

A SELECTION FOR THE  
RBMS SHOWCASE, 2024

 EDITIO ALTERA



(item #4, a graffitist at work)

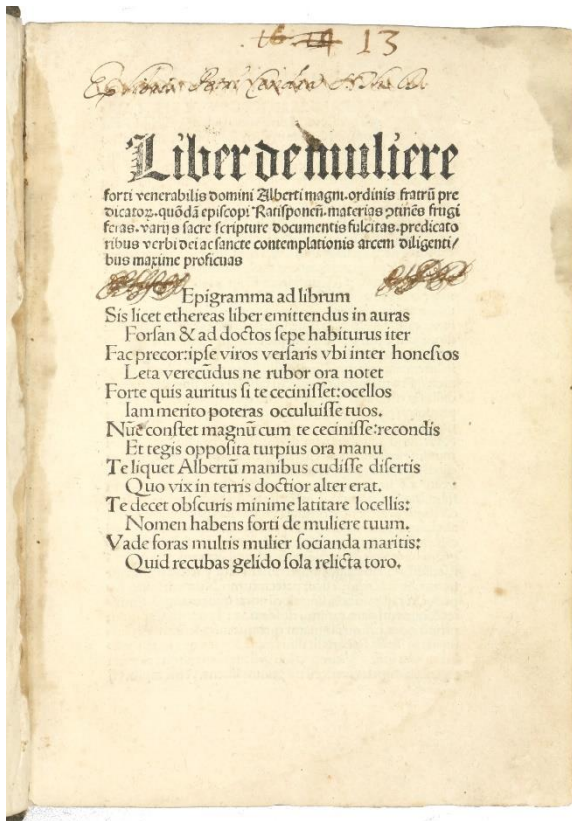


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## A MEDIEVAL CELEBRATION OF THE 'VALIANT WOMAN'



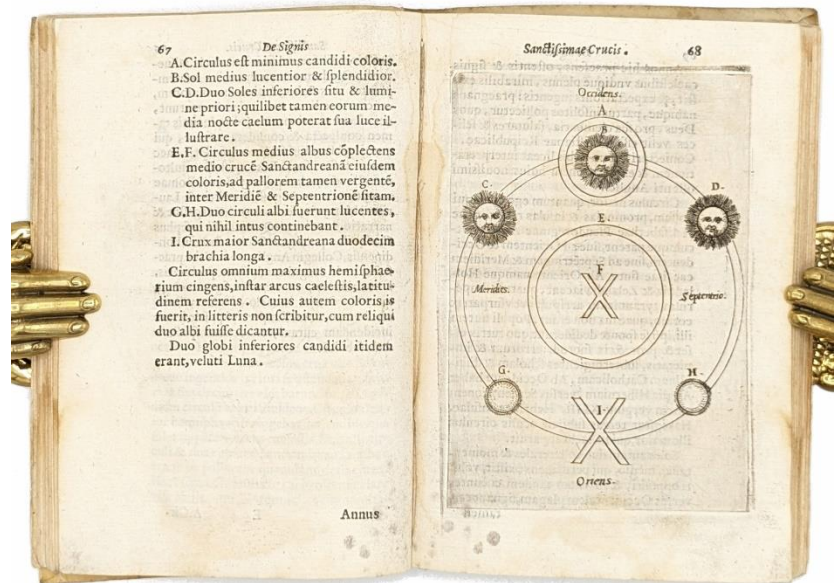
1. **ALBERTUS MAGNUS.** *Liber de muliere forti...* [Cologne: Heinrich Quentell, 7 May 1499]. 4to. (160) ff. **With a title-page printed at the end of the book (verso of z<sup>4</sup>).** Early 17th century gilt-ruled Spanish calf with gilt ornaments at corners and on spine as well as faded armorial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

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

## ON MYSTERIOUS APPARITIONS OF THE CROSS, IN ENGLAND, FRANCE, AND THE EAST AND WEST INDIES

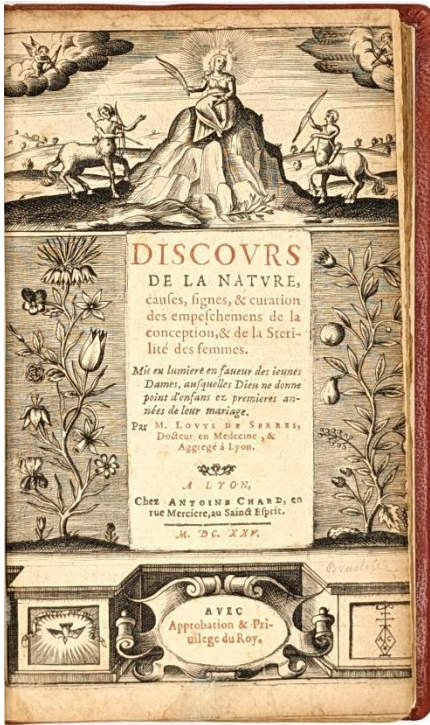
2. **CHACÓN, Alfonso.** *De Signis Sanctissimae Crucis, quae diversis olim orbis regionibus, et nuper hoc anno 1591 in Gallia et Anglia divinitus ostensa sunt, et eorum explicatione, Tractatus...* Rome: Ascanio & Hieronymo Donangelo, 1591. 8vo. (4), 187 pp, (16). With 2 full-page and 3 half-page engravings in text. Contemporary vellum. **\$2,500**

Sole edition of this curious work by a Spanish Dominican resident in Rome, Alfonso Chacón (ca. 1540-1601). Partly astronomical, partly theological, and partly ethnographic, Chacón's work is concerned not only with the crosses which appeared in the skies over England and France in 1591, but also with similar apparitions witnessed through the accounts of Jesuit missionaries to the East and West Indies, to whose reports Chacón evidently had access thanks to his positions as Apostolic Librarian to the Holy See. As noted on his title-page, he is most interested in contemporary accounts from England of mysterious celestial crosses, and pages 65-74 give a lengthy discussion of the astronomical phenomena seen over Norfolk on St George's Day in 1591, including a full-page illustration with facing legend. OCLC shows just three copies in US libraries, at the Catholic University of America, Harvard, and the JCB.



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



**3. 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, auxquelles Dieu ne donne point d'enfans ez premières années de leur mariage.* Lyon: Antoine Chard: 1625. 8vo. (16), 486 pp. Modern richly-gilt red calf, valiantly attempting to imitate a period style. **\$3,850**

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 (1588-ca. 1656) 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, *Les Traités d'obstétrique en langue*

*française au seuil de la modernité*). 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.

