

THE CALIFORNIA ANTIQUARIAN
BOOK FAIR, 2024

EDITIO ALTERA
BOOTH 149

PART II: EPHEMERA, BROADSIDES, ETC.



ITEM #10: A SET OF FOUR



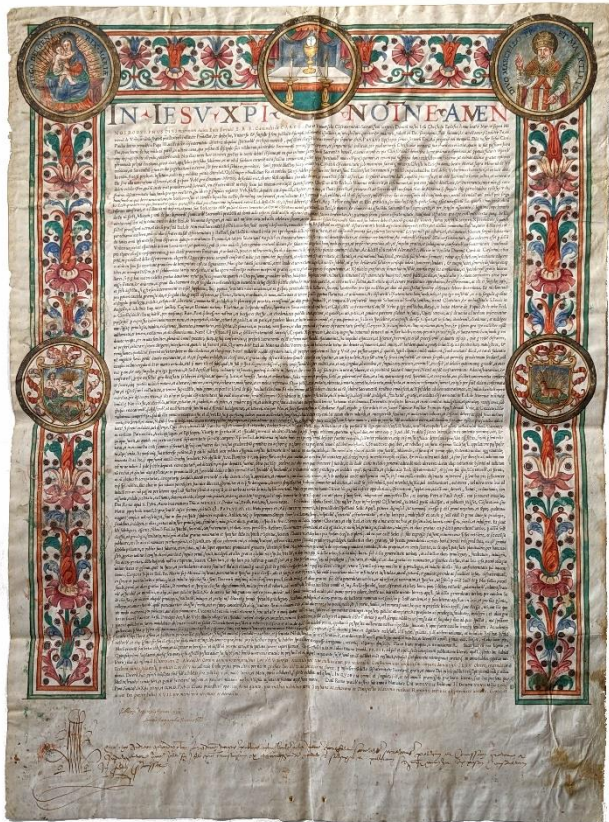
ALLEGORIES OF MERCANTILISM



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THE COUNTER-REFORMATION IN ROME A RICHLY ILLUMINATED, UNRECORDED PRINTING ON VELLUM

1. [COUNTER-REFORMATION]. *Piae et Universalis Confraternitatis Sacratissimi corporis Domini nostril Iesu Christi in Ecclesis domus beatae Mariae supra Minervam de Urbe...* Rome: no printer, 27 June 1559. Single leaf [74 x 54,5 cm], printed on vellum with a handful of manuscript additions in brown ink. Borders richly decorated by hand with floral designs in red, green, blue, and gold as well as 5 large figurative medallions. **\$8,500**

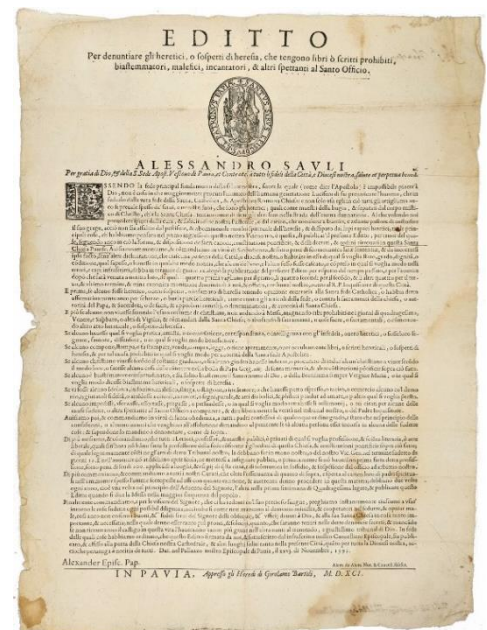
Stunning, large-format broadside intended for limited circulation, probably among the officials of the Confraternity itself. Troubled by the activities of the Lutheran and Calvinist heretics to the north, Paul III needed little persuasion to confirm the initial statutes of the Society of Jesus in September of 1539. Just a few months later (December), he also confirmed the founding privileges of a further non-monastic society: the Confraternity of the Blessed Sacrament, headquartered in the Church of Santa Maria sopra Minerva in Rome. As with most confraternities, few

traces survive in print of its early activities. The present document – in which Paul’s successor, Gian Pietro Carafa (Paul IV) re-affirms and revises these founding privileges – thus occupies a significant place in the history of “the most prestigious Eucharistic sodality of the early modern period” (Eisenbichler).

