 EDITIO ALTERA

RBMS, 2025

BOOTH 31

ITEM #11 (DETAIL) – AN ENGRAVED SILK
BROADSIDE (FLORENCE, 1743),
MEASURING NEARLY 3 FT TALL



ILAB
INTERNATIONAL LEAGUE OF
ANTIQUARIAN BOOKSELLERS



LILA
LIGUE INTERNATIONALE
DE LA LIBRAIRIE ANCIENNE

OFFERED WITH THE USUAL TERMS AND CONDITIONS.

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

Please contact info@editioaltera.com for full-length descriptions and photos

THE BIRTH OF COMBINATORIAL WOODCUTS

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



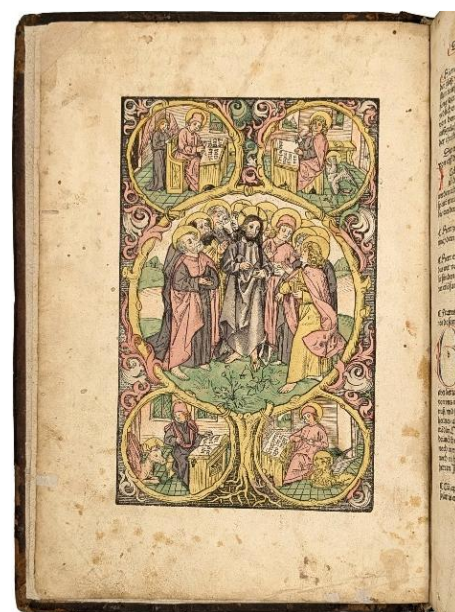
1. **ANSHELM, Thomas.** *Evangelii mit der glos vnnnd Epistl' teütsch über das gantz iar alle[n]thalbe[n] darbey der anfang: der psalm; unnd die collect ainer yedliche[n] meszs...* Strasbourg: Thomas Anshelm, January 10, 1488. Folio [31 x 21.2 cm]. clxiii ff, (2) ff. With 87 woodcuts, of which 42 are 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.



PRINTED IN ANTWERP, AND IN EXILE IN COLOGNE



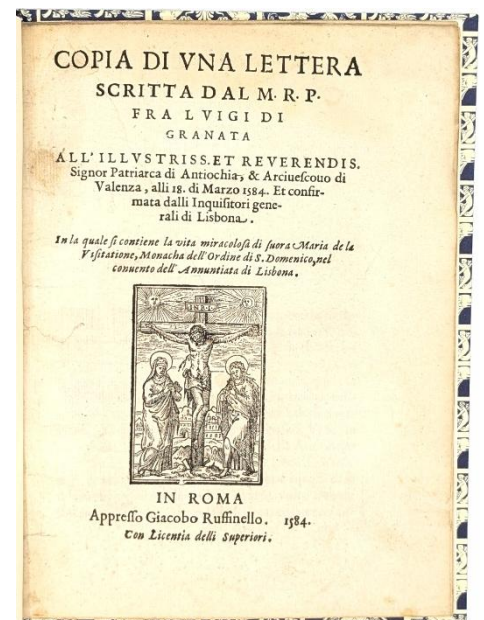
2. VOS, Maerten de & SADELER, Johannes I. [The Youth of Christ]. Cologne and Antwerp, 1579-1582. Complete suite of 12 unnumbered plates, each signed by both de Vos and Sadeler; most dated 1579-1582, from both Cologne and Antwerp. 19.4 x 13.5 cms to platemarks; on sheets ca. 22 x 16.5 cms. Each plate mounted in a portfolio frame; two plates with discreet closed tears, repaired on versos. **\$3,850**

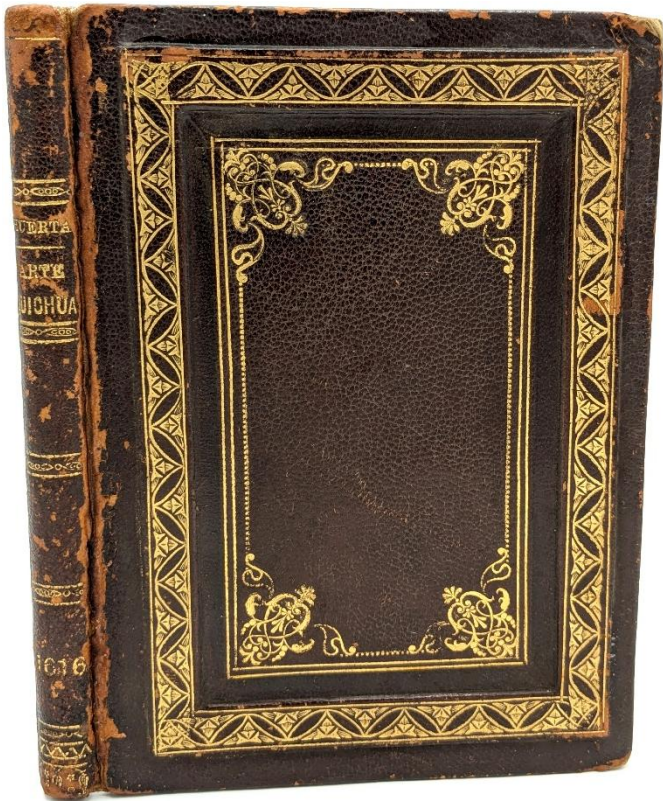
Extremely rare, thematically curious complete suite of plates, engraved during the pinnacle of Counter-Reformation Flemish imagery in the 1580s. Produced while the Dutch Revolt raged on the outskirts of Antwerp, the suite was designed by Maerten de Vos and engraved by the progenitor of the Sadeler artistic dynasty, Johannes/Jan I (ca. 1550–1593). Craftsmen such as de Vos and Sadeler generally churned out multiple, if not dozens of engravings per year – but the fact that the present, topically-cohesive suite is variously dated in the plates themselves from 1579-1582, always alongside the signature of both contributors, bears remarkable witness to the fact that both artists – one, a Lutheran painter, the other a Catholic engraver – sought refuge together in Cologne during the Wars of Religion.

UNRECORDED IN OCLC: THE FIRST APPEARANCE IN PRINT OF A CELEBRATED EARLY MODERN FRAUD

3. [MYSTICISM / NUNS]. *Copia di una Lettera scritta dal M. R. P. Fra Luigi di Granata...* In la quale si contiene la vita miracolosa di suora Maria de la Visitatione, Monacha dell' Ordine di S. Domenico, nel convento dell' Annuntziata di Lisbon. Rome: Giacobbo Ruffinello, 1584. 4to. (24) pp. With a woodcut of the Crucifixion on title-page. **Offered with a recent Spanish export license. \$3,500**

Impossibly rare first or early edition of the first printed account of Sor María de la Visitación (1551-ca. 1603), a conventual superstar in 16th century Lisbon whose deceptions were ultimately unmasked four years after the publication of the present breathless report of her miracles. It is perhaps no accident that Maria was finally 'exposed' by none other than the Discalced Carmelite Jerónimo Gracián, the last confessor and posthumous promoter of rival monastic miracle-worker, Teresa of Avila (1515-1582). We are not aware of any other example of a printed 'newsletter' or 'relacion' reporting on a living nun's miracles – including those of Teresa d'Avila – before this time. Granada's letter – which was never printed in Spain or Portugal – is here followed by a "Narratione di quello si sia Saputo della madre suor Maria della Visitatione..." (B1v-C4) recounting Maria's miracles including the stigmata which she received on 7th March. Remarkably, the final paragraph of this text suggests that it was written by Maria herself, in the third person, "because she was so commanded, out of obedience, by the Father Provincial". The editor then suggests that Maria seems to have grown tired of displaying her stigmata to gawkers; "for which reason, with much anxiety, she asks that she be removed, and sent to places where she is not known, so she can live more safely in secret".





