

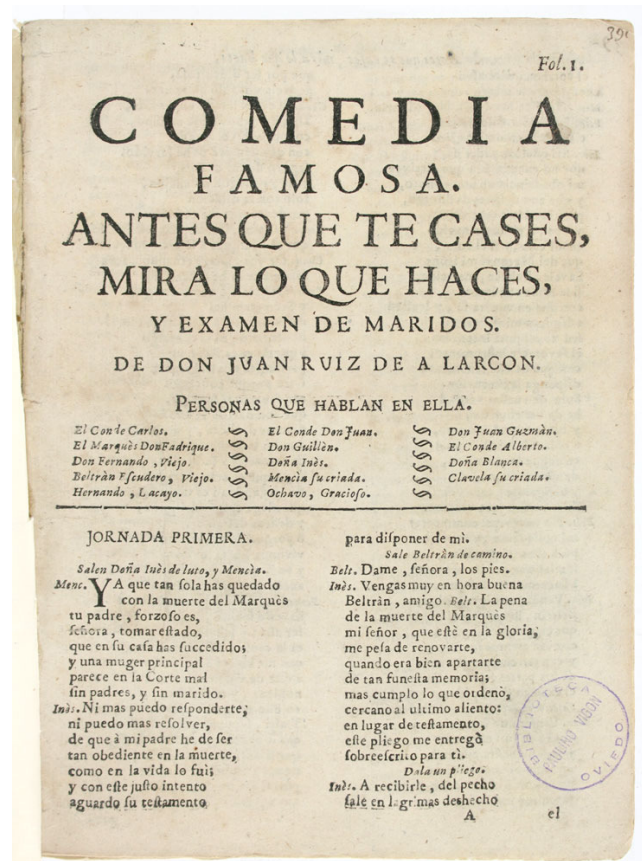
MEXICO

1. **Ruiz de Alarcón (Juan)** [drop head title:] *Comedia famosa. Antes que te cases Mira lo que haces, y examen de Maridos.* [colophon:] *Barcelona: Sebastian de Cormellas, 1634, text (mostly) in double columns, a trifle browned, a few spots or minor stains, flaw in A3 causing a short horizontal split in the middle of the leaf, but no loss, pp. 35, small 4to, modern paper wrappers, hand-written title on cover, library stamp (Oviedo) on first and last pages, good (Palau 281572 and 281575) £3000*

First separate edition, scarce, published the same year as the collected edition. Ruiz de Alarcón (1581-1639) is one of a very few Spanish-Americans among the great dramatists of the *Siglo de Oro*.

Most of his dramatic output - some twenty-five plays - appeared in two collections, published 1628 and 1634. This play, under the title *Examen de maridos* (Examination of Husbands), appeared in the latter collection. It is supposedly adapted from the same Italian source material as *The Merchant of Venice* - various men vie for the hand of heroine Dona Inés - but it is an original work, interspersed with Spanish-American proverbs (Gonzalez Más).

Alarcón was born in Real de Taxco, a town in the Mexican province of Guerrero, which was later renamed Taxco de Alarcón in his honour. Taxco boomed when Spaniards discovered its silver deposits, and began to mine on a mass scale. Alarcón's father was appointed superintendent of mines, and the family later returned to Spain in extreme comfort.