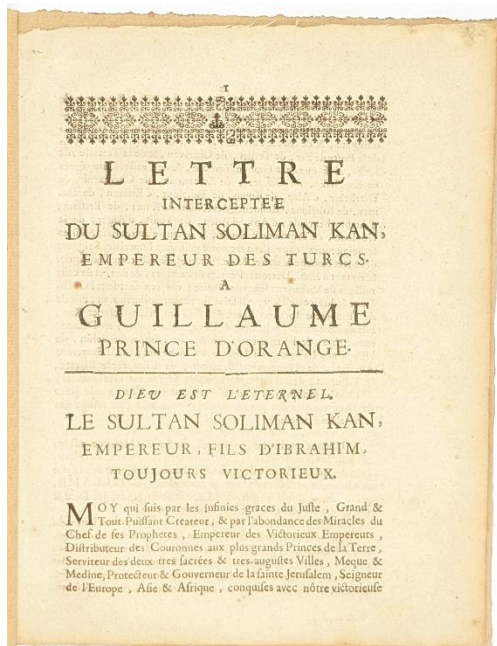
## ONE OF THE MOST ELABORATELY-ILLUSTRATED WORKS OF THE SICILIAN BAROQUE

**4. CASCINI, Giordano, S. J.** *Di S. Rosalia Vergine Palermitana Libri Tre... Nelli quali si spiegano l'Inventione delle Sacre Reliquie, la Vita solitaria, e gli Honori di lei...* Folio. (4), (21 engr. plates), 400 pp, xxxviii [of lx] pp. **Gathering 4G (6 leaves) mysteriously substituted in this copy with two stubs, as in several other known copies.** Contemporary yapp-edged limp vellum, lower portion of spine almost entirely perished and crudely repaired. **\$3,500**

Sole edition of this lavishly-illustrated work, the definitive treatment of the history of St Rosalia, patron saint of Palermo. Her *cultus* had been largely forgotten until, in the midst of the plague of 1624, her relics were discovered in a cave above the city. Thanks to her miraculous intercession, the disease was lifted; her fame subsequently spread partly thanks to the paintings of Van Dyck, who happened to be resident in Palermo during this period. Cascini’s work is also powerfully visual, aided by 21 richly-engraved plates further elaborating the novel iconography of this Sicilian hermit. OCLC shows a single US copy at Kansas (defective); no complete copy is recorded in Rare Book Hub. Offered with an export license.

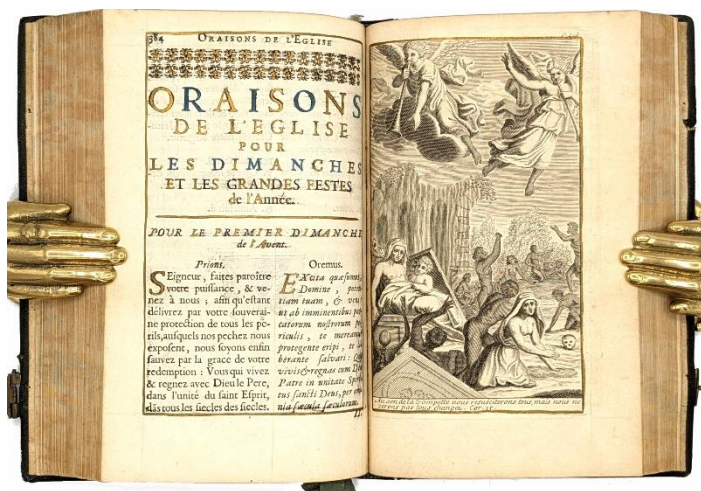


## WILLIAM III'S PLOT TO CONVERT TO ISLAM, REVEALED!



5. [PRÉCHAC, Jean de]. *Lettre interceptée du Sultan Soliman Kan, Empereur des Turcs. A Guillaume Prince d'Orange.* [Paris: no printer, 1690?]. 4to. 4 pp. Drop-titled. Modern marbled wrappers. **\$850**

Very rare first or early edition of this polemical pamphlet, purporting to be an 'intercepted' official letter from Sultan Suleiman II encouraging William III of England to convert to Islam, and offering military support in return. Suleiman II (1642-1691) here implores William to "embrace the glorious, true, and infallible Law of the intimate friend of God, our great Prophet Muhammed". Suleiman confirms that the center of their new empire will be Rome; and the "King of Vienna and the other Christian Princes will be counted among our Slaves". In closing, the sultan eagerly awaits the news of William's circumcision, and signs and dates his missive from Constantinople, in "the year of the Hegira of the Prophet, 1102" [i.e. 1690 CE]. OCLC shows copies of various editions at the BnF, Harry Ransom Center, and the Huntington only.

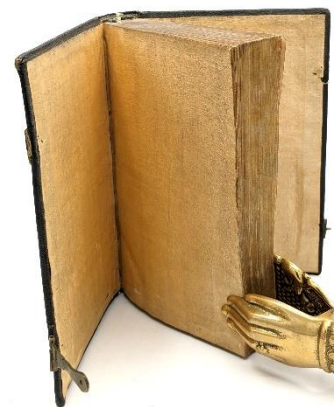


## BOUND IN SHARK OR TURTLE-SKIN, WITH GOLD SILK ENDPAPERS

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

**ON HOLD \$1,250**

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



## IN A DELIGHTFUL RECUSANT BINDING

7. [ANONYMOUS]. *Some Reflections upon the Prerogatives, Power and Protection, of St. Joseph...* [London: no printer], 1722. 12mo. (24), 204 pp, [2 integral blanks], plus engr. frontispiece. Elaborately gilt-tooled contemporary black morocco, gilt dentelles with floral tooling, all edges gilt. **Provenance:** “Ann Widdrington, Her Book” on flyleaf (perhaps the widow of the Northumberland Catholic William Tempest Widdrington, d. 1753); passed in 1774 to Thomas Eyre (nephew of Widdrington’s brother Henry Francis, d. 1792), with his elaborate engr. bookplate on pastedown, bequeathing the book to the Inner Library of Hassop Hall (Derbyshire). **\$2,000**



Very rare early edition (first, 1710) of this Recusant devotional manual centered on Joseph, husband of the Virgin Mary. The first edition of 1710 did not contain a plate, nor the preface found here. We assume the binding to date

roughly to the book’s publication date, perhaps coinciding with its acquisition by Ann Widdrington. Stella Hall, near Newcastle, had long been the home of the Recusant Widdringtons, whose role in the Jacobite uprising of 1715 had seen them stripped of their titles. **OCLC shows no physical copy of any edition printed before 1750 in US libraries, although we do not have the benefit of checking ESTC records to corroborate this. No copy of any edition is recorded in Rare Book Hub.**

## ARCHIMEDES’ BURNING MIRROR AS PROTESTANT EMBLEM



8. [ANONYMOUS]. "Durch Krafft von oben", original woodblock used to print the emblem in Johann Arndt’s *Fünff geistreiche Bücher vom wahren Christenthum, welche handeln von heilsamer Busse...* (Leipzig: Heinsius, 1730, facing p 24). Thick woodblock, 15.8 x 8.6 x 2.5 cm, carved from cherry or pearwood. Marvelously well-preserved (having been used only in a single edition of this popular work!). **\$1,500**

Large-format woodblock depicting a relatively popular ‘scientific’ conceit in early modern emblemology: the ‘burning mirror’ envisioned by Archimedes, here adapted for Protestant devotional purposes into a reflection on divine “power from above”. The trope of the giant focal lens as emblem seems to have originated with the Jesuit Jan David’s *Duodecim Specula*, an early series of 12 mirror-based emblems engraved by Theodore Galle in 1610. It was repeated in a litany of later Catholic emblem books including Otto van Veen’s *Amoris divini emblemata* (1615); the *Emblemata sacra* of William Van Hees (1636); and the *Devises et emblèmes* of Daniel de la Feuille (1691). However, we have been unable to trace its emergence in Protestant emblem books – a much rarer genre – during the same period.