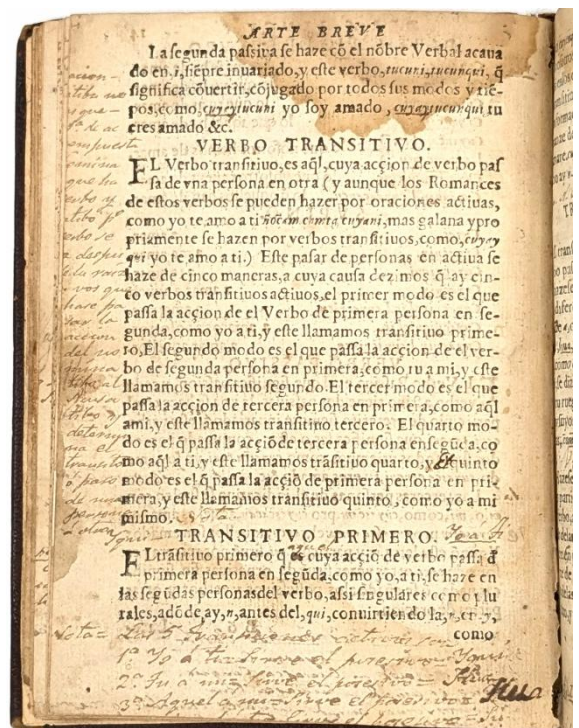
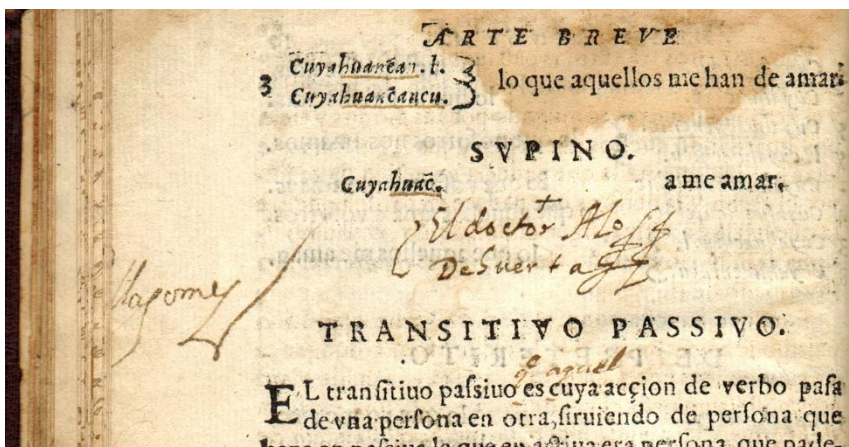
THE FIRST QUECHUA PRIMER COMPOSED BY A PERUVIAN-BORN AUTHOR THE FIFTH RECORDED COPY, NONE IN AUCTION RECORDS

4. HUERTA, Alonso de. [*Arte de la Lengua Quechua General de los Yndios de este Reyno del Piru...* Lima: Francisco del Canto, 1616]. 4to. 39 [i.e. 35] ff, lacking the title and 7 ff of prelims, as well as the final leaf (a decorative woodcut printed on recto only). Elaborately embossed and gilt-tooled late 19th century morocco. Annotated throughout – often heavily – in an early 18th century hand. Gutters reinforced, sometimes awkwardly; a few old paper repairs with no loss of text; annotations trimmed. Signed as a mark of authenticity or approbation by the author himself on f. 19v, with his sigil on the final leaf.

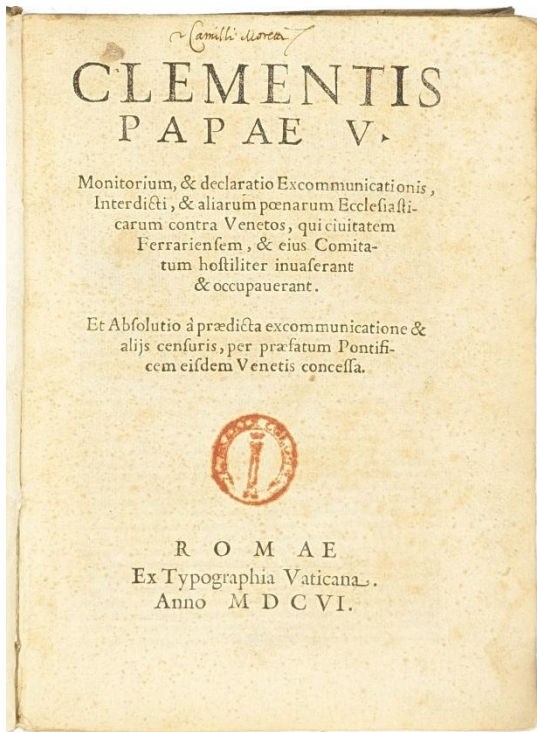
\$12,500

Sole edition of this exceptionally rare work printed in Lima in 1616, addressing the need for priests to learn Quechua in order

to effectively minister to their parishioners. Uniquely among early Quechua language guides, the Peruvian-born Huerta here also encourages the learning of a “corrupted” local dialect, which he calls *la lengua chinchaysuya*; he also corrects previous European orthography to render the name of the language – for the first time – as *Quechua* rather than *Quichua*. **OCLC and REBIUN (Spanish Union Catalog) together show just four copies worldwide, of which three are incomplete.** Chinchaysuyo, the Quechua of the Central Highlands, was of particular interest to the highland-born Huerta, who explains here on f. 1 that it stands in contrast to the “very polished and orderly [language] which is spoken in Cuzco, Charcas, and other parts of the [southern] province called Incasuyo”. “The very fact that Huerta, who was from Huánuco and thus a native speaker of the local Central variety, was given such important [ecclesiastical and linguistic] posts can be seen as a partial recognition of the importance of Central Quechua in the archdiocese of Lima. Huerta declared that his grammar was the first to provide instruction in Chinchaysuyo forms, although it did so only to a very limited degree.” (Durston). **Provenance:** Bookplate of Paul Schmidtchen (b. New York 1914, d. Cape May, NJ 1990), American bibliophile and school superintendent whose collection was dispersed following the death of his wife in 2009. Recently in the collection of a Spanish businessman; with a recent Spanish export license.