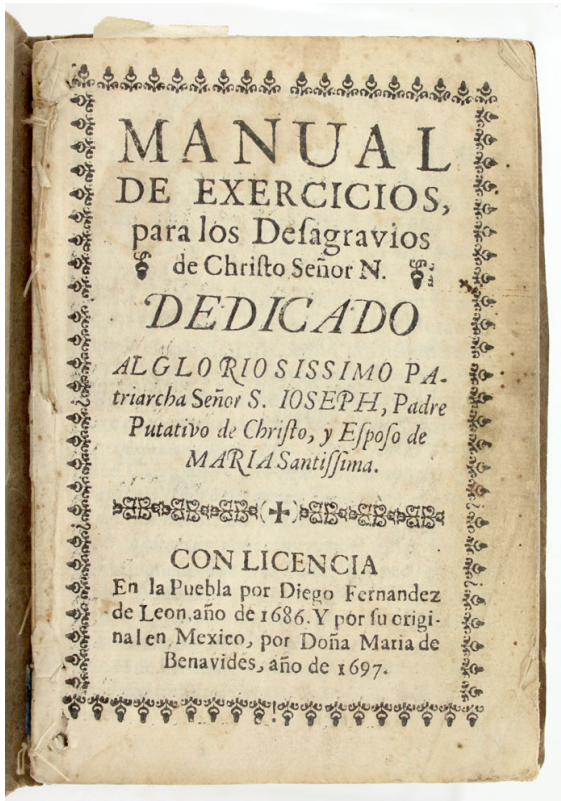


Fitzmaurice-Kelly said of Alarcón: 'There are Spanish dramatists greater than Ruiz de Alarcón: there is none whose work is of such even excellence.' Scarce in this separate edition, with WorldCat recording copies at just the BL, BNE, BNF, and Freiburg.

See: Ezequiel González Más, *Historia de la literatura española*, (Madrid: La Editorial, 1989) vol. 3, p. 141.

Female printer

2. (Francisco de Soria). *Manual de ejercicios, para los desagracios de Christo Señor N.* Dedicado dedicado al gloriosissimo patriarcha Señor S. Joseph, padre putativo de Christo, y esposo de Maria Santissima Mexico: *Dona Maria de Benavides*, 1697 title page within a typographical border; uniformly a little toned, first and last few leaves a little soiled with a small nick from the fore-edge margin; ff. [5], 55; small 8vo. stitched into later brown paper wrappers. **£1200**



