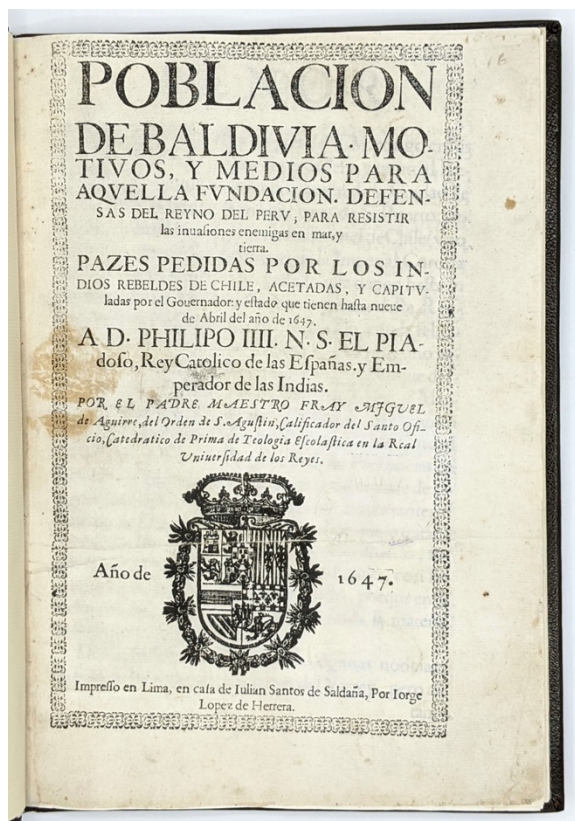


## Selection of items to be presented at the 2022 Boston Antiquarian Book Fair

*(Full descriptions available on request)*

*The history of the control of the Pacific by the Spanish, and the struggle against English and Dutch pirates*



**Aguirre, Miguel de (Fr.).** Poblacion de Baldivia, motivos, y medios para aquella fundación, defensas del Reyno del Peru, para resistir las invasiones enemigas en mar, y tierra. Pazes pedidas por los Indios Rebeldes de Chile. 1647. Lima. Jorge Lopez de Herrera. Folio, (283 x 195 mm). 2 ff., 57 ff., lacking 5 ff. of index at end. Early 20<sup>th</sup> century brownish calf, spine flat with simple tooling and lettering in gilt, spine sunned, overall excellent condition.

28,000 \$

First edition, one of the earliest -and rarest- works about the conquest of Chile, the wars with the Indians, the defense of Peru from pirate raids in the Pacific coast, often plagued by famous names such as Drake, Hawkins and Jacques L'Hermite. This book concentrates on the loss and reconquest of Valdivia, which marked a major turning point in the history of the control of the Pacific -known as the Mar del Sur-, and of Chile by the Spanish Empire.

### **Historical context:**

The city of Valdivia was situated strategically at the tip of Chile in a protected port surrounded by very fertile territory, it was close to the Cape of Horn exit, an obligatory point of passage for any ship crossing from the Atlantic and intending to sail the Pacific. It was also a good point from which the enemies of Spain could mount attacks, this made the possession of Valdivia vital for the Spanish. Since its foundation in 1552 the city was widely regarded throughout Europe, mostly thanks to the exploration of Dutch navigators and the ample work of Dutch cartographers, as one of the richest cities in America. From the start the early Spanish settlers of Valdivia had to contend with the threat posed by rebellious Indians, the Dutch, the English, the French, and pirates in general. In 1599 the

Mapuches allied with the Huilliche razed the city to the ground killing all its inhabitants. As Aguirre states, instead of bringing riches to the crown, the Indians cost more than twenty million ducats and caused the death of 20,000 Spanish.

In 1643 a Dutch expedition commanded by Hendrick Brouwer crossed through the LeMaire strait and made an alliance with the Huilliches against the Spanish settled in the Chiloe archipelago. Their objective was to establish a trading post of gold and other goods in Baldivia. They promised that they would return with 1,000 black slaves to do for them the hard work that the Indians did for the Spanish. The Dutch even built a fort in what had been Baldivia. Alarmed by the news of the Dutch presence, the viceroy of Peru, the Marques de Mancera, mounted a large naval expedition in 1645 commanded by his son which eventually re-established the city of Baldivia in 1647. The Viceroy's son was accompanied by the author of this book, the Franciscan Miguel Aguirre who had acted as the Viceroy's advisor.

### **The book:**

In his work, written in the form of a memorial to the King, Aguirre describes the history of the Dutch incursions in the area showing a considerable knowledge of the Dutch literature on the city and area: he mentions, among others, Willem Cornelisz Schouten, Jacques LeMaire, Jacques L'Hermite, Hugon Escaphenam. The expedition of 1645 was a major enterprise for the Viceroyalty, undertaken without the direct material assistance of Spain. Initially, it involved 22 vessels some of which were built or refitted for the expedition. At the same time the long coastal line from Callao to Valdivia was reinforced. The Dutch had left before the arrival of the Spanish who nevertheless had to contend with the hostile Indians.

The new 'refounded' Baldivia was built following the latest advancements in the construction of fortifications which defended the city both from attacks from the sea by foreigners and from the land by the Indians. The city 'llegó a ser una de las más fortificadas del mundo y el aparato defensivo más importante de la América colonial, contando con un sistema de fuertes compuesto por un total de 17 fortificaciones, divididas en Castillos, Fuertes y Baterías, que resistieron ataques de piratas y corsarios holandeses e ingleses, quienes nunca lograron saquearla'. (Calvo, Luis Maria, Gabriel Cocco, Nidia Areces, ed. Luis Maria Calvo; Gabriel Cocco, *Primeros asentamientos españoles y portugueses en la América central y meridional: siglos XVI y XVII*, Santa Fe, UNL, 2016).

Institutionally very rare, we locate copies at NYPL, JCB, and DIBAM. Offered with a Spanish export license.

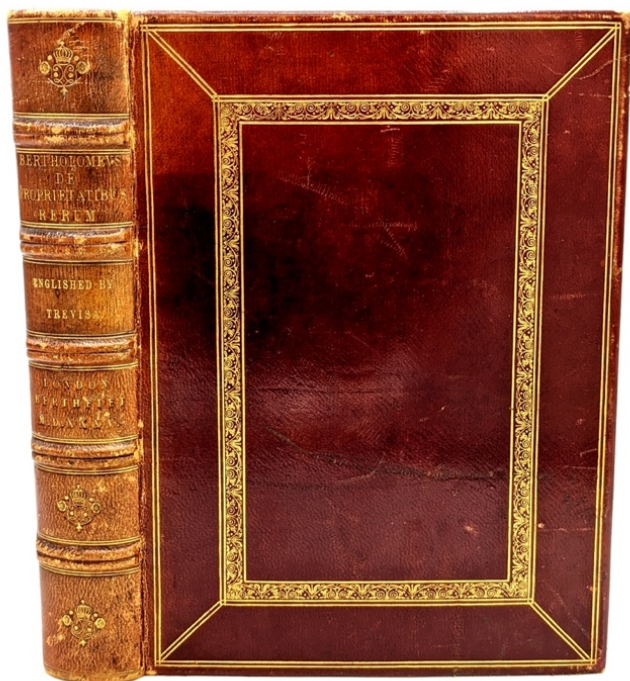
Medina Lima 279; Sabin, 532; Vargas Ugarte, 374.

*A milestone of the English language, "one of the most widely read scientific works of the Middle Ages" (Garrison-Morton); the first printed English Encyclopedia*

**Bartholomeus Anglicus; Trevisa, John (translator).** *De Proprietatibus Rerum*. 1535. London. Thomas Berthelet. Folio, (261 x 185 mm). (8), CCCLXXXVI [ie 388] ff. Bound in dark red Turkey morocco ca. 1850 by James Hayday, tooled in gold, with gilt royal monogram C and gilt titles on spine; turn-ins with a double fillet and all edges gilt. Spine sunned and rubbed on lower edges. 11 leaves re-margined (with no loss of text) at front and rear of volume including title-page; aprox. 30 leaves stained. Collation note by Bernard Quaritch on pastedown.

\$65,000

The first printed English Encyclopedia, the earliest acquirable English edition (first printed in 1495) of Bartholomaeus Anglicus' famed text, here revised and corrected "textually closer to the original" (Schafer) and an important translation into English, "A condensed encyclopedia of what was then understood by natural science... one of the most widely read scientific works of the Middle Ages" (Garrison-Morton, 91). This copy comes to us bound in the mid-19<sup>th</sup> century, with a long English provenance.



### **The translation and its importance for the English language:**

"Trevisa's prose, no less than Chaucer's poetry, is a proud monument to the re-emergence of English as a cultural language" (Jurgen Schafer).

The present translation of *De proprietatibus rerum* is often viewed as a milestone in the English language: alongside Chaucer and the Wycliffe Bible, it is the third most frequently cited source in the *Oxford English Dictionary* for the first occurrence of a word (cf eg Peeters, 2012).

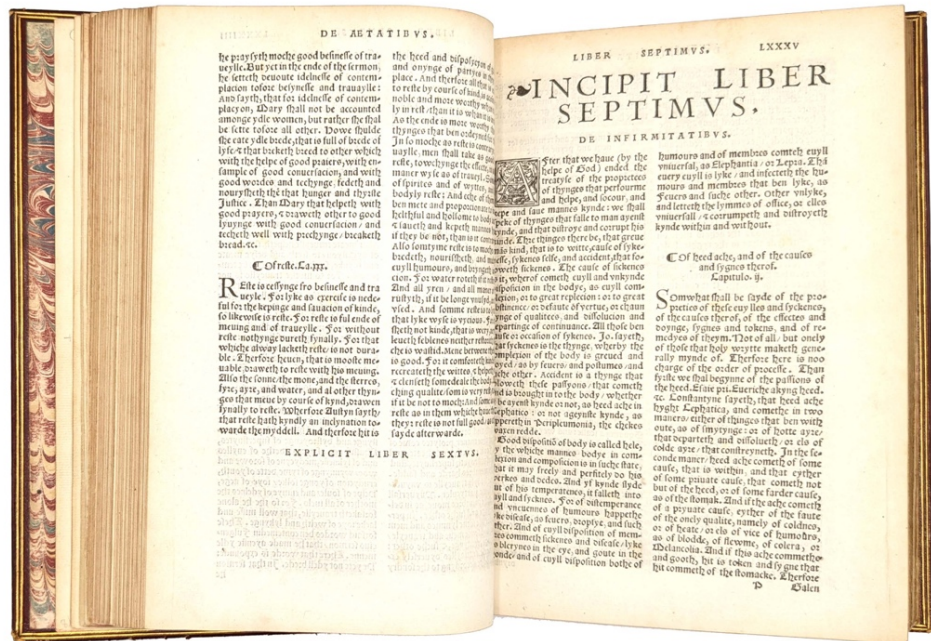
"The English translation produced by John of Trevisa at the end of the 14<sup>th</sup> century has made *De proprietatibus rerum* of special interest for the English language and English literature. Trevisa's prose, no less than Chaucer's poetry, is a proud monument to the re-emergence of English as a cultural language after the linguistic domination of Anglo-Norman... Although the number of manuscripts preserved is comparatively small, Trevisa's translation attained wide circulation [in the printed editions of 1495, 1535 and 1582]." (Schäfer, V - VI)



**The work and its influence in the English-speaking world:**

The *Proprietatibus Rerum* was one of the most comprehensive syntheses of information about the known world well into the 16<sup>th</sup> century. As the first printed English 'encyclopedia', it is a monument of English prose, rendering thousands of

exotic words and concepts into the English vernacular, many for the first time. Anglicus' work was in university reading lists and influenced early travel writing as *The Travels of Sir John Mandeville* (Seymour, *The Metrical Version of Mandeville's Travels*, p. xix).



The work has long been recognized as a fundamental text in mediaeval studies: vastly popular in its time, it offers a key to the mindset of readers from 13<sup>th</sup> century

English monks to early Renaissance writers and thinkers. Like the earlier work of Isidore, the 19 books of Anglicus' encyclopedia have been likened to a proto-modern 'database' of knowledge. In cataloguing and describing his own medieval world, Anglicus divided his work into 19 books, ranging from physiology to domestic manners, to astronomy, natural history, and geography.

Thorndike emphasizes the sources used by Anglicus, noting both the wide variety of up-to-date authorities consulted and the author's own, often anecdotal contributions to his text. *De proprietatibus rerum* is thus no mere extension of Isidore's *Etymologiae*: the 13<sup>th</sup> century Englishman "goes beyond [Isidore's] brief statements; it seems clear that the scanty contents of the *Etymologies* are no longer deemed sufficient..." (Thorndike, p. 407).

"Still important for its information on political, geography and its accounts of natural history. It treats also of medicine, cosmology, form and matter, meteorology, minerals, metals, trees, plants, measures and weights, musical instruments, and many other matters" (Stillwell IV, 595).

*De proprietatibus rerum* is also relevant as a geographical dictionary, entitled *De regionibus*, mentions places as China and Scotland. Anglicus uses real modern



geographical information, instead of the usual fantastical religious-inspired geography of the time. “[O]f considerable value for the political geography of Europe in the thirteenth century, both as a general survey showing what regions he deemed important enough to mention and what he thought might be omitted, and also often for particular details concerning particular places, while it is sometimes enlivened by the spice of local or racial prejudice” (Thorndike, p. 425).

The present work first appeared in 1495 by Wynkyn de Worde –preserved today in four complete copies in the U.S. This second edition is the earliest obtainable printing of Trevisa’s English translation, and reflects several important changes: “[the] edition of 1535...is bibliographically far more modest [than de Worde’s incunable printing] but textually closer to the original. As the brief preface informs us, de Worde’s minor omissions have been ‘amended by the latyne exemplare’ and proper names are now ‘trewely ortografied’. Lexicographically, the edition is an advance over the *editio princeps*, which had only a systematic table of Latin chapter headings to guide the reader, misplaced between books 1 and 2. This list has now been put in its proper place at the beginning, translated into English, and, most important, re-arranged alphabetically.” (Schäfer, XII)

**Provenance:**

Bound by James Hayday (1796-1872) sometime before 1861 (when he declared bankruptcy) for an unidentified member of the English royal family with the monogram CC (gilt-stamped on spine); ‘E. H.’, aniline stamp on flyleaf; Major William Herbert Mullens (1866-1946), armorial bookplate on pastedown; Charles Bigham, second Viscount Mersey (1872-1956), ex-libris on pastedown; at one point with Bernard Quaritch Booksellers.

ESTC S106992; Garrison-Morton 91 & 92 (first English edition); Schäfer, “Introduction” in *Batman uppon Bartholome: his booke De proprietatibus rerum* (1976); Peeters, “From Chaucer to Trevisa: Exploring Language Using The Oxford English Dictionary” (thesis, Utrecht University, 2012).

*Late 15<sup>th</sup> or early 16<sup>th</sup> century French or Spanish Book Casket in wrought iron*

**[Bible medieval casket; book case].** Late 15<sup>th</sup> century or early 16<sup>th</sup> century Spanish Bible or Missal casket made of iron. Circa 1480-1550. (120 x 200 x 305 mm). Pierced



steel and old but later cut green velvet. Probably French, although production was also heavy in parts of Spain. General minor dents, cracks, scratches, bending and wear consistent with age and handling, surface oxidized as always, lacking hasp for front latch, some securing pins lacking, no key, again as almost always.

16,000 \$

A beautiful example of a book box, often referred to as Bible-caskets or Missal-caskets for the type of books it usually carried;

these boxes, or better yet strong boxes were designed specifically to protect books, clearly a valued possession as were -one would assume- illuminated Books of Hours or Bibles or devotional books, clearly considered valuable enough to justify the cost of the box, and if not, significant enough, to merit their inclusion in the box. A devotional book, from a devout religious person point of view, is a sacred object, profanation of which was a sin -and crime-, argument that would on its own merit the outmost protection and justify the use of a protective box; from a different perspective, illuminated Bibles or Books Hours could be potentially very expensive, often produced as Kingly gifts, employing the best artists and miniaturists, an argument that again would merit the inclusion of the book in a box.

This example, which comes to us in very good condition, is a reminiscence of the care for books, fear of damage, or even devotion to the sacred content, in the late 15<sup>th</sup> century, and early 16<sup>th</sup> century.

Provenance: Private Hancock Park Collection.

*Extremely rare Portulan for the Mediterranean and the Levant, by Cadamosto, who explored the coast of Africa in 1455*

**[Cadamosto, Alvise].** Le Portulan contenant la description tant des Mers du Ponent depuis le detroit de Gibeltar [sic] iusques à la Schiuse en Flandres, que de la Mer Méditerranée, ou du Levant. 1577. Aix en Provence. Pierre Roux. 4to. 2 ff., 218, 1 ff. Modern vellum over stiff boards. Fine copy, small wormholes to first leaves, lightly browned.

16,000 \$

Rare first French edition of the Portolano del Mare, attributed to Cadamosto, who discovered Cape Verde in 1455-56. The Portolano was first published in 1490, and subsequent editions were printed in the 16<sup>th</sup> century (first in 1528), often with the Consulate, and in an abridgment format, this edition is much larger, includes the full original contents, and possibly more. The 1490 edition is virtually unobtainable, and only later Italian editions, in their abridged form appear to be common, this first French edition is exceedingly rare. It contains sailing instructions through the Mediterranean, from Gibraltar to the Levant, and was probably compiled by Alvise Cadamosto.

Cadamosto, or Ca da Mosto (1432 - 1488) was a Venetian navigator and explorer in the service of Portugal's Henry the Navigator, famous for his explorations along the West African coast in 1455 and 1456, and the discovery of the Cape Verde islands. The narrative of his exploration was published in the *Paesi novamente ritrovati* (1507).

The title page is illustrated with a large and dramatic woodcut device, taken from earlier Italian and Spanish editions of the Consulate, and later, of the *Livre du Consulat*, also printed by Roux in 1577, it shows two caravels sailing under the patronage of four Saints; the verso of the title page is occupied entirely by a large woodcut with the arms of France within an architectural frame.

Only three copies are found in European libraries, and one more at the JCB.

Brunet, IV, 832 (for the 1490 edition). Polak, n°1380. Répertoire bibliographique des livres imprimés en France au XVI<sup>e</sup> siècle, fascicule 26, p. 14, n°3.





*The most important Spanish Architectural treatise up to date, a magnificent publication*

**Caramuel Lobkowitz, Juan.** *Architectura civil recta, y obliqua. Considerada y dibuxada en el Templo de Ierusalen. Erigido en el Monte Moria por el Rey Salomon. Destruido por Nabucodonosor Emperador de Babylonia. Reedificado por Zorobabel Nieto de los Reyes Iudos. Y restaurado despues por el Rey Herodes.* 1678. Vigevano. Emprinta Obispal por Camillo Corrado. Three parts bound in one, folio (365 × 220 mm). 2 [blank], 10 ff., 24 pp., 58 pp., 1b., 71 pp., 1 pp. (verso of pp.71), 22 ff., 68 pp.; II: 2 ff., 88 pp., 77 pp., 11 pp. (index), 109 pp., 9 pp., 1b.; III:

5 ff. (including engraved title part I), 8 plates, engraved title to part II, 109 plates (including the engraved title to part III) , engraved title to part IV, 41 plates, 2 [blank]; this copy is an early issue and doesn't have an engraved portrait of the author. Contemporary English calf, ruled in blind with ornaments in the angles, lettering-piece; lightly rubbed, lower joint cracking. Paper flaw in one leaf without loss; light waterstaining in some lower margins, otherwise very well-preserved.

46,000 \$

First printing of the most ambitious Spanish architectural treatise (also dealing with painting, sculpture, perspective, etc.) to date, a provocative work in which the author argues the superiority of "oblique" architecture to "straight" (Vitruvian) architecture, and famously censures Bernini's designs for the colonnade around St. Peter's Square and staircase (Scala Regia) in the Vatican, and equestrian statue of the Emperor Constantine. Printed at the author's private press in Vigevano, where Caramuel was bishop from 1673 until his death. It is notably difficult to obtain "complete"

and in good condition, and its absence from collections of architectural books such as the British Architectural Library, Fowler Collection of Early Architectural Books at Johns Hopkins, and Canadian Centre for Architecture, is telling evidence of the difficulty of procuring a copy. This is a fine copy in a contemporary English binding, and with an important provenance, the Macclesfield Library.

Caramuel's obsession with geometry and optical distortion was treated as madness by some contemporaries; others, such as the architect and theoretician Guarino Guarini, 'who carried on with Caramuel intensive discussions as he did

with no other theorist', took him very seriously. Intended for Spanish readers, the treatise had greatest impact in Catalonia and in the New World, where Caramuel's ideas were spread by theologians and mathematicians, and examples of 'architectura obliqua' are numerous (David Manuel Vilaplana Zurita, 'Influencias del tratado de Caramuel en la arquitectura de la Colegiata de Xàtiva' in *Archivo de arte valenciano* 66 (1985), pp.61–63; Carlos Chafón Olmos, 'Los tratadistas Simón García y Juan Caramuel: su proyección en la arquitectura novohispana' in *Mensaje de las imágenes*, edited by J.A. Terán Bonilla (Mexico 1998), pp.33–54. The application of Caramuel's theories can be detected also in projects built in Italy, by Filippo Juvarra (staircase of Palazzo Madama in Turin) and Luigi Vanvitelli (planning of Palazzo Reale at Caserta; see *The Dictionary of Art*, 5, p.701).

Provenance: Earls of Macclesfield, Shirburn Castle, embossed stamp on first three leaves, bookplate on front pastedown of the famous South Library, dated 1860; Sotheby's, 'The Library of the Earls of Macclesfield, Part Ten: Applied arts and science', London, 30 October 2007, lot 3396.

### **Caramuel:**

The astonishing range and sheer volume of Caramuel's writings (he is author of at least seventy published works) together with the fact that the only constructions he completed were the square and façade of the cathedral at Vigevano, have impeded recognition of the originality of his theoretical contribution to architecture. According to the author's own account, he mastered architectural techniques with Cistercian monks as a young novice at the Monasterio de la Santa Espina (Valladolid), began writing this treatise in 1624, and in 1635 commenced production of the 161 copper matrices eventually used for its illustration.

### **The work:**

The long-gestated work begins with a 'Tratado proemial' on the Temple of Jerusalem as an example of 'oblique' architecture. Elsewhere, Caramuel digresses into a history of world architecture encompassing the pyramids, the Mausoleum of Halicarnassus, and indigenous architecture from the New World (including Hochelaga, an Iroquoian fortified village on the site of pre sent-day Montréal, Quebec), and concludes that the first architects ('Los primeros Maestros de obras') built oblique architecture exclusively. He pronounces Juan de Herrera's Escorial the supreme modern embodiment of oblique architecture,<sup>6</sup> the indisputable peak of architectural wisdom, and eighth 'wonder' of the modern world (in the 1681 Latin edition, aimed at an international audience, this hispanophilism was toned down markedly).



The character of the architect and all the knowledge he must possess in order to design a building, particularly mathematics (including the application of logarithms in architecture, comparing Napier's, Briggs', and the author's own systems), is set forth in Books i-iv ; in Book v, 'architectura recta', or architecture built according to the authority of the learned, is introduced; and finally, in Book vi, commences the important part of the work, the discussion of 'architectura



obliqua', or architecture according to what is dictated by (mathematical) reason, regardless of convention, in which Caramuel challenges the authority of the ancients and critiques modern architects.

Book vii is devoted to painting, sculpture, physiognomy, perspective, fortification, and music (the last recommended to students of architecture, but not one of the sciences 'precisamente necessarias'); Book viii to 'architectura practica', with further discussion of buildings in Rome; and the concluding and hastily-redacted Book ix provides glosses and commentaries to the plates.

The illustrations are organised in four parts: 8 plates show the Temple of Jerusalem (Villalpando's model is rejected in favour of the asymmetrical reconstruction of Jacob Juda León); 49 plates accompany the discussion of the sciences useful to architects; 59 plates illustrate the 'architectura recta' or Caramuel's improvements (he presents eleven different orders of columns); and 41 plates explicate the laws





of 'architectura obliqua', including a series showing how to determine the optical distortions of sculptures (a reclining figure and a sphinx) and 2 plates censuring Fernando de Valenzuela's placement (1676-1677) of Philip iv's equestrian statue by Pietro Tacca.

Most of the engravings are by anonymous printmakers: one print is signed by the Roman engraver Bernard Balliu, five by the Milanese engraver Giovanni Francesco Bugatti (fl. 1670-1695), seven by Cesare Laurentio (fl. 1657-1689), and eleven by the Milanese printmaker Simone Durello (1641-1719).

Variations between copies signify different issues within the edition. An engraved vignette (platemark 132 × 184 mm) displaying the heraldic insignia of the dedicatee, the Spanish illegitimate prince Don Juan José de Austria, occurs on the verso of the title-page (part 1) in our copy (and also the British Library copy); in all other copies we have examined, the page is

blank. It seems that only copies *without the vignette* contain a portrait of Caramuel by Bugatti, dated 1679, among the preliminaries of part 1; this portrait must have been a late addition, and the copies containing it therefore represent a subsequent issue of the edition.

Two other plates can occur among the preliminaries in part 1: an engraved frontispiece, representing a simplified version of Bernini's 'Baldacchino' of St. Peter's in Rome, and a portrait of the dedicatee, Don Juan José de Austria (d. 17 September 1679). Neither plate was ever present in our copy, nor apparently in the British Library copy; however, it is impossible to say whether the absence of these two plates should be regarded as an imperfection or as an issue point.

The book is very rare institutionally in the United States, we can only locate 5 copies held institutionally, and 19 others held in libraries in Spain and Italy - this book is famously difficult to obtain 'complete' and in good condition. The two 'copies' reported at Yale University and University of California - Davis are in fact photocopies produced from microfilm.

*The first treatise on accounting in the Spanish language “the first work of accounting literature written in Spanish”*

**Castillo, Diego del.** *Tratado de cuentas: en el qual se contiene que cosa es cuenta.* 1542. Salamanca. Juan de Junta. 4to. 28 ff. Later stiff vellum, spine tooled in blind, some minor soiling, else very good. Title page printed in red and black, small piece of mostly marginal paper missing at gutter, just touching the engraved border, light toning and scattered foxing, else fine.

