RICHARD C. RAMEE

SPECIAL LIST 215
GOLDEN AGE
SPANISH LITERATURE
PUBLISHED IN LISBON
1590-1674
October 6, 2015

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GOLDEN AGE
SPANISH LITERATURE
Published in Lisbon, 1590-1674

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 215

GOLDEN AGE

SPANISH LITERATURE

PUBLISHED IN LISBON, 1590-1674

Written for the Benefit of Spanish Nuns

1. CÁCERES Y SOTOMAYOR, Antonio de, O.P., ed. Paraphrasis de los Psalmos de David: reduzidos al phrasis, y modos de hablar de la lengua Española, en el sentido que los dixo el Propheta segun que los entienden los Sanctos. Dedication to D. Felipe III and prologue by Fray Luis Gonçalez, O.P. Lisbon: En la officina de Pedro Crasbeeck, 1616. Folio (27.4 x 19.6 cm.), contemporary sheep (rubbing, scraping, and other wear, especially to upper outer corner of front cover), spine gilt with raised bands in six compartments, black leather lettering piece (somewhat defective), gilt letter. Large oval woodcut of Christ on title page. Numerous woodcut initials. Several woodcut tailpieces and typographical dividers. Typographical headpiece. Small repair to title page. Occasional light dampstains. Minor worming in lower outer margins of leaves 126-59, never affecting text. Light toning. Overall in good to very good condition. Six-line contemporary ink inscription, and another of four lines, dated 1722, on recto of front free endleaf. Old ink notation at top of front pastedown endleaf. Early (contemporary?) ink marginalia. Bookplate of Alfonso Cassuto. His small, discrete armorial blindstamp in blank portion of title page. (6), 304, (5) ll. Leaf E1 signed “B” in error. Leaves 87, 115, 144, 163, 200, 254-255, and 258 misprinted as 78, 119, 134, 164, 100, 253-254, and 250, respectively.

FIRST and ONLY EDITION thus of a work written for the benefit of seventeenth-century Spanish nuns. Cáceres y Sotomayor was inspired to write this work by a nun who heard him preach on a psalm, and admitted that she was very jealous of monks, who had enough education to understand the words of the psalms that were sung throughout services every day: “que uno de los mayores desconsuelos que sentia su spiritu en el continuo exercicio del coro, era dezir, y cantar siempre lo mismo sin entendello mas un dia que otro, y que tenia grande invidia a los Religiosos, pareciendole que de necessidad avian de medrar mucho en la devocion y en el spiritu: pues entienden lo que cantan” (¶6r). In Spain at this period it was strictly forbidden to translate the Bible: “lo qual està con mil razones prohibido, y dello avemos de huyr con todo cuydado” (¶6v). Cáceres y
PARAPHRASIS DE LOS PSALMOS DE DAVID.

REDUZIDOS AL PHRASIS, Y MODOS DE HABlar de la lengua Española, en el sentido que los dijo el Propheta segun que los entienden los Sanctos.

COMPOSTO POR F. DON ANTONIO DE CACE.
ra, y Sra Mayor, Obispo de Almeria, del cargoj del Reyno nostro [señor] y fu confessior.

DIRIGIDO A LA CATHOLICA MAGESTAD del Reyno nostro señor Don Philippe III. dele nombre.

Vale dixi, del exito ordinario, el Psalmo 103, y el de Profecias, en el qual ayudan tanto predicar los Psalmod, cuyo qual versos los predicadores como no han de reducir, no se pueden.

Con licencia de la Santa Inquisicion, del Rey y Ordinarios.

En Lisboa, En la oficina de Pedro Craebock, Año de 1616.

Item 1 (greatly reduced)
Sotomayor wrote this work specifically for such nuns, giving the Latin text followed by a lengthy paraphrase and explication, line by line and sometimes word by word.

The taxation statement on the verso of the title page, the licenses on the recto of the following leaf, and the king’s Alvará on the verso granting Fray Luís Gonzalves (i.e., Gonzalez?) a ten-year privilege for this book, are all in Portuguese. The colophon, dated 2 January 1616, is in Spanish.

