WWII and subsequently sold to Otto Schäfer via Breslauer in 1981, where it still resides. The present copy was purchased in recent times from the Heitz family, Strasbourg publishers between 1717-1942.



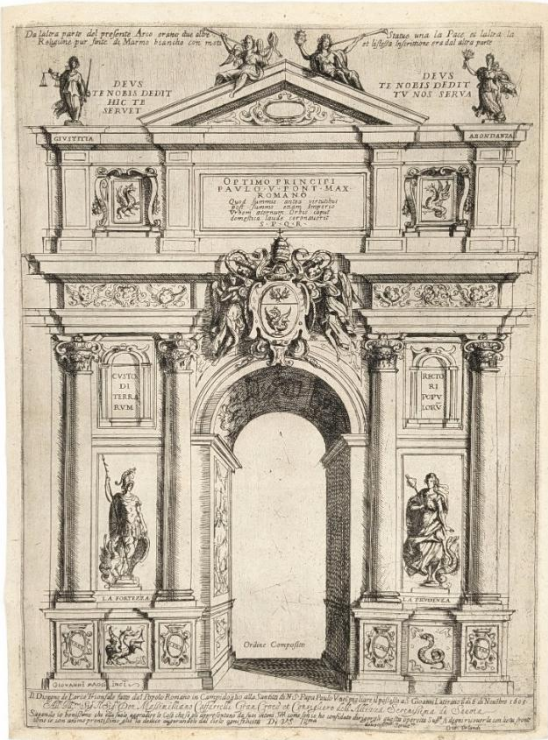
## A BROADSIDE FOR OUR TIMES: “THIS WORLD IS LIKE A CAGE OF FOOLS”



**2. RE, Sebastiano di.** *Questo Mondo è come una Gabbia de' Matti, imperoche ciascuno, chi per una, via èchi per un altra dimostra la sua Pazzia.* [“This World is like a Cage of Fools, because everyone, one way or another, demonstrates his own Madness”]. Rome: Battista de Parma, 1585. Oblong broadside, 51.5 x 38.5 cm to platemarks. Good margins on all sides; a crisp, perfectly contemporary impression on laid paper, watermarked Woodward #14 (ca. 1585). **\$6,850**

Slightly later version (first, ca. 1560) of this astonishing broadside invoking the theme of madness in the world. A pervasive motif found in media from the plays of Shakespeare to the paintings of Bosch and contemporary fables and proverbs, the ‘inversion of social order’ was a compelling theme in Renaissance thought. Composed of 37 separate vignettes, the tableau captures the follies and absurdities of human existence: the triumph of ignorance and ‘Forza’ over justice; those who ‘build castles in the sky’; those who worship gold over God; the physician who does not cure you, but sickens you; those who waste time with astrologers; soldiers whose reward is bad food and hard ground for a bed; and so on and so forth. A figure in the lower left is seen with his head in an alembic: “Mi lambico il Cervel[lo] io tutto lieto” (I distill my brain and am totally happy). Titled “this world is like a cage of madmen because each one, some in one way and some in another, demonstrates his madness”, the central scene depicts a procession of madmen as they climb the staircase that leads to the cage of the world, with the caption: “O how many fools into the cage go”. Several decades later, the theme of the “Cage of Fools” was echoed by Tomasso Campanella in his Madrigale II: “Gabbia de' matti è il mondo; e, se mai senza / di follie fosse, ognuno / s'uccideria, anelando a più eccellenza”.

## TEMPESTA'S EPHEMERAL ARCH FOR PAUL V



3. [EPHEMERAL ARCHITECTURE] / TEMPESTA, Antonio. *Il Disegno de l'Arco Trionfale fatto dal Popolo Romano in Campidoglio alla Santita di N.S. Papa Paulo V. nel' pigliare il possesso a S. Giovanni Laterano il di 6. di Nove[m]bre 1605...* [Rome]: Giovanni Orlandi, [1605]. Broadside [38 x 28 cm to platemarks], with generous margins on all sides.

ON HOLD \$1,650

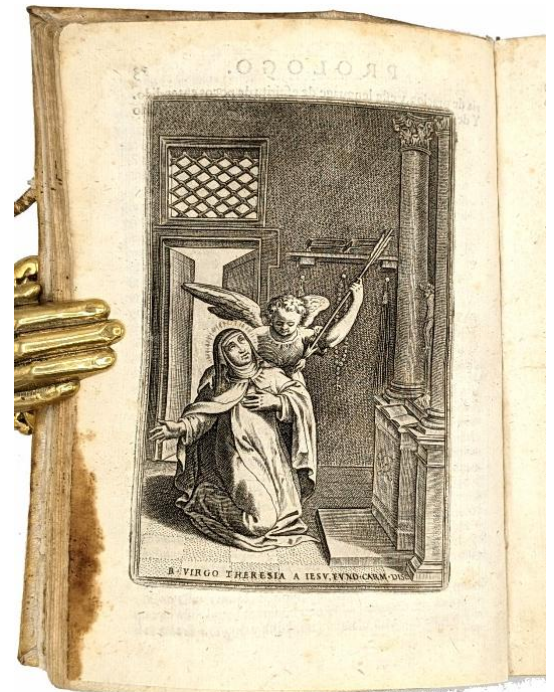
First state of this broadside issued by the publisher Orlandi for his patron Massimiliano Caffarelli, being the sole engraved witness of an ephemeral arch constructed over the Campidoglio to welcome the new pontiff, Camillo Borghese (Paul V) into the seat of his new bishopric. Thanks to a surviving preparatory drawing (cf Thieme Becker), we know that the structure owed its design to the celebrated painter Antonio Tempesta (1555-1630); the broadside was engraved by his fellow painter-engraver Giovanni Maggi. Echoing the traditions of Roman emperors, the new pope would customarily process from St Peter's to St. John Lateran; occurring a few days after his investiture, the once-in-a-generation spectacle employed the 'best and brightest'

architects and artists of its era to construct a series of such triumphal arches along the route. A later state of the present engraving is held at the Getty (published by de' Rossi in the mid-17<sup>th</sup> century). Cf. Fagiolo dell'Arco (1997), pp. 207-208.

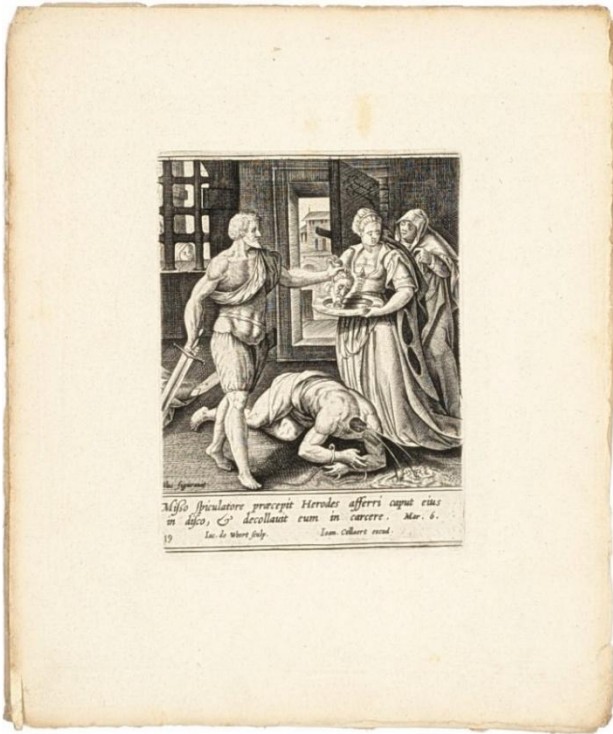
## THE EARLIEST DEPICTION OF TERESA'S ECSTASY? NO COPY IN US LIBRARIES

4. DE JESUS, Thomas. *Suma y Compendio de los Grados de Oracion... sacado de todos los libros, y escritos, que compuso la B. Madre Teresa de Jesus...* Rome: Giacomo Mascardi, 1610. (32), 223 pp (3). With engr. portrait of Teresa on title-page and full-page plate. Ownership inscription of "Doña Isabel de Li6n". Slightly later limp vellum. Title-page and final leaf heavily soiled, as if the book had lived naked for some time. Offered with an export license. \$3,500

