

RICHARD C. RAMER



SPECIAL LIST 474
SPANISH & PORTUGUESE
GOLDEN AGE LITERATURE

RICHARD C. RAMER

Old and Rare Books

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APRIL 17, 2023

SPECIAL LIST 474 *SPANISH & PORTUGUESE* *GOLDEN AGE LITERATURE*

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for any reason whatsoever.

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SPECIAL LIST 474

SPANISH & PORTUGUESE

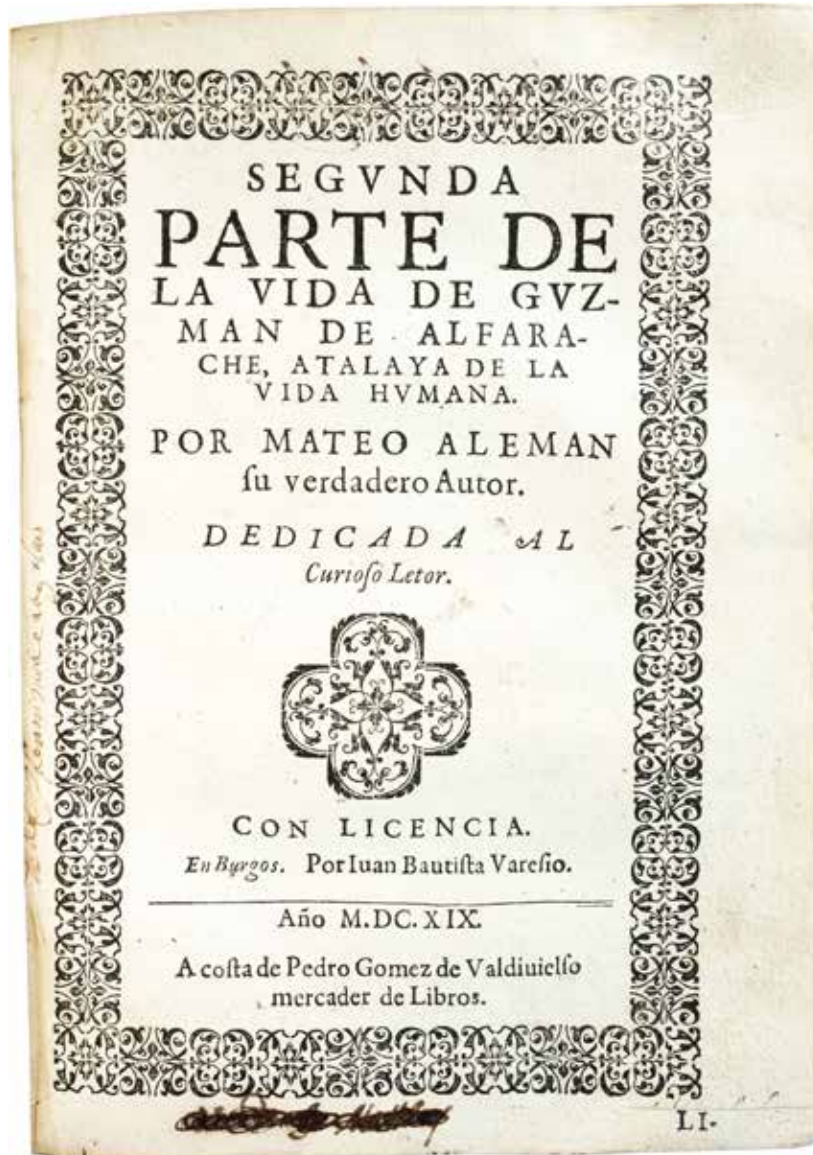
GOLDEN AGE LITERATURE

Masterpiece of the Picaresca Novel

*1. ALEMÁN, Mateo. *Primera y segunda parte de Guzman de Alfarache* 2 volumes in 1. Burgos: Por Juan Bautista Varesio, Acosta de Pedro Gomez de Valdivielso mercador de Libros, 1619. 4°, eighteenth-century mottled sheep (very slight wear), spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head, short title lettered gilt, text block edges rouged. Title pages within typographical borders, with large typographical vignettes at center. Woodcut initials. Typographical head- and tailpieces. Some dampstaining in upper portion of preliminaries, first and last few leaves of first part, and well as occasional very minimally elsewhere in first part. Small repair to lower blank margin of first title page. Small piece (.6 x 3.5 cm.) clipped from lower outer corner of second title page. In good condition. Pictorial bookplate of Fernando de Abreu. His paper label (with shelf location?) near foot of spine. Old (contemporary) ink manuscript inscription scored on title pages. Old inscription "Do Frey Paulo Baldaya" on versos of title pages. Old ink manuscript "3^a-2" near top of front free endleaf recto. Occasional old ink manuscript annotations. Much later penciled annotations on front free endleaf recto. (12), 122; (8), 161, (1) ll. ¶¹², A-P⁸, Q²; 2¶⁸, 2A-2T⁸, 2V¹⁰. Leaf 77 of the first part wrongly numbered 67 (crudely corrected in old ink manuscript). Leaf 39 of the second part wrongly numbered 38. Leaf 2N4 wrongly signed 2M4. 2 volumes in 1. \$1,800.00

First complete edition of this masterpiece of the *picaresca* novel, which exerted an enormous influence on European literature in general, and on Cervantes' writing *Don Quijote* in particular. The first part was published in Madrid, 1599; a false second in Valencia, 1602; while the true second part was first published in Lisbon, 1604. According to Palau, the success of this work was so great that by 1604 there had been 26 editions of the first part. The publication of *Don Quijote* in 1605 resulted in decreased demand for *Guzman*. The early editions are rare. The book has been translated into French, Italian, German, Portuguese, English, Dutch and Latin. Ticknor called it "a rare success whose secret lies partly in the age when the *Guzman* appeared, and still more in the power and talent of the author.... it shows us, in the costume of the times, the life of an ingenious Machiavellian rogue, who is never at a loss for an expedient; who always treats himself and speaks of himself as an honest and respectable man; and who sometimes goes to mass and says his prayers just before he enters on an extraordinary scheme of roguery, as if on purpose to bring it out in more striking and brilliant relief."

Mateo Alemán y del Nero, or Mateo Alemán y de Enero (Seville, 1547-Mexico City, 1614?), graduated from the University at Seville in 1564. He later studied at Salamanca



Item 1



Item 1

and Alcalá, and from 1571 to 1588 held a post in the treasury; in 1594 he was arrested on suspicion of corruption, but was speedily released. According to some he was descended from Jews forcibly converted to Catholicism after 1492, and one of his forebears had been burned by the Inquisition for secretly continuing to practice Judaism. In 1571 Alemán married Catalina de Espinosa. He was constantly in money difficulties, being imprisoned for debt at Seville at the end of 1602. In 1608 Alemán emigrated to America, and is said to have carried on business as a printer in Mexico, where he is assumed to have remained for the rest of his life. His *Ortografía castellana* (1609), published in Mexico, contains ingenious and practical proposals for the reform of Spanish spelling. Nothing is recorded of Alemán after 1609, but it is sometimes asserted that he was still living in 1617.

* Palau 6699 (without mention of the final leaf). Goldsmith, *British Museum 1601-1700 STC* G125. Jerez, p. 3. HSA, p. 17 (the Jerez copy). Vicente Salvá (1829) 2356. Salvá 1701. Heredia 2586. See Singerman, *Spanish and Portuguese Jewry*, 3607-3619, 4350. This edition not in Gallardo. This edition not in *Catalogue of the Spanish Library and of the Portuguese Books Bequeathed by George Ticknor to the Boston Public Library, Together with the Collection of Spanish and Portuguese Literature in the General Library*. CCPBE locates five copies in Spanish libraries: two in the Biblioteca Nacional de España, and one each in Biblioteca de Castilla y León-Pública del Estado en Valladolid (lacks the title page), Biblioteca Municipal Serrano Morales-Valencia, and Fundación Lázaro Galdiano-Madrid.

Epic Poem with "Squeamish Nicety in the Versification" (Ticknor)

2. BORJA Y ARAGÓN, Francisco, Principe de Esquilache. *Poema heroico, Napoles recuperada por El Rei Don Alonso que dedica a la Magestad del Rei nuestro señor Don Felipe Quarto El Grande*. Zaragoza: Hospital R., y General de N.S. a Gracia, 1651. 4°, later stiff vellum, green morocco label, text block edges sprinkled red. Double ruled border on each page. Large woodcut initials. Small paper defect at foot of half-title. Minor marginal worming touching border and running heads, and affecting 3-4 letters of text per page on Xx1-Ddd3. Tissue repair, without loss, on Ddd3. Overall in slightly less than good condition. Engraved title-page, (16 ll.), 398 pp. \$1,200.00

FIRST EDITION of an epic poem celebrating the mid-fifteenth century conquest of Naples by the author's ancestor Alfonso V of Aragon. It was reprinted in 1658. This particular poem is noteworthy as an example of a rare genre and a precursor of eighteenth-century poetry, rather than as a thrilling narrative: Ticknor comments that the author aimed to conform to the safest epic models, but says *Napoles recuperada* "seems to foreshadow some of the severe and impoverishing doctrines of the next century of Spanish literature, and is written with a squeamish nicety in the versification that still further impairs its spirit" (II, 501-2). Some copies have an additional errata leaf at the end.

Borja y Aragon, who descended from the Borgia family as well as the royal house of Aragon, was Prince of Squillace in Italy.

* Palau 33126: calling for a half-title, engraved title, 16 ll., 398 pp., (1 l.). Simón Díaz V, 4998: calling for (16 ll.), 398 pp. [his list of the contents of the preliminary leaves corresponds with this copy]; noting 6 copies in Spain and one at the British Library. Gallardo 1437: calling for 417 ll. [sic]. Jimenez Catalán, *Tipografía zaragozana* 566. Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum* B286. Salvá 595: calling for 17 ll., including the engraved title and the half-title,



Item 2

398 pp. and 11. errata. Ward, *Oxford Companion to Spanish Literature* p. 73. Ticknor, *Spanish Literature II*, 501-2. OCLC: EQO, EYW. NUC adds copies at MiU, MiDW, MH, WU, IU, ICU, and NNH.

Great Literary Monument of European Expansion and Discovery

3. CAMÕES, Luís [Vaz] de. *The Lusiad, or, Portugals Historicall Poem: Written in the Portingall Language by Luis de Camoens; and Now newly put into English by Richard Fanshaw Esq.* London: Printed for Humphrey Moseley, 1655. Folio (28 x 18.4 cm.), late nineteenth-century polished tan calf by Kaufman (slight wear), spine richly gilt with raised bands in six compartments, short author-title lettered in gilt in second compartment from head, marbled endleaves, text block edges tinted yellow. Engraved frontispiece portrait of a bust of Camões with verse beneath facing title page. Engraved folding plates of Prince Henry the Navigator (tear repaired) and Vasco da Gama (margins strengthened). Fine elaborate woodcut headpiece and large elegantly decorated factotum initial on leaf A2 recto (headpiece repeated on p. 1). Smaller factotum initial and typographical headpiece on leaf A3 verso. Typographical headpieces on leaves A4 recto and b2 verso. Nice woodcut initial on p. 1. title page backed and remargined. Tear to leaf A4 at inner margin crudely repaired. Overall in good condition. Bookplates of Henry Yates Thompson and Kenneth Rapoport. (10 ll.), 224 pp. [i.e., 226—there is an unnumbered leaf between pp. 46 and 47]. A⁴, a⁴, b², B-Ff⁴.

\$5,000.00

FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. Sir Richard Fanshawe was English Ambassador to Spain and Portugal for some years.

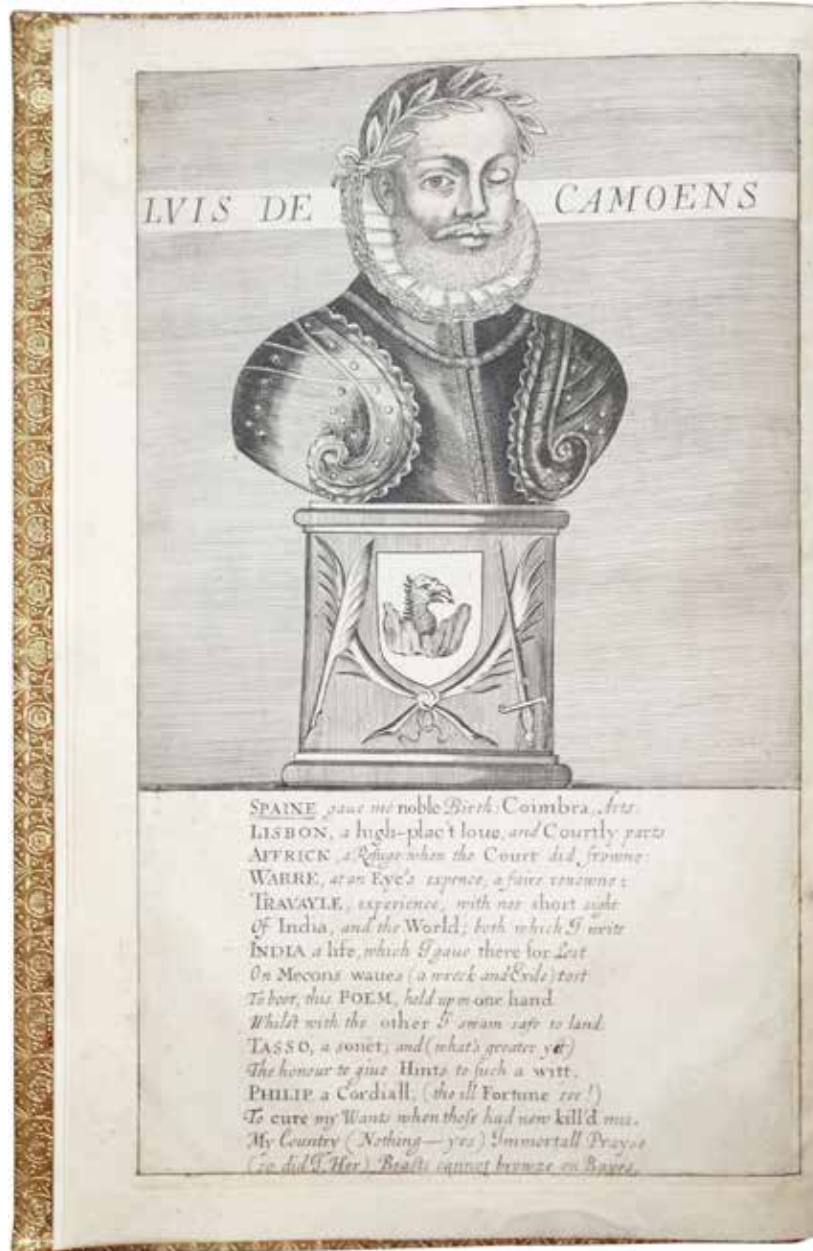
The portrait of Vasco da Gama is signed by Thomas Cross, who probably engraved the other two portraits as well.

"This was Fanshawe's longest work and was written while he was living on parole at Tankersley Park, Yorkshire, as the guest of the dedicatee [William, Earl of Strafford]. Sir Richard Burton has declared that, despite the freedom of this translation, the author was thoroughly competent as a student of Portuguese. The editor of Fanshawe's letters in 1724 asserts that it was published without the translator's consent, and before 'he could put his last finishing strokes'."—Pforzheimer.

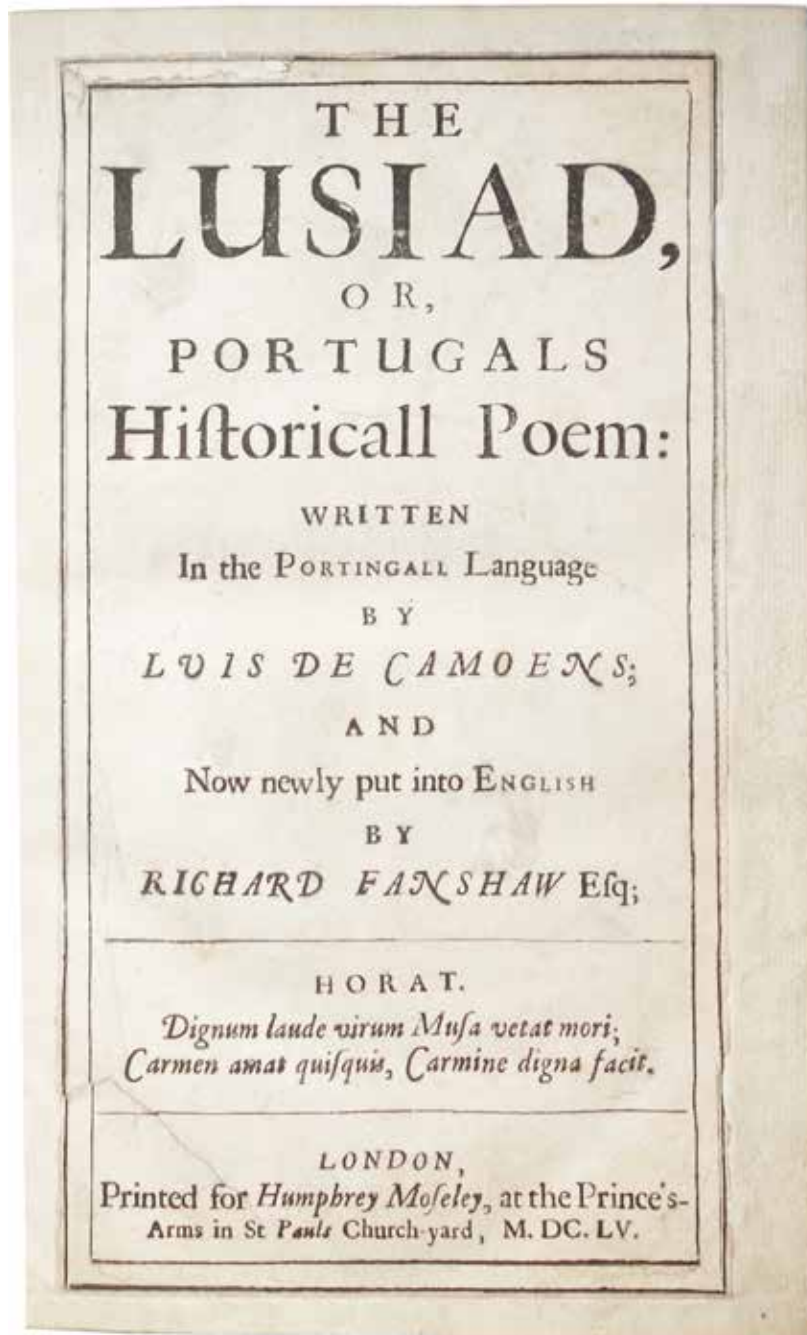
Camões' epic poem accounting Vasco da Gama's voyage to Africa and India in 1497-8 is one of the great literary monuments of European expansion and discovery. William Mickle, its eighteenth-century translator called it "the epic poem of the birth of commerce". The poet Lachlan Mackinnon, reviewing Laandeg White's new verse translation in the *Times Literary Supplement* of 12 February 1999, praised Fanshawe's version for its vivid detail, describing it as a "minor classic . . . which is, astonishingly, out of print".

Provenance: Henry Yates Thompson (1838-1928), with note that he bought the book at Lisbon in 1886 for £6. Signature of A.E.F. Davis in upper outer corner of second front free endleaf recto. Kenneth Rapoport, distinguished collector of Cervantes.

* Wing C397. Pforzheimer 362. Innocência V, 273, mistakenly giving the date as 1654; on the translator, II, 322; IX, 346; XVIII, 199; *Aditamentos* 58. Pina Martins, *Catálogo da exibição bibliográfica* 145.



