

RICHARD C. RAMER



*SPECIAL LIST 323*  
*SPANISH & PORTUGUESE*  
*GOLDEN AGE LITERATURE*

# RICHARD C. RAMER

*Old and Rare Books*

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FEBRUARY 4, 2019

## *SPECIAL LIST 323* *SPANISH & PORTUGUESE* *GOLDEN AGE LITERATURE*

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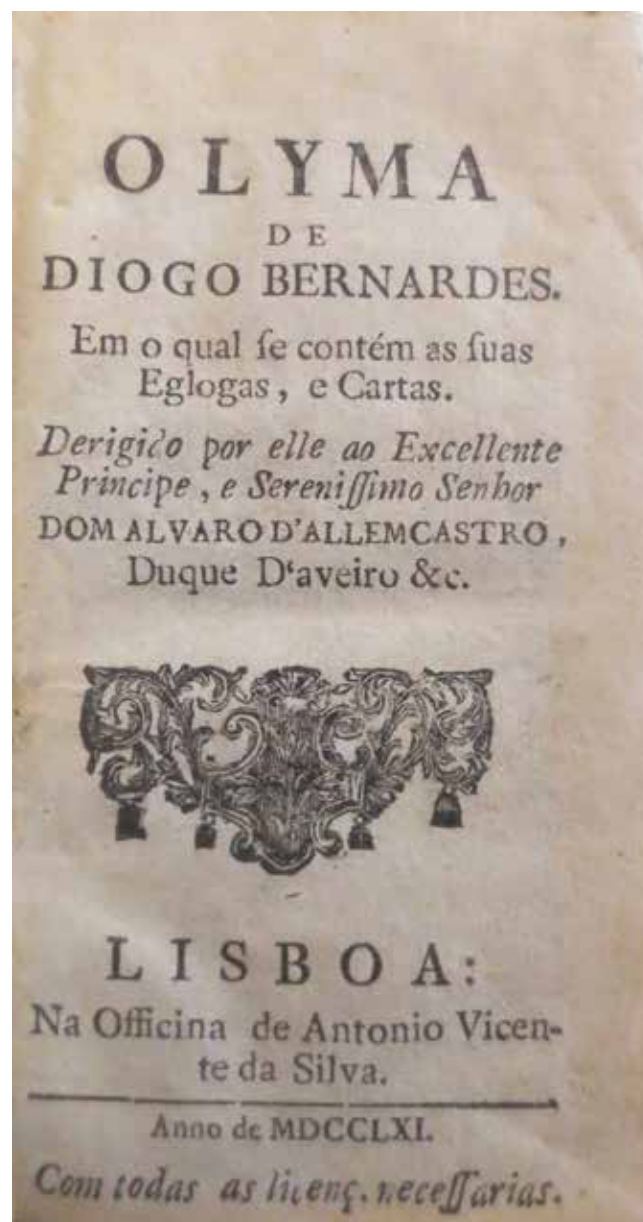
*SPECIAL LIST 323*  
*SPANISH & PORTUGUESE*  
*GOLDEN AGE LITERATURE*

1. **BELL, Aubrey F.G.** *Baltasar Gracián*. (Oxford): Oxford University Press, Humphrey Milford, 1921. Hispanic Notes and Monographs, III. 8°, original gray printed wrappers. Text within double-ruled border. As new. viii, 82 pp. \$8.00

2. **BELL, Aubrey F.G.** *Benito Arias Montano*. Humphrey Milford: Oxford University Press, 1922. Hispanic Notes and Monographs, V. 8°, original beige printed wrappers. As new. Frontis, vi, 96 pp. \$8.00

3. **BELL, Aubrey F.G.** *Francisco Sanchez el Brocense*. (Oxford): Oxford University Press, Humphrey Milford, 1923. Hispanic Notes and Monographs, VIII. 8°, original gray printed wrappers. Text within double-ruled border. As new. xii, 166 pp. \$12.00

4. **BELL, Aubrey F.G.** *Luis de Camões*. Oxford: Oxford University Press, Humphrey Milford, 1923. Hispanic Notes and Monographs, Portuguese Series, IV. 8°, original beige printed wrappers. Text within double-ruled border. As new. xxx pp., (1 l.), 160 pp. \$12.00



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**\*5. BERNARDES, Diogo.** *O Lyma de Diogo Bernardes. Em qual se contém as suas Eglogas, e Cartas. Derigido por elle ao Excellente Principe, e Serenissimo Senhor Dom Alvaro D'Allemcastro, Duque d'Aveiro &c.* Lisbon: Na Officina de Antonio Vicente da Silva, 1761. 12°, contemporary speckled sheep (slight rubbing, single tiny round wormhole in spine), spine with gilt fillets and raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges sprinkled red. Woodcut vignette on title page. In very good condition. Old (nineteenth-century?) paper tag with ink manuscript number (shelfmark?) at head of spine. Old ink inscription "Joze Pedro" in upper outer corner of front pastedown endleaf. (6 ll.), 275, (1) pp. \$400.00

Third edition. The "Cartas" are all in verse, and addressed to Francisco de Sá de Miranda, D. Antonio Ferreira, Pero de Andrade Caminha, Fr. Agostinho da Cruz (the author's brother), and others. There is also a sonnet by Fr. Agostinho da Cruz to the author on the third preliminary leaf recto.

Bernardes (ca. 1530?-ca. 1605?) was born to a distinguished family of Ponte da Barca on the river Lima, and often sang the praises of the Lima. In 1578 he was chosen as the official poet of the ill-fated expedition of D. Sebastião that ended with the battle of Alcácer Quibir; he was captured, and imprisoned until 1581. *Varias rimas ao bom Jesus, e a Virgem ...*, written during his captivity, was his first published work, appearing in 1594, followed in 1596 by both *O Lyma* and *Rimas varias, flores do Lima*. He wrote in the new style of Italian hendecasyllables, of which "none was a more talented or truer poet than Diogo Bernardes .... If, read in the mass, his poems produce the impression of a cloying sweetness, it must be remembered that never before had Portuguese poetry risen to so harmonious a music" (Bell, *Portuguese Literature* pp. 145, 147).

\* Innocência II, 148. Pinto de Matos (1970) p. 78. This edition not in Palha. See also Bell, *Portuguese Literature* pp. 145-7; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) p. 366 *et passim*; Zulmira Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 58-9; Aníbal de Castro in *Biblos*, I, 644-50.

**\*6. BERNARDES, Diogo.** *Rimas varias, flores do Lima.* 2 volumes in 1. Lisbon: Na Officina de Miguel Rodrigues, 1770. 12°, contemporary mottled sheep (minor wear), flat spine richly gilt with crimson leather lettering piece, gilt letter, marbled endleaves, covers with borders ruled in blind, edges of boards milled, text-block edges rouged, green silk place marker with red trim. Woodcut vignette on title page. In very good to fine condition. (7 ll.), 222 pp., (1 l.). 2 volumes in 1. \$600.00

Third edition. Bernardes (ca. 1530?-ca. 1605?) was born to a distinguished family of Ponte da Barca on the river Lima, and often sang the praises of the Lima. In 1578 he was chosen as the official poet of the ill-fated expedition of D. Sebastião that ended with the battle of Alcácer Quibir; he was captured, and imprisoned until 1581. *Varias rimas ao bom Jesus, e a Virgem ...*, written during his captivity, was his first published work, appearing in 1594, followed in 1596 by both *O Lyma* and *Rimas varias, flores do Lima*. He wrote in the new style of Italian hendecasyllables, of which "none was a more talented or truer



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\* Innocência II, 148 (without mention of the final leaf with licenses). Pinto de Matos (1970) p. 78. Palha 807. See also Bell, *Portuguese Literature* pp. 145-7; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) p. 366 *et passim*; Zulmira Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 58-9; Aníbal de Castro in *Biblos*, I, 644-50.

BOUND WITH:

**BERNARDES, Diogo.** *Varias rimas ao Bom Jesus, e a Virgem gloriosa Sua Mãe, e a Santos particulares: Com outras mais de honesta, & prouetiosa liçam....* Lisbon: Na Officina de Miguel Rodrigues, 1770. 12°, (6 ll.), 182 pp. A very good to fine copy.

Sixth edition.

\* Innocência II, 148. Pinto de Matos (1970) p. 78. Palha 807.

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

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

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

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

\* Palau 33126: calling for a half-title, engraved title, 16 ll., 398 pp., (1 l.). Simón Díaz V, 4998: calling for (16 ll.), 398 pp. [his list of the contents of the preliminary leaves corresponds with this copy]; noting 6 copies in Spain and one at the British Library. Gallardo 1437: calling for 417 ll. [sic]. Jimenez Catalán, *Tipografía zaragozana* 566. Salvá 595: calling for 17 ll., including the engraved title and the half-title, 398 pp. and 1 l. errata. Ward, *Oxford Companion to Spanish Literature* p. 73. Ticknor, *Spanish Literature* II, 501-2. OCLC: EQO, EYW. NUC adds copies at MiU, MiDW, MH, WU, IU, ICU, and NNH.

*The Famous, Luxurious Edition of Os Lusíadas  
Financed by the Morgado de Mateus*

8. CAMÕES, Luís [Vaz] de. *Os Lusíadas, poema épico ... Nova edição correcta, e dada á luz, por Dom Ioze Maria de Souza-Botelho ....* Paris: Officina Typographica de Firmin Didot, 1817. Folio (36 x 26 cm.), dark green full morocco (some very slight wear), signed in gilt "ENC. FERSIL. PORTO" and dated "14.5.1980" on lower inner edge of front pastedown, spine richly decorated in gilt with tan and crimson leather inlays, raised bands in six compartments, gilt author and short title in second compartment from head and "1817" at foot of spine, covers also richly gilt with tan and crimson leather inlaid borders, front cover with large leather inlay of a sailing ship in tan, dark brown, blue and red, decorated in gilt, large gilt and tan leather inlaid short title above, and author in gilt below, rear cover with smaller gilt sailing ship and anchor at center, containing tan and dark brown leather inlays, edges of covers double-ruled in gilt, edges of head and foot of spine milled, beige silk endleaves, pastedowns with thick borders containing inlays and gilt similar to those on covers, green silk ribbon place-marker. Wood-engraved vignettes. Text with light foxing—less than in the two other copies we have handled and other copies we have seen on the market. Plates minimally affected in margins; images not affected. Half-title and title page with light browning. Uncut. In very good condition. Signature of [2.º?] Visconde de Villarinho de São Romão [?] on half title, with paper coat-of-arms in colors tipped on. Small oblong tickets of Livraria Academica and Esquina, Lda., Porto, in upper outer corner of front free endleaf verso. (4 ll.), cxxx pp., (1 blank l.), 413 pp., 12 finely engraved plates [frontispiece portrait of Camões, plate of Camões in Macau, and 1 plate preceding each of the 10 cantos], with tissue guards to all plates, all printed, except that for the frontispiece, as is required. \$12,500.00

FIRST ISSUE, with the word "poder" in stanza XXX of Canto X in uncorrected state. This copy lacks the 10-page *Supplemento* (paginated 415-424), issued separately in 1818 and rarely present, especially in the first issue. Most copies had been distributed before the *Supplemento* was printed.

Nicely printed on excellent paper, the edition was said to have been limited to 210 copies, of which 182 were offered gratis to many of the leading libraries and personalities of Europe. "A impressão luxuosa e extraordinariamente nitida, com caracteres inteiramente novos, é um padrão da perfeição typographica usada na opulenta casa Didot, de que ella já dera a prova em honra do nosso egregio poeta na edição anterior, de menor formato" (Brito Aranha). No expense was spared by the fifth Morgado de Mateus, D. José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), a great landowner with holdings centered at Vila Real, one of the richest men in Europe, at whose behest the edition was produced. The Morgado de Mateus also wrote the introduction, consisting of an "Advertência" (pp. i-xlvi) and a "Vida de Camões" (pp. xlix-cxxx). Lignon engraved the frontispiece portrait of Camões after a design by Gérard, while Forsell (after Dessenne) engraved Camões in the *gruta* named for him in Macau. The remaining ten plates were





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engraved by Massard, Oortman, Henri Laurent, Bovinet, Pigeot, Toschi, Forster, and Richomme after designs by Dessenne (3) and Fragonard (7).

\* Innocência V, 262-3. Brito Aranha, *A obra monumental de Luiz de Camões*. Braga, *Bibliographia Camoniana* pp. 63-4. Biblioteca Nacional, Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* (1972) 174. *Os Lusíadas de Camões: Quatrième Centenaire* 37. Madrid, Biblioteca Nacional, *IV Centenario de Os Lusíadas de Camões 1571-1972*, 46. *Catálogo da Exposição Camoniana* 11. Canto 58. Ameal 397: "famosa e magnificente edição," without the supplement, and with the word "poder" in stanza XXX of Canto X in uncorrected state ("rarissimo"), as in our copy. Avila-Perez 1101: with "poder" in uncorrected state and without the supplement. Pinto de Mattos (1970) pp. 111-2: "aparecendo raras vezes exemplares á venda." Palha 1658: "edition monumentale," with "poder" in corrected state and with the supplement. Holmes, *Rarest Books in the Oliveira Lima Collection* 174. Mindlin, *Highlights* 637. Not in Azevedo-Samodães or Monteverde. NUC: DLC, NN, PPL, MH, NNH (without mention of the supplement).

