

cati anche più enormi di quelli , che già tempo furono puniti con castighi sì formidabili .

C A P O XV.

Della buona grazia.

BIBLIOGRAPHY

WEEK

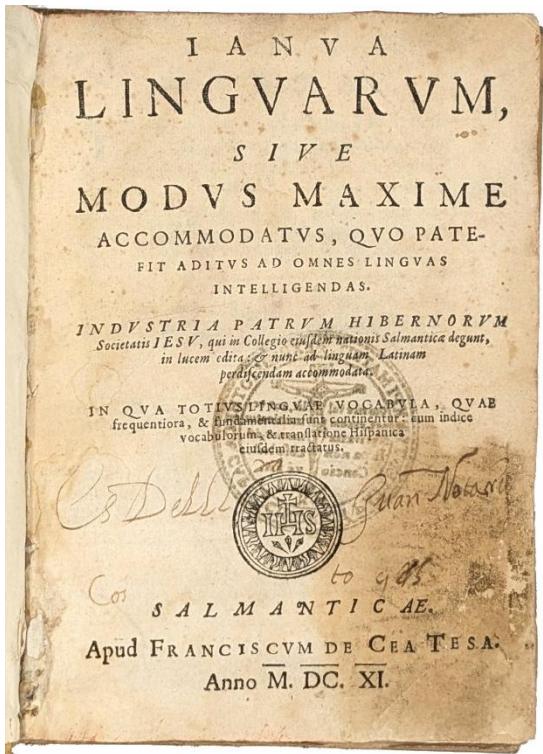
2026



DITIO ALTERA

Veramente sembra , che questa grata qualità sia naturale alle Dame , e che la possedino quasi senza pena , e senza studio ; ma ciò non ostante ancorchè la natura contribuisca molto , e la forza della buona grazia sia maggiore di quello , che possa esprimersi , pure bisogna confessare , che possono darsi alcune Regole affine di renderla più perfetta , che la bellezza del corpo dipende in qualche parte da quella dello spirito , e che le leggi della buona grazia sono attaccate a quelle della Morale . La malizia cagiona mai sempre dei rimor-





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

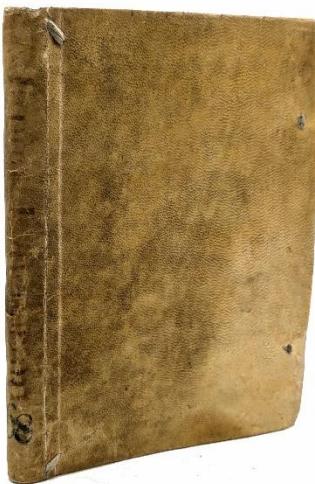
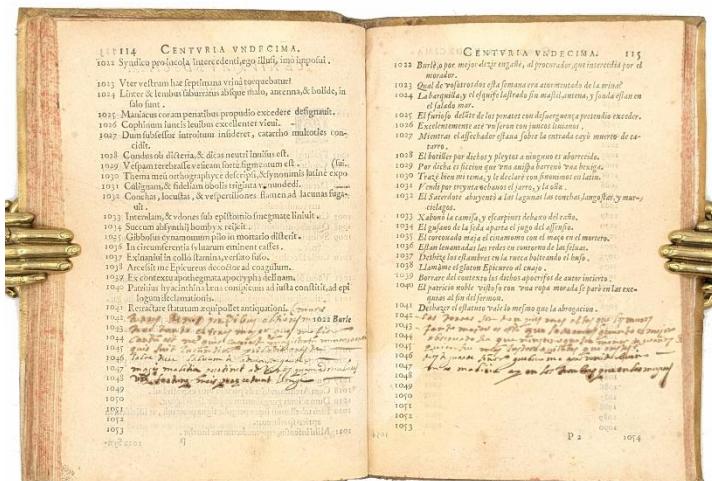
1. [BATHE, William et al.]. *Ianua Linguarum, sive Modus Maxime accommodatus, quo patefit aditus ad omnes Lingvas intelligendas. Industria Patrum Hibernorum Societatis Iesu, qui in Collegio eiusdem nationis Salamancae degunt, in lucem edita...* Salamanca: Francisco Cea Tesa, 1611. 4to. (8), 215 pp, (1). Contemporary limp vellum. First few leaves stained; corner of title reinforced on verso. **Offered with a recent export license.**

ON HOLD \$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 FIFTH RECORDED COPY, PRINTED FOR A COMMUNITY OF DEVOTEES TO THE ARCHANGEL GABRIEL

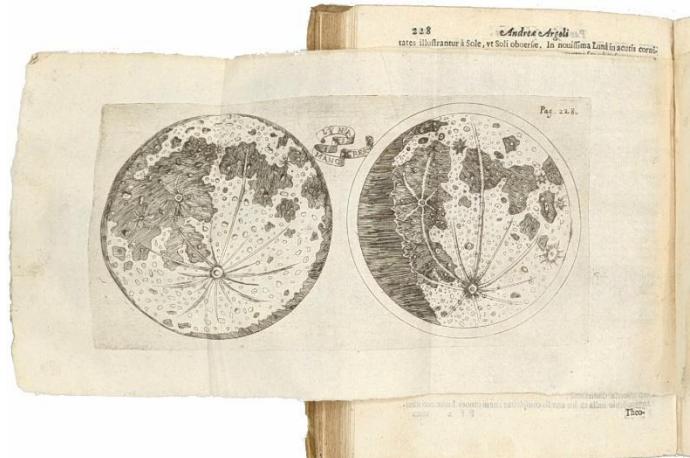
2. ARMINIO, Girolamo, "alias S. Justine de Padua". *Officium Sanctissimi Gabrielis Archangeli...* Parma: Anteo Viotti, 1618. 4to. (6), 86 pp, including engr. title-page and 8 full-page engr. plates (unsigned). Printed in red and black throughout. Early 20th century patterned lilac boards with cloth spine; a very good copy. **\$1,850**