Item 3



Item 3



Item 3



Item 3

*First Attempt to Collect the Works of Camões under the General title Obras
Editio Princeps of Part Three of the Rimas*

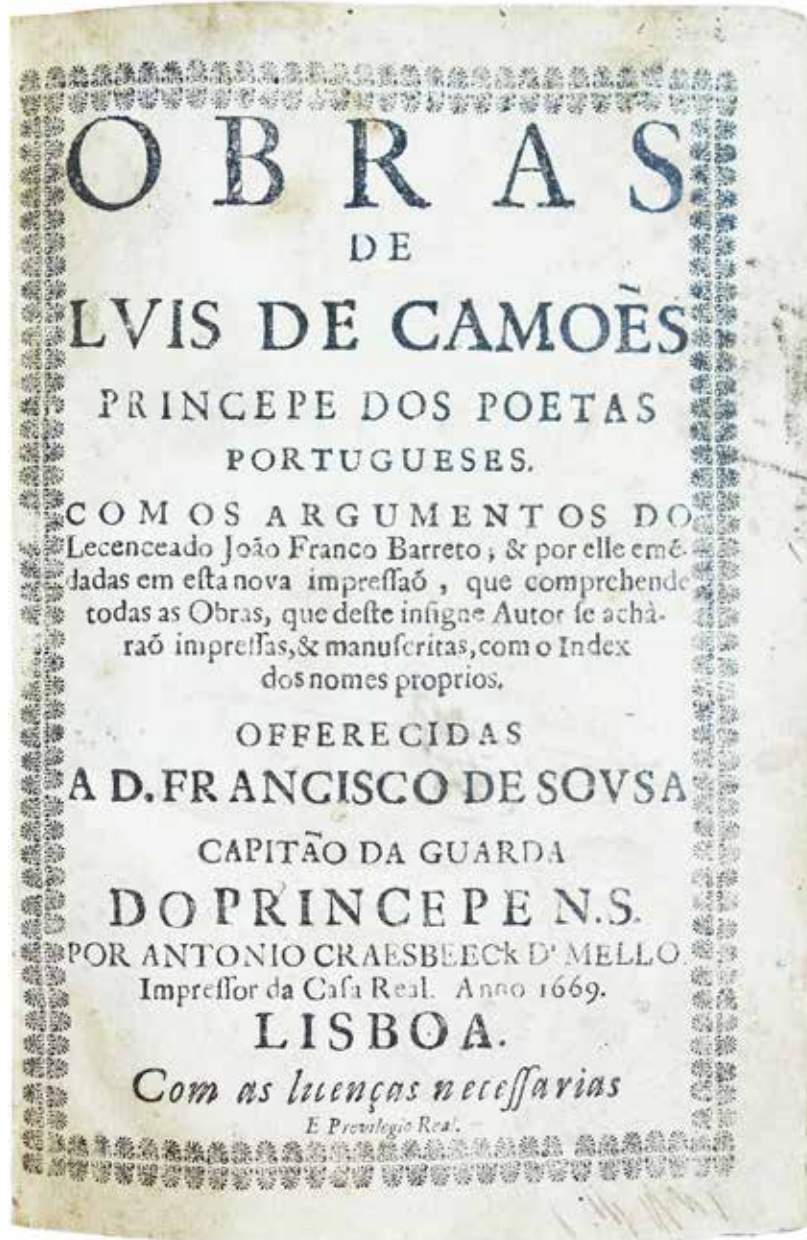
*4. CAMÕES, Luís [Vaz] de. *Obras de Luís de Camões, príncipe dos poetas portugueses, com os argumentos do Lecenceado João Franco Berreto, & por elle emendadas em esta nova impressão, que comprehende todas as Obras, que deste insigne autor se achãrão impressas, & manuscritas, com o Index dos nomes proprios* 4 volumes bound in 3. Lisbon: Por António Craesbeeck d’Mello, Impressor da Casa Real, 1669. 4^o, late nineteenth-century mottled sheep (slight wear to some extremities), spines gilt with raised bands in five compartments, red lettering and numbering pieces in second and third compartments from head, covers with borders tooled in blind, marbled endleaves, text block edges sprinkled green. Typographical border on title page, woodcut initials, typographical borders surrounding the “Argumentos” to each canto, woodcut tailpieces at the end of each canto. Occasional soiling, mostly to the initial leaves of the first volume. final gathering of the final volume with dampstains. Overall in good to very good condition. Pictorial bookplate of Fernando de Abreu. His label (with shelf locations?) near feet of spines. (4 ll.), 376, 78 pp., (1 blank l.). Includes the final blank leaf missing in some copies. Page 317 incorrectly numbered 173; pp. 318-9 incorrectly numbered 314-5, p. 321 incorrectly numbered 331, p. 323 correctly numbered (incorrectly numbered 332 in some copies). [I⁴, A-Z⁸, Aa⁴, a-k⁴.

4 volumes bound in 3. \$6,800.00

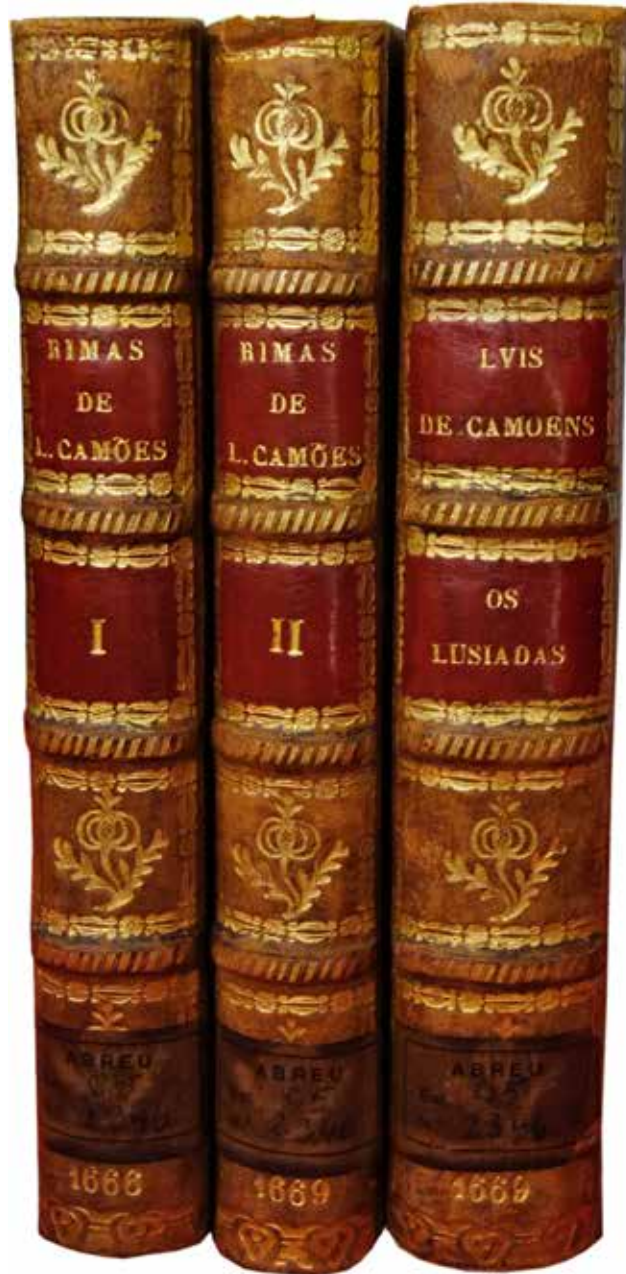
This is the first attempt to collect the works of Camões under the general title *Obras*. The four volumes, consisting of the *Lusíadas* and the three parts of the *Rimas*, have separate pagination and signatures. The *Lusíadas* was issued without any special title page. The first part of the *Rimas* has a title page noting the three parts, while the second and third parts have their own title pages. João Franco Barreto, editor of the *Lusíadas*, also edited the first two volumes of *Rimas*. Volume three of the *Rimas*, published here for the first time, was edited by António Alvares da Cunha.

The volume titled *Obras* contains a brief biography of the poet, ending with the famous epitaph by D. Gonçalo Coutinho which originated the erroneous date of Camões’ death, followed by the sonnet “Quem louvará Camões, que elle não seja?”. The verso of the fourth preliminary leaf of this volume is correctly titled “Privilegio”; in some copies it is “Frivilegio.”

* Arouca C63, C71, C82-3. For a thorough discussion of all four volumes, see Innocêncio XIV, 76-80; also V, 257-8. Barbosa Machado, III, 74. Pinto de Mattos (1970) pp. 106-7. Canto, *Colecção camoneana* 34-6; cf. also 37-8. Pina Martins, *Os Lusíadas, 1572-1972: Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 92, 122. Braga, *Bibliographia Camoneana*, pp. 54-5. HSA, pp. 86-7. Palha 1638. Not in JCB, *Portuguese and Brazilian Books* [but we sold them a copy in 2018]. NUC: MH, PP, DCU. Porbase locates three copies of the *Obras* volume: two in the Biblioteca Nacional de Portugal (one, which had belonged to T. Norton, with the first two leaves mutilated and mounted; the other lacking the title page; both “aparado”), and the third copy in the Faculdade de Letras of the Universidade do Porto (without information regarding collation or condition). Porbase locates four copies of the present edition of the *Rimas*, all in the Biblioteca Nacional



Item 4



Item 4

TERCEIRA

PARTE

DAS RIMAS

DO PRINCEPE DOS POETAS

PORTVGVESES

LVISDE CAMOENS.

TIRADAS DE VARIOS MANVSCRIPTOS
muitos da letra do mesmo Autor,

POR D. ANTONIO ALVAREZ
da Cunha

OFFERECIDAS A SOBERANA ALTEZA
DO PRINCEPE

DOM PEDRO.

Por Antonio Craesbeeck de Mello, Im-
pressor de S. ALTEZA, & a sua cu-
sta impressas. *Anno 1668.*

de Portugal: one lacks the first title page, another is severely cut down, while another has only the first two parts.

BOUND WITH:

CAMÕES, Luís [Vaz] de. *Rimas de Luís de Camões, príncipe dos poetas portugueses. Primeira, Segunda, e Terceira Parte, nesta nova impressam emendadas, e acrescentadas, pello lecionado Joam Franco Barreto.* Lisbon: Na Officina de António Craesbeeck de Mello, Impressor da Casa Real, 1666. 4°, (2 ll.), 368 pp. [I]², A-Z⁸. Typographical border on title page, woodcut headpiece, tailpiece, and initial. Good condition.

AND BOUND WITH:

CAMÕES, Luís [Vaz] de. *Rimas de Luís de Camões, príncipe dos poetas portugueses. Segunda Parte. Emendadas, e acrescentadas, pello lecenceado Joam Franco Barreto.* Lisbon: Por António Craesbeeck de Mello, Impressor da Casa Real, 1669. 4°, (2 ll.), 207 pp. [I]², A-N⁸. Typographical border on title page, woodcut tailpieces and initial. Good condition.

AND BOUND WITH:

CAMÕES, Luís [Vaz] de. *Terceira Parte das Rimas do príncipe dos poetas portugueses Luís de Camões, tiradas de varios manuscriptos muitos da letra do mesmo Autor, por D. António Alvarez da Cunha. Offerecidas a soberana alteza do Príncipe Dom Pedro.* Lisbon: Na Officina de António Craesbeeck de Mello, Impressor da Casa Real, 1668. 4°, (4 ll.), 108 pp., (11 ll.). [I]⁴, A⁴, B-F⁸, G², H⁴, a¹¹. Woodcut initial and tailpieces. In very good condition.

The Authentic Third Edition

*5. **CAMÕES, Luís [Vaz] de.** *Rimas de Luis de Camões. Acrescentadas nesta Terceyra impressão. Dirigidas à inclyta Universidade de Coimbra.* Lisbon: Por Pedro Crasbeeck, a custa de Domingos Fernandez mercador de libros, 1607. 4°, old stiff vellum, spine with citron leather lettering piece. Woodcut armillary sphere on title page. Woodcut initials. Some foxing and slight browning. Overall in very good condition. Old pencil notation "Perfect" by Quaritch on rear pastedown. Armorial bookplate of Francisco Maria Berio, Marchese di Salza (1765-1820), and on rear pastedown that of William Ward, Viscount Dudley (1750-1823). (4), 202, (5, 1 blank) ll. Numerous leaves wrongly numbered. +⁴, A-Z⁸, a-c⁸ (c8 blank). \$4,000.00

The true third edition of the Rimas, with the armillary sphere within a ruled square on the title page. There are either one or two other editions purportedly printed by Pedro

RIMAS
DE LUIS DE
CAMÕES.

ACRESCENTADAS NESTA
Terceyra impressão.

*Dirigidas à inclyta Uniuersidade
de Coimbra.*



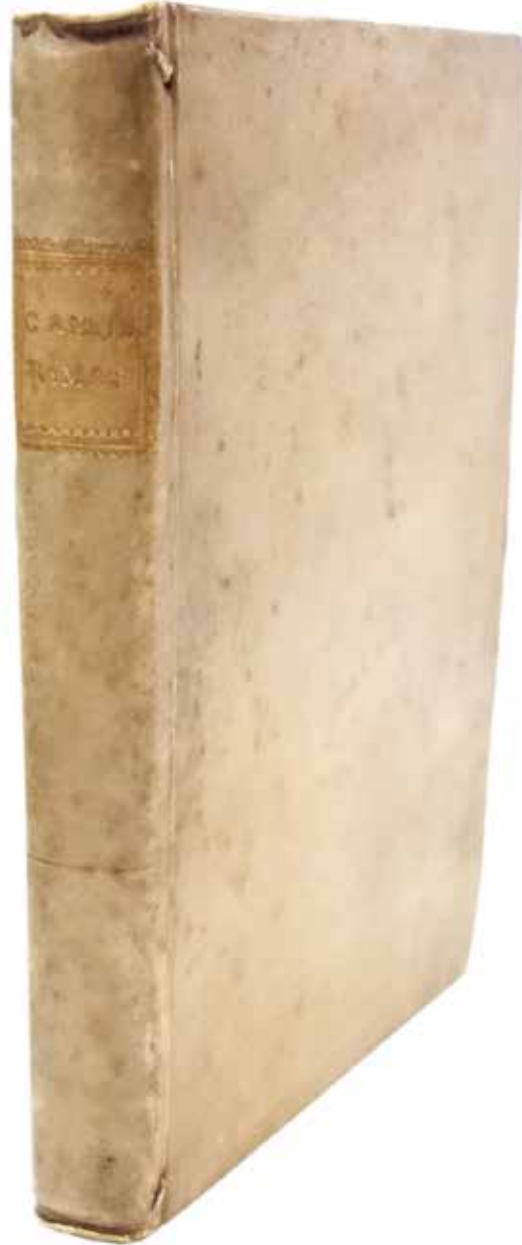
Impressas com licença da Sancta Inquisição.

EM LISBOA.

Por Pedro Crasbeeck. Anno 1607.

A custa de Domingos Fernandez mercador de libros;

Com Privilégio.



Item 5

Crasbeeck in 1607 which have woodcut arms of Portugal on the title page. Owing to the uncorrected typographical error "SENNETO" on p. 1, and the somewhat better typography, especially evident in the quality of the woodcut initials, as well as the opinions of multiple expert bibliographers, we are certain the present volume is the true third edition. The other is a completely different edition, in a different setting of type, copying the text for the most part page by page, with occasional orthographic variations. A major difference is that ours contains 4 preliminary leaves, while the other has 8. In the opinion of Tito de Noronha the edition with the arms of Portugal on the title page is a pirated edition printed in 1615 by Vicente Alvares at the cost of Domingos Fernandes. Pina Martins affirms that the present edition is the true 1607 third edition, while the other was fraudulently printed at a later date, using the same imprint and licenses, with additional preliminary matter added.

There is an unsigned sonnet in praise of Camões on the third preliminary leaf recto, and another, by the important poet Diogo Bernardes, on the fourth preliminary leaf verso. A "Prologo ao Leitor" by the bookseller Domingos Fernandez occupies the two intervening pages.

* Arouca C65 (collation agrees with our copy). Innocência V; 253; XIV, 39-43, with a plate reproducing the title page between pp. 38 and 39 (does not mention the preliminary leaves). Pinto de Mattos p. 92 (confusing the editions). Palha 1618 (collation agrees with our copy). Pina Martins, *Os Lusíadas, 1572-1972: Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 111 (collation agrees with our copy). José do Canto, *Collecção camoneana* 14 (collation agrees with our copy). See Tito de Noronha in *Annaes da Sociedade Nacional Camoniana*, pp. 22-4.

Extremely Rare Early Edition of Don Quijote

6. CERVANTES SAAVEDRA, Miguel. *El ingenioso hidalgo Don Quixote de la Mancha*. Valencia: En Casa de Pedro Patricio Mey, acusta de Iusepe Ferrer, mercador de libros, 1605. 8°, later limp vellum with ties, "Don Quixote" in vertical reddish-brown ink manuscript on spine, text block edges rouged. Woodcut vignette of an armored knight on horseback holding a lance on title page. Woodcut initials. Repair to small hole in title page; another very small repair to lower outer corner. Some running heads slightly shaved, about a half dozen more so. Small stains in upper margins of last few leaves. Final two leaves with small repairs to lower outer corners, with a few letters supplied in facsimile. In good condition overall. Bookplate of Kenneth Rapoport. (16 ll.), 768 pp. +2+⁸, A-Z⁸, 2A-2Z⁸, 3A-3B⁸. Page 192 wrongly numbered 162; p. 243 wrongly numbered 234; p. 258 wrongly numbered 58. \$120,000.00

First Valencia edition, the third authorized one, printed the same year as the Madrid original. Aprobación dated 18 July 1605. Catchword on †2 recto "LA" (not AL). Extremely rare.

* Brunet I, 1748. Palau 51980. Rius, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra* 5. Salvá 1546. Heredia 2508. Gallardo 1765. Goldsmith, *British Museum Seventeenth-Century Spanish and Portuguese* STCC444. HSA p. 125 (2 copies, both imperfect).



Item 6



Item 6

AL LIBRO DE DON
 Quixote de la Mancha, Virganda
 la desconocida.

SI de llegarte a los fue
 Libro fueres con letu
 No te dira el boquirru
 Que no pones bien los de,
 Mas si el pan no se te cue
 Por yr a manos de idio
 Veras de manos a bo
 Aun no dar vna en el cla
 Si bien se comen las ma
 Por mostrar que son curio.
Y pues la experiencia ense
 Que el que a buen arbol se arri
 Buena sombra le cobi
 En Bexar tu buena estre
Vn arbol real te ofre
 Que da principes por fru
 En el qual floreçe vn Du
 Que es nueuo Alexandro Ma
 Llega a su sombra que a ofa
 Fauorece la fortu.
De vn noble hidalgo Manche
 Contaras las auentu
 A quien ociosa letu
 Trastornaron la cabe.

++

Damas

Givanel i Mas, *Catàleg de la col·lecció cervantina formada per D. Isidoro Bonsoms i Sicart* 6. Sune Benages and Sune Fonbuena, *Bibliografía crítica de ediciones del Quijote impresas desde 1605 hasta 1917*, 6. *Catálogo de la exposición celebrada en la Biblioteca Nacional en el tercer centenario de la publicación del Quijote* 6. *Exposición cervantina en la Biblioteca Nacional para conmemorar el CCCXXX aniversario de la muerte de Miguel de Cervantes*. *Catálogo* 6. CCPBE cites two copies in the Biblioteca de Cataluña, one in the Biblioteca Valenciana, two in the Biblioteca Nacional de España, and two at the Fundación Lázaro Galdiano (one of which is described as incomplete and "Deteriorado").

