

RICHARD C. RAMER



*SPECIAL LIST 507*  
*TEN BOOKS BY*  
*JEWISH AUTHORS*

# RICHARD C. RAMER

*Old and Rare Books*

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APRIL 2, 2024

## *SPECIAL LIST 507* *TEN BOOKS BY* *JEWISH AUTHORS*

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# SPECIAL LIST 507

## TEN BOOKS BY JEWISH AUTHORS

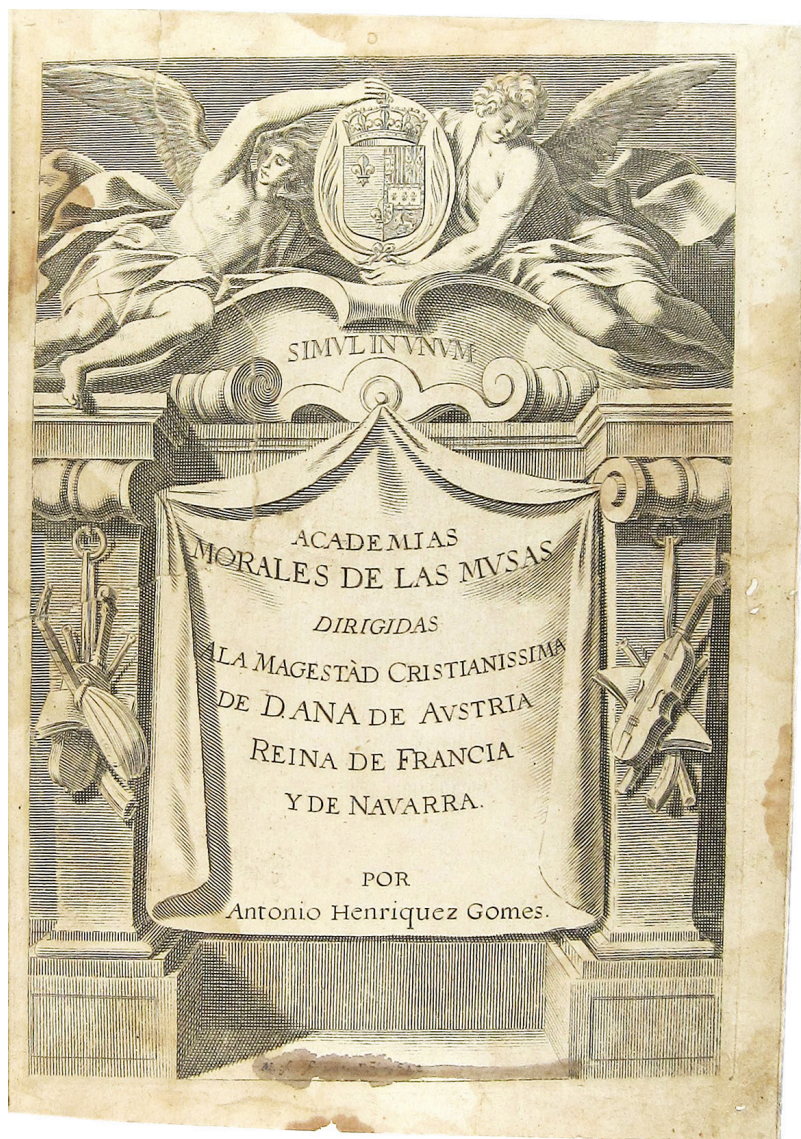
*Two Earliest Published Books, and Perhaps the Two Most Important Works  
By a Son of Portuguese Jews Probably Born at Cuenca  
A Significant Spanish Golden Age Author*

1. 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, 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 Rodriguez to Gaspar Haro y Guzman, in prose. Both contain an "Apologia" by the Portuguese Jewish writer Manuel Fernandez 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

*Item 1*

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 *sueftas*; his first certain published book (preceded only by a pamphlet, *Triumpho 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 Péres 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 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 emprenta de Laurens Maurry, 1644. 4°, woodcut vignette on title page, woodcut headpieces, large woodcut tailpiece on p.

# EL SIGLO PITAGORICO.

Y vida de D. Gregorio  
Guadaña.

*Dedicado a Monſeñor*  
**FRANCOIS BASSOMPIERRE,**  
*Marques de Harouel, Caballero de las Hordenes*  
*de ſu Mageſtad Criſtianiſſima, Mariscal*  
*de Francia, y Coronel general*  
*de los Suiſſes.*

P O R  
Antonio Henrriquez Gomez.



EN ROAN,  
En la emprenta de LAVRENS MAURRY.  
Año de 1644.  
CON LICENCIA.



*Item 1*

[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 Pères 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°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).

**2. ESAGUY, Augusto de.** *O revolucionario: novela*. Lisbon: Impensa Lucas & C.<sup>a</sup>, 1924. 8°, original printed wrappers. Uncut. In very good to fine condition. Author's warm six-line ink manuscript presentation inscription to João de Aragão Barros, dated 1924, on half title. 43, (1) pp., (1, 1 blank ll.). \$75.00

FIRST EDITION.

Augusto [Isaac] d'Esaguy (Faro, 1899-1961) was a Portuguese Jewish medical historian who headed the Portuguese Committee of Assistance to Jewish Refugees (Comissão Portuguesa de Assistência aos Judeus Refugiados, "COMASSIS"), a Relief Committee for German and Polish Refugees, established in 1933, that played a crucial role in helping Jewish refugees during World War II. The catalogue of the Biblioteca Nacional de Portugal has more than 100 bibliographic entries in his name.

\* NUC: MB. OCLC: 959154916 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates four copies: three at the Biblioteca Nacional de Portugal and one at Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

*Rossini Adapted to Piano—Bound for a Brazilian Princess*

**3. HERZ, Henri.** *Variations Brillantes pour le Piano Forte sur la Cavatine favorite Aurora sorgerai nella Donna del Lago del Maestro Rossini, Dediées à Madame la Comtesse de la Roche-Agnon [?] et composées par Henri Herz. Oeuv. 17. 5 works bound together*. Paris: Au Magasin de Musique de Pacini, n.d. (late 1820s-1830s?). Folio (33.8 x 26 cm.), contemporary (Brazilian?) green sheep, smooth spine gilt (defective at head and foot, a bit faded), covers with Greek key design gilt within ruled gilt border, Imperial arms of Brazil at center with gilt initials "P.I.D.J.", additional gilt-tooled vignette below the arms on the front cover (significant scraping and



some other wear, mostly to extremities), edges of covers milled (but much faded), green endleaves, all text block edges gilt. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Minor dampstaining at outer margin of first 4 leaves. Overall in good to very good condition. (1 l.), 17, (1) pp.

5 works bound together. \$1,200.00

Another edition of this piece was published in Vienna by Diabelli, also without date; the Österreichischen Nationalbibliothek record for it gives the year [1828]. Rossini's *La Donna del Lago* premiered in 1819.

Henri Herz (1803-1888) was one of the most popular pianists, composers and teachers in Europe during the mid-nineteenth century, when he capitalized on the public's new passion for pianos. He performed in Europe, Russia, South America, and in the United States. From 1842 to 1874 he taught piano at the Paris Conservatoire, where he had studied himself back in 1816. Herz established a piano factory in Paris in 1830, and won first prize for his entry to the Paris Exposition of 1855. Herz and contemporaries such as Johann Hummel and Carl Czerny were criticized by Robert Schumann for shallow virtuosity. Herz, a Jew, was born in Vienna, where he studied music with his father and the organist Daniel Hüntten. On one of the title pages in this volume, he describes himself as "Pianiste de S.M. le Roi de France."

