

THE NEW YORK ANTIQUARIAN
BOOK FAIR, 2024

 EDITIO ALTERA
BOOTH A33



(detail of item #2, a 1582 Passion suite just in time for Easter)

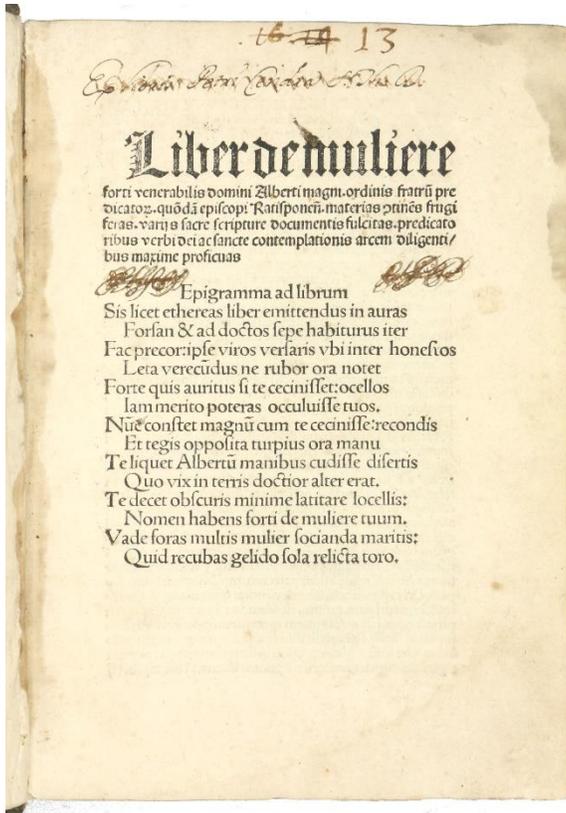


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A MEDIEVAL CELEBRATION OF THE 'VALIANT WOMAN'



1. **ALBERTUS MAGNUS.** *Liber de muliere forti...* [Cologne: Heinrich Quentell, 7 May 1499]. 4to. (160) ff. **With a title-page printed at the end of the book (verso of z⁴).** Early 17th century gilt-ruled Spanish calf with gilt ornaments at corners and on spine as well as faded armorial or emblem on center of both boards. All edges stained dark blue. **\$12,500**

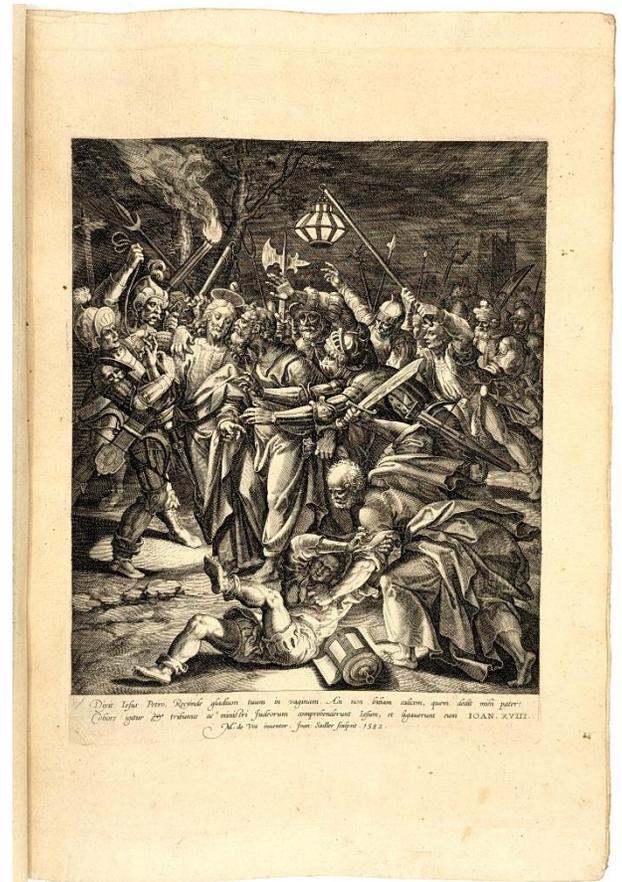
Editio princeps of this apocryphal text celebrating the Medieval ideal of the 'strong' or 'valiant' woman. Long attributed to Albertus Magnus, the present work has enjoyed a recent resurgence in interest thanks to modern scholarship focusing on women in medieval Christianity. In *De Muliere Forti*, various parts of a woman's body (feet, hands, arms, loins, breast, womb, etc) are treated as symbolic of the virtues of the 'valiant woman'; overall the text "show[s] readers how a male Dominican thought about gender and, in particular, women in the high Middle Ages" (Ashley & Holz, p. iii). We note just two copies in auction records of the last 20 years, the last (2014) making € 12.500.

IN A MARVELOUS STATE OF PRESERVATION A MAGNIFICENT PASSION ENGRAVED DURING THE DUTCH REVOLT

2. **VOS, Maarten de & SADELER, Johannes I.** [The Passion of Christ]. [Antwerp]: Johannes Sadeler, 1582-3. Folio [36.5 x 25.4 cm]. Suite of 14 engravings, each ca. 25.9 x 20.3 cm, on perfectly contemporary thin, laid, watermarked paper. Broad margins; remains of stab-stitching; a beautifully-preserved copy.

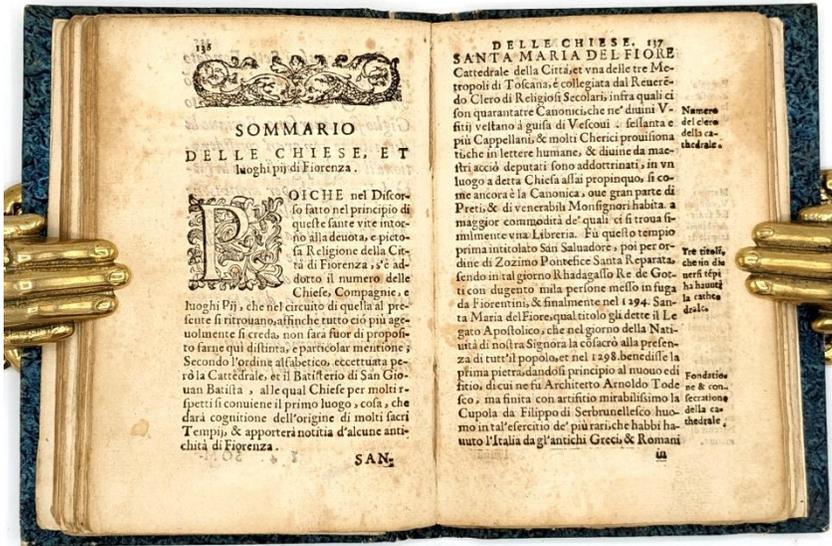
ON HOLD \$5,500

First state of the complete suite of these magnificent plates, engraved during the pinnacle of Counter-Reformation Flemish imagery in the 1580s. Produced while the Dutch Revolt raged on the outskirts of Antwerp, the suite was designed by Maarten de Vos and engraved by the progenitor of the Sadeler artistic dynasty, Johannes I (ca. 1550 – 1593). Per the Hollstein entry, this is one of just five known complete sets; the Metropolitan Museum, for example, holds just two of the 14 prints, while the British Museum holds a rather tattered single print.



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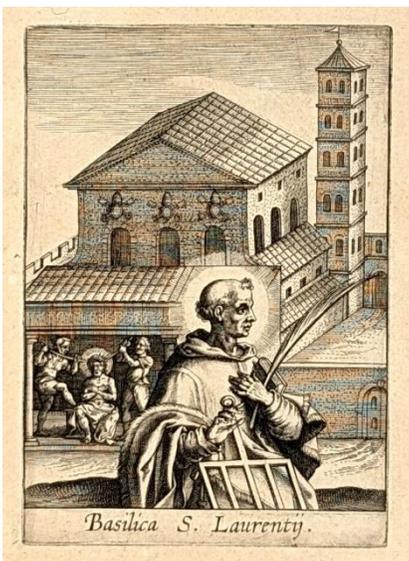
WITH AN EPILOGUE ON THE ARTWORK AND CHURCHES OF FLORENCE



3. POCCIANTI, Michele. *Vite de Sette Beati Fiorentini, Fondatori del Sacro Ordine de' Servi. Con uno epilogo di tutte le Chiese, Monasteri, luoghi pii, e compagnie della Città di Firenze...* Florence: Giorgio Marescotti, 1589. Small 4to. (8), 207 pp, (15). Lacking terminal blank P4. Bound in 19th century marbled paper boards. Lengthy annotations by a monk on pp. 16, 46, 56, 122, and 187, including the scribe's name [somewhat difficult to read]. **ON HOLD \$1,450**

Second, expanded edition of this account of the 'Seven Men' of Florentine pious tradition, also acting as early guidebook to Florence. Pages 136-

207 are devoted purely to a description of the churches, relics, and holy places in the city, beginning with the architectural history of the Duomo and its marble belltower. Poccianti notes many of the works of Filippo Serbrunelleschi (1377-1446) in various municipal institutions, as well more obscure artists such as Giovanni Balducci (ca. 1560-1630), a journeyman mannerist painter who had decorated a 'spedale' in the via San Gallo before it opened in 1588 (a year before the present work's publication). Just one copy of the 1575 first edition (135 pp) is recorded in US libraries, at Dayton, and no copy of this edition.



COLLAERT'S SEVEN PILGRIMAGE CHURCHES THE SECOND RECORDED COPY

4. COLLAERT, Adriaen. [The Seven Churches of Rome]. [Antwerp]: Adriaen Collaert, [ca. 1600]. 4to. [19.8 x 15.3 cm]. 7 unnumbered plates [10.2 x 7.9 cm to platemarks]. [bound with] **WIERIX, Antonius after DE VOS, Maarten.** [Jonah and the Whale] [Antwerp]: Joan Baptista Vrints, ca. 1599. Complete suite of 4 plates, 10.9 x 9 cm to platemarks. Mid-19th century quarter vellum over marbled boards. First plate a little toned, otherwise very good. **\$2,500**

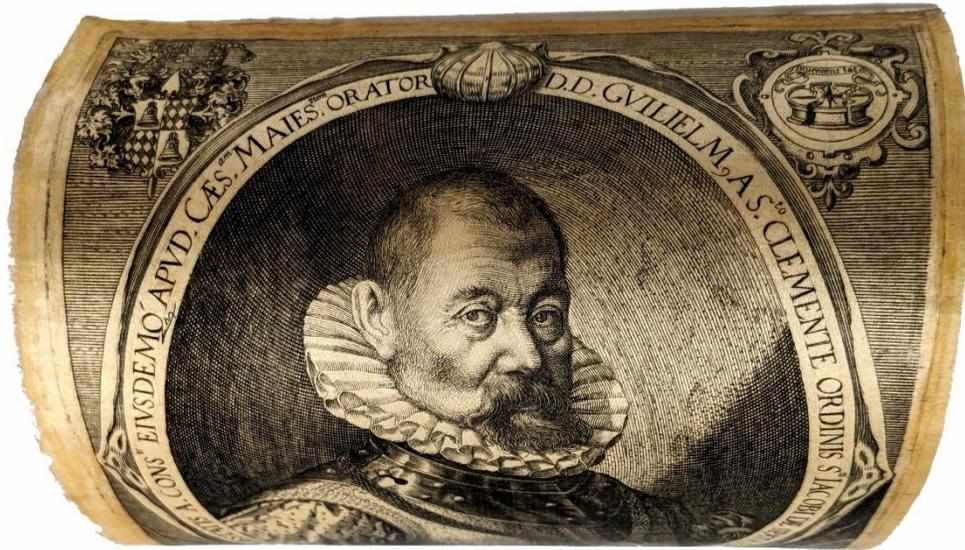
Extremely rare suite, located by Hollstein in a single other copy in Brussels, and perhaps produced for outbound or inbound Rome pilgrims. There is known to have been a strong flow of both engravings and artists between Rome and Flanders in the early 17th century, possibly involving Adriaen Collaert (ca. 1560-1618);

according to Bryan, "after having learnt the principles of the art in his own country, he visited Italy for improvement, where he passed some years". Each design depicts the titular church with its accompanying saint in half-length in foreground, exhibiting symbols of his martyrdom; Collaert also cleverly incorporates a scene from the Passion into the facade of each precisely-drawn church in the background. Hollstein does not suggest whether there is any iconographical or devotional correspondence between the saint, the church, and the particular episode of the Passion. Bound with a complete suite engraved by Anton Wierix after Maarten de Vos illustrating the story of Jonah and the Whale, dated to ca. 1599.

