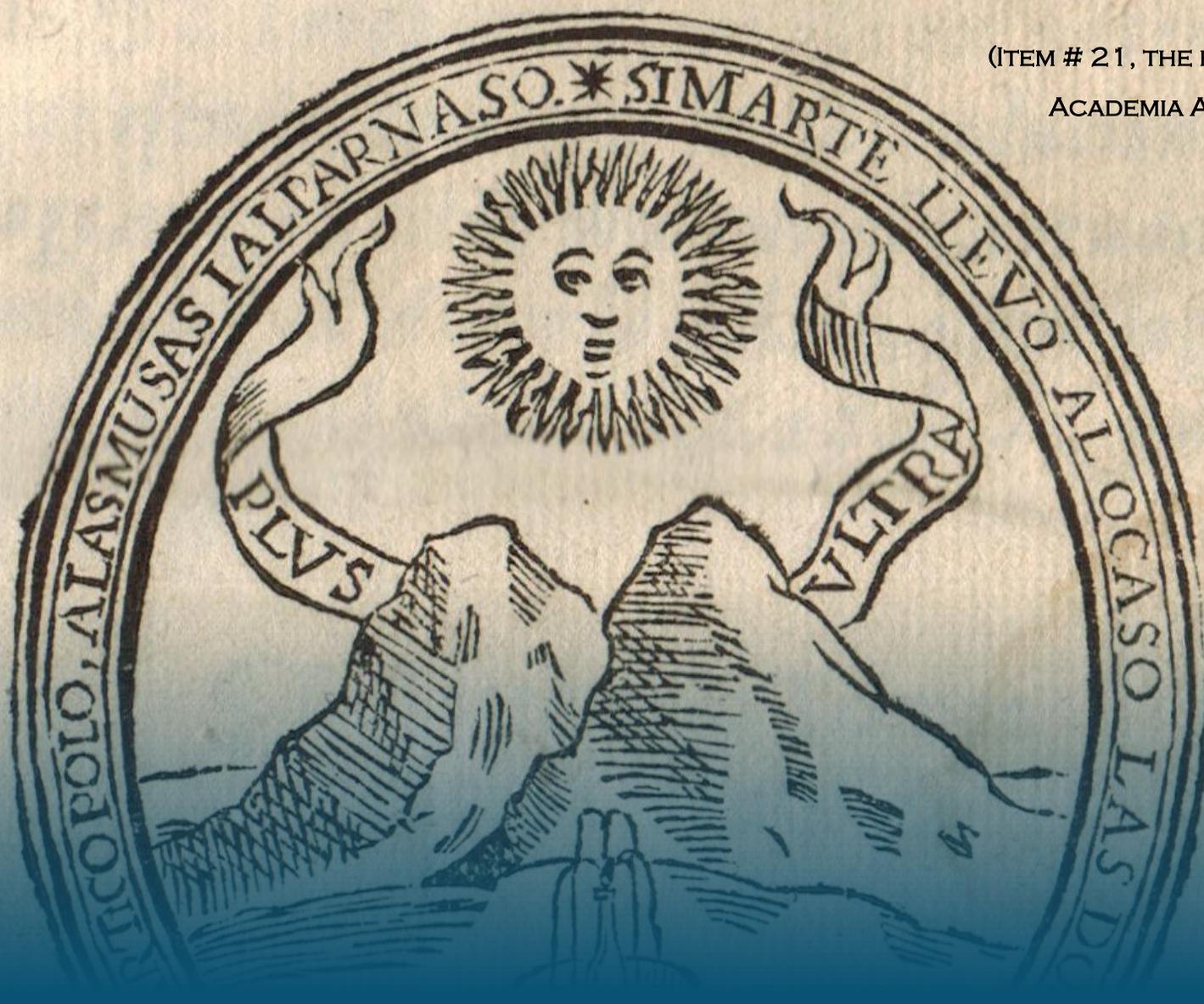


(ITEM # 21, THE EMBLEM OF THE
ACADEMIA ANTÁRTICA)

Año

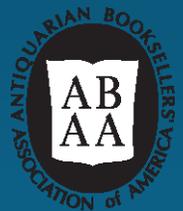


1608

THE CALIFORNIA ANTIQUARIAN BOOK FAIR 2026

 EDITIO ALTERA

BOOTH 234 (TOP FLOOR)



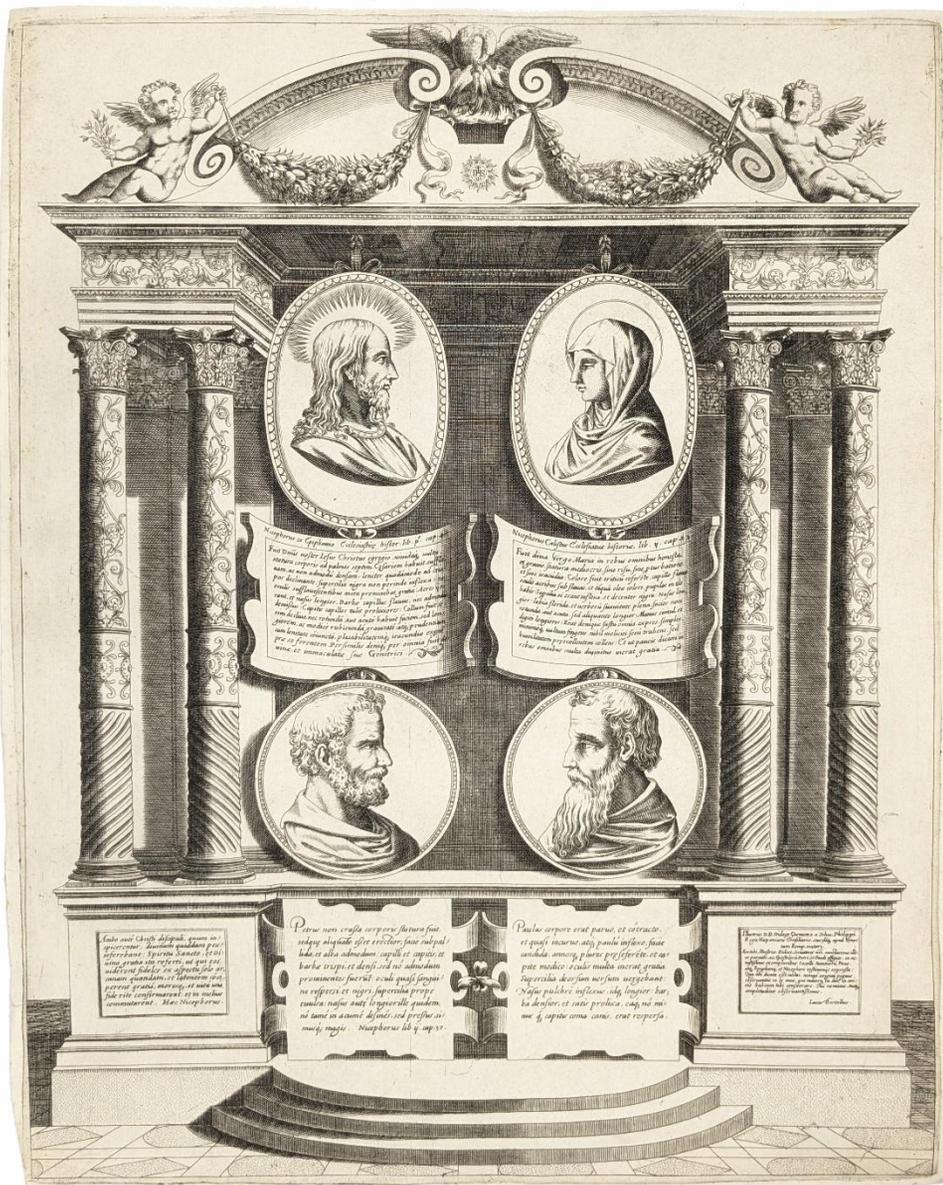
HUMANITIES

THE SUN AND A RATHER FULL MOON, LIKELY ENGRAVED BY DIANA MANTOVANA

1. MANTOVANA, Diana (engr.). ["Apollo sul carro celeste"]. [Mantua: Diana Scultori, ca. 1570?]. Sole state, with no imprint. Engraving on laid paper, watermarked with an anchor (Woodward 157). 53.5 x 24 cm, trimmed to platemarks. Some margins a little cracked and creased, lined with Japanese tissue. **\$3,250**

An unusually-formatted engraving based on a Giulio Romano fresco executed from a 'bold' upward perspective. Apollo, or rather his bottom, takes center stage in the image as he urges his chariot forward across the sky; behind the Chariot of the Sun is Diana's Chariot of the Moon, featuring a much more modestly-clad driver. Found painted on the ceiling of the Sala del Sole e della Luna in the Palazzo Te in Mantua, "the subject's intent is to signify the incessant succession of the motions of the Sun (day) and the Moon (night), captured here in a moment of transition..." (Bellini, p. 277 trans.). The palazzo was heavily restored by the Austrian regime in the 18th century. Bellini's catalogue raisonn e considers it stylistically unlikely to be the work of Adamo Scultori, and instead leans towards his sister Diana Scultori, *detta* Mantovana (1547-1612), one of the earliest recorded professional female engravers and one of the only women to earn a place in Vasari's *Lives of the Artists*. **Bellini locates no copy in US institutions.**





“A WIDELY CONSULTED SOURCEBOOK FOR ARTISTS” (MORMANDO)

2. [The Faces of Jesus, Mary, Peter and Paul according to Nicephorus]. *Illustriss. D. D. Didaco Gusmano a Silva, Philippi Regis Hispaniarū[m] Consiliario, eiusdē[m]q[ue], apud Venetam Remp. oratori...* [Venice: Luca Bertelli, ca. 1575]. Engraved broadside [45 x 35.5 cm] on laid paper, watermarked with a star and anchor (Woodward 174, ca. 1567). Offered with a further contemporary print on the same subject, 30 x 20.5 cm, also with no imprint.

\$1,850

Unrecorded broadside offering ‘true depictions’ of Christ, the Virgin Mary, and the apostles Peter and Paul based on a recently-rediscovered Byzantine text. Ransomed from the Turks in the early 16th century, the sole surviving manuscript of Nicephorus’ *Ecclesiastical History* contained sensationally precise details of the physical features of these figures; thanks to its novelty and the circumstances of its rescue, the text became an infallible source on early Church history for Protestants and Catholics alike following its publication in 1553. Franco Mormando (2007) has recently shed light on the Nicephorus’ importance to 17th century artists, particularly those engaged in the service/business of the visual Counter-Reformation; but while Mormando finds evidence for the use of Nicephorus’ descriptions among artists such as Gian Lorenzo Bernini, the present pair of related broadsides push the reception of Nicephorus in artistic spheres back several decades earlier. We thank Professor Mormando for confirming that he has never come across this design in his research.

THE ONLY SURVIVING DEPICTION OF A LOST SET OF PAINTINGS FOR THE JESUIT COLLEGE IN MADRID

3. GALLE, Cornelis et al. *Vita Beati Patris Ignatii Loyolae, Religionis Societatis Iesu Fundatoris, ad vivum expressa... deinde Madriti pingi, postea in aes incidi et nunc demum typis excudi curavit.* Antwerp: [no printer], 1610. Large oblong folio [42.25 x 32 cm]. Engraved title-page and 15 numbered plates, interleaved with contemporary blanks – perhaps for an artist’s use. Gilt-stamped contemporary vellum, poorly recased with some splitting to edges; old repair to lower blank margin of title-page. One small patch of abrasion or printing error on Plate 3; otherwise dark, crisp strikes of the first impression. With a custom dark green slip-case. **\$12,500**

First edition of this monumental example of Counter-Reformation visual culture, explicitly utilizing its authoritative size to bolster its case for the canonization of Ignatius of Loyola. We are aware of no other engraved Vita of a religious figure – already canonized or not – executed at such scale during this period, attesting to the formidable financial, artistic, and logistical support for Loyola’s *causa* leading up to its fruitful conclusion in 1622. The series is based on a set of paintings executed by the Spanish artist Juan de Mesa, commissioned around 1604 by Pedro de Ribadeneira to decorate the Jesuit College in Madrid. Although most of the original paintings are now lost, drawings for seven of them were recently rediscovered in the Hermitage Museum in St. Petersburg; the present suite thus remains the only surviving witness of the complete series (cf. Catherine Phillips). The process by which the 83-year old Ribadeneira – firmly based in Madrid – was able to commission and presumably oversee such a lavish production in Antwerp remains to be unraveled. Melion records the existence of an altered second edition, reprinted to celebrate Loyola’s canonization in 1622 from worn plates. We note that the copy examined by Melion for his article in *Jesuit Books in the Low Countries* was missing Plate 12; Plate 15 was “damaged”. A copy was last seen at auction in 2010. OCLC locates just eight copies worldwide, two in the US (Boston College and JHU).



