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SPECIAL LIST 495
NINE RECENT ACQUISITIONS

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DECEMBER 4, 2023

SPECIAL LIST 495 *NINE RECENT ACQUISITIONS*

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SPECIAL LIST 495

NINE RECENT ACQUISITIONS

*Love Dialogues by a Portuguese Jewish Humanist
One of the Most Important Philosophical Works of the Time*

1. ABARBANEL [or Abravanel], Judah ben Isaac [Leon Hebreo].
Dialoghi di amore, composti per Leone Medico Hebreo. Venice: Aldi Filii, 1552. 8°, Later vellum, red morocco lettering-piece (very slight chip), gilt letter, text block edges tinted blue. Woodcut Aldine device on title-page and final verso. Italic type. Occasional very light soiling. In very good condition. 228 ll. A-Z⁸ AA-EE⁸ FF⁴. \$1,000.00

Fifth edition (fourth Aldine). First published posthumously (Rome, Antonio Blado, 1535). The first Aldine edition was 1541, the second in 1545, while the third appeared in 1549. There appears to be yet another 1552 edition, place of publication not known, as well as Venice editions of 1558, 1564, 1565, 1572 and 1586. Thus this was something of a best seller. The work was also translated to French, published in Lyon 1551; there are French editions of Lyon, 1559, 1595 and 1596, as well as Paris, 1577, 1580 and 1596. There was a Latin translation, Venice 1564, and it appeared again in Latin in Basil, 1587, as part of an *Ars cabalistica*. The Spanish translation by Garcilasso Inca de la Vega, a native of Cuzco, Peru, Madrid, 1590, was put on the Index, probably because it contained elements of cabalism and theosophy. There is an earlier Spanish translation by Juan Guadella, Venice, 1568, one by Micer Carlos Montesa, Saragoça, 1584, and yet another, later, by G. Yahia [pseud.], Venice, 1598, not to mention numerous post-sixteenth-century editions. Cervantes refers to the *Dialoghi di amore* in the Prologue to *Don Quixote*.

This treatise on love, composed as a dialogue between Philo and Sophia, a pair of courtiers who represent a philosopher and his pupil, though the playful exchanges between the two reveal Philo's desire for Sophia. The first dialogue is on moral philosophy, the second on natural philosophy and mathematics, and the third on theology.

The author, the most notable Jewish humanist, is commonly known as Leon Hebreo. He was born R. Jehuda ben R. Izchaq Abarbanel in Lisbon, ca. 1460-1465, son of a physician who fled Portugal in 1483 and Spain in 1492. Leon was so well known as a physician that the Spanish authorities planned to forcibly keep him in Spain, by kidnapping his infant son, but he managed to smuggle his son out to Portugal while he and the rest of his family fled to Italy. There he met Pico della Mirandola and was strongly influenced by Neoplatonism. Although he had little impact on Jewish thought, he did influence many contemporary philosophers, and later Spinoza. He died in Naples ca. 1525. Some of the earlier Aldine editions contain a dubious statement on the title page that Abravanel had converted to Christianity. This statement is absent from the present edition, and is also absent in the Rome, 1535 edition. Indeed, in the text of the work he states that the book was written "according to Hebrew truth" and addresses "all of us who believe in the holy law of Moses."

Provenance: The T. Kimball Brooker copy, purchased from Hesketh & Ward, London, 1994.

* Renouard 154/13. UCLA 43. Innocência XIII, 248. Palau 422. Ladron de Guevara I, 16. BL *Italian Pre-1601 STC*, p. 3. Marshall, *Short Title Catalogue of Books Printed in Italy*

DIALOGHI DI AMORE, COMPO-
STI PER LEONE MEDICO
HEBREO.



IN VINEGIA, M. D. LII.

and of Books in Italian Printed Abroad 1501-1600, I, 5. See Barbosa Machado II, 919-20: citing no edition earlier than the French translation of 1551; the earliest edition in Italian cited is Venice, 1558; Antonio II, 14: mentioning only the French and Latin editions. This edition not in Adams; see A58-67 for other editions. This edition not in HSA; for later editions, see p. 2. Kayserling p. 29: mentioning 3 Spanish editions.

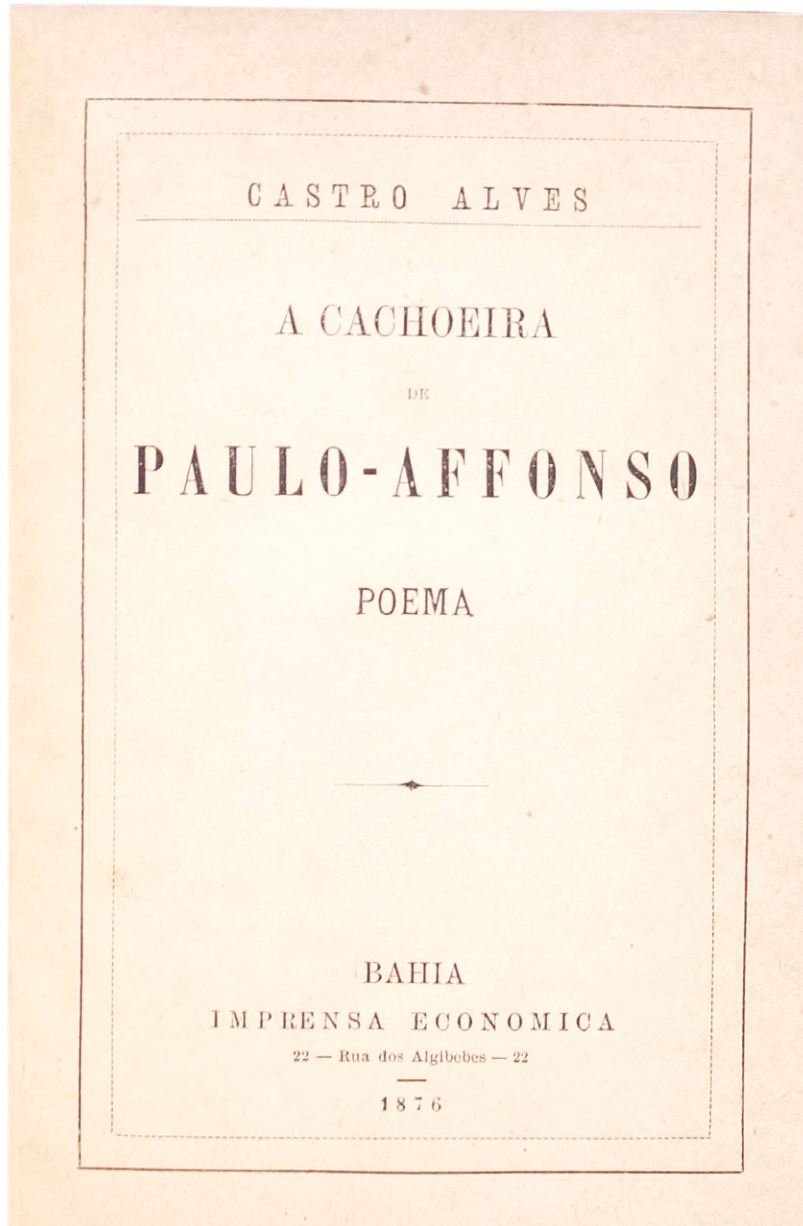
Major Work by "The Poet of the Slaves"

2. ALVES, António de Castro. *Acachoeira de Paulo-Afonso. Poema original brasileiro. Fragmento dos Escravos, sob o titulo de Manuscriptos de Stenio.* Bahia: Imprensa Economica, 1876. 8^o, later mottled quarter calf over marbled boards, spine with raised bands in five compartments (some minor wear), crimson morocco lettering pieces in second and fourth compartments, short author-title lettered gilt, gilt fillets; publication date numbered gilt at foot, decorated endleaves, original printed wrappers bound in. Some foxing, mostly light but a bit more pronounced on title page. In good to very good condition. Two-line penciled inscription on verso of first final free endleaf, dated 1965. (2 ll.), 122 pp., (1 l. errata).
\$3,000.00

FIRST EDITION of this seminal work, referred to by Sacramento Blake thus: "É das obras deste autor aquella talvez, em que mais se revela a elevação e altivez de seus pensamentos." The "Waterfall of Paulo Afonso", or "Paulo Afonso Falls" are a series of waterfalls on the São Francisco River near the city of Paulo Afonso in Bahia state, Brazil. *Acachoeira de Paulo Afonso* contains 33 poems of varying meter and length that together tell a single story of the tragedies and hardships of slavery through the tale of a slave girl raped by her master's son. The work was later included in Castro Alves' posthumously published poetry collection *Os escravos*.