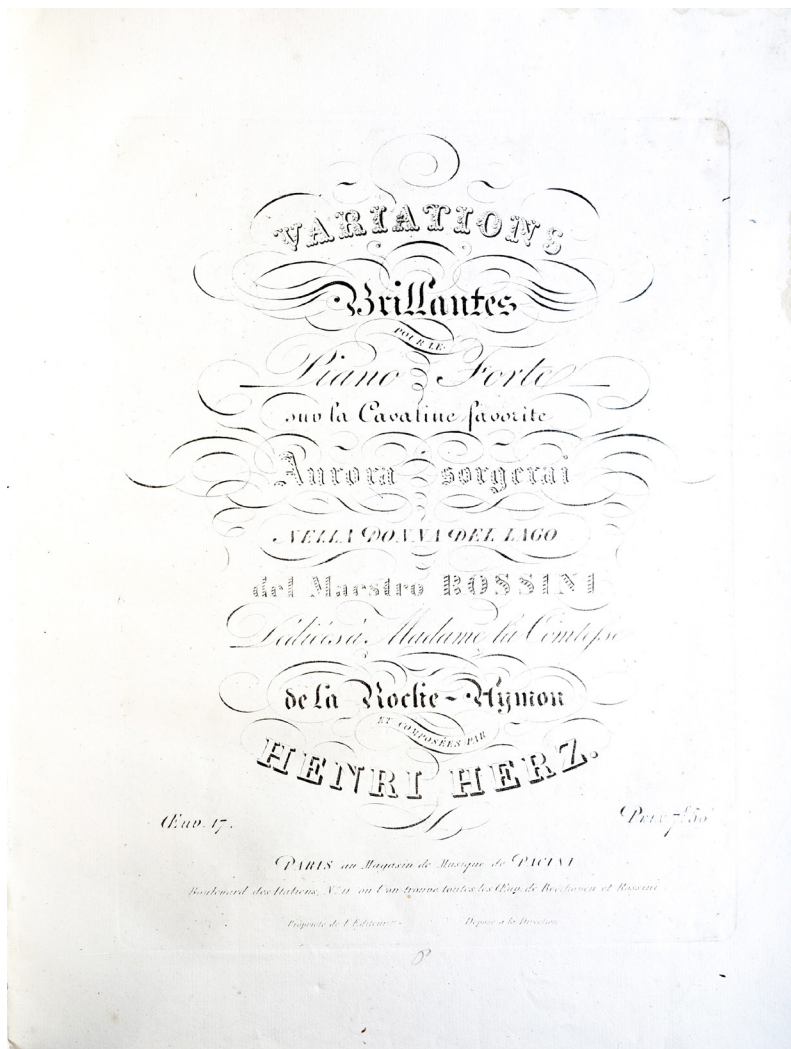
*Provenance:* "P.I.D.J." stands for "Princesa Imperial Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

\* OCLC: 40603709 (Southern Baptist Theological Seminary); 496710909 (Bibliothèque Musicale de Touraine). Not located in Jisc. KVK (51 databases searched) repeats Bibliothèque Musicale de Touraine.

#### BOUND WITH:

**HERZ, Henri.** *Air Suisse avec variations et introduction pour le piano-forte, dédié a Miss Georgiana Marsham et composé par ... Pianiste de S.M. le Roi de France. Opera 46.* Paris: Chez H. Lemoine Editeur, n.d. (ca. 1830?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page. 14 pp., (1 blank l.).

\* OCLC: 843432619 (Bibliothèque nationale de France); 610877950 (Universitätsbibliothek Basel); 33304626 (Cornell University); 493771418 (Bibliothèque musicale de



Item 3

The image shows a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation includes various dynamics such as *pp*, *sf*, *fz*, *cres.*, *sf-p*, *f*, *ff*, and *ff con fuoco*. Performance instructions include *poco animato*, *loco*, *marcato*, *cresc.*, *do.*, *fz*, *tr.*, and *Ped.*. The page number "11" is visible in the upper right corner. At the bottom of the page, the number "H. 929" is printed.

Item 3

Touraine); 223584568 (University of Ontario Institute of Technology, Music Library-University of Toronto).

AND BOUND WITH:

**HERZ, Henri.** *Variations quasi fantaisie pour le piano-forte sur le Trio favori de Mazaniello Notre Dame du mont Carmel de Carafa. Dédiées à Mademoiselle Butel de Ste. Ville et composés par Henri Herz .... Opera 43.* Paris: Chez Frere, and London: Goulding d'Almaine, n.d. [ca. 1828-1829]. Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Frere, in lower blank margin of title page. (1 l.), 24 pp.

*Masaniello* is another name for *La muette de Portici*, by Daniel Auber, which premiered in 1828. Herz's adaptation was reviewed in *Harmonicon*, 1829 (p. 136), which noted that it has "many original passages and effects ... The five variations on this are ingenious, and an *intermezzo alla fuga* is unexpected, and new because in a style almost unknown to the present age. Throughout the whole twenty pages of which the piece consists, there is hardly one that does not require an expert player, though there is not so much to shew his taste and feeling as we could wish. Such however is the fashion of the day."

\* OCLC: 496710923 (Bibliothèque musicale de Touraine); 29624618 (Tulane University); 610878018 (Universitätsbibliothek Basel); 843433809 and 843433807 (Bibliothèque nationale de France).

AND BOUND WITH:

**HERZ, Henri.** *Fantaisie et rondo pour le piano-forte sur la cavatine Cara deh attendimi de Zelmire, opéra de Rossini. Dédiés à Mademoiselle M. [?] Gibbings, et composés par .... Opera 12.* Paris: Chez Henry Lemoine, n.d. (1822-1830?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page.

Rossini's *Zelmira* premiered in 1822.

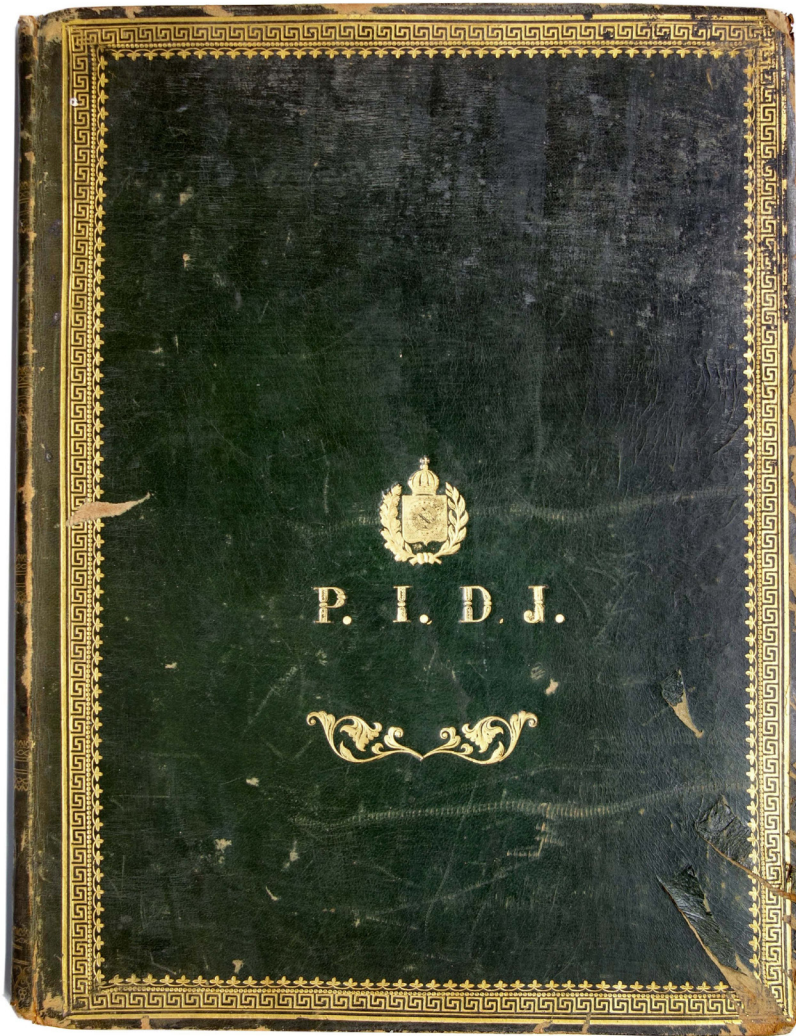
\* OCLC: 43612693 (University of California-Berkeley, University of North Carolina-Chapel Hill, British Library).

