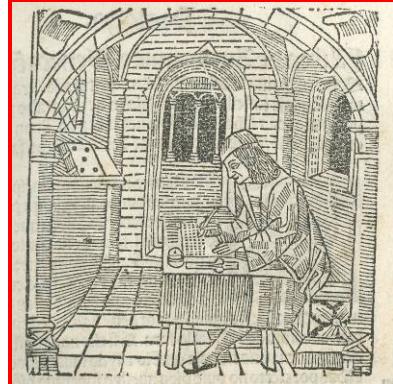


**BERNARD QUARITCH**



**HISPANICA**

**A short selection of early Spanish books**

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# HISPANICA

## THE PRINCE'S MORALS

**1. ALBERTI, Leon Battista.** *El Momo.* La moral e muy graciosa historia del Momo; compuesta en Latin por el docto varon Leon Baptista Alberto Florentin. Trasladada en Castellano por Agustín de Almaçan ... *Alcalá de Henares, Joan Mey Flandro, 1553.*

Small folio, [14], 71 ff. + one leaf; gothic letter, title printed in red and black within a composite woodcut border of renaissance ornament, printer's woodcut device in the centre, woodcut initials, headpieces, etc; last leaf (blank except for printer's device on recto) in deceptive facsimile; obtrusive wormhole in lower blank margins of three gatherings carefully filled in, one leaf (11) remargined on three sides with loss of a few letters; some light browning; despite these defects a very sound and large copy with some uncut edges, in recent limp vellum wrappers. £4800

First edition in Spanish of Alberti's *Momus* [or *De principe*], translated by Augustín de Almaçan and with an introductory 8 pp. *Exposición* by the Toledo ascetic writer and scholar Alejo Venegas (1495?–1554?).



An indispensable source for Alberti's political thought and a 'supremely interesting example of how the comic spirit of the early Renaissance expressed itself in literature' (Martini, below), Alberti's *Momus* is a political and social satire set in the form of an allegorical/mythological fable. Its mood is that of a light-hearted humanist *jeu d'esprit*; its humorous and even farcical manner was intended, as Alberti states in his preface, to make readers laugh while at the same time confronting them with serious political/social issues: in particular, with the question of what makes a good ruler.

Machiavelli apparently derived the title of his *Il Principe* from Alberti, and Erasmus too seems to have read it. "It could be that Erasmus when he talks of Momus lately hurled to earth by the indignant gods was echoing Alberti: for is there anywhere, in Lucian, or another, such a fate for Momus: But we do not

need prodding by Erasmus to see in *Momus* the most conspicuous instance of the wake of Lucian ... *Momus* was written in the 1440s, twice printed in 1520, had no real breakthrough at either time. Yet it is demonstrably the most sustained, the most inventive offshoot from Lucian before *Gulliver's Travels*, and it is on a scale which Lucian

himself never attempted; while as its subtitle, *Momus, seu de Principe*, shows, it is also the halfway house between the Monarchy of Dante and that other *Prince*, of Machiavelli” – J. H. Whitfield, “‘Momus’ and the nature of humanism”, in *Classical Influences in European Culture*, ed. R. R. Bolgar, CUP 1971.

Momus, son of Night in Hesiod’s *Theogony*, is the god of disorder, malevolence, ill-will and sarcasm. The most outspoken of all the gods, he is compelled to learn to hide his character through suffering certain injustices (according to the story told by Alberti in Book I) and, ironically, becomes the spirit of dissimulation, or of ‘mummery’ in effect. Alberti gives his Momus a subtlety and ‘genius in evil-doing’ that far exceeds anything in his antique sources – principally Lucian. But where Lucian’s satire has a bitter edge, that of Alberti is more genial and more fanciful. The story centers on Jupiter’s dealings with Momus, amidst a royal court of other gods and goddesses, each representing some human failing, excess or attribute. Jupiter himself, preoccupied solely with his own amusements, is a weak and vacillating ruler; unable to make firm decisions, he surrounds himself with advisors who are always badly chosen. His rule and its consequences may be referred, in comparison, to the allegory of *Male Governo*, or Bad Government painted by Ambrogio Lorenzetti in the Palazzo Pubblico in Siena. Book IV of the *Momus* centres on Alberti’s two most vividly drawn and original characters: Charon, representing wisdom and good sense, and Gelastro, a philosopher, as caricature of the absurdity of intellectual pretension.

Palau 5193.

## PICARESQUE NOVEL

**2. ALEMAN, Mateo.** *Vita del picaro Gusmano d’Alfarace, osservatore della vita humana ... tradotta dalla lingua spagnuola nell’italiana da Barezzo Baretti ... (... parte seconda ...).* Venice, presso Barezzo Baretti, 1615.

2 vols in one, 8vo, pp. [56], 454, [2] (blank); pp. [56] (last 3 blank), 672; some scattered spotting here and there, but a very good, large copy bound in nineteenth-century calf backed red cloth boards, front cover with blindstamped Stirling monogram; red bookplate of William Stirling.  
£3500

**Rare first Italian translation of both parts of the prototype of the picaresque novel, *Guzman de Alfarache*.** The novel prepared the way for the acceptance of Cervantes’ *Don Quixote* by the literary public of Europe; and, like *Don Quixote*, it quickly inspired a sequel. The original part I first appeared in 1599; Lujan de Sayavedra’s fraudulent sequel in 1602; and Aleman’s own retaliatory sequel in 1604. Printed here are both parts translated into Italian. The first part originally appeared in Barretti’s Italian translation, Venice 1606 (Palau 6776, very rare). Our edition of Venice 1615 is unknown to Palau. The English translation was published in 1622.

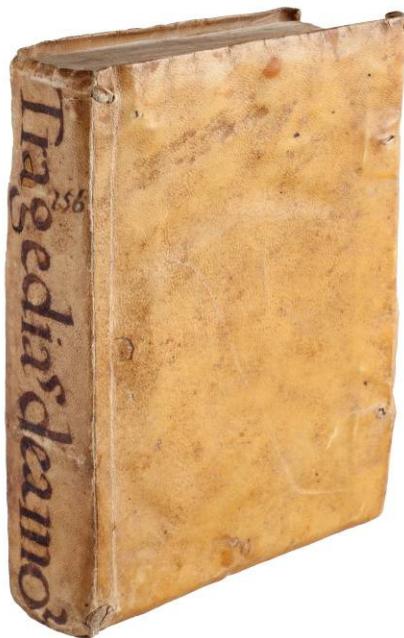
Aleman is said to have gone through adventures similar to those described in his novel. While in jail for embezzlement, allegedly committed when an accountant of the Royal treasury, he is said to have met Cervantes who had been imprisoned for debt. In spite of the tremendous popularity of his book he was always a poor man. He emigrated to Mexico where he published a Spanish orthography in 1609.

Not in Palau; not in the British Library, OCLC locates only the Stanford copy; COPAC locates only the Birmingham copy; KVK locates copies in Wolfenbüttel, Göttingen, and Giessen.

3. ARCE SOLORZANO, Juan de. *Tragedias de amor, de gustoso y apacible entretenimiento de historias, fabulas, enredadas marañas, cantares, bayles, ingeniosas moralidades del enamorado Acrisio, y su zagala Lucidora*. Madrid, Juan de la Cuesta: rendese en casa de Antonio Rodriguez, 1607.

Small 8vo, pp. [xvi], ff. 208; small wormhole repaired to lower margin of a few leaves at the beginning, some browning and light staining here and there, but a very good copy in Spanish contemporary vellum, ms. lettering to spine, lacking ties, some wear to edges of lower cover, end-leaves renewed; from the collection of Raymond Caizergues with his pencil mark to front pastedown.

£10,000



Rare first edition (no institutional copies located outside Europe); a pastoral romance in the tradition of Lope de Vega's *Arcadia* (1598), from which it borrows liberally. "The *Tragedias de amor* is made up of five books (of the fifteen that the author claims to have written), each with a brief allegory to summarize its didactic intention. The pastoral romance, as practiced by Arze Solórzeno, is a great melting pot where many diverse kinds of writing are brought together. In terms of plot development, the *Tragedias* relies heavily on the technique of the interrupted story. As the action progresses, each narrative thread is related in halting fragments, by different narrators, from their unique perspectives. A series of often violent *peripeteia* interrupt the narration at crucial points in the stories. By the end of the first (and only published) part, very little has reached resolution" (John T. Cull, *A Seventeenth Century Version of the "Grisel y Mirabella" Story: Juan Arze Solórzeno's "Tragedias de Amor"* (1607)).

Arce Solórzano (or Arze Solórzeno) was born in Valladolid in c. 1576. He was the first translator into Spanish of the story of Barlaam and Joasaph in 1608, and his other works include a *Historia Evangélica de la Vida de Cristo* (1605). *Tragedias de amor* is his only work of fiction.

The present edition, printed by Juan de la Cuesta, was for a long time thought to be the second edition, with a first edition of Valladolid 1604, (the place and date of the 'Privilegio') recorded by Brunet, Salvà, Heredia, Palau, Simón Diaz, and others. The 1604 edition, which none of the bibliographers had seen, and which is not listed in any library holdings, is now recognised as a ghost: see Juan Bautista Avalle-Arce, *La novela pastoril española*, 1975, p. 205, which cites the contract between Arce Solórzano and his Madrid editor Antonio Rodriguez, showing that the author sold the manuscript to Antonio Rodriguez on 28 February 1607.

Palau 15479; Simón Diáz 3971 & 3972; Salvá 1709; Heredia 5943; Pérez Pastor 957. OCLC records copies at the British Library, Bibliothèque Nationale de France, Paris-Mazarine, and Staatsbibliothek Berlin.

## CATALAN CELEBRATIONS

**4. [BARCELONA].** Devotos obsequiosos cultos y leales, festivas aclamaciones, con que celebro la exelentissima cividad de Barcelona, la gloriosa translacion de olaguer su santo, y la regina venida, de su Catholico monarca Felipe IV en Aragon y V en Castilla, y su feliz consorcio, con la serenissima senora Dona Maria Luisa Princese de Saboya. [*Barcelona, Rafael Figuero, c. 1702*].

3 parts in one vol., small 4to (200 x 150 mm.), pp. 264, 112, [2], 115-140; the second part has one quire misbound (pp.101-104); a few quires a little evenly browned but generally a fresh copy bound in contemporary vellum over thin paste board, flat spine with contemporary ink title 'Felipe V en Barcelo[na]', two slings and ivory toggles (one missing) used as fastenings in typical Spanish binding fashion. £3500

First and only edition of this scarce volume celebrating the visit of King Philip V of Spain and his young bride Maria Luisa of Savoy to Barcelona in October/November 1701. Philip and Maria Luisa had been married by proxy in the summer in Turin; the official wedding took place on 2<sup>nd</sup> November 1701 on the coast, and afterwards they entered Barcelona. Philip of Anjou and had only succeeded as King of Spain in late 1700 and was by birth a French Bourbon. He travelled to Barcelona to meet the local Cortes to receive support. The support was initially granted, but the Catalans broke their oath of loyalty later in 1702. Philip's disputed succession triggered the War of the Spanish Succession in April 1702.

The first part of the volume describes in much detail the various festivities, the festival architecture, music and fireworks laid on by Barcelona to celebrate their new king and his bride. The descriptive text is interwoven with speeches given by Barcelona councillors and nobility, the majority of which are printed here in the native Catalan language. The second and third part are two sermons by Ramon Costa and Juan Manrique respectively, the latter is entitled *Oracion panegyrica al glorioso San Olagver en la festa de su traslacion*

*sagrada...*celebrating the translation of the bones of the newly canonised Saint Olegarius of Barcelona to a new chapel in the Cathedral on 16 November 1701.

The book is unusual in its make-up. There is no general title-page and the second part has no section-title, but our collation is the same as that given for the two copies at the University of Barcelona.

Palau IV, 71512 (identical collation); Maria del Carmen Simon Palmer, *Bibliografia de Cataluna, 1481-1765*, I, no. 1424 (identical collation); not in Watanabe-O'Kelly, *Festivals and Ceremonies* or any of the usual festival bibliographies; not in COPAC, KVK, or OCLC (which locates only the Bibliotheque National copy in Paris); in Spain there are copies at Barcelona (see above), Taragona and the Club Alpi Catala. See the excellent article by Maria Angeles Perez Samper, *Felipe en Barcelona*, (Barcelona University, 2000), online.

## TROUBLES IN THE PHILIPPINES

**5. BERART, Raymundo.** Manifiesto por la justificacion de D. Fr. Phelipe Pardo, arzobispo de la ciudad de Manila, en las Islas Philipinas, en orden a la absolucion, y penitencia del maestre de campo D. Juan de Vargas Hurtado, y exhumacion de los cuerpos de dos ministros togados. Dale a luz Fr. Raymundo Berart, del orden de predicadores, doctor en ambos derechos, y cathedralico que ha sido de canones en la universidad de Lerida, poder habiente de dicho arçobispo. [Madrid, circa 1691.]

Folio, ff. 92, 2; occasional light spotting; old marbled paper wrappers, slightly chipped. £850

**First edition.** A defence of archbishop Pardo of Manila in his dispute with the governor of that city, Juan de Vargas, written by his most trusted adviser Berart, a Dominican priest, who was a central figure in the controversy. Retana notes that this was the last work to be published on the ecclesiastical disputes which occurred in the Philippines during the 1580s. It is illustrative of the growing struggle for power within the Spanish empire between the various religious orders and the secular authorities in parts of the world distant from the influence of the central government in Madrid.