### *Second (or First?) Appearance of the Lusíadas in Brazil*

**9. CAMÕES, Luís [Vaz] de.** *Os Lusíadas, poema epico de Luís de Camões, correcto e emendado pelo cuidado e diligencia de J.V. Barret Feio e J.G. Monteiro*. 2 volumes. Rio de Janeiro: Eduardo e Henrique Laemmert, 1841. Bibliotheca dos Poetas Classicos da Língua Portuguesa, I-II. 12°, later tree sheep (some very minor wear), spines gilt with raised bands in five compartments, black morocco lettering and numbering pieces in second and fourth compartments, gilt lettering and numbering. Wood-engraved vignette of a harp and laurel branches on title pages. Wood-engraved publisher's initial "L" on versos of half titles. Two different wood engravings of a sailing ship on two different pp. 197 of volume II. Twelve hand-colored lithographic plates. Some dampstains. Overall in good to very good condition. Armorial bookplates of Roberto Talone da Costa e Silva. Pictorial bookplates of Emilio Monteiro and J.[osé] Pinto Ferreira. xxxvi, 219 pp., 6 hand-colored lithographic plates; 282 pp., 6 hand-colored lithographic plates. Volume II, p. 197 repeated, but with different signatures; signatures appear to follow correctly.

2 volumes. \$900.00

This edition, aimed at a large public, is either the first or second appearance of the *Lusíadas* in Brazil, depending on whether the edition with a Rio de Janeiro, 1821 imprint was really printed in Paris. The illustrations are after those of the 1817 Paris edition of the Morgado de Mateus.

*Provenance:* Roberto [Theodorico] Talone da Costa e Silva (1839-1906), distinguished bibliophile and great landed property owner, son of Roberto Teodorico da Costa e Silva, also a bibliophile and landed proprietor. José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.

\* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 195. *Colecção Camoneana de José do Canto* 158. Braga, *Bibliographia Camoneana*, p. 70. For Roberto Talone da Costa e Silva, see *Grande enciclopédia*, VII, 898-9; for the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 1209.



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*First Pernambuco Edition of the Lusíadas*

**10. CAMÕES, Luís [Vaz] de.** *Os Lusíadas, poema épico de Luiz de Camões. Nova edição correcta.* Pernambuco: Typ. de Santos & Companhia, 1843. 16°, twentieth-century (third quarter?) period tan sheep, spine richly gilt with raised bands in six compartments, crimson and dark green leather lettering pieces in second and fourth compartments, gilt letter, gilt place and date at foot, marbled endleaves, text-block edges marbled for an early binding. Wood-engraved vignette of a sailing ship on title page. Wood-engraved tailpiece vignette on p. 397. Marginal worming from pp. 107-98, mostly pinpoint or otherwise very minor, but a bit more extensive, with repairs and touching a few letters of text in a few cases, as well as in the final 25 leaves, also mostly very minor without affecting text, but becoming a bit more extensive in final 3 leaves, with repairs and touching a few letters of text. Still, overall in good condition. 397 pp.

\$400.00

First Pernambuco edition, and the first edition of the *Lusíadas* to appear in Brazil anywhere outside Rio de Janeiro. Preceded in Brazil by a Rio de Janeiro imprint of 1821 (which may have been printed in Paris) and the one of 1841.

\* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 195. *Colecção Camoneana de Jose do Canto* 70.

*Golden Age Spanish Novel*

**11. CÉSPEDES Y MENESES, Gonçalo [or Gonzalo] de.** *Varia fortuna del soldado Pindaro.* Lisbon: Por Geraldo de la Viña [i.e. Geraldo da Vinha], 626 [i.e. 1626]. 4°, contemporary limp vellum (worn; 3 of 4 thong ties defective), vertical manuscript short title on spine. Large woodcut vignette on title page. Woodcut and factotum initials. Small typographical vignette at bottom of fourth unnumbered preliminary leaf. Typographical headpiece on leaf 1 recto, Large typographical vignette on verso of final leaf. Dampstains throughout, mostly light, but somewhat darker in a few leaves. Occasional minor soiling. Final quire coming loose. Small irregular piece of about 1 cm. square gone from lower blank margin of title page. Paper flaw or small tear of ca. 6 cm. at bottom blank margin of leaf F2, not affecting text. Despite all these faults, still in good, honest, unsophisticated condition, much better than either of the two copies in the Biblioteca Nacional de Portugal. Occasional old [contemporary?] ink underlining and notes. Mid-nineteenth-century blue and white paper label pasted on near head of spine with number "747" [a shelf location?] stamped at center. [4], 188 ll. a<sup>4</sup>, A-Z<sup>8</sup>, 2A<sup>4</sup>. Leaf I6 wrongly

signed I4. Leaf 25 wrongly numbered 52; 65 wrongly numbered 56; 86 wrongly numbered 73; 87 wrongly numbered 78; 98 wrongly numbered 89; 101 wrongly numbered 103. \$4,000.00

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

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

Gonzalo de Céspedes y Meneses (1585? -1638), a native of Madrid, was a Spanish novelist, poet, historian, and polemicist. Nothing is known for certain of him before the publication of his celebrated romance, the *Poema trágico del español Gerardo, y desengaño del amor lascivo* (1615-1617), translated into English by Leonard Digges in 1622 as *Gerardo the Unfortunate Spaniard*. There is evidence that he had been sentenced to eight years in the galleys previous to January 1, 1620, and that the penalty had been commuted, but the nature of his offense is not stated. His treatment of political questions in the *Historia apologética en los sucesos del reyno de Aragon, y su ciudad de Zaragoza, años de 91 y 92* (1622), having led to the confiscation of the book, Céspedes took up his residence at Zaragoza and Lisbon. While in exile he issued a collection of six short stories entitled *Historias peregrinas y exemplares* (1623), the present unfinished romance *Varia fortuna del soldado Pindaro* (1626), and the first part of his *Historia de Felipe IV.* (1631), a fulsome eulogy which was rewarded by the author's appointment as official historiographer to the Spanish king. His novels, though written in a ponderous, affected style, display considerable imagination and insight into character. According to Ward, "His achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction. His best works are the semi-autobiographical ... *Poema trágico del español Gerardo* ... and *Varia fortuna del soldado Pindaro* ...." The *Poema trágico* was used by John Fletcher in *The Spanish Curate* and in *The Maid of the Mill*.

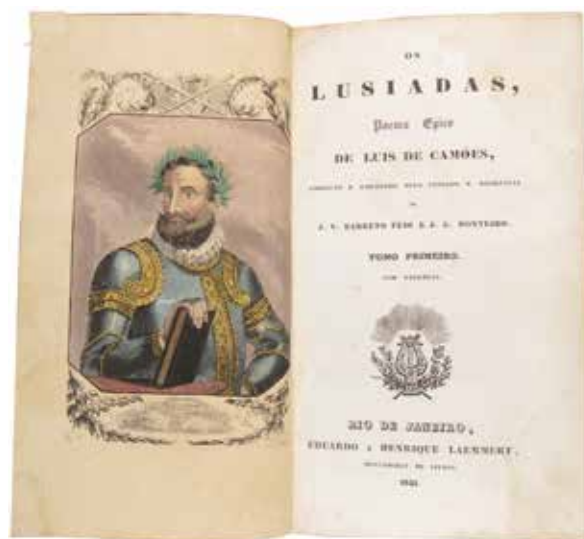
Céspedes y Meneses's unfinished romance *Varia fortuna del soldado Pindaro* shows the influence of Cervantes. It is a novella *picaresca*, with Byzantine episodes that are often difficult to believe. It is a classic "*soldadesca*," a genre dedicated to the life of soldiers. The novella is supposedly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

The novel is written from the first person, as an autobiography by a soldier from Castilla named Pindaro. An example of the complexities of style can be found immediately as the book begins with Pindaro telling of his adventures as a young man. Assuming it is to explain certain erudite literary references, Pindaro says that he studied under Jesuit priests as a young man where he became familiar with the sciences and letters (l. 7 verso). Pindaro speaks highly of the Jesuits, stating they were the men to whom Europe owes the glory and education of the nobility and youth ("*me entregaron a los Padres Jesuitas, hombres a quien Europa deve en estos ultimos siglos, la gloria y enseñanza de su nobleza y juventud*" l. 8 recto). The soldier Pindaro gets into trouble at school (which is not very well specified) and fearing the punishment that awaited him, he begins his first *peregrinacion* with his friend Figueroa on the road to Toledo. The excitement begins when he and Figueroa reach a town called Torrijos. They find a sword leaning against a statue and take it, as they find it appropriate for their trip. Figueroa puts it in his belt because he is the larger of the two boys. The boys continue on their way but hear voices behind them. One of

the voices, they soon realize, is the owner of the sword. The owner of the sword chases after them and kicks Figueroa so badly that before Pindaro is none the wiser he looks back at his friend and sees him covered in blood (but they continue to run). Finally the young men are caught (not before jumping into a river first) because Figueroa is bleeding profusely from the head. The city guards hold them. At this point, because Figueroa is wounded and was carrying the sword, which made him appear to be the more guilty party, Pindaro takes his leave from Figueroa and does not meet up with him again for many years (this episode takes place from l. 8 recto to l. 9 recto).

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

\* Arouca M292. Nicolau Antonio, *Nova*, I, 554. Palau 54195. Simón Díaz, *Bibliografía de la literatura hispanica*, VIII, 467, 3994. Gallardo 1793. Sousa Viterbo, *Literatura espanhola em Portugal*, pp. 66-7. Goldsmith C510. HSA, p. 129 (the Jerez copy). Jerez, p. 27. No edition in Salvá or Herredia; both list three editions of the *Gerardo*, as well as three other works. Not in Ticknor *Catalogue*, which lists this work only in an imperfect copy of the Madrid, 1845 edition. See also Ticknor, *History of Spanish Literature*, III, 87; Ward, *Oxford Companion to Spanish Literature*, pp. 117-8; and Julián González-Barrera. "Soldados, doncellas y expósitos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino" in *Nueva Revista de Filología Española*, 57:2, 2009; pp. 761-76. OCLC: 433105085 (Biblioteca Nacional de España); 557780770 (British Library); 70439040 (University of Alberta); 805024937 (Universitat de Barcelona). CCPBE locates five copies: Biblioteca Pública del Estado en Málaga, Universidad de Oviedo, Biblioteca Histórica Municipal-Madrid, Biblioteca Nacional de España, and Real Academia Española-Madrid. Not located in Rebiun. Porbase locates two copies, both in the Biblioteca Nacional de Portugal (one with "Rosto e outras f. prelim. danificadas; f. perfuradas; aparado.—Enc. mau estado"; the other with "F. perfuradas; aparado" in a mid-nineteenth-century quarter leather binding). Copac locates the British Library copy only. KVK (44 databases searched) locates only the copies of this edition cited by Porbase, plus a single copy cited by the Catalogo del Servizio Bibliotecario Nazionale at the Biblioteca centrale della Regione siciliana Alberto Bombace-Palermo.



Item 9

*Study of Literature Under the Habsburgs,  
With Signed Presentation Inscription by the Author,  
A Major Force in Portugal's Cultural Life,  
To a Friend and Fellow Author*

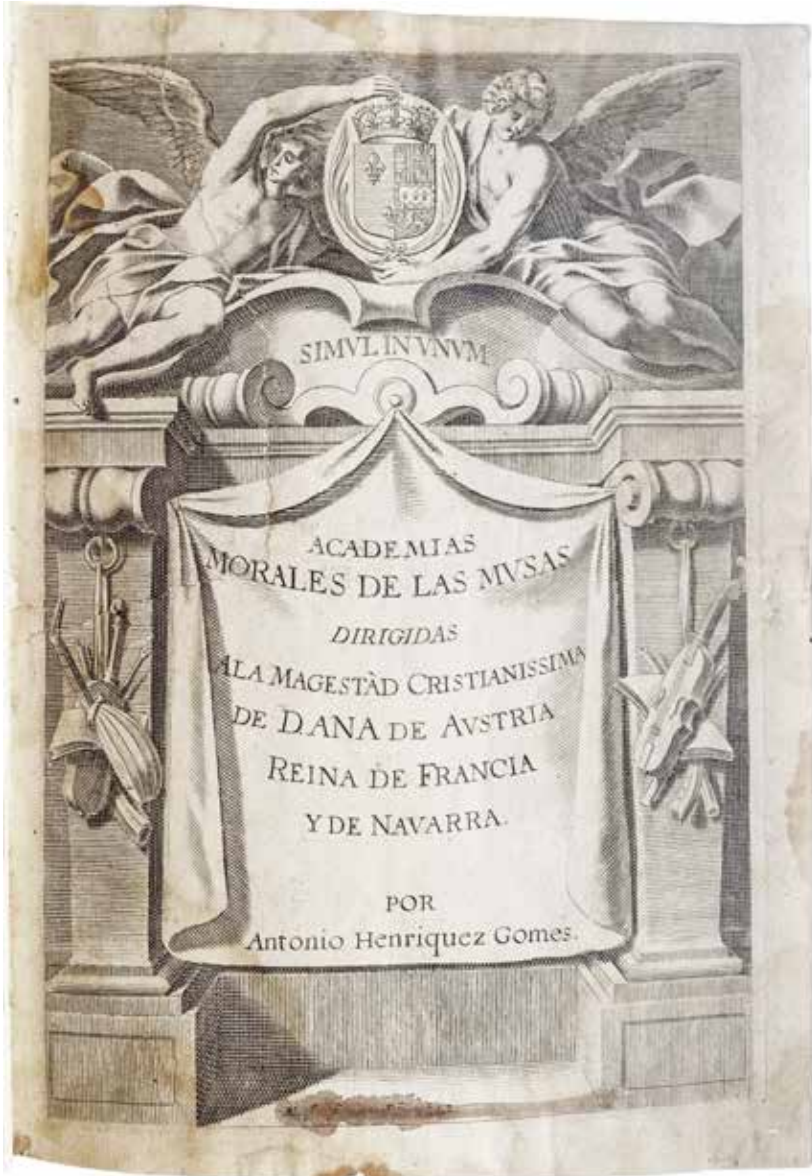
\*12. CIDADE, Hernâni [Antônio]. *A literatura autonomista sob os Filipes*. Lisbon: Livraria Sá da Costa Editora, [1948?]. 8°, original printed wrappers (a bit soiled; minor wear). In very good condition. Author's signed nine-line presentation inscription on half title: "Ao Américo e à // sua Zezinha [?], // bons e queridos amigos, // este livro que será de quem // bastante // leia, e que // [four words illeg.] // lembrança ofec- // [illeg.] do // Hernâni Cidade". Pictorial bookplate of Américo Cortez Pinto on verso of front wrapper. Pencil annotations by Américo Cortez Pinto. 286 pp., (3 ll.). \$120.00

FIRST [and only?] EDITION of this study of Portuguese literature during the period of domination by the Spanish Habsburgs, 1580-1640.