AND BOUND WITH:

**HERZ, Henri.** *Variations brillantes pour le piano sur un thème favori de o'opéra de Zampa, dédiées à son ami Edouard Billard, et composées par .... Opera 66.* Paris: Chez J. Meissonnier, and London: Chez Dalmaine, n.d. (ca. 1831-1832?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Meissonnier, in lower blank margin of title page. (1 l.), 15 pp. [first blank].

*Zampa, ou La fiancée de marbre*, a comic opera by Louis Joseph Ferdinand Hérold, premiered in 1831.

\* This edition not located in OCLC (cf. 843433894 for another edition, printed by J. Meissonnier, of which a single copy is cited, at the Bibliothèque nationale de France).



*Item 3*

*Preface by Fernando Pessoa*

\*4. **KAMENEZKY, Eliezer.** *Alma errante, poemas.* Lisbon: composto e impresso nas oficinas gráficas da Empresa do Anuário Comercial, 1932. 8°, original printed wrappers (minor wear at head of spine). Plate with portrait of the author. In very good condition. (1 blank l.), 112 pp., (1 blank l.), 1 plate. \$100.00

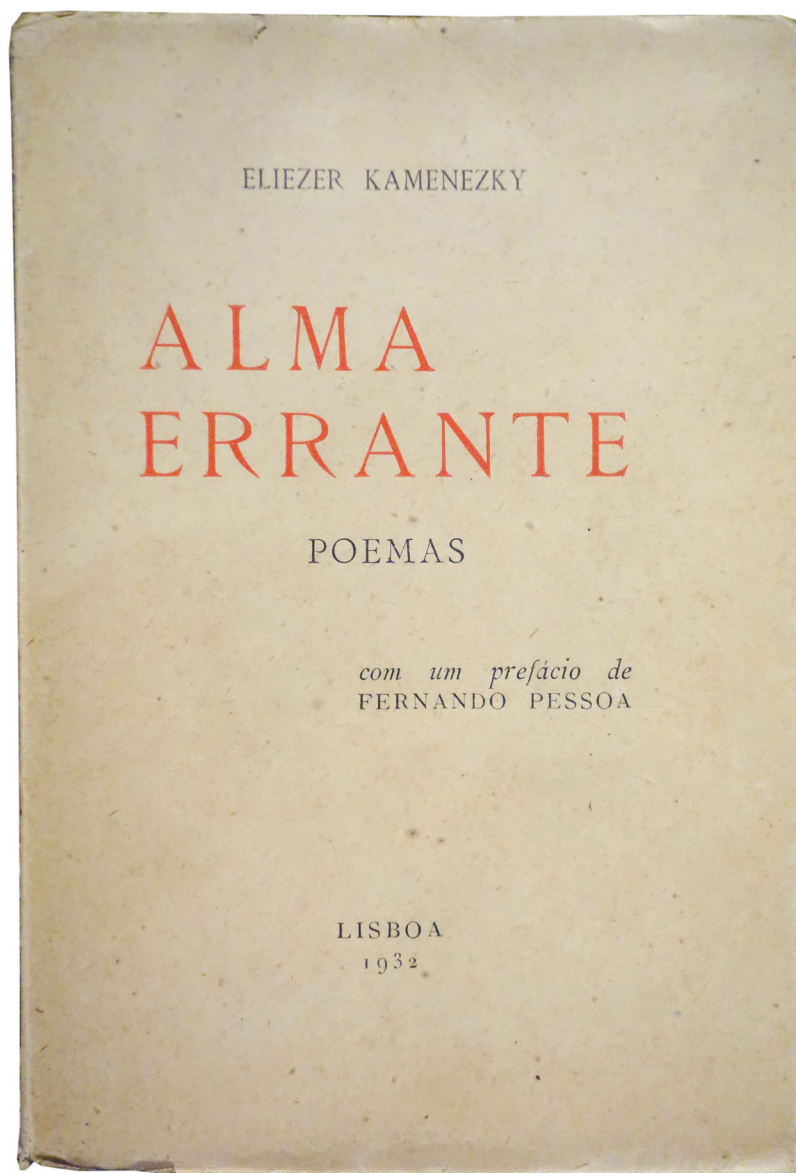
FIRST and ONLY EDITION. The preface (pp. 5-21) is by Fernando Pessoa. Sousa points out that here, as often elsewhere, Pessoa speaks more about his own ideas and obsessions than about those in the work he is supposed to introduce. "O facto de Eliezer Kamenezky ser um judeu russo exilado em Lisboa e, sobretudo, o facto de ele estar imbuído de 'um misticismo de judeu russo', leva-o desta vez à elaboração de um texto, aliás de grande riqueza especulativa e com largo leque referencial, onde, entre outros tópicos, se focalizam religião e mística, política e ideologias, cristianismo e judaísmo, Maçonaria e Rosa-Cruz, tradição alquímica e Cabala".

\* Blanco PR 117. Sousa, ed., *Fernando Pessoa: Fotobibliografia* p. 203. NUC: WU, MH. OCLC: 504818758 (British Library); 7459031 (15 locations, many of which, including the HathiTrust Digital Library, appear to be online versions). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library and adds University College London.