15,000 \$

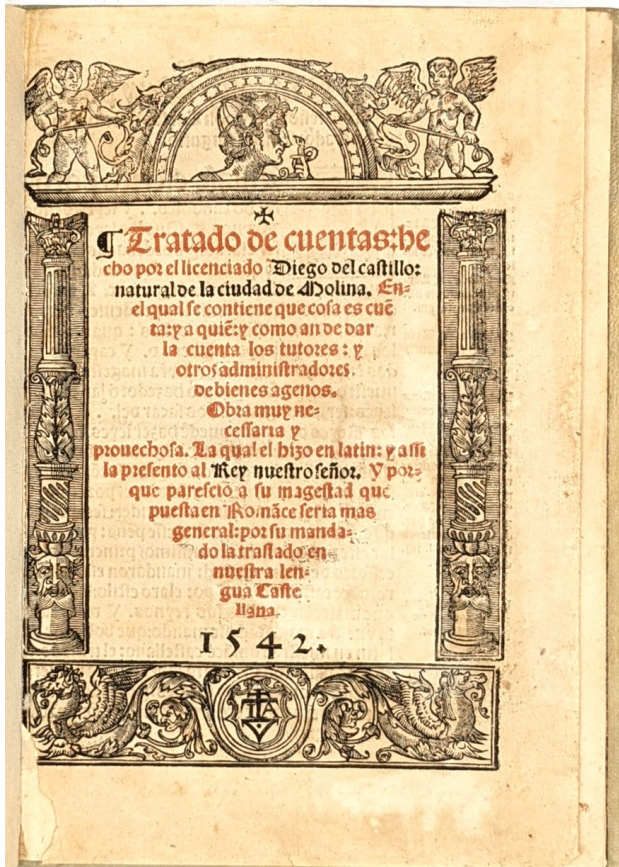
The first treatise on accounting written in the Spanish language and published in Spain, second edition, after a 1522 edition virtually impossible to find.

“Despite its preeminence in politics, commerce and culture during the sixteenth century, Spain lagged behind most other European powers in its contribution to the literature on double-entry book-keeping”

“The Treatise is divided into fourteen parts and a prologue addressed to the Emperor. In part one the author defines the term account, called *cuenta o razon* in Castilian. In parts two through six he discussed who is required to keep and exhibit accounts, to whom the accounts are to be presented, the manner of presentation, the place and the intervals at

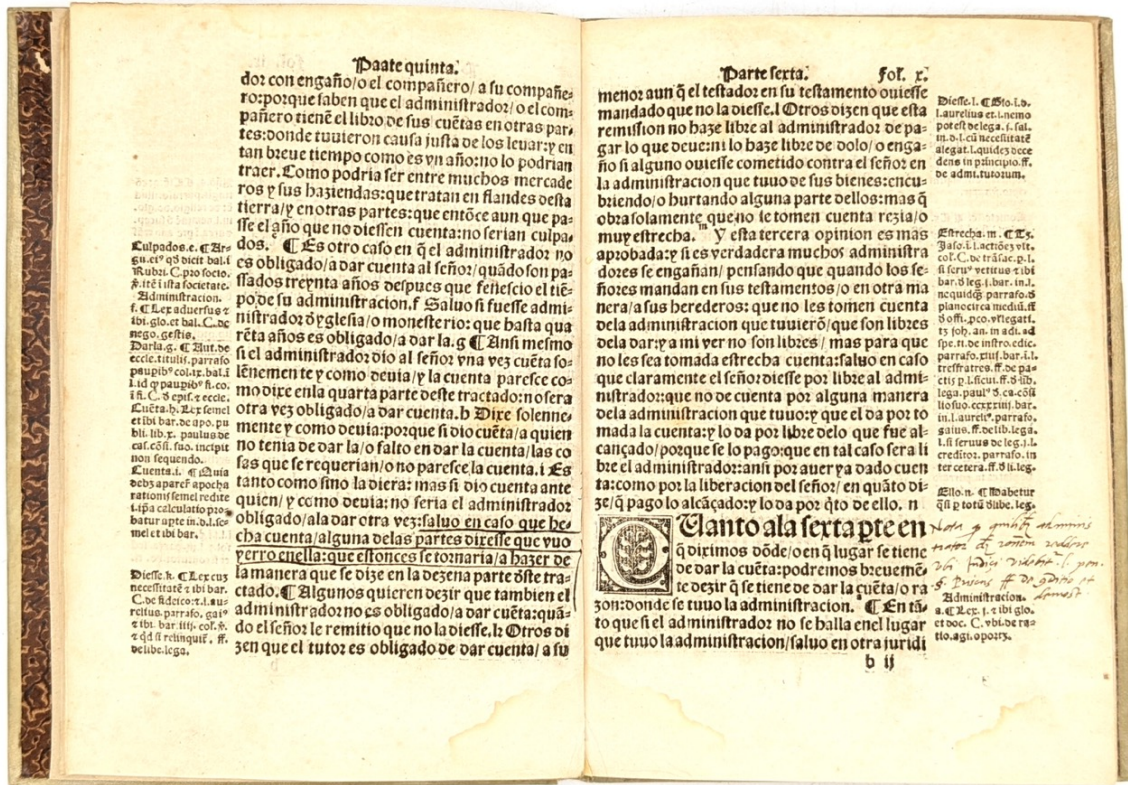
which an administrator is in general required to surrender his books. Part seven treats the proper arrangement of an account book. Part eight discusses how it is that accounts are accepted as proof of the financial realities they purport to represent. After a general discussion of the agent’s responsibilities in the ninth section, Del Castillo devotes parts ten, eleven, twelve and thirteen to the procedures to be invoked if errors or shortages are detected in the accounts; and part fourteen to the various legal documents that must accompany accounts submitted to the courts for probate”

“As far as we know, it is the first work of accounting literature written in Spanish... explores some of the fundamental principles of accounting. It discusses, among other topics, the nature of the account, the preparation of accounting





information in accordance with uniform principles and procedures, and the attest function. It also adds to our knowledge of the role of the accountant in early modern government” (Mills, Patti A. “Financial reporting and stewardship accounting in sixteenth-century Spain.” The Accounting Historians Journal 13, no. 2 (1986): 65–76.



In it, the contractual relations between administrators and proprietors are analyzed as well as the revision of the accounts made by administrators.

“The book deals with economics from a technical and legal point of view, and there are chapters on accountancy and the rights and duties of trustees. The author, a native of Molina (who is frequently confused with another lawyer of the same name) began his study of law in 1515, at the University of Bologna, returning subsequently to his native town, when he sent his original MSS. to various printers for publication” (Maggs Bros, Spanish Books).

Palau, 48068; Ruiz Fidalgo, La Imprenta en Salamanca, 244; Maggs Bros., Spanish Books, 955.



*On Sevillian painting, and the degree of mastery reached by Bartolome Murillo*

**Cean Bermudez, Juan Agustin.** Carta de D. Juan Agustin Cean Bermudez a un

amigo suyo, sobre el estilo y gusto en la pintura de la Escuela Sevillana; y sobre el grado de perfeccion a que la elevó Bartolomé Estevan Murillo: cuya vida se inserta, y se describen sus obras en Sevilla. 1806. Cadiz. En la Casa de Misericordia. 8vo. 165 pp., 1 ff. Blue crushed morocco by Balmes, supralibros on front boards from Isidoro Fernandez, a Spanish bibliophile, faux raised bands to spine, lettered in gilt, excellent condition. Oxidation to title page, overall a fine example.

2,500 \$

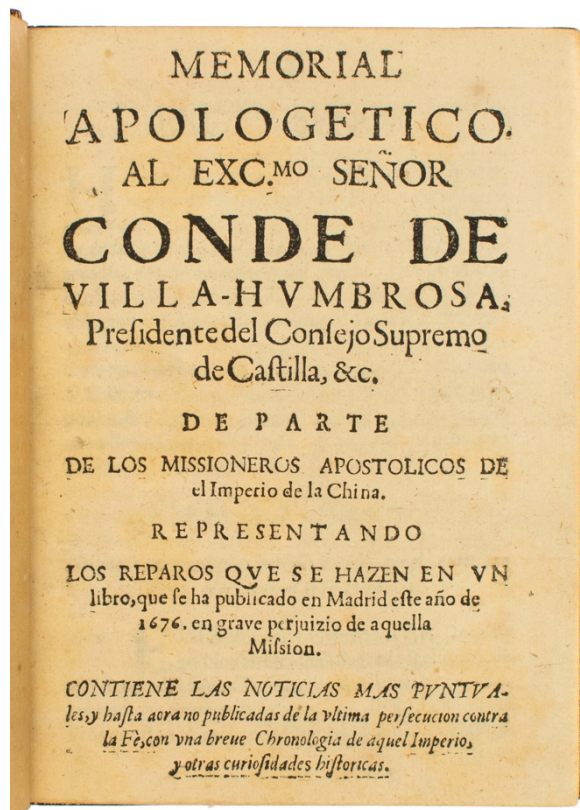
First edition, a curious and interesting description and appreciation from Spanish art critic Cean Bermudez of Sevillian painting, and the degree of quality to which Bartolome Murillo took it to in the 17<sup>th</sup> century.

Cean Bermudez (1749-1829) was a Spanish art historian and antiquarian, author or co-author of several books; he studied under the Jesuits in Oviedo, and at a young age accompanied Jovellanos to Seville, where he started his education in art history, first with Juan Espinal, with whom he created the Escuela

Publica de Nobles Artes (Academia de Tres Nobles Artes), and later under Antonio Rafael Mengs, one of the most important artists of Court in Madrid, just a few years before Goya. Later in his life he began collecting material on Spanish artists, and foreign artists that worked in Spain; it was also the that he became friends with Leandro Fernandez de Moratin and Francisco de Goya, who made two portraits of Bermudez. In 1798 he was elected honorary academic of the Real Academia de Bellas Artes de San Fernando, a prestigious title, which consolidated his position as an important man in the Spanish art world. It was the first of several monograms and work on the arts in Spain, amongst which, was a study of a painting done by Francisco de Goya, the first printed work to discuss Goya's artistic produce, and the first time a whole publication was dedicated to the artist.

Palau, 50761.

*Original work on the state and defense of the Jesuit missions active in China*



**[China and the Jesuits] [Cortes Ossorio (Juan)].** Memorial Apologetico. al Exc. Mo Señor Conde de Villaumbrosa... de partes de los Misioneros Apostolicos de el Imperio de la China. Representando Los Reparos que se Hazen en un Libro, que se La publicado en Madrid este ano de 1676, en grave per juicio de aquella Mission. 1676. S.l. [Madrid]. 4to. Dark brown morocco, broad inside gilt boarder, by R. Raparlier, spine lettered in gilt. Minimal foxing, very good.

8,000 \$

True first edition, an extremely rare Jesuit work relating and refuting Navarette's more widely known chronicle *Tratados Historicos... de China*, and to the criticisms from church authorities in Europe, particularly Spain, of the methods used by the Jesuits in their missionary activities. This memorial is largely a Jesuit defense, which vehemently defends from Church and Civil authorities the methods employed by the Jesuits in their missionary endeavors in China, Asia, and

with references to Mexico.

Furthermore, the book contains an up-to-date description of the persecutions of the Christian faith in China, and a brief chronology of the Empire of China and other historical curiosities. As expected, because the point of departure to China within the Spanish Empire was Mexico -and later the Philippines-, references to Mexico are made as well.

The memorial was soon republished in book form, under a different title "*Reparos Historiales Apologéticos... propuestos de Parte de los Misioneros Apostolicos del Imperio de la China, representando los descuidos que se cometen en un Libro que se ha publicado en Madrid en grave Perjuizio de aquella Mision*" (1677, Pamplona by Baztan).

According to OCLC we locate U.S. copies at: Univ. of California Berkeley, Univ. of Kansas, and Cornell.

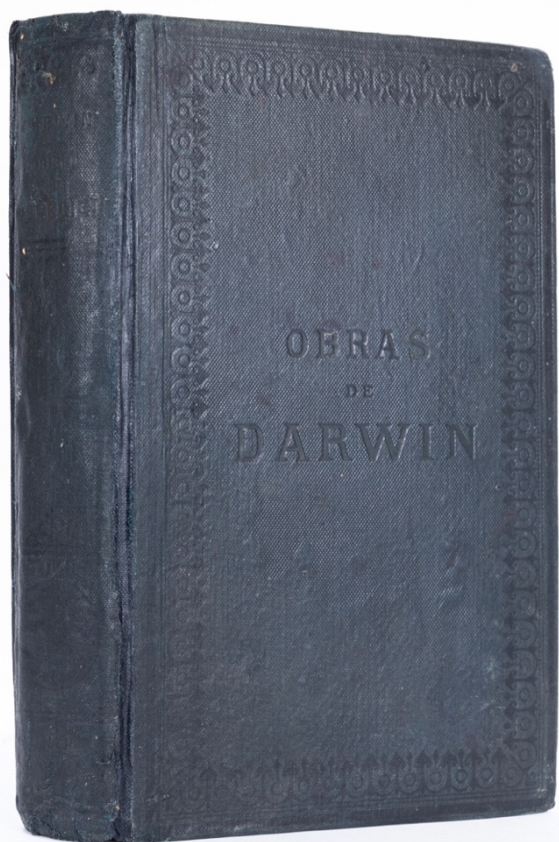
Cordier, BS,1, col. 32, Lust 831, Palau 63421, "Este Memorial que describe Gallardo es raro", Streit (1929) 2441, Cummins (1993), pp. 215-216, Lowendahl 1496.



*First Spanish translation of the Origin of Species, extremely rare, first edition to include two letters by Darwin*

**Darwin, Charles.** Origen de las especies. Por medio de la seleccion natural ò la conservacion de las razas. Favorecidas en la lucha por la existencia. Traducida con autorizacion del autor de la sexta y última edicion inglesa por Enrique Godinez. [1877]. Madrid. Perojo. 8vo, (218 x 132 mm). viii, 573 pp., folded plate. Original green cloth, restored, spine faded and rebacked preserving original cloth. First third of the book with water staining and damp, occasionally causing some fraying, else very good.

5,000 \$



Rare first Spanish edition -and first translation into Spanish- of one of the most significant and meaningful works of science ever published, the *Origin of Species*; this translation with two letters by Darwin not published anywhere else: “the most important single work in science” (Dibner); “a turning point, not only in the history of science, but in the history of ideas in general” (DSB). Published in 1877, almost 20 years after the first saw light in London, the reason for the delay was -most likely- the strong influence the Church had in most Spanish-speaking countries, in direct relation with the contradiction between Darwin’s theory and Church teachings (evolution from an animal as opposed to creationism).

Whatever the case may be, this translation into Spanish meant Latin American countries (Mexico, Argentina, Chile, Colombia, etc.) could profit from its reading, expanding in a single act the potential readership to almost 20 countries;

Darwin’s letter included in the book speaks of that, he expresses his content with making it available for the Spanish-speaking. Audience. “The book, stripped of references and academic paraphernalia, was aimed not at the specialists, but directly at the reading public” (DNB, for the first English edition).

Rare, we can find 3 institutional holdings in the U.S. to OCLC: Huntington, National Library of Medicine, and American Philosophical Society.

Freeman, *Works of Charles Darwin* (2<sup>nd</sup> Edition), 770.



*Rare Work on the History of Spanish Dance*

**[Dancing] Roxo de Flores, Felipe.** *Tratado de Recreacion Instructiva sobre la Danza: su invencion y diferencias.* 1793. Madrid. Imprenta Real. 8vo, pp. [ii, title], xi, [iii, index], 127. Nineteenth century green morocco panelled in gilt and in blind, spine with raised bands and tooled in gilt.

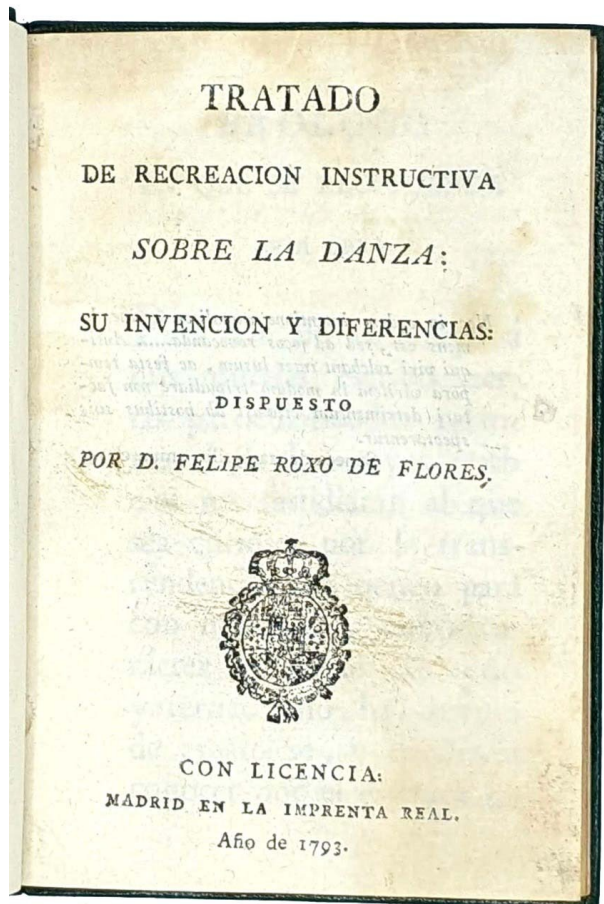
3,000 \$

First edition. A history of Spanish popular dance including the various influences upon it, from classical times up to the French minuet, and providing one of the most detailed descriptions of Spanish dance up to the end of the eighteenth century.

It includes descriptions of dances such as the 'Lucha de Espadas' (a sword dance of sorts), sarabande, chaconne, pavane, paradetas and fandango, as well as several versions of the popular folk dance of the period, the seguidilla, noting various regional variations, and ending with the bolero. 'In 1793, Felipe Roxo de Flores's treatise on *recreational dance* lists "cabriolas (caprioles), taconéos (heelwork), zapatetas, and other weaving and interlacing steps of the feet"

as fundamental elements to the "preparation or training for Spanish dance." (Flamenco dancers will not be surprised to read this, as our fancy moves are called *patadas*, or kicks.) This passage is the first time of which I am aware that percussive footwork (taconéos and zapatetas) is listed among the formal techniques of Spanish dance training' (K. Meira Goldberg, *Sonidos Negros: On the Blackness of Flamenco*, Oxford, 2019, p. 74).

Aguilar Piñal, *Bibliografía de Autores Españoles del Siglo XVIII*, VII, 1943; Anglés y Subirá, *Catálogo Musical de la Biblioteca Nacional de Madrid*, III, 232. Only three copies found in institutional hands, at UCLA, BNE and the University of Las Palmas.





*First edition of Defoe's masterpiece, the adventures of Robinson Crusoe, hailed as the first English novel*

**[Defoe, Daniel].** The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner. 1719. London. Printed for W. Taylor [with] The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of his Life. 1719. London. Printed for W. Taylor. [with] Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe. 1720. London. Printed for W. Taylor. Three volumes, 8vo (180 x 113 mm). Complete, the illustration is composed of an engraved frontispiece of Robinson Crusoe in first volume, folding engraved map of the world in second, folding engraved plate of Crusoe's island in third, advertisements at end of each volume as called for. Fine 19<sup>th</sup> century red morocco by Rivière, raised bands to spine forming compartments, tooled and

lettered in gilt, triple gilt filets to boards, inside dentelles gilt, all edges gilt; three boards reattached, some other restorations. Very mild browning and toning, restoration to the last leaf of volume one touching a few letters, excellent overall.

120,000 \$

Fine set of first editions of Defoe's celebrated masterpiece, widely considered as the first novel written in the English language, which initiated the entirely new literary form of the novel, a work that has transcended frontiers, and has become embedded in the world's cultural consciousness.

"The romance of Crusoes's adventures, the figure of civilized man fending for himself on a desert island, has made an imperishable impression on the mind of man" (PMM Exhibition Catalogue, 1963, no. 325).

Robinson Crusoe is a universally recognized character, which signifies the stranding of a person in an uninhabited or inhospitable place, the inspiration for countless books, tv shows and movies, both directly representing the events of the



book, or modernized versions in space. Few literary works have had this effect on popular western culture. "The special form of adventure that he chose, and even the name of his hero, have been adopted by countless imitators... This influence is not yet dissipated, for much of science fiction is basically Crusoe's island changed to a planet" (PMM, second edition).

"Robinson Crusoe, that immensely subtle, complex book with its simple plot and a character of compelling reality who appears in one archetypal incident after another. Embedded in world cultural consciousness, Robinson Crusoe has never been out of print. Most people still encounter Crusoe in childhood and never forget him. Only the Bible has been printed in more languages. From the very beginning Defoe's impact was international, as was the recognition that Robinson Crusoe was a new literary form with revolutionary power to 'instruct and delight'" (ODNB).

Purportedly based on the adventures of Alexander Selkirk -who spent four years in the uninhabited island of Juan Fernandez-, and the exotic largely inspired by Britain's rising colonial power, the novel was an immediate and massive success both among the greatest thinkers of the age and the reading public, it is second only to the Bible in number of translations.

"Defoe's Robinson Crusoe, even more so than Swift's Gulliver's Travels, a work on a similar theme, encompasses a dramatic shift in eighteenth century fiction. Though both works now stand on their own as "novels," a term that was certainly not used in the period (as it was more commonly applied to French romances), each work is a unique amalgam of diary, travelogue, romance, utopian fiction, sermon, satire, and religious/ philosophical treatise. This reflects the ethos of the early eighteenth century, when the old forms were often at a loss to describe the fantastic events that were unfolding around them- events that were more fantastic than the wildest imaginings of fiction. The scope of the world was changing at an ever quickening pace; maps could scarcely keep up with the latest discoveries from around the globe" (Grasso, Joshua. "'An Enemy of His Country's Prosperity and Safety': Mapping the English Traveler in Defoe's 'Robinson Crusoe.'" *CEA Critic* 70, no. 2 (2008): 15-30).

Provenance: Mortimer L. Schiff (bookplate to pastedown); the Library of John M. Schiff.

PMM,180; Hutchins, pp.52-65, pp.97-112, pp.121-128; Furbank and Owens 201, 204, 210; Moore 412, 417, 436.

*One of the first Economic treatises ever printed, highly influential  
The presumed first edition*

**[Economy] Platea, Francisco de (Franciscus de Platea).** Opus restitutionum, usurarum et excommunicationum. 1472. Venice. Bartolomeo da Cremona. 4to, (230 x 163 mm). 225 ff. (of 226, missing the first blank) ; collation : aa-cc<sup>10</sup>, a-g<sup>10</sup>, h<sup>12</sup>, i-t<sup>10</sup>, v<sup>4</sup>. Eighteenth century rigid vellum over boards, spine flat, finely tooled in gilt, two lettering pieces in red and green morocco, very lightly soiled. A beautiful

copy, large margins; some scattered and not very pronounced foxing, a wetting.

26,000 \$

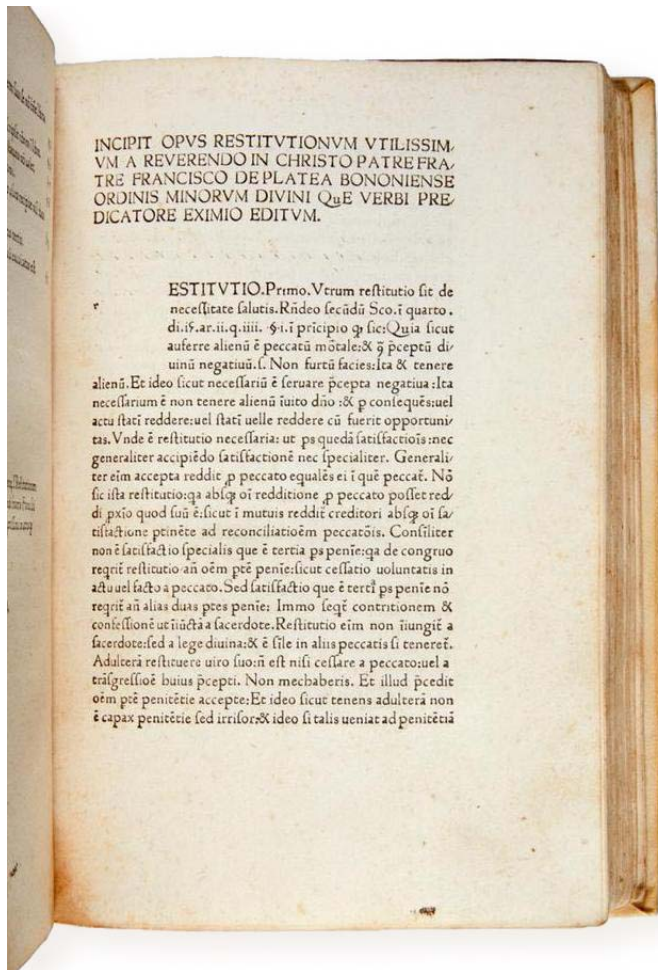
Probably the first edition, an extremely influential economic treatise, one of the first to denounce the practice of usury.

An edition was printed with no date or printers details (presumably Padova) before 1473, which is why it is impossible to determine priority between that and our edition, traditionally, this edition has been considered to be the first.

Deeply influenced by the writings of Duns Scotus and especially by the Tractatus de usuris of Alexander of Alexandria (14th century), the work of Francesco Piazza (Platea as he is more generally referred to) – Franciscan jurist and theologian originally from Bologna, who died in his native town around 1460 – deals with loans for interest in all their aspects (economic, legal and moral), condemning the latter as unjust and

fraudulent with regard to the law and the doctrine of the church. Piazza describes the illegality of the gains, the risks of the debtor, the social and judicial exclusion of the usurer, as well as his forfeiture of the rights and privileges offered by the Christian community to its members.

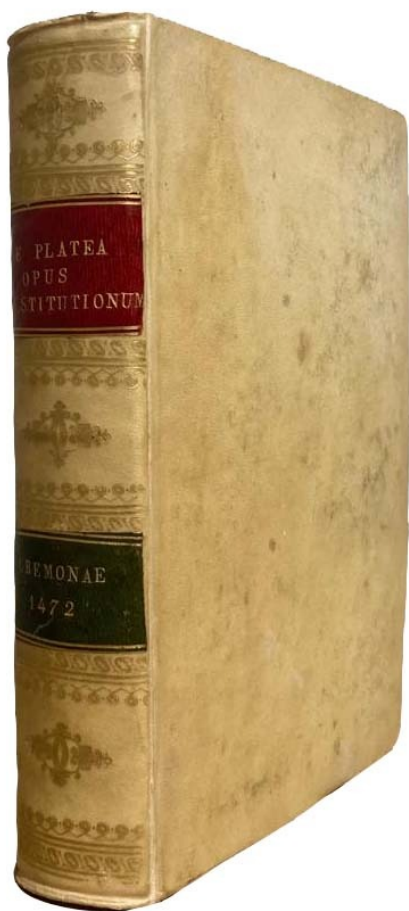
Piazza cites in particular the canon law *Usurarum voraginem*, promulgated in 1274 during the second Council of Lyons, which decreed the expulsion of foreign usurers and threatened the recalcitrant authorities with prohibition and excommunication (cf. infra, f. 133v).





The printing of this Venetian incunabula was financed by Nicolao Truno (Niccolò Tron), a wealthy merchant, doge of Venice from 1471 until his death in July 1473 (his monetary reform and heavy military investments caused a spectacular increase in the debt of Venice). The intended audience was that of the countless merchants of Venice, the most active and flourishing of the trading cities of the 15<sup>th</sup> century, whose investments were largely based on borrowing. The authorities quickly adapted to this ban and circumvented the law by opening the city gates to

Jews, who could become bankers there on the condition that they lend at interest. As early as 1516, when the ghetto was created, four banks set up in the central square, offering their services to merchants but also to aristocrats and financiers of the Doge's wars, for whom the pawnbrokers of Christian bankers could not suffice.



