RICHARD C. RAMER

Special List 183

Twenty-four Books with Allegorical Title Pages
Sixteenth through Eighteenth Century
SPECIAL LIST 183

TWENTY-FOUR

BOOKS WITH

ALLEGORICAL

TITLE PAGES

SIXTEENTH THROUGH EIGHTEENTH CENTURY

Most of the items in this list are at our New York premises. An asterisk (*) before an item number indicates that the item is in Lisbon.

SATISFACTION GUARANTEED:
All items are understood to be on approval, and may be returned within a reasonable time for any reason whatsoever.

VISITORS BY APPOINTMENT
Special List 183:

Twenty-four Books with Allegorical Title Pages

Sixteenth through Eighteenth Century

The Virtues of the Solitary Life and the Wickedness of Swindlers, Fences and Gamblers

1. ACOSTA, Cristovam de [or Christovão da Costa, or Christoval Acosta]. Tratado en contra y pro de la vida solitaria, con otros dos tratados, uno de la religion y religioso, otro contra los hombres que mal viven. Llenos de mucha doctrina, y exemplo. Dirigidos al Rey Don Felipe Nuestro Señor, por .... Venice: Presso Giacomo Cornetti, 1592. 4°, navy blue morocco dated 1946 and signed by Brugalla, spine with raised bands in six compartments, gilt author and title in second compartment from head, gilt place and date at foot, gilt supra-libris of Isidoro Fernandez on covers, inner dentelles gilt, edges of covers double-ruled in gilt, marbled endleaves, all text-block edges gilt. Letterpress title within elaborate engraved border (signed “Franco”), the Tratado de la religion y religioso with separate section title, woodcut headpieces, initials and factotum. Small, neat repair to center of title page, hardly noticeable to recto. Overall in very good condition. Supra-libris and two ex-libris of Isidoro Fernandez. “Brugalla 1946” stamped in gilt at lower front inner dentelle. Fernandez’s penciled note of purchase from [Josep] Porter, April 4, 1941, and that the binding was completed or received on June 22, 1946. Engraved title, 230, (18) ll. [1]1, A-Z4, 2A-2Z4, 2A-2D4, 3E-3Q4. $3,800.00

FIRST and ONLY EDITION, very rare. The Tratado contains three separate works: De la vida solitaria (fols. 6r-146r), Tratado de la religion y religioso (ff. 147r-211v), and Collacion a los molatreros, usueros, aparceros, tratantes, y seducadores (ff. 212r-230r).

The third and most interesting treatise is on swindlers, vendors of stolen goods, usurers, partners, merchants and deceivers: the disappointments and evils that await them in this life, and the punishments of the next, in contrast with the man who lives a God-fearing life in solitude. Occasionally Acosta gives a glimpse of contemporary life, e.g., this description of a card game: “Quando llegan los confrades del entretenimiento, donde hallan los naypes, velas, y messas. Sobre las quales escotan, y a vezes vomitan quanto lleuan, y despues de toda la noche mal pasada, se bueluan, regoldando, y blasphemando ... y el abytre, se queda riento de como los Leones, Ximios, asnos, y lechones,
peleando se desangraron no se quedando el sin prouecho pues siempre en semeyantes
fiestas gana” (f. 219r).

De la vida solitaria includes chapters on the world’s miseries, charity (including
work in hospices and hospitals, ff. 59r-61v), friends, the benefits of solitude, the fortitude
that comes from suffering illnesses, living in the desert and behaving at banquets, and a
list of men who spent some of their lives in solitude. The Tratado de la religion y religioso
describes the requirements for entering a religious order.

In the same year as this volume appeared, Giacomo Cornetti published the first edition
of Acosta’s Tratado en loor de las mugeres, y de la castidad,onestidad, constancia, silencio
y justicia, using the same engraved border for both title pages. Although rare in its own
right, the Tratado en loor is more frequently encountered than the Tratado en contra.

Acosta, born in either Ceuta or Tangiers (hence referred to as “Africano” on the
title page) to Portuguese parents of Jewish ancestry, practiced medicine for many years
in India, in the service of the Portuguese viceroy; he also travelled extensively in Persia,
China and Africa. His Tractado delas drogas, y medicinas de las Indias Orientales, Burgos
1578, incorporates Acosta’s own observations as well as much information from García
da Orta’s Colloquios dos simples e drogas e cousas medicinais da India, Goi 1563.

The elegant engraved border on the first leaf has the combined arms of Spain and
Portugal at the head, supported by angels. On the left side is a monk (a Dominican?)
reading a book while standing on a pile of skulls and other bones. On the right side, a
putto hangs upside-down from a branch, by a rope looped around one ankle; his bow
is broken, as are the arrows falling below him. The putto is reminiscent of the Hanged
Man in standard Tarot decks, which is linked with the Crucifixion, Osiris, Odin and other
deities: it suggests sacrifice leading to rebirth.

* Palau 1967. Simón Díaz IV, 1727: reproducing the engraved title, and locating
7 copies in European libraries (Biblioteca Nacional-Madrid; Real Academia Española-
Madrid; University of Barcelona; Biblioteca Pública-Córdoba; Escorial; Bibliothèque
I, 12. Catálogo colectivo A87: adding a copy at the Biblioteca Pública-Soría. Academia das
Not in Salva or Heredia. Not in Azevedo-Samodães; cf. 21 for the Tratado en loor. Not in
Ameal, Avila-Perez or Monteverde. Not in Maggs, Spanish Books; cf. nº 5 for a copy of
the Tratado en loor, priced in 1927 at £25. Grande enciclopedia VII, 869. Not located in NUC.
OCLC: 71576099 (Biblioteca Nacional de España); 311655011 (Universität Manheim,
Württenbergische Landesbibliothek); 633225849 (Landesbibliothek Coburg); 807841823
(Biblioteca Universitat de Barcelona); 489250409 (no location given); 45674044 (Biblio-
thèque nationale de France); 258018360 (Herzog August Bibliothek Wolfenbüttel);
31224985 (Harvard University-Houghton Library); 82280889 (Yale University-Sterling
Memorial Library [curiously, the copy described was sold by us to Beinecke in 1998]).
Not located in Porbase. Rebiun cites two copies, in the Biblioteca Complutense-Madrid
and four at the Universitat de Barcelona (all with serious worming; one with the title page
mutilated). CCPBE cites fifteen copies (including the seven already cited in the Biblioteca
Nacional, Universidad Complutense, and Barcelona; of the other eight, one is described
as “deteriorado”, another is missing the final 9 leaves, and another is lacking the title
page). Copac locates copies at Leighton Library and Middle Temple Library.
Item 1
CHYMIE
EXPERIMENTALE
ET
RAISONNEE,
Par M. BAUME, Maître Apothicaire de Paris,
Démonstrateur en Chymie, & de l'Académie
Royale des Sciences.
TOME PREMIER.

A PARIS,
Chez P. FRICHE DIDEROT le Jeune, Libraire de la Faculté
de Médecine, qui des Anglais.
M. DCC IXXIII.
AVEC APPRONATION, ET PRIVILEGE DE Roi.

TOME SECONDE.

TOME TROISIEME.

Item 2
**One of the Greatest General Chemistry Texts of the Eighteenth Century**

2. **BAUMÉ, Antoine. Chymie expérimentale et raisonnée.** 3 volumes. Paris: P. Franç. Didot le jeune, 1773. 8°, contemporary French mottled calf with gilt fillets on covers, flat spines richly gilt, each with 2 red leather lettering pieces (some wear to all extremities). Engraved author portrait in volume I. Different engraved allegorical vignette on each title page. Dampstains in first half of volume III, with rubbing affecting 2 letters on the half-title and 1 on the title. Overall very good. Stamp on each half-title of José Luis de Saldanha Oliveira e Sousa; the extensive annotations in volume I (in Portuguese) are probably his. clx, 482 pp.; (2 ll.), 671 pp; (2 ll.), 702 pp.; portrait and total of 12 folding plates. 3 volumes. $1,500.00

FIRST EDITION of this comprehensive laboratory manual, chemistry text, and handbook for mining and refining metals—one of the greatest general chemistry texts of the eighteenth century. Following a lengthy exposition of the apparatus and instruments necessary for a well-equipped laboratory, Baumé proceeds to elaborate basic chemical principles through experiment and observation. Volume I contains experiments with various acids and alkalis; volume II those involving sal ammoniac, borax, arsenic, cobalt, nickel, antimony, zinc, bismuth, mercury, lead, iron, and copper; and volume III those for silver, gold, and platinum, with further observations on mining and refining ores. The plates depict various chemical and refining apparatus.

Baumé, a French chemist and pharmacist, is best known for the invention of the hydrometer. He also improved technical processes such as bleaching silk, dyeing, gilding, and purifying saltpeter. *Chymie expérimentale* appeared in a second edition in 1775, and was translated into Italian in 1781.

Volume I includes an author’s portrait as frontispiece (facing left, unsigned). In the engraved vignette on the title page, a woman rests her hand on a chemical apparatus as two putti peer through a telescope. On the volume II title page, a woman rests her hand on a complex piece of equipment (for applying heat?) as she reads a book that is supported by two putti. On the volume III title page (by a different artist or engraver, or both), a woman reclines against a lion; the second of the two putti accompanying her pushes a wheelbarrow.

**Provenance:** José Luís de Saldanha Oliveira e Sousa (b. 1839), chemist and mineralogist, wrote on subjects as varied as agriculture, finance, and engravings, and amassed an important library. This stamp bears also the name of his wife, Barbara Maria Tavares de Proença, whom he married in 1873. Oliveira e Sousa was the son of the third Conde de Rio Maior, João de Saldanha Oliveira Juzarte Figueira, and brother of the fourth Conde and first Marques de Rio Maior.

Biography of D. Pedro II’s Father-in-Law, Written by a Jesuit and Translated by Another Jesuit

3. [BODLER, Johann, S.J., translated by Francisco de Matos, S.J.].
Vida do Serenissimo Principe Eleitor D. Felippe Wilhelm, Conde Palatino do Rheno, Archithesoureiro do Imperio Romano, Duque de Baviera, de Julia, de Clavia & dos Montes: Conde de Veldencia, de Spanhemio, de Marquia, de Ravenspurgo, & de Mersia: Senhor de Ravenstein, &c. Pay da Rainha N. Senhora D. Maria Sofia Isabella, a quem a dedica por seus Religiosos a Provincia de Portugal da Companhia de Jesus. Lisbon: Na Officina de Miguel Deslandes, 1692. 4°, contemporary sheep (somewhat worn, repairs to head and foot of spine; lacks front free endleaf), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges rouged. Engraved allegorical frontispient by C. Duarte. Typographical ornaments on title page. Woodcut and typographical headpieces. Woodcut initials and tailpieces. Some light stains; wormhole affecting a letter of text in final leaf. Overall in very good condition. Portrait, (12 ll.), 303 pp.; versos of p. 271 and p. 275 are are blank, followed by double leaves with genealogical tables, printed on one side only, numbered 272 and 276; verso of p. 282 is blank, followed by 4 double leaves with genealogical tables, printed on one side only, the first of which is numbered 282.

First (and only?) Edition in Portuguese of this biography of the Count Palatine, Philipp Wilhelm, Herzog von Pfalz-Newburg (1615-1690). It was written the year the Count died by the Jesuit Johann Bodler (1620-1698) and published as Lebens- und Sterbens-Lauff in einer Summa Weiland dess durchleuchtigisten Forstens Philip Wilhelm, Pfaltz-Grafen bey Rhein, Dillingen, 1690. This translation to Portuguese is by the Jesuit Francisco de Mattos.