VENICE, INTERDICTED THE COLONNA COPY



5. [CANON LAW / ANTI-PAPALISM]. *Monitorium, & declaratio excommunicationis, interdicti, & aliarum poenarum ecclesiasticarum contra Venetos, qui ciuitatem Ferrariensem, & eius comitatum hostiliter inuaserant & occupauerant...* [bound with 4 other items]. Rome: Typographia Vaticana / Lepido Faci / Bartolomeo Zanetti, 1606-1607. Contemporary limp vellum; **Cardinal Carlo Colonna's (1665-1739) copy, with his 'Libreria Colonna' red stamp on title-page and final leaf;** his books were widely dispersed at auction beginning in the 19th century. **\$1,850**

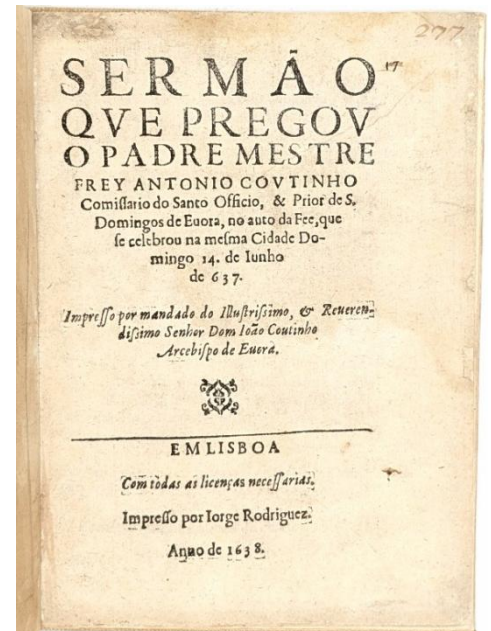
First editions of all five works. As the Serenissima Republica grew in economic importance throughout the 16th century, its Doges began to resent Papal authority, in particular Rome's jurisdiction over clerics and church property. In April 1606, the Republic was placed under an ecclesiastical interdict, a term of canon law specifying a censure, or ban on affected groups from participating in particular rites. In effect, the interdict can be seen as a form of excommunication of entire groups or geographical areas. "The last example of a general interdict launched by the pope against a whole region seems to have been that imposed by Paul V in 1606 on the territory of Venice; it was raised in the following

year" (*Catholic Encyclopedia*). A Venetian friar, Paolo Sarpi, became the most infamous polemicist of the era thanks to his aggressive printed attacks on the Papacy during the *Guerra delle Scritture* (War of Writings). The present Sammelband was evidently bound together for an adherent of the Roman cause, and also contains documents – printed for the occasion in 1606 – relating to the three previous interdicts suffered by Venice in 1308, 1480, and 1509 by three respective pontiffs, perhaps as justification for the current decision. The first three items are held at Cornell, Syracuse, Rochester, and Yale; the remaining two are rarer.

IN PRAISE OF THE INQUISITION

6. [AUTO DA FÉ / JEWS]. COUTINHO, Antonio. *Sermão... no auto da Fee, que se celebrou na mesma Cidade...* Lisbon: Iorge Rodriguez, 1638. 4to. (4), 20 ff. Neat modern vellum. **\$2,250**

Sole edition of this sermon preached at an auto-da-fé held in Evora in June of 1637, publicly declaiming a Jew who had been tried by the Holy Inquisition. Coutinho was himself a 'Comissario' of the Tribunal, and spends some of his time reminding his listeners of the important role of that institution: "Let us look to England, France, Germany, and the Low Countries, to see what progress heresy has made through the lack of an Inquisition. We can have no difficulty in understanding that we would have been like those places, had we been deprived of so great a benefit...". In many sections of the text, Coutinho addresses the prisoner directly: "Eis aqui, miseravel povo Hebreo"; "parecedos, povo Judeo, que sicastes bem aviados em empeçardes nesta divina pedra..."; etc. As Nathan Adler's study demonstrated more than a century ago, these public spectacles seem to have peaked in Portugal in the years 1615-1640. OCLC shows five copies worldwide: National Library of Israel, Mazarine Library, Harvard, Hebrew Union, and the Catholic University of America.



DECORATIVE PRINTS DURING THE INTER-REGNUM



7. CLEYN, Franz. *Quinque Sensuum descriptio, In eo picturae genere; quod (Grottesche) vocant Itali.* F. Cleyn, inv. 1646. [London]: “Sould by R[obert] Walton, [ca. 1655]. Complete suite of six engraved plates, comprising title and one plate for each of the Five Senses. Each plate ca. 19.6 x 9 cm, all trimmed closely to platemarks. Third state of III. **\$2,450**

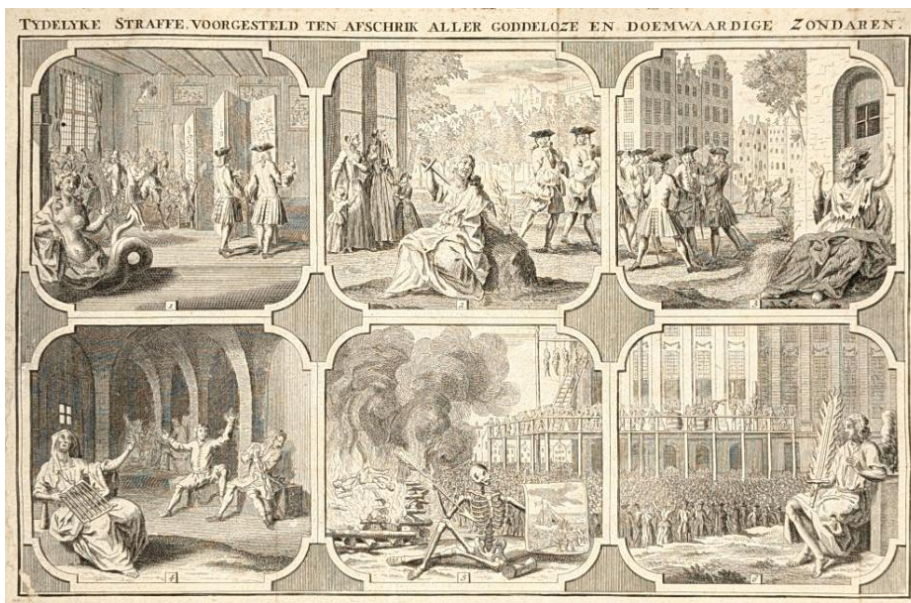
Rare suite of oblong-format ‘grotesques’, after designs by an Italian-trained German artist resident in London, Francis Cleyn (ca. 1582-1658). The theme, as the title-page announces, is a “Description of the Five Senses in that kind of painting that the Italians call grotesque”; the designs are refreshingly free from both stark religious allegory and political satire, which tended to mark the output of most interregnum artists. Instead, Cleyn (active in London between 1625-1658) features a relevant animal (monkey, pelican, dog, deer, and peacock) to embody each of the five senses, also found conglomerated on the title-plate. We have located a single example in US institutions, at the Met.

PARISIAN COQUETTES AND THEIR BLACK SERVANT

8. 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 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 MORAL AND LEGAL CONSEQUENCES OF HOMOSEXUALITY

9. [CRIME]. *Tydehlyke 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.).

PLAGUE PASSPORTS FOR NORTHERN ITALY

10. [PLAGUE PASSPORTS]. Five plague passports (four dated 1738, the last 1755), printed for the villages of Brentonico, Rovereto, Trento, and Volta. Small quarto and folio formats; each with woodcut vignette; one with blind-stamped seal; three docketed (one extensively) on versos. Two examples punctured in the center by a spike on which the certificate was filed at the destination. **\$1,450**

In the aftermath of the Great Plague of 1720-1722, Italian cities were well-versed in protective sanitary measures to stem the spread of epidemic disease. The four examples here dated 1738 were probably issued in response to news of an outbreak in the eastern regions of the Habsburg Empire – although that disease never seems to have reached Italy. Cindy Ermus’ recent study of the European response to the 1720s 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 group of examples – all issued for travel within the communes of Trento and Mantua – includes several notes on the goods carried by each traveler.



