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TITIAN'S PLUG, WITH MANUSCRIPT CORRECTIONS BY THE PRINTER/PUBLISHER



our copy



Cleveland Museum of Art



British Museum

1. TITIAN & BOLDRINI, Niccolò. [*Six Saints*, namely St Catherine, St Nicola of Bari, St Anthony of Padua, St Francis of Assisi, and St Sebastian]. [Venice: Niccolò Boldrini, after 1535]. Trimmed closely at upper and right edge with loss of a few mm of design; a handful of unobtrusive wormholes; one or two small patches of thinned paper visible on verso.

ON HOLD

\$2,000

“The number of woodcuts that can be associated with Titian’s name is actually rather small, no more than about twenty, and the number he himself designed specifically for graphic reproduction is smaller still, perhaps less than ten... That Titian did in fact draw directly on the block is affirmed by Vasari with specific reference to the *Six Saints*... the image was ‘drawn onto the wood by Titian himself and then cut and printed by others’...” (Rosand & Muraro, *Titian and the Venetian Woodcut*, pp. 9-10). At first glance, the ‘plug’ noted by Rosand and Muraro is readily apparent, as a square around the head of St Sebastian; but a closer look reveals that the border between the plug and the rest of the print has also been ‘filled in’ with brown ink. **In turn, nearly a dozen other tiny areas of the woodcut, most akin to wormholes, have been filled in by the same hand.** Thanks to the modern availability of scanned images of museum holdings, we have been able to confirm that these very same manuscript touch-ups are also present in the examples at Princeton Art Museum, the Cleveland Museum of Art, and the British Museum. The idea that the blemishes on the original woodblock were thus correct by hand, undoubtedly in the printer’s workshop, is somewhat surprising; naturally, we must post-date all of these examples to at least a generation later than originally thought. The Princeton Art Museum and the British Museum also hold examples without these blemishes, indicating that strikes of the true first state of the woodblock (replete with plug) do survive; yet the fact is that the majority of strikes in institutional collections show the manuscript corrections found in ours.



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PRINTED IN ANTWERP, AND IN EXILE IN COLOGNE



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

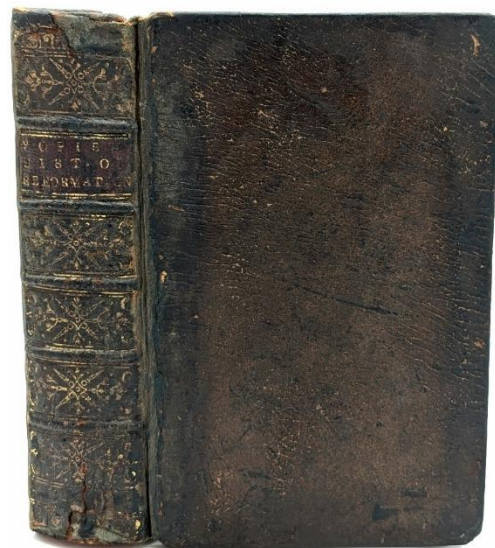
Curious example of an integral suite bearing the imprints of two different cities. Produced while the Dutch Revolt raged on the outskirts of Antwerp, the suite was designed by Maerten de Vos and engraved by the progenitor of the Sadeler artistic dynasty, Johannes/Jan I (ca. 1550–1593). Craftsmen such as de Vos and Sadeler generally churned out multiple, if not dozens of engravings per year – but the fact that the present, thematically-cohesive suite

is variously dated in the plates themselves from 1579-1582, always alongside the signature of both contributors, bears remarkable witness to the fact that both artists – one, a Lutheran painter, the other a Catholic engraver – sought refuge together in Cologne during the Wars of Religion.

THE FIRST VERNACULAR APPEARANCE OF SANDER'S CATHOLIC HISTORY OF THE REFORMATION

3. [PERSONS, Robert] & SANDER, Nicholas. *Trois Livres... touchant l'Origine et Progrès du Schisme d'Angleterre... Augmenté par Edoüard Rishton... Et maintenant imprimé... à la requête de certains Gentilshommes Anglois réfugiés pour la foi Catholique.* [s. n. n. l.], 1587. 8vo. (16), 281 ff. Bound in late 17th century English (Protestant!) calf, with joints recently repaired (spine title “Popish Hist. of Reformation”). First few signatures toned and lightly damp-stained. **\$1,500**

First edition of the first vernacular appearance of this pivotal work. “Originally published in 1585, Nicholas Sander’s *De Origine ac progressu schismatis Anglicani* offered the first printed Catholic account of the English Reformation from Henry VIII down to the current year of Elizabeth I’s reign. The octavo book established England’s break with Rome as the result of Henry’s lust and wickedness. As a polemical piece, it effectively filled a void in the writings on English Church history, responding to Protestant claims like John Foxe’s *Actes and Monuments*. However, its primary audience was not those in England but rather Continental Catholics... What [...] made his history of the Anglican schism the default narrative was the coordinated and deliberate efforts of members of continental Catholic networks...” (Reutcke). Translations like the present one were intended “to appeal to audiences in Catholic strongholds of Europe, particularly in those areas whose rulers had pledged support for an invasion of England” (ibid). Although the bulk of the work is likely Sander’s, it is thought that William Allen and the Jesuit Robert Persons also had a hand in its composition, while the preface and final chapters were written by Edward Rishton (1550-1585), recently released from the Tower. OCLC shows a single US copy of this first edition, at Colgate Rochester Divinity School. A single US copy of the second edition (printed in “Augsburg” later in 1587, a somewhat inferior translation according to Bayle) is noted at the Morgan. No English translation would appear until 1877.



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

A TINY-FORMAT LIFE OF THE VIRGIN RECORDED IN A SINGLE OTHER COPY IN HOLLSTEIN

4. COLLAERT, Adriaen.

Virginis Mariae Vita. Ill.ri. et R.o. D. Ferdinando Ximenez Archidiacono Bracarensi, et sanctae sedis Ap. cae Protonot. Adrian. Collaert D. D. Antwerp: Adriaen Collaert, [ca. 1618?]. Title and 19 numbered plates on laid, unwatermarked paper. Plates 8.7 x 6.8 cms to platemarks, on sheets 12.8 x 8 cm. Hinged onto mid-20th century cardstock.



ON HOLD \$2,850

Sole impression of this suite of 19 plates illustrating the Life of the Virgin Mary. The peculiarly tiny format of these images may be explained by their intended use; two other surviving examples we have traced were cut out and pasted into contemporary devotional manuscripts of a standard 'pocket' format, perhaps suggesting that this was the most common fate of our suite. The most striking element of the designs are the 19 different borders (none of them re-used) which surround each scene, depicting lilies, thistles, daisies, carnations, irises, butterflies, bees, and a handful of birds. **Of the present suite, Hollstein notes a single copy worldwide, in Vienna.** A copy at the MFA in Boston contains 19 plates out of the 20; and the British Museum holds a complete suite. Maggs offered a copy in their Catalog 255 (1910) for £6 15s, calling it 'very rare'.



THE FIFTH RECORDED COPY, PRINTED FOR A COMMUNITY OF DEVOTEES TO THE ARCHANGEL GABRIEL

5. 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.