Fr. Antonio de Cáceres y Sotomayor was a native of Cáceres, in Estremadura, Spain. He entered the Dominican Order and became Archbishop of Astorga, a member of the King’s council, and confessor to King Felipe III. He died in 1615, and the book was brought to press by the Dominican Fr. Luis Gonzalez (or Gonçalves?), who edited it and provided some preliminary matter, including a dedication to the king, which Cáceres y Sotomayor had planned, and a preface to the reader, explaining in more detail how he came to publish the work.

Curiously, Felipe III of Spain, who ruled in Portugal as Filipe II, is referred to on the title page and elsewhere in this book printed in Lisbon as Felipe III.

* Arouca S483. Garcia Peres p. 85 (without collation; incorrectly referring to Cáceres y Sotomayor as “religioso Português”). Palau 39043 (calling for only 5 preliminary leaves).


Second edition of a work first published in Madrid, 1642. There is also an edition of Madrid, 1680. The author considers the relationship between Seneca, “filosofo santo,” and Nero, who was responsible for so many “abominaciones.” The lives of both men are described in italics, with Diez’s comments following each section in Roman type.

given). The online CCPBE cites only three copies: two in the Biblioteca Nacional, Madrid, and one in the Biblioteca Pública del Estado-Palma de Mallorca (the Nepomuceno copy). Porbase locates a single copy, in the Biblioteca Central da Marinha. Copac repeats Oxford University only.
3. GALHEGOS, Manoel de. Gigantomachia. Lisbon: Pedro Crasbeeck, 1626 [i.e., 1628]. 4°, eighteenth-century cat’s-paw sheep (very slight wear), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter. Engraved architectural title page with arms of the dedicatee, D. António de Menezes, within arch at top. Woodcut initials and tailpieces. Typographical headpieces. In very good to fine condition. Old oval stamp of the library of the monastery of Alcobaça on blank verso of title page. Circular red-on-white monogramed bookplate with serrated edges of Ricardo Heredia, with his three-line ink inscription at top of recto, stating among other things that the book was purchased in Madrid, 1870. Engraved armorial bookplate of A. Canovas del Castillo on verso of front free endleaf. Bookplate of Joaquim Pessoa. (20), 86 [i.e., 85] ll. Pagination skips from 2 to 4, but text and signatures follow. Leaf 17 incorrectly numbered 16. Leaf L3 incorrectly signed L2. $4,000.00

FIRST and ONLY EDITION of this Spanish heroic poem in octaves, divided into five parts, modeled after the late classical Latin work on a theme from Greek mythology by Claudius Claudianus (Claudine). It is preceded by a Spanish prose prelude which includes references to Camões (ll. 1-9), and followed by a Spanish verse “Anaxarete de Manuel de Gallego a Don Antonio de Menezes” (ll. 70-86), another theme from Greek mythology. The work was praised by the author’s friend, Lope de Vega, in his Laurel de Apolo.

The preliminaries, in addition to licenses (in Portuguese) and a brief dedication, contain an anthology of 23 poems in various forms and meters, 18 in Spanish, 1 in Portuguese, and 4 in Latin. The only poem in Portuguese is a sonnet by Dr. Gabriel Pereira de Castro, author of the Ulisseia (see Barbosa Machado, II, 317-20). Perhaps the most noteworthy authors are D. Francisco [Childe] Rolim de Moura, who supplies a sonnet in Spanish, and D. Francisco Manuel de Melo, who contributes a Spanish poem of 28 lines—one of his earliest appearances in print, if not his earliest. While the title page is dated 1626, the licenses and dedication are dated 1628.

In this copy, the nineteenth preliminary leaf (signed +3) has on the recto the first 22 lines of the poem “Incogniti, ad autorem, hexametram” with the catchword “Dum.” The verso is blank. The recto of the twentieth leaf has the final 11 lines of the poem, beginning “Dum tu dulce,” and ends with the catchword “GI-” (for “Gigantomachia,” on f. 1).