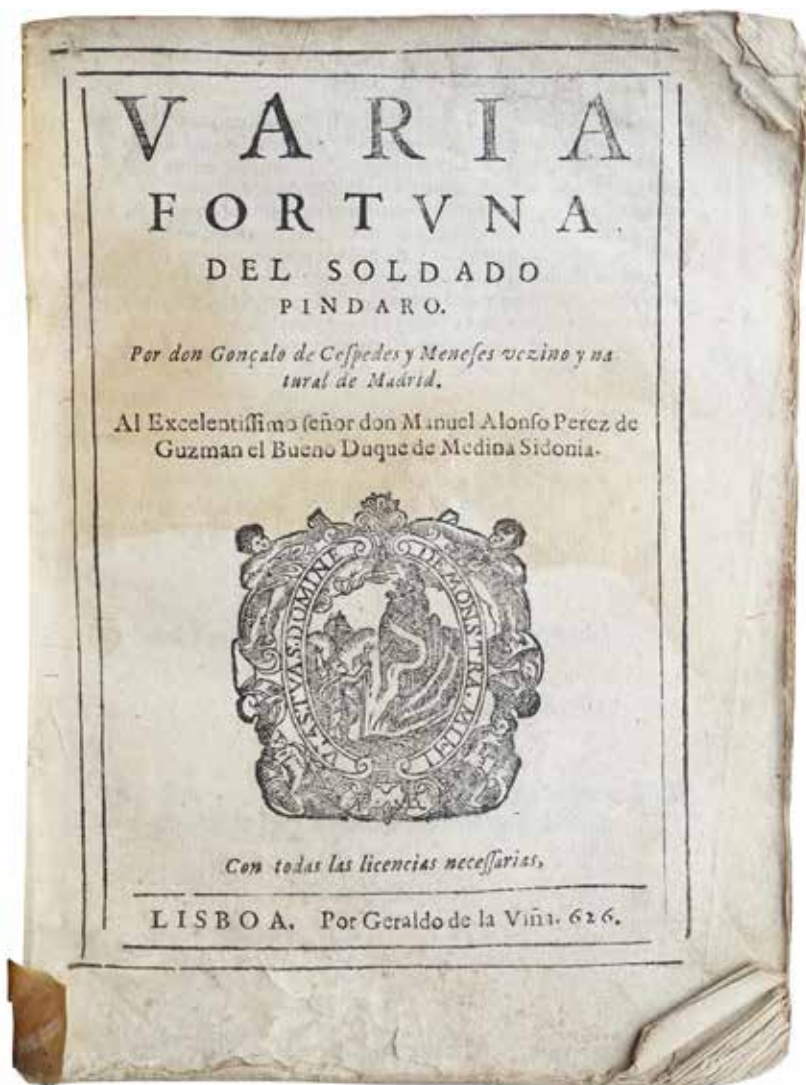
Golden Age Spanish Novel

7. CÉSPEDES Y MENESES, Gonçalo [or Gonzalo] de. *Varia fortuna del soldado Pindaro*. Lisbon: Por Geraldo de la Viña [i.e. Geraldo da Vinha], 626 [i.e. 1626]. 4°, contemporary limp vellum (worn; 3 of 4 thong ties defective), vertical manuscript short title on spine. Large woodcut vignette on title page. Woodcut and factotum initials. Small typographical vignette at bottom of fourth unnumbered preliminary leaf. Typographical headpiece on leaf 1 recto, Large typographical vignette on verso of final leaf. Dampstains throughout, mostly light, but somewhat darker in a few leaves. Occasional minor soiling. Final quire coming loose. Small irregular piece of about 1 cm. square gone from lower blank margin of title page. Paper flaw or small tear of ca. 6 cm. at bottom blank margin of leaf F2, not affecting text. Despite all these faults, still in good, honest, unsophisticated condition, much better than either of the two copies in the Biblioteca Nacional de Portugal. Occasional old [contemporary?] ink underlining and notes. Mid-nineteenth-century blue and white paper label pasted on near head of spine with number "747" [a shelf location?] stamped at center. [4], 188 ll. a⁴, A-Z⁸, 2A⁴. Leaf 16 wrongly signed I4. Leaf 25 wrongly numbered 52; 65 wrongly numbered 56; 86 wrongly numbered 73; 87 wrongly numbered 78; 98 wrongly numbered 89; 101 wrongly numbered 103. \$4,000.00

FIRST EDITION of a significant Spanish Golden Age novel. It was published at least four times in the seventeenth century, once in the eighteenth and several times in the nineteenth and twentieth centuries. The second edition, Lisbon: Vicente Alvarez, 1640, is even rarer than the first. None of the early editions are common.

The book is dedicated to Don Manuel Perez de Guzman el Bueno, Duque de Medina Sidonia, etc. The second leaf, with licenses, is in Portuguese. The rest of the book is entirely in Spanish.

Gonzalo de Céspedes y Meneses (1585? -1638), a native of Madrid, was a Spanish novelist, poet, historian, and polemicist. Nothing is known for certain of him before the publication of his celebrated romance, the *Poema trágico del español Gerardo, y desengaño del amor lascivo* (1615-1617), translated into English by Leonard Digges in 1622 as *Gerardo the Unfortunate Spaniard*. There is evidence that he had been sentenced to eight years in the galleys previous to January 1, 1620, and that the penalty had been commuted, but the nature of his offense is not stated. His treatment of political questions in the *Historia*



Item 7



Item 7

apologética en los sucesos del reyno de Aragon, y su ciudad de Zaragoza, años de 91 y 92 (1622), having led to the confiscation of the book, Céspedes took up his residence at Zaragoza and Lisbon. While in exile he issued a collection of six short stories entitled *Historias peregrinas y exemplares* (1623), the present unfinished romance *Varia fortuna del soldado Pindaro* (1626), and the first part of his *Historia de Felipe IV.* (1631), a fulsome eulogy which was rewarded by the author's appointment as official historiographer to the Spanish king. His novels, though written in a ponderous, affected style, display considerable imagination and insight into character. According to Ward, "His achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction. His best works are the semi-autobiographical ... *Poema trágico del español Gerardo* ... and *Varia fortuna del soldado Pindaro*" The *Poema trágico* was used by John Fletcher in *The Spanish Curate* and in *The Maid of the Mill*.

Céspedes y Meneses's unfinished romance *Varia fortuna del soldado Pindaro* shows the influence of Cervantes. It is a novella *picaresca*, with Byzantine episodes that are often difficult to believe. It is a classic "*soldadesca*," a genre dedicated to the life of soldiers. The novella is supposedly unfinished, and appropriately ends with (?) at the end of l. 188 recto. This is the same way that Céspedes y Meneses ends chapter XIX, l. 74 recto, which suggests an added element of suspense with the use of this punctuation mark at the end of a chapter. Chapter XXIII also ends in the same fashion, with the (?), before beginning *Libro II* of the work (l. 89 verso).

The novel is written in the first person, as an autobiography by a soldier from Castilla named Pindaro. An example of the complexities of style can be found immediately as the book begins with Pindaro telling of his adventures as a young man. Most likely to explain why certain erudite literary references are encountered in the text, Pindaro says that he studied under Jesuit priests as a young man where he became familiar with the sciences and letters (l. 7 verso). Pindaro speaks highly of the Jesuits, stating they were the men to whom Europe owes the glory and education of the nobility and youth ("*me entregaron a los Padres Jesuitas, hombres a quien Europa debe en estos ultimos siglos, la gloria y enseñanza de su nobleza y juventud*" l. 8 recto). The soldier Pindaro gets into trouble at school (which is not very well specified) and fearing the punishment that awaited him, he begins his first *peregrinacion* with his friend Figueroa on the road to Toledo. The excitement begins when he and Figueroa reach a town called Torrijos. They find a sword leaning against a statue and take it, as they find it appropriate for their trip. Figueroa puts it in his belt because he is the larger of the two boys. The boys continue on their way but hear voices behind them. One of the voices, they soon realize, is the owner of the sword. The owner of the sword chases after them and kicks Figueroa so badly that before Pindaro is none the wiser he looks back at his friend and sees him covered in blood (but they continue to run). Finally the young men are caught (not before jumping into a river first) because Figueroa is bleeding profusely from the head. The city guards hold them. At this point, because Figueroa is wounded and was carrying the sword, which made him appear to be the more guilty party, Pindaro takes his leave from Figueroa and does not meet up with him again for many years (this episode takes place from l. 8 recto to l. 9 recto).

The work is full of comments on bravery and honor, sometimes shown in a dark humor. For example, the first sentence of *Libro II* reads: There is nothing that can corrupt a man more than happiness (*No ay cosa en este mundo que mas pueda corromper a los hombre que la felicidad*), l. 90 recto.

* Arouca M292. Nicolau Antonio, *Nova*, I, 554. Palau 54195. Simón Díaz, *Bibliografía de la literatura hispanica*, VIII, 467, 3994. Gallardo 1793. Sousa Viterbo, *Literatura espanhola em Portugal*, pp. 66-7. Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum* C510. HSA, p. 129 (the Jerez copy). Jerez, p. 27. No edition in Salvá or Herredia; both list three editions of the *Gerardo*, as well as three other works. Not in Ticknor *Catalogue*, which lists this work only in an imperfect copy

of the Madrid, 1845 edition. See also Ticknor, *History of Spanish Literature*, III, 87; Ward, *Oxford Companion to Spanish Literature*, pp. 117-8; and Julián González-Barrera. "Soldados, doncellas y expósitos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino" in *Nueva Revista de Filología Española*, 57:2, 2009; pp. 761-76. OCLC: 433105085 (Biblioteca Nacional de España); 557780770 (British Library); 70439040 (University of Alberta); 805024937 (Universitat de Barcelona). CCPBE locates five copies: Biblioteca Pública del Estado en Málaga, Universidad de Oviedo, Biblioteca Histórica Municipal-Madrid, Biblioteca Nacional de España, and Real Academia Española-Madrid. Not located in Rebiun. Porbase locates two copies, both in the Biblioteca Nacional de Portugal (one with "Rosto e outras f. prelim. danificadas; f. perfuradas; aparado.—Enc. mau estado"; the other with "F. perfuradas; aparado" in a mid-nineteenth-century quarter leather binding). Jisc locates the British Library copy only. KVK (51 databases searched) locates the copies of this edition cited by Porbase, plus a single copy cited by the Catalogo del Servizio Bibliotecario Nazionale at the Biblioteca centrale della Regione siciliana Alberto Bombace-Palermo.

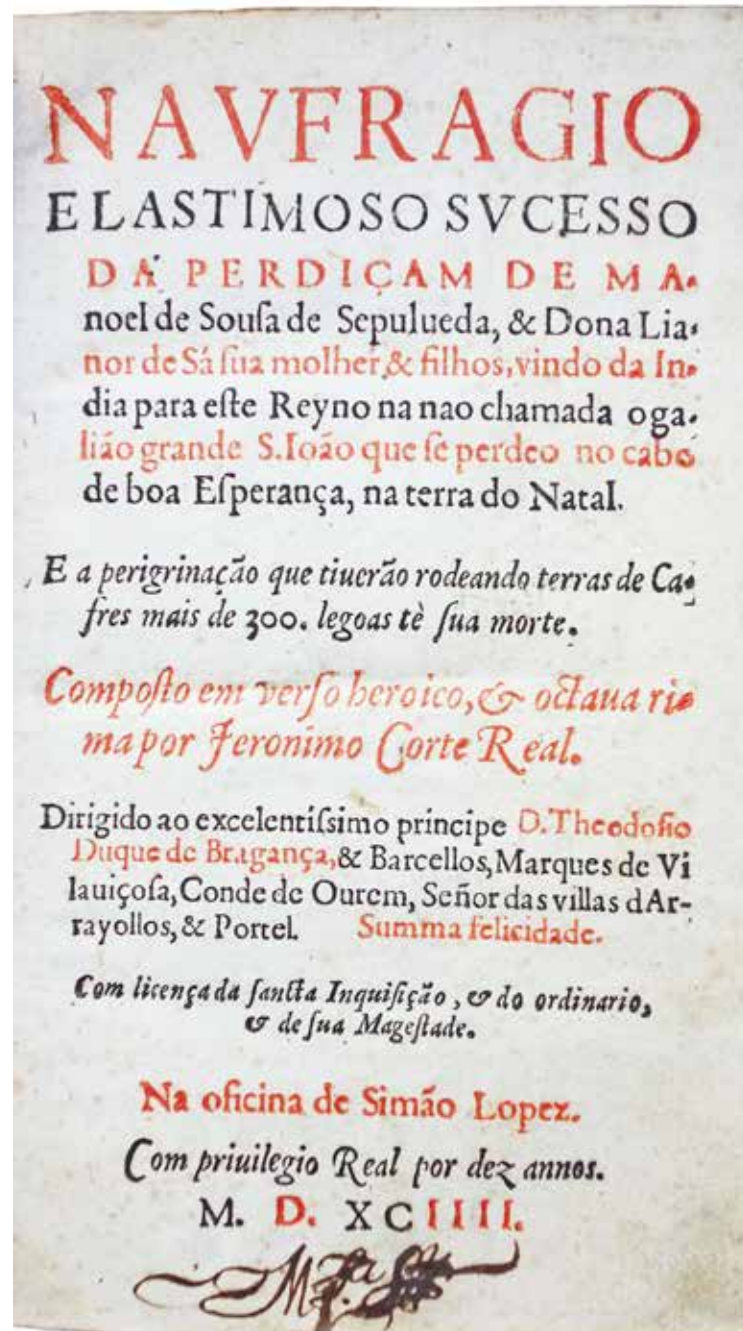
*Tragic Shipwreck & March Through Africa—
One of the Greatest Epic Poems in Portuguese*

8. CORTE-REAL, Jeronymo. *Naufragio e lastimoso successo da perdiçam de Manoel de Sousa de Sepulveda, & Dona Lianor de Sá sua mulher, e filhos, Vindo da India para este Reyno na Náo chamada o Galião grande S. João, que se perdeu no cabo de Boa-Esperança, na terra do Natal* [Lisbon]: Na Oficina de Simão Lopez, 1594. 4°, modern (early twentieth-century?) green quarter morocco over pebbled paper boards (corners worn; some other minor binding wear), smooth spine with fillets in gilt and blind, short author-title and date in gilt, pink endleaves. Title-page in red and black. Woodcut initials. Small repair to license leaf, affecting a few letters of privilege on verso; minor paper flaw touching 1 letter of catchword. Final 18 leaves with outer margins slightly shorter, possibly supplied from another copy. Some light browning. In good condition. Early monogram (?) in ink in lower blank margin of title page, scored. (4), 206 ll. \$19,000.00

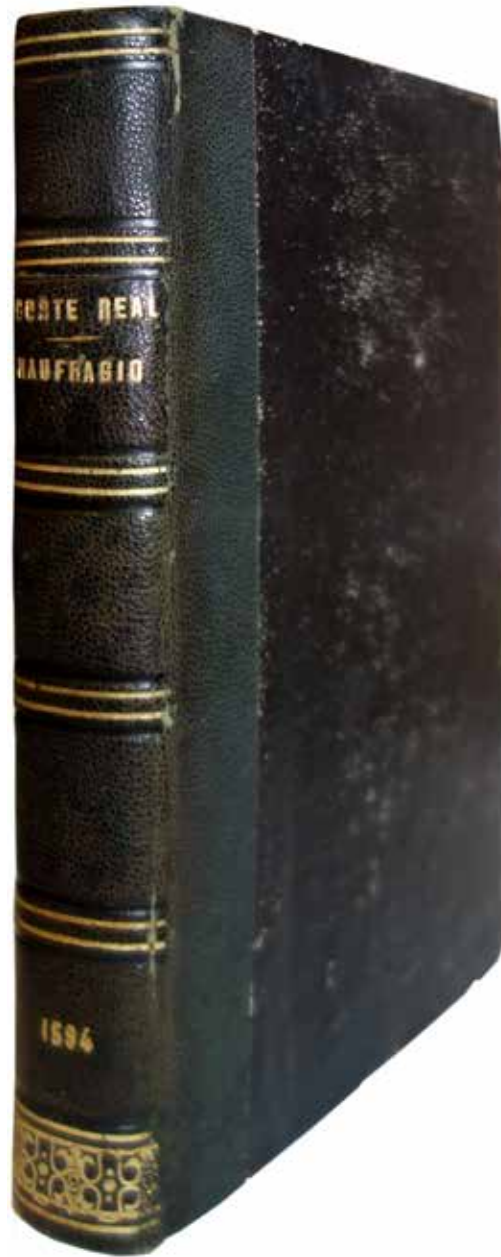
FIRST EDITION of one of the most important epic poems in the Portuguese language, generally acknowledged to be second only to the *Lusíadas* of Camões. Contemporaries of the two poets were far from unanimous in ranking Camões above Corte Real.

The poem's subject is one of the most celebrated events in Portuguese history: the shipwreck of the *São João* off the coast of Natal in 1552, which was followed by a trek through the wilderness of southeast Africa. The *Naufragio* was and continues to be by far the most popular of several peculiarly Portuguese contemporary accounts of maritime disasters, later collected under the title *Historia tragico-maritima*. This tragic, romantic drama is simply told, yet omits none of the more tawdry aspects of the journey. It is also of crucial importance as a source for the ethno-history of the tribes of southeastern Africa, giving a wealth of information concerning the Bantu and the Hottentots prior to their extensive contacts with Europeans.

Corte Real was perhaps born in the Azores in 1533. He was not only a poet but a painter, and possibly also a musician; he may have accompanied D. Sebastião to Alcácer



Item 8



Item 8

Kebir and been captured there. The *Naufragio* and his other major work, *Sucesso do segundo cerco de Diu*, 1574, were written after he retired to an estate near Évora. He died sometime before May 12, 1590.

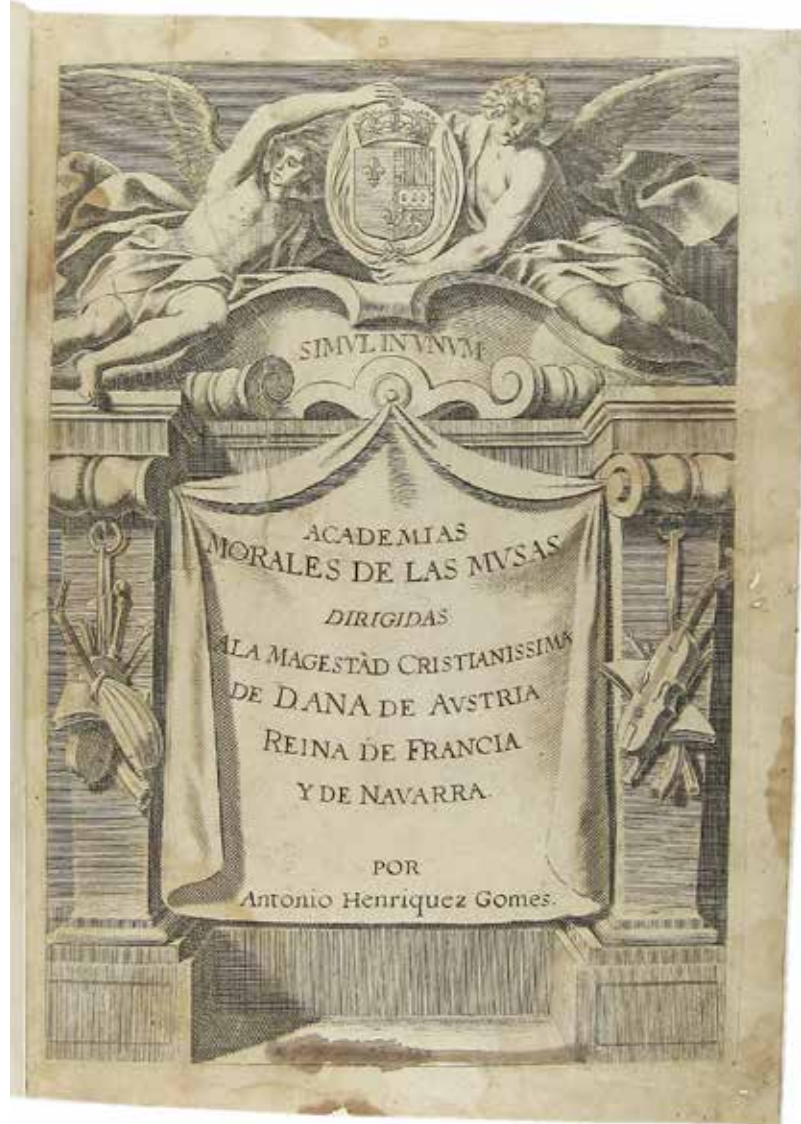
* Anselmo 803: locating five copies of the work in Portugal (Arquivo Nacional, Oporto, Ajuda, Mafra and the Escola de Bellas Artes de Lisboa). King Manuel 234: adding copies in British Museum, Hispanic Society of America and at Harvard (the Palha copy). British Museum, *Pre-1601 Spanish/Portuguese STC* (1966), p. 133. Lisbon, Biblioteca Nacional, *Catálogo dos impressos de tipografia portuguesa do século XVI*, 200. *Europe Informed* 209: adding a copy at Indiana University. Barbosa Machado II, 497. Innocência III, 262-63 and X, 128. Pinto de Matos p. 196. Brunet II, 310: citing the Heber copy, which sold for £3. JCB, *Additions*, p. 17; *Portuguese and Brazilian Books* 594/2. Mindlin *Highlights* 593. Palha 787. Azevedo-Samodães 916. Not in Adams. Not in JFB (1994). Not in Lisbon, Academia das Ciências, *Livros quinhentistas portugueses*. Not in *Ticknor Catalogue*. NUC: RPJCB. OCLC: 78254488 (Harvard University-Houghton Library); 78457906 (John Carter Brown Library, University of Toronto-Thomas Fisher Rare Book Library, Killie Campbell Library-South Africa); 559644650 (British Library); 799690443 (Paris-Mazarine); 828315104 (Biblioteca Nacional de España); 80817744 is a microform at EROMM; 630154677 (Indiana University). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Jisc repeats the British Library copy only. KVK (51 databases searched) locates a single copy at Paris-Mazarine in addition to the copies cited by Porbase.