VERNACULAR EDICTS AGAINST HERETICS AND THEIR BOOKS (AS WELL AS WITCHES AND ENCHANTERS)

2. [HOLY INQUISITION]. *Editto per denunciare gli heretici, o sospetti di heresia, che tengono libri ò scritti prohibiti, biastemmatore, malefici, incantatori, & altri spettanti al Santo Officio.* Pavia: Girolamo Bartoli, 1591. Broadside, 50.5 x 37.5 cm. **\$3,500**

Unrecorded witness to the grave danger represented by Protestantism and Judaism to the city-states of Northern Italy. Here, the Bishop of Pavia announces that as one of his first acts in office, he is issuing the present edicts in order to combat the “masters of lies” who threaten the Church. Bishop Savli is naturally interested in those who “compose, print, or cause to be printed, sell, buy, read, or keep openly or secretly heretical writings”, but the broadside details a full array of other offences which should be denounced to the Inquisition. The specific offenses enumerated are strongly reminiscent of the confessions of Carlo Ginzburg’s *Menocchio* (1532-1599) and include mocking the faith, the Pope, or priests, “even as a joke”; abstaining from Mass; eating forbidden foods during Lent or Christmas Eve; abusing the sacraments; and conversation, correspondence, or friendship with a heretic. Anyone who practices Jewish customs, or encourages other to practice them, will be severely punished; as will any “soothsayer, witch or sorcerer, or enchanter, or one who has a secret pact or any business with the Devil, or one who with words and diabolical acts attempts to induce love, or anything else”.





AN EARLY BRITISH MEZZOTINT

3. [SOMER, Jan van, engr.]. *John Hervey Esq[ui]t[e] Tre[asure]r and Receav[er] gen[er]l to her Maj[est]y.* [London]: Richard Tompson, [1678-9]. Mezzotint, 34 x 24.7 cm. A good, crisp impression. **\$850**

Handsome example of a separately-published, early British mezzotint. Richard Tompson (d. 1693) was among the first publishers of the medium to enjoy widespread success. The subject here is John Hervey (1616-1679), courtier of Charles II and Treasurer to his wife, the notoriously Catholic Catherine of Braganza. He is depicted by the portraitist Sir Peter Lely (1618-1680) standing in his chambers in a splendid wig and embroidered cravat, with his hand resting on an unidentified bust of a bearded man. The soft folds of both his robes and the curtain in the background are almost exaggerated in order to demonstrate the fine effects of light and shadow produced by the mezzotint process.

THE BEAST OF BABYLON

4. [SATIRE / GLORIOUS REVOLUTION].

Het beest van Babel is aan 't vluchten: De Godsdienst heeft niet meer te duchten! "Geneva: Giesling" [i.e. Amsterdam: Romeyn de Hooghe?, 1688]. Folio broadside [36 x 31 cm]. Trimmed closely at left margin, with later paper added; small closed tear at left margin repaired with old paper on verso.

\$1,850

First state of this Dutch broadside satirising the arrival of William III in England and the overthrow of James II and his Roman Catholic policies. Father Edward Petre, the Jesuit priest thought to have been a co-conspirator in the Warming-Pan Scandal, holds the infant Prince of Wales while seated atop a many-headed Babylonian dragon, symbolizing James II himself. In the centre background William is received by English notables. To the left, James departs in a small boat from a shore with a ruined church; to right; he is received by Louis XIV, together with Mary of Modena. Each event is numbered, with the verses below the text providing satirical elaboration.