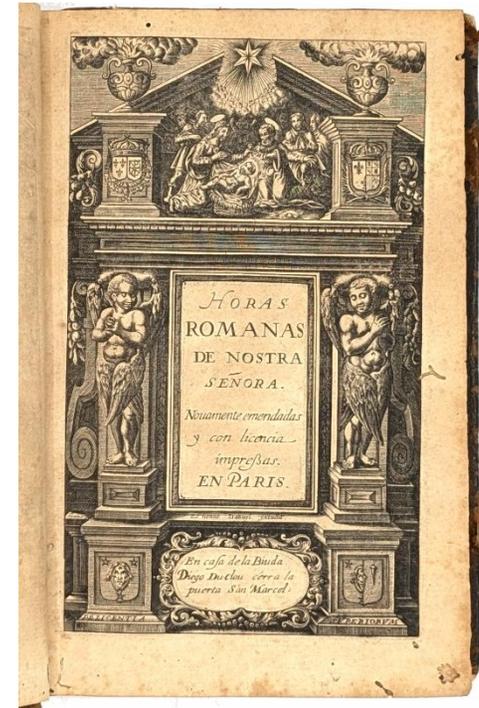
**PRINTED BY FRANÇOISE GETARD
FOR THE SPANISH ENTOURAGE OF
ANNE OF AUSTRIA**

4. [SPANISH PRINTING IN PARIS]. *Horas Romanas de Nostra Señora. Novamente emendadas y con licencia impressas.* Paris: [Françoise Getard], Widow of Diego [Jacques] Du Clou, [1617]. (80), 40 pp, 234 pp, 40 pp, 65-80 pp. including engr. title-page and 10 plates signed by Étienne Dauvel. Printed in red and black throughout, in Latin, French, and Spanish. 17th century French gilt-ruled calf with gilt ornaments on spine; remains of two metal clasps; all edges gilt. Although eccentrically paginated, the volume was evidently bound as such in the seventeenth century. Binding rubbed; a handful of unobtrusive wormtracks to blank margins throughout; a few signatures toned. **Offered with a recent Spanish export license.**

\$3,850

Extremely rare example of a vernacular Spanish book of hours, printed in Paris in 1617 for the retinue of the recently-arrived Spanish bride of Louis XIII. Initially refusing to assimilate into the French court, the 15-year old Infanta Ana María Mauricia surrounded herself with an entourage of Spanish ladies-in-waiting headed by the formidable Inés de la Torre, until the latter was forcefully expelled from Paris in 1618 (cf Kleinman). Due to their longstanding prohibition by the Inquisition, all printings of vernacular Spanish hours are rare, and were often executed abroad.

Whatever text was intended to be printed between pp. 40-65 of the final section was omitted from binding not only in our copy, but in the two other recorded US copies of this text (Dayton and the Phoenix Public Library) – indicating a uniform practice probably performed by the publisher herself.





ARCHANGELIC DEVOTION IN PARMA THE FIFTH RECORDED COPY

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.

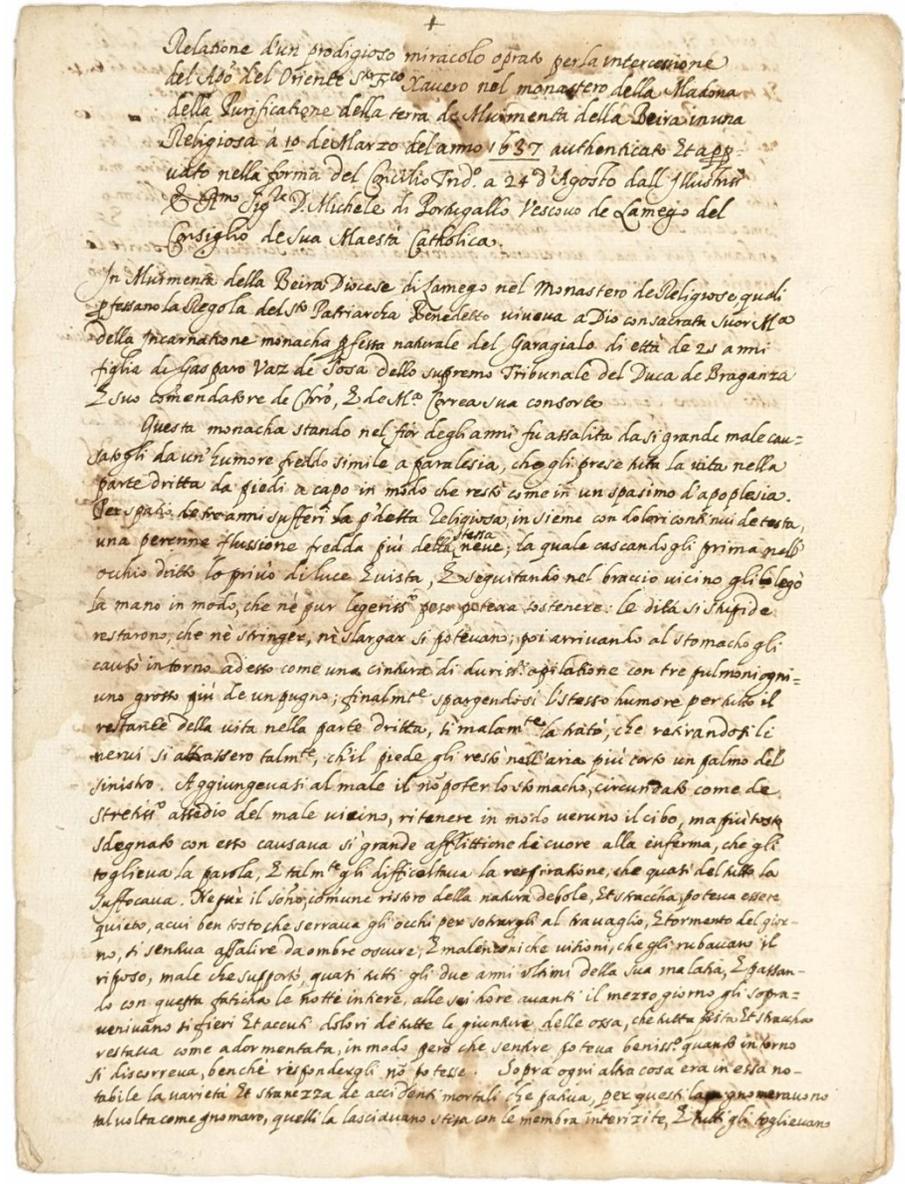
A MANUSCRIPT ACCOUNT OF A XAVERIAN MIRACLE, FOR JESUIT DISPATCH

6. [FRANCIS XAVIER / NUNS]. *Relatione d'un prodigioso miracolo operato per la intercessione del Apo[stolo]. del Oriente S.[an]to Fr.[ances]co Xavero nel monastero... de Muimenta della Beira in una Religiosa à 10 de Marzo del anno 1637, authenticato et approvato della forma del Concilio Tridentino a 24 d'Agosto...* [Portugal or Italy?, ca. 1637]. Folio [27.6 x 20.6 cm]. Fair copy manuscript in a single hand on two bifolia (7 pp), ca. 40 lines per page, on laid paper watermarked with a cardinal's arms. Docketed by a contemporary hand on verso of final leaf, "Miracolo di S Francisco Xavero"; the entire document folded twice as customary for postal dispatch. A few areas of light dampstaining, but all text in a clear, legible hand.

\$2,250

Intriguing manuscript Jesuit *relazione* describing the miracles recently observed in a young nun, Soror Maria da Encarnação (1612-1637), at the Benedictine convent of Moimenta da Beira in northern Portugal. The present document attests to the form in which many of these newsworthy reports probably circulated in early modern Europe, although surviving poorly today. For the sender (and recipient, as attested by the docket title), the main interest of the present report was the intercession of the recently-canonized St. Francis Xavier, Apostle of the Indies, whose image had cured – at least temporarily – Maria da Encarnação from a debilitating paralysis.

The report was later printed in Spanish, but the present text, evidently copied or translated by an Italian Jesuit, **contains many details and phrases not found in the printed Spanish pamphlet** (itself surviving only in Iberian libraries).



**PAINTED BY ST LUKE,
AND BROUGHT FROM CONSTANTINOPLE IN THE
MID-12TH CENTURY**

7. [ST LUKE AS ARTIST]. *Vera effigie di N[ost]ra Sig[no]ra dipinta da S. Luca, e dall' Imp. Federico I. trasferita da Costantinopoli, e donata l'anno 1185 alla Città di Spoleti, nel cui Duomo si conserva: ed in tutti i Sabbati dell' anno vi si cantano in Musica le Litanie della B. Verg[in]e per li bisogni spirituali, e temporali della med[esim]a Città.* Rome: Albert Clouwet, 1669. Engraved broadside, 35 x 25.7 cm including thin margins on all sides. Certain features delicately highlighted in contemporary pale orange ink wash. All four corners showing discreet pinholes and tears from early mounting; creased on both axes from folding; but mainly well-preserved.

\$2,250

Unrecorded broadside printed in Rome to celebrate the translation of a Byzantine icon of the Virgin Mary, popularly thought to have been painted by St Luke himself, into the new *capella* at the cathedral church of Spoleto (35 miles south of Perugia). As the broadside explains, the painting had been brought from Constantinople by Frederick Barbarossa, who gave it to Spoleto as a peace offering following his 1155 sack of the town. Our broadside depicts the icon resting on an altar within an early frame (before its re-casing in 1674); in the lower panel of the altar we find an explanatory text alongside a dedication to Cardinal Cesare Facchinetti, Bishop of Spoleto, with three emblems in rondelles. The Greek text on the icon is here imaginatively depicted as almost complete, and the legends at the upper right and upper left corners tell the viewer that the Greek has been translated into a 'dialogue' between Christ and his mother – presented in both Latin (left) and Italian (right).



A CLASSICS PROFESSOR ACQUITTED OF SEXUAL MISCONDUCT

8. [EPHEMERA]. 7 ephemeral items relating to the trial and reputation of accused deflowerer and Classics professor Pieter Burman. Utrecht, Rotterdam, and Leuven, 1709-1712. Folio/quarto, various collations (see full description).

\$3,850

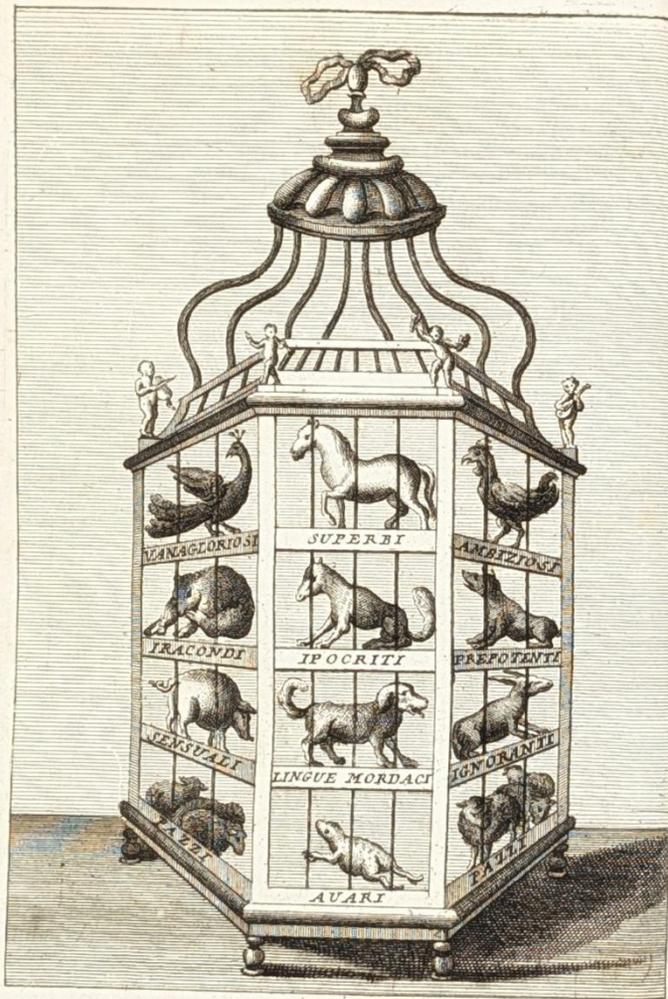
Significant grouping of material printed around this celebrated public trial. Burman (1668-1741), an esteemed Classical scholar who held the Chairs of Eloquence, History, Politics, and Greek at the University of Utrecht, was brought before the magistrate on the charge of having deflowered and impregnated his 21-year old cleaning woman, Dina van Woudenberg. Despite Burmann's defense seemingly resting solely on his own social prestige and the testimony of his wife, who agreed to provide an alibi for the periods of his alleged indiscretions, the succeeding three centuries have not been kind to van Woudenberg. Most biographers have wholly ignored the accusations, and it is interesting to note, for example, that they are not mentioned on Burman's Dutch or English Wikipedia pages. As recently as 2000, Harvard historian Blanche T. Ebeling-Koning wrote that "it seems likely that in retaliation for injuries of some kind Burman was set up for a swindle". Although in the end she may be right, the case sheds fascinating light on the dynamics of a hot trope of modern Renaissance scholarship – reputation – and how *little* well-publicized sexual misconduct seems to have affected standing in the academic arena.



A CAGE OF FOOLS

9. [BONA, Giulio Cesare] BASAPOPI, Gnesio. *La Gabbia de i Matti...* Riformata, ed illustrata di Annotazioni da Lamillo Fortunato, Accademico detto 'Il Forte'. *Opera Critica, Morale, Giocosa*. Venice: Tommaso Bettinelli, 1766. 8vo. viii pp, 126 pp, (2), plus engr. frontispiece of an allegorical 'Cage of Fools' in anthropomorphized form. Contemporary cartonnato. **\$950**

First edition as such, with annotations by the mock-Accademician 'Lamillo Fortunato', of this Venetian satire on the various 'madnesses' which afflict the human species, ranging from ambition to 'biting tongues', hypocrisy, vanity, anger, bullying, greed, and sensuality. Written in Venetian dialect, the first edition of 1660 contained the satirical verses alone – but this second edition published a century later helpfully includes lengthy footnotes (in standard Tuscan!) to each stanza – often lengthier than the original text itself – to explain every facet of the dialect and satire. Fortunato's notes end with 'A word to the ladies' (pp. 123-126), explaining why little attention was paid to them in Bona's descriptions of vice and mania. The present edition is held in the US at Harvard and the Newberry only, per OCLC; unannotated editions are held at Harvard, Berkeley, and Yale.