'Ecclesiastical problems in the Philippines produced a spate of controversial literature in Spain during the 1680's. Most of the issues revolved about the person of the Dominican archbishop of Manila, Felipe Fernández de Pardo (1610-89) . . . . secular priests lashed out against the friars, Jesuits criticized Dominicans, and the civil authorities ended up in 1683 by banishing Archbishop Pardo from Luzon to one of the smaller islands. Naturally a controversy of such proportions in the Philippines produced reactions in Spain, Rome, and elsewhere in Europe. Pardo's sentence was reviewed in Madrid; the king ruled in his favor and restored him to his office in 1687. After his return to Manila, the archbishop proceeded to root out his enemies mercilessly' (Lach III p. 361-2).

**6. CALDERON DE LA BARCA [and Juan de Vera TASSIS Y VILLARROEL, editor].** Verdadera quinta parte de Comedias. Madrid, Francisco Sanz, 1694.

8vo, pp. [68], 542; roman letter, double and single column; woodcut head and tailpieces; a few underlinings; a few quires browned, one leaf with old paper repair at head, touching text, last three leaves frayed on lower fore-corner with minor loss of text, small hole just touching text to list of contents; in contemporary mottled calf, spine gilt, small patch of worming, rubbed; ownership inscriptions of Antonio Alvares da Cunha and Dona Sebastiana Ignes de Vilhena.

£1250

'On the basis of a list of his pieces which [Calderon] prepared in 1681, his biographer, Vera Tassis, published after his death a nine-volume edition of them [Palau 39765, printed 1682-1691]. This was made up somewhat *ad libitum*, as the critic Menéndez y Pelayo has pointed out; yet, in default of a better edition, it still remains authoritative... The extant works of Calderon embrace some 120 *comedias*, including individual works and those written in collaboration with others, and, furthermore, some 70 or 80 *autos sacramentales* (sacred allegorical dramas on the Eucharist). In so far as regards the *comedias*, the modern editions reproduce the text of Vera Tasis' (Catholic Encyclopaedia). Our edition is an exact reprint of part five of this nine-volume publication, as indicated by the dating of the *aprobaciones*.

The twelve comedies, which focus predominantly on the subject of love and hate, are preceded by a comprehensive literary study by Manuel de Guerra y Ribera in defence of the *aprobacion* of Calderon's comedies.

Provenance: Da Cunha (1700-1791) was a Portuguese Colonial administrator, later Viceroy of Brazil. De Vilhena is also a Brazilian name.

Reichenberger, K. & R. *Bibliographisches Handbuch der Calderón-Forschung*, p.717  
This edition not in Palau.

## SPANISH ARS COMBINATORIA APPLIED TO CANON LAW AND THEOLOGY

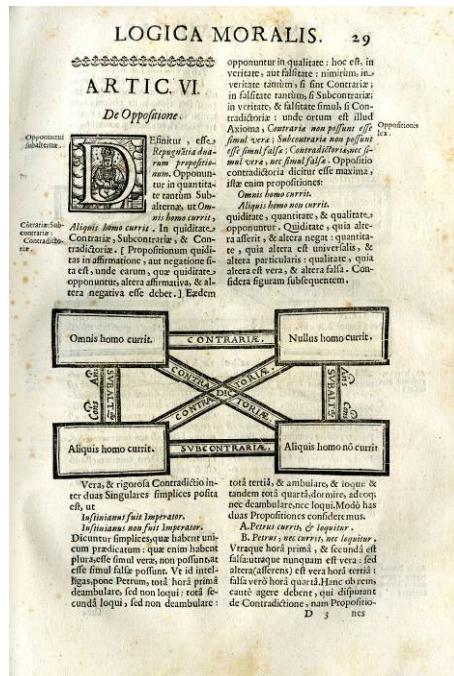
7. **CARAMUEL Y LOBKOVITZ, Joannes.** *Pandoxion physico-ethicum cui tomis sunt tres, primusque logicam, secundus philosophiam, & tertius theologiam. Satriano/Campagna [now Sant'Angelo della Fratta], ex typographia Episcopali, 1668 (colophon 1667).*

Three parts in one volume, folio, pp. [xvi], 304; 179, [1, blank]; 228; text in double column; with woodcut printer's device on title, numerous historiated large and small woodcut initials throughout, woodcut diagrams of combinatory logic, and large woodcut of Mary Mother of God in glory to the last title; one tear entering text with no loss, one short marginal tear not affecting text, the title-page with a little uniform browning, but a very good copy in contemporary full limp vellum, lightly stained.

£8750

**First and only edition, of great rarity, of this fundamental application of the *ars combinatoria* to canon law and the moral sciences** by the pre-eminent and controversial Spanish theologian Joannes Caramuel. Caramuel's theological, philosophical and legal project suffered criticism from many quarters, his brand of probabilism deemed dangerously lax and open to argument. In the *Pandoxion*, issued from the author's own press near his Episcopal residence in Campagna (a remote, poor

Italian diocese beset by plague and bandits), Caramuel resolutely breaks with the traditional, Scholastic hierarchy in the articulation of the law and of theology.



Responding sympathetically but critically to the contemporary drive towards a unified, encyclopaedic universal knowledge, Caramuel maintains that the Aristotelian-Porphyrian classification and the principle of the ‘clear and evident’ are only fit for the ‘formal sciences’: for such disciplines, quantifiers like ‘all/none’ and binary true/false statements form the basis of a valid method. The law and theology, on the other hand, are ‘human sciences’; the quantifiers in legal and theological cases tend to be ‘many/ few/ some more/ almost none’, and true and false are only limits of a range. Law and theology, like grammar and language studies, ought therefore to be subject to the principle of probability.

Caramuel’s combinatory and probabilistic lens scrutinizes the entire system of the Canon law with abundant examples. The scrutiny of theology is then complemented by the re-issue, appended at end, of a work on the name and nature of Mary which Caramuel had first published in Prague nearly twenty years earlier: *Maria liber, id est primi Evangeliorum verbi. Sanctangeli, typis Episcopalis, 1665.*

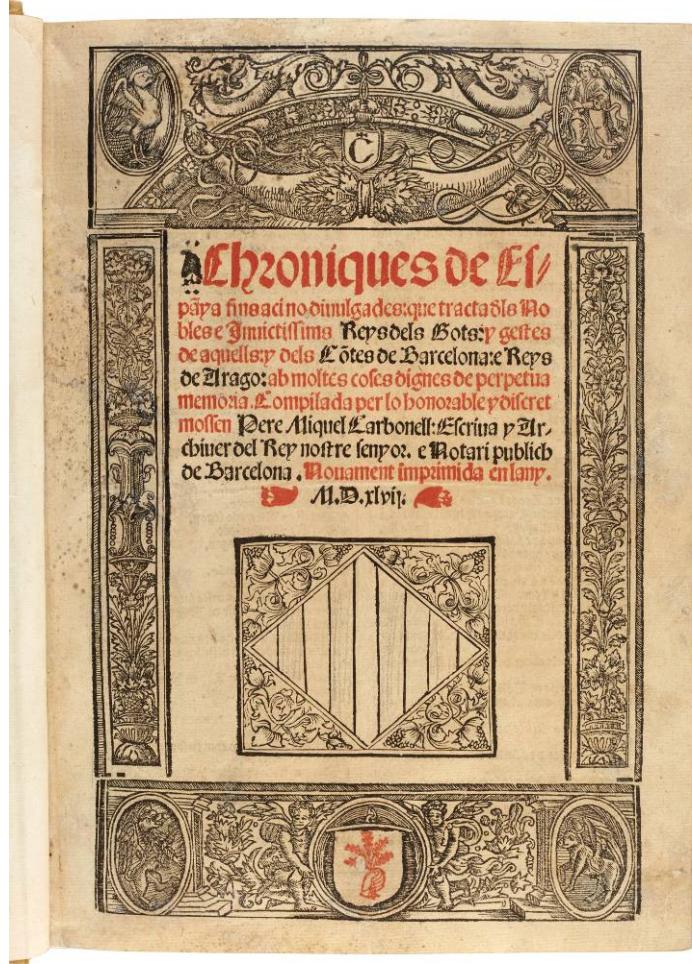
Very rare: besides 4 copies in Italian libraries, OCLC lists 1 copy in the US (Georgetown, the Woodstock Theological Center), one in Germany and 2 in Spain (Salamanca and National Library).

**'THE MOST "MODERN" AND SCIENTIFIC OF THE MAJOR CATALAN CHRONICLES'**

**8. CARBONELL, Pere Miquel.** Chroniques de Espāya fins ací no divulgades: que tracta d'ls nobles e invictissims reys dels Gots: y gestes de aquells: y dels cōtes de Barcelona: e reys de Arago: ab moltes coes dignes de perpetua memoria. [*Colophon: Estampat en . . . Barcelona per Carles Amoros . . . a xv de Noembre, 1546.*] (Title dated 1547).

Small folio, ff. [iv], 257, [1], printed in gothic letter in double columns, title printed in red and black within fine woodcut border, the border repeated on first page of text, with **eight woodcuts within the text**; a few annotations in a later hand; two leaves at end (ff. 256–257) apparently from another copy, upper outer corners of first five leaves and of ff. 256–257 torn away with loss of text or title border (losses expertly replaced in careful pen facsimile or with fragments from another copy), a few other upper outer corners repaired (text not affected), some light browning, nevertheless a good copy of a book usually encountered in poor condition; stout early-mid twentieth-century vellum, gilt edges. £14,000

**Written in Catalan, this is the first edition of this chronicle** by the Catalan poet, historian and book collector Pere Miquel Carbonell (1434–1517).



Carbonell was the official archivist of Ferdinand the Catholic, and this chronicle is of particular importance because **it incorporates the Chronicle of Peter IV** (Pere III 'el Ceremoniós', 1336–87) **which appears here in print for the first time** (ff. 101–202). Peter IV conceived of history providentially, and as having an exemplary value; he saw

in it a means of justifying his actions to posterity . . . . It was composed with the assistance of collaborators (notably one Bernat Descoll) between 1375 and 1386, written in the first person and in the style which had become traditional (dialogued, emotive, sprinkled with personal reflections and picturesque anecdotes), but written also with great attention to both stylistic detail and objective truth. The not very sympathetic personality of the proud and authoritarian king, fighting with great political acumen for the unity of a kingdom threatened by rebellious barons and bourgeoisie, is clearly and honestly delineated, and this is the most “modern” and scientific – and the last – of the major Catalan chronicles’ (Paul Russell-Gebbett, ‘Medieval Catalan literature’, pp. 247–63, p. 254, in P. E. Russell, ed., *Spain: a companion to Spanish studies*).

The chronicle ends with the year 1369, though Peter continued to reign until 1387. The gap is filled by Carbonell, who supplies an appendix, written, like the chronicle itself, in the first person and so professing to be the work directly or indirectly of the king.

For the woodcuts, see Lyell, *Early book illustration in Spain*, pp. 150–51, with two reproductions.

Palau 43729 (see also Palau 218256); Wilkinson, *Iberian Books* 2561. OCLC records copies at Berkeley, Chicago, Harvard, Princeton (imperfect), and New York Public Library in the US. There is a recent critical edition edited by Agustí Alcoberro (2 vols., Barcelona, Editorial Barcino, 1997).

**9. CARRANZA, Alonso.** El Aiustamie[n]to i proporcion de las monedas de oro, plata, i cobre, i la reduccion destos metales a su debida estimacion, son regalia singular del rei de España, i de las Indias, nuestro señor, que lo es del oro i plata del Orbe, Año de 1629. El Licenciado Alonso Carranza lo prueba con razones i auctoridades de divinas i humanas letras en este discurso. *Madrid, Francisco Martínez, [1629]*.

Folio, pp. [16], 387, [21]; short tear on title repaired, top corner of L1 and outer margin of Cc10 repaired, some mild foxing; nineteenth-century continental marbled half calf and marbled boards, spine gilt with unidentified monograms, red morocco label; bookplate of Franz Pollack-Parnau; a very good copy. £3500

**First edition of this in-depth study of Spanish economy, in favour of the deflation of gold and silver**, written in the context of rising debts incurred by the campaigns in the Netherlands, falling imports from South America, and the removal of Genoese financial backing for Spain. Carranza replies to Tomás de Cardona, whose ‘Proposicion’ against revaluation (and a supplement from twelve years later) are included on pp. 1–6. In four parts, the work argues for the Spanish King’s right to set gold prices, explains the nature of money, presents the bases for the suggested revaluation, and responds to ‘the objections, and obstacles that have been thought up and deliberated in opposition, and afterwards defended and supported with great insistence and obstinacy’ (our translation). A testimonial from Juan de Solórzano Pereira, ‘one of the greatest Spanish jurists of the Indies’ (Olson, p. 564), then attorney-general of the ‘Consejo de las Indias’, recently returned from Peru, fronts the volume: ‘even though it is written in the vernacular, it is full of varied and extraordinary erudition’.

Colmeiro 139; Goldsmiths’ 598; Kress 468; Palau 44950.

