

# Spanish Books & Manuscripts

## A short list

ENQUIRIES

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## LEAF FROM A BREVIARY-MISSAL, WITH TEXT IN LATIN AND CATALAN

I.

### CATALAN SCRIBE

#### Leaf of a Breviary-Missal, in Latin and Catalan.

[Spain (Catalonia), 15<sup>th</sup> century]

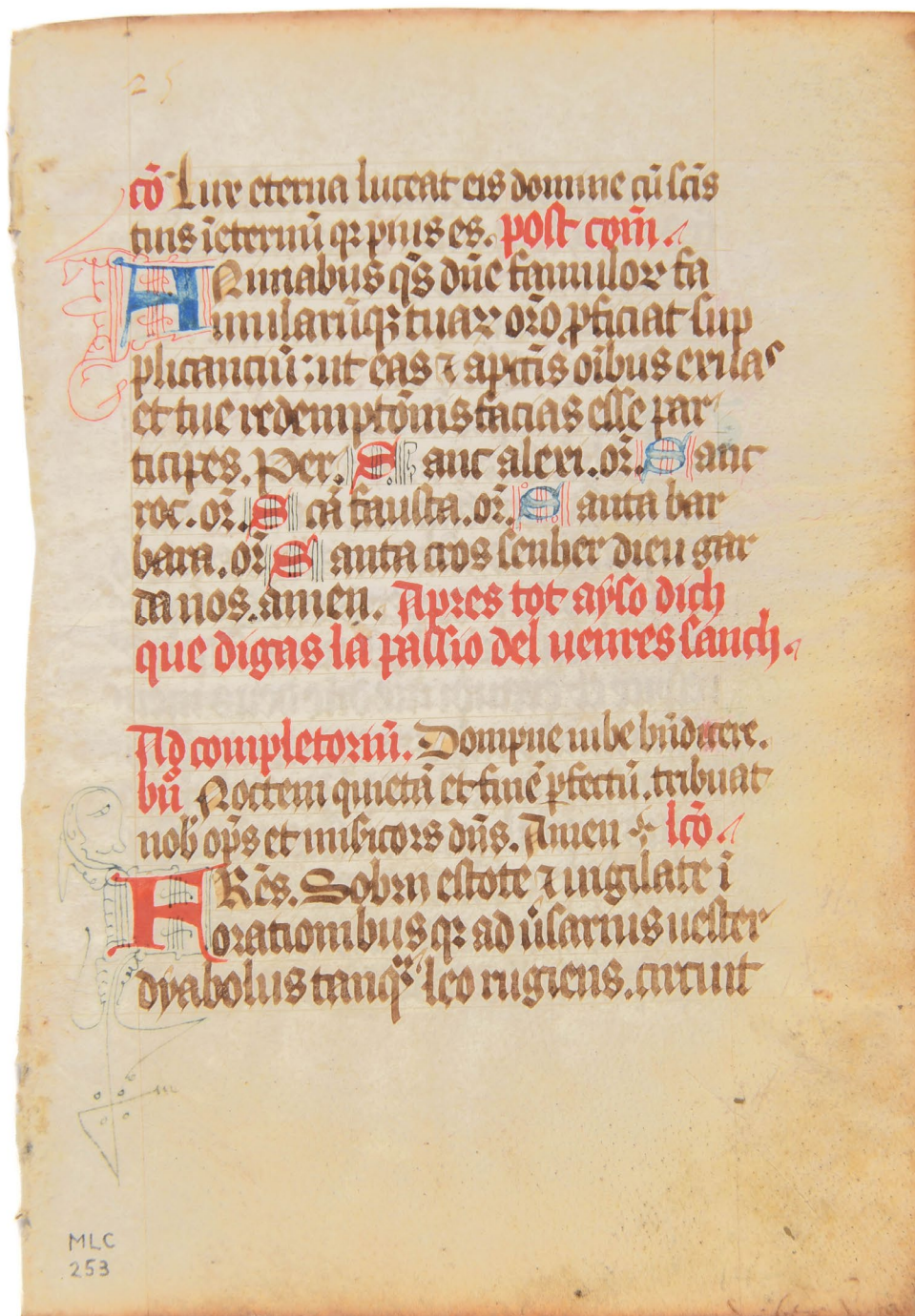
Manuscript on vellum (151 × 105mm). 18 lines, ruled in brown ink, with three, two-line initials, two on recto and one on verso, alternating in red and blue with contrasting penwork flourishes, one-line initials throughout in red and blue, rubrics in red.

£1,500

**An unusual leaf from a Breviary-Missal, in both Latin and Catalan.** The text on the present leaf combines that usually found in both a Missal and a Breviary; respectively, the end portion of a Mass for All Saints, and below it the beginning of Compline, or the evening prayer portion of the Divine Office. The text ends on the verso with Psalm 12.6 ('Exultabit cor meum...').

At the end of the Mass for All Saints, the scribe uses Catalan instead of Latin: the saints Alexis, Roche, Fausta and Barbara are named, followed by 'Santa cros senher dieu guarda nos. Amen.' and, rubricated in red, the response: 'Après tot ayso dich que digas la passio del venres sanch'. Liturgical books that combine less widely-spoken vernaculars, such as Catalan with Latin are known (see e.g. BL Add MS 18193, Book of Hours with rubrics in Catalan) but uncommon.

Minor cockling, darkening at edges, verso with remains of tape at head.





querens que deuoret an resillite for  
tes in fide. tu aut. **V.** Comite nos deus  
salutaris nr. **R.** Et aite. nam tua anob.  
**V.** Deus in adiutori. **R.** Domine ad ad  
uniadum. **V.** Gloria pri. **R.** Sicut erat.

**U**squequo domine **psalmus.**

**O**blinisceris me in finem. usq; a  
uertis faciem tuam a me. **Quam**  
dum ponam consilia in aia mea. dolo  
rem in corde meo per diem. **U**squeq;  
exaltabitur inimicus meus sup me.  
respice et exaudi me dne deus meus.

**I**llumina oculos meos ne unq; ob  
dormiam in morte. neq; dicat inimico  
meus preualui aduersus eu. **Q**ui  
tribulant me inimici mei exultabunt  
si motus fuero. ego aut in misericordia tua  
sup speravi. **E**xultabit cor meum

Provenance: 1. Neat pencil note at foot of recto, 'MLC 253', Colker MS 253, from the collection of **Marvin L Colker** (1927-2020), sold at Christie's, 12 Dec. 2022, Lot 114. 2. Acquired by Colker in 1974 from William J. Tomlinson, art dealer, at the Tomlinson Collection, Baltimore.

## WITH UNUSUAL FOLDING PLATE OF VOLVELLES

2.

**LULL** (Ramon)

**Ars magna generalis et ultima quaruncunque artium et scientiarum assecutrix et clavigera...**  
(Lyon: Jacques Mareschal for Simon Vincent, 1517).

*Title and verso of A4 printed in red and black, title with large woodcut serving as printer's device of SS. Peter and Paul holding the 'Vera Icon' (smaller version on verso of last leaf), an initial and a woodcut border on two sides; folding plate with woodcuts and letterpress, diagrams and tables, some full-page, numerous woodcut initials of various sizes; double columns.*

Sm. 4to (190 x 135mm). [4], cxxiii ff. 19<sup>th</sup> century German/Austrian glazed marbled boards, gilt label on spine.

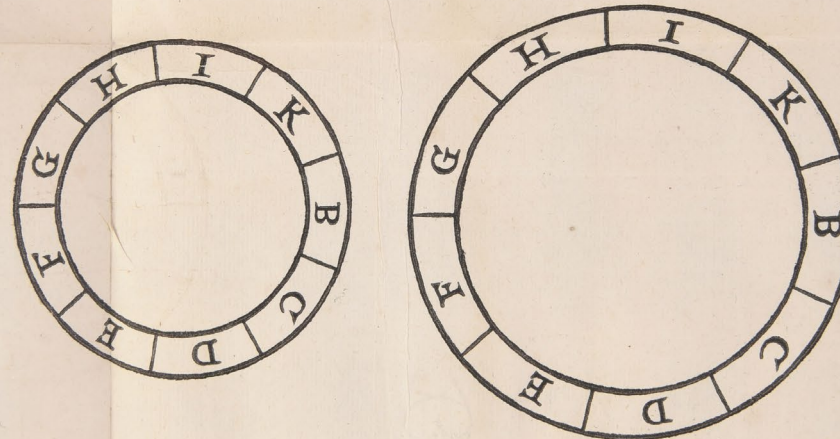
**£9,500**

The first edition to be edited by the Basque Franciscan Bernard de Lavinheta (d. c. 1530), who was widely regarded as the greatest Lullist of the early 16<sup>th</sup> century. Composed between 130-1308, this is the third edition following the first of Venice, 1480.

Unusually, this copy has a folding plate which contains woodcuts of two concentric discs to be cut out and used as volvelles for the "Quarta figura", with four lines of printed instructions to the binder above. The discs are printed with 9 symbolic letters (B, C, D, E, F, G, H, I, K) around the circumference.

"A Catalan encyclopaedist, Lull invented an "art of finding truth" which inspired Leibniz's dream of a universal algebra four centuries later... The most distinctive characteristic of Lull's *Art* is clearly its

**C**Aduertendum est q̄ minor circulus istozz poni debet intra maiorem circulum volubilter: sicut rota in arezet abo ponuntur intra quartam figuram: etiam volubilter: in folio quarto in secunda parte.