THE LIFE AND EXECUTION OF A 16TH CENTURY ROMANTIC ICON, CIRCULATED IN MANUSCRIPT

10. [PARRICIDE / BEATRICE CENCI]. *Miscellane. Con la vita e morte di Beatrice Cenci, dei Carafa, Massimi, Mascabruno ed altri.* [Italy, ca. 1800?]. Manuscript in brown ink on watermarked, laid, and slightly varnished paper. 4to. [21.5 x 15 cm]. (10), 190 pp, (14) of which (2) pp continued in the same hand. With a stipple-engraved (in the crayon manner) portrait of Cenci after Guido Reni bound in. **Offered with an export license.**

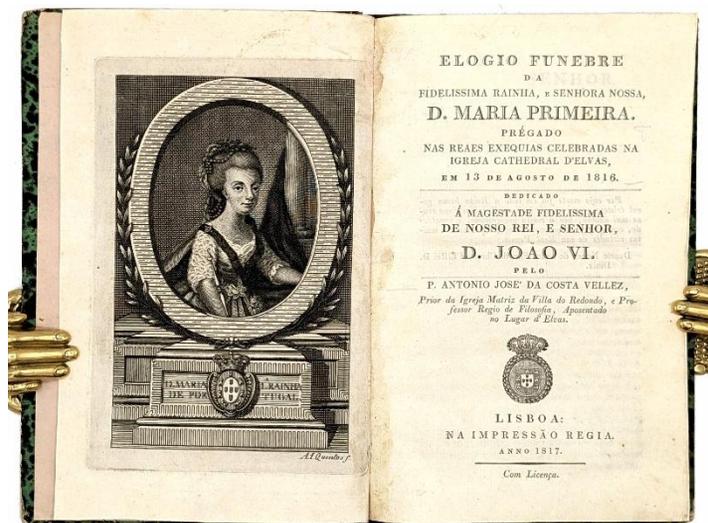
\$2,650

A late 18th or early 19th century manuscript *raccolta*, here focused on the sensational life and execution of Beatrice Cenci, who murdered her sexually abusive father in 1598. A cause célèbre at the time thanks to an outpouring of popular support for Beatrice, the episode seems to have been revived in the mid-18th century by Antonio Muratori in his *Annali d'Italia* – but the present manuscript offers an entirely different text, apparently composed by a contemporary of Cenci, which seems to have circulated exclusively in manuscript from the early 17th century onwards. The present witness attests to a curious resurgence in Cenci's popularity around the turn of the 19th century; by the time of Percy Bysshe Shelley's visit to Italy in 1819, he was presented with a manuscript copy of our *La nefandissima vita*, which he rapidly transformed into his celebrated Romantic tragedy in five acts, *The Cenci* (1820).

Texts with the incipit found here, “*La nefandissima vita, che ha sempre tenuta Francesco Cenci...*” [the deplorable life which Francesco Cenci had always led...] seem to be well-represented in Italian libraries, but are necessarily poorly-recorded in OCLC. We note that the University of Illinois holds a 19th century copy, which they acquired in 1934; we have been unable to locate further US holdings. As far as we can tell, the full text of *La nefandissima vita* remains unpublished and certainly untranslated to this day.



A SYMPATHETIC EULOGY FOR ‘MARIA THE MAD’



11. COSTA VELLEZ, Antonio José da. *Elogio funebre da Fidelissima Rainha, e Senhora Nossa, D. Maria Primeira...* Lisbon: Impressão Regia, 1817. 8vo. (6), 7-38 pp, plus engr. portrait. Mid-19th century quarter calf over marbled boards. **\$950**

Third recorded copy of this remarkable eulogy for Maria the Mad, Queen of Portugal and Brazil, who had spent the final 25 years of her life declared insane. Following the death of her husband (who was also her uncle) in 1786, Maria's mental health steeply declined; in 1788 her eldest son died of smallpox, as did her confessor. Gripped by alternating religious mania and melancholia, Maria became unable to handle state affairs. In 1792 she was officially declared insane, and her family sought the help of Francis Willis, who had treated Mad King George III of England; Willis deemed the queen incurable. Nevertheless, Maria seems to have enjoyed good physical health and lived until the age of 81. In 1807 she moved along with the Royal Family to Brazil, and died in a convent in Rio de Janeiro on the 13th August 1816. Antonio José da Costa Vellez's work – perhaps understandably rare – is thus a brave attempt to paint the defunct monarch in a positive light, and was dedicated to her son João VI, also resident in Rio de Janeiro. OCLC shows two other copies worldwide, at the Newberry and the BL; neither record mentions the portrait found here.

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

COLORED BUT UNMOUNTED

12. [CARTAGLORIA]. [Folding portable altar]. Paris: Pillot, ca. 1820? Engraved altarpiece, 57 x 36 cm, containing common liturgies of the Mass: *Gloria in excelsis Deo*, the *Credo*, and various incantations used during the Eucharist, alongside directions to the priest and two brief bars of music. Finished in fine contemporary handcolor. Slight soiling to lower margins. **\$850**



An unexpectedly late example of this popular genre of early modern ephemera: a printed triptych containing essential texts for the celebration of the Mass. The present item would normally have been mounted onto a stiffer substrate and folded so that it could remain upright unsupported; traditionally, such portable altarpieces were thought to have been used in private chapels or ‘on the road’. Unrecorded in OCLC.

UNRECORDED IN OCLC

44 VIEWS OF TUSCANY, INCLUDING LOST BRIDGES ACROSS THE ARNO

13. **ROSASPINA, Bernardino (engr.).** *Viaggio Storico e Pittorico, ossia Guida della Toscana. Adorna di Quarantaquattro Vedute incise a Taglio Dolce...* Verona: Gabinetto Lett, presso Aristide Testori, 1832. Tall folio [34 x 24 cm]. 16 pp of letterpress, plus engr. title-page and 44 plates. Bound in contemporary publisher's boards, rebacked with remains of original spine laid on. Edges deckled; plates crisp and unfoxed. Plate 1 bound after Plate 3, as in the scanned Biblioteca di Cremona copy.

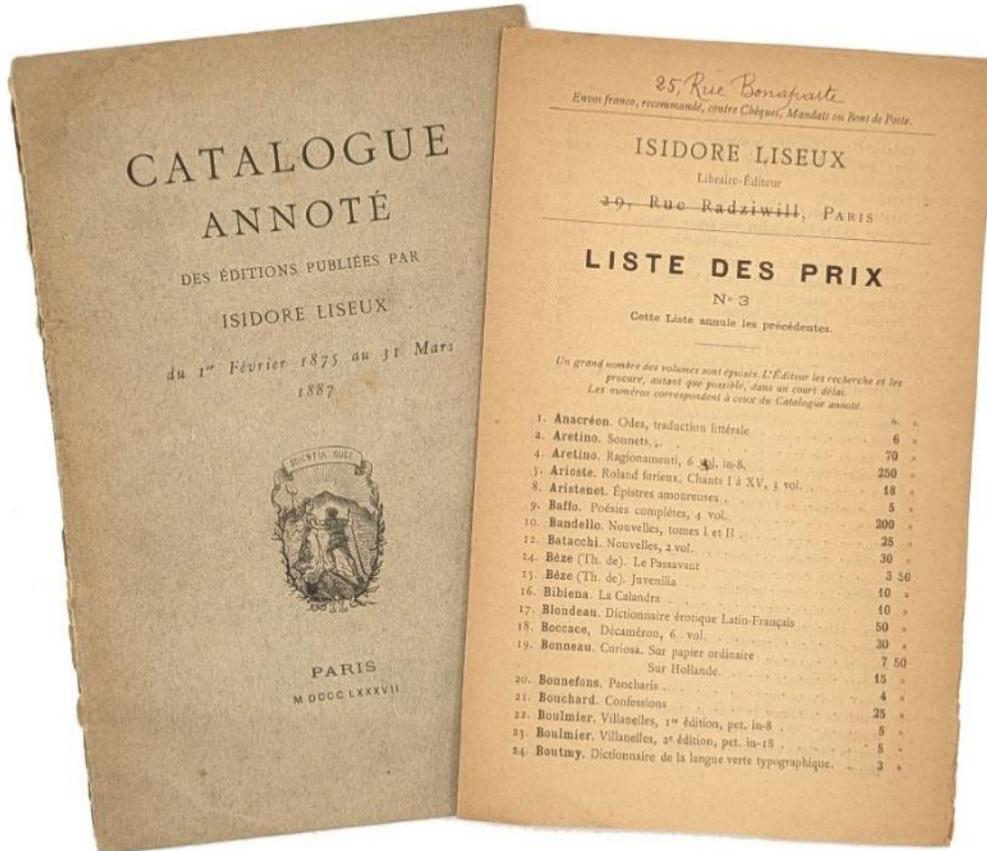
\$4,850

Fine copy of an exceptionally rare book of Tuscan views by the artist-engraver Bernardino Rosaspina (1797-1882). These are not the romantically dilapidated or overly bucolic views of previous decades: they are crisp, modern architectural views accompanied by a printed legend of historical and architectural observations for each plate. Together, they offer a complete visual tour of Florence through 33 plates, followed by 11 further plates documenting structures in the rest of Tuscany (Ville Ambrogiana, Cafaggiolo, Poggio a Caiano, Fiesole, Prato, Pistoia, Pisa, Livorno, and Arezzo). From a modern perspective, among the most valuable views may be those of the bridges across the Arno, all of which were utterly destroyed during WWII. These include the Ponte alla Carraja (Plate 16); Ponte a S. Trinita (Plates 7 & 15); and the Ponte alle Grazie (Plate 27).

Rosaspina's was a book evidently subject to predation: although the plates are sometimes found individually on the market, the integral book itself is remarkably rare. OCLC records only the 1975 reprint; the Italian Union Catalogue shows just five copies in Italian libraries.



PARIS' PREMIER PURVEYOR OF GAY AND EROTIC LITERATURE



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

Sole edition of this separately-issued catalog, representing the bulk of Isidore Liseux's output. Active between 1875-1894, Liseux was a prolific publisher of 'scholarly' erotica – ranging from the Classical to the early modern, with plenty of literary forgeries along the way. The 119 items described here include the first edition of the Kama Sutra in French (#110); a *Dictionnaire érotique latin-français*; Sinistrari's *De la Sodomie* (#103); Pacifico Massimi's notoriously bisexual *Hecatelegeium* (#75); a manual of lesbianism attributed to Luisa Sigea (#32); a re-edition of the *Hypnerotomachia poliphili* (#33); Robert Gaugin's obscene physiological discussion of the Immaculate Conception (#55); and Sinistrari's treatise on the role of demons in copulation (#98) – sometimes thought to have been forged by Liseux himself. Each listing gives the full title, date, format, illustrations, and collation as well as the print run (on China paper vs Holland paper, etc) – and often a brief review from a journalist. As the separate price list at the rear notes, this catalogue was provided "free to buyers", but otherwise cost 5fr.

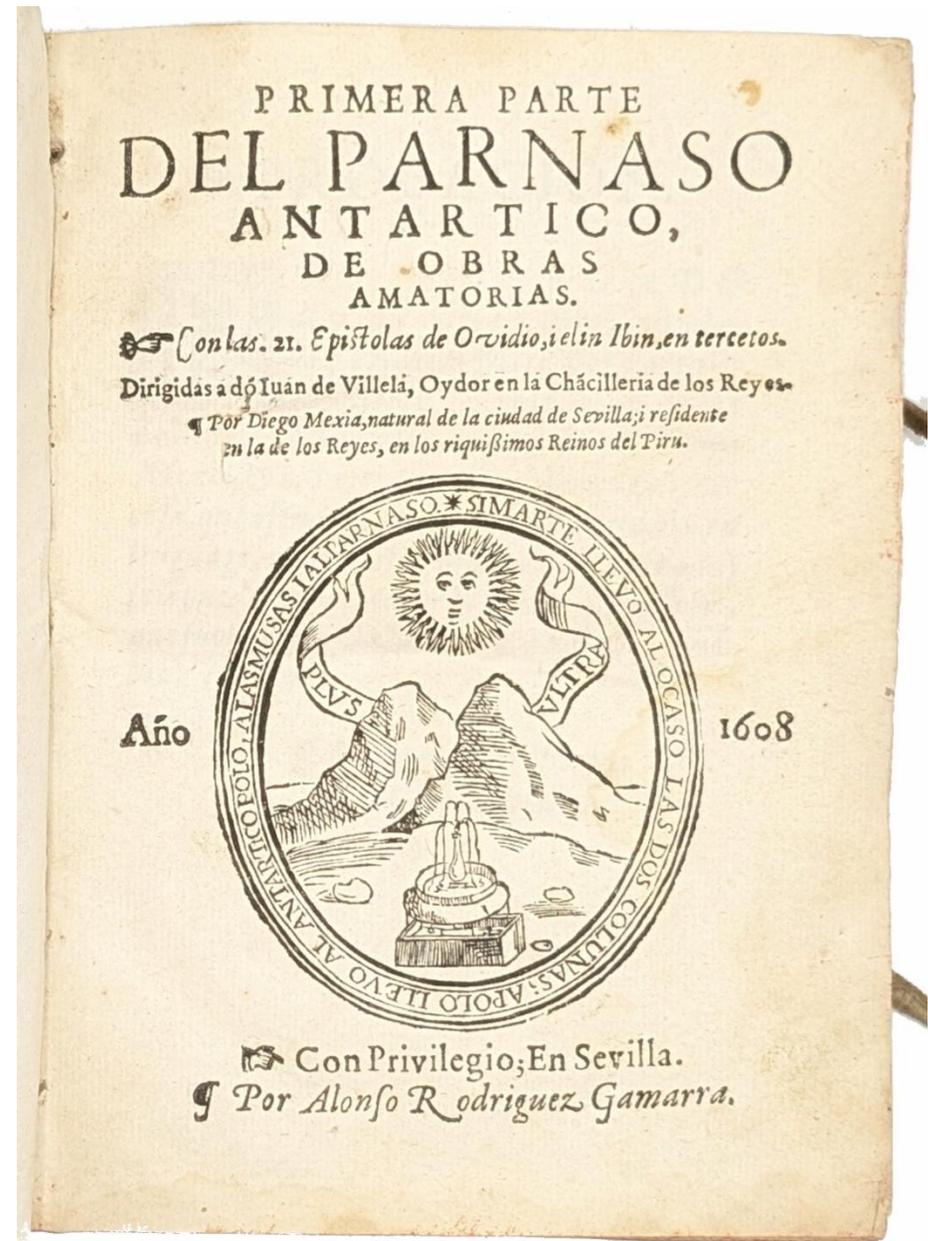
OCLC shows a single copy, at the University of Torino; CCFr adds a single copy in France (Aix-en-Provence).

