



EDITIO ALTERA

THE NEW YORK BOOK FAIR, 2025

BOOTH C30

*Costoro sempre l'astrologo uanno
Perde do il tempo et mai il uer no sanno*

*... non del' oro,
El questo e lo mio Dio che sol honora.*

*La gola o
da se ha sb*



"I DISTILL MY BRAINS

AND AM TOTALLY HAPPY"

(ITEM #2)

*Vuedete come l'huom per lo quattrino,
Fa creder à l'altr' huom che sia indouino.*

Mi lambico il ceruel'io tutto lieto.



OFFERED WITH THE USUAL TERMS AND CONDITIONS



THE BIRTH OF COMBINATORIAL WOODCUTS

THE FIRST BOOK OF THE 'GERMAN ALDUS'; A REMARKABLE RARITY



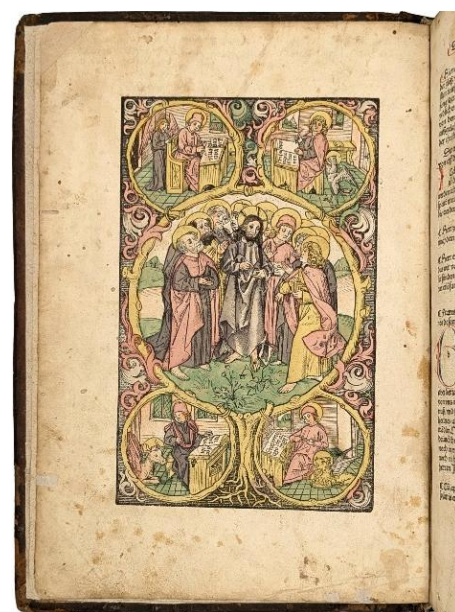
1. **ANSHELM, Thomas.** *Ewangeli mit der glos unnd Epistl' teütsch über das gantz iar alle[n]thalbe[n] darbey der anfang; der psalm; unnd die collect ainer yedliche[n] meszs...* Strasbourg: Thomas Anshelm, January 10, 1488. Folio [31 x 21.2 cm]. clxiii ff, (2) ff. With 87 woodcuts, of which 42 are repeated; 28 are combinations of 23 separate blocks. Colored throughout by a contemporary hand. Contemporary calf over wooden boards, stamped in blind. Ownership inscription of the Dominican nuns of Adelhausen dated 1506 on title-page. **Offered with a French export license.**

\$125,000

Impossibly rare sole edition of this lavishly-illustrated incunable, the very first *oeuvre* of the humanist printer-woodcutter Thomas Anshelm (ca. 1468-1523), in which he employs a revolutionary program of illustration dubbed by modern scholars the 'combinaison des bois' (cf Dupeux). In this scheme, the woodcuts are designed with 'adaptable' backgrounds which line up perfectly alongside multiple other blocks, thus allowing the illustrator to depict a variety of different scenes using a relatively small number of blocks. **Quite aside from its rarity (no copy has ever been offered at**

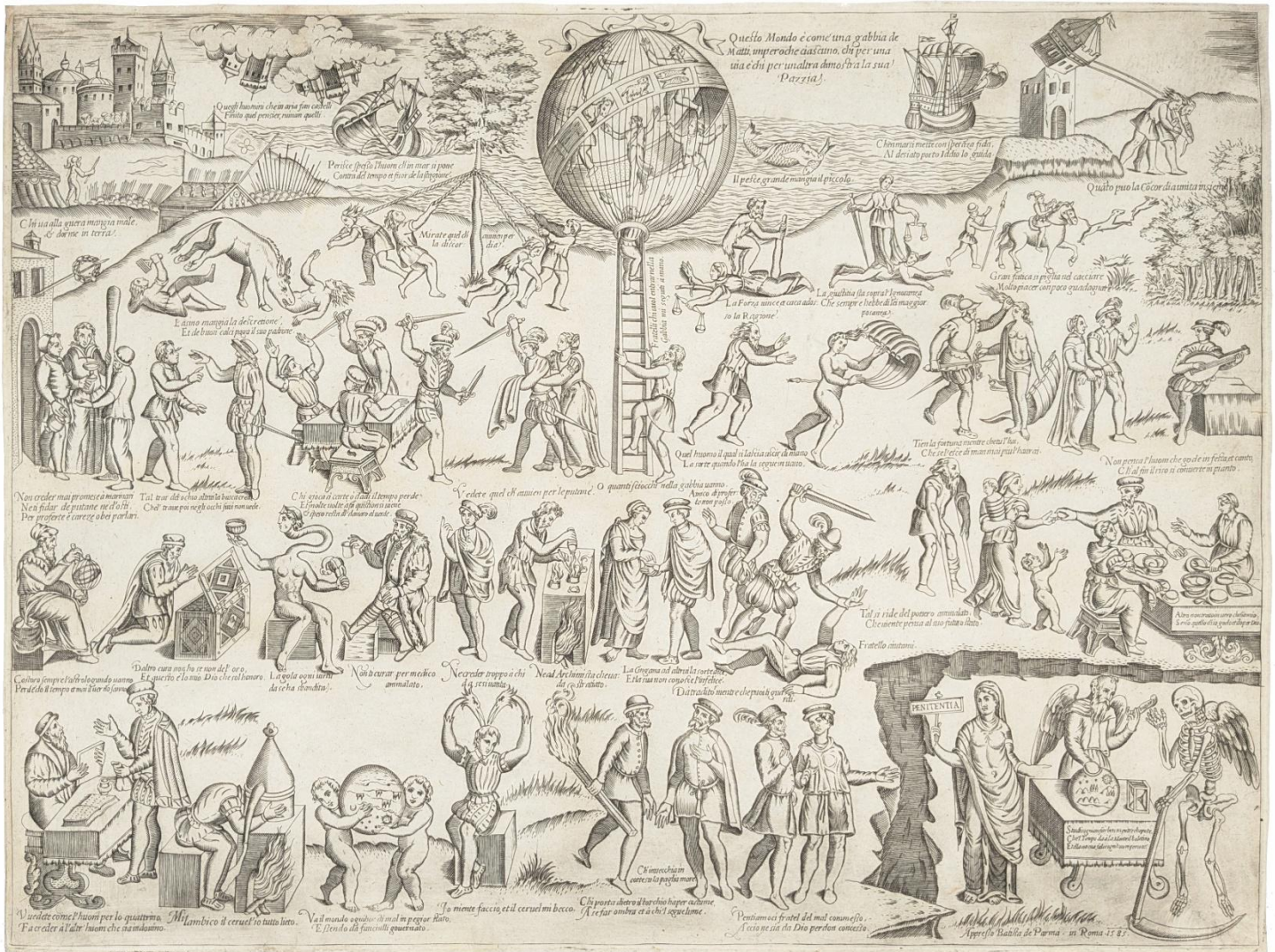
auction; no copy resides in any US institution), this copy is the only one known to us with hand-colored illustrations.

The vernacular Plenarium is today seen as proto-Lutheran attempt to bring the Gospel to a broader and less-educated audience, for whom the illustrations would have provided essential reinforcement. **In this case, it is pleasing to note that our copy was used within the convent walls – an assumed destination for many early books in the vernacular, but not always attested.** Although the 19-year old Anshelm would go on to execute celebrated scholarly works such as Rabanus Maurus' *De Laudibus Sancte Crucis* (1503), Reuchlin's *Rudimenta hebraica* (1506), and Vigerius' *Decachordum* (1518), it is notable that his first publishing effort involved this important work of vernacularization. One scholar boldly calls Anshelm a "Lutheran printer"; he was certainly well-known in the humanistic circle of Sélestat near Strasbourg. Melancthon, after graduating top of his class, became Anshelm's press-corrector in 1514. **No copy has ever publicly changed hands as far as Rare Book Hub and JAP are concerned;** the last copy in private hands (defective) was recovered from Nazis looters after WWII and subsequently sold to Otto Schäfer via Breslauer in 1981, where it still resides. The present copy was purchased in recent times from the Heitz family, Strasbourg publishers between 1717-1942.



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

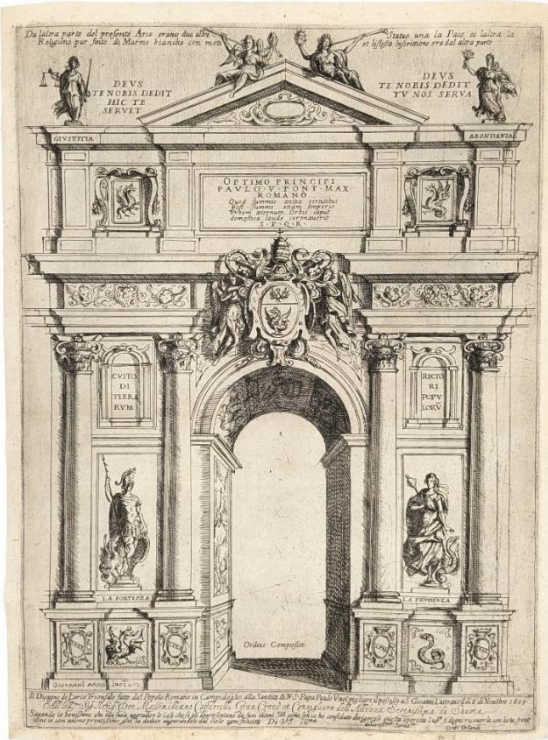
A BROADSIDE FOR OUR TIMES: “THIS WORLD IS LIKE A CAGE OF FOOLS”



2. RE, Sebastiano di. *Questo Mondo è come una Gabbia de' Matti, imperoche ciascuno, chi per una, via èchi per un altra dimostra la sua Pazzia.* [“This World is like a Cage of Fools, because everyone, one way or another, demonstrates his own Madness”]. Rome: Battista de Parma, 1585. Oblong broadside, 51.5 x 38.5 cm to platemarks. Good margins on all sides; a crisp, perfectly contemporary impression on laid paper, watermarked Woodward #14 (ca. 1585). **\$6,850**

Slightly later version (first, ca. 1560) of this astonishing broadside invoking the theme of madness in the world. A pervasive motif found in media from the plays of Shakespeare to the paintings of Bosch and contemporary fables and proverbs, the ‘inversion of social order’ was a compelling theme in Renaissance thought. Composed of 37 separate vignettes, the tableau captures the follies and absurdities of human existence: the triumph of ignorance and ‘Forza’ over justice; those who ‘build castles in the sky’; those who worship gold over God; the physician who does not cure you, but sickens you; those who waste time with astrologers; soldiers whose reward is bad food and hard ground for a bed; and so on and so forth. A figure in the lower left is seen with his head in an alembic: “Mi lambico il Cervel[lo] io tutto lieto” (I distill my brain and am totally happy). Titled “this world is like a cage of madmen because each one, some in one way and some in another, demonstrates his madness”, the central scene depicts a procession of madmen as they climb the staircase that leads to the cage of the world, with the caption: “O how many fools into the cage go”. Several decades later, the theme of the “Cage of Fools” was echoed by Tommaso Campanella in his Madrigale II: “Gabbia de' matti è il mondo; e, se mai senza / di follie fosse, ognuno / s'uccideria, anelando a più eccellenza”.

