

THE NEW YORK
ANTIQUARIAN BOOK FAIR,
2026

In Saltzberg rüchens ohne Slog und Kost
bis an den Jüngsten tag. 28. Das wird
gott mein grab und dinsten und viel Zier
Zewigen Freundt der Conden

and herben Anno 1541 den 24 septemb



EDITIO ALTERA

BOOTH A32



ILAB
INTERNATIONAL LEAGUE OF
ANTIQUARIAN BOOKSELLERS



LILA
LIGUE INTERNATIONALE
DE LA LIBRAIRIE ANCIENNE



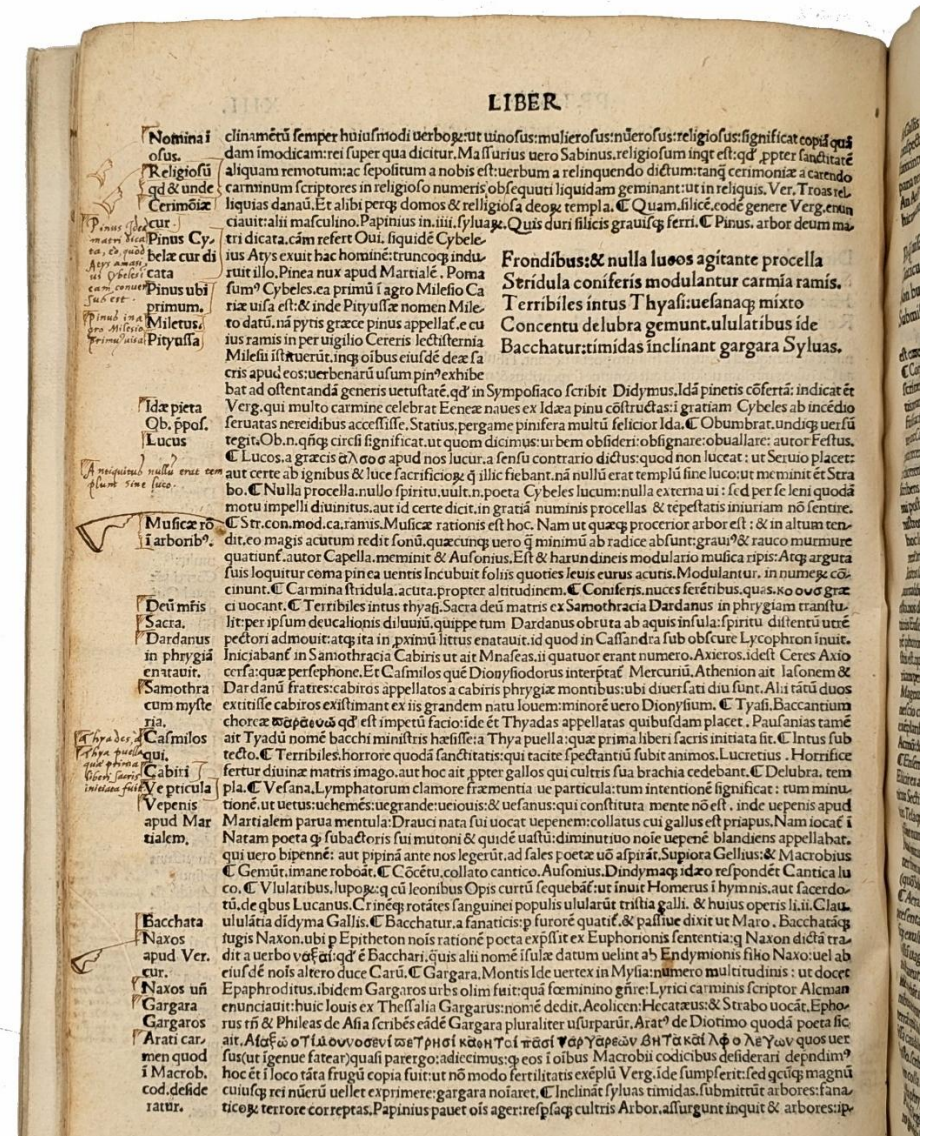
HUMANITIES

CHARMINGLY ANNOTATED BY A CONTEMPORARY HUMANIST

1. **CLAUDIAN / PARRASIO, Aulo Giano (ed.).** *De Raptu Proserpinae: omni cura ac diligentia nuper impressus: in quo multa: quae in aliis hactenus deerant: ad studiosorum utilitatem...* [Milan: Pietro Martire Mantegazza, 1502?]. Folio. (8) ff, (VI) ff, VII-LII ff, a total of 60 leaves. Elegantly bound in a mid-16th century Mantuan legal contract on vellum, probably executed in the late 19th century. Annotated in a delightful contemporary Italian hand throughout. **\$2,650**

Second edition of *The Abduction of Proserpine* with the extensive commentary of Parrasio, ostensibly an elaborate piracy of the first printed in Milan in 1501. Claudianus' fragmentary poem on Ceres' desperate search for her kidnapped daughter here occupies one-sixth of each page, surrounded by the notes of the "indefatigable textual critic" Aulo Giano Parrasio (1470-1522). Given the block-text format of the page, employing pilcrow rather than line breaks, the text littered with superabundant abbreviations and contractions, the functional usefulness of our reader's own clear, concise, and highly legible glosses becomes apparent.

Considerable debate seems to exist over the place and date of printing, with the ISTC settling on [Venice: Bartolomeo Albertino & Giovanni Rosso of Vercelli, ca. 1510] while EDIT16 invokes Ennio Sandal's *Editori e tipografi a Milano nel Cinquecento* (1977) as an authority in suggesting [Milan: Pietro Martire Mantegazza, ca. 1502]. The ISTC shows copies in US libraries at Harvard, Newberry, Northwestern, Kentucky, Beinecke (untraceable in the online catalog), Columbia, Huntington, and LC.



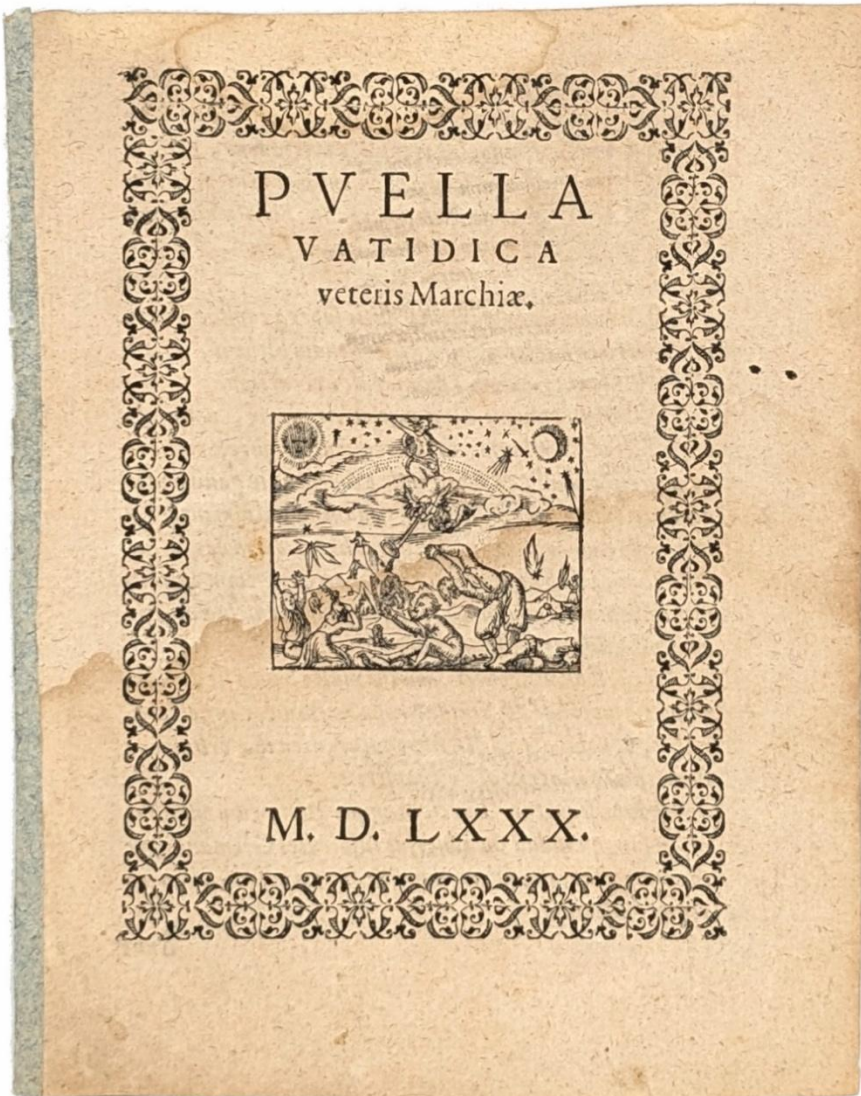
“YOUNG MEN, LOST IN LUXURY AND IN SPANISH DRESS, [WILL] PUT ON SPANISH MANNERS, AND BECOME A SODOMITE ABOMINATION TO GOD...”

2. [PROPHECY – TURKISH WAR]. *Puella Vaticina Veteris Marchiae.* [Leipzig?], 1580. 4to. (8) pp. With decorative title border and woodcut illustration on the title page. Paper-strip spine binding. Faint dampstain to lower half of textblock. **\$2,850**

Impossibly rare first edition, later only partially translated into the vernacular, of these apocalyptic prophecies uttered by a thirteen-year-old shepherd's daughter in the Altmark region of northern Saxony in 1580. Illustrated with a title woodcut depicting wailing figures amidst severed limbs, with an angel sounding the heavenly trumpet of prophetic proclamation, this first appearance of the 'Altmark Prophetess' in print is recorded in just one other copy worldwide, at the HAB.

Amidst great physical and spiritual torment, dripping with the sweat of fear, the unnamed *puella vaticina* from Schönebuch near Stendal had announced “the three apocalyptic punishments of famine, plague, and war, regarding the first punishment as having already arrived... All of Europe was ultimately to be devastated by war,” and the Turks would commit horrific atrocities. (Kofler, “Prophetic als Partizipation am Heilsplan?” 2017, p. 90).

Later in 1580 we find another pamphlet, titled *Neue Prophetin von Schönebeche, in der alten Marck [...]* *Aus dem Latein ins Deutsche bracht.* However, our Latin text focuses much more on the calamities caused by the Turks; and the German text, for example, does not mention the sodomitical fate of Spanish-obsessed youths. The German text gives far more descriptive context to the prophecies, but greatly truncates the prophecies themselves; it may be a translation of a different pamphlet, *Nova de Sibylla Marchica* (no place, 1580). All versions of the Altmark prophecies are rare, with no copies of any edition or translation recorded in US libraries.



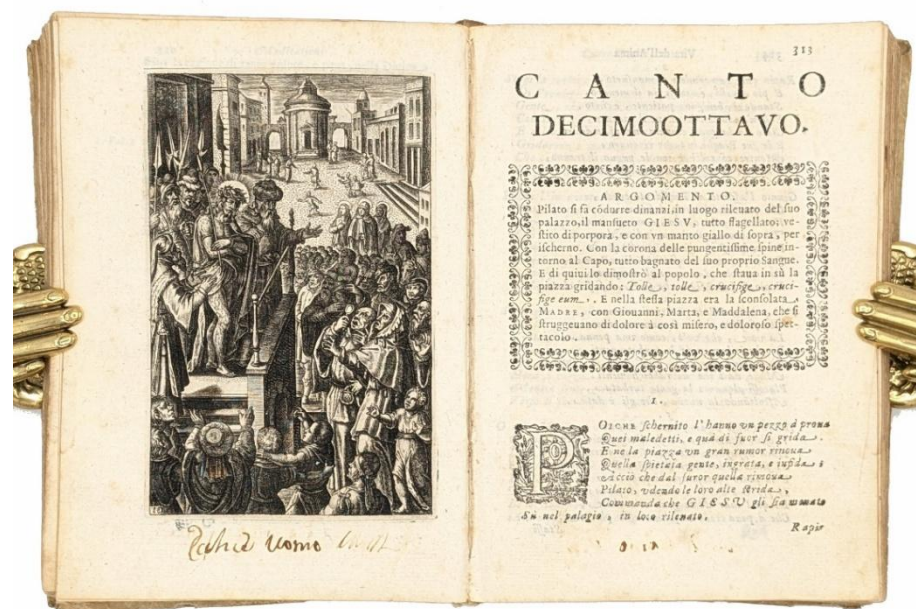
DIDACTIC IMAGERY FOR VERNACULAR DEVOTION: A RAMBUNCTIOUS PREACHER'S RICHLY- ILLUSTRATED POETRY

3. **CAMBI, Bartolomeo, detto "da SALUZZO"**. *Vita dell' Anima desiderosa di cavar frutto grande della Sant[issi]ma Passione di Giesu Christo...* Rome: Camera Apostolica, 1614. Small 4to. (20), 642 pp, (8), including engr. title, composite plate of miracles, and 34 full-page plates in text. Contemporary gilt-tooled vellum with hand-painted armorials on both covers; all edges gilt and delicately gauffered. **\$2,450**

Rare first edition of this richly-illustrated collection of didactic sacred poetry, in a handsome contemporary binding. Following decades of fiery preaching, some of which had attracted the attention of the authorities (see full description), Cambi was forced into ascetic retreat in the monastery of San Francesco a Ripa (Trastevere), where he composed the present work.

Incorporating 35 full-page engravings, some quite skilled, each part of the text has its own didactic function: "In this book there is rhyme, prose, and image. The Canto, the Meditation, and the Image, which represents to you what is contained in that Canto and in that Meditation. With the poem, therefore, you will be able to enrich your memory, placing within it what is sung of the Most Holy Passion of the Lord. With the meditation in prose you will be able to enrich your intellect with those simple concepts and feelings that you will read in it. And with the Most Sacred Image and figure of the Most Holy Passion you will be able to wonderfully kindle and inflame the loving affection of your will." (*8r)

The digitized National Library in Rome copy, for example, lacks 13 plates in all. OCLC shows US copies of the present work at St Bonaventure, Berkeley, Yale, St John's, and SMU (presumably all complete); a copy at Trinity College (CT) is recorded with just 27 plates. Venetian editions of the *Vita dell' Anima* were also published in 1614 and 1625, but were unillustrated.





A GOTH TRAGEDY IN THE VEIN OF TASSO (AND *HAMLET*)

4. **ROTA, Lodovico.** *Il Re Gernando Tragedia... All' Ill[ustrissi].mo et Rever[endissi].mo Sig[no].r Cardinale Francesco Barberino.* Venice: Giacomo Sarzina, 1624. 4to. (10) including engr. title-page and full-page engr. *imprese* of Rota, 11-129 pp, (3). Contemporary limp vellum, recased. **\$1,850**

Sole edition of this 'tragedy of blood' inspired by Tasso's *Il Re Torrismondo* (1587), revolving around a brooding Gothic king and his unhappy family. *Il Re Torrismondo* has sometimes been linked to *Hamlet*, and *Il Re Gernando* is certainly of the same genre, with a notable 'dream narrative' in Act I, Scene I (identified as such by Kragelund). "In Rota's *Re Gernando*... the tragedy opens with a canonical dialogue between the Nurse and Princess Argilla, niece of the Gothic King Gernando, who has fallen prey to inner turmoil and spectral visions..." (trans. Selmi).

The charming plate facing p. 11 (lacking in the Getty copy) contains a complex device incorporating books, military instruments, a compass and protractor, and a violin; an *imprese* which we have identified as that of the author, Lodovico Rota. OCLC shows US copies at Yale, JHU, Wellesley, and the Getty.

**A CISTERCIAN MYSTIC
INSPIRES TWO BOURBON QUEENS
NO COPY IN AUCTION RECORDS,
NOR US / UK LIBRARIES**

5. VILLEGAS, Bernardino de, S. J. *La Esposa de Christo, instruida con la Vida de Santa Lutgarda virgen, Monja de S. Bernardo... A la Magestad de la Reyna nuestra Señora doña Isabel de Borbon.* Colophon: Madrid: Teresa Iunti [Giunti], 1625. 4to. (24), 795 pp, (1), including engraved plate of Lutgardis being escorted by angels to take Holy Communion. Contemporary vellum with remains of ties; later manuscript title on spine. An excellent copy.

ON HOLD \$3,650

First edition, printed by Teresa Giunti of the Spanish clan, of this lengthy biography of the 13th century mystic St. Lutgardis. Female hagiographies penned by Jesuits (who had none of their own order to celebrate) were generally exercises in patronage, and here the engraver has inserted both Queen Isabel of Spain and Queen Henrietta Maria of England into the portrait of the saint. Villegas addresses both Bourbon queens in his preface: “And since the whole Kingdom of France recognizes and venerates this holy virgin as patroness of births, and invokes her name, experiencing every day her favor in miraculous births, so Your Majesty, and the Most Christian Queen of France, your dear sister, trusting in the intercession of this most pure virgin, may well expect two most blessed and happy births yourselves; for this is the only thing these two Monarchies lack to reach the pinnacle of human happiness: and then the world will rejoice, and will emerge from its anxious pregnancy, when it sees the birth of two firstborn sons of Your Majesties, who will be the two pillars of the Catholic Faith...”.