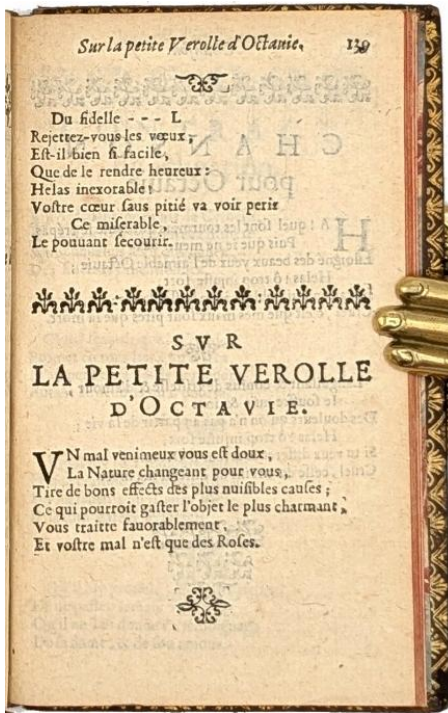
. SOCIAL STRATA COLLIDE: THE 'ACTS OF MERCY', ADAPTED FOR A PROTESTANT AUDIENCE

6. [AUBRY, Pierre after BOSSE, Abraham?]. [The Seven Corporal Acts of Mercy]. [Strasbourg: Pierre Aubry?, after 1641]. Oblong folio suite [ca. 31.5 x 25 cm to platemarks] of 7 unnumbered plates, printed on contemporary laid, unwatermarked paper. \$3,500

Extremely rare, complete suite of plates illustrating the 'Seven Corporal Acts of Mercy'. Bosse's plates offer straightforward scenes from daily life, generally involving a group of noblemen and women interacting with less fortunate members of their society: the Poor, the Sick, the Unclothed, the Unsheltered, the Hungry, the Imprisoned, and so on. The contrast, although not uncommon in Renaissance composition, is certainly striking. In the plate illustrating 'Clothing the Naked', for example, a deliberate parallel is drawn between a well-dressed family in a fine villa, on the right, and their indigent, sylvatic equivalents, dressed in rags and carrying their children in their arms, on the left. **Aside from the brief mention by Druglin of an incomplete set, we have been unable to trace any other example of this suite in OCLC, KvK, Thieme-Becker, and so on.** The most famous visual exemplar of these tenets of faith had been produced by Philips Galle in the 1570s during the height of the Counter-Reformation; but here, they were probably produced for a vernacular, Protestant audience. Abraham Bosse remained a Huguenot all his life; the German captions here were mostly penned by Bosse's contemporary Jesaias Rompler von Löwenhalt, a staunch Lutheran. Indeed, the only scene in the French original conceived with a clear doctrinal bent ('Burying the Dead'), has here been replaced by an entirely different design simply depicting several noblemen paying laborers to dig graves. In another clever mutation, the design captioned in the French original as 'Lodging the Pilgrims' is here described merely as 'Sheltering the Suffering'.



SONNETS AND A RONDEAU BY A SHADOWY FEMALE POET



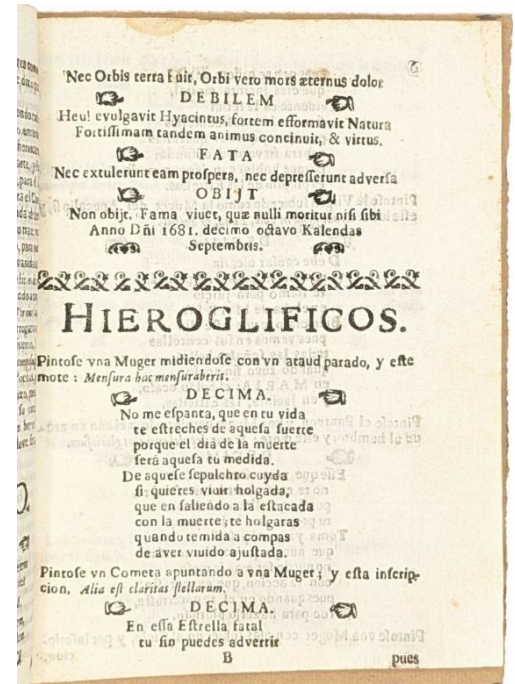
7. LA CALPRENÈDE, Madeleine de. *Les Oeuvres diverses tant en Vers qu'en Proses; dediees a Madame de Mattignon par Octavie.* Paris: Le Gras, 1658. 12mo. (8), 168 pp. Bound without a leaf of privilege, apparently as usual (cf Berès). Neat 18th century calf with gilt spine; some pale dampstaining to scattered signatures throughout. **\$1,850**

Sole edition of this little-known collection of poetry – the author's first published work. The twice-divorced Madeleine de Lyée (ca. 1618-1668) married for a third time in 1648, taking her husband's name. A decade later, she published the present collection of 59 sonnets, odes, and even a rondeau; the work is dedicated to a local noblewoman. Sometimes the author takes on the persona of Octavie, and sometimes she takes on the persona of Octavie's lover, Lucidor; La Calprenède may have suffered from chronic bad health, as we find a pair of sonnets on the experience of bloodletting (pp. 133-4) as well as a series of sonnets (pp. 56-59) exploring the author's episode of smallpox. OCLC shows a handful of copies in European libraries; the copy at Trinity College Dublin is attributed in MS to Suzanne de Nervèze (1636-1662). **A sole copy is recorded in the US, at the LC.**

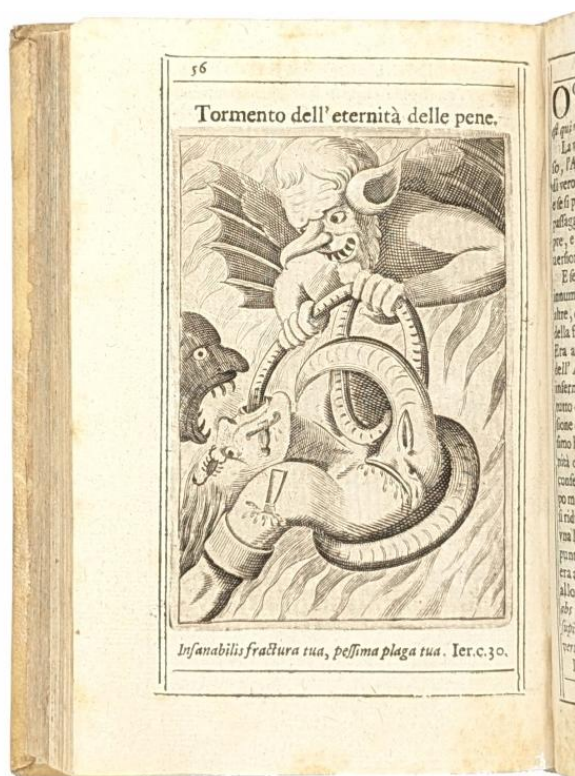
DEATH AND MOURNING IN EARLY MODERN PUEBLA: THE FUNERAL OF A YOUNG GUADALAJARAN BRIDE, BURIED IN THE CONVENT OF SANTO DOMINGO

8. SEDEÑO, Gregorio. *Descripcio[n] de las Funerales Exequias, y Sermon, que en ellas se predicó en la Muerte de la muy Noble, y piadosa Señora Doña Jacinta de Vidarte, y Pardo...* Puebla: Widow of Juan de Borja, y Gandia [Inés Vásquez Infante], 1681. 4to. (14), 20 ff, (2). Full-page woodcut of the *imagen hermosissima de Jesus Nazareno* in the Dominican Convent of Puebla on verso of title-page; 8 large woodcut initials in text; and 3 further decorative woodcuts. **Provenance:** Swann. **ON HOLD \$2,650**

Rare sole edition of this account of the elaborate rites and festivities enacted in late 17th century Puebla to celebrate the life and premature death of a 23-year old woman, Jacinta de Vidarte y Pardo (1658-1681). Such funerary *descripciones* were usually reserved for male royalty or high nobility; in Doña Jacinta's case, her status as the wife of the mayor of Puebla evidently added a public dimension to her untimely death. The funeral rites that were performed for her are a magnificent example of how death, burial, and mourning were experienced in New Spanish society. "As Doña Jacinta ordered in her will, her body was buried in the chapel of La Piedad, which was used by the poor blacks [*pobres morenos*], because it contained an image of Jesus the Nazarene, the most tender magnet of her heart..." (Mora Padilla, p. 325). This icon is illustrated in a full-page woodcut here, as a testament to Doña Jacinta's piety. Upon her husband's death in 1656, Inés Vásquez Infante became the first named woman printer in Puebla, continuing her activities until her death in 1682. OCLC shows four copies of this item in US libraries, at Berkeley, UCLA, Texas, and the JCB.