*Fireworks and Bullfighting in the Extravagant Celebrations for the  
Marriage of D. Pedro II and the Daughter of the Count Palatine*

5. **LEÃO, Manuel de.** *Triumpho lusitano. Aplauzos festivos, sumptuosidades regias nos augustos despozorios do inclito Dom Pedro Segundo com a Serenissima Maria Sophia Izabel de Babiera, Monarchas de Portugal. Relatãose as grandezas, narrãose as entradas Referemse as festividades que se celebrarão na insigne Cidade e Corte de Lisboa, desde 11 de agosto athe 25 de Outubro de 1687. Cujas Descripções. Dedicã ao Senhor Jeronimo Nunes da Costa ....* Brussels: n.pr., 18 August 1688. 4°, twentieth-century (second or third quarter) blind-tooled calf (slight wear), spine with raised bands in five compartments, two crimson leather lettering pieces in second and fourth compartments, gilt letter (title), edges sprinkled red from an earlier binding. Engraved title page with arms of the newly married couple, 2 putti holding banners, and two women labeled Galiope [*sic*] and Talia (see below). A few light stains; tiny wormhole in last 5 quires, touching one letter per page. Overall in very good to fine condition. Old signatures on title page, in upper (scored) and lower ("De Jozé Montr° Nayo") margins. Engraved title page, (4 ll., including errata on final verso), 328 pp. \$4,000.00

FIRST and ONLY EDITION. This verse narrative describes the festivities—including illuminations, triumphal arches, bonfires and bullfights—celebrated in Lisbon upon the

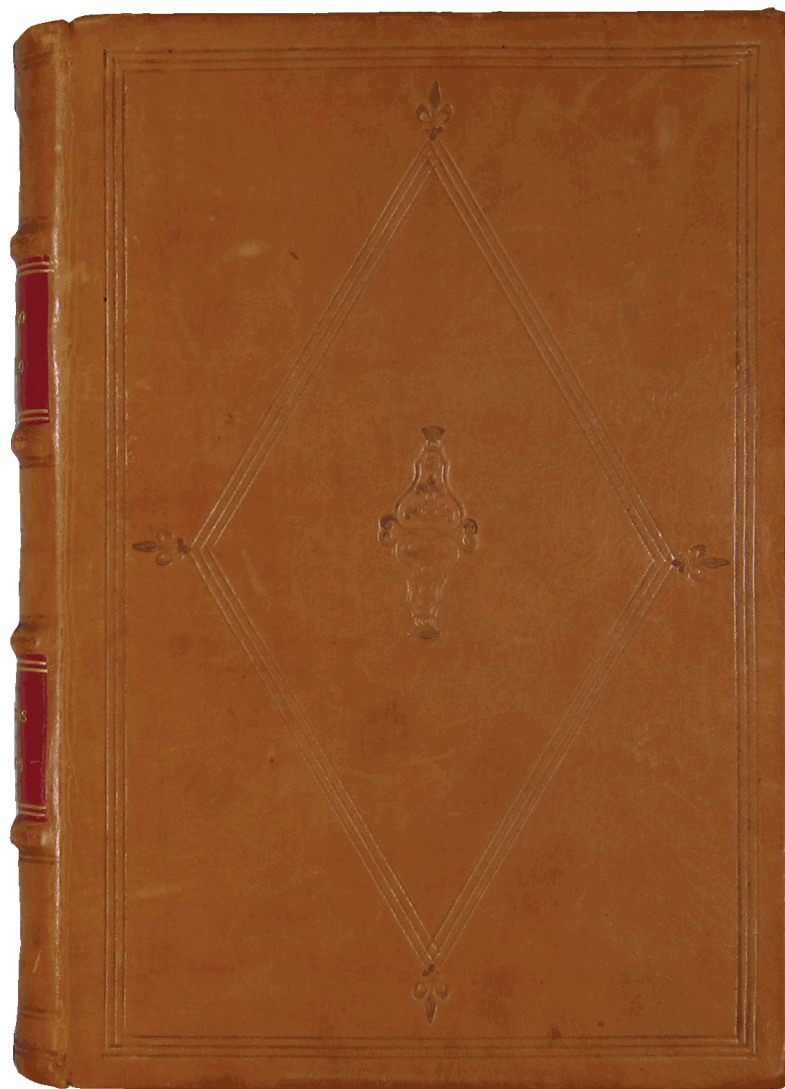


*Item 4*



Item 5





*Item 5*

marriage of D. Pedro II (1648-1706) to Maria Sophia Isabella (1666-1699), daughter of Philipp Wilhelm of Neuburg, Count Palatine. In the prologue, the author notes that the royal nuptials can be better described by a poem than by a prose narrative: "Bem sey que as excelencias destes Regios Nupciais Elogios, mais erão Sugeito para as eloquencias de hum Poema, do que materia para as limitações de huma Rellação...." (f. A3v). The 92 *ramos* give lengthy poetic descriptions of Maria Sophia's arrival in Lisbon, a day of bullfights (pp. 159-252), a fireworks display (pp. 253-290), and a second day of bullfights (pp. 291-328). Each section of the poem is preceded by a few lines in italic explaining the upcoming "scene," often giving details of the actors, sets, costume, and gold and silver ornaments. For example: "No meyo deste Cerco, se levantava huma Belligera fortaleza com quatro soberbos Baluartes, & oito vistozas Guaritas, Coroandose com hum Eminente Castello; viãose em Contorno sobre as agoas, muitos Marinheiros gigantes armados com lanças & Rodellas, donde violentos se ocultavão engenhosos fogos" (p. 260).

The charming title page incorporates the combined arms of D. Pedro II and his wife, surmounted by a large crown. Out of the crown stretch a dragon and a large bird who hold wreaths over the women who flank the arms. On the left, "Galiopé" (*sic*, for Calliope, muse of epic poetry) is crowned with a globe and cross that bears the name Maria, and holds a trumpet in her right hand. On the right is Talia (Thalia, muse of comedy), crowned with a globe bearing the name Pedro, and holding a stringed instrument. Above the arms and the muses, two putti hold three banners bearing part of the title. The end of the author's prologue explains the use of these two figures: "Na severidade de Reays, não perdem os Epithalamios condição de festivos; neste que te apresento, adorno o seriozo com as galas do alegre; valhome do heroyco de CALIOPE, sem desprezar o agradavel de TALIA: com o *Clarim* daquela, exppecifico as grandezas; com o *Plectro* desta, solemnizo os festejos" (f. A4r).

D. Pedro II of Portugal (1648-1706) was the second surviving son of D. João IV. From 1668 he was regent for his elder, mentally deficient brother, D. Afonso VI, whom he exiled to the Azores and later Sintra, where Afonso died in 1683. Afonso's marriage to Maria Francisca of Savoy had meanwhile been annulled because it had never been consummated. Pedro married his former sister-in-law in 1668, and she bore him a daughter, Isabel Luísa Josefa de Portugal, who became heir to the throne. The combination of D. Isabel's poor physical health and the strict rules for succession to the Portuguese throne led to canceled engagements with royal offspring across Europe, earning her the nickname "a Sempre-Noiva," "the ever-engaged." When Maria Francisca died in 1683, D. Pedro aimed to secure the succession by marrying into a famously fecund and well-connected family. He dispatched Manuel da Silva Teles to Heidelberg to request the hand of Maria Sophia, daughter of the Count Palatinate, sister of Eleanor Madeleine, third wife of Leopold I of Austria) and sister of Maria Anna (second wife of Carlos II of Spain). The contract was signed in May 1687 with a marriage by proxy in July. In August, Maria Sophia arrived in Lisbon and was immediately married to D. Pedro, amid lavish celebrations. She bore D. Pedro eight children, one of whom succeeded to the throne in 1706 as D. João V. Gold was discovered in Brazil in the 1680s, making the king of Portugal for a time the most fabulously wealthy ruler in Europe; the scale of these marriage celebrations reflects that.

The author, a Portuguese Jew, was born in Leiria but spent most of his life in the Low Countries; Innocência speculates that like many others, he was fleeing the Inquisition. His dedication to Geronimo Nunes da Costa, D. Pedro II's agent in the United Provinces, mentions the costly furnishings of Nunes da Costa's home and the fact that he was hosting the bride's mother, the wife of the Count Palatine.