“KNOW, THAT ALTHOUGH FOR MANY YEARS WE HAVE ATTEMPTED... TO EXPEL AND EXTERMINATE THE GYPSIES FROM OUR KINGDOMS... WE RECOGNIZE THAT WITH THOSE LAWS, WE HAVE NOT ACHIEVED THE DESIRED RESULT...”



5. [ROMA]. *Pragmatica que su Magestad manda publicar, dando la forma en que deben vivir los Gitanos, que se hallaren en estos Reynos...* Madrid: Julian de Paredes, 1695. Folio. 6 numbered ff. Disbound. **\$1,250**

Early and extremely rare *pragmatica* outlining the official policies of non-tolerance against the Roma community in Spain. Further regulations would be issued throughout the 18th century, culminating in the brutal mass deportation of the population in 1749, and the eventual relaxation of legislation in the 1780s. As Pym notes, “a great deal has been written about Spain’s Jewish and Muslim (or converted *morisco*) minorities in the early modern period. Its gypsies or *gitanos*, however, have been largely ignored by scholars of the period”. The sanctions described in the present document are similar – but tangibly different to, and perhaps worse than – those against Jews in many parts of contemporary Europe. For example, the Roma “cannot live in neighborhoods separate to the other inhabitants, nor wear clothing different to

that in popular use, nor speak the language that they call *gerigonça*, under penalty of 6 years in the galley ships for men, and 100 lashes for women, as well as banishment from the kingdom”. Any group of three or more Roma carrying weapons are automatically sentenced to death. OCLC shows just a handful of copies (with a variant title and collation) in Spain, as well as a copy at Harvard.

AN EARLY 18TH CENTURY MEXICAN LIFE INSURANCE CERTIFICATE WITH AN INTACT PAPER SEAL



6. [CONFRATERNITIES]. *Patente de la Cofradia, y Hermandad de la Espiracion de Christo Señor Nuestro, fundada en la Yglesia Parrochial... de esta Ciudad de Mexico.* [Mexico City: no printer, ca. 1730]. Folio broadside [31 x 21.5 cm]. Accomplished in manuscript by Francisco Romero Zapata on the 29th of June, 1733, with embossed paper seal at lower left corner. Verso with various contemporary inscriptions. **\$1,850**

Well-preserved certificate of membership to the Brotherhood of the Breath of Christ at the Parochial Church of San Sebastian in Mexico City, printed around 1730 or earlier. Manuscript notes on the verso confirm Zapata’s death on the 8th of September, 1745 as well as the confraternity’s official ‘payout’ of 13 pesos for his funerary expenses on the very same day, to his son. The text, however, notes that Zapata failed to pay for the last four years of his membership, and thus his funerary payout has been reduced from 15 pesos. Such confraternities were no doubt of great socio-economic importance for their members, but also provided practical services in the event of death, acting as a sort of life-insurance policy.



In this case, according to the text, Zapata agreed to pay two *tomines* as an initiation fee as well as half a *reale* per week in dues, and four *reales* to cover the expenses of Lent and his titular feast.

A BEAUTIFUL MURDERESS



7. RYLEY, Thomas (engr.). *Miss Blandy, Now confin'd in Oxford Goal* [sic] *on Suspicion of Poisoning her Father.* [London: Thomas Ryley, 1751/1752]. Mezzotint, 37.5 x 27 cm, including exceptionally broad margins.

\$950

Second (publicly-issued) state, with lettering. A fascinating example of the visual culture of crime and punishment in Georgian England: this striking mezzotint portrait must have been prepared and brought to the press within a matter of weeks or months in order to satisfy popular demand. Mary Blandy (1720 -1752) was arrested soon after the death of her father in August of 1751, and was convicted during a one-day trial on the 3rd March, 1752. The present work must have been issued between these two dates, after which she was no longer 'suspected of' poisoning her father. She was hanged a few weeks later, on Easter Monday (April 6th, 1752). OCLC shows a single US copy, at Yale; the original painting has been lost.