Galhegos (1597-1665), whose name appears on the title page in its Castilianized form, “Gallegos”, was a native of Lisbon. After the death of his wife, he became a secular priest. His Templo da memoria, Lisbon 1635, was also praised by Lope de Vega. He produced as well some journalism, and wrote for the theater.

Provenance: The Alcobaça library, one of the most important monastic libraries in Portugal, was partially dispersed with the dissolution of the holdings of religious orders in 1838. Many of the older manuscripts went to the Biblioteca Nacional, and a nucleus of printed books exists in the library of the Assembleia da República in the Palácio de
São Bento. Ricardo Heredia y Livermore, Conde de Benahavis (1831-1896; title granted by King Alfonso II of Spain in 1875), parliamentary deputy in 1865 and 1866, and senator in 1876, was one of twelve children of the wealthy Malaga industrialist Manuel Augustín Heredia (1786-1846). In 1872 Ricardo Heredia acquired the entire library (4070 items), or almost the entire library formed by Vicente Salvá (1780-1849) and his son Pedro Salvá y Mallen (d. 1860), one of the best Spanish libraries ever assembled. Heredia added to the Salvá collection, eventually selling his library in four sales held in Paris between 1891 and 1894, consisting of 8,304 lots. Antonio Canovas del Castillo (1828-1897), Spanish politician and historian, was six times Prime Minister of Spain. He was a principal author of the Spanish constitution of 1876 and was also a distinguished bibliophile.

* Arouca G2 (calling for only 19 preliminary leaves). Barbosa Machado III, 273. Innocencio V, 440 (also calling for only 19 preliminary leaves); XIV, 270. Pinto de Matos (1970) p. 315 (without collation). García Peres p. 247 (also calling for only 19 preliminary leaves). Gallardo 2282 (with the blank leaf before the main text). Goldsmith G14. HSA p. 220 (the Jerez copy). Jerez p. 44. Palha 1116 (calling for 19 and 1 blank preliminary leaves). Salvá 626 (with the twentieth preliminary leaf blank). Heredia 5462 (the Salvá copy, but apparently not the present copy). Lord Stuart d’Rothsay 1346 (slightly wormed). Monteverde 2555 (with only 18 and 1 blank preliminary leaves). Azevedo-Samodães 1334 (with only 18 and 1 blank preliminary leaves). Avila Perez 3148 (with only 18 and 1 blank preliminary leaves). See also Bell, Portuguese Literature, p. 258; Saraiva & Lopes, História da literatura portuguesa, pp. 371, 472, 542, 578; Zulmira Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 297-9; Maria do Céu Fraga in Bíblios, II, 745-7. OCLC: 155995527 (European Register of Microform and Digital Masters); 67160538 (University of Pennsylvania, Thomas Fisher Rare Book Library-University of Toronto, University of Michigan); 43391692 (Houghton Library, Biblioteca Nacional de España); 37439829 (Biblioteca Nacional de Chile, Koninklijke Bibliotheek-Den Haag); 457531753 (Bibliothèque nationale de France); 558748107 (British Library). Porbase locates only two copies, both in the Biblioteca Nacional de Portugal (calling for 19 preliminary leaves followed by a blank leaf; in our copy there are 20 preliminary leaves, none of which are blank). Copac repeats British Library.
Item 3
EL GOBERNADOR
CHRISTIANO

DEDICADO DE LAS VIDAS DE
MOYES, Y IÓSVE, PRÍNCIPES DEL
PUEBLO DE DIOS.

POR EL MAESTRO F. JOAN MARQUEZ,
de la Orden de San Agustín, Catedrático de Doctrina de
Teología de la Universidad de Salamanca.

DIRIGIDO A DÓN GOMEZ SVAEZ DE
Figueras y Condó, Duque de Feria, Marqués de Villalva,
Señor de las ciudades de Salustiera, y Comendador
de Segura de la tierra de la Orden
de San Joaquin.

CON QUATRO TABLAS MUY COTIPOSAS
La primera de las Capitulares; la segunda de las Queixoses;
la tercera de las cosas notables y la quarta de
los lugares de inferioras.