Castro Alves (1847-1871), born at Curalinho, Bahia (now renamed Castro Alves) died from tuberculosis at the age of 24. He is unquestionably the foremost Brazilian Romantic poet and the chief exponent of social themes during the Romantic period, often rated the best lyric poet Brazil ever produced. As a student in Recife, he participated in the political and social struggles that eventually led to the emancipation of Brazil's slaves in 1888 and to the establishment of the Republic. Republicanism and emancipation became the themes of his heroic poetry at a time when these were not yet popular ideas among the Brazilian public. Castro Alves helped found the *escola condoreira*, sometimes called the "third romantic generation"—a group of young writers who took Victor Hugo as their model. He was a protégé of Machado de Assis and José de Alencar, and was praised by Eça de Queiroz and Afrânio Peixoto. Castro Alves is known internationally as the "poet of the slaves," a title secured after the appearance of his other major work, *Os escravos*.

*Horch, *Bibliografia de Castro Alves* 419: identifying this as the first edition. Sacramento Blake I, 132: listing separate editions of the *Cachoeira* and *Fragmentos dos Escravos*, both published in Bahia, 1876, and giving collation for neither. Innocência XX, 190: citing *Fragmentos dos Escravos* sob o titulo de "Manuscrito de Stenio," Bahia 1871, without collation. Cf. Eugênio Gomes, *Castro Alves, poesia* (Nossos clássicos 44). NUC: InU, DCU-IA, MH.



Item 2

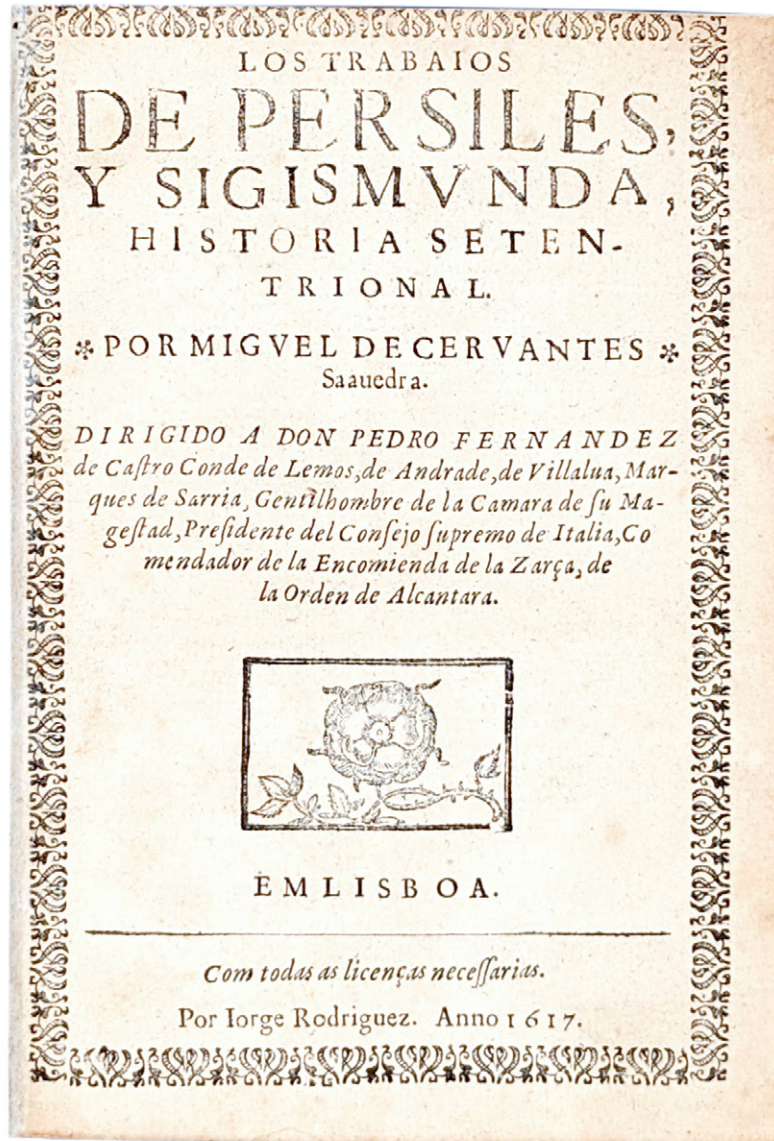
Cervantes Considered this His Greatest Masterpiece
Edition of Considerable Rarity

3. CERVANTES SAAVEDRA, Miguel de. *Los trabajos de Persiles, y Sigismunda, historia setentrional.* Lisbon: Por Jorge Rodriguez, 1617. 4°, early nineteenth-century calf (neatly rebacked with original spine laid down; repairs to corners), spine richly gilt with raised bands in five compartments, black leather lettering pieces in second and third compartments from head, gilt letter and numbers, gilt initials "HT" below a gilt ram's head on both covers, within double ruled gilt borders. Title page within typographical border, with small woodcut of a rose within a rectangular frame. Two large and elegant woodcut initials. Typographical head- and tailpieces. Colophon. A few leaf numbers slightly shaved. In good to very good condition. Super libris of Henri Ternaux-Compans (1763-1833), with his initials tooled in gilt on both boards below a gilt ram's head. Bookplate of Kenneth Rapoport. (4), 218 ll. ¶⁴, A-Z⁸, 2A-2D⁸, 2E². Text in 2 columns. Leaf 121 wrongly numbered 120. Leaves 135-6 wrongly numbered 131-2. Leaf 207 correctly numbered (as opposed to a copy in the Biblioteca Nacional de Portugal in which it is wrongly numbered 208). \$14,000.00

First and only early Lisbon edition, published the same year as the first Madrid edition (printed in both quarto and octavo) by Juan de la Cuesta. Within the same year six other editions appeared. By 1629 ten editions were published, testifying to the immense popularity of the author and his book.

Los trabajos de Persiles y Sigismunda was Cervantes's last work, finished four days before his death and published posthumously in 1617. Overshadowed by *Don Quijote*, Cervantes regarded *Persiles y Sigismunda* as his masterpiece: in his introduction to the *Novelas ejemplares* he describes *Persiles* as the book with which he would rival the great Greek writer Heliodorus. *Persiles y Sigismunda* stands in opposition to the more famous *Don Quixote* by its embrace of the fantastic rather than the commonplace.

* Arouca S33. Palau 53898. Rius, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra* 351. Simón Díaz. *BLH VIII*, 939. Sousa Viterbo, *Aliteratura hespanhola em Portugal*, pp. 245-6 (65-6). Coimbra, *Reservados* 660. Gallardo 1783. Givanel i Mas, *Catàleg de la col·lecció cervantina formada per D. Isidoro Bonsoms i Sicart* 41. HSA p. 128. Palha 1377. This edition not in Goldsmith, *British Museum Seventeenth-Century Spanish and Portuguese STC*. This edition not in Salvá or Heredia. OCLC: 1131876981 (Library of Congress); 83495931 (Harvard University); 803406260 (No location given); 433117496 (Biblioteca Nacional de España); 1327616895 (Biblioteca Nacional de España); 1151618291 (Escuela Municipal de Artes y Oficios-Vigo via Galiciana Digital). CCPBE locates only six copies in Spanish libraries (two incomplete; three described as in poor condition): Universidad de Oviedo, Biblioteca Valenciana, Escuela Municipal de Artes y Oficios-Vigo-Pontevedra (two copies, both in poor condition, both lacking the title page and preliminary leaves), Biblioteca Nacional de España (two copies, one with binding deteriorated). Porbase locates three copies, all in the Biblioteca Nacional de Portugal (one in poor condition and missing the title page, a preliminary leaf, as well as leaves, 48-50, 88-101, 108-109 and 128-129, with 4 leaves supplied in mss.; the other two complete, but with leaves loose and worming).





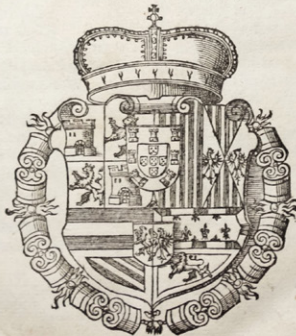
istorien

**Der Königreich / Hispanien /
Portugal vnd Africa / darauß dann zu sehen / in welcher
Zeit / sonderlich Portugal / seinen Anfang genommen / von weime dasselz
big zum Königreich erhoben / was dieselbigen Könige für Krieg vndt Gewerck zu Wasser
vndt Land gefähret. Auch von dem vbel angedorneten Kriegszug / König Sebastians in
Africa / in welchem er selbst erbärmlich / sampt noch zweyen Meeren Königen / auch
bey 18000. Mannen / erschlagen vndt zugrunde gangen / dadurch er dann
sein Königreich an Erben / Reichthumb vndt bestem Adel entlöset hat.
Dannher allerley Vnru in dem Königreich
Portugal erwachsen.**

**Wie Don Anthonio / der auch vermeinte König in Por-
tugal zu werden / auß der Gefängnuß in Africa vndt zu Lisboa sich
für ein König außsetzen lassen. Was er auch für Gefahr darüber außgefunden vndt wie
er wunderbarlich / auß der Spanier Händen entrunnen. Auch wie das Königreich
Portugal widerumb zur Cron Spanien gebiaht worden.**

**Darauff (weil in diesem Handel fast die fürnehmsten Potentaten der
ganten Christenheit begriffen) allerhand List vndt Vorthel zu spüren / der Welt
Art / Kriegs Practic vndt Fürsichtigkeit zulemen. Dergleichen auch was ein wol mit zeitigem
Kahr vndt guter Fürsichtigkeit / oder aber vbel angeordnete Briegerüstung fürß ohn mit
sich bringe / zu sehen ist. Auß dem Italianischen / durch Albrecht Fürsten in
das Hochteutsch gebiaht.**

M. D.



LXXXIX.