A FLEMISH ENGRAVING ON SILK (PRAGUE, CA. 1605)

5. SADELER, Aegidius II. *Qui Celebris procul, et fama praeunte, cothurno ORBEM, lustravit, claros tulit orbis honores.* [Prague]: Aegidius Sadeler, [ca. 1605]. Engraving printed on thick, cream-colored satin silk, 19.4 x 13.9 cm [18.8 x 12.3 cm to platemarks], with broad margins on all sides. Light staining to upper margins, a few discreet traces of mounting on verso; otherwise extremely well-preserved.

ON HOLD \$3,500



A separately-issued portrait of the Spanish Ambassador to Rudolph II, engraved by the Flemish master Aegidius Sadeler ca. 1605 and printed on silk at his press in Prague. Examples of silk-printing before 1700 are notoriously rare in commerce; examples of silk-printing by 'Old Masters' are impossible to find in the trade. As can be adduced from the captions on the plate, Sadeler engraved it at the behest of Rudolph II himself, who employed the Fleming as his 'court portraitist'. In our experience, printing on silk was a popular Spanish pastime, and we would not be surprised to find that the silk itself was imported from Spain for the production of this specific image (no records seem to exist for other Sadeler portraits on silk). According to Dr. Suzanne Karr-Schmidt (Newberry Library), Old Master prints on silk are a recognized genre – often associated with particular recipients or events – but she is aware of fewer than 100 surviving examples (on silk rather than linen) in public/private collections.

PRINTED IN BRIGHT SANGUINE BY A FLEMISH ENGRAVER IN VENICE



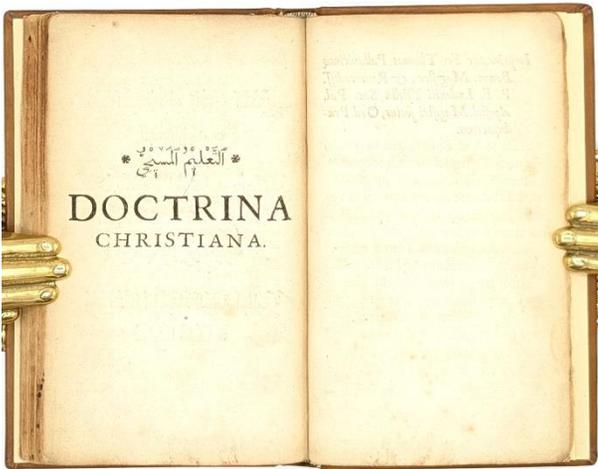
6. SADELER, Justus after FIALETTI, Odoardo. [St. Anthony of Egypt]. *Exoritur dum Sol Elephas recerenter adorat, Astrorum facies Sydereosque Posos...* [Venice]: Justus Sadeler, [ca. 1610]. 26.9 x 19.2 cm to platemarks. Printed in bright sanguine ink on perfectly contemporary, rather thin watermarked paper with broad margins, 27.9 x 20.2 cm overall. **\$2,000**

Unrecorded state, printed in strikingly rich sanguine, of this separately-issued depiction of St. Anthony of Egypt – not beset by demons, as in the typical 'Temptation of St. Anthony' – but rather surrounded by his traditional iconography including a pig and a fire (sometimes seen as a reference to ergotism). Although it had long been used as 'red chalk' for preparatory drawings, sanguine printing during the 16th and 17th centuries is extremely uncommon. The present example was executed in a particularly rich tone, and we wonder whether the strike may have been a printer-publisher's experiment with the ubiquitous artist's pigment.

Rare Book Hub's auction data record fewer than half-a-dozen examples of pre-1700 sanguine prints in the trade stretching back to the 1950s. Sometimes considered the first Christian monk, Anthony (ca. 251-356) was born in Lower Egypt to a wealthy family, but chose a life of wandering asceticism beginning around 270.

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ANTOINE DE VITRÉ'S ARABIC CATECHISM: RE-CUT IN PARIS, FOR DISTRIBUTION BY MISSIONARIES?



7. **BELLARMINE, Robert / SHALAQ AL-'ĀQŪRĪ, Nasrallāh & AŞ-ŞAHYŪNĪ, Jibrā'il** (trans. & eds.). *Doctrina Christiana*. التعليم المسيحي. Paris: [Antoine Vitré for the] Societé Typographique des Livres de l'Office Ecclésiastique, 1635. 8vo. (7), 8-13 pp, (3), 143 pp, (1). Neat modern gilt calf *à l'antique*. **\$3,500**

Sole Paris edition of this celebrated text, expressly intended for missionary use in the Middle East. Although many sources dating back to Schnurrer (1811) suggest that the present work is merely a re-edition of the Savary de Brèves catechism printed in Rome in 1613, an examination of its contents reveals notable changes in the Arabic typography and entirely re-designed diacritical markings. This suggests that Antoine de Vitré did not merely inherit the famous Arabic type cast by François Savary de Brèves (1560-1627), but that he – a non-Arabist – arranged for the production of an improved typeface, probably executed by the Maronites Gabriel Sionita and Jean Hesronita. These ‘improvements’ also argue against the assumption that the productions of ‘missionary presses’ such as Vitré’s or the Propaganda Fide were simply vanity projects, never intended for use in the field. Perhaps due to the relative rarity of Vitré’s edition relative to Savary’s 1613 original, it seems that the typographical differences have not been noticed by scholars of the field. No other copy found in auction records since 1967 (Sotheby’s, now at Harvard).

MUSICAL BANQUETS FOR THE NEW EMPEROR NO COPY IN AMERICA

8. **KILIAN, Bartholomäus**. *Warhafft Beschreibung. Wie es mit der Erbhuldigung... gelaist, abgeloffen und was für Caeremonien dabey gehalten worden*. Vienna: Johann Jacob Kürner, 1652. Folio. (14) pp, plus engr. frontispiece and 6 large folding etched plates, up to **60 x 39.5 cm**. Contemporary white vellum tooled with the arms of Ferdinand on both covers.

\$7,500

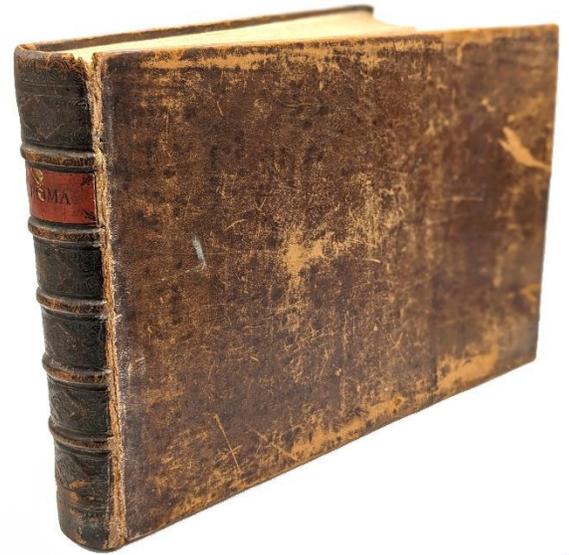
Sole edition of this remarkable festival book offering a glimpse of the archetypal Habsburg ceremony: the Erbhuldigung, or ‘Act of Hereditary Homage’, which replaced the coronation ceremony in Austrian lands. This would appear to be the fourth recorded complete copy, with an allegorical frontispiece and six very large etched plates by Bartholomäus Kilian (1630-1696). These depict not only the festive processions for the new Emperor Ferdinand IV, but also three detailed views of the banquets and associated amusements held for the city’s dignitaries, one of the few visual records of the ‘Innenräume’ of the Hofburg in the 17th century (cf Dreger). The copy at the HAB lacks all of the plates and a portion of the title-page; Rare Book Hub shows one copy at auction in the last 50 years, making \$8,000 in 2010 (Christie’s).



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INCLUDING 13 SEPARATELY-ISSUED BROADSIDE VIEWS BY FALDA, MAGGI, BARRIÈRE, ETC.

9. BERNINI / BARRIÈRE / BRAMBILLA / FALDA / LAURO / THOMASSIN [etc.]. Album of 255 plates consisting of 7 suites and 13 separately-issued broadside *vedute*, all published (and presumably compiled at the time) by Giovanni Giacomo de Rossi, mostly dated to ca. 1650-1660. Oblong folio [41 x 26.2 cm], with many of the *vedute* folded to size. Bound in contemporary calf with gilt-and-red title label on spine; a few reinforcements to folds on versos, but generally well-preserved. **ON HOLD** **\$11,500**



A pleasing example in a contemporary binding of a Roman *raccolta* probably compiled for a tourist, including 13 single-sheet broadsides (some very rare). The suites consist of:

1) FERRERIO, Pietro (1600-1654). *Palazzj di Roma de piu celebri Architetti*. [Ca. 1655]. 39 [of 42] unnumbered plates.

2) GREUTER, Mathäus / CORDUBA, Francisco / Schayck, Gottfried van. [Villas and Gardens of Rome and Tivoli]. [Ca. 1655]. 8 unnumbered plates (complete).

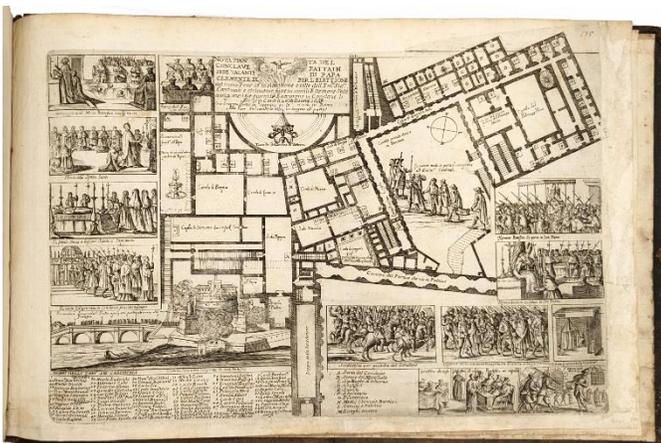
3) MAGGI, Giovanni (1566-1618). *Nuova Racolta di Fontane che si vedano nell'alma Città di Roma*. [Ca.1650]. 44 plates on 26 leaves, including frontispiece (complete).

4) MAGGI, Giovanni (1566-1618). *Nova Racolta degl'Obelischj et Colonne Antiche dell' Alma Città di Roma con le sue Dichiaratione*. [1651]. 18 plates on 9 leaves, including frontispiece (complete).

5) SADELER, Marcus (1570-1629). *Vestigi delle Antichita di Roma, Tivoli, Pozzuolo et altri Luochi*. 1660. 51 plates including title-page and frontispiece (complete).

6) THOMASSIN, Philippe (1562-1622). *Antiq[uarum]. Statuar[um]. Urbis Romae*. [Ca. 1660]. 49 plates on 17 leaves, including frontispiece. Plate marks after #30 obscured post-production; #34-36 never bound in.

7) ROSSI, Giovanni Domenico after VICO, Enea. *Ex Gemmis et Cameis antiquorum aliquot Monumenta*. [ca. 1650]. 34 plates on 17 leaves (complete).





Single-sheet broadside views:

1) **FALDA Giovan Battista.** *Disegno delle Fabriche, Prospettive, e Piazze fatte novamente in Roma.* 1663.