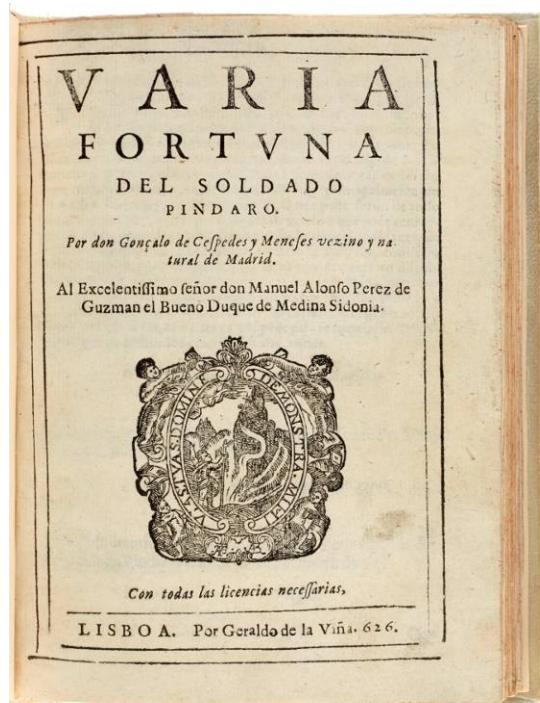
- 10. CÉSPEDES Y MENESES, Gonzalo de.** *Varia fortuna del soldado Pindaro.* Lisbon, Geraldo de la Viña, 626 [i.e. 1626].

Small 4to, ff. [iv], 188; woodcut printer's device on the title-page; minute pinhole through the lower margin, repaired, one or two quires very lightly toned, but a very good copy, gently washed, bound in modern vellum gilt. £9500

**Rare first edition of this semi-autobiographical picaresque novel**, printed while the author was in exile in Lisbon following the publication of his politically controversial *Historia apologetica en los sucesos del reyno de Aragon* (1622).

'[Céspedes y Meneses's] achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction' (Ward). Céspedes y Meneses has been described as a 'faithful reader of Cervantes' (Gonzales-Barrera). His work blends the idealism of the romance with the realism of the novella. Beside the general influence of *Don Quixote*, more specific structural connections have been found between the *Soldado Pindaro* and Cervantes's *Novelas ejemplares* (1613), which indicate not only that Céspedes y Meneses read the collection of stories, but based some episodes and some characters on three of them: *El casamiento engañoso*, *Las dos doncellas* and *La señora Cornelía*.

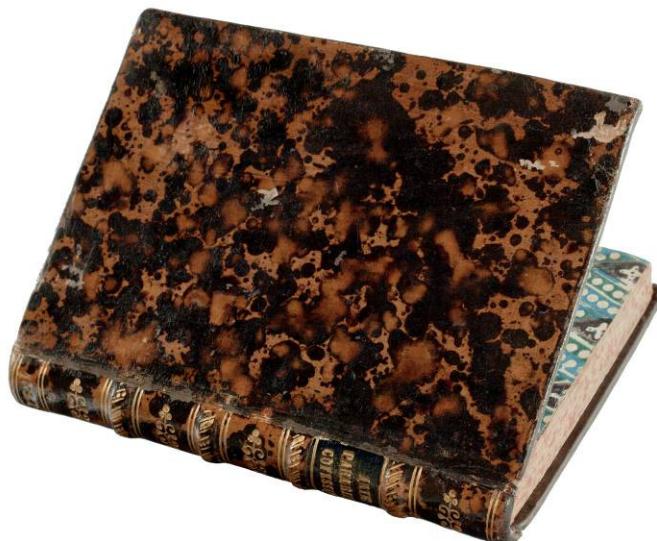
Palau 54195; Gallardo II, 1793. See J. Gonzales-Barera, *Soldados, doncellas y expositos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino*, in NFRH, 57, n.2 (2009), pp. 761-776. OCLC locates 4 copies worldwide: two in Spain (BNE and Barcelona), one in the British Library, and one at the University of Alberta.



- 11. [CIRUELO, Pedro].** *Arte para bien confessar.* Fecho por un devoto religioso dela orden de sant Hieronymo. Agora de Nuevo corregido y emendado. [Colophon: Burgos, [?Juan Junta] 28 September 1527.]

8vo, ff. 120 (a-p8); printed in gothic letter; woodcut on title, depicting St Jerome with the lion within a woodcut border of foliage and grotesques, several historiated initials throughout; some of the printed shoulder notes just shaved, but a very good copy, in a Portuguese nineteenth-century binding of marbled sheep, green morocco lettering-piece; a little worming in the cover on the upper side; from the library of the Condes de Azevedo e de Samodães (Casa de Azevedo inkstamp twice on the last leaf), lot 203 in the Azevedo sale, Lisbon, 1921.

£6000



**Extremely rare early Spanish book**, in all probability produced from the press of Juan Junta and his wife Isabel de Basilea, the daughter of the pioneer of the art of printing in Burgos, Fadrique de Basilea. Isabel had first married a printer who worked at her father's press, Alonso de Melgar, and with him had continued the firm's activity after Fadrique's death. When Alonso too died, in 1525, Isabel married Juan Junta or Giunta, from the renowned Florentine printers dynasty. Although the earliest known edition with this title is from Zaragoza (1497, surviving in two copies, one incomplete), in 1492 Juan Junta's predecessor Fadrique de Basilea had been the first to publish a tract on Confession by the humanist, mathematician and theologian Ciruelo, a work in quarto entitled *Tratado de confesión* (one extant copy, at Toledo).

With Nebrija, Guevara, Soto, Azpilcueta and a few others, Pedro Ciruelo (1470-1548) was at the centre of Spanish humanism, and features among the most published authors of sixteenth-century Spain, both as a mathematician and as a theologian. Schooled at Salamanca and Paris, Ciruelo obtained first recognition as an author in France with a work on arithmetic and its applications to astronomy. Back in Spain from 1502, he entered the priesthood and occupied prime academic posts, publishing and teaching in the field of logic and theology as well as mathematics, and counting Domingo de Soto among his pupils. He was given the honour of pronouncing Nebrija's and Cisnero's funeral orations, and was preceptor to the young Philip II.

Wilkinson, *Iberian books*, 3366 (citing only the copy at the Biblioteca Nazionale Centrale, Florence); Palau 17716 (without collation or pagination) reports this edition following Lyell, very probably from this copy; there are no institutional records beside that of Florence, no auction

records in the past four decades, and the only dealer's catalogue entry (L. Witten, 1977) describes our copy.

**12. CORTE REAL, Jeronymo.** Sucesso do segûdo cerco de Diu: estando Dô Ioham Mazcarenhas por capitam da fortaleza. Ano de 1546. (*Colophon:*) Lisbon, Antonio Gonçalvez, 1574.

8vo, pp. [xiv], 516, [3, table of contents]; first three leaves and portions of two others (F8 and first leaf of table of contents) supplied in manuscript in an eighteenth-century hand, foot of F7 torn away and repaired with loss of last line, old repaired tears in a few other leaves, some light dampstaining; Spanish 18th-century sheep, gilt, gilt arms of Charles Stuart, Baron Stuart de Rothesay, on covers (*see below*); head and foot of spine chipped. £1100

First edition. An epic poem in 21 cantos of hendecasyllabic verse celebrating the heroic Portuguese defence of the Indian island of Diu. 'In 1546, the Gujarati, driven by Governor Martim Afonso de Sousa's (1542–45) excesses, tried again to capture the Portuguese forces, this time without Ottoman help ... They mounted a furious seven-month siege which nearly achieved its goal. But in the end, through the heroic and sacrificial efforts of one of Goa's greatest governors, João de Castro (1545–48), they were repulsed and taught a bloody lesson through a surprise Portuguese counterattack' (B. W. Diffie and G. D. Winius, *Foundations of the Portuguese empire, 1415–1580*, p. 294).

After a distinguished military career, Corte Real (c. 1530–c. 1590) devoted the last twenty years of his life to poetry and painting at his estate at Evora. The present work, one of three epic poems he wrote, was translated into Spanish by Pedro de Padilla, who published his version in 1597.

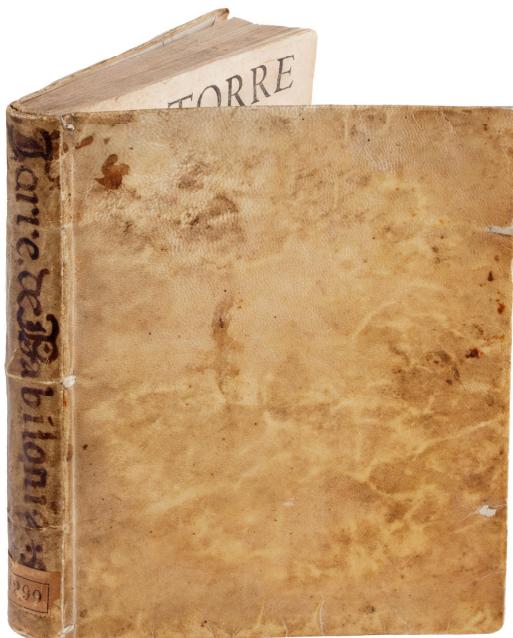
On the final leaf of preliminaries are two manuscript sonnets, each in a distinct contemporary (or near-contemporary) hand. The first, on the recto, begins 'Podeis Ni[m]phas colher hervas cheiroosas' (trimmed at foot with loss of last three lines), while the second, on the verso, begins 'Canta o Corte real a insigne empresa' (slightly trimmed at fore-edge). The latter is followed by an erased signature.

*Provenance:* from the library of the diplomat Charles Stuart, Baron Stuart de Rothesay (1779–1845) who, 'as minister at Lisbon (1810–14) ... made himself indispensable to Wellington, and he was made a member of the Portuguese regency council' (Oxford DNB). In 1825 he was involved in a treaty which ensured the independence of Brazil from Portugal. His notable library was sold by auction in 1855.

Anselmo 703; Innocencio III p. 262; King Manuel 147. COPAC records the British Library copy only. OCLC lists copies at Harvard and Newberry.

**13. ENRÍQUEZ GÓMEZ, Antonio.** La Torre de Babilonia, Primera parte [*All published*]. Dedicada al excelentissimo Señor Don Luis de Alongny, Marquez de Rochefore... por Antonio Henriquez Gomez. Rouen, Laurens Maury, 1649.

4to, pp. 16, 261, [3 blank]; engraved coat of arms at head of dedication leaf, woodcut initials and head- and tailpieces; occasional light browning, but a very good copy in the original limp vellum, ms. lettering and old shelf mark to spine, front end-leaf lacking, remains of ties; with contemporary manuscript note: 'Prohibido' to title-page. £4000



**First edition of the only published part** of Enríquez Gómez's *La Torre de Babilonia*, a satirical novel in prose and verse (including some romances), attacking the excesses of the Spanish Inquisition through the device of a dream narrative. It was banned by the Inquisition and this copy bears a contemporary manuscript note 'Prohibido' to the title-page. A second edition published in Spain in 1670 was advertised as Part II, but is in reality a second edition of Part I, disguised as a continuation to get it past the censor.

The novel describes the misfortunes of the hero Adam, also known as 'El Pelegrino' (The Pilgrim) in a society which has been corrupted, based on a portrait of contemporary Madrid. The preliminary leaves contain laudatory verses by Francisco Baraza de Aguilar, Salvador Rodriguez da Costa, De la Coste, and Miguel Henriquez da Fonçeca.

Antonio Enríquez Gómez (here Henriquez Gomez) 1600-63 was a novelist, poet and playwright of the school of Calderón. He is now also known to be the 'Fernando de Zárate' who returned from exile in France in 1649, and wrote the plays *Quien habla más obra menos* and *El valiente Campuzano*, among others. 'His father was a Portuguese Jew, Diego Enríquez Villanueva, and Enríquez Gómez was forced to escape from Spain's religious persecution, taking up residence in France. He published his works there and eventually became secretary to King Louis XIII. His books attacked the excesses of the Inquisition, and he was burnt in effigy in Spain [first in Toledo in 1651, and then in Seville] in 1660, arrested by the Inquisition in the following year, and died in gaol (Ward).

Kayserling, *Biblioteca española-portuguesa judaica*, p. 49; Amador de los Rios 570-680; Ladrón de Guevara I, 953; Palau 79843.

**14. FERNÁNDEZ NAVARRETE, Pedro.** Discursos políticos. Barcelona, Sebastian de Cormellas, 1621.

Small 4to, ff. [2], 80; a fine, crisp copy in contemporary limp vellum.

£3750

**First edition.** A treatise on the political and economic condition of Spain, including references to the Americas and discussion of the impact of overseas possessions on domestic polity: ‘As the Spanish royal secretary Pedro Fernández Navarrete observed in 1621, when an empire appeared to be successful men were inclined to believe that the wealth and reputation gained by conquest were in themselves sufficient for their own preservation. This was evidently false, but even those who could see that conquest and preservation were two distinct kinds of political goods, and that of the two preservation was the more worthy, “because it is part of prudence and wisdom, virtues superior to force”, were generally compelled to concede that it was force or “valour” which “more readily wins the common approval”. In the Spanish case, for instance, it would be wise for the king not merely to cease all further expansion, but even to abandon some of those territories – a clear reference to the Netherlands – which he already had. “Were it not”, Fernández Navarrete sadly concluded, “that reputation obliges [Spain] to preserve them”. The ruin of monarchies, he knew only too well, “usually has its origin in their own greatness” [see ff. 74–5]’ (Pagden, *Lords of all the world* pp. 110–11).