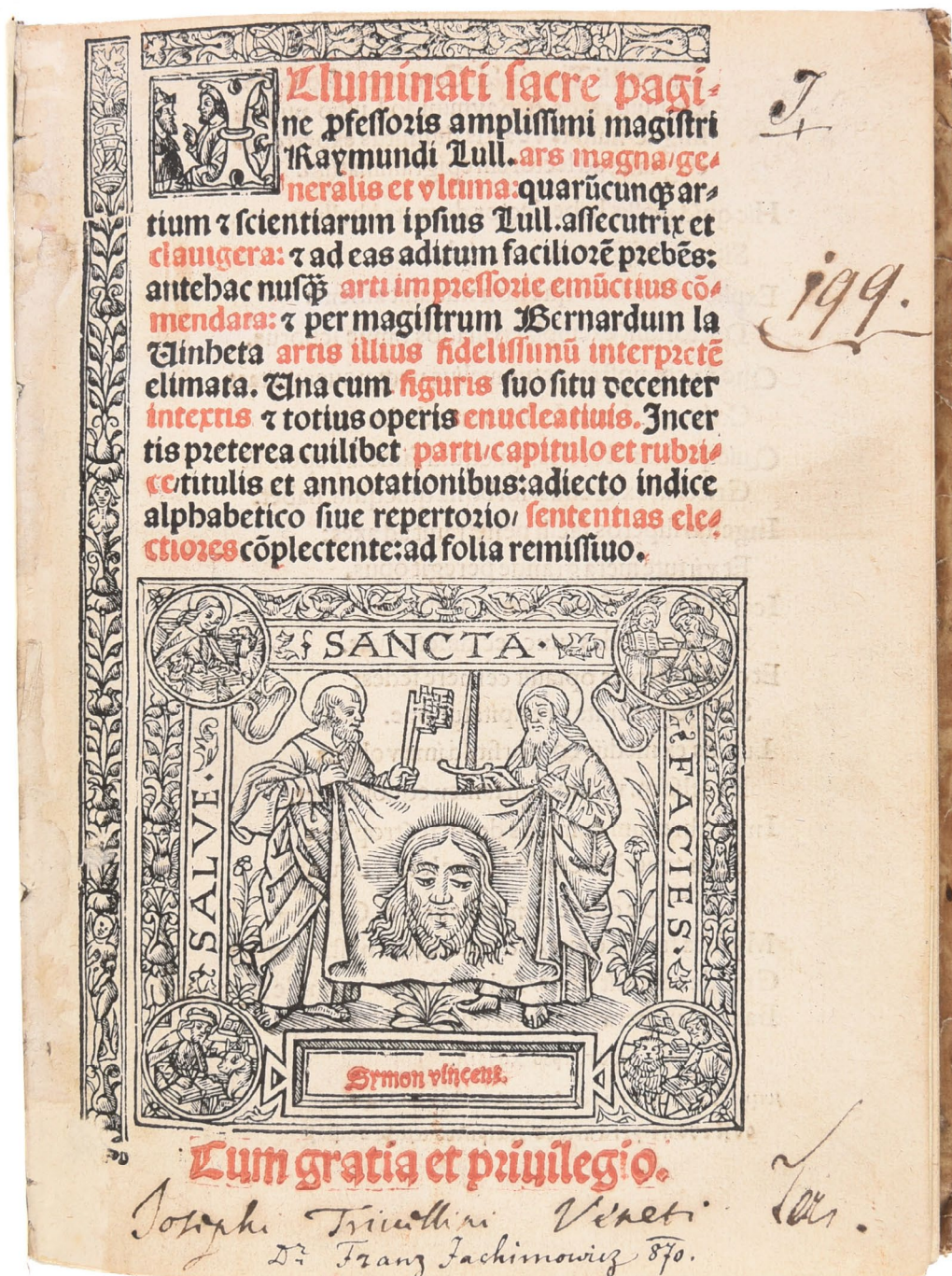
combinatory nature, which led to both the use of complex semimechanical techniques that sometimes required figures with separately revolving concentric wheels – “volvelles”, in bibliographical parlance – and to the symbolic notation of its alphabet. These features justify its classification among the forerunners of both modern symbolic logic and computer science, with its systematically exhaustive consideration of all possible combinations of the material under examination, reduced to a symbolic coding” (R.D.F. Pring-Mill in *Dictionary of Scientific Biography*).

Provenance: Inscriptions on title-page of ‘Josephi Trivellini Veneti’ and ‘Dr Franz Jachimowicz [1]870’, Dr Jachimowicz seems to have been a homeopathic doctor in Vienna.

Title-page neatly repaired in gutter, a2 repaired at foredge just touching a few letters, f. xvi repaired at blank lower margin.

Ref: John N. Crossley, “Ramon Llull’s contribution to computer science” in *Ramon Llull: From the Ars Magna to Artificial Intelligence*, ed. Alexander Fidora & Carles Sierra (Barcelona 2011), pp.39–60.

Palau 143693. Rogent & Duran, 65. Baudrier XI, 393. Adams L1697. BMSTC (French), p. 292.





**RARE FIRST EDITION OF THIS INFLUENTIAL  
NEO-LATIN POEM**

3.

**GOMEZ** (Alvar), of Ciudad Real

**Thalichristia ad beatissimum patrem Hadrianum  
ex Cardinali Dertosano Pontificem maximum.**

(Alcalá de Henares, Arnald Guillen de Brocar, April  
1522).

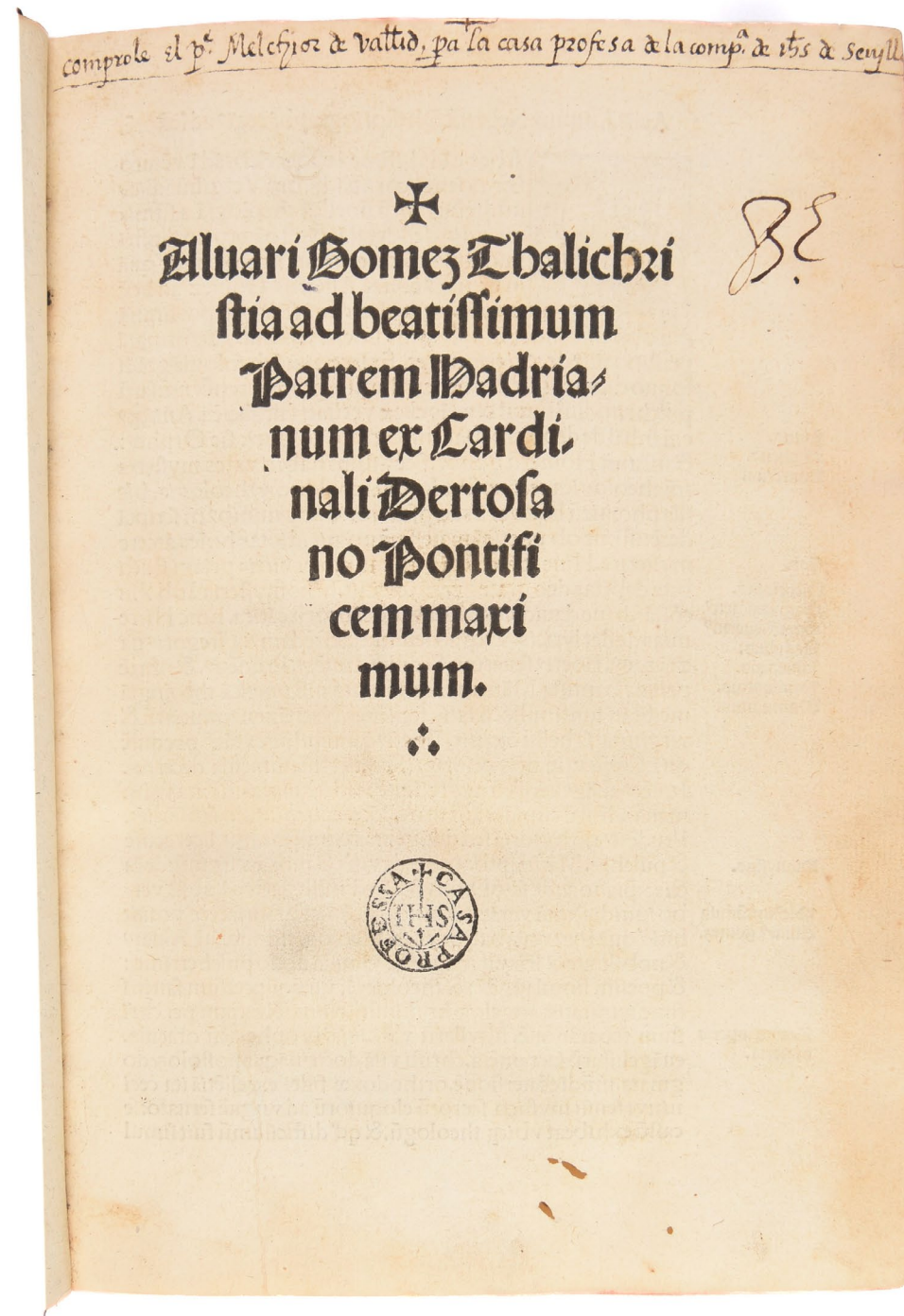
*Woodcut initials.*

Sm 4to (208 x 152mm). [4], ccvi, [2]ff. Roman letter; title, printed  
marginalia and errata in gothic letter. 18th century Spanish mar-  
bled calf, flat spine ruled in compartments, red morocco gilt label,  
r.e., blue marbled endpapers.