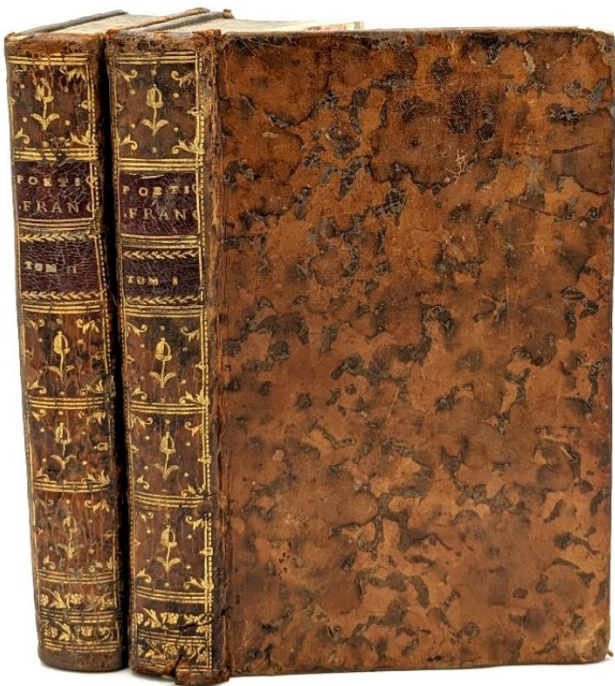
## A FANTE GRADUATE OF THE UNIVERSITY OF LEIDEN

**9. 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]. **\$5,500**

Extremely rare, separately-issued portrait of the Protestant minister Jacobus Capitein (1717-1747), one of just two printed likenesses produced during his lifetime (no paintings seem to have survived). Born in the Gold Coast (present-day Ghana), 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 National Portrait Gallery (UK); 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.**



**“IT IS WOMEN WHO TEACH US TO THINK AND TO FEEL, AND THE PUBLIC CAN ONLY GAIN IMMENSELY, EVERY TIME THEY DESIRE TO EXPRESS THEIR THOUGHTS AND FEELINGS.” (p. viii)**

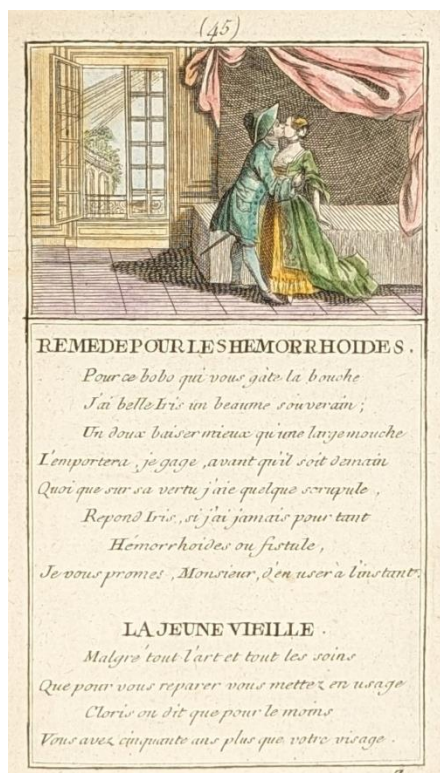


**10. GAILLARD, Gabriel-Henri.** *Poétique Française, à l'Usage des Dames. Avec des Exemples.* Paris: Nyon, 1749. 8vos, 2 vols in 2. ix pp, (1), x pp, 402 pp; (4), 404 pp, (4). Contemporary mottled calf.

**\$1,500**

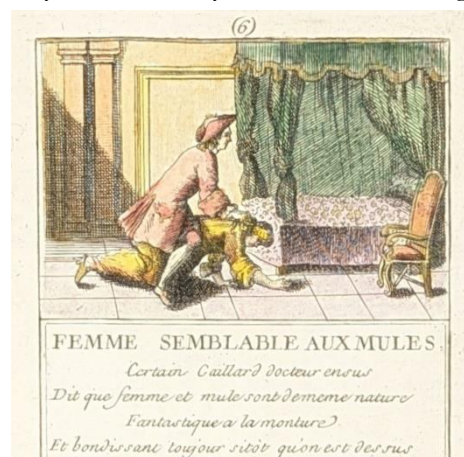
First edition of this intriguing example of Enlightenment pedagogy. Gaillard's noteworthy preface speaks of rescuing women from the “shameful prejudice, which confined [their] minds to the obscurity of their domestic affairs, and which pitilessly forbade them to have sophistication and intellectuality”. This attitude, he warns, risks plunging the country back into the dark ages of illiteracy – but is being countered by formidable female authors in the sciences, “disciples and rivals of the Maupertuis, Muschembroeks, Fontenelles, & Algarottis”, who are leading the charge “for the gain of society”. OCLC shows US copies at the BPL, Harvard, Michigan, Washington, Yale, and Duke. A second edition appeared in 1752, also rare.

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



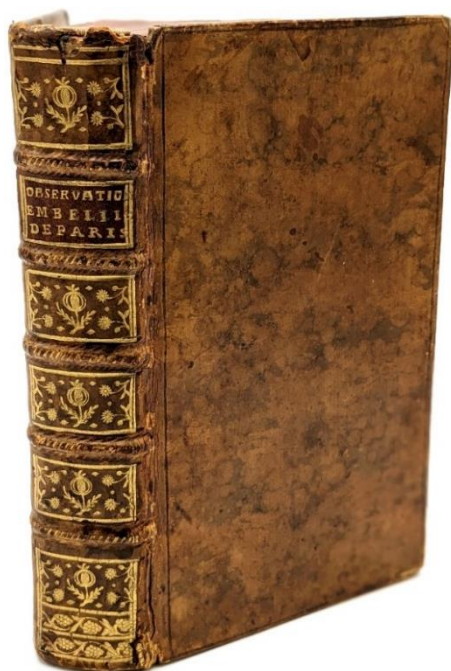
**11. [JOUFFREAU DE LAZARIE, Abbé?].** *Le Joujou des Demoiselles. Avec de Nouvelles Gravures. Nouvelle Edition Augmentée.* [Paris?]: no printer, [ca. 1752?]. Tall 4to. Entirely engraved throughout, comprising title-page, 50 numbered plates, and 5 further plates. Contemporary yap-edged vellum, tooled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

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



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

## SWEEPING ARCHITECTURAL REFORMS FOR PARIS, A CENTURY BEFORE HAUSSMANN



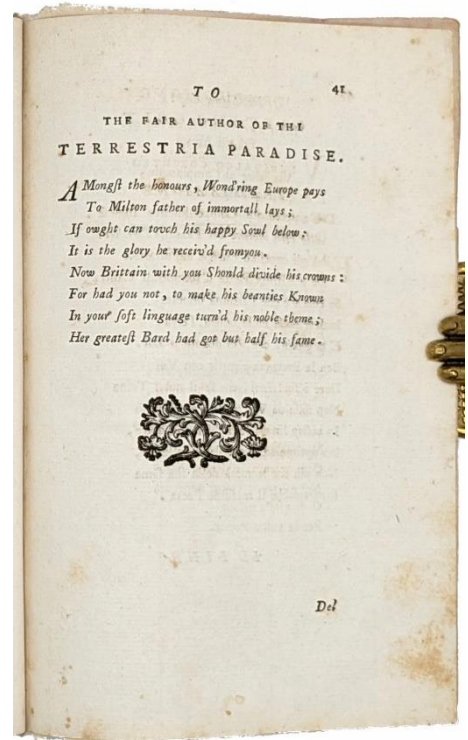
**12. [URBAN PLANNING] / PONCET DE LA GRAVE, Guillaume.** *Projet des Embellissemens de la Ville et Fanbours de Paris.* Paris: Duchesne, 1756. 8vo. 3 part in 1 vol. (2), xiv pp, (15)-239 pp, (1); 224 pp; 192 pp, [1 integral blank]. Bound in contemporary mottled calf, spine richly gilt. With versos left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