OCLC: no US copy.

2) [AFTER VAN AELST, Nicolas]. *Capitolii Romani Vera Imago ut nunc est.* 1650.

OCLC: Columbia only

3) **BARRIERE, Dominique.** *Vero e novo Disegno di Frascati con tutte le Ville convicine.* 1650.

OCLC: no US copy

4) **ROUHIER, Louis.** *Obelisco Panphilio gia nell Ippodromo di Caracalla.* [c.a 1651].

OCLC: Folger and Getty

5) **ROUHIER, Louis.** *Obelisco Panfilio eretto dalla Santità di n. s. Innocentio X in Piazza Navona.* [c.a 1651]

OCLC: Folger, Getty, Harvard

6) [AFTER BRAMBILLA, Ambrogio]. *Antiquae Urbis perfecta et nova delineatio.* [ca 1600].

OCLC: St. Olaf College, Getty

7) **DE ROSSI, Giovanni Giacomo.** *Urbis romae novissima delineatio.* 1650.

Originally printed in 1637, but here updated and with the date corrected to 1650. OCLC: St Olaf College, Harvard, Getty

8) **[TEMPESTA, Antonio / LAURO, Giacomo].** *Le Sette Chiese di Roma con le loro Principali Reliquie, Stationi et Indul[gen]tie.* [ca. 1660].

OCLC: Dartmouth, SMU

9) **DE ROSSI, Giovanni Giacomo.** *Nova Pianta del Conclave fatta in Sede Vacante di Papa Innocentio X. per l'Elettione del nono Pontefice a di? 7. di gennaio.* 1669.

OCLC: Getty (mounted), Folger

10) **DE ROSSI, Giovanni Giacomo.** *Romani Pontificis publicae et solennes Actiones.* 1670.

OCLC: Harvard

11) **DE ROSSI, Giovanni Giacomo.** *La Cavalcata con le sue Cerimonie del Pontefice nuovo quando piglia il Possesso a Santo Giovanni Laterano.* [1655??].

OCLC: Folger, Getty

12) **AFTER BERNINI, Gian Lorenzo.** *Molis aeneae quam fusili Artificio Urbanus VIII...* [Bernini's design for the Baldacchino of Urban VIII]. [ca. 1650].

OCLC: Getty, Columbia (possibly "fragmentary")

13) **AFTER BERNINI, Gian Lorenzo.** *All. illmo sig.re Gio. Batt. Padavini* [Bernini's design for the Tomb of Urban VIII]. [ca. 1650].

OCLC: no US copy

SUMPTUOUSLY COLORED, FOR AN AUSTRIAN NOBLEMAN AND HIS FAMILY

10. **[ENGRAVED CONFRATERNITY CERTIFICATE].** *F. Bonaventura à Recineto Vicarius G[e]n[er]alis Ordinis FF. Minorum Sancti Francisci Capuccinorum (licet im) saluten in Chr[ist]o plurimam...* Rome: [no printer], ca. 1680. Oblong folio [32.7 x 24.8 cm], entirely engraved and printed on paper. Meticulously hand-colored in a bright palette, presumably as issued, and with an oval embossed seal in lower frame (corresponding paper and wax on verso). Completed in manuscript for Johann Haas von Hochburg, his wife, and his children, dated Rome, 30th August 1684. Some loss to folds, professionally repaired. **\$950**



Charming, brightly-colored certificate accepting the layman Baron Johann Haas von Hochburg (d. 1693), together with his wife and children, into the Confraternity of the Capuchin Order as a 'spiritual child of the order', meaning that he and his family would be permitted to attend all Holy Masses, prayers, vigils, penances, fasts, pilgrimages, and so on (according to the text). The engraved text, completed in manuscript for the recipient and signed by the Procurator-General of the Capuchin Order himself, Friar Bonaventura, is encircled by vignettes of the principal saints of the Franciscan Order, including St Francis himself in the upper left and St. Bonaventure in the upper right.

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COMPOSED BY A MARANO POET FOR HIS JEWISH BENEFACTOR



11. **CURIEL, Moses / LEON, Manoel de.** *Triumpho Lusitano. Aplauzos festivos, sumptuosidades regias nos augustos despozorios do inclito Dom Pedro Segundo com a Serenissima Maria Sophia Izabel de Babiera...* Brussels: no printer, 1688. 4to. (8), 328 pp, including engr. title-page. Contemporary gilt-ruled calf (rather worn). **\$4,500**

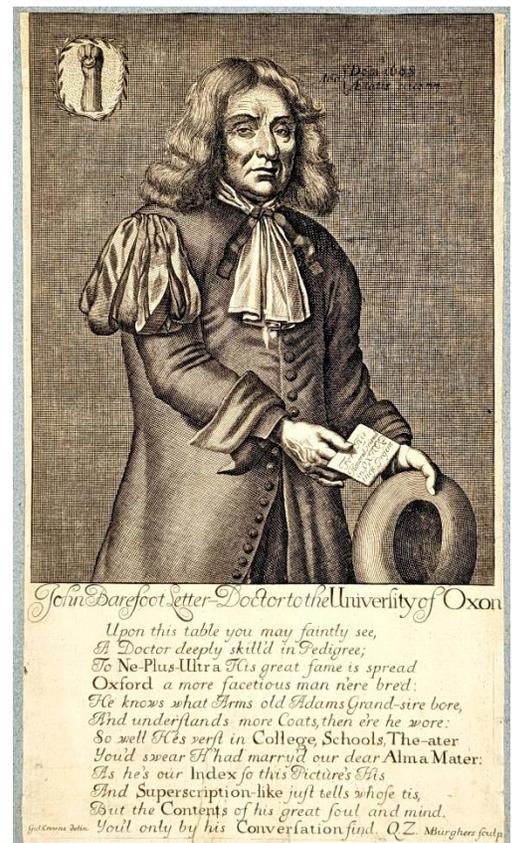
Sole edition of this extravagant production by the Marano poet Manuel de Leon (ca. 1650-1715), intended to curry favor with the ruling Catholic elite in the Low Countries. The work was commissioned by Leon's fellow Jew, the remarkable Moses Curiel (1620-1697), alias Jeronimo Nunes da Costa, a Sephardic diamond merchant who enjoyed close relations with the Portuguese court and acted as Agent of Dom Pedro II in the Netherlands. In 93 verses, Leon celebrates the nuptials of Pedro II and Maria Sofia Isabel in 1687, including approximately 120 pages describing bull-fights and approximately 40 pages describing fireworks. "In some cases, the works patronized by the Dutch Sephardi elite, though written by Sephardi authors, were essentially intended to boost their standing in the non-Jewish Spanish- and Portuguese-speaking world. This was the case, for example, with Manoel de Leon's *Triumpho Lusitano* (1688)..." (Rapoport-Albert (ed.), *Jewish History*, p. 276). We can

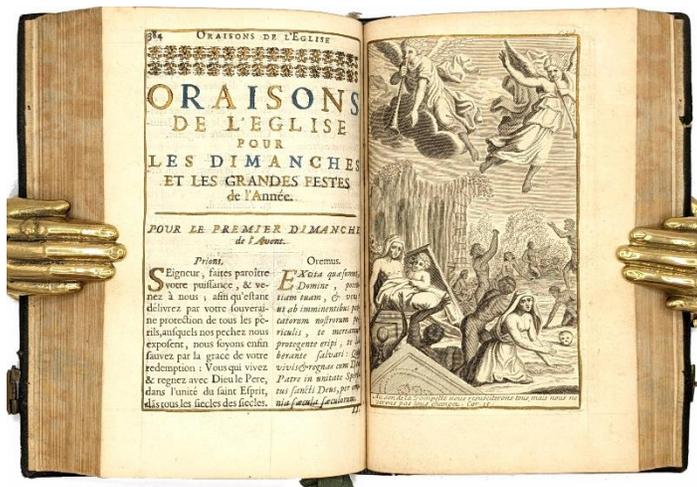
surmise that Leon's talents went unappreciated, because his second published work – printed just three years later – was a eulogy of the Protestant William of Orange, suggesting that he had since joined the sizeable exodus of Jews from Spain and Portugal to the religiously-tolerant Netherlands in the late 17th century. Leon died in Amsterdam sometime after 1712.

“OXFORD A MORE FACETIOUS MAN N’ERE BRED”

12. [SATIRE]. **BURGHERS, Michael after CROWNE, William.** *John Barefoot, Letter-Doctor to the University of Oxon.* [Oxford: no printer, ca. 1688]. Engraved broadside, 29.2 x 16.7 cm. Trimmed to platemarks, and mounted in an 18th or 19th century simple blue paper frame; small scuff mark just below Barefoot's cravat. **ON HOLD** **\$1,500**

Charming satirical tribute to 'Dr' John Barefoot, "an Oxford-based ale-house tapster, former republican, and letter deliverer, famous for his knowledge of heraldry" (Somers, *Ephemeral Print Culture in Early Modern England*). The engraved caption mocks – although perhaps with some genuine admiration – the scholarship of this academic outsider, while the image presents him in a formal wig and cloak, 'Aetatis suae 77' in 1688. OCLC shows US copies at the Huntington and the Folger.

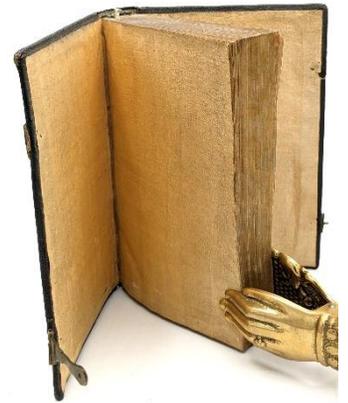




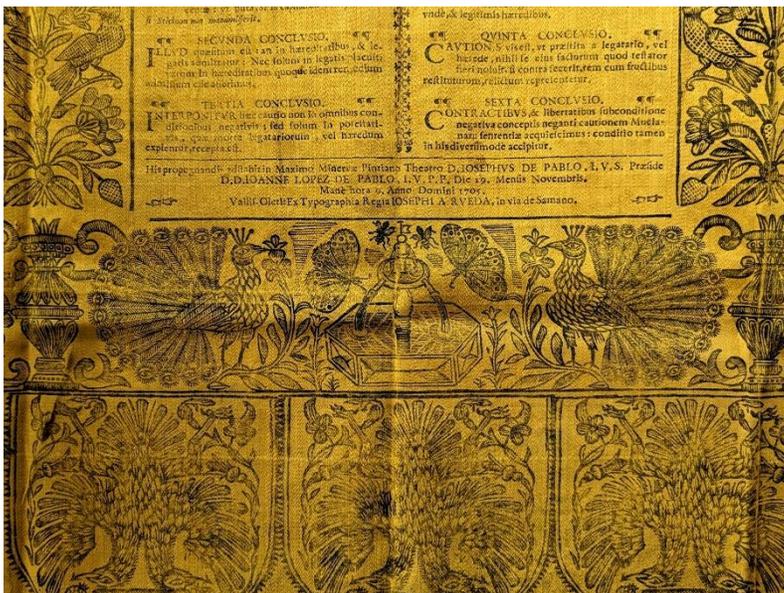
BOUND IN SHARK OR TURTLE-SKIN, WITH GOLD SILK ENDPAPERS

13. [BINDING / ILLUMINATION]. *L'Office de la Sainte Vierge en Latin et en Francois, avec des Instructions pour passer chretienement la journée... Dediée a Madame la Dauphine.* Paris: Elie Josset, 1697. 4to. (24), 605 pp, (11), plus engr. frontispiece and 5 further engr. plates. All pages lightly ruled in red. Contemporary shagreen (shark or turtle-skin) with two clasps (one lacking); all edges gilt, gold silk pastedowns, and a variety of pink and green silk placeholders. **\$1,250**

Based on our experience of similar examples, the binding as well as illumination were executed in a workshop specific to this genre of printed devotions for women, and this is a particularly fine specimen. Each engraving has been bordered in gilt, while each text page facing an engraving has been illuminated in a curious, alternating light blue-and-gilt style with gilt borders. All in all, a delightful production perhaps bound as such for a female courtier in the circle of the Dauphine. Shagreen – made from either turtle or sharkskin – enjoyed a brief vogue in the late 17th century, with consumers impressed by the skin’s toughness (being impervious to blades etc.); it is indeed almost perfectly-preserved in this case.