Mit Kön:Key:May: Freyheit mit nachzudrucken.

Lovely Book in Very Good to Fine Condition

4. CONESTAGIO, Girolamo Franchi di. *Historien der Königreich Hispanien, Portugal und Aphrica* Munich: Adam Berg, the Elder, 1589. Folio (30.9 x 21.5 cm.), contemporary pigskin (somewhat soiled; lacks clasps), plain spine with raised bands in five compartments, covers elaborately stamped in blind. Woodcut arms of Philip II of Spain on title page. Gothic type. Numerous nice woodcut initials, some rather large. Typographical head- and tailpieces. Overall in very good to fine condition. (26), 1-18, (1), 19-174, 148-199, 100-109, 111-126 [second leaf 123 numbered 121], (1) ll. [i.e. (26), 261, (1) ll.]. 2 very large folding engraved plates. Despite some wildly wrong numbering, the book is complete. A-B⁴, a-c⁶, A-Z⁶, Aa-Mm⁶, Nn-Oo⁴. Leaf b3 wrongly signed a3, Nn1 wrongly signed n2. Preliminary leaf A4 is a cancel. \$6,000.00

First edition in German; originally published in Genoa, 1585 as *Dell' unione del regno di Portogallo alla corona di Castiglia*. The text appears to be much more extensive than the original and later editions in other languages. This is one of the key accounts of the fatal campaign of D. Sebastião in Africa (f. 5v-38v) in 1578, and of the subsequent events that culminated in Philip II of Spain gaining the throne of Portugal. The Portuguese overseas possessions, including Cabo Verde, Malabar, Goa, Malacca and Brazil, are mentioned briefly on f. 4r, as is Christopher Columbus. At first this book was considered pro-Spanish, but Philip II of Spain tried to have it suppressed. The work is now considered to be a reasonably objective account of the realpolitik of Philip II's ascent to the Portuguese crown. It was something of a sensation in its time. Six Italian editions are known between 1585 and 1642, the present single edition in German, six editions in French, one in English (1600), one in Spanish (1610) and two in Latin. Most, if not all of these, save the present one, are without illustrations. Conestagio's somewhat disguised aversion to Spain's political aspirations is even more evident in his subsequent work on the wars in the Low Countries.

One very large folding engraving shows the disposition of D. Sebastião's troops (at Alcácer Quibir?), while the second shows the fierce naval battle off the Island of Terceira in the Azores that involved English and French as well as Spanish and Portuguese ships, when the aspirations of D. Antonio, Prior of Crato to the Portuguese throne were decisively crushed. The half-page woodcut on the second f. 102v shows executions by hanging and beheading. On the second leaf 126 verso, facing the colophon leaf, is a large finely executed woodcut printer's device. The second leaf verso contains woodcut portraits of Holy Roman Emperor Rudolph II, King Philip II of Spain, Archduke Charles II Francis of Austria and Archduke Ferdinand II of Austria.

Many bibliographers have attributed the work to the Spanish-born D. Juan de Silva, 4.º Conde de Portalegre (title inherited through his Portuguese wife's grandfather, with the permission of King Philip.) Today it is generally believed instead to be the work of Conestagio; see, for example, Brooks in *A King for Portugal*. See also Queiroz Velloso, *D. Sebastião, 1554-1578* (1945) p. 315 n. 28, and Merriman, *The Rise of the Spanish Empire in the Old World and in the New*, IV, 404.

Girolamo Franchi di Conestagio (Genoa, 1530-Flanders [Antwerp?] 1616-1617?) was a Genoese merchant, diplomat, historian and scholar. A nobleman, he spent considerable time on business in Antwerp. His *Historia delle guerre de Germania Inferiore* (Venice, 1614), on the Dutch Revolt, drew on sources written from the rebel point of view, and was criticised by Luis Cabrera de Córdoba as inaccurate. He participated in the Accademia dei



Item 4

Die hoch Göttliche Mayestat
 Rudolphum frumb erwählet hat!
 Zum Keyserthumb vnd Könniglichen Reich!
 Darzu Gott lang sein Gnad verleich.



Auf der miltreichen Gottes Hand/
 Regiert Erzhertzog Ferdinand
 Die Länder sein/ in Frid vnd Ruh/
 Gott geb sein Segen lang dazzu.



Philippus König hochgeborn
 Von Gott dem Herrn ist erkorn!
 Das er regier mit Helben Mut/
 Vñ Königreich vnd Inseln gut.



Dem Fürsten hat Gott geben thon
 Zuschüssen Rämten/ Scepter vnd Kron/
 Die er mit grossem Fleiß regiert
 Vnd fürsich teglich guberniert.



Confusi, a literary circle, headed by Stefano Ambrogio Schiappalaria. In 1576 Conestagio moved to Lisbon, probably due to events in the Low Countries. There he represented Genoese interests at the customs house of that city. At the Portuguese capital he maintained friendly relations with Philip II's ambassador, Juan de Silva (1528-1601). He also knew the Portuguese King, D. Sebastião. He was in Lisbon in 1580, when Philip II succeeded in ascending to the Portuguese throne, and thus was an eye witness to many of the events described in his book. While we do not know exactly how long he remained in Portugal, he was still there in 1584, when he obtained the right to use his coat-of-arms there, probably as a result of some service to the crown. By 1590 Conestagio was Genoese consul in Venice. His final years were passed in Flanders.

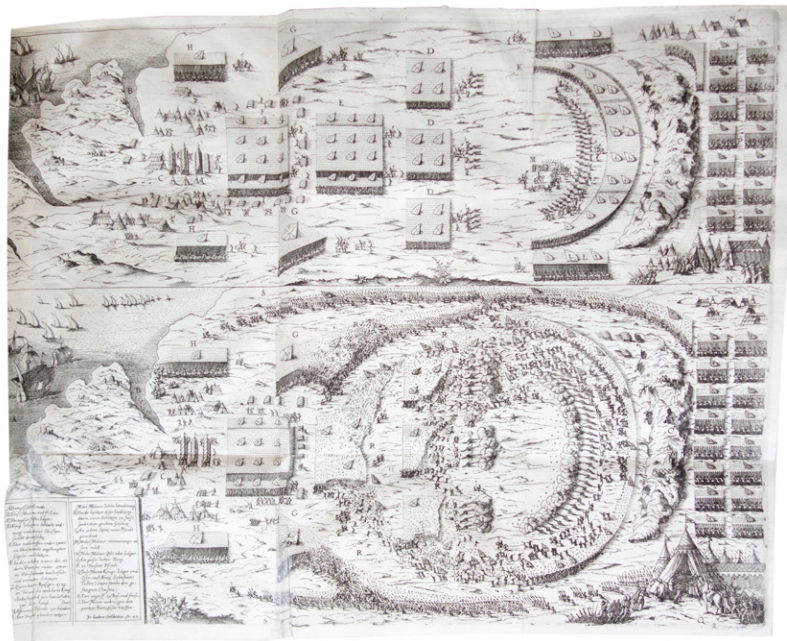
* Alden & Landis 589/17. Palau 115402. Sabin 32099: without collation. JCB, *German Americana* 589/2 (A4 is a cancel). Shaaber C628. Heredia 3108. See Barbosa Machado II, 752: cites only the second Italian edition, Genoa 1589, and the Spanish translation, Barcelona 1610. Cf. Palha 2947, the fourth Italian edition, Venice 1642. NUC: ICN, NNH, PU, DLC, KyU, PPULC.

Important Copy of the Original Strikes.