In 1685, with the death of his cousin Charles II, a Protestant, Philipp Wilhelm succeeded as Elector Palatine, and the Palatinate became a Catholic territory. The rival claims to the Palatinate of Louis XIV’s sister-in-law were the pretext for the French invasion of the Palatinate in 1688, which began the Nine Years’ War. The Vida includes a brief chronological account of events in the Count’s life (pp. 1-23; the Nine Years’ War seems not to be mentioned), followed by a summary of his virtues, a chapter each on his 8 sons and 8 daughters, and a lengthy account of the emblematic decorations at the Count’s funeral in Neuburg, including descriptions of the images and their accompanying Latin poems, transcribed in full (pp. 199-247).

On pp. 249-84 is an account of the paternal and maternal ancestry of Maria Sofia, one of the multitude of children born to the Count and his second wife. In 1687, Maria Sophia married D. Pedro II of Portugal (b. 1648, r. 1683-1706). When his first wife died in 1683, D. Pedro aimed to secure the succession by marrying into a famously fecund and well-connected family. He dispatched Manuel da Silva Teles to Heidelberg to request the hand of Maria Sophia (1666-1699), daughter of the Count Palatinate, sister of Eleanor Madeleine (third wife of Leopold I of Austria) and sister of Maria Anna (second wife of Carlos II of Spain). The contract was signed in May 1687 with a marriage by proxy in July. When Maria Sophia arrived in Lisbon in August, she was immediately married to D. Pedro amid lavish celebrations. She bore D. Pedro eight children, one of whom suc-
ceed to the throne in 1706 as D. João V. Double-page genealogical tables on pp. 272 and 276 trace Maria Sophia’s lineage back to 1579. Four double-page tables starting at p. 282 outline the genealogy of the kings of Portugal.

The frontispiece portrait shows Philipp Wilhelm in an oval frame, wearing a crown, a long, curly wig, a figured scarf, armor, and the Order of the Golden Fleece. Below him is a banner with the inscription, “Philippus Wilhelmus Comes Palatinus Rhinis R.I. archit. et Elect. B.L.C. et M.D.V.X. C.V.S.M.R. et M.D.I.R. &c.” The small scene in an oval frame at the foot seems to be a variation on the Count Palatinate’s coat of arms, with allegorical figures and a motto. The plate is signed “C. Duar. Sculp.,” i.e., C. Duarte, to whom Soares attributes some eight engravings.

Francisco de Mattos, the translator, was a native of Lisbon who traveled to Brazil as a novice at age 16, in 1652. A noted pulpit orator and teacher of theology and philosophy, he spent a good part of his life in Rio de Janeiro and Bahia, where he died in 1720. This work is dedicated to Queen Maria Sophia.

4. CABRERA DE CORDOVA, Luis. *Filipe Segundo, Rey de España.* [Colophon] Madrid: por Luis Sanchez, impresor del Rey NS, 1619. Folio (31 x 21.5 cm.), late nineteenth-century half morocco over marbled boards (some wear), marbled endleaves, spine gilt with raised bands in six compartments, gilt title in second from head, gilt year in fourth from head. Engraved title-page by P. Perret, dated 1619 (see below). Woodcut initials, vignettes. In very good condition. Oval stamp of José María Nepomuceno on verso of title-page. (4 ll., including the engraved title-page), 1176 [i.e., 1182] pp., (30 ll.). Quire X contains a total of 11 leaves; X5-7 are added between pp. 328 and 329; these three leaves are folliated 329*, 330*, and 331*; the text follows uninterrupted.

FIRST EDITION of the voluminous First Part of the history of Philip II’s reign, to the year 1583. Wagner notes, “This book was much used by all later Spanish historians. Lib. 13 [sic; i.e., 12], Chapter XI treats of the discoveries of New Mexico and Juan de Oñate” (*Spanish Southwest* 25). A Second Part went unpublished for over two and a half centuries, as it dealt with the stormy events in Aragon after the downfall of the king’s minister, Antonio Perez. It was suggested that the text should be revised by Argensola, but Cabrera preferred to leave the Second Part unpublished; it appeared under the auspices of the Ministry of Public Works in Madrid in 1876, after being revised and added to from manuscript data found in the Bibliothèque nationale de France.

After complaining about the orthography and other literary defects, Palau states that “A parte estos defectos literarios, es libro de interés bibliográfico y difícil de hallar completo y en buen estado.” Salvá also comments on the difficulty of obtaining complete copies in decent condition.

The elegantly engraved title page shows Philip II in full armor, with a plumed helmet; he aims his sword at a crowd of soldiers approaching from the left. Philip, whose fervent desire was to halt the flood of the Protestant Reformation, has beneath his elbow the words “Suma ratio pro Religione.” To the right is an allegorical figure of Religion, with a halo, raising a Eucharistic chalice and holding a large cross. In the distance is a lovely little sketch of the Escorial, built to commemorate Philip’s 1557 victory at the Battle of St. Quentin against the French under Henri II. In the lower section of the page is the dedication “Al Serenisimo principe su nieto esclarecido Don Filipe de Austria.” A laurel tree (victory) is entwined with a grapevine (the Eucharist) that bears the word “secura” and the royal arms of Philip III. To either side, lightning flashes from clouds.

The page is signed “P. Perret fe., 1613.” Pieter (or Pedro) Perret was born in Antwerp in 1555. Son of a playing-card maker, he trained with Marten de Vos and Gerard de Jode, then with Cornelis Cort in Rome. In the 1580s he became one of the earliest Flemish artists working for the Spanish court, and engraved the magnificent drawings of Juan de Herrera of the Escorial: *Sumario y breve declaración de los diseños y estampas de la fábrica de San Lorenzo el Real del Escorial* (Madrid, 1589). Philip II named him royal engraver in 1595 (ratified 1622). Perret produced title pages, portraits, and separate engravings for books in Spanish and Portuguese. Soares credits him with “desenho correctíssimo, originalidade na execução, e, sobretudo, uma firmeza e delicadeza de traço que lembram antes
Item 4
o trabalho da ponta séca do que o do buril." After his death (ca. 1625, or possibly 1637), his son and pupil Pedro became a prominent engraver in his own right.

Luis Cabrera de Cordova was born in Madrid in 1559. At age twenty five he became official scribe to the Duke of Osuna, then Viceroy of Naples. He helped organize an expedition for the purpose of defending the Knights of Malta against Venetian and Turkish pirates, and took part in one of the campaigns in Flanders. He came in closer touch with Philip II toward the end of the king’s life, when employed to arrange documents in the State archives. After the king’s death he became secretary to the queen, and dedicated this history to Philip’s grandson, the Infante Philip (later Philip IV). Cabrera de Cordova wrote poetry and other historical works (this being his principal one) remarkable for their abundance of information. His contemporaries thought highly of him; Cervantes mentions him appreciatively in his *Viaje al Parnaso*. Cabrera died in 1623.

Werewolves, Gypsies, Transvestites, the Cabala, the Emotions of Fish, and the War Cries of the Tupinambá Indians of Brazil

5. CAMERARIUS, Philipp. Operae horarum subcisisvarum sive meditations historicae auctores quam antea edita, continentes accuratum delectum memorabilium Historiarum, & rerum tam veterum, quam recentium, singulari studio invicem collatarum, quae omnia lectoribus & iberem admodum fructum, & liberalum pariter oblectationem afferre poterunt. Centuria prima [II, and Tertia]. 3 volumes in 1. Frankfurt: Kaspar Rötel, at the expense of Johann Hallervord and Joachim Wilde (Typis Caspari Rotely, Impensis Iohannis Hallervordij & Ioachimi Wildij), 1644-1650. Thick 4°, contemporary stiff vellum (slight warping), yapped edges, horizontal title in early manuscript at head of spine (2 small paper tags near top and center). Title of volume I printed letterpress within elaborate engraved architectural border showing allegorical figures of Neutralitas, Justitia, Diligentia, Veritas, Experientia and Libertas. Woodcut headpieces and initials. Some foxing and browning. Overall in very good condition. Engraved armorial bookplate of the Bibliotheca Seckendorfiana. 474 pp., (29 ll.); (10 ll.), 391 pp., (26 ll.); (19 ll.), 379, (1) pp., (15 ll.).

3 volumes in 1. $1,200.00

Later edition of this extraordinary collection of 300 self-contained essays (3 “centuries”) full of fascinating facts and fictions culled from the author’s wide reading. First published at Altdorf, 1591, in a single volume, it was soon expanded into three volumes, Frankfurt 1601-1609. It remained popular throughout the mid-seventeenth century (we have seen editions as late as 1658), and was translated to English, French, Italian, and German. Camerarius carefully cites his sources—nearly a thousand of them—in marginal notes, and lists them at the beginning of each volume. Occasionally he quotes directly from his sources, in Italian, French, Latin, Greek, and German.

Broad subjects include history, natural history, mythology, linguistics, and religion. Among the specific topics covered are: elephants, werewolves, Cicero’s death, Marseilles’ law on bearing arms, punishment in kind, the Cabala, beggars and lepers, lions, bears, persecution of Christians by Nero and the Turks, amulets, the German language, libraries, laws against transvestites, homosexuality (“De turpi amore virorum erga viros, ementito sexu, sub praetextu nuptiarum, & falsa foeminarum specie...”), the bite of the tarantula spider, the emotions of fish, the bulls of Arles, gypsies, the Faust legend, Turkish dervishes, the Gowrie conspiracy against King James VI of Scotland (1600), and the death of Sir Thomas More.

In Book 1, chapter 77, on the efficacy of war cries in battle in striking fear into the enemy, Camerarius cites verbatim Jean de Léry’s 1578 description of the shrieking Tupinambá Indians of Brazil (pp. 352-3).

The engraved title page is similar in layout to the Frankfurt, 1609 and 1610 editions of the Centuria tertia, but is clearly a later development, and a rather more elegant one. The 1609 and 1610 editions have female figures of Justitia (top center), Veritas (center left) and Libertas (center right), with two unidentified female allegorical figures at upper right
Item 5
and upper left. The title page for the present edition has Justitia, Veritas, and Libertas in the same positions. However, the figure at the upper left, now blindfolded and holding a pen and an open book, is labelled “Neutralitas.” The figure at the upper right, grasping a shovel and assorted tools, is “Diligentia.” (In contrast to the figures on the 1609 and 1610 title pages, none of these are winged.) Below the letterpress title is “Experientia,” a man in a loose tunic surrounded by piles of books. His feet rest on a small coat of arms.

According to the engraved title page, the first volume (Centuria Prima) was printed in Frankfurt at the press of Caspar Rötelius (Kaspar Rötel) and at the expense of Johannes Hallervordius (Johann Hallervord) and Joachim Wildius (Joachim Wilde). Its title page promises an “indice locupletissimo.” The second title page (letterpress) promises Centuria, II, et editio correctior, atque auctior, Tertia: una cum Indice locupletissimo. The third title page (also letterpress) promises Centuria tertia, una cum indice locupletissimo. Both were printed in Frankfurt, at the press of Johannes Fridericus Weissius (Johann Friedrich Weiss) and the expense of Joachim Wildius (Joachim Wilde).

Philippus Camerarius (1537-1624), humanist, professor, jurist, and historian, was the son of the German reformer and humanist Joachim Camerarius (1500-74). He studied at Leipzig, Tübingen and Strassburg, and took his doctorate in law in Basel in 1569. Traveling to Italy to further his education, he was imprisoned by the Inquisition in 1565. Later he was a professor at Altdorf.