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

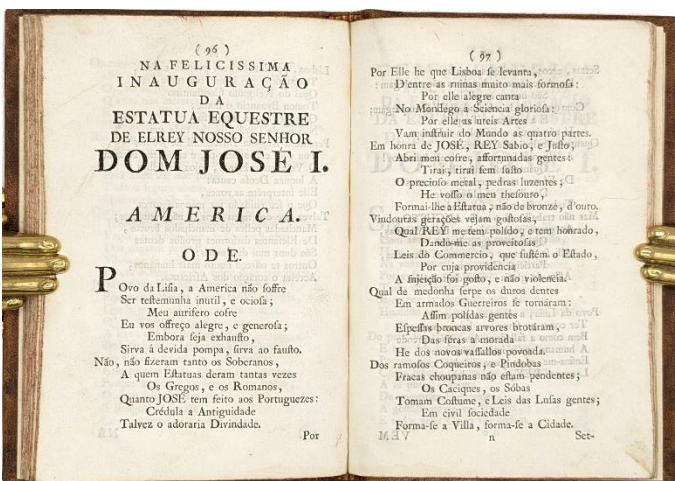
## MADAME DU BOCCAGE JOINS THE ARCADIAN THE SECOND COPY IN AMERICA

13. [ORSINI, Giacinta, et al.]. *Componimenti recitati nell' Adunanza d'Arcadia in lode dell' Inclita, ed Erudita Madama du Boccage, celebre Poetessa francese, detta frag li Arcadi Doriclèa Parteniate*. Rome: Giovanni Generoso Salomoni, 1758. 8vo. (5), 6-42 pp. Later marbled wrappers. **\$1,650**

Extremely rare sole edition of this printed souvenir commemorating the induction of Marie Anne Fiquet du Boccage (1710-1802) into the prestigious Accademia degli Arcadi in Rome in 1758, joining the ranks of Voltaire, Metastasio, and Cardinal Alessandro Albani. The contributors to the present volume – many of whom would have ‘recited’ their efforts at her induction – included the artist Luigi Subleyras, the novelist Pietro Chiari, Voltaire (who contributes an ode in French on p. 39), and an anonymous English poet who offers an ode on p. 41, “To the Fair Author of the Terrestrial Paradise”. On p. 17 we find a composition by the 17 year-old prodigy Giacinta Orsini Ludovisi; p. 10 contains a short sonnet celebrating each of the six female members of the Arcadi, with a corresponding ‘key’ to their pseudonyms on the facing page; and pp. 12-13 contain du Boccage’s own response (in French) to the warm welcome given by the Arcadians. OCLC shows copies only at the National Library of Rome and Stanford, but ICCU adds a handful of others in Italian libraries.



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



14. [BARBOSA, Domingos Caldas]. *Narração dos Applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima Inauguração da Estatua Equestre...* Lisbon: Regia Officina Typografica, 1775. Quarto. (3), 4-123 pp, (3). Neat modern calf à l'antique. **\$2,850**

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.

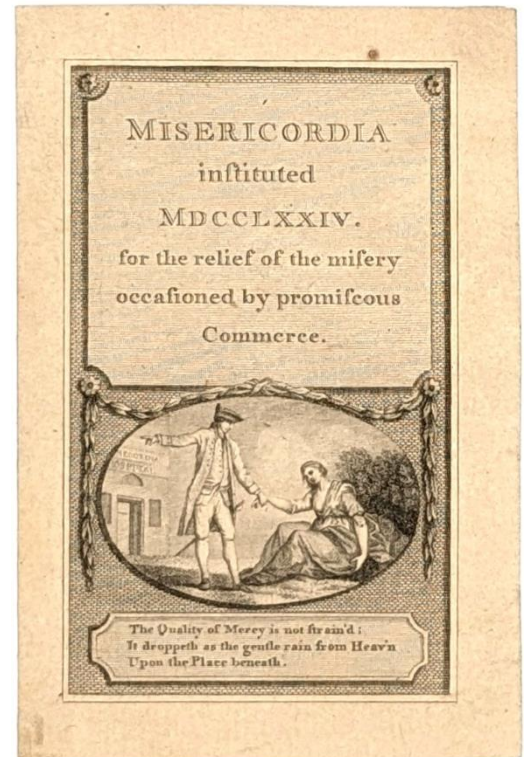
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## “FOR THE RELIEF OF THE MISERY OCCASIONED BY PROMISCUOUS COMMERCE”

15. [ADVERTISING CARD / VENEREAL DISEASE]. *MISERICORDIA* instituted MDCCLXXIV. For the relief of the misery occasioned by promiscuous [sic] Commerce. [London: no printer, ca. 1775-1783]. Small engraved advertisement on thick laid paper, 12 x 8 cm, including broad margins. **\$950**

A delightful printed artefact of the short-lived Misericordia Hospital, an institution specifically dedicated to treating venereal disease among the poor. In the engraved vignette found on the present handbill, a man extends a helping hand towards a ‘fallen’ woman, pointing to the hospital with his other hand. Having opened its doors in East London in November of 1774, the hospital was closed down due to lack of funding in 1783. “It is clear that one of the signature elements of the penitentiary model at the Magdalen and Misericordia was the intense control of visitation. Penitent women had to be quarantined from the outside world as much as possible. Their reform hinged on an internal reformation, in which women must come to loath themselves, to detest how they had lived and, finally, to reject their former lifestyle completely...” (Kevin Siena, *Permeable Walls: Historical Perspectives on Hospital and Asylum Visiting*, pp. 190-191). Unrecorded in OCLC; not in the Wellcome, NLM, or BM.



## ENGLAND BANKRUPTED BY AMERICA, FRANCE, AND SPAIN



16. [BROADSIDE]. *Bold Jack! pray, what's the business to-day!...* [Amsterdam, no printer, ca. 1780]. Engraved broadside, 29 x 25.5 cm to platemarks, overall 39 x 32.5 cm. Lettered with two columns of verse beneath the image, the left in English, the right in Dutch. **\$1,250**

Sole edition of this curious broadside, depicting England’s financial ruin due to the American War of Independence. Jack balances precariously upon a carved wooden chest, representing the ‘English Bank of Exchange’, held aloft on the horn of a unicorn. Meanwhile, a dark-skinned child in a feathered headdress, representing the nascent United States of America, also tips the chest towards a group of bankrupts. The text warns that the Dutch are England’s only remaining friend and ally; the last five lines drive this message home in Dutch

with particular reference to the toll that the American war was taking on British finances:

But dear Jack! Watch out: this stupidity will cost you dearly.  
Oh Boston! Delaware! Oh Washington! Oh the French!