A VISUAL TOUR-DE-FORCE OF DEATH AND THE AFTERLIFE, IN 87 ENGRAVINGS



9. [DANCE OF DEATH] / MANNI, Giovanni Battista, S. J..

Varii e Veri Ritratti della Morte, disegnati in Immagini, ed espressi in Essempii. Ad Peccatore duro di Cuore. Venice: Giovani Giacomo Hertz, 1675. 8vo.

(2), 3-183 pp, (1), including 30 full-page engravings in text. A few plates weakly printed; generally very good. Bound with:

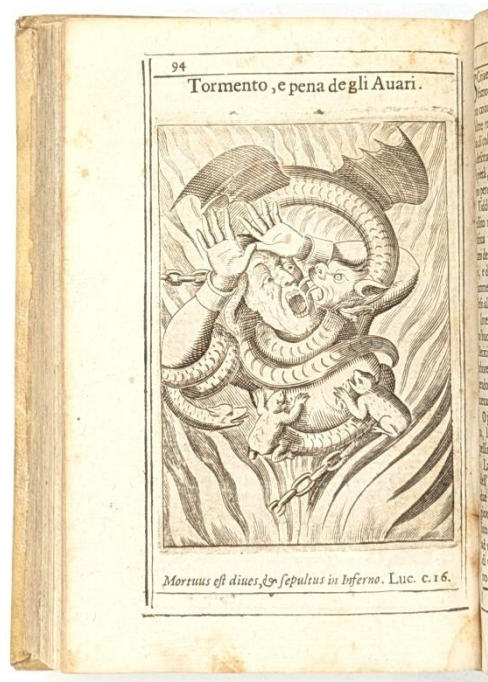
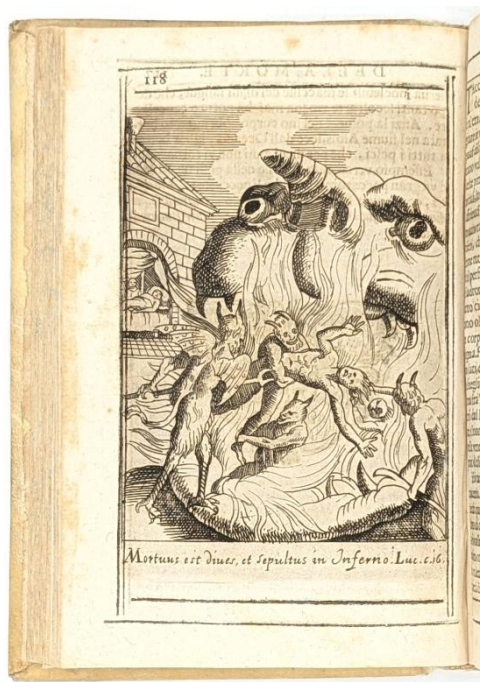
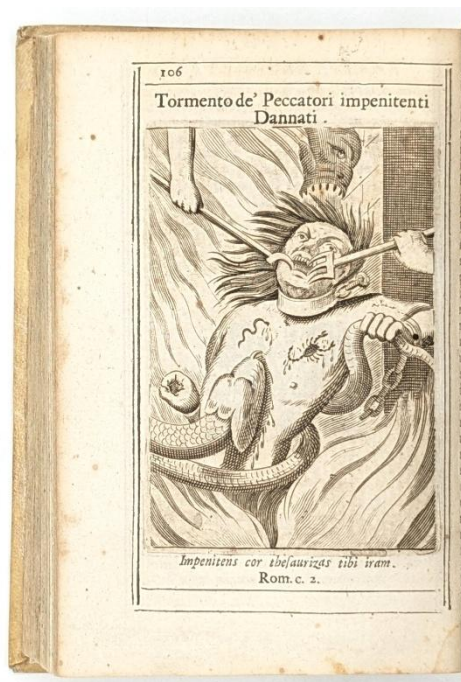
[IBID]. *Il Tribunale Intollerabile de Dio Giudicante. Disegnato in Immagini, & espresso in Essempii. Al Peccatore duro di Cuore.* Venice: Giovani Giacomo Hertz, 1671. (8), 9-95 pp, (1), including 15 full-page engravings in text.

[IBID]. *La Prigione Eterna dell'Inferno, disegnata in Immagini, et espressa in Essempii. Al Peccatore duro di Cuore.* Venice: Giovani Giacomo Hertz, 1692. (4) including A2 blank, 3-124 pp, (2), including 27 full-page engravings in text. First signature misbound, but complete.

[IBID]. *Ritratti della Gloria del Paradiso, rappresentata in Immagini, ed espressa in Essempi, al Peccatore duro di Cuore.* Venice: Giovani Giacomo Hertz, 1692. (2), 3-96 pp, including 15 full-page engravings in text. Bound together in contemporary vellum with blue speckled edges and manuscript title on spine. A few leaves slightly foxed, but generally clean and fresh.

\$3,850

Well-preserved Sammelband of these lavishly-illustrated treatises on Death, Particular Judgment, Hell, and Heaven. In contrast to the relatively humdrum theological prose on the same themes published by contemporary 'celebrity preachers', Manni's curious tracts were evidently intended to sensorily frighten and titillate the reader, as a modern 'scary movie' might: the title pages (and dedications) serve as a warning to "coldhearted sinners", while the imagery is utterly fantastical, especially in *The Eternal Prison of Hell, depicted in Images, and expressed in Examples* (#3). OCLC shows a handful of copies of each title in US libraries (full census in the full description). Several, but certainly not all of the images in the *Ritratti della Morte* are derivative of Holbein's Dance of Death.

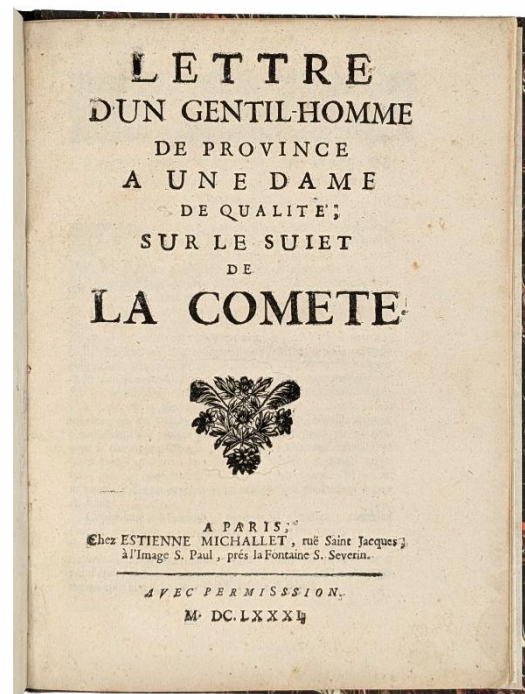


“TO A LADY ON THE SUBJECT OF THE COMET”