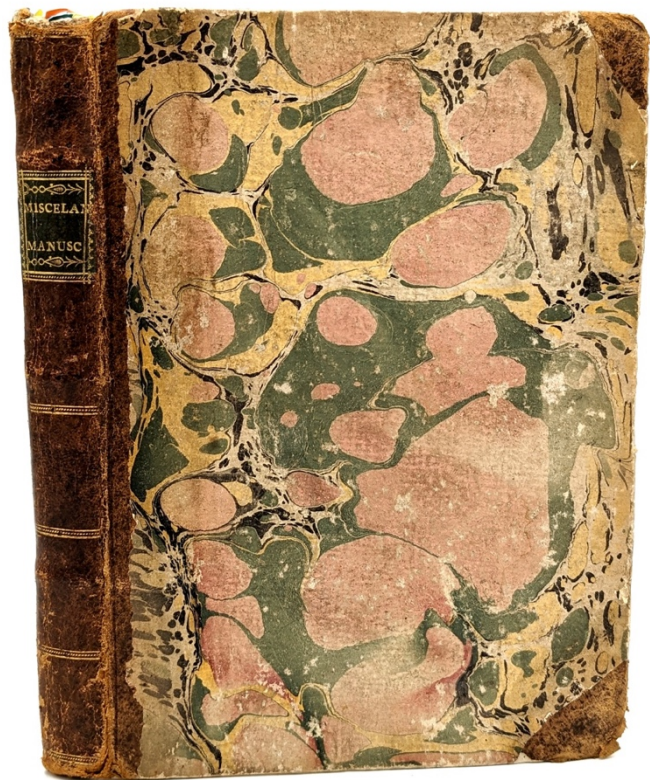
The *Opus restitutionum* is one of the first three works to come out of the presses of the publisher, type founder and ephemeral printer Bartolomeo da Cremona, who was active for only two years, from 1472 to 1474, and of which only eight printings are known, distinguished by their elegant round letters and their very beautiful execution.

“In all probability this is the first book from this press; it is printed in a beautiful Roman type of unusual design” (Harper).

Provenance: Franciscan monastery of San Girolamo in Gubbio (Umbria), with this handwritten note on the back of the last white sheet: “Iste liber restitio sanctis Francisci deplatea Pertinet ad locum sancti Jeronimi prope Eugubinum”. This monastery is still active today. – Wax stamp with the initials L. J. on the first inside cover (unidentified).

Goff, P752; HC, 13035; BMC, V, 208; GW, M00836; ISTC, ip00752000; L.C. Harper, *Catalogue of a selection of incunabula from over 150 presses*, 1927-1930.

*The French Revolution and the origins of the radical enlightenment and liberalism in Spain, including one of the earliest known versions of the Declaration of the Rights of Men in the Spanish language*



**[Enlightenment Ideals in Spain].** Collection of mostly unrecorded manuscripts (9) and imprints (2) that reveal the huge impact that the French Revolution had on the ideology of Spanish Enlightenment, an impact which would lead to the birth of liberalism not only in Spain but also in Latin America. As the historian Antonio Elorza has remarked: 'El año 1789 marca una divisoria en la evolución de la vida política y cultural de España' (the year 1789 marks a dividing line in the evolution of political and cultural life of Spain).

25,000 \$

A fascinating and historically significant sammelband with important texts on the rights of men and the origins of liberalism, written in Spanish for a Spanish-speaking audience. It is an extraordinarily rare gathering, considering the seditious nature of

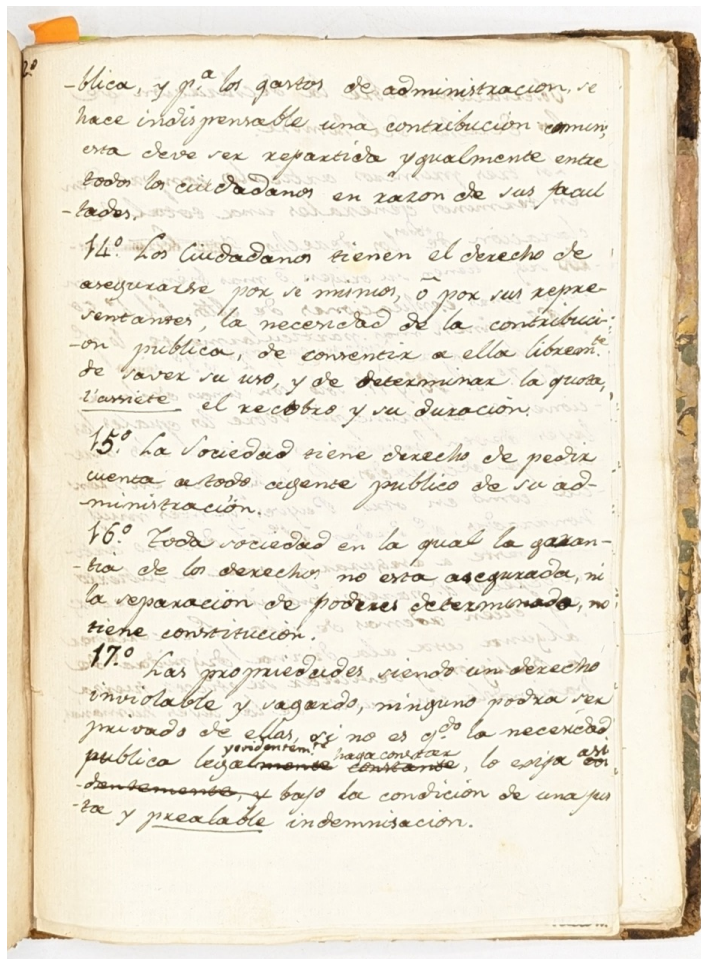
the documents in the eyes of the absolutist monarchy. For example the sammelband contains the ground-breaking Spanish translation of the Declaration of the Rights of Men, a fundamental text, which was obviously forbidden in Spain. The Sammelband also contains the first very rare text in Spanish in favour of the French Revolution written by the Abate Marchena. Most of the authors of the prohibited texts contained in the sammelband were central to the diffusion of revolutionary ideals in Spain and therefore were persecuted by the Inquisition, imprisoned or exiled.

Most of the texts contained in this sammelband were probably bound together around 1792 or even earlier.

In 1792 the Prime Minister the Count of Floridablanca had imposed a ruthless ideological quarantine to ensure that the dangerous ideas of the French Revolution did not spill over to Spain and Latin America. Despite this ferocious censorship, the rare survival of the seditious manuscripts and imprints in this sammelband shows that radical ideas continued to circulate. Without any doubt the most



important document in the Sammelband is one of the earliest translations into Spanish of the Declaration of the Rights of Man, a text that had an enormous impact in Spain and Latin America (item 6). The Sammelband also contains what is considered to be the first very rare text in Spanish in favour of the French



Revolution (item 2). The anonymous author is the Abate Marchena (1768-1821) who was the first Spanish speaking writer who openly supported the ideals of the French Revolution. He had emigrated to France in early 1792 where he became a significant figure of the Revolution. There are also two unknown texts by Valentín de Foronda and Francisco Cabarrús, men who are regarded by Elorza as key figures in the origins of Spanish liberalism. Both men had reached the conclusion that Bourbon reformism was insufficient and a clean break with the Ancien Régime was imperative. There is also a remarkable unknown text by Félix Samaniego, famous for his fables, about the economic situation of his village La Guardia situated in the Rioja. He argued that its self-contained economy was being ruined by the proliferation of vineyards which produced the wine that under the name of Rioja was going to become world famous. His

outspoken attack against the local friars made this text seditious.

Some of the titles of sammelband show an obvious connection with the Basque Country and the men linked to the Real Sociedad Vascongada de Amigos del País. There are two texts of religious interest, one of them is a sermon to be given in Lekeitio (Biscay) which would also indicate that the Sammelband was put together by a priest. Possible contenders for this are the brothers San Martín y Burgoa, Antonio and Pedro María, both priests born in Lekeitio. Pedro María also served as a priest in Lekeitio. The Sammelband also contains a copy of the letters that Foronda had sent to Antonio San Martín y Burgoa.

A full relation of contents is available upon request, but in summary they include:

1. Valentín de Foronda, 'Señores españoles. Si Herschel, Casini...', n.d. but 1790, n.p. Pamphlet in which Foronda (1751-1821) describes two methods taken from French sources to combat pestilences.
2. José Marchena (Abate Marchena), "A la nación española", N.p. n.d. but Bayonne, 1792. A major early Spanish work in favour of the French Revolution.
3. **Manuscripts.** Valentín de Foronda to Antonio de San Martín y Burgoa, Madrid, 2<sup>nd</sup> and 4<sup>th</sup> of January 1792. Two copies of apparently unrecorded letters from the economist Valentín de Foronda to Martín de Burgoa who had published in 1791 *El labrador bascongado o antiguo agricultor español*, a work much commented upon in enlightened circles.
4. **Manuscript:** Copy of the Edict of 18 May 1780 issued by the Irish born Alejandro O'Reilly, introducing measures of control of the medical profession: surgeons, doctors, pharmacists, midwives.
5. **Manuscript:** Félix de Samaniego, this unknown text is singularly important for the history of agriculture in Spain in the 18<sup>th</sup> century and particularly for that of wine in the Rioja.
6. **Manuscript:** DECLARATION OF THE RIGHTS OF MEN: "Declaración de los derechos del hombre y del ciudadano". This is one of the earliest translations into Spanish of the Declaration of the Rights of Men which is regarded as a key document for the history of Spanish liberalism and Latin American Independence.
7. **Manuscript:** Copy of a letter from Francisco Cabarrús addressed to the Duke of Alcudia (21st of November of 1792) enclosing a memorial to the King sent from jail.
8. **Manuscript.** Carta del Rey de los Franceses dirigida a la Asamblea Nacional constituyente el día 13 de septiembre de 1791.
9. **Manuscript:** "Breve disertación sobre si el párroco sea verdadero ministro del sacramento del matrimonio", 29 pp.
10. **Manuscript.** 'Carta en defensa de Fray Gerundio de Campazas, del P. Isla'
11. **Manuscript** Draft of a sermon for Lequeitio on the Trinity, preached in 1758 or 1768. 10 leaves.

*Rare Spanish 18<sup>th</sup> century Treatise on Fractures and Dislocations of the Knees;  
apparently no copies in the United States*



**Galli y Camps, Leonardo.** *Nuevas Indagaciones acerca de las Fracturas de la Rótula, y de las Enfermedades que con ellas tienen relacion, principalmente con la transversal.* 1795. Madrid. Imprenta Real. 4to. pp. [iv], xlviii, 272, [16], with a portrait frontispiece of Manuel Godoy and 6 folding engraved plates. Ownership inscription in ink on title 'Juan J. Fagundez y Escamilla. Cadiz, 1828'. Contemporary mottled sheep, spine gilt in compartments with a black morocco label.

3,000 \$

First edition of this treatise on the treatment of fractures and dislocations of the knee, published by the royal printing press; it is a significant Spanish medical work. Richly illustrated with 6 engraved plates showing

various types of fractures and dislocations, the methods used to repair them and the best postures to be adopted by patients to improve their chances of recovery. The plates were engraved by Juan Barcelón y Abellán (1739–1801) and José Gómez de Navia (1757–c.1812), talented engravers trained at the Real Academia de Bellas Artes de San Fernando; the portrait of Manuel Godoy, which gives an indication of the prestige ascribed to this publication, was engraved by Manuel Salvador Carmona (1734–1820), one of the Spanish court's foremost engravers.

Galli y Camps (1751–1830) was a Catalan surgeon, military officer and academic who had extensive experience of military injuries and practiced at the Royal College of Surgery in Cadiz as well as being surgeon to the king before playing an important role in the development of military surgery during the Peninsular War (1808–1814). He was a fellow of the Royal Academy of Sciences and Arts of Barcelona, the Madrid Academy of Medicine and the Real Sociedad Bascongada de Amigos del País. Here, he analyses the structure of the knee, the types of fractures it could incur and made numerous observations based on real life cases.

Institutionally, we were unable to locate a copies in the United States.

Palau 97235. See *Difusión de la Ciencia en la España Ilustrada: Estampas de la Real Calcografía* pp. 352–353.



*The development of linguistics in Mexico and the education of Mexicans, an extraordinary sammelband*

**Gonzalez, Thomas.** Explicacion de las syllabas sobre el Libro Quinto de Antonio de Nebrija. [1646]. Mexico. Juan Ruiz. [1], 41, [1] leaves. Small stains to title page,

occasional foxing, leaf 25 defective with slight loss, coming disbound. [bound with]: De arte rhetorica, libri tres. [1646]. Mexico. Juan Ruiz. [6 of 7], 55 leaves; lacking title page, with title of the second work improperly bound at front. [Bound with] Summa totius rhetoricae. 1646. Mexico. Widow of Bernardo Calderon. [1], 23 leaves (quite erratically paginated, lacking 5 leaves, title page bound at front of the volume as noted). 8vo. Contemporary limp vellum, moderate wear, minor soiled, ties perished, becoming loose, overall very good.

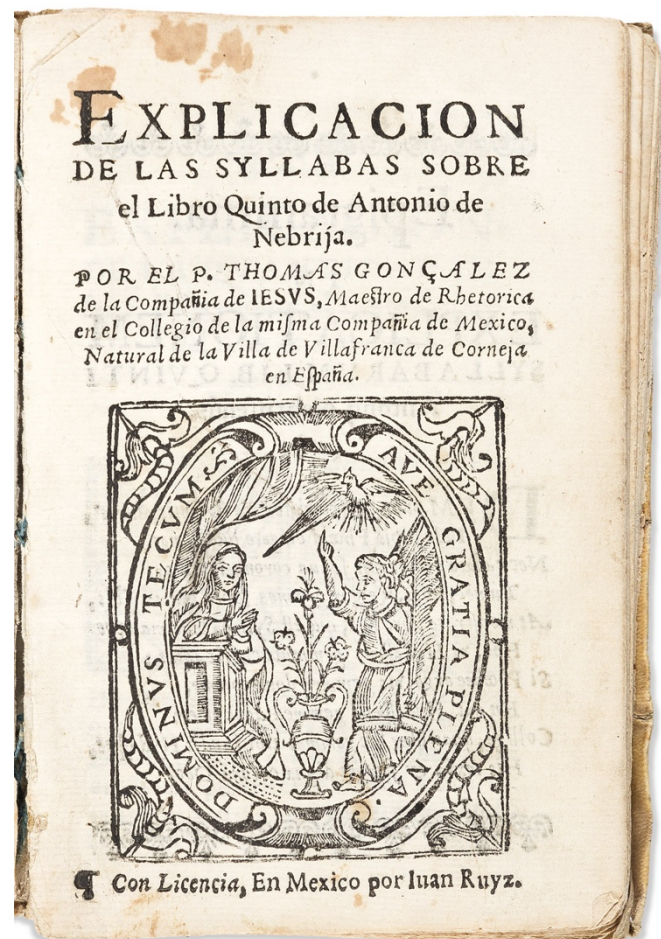
12,000 \$

First edition of the extraordinarily rare *Explicacion de las syllabas*, written and published in Mexico by the Jesuits, an important contribution to the development of linguistics in the Viceroyalty of New Spain, which we were unable to locate a single example in OCLC, the copy held at the JCB is a microfilm, found bound at the end of a sammelband which includes two other works by Thomas Gonzalez, also on

the same subject.

Nebrija's influence in the Hispanic world and Castillian language are generally undisputed, however his works apparently did not reach Mexico, a situation that had to be remedied by the production of local works.

"The two enemies for the implementation of Nebrija's program in New Spain were, first, the friars conviction that their goals would be better achieved if they learned and wrote grammars of Amerindian languages instead of teaching Castilian to the natives and, second, the conviction of the University and Jesuit Colleges that the studia humanitatis was the best model of education in order to civilize the New World colonies (in the case of Colombia, see Rivas Saconi 1949)°,



by teaching it to the Creole population... The incongruous goals of the Crown and the friars revealed that a curious inversion of Nebrija's programs was taking place: while Nebrija proposed the learning of Latin as the means of unification and consolidation of Castile, the friars in the New World had recourse to Amerindian languages in order to fulfill the same goals regarding the Christian Republic... The Colegio Santa Cruz de Tlatelolco remained a paradigmatic example of the linguistic trilogy of the New World (Nahuatl, Latin, Castilian)...

*The teaching of Latin: the studia humanitatis and the Christian Republic.* The traces of the first Nebrija (e.g., the program justifying his *Introductiones Latinae*) are obvious in the library of the college of Santa Cruz de Tlatelolco. Mathes (1982), who made a library inventory, found that between 1535 and 1600 approximately As it is well known, the Mendicant friars were less interested in teaching Castilian to the Amerindians than in converting them to Christianity. a dozen of the three hundred books in the library were written in Castilian and the rest in Latin. Three books written by Nebrija were part of the collection. One of them was an edition of his Latin grammar printed in Granada, in 1540. **It comes as no surprise, then, that « Indios latinistas » graduated from the college of Santa Cruz de Tlatelolco.** We know that being taught Latin did not require only learning a foreign language, but mainly learning a whole body of knowledge and system of thought...

Thus, the actuality of Nebrija was more discernible during the 17th century among the Jesuits, and, once again, not because of his Castilian but because of his Latin grammar. We should bear in mind that while **grammars, vocabularies, sermons and Christian Doctrines were written in Latin and the humanities were taught to the children of the Amerindian nobility, Castilian was mainly an instrument of communication and not of scholarly learning.** This reality was no exception among the Jesuits... Nebrija's program for the latinization of Castile was not antagonistic to the Jesuit one (Scaglioni 1986). It comes as no surprise, then, that the Jesuits would take Nebrija's Latin grammar as one of their basic text books. 2) A report written in 1586 about the State of Mexico included a section about the Jesuit education in the city in which it has been pointed out that grammar was studied in four classes : rhetoric, philosophy, two lessons on theory and one on case of conscience (« léense en este colegio gramática, en cuatro clases : retórica, filosofía, dos lecciones de teoría y una de casos de conciencia »). It was in this context that Mateo Galindo, in 1636, published the first edition of his *Explicación del libro cuarto de Antonio de Nebrija*, which was reprinted during the 17th and 18th centuries. In 1640 Tomás González published his *Explicación de las sílabas sobre el libro V de Nebrija* and, in 1642, the *Explicación de la cantidad de las sílabas sobre el libro quinto del Arte de Antonio de Nebrija*... Tomás González published *De arte rhetorica libri tres* and *Arte de Antonio*, in 1652 and 1657 respectively. (Walter Mignolo, *Nebrija in the New World. The Question of the*

Letter, the Colonization of American Languages, and the Discontinuity of the Classical Tradition, 1992, pp.185-207).

“Para la preparación de las gramáticas indígenas, lo más natural hubiera sido que los frailes se sirvieran de la Gramática castellana, de 1492. Pero, al parecer, no llegó ningún ejemplar a México de esta obra ni he encontrado ninguna mención de ella. Revisando las listas de obras de Nebrija en las bibliotecas mexicanas, sólo he encontrado, en el registro de la biblioteca del Colegio de Santa Cruz de Tlatelolco, fundado por el obispo fray Juan de Zumárraga, en 1536, un ejemplar de las *Introductiones in latinam grammaticen...* (1540)... Y en los catálogos de la Biblioteca Nacional [Mexico] sólo existen las *Institutiones grammaticae*, en ediciones tardías del siglo xix... Sancho y Sebastián, hijos del maestro Nebrija, obtuvieron cédula de Felipe II, del 26 de noviembre de 1554, autorizándolos a pasar, imprimir y vender en las Indias, las obras de su padre. A pesar de que la Nueva España estaba incluida en la autorización, no parece haber existido un comercio activo de obras de Nebrija... Y a partir del primer tercio del siglo XVII, los jesuitas comenzaron a publicar en México manuales didácticos, para la enseñanza del latín, a partir de las ideas de Nebrija como... la *Explicación de las sílabas sobre el libro V de Nebrija*, de Tomás González (México, 1640).” (José Luis Martínez “Nebrija en México”, *Nueva revista de filología Hispánica*, tomo XLI, 1993, num. 1).

Rarity: *Explicacion de las syllabas*: we are unable to locate a single example in OCLC, the only copies found are microfilms.

*De arte rhetorica* and *Summa totius rethoricae* are both also very rare, with few institutional examples located: DIBAM, JCB, LoC for the “*Arte*” (second edition), Texas A&M and BNF for the *Summa*.

*Explicacion de las syllabas*: not in Medina (see Medina, Mexico 750 for the 1653 second edition).

*De arte rhetorica*, libri tres: Medina, Mexico 627.

*Summa totius rhetoricae*: Medina, Mexico 628; *Bibliothèque de la Compagnie de Jesus*, III, column 1586.

[https://www.persee.fr/doc/hom\\_0439-4216\\_1992\\_num\\_32\\_122\\_369532](https://www.persee.fr/doc/hom_0439-4216_1992_num_32_122_369532)



*First edition of Goya's masterful artistic depiction of War, universalizing the theme like never before had been done*

**Goya y Lucientes, Francisco de.** Los Desastres de la Guerra. 1863. Madrid. Real Academia de Nobles Artes de San Fernando. Oblong folio, (254 x 340 mm sheets). Lithographic title with place and date in ink manuscript, 2pp. letterpress biographical essay, the complete set of 80 etchings with burnished aquatint, drypoint and engraving on heavy wove paper, 31 with part of a J.G.O. and Palmette watermark, the rest without watermark, with margins (title, letterpress and first plate very faintly browned, otherwise the plates clean and fresh). Contemporary purple straight-grained half morocco over marbled-paper covered boards, marbled endpapers, front free endpaper loose, extremities lightly rubbed, head of spine slightly more so.

80,000 \$

The first edition of Goya's impassioned 'Disasters of War', one of the most visually arresting artistic creations of all times, which has forever influenced our perception of war, the grief, the pain, the madness, our civilization at its most gruesome, universalizing the theme of war like never before, often represented in



movies when an iconographic rendering of humanity at its lowest can come to, at the same time, as remarkable artistic achievement by one of the world's most famous, influential, and wonderful artists of all times. Goya is deservedly one of the most important artists of all times, his art may be considered a bridge between the Old Masters and the modernists in their intrigue for the surreal and current affairs; both Dali and Picasso praised Goya as a precursor. His was equally famous for his printing production.

"Goya trató no tanto de dejar constancia de hechos concretos sino de captar la esencia de los mismos. Se sitúa de este modo en un plano contiguo a la acción, tomando parte en el suceso como nunca hasta ahora artista alguno había realizado... Lo que acontecía en estos años estaba en boca de todos, en la calle, en la prensa, en los panfletos, en la literatura e incluso en el teatro. Goya es capaz de crear imágenes completamente nuevas a partir de estos hechos y de la información que generaron; partiendo de la realidad, la transforma en imágenes nuevas, sin equivalente formal hasta entonces, y que se van a convertir en referentes



universales de los desastres que genera la guerra. Los **Desastres son la máxima expresión que un artista haya sido capaz de realizar de la irracionalidad de la**

**violencia y de sus terribles consecuencias sobre el Hombre.** Lo esencial de estas obras es su **intención de universalizar el tema de la violencia**, de mostrar la esencia del mal que acarrea, y de brindarnos unas imágenes ante las que no podamos permanecer indiferentes, ya que su mera contemplación es como un puñetazo a nuestra conciencia." (Museo del Prado catalogue entry).

### **Creation of the series:**

The Disasters of War was created by Goya presumably over the course of ten years and in three distinct phases. The earliest plates, some of which bear the date 1810, depict scenes from the actual war, the battles and skirmishes, the executions, rapes and mutilations, the wounded and the dead. The second group concentrates on the famine caused by the war in 1811-12, which left tens of thousands of Madrileños dead. The third and final part consists of a group of grotesques, satires and allegories reminiscent of *Los Caprichos*, expressing Goya's disdain for Fernando VII's reactionary and vengeful rule after he had regained power following Napoleon's defeat in 1814. It seems likely that Goya had wanted to publish the first two groups of etchings in 1814, but was prevented from doing so by Fernando's post-war tyranny. In 1820, the revolt of Rafael del Riego and the restoration of the liberal Constitution promised liberty at last. It may have been then that Goya once again thought of publishing the series and complemented it with the *caprichos enfáticos*, as he called them. Yet three years later, Fernando's absolute rule was re-established, General Riego was executed and Goya soon emigrated to France. *Los Desastres de la Guerra* were never published in his lifetime. When the fight for freedom was over and won, and victory had brought nothing but Fernando's vindictive restoration, Goya certainly seemed to have lost all faith. One of the *caprichos enfáticos* at the end of the series (plate 69) shows a skeleton scribbling one single word as it sinks into the grave: *Nada* ('Nothing'). This issue has a few captions corrected, as explained in Harris.

Francisco de Goya (1746-1828) needs no introduction, he is amongst a short list of artists that have shaped our visual perception of the world, and namely, his **depictions of war, are certainly amongst the most reproduced in today's culture**, in films, documentaries, etc.

"Francisco Goya, in full Francisco José de Goya y Lucientes... Spanish artist whose paintings, drawings, and engravings reflected contemporary historical upheavals and influenced important 19th- and 20th-century painters. The series of etchings *The Disasters of War* (1810-14) records the horrors of the Napoleonic invasion." (Harris-Frankfort, E.. "Francisco Goya." *Encyclopedia Britannica*, 2022).

Harris 121-200, 1b.



*First edition of the Arte de Ingenio*

**Gracian, Lorenzo (pseudonym of Baltasar).** *Arte de ingenio, tratado de la Agudeza. En que se explican los modos, y diferencias de Conceptos.* 1642. Madrid.

Juan Sanchez a costa de Roberto Lorenço, Mercader de Libros. 12mo, (142 x 88 mm). Later stiff vellum, lightly darkened. Contemporary ownership inscriptions to title, restoration to gutter of title page, light foxing and occasional marginal damp, else very good.

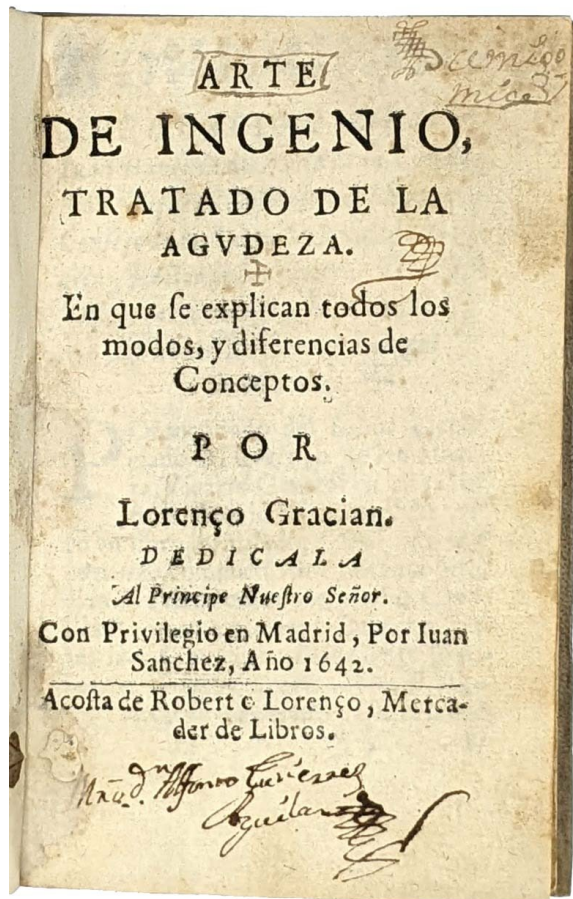
25,000 \$

First edition, very rare, one of the most important produces of the Golden Century of Spanish literature, and an influential work in world literature, specifically on literary aesthetics, and certainly the crowning jewel of Gracian's production. An unusually fine copy, of a book that, when found, is usually in terrible condition or simply incomplete.