Born in Tongeren in the Low Countries, Lutgardis (1182-1246) had been elected Prioress at the age of 24 but refused the honor. God granted her knowledge of Latin (although she refused to speak French), and she was prone to ecstasies and levitation; her head dripped with blood during these holy encounters.



**A ROMAN LEGAL DIGEST,
BOUND FOR A 'SUPREME COURT' JUDGE DURING
THE GALILEO ERA**



6. LAMPUGNANI, Girolamo. *Compendium Introductionis ad Justinianaeas Institutiones. Et de Ratione Studendii in utroq; Jure.* Rome: Francisco Corbelletti, 1627. 12mo. (12), 633 pp, (31); 38 pp, (2). Contemporary red calf, richly gilt by the same workshop responsible for the copy bound for Pope Urban VIII ([Urban VIII, pope \(Maffeo Barberini\) \[1623-1644\] - Coats of arms - Digital shelves - Digital Collections of the Casanatense Library](#)). Arms of Cardinal Giacomo Cavalieri (1566-1629) on both covers. Joints cracked (as in the Urban VIII copy); front matter glued closely at gutter; lower half of title-page and outer corners of three leaves of the preface repaired at an early date (loss of a few words of relevant text). Old bookseller's description on pastedown noting the volume with the aforementioned faults (perhaps ca. 1950). **\$1,450**

Sole edition, oddly rare, of this digest of the Institutes by a Milanese jurist, Girolamo Lampugnani (d. 1644). The scion of a patrician family, Lampugnani had his only known publication printed in Rome and dedicated to the Apostolic Protonotary Teodoro Trivulzio (1597-1656); he presented copies to both Urban VIII (see above) and to our own dedicatee, the jurist and Vatican functionary Giacomo Cavalieri (1566-1629).

In 1607 Cavalieri was installed as Auditor (judge) of the Apostolic Tribunal of the Roman Rota, the highest appellate court of the Catholic Church, a role he served for nearly two decades. OCLC shows Museum Plantin (in a plain vellum binding), Hamburg, Rome (in lightly gilt vellum), and the Bibliotheque Cantonale in Switzerland; the ICCU adds a handful of further copies in Italian libraries. **No copy is recorded in US or UK libraries.**

A CIVIL WAR HERO IN BARBERINI ROME: SONGS BY KENELM DIGBY'S YOUNGER BROTHER

7. **DIGBY, John (alias SALISBURY).** *Pancriides Apes. Musicis Concentibus Advocandae ad Philosophicas Theses...* Illustriss[imo]. Principi Franc[esco]. Card[inali]. Barberino venerabundae se dedunt. Rome: Francesco Corbelletti, 1627. 4to. (2), 3-13 pp, (1), including larger engraved title-page folded down to size. Each page of text within woodcut typographical borders. Modern marbled wrappers. **\$3,450**

Extremely rare sole edition of this curious witness to the activities of the young John Digby (1605-1645) at the English College of Rome, dedicated to the newly-installed Cardinal Protector of England, Francesco Barberini (1597-1679). The work consists of five songs – performed to music, according to the title-page – as an accompaniment to Digby's thesis defense in Philosophy in 1627. Although the corresponding music has not survived, the work is included in Sartori's checklist of *I libretti italiani a stampa dalle origini al 1800* (see below).

John was born just months before the execution of his father for involvement in the Gunpowder Plot. "Unlike his brother Kenelm Digby (1603–1665) he seems not to have been especially tall or handsome, but he was immensely strong... At thirteen he was sent to the English College at St Omer in Flanders under the alias John Salisbury. In 1624 he went on to the English College at Rome, which accepted a proportion of students with no vocation to the priesthood." (*DNB*) Despite his reputation – in the words of John Aubrey – as "a proper person of great strength and courage ... and yielded to be the best swordsman of his time" (*Brief Lives*, 2.241), Digby died of his injuries during the Civil War in 1645.

OCLC shows copies at the British Library, BnF, Biblioteca Casanatense, and the Biblioteca Nazionale in Rome. We note a single copy in auction records, sold at Sotheby's in 1966 as part of a group lot.



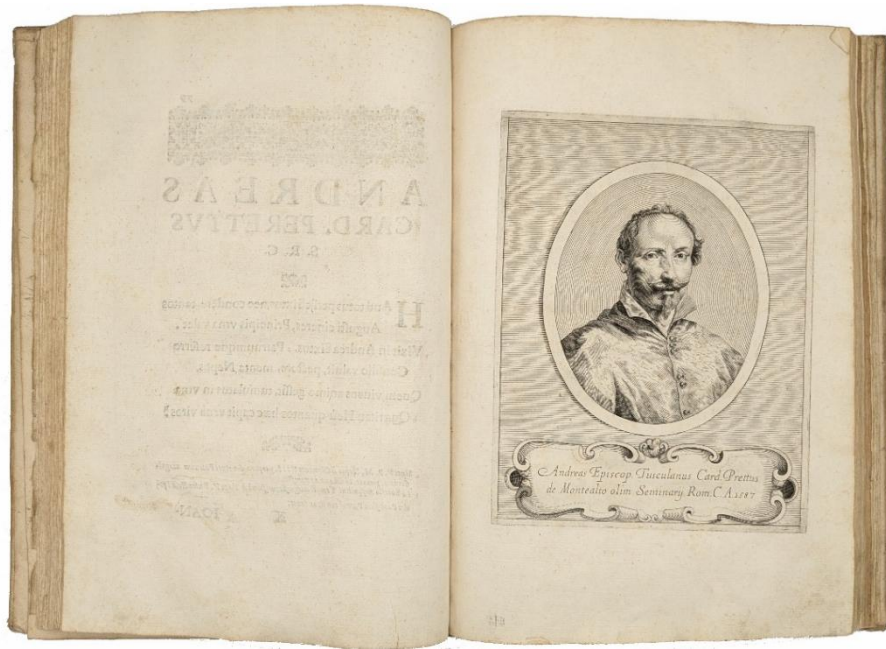
TWO RARE WORKS ILLUSTRATING THE OUTSIZED ROLE PLAYED BY JESUITS IN EARLY MODERN EDUCATION

8. **ADAMI, Annibale S. J.** *Seminarii Romani Pallas Purpurata siue Eminentissimi S.R.E. Cardinales qui ad hæc usque Tempora e Seminario Romano prodire Imaginibus expressi, Epigrammatis illustrate...* Rome: Heirs of Corbelletti, 1659. Folio. (8), 39 pp, (5), 41-67 pp, (1), 67-196 [i.e. 186] pp, including allegorical engr. frontispiece and 31 plates. Contemporary stiff vellum. **\$4,500**

Sole edition of this visual and biographical catalog of one of the crown jewels of the Jesuit education system: the Seminario Romano, founded in 1565. Unable to celebrate a pantheon of Jesuit cardinals (Ignatius had all but forbidden the acceptance of high-ranking offices by members of his order), Adami (1620-1706) turns to the Seminario and its impressive ranks. OCLC shows a single US copy (Harvard) and a single UK copy (BL).

[bound with]: **ACCADEMIA DEGLI ANIMOSI.** *Gibertum Borromaeum Barberinarum apum Augurio Laureatum Florulentum in Borromaeo Mari Braydenses Syrenes Canunt Concinunt.* Colophon: Milan: Filippo Ghisolfi, [1634]. Folio. (46) pp, Elaborate engr. title, and 12 engr. medallion portraits in text.

Second recorded copy of the earliest publication of the **Accademia degli Animosi**, a curious folio prepared by literary-minded students at the Jesuit College of Brera. The occasion was the graduation of the 18-year-old Giberto III Borromeo (1615-1672), who may or may not himself have been a member of the Accademia degli Animosi. Here we find epigrams, odes, and a lengthy *oratio*, each signed by a different Accademician classmate; the theme is of course the glory of the Borromeos, with engraved portraits of Giberto's illustrious ancestors dating back to Saint Justina herself. The striking title-page features a portrait of the 18-year old Giberto as well as an elephant, the *impres*e of the Accademia, a camel, a unicorn, and a central vignette of the Rocca Borromeo in Angera (Borromeo Castle, on the shores of Lago Maggiore) surrounded by sirens.



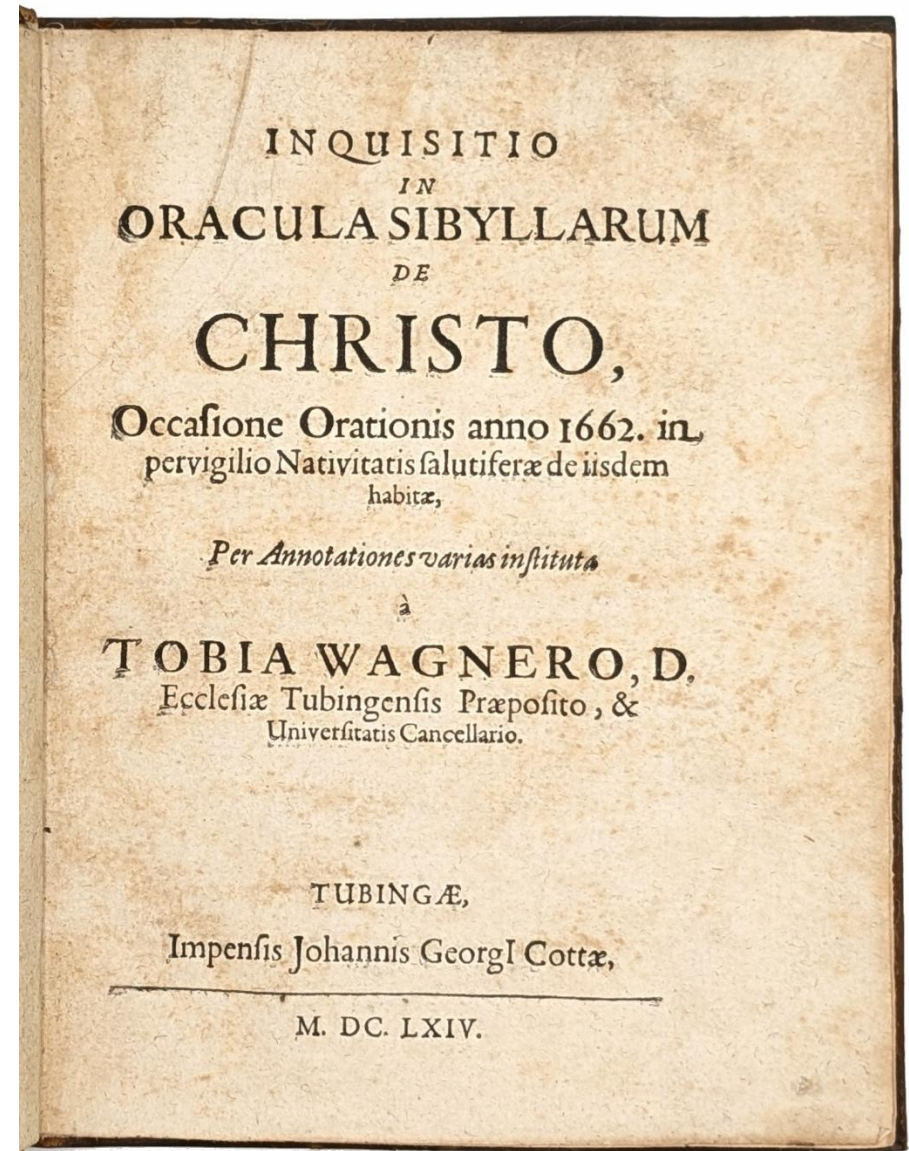
WERE THE SIBYLS WITCHES?
NO COPY IN US LIBRARIES

9. **WAGNER, Tobias.** *Inquisitio in Oracula Sibyllarum de Christo, Occasione Orationis anno 1662. in pervigilio Nativitatis salutiferæ de iisdem habitæ, Per Annotationes varias instituta.* Tübingen: Johann Georg Cotta, 1664. 4to. (8), 103 [i.e. 99] pp, (5). Contemporary blind-ruled sheep; joints restored.

\$1,650

Rare sole edition of this complex work on both the Sibylline Oracles and witchcraft – the latter subject close to home for Tobias Wagner, who testified at numerous trials in Esslingen and Tübingen during the height of the German witch frenzy in the mid-17th century. Here, Wagner dismisses the idea that the Oracles channeled divine prophecy, because they were, of course, subject to diabolical influence. The practice of oracles is thus a demonic mimicry; wise women, female seers, and witches are – following Martin Del Rio’s *Disquisitiones magicæ* – grouped under the same umbrella as the Sibyls themselves. Pages 56-90 here thus concern the crimes of witches and the appropriate methods of dealing with them, namely whether torture is justified in their interrogation (“Is it legitimate to detect witches and wizards through torture, or not?”; “What is a legitimate way to examine witches and wizards?”; “What kind of punishment should witches and wizards be subjected to?”; etc. etc.).

In his role as Professor of Theology (and later Vice-Chancellor and Chancellor) of the University of Tübingen, Wagner “emerged as a powerful counterweight to the secular authorities... in [his legal] opinions, he maintained that [witchcraft] offenses could not occur in reality; rather the Devil acted merely as an instigator within the minds of those who suspected their fellow human beings of practicing harmful magic...” (trans. Lorenz & Schmidt, *Hexen und Hexenverfolgung im deutschen Südwesten*).





INVITING THEMSELVES OVER FOR
“CHOCOLATE AND MILK”:
CREEPY CLERICS AND THE DANGERS
OF TEACHING WOMEN

10. [CREEPY CLERICS] / ‘ABATE O. G.’. *Discorso Accademico sopra l'Abuso di Quelli Ecclesiastici che insegnano alle Donne Leggere, Scrivere, il Canto, il Suono, il Disegno, la Poesia, le Scienze, le Lingue*. Livorno: Giovanni Paolo Fantechi, 1761. 8vo. 52 pp. Contemporary patterned card covers; spine perished, first few leaves a little stained; otherwise good. **\$1,250**

Sole edition of this treatise attacking “clerics who teach women Reading, Writing, Singing, Music, Drawing, Poetry, the Sciences, and Languages”. Our *Discorso* seems to treat these activities as a malevolent form of *cicisbeatura*, the sanctioned relationship between a noblewoman and a close male attendant in 18th century Italy; perhaps unusually, the author is quick to lay the blame for resulting “scandali” on predatory clerics, rather than on the seductive wiles of womankind.

Our author particularly detests “the many stratagems by which ecclesiastics—and members of religious orders in particular—insinuate themselves into our homes whenever a woman of not-unattractive appearance resides therein. They go there to partake of chocolate, and milk; at other times, they arrive bearing books to lend...” (p. 5), impudently believing that they can remain chaste “while sitting assiduously at the side of a tender young maiden—whether to teach her to give voice to song, or to train her soft hands in the playing of a harmonious instrument”.

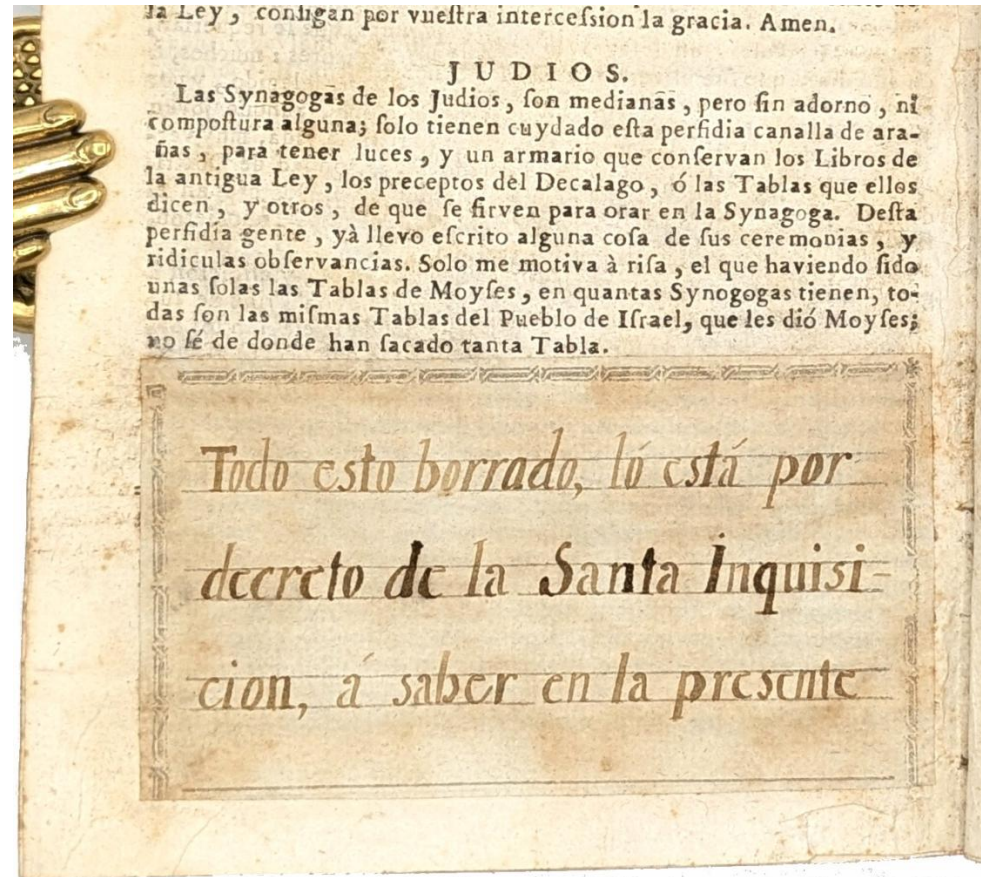
OCLC shows a single US copy, at Bryn Mawr.