NO COPY OUTSIDE OF FRANCE

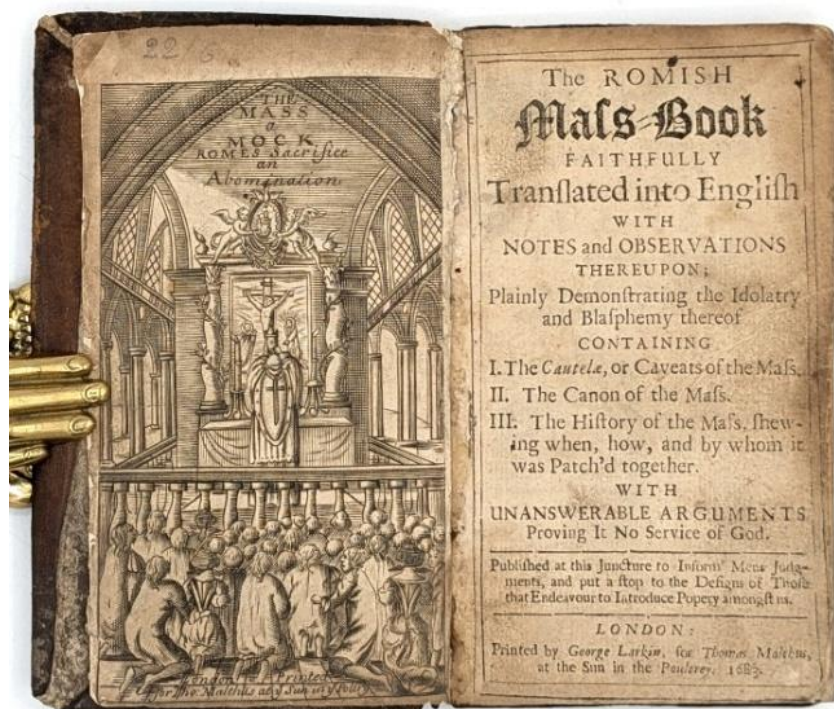
10. [MENESTRIER, Claude-François]. *Lettre d'un Gentilhomme de Province à une Dame de Qualité sur le Sujet de la Comète*. Paris: Estienne Michallet, 1681. 4to. (2), 21 pp, (3). **Pages 16-20 densely annotated in a near-contemporary Latin hand.** Modern marbled boards; annotations trimmed. **\$1,450**

Sole edition, attributed by Barbier to the Jesuit polymath Claude-François Ménestrier (1631-1705); the author claims to be responding to a request for information from a woman about the recently-sighted Great Comet of 1680/1. In a brief but dense response, he attempts to disabuse her of any tendency towards astrology and instead describes the various mechanistic systems regulating the movement of comets proposed by Kepler, Descartes, Petit, and Gassendi. Notes are given on various comets up to 1665; but the science of astrology “is refuted by all the greatest men, both ancient and modern, as a vain & deceptive science & that with regard to the nature of comets the various opinions are all uncertain.” OCLC and CCFr show no copies outside of France. Lalande, *Bibliographie astronomique*, p. 302.



AN EXPOSITION OF THE MASS,

AUTHORED ANONYMOUSLY IN THE WAKE OF THE RYE HOUSE PLOT



11. “DOGTHEA?, Michael”. *The Romish Mass-Book faithfully Translated into English, with Notes and Observations thereupon; Plainly Demonstrating the Idolatry and Blasphemy thereof...* London: George Larkin, for Thomas Malthus, 1683. 12mo. (12) plus engr. frontispiece, 130 pp, plus unsigned leaf following G12 with (2) pp of “Books lately Printed for and sold by Thomas Malthus”. Contemporary plain sheep; engr. frontispiece strengthened at margins on verso and re-inserted. **\$1,250**

Sole edition, printed either just before or in the aftermath of the Rye House Plot (April, 1683), in which King Charles II and his brother James II were targeted for their perceived Catholic sympathies. The mocking language of our *Romish Mass-Book* is reminiscent of the sort of literature

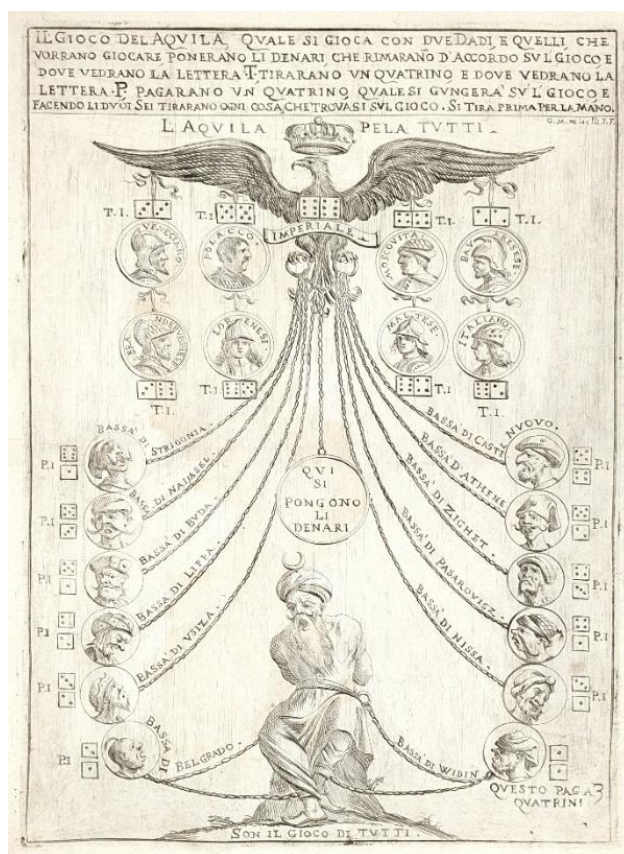
which abounded in the lead-up to the Popish Plot (“the Chasuble is a loose Garment with a hole in the middle, through which the Priest like a Monkey puts his head”, etc.); but as the tide turned in mid-1681, political and judicial pressure discouraged such open displays of religious intolerance. The (2) pp publisher’s catalog at the rear is also not reflected in the ESTC collation; ESTC shows US copies at the Newberry, UTS, and the Clark.

AN ENDLESS GAME AGAINST THE TURK

12. MITELLI, Giuseppe Maria. *Il Gioco del Aquila, quale si gioca con due Dadi, e quelli, che vorranno giocare, ponerano li denari che rimarano d'accordo su l'gioco...* [Bologna]: G. M. Mitelli, [ca. 1689]. Engraved boardgame, 42.8 x 30.5 cm, on sheet 54 x 40.5 cm. Printed on thin laid paper watermarked with a small lily and the countermark 'GDF'.

\$2,500

Sole impression of this 'popular print' combining the beloved theme of gambling with a deeper allegory of European politics. The central figure on the board is a despondent, enchained Sultan Suleiman II (r. 1687-1691), with a crescent moon affixed to his turban. He is surrounded by twelve of his Pashas, also chained; above them, the Imperial Eagle of the Habsburgs clutches the chains, flanked by its allies: Venice, Poland, Brandenburg, Lorraine, Moscow, Bavaria, Malta, and Italy. As the game involves adding or subtracting from the 'pot' of coins in the middle of the board, there is no designated endpoint; like the struggle against the Turk, our game is interminable. The Pashas – wearing an imaginative variety of headwear and facial hair – are rendered as almost grotesque caricatures, mostly with mouths agape. All of Mitelli's boardgames are poorly recorded in OCLC, which returns no record of the present title.



AN EXPOSITION OF ISLAM, FOR GERMAN READERS NO COPY IN US / UK LIBRARIES



13. [PRITIUS, Johann Georg]. *Constantinopolitan, oder Türkischer Kirchen-Staat, in welchem die vornemste[n] Glaubens-Puncten des Alcorans, wie nicht weniger der gantze Mahometanische Gottesdienst nebst des falschen Propheten [sic] Mahomets Leben... vorgestellt wird.* Leipzig: Friedrich Groschuff, 1699. 12mo. (10) ff, 168 pp, including folding genealogy of Mohammed. With a woodcut of the Blue Mosque on title-page as well as engr. frontispiece of Mohammed presenting the Qur'an to the world, along with Zulfiqar (his legendary double-bladed sword), and a dove on his shoulder. Frontispiece trimmed closely, with slight loss to image. **\$4,500**

Very rare sole edition of this detailed exposition of the Qur'an for German readers. The preface discusses the threat which Islam poses to the West; and yet Pritius remarks that "meanwhile no-one will be hurt by learning a little more precisely about the opinions of these people, against whom Christendom has so long struggled..." (*2 verso). Chapter I covers the tenets of Islamic faith, rituals, customs, and pilgrimage. This includes numerous excerpts from the Qur'an and a lengthy discussion of the entire process of the Hajj, as well as the rituals the pilgrims take part in once they arrive in Mecca (pp. 89-113). Chapter II concerns the role of 'muftis, priests, monks, and hermits' in Islam; and Chapter III recounts the life and death of Mohammed, taken from the usual European sources. Cf *Imaginationen des Islam: Bildliche Darstellungen des Propheten Mohammed*, #20; and Fischer, *Bildung durch Reisen?: Deutsche Aufklärung und Islam II*, p. 85n.