*Two Earliest Published Books, and Perhaps the Two Most Important Works
By a Son of Portuguese Jews Probably Born at Cuenca
A Significant Spanish Golden Age Author*

9. ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz]. *Academias morales de las musas* 2 works bound together. Bordeaux: Pedro de la Court, 1642. 4°, nineteenth century quarter calf over marbled boards (worming to leather on upper cover), two black leather labels, gilt letter, edges sprinkled red. Copper-engraved title-page. Full-page copper-engraved portrait. Woodcut initials, elaborate woodcut headpiece at beginning of dedication, repeated on pp. 1, 115, 227, and 323, other woodcut headpieces and typographical vignettes. Ruled divisional titles on pp. 75, 181, and 275. Title backed. Minor worming, almost exclusively in margins, but touching a few letters of text. Some small, fairly light waterstains, restricted to first 60 or so pages, a bit larger and slightly heavier in first few leaves. Light browning. Overall in near good condition. Engraved title, (12 ll.), engraved portrait, 478 pp., (2 ll.). Leaves ii and ii2 bound after ii3 and ii4; several leaves incorrectly signed.

2 works bound together. \$6,000.00

FIRST EDITION, extremely rare. An edition of Valencia, 1647, is equally rare. There are subsequent editions of Madrid 1660, Madrid 1668, Madrid 1690, Barcelona 1704,



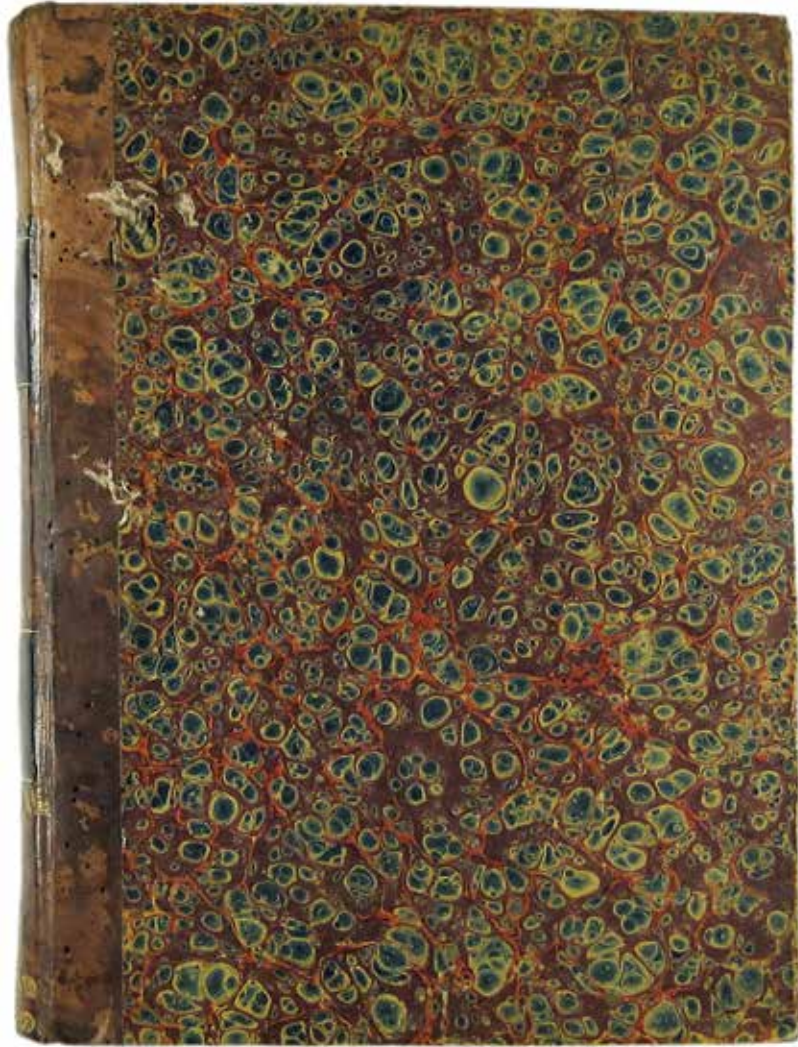
Item 9

Mexico 1726, Madrid 1734, as well as twentieth- and twenty-first-century editions. None of the seventeenth- or eighteenth-century editions are easy to obtain.

A comparison between this and the third edition, which we once had in hand, revealed a number of differences. According to Salvá the second of Valencia, 1647, has the same preliminaries and text as the first, differing only in that it does not contain the portrait of the author found in the first edition. This 1642 edition contains a dedication in verse by the author to the D. Ana of Austria, eldest daughter of Philip III of Spain, Queen of France and Regent for her minor son, Louis XIV, while the 1660 edition contains a dedication by Gregorio Rodríguez to Gaspar Haro y Guzman, in prose. Both contain an "Apologia" by the Portuguese Jewish writer Manuel Fernández Villa Real (a.k.a. Manoel Fernandes Villareal), which had also appeared in the second edition of 1647, as did a "Prologo" by the author, with significant critical literary comments, though in this third edition with an omission of a paragraph about Manuel Fernandes Villareal which had been included here in the original. The "Apologia" was omitted from several later editions. In this first edition there are listed 11 "Interlocutores de las Academias" while in the third edition 14 "Interlocutores que hablan en las Academias" are listed. There are other minor differences throughout in orthography. The comedy "Contra el amor no ay enganos" has 10 "Personas" listed at the beginning in the first edition, and only 9 in the third, while the comedy "Amor con vista y cordura" lists 9 "Personas" in the first edition, and 10 in the third.

Scholarly accounts of the author's life differ widely, and much research remains to be done to sort out the conflicting assertions, although the following may be reasonably accurate. Enríquez Gómez (1600-1663), the son of Portuguese Jews, was probably born in Cuenca (some say Segovia, others Lisbon). Entering the military at the age of 20, he rose to the rank of captain before fleeing to France in 1636 amid growing suspicions concerning his religious beliefs. He lived in Bordeaux, Rouen, and Paris, where he secured an appointment as secretary to Louis XIII. While in France Enríquez Gómez also pursued a distinguished career as a novelist, poet, and playwright. There are rumors of earlier *pliegos* or *sueños*; his first certain published book (preceded only by a pamphlet, *Triunpho lusitano*, which appeared in 1641), *Academias morales* (Bordeaux, 1642), contains various poetical works and four *comedias*. Surely due to its rarity, some bibliographers, never having seen a copy, repeat the erroneous and improbable date of 1612 instead of 1642 for the first edition. Two years later he published perhaps his best-known work, the picaresque novel in verse, *El siglo pitagórico y vida de D. Gregorio Guadaña* (Rouen, 1644). Enríquez Gómez's dramatic output numbers over two dozen *comedias*, most composed in the Calderonian manner, and possibly includes several written under the pseudonym(?) Fernando de Zárate. The Inquisition was a frequent target of Enríquez Gómez's pen, especially in the second part of his *Política angélica* (Rouen, 1647) where he called for various reforms, particularly relaxation of its emphasis on *limpieza de sangre* which had perhaps prompted his own flight a decade earlier. Despite having been burned in effigy at an *auto da fé* in Seville in 1660, Enríquez Gómez returned there shortly afterward. He was arrested by the Inquisition and died in Seville in 1663, perhaps while still imprisoned.

* *Répertoire bibliographique des livres imprimés en France au XVIIe siècle* XIV, 153, no. 975 (without mention of the engraved title or engraved portrait; locating 6 copies including BL and HSA). Barbosa Machado I, 297. Nicolao Antonio, *Bibliotheca hispana nova* I, 128 (cites only the Madrid, 1660 edition). García Pésos pp. 279-80. Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum* E44. HSA p. 184 (imperfect copy). Kayserling (rev. Yerushalmi) p. 49. Ladron de Guevara & Salvador Barahona, *Ensayo de un catálogo bio-bibliográfico de escritores judeo-españoles-portugueses* I, 221 (citing the ghost edition of 1612 [n° 936] as well as this true first edition [n° 937], the collation agreeing with our copy). Simón Díaz IX, 4533 (citing four copies, one incomplete). Salvá 1229 (copy lacking a preliminary leaf), which lists editions of Valencia 1647



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and Barcelona 1704; this edition missing from Heredia, which adds an edition of Madrid 1734. Not in *Ticknor Catalogue* (earliest edition owned is Barcelona 1704). See also Barrera y Leirado, *Catálogo bibliográfico y biográfico del teatro antiguo Español*, pp. 134-45. On the author, see Kamen, *Inquisition and Society in Spain* pp. 97, 230 and *Enciclopedia universal ilustrada* XX, 78-9. NUC: NNH OCLC: 63603339 (University of Pennsylvania, University of Toronto-Thomas Fisher Rare Book Library, calling for [24], 478 [i.e. 476, 6] p., [1] leaf of plates : port.); 560119840 (British Library); 459366424 (Bibliothèque Sainte-Genevieve); 238481487 (Dartmouth College, National Library of Israel); 827674670 (National Library of Israel); 10673062 (University of California-Los Angeles); 405101744 (Bibliothèque municipale Lyon); 459366411 (Bibliothèque nationale de France); 778661376 (Biblioteca Nacional de España); 474961371 (Danish National Library).

BOUND WITH:

ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz]. *El siglo pitagórico, y vida de D. Gregorio Guadaña...* Rouen: En la imprenta de Laurens Maurry, 1644. 4^o, woodcut vignette on title page, woodcut headpieces, large woodcut tailpiece on p. [152], woodcut initials. Worming somewhat more extensive than in the previous work, but exclusively in the margins, not affecting text. Light browning; some waterstains. Overall in good condition. (8 ll.), 267 pp.

FIRST EDITION. There are editions of Rouen, 1682, a counterfeit Rouen, 1682 edition, probably printed in Spain, ca. 1700, Rouen, 1726, Brussels, 1727, Madrid, 1788, Mexico 1842, and several of the twentieth century. "Enríquez Gómez's most celebrated book is the satirical novel *El siglo pitagórico*"—Ward, *Oxford Companion to Spanish Literature* p. 162.

* Palau 79833. Barbosa Machado I, 297. Nicolao Antonio, *Bibliotheca hispana nova* I, 128. García Péres p. 280. Goldsmith E53. HSA p. 184. Kayserling (rev. Yerushalmi) p. 50 (giving incorrect date of 1647). Ladron de Guevara & Salvador Barahona, *Ensayo de un catálogo bio-bibliográfico de escritores judeo-españoles-portugueses* I, 223, n^o 944. Simón Díaz IX, 4544. This first edition not in Salvá, which lists the second, Rouen 1682, or Heredia, which adds one of Brussels 1727. Not in *Ticknor Catalogue* (which cites the Rouen 1682 edition).

Includes the

"Resumen de la genealogia de las ilustres Casas de Saavedra, y Guevara"

*10. **GUEVARA, Antonio de.** *Epistolas familiares de Don Antonio de Guevara, Obispo de Mondoñedo, Predicador, y Chronista, y del Consejo del Emperador, y Rey nuestro señor. Primera y segunda parte* Madrid: Por Matheo de Espinosa y Arteaga [for Juan de Calatayud y Montenegro], first part 1668; divisional title of second part 1666. 4^o, late eighteenth- or early nineteenth-century tree sheep ("pasta española"; some wear, especially to corners, joints; rubbing), flat spine gilt with burgundy leather lettering piece, gilt letter, marbled pastedown endleaves (free endleaves gone). Large woodcut printer's device on title page and divisional title. Large engraved coat-of-arms of the dedicatee, Don Martin de Saavedra Ladron de Guevara, lord of the houses of Saavedra,

Narvaez, and Guevara, and Conde de Talalu, etc., signed by Marcus Orozco as engraver and designer, on recto of fourth leaf. Large woodcut tailpiece of basket with fruit and flowers on p. 464, at end of first part. Woodcut initials. Text in two columns. Considerable browning. Head and foot of title page, many running heads, some page numbers, letters of signatures, as well as some sidenotes shaved. On the whole in less than good but still solid condition. Old blue oval stamp "De Don Julian // Simon Ardisana [?]" at inner blank margin of title page. (6, 10 ll.), 705 [i.e., 703] pp. Page 501 misnumbered 481; 572-92 misnumbered 578-98; 597-604 misnumbered 603-610; 671 misnumbered 666; 700-1 misnumbered 702-3; p. 703 misnumbered 705. \$600.00

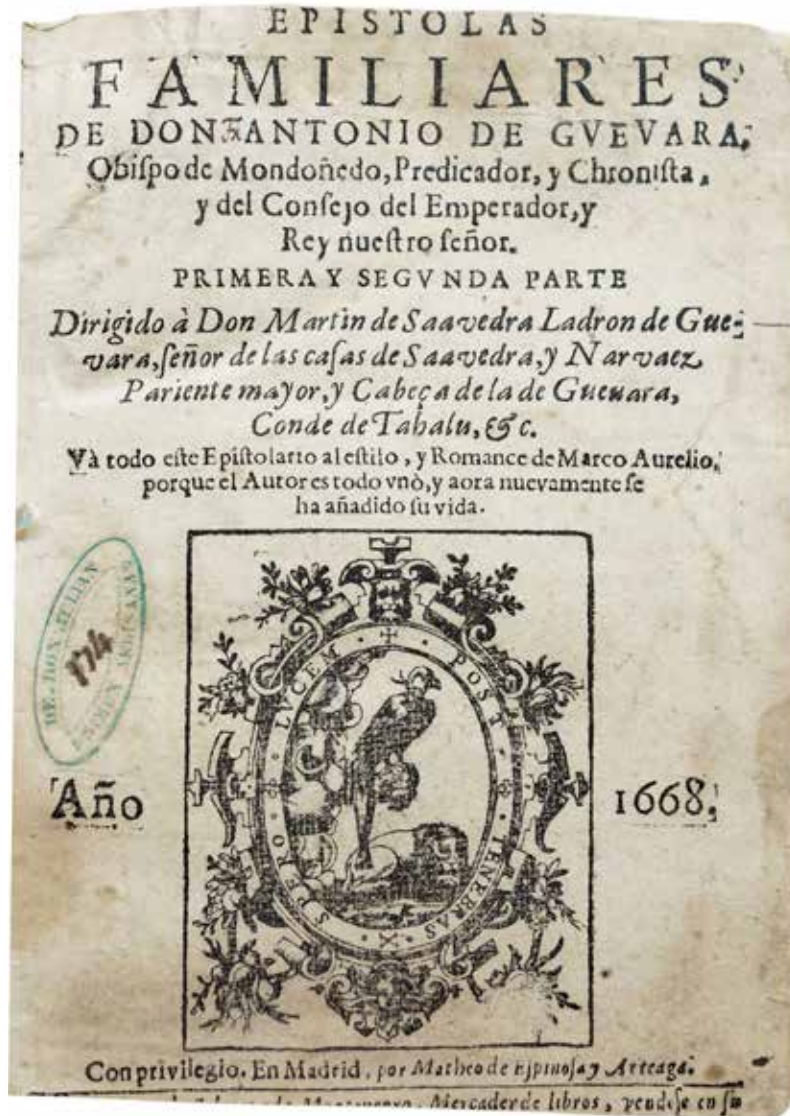
Some critics consider this the author's best work, apparently first published in Valladolid, 1539, and frequently reprinted. A series of essays usually in epistolary form, with title and style taken from Cicero, it was translated into Italian, French, English, Dutch and German. There are multiple sixteenth- and seventeenth-century editions in these languages. Among the subjects are the ancient art of writing and its characteristics, qualifications of a warrior, instructions to knights, benefits and disadvantages of medical care, privileges of old age, the proper attitude of husbands and wives towards one another, disputes with the Jews of Naples on the mystery of the Trinity, Plutarch's epistle to Trajan, whores, and much more. The letters express the author's views on society, morality, theology, politics, love and fidelity, history and Scripture.

The final 10 preliminary leaves, f-f14, f112, contain a "Resumen de la genealogia de las ilustres Casas de Saavedra, y Guevara." Of the 31 copies mentioned in the online Spanish CCPBE, only one at Toledo (Biblioteca de Castilla-La Mancha / Biblioteca Pública del Estado) appears to have these leaves. REBIUN refers to a copy in the Biblioteca de Catalunya which contains them. Palau includes them in his collation, but they are not mentioned in any other source we have consulted.

The printer's device is the same as that used by Juan de la Cuesta, and which had belonged to P. Madrigal.

A didactic, ascetic, and learned writer of distinguished ancestry brought up at the court of Ferdinand and Isabella, Fray Antonio de Guevara (1480?-1545) exercised considerable influence on Spanish prose of the sixteenth century, and is acknowledged as one of the leading prose stylists before Cervantes. He entered the Franciscan Order in 1504, returned as Court Preacher in 1521, and was appointed Royal Chronicler to Charles V in 1526. He accompanied the king on trips to Italy and other parts of Europe, as well as to Tunis in 1535. Much influenced by Cicero's rhetoric and biblical imagery, Guevara attained a European reputation, especially in France and Italy, for his *Libro áureo de Marco Aurelio*. Printed anonymously and without permission in Seville in 1528, it received at least 25 editions within the next 100 years, and was translated into French, Italian, English and Latin. It was augmented as *Libro llamado relox de príncipes*, printed in Valladolid, 1529. This authorized version had 16 editions.

* Palau 110229. Simón Díaz, XI, 367, no. 3055. Vindel, *Marcas* 513. This edition not in Gallardo. This edition not in Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum*. This edition not in HSA. This edition not in Ticknor *Catalogue*. OCLC: 25891000 (Emory University and University of California-Berkeley); 83861137 (no location given); 3843074 (University of Arizona). CCPBE locates 31 copies in Spanish libraries, at least a dozen of which are seriously incomplete, some in very poor condition. Jisc locates a copy at the University of London.