Legal Handbook with Americana Interest &
Section on Acceptable Torture of Hidalgos

6. CARRASCO DEL SAZ, Francisco. *Opera omnibus iurium scientiae studiosis utilissima pristino nitori restituta ….* Madrid: Juliano de Paredes, 1648. Folio (29.5 x 20 cm.), contemporary limp vellum, title in early manuscript on spine (lacks ties). Front free endpaper is papel sellado dated 1645, for 10 maravedis. Finely engraved title page by Juan de Noort, incorporating portraits of the dedicatee and the author, allegorical figures representing Spain and America, and numerous Latin mottoes (see below). Woodcut initials, headpieces and tailpieces. Some light browning, occasional light marginal dampstains. Overall in very good to fine condition. Unidentified brand on upper edge. (13 ll.), 290, (22, 1 blank ll.); (2 ll.), 73 pp., (5, 1 blank ll.); (3 ll.), 58 pp., (4 ll.). In first section of the work a second copy of Bb2 and Bb5 (conjugate leaves) is present. $3,600.00

FIRST COLLECTED EDITION of the writings of a leading Spanish jurist who held various posts in Peru and elsewhere in the New World. The volume includes *Interpretatio ad aliquas leges recopilationis regni Castellae …* (first published 1620); *Tractatus de casibus curiae …* (first published 1630), and Opus posthumi nomen sibi vendicans, et valde utile de nobilibus non torquendis (published here for the first time).

Interpretatio ad aliquas leges recopilationis regni Castellae … (first published 1620) includes comments on the Indians, pp. 13, 99-100, 101, 127-8, 135. There are also notes on a wide range of subjects: the Eucharist, Church holidays, churches as sanctuaries, dowries, mortgages, judging miracles, and selling cadavers.

A number of more substantial references to Latin America appear in Tractatus de casibus curiae … (first published 1630), a handbook of 50 most common types of court cases. Of the 228 sections, 16 mention Indians or the West Indies (§56, 77, 108, 153, 154, 162, 193, 201, 222), Lima or Peru (§112, 175, 176, 177, 191), Lima and Panama (§88), or Argentina (§113). In addition, there are cases involving mulattos (“Aethiopes,” 60, 71, 79, 80), rape, theft, assault, counterfeiting, orphans, merchants, paupers, goods lost in shipwrecks, and men condemned to the galleys or exile.

Opus posthumi nomen sibi vendicans, et valde utile de nobilibus non torquendis, published here for the first time, is a fascinating discussion of when nobles (fidalgos) can be tortured or sent to prison. Among the crimes discussed are failing to pay debts, theft, simony, treason, piracy, assassination and other forms of homicide (including parricide), blasphemy, perjury, arson, heresy, adultery, incest, rape, sodomy, and bigamy. On pp. 11-12 of the Opus is a lengthy discussion in Spanish concerning how Spanish officials in Lima and Panama dealt with pirate attacks, particularly those of Sir Francis Drake; Francisco de Borja y Aragon, Principe de Esquilache, Viceroy of Peru 1615-21, is mentioned.

The elegantly engraved title page has a bust-length portrait at the top of the dedicatee, Conde de Castirillo de Garcia de Haro y Avellaneda, a relative of the Conde-Duque de Olivares who served as president of the Consejo de Indias (1632-58), president of the Consejo de Castilla (1635-58), and viceroy of Naples (1653-58). Supporting the portrait are female allegorical figures, one holding a raised sword, the other a mirror and two serpents; the dedicatee’s arms appear below his portrait. Below, flanking the author and
title, are allegorical figures of Hispania (in a gown, with breastplate and helmet, holding a cornucopia) and America (in feathered skirt, with a bow, quiver, and sheaf of corn). Below the title is a smaller, bust-length portrait of the author, and below that, another coat of arms. All these are set within an elegant architectural border.

Francisco Carrasco del Saz (Trujillo, date unknown—Panama, 1625) went to Lima around 1591, where he earned the degree of Doctor en Leyes y Cánones. After serving as a lawyer before the Audiencia de Lima, Carrasco del Saz held several important posts as a magistrate in the Viceroyalty of Peru and the Real Audiencia de Panamá. From 1613-1614 he was rector of Lima’s Universidad de San Marcos.

Leaf 6r includes 2 poems in honor of Carrasco del Saz (one in Latin, one in Spanish) by Ferdinando de Loma Portocarrero, chancellor of the Church at Quito.

* Medina BHA 1116 (but giving only 38 pp. for the index to the main part; the present copy contains 40 pp.), Moreno Garbayo, La Imprenta en Madrid (1625-1650) 318 (calling for 15 ll., 290 pp., 21 ll. only). JCB, Pre-1675, II, 365-6. Palau 45126. Not in Alden & Landis. The brand is not in Sala or Torre Villar. OCLC: 37829192 (University of California-Berkeley Law Library, George Washington University-Law Library, Library of Congress); 12326286 (Harvard University-Law School Library); 688361981 (Universidad de Valladolid); 55241023 (Biblioteca Nacional de Chile); 433812936 (Biblioteca Nacional de España); 505261118 (Columbia University); also a number of microfilm copies. Not located in Copac.
7. [COIMBRA, Universidade de]. Estatutos da Universidade de Coimbra confirmados por el Rey nosso Snor. Dom João o 4º em o anno de 1653. Impresos por mandado e ordem de Manoel de Saldanha … Coimbra: Officina de Thome Carvalho, 1654. Folio (29.5 x 19 cm.), contemporary mottled sheep (some rubbing and wear at extremities), spine richly gilt with raised bands in six compartments, red morocco lettering piece in second compartment from head, gilt letter, double blind-ruled border on covers, text-block edges rouged. Engraved architectural and allegorical title page, woodcut initials, headpieces and tailpieces. Main text in 2 columns. Engraved title-page has loss of about 2 cm. at top, repaired and with missing portion drawn in skillfully; hole below imprint (1 x 6 cm.) repaired. Some soiling; “de 1597” added in contemporary hand below “Estatutos da Universidade de Coimbra.” Minor dampstains; minor marginal worming in Bb repaired. Overall in good to very good condition. Engraved title-page, (3 ll.), 14 pp., (3 ll.), 330 pp., (2 ll.), (1 blank l.), 208, 10 pp., (3 ll.); lacking the plate of Sabedoria, as in some other copies, but with the final three unnumbered leaves of the “Repertorio do Regimento dos medicos e boticarios …,” which is rarely present. In the 330 pp. section, p. 65 is misnumbered 61; p. 98 misnumbered 96; p. 119 misnumbered 116; p. 154 misnumbered 145; and p. 297 misnumbered 197. In the 208 pp. “Repertorio”, p. 59 misnumbered 57; p. 60 misnumbered 58; p. 202 misnumbered 102. $1,200.00

FIRST EDITION of this version of the statutes of Coimbra University, Portugal’s most ancient institution of higher learning and one of the oldest universities in continuous operation in the world. The Estatutos had originally been published in 1559; another edition or version appeared in 1593. The present work is not a later edition, but rather a different document, with numerous differences (see King Manuel 227). According to the royal alvará at the front of the volume, the statutes were substantially revised in 1597 and approved by D. Filipe I of Portugal in the same year, but were not printed. At the University’s request, D. João IV approved them in 1653 and ordered them printed. The next major revision, done under the Marques de Pombal, was printed in Lisbon, 1772.

Following the statutes of the University (in four books) is a ten-page “Regimento dos medicos e boticarios Christãos Velhos” signed by D. Filipe II of Portugal (D. Filipe III of Spain) in 1604. Among other things, it stipulates that no students of Jewish or Moorish ancestry are to be admitted to the study of medicine, surgery or pharmacy.

The title is set within an elaborate architectural border. At the top is the insignia of the University of Coimbra: the crowned figure of Sabedoria (Wisdom), who holds a book and a scepter topped by an armillary sphere; to the left is an owl. In niches flanking the words of the title are eight female allegorical figures that represent subjects taught at Coimbra: Law (“Leg.”) Justice holding a scale and sword), Theology (holding a book and a cross, with a sun as her aegis), Canon Law (holding a papal keys and triple tiara), Medicine (with a bird and other unidentifiable attributes), Mathematics (with dividers, measuring a celestial globe), Philosophy (with an open book), Rhetoric (holding the
caduceus carried by Hermes, patron of glib speakers), and Music (with a model of a pipe organ). The arms of Portugal are at the top of the page; putti with trumpets and flags are at upper left and right; and the imprint is on flowing banner.

The second plate, missing here (as in many copies), represented the ancient insignia of the University of Coimbra, the figure of Sabedoria. It was signed by the noted painter Josepha de Obidos (Josepha de Ayalla). Soares attributes the unsigned title-page to Josepha de Obidos as well, although he suggests that it was engraved by a different hand than the second plate. (História da gravura artística em Portugal I, nos. 118-9.)

Arouca E76. Innocencio II, 236: calling for xxxvi, 333, 208, 10, 5 pp., plus engraved title and plate with insignia of the University. Coimbra, Reservados 971: calling for (4 ll.), xiv pp., 1 plate, (3 ll.), 330 pp., (2 ll.), 208, 10, 5 pp., and noting that the copy lacks 2 blank leaves. Soares, História da gravura artística em Portugal I, nos. 118-9. Fines de Lima, Catálogo da Biblioteca da Escola Medico-Cirurgica do Porto 1461. Not located in Lisbon, Faculdade de Medicina, Catálogo da Coleção Portuguesa. Azevedo-Samodães 1137: calling for engraved title, 14 pp., (6 ll.), engraving of the University insignia, 330, 208, 10 pp., 3 ll.; “exemplares perfeitos e acompanhados da referida estampa alegorica são raros.” Ameal 864 and Avila-Perez 2583: both with the plate by Josepha de Obidos. Not in Ticknor Catalogue. NUC: DLC, InND, ICU, CLU, IU. OCLC: 803363476 and others. Porbase locates copies at the Universidade Católica Portuguesa-Biblioteca João Paulo II, 8 copies at the Biblioteca Nacional de Portugal (one missing the 10-page Reportorio), 3 at the Universidade de Coimbra (all with problems with condition), and one at Exército-Biblioteca. Copac locates copies at Manchester University, King’s College London, and Oxford University.

First authorized edition of the memoirs of one of the most illustrious French seamen and corsairs. Although Duguay-Trouin did not wish them published until after his death (in 1736), the Memoires appeared in an unauthorized edition of Amsterdam, 1730. While this authorized quarto edition of 1740 lacks many details of the author’s youthful adventures, which he suppressed at the request of Cardinal Fleury, it was edited from the author’s corrected manuscript by P.F. Godart de Beauchamps-Barbier, with additions by the author’s nephew, Luc de La Garde-Jazier. Borba terms this edition “the most sought after one, not only because of its especial beauty, but also because it contains the definitive text.”

In 1710, DuClerc led a French expedition against Rio de Janeiro, but he and the greater part of his force were captured. Duguay-Trouin assembled a larger fleet in the following year and again attacked Rio, occupying the city for some two months. It is interesting to compare Duguay-Trouin’s Relation, 1712, with his Memoires, regarding the attack on the port and city of Rio de Janeiro and the ransacking of the churches’ treasures: in the later work he explains at great length how he returned those treasures to the Jesuits. On the expedition against Brazil and the attack on Rio de Janeiro in 1711, see pp. 157-200; pp. 273-84 contain a list of all officers and men participating in the Brazil expedition.