The author has been praised for his economic analysis: he ‘displays a remarkable freedom from the tendency of his (and our own) time to overstress the importance of the monetary factor and a not less remarkably sound judgement in maintaining that a normal process of industrialization would have gone far toward remedying the ills from which Spain was suffering (the value added to raw material by human labor being much more important than gold or silver . . .) and that this process was capable of being accelerated by removing obstacles. I feel fairly confident that I am right in preferring Fernández Navarrete’s performance to that of the equally well-known Moncada (*Discursos*, 1619 . . .) so far as ability to analyze is concerned’ (Schumpeter, *History of economic analysis* p. 168).

Alden 621/39; Kress S.490; Palau 89490. An enlarged edition was published at Madrid in 1626 under the title *Conservación de monarquías y discursos políticos*.

## DEMOCRITUS AND HERACLITUS IN RENAISSANCE SPAIN

**15. FREGOSO, Antonio [transl. by Alonso de LOBERA].** Rissa y planto de Democrito y Heraclito. *Valladolid, Sebastian Martínez, 1554.*

Small 4to, ff. liv; large araldic woodcut on title and large allegorical woodcut on A4, historiated woodcut initials; small repair to the lower margin of title and following two ff, but a very good copy bound in red morocco by Brugalla, gilt supralibros, gilt lettering on spine; from the library of Isidoro Fernandez, with his gilt red morocco exlibris on the front pastedown, and purchase note (from José Porter, 1941). £2750



philosophies which infused the Renaissance.

Brunet II, 1387; Palau V, 91571. Rare. No copies beside this one have been recorded at auction in the last three decades.

First edition in Castilian of a philosophico-allegorical poem of humanistic inspiration, first published in Italian as *Doi filosofi* in 1506, and here translate into Castilian by a man of letters who, judging from the title of 'Royal Chaplain' and the dedication to a prominent member of the Spanish government, must have been at the centre of Court life in Spain.

In the fiction, the poet-narrator finds himself in a perfect garden, the dwelling of wise men. There he meets Democritus and Heraclitus, who incite him to disregard the vanities of the world and to pursue wisdom, moderation and balance. The loosely Dantesque setting is imbued and renewed with a spirit of classicism in the frequent references to pagan allegories of antiquities, and especially in the choice of the two main characters Democritus and Heraclitus, ancient Greeks, but heralds of the new



## THE PORTUGUESE IN INDIA

**16. FREIRE DE ANDRADE, Jacinto.** *Vida de Dom João de Castro, quarto visorey da India.* Lisbon, na Officina Craesbeeckiana, 1651.

Sm. folio, pp. [8], 444, [48], including printed title; engraved title and portrait in very skilful facsimile (*see below*); in exceptionally fresh, crisp condition, in the original vellum. £13,000

**First edition of the first biography of João de Castro**, ‘one of the most popular books to appear in the Portuguese language’ (Lach) and a vital source-book for the history of Portuguese expansion in India. Soldier, administrator, navigator and scientist, Castro was in India 1538-42, returning as Governor and Viceroy in 1545.



He was the one Portuguese ruler of India of real stature: ‘He stands alone by the variety and originality of his accomplishments, by his humanity, and by his panache’ (Boxer). In 1546 he found himself propelled to martial heights at the second siege of Diu: ‘He achieved such popularity by the overthrow of Mahmud king of Gujarat, by the relief of Diu, and by the defeat of the great army of the Adil Khan, that he was able to negotiate with the Goa merchants for a large loan for the rehabilitation of Diu on the simple security of his moustache. These great deeds were followed by the capture of Broach, by the complete subjugation of Malacca, and by the passage of Antonio Moniz into Ceylon’.

Earlier, *en route* to India in 1538, he ‘took the opportunity of making hydrographic and magnetic observations, which he recorded in three *roteiros* [or rutters] - Lisbon to Goa, Goa to Diu, Goa to Suez. These *roteiros* - part journal, part sailing directories - set a new standard in experimental observation at sea, and produced the first set of systematic readings for magnetic variation, using an instrument devised by Pedro Nunes’ (Boxer).

He died in the arms of his friend St. Francis Xavier in 1548. This is the first biography of him. An English translation by Sir Peter Wyche was published in 1664.

**The Sunderland copy**, sale 27 April 1882, lot 5231. The description in the Sunderland catalogue gives a collation which makes it clear that **this copy never contained the engraved title and portrait. These two leaves have since been supplied in facsimile on old paper.** Latterly in the library of C.R. Boxer with his stamp and booklabel.

### PRE-COLUMBIAN ART & HIERONYMUS BOSCH

- 17. GUEVARA, Felipe de.** Comentarios de la pintura ... se publican por la primera vez con un discurso preliminar y algunas notas de don Antonio Ponz ... *Madrid, por Don Geronimo Ortega, hijos de Ibarra Y compania, 1788.*

8vo, pp. [2], xiv, 254; a fine copy in contemporary Spanish red morocco, triple gilt fillet border on covers, flat spine gilt in compartments and blue label, gilt edges. £1750

**First edition** of one of the earliest Spanish treatises on painting, containing **the earliest criticism of pre-Columbian art.** Guevara writes extensively about the contributions that the Americas made to art and painting (without ever denigrating it), such as the introduction of specific colours and the novel idea of feather painting. The treatise is also important as an early study on the Flemish school, especially Bosch. The work was originally written in 1560 but remained unpublished until the manuscript was rediscovered by Antonio Ponz Piquer (1725-92) who published it with an introduction for the first time in 1788.

In 1535 Guevara accompanied Charles V on his successful campaign to recapture Tunis and was particularly fascinated by the Flemish artist Jan de Vermeyn who recorded the whole enterprise in paint. Later Guevara travelled to Italy and looked at art and started buying paintings. Felipe de Guevara (1500-1563) assembled an important collection of paintings, especially of the Italian school boasting a Michelangelo and Raphael among his possessions, and the Flemish school. He was very interested in the artist Hieronymus Bosch of whom he owned several pictures (his text is the earliest reference to Bosch). King Philip II of Spain acquired these Bosch pictures from the Guevara collection in 1570; they are now in the Prado.

Palau 110413; Cicognara 138.

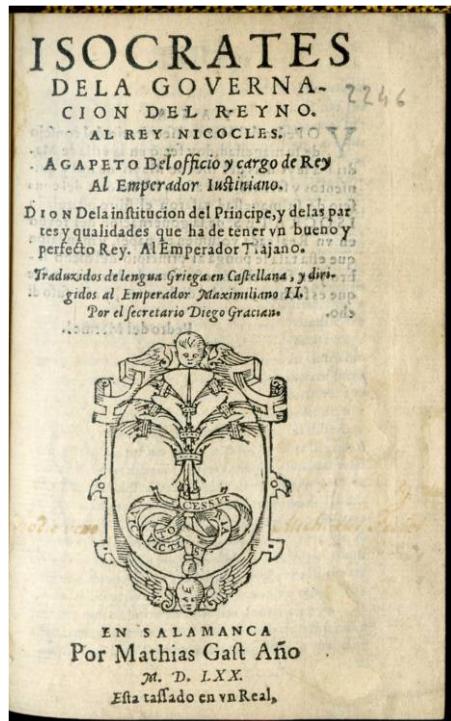
- 18. GRACIÁN de Alderete, Diego (transl.).** Isocrates Dela Gobernacion del Reyno... Agapetus Del officio y cargo de Rey.... Dio Dela institucion del Principe... Traduzidos de la lengua Griega en Castellana. *Salamanca, Mathias Gast, 1570.*

8vo, pp. [xiv], 204, [6] (bound without the final blank); woodcut device to title, woodcut initials; some marginal repairs in the title and a few leaves, a few shoulder-notes just shaved by the binder, but a very good copy in red morocco by Balmes, gilt supralibros, flat spine lettered in gilt, dentelles gilt; early faded ownership inscription on title. £1500

**First edition thus, much enlarged** with a new part occupying more than half of the book. Diego Gracián de Alderete, a humanist pupil of Juan Luis Vives, had published

his translation of Isocrates and Agapetus first in 1551 at Valladolid, dedicating it to Charles V, his patron. The present edition adds his translation of Dio, thus achieving a more complete ‘speculum principis’ from the Classical tradition: a full protrepsis for Renaissance rulers. Also added is a new dedication to Emperor Maximilian II.

Palau VII, 122033; Ruiz Fidalgo, *Salamanca 1501-1600*, II, 752 . Rare. WorldCat locates 4 copies: British Library, Biblioteca Nacional de España, Salamanca, and University of Wisconsin-Madison.



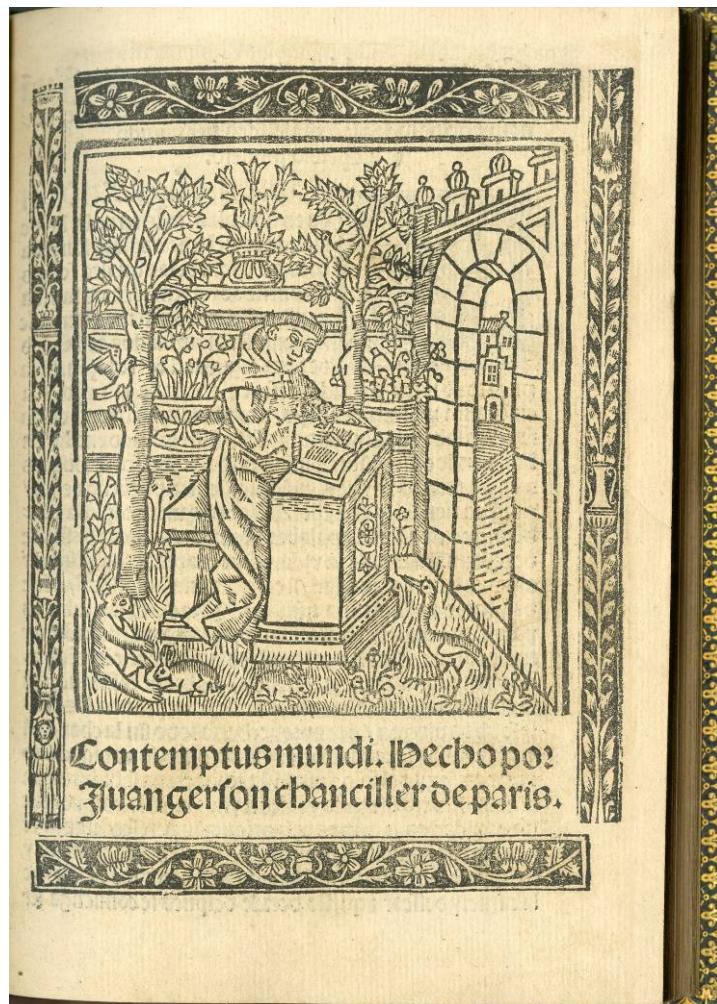
19. [a KEMPIS, Thomas; Jean GERSON (attr. author)]. *Contemptus mundi*. Hecho por Juan Gerson Chanciller de Paris. *Toledo, Juan de Villaquiran, 30 October 1523*.

8vo, ff. 84; gothic letter; with a large woodcut depicting the author writing in a garden; very skilful repairs in the margins of the title-page, but a very good copy, gently washed, in dark impression, bound by Rousselle in blue morocco filleted in gilt, panelled spine tooled and lettered in gilt.  
£5500

Scarce early vernacular translation of the *Imitatio Christi*, the second edition of this text to come from Juan de Villaquiran's press. The large, fine woodcut on the title-page depicts the author writing in a walled garden, surrounded by trees and a variety of animals, birds, rabbits, and a monkey.

The *Imitatio Christi*, or *Contemptus mundi*, once attributed to Jean Gerson, was the most important text of the *devotio moderna*; it transformed spirituality in Western Christianity, calling readers to return to a form of deep and individual intimacy with God, based on the imitation of Christ's example and the regular practice of the virtues of love, humility and detachment from worldly concerns, in contrast with the intellectual pursuits of

scholasticism. The text became very popular in Spain, with numerous vernacular – as well as Latin – editions printed in several presses between the late 1490s and the 1550s. Together with St Gregory's sermons, St Augustine's corpus and a few works of Franciscan spirituality, the *Contemptus mundi* was among the works which shaped the meditations of Teresa of Avila, and indeed to which she directly referred in her own writings.



J. Vega González, La imprenta en Toledo, p. 104, n. 130; Palau 127368; Wilkinson 3700. We were able to locate 3 copies only worldwide: one in Spain (BNE), one in Portugal (Lisbon, National Library), and one at Utrecht University. The only auction record traced is referring to this copy, sold in 1975.

**20. LOPEZ MADERA, Gregorio.** [drop title:] Discurso sobre las laminas, reliquias, y libros que se an descubierto en la ciudad de Granada este año de 1595. Y las reliquías y prophecia que se avía hallado el año passado de 1588. [? Granada, Juan René, circa 1595].