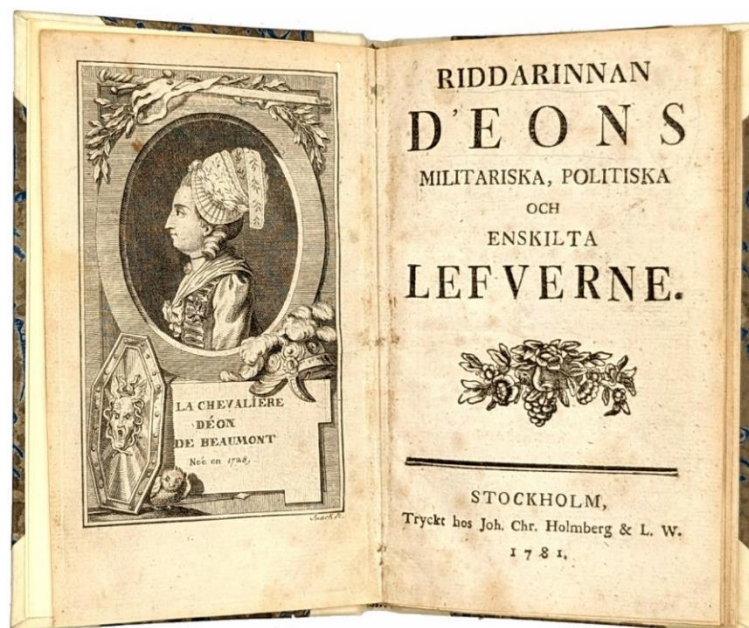
OCLC shows US copies at Michigan, the Massachusetts Historical Society, and the Lewis Walpole Library (“Trimmed within plate line; damage with loss of design in lower right corner”).

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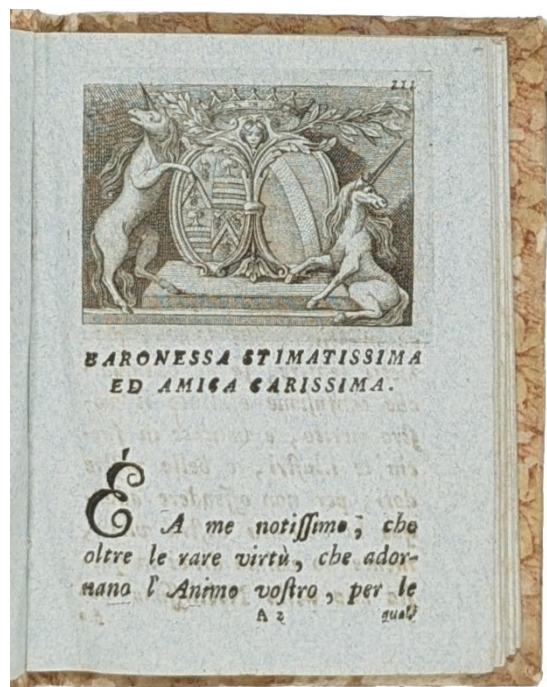
## THE CHEVALIÈRE D'EON'S FAME REACHES SWEDEN THE THIRD RECORDED COPY?

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

Extremely rare sole Swedish edition of the life of 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’. This anonymously-translated life is based closely on the French original, but the engraving is non-derivative. While the French *Vie* (Paris, 1779) is a common book, well-described in the literature, d’Eon’s introduction to the Swedish public is extremely rare: **OCLC shows just two copies worldwide, at the Swedish National Library and Harvard.**



## THE SECOND COPY IN AMERICA, THIS ONE PRINTED ON BLUE PAPER



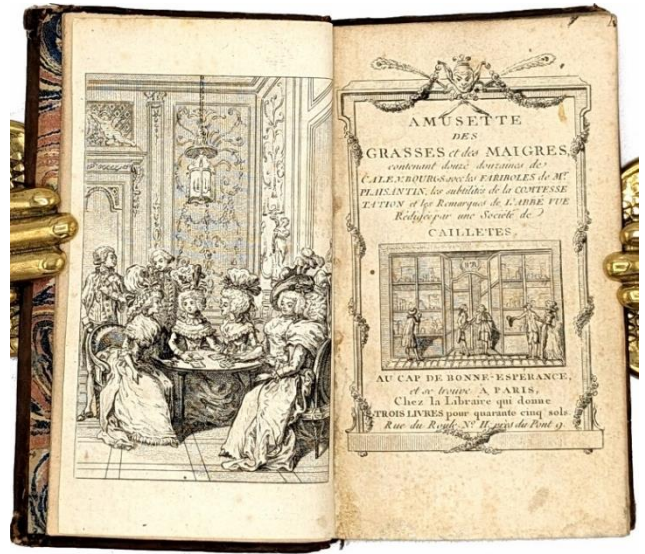
18. ‘LA MARCHESA DI SANIVAL’. *La Difesa delle Donne o sia Risposta Apologetica al Libro detto Lo Scoglio dell’Umanità... fatta dalla Marchesa di Sanival detta fra gli Arcadi ‘Africia Melpea’, dedicate alla Nobilissima Dama la Baronessa Giacinta Verginia Vernazza*. Siena: Luigi and Benedetto Bindi, 1786. 12mo. XXVI pp, 156 pp, (2). Engraved arms of the baroness on A2. Printed on blue paper throughout, and bound in contemporary marbled boards. **\$1,650**

Extremely rare first edition of this spirited attack on the late 18th century best-seller *Lo Scoglio dell’ Humanità* (“The Scourge of Humanity”, Venice, 1774). Dedicated to a local baroness, the preface suggests that the 46-year old Accademician ‘Africia Melpea’ feels compelled to join the fray; she signs her dedication to Giacinta Virginia Vernazza “vostra affezionatissima Amica, e Serva veta”, and comments that “I was told that [Chiaraviglio’s book] was derived from an impulse of jealousy, but for whatever reason it was composed, the truth is that this little book is a continuous slander of women, vituperative up to its last letter, and reprehensible, and I do not know how it was permitted to be printed” (p. VII); Sanival promises that she is taking revenge by reminding Chiaraviglio that there are “still women capable of sustaining reason”. **OCLC shows just one copy of this first edition worldwide, at Berkeley (no mention of blue paper); but the ICCU adds four copies in Italy (also with no mention of blue paper).**

## THE SECOND COPY IN AMERICA BY AN EXECUTED FEMALE PUBLISHER

19. **LESCLAPART, Marie-Perrette Henneveux.** *Amusette des Grasses et des Maigres, contenant douze douzaines de Calembourgs...* Rédigée par une Société de Cailletes. "Cape of Good Hope" [i.e., Paris]: [Marie-Perrette Henneveux Lesclapart, ca. 1790?]. 12mo. (4) including engr frontispiece and engr title-page, 122 pp, (2) pp catalogue of Madame Lesclapart's publications. Contemporary blind-tooled russia calf. **\$1,850**

First edition, and an extremely rare survival. Madame Lesclapart, took over her husband's publishing business around 1790 and was executed by the Revolutionary government for the "distribution d'écrits contre-révolutionnaires" in 1794, aged 47. The present work is a collection of anecdotes, possibly intended for a female readership, and 'edited' by a 'Society of Quaillettes'. Almost all of the puns and jokes revolve around a hapless female character; the delightful frontispiece depicts a salon full of women engaged in lively conversation, presumably the 'Society of Quaillettes' themselves, while the engraved title-page features a vignette of a fashionable glass-fronted bookshop – Madame Lesclapart's own? As a testament to the rarity of the original, a reprint appeared ca. 1867 which is held by a handful of US institutions. OCLC shows a single copy of this first edition in US libraries, at Bryn Mawr.