**£7,500**

**Extremely rare first edition** of this important product  
of Spanish humanism, with the distinguished English  
provenance of Richard Heber, the Britwell Court Library  
and JPR Lyell: no copies located in UK or US libraries.

Alvar Gómez's neo-latin poem in 25 cantos is dedicated to  
Pope Adrian VI, with a preface by the most influential Spanish  
humanist of the time, Antonio de Nebrija (1444-1522), who  
calls Gómez the 'Christian Virgil'. In his poem Gómez was  
able to combine both classical form and Christian zeal. "As  
a true humanist, the pupil of Peter Martyr was convinced of  
the importance of poetry and Latin style; nevertheless like  
Nebrija he did not want to express Christian truth in pagan  
vestment. His *Thalichristia*, a version of the Evangelists  
which imitated the style of Vergil, followed, according to  
Nebrija's prologue, Pico della Mirandola's *theologia poetica*  
in combining poetry and religion. Alvar Gómez, however,  
rendered it into a Christian content whereas Pico's way into  
poetry had been syncretistic." (Biersack, 2019).







Alvar Gómez (1488–1538), a native of Guadalajara was, as well as an accomplished Latinist, a soldier in his youth who had fought in the wars of Naples (1504), Florence (1512) and the battle of Pavia (1525). In 1516 he was a page to the future emperor Charles V in the Burgundian Court, where he must have seen Erasmus repeatedly, and in 1530 he was part of the Spanish entourage in Bologna for Charles V's coronation. In 1516 he had sent Erasmus a letter under the pseudonym Alvarus Nemo (EP 506) enclosing a poem. Erasmus later praised his poem on the Order of the Golden Fleece (*De militia velleris aurei*) with a short poem (Reedijk poem 105) which was posthumously published with Alvar's work at Toledo in 1540 (see: *Contemporaries of Erasmus* II, pp. 117/8).

It is beautifully printed in Guillen de Brocar's fine roman type. Brocar was one of the most important of the early printers in Spain, perhaps most notable for the

Complutensian Polyglot version of the Bible in Hebrew, Aramaic, Greek, and Latin (1514-17) - Lyell also owned a copy of this landmark work (*see below*).

**Provenance:** 1. 'Melchior de Vattid [Valladolid?]', with his inscription at head of title-page 'la casa profesa de la compa. de ihs de Sevilla' and Jesuit circular stamp.

2. The Heber copy with 'Bibliotheca Heberiana' stamp on fly-leaf, lot 2434 in part two of his sale, described as 'rare'. A founder member of the Roxburghe Club, **Richard Heber** (1773–1833) amassed a huge collection of around 150,000 books which filled at least eight houses in Britain and the Continent. A single copy of a desired book was not enough, he is famously quoted as remarking, "No gentleman, can be without three copies of a book, one for show, one for use, and one for borrowers." His library was auctioned over 216

days between 1834 and 1837 with three additional sales on the continent. "The English sales brought in £56,774, with those on the continent adding some £10,000, so that the total amount of all the sales came far short of the estimated £100,000 originally paid by Heber..." (Oxford *DNB*). The British Museum, the Bodleian Library, and Sir Thomas Phillipps acquired most of the 1,700 or so manuscripts.

3. **William Henry Miller** (1789–1848) of Britwell Court with his purchase note in pencil from the Heber sale; sold at Sotheby's 31 July 1917, 'Property of a Gentleman' but his descendant Sydney Richardson Christie-Miller, lot 512 to the booksellers Davis & Orioli, who had moved from Florence to London in 1913.

4. **James Patrick Ronaldson Lyell** (1871–1948), his circular bookplate inside front cover with presumably his



bibliographical notes in red and blue ink on a separate sheet tipped to the front free endpaper. Initially he concentrated on collecting incunabula, however, "in 1914 he began to take an interest in early Spanish books, and it was the lucky purchase, for only £4, of a copy of the great Complutensian polyglot Bible which inspired him to write and publish in 1917 his first book, a life of Cardinal Francisco Jimenez de Cisneros, archbishop of Toledo (d. November 1517), followed in 1926 by his best-known work, *Early Book Illustration in Spain* .... About 1936 he changed his taste in collecting, and began to acquire medieval manuscripts, eventually accumulating about 250, of which in his will he bequeathed a choice of 100 to the Bodleian." (ODNB). His will also established a Lyell readership in bibliography at the University; the remainder of Lyell's collection was sold at auction between 1950 and 1952.

One or two small marginal wormholes at beginning and end but generally a very good, crisp copy.

Martín Abad, *Alcalá de Henares*, no. 100. Palau 103913. IB 9625 (locates only 8 copies; two are outside Spain at Paris BNF and Perugia Biblioteca Comunale Augusta).

Ref: Martin Biersack, "The Adoption of Humanism in Catholic Spain (1470-1520)" in *Reformation & Renaissance Review*, vol 21, 2019, pp. 27-46. For Guillen de Brocar see FJ Norton, *Printing in Spain 1501-20* (1966), pp. 33-48.

ALVARI GOMEZ THALICHRISTIA Fo.i.  
ad beatissimum patrem Hadrianum ex cardina-  
nali Dertofano pontificem maximum.

LIBER PRIMVS.



V mihi digna deo genitrix pulcherrima nato  
Virgo decor caeli: generis custodia nostri  
Virgo parens: cuius fructu radiante relecti  
Terga dedere doli frustrataq; cantibus aera  
Tu mihi: nam summi te circum munera doni:  
Te vitalis amor circum: pax aurea circum

Inuocatio ante  
propositionem  
imitatione Ho-  
meri.

Te sedet: & nitueq; complenda ad iussa caterue  
Te circum: siue astra velis: seu tartara miris  
Immutare nouis: nihil est tam grande: quod ipsa  
Non queat: infernas que sola & femina turmas  
Destruit: in caelis arcana latentia magnis  
Diuitias vitamq; potes radiosq; superni  
Luminis & nostro charites infundere cantu.  
Nec mihi phoebeas eterna in carmina chordas  
Sit labor aut tripodes mellitaq; phocidis antra  
Querere nec lycias hederis serpentibus oras.  
Iam deus arcanum patefecit nomen & omni  
Trinus in orbe sonat. solitis non fraudibus vllum  
Cyrneus amon agit. Syrtes adisse loquentes  
Et solem & cecco rutilantia sidera somno  
Fructificumq; marem: placatam fletibus isin  
Sat sit: & argui iustrasse oracula mopfi.  
Sat phitios seruasse dolos infandaq; cesis  
Orgia luminibus scelerate tradere genti.  
Sat draco pherphates violato sanguine: satq;  
Thesimophoris texisse nefas: absorptaq; bina  
Numina: sat genitum diuino semine taurum.  
Sat quoscumq; fero subuexerit orpheus antro.  
Sat iam dictus hilas puer: & latonia delos:  
Saturnusq; latens: stygie pia zona dianæ  
Sat que sita: sacris & apollinis infula tædis.  
Hec pereant quicumq; colunt. iam vera salutis  
Nuntia seraphicas repetunt ad carmina vires.  
Iam pater empyree terregenae intulit aule:  
Cherubica humanas & tollit ad organa linguas  
Tu modo paulinos estus sanumq; furorem

Irridet vanita-  
tes poetarum gen-  
tium.

Arcanus nome-  
scæ & indiuidue  
trinitatis.

Pherphate, p  
serpina.

Thesimophoria  
sacrificia greca  
nocturna. apud  
romanos sacra  
bone oce.

Systole.

a



**CASTILIAN CHIVALRIC ROMANCE,  
CONSIGNED TO THE FLAMES IN *DON  
QUIXOTE***

4.

[ANON]

**Histoire de palmerin d'olive, fils du roy florendos  
de macedone.**

Paris: Galliot du Pré, 1573.

*Later incarnation of Galliot d Pré's woodcut device on title page.*

1 work in two volumes. 8vo (100 x 160mm). [32], 496ff. c.1800 straight-grained red morocco, with double gilt fillet and neoclassical, geometric design on covers, spine gilt in compartments with repeating sunflower stamp, title and date in second and third compartments, gilt dentelles, a.e.g., marbled endpapers.

**£2,000**

An attractive copy in a handsome binding of Jean Maugin's translation of this anonymous, and extremely popular, Castilian chivalric romance. First published in Salamanca in 1511, Maugin's translation into French was the first, printed in Paris in 1546. It subsequently became the source for the English edition by Anthony Munday, published in 1588; along with French and English, *Palmerin de Oliva* was also translated into Dutch, German and Italian. A critical edition of Munday's English translation was published as recently as 2020.