Sole edition of the only published work of Girolamo Arminio (1559-1626), known as "il Flagello de' Demonii", whose own *Vita* was placed on the Index soon after publication in 1674. The preface, signed and dated by Arminio from Parma in 1613,

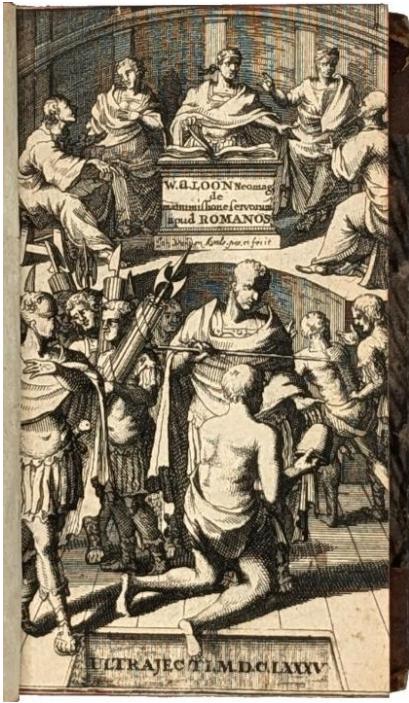
seeks patronage from Duke Ranuccio I for a community of faithful devoted to the Archangel Gabriel; the eight illustrations depict Gabriel's – and other unidentified angels' – interventions in worldly affairs. The text consists of litanies to be recited during the Canonical Hours of the day, each invoking the protection of Gabriel (and occasionally Michael), alongside quotations from eg Revelations describing interactions with angels. Some passages, such as the Canticum Zachariae (pp. 47-8) were probably intended to be sung. The engraved title-page depicts and names not only Gabriel, but all seven archangels (Michael, Raphael, Uriel, Gabriel, Jehudiel, Barachiel, Sealtiel) – more canonically associated with the Eastern Church than with Western Catholicism. OCLC shows a single copy worldwide, at JHU; but ICCU adds three copies in Italian libraries.

A NEW COSMIC SYSTEM, WITH TWO PRE-PUBLICATION LUNAR DIAGRAMS FROM FONTANA'S *NOVAE COELESTIUM* (1646)

3. [HARVEY] / ARGOLI, Andrea. *Pandosion Sphaericum* ["All Gifts Spherical"]. *In quo singula in Elementaribus regionibus, atque Aetherea, mathematice pertractantur.* Padua: Paulo Frambotto, 1644. 4to. (28), 354 pp, [1 terminal blank]. With numerous woodcuts and engravings in text as well as engr. full-page portrait of Argoli à la Galileo, and 1 folding plate showing two faces of the moon. Contemporary flexible yapp-edged vellum. A marvelous copy, fresh and unsophisticated. **\$3,500**



First edition. Published in the shadow of Galileo's *Dialogo* (1632) and its subsequent condemnation a year later, Argoli nevertheless insists on adding his own degree of 'novelty' to the accepted cosmology, presenting his own 'Systema Nostrum' alongside the standard models of Ptolemy, Copernicus, and Brahe. Argoli discusses most of the major astronomical debates of the first half of the 17th century: the sunspot controversy of 1618, in which the views of Galileo, Scheiner and Grunberger are mentioned; the New Star; solar and lunar eclipses; and "spots" (*maculi*) on the lunar surface. The images used here are credited to Francesco Fontana, but his *Novae Coelestium* would not see print for another two years (1646). **Accordingly, Argoli must have had access to Fontana's drawings, an observation unrecorded in any literature we have seen.** OCLC shows this first edition at the Adler, Chicago, Michigan, Texas, Columbia, NLM, and Oklahoma. A second edition appeared in 1653 with a revised program of illustration.



NO COPY IN AUCTION RECORDS: A TIMELY TREATISE ON ROMAN SLAVE-LAW

4. LOON, Willem van. *Eleytheria, sive De Manumissione Servorum apud Romanos. Libri Quatuor.* Utrecht: Jan Ribbe, Jan van de Water, & Frans Halma, 1685. 12mo. (16), 230 pp, (38) including added engr. title-page. Neat 18th century half calf over marbled boards. **\$2,250**

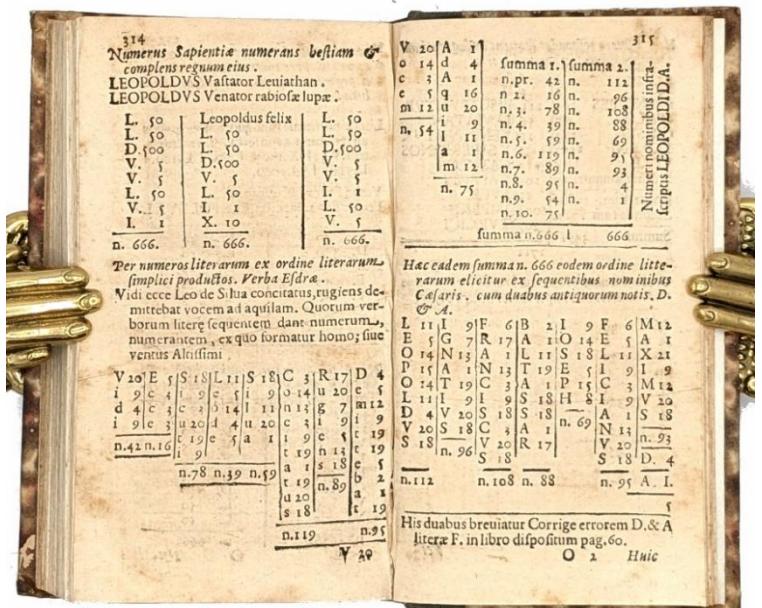
Sole edition of this treatise on “The Liberation or Freeing of Slaves among the Romans”, published as an elaboration of the author’s dissertation defended at Groningen on August 27th, 1685. Although Loon does not once mention the Americas, his expansive treatment of Roman slave-law was a full-throated justification of contemporary Dutch slave-trading activities: as one modern commentator puts it, “Dutch substantive slave law was thus Roman slave law but supplemented by other *placaeten* and local ordinances to align it with local conditions.” (Batselé, p. 56). Loon dedicates his work, appropriately enough, to Frans Verbolt, Mayor of Nijmegen and a substantial VOC shareholder. Roman law

defined slaves as *res* (things) rather than people, allowing owners total control, a concept echoed in Dutch colonial practice. Loon’s chapters cover all manner of practical aspects of slave ownership: the legal status of children born to slaves; the duties of the slave-owner; the power of clerics to free slaves; and so on. OCLC shows US copies at Illinois, LC, the Schomburg Center, and Cornell.