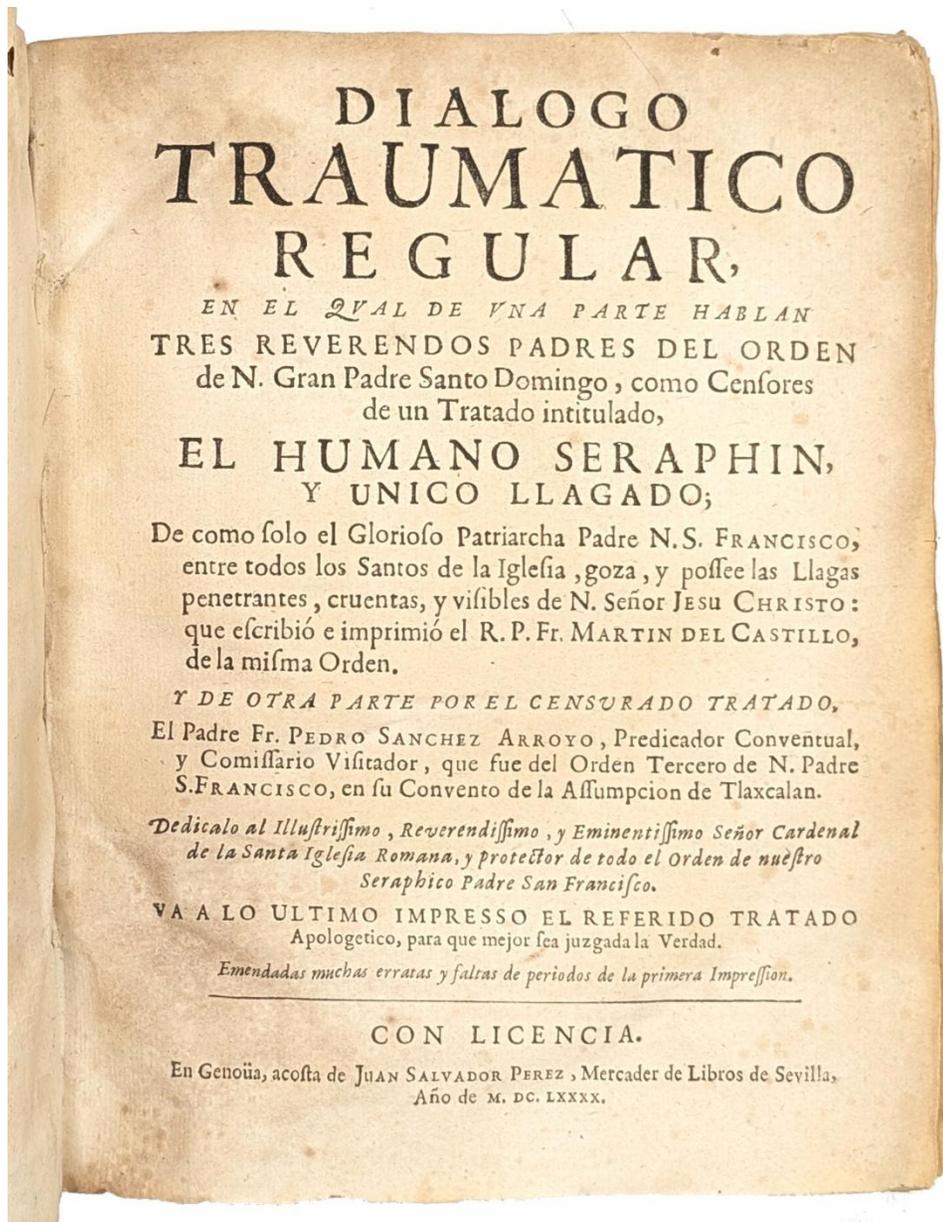
AMERICANA

A 16TH CENTURY ACADEMY IN LIMA NO COMPLETE COPY EVER OFFERED AT AUCTION

15. MEXIA, Diego. *Primera Parte del Parnaso Antartico, de Obras Amatorias...*
Por Diego Mexia, residente... en los riquísimos Reinos del Piru. Seville: Alonso
Rodríguez Gamarra, 1608. 4to. (12), 268 ff. With woodcut emblem of the
Academia Antártica (evoking the Andes mountains) on title-page. Neat
18th century Italian vellum with red sprinkled edges and calligraphed title
on spine; a fresh, crisp copy. **\$7,500**

Sole edition (and the only 'parte' printed) of this remarkable publication, one of just a handful of surviving printed sources for the activities of the Academia Antártica, a society of American Humanists founded in Lima in the late 16th century. Alongside the first ever Spanish translation of Ovid's *Heroides*, composed during Mexia's wanderings across the Spanish Americas, the present work also contains a lengthy *Discurso en loor de la poesía* (ff. 9-26) by a poetess named only as 'Clarinda'. "A good example of the poetic milieu of the colonies in the late sixteenth century is the Academia Antártica, a group of poets living permanently or episodically in Lima, who organized themselves in the manner of the academies that had sprung up in Spain during the period.... The programmatic and anonymous *Discurso en loor de la poesía* (1608) is one of the most celebrated products of the Academia Antártica, and the riddle of its authorship remains as alluring as that of the identity of 'Amarilis,' the Peruvian poetess who wrote a long love epistle to Lope de Vega. Since the poetic voice of the *Discurso* is a woman, some have wondered if she was not really 'Amarilis,' but there seems to be no definitive proof and no consensus among scholars..." (*The Cambridge History of Latin American Literature*). OCLC shows a handful of copies in US libraries: Princeton, Berkeley, UCSD, Illinois, BPL, Duke, Wisconsin, Yale, JCB, and the Newberry.





A PROHIBITED AND PROFOUNDLY RARE ITEM OF MEXICANA, LAST SEEN AT AUCTION IN 1893

THE SECOND RECORDED COMPLETE COPY

16. [PAINTING / CENSORSHIP]. CASTILLO, Martin del. *Dialogo Traumatico Regular, en el qual de una Parte hablan Tres Reverendos Padres del Orden de N. Gran Padre Santo Domingo, como Censores de un Tratado intitulado, El Humano Seraphin, y Unico Llagado... y de otra Parte por el Censurado Tratado... "En Genoüa"* [i.e. Seville]: Juan Salvador Perez, 1690. 4to. (24), 312 pp, (24) including terminal blank. With a separate divisional title-page for *El Humano Seraphin y Unico Llagado* (pp. 285-312), Contemporary vellum; textblock a little warped, and binding a little shrunken.

ON HOLD

\$8,500

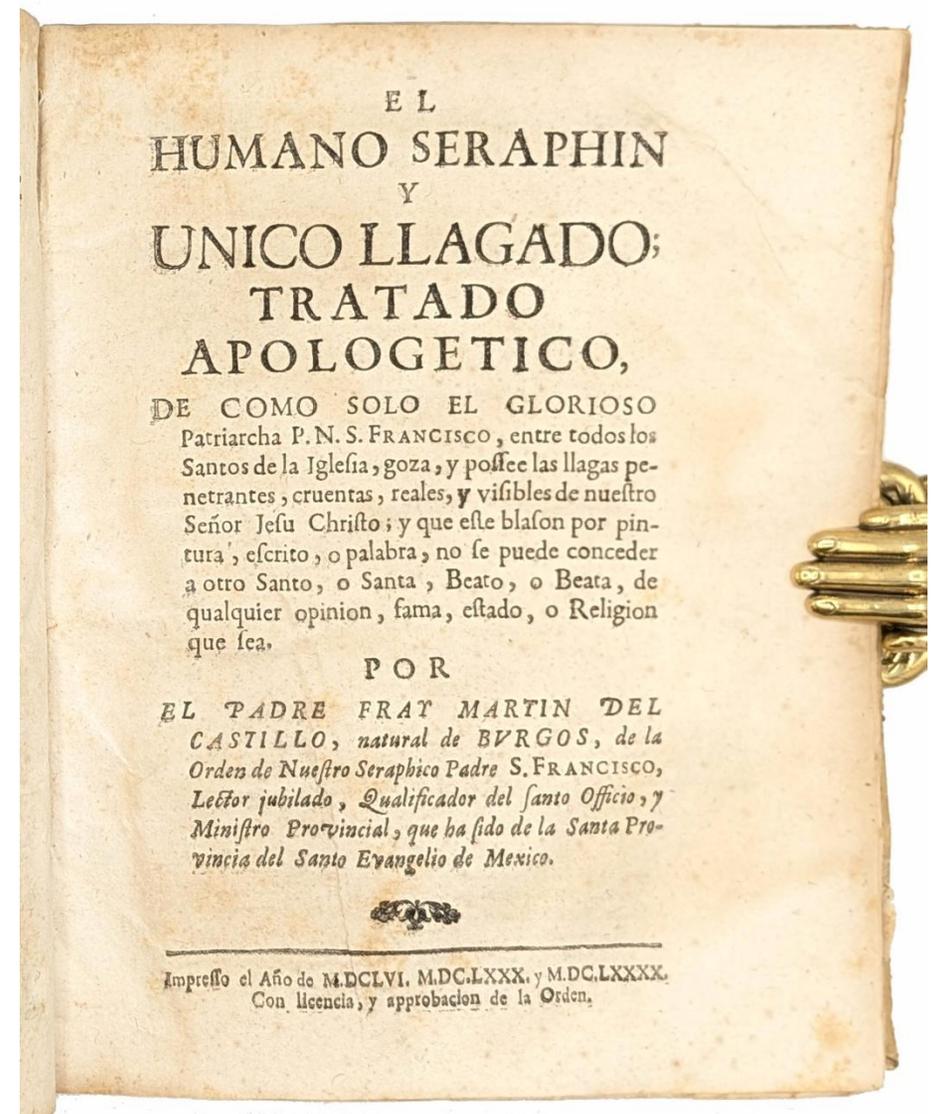
An extensive discussion of the propriety of painting stigmata, with particular reference to colonial artwork and polemic in 17th century Mexico; an extraordinarily interesting text highlighting deep-seated concerns about painting vs other media and “la licencia del Pintel, y la Libertad del Pintor” against the backdrop of a heated theological rivalry between Dominicans and Franciscans in 17th century New Spain. The importance of paintings in particular is driven home pointedly on pp. 81-82, where Castillo argues that “el libro del ignorante es pintura” and that “Indios, Mestizos, and Mulattos” are particularly prone to such influences. Castillo’s little-known text was printed in various stages, including the bulky apologia included here; a fairly thorough census indicates that ours is perhaps the second surviving complete copy, due to its destruction by the Inquisition (three other incomplete copies also survive).