En Lisboa por PEDRO CRASBECK.
Año M. DC. XIII.
Reply to Machiavelli

4. MARQUEZ, Juan. El governador cristiano deducido de las vidas de Moysen, y Isue …. Lisbon: Pedro Craesbeeck, 1614. Folio (28.5 x 19 cm.), later cat’s-paw sheep (rubbing and some wear to extremities), spine gilt with raised bands in six compartments (label missing), paper tags at head and foot, text block edges sprinkled red. Woodcut arms of the Duke of Feria on title-page. Large woodcut initials. Text in 2 columns. Two repairs on title page verso, affecting blank portions; some damp-stains at foot; minor marginal worming to quire K. Overall in almost good condition. Ownership inscription on verso of front free endleaf of P. Manoel José Dias, dated 1849; earlier (contemporary?) scored inscription on title page. (6 ll.), 393 pp., (23 ll.). $900.00

Very rare second edition of a work that first appeared in Salamanca, 1612. This reply to Machiavelli’s Prince went through many later editions and was translated to French (1621) and Italian (1646). Marquez, an Augustinian ascetic writer who was appointed court preacher in 1616, was praised by Tirso de Molina, Lope de Vega and Juan de Mari-ana for his elegant prose style.


One of the Greatest Poets in Portuguese and Spanish —
Second (Preferred) Edition

5. MIRANDA, Francisco de Sá de. As obras … agora de novo impres- sas com a Relação de sua calidade, e vida. [Lisbon]: Vicente Alvarez for Domingos Fernandez, 1614. 4°, contemporary limp vellum (remains of ties, some soiling and wear), fore-edge cover extensions, vertical manuscript inscription on spine, orange rectangular paper label with shelfmark “677” at foot of spine. Woodcut vignette on title page, woodcut initials and headpieces. Occasional minor dampstaining and very light browning. Overall, in fine condition. Several contemporary and later inscriptions, two scored, on recto of front free endleaf. (12),
Second edition of the collected works of Sá de Miranda, preferred by Seabra, Inocêncio and Ticknor to the first edition of Lisbon, 1595. Both editions are rare. The second was corrected by reference to an autograph manuscript of Sá de Miranda’s that was in the hands of his relatives (see the preface by Domingos Fernandes, preliminary leaf 3). This edition is the first to include the earliest biography of the author, said to have been written by Gonçalo Coutinho, and seventeen works not printed in the first edition, among them canções, cantigas, vilancetes and redondilhas soltas (see final preliminary leaf). There are many subsequent editions.

Sá de Miranda is described by Bell as “the champion of humanism in Portugal” and “the most famous of all the Portuguese poets with the exception of Camões and Gil Vicente” (Portuguese Literature p. 139). Ticknor points out that he wrote in both Castilian and Portuguese, so that “while, on all accounts he is placed among the four or five principal poets in his own country, he occupies a position of enviable distinction among those of the prouder nation that soon became, for a time, its master” (History of Spanish Literature III, 11-12). Sá de Miranda was the first Portuguese to write in Italian hendecasyllabics rather than the octosyllabic redondilhas, and “none, perhaps, since his time has appeared in them with more grace and power” (Ticknor II, 11). He did not find it an easy task, however: Bell describes him “hammering his lines, altering, erasing, compressing in a divine discontent. He had a lofty conception of the poet’s art—to express the noblest sentiment in the best and fewest words …” (Bell p. 143).

A native of Coimbra, Sá de Miranda (ca. 1485-1558) studied at the University of Lisbon and soon earned a reputation as a scholar and lawyer. In 1521 he departed on a five-year visit to Italy, where he met many of the Italian humanists and became thoroughly familiar with Italian literature. Upon his return he took up residence at the court of D. João III, but retired in 1532 to the Quinta da Tapada on the Neiva in Minho, where he produced much of his best work.

AS OBRAS
DO DOCTOR
FRANCISCO DE F A A
De Miranda.
Agora de novo impressas com a Rela-
ção de sua calidade, e vida.

Com todas as licenças necessárias.
Por Vicente Alvarez. Anno de 1614.
Com Privilegio Real por dez annos.
Domingos Fernandez livreiro.
Tayxadas a 160. reis em papel.