KEPT FOR 50 YEARS BY A MEXICAN NUN WITH A LARGE ENGRAVING BY JOSÉ MORALES

8. [NUNS]. *Patente de la Congregacion fundada en la Parrochia del Inchyto Martyr S. Sebastian de Mexico...* [Mexico City: no printer, ca. 1750]. Bifolium [31 x 21.5 cm]. (3) pp, (1), with half-page engraving. Accomplished in manuscript by a nun, Madre Juana Maria de la Santissima Trinidad, on the 1st October 1758. With a large, folded and embossed paper seal. Lengthy (and fully transcribed) manuscript notes in 5 different hands on verso of final leaf.

\$1,650

Well-preserved example of this mid-18th century confraternity certificate, signed not only by various male functionaries but also by Abbess Rita

Rafaela, who attests that she has received the designated 'payout' upon the death of her conventual sister. Like most of

these 'informal' religious confraternities, the only traces in print recording the activities of the congregation and its members which seem to have survived are *patentes* such as the present one – which are nevertheless poorly recorded in OCLC, if at all. The present example was accomplished in manuscript by Madre Juana in 1758; she died, according to the copious manuscript notes, on 7th June 1807. Pages 2-3 detail all of the indulgences granted to devotees and congregants of San Sebastian – as long as they also hold the *Bula de la Santa Cruzada*, the most popular printed indulgence in the New World.



THE LAST CHARTER OF THE DUTCH WEST INDIA COMPANY

9. DUTCH WEST INDIA COMPANY. *Nader prolongatie van het octroy voor de Westindische Compagnie voor den tyd van nog dertig jaaren.* The Hague: Isaac Scheltus, 1761. Broadside, 143 x 52 cm, composed of 4 folio sheets [each 52 x 38 cm]. Unassembled; a few marginal repairs and slight loss of a few letters at folds. **\$1,500**



The final charter of the WIC (Westindische Compagnie), the state-sponsored corporation responsible for settling New Amsterdam in the first decades of the 17th century. Founded in 1621 and dissolved in 1791 following the collapse of the Caribbean slave trade, the WIC had initially been granted a monopoly on the entire coast of West Africa as well as the Americas and the Pacific Ocean. The present document was also issued in a much more common quarto pamphlet for circulation; the gigantic size of the broadside suggests that it was intended for wall display, perhaps by company employees. It details each of the specific commercial privileges accorded to the WIC, including the importation of West African slaves into the Caribbean (mainly through the hub of Surinam) By the late 17th century the WIC was at the peak of its commercial success, paying the largest dividend on the Amsterdam Bourse; but by the 1780s it had reverted to steady losses. OCLC shows just 1 US copy of this broadside, at Cornell; the 38-page pamphlet is more widely held.

NO SET IN US LIBRARIES

FOUR ALLEGORIES OF ENLIGHTENMENT MERCANTILISM



10. MOORE, James after AMIGONI, Jacopo. [The Quarters of the World] *America! of Wealth thou modern Mine ...* London: Robert Sayer, [ca. 1770]. Four mezzotints, finished in rich contemporary color, each 36 x 26.5 cm. **\$6,500**

Complete suite of these arresting allegories, replete with moralizing verses reminding the viewer of each continent's place in the world. Asia, for example, is depicted as wealthy but indolent, and dependent on slave labor; Africa boasts gold, ivory and coral but "brute-like Natives blacken all the Coast", who "more our Pity, than our Envy raise". America too is a land of unlimited gold and silver, but Sayer suggests that the conquered 'Savages' who remain should seek no restitution, "Since we're [Europeans] the Slaves of thy corrupting Ore". Finally, Europe is portrayed as barren of resources but rich in culture: "If other Climes with greater wealth abound / Europe's the EDEN of accomplish'd MAN". The original paintings have been lost, and the mezzotints are exceptionally rare in census as well as in the trade. No complete set is held in any US library; the British Museum only acquired their set (uncolored and trimmed) in 2010. We have traced just three examples of individual prints in US collections: an uncolored *Asia* at the Met, and a colored *Asia* and *America* (trimmed) at the Lewis Walpole Library.