PRINTED IN VALLADOLID IN 1705 ON BRIGHT YELLOW SILK



14. DE PABLO, José / DE PABLO, Juan Lopez. *Purissimo Castitatis Centro, Diaphano Puritatis Speculo, Pallidae Palmae, quam Sacrae Litterae Exaltatam in Cades nuncupant, nam eius folia sunt ad instar, gladii ancipitis, & septem cor eius representatur transfixum; prodeat uno ore, Dominae nostrae, sub Cognomento "De la Soledad," quae mentissae Colitur...* Valladolid: José de Rueda, 1705. Broadside printed on thick yellow silk [80 x 54 cm], incorporating letterpress text as well as lavish woodcut border blocks consisting of birds, flowers, and insects. A few small lacunae and tears; impression of text and woodblocks occasionally a little faint.

\$1,500

Unrecorded thesis broadside, and a fairly early demonstration of this kind of Spanish printing on silk. The material in the present broadside is of a thicker, more lustrous quality than that found in more common late 18th and early 19th century imprints on silk – perhaps suggesting the high value of the medium during the late baroque as opposed to later eras. As often in these silk-printed broadside, the remarkable extent of the illustration overshadows the text. Particularly striking are the woodcuts in the lower panel, featuring two peacocks flanking a fountain visited by bees and butterflies.

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THIS COPY “*EX DONO REGIS*”

THE PAINTINGS AND ARTWORK OF A MONUMENT OF THE LATE BAROQUE

15. **FÉLIBIEN DES AVAUX, Jean-François.** *Description de l'Eglise Royale des Invalides.* Paris: Jacque [sic] Quillau, 1706. Large folio. (2), 143 pp, (1), plus 2 full-page plates, 24 large vignettes, and 12 large initials, most illustrating paintings or architectural features of the church. Contemporary mottled calf with arms of Louis XIV stamped in gilt on both covers; engraved bookplate of Pierre de Monthiers (1677-1743) on pastedown; **his signature on title-page, “ex dono Regis”.**

ON HOLD \$7,500

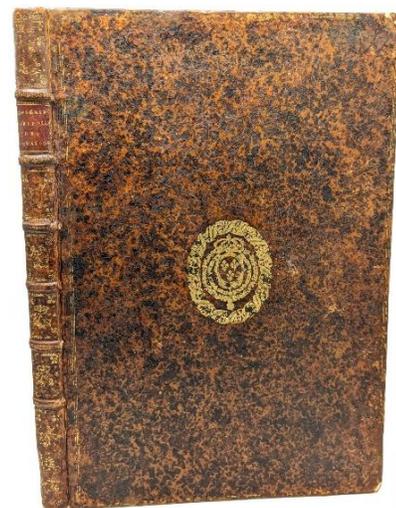
A magnificent, broad-margined copy of this artistic and architectural tour-de-force illustrating and describing the new church and grounds of the Hôtel des Invalides whose construction had been completed by the architect Jules Hardouin-Mansart in August of 1706. Among the earliest ‘veteran’s hospitals’ anywhere in the Western world, the complex was executed under the particular patronage of Louis XIV, himself a veteran of numerous campaigns. In their rush to bring the present work to the press just a few weeks later, the editors depict Hardouin-Mansart’s original plans in the engraved frontispiece, including a vast esplanade with a monumental colonnade to highlight the Dome to the south, which was never ultimately realized.



As its binding suggests, this copy was bound for Louis XIV and presented to Pierre de Monthiers (1677-1743), who was appointed Commissionaire des Invalides beginning in 1707. Alongside Monthier’s bold signature and the note ‘ex dono Regis’ on the title-page, a lengthy note in a later hand on the flyleaf explains the circumstances of its presentation. The existence of advance-printed copies such as this one perhaps attests to the personal pride which Louis XIV – who had personally ridden into the battlefield on many occasions – evidently felt for having established one of the world’s first hospitals specifically intended for military veterans.



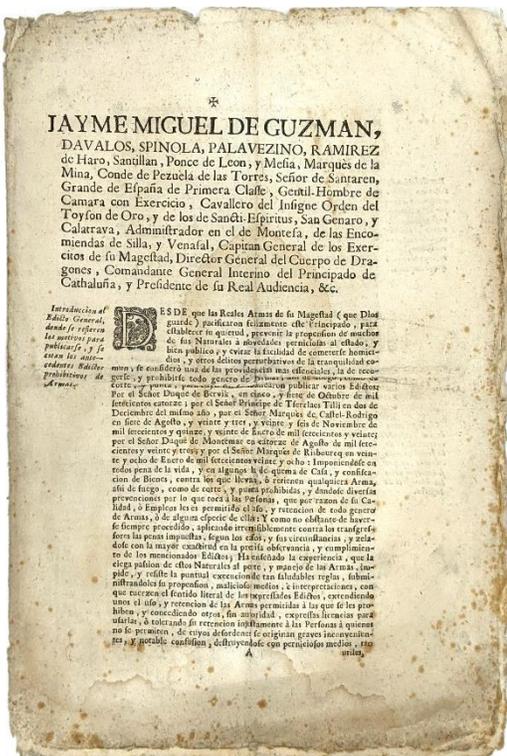
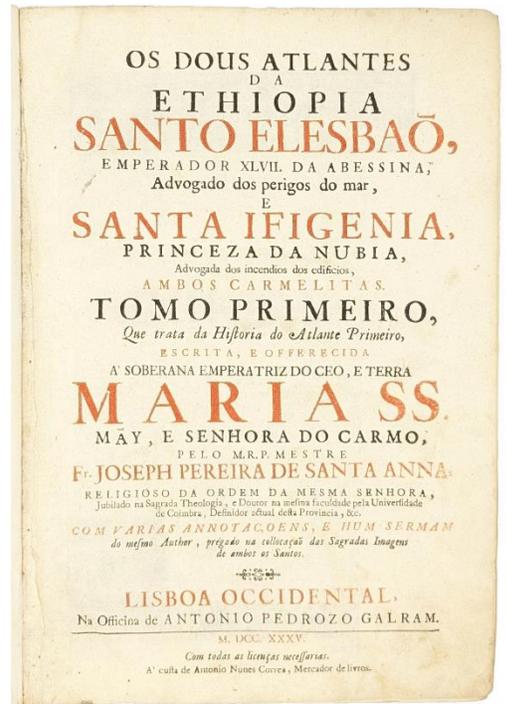
OCLC shows copies of this first state at Harvard and the Getty only; for reference, the second folio state is held in seven US libraries: Boston Athenaeum (miscataloged as the first state!), Harvard, Princeton, Washington University, Oberlin, U Penn, Rice, NYPL, Columbia, and the Winterthur. This copy was last seen at auction more than 20 years ago, when it sold at Christie’s in 2002.



A MODEL FOR THE CONVERSION OF BLACK SLAVES

16. SANTANA, José Pereira de. *Os dous Atlantes da Ethiopia, Santo Elesbaõ, Emperador XLVII da Abessina, Advogado dos Perigos do Mar, e Santa Ifigenia, Princesa da Nubia, Advogada dos Incendios dos Edificios...* Lisbon: Antonio Pedrozo Galram, 1735-1738. Folio, 3 parts in 1. (26), 337 pp, (1), 155 pp, (1); (12), 218 pp, (2); 38 pp. Contemporary calf, a marvelous copy. **\$5,500**

“With the rapid expansion of the transatlantic slave trade, the promotion of black saints was viewed as aiding the conversion of the newly-enslaved population” (Erin Rowe). Sole edition of this strange project by a Brazilian author, partly an attempt to justify the enslavement of Black Africans by invoking the glory of the 6th century Ethiopian Christian King Kaleb of Axum and the apocryphal 1st century virginal convert Ephigenia. “In his hagiography, Santana presents [Elesbaan and Ephigenia] as exemplars of African Christianity, while also reimagining them both as members of the Carmelite Order. More specifically, he presents Saint Elesbaan as a symbol of Christianity’s triumph over Judaism, and Saint Ephigenia as a model for the conversion of Black enslaved people in the Americas. Shortly after the publication of Santana’s work, a Venerable Brotherhood of Saint Elesbaan and Saint Ephigenia was indeed established in Rio de Janeiro by former enslaved people from various parts of Africa” (Fisher Library, “Celebrating Black Voices”). OCLC shows US copies at Harvard, NYPL, Newberry, and the Carmelitana Collection. Rare Book Hub suggests that a copy last appeared at auction in 2003 (Sotheby’s).



A GUN CONTROL INITIATIVE IN BARCELONA

17. [GUN CONTROL] / GUZMAN, Jayme Miguel de. *Desde que las Reales Armas de su Magestad... pacificaron felizmente este Principado, para establecer su quietud, prevenir la propension de muchos de sus Naturales a novedades perniciosas al estado, y bien publico, y evitar la facilidad de cometerse homicidios...* se consider una de la providencias mas esenciales, la de recogerse, y prohibirse todo genero de Armas, asi de fuego, como de corte, y punta... Barcelona: [no printer], 1750. Folio [32.5 x 22 cm.]. (12) pp. Unbound; a worn copy, with some dampstaining and heavy creasing. **\$850**

Second recorded copy of this edict confiscating and prohibiting “todo genero de Armas, asi de fuego, como de corte, y punta” [all manner of weapons, firearms as well as blades] in the Principality of Catalonia. The reasons given in the opening paragraph include the “to establish quietude [in the Principality], to prevent the propensity of many of its inhabitants to commit acts pernicious to the state, and to the public good, and to avoid the ease of committing homicides”. The text goes on to highlight exceptions to the new laws: persons still able to bear arms are law enforcement officers, members of the nobility, and employees of the Royal Palaces. All servants are prohibited from using swords without express permission, and are absolutely forbidden from carrying daggers. OCLC shows just one copy worldwide, at the University of Barcelona.

A BEAUTIFUL MURDERESS

18. 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.