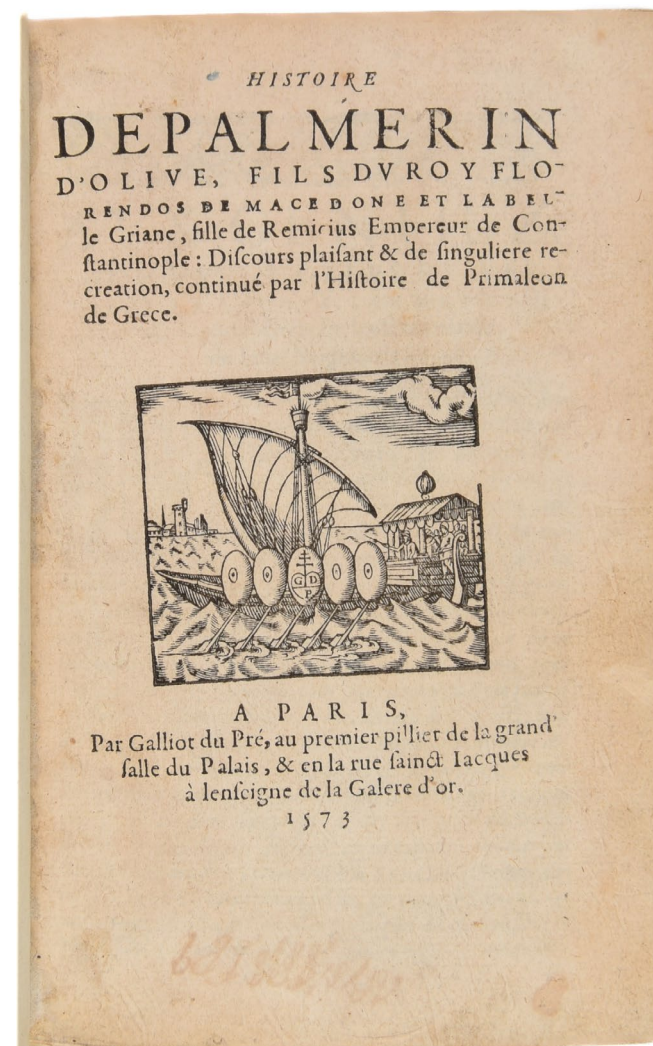
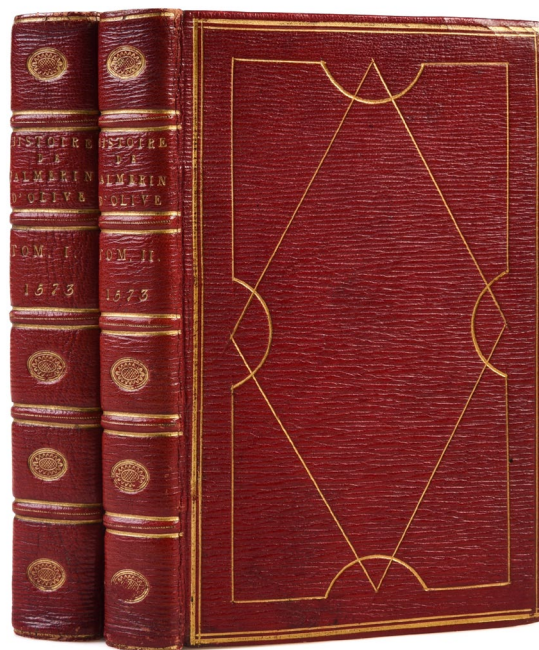
The tale follows the chivalric exploits and loves of Palmerin d'Olive, so-called due to being discovered, as a baby, on 'Olive' mountain amongst palms and olive trees. The illegitimate son of Prince Florendos of Macedonia and Princess Griana of Constantinople, Palmerin is raised by the beekeeper who discovered him

and proceeds to adventure in Macedonia, Germany and Babylon, before eventually ascending to the imperial throne of Constantinople. The present work was the first in the Palmerin cycle, which consisted of eight books. In *Don Quixote*, while *Palmerin D'Olive* is consigned to the flames by the curate and the barber, the sixth book, *Palmerin of England*, is saved.

Washed, occasional spotting, but overall lovely condition.

Brunet IV, 331. Palau 210480. Not in Adams.

[OCLC: UK: BL only. US: Yale, Grinnell College, University of Pennsylvania].





## MARCUS AURELIUS AS A MODEL OF PRINCELY BEHAVIOUR

5.

**DE GUEVARA** (Antonio)

**Libro di Marco Aurelio con l'horologio de' prencipi.**

Venice: Francesco Portonaris, 1575.

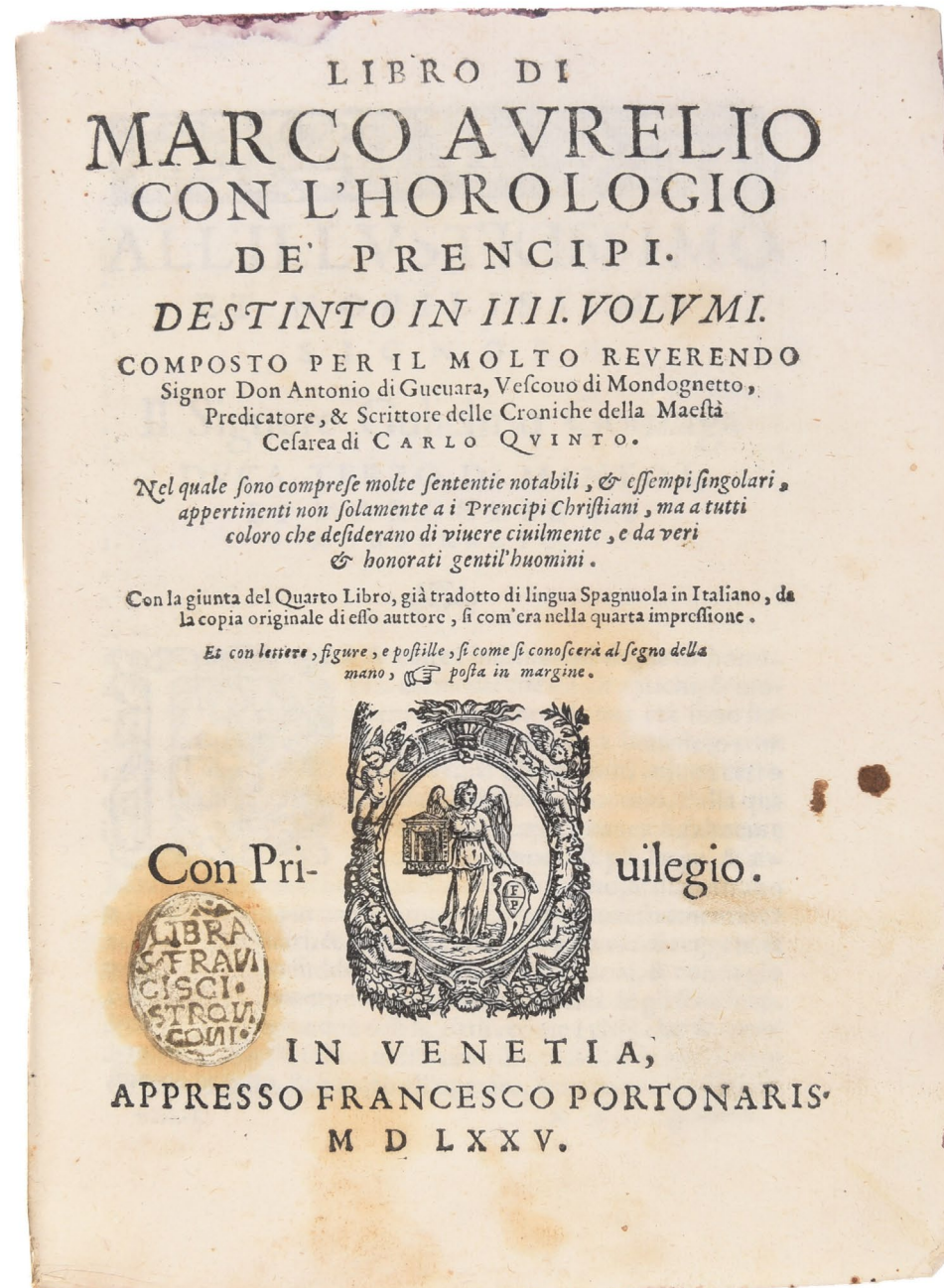
*With Francesco Portonaris' printer's device to title page of each book, large woodcut initials opening text of each book, smaller initials throughout, half-page and smaller medallion woodcuts in text.*

4to (208 x 153mm). [24], 88; [4], 96; [4], 112; [4], 59, [1 (blank)] ff. Contemporary limp vellum, yapp edges, title in manuscript on spine, remains of shelf label at foot, purple edges with naive gaufering (holes to lower cover, hole at foot of spine revealing manuscript fragment used as binder's waste, stitching).

**£800**

An unsophisticated copy, in good condition, of a later Italian edition of Fray Antonio de Guevara's (1480?–1545) extraordinarily popular *Relox de Principes*, an enlarged version of his (largely fictional) biography of exemplary Roman emperor Marcus Aurelius, the *Libro Aureo*. First published in Spain in 1528 (*Libro Aureo*) and 1529 (*Relox*), both works were immensely popular and quickly translated into Italian, appearing in 1542 and 1543 respectively. According to one estimate, 'from 1542 to 1600, in Italy alone, an edition of the *Relox* or *Libro Aureo* was published on average almost every eighteenth months' (Mezzatesta, p.626). The present edition is the third from the press of Francesco Portonari, who also translated the work.