\* Innocência VI, 35 and XVI, 249. Not in Biblioteca Nacional, *Bibliografia tauromáquica*. Not in Biblioteca Nacional, *La Fiesta Nacional*. Not in Díaz Arquer, *Libros y folletos de toros*. Not in *El Ocio en la Biblioteca Nacional*. Pinto de Mattos (1970) pp. 376, 631-2. Kayserling (rev. Yerushalmi) p. 79. Forjaz de Sampaio, *História da literatura portuguesa ilustrada III*,

175: "livro curioso para o estudo dos usos e costumes do século XVII." Gomes Tinoco, *Dicionário dos autores do Distrito de Leira*, p. 272. Palha 3321. Not in HSA. Azevedo-Samodães 1725. Not in *Ticknor Catalogue*. NUC: ICN, NcD. OCLC: 72537773 (Newberry Library); 84303893 (Jewish Theological Seminary of America, Harvard University-Houghton Library, Hebrew Union College); 561101053 (British Library); 457723902 (Bibliothèque nationale de France); 180092756 (Univ. Bibl. Johann Christian Senckenberg); microfilm copies: 84430850 (Yale University, Ohio State University, Oregon State University, Brill IDC), 74448890 (University of Texas-Austin); digitized copies: 757687830 (Univ. Bibl. Johann Christian Senckenberg); 457053279 (Getty Research Institute). Porbase locates six copies, all at the Biblioteca Nacional de Portugal. Jisc repeats British Library only.

*With Author's Signed and Dated Presentation Inscription to the  
Dean of Portuguese Journalists*

\*6. LOSA, Ilse [Lieblich]. *Rio sem ponte, romance*. Lisbon: Publicações Europa-América, 1952. 8°, original printed wrappers (slight wear at foot of spine; light foxing to rear cover; very minor fraying at outer edge of front cover). Very light browning. In good to very good condition. Author's signed and dated ("Porto—Nov. 52") six-line presentation inscription to Acúrcio Pereira on front initial blank leaf. 374 pp., (1 l.).  
\$150.00

FIRST EDITION of this novel. The author, of Jewish descent (born in the village of Melle-Buer, district of Osnabrück, near Hanover, Germany, 1913-died Porto, 2006), fled Nazi persecution in 1934. Arriving in Porto after a brief stay in England, she married the architect Arménio Losa and acquired Portuguese citizenship. She was awarded the Prémio Gulbenkian de Literatura Infantil for the whole of her output for children, and contributed to *Arvore*, *Colóquio*, *O diabo*, *Gazeta literária*, *Gazeta Musical e de todas as artes*, *Itinerário*, *Jornal de letras*, *Portucale*, *Seara Nova* and *Vértice*. She reviewed German works, and translated from German to Portuguese. Her first book, *O mundo em que vivi* (1949), is a memoir of a painful childhood and adolescence.

*Provenance*: Acúrcio Pereira (1891-1977) was considered the dean of Portuguese journalists; he wrote for practically every daily newspaper published in Lisbon and Porto during the 1930s, 40s, and 50s, as well as for literary reviews and magazines. In 1911 he joined the *Diário de notícias*, then headed by Alfredo da Cunha, rising rapidly from reporter to important editorial positions and serving 27 years as editor-in-chief. In addition to several books on diverse subjects, he collaborated on a number of theatrical pieces. See *Grande enciclopédia XXI*, 110; *Atualização IX*, 187. Also *Dicionário cronológico de autores portugueses*, III, 431.

\* See Álvaro Avelar Machado, *Dicionário de literatura portuguesa*, pp. 280-1; also *Dicionário cronológico de autores portugueses*, IV, 522-5. Porbase cites two copies, one in the Biblioteca Nacional de Portugal, the other in the Fundação Calouste Gulbenkian. Jisc locates two copies, at King's College London, and Oxford University.

BIBLIOTECA  
ESPAÑOLA.

TOMO PRIMERO,

QUE CONTIENE LA NOTICIA

DE LOS ESCRITORES

*RABINOS ESPAÑOLES*

DESDE LA EPOCA CONOCIDA

de su literatura hasta el presente.

*SU AUTOR*

D. JOSEPH RODRIGUEZ DE CASTRO.

*CON REAL PERMISO.*

EN MADRID.

En la Imprenta Real de la GAZETA.

Año MDCCLXXXI.

*Bibliography of Spanish Rabbinical Literature and  
Spanish Christian Writers to the Late Thirteenth Century  
Uncut Copy in Contemporary Marbled Wrappers*

**7. RODRIGUEZ DE CASTRO, José.** *Biblioteca española*. 2 volumes. Madrid: Imprenta Real de la Gazeta, 1781-1786. Large folio (35.5 x 24 cm.), contemporary marbled wrappers (spines chipping, lower wrapper of volume I nearly detached), in recent crimson quarter morocco folding case with marbled sides. Uncut. Ink notes in margin of I, 517; small wormholes in upper margin of several quires of volume II, not touching text. In very good to fine condition. (17 ll.), 668 pp., (84 ll.); (5 ll.), 748 pp., (1 l.). 2 volumes. \$7,000.00

FIRST and ONLY EDITION of this extremely interesting bibliography of Iberian rabbinical literature, a landmark in the development of Spanish bibliography. The first volume contains copious notes and bibliographical accounts of the Sephardic rabbinical writers from the earliest times to the end of the thirteenth century; the intention was to continue the work to the author's own day. It has extensive quotations, some in Hebrew, from the authors listed. The second volume deals with Spanish Christian writers from the second to the end of the thirteenth century. The work is considered valuable in part for its references to manuscripts and unpublished books and poems. For example, the index of volume I includes a list of "Traducciones españolas mss. e impresas de toda la Biblia, y las de algunos de sus libros" (ff. Tttt3v-Xxxx1v).

Rodríguez de Castro (1739-ca. 1795) was a Spanish Christian rabbinic scholar who was probably of Jewish descent. As librarian to the King of Spain (to whom he dedicated this work), he had access to the rich store of literary treasures at the Escorial.

\* Palau 273764. Aguilar Piñal 1708. Salvá 2491. Heredia 8091. Yerushalmi, Introduction to the revised edition of Kayserling's *Bibliografía española-portuguesa-judaica* p. xii. Sempere y Guarinos II, 163-4. Maggs, *Spanish Books* 880. Ticknor *Catalogue* p. 306. See also Aguilar Piñal, ed., *História literária de España en el siglo XVIII*, pp. 521-2 and throughout, and Fernández Sánchez, *História de la bibliografía en España*, pp. 105-7 and throughout.

*By the Author of Confusion de Confusiones*

**\*8. VEGA, Joseph de la.** *Ideas posibles de que se compone um curioso ramillete de fragrantés flore, cultivadas, y cogidas . . . . Parte dellas en el limitado jardín de sus continuas meditaciones, regadas con loos sudores de su restro, y corrientes de su pluma: y las mas pomposas para la vista, y mas agradables para el olfato, Transportadaas por el mismo Vega, de las mas amenos Pensiles de la Hetruria, a los huertos de Hyberia, para ornato de sus vergeles, y delicia de sus prados. Consagrasse e la odorifera Guirnalda a las laureadas sienes Del Scientifico Mercurio Lusitano, el Ilustrissimo, y Sapientissimo Señor, D. Diogo de Mendonza Corte Real Enviado del Augusta Monarcha D. Pedro Segundo Rey de Portugal. A los Estados de las Provincias Unidas. Antwerp [i.e., Amsterdam?]: n.pr., 1692. 8°, old [contemporary?] stiff vellum*



*Item 7*

Woodcut initials. Typographical headpieces. Woodcut tailpieces. In very good condition. Old (contemporary?) ink manuscript inscription recording the price paid on second front free endleaf recto. 375 pp. A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aaa<sup>4</sup>. \$6,000.00

FIRST and Only Early EDITION. This collection of short essays includes a section of five essays translated by Vega from Italian authors (Giovanni Battista Manzini, Ferrante Pallavicino, Vincenzo Pasqualigo, Antonio Lupis and Giovanni Francesco Loredan), followed by seven more by Vega himself. The author's dedication to D. Diogo de Mendonza Corte Real, dated in print Antwerp, March 15, 1692, occupies pp. [3]-14. His introduction to the reader takes up the next 2 pp.