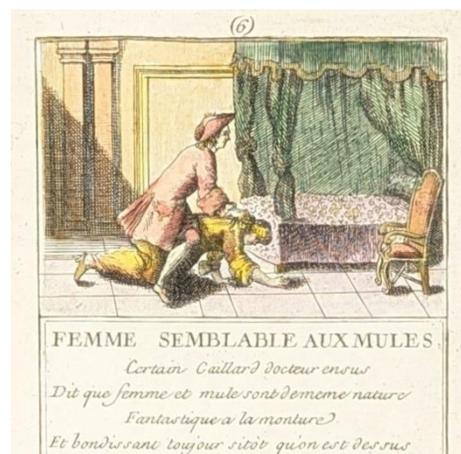
THE 'PLAYTHING OF WOMEN' WITH 56 HAND-COLORED ENGRAVINGS

19. [JOUFFREAU DE LAZARIE, Abbé?]. *Le Joujou des Demoiselles. Avec de Nouvelles Gravures. Nouvelle Edition Augmentée.* [Paris?]: no printer, [ca. 1752?]. Tall 4to. Entirely engraved throughout, comprising title-page, 50 numbered plates, and 5 further plates. Contemporary yap-edged vellum, tooled in black. Colored throughout by a delicate, probably contemporary hand. **\$4,250**

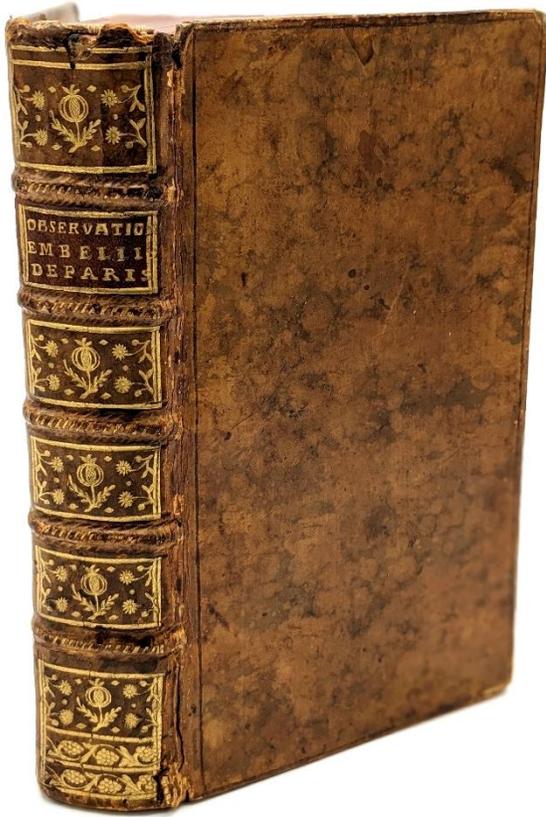


'A Woman of Good Appetite'); and finally, there is the present, 'X-Rated' version which contains dozens of terrifically explicit vignettes: "Women who are [ridden] like donkeys"; "A Remedy for Hemorrhoids"; "On Women who Show Their Breasts"; etc. etc. OCLC shows no complete US copy of this edition: the UCLA copy contains just 46 leaves, and the Redwood Athenaeum copy just 54 leaves.

Sole edition as such of this extraordinary work of eroticism, titled 'The Plaything of Women'. Intended (according to the 20th century editor Apollinaire) for a female audience, the work explores – visually and textually – various titillating and romantic scenarios in a bawdy light. The more common 'Londres' editions of 1753 and 1758 were wholly unillustrated. There exists an undated engraved version without the 'Nouvelles Gravures', which proves to contain tame engravings of a pastoral nature (eg, a ship on the horizon to illustrate 'The Chambermaid'; gothic ruins to illustrate



SWEEPING ARCHITECTURAL REFORMS FOR PARIS, A CENTURY BEFORE HAUSSMANN



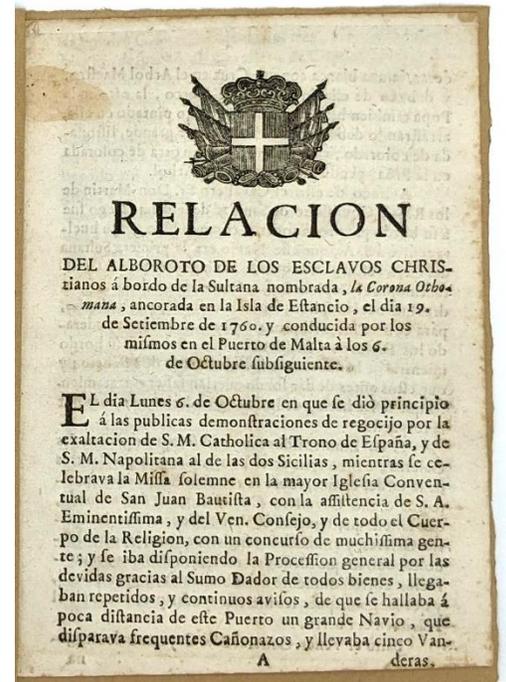
20. [URBAN PLANNING] / PONCET DE LA GRAVE, Guillaume. *Projet des Embellissemens de la Ville et Faubourgs de Paris*. Paris: Duchesne, 1756. 8vo. 3 part in 1 vol. (2), xiv pp, (15)-239 pp, (1); 224 pp; 192 pp, [1 integral blank]. Bound in contemporary mottled calf, spine richly gilt. With versos left blank for the reader's personal observations, as issued. **\$1,850**

Sole edition of this remarkable work describing in exceptional detail a proposed wholesale renovation of Paris including the Palais Royal, the Louvre, the Bibliothèque Mazarine, the city's bridges and fountains, and every square, doorway, or quay the author can imagine. "This work is important for the history of Paris, particularly with regard to the plans for its physical and architectural evolution. [In it] he takes up ideas formulated by Voltaire and the architect Pierre Patte, concerning among others the Louvre, the city hall, theaters and cemeteries, and he highlights the need to build new bridges and above all to equip with quays the parts of the City and the two banks which are without them. Although these projects did not immediately come to fruition, his work inspired the program for the development of the Seine thirteen years later..." (Ader auction record, 2022, for a different copy)

AN UNRECORDED ACCOUNT OF A SLAVE MUTINY ON BOARD AN OTTOMAN VESSEL

21. [CHRISTIAN SLAVE MUTINY/ NEWSLETTER]. *Relacion del Alboroto de los Esclavos Christianos á bordo de la Sultana nombrada, la Corona Othomana, ancorada en la Isla de Estancio, el dia 19. de Setiembre de 1760. y conducida por los mismos en el Puerto de Malta à los 6. de Octubre subsiguiente*. [Colophon] Barcelona: Joseph Altès, [1760?]. 4to. (8) pp. Modern marbled wrappers. **\$1,650**

Unrecorded, ephemeral newsletter documenting a remarkable mutiny aboard an Ottoman slave-ship. The *Corona Othomana* had set sail from Constantinople on the 2nd of June under the command of 'Capitán Bassa' [the 80-year old Bassa Aptin Xerin] earlier that year in order to collect the usual annual tribute from the reaches of the empire. While docked in port on the island of Estancio (Stanchio, now known as Kos), 71 Christian oar-slaves attacked the Ottoman crew and successfully overpowered them before steering the ship towards the coast of Malta. The present pamphlet contains an extremely rich description of the encounter, perhaps taken from statements by the freed slaves themselves. The slaves consisted of 71 Christians of various nationalities including 13 'schismatic Greeks'; it is related that they managed to organize their mutiny by secret discussions in the toilets and prisons on board the ship.



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



22. [BARBOSA, Domingos Caldas]. *Narração dos Applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima Inauguração da Estatua Equestre...* Lisbon: Regia Officina Typografica, 1775. Quarto. (3), 4-123 pp, (3). Neat modern calf à l'antique. **\$3,500**

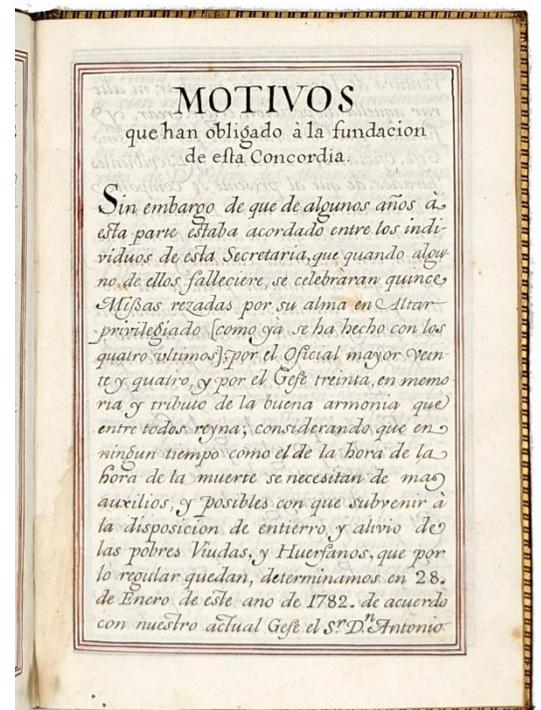
Sole edition, “a very important book, and very rare indeed” (Borba de Moraes), containing the earliest known work of the Afro-Brazilian poet Domingos Caldas Barbosa (ca. 1740-1800). Disparagingly nicknamed by his rivals as “*Papagaió*” [parrot], Barbosa was frequently referred to as “Caldas de Cobre” in order to distinguish him from his white contemporary Antonio Pereira de Souza Caldas. Aside from

being his first printed work, the present text contains some of Barbosa’s only recorded references to his native America, in the two poems on that subject found on pp. 96-101. Around 1770, Barbosa had sailed to Portugal to pursue studies at the University of Coimbra, but “due to the unexpected death of his father, the *mulatto* from Rio was unable to pursue his education and faced many misfortunes in Portugal, including poverty, illness, and homelessness. Out of necessity he became a minstrel, or ‘griot,’ who used praise signing as a way to survive.” (Costigan). Barbosa was commissioned to compose at least 11 poems in the present volume; among the pieces attributed to him are a series of four odes, each representing Portuguese conquests in a different continent. As the son of a slave and a European, Barbosa is thus able to express his ties to Africa, Europe and America within a single framework.

A SHORT-LIVED CONFRATERNITY FOR THE COUNCIL OF THE INDIES

23. [CONSEJO DE INDIAS]. *Concordia Establecida por el Xefe, y Oficiales de la Secretaria de la Nueva España, en 31 de Diciembre de 1782. Bajo el auspicio proteccion, y amparo de Maria Santissima Señora nuestra de Guadalupe de Mexico...* [Seville or Madrid, ca. 1783]. 4to. (28) pp. Manuscript in a neat Spanish hand, executed in black and red ink; all pages ruled in both colors. Contemporary red morocco with gilt trim and gilt dentelles; all edges gilt; pink silk place-holder. With a quantity of contemporary loose straw (or hair?) enclosed after final leaf of text. **\$3,000**

Unpublished, charmingly-executed manuscript of the founding charter for a small confraternity composed exclusively of members of the ‘Secretaría de Nueva España’, an executive branch of the Council of the Indies. These statutes were never printed, and the confraternity was quickly suppressed by the time of the dissolution of the Council in 1812; we have traced two other similar manuscripts, both at the National Library of Spain, suggesting that the work instead circulated in this form. Appropriately enough, the members chose Our Lady of Guadalupe – who had finally been declared patroness of New Spain in 1754 – as their ‘protector’. OCLC records only the two aforementioned witnesses in the BNE.



ANGELICA KAUFFMANN PAINTS THE CHEVALIÈRE D'ÉON



24. KAUFFMAN, Angelica (pinxit). *Carola-Genovefa-Louisa-Augusta-Andrea-Timothea-d'Eon de Beaumont...* Painted in her 25th Year. From a Picture in the Collection of Geo[rg]e Keate Esq[ui]r[e]. London: Francis Haward, 1788. 53 x 28.5 cm overall. Light crease along right blank margin, just touching edge of rondelle. **ON HOLD** **\$2,000**

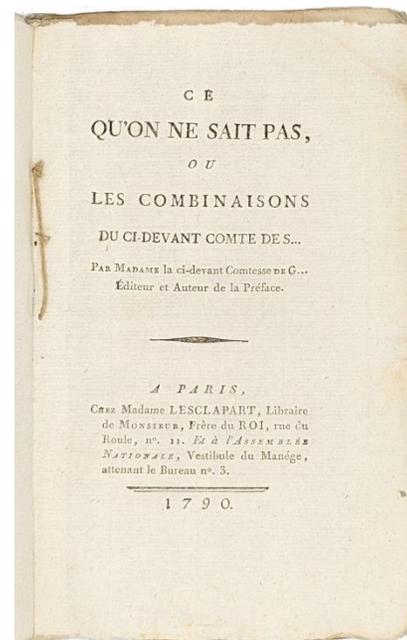
This likeness purports to have been painted by the celebrated English artist Angelica Kauffman (1741-1807), “after Latour” – which the British Museum catalog takes to refer either to Marie Latour (ca. 1750-1834) or to Maurice Quentin de La Tour (1704-1788). Sharp-eyed readers of my catalog will notice, however, that it is remarkably similar to item #22, suggesting a certain disingenuity on the part of either Kauffman, Bradel, or their respective publishers. In fact, the British Museum catalog calls Kauffman’s a “false portrait”; “The claim made in this print's lettering, that it reproduces a portrait made in d'Eon's 25th year, should not therefore be taken seriously.... This print does, however, emphasise the admiration felt for d'Eon as a heroine who had proven her abilities beyond the usual measure of a woman. Mary Wollstonecraft would write admiringly of d'Eon as one who had showed the

scope a woman might reach with the proper education and encouragement, and there was evidently great popular interest in 'her' achievements. This may account for a print which goes to such lengths to emphasise d'Eon's femininity that it has lost any resemblance to the original sitter.” We have traced one copy in US collections, at the Morgan Library.