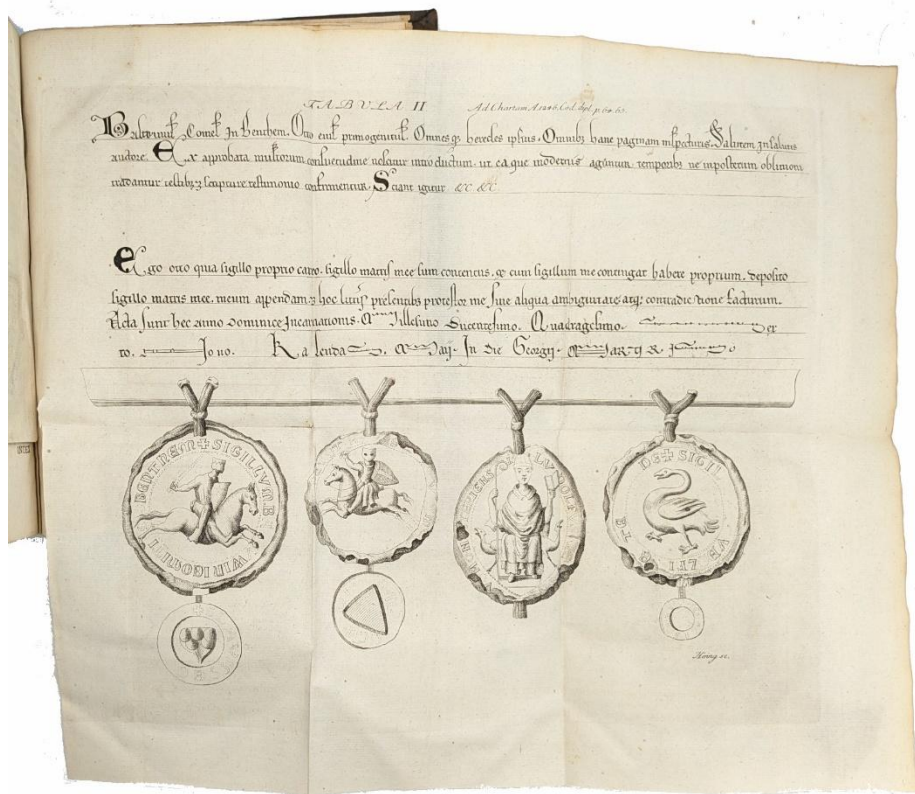
AN UNUSUAL FORM OF CENSORSHIP

11. LOBERA Y ABIO, Antonio. *El Porque de Todas las Ceremonias de la Iglesia, y sus Misterios: Cartilla de Prelados, y Sacerdotes, que enseña las Ordenanzas Ecclesiasticas, que deben saber todos los Ministros de Dios...* Figueras: Ignacio Portèr, [ca. 1770]. 4to. (16), 734 pp, (2). Contemporary tree calf. Expurgator's note on verso of flyleaf: "Corregido segun el dicto de la Santa Inquisicion del dia 4 de febrero de 1793" signed by the Calificador Tomas Domingo. One passage on p. 631 expurgated; and a lengthy objectionable passage in the section on "Jews" (pp. 712-714) pasted over with Domingo's unusual notice of expurgation. **\$850**

Early edition of this popular treatise, exemplifying the diminishing role of the Inquisition's *Indice de Libros Prohibidos* towards the end of the 18th century. In 1793, an edict ordered the excision of a lengthy passage in Lobera's text on "Jews" (relating to the highly apocryphal Confession of Theodosius, in which it had been alleged that Jesus was nominated as priest of the Second Temple).

Curiously, out of the numerous copies of this text available on the market currently, not one shows these pages having been expurgated. We can only presume that this illustrates the waning authority of the Inquisition in literary censorship during the late Enlightenment. The Inquisition's last edict concerning books would be issued on May 29, 1819 and it was formally abolished in 1834.





A NEW KIND OF HISTORIOGRAPHY “EIN MEISTERWERK DER KRITISCHEN METHODE” (ROLING)

12. JUNG, Johann Heinrich. *Historiae Antiquissimae Comitatus Bentheimensis Libri Tres. In quibus subinde explicantur res vicinarum regionum, principum hominumque illustrium; accedit Codex Diplomatum et Documentorum, ex autographis maximam partem editorum, cum Sigillis ac Scripturae veteris Speciminibus in Aes incisus.* Hannover & Osnabruck: Johann Wilhelm Schmid, 1773. Large 4to. 2 vols in 1. XVI pp, 320 pp, (2); 398 pp. With engraved frontispiece and 8 engr. plates (of which 6 folding) depicting original (life sized!) documents and seals from the 13-15th centuries. Contemporary mottled calf, spine richly gilt.

ON HOLD \$2,250

Rare sole edition of this remarkable exercise in 18th century historiography. Although parading as a traditional ‘hagiographical’ study of the genealogy and pre-history of a local noble family, Jung’s work in fact proves to be a merciless dismembering of commonly received wisdom, dismantling nearly every historical tie to which the Counts of Bentheim had laid claim. Espousing a new brand of historiography relying exclusively on archival documents, and tracing unsubstantiated claims back to their corrupted historical origins, Jung offers his readers a wholly impartial, stone-cold work of historical record, supported by an appendix of sources lengthier than the principal work itself.

In one case, Jung points out that the evidence for a certain lineage claim rests on documents provided by the notorious forger of inscriptions, Erasmus Stella, whose fraudulent activities Lessing had very recently exposed at Wolfenbüttel. “Above all, this history of Bentheim was a reckoning with the patronage historiography of the 17th century, whose potentate-fixated eulogies Jung rejected... it was important that the sources used up to that point, as the example of the tournament books in particular demonstrates, be appropriately assessed for their value. A princely genealogy that had relied for over two hundred years on the volatile inventions of an aristocratic fiction writer from the 16th century was not worth the parchment it was written on.” (Roling)

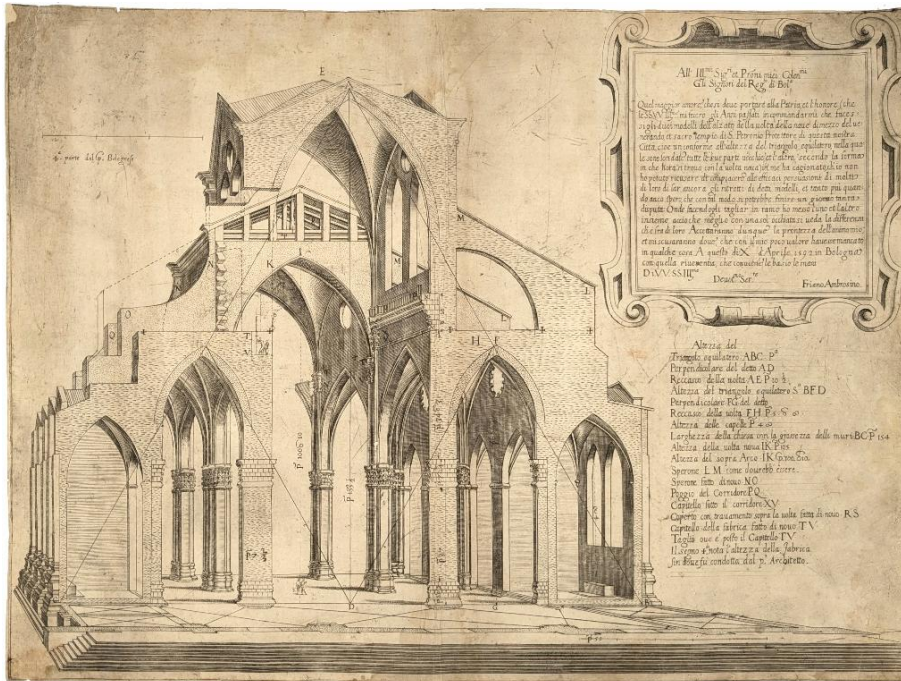
OCLC shows a single US copy at Columbia, and a single UK copy at Cambridge.

ART & ARCHITECTURE

PALLADIAN PROPORTION MEETS CREMONA THE TAILOR: A CELEBRATED ARCHITECTURAL DISPUTE OVER THE THIRD LARGEST CHURCH IN CHRISTENDOM

13. AMBROSINI, Floriano. [Competing proposals for the nave of the Church of S. Petronio]. [Bologna: for the architect], 1592. Oblong folio broadside, entirely engraved [53 x 39 cm], on laid, unwatermarked paper. Upper two corners with small visible repairs. Some crease marks and a few repaired marginal tears, but generally well-preserved.

ON HOLD \$4,500



Sole impression of this remarkable artefact, marking a visual attempt to settle a seething architectural dispute in late 16th century Bologna. The gargantuan Church of San Petronio – at the time perhaps the third largest in the world – had a flat roof, unbecoming of such an imposing structure. Its chief architect, called Terribilia, thus began vaulting the nave in 1587 to a height of 105 ½ Bolognese *pièdi*. At this stage a certain Carlo Carazzi – whom Wittkower calls “a man of the people... a tailor by profession” accused Terribilia of disregarding the requirements of medieval triangulation in his design. The nave would be 28 *pièdi* too low, offending the viewer; its correct height ought to have corresponded to an equilateral triangle based on the width of the church – according to the Gothic system called “the German manner”, *maniera tedesca*, in opposition to the Palladian proportion followed by Terribilia.

The present engraving depicts both competing designs within the same physical space, showing the viewer exactly how they would compare to each other. It did not help to settle the dispute, and Pope Clement VIII eventually forbade any vaulting work at all. We have been able to trace just one other copy in institutional records, in the *raccolta* formed by Cassiano del Pozzo today housed in the British Library.



A RARE FESTIVAL BOOK

WITH A NOD TO GALILEO (WHO OWNED A COPY!)

15. [PARIGI, Giulio, inv.] / STUFA, Alessandro. *Esequie della Maesta Cesarea dell' Imperador Mattia, celebrate dal Serenissimo Cosimo Secondo, Gran Duca di Toscana*. Florence: Ceconcelli, "Alle Stelle Medicee", 1619. 4to. 57 pp, (3), plus folding etched plate by Callot. Printed on thick paper. With full-page printer's device of the Medicean Stars (four moons of Jupiter) on final leaf of *Oratio* (see below). Contemporary vellum, recased. **Offered with a recent export license.** **ON HOLD \$3,500**

Sole edition of this account of the ephemeral catafalque and exequies staged by Cosimo II de Medici in honor of the Holy Roman Emperor Matthias (1557-1619). The present example notably includes the folding plate etched by Jacques Callot for the occasion, absent from most copies; the young Callot (1592-1635) was employed at the court of Cosimo between 1612-1621. Flanked by skeletons enmeshed into the balustrades, the catafalque was designed by the architect Giulio Parigi. "Funereal décors executed by Giulio, including those for... Holy Roman Emperor Mathias in 1619, reflect the artist's preoccupation with the theatrical. The multiple lights from the candles, the pyramidal construction of the podium, and the narrative reliefs and grisaille paintings often give the church of San Lorenzo the appearance of a Medici theater." (Blumenthal, *Giulio Parigi's Stage Designs: Florence and the Early Baroque Spectacle*). Parigi (1571-1635) was best known for his stage designs, credited with at least twenty productions during his lifetime.

On p. 6 we find a brief description of the sunspots discovered by Galileo; and Favaro records a copy of our book in the astronomer's relatively compact library.

OCLC shows US copies at the Getty and Yale, both lacking the plate; but the Getty holds a separate copy of the plate. We also note that the V & A copy is lacking its plate.

AN EXQUISITE PRODUCTION
FROM THE SHORT-LIVED CALLIGRAPHIC PRESS
OF PIERRE MOREAU

16. MOREAU, Pierre. *Office de la Vierge Marie, Avec les Pensées et Elevations d'Esprit surchaque heure. Et Sur les devoirs d'une ame Chrestienne*. Paris: [Pierre Moreau], 1644. 12mo. (12), xii pp, 588 pp, 144 pp, plus added engr. title and 22 [of 23?] plates, including the Seven Deadly Sins personified by women. Finely printed on 'papier vergé'. Early 19th century vellum.

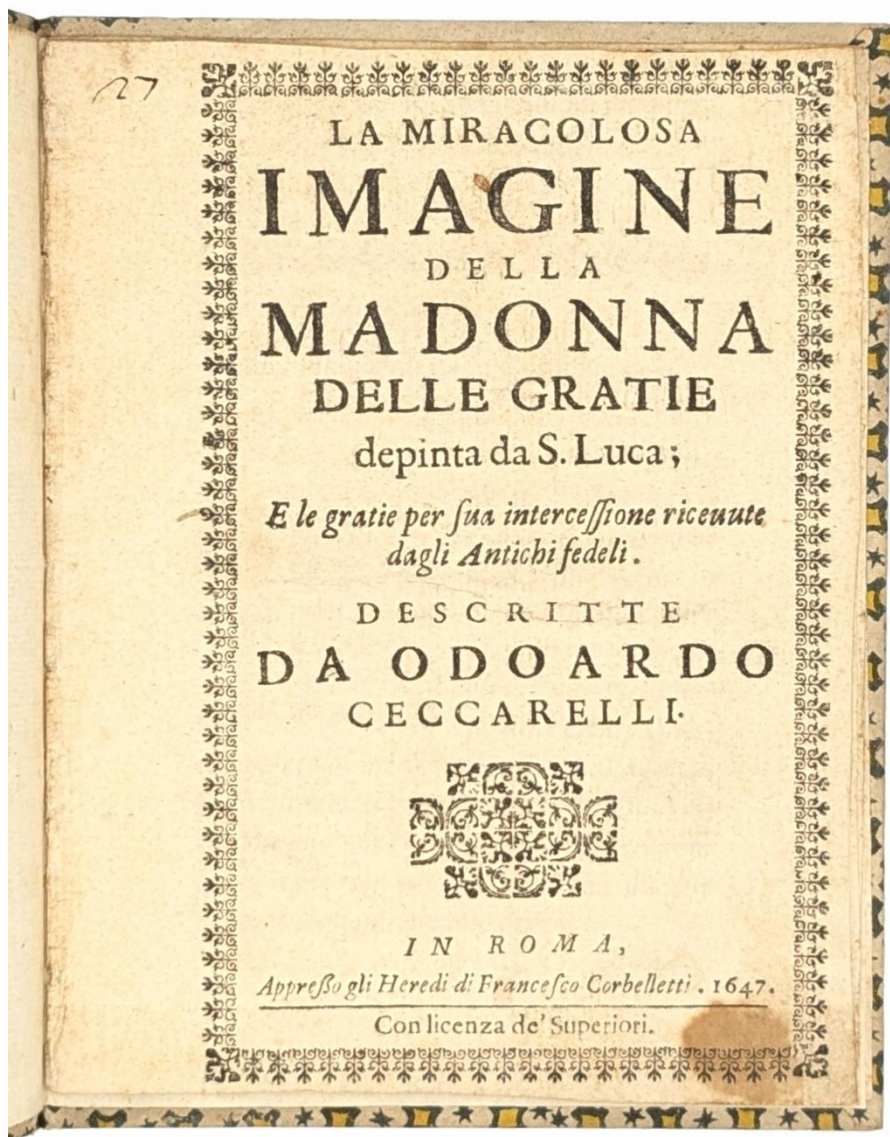
ON HOLD

\$3,500

Sole edition (one of two issues) of this charmingly innovative attempt to upend traditional typography in 17th century France. The present work is one of the earliest uses of Moreau's 'nouveaux caractères', i.e. his typeface intended to imitate the cursive Batârde script, which he had cut in 1643. The previous decade had seen a mandate by Colbert to use only the Batârde and Ronde scripts in official documents; Moreau seems to have thought that it would be a good idea to extend this to printed books as well. Stanley Morison ("On Script Types") was entranced by Moreau's *oeuvre*, reproducing many examples in his article in *The Fleuron* (he was, however, unaware of the existence of our title). Morison notes that the Parisian printing community did not take kindly to Moreau's innovation; "he was for years harassed by printers, booksellers, and writing masters alike," and in 1648 he finally ceased to operate his printing press (producing one more wholly engraved book thereafter before his death in 1649).