5. GOYA Y LUCIENTES, Francisco José de. *La Tauromaquia*. Madrid, 1816. Oblong folio (42 x 29.4 cm), contemporary red morocco backed cloth, spine with raised bands and lettered in gilt (lightly rubbed). Excellent example, very clean with fine impressions. Only inconsequential marginal foxing, tiny hole due to a lack of paper on plate 22 (2 mm.), a few very pale small spots in the margins of some plates (22, 23, 25), pale damp not affecting the image in the lower right corner of plate 21, small repaired tear in the margin of plate 19 well away from image. Title and index of plates, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. \$375,000.00

FIRST EDITION, the rarest of Goya's suites of plates, created between 1814 and 1816 and focusing on the drama involved in bullfighting. A noteworthy copy, owned by one of the most important figures of the art world of Spain of the first half of the 19th century and one of the first Goya admirers, Valentin Carderera, who here presents it as a gift to another relevant figure of Europe's cultural world, Theophile Gautier, one of Goya's first admirers in France. In this superb series devoted to bullfighting, Goya expresses his great knowledge of this typically Spanish art which he practiced with passion in his youth. It is, a vivid representation that connects the beholder with the event portrayed. Like no one before him, Goya painted with vivacity and power the fight between man and bull, presenting the origin and history of bullfighting in Spain followed by the prowess of some of his contemporaries such as Martincho, Pedro Romero and others. Goya in his *Tauromaquia* displays his "masterly ability to portray movement, to capture the tense excitement and muscular vitality of the corrida, and this with an unerring sense of when to play with chiaroscuro effects, in the Baroque manner, to suggest the tragedy and cruelty that accompany the fateful encounter of man and beast" (Sanchez and Gallego, *Goya: The complete etchings and lithographs*, New York, 1995).

This copy is particularly important because of its provenance. Carderera was not only a famous personality in the Spanish cultural world, he was also Goya's first great admirer, and played an essential role in the preservation of Goya's work, which is clearly



Item 4



Item 5

highlighted by Tomás Harris: "That Goya's drawings and engravings were not lost or entirely scattered outside Spain is due to three facts: that Goya gave a vast number of his works to his great friend the connoisseur and historian, Juan Agustín Ceán Bermúdez; that another large part of his production was stored away by his son Javier on his departure for France, and these two groups were later united in the collection of Valentín Carderera y Solano He was an ardent admirer of Goya During his lifetime Carderera amassed a vast collection of paintings, drawings and engravings, and he possessed at one time some four hundred of Goya's drawings" (Harris, I, 11).

Goya's work first found its greatest echo in France. Already, Vivant Denon had a first edition of the *Caprichos* brought back from Spain under the Empire. Carderera, author of one of the first texts published on Goya in 1835, was the great propagator of the Spanish painter in France. His travel diaries give the precise date of the presentation of this copy to Théophile Gautier, during a visit that the Spanish painter paid him, on November 13, 1859. Gautier had previously published an article in *La Presse* on Goya's *Caprichos* (July 5, 1838). For Gautier, Goya is the last Spanish painter before the decadence of Iberian painting in the 19th century.

Title and index of plates printed on a fine laid paper with Bartolome Mongelos' watermark, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. Plates 5, 8, 9, 12, 14, 15, 19 have the Morato watermark, plates 24 & 26 have watermark N°1, the rest on identical paper without watermark.

Provenance: Valentín Carderera, who presented it as a gift to Théophile Gautier, with manuscript inscription on flyleaf: "La Tauromaquia by F. Goya a M. Theophil Gauthier [sic] en prueba del mas distinguido aprecio Su admirador Valentín Carderera"; Théophile Gautier, a celebrated French writer, poet and figure of the art world, (engraved ex-libris dated 1872), his sale *Catalogue des livres composant la bibliothèque de M. Théophile Gautier*, Paris, Labitte, 1873, n° 66: "exemplaire avec envoi signé Valentín Calderera (sic)"; Jorge Ortiz Linares (1894—1965), Bolivian Ambassador and heir to one of the wealthiest men in the world, known as the "Tin King", Simon Patiño, a.k.a as "The Andean Rockefeller".

*Harris, *Goya, Engravings and lithographs*, 1983, II, 307-310. Delteil 224-256. Théophile Gautier, "Franco Goya y Lucientes", *Le Cabinet de l'amateur et de l'antiquaire*, 1842, I, 337-345, préface à la publication par E. Piot du premier "Catalogue raisonné de l'œuvre gravé de Franco Goya y Lucientes" (pp. 346-366).

Le taureau qui a t. Gaspel
M. Théophile Gauthier
en proba ad huc distinguendo a presis
su admiração. T. Gauthier



Item 5

Conclusion of the Uruguayan War—Prelude to the Paraguayan War
No Complete Copy in North American Libraries

6. [PONS, Rafael, and Eduardo G. Gordon], probable authors. *Nueva numancia datos y documentos historicos sobre la defensa y toma de Paysandu acaecida en los dias de Diciembre 1864 y 1 y 2 de Enero de 1865 por el ejército combinado Brasileiro y Oriental con las biografias y retratos de los principales héroes de esa gloriosa jornada. Compilados por un Republicano.* Concordia: Imprenta de el Republicano, 1865. 4^o, contemporary quarter calf over marbled boards (worn at corners), plain flat spine (defective at head). In very good condition overall. xxxxxx, 107, (1) pp. a-e⁴, d⁴, e⁶, []¹², 5-12⁴, 13⁶. Pp. 53-4 appears to be a cancel. \$900.00

FIRST EDITION; there is a Montevideo, 2007 edition. Tipped on to the rear pastedown endleaf is a vertically printed leaf reading "AL LECTOR" and signed in print by the publishers ("LOS EDITORES"), explaining why portraits promised in the title are not present.

According to recent investigation, "UnRepublicano" is the pseudonym for Eduardo G. Gordon and Rafael Pons. Pons has been identified as the author of the majority of the texts.

San Antonio de Padua de la Concordia, usually shortened to Concordia, is a small city in the Argentine province of Entre Rios.

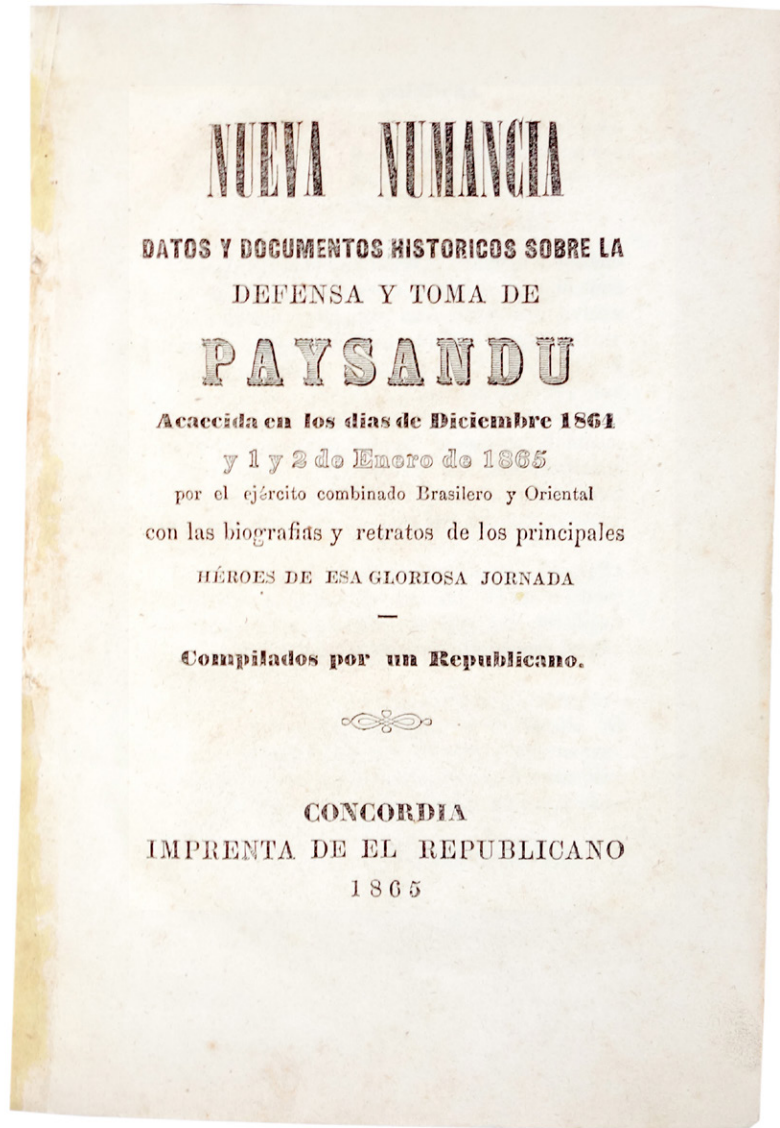
The Uruguayan War was fought between the governing Blancos and an alliance of the Empire of Brazil with the Colorados who were supported by Argentina. In 1863, the Colorado leader Venancio Flores launched the Liberating Crusade aimed at toppling President Bernardo Berro and his Colorado-Blanco coalition (Fusionist) government. Flores was aided by Argentina's President Bartolomé Mitre. The Fusionist coalition collapsed as Colorados joined Flores's ranks.