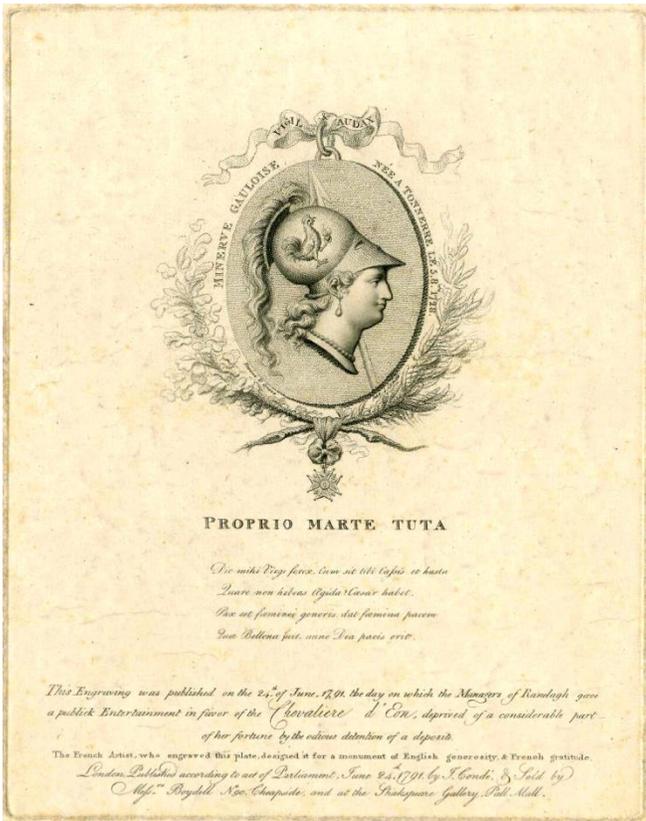
THE SECOND SURVIVING COPY, BY AN EXECUTED FEMALE PUBLISHER

25. [LESCLAPART, Marie-Perrette Henneveux?]. *Ce qu'on ne sait pas, ou les Combinaisons du ci-devant Comte de S...* Par Madame la ci-devant Comtesse de G... Éditeur et Auteur de la Préface. Paris: chez Madame L'Esclapart... 1790. Large 8vo. (1) ff, x pp, 88 pp. Original publisher's purple wrappers. Untrimmed; a wonderfully fresh and unsophisticated copy. **ON HOLD** **\$1,850**

First edition, an extremely rare survival. The publisher (and presumably ‘Éditeur et Auteur de la Préface’) Marie-Perrette Lesclapart took over her husband’s publishing business around 1790 and was executed by the Revolutionary Government for the “distribution d'écrits contre-révolutionnaires” in 1794, aged 47. Amidst the turmoil of the first year of the Revolution, with Louis XVI still the *de facto* head of state, various movements and ideas were proposed for the direction of the country. Lesclapart’s work seeks to resist the radicalism of the Revolution; on p. 55, for example, she acknowledges the abuses of the nobility but counters that the nation risks wiping out desirable traits of good character if it rids itself of that class entirely. She is certainly in favor of preserving the monarchy, suggesting that the king’s motto should be “le père des princes et du peuple” (p. 59). Lesclapart evidently was not afraid to show her colors, and acted as ‘libraire de Monsieur frère du Roi’ [i.e. the soon-to-be exiled Louis XVIII] from 1791-1792. The present work is not held in any European library including the BnF, and has in fact been traced in just one other institutional library (Manchester); one wonders whether it was suppressed by the authorities.



AN EPHEMERAL SOUVENIR OF A LONDON BENEFIT FOR THE CHEVALIÈRE D'EON



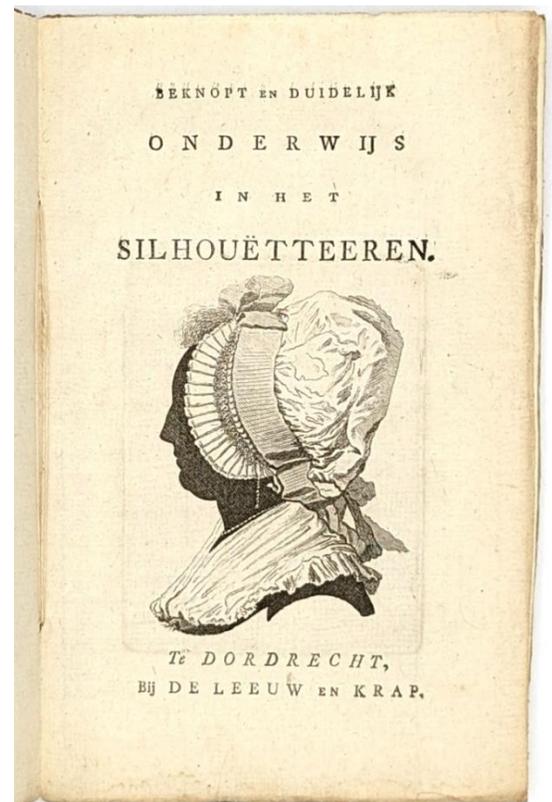
26. CONDÉ, Jean (engr.). *Proprio Marte Tuta...* This Engraving was published on the 24th of June, 1791, the day on which the Managers of Ranelagh gave a publick Entertainment in favor of the Chevaliere d'Eon, deprived of a considerable part of her fortune by the odious detention of a deposit... London: J. Condé, & Sold by Messrs, Boydell, 1791. Engraved broadside, 23.8 x 18.8 cm, including 1-2 mm margins on all sides. Edges slightly stained; some unobtrusive evidence of mounting to corners, but mainly an excellent copy. **\$1,850**

Extremely rare engraved souvenir commemorating a 'benefit' put on at the Ranelagh Pleasure Gardens in Chelsea during the summer of 1791 to raise funds for the Chevalière d'Eon. Living in exile in London following the French Revolution, d'Eon had lost her pension and was forced to make a living as a 63-year old public spectacle: the 'Publick Entertainment' alluded to in the present souvenir was almost certainly a demonstration of d'Eon's swordsmanship while wearing feminine clothing – hence the Minerva allegory. A surviving painting of an earlier (1787) exhibition match between d'Eon and the Chevalier de Saint-Georges shows the former 'en garde' in a full black gown with a white lace bonnet. No US copy.

THE ART OF SILHOUETTING NO COPY IN US LIBRARIES

27. [PAAPE, Gerrit]. *Beknopt en duidelijk Ondervijis in het Silhouëtteeren.* Dordrecht: De Leeuw & Krap, [1792]. 8vo. (4), 52 pp. With large engraved silhouette-portrait on title-page. Original publisher's wrappers. **\$1,500**

Very rare sole edition of this complete manual of silhouette-cutting, a hobby which the author recommends especially for young people. By making a silhouette of one's friend, the resulting image can be "recognized in the glimpse of an eye, and can be carried on one's person, in a large or small format, whether in a frame or even in a ring, certainly providing a distinct pleasure" (p. 1). Following a brief introduction to the history of silhouettes (supposedly invented either by a shepherd and his perfectly-aligned sheep, or a lovelorn maiden), Paape gives necessary instructions for all aspects of the art, including methods of enlarging the original image. OCLC shows no copy in US libraries.

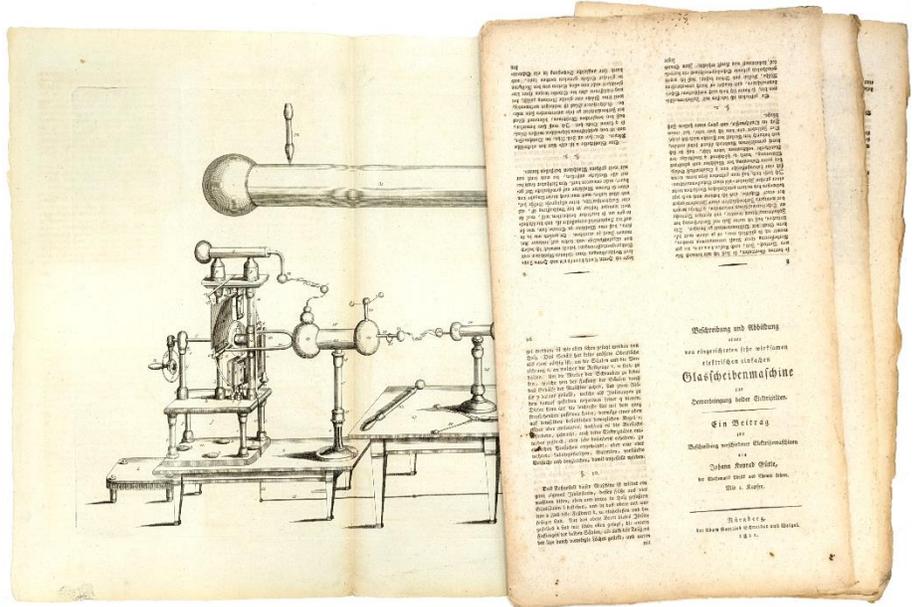


IN ITS ORIGINAL UNCUT SHEETS

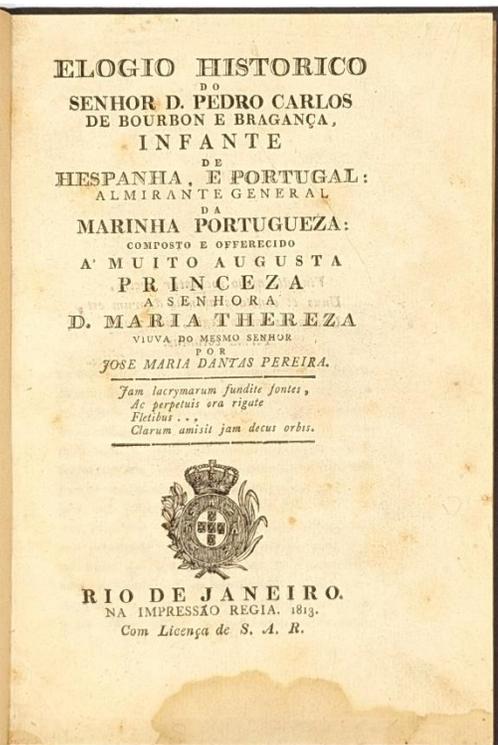
28. GÜTLE, Johann Conrad.
*Beschreibung und Abbildung einer neu
 eingerichteten sehr wirksamen elektrischen
 einfachen Glasscheiben-maschine zur
 Hervorbringung beider Elektrizitäten: ein
 Beitrag zur Beschreibung verschiedener
 Elektrisir-maschinen.* Nuremberg: Adam
 Gottlieb Schneider und Weigel, 1811.
 8vo. 40 pp, plus large folding plate of the
 apparatus. Unbound, in 5 uncut original
 sheets (i.e. 8 pages to each sheet).

\$1,250

Charmingly unsophisticated copy of this rare treatise by the Nuremberg instrument-maker J. C. Gütle, responsible for installing the first lightning rod in that city. His machine demonstrates a method of generating static electricity from the rotation of a thin glass wheel, illustrated in detail in the folding engraved plate.