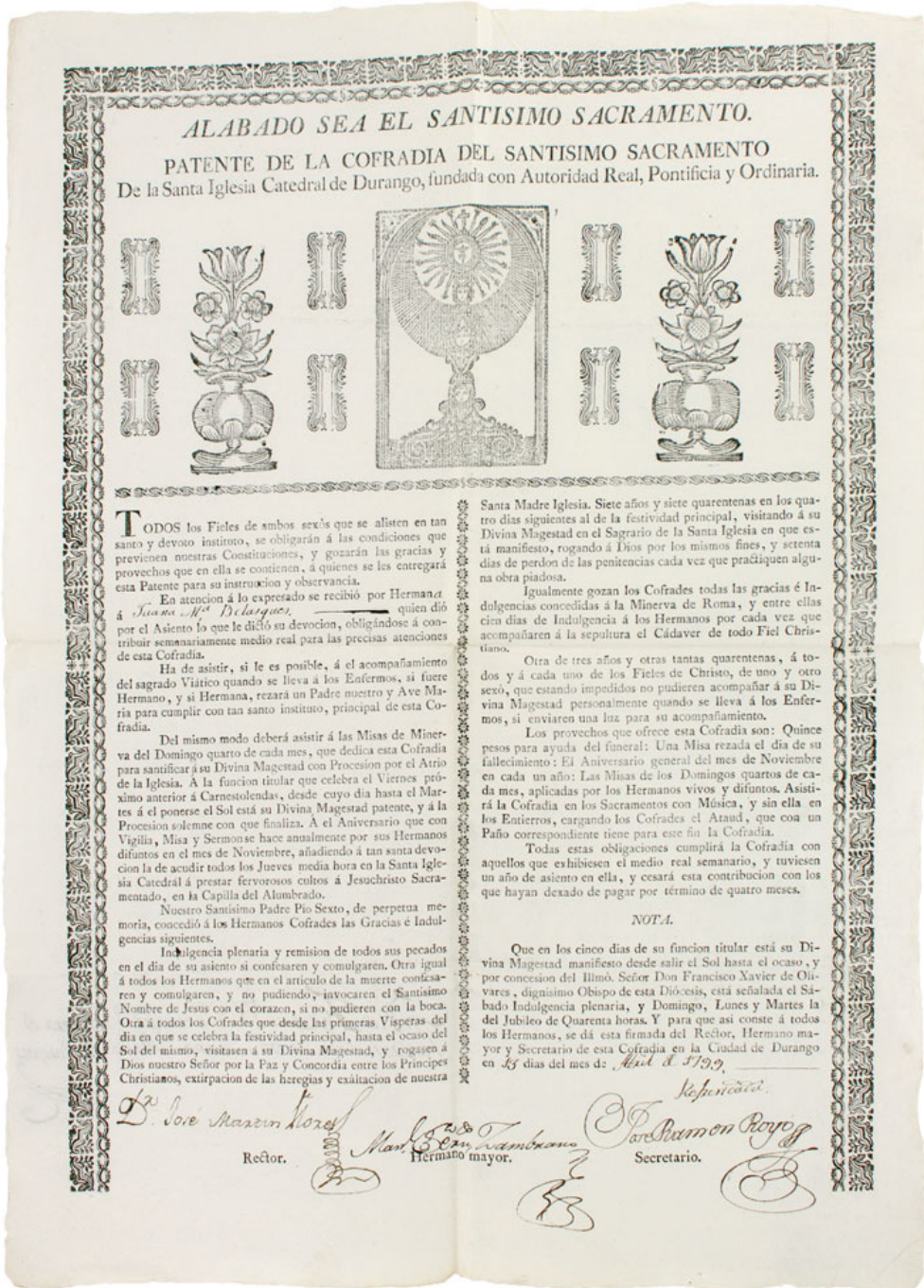
Second edition (first Mexico City edition) of a popular and frequently reprinted spiritual manual by the Franciscan friar Francisco de Soria. This best-selling manual was reissued more than two dozen times between its first publication in 1686 and the last of 1793. It was printed in both Mexico City and Puebla, the second largest city in colonial Mexico. It leads readers through a thirty-three day routine of atonement, instructing readers to pray, fast, and carry out physical acts of violence that echoed Christ's suffering and sacrifice (such as flagellation, the procession of a cross within one's home, and laying on the floor in a cruciform posture). On the thirty-third day, the atonement ritual concludes with a communal procession of a crucifix adorned with a crown and nails made from red flowers, which would have been crafted explicitly for this function.

This edition published by a woman; widow of printer Juan de Ribera, María de Benavides began her printing career in 1685 and is her output is recorded as late as the turn of the eighteenth century.

This copy was evidently long in use; it contains three small confessional slips inserted; one is hand-written and undated, and the others are printed and dated 1872 and 1875 respectively. It also includes a single nineteenth-century printed prayer leaf.

Scarce in this early edition; OCLC lists only one of the 1686 Puebla first edition, and only one of this second edition (at Biblioteca Nacional de Chile). Medina, Mexico 1692; Palau; 319498; Sabin 87152. No early editions found at auction.

See: Derek Scott Burdette, 'Reparations for Christ Our Lord: Devotional Literature, Penitential Rituals, and Sacred Imagery in Colonial Mexico City'. *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas* (Leiden, The Netherlands: Brill, 2017). p. 358.



3. (Broadside.) (Indulgences.) (Cofradia de Durango.) Alabado sea el santisimo sacramento patente de la Cofradia del Santisimo Sacramento De la Santa Iglesia Catedral de Durango, fundada con Autoridad Real, Pontificia y Ordinaria. Durnago N.p. 1799 Broadside confraternity membership certificate, printed on one side only; woodcut monstrance device, floral decorations and woodcut typographical border on three sides; ink manuscript insertions and signatures of society officials on recto, signed and dated on verso, 425 x 315 mm, quarter-folded, otherwise fine. £750

An exceptionally clean late eighteenth-century Mexican broadside certificate, issued by one of the confraternities of Durango.