The Uruguayan civil war developed into an international crisis of that destabilized the entire region. Even before the Colorado rebellion, the Blancos had sought an alliance with Paraguayan dictator Francisco Solano López. Berro's now purely Blanco government also received support from Argentine Federalists, who opposed Mitre and his Unitarians. The situation deteriorated as the Empire of Brazil became drawn into the conflict. Brazil intervened to reestablish the security of its southern frontiers and its influence over regional affairs. In a combined offensive against Blanco strongholds, the Brazilian-Colorado troops advanced through Uruguayan territory, eventually surrounding Montevideo. Faced with certain defeat, the Blanco government capitulated on 20 February 1865.

The short-lived war would have been regarded as an outstanding success for Brazilian and Argentine interests, had Paraguayan intervention not led to the long, costly and bloody Paraguayan War, which lasted until 1870. In February 1868, former Presidents Bernardo Berro and Venancio Flores were assassinated.

The siege of Paysandú began on 3 December 1864, during the Uruguayan War, when Brazilian forces (under the Marquis of Tamandaré) and Colorado forces (under Venancio Flores) attempted to capture the city of Paysandú in Uruguay from its Uruguayan Army defenders. The siege ended on 2 January 1865, when the Brazilian and Colorado forces conquered the town, shortly prior to the fall of Montevideo.

The preliminary sections of the book contain brief biographies of some of the principals in the defense of Paysandú. José María Leandro Gómez Calvo, better known as Leandro Gómez (Montevideo, 1811-Paysandú, 2 January 1865) was a Uruguayan military officer and politician. A member of the National Party, he is best remembered for his heroic defense during the Siege of Paysandú in 1864 (pp. [xxv]-xxxiii), though it must be said that he employed some pretty brutal measures. Lucas Píriz (Concepción



Item 6

del Uruguay, Entre Ríos, 1806-Paysandú, 2 de enero de 1865) was a Blanco Party military officer who lost his life in the defense of Paysandú (pp. [xxxv]-xxxxxi). Fighting beside Leandro Gómez, he was wounded on January 1, and died the following day. Teniente Coronel Pedro Rivero (Paysandú, 1829-Paysandú, 2 January, 1865), died that same day (pp. [xxxxxii]-xxxxxvii). Coronel Emilio Raña (Paysandú, 1833-Paysandú, 4 January 1865) was wounded on 31 December and died four days later (pp. [xxxxxviii]-xxxxxxx). The rest of the book contains documents relating to the siege and fall of Paysandú.

* Not located in Palau. Not in Arturo Scarone, *Diccionario de seudonimos del Uruguay*. Not in Museo Mitre: *Catálogo de la Biblioteca*. OCLC: 55275009 (Biblioteca Nacional de Chile); 23290556 (University of Texas at Austin—appears to be missing the final leaf); 253568363 (Ibero-Amerikanisches Institut-Staatsbibliothek zu Berlin).



Item 4



O primeiro livro das ord' nações.

Item 7

*First Edition of this Definitive Compilation of the Ordenações Manuelinas
In Force from 1521 to 1603
Earliest Known Évora Imprint
Laws which Governed Brazil During this Epoch
Also Applied to Portuguese Territories in Africa and Asia*

7. PORTUGAL, Laws. Dom Manuel I, King of Portugal, 1495-1521.
O primeiro [—quinto] livro das Ordenações. 5 volumes in 2. [Colophons] Évora (Books I and IV) and Lisbon (Books II, III and V); Jacobo Cronberger, 1521. Folio (x cm.), mid-twentieth-century antique tan calf, spines with raised bands in five compartments. crimson leather lettering and numbering pieces in second and fourth compartments (date erroneously numbered 1524), tooled in blind in other compartments and covers, marbled endleaves, text block edges sprinkled red. Elaborate woodcut title pages almost entirely filled with Royal Arms and griffin crest, surrounded by a woodcut border ornamented with armillary Sphere, figures, foliage, etc. Numerous fine woodcut initials, some rather large. Title page to Book I slightly cropped at head, with skillful repairs to foot. Some repairs to final 4 leaves of Book II. Very minor worm trace in outer margin of leaves a5 to b7 in Book III, never affecting text, but touching some letters of marginalia. Mostly clean, crisp and fresh. Text with ample margins. In very good condition overall. Extensive contemporary and other old ink manuscript marginalia. Some old ink underlining and a few passages lightly crossed out (without obscuring text). (3), clx; (2), lxxix (1); (3) 1 blank, xcvi; (3, 2 blank with considerable annotation), lxxv (1); (4), 1 blank [probably added later] with considerable old ink manuscript annotation, xcviij leaves. Lacks blank preliminary leaf A4 in Book I. With preliminary blank leaves in Books IV & V almost certainly added later, thus lacking the original blank leaf a4 in Book IV. A³, a-v⁸; []², a-g⁸ h¹⁰, i⁴; A⁴, a-m⁸; a³, a-g⁸, h¹⁰; æ⁴, A-L⁸, M¹⁰. Leaf 2a1 of Book IV signed aaaa.

5 volumes in 2. **SOLD**

FIRST EDITION of this substantially revised, definitive, exhaustive compilation, an attempt by King Manuel I to improve the administration of justice during a time of enormous expansion of the Portuguese Empire during the epoch of the discoveries. These *Ordenações* of the Kingdom of Portugal were the valid legislation in that country and in Brazil, Portuguese India and Africa for many centuries. The *Ordenações Afonsinas* began to be compiled late in the fourteenth century, in the reign of D. João I (1385-1423). They were concluded in 1446 during the minority of D. Afonso V, and existed only in manuscript during the time they were in force. Therefore, they had a rather limited, imperfect application. D. Manuel I (reigned 1495-1521), saw the need to revise them and have the compilation printed. In December 1512 and November 1513 were printed in Lisbon by Valentim Fernandes Books I and II of these new *Ordenações*. However, the king, apparently not satisfied with the result, ordered printed in December 1514 by João Pedro Bonhomini de Cremona, in the offices of Valentim Fernandes, a completely new

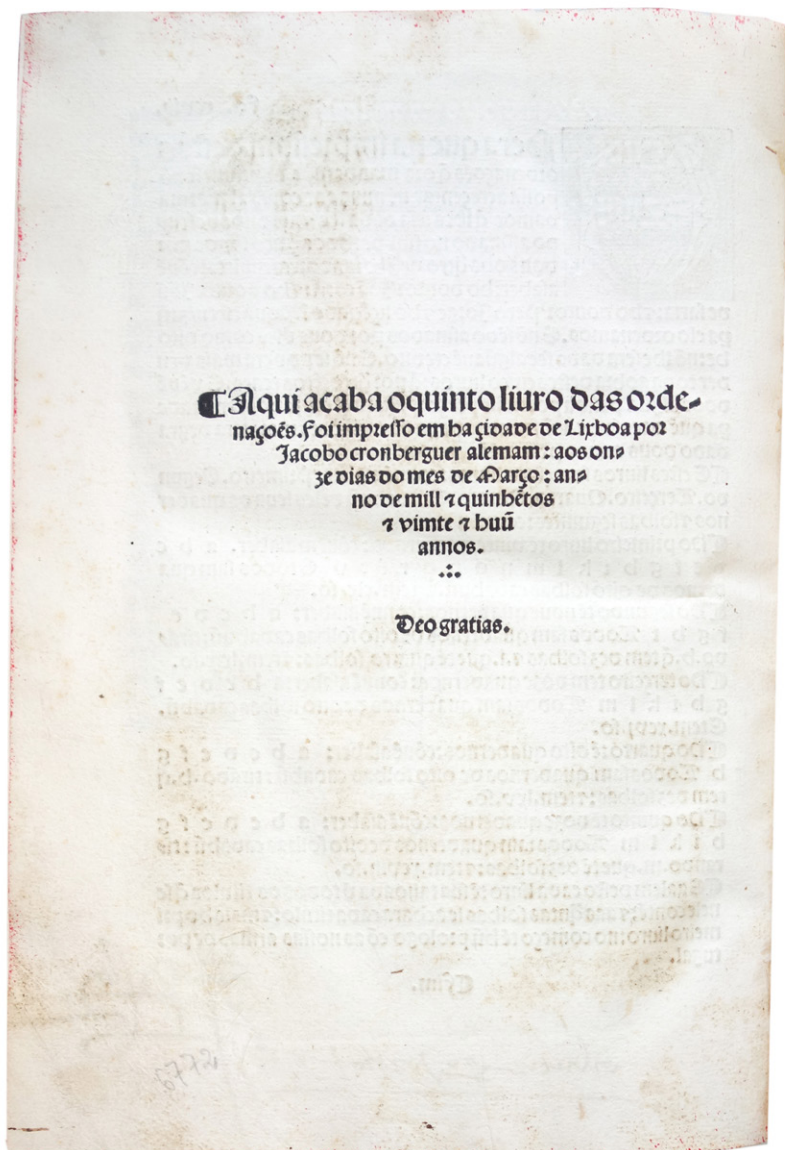
Da orde q̄ o julgadoz tera nos feitos crimes. fo. 1.

Começa o quinto livro das ordenaçõs.

Titulo primeiro Da ordem que o julgadoz tera nos feitos crimes.