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THE TURBAN CRAZE OF THE 18TH CENTURY

11. COTES, Francis. *Maria Lady Broughton*. London: John Finlayson, 1772. Mezzotint, 52.5 x 39 cm. **\$850**

Mezzotint portrait (after a Cotes painting) of the 24-year old Lady Broughton (1748-1785), dressed in the 'Oriental' style of the late 18th century, including a turban and flowing robes. The turban's tufted end drapes over her shoulder, and her robes are tied at the waist with a thick sash. The style was immortalized in Allan Ramsay's famous painting (ca. 1754) of the philosopher David Hume in a bright red turban, and here Lady Broughton also strikes something of a philosophical pose. No US copy in OCLC; not at Yale.



THE DUALITY OF THE CHEVALIÈRE D'EON

12. LE BEAU, Pierre Adrien after DESRAIS, Claude Louis. *Charles, Geneviève, Louis, Auguste, César, André, Timothée, Déon de Beaumont, Née à Tonnerre en 1728. A été Avocat au Parlement, Censeur Royal, Capitaine de Dragons, Chevalier de St. Louis, Ministre Plenipotentiaire de France a la Cour d'Angleterre*. Paris: Esnauts and Rapilly, [ca. 1780]. Two engraved portraits, each 22.5 x 15.2 cm, depicting d'Eon in the dress of a military commander and a fashionable woman, respectively. One plate a little foxed in margins. **\$1,250**

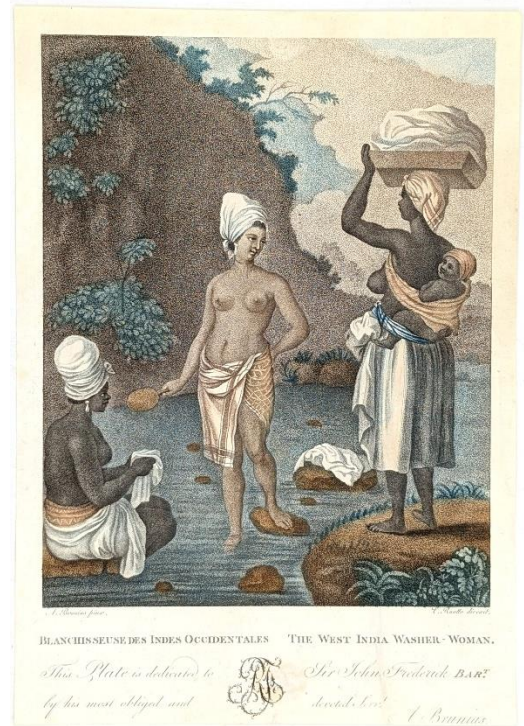


Two little-known, separately-published portraits of the famous Chevalière, both presumably printed around the same time by Esnauts and Rapilly. Both portraits bear exactly the same caption, listing the titles and honors of the subject (and both employing the feminine ending on 'née'); one, signed by the artists Le Beau and Desrais, depicts d'Eon in the full military garb of a Captain of the Dragoons including epaulets and medals. The other is unsigned, and depicts d'Eon as a well-dressed woman, proudly wearing her medal of the Order of St Louis on her chest. D'Eon is thought to have begun to live publicly as a woman in 1777, and it is plausible that the present portraits were issued around the same time. We have traced no US copy of either of these portraits; only the masculine portrait is held at the National Portrait Gallery (UK), and neither at the British Museum.