Printed on exceptionally thin paper, Moreau's *Office de la Vierge Marie* survives in just a handful of copies worldwide, per OCLC. Harvard holds a differently-paginated issue with 25 plates; NYPL holds our issue with 23 plates plus engr. title, and both Yale and Harvard hold our issue but with just 14 plates.





THE ONLY MONOGRAPH ON A STOLEN ICON? NO COPY IN US / UK LIBRARIES

17. **CECCARELLI, Odoardo.** *La Miracolosa Imagine della Madonna delle Gratie, depinta da S. Luca; e le gratie per sua intercession ricevute dagli Antchi Fedeli.* Rome: Heirs of Francesco Corbelletti, 1647. 4to. (2), 3-15 pp, (1). Bound in early 20th century patterned boards. Very good. **ON HOLD \$850**

Extremely rare first edition (reprinted in 1708) of this treatise on a now-lost portrait of the Virgin Mary rediscovered in 1610 while renovating the Church of Santa Maria delle Grazie in Rome. Ceccarelli firmly contends that this icon (80 x 45 cm) “was one of the seven images painted by the Evangelist Saint Luke,” giving a fulsome account of its early history. In 1876 the icon was transferred to the nearby Chiesa di Santa Maria della Consolazione; and in 1970 it was stolen; it seems little-discussed in modern literature (a replica was installed in 2003).

Ceccarelli traces the painting’s movement’s through the millennia: in 637, it was transported by Emperor Heraclius from Jerusalem to Constantinople; in 658 Emperor Constans travelled to Rome, personally presenting the holy image as a gift to Pope Vitalian I, who swiftly erected a new church around it; but in the middle ages that church was merged with that of the nearby Consolazione, and fell into disrepair. Finally, in 1610, Abbot Pier Gio Francesco Florentia of Perugia undertook to raise the floor of the old church to meet the modern level, and rediscovered the painting. OCLC shows a single copy worldwide, at the Casanata Library in Rome; ICCU adds five other Italian locations.

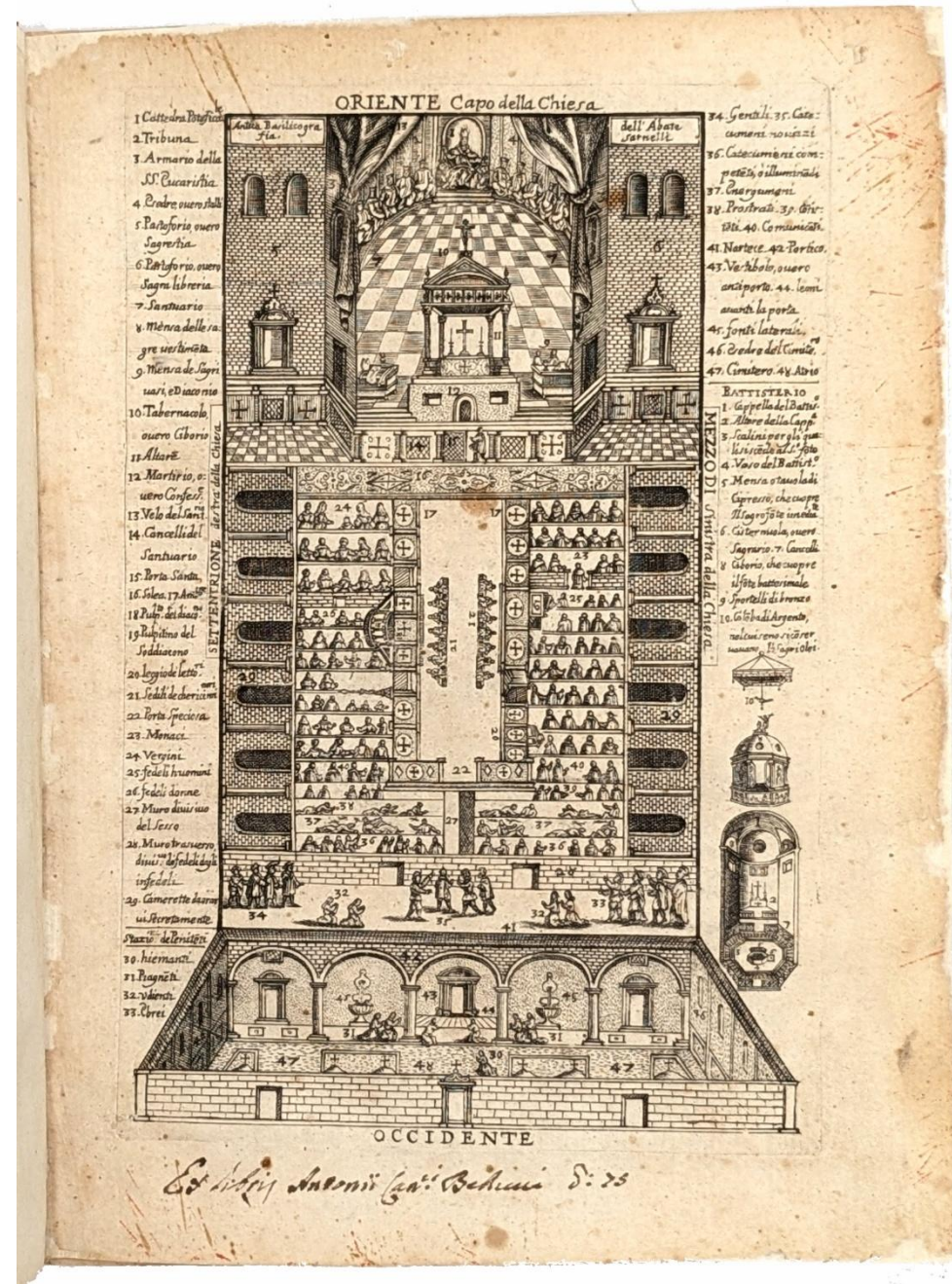
THE EARLY BASILICA: AN ARCHEOLOGICAL-ARCHITECTURAL INVESTIGATION

18. SARNELLI, Pompeo. *Antica Basilicografia.* Naples: Antonio Bulifon, 1686. 4to. (16) including engr. frontispiece, 137 pp, (15). Contemporary stiff vellum. Endpapers renewed; blank edges of frontispiece strengthened. 9-page manuscript on cemetery regulations dated 1817 loosely enclosed at rear. **\$1,850**

Sole edition of this expansive treatise on the form and structure of the basilica, or primitive church of the early Christian era. In 1962, Paola Barocchi included the first book of Carlo Borromeo's *Instructionum Fabricae et Suppellectilis ecclesiasticae* in her series of *Trattati d'arte del Cinquecento*, sparking renewed interest in the theory and practice of early (modern) church-building. Sarnelli's work falls squarely into this tradition, discussing aspects of church design for a scholarly ecclesiastical audience; his frontispiece depicts a wonderfully detailed diagram of an early church, with 48 numbered features explained on an accompanying legend, from the position of the Subdeacon's pulpit to the 'Ebrei' outside church, and the 'Prostrati' in the rearmost pews.

Firstly, Sarnelli necessarily distinguishes a church or basilica from other structures dedicated to God; following this he discusses its correct orientation (with the altar at the easternmost point of the church, directed towards Jerusalem). Each structures of the basilica (Atrium; Portico; Vestibule; Gate; the door's ornamentation; fountains within the church; the Nave; Narthex; Altar; Tabernacle; Church Library; Choir; and the Bell-Tower) is accorded a lengthy chapter.

OCLC shows US copies at the Getty, Harvard, Penn State and Chicago.



SAMMELBAND OF MODEL BOOKS FOR ARCHITECTS AND ARTISANS

19. Attractively fresh Sammelband of 7 folio titles/suites, presumably compiled for an artisan tasked with decorating homes and perhaps bridges (title 1). Alongside two titles by Leonhard Christoph Sturm, we find five separate suites: 12 grotesques, 5 fireplaces, 5 altars, 5 mantlepices, and a delightful, complete series of animals and flowers after Hollar – unrecorded in this state. ON HOLD \$4,850

1) **STURM, Leonhard Christoph.** *Gründliche und Practische Unterweisung, Wie man Fang-Schlänssen und Roll-Brücken...* Augsburg: Jeremiah Wolff, 1715. (28) pp, plus VIII plates. OCLC shows Illinois, Kentucky, Harvard, Oklahoma. A second edition was printed in 1720 (NYPL, Iowa)

2) 12 grotesques on 6 unnumbered leaves, unsigned.

3) **WOLFF, Jeremiah after BERAIN, Jean.** *Livre de Deseins de Cheminées.* No. 11. Folding title and 4 folding plates

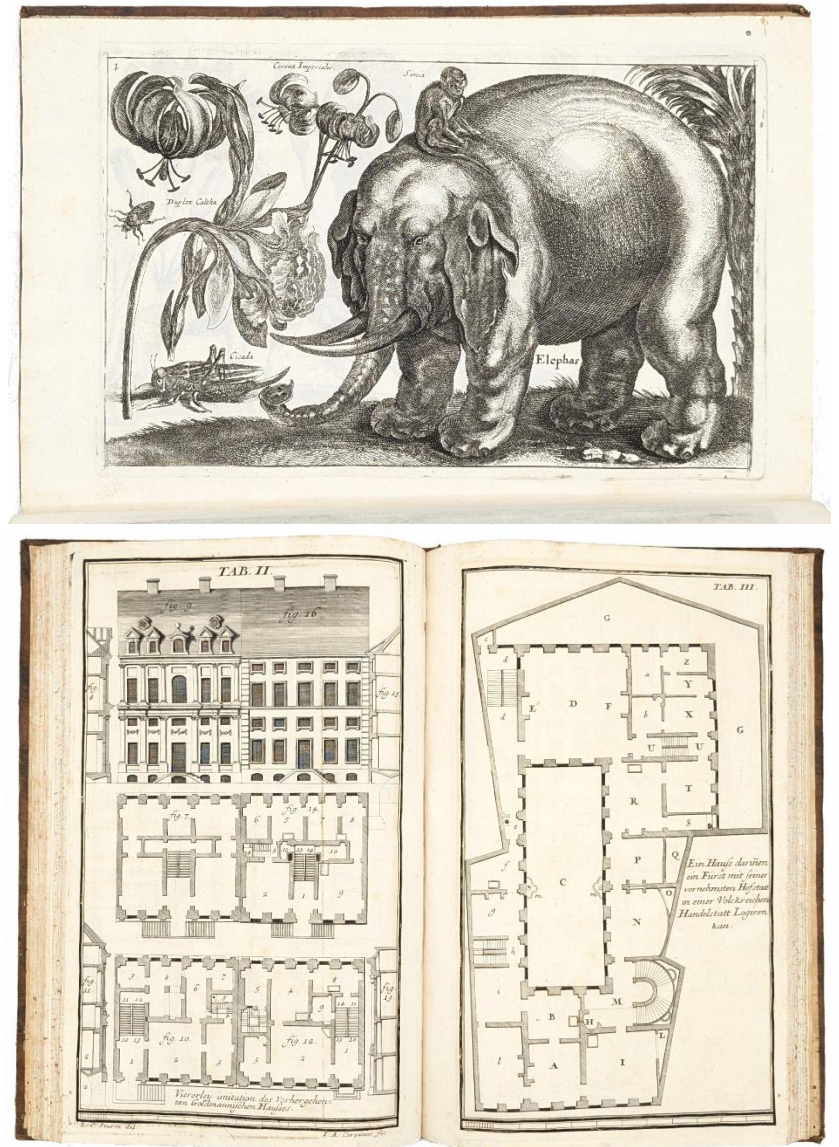
4) **HOLLAR, Wenceslaus.** *Animalium, Ferarum, & Bestiarum, Florum, Fructuum, Muscarum, Vermiumq[ue]: Icones varie, omnes ad vivum delineatae...* Nuremburg: Jacob Sandrart, [ca. 1700?]. Title and 11 numbered plates. This state unrecorded in Hollstein/OCLC. OCLC shows a 1674 edition at the Virginia Museum of Fine Arts and the Fisher Library in Toronto.

5) **[STURM, Leonhard Christoph].** *Vollständige Anweisung alle Arten von Bürgerlichen Wohn-Häusern...* Augsburg: Jeremiah Wolff, 1715. (16), plus 15 plates. OCLC shows Kentucky only. A second edition was printed in 1721 (Missouri).

6) **WEIGEL et. al.** 5 designs for altars. [Nuremburg]: Johann Christoph Weigel, 1718. Complete as such (per the Staatsbibliothek and Rijksmuseum copies)

7) **WOLFF, Jeremiah.** 5 folding designs for mantlepices. [Augsburg: Jeremiah Wolff, ca. 1715?].

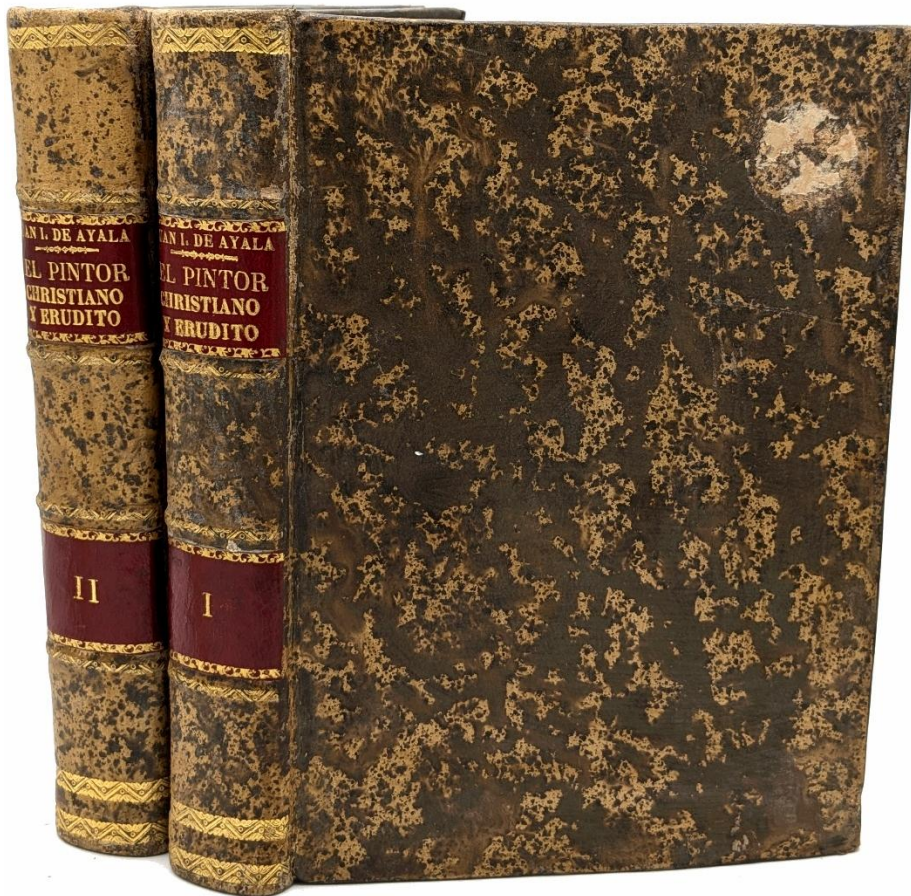
The Sturm titles also appeared in later years under a collective title, *Der auserlessneste und nach den regeln der antiquen bau-kunst*; most copies seem to be fragmentary, and eg. the Avery copy does not contain our titles.



**‘HOW DO WE KNOW THAT THE DEVIL
HAS HORNS AND A TAIL?’
AND OTHER QUESTIONS FOR ARTISTS**

20. INTERIAN DE AYALA, Juan. *El Pintor Cristiano, y Erudito, ó Tratado de los Errores que suelen cometerse frecuentemente en pintar, y esculpir las Imagenes Sagradas...* Madrid: Joaquin Ibarra, 1782. 4to, 2 vols in 2. (2), XX pp, 484 pp; (2), VII pp, (1), 533 pp, (3). Neat 19th century mottled calf.

\$950



Scarce first Spanish translation – particularly useful for artists – of Juan Interian de Ayala’s celebrated *Pictor Christianus eruditus* (1730), the first monograph entirely devoted to the ‘rules’ of sacred painting. Volume I alone, for example, addresses such topics as ‘What form is appropriate to depict God?’; ‘Common errors in the imagery of Sacred Angels’; ‘How to paint a soul’; ‘How to pain demons’; ‘Appropriate depictions of Christ’s circumcision’; and so on. Stirling Maxwell was not alone in finding some of these discussion bordering on the absurd: whether one or two angels sat on the stone rolled away from Christ’s tomb during his Resurrection (Vol I, p. 469); the true shape of the Cross of Calvary (Vol I, p. 431); and the thorny question of how we know that the devil has horns and a tail (Vol I, p. 173; answer: St Teresa tells us that she definitely saw the horns in a vision; the tail is more dubious, but considered probable). Ayala censures those artists who expose the feet of their Madonnas; and agonizes over details such as the material of the knife used to circumcise the infant Christ, and the color of his garments.