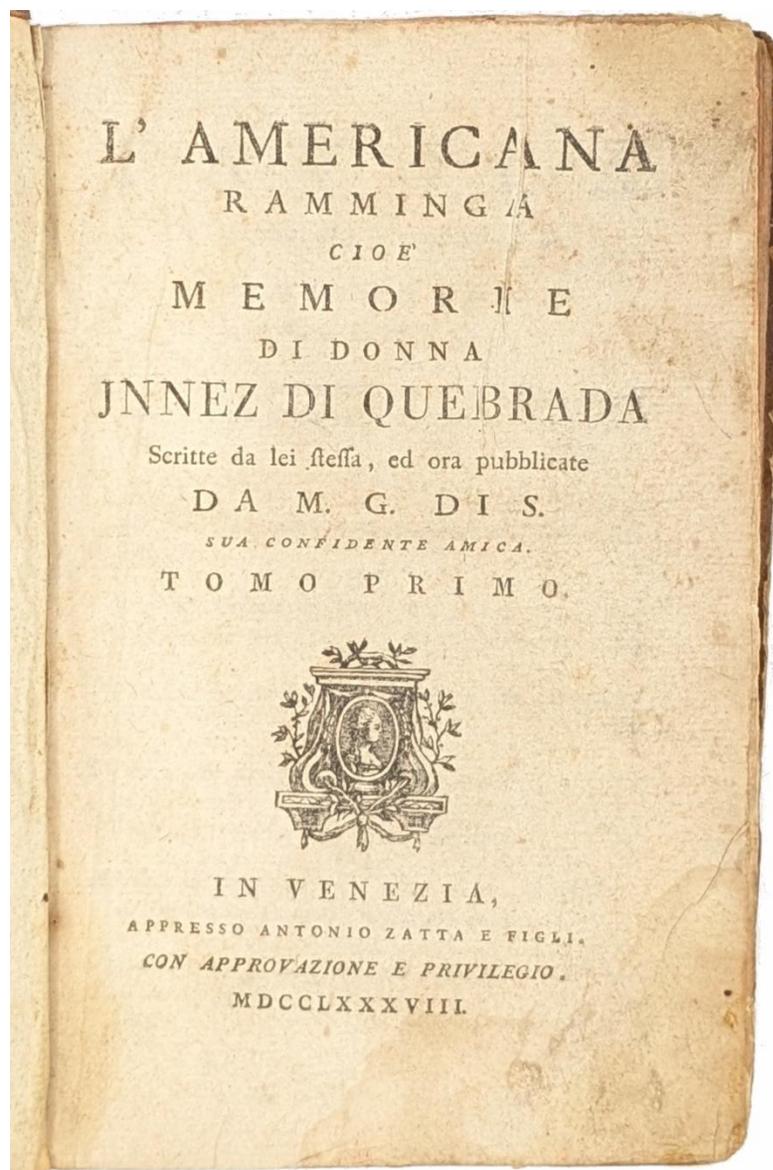
The term ‘little-known’ is admittedly bandied about by booksellers on a daily basis, but the present work, although recorded by a handful of bibliographers, truly seems to have eluded art historians thanks to its cryptic title and rarity. The gist of Castillo’s treatise is that a giant 3 x 3 meter painting of St Dominic and 18 of his followers unveiled at his titular

monastery in Mexico City on August 4th, 1654, contravened the orders of the Holy See because it depicts Dominic and his acolytes with blood gushing from their supposed stigmata (as confirmed by papal decrees, only St Francis had experienced verifiable physical wounds). The offensive painting was removed from the entrance to the monastery after five days by order of the Holy Tribunal (p. 17); but now, after 28 years of contention, the validity of the painting has been reinstated, despite the continued protestations of Castillo; and his enemies have attempted to silence him by calling their own Holy Tribunal to investigate his writings. In a further provocation, a preacher named Juan Pimentel has just published (1683) in Mexico City a sermon describing the wounds of St. Catherine of Sienna as bloody and equivalent to those of St. Francis. The *Dialogo* takes the imaginative form of a tribunal itself, in which the ‘Censurado’ answers various charges brought against him by three Dominican Censores: Francisco Sanchez, Rector of the University of Santo Tomas in Manila; Antonio de Huerta, Rector of the Colegio de Porta Coeli in Mexico City; and Juan Pimentel, who seems to have succeeded Huerta around 1685.

Castillo’s treatise gives us lurid details of the 1654 painting, whose artist he names (on p. 309) as Nicolas Becerra. We also find an eloquent discourse on the challenges of representing different types of divine wounds with ink, the engraver’s burin, the paintbrush, and even “a diadem of splendors with the space formed by light and white”; instead of the prohibited depiction of bleeding corporeal wounds, Castillo suggests white flowers, rays of light, beautiful roses, or stars; “no es dificultoso”. His point seems to be that the Holy Edicts specifically prohibit the bloody wounds in painting, but that ink sketches or engraved images of the same are permissible, presumably because they don’t have the same emotive effect on the viewer. In the context of these edicts, and the responsibility of the artist vs. the patron who commissions the painting, pages 173-185 concern “la licencia del Pintel, y la Libertad del Pintor”; the painter Nicolas Becerra (see above) swore to Castillo “que le decia el Religioso que lo mando pintar, *Pinte V. M. essas llagas crecidas, y grandes, que las vean los frailes de S. Francisco*” [that the cleric who commissioned the painting told him, *Paint those wounds large and prominent, so that the friars of Saint Francis can see them*].

Outside of Spain, the only surviving copies of any printing we have traced are at the BL and the National Library of Mexico (both our edition, but both having had the *El Humano Seraphin* section torn out!). RareBookHub suggests that no copy of any printing has been seen at auction since 1893.





**ABDUCTED BY PIRATES IN CHILE,
REUNITED WITH HER HUSBAND IN BOSTON:
THE ADVENTURES OF DOÑA INNEZ DE
QUEBRADA**

17. [CHIARI, Pietro?]. *L'Americana Ramminga, cioè Memorie di Donna Innez di Quebrada. Scritte da lei stessa, ed ora pubblicate da M. G. di S., sua confidente Amica. Tomo Primo [-Secondo]*. Venice: Antonio Zatta, 1788. 8vos., 2 vols in 1. IV pp, 132 pp; IV pp, 108 pp. Contemporary half calf. Binding and first few leaves worn; open tears to margins of pp. 1-4 with loss of a few words of text. **\$950**

Very rare second Venetian edition (first, 1763) of this Italian novel recounting the adventures of a female Chilean protagonist kidnapped by buccaneers. The novel opens with Doña Innez's abduction from the Chilean port city of Valparaiso; via a string of North and South American cities including the remote Juan Fernandez Islands, Havana, Veracruz, Mexico City, and the mines of Oaxaca, she ends up reuniting with her husband in Boston, New England. "Pietro Chiari, the 'incurable scribbler,' could not resist the charm of the New World, as seen in his three novels with an American theme... The protagonists are American heroines who, following Prévost and Defoe's models, relate their adventurous and involved vicissitudes in the first person. Among Chiari's American cultural sources... are Lafitau's works, and Burke's *Account of the European Settlements in America*... These readings, and probably others as well, gave this prolific writer the idea to develop a comparison between the two worlds, and to stress the inadequacies of contemporary life while assessing the qualities of primitive life." (Stefania Buccini, "Pietro Chiari's Primitivism", p. 63).

OCLC shows 4 US holdings of the first edition (Newberry, Harvard, Princeton and Bryn Mawr). A pirated Neapolitan edition of 1764 is held at the JCB and Harvard; and the present edition is unrecorded in US libraries.

**“EL FRAILE DE LOS PIES ALADOS”
[FRIAR OF THE WINGED FEET]**

**AN EARLY ULTRAMARATHONER AND MISSIONARY
TO EAST TEXAS AND LOUISIANA**

18. GUZMÁN, José Maria. *Notizie della Vita, Virtù, Doni e Miracoli del Ven. Servo di Dio Fr. Antonio Margil di Gesù, Missionario Apostolico... estratta dai Processi compilati per la Causa della sua Beatificazione e Canonizzazione...* Rome: Tipografia delle Belle Arti, 1836. Large 8vo. VIII pp, 216 pp, plus engr. plate. Contemporary half-vellum over marbled boards. Spine, first and last few leaves with a few minor wormtracks (repaired on verso of title); engr. plate somewhat foxed.

\$2,250

Rare sole edition of this ‘official’ report on the life of Antonio Margil (1657-1726), published by the postulator of his *causa* who had himself travelled from Mexico to Rome in 1834 to promote Margil’s beatification. José Maria Guzmán belonged to the Seminario de Guadalupe in Zacatecas, one of the colleges founded by Margil for the propagation of the faith, and he seems to have conducted much original research in preparing the present biography, based on his submissions to the Congregazione dei Riti. Many of the miracles described here – and the witness testimonials – were evidently unavailable to earlier biographers such as Espinosa (1737) and Vilaplana (1763). The engraved plate illustrates one such example, depicting Josepha Flores’ miraculous escape from bow-and arrow wielding Indians in Texas in 1777 – thanks to the posthumous intercession of Margil. According to his biographers, he often refused the offer a horse to cover long distances – earning him the modern moniker of ‘the friar of the winged feet’. According to the text here (pp. 190-199), “witnesses generally testify that couriers on horseback could not keep up with him, and that it was not uncommon for him to cover sixty or even a hundred leagues of road [ca. 150-260 miles] in the space of a night, or even less.” OCLC shows US copies at Berkeley, Georgetown, U of T, San Jacinto Museum, and the Washington (DC) Theological Union.

sidente di Guatemala scortato da
truppe si reca di nuovo ai Lacando-
ni, e fra loro si trattiene . . . pag. 34

CAPO VII. Lascia i Lacandoni per recarsi a Que-
retaro, ove era stato eletto Guardia-
no. Bene ehe ivi fa, e sue Missioni
a Valladolid, e a Messico. . . « 43

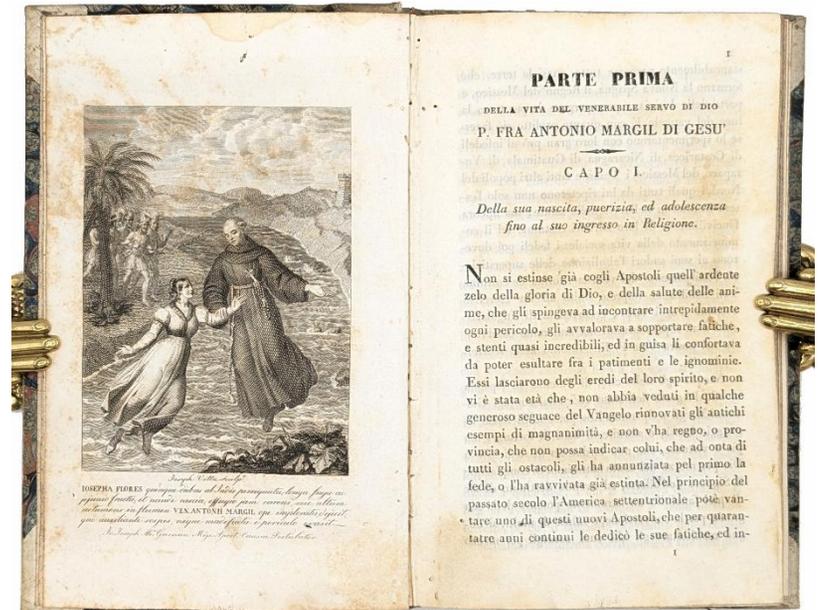
VIII. È chiamato a Guatemala per bisogni
politici. Vi fonda il Nuovo Collegio,
ove viene eletto Guardiano. Sue azio-
ni nel triennio di quella carica. « 49

IX. Parte per la Talamanca, ma viene ri-
chiamato indietro dall' obbedienza.
Suoi atti eroici di virtù nel viaggio.
Si porta a Zacatecas, ove fonda un
Collegio, e vi rimane Superiore. Mis-
sioni da lui date in quel tempo, e sua
gita al Nayarit . . . « 63

X. Risolve di portar le Missioni ai Texas;
e dopo avere speso due anni nei luo-
ghi che conducono a quelle terre, vi
entra. Si interna fino agli Adaes, e
fonda diverse case di Missione . . . « 74

XI. Eletto Guardiano del Collegio di Zaca-
tecas viene richiamato dagli Adaes.
Esercita lodevolmente la carica, e si
adopera in beneficio dei cittadini. Si
reca a Guadalaçara per quietare le
turbolenze, e quindi porta le Missio-
ni in diversi paesi . . . « 83