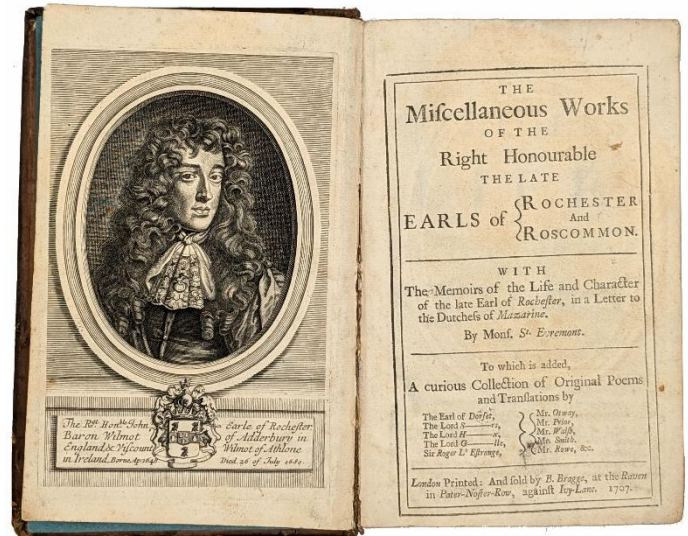
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THE FIRST EDITION OF A CANONICAL COLLECTION
OF RESTORATION PORNOGRAPHY

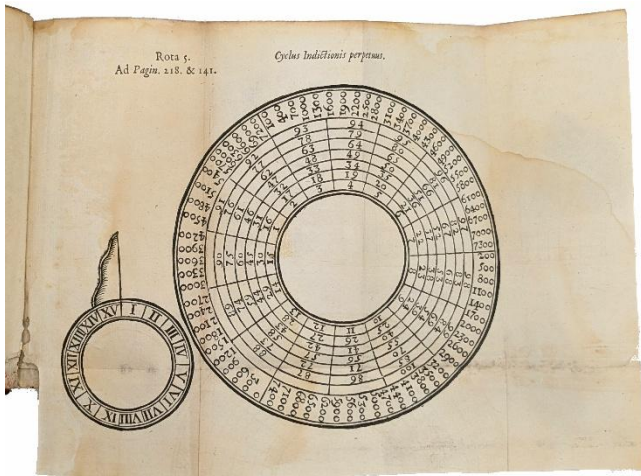
14. WILMOT, John, Earl of Rochester. *The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon...* London: B. Bragge, 1707. 8vo. (36), 134 pp, (2); 32 pp, ii pp, 161 pp, (5), including engr. frontispiece. Contemporary paneled calf, tooled in blind; neatly rebacked in the mid-19th century. **\$2,250**

First edition thus, “supplying the pornographic market” (Farley-Hill), and including the first appearance of the spurious “Life and Character of the late Earl of Rochester”. Watson calls the Bragge printing “the first edition of a collection that would be republished throughout the century” (p. 166); the Rochester bibliographer Veith notes that it “is not entirely without integrity, for Bragge made some effort to secure better texts than those he found in the

some effort to secure better texts than those he found in the sources of his ascriptions.” **The contents of the present volume are wildly different to the texts found in, for example, the much more common (and much less explicit) Tonson editions of Rochester’s *Poems* printed between 1691-1732.** “There is no complete bibliography of Rochester’s writings, and the complex relationship of the various texts has never been thoroughly explored... [The] editions can be divided into those that are primarily concerned to make Rochester’s poetry available as literature and those supplying the pornographic market... The pornographic texts were mostly published under the title *The Works of the Earls of Rochester and Roscommon*...” (Farley-Hill, p. 2). The ESTC suggests that the BL copy is for some reason “laminated”; and shows just three copies in US libraries (Princeton, Clark, and UNC Chapel Hill).



WITH 6 VOLVELLES; NO COPY IN US OR UK LIBRARIES
A JESUIT MATHEMATICIAN'S NUANCED TREATMENT OF EASTER



15. [JESUIT SCIENCE] / GEIGER, Friedrich. *Computus Ecclesiasticus sive Tractatus Chronologicus in quo agitur de scientia observandi, calculandi aut supputandi Solis & Lunae motus...* Mannheim: Johannes Mayer, 1731. 8vo. (40), 383 pp, (1), plus 9 folding woodcut *Rotae* with six unconstructed volvelles, and 12 folding tables. Contemporary blind-ruled half calf over speckled boards. Faint tide-mark to most plates and a few spots of extinguished mildew to blank margins; old ink stain to some gutters; closed tears repaired on folding plates, not affecting legibility. **\$3,850**

Sole edition, and the fifth recorded copy, of this elaborate attempt at an 'Ecclesiastical Calculator' employing nine different discs (six with volvelles) and twelve data tables. Geiger's complex system of volvelles and tables are not necessary for the reader's calculation of ecclesiastical dates, but rather offer a form of what data scientists call 'process redundancy'; his results can firstly be obtained from astronomical data and mathematics alone, but can then be verified by the 'Gregorian Cycles' and finally from his data tables and volvelles. The binder's instructions (in the vernacular) on the final leaf ("An den Herren Buchbinder") in fact suggest that the binder should leave the *Rotae* at the front of the volume (as here), so that they can be displayed on the left hand side while reading the text, while the tables should be bound at the rear, to be read on the right hand side while 'operating' the manual.

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

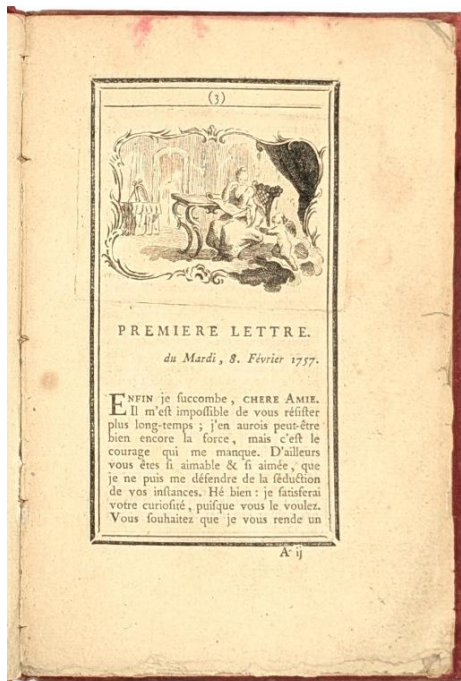
CUT-OUT ENGRAVINGS MOUNTED AND COLORED FOR DAILY DEVOTION

16. [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; ca. 15 further watercolored vignettes as well as dozens of floral flourishes.** Contemporary blind-ruled polished calf with both original metal clasps; all edges gilt. Gilt brocade endpapers (unsigned); both front and rear flyleaves with double-page engravings laid down and finished in handcolor. First few leaves reinforced at gutter; hinges split.

ON HOLD \$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.



A YOUNG SALONNIÈRE CRITIQUES BAYLE THE FOURTH RECORDED COPY

17. BENOÎT, Françoise-Albine Puzin de La Martinière. *Journal en Forme de Lettres, mêlé de Critique et d'Anecdotes, par Madame B**.* [Paris]: no printer, 1757. 8vo. (2), 3-83 pp, (1). All pages including title printed within simple black borders; half-page vignette of a woman in her study on p. 3. Late 19th century cherry cloth.