This broadside relates to the cathedral church of Durango, in central Mexico, which was built at the end of the seventeenth century. Confraternities, which have been an organisational

model of Spanish church congregations since at least the fourteenth century, flourished in New Spain. They promoted the notion of remission from purgatory through indulgences; membership of a *cofradia* ensured - amongst other things - that one's soul would be prayed for after death.

The certificate allows the name of the member to be entered by hand, and also omits the last letter of the word hermano/a - allowing the scribe to indicate whether this is a brother or sister of the confraternity. In this case, it is sister Juana Maria Belarques that agrees to pay her half a *real* per week. The rules of membership are here laid out, including the benefits to members that participate fully in the life of the confraternity; for example, members enjoy one hundred days of indulgence for each burial they attend. The certificate is dated April 11 1799, and signed by the rector, senior brother, and secretary of the confraternity.

Owing to their ephemeral nature, such certificates are scarce; we can find no other copy.

4. (Bacon, Francis.) José María Tornel. *Pensamientos Filosóficos del Canciller Bacon*. Traducidos por el Coronel José María Tornel. *Mexico: Imprenta del C. Alejandro Valdes. 1832, wood-engraved tailpiece, the last page with an index; occasional spotting, lightly toned, first and last leaves with some foxing; contemporary ownership stamp of R. Garcia to title; pp. [4], 27, [1], 8vo; disbound. £500*

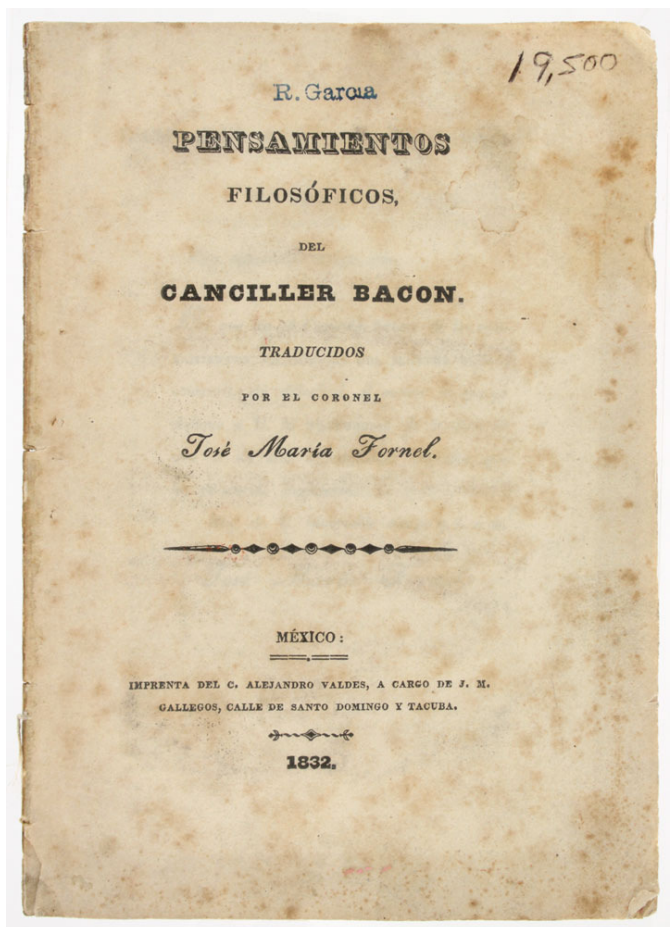
A very good copy. A rare translation into Spanish of the philosophical essays of Sir Francis Bacon, by the Mexican general, intellectual and statesman José María Tornel (1795-1853).