Espois que alguim for preso: nõ sera solto: amenos que aparte acuzo requerimento for preso: ou a quem a acusaçã perteger: seja citada: a qual citaçam se fara: segundo forma d'outras ordenaçõs. E despois que for citada: mandara o juiz ao acusado: q̄ venha com libelo: cõtra ho reo: do qual lbe sera dado a vista: pera lbe responder: 7 aleguar por sua parte algũas excepções se as teuer 7 quiser. E pronũciando sobre ho libelo: mande ao acusado: que cõteste: neguando: ou cõfessando: 7 nõ querẽdo cõtestar: o juiz conteste por ele por neguaçã: 7 se o reo cõtestar por cõfessã: o juiz julgue 7 determine o feito segũdo viyr que he justia: se neguar: mande lbe que venha cõ seus artigos de contrariedade: ou de fela: assinaudo lbe pera elo termo conueniente: 7 se nõ vier no termo q̄ lbe for assinado: dara lugar a aprova: sem lbe pera elo serẽ assinaudo mais termos: porẽ se no dito termo q̄ lbe assinaudo ele vier cõ ela: 7 lbe nõ for recebido: por nõ ser em forma pera receber: 7 ele aquiser correger: pode lo a fazer: 7 se acorregido: 7 yfso mesmo lbe nõ for recebido: 7 pedir outro terceiro termo pera acorregido: ou viyr com outra: ser lbea dado: 7 nõ a cõregendo da terceira vez: nõ lbe sera mays recebido a dita contrariedade: nem dado mais termo pera elo. E pera a contrariedade ser recebido: a deue fazer em artigos que deeyramente sejam contrarios aos da acusaçã principal: 7 necessariamente concusdam a eles cõtrarieade: porque em outra guisa nõ sera de receber: pode se poer exemplo por esta guisa: huũ homẽ he acusado: que matou outro na cidade de Lisboa na rua noua em huũ dia de pascoa aas dez horas do dia: se ele quer fazer a esta acusaçã cõtrarieade: deue dizer em ela: q̄ a quele dia de pascoa 7 em aquela hora em que o artigo da acusaçã diz que ele matou o dito homẽ: estava em alãquer: ou em toures vedras: ou em outro lugar remoto 7 alõguado da dita cidade: que por nũbũa guisa ele

Item 7



Item 7

version of these *Ordenações Manuelinas*. There may have been another tentative printing in 1519. Again not satisfied, the king ordered all copies of the previous compilations destroyed, and had the German Jacobo Cronberguer (or Cromberger) print the present, definitive version, in 1521. Many earlier laws were omitted in the present version, new ones added, and significant changes made to others. It remained in force, with some modifications, until the printing of the *Ordenações Filipinas* in 1603 during the reign of D. Filipe II of Portugal (Felipe III of Castile, etc.).

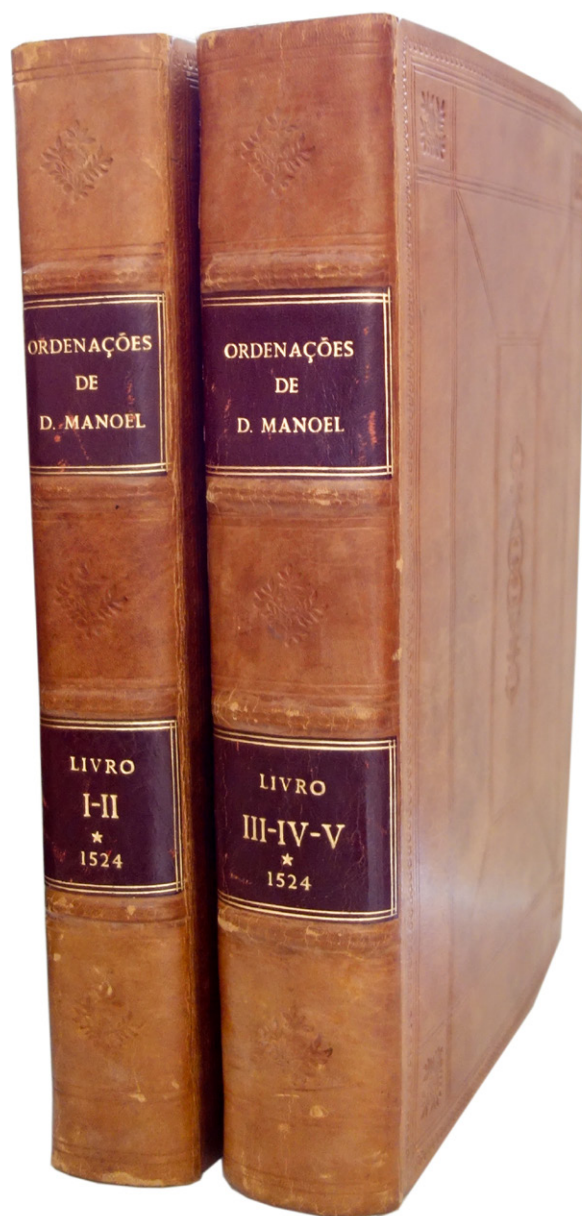
A significant number of laws deal with Africa, Asia, slavery, the slave trade, and Portugal's insular possessions. While we could find no direct reference to Brazil—Brazil was of little importance in 1521—these were the laws which governed Brazil until replaced by the *Ordenações Filipinas*.

There has been some speculation as to whether these volumes were really printed in Évora and Lisbon by the noted Seville printer Cromberger. After the two volumes with the Évora 1521 imprint, nothing else was printed there until André de Burgos began printing in 1551. See Gil do Monte, *Subsídios para a história da tipografia em Évora*. It is now thought by some that Cromberger probably printed part of the work in Seville, and may have completed it at Évora.

This present first edition of the third [or fourth?] system of laws promulgated under D. Manuel I had a second edition, printed by Germão Galhardo in Lisbon, after 1533. A third edition, printed partly in Seville by Juan Cronberger and in Lisbon by Galhardo was completed in 1539. The fourth, and ultimate edition during the time these laws were in force was printed by Manoel João, Lisbon, 1565. All editions are very rare, probably because they were suppressed after publication of the *Ordenações Filipinas* in 1603.

This extremely important work is very rare in commerce. We have seen only one other copy on the market since beginning to track these matters in 1969. While there are a number of copies recorded in institutions, the vast majority are not complete. For example, the British Library's copy is wanting the title page and part of the "Tauoada do terceiro liuvro". Library of Congress has only volume V of the present edition. Of the six copies in the Biblioteca Nacional de Portugal, only one appears to be complete.

* Anselmo 534. King Manuel 21. Innocência VI, 325. Pinto de Mattos, p. 431. Gil do Monte, pp. 3-4. Luís Silveira, *Livros do século XVI impressos em Évora 1. Catálogo dos impressos de tipografia portuguesa do século XVI: a colecção da Biblioteca Nacional 743* (lists 6 copies: only the first listed appears to be complete; the second lacks the title page for the first volume; the third lacks the final leaf of the final volume and contains "Folhas c. margens mutiladas e c. restauros"; the fourth contains only volumes three through five; the fifth is described as having "Folhas soltas c. margens e texto delacerados"; while in the sixth "Faltam as folhas preliminares" and the "Repertorium librorum" is supplied in manuscript). Palha 267 (described in Hollis as being "Imperfect" with title page of Book I too closely trimmed at foot, removing title, and title page of Book III and several leaves of Books III and V reinforced at margins). Azambuja 1846 (a mixed set composed of different editions of the 5 volumes; only Book V was printed in 1521; it lacks leaf xl). Azevedo-Samodães 2277. See also the important bibliographical and historical investigation by one of Portugal's leading historians, João José Alves Dias, *Ordenações Manuelinas, 500 anos depois: os dois primeiros sistemas (1512-1519)*.