THE PROPHET EZRA’S ‘LION OF THE FOREST’: LEOPOLD I AS MESSIAH, DEMONSTRATED IN 9 ENGRAVINGS

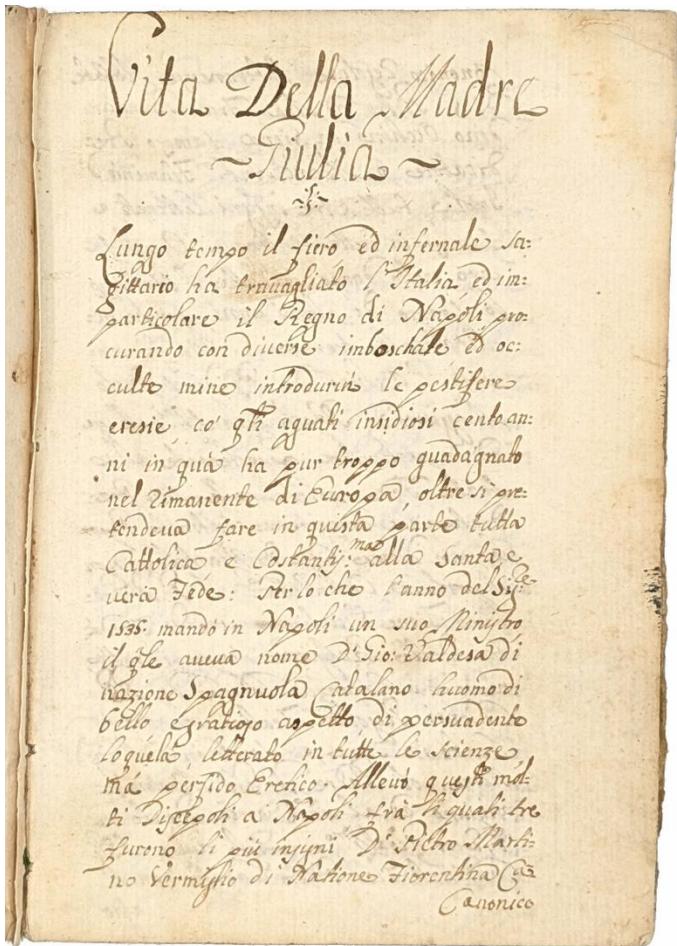
5. ALBRICI, Nicolò. *Esdræ Leo de Silva, Leopoldus I. Ad cuius concitationem, rugitum, et verba vidi incendi totum corpus Aquilæ Imperii Turcici...* Venice: Stefano Curti, 1687. 12mo. (24), 333 pp, (3), plus 9 folding engr. plates. 19th century German half cloth over marbled boards. **\$1,850**

Sole edition. Inspired by the miraculous defeat of the Turks at the Siege of Vienna in 1683, Albrici’s elaborate treatise explores the thesis that Holy Roman Emperor Leopold I (1640-1705) is a long-awaited, previously-prophesized ‘Lion of the Forest’ and destroyer of the Ottoman Turks – using a combination of Biblical prophecies, anagrams, chronograms, and the occasional smattering of cabala. Alongside Leopold, the current Pope Innocent XI also figures prominently in Albrici’s discussions as the ‘Tyrant of the Turks’. Albrici adapts some, but not all of the illustrations traditionally found in the *Vaticinia sive Prophetiae Abbatis Joachimi*; but here introduces new ‘hieroglyphs’, while the engraving at p. 217 shows the destruction of the Turkish fleet on the southern coast of Crete, as envisaged in a dream which befell the author: “The terrible star of the Turks will then be trampled under the feet of the Church (the moon) [etc.]...”. OCLC shows just a handful of copies worldwide, with US examples at Harvard and Princeton (lacking 1 plate).



His duabus breuiatur Corrigere errorem D. & A
literæ F. in libro dispositum pag. 60.

THE CONFESSIONS OF AN EARLY MODERN SEX CULT LEADER



6. [INQUISITION]. *Vita Della Madre Giulia*. [Rome or Naples, second half of the 17th century]. (68) ff, of which the last blank and used as rear pastedown. Manuscript executed in brown ink, supplemented or continued at various times judging by discontinuous stroke thicknesses etc. On laid, unwatermarked paper with unusually widely-spaced chain lines. Slightly later stiff vellum with blue sprinkled edges. **\$9,500**

Unsophisticated witness of this unpublished account of the trial and abjuration of Sor Giulia di Marco (1575-after 1615) and her two accomplices, accused and ultimately convicted of having operated an early modern sex cult in Spanish Naples during the first decades of the 17th century. Variations of the present text survive in a handful of copies but have somehow yet to see the light of print; the account has also never been translated into English. The present text differs significantly from the MS held at JHU, and is much closer in content to the Lea witness (see full description for more details).

The basis of Sor Giulia's heresy was her firm conviction that the words of Jesus in John 13:14, commanding his followers to "Love one another", were to be taken literally. For Giulia, carnal acts were a form of meditative prayer and welcomed by God; Giulia believed herself to have been singled out by God for her ability to bestow "carnal charity" upon her followers as a substitute for prayer and confession. Sor Giulia was by all accounts an unlikely cult leader: small, swarthy, and probably mostly illiterate, she nevertheless gained a popular following among the Neapolitan masses, and ultimately among the aristocracy.