Item 5 (reduced)
The Orme—Heber—Bullrich Copy

*6. MIRANDA, Martim Afonso. *Discursos historicos de la vida, y muerte de Don Antonio de Zúñiga*…. Lisbon: Antonio Alvarez, 1618. 4°, contemporary limp ivory vellum, covers gilt, all edges gilt, remains of cloth ties. Woodcut arms on title-page, woodcut initial letters, woodcut printer’s device on H7v. Some browning toward end; blank corner torn off G8. On the whole in very fine condition. Inscription of the R. Orme library, 1763; leather booktag of Eduardo J. Bullrich. (8), 63, (1 blank) leaves. Leaf 59 wrongly numbered 58. Leaf 14 numbered correctly. $5,000.00

FIRST and ONLY EDITION. In eight discursos and a narración, Miranda traces the genealogy of the Zúñiga family, sketches Zúñiga’s life and character, and describes the funeral rites held in Lisbon in his memory. After studying at Salamanca, Zúñiga entered military service in 1577. Following action in Italy, he was sent to Flanders and distinguished himself at the capture of Rosendaal (1580). Appointed captain, Zúñiga became a trusted aide to the Duke of Parma. Miranda provides much information on Zúñiga’s participation in the campaigns in Flanders and France from 1589-96, as Philip II sought to win the French throne through military and diplomatic maneuvers. In 1601 Zúñiga was sent to Lisbon, first as commander of Spanish forces there and later as Captain-General of Portugal, where his first assignment was to help plan the abortive Spanish invasion of Ireland. Preceding the *Discursos* are four sonnets in Spanish, including one by Juan de Torres Portugal and another by Manoel de Govea de Vasconcelos, a sonnet in Portuguese, and two décimas in Spanish by Alférez Sotomayor.

Miranda, a soldier before entering the service of the dukes of Bragança, published several collections of dialogues on moral and philosophical subjects. The *Discursos* is his only published work in Spanish.

Provenance: From the libraries of Robert Orme (1728-1801), noted English book collector and historian of India, the celebrated book collector Richard Heber (Seventh Sale, 8 June 1835, lot 4159, 2s to Thorpe), and Eduardo J. Bullrich.

DISCURSOS HISTORICOS
DE LA VIDA, Y
MUERTE DE DON ANTONIO DE
ZUNIGA, COMENDADOR DE RIBERA
del Consejo de Guerra de su Magestad, y fu Capitan
General del Reyno de Portugal.

Por Martim Apons de Miranda, criado del Rey N.S.
y natural de Lisboa.

Dirigido a Don Pedro de Zuniga, Marquez de Flores de
Austria, y primer cavallero de su Magestad.

En Lisboa, Con todas las licencias necesarias.
Por Antonio Aluarez Año 1618.

Item 7 (reduced)
Another Copy, With Leaf 14 in a Variant State

7. MIRANDA, Martim Afonso. *Discursos historicos de la vida, y muerte de Don Antonio de Zuniga ....* Lisbon: Antonio Alvarez, 1618. Small 4°, mid-twentieth-century antique mottled calf, spine gilt, crimson morocco label, gilt armorial supra-libris of Miguel de Faria on covers, edges rouged. Woodcut arms on title-page, woodcut initial letters, woodcut printer’s device on H7v. Waterstains, nevertheless in fine condition. Armorial bookplate of Miguel [Braga Leite] de Faria (see Avelar Duarte, *Ex-libris portugueses heráldicos*, 1150; the supra-libris conforms to 1149). (8), 63 leaves. Leaf 14 wrongly numbered 12; leaf 59 wrongly numbered 58. $1,900.00