*Item 7*

Most Important Literary Work Produced in Fifteenth Century Spain

8. ROJAS, Fernando de. *Celestina. Tragicomedia de Calisto et Melibea Novamente Tradotta de lingua Castigliana in Italiano idioma....* Translated from the original by Alfonso de Ordoñez. [Colophon] Venice: per Gregorio de Greorii, 1525. 8°, nineteenth-century full red morocco, spine gilt with raised bands in six compartments, short title gilt in second compartment from head, place and date gilt at foot, covers tripled ruled gilt and ruled in gilt at edges, inner dentelles gilt, all textblock edges gilt, red silk ribbon place marker. Woodcut printer's device on title page. Italic type. Colophon on verso of final leaf. In fine condition. Bookplates of Ricardo Heredia and Kenneth Rapoport. 119 ll. A-P⁸. Lacking the final blank leaf P8. Leaf xv wrongly numbered xiii; xcix wrongly numbered ci; cii wrongly numbered ciii; ciii wrongly numbered cii. \$8,000.00

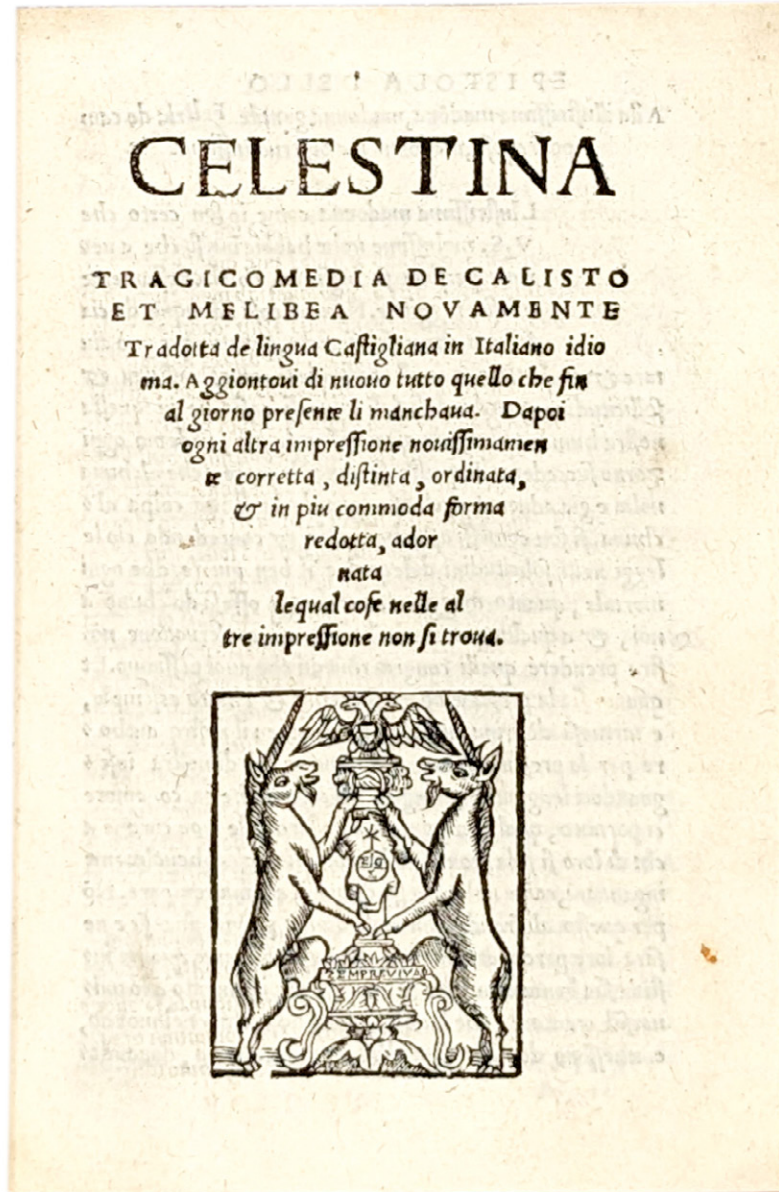
According to the Italian online union catalogue, there are 3 variant issues—this is termed variant C. Variants A and B cite Francesco Garrone as printer (given as Francesco Caron in the colophon), with some differences in the numbering.

The *Celestina* is surely the most remarkable work produced in fifteenth-century Spain. It has enjoyed a huge, lasting influence. A poetic work of fiction in dialogue form, the *Celestina* was probably meant to be read aloud, but in later years has often been performed as a play. On the other hand, it is considered fundamental to the origins of the modern novel, as well as of the modern play. A runaway best seller, with at least 60 editions prior to the end of the sixteenth century, it describes a love affair, with much bawdy and comic detail, with a tragic ending. Despite its sexual explicitness and amoral pessimism, the Inquisition only excised some anticlerical passages.

Fernando de Rojas (La Puebla de Montalbán, Toledo, ca. 1465/73-Talavera de la Reina, Toledo, 1541), of Jewish descent, studied law at the University of Salamanca, graduating around 1498. While at the university he began writing *La Celestina* (originally titled *Comedia de Calisto y Melibea*), which was published in 1499. Rojas was a successful lawyer and became mayor of Talavera de la Reina. There was some controversy over his authorship, but modern scholarship confirms him as author of the *Celestina*. He is not known to have written any other literary works.

Italy was the first country to see *Celestina* in translation. The translation was not toned down as it was elsewhere. The translator, Alfonso de Ordoñez, was a close friend of Pope Julius II.

* Adams C1234. Palau 51191. Heredia 2303. This edition not in Penney's *HSA STC*: see p. 123 for a 1535 Italian translation by Ordoñez (but the HSA does have this edition). Not in Salvá. No Italian editions cited in British Museum *Pre-1601 Italian STC* or British Library *Supplement*. CCPBE locates a single copy in Spanish libraries, in the Biblioteca Nacional de España.



Item 8

*Very Early Appearance in Print by Cervantes
Apparently No Complete Copy in Any North American Library
Epic Poem about the Moorish Rebellion in Granada and the
Battle of Lepanto by an Eye Witness*

9. RUFO [GUTIÉREZ], Juan. *La Austriada de Juan Rufo, jurado de la ciudad de Cordova.* Madrid: en casa de Alōso Gomez, 1584. 8°, full green morocco by Chambolle-Duru, spine richly gilt with raised bands in six compartments, short title lettered gilt in second compartment from head, place and date gilt in third compartment, covers with triple gilt ruled borders and gilt supralibris of Angel Uriarte at centers, inner dentelles gilt, marbled endleaves, all textblock edges gilt, multi-colored silk ribbon place marker. Woodcut arms of Felipe II on leaf *2 recto. Woodcut portrait of the author on leaf ¶2 verso. Woodcut initials. Lightly toned and washed. In very good condition. Bookplates of Isidoro Fernandez (2), and Kenneth Rapoport on front pastedown, and Angel Uriarte on rear pastedown, below an oblong paper ticket with price paid supplied in ink manuscript. Book ticket of P. Vindel, Calle del Prado 9, Madrid on verso of rear free endleaf. (18), 447 [i.e., 448] ll. Two different leaves numbered 235 in signature 2G. [¶]², *8, ¶8, A-2F⁸, 2G⁸+1, 2H-3K⁸. Terminal blank leaf 3K8 lacking. \$11,000.00

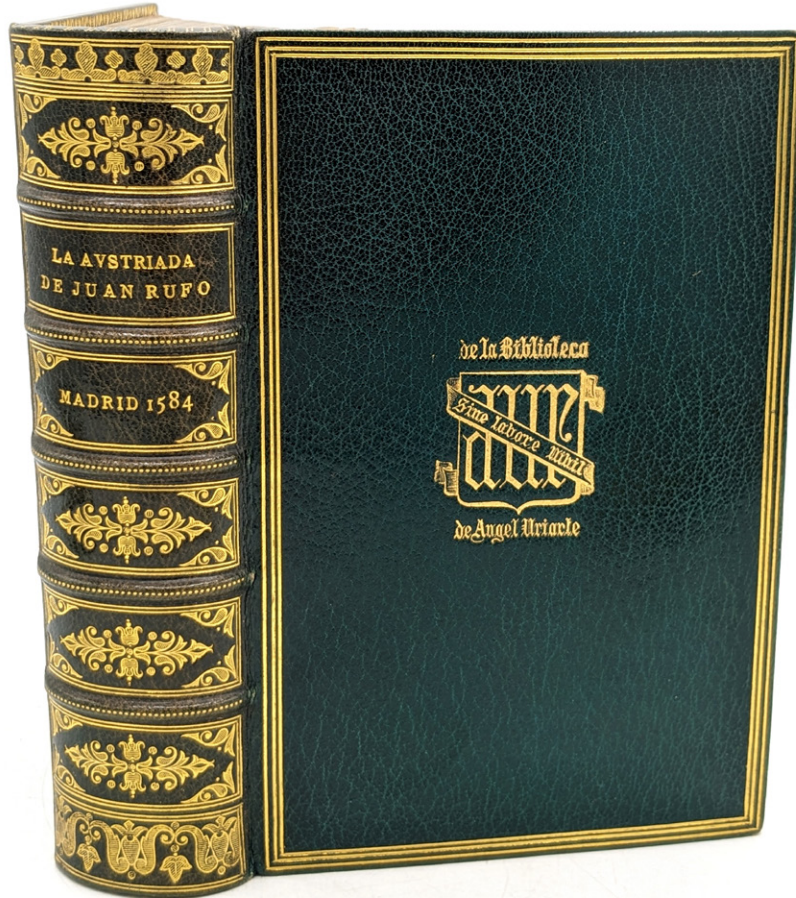
Very rare FIRST EDITION of this important epic poem, praised by Cervantes in *Don Quixote* (I,6) as one of the finest works of heroic verse ever published in Spanish. It is dedicated to Holy Roman Empress, Queen of Bohemia and Hungary, Maria of Austria, widow of Maximilian II. She was a sister of Felipe II, living in Madrid at the time. The poem is divided into twenty-four cantos, the first eighteen of which relate to the Moorish rebellion in Granada, during which Rufo (Córdoba, 1547-Córdoba, 1620) had accompanied Don Juan of Austria as his cronista, while other cantos describe the battle of Lepanto, where Rufo had served on the same ship with Don Juan, admiral of the Holy League fleet which defeated the Turks. An introductory sonnet by Cervantes, longtime friend of Rufo (both were born in Córdoba the same year; both were at Lepanto) can be found on leaves ¶7 verso and ¶8 recto. There are also sonnets by Luis de Vargas, Diego de Rozas Manrique and Luis de Gongora, as well as four "Estancias" or "Stanzas" by Lupericio Leonardo de Argensola. Editions of Toledo, 1585, and Alcalá, 1586 followed.