\$1,850

Fourth recorded copy of the first published work of Françoise-Albine Benoît (1730-1795). Recently widowed after a short marriage, Benoît moved to Paris in 1757 or 1758 and recreated herself as a *salonnière*, although the 27-year old's "air ouvertement voluptueux" (Rolland) was found disagreeable by some. In her work, "Benoist treats an unusually rich panoply of subjects and themes, touching on the condition of women in mid-eighteenth-century France: the ravages of male jealousy, the ambiguities of female virtue and conjugal fidelity, secret marriages, profligacy, parental tyranny, material love, desire, and the

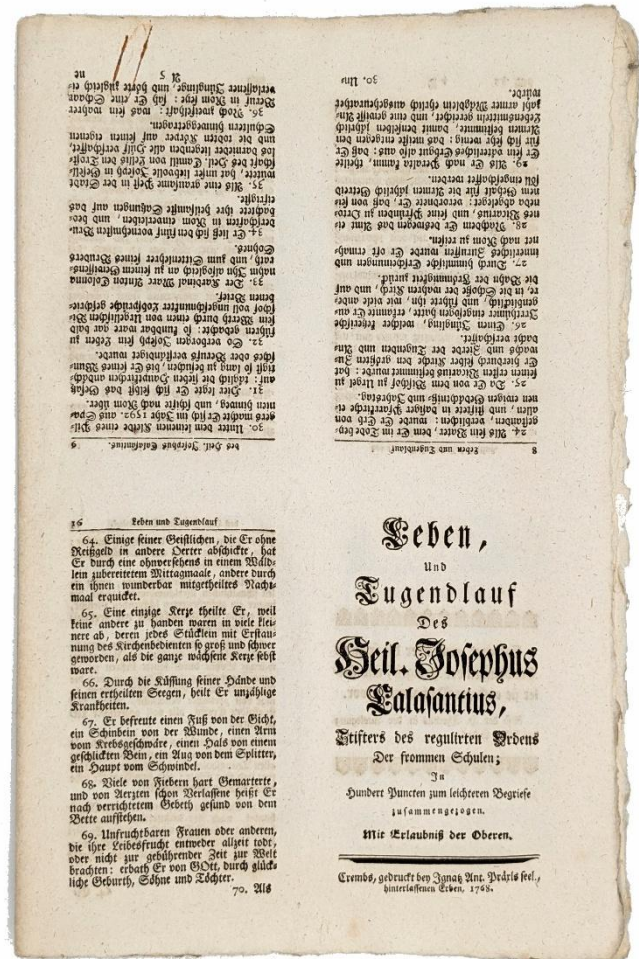
aging woman" (Joan Hinde Stewart, pp. 49-50 in *The Feminist Encyclopedia of French Literature*). The present work, according to Stewart, "contains a moving defense of women authors, cited by her contemporaries". Benoît recounts reading the forbidden *Analyse raisonnée de Bayle* (prohibited by Parliament in 1756 for promoting atheism), giving a multi-page critique thereof (pp. 7-8); she admits to never having read a word of Molière, but enjoying works like the comic opera *Ninette à la cour* (Paris, 1755) far more; and she is effusive in her praise of Madame du Boccaage's *Colombiade* (p. 70). OCLC shows just two copies worldwide, at the BnF and the BL; the CCFr adds a single copy at Troyes.

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

SAN JOSÉ DE CALASANZ, UNBOUND

18. [UNBOUND SHEETS]. *Leben, und Tugendlauf des Heil. Josephus Calasanzius, Stifters des regulirten Ordens der frommen Schulen; in Hundert Punkten zum leichteren Befriege zusammengezogen...* Krems an der Donau [Austria]: Heirs of Ignaz Anton Präxl, 1768. 8vo. (3), 4-32 pp. Unbound, uncut sheets, printed on two bifolia [34.5 x 22.5 cm]. Old rust stains from a paperclip in upper margin; otherwise clean and fresh. **\$650**

Sole edition of an Austrian biography of José de Calasanz, founder of the Piarist Order, published to celebrate his canonization in July of 1767. Printed in the town of Krems an der Donau, the work succinctly summarizes the saint's life in a series of 100 bullet-points; including his miraculous intercessions on behalf of barren women; his warnings about Vesuvius preceding a lethal eruption; and the simultaneous cure of two women, Constantia Caminati in Todi and Vincentia Buada in Valencia, effected after his death. OCLC notes two copies in Germany as well as Georgetown in the US (also unbound, their note "Purchased from Michael Weintraub, 2014").



AN ACADEMY OF WOMEN

19. [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. **\$1,850**

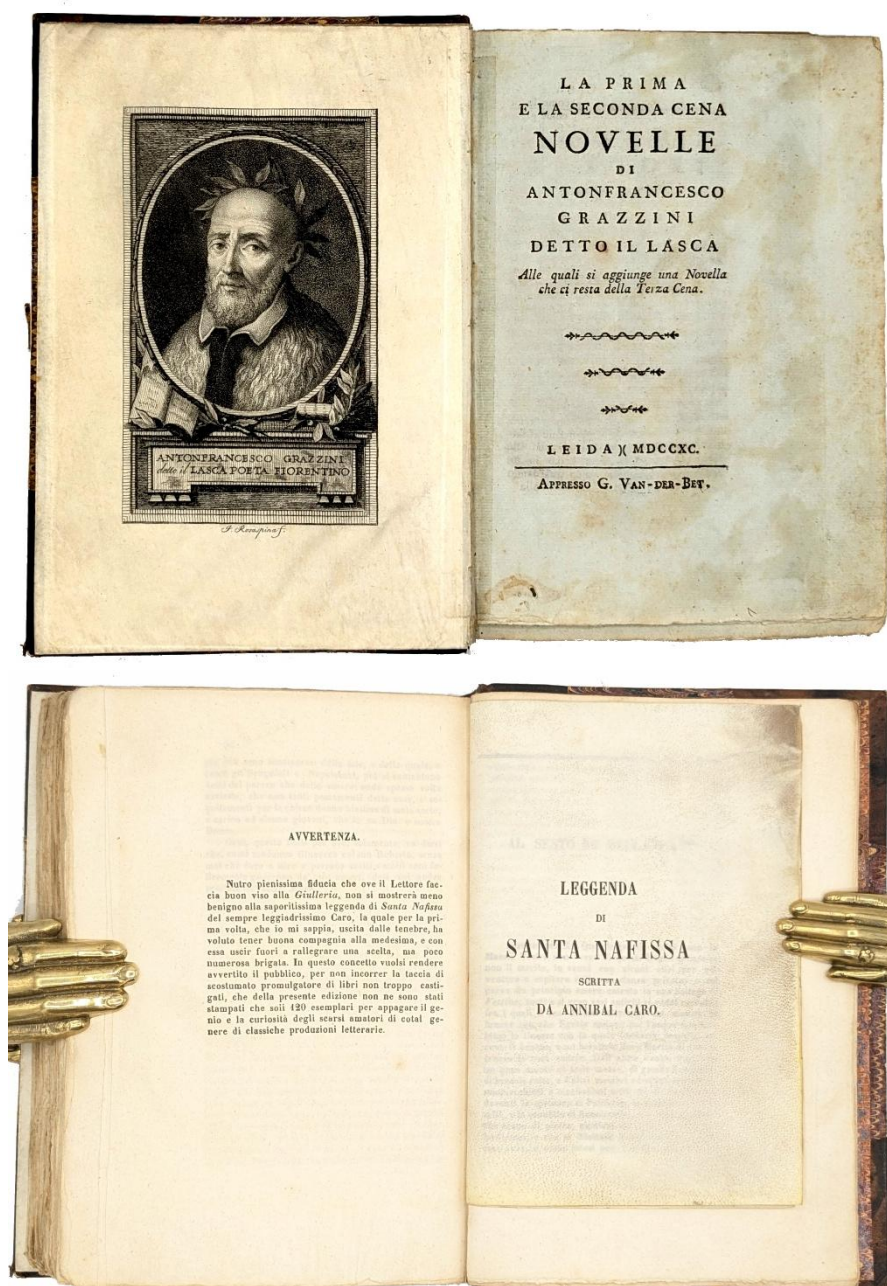
Sole edition of this late-Enlightenment treatise presenting arguments for the education of women, and laying out a religiously-inspired pedagogical program for the daughters of wealthy families: "Knowledge of languages, the art of spelling, the art of accounting... sacred history, the history of the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