Forming much of the basis for modern scholarship on Sor Giulia, the scathing *Vita* is thought to have been authored by a Theatine archivist, Valerio Pagano, in the second half of the 17th century. As far as other contemporary sources go, the procedural documents of Sor Giulia's trial apparently remain inaccessible to the public in the Vatican archives. The present manuscript consists of:

Vita della Madre Giulia (ff 1r-47r)
Confessione ed Abjurazione del Padre Aniello Aciero (ff 47r-50v)
Confessione, ed Abjurazione di Suor Giulia di Marco (ff 50v-54r)
Confessione, ed Abjuraz[ione] di Giuseppe de Vicarijs (ff 54r-67r)

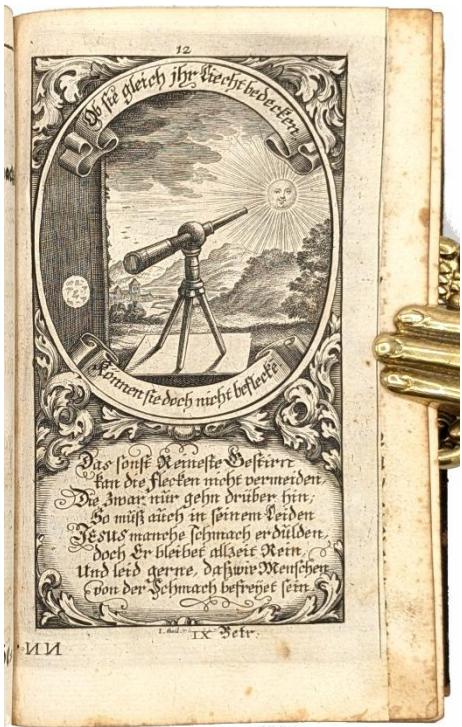


THE DUKE OF MARLBOROUGH BRINGS HIS WAR TROPHIES TO THE TOWER OF LONDON



7. SPOFFORTH, Robert. *La Gloire des Armees Confederees illustree par une description blazonnee De CXXVIII Drappeaux, & de XXXV Etendarts, deployes; pris des Francois & des Barvois... Portes en Triomphe de la Tour par la Ville de Londres Et places dans la Salle de Westminster... [London]: Robert Spofforth, [1704?]. Large folio broadside, entirely engraved [68 x 47.5 cm] and printed on silk [70.5 x 66 cm]. A few closed tears to design, strengthened on verso with old silk patches; some resultant wrinkling and tiny areas of loss.* **\$3,250**

As far as we have traced it, the only example surviving on silk: a spectacular broadside engraved in London by Robert Spofforth in commemoration of the Allied victory at the Battle of Blenheim on August 13th, 1704. Although outnumbered, John Churchill, Duke of Marlborough commanded the allied Savoyard and British forces to a decisive triumph over the Sun King and the Elector of Bavaria, with the loss of some 10,000 men on both sides. The pageantry which ensued from this victory – including a proposed bronze column, the display of captured flags in the Tower of London, and the present broadside – seems to have helped to elevate Marlborough to Queen Anne's most trusted general; in fact, Blenheim would be the first of a string of impressive victories under Marlborough as chief commander of England's continental army. Queen Anne's portrait here overlooks a written and visual record of the victory; the text here suggests that 128 flags and 35 standards were “carried in triumph to the Tower of the City of London and placed in the Chamber of Westminster” – but these flags were later lost to fire. The inscription for a “column of marble, which will be erected in Hochstad to commemorate the memory of this glorious victory. Written in Latin by Mr. Stepney” is also presented – although the column was never made – and a tally of the prisoners taken (categorized by rank) is also given. Copies on paper have been traced at the British Museum, Rijksmuseum, and SUB Göttingen.



SONGS AND POETRY BY A WOMAN WRITER, ILLUSTRATED WITH 53 BAROQUE EMBLEMS BY JOHANNA SIBYLLA AND JOHANN ULRICH KRAUS

8. VON WÜRTTEMBERG, Magdalena Sibylla. *Das mit Jesu Bekreuzigte Herz, Oder, Andächtige Betrachtungen... mit vielen Sinn-Bildern, geistreichen Gebeten und neuen Liedern vermehret...* Stuttgart: Paul Treu for the heirs of Augustus Metzler, 1714. 8vo., 3 parts in 1. (14), 540 pp, (8); 733 pp, (11), plus double-page engr. frontispiece and 52 further plates. 19th century pebbled calf. Engr. title and title mounted on stubs; occasional light foxing; but generally a good, broad-margined copy of a book often found in tatters. **\$3,500**

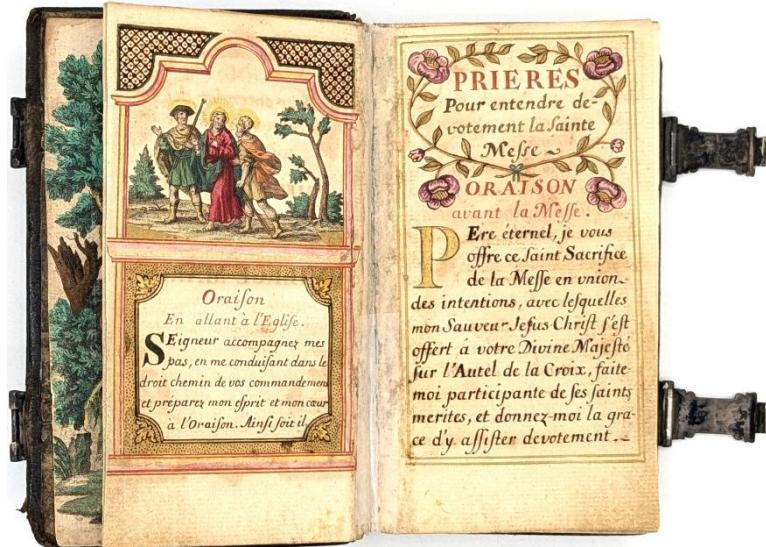
Early edition (first, 1691) of this extremely rare Protestant emblem book composed by a widowed noblewoman, Magdalena Sibylla von Württemberg (1652-1712). Spanning nearly 1,300 pages, the text is composed chiefly of her own original songs and poetry, most of which are noted as “to the tune of _____” or “Melody of _____. Each ‘Betrachtung’ [contemplation] is accompanied by a full-page engraved emblem – eight of which are signed by

Johanna Sibylla Kraus (ca. 1650-1717) and one by her husband Johann Ulrich; the remainder are unsigned, and may have been shared between the two. Mario Praz was vaguely aware of the present work, citing only the mixed-edition Hofer copy (see below); and we note that no edition of Magdalena Sibylla’s work is held in the Jantz Collection at Duke. OCLC shows just three copies of any edition in American libraries: the Robert Hoe / William L. Clements copy of a mixed edition, 1714/1731, today part of the Hofer Collection at Harvard; and further copies of the 1714 edition at UC Berkeley and the Newberry.