Originally dedicated to Charles V – to whom De Guevara was made court historiographer in 1526, as described on the title page – with these works





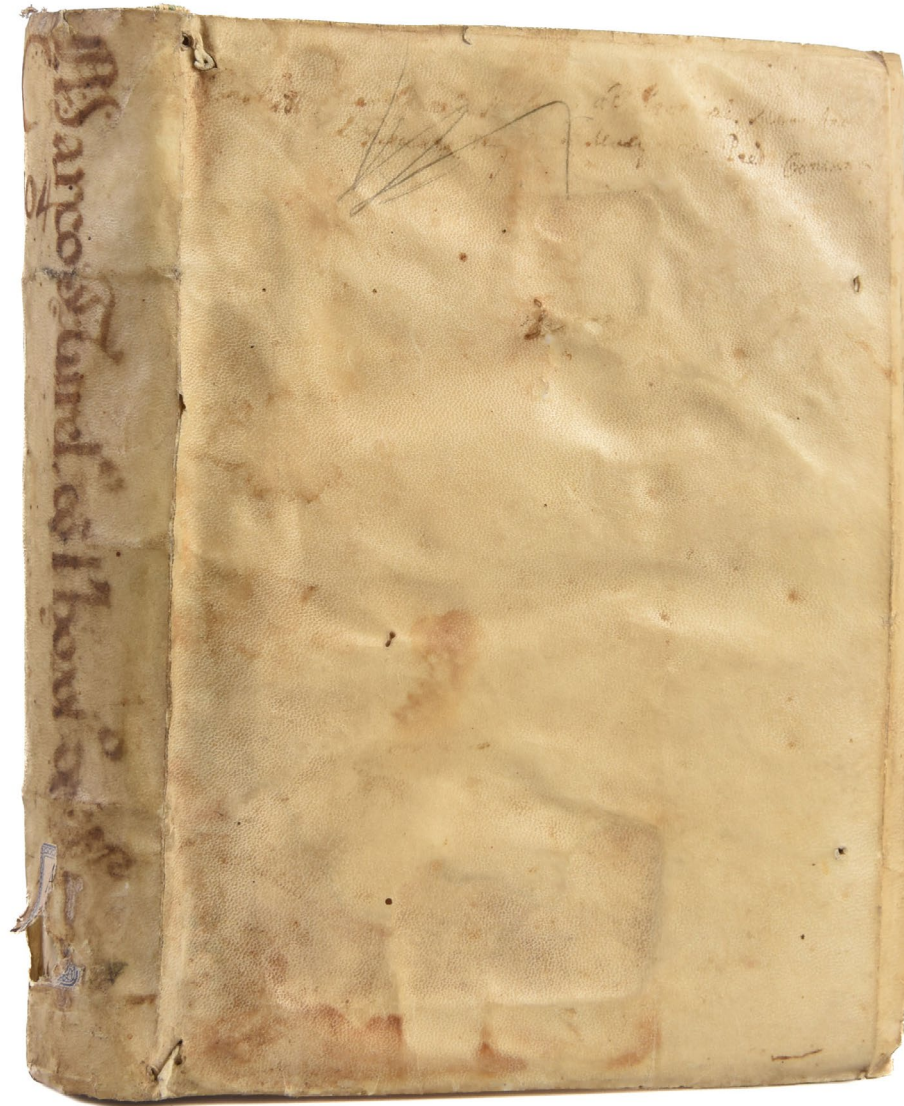
De Guevara contributed to the rediscovery and rehabilitation of the figure of Emperor Marcus Aurelius that took place during the Renaissance. Using as his basis an essentially 'imaginary biography based largely on Julius Capitolinus' *Historia Augusta*' (Mezzatesta, p.624), De Guevara presents a didactic treatise on princely quality and behaviour based on the example set by Marcus Aurelius, lauded as the archetypal learned prince and leader of men. The text instructs in the importance of princely piety, marriage, and governance of the state, 'with special emphasis placed on justice and the maintenance of peace' (Mezzatesta, p.625). The additional fourth book here examines how a prince should govern 'at court, and at home'.

Along with De Guevara's original dedication to Charles V, the first and fourth books here are dedicated by printer and translator Portonari to Gulielmo Gonzaga, Marchese di Monferrato, and Alfonso da Este, Duke of Ferrara; the second and third are dedicated by Costantino di Franchi to Giulia di Franchi and Agostino di Franchi respectively.

Provenance: 1. With oval book stamp (in woodcut?), pasted to title page of the **Convento di San Francesco, Stroncone**, still active, and said to have been founded by St Francis himself on a visit there in 1213. Their stamp also appears in *Biblia Latina* (Venice: Octavianus Scotus, 31 May 1480) at the Bodleian (see Bod-Inc B-279).

Ref: M.P. Mezzatesta, 'Marcus Aurelius, Fray Antonio de Guevara, and the Ideal of the Perfect Prince in the Sixteenth Century', *The Art Bulletin* 66.4 (1984), 620-633.

CNCE: 22269. This Portonari edition not in BMSTC (Italian), Adams or Brunet.





## ANDALUSIAN NOBILITY, EXTENSIVELY ILLUSTRATED

### 6.

#### ARGOTE DE MOLINA (Gonzalo)

**Nobleza de Andaluzia.** Seville: F. Diaz, 1588.

*Woodcuts of arms throughout, inscriptions printed within borders of printer's arabesque ornaments, device of Diaz on final leaf.*

Folio (310 x 200 mm.) ff. [10], 348. Twentieth-century binding (16th-century pastiche) by Brugalla of Barcelona, spine gilt, edges untrimmed with traces of red colouring.

**£2,500**

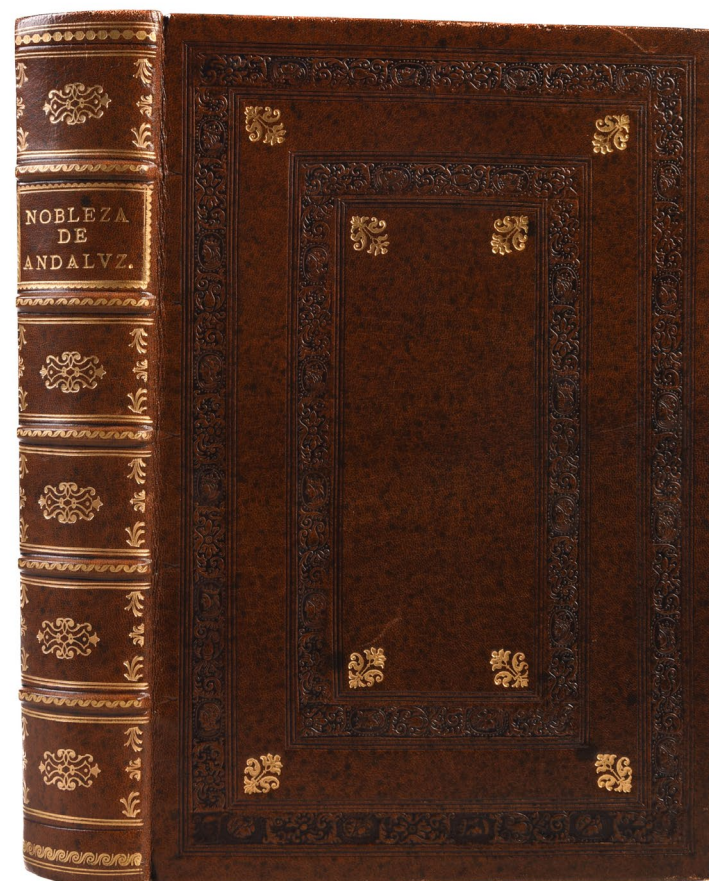
First edition, dedicated to Philip II of Spain. This splendid book on the arms and genealogy of the noble families of Andalucia (forming part of a larger projected work) is a fine example of Spanish book production of the period and the final book from the press of Fernando Diaz, active in Seville from c.1567.

Argote de Molina (d.1596) was born around 1551; having pursued a military career, in 1565 Philip II appointed him 'alférez mayor' ('lieutenant') and he subsequently served under Don John of Austria in wars against the Ottomans. In 1578 Philip created Argote the representative for Seville in the 'santa hermandad' (a quasi-militia and a brotherhood created towards the end of the Middle Ages), a post which brought him financial benefits which he augmented by commercial activities. These monies enabled him to be a great collector of books, manuscripts, and other works of art, which were kept in his house in Seville.

The present chronicle was the result of extensive research in provincial and other archives; his other







works include *Historia del gran Tamurlan* (Seville: Andrea Pescioni, 1582; texts by Pedro Mexia and Clavijo) and *Libro de la monteria*, a work on hunting attributed to King Alfonso the Wise.

The earliest copies of the *Nobleza de Andaluzia* in the UK seem to be that once owned by Edward Herbert of Cherbury (1583–1648), which is stamped with his arms (Eton College Library), and that in the Bodleian belonging to John Selden (1584–1654). The

copy at the BNF, Paris (RES FOL -OL-2 (ALPHA)) belonged to Jacques Auguste de Thou (1553–1617). The binder of this copy, Emili Brugalla i Turmo (1901–87) was a distinguished Catalan bookbinder from Barcelona.

**Provenance:** 1. Signature on title page in early hand of Fr. Joao de Pareija. 2. Late eighteenth-century marginal notes written in ink in a small neat hand, some of them cropped at outer margin (that on p. 347 refers to Don

Manuel Ventura de Figueroa (1708–83)). Washed and restored with some traces of discolouration, f. 6 of prelims (errata) with small tear repaired with loss of text.

Palau, 16170. IB 51636. Not in Adams.



## ONE OF THE FIRST SPANISH EMBLEM BOOKS

7.