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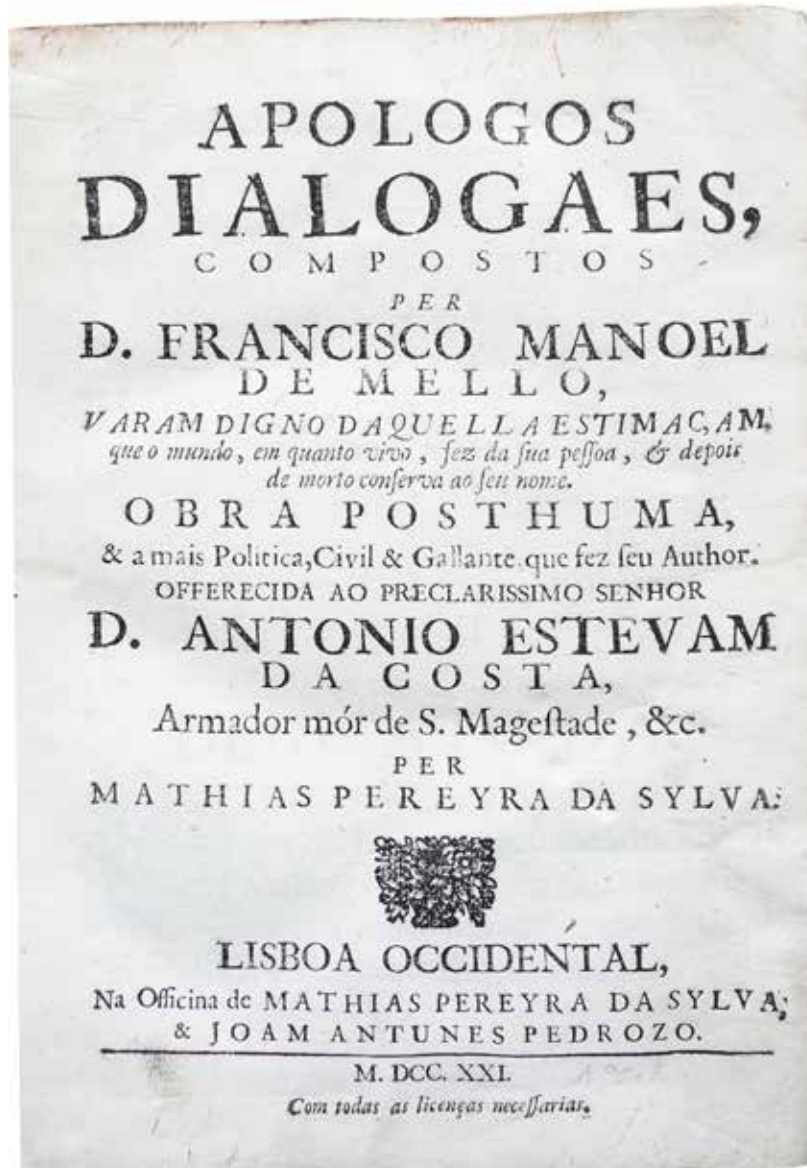
***11. MELLO, D. Francisco Manuel de.** *Apologos dialogaes, compostos per... obra posthuma, & a mais politica, civil & gallante, que fez seu author ...* Lisboa Occidental: Na Officina de Mathias Pereyra da Sylva, & Joam Antunes Pedrozo, 1721. 4^o, contemporary limp vellum (ties gone; small defect to front cover), spine with vertical manuscript short title, text block edges sprinkled red. Woodcut headpieces, tailpieces and initials. A few leaves with very minor worming at inner blank margins, never affecting text. Clean and crisp. In very good condition. Pictorial bookplate of Fernando de Abreu. His label (with shelf location?) near foot of spine. Tiny ink manuscript inscription dated 1776 in upper outer corner of rear pastedown seemingly indicating a purchase price. (10 ll.), 464 pp. \$2,200.00

FIRST EDITION. This set of four dialogues is considered by some critics to be D. Francisco Manuel de Mello's best prose work; Herculano, for example, called it "o ponto mais alto a que subiu o talento de D. Francisco Manuel ... a obra mais politica, civil e galante que fez o seu autor" (quoted in *Biblos Enciclopédia Verbo das Literaturas de Língua Portuguesa* I, 350-1). The *Apologos* was popular long before its first printing, 55 years after the author's death. One of the censors of this edition said that so many manuscript copies were circulating that the *Apologos dialogos* might as well have been published. The work was not printed again until a three-volume edition of Lisbon, 1900.

The fourth dialogue, *Hospital das Letras* (D. Francisco's own favorite), is an important source for Baroque literary criticism. Its interlocutors, Justus Lipsius (1547-1601), Traiano Boccalini (1556-1613), D. Francisco de Quevedo (1580-1654) and D. Francisco himself, discuss contemporary Spanish and Portuguese literature, as well as some Greek, Roman, Italian and French works.

The first three dialogues are humorous, sometimes almost bitter commentaries on contemporary mores: *Relógios falantes* by two clocks, *Escritório avarento* between four coins in a usurer's purse, *Visita das fontes* between fountains in Lisbon. Bell comments that they "contain incisive portraits in which types and persons are sharply etched in a few lines" (*Portuguese Literature* p. 254). *Relógios falantes* was written in Portugal in 1654, the other three dialogues during the author's exile in Brazil, 1655-58.

D. Francisco not only led a romantic and adventurous life but established himself as a major figure in Portuguese and Spanish literature, ranking with Quevedo among seventeenth-century Iberian writers. Born into the highest Portuguese nobility, he began both his military and literary careers at the age of 17. Shipwrecked near St. Jean de Luz in 1627 while sailing with a Hispano-Portuguese armada protecting an American treasure fleet (he was forced to supervise the burial of more than 2,000 who perished), he was sent with the Conde de Linhares to quell the Évora insurrection in 1637, fought in the battle of the Downs in 1639, and the following year took part in the campaign against the Catalan rebels. In 1640, suspected of favoring an independent Portugal, he was thrown into a Spanish jail. Only a few years later (1644), when he returned to Portugal, he was imprisoned in turn by D. João IV, some said on a charge of murder, others said because he was D. João's rival for a lady's affections. The year 1655 saw him deported to Bahia, but in 1658 he was pardoned, recalled from exile, and sent on the first of several important diplomatic missions. Not until he reached his forties did he publish his first work in Portuguese: the *Carta de guia de casados* (1651), one of the great classics of Portuguese



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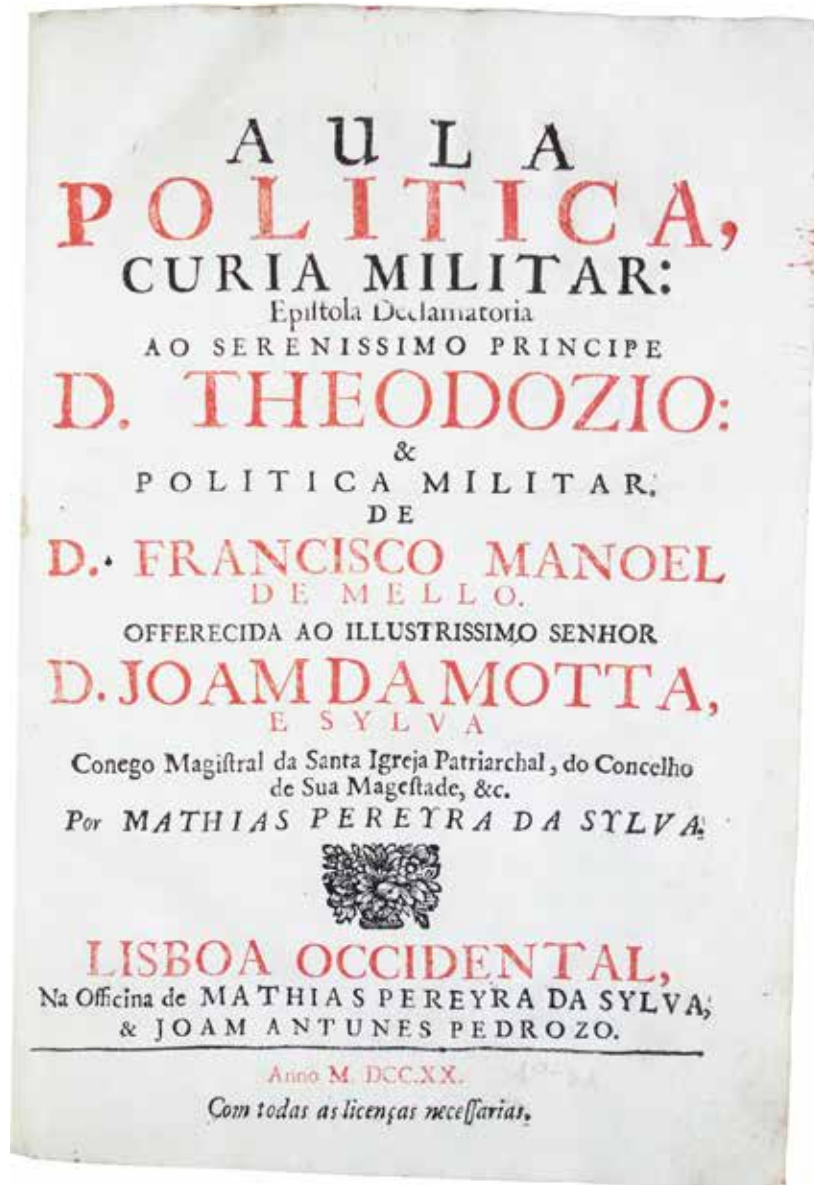
prose. According to Bell, "No literary figure in Portugal of the seventeenth century, few in the Peninsula, can rank with Francisco Manuel de Mello (1608-66), the leading lyric poet and prose writer of his time."

* Innocência II, 443. Barbosa Machado II, 185. Prestage, *D. Francisco Manuel de Mello* pp. 281-8 and 584-5, n° 64. Pinto de Mattos (1970) p. 410. Palha 1556. Azevedo-Samodães 2041. On Manuel de Mello, see Ward, *Oxford Companion to Spanish Literature* pp. 380-1; Bell, *Portuguese Literature* pp. 252-5, *et passim*; Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 489-512 *et passim*; and Maria Lucilia Gonçalves Pires in *Biblos* III, 599. NUC: IU, ICN, MH, DCU-IA.

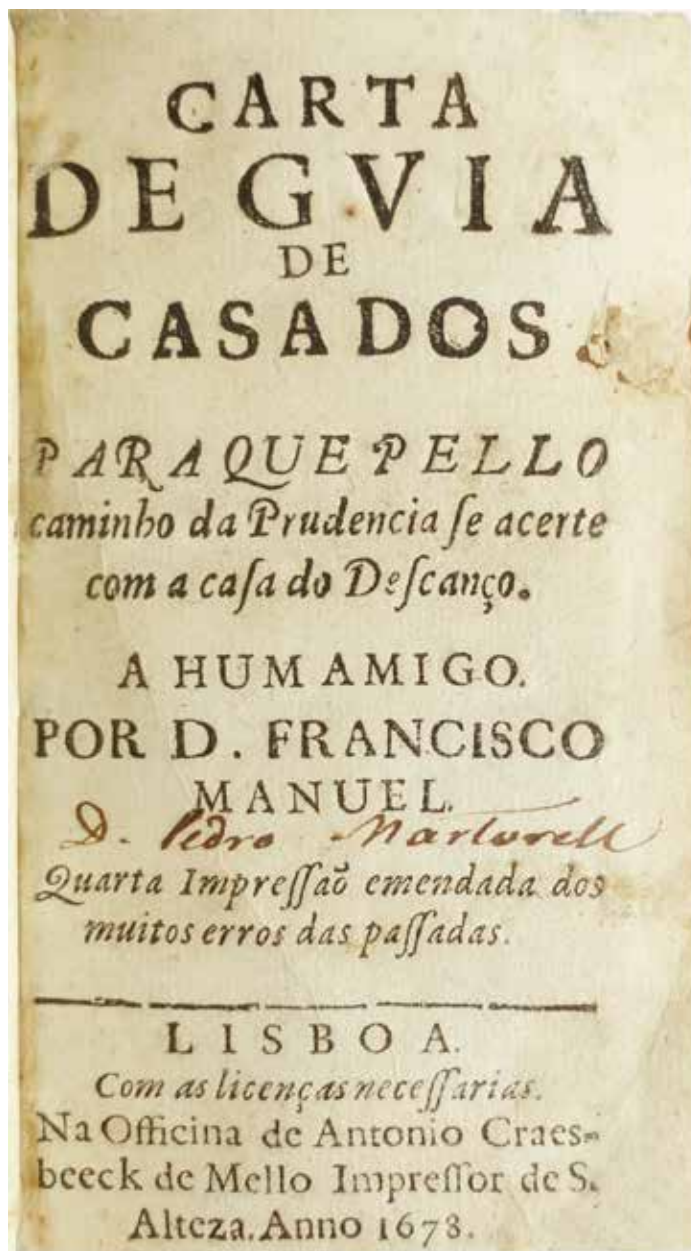
***12. MELLO, D. Francisco Manuel de.** *Aula politica, curia militar: Epistola declamatoria ao Serenissimo Principe D. Theodozio: & Politica militar* Lisbon: Na Officina de Mathias Pereyra da Sylva & Joam Antunes Pedrozo, 1720. 4°, contemporary speckled sheep (minor wear to extremities), spine gilt with raised bands in five compartments, black leather lettering piece in second compartment from head, short title lettered in gilt, text block edges sprinkled red. Title page in red & black, with small woodcut vignette of a floral basket. Typographical headpieces. Woodcut initials. Woodcut headpiece on p.1. Woodcut tailpiece of a larger floral basket on final page. In very good to fine condition. Pictorial bookplate of Fernando de Abreu. His paper label (with shelf location?) near foot of spine. Old ink signature of Caetano de Mello de Sousa [?] on second front free endleaf recto. Tiny ink manuscript inscription dated 1776 in upper outer corner of rear pastedown seemingly indicating a purchase price. (10 ll.), 243 pp. \$1,200.00

FIRST EDITION of the *Aula politica*, probably completed in 1653; it deals with the system of Councils and Councillors used by the Spanish court. Beginning on p. 133 is the second edition of the *Politica militar* (pp. 133-239), described by Prestage as "um tratado claro e practico, fructo da leitura e da experiencia ... na guerra terrestre e maritima, sendo porisso uma valiosa contribuição para a historia da arte militar" (*D. Francisco Manuel de Mello*, pp. 101-2). The *Politica militar*, originally published in Madrid, 1638 and extremely rare in that edition, was Manuel de Mello's first prose work. According to Bell, "No literary figure in Portugal of the seventeenth century, few in the Peninsula, can rank with Francisco Manuel de Mello (1608-66), the leading lyric poet and prose writer of his time."

* Innocência II, 442: calling for 8 rather than 10 preliminary leaves. Barbosa Machado II, 186. Almirante, *Bibliografia militar de España*, p. 498. Forjaz de Sampaio, *Historia da literatura portuguesa ilustrada*, III, 167: with illustration of the title page. Bell, *Portuguese Literature*, pp. 252-5. Prestage, *D. Francisco Manuel de Mello, esboço biographico*, pp. 101-2, 257, 584. Not in Palha. Azevedo-Samodães 2042. NUC: WaPS, DCU-IA, MH, MB, WU, ICN.



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- *13. **MELLO, D. Francisco Manuel de.** *Carta de guia de casados* Lisbon: Antonio Craesbeeck de Mello, 1678. 12°, modern quarter calf, spine gilt. Title-page nicked at fore-edge, without loss of text; minor stains. 260 pp., (2 ll.). \$900.00

Fourth edition, corrected, of one of the classics of Portuguese literature.

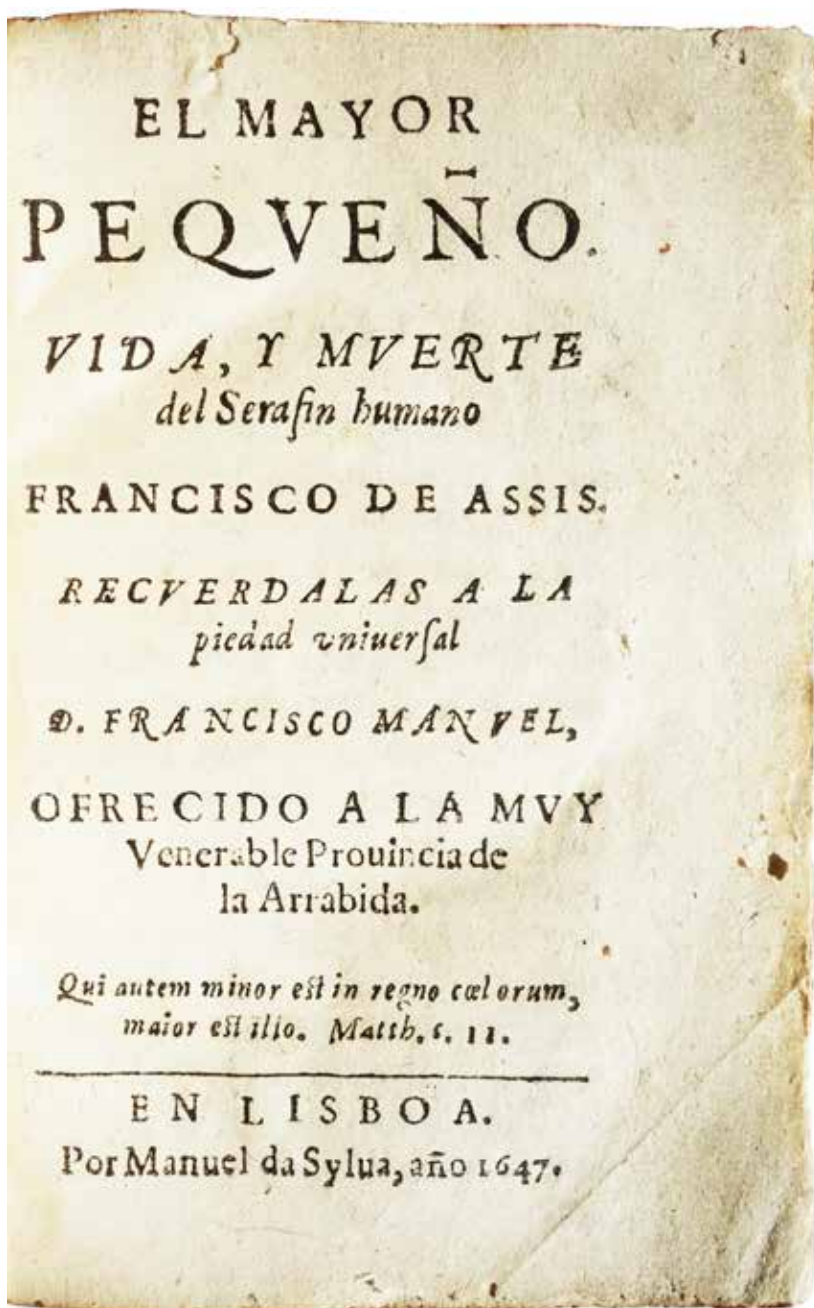
* Arouca M206. Innocência IX, 332: calling for only 260 pp. Palha 403. Pinto de Matos p. 372. Prestage, *D. Francisco Manuel de Mello* 40. Azevedo-Samodães 623. NUC:MH.

14. **MELLO, D. Francisco Manuel de.** *El mayor pequeño. Vida, y muerte del Serafín humano Francisco de Assis....* Lisbon: Por Manuel da Sylva, 1647. 8°, much later vellum, plain spine, leather thong ties, text block edges rouged. Woodcut tailpiece and initials. In very good condition. (16), 164 leaves. 1⁸, ¶⁸, A-V⁸, X⁴. \$2,000.00

FIRST EDITION of this life of St. Francis. There were editions of Lisbon, 1650, Zaragoza, 1675, Alcalá, 1681; editions of Lisbon 1648, Lisbon 1658, and Alcalá, 1688 are sometimes cited, but may be ghosts; the text was also included in the author's *Obras morales*, Rome, 1664.

D. Francisco not only led a romantic and adventurous life but established himself as a major figure in Portuguese and Spanish literature, ranking with Quevedo among seventeenth-century Iberian writers. Born into the highest Portuguese nobility, he began both his military and literary careers at the age of 17. Shipwrecked near St. Jean de Luz in 1627 while sailing with a Hispano-Portuguese armada protecting an American treasure fleet (he was forced to supervise the burial of more than 2,000 who perished), he was sent with the Conde de Linhares to quell the Évora insurrection in 1637, fought in the battle of the Downs in 1639, and the following year took part in the campaign against the Catalan rebels. In 1640, suspected of favoring an independent Portugal, he was thrown into a Spanish jail. Only a few years later (1644), when he returned to Portugal, he was imprisoned in turn by D. João IV, some said on a charge of murder, others said because he was D. João's rival for a lady's affections. The year 1655 saw him deported to Bahia, but in 1658 he was pardoned, recalled from exile, and sent on the first of several important diplomatic missions. Not until he reached his forties did he publish his first work in Portuguese: the *Carta de guia de casados* (1651), one of the great classics of Portuguese prose. According to Bell, "No literary figure in Portugal of the seventeenth century, few in the Peninsula, can rank with Francisco Manuel de Mello (1608-66), the leading lyric poet and prose writer of his time."