“Duran had realized the treatise’s alignment with the enlightened reformist policies of his time and, therefore, its potential usefulness in promoting the arts and for the educational activities of the academies... By presenting his translation to the Count of Floridablanca, then Secretary of State to Carlos III, he sought to secure the support of the official enlightened reformists and encourage its acceptance by the academies and other official institutions.” (trans. Argelich, p. 34).

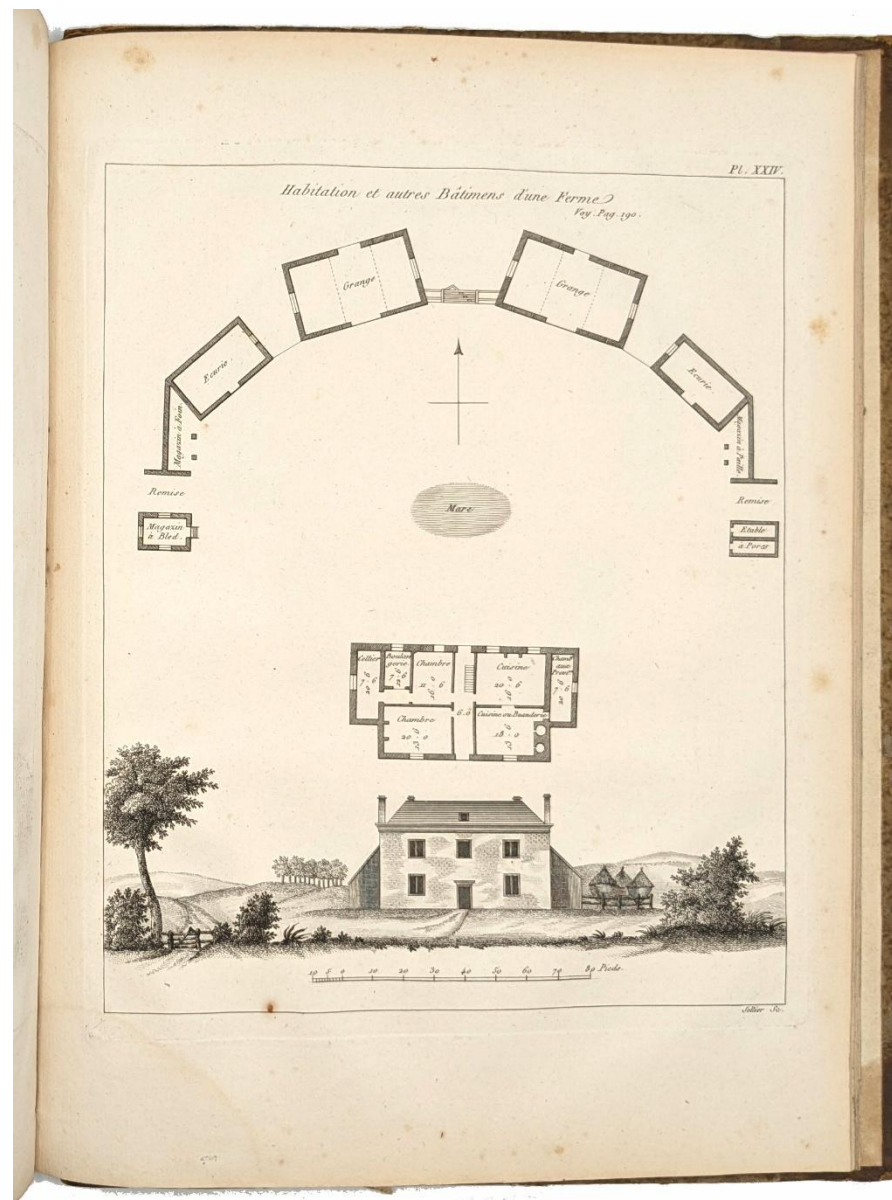
OCLC shows five copies in US libraries: Berkeley, Chicago, Harvard, Michigan, and Princeton.

ARCHITECTURE IN THE SERVICE OF AGRONOMY

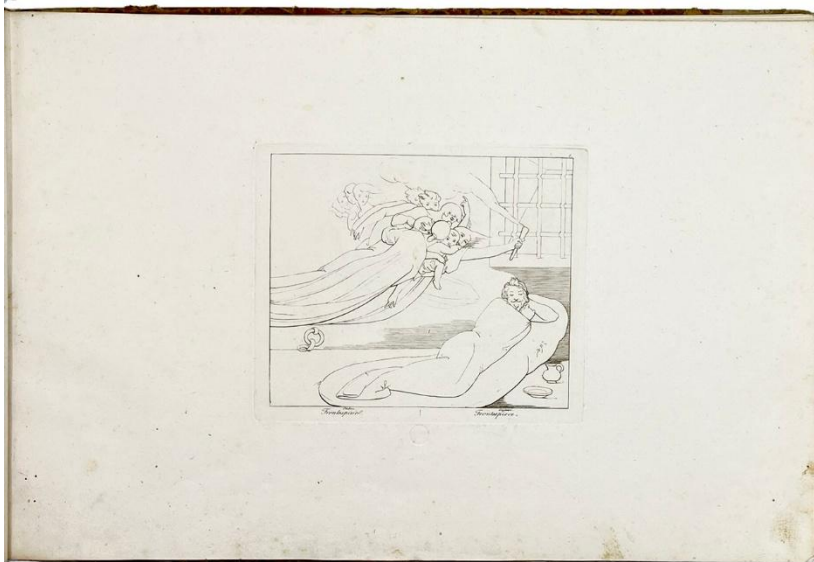
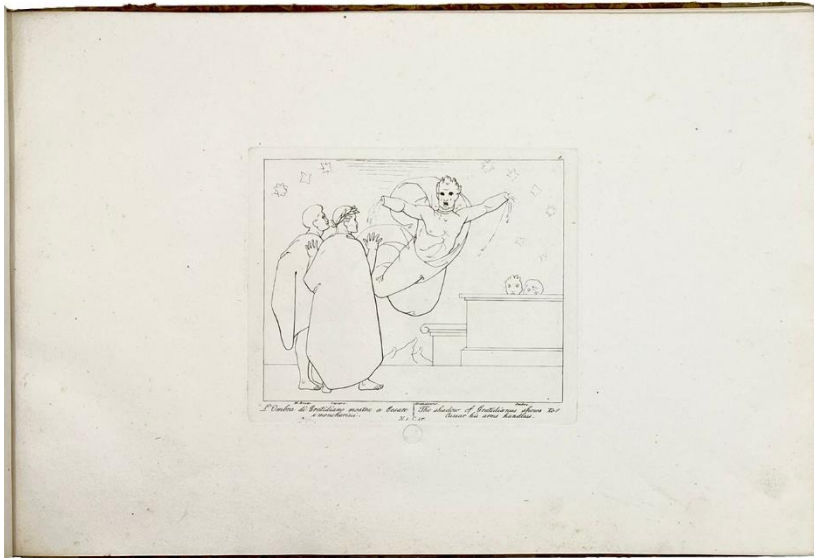
21. LASTEYRIE, Charles Philibert. *Traité des Constructions Rurales, dans lequel on apprend la Manière de Construire, d'Ordonner et de Distribuer les Habitations des Champs...* Paris: Buisson, An X (1802). Text volume: 8vo. (4), xii pp, 13-275 pp, (1), plus large folding table. Atlas volume: Folio. (2), 33 numbered plates, of which 2 double-page. Contemporary wrappers and calf, respectively. **ON HOLD \$2,500**

Sole edition of this treatise on rural architecture, presenting designs and practical considerations for cottages, farm houses, stables, and so on. In contrast to the centuries-long preoccupation with architecture for the metropolitan bourgeoisie, Lasteyrie's rural focus was tied to the contemporary movement – in both England and France – to develop the countryside through advancements in both agriculture and quality of life. A large 'plate volume' gives 33 designs for various structures, ranging from small manor houses to pigsties and granaries.

Lasteyrie provides his own running commentary on the text through his footnotes – often extending to nearly a full page – as well as through his preface and a 35-page supplement (pp. 227-263). OCLC shows US copies at the Getty and Columbia; Yale, Arizona, and Texas all hold the plate volume only.



**LAVISH NEO-CLASSICAL DESIGNS FOR
GRAND TOURISTS, IN THE STYLE OF FLAXMAN
NO COPY IN US OR UK LIBRARIES**



22. GAJASSI, Vincenzo. *A Thorwaldsen queste Composizioni che sulle Notti Romane di Alessandro Verri invento' ed incise consacra.* Rome: [no printer], 1832. Oblong folio [41.5 x 27.5 cm]. Engraved title and 40 numbered engr. plates by Gajassi, with captions in Italian and English. Bound in contemporary half vellum over marbled boards. A broad-margined, crisp copy; Plate 17 with small stain in the upper right corner the image. Small publisher's blindstamp below each plate, as issued. **ON HOLD** **\$2,250**

Sole edition of this luxurious publication by the child engraving prodigy Vincenzo Gajassi (1811-1861), now at the ripe old age of 21. The present work brings together a delightful cross-section of confluent trans-national artistic movements: Gajassi dedicates his work to the leading neoclassical sculptor of his day, the Italo-Dane Bertel Thorvaldsen (1770-1844); his line-engravings are highly reminiscent of the designs of John Flaxman (1755-1826), while some of the designs are almost pre-Raphaelite in composition. Printed in Rome, the present album was almost certainly produced as a souvenir for English Grand Tourists, evinced by its captions in both Italian and English.

The *DBI* entry sketches Gajassi's checkered career as both a sculptor and an engraver, calling him an *anticonformista*; his first engravings appeared in print when he was just 15.

OCLC shows a single copy worldwide, at the Danish National Library ICCU adds only three further copies in Italian libraries. Gajassi's designs were re-engraved (without English captions) by L. Morghen for an edition of the *Notti Romane* printed in Naples in 1836 in quarto, somewhat more common in census (held at Boston College and Iowa, but lacking all plates in the latter copy).

AMERICANA & TRAVEL

ONE OF THE ONLY SURVIVING PRINTED *ROTEIROS* OF THE 17TH CENTURY

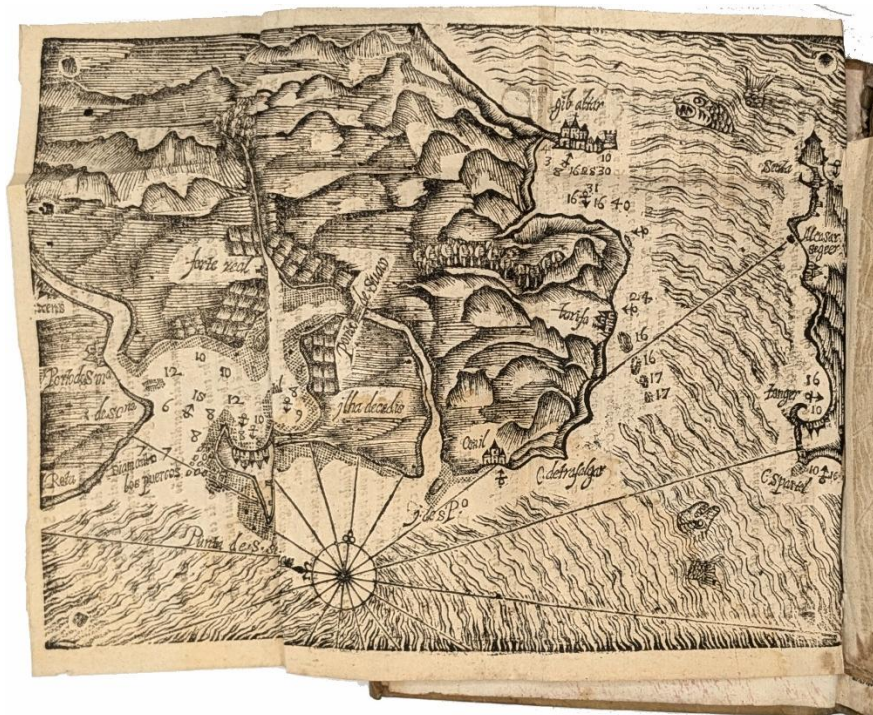
A NAVIGATOR'S MANUAL FOR THE ANGOLA-BRAZIL SLAVE TRADE

23. MARIZ CARNEIRO, Antonio de. *Regimento de Pilotos, e Roteiro da Navegação, e Conquistas do Brazil, Angola, S. Thome, Cabo Verde, Maranhão, Ilhas, & Indias...* Lisbon: Lourenço de Anveres, 1642. 4to. (8), 96 ff, 99-108 ff, (4), 108-112 ff, (1), plus 11 folding woodcut maps. Complete as issued. Contemporary yapp-edged vellum. Lower blank margin of ff 17-47 frayed, with text loss on ff. 25, 26, 31-40 – apparently due to water damage commensurate with seafaring?

Bound with: *Regimento de Pilotos, e Roteiro das Navegações da India Oriental. Agora Novamente emendado & acrescentado cõ o Roteiro da costa de Sofala, ate Mõbaça...* Lisbon: Lourenço de Anveres, 1642. (8), 2 ff, (8), 11-40 ff; (8), 80 pp, 51-78 pp. **\$65,000**

Early issue (one of five in the same year) of this fabled rarity of early travel literature. Despite their status as a formidable seafaring nation, Portuguese navigators seem to have guarded their maritime secrets closely, and the first *roteiro* was printed only in 1608.

Our *Roteiro da Navegação, e Conquistas do Brazil* describes in minute detail the seafaring routes from Portugal down to the coast of Angola, and from there across the Atlantic to Brazil and the Caribbean – the principal routes for the transport of slaves and other valuable goods upon which the Portuguese economy had become dependent. Carneiro here follows the so-called ‘viagem larga’ (wide voyage) popular beginning in the late 16th century. This route avoided both treacherous conditions near the Congo estuary, and the danger of French and English corsairs operating around the coasts of Northern Africa. “In order to engage in the African slave trade, a typical Portuguese merchant vessel... would sail south-west from Europe until it came close to the Brazilian East coast. It would then continue south as far as the 27th or 28th parallel, from where it would take the same route as the Brazilian colonist traders, turning east-north-east,

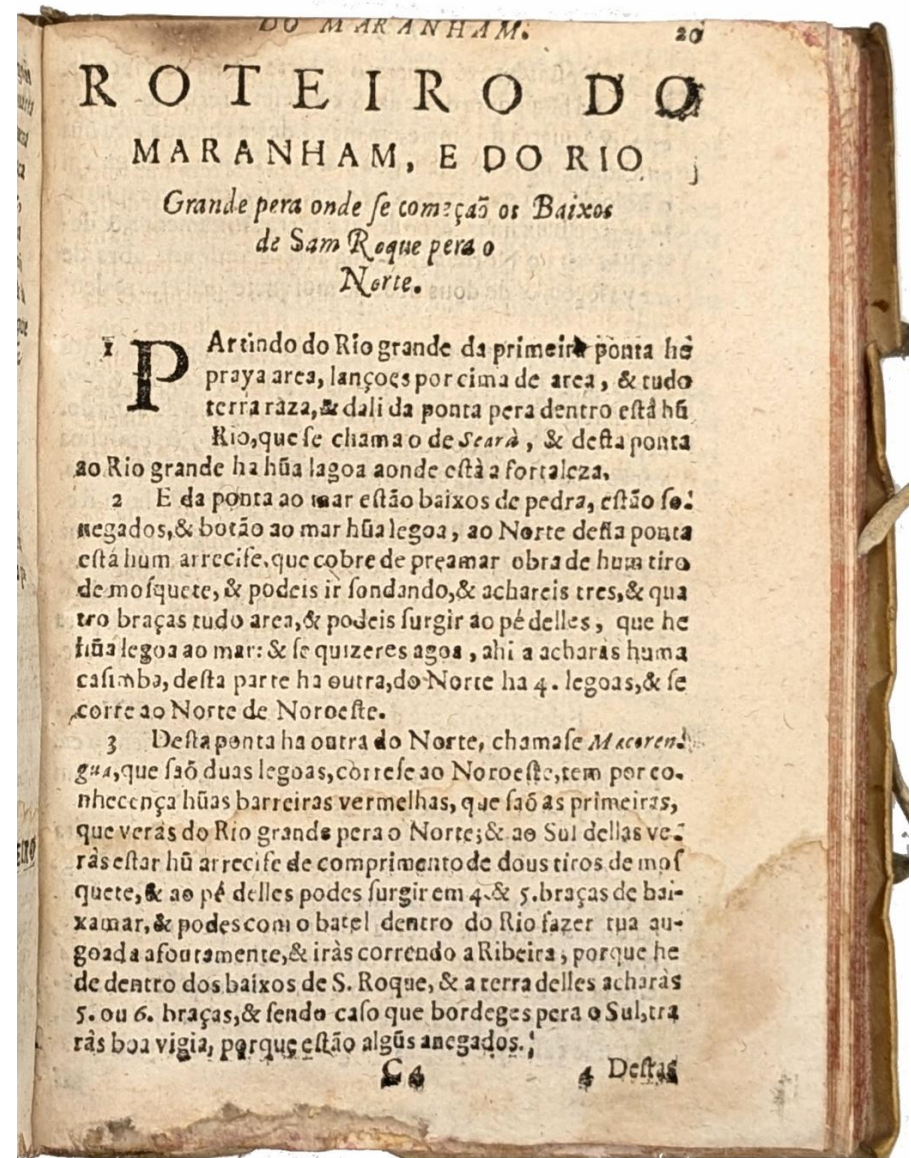


following the South Atlantic Current. Upon reaching the African shores, the voyage would turn northward. Beyond Cape Black was the Bay of Cows and the village of Benguela, the southernmost port in West Africa..." (Menz & Lenk). Carneiro, for example, counsels that "if you wish to sail [from Portugal] to Angola, you should follow the path of the vessels bound to India in March... and the more windward you follow the Brazil's coast the better sailing you achieve" (cf Alencastro, *The Trade in the Living: The Formation of Brazil in the South Atlantic*, p. 254)