Extremely rare first edition of perhaps the first 'metatext' based on the writings of Teresa of vila (1515-1582). Toms de Jess' *Suma y Compendio* was printed in the Spanish vernacular in Rome, presumably to serve the sizeable expatriate community there and to further Teresa's *causa*, ultimately leading to her beatification in 1614 and her elevation to sainthood in 1622. "The work *Suma y Compendio de los Grados de Oracion*, printed for the first time in 1610 in Rome and republished several times in Spain in the following decades, can be considered both as a peculiar anthology of the most important Teresian texts, and as the first attempt to systematize her thoughts on prayer, structured according to the scholastic schema of her time" (trans. Giordano, 2011). OCLC shows just a handful of copies worldwide, none in the US; the sole copy in COPAC is at the BL. **As far as we have been able to trace it, this is the first printed iconography of Teresa's ecstasy, pre-dating the Collaert-Galle suite (1613) and Bernini's iconic statue (1652).**



## AN ENGRAVED LIFE OF JOHN THE BAPTIST



5. **COSTER, Hendrik de / VOS, Maarten de (engr.).** *Vita B. Ioannis Baptistae graphicè descripta, gravissimis S.S. Patrum testimonijs subiunctis...* [Antwerp]: Jan Collaert, [ca. 1620]. Small oblong 4to. [19.5 x 16.5 cm]. Engr. title and 21 numbered plates, as issued. Disbound, with remains of original stab stitching in generous left margin; housed in a custom clamshell box. Title-page a little soiled, otherwise well-preserved. **ON HOLD \$1,850**

Second issue of this graphic life of John the Baptist, following the first of ca. 1595. The designs by Maarten de Vos (engraved by Jacob Weerts) depict sometimes apocryphal episodes in the life of this ascetic prophet: his mother Elizabeth fleeing with him into the desert to escape Herod's wrath; John fed by angels following Elizabeth's death; his diet of locusts and honeycomb (pl. 10); his captivity in Herod's prison; Herod's daughter-in-law dancing and asking for John's head; the graphic decapitation of John, with blood spurting from his headless torso; his head served on a platter at Herod's table; and his faithful disciples bearing his headless body for burial. The first issue, datable between 1592-

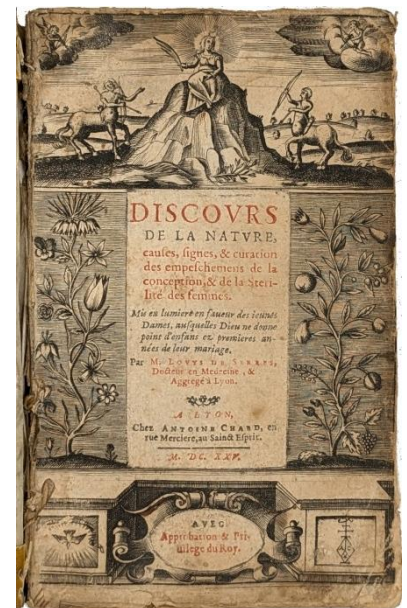
1595, is held in a single US copy, at Georgetown; the present second issue is held at U Conn, LC, and Emory.

## AN UNUSUALLY FRANK DISCUSSION OF INFERTILITY AND AN UNEXPECTED CONTRIBUTION TO THE *QUERELLE DES FEMMES*

6. **DE SERRES, Louis.** *Discours de la nature, causes, signes, & curation des empeschemens de la conception, & de la Sterilité des femmes. Mis en lumière en faveur des jeunes Dames, ausquelles Dieu ne donne point d'enfans...* Lyon: Antoine Chard: 1625. 8vo. (16), 486 pp. Contemporary limp vellum. Gutters of first signature reinforced with old paper, with a wormhole affecting the same; generally a little browned and dusty.

**ON HOLD \$2,500**

Sole edition of this treatise addressed to a female readership concerning the inability to bear children. As it remains today, fertility was strongly tied to ideas of social and self-worth, and was generally assumed to be a disorder of women rather than men. De Serres tackles both the medical and social aspects of fertility with remarkable frankness, even dedicating his treatise to a childless noblewoman still expected to produce an heir. "It was to Louis de Serres... to whom women owed the first great medical treatise in the vernacular on that which was frequently called the 'monstrosity of nature'. In fact, the book is clearly composed to instruct a female readership, as Serres constantly addresses women, to whom he also dedicates a prefatory epistle... Going against popular opinion, he maintains that men can be responsible for sterility as well as women, but he responds to the more pressing need of women to be reassured in this regard..." (Valerie Worth-Stylianou). At the end of his work (p. 401), de Serres promises to devote a further treatise to male sterility – but this never appeared. OCLC shows six copies in US libraries, at the NLM, Chicago, Stanford, Minnesota, the College of Physicians of Philadelphia, and U Texas.



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

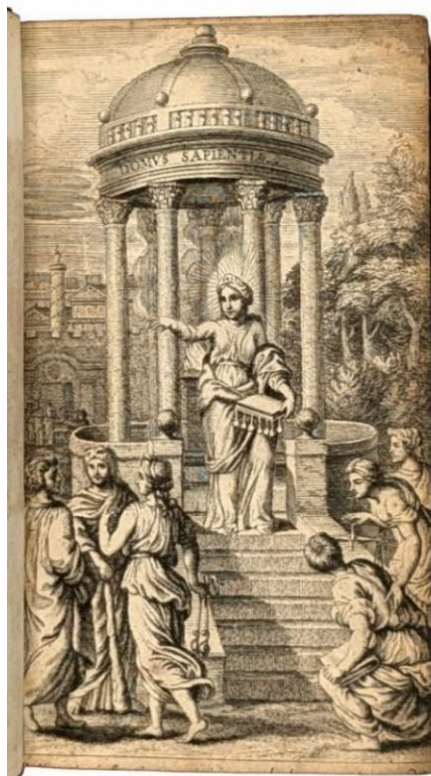
## THE LACTATION OF FRANCESCA DEL SERRONE

**7. SCAMPOLI, Giulio.** *Vita della Venerabile Suor Francesca del Serrone del Tenitorio di S. Severino, Tertiaria di San Francesco.* Macerata: Agostino Grisei, 1649. 4to. (10) [of (12)] pp including engraved portrait frontispiece, 218 pp, (8) [of (10)]. **Lacking simple letterpress half-title and final leaf of errata.** Bound as such in mid-19<sup>th</sup> century quarter black calf over marbled boards. **\$1,650**

First edition of the first biography of this Franciscan nun, intended to promote her ultimately unsuccessful beatification. “Throughout her life, Francesca was plagued by disability and illness. From the beginning, she spoke slowly with a stutter. In her teenage years, a swollen belly led malicious people... to accuse her of having become pregnant through selling her body. She ran a slow fever and her fingers fused like goose feet, ailments eventually cured by God. A wound on her breast bled copiously when she meditated on Christ’s Passion. The devil frequently assaulted her...” (Weber). The frontispiece departs from the usual formulaic portrait and instead depicts the nun on her knees between two columns, with a rope tied around her waste in the traditional Franciscan manner. Rather than being lost in prayer, she is in fact experiencing an unusual Early Modern trope – receiving Christ’s Blood from her right side, and the Virgin’s Milk from her left. This is made clear not only by the depiction of the Virgin Mary expressing her own milk into a dish, but also by a curious, ‘mirror-written’ caption reading ‘*Lactor a bubere*’. OCLC shows three US copies: Harvard, Georgetown, and JHU.