## CAREFREE BLACK ISLANDERS: SUBVERSIVE OR IDEALIZED?

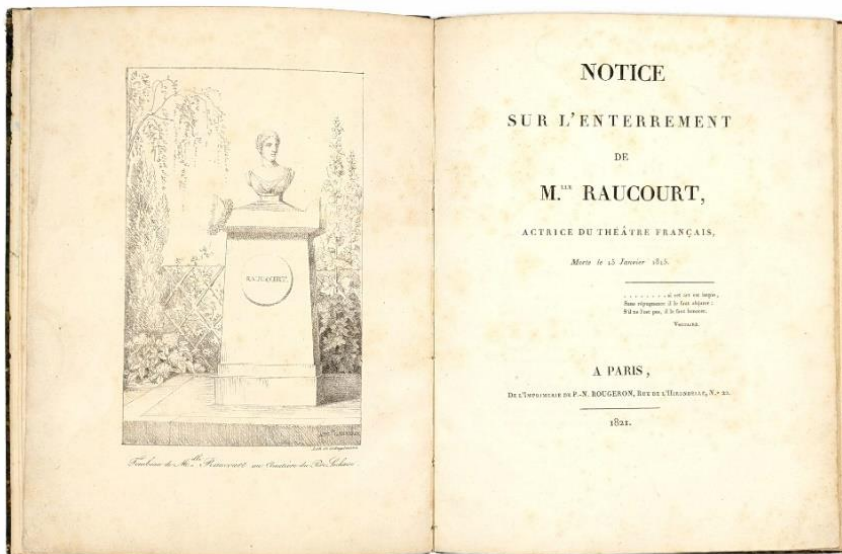


**20. BRUNIAS, Agostino (artist).** *A Cudgelling Match between English & French Negroes in the Island of Dominica.* [London]: “Published April 20 1810, by Tho[ma]s Palser, Surry Side Westm[inste]r Bridge. **[offered with]:** *A Negroes [sic] Dance in the Island of Dominica.* Stipple engravings, 37 x 28 cm to platemarks, including particularly generous lateral margins. Overall sizes ca. 46.5 x 28 cm. **\$2,850**



Rare, separately-issued engravings after the Italian painter Agostino Brunias (1730-1796), who spent most of his career in the West Indies. Strikingly absent from these depictions is any sign of slavery, past or present; instead, the Black subjects (of varying skin tones) are happily engaged in leisure activities including dancing, drumming, drinking, playing the tambourine, and chatting. Brunias’ images were first issued as engravings in 1779, and their re-appearance here at the press of Thomas Palser some 30 years later attests to the enduring popularity of these uniquely ‘ethnographic’ images capturing the daily life of the enslaved Black inhabitants of Dominica during the late 18<sup>th</sup> century. The JCB holds both images in their 1779 printings only, but *A Negroes Dance* is badly torn with loss; the Lewis Walpole Library holds only *A Negroes Dance* (1779), as does the Yale Center for British Art.

## “THE MOST NOTORIOUS LESBIAN OF HER DAY”



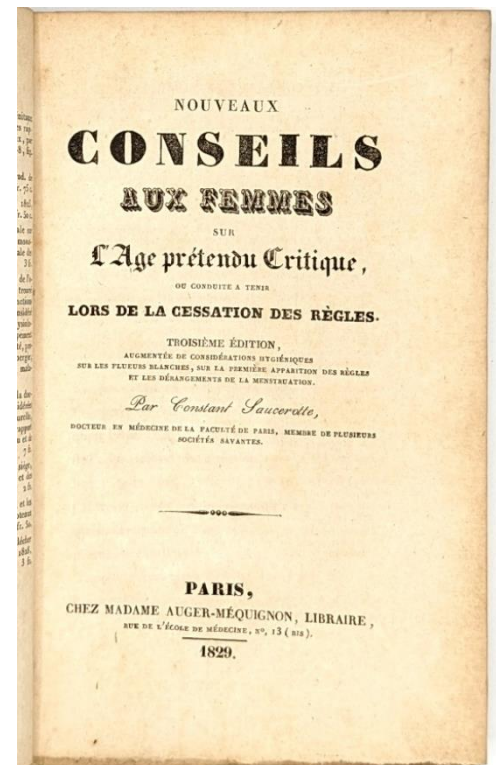
**21. [SIMONNOT-PONTY, Henriette?].** *Notice sur l'Enterrement de M.lle Raucourt, Actrice du Théâtre Français, Morte le 15 Janvier 1815.* Paris: P.-N. Rougeron, 1821. Large 4to. [25.2 x 19.5 cm]. (16), including terminal blank, plus **lithographed frontispiece signed by Godefroy Engelmann, the father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

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

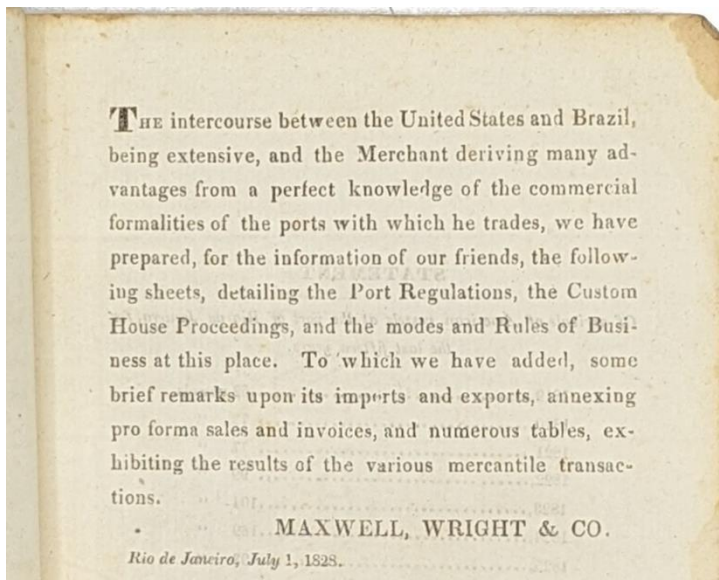
## AN EARLY MONOGRAPH ON MENOPAUSE

**22. SAUCEROTTE, Antoine-Constant.** *Nouveaux Conseils aux Femmes sur l'Age prétendu Critique, ou Conduite à tenir lors de la Cessation des Règles...* Paris: Madame Auger-Méquignon, 1829. 8vo. (7), 8-67 pp, (1) p. Later brocade paper with gilt floral motif on front cover. **\$1,250**

Extremely rare early edition of this treatise on menopause, here augmented by additional discussions of menstrual disorders. The author's preface suggests that the first edition had appeared only in August of 1828, and was gobbled up within a few months thanks to the importance of its subject matter. Noting that women are ashamed to speak of their menses without "repugnance", thanks to their natural modesty, the 23-year old Saucerotte composed his manual to instruct this population, so that they can avoid the embarrassment of an in-person consultation. Wilbush (1979) notes that in the 18th century menopause began to be treated as a disease or disorder, culminating with the coining of the term "*la ménopause*" 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 ménopause*, 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, "The French Elaboration of Ideas about Menopause"). Of all early editions, OCLC shows just two in US libraries, at Duke and Harvard.