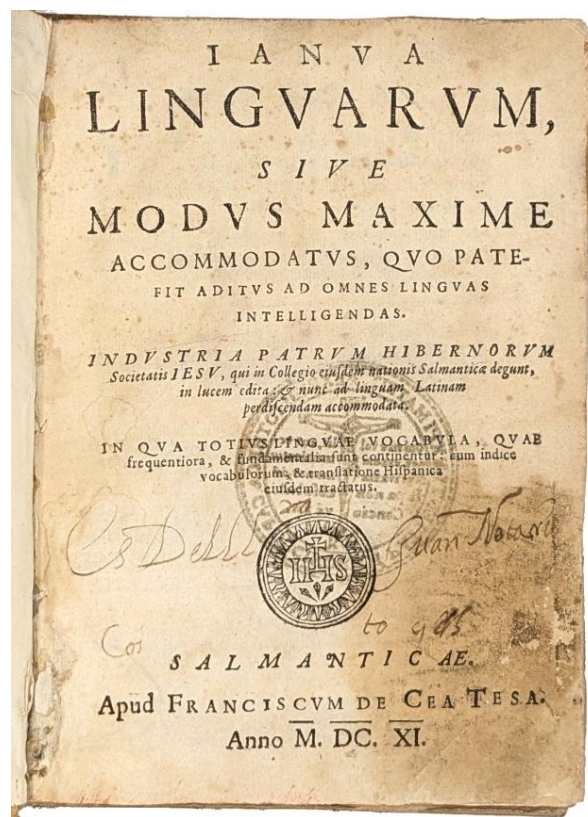
Some 76 pages here thus cover the west coast of Africa, moving in a northerly direction from Benguela (Angola) all the way up to Guinea. By the 1700s, Luanda had become "the port with the largest single volume of exportation of African slaves to the New World", and Carneiro spends several pages describing the Angolan coastline. Having loaded his cargo, the navigator then turns to the subsequent "Derrota de Angola para Indias," the journey up the West Coast of Africa in order to catch favorable currents across the Atlantic to Brazil. 50 pages cover that coastline, including notes on sailing to Bahia, Pernambuco, Spirito Santo, Maranhão, Rio de la Plata and Buenos Aires. The Caribbean is accorded 32 leaves, including directions to Antigua, Barbados, Puerto Rico, Virgin Gorda, Santo Domingo, Tortuga, Cuba, and, on the mainland, Campeche, Honduras, and Cartagena.

The instructions for each port are usually accompanied by eyewitness notes, occasionally with some geographical observations "and you will recognize Cabo de Cathacha, on the Northwest side, which is low with white sand, and at the Cabo itself there are a few Indians, and you will not see it until you are at a depth of 5 fathoms." etc.

Almost unheard of in the trade; a copy of the East Indies volume alone (also bound in here) was offered at Arenberg more than 20 years ago in 2004 (est. \$49-58k, unsold). No copy of the first edition of the West Indies volume is recorded in RareBookHub; the second edition (1655) was last sold at Sotheby's in 1952.



**NO COPY IN AUCTION RECORDS:
A FUNDAMENTAL CORNERSTONE OF JESUIT
MISSIONARY LINGUISTICS**



24. [BATHE, William et al.]. *Ianua Linguarum, sive Modus Maxime accomodatus, quo patefit aditus ad omnes Linguas Intelligendas. Industria Patrum Hibernorum Societatis Iesu, qui in Collegio eiusdem nationis Salamanticae degunt, in lucem edita...* Salamanca: Francisco Cea Tesa, 1611. 4to. (8), 215 pp, (1). Contemporary limp vellum. First few leaves stained; corner of title reinforced on verso. Early ownership inscription on title, “Es del ll[?] Juan Notarce[?], Costo 7 5”; stamp on verso of the Bibliotheca Capuccinorum Patientiae Christi in Madrid (dispersed 1836). **Offered with a recent export license.** **\$4,850**

Rare first edition of this “important milestone in the history of language teaching and vocabulary analysis” (Mathúna, p. 78) by a “pioneer in linguistics”: a text physically designed by its Irish authors not simply as a Latin primer, but as a resource for learning any vernacular language on Earth.

“After I read the translation of the *Ianua linguarum* I became very eager that it be printed before my return to the Indies, where I have been for twenty-one years. And I can emphasize to Your Reverences, as one who has learned with great effort many Indian languages, that the effort Your Reverences have taken [to have the work printed] will save others much effort in learning them. Because through this invention languages will be learned with remarkable ease, and it will bear great fruit in those souls, and great glory to our Lord; and it will be a comfort to the [Jesuit] Fathers of our Religion... Therefore I humbly ask Your Reverences, for the love of my Lord, that as soon as possible it be finished and printed, so that it may bear such a treasure, which I will value more than all those in the Indies... [and bear] the fruit that will result from this work, in which as many languages as there are [in the Indies] may be learned by this art, there being no other way to learn them, with many lacking faith for this reason” (letter of approbation from Luis de Valdivia, missionary to Chile).

The design of Bathe’s work goes beyond the theoretical: in fact, **his book is expressly intended to be cut up and rebound with the reader’s own manuscript translations of each *sentencia* into whichever vernacular he is learning.** We have traced two complete copies in US libraries (Harvard and Illinois), with a third at U Penn lacking the ‘dictionary’ (pp. 140-215).

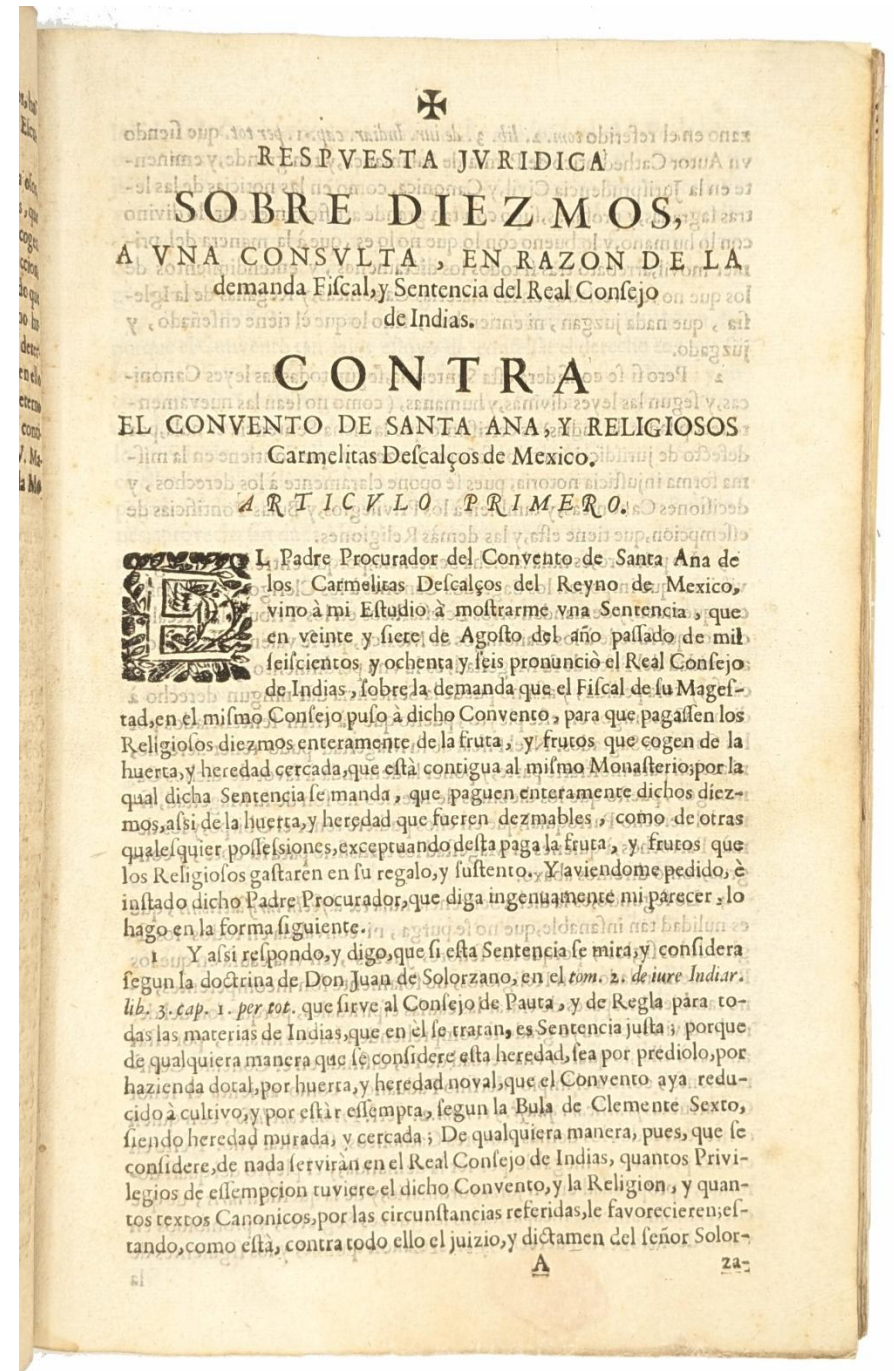
**THE TAX-MAN COMETH
FOR THE MONKS OF CHIMALISTAC:
BEWARE OF FALSE PROFITS**

25. [MEXICO / ARAUJO, Juan de, SJ]. *Respuesta Juridica sobre Diezmos, á una Consulta, en Razon de la Demanda Fiscal, y Sentencia del Real Consejo de Indias. Contra el Convento de Santa Ana, y Religiosos Carmelitas Descalços de México.* [Madrid? No printer, 1687]. Folio. 81 ff. Repurposed old vellum. **\$2,650**

Sole edition, unrecorded in US libraries, of this treatise attesting to the interminable struggle between secular and religious authority in the New World. A walled-off orchard attached to the Monastery of Santa Ana in the *barrio* of Chimalistac (Mexico City) had attracted the attention of the Viceregal authorities, who believed that the profits derived from the sale of its fruit (mainly peaches and pears) ought to be taxed at 10%. In 1677, a lawsuit was launched against the Discalced Carmelite monks who oversaw the orchard, and the monks hired a local lawyer, to defend them from this egregious governmental overreach.

On August 27, 1686 the Council of the Indies decreed that the Monastery of Santa Ana was liable for a 10% tithe on the 'profits' of the nearly 15,000 trees in the orchard, after subtracting the operating costs of its indigenous day-laborers. Our own *Respuesta Juridica* was composed as a response to this *sentencia*. Araujo's *Respuesta* essentially argues that per Solorzano's *De Indiarum jure et gubernatore*, the *sentencia* is unwarranted; other legal authorities invoked include Mathias Lagunez (1651-1701), Oidor of Quito and Pedro Frasso (1630-1693), Oidor in both Quito and Lima.

Leclerc believed the present work to have been printed in Mexico, a notion refuted by Medina. No copy is recorded in US institutions.



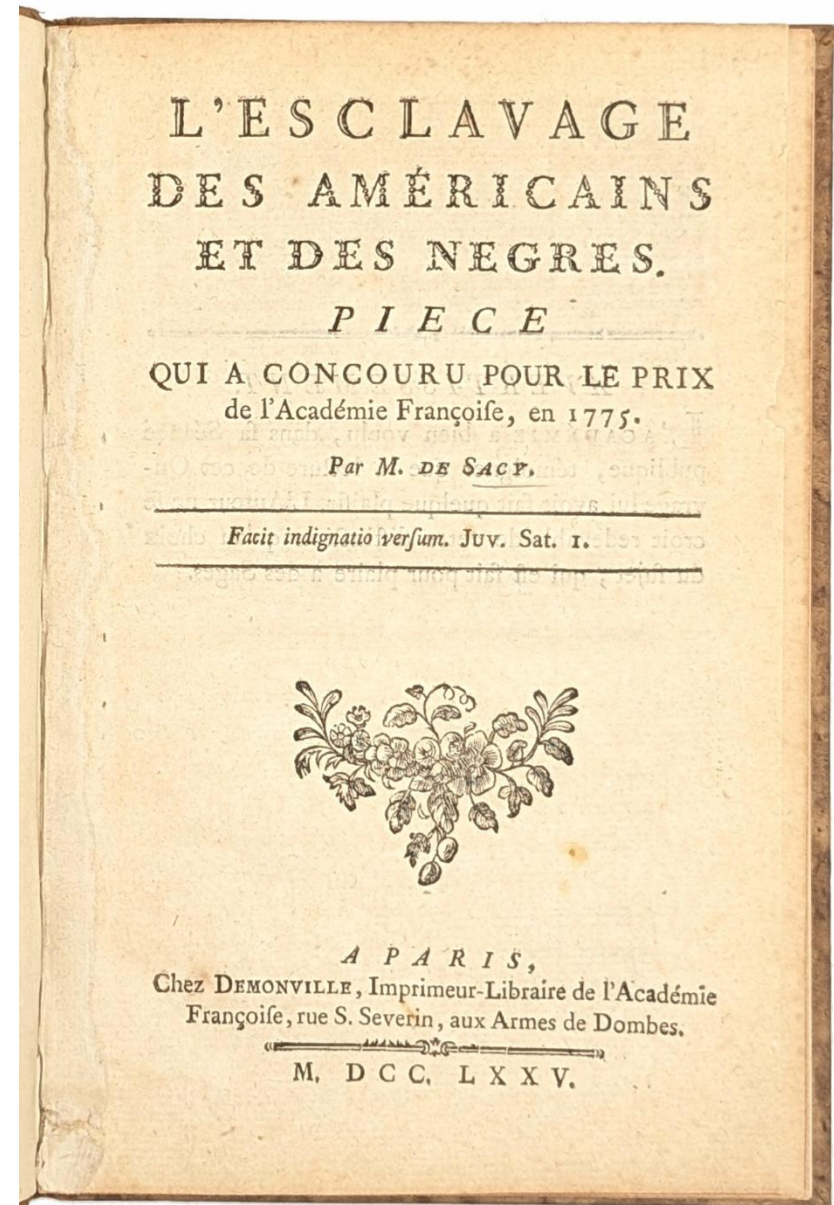
**NO COPIES IN AUCTION RECORDS:
A VIOLENT DENUNCIATION OF AMERICAN SLAVERY
ON THE EVE OF THE REVOLUTION**