TEMPESTA'S EPHEMERAL ARCH FOR PAUL V



3. [EPHEMERAL ARCHITECTURE] / TEMPESTA, Antonio. *Il Disegno de l'Arco Trionfale fatto dal Popolo Romano in Campidoglio alla Santita di N.S. Papa Paulo V. nel' pigliare il possesso a S. Giovanni Laterano il di 6. di Nove[m]bre 1605...* [Rome]: Giovanni Orlandi, [1605]. Broadside [38 x 28 cm to platemarks], with generous margins on all sides. **\$1,650**

First state of this broadside issued by the publisher Orlandi for his patron Massimiliano Caffarelli, being the sole engraved witness of an ephemeral arch constructed over the Campidoglio to welcome the new pontiff, Camillo Borghese (Paul V) into the seat of his new bishopric. Thanks to a surviving preparatory drawing (cf Thieme Becker), we know that the structure owed its design to the celebrated painter Antonio Tempesta (1555-1630); the broadside was engraved by his fellow painter-engraver Giovanni Maggi. Echoing the traditions of Roman emperors, the new pope would customarily process from St Peter's to St. John Lateran; occurring a few days after his investiture,

the once-in-a-generation spectacle employed the 'best and brightest' architects and artists of its era to construct a series of such triumphal arches along the route. A later state of the present engraving is held at the Getty (published by de' Rossi in the mid-17th century). Cf. Fagiolo dell'Arco (1997), pp. 207-208.

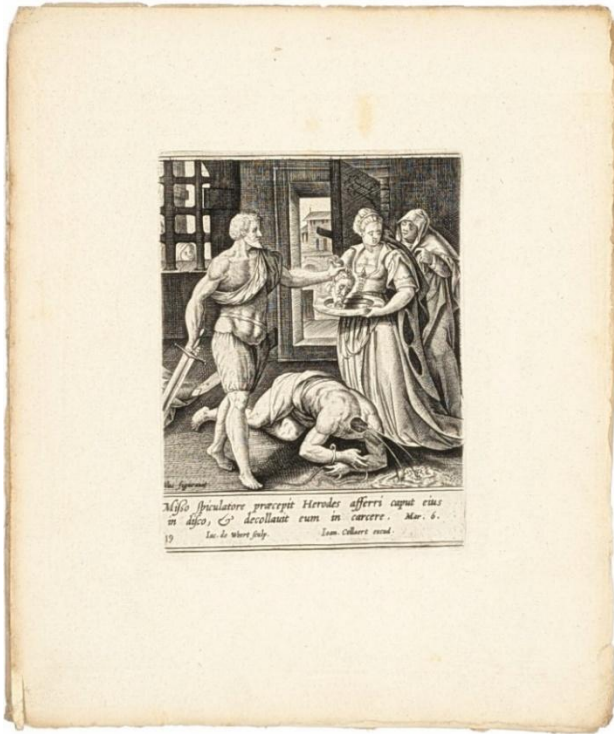
THE EARLIEST DEPICTION OF TERESA'S ECSTASY? NO COPY IN US LIBRARIES

4. DE JESUS, Thomas. *Suma y Compendio de los Grados de Oracion... sacado de todos los libros, y escritos, que compuso la B. Madre Teresa de Jesus...* Rome: Giacomo Mascardi, 1610. (32), 223 pp (3). With engr. portrait of Teresa on title-page and full-page plate. Ownership inscription of "Doña Isabel de Li6n". Slightly later limp vellum. Title-page and final leaf heavily soiled, as if the book had lived naked for some time. Offered with an export license. **\$3,500**

Extremely rare first edition of perhaps the first 'metatext' based on the writings of Teresa of Ávila (1515-1582). Tomás de Jesús' *Suma y Compendio* was printed in the Spanish vernacular in Rome, presumably to serve the sizeable expatriate community there and to further Teresa's *causa*, ultimately leading to her beatification in 1614 and her elevation to sainthood in 1622. "The work *Suma y Compendio de los Grados de Oracion*, printed for the first time in 1610 in Rome and republished several times in Spain in the following decades, can be considered both as a peculiar anthology of the most important Teresian texts, and as the first attempt to systematize her thoughts on prayer, structured according to the scholastic schema of her time" (trans. Giordano, 2011). OCLC shows just a handful of copies worldwide, none in the US; the sole copy in COPAC is at the BL. **As far as we have been able to trace it, this is the first printed iconography of Teresa's ecstasy, pre-dating the Collaert-Galle suite (1613) and Bernini's iconic statue (1652).**



AN ENGRAVED LIFE OF JOHN THE BAPTIST



5. COSTER, Hendrik de / VOS, Maarten de (engr.). *Vita B. Ioannis Baptistae graphicè descripta, gravissimis S.S. Patrum testimonijs subiunctis...* [Antwerp]: Jan Collaert, [ca. 1620]. Small oblong 4to. [19.5 x 16.5 cm]. Engr. title and 21 numbered plates, as issued. Disbound, with remains of original stab stitching in generous left margin; housed in a custom clamshell box. Title-page a little soiled, otherwise well-preserved. **\$1,850**

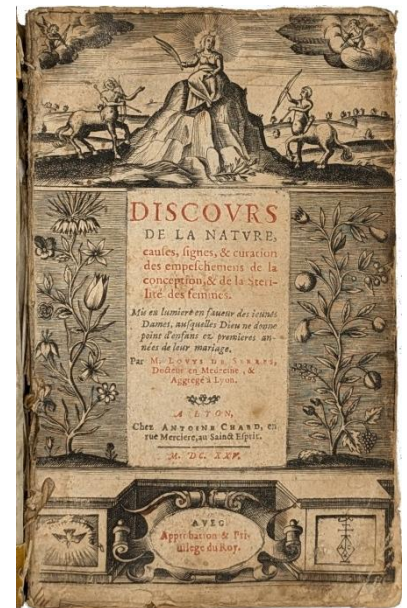
Second issue of this graphic life of John the Baptist, following the first of ca. 1595. The designs by Maarten de Vos (engraved by Jacob Weerts) depict sometimes apocryphal episodes in the life of this ascetic prophet: his mother Elizabeth fleeing with him into the desert to escape Herod's wrath; John fed by angels following Elizabeth's death; his diet of locusts and honeycomb (pl. 10); his captivity in Herod's prison; Herod's daughter-in-law dancing and asking for John's head; the graphic decapitation of John, with blood spurting from his headless torso; his head served on a platter at Herod's table; and his faithful disciples bearing his headless body for burial. The first issue, datable between 1592-

1595, is held in a single US copy, at Georgetown; the present second issue is held at U Conn, LC, and Emory.

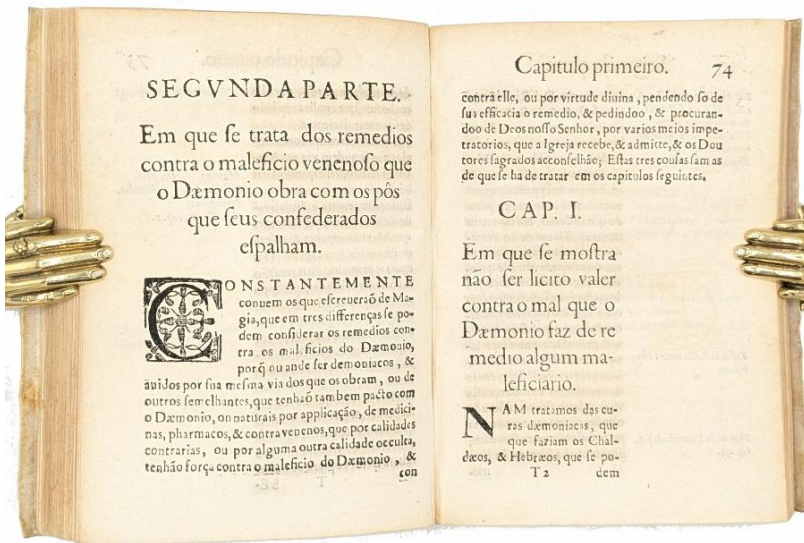
AN UNUSUALLY FRANK DISCUSSION OF INFERTILITY AND AN UNEXPECTED CONTRIBUTION TO THE *QUERELLE DES FEMMES*

6. DE SERRES, Louis. *Discours de la nature, causes, signes, & curation des empeschemens de la conception, & de la Sterilité des femmes. Mis en lumière en faveur des jeunes Dames, ausquelles Dieu ne donne point d'enfans...* Lyon: Antoine Chard: 1625. 8vo. (16), 486 pp. Contemporary limp vellum. Gutters of first signature reinforced with old paper, with a wormhole affecting the same; generally a little browned and dusty. **\$2,500**

Sole edition of this treatise addressed to a female readership concerning the inability to bear children. As it remains today, fertility was strongly tied to ideas of social and self-worth, and was generally assumed to be a disorder of women rather than men. De Serres tackles both the medical and social aspects of fertility with remarkable frankness, even dedicating his treatise to a childless noblewoman still expected to produce an heir. "It was to Louis de Serres... to whom women owed the first great medical treatise in the vernacular on that which was frequently called the 'monstrosity of nature'. In fact, the book is clearly composed to instruct a female readership, as Serres constantly addresses women, to whom he also dedicates a prefatory epistle... Going against popular opinion, he maintains that men can be responsible for sterility as well as women, but he responds to the more pressing need of women to be reassured in this regard..." (Valerie Worth-Stylianou). At the end of his work (p. 401), de Serres promises to devote a further treatise to male sterility – but this never appeared. OCLC shows six copies in US libraries, at the NLM, Chicago, Stanford, Minnesota, the College of Physicians of Philadelphia, and U Texas.