THE FIRST ADMIRAL-GENERAL OF THE BRAZILIAN NAVY, AND A 'MODERNIZER' OF THE SLAVE-TRADE



29. PEREIRA, José Maria Dantas. *Elogio Historico do Senhor D. Pedro Carlos de Bourbon e Bragança, Infante de Hespanha, e Portugal... oferecido a' muito augusta Princeza a Senhora D. Maria Thereza, Viuva do mesmo Senhor.* Rio de Janeiro: Impressão Regia, 1813. Large 8vo. (8), 70 pp, [1 integral blank], plus three large folding letterpress charts on two leaves. Modern boards.

\$1,650

Very rare sole edition of this biography of Pedro Carlos de Bourbon y Braganza (1786-1812), the young Admiral-General of the Brazilian Navy. The work is also an early Brazilian imprint, appearing just five years after the arrival of the first official printing press on Brazilian soil in 1808. On pages 46-47, for example, we find Pedro Carlos' efforts to 'modernize' the slave-trade by encouraging the use of African slaves themselves as crew on ships, "because Indians desert incessantly, despite having their salaries doubled, and very few [free] Black men will volunteer for the work". Along with the rest of the royal family, Pedro Carlos arrived in Salvador de Bahia on January 2, 1808, and soon took up residence in the São Cristóvão Palace in Rio de Janeiro. He was said to be possessed of uncommon intelligence, and despite his tender age (26 when he died), he served as President of the Academy of Sciences in Brazil. His particular passion was the mapping and geography of the region around Rio de Janeiro, and he intended for this project to eventually extend along the entire coast of Brazil. OCLC shows just a handful of copies worldwide, with two in US libraries (JCB and U Florida).

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

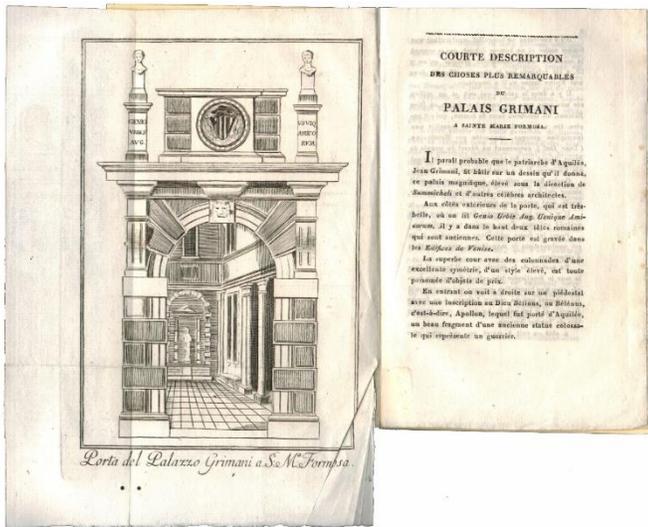
TEA AND THE TASTE FOR ‘CHINOISERIE’

30. MARQUIS, François, “seller of teas to His Highness, the Comte d’Artois”. *Du Thé, ou Nouveau Traité sur sa Culture, sa Récolte, sa Préparation et ses Usages...* Orné de Gravures coloriées, d’après nature et d’après des peintures originales de la Chine. Paris: Nepveu, Audot, and the author, 1820. 12mo. (5), 6-124 pp, plus 10 engraved plates (of which 6 double-page and folding), all finished in contemporary handcolor. Original publisher’s pink wrappers with ‘chinoiserie’ motifs on covers. **\$1,650**

First edition (the smaller of two formats printed in the same year) of this charming manual of tea-drinking prepared by a ‘fabricant de chocolat et marchand de thé’, apparently in order to satisfy the curiosity of his customers. As it had been since the time of Louis XIV, tea was consumed in France mainly by the aristocracy and by invalids; here, Marquis gives a robust medical account of the plant as well as describing its natural history and Chinese methods of processing. One plate, for example, depicts a group of monkeys trained to pick a particularly rare type of tea. Cagle, *A Matter of Taste*, # 305.



A STROLL THROUGH THE MUSEO GRIMANI

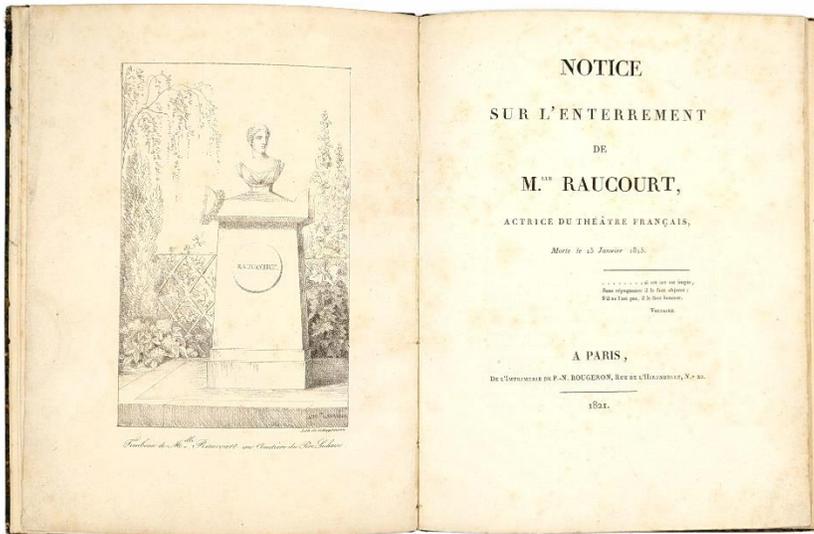


31. [MUSEO GRIMANI]. *Courte Description des Choses plus Remarquables du Palais Grimani a Sainte Marie Formosa.* [Venice: no printer, ca. 1820]. 12mo. 12 pp, plus initial and terminal blanks, and with a folding engr. plate of the Palazzo’s façade. Modern card covers. **ON HOLD \$850**

Very rare sole edition of this pocket-sized pamphlet guiding the French tourist through the Palazzo Grimani and its formidable collection of statuary and paintings. The Palazzo remained in Grimani hands until 1865, but the collection began to be dispersed starting already in the late 16th century. Murray (*Museums, Their History and Their Use*, p. 14) notes that “An account of the collection was published at Venice in 1497; and again [as] *Courte description des choses plus remarquables*

du Palais Grimani a Sainte Marie Formosa?” but does not suggest that any intervening catalogues were ever published. The present account begins by describing the marble portico which leads into the main courtyard, adorned by statues and bas-reliefs. Among the modern artworks we find two busts of Christ and the Virgin by the Florentine Francesco Salviati; paintings by Parmigiano, Camillo Mantovano, Giorgione, Fazioli, Giovanni d’Udine, and Bombelli; and even a representation of St Dominic receiving the Rosary which is boldly attributed to Albrecht Dürer because of a supposed self-portrait inserted by the artist into the onlookers. The guidebook occasionally passes judgement, for example, referring to a statue of two slaves attending the Emperor Augustus as an “ouvrage d’un artiste mediocre”. It is more complimentary about the skills of the sculptor responsible for the large statue of Marcus Agrippa, which it is claimed was transported directly from the Pantheon. Evidently an ephemeral publication probably intended for sale to Grand Tourists, OCLC shows just one copy in US libraries, at Illinois.

“THE MOST NOTORIOUS LESBIAN OF HER DAY”



32. [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.

ON HOLD **\$2,850**

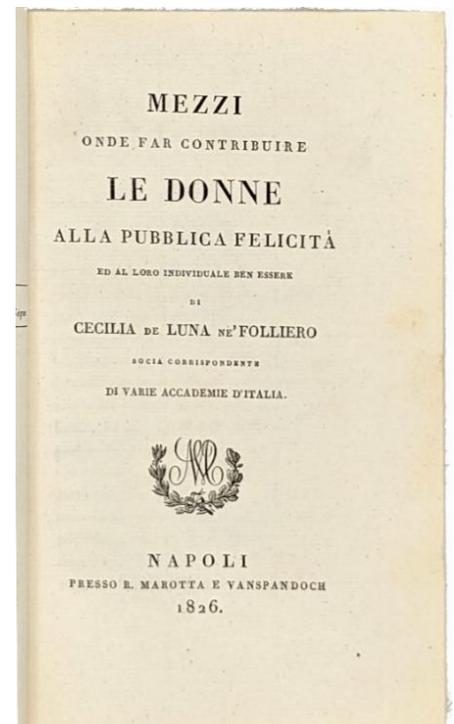
Second recorded complete copy of this defense of the notoriously bisexual actress Françoise Marie Antoinette Clairien Saucerotte, called 'Mademoiselle Raucourt' (1756-1815). The

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 probably that the anonymous author of the present work was Raucourt's last partner, Henriette Simonnot-Ponty, with whom she lived until her death. "No-one has been able to ignore the scandal caused by the funeral of Mademoiselle Raucourt; but the silence maintained by the newspapers about this event have allowed the public to understand it only very imperfectly..." begins the text, before launching into a blow-by-blow account of the fateful day of her interment. "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*). The final three pages contain a heartfelt tribute to Raucourt's talents on the stage as well as an unfettered condemnation of the Catholic Church for its inexcusable conduct towards her. OCLC shows only the BnF and Harvard (defective).

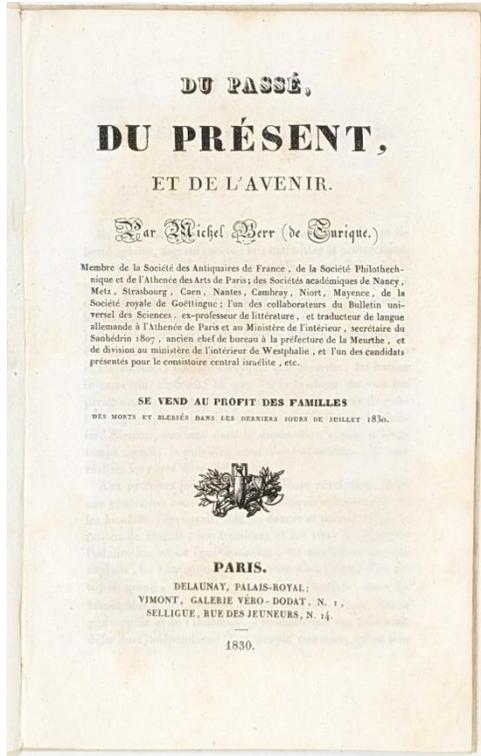
WOMEN AND THE PUBLIC GOOD UNRECORDED IN OCLC

33. LUNA FOLLIERO, Cecilia de. *Mezzi onde far Contribuire le Donne alla Pubblica Felicità ed al loro Individuale ben Essere...* Naples: R. Marotta e Vanspandoch, 1826. 8vo. (5), 6-175 pp, (1). Later pink wrappers. **\$1,650**

Sole edition, curiously rare, of the *chef d'oeuvre* of the Neapolitan poet and writer Cecilia de Luna Folliero (1793-1870), in which she lays out novel proposals for female education ('Means by which Women may Contribute to the Public Good, and to their Individual Well-Being'). "Perrino, De Luna, and Folliero, respectively grandmother, mother and daughter, essentially represent a 'genealogy' of women writers and travelers in a progressive vein, because they place at the center of their thinking the importance of the social role of women and education as a primary tool for women's emancipation." (Nigro). Unrecorded in OCLC; but the ICCU shows a handful of Italian copies (none digitized).