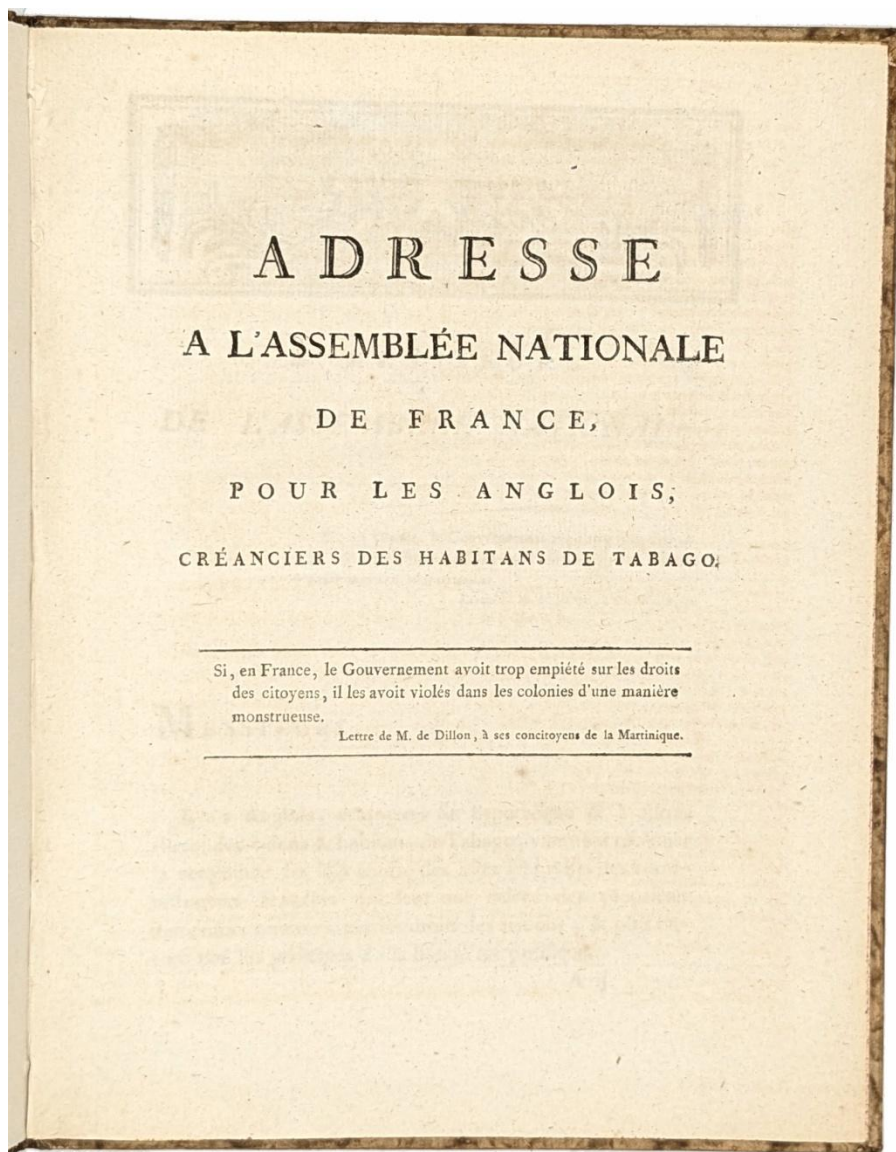
27. SACY, Claude de. *L'Esclavage des Américains et des Nègres. Piece qui a concouru pour le Prix de l'Académie Française, en 1775.* Paris: Demonville, 1775. 8vo. (3), 4-12 pp. Neat modern marbled boards. **ON HOLD \$1,450**

Sole edition of this virulently abolitionist work, in the form of Sacy's submission for the annual Poetry Prize of the Académie Française. The first glimmerings of French anti-slavery thought had only appeared among *philosophes* during the 1750s and 1760s, suggesting that the present work is an early specimen of these sentiments; the *Société des Amis des Noirs* was founded much later, in 1788.

Sacy castigates his fellow Frenchman engaged in the trade: "Tyran! Tu n'es plus homme, après ce crime atroce" (p. 7) and minces no words in describing the horrors of slavery: "For a hundred thousand Africans, this luxury is a coffin" (p. 7); the cruelties of slave-masters' punishments are described on p. 9. Sacy eventually implores the young King Louis XVI to intercede on behalf of the victims; "the New World," he laments, "does not have enough slaves; our needs, our desires are greater than the continent itself." Perhaps unsurprisingly, during the Revolution Sacy (1746-1794) was an unapologetic anti-Royalist, voting for death at Louis XVI's trial in 1793.

OCLC shows US copies at Stanford, Cornell, Yale, Princeton, Lafayette, and the JCB. According to RareBookHub, no copy has even been seen at auction.





JUSTICE FOR THE ENGLISH PLANTERS OF TOBAGO THE THIRD RECORDED COPY

28. **FRANCKLYN, Gilbert & TOD, William.** *Adresse à l'Assemblée Nationale de France, pour les Anglois; Créanciers des Habitans de Tabago.* [Paris?, not after 1790]. 4to. 8 pp. Modern marbled boards. **\$850**

Sole edition of this plea on behalf of two English merchants to the newly-created Assemblée Nationale of the French Revolutionary regime, requesting that the two creditor's loans (and in particular the interest on their loans) be considered legal once again. The English plantations of Tobago had been ceded to France in 1783, and as the authors explain here, a decree of Louis XVI's Council issued in July 1786 had declared all loans granted by Englishmen on the island to be 'usurious'. "All claims were judged usurious, even though every one of them had been contracted in accordance with English law. All were reduced to whatever rate the commissioners saw fit to set; and, with a cruelty that defies belief, the entire sum of interest paid since the inception of the debt was applied against the principal." (pp. 4-5). These loans presumably related to the activities of plantation owners; at least one of our authors, Gilbert Francklyn (d. 1812) was an ardent defender of the institution of slavery, penning a large number of tracts in its defense.

The present pamphlet must have been part of a concerted effort by Francklyn and Tod to promote their case; Sabin also records a broadside printing of the same text (96078). OCLC shows just two copies of either printing worldwide, at the BnF and the BL.

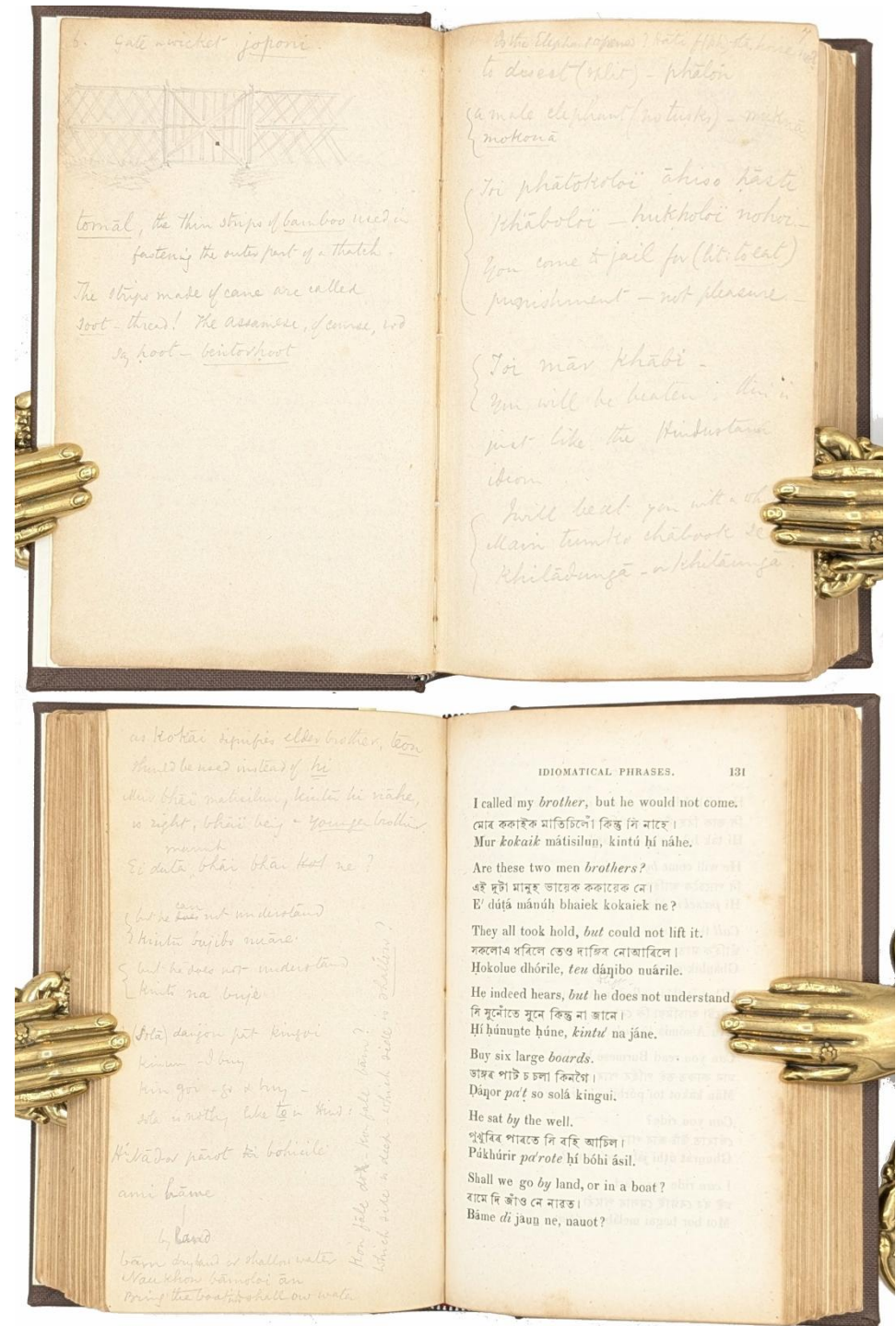
**ONE OF THE EARLIEST
ENGLISH-ASSAMESE VOCABULARIES,
COMPILED BY AN
AMERICAN MISSIONARY'S WIFE IN JAIPUR**

THIS COPY RICHLY-ANNOTATED

39. CUTTER, Harriet B. Low. *Vocabulary and Phrases, in English and Assamese.* Jaipur: American Baptist Mission Press, 1840. 8vo. (5), 6-251 pp, (1), fully interleaved with 250 blanks, and with 16 blanks used as front and rear flyleaves; most of these annotated in English and Assamese (some heavily), including two ink sketches. Modern buckram with gilt title on spine; a few flyleaves mounted at gutter. **\$3,500**

Sole edition, and a heavily-annotated copy of one of the earliest productions of the first printing press to operate in Assam. Harriet Cutter (1811-1884) was born in Milton, MA, and set sail for Burma with her husband in 1831. Cutter, as well as her annotator, pay homage to the rich Assamese language and its highly precise terms, eg. “*tomal*: the thin strips of bamboo used in fastening the outer part of a thatch” (MS note on flyleaf); for ease of consultation, her work is divided into thematic sections. Aside from the usual parts of speech (nouns, pronouns, adjectives, “numeral adjectives”, verbs, adverbs, prepositions, conjunctions, interjections), the majority of her *Vocabulary* in fact consists of “Idiomatical Phrases” (pp. 107-251). It is this latter section which is particularly heavily annotated by several hands, who supplement Cutter’s own vocabulary with their own manuscript additions gathered in the field: e.g. “*Bulta charg*, lit: a learned man or philosopher; a respectful term”; “*mudi*, a retail shop-keeper / box-wallah”; or the delightful “*kanir* (*sanir*): any domestic animal let loose without an attendant”.

OCLC shows copies at Cornell, LC, Newberry, Harvard, Minnesota, Vermont, and Wisconsin.



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

ORARIO
Omnia tempus habent. Eccl. c. 3.

Mesi	Levata di letto.	Orazione.	Studio.	Lezione di contro.	Officio divin. messa conv. e mese.	Lezione di lingua.	Pranzo.	Vespere e Complet.	Lezione di morale.	Passagio.	Mattino.	Studio.	Cona.	Esame di coscienza, e riposo.
	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.	Ore min.
Giugno	11. 30.	12. 00.	13. 00.	14. 30.	15. 45.	17. 30.	Mozo di	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Febbraio	11. 00.	11. 30.	12. 20.	14. 00.	15. 15.	16. 45.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Marzo	10. 30.	11. 00.	12. 00.	13. 15.	14. 30.	16. 00.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Aprile	10. 00.	10. 30.	11. 30.	12. 45.	14. 00.	15. 30.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Maggio	9. 30.	10. 00.	11. 00.	12. 15.	13. 30.	15. 00.	idem	19. 00.	20. 30.	21. 00.	09. 30.	1. 00.	3. 15.	
Giugno	9. 00.	9. 30.	10. 30.	11. 30.	12. 45.	14. 15.	idem	19. 00.	20. 30.	21. 00.	09. 30.	1. 00.	3. 15.	
Luglio	9. 00.	9. 30.	10. 30.	11. 30.	12. 45.	14. 15.	idem	19. 00.	20. 30.	21. 00.	09. 30.	1. 00.	3. 15.	
Agosto	9. 30.	10. 00.	11. 00.	12. 15.	13. 30.	15. 00.	idem	19. 00.	20. 30.	21. 00.	09. 30.	1. 00.	3. 15.	
Settembre	10. 00.	10. 00.	11. 30.	12. 45.	14. 00.	15. 30.	idem	19. 00.	20. 30.	21. 00.	09. 30.	1. 00.	3. 15.	
Ottobre	10. 30.	11. 00.	12. 00.	13. 15.	14. 30.	16. 00.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Novembre	11. 00.	11. 30.	12. 30.	14. 00.	15. 15.	16. 45.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.
Dicembre	11. 30.	12. 00.	13. 00.	14. 30.	15. 45.	17. 30.	idem	20. 30.	21. 00.	22. 00.	09. 15.	1. 15.	3. 00.	4. 15.

NOTA

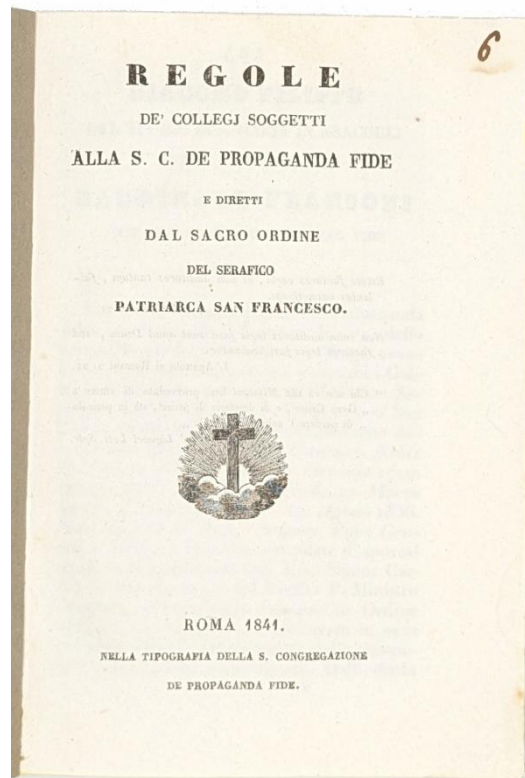
1. L'orario per la migliore distribuzione delle occupazioni è rimesso alla saggia discrezione del Reverendissimo Padre Generale.
 2. Quando non si dormisse di notte sette ore, in questo caso il tempo del riposo tolto alla notte, sia dato dopo il pranzo, finita la ricreazione.
 3. Nei giorni di scuola avranno i Collegiali un'ora e mezzo di passeggio o nell'orto, o fuori di Collegio, come piacerà al Reverendo Padre Guardiano. Nei giorni poi di vacanza avranno (come sta nell'Orario) ore due di passeggio.
 Fili, conserva tempus Eccl. 4. 23. Ne te proteretis particula boni diet Eccl. 4. Tempus redimus, si quae facere neglexeris, facis. S. Anselmo.
 G. F. CARD. FRANSONI PREFETTO
 I. ARCV. DI REDSEA SEGRETT.

SUPPER AT 3AM, LANGUAGE TRAINING THREE TIMES A WEEK

THE GRUELING SCHEDULE OF A MISSIONARY-IN-TRAINING

30. [PROPAGANDA FIDE]. *Regole de' Collegj soggetti alla S[anta].C[ongregazione]. de Propaganda Fide e diretti dal Sacro Ordine del Serafico Patriarca San Francesco.* Rome: Tipografia della S. Congregazione de Propaganda Fide, 1841. 8vo. (2), 3-31 pp, (1), plus a folding letterpress. Modern marbled wrappers.

\$950



Extremely rare publication intended as a handbook for missionary-training schools in Italy towards the mid-19th century. Franciscan Colleges of the Propagation of the Faith had enjoyed their heyday in the late 17th and 18th centuries – with 29 being founded in the Spanish Americas alone during this period; but the institutions referred to by the present work were more likely to be directed eastwards (the main languages taught are Arabic, Greek, and Albanian, according to p. 27). The Propaganda Fide had originally been tasked with countering the influence of Protestantism and converting souls in the furthest reaches of the globe. However, another important function was promoting the union of the Eastern Churches – Abyssinians, Greeks, Syrians, Nestorians, etc with the Church of Rome. As our folding ‘orario’ suggests, these young missionaries faced a particularly grueling daily routine at college, with a bizarre schedule in the dead of winter (waking at 11:30am, final prayers and sleep at 4:15am). Unrecorded in OCLC.