THE ACTIONS OF THE DEVIL IN WORLDLY AFFAIRS



7. **LACERDA, Manuel de.** *Memorial e Antídoto contra os pões venenosos, que o Damónio inventou e por seus confederados espalhou em odio da Christandade...* Lisbon: António Alvarez, 1631. 4to. (8), 178 ff. Early limp vellum, recased. **\$2,850**

Rare sole edition, one of just two known Portuguese contributions to the early modern corpus of demonological literature, written by a Deputy Inquisitor in Coimbra. In the midst of what Hugh Trevor-Roper famously called the 'witch-craze' of 1550-1650, Lacerda takes a firm line with suspected malefactors, taking up the mantle of the *Malleus Maleficarum* in stressing the physical reality

of acts of sorcery and the terrifying presence and power of Satan in such acts. Chapter II, for example, is titled "That the Devil has always had, and has a taste for human blood"; in other places, Lacerda's perspective is more nuanced, and Chapter VI suggests that "The sorceries which the Devil and his ministers use, are aided by the virtues of natural causes, and by their natural science". In the second part of his treatise, Lacerda describes three classes of 'antidote' to the Devil's poisons: divine, natural and diabolical. As a last resort, the final two chapters here (ff. 157-178) deal with exorcisms, and the particular efficacy of the crucifix against demons. OCLC shows just four copies worldwide: NLM, BL, Complutense, BNE; but PORBASE adds two further copies at the National Library of Portugal.

THE LACTATION OF FRANCESCA DEL SERRONE

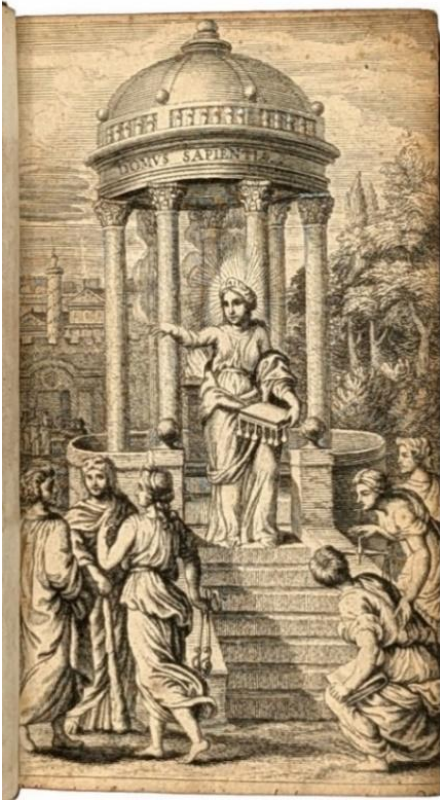
8. **SCAMPOLI, Giulio.** *Vita della Venerabile Suor Francesca del Serrone del Tenitorio di S. Severino, Tertiaria di San Francesco.* Macerata: Agostino Grisei, 1649. 4to. (10) [of (12)] pp including engraved portrait frontispiece, 218 pp, (8) [of (10)]. **Lacking simple letterpress half-title and final leaf of errata.** Bound as such in mid-19th century quarter black calf over marbled boards. **\$1,650**



First edition of the first biography of this Franciscan nun, intended to promote her ultimately unsuccessful beatification. "Throughout her life, Francesca was plagued by disability and illness. From the beginning, she spoke slowly with a stutter. In her teenage years, a swollen belly led malicious people... to accuse her of having become pregnant through selling her body. She ran a slow fever and her fingers fused like goose feet, ailments eventually cured by God. A wound on her breast bled copiously when she meditated on Christ's Passion. The devil frequently assaulted her..." (Weber). The frontispiece departs from the usual formulaic portrait and instead depicts the nun on her knees between two columns, with a rope tied around her waste in the traditional Franciscan manner. Rather than being lost in prayer, she is in fact experiencing an unusual Early Modern trope – receiving Christ's Blood from her right side, and the Virgin's Milk from her left. This is made clear not only by the depiction of the Virgin Mary expressing her own milk into a dish, but also by a curious, 'mirror-written' caption reading 'Lactor a bubere'. OCLC shows three US copies: Harvard, Georgetown, and JHU.

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

A FRENCHWOMAN TRANSLATES THE OLD TESTAMENT NO COPY IN US OR UK LIBRARIES



9. [ROHAN, Marie Eleonore de]. *La Morale du Sage*. Paris: Claude Barbin, 1667. 8vo. (14) including errata leaf, 640 pp, [1 terminal blank], plus engraved frontispiece of the Temple of Wisdom. 18th century sheep, gilt. **\$2,650**

Extremely rare first edition of this remarkable example of Early Modern biblical exegesis, composed within the convent walls by a learned abbess. Although not expressly forbidden from engaging in such activities (unlike in Spain), French women were certainly discouraged from publishing their personal musings on theology: witness, for example, the swift placement of Madeleine Patin's *Reflexions Morales & Chrestiennes, Tirées la pluspart des Epistres de Saint Paul* (1680) on the Index a year after its printing. The present work omits any mention of the author's name, although it was added to subsequent editions printed after her death in 1681. However, an unsigned 'Avis au lecteur' here begins by defending women as at least intellectually equal to men; but "if they are less skilled in the sciences, it is because the fashion of educating them in that field is not yet entirely established". "But it must be admitted that there are some [women] who... can not only rise above all others of their sex, but even surpass the learned men who have attempted to work on similar tasks...These *Paraphrases* are the work of one of these admirable persons...".

A STIGMATIC CAPUCHIN WITH A FLAIR FOR FUNDRAISING

10. MARRACCI, Lodovico. *Vita della Ven[erabile]. Madre Passitea Crogi Senese, Fondatrice del Monasterio delle Religiose Cappuccine nella Città di Siena*. Rome: Filippo Maria Mancini, 1669. 4to. (32), 302 pp, (2), plus engr. frontispiece signed by Pietro Santi Bartoli after Giovanni Battista Ramacciotti. Contemporary stiff vellum. **\$2,850**

First edition of the first biography of a Capuchin nun who successfully courted the favors of Marie de' Medici, and whose beatification process seems to have failed as a result of her involvement in intrigues within the French court (Marie de' Medici had been exiled in 1617). Aside from her shrewd political maneuvering (which funded the establishment of three new convents in Tuscany), Crogi was also recognized for her ability to levitate (witnessed on occasion by Christine of Lorraine, p. 224); her stigmata (which were still visible on her deathbed); and her ability to occasionally bilocate between Paris and Siena to consult on important matters concerning the new convents (pp. 107-9). OCLC shows US copies at the Newberry (lacking portrait) and Illinois only.





THE BISHOP OF CHIAPAS OFFERS A MIRROR FOR PRINCES TO DON JUAN

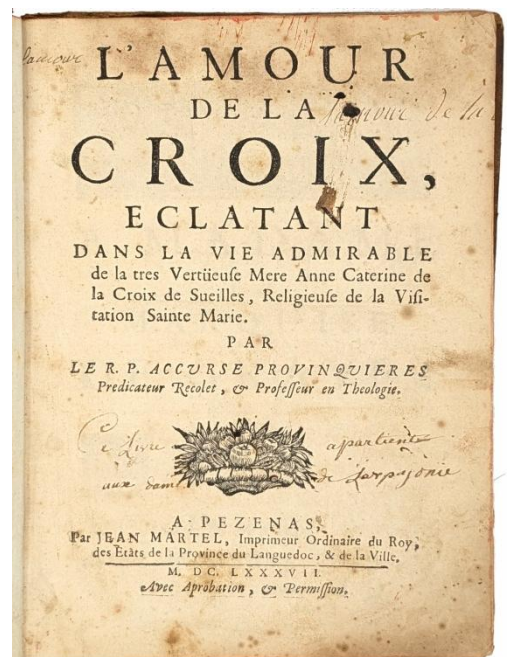
11. BRAVO DE LA SERNA, Marcos. *Espejo de la Juventud, moral, Politico y Christiano... al Serenissimo Señor el Señor D. Juan de Austria...* Madrid: Mateo de Espinosa y Arteaga, 1674. Folio. (24), 350 pp, (4), plus engr. emblematic portrait of Don Juan. Contemporary limp vellum. **Ex-libris of the great Spanish bibliographer and bookseller Pedro Vindel (1865–1921) on rear pastedown (his catalog # 2292).** **\$1,650**

Very rare sole edition of this curious contribution to the Spanish ‘mirror for princes’ genre, dedicated to Don Juan II of Austria (1629-1679), the bastard son of Felipe IV. As the preface reveals, Don Juan had recently appointed the author as Bishop of Chiapas, in the Province of Guatemala, thus securing his allegiance; Don Juan’s attempts to wrest power from his adolescent step-brother Carlos II would result in the former’s expulsion from Madrid in 1675, and a palace coup in 1677. The impressive engraved portrait shows Don Juan gazing into a mirror, framed by 12 emblems roughly corresponding to the 12 chapters of Bravo de la Serna’s text. Describing ideals of male behavior, the chapters cover obedience, piety, chastity, ‘la moderacion de hablar’, ‘fortaleza del animo’, generosity, etc. OCLC shows surprisingly few copies worldwide: the BL, Nat. Libr. of Chile, State Libr. of Victoria (AUS), and the Univ. of Barcelona.

AN OCCITAN NUN WITH AN IRON BREASTPLATE NO COPY IN US/UK LIBRARIES

12. PROVINQUIÈRES, Accurse. *L'Amour de la Croix, éclatant dans la Vie admirable de la très Vertueuse Mere Anne Caterine de la Croix de Sueilles, Religieuse de la Visitation Sainte Marie.* Pézenas: Jean Martel, 1687. 4to. (20), 257 pp, (11) [lacking terminal blank]. Late 18th century calf. Discoloration on pp. 252-253 affecting a few letters. Early ownership inscription of the “Dames de L’Arpajon” on title-page; blindstamp of the Convent of Notre Dame de St Geniez (near Montpellier) on aii. **\$2,250**

Sole edition of this impossibly rare, provincially-printed biography of Anne Catherine de Sueilles (1628-1682), a Visitandine at the convents of Montpellier and Nîmes. Since her infancy, the mere sight of a crucifix had driven de Sueilles into fits of ecstasy. She later became known for her extreme acts of penance: in addition to fasting and wearing a hair shirt, “she wore on her heart an iron plate which formed the most Holy Name of Jesus, to which were attached five small nails whose points entered her flesh and caused her cruel pain” (p. 221). The present work was printed expeditiously five years after her death, in the tiny Occitan village of Pézenas; as far as we are aware, there were no further attempts to beatify de Sueilles, and no other printed biography of her exists. OCLC shows only the BnF, but CCFr adds a handful of further copies in provincial French libraries.