Hernâni [Antônio] Cidade (Redondo 1887-Évora 1975) is best known as an author of literary and cultural history and of literary biography. For a half century, he was a major force in the cultural life of Portugal. Cidade taught school in Coimbra, Leiria, Porto and Lisbon before moving on to an illustrious career in higher education at the Universities of Porto and Lisbon. In his youth Cidade was linked to the modernist movement, having been involved with the reviews *Águia* and *Seara Nova*, among others. He also collaborated in reviews such as those of the Faculdades de Letras of both Lisbon and Porto, newspapers (especially *O Primeiro de Janeiro*), and numerous collective projects such as the *Grande enciclopédia portuguesa e brasileira* and *Dicionário de literatura*. With Joaquim de Carvalho and Mário de Azevedo Gomes he edited the *Diário liberal* (Lisbon, 1934-1935); with Reynaldo dos Santos and Bernardo Marques he founded *Colóquio—revista de artes e letras* (1959-1970), and with Jacinto do Prado Coelho, in 1971, *Colóquio / Letras* (these last two published by the Gulbenkian Foundation).

*Provenance*: Américo Cortez Pinto (1896-1979), physician, writer, poet and historian, native of the freguesia de Cortes in the concelho de Leiria. "Zezinha" is probably his wife. Américo Cortez Pinto studied at Coimbra, interned at Leira, served as a parliamentary deputy, a member of the Lisbon municipal council, and inspector of health studies, among other posts. He contributed to literary reviews such as *A Tradição*, *Contemporânea*, *A Galera*, *Letras e Artes*, and *Ícaro*, of which he was one of the founders, along with Ernesto Gonçalves, Cabral do Nascimento, and Luís Vieira de Castro. In addition to a considerable output of poetry, prose, literary and historical works, he is best known for the polemical *Da famosa arte da imprimeira: da imprensa em Portugal às cruzadas d'Além-Mar* (1948), in which he defended the priority of Leiria in Portuguese Christian typography. While Chaves currently is agreed to have been the earliest Portuguese Christian printing site, Cortez Pinto's investigations and conclusions regarding the diffusion of printing in Africa and Asia by the Portuguese remain valuable. Hernâni Cidade was one of Cortez Pinto's closest friends. Others were Afonso Lopes Vieira, Carlos Queiroz, Lino António, António José Saraiva, Sebastião Pestana, and Mário Saa. On Cortez Pinto, see Paulo J. Pedrosa S. Gomes in *Biblos*, IV, 179-80; also *Dicionário cronológico de autores portugueses*, III, 501-3; and *Grande enciclopédia*, VII, 818 and *Atualização* III, 498.

\* Forbase cites three copies of this edition *only*, all at the Biblioteca Nacional de Portugal. There is some confusion about the edition or editions of this book, which we have yet to resolve.

*Item 13*



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

**13. ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz].** *Academias morales de las musas . . .* Bordeaux: Pedro de la Court, 1642. 4°, nineteenth century quarter calf over marbled boards (worming to leather on upper cover), two black leather labels, gilt letter, edges sprinkled red. Copper-engraved title-page. Full-page copper-engraved portrait. Woodcut initials, elaborate woodcut headpiece at beginning of dedication, repeated on pp. 1, 115, 227, and 323, other woodcut headpieces and typographical vignettes. Ruled divisional titles on pp. 75, 181, and 275. Title backed. Minor worming, almost exclusively in margins, but touching a few letters of text. Some small, fairly light waterstains, restricted to first 60 or so pages, a bit larger and slightly heavier in first few leaves. Light browning. Overall in near good condition. Engraved title, (12 ll.), engraved portrait, 478 pp., (2 ll.). Leaves ii and ii2 bound after ii3 and ii4; several leaves incorrectly signed. \$6,000.00

FIRST EDITION, extremely rare. An edition of Valencia, 1647, is equally rare. There are subsequent editions of Madrid 1660, Madrid 1668, Madrid 1690, Barcelona 1704, Mexico 1726, Madrid 1734, as well as twentieth- and twenty-first-century editions. None of the seventeenth- or eighteenth-century editions are easy to obtain.

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

Scholarly accounts of the author's life differ widely, and much research remains to be done to sort out the conflicting assertions, although the following may be reasonably accurate. Enríquez Gómez (1600-1663), the son of Portuguese Jews, was probably born in Cuenca (some say Segovia, others Lisbon). Entering the military at the age of 20, he rose to the rank of captain before fleeing to France in 1636 amid growing suspicions concerning his religious beliefs. He lived in Bordeaux, Rouen, and Paris, where he secured an appointment as secretary to Louis XIII. While in France Enríquez Gómez also pursued a distinguished career as a novelist, poet, and playwright. There are rumors of earlier *pliegos* or *sueftas*; his first certain published book (preceded only by a pamphlet, *Triumpho*

*lusitano*, which appeared in 1641), *Academias morales* (Bordeaux, 1642), contains various poetical works and four *comedias*. Surely due to its rarity, some bibliographers, never having seen a copy, repeat the erroneous and improbable date of 1612 instead of 1642 for the first edition. Two years later he published perhaps his best-known work, the picaresque novel in verse *El siglo pitagórico y vida de D. Gregorio Guadaña* (Rouen, 1644). Enríquez Gómez's dramatic output numbers over two dozen *comedias*, most composed in the Calderonian manner, and possibly includes several written under the pseudonym(?) Fernando de Zárate. The Inquisition was a frequent target of Enríquez Gómez's pen, especially in the second part of his *Política angélica* (Rouen, 1647) where he called for various reforms, particularly relaxation of its emphasis on *limpieza de sangre* which had perhaps prompted his own flight a decade earlier. Despite having been burned in effigy at an *auto da fé* in Seville in 1660, Enríquez Gómez returned there shortly afterward. He was arrested by the Inquisition and died in Seville in 1663, perhaps while still imprisoned.

\* *Répertoire bibliographique des livres imprimés en France au XVIIe siècle* XIV, 153, no. 975 (without mention of the engraved title or engraved portrait; locating 6 copies including BL and HSA). Barbosa Machado I, 297. Nicolao Antonio, *Bibliotheca hispana nova* I, 128 (cites only the Madrid, 1660 edition). García Péres pp. 279-80. Goldsmith E44. HSA p. 184 (imperfect copy). Kayserling (rev. Yerushalmi) p. 49. Ladron de Guevara & Salvador Barahona, *Ensayo de un catálogo bio-bibliográfico de escritores judeo-españoles-portugueses* I, 221 (citing the ghost edition of 1612 [n° 936] as well as this true first edition [n° 937], the collation agreeing with our copy). Simón Díaz IX, 4533 (citing four copies, one incomplete). Salvá 1229 (copy lacking a preliminary leaf), which lists editions of Valencia 1647 and Barcelona 1704; this edition missing from Heredia, which adds an edition of Madrid 1734. Not in *Ticknor Catalogue* (earliest edition owned is Barcelona 1704). See also Barrera y Leirado, *Catálogo bibliográfico y biográfico del teatro antiguo Español*, pp. 134-45. On the author, see Kamen, *Inquisition and Society in Spain* pp. 97, 230 and *Enciclopedia universal ilustrada* XX, 78-9. NUC: NNH OCLC: 63603339 (University of Pennsylvania, University of Toronto-Thomas Fisher Rare Book Library, calling for [24], 478 [i.e. 476, 6] p., [1] leaf of plates : port.); 560119840 (British Library); 459366424 (Bibliothèque Sainte-Genevieve); 238481487 (Dartmouth College, National Library of Israel); 827674670 (National Library of Israel); 10673062 (University of California-Los Angeles); 405101744 (Bibliothèque municipale Lyon); 459366411 (Bibliothèque nationale de France); 778661376 (Biblioteca Nacional de España); 474961371 (Danish National Library).

#### BOUND WITH:

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

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

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

VIDA  
DEL SERAFICO

PADRE SAN BRVNO  
PATRIARCA DE LA  
CARTVXA:

*Con el origen y principio y costumbres desta  
sagrada Religion.*

Escrita por fray Iuan de Madariaga monge de  
la Cartuxa de nuestra Señora de  
Portaceli.



*Peritina  
Madrid  
in August*

*a Honorable  
realreyno de  
mi madre:  
J. Andrey  
Pelle  
con off*

CON PRIVILEGIO.

En Valencia, en casa de Pedro Patriçio Mey.  
Año de 1596.

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

\*14. GUEVARA, Antonio de. *Epistolas familiares de Don Antonio de Guevara, Obispo de Mondoñedo, Predicador, y Chronista, y del Consejo del Emperador, y Rey nuestro señor. Primera y segunda parte ....* Madrid: Por Matheo de Espinosa y Arteaga [for Juan de Calatayud y Montenegro], first part 1668; divisional title of second part 1666. 4°, late eighteenth- or early nineteenth-century tree sheep ("pasta española"; some wear, especially to corners, joints; rubbing), flat spine gilt with burgundy leather lettering piece, gilt letter, marbled pastedown endleaves (free endleaves gone). Large woodcut printer's device on title page and divisional title. Large engraved coat-of-arms of the dedicatee, Don Martin de Saavedra Ladron de Guevara, lord of the houses of Saavedra, Narvaez, and Guevara, and Conde de Tahalu, etc., signed by Marcus Orozco as engraver and designer, on recto of fourth leaf. Large woodcut tailpiece of basket with fruit and flowers on p. 464, at end of first part. Woodcut initials. Text in two columns. Considerable browning. Head and foot of title page, many running heads, some page numbers, letters of signatures, as well as some sidenotes shaved. On the whole in less than good but still solid condition. Old blue oval stamp "De Don Julian // Simon Ardisana [?]" at inner blank margin of title page. (6, 10 ll.), 705 [i.e., 703] pp. Page 501 misnumbered 481; 572-92 misnumbered 578-98; 597-604 misnumbered 603-610; 671 misnumbered 666; 700-1 misnumbered 702-3; p. 703 misnumbered 705. \$600.00

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

The final 10 preliminary leaves, ¶¶4, ¶¶2, contain a "Resumen de la genealogia de las ilustres Casas de Saavedra, y Guevara." Of the 31 copies mentioned in the online Spanish CCPBE, only one at Toledo (Biblioteca de Castilla-La Mancha / Biblioteca Pública del Estado) appears to have these leaves. REBIUN refers to a copy in the Biblioteca de Catalunya which contains them. Palau includes them in his collation, but they are not mentioned in any other source we have consulted.

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

A didactic, ascetic, and learned writer of distinguished ancestry brought up at the court of Ferdinand and Isabella, Fray Antonio de Guevara (1480?-1545) exercised considerable influence on Spanish prose of the sixteenth century, and is acknowledged

LA  
DIANA DE  
GEORGE DE MON-  
TE MAYOR.

*Primera, y segunda parte.*

AGORA NUEVAMENTE  
corregida, y emendada.

A DON IOAN D' ALMEYDA  
*del Consejo del Rey nuestro señor, &c.*



*Con todas las licencias necesarias.*

EN LISBOA.

Por Pedro Craesbeeck Impressor de su  
Magestad. Año 1624.

as one of the leading prose stylists before Cervantes. He entered the Franciscan Order in 1504, returned as Court Preacher in 1521, and was appointed Royal Chronicler to Charles V in 1526. He accompanied the king on trips to Italy and other parts of Europe, as well as to Tunis in 1535. Much influenced by Cicero's rhetoric and biblical imagery, Guevara attained a European reputation, especially in France and Italy, for his *Libro áureo de Marco Aurelio*. Printed anonymously and without permission in Seville in 1528, it received at least 25 editions within the next 100 years, and was translated into French, Italian, English and Latin. It was augmented as *Libro llamado relox de príncipes*, printed in Valladolid, 1529. This authorized version had 16 editions.