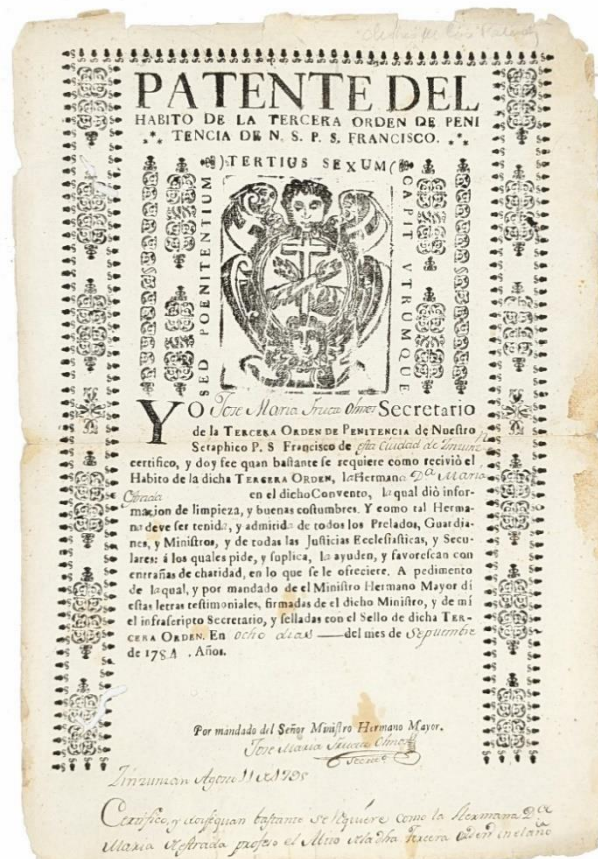
CAREFREE BLACK ISLANDERS: SUBVERSIVE OR IDEALIZED?

13. BRUNIAS, Agostino (artist). *Blanchisseuses des Indes Occidentales / The West India Washer-Woman...* [Paris: Depeuille, ca. 1778?]. Stipple engraving, finished in contemporary color. 28 x 19.7 cm, including generous margins on three sides; lower edge trimmed with loss of imprint only. **\$1,850**

Rare, separately-issued engraving after the Italian painter Agostino Brunias (1730-1796), who spent most of his career in the West Indies. Strikingly absent from this depiction is any sign of slavery, past or present; instead, the Black subjects (of varying skin tones, as emphasized by the colorist) are happily engaged in the leisurely activity of washing white clothing in a river. There is a certain attention to ethnographic detail which makes Brunias' work particularly valuable – witness, for example, the non-European pattern on the robe of the seated woman at the left; or the 'baby harness' wrapped around the back of the woman at the right. By 1764, Brunias was on assignment in the West Indies as a portraitist to the English noble families stationed there; he worked in Dominica (where he died), St. Vincent, St. Kitts, and Barbados. Perhaps feeling something of an outsider himself in relation to English aristocratic society, he also began to paint scenes of Black life in these slave-labor islands, a practice mostly unknown at the time. We have traced one example in US libraries, at the Lewis Walpole (uncolored).



DOÑA MARIA ESTRADA IS RECEIVED AT THE CONVENT OF TZINTZUNTZAN



14. Patente del Habito de la Tercera Orden de Penitencia de N. S. P. S. Francisco. [Mexico City: no printer, ca. 1780?]. Folio broadside [31.5 x 21.5 cm], with crude woodcut emblem of the Third Order of St. Francis. Accomplished in manuscript by Jose Maria Fructe [?] Olmos, Secretario, in the city of 'Zínzuman', on September 8, 1784, admitting Doña Maria Estrada as a Tertiary at the convent.