The Memoires is a splendid example of French book making, finely printed on thick paper. The highly accomplished engravings, by J.P. Le Bas and A. Coquart, include a portrait of the author; a view of a French man-of-war with parts labeled, four large folding views of naval engagements, and a folding plan of Rio de Janeiro and vicinity in 1711, with Duguay-Trouin’s ships attacking. The vignette on the title page shows a putto with a trident perched on a globe that rests on a galley; beneath the galley are two sea monsters. Page 1 has a vignette of Neptune holding his trident, surrounded by minions with naval accoutrements.

This 1740 edition was followed in the same year by quarto and octavo editions published in Amsterdam by Pierre Mortier, who had earlier published the unauthorized 1730 edition. Borba de Moraes had seen later editions of 1741, 1746, 1748, 1756, 1769, and 1773, each with the author’s portrait, five plates and a map.

FLOREZ, Henrique. *Clave Historial, con que se abre la puerta a la historia eclesiastica, y politica, cronologia de los Papas, y Emperadores, Reyes de España, Italia y Francia, con los origenes de todas las Monarquias. Concilios, Heres, Santos, Escritores y Sucesos memorables de cada Siglo. Septima Edicion.* Madrid: En la Imprenta de D. Antonio de Sancha, 1771. 4º, contemporary mottled sheep (very small piece missing from upper joint at head of spine; other minor wear to extremities; single small round wormhole near head of spine), spine richly gilt with raised bands in six compartments from head, gilt letter, marbled endleaves, pink silk ribbon place marker, text-block edges rouged. Fine allegorical engraving on title page of Athena. Engraved plate showing family tree of Roman rulers from Julius Caesar to Nero (facing p. 28). Engraved vignette of a medal on p. 384 (see below). Woodcut headpieces, tailpieces, and initials. Overall in very good condition; internally fine. (20 ll.), 440 pp., 1 engraved plate. $600.00

Seventh edition, finely printed by Sancha, of an enormously popular textbook on secular and ecclesiastical history. It went through many editions after its first appearance in 1743; the latest we have seen is 1854. This is Florez’s first historical work. It preceded by several years *Art de verifier les dates*, a very similar work in French.

After a historical overview of eras, the work consists of century-by-century lists of important events and figures (saints, popes, rulers, writers, heretics, etc.). The introductory leaves include a substantial essay on Lucifer, Bishop of Cagliari (Sardinia, d. 370 or 371), who was known for his vehement opposition to Arianism and remains a controversial figure within the Catholic Church. The focus of the *Clave* is on Europe, although there are scattered references to America, Brazil, Cuba, and the Indies, e.g., pp. 310-16.

The engraved vignette on the title page shows Minerva with helmet and aegis, holding a spear, seated in an arched bower. Facing p. 28 is an engraving showing the descent of the Julio-Claudians ("Genealogia de los Cesares"), with the names set in wreaths (for emperors), flowers, or leaves. On p. 384, an engraving (5 x 9 cm.) shows a medal struck in 1739 to commemorate the British victory
at Porto Bello, Panama, over the Spanish during the War of the Austrian Succession (or the War of Jenkins’ Ear).

Henrique Florez de Setién y Huidobro (Valladolid, 1701-Madrid, 1773) became an Augustinian at age 15 and taught theology at the University of Alcalá. Following the Clave historial, Florez began publication of España Sagrada, teatro geografico-historico de la Iglesia de España, a compilation of Spanish ecclesiastical history that was particularly valuable because it included transcriptions of many chronicles not easily available elsewhere. Florez published 29 volumes during his lifetime; it was later completed in 51 volumes, at the expense of the Spanish government.

* Palau 92701. Rodriguez-Moniño 14. This edition not in Whitehead, *BL Eighteenth-Century Spanish STC*. Not in Whitehead, “Antonio de Sancha”. OCLC: 3799911 (Stony Brook University, Santa Clara University, University of Southern California, University of Mississippi, University of Texas-El Paso, Biblioteca Nacional de Chile); 644331930 (Biblioteca Nacional de España, Universidad de Salamanca); 651379495 (Biblioteca Nacional de Mexico); 802970269 (Universidad de Girona). This edition not in Copac, which lists 1-2 copies each of the editions of 1749, 1760, 1765, 1780, 1786, 1790, 1854.

10. FLOREZ, Henrique. *Clave Historial, con que se abre la puerta a la historia eclesiastica, y politica, chronologia de los Papas, y Emperadores, Reyes de España, Italia y Francia, con los origenes de todas las Monarquias. Concilios, Hereges, Santos, escritores y sucesos memorables de cada Siglo. Novena Edicion.* Madrid: En la Imprenta de D. Antonio de Sancha, 1776. 4°, contemporary vellum, horizontal manuscript author and title on spine, edges sprinkled. Fine allegorical engraving of Minerva on title page. Engraved plate showing family tree of Roman rulers from Julius Caesar to Nero (facing p. 28). Engraved vignettes of medals on pp. 381 and 384 (see below). Woodcut headpieces, tailpieces, and initials. In very good condition. (20 ll.), 440 pp., 1 engraved plate. $600.00
Ninth edition, finely printed by Sancha, of an enormously popular textbook on secular and ecclesiastical history. It went through many editions after its first appearance in 1743; the latest we have seen is 1854. This is Florez's first historical work. It preceded by several years *Art de verifier les dates*, a very similar work in French.

After a historical overview of eras, the work consists of century-by-century lists of important events and figures (saints, popes, rulers, writers, heretics, etc.). The introductory leaves include an essay on Lucifer, Bishop of Cagliari (Sardinia, d. 370 or 371), who was known for his vehement opposition to Arianism and remains a controversial figure within the Catholic Church. The focus of the *Clave* is on Europe, although there are scattered references to America, Brazil, Cuba, and the Indies, e.g., pp. 310-16.

The engraved vignette on the title page shows Minerva with helmet and aegis, holding a spear. She rests her arm on a shield emblazoned with a giant key (presumably a reference to the work's title, “Historical Key”). Around her are a globe, books, cannon, flags, and a crown. Facing p. 28 is an engraving showing the descent of the Julio-Claudians (“Genealogia de los Cesares”), with the names set in wreaths (for emperors), flowers, or leaves. On p. 381, an engraving (5 x 9 cm.) shows a medal struck in 1710 to commemorate Philip V of Spain's victory at Villa Viciosa. Another engraving of the same size on p. 384 shows a medal struck in 1739 to commemorate the British victory at Porto Bello, Panama, over the Spanish during the War of the Austrian Succession (or the War of Jenkins’ Ear).

Henrique Florez de Setién y Huidobro (Valladolid, 1701-Madrid, 1773) became an Augustinian at age 15, and taught theology at the University of Alcalá. Following the *Clave historial*, Florez began publication of *España Sagrada, teatro geografico-historico de la Iglesia de España*, a compilation of Spanish ecclesiastical history that was particularly valuable because it included transcriptions of many chronicles not easily available elsewhere. Florez published 29 volumes during his lifetime; it was later completed in 51 volumes, at the expense of the Spanish government.

Palau 92701 lists the 8th through 10th editions without collations. Rodriguez-Monño 120. This edition not in Whitehead, *BL Eighteenth-Century Spanish STC*. Not in Whitehead, “Antonio de Sancha”. OCLC: 23625487 (New York Public Library, Boston Athenaeum, Harvard University-Houghton Library and Harvard College Library, University of Michigan, University of New Mexico); 803023454 (Biblioteca Universitat de Barcelona, Universidad Autonoma de Barcelona); 651340856 (Biblioteca Nacional de Mexico); 758725050 (Bibliothèque interuniversitaire de Toulouse); 419027100 (Bibliothèque municipale de Lyon); 569833941 (digitized copy from the original at University of Michigan). This edition not in Copac, which lists 1-2 copies each of the editions of 1749, 1760, 1765, 1780, 1786, 1790, 1854.
**Illustrated Study of Roman Mosaics**

by the Antiquarian Who Made Benedict XIV Jealous

11. FURIETTI, Giuseppe Alessandro. *De Musivis ...* [i.e., Josephi Alexandri Furietti Utriusque Signaturae Referendarii, Sacrarum Congr. Concilii, & Residentiae Episcoporum a secretis De Musivis ad SS. Patrem Benedictum XIV Pontifcem Maximum]. Rome: Apud Jo. Mariam Salvioni Typographum, 1752. Folio, contemporary speckled calf (some rubbing and other minor binding defects), covers with elaborate gilt borders and additional gilt tooling within borders at corners, spine richly gilt with raised bands in six compartments, gilt title in second compartment from head, edges of covers milled gilt, marbled pastedown endleaves, text-block edges sprinkled red. Title-page in red and black with engraved vignette. Engraved tailpieces and initials throughout. Occasional light foxing. Overall in very good, near fine condition. Small stamp (“ricardo severo”) on front free endleaf recto. xvi, 130 pp., (1 l. errata), 6 engraved plates [4 of them folding]. $1,800.00

FIRST and ONLY EDITION of this classic work on mosaics, elegantly printed. Inspired Furietti’s excavations at Hadrian’s Villa, the work begins with a chapter on the etymology of the Latin word for mosaic (citing its use in inscriptions) and the origin and early history of mosaics. Furietti then devotes a chapter each to mosaics from the Roman Republic, from the Empire, from the age of Constantine to the tenth century, and from then until his own time.

Six plates (four of them folding) show mosaics of still lifes, landscapes, and abstract patterns; borders as well as the central designs are included. Furietti notes the names of many *musivarii*, the artisans who were responsible for the figurative portions of the mosaics (as opposed to the *tessellarii*, who did the abstract portions), and also gives a lengthy list of authors cited.

On the title page is a vignette showing the arms of the dedicatee, Pope Benedict XIV, surmounted by the papal tiara and keys. Above is the Holy Ghost as a dove, and flanking the arms are 2 men, one younger and holding many books, the other older and bearded, holding a book and a naked sword.

Giuseppe Furietti (Bergamo, 1685-1764) made his name as an antiquarian by his excavations at Hadrian’s Villa, from which he added to his own collection the “Furietti Centaurs” (two magnificent sculptures, either Hellenistic originals or Roman copies) and a mosaic of four doves drinking that he believed was the very one described in Pliny’s *Natural History*. (It is illustrated in the first plate in *De Musivis*.) Furietti refused to sell the Centaurs to Benedict XIV for the new Capitoline Museum; Benedict responded by refusing to grant Furietti a cardinal’s hat. Furiette was not raised to that rank until 1759, by Clement XIII. Furietti’s substantial library was left to his native Bergamo, where it became the nucleus of the Biblioteca Civico Angelo Mai.

JOSEPHI ALEXANDRI
FURIEatti
Utriusque Signaturæ Referendarii, Sacrarum
Congr. Concilii, & Residientie Episcoporum
A SECRETIS
DE MUSIVIS
AD SS. PATREM
BENEDICTUM XIV.
PONTIFICEM MAXIMUM.

ROMÆ
APUD J0. MARIAM SALVIONI TYPOGRAPHUM
PONTIFICIUM VATICANUM.
M. DCCCIII.
SUPERIORUM FACULTATI.