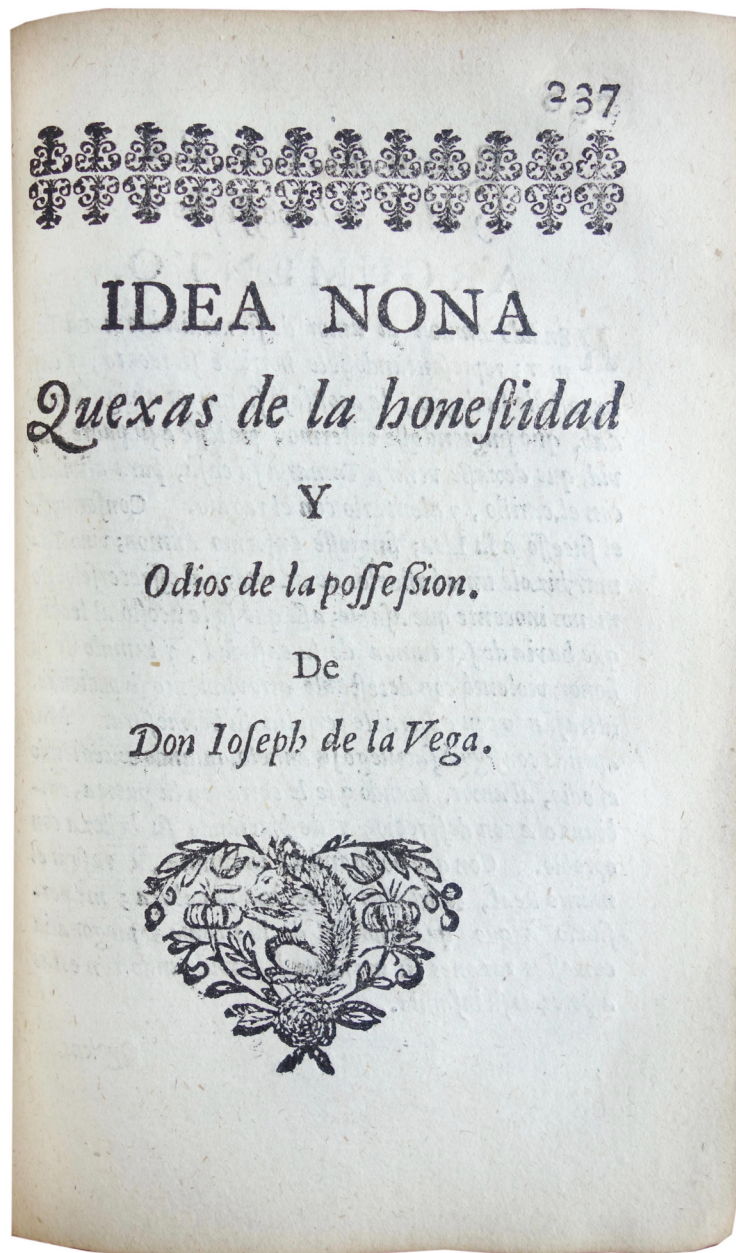
The meditations authored by Joseph de la Vega are all based on passages from the Old Testament. Each meditation is written in the first person. Vega usually chooses tricky passages where there is something paradoxical about virtue, or that there is complexity in the narrative that is not clear by merely following virtue.

The Sixth Idea "*Obediencia Enternecida*" (Heartwarming Obedience), pp. 151-174, is about Genesis 22: 1-18 where Abraham is asked to sacrifice his son. It is told from the perspective of Abraham.

The Seventh Idea "*Suerte Contra Suerte*" (Luck against Luck), pp. 175-206, is about 1 Samuel 14:4-42. This is told from the perspective of Jonathan, who was going to be sacrificed because he ate honey against the oath Saul had proclaimed. It engages with the previous meditation on Abraham, but discusses the differences between Saul's actions and Abraham's actions.

The Eighth Idea "*Alientos de la Devocion y Brios de la Humildad*" (The Spirit of Devotion and the Vitality of Humility), pp. 207-236, is about 1 Samuel 17:32-34, when David asks to fight Goliath. It is written from David's perspective. There are many descriptions of the fight with Goliath and its metaphorical significance; there is also a focus on David's harp, that his *harp will soften dissonances with forgiveness* (p. 210).

The Ninth Idea "*Quexas de la Honestidad y Odios de la Possession*" (Complaints against honesty and hatred of possession), pp. 237-254, is about 2 Samuel 13:1-19. It is in response to the passage where Amnon rapes his sister Tamar. The meditation is written from the perspective of Tamar, after she has been raped. Tamar speaks very eloquently, using a high rhetorical style to express her ideas. She first laments: over God, for the horribleness of the crime; over her father (David) for the terrible scandal; over brother, due to the insult and humiliation; over the world for the unprecedented example; and over herself, for having had to experience the torment of the injury committed against her (p. 239). Tamar relates to the story of Adam and Eve, where she sees herself as Eve but in a different light. "Adam" (her brother, Amnon), she says, had his eyes closed in order to sin. Although she (Tamar) has lost her modesty, she feels consoled by the fact that "Adam" will die (thus foreshadowing Amnon's death in 2 Samuel 13:29), pp. 242-243. Tamar refers to Deborah (Judges 4-5) as someone who was prophetic; and Tamar similarly sees herself as someone who is prophetic against the evil done to her. Tamar then takes issue with how women are usually described, and illustrates the uniqueness of her case. She says that the world has wept for women before (Adam for Eve, Samson for Delilah, the Benjaminites for the concubine, etc.) but for reasons diametrically opposed to Tamar's case (pp. 244-5). She also speaks directly to her brother saying: "you argue that this hate you feel is virtue, but it is because you hate the sin you have committed" (p. 246). Tamar pleads that she is guilty of nothing aside from being a beautiful woman. She also refers to moments in the passages from Samuel: that she ripped the royal robe she was wearing because it would show that her chastity had been torn. To conclude, she ends with a fantastic image saying that she covers her head with ashes, in order to be reborn like the phoenix—in this way, she will revenge her honor and her honor will





# IDEAS POSSIBLES

De que se compone un curioso ramillete  
De fragrantés flores.

*Cultivadas, y cogidas,*

Por Don Joseph de la Vega.

*Parte dellas en el limitado jardin de sus continuas medi-  
taciones, regadas con los sudores de su rostro, y corrien-  
tes de su pluma: y las mas pomposas para la vista,  
y mas agradables para el olfato,*

Transportadas por el mismo Vega, de los mas  
amenos Penfiles de la Hetruria, à los huertos  
de la Hyberia, para ornato de sus vergeles,  
y delecta de sus prados.