NEWTONIANISM DEFENDED AT THE BENEDICTINE ABBEY



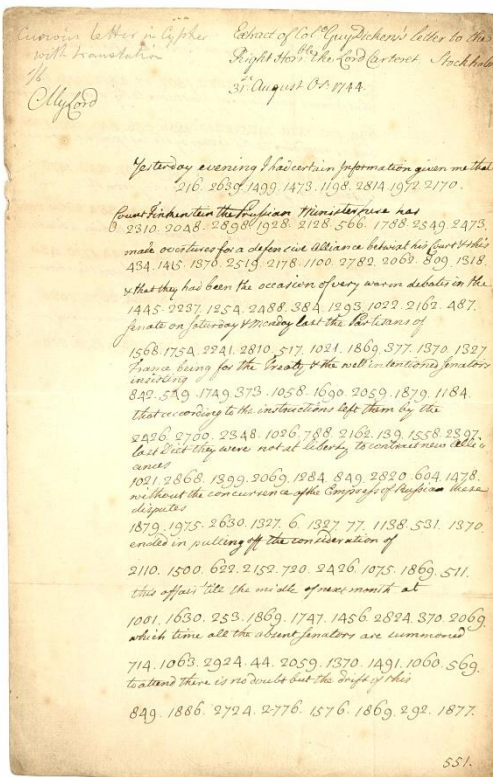
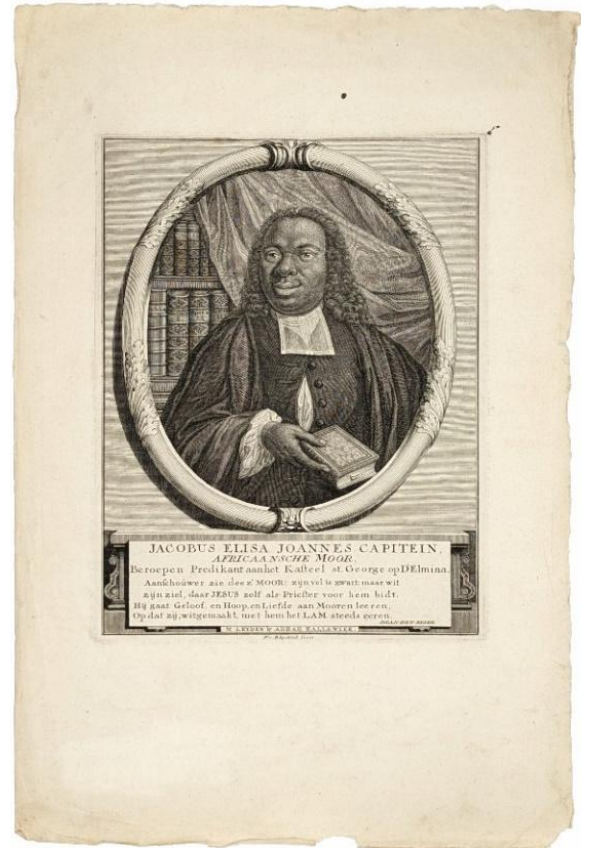
11. [ENGRAVED ON SILK]. TURRI, Pietro Bernardo. *Theses Philosophicæ, Quas sub Faustissimis Auspiciis Eminentissimi Principis Fortunati Tamburini S. R. E. Cardinalis Amplissimi, Publice Propugnandas Suscepit...* Florence: [Bernardo Paperini], 1743. Broadside (87 x 70 cm), printed on a single sheet of yellow silk. Magnificently-engraved frame surrounding 18 lines of letterpress applied overtop. Edges frayed, with loss; various lacunae throughout printed surface; archivally backed and lined with BEVA film and white silk. **\$2,500**

Gigantic example of a mid-18th century Italian 'thesis print' on yellow silk, recording a set of disputations held in the church of the Badia Fiorentina in December, 1743. Unlike similar examples we have seen from Spain and Italy, the bulk of the composition is not given over to letterpress text, but rather to a striking scene engraved after Raphael's 'The Sacrifice at Lystra', in which Paul and Barnabas are mistaken for the pagan gods Jupiter and Mercury. The use of this enormous copper plate (which would have weighed in excess of 55lbs) is seemingly wholly unrelated to the subject of Turri's disputations, which included a strong defense of Newtonian gravitation as well as of the Newtonian model of a spheroid globe flattened at the poles, as confirmed by La Condamine in 1735.

A FANTE GRADUATE OF THE UNIVERSITY OF LEIDEN

12. 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.**



CODED DIPLOMATIC CORRESPONDENCE

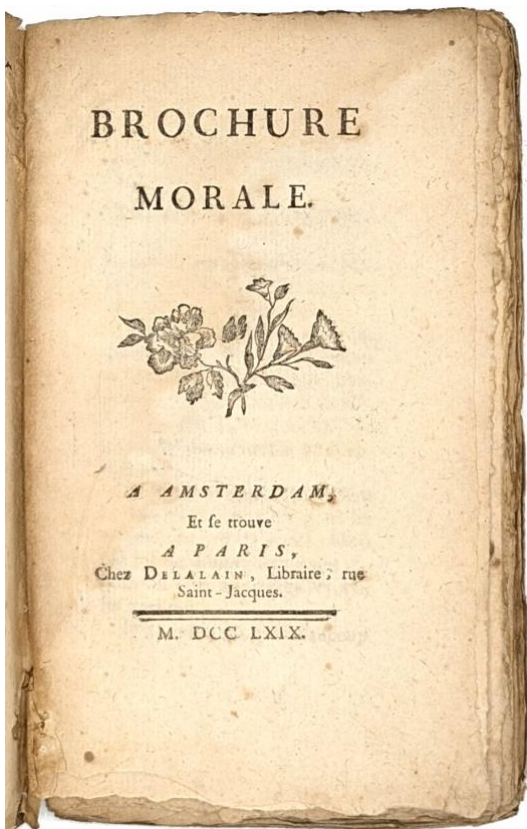
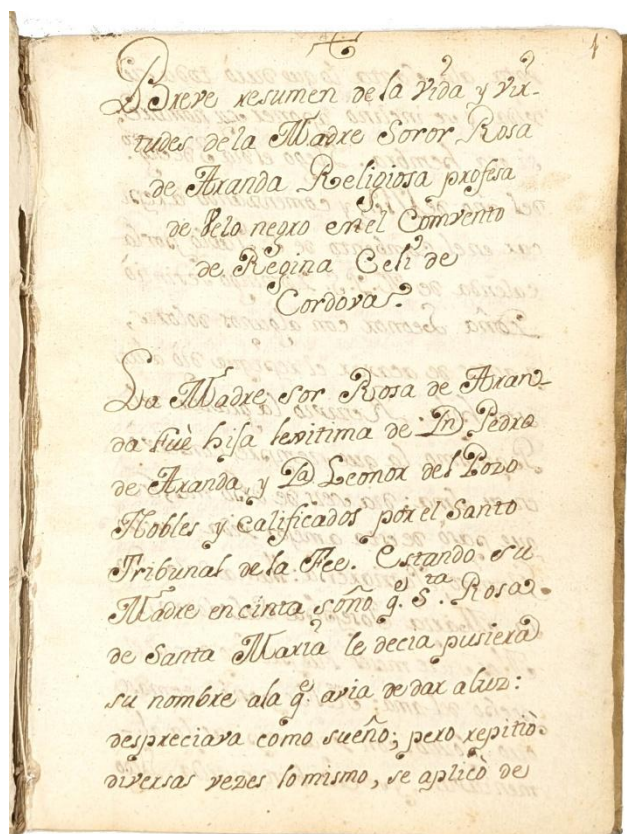
13. [CYPHERED LETTER]. *Extract of Col[onel] Guy Dickens's letter to the Right Hon[orable] the Lord Carteret.* Stockholm, 31st August O[ld] S[tyle] 1744. Folio [31 x 20 cm], (2) pp. Creased through center from folding; a little browned around edges.
\$1,450

Intriguing example of a cyphered letter sent by an English diplomat from Sweden to England during the machinations surrounding the War of the Austrian Succession (1740-1748). The text of the letter reveals that although Dickens' government was officially allied with Russia and against Prussia, his intelligence-gathering activities in Stockholm had yielded fruitful information: Sweden was actively considering whether to pursue a defensive treaty with Prussia, or whether to remain loyal to the Empress of Russia. The recipient of the letter, Lord John Carteret (1690-1763) was a seasoned diplomat himself, and at the time served as Secretary of State; he was also a famous rival of Prime Minister Robert Walpole.