XII. Passa a Queretaro, e poi a Messico, ove
muore: Circostanze della sua morte,
e dei suoi funerali . . . « 93



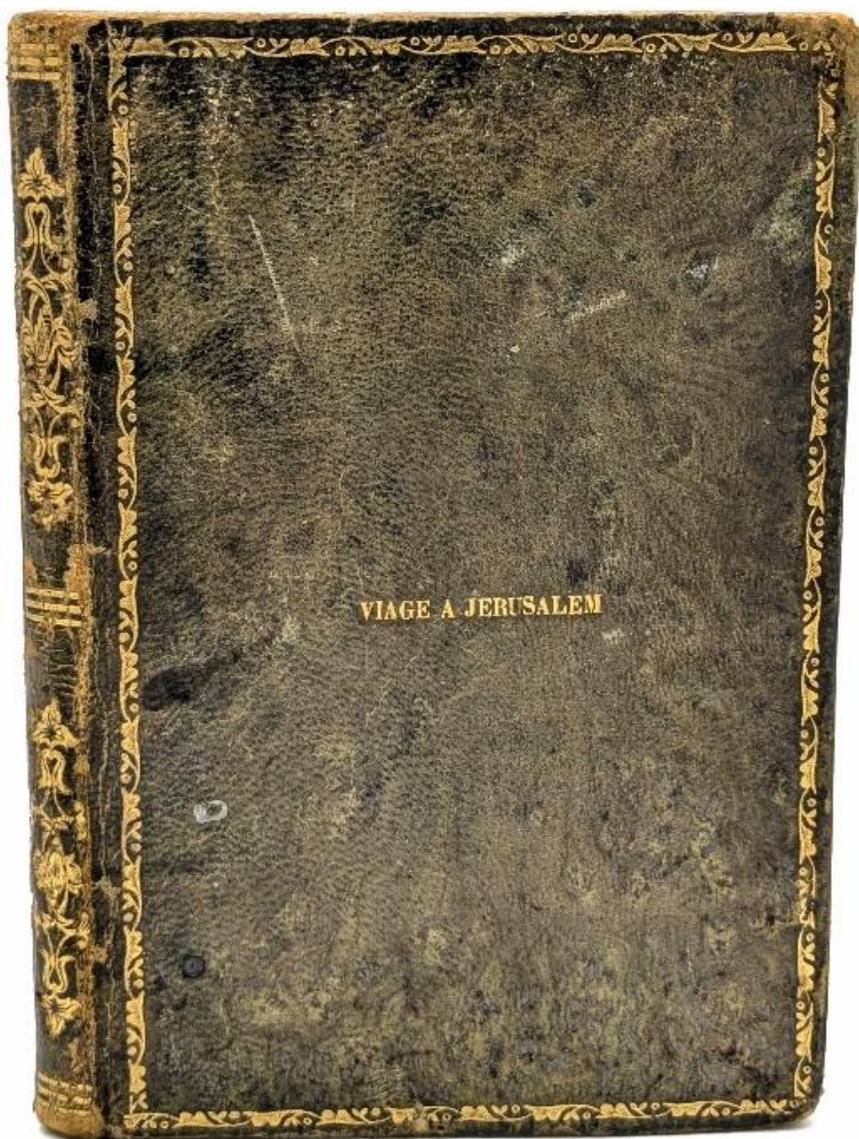
THE FIRST MEXICAN TO VISIT JERUSALEM

AN UNRECORDED PUEBLA EDITION

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

\$2,850

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



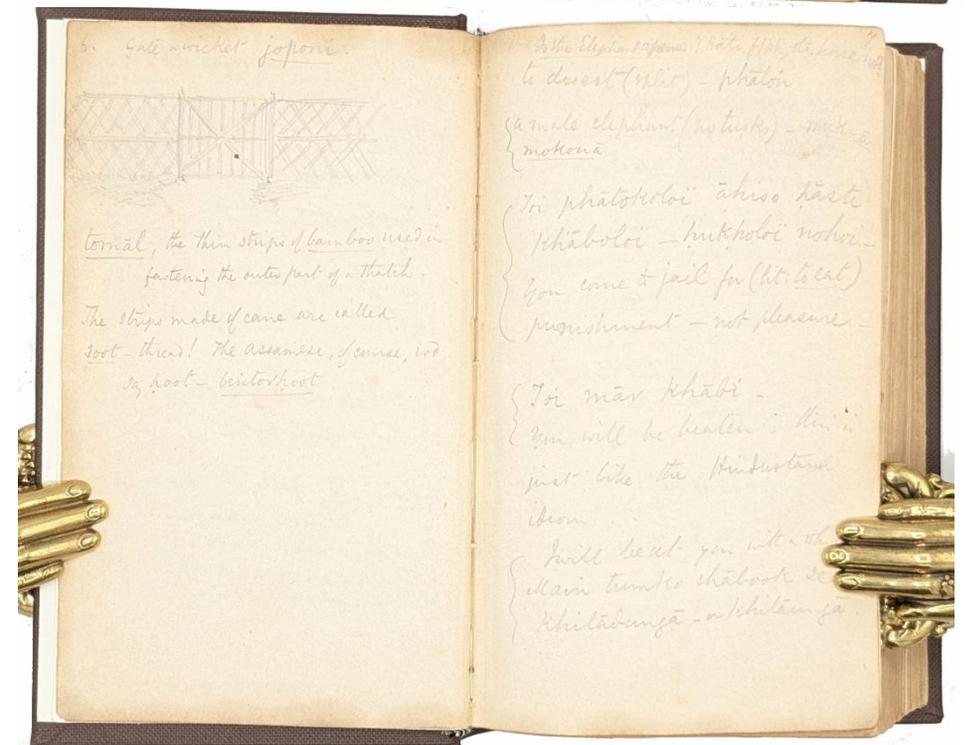
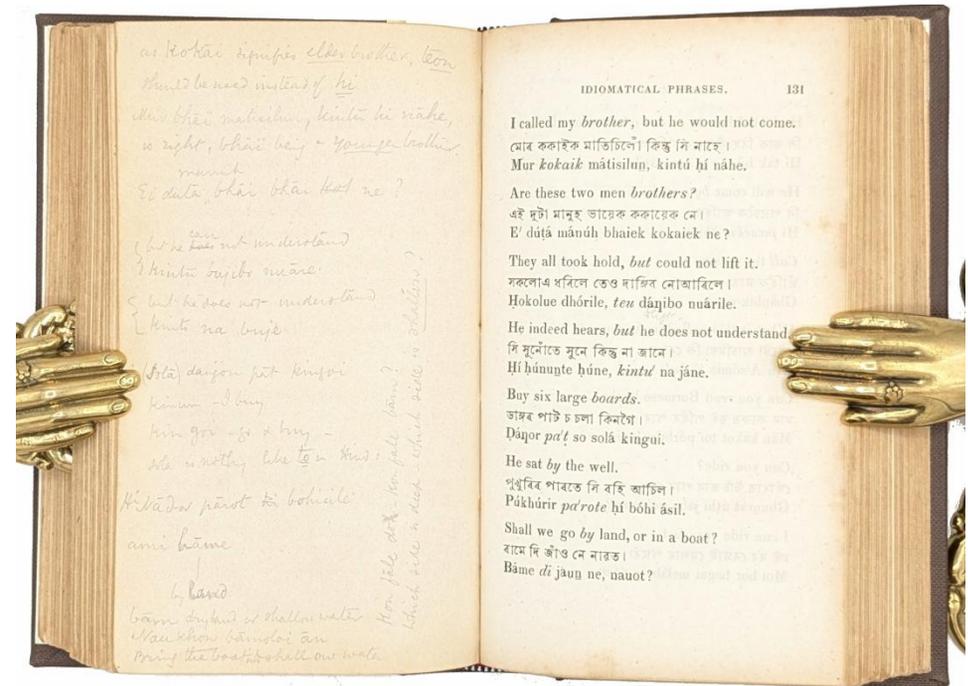
**ONE OF THE EARLIEST
ENGLISH-ASSAMESE VOCABULARIES,
COMPILED BY AN
AMERICAN MISSIONARY'S WIFE IN JAIPUR**

THIS COPY RICHLY-ANNOTATED

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

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

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



ORARIO
Omnia tempus habent. Eccl. c. 3.

| Men | Letata di letto. | Orazione. | Studio. | Letture di notte. | Ufficio divin. messa conv. e messe. | Letture di lingua. | Pranzo. | Vespere e Complet. | Lezione di morale. | Paseggio. | Mattino. | Studio. | Cena. | Esame di scienza, e riposo. | |
|-----------|------------------|-----------|----------|-------------------|-------------------------------------|--------------------|----------|--------------------|--------------------|-----------|----------|----------|----------|-----------------------------|--------|
| | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | Ore min. | |
| Giugno | 11. 30. | 12. 00. | 13. 00. | 14. 30. | 15. 45. | 17. 30. | Mezzo di | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Febbraio | 11. 00. | 11. 30. | 12. 00. | 13. 00. | 14. 00. | 15. 15. | 16. 45. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. |
| Marzo | 10. 30. | 11. 00. | 12. 00. | 13. 15. | 14. 30. | 16. 00. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Aprile | 10. 00. | 10. 30. | 11. 30. | 12. 45. | 14. 00. | 15. 30. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Maggio | 9. 30. | 10. 00. | 11. 00. | 12. 15. | 13. 30. | 15. 00. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Giugno | 9. 00. | 9. 30. | 10. 30. | 11. 30. | 12. 45. | 14. 15. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Luglio | 9. 00. | 9. 30. | 10. 30. | 11. 30. | 12. 45. | 14. 15. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Agosto | 9. 30. | 10. 00. | 11. 00. | 12. 15. | 13. 30. | 15. 00. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Settembre | 10. 00. | 10. 00. | 11. 30. | 12. 45. | 14. 00. | 15. 30. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Ottobre | 10. 30. | 11. 00. | 12. 00. | 13. 15. | 14. 30. | 16. 00. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Novembre | 11. 00. | 11. 30. | 12. 30. | 14. 00. | 15. 15. | 16. 45. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |
| Dicembre | 11. 30. | 12. 00. | 13. 00. | 14. 30. | 15. 45. | 17. 30. | idem | 20. 30. | 21. 00. | 22. 00. | 00. 15. | 1. 15. | 3. 00. | 4. 15. | |

N O T A

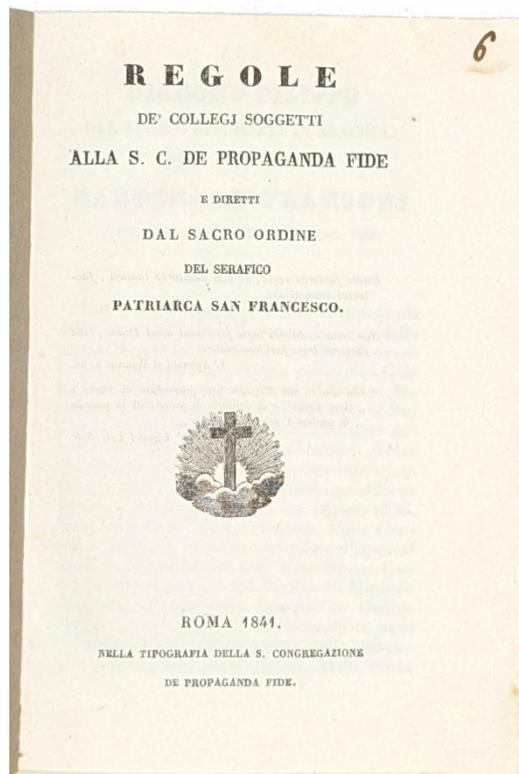
1. L'orario per la migliore distribuzione delle occupazioni è rimesso alla saggia discrezione del Reverendissimo Padre Generale.
2. Quando non si dormisse di notte sette ore, in questo caso il tempo del riposo tolto alla notte, sia dato dopo il pranzo, finita la ricreazione.
3. Nei giorni di scuola avranno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

SUPPER AT 3AM, LANGUAGE TRAINING THREE TIMES A WEEK

THE GRUELING SCHEDULE OF A MISSIONARY-IN-TRAINING

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

\$950



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

Science & Medicine

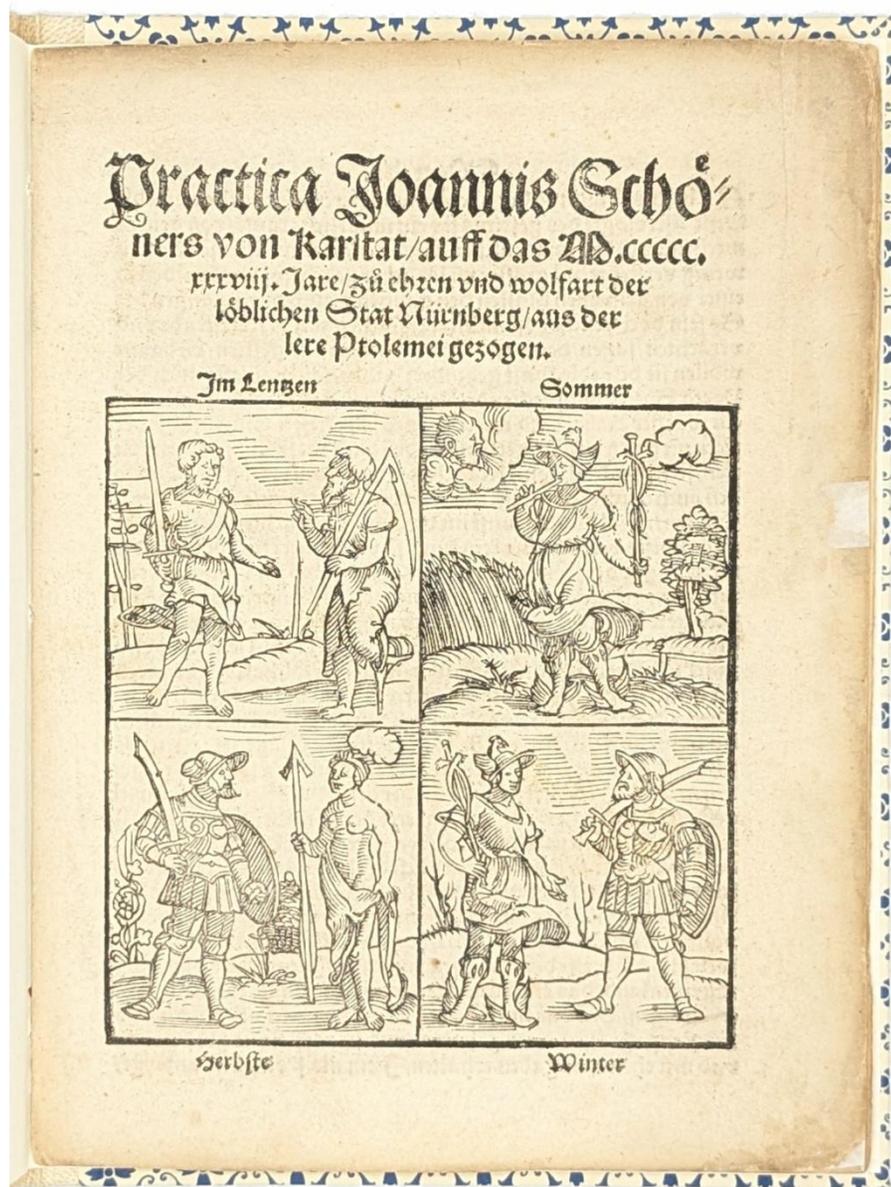
PRINTED BY THE REFORMATION'S
FOREMOST WOMAN PUBLISHER

A RARE PROGNOSTICATION FROM THE CIRCLE OF GASSER, RHETICUS, AND COPERNICUS

22. SCHÖNER, Johannes. *Practica... auff das M.cccc.xxxviii. Jare, Zü ehren und wolfart der löblichen Stat Nürnberg, aus der lere Ptolemei gezogen.* [colophon] Nurnberg: Kunigunde Hergot, [1537]. 4to. (16), with a large composite woodcut on title-page figuratively illustrating the seasons. Modern quarter vellum over patterned boards. **\$3,850**

Fourth recorded copy of this example of an early vernacular almanac, ephemerally printed for immediate consumption by the beguiling Kunigunde Hergot (ca. 1500-1547). Following her husband's beheading for having authored and distributed a radical utopian tract, *Von der neuen wandlung eynes Christlichen lebens* (1527), Kunigunde forged her own career in much the same vein, printing exclusively in the German language and embracing Anabaptist, millenarian, and other Protestant sectarian literature as well as music.