## A FRENCHWOMAN TRANSLATES THE OLD TESTAMENT NO COPY IN US OR UK LIBRARIES



**8. [ROHAN, Marie Eleonore de].** *La Morale du Sage.* Paris: Claude Barbin, 1667. 8vo. (14) including errata leaf, 640 pp, [1 terminal blank], plus engraved frontispiece of the Temple of Wisdom. 18<sup>th</sup> century sheep, gilt. **\$2,650**

Extremely rare first edition of this remarkable example of Early Modern biblical exegesis, composed within the convent walls by a learned abbess. Although not expressly forbidden from engaging in such activities (unlike in Spain), French women were certainly discouraged from publishing their personal musings on theology: witness, for example, the swift placement of Madeleine Patin’s *Reflexions Morales & Chrestiennes, Tirées la plupart des Epistres de Saint Paul* (1680) on the Index a year after its printing. The present work omits any mention of the author’s name, although it was added to subsequent editions printed after her death in 1681. However, an unsigned ‘Avis au lecteur’ here begins by defending women as at least intellectually equal to men; but “if they are less skilled in the sciences, it is because the fashion of educating them in that field is not yet entirely established”. “But it must be admitted that there are some [women] who... can not only rise above all others of their sex, but even surpass the learned men who have attempted to work on similar tasks... These *Paraphrases* are the work of one of these admirable persons...”.

## A STIGMATIC CAPUCHIN WITH A FLAIR FOR FUNDRAISING

**9. MARRACCI, Lodovico.** *Vita della Ven[erabile]. Madre Passitea Crogi Senese, Fondatrice del Monasterio delle Religiose Cappuccine nella Città di Siena.* Rome: Filippo Maria Mancini, 1669. 4to. (32), 302 pp, (2), plus engr. frontispiece signed by Pietro Santi Bartoli after Giovanni Battista Ramacciotti. Contemporary stiff vellum. **\$2,850**

First edition of the first biography of a Capuchin nun who successfully courted the favors of Marie de' Medici, and whose beatification process seems to have failed as a result of her involvement in intrigues within the French court (Marie de' Medici had been exiled in 1617). Aside from her shrewd political maneuvering (which funded the establishment of three new convents in Tuscany), Crogi was also recognized for her ability to levitate (witnessed on occasion by Christine of Lorraine, p. 224); her stigmata (which were still visible on her deathbed); and her ability to occasionally bilocate between Paris and Siena to consult on important matters concerning the new convents (pp. 107-9). OCLC shows US copies at the Newberry (lacking portrait) and Illinois only.



## THE BISHOP OF CHIAPAS OFFERS A MIRROR FOR PRINCES TO DON JUAN

**10. BRAVO DE LA SERNA, Marcos.** *Espejo de la Juventud, moral, Politico y Christiano... al Serenissimo Señor el Señor D. Juan de Austria...* Madrid: Mateo de Espinosa y Arteaga, 1674. Folio. (24), 350 pp, (4), plus engr. emblematic portrait of Don Juan. Contemporary limp vellum. **Ex-libris of the great Spanish bibliographer and bookseller Pedro Vindel (1865–1921) on rear pastedown (his catalog # 2292).** **ON HOLD \$1,650**

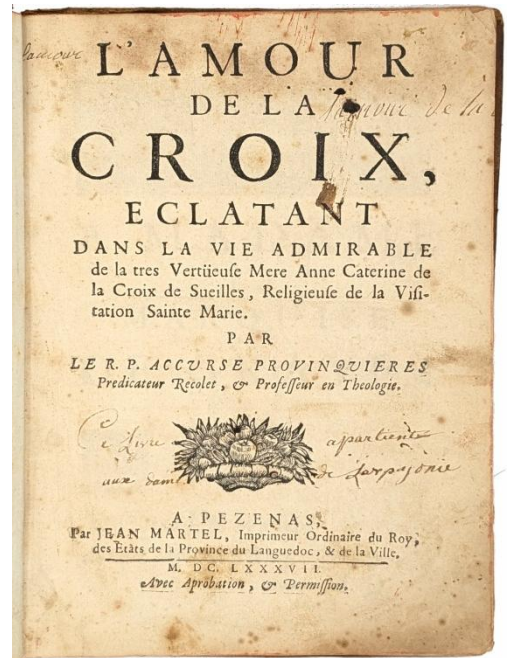


Very rare sole edition of this curious contribution to the Spanish 'mirror for princes' genre, dedicated to Don Juan II of Austria (1629-1679), the bastard son of Felipe IV. As the preface reveals, Don Juan had recently appointed the author as Bishop of Chiapas, in the Province of Guatemala, thus securing his allegiance; Don Juan's attempts to wrest power from his adolescent step-brother Carlos II would result in the former's expulsion from Madrid in 1675, and a palace coup in 1677. The impressive engraved portrait shows Don Juan gazing into a mirror, framed by 12 emblems roughly corresponding to the 12 chapters of Bravo de la Serna's text. Describing ideals of male behavior, the chapters cover obedience, piety, chastity, 'la moderacion de hablar', 'fortaleza del animo', generosity, etc. OCLC shows surprisingly few copies worldwide: the BL, Nat. Libr. of Chile, State Libr. of Victoria (AUS), and the Univ. of Barcelona.

## AN OCCITAN NUN WITH AN IRON BREASTPLATE NO COPY IN US/UK LIBRARIES

**11. PROVINQUIÈRES, Accurse.** *L'Amour de la Croix, éclatant dans la Vie admirable de la très Vertueuse Mere Anne Catherine de la Croix de Sueilles, Religieuse de la Visitation Sainte Marie.* Pézenas: Jean Martel, 1687. 4to. (20), 257 pp, (11) [lacking terminal blank]. Late 18th century calf. Discoloration on pp. 252-253 affecting a few letters. Early ownership inscription of the “Dames de L’Arpajon” on title-page; blindstamp of the Convent of Notre Dame de St Geniez (near Montpellier) on aii. **\$2,250**

Sole edition of this impossibly rare, provincially-printed biography of Anne Catherine de Sueilles (1628-1682), a Visitandine at the convents of Montpellier and Nîmes. Since her infancy, the mere sight of a crucifix had driven de Sueilles into fits of ecstasy. She later became known for her extreme acts of penance: in addition to fasting and wearing a hair shirt, “she wore on her heart an iron plate which formed the most Holy Name of Jesus, to which were attached five small nails whose points entered her flesh and caused her cruel pain” (p. 221). The present work was printed expeditiously five years after her death, in the tiny Occitan village of Pézenas; as far as we are aware, there were no further attempts to beatify de Sueilles, and no other printed biography of her exists. OCLC shows only the BnF, but CCFr adds a handful of further copies in provincial French libraries.



## THE EVILS OF THEATER, MUSIC, AND DANCING



**12. [MUSIC / CARNEVALE] / MITELLI, Giuseppe Maria.** *La Maschera è Cagion di Molti Mali* [*The Mask is the Cause of Many Evils*]. [Bologna]: Giuseppe Mitelli, 1688. Broadside, 44.5 x 31.5 cm, including good margins on all sides. A little wrinkled and toned. **\$2,000**

Sole impression of this striking image, identifying the ‘maschera’ of the theater (or Carnevale?) as a source of evil. Associated activities such as music and dancing are presented as the quintessence of pleasures conveyed by the five senses, and thus engender sin. Each of the five senses is itself symbolized by a demon, while in the lower scenes, a young couple dances merrily, played on by two instrument-wielding devils who encourage them to “dance to my cello, and sing to my pipe”. On the left, another demon holds up a sheet of music titled ‘Il Canto e Incanto’ [‘The Song and Enchantment’]. The prolific Bolognese painter-engraver Mitelli (1634-1718) was most famous for his illustrations of popular proverbs, often with a dark twist; the present work similarly offers a moralizing tone coupled with a highly imaginative design. No US copy traced.