Small folio (300 x 200 mm), ff. [56], comprising the *Discurso* (48 leaves, signed A–F<sup>8</sup>) and the *Apendice* (eight leaves, the first four signed numerically 1–4); a two-leaf report inserted at front (see below); contemporary limp vellum; cockled and a little worn. £6750

**First edition.** An account of a series of lead books and tablets discovered in 1595 buried in Sacromonte, Granada. These, collectively known as the *plomos*, along with a

parchment text and other relics found in 1588 in the Torre Turpiana (the remains of the great mosque of Granada), appeared to substantiate ‘the medieval legend of St Cecilio and his six companions, the Seven Apostles of Spain, and cemented the relationship between the saint and the city of Granada’ (Harris, *From Muslim to Christian Granada* p. 29). The treatise seeks to dispel allegations that the *plomos* were forgeries and is divided into two parts: the first lists all the arguments denying the veracity of the Sacromonte *plomos* and then refutes each in turn; the second part similarly scrutinises those about the relics found in 1588. The author, an Asturian writer at this time employed by the Royal Chancellery of Granada, concludes that the finds could not possibly be fakes. He went on to write a fuller account of the *plomos*, published in 1601 (Palau 141352). The *plomos* were sent to the Vatican in 1642 and forty years later were declared forgeries. In 2000 they were returned to the Abbey of Sacromonte but are closed to scholarly access. Current studies depend on the various transcripts and translations made when the *plomos* were first discovered.

‘The *plomos* reflected Granada’s tense and precarious diversity, blending the cultural traditions of the Morisco and immigrant Christian populations into a bold new amalgam. Through the documents and relics from the Torre Turpiana and Sacromonte, the forgers, probably members of Granada’s endangered Morisco minority, bolstered their communities’s increasingly perilous status by reaffirming traditional Morisco culture while recasting it into a Christian mold . . . . Granadinos’ enthusiastic response to the finds, together with the promotional activities of devotees like Archbishop Pedro de Castro, helped sustain the *plomos*’ transformation into the foundational remains of Christian Granada’ (Harris p. 28).

Collations vary, as befits what seems to have been an interim publication. Preceding the *Discurso* in this copy is a two-leaf report (‘Andando dos hombres buscando un tesoro . . .’) of the *libros plomos* recently found buried in Sacromonte, with reproductions of the ‘Solomonic’ characters in which they were written. It is headed with a woodcut of the archiepiscopal arms and ends with the statement that it was printed by Juan René under an exclusive archiepiscopal privilege. Although a natural introduction to the *Discurso*, it is not present in the four other copies we know of: it may, perhaps, have been printed as a separate newsletter. Apart from this, the three copies we have located in Spain (BN Madrid; BP Navarra; U Valladolid) are similar to ours, having 56 leaves. The fourth (BN Paris) has a plate but comprises signatures A–F only (i.e. without the *Apéndice*).

Palau 141351. Not found in COPAC or OCLC.

**21. LUNA, Miguel de.** The History of the Conquest of Spain by the Moors. Together with the Life of the most illustrious Monarch Almanzor. And of the several Revolutions of the mighty Empire of the Caliphs, and of the African Kingdoms. Composed in Arabick by Abulcacim Tariff Abentariq, one of the Generals in that Spanish Expedition; and translated into Spanish by Michael de Luna, Interpreter to Philip the Second. Now made English. London, Printed by F. Leach, for S. H. and are to be sold by T. Fox . . . 1687.

8vo, pp. [32], 237, [1]; occasional soiling, title partly overlaid at extreme inner margin by a stub (of another title-page?), small marginal tear to a6, not affecting text; early nineteenth-century polished calf, red morocco label, top joint cracking; Ditton Park bookplate (Montagu-Douglas) with library shelf-marks; a very good copy. £2250

**First edition** of this translation of the first part of Luna's *Verdadera historia del rey Don Rodrigo* (Granada, 1592-1600), itself purportedly translated from an Arabic source, but in fact an original composition. This is the issue with S.H. in the imprint, no licence on the verso of the title-page, and the dedicatory epistle signed with initials 'M. T.' rather than 'Matt. Taubman', presumably the City poet.

Luna's account of the Arabic conquest of Spain to the year 761 was considered genuine by Southey, dismissed by Ticknor and other scholars as a forgery, but now appreciated as an important, essentially literary document from the age of Cervantes, who knew the work. The *Verdadera historia* and *Don Quixote* 'abound with the same phrases and diction', and Cervantes specifically ridicules a passage in Luna in which Tariff fulfils a prophecy by the presence of a mole on his back – Quixote strips to reveal his mole as evidence of his strength in Part I Chapter 30 (see Horace Jeffrey Hodges, 'Holey Moley: Don Quixote's significant Señal', *Bulletin of the Cervantes Society of America* 29:2, 2009). 'Great inspiration for Cervantes came from this type of "true" history' (*ibid.*, 22:2, 2002, p. 20).

The narrative concludes 'The End of the First Part'; the second, which is promised in 'The Publisher to the Reader' and was to include a 'Dissertation' by the translator, never appeared. A different translation of selections of the work was published in 1627, under the title *Almanasor, the Learned and Victorious King that Conquered Spaine*.

ESTC finds 8 copies of the present issue in the U.K. and four in North America (Boston Public, Folger, Huntington, and Clark), and only four copies altogether of the other issue (Christ Church, NYPL (2), and Newberry). The same sheets were reissued in 1693 but with fewer prelims (pp. 26, probably omitting the epistle dedicatory to James Fitz-James, Duke of Berwick, the illegitimate son of James II). Wing L 3484A.

#### WITH WOODCUT PORTRAITS THROUGHOUT

**22. MARINEUS, Lucius Siculus.** Pandit Aragoniae veterum primordia regum. Hoc opus: et fortis prelia gesta manu. [De primis Aragoniae regibus]. Zaragoza, Georg Coci, 1509.

Folio, ff. 49; with full-page woodcut on title (an angel holding up a shield enclosing the arms of Aragon), and on almost every page woodcut portraits, genealogical trees and decorations with scroll work extending down the inner margin of the page, large woodcut device of Coci at the end; outer margins worn, some light waterstaining, still a very good, large copy, bound in later vellum. £8,000

**First edition, 'trés rare'** (Heredia), of this illustrated chronicle of the early Aragonese monarchs, from the press of the German printer Georg Coci in Zaragoza. A striking early Spanish woodcut book, the *Pandit Aragonae* was the work of an Italian scholar and humanist, professor at the University of Salamanca, a member of the circle of Peter Martyr, Antonio de Nebrija and Arias Barbosa, and historiographer to the Royal family: 'an important figure in the literary history of Spain in the reign of Ferdinand and Isabella' (J. W. Thompson). For the woodcut illustrations see Lyell (*Early book illustration in Spain*, p. 122) who praises the portrait cuts, in particular that which appears on f. XVIII b, representing Raimundus and Petronilla. The woodcut illustration on the title-page (an

angel bearing shield of Aragon) is from the same block as in the *Coronica de Aragon* printed by Pablo Hurus in 1498.

A Spanish translation appeared in 1524; Salvá 3019 describes our Latin edition as the much rarer one. Heredia 3193; Palau 152144. Three copies in Spanish libraries (BNC, Barcelona, University of Valladolid), three in Germany and one at the BNF. Not in the Hispanic Society of America. One copy only in the US (Harvard).



## THE CATALAN REVOLT

- 23. [MARTI Y VILADAMOR, Francisco.]** Noticia universal de Cataluña, en amor, servicios, y finezas, admirable. En agravios, opressiones, y desprecios, sufrida. En constituciones, privilegios, y libertades, valerosa. En alteraciones, movimientos, y debates, disculpada. En defensas, repulsas, y evasiones, encogida. En dios, razon, y armas, prevenida. Y siempre en su fidelidad, constante ... Por el B. D. A. V. Y. M. F. D. P. D. N. [Barcelona, no printer, 1640].

4to, pp. [iv], 208, [4], with a woodcut of St. Eulalia of Barcelona on final page; some worming (at head, not affecting text), foxing and light marginal staining; modern vellum; bowed; bookplate of Franz Pollack-Parnau. £1800

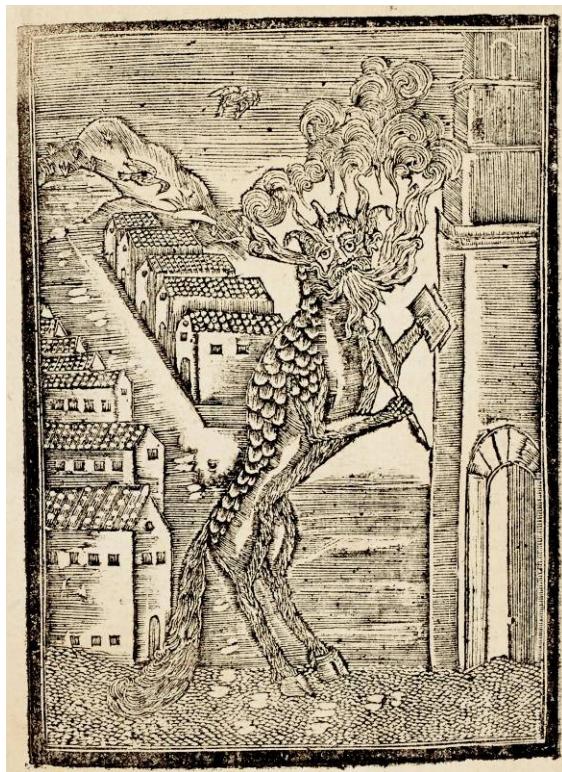
**First edition**, published in the year which saw the beginning of the Catalan Revolt (the ‘Guerra dels Segadors’ or ‘Reaper’s War’ of 1640–52). Palau notes the existence of two other issues printed in the same year.

The jurist Martí y Viladamor was, with Gaspar Sala (whose celebrated *Proclamación católica* appeared shortly before the present work), one of the principal ideologues of the Catalan uprising. Published anonymously and without a place of publication, this work seeks to legitimize the Catalan rebellion, seeing it as a direct result of Olivares’s repressive policies, in particular the behaviour of the Castilian army billeted in the principality. Imbued with an almost mystical love for the author’s country, it celebrates the laws of Catalonia whereby the people could freely elect their own king and transfer their allegiance to whichever foreign ruler they chose.

Palau 153498 (‘los ejemplares de este libro siempre han escaseado’), noting some copies with two portraits. OCLC records copies at the London Library, Berkeley, the Newberry Library and Harvard.

- 24. [MASCARENHAS, José Freire de Monterroio.]** Relaçam de hum prodigo sucedido em huma das cidades da province do Paraguay, neste anno passado de 1735. Traduzida fielmente de outra mandada do proprio paiz a hum cavalheiro da primeira grandeza de Hespanha. *Lisbon [Lisboa Occidental]: Oficina de Antonio Correia Lemos, 1736.*

4to (200 x 144mm), pp. 6, [2 (wood-engraving, verso blank)]; wood-engraved title-vignette, headpiece, initial and full-page illustration; minimal light spotting and marking, quire reinforced at gutter, unobtrusive small marginal wormhole; modern marbled boards, upper board with gilt morocco lettering-piece; provenance: leaves foliated 218-221 in an early hand, indicating that the work was previously part of a sammelband. £950



**First and only edition.** The Portuguese writer, journalist and editor Mascarenhas (1670-1760) was a native of Lisbon, and, following studies in Portugal, he travelled through Spain, France, the Low Countries, Germany, Hungary, Italy, and England on an educational tour, during which he acquired a knowledge of the languages and politics of the countries he visited. From 1704 to 1710 he served as a captain of cavalry in the War of the Spanish Succession, before returning to Portugal to resume his literary work. Mascarenhas was the founding editor of *Gazeta de Lisboa*, the first official Portuguese journal, which he edited from its first appearance in 1715 until his death, and he also published on a wide range of subjects, particularly relating to foreign countries and politics; his works include accounts of China, the Ottoman Empire, Corfu, Louis XIV, and a further

narrative of a monster, which had been seen in the vicinity of Jerusalem. Barbosa Machado comments that, 'Em todas as produçoes da sua penna se admiraõ felilmente unidos estilo elegante, locução casta, erudição vastissima das quais se tem publicado as seguintes taõ multiplicadas em o numero como diversas no assumpto' (II, p. 853).

The *Relaçam* is an account of a terrible monster which appeared in a city in Paraguay in 1735, emitting from its eyes, mouth, nose and ears a fire which reduced any nearby matter to ashes, and bellowing 'Eu sou a Figura dos pecadores de Paraguay' – so fearsome and so powerful were these cries that they caused those who heard them to die and birds on the wing to fall dead from the skies. The monster's appearance was followed by the descent of a deep black cloud upon the church and a heavy rain of blood to fall, which caused the people of the city to throw themselves on God's mercy and to renounce their sins. Although the account is credited to 'hum cavalheiro da primeira grandeza de Hespanha' on the title-page, it is generally believed that the *Relaçam* was written by Mascarenhas – certainly, Barbosa Machado writing in 1747 (some eleven years after its publication and during Mascarenhas' lifetime) attributes it to him, and is followed in this by Silva and others.

**The work is rare:** Porbase locates one copy in Portugal (BNP); WorldCat locates copies at the John Carter Brown Library the New York Public Library; and no copy can be located in COPAC.

Alden & Landis 736/93; Barbosa Machado II, p. 856; University of Coimbra, *Catálogo da Coleção de Miscelâneas* (Coimbra: 1967), no. 996; Gauz, *Portuguese and Brazilian Books in the John Carter Brown Library*, 736/1; Palau 256904; Sabin 45408 (note); Silva IV, p. 349.