Beginning 'On Truth' this translation presents the philosophical work of Francis Bacon at a time of great social change and intellectual upheaval in Mexico. Tornel was influenced by a wide range of European intellectuals and, as he says in his brief dedication to José María Bocanegra (1787-1862) the lawyer and statesman who was briefly interim president of Mexico in 1829, Bacon is one of the significant geniuses England has produced and a font of inspiration to a fledgling politician of a fledgling state.

Tornel was a significant military figure, and a staunch federalist, who in 1830 became ambassador to the United States, where he was openly critical of Jackson's foreign policy. He helped orchestrate the Cuernavaca revolt in 1834, served as Minister of War, and helped plan the campaign that led to the Battle of the Alamo.

Scarce. WorldCat records only four copies (National Libraries of Spain & Mexico, BL & Yale).

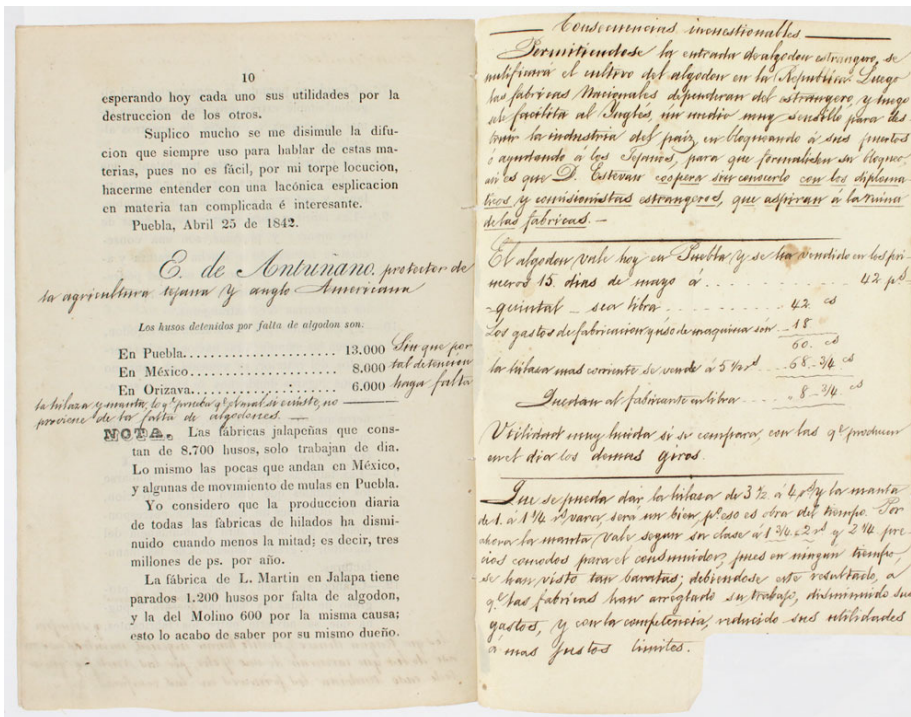
See: María del Carmen Vázquez Mantecón, 'La palabra del poder: La vida pública de José María Tornel (1795-1853)', *Serie Historia Moderna y Contemporánea*, 28, (México, 2008).



Mexican cotton

5. (Antuñano, Estevan de), *Economía Política en Mexico*. Apuntes para la Historia de la Industria Mexicana. Aviso impotante y respetuoso que se dirige al Superior Gobierno, a la Ezma, Junta Departamentamental de Puebla Puebla. *Impresa Antigua en el portal de las flores 1842, half-title attractively printed within a printed border, this leaf sometime folded and a little soiled, neat excision of a small square to the terminal blank (signature?), extensive annotations; a very good copy* pp. [2], 10, [2], 8vo; with a half-title within a printed border and terminal blank; *disbound, scraps of blue paper wrappers adhering to final leaf.* £400

First edition, scarce, of a fascinating and typographically attractive pamphlet by the Mexican industrialist and propagandist Estevan de Antuñano (1792–1847) outlining his strategies for economic protectionism regarding Mexican textiles.