## SECOND RECORDED COPY OF AN EMBLEMATIC CATECHISM ANNOTATED BY A VICTIM OF THE LOCUST PLAGUE OF 1710



**13. PILARIK, Stephan.** *Neuermehrter, von der Hochlöblichen Theologischen Facultät zu Wittenberg censirter, approbirter und recommandirter auch mit 35 schönen Kupfferstücken gezielter Catechetischer Lehr-Grund....* Bautzen: Andreas Richter, 1693. Thick 8vo. 76 pp, (4), 822 pp, (24) pp, **plus 36 engraved plates (1 large and folding), as well as an unrecorded appendix** added as a loose gathering at the rear. Contemporary vellum. **\$3,650**

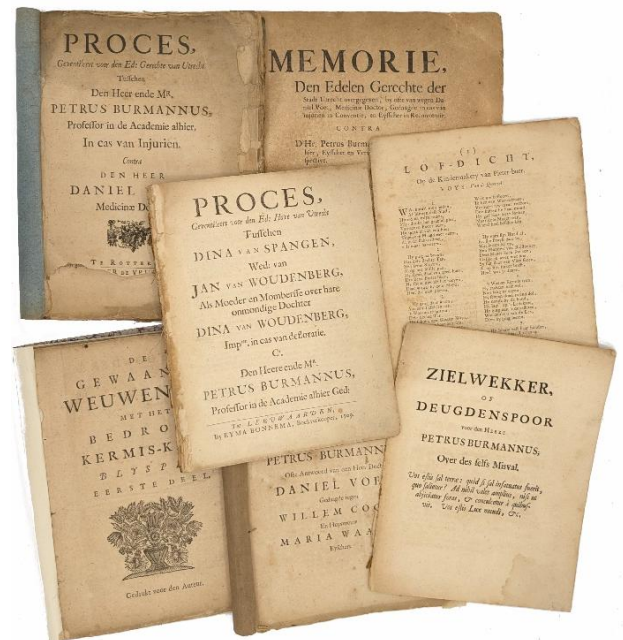
Pilarik's remarkably-illustrated sectarian catechism, produced after the long-persecuted minister had settled near

Dresden. "Nach dreyfachem schweren Exilio, und vielen von Feinden und falschen Freunden ausgestandenen Kränckungen...", as he describes himself on the title-page, Pilarik's faith drove him into exile from the Habsburg Empire. **The present first illustrated edition of his catechism is unrecorded in VD17 but has been traced in a single other copy, in the National Library in Budapest.** Pilarik's new preface also mentions a locust plague that he had witnessed in 1685 and includes a large folding plate showing the pests descending on the village; this plate has been extensively annotated by the book's contemporary owner, the pastor Johannes Gödtkens (1658-1744).

## THE 'SCHOLAR AS WHOREMONGER' (GROETSCH)

**14. [DEFLORATION].** 7 items relating to the trial and reputation of accused deflowerer and Classics professor Pieter Burman. Utrecht, Rotterdam, and Leuven, 1709-1712. Folio/quarto, various collations (see full description). **\$3,850**

Significant grouping of material printed around the time of a celebrated public trial. Burman (1668-1741), an esteemed Classical scholar who held the Chairs of Eloquence, History, Politics, and Greek at the University of Utrecht, was brought before the magistrate on the charge of having deflowered and impregnated his 21-year old cleaning woman, Dina van Woudenberg. Despite Burmann's defense seemingly resting solely on his own social prestige and the testimony of his wife, who agreed to provide an alibi for the periods of his alleged indiscretions, the succeeding three centuries have not been kind to van Woudenberg. Most biographers have wholly ignored the accusations, and it is interesting to note, for example, that they are not mentioned on Burman's Dutch or English Wikipedia pages. As recently as 2000, Harvard historian Blanche T. Ebeling-Koning wrote that "it seems likely that in retaliation for injuries of some kind Burman was set up for a swindle". Although in the end she may be right, the case sheds fascinating light on the dynamics of a hot trope of modern Renaissance scholarship – reputation – and how little well-publicized sexual misconduct seems to have affected standing in the academic arena.



## PARISIAN COQUETTES AND THEIR BLACK SERVANT



15. THOMASSIN, Henri Simon after WATTEAU, Jean-Antoine. [‘Flirts who would meet up with lovers...’] *Coquettes qui pour voir galans au rendez-vous...* Paris: Thomassin père et fils, et chez Duchange, [ca. 1720]. Engraving, 25.6 x 23.8 cm, with thin margins on all sides. A little sunned. **\$1,250**

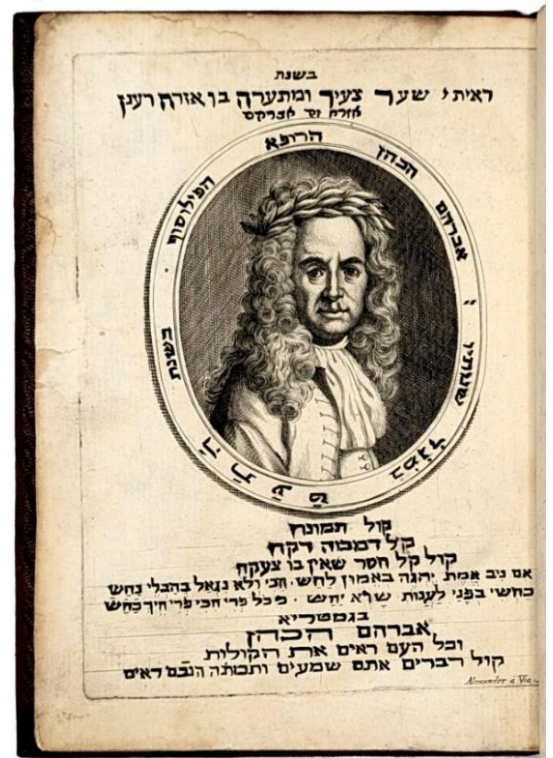
Sole state of this beguiling engraving, produced to disseminate Watteau’s popular painting of the same subject executed around 1715. The scene depicts two women and two men in almost absurd ‘fancy dress’ – possibly Comédie-Française actors – standing around a Black servant-boy in green-striped clothes. Gates Jr. et al. suggest that the boy is “thought to be trying to secretly slip a message to someone, under cover of the older man’s hat and the ledge of the balcony. The legend beneath the engraving... refers to women’s infidelity to their

husbands, in which context the black boy takes on another of his familiar roles, that of messenger boy probably concealing a letter.”. “The prints were individually announced in the *Mercur de France* and sold as separate sheets; they were then collected in two volumes that also included prints after Watteau's arabesque drawings .” (Parmantier).

## THE ITALIAN ENLIGHTENMENT INTERSECTS WITH VENETO-GREEK JUDAISM

16. COHEN, Abraham. כהנת אברהם : והוא פירוש חרוזי לחמשה ספרי תהילים [Kebunat Avraham...]. Venice: Stamperia Bragadina, 1719. 4to., 6 parts in 1. 8 ff; 49 ff; 40 ff; 30 ff; 26 ff; 64 ff, plus a total of 3 engr. plates Modern calf. **\$3,850**

A perfectly complete copy of this unusual production, which seems to belong more to the tradition of Gentile Enlightenment poetry than traditional Hebraica. Cohen – a practicing physician from Zante who may have been exempt (cf Shemesh) from wearing the requisite pointed Jew’s hat or badge – is depicted here at the age of 47. His luxurious wig, clean-shaven face, and frock coat mark him as a citizen of the broader Enlightenment, while the lettering around his portrait describes him as a ‘Philosopher, Physician, and Rabbi’; beneath his effigy are pithy mottoes. As might be found in a typical non-Jewish literary book of the period, Cohen prefaces his work with sonnets and octaves of praise contributed by his friends; each of these also bears a response in the same poetic style by Cohen himself, showcasing his technical abilities as a man-of-letters. The text consists of two distinct projects: the first, a versified interpretation and retelling of sections from the Book of Psalms; and the second, a similar adaptation (“Pirke shirah”) of the early medieval “Perek shirah,” in which all elements of Creation offer their praises to God. All other copies offered at auction in the last decade have been incomplete; many institutional copies also explicitly lack one or more of the plates (eg. Yale) or are found to be lacking them (eg. Stanford).