Item 11
12. GOUVEIA, Francisco Velasco de. *Iusta acclamação do Serenissimo Rey de Portugal Dom João o IV. Tratado analytico dividido em tres partes, ordenado, e divulgado em nome do mesmo Reyno, em justificação de sua acção. Dirigido ao Summo Pontifice da Igreja Catholica, Reys, Principes, Republicas, & Senhores soberanos da Christianidade. Composto pello ...*. Lisbon: Na Officina de Lourenço de Anveres, A custa dos tres Estados do Reino, 1644. Folio (29.5 x 20 cm.), nineteenth-century speckled calf (very minor wear), spine gilt with raised bands in five compartments, black leather lettering piece in second compartment from head, gilt letter, marbled endleaves, text-block edges rouged. Engraved frontispainting (signed by Cristiano Lobo) of D. João IV in an architectural frame, with male and female allegorical figures, the royal arms of Portugal, 2 emblems, and a battle scene (see below). Title page in red and black. Woodcut initials, headpieces and tailpieces, some rather large and elegant. Three rectangular pieces (1 x 5.9 cm., 1.2 x 8 cm., and 1.3 x 5.4 cm.) cut from title page and repaired, apparently to remove old signatures; lower third of title page backed. Hole on 2N4 affecting several letters on each side. Fore-edges of last 2 leaves frayed. Otherwise in very good to fine condition; overall near-good to good condition. (12 ll.), 456 [actually 458, with numbers 407-8 repeated on leaves Ll 6 and Mm1]. Pages 391-[392, a blank] bound before 389-390. Main text in two columns. $800.00

FIRST EDITION of this fundamental work setting out the justification for the restoration of Portuguese independence after 60 years under the rule of the kings of Spain. According to Innocêncio, the work was associated with the Jesuits and was ordered suppressed by the Marquês de Pombal after the expulsion of the Jesuits from Portugal.

The engraving, signed by Cristiano Lobo, is Renaissance-style architecture with a broken pediment supported on each side by a pair of Corinthian columns. In the center of the architecture is an oval cartouche with a three-quarter-length portrait of D. João IV (labeled within a frame “JOANNES IIII D.G. REX PORTVGALIÆ ET ALGARbIORVM ÆTATIS SVÆ XXXX 1644”). The ruler wears a suit of armor; his right hand rests on a table and grasps a baton; his helmet rests on the table. Above the portrait, two putti recline on the broken pediment while holding the Portuguese royal arms topped by a royal crown and the Bragança dragon. Left of the king is a male allegorical figure dressed as a Roman soldier, with raised sword and book; his pedestal bears an image of a serpent biting the tail of another serpent, with the legend “Depositis novvs exvviis.” To the right of the king is a sad-looking woman with arms crossed; her pedestal bears an image of chains above the legend “Arcebant vincula palmas.” In the center, directly below the portrait, in imitation of a bas-relief, is a scene of the Portuguese army facing that of Spain, with the inscription “Lisiadas acies iterum videre Philippi.”

Velasco de Gouveia (d. 1659), a native of Lisbon and professor of canon law at Coimbra, was imprisoned by the Inquisition in 1636 on charges of Judaizing, but was released after the auto-da-fé.

da Restauração 1572. Coimbra Reservados 1171 (citing only 10 unnumbered preliminary leaves + 1 blank leaf before main text). Welsh 20. Greneve Catalogue II, 681. Palha 2957: describing a different engraving, Gubián 740. Azambuja 2650. Monteverde 5508. Azevedo-Samodães 3475. Ameal 2464. Avila Perez 7915. Regarding the engraving, Soares, História da gravura artística em Portugal nº 1237 describes the frontispiece and reproduces the oval portrait of D. João IV; however, he fails to mention the signature of Cristiano Lobo, and on the basis of style and iconography attributes the engraving to Michel Lasne; cf. 1269, signed by Lobó (giving a description of the engraving which differs somewhat from the present one, calling for a label reading "JOANNES EX DUCE BRIGANTINO. PORTUGALLÆ D.G. REX hoc Nomine IV...."). See also Soares and Campos Ferreira Lima, Dicionário II, 198-9: giving a description of the engraving that differs significantly both from the present one and those described in História da gravura artística em Portugal. NUC: C/P, NJ/P. Not located in OCLC. Porbase locates a copy at the Universidade Católica Portuguesa-Biblioteca João Paulo II and another at the Biblioteca Central da Marinha. Copac locates a copy at Cambridge University-Special Collections.
13. LEAL, Manoel Pereira da Sylva. *Discurso apologetico, critico, juridico, e historico, em que se mostra a verdade das doutrinas, factos, e Documentos, que afirmou, e referio na Conta dos seus Estudos, que dera na Academia Real, na Conferencia de 8. de Novembro de 1731. A respeito do Sacro, Pontificio, e Real Collegio de S. Pedro …* Lisboa Occidental: Na Officina de Joseph Antonio da Sylva, Impressor da Academia Real, 1733. Folio (30.4 x 21.7 cm.), contemporary speckled sheep (minor wear), spine gilt with raised bands in six compartments, crimson leather lettering piece with
short title in gilt in second compartment from head, text-block edges sprinkled red. Title-page in red and black with finely engraved vignette; finely engraved vignettes, emblems and initials scattered throughout. In fine condition. (4 ll.), 599 pp., (1 ll.). $1,200.00

FIRST and ONLY EDITION. This is a refutation of Diogo Fernandes de Almeida’s Dissertação historica, e apologetica … em defeza da conta que deu dos seus estudos, Lisbon 1732. The dispute was over the rights and prerogatives of the Collegio de S. Pedro de Coimbra, which claimed to be “pontificio e real.”

The title-page vignette (in a circular frame) shows a powerfully muscled winged figure, bearded, nude, and with his hands tied behind his back, seating in front of the arms of Portugal. The vignettes throughout are signed by Guilherme Francisco Lourenço Debrie, one of the best engravers working in Portugal at this time. The initials are by Charles de Rochefort. The allegorical vignettes celebrate the virtues of the Portuguese sovereign and royal patronage of the college.


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

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

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

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

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

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

175: “livro curioso para o estudo dos usos e costumes do século XVII.” Gomes Tinoco, Dicionário dos autores do Distrito de Leira, p. 272. Palha 3321. Not in HSA. Azevedo-Samodães 1725. Not in Ticknor Catalogue. NUC: ICN, NcD. OCLC: 72537773 (Newberry Library); 84303893 (Jewish Theological Seminary of America, Harvard University-Houghton Library, Hebrew Union College); 561101053 (British Library); 457723902 (Bibliothèque nationale de France); 180092756 (Univ. Bibl. Johann Christian Senckenberg); microfilm copies: 84430850 (Yale University, Ohio State University, Oregon State University, Brill IDC), 74448890 (University of Texas-Austin); digitized copies: 757687830 (Univ. Bibl. Johann Christian Senckenberg); 457053279 (Getty Research Institute) Porbase locates 6 copies, all at the Biblioteca Nacional de Portugal. Copac repeats the copy at the British Library.
*15. [MELLO], D. Francisco Manuel [de]. Ecco polytico. Responde en Portugal a la voz de Castilla: y satisface a un papel anonymo, ofrecido al Rey Don Felipe el Quarto sobre los intereces de la Corona Lusitiana, y del Oceanico, Indico, Brasilico, Ethyopico, Arabico, Persico & Africano Imperio .... Lisbon: Por Paulo Craesbeck, 1645. 4°, contemporary limp vellum (recased, later endpapers; wear to spine, remains of ties). Frontispiece engraving of Fame signed by Lucas Vorstermans. Minor marginal worming in a dozen leaves, touching a few letters of text. Overall in very good condition. Old circular stamp on title-page: “Da Livraria de S. FRco de Xabegas”.

FIRST EDITION of this important work defending the Restoration of Portuguese independence, as well as defending the Portuguese and D. João IV against an unidentified royal counselor who was advising the King of Spain on how to regain control over rebellious Portugal. Manuel de Mello quotes the anonymous work sentence by sentence, answering each argument at length on political, historical, and religious grounds. Rodrigues finds the work useful for understanding the situation in the Iberian Peninsula at the time when the Dutch were in Brazil, and notes that it mentions the Dutch several times. References to Brazil and Portuguese colonies are scattered throughout, e.g., f. 10r (slaves and Portuguese merchants). There are also occasional references to China, Japan, Mexico, Ethiopia, commerce with Asia, the Turks, the Americas in general, etc.

According to Prestage, the author preferred this work to his Historia de los movimientos y separación de Cataluña, although the Historia has received more critical acclaim. “O Ecco, a meu juizo, tem mais garbo; ou he que a materia me suborna a eleição, ou que, como filho mais moço me engana mais” (Manuel de Mello, quoted in Prestage p. 209).

Frei Ignacio Galvão, who signed the first license, noted that several other authors had responded to the same work: “O papel anonymo offerecido a el Rey Castholico Dom Felipe Quarto … està tão cheo de peçöna, odio, & raiua contra os portugueses que com razão se determinarão muytos, zelosos da honra de seu Rey, & de seu Reyno, a responder a elle. E assi me vierão já à mão outras duas respostas docíssimas, & por taes as julguei. Esta me parece tambem digna de muita estima ….” The author of the anonymous Spanish work apparently signed himself “o Consejero Castellano” (f. 2r); we have been unable, however, to identify the work in question in OCLC or elsewhere.

The engraved title page with its allegorical figure of Fame is signed by Lucas Vorsterman. Vosterman, born in Antwerp ca. 1624, was the son of the famous engraver Lucas Emile Vorsterman, from whom he learned the art. The son lived in Portugal from 1645 to 1648 and was a friend of D. Francisco Manuel de Mello. Soares comments, “Ainda que as suas obras não sejam comparáveis as de seu pai e mestre, tem, todavia, o merecimento da correção e do manejo do buril, distinguindo-se das executadas no século XVII pela vida e movimento das suas figuras.”

D. Francisco Manuel de Mello [or Melo, as some pedantic cataloguers would have it] not only led a romantic and adventurous life but established himself as a major figure in Portuguese and Spanish literature, ranking with Quevedo among seventeenth-century Iberian writers. Born into the highest Portuguese nobility, he began both his military and literary careers at the age of 17. Shipwrecked near St. Jean de Luz in 1627 while sailing with a Hispano-Portuguese armada protecting an American treasure fleet (he was forced to supervise the burial of more than 2,000 who perished), he was sent with the Conde
de Linhares to quell the Évora insurrection in 1637, fought in the battle of the Downs in 1639, and the following year took part in the campaign against the Catalan rebels. In 1640, suspected of favoring an independent Portugal, he was thrown into a Spanish jail. Only a few years later (1644), when he returned to Portugal, he was imprisoned in turn.
by D. João IV, some said on a charge of murder, others said because he was D. João's rival for a lady's affections. The year 1655 saw him deported to Bahia, but in 1658 he was pardoned, recalled from exile, and sent on the first of several important diplomatic missions. Not until he reached his forties did he publish his first work in Portuguese: the Carta de guia de casados (1651), one of the great classics of Portuguese prose. According to Bell, “No literary figure in Portugal of the seventeenth century, few in the Peninsula, can rank with Francisco Manuel de Mello (1608-1666), the leading lyric poet and prose writer of his time.”

Alden & Landis 645/82: citing copies at DCU, MH, NN-RB, RPJCG, and BN.