"There is much value for us in the *Arte de ingenio*, apart from its utility as an indication of the nature of conceit art, even as a guide to the conceit in all epochs... but these considerations are not likely to weigh with 'a reading public'-whom Gracian himself would have contemptuously ignored as 'vulgo'. What still is of value to all

interested in questions of aesthetic, and the history of aesthetic theory, is the general ideas, explicit and implied, contained in this enormous volume. There remains one more source of interest and value in the *Agudeza*, for the modern reader. In it we have a highly trained workman in a tradition of no simple art standing at the end of one of the most brilliant, or at least, for the sake of the unsympathetic, let us call it glittering periods in any national literature." (Sarmiento, E. "Gracián's 'Agudeza y Arte de Ingenio.'" *The Modern Language Review* 27, no. 4 (1932): 420-29. <https://doi.org/10.2307/3715993>.)

"Durante los periodos del Renacimiento y el Barroco, se encuentra que los preceptistas españoles teorizaron extensivamente los conceptos de la poesia... Para entender y evaluar la contribución de Baltasar Gracian, el mejor preceptista del Siglo de Oro, es necesario examinar las ideas mas importantes de la critica literaria hasta la *Agudeza y arte de ingenio* (1648), la obra maestra de la teoría

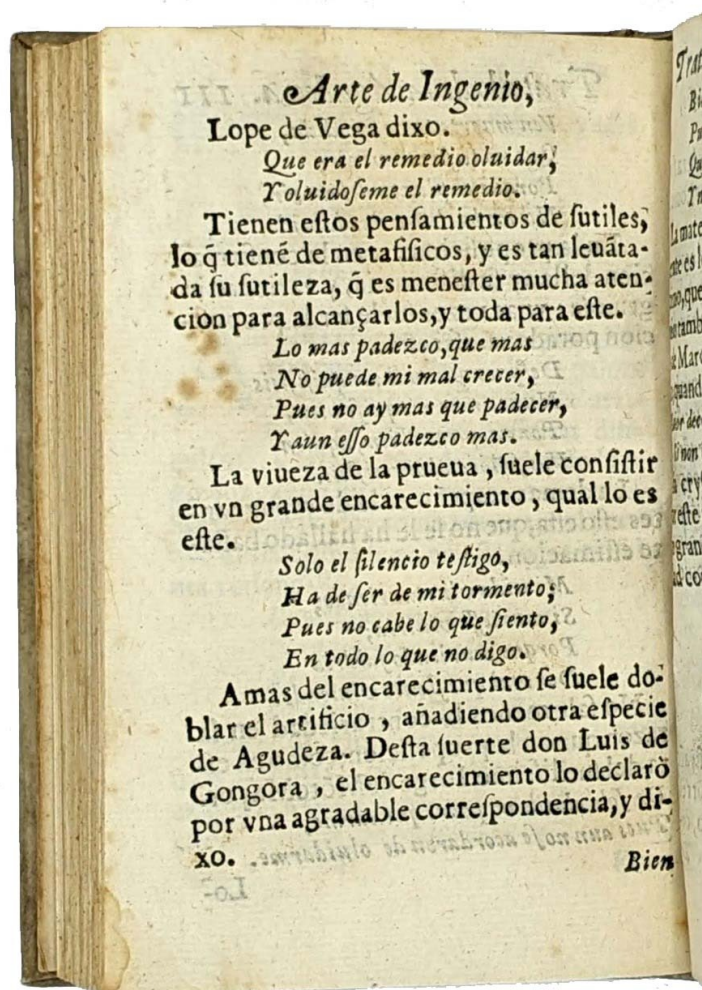


literaria escrita por el jesuita aragonés” (Foster, Virginia Ramos. “Baltasar Gracián y los conceptos de la poesía antes de la ‘Agudeza y Arte de Ingenio.’” *Hispanófila*, no. 35 (1969): 33–43).

“The theory of wit attempted by Gracian in his *Agudeza y Arte de Ingenio* is not easy to understand; and there are signs that Gracian himself was not satisfied with it... He tries to treat of the conceit virtually in isolation, sharply separating the art of trope from that of wit, the latter being treated as a distinct and purely intellectual art, whilst trope is left on one side as a lower form, concerned with the merely sensuous. This is a limitation not altogether without advantages; but, lacking a precise theory of trope Gracian is not able, when the necessity arises, to mark clearly any boundary line between the two figures; nor, because of this lack, could he perceive what is the exact function of the simple trop when it is used, as it so often is, as a structural element within the conceit” (May, T. E. “An Interpretation of Gracián’s *Agudeza y Arte de Ingenio*” *Hispanic Review* 16, n.4 (1948): 275–300)

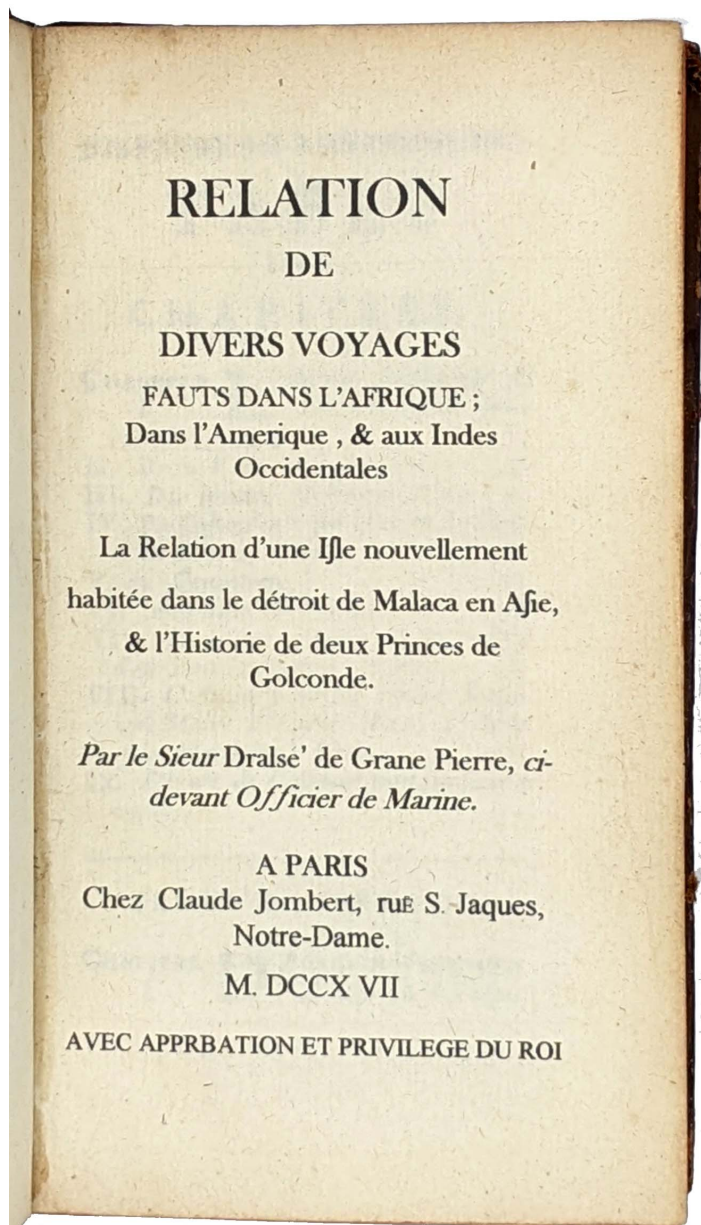
Gracian (1601-1658) was a Spanish Jesuit and baroque writer and philosopher, praised, amongst many others, by Schopenhauer and Nietzsche; he became rector of the Jesuit college at Tarazona, and was author of several works, some of which became highly influential in Spain and Europe.

Palau 106893. Not in Salvá.





*An unknown first issue of a famed French voyage*



**[Grandpierre] Grane Pierre, Dralse de (Sieur).** Relation de divers voyages faits dans l'Afrique, dans l'Amerique & aux Indes Occidentales, la relation d'une Isle nouvellement habitée dans le Detroit de Malaca en Asie & l' Histoire de deux Princes de Golconde. 1717. Paris. Claude Jombert, rue de S. Jacques, Notre-Dame. 8vo, (167 x 95 mm). 1 [blank], 5 ff., 352 pp., 1 [blank]. Contemporary calf, simple fillets to spine, raised bands to spine, elaborately tooled in gilt, red lettering piece, lower compartment with loss of leather, restored. Some leaves toned, scattered foxing but overall in excellent condition

7,000 \$

True first edition, an unknown issue, printed one year before what is considered to be the first edition (1718), with a slightly different title page in design and text, most likely a proof sent to the author. According to OCLC, no copy of this 1717 edition is known institutionally, neither were we able to locate it in the standard reference sources.

The book is a compilation of the travels of Drasle to America, Africa, Indonesia and the Pacific: he visited Buenos Aires and Paraguay, he addressed the richness of the

territory, its commerce, etc., and account of a naval combat against the British, moves on to his capture by the English, his stay in Martinique, and then on to Africa and Mexico.

Provenance: engraved bookplate on front pastedown "Ex libris D. D. Le Tellier de Courtanvaux", and stamp on last page "M. de Courtanvaux".

Sabin 28273 (for the 1718 edition); Alden & Landis 718/48 (again for the 1718 edition).



*One of the rarest and most influential Spanish picaresque novels in history*

**Guevara, Luis Velez de.** *El diablo cojuelo.* Novela de la otra vida. 1641. Madrid. Alos Perez. 8vo, (143 x 93 mm). 8 ff., 135 ff., 1 [blank]. Contemporary vellum,

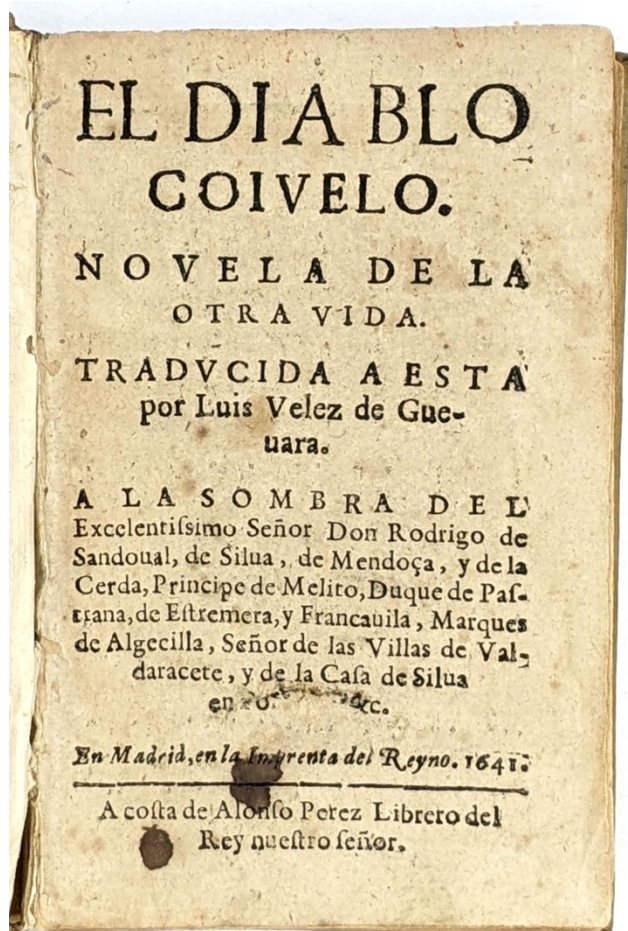
spine lettered in ink, somewhat darkened and bowed, but overall fine. Browned throughout, scattered foxing, thinness to title page with tear affecting a little text.

20,000 \$

First edition, extraordinarily rare, one of the most influential Spanish picaresque novels of the 17<sup>th</sup> century, reproduced in virtually every other European language and widely regarded as a masterpiece of Spanish Golden Century literature.

“[I]t is an amusing fiction, — partly allegorical and partly sketched from living manners, — and **is to be placed among the more spirited prose satires in modern literature**, both in its original form and in the form given to it by Le Sage, whose *rifacimento* has carried it, under the name of ‘Le Diable Boiteux,’ wherever letters are known.” (Ticknor).

The *Diablo Cojuelo* was the inspiration for Lesage’s *Diable Boiteux* (1707), of which is it said to be a poor adaption of.



## The work:

“the narrative is actually structured around two interrelated attempts to elude pursuers. A student from Alcalá, don Cleafás, is obliged to flee from the civil authorities in Madrid, after a hypocritical prostitute lodges a complaint against him for having somehow insulted her. Seeking refuge in an astrologer’s garret, he discovers the limping evil imprisoned in a vial and liberates him. While Cleofás and his new companion travel toward Seville, doña Tomasa persuades one of her many lovers to help her find and take vengeance upon the offending student; at the same time, Satan designates a subordinate devil, Cienllamas, to recapture the mischievous limping devil. Thus, just as Cleofás is fleeing from doña Tomasa and her dubious demands for justice, the ‘diablo cojuelo’ is attempting to evade Cienllamas and assert his independence from Satan’s authority... Although the

novel does not contain a complete account of Cleofas' life, it presents a crucial episode in his moral and physiological development...

"Velez de Guevara envisions the material world as illusory, ever-changing and arbitrary. Wealth, reputation, pleasure or other earthly vanities are subject to loss and will inevitably become meaningless at the moment of a person's death, but society blinds men to this fact by conditioning them to persist in their pursuit of such ephemeral satisfactions" (Bjornson, Richard. "Thematic structure in 'el diablo cojuelo.'" *Hispanófila*, no. 60 (1977): 13-19).

"le diable, libéré d'une fiole où le retenait un magicien, soulever le toit des maisons pour montrer les vices de toutes les catégories de la société" (Marianne Closson, *L'imaginaire démoniaque en France (1550-1650), Genèse de la littérature fantastique*, Droz, 2000, p. 155).

Velez de Guevara (1579-1644) was an important Spanish playwright and novelist, "born at Ecija in Andalusia, in 1570, but seems to have lived almost entirely at Madrid, where he died in 1644. Twelve years before his death, he is said, on good authority, to have written already four hundred pieces for the theatre; and as neither the public favor nor that of the court seems to have deserted him during the rest of his long life, we may feel assured that he was one of the most successful authors of his time. His plays, however, were never collected for publication, and few of them have come down to us." (George Ticknor, *History of Spanish Literature*).

**Rarity:**

According to OCLC we locate a single copy in the United States, at Harvard; other copies at the BNE, BL, Univ. of Toronto (Fisher), Royal Danish Library, Univ. Freiburg, Univ. of Manchester Library, Paris Mazarine, Cambridge Univ.

All early editions are rare, the first particularly so.

Provenance: French auction, 2021.

Palau, 357805. Not in Salva, who only the second and later editions. No copy has appeared on the market aside from this one in 100 years.

*Remarkably rare Italian work on the nature of Horses and their care, an influential figure for modern veterinary medicine, bound for Charles de Valois*

**[Horses] Columbre, Agostino.** Tre libri della natura de i cavalli, et del modo de

Medicar le loro infermita. 1547. Venice. [bound after] [Xenophon]. L'Opere morali di Xenophonte tradotte per M. Lodovico Domenichi. 1547. Venice. Gabriel Giolito de Ferrari. 8vo, (153 x 92 mm). Xenophon: (8), 5-163 ff, (10); Columbre: (2), 2-99 ff, [1 integral blank]. Seventeenth century olive Morocco with supralibros on boards of Charles de Valois, spine flat, tooled and lettered in gilt, triple gilt fillet to boards, with corner pieces, spine lightly sunned, two dark spots on spine and on back cover, overall in excellent condition. Early ownership inscription to title page, some minimal foxing and minor details, superb example.

14,000 \$

Early edition -apparently the first under this title- of Columbre's work on the nature of horses and their care, bound

with a translation of Xenophon's Opera translated by Domenichi, bound for Charles de Valois, illegitimate son of the king of France, Charles IX.



Columbre was an Italian zoologist and veterinarian, of whom little is known about his early life; he began his activity in Venice as a surgeon and teacher of surgery until he was called by Charles V and later back to Venice to the service of Ferdinand II in Naples, to whom the book is dedicated. Interestingly, Ferdinand was very interested in the care of horses, he had two manuscripts commissioned on Vegetius' *Mulomedicina*, which he commissioned to scribe Hipolito de Luna, he was also a famed Renaissance book collector. It is probably during this period that Columbre wrote this work, first printed under the title *Mascalcia*, in Naples in 1490.

Columbre was an influential figure in veterinary medicine during the Renaissance.

## Rarity:



Very rare, according to OCLC there are copies at Michigan State Univ., Brigham Young Univ., Washington State Univ., National Library of Medicine, and BNF.

Provenance: Charles de Valois, Duke of Angouleme (1573-1650), his supralibros on boards; early ownership inscription on title of the Xenophon "Ex Bibliotheca minimorum Guichientium".

Charles de Valois (1573-1650) was the illegitimate son of French King Charles IX and Marie Touchet and famed for his siege of La Rochelle and military exploits, he was educated at the request of his father by his, uncle Henry III; after a careful

education he was destined for the Knights of Malta, and was shortly made Grand Prior of France. From his paternal grandmother, Catherine de Medici, he obtained his title of Count of Auvergne, after a short imprisonment following a failed conspiracy against Henry IV; after being freed, he became in another intrigue, this time costing him 11 years imprisonment. Following his new liberation, he was named Duke of Angouleme. "Pardoned for his part in the Marshal de Biron's conspiracy of 1601, he began to engage in more treasonable plots with Spain (1604) in concert with his half sister, Henriette d'Entragues, mistress of Henry IV. Soon he went into open rebellion; after his capture in 1605 he was condemned to life imprisonment. Released in 1616 to serve the Marshal d'Ancre, he was created duc d'Angoulême in 1619. The Cardinal de Richelieu gave him military commands



against the Protestants at the sieges of Montauban (1621) and of La Rochelle (1627) and in Lorraine (1635). Cardinal Mazarin gave him a command in the north in 1643. Angoulême's Mémoires, first published in 1667, were reprinted in the Michaud-Poujoulat collection (1836)." (Encyclopaedia Britannica).

Xenophon: Adams X-27; Hoffmann III 604-605.

*A magnificent illuminated 'achievement' for an Irish Lord, over 1 meter wide*

**[Illuminated coat of arms; Irish Nobility].** The Achievement of the Right Honourable William Lord Fitzwilliam of Liffer in the Kingdom of Ireland. [Ireland or England, ca. 1715]. Gouache heightened in gold on vellum, 106 x 67 cm [nearly 3.5 x 2 ft], with large central armorial flanked by the coats of arms and quarterings of William Fitz-William of Lincoln and William Fitz-William of Clixby. Framed in a relatively early gilt and painted wood frame. Occasional abrasions to gouache; mainly well-preserved.

16,000 \$

Outstanding and richly decorated heraldic 'achievement' on vellum, elaborately conceived, completely illuminated and finely preserved (a remarkable feat for a work of this size, measuring over 1 meter wide) depicting in enormous scale the holdings of the already-

ennobled Fitzwilliam family, whose primary seat lay in Lifford, County Donegal, a family linked to Ireland and Irish politics, and an English work of art in its own right. The work of a talented artist, the splendid central crest is flanked by two naked, tree-wielding savages, also found on several other Irish and Scottish armorials. The attention to artistic detail is truly astonishing, from the ornate borders of the document heightened with a delicate light blue, to the garlands of flowers and elaborately rolled cartouches, incorporating fish and birds.

William Fitzwilliam (d. 1643) raised the family to the peerage in 1620 as Baron of Liffer/Lifford, and outside of Ireland the Fitzwilliams acquired large tracts of Yorkshire, Lincolnshire, and Northamptonshire. This manuscript was evidently prepared at the behest of the 3<sup>rd</sup> Baron Fitzwilliam (1643–1719) to support his creation as Earl in 1716; such documents were intended not only to be visually impressive, but also to record each 'quartering' or economic district of the lands owned by the family. The last Earl Fitzwilliam died in 1979, upon which the family seat of Wentworth Woodhouse was sold – presumably including the present item.

Cf. Burke, *Encyclopedia of Heraldry* (3rd ed.), s.v. 'Fitzwilliam'.

Provenance: du Pont Family Collection.





*Fine Spanish 16<sup>th</sup> century binding housing an Ejecutoria, including a fascinating full page miniature*

**[Illuminated Spanish manuscript Ejecutoria on vellum] [Philip II].** Carta ejecutoria of hidalguia in favor of Juan Guiterrez. 17 October 1572. Valladolid. Folio, (310 x 215 mm). 26 ff. Spanish manuscript on vellum, written in a rounded gothic hand. Fine contemporary brown morocco richly gilt, with frames of a roll-tool with unicorns, deer, hounds, and hares looking back; slight rubbing and few wormholes, overall in excellent condition. As usual, found without the lead seal, some parts toned, the miniature with very light rubbing and minor worming, some staining to text leaves here and there, else beautiful condition.

6,500 \$

A very finely bound and illuminated Spanish 16th century Ejecutoria, granted under the reign of Philip II. The document is

bound in a wonderful artistic Renaissance binding, composed of a series of fillets forming compartments, all densely tooled. The illustration is composed of a full-page miniature painting, the top showing a coat of arms and logo "Veritas Vincit", a very large historiated "D" enclosing the image of Saint John the Baptist and the Holy Virgin and Child, with the petitioners kneeling before them, sides with floral arrangements, all on top of a large coat of arms, again wonderfully decorated, finally, 26 headings in gold on panels of red and blue.

Ejecutorias as this one, with artistic bindings from the time and finely illuminated are scarce. This binding is a remarkable Spanish Renaissance example. Provenance: Reiss & Sohn.





*Fascinating incunable Ars Moriendi, religious advice for the dying to suppress temptation, wonderfully displayed in images*

**[Illustrated incunable Ars Moriendi].** Ars moriendi. S.a. [c. 1491-95]. Lyon. Engelhard Schultis and Johann Siber. 4to, (210 x 148 mm). 14 ff., including 12 full-page woodcuts, four of which with partial old color. Fine later blindtooled calf in period style, raised bands to spine, lightly worn but overall in excellent condition. faint trace of water stain to lower and outer margins away from printed surface, light spotting, wide margins, generally very clean and fresh, outstanding copy.

Sold

Fascinating illustrated incunable edition of the *Ars Moriendi*, or Art of Dying, with a wonderful and rarely seen set of woodcuts, a medieval best seller, and one of the great themes of medieval life, inspired in the woodblock books. As with all early editions, this edition is extraordinarily rare.

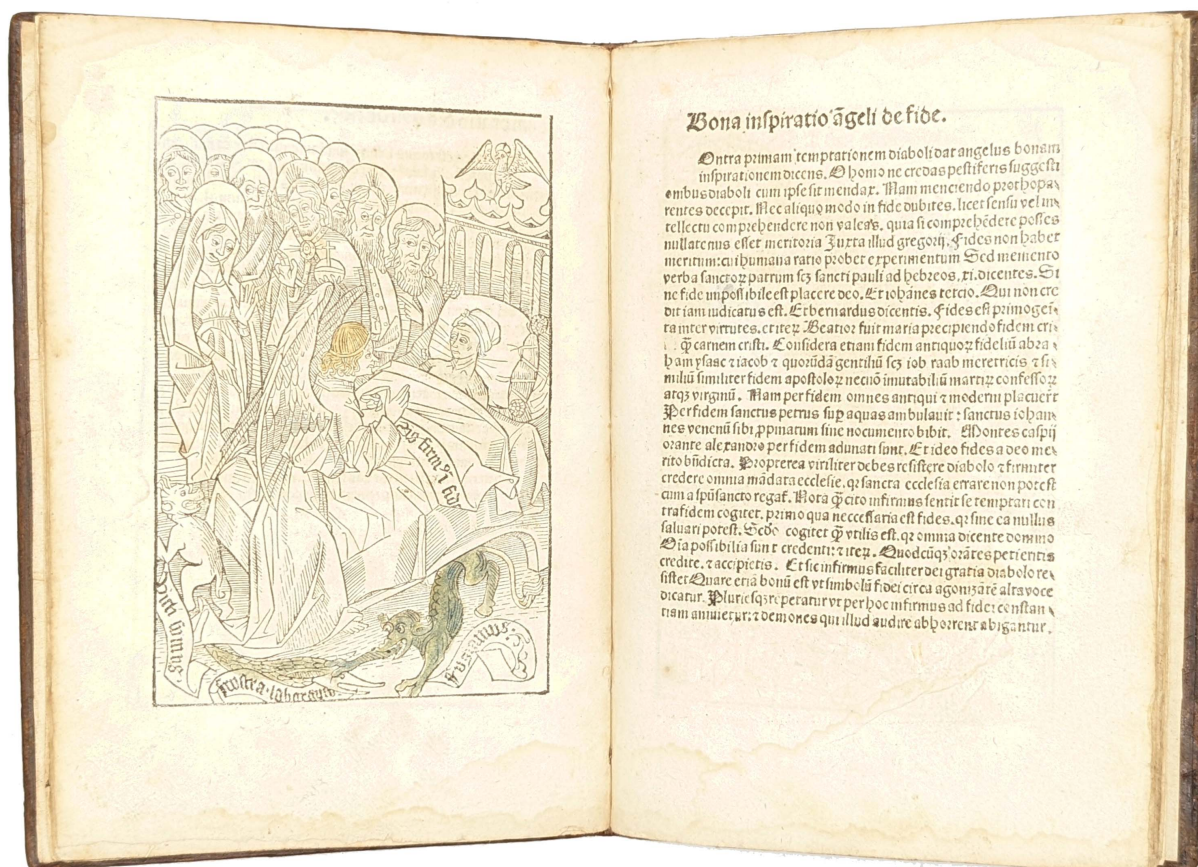
**The illustration:**

The incunable editions of the *Ars Moriendi* follow the same subjects, although they vary in their maker and appearance, this one in particular is the same that illustrate the Lyon edition. This series of illustrations probably originated as drawings from the school of Rogier van der Weyden, now lost, which served as the models for the engravings of the several blockbook editions, and for typographic editions illustrated by woodcuts, which were produced throughout Europe in the late 15th and early 16th centuries.

This is the very rare French edition, which matches the copy held at the BNF, published in Lyon by Johann Siber, c. 1490-91, virtually identical to it.

In this series of fascinating images, demons and angels fight over the soul of the dying man in bed under the gaze of Christ, the Virgin and the saints. The temptations of the devils and the arguments of the angels are summarized in sentences in gothic letters engraved directly into the wood within phylacteries. In the last plate, the body is inert and Christ receives the soul finally delivered, represented in the form of a child.