### HOROZCO Y COVARRUBIAS (Juan)

**Emblemas Morales.** Segovia: Juan de la Cuesta, 1589.

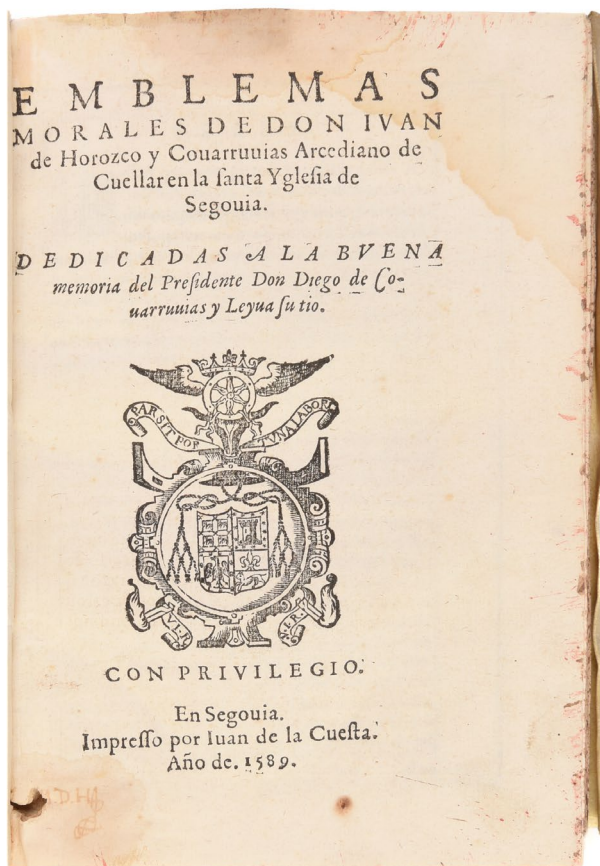
*Woodcut armorial device of author on title page, repeated on title leaves of each part and final leaf, 101 woodcut emblems numbered in two series, each within architectural border.*

4to (200 x 136mm). 101, [9], 104 [i.e. 204], [28]ff. Slightly later limp vellum, yapp edges, title in ms on spine, speckled edges.

£7,500

First edition of one of the first Spanish emblem books, compiled by Spanish writer and later bishop of Agrigento and Guadix, Juan Horozco y Covarrubias (c.1540–1610). The work is structured in three parts: the first explains the concept of emblems, their use, history and significance; the second and third contain 100 emblems, each wonderfully illustrated with a large woodcut accompanied by verse below, in Spanish, all enclosed in an elaborate architectural border. Each emblem is followed by a several-page explanation that draws on both biblical and classical sources, complete with printed citations and index notes alongside, in the outer border. Some woodcuts contain mottos in Latin, and occasionally in Spanish.

Juan Horozco y Covarrubias was a Spanish prelate of Seville, and bishop of the Sicilian See of Agrigento. He was a native of Toledo, and the nephew of Don Diego Covarrubias y Leiva, the eminent Spanish theologian, to whom this book of emblems is dedicated. Don Juan was the victim of slander on the part of the clergy and laity of his diocese, in



connection with some of his publications. He was obliged to appear at Rome to vindicate his character, but many years elapsed before he could prove his innocence' (Maggs cat. 495, no.470). Having established a printing press at Agrigento during his time there, the Latin edition of the present work was published there in 1601.



Provenance: **1.** Initials 'M.D.H.' inked in an early hand at the foot of title page, partly obscured by worming. **2.** From the collection of Ken Rapoport.

Salva II, 2080; Palau, 116236. Praz, 374. Maggs Catalogue 495, *Spanish Books* (1927), no. 470. IB 59058.



## A RARE EDITION OF DE LA VEGA'S SECULAR POETRY

8.

**DE LA VEGA** (Garcilasso)

**Principe de los Poetas Castellanos.** Madrid: Luis Sánchez, 1622 (1621).

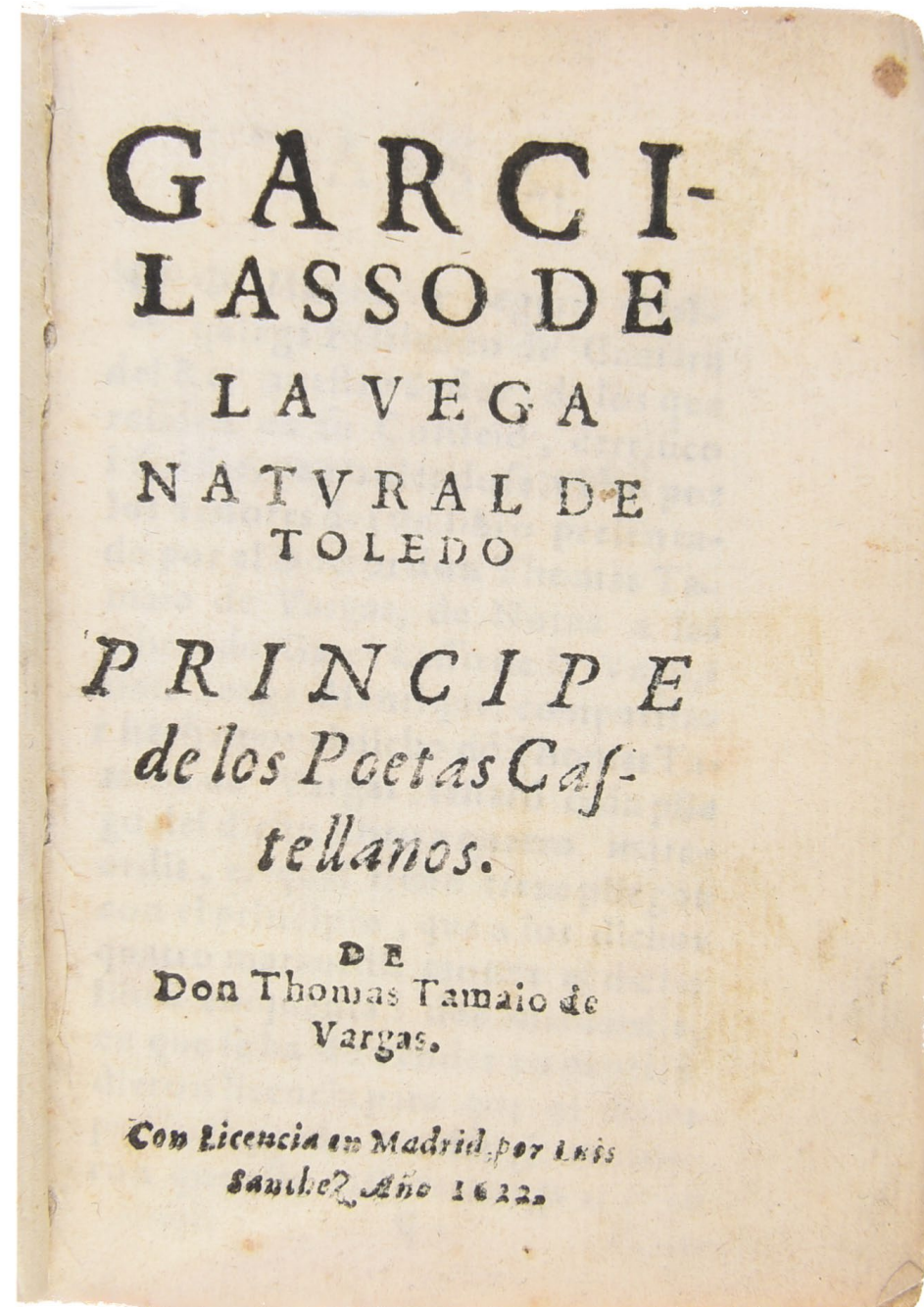
12mo (100 x 65mm). 2 parts in one volume. ff. [8 (last leaf blank)], 116; 87, [1]. Contemporary Spanish limp vellum, yapp edges, lettered on spine, remnants of green silk ties (slightly loose in binding).

**£4,500**

A rare edition of the secular poetry of courtier and soldier-poet Garcilaso de la Vega (1501?–1536). This edition contains 37 of de la Vega's sonnets, followed by 5 canciones, 2 elegies, the 'epistola a Boscan,' 3 eclogues, letras castellanas (including one in prose), a poem in Latin addressed to Ferdinando de Acuna, and an index of poetry.

Born in Toledo, Garcilaso de la Vega entered the court of Charles V at a young age, and spent much of his life as a soldier on the Holy Roman Emperor's campaigns in various theatres across Europe. His poetic legacy is significant; for generations he represented the ideal courtly poet-soldier (resembling Philip Sidney, in England) and was instrumental in introducing Italian literary forms and metres into Spanish literature, from the sonnet to ottava rima (octavas reales). His secular verses were hugely popular; some of these were bowdlerized by Castilian poet and writer, Sebastián de Córdoba (?1545–?1604).

De la Vega's poems first appeared in print posthumously, in 1543, with those of Juan Boscán Almaguer (1487?





-1542?) (*Las obras de Boscán y algunas de Garcilasso de la Vega repartidas en quatro libros*), and continued to be so, in various editions from then on. The 1543 Barcelona and 1544 Medina del Campo editions were in 4to; thereafter most of the editions were in 12mo format, as here. The first separate edition of his work would seem to be that published in Madrid in 1570, followed by a 12mo of 1581 published in Salamanca by Lucas Junta (Giunta). This was reprinted in Madrid in 1600, in Naples in 1604, and by Juan de la Cuesta in Madrid in 1612.