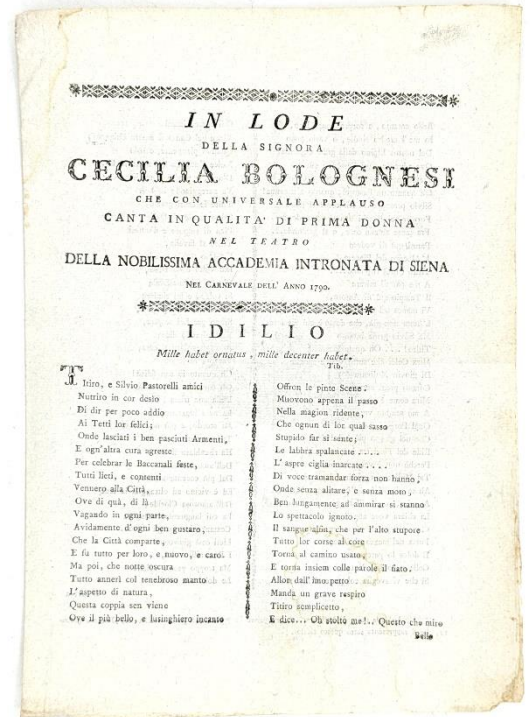
\$1,850

One of the more unusual Mexican *patentes* we have handled, used in an incredibly rural setting, likely by an indigenous woman. The village of Tzintzuntzan in the north of Michoacán state today counts fewer than 4,000 residents; its name comes from the Purépecha language, meaning "where the temple of the hummingbird god is". Construction on the Franciscan monastery there was begun in 1530, using re-purposed stones from the local *yacata* pyramids destroyed by the Spanish. During the 16th and 17th centuries the village remained under the control of indigenous nobles, with its own governor and Indian *cabildo*; unlike *patentes* granted in larger cities, which sometimes specify that the bearer is an '*español*', it seems likely that Maria Estrada would have been an indigenous woman.

CECILIA BOLOGNESI AT THE ACCADEMIA DEGLI INTRONATI

15. [OPERA]. *In Lode della Signora Cecilia Bolognesi, che con Universale Applauso canta in Qualità di Prima Donna nel Teatro della Nobilissima Accademia Intronata di Siena, nel Carnevale dell' Anno 1790.* Colophon: Siena: Pazzini Carli, 1790. Bifolium [29 x 20.5 cm], printed on three pages of four. Unbound, a fresh copy. **\$450**

Unrecorded poem in praise of the talents of the opera singer Cecilia Bolognesi, who had recently starred as the *prima donna* during musical performances put on by a Siennese academy in celebration of Carnevale. The Accademia degli Intronati was a revered literary society founded in the 16th century by Alessandro Piccolomini among others. "In genere la prima produzione teatrale degli Intronati è caratterizzata da giochi raffinati e leggeri, animati da un languido erotismo, il cui destinatario nobile ed elegante è il pubblico femminile." (Wikipedia). Not in OCLC or ICCU.



BERNINI UNCENSORED

16. BERNINI, Gian Lorenzo. [*The Tomb of Urban VIII*]. Engraving, 65 x 39 cm to platemarks, on sheet 67.5 x 42.5 cm. "Gio. Domenico Rossi li stampa in Navona all'Insegna di Parigi Con Licenza de Superiori in Roma" [i.e. Calcografia della Camera Apostolica, ca. 1790?]. **\$850**

A crisp, perfectly-preserved example, probably executed by the Calcografia della Camera Apostolica, of this large-format print depicting perhaps the earliest view of Bernini's tomb of Urban VIII, completed in 1647. Unusually made of mixed media including bronze, the sepulchral monument housed in St. Peter's basilica was a fitting testament by the great sculptor to his greatest patron. Bernini's figure of Charity was subsequently censored with stucco (remaining to this day) in the mid-19th century, as her bare breasts were considered too lascivious to befit a papal tomb. While several commentators have speculated that Charity was modelled after Bernini's former mistress Costanza Bonarelli, Sarah McPhee (*Bernini's Beloved*, p. 10) rejects this claim for lack of evidence. Based on the paper, we believe this to be a late 18th century re-strike by the Calcografia della Camera Apostolica which inherited the Rossi plates in 1738. The print appears in the Calcografia catalogs until 1797, but is absent thereafter. No copy of any printing is recorded in US libraries.