## AN EXTREMELY RARE ENGLISH-LANGUAGE BRAZILIAN IMPRINT



**23. [RIO IMPRINT].** *Commercial Formalities of Rio de Janeiro.* By Maxwell, Wright & Co. Rio de Janeiro: T. B. Hunt & Co., 1834. 8vo. (2), (5), 6-95 pp, (1). Bound in original blue publisher's wrappers. With a handful of contemporary manuscript notes in lower margins: "Since 1st July the duty is inc'd to 30%", etc. **\$1,450**

Very rare sole Brazilian-printed edition of this complete guide for merchants at the port of Rio de Janeiro following the country's declaration of independence in 1822. First printed in Baltimore in 1828, Maxwell, Wright & Co's publication was evidently aimed at ship captains responsible for supplying goods to Brazil's main port. The present edition is the only one printed in Rio de Janeiro, placing it among a very small handful of English-language

Brazilian imprints before 1850. "Like other Anglo-American merchant firms, [Maxwell Wright & Co.] got its start in Brazil by providing Luso-Brazilian slave traders with vessels, but it appears to have jettisoned that business for coffee and flour produced by slaves." (Rood, *The Reinvention of Atlantic Slavery: Technology, Labor, Race, and Capitalism*, pp. 243-4). A sample ship's manifest found here provides an instructive example of what a single ship might be expected to bring as cargo during this period. OCLC shows copies of this Rio de Janeiro edition at Stanford, the Boston Athenaeum, Temple, U Texas, the Virginia Historical Society, and the State Library of Massachusetts. In contrast, the Baltimore-printed editions are relatively common in census.

Please contact [info@editioaltera.com](mailto:info@editioaltera.com) for full-length descriptions and photos

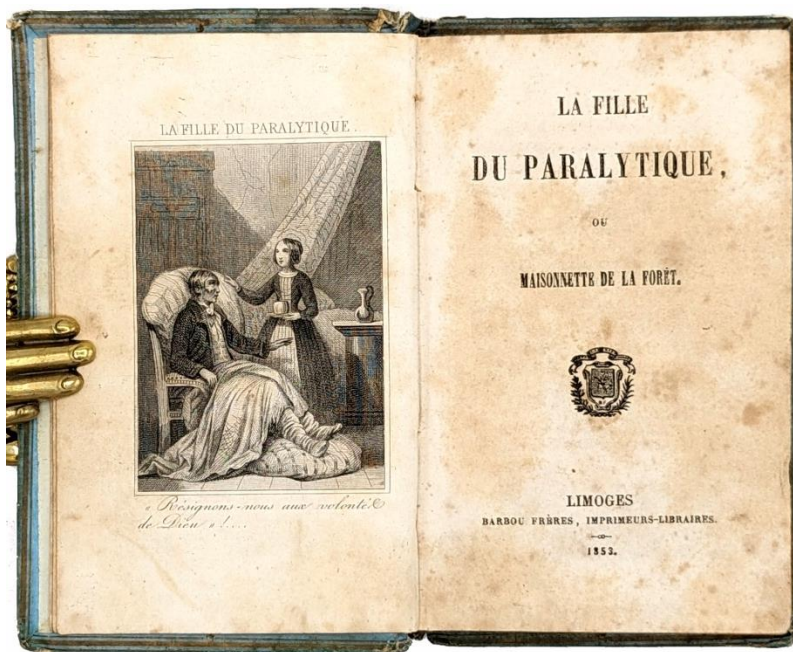


## A PROFESSIONAL FORTUNE-TELLER REVEALS ALL THE THIRD RECORDED COPY

24. **LEGRAND, “Madame J.”**. *La Cartomancie Dévoilée, Simplifiée et Perfectionnée, ouvrage unique, aussi instructif qu’ amusant, mis a la hauteur des découvertes du siècle a la portée de toute pesonne sachant lire...* Brussels: “chez l’Auteur”, 1840. Oblong 8vo. (2), xvi pp, 17-158 pp, [1 terminal blank], plus lithogr. portrait of the author. With 136 pages of woodcut illustrations depicting various card arrangements (of which the first 8 have been colored by an early hand). Contemporary half calf over marbled boards. **\$1,650**

Sole edition, impossibly rare, of this charming guide to fortune-telling based on playing cards. The only other copy noted in OCLC is at the University of Amsterdam, and few traces seem to exist of Madame Legrand or her *Cartomancie* in any bibliographical source. Following her informative preface, the questions answered by Legrand’s system are the immortal concerns of fortune-tellers through the ages: “Can I find a better job than what I have now?”; “Will my business be successful?”; “Is he interested in me as a friend or as something more?”; “I’m waiting for lots of money – will I ever receive it?”; “Will I have success in the lottery?”; etc. etc.

## THE PARALYZED SOLIDER AND HIS DAUGHTER: A TALE FOR FRENCH CHILDREN



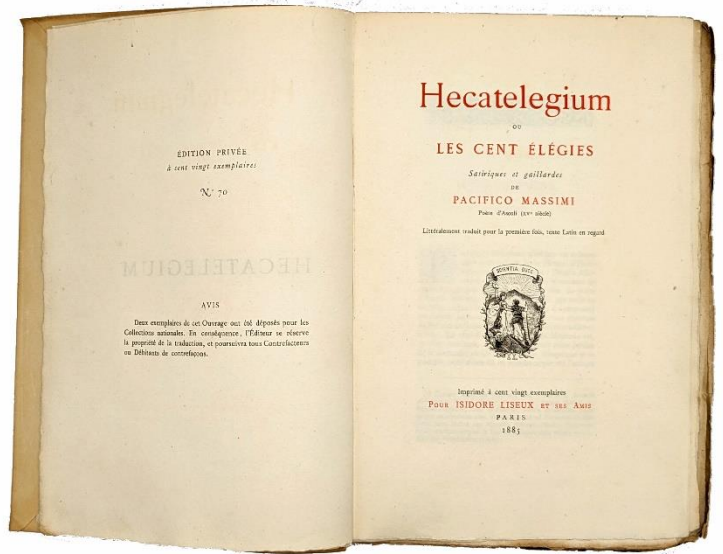
25. **[LEBASSU, Joséphine]**. *La Fille du Paralytique, ou la Maisonnette de la Forêt*. Limoges: Brothers Barbou, 1853. 12mo. (9), 10-177 pp, (3), plus engr. frontispiece Original publisher’s embossed green pasteboards. **\$550**

Extremely rare children’s tale revolving around a paralyzed French ex-soldier and his dutiful daughter, both pictured in the engraved frontispiece. Conflicts such as the Napoleonic Wars had seen a large influx of wounded soldiers returning from the front, and here it is suggested that ‘Daubigny’ had served his country for 15 years before his service took its toll on his body. At a tender age, his daughter Virginie loses her mother to illness, and the two survivors attempt to forge a living in a small house in the forest. Little seems to

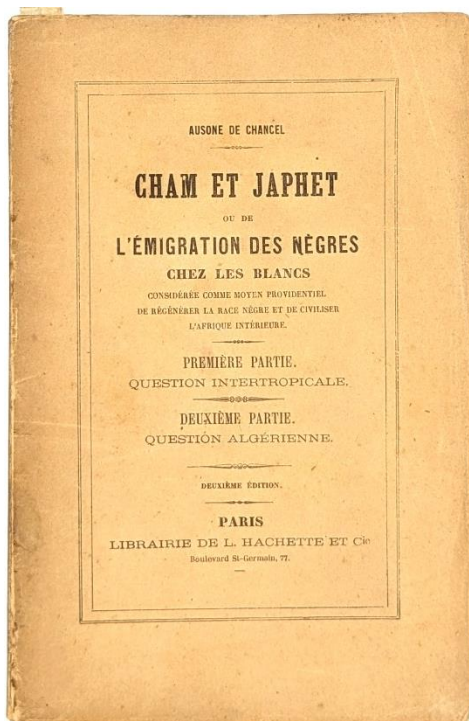
be known of the suggested author, Joséphine Lebassu (ca. 1800-1850) – who is otherwise celebrated for her novel *La St.-Simonienne* (1833), seen as a monument of French feminism. According to OCLC, the present work is unrecorded in any printing outside of the National Library of France.