THE EVILS OF THEATER, MUSIC, AND DANCING



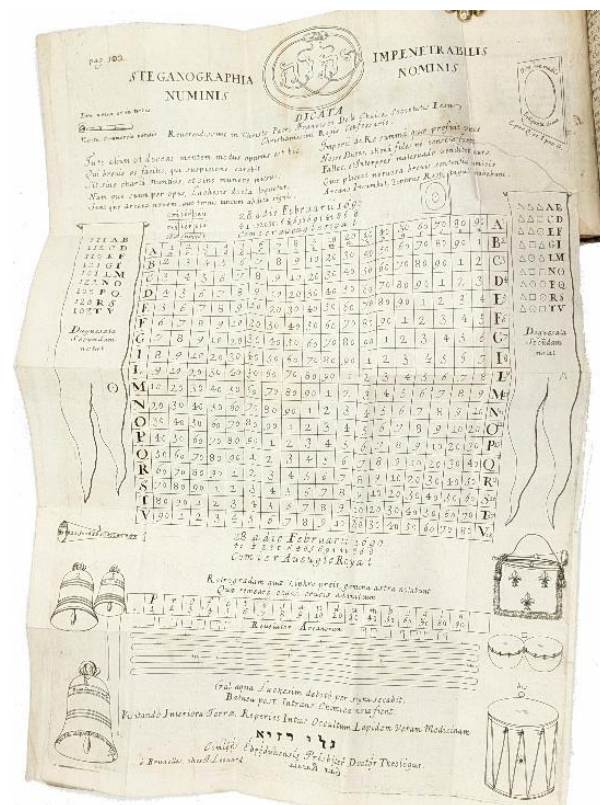
13. [MUSIC / CARNEVALE] / MITELLI, Giuseppe Maria. *La Maschera è Cagion di Molti Mali* [The Mask is the Cause of Many Evils]. [Bologna]: Giuseppe Mitelli, 1688. Broadside, 44.5 x 31.5 cm, including good margins on all sides. A little wrinkled and toned. **\$2,000**

Sole impression of this striking image, identifying the ‘maschera’ of the theater (or Carnevale?) as a source of evil. Associated activities such as music and dancing are presented as the quintessence of pleasures conveyed by the five senses, and thus engender sin. Each of the five senses is itself symbolized by a demon, while in the lower scenes, a young couple dances merrily, played on by two instrument-wielding devils who encourage them to “dance to my cello, and sing to my pipe”. On the left, another demon holds up a sheet of music titled ‘Il Canto e Incanto’ [‘The Song and Enchantment’]. The prolific Bolognese painter-engraver Mitelli (1634-1718) was most famous for his illustrations of popular proverbs, often with a dark twist; the present work similarly offers a moralizing tone coupled with a highly imaginative design. No US copy traced.

THE ‘ARITHMETIZATION OF CRYPTOGRAPHY’ NO COPIES AT AUCTION SINCE 1921

14. COMIERS D’AMBRUN, Claude. *Traité de la Parole, Langues, et Ecritures; contenant La Steganographie impenetrable, ou l’Art d’écrire & de parler occultement, de loin & sans soupçon. Avec Tout ce qui concerne les Encres, Cachets & Cire à cacheter*. Brussels: Jean Leonard, 1691. 12mo. (12), 276 pp, plus large [42 x 27.5 cm] engraved folding plate. Re-purposed old vellum. **\$3,500**

Very rare sole edition of this remarkable treatise on cryptographic methods, illustrated with a giant folding plate, “Steganographia Impenetrabilis”. “Although Claude Comiers is not included in any handbooks of cryptology as his work appears to have been virtually overlooked, he is a worthy successor to François Viète in his reliance on algebraic computation and beginning the ‘arithmetization of cryptography’, the hallmark of 20th century computerized cryptology.” (Strasser). “Comiers described the Vigenère cipher as addition of a key to the plaintext, modulo the alphabet size. The concept of modular arithmetic was then unknown, but Comiers was well aware of its cyclic nature. This seems to be the earliest description of a cryptosystem in arithmetic terms.” (von zur Gathen). Quite aside from his ground-breaking contributions to cryptology, the present work also contains an account of the author’s meeting of a Chinese student ‘Mikelh Xin’, who visited Versailles on 15 Sept. 1684 and taught him to write a few words (pp. 2-10). The dense folding plate includes an illustration of a set of bells and drums, which Comiers intended to be used for ‘long-range’ transmission of coded messages. Of the copies recorded in OCLC, many lack the plate (eg. LoC and Stanford); the copies at Cornell, Harvard, and U Penn are presumed to be complete.



SECOND RECORDED COPY OF AN EMBLEMATIC CATECHISM ANNOTATED BY A VICTIM OF THE LOCUST PLAGUE OF 1710



15. PILARIK, Stephan. *Neuermehrter, von der Hochlöblichen Theologischen Facultät zu Wittenberg censirter, approbirter und recommandirter auch mit 35 schönen Kupfferstücken gezielter Catechetischer Lehr-Grund...* Bautzen: Andreas Richter, 1693. Thick 8vo. 76 pp, (4), 822 pp, (24) pp, **plus 36 engraved plates (1 large and folding), as well as an unrecorded appendix** added as a loose gathering at the rear. Contemporary vellum. **\$3,650**

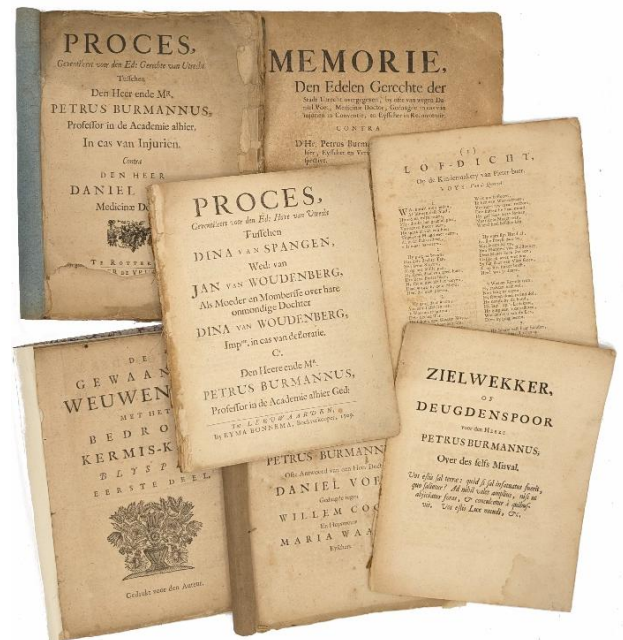
Pilarik's remarkably-illustrated sectarian catechism, produced after the long-persecuted minister had settled near Dresden. "Nach dreyfachem schweren Exilio, und

vielen von Feinden und falschen Freunden ausgestandenen Kränckungen...", as he describes himself on the title-page, Pilarik's faith drove him into exile from the Habsburg Empire. **The present first illustrated edition of his catechism is unrecorded in VD17 but has been traced in a single other copy, in the National Library in Budapest.** Pilarik's new preface also mentions a locust plague that he had witnessed in 1685 and includes a large folding plate showing the pests descending on the village; this plate has been extensively annotated by the book's contemporary owner, the pastor Johannes Gödtkens (1658-1744).

THE 'SCHOLAR AS WHOREMONGER' (GROETSCH)

16. [DEFLORATION]. 7 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 the time of a 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.



PARISIAN COQUETTES AND THEIR BLACK SERVANT



17. THOMASSIN, Henri Simon after WATTEAU, Jean-Antoine. [‘Flirts who would meet up with lovers...’] *Coquettes qui pour voir galans au rendez-vous...* Paris: Thomassin père et fils, et chez Duchange, [ca. 1720]. Engraving, 25.6 x 23.8 cm, with thin margins on all sides. A little sunned. **\$1,250**

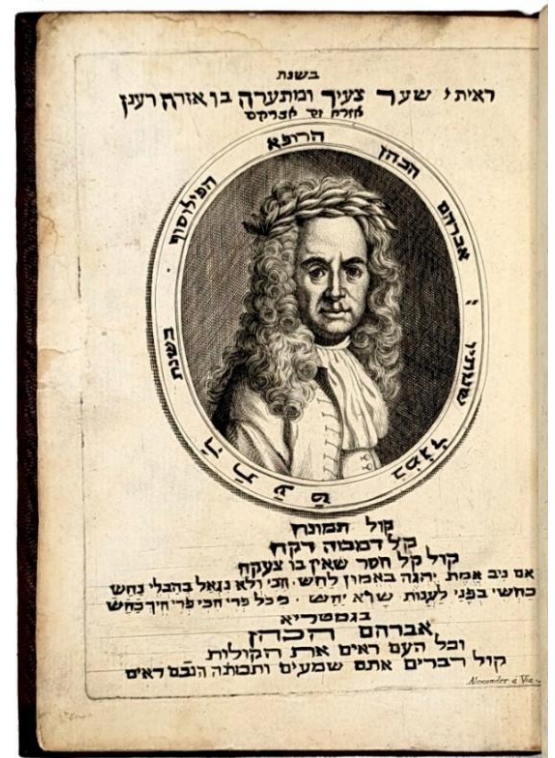
Sole state of this beguiling engraving, produced to disseminate Watteau’s popular painting of the same subject executed around 1715. The scene depicts two women and two men in almost absurd ‘fancy dress’ – possibly Comédie-Française actors – standing around a Black servant-boy in green-striped clothes. Gates Jr. et al. suggest that the boy is “thought to be trying to secretly slip a message to someone, under cover of the older man’s hat and the ledge of the balcony. The legend beneath the engraving... refers to women’s infidelity to their

husbands, in which context the black boy takes on another of his familiar roles, that of messenger boy probably concealing a letter.”. “The prints were individually announced in the *Mercur de France* and sold as separate sheets; they were then collected in two volumes that also included prints after Watteau's arabesque drawings.” (Parmantier).