# THE GREAT PLAGUE OF 1721 THREATENS NORTHERN ITALY



17. [PLAGUE PASSPORTS]. Seven plague passports, dated 1721-1722, printed for the villages of Verola, Alghisi, Milzano, Pralboino, Val di Leder, and Toscolano (BR), as well as the cities of Mantua and Brescia. Small quarto and folio formats; each with woodcut vignette (one of St. Roche); one with blindstamped seals; and two with ink sigils to identify the barrels of goods transported by the travelers. Each example punctured in the center by a spike on which the certificate was filed at the destination. **ON HOLD \$1,850**

News of the destruction (killing perhaps half of Marseille’s population) began to reach northern Italy in July of 1720, prompting swift and decisive public health measures in a region well-used to devastating pandemics. Thanks to the measures demonstrated in the present documents, the region was largely spared from any ill-effects; Cindy

Ermus’ recent study of the European response to the Provence plague has argued, for example, that the epidemic represented an opportunity for nation-states to “flex their centralizing muscles in the name of public health”. This particularly charming group of examples – all issued for travel within the communes of Brescia and Mantua – includes two examples of more unusual ‘goods passes’, permitting not only the travelling merchant but also his identified, sanitized products to pass freely between urban areas.

## THE MORAL AND LEGAL CONSEQUENCES OF HOMOSEXUALITY

18. [CRIME]. *Tydebyke Straffe. Voorgesteld ten Afschrik aller Goddeloze en Doemwaardige Zondaren*. [“Timely Punishment. Proposed to Deter all Wicked and Damnable Sinners”]. Amsterdam: Gerrit Bos & Gerrit Bouman, [1730]. Broadside, 45 x 32 cm, including large engr. plate 28.5 x 18.5 cm. Skillfully repaired closed tear through first vignette; margin of fourth vignette scuffed. **\$2,650**



Sole edition of this famously graphic broadside issued as a warning to gay men in the Dutch Republic, following the revelations of a “subculture with special ‘cruising-grounds’ and taverns where men could meet” (Parkinson) in Utrecht in 1730. The six vignettes depict the slippery slope faced by men who succumbed to this vice, including – in the final two scenes –their brutal execution by hanging or by being drowning in barrels on a raised platform above a crowd. The explanatory lengthy poem beneath the text is equally violent in its language, reinforcing the message that the capital punishments meted out by the secular Republic were in fact manifestations of God’s own wrath on sodomists. Scene I depicts a fashionable party; on the right, we see two well-dressed men leaving hand-in-hand. Scene II shows the two men forsaking their wives and children to enjoy each other’s company; and Scene III shows their arrest on the street; by Scene IV they are chained in prison, awaiting their gruesome fate. Each scene is further populated by an allegorical figure of Sin, Sorrow, Fear, Suffering, Death, and the Last Judgment in the corner. We have traced US copies at Yale, the Newberry, Texas, and Michigan State. Cf Schama, *The Embarrassment of Riches*, pp. 601-609 (illustr.).

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## “A MADDENING FRENZY”

**19. TYSENS, Gysbert.** *De Gerechtigheid Verbeereykt door het Ondekken en Straffen der Hoog-Gaande Zonde.* [“Justice Glorified by the Discovery and Punishment of the Highest Sin”]. Amsterdam, Gerrit Bos and Gerrit Bouman, [ca. 1730]. 46.5 x 32 cm, including engraving 27.5 x 18 cm. Creased from folding; three small repaired closed tears to blank margins (one discreetly encroaching into engraved image); mainly a fine, broad-margined copy. **\$2,500**



Sole impression of this striking broadside addressed to the allegorical ‘Dutch maiden’, lamenting the deviant behavior of gay men. “What evil do we now see raging in your bosom? Not murder, not theatre, not filthy whoredom; a more horrible evil, a maddening frenzy...”. These violent words are accompanied by a somewhat more allegorical engraving. The focus of the scene is a gathering of eight gay men, pictured consorting with one another under cover of a large ‘veil’; in the right background we see their abandoned wives, with fire raining down on the biblical cities of Sodom and Gomorrah as promised in the Bible. In addition to facing Biblical judgment, Lady Justice presides

over the entire scene, ready to punish these transgressors in the secular realm. OCLC shows a single US copy, at Yale. Cf Schama, *The Embarrassment of Riches*, pp. 601-609 (illustr.).

## A FANTE GRADUATE OF THE UNIVERSITY OF LEIDEN

**20. BLEYSWYCK, Frans van.** *Jacobus Elisa Joannes Capitein, Africaansche Moor, Beroepen Predikant aan het Kasteel st. George op D’Elmina...* Leyden: Abraham Kallewier, [ca. 1743]. Engraved broadside portrait, 37.5 x 24 cm [22.7 x 17 cm to platemarks]. **\$3,850**

Extremely rare, separately-issued portrait of the Protestant minister Jacobus Capitein (1717-1747), one of just two printed likenesses produced during his lifetime (no painting seems to have survived). Born in the Gold Coast, Capitein was likely a member of the Fante ethnic group. As a child, he was sold to a Dutch ship’s captain – hence his moniker – and brought back to the Netherlands, where he was given a full course of education, graduating from the University of Leiden in 1742. Following his ordination he was dispatched as a missionary back to the Gold Coast where he died five years later. “Capitein was the most spectacular example of a black student in the Netherlands, a group whose number would not be really significant until the late twentieth century. His high visibility, in addition to contributing to the religious debate concerning the nature of blacks, also demonstrated conclusively his ability to master European language and rhetorical skills. His example was all the more welcomed because he trumpeted so well the popular chorus of the time condoning slavery...” (Blakely, *Blacks in the Dutch World*, p. 252). The British Museum holds only a later Augsburg copy of the present portrait. **Not in the British Museum; not in the National Gallery of Art (US); not in the Metropolitan Museum of Art; not in the Art Institute of Chicago; not in the Getty.**

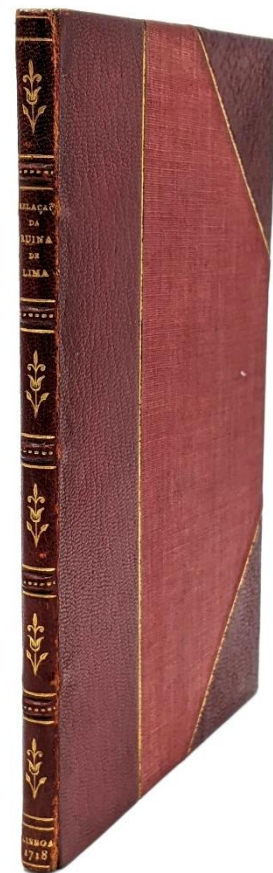


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## THE DESTRUCTION OF LIMA AND CALLAO

**21. [LIMA EARTHQUAKE].** *Individual, e verdadeira Relação da extrema Ruína, que padeceo a Cidade dos Reys Lima, Capital do Reyno do Peru, com o horrivel Terremoto... e Porto de Calhao pela violenta irrupção do Mar, que a occasionou naquella Bahia.* Lisbon: Joseph da Costa Coimbra, 1718 [i.e. 1748]. 4to. 19 pp, (1). Early 20th century half red morocco; all edges gilt. **\$1,450**

Fifth recorded copy of this ephemeral newsletter reporting on the devastating tsunami and earthquake which destroyed Lima and its port, Callao, on October 28, 1746. A version of the text was first printed in Lima that same year – surviving in four copies worldwide – and a further edition appeared in Mexico in 1747. The present work seems to be the first European printing of the newsletter (no version was printed in Madrid), although a book-length account was also translated into English in 1748. “The original edition is a piece of extreme rarity. It relates one of the most dreadful convulsions of nature on record. The Port of Callao was inundated by the sea, and the entire population perished; Lima was almost destroyed.” (Sabin). It is interesting to consider the effect of reports of Peruvian devastation on the inhabitants of Lisbon, which would itself be struck just 7 years later by a magnitude 8 earthquake. OCLC shows just four copies of the present translation worldwide: JCB, NYPL, Newberry, and the BN de Chile. The only copy of any edition traced in auction records was sold at Sotheby’s in 1981.