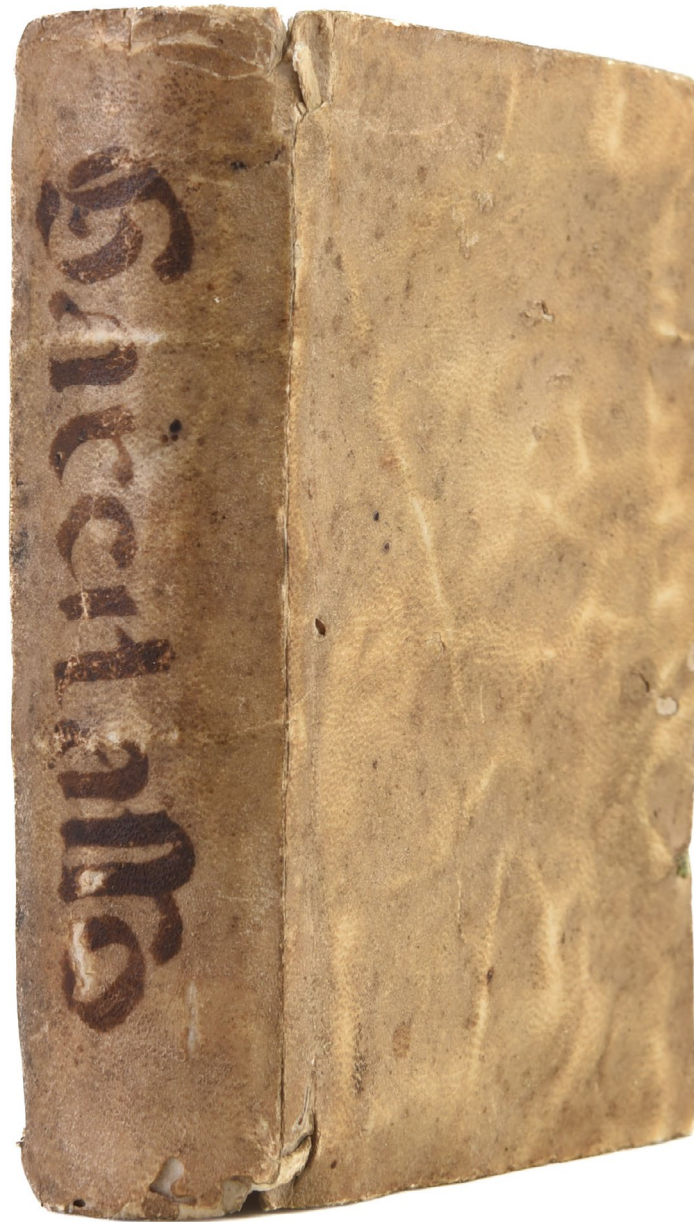
The editor of this critical edition was Tomás Tamayo de Vargas (ca. 1589– ca. 1641) a noted man of letters, also born in Toledo. His life of Garcilaso makes frequent mention of later Spanish poets who honoured de la Vega's memory, and his learned commentary in the second part is replete with parallels from Roman poets (Ovid, Horace, Valerius Flaccus, Plautus and others) and other classical sources. There are also references to contemporary scholars and their work (including Casaubon and Rhodoman) alongside the inclusion of contemporary poets. Present here are the verses of Portuguese Camoens and Lobo; the diplomat, poet and collector Diego Hurtado de Mendoza (1503–75) from Spain; and Italian poets and writers Petrarch, Bembo, Tasso and Trissino. Also present are 'las Rimas Christianas de Madama Gabriela' (f.81), likely Gabrielle de Coignard of Toulouse (d. 1594).

A few leaves with minor marginal damp-stains, small tear in f. 57.

Ref: A. Gallego Morell, *Garcilaso de Vega y sus comentaristas* (Madrid, 1972).

Palau 354699.

[OCLC: US: UC Berkeley, Newberry, Kansas, Pennsylvania, Thomas Fisher, UCLA. UK: Birmingham].





RARE EDITION OF THIS CHIVALRIC  
ROMANCE

9.

[FLORESTA (Pedro de la)]

**La historia de los mui nobles, y valientes  
caballeros, oliveros de Castilla, y artus de  
Algarve.** Madrid, [n.p., n.d. but c.1700?]

8vo (144 x 92mm). [4], 225, [11]pp. Nineteenth-century half-vellum over marbled boards, spine gilt with two contrasting labels with title and place of publication, red edges (joints split, minor wear to extremities).

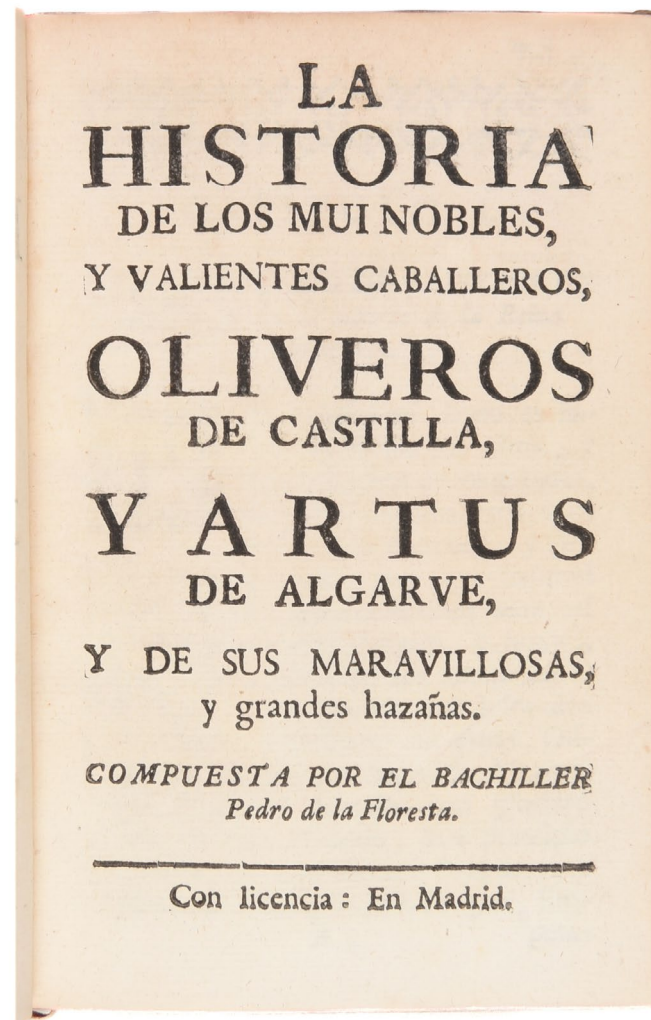
£1,250

A rare, eighteenth-century Spanish printing of the chivalric romance of Oliver of Castile. First printed in Geneva in 1482, in French (*Olivier de Castile et de Artus Delgarbe*) after circulating in manuscript, the tale is generally attributed either to Burgundian writer and historian Philippe Camus (d.1473), or, in later, sixteenth-century editions remains anonymous. The present edition and other, eighteenth-century Spanish printings attribute the work to Pedro de la Floresta, 'referring probably to Pedro de Florencia, a medieval Italian author of the Florentine School' (Nugent, 'Philippe Camus', pp.604-5; Pedro y Salva II, 1644). The present edition is listed in Brunet but otherwise unrecorded, and we have found no institutional copies; a Madrid imprint of 1735 (by Pedro Joseph Alonso y Padilla) has slight variations to the title.

The romance, spread across seventy six short chapters, is set in Spain after the death of Charlemagne and follows Oliver of Castile and his half-brother Arthur. After receiving unwanted advances from his step-mother,

Arthur's mother, Oliver flees and is shipwrecked in England where, through a series of trials and tribulations, he demonstrates his skill as a horse- and swordsman, his honour, chivalry and piety, to win the hand of the King of England's daughter, be reunited with his brother, and assume the throne of Castile.

Provenance: Armorial exlibris of Charles Lawrence



with motto 'in cruce salus', possibly **Rev. Charles Lawrence** (1828-1905), of Lisreaghan, Co. Galway.

Ref: E.M. Nugent, 'Philippe Camus', in Nugent ed., *The Thought & Culture of the English Renaissance* (Dordrecht, Springer, 1969), pp. 604-605.

Brunet IV, 183. Not in Pedro y Salva. Not in Palau.



## POCKET-SIZED RULES OF ST FRANCIS, WITH PRO-FORMA PRINTED WASTE

10.

[ST FRANCIS]

**Regla, y Testamento de N.S.P S. Francisco, con la declaracion della, y otros tratadicos.** Barcelona: Thomàs Piferrer, 1773.

*Full-page woodcut portrait of St Francis on verso of title page, typographic ornament throughout.*

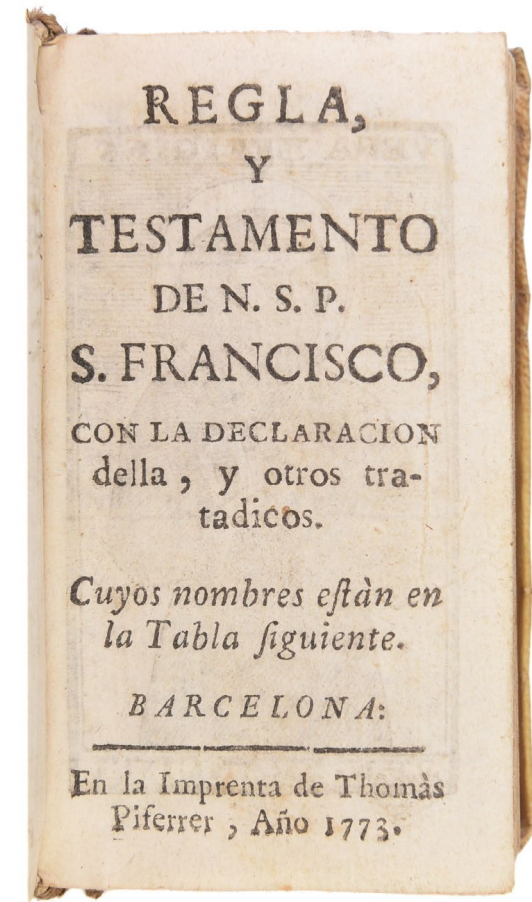
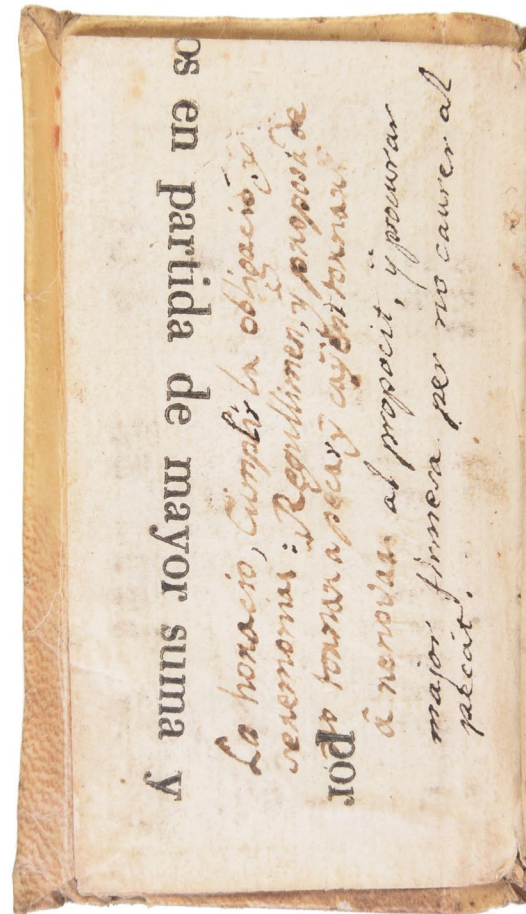
24mo (86 x 47mm). [6], 426pp. Contemporary vellum, yapp edges, endpapers of printed waste with contemporary manuscript inscriptions, rear free endpaper pasted to lower cover (minor staining to vellum).