“Ars moriendi, or The Art of Dying is an important genre of book which reveals the medieval Church rituals surrounding the last rites of a dying Christian. The earliest known printing of the Ars moriendi is a block book edition produced in the southern Netherlands around 1450, though this date is still under debate by historians of the subject. By 1500, over eighty printed editions were produced from presses in Germany, France, Italy, the Low Countries, Spain and Great Britain. Hind wrote that its popularity probably comes from the fact that its was intended as a guide to clergy in giving comfort and counsel to the dying.” (LoC catalogue entry for their copy of the block book, which contains different images, all following the same subjects, and quite similar though evidently by different hands).



“Most printed editions of Ars moriendi follow a standard format. The first two woodcuts represent the sacraments of confession and extreme unction, events critical to the salvation of the soul of the dying man. They are followed by ten full-page cuts, issued in pairs, one illustrating man’s struggle with temptation and the other depicting the intervention of angels and the saints to help the person to resist. The final two woodcuts illustrate the triumph of salvation through grace at

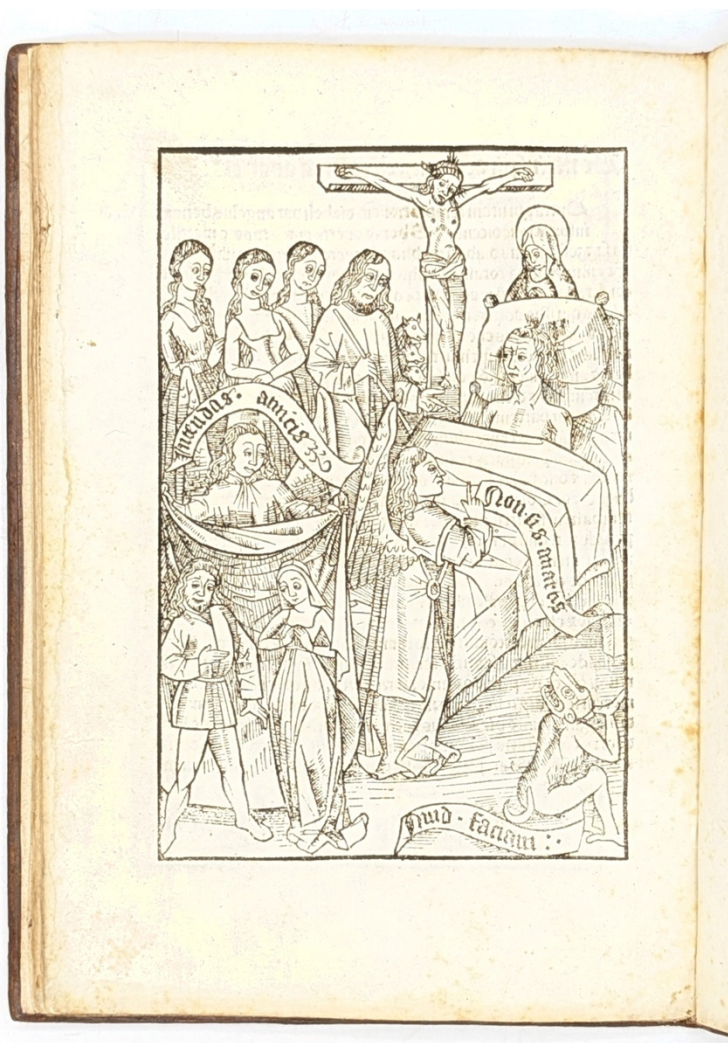


the hour of death and the role of Saint Michael in determining, by the scale of justice, the disposition of the soul at death.

“Determining the original sources for these images is a matter of debate. Some historians suggest that the woodcuts are based on illuminations from the medieval manuscript tradition, while others contend that the source of the engraver known as the Master ES, active in the Upper Rhineland from about 1450 to 1467, these differences of opinion go to the heart of the question of attribution, where date, place, and authorship are extremely difficult issues to resolve for work done during the late medieval and early Renaissance period.” (Daniel de Simone, ed., *A Heavenly Craft the woodcut in early printed books*, 2004, George Braziller, inc., New York, p.87).

**Rarity:**

Despite the many editions and printings in various languages c. 1475-1520, all of the early editions of the *Ars moriendi* are of great rarity.



All editions are rare, especially when complete, both in institutional holdings and on the market, in recent times, a copy of a German edition, which contains different illustrations than this, sold in Artcurial:

<https://www.artcurial.com/en/lot-ars-moriendi-quamvis-secundum-philosophum-tertio-ethicorum-f-1a-et-tum-des-art-moriendi-qui-0#popin-active>

Of the 1491 edition, only 6 copies or fragments are held public institutions : Città del Vaticano Bvat. Kraków Bczartoryski (def.). London BL. Metz Bmun. München SB. Paris BN .

GW, 2588; BMC VIII, 309 [for the 1490-91 edition]; Hain, 1832 [for the 1490-91 edition].



*One of the earliest examples of illustrated wrappers in a wonderful devotional work: the first Copertine, including one woodcut after Bellini*

**Justiniano, Lorenzo.** *Dottrina della vita monastica.* 20 October 1494. Venice. Bernardinus Benalius for Paul Fridenperger. 4to (186 x 134 mm) 114 ff., collation:

a-n<sup>8o</sup>10, 3 full-page wood cuts including one after Bellini (leaf a1v). Modern stiff vellum. A very good, complete copy, normally missing the engravings at beginning and end, or found in poor condition, some minor scattered foxing.

25,000 \$

First edition, an important link to the history of book production, this is one of the first examples of ornamental wrappers or Copertine, part of a remarkable series of illustrated Italian incunabula, printed in Venice between 1493 and 1494 bearing an illustrated engraved cover.

“Two handsome woodcuts placed on the first and the last page in each case - as to form an ornamental cover” (BMC, V, XXXII).

The illustration: three woodcuts illustrate the *Dottrina*, one of which is after Giovanni Bellini, the upper cover

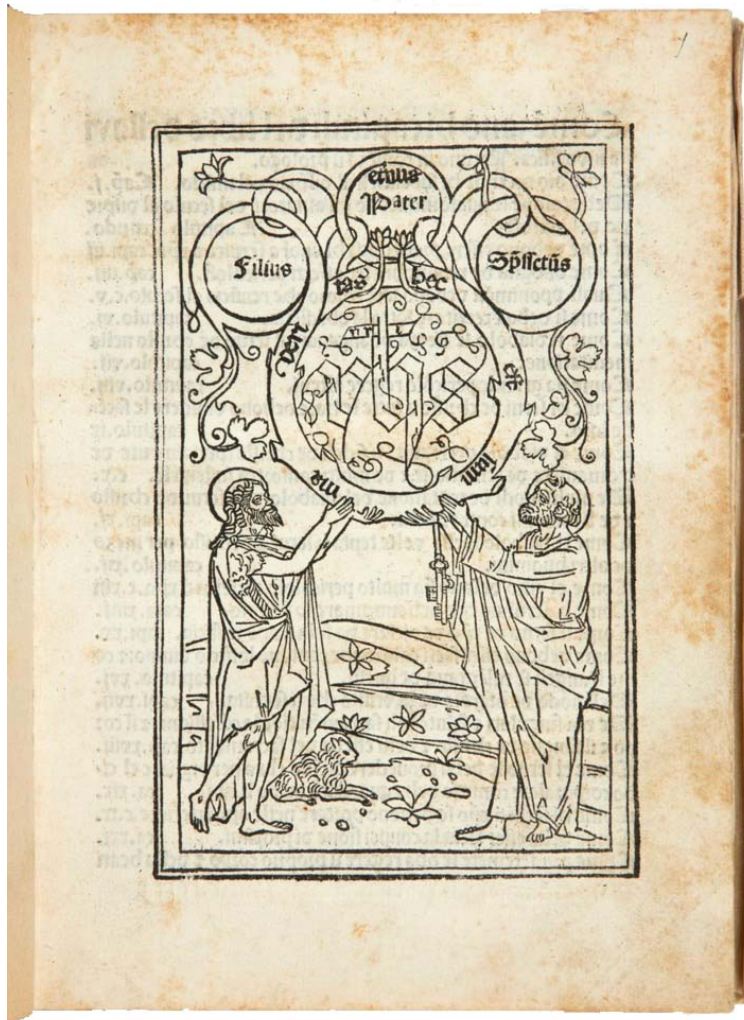
depicts Saint John and Saint Peter, and the lower cover with Saint Francis holding the name of the Holy Virgin. These very important woodcuts have been studied and described by Max Sander in his work *Copertine italiane illustrate del Rinascimento*, Milan, 1936. This exact same pair of illustrations was also used to illustrate the *Confessionale* by Bernardino da Siena and the *Monte dell'Orazione*, printed by the same workshop.

“Examples of early paper bindings with woodcuts are rare indeed, and they are of considerable interest...[for] binding...and for the history of wood engraving” E.P. Goldschmidt.

These illustrated covers “were meant to... function as eye-catching advertisements for the book they covered, precisely as book jackets do today.” Paul Needham, illustrating the importance of this predecessor of a regular practice since the 19<sup>th</sup> century, mostly abandoned during the Renaissance.

“The third woodcut is definitely known to be based on Gentile Bellini. It is the portrait of Lorenzo Giustiniani, who was Patriarch of Venice, 1451-1456, and canonised in 1690, walking, preceded by an acolyte bearing a cross, which renders in reverse and in modified form Gentile's picture of 1465 now in the Academy, Venice. The modifications, especially in the background and figure of the acolyte, are considerable, and it is possible that Gentile may have provided the new design for the woodcutter” (Hind).

Goff J-500; BMC, V, 378; Essling, 757; Sander, 3718; Arnim, 199, Jackson. “Printed wrappers of the 15<sup>th</sup> to the 18<sup>th</sup> centuries” in Harvard library bulletin 6 (1952) 313-21; Needham, Twelve Centuries of Bookbindings 117-19; Goldschmidt, gothic and Renaissance Bookbindings, 36.





*The prodigal son, handsome illustrated incunable from the library of a Leading Bibliographer of Incunabula*



Hæc figura declarat historiã seu pabolã filij prodigi quõ scz petit a p̄re p̄re substãtie sue: et quõ ab āgelo ob id corripit: vt postea dicit,

**Meder, Johannes.** *Quadragesimale novum de Filio Prodigio.* 1495. Basel. Michael Furter. 8vo, (170 x 115 mm). 232 unnumbered leaves, including the terminal blank. Fine brown jansenist crushed morocco by Robert Joly [fils], supralibros on boards of André Massena, Duke of Rivoli and Prince of Essling, raised bands to spine with his cipher, all edges gilt, excellent condition. Attractively rubricated throughout, with two and three-line initials alternately in red, woodcut printer's device on colophon. The woodcut on K4 with a small area neatly painted in red, no doubt by an early hand, in keeping with the fashion of 19<sup>th</sup> century bibliophilic expectations, the text has been pressed, but it seems not to have been washed, and, in any case, it is very clean and fresh, with leaves that have plenty of texture. A handful of leaves closely shaved at upper margin (though most margins quite ample), occasional

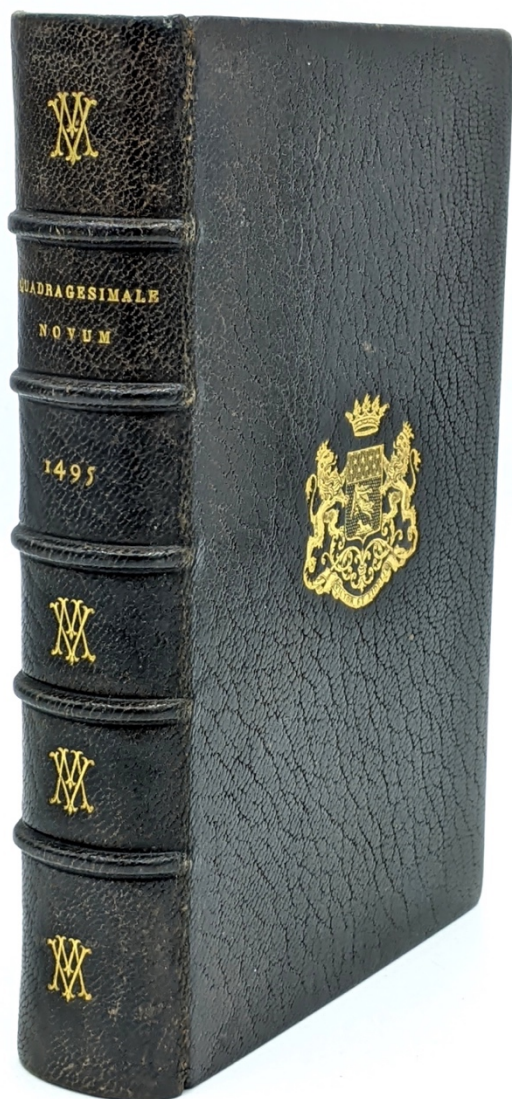
insignificant spots in the text, an especially fine copy, very clean, bright, and fresh internally, and in a lustrous, unworn binding.

24,000 \$

First edition, a fine illustrated incunable on one of the most important parables in Christianity, that of the prodigal son, here bound for the Prince of Essling.

In a binding characterized by understated elegance and in outstanding condition, this is a very desirable copy of the first appearance of an incunabular collection of Lenten sermons on the parable of the prodigal son, held up here as encouragement to Christians never to despair of self-improvement and God's forgiveness. Each sermon begins with a dialogue between an angel and the prodigal son, and all but one conclude with a parable or allegory that the author explains in Christian terms.





### **The illustration and printer:**

The work is illustrated by 18 charming full-page woodcuts attributed to the "Master of Heintz Narr", including two repeats. Unsurprisingly they are naïve in nature.

Although he is a shadowy figure, we know that Meder, a Franciscan at Basel from 1495-1502, was intimately involved in the printing of this work and that he had his friend Sebastian Brant write a prefatory poem to the volume. He also asked Furter to provide illustrations, a request that was fulfilled by the inclusion of the quaint, angular woodcuts done in a vernacular style that are attributed by Friedrich Winkler to the Master of Heintz-Narr, Dürer's main collaborator in the illustration of Brant's famous "Das Narrenschiff." Michael Furter printed in Basel from the 1480s into the second decade of the 16th century, with many of his publications being undated. His typefaces are derivative, but he was important, as seen here, in terms of xylographic ornamentation and augmentation.

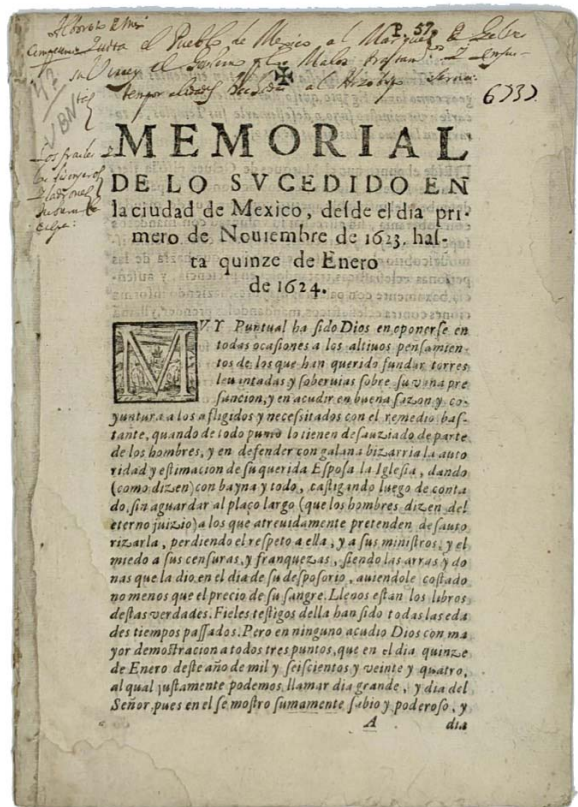
### **The binding:**

The binding was done by a great bookbinding house of France. After apprenticing in the provinces, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). According to Duncan & DeBartha, "An excellent gilder like his father, Robert designed and produced a range of classical covers."

**Provenance:** André Prosper Massena, Prince d'Essling; the Prince d'Essling stands out among the most famed collectors of all times, even amongst the greatest of bibliographers because of his "Études sur l'Art de la Gravure sur Bois à Venise." "As stated in the Martino reprint, "this monumental work is the most exhaustive bibliographic study of illustrated books of any country or period ever published."

Goff M-421; BMC III, 783.

*The turmoil in Mexico City caused by the floodings and a power struggle, which ended in the exile of the Viceroy and an Indian sublevation*



[Mexico City's Revolt of 1624] [Carrillo de Mendoza y Pimentel, Diego de]. Memorial de lo sucedido en la ciudad de Mexico, desde el dia primero de Noviembre, de 1623 hasta quinze de Enero de 1624. 1624. N.p. [Mexico - Spain?]. Folio, (290 x 205 mm). 28 ff. Signatures: A-O<sup>2</sup>. light toning, overall excellent condition.

12,000 \$

First edition, a rare and lengthy account dealing with the turmoil in Mexico City induced by a struggle between the Viceroy and the Archbishop, mixed with the flooding of Mexico City, several excommunications and exiles, popular revolts, and the careless Viceroy whose actions carried as consequence one of the worst floodings in the city's history. The first Viceroy of Mexico to be expelled by a popular revolt. "Although the crown briefly reinstated Gelves before replacing him, the marqués was in effect the first Mexican viceroy overthrown by popular revolt." (R. Douglas Cope,

"Marqués de Gelves" in Encyclopedia of Latin American History and Culture, vol. 3, p. 47. New York: Charles Scribner's Sons 1996).

"Concerning the floods in Mexico City in December of 1623 caused by the negligence of the viceroy Diego Carrillo de Mendoza y Pimentel who served very briefly from 1621-1624. This document is written to favor the side of the then Archbishop of Mexico City, Juan Pérez de la Serna, who served as archbishop from 1613-1627, and with whom the viceroy had a very troubled relationship. The quarrels that he had with the archbishop caused the revolt under the leadership of Pedro de Vergara Gaviria, senior judge of the Supreme Court of Mexico, to break out in the month of January, 1624, which obliged the viceroy to seek refuge in the Convent of San Francisco, after which he left to return to Spain at the end of the same year." (University of California, Berkeley, catalogue entry).

The Memorial is a lengthy account of the events that occurred during the years 1623-1624 in Mexico City, the background of which was the arrival of Diego Carrillo de Mendoza (often portrayed wearing spectacles) as Viceroy of New Spain in 1621, which he soon found to be in bad shape. The new Viceroy took quick

steps to counter the state of decline and moral standards of the administration, acting with a strong hand, and creating enemies along the way, whilst in tandem making a few mistakes, one of which resulted in chaos, the command to cease building works of the drainage system of the Valley of Mexico, which resulted in deaths and a considerable flood. A series of clashes between the Archbishop and Viceroy lead to a power struggle that saw the Archbishop exiled, the Viceroy excommunicated, popular revolts and manifestations, acts of violence, and a mob intending to murder the Viceroy, who had to flee for his life.

“On Sunday... 1624, Archbishop Juan Perez de la Serna issued an order that prohibited all religious celebrations in Mexico City (the infamous cessation a divinis) and excommunicated Diego Pimentel, Marquis of Gelves and viceroy....”, the Archbishop was not in Mexico City at the time but en route to San Juan de Ulua, “The Thursday before, the archbishop had been exiled from his diocese following an order jointly signed by the viceroy in person” (Angela Ballone, *The 1624 Tumult of Mexico in perspective*).

“Don Diego Carrillo de Mendoza y Pimentel, Marquis of Gelves, seventeenth Viceroy of Mexico, succeeded to his title in September, 1621; his nature was hard and he was subject to fits of temper. From the beginning of his rule he decided to clear the roads of the highwaymen with which they were infested. He disbelieved everything that was told him about the inundations to which the City of Mexico was subject, and in order to show that the height of the Lagoons could prevent the floods from taking place, he had the dykes of the Rio de Cuautitlan broken through. The river immediately covered the lagoons and was the cause that in December, 1623, at the time of the rains the town was inundated. The quarrels that he had with the Archbishop Juan Perez de la Serna caused the revolt under the leadership of Pedro de Vergara Gaviria, senior judge of the Supreme Court of Mexico, to break out in the month of January, 1624, which obliged the Viceroy to seek refuge in the Convent of San Francisco, which he only left to re-embark for Spain at the end of the same year. The Archbishop was recalled and named Bishop of Zamora. This document is written in favour of the Archbishop.” (Maggs).

There are two imprints of the same year, one with 28 ff. and one with 25 ff.; no chronological pre-eminence is known, although we believe that the one printed in Mexico would be the first.

According to OCLC we locate copies at Yale, Univ. California Berkeley, and LoC.

Leclerc, *Bibliotheca Americana*, 979; Medina, J.T. *Imprenta en México (1539-1821)*; 369; Sabin, 47628; Palau 161753.



How to fix your clock, rare Spanish broadside



**Minguet, Pablo.** *Demonstracion de relojes y sus herramientas para saberlos deformer, componer y volverlos a armar / Nuevo methodo de componer, y arreglar todo genero de relojes.* 1761. Madrid. Pablo Minguet. Folio broadsheet, half the leaf consisting of a large engraved illustration and the rest of letterpress text.

1,800 \$

This rare broadsheet depicts in a detailed manner various clocks, instruments and methods for repairing such instruments while the explanatory text provides further instructions.

It was intended, as the author, Pablo Minguet y Yrol, explains to assist the layman in the situation that 'your clock stops, as a result of being dirty, or for some other reason, and you are in a place where there is no Clockmaker, I provide you with all the necessary Instruments to take it apart, recompose it and make it functional' ('si se te parasse el Relox, por estar sucio, ò por otra cosa, y estàs en parage que no aya

Reloxero, te pongo los Instrumentos necesarios para desarmarlo, componerlo, y armarlo').

Pablo Minguet y Yrol (1733-1778), a Spanish writer, engraver, composer and publisher, is among the more striking figures of popular culture during the Spanish Enlightenment. In the mid 18<sup>th</sup> century, he was also 'one of the most prolific engravers in Madrid. He issued numerous booklets on various subjects' (M. Esses, *Dance and Instrumental Diferencias in Spain during the 17<sup>th</sup> and early 18<sup>th</sup> Centuries*, Stuyvesant, NY, 1992, I p. 136).

Only three other copies found institutionally according to OCLC, at the Bancroft Library; New York Public Library; and the Real Academia Española.

*Remarkable Spanish illustrated pedagogical treatise on music, 'perhaps the most widely dispersed' instructional manual of the period*

**Minguet e Yrol, Pablo.** Reglas, y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores y mas usuales como son la guitarra, tiple, vandola, cythara, clavicordio, órgano, harpa, psalterio, bandurria. 1752-1754. Madrid. Joachim Ibarra. 8vo oblong, (205 x 145 mm). Collation below. Contemporary limp vellum, new ties, recased with modern endpapers. Some loss to outer margin of frontispiece, re-margined with two areas filled in in pen facsimile; discreet tissue repairs to outer margin of first title-page, not affecting text; occasional light fingersoiling or staining to scattered leaves, most pronounced on the final two plates (scales for the flute).

18,000 \$

First edition, first issue, arguably one of the most important (if not the most) pedagogical treatise of the 18<sup>th</sup> century of Spanish musical instruments, namely string instruments, wonderfully illustrated and exceptionally rare, aimed at teaching students to play music without the assistance of a tutor or teacher.



The *Reglas y advertencias generales* was 'perhaps the most widely dispersed' instructional manual of the period. He 'was perhaps "the first editor to understand fully that the true editorial market was not made up of professionals, but of



apprentices and amateurs.” His method thus consisted of a series of notebooks “dedicated to instruments or instrument families that could be acquired individually...” The complete work was reprinted on various occasions until 1774, which sheds light on its significance’ (A. Vera, *The Sweet Penance of Music: Musical life in colonial Santiago de Chile*, Oxford University Press, 2021, p. 189).

“Minguet aporta reglas muy precisas para aprender a tocar determinados instrumentos e interpretar ejemplos musicales que no están contemplados en obras anteriores a su tratado – y que podrían ser de su propia autoría – y, por otro lado, ofrece instrucción para instrumentos que hasta ese momento no tenían dedicado ningún tratado pedagógico” (Ventura Quintana).

### Printing of the book:

The history of the printing of the book is complicated, it is conformed of 6 parts, each dealing with specific instruments, all with a separate title page (which has created the confusion of considering them complete parts on their own); these parts came out throughout a period of time. However, as Ventura Quinta explains, there are essentially three main stages of the publication, the first, where no date is indicated in the independent title pages (as our copy), a second, where the date is mentioned (1754) and a third, published in 1774. They are all exceptionally rare, and this would appear to be the first edition, first issue.



Whilst many works on music and musical instruments are theoretical in nature, Minguet’s has the distinction, such as Sanz’, of being of a practical nature, meant for people to learn how to play without the employment of a teacher. To us, this is one of the most important sources of information on music teaching of the 18<sup>th</sup> century in Spain, an important period for baroque music.

“[D]edicado al aprendizaje de la guitarra, tiple, bandola, cítara, clavicordio, órgano, arpa, salterio, bandurria, violín, flauta travesera, flauta dulce y flautilla y la interpretación del repertorio de los mencionados instrumentos” (Ventura Quintana).

**The author:**

Pablo Minguet y Yrol (1733–1778), a Spanish writer, engraver, composer and publisher, is among the more striking figures of popular culture during the Spanish Enlightenment. In the mid 18<sup>th</sup> century, he was also ‘one of the most prolific engravers in Madrid. He issued numerous booklets on various subjects’ (M. Esses, *Dance and Instrumental Diferencias in Spain during the 17<sup>th</sup> and early 18<sup>th</sup> Centuries*, Stuyvesant, NY, 1992, I p. 136). Among these were several broadsheets which he published himself and which were intended to assist in education, particularly for autodidacts.

**Collation:**

Section 1: engr. Frontispiece (Academia musical de los instrumentos que explica Pablo Minguet), (4) pp of letterpress, and 2 ff of engr. music; 34 pp. of letterpress, followed by 9 plates, (10) pp of letterpress “Reglas y advertencias generales para acompañar sobre la parte con la guitarra, clavicordio, organo”, plus 9 plates, (8) pp of letterpress “Reglas y advertencias generales para tañer el psalterio”, plus 2 plates, (8) pp of letterpress “Reglas y advertencias generales para tañer la bandurria”, plus 1 plate, (8) pp of letterpress “Reglas y advertencias generales para tañer el violín...”, plus 2 plates, (4) pp of letterpress “Reglas y advertencias generales para tañer la flauta travesera, la flauta dulce, y la flautilla”, plus 2 plates.

**Rarity:**

According to OCLC we locate copies at the Univ. of California, Boston Univ. Duke (only 64 pages and an undetermined number of plates), Oberlin College, LoC (with 17 plates), NYPL (with less leaves of text and one less plate), Eastman School (we were unable to locate the copy at their website), University of Toronto, and copies in Europe.