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

**15. HOLLAND, Henry Richard Vassall Fox, 3rd Baron.** *Some Account of the Lives and Writings of Lope Felix de Vega Carpio and Guillen de Castro.* 2 volumes. London: Longman, Hurst, Rees, Orme & Brown, 1817. 8°, publisher's boards, printed spine labels, joints cracking. Foxing on frontispieces, scattered light foxing elsewhere. Uncut. Inscribed on flyleaf, "To Mr. de Souza [i.e. the Morgado de Mateus] from the author." Frontispiece, xv, 261, (1) pp., 2 facsimiles; frontispiece, vii, 232 pp., 1 facsimile. 2 volumes. \$300.00

First complete edition; the life of Lope de Vega was first published anonymously, London 1806. It includes, as an appendix, a list of the contents of the 25 volumes of plays mentioned by Nicolas Antonio, the table of contents of Sancha's edition of Lope's poetry, and a list of Lope's plays still extant (II, 137-232).

\* Not in Palau. *Dictionary of National Biography* (microprint) I, 728.

#### *Biography of the Founder of the Carthusians*

**16. MADARIAGA, Fr. Juan de.** *Vida del serafico Padre San Bruno, patriarca de la Cartuxa: con el origen y principio y costumbres desta sagrada religion ....* Valencia: En casa de Pedro Patricio Mey, 1596. 4°, contemporary limp vellum (lacking the two buttons but with the ties), fore-edge cover extensions, vertical manuscript title on spine, covers with two manuscript-ruled borders. Large woodcut of St. Bruno on title-page. Woodcut initials. Some light browning; occasional dampstains, for the most part small and minor; larger, but still light in the last few leaves. For the most part clean, and with ample margins. In very good to fine

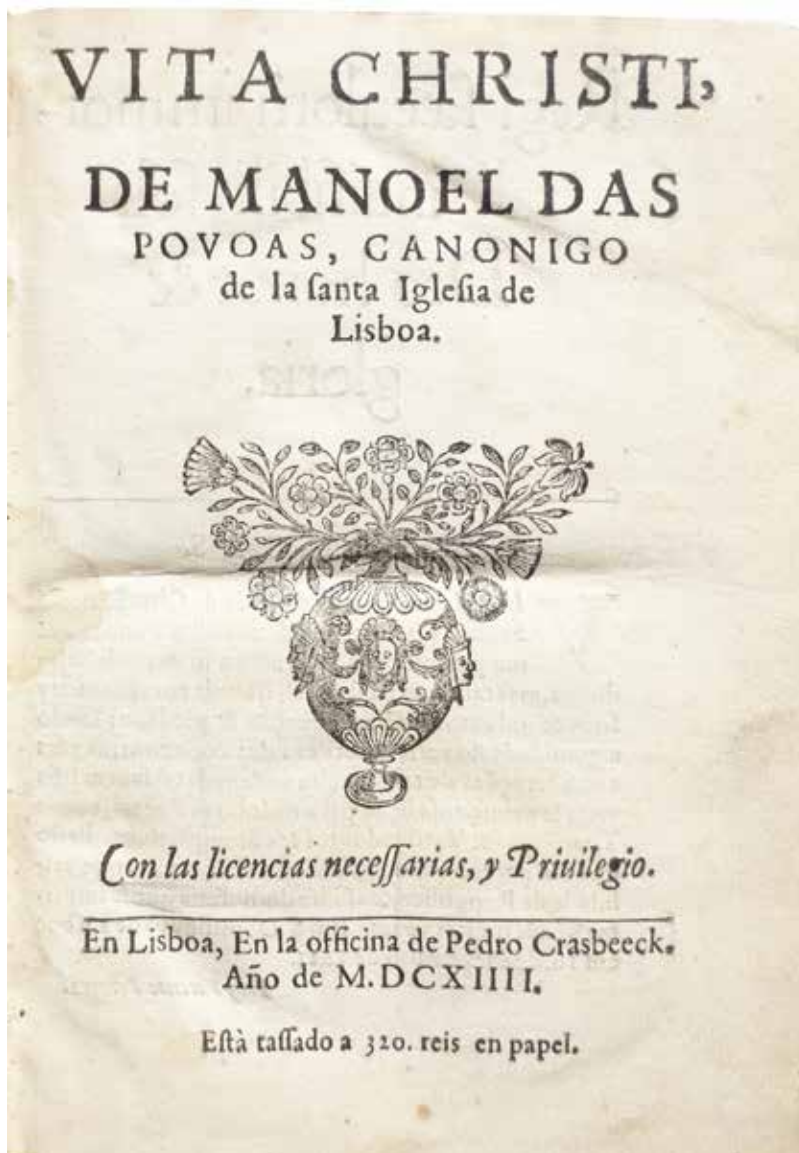
condition. Early ink manuscript ownership statement on title-page: "Pertinet ad Conventum Madridi excalceatorum Augustini madrid. Fr. Andres dela Asuncion." Oval green printed paper ticket of Bernardino Ribeiro de Carvalho in upper outer corner of front pastedown endleaf. (10), 197, (1) ll. Leaf 196 is misnumbered 197, followed by the correctly numbered leaf 197. Signed §<sup>8</sup>, \*<sup>2</sup>, A-Z<sup>8</sup>, Aa-Bb<sup>8</sup>. \$3,800.00

FIRST and ONLY EDITION of the author's earliest work. St. Bruno, founder of the Carthusians, was born in Cologne about 1030. He was educated there, and afterwards at Reims and Tours, where he studied under Berengar. After being ordained at Cologne, he was called to Reims in 1057 to head the cathedral school, to oversee the schools of the diocese, and in addition to be canon and diocesan chancellor. He had a falling out with a new archbishop, however, and having been deprived of all offices, fled the see in 1076. Bruno was put forward as a candidate for archbishop in 1080, but King Philip I of France successfully opposed his appointment. With six companions, Bruno then retired to a desolate mountainous area called Chartreuse, near Grenoble, where he founded the Carthusian order in 1084. Six years later Pope Urban II called him to Rome, offering to make him archbishop of Reggio. Bruno refused and withdrew to a desert in Calabria. There he established two other monasteries, and died in 1101. Bruno wrote commentaries on the Psalms and the Pauline Epistles. Some other works by namesakes have been attributed to him.

The Carthusian monk Fr. Juan de Madariaga was a native of Valencia. It has been suggested that paintings by Spanish painters of the Golden Age commissioned by Carthusian monasteries were inspired by this work.

*Provenance:* Bernardino Ribeiro de Carvalho (1846-1910), born in the freguesia de Cabaços, concelho de Alvaiázere, came to Lisbon, was brought into the business of his uncle / father-in-law, and acquired a great fortune importing exotic lumber. He was a passionate book collector, frequenting auctions and bookshops from the 1860s until shortly prior to his death. Among the sales he attended and purchased at were those of Sir Gubián (1867), the Visconde de Juromenha (1887), José da Silva Mendes and Jorge César de Figanière (1889), the Condes de Linhares (1895), and José Maria Nepomuceno (1887).

\* Palau 146203. Antonio *Bibliotheca Hispana Nova*, I, 728. *Catálogo colectivo, século XVI M54. BL Pre-1601 Spanish STC*, p. 125. HSA p. 324. Not in Adams. Not in Salvá or Heredia, which list two other works by the author. OCLC: 249495765 (Staatsbibliothek zu Berlin-Preußischer Kulturbesitz-Haus Potsdamer Straße: 562434311 (British Library); 829250542 (Biblioteca Nacional de España); 638806745 (Universidad de Salamanca, Biblioteca Nacional de España, Universidad de Valladolid, Bibliothèque nationale de France). CCPBE cites nine copies (at least 2 incomplete, and one in private hands). Copac repeats British Library, adding Oxford University and London Library. Hollis cites an apparently incomplete copy, listing only 9 preliminary pages. Not in Orbis. Not in Melvyl, which lists a single copy of another work by the author at UCB. KVK (51 databases searched): Rossiyskaya Gosudarstvennaja Biblioteka Moskva; Bibliothèque nationale de France; Staatsbibliothek zu Berlin—Preußischer Kulturbesitz; British Library; Biblioteca Nacional de España.



Item 21



*Commemorating the Bicentennial of the  
Death of One of the World's Great Dramatists*

**17. MAIA, Abilio.** *Homenagem a Don Pedro Calderon de la Barca.* Porto: Empreza Ferreira de Brito, 1881. 8°, original brown printed wrappers (small stains and minor wear). Nice wood-engraved initial, headpiece, and tailpiece. Light browning. Overall in good to very good condition. Author's signed 7-line ink presentation inscription, to Gervasio Lobato, editor of *Occidente*, on title page verso. 15 pp. \$75.00

FIRST EDITION of this poem to the great Spanish dramatist Pedro Calderón de la Barca on the two-hundredth anniversary of his death. Maia published it along with two other commemorative works as *Três centenários: Camões, Calderon, Pombal*, Lisbon, 1883.

\* Author not located in Innocência. OCLC: Not located in OCLC, which locates *Tres Centenários* as as 30673865 (Harvard University-Houghton Library, Library of Congress, Duke University Library, University of Texas-Austin); 1080024282 (Galician Digital); 1080065855 (Galician Digital). Not in Porbase, which locates 2 copies of Maia's *Três centenários: Camões, Calderon, Pombal*, Lisbon, 1883, at the Biblioteca Nacional de Portugal. No works by Abilio Maia located in Copac. Not located in KVK (51 databases searched).

**\*18. MARTINS, José V.[itorino] de Pina.** *Sá de Miranda e a cultura do renascimento.* Volume I [all published]: Bibliografia. Lisbon: [The Author? colophon: printed "Nas Oficinas Gráficas da Livraria Cruz, Braga, Portugal, Sexta-Feira, 15 de Outubro de 1971 sob a orientação técnica de Félix Ribeiro"], 1972. Folio (31.6 x 22.7 cm.), original printed wrappers. In fine condition. Number 63 of 99 copies of a "Tiragem Especial" on "grand papier 'Nil candidius' Offset" of 125 grs., numbered typographically and signed by the author on the verso of the half title, with justification statement tipped onto front free endleaf recto. Blue bookplate with lithograph double-headed eagle of Manuel [Rodrigues Pereira da] Silva. Frontispiece portrait, 506 pp., (2 ll.), 27 ll. plates (1 folding), printed on 40 sides. \$100.00

FIRST and ONLY EDITION, in a special LIMITED printing of 99 copies, signed by the author, of which this is number 63. This is a monumental, indispensable bibliography by one of the great investigators and bibliophiles of his day. José Vitorino de Pina Martins (1920-2010) was also one of the leading authorities on the history of humanism.

*Provenance:* Manuel [Rodrigues Pereira da] Silva (Póvoa de Varzim 1930-Lisbon 2008), typographer, artist, printer, historian of printing, graphic designer, and bibliophile.

\* Cadafaz de Matos, 129 *Trabalhos científicos de um grande investigador*, José Vitorino de Pina Martins. *Catálogo de exposição bibliográfica 94. Bibliografia de estudos do Prof. Doutor José V. de Pina Martins existentes na Biblioteca Central da Faculdade de Letras de Lisboa*, p. 11.



Item 22

*First Portuguese Edition of the First Spanish Pastoral Novel  
Originally Written in Spanish by a Portuguese Author*

**19. MONTE MAYOR, George de [i.e., Jorge de MONTEMAYOR, or MONTEMÔR], and [Alonso Perez].** *La Diana de George de Monte Mayor. Primera y segunda parte. Agora nuevamente corregida, y emendada.* Lisbon: Por Pedro Craesbeeck Impressor de su Magestad, 1624. 8°, early to mid-twentieth-century antique speckled sheep, spine richly gilt with raised bands in six compartments, burgundy morocco lettering piece, gilt letter, marbled endleaves, text-block edges rouged. Title page with ruled border and typographical vignette. Typographical headpiece. Small woodcut initials. Divisional title page for the second part on p. [361] with woodcut arms. A few headings slightly shaved; other minor defects. In good to very good condition. Contemporary signature of Paulo Correa on verso of title page. [8 ll.], 687 pp. \$3,400.00

First Portuguese Edition. The Portuguese author was born at Montemôr-o-Velho, near Coimbra (ca. 1520?). He spent a good part of his adult life in Spain, returning only briefly to Portugal, and was either assassinated or killed in a duel in Turin, 1561. His *Diana* was the first Spanish pastoral novel. It is one of those works, and he is one of those authors, which can be said to belong to Portuguese as well as to Spanish literature. The *Diana*, moreover, was "the starting-point of a universal literary fashion"—*Encyclopedia Britannica* (11th ed.), XVIII, 766. Menendez y Pelayo declared that "it exercised a greater influence on modern literature than any other pastoral romance, even the *Arcadia* and *Daphnis and Chloe*." The *Diana* was one of the great international best sellers of the Golden Age, appearing in numerous editions, and eliciting two significant sequels, by Alonso Pérez and Gaspar Gil Polo, sometimes reprinted together with the original (as in the present edition, the second part of which is the sequel by Pérez). It inspired other pastoral romances in Spanish, the most notable of which was undoubtedly Cervantes' *Galeata*. Later Cervantes selected the *Diana* as one of the few books to be saved, by the good taste of the curate, in the destruction of Don Quixote's library. The *Diana* exerted considerable influence upon the literatures of other countries, notably England, Germany, Italy and France. The story of Felismena in the second book of the *Diana* was an indirect source, through a translation included in Googe's *Eglogs, epytaphes and sonnets*, of the episode of Proteus and Julia in the *Two Gentlemen of Verona*; Sydney's pastoral is redolent of Montemayor. According to Gordon de Percel, *Bib. de l'Usage des Romans* (Paris, 1734, II, 23-24), there were six different French translations. Yet another continuation of the *Diana*, based on the versions of Pérez and Gil Polo, by the plagiarist Jerónimo de Texeda, was probably composed in France, and published at Paris, 1627, in Spanish. Palau refers to 20 different editions and adaptations in French published during the sixteenth, seventeenth and early eighteenth centuries. According to Picot, few other books achieved such long-lived success in France as *La Diana*. It inspired *L'Astree* by Honoré d'Ufré. Alexandre Hardy dramatized an episode borrowed from the seventh book: *Felisméne* (1613); another episode was developed by Jaques Pousset de Montauban: *Les charmes de Felicie, terés de la Diane de Montemayor, pastorale* (Paris, 1654).