CUT-OUT ENGRAVINGS MOUNTED AND COLORED FOR DAILY DEVOTION

9. [DÉCOUPAGE MANUSCRIPT]. *Exercice Journalier ou Prières très devotes...* [Low Countries, ca. 1735]. French manuscript in brown, gold, green and red ink. 8vo. (294) pp. **With ca. 50 engraved vignettes meticulously cut out and pasted onto respective leaves before being colored and adorned with further decorative elements.** Contemporary blind-ruled polished calf with original clasps; all edges gilt. Gilt brocade endpapers; both front and rear flyleaves with double-page handcolored engravings laid down. First few leaves reinforced at gutter; hinges split. **\$3,850**

While the text may be fairly customary, the program of illustration is often marvelously complex. For example, in the full-page depiction of the Crucifixion, the cross was first painted onto the leaf before a perfectly cut-out engraved Christ was pasted overtop; a gilt halo was then added around his head and blood was added streaming from his hands and side into giant bell-shaped flowers. The artist also added a coiled serpent and an apple at the base of the Cross; finally, the entire scene is surrounded by both painted borders and a very thin cut-out (but not engraved) paper border as well. The source of these engravings – which appears uniform – has not been traced by us, but might be worthy of further research.



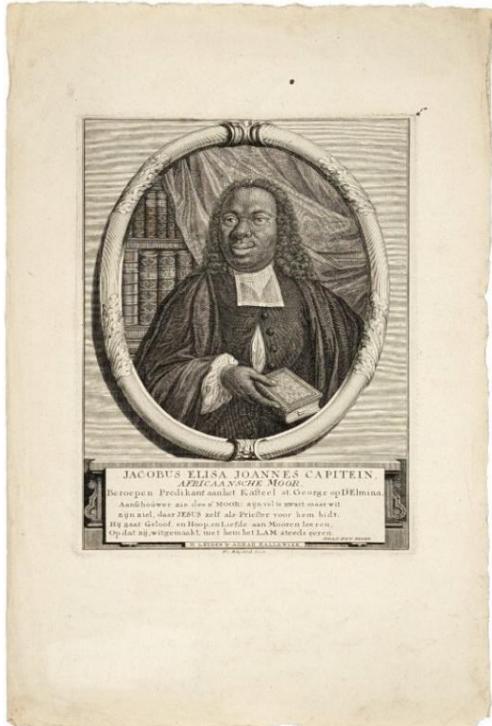
THE ONLY KNOWN WORK OF MARIA BASADONNA MANIN (1703-1768)

10. MANIN, Maria Basadonna (trans.). *La Donna Onesta...* In cui sotto il manto di vere lodi s'insegna alle Dame il modo di vivere, e conversare giusta le leggi della civiltà, e pieta Cristiana... Padua: Stamperia del Seminario, 1742. 8vo. (10), 203 pp, (7). Lacking initial blank. Mid-20th century black cloth; bookplate of the minor sculptor Jean Joseph Marie Sixte de Marliave (1918-1999). Embellished by the artist including 7 ink sketches finished in watercolor – vaguely corresponding to the text. **\$1,650**

Very rare sole edition of this Italian adaptation of a classic work on female conduct. Produced more than a century after Du Bosc's French original, the present work was brought to the Italian public by Maria Basadonna Manin, a Venetian noblewoman; as such this translation appears little-studied in the literature. In his prefatory dedication, the editor suggests Manin has translated the work 'for the benefit of the ladies of her city' and holds her up as the ideal living type of Du Bosc's *honnête femme*. Manin is not a passive translator, but rather adds her own, often lengthy footnotes to Bosc's original text, explaining concepts which might not be immediately familiar to her (female?) readership. Most often these elaborate mythological references in the original text, but Manin also displays a familiarity with eg. the works of Aristotle (p. 127). OCLC locates US copies at Chicago, Princeton, and UCLA.



A FANTE GRADUATE OF THE UNIVERSITY OF LEIDEN



11. 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]. **\$3,250**

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.**

THE POMFRET MARBLES ARRIVE IN OXFORD

12. [SILK PRINTING]. GREEN, James after WALE, Samuel. *The Oxford Almanack, for the Year of our Lord, MDCCCLVII* [“Minerva leading Alma Mater to the study of Classical Sculpture and Architecture, especially by the use of the Arundel and Pomfret Marbles”]. Oxford: [Benjamin] Cole, [1756]. Entirely engraved [50 x 45.5 cm to platemarks] and printed on very fine cream silk [58.5 x 53.5 cm]. Marvelously well-preserved. **\$1,850**

A rare example on silk of this annual publication, the present design commemorating the presentation of the Arundel – or rather, Pomfret – marbles by Henrietta, Countess of Pomfret, to the University in 1755. As Petter (*The Oxford Almanacks*) explains, the overall allegory celebrates the addition of the studies of Antiquity, Sculpture, and Architecture to the traditional academic syllabus. A figure representing the University at right, attended by her three faculties, is being led by Minerva from a gothic building towards a scene of classical statuary, ruins, temples and allegorical figures, including a group at left in which Time attempts to destroy a marble, prevented by the Genius of antique learning who leads History forward to read its inscription.