### PRINTED BY DIDOT FOR THE PORTUGUESE MARKET; NO COPY IN THE CCFR

**22. [MAGALHÃES, João Jacinto de].** *Novo Epitome da Grammatica Grega de Porto Real, composto na Lingoa Portuguesa...* Paris: François-Ambroise Didot, 1760. 8vo. (2), iii-xvi pp, 382 pp. Contemporary dark-red gilt morocco; gilt dentelles, all edges gilt. A splendid copy. **\$2,500**

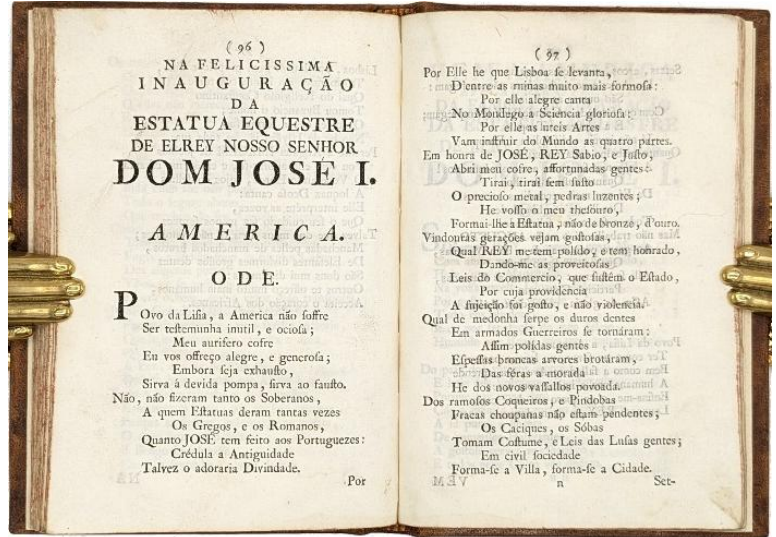
**Third recorded copy** of the first edition of “the first Greek grammar printed in the Portuguese language” (Carlos Morais), controversially published at the press of François-Ambroise Didot (1730-1804) in Paris. While Greek-Latin textbooks had appeared in Portugal since the early Renaissance, Magalhães’s primer was the first to elevate Greek to an equal status with Latin, as a language which should be learned directly from the mother tongue. The fact that Magalhães’s textbook appeared in 1760 was no accident; for centuries, the Jesuits had played a central role in the Portuguese educational system, and their expulsion in 1759 created a dire need for Greek teachers. In the *Prologo* Magalhães explains that he has taken great care to ascertain the correct pronunciation of the Greek language by consulting Greek nationals whenever possible. The present work also exists with a Lisbon-printed cancel title-page and the offending

dedication leaf removed; the present original Didot imprint is held only at the BSB and the National Library of Portugal, according to OCLC, KvK and PORBASE. The CCFr records no example in French libraries.

## THE FIRST PRINTED WORK OF AN AFRO-BRAZILIAN POET NO COPY IN AUCTION RECORDS

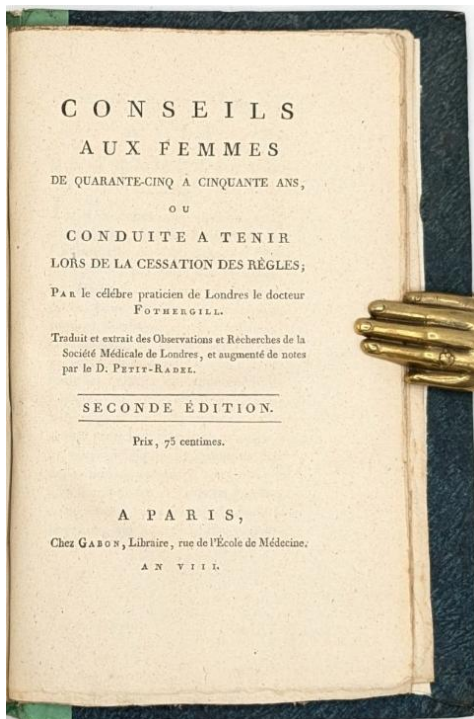
**23. [BARBOSA, Domingos Caldas].** *Narração dos Applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima Inauguração da Estatua Equestre...* Lisbon: Regia Officina Typografica, 1775. 4to. (3), 4-123 pp, (3). Neat modern calf à l'antique. **\$2,500**

Sole edition, “a very important book, and very rare indeed” (Borba de Moraes), containing the earliest known work of the Afro-Brazilian poet Domingos Caldas Barbosa (ca. 1740-1800). Disparagingly nicknamed by his rivals as “*Papagaio*” [parrot], Barbosa was frequently referred to as “Caldas de Cobre” in order to distinguish him from his white contemporary Antonio Pereira de Souza Caldas. Aside from being



his first printed work, the present text contains some of Barbosa’s only recorded references to his native America, in the two poems on that subject found on pp. 96-101. Around 1770, Barbosa had sailed to Portugal to pursue studies at the University of Coimbra, but “due to the unexpected death of his father, the *mulatto* from Rio was unable to pursue his education and faced many misfortunes in Portugal, including poverty, illness, and homelessness. Out of necessity he became a minstrel, or ‘griot,’ who used praise signing as a way to survive.” (Costigan). Barbosa was commissioned to compose at least 11 poems in the present volume; among the pieces attributed to him are a series of four odes, each representing Portuguese conquests in a different continent. As the son of a slave and a European, Barbosa is thus able to express his ties to Africa, Europe and America within a single framework.

## AN EARLY MONOGRAPH ON MENOPAUSE

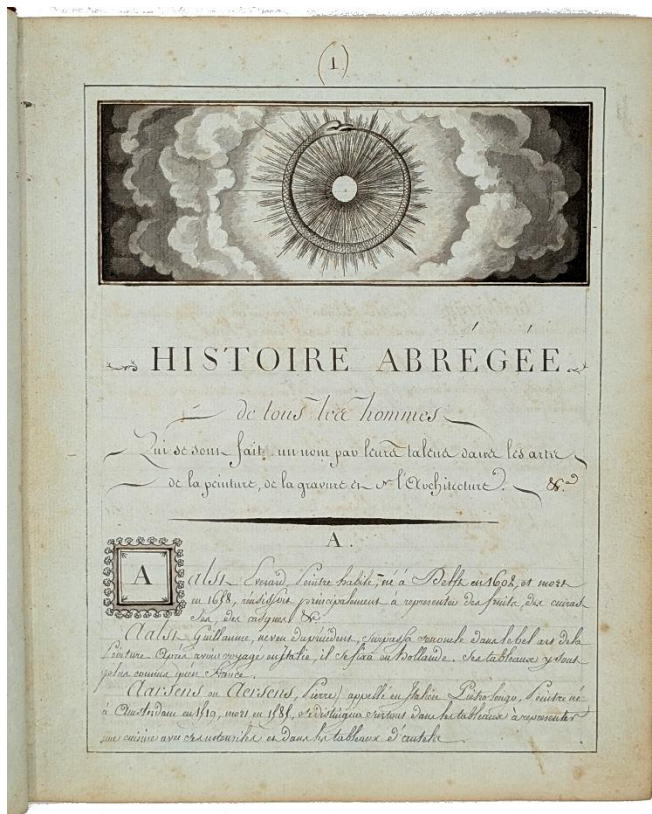


**24. PETIT-RADEL, Philippe / FOTHERGILL, John.** *Conseils aux Femmes de Quarante-Cinq à Cinquante Ans, ou Conduite a tenir lors de la Cessation des Règles... augmenté de notes... Seconde Édition.* Paris: Gabon, An VIII [1799]. 8vo. (5), 6-46 pp, (2) pp translator’s catalogue. Bound (with two other rare medical titles) in marbled boards with arsenic-green paper spine featuring printed ex-libris of “Pourcelot, Medecin”. Fresh copies of all three works, with deckled edges. **ON HOLD \$1,650**

“Advice to women aged 45 to 50, or the course to follow during the cessation of the menses”: the second edition of this early treatise on menopause, greatly expanded from the equally rare first edition. Wilbush (1979) notes that in the late 18th century menopause began to be treated as a disease or disorder, culminating with the coining of the term “*la ménospausie*” in 1812. “While the English physician John Fothergill was the first to author an article on the cessation of menses, it was French doctors who invented the word *la ménopausie*, and who elaborated it profusely throughout the nineteenth century, while other medical cultures remained largely silent on the matter

until the early twentieth century.” (Moore). OCLC shows just a handful of copies of the first edition (none in the US) and the present, expanded second edition at Loyola Marymount, Chicago, Illinois, and the NLM.