£1,000

**A rare little pocket volume of the rule of St Francis, with endpapers of printed waste – blank, pro-forma shipping documents – annotated by a contemporary owner in religious orders. We have found no copies outside Spain.**

The notes include encouragement to consider death, judgement and heaven, on the front free endpaper, with a similar sentiment continued on the rear pastedown, which enjoins the reader to follow the rule and obligations of faith to avoid sin. The notes on the front pastedown give an account of this individual's religious career, beginning with joining the Franciscan order of Sarrià Capuchins in Barcelona in 1818 and moving on to various other provinces and cities in Catalonia – Sabadell, Vilafranca, Igualada, Tremp, Solsona and Sant Celoni.

The waste paper used in the binding appears to be a



blank, customs or despatch pro-forma, to be used by merchant ships declaring goods, either in transit or when entering port (see C. Gramatke, 'La Portatil Europa': Der Beitrag der Jesuiten zum materiellen Kulturtransfer', for transcriptions of such forms from the early eighteenth century [*open access*]); those parts visible mention "os caudales" or riches, and indicate that the form was to be filled signed by the ship's *maestre*, a senior officer and on-board treasurer (see the neatly folded stub of the waste at pp.18–19, and pp.402–

3). The fragments used at front and back are strips from the same section of two copies of the same document, which suggests a stack of such paper, waiting to be cut to size and used. That such documents were readily available in Barcelona, itself a port city, gives some insight into the jobbing printing undertaken by printers in the city in this period (perhaps Piferrer himself).

Palau 254138.





In <sup>Noembre</sup> Domingo à 12 de ~~Janer~~  
 de añ 1518 vas bestin lo  
 abit de Caputpi en ~~Sarnia~~  
 V. Combert 4 anys à Sabadell: 2<sup>n</sup>. tres anys  
 à Vilanova: hien anys à Vilafranca: hien  
 anys à Igualada: 2 anys à tremp:  
 hien anys à Solsona: y lo restant à S<sup>t</sup> Celoni:



## BULLFIGHTING IN BARCELONA

### II.

[ANON]

#### Bullfighting broadside, with 48 woodcut vignettes.

En la librería de Piferrer, Plaza de Angel  
[Barcelona, n.d. but c.1800-1850]

Single sheet (430 x 314mm). 48 bullfighting scenes in woodcut, final nine depicting famous named matadors, lettered also in woodcut (deckle edges, some waterstaining to outer and lower margins, not touching illustrations).

£1,500

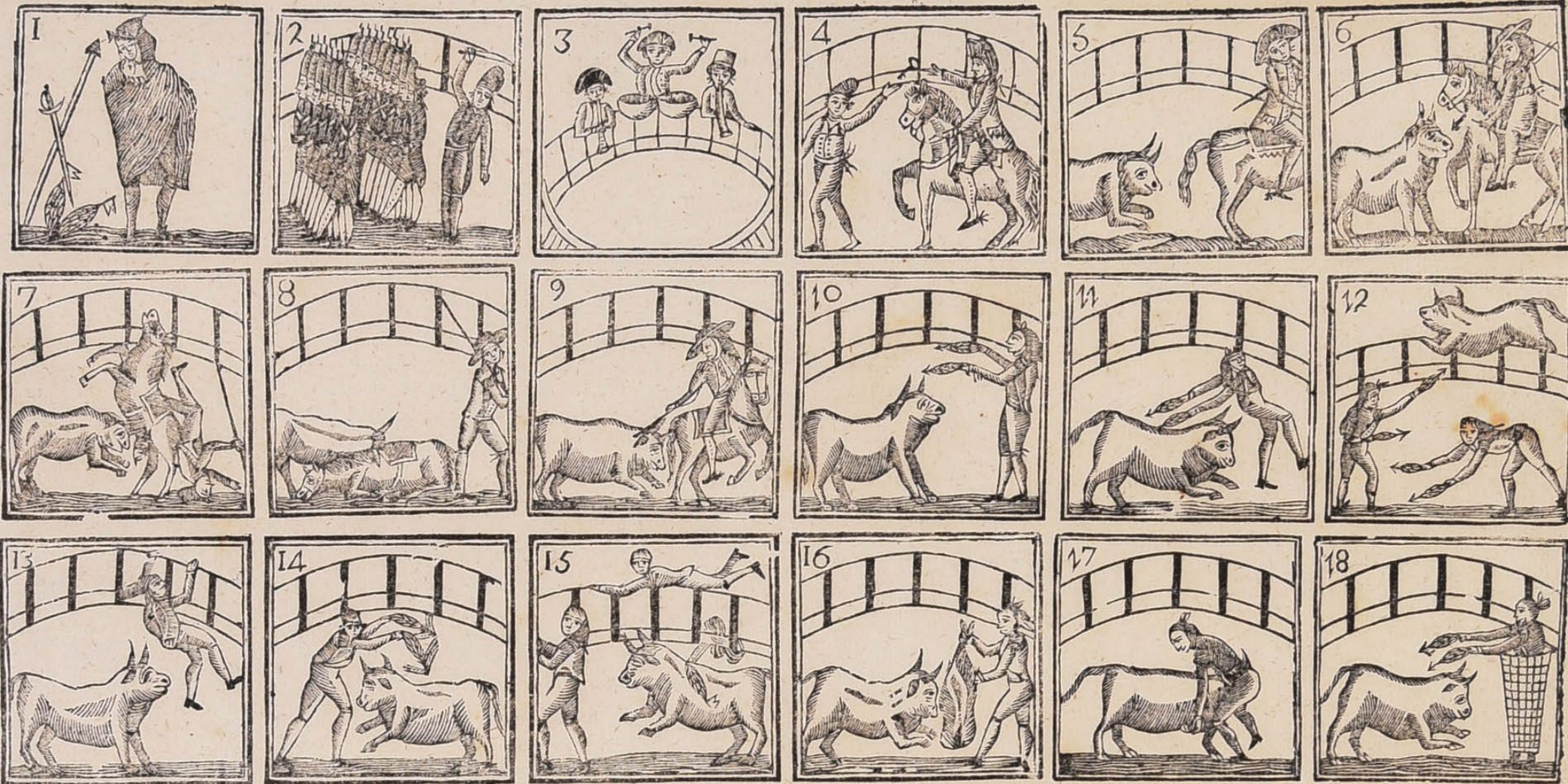
An uncommon ephemeral broadside with 48, attractively naive woodcuts of scenes from the bullfighting ring. Loosely chronological, these vignettes depict different stages of the spectacle, beginning with the traditional parade into the ring, followed by encounters with a picador – mounted on horseback – banderilleros, holding two small sticks; the well-known matador, with cloak in hand, and ending with the ‘tercio de muerte’, the death of the bull and its removal from the ring, with additional scenes of what appear to be the training of young bulls. The final nine square woodcuts each depict well-known matadors of the time, with their names – Espada, Velazo, Moreno, Lopez, Ruiz, Mauri, Canario, Patata.

This broadside follows the long-standing Spanish printing tradition of *aleluyas*, single-sheet, ephemeral prints, originally produced for religious festivals and celebrations but, as here, also used to celebrate other events. Found both uncoloured and coloured – by hand, and later using lithograph – as with the present sheet they were printed with 48 vignettes, traditionally



Véndese: En la librería de Piferrer, plaza del Angel.





of biblical scenes, and are said to have been cut up and used as confetti as a procession passed. They have also been described as the predecessor of the modern comic, and a form of lottery game. Often with moralising themes – extant examples include one depicting the life of a good man, and the life of a sinner – others like this one seem principally to have been intended for entertainment.

Of this design we have found only three other copies, at the Fundacion Joaquín Díaz; at Cambridge University Library [item no.145 in volume Tab.b.724]; and the Met (hand-coloured; accession no.2012.136.896).

For a comprehensive collection of *aleluyas* see the Colección de Aleluyas at the Fundacion Joaquín Díaz (<https://funjdiaz.net/aleluyas1.php>).