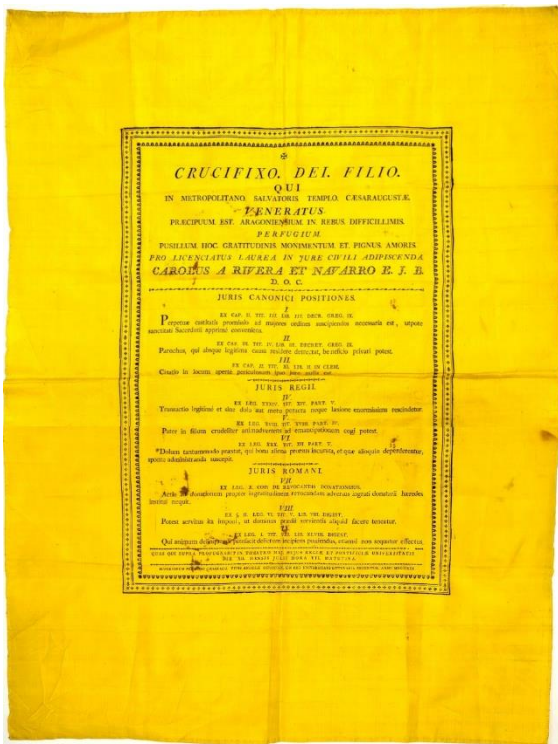
MOTHER AND CHILD IN GEORGIAN ENGLAND

17. HOPPNER, John. *Charlotte Countess Cholmondeley and the Hon[ora]ble Henry Cholmondeley*. London: Charles Turner, 1805. Mezzotint printed in color, 62 x 37.5 cm. **\$1,500**

Magnificent 2 ft mezzotint of Lady Georgiana Charlotte Bertie, Countess Cholmondeley (1764-1838), and her five year-old son [William] Henry. As was common at the time, Henry wears a loose-fitting dress intended for children of either sex. Boys such as William Henry would have worn a gown until the age of 8 or so, after which he would have been 'breeched', or transitioned into wearing trousers. The 'mother and child' trope is slightly upended by the exclusion of both of Charlotte's other children (Charlotte, aged 10, and George, aged 13); perhaps their adolescence did not fit the overall Romanticism apparent in the idyllic background (a forest with a stone monument). We have not been able to trace the current whereabouts of the original Hoppner painting, if it has survived. This mezzotint is not recorded in OCLC, but we have traced one copy in US institutions, at the Yale Center for British Art (uncolored). There is no example at the National Portrait Gallery (UK), and the British Museum holds only an uncolored example.



PRINTED ON BRIGHTLY-COLORED SILK



18. [LAW] / RIBERA Y NAVARRO, Carlos. *Crucifixo Dei Filio qui in Metropolitano Salvatoris Templo CaesarAugustae Veneratus...* Zaragoza: Andreas Sebastian, for the University, 1825. Letterpress printed on bright yellow silk, 74 x 54 cm. Upper and lower edges of silk 'hemmed'; text within a typographical border. A few small stains, otherwise very neatly preserved. **\$850**

Unrecorded, large-format printing on silk of this curious artefact, a decorative thesis offering precepts drawn from both canon and secular law for the glory of an icon of the Crucifix venerated in the Cathedral del Salvador in Zaragoza. This peculiar mixture of subject matter, intended use, and format hints at the widespread adoption of printing on silk during the first decades of the 19th century for all manner of ephemera, suggesting either advances in printing techniques or a reduction in the cost of silk. The precepts themselves are taken from the *Decretals* of Gregory and Clement, as well as the *Digest* of Justinian, and range from secular to clerical matters. "A transaction carried out lawfully and without deception or fear will not be nullified even by the most grievous injury"; "A father acting cruelly towards his son can be forced to emancipation"; "He who reveals the intention of committing a crime shall be punished at the beginning of the crime, even if the consequences do not follow"; and so on.