Antuñano was educated in Spain and in England, where he became familiar with industrial production. In the 1830s he led the modernization of the textile industry in Puebla, setting up Mexico's first mechanized spinning factory, La Constancia Mexicana, which produced cotton yarn on Arkwright spindles powered by the waters of the Río Atoyac. By the early 1840s, he owned four such factories in Puebla.

A vigorous propagandist, who authored over sixty pamphlets, Antuñano had a vision of national development that was tied closely to industrial and particularly textile production. Here he outlines one of the plans by which he proposed that the traditional manufacturing centre of Puebla would wrest control of northern Mexican markets, which were then dependent on contraband, mainly from the US. This with extensive contemporary annotation commenting in detail on the plan.

Ultimately Antuñano's vision floundered on the realities of the scarcity of raw cotton and currency, the persistence of contraband, and national disintegration.

It is difficult to assess institutions holdings of pamphlets such as these, but it is doubtless scarce. WordCat lists copies at UC Berkeley, Harvard and Senate House.

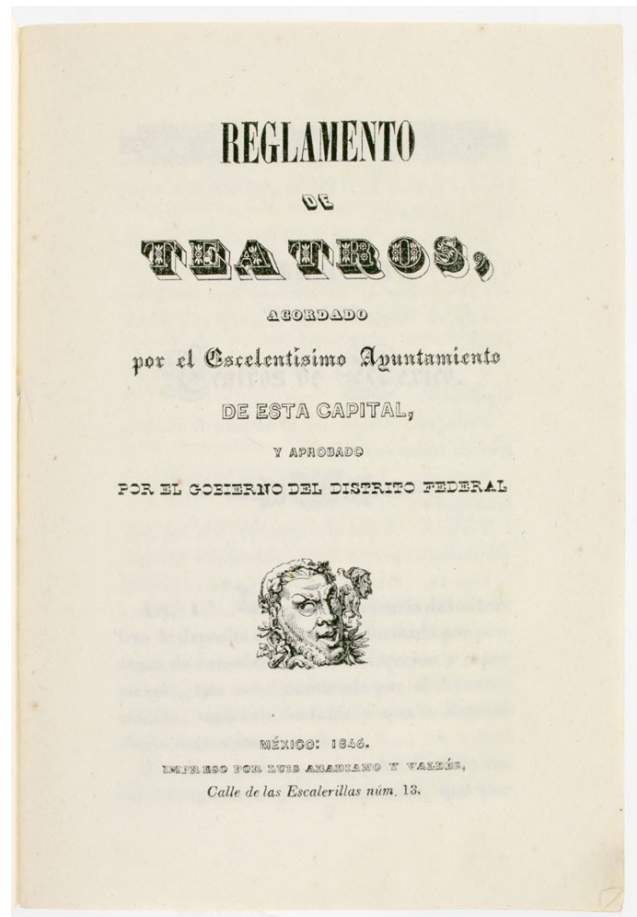
See: Miguel A. Quintana, *Estevan de Antuñano*, (1957).

6. (Mexican Theatre Regulations) Reglamento de Teatros, Acordado por el escelentísimo ayuntamiento de esta Capital, y aprobado por el Gobierno del Distrito Federal *Mexico: Impreso por Luis Abadiano y Valdés, 1846, pagination including wrappers, theatrical vignette on title-page, a very good copy, pp. 21, [3]; 8vo. stab-sewn as issued. £500*

A very scarce mid nineteenth-century pamphlet setting out the management and regulation of theatres in Mexico City.

The pamphlet announces the formation of a Junta de Teatros, and outlines its fifty-five responsibilities. These include every aspect of theatrical management, including promotion, dispute resolution, fixing ticket prices and opening hours, sourcing suppliers, and (coach and horse) parking restrictions. It closes with two printed letters by the secretary Cástulo Barreda, dated 9 and 18 September 1846, naming the board members selected.