AN UNPUBLISHED MANUSCRIPT *VIDA* OF A CORDOVAN NUN

14. LEON, Fr. Pedro de. *Breve resumen de la Vida y Virtudes de la Madre Soror Rosa de Aranda Religiosa profesada de Velo Negro en el Convento de Regina Celi [sic] de Cordova.* [Cordova]: Real Convento de San Pablo, 28th January 1760. 4to. 60 numbered ff [i.e. 120 pp], written in a perfectly legible hand. Contemporary limp vellum with ties; calligraphed title on spine. **Offered with a recent Spanish export license.** **\$3,500**

Unpublished, fair copy – and apparently the sole recorded witness – of this comprehensive *Vida* of a Dominican nun in Andalusia. As the text relates, our subject's pregnant mother was visited by Santa Rosa de Santa Maria – better known as Rose of Lima – in a dream, who instructed her to give her daughter the same name. Like her Peruvian namesake, Rosa Maria Josepha Salvadora de Aranda entered the Dominican Order at a young age, alongside her sister. “She read the romance languages, and Latin beautifully” (f, 12r); again following the model of Rose of Lima, Aranda self-flagellated and wore a hair shirt as a mark of penance, as well as a large crucifix on her chest with spikes pressing into her flesh, and a crown of thorns; and at night she wore a gag (*una mordaza*) in order to preserve her vow of silence (f. 13r). We have been unable to trace any printed record of Sor Rosa de Aranda. The present work was presumably composed for circulation within a tightly-knit circle; the *Vidas* of nuns commonly formed reading material for other monastic women, especially from the same convent or order.



THE SECOND RECORDED COPY OF A POWERFUL CRITIQUE OF SOCIAL MORES

15. FONTETTE DE SOMMERY, Mademoiselle. *Brochure Morale.* “Amsterdam, et se trouve à Paris”: Delalain, 1769. 8vo. iv pp, 182 pp, (2). Early wrappers using contemporary binder's waste. All edges deckled; a few signatures with light dampstains. **\$2,450**

Impossibly rare first edition of the earliest known *oeuvre* of this little-studied author, whose later work was recently described as “one of the most curious novels in eighteenth-century French literature” (Paul J. Young, *Diderot Studies* Vol 32, 2012). Sommetry's *Brochure Morale* offers a no-holds-barred critique of contemporary French society from all sides: her chapters range from “De l'Éducation” to “De la Naissance”; “De la Société”, and “Du Mariage”. A lengthy review of her work was offered by the critic of *l'Année littéraire* for 1769 – who was evidently ignorant of her sex. **The only other surviving copy resides at the BnF.**

NEVER SEEN ON THE MARKET; NO COPIES IN US/UK LIBRARIES
THE *VIDA* OF AN ENSLAVED AFRICAN-TURNED-NUN

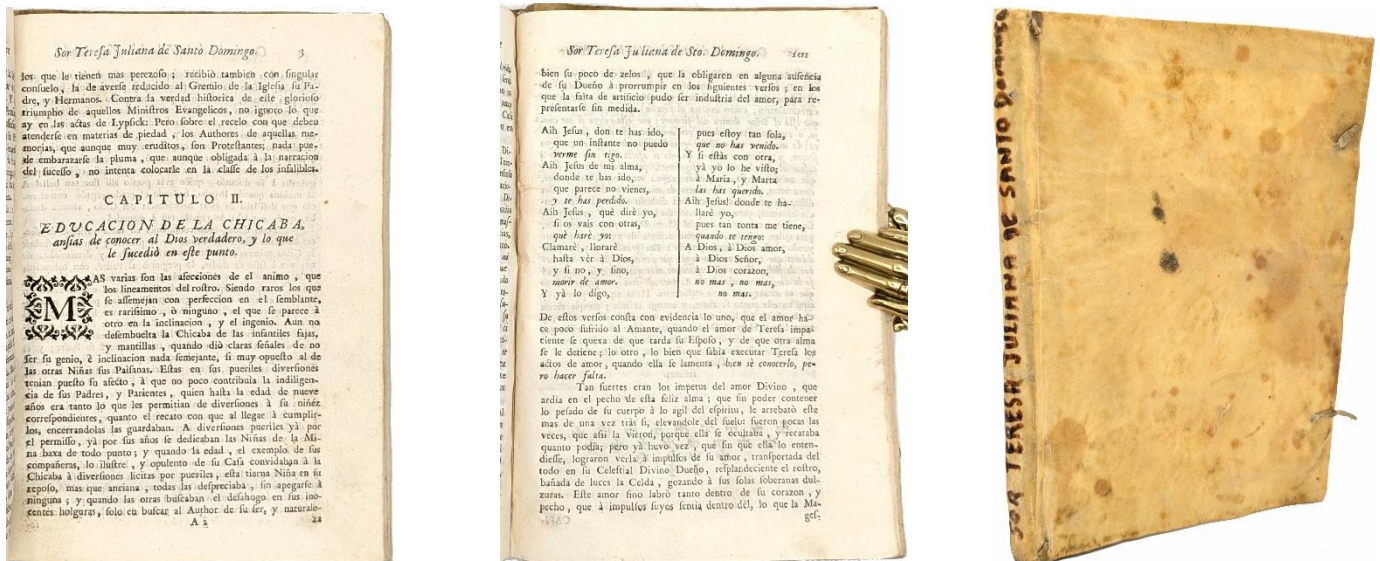
16. PANIAGUA, Juan Carlos Miguel. *Compendio de la Vida Exemplar de la Venerable Madre Sor Teresa Juliana de S.to Domingo, Tercera Professa en el Convento de Santa Maria Magdalena, vulgo de la Penitencia... Segunda Impression.* Salamanca: Eugenio Garcia de Honorato y San Miguel, [1764]. 4to. (24), 130 pp, (6). Contemporary vellum, crudely re-cased with unfortunate shrinkage; later manuscript title on spine. Offered with a recent Spanish export license.



\$28,500

A marvelous rarity, apparently the second recorded copy: the full biography of Chikaba (ca. 1676-1748), one of an exceedingly small number of Black African nuns living in Spain in the 18th century. Paniagua's preface boasts that his funerary sermon for Chikaba (see above) provoked great interest in both the Old World and the New; and he has now gathered enough material to at last present her full *Vida*. Relying on Chikaba's own oral history, Paniagua gives us a richly detailed account of her childhood, enslavement, conversion, and her struggles to be accepted at the Convent of La Penitencia, where she was initially treated (again) as a slave. Fra-Molinero's epithet of Chikaba as the 'first Afrohispanic writer' is in fact due to her single surviving poem preserved here on p. 101.