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## A MANUSCRIPT STUDENT'S DICTIONARY OF ARTISTS AND ARCHITECTS

**25. DUCHAMP, B.** *Histoire Abrégée de Tous les Hommes qui se sont fait un Nom par leurs Talens dans les Arts, de la Peinture, de la Gravure, et de l'Architecture.* Remiremont, [ca. 1800?]. 4to. (2) ff, 233 pp, (5). Manuscript on blue paper, with decorative ink-wash title-page, headpiece and tailpiece. Bound in contemporary calf with gilt ornaments on spine ("Recueil"); various ownership and presentation inscriptions. **\$950**

A labor of love, or an extreme homework assignment: as the author notes in his "Avis", "the present recueil has been taken literally from the *Dictionnaire des Hommes Illustres* (1766 edition), and comprises the lives and major works of the most celebrated Artists in Painting, Sculpture, Engraving, and Architecture." The manuscript thus forms a kind of home-made 'dictionary of artists', with hundreds of entries for handy reference – some spanning a full page or more.

## FARM WORK FOR WOMEN (STEP 1: BUY A GOOD SHEEP-DOG!)

**26. GACON-DUFOUR, Marie Armande Jeanne.** *Manuel de la Ménagère, à la Ville et à la Campagne, et de la Femme de Basse-Cour... Avec le Portrait de l'Auteur...* Paris: Buisson, 1805. 8vo., 2 parts in 1, continuously paginated. (4), 548 pp, plus engr. frontispiece and folding engr. plate of the mechanics of a wood-fired stove/furnace. Contemporary calf with remains of gilt title on spine. **ON HOLD \$950**

Sole edition (a different work under a similar title was printed in 1828). The prolific Mme. Gacon-Dufour was an economist in the traditional sense of the word, an expert in the science of maintaining the household. The present work is particularly aimed at rural women, and includes lengthy sections on the daily toil of the farmer's wife, including the care and purchase of sheep; the art of wool-shearing; wine-growing and processing; the care of dairy-cows and pigs; and a month-to-month guide to all barnyard activities throughout the year. Part II offers practical recipes using locally-sourced ingredients, including economical substitutes for exotic ingredients like 'American marmite' (p. 405-409). An entire chapter (XXXV) is devoted to the training and care of the sheep-dog, whom the author avows will be a woman's best friend. OCLC shows US copies at Indiana and Chicago.



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## A STUDENT'S GUIDE TO MEDICINAL PLANTS, WITH 214 HAND-COLORED PLATES

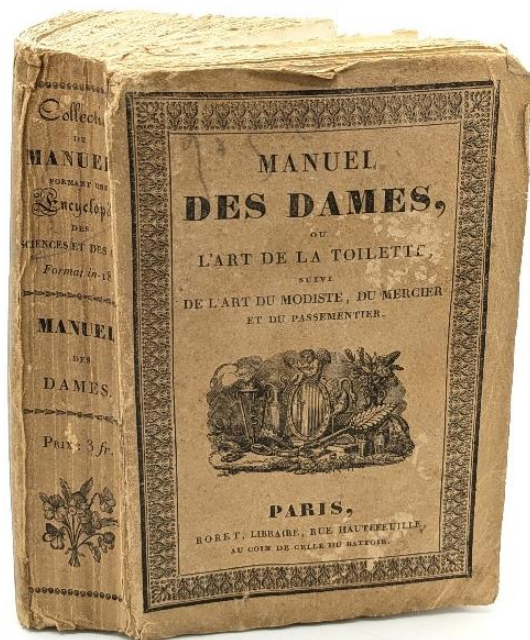
**27. GAUTIER, Louis-Alexandre.** *Manuel des Plantes Médicinales, ou Description, Usage et Culture des Végétaux Indigènes employés en Médecine, contenant la manière de les recueillir, de les sécher et de les conserver; [etc. etc.].* Paris: Audot, 1822. 12mo. xvi pp, 1124 pp, plus 1 engr. plate, and a 28 pp publisher's catalogue. Contemporary tree-calf. **[offered with] IBID.** *Herbier Médical, ou Collection de Figures représentant les Plantes Médicinales Indigènes... Supplément au Manuel des Plantes Médicinales...* Paris: Audot & Béchot Jeune, 1822. 8vo. (4), 15 pp, (1), 214 leaves of engr. plates, 18 pp, (2). Contemporary quarter calf. **All 214 plates finished in fine hand-color.** **\$2,500**

Sole edition of this voluminous manual of medicinal plants, accompanied by a 'deluxe' copy of the extremely rare *Supplément*, with 214 beautifully hand-colored plates illustrating each specimen. Probably intended for use by practicing pharmacists or medical students, the present early 19<sup>th</sup> century 'herbals' have survived poorly – and we have located just one other colored copy worldwide, in Paris. Gautier arranges the 214 botanicals alphabetically by common (French) name, scientific name, and family, with lengthy descriptions of their preparation and use. He pays particular attention to practical matters encountered by the pharmacist, such as how to properly dry each specimen in order to preserve its potency – a pressing concern in a marketplace rife with adulterated or inefficacious products. **OCLC shows only 5 copies of the *Supplément* worldwide, just one of which is noted as colored.**

## ÉLISABETH CELNART'S GUIDE TO BEAUTY

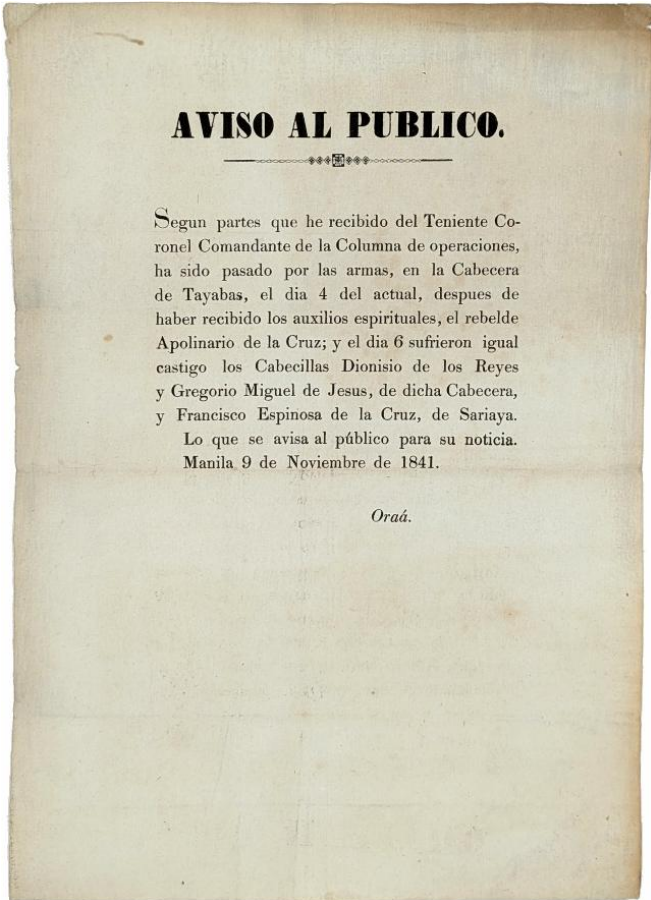
**28. CELNART, Élisabeth.** *Manuel des Dames, ou l'Art de la Toilette, suivi de l'Art du Modiste, et du Mercier-Passementier; contenant les procédés les plus convenables pour la conservation des Cheveux, des Dents et du Teint...* Paris: Roret, 1827. 12mo. viii pp, 366 pp, plus folding engr. plate (partly hand-colored, as issued). Original publisher's illustrated wrappers with printer's waste used as endpapers; edges deckled but all signatures cut; a very pleasant, fresh, and unsophisticated copy. **\$850**

First edition of this uncommon Roret manual covering feminine hygiene and beauty. A second edition was published in 1833, and it is interesting to note the rapidly-changing tastes reflected in each text. Chapter IV (Des cosmétiques), for example, was wholly rewritten; as was Chapter V (Parfums); the desired hairstyles in the 1827 edition (à chou; à cache-peigne; à la chinoise; en couronne; en chignon; à la Ninon; à noeuds d'Apollon) were entirely omitted in the 1833 edition and replaced by new styles. The critically useful Chapter XX ("On the art of re-purposing into fashion those objects which have fallen out") was also omitted in the second edition, as was the entire Troisième Partie; in particular, its Chapter XVI on corsets was considered too dry and impractical. OCLC shows this edition at NYPL, UCLA, Delaware, and Bryn Mawr; the 1833 edition is held at NYPL and BPL.