\* Arouca M422. Barbosa Machado II, 745. Innocência IV, 403; XVI, 399. Palau 177970. Garcia Peres, p. 389. Salvá 1922. Heredia 6083. Simón Díaz XV, 239, no. 1842. HSA p. 368. Azambuja 1715. Monteverde 3627. Azevedo-Samodães 2128. Ameal 1572. Notin Goldsmith.

OCLC: 43204399 (University of Pennsylvania, Taylor Institution-Oxford University [with only 7 preliminary leaves]). Porbase cites three copies: two in the Arquivo Nacional da Torre do Tombo and one in the Biblioteca Nacional de Portugal. Rebiun locates a copy at the University of Oviedo (with only 7 preliminary leaves). CCPBE repeats the copy at Oviedo only. KVK (46 databases searched) locates only the copies cited by Porbase and Rebiun. Copac cites only the Taylor Institution copy. This edition not located in Melvyl, Hollis or Orbis.

**20. PERATONER, Amancio.** *Flores Varias de Parnaso, ramillete de preciosas poesias tomadas de nuestros escelsos vates Argensola, Garcilaso, Arquijo, Gongora, Lope de Vega, Alcazar, Hurtado de Mondoiz, Trillo, Villamediana, Moratin, etc. por ... Finalizado con las celebres Coplas (completas de Jorge Manrique.* Barcelona: Establecimiento Tipografico-Editorial de José Miret, 1876. 8°, original blue wrappers (spine and front cover torn, repaired with cellophane tape, splitting at spine). Small ornamental vignette on title page. Light browning. One leaf torn across horizontally, without loss of text. In near-good condition. 208 pp., with pp. 63-64 misbound after p. 51. \$50.00

FIRST and ONLY EDITION of this anthology of great Spanish poetry.

\* Palau 218150.

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

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

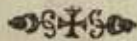
FIRST and ONLY EDITION. This epic poem in Spanish on the life of Christ, from conception to being handed over by Judas, was praised by Lope de Vega:

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

The work also won the applause of Manuel Faria y Sousa. On leaves 175 verso and 176 recto (Canto 20), the author treats the Battle of Lepanto (1571), in which the Holy

MENINA E MOÇA  
 OU SAUDÁDES DE  
**BERNARDIM**  
**RIBEYRO.**  
 DEDICADO  
**A D. FRANCISCO**  
**DE SA,**

Conde de Pena Guiaõ, Camareiro mór que foi d'ElRey  
 Nosso Senhor do seu Conselho de Guerra, Escribeiro  
 mór da Rainha Nossa Senhora; Capitam mor, e  
 Alcaide mor da Cidade do Porto, Governador  
 da Fortaleza de S. Joaõ, Commendador de  
 S. Thiago de Cacem, e Treze na Ordem  
 de S. Thiago, &c.



**LISBOA,**

Na Offic. de DOMINGOS GONSALVES.

Anno MDCCLXXXV.

*Com Licença da Real Meza Censoria.*

League decisively defeated the Ottoman Empire. He planned to continue the poem, but it appears that this object was never achieved.

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

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

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

\* Arouca P238 (collation agrees with our copy). Barbosa Machado III, 346-7 (with incorrect publication date of 1613). Innocêncio VI, 88-9 (giving the same collation as our copy). Pinto de Matos (1970) pp. 514-5 (giving same collation as our copy). Garcia Peres p. 472 (giving incorrect collation of ii, 235 ll., the 235 probably being a typographical error for 253, the correct number of leaves). Nicolau Antonio I, 270. Palau 234406 (gives an additional preliminary leaf, after the Salvá-Heredia copy, the only copy cited). Salvá 889. Heredia 2085. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVII*, p. 114. HSA p. 437 (the Jerez copy; this copy was examined at the HSA; the collation agrees with our copy). Jerez p. 82. Palha 833 (with [2], 253 ll., the same as our copy). Sucena 920 (collation same as our copy). Otherwise not in any other of the dozen or so most important Portuguese auction catalogues since the Sir Gubián sale in 1867. Not in Coimbra, *Reservados*. Not in Gallardo. Not in *Ticknor Catalogue*. Not located in Orbis, Melvyl, LC online catalogue, or Ariadna. Porbase cites 3 copies in the Biblioteca Nacional de Portugal (all examined personally, all with the same collation as our copy, all in condition inferior to our copy), but none in any other Portuguese libraries. Hollis cites a copy at the Houghton Library (presumably the Palha copy). OCLC: 459597149 (Bibliothèque nationale de France); 433606015 (Biblioteca Nacional de España); 78767846 (Houghton Library, University of Toronto-Thomas Fisher Rare Book Library). Porbase locates three copies in the Biblioteca Nacional de Portugal (collation also agrees with our copy), and one in the Biblioteca Central da Marinha (according to the library's printed catalogue, cited above, their copy is "Mutilado faltam 5 folhas finais; enc. muito danificada, folhas manchadas com as primeiras danificadas"). Not located in CCPBE. Not located in Rebiun. Copac locates a single copy, at British Library.



Item 25

*Genealogy of the Royal House of Denmark, in Spanish Verse*

**22. REBOLLEDO [y Villamizar], Bernardino de.** *Selvas Danicas d' El Conde Don Bernardino de Rebolledo, Señor de Yryan.* Copenhagen: Pedro Morsingio, 1655. 4°, contemporary limp vellum (recased, later endleaves), vertical manuscript title on spine, remains of ties, fore-edge cover extensions. Extra engraved architectural title page. Full page engraved portrait of the dedicatee. Woodcut vignette on title page. Small woodcut initials. Typographical headpieces and vignettes. Woodcut tailpiece. Waterstains in lower outer corners of first few leaves. Occasional browning, mostly very light. Overall in good to very good condition. (4 ll.), 176 pp. \$1,500.00

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

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

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

**\*23. RIBEIRO, Bernardim (between 1482 and 1490?-1536?).** *História de menina e moça: reprodução facsimilada da edição de Ferrara, 1554. Estudo introdutório por José Vitorino de Pina Martins.* Lisbon: Fundação Calouste Gulbenkian, Serviço de Educação e Bolsas, 2002. Large 8°, publisher's boards with dust jacket. As new. 376 pp., (3), clxvii, (3, 1) ll., illustrations, extensive footnotes, bibliography, index of names. ISBN: 972-31-0917-4. \$65.00

FIRST and ONLY EDITION thus. The introductory study and critical apparatus occupy the initial 376 pp.

This classic Portuguese, novella with poetry appended to the prose, probably written between 1530 and 1540, was first published in Ferrara by Abraham Usque in 1554. It is



considered one of the finest examples of the genre of pastoral romance in Renaissance literature. There are two other sixteenth-century editions, Évora 1557-8 and Lisbon 1559, as well as one of Lisbon: Paulo Craesbeeck, 1645, and another of Lisbon: Na Offic. de Domingos Gonsalves, 1785. It was reprinted in Ribeiro's *Obras*, Lisbon 1852, and there have been a number of twentieth- and twenty-first century editions.

Twelve poems by Bernardim Ribeiro were included in the *Cancioneiro geral* of Garcia de Resende. Little is known for certain about his life. He was probably born in Torrão, in the Alentejo (1482?), and died in Lisbon (1552?).

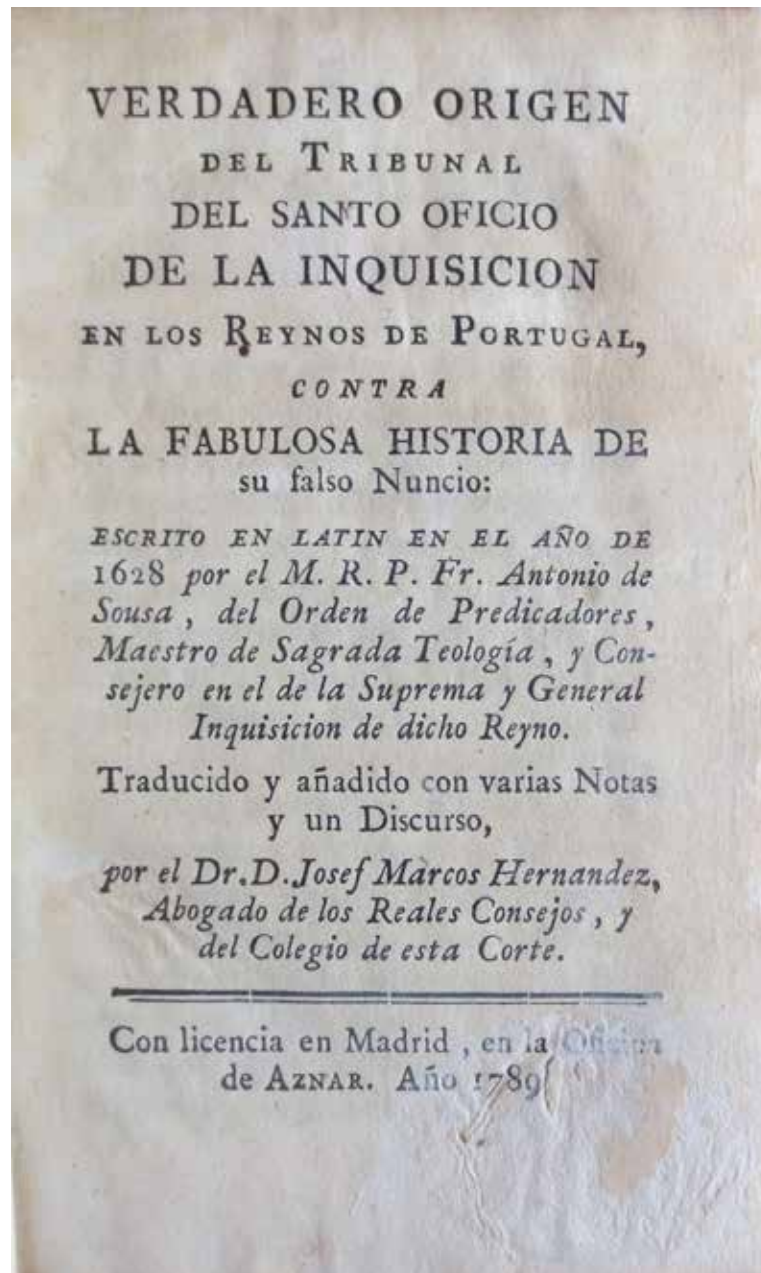
\* For earlier editions see Innocência I, 358; also pp. 356-9; VIII, 379; Fonseca, *Aditamento* p. 85; Pinto de Matos (1970) pp. 536-7. See as well Bell, *Portuguese Literature*, pp. 132-9 *et passim*; Hugh Chishold in *Encyclopædia Britannica* (11th ed.), XXIII, 284; Helder Macedo in Machado, ed., *Dicionário de literatura portuguesa*, pp. 416-9; José Augusto Cardoso Bernardes in *Biblos*, IV, 781-7.

**\*24. RIBEIRO, Bernardim.** *Menina e moça ou saudades de Bernardim Ribeyro....* Antonio Luiz Guadalupe, ed. Lisbon: Na Offic. de Domingos Gonsalves, 1785. 8°, contemporary mottled sheep (head of spine slightly defective; worm trail of about 2 cm. on upper cover near lower outer corner; very slight wear to corners), spine with raised bands in five compartments and gilt fillets, crimson leather lettering piece, gilt letter, text block edges rouged. Small typographical vignette on title page. Woodcut headpiece and small initial on p. 1. Two smaller woodcut initials on second leaf recto and verso. Minor worming in lower outer margin of first 54 leaves and in leaves H7-8, I1. Pinpoint wormhole in upper portion of same first 54 leaves, touching a few letters of text but never affecting legibility, joined by another similar trace in preliminaries and first leaf of text only. Inevitable light browning. Burn mark in leaf C1 affecting a few words of text. Overall in good condition. Bookplates of Luis Mallo and João G. de Sousa. (4 ll.), 358 pp. \$400.00

This classic Portuguese novella with poetry appended to the prose, probably written between 1530 and 1540, was first published in Ferrara by Abraham Usque in 1554 under title *Hystoria de menina e moça*. It is considered one of the finest examples of the genre of pastoral romance in Renaissance literature. There are two other sixteenth-century editions, Évora 1557-8 and Lisbon 1559, as well as one of Lisbon: Paulo Craesbeeck, 1645. It was reprinted in Ribeiro's *Obras*, Lisbon 1852, and there have been a number of twentieth- and twenty-first century editions. In the present volume "Egloga I [-V]" occupy pp. 268-353. The final pages contain a "Romance".