THE CHEVALIER D'EOON ATTEMPTS TO REHABILITATE HIS IMAGE?



13. 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. **\$1,650**

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.

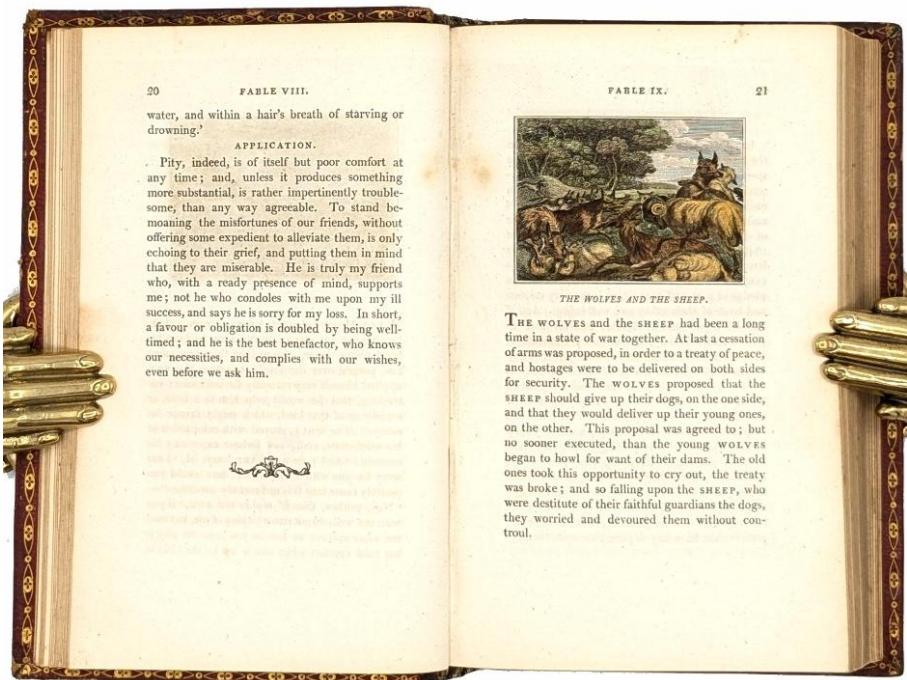
AN ACADEMY OF WOMEN

14. [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. **\$1,650**

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.



AESOP'S FABLES, IN RICH CONTEMPORARY HAND-COLOR



signed by Robert Newman, Thomas Rothwell, and others. The ESTC shows just three copies worldwide of this edition (BL, Oxford, UCLA); ESTC T88658 is similar but has been entirely reset, page-for-page; and no copy of either work is noted as colored.

15. [CROXALL, Samuel]. *Aesop's Fables, Embellished with one Hundred & Eleven Elegant Engravings.* London: C. Whittingham... For J. Johnson. [etc.], [ca. 1800]. 8vo. (4), xii pp, (4), 267 pp, (1). Full red morocco tooled in blind and in gilt; all edges gilt; dark green silk placeholder. Spine and joints worn; otherwise a neat, fresh copy printed on wove, unwatermarked paper. **\$1,650**

Delightful example of this English adaptation of Aesop. Although Croxall's text enjoyed numerous illustrated editions throughout the 18th century, they are very rarely found in a colored state. The plates found here are copied in reverse from the John Stockdale edition of 1793; some are

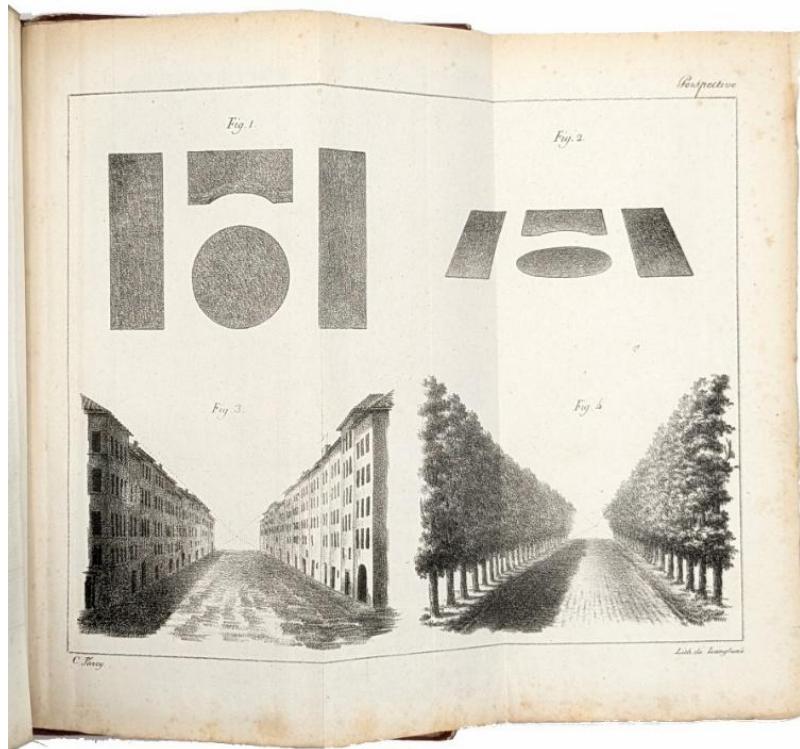
A BYZANTINE ICON INCORONATED BY A REFUGEE POPE

16. [ST LUKE AS ARTIST]. *Vera Effigie di Nostra Signora, Dipinta da S. Luca, e dall' Imperatore Federico trasferita da Costantinopoli e donata l'anno 1185 alla città di Spoleto, nel cui Duomo si conserva. Incoronata dal Pontefice Pio VII nel 30 Giugno 1800...* [Rome or Perugia, ca. 1800]. Engraved broadside, 39 x 27.5 cm to platemarks, on sheet 44 x 34 cm, signed by Augustino Marchetti after Girolamo Leoncilli. **\$1,250**