FIRST and ONLY EDITION. In eight discursos and a narración, Miranda traces the genealogy of the Zúñiga family, sketches Zúñiga’s life and character, and describes the funeral rites held in Lisbon in his memory. After studying at Salamanca, Zúñiga entered military service in 1577. Following action in Italy, he was sent to Flanders and distinguished himself at the capture of Rosendael (1580). Appointed captain, Zúñiga became a trusted aide to the Duke of Parma. Miranda provides much information on Zúñiga’s participation in the campaigns in Flanders and France from 1589-96, as Philip II sought to win the French throne through military and diplomatic maneuvers. In 1601 Zúñiga was sent to Lisbon, first as commander of Spanish forces there and later as Captain-General of Portugal, where his first assignment was to help plan the abortive Spanish invasion of Ireland. Preceding the *Discursos* are four sonnets in Spanish, including one by Juan de Torres Portugal and another by Manoel de Govea de Vasconcelos, a sonnet in Portuguese, and two décimas in Spanish by Alférez Sotomayor.

Miranda, a soldier before entering the service of the dukes of Bragança, published several collections of dialogues on moral and philosophical subjects. The *Discursos* is his only published work in Spanish.

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


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

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

The work also won the applause of Manuel Faria y Sousa. On leaves 175 verso and 176 recto (Canto 20), the author treats the Battle of Lepanto (1571), in which the Holy League decisively defeated the Ottoman Empire. He planned to continue the poem, but it appears that this object was never achieved.

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

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

* Arouca P238 (collation agrees with our copy). Barbosa Machado III, 346-7 (with incorrect publication date of 1613). Innocêncio VI, 88-9 (giving the same collation as our copy). Pinto de Matos (1970) pp. 514-5 (giving same collation as our copy). García Peres p. 472 (giving incorrect collation of ii, 235 ll., the 235 probably being a typographical error for 253, the correct number of leaves). Nicolau Antonio I, 270. Palau 234406 (gives an additional preliminary leaf, after the Salvá-Heredia copy, the only copy cited). Salvá 888. Heredia 2085. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVII*, p. 114. HSA p. 437 (the Jerez copy; this copy was examined at the HSA; the collation agrees with our copy). Jerez p. 82. Palha 853 (with [2], 253 ll., the same as our copy). Sucena 920 (collation same as our copy). Not in any other of the dozen or so most important Portuguese auction catalogues since the Sir Gubián sale in 1867. Not in Coimbra, Reservados. Not in Gallardo. Not in Ticknor Catalogue. Not in Orbis, Melvyl, LC online catalogue, Ariadna or BLPC. Porbase cites 3 copies in the Biblioteca Nacional de Portugal (all examined personally, all with the same collation as our copy, all in condition inferior to our copy), but none in any other Portuguese libraries. Hollis cites a copy at the Houghton Library (presumably the Palha copy). OCLC: 459597149 (Bibliothèque Nationale de France); 433606015 (Biblioteca Nacional de España); 78767846 (Houghton Library, University of Toronto-Thomas Fisher Rare Book Library). Porbase locates three
copies in the Biblioteca Nacional de Portugal (collation also agrees with our copy), and one in the Biblioteca Central da Marinha (according to the library’s printed catalogue, cited above, their copy is “Mutilado faltam 5 folhas finais; enc. muito danificada, folhas manchadas com as primeiras danificadas.”). Not located in CCPBE. Not located in Rebiun. Copac locates a single copy, at British Library.
TRIUMPHO
DEL MONARCA
PHILIPPO TERCERO EN
LA FELICISSIMA ENTRADA
DE LISBOA.

DIRIGIDO AL PRESIDENTE IVAN
Furtado de Mendoça, y Senado de
la Cámara.

Author Vasco Mausino de Quevedo.

Año 1619.

IMPRESSO EN LISBOA
Con todas las Licencias necelarias
por Iorre Rodrigues.
Celebrating the Hapsburg King’s Entry to Lisbon

9. QUEVEDO [E CASTEL-BRANCO], Vasco Mausinho de. *Triumpho del monarca Philippo Tercero en la felicissima entrada de Lisboa…..* Lisbon: Jorge Rodrigues, 1619. Small 4°, nineteenth-century purple quarter sheep over marbled boards, gilt letters (spine browned). Portuguese royal arms on title-page, woodcut initials, woodcut floral vignette on B4 recto, E1 verso, and verso of final leaf. An unwashed copy, but with waterstains, mostly small and light at lower outer corner; however, in 25 leaves a bit darker, apparently due to some mud in the water, mostly in blank margins but affecting some text, though not affecting legibility; overall in very good condition. (4), 66 leaves. [ ]4, A-H8, I4. Leaves 19, 20, 21, and 43 wrongly numbered 16, 32, 13, and 40, respectively. $1,600.00