SCIENCE & MEDICINE

A WELL-PRESERVED COLLECTION OF RECIPES BY SEVERAL FOLLOWERS OF PARACELUS

31. [HECKER, Johann / ECKHARDT, Adam / KNAUFF, Stefan]. *Der Barmhertzige Samariter oder Warbafftige undt einfaltige Ahnweiffung mit geringer Mühe und Kosten herliche unndt oft bewerte Arzeney mittell wider innerliche undt eyßerliche Gebrechen deß Menschen zu zu richten* [and other sections]. [Southern Germany, late 16th century up to 1619]. 8vo. 187 pp on 175 unnumbered ff. German manuscript on paper by at least three different hands; gilt calligraphic frontispiece in micrograph, 2 full-page portraits and 1 coat of arms, all in watercolour and gilt. Contemporary blindstamped calf, edges gauffered and gilt, cover stamped 'Adam Eckhart'. **ON HOLD \$16,500**

Charmingly illustrated medical manuscript by several hands, all belonging to the late 16th or the earliest decades of the 17th century. The first part is a compendium of surgeon's recipes, comprising ointments, powders, and bandages against stabbings and other bleeding wounds, as well as preparations against cramps and other conditions. The anonymous author makes no secret of his admiration for Paracelsus, to whom he dedicates a colored double-page illustration showing the portrait, arms, and coffin of the great physician and alchemist. While the portrait is based on a well-known design which circulated from at least 1568 onwards, the doctor's coffin is iconographically untraceable by us.

A second extensive section is captioned 'The Good Samaritan' (fol. 55 ff.), signed by Stephan Knauff – very likely the barber surgeon of this name based in Vianden near Trier. A full-page illustration at the end of the volume shows a priest with a cross and a Vanitas skull – apparently a self-portrait by Johann Martin Hecker, who presented the volume as a New Year's gift in 1619 with a two-page dedication to his 'good friend' Adam, very probably the Adam Eckhardt whose ownership is stamped to the upper cover.





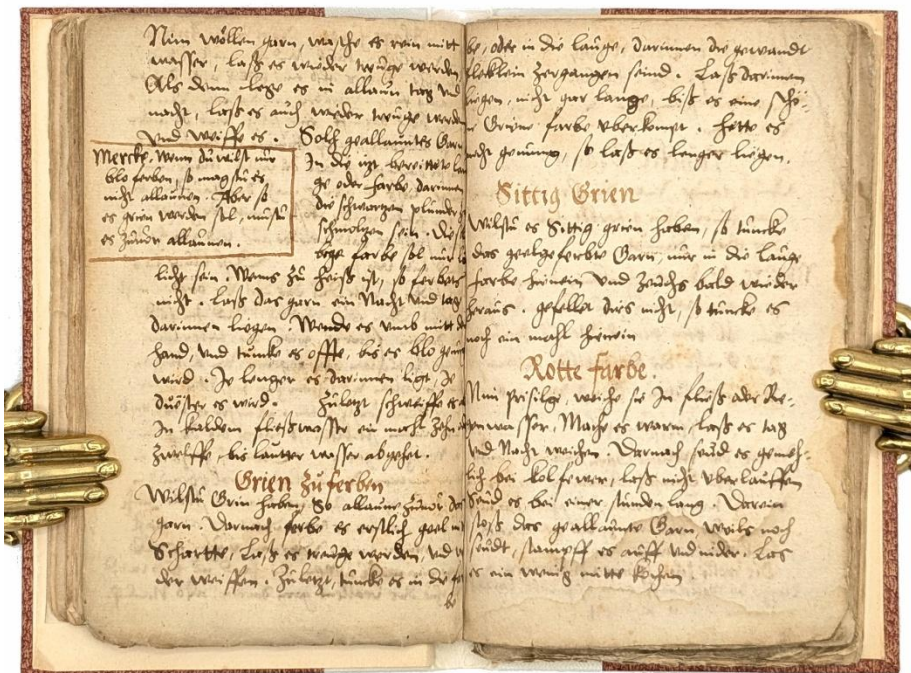
THE BUSINESS OF PIGMENTS

32. [A collection of recipes for the preparation of pigments, gilding, etc]. Probably Germany, ca. 1630. 8vo [17 x 10.5 cm]. German and Latin manuscript on paper, in brown ink with red headlines (now faded to a striking orange). 58 ff. with a total of 97 written pages, including three sketches of laboratory equipment. Modern quarter vellum.

ON HOLD \$9,500

A 'working manuscript', with numerous marginal annotations, sometimes perpendicular to the main text – alongside interlinear notes, and several different temporal layers of revisions. A separate section, inserted in a different hand, provides a detailed breakdown of the costs for setting up an alchemical laboratory with sublimating jars, flasks, and vials, as well as the expected profits (namely 18,208 guilders).

The recipes can be broadly categorized as 'artisanal', with much alchemical content but also strongly devoted to colors and gilding. Chapters include: "salis amoniaci", "aqua de albumine ovorum", "nota de calcinatione", "cinobrium fixum", "how to make borras", "aqua auripigmenti", "how to make arsenic metallic", "aqua ardens", "de antimonio & sublimatio antimonii" (with two small drawings), "praeparatio antimonii", "vitrum antimonii", "de Jove", "de Saturno", "praeparatio plumbi", "crocus martis", "how to dealbate Mars", "de venere & cupro purgatio", "aqua purgans", "a goldsmith's album", "tinctura pulcra ad album", "alia tinctura and lapis philosophorum", "how to colour something yellow", "cousin Andrew's yellow pigment", "green", "red pigment", "brown red", "dark brown", "white paint", "violet brown", "dull brown", "pretty rose red and permanent", "fired yellow, or golden yellow", "on paints", "how to apply gold", "argentum musicum", "a gold pigment", "sap green", "how to etch with water", "gold ink to be written with a quill pen", "gold powder for writing and painting", "how to make vermilion", "how to make verdigris", "how to make rubrica or minium out of white lead", "how to prepare a scumble", "rose paint", "green twine", "how to silver-plate brass" (with a small drawing), "how to assay saltpetre", etc.



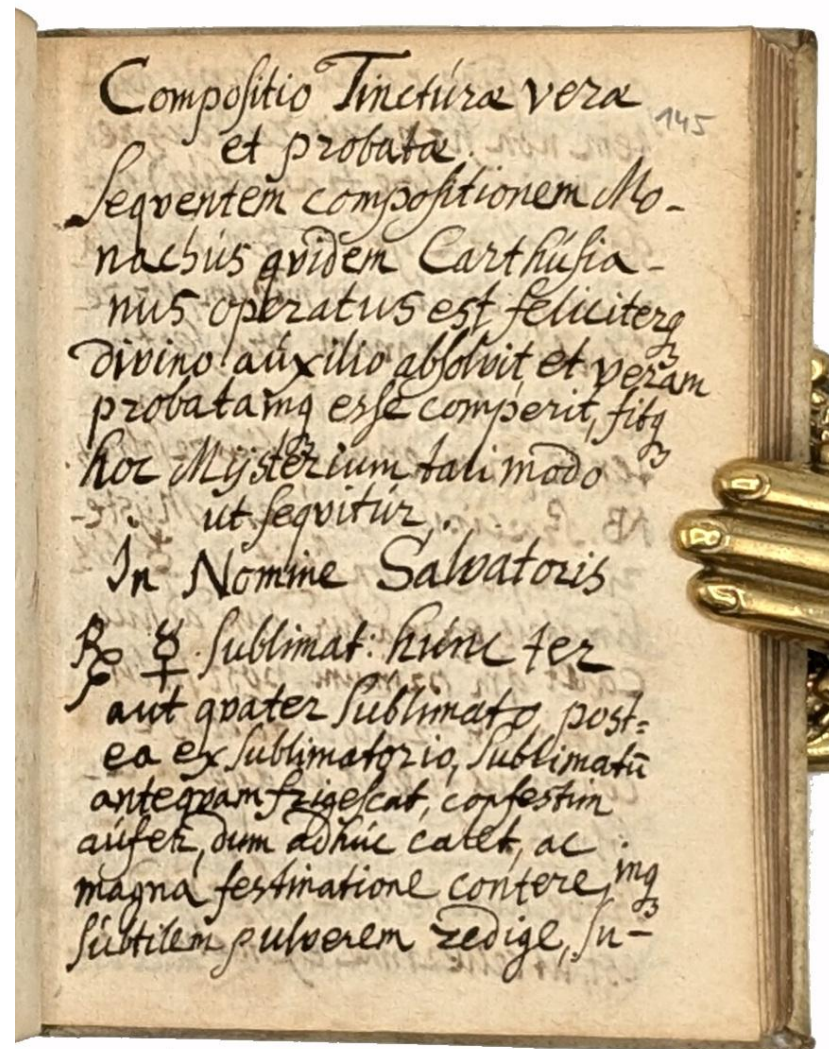
ON THE 'PRIMA MATERIA' OF THE PHILOSOPHER'S STONE

33. [ALCHEMY]. *Ein Tractat von dem Lapide Philosophorum, darinnen kürtzlich begriffen wirdt, was derselbe sey, undt seine prima materia? wie sie genennet, colligirt, eingesetzt, biß zur Vollkommenheit praeparirt, fermentirt u. augmentirt werden.* Germany, ca. 1650. 12mo [11.5 x 8.7 cm]. German manuscript by several hands on paper. Title-page and 82 written ff. (as well as 96 blanks). Contemporary vellum. lower corner of title-page remargined, otherwise exceptionally well preserved. **\$7,500**

Dense, pocket-sized alchemical manual by at least two different scribes, extensively discussing classic problems of alchemy: on the nature and composition of the Philosopher's Stone, on the transmutation of metals, the "vera et naturalis Via Tinctura universalis", etc., with repeated reference to Paracelsian writings.

Under the same umbrella, we find numerous recipes for ointments, tinctures, etc., the whole interspersed with chemical symbols. Ff 145-151, for example, contain a lengthy recipe attributed to a divinely-inspired Carthusian monk ("Compositio Tincturae vera et probatae, sequentem compositionem Monachus quidem Carthusianus operates est feliciterque divino auxilio absoluit, et veram proba tamque esse comperit, fibque hoc Mysterium, tali modo ut sequitur..."), appropriately commencing with the incantation "In Nomine Salvatoris".

The front flyleaf shows a 19th century provenance note according to which the volume was a gift from the Baltic physician and professor of natural history, Johann Gottlieb von Groschke (1760-1828) ("geschenkt erhalten von Prof. Groschke 1819"), with later pencil notes about the donor.



JESUIT ASTRONOMY AT THE COLLEGIO ROMANO

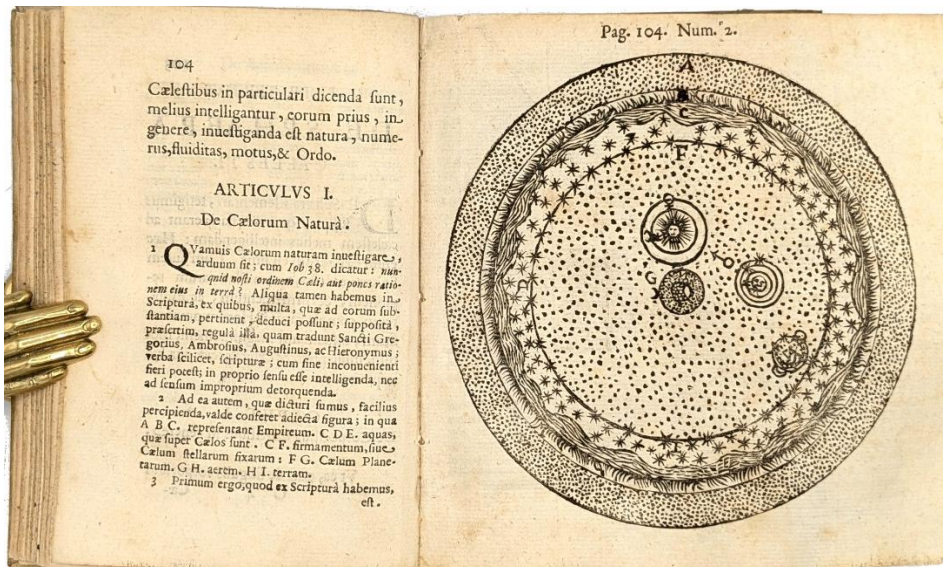
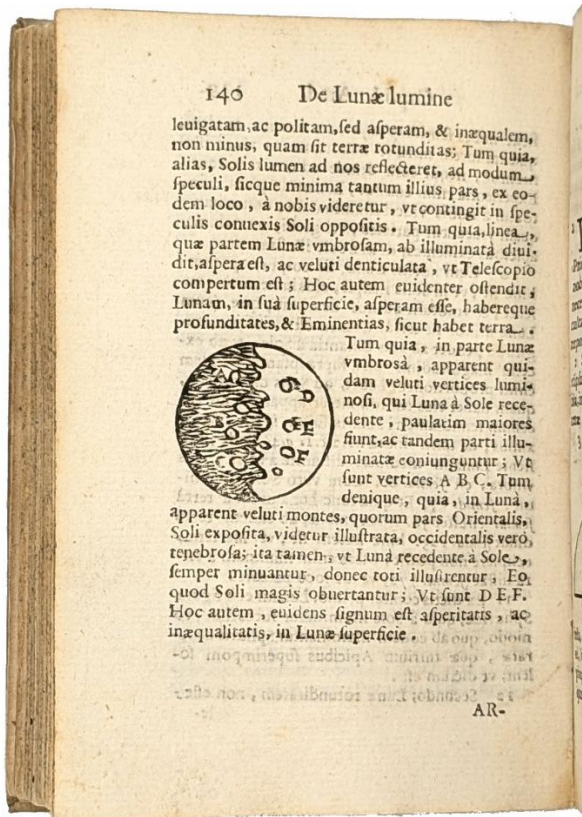
34. BEATI, Gabriele. *Sphaera Triplex Artificialis, Elementaris, ac Caelestis. Varias Plantarum affectiones; & praesertim Motus, Facillime explicans...* Rome: Varesii, 1662. 8vo. (16), 274 pp, (14), plus 5 leaves of woodcut plates (of which 3 folding). With dozens of woodcut diagrams in text. Contemporary vellum. Annotation on plate facing p. 131, suggesting that almost everyone now follows the semi-Tychonic model. **\$2,850**

First edition, first issue of this well-illustrated Jesuit treatise on the nature and motion of the heavens, including crude renditions of Galileo's own drawings of the lunar surface (here on p. 140) and sunspots (here on p. 197). Beati was a lecturer at the Collegio Romano, an audience for whom the present text might have been composed.

“Despite Galileo’s rhetorical attempt to cast cosmological debate as a choice between two chief world systems, Beati’s cosmic section is neither Ptolemaic nor Copernican. The solid spheres of Ptolemy and Copernicus have dissolved. Unlike the Ptolemaic system, Mercury and Venus revolve around the Sun. Unlike the Copernican, the Earth rather than the Sun lies at the center of the world.” (Magruder)

Of particular note is Beati’s unusual representation of the physical cosmos, found here facing p. 104. Departing from the usual models of planetary spheres, Beati instead places his planets in a fluid heavens. “Jesuit mathematicians up until about 1620 generally followed the cosmology of Aristotle and the astronomy of Ptolemy, but then they began to switch over to the Tychonic system, because it had most of the advantages of the Copernican system but retained a central and stationary Earth... Riccioli was the foremost Jesuit authority on astronomy and cosmology at mid-century, and Beati adopted most of his cosmological viewpoints. But Riccioli never provided a picture of the fluid heavens. Beati did, and it is a memorable and unprecedented image.” (ibid)

OCLC shows US copies at the Morgan, Loyola, Chicago, Oklahoma (stained), and Linda Hall.



BY AN AVID READER OF THE *SIDEREUS NUNCIUS*
THE SECOND COPY IN AMERICA

35. [BEUTEL, Tobias]. *Nun folget eine ausführliche Beschreibung des erschienenen Cometen, Wie solcher nicht nur im Decembri anno 1664, Sondern auch im Januario 1665 observiret worden.* Leipzig: Johann Friedrich Schneider, 1665. 4to. 47 pp, (1). Half-page engraving on title of the 'Great Comet' in various positions. Modern boards. **ON HOLD** **\$2,650**

Rare sole edition of this description of the Great Comet of 1664, generally attributed to the mathematician/astronomer Tobias Beutel (1627-1690). Beutel's name does not appear anywhere in the text; and in fact the only name found on the title-page is that of "Galilaeus Galilaei" above a quotation from the *Sidereus Nuncius*: Our Protestant Beutel continues his admiring tone in his text, which includes only a single mention of Kepler, Copernicus, and heliocentrism (p. 21), but two further lengthy quotations from the *Sidereus Nuncius* (pp. 31/2 and p. 36, the latter half-a-page).

"In November 1664, an immensely bright comet appeared in the European skies. When it disappeared in March 1665, another comet appeared, even brighter than the first one. These two comets were the occasion of one of the first scientific debates that took place on an international scale: astronomers formed for the first time truly international networks and exchanged observational data to determine their trajectories. The debates also involved, with different modalities in different countries, the 'public,' that is to say here all those who were not astronomers..." (Steinle).

Outside of Germany, we have traced copies at the BL and Cornell.