VELLUM AND BLUE PAPER IN A SINGLE SAMMELBAND

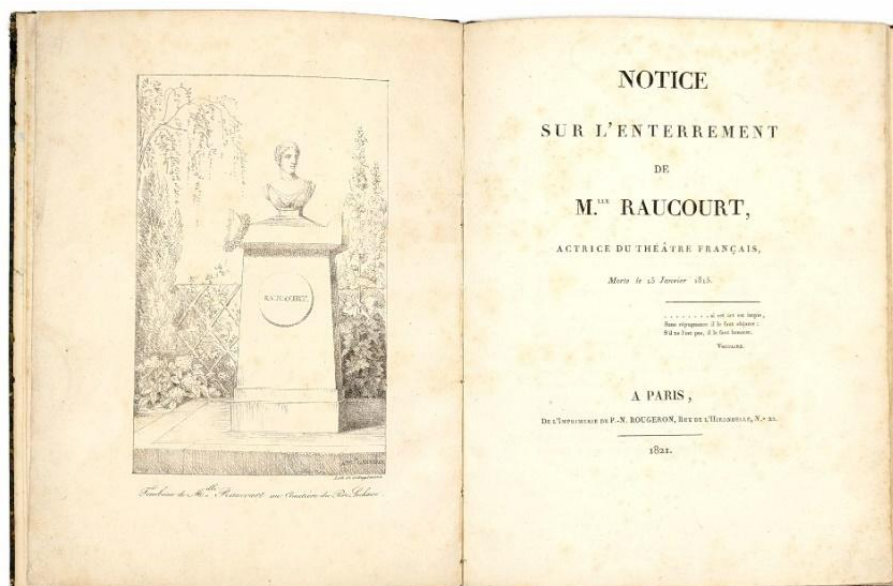
THE PROHIBITED WORKS OF GRAZZINI, NICKNAMED “THE ROACH”

20. 1) GRAZZINI, Anton Francesco. *La Prima e la Seconda Cena novelle...* Leiden [i.e. Florence?]: G. Van-der-Bet [Giovanni Betti], 1790. 8vo. XXXII pp, 433 pp, (1). **Printed on blue paper throughout, and extra-illustrated with a frontispiece portrait printed on (white) vellum.** 2) *La Giulleria novella.* Paris [i.e. Florence]: for the editor [Torelli], 1861. 54 pp, (2). **Printed in a run of 120 copies.** 3) [CARO, Annibal]. *Leggenda di Santa Nafissa.* [Florence: Torelli, 1861]. VIII pp, **printed on vellum.** 4) the same, printed on paper. Late 19th century half tree calf over marbled boards. **\$1,850**

Delightful compendium of some of the most scurrilous writings of Grazzini (1503-1584), known as “il Lasca” or “the Roach”. A founding member of the Accademia Fiorentina as well as the Accademia della Crusca, Grazzini wrote a series of *cene* (short stories to be read over supper at the end of Carnevale) which were quickly banned because of their satirical portrayal of grand-ducal Florence. This is followed by two further, equally ‘carnavalesque’ works: Grazzini’s *La Giulleria* (first printed in 1765, and immediately banned); and Caro’s *Leggenda di Santa Nafissa*. Taking the form of a speech mocking the archaeological obsessions of Roman intellectuals, Caro discusses the recent ‘discovery’ of a figurine of Santa Nafissa – a hermaphroditic, priapic stauette representing lust, essentially the mock patron of prostitutes. Olschki’s celebrated *Collection de livres imprimés sur vélin* (1930) recorded a different copy, which he assumed was “unique”. None of the copies in OCLC or ICCU are noted as such.



“THE MOST NOTORIOUS LESBIAN OF HER DAY”



21. [SIMONNOT-PONTY, Henriette?]. *Notice sur l'Enterrement de M.lle Raucourt, Actrice du Théâtre Français, Morte le 15 Janvier 1815.* Paris: P.-N. Rougeron, 1821. Large 4to. [25.2 x 19.5 cm]. (16), including terminal blank, plus lithographed frontispiece signed by Godefroy Engelmann, the father of French lithography. 19th century quarter calf over marbled boards. **\$2,850**

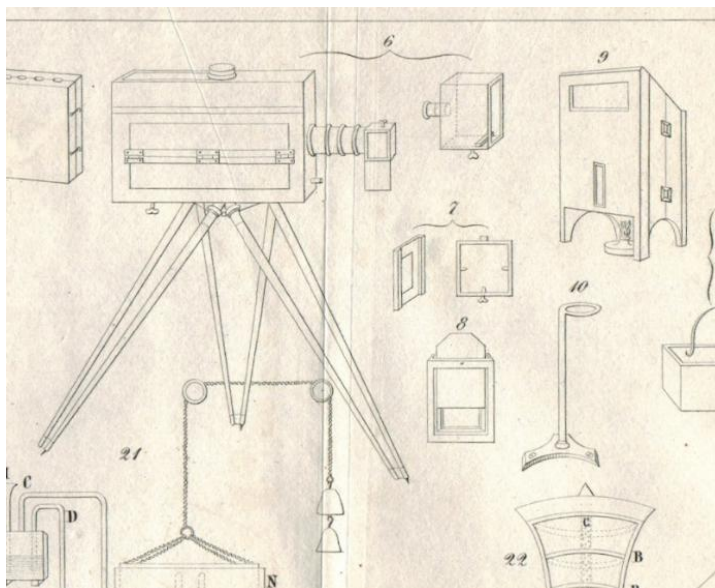
Second recorded complete copy of this defense of the notoriously bisexual actress Françoise Marie Antoinette Clairien Saucerotte, called ‘Mademoiselle

Raucourt’ (1756-1815). The Harvard copy is lacking its frontispiece, and bears a mistaken attribution to ‘François Clairien Raucourt’, a corruption of the actress’ own name. Instead, it seems highly probable that the anonymous author of the present work was Raucourt’s last partner, Henriette Simonnot-Ponty, with whom she lived until her death. “Her funeral was the occasion of a riot. The clergy of her parish having refused to receive the body, the crowd broke in the church doors, and were only restrained from further violence by the arrival of an almoner sent post-haste by Louis XVIII” (*Encyclopedia Britannica*). OCLC shows only the BnF and Harvard (defective).

THE TALBOT CALOTYPE, IN A VADEMECUM FOR MISSIONARIES PREPARED BY THE COLLEGIO DE PROPAGANDA FIDE

22. ANTONACCI, Pietro. *Raccolta delle più ovvie e più utili Operazioni Fisico-Chimiche ed Industriali per comodo delle Missioni Straniere.* Rome: i Bourliè, 1847. 8vo. V pp, (1), 661 pp, (1), plus a large folding lithographed plate. Contemporary half calf over marbled boards, with gilt title on spine. A neat, fresh copy. **\$1,450**

Sole edition, including the first Italian description (cf. Gilardi) of the ground-breaking calotype process invented by Henry Talbot in 1841, contained within a manual of modern technological innovations prepared for use by Catholic missionaries in the field. “In Antonacci’s [work], the calotype process is described, as well as the daguerreotype, and better than in Daguerre’s original treatise. Both of the other media for the production of consumer images are also explained: lithography and chalcography. It also teaches how to engrave characters and easily duplicate autographs, using the transfer paper system... These tools obviously also gave [the missionary priest] a psychological advantage, a suggestive effect: to the miracles narrated by the new religious proposal was added the miraculousness of certain equipment: science endorsed faith.” On the folding plate, Figures 6-10 depict the *camera obscura* as well as other photographic paraphernalia; the process is described on pp. 60-72, under “dagherrotipo”. OCLC shows US copies at NYPL and Oklahoma.