## RHODOMONTADES

- 25. [MELO, Antonio de.]** *La Famosa y temeraria compañía de Rompe Columnas. Traduzida, y acrecentada, por el Capitan Flegetonte, comicó inflamado. Con dos discursos, el uno en loor, y el otro en vituperio de amor.* Paris, Joseph Cotterau, 1609.

12mo, pp. [12], '02' [*i.e.* 202]; somewhat browned, marginal paper repairs to several leaves towards the end, small marginal wormhole to final few leaves; withal a good copy in nineteenth-century half red morocco; nineteenth-century bookplate of Francisco Ramirez de Arellano, Marqués de la Fuensanta del Valle. £4500

**First edition**, rare, a loose translation by Antonio de Melo of the burlesque *Della compagnia de Tagliacantoni* (1601), by Tommaso Buoni.

'Capitán Flegetonte' was the Portuguese-born actor Antonio de Melo, part of an Italian *commedia dell'arte* troupe then active in Paris, and he brought two works to press there in 1609. One of the *commedia* characters in which he evidently specialised was the blustering 'Il Capitano', often a Spaniard, and the present work describes the members ('el Capitan Encuentra murallas, el Capitan Vomita saetas, el Capitan Despedaça cadenas ...'), rules of behaviour and outlandish martial abilities of a society of such braggards. Italian comedies, and Spanish rodomontades, had become very popular in France in the first years of the seventeenth century, and a number of dual-language *Rodomuntadas castellanas* and *Fieros españoles* had been published in Paris. Here Melo has extended Buoni's Italian original by six chapters and relocated the company from northern Italy to 'Arabia desierta'. A list of thirty-two adjectives to describe the company ('tremenda ... terrible ... elefantina ... diabolica') prefacing the work; the rules cover clothing, arms, mode of speech, even how to sleep (naked, on a hard surface).

OCLC shows copies at Kansas, Dresden, and the National Libraries of France and Spain. KvK adds Biblioteca Alessandrina Rome; not in COPAC.

Carmen Marín Pina, '*La Famosa y temeraria compañía de Rompe Columnas* (1609) del Capitán Flegetonte. Traducción de un texto de Tommaso Buoni y el género de las rodomontadas', *Rivista di filologia e letterature ispaniche*, XIII, 2010.

- 26. POLO DE MEDINA, Salvador Jacinto.** *A Lelio govierno moral.* Murcia, Ligel Lorente, 1657.

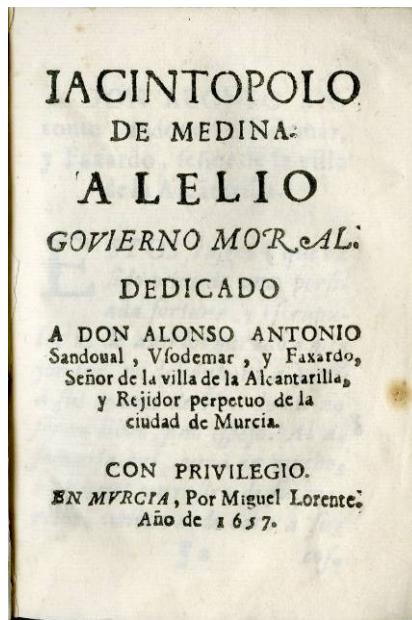
12mo, pp. [xxiv], 218, [2]; a minute spot in the margin of the first two leaves, but an exceptionally clean, crisp copy in contemporary limp vellum, traces of ties; small shelfmark sticker and evidence of a removed ex libris on the front pastedown. £4000

**Rare first edition** of this anti-Machiavellian tract on political prudence from the Spanish Siglo de Oro. Polo de Medina's *prince* reflects the moral qualities promoted in the same age by Saavedra Fajardo: inspired by Seneca, Tacitus and Cicero, informed by the classical idea of *aurea mediocritas*, it compounds the genre of the *speculum principis* with that of the educational tract.

Polo de Medina is one of the foremost representatives of Spanish Baroque literature, 'of vivacious wit, tireless and extremely felicitous in devising epithets. ... His epigrams are as

good as Baltasar del Alcázar's, and marked by a more pungent verve of satire. His prose is primarily inspired by Cervantes and Quevedo for light subjects, and for graver matters by Diego de Saavedra' (transl. from A. de Castro, *Poetas líricos de los siglos XVI y XVII*, *Biblioteca de Autores españoles*, v. II, p. LXIII, Madrid, 1857). His work had a major impact on Spanish literature, his name listed in the canonical *Catálogo de Autoridades de la Lengua*.

Palau 230527; Marqués de Jerez, p. 105; Salvá only cites a later edition, 1678.



**27. [RAMIREZ.]** Recopilación de algunas bullas del summo pontifice, concedidas, en favor dela jurisdiccion real, con todas las pragmaticas, y algunas leyes del reyno, hechas para la buena governacion y guarda de la justicia y muchas pragmaticas y leyes añadidas que hasta aqui no fueron impressas . . . Agora nuevamente. *Toledo, Juan Ferrer (colophon: for Miguel Rodríguez), 1550.*

Folio, ff. [6], ccxxiiii; title printed in red and black below a large and elaborate woodcut of the arms of Charles V; text printed in double columns in gothic letter; some early marginal manuscript annotations; title laid down, preliminary leaves a little stained and worn, marginal repair in final leaf with loss of a few letters; old limp vellum, re-cased.

£6000

One of several editions of the *Pragmáticas de Ramírez* issued in the first half of the sixteenth century. 'The prosperity of the country under Ferdinand and Isabella, its growing trade and new internal relations, demanded new regulations, which . . . were attempted to be supplied by the *pragmáticas* [royal proclamations]. This was adding, however, to the embarrassments of a jurisprudence already too cumbrous. The Castilian lawyer might despair of a critical acquaintance with the voluminous mass of legislation . . . received as authority in the courts. The manifold evils resulting from this unsettled and conflicting jurisprudence had led the legislature repeatedly to urge its digest into a more simple and uniform system. Some approach was made towards this in the code of "Ordenanças reales" [1485], compiled in the early part of the queens' reign. The great body of *pragmáticas*, subsequently issued, were also collected into a separate volume by her command, and printed the year before her death. The earliest edition was at Alcalá

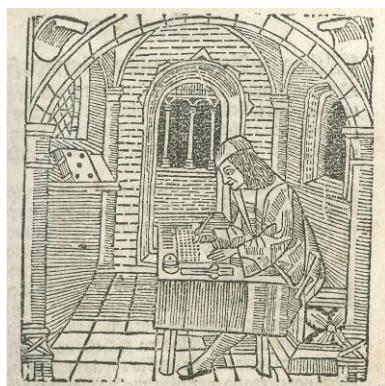
de Henares . . . in 1503 [Medina, *BHA* 36; Palau 235071]. It was revised and prepared for the press by Johan Ramirez, secretary of the royal council, from whom the work is often called “Pragmáticas de Ramirez”. It passed through several editions by 1550’ (Prescott, *Ferdinand and Isabella*, 1896 edition, II pp. 546–7). One of the laws concerns the transportation of convicts to the West Indies.

Alden 1550/36 (locating the John Carter Brown and New York Public copies only); Harris, *BAV Additions* 178; Medina, *BHA* 141; Palau 235098, 252449; Pérez Pastor, *Toledo* 246; Sabin 64915n.

**28. SENECA (Alonso de CARTAGENA, *translator*).** Los v libros de Seneca. Primero libro de la vida bienaventurada. Segundo de las siete artes liberals. Tercero de amonestamientos y doctrinas. Quarto y el primero de provide[n]cia de dios. Quinto el segu[n]do libro de p[ro]vide[n]cia de dios. [*Toledo, Successor of Pedro Hagembach, 1510.*]

Folio, ff. 89 (final blank cut away), gothic letter, xylographic title, above which is a woodcut of a scribe writing in a vaulted chamber; some light foxing, a few small stains, title slightly shaved at fore-edge, but an excellent copy, crisp and fresh, in mid nineteenth-century straight grain red morocco; extremities rubbed, small gouge mark on lower cover; the Heredia copy, with book label.  
£10,500

**Rare early Toledo edition of Seneca’s philosophical works in Spanish.** Cartagena’s translation – accompanied by his commentary - was first published in Seville in 1491. For Seneca’s influence in Spain, see K. A. Blüher, *Seneca in Spanien: Untersuchungen zur Geschichte der Seneca-Rezeption in Spanien vom 13. bis 17. Jahrhundert*, 1970.



‘After the death of Pedro Hagembach towards the end of 1502 his press was continued anonymously with no noticeable interruption. The first dated work of this stage in the history of the press is of 28 March 1503 and its last is of 18 Sept. 1511’ (Norton).

*Provenance:* the Heredia copy, with his bookplate; sale (part 3), Paris, 1893, lot 3608 (bought by Quaritch).

Norton 1057; Palau 307668; [Pérez Pastor (Toledo) 47; Salvá 4001.] OCLC records seven copies (British Library, Harvard, Notre Dame, Barcelona, Pompeu Fabra, and Yale). Norton records two further copies in the US (Hispanic Society, and Boston Public) and 7 further institutional locations in Spain.



29. **SEPULVEDA, Juan Ginés de.** Opera, cum edita, tum inedita, accurante Regia Historiae Academia. *Madrid, Imprenta Real de la Gaceta, 1780.*

4 vols, 4to (255 x 195 mm), pp. [xvi], cxliii, [i], 24, [8], xlvi, 468; [vi], lxvi, 544, [150]; [vi], xxviii, 244, [34], 134, [16], 399, [11]; [vi], 591, [21], with a portrait (Charles V) and a plate (Sepúlveda's epitaph) in vol. I; all four half-titles present; contemporary tree calf; joints of vol. II repaired, the others cracked but sound. £4750

**First publication of this fine edition,** still frequently cited, of Sepúlveda's collected works. Edited by Francisco Cerdá y Rico, it prints for the first time *De rebus gestis Caroli V*, *De rebus gestis Philippi II* and *De orbe novo*, an account of the Spanish conquest of Mexico (see Bell, *Sepúlveda* pp. 99–100). It also includes his letters and biographical material.

A formidable scholar and accomplished humanist, Sepúlveda was official translator of Aristotle for the papacy until 1536, when he returned to Spain as court historian to

Charles V. He is best known for his justification of the Spanish conquest of America and subjugation of the Indians (invoking Aristotle's concept of natural slavery) which he debated with Bartolomé de las Casas at Valladolid in 1550–51. His stance on the American conquests did not, however, emerge in isolation, but stemmed from his deep immersion in Italian humanist culture and admiration of ancient Rome and its military grandeur. He clashed with Erasmus and Vives over their anti-Roman and pacifistic views, arguing that provided the cause was just, the profession of arms and the pursuit of martial glory were both honourable and Christian. Much of his writing addresses such themes – for example, an oration urging the emperor to wage war against the Turks and so win the greatest empire known to history, the dialogue *Gonsalus* in which three Spanish warrior nobles draw parallels between recent Spanish achievements and incidents in Roman antiquity, and *Democrates primus* in which an old soldier debates with a student whether it is possible to be both a soldier and a good Christian (all found in vol. IV of the *Opera*).

'Neither Christian humanist in the Erasmian or Vivian tradition nor fully of the Neoscholastic persuasion, Sepúlveda shares in the age's conviction that war and political authority go hand in hand. He will thus find in the principles of just war that cement capable of keeping two antithetical elements together: a universal society whose formulation had been made mandatory in the eyes of Spanish intellectuals by the discovery of the New World; and a concept of the state based both upon dynastic and territorial principles, as demanded by Europe's political fragmentation – the twin characteristics, incidentally, of the growing Spanish empire . . . . Educated in Italy, Sepúlveda was heir to the veneration in which classical learning was held in humanist circles. On the other hand, he was far from scornful of Scholastic learning. Faithful to Aristotle, he remained a devout Christian . . . . The hybrid flavor of his thinking explains the hostility of some theologians who saw him as an unrestrained worshipper of antiquity, or the animosity shown by some humanists . . . who viewed him as a theologian defender of the despised Scholastic traditionalism' (Fernández-Santamaría, *The state, war and peace: Spanish political thought in the Renaissance* pp. 159–60). See also Luper, *Romans in a new world: classical models in sixteenth-century Spanish America* pp. 103–11.

**From the library of Edward Gibbon, with his book-label in vol. I.** It is recorded by Keynes, *Gibbon's library* p. 131, and Sotheby's *Catalogue of the library of Edward Gibbon . . . left by him at Lausanne*, 20 December 1934, lot 225. Sepúlveda's life of Cardinal Albornoz (d. 1367), printed in the fourth volume of the *Opera*, is cited by Gibbon in the *Decline and fall of the Roman empire*, ch. LXX n.53.

Medina, *BHA* 4971; Palau 309312; Sabin 79180; Streit I 1050; Whitehead G82 (varying in their collations). An additional leaf 'Monitum ad lectorem' is sometimes found in vol. I, but not here (nor, for example, in the London Library and one of the two British Library copies).