Twelve poems by Bernardim Ribeiro were included in the *Cancioneiro geral* of Garcia de Resende. Little is known for certain about his life. He was probably born in Torrão, in the Alentejo (1482?), and died in Lisbon (1552?). The editor, a Lisbon jurist, provides a prologue (second preliminary leaf verso to third preliminary leaf verso), and a sonnet to Manoel da Sylva Mascarenhas.

\* Innocência I, 358; see also pp. 356-9; VIII, 379; Fonseca, *Aditamento* p. 85. Pinto de Matos (1970) pp. 536-7. See Bell, *Portuguese Literature*, pp. 132-9 *et passim*; Hugh Chishold



Item 26

in *Encyclopædia Britannica* (11th ed.), XXIII, 284; Helder Macedo in Machado, ed., *Dicionário de literatura portuguesa*, pp. 416-9; José Augusto Cardoso Bernardes in *Biblos*, IV, 781-7. OCLC: 23643371 (University of Michigan); 433632720 (Biblioteca Nacional de España); 433632712 (also Biblioteca Nacional de España); 646247583 (Bibliothèque Nationale de France); 165735406 (online resource). Porbase (which calls for only 6 preliminary pp.) locates a total of eight copies: four in the Biblioteca Nacional de Portugal (one seriously incomplete, lacking the title page and four other leaves, another in "mau estado"), one each in the Biblioteca Geral de Arte of the Fundação Calouste Gulbenkian and the Faculdade de Letras of the Universidade do Porto, and two in the Biblioteca Municipal de Elvas. This edition not in Copac, which lists several fairly recent editions. Hollis locates a copy in the Houghton Library. Orbis lists six editions, 1975 through 2008.

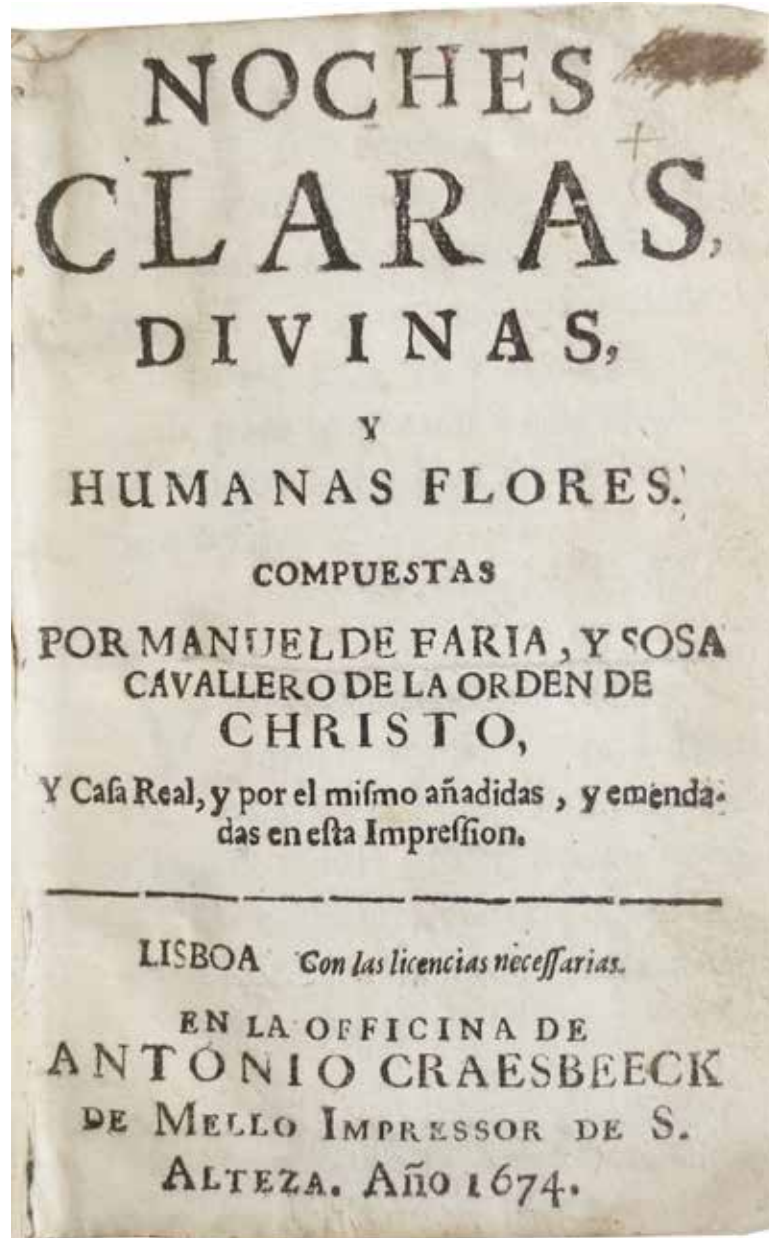
*Over 100 Emblems in a Golden Age Treatise on Statecraft*

**25. SAAVEDRA FAJARDO, Diego.** *Idea principis christiano-politici 101 sijnbolis expressa ....* Amsterdam: Johann Jacob Schipper, 1659. 12°, contemporary stiff vellum, edges rouged (some soiling, short split at top of upper joint). 103 nearly full-page engraved emblems. Slightly browned. Fine impressions of the engravings. In good condition. Engraved title, (11 ll.), 831, (1) pp., (2, 2 blank ll.) \$800.00

An early edition of this enormously popular work, with over a hundred nearly full-page, nicely engraved emblems, present in fine impressions. First published in Munich, 1640, the *Idea* went through more than twenty editions in the original Spanish, and was translated into French, Italian, English and German as well as Latin. After Quevedo's *Política de Dios* and the works of Gracián, it is the finest Golden Age treatise on statecraft, covering the education of a prince, his relations with ministers and subjects, his duties as head of state, and his duties to himself in old age and in preparation for death. The emblems at the beginning of each chapter are pictorial statements of the chapter's lessons. Saavedra wrote it as a Christian reply to Machiavelli's cynicism, for the benefit of Balthasar, son of Philip IV, who died too young to profit by its advice. "It is written in a compact, sententious style, with much quaint and curious knowledge of history, and with a large and not always judicious display of learning. But in many points it reminds us of Sir Walter Raleigh's 'Cabinet Council' and Owen Feltham's 'Resolves' ..." (Ticknor III, 185).

Saavedra Fajardo (1584-1648), a native of Algezares in Murcia, spent 40 of his 64 years in diplomatic service.

\* Palau 283483. Praz, *Studies in Seventeenth-Century Imagery* (1964), pp. 483-5. Glasgow University Library, *Short Title Catalogue of the Emblem Books* 1432. This edition not in Landwehr, *Romanic*; cf. 651-675. Campa, *Emblemata Hispanica SX* describes the Spanish editions in detail. This edition not in *Emblem Books in the Princeton University Library*. Ward, *Oxford Companion to Spanish Literature* pp. 515-6. Ticknor, *Spanish Literature* III, 185. Watsonline has editions of 1651, 1660, 1669, and 1686.



Item 27

*Much More Than a Simple Translation*

\*26. SOUSA, António de, O.P. *Verdadero origen del Tribunal del Santo Oficio de la Inquisicion en los Reynos de Portugal, contra la fabulosa historia de su falso Nuncio: escrito en Latin en el año de 1628 por el M.R.P. Fr. Antonio de Sousa, del Orden de Predicadores, Maestro de Sagrada Teologia, y Consejero en el de la Suprema y General Inquisicion de dicho Reyno. Traducido y añadido con varias notas y un discurso, por el Dr. D. Josef Marcos Hernandez, abogado de los Reales Consejos, y del Colegio de esta Corte.* Madrid: En la Oficina de Aznar, 1789. 8°, contemporary speckled sheep (minor wear to extremities and slight rubbing, gilding a bit faded), smooth spine with gilt fillets, crimson leather lettering piece, gilt letter, marbled endleaves, text-block edges rouged. Woodcut headpiece on p. 33. Final 8 leaves just touched at outer edges by scorching (the final 4 affected slightly more, and the rear free endleaves ever so slightly more). Small repair to title page affecting the word "Oficina" in the imprint, but not obscuring legibility. Small, skillful repair to final leaf. In good to very good condition. Small, later ink inscription on p. 279. (2 ll.), 279, (5) pp. \$900.00

First Edition in Spanish of the Dominican Fr. António de Sousa's *Aphorismi inquisitorum in quator libros distributi. Cum vera historia de origine S. Inquisitionis Lusitanæ, & quæstione de testibus singularibus in causis Fidei*, originally published in Latin in Lisbon, 1630. This work, by a grandson of Martim Afonso de Sousa and son of the Portuguese ambassador to Madrid under D. Sebastião, enjoyed a number of reprints, all in Latin. We believe this to be the only vernacular edition. But it is much more than a simple translation. The reason for its publication is explained in the prologue (pp. 1-32) by the translator, editor, and commentator, Dr. D. Josef Marcos Hernandez, as being the need to correct false and misleading impressions derived from another book.

Beginning on p. 166, and continuing to p. 275, is his "Discurso sobre la vida del falso Nuncio de Portugal, Alonso Perez de Saavedra." It is a critique of a book published the previous year in Madrid, *Vida del Falso Nuncio de Portugal Alonso Perez de Saavedra, escrita por él mismo, á instancia del Eminentísimo Señor Don Gaspar de Quiroga, Arzobispo de Toledo, y Cardenal de la Santa Iglesia de Roma: Y la del fingido Obispo Griego Francisco Camacho, publicada por Don Juan Bernardino Roxo, Capellan mayor de los Reales Exércitos, en que se refieren sus raros y gratiosos hechos.* There is also an undated edition said to be of ca. 1739. This is an autobiographical memoir (genuine? fictitious?) of an ingenious rogue of low origins who passed himself off as the Papal Nuncio to the Portuguese court. He claims to have established the Inquisition in that kingdom in 1539. The original manuscript, in the Library of the Escorial, dates to the reign of King Philip II (1556-1598).

\* Van der Vekene, *Bibliotheca Bibliographica Historiae Sanctae Inquisitionis* 3669. Palau 320756. Duarte de Sousa I, 600 (appears to lack the half title). Aguilar Piñal IV, 3014. OCLC: 4791104 (Jewish Theological Seminary of America, New York Public Library, University of Pennsylvania, Harvard College Library [microform copy; some of the other listings may also be microforms], Vanderbilt University Library, University of Arizona, Universidad de Sevilla); 742182900 (Biblioteca Nacional de España); 319798166 (National Library of Scotland); 669677070 (Hathitrust Digital Library); 247087506 (Universitätsbibliothek Rostock); 252555318 (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz); 433841635 (Biblioteca Nacional de España); 58974880 (Bibliothèque nationale de France). CCPBE

locates six copies, at Biblioteca Pública del Estado en León, Biblioteca de la Provincia Franciscana de Castilla-La Mancha-Toledo (lacking the half title), Instituto de Estudios Riojanos-Logroño (lacking the final leaf), Biblioteca Complutense de la Compañía de Jesús de la Provincia de Toledo (2 copies), and Biblioteca del Senado-Madrid. Not located in Rebiun. Porbase (giving an incomplete collation) locates two copies, both in the Biblioteca Nacional de Portugal (one was the Duarte de Sousa copy). Copac repeats National Library of Scotland only.

*Dialogues on Love, Numerology, Witchcraft & More*

**\*27. SOUSA, Manuel de Faria y.** *Noches claras, divinas, y humanas flores.* Lisbon: En la Oficina de Antonio Craesbeeck de Mello Impressor de S. Alteza, 1674. 8°, contemporary calf (some slight wear; small defect at lower rear joint and rear cover, lacking front free endleaf), spine gilt with paper label, gilt letter, concentric rectangular blindstamps on covers, within double gilt fillets, edges rouged. Woodcut initials and tailpieces. Outer margins fairly small. In good to very good condition. (2 ll.), 437 pp. [final page misnumbered 417], (1) p., (1 l.). \$1,800.00

Second edition of this series of conversations on numerology, friendship, witchcraft, love, religion, heredity, etc., divided into seven nights. The author's title, "Moral Dialogues," was changed by the publisher to "Brilliant Nights." The first edition appeared in Madrid, 1624.

Faria y Sousa (1590-1649), "a most accomplished, industrious, but untrustworthy author ... enthusiastic but unscrupulous" (Bell p. 216), wrote over sixty books of poetry, history and political analysis. For Menendez Pelayo (quoted in Palau), he was "hombre en fin, de enorme lectura, y agudo ingenio, de inmensa memoria y de ningun juicio." His lengthy commentary on the *Lusiadas*, 1639, the product of twenty-five years' effort, was well received but then condemned by the Inquisition. Born near Pombeiro (Minho), Faria y Sousa spent most of his life in Spain, and died in Madrid.