THE ITALIAN ENLIGHTENMENT INTERSECTS WITH VENETO-GREEK JUDAISM

18. COHEN, Abraham. כהנת אברהם : והוא פירוש חרוזי לחמשה ספרי תהילים [Kebunat Avraham...]. Venice: Stamperia Bragadina, 1719. 4to., 6 parts in 1. 8 ff; 49 ff; 40 ff; 30 ff; 26 ff; 64 ff, plus a total of 3 engr. plates Modern calf. **\$3,850**

A perfectly complete copy of this unusual production, which seems to belong more to the tradition of Gentile Enlightenment poetry than traditional Hebraica. Cohen – a practicing physician from Zante who may have been exempt (cf Shemesh) from wearing the requisite pointed Jew’s hat or badge – is depicted here at the age of 47. His luxurious wig, clean-shaven face, and frock coat mark him as a citizen of the broader Enlightenment, while the lettering around his portrait describes him as a ‘Philosopher, Physician, and Rabbi’; beneath his effigy are pithy mottoes. As might be found in a typical non-Jewish literary book of the period, Cohen prefaces his work with sonnets and octaves of praise contributed by his friends; each of these also bears a response in the same poetic style by Cohen himself, showcasing his technical abilities as a man-of-letters. The text consists of two distinct projects: the first, a versified interpretation and retelling of sections from the Book of Psalms; and the second, a similar adaptation (“Pirke shirah”) of the early medieval “Perek shirah,” in which all elements of Creation offer their praises to God. All other copies offered at auction in the last decade have been incomplete; many institutional copies also explicitly lack one or more of the plates (eg. Yale) or are found to be lacking them (eg. Stanford).



THE GREAT PLAGUE OF 1721 THREATENS NORTHERN ITALY



19. [PLAGUE PASSPORTS]. Seven plague passports, dated 1721-1722, printed for the villages of Verola, Alghisi, Milzano, Pralboino, Val di Leder, and Toscolano (BR), as well as the cities of Mantua and Brescia. Small quarto and folio formats; each with woodcut vignette (one of St. Roche); one with blindstamped seals; and two with ink sigils to identify the barrels of goods transported by the travelers. Each example punctured in the center by a spike on which the certificate was filed at the destination. **\$1,850**

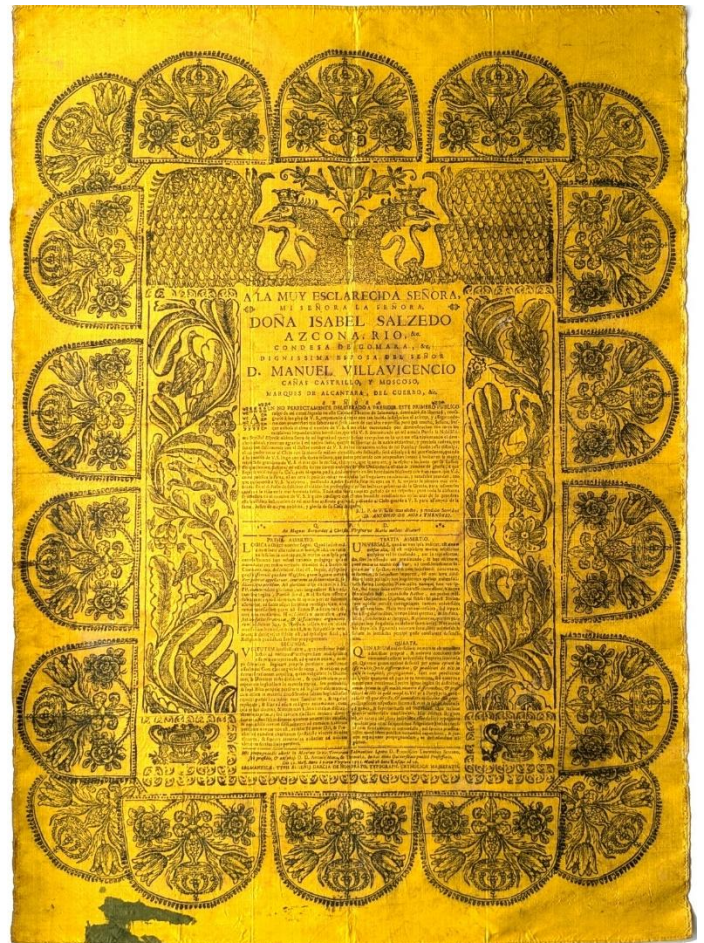
News of the destruction (killing perhaps half of Marseille's population) began to reach northern Italy in July of 1720, prompting swift and decisive public health measures in a region well-used to devastating pandemics. Thanks to the measures demonstrated in the present documents, the region was largely spared from any ill-effects; Cindy Ermus' recent study of the European response to the Provence

plague has argued, for example, that the epidemic represented an opportunity for nation-states to "flex their centralizing muscles in the name of public health". This particularly charming group of examples – all issued for travel within the communes of Brescia and Mantua – includes two examples of more unusual 'goods passes', permitting not only the travelling merchant but also his identified, sanitized products to pass freely between urban areas.

A THESIS FOR DOÑA ISABEL

20. THENORIO, Antonio de Mora. *A la muy Esclarecida Señora, mi Señora la Señora, Doña Isabel Salzedo Azcona, Rio, &c. Condesa de Gomara, &c...* Señora, aun no perfectamente deliberado a presidir este primero publico rasgo de mi corto Ingenio... Salamanca: Eugenio Garcia de Honorato, 1732. Broadside [82 x 57 cm] printed on thick yellow silk. Exceptionally well-preserved. **\$3,250**

Magnificent example of a Spanish thesis specifically dedicated to a local noblewoman, Doña Isabel de Salzedo [Salcedo], y Rio – and perhaps indicative of the kinds of informal relationships enjoyed between female patrons and, for example, the academic sphere. Thenorio's lengthy prefatory remarks are written in Spanish – not normally seen in a printed thesis – and thank Doña Isabel for her continuing support. The text is somewhat overshadowed by the spectacularly large borders, composed of various woodblocks untraced in contemporaneous imprints on paper, which thus seem to have been specifically employed for silk printing.



A FANTE GRADUATE OF THE UNIVERSITY OF LEIDEN



21. BLEYSWYCK, Frans van. *Jacobus Elisa Joannes Capitein, Africaansche Moor, Beroepen Predikant aan het Kasteel st. George op D'Elmina...* Leyden: Abraham Kallewier, [ca. 1743]. Engraved broadside portrait, 37.5 x 24 cm [22.7 x 17 cm to platemarks]. **\$3,850**

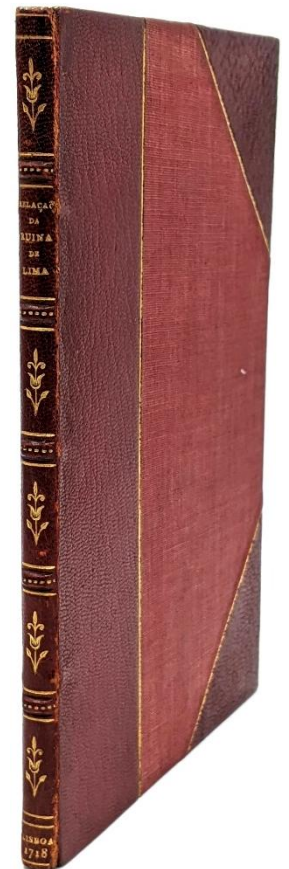
Extremely rare, separately-issued portrait of the Protestant minister Jacobus Capitein (1717-1747), one of just two printed likenesses produced during his lifetime (no painting seems to have survived). Born in the Gold Coast, Capitein was likely a member of the Fante ethnic group. As a child, he was sold to a Dutch ship's captain – hence his moniker – and brought back to the Netherlands, where he was given a full course of education, graduating from the University of Leiden in 1742. Following his ordination he was dispatched as a missionary back to the Gold Coast where he died five years later. “Capitein was the most spectacular example of a black student in the Netherlands, a group whose number would not be really significant until the late twentieth century. His high visibility, in addition to contributing to the religious debate concerning the nature of blacks, also demonstrated conclusively his ability to master European language and rhetorical skills. His example was all the more welcomed because he trumpeted so well the popular chorus of the time condoning

slavery...” (Blakely, *Blacks in the Dutch World*, p. 252). The British Museum holds only a later Augsburg copy of the present portrait. **Not in the British Museum; not in the National Gallery of Art (US); not in the Metropolitan Museum of Art; not in the Art Institute of Chicago; not in the Getty.**

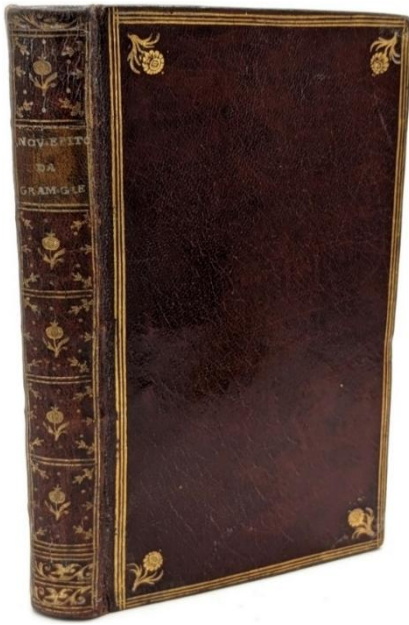
THE DESTRUCTION OF LIMA AND CALLAO

22. [LIMA EARTHQUAKE]. *Individual, e verdadeira Relação da extrema Ruína, que padeceo a Cidade dos Reys Lima, Capital do Reyno do Peru, com o horrivel Terremoto... e Porto de Calhao pela violenta irrupção do Mar, que a occasionou naquella Bahia.* Lisbon: Joseph da Costa Coimbra, 1718 [i.e. 1748]. 4to. 19 pp, (1). Early 20th century half red morocco; all edges gilt. **\$1,450**

Fifth recorded copy of this ephemeral newsletter reporting on the devastating tsunami and earthquake which destroyed Lima and its port, Callao, on October 28, 1746. A version of the text was first printed in Lima that same year – surviving in four copies worldwide – and a further edition appeared in Mexico in 1747. The present work seems to be the first European printing of the newsletter (no version was printed in Madrid), although a book-length account was also translated into English in 1748. “The original edition is a piece of extreme rarity. It relates one of the most dreadful convulsions of nature on record. The Port of Callao was inundated by the sea, and the entire population perished; Lima was almost destroyed.” (Sabin). It is interesting to consider the effect of reports of Peruvian devastation on the inhabitants of Lisbon, which would itself be struck just 7 years later by a magnitude 8 earthquake. OCLC shows just four copies of the present translation worldwide: JCB, NYPL, Newberry, and the BN de Chile. The only copy of any edition traced in auction records was sold at Sotheby's in 1981.