* Prestage, *D. Francisco Manuel de Mello* 24. Arouca M219 (correctly calling the book an 8°, and with collation the same as the present copy). Palau 160451 (giving incorrect collation). Simón Díaz XIV, 4595. Iberian Books B68562 [48686]. Barbosa Machado II, 185. Innocência II, 440 (calling the book a 12° and without collation). Pinto de Mattos, p. 371 (also calling the book a 12°, without collation, but mentioning "uma estampa de ante-rosto" which appears in a few copies, but is not considered integral to the volume). Garcia Peres p. 366 (also calling the book a 12° and without collation). Goldsmith M75. Nepomuceno 1087. Fernandes Thomaz 3188. Monteverde 3338. Not in HSA. Not present in the auctions of some of the most important Portuguese libraries, such as Sir Gubian, Moreira Cabral, Azevedo-Samodão, Ameal, Afonso Lucas and Comandante Vilhena.



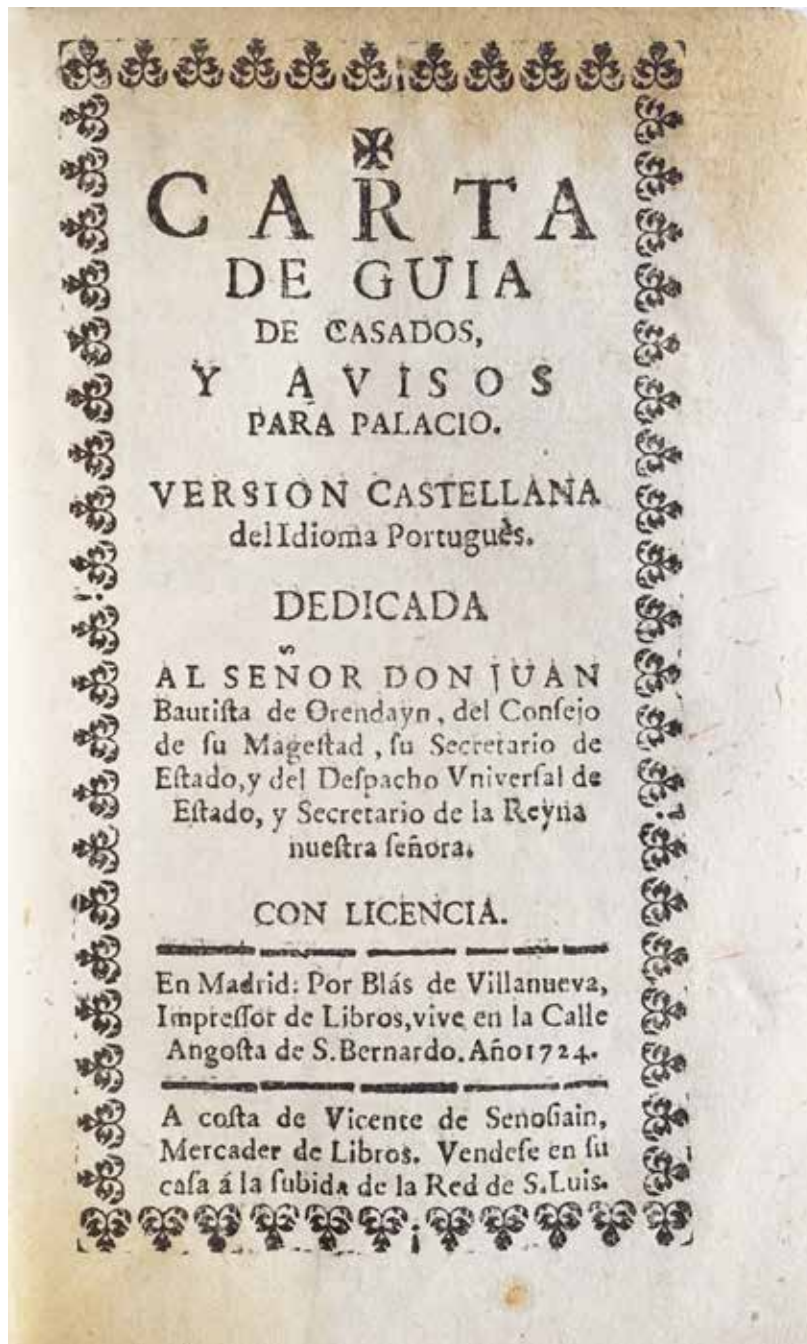
CCPBE locates Biblioteca Nacional de España only—lacks the title page. Porbase locates two copies (collation the same as the present copy): Biblioteca Nacional de Portugal and Biblioteca Geral da Universidade de Coimbra (the Fernandes Thomaz-Visconde de Trindade copy).

Two Rare Courtesy Books in One

15. [MELLO, D. Francisco Manuel de, and Luís de Abreu]. *Carta de guía de casados, y avisos para palacio. Version Castellana del idioma Portuguès.* Madrid: Por Blás de Villanueva, Impresor de Libros, a costa de Vicente de Senobain, Mercader de Libros, 1724. 8°, contemporary limp vellum, ties present (renewed), fore-edge cover extensions, horizontal manuscript title on spine (a bit faded), text-block edges sprinkled red. Title page within typographical border, with small Maltese cross above title. Engraved coat-of-arms of the dedicatee, Don Juan Bautista de Orendayn in upper half of leaf ¶2 recto. Typographical headpiece and woodcut initial on p. 1, repeated on p. 187. Divisional title with the same typographical border and Maltese cross on p. [183]. Large woodcut tailpiece with basket and floral arrangement on p. 286. Light to middling stains, mostly restricted to upper outer portions of first 30 or so leaves. Overall in very good condition. Color abstract pictorial bookplate of Joaquim Pessoa. Later purple pencil manuscript signature of Manuel Francisco on front free endleaf recto. (36 ll.), 286 pp., (1 blank l.). \$2,800.00

First Edition in Spanish, rare, of one of the best and most important works of Portuguese prose ever written. The Portuguese text of this superbly written courtesy book first appeared in 1651, with many subsequent editions in Portuguese. Immediately recognized as a classic of Portuguese prose, it was the author's first publication in the Portuguese language: he had already established himself as one of the greatest *Spanish* writers. The "unrivalled *Carta de Guia de Casados*" brought "freshness and originality to the theme"—Bell, *Portuguese Literature*, p. 253. A second edition in Spanish appeared in 1786, and a Spanish translation by Ana Díaz Aguilar was published in 1922. An English edition appeared in 1697. According to Bell, "No literary figure in Portugal of the seventeenth century, few in the Peninsula, can rank with Francisco Manuel de Mello (1608-66), the leading lyric poet and prose writer of his time." Dom Francisco not only led a romantic and adventurous life but established himself as a major figure in Portuguese and Spanish literature, ranking with Quevedo among seventeenth-century Iberian writers.

Born into the highest Portuguese nobility, Dom Francisco Manuel de Mello began his career as a man of action, as well as an author, at the age of 17. Shipwrecked near St. Jean de Luz in 1627 while sailing with a Hispano-Portuguese armada protecting an American treasure fleet (he was forced to supervise the burial of more than 2,000 who perished), he fought in the battle of the Downs in 1639, was sent with the Conde de Linhares to quell the Évora insurrection in 1637, and took part in the campaign against rebellious Catalunya (1640). In 1640, suspected of favoring an independent Portugal, he was thrown into a Spanish jail. Only a few years later (1644), when he returned to



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Portugal, he was imprisoned in turn by D. João IV, some said on a charge of murder, others said because he was D. João's rival for a lady's affections. The year 1655 saw him deported to Bahia, but in 1658 he was pardoned, recalled from exile, and sent on the first of several important diplomatic missions.

On p. [183] is a divisional title for what we believe to be the first and only edition in Spanish of Luis de Aureu [sic] de Mello's *Avisos para palacio*, which occupies the remainder of the volume. Originally published as *Avizos pera o paço* in Lisbon, 1659 (rare), this important and interesting courtesy book appears never to have been published again in Portuguese, and we do not think that it was published in any other language with the exception of Spanish. This Spanish edition is very little known. Luís de Abreu de Mello, a native of Vila Viçosa, died at Lisbon, 1663.

Provenance: Joaquim [Maria] Pessoa (b. 1948), poet, artist, publicist, student of Portuguese pre-history, and book collector, was the author or co-author of many Portuguese television programs, and for six years (1988-1994) was director of the Sociedade Portuguesa de Autores. He also founded the artistic cooperative Toma Lá Disco, with Ary dos Santos, Fernando Tordo, Carlos Mendes, Paulo de Carvalho and Luiz Villas-Boas, among others. See Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 379.

* Palau 160465 (appears never to have seen a copy, calling the book a 12°, and with only 3 preliminary leaves). Prestage, *D. Francisco Manuel de Mello* 85. Simón Díaz, *Bibliografía de la literatura hispanica*, XIV, 549, 4632 (citing copies at the Biblioteca Nacional de España, Biblioteca Universitaria de Santiago de Compostela, and the Library of Congress). Not in Gallardo. Not in Salvá or Heredia. Not in Whitehead, *British Library STC of Eighteenth-Century Spanish Books*. For editions in Portuguese and bio-bibliographical information, see Barbosa Machado II, 182-8; Innocência II, 441; IX, 332. OCLC: 78183323 (John Carter Brown Library, National Library of Scotland). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. CCPBE locates four copies in Spanish libraries. Jisc locates a single copy, at the National Library of Scotland.

*Important, Unpublished Seventeenth-Century Spanish Fencing Manuscript
Bound With the Author's Working Drafts: A Fascinating Mess*

16. MENDES DE CARMONA, Luis. "**Libro de la destreza berdadera de las armas**" Manuscript on paper, in Spanish. 1640. 4° (25.4 x 18.5 cm.), contemporary limp vellum, worn. Written in ink, in a seventeenth-century hand, large and fairly legible, with copious corrections and annotations. Engravings on 3 leaves: title, author and date within a cartouche on one of opening leaves; portrait of author with his arms, motto, and an inscription; engraved arms (of dedicatee?). Occasional light dampstaining and soiling. In very good condition. (5 ll.), 68 ll. [skips 44, text appears complete], 23 ll., (5 ll.), 71 ll. [skips 48, text lacking], (3 ll.), 22 ll. [skips 8, text appears complete], 31 ll. [skips 1-4, 6-7, 17-29 with text lacking, also undetermined amount at end], (6 ll.), 30-44 ll., 24-32 ll., 27-34 ll., (1 l.) [=245 ll.]. \$65,000.00

A very substantial and important unpublished manuscript covering the principles and fundamentals of fencing, plus tactics to use in specific situations. The manuscript consists of two books: a lengthy "Adbirtencias praticas y primeros principios para el



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conosimiento de lo que se ubiere de dezir o enseñar en este Libro" in 178 numbered sections; and a shorter "Primeros principios y fundamentos para comensar [?] por nuestros tres caminos." Following this section are two apparently earlier working drafts (and a fragment of a third) of the first book, plus several incomplete drafts of the second book. The sequence of composition is unclear, for each draft includes substantial alterations and additions not present in the others.

The substantial corrections and annotations suggest that it is in the hand of the author, and was perhaps being prepared for publication: the opening leaves include a dedication to the Conde de Peñafior and sonnets addressed to the author (among them several by other fencing masters and another by a physician). The pagination is erratic, and some leaves of the preliminary drafts appear to have been lost (as noted above) or perhaps even discarded intentionally after revision. The total of 245 leaves approximately corresponds to that given by Palau and Leguina.

The title, author, and date of the work are engraved (on ruled lines) within a cartouche on one of the opening leaves. On the following leaf is a naively engraved portrait of the author, with his coat of arms above. Around the oval frame are the words "Ludovicus Mendes de Carmona nobilissimae totius civitatis Escegae natus etatis sue 66 annorum." At the top of the engraving is the motto, "Por las armas y las letras se gobiernan el mundo." On the next leaf, the dedication, an engraved coat of arms—presumably those of the dedicatee—has been tipped.

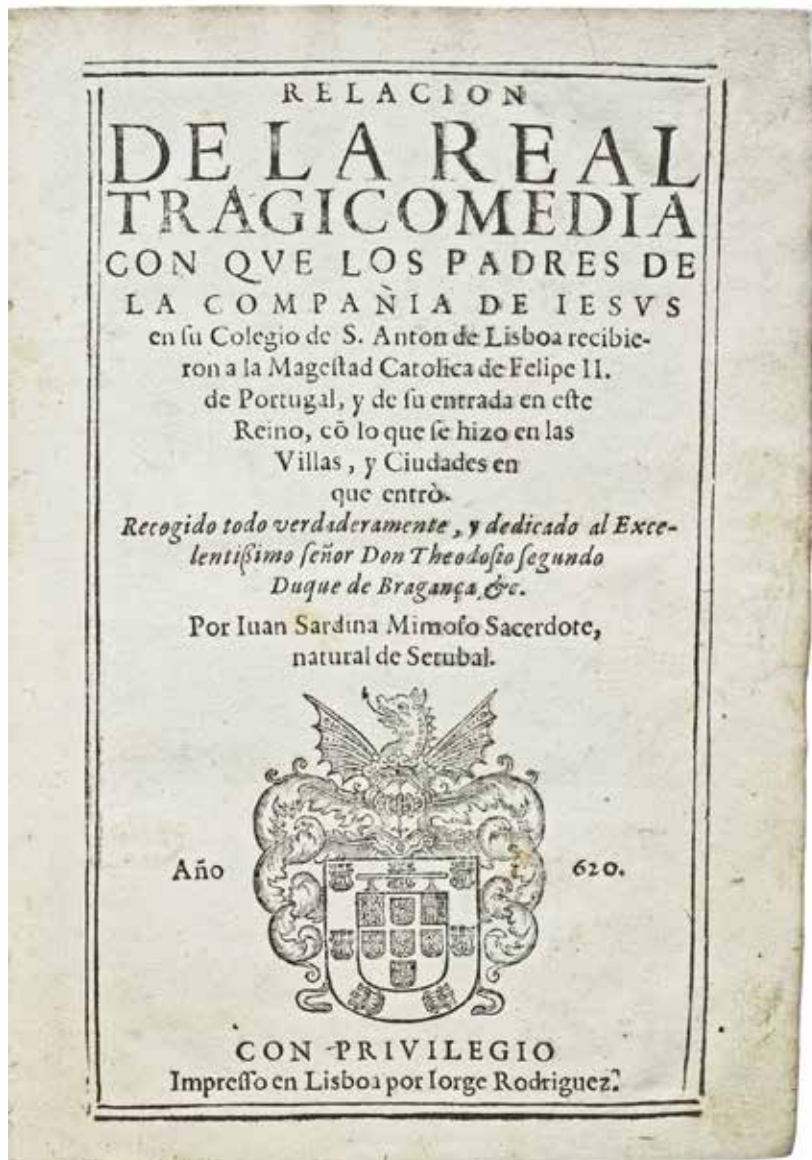
Little is known of Mendes de Carmona other than that he was born no later than 1574 and was a native of Écija (between Córdoba and Seville). The dedication to the manuscript implies that he was a fencing master in Seville.

Provenance: The manuscript described by Palau is noted as having appeared in the Edouard de Beaumont sale (Paris, 6 June 1888), "en aquel Catálogo fué descrito por primera vez." It later sold for 3500 frs. in Paris in 1936. Our manuscript evidently passed through the French book trade: several pencilled notes in French appear on the recto of the front flyleaf, and the words "Vente de Beaumont 1888" are pencilled on the front pastedown.

* Palau 163091n: apparently describing this manuscript ("autógrafo del autor"), with 240 ll. and an engraved title-page, portrait, and coat of arms; he cites the author's name as Luis Méndez de Carmona Tamariz. Leguina 117: apparently describing the same manuscript, with 240 ll. Thimm p. 46: citing the author as Tamaris Méndes de Carmona, and calling for 240 ll. plus a plate with a coat of arms. Gelli, *Bibliografia generale della scherma* (1895), p. 592. Pardoel, *Fencing: A Bibliography* (2005), 1712.01. Manuel Valle Ortiz, *Nueva bibliografía de la antigua esgrima y destreza de las armas* 266. Edouard de Beaumont, *Catalogue d'un choix de livres rares et curieux sur l'escrime, l'histoire de l'épée, le duel, la chasse* (June 6, 1888) lot 98 (the present copy).

*Monkeys Singing in the Tupi Language in a Play on the Discoveries,
Performed at the Jesuit College in Lisbon*

*17. MIMOSO, P. João Sardinha, S.J. *Relacion de la real tragicomedia con que los Padres de la Compania de Jesus en su Colegio de S. Anton de Lisboa recibieron a la Magestad Catolica de Felipe II de Portugal, y de su entrada en este Reino, cõ lo que se hizo en las Villas, y Ciudades en que entrò. Recogido todo verdaderamente, y dedicado al Excelentissimoo Señor Don Theoloso Segundo Duque de Bragança, &c.* Lisbon: por Jorge Rodriguez, 1620. 4°, late seventeenth- or early eighteenth-century (?) speckled sheep (split



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of about 4 cm. at upper outer front joint; some wear to one corner; other minor binding wear), spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head with short title gilt, gilt-tooled (Jesuit?) rose design in each of the other five compartments, marbled endleaves, text block edges sprinkled red. Woodcut Bragança ducal arms on title page. Woodcut Portuguese royal arms on leaf ¶5 recto. Woodcut initials. Text within double ruled woodcut border throughout. Small repairs to outer and lower margins of title page verso. Very minor worming in lower outer corners of next 19 leaves, never affecting the text. Light dampstains in upper ca. 2 cm. of quire V. Light browning to a few leaves. Overall in very good condition. (10), 163, (1) ll. \$8,000.00

FIRST EDITION of an exceedingly rare tragicomedy performed before King Philip III of Spain (II of Portugal) and his Queen D. Isabel in the Royal Jesuit College of Santo Antonio, Lisbon, in 1619. The play, by Antonio de Sousa, describes the great deeds of Portuguese discoverers such as Vasco da Gama, and the deeds of others such as D. Francisco de Almeida, first Viceroy of India, and Alfonso de Albuquerque. Other characters include D. Manuel I and his councillors, the Ocean, the Earth, Brazil, and the provinces of Malabar. The play is interspersed with Sardinha Mimoso's descriptions of the actors' costumes and actions. Barbosa Machado commented that this tragicomedy was greatly admired by contemporaries because in the course of its five acts, some 350 animals, birds and marine monsters were represented.

In the middle of the play is an intriguing scene. A page announces that a galleon has just arrived, bringing tidings of new lands. At the King's order, the captain of the galleon comes forward and reports the discovery of Brazil. He introduces "Brazil," six parrots and monkeys, and Tapuia and Aymure Indians. The King and the Tapuias sing a chorus in Portuguese, and then in "Brazilian" (i.e., Tupi). Shortly thereafter (line 59) comes a chorus between the King, speaking Portuguese, and the monkeys, speaking Tupi in versified quatrains! A Portuguese translation of the Tupi is supplied at the side.

The preliminary matter, by Sardinha Mimoso, includes a description of the theater (ff. 1^v-4^r) with very specific details: e.g., the height and width of the stage and its various parts, colors of the curtains and background, and locations of the entrances.

* Borba de Moraes (1983) II, 571-2: calling for only (8), 163 leaves; "a very rare book." Alden & Landis 620/142: citing copies at ICN, InU-L, MH and RPJCB, as well as the British Library and Paris, Bibliothèque Nationale. Innocêncio X, 346: calling for only (9), 164 leaves. Barbosa Machado II, 748. Gallardo 3888. Palau 302073. Plínio Ayrosa p. 211. Valle Cabral, *Bibliografia de la lingua tupi* 74. Sabin 69184. Backer-Sommervogel IV, 1862-63. *Ticknor Catalogue* p. 324. JCB, *Portuguese and Brazilian Books* 620/1. Palha 2939. Maggs, *Bibliotheca brasiliensis* 114. Azevedo-Samodães 3108. Ameal 2193. Not in Rodrigues. NUC: ICN, MH, InU-Li (copy described, in the Bonaparte collection, has title page mutilated & mended).