Such *reglamentos* were not new. 'Bourbon colonial administrators enacted the first comprehensive reglamento in 1786 in an effort to create a standard body of rules and guidelines that would govern all aspects of the theater's operation (then the Coliseo) [...] Nineteenth-century elites adopted a number of updated reglamentos during the century' (Ingwersen). These aimed to uphold content and production standards in an era when the moral and educational power of the theatre was given significant weight. From the end of the nineteenth century, as moving pictures began to be popularised, these were relaxed (notably in the *reglamento* of 1894), as theatre increasingly had to compete with the more baldly entertaining public arts. See: Lance Richard Ingwersen, *Mexico City in the Age of Theater, 1830-1901* (Vanderbilt University, 2017) p. 208. WorldCat records a copy at the BNE only.

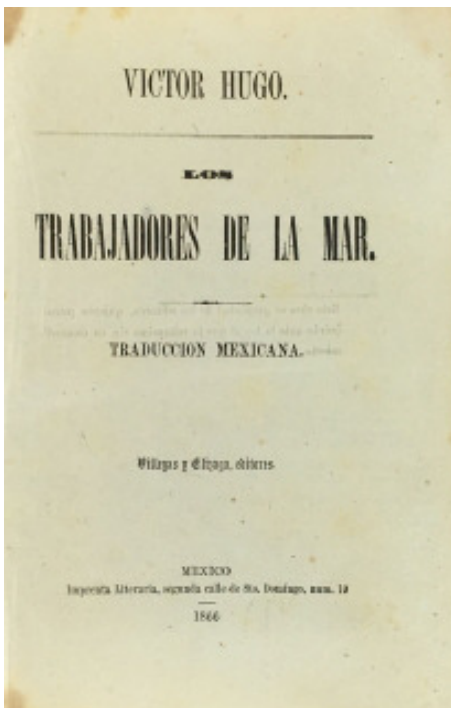


7. Hugo (Victor) Los Trabajadores de la mar [Les Travailleurs de la mer]. Traducción Mexicana. [*Mexico City*]: Villegas y Elizaga, Imprenta Literaria, 1866, *FIRST MEXICAN EDITION*, 3 lithographed plates by Constantino Escalante, *textblock a little open at gutter following title-page, the next leaf loose at head but secure, one leaf towards rear with tear to fore-margin, occasional very faint browning, towards the rear some leaves with browning caused by waterstain to fore-edge, a few pages with a vertical streak of blue, likely from printing, pp.[ii], iv, 3-360, 8vo, contemporary quarter red calf with marbled boards, backstrip lettered in gilt ('Tarbajadores'), worn with some splitting to upper joint, tear at head of backstrip, fair £600*

Scarce – not on WorldCat, but a copy recorded at the Biblioteca Nacional de México. Published in the same year as the first edition (that published in Belgium); an edition in

MEXICO

Spanish, translated by Antonio Ribot, was also published in Madrid – the translator here is uncredited.

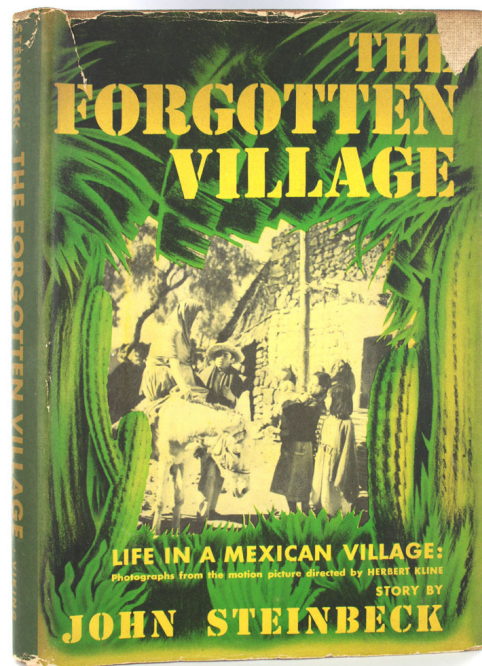


Another copy, previously on the market, included a frontispiece portrait of the author – here removed; present, though, are the three illustrations – seemingly original to this edition, by Mexican artist Constantino Escalante.