The present work admirably demonstrates the close conjunctions between astrology, Protestantism, the new astronomy, and the insatiable market for vernacular, illustrated pamphlets in major Protestant printing centers such as Nurnberg. The author, Johannes Schöner (1477-1547), was likely one of a small number of astronomers among whom Copernicus had circulated his manuscript *Commentariolus* long before bringing his theories to print; and it was Schöner who encouraged Rheticus to visit Copernicus in the spring of 1539, ultimately leading to the publication of *De Revolutionibus* in Nuremberg in 1543. Indeed, Rheticus' breathless *Narratio Prima* (Nuremberg, 1540), the first printed announcement of the Copernican system, took the form of a letter addressed to his own astronomy teacher, Johannes Schöner.



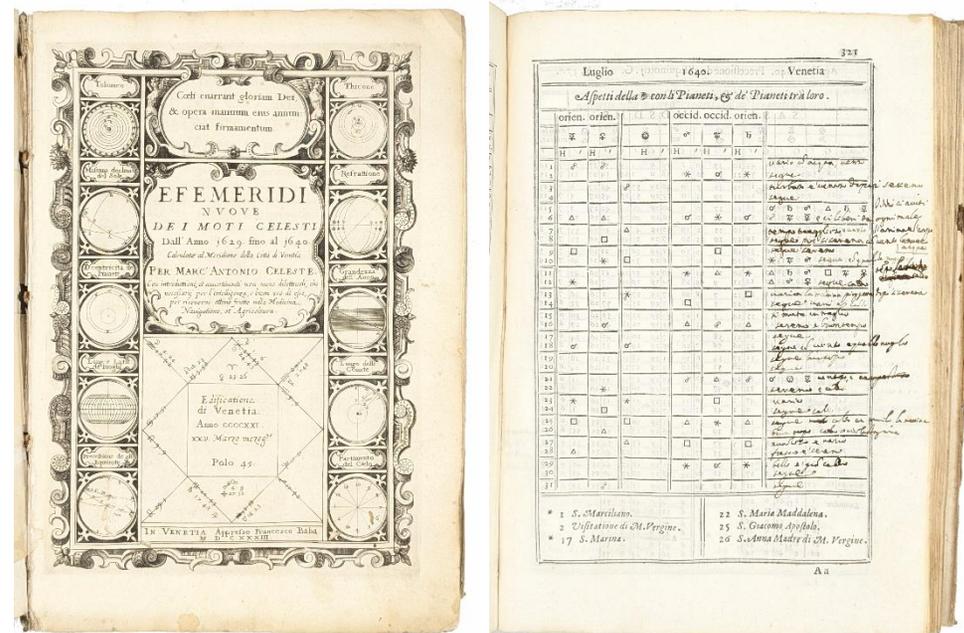
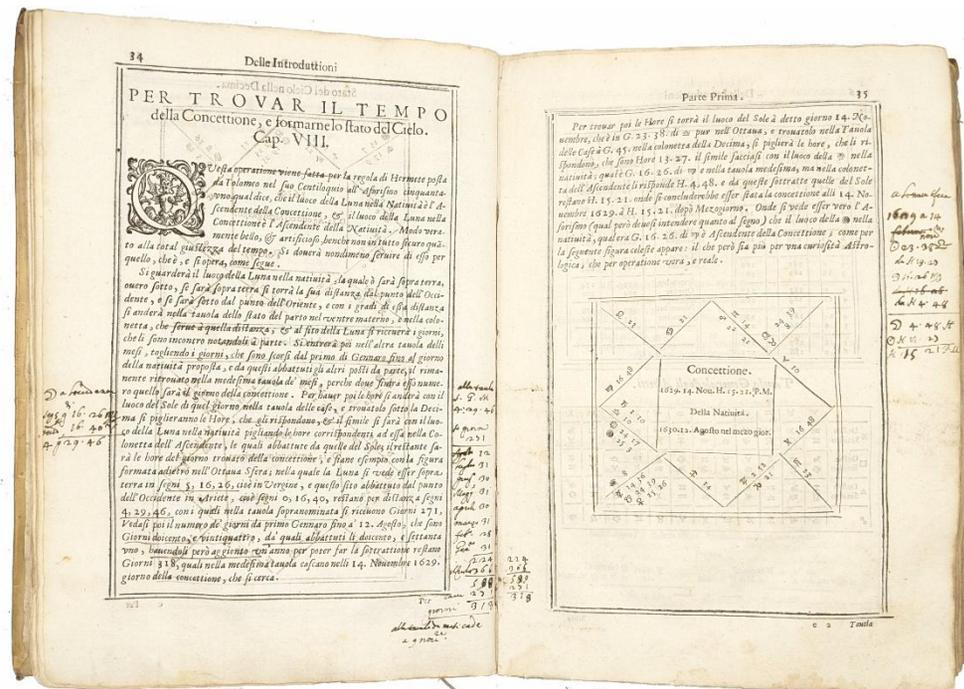
ANNOTATED BY A CONTEMPORARY READER, WHO USED IT TO PLANT ARUGULA

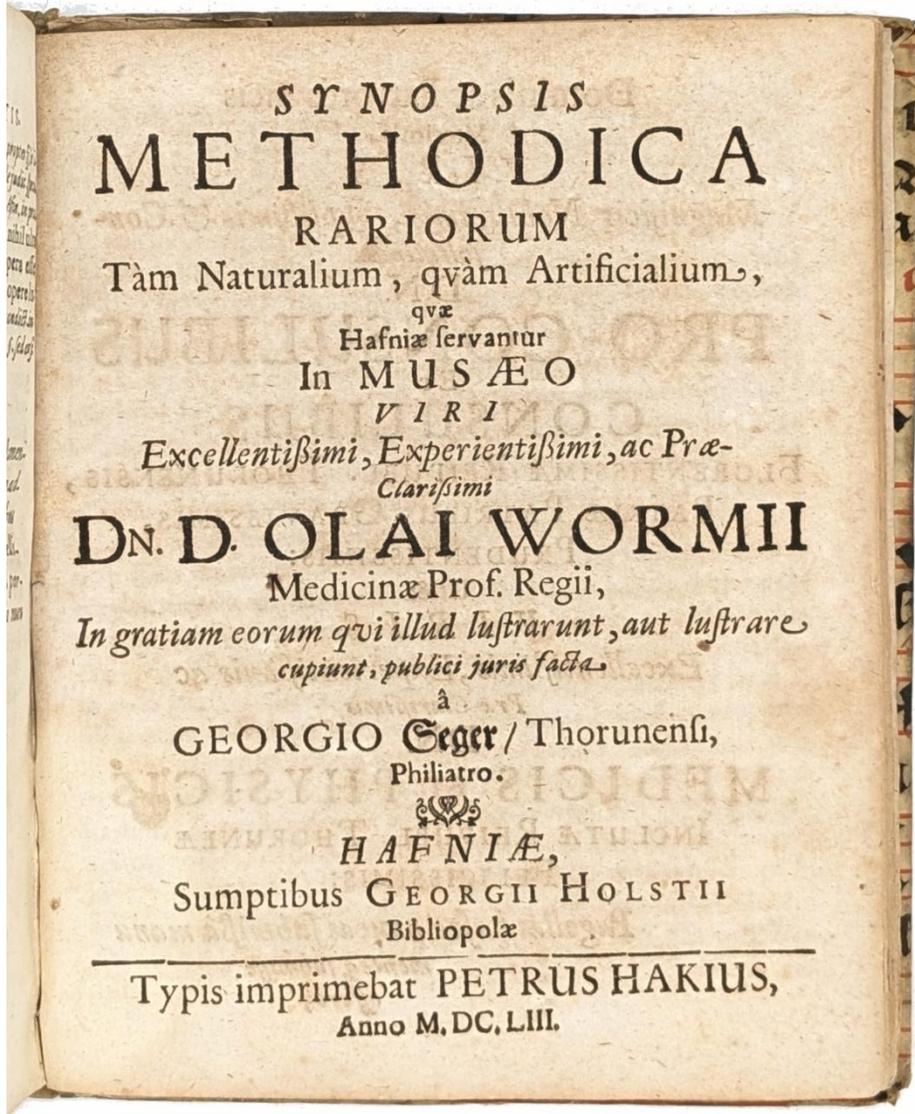
23. CELESTE, Marcantonio. *Efemeridi Nuove dei Moti Celesti, dall Anno 1629 fino al 1640. Calculate al Meridiano della Citta di Venetia... con introduzioni, et avvertimenti non meno dilettevoli, che necessarii per l'intelligenza, o buon uso di esse, per riceverne Ottimo frutto nella Medicina, Nivagazione, et Agricoltura.* Venice: Francesco Baba, 1633. Folio, 2 parts in 1 vol. (8) including engr. title-page, 55 pp, 335 pp, (1); 204 pp, with 10 engravings of the solar and lunar eclipses of 1630-1639 in text. Contemporary vellum; elaborate contemporary presentation inscription on flyleaf to Ippolito Santini of Cerreto, "Al servizio delle suoi Amici presenti e future, questo di primo Gennaro 1634 con consenso del Patrone"; contemporary annotations to specific sections (see full description).

\$2,850

Rare sole edition of this lavishly-printed treatise on the motions of celestial bodies. "Scholars are advised that all the tables in the various Works, such as the Alfonsine, Prutenic [i.e. Copernican], Bianchino, [the] Progymnasmata of Tycho, Danish Astronomer, and finally the Rodolfine tables [of Kepler], are all different, so much so that they cause great astonishment, and no one should use them..." writes Celeste on n4r; he hopes that "my new Ephemerides can also bring greater benefit to the fields of Medicine, Navigation, and Agriculture". Our copy was presented to one Ippolito Santini in the village of Ceretto (Lucca) as a New Year's gift in 1634, and was meticulously annotated by him between 1637-1640.

OCLC shows US copies at Michigan and BPL.





A WORMIAN RARITY

THE SECOND COPY IN AMERICA

24. [OLE WORM / MUSEUMS]. SEGER, Georg. *Synopsis Methodica Rariorum tam Naturalium, quam Artificialium, quae Hafniae servantur in Museo... Dn. D. Olai Wormii...* Copenhagen: Peter Haken for Jørgen Holstis, 1653. 4to. (2), 3-44 pp. Bound (in the 17th century) in a 16th century antiphonal leaf.

ON HOLD \$3,500

Extremely rare sole edition of this early attempt to both publicize and classify the contents of Ole Worm's private museum. The 24-year old Georg Seger (1629-1678) had arrived in Copenhagen to study medicine under Thomas Bartholin, but seems to have become fascinated by Worm's collection of exotic curios. His important early inventory describes the museum's contents in a tabular format, attempting to classify the objects according to a natural and geographical scheme; aside from a descriptive title, Seger occasionally includes notes on an object's origins. "A small *Catalogus Musaei Wormiani* was published in 1642 and 1645, followed by Georg Seger's *Synopsis methodica rariorum... in Musaeo Olai Wormii* (1653 and 1658) and finally Ole's own account, the *Musaeum Wormianum seu historia rerum rariorum tam naturalium...* published after his death by his son Willum in 1655" (Whitehead, "Museums in the History of Zoology").

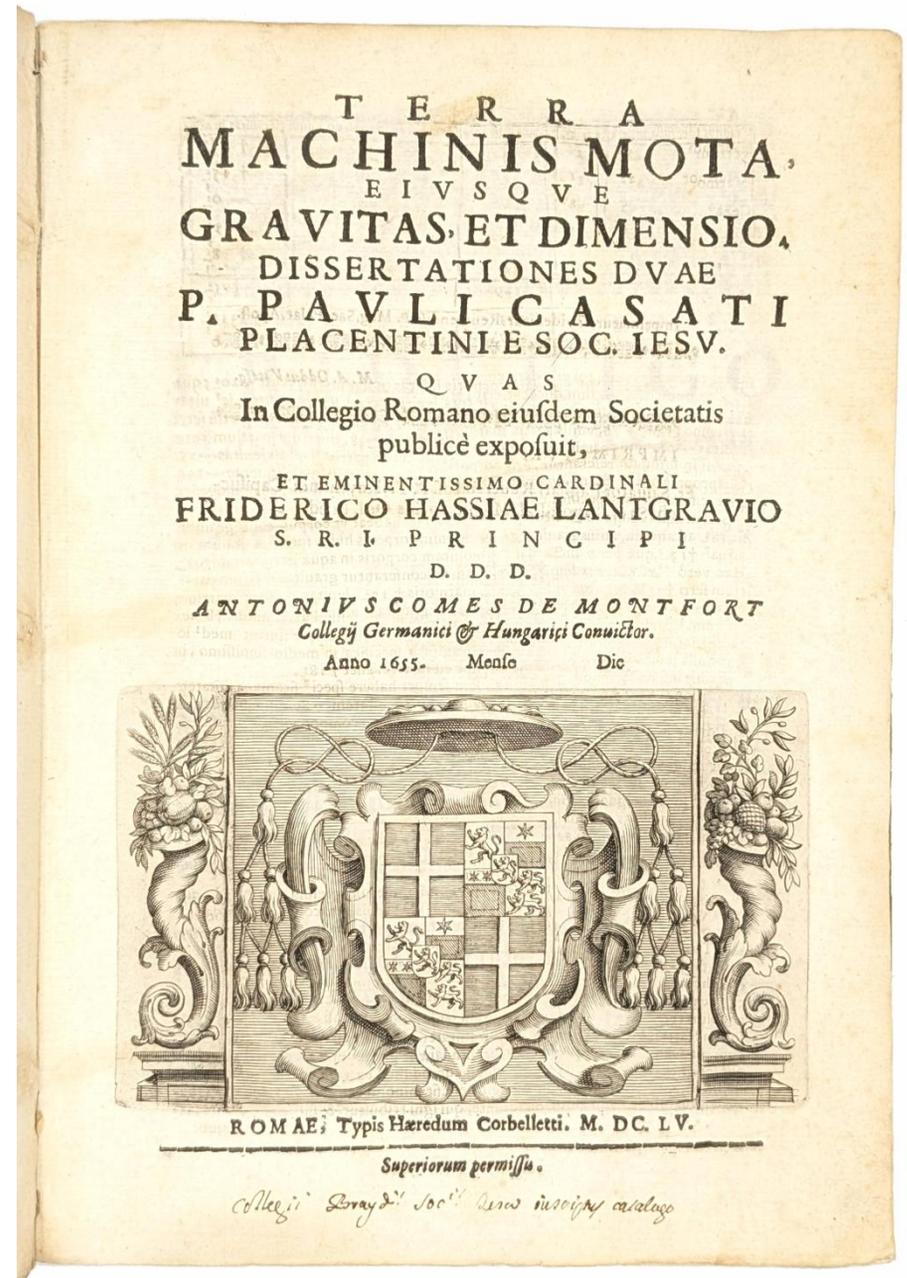
OCLC records a single US copy, at Berkeley.