16. [MORAES, José Angelo]. Despertador de Marte, instruções militares, aos soldados portuguezes, que na presente guerra defendem o Rey, o Reyno e a Razão, dado ao publico pelo Padre Joze Maregelo de Osan. Lisbon: Na Officina de Francisco Borges de Souza, 1762. 4°, recent burgundy full Oasis morocco, spine with raised bands in five compartments, gilt author in second from head, gilt title in fourth, place and date at foot of spine; marbled endleaves, text-block edges sprinkled red in the eighteenth century. Engraved title page. Woodcut headpiece and initial letter on p. 1. Woodcut tailpiece on final page. A few small stains (mostly marginal) and some old ink marks in the outer margin. In very good condition overall. (6 ll.), 83, (1) pp.

$800.00

FIRST and ONLY EDITION of this catechism and spiritual guide for soldiers, published shortly after the Spanish invasion of Portugal in 1762. In a lengthy introduction
Item 17
and 20 lessons, supported by copious references to Biblical and classical works, Moraes provides Portugal’s ill-equipped military forces with all-important philosophical and religious armor. The nature of warfare, including the difference between just and unjust wars, is first explored, followed by a brief chronicle of Portuguese military victories and quotations from Spanish writers attesting to Portuguese valor. Soldiers are exhorted to place their faith in God, maintain discipline and avoid idleness, obey all orders, remain courageous in the face of danger or superior force, treat the vanquished with justice and respect, and never desert or otherwise disgrace Portugal.

In a minor episode in the Seven Years’ War, a Franco-Spanish army invaded Portugal in 1761 at Trás-os-Montes, capturing the towns of Miranda do Douro, Bragança, and Chaves. Portugal’s military might had not been a major concern of the Marquês de Pombal, and in order to respond to the invasion, an Anglo-Portuguese army had to be hastily assembled and trained under the command of Wilhelm, Conde de Schauburg-Lippe (1724-1777). The “Conde de Lippe” conducted a brilliant defensive campaign of marches and counter-marches, so that the enemy, although three-to-one superior in numbers, always met with defenders in a good position and never dared to risk an all-out attack. In fact, not a single major battle was fought, which earned this brief conflict (1761-1763) the name Guerra Fantástica.

The charming, rather naive engraved title page has an architectural border festooned with weapons: drums, arrows and quivers, cannons, etc. At the top center, side by side, are the royal arms of Portugal (surmounted by a crown) and Great Britain (flanked by a lion and unicorn, topped by a crown and lion). At the upper corners of the frame perch soldiers in Roman dress. From the mouth of the one on the left flow the words, “Omnes inimici tui subiicientur (“All your enemies will be subdued,” Psalm 109?). From the mouth of the figure on the right, but with the letters in mirror image, flow the words, “Ecce venit nobis Dei” (“Behold, [the son] of God comes”; final word obscured by British arms).

Moraes published in 1761-1762, under the anagram Joseph Maregelo de Osan, a collection mostly plagiarized from the Fenix renascida (1715-1728).

Scarce and Valuable History of the Wars That Ultimately Expelled the Dutch from Brazil

17. RAPHAEL de Jesus, Fr. Castrioto Lusitano Parte I [all published]...

Entrepresa, a Restauração de Pernambuco e das Capitanias confinantes .... Lisbon: Na Impressão de Antonio Craesbeeck de Mello, 1679. Folio (29.5 x 20.5 cm.), contemporary speckled sheep (recased, later endleaves; rubbed, extremities worn, one joint starting to crack), spine gilt with raised bands in five compartments, title in gilt on black leather lettering piece in second compartment from head, text-block edges sprinkled
red. Engraved title page signed by Clemente Billingue, with portrait of “Castrioto Lusitano” flanked by 3 allegorical figures, 2 putti, and a coat of arms, all in an elaborate architectural frame (see below). Title-page slightly soiled, otherwise crisp and clean. Overall in very good condition. Engraved frontispiece portrait, (9 ll.), 701, (1) pp., (23 ll.). $6,500.00

FIRST EDITION of this scarce and valuable history of the wars that ultimately expelled the Dutch from Brazil. Borba de Moraes comments, “Despite the fact that it is not a primary source book, it is very much sought after and has become rare.” The author based his work on a manuscript by Diogo Lopes Santiago that was not published until 1875-1880, and also on such contemporary sources as Manoel Calado’s Valeroso Lucideno and D. Francisco Manoel de Mello’s Epistolas. It is written as a panegyric to João Fernandes Vieyra, who organized and led the final insurrection (1645-1654): “Whatever his shortcomings, the rebellion of 1645 could hardly have succeeded without him, and his name is an imperishable one in Luso-Brazilian history” (Boxer p. 276). The nickname “Castrioto” refers to Jorge Castrioto, King of Epirus (Albania), the tale of whose exploits was popular in Portugal at this time.

The engraved title page has an fine half-length oval portrait of João Fernandes Vieira in elaborately chased armor, wearing the Ordem de Cristo; a rectangle below holds his name, and running around the frame are the Latin words “Patrarunt nomen illi.” Allegorical figures in niches surround him. Above the portrait, the figure of Fortitude hefts a Doric column; putti to either side bear a sword and a trumpet, representing martial valor and fame. To the left of the portrait, Fidelitas carries a book and the scales usually associated with Justice. To the right, Liberalitas holds a book and raises a hand in greeting. At the foot of the page is Fernandes Vieira’s coat of arms, in an elaborate frame. The engraving is signed by Clemente Billingue (“Clemente Billingue Invenit e fes.”), whose dates Soares estimates as ca. 1660 to after 1716. Soares considers him proficient but not inspired: “um artista operoso, correcto por vezes nos delineamentos, mas desprezando quasi por completo as expressões das suas figuras ... um abridor de profissão e nunca um artista entusiasta pela sua arte.”

Frei Raphael de Jesus (d. 1693), a Benedictine monk, was named Chronista-mor do Reino by a decree of 1681. He wrote the seventh part of the Monarquia lusitana, published in 1683.

18. RODRIGUEZ, Christoval. *Bibliotheca universal de la polygraphia española* …. Madrid: Por Antonio Marin, 1738. Large folio (41 x 28 cm.), contemporary Spanish mottled calf, spine richly gilt in 7 compartments with red morocco lettering piece in second compartment from head, gilt border on each cover, marbled endleaves, edges stained red (spine ends chipped, joints cracking at top and bottom, hinges weak, rubbed). Lavishly illustrated with engraved plates, vignettes, and initials; woodcut headpieces, illustrations, and initials. Greek type on several pages. Occasional light offsetting from plates and text; 2 short repaired tears to the folding plates, without loss; a few small stains and occasional minor soiling. Old purple stamp of the Dukes of Palmela (a ducal coronet over the monogram) in blank portion of letterpress title; unidentified armorial label (chipped) at spine foot. Engraved title (numbered 1), (3), xxvii ll., 6 ll. engraved plates (numbered 11, 33-4, 36-8), engraved title (numbered 53, dated 1729), engraved portrait (numbered 54), (36 ll.), 4 engraved calligraphic titles (general title plus section titles introducing plates of fourteenth-, fifteenth- and sixteenth-century scripts) and 123 plates (numbered 55-181; including 3 folding, 1 double-page, and 34 printed on both sides of 17 ll.). Large engraved headpiece, 2 engraved initials, 3 engraved and 35 woodcut illustrations (several full-page) in text. A very good to fine copy in an attractive contemporary binding, $12,000.00

FIRST EDITION of this fundamental work on Spanish and Portuguese paleography. When Rodriguez began this study in 1708 he thought he would be the first to write about the script of early documents for the general public. While the work was in progress, however, he came across Mabillon’s *De re diplomatica* (1681-1704), which covered only scripts through the tenth century; Rodriguez incorporated about 15 of Mabillon’s plates into this study. Because Rodriguez covers scripts through the sixteenth century, his work is a significant extension of the study of scripts. *Bibliotheca universal* is also the first study after Mabillon done of Spanish scripts.

In the prologue (pp. i-xxvii) the editor, D. Blas Antonio Nassarre y Ferriz (the King’s chief librarian) explains Rodriguez’s theories about script. This section includes 13 engravings and woodcuts showing more than 30 coins from ancient and medieval times. It also includes engraved and woodcut representations on 15 leaves of medieval monuments, among them several in Arabic. The prologue is followed by a number of lengthy *censuras* and *aprobaciones* that evaluate the usefulness of the work, describe the state of paleographical studies in the early eighteenth century, discuss the various scripts used in Spain and its New World colonies over the centuries, and explain the value of being able to read ancient documents and inscriptions.

The main text, which begins with its own engraved title page, has expertly prepared plates—many of which were not only drawn but engraved by Rodriguez himself. The examples are arranged in chronological order with separate section titles for each century, beginning with *antiguo* (Roman and medieval), then progressing through the fourteenth through sixteenth centuries. There are separate plates for Catalan, Valencian,
Richard C. Ramer

and Portuguese paleography. Many plates are enhanced by an interlinear transcription in italic script and include an alphabet at the foot of the plate.

The plate facing the printed title page shows a library with coffered ceiling whose shelves recede far into the distance. At the left and right, Minerva and Mercury look toward the reader and gesture toward the library. Minerva, crowned and wearing period dress, holds a shield and spear. Mercury, modestly draped, wears a winged hat and holds a caduceus. The library and its patron deities are set within an elaborate architectural frame. Crowning it are the royal arms of Spain. At the foot, a partially unrolled sheet bears the book’s title and the name of D. Blas Antonio Nassarre, who saw the work through the press. The engraving is signed by Christus a Sto. Ioanne as artist and Paulus Minguet as engraver.

On f. A2r, an allegorical vignette signed by Manuel de Chozas (as artist and engraver) represents a man and a woman in armor supporting a bust-length portrait of the King of Spain in a round frame; below are the accoutrements of war and art (helmet, palette, cannon, etc.). The motto above the portrait is “Non solus armis” (“Not with arms alone”).

A second engraved title page (following quire P) is set within an elaborate architectural frame, with a monogram at the head, a male nude on either side, and a banner below giving information on the author. This one is signed by D. Christ. Rodrig, as artist and Vidal as engraver. The engraved portrait of Rodriguez on the leaf following is signed by Ioannes Perez as engraver; it has an askance look that suggests a self portrait. Many of the plates with scripts are signed by Christoval Rodriguez as artist and Vidal as engraver.

Rodriguez (1677-1735) was archivist at the Cathedral of Ávila and later archivist to the Excelentísima Casa y Estados del Infantado. The Bibliotheca universal was completed in 1730, and was published after Rodriguez’s death by order of King Philip V.

Provenance: The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the twentieth century through the 1960s. The first to hold the title was D. Pedro de Sousa Holstein (1781-1850), a Portuguese diplomat who served as prime minister at various times in the 1830s and 1840s. He wrote profusely on politics and economics. (See Grande enciclopedia XX, 123-8.)

Item 18
19. SARMENTO, D. José de Alarcão Velasques. *Collecção de Genealogias reaes, em que o rei D. João I, X. Rei de Portugal, se vê por cento e huma linhas genealogicas ascendent del Rei Fidelíssimo nosso senhor Dom José I, XXV. Rei de Portugal*. Lisbon: Na Officina de Miguel Manescal da Costa, 1754. Large folio (42.4 x 27.8 cm.), contemporary sheep (corners worn and foot of spine defective; two small holes in front cover; other minor wear to binding), spine gilt with raised bands in seven compartments (spine label missing), edges sprinkled red. Elegantly printed on paper of excellent quality. Title page printed in red and black. Two fine vignettes and an engraved initial by Debrie (see below). Each page (except the half-title) within quadruple woodcut border, and with woodcuts top and bottom (see below). Some small, light, minor stains, becoming more pronounced and larger in the final dozen or so leaves. Very minor worming in lower inner margins of final two leaves, not affecting the text. Overall in good to very good condition. (4 ll.), 101 pp. $1,800.00

FIRST and ONLY EDITION of this work dedicated to the recently crowned D. José I (r. 1750-1777), outlining the king’s genealogy as far back as D. João I (1385-1433).