PRINTED BY DIDOT FOR THE PORTUGUESE MARKET;
NO COPY IN THE CCFR



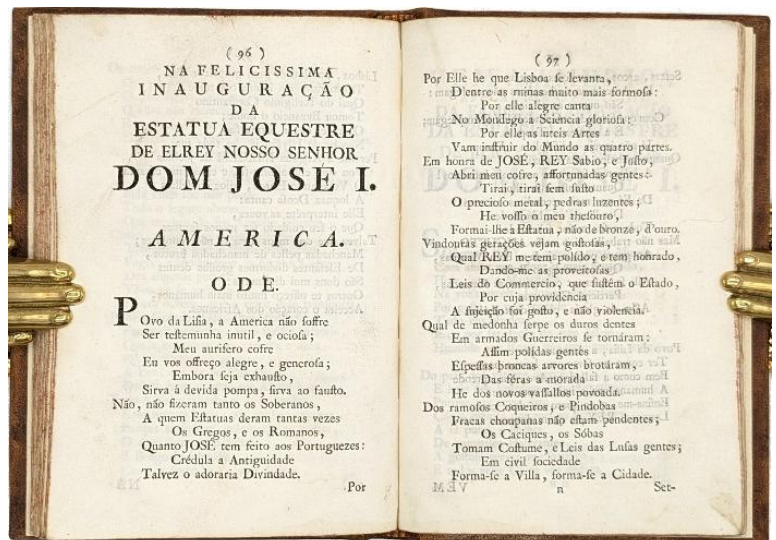
23. [MAGALHÃES, João Jacinto de]. *Novo Epitome da Grammatica Grega de Porto Real, composto na Lingoa Portuguesa...* Paris: François-Ambroise Didot, 1760. 8vo. (2), iii-xvi pp, 382 pp. Contemporary dark-red gilt morocco; gilt dentelles, all edges gilt. A splendid copy. **\$2,500**

Extremely rare first edition of “the first Greek grammar printed in the Portuguese language” (Carlos Morais), controversially published at the press of François-Ambroise Didot (1730-1804) in Paris. While Greek-Latin textbooks had appeared in Portugal since the early Renaissance, Magalhães’s primer was the first to elevate Greek to an equal status with Latin, as a language which should be learned directly from the mother tongue. The fact that Magalhães’s textbook appeared in 1760 was no accident; for centuries, the Jesuits had played a central role in the Portuguese educational system, and their expulsion in 1759 created a dire need for Greek teachers. In the *Prologo* Magalhães explains that he has taken great care to ascertain the correct pronunciation of the Greek language by consulting Greek nationals whenever possible. The present work also exists with a Lisbon-printed cancel title-page and the offending dedication leaf removed; **the present original Didot imprint is held only at the BSB and the National Library of Portugal, according to OCLC, KvK and PORBASE. The CCFr records no example in French libraries.**

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

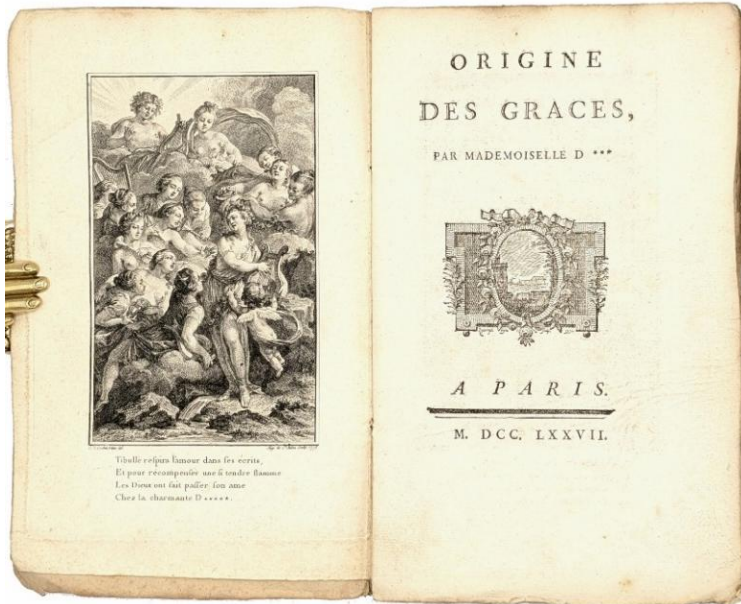
24. [BARBOSA, Domingos Caldas]. *Narração dos Applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima Inauguração da Estatua Equestre...* Lisbon: Regia Officina Typografica, 1775. 4to. (3), 4-123 pp, (3). Neat modern calf à l’antique. **\$2,500**

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 “*Papagaio*” [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.



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

A YOUNG SALONNIÈRE ENGAGES WITH ART



25. DIONIS, Henriette-Louise. *Origine des Graces, par Mademoiselle D***.* Paris: [no printer], 1777. 8vo. xi pp, (1), 111 pp, (1), plus 6 engr. plates. Contemporary green marbled wrappers; edges deckled. **\$1,650**

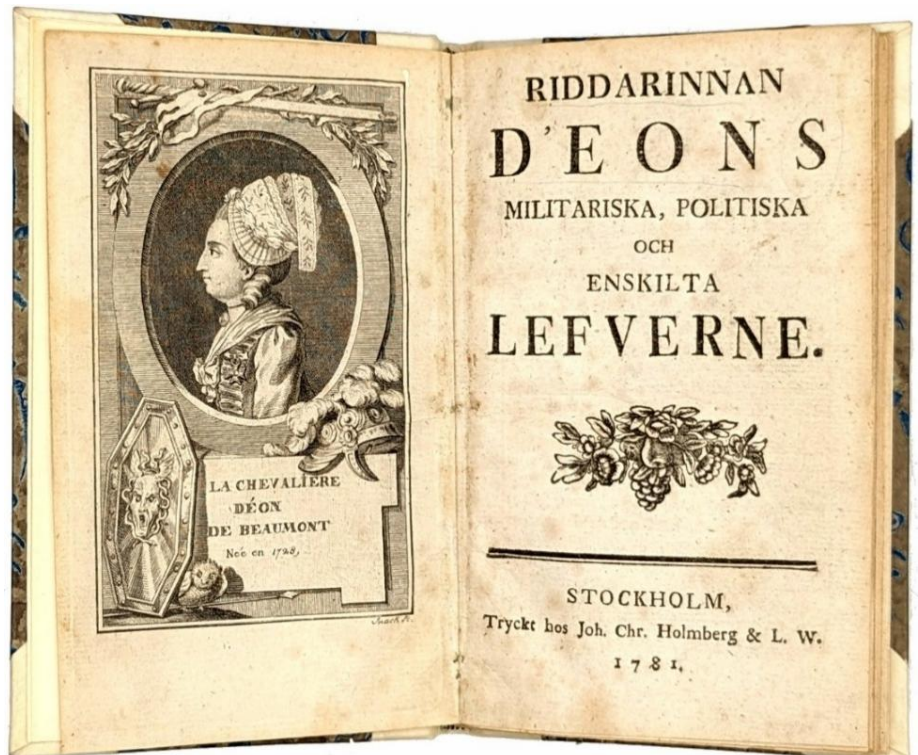
Sole edition of this collection of essays, *chants*, and *contes* by the 18-year old Henriette-Louise Dionis, some of which refer to her ties to Parisian artists. The book contains two pieces written in response to specific works of art: “La Cruche cassée, Conte sur un Tableau de M. Greuse”, inspired by the eponymous painting allegorizing the loss of virginity; and “À Monsieur Cochin”, a commentary on the artist’s design for the frontispiece. A further poem is dedicated to “Emilie, fille de M. ***, Peintre de l’Académie”, whose identity we have yet to elucidate. “Dionis’s text — an interesting

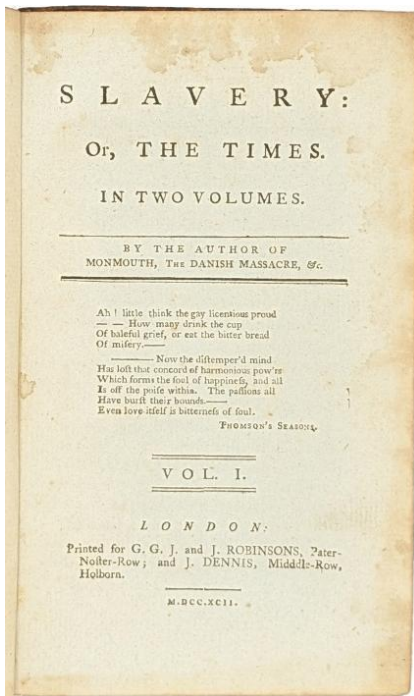
counterpoint to Diderot’s conversation with Greuze’s “Girl with a Dead Canary” at the Salon of 1767 — provides us with a female viewer’s response to a painting best known as an invitation to heterosexual male voyeurism.” (cf Anna Rigg, *The Mute Who Speaks’: Women’s Voices on Art in Prerevolutionary France*). OCLC shows US copies at Cornell, Harvard, Maryland, Northwestern, the Morgan, and the Clark.

THE CHEVALIÈRE D’EON’S FAME REACHES SWEDEN

26. “LA FORTELLE” i.e. D’EON, Charles. *Riddarinnan d’Eons Militariska, Politiska och Enskilta Lefverne.* Stockholm: Johan Christian Holmberg, 1781. 8vo. (2), 3-56 pp, plus engr. portrait of d’Eon dressed as a woman, surrounded by military regalia, signed by the Swedish engraver [Johan] Snack (1756–1787). 20th century marbled boards. **\$1,450**

Extremely rare sole Swedish translation of the life of Charles-Geneviève-Louis-Auguste-André-Timothée d’Éon de Beaumont, better known as the Chevalier d’Éon, or after 1777 – as the title-page here notes – rather as the Chevalière d’Eon. Having built a relatively nondescript but promising military career in the first half of her life, d’Eon’s world was turned upside down by the revelation in the 1770s that she might in fact be a woman. Here, the title-page respectfully refers to her as *Riddarinnan*, the feminine form of *Riddaren*, or ‘Chevalier’.