**“THE FIRST JEW TO PRACTICE IN FRANCE AS A BARRISTER”
(JEWISH ENCYCLOPEDIA)**



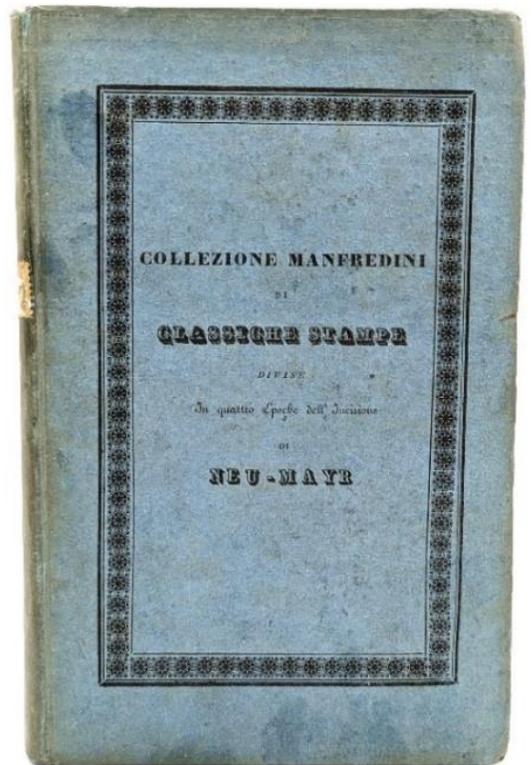
34. BERR, Michel. *Du Passé, du Présent, et de l'Avenir...* *Se vend au profit des familles des morts et blessés dans les derniers jours de juillet 1830.* Paris: Delaunay [et al.], 1830. 8vo. (5), 6-30 pp, [1 terminal blank]. Modern wrappers. **\$650**

Sole edition of this pamphlet celebrating the return of peace and prosperity to France following the July Revolution of 1830. The author was Michel Berr (1780-1843), a noted jurist and an ardent proponent for the emancipation of French Jews. In 1806 he was elected deputy to the Assembly of Jewish Notables, and in the following year was appointed secretary of the Grand Sanhédrin. The present work is perhaps Berr's most secular (aside from his published legal cases); in it we find a glowing description of contemporary French society, with a final very brief expression of hope that “the Jewish tribes, once slaves to barbarism, will receive their liberty under the auspices of a sincere and long-lasting justice” (p. 28).

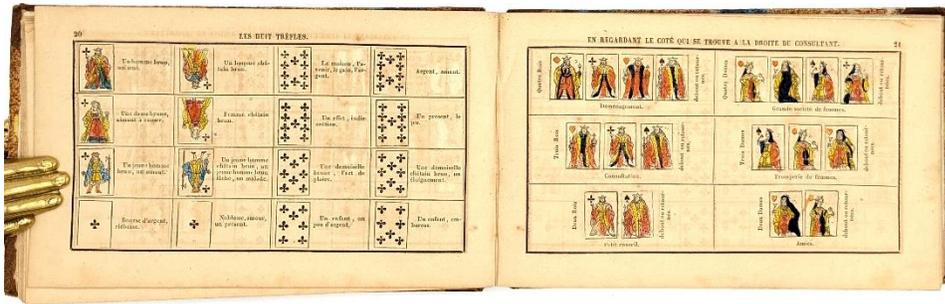
**THE PERFECTION OF ENGRAVING:
THE COLLEZIONE MANFREDINI**

35. NEUMAYR, Antonio. *Collezione Manfredini di Classiche Stampe, divise in Quattro Epoche dell' Incisione...* Venice: Tipografia di Commercio, 1833. 8vo, 4 parts in 1. With separate title-pages for each of the 4 parts, dated 1832-1833. Original publisher's printed blue boards. **\$1,250**

First printed catalog of the complete Collezione Manfredini, a group of 742 engravings which Federico Manfredini (1743-1829) considered ‘classical’ or typologically important. Manfredini’s rather positivistic vision sought to elaborate the “Progressi nel Perfezionamento delle Stampe”, and each of four epochs is characterized with representative examples and notes by the editor Neumayr. The periods are divided as follows: 1437-1581; 1570-1680; 1630-1790; and the modern era. Manfredini’s earliest piece was what he considered the ‘proof state’ for an engraving dated by him to ca. 1437 (“The Conversion of S. Paul”, ascribed by him to Maso Finiguerra); his latest pieces were by the still-living Morghen Raffaello (of whom Manfredini collected some 60 different examples). Surprisingly, there are relatively few examples of the Flemish masters like de Jode and the Galle dynasty. Alongside a description of each piece, all 168 individual artists are given a critical commentary by Neumayr. OCLC shows US copies at the Newberry, Illinois, NYPL, and the Clark Art Institute.

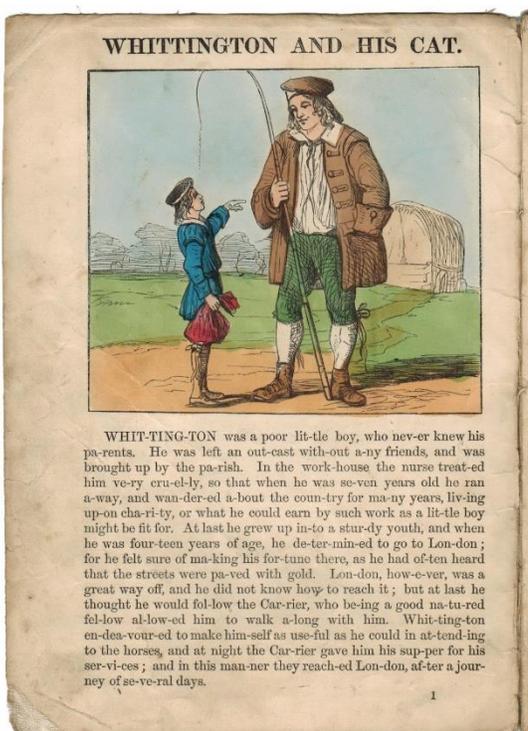


THE NEWEST ADVANCES IN CARTOMANCY



36. LEGRAND, “Madame J.”. *La Cartomancie Dévoilée, Simplifiée et Perfectionnée, ouvrage unique, aussi instructif qu’ amusant, mis à la hauteur des découvertes du siècle à la portée de toute personne sachant lire...* Brussels: “chez l’Auteur”, 1840. Oblong 8vo. (2), xvi pp, 17-158 pp, [1 terminal blank], plus lithographed portrait of the author. With 136 pages of woodcut illustrations depicting various card arrangements (of which the first 8 have been colored by an early hand). Contemporary half calf over marbled boards. **\$1,850**

Sole edition, impossibly rare, of this charming guide to fortune-telling based on playing cards. The only other copy noted in OCLC is at the University of Amsterdam, and few traces seem to exist of Madame Legrand or her *Cartomancie* in any bibliographical source. Her preface drives home the importance of fortune-telling by noting that one day in Saint-Domingue, Joséphine Tascher de la Pagerie was accosted by an old Black woman who gripped her hand and told her “You will ascend the greatest throne in the world”; Joséphine promptly decided to take the young General Bonaparte as her next husband. The questions answered by Legrand’s system are the immortal concerns of fortune-tellers through the ages: “Can I find a better job than what I have now?”; “Will my business be successful?”; “Is he interested in me as a friend or as something more?”; “I’m waiting for lots of money – will I ever receive it?”; “Will I have success in the lottery?”; etc. etc.



A LARGE-FORMAT, LINEN-BACKED CHILDREN’S BOOK

37. [LINEN PRINTING]. *Whittington and his Cat.* London: Routledge, Warne, & Routledge, [ca. 1860?]. ‘Super-royal 8vo’ [25 x 17.5 cm]. 8 pp on (8) ff including illustrated covers; all leaves backed with linen. With 8 half-page wood-engravings in text, all finished with hand-color. **\$450**

Extremely rare large-format, linen-backed edition of this classic children’s tale, following the adventures of a workhouse orphan who climbs up in the world thanks to his cat. The work seems to represent an interesting chapter in the evolution of linen printing: a slightly earlier body of children’s literature was printed directly onto linen but did not survive well (the ink often fading), but here we see the publishers utilizing paper’s superior ink-carrying abilities while still profiting from the durability of the underlying linen backing sheets. Of this edition, we have traced just one copy worldwide, curiously held at the Westpoint Military Academy in New York. COPAC shows no copies in UK

libraries, although the V & A, for example, holds the corresponding paper-printed edition.

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

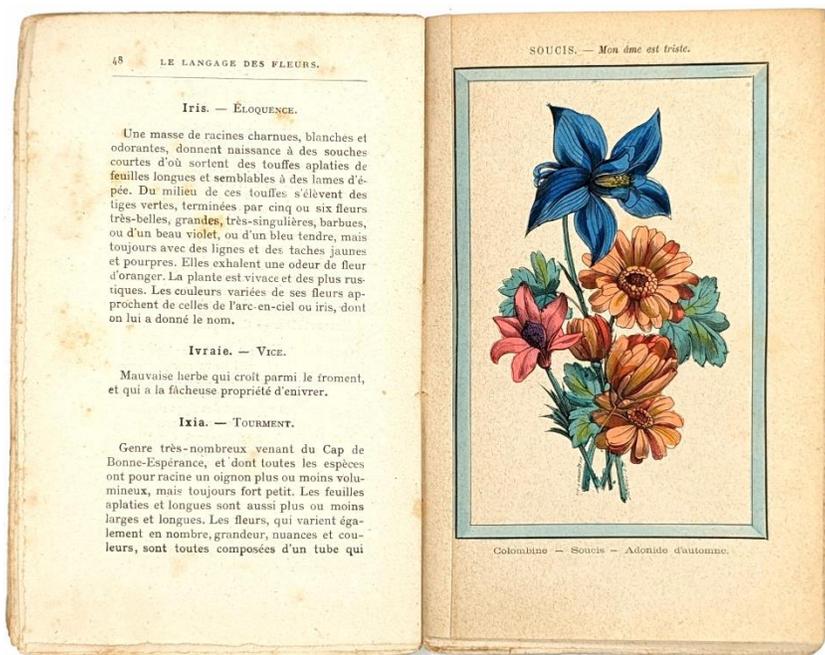
WITH A FRENCH CARIBBEAN SLAVE SONG

38. CATHÉRINEAU, Jean. *Le Paramaribo. Roman Maritime et de Mœurs Créoles, tire de la Guerre de l'Indépendance de l'Amérique du Sud contre l'Espagne.* Paris: Achille Faure, 1866. 8vo. (4), 354 pp, including one page of music ("Le Corsairien" and "Spécimen de la Musique des Nègres"). Original publisher's printed wrappers, with author's signed presentation inscription. **\$850**

Sole edition of this swashbuckling tale of Caribbean piracy, set during Bolivar's struggle to liberate South America from the Spanish. The action begins on board the ship *Paramaribo*, off the coast of Colombia, when a mutiny throws into motion a cataclysmic series of events. On board is an English merchant, 'Sir Patrice Sunders', whose ravishing daughter Lucy falls in love but is then kidnapped; a storm follows, with the obligatory shipwreck, and the narrative continues apace. On pages 158-9 the author presents a few snippets of local slave songs, with the corresponding music bound at the rear. Sabin 11519; OCLC shows a single US copy, at the Library of Congress.



THE SYMBOLISM OF FLOWERS IN ART, AND IN LANGUAGE



39. LAMBERT, Madame J.-J. [i. e. ROSTAING, Jules?]. *La Langage des Fleurs. Nouvelle Sélamographie, Édition illustrée de bouquets allégoriques.* Paris: Delarue, [ca. 1870]. 8vo. VIII pp, 9-180 pp, plus 8 handcolored plates. Bound in publisher's chromolithographed decorative wrappers (spine a little perished).

ON HOLD \$450

'Illustrated edition' (but we have been unable to trace any earlier appearance) of this remarkable emblematic dictionary of flowers, comprehensively covering their symbolism in art and in the new practice of 'selamography' – from *selam*, an Eastern word for a semiotic bouquet. The preface makes it clear that the work is intended for women, and gives several

working examples: a reader might send a bouquet of *Euphorbia*, *Helianthus*, *Fusain*, *Ornithogale pyramide*, and *Myosotis* or *Achilles Mille-feuille* to her love interest: this literally means "I was unable to sleep, my eyes see only you, your image is engraved upon my heart, my love is pure, love me like I love you, or cure me of this ill". OCLC shows just two copies worldwide, none in US libraries.