A S O B R A S
DO CELEBRADO
LVSITANO,
O doutor Frãcisco de Sã de Mirãda.

Collegidas por Manoel de Lyra.

*Dirigidas ao muito illustre Senhor dom Ie-
ronymo de Castro, &c.*



*Impressas com licença do supremo Conselbo da santa
Geral Inquisição, & Ordinario.*

Anno de 1595.

Com priuilegio Real por dez annos

One of the Greatest Golden Age Poets in Portuguese and Spanish

18. MIRANDA, Francisco de Sá de. *As obras do celebrado Lusitano, o doutor Frãncisco de Sá de Mirãda. Collegidas por Manoel de Lyra.* [Lisbon: Manoel de Lyra], 1595. 4°, full crimson morocco by Sansorski & Sutcliffe, London (mid-twentieth century?), spine gilt with raised bands in six compartments, short author-title lettered gilt in second compartment from head, place and date lettered gilt at foot, covers triple ruled gilt, with gilt tooling at corners of inner rule. Edges with double gilt rule. Inner dentelles gilt. All text block edges gilt. In a slipcase of marbled boards. Woodcut arms of the dedicatee, D. Joeronymo de Castro, on title page. Numerous woodcut and typographical headpieces, tailpieces and initials. Large woodcut printer's mark on verso of final preliminary leaf, repeated on leaf 162 verso. Overall in fine condition. Armorial bookplate of Walter Corrêa de Sá e Benevides. (4), 186 [i.e., 184], (3) ll. []⁴, A-Z⁸, ¶³. Lacks the final blank leaf ¶4. Error in foliation: skips from 176 to 179. \$18,000.00

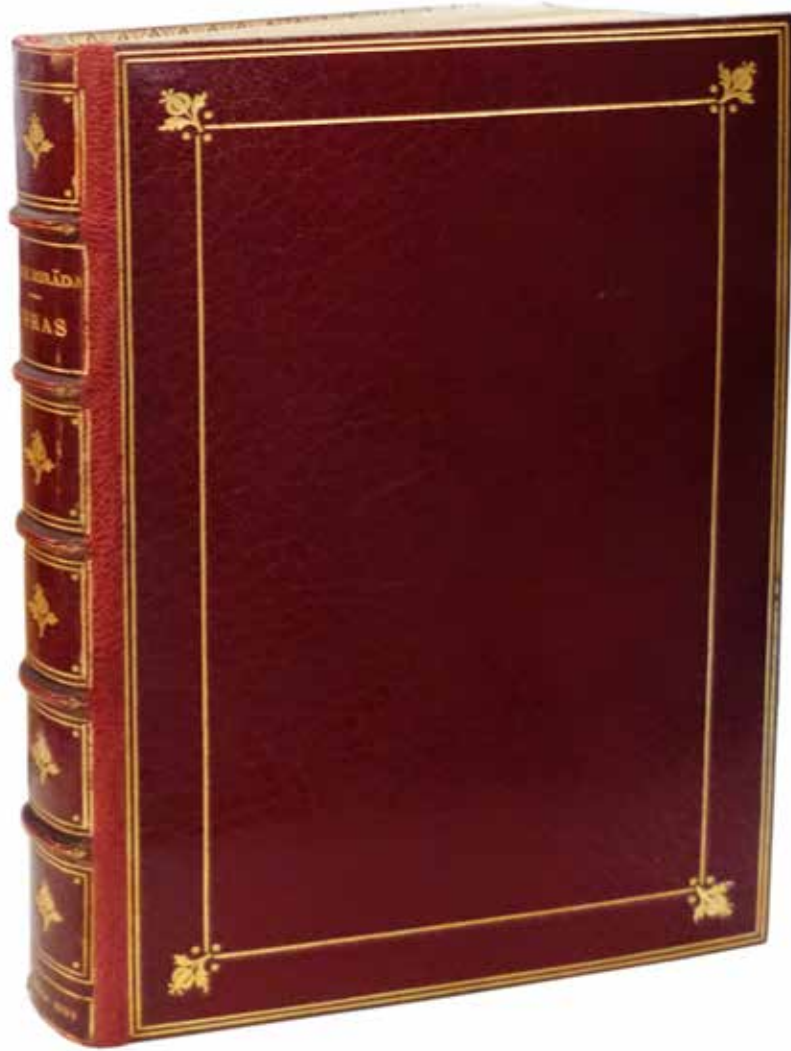
FIRST EDITION, very rare, of the collected works of Sá de Miranda. The second edition of 1614 is almost as rare. There are many subsequent editions. This first edition contains the comedy "Estrangeiros" which was omitted in the second.

Sá de Miranda is described by Bell as "the champion of humanism in Portugal" and "the most famous of all the Portuguese poets with the exception of Camões and Gil Vicente" (*Portuguese Literature* p. 139). Ticknor points out that he wrote in both Castilian and Portuguese, so that "while, on all accounts he is placed among the four or five principal poets in his own country, he occupies a position of enviable distinction among those of the prouder nation that soon became, for a time, its master" (*History of Spanish Literature* III, 11-12). Sá de Miranda was the first Portuguese to write in Italian hendecasyllabics rather than the octosyllabic *redondilhas*, and "none, perhaps, since his time has appeared in them with more grace and power" (Ticknor II, 11). He did not find it an easy task, however: Bell describes him "hammering his lines, altering, erasing, compressing in a divine discontent. He had a lofty conception of the poet's art—to express the noblest sentiment in the best and fewest words ..." (Bell, p. 143).

A native of Coimbra, Sá de Miranda (ca. 1485-1558) studied at the University of Lisbon and soon earned a reputation as a scholar and lawyer. In 1521 he departed on a five-year visit to Italy, where he met many of the Italian humanists and became thoroughly familiar with Italian literature. Upon his return he took up residence at the court of D. João III, but retired in 1532 to the Quinta da Tapada on the Neiva in Minho, where he produced much of his best work.

Provenance: Walter Corrêa de Sá e Benevides (1908-1981), distinguished Brazilian physician specializing in otorhinolaryngology. Elected a member of the Brazilian National Academy of Medicine in 1977, succeeding Eduardo Augusto de Caldas Brito in Chair 73, of which Hilário de Gouveia is patron, he had dozens of articles and books published.

* Pina Martins, *Sá de Miranda e a cultura do Renascimento* 19/6. Anselmo 764. King Manuel 294. Innocência III, 53 (without collation); IX, 371 (also without collation). Pinto de Mattos, p. 504 (calling for [3], 184 ll.). Garcia Peres pp. 501-8. Barbosa Machado II, 251-5. Nicolau Antonio I, 471: mentions an edition of 1605, almost certainly a ghost. British Museum, *Pre-1601 Portuguese STC*, p. 18. HSA p. 486 (= Jerez p. 93). *Ticknor Catalogue* p. 315. Biblioteca Nacional de Portugal, *Catálogo dos impressos de tipografia portuguesa do*



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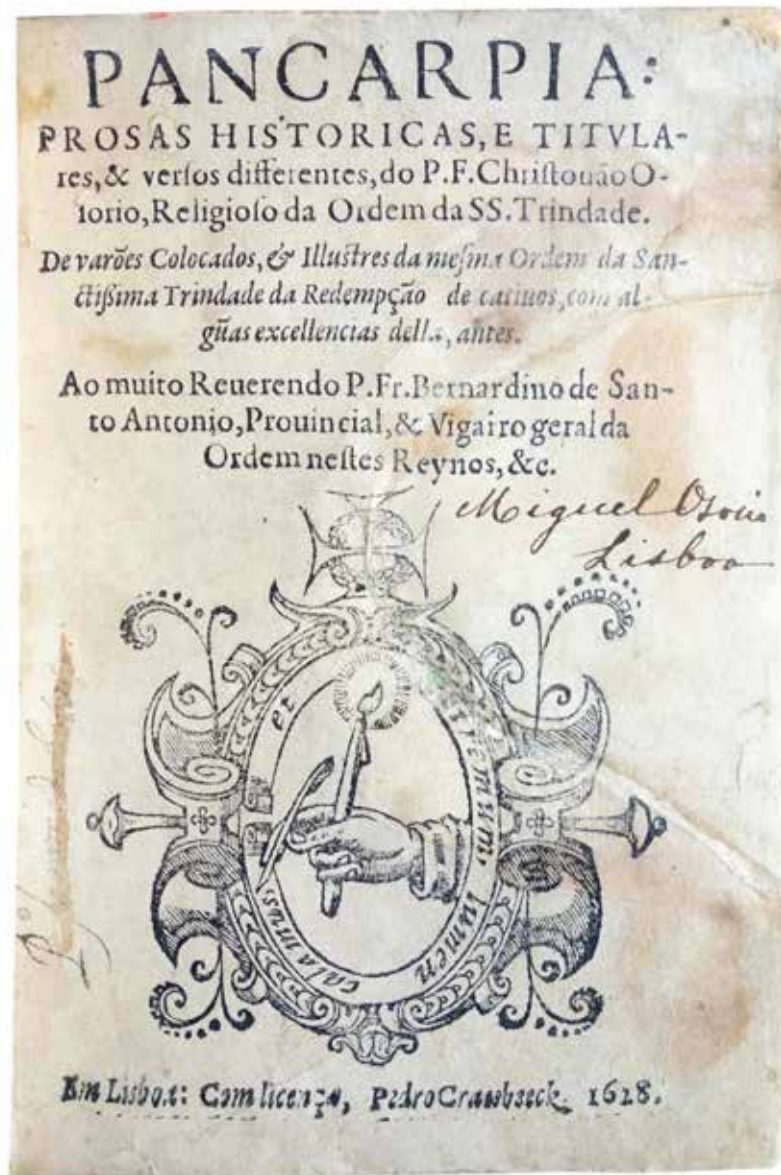
século XVI, 500. Coimbra, *Catálogo dos reservados* 1612. Palha 796. Gubian 647. Azevedo-Samodães 2932: with reproduction of title page and printer's mark. Avila Perez 6829. Bell, *Portuguese Literature* pp. 139-45. Not in Salvá or Heredia. OCLC: 613422088 (Harvard University); 776513931 (Biblioteca Nacional de España); 903457564 (Internet resource); 79705145 (Microfilm of the Biblioteca Nacional de Portugal copy). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Jisc locates two copies: Oxford University and National Library of Scotland. KVK (51 databases searched) locates only the copies cited by Porbase, and the Biblioteca Nacional de España.

Includes a Poem by Lope de Vega

***19. OSORIO, Christovão.** *Pancarpia. Prosas historicas e titulares & versos diferentes ... de varões colocados, & illustres da mesma Ordem da Santissima Trindade da Redenção de Cativos, com algumas excellencias della, antes.* Lisbon: Pedro Craesbeeck, 1628. 8°, modern morocco, gilt floral ornaments, raised bands in five compartments. Gilt title and author in second compartment. Woodcut device on title-page, woodcut initials. Large piece torn from title and skillfully fixed back; one corner and edge of title reinforced on verso. Preliminary leaves stained. Signature of Miguel Osorio in blank portion of title, scored signature in another blank portion of title. (12), 311 [i.e. 308] ll. Errors in numbering: jumps from l. 307 to 309 and from l. 309 to 311. ¶⁴, ¶⁸, A-Z⁸, Aa-Pp⁸, Qq⁴.
\$850.00

FIRST and ONLY EDITION. Includes a poem by Lope de Vega in praise of the author (ninth preliminary leaf), and another by Manuel Faria e Sousa, among others. Osorio (d. 1630 or 1634) was a native of Lisbon; his style leans toward the gongoristic, but Innocência says "merece todavia ainda alguma estimação, e abunda em tractos elegantes e conceituosos."

* Arouca O113. Barbosa Machado I, 584. Innocência II, 71: "no mercado mui pouco vulgar." Pinto de Mattos (1970) pp. 434-5. HSA p. 398. Palha 2646. *Ticknor Catalogue* p. 255. Avila Perez 5497. Not in Azevedo-Samodães or Ameal. NUC: DLC, MH, NNH. OCLC: 68807716 (Houghton Library-Harvard University, University of Michigan); 1025241417 (Universidad Complutense de Madrid); 807856061 (Biblioteca Universitat de Barcelona); 19960922, 433580013 and 433580022 (Biblioteca Nacional de España); 1063625014 and 1083000728 (British Library); 81915806 (European Register of Microform and Digital Masters); 915387095 (no location given). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Jisc locates a single copy, at British Library.



Item 19

AVLO PERSIO

FLACCO, TRA-
DUZIDO EN LENGVA

Castellana, por Diego Lopez, natural de
la Villa de Valencia, Orden de Al-
cantara, y Preceptor en la ciu-
dad de Toro.

*Con declaracion Magistral, en que se declaran to-
das las Historias, Fabulas, Antiquedades,
Versos difficultosos, y moralidad
que tiene el Poeta.*

Dirigido al Maestro Balthasar de Ces-
pedes, Cathedratico de Prima de La-
tinidad, y letras humanas, en la
insigne Vniuersidad de
Salamanca.



CON PRIVILEGIO.

En Burgos, por Iuan Baptista Varesio. 1609.

A costa de Geronymo de Yepes.

*Alternately Literal Translation, Paraphrase,
Critical Edition, and Commentary*

20. PERSIUS FLACCUS, Aulus. *Aulo Persio Flacco, traducido en Lengua Castellana, por Diego Lopez, natural de la Villa de Valencia, Orden de Alcantara, y Preceptor en la Ciudad de Toro. Con declaracion magistral, en que se declaran todas las historias, fabulas, antiguidades, versos difficultosos, y moralidad que tiene el poeta. Dirigido al maestro Balthasar de Cespedes, cathedratico de prima de Latinidade, y letras humanas, en la insigne Universidad de Salamanca.* Burgos: por Juan Baptista Varesio, a costa de Geronymo de Yepes, 1609. 8°, eighteenth-century vellum (some soiling and minor wear), horizontal manuscript lettering giving author's name on spine. Small typographical vignette on title page. Woodcut initials. Front inner hinge starting. Small piece missing at lower outer blank margin of title page; even smaller piece missing in same place on following leaf. Small, rather dark stains in lower margin and lower outer corner of first half dozen or so leaves; other occasional light damstains, becoming more pronounced and larger in second half of volume. Light toning. Despite all these faults, a good, honest copy. (8), 228, (4) ll. \$900.00

First Edition in Spanish, including the original Latin text and extensive commentary of the six *Satires* of Persius, in which writings by Classical authors, by López, and fragments of the original Latin are interspersed. The work is alternately literal translation, paraphrase, critical edition, and commentary. The dedication to Balthasar Céspedes and a "Vida de Persio" included in this edition were omitted when the work was reprinted together with the first edition of López's *Declaración* of the *Satires* of Juvenal, Madrid 1642.

* Beardsley 135. Palau 223859. Salvá 872. Heredia 1547. Not in HSA. Not in *Ticknor Catalogue*. OCLC: 457583775 (Bibliothèque nationale de France); 494421114 (Université Toulouse 1 Capitole); 55253526 (Biblioteca Nacional de Chile); 457517860 (Bibliothèque nationale de France); 863423192 (Oxford University); 433594887 (Houghton Library, University of Chicago Library, Biblioteca Nacional de Mexico, Sutro Library, Universidad de Salamanca, Biblioteca Nacional de España); 46177229 (no location given). CCPBE locates 20 copies (several incomplete or otherwise in poor condition). Rebiun repeats copies at Universitat de Valencia, Universidad Complutense de Madrid, Universidad de Oviedo, and Universidad de Salamanca, adding Biblioteca OCD de Andalucía, and Universidad de Córdoba. Jisc repeats Oxford University only.

An Epic Poem Which Does Honor to the Spanish Language—Lope de Vega

*21. **POVÓAS, D. Manuel das.** *Vita Christi, de Manoel das Povoas, Canonigo de la Santa Iglesia de Lisboa.* Lisbon: En la Officina de Pedro Crasbeeck, 1614. 4°, mid-eighteenth-century sheep (minor binding defects), spine gilt with raised bands in five compartments, citron leather label (slightly chaffed), gilt letter, text-block edges sprinkled red. Large woodcut vignette of a vase with flowers on title-page, woodcut initials and tailpieces. Running heads of two leaves almost touched. Minor stain and slight soiling to title-page. Some insignificant marginal worming. In very good condition. Color abstract pictorial bookplate of Joaquim Pessoa. (2), 253 ll. \$2,800.00

FIRST and ONLY EDITION. This epic poem in Spanish on the life of Christ, from conception to being handed over by Judas, was praised by Lope de Vega:

“Y con sus rimas triples á Poboas
Que honró la lengua castellana tanto”

The work also won the applause of Manuel Faria y Sousa. On leaves 175 verso and 176 recto (Canto 20), the author treats the Battle of Lepanto (1571), in which the Holy League decisively defeated the Ottoman Empire. He planned to continue the poem, but it appears that this object was never achieved.

D. Manuel das Povóas was a native of Lisbon, born ca. 1564. He was a canon of the Lisbon Cathedral, and died in that city in 1625.

The Salvá catalogue says that this work has three preliminary leaves; Palau, who cites no other copy, follows Salvá in calling for three preliminary leaves. However, all copies actually located (the Houghton Library / Palha copy, the Hispanic Society of America / Jerez copy, and the three copies in the Biblioteca Nacional de Portugal) have the same collation as our copy, with two preliminary leaves. Moreover, all other bibliographies and catalogues which give collations (Innocêncio, Pinto de Matos, Garcia Peres, Palha and Sucena), agree that there are but two preliminary leaves. One can speculate that either Salvá mistakenly cited three leaves when really intending to record three printed pages, or that the Salvá copy contained a license leaf from Castile or Aragon not present in any other known copy, and not required for the book to be complete.

Provenance: Joaquim [Maria] Pessoa (b. 1948), poet, artist, publicist, student of Portuguese pre-history, and book collector, was the author or co-author of many Portuguese television programs, and for six years (1988-1994) was director of the Sociedade Portuguesa de Autores. He also founded the artistic cooperative Toma Lá Disco, with Ary dos Santos, Fernando Tordo, Carlos Mendes, Paulo de Carvalho and Luiz Villas-Boas, among others. See Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 379.

* Arouca P238 (collation agrees with our copy). Barbosa Machado III, 346-7 (with incorrect publication date of 1613). Innocêncio VI, 88-9 (giving the same collation as our copy). Pinto de Matos (1970) pp. 514-5 (giving same collation as our copy). Garcia Peres p. 472 (giving incorrect collation of ii, 235 ll., the 235 probably being a typographical error for 253, the correct number of leaves). Nicolau Antonio I, 270. Palau 234406 (gives an additional preliminary leaf, after the Salvá-Heredia copy, the only copy cited). Salvá 889. Heredia 2085. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVII*, p. 114. HSA p. 437 (the Jerez copy; this copy was examined at the HSA; the collation agrees with our copy). Jerez p. 82. Palha 833 (with [2], 253 ll., the same as our copy). Sucena 920 (collation same as our copy). Otherwise not in any other of the dozen or so most important Portuguese auction catalogues since the Sir Gubián sale in 1867. Not

VITA CHRISTI,

DE MANOEL DAS

POVOAS, CANONIGO

de la santa Iglesia de

Lisboa.



Con las licencias necessarias, y Privilegio.

En Lisboa, En la officina de Pedro Crasbeeck.

Año de M.DCXIII.

Està tassado a 320. reis en papel.

in Coimbra, *Reservados*. Not in Gallardo. Not in *Ticknor Catalogue*. Not located in Orbis, Melvyl, LC online catalogue, or Ariadna. Porbase cites 3 copies in the Biblioteca Nacional de Portugal (all examined personally, all with the same collation as our copy, all in condition inferior to our copy), but none in any other Portuguese libraries. Hollis cites a copy at the Houghton Library (presumably the Palha copy). OCLC: 459597149 (Bibliothèque nationale de France); 433606015 (Biblioteca Nacional de España); 78767846 (Houghton Library, University of Toronto-Thomas Fisher Rare Book Library). Porbase locates three copies in the Biblioteca Nacional de Portugal (collation also agrees with our copy), and one in the Biblioteca Central da Marinha (according to the library's printed catalogue, cited above, their copy is "Mutilado faltam 5 folhas finais; enc. muito danificada, folhas manchadas com as primeiras danificadas"). Not located in CCPBE. Not located in Rebiun. Jisc locates a single copy, at British Library.