* Rius 378. Palau 281189. Pérez Pastor, *Madrid* 212. Salvá 921. Heredia 2125. British Library, *Pre 1601 Spanish STC* (1989), p. 172. Jerez p. 91. HSA p. 484 (2 copies, both imperfect, one of which is the Jerez copy). See also Enrique Soria Mesa, *Juan Rufo, judeoconverso: El origen judío del autor de La Austriada* (2018). OCLC: 1079774486 (British Library); 458814163 (Bibliothèque nationale de France, Bibliothèque Mazarine); 1050708216 (Biblioteca Nacional de España copy digitized); 503987856 (British Library); 319920146 (National Library of Scotland); 645196594 (Biblioteca Nacional de España); 1157153982 (rather poor and imperfect Ticknor copy in the Boston Public Library, lacking errata leaf *2, digitized). CCPBE locates complete copies at Biblioteca Pública del Estado en Córdoba, Universidad de Oviedo, and Biblioteca Nacional de España (four complete copies); a woefully incomplete copy is cited at Universidad de Barcelona, another at Fundación Lázaro Galdiano lacks errata leaf *2, while Biblioteca Nacional de España holds one lacking the title page and several additional leaves.

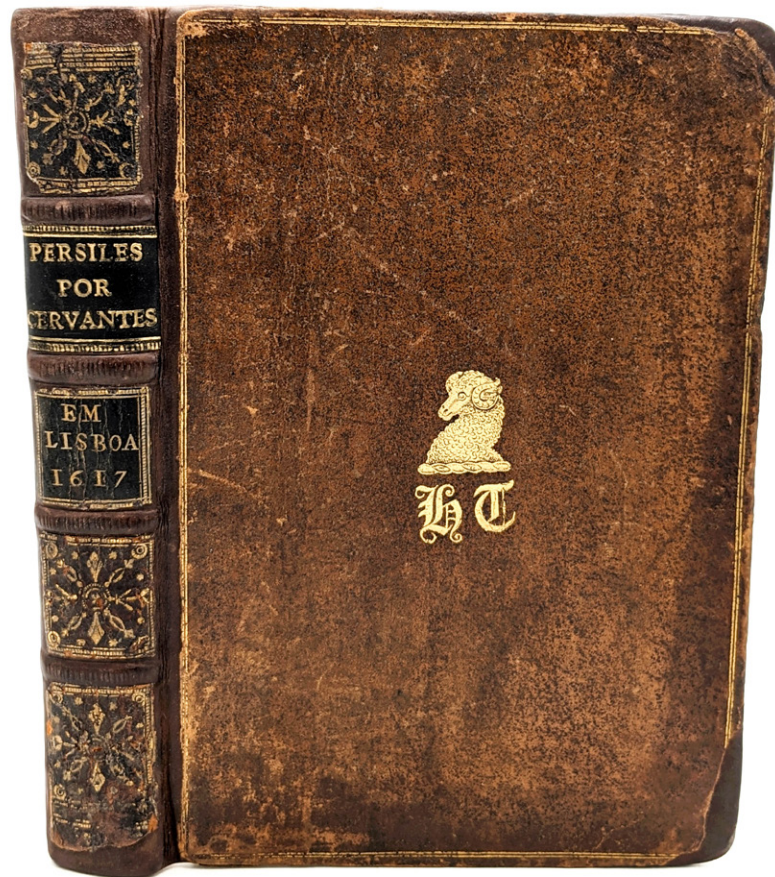
L A
A V S T R I A D A
de Iuan Rufo, jurado
dela ciudad de Cordoua.

*DIRIGIDA A LA
S. C. R. M. dela Emperatriz
de Romanos, Reyna de Bohemia,
y Vngria, &c,*

CON LICENCIA Y PRE-
uilegio, en Madrid en casa de Alc-
fo Gomez (que aya gloria) impres-
sor de su Magestad, Año de mil y
quinientos y ochenta y
quatro.



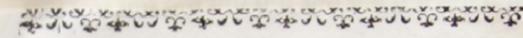
Item 9



Item 3

Foi impresso na capital do Ducado de Munique na Casa de Adam Berg
no dia de Santana, dia em que também a armada Espanhola no ano 82 venceu
D. António e os Franceses nas Ilhas Terceiras, e em que este trabalho
na língua alemã foi acabado.
Aos 26 de Julho de 1589.

Com a autorização Imperial da Magestade Romana, Não É permitida a
Reprodução.



Gedruckt in der Fürstlichen
Hauptstatt München/bey Adam Berg. An S. An-
nen Tag/ auff welchen Tag auch die Spanische Ar-
mada Anno 82. den Don Anthonien vnd die Fran-
cosen in den Inseln Terceiras geschlagen vnd dieses
Werk in Deutsche Sprach gefertigt vnd vol-
endet worden. Den 26. Julij. Anno
M. D. LXXXIX.

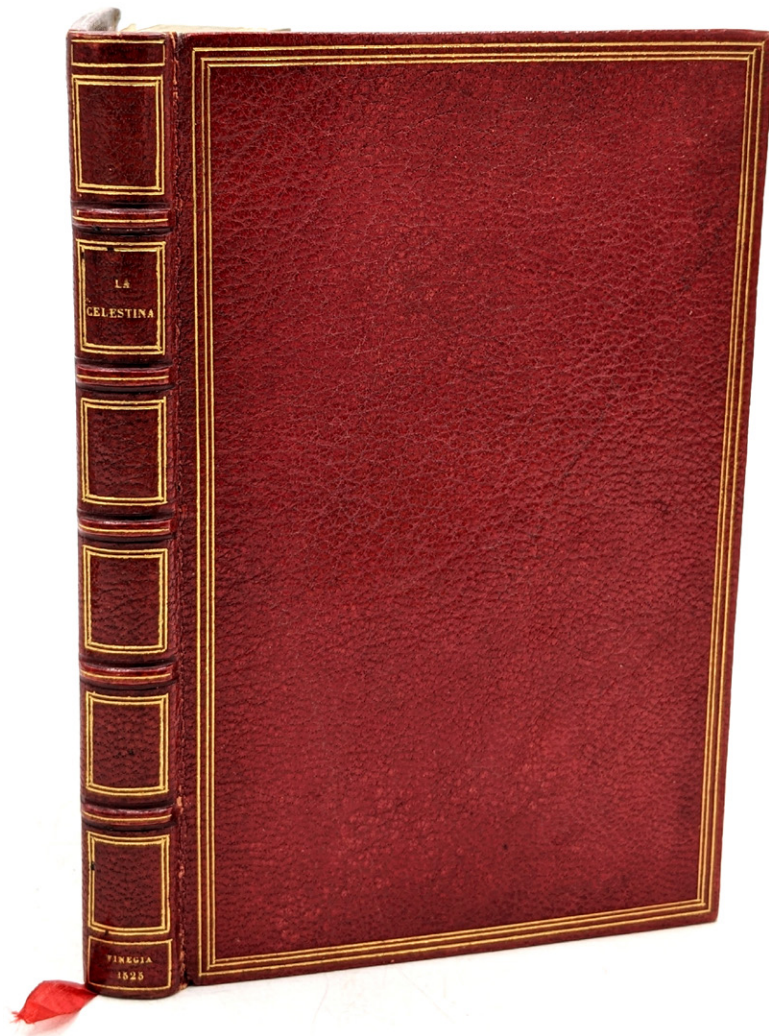
Die Römischer Keyserlicher Magestat Freyheit/
nie nachzudrucken.





Nach dem zwischen beyden Königen Spanien vnd Franckreich frid ware / darein beyde Potentaten geschworen / vnd denselben öffentlich publiciern lassen bette wäre doch demselbe zuwider ein ganz Armada mit vilen Auenturieren in Franckreich dem Don Anthonien Priorn zu Crato zu gutem auß geloffen vmb die Flott der Spanischen Vauen / so auß Indien her auß lauffen zuberauben / vmd König Philippsen sein Inslen zu plündern / wie dann albereit solches in S. Michels Insel schon geschehen.

Weil dann sich gedachte der Franzosen Armada mit der Span



Item 8

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