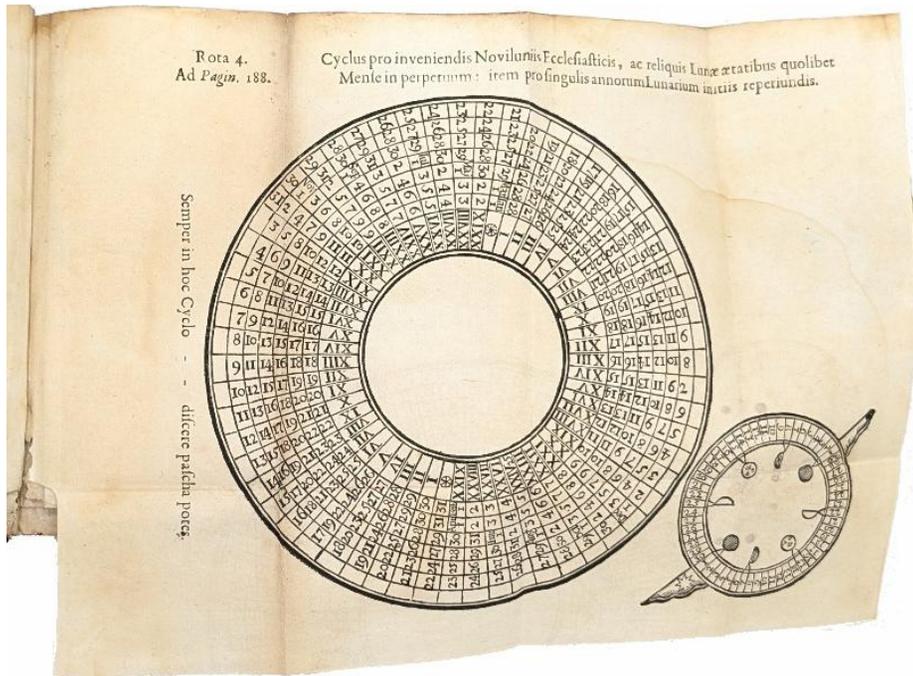
AN EARLY JESUIT DEFENSE OF GALILEO

25. **CASATI, Paolo.** *Terra Machinis Mota, ejusque Gravitas, et Dimensio. Dissertationes duae... quas in Collegio Romano eiusdem Societatis publicè exposuit...* Rome: Heirs of Corbeletti, 1655. Folio [29 x 20 cm]. (6), 52 pp, (2), including large engr. armorial on title-page and 33 woodcuts of machines etc. in text. 18th century (?) green cartonnato with later MS title on spine. An exceptionally broad-margined and fresh copy; ownership inscription of the Jesuit College of Brera (Collegio Braidense, dissolved 1773) at foot of title-page; **offered with a recent Italian export license.** **\$9,500**

Rare first edition of this treatise on celestial mechanics by an unlikely champion of Galileo: the Jesuit Paolo Casati (1617-1707), who records that he “publicly expounded” these theories in the Collegio Romano just two decades after Galileo’s formal condemnation and sentencing in 1633. Taking the form of a dialogue between three recently-deceased astronomers (Galileo, Mersenne, and Paul Guldin), the present work travelled as far afield as China, where it was read by Ferdinand Verbiest (cf Golvers). “The rhetorical choice to construct a representation of a seemingly friendly dialogue between the quasi-heretic Galileo, the Minim friar Mersenne and the suspect character of the Jesuit Guldin reveals the strategies by which Galileo’s heretic image was tamed in order to fit the Jesuits’ needs to construct themselves an enlightened public image.” (Feldhay).

OCLC shows US copies at Stanford, UCLA (slightly defective), College of the Holy Cross, and St Mary’s College (IN). A revised edition in a much smaller format was published in 1658 and is somewhat more common in census.



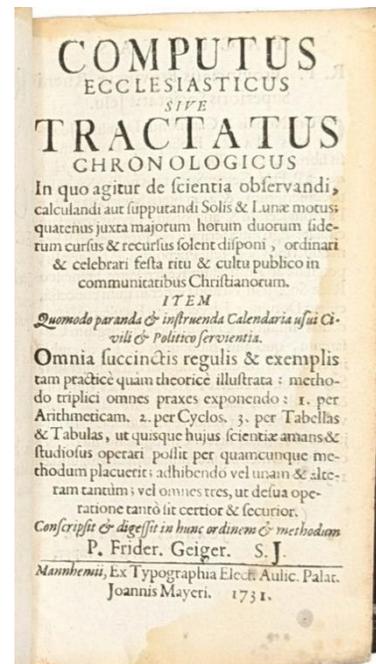
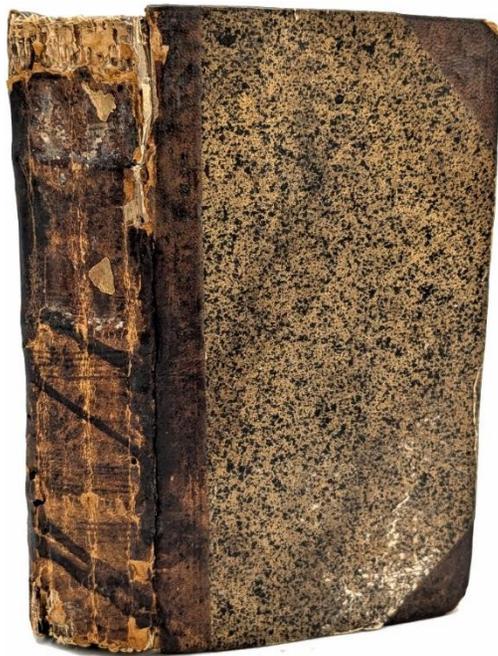


WITH 6 VOLVELLES;
NO COPY IN US OR UK LIBRARIES

A JESUIT MATHEMATICIAN'S EASTER CALCULATOR

26. [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 gutter of text and tables V-XII; a few 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.

THE FIRST CLINICAL REVIEW OF MORPHINE'S SAFETY PROFILE

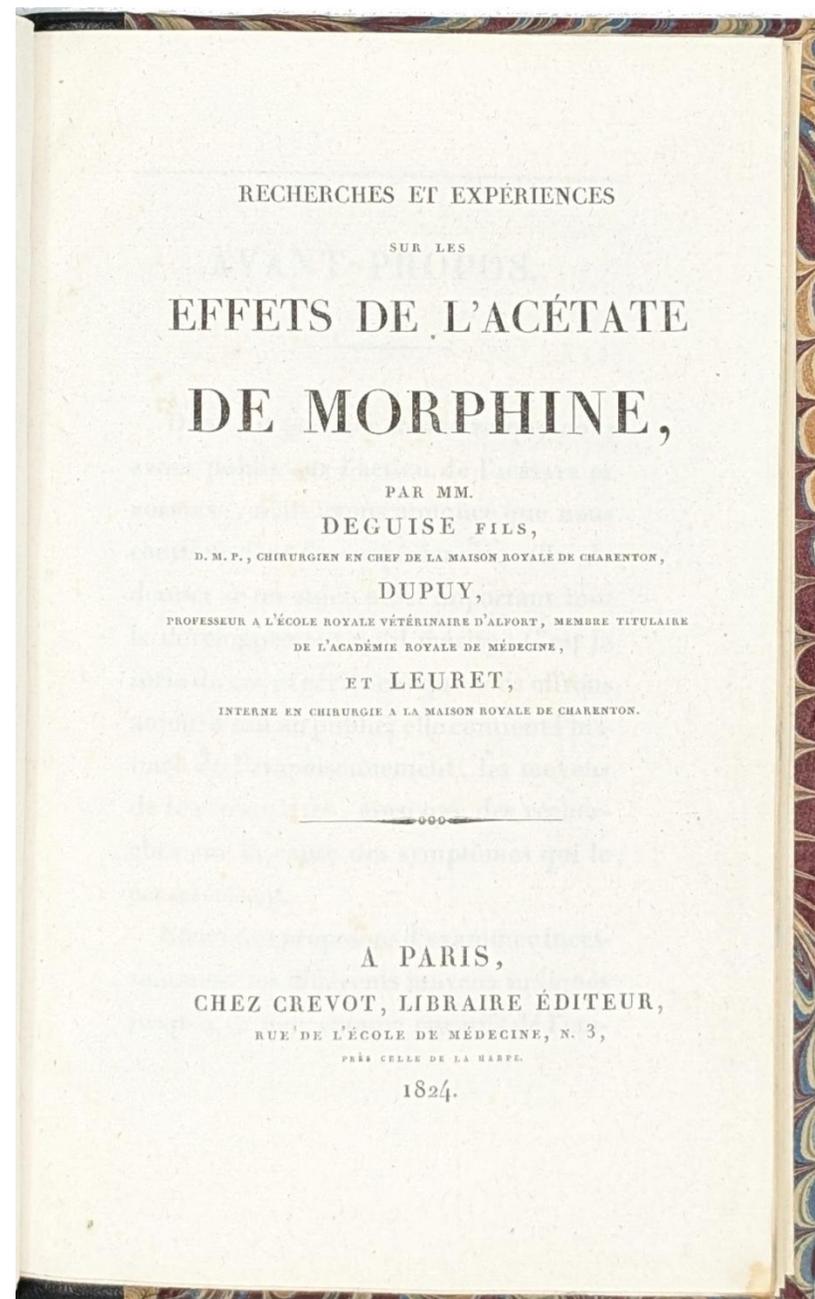
THE SECOND COPY IN AMERICA

27. "DEGUISE fils", DUPUY, Alexis Casimir, & LEURET, François. *Recherches et Expériences sur les Effets de l'Acétate de Morphine*. Paris: Crevot, 1824. 8vo. (4), II pp, 78 pp, (2). Bound in neat modern quarter black calf over marbled boards. An excellent copy, clean and fresh.

\$650

Very rare sole edition of this early study of the effects of morphine, printed in the wake of the first reported poisoning by that substance in 1822. The French physician Edme Castaing was convicted by a Parisian jury of murdering his lawyer with morphine acetate, and had recently been executed on December 6, 1823; the present *Recherches*, published the following year, expressly address the unknown dangers of large doses of this new miracle-drug.

First isolated in 1804 but not introduced for public use until 1817, morphine acetate (soluble in water, for oral use) was evidently already available in pharmacies in France by the 1820s. Commercial production would begin en masse in 1827, fueling the early growth of Merck. In the present experiments, three young physicians injected large doses of morphine into oesophagi of cats and the exposed brains of dogs, bringing about alternative bouts of paralysis and violent convulsions. OCLC shows one US copy, at Harvard.



A PRE-EMINENT WORK ON CHILDBIRTH, ALSO USED IN MEXICO

28. VENTURA PASTOR, Joseph. *Preceptos Generales sobre las Operaciones de los Partos. Este tratado es una exposicion completa del arte obstetrico, en el qual se explican con la mayor claridad todas las diferentes especies de partos...* Madrid: Joseph Herrera, 1789-1790. 2 vols in 2. 8vos. (24), (2) pp directions to binder, 387 pp, (1); (16), 388 pp, plus a total of 25 engr. plates.

Bound with: IBID. *Discurso Medico Chirúrgico sobre los Depósitos Lácteos, o Leche Extraviada en las mugeres embarazadas, en las recién paridas, y en las nutrices...* Madrid: the Widow of Ibarra, 1793. (4), 74 pp. Recased in original vellum; both works showing occasional light dampstaining and wrinkling.

\$2,250

Rare first editions of two Spanish works on obstetrics and midwifery. According to Jaffary (*Reproduction and its Discontents in Mexico*), in the absence of locally-published sources, Ventura's *Preceptos generales* also formed the basis of obstetrical training in Mexico during the late colonial period. "The works of Medina [1750] and Ventura had the most pronounced impact and readership in the viceroyalty. Medical historians Nicolás León and José Joaquín Izquierdo have traced their circulation among eighteenth-century medical practitioners in New Spain, and both appeared in late colonial medical libraries." A practitioner in Madrid himself, Ventura's manual is richly-illustrated with instructive diagrams, not only anatomical in nature, but also showing eg. the correct position of the physician and his attendants around the bed during various procedures (I, p. 190; II, pl. 19). These were produced after his own drawings ("Joseph Ventura lo inventó"). With regards to the role of midwives, Ventura notes that 77% of cases attended by him were mediated by these non-licensed practitioners; but in general he is dismissive of their abilities and describes several specific cases in which their "cruel vanity of not calling an educated surgeon" resulted in danger or death to the mother or child.

OCLC shows US copies at NYU, NLM, Washington U, and Wisconsin. The second work, on post-partum disorders of lactation in mothers and in wet-nurses, is held only at NYU.