\* Arouca S543. Barbosa Machado III, 254. Innocência V, 413. Palau 86676. Pinto de Matos (1970), p. 269. Simón Díaz X, no. 253. Garcia Peres p. 209. HSA p. 197. Palha 1315. Jerez p. 40. Salvá 1799. Maggs, *Spanish Books* 362. Ticknor, *History of Spanish Literature* III, 188. Bell, *Portuguese Literature* p. 216; also *Castilian Literature* p. 20. Allison p. 67. Monteverde 2246. Azevedo-Samodães 1166. Ameal 891. NUC: DLC, WU, MiU, CtY, RPB, PSt.

*One of the Major Accounts of De Soto's Expedition to  
Florida and the Southeastern United States  
First Work Published by a Native-Born American Author*

**28. VEGA, Garcilaso de la, "El Inca".** *La Florida del Ynca. Historia del adelantado Hernando de Soto, Governador y capitan general del Reyno de la Florida, y de otros heroicos caualleros Españoles è Indios; escrita por el Ynca Garcilasso de la Vega, capitan de su Magestad, natural de la gran ciudad del*

*Cozco, cabeça de los Reynos y prouincias del Peru. Dirigida al serenissimo Principe, Duque de Bragança. &c. Con licencia de la santa Inquisicion.* Lisbon: Impresso por Pedro Crasbeeck, 1605. 4° in 8s, contemporary calf (almost pristine, with only the slightest wear), spine gilt with raised bands in five compartments, short title gilt in second compartment from head, covers elaborately decorated in blind, text block edges rouged. Woodcut initials. Text and "Tabula" in two columns. Light soiling on title page. An attractive copy, in very good to fine condition. Small armorial stamp on title page of António José da Cunha Reis da Mota Godinho. Armorial bookplate of his great-great-grandson, António da Cunha Reis, with initials "A.C.R.". Rectangular stamp of António da Cunha Reis above bookplate on front pastedown endleaf. [10], 351, [7] ll. ¶<sup>10</sup> A-Z<sup>8</sup> 2a-2x<sup>8</sup> 2y<sup>6</sup> (¶1 verso blank; ¶10 and 2y6 blank). Licenses in Portuguese.  
\$150,000.00

FIRST EDITION of one of the most important early accounts of Hernando de Soto's expedition. Two issues of the title page are said to exist, one with the date 1605 (as here), one without date. Priority between the two has not been established. A second edition in Spanish was published in Madrid, 1723 (edited by Barcia). The work has been translated to French (Paris, 1670 and 1709), German (Leipzig, 1794), and English (Austin, 1951).

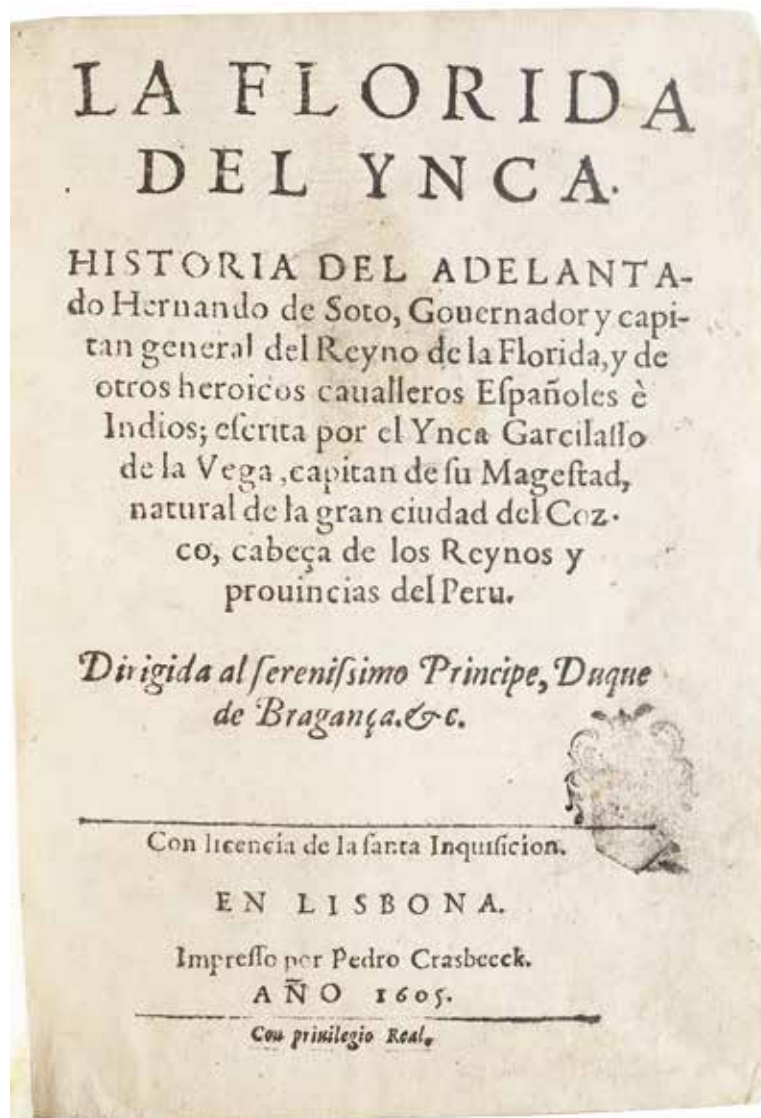
Soto landed in Tampa Bay and led his men through Florida, Georgia, Tennessee, Mississippi, and Arkansas, where Soto died. Luis de Moscoso led the rest of the expedition to the coast of Louisiana, where they took ship for Mexico. In their authoritative bibliography of Florida, the Servies note that this is "one of the major accounts of the travels of De Soto in Florida and throughout the present day Southeastern United States. Although the other major narratives ... provide more accurate details about the chronology of the expedition ... the Inca's work remains the major literary by-product of this historic invasion." It was compiled from the accounts of several of Garcilaso's friends who were on the De Soto expedition, combined with scattered texts and some hearsay.

Bancroft commented in 1834 that *La Florida de Ynca* was "An extravagant romance, yet founded upon facts. Numbers and distances are magnified; and everything embellished with great boldness. His history is not without its value, but must be consulted with extreme caution" (*History of the United States* I, 66). On the comparative trustworthiness of Garcilaso de la Vega, Biedma's narrative of De Soto's expedition, and the *Relaçam verdadeira* of the Gentleman of Elvas, see W.B. Rye's introduction to Hakluyt's translation of the latter, "The discovery and conquest of Terra Florida," Hakluyt Society publications, v. [9] 1851, p. xxviii-xxxv.

Garcilaso de la Vega (ca. 1540-1616) was born in Cuzco, Peru, making this "the first work published by a native-born American author" (Servies). The natural son of a Spanish conqueror and an Inca noblewoman born in the early years of the conquest, his work was widely read in Europe, influential and well received. His works are considered to have great literary value and are not simple historical chronicles.

*Provenance:* António José da Cunha Reis da Mota Godinho (1744-1820), a native of Braga, was deputado da Junta do Alto Douro. He is said to have purchased a property which had been confiscated from the Jesuits during the ministry of the Marquês de Pombal, and that this property included a Jesuit College, with its library. His great-great-grandson, António da Cunha Reis, distinguished Lisbon lawyer and corporate administrator, proprietor of the historic Casa dos Cunha Reis, also known as Casa Grande, located in the neighborhood of the cathedral, Braga.

\* Howgego I, 978 (S138). Servies, *Florida*, 101. Arouca V75. Medina, *Biblioteca Hispano-Americana* 502. Streit II, 1370. JCB II, 42; *Portuguese and Brazilian Books* 605/2. Alden



Item 28





*Item 28*

& Landis 605/46. Palau 354790. Sabin 98745. Sousa Viterbo, *A literatura hispanhola em Portugal*, p. 102. Church 329. HSA, p. 226. Not in Salvá or Heredia. See Bernard Moses, *Spanish Colonial Literature in South America*, especially pp. 113-24. Porbase locates three copies, all at Biblioteca Nacional de Portugal; the one described lacks the title page and is mutilated in the first quire. Copac locates one copy each at Leeds University and Oxford University. KVK locates copies at BCU Fribourg-Centrale, Österreichische Nationalbibliothek, Bibliothèque de la Sorbonne-Paris, Biblioteca Nacional de España, and repeats the copies cited by Porbase.

*Second Book by an American Born Author,  
Who also Wrote the First Such Book*

**29. VEGA, Garcilaso de la, "El Inca".** *Primeira parte de los commentarios reales, que tratan del origen de los Yncas, reyes que fueron del Peru, de su idolatria, leyes, y gobierno en paz y en guerra: de sus vidas y conquistas, y de todo lo que fue aquel Imperio y su Republica, antes que los Españoles pasaran a el....* Lisbon: En la officina de Pedro Crasbeeck, 1609 [colophon] Impresso en casa de Pedro Crasbeeck, 1608. Folio (27.3 x 18.5 cm.), old limp vellum (recased, later endleaves), horizontal manuscript title and decoration on spine, yapped edges, cloth thongs intact, text block edges rouged. Numerous woodcut initials, from different fonts. Some woodcut factotum initials. Small repair to upper inner blank margin of leaf I8, just touching one letter of text on verso. In good to very good condition overall. Contemporary ink inscription on title page. Square purple stamp of Oscar E. Carbone, completed in manuscript, in upper outer corner of second front free endleaf recto. Bookplate of Alberto Parreño. (10), 263, (1) ll. Mostly in 2 columns. Lacks the plate with an engraved coat-of-arms. Licenses in Portuguese. \$3,000.00

FIRST EDITION of this history of the Inca empire. It was dedicated to Princess Catalina de Portugal, Duchess of Bragança. A second part, about the Spanish conquest, was published in Cordoba, 1617, titled *Historia general del Peru*. A second edition appeared in Madrid, 1723, and a third in the same city, 1829.

Garcilaso de la Vega wrote from an important perspective, as his maternal family were the ruling Inca. He portrays the Inca as benevolent rulers who governed a country where all were well-fed and happy before the Spanish came. Having learned first hand about daily Inca life from his maternal relatives, he was able to convey that in his writings. As an adult, he also gained the perspective to describe accurately the political system of tribute and labor enforced by the Incas from the subsidiary tribes in their empire. In addition to the memories of his youth, Garcilaso's work was supported by communications with his old school fellows, whom he asked to help by sending to him in Spain accounts of the particular conquests which the Incas made in the provinces of their families. Sir Clements R. Markham, in his introduction to the *Narrative of the Rites and Laws of the Yncas*, states: "Garcilaso wrote from memory, forty years after he had left Peru, with the aid of letters from correspondents. His main object was to publish a commentary, correcting the errors of Spanish authors who professed to give a history of the Yncas without being acquainted with their language.... he added much precious

information ... the more his work is sifted and examined, the more clearly does it appear that he was scrupulously truthful ... his statements are wonderfully accurate."

Garcilaso de la Vega (ca. 1540-1616) was born in Cuzco, Peru. His *La Florida del Ynca*, published in Lisbon, 1605, was the first book by an American-born author, making this the second such published work. The natural son of a Spanish conqueror and a royal Inca princess, born in the early years of the conquest, he is recognized primarily for his chronicles of Inca history, culture, and society. His work was widely read in Europe, influential and well received; the first literature by an author born in the Americas to enter the western canon. His first language was Quecha, but he also learned Spanish from early childhood. His works are considered to have great literary value and are not simple historical chronicles.

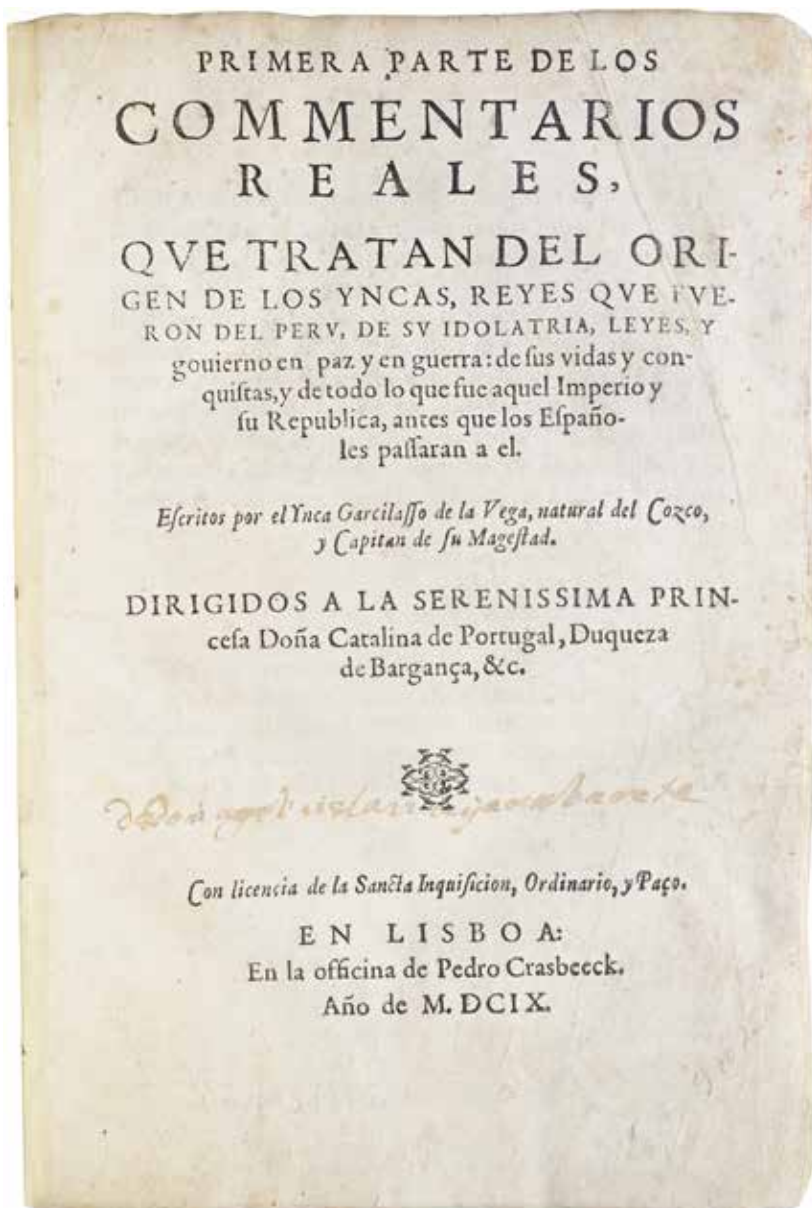
\* Alden & Landis 609/44. Medina, *BHA* 549. Arouca V74. Palau 354788. Sabin 98757. Sousa Viterbo, *A literatura hispanhola em Portugal*, p. 102. HSA p. 225. JCB II, 61; *Portuguese and Brazilian Books* 609/4. Parreño 415 (the present copy). Ameal 1294. Heredia 7833. Not in Salvá. See Bernard Moses, *Spanish Colonial Literature in South America*, especially pp. 113-24.