Ventura Quintana, S. Reglas y Advertencias Generales de Pablo Minguet (1754 y 1774): Estudio de sus diferentes ediciones y análisis de las pautas para la interpretación de la guitarra. Cuadernos de Investigación Musical, 9, pp. 57-83.



*The first great American Poem composed by an American Native, dealing with the conquest of Chile and the colonization of the Araucanians*

**Oña, Pedro de.** Arauco Domado. Compuesto por el Licenciado Pedro de Oña, natural de los Infantes de Engol en Chile... Dirigido a Don Hurtado de Mendoza. 1605. Madrid. Juan de Cuesta. 8vo, (143 x 91 mm). 16 ff., 342, 2 ff. Nineteenth century red chagrin gilt, spine tooled and lettered in gilt. Title with two inked inscriptions, some foxing, last leaves with light mainly marginal dampstaining, else a fine copy.

16,000 \$

The first great poem written in South America by a native poet, dealing with the colonization of the ferocious Araucanos, a Chilean indigenous population; second edition, the first printed in Europe and the first realistically acquirable, printed by the same printer of the Quixote, Juan de la Cuesta.

Oña (Chile, 1570 - Peru, 1643) was a Chilean-born poet, writer, historian, and theologian; he studied arts at the Royal School of San Felipe and San Marcos. Later on, he participated in an expedition to Quito, to suffocate a rebellion against the *alcabalas*.

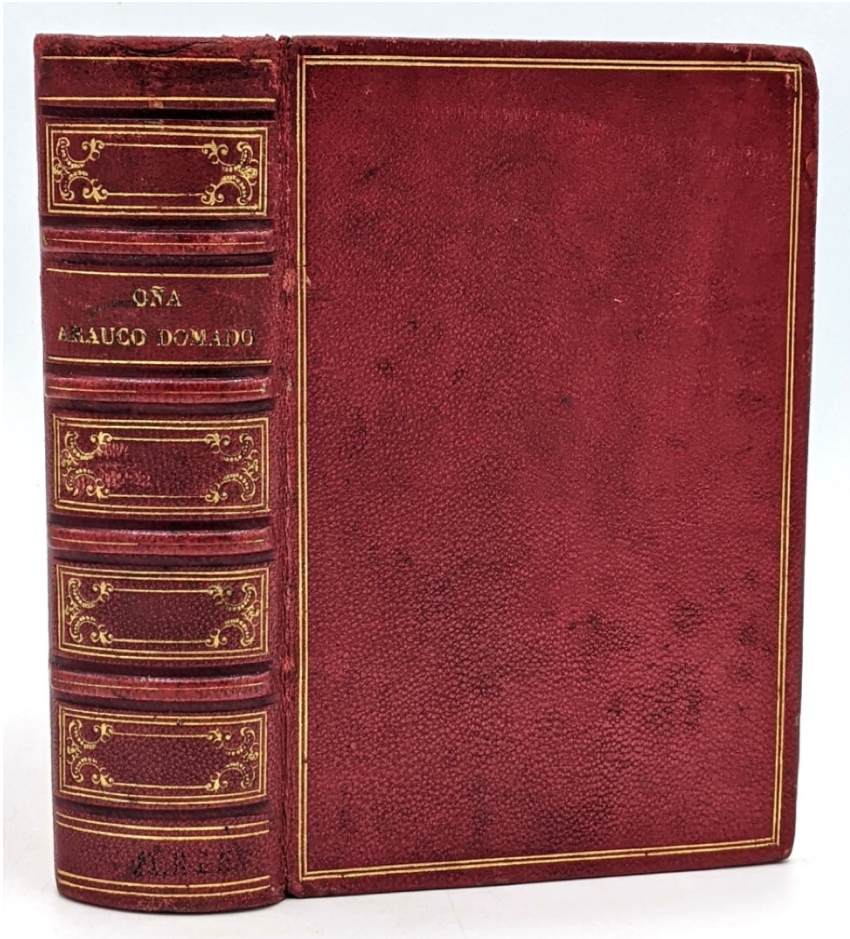
At the request of Garcia Hurtado de Mendoza, Viceroy of Peru -who was discontent with the treatment received in the *Araucana*-, Oña writes an epic poem in 19 cantos on the wars with the rebellious Chilean Indians: the Araucanos (Mapuches). Oña quite feasibly also got inspiration from Ercilla y Zuñiga's *Araucana*, published in several parts. The *Arauco* contains references to piracy and corsair's raids in the Pacific, namely by Drake and Hawkins (repelled by Hurtado de Mendoza in 1594).



"A work of the greatest rarity, and the first great poem written in South America, by a native poet... It opens with the departure of D. G. H. de Mendoza for Chili,

and concludes with the great naval combat of Callas between D. Beltram de Castro and the English Admiral Hawkins. Drake and his followers are called pirates. Its

historical value is greater than its literary merit; and the student must refer to the stanzas of Arauco Domado' (fortunately unembellished by a brilliant imagination) for many details of the conquest and settlement of Chili, not to be found in Ovalle or elsewhere. A second part, which the author promised at the end of this work, never appeared. See Ticknor's History of Spanish Literature ' II. 465." (Sabin). Considering its laudatory essence, Oña waited until the Viceroy left the city, to see his work published. Lope de Vega praises Oña in his *Laurel de Apolo*.



The first edition was printed in Lima a short decade earlier (1596), nowadays impossibly rare; this edition is also

extremely rare, with no copies having sold at auction ever according to RBH. The very last copy that seems to have been available was that of Maggs, in 1926.

Provenance: Kenneth Rapoport collection, his sale.

Rare institutionally, according to OCLC, there are copies at Universidad de Granada, Boston Public Library, Yale, Harvard (Houghton), London Library, NYPL, DIBAM, Bryn Mawr Col, BL, BNM, JCB, BNF, Staats & Universitätsbibliothek Hamburg.

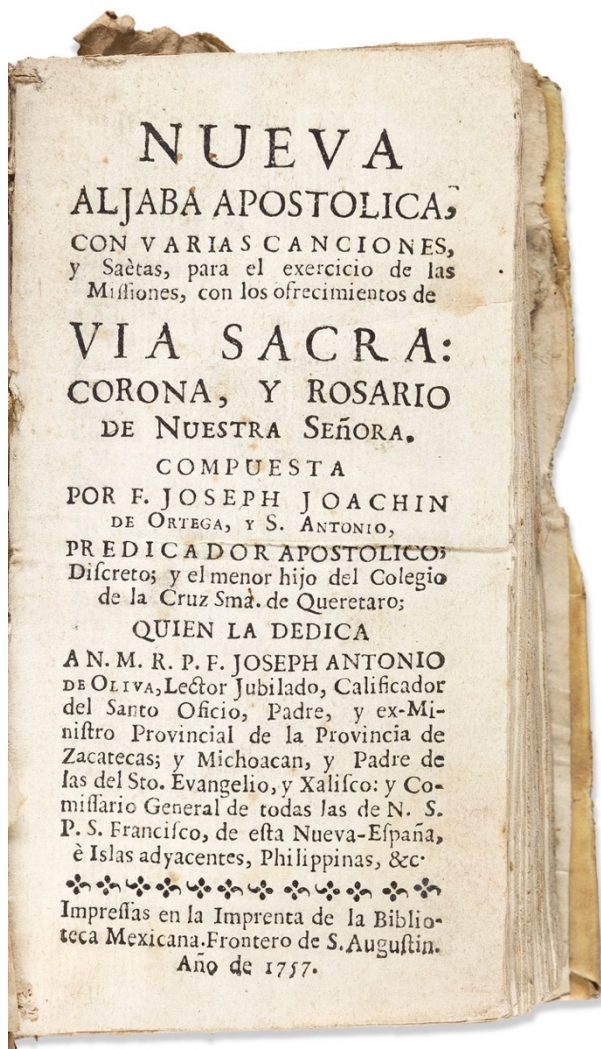
Sabin, 57301. Medina, BHC, 27. Palau, 201617; Alden, European Americana, 605/86.



*Extremely rare songbook for the Missions in the Northern Frontier or Provincias Internas: California, Texas, New Mexico*

**[Mexican songs for the Missions in the North] Ortega y San Antonio, José Joaquin de.** Nueva aljaba apostolica, con varias canciones... para el exercicio de las misiones. 1757. Mexico. Biblioteca Mexicana. 12mo. [22], 367, [9] pages. Contemporary vellum, worn with small pieces of vellum missing, virtually detached, lacking endpapers. Moderate dampstaining and foxing, else very good. 22,000 \$

First edition (and apparently only) of this extremely rare songbook intended for use in the northern missions, as stated by the author on the title, a preacher in the Colegio of the Propaganda Fide of the Holy Cross in Queretaro. The *Aljaba* was created as a consequence of a policy of expansion of the Spanish Crown to the missions in the north of the Viceroyalty, today U.S. territory, this songbook belongs to a very specific genre of the novohispanic society, intended for the use of the missionaries active in settlements in the farthest territories of the Viceroyalty. Extremely rare, we can locate a single copy in the U. S.



“This little book was one of a kind that was composed and used by the Franciscan missionaries to teach the Indians of California to sing hymns in Spanish. This method of evangelizing the Californian Indians was frequently alluded to by the Spanish missionaries in California, such as Fathers Kino, Salvatierra, etc., in their reports.” (Maggs, *Voyages and Travels* vol 5. part III. catalogue no 818, item 820, for the *Aljaba Apostolica de penetrantes flechas*, by Father Joseph Diez, far more common, and which is often studied alongside ours, as parts of the same genre).

In reference to the destination of this little book “aún cuando todas las circunstancias estuvieran en contra, la Nueva España no abandonó la necesidad de seguir produciendo herramientas y material devocional para apoyar las misiones que se iban desde Querétaro y Zacatecas hasta Texas y Nuevo Mexico, unas Provincias que seguían en un estado de laxitud jurídica que

les impidió insertarse de manera efectiva al dominio del virreinato... [D]esde la parte mas meridional del desierto de Chihuahua hasta los confines del Nuevo México, así como desde las costas de Monterrey en la Alta California hasta la Bahía del Espíritu Santo en las orillas de Texas. Todo eso fueron las Provincias Internas. Un teatro de guerra entre españoles y novohispanos contra indios, franceses, ingleses y rusos... Allá, lejos, se debatieron las fuerzas que propagaron el Evangelio, la música en los cantos poéticos de Diez y Ortega". (Miguel García Audelo "Dios para el norte y mil naciones para la cristiandad. La evangelización en el septentrión de Nueva España y la Nueva Aljaba Apostólica de José Joaquín de Ortega y San Antonio, 1683-1786" Mexico 2017, Biblioteca Jose Maria Lafragua).

As García Audelo explains: "A veces cuando se piensa en la música virreinal o se ve esta clase de textos en la tradicion novohispana junto al sustantivo 'canto', remite invariablemente a la música catedralicia que en Nueva España, durante el siglo XVIII... Nada mas alejado de ellos. Las Aljabas cumplían una función importante en las tareas misionales de los franciscanos en el norte o a donde quiera que fueran, pero también eran de servicio personal."

### **Historical context:**

"La tercera década del siglo XVIII son años en los que el imperio español, ya en franca vía de reforma, expande sus intereses hacia los puntos más distantes de su influencia.... Justamente a mediados de la centuria aparecen nuevos problemas relativos a las naciones que poblaban el noroeste del Nueva España... Desde 1720 se habían registrado en Arizona, Nuevo México y el oeste de Texas algunas de sus correrías que terminaban con el arrasamiento de las misiones, el robo de ganado y hasta algunas muertes. Hacia 1720 los comanches presionaron a los apaches hacia el este texano sin permitirles el acceso al Mississippi y al comercio ilegal con los franceses, de manera que inclusive llegaron hasta los poblados de Coahuila, lo cual fue considerado peligroso... Por ello, urgía enviar no sólo efectivos militares, sino también religiosos que apoyaran en las tareas de evangelización de las poblaciones susceptibles de integrarse a la cultura hispánica. En este contexto nace la Nueva aljaba apostolica, con varias canciones, y saetas, para el ejercicio de las misiones... De él [the author] no se sabe mucho... Todo indica que era español americano, nacido probablemente en esa ciudad, que fue respetado orador y escritor lucido al que acudían en fiestas, exequias y otras ocasiones dignas de enaltecer" (García Audelo).

Extremely rare, we locate copies at California Berkeley, DIBAM, BNM, Universidad Autonoma de Puebla, the JCB only holds a microfilm.

Medina, Mexico 4422; Sabin, 57671; not in Palau.



*Ottsen's account of the the first Dutch Voyage to South America, Brazil and the River Plate, and the first account of Buenos Aires as known today*

**Ottsen, Hendrick.** [Journal] Oft dagheliicx-register van de Voyagie na Rio de Plata, ghedaen met het schip ghenoeemt de Silveren Werelt. 1617. Amsterdam. Michiel Colijn. Oblong 4to, (230 x 170 mm). 1 ff., 54 pp., including 5 full-page plates. Ninetenth simple citron calf, somewhat worn, in a fine quarter morocco back cloth clamshell case. As often trimmed, causing partial loss of letters to title, and on occasions just touching headlines, right top corner of title page with small piece missing affecting one letter, some pages with an old clumsy restoration at gutter entering printed surface of one plate -which can be fixed-, else some general browning but overall fine.

22,000 \$

One of the first printed accounts of a Dutch voyage to South America, the first printed account of Buenos Aires as known today, here in the extremely scarce third edition; this is the second known account of the River Plate region, the first of the "new" Buenos Aires, and one of the earliest and more famous Dutch voyages to South America. The only earlier account was that of Schmidel, who accompanied

Mendoza in the 1530's for the first foundation, which failed and was abandoned, in the 1580's Garay made a second foundation, which was permanent and remains to-date, i.e., this is **the first account of the Buenos Aires as known today.**

The account was written by the captain of the smaller of the two ships that made up Bicker's expedition: Hendrick Ottsen. The ships were called *De Gulden Werelt*

and *De Silveren Werelt* ("The Golden World" and "The Silver World"), and they were fitted out by Admiral Laurens Bicker (1563-1606) and Pieter Gerritsz Ruytenburch for the purpose of establishing commerce with the Rio de la Plata -founded not 20 years ago-, and trading with Guinea on the West coast of Africa,



## HS RARE BOOKS

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with Bicker himself as the commander of the expedition and Cornelis van Heemskerck (1573-1618?) -brother of the famous Jacob van Heemskerck-, as the "commies" (merchant) on *De Silveren Werelt*. The ships became separated by a storm, called *De Gulden Werelt* sailed to Saint Thome and Sao Vicente, whilst the *De Silveren Werelt* made port in Buenos Aires and later anchored in Bahia, where the crew was taken prisoner until being rescued by the Dutch fleet under the command of Pieter van der Does.

It is the first printed account of a Dutch voyage to South America, and proved to be very important for later voyages, as the account includes a nautical chart and an extensive description of the harbor and city of Buenos Aires, founded only 20 years earlier, which is, as such, "one of the earliest descriptions of Buenos Aires" (Howgego).

"Very rare. It is interesting to note that Rodrigues (400), who owned the first edition, was unable to identify it even though it was an account of one of the most famous of all the Dutch voyages that called Brazil. The two ships that made up this expedition were called 'De Gulden Werelt' and 'De Silveren Werelt' ... and they were fitted out by Laurens Bicker and Pieter Gerritsz Ruytenburch for the purpose of trading with Guinea and the Rio de la Plata. Separated by a storm, the 'De Gulden Werelt' sailed alone to Sao Tome, Principe Island and Sao Vicente... The 'De Silveren Werelt' had no better luck. After calling at Buenos Aires on her return voyage, she anchored in Bahia where the entire crew was taken prisoner. She was rescued by the Dutch fleet shortly afterwards under the command of Pieter van der Does" (Borba de Moraes).

The illustration is composed of a peculiar large engraving on title page portraying an Indian riding an armadillo and 5 full-page engraved folding plates: 1 map of the Rio de la Plata, and 4 views depicting the Island of St. Nicholas, a seal hunt, natives of Rio de la Plata and the Dutch at the entrance of Bahia (Brazil).

The only copy that has appeared on the market in the last 100 years was that offered by Kenneth Nebenzahl in 1963, it was then accompanied by two other books and the price was \$6,500, a huge amount at the time.

Provenance: Alberto Dodero, sold in Sotheby's (1964, lot 1050, for \$ 476); Alejo Gonzalez Garano, engraved bookplate on front pastedown.

Borba de Moraes, pp. 640-641; Sabin 57901.



*Influential original Spanish treatise on the art of painting and drawing, rare first edition, by the teacher of Velazquez*

**Pacheco, Francisco.** Arte de la Pintura su antigüedad y grandezas. Describense los hombres eminentes que ha auido en ella, assi antiguos como modernos, del dibujo, y colorido; del pintar al temple, al olio, de la iluminacion, y estofado, del pintar al fresco, de las encarnaciones, de polimento, y de mate, del dorado, bruñido, y mate. Y enseña

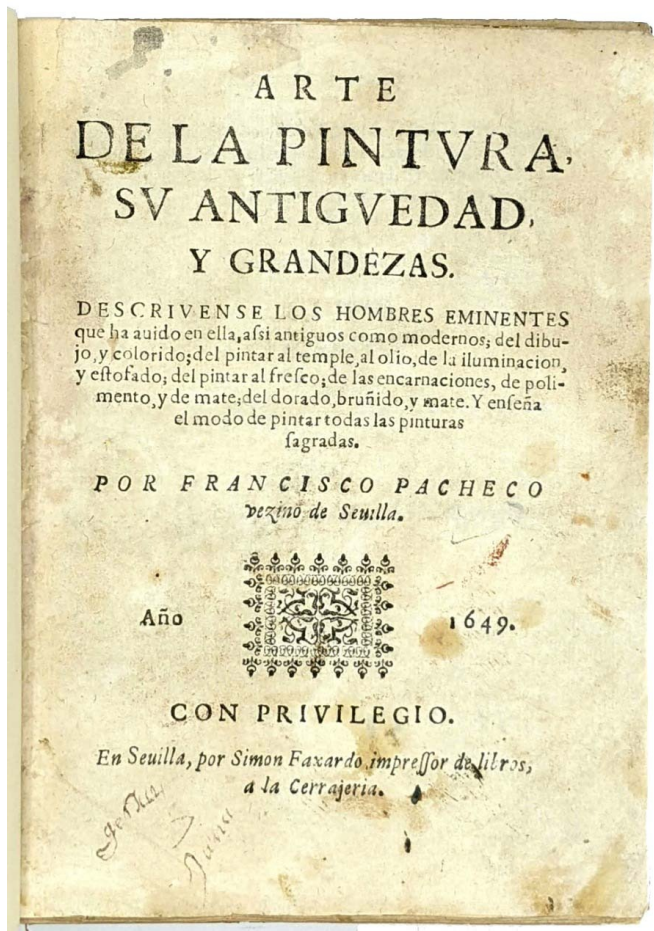
el modo de pintar todas las pinturas sagradas. 1649. Seville. Simon Faxardo. 4to, (195 x 145 mm). 3 ff., 641 pp., 1 ff. 20<sup>th</sup> century green crushed morocco, faux raised bands to spine, lettered in gilt, in protective case. Minor soiling to some leaves including title page, small restoration to upper margin away from text, foxing and occasional mainly marginal damp, some corners extended.

28,000 \$

First edition, arguably the most important treatise on the art of painting and drawing made in Spain in the 17<sup>th</sup> century during the Spanish Golden Age, written by Velazquez' father-in-law and teacher, known as the Vasari of Seville. Few books can claim the merit of being the most recognized in their field in a whole country, Pacheco's Arte is certainly amongst those.

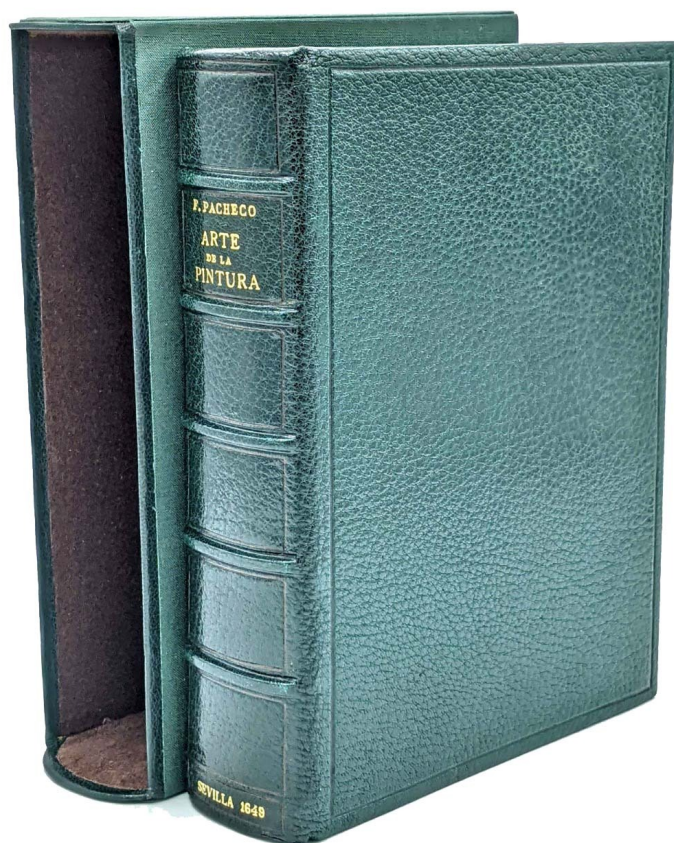
Pacheco's treatise deals with a variety of subjects, the history of painting and drawing, the great artists both in history and contemporary, the technics (oil, frescoes, illumination, colors, tones), instructions for the crafting of sacred paintings, etc., in all, a comprehensive work, one of the first about art to be composed and printed in Spain. Alongside Butron and Carducho, Pacheco is undoubtedly an influential character in the development and evolution of art in 17<sup>th</sup> century Spain and the Americas, during the Golden Century of Spanish art. Pacheco is also famous for having been the teacher of Diego de Velazquez.

Pacheco "is widely known for his enormously influential treatise *El arte de la pintura* and for being the teacher and father-in-law of Diego Velazquez... His engagement with drawing, a subject whose theory and practice he discussed in



many of his writings, was most fruitful. He founded the celebrated academy in Seville, described by Antonio Palomino (1653-1726) as the 'gilded cage of art', which counted the city's 'greatest minds' among its members" (López-Fanjul, María, and Díez del Corral. "The Rediscovery of Francisco Pacheco's Drawing of the 'Adoration of the Cross.'" *Master Drawings* 52, no. 4 (2014): 453-63).

"[A]l igual que Leonardo, fue Pacheco poeta y pintor, esteticista y filosofo, tratadista del arte y preceptista de sus elaboraciones, teorizador sobre los condicionamientos teológicos del arte sacro y hasta educador en lo teórico y en la práctica de nutridas promociones de nuevos artistas, hasta el punto de que... de la andaluza Escuela de Sevilla surgió un genio capaz de inmortalizar por si solo a un maestro: el inspirado Diego Velazquez da Silva, no sólo discípulo de Pacheco, sino además yerno suyo" (Urmeneta, Fermín de. "Francisco Pacheco, pedagogo del arte." *Revista Española de Pedagogía* 12, no. 48 (1954): 483-95)



The work is divided into three books:

Libro I: Su antigüedad y grandezas;

Libro II: Su teórica, y partes de que se compone);

Libro III: De su práctica y de todos los modos de exercitarla), and ends with an appendix on religious iconography.

"Obra buscadisima y muy rara", Palau.

Palau, 208133; Nicolas Antonio vol. I, pp. 456; not in Cicognara.



*Fundamental account of the Jesuit activities and missionaries in Japan and their expulsion*



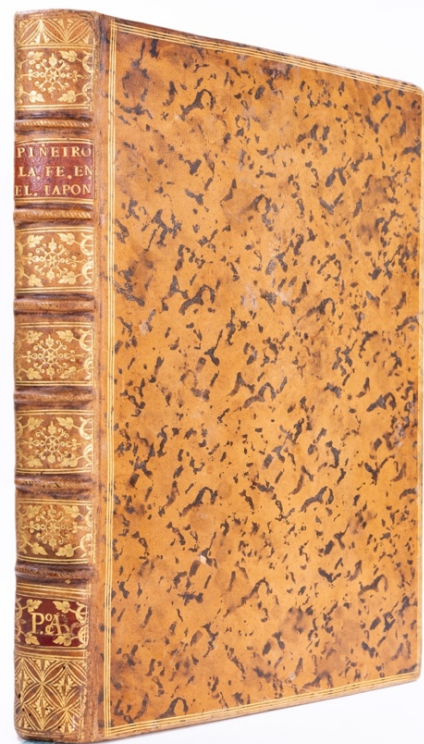
**Piñeyro, Luis.** *Relacion del Sucesso que tuvo Nuestra Santa Fe en los Reynos del Japon, desde el ano 1612 hasta el de 1615, Imperando Cubosama.* 1617. Madrid. Viuda de Alonso Martin de Balboa. Folio, (285 x 198 mm). 8 ff., 516, 4 ff. Near contemporary calf, boards with triple gilt fillet, raised bands to spine, tooled in gilt, two morocco lettering pieces, one with cypher "P A". Light soiling, mainly marginal, to a few pages, mostly unobtrusive foxing spots, overall a remarkably fresh and clean copy.

16,000 \$

First edition, one of the most important works on Japanese-Western affairs in the early 17<sup>th</sup> century; it stands as an early source book on the history of Japan as recorded by Europeans at a point of heavy cultural interchange. It is fundamental as it records the edit expelling Jesuit Missionaries from the Island, and the

subjected turmoil and troubles of the Jesuits active in Japan. The work includes as is expected the lives and deeds of the Jesuit missionaries and their hardships after the edict.

The history spans mostly through the years 1612-1615, comprising a detailed and lengthy account of the progress of the Catholic Faith, the Japanese interactions, the causes of the persecution of Christians & converts, and the expulsion of the missionaries -with its effects- following the Tokugawa Ieyasu edict of 1614, which ordered the expulsion of the missionaries and marked the beginning of the end of the Christian Church in Japan. The work contains a list of the Christian martyrs from 1574 - 1615 and the location of the Jesuit missions in Japan. For Japanese history, this is also a most relevant work, as it is written during the years of the beginning of the Shogunate that would control the country for two centuries, ending a period of unrest and civil war by the different Daimyos. "Muy raro" (Palau).