FIRST and ONLY EDITION. Poem in six cantos of octava rima on the subject of the entry of King Philip III of Spain [Philip II of Portugal] into Lisbon in 1619. The Hapsburg king was genuinely popular in Portugal at this time. In a note to his translation of Ticknor’s *History of Spanish Literature*, Pacual de Gayangos described this work as “obra de bastante ingenio, escrita en octavas fáciles y armoniosas ….”

A native of Setúbal, the author was a lawyer who had studied both civil and canon law with distinction at Coimbra University. Mausinho is sometimes catalogued as Mousinho, Quevedo as Quebedo, and Castel-Branco as Castelo-Branco, Castelbranco or Castelobranco.

Porbase locates three copies: two in the Biblioteca Nacional de Portugal (one of which is described as in poor condition, with preliminary leaves and the final leaf mutilated and reinforced, and trimmed with some text affected), and one which belonged to the Visconde da Trindade in the Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library, noting as well a microform copy in Register of Preservation Surrogates. Hollis located a copy at Houghton Library.
Restauração Poetry in Spanish and Portuguese

10. SAN MARTIN, Gregorio de. **Sucessos felices intitulados, finezas de amor ....** Lisbon: Manoel da Sylva, 1642. 4°, modern quarter red cloth over marbled boards (slightly soiled). Title-page with woodcut arms of Portugal and France, and typographical border; text in 2 columns. Some browning. In good to very good condition. Small blindstamp on title of J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto, noted collector and wolfram magnate. (10 ll.) $1,250.00

FIRST EDITION of this very rare set of poems written upon the acclamation of D. João IV. The prologue, first and third poems are in Spanish, the second poem in Portuguese. Reflecting Portuguese hopes that a strong military and political alliance with France could be developed, the poems are dedicated to Louis XIII as well as to D. João IV. The author, a native of Lisbon, married the niece of Lope de Vega.

* Arouca S80. Innocêncio III, 164 (stating that he had not seen the *Sucessos*, and did not know if it was in Spanish or Portuguese); XVIII, 190 (“raríssimo” and giving the correct collation). Barbosa Machado II, 416. Garcia Peres p. 351: “rara.”; see also pp. 352, 642. Exposição bibliográfica da Restauração 1361. Fonseca, Elementos bibliográficos para a história das guerras chamadas da Restauração 195. Goldsmith S219. Palha 3088. Not in HSA, Ticknor Catalogue or Perição de Faria, Trindade. NUC: MH.

Item 10 (reduced)
**11.** SOUSA, Manuel de Faria y. *Noches claras, divinas, y humanas flores.* Lisbon: en la Officina de Antonio Craesbeeck de Mello Impressor de S. Alteza, 1674. 8°, contemporary calf (some slight wear; small defect at lower rear joint and rear cover, lacking front free endleaf), spine gilt with paper label, gilt letter, concentric rectangular blindstamps on covers, within double gilt fillets, edges rouged. Woodcut initials and tailpieces. Outer margins fairly small; overall in good to very good condition. (2 ll.), 437 pp. [final page misnumbered 417], (1) p., (1 l.). $1,800.00

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

Faria y Sousa (1590-1649), “a most accomplished, industrious, but untrustworthy author … enthusiastic but unscrupulous” (Bell p. 216), wrote over sixty books of poetry, history and political analysis. For Menendez Pelayo (quoted in Palau) he was “hombre en fin, de enorme lectura, y agudo ingenio, de inmensa memoria y de ningun juicio.” His lengthy commentary on the *Lusiadas*, 1639, the product of 25 years’ effort, was well received but then condemned by the Inquisition. Born near Pombeiro (Minho), Faria y Sousa spent most of his life in Spain, and died in Madrid.