Confagraste esta odorifera Guirnalda  
A las laureadas sienes

*Del Scientifico Mercurio Lusitano,*

El Ilustrissimo, y Sapientissimo Señor,

D. Diogo de Mendonza Corte Real

*Enviado*

Del Augusto Monarcha

D. Pedro Segundo Rey de Portugal

*A los Estados de las Provincias Unidas*

En Amberes

Año MDCXCII.

be her solace. She also refers to the metaphor of the palm tree, which their father taught them, that only bears fruit after sixty years of having been planted. She says her name "Tamar" means *palm* and so she must wait for her revenge like the palm tree; similarly, she says that a palm also represents glory. She is positive that she will be triumphant over this terrible violence committed against her, saying: "some will admire my injury, many will celebrate my revenge; as Deborah judged beneath a palm [tree], eyes will be opened to justice for me" (p. 253).

The Tenth Idea "*Flaquezas del Valor*" (Weakness of Courage), pp. 255-284, is about Judges 16:1-31, and tells the story of Samson and Delilah. The meditation is written from Samson's point of view, before his death. He refers to *his* "riddle" where "something sweet is in his strength" (p. 266) and that he finds women to also be like an enigma (specifically, the sweetness of a woman is an enigma to him).

The Eleventh Idea "*La Capa de Los Engaños, y los engaños de la Capa*" (The Coat of Trickery, and the Trickery of the Coat), pp. 285-310, is on Genesis 37:1-36, 39:1-23. The meditation is written from the perspective of Potiphar's wife. (As Joseph of the embroidered coat was sold into slavery by his brothers, he was brought into Potiphar's household in Egypt where Potiphar's wife attempted to seduce Joseph.) Unlike the Ninth Idea (told from Tamar's perspective), Potiphar's wife uses a less rhetorical style; her defense of her actions is written in a series of points. These points defend her actions, but also seem to be written to persuade Joseph. (The reason for this becomes clear with the Twelfth Idea.) Arguments of note include, on p. 299: "you did not wish to tarnish your virtue by fleeing, but you tarnished your constancy;" on p. 300, that Joseph's desire to flee is against nature; and on p. 309, "you leave your coat in my hand, to show that you leave the sin in my hand." In the end, like Tamar, Potiphar's wife says she will have her revenge.

The Twelfth Idea "*Triumpho de la Virtud y Tropheo de la Castidad*" (The Triumph of Virtue and the Trophy of Chastity), pp. 311-372, is on the same passages from Genesis. This time the meditation is written from Joseph's perspective, and responds to claims made by Potiphar's wife in the previous meditation. He similarly writes in the form of a list, but uses more rhetorical skill to prove his points and is clearly not persuaded by her arguments. He first contradicts Potiphar's wife by saying she sees beauty in nature, but that true beauty is in virtue (p. 317). Nature is a common theme in both of their meditations, but Joseph takes this further to use discussions of nature to also relate to the zodiac (p. 351) where Potiphar's wife's desire is tied to nature. Further, he states it is better to serve virtue than to serve the zodiac, the stars, and phases of the moon (p. 354).

Joseph de la Vega (Espejo, Córdoba, 1650-Ámsterdam, 1692), a.k.a José Penso de la Vega and Josseph de la Vega, was a Sephardic Jewish diamond merchant, financial expert, moral philosopher and late Golden Age poet who wrote in Spanish and Hebrew. His *Confusion of Confusions* (1688) presented a history of speculation in stocks and other financial instruments, acquainting the reader with sophisticated financial maneuvers. He employed a dialogue format that enabled the reader to understand the respective perspectives of the various market participants and the intricacies of speculation and trading. It is the first such book ever written. The original edition is extremely rare.

We could find no record of this book ever having been sold at auction.

\* Palau 217268 (refers only to a copy "£38 Rosenthal 1954"). Peeters Fontainas 1051. Kayserling (rev. Yerushalmi) p. 87 (calling for only 372 pp.). Not in HSA. Not in Salvá or Herredia. Not in the Peeters Fontainas sale catalogue (Sotheby's, London, May 22-23, 1978). OCLC: while providing 13 records, most are for digitized, microfilm microform and microfiche copies. The only records for hard copies appear to be the following: 68745878 (Jewish Theological Seminary of America Library, Ets Haim Library, Koninklijke Bibliotheek); 937158741 (Kungliga biblioteket); 433884960 (Biblioteca Nacional de España); 81790213 (Harvard University). Not located in CCPBE.



*Item 8*

**\*9. VILA REAL [or VILLA REAL], Manuel Fernandes.** *Epítome genealógico do Eminentíssimo Cardeal Duque de Richelieu e discursos políticos sobre algumas acções da sua vida.* António Borges Coelho, ed. Lisbon: Editorial Caminho, 2005. Obras Clássicas da Literatura Portuguesa, Século XVII, 27. 8°, original illustrated wrappers. As new. One of 1,000 copies. 210 pp. ISBN: 972-21-1689-1. \$28.00

First and only edition thus of this critical edition with much new material, the first in Portuguese, of a work which appeared originally in Spanish, Rouen 1641. Fernandes de Vila Real [or Villa Real], a merchant born in Lisbon, served as Consul of Portugal in Paris under D. João IV, and in that capacity helped the king gain acceptance and consolidate his government. When he returned to Portugal in April 1649, however, he was denounced before the Inquisition for having brought books listed on the Index into the country, and also for having written a work whose content was suspect. In 1652 he was handed over to the secular authorities in an auto-da-fé at the Terreiro do Paço, garroted and burnt. He was a friend of Antonio Enriquez Gomez, is listed in Kayserling, and almost certainly was Jewish.

\* See Barbosa Machado, III, 264; Innocêncio V, 422; Kayserling, *Biblioteca española-portuguesa-judaica*, p. 131.

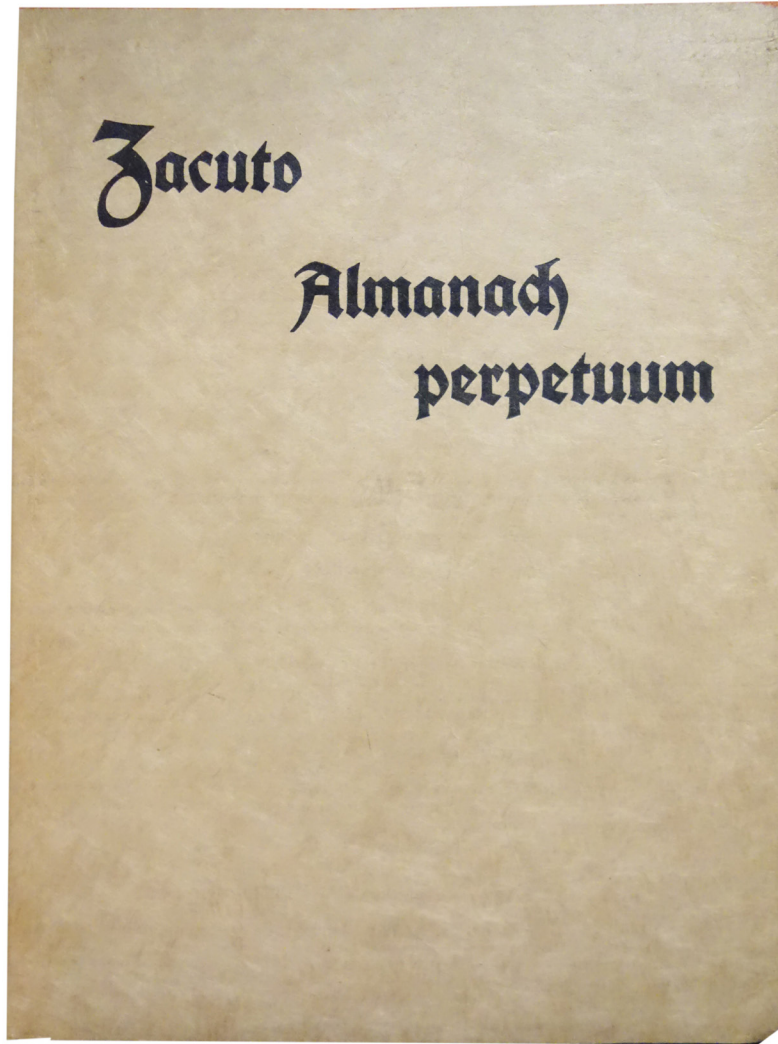
*Tables Used by Vasco da Gama and Christopher Columbus  
In an Impressive Contemporary Binding  
By a Castilian Jewish Author*