The title page, printed in red and black, has a fine small allegorical engraving (5 x 6.6 cm.) by Debrie, which shows a celestial scene in which a putto has just been crowned by three other putti, one bearing a laurel branch, one a shield, one two trumpets. The recto of third leaf has another fine engraving by Debrie, dated 1754 (10.7 x 19.3 cm.). The portrait of D. José I is within oval frame, with the legend “Joseph I. Rex Portug.” inscribed on its pedestal. The king is flanked by Minerva and History (with a pen and a large book). The whole is set within a landscape and an elaborate frame of strapwork and floral elements. On the same page is a fine engraved initial “A”, also by Debrie. Guilherme Francisco Lourenço Debrée was one of the most skilled and most prolific engravers in Portugal under D. João V.

Within the main text, each of the 101 pages has a genealogical table topped with a woodcut royal crown. At the foot of each page, putti flank the roots and trunk of a tree, one holding a crown, the other a trumpet. Each name in the genealogical table is set within a double rectangular woodcut border.

The author was born in 1728 in Penella (bishopric of Coimbra), and served as infantry lieutenant in the regiment of the Marques das Minas. He married in 1770.

♦ Innocêncio IV, 215 (without mention of the preliminary leaves); see also IV, 461; XII, 203. Soares, *História da gravura artística em Portugal* I, 209, nº 633. OCLC: 22167862 (University of California-San Diego, Harvard University-Houghton Library, Victoria & Albert National Art Library); 557229205 (British Library); 43320428 (Biblioteca Nacional de España); 29146101 (University of Minnesota-Minneapolis). Pórbase locates three copies at the Biblioteca Nacional de Portugal and one at Exército-Biblioteca. Copac repeats the British Library and Victoria & Albert.
COLLECCÃO
DE
GENEALOGIAS
REAES,
EM QUE
ELREI D. JOÃO I.
X. REI DE PORTUGAL,
Se vê por cento e huma linhas Genealogicas
ASCENDENTE
DELREI FIDELISSIMO
NOSO SENHOR
DOM JOSE I.
XXV. REI DE PORTUGAL,
Oferecida
A S. Magestade
POR
D. JOSE DE ALARÇAO
VELASQUES SARMENTO.

LISBOA,
NA OFFICINA DE MIGUEL MANESCAL DA COSTA,
Imperial do Estado Ofício. Anno de 1734. Com as licenças necessarias.
20. **SOYÉ, Luis Rafael.** *Noites Joséphinas de Mirtilo sobre a infausta morte do Sereníssimo Senhor D. Józé Príncipe do Brasil ….*** Lisbon: Na Regia Officina Typographica, 1790. 8°, contemporary mottled sheep (some wear, head of spine chipped), flat spine with gilt fillets, crimson leather lettering piece (nicked), gilt letter, marbled endleaves, crimson silk ribbon place marker. Occasional very light foxing and soiling, mostly in upper margins. Overall in good to very good condition; internally fine and fresh, with excellent impressions of the engravings. Armorial bookplate of Charles Scott Murray, of Hambleden (d. 1837), Sheriff of Buckinghamshire in 1821. Old ink shelf marks on front free endleaf verso. Engraved title page, 148 [i.e., 248] pp., (1 l. advt., 1 blank l.), 16 engraved plates, plus an engraved half-page vignette at the beginning of each of the 12 *noites*, and another at the end. $600.00

FIRST and ONLY EDITION of this elegiac poem on the premature death of D. José, Príncipe do Brasil, elder brother of the future D. João VI. Although Innocéncio notes that the style is “mui longe de poder julgar-se perfeito,” the work is extremely interesting for its engravings, executed by eight of the most notable Portuguese artists of the late eighteenth century. Among them are Gregorio Francisco de Queiroz (see Soares II, 439-90), who did the vignettes for *noites* IV, VII, VIII, IX and XI, and José Lucio da Costa (Soares I, 187), who did the vignettes for *noites* I and V.

In this copy the plate following p. 84 and preceding “Noite V” on p. [85] is in its first state. It lacks two inscriptions found in the second state: “D. Joze” (on the end of a sarcophagus) and “Príncipe do Brazil” (on the pedestal behind a distraught putto). Except for the portrait of D. José facing the engraved title page and the author portrait two leaves later, all the plates and vignettes are allegorical. The title page has an elaborate architectural construction with the title “inscribed” on it; seated atop it is a Fate wielding a pair of scissors, while a laurel-wreathed figure points to the inscription and a seated river god (?) lounges in a corner. Notable among the other full-page engravings are three with Death as a skeleton: piercing D. José’s heart as he lies in his royal bed, while the three frighteningly haggard Fates approach from the other side (facing p. [1]); reaping the dead with a scythe (facing p. [101]); and a winged skeleton with 2 skeletal flunkies (facing p. [119]).

As the eldest son of D. Maria I and D. Pedro III, D. José (b. 1761) was the heir to the throne of Portugal, and his death at a young age radically changed the course of the country over the following decades. In 1777, at age 15, D. José married his niece the thirty-year-old Infanta Benedita, youngest daughter of D. José I and D. Mariana Victoria of Spain. The marriage was favored by D. José I, but it was rumored that it was particularly desired by the powerful Marquês de Pombal, who perhaps hoped to establish Salic law so that the succession to the throne would pass from D. José I directly to his grandson D. José, bypassing D. Maria, who was known to dislike Pombal.

Three days after his grandson’s wedding D. José I died. D. Maria succeeded to the throne as Portugal’s first queen regnant, and D. José became Prince of Brazil and Duke of Bragança. One of D. Maria’s first acts was to remove Pombal from office and choose advisors from among his enemies. Still, many Portuguese hoped that when D.
José succeeded to the throne, he would be influenced by the progressive ideas of the Enlightenment.

Alas, in 1788 the 27-year-old D. José died of smallpox, without issue. (His mother had refused to allow him to receive the recently discovered inoculation.) The new heir to the throne was D. José’s brother D. João, who was very religious and favored absolutism. He acted as prince regent from 1799 and ruled as D. João VI from 1816 to 1826.

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the humanities. (The allegorical frontispiece of this volume, on the fourth preliminary leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra, then obtained a breve do secularização, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While there he wrote several poems in praise of Napoleon, which made it impossible for him to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary of the Academia das Bellas-Artes.

Inocêncio refers to this work as “este poema elegiaco (o primeiro do seu genero que se imprimiu em Portugal).” It is not clear what he means by this, since a fair amount of elegiac poetry had been published in the preceding centuries. He may perhaps have been referring to the extensive allegorical illustrations that accompany it.

Bosch 246. We owe the discovery of the different states of the plate preceding “Noite V” to the distinguished Brazilian lawyer and bibliophile Dr. Hariberto de Miranda Jordão Filho, who provided the text of his article on the subject, which he thinks was published in 1982 in the *Jornal do Brasil*. OCLC: 30129456 (New York Public Library, Getty Research Institute, John Carter Brown Library, King’s College London); 23643650 (Harvard University-Houghton Library; Catholic University of America-Oliveira Lima Library; University of Michigan; University of New Mexico); 17021992 (Newberry Library, Tulane University); 433842003 (Biblioteca Nacional de España); Getty’s copy is digitized, 502999237. Porbase locates only 2 copies, both in the Biblioteca Nacional de Portugal. Copac repeats King’s College, London.

The Most Complete Early Edition of Tacitus Printed in Spain

21. TACITUS, Gaius Cornelius. *Tacito español, ilustrado con aforismos, por Don Baltasar Alamos de Barrientos. Dirigido a Don Francisco Gomez de Sandoval Rojas, Duque de Lerma, Marques de Denia, &c….* Madrid: Por Luis Sanchez a su costa, y de Juan Hasrey, 1614. Folio (29.4 x 21 cm.), contemporary limp vellum (one thong fore-edge clasp preserved), horizontal manuscript short title and “Ilustrada // por // Baltasar Alamos” near head of spine, and early manuscript decorative flourish near foot, text-block edges sprinkled red. Engraved title within historiated border made up of 8 panels. Engraved arms of the dedicatee on fifth preliminary leaf. Woodcut head- and tailpieces and initials. Text in roman and italic, with a smaller size for the commentary running on 2 or 3 sides of the text. A few leaves with slight toning; a few other leaves in index with minor foxing. Overall in fine condition. Armorial stamp “beardsley” at center of front pastedown endleaf. (14 ll.), 1003, (1) pp., (76 ll.). Pagination skips from 554 to 604, but text and signatures indicate that there is nothing missing. ‡‡, ‡‡‡, A-Z 5, 2A-2B 5, 2C-2P 5, 2Q-2Z 5, 3A-3Q 5, 3R 5, 4Q-4R, a-g 5, A-4, Leaf Qq3 missigned A3; Aaa4 missigned Aa7; Ccc3 unsigned; KKK2 missigned KKK3; ¶¶2-4 missigned ¶2-4. $3,400.00

FIRST EDITION of the first Spanish translation of the complete works of Tacitus to be published in Spain. Alamos de Barrientos’ version was preceded in print by that of Emanuel Sueyro, published at Antwerp, 1613, but had been composed earlier. Alamos notes in his preface that he received an *aprobacion* for the work in 1594, but for various reasons was unable to publish until 1614. Both Sueyro and Alamos de Barrientos based their translations on the Justus Lipsius editions of Tacitus, so there is some similarity between them. The present translation includes a life of Tacitus by Justus Lipsius, the *Annals*, the *Histories*, *Germany* and the *Agricola*. Alamos added “Aforismos,” which appear as marginalia, and a translation of the geographical appendix that appeared in Lipsius’ edition. The “Aforismos” were extracted and published separately in Antwerp,
1651 and Brussels, 1724; the complete translation did not appear again until the end of
the nineteenth century.

The fascinating title page of this work has eight compartments with figures illus-
trating quotes from Tacitus. The quotes, which appear as captions, are a clever way
of advertising the wisdom and wit of Rome’s greatest historian. For example, at the upper
right, above “Non poena semper, sed saepius poenitentia contentus” (Agricola: “Nor
was it always punishment, but far oftener penitence, which satisfied him”) is a crowned
woman holding a palm branch, with instruments of punishment lying unused at her
feet. At the lower right, three gentlemen in fashionable attire (ruffs, high hats, tights)
are seated around a table with books open to display the authors’ names (Thucydides,
Polybius, Tacitus, etc.). Below is the advice, “Plura consilio, quam vi, perficiuntur”
(Annales, “More things are accomplished well by good planning than by force”). At the
lower right, a commander in full armor and a ruff surveys his army and a distant castle:
no fewer than three pithy quotes accompany this image.

There is disagreement about the number of leaves in the index at the end of this
work. Pérez Pastor and Palau call for 16 + 68 leaves (total of 84 ll., or 168 pp.). NUC lists
several different versions with the same imprint: one with 146 pp. at the end, one with
151 pp., one with 152 pp., one with 153 pp. Our copy, with 76 leaves, collates as the copy
in the Folger Library (¶-¶¶8, a-g8, h4).