**\*30. VICENTE, Gil.** *A Critical Edition with Introduction and Notes of Gil Vicente's Floresta de enganos.* Constantine Christopher Stathatos, ed. Chapel Hill, N.C.: The University of North Carolina Press, 1972. University of North Carolina Studies in the Romance Languages and Literatures, 125. 8°, original printed wrappers. Recto of front wrapper printed in red and black. In fine condition. 138 pp., (1 blank l.). ISBN: none. \$15.00

FIRST and ONLY EDITION thus of this scholarly rendition of Vicente's last play, written shortly before his death in 1536.

#### *Number 37 of 150 Copies*

**\*31. VIEIRA, Afonso Lopes.** *A Diana de Jorge de Montemor em português de Afonso Lopes Vieira.* Lisbon: Oficinas Gráficas da Biblioteca Nacional de Lisboa para a Sociedade Editora Portugal-Brasil, 1924. 8°, publisher's navy sheep by Alexandrino, spine gilt with raised bands in six compartments, crimson leather lettering piece with gilt title in second compartment from head, gilt floral design (a rose?) in the other compartments, large gilt flower basket on front cover within gilt-tooled border, gilt author's device with scallop and whelk shells on rear cover, covers with gilt edges, inner dentelles gilt, goldenrod silk ribbon place marker, original illustrated wrappers bound in. Author's device on second leaf recto "Or Piango Or Canto" with scallop and whelk shells. Very fine condition. Color abstract pictorial bookplate of Joaquim Pessoa. (1 blank l., 5 ll.), xxxvii pp., 1 plate, (1 l.), 246 pp., (1 l.),



pp. xliii-lxxii, (4 ll., 1 blank l.) The plate has a photograph illustration of the castle of Montemôr-o-velho, followed by 1 l. "Mirava aquel castillo inexpugnabile..." stanza in Spanish by Jorge de Montemor. \$400.00

First Edition in Portuguese. Number 37 of 150 copies on "papel nacional avergadoo ... dos quais 100 foram postos no mercado".

Afonso Lopes Vieira provides a preface on pp. i-xxxvii. In the section titled "Notas", Vieira gives a biographical account of Jorge de Montemor (pp. xliii-lxxii), including a list of bibliographical sources (p. liv).

The Portuguese author Jorge de Monte Mayor [i.e., Jorge de MONTEMAYOR, or MONTEMÔR] was born at Montemôr-o-Velho, near Coimbra (ca. 1520?). He spent a good part of his adult life in Spain, returning only briefly to Portugal, and was either assassinated or killed in a duel in Turin, 1561. His *Diana* was the first Spanish pastoral novel. It is one of those works, and he is one of those authors, which can be said to belong to Portuguese as well as to Spanish literature. The *Diana*, moreover, was "the starting-point of a universal literary fashion"—*Encyclopedia Britannica* (11th ed.), XVIII, 766. Menendez y Pelayo declared that "it exercised a greater influence on modern literature than any other pastoral romance, even the *Arcadia* and *Daphnis and Chloe*." The *Diana* was one of the great international best sellers of the Golden Age, appearing in numerous editions, and eliciting two significant sequels, by Alonso Pérez and Gaspar Gil Polo, sometimes reprinted together with the original. It inspired other pastoral romances in Spanish, the most notable of which was undoubtedly Cervantes' *Galetea*. Later Cervantes selected the *Diana* as one of the few books to be saved, by the good taste of the curate, in the destruction of Don Quixote's library. The *Diana* exerted considerable influence upon the literatures of other countries, notably England, Germany, Italy and France. The story of Felismena in the second book of the *Diana* was an indirect source, through a translation included in Googe's *Eglogs, epytaphes and sonnets*, of the episode of Proteus and Julia in the *Two Gentlemen of Verona*; Sydney's pastoral is redolent of Montemayor. According to Gordon de Percel, *Bib. de l'Usage des Romans* (Paris, 1734, II, 23-24), there were six different French translations. Yet another continuation of the *Diana*, based on the versions of Pérez and Gil Polo, by the plagiarist Jerónimo de Texeda, was probably composed in France, and published at Paris, 1627, in Spanish. Palau refers to 20 different editions and adaptations in French published during the sixteenth, seventeenth and early eighteenth centuries. According to Picot, few other books achieved such long-lived success in France as *La Diana*. It inspired *L'Astree* by Honoré d'Ufré. Alexandre Hardy dramatized an episode borrowed from the seventh book: *Felisméne* (1613); another episode was developed by Jaques Pousset de Montauban: *Les charmes de Felicie, terés de la Diane de Montemayor, pastorale* (Paris, 1654).

\* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 15.

### Number 12 of 100 Copies

\*32. VIEIRA, Afonso Lopes. *O romance de Amadis composto sobre o Amadis de Gaula de Lobeira por Affonso Lopes Vieira*. Lisbon: Imprensa Libanio da Silva, para a Sociedade Editora Portugal-Brasil, 1922. 8°, publisher's sheep by Alexandrino, spine gilt with raised bands in five compartments, red leather lettering piece with gilt title in second compartment from head, gilt floral design in the other compartments, large gilt sword with flowers

within gilt-tooled border on front cover, author's device with scallop and whelk shells in blind on rear cover within gilt-tooled border, covers with gilt edges, inner dentelles gilt, text block edges rouged, burgundy silk ribbon place marker, original illustrated wrappers bound in. Author's device on first leaf recto "Or Piango Or Canto" with scallop and whelk shells. Very fine condition. Color abstract pictorial bookplate of Joaquim Pessoa. xli, 216 pp.,(4 ll.). \$400.00

First Edition in Portuguese. Number 12 of 100 copies on "papel de linho, dos quais sessenta postos no mercado, encadernados por Alexandrino... e rubricados pelo Autor". The present copy is signed with the author's initials in red ink. Preface by Carolina Michaëlis de Vasconcelos (pp. i-xli). There were subsequent editions of 1926, 1935, and an undated fourth edition.

\* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 14.

#### *Collected Works of a Golden Age Spanish Author*

**33. ZAVALETA [or Zabaleta], Juan de.** *Obras en Prosa de Don ... coronista del Rey Nuestro Señor, por el mismo añadidas. Y por el dedicadas al Ilustrissimo Señor Conde de Villambrosa ....* Madrid: Por Andres Garcia de la Iglesia, a costa de Juan Martin Merinero, mercader de libros, 1667. 4°, contemporary limp vellum (wrinkled and stained, remains of ties, slight defect at one corner), spine with "Obras de Zavaleta" vertically in contemporary manuscript. A few woodcut initials. Margins trimmed rather narrow, without touching text. Single 4.5 cm. wormtrail in first 5 leaves, touching a number of letters of text, but without loss of legibility. Some soiling. In good condition. Old ink signature, scored, in blank portion of title page. A few ink scribbles elsewhere. (4 ll.), 490 pp. Pagination irregular but content apparently complete, with catchwords matching and text following in all cases: unpaginated leaf following p. 176 (pagination and much of running title cropped; according to bibliographical sources, it should be the first of two leaves paginated 177-178); pagination skips pp. 233-4 without loss; text follows, catchwords match, and collation by signatures is correct; p. 286 wrongly numbered as 274. \$600.00

FIRST COLLECTED EDITION of Zavaleta's prose works. Over the next century, seven editions appeared. OCLC locates only three copies of this edition in United States libraries.

Zavaleta is most appreciated today as a *costumbrista* of the Siglo de Oro, and this volume includes his popular *Dia de fiesta por la mañana* and *Dia de fiesta por la tarde*, "witty and informative descriptions of Madrid society" (Ward). Ticknor calls them "lively satirical sketches of the manners of the metropolis at those periods when idleness brings the

people into the streets and places of amusement." In an age of literary excess, Zavaleta is one of the few authors whom Ticknor considers tolerable reading.

This volume contains the following.

Pages 1-55: *Theatro del hombre, e historia y vida del Conde Matisco* contrasts the life of the libertine Conde Ludovico Matisio to the life of his virtuous father Roberto.

Pages 55-69: *Problemas de la Filosofia natural, acompañados de consideraciones morales*, in which Zavaleta considers 12 apparent paradoxes of sensory experience, such as why coins appear larger under water, why sun hardens clay but melts wax, and why a blow on the head makes one see "stars".

Pages 70-leaf following p. 176: *Errores celebrados en la antigüedad*, a discussion of 36 errors that have been around for a long time; Zavaleta cites stories about Caesar, Thales, the Egyptians, Carthaginians, Solon, Hadrian, and others. The *Errores* is considered a precursor of the eighteenth-century essay genre. In one of many skirmishes in *Battle of the Ancients and Moderns*, this work was attacked in *Aciertos celebrados de la antigüedad*, by Fr. José de la Torre, with Torre coming down firmly on the side of the Ancients.

Pages 177-403: *Día de fiesta por la mañana* and *Día de fiesta por la tarde*. See above.

Pages 403-479: *El Emperador Commodo*, which purports to be a translation of Herodian's life of Commodus (ruled 180-192 AD), was provoked by the lukewarm reception of Zavaleta's drama on Commodus, *El Hijo de Marco Aurelio*. Ticknor notes, "Complaints being made that it was not founded in truth, he began at once a life of that Emperor, which he calls a translation from Herodian, but which has claims neither to fidelity in its version, nor to purity in its style. It remained long unfinished, until one morning in 1664, waking up and finding himself struck entirely blind, he began, 'as on an elevation,' to look round for some occupation suited to his solitude and affliction. . . . It failed, as his drama had failed before it" (Ticknor II, 414n).

Pages 480-490: *Milagros de los trabajos* considers four miraculous ways in which God alleviates the suffering of man on earth.

Juan de Zavaleta (ca. 1610-ca. 1670), a native of Madrid, was also a familiar among contemporaries as a playwright. His style was influenced by Calderón. In the 48-volume *Comedias nuevas escogidas de los mejores autores*, 16 of Zavaleta's works appear, putting him among the top ten authors in terms of plays reprinted. Ward notes, "His ugliness caused him ridicule, his poverty suffering, and his gout blindness."

\* Palau 378543. Not in Sanchez Alonso, *Impresos de los siglos XVI y XVII de tematica madrileña*, which lists no work by Zavaleta. Not in Salvá; n° 2033 is the 1672 (second) edition, with "impresion y papel detestables" (this edition is not a gorgeous example of the printer's art, either). Vindel 3279. Not in HSA, which has several separate editions of works by Zavaleta. On the author, see Ticknor, *History of Spanish Literature* II, 414 and note; III, 194-5, 424-5; Ward, *Oxford Companion to Spanish Literature* p. 623. OCLC: 320010809 (University of California-Los Angeles); 27318371 (University of Illinois, University of Missouri-Columbia, Oxford University); 221139029 (University of Toronto-Robarts Library, Bayerische Staatsbibliothek); 405113165 (BM Lyon, listing the author as "Juan de Santos de Zavaleta"); 243071738 (Universitätsbibliothek Freiburg); 651240427 (Biblioteca Nacional de Mexico); 433152537 (Biblioteca Nacional de España); 459204954 (Bibliothèque nationale de France); 66914144 (University of Groningen); 818337678 (Spain, Ministerio de Cultura). CCPBE cites 13 copies at 9 locations, at least two of which are incomplete or otherwise in seriously poor condition. Rebiun locates copies at Universidad de Granada and Universidad Complutense de Madrid. Porbase locates a single copy at the Biblioteca Nacional de Portugal. KVK adds Herzog-August-Bibliothek Wolfenbüttel and Österreichische Nationalbibliothek. European Library adds National Library of the Czech Republic and Bavarian State Library. Copac repeats Oxford only for this edition.

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