A 22-FOOT LONG 'FART BATTLE'



23. [NARRATIVE SCROLL]. *Hōhi Gassen* 放屁合戦 [Farting Battle]. Late Edo Period (after 1850). Watercolor on paper scroll, approx. 687 cm x 38cm (22.5 ft x 1.25 ft). With over 40 drawings of men engaged in displays of gaseous emissions, on a series of individual sheets of rice-paper pasted together. Some light damp-staining; repaired closed tears to margins. **\$4,500**

A late 19th century scroll of epic proportions, chronicling this unusual trope in traditional Japanese art: the so-called hōhi gassen 放屁合戦 (or he-gassen 屁合戦). Impossibly graphic in detail, the artwork clearly subverts all kinds of taboos; although the subject matter is entirely non-sexual in nature, one of the competitors casually sports a sizeable erection while preparing himself for these scatological undertakings. The scroll proceeds in a typical narrative style, beginning with the ritual consumption of a certain soup intended to promote gassiness. In the next panels, teams of men direct streams of mustard-yellow gas at each other from astonishing distances; some have shed their clothes entirely to better compete. In the aftermath of these battles, we see the exhausted, depleted survivors dragging themselves along the ground towards a vat of refreshing water. Though there are no clear winners in the scroll, it is evident that each man has exerted himself to the best of his ability, as in any sport.

STIFF COMPETITION

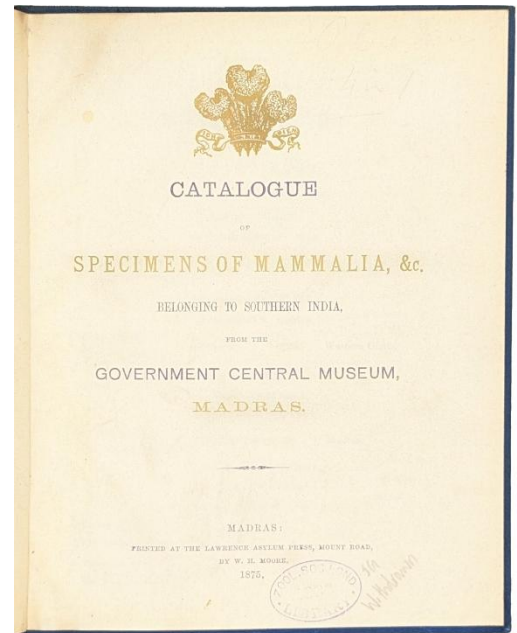


24. [NARRATIVE SCROLL]. [Yōbutsu Kurabe 腰物くらべ]. [Phallic competition]. Unsigned and undated, but end of the Edo period [ca. 1860 or later]. Ink wash on paper scroll, aprox. 13 ft x 15 inches [400 x 38 cm]. With over 50 distinct drawings of episodes in a phallus-measuring competition, on a series of individual sheets of rice-paper pasted together. Some light damp-staining; repaired closed tears to margins. **\$4,500**

Captivating example of this trope in Edo art, narrating a well-organized phallus-measuring competition replete with judges and rulers. Echoing Buddhist / Shinto admonitions against lust, the penis is here transformed from a sex symbol into absurd physical comedy. The present scroll contains visual references to the oldest extant example, *Kachi-e emaki* (15th century), preserved in the Mitsui Memorial Museum in Tokyo.

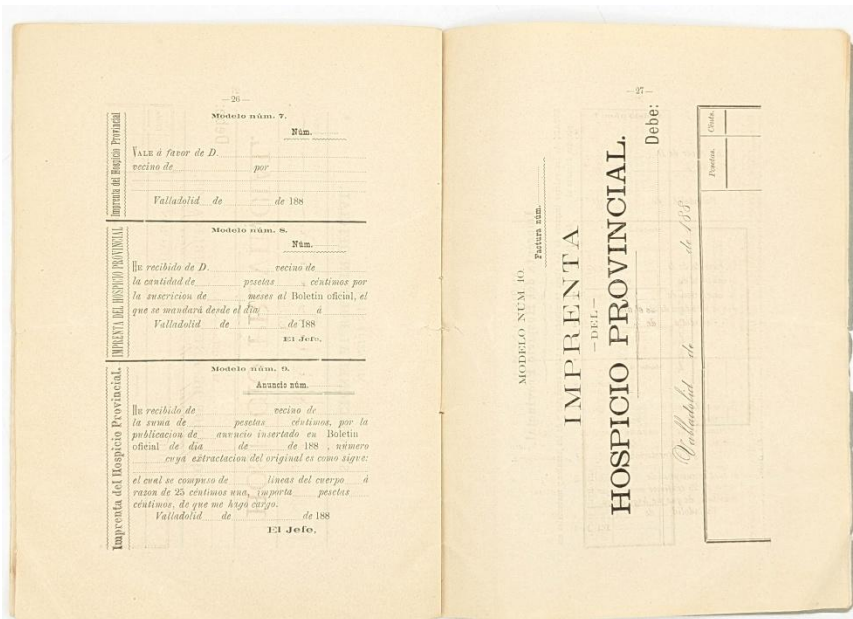
COLONIAL SCIENCE IN THE MADRAS PRESIDENCY FOUR UNRECORDED MADRAS IMPRINTS

25. [BIDIE, George]. *Catalogue of Specimens of Mammalia, &c. belonging to Southern India, from the Government Central Museum, Madras*. Madras: printed at the Lawrence Asylum Press, Mount Road, by W. H. Moore, 1875. 4to. (2), 5 pp, (1). [Bound with] *Catalogue of Specimens of Birds...* (2), 12 pp. [and with] *Catalogue of Specimens of Fish...* (2), 9 pp, (1). [and with] *Catalogue of Specimens of Butterflies & Moths...* (2), 4 pp. Each title-page handsomely-printed in gold and purple; the remaining text in black. Late 19th century neat blue cloth of the Zoological Society of London; "JG / Withdrawn" in pencil on first title. **\$950**



Sammelband of four unrecorded Madras imprints, likely intended for a limited circulation of specialist readers. Together, they comprise the zoological inventory (mammals, birds, fish, and insects) of the Government Central Museum in Chennai, India's second-oldest museum (founded in 1851). Each entry gives the Latin name, the common English name, and the known habitat of the animal. "The Madras Male Asylum [orphanage] was founded in 1789, a few years after a female asylum had been established, by Rev. Andrew Bell... The press at the orphanage was supervised by Rev. Richard Hall Kerr, Superintendent of the Government Press... The Eurasian orphans at the Asylum school (children of deceased officers, children of soldiers too poor to pay for private schooling, and illegitimate children) were taught the art of printing; some of these pupils later found jobs with the growing number of presses in the city... (Blackburn).

SECOND RECORDED COPY OF THE STATUTES OF A POOR-HOUSE PRINTING SHOP



26. [HOSPITAL PRINTING PRESS]. *Reglamento para el Régimen Interior de la Imprenta y Encuadernación del Hospicio Provincial de Valladolid*. Valladolid: Imprenta y Encuadernación del Hospicio Provincial, 1885. 8vo. 28 pp, plus a folding table. Original publisher's grey-green printed wrappers. Persistent 2 cm closed tear through all leaves at fore-edge, not affecting text. **\$950**

Extremely rare first edition of the founding statutes of a printing-house employing young inmates of the Hospital for the Poor in Valencia. Dated January 10, 1884, the regulations outline every facet of the new operation; at the end are bound 13 numbered

'model' forms for use in the *Escuela de Typografia*, ranging from taking inventory to daily expenses, incoming and outgoing invoices, receipts, notes of credit, a final bill for all aspects of a printing job, and two folding models for the recording of daily work, with a space for the "number of copies printed or bound" by each pupil. Employees are expected to work from 8am to 7pm (9am to 8pm in the winter), with a civilized two hour lunch-break. Although the present item is wholly unrecorded in OCLC and REBIUN, we have located a single copy worldwide, at the privately-held Fundación Universitaria Española in Madrid.