*Item 11 (reduced)*
With an Extra Leaf, Printed in 1721, in which Pope Clement XI Prohibits Book Deacquisitions by Descalced Augustinians


FIRST and ONLY EDITION of this poem in 6 cantos, in several different meters, about the creation of the world and the final judgment. The first canto deals with the creation of man, the second with “contemplacion del ingenio,” the third with the creation of Eve, the fourth with Adam’s sin, the fifth with the final judgment, and the sixth with contemplations about saints. Preliminary leaves 3 recto to 8 recto contain a poem of 32 oitavas hendecassylabas by the author, titled “La decendencia de la illustre Casa de Cuñiga”. This is followed by a neo-Latin eulogy to the author by Gabriel Pereira de Castro, then a neo-Latin sonnet by Vicente Nunes Ferreira. The author’s proemio to the readers occupies the final 7 preliminary leaves. The main poem ends on leaf 63 verso. Leaf 64 recto contains a 16-line neo-Latin poem “Ad Lectorem” by the author.

The quarto-size leaf folded in at the beginning is a printed letter from Pope Clement XI to Discalced Augustinians in Portugal ordering that books (“Libros, Quinterna, Folha sive impressa, sive manuscripta”) that have been acquired by their libraries are not to be given away or taken out of the libraries under any pretext (“quacumque auctoritate fungenitus commodare, donare, vel alio quovis modo distrahere, & alienare... interdicimus, & prohibemus”). According to the early inscription on the title page of this volume, it belonged to the college of the Discalced Augustinians of St. Rita in Coimbra.

ANAGRAMMA

DE LA VIDA HUMANA,
COPUELLA POR HENRIQUE VICTORIO DE PERPIÑAN.

Dirigida a Don Francisco Lopez de rumig,
Señor del Condado de Pedrosa, y de las Vio
las de Vayder y Coata, y Torrezilias del
Pinar y sus Altas.

EN LISBOA.
Impresa con licencia, por Antonio Alvarez,
y Asensio Lopez, 1590.
BREVE
AD FAVOREM BIBLIOTHECARUM.

CLEMENS PAPA XI.
AD FUTURAM REI MEMORIAM.

Observationes, & manutenienti librorum Bibliothecae
Domorum Regularium Fratrum Ordinis Sancti
Angeli Dii Eclettorum monoporum Congregatiónis Portugalliae,
quorumcum Domini po-
lumos benigne confiálatius, ac Dilectum illum mod-
ernum Procuratorum Generalem in Romae Curia dictæ Congre-
gationis specialium favoribus, & gratiis profanis volen-
tes, & quibus excommunicationis, suspensiónis, & inter-
ditiis, antiquis Ecclesiastici sanctificationibus, & paetis à ju-
re, vel ab homine quavis occasione, vel caela latini, fi quibus
non prodoliberum innoctus existit, ad eodem praefentium dum-
ter consecutam, harum fidei absolverent, & absolverat
fere consentes susplicationibus ejus nomine Nonis super loco
amplius porrectis inclusari, ne de eceo quiesciam, fere in-
cularis, fere eluius Ordinis Regularis etiam autoritatem of-
icit, & superrioritatem fungens. Libros, Quinuena, Folla fere
impressa, fere manuscripta, tam huc etiam Bibliothecis
donata, comparanda, & allignata, quibus in petorum dominis,
comparanda, & allignanda saevoquis prætexta, ingenio, cali-
sa, colore, ratione, aut occasione à Dominius Regularibus,
& societatis, quinqueque autoritatem fungentium commonti,
donare, vel ali qvibus modo dictius, & alienar, feut ut
extrahantur, & aportentur, aut commensentur, donentur,
distrahantur, & allienantur permittare, aut confessione an-}
{

deu, fum praetum hab excommunicationis, & privationes vocat}
{

e & pedeb praestis per contrafacentes co ipso intercedi
Apostolicae autoritatis tenore praefentium intercedimus, & pro-
hibimus. Permittentes tamen Superioribus dictum Domi-

Item 12 (reduced)
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Com todas as licenças necessárias.
Por Antonio Aluarez. Anno 1615.
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