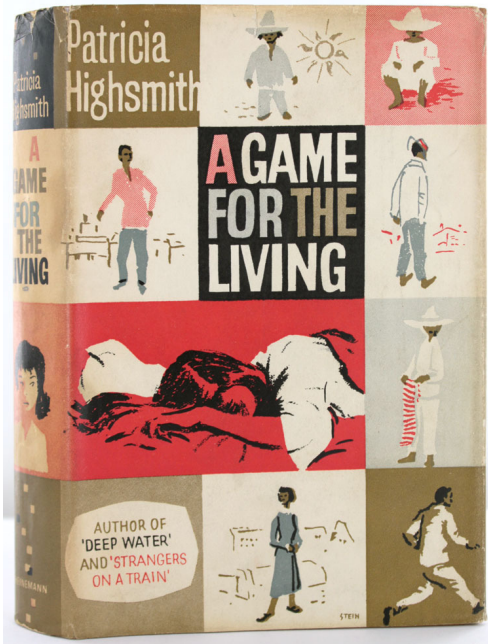
Published during the Second Franco-Mexican War, the receptiveness there to one of the invading country's major authors can be explained by Hugo at this stage being in political exile for his opposition to Napoleon III – in Guernsey, where the novel is set and to whose people it is dedicated; its 'resistance' credentials reinforced by the presence of the work of Escalante, who was an outspoken opponent of the French forces.

8. Steinbeck (John) *The Forgotten Village*. With 136 Photographs from the Film of the Same Name by Rosa Harvan Kline and Alexander Hackensmid. *New York: Viking Press, 1941, FIRST EDITION, monochrome stills from the film throughout, occasional light foxing, pp. 143, royal 8vo, original oatmeal cloth with a design stamped in green to upper board, backstrip lettered in green, the cloth a little browned to borders, faint spotting to endpapers, the flyleaf with the ownership inscription of 'Mr and Mrs Ben Bruce Blakeney, Oklahoma City, 1941' (see below), dustjacket a little browned and frayed with a larger chip at top-corner of front panel, good £185*

The book accompanying the Herbert Kline documentary film about life in a Mexican village - this the copy of Major Ben Bruce Blakeney, an Oklahoma lawyer who, having served in the Pacific War, then served as defence counsel at the Tokyo War Crimes Tribunal.



9. **Highsmith (Patricia) *A Game for the Living*.** A Novel of Suspense. *Heinemann, 1959, FIRST ENGLISH EDITION*, pp. [vi], 282, crown 8vo, *original mid-brown boards, backstrip lettered in silver with very slight lean to spine, a couple of faint marks to the slightly dusty top edge, ownership inscription to front pastedown concealed by dustjacket flap, dustjacket a little nicked, chipped and faintly darkened, good* **£150**



Her sixth novel, set in Mexico - it begins with an epigraph from Kierkegaard.

This physiological thriller concerns Ramon, a devoutly Catholic furniture repairman in Mexico City, and his relationship with Theo, a German atheist expat. They fall under police suspicion and surveillance when a mutual acquaintance is murdered, and each suspects the other of the crime.

10. (Mexico.) **SAWYER-LAUÇANNO (Christopher, Translator) *Demons and Spirits*.** Incantatory Poem-Chants of the Contemporary Chol Maya. *Paris: [Printed at the Tragara Press for] Alyscamps Press, 1997, FIRST EDITION, ONE OF 100 COPIES, this copy out of series, frontispiece engraving*, pp. 17, 8vo, *original plain wrappers, marbled dustjacket with printed label, very good* **£45**