**\*10. ZACUTI, Abraham [i.e., Abraham ben Samuel Zacuto].** *Almanach perpetuum caelestium motuum (Radix 1473). Tabulae astronomicae raby Abraham Zacuti ... in latinum.æ per magistrum Joseph Vizinum ... Reproduction fac-similé de l'exemplaire appartenant à la Bibliothèque d'Augsbourg.* Munich: L.B. Obernetter, 1915. Very large 4° (26.7x21 cm.), contemporary morocco, spine richly gilt with raised bands in six compartments, short author-title lettered gilt in second compartment from head, covers also richly gilt, inner dentelles gilt, edges of boards gilt, decorated endleaves, signed in gilt "Livreria Morais" in lower inner corner of rear cover, upper edges rouged, other edges uncut, original printed wrappers bound in. Printed on thick paper of high quality. In fine condition. (1 l.), 335 pp. \$900.00

Facsimile of the Laria, 1496 edition.

Abraham ben Samuel Zacuto (1452-c.1515) was a Castilian Jewish astronomer, astrologer, mathematician, rabbi and historian who served as Royal Astronomer to King D. João II of Portugal. His astrolabe of copper, his astronomical tables and maritime charts played an important role in early Spanish and Portuguese navigation. They were used by Vasco Da Gama and Christopher Columbus, among others.

Zacuto was born in Salamanca. He may have studied and taught astronomy at the University of Salamanca; later he taught astronomy at the universities of Zaragoza and

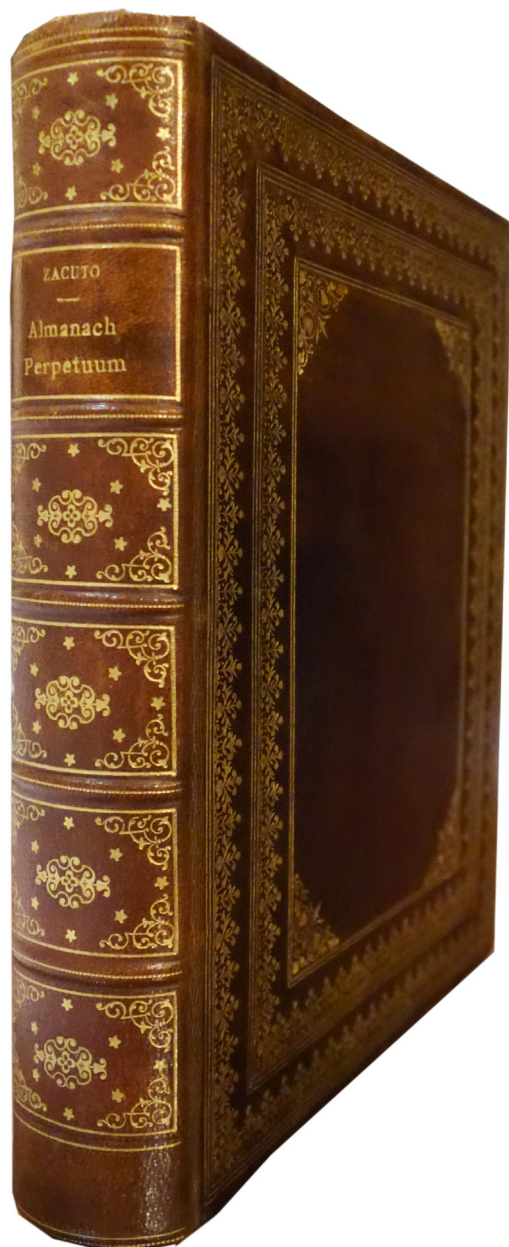


*Item 10*

then Carthage. He was well versed in Jewish Law, and was the rabbi of his community. With the 1492 expulsion of the Jews, Zacuto took refuge in Lisbon, Portugal. Already famous in academic circles, he was invited to court and nominated Royal Astronomer and Historian, a position which he held until the early reign of D. Manuel I. He was consulted by the king on the possibility of a sea route to India, a project which he supported and encouraged. Zacuto probably died in 1515 in Jerusalem; however, other reports indicate his final home was the Jewish community in Damascus and his death occurred in 1520; while the Biblioteca Nacional de Portugal gives the date of his death as 1532..

Zacuto's principal claim to fame is the great astronomical treatise, written in Hebrew while he was in Salamanca, with the title *Ha-ḥibbur ha-gadol* ("The Great Book"). It was begun around 1470 and completed in 1478. It was composed of 65 detailed astronomical tables (ephemerides), with radix set for the year 1473 and with the meridian at Salamanca, charting the positions of the Sun, Moon and five planets.[4] The calculations were based on the Alfonsine Tables and the works of earlier astronomers (notably of the fourteenth-century Majorcan school). Zacuto set out the data in a simple "almanac" format, with the positions of a planet easily interpolated between entries, making it quite easy to use. The first Castilian translation was undertaken in 1481 by Juan de Salaya. Zacuto's Portuguese disciple Joseph Vizinus (Mestre José Vizinho, the much-valued physician and advisor of D. João II of Portugal) translated it into Latin, under the title *Tabulae tabularum Celestium motuum sive Almanach perpetuum* ("Book of Tables on the celestial motions or the Perpetual Almanac"), along with a new Castilian translation, and arranged for its publication in 1496 by Samuel d'Ortas in Leiria, Portugal. Zacuto's *Almanach perpetuum* (or *Biur luḥot*) revolutionised ocean navigation. Prior to the *Almanach*, navigators seeking to determine their position on the high seas had to correct for "compass error" (the deviation of the magnetic north from the true north) by recourse to the quadrant and the Pole Star. But this proved less useful as they approached the equator and the Pole Star began to disappear under the horizon. Zacuto's *Almanach* supplied the first accurate table of solar declination, allowing navigators to use the sun instead. As the quadrant could not be used to look directly at the sun, Portuguese navigators began using the astrolabe on board (an old land-based instrument to measure the height of the sun indirectly). Zacuto's tables in conjunction with the new metal nautical astrolabe allowed navigators to take accurate readings anywhere. Already in 1497, Vasco da Gama and his crew underwent a thorough briefing and preparation by Zacuto, and took Zacuto's tables along with the astrolabe on his maiden trip to India. Zacuto's tables continued to be used by Portuguese ships thereafter to reach far-off destinations such as Brazil and India.

\* For the original 1496 edition, see Goff Z14; BMC, X, 83; Biblioteca Nacional de Portugal, *Os sucessores de Zacuto* 861.



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