## THE VERY RARE SPANISH EDITION OF THE *WEALTH*

**30. SMITH, Adam.** *Investigacion de la Naturaleza y Causas de la Riqueza de las Naciones.* *Valladolid, En la Oficina de la Vuida é Hijos de Santander, 1794.*

Four volumes, 8vo, pp. [xxiv], 464; [iv], 392; [iv], 328; [iv], 499, [1]; including the half-title in first volume (not called for in other three), several gatherings in each volume rather browned, also

some foxing in several places, short worm trace in margin of volume II p.295/6 just extending into text and touching a few letters, small wormholes in same volume at end confined to lower margins, contemporary vellum over boards, parts of the original labels still present £22,500

**A very good unsophisticated copy of the first edition in Spanish of *The Wealth of Nations*.** It was translated by Josef Alfonso Ortiz from the fifth edition of 1789 (although curiously Ortiz cites the as-yet-unpublished 1796 eighth edition), and remained the only edition in Spanish for 150 years. The ideas of Adam Smith had in 1792 received an elucidation of sorts in Spanish, with the publication of Carlos Martínez's Yrujo y Tacón's *Compendio*: a (partial) translation of Condorcet's summary of *The Wealth of Nations*. However, the present work would have presented the first opportunity for Spanish-speakers to access Adam Smith's ideas in their entirety without recourse to English or French-language editions, since Yrujo y Tacón's translation had been based upon – and, indeed, further paraphrased – what was already a synopsis, while omitting passages that risked offending the ever-prickly Inquisition (who had already placed the French translation of the *Wealth of Nations* upon the Index).

That Ortiz's translation was published with the approval of both the Royal Council and the Inquisition would suggest a significant mollification of the Spanish authorities' attitude towards Adam Smith's writing. With a growing number of educated Spaniards becoming acutely conscious of their country's status as one of Europe's economic backwaters, the Establishment realised that innovative theories could not always be rejected on the basis of religious dogma. Ortiz was therefore able to publish the translation with just a few textual 'adjustments', in particular with respect to usury and church tithes (the section on English malt tax was entirely omitted, although for reasons of relevance rather than of ideology).

Far from being a mere passive propagator of Smith's writing in his native country, Ortiz seems to have taken a rather vigorously 'interactive' view of translation. Interspersing the text with a large number of footnotes, Ortiz provides analogous (and contrasting) Spanish examples to descriptions of England, and even occasionally questions Smith's historical accuracy, particularly with regard to matters of Spanish economic and colonial policy: 'No fawning adulator of the Glasgow professor, Ortiz gives the lie to Spanish writers who have ridiculed their countrymen for blind acceptance of economic liberalism' (R. S. Smith in *Adam Smith across Nations*, p. 321). Interestingly, Ortiz's translation (reprinted in 1805–6) remained the sole Spanish-language edition of *The Wealth of Nations* until 1956.

Tribe 53; Vanderblue, p. 31; Goldsmiths' 15932l; Kress 2832; see R.S. Smith's essay, 'The Wealth of Nations in Spain and Hispanic America, 1780–1830' pp. 313–326 in Cheng-chung Lai, *Adam Smith across Nations*.

**31. SOUSA, João de.** *Vestigios da lingua Arabica em Portugal, ou, Lexicon etymologico das palavras, e nomes portuguezes, que tem origem Arabica, composto por ordem da Academia Real das Sciencias de Lisboa. Lisbon, Officina da Academia Real das Sciencias, 1789.*

4to, pp. [20], 160, roman and italic letter, frequent use of Arabic; a very fine copy in contemporary red morocco gilt. £1100

**First edition** of this etymological dictionary of Portuguese words deriving from Arabic. Each Portuguese word is followed by the Arabic word from which it derives, transliteration of the Arabic, and a Portuguese definition.

It is the first etymological dictionary to record Portuguese words derived from Arabic itself, or through Arabic from Hebrew, Greek, Persian or Turkish. Included is a short list of English words derived from the Persian with Portuguese equivalents showing here common Indo-Aryan roots, rather than Semitic, from Arabic. Sousa's aim was to clarify the roots of Portuguese literature. Notable among the many loan words are the names of flowers, vegetables, spices, nuts, trees, pharmaceutical plants, the names of towns and villages and words used in architecture or decoration, e.g. jasmin, senna, elixir, azulejo, alarife, aldea, Madrid - meaning a place with running water.

The editor, Father João de Sousa, was born in Damascus, and brought up by Syrian Capuchins; but he moved to Europe and ended up in Portugal. In 1773 he was given a diplomatic role as interpreter to the ambassador deputed by King Joseph I to the Sultan of Morocco; and, later, Queen Mary, daughter of Joseph I, conferred the chair of Arabic at Lisbon on him.

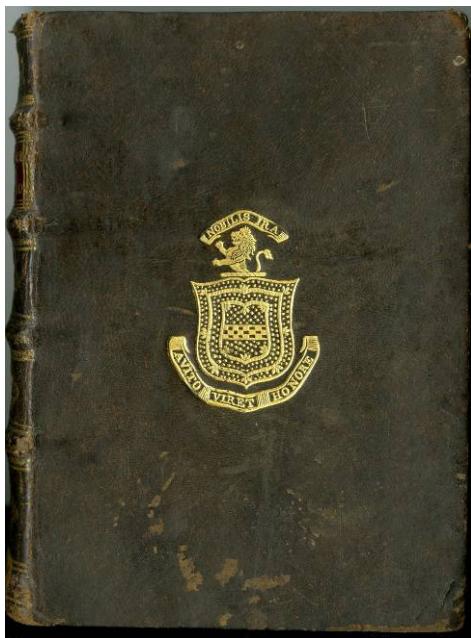
Joaquim Figanier, *Fr. João de Sousa*, Coimbra 1949, p. 9.

**32. [SPAIN: INTERNATIONAL RELATIONS].** [Six works on the Franco-Spanish war]. *Spain, 1635.*

Six works bound in one vol., 8vo, pp. [ii], 154, [2, blank]; [ii], 50; 8; 30, [2, blank]; 51, [1, blank]; [53]–63; seventeenth-century sheep, spine gilt in compartments, gilt stamp of Charles Stuart, Baron Stuart de Rothesay on the sides; a little rubbed. £1500

A collection of **six treatises, all in first edition**, detailing Spain's grievances with France on the outbreak of the Franco-Spanish War (1635–1659). Céspedes y Meneses was official historiographer to Philip IV; he published his pamphlet attacking Cardinal Richelieu under the pseudonym 'Gerado Hispano'. Quevedo's tract consists of a condemnation of the French admiral and Huguenot leader, Gaspard de Coligny, seigneur de Chatillon. Martin Goblet's *Declaration* is addressed to Cardinal-Infante Ferdinand of Austria, who had secured a crucial victory at Nördlingen (1634), galvanising France into declaring war on Spain.

*Provenance:* from the library of the diplomat Charles Stuart, Baron Stuart de Rothesay (1779–1845) who, 'as minister at Lisbon (1810–14) ... made himself indispensable to Wellington, and he was made a member of the Portuguese regency council' (Oxford DNB). In 1825 he was involved in a treaty which ensured the independence of Brazil from Portugal. His notable library was sold by auction in 1855.



The content:

**CÉSPEDES Y MENESES, Gonzalo de.** Francia engañada. Francia respondida, por Gerardo Hispano, al grande primogenito de la siempre grande y esclarecida casa de Guzman, el conde de Niebla. *[Zaragoza, Hospital General de Nuestra Señora de Gracia, a costa de Pedro Escuer], 1635.*

**QUEVEDO Y VILLEGRAS, Francisco Gómez de.** Carta al serenissimo, muy alto, y muy poderoso Luis XIII. Rey Christianissimo de Francia . . . En razon de las nefandas acciones, y sacrilegios execrables que cometio contra el derecho divino, y humano en la Villa de Tillimon en Flandes Mos de Xatillon ugonote, con el exercito descomulgado de franceses hereges. *Madrid, viuda de Alonso Martin, [1635] (misdated '1935').*

**[GOBLET, Martin.]** Declaration de su alteza, del Señor Cardenal Infante, a cerca de la guerra, contra la Corona de Francia. *[N.p., 1635.]*

**[BAUTISTA, Ambrosio.]** Discurso breve de las miserias de la vida, y calamidades de la religion catolica. *Madrid, Imprenta Real, 1635.*

**JUSTIFICACION** de las acciones de España. Manifestacion de las violencias de Francia. *[N.p., 1635.]*

**GOBLET, Martin.** Respuesta de un vassallo de su magestad, de los Estados de Flandes, a los manifiestos del Rey de Francia. Traducida de Frances. *Madrid, herederos de la viuda de Pedro de Madrigal, 1635.*

Palau 54202; 244293; 69406; 25742, 25743, 103000.

## 'LITERARY WAYSTATION' BETWEEN CERVANTES AND CALDERON

**33. SUÁREZ DE MENDOZA Y FIGUEROA, Enrique.** Eustorgio y Clorilene. Historia Moscóvica. Zaragoza, Juan de Ybar for Matias de Lezaun, 1665.

4to, ff. [xii], 152; lightly washed, title repaired where library stamp erased (not affecting text); modern vellum, title lettered in ink on spine. £2000

Second edition of an important imitation of Cervantes' *Persiles y Sigismunda* and a model for Calderón's *La vida es sueño*: a romance that has recently been described as the 'literary waystation' (M. Armstrong-Roche) between the two novels, and has been restored to the core of the canon of Golden Age Spanish literature after centuries of dismissive critical appraisal. This edition was published over three decades after the first (1629), with a new dedication to Jaime Fernández de Hixar-Silva Sarmiento de la Cerda.

Like *Persiles*, *Eustorgio y Clorilene* is a fast-paced, tumultuous novel misadventures, disguise and recognition, twists of fortunes, star-struck love, captivity, regal receptions, presumed resurrections, secret offspring. Like *Persiles*, it embraces the styles and themes of the fashionable genre of the Greek novel, particularly Heliodorus' third-century romance *Ethiopica*. But the title, typical of the genre in the naming of the two main characters, adds the exotic note 'Historia Moscóvica', thus providing the setting for an adventure that, touching Spain, France, Sweden and the New World, takes the reader to the court of an imagined Russia. Moscow is evoked through Slavic names and regal titles, and dotted descriptions of court ceremonies with archers in attendance.

It is in the non-fictional genre of the *speculum principis* that the work finds further inspiration and didactic purpose. The author of the prologue, fray Enrique de Mendoza, suggests that this was precisely the perception of the novel's early readers, who sometimes referred to it with the subtitle *El Príncipe perfecto, y privado cristiano*. 'As fray Enrique de Mendoza announces in the prologue, the work's political lessons are aimed at the monarch and the favorite. It is as such an original novelistic variation on the mirror, a literary genre that came into its own at the height of the Habsburg imperial power, from Guevara's *Relox de príncipes* (Dial of Princes) in the reign of Charles V to Quevedo's *Política de Dios* (Godly Policy) in that of Phillip IV. Indeed the 1629 edition appears 8 years into Phillip IV's reign while Olivares was favorite and the second, 1665 edition marks Phillip IV's death and Mariana de Austria's regency (Charles II's minority). ... The political theme ... is heightened even for this genre: dynastic alliances between Sweden and Russia (and very nearly France), speeches on good government, palace intrigue, attempts on Eustorgio's life, the power struggles waged by his aunt the tyrannical Queen Juana of Russia (yes I know: Juana of Russia), and minute descriptions of the French and Spanish courts all point to the novel's preoccupation as much with the Perfect Prince as with the love story' (M. Armstrong Roche, see below for full reference).

*Persiles'* Barbaric Isle has always implied a manifest reference to the New World, which finds resonance and narrative development in *Eustorgio*: 'There is evidence that some of Cervantes's early readers associated the Barbaric Isle with the New World, as did the first modern critics of *Persiles*. ... [Enrique Suárez de Mendoza] did not refrain from setting his own barbaric sacrificial ritual on an island vaguely referred to as the Indies. Eustorgio's peril-fraught trek in search of Clorilene leads him to this island where ritual cannibalism is practised. He and his party are made prisoners by savages that worship Ceres, the goddess of fertility, conflating Old World paganism with New World

exoticism. Just as they are about to be sacrificed, Clorilene appears in the garb of a high priestess and persuades the natives to substitute animal for human sacrifice. It is a clear echo of the climactic scene in Heliodorus, when the Hellenistic Theagenes and Chariclea are crowned monarchs of Ethiopia and ordained priests of the solar cult. Thus, Cervantes's (and Heliodorus's) adapters and emulators (and undoubtedly many of his casual readers) made the New World association for him' (M. Armstrong-Roche, *Cervantes' epic novel: empire, religion, and the dream life of heroes in Persiles*, University of Toronto Press, 2009, pp. 49-50).

The first citation is taken from the unpublished talk *Mediating Heliodorus, Cervantes, and Calderón: The Politics of Genre in Suárez de Mendoza's Eustorgio y Clorilene: Historia moscóvica*, delivered at the Renaissance Society of America conference of 2003 by M. Armstrong-Roche, part of his ongoing research in preparation for a critical edition of *Eustorgio*. The passages are cited here by kind permission of Prof. Armstrong-Roche.

Palau 323999; Salvà 2007. OCLC records six locations in the US (California, Georgia, Harvard, Illinois, Pennsylvania and Wisconsin). The copy held at the British Library lacks the dedication.