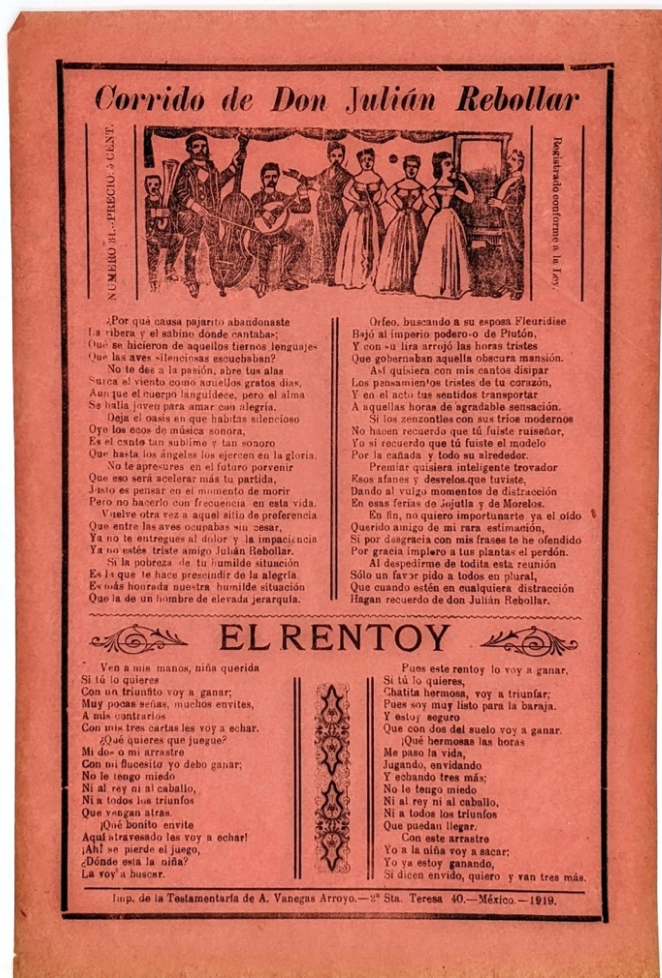


Piñeyro (1560 – 1620) was a Spanish Jesuit missionary; he is believed to have been in Japan during the years of gradually worsening relationships between the Shogunate and the Christian Church.

Provenance: the cypher on spine “P A” is the same as the one found in the Coleccion de Ordenanzas del Consejo de Indias in the collection of Gaspar Elordi Albizu (1804 -1852), which is attributed to a ‘Pedro Aparicio’, however we have been unable to substantiate this claim.

Cordier Japonica, 290; Palau 226932; Streit V, 1163; De Backer-Sommervogel, VI, 817.

*Extraordinarily collection of Guadalupe Posada prints; strongly linked to the Mexican culture and political satire of the first part of the 20<sup>th</sup> century*



**Posada Aguilar, Jose Guadalupe.** [Collection of 64 interesting prints by Guadalupe Posada]. [c.1890-1918]. [Mexico]. Antonio Venegas Arroyo. Several sizes, folio broadsides, 4to and 12mo. Occasional marginal tear to a few broadsides, inconsequential scattered foxing or spotting to some, else overall in excellent condition.

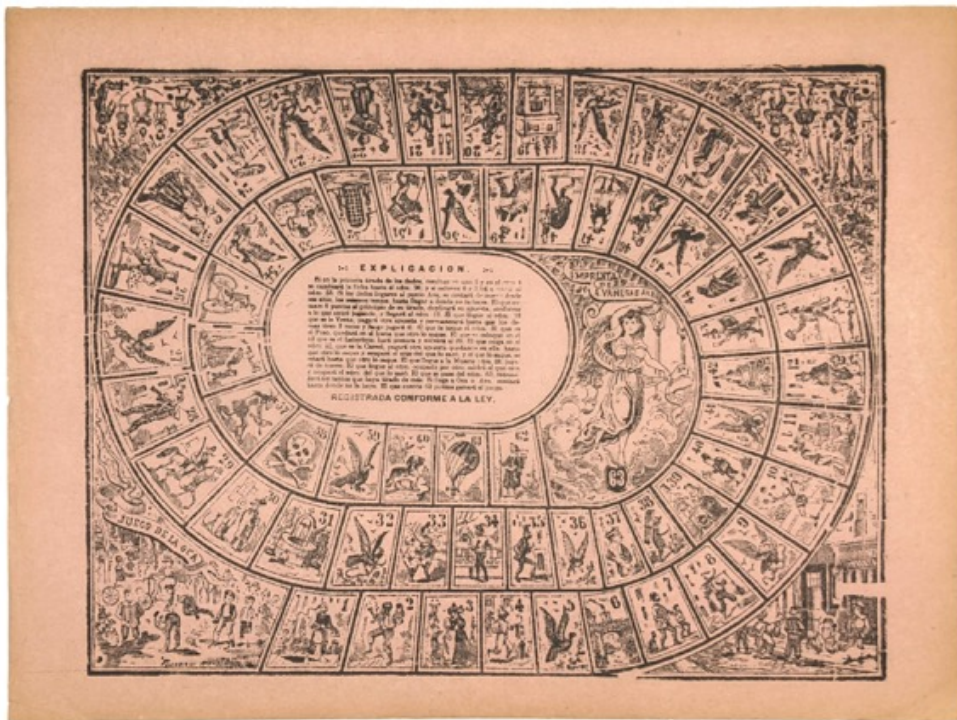
18,000 \$

Extraordinary, interesting, and large collection of prints by Mexican artist and illustrator Guadalupe Posada, including large broadsides of cultural, social and religious nature, as well as chapbooks, book illustrations for children and housewife's, etc., overall a very comprehensive sample of the oeuvre of Jose Guadalupe Posada Aguilar. All these prints -not always the case- are interesting in their subjects, dealing with literature and politics.

Posada's art is an icon of the Mexican cultural landscape, it is steeped in social engagement, satirical acuteness, and wry



humor presented to the reader and observer in woodcut and lithographic illustrations for periodicals and chapbooks. During the late Porfiriato and early years of the Mexican Revolution, his art enticed the buyers of popular, very cheaply produced songsters; political broadsides; cookbooks; and single-sheet accounts of hangings, disasters, crimes, and other sensational events. All these were mostly published by Antonio Vanegas Arroyo, a publisher who produced mostly inexpensive literature and satirical broadsides, and himself.



Guadalupe Posada Aguilar (1852-1913) was a prolific Mexican artist and book illustrator whose work was heavily political in contents and influential for its satirical acuteness and social engagement, both in Mexico and the rest of America. Posada satirized social life of the bourgeois, and political events during the dictatorship of Porfirio Diaz. Amongst his well-known and easily recognizable style, the Calaveras stand out, today closely associated with the Mexican holiday *Día de los Muertos*. His successful career and the influence his work would have in the 20<sup>th</sup> century was however, as with many talented artists before him, no obstacle for becoming broke, he died poor and was buried in an unmarked grave during the Mexican Revolution that ousted Porfirio Diaz. After his death, his work became nothing else but one of the most recognizable symbols of Mexican culture, to date.

*Art of printing by Ibarra's disciple; enlarged edition*

[Printing] Siguenza y Vera, Juan Jose. Mecanismo del arte de la Imprenta para facilidad de los operarios que le exerzan. 1822. Madrid. Imprenta de la compania. 12mo, (148 x 90 mm). 2 ff., viii, 254 pp., (title to adiccion), 257-288, 2 ff., 2 folding

plates. Contemporary Spanish tree calf, spine tooled in gilt with red lettering piece, somewhat rubbed. Internally scattering foxing as usual, minor flaws, a very good copy though.

4,500 \$

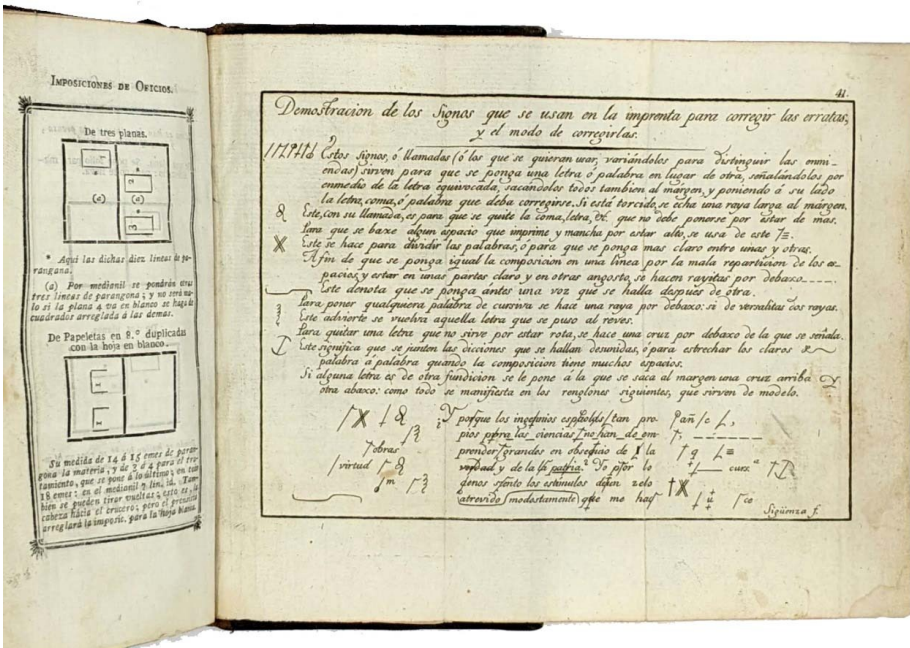
Second edition, enlarged with the Adiciones; a rare Spanish title and original production, on the art of printing, a sort of guide-rule for printing press workers, by the disciple of Joaquin de Ibarra, printer to the Kings of Spain [Impresor de Camara], and maker of the

famous Quijote de la Academia and the Salustio, both considered amongst the most beautiful printed books of the 18<sup>th</sup> century, and undoubtedly the best of Spain in the century.

The work is illustrated with two folding plates: *Demostracion de los signos que se usan en la imprenta para corregir las erratas y el modo de corregirlas* [Demonstration of the signs used in the press to correct erratas and the way to correct them], and *Dimensiones de la prensa* [a virtual explanation of the components and parts of the printing press].

Very rare, no copies of this augmented edition have appeared at auction; we trace copies at Columbia University, Newberry Library, BNE (2 copies), BL, Universidad de Valladolid.

Palau, 312991.





*Poetic work from the famed Don Quixote's Library, no copy in the United States*

**[Quijote] Vezilla [or Vecilla] Castellanos, Pedro de la.** Primera y segunda parte de el Leon de España. 1586. Salamanca. Casa de Juan Fernandez. 8vo. (14), 369, (6, 1 blank) ll. Modern stiff vellum, nicely executed with yapped edges and spine with raised bands in three compartments, title lettered in manuscript in second compartment, place and date at foot, all text block edges rouged. Second part with divisional title page (l. 198). Both title pages with armorial woodcut depicting a rampant lion. Small skillful repair to upper blank margin of title page. Occasional small, light waterstains. Two-line contemporary ink manuscript signature of the author on title page verso [also present in the Salvá-Heredia copy].

7,000 \$

First and only early edition, famously one of the books which Cervantes featured in the library of Don Quijote, a considerable work of epic poetry in its own right, and which was to be consigned to the flames without being inspected by the priest: "Called away by this noise and uproar [the priest and the barber] went no further with the scrutinising of those books that remained; and so it is believed the *La Carolea* and the *León of Spain* went to the fire unseen and unheard, along with *The Deeds of the Emperor* as set down by Don Luis de Avila, for these must undoubtedly have been among the works that were left, and possibly if the priest had seen them he would not have passed so severe a sentence upon them." (*Don Quixote*, Part I, chpter 7, trans. Putnam, cf.



Quaritch).

The *Leon de España* is an epic poem that gives a mythical frame to the legends and oral traditions of Leon, it narrates the history of the region, its foundation, the martyrdom of Saint Marcelo and his sons, the Arabic invasion, etc., it is one of the first books which Cervantes includes in the library of Don Quijote

Ticknor gives a good account of the book: "In the neighbourhood of the city of Leon there are – or in the sixteenth century there were – three imperfect Roman inscriptions cut into the living rock; two of them referring to Curienus, a Spaniard, who had successfully resisted the Imperial armies in the reign of Domitian, and the third to Polma, a lady, whose marriage to her love, Canioseco, is thus singularly recorded. On these inscriptions, Vezilla Castellanos, a native of the territory where the persons they commemorate are supposed to have lived, has constructed a romantic poem, in twenty-nine cantos, called 'Leon in Spain', which he published in 1586."

"Its main subject, however, in the last fifteen cantos, is the tribute of a hundred damsels, which the usurper Mauregato covenanted by treaty to pay annually to the Moors, and which, by the assistance of the apostle Saint James, King Ramiro successfully refused to pay any longer. Castellanos, therefore, passes lightly over the long period intervening between the time of Domitian and that of the war of Pelayo, giving only a few sketches from its Christian history, and then, in the twenty-ninth canto, brings to a conclusion so much of his poem as relates to the Moorish tribute, without, however, reaching the ultimate limit he had originally proposed to himself. But it is long enough. Some parts of the Roman fiction are pleasing, but the rest of the poem shows that Castellanos is only what he calls himself in the Preface – 'a modest poetical historian, or historical poet...' Ticknor.

Provenance: bookplate of Kenneth Rapoport. Small octagonal purple stamp "Biblioteca José Morán" and purple stamped signature of Elena Marán de Guillen in lower portion of fourth front free endleaf recto.

Exceptionally rare, according to OCLC, we locate copies at the British Library and DIBAM (Chile), and no copies in the United States, it is more widely held in Spain.

Ruiz Fidalgo, *Salamanca* 1198; Palau 354372. Salvá 1052: "los ejemplares son raros y casi nunca se encuentran en buen estado"; Heredia 2127; Ticknor, *History of Spanish Literature*, II, 494-5.



*Pristine copy of the First Spanish version of Ribera's Cartilla, very rare*

**Ribera, José de (called El Españoleto); Barcelón, Juan.** *Cartilla para aprender a dibuxar sacada por las obras de Joseph de Rivera, llamado (bulgarmente), el Españoleto.* [1774]. Madrid. Juan Barcelon, se hallará en la Rl. Calcografía, en la Imprenta. Folio, (315 x 215 mm). 24 plates. Plates stitched together, as issued, in a modern folder. Some light edge toning, else very clean and fresh.

12,000 \$

First Spanish edition of the *Cartilla* or drawing manual by José de Ribera; of the utmost rarity, only four institutional copies known. Ribera (1591-1652) was the first Spanish painter to publish prints for the instruction of beginners and he was clearly interested in making his ideas accessible to other artists. His outstanding technical abilities in the use of pen, ink and chalk and the originality of subject matter made him an influential model.

Extremely rare, only four institutional copies known: Museo del Prado; Biblioteca Nacional Madrid; University of Barcelona; National Art Library (Victoria and Albert Museum). To this, we can add a copy at the Hispanic Society of America.

Ribera's prints enjoyed a wide circulation during his lifetime, which was further increased by the anonymous etched and engraved copies they inspired. More important in spreading his ideas were the folios of engravings containing from 10 to 24 pages that reproduced Ribera's prints. The first folio of such copies was engraved by Louis Ferdinand, a French painter and engraver (1612-1689) which were published in Paris in 1650 by both Pierre Mariette and Nicolas Langlois under the title *Livre de portraiture receuilly des oeuvres de Ioseph Ribera dit L'Espagnolet*. It was not until the 18<sup>th</sup> century that this first Spanish version of Ribera's "*Cartilla*" or drawing manual was published.

This Spanish version, possibly based on the earlier French editions by Ferdinand, was engraved by Juan Barcelón y Abellán (1739-1801), a painter and engraver born

in Lorca, Murcia. He studied drawing with the sculptor Salcillo and moved to Madrid in 1759 to study in the Real Academia de San Fernando with Palomino in Madrid. In 1777 he was named Académico de Mérito, the highest distinction granted by the Real Academia. An outstanding engraver he participated in the most important publications of the period, including the *Antigüedades árabes de España*, *Retratos de los españoles ilustres*, and the *Ibarra Quijote*, (1780, Real Academia Española).

The 'cartilla', as advertised on the title page, could be purchased in the Real Calcografía which was part of the Royal Academy of San Fernando. The work, as Pérez Sánchez remarks, "tuvo un éxito considerable" (p.71). It is now, however, extremely scarce and it is thus all the more remarkable to find a copy such as this, which is in a pristine state as if it had been bought at the premises.



Ribera's skill as a draughtsman and engraver has been the focus of increasing interest in the last 40 years with exhibitions devoted to this aspect of his work at the Sala de Exposiciones de la Fundación Caja de Pensiones Valencia and the Calcografía Nacional, Real Academia de Bellas Artes de San Fernando in 1989, and the Prado Museum: Ribera. Master of Drawing in 2016-2017.

Palau, 46479; Paez (Repertorio) 209, n° 3; Jonathan Brown, 36.

Brown, Jonathan, *Jusepe de Ribera, Grabador 1591 - 1652*, Madrid: Calcografía Nacional, 1989.

Cortés, Valerià, *Anatomía, academia y dibujo clásico*, Madrid: Cátedra, 1994.

Pérez Sánchez, Alfonso E., *Historia del dibujo en España*, Madrid: Cátedra, 1986

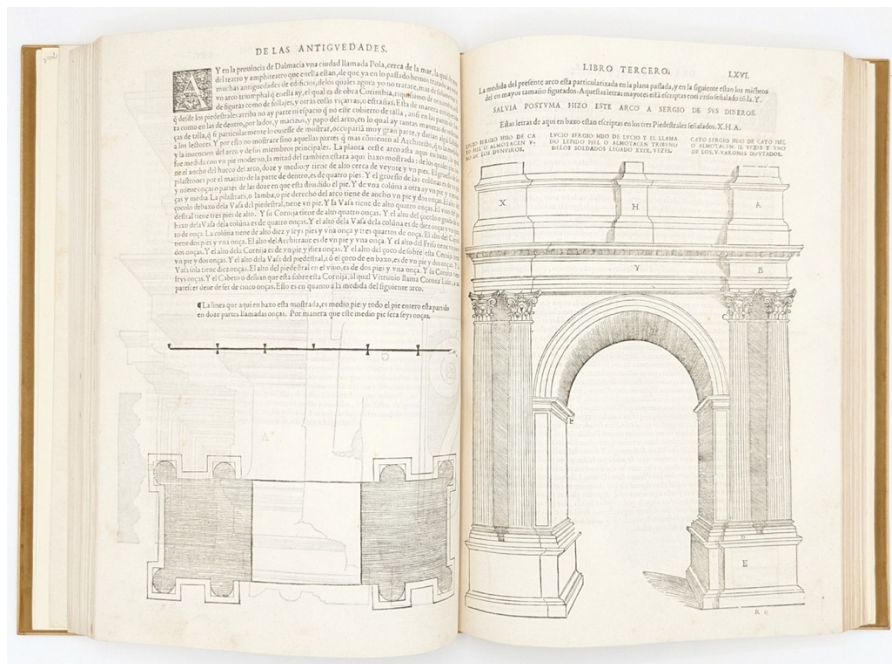


*First Spanish translation of one of the most influential Architecture treatises of the Renaissance – a book that influenced Spain’s architecture*

**Serlio, Sebastián; Villalpando, Francisco de.** Tercero y Quarto libro de Architectura... en los cuales se trata de las maneras de como se puede adornar los hedificios; con los exemplos de las antiguedades. 1573. Toledo. Ivan de Ayala, a costa de Miguel Rodrigue librero. Folio, (326 x 230 mm). lxxx ff., lxxviii. Beautiful cream morocco signed by Brugalla, 1959, boards with double gilt fillets forming compartments, interlacing filets in blind and corner pieces, faux raised bands to spine, compartments tooled in gilt and blind, lettering in gilt, excellent condition. Washed and cropped somewhat close by the binder, occasionally touching illustrations, some marginal restorations mainly marginal, occasionally with small pieces of paper reinstated virtually in no case affecting printed surface, overall a very good copy of this remarkably rare book.

25,000 \$

First translation into Spanish and a very early edition of one of the most influential architecture treatises of the 16<sup>th</sup> century and one of the first works on architecture translated into Spanish, translated by Francisco Villalpando, an influential character in the Spanish Renaissance, to whom is attributed the yard of the Alcazar de Toledo, the gates of the Capilla Mayor of the Cathedral Santa Maria de Toledo and the Colegio de los Infantes. This is the third edition in Spanish. As with the Italian edition, the third and fourth books by Serlio are entirely independent works, they deal with the building of antiquity; Villalpando attempted to translate and publish all Serlio’s works, however this was the only one he was able to complete.



The publication of this translation in Spain would have been a tremendous event for architects active in Spain, this was the first time they had access in their language to Serlio's manual. Before this translation, the only other book of substance published in the Spanish language was Sagredo's *Medidas del Romano*.



It is profusely illustrated with woodcuts in text, all basically similar to the Italian edition, with the difference that in some the texts has been altered to Spanish.

Little is left to be said about Serlio (1475-1554), an Italian architect who is one of the pillars of the Renaissance architecture, along with Alberti, Vignola and Palladio, the best exponents of Vitruvius' influence. His treatises have the value of being of a practical nature, more than theoretical, they were published in a multiplicity of editions and translated into most European languages, it became an indispensable tool for architects: it has the fame of being the first book that serves for the constructions of buildings, as opposed to simply describing or ascribing them into a determined tradition. This gained Serlio an unwanted fame.

Francisco de Villalpando (c. 1495 - Toledo, 1561) was a Spanish architect, sculptor, artist

and fence maker, a very influential personality in the Spanish Renaissance, to whom several works are attributed to.

Palau, 309581.



*No tax to the South Sea Company for bringing African slaves into Spanish colonies*

**[Slavery] Moro, Gerardo.** Informe en derecho sobre que la Compania de el Real Assiento de la Gran Bretana establecida para la introduccion de Esclavos Negros en estas Indias, debe declararse libre, y exempta de la paga de los reales derechos... en todos los Puertos, y demas lugares de America. 1724. Mexico. Juan Francisco de Ortega Bonilla. 4to. 1 ff., 127 ff. Modern calf. Minor foxing to title page, else fine.

12,000 \$

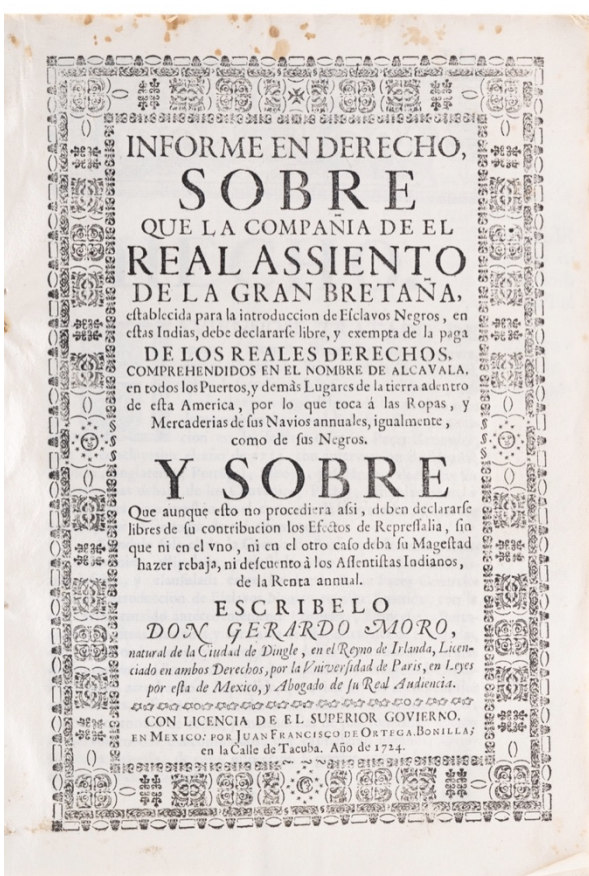
First edition. In the treaty of Utrecht of 1713 the Spanish monarchy granted a thirty-year *assiento* or license to the British allowing them to supply 4800 slaves to the Indies colonies and 500 tons of goods per year; this license was transferred directly to the South Sea Company (in those days South Seas referred to South America). The Company was founded in England as a joint-stock company in 1711, with the aim of trading with America, for which it was granted a monopoly, it became defunct in 1720, in an event known as the South Sea Bubble.

In this work, which starts with a detailed history of the Assiento and its trading record mostly confined to Mexico, Moro appears to be highly informed of the Company's activities, he defends the right of the

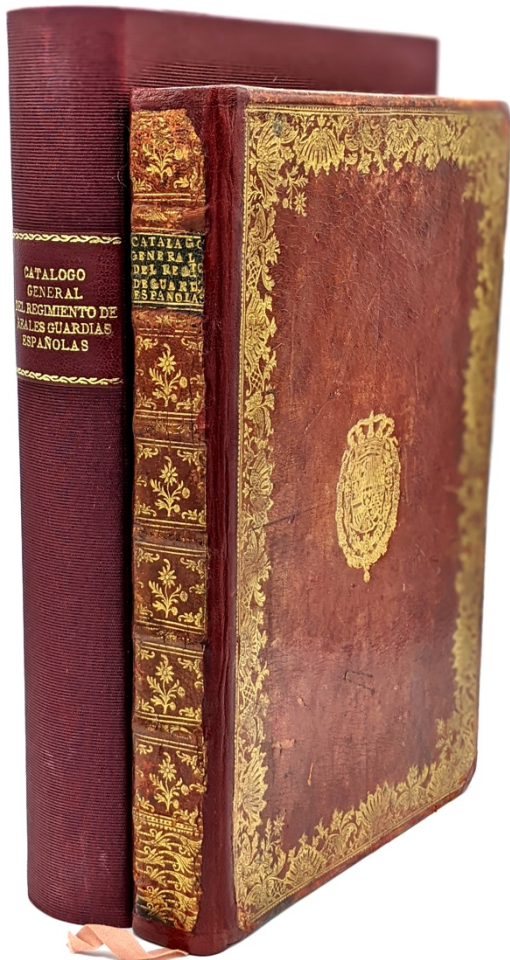
English to introduce black slaves into Spanish America, and to do so without paying taxes, as the Consulate of Mexico looked at the British traders as encroaching on their interests. To support his case, Moro argued that there was no difference between the trade in black slaves or general goods, and that therefore like the latter, the slave trade should be exempt from taxation. It has been calculated that in 25 years, 34,000 slaves were purchased by the South Sea Company, and brought to America, of which only a portion survived the perilous voyage. "A very rare and curious work" (Sabin). Moro, whose real name was Gerard More, was an Irish lawyer who practiced in Mexico.

Very rare, no copy has been offered at auction, according to AE. Institutionally, we could find 7 copies: Library of Congress, California State Library, JCB, Indiana, BNF (perhaps incomplete, calling for 117 ff.), Goettingen, BNE.

Sabin, 50772; Palau, 183170; Medina, Mexico, 2751.