Unrecorded broadside commemorating the ephemeral ‘coronation’ of a Byzantine icon popularly supposed to have been painted by St Luke himself. Belonging to the Eastern tradition of depicting Mary as the *hagiosoritissa* [Ἄγιοσορίτισσα] – i.e. she who intercedes with Christ to plead for the salvation of all humanity – the Spoleto icon’s closest analog is today found in St Catherine’s Monastery in Mount Sinai (cf. Bonfioli). Our broadside in fact depicts the icon **true to life-size**: 31 cm by 24 cm. However, the Virgin is depicted not as she is today, but rather with an ephemeral – but apparently corporeal – crown superimposed upon her head, as directed according to the rite of ‘canonical coronation’ – essentially, a sort of physical mark of papal recognition of an icon. Thanks to the Napoleonic invasion, the newly-elected Pius VII had been coronated in Venice in March of 1800, where it was thought safest for him to remain. Only later that year did he finally venture down to Rome to ascend the Throne of St Peter – passing through Spoleto on the 30th June along the way.



PAINTING IN PERSPECTIVE, FOR LADIES: A STEP UP FROM LANDSCAPES



France adds a handful of further copies in French libraries.

17. FARCY, Charles-François. *Cours Élémentaire de Perspective à l'Usage des Dames, avec des Figures et Dessins lithographiés.* Paris: Auguste Bobée, 1823. Large 8vo. (7), 8-128 pp, plus 10 folding lithographed plates, signed by [Pierre] Langlumé after Farcy. Original publisher's red pasteboards with gilt title lettered on spine; edges deckled. **\$2,250**

Extremely rare first edition of this guide to perspective in painting, specifically intended for women who are not beginners in the art, but rather who already have a firm understanding of landscapes and color. Farcy laments the lack of available literature in this field, which has been holding back the talents of female painters. OCLC shows just three copies worldwide of this first edition (Getty, Temple University, and the Rijksmuseum) but the Catalog Collectif de

UNPUBLISHED CONTEMPORARY ACCOUNT OF A GUATEMALAN NUN, WITH DRAWINGS OF HER MIRACULOUS WOUNDS

urna nuenca en ayas o puenas y aguas; así se manejan en la
juntura, o donde se juntan, o en la parte de la M. Priera, y en la sigui.¹²
La primera vez, dice, fue así. O. el Viernes 8.º O. el Viernes
1.º de Agosto O. el día de la Cruz O. la del Corpus  Las d.

18. **[MADRE DE DIOS, Manuel de la?]. Relacion de los sucesos extraordinarios que se han observado en la M[adr]e M[ari]a Theresa de la S[antis]S[i]ma. Trinidad Carmelita Descalza del Convento de San Jose de Guatemala desde el Viernes [Primero] de Quaresma del año de 1816.** [Spain or Guatemala, ca. 1817]. 4to. [21.5 x 15.5 cm]. (12) pp composed of three bifolia, held in upper left corner by an ancient metal paperclip. With 5 small drawings of the angelic symbols communicated through Sor María Teresa on verso of p. (2). **Offered with a recent Spanish export license.** **ON HOLD** **\$4,500**

2. Atraccion de los sacerdotes extranjeros. qd. se han observado
en la M^o M^o Iglesia de la H^{ma} Trinidad. Carmelita Desc. 2a
del Convento de N^o Señor de Guatemala ante el Venerable Padre Guadalupe
y su M^o Oficio el año de 1846: en la que se expone
esta Atraccion en el dia qd. se principiò a observar
sus sacerdos extranjeros. tenia 32 anni; Es hija del Dr. Marg^o
J^r. Juan Firmin de Acuña, y d^o q^o Micaela Linda
de Conde y D^o D^r. Fr. Anselmo Díaz, Domn^r. La Divina
Providencia parece quisiere hacer publicas las maravi-
llosas apariciones de su gracia, y virtudes de este Dr. religio-
so. Ella es muy afeita, y un Angel en su trato; desde el
Mes de Sept. del año de 1815 hasta la Quarantena del 1816 ha
sido en ella un padecer continuo; Los Medicos no han ati-
endido su enfermedad; la han visto m. vcc. vahada, o tras
trabajadas las quejadas, sin poder hallar qd. ni tumores qd.
alg^r p^r o qd. eran qd. en el estomago qd. de una fuerte
contraccion de nervi. qd. pero esta vista qd. no es asy qd. qd.
la proximidad qd. ahora entra en la vereda.
Desde los sacerdotes qd. de Guatemala se han observado en ella
cosas muy maravillas, y asombrosas; En otro dia la vio
en la Iglesia tan angustiada qd. clamando qd. qd. qd.

Densely-written manuscript account – including several *relaciones* and a *carta* sent to the Bishop of Oaxaca – of the “extraordinary events” recently witnessed around a pivotal figure in Guatemalan history, Sor María Teresa Aycinena (1784-1841). Evidently composed in the first few months of 1817 – before the Holy Inquisition launched its own investigation into the nun – our document probably reflects the circulation of texts “most likely written by Carmelite friar Manuel de la Madre de Dios, who had been visiting Guatemala from Mexico City, and apparently circulated the account, or excerpts of it, on his return to Mexico City.” (Leavitt-Alcántara). Versions of these *relaciones* have been traced at UNAM, AHAM, the Benson Library at the University of Texas, and in the archive of the Asociación Pro-Canonización de Madre María Teresa de la Santísima Trinidad in Guatemala City; however, since none of them have been published or digitized, we have not yet confirmed that the texts are identical.