**34. TIRSO DE MOLINA, pseud. of fray Gabriel TÉLLEZ.** *Cigarrales de Toledo*. Compuesto por el Maestro Tirso de Molina, natural de Madrid. *Barcelona, Geronymo Margarit and at the expenses of Iusepe Genovart, 1631*.

4to, ff. [iii], 215; a fine, crisp copy in contemporary limp vellum, remains of ties; inscription dated 1656 recording the entry of the book in the library of 'Wolfg. Engelb.S. R. J. Com. ab Aussperg' on the titlepage, and nineteenth-century bookplate from the Fürstlich Auerspergsche Fideicommissbibliothek zu Laybach on the front paste-down; from the collection of Raymond Caizergues. £12,000



The *Cigarrales* is the first extant publication of the Spanish Baroque dramatist Tirso de Molina, born Gabriel Téllez. All early editions of the *Cigarrales*, licensed in 1621 but first published in Madrid in 1624, are very rare. **This is an exceptionally genuine and well-preserved copy of the third edition, the first to appear in Barcelona.**

Téllez was 'the most important disciple of Lope de Vega' (Ward). The *Cigarrales de Toledo* ('cigarrales' being weekend retreats in the countryside near Toledo) 'takes its form and

some of its anecdotes from *Il Decamerone*, and shows how a group of friends while away in the summer, each telling a story in his own *cigarral* (*ibid.*). Boccaccio is not the only source for this miscellany of verse, novels, plays and short tales: other writers and themes of the Italian Renaissance surface as paradigms in specific pieces.

The preface to this work contains important information on the author's production: it states that Téllez, who had been a priest since 1610, by 1621 had written three hundred plays. 'At this period of his career he was second only to his friend Lope de Vega in popularity' (*Encyclopaedia Britannica*). The first of the *Cigarrales* contains an important defence of the anti-Aristotelic, 'Lopesque' aesthetic of modern comedy, while significant author's asides in the third and fourth throw light on contemporary practices both in theatre-writing and in performance. The theme of love as a motor and motive of action is pursued throughout with analytic effort, and explored 'scientifically' sometimes in the language of Thomistic philosophy.

Monitored by censors for several years, Téllez was officially reprimanded for the licentiousness of his production the year after the first appearance of the *Cigarrales*, and banned from Madrid.

Palau 329482; Ward, pp. 563-4; see M. Wilson, *Some aspects of Tirso de Molin's Cigarrales de Toledo and Deleytar Aprovechando*, in 'Hispanic Review', vol. 22, no. 1 (Jan., 1954), pp. 19-31. OCLC locates no more than a handful of copies worldwide of each of the early editions. The variant imprint citing the bookseller Genovart was not seen by Palau.

**35. VALENCIA, Gregorio de.** *Apologeticus de idololatria adversus impium labellum Iacobi Heerbrandi Lutherani. Ingolstadt, Sartorius, 1579.* [with:] *De idolatria adversus improbissimas nostril temporis haereticorum, praesertim Tubingensium, calumnias disputatio...* respondentе Otto Eysenreich. *Ingoldstadt, Weissenborn, Eder, 1578.*

Two works bound together, 4to, ff. 58 (misnumbered 76), [2]; pp. [iv], 42, [2]; with typographical border to each title, errata, tailpiece, and printed shoulder notes; small paper flaw in the first title-page resulting in a minute hole, the first few leaves of the first work lightly soiled in the upper margin, but both very good copies, bound together in near-contemporary vellum (a few stains), early ink inscription on the first title (the Capuchins' monastery of Laufen, Bavaria), faint later stamp of the same library, eighteenth-century ownership inscription on the rear pastedown (Johannes Georgius ?Imbilander). £1500

**Rare first edition** of a theological Catholic rebuttal of the Lutheran charge of idolatry, by the sixteenth-century Spanish Jesuit Gregorio de Valencia (Medina ?1550- Naples 1603). The *Apologeticus*, addressing the prepositions of Jakob Heerbrand, a zealous Lutheran professor at Tübingen, principally defends the veneration of the saints and the Holy Sacrifice of the Mass. Appended is a letter in Latin verse by Philipp Menzel. The tract is followed by an academic *disputatio* on the same subject rehearsed by Gregorio with the future Rector Otto Eisenreich at Ingolstadt the year before.

**Gregorio de Valencia was an influential protagonist of the early years of the Jesuit order.** 'In 1565 Gregory was at Salamanca studying philosophy and jurisprudence. Attracted by the preaching of Father Ramirez, S.J. he sought admission into the recently

founded Society of Jesus, and entered the novitiate 25 November of the same year under the guidance of Father Balthasar Alvarez, one of the spiritual directors of St. Teresa. After finishing his studies, but not yet ordained he was called in 1571 by St. Francis Borgia, superior general of the order, to teach philosophy in Rome. There he was ordained a priest. In a short time his intellectual attainments and his ability as a teacher attracted such widespread attention that after the death of St. Francis Borgia and the election of his successor, Mercurian, the provincials of France and North Germany tried to secure Gregory for university work while the King of Poland desired his services for that country. He was ultimately affiliated with the German province and appointed by the provincial, Father Hoffaus, to the chair of theology at Dillingen, whence, two years later, he was transferred to a similar position at Ingolstadt' (*Catholic Encyclopaedia*). His Faculty published a glowing tribute to Gregorio's outstanding contribution to the University, when in 1598 he left Ingolstadt, summoned to Rome by the General of the Society of Jesus to take part in the discussions concerning grace which were to be held in presence of the pope. At his death, Clement VIII honoured him with the title of *Doctor doctorum*.

'What [Gregorio] chiefly aimed at was the positive construction of Catholic doctrine, as he shows in his commentary on the "Summa Theologica" of St. Thomas which contains the substance of the lectures he delivered during many years. After resigning his professorship at Ingolstadt, he devoted most of his time (1592-97) to the revision and publication of these lectures. They appeared under the title *Commentariorum theologicorum tomi quatutor ...* It was one of the first comprehensive theological works produced among the Jesuits' (*ibid.*).

I: VD16 V 59; one copy only in the US (Boalt Hall at Berkeley). II: VD16 V 88.

## LA GATOMAQUIA

**36. VEGA CARPIO, Lope de.** Rimas humanas y divinas del Licenciado Tome de Burgillos... *Madrid, Imprenta del Reyno, 1634.*

8vo, ff. [8], 160, roman letter; woodcut arms on title, engraved portrait of Lope de Vega on verso of last leaf of prelims, woodcut headpieces; some manuscript underlining; title cropped at foot, with small loss to last line of imprint, tiny repair to lower outer corner of title; gently cleaned throughout, but a very good copy in modern vellum boards. £10,000

**First edition**, the last of Lope's works to be published in his lifetime. The pseudonym Tomé de Burgillos had been used by Lope many years previously during the poetry contests in honour of Saint Isidore's canonization. The volume consists of sonnets and the mock-heroic *Gatomaquia*, a brilliant parody of the Italian epics, in which the wicked cat Marramaquiz, intent on frustrating the love of Micifuf for Zapaquilda. Marramaquiz ambushes the wedding party, seizes Zapaquilda, and cedes her only when his castle is surrounded by the ultimately victorious friends of Micifuf.

The engraved portrait is copied from a painting by the Catalan artist Francisco Ribalta.

Palau 356512.



**37. VENTALLOL, Joan.** Pratica mercantívol ... [Colophon:] Lyon, Jean de la Place, 2521 [recte 1521].

4to, ff. cxxxiii, [3], with large woodcut arms on title and several woodcuts in the text; erroneous foliation; three leaves with outer and upper margins renewed; discreet marginal restorations to several other leaves without affecting text; a few faint early notes (some cropped), notwithstanding a very good copy in light brown calf, richly gilt, by Brugalla. £32,500

First edition, incredibly rare, of this very early Catalan mercantile arithmetic, **with much information drawn from Pacioli's *Summa*, published just 27 years earlier.**

The Majorcan Joan Ventallol published a commercial arithmetic in Catalan in 1521 titled *Pràctica mercantívol*. Very little is known about this author apart from what can be found in his treatise: that he was from *Ciutat de Mallorques* (today's Palma de Mallorca) and that he paid the expenses of the publication of his book.

The *Pràctica mercantívol* does not include algebra. Yet Ventallol's familiarity with Luca Pacioli's book is evident in other places, since he turns to the *Summa* for the "speculative" part of his own work: theory of numbers, theory of proportions, and results on square numbers. The influence of the *Summa* can also be seen in the chapters on progressions and roots, and in the introduction of the book. (Javier Docampo Rey, Reading Luca Pacioli's *Summa* in Catalognia, pp. 44-49).

It is hardly surprising that the most important influences in Catalan treatises on arithmetic of the late medieval and early Renaissance periods came from the French-Provençal area and from Italy ... The Italian mathematical knowledge would have been transmitted by the many Italian merchants who were established in Catalonia, Valencia,

and Majorca and also by Catalan merchants who made long journeys in the Mediterranean and even lived for some time in Italian cities. Almost all the arithmetic books printed in Europe before 1500 were texts on commercial arithmetic ... Pacioli's *Summa* was highly influential both inside and outside of Italy. According to F.K.C. Rankin, an anonymous *Trattato de aritmetica* of the 16th-century contains some chapters that are explicitly attributed to the *Summa*, while Niccolò Simi Bolognese, a mathematics teacher of the University of Bologna, wrote the *Annotazioni sopra l'aritmetica di Fra Luca da Borgo S. Sepolcro* in 1544. Both manuscripts contain corrections and explicative notes on Pacioli's most difficult parts, suggesting that their authors used them in their teaching. The *Summa* was also an important reference work for many other 16<sup>th</sup>-century algebraists such as Pedro Nuñes, Tartaglia, Cardano, Bombelli, or the Sienese teacher Dionigi Gori, and its influence was also felt in Germany and England ...

'The second printed commercial arithmetic in Europe, Francesc Santcliment's *Summa de l'art d'Aritmètica*, was written in Catalan and published in 1482 in Barcelona. Santcliment's book has clear French–Provençal connections, and the same is the case for Juan de Ortega's commercial arithmetic of 1512. On the other hand, **the influence of Luca Pacioli's *Summa* is especially strong in Juan Andrés' arithmetic (Valencia, 1515) and very important in Gaspar Nicolas' *Tratado da prática D'arismétyca* (Lisboa, 1519) and Joan Ventallol's *Pràctica mercantívol* (Lyon, 1521).**

Vicente L. Salavert Fabiani describes Ventallol's work as 'A very thorough treatise, both from an arithmetical and economical viewpoint. Regarding the second aspect, his considerations of the use of the Venetian ducat as the currency of reference in an international market is to be pointed out ... [and] his rules of simplification for monetary operations and his table of equivalents is very useful, as it permits the calculation of equivalent values in two or more currencies. Regarding his theoretical postulates Ventallol adopts a critical attitude towards Ortega and Andrés, to whom he refers throughout, showing clearly those aspects in which he differs from his teachers. The interest in Ventallol's manual is twofold. On the one hand it is a display of the ephemeral splendor of balearic culture at the beginning of the 16th century, and on the other it is a work of undoubtable merit' (Translated from Vicente L. Salavert Fabiani, *Introducción a la historia de la aritmética práctica en la Corona de Aragón en el siglo XVI*, pp. 72-73).

There is a notarial document of 1508 in which an *escrivà* called Joan Ventayol (*sic*) is mentioned as a witness in Majorca. To be sure, we cannot say that this person was the author of the *Pràctica mercantívol* without any further information. However, it is certainly possible, since, as we have seen, terms such as *escrivà* and *scriptor* were associated with Nicolas Chuquet and Galceran Altimir, whose professional activity was probably very similar to that of Joan Ventallol. Ventallol quotes [the earlier authors of commercial arithmetics] Juan de Ortega and Juan Andrés several times to criticize certain aspects of their works. On the other hand, he was also influenced by French–Occitan mathematics: some of the recreational problems he includes are very close to those found in the collection of problems that follows Chuquet's *Triparty*. Ventallol also includes Chuquet's "rule of the intermediate terms" (*règle des nombres moyens*). Moreover, one of the chapters of the *Pràctica mercantívol* is called *De oposicions e ramocions*, a terminology very typical of French and Occitan treatises, and also to be found in Santcliment's *Summa de l'art d'Aritmètica* (Javier Docampo Rey, Reading Luca Pacioli's Summa in Catalonia, pp. 44-49).

The work was subsequently translated into Spanish by Juan Bautista Tolra and printed under the title *La Arismetica de Juan Ventallol* at Tarragona in 1619. A facsimile reprint of the original 1521 edition was published in 1985.

Aguiló 1945; Palau 358617; Vindel 3134. Not in Colmeiro, Herwood, ICA or Kress. Ventallo's *Pratica* appears to have survived in less than a handful of copies. D.E. Smith is unable to quote any edition of this work (*Rara Arithmetica*, p. 319: 'Rocha speaks of an Aritmética by Juan Ventallol, of which we do not know the date, but which must have appeared before 1565') and the footnote to Alexander S. Wilkinson, *Mapping the Print World of Early Modern Iberia* 19312, reads: 'no se conoce ejemplar en la actualidad'. There is no copy in the Biblioteca Nacional, Spain, the Bibliothèque Nationale, the British Library or the US. OCLC records a single location, at Salamanca, to which Kvk adds a copy at Barcelona University.



**Bernard Quaritch**

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