AN INTER-RACIAL MARRIAGE IN GEORGIAN ENGLAND THE FOURTH RECORDED COPY

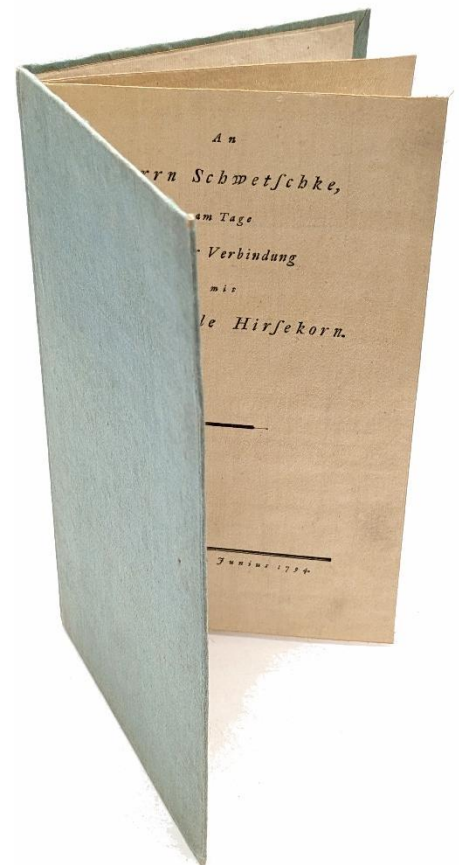
27. [MACKENZIE, Anna Maria]. *Slavery: Or, The Times. In Two Volumes...* London: G. G. J. and J. Robinsons... and J. Dennis, 1792. 8vos, 2 vols in 2. (2), 221 pp, (1); (2), 238 pp. Printed on bluish paper. Contemporary calf with gilt dentelles. **First two leaves of Vol II supplied in facsimile.** Ownership inscription of Byron Diman (1795-1865), Governor of Rhode Island on both pastedowns. **\$2,000**

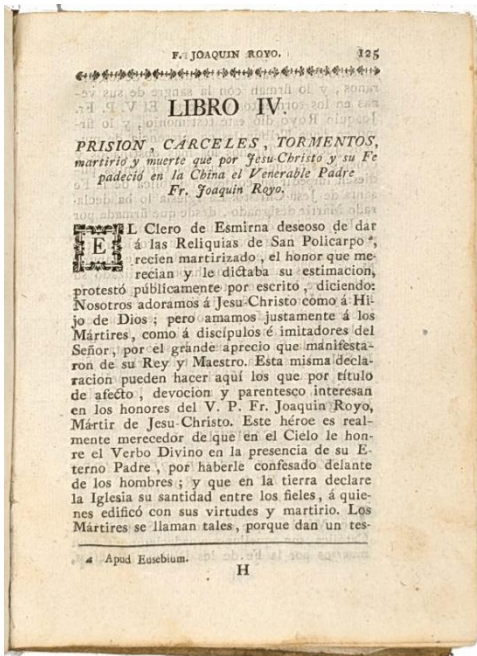
Impossibly rare first edition of a beguiling addition to the small canon of 18th century English women writers discussing slavery. The daughter of a coal-merchant, Mackenzie (ca. 1760-1816) was in some sense a hack-writer, and it is thus intriguing to see her response to the ‘hot-button’ issue of slavery as received by genteel Georgian society. Middle-class English writers – male and female – were often more concerned with the dehumanizing effects of the slave trade on its own *practitioners* than on the place of slaves or former slaves in civil society. On the other hand, Mackenzie’s novel – **which survives in three complete copies worldwide, per the ESTC** – in fact centers around an inter-racial marriage between an Englishwoman and the son of an African prince. No copy is recorded in Rare Book Hub, and we are not aware of any other copy offered on the market in recent decades. “Nowhere do we find sympathy for the slave being allied with social class as clearly as in Anna Maria Mackenzie’s novel *Slavery: or, the Times* (1792), which is almost universally ignored in secondary literature... but which provides an important example of how a sentimental Negrophile aesthetic had become detached from its abolitionist moorings...” (Lively). Per the ESTC, the BL copy is imperfect; US copies are recorded at Louisiana State, NY Society, and Yale.

A BOOKSELLER’S WEDDING SOUVENIR PRINTED ON SILK, BOUND IN SILK UNRECORDED IN OCLC OR KVK

28. [SILK]. *An Herrn Schwetschke, am Tage Seiner Verbindung mit Demoiselle Hirsekorn.* Halle: [for the author], 1794. 8vo. [19.8 x 12.2 cm]. (4) pp. Printed on thick cream silk probably pasted over card. Bound in delightful light blue silk over thin boards, with cream silk endpapers. Binding very slightly soiled, but mainly a very well-preserved specimen. **\$1,450**

Wholly unrecorded example of an ephemeral souvenir, printed in letterpress on four pages of silk and bound in light blue silk for good measure. The subject of the poem was the prolific Halle publisher/bookseller Carl August Schwetschke (1756-1839), who was due to celebrate his nuptials with Johanna Friederike Elisabeth Hirsekorn. Sadly the marriage lasted only two years, leaving Carl August a widower. Unrecorded in OCLC and KVK.





THE LIFE AND MARTYRDOM OF A DOMINICAN MISSIONARY IN CHINA NO COPY IN AUCTION RECORDS

29. [CHINA / ANONYMOUS]. *Vida, Virtudes y Martirio del venerable Padre Fr. Joaquin Royo, Religioso del Orden de Santo Domingo, Hijo del Real Convento de Valencia*. Valencia: the Brothers de Orga, 1797. (8), 203 pp, (1). Contemporary vellum; a few dampstains. **\$2,250**

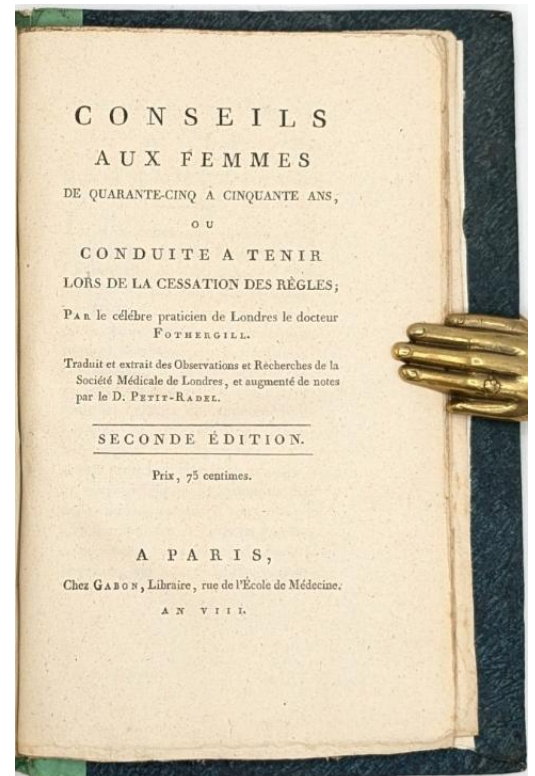
Rare sole edition of the first monograph devoted to Joaquin Royo (1691-1748), one of four Dominican missionaries to China executed by the Qianlong Emperor following three decades of apostolic activity. While still in training for the priesthood in Valencia, Royo was sent to Manila in 1712, where he was ordained three years later. “[Pedro] Sanz and Royo were assigned to a Catholic hospital in Manila that treated overseas Chinese,

where they studied Chinese language and culture from the Chinese patients. They finally left Manila on June 22, 1715...” (Clark). In order to avoid detection by Qing officials, the four priests disbanded: “Royo and two others landed at Guangdong and continued into Guangzhou, while Sanz arrived at Fujian... Royo was later ordered to leave Quanzhou [near Xiamen in Fujian Province] and continue his mission work in the two provinces of Jiangxi and Zhejiang... It lay upon Royo’s shoulders to rebuild and educate communities that had remained disconnected from the Church for a century...” (ibid). The present work was evidently composed to further the process of Royo’s beatification, and its final pages describe the current state of the *causa*; however, our martyr was only beatified in 1893 and was finally canonized in 2000. OCLC shows US copies at Berkeley and Stanford only.

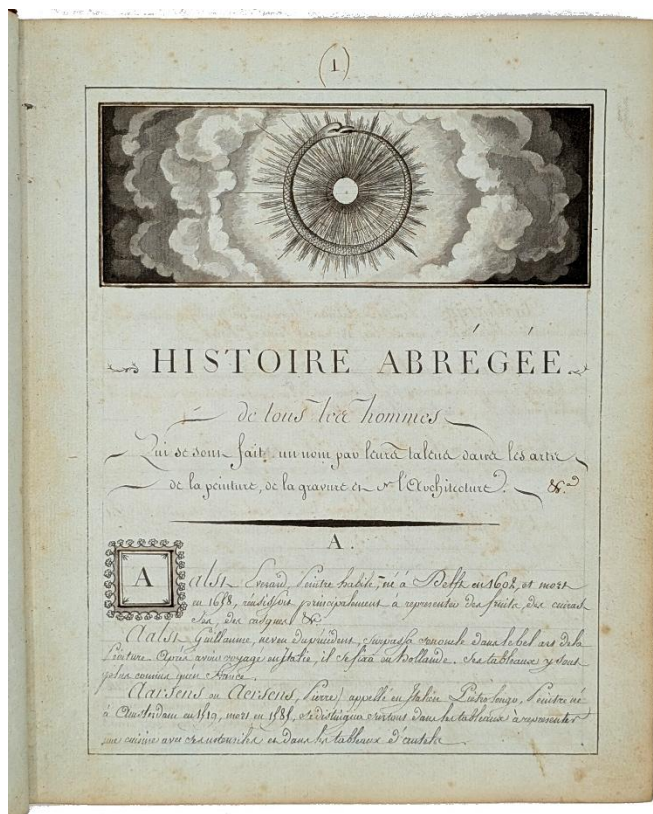
AN EARLY MONOGRAPH ON MENOPAUSE

30. PETIT-RADEL, Philippe / FOTHERGILL, John. *Conseils aux Femmes de Quarante-Cinq à Cinquante Ans, ou Conduite a tenir lors de la Cessation des Règles... augmenté de notes... Seconde Édition*. Paris: Gabon, An VIII [1799]. 8vo. (5), 6-46 pp, (2) pp translator’s catalogue. Bound (with two other rare medical titles) in marbled boards with arsenic-green paper spine featuring printed ex-libris of “Pourcelot, Medecin”. Fresh copies of all three works, with deckled edges. **\$1,650**

“Advice to women aged 45 to 50, or the course to follow during the cessation of the menses”: the second edition of this early treatise on menopause, greatly expanded from the equally rare first edition. Wilbush (1979) notes that in the late 18th century menopause began to be treated as a disease or disorder, culminating with the coining of the term “*la ménospausie*” in 1812. “While the English physician John Fothergill was the first to author an article on the cessation of menses, it was French doctors who invented the word *la ménospausie*, and who elaborated it profusely throughout the nineteenth century, while other medical cultures remained largely silent on the matter until the early twentieth century.” (Moore). OCLC shows just a handful of copies of the first edition (none in the US) and the present, expanded second edition at Loyola Marymount, Chicago, Illinois, and the NLM.