## ANNOUNCING THE DEATH OF AN INDIGENOUS REBEL LEADER



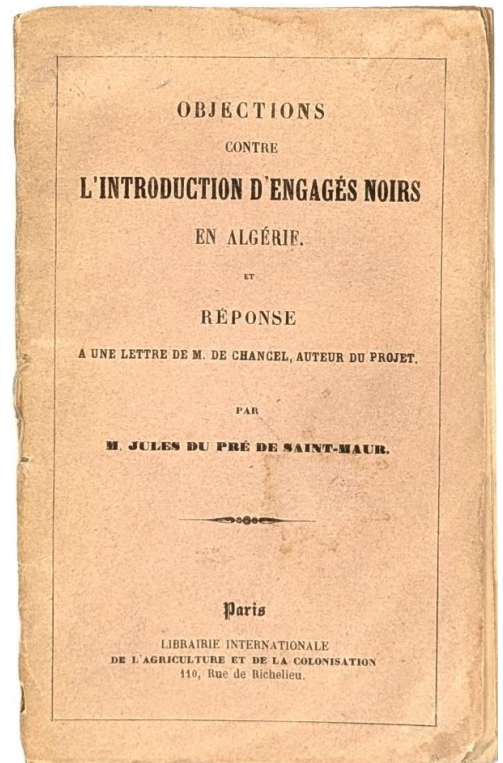
29. [PHILIPPINES / HERMANO PULE]. *Aviso al Publico. Segun partes que he recibido del Teniente Coronel Comandante de la Columna de operaciones...* Manila: no printer, 1841. Folio broadside [26 x 17 cm]. **\$1,850**

Sole surviving copy (?) of this broadside announcing the death of the Philippine national hero Apolinario de la Cruz, better known to his followers as 'Hermano Pule'. Rejected from the priesthood due to his indigenous blood, Cruz founded his own confraternity at the age of 18 in Tabayas. By the time of his death, it had swelled to some 4,000 members; Spaniards and *mestizos* were forbidden from joining out of retaliation for the racial purity laws of the Spanish church. On the 4<sup>th</sup> November, Cruz was tortured and executed by Colonel Huet in Tabayas (100 miles southeast of Manila) under the orders of Governor-General De Oraá. The present broadside was evidently printed as soon as the news reached the capital, in order to quell any popular support for the indigenous leader. **Not in OCLC; not in Pardo de Tavera, *Biblioteca Filipina* (which lists several other 'Avisos al Publico'); cf only Vindel, *Biblioteca Oriental II*, #2476. Due to its provenance (full details upon request), we assume that this is Vindel's own copy.**

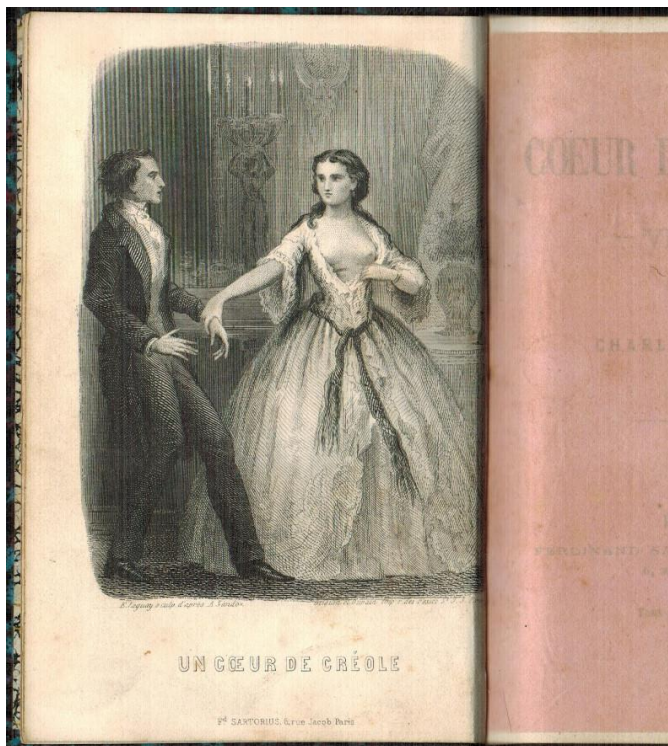
## AGAINST THE INTRODUCTION OF FREED BLACK SLAVES INTO ALGERIA

30. DU PRÉ DE SAINT-MAUR, JULES. *Objections contre l'introduction d'engagés noirs en Algérie et réponse à une lettre de M. de Chancel, auteur du projet...* Paris: Librairie Internationale de l'Agriculture et de la Colonisation, [1858]. 8vo. 48 pp. Original publisher's printed wrappers. **\$450**

Sole edition, and the only recorded copy outside of Europe, of this polemic against the introduction of freed Black slaves into Algeria. Jules du Pré de Saint-Maur (1813-1877) served as 'Président du Premier Conseil Général' in Oran, Algeria's second-largest city, until 1868. Here, he takes issue with the proposal advanced in the same year by another colonial administrator, M. Ausone de Chancel, to purchase 100,000 enslaved Sudanese from the Tuareg, to be publicly freed and employed as workers in Algeria. Neither the original proposal nor this counter-blast can be seen as particularly progressive; Chancel was convinced that this influx could serve as the cheapest possible form of human labor for the colony, while Saint-Maur opposes it on the grounds of racial superiority. OCLC shows the BnF and the British Library only. CCFr adds no other locations. Cf Hogg, *The African Slave Trade and its Suppression*, # 444.



## THIRD RECORDED COPY OF A NOVEL SET IN GUADELOUPE



**31. DIGUET, Charles.** *Un Coeur de Créole. Viola.* Paris: Ferdinand Sartorius, 1863. 8vo. (4), 166 pp, [1 integral blank], plus engr. frontispiece of the heroine baring her chest. Bound in contemporary quarter black morocco over marbled boards, with gilt title on spine. Pink tissue guard over frontispiece; an excellent copy, clean and fresh. **\$650**

Extremely rare first edition of this curious novel set in mid-19<sup>th</sup> century Guadeloupe, following the adventures of an adolescent colonist and his amorous pursuit of a creole girl named Fanny. At the age of 17, Georges de Villiers is sent to Guadeloupe to stay with the uncle, who had fled the Revolution. He takes well to the Caribbean lifestyle and soon enough a classically beautiful creole girl (long, black hair, a white face with brown eyes) becomes his love interest. The engraved frontispiece as well as the text of the work casually sexualize this non-Western European figure: she is described on p. 12 as not as tall as the typical French woman, “mais elle portait bien son buste riche de formes” – as demonstrated in the engraving. Fanny is accompanied by her faithful slave

Maïa, who becomes Georges’ sometime antagonist, and is ultimately poisoned by an exotic substance (p. 98). **OCLC shows just two copies worldwide, at the BnF and BL.**