**“THIS BOOK MUST NOT BE OFFERED FOR SALE OR SHOWN IN PUBLIC PLACES”  
THE BISEXUAL LITERATURE OF THE ITALIAN RENAISSANCE**

**26. MASSIMI, Pacifico.** *Hecatelegium, ou Les Cent Élégies, satiriques et gaillardes. Littéralement traduit pour la première fois, texte Latin en regard.* Paris: “Imprimé [par Charles Unsinger] à cent vingt exemplaires pour Isidore Liseux et ses Amis”, 1885. 4to. XVI pp, 354 pp, (2). Bound in original publisher’s printed brown wrappers (“ce volume ne doit pas être ‘mis en vente ou exposé dan des lieux publics”). **\$1,250**



Extremely rare first vernacular translation of this collection of poems utterly unmatched in its explicit discussion of gay sex during the Renaissance. Aside from a heavily-censored edition curated by Antonio Magliabechi in 1691, this is the first appearance of Massimi’s uncensored poems in print since 1523, and the first attempt at a vernacular translation of them. The translation and editing of the 1885 *Hecatelegium* was undertaken by the shadowy publisher Antoine-Isidore Liseux (1835-1894) – whose existence as a real person was at one point doubted, although a 2009 monograph confirms the details of his life. It was printed, in Liseux’s elegant typographical style, in a limited edition of 120 copies, of which this is numbered #70; due to a recent censorship law, it was not allowed “to be offered for sale to the public, or to be shown in public places”, as per the front wrapper. OCLC shows fewer than a dozen surviving copies worldwide, with five in the US: Cal State Northridge, UC Riverside, Yale, Duke, and U Penn.



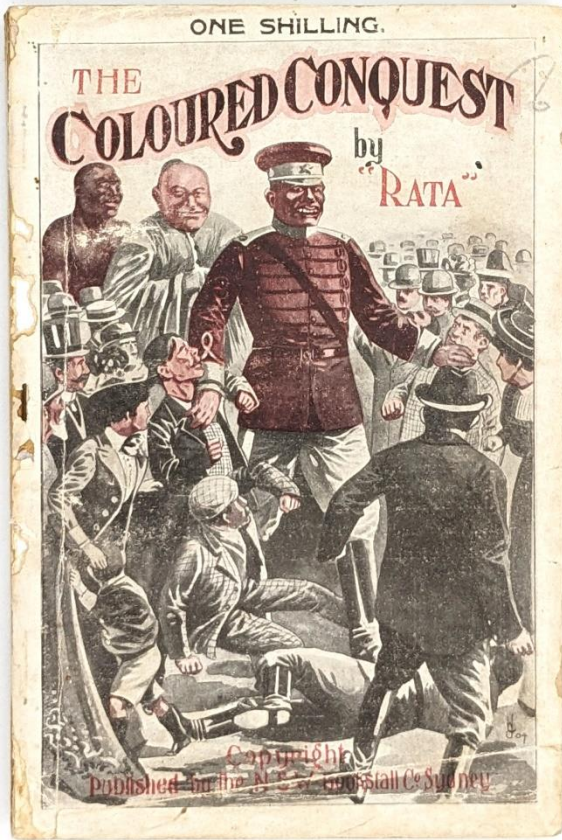
**A COLONIAL PROPOSAL FOR THE ‘EMIGRATION’  
OF SUB-SAHARAN SLAVES INTO ALGERIA**

**27. CHANCEL, Ausone de.** *Cham et Japhet, ou De l’Émigration des Nègres chez les Blancs considérée comme Moyen providentiel de régénérer la Race Nègre et de civiliser l’Afrique intérieure. Première Partie: Question Intertropicale. Deuxième Partie: Question Algérienne.* Paris: L. Hachette & Co.; Blida [Algeria]: Alexandre Maugin, [ca. 1865]. 8vo. (4), 200 pp. Publisher’s printed tan wrappers. **\$850**

Second, greatly enlarged edition (first, 1859) of this robust defense of slavery, penned by an Algerian colonial administrator and printed in the coastal town of Blida. Inspired by the example of the American South (discussed eg on pp. 103-5), Chancel’s vision sees the French state itself become a major player in an informal system of enforced labor: ‘freed’ slaves will be rewarded with Christianization and the civilizing influence of white society. In passing, Chancel notes that his benign system will result in a mere 24% mortality rate among the laborers over the course of 12 years, versus the 36% mortality rate observed among slaves in the English Antilles. Thanks to this attrition of a quarter of the workforce, it is calculated that after 10 or 12 years of such indenture, a repatriation tax would be able supply 1,690 francs for the repatriation of each male slave – 700 francs for his travel, 600 francs as pocket money, and 390 francs for goods to accompany him (pp. 107-109). OCLC shows US copies at Harvard, Michigan State, NYPL, Trinity College (CT), and the NY Historical Society.

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**“THE IDEA THAT ASIA WOULD DO TO WHITE AUSTRALIA WHAT  
WHITE AUSTRALIA HAD DONE TO THE INDIGENOUS POPULATION  
WAS A CENTRAL THEME...” (WALKER)**



28. “Rata”, i.e. ROYDHOUSE, Thomas. *The Coloured Conquest*. Sydney: New South Wales Bookstall Co., 1904. 8vo. (16), 128 pp, plus frontispiece and 3 further plates. Original chromolithographed wrappers (rear wrapper lost). **\$450**

First edition of this curious work of Australian science-fiction, helpfully classified as a ‘Near Future Yellow Peril’ by the online *Science Fiction Encyclopedia*. Set in 1913 following a global takeover by the Japanese (other ‘races’ are also vaguely implicated), the narrative is told from the point of view of Frank Danton, apparently the last free white man in the world. David Walker (*Yellow Perils: China Narratives in the Contemporary World*) gives a good summary of the contents: “In the language of the day, just as ‘white’ had dispossessed ‘black,’ so too would ‘yellow’ replace ‘white’... Despite Danton’s bravado, the Japanese invade an unprepared Australia. They soon establish ‘Fair Lily Colonies’ where the comeliest European women, including the unlucky Mabel, are forced to cohabit with Japanese. As the last surviving white man (echoing the theme of the dying tribes of Aboriginal Australia), Danton is left to write the story of the conquest of white Australia. It was common in invasion narratives to impute both a sexual and a territorial motivation to the Asian invader... The invasion genre opened the

way to an exploration of taboo subjects, including interracial sex and the new freedoms created by city living.” OCLC shows a handful of copies in Australian libraries as well as US copies at UCLA and Wisconsin.