*Spanish Language Genealogy of the Royal House of Denmark
In Verse—Printed in Copenhagen*

22. REBOLLEDO [y Villamizar], Bernardino de. *Selvas Danicas d' El Conde Don Bernardino de Rebolledo, Señor de Yryan*. Copenhagen: Pedro Morsingio, 1655. 4°, contemporary limp vellum (recased, later endleaves), vertical manuscript title on spine, remains of ties, fore-edge cover extensions. Extra engraved architectural title page. Full page engraved portrait of the dedicatee. Woodcut vignette on title page. Small woodcut initials. Typographical headpieces and vignettes. Woodcut tailpiece. Waterstains in lower outer corners of first few leaves. Occasional browning, mostly very light. Overall in good to very good condition. (4 ll.), 176 pp.

\$1,500.00

FIRST EDITION of this poetical genealogy of the Royal House of Denmark, dedicated to Queen Sophie Amalie of Brunswick-Lüneburg. It is also a veiled attack on Protestantism. Two sonnets in Italian appear in the preliminary leaves.

Don Bernardino de Rebolledo, Conde de Rebolledo, Señor de Trian, etc., was born in León (1597; died Madrid, 1676). He had a long and distinguished military career, serving in Italy, the Mediterranean, Flanders and Germany, becoming Governor and Captain General of the Lower Palatine, general of artillery, Spanish Minister to the Court of Denmark, and Minister of the Supreme Council of War, playing a prominent role on the Hapsburg side in the Thirty Years' War. He was influential in the conversion of Queen Christina of Sweden to Catholicism. With four volumes of verse to his credit in addition to his military and diplomatic activities, he was one of the most unusual Spanish poets of the mid-sixteenth century in that he took no account of Gongarism.

* Palau 252065 (calling for only 3 preliminary leaves). Jerez p. 120 (the HSA copy). HSA p. 453. Not in Gallardo. Not in Salvá or Heredia. See also Ticknor, *History of Spanish Literature*, II, 548-9; Ward, *Oxford Companion to Spanish Literature*, p. 490. OCLC: 30610871 (Beinecke Library, Houghton Library, Biblioteca Nacional de España, Bibliothèque nationale de France, Statsbiblioteket-Denmark, Danish Union Catalogue and Danish National Bibliography, National Library of Sweden, Biblioteca Nacional de Chile); 504648927 (National Library of Scotland, British Library). Not located in CCPBE. Rebiun locates a single copy, at Universidad de Santiago de Compostela. Jisc repeats National Library of Scotland and British Library only.



Item 22

PARTE PRIMERA

*De varias aplicaciones, y Transformaciones,
las quales tractan, Terminos Cortesanos,
Pratica Militar, Casos de
Estado, en prosa y verso con
nuevos Hieroglicos,
y algunos puntos
morales.*

Dirigido à la Magestad del Cristianissimo
Rey de Francia.



Compuesto por Don Diego Rosel y Fuentetaja, Sargento Mayor en las
partes de España, y Governador de la Ciudad de Sancta Agata en
las de Italia por su Magestad natural de Madrid.

Con licencia, y Privilegio de Barcelona y Napoles.

EN NAPOLES, Por Iuan Domingo Roncallolo. 1613.

Contains a Sonnet in Praise of the Author by Cervantes

23. ROSEL Y FUENLLANA, Diego. *Parte primera de varias aplicaciones, y Transformaciones, las quales tractan, Terminos Cortesanos, Pratica Militar, Casos de Estado, en prosa y verso con nuevos Hieroglificos, y algunos puntos morales.* Naples: Por Juan Domingo Roneallolo, 1613; [Colophon] Naples: Por Tarquinio Longo, 1613. 4°, late nineteenth-century mottled calf (some very slight wear), spine gilt with raised bands in six compartments, red and crimson leather lettering pieces in second and fourth compartments from head, covers with double gilt ruled borders, marbled endleaves, pink silk ribbon place marker. Woodcut printer's device on title page. Woodcut headpiece on p. 1. Numerous woodcut initials. Woodcut and typographical tailpieces. Skillful repair to about 1 cm. of outer blank margin of title page. Overall in good condition. Bookplate of Kenneth Rapoport. (11, 1 blank ll.), 528 pp. a-c⁴, A-Vvv⁴. \$3,500.00

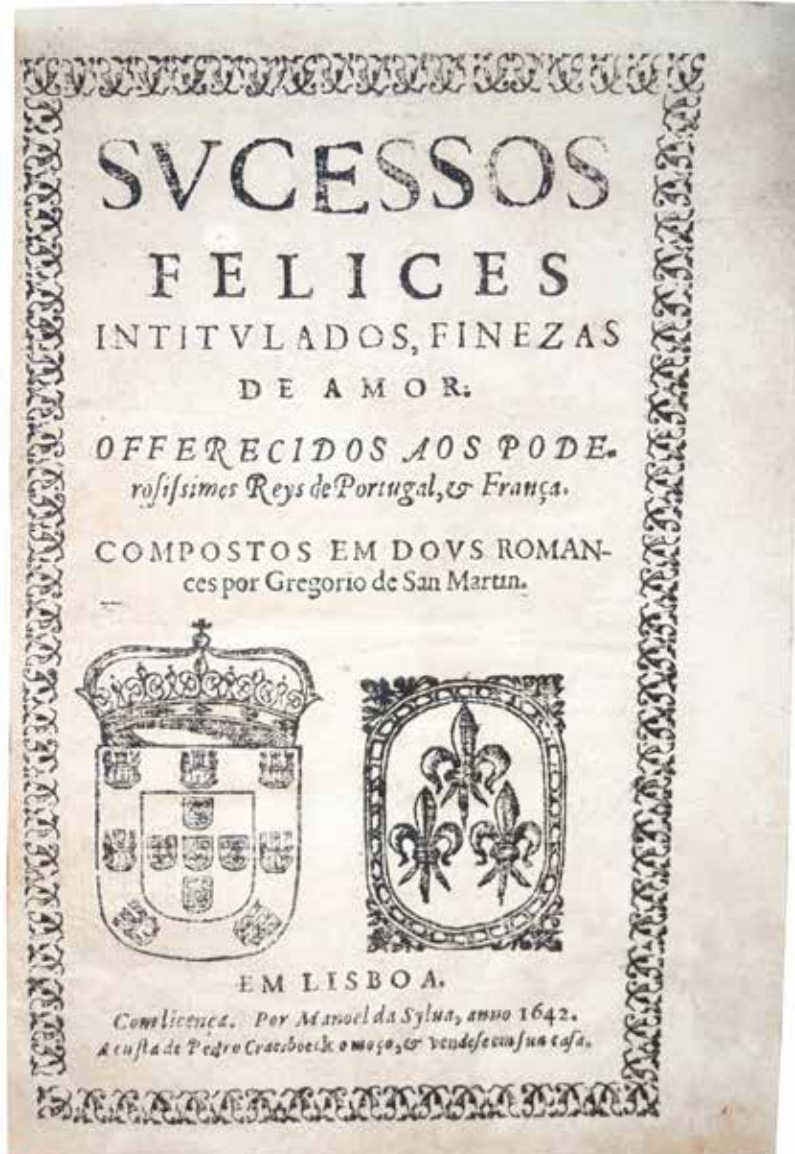
FIRST EDITION, and the only early one. All published of a collection of novellas in prose and verse. The preliminaries contain sonnets in praise of the author by Cervantes, Quevedo, and other Golden Age Spanish writers. There are also neo-Latin poems. Licenses on leaf a2, one in Spanish, the other in Catalan, are dated Barcelona, 22 October and 20 September, respectively. However, there is no record of any Barcelona edition. Cervantes and Rosel, who were good friends, were both in Valladolid at the time. Leaves a3 through a4 recto consist of a dedication by the author to Louis XIII of France. Leaves c2 verso and c3 recto contain a preface in Italian by Giulio Cesare Capaccio.

* Palau 278560. Rius, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra* 393. Toda y Güell, *Bibliografía espanyola d'Itàlia* 4472. Vindel 2605. Salvá 1968. Heredia 6134. Goldsmith, *British Museum Seventeenth-Century Spanish and Portuguese* STC R318. Jerez p. 91. HSA p. 482 (the Jerez copy). See Alan Soons, ed., *Obras selectas de Diego Rosel y Fuenllana*, Madrid: Talleres de Artes Gráficas Soler, 1970. OCLC: 55270537 (Biblioteca Nacional de Chile—appears to have only 10 preliminary leaves); 806432309 (Biblioteca Universitat de Barcelona); 504779955 (British Library); 433109944 (Biblioteca Nacional de España); 43554309 (Microfilm of the original at the Hispanic Society of America); 1327701659 (Biblioteca Nacional de España copy digitized); 1063261923 (British Library copy digitized). CCPBE locates copies at Biblioteca de Menéndez Pelayo (Santander), Universitat de Barcelona, Biblioteca Nacional de España (four copies), Palacio Real, and Real Academia Española.

Restauração Poetry in Spanish and Portuguese

24. SAN MARTIN, Gregorio de. *Sucessos felices intitulos, finezas de amor* Lisbon: Manoel da Sylva, 1642. 4°, modern quarter red cloth over marbled boards (slightly soiled). Title-page with woodcut arms of Portugal and France, and typographical border; text in 2 columns. Some browning. In good to very good condition. Small blindstamp on title of J.[osé] C.[aetano] Mazziotti Salema Garção. (10 ll.) \$1,250.00

FIRST EDITION of this very rare set of poems written upon the acclamation of D. João IV. The prologue, first and third poems are in Spanish, the second poem in



Item 24

Portuguese. Reflecting Portuguese hopes that a strong military and political alliance with France could be developed, the poems are dedicated to Louis XIII as well as to D. João IV. The author, a native of Lisbon, married the niece of Lope de Vega.

Provenance: J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto was a noted collector and wolfram magnate.

* Arouca 580. Innocência III, 164 (stating that he had not seen the *Successos*, and did not know if it was in Spanish or Portuguese); XVIII, 190 (“raríssimo” and giving the correct collation). Barbosa Machado II, 416. Garcia Peres p. 351: “rara.”; see also pp. 352; 642. *Exposição bibliográfica da Restauração* 1361. Fonseca, *Elementos bibliográficos para a história das guerras chamadas da Restauração* 195. Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum* S219. Palha 3088. Not in HSA, *Ticknor Catalogue* or Pericão de Faria, *Trindade*. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 750. NUC: MH.

Book from Don Quixote's Library

25. VEZILLA [or Vecilla] CASTELLANOS, Pedro de la. *Primera y segunda parte de el Leon de España*. Salamanca: En Casa de Juan Fernandez, 1586. 8°, modern stiff vellum, nicely executed with yapped edges and spine with raised bands in three compartments, title lettered in manuscript in second compartment, place and date at foot, all text block edges rouged. Second part with divisional title page (l. 198). Both title pages with armorial woodcut depicting a rampant lion. Woodcut initials. Small skillful repair to upper blank margin of title page. Occasional small, light waterstains. Overall in good to very good condition. Bookplate of Kenneth Rapoport. Small octagonal purple stamp “Biblioteca // José Morán” and purple stamped signature of Elena Marán de Guillen in lower portion of fourth front free endleaf recto. Two-line contemporary ink manuscript signature of the author on title page verso [also present in the Salvá-Heredia copy]. (14), 369, (6, 1 blank) ll. +⁸, ++⁶, A-Aaa⁸.

\$6,500.00

FIRST and ONLY early EDITION. A facsimile edition was issued by the Diputación Provincial of León in 1982.

This is one of the books which Cervantes featured in the library of Don Quijote and which was to be consigned to the flames without being inspected by the priest: “Called away by this noise and uproar [the priest and the barber] went no further with the scrutinising of those books that remained; and so it is believed the *La Carolea* and the *León of Spain* went to the fire unseen and unheard, along with *The Deeds of the Emperor* as set down by Don Luis de Avila, for these must undoubtedly have been among the works that were left, and possibly if the priest had seen them he would not have passed so severe a sentence upon them.” (*Don Quixote*, Part I, chapter 7, trans. Putnam).

Ticknor gives a good account of the book: “In the neighbourhood of the city of Leon there are — or in the sixteenth century there were — three imperfect Roman inscriptions cut into the living rock; two of them referring to Curienus, a Spaniard, who had successfully resisted the Imperial armies in the reign of Domitian, and the third to Polma, a lady, whose marriage to her love, Canioseco, is thus singularly recorded. On these inscriptions,

PRIMERA Y
SEGUNDA PARTE
DE EL LEON DE ESPA-
ña, Por Pedro de la Vez:lla
Castellanos:

*Dirigida a la Magestad del Rey Don
Phelippe nuestro Señor.*



Con Priuilegio.
EN SALAMANCA;
En casa de Juan Fernandez. 1586.

Fol. r

CANTO PRIMERO, DE LO QUE LOS
 Romanos hizieron contra la rebelion
 y mudança de los Españoles, junto con
 la destruccion de la famosa ciudad de
 Sublancia flor, y la espantosa
 vision que vieron los que
 la destruyeron.



O Fabulosas aventuras
 canto
 Al disponer de ociosos p^e
 famientos,
 Mas armas, rebelion, san-
 gre, y espanto,
 Graues rebueltas, graues
 mouimientos,
 Que en el real Leon, con ruyna y llanto
 Causaron fieros Barbaros sangrientos,
 Y la fiel redempcion de las querellas
 Del fuero infame de las cien donzellas.

A

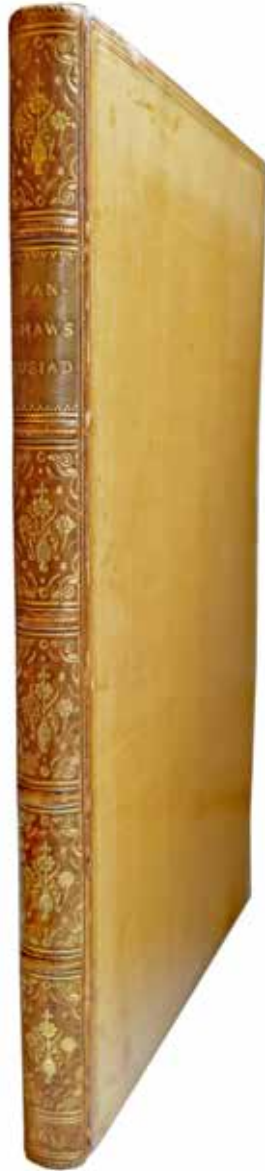
Dire

Vezilla Castellanos, a native of the territory where the persons they commemorate are supposed to have lived, has constructed a romantic poem, in twenty-nine cantos, called 'Leon in Spain', which he published in 1586."

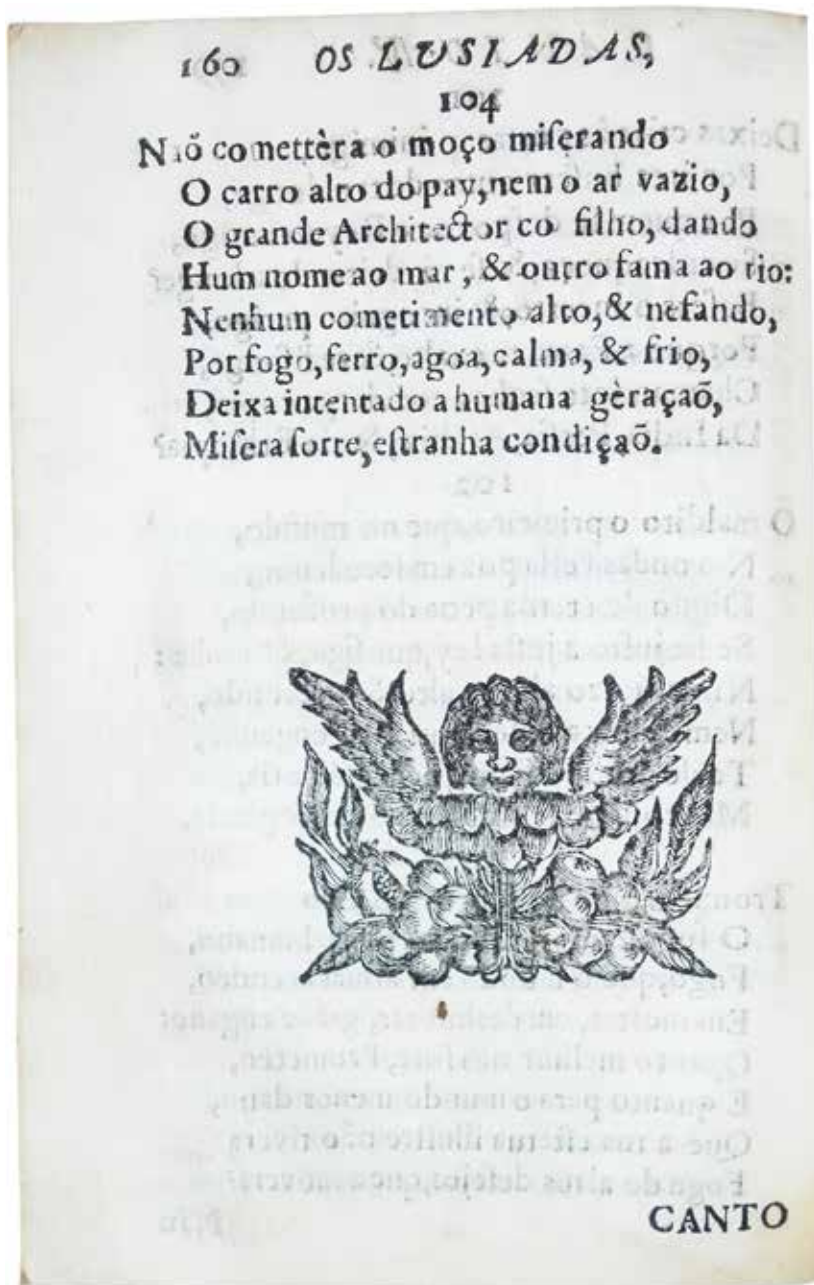
"Its main subject, however, in the last fifteen cantos, is the tribute of a hundred damsels, which the usurper Mauregato covenanted by treaty to pay annually to the Moors, and which, by the assistance of the apostle Saint James, King Ramiro successfully refused to pay any longer. Castellanos, therefore, passes lightly over the long period intervening between the time of Domitian and that of the war of Pelayo, giving only a few sketches from its Christian history, and then, in the twenty-ninth canto, brings to a conclusion so much of his poem as relates to the Moorish tribute, without, however, reaching the ultimate limit he had originally proposed to himself. But it is long enough. Some parts of the Roman fiction are pleasing, but the rest of the poem shows that Castellanos is only what he calls himself in the Preface — 'a modest poetical historian, or historical poet; an imitator and apprentice of those who have employed poetry to record such memorable things as kindle the minds of men and raise them to a Christian and devout reverence for the saints, to an honourable exercise of arms, to the defense of God's holy law, and to the loyal service of the king'. If his poem have any subject, it is the history of the city of Leon."—Ticknor.

* Ruiz Fidalgo, *Salamanca* 1198. Antonio, *Nova*, II, 8. Palau 354372. Simón Diaz, *BLH*, IX, 54, n.º 437; XI, n.º 1513. Salvá 1052: "... los ejemplares son raros y casi nunca se encuentran en buen estado..." Heredia 2127. Gallardo, *Ensayo* 4198. Vindel 3157. British Library, *Pre-1601 Spanish STC*, p. 215. Jerez p. 109. HSA p. 595 (the Jerez copy). Ticknor, *History of Spanish Literature*, II, 494-5. Not in García Peres, *Catálogo razonado biográfico y bibliográfico de los autores portugueses que escribieron en castellano*, despite the fact that on l. ++ verso appears a sonnet in Spanish by Manoel Correa, a native of Elvas.





Item 3



Item 4



Item 22

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