Provenance: Theodore S. Beardsley, Jr. (1930-2012), noted bibliophile and scholar,
Director of the Hispanic Society of America (1965-1995), and author of Hispano-Classic
Translations Printed Between 1482 and 1699 (Pittsburgh: Duquesne University Press, and

Salvá 2793: calling for 76 ll. at end. Goldsmith T2. HSA p. 548: lacking the title page.
Ticknor Catalogue p. 366. OCLC: 21841636 and others.

First Edition in Portuguese, and the Only Edition of the present translation: a classic and rare translation of this exceedingly popular text. Rare in any form, few copies appear with both the engraved title and frontispiece. In the present copy, the engraved frontispiece is bound after the title page. The translation itself, by André Rodrigues de Mattos, stands as an important contribution to Portuguese literature. Following the dedication to the Grand Duke of Tuscany (2r-v) is a prologue to the reader, in which Rodrigues de Mattos praises Tasso’s work and notes the difficulties of translating verse into verse, and a lengthy explanation of the allegorical meaning of the poem (**2r-***2r).

Preliminary leaves ***2v-****2r contain numerous poems to Rodrigues de Mattos: by Bernardo Pereira da Sylva, an epigram in Latin and one in Portuguese; by Antonio Luís Azevedo, 3 epigrams in Latin; by Manuel de Pina, 2 epigrams in Latin; by João Pereira da Sylva, an epigram in Latin; by Antonio Luis Azevedo, 3 epigrams in Latin; by Manuel de Pina, 2 epigrams in Latin; by João Pereira da Sylva, an epigram in Latin, 2 sonnets in Portuguese and an epigram in Italian composed of lines taken from Tasso’s original; by Andre Nunes da Sylva, a sonnet in Portuguese; by Troillo de Vasconcellos da Cunha, an epigram in Portuguese; and an anonymous epigram in Latin. The approvação by the Jesuit P. Francisco da Cruz (**2r-***3r) gives high praise to the translation, which Rodrigues de Mattos acknowledged with a sonnet in Portuguese immediately following. The final preliminary leaf has errata (including a stanza inadvertently dropped from the seventh Canto), and the interesting note that a stanza from Canto 16 (“E i famelici sguardi avidamente”) was omitted from the translation “propter bonos mores,” because if it had been included the entire work might have been kept from publication.

The engraved title has in the center a view of Jerusalem flanked by salomonic columns. Above are the arms of Cosmo III, Grand Duke of Tuscany, with Jerusalem being enslaved by “Aladin” on one side, and being liberated by “Godfred” on the other. Below, putti support a banner with the title. Following the title page is an engraved leaf with a sonnet on Tasso (unsigned) in a heart-shaped cartouche surrounded by putti, shells and cornucopia, and surmounted by the Grand Duke’s arms. Both the engravings are signed by Clemens Billinge (ca. 1660 to after 1716). Soares considers him proficient but not inspired: “um artista operoso, correcto por vezes nos delineamentos, mas desprezando...
Item 22
Finest Spanish Baroque Festival Book, with Emblems

*23. TORRE FARFAN, Fernando de la. *Fiestas de la S. Iglesia Metropolitana, y Patriarcal de Sevilla, al Nuevo culto del Señor Rey S. Fernando el Tercero de Castilla y de Leon …* Seville: En Casa de la Viuda de Nicolas Rodriguez, 1671. Folio (31.2 x 21.2 cm.), contemporary vellum (slightly soiled, repaired, recased, new endleaves). Total of 20 engravings, some folding, many with emblems (see below). Double-rule borders on each page, with ample margins. Crisp and clean, but the plate showing the Giralda with repairs, a bit coarse, at upper portion at the fold, affecting the sky. Overall in good condition. (4 ll.), 343 pp., engraved title, 2 engraved portraits, 9 large folding engravings, 9 folio-size engravings. $18,000.00

FIRST and ONLY EDITION of the finest Spanish festival book of the seventeenth century. Hofer described it as “The best illustrated Iberian book, by all odds, contained in the Harvard Collection.” It records the festivities connected with the canonization of D. Fernando III, for which elaborate decorations were made at the Cathedral of Seville, some of them by the important Sevillan artist Juan de Valdés Leal.

The portrait of D. Fernando III was engraved from a design by Murillo. The title-page and the portrait of D. Carlos II are after Francisco Herrera. The large plates show several aspects of the exterior of the Cathedral of Seville, decorated for the occasion, as well as the main doorway, the high altar, etc. The smaller engravings, each divided into 4 sections, show emblems and devices. One of these was engraved by Lucas Baldes,
Item 23
age 11 (“Lucas Baldes F. de edad de 11 A’s”). The plates were designed by Murillo and Velázquez, and engraved by Matías Arteaga.

Fernando III (1199-1252) reigned as King of Castile from 1217, King of León from 1230, and King of Galicia from 1231, securing the permanent union of the crowns of Castile and León. He annexed Seville and Córdoba back to Spain—the most substantial territorial gains to that point in the Reconquista. Fernando died in Seville and was buried in the cathedral there by his son and successor, D. Alfonso X (el Sabio). He lies in a gold-and-crystal casket through which his face can still be seen. Fernando III was canonized in 1671 by pope Clement X, and has since been known as Fernando el Santo, San Fernando, or San Fernando Rey.


Biography of Portugal’s First King,
Written When Portugal Was at War to Regain Her Independence

24. VIEGAS, Antonio Paez [or Paes]. Principios del Reyno de Portugal Con la Vida y hechos de Don Alfonso Henriquez su primero Rey. Y con los principios de los otros Estados Christians de Hespana. Al Principe N. Senor ... [Colophon, f. 246v] Lisbon: por Paulo Craesbeeck Impressor, y mercader de libros, 1641. Folio (26 x 18 cm.), eighteenth-century sheep (scraped), spine richly gilt with raised bands in six compartments, gilt-lettered red morocco lettering piece (chipped) in second compartment from head, marbled endleaves, text-block edges rouged, green silk ribbon place marker. Finely engraved title page. Rather large and elegant woodcut headpieces, tailpieces, and initials. Engraved title page chipped at edges (barely touching edge of plate) and backed. Second leaf (licenses and errata) chipped at one edge, reinforced at all margins, without loss of text. Single marginal wormhole (at most 1.5 cm.) from leaf 4 to 58. Light browning in a few quires toward the end. Overall in good or almost good condition. Partly effaced inscription at top of title page, mostly illegible but with date 1649; same or similar inscription repeated (and again mostly effaced) at top of f. 1r. Book number added in manuscript as a running head on recto throughout most of volume, by an early hand in ink; same hand occasionally added dates
Manuscript table of contents on recto of a flyleaf at the end in ink, in a slightly later hand. (4), 246, (2) ll. Leaves 10, 56, 75, 86, 118, 126, 168, 171, and 243 incorrectly numbered, respectively, 5, 58, 72, 89, 120, 125, 568, 571, and 239. $2,000.00

**FIRST EDITION.** This history of the foundation of the Portuguese monarchy by D. Afonso Henriques (Afonso I, r. 1139-1185) was written in Spanish so that it could be more widely read. The celebration of Portugal’s earliest years was a fitting tribute as the nation emerged from 60 years of rule by Spain. It was written by a close friend of the newly crowned D. João IV, and includes at the end (ff. 244v-246v) a brief essay on
Portugal’s right to self-rule, with mentions of Catalonia and the Low Countries and of Spain’s consolidation of independent kingdoms over the course of centuries.

Innocêncio quotes one critic that the Principios was written “com diligente investigação, e com estylo grave e puro,” although he notes that some of the facts and opinions presented are now disputed by scholars. The work is quite rare: OCLC records no actual copy of the first edition in the United States, and only 4 copies elsewhere; Copac adds 2 more copies in Great Britain. A facsimile edition was printed in La Coruña, 2008.

The elegant title page was engraved by Agostinho Soares Floriano (fl. 1619-1642), whom Soares describes as the best engraver of his time in Portugal, “um grande artista” whose works rival those of Perret, Picard, and Westerhout. Soares also praises his “dilicadeza” and “colorido” and notes that had an artist of his quality worked in England or France, there would be a monograph about him; but since he’s Portuguese, we know only that he was active in the early seventeenth century. At the top of the architectural frame is D. Afonso Henriques’s vision of Christ Crucified at Ourique. To left and right of the title are Faith and Piety, allegorical female figures. At the foot is a vignette of the king as a child kneeling before the Virgin; a papal tiara is on one side and a simple church with a bell tower on the other.

Antonio Paes Viegas (b. Manjões, near Lisbon, d. 1650 Manjões) was secretary of State for D. João IV and one of his most trusted advisors; indeed, he was influential in persuading D. João to accept the crown. He was also a chevalier of the Ordem de Cristo and mayor of Barcellos. Aside from this work, he wrote several other important works during the Restauração that were published anonymously: Manifesto do reino de Portugal, no qual se declara o direito, as causas e o modo que teve para eximir-se da obediencia d’Elrei de Castella, e tomar a voz do Serenissimo D. João IV, Lisbon 1641; Relação dos sucessos que as armas da Magestade d’Elrei D. João IV tiveram nas terras de Castella no anno de 1644 até a victoria do Montijo, 1644; plus Relação dos sucessos que nas fronteiras do reino tiveram as armas d’Elrei D. João o IV com as de Castella depois da jornada do Montijo até o fim do anno de 1644, 1645.

* Arouca V164 (calling for [6], 246 ll.). Innocêncio I, 218: calling for vi, 246 ll. Barbosa Machado I, 342-3: stating in error that this work was published anonymously. García Peres p. 440: giving incorrect collation of vi, 246 pp. Palau 208610: incorrectly calling for frontis., 4 h., 246 fols., and citing a copy offered in 1927 for £10/10, i.e., Maggs Brothers, Catalogue 495: Spanish Books 706. Pinto de Mattos p. 439. Soares, Historia da gravura artística em Portugal no 988; on Floriano, i, 273-83. Biblioteca Central da Marinha, Catálogo das obras impressas no séc. XVIII, 918 (lacking title page and final leaf; other defects). Palha 2861. Monteverde 3943 (inexplicably giving a collation of vii, 246 ll.). Azevedo-Samodães 2324. Ameal 1704. Rodrigo Veloso (Primeiro escrinio) 3245. Avala Perez 5540. Not in Biblioteca Nacional de Portugal, Exposição bibliográfica da Restauração; cf. 788, 790, 1212 and 1214 for other works by the author. Not in Visconde de Trindade, Restauração; cf. 101, 102, 208, 225 for other works by the author. Not in Martinho da Fonseca, Elementos bibliográficos para a história das guerras chamadas da Restauração; cf. 32 (the Manifesto). OCLC: 433110998 ([4], 246, [2] ff.: Biblioteca Nacional de España, Université de Toulouse-Le Miraill); 475624261 (without collation; Danish National Library, British Library); 562667090 (British Library, calling for 246 ff.); 459062771 (Bibliothèque nationale de France); the only copy in the United States is a microfilm: 38662140 (Stanford University); 165919356 is a digitized version (University of Toronto-Thomas Fisher Rare Book Library and 4 German institutions). Porbase locates six copies at the Biblioteca Nacional de Portugal (four defective), two at Universidade de Coimbra (one defective?), and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. CCPBE cites three copies: Universidade de Oviedo, Biblioteca Valenciana, and Biblioteca del Palacio Real-Madrid (lacking the title page and license leaf). Rebiun repeats Universidad de Oviedo only. Copac locates a copy at the British Library (calling for 246 ll.) and two copies at Cambridge University-Special Collections (with [1], 246 ll. and [2], 246 ll.).