*Beautiful manuscript on the Spanish crown's elite military forces*



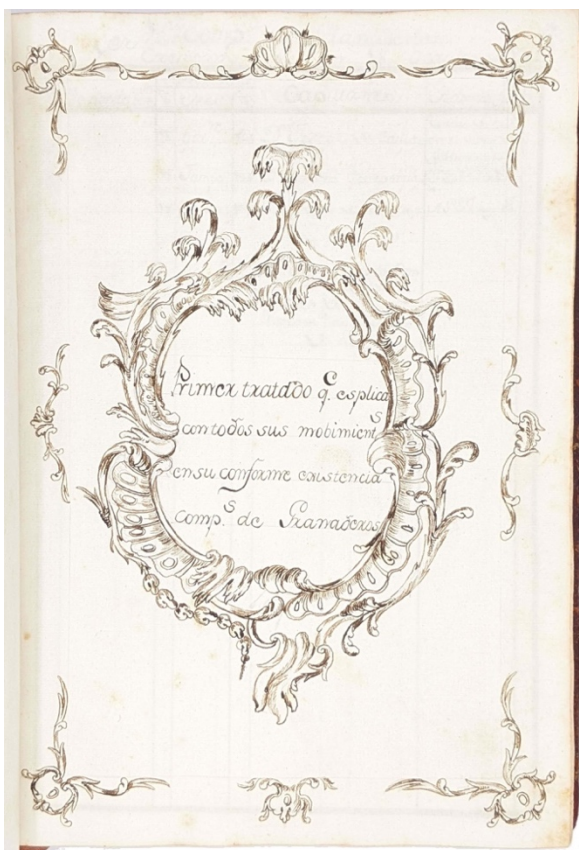
**[Spanish manuscript on the Reales Guardias Españolas].** Catalogo General del Regimiento de Reales Guardias Españolas. S.a. [ca. 1766]. [Spain, probably Madrid]. Folio, (300 x 207 mm). Full page drawing, 177 ff., 5 folding tables. Contemporary red morocco, wide frame border with supralibros with the arms of Spain, spine tooled in gilt, lightly rubbed, blue marbled endpapers in protective box, largely restored, spine rebacked preserving most of original spine. Scattered foxing, oxidation due to ink, in some cases with a little loss, stabilized and restored, overall in excellent condition.

12,000 \$

A remarkable Spanish manuscript on the Regiment of Reales Guardias Españolas from the date of this corps' formation in 1704 to 1766, the time at about which the manuscript was composed, most likely to solicit royal favour from the third Bourbon monarch of Spain, Charles III, as he set about some of the most wide-ranging military reforms of the period. The manuscript is beautifully presented, written in an elegant calligraphic hand and with Spanish baroque decorative flourishes throughout. Five folding plates illustrate the corps' formation while performing various manoeuvres and the frontispiece consists of a particularly eye-catching portrait of Charles III, after a mezzotint engraving drawn by Camillo Paderni and engraved by Johann Simon Negges (c. 1767), depicting Charles in full black armor and bearing the red sash and ribbon of the Order of the Golden Fleece.

The Reales Guardias de Corps, of which the Reales Guardias Españolas formed the larger contingent, consisted of the Spanish army's most élite troops from the date of this corps' establishment in 1704 and throughout the eighteenth century. The officers and men in this prestigious body were selected from those with the most ability and the highest social standing, they were always commanded by a grandee of Spain and held a rank above their equivalents in other regiments. They acted as the royal household's personal bodyguard but also fought at the front in all the major campaigns of the century, frequently as shock troops. This unpublished manuscript description of the regiment, including an account of its history, its campaigns, its battle formations (which are provided also in pictorial





form) and the ordinances that governed it, was most likely written by one of its officers and provides a rare insight into the regiment and its close association with the crown.

The illustration comprises 5 folding tables and a remarkable full-page mezzotint of Charles III.

The manuscript is composed of the following parts:

1. Versos y sonetos dedicados a su majestad
2. Índice alfabético de la antigüedad de las Compañías Reales
3. Primer tratado que explica con todos sus movimientos en su conforme existencia las compañías de granaderos. Con su nómina y cronología.
4. Segundo tratado en que se nota la alteración de todas las compañías de primera creación.
5. Tercer tratado que muestra el universal aumento de todas las compañías en diecinueve.
6. Cuarto tratado que expresa con rígida anotación un claro conocimiento sobre el estado mayor.
7. Con que finaliza dando por demostración las reglas más principales que requiere la instrucción. Contiene las ordenanzas y reglas de las compañías reales.
8. Cinco planos desplegados con las posiciones de los batallones de guardias preparados para batalla y retaguardia.

We were unable to trace any other copies of this text in U.S. institutions.

Provenance: stamp on first flyleaf "Ex libris[?] C. M. Domus Malacitanae"; private collection; offered with a Spanish export license.

*An entirely Paraguayan scientific production of the 18<sup>th</sup> century; exceedingly rare  
Lunario, the only made on the Jesuit Missions of Paraguay*

**Suarez, Buenaventura.** Lunario de un siglo, Que comenzava en su original por Enero del año de 1740, y acaba en Diciembre del año de 1841. En que se

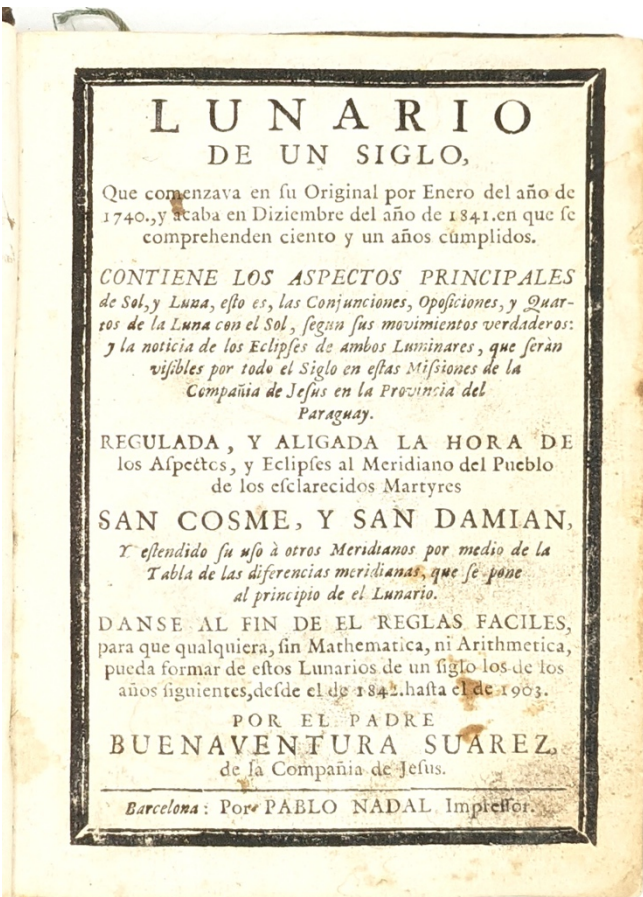
comprehenden ciento y un año cumplidos. Contiene los aspectos principales de Sol, y Luna, esto es las Conjunciones, Oposiciones, y Quartos de la Luna con el Sol, según sus movimientos verdaderos; y la noticias de los Eclipses de ambos Luminares, que serán visibles por todo el Siglo en estas Misiones de la Compañía de Jesús en la Provincia del Paraguay. Regulada, y aligada la hora de los aspectos y eclipses al Meridiano del Pueblo de los esclarecidos Martyres San Cosme, y San Damian. N.d. [1752]. Barcelona. Pablo Nadal. 8vo, (180 x 140 mm). 1 [blank], 8 ff., 196 pp. Contemporary calf, spine flat and tooled in gilt, rubbed, head of spine worn, tooled faded, but holding firm. Light finger soiling to lower corner of title page, inconsequential foxing and toning, overall an excellent, very clean copy.

8,000 \$

Rare second edition, the first scientific production of the Jesuit Missions of Paraguay, written by an Argentinian Jesuit missionary and astronomer. His masterpiece, this

“Lunario” or astronomical calendar, is the sole work of its kind to have been entirely created in the missions of Paraguay; furthermore, Suarez himself crafted many of the instruments necessary for its confection. It contains the movements of the Sun and the Moon, as they will be seen in the Jesuit Missions of Paraguay, from 1740 until 1841.

Suarez (1679 – 1750) was born in Santa Fe (Argentina); what little is known today about him is thanks to Jesuit historians and scholars Juan Salaberry and William Furlon Cardiff. Son to Antonio Suarez Altamarino and Maria de Garay, his birth is recorded in the archive of the Metropolitan Church of Santa Fe for the year 1682. After being admitted into the Society of Jesus in 1695, he goes to Cordoba to study Philosophy and Theology; from there, Suarez is destined to Paraguay, and shortly to the missions of San Cosme and San Damian, then to Itapua and Santa Maria la





## HS RARE BOOKS

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Mayor. Suarez dedicated his life to living amongst the Guarani's, becoming well aware of their customs and way of life.

His masterpiece, this Lunario, or astronomical calendar, is the sole work of its kind to have been entirely created in the missions of Paraguay; furthermore, Suarez himself crafted many of the instruments necessary for its confection. It contains the movements of the Sun and the Moon, as they will be seen in the Jesuit Missions of Paraguay, from 1740 until 1841. The first edition was published in Lisbon, undated, however it is given priority to this one, the second edition.

A wonderful article that explains the book can be found here:

<https://historiadelastronomia.files.wordpress.com/2009/08/el-primer-lunario-criollo1.pdf>

“La labor astronómica del padre Buenaventura Suárez constituye uno de los episodios más atrayentes entre los que protagonizaron miembros de la Compañía de Jesús en América Latina. Por su trascendencia y significado, fue objeto de reconocimiento y admiración tanto de sus contemporáneos (sacerdotes, laicos y astrónomos) como de los historiadores posteriores.” (Tignanelli).

Each page deals with a year, with a table on recto detailing every month and an explanation of the expected astronomical phenomena for said year.

Provenance: on front pastedown early inscriptions which are hard to decipher, “M. Sor Dn Jose Gabriel Monroy?”, and then on facing flyleaf a drawing captioned “Pajaro Gua? en Mexico y donde esta Ballena esta?” “Cada pluma tiene 20 Cortaderas”.

Rare, we could only find 4 copies in the United States (Indiana University, Harvard Houghton Library, JCB, and Yale University Library).

Sabin, 93296; Palau, 323201.

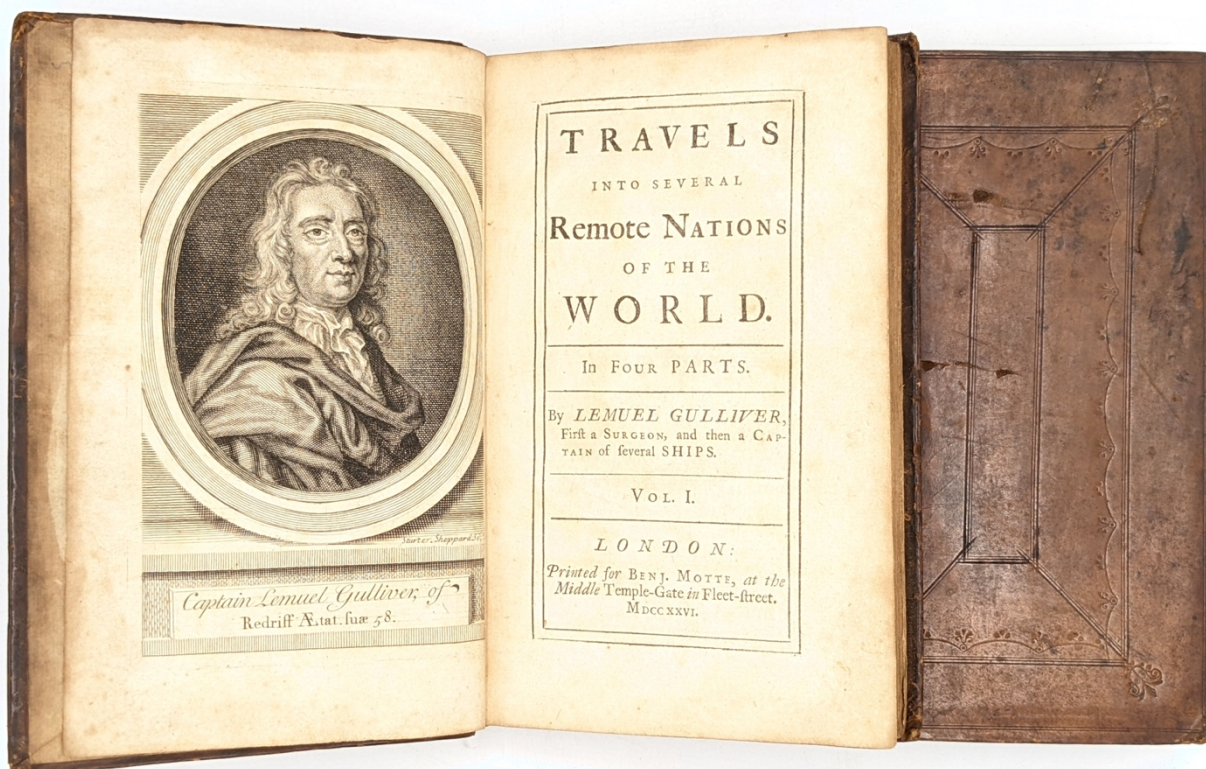


*The true first edition of an epoch-making work, in a contemporary binding*

**Swift, Jonathan.** *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver.* 1726. London. Benj. Motte. Two volumes 8vo, (193 x 120 mm). Title-pages to each part, engraved portrait frontispiece (first state), 5 engraved maps and another engraved plate. Contemporary brown paneled calf, spines with raised bands forming compartments, brown morocco labels lettered in gilt, boards blind tooled with fillets; rebacked with original spines preserved, rubbed at extremities, exposure to corners and some loss to spine. Light scattered foxing and browning, overall a beautiful copy in original condition.

96,000 \$

First edition, the true first printing and first state, Teerink's A edition, "of one of the earliest and greatest of all English novels, by the author who as a satirist ... has no equal in English for range, subtlety, and power" (Clive Probyn, *ODNB*), with the portrait in first state. The *Travels* success was immediate, dozens of editions followed the same year and the next, with reason, Swift here redefines the genre of imaginary travels and has forever become a landmark work of literature.



This is the true first edition and first issue of the book, with the portrait in the first state with the inscription within the oval frame rather than on a tablet below it, it appeared on 28 October 1726, and sold out within the week, a second issue was published shortly thereafter, with a revised frontispiece.

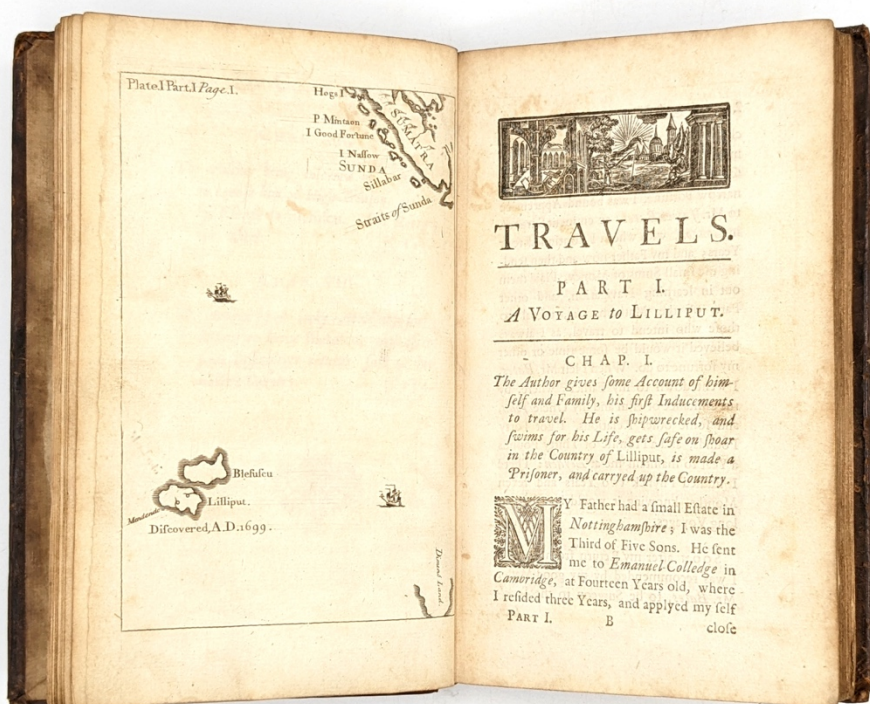


“Gulliver's Travels has given Swift an immortality beyond Temporary Fame... two greater gifts, a sustained logic in invention and a facility for absorbing the reader till fiction becomes reality, brought Swift a different and far wider readership than he had envisaged. All those who had been fascinated by the realism and vivid detail of Defoe's Robinson Crusoe were captivated again, even though they knew that Gulliver must be fiction.” (PMM).

“Of all the works of eighteenth-century English literature, it is probably Gulliver's Travels that is the best-known and most widely read today” (ODNB).

“The brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputians, and then by a minikin Gulliver among the Brobdingnagians, ran away with the author's original intention. Gulliver's Travels has achieved the final apotheosis of a satirical fable, but it has also become a tale for children.” (PMM)

Swift's importance for the English literary world and culture during the 18<sup>th</sup> century and beyond can hardly be overestimated. So many adaptations of the



novel, editions, translations, followers and writers inspired by him have existed, that it is impossible to mention them. In the age of movies, Swift inspires the cinematographic industry to bring the story into the big and small screens in different versions. Several of the words invented by Swift are today used in popular culture.

“Eighteenth-century ideas of improvement found a sponsor and satirist in Jonathan Swift... whose writings both endorsed and ridiculed

Britain's efforts to advance itself. Perhaps no work better exemplifies Swift's belief in society's dual capacity to make and unmake itself than Travels into Several Remote Nations of the World... which presents scenes of civic achievement and intellectual enlightenment alongside depictions of failed statecraft, broken infrastructure, and epistemological cul-de-sacs.” (Alff, David. “Swift's Solar

Gourds and the Rhetoric of Projection” *Eighteenth-Century Studies* 47, no. 3 (2014): 245–60).

“We are especially alert at this time to the idea that difference, of race or colour, of citizenship, of immigrant status (of political or economic refugees), can act as a motive for exclusion. The idea of sameness (shared nationality, shared cultural memory) often explains the exigencies of community, of imagined communities, and motives for inclusion. The extremes of exclusion (extermination, ethnic cleansing, and genocide), no less than the extremes of inclusion (assimilation) preoccupy public debate. One term that defines these issues figures no less now than it did in the culture wars of Jonathan Swift's life and times: toleration. Exclusion and inclusion may be useful operative terms in reading Lemuel Gulliver's troubled account of his *Travels into Several Remote Nations of the World*. The reader, faced with peoples that are smaller, larger, cleverer, or older than Gulliver's normative expectations, is always aware of difference as a motive for exclusion. But difference is not the only motive for the acts of exclusion everywhere to be found in Swift's ironic account of distant, fantastic places and of Gulliver's home in England. In the *Travels*, although there is ample space for assumptions that difference motivates exclusion and sameness motivates inclusion, there is also a sharp reversal of those assumptions. Exclusion can be motivated by sameness, inclusion by difference.” (Barry, Kevin. “Exclusion and Inclusion in Swift’s ‘Gulliver’s Travels.’” *The Irish Review* (1986-), no. 30 (2003): 36–47).

Jonathan Swift (1667-1745) was an Anglo-Irish author, widely regarded as the “foremost prose satirist in the English language” (Quintana, R. “Jonathan Swift.” *Encyclopedia Britannica*, March 31, 2022).

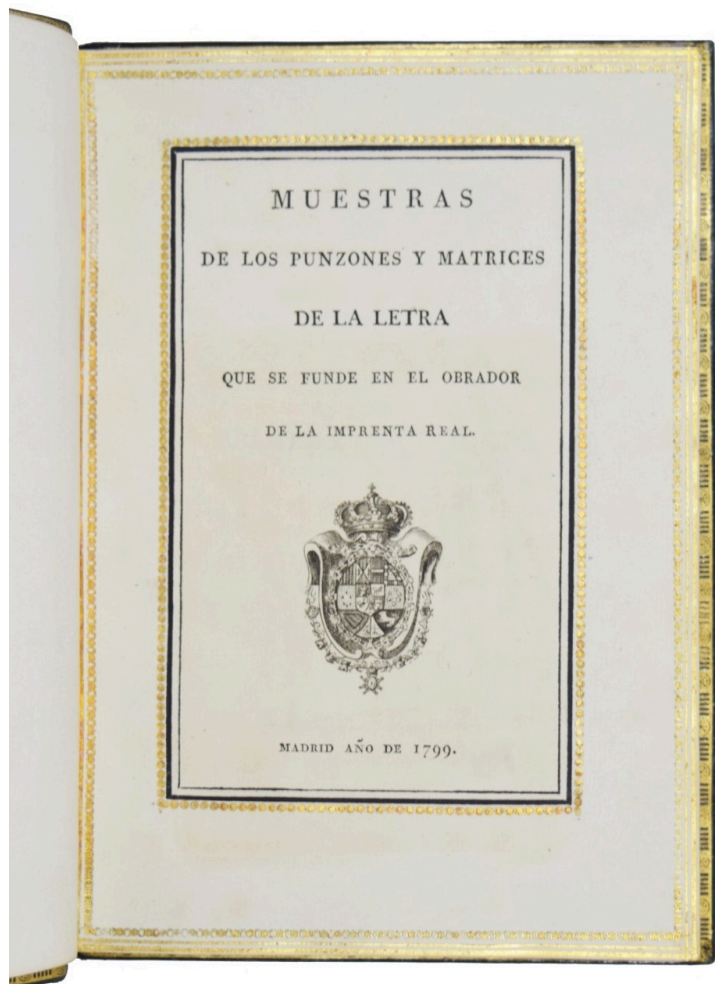
“As a writer Jonathan Swift transcends genre, and sturdily defies attempt to label him with reference to any one category of composition: by turns poet, political pamphleteer, ecclesiastical expositor—and weaver of fantasies... Swift’s only novel has long earned a reputation remote from the world of the macabre and is rightly esteemed a pinnacle of early-eighteenth-century literature.” (Power, Albert. “Jonathan Swift (1667-1745).” *The Green Book: Writings on Irish Gothic, Supernatural and Fantastic Literature*, no. 12 (2018): 9–16.).

Provenance: property from the library of John M. Schiff.

Teerink 289; *PMM* 185; *Grolier*, English 42.



*The collection of punches and matrices of the Spanish Royal Printing Press' s type foundry, housed in an exceptional binding by the binder of the King of Spain*



**[Type samples].** Muestras de los punzones y matrices de la letra que se funde en el obrador de la Imprenta Real. Madrid: [Imprenta Real], 1799. 4to, Contemporary full green morocco with the binder's tag on the front pastedown of Pasqual Carsi y Vidal, Madrid; wide gilt roll-tooled borders, smooth spine richly gilt in four compartments, lettered in gilt, floral and "Pompeyan" style gilt in the others, all edges gilt. Beautiful and fine copy. 2 preliminary leaves, 1-74, [1], 75-147 leaves with leaves of typographical specimens.

12,000 \$

An extraordinary example of a Spanish artistic binding of the last year of the 18<sup>th</sup> century or the first of the 19<sup>th</sup> century, housing the type samples of the Royal Printing House of Spain, produced by Jeronimo Gil.

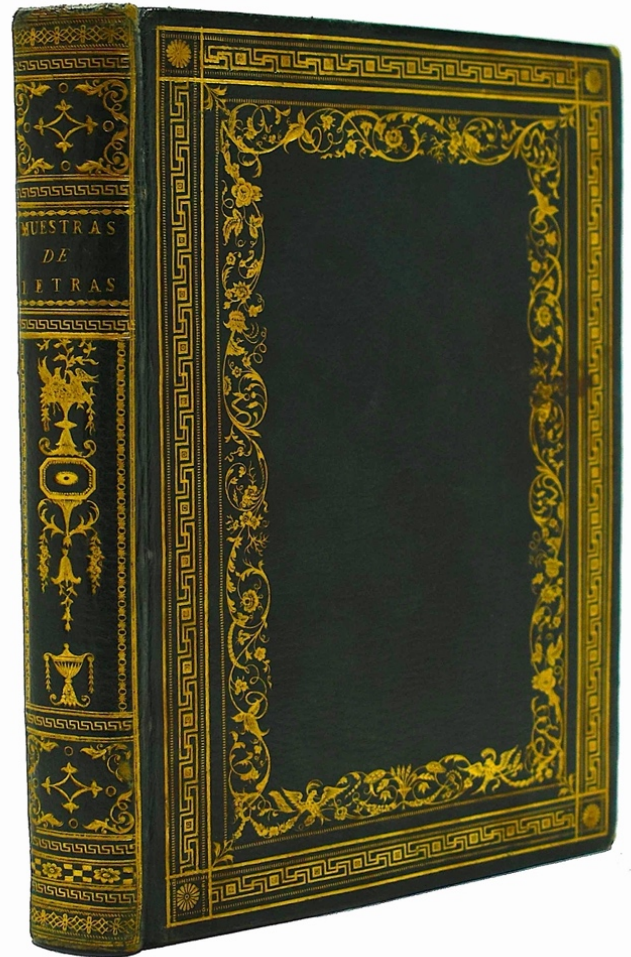
The Muestras is a show of the epitome of Spanish type making, made at the end of the 18<sup>th</sup> century during the zenith of

Spanish fine printing. Spanish printers historically worked with types made in a few sets of imported matrices or with types acquired directly from foreign foundries. The restoration of the book arts that took place in Spain during the second half of the eighteenth century led to the specialization of the most skilled artisans in the art of type cutting. The types and matrices produced by Jerónimo Gil in the Royal Library (Real Biblioteca) type-foundry (in which the types used to print the best Spanish works of the Enlightenment were cast) at the end of the century passed to the new Royal Printing Press (Imprenta Real).

The binding is made by Spanish master binder Pascual Carsi y Vidal (d.1818), recognized as one of the best exponents of art of binding in Spain, he was responsible for the bindings of the books of the King at the request of Godoy, Principe de la Paz. Interestingly, not as his most of his countrymen, Carsi y Vidal

trained in England rather than France, and was the great representative of the neoclassic style in Spain.

“En 1799 la Imprenta Real publicó este monumental catálogo de muestras de los punzones y matrices de la letra que se funde en el obrador de la Imprenta Real , en el que se exhibía con orgullo la riqueza de su colección y que suponía la culminación del período de máximo esplendor del arte tipográfico en España. Las 147 páginas que forman este bello muestrario se dividen en dos partes: en la primera, iniciada con el título de “Primera Colección”, se cuentan 58 caracteres de texto latino (las matrices adquiridas a la Real Biblioteca, es decir, los caracteres grabados por Gil, y algunos pocos provenientes de antiguas matrices), ocho de griego, entre los que cabe contar los dos juegos comprados a Bodoni, cuatro árabes y otros cuatro hebreos; y en la segunda, con el encabezamiento “Segunda Colección”, se presentan 24 caracteres de texto latino, de diseño “moderno”, entre los que se incluyen cuatro de los seis grados adquiridos a Bodoni —los dos últimos juegos de matrices llegaron demasiado tarde y no pudieron ser incluidos—, junto a los seis juegos comprados en Francia a



Borniche, así como varios grados de capitulares, unos de Gil y otros de Bodoni, de letra moderna, y numerosas viñetas”. Corbeto López, Albert (2020). *Ogigia*. *Revista electrónica de estudios hispánicos*, 28: 47-94.

Matilde López Serrano’s “*La Encuadernación Española: Breve historia*” (Madrid, 1972); *Enciclopedia de la Encuadernación* (Madrid, Ollero & Ramons Editores, 1998).

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