In some sense, it is odd that Paniagua's biography has become so rare today; the typical Spanish nun's *Vida* of this period is scarce but hardly *introuvable* – and Paniagua himself takes pains to stress how much popular interest was aroused by Chikaba's life and legacy. Nevertheless, the *Compendio de la Vida Exemplar* is breathtakingly rare. The authors of a modern English translation, titled *Black Bride of Christ*, were forced to use a photocopy of the present work supplied by the nuns of Las Dueñas in Salamanca; OCLC and the Union Catalog of Spain (REBIUN) together show just five copies of the first edition (1752) and a single copy of the present second edition (1764) in libraries worldwide – all of them in Spain. We are thus extremely grateful to have been granted an export license by the Spanish authorities for this copy. No copy has ever been seen at auction, per RareBookHub and JAP.



Please contact info@editioaltera.com for full-length descriptions and photos

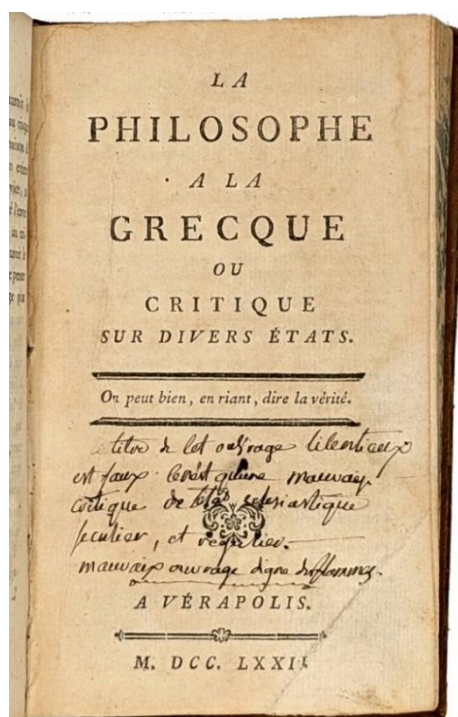
THE CHEVALIER D'EON ATTEMPTS TO REHABILITATE HIS IMAGE?

17. **BURKE, Thomas (engr.) after HUQUIER, Jacques Gabriel.** *The Chevalier d'Eon*. [London]: John Wesson, 1771. Mezzotint broadside, 41 x 29.5 cms [35.5 x 25 cms to platemarks]. A little wrinkled, as typical of mezzotints; margins foxed. **\$2,000**

Extremely rare mezzotint, dating to d'Eon's London residence pre-exile, while he still presented as a man. After 1777, she preferred to be known rather as the Chevalière d'Eon, and embraced the public image of a soldier in feminine garb. Having built a relatively nondescript but promising military career in the first half of his life, d'Eon's world was turned upside down by the revelation in the 1770s that she might in fact be a woman. "This is unusual among portrait prints of d'Eon from 1771 onward, representing the Chevalier straightforwardly as a man without any reference to the lively debate over d'Eon's sex that had taken place during the earlier part of the year... It may, although this is supposition only, have been published by the agency of d'Eon or by friends of the Chevalier, in an attempt to provide an alternate public image to those circulating in the satirical press..." (British Museum catalog). OCLC shows no other record than a defective BL copy, trimmed with loss of 4cm within the platemarks.



“A VIOLENT ANTI-CLERICAL SATIRE, WRITTEN BY AN ANONYMOUS FEMALE PHILOSOPHER” (BERKELEY CATALOG)



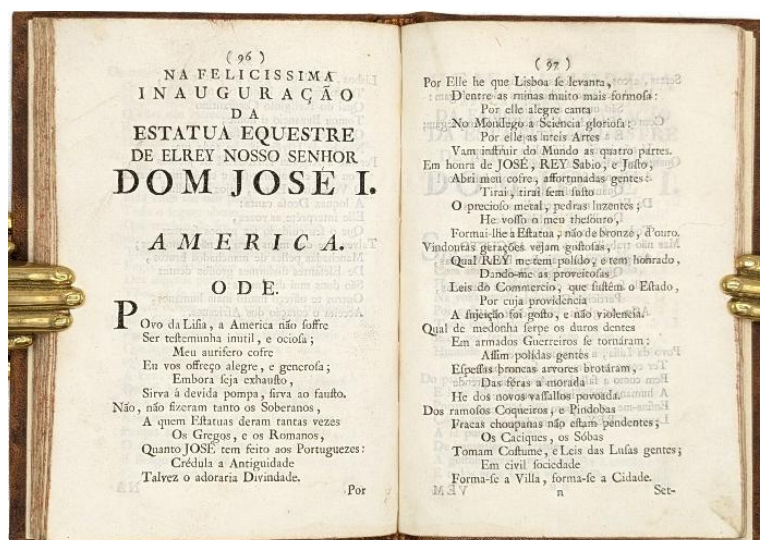
18. **ANONYMOUS FEMALE PHILOSOPHER.** *La Philosophe à la Grecque ou Critique sur divers États*. “A Vérapolis” [i.e. Paris]: no printer, 1772. 144 pp. Contemporary note on title-page: “Le titre de cet ouvrage licencieux est faux. Ce n'est qu'une mauvaise critique de l'état ecclésiastique séculier, et régulier. Mauvais ouvrage digne des Hommes.”. Light dampstaining to a few leaves. **\$2,000**

First edition, very rare. The rather dismissive note on the title-page is broadly correct; this is a mainly a critique of religion, but the preface reveals that the work was composed by a woman who is young, French, and pretty - but who seeks neither fame nor glory through her writing. The preface also offers an interesting tidbit about how works by, for, and about women circulated as fashionable accessories for young men: “The young fops will laugh at the title of my work, and carry it around in their pocket to show to ladies, without bothering to read it themselves...”. OCLC shows US copies at Berkeley and Harvard.

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

19. [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.



A MARIAN ICON ON LUSTROUS YELLOW SILK

20. BRIEVA, Simón (engr.). *N. S. del Pilar. Rezando una Ave Maria delante de esta Santa Ymagen, quando da el reloj se ganan 200 dias de Yndulgencias.* [Zaragoza or Madrid, before 1780?]. Broadside engraved on thick, lustrous yellow silk. 30.5 x 22.8 cm overall, printed area 25.5 x 16.4 cm. A few pin-holes in blank margins from mounting. **\$1,250**



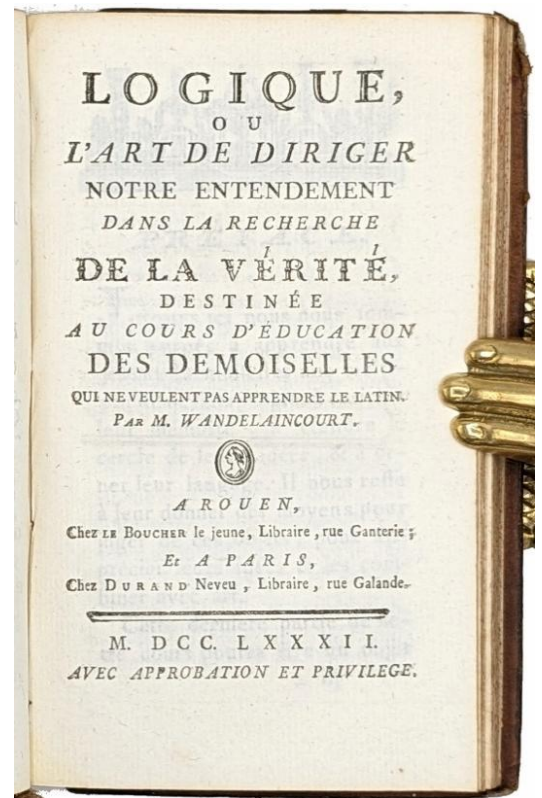
Striking, unrecorded souvenir granting 200 days of indulgence to those who pray an Ave Maria before “this Holy Image” – i.e. the silk broadside itself, rather than the celebrated icon in her titular church in Zaragoza. The engraving is signed in the lower margin by Simón de Brieua (1752-1795), who left Zaragoza for Madrid around 1778.