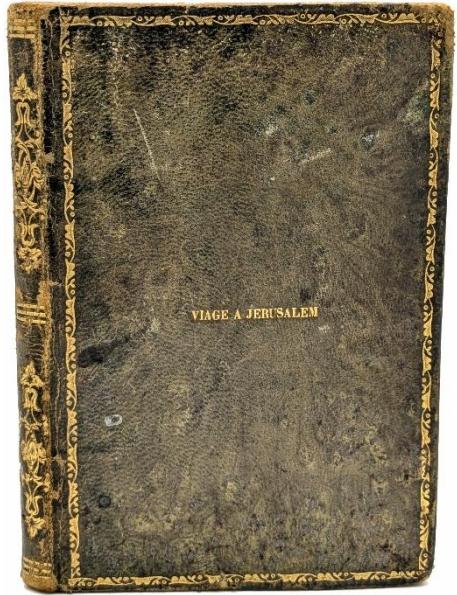
During Lent of 1816, as struggles for Independence raged to the north of south of Guatemala City, a 32-year old Discalced Carmelite nun named Sor María Teresa “reportedly began to experience the stigmata, visions, mystical crucifixions, and miraculous images formed with

the blood of her wounds. The powerful archbishop, priests, and lay devotees, many of them women, supported the Carmelite nun as a holy woman, but her divine revelations fueled controversy and political conflicts. Modern scholars treat the case only in passing, accepting the liberal nineteenth-century view that Sor María Teresa and her lay devotees were conservative political pawns..." (Leavitt-Alcántara).

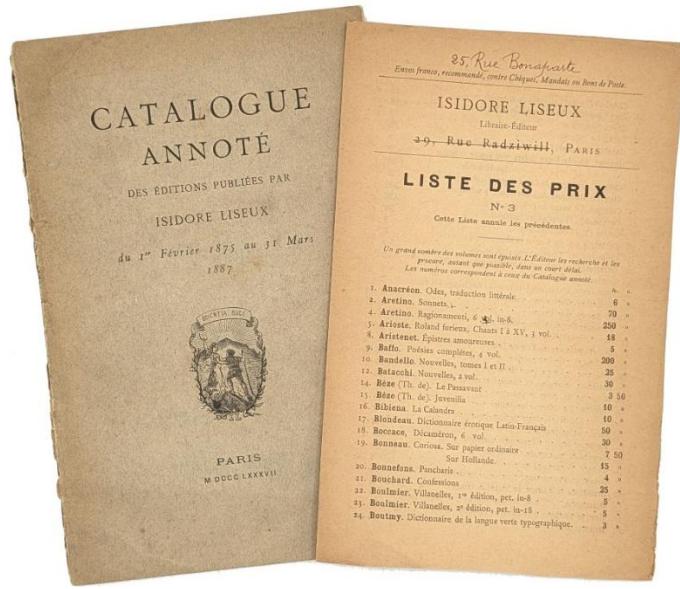
THE FIRST MEXICAN TO VISIT JERUSALEM

AN UNRECORDED PUEBLA EDITION

19. GUZMÁN, José María. *Breve y Sencilla Narracion del Viage que hizo a visitar los Santos Lugares de Jerusalen... Tercera Edicion.* Puebla: “Reimpresa en la Oficina del Gobierno”, 1837. 8vo. IX pp, (1), 82 pp. Contemporary green mottled calf with gilt trim and title gilt-stamped on front cover. Title-page and final leaf a little soiled, otherwise an excellent copy. **\$2,850**



Unrecorded Puebla printing of this remarkable pilgrimage narrative, composed by the first Mexican to visit Jerusalem (cf Iguiniz as well as Thomas & Chesworth). Guzmán set out from Zacatecas in March of 1834, and reached the Holy Land in the spring of 1835. Both fascinated and repulsed by the exotic customs of Muslims and the ‘schismatic Greeks’, our narrator’s brief text is charmingly forthright. “Guzmán travelled for religious reasons, but he also wrote about the social, cultural and economic conditions of Lebanon and Palestine under Ottoman rule... Guzmán tells of his misfortunes on his way to Palestine, which took him from Veracruz to New York, then from Paris to Rome, from Corsica to Beirut and at last to Nazareth. He writes in detail about the dangers and difficulties he encountered, such as the plague in Jerusalem and the pouring rain in Nazareth... In the second part he concentrates on the flora, fauna and the customs of the people. He regards Turks as cruel and lazy people who do not practice religion seriously, but drink coffee and smoke their pipes... As he sees the Christian holy sites turned into mosques, camel pens or dung heaps, Guzmán reveals the differences between his idealized image of the Holy Land and its pitiful reality...” (Thomas & Chesworth, pp. 506-7). The first edition was printed in Rome in 1836, and is impossibly rare; copies of any edition are held in the US at UT Austin, LC, Berkeley, Tulane, U New Mexico, and the Franciscan School of Theology (CA).



PARIS' PREMIER PURVEYOR OF GAY AND EROTIC LITERATURE

20. [PUBLISHER'S CATALOG]. *Catalogue Annoté des Éditions Publiées par Isidore Liseux du 1er Février 1875 au 31 Mars 1887.* Paris: [Charles Unsinger], 1887. Large 8vo. (5), 6-31 pp, (1). With two inserts enclosed: *Liste des Prix No 3* (4 pp with the address corrected in MS) and a *Supplement au Catalogue annoté* (2) pp. **\$950**

Sole edition of this separately-issued catalog, representing the bulk of Isidore Liseux’s output. Active between 1875-1894, Liseux was a prolific publisher of ‘scholarly’ erotica – ranging

from the Classical to the early modern, with plenty of literary forgeries along the way. The 119 items described here include the first edition of the Kama Sutra in French (#110); a *Dictionnaire érotique latin-français*; Sinistrari’s *De la Sodomie* (#103); Pacifico Massimi’s notoriously bisexual *Hecategeium* (#75); a manual of lesbianism attributed to Luisa Sigea (#32); a re-edition of the *Hypnerotomachia poliphili* (#33); Robert Gaugin’s obscene physiological discussion of the Immaculate Conception (#55); and Sinistrari’s treatise on the role of demons in copulation (#98) – sometimes thought to have been forged by Liseux himself. Each listing gives the full title, date, format, illustrations, and collation as well as the print run (on China paper vs Holland paper, etc) – and often a brief review from a journalist. As the separate price list at the rear notes, this catalogue was provided “free to buyers”, but otherwise cost 5fr. OCLC shows a single copy, at the University of Torino; CCFr adds a single copy in France (Aix-en-Provence).