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



A MANUSCRIPT STUDENT'S DICTIONARY OF ARTISTS AND ARCHITECTS

31. DUCHAMP, B. *Histoire Abrégée de Tous les Hommes qui se sont fait un Nom par leurs Talens dans les Arts, de la Peinture, de la Gravure, et de l'Architecture.* Remiremont, [ca. 1800?]. 4to. (2) ff, 233 pp, (5). Manuscript on blue paper, with decorative ink-wash title-page, headpiece and tailpiece. Bound in contemporary calf with gilt ornaments on spine ("Recueil"); various ownership and presentation inscriptions. **\$950**

A labor of love, or an extreme homework assignment: as the author notes in his "Avis", "the present recueil has been taken literally from the *Dictionnaire des Hommes Illustres* (1766 edition), and comprises the lives and major works of the most celebrated Artists in Painting, Sculpture, Engraving, and Architecture." The manuscript thus forms a kind of home-made 'dictionary of artists', with hundreds of entries for handy reference – some spanning a full page or more.

FARM WORK FOR WOMEN (STEP 1: BUY A GOOD SHEEP-DOG!)

32. GACON-DUFOUR, Marie Armande Jeanne. *Manuel de la Ménagère, à la Ville et à la Campagne, et de la Femme de Basse-Cour... Avec le Portrait de l'Auteur...* Paris: Buisson, 1805. 8vo., 2 parts in 1, continuously paginated. (4), 548 pp, plus engr. frontispiece and folding engr. plate of the mechanics of a wood-fired stove/furnace. Contemporary calf with remains of gilt title on spine. **\$950**

Sole edition (a different work under a similar title was printed in 1828). The prolific Mme. Gacon-Dufour was an economist in the traditional sense of the word, an expert in the science of maintaining the household. The present work is particularly aimed at rural women, and includes lengthy sections on the daily toil of the farmer's wife, including the care and purchase of sheep; the art of wool-shearing; wine-growing and processing; the care of dairy-cows and pigs; and a month-to-month guide to all barnyard activities throughout the year. Part II offers practical recipes using locally-sourced ingredients, including economical substitutes for exotic ingredients like 'American marmite' (p. 405-409). An entire chapter (XXXV) is devoted to the training and care of the sheep-dog, whom the author avows will be a woman's best friend. OCLC shows US copies at Indiana and Chicago.





A STUDENT'S GUIDE TO MEDICINAL PLANTS, WITH 214 HAND-COLORED PLATES

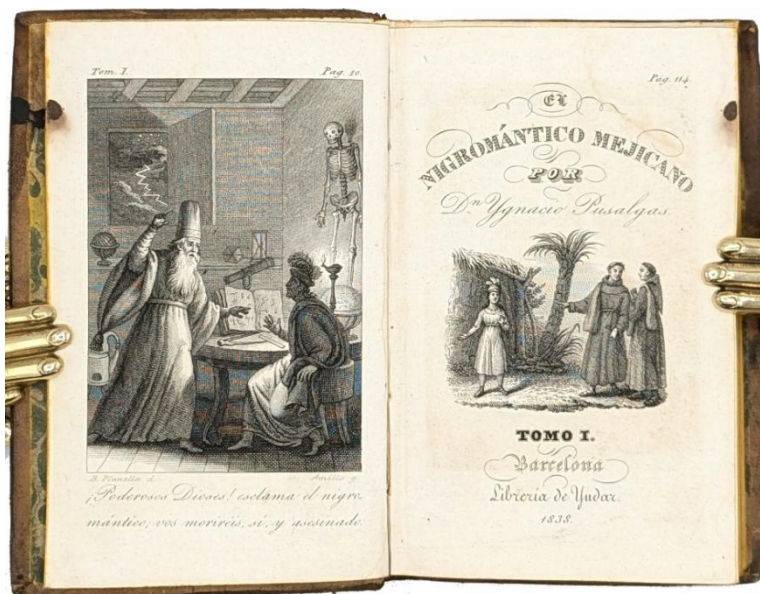
33. GAUTIER, Louis-Alexandre. *Manuel des Plantes Médicinales, ou Description, Usage et Culture des Végétaux Indigènes employés en Médecine, contenant la manière de les recueillir, de les sécher et de les conserver; [etc. etc.]*. Paris: Audot, 1822. 12mo. xvi pp, 1124 pp, plus 1 engr. plate, and a 28 pp publisher's catalogue. Contemporary tree-calf. **[offered with] IBID.** *Herbier Médical, ou Collection de Figures représentant les Plantes Médicinales Indigènes... Supplément au Manuel des Plantes Médicinales...* Paris: Audot & Béchot Jeune, 1822. 8vo. (4), 15 pp, (1), 214 leaves of engr. plates, 18 pp, (2). Contemporary quarter calf. **All 214 plates finished in fine hand-color. \$2,500**

Sole edition of this voluminous manual of medicinal plants, accompanied by a 'deluxe' copy of the extremely rare *Supplément*, with 214 beautifully hand-colored plates illustrating each specimen. Probably intended for use by practicing pharmacists or medical students, the present early 19th century 'herbals' have survived poorly – and we have located just one other colored copy worldwide, in Paris. Gautier arranges the 214 botanicals alphabetically by common (French) name, scientific name, and family, with lengthy descriptions of their preparation and use. He pays particular attention to practical matters encountered by the pharmacist, such as how to properly dry each specimen in order to preserve its potency – a pressing concern in a marketplace rife with adulterated or inefficacious products. **OCLC shows only 5 copies of the *Supplément* worldwide, just one of which is noted as colored.**

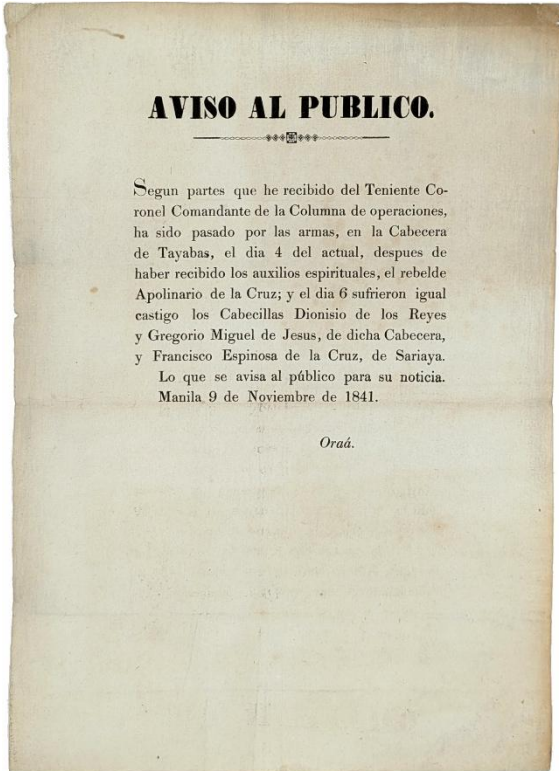
“ONE OF THE FIRST SPANISH NOVELS BASED ON AMERICAN HISTORY” (REYES OCHOA)

34. [MEXICO] / PUSALGAS, Ignacio. *El Nigromantico Mejicano. Novela Histórica de aquel Imperio en el Siglo Decimo-Sexto*. Baelona: Ramon M. Indar, 1838. 2 vols in 2. (5), 6-253 pp, (3); (5), 6-258 pp, plus 2 engr. frontispieces and 2 added engr. title-pages, as well as a leaf of uncut publisher's typographical labels to be affixed to interim bindings. Bound in contemporary tree-calf with gilt title labels on spines; all edges stained yellow. **\$950**

Rare sole edition of this early Spanish attempt at an 'historical novel', following in the footsteps of Sir Walter Scott's raging popularity on the Continent. Ignacio Pusalgas (1790-1874) had lived in Cuba between 1817-1821, studying medicine and American history; according to the Mexican writer and historian Alfonso Reyes Ochoa, *El Nigromantico Mejicano* is “una de las primeras novelas peninsulares sobre la América Hispana” (p. 480). The lively plot – featuring Moctezuma, his personal necromancer, Hernan Cortes, and various love triangles between their offspring – is further enlivened by four engravings. OCLC shows US copies at Cornell, Berkeley, Northwestern, and Texas.



ANNOUNCING THE DEATH OF AN INDIGENOUS REBEL LEADER



AVISO AL PUBLICO.

Segun partes que he recibido del Teniente Coronel Comandante de la Columna de operaciones, ha sido pasado por las armas, en la Cabecera de Tayabas, el dia 4 del actual, despues de haber recibido los auxilios espirituales, el rebelde Apolinario de la Cruz; y el dia 6 sufrieron igual castigo los Cabecillas Dionisio de los Reyes y Gregorio Miguel de Jesus, de dicha Cabecera, y Francisco Espinosa de la Cruz, de Sariaya. Lo que se avisa al público para su noticia. Manila 9 de Noviembre de 1841.

Oraá.

35. [PHILIPPINES / HERMANO PULE]. *Aviso al Publico. Segun partes que he recibido del Teniente Coronel Comandante de la Columna de operaciones...* Manila: no printer, 1841. Folio broadside [26 x 17 cm].

\$1,850

Extremely rare broadside announcing the death of the Philippine national hero Apolinario de la Cruz, better known to his followers as 'Hermano Pule'. Rejected from the priesthood due to his indigenous blood, Cruz founded his own confraternity at the age of 18 in Tabayas. By the time of his death, it had swelled to some 4,000 members; Spaniards and *mestizos* were forbidden from joining out of retaliation for the racial purity laws of the Spanish church. On the 4th November, Cruz was tortured and executed by Colonel Huet in Tabayas (100 miles southeast of Manila) under the orders of Governor-General De Oraá. The present broadside was evidently printed as soon as the news reached the capital, in order to quell any popular support for the indigenous leader. **Not in OCLC; not in Pardo de Tavera, *Biblioteca Filipina* (which lists several other 'Avisos al Publico');** cf only Vindel, *Biblioteca Oriental II*, #2476.