LOGIC FOR WOMEN NO US COPY

21. WANDELAINCOURT, Antoine-Hubert. *Logique, ou l'Art de Diriger notre Entendement dans la Recherche de la Vérité, destinée au cours d'Education des Demoiselles qui ne veulent pas apprendre le Latin.* Rouen & Paris: Boucher & Durand, 1782. 8vo. xii pp, 175 pp, (5). **\$2,250**

[bound with]: IBID. *Grammaire Française, destinée au cours d'Education des Demoiselles, et des jeunes Messieurs qui ne veulent pas apprendre le Latin.* Rouen & Paris: Boucher & Durand, 1782. 8vo. (6), xvi pp, 260 pp, (4). Contemporary calf.

First editions. According to the half-titles, these books were meant to be taught to girls in the 'Quatrième Classe'. In his *Logique*, Wandelaincourt notes that "this last part of our course could be the object of criticism; one finds, perhaps, that the study of Logic is too serious for women and beneath their manners: but women think, speak, act, have to make decisions, comport themselves, and choose between several means; and the errors of their reason are undoubtedly as pernicious than those of men...", further going on to argue that even though women's minds are not as susceptible to direction as men's, and are incapable of "grandes applications, de combinaisons suivies, d'opérations longues & abstraites", it would be for the good of society as a whole if they were better educated. OCLC reports no US copy of either title.



AN ACADEMY OF WOMEN



22. [ERNDT, Paulin]. *Philotheens Frauenzimmer-Akademie. Für Liebhaberinnen der Gelehrsamkeit. Aus dem Französischen übersetzt von der Frau von ***.* Augsburg: the Brothers Veith, 1783. 8vo. (28), 541 pp, (3). With a charming engraved vignette of the titular 'Academy' on title-page. Contemporary half-calf over marbled boards; cancelled Swiss library stamp on title. **\$2,250**

Sole edition of this late-Enlightenment treatise presenting arguments for the education of women, and laying out a religiously-inspired pedagogical program for the daughters of wealthy families: "Knowledge of languages, the art of spelling, the art of accounting...

sacred history, the history of the Fatherland, scholarly history, the doctrine of reason, pedagogy, metaphysics, natural science, natural history, dancing, the art of drawing, music, natural law, religion, dogmatics, morals, and such studies should probably belong to daughters as well as to sons." (p. XVII). The 42-page introduction, purporting to have been written by the female translator, is perhaps the more interesting text, covering "The Variety of [male] Academies"; "Their Purposes"; "The Purpose of Women's Academies"; "Whether Women Should Apply Themselves to Learning"; "Learned Women of the Fifteenth Century"; "Learned Women of the Sixteenth Century"; "Learned Women of the Last Century"; "Writings on the History of Women"; "Writings on the Merits of Women"; "Works by Women"; "Recent Works by Women"; etc. etc. OCLC shows a single US copy, at the Clark Library.

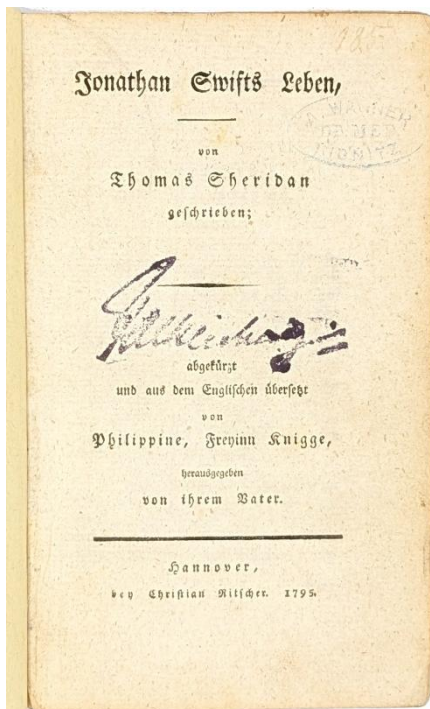
WITH AN ENGRAVED VIGNETTE OF SCIENTIFIC DEMONSTRATIONS FOR WOMEN

23. ATZE, Christian Gottlieb. *Naturlehre für Frauenzimmer. Zwote verbesserte Auflage.* Breslau, Brieg & Leipzig: Christian Friedrich Gutsch, 1785. 8vo. (9), 10-560 pp. Bound in contemporary calf; spine tooled in gilt, covers tooled in blind. A neat, fresh copy; front joint slightly repaired. **\$1,850**

Second edition of this rare guide to the natural sciences for women. The engraved vignette on the title-page (not present in the first edition of 1781) gives a charming depiction of three women observing scientific demonstrations involving a vacuum chamber and a bellows, vaguely reminiscent of the famous 1768 painting 'An Experiment on a Bird in the Air Pump'. Atze dedicates the work to the Countess Charlotte Henriette Christiane and Countess Ferdinanda Henriette, whose father had supported the author through his education at the University of Halle. The text addresses the perceived need for an introductory textbook of the Natural Sciences for women, and delves – through nearly 550 pages – into modern questions of astronomy, physics, and meteorology, before focusing for the most part on natural history, perhaps deemed the most practical area of study for women. OCLC shows a sole US copy of any edition, at Illinois.



SWIFTIAN STUDIES IN GERMAN, BY PHILIPPINE KNIGGE



24. KNIGGE, Philippine. *Jonathan Swifts Leben, von Thomas Sheridan geschrieben; abgekürzt und aus dem Englischen übersetzt...* Hannover: Christian Ritscher, 1795. 8vo. (4), 444 pp. Modern quarter calf. **\$1,450**

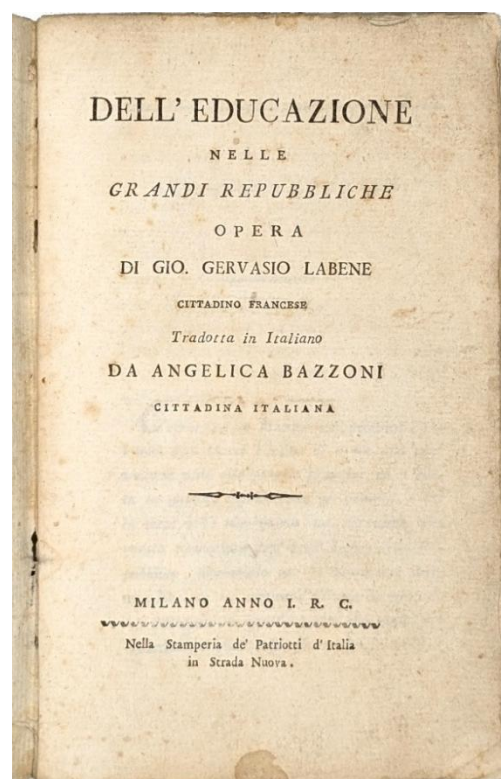
Sole edition of this biography of Jonathan Swift, a product of the *Anglomanie* which gripped France and Germany during the latter half of the 18th century. Philippine von Reden (née Knigge, 1775-1841) was educated by her father and published an introductory logic textbook for women at the age of 15. The present is her second published work, authored at the age of 20, and brought to the press by her father, who avows in the preface that he had “absolutely no participation whatsoever” in the translation. At the end of the work, Philippine adds a note to alert the reader that she has purposely left out Swift’s ‘family history and his will’, explaining that it does not reflect well on the author because he had lost his mental abilities towards the end of his life. Knigge all but abandoned her literary career in 1798 when she married, and went on to bear seven children. OCLC: Harvard, U Penn.

ANGELICA BAZZONI'S RADICAL TRANSLATION

25. LABÈNE, Jean-Gervais / BAZZONI, Angelica (ed. and trans.).

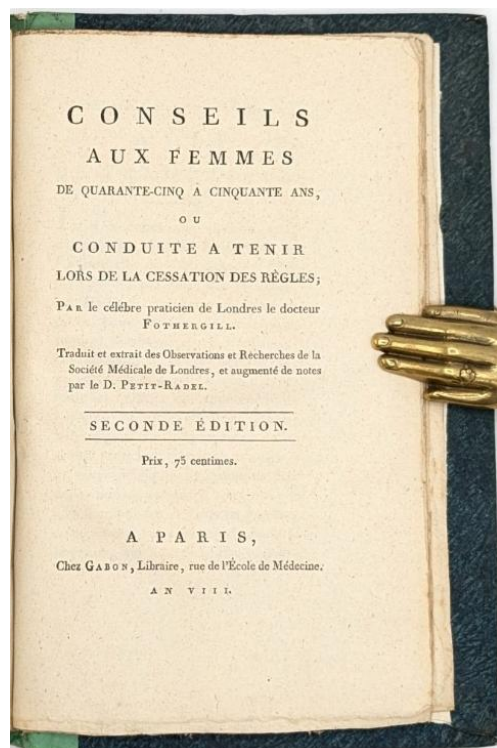
Dell'Educazione nelle Grandi Repubbliche... Tradotta in Italiano da Angelica Bazzoni, Cittadina Italiana. Milan: Anno I [della] R[epubblica] C[isalpina] [i.e., 1797], nella Stamperia de' Patriotti d'Italia. 8vo. (1) f, 172 pp. Contemporary blue wrappers with marbled paper spine. **\$1,850**

Sole edition of this treatise proposing a radical system of universal education – encompassing both men and women – as part of the revolutionary reforms of the short-lived Cisalpine Republic in Northern Italy between 1797-1799. Angelica Bazzoni seems to have eagerly embraced the iconoclastic spirit of the French Revolutionaries and adds her own preface in which she claims to have raised her own children according to the novel precepts of Labène's text. Throughout the work, Bazzoni also supplies additional notes to clarify certain points and to add her own musings. "As a citizen and mother, I am convinced that my children require an education that is useful for their own families, and for the whole of society..." (p. 1). In her often lengthy footnotes, Bazzoni reveals that she has personally read Rousseau (eg p. 99) and refers to the most recent local developments. "May my labors be acceptable to all Cisalpine wives," writes Bazzoni, going on to compare her audience to the 'Spartan mothers' of ancient Greece. This is Angelica Bazzoni's only published work, and we have been unable to trace any other biographical details of her. OCLC shows just two copies in Italy and one in Switzerland (reporting only 142 pp); however, we are aware of single US copy at Stanford. No copies are recorded in auction records.



AN EARLY MONOGRAPH ON MENOPAUSE

26. 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. **\$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 ménospasie*" 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).

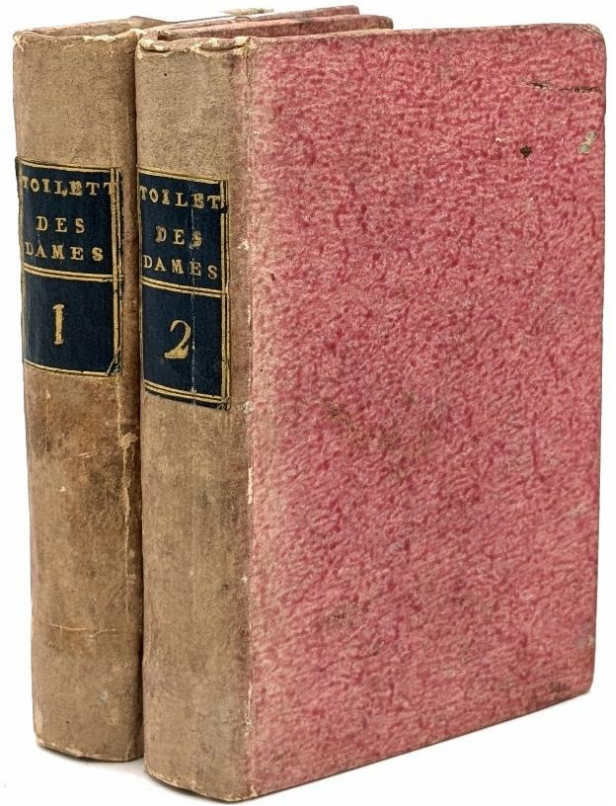
OCLC shows just a handful of copies of the first edition (none in the US) and the present, expanded second edition at Loyola Marymount, Chicago, Illinois, and the NLM.

Please contact info@editioaltera.com for full-length descriptions and photos

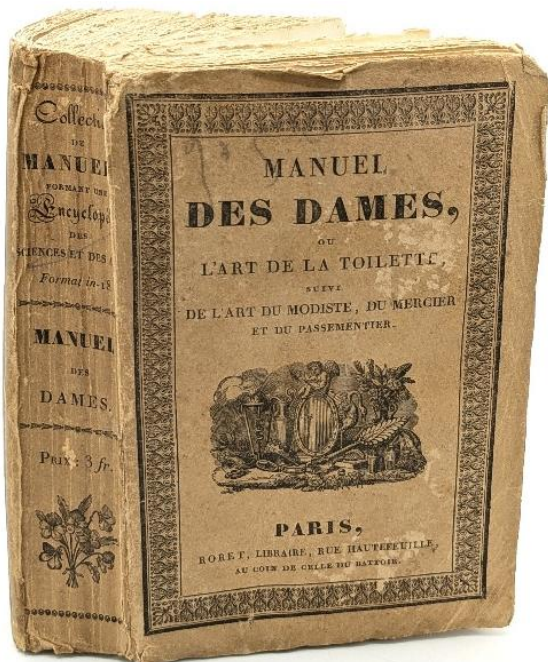
WITH A CHAPTER ON WOMEN WHO DRESS AS MEN

27. [CARON, Auguste]. *Toilette des Dames, ou Encyclopédie de la Beauté; Contenant des Réflexions sur la nature de la beauté; sur les causes physiques et morales qui l'altèrent; sur les moyens de la conserver jusqu'à un âge avancé...* Paris: Debray, 1806. 12mos. 2 vols in 2. 360 pp; 378 pp. Original publisher's pink boards; a very fresh and unsophisticated copy. **\$1,850**

Sole edition, focusing on a variety of aspects of the male construction of female beauty, including the “methods of conserving it until an advanced age”. **Chapter XII (“Du costume d’homme adopté par les femmes”)** addresses the concerning practice of women who wear men’s clothing. “Caron’s guide *Toilette des dames ou encyclopédie de la beauté* (1806) advised that women could and should use cosmetics because the social harmony of the sexes depended on feminine beauty. Caron argued that, because the female’s appearance reflected the respectability as well as the class status of her family, she must strive to be at all times beautiful and clean.” (Grout, *The Force of Beauty*, p 26). OCLC shows US copies at NYPL, SUNY Buffalo, Delaware, Chicago, Duke, and Texas.



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.