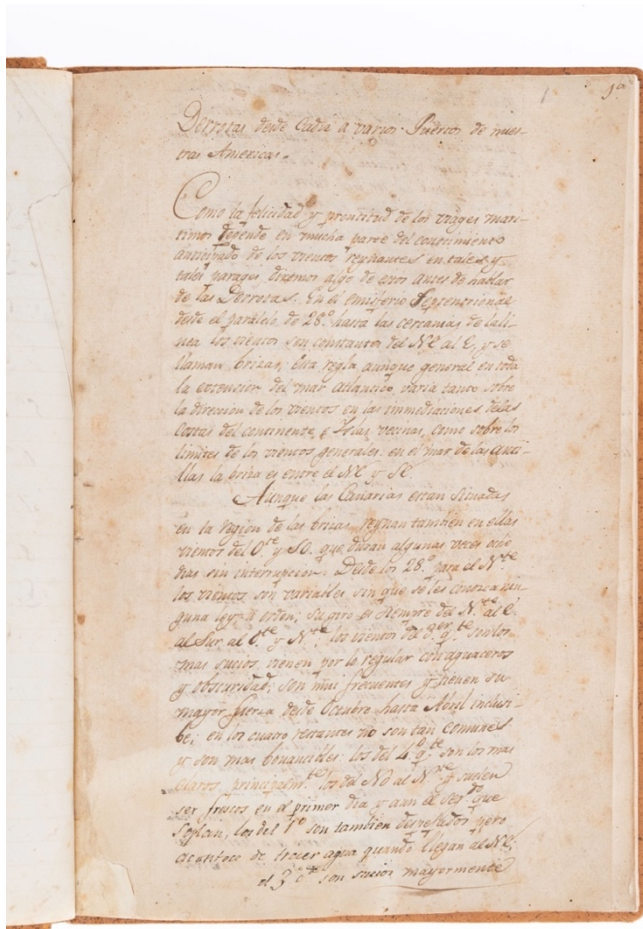


## Selection of items to be presented at the 2022 Toronto Antiquarian Book Fair

(Full descriptions available on request)

*Sailing directions for America, including Florida, by a seasoned sailor and cartographer, participant of the Malaspina expedition*



[American navigation] [Oyarvide, Andrés de.] 'Derrotas desde Cádiz a varios Puertos de Nuestras Americas'. S.a. [c.1804]. S.l. [Spain?]. Folio, (305 x 215 mm), ff. [i, contents], 59 in a neat hand, [1, blank]. Contents page, listing 12 *derrotas*, added later. Main body of the manuscript with contemporary watermarks throughout. Later tree-pattern sheep with a gilt border and the title 'Derrotas desde Cadiz á varios puertos de nuestras Americas' in gilt on the upper cover. Spine very slightly worn.

20,000 \$

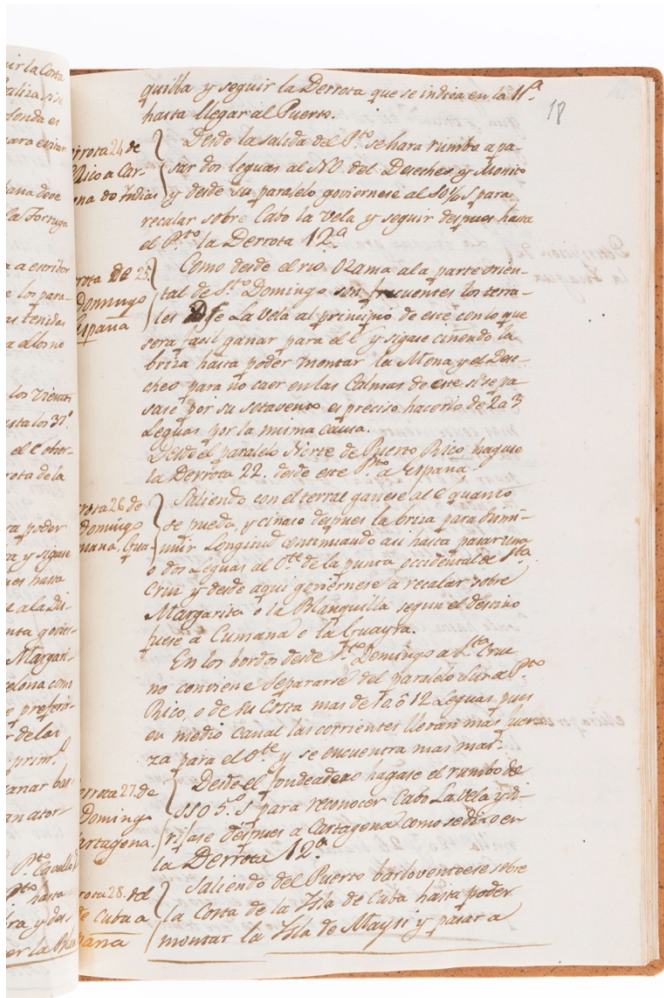
An extremely unusual Spanish manuscript *derrotero*, or volume of sailing directions, to various locations in the Americas and the Philippines in which information learned from the cartographer Andrés de Oyarvide (d. 1806), active in the Malaspina Expedition (1789-1794), has been incorporated into the routes for sailing into the Pacific via Cape Horn and the Straits of Magellan.

The *derrotero* is divided into two sections: the first, comprising *derrotas* 1 to 48, consists of the more traditional routes followed by Spanish merchantmen and naval ships to and between such locations as Veracruz, Havana, Cartagena de Indias, Santo Domingo, Florida and the Virgin Islands; the second, beginning on folio 35 and consisting of routes 49 to 54, includes the more rarely found sailing directions to and around the Pacific, particularly unusual is the final *derrota* from Cadiz to the Pacific via the less common course, for Spanish ships, round the Cape of Good Hope and across the Indian Ocean.

The manuscript, maintaining the traditional format of such volumes as originally produced at the *Casa de Contratación* until its closure in 1790, is patently intended to be used as sailing directions rather than for publication. The sophistication of its content and the inclusion of such recently obtained information, however, makes it unusual and suggests that it might have been produced at the *Dirección Hidrográfica*, a body intended to curate, in a scientific manner, Spanish hydrographical intelligence and which largely inherited the traditional functions of the *Casa de Contratación*. Its author includes citations such as Cartaret and Wallis' expedition, Cook's third voyage and Pedro Antonio de Cevallos' 1776–1777 naval campaign to the Río de la Plata during the Spanish-Portuguese War as well as the published charts, the *Carta Esférica del Río de la Plata desde su desembocadura hasta Buenos-Ayres. Levantada de orden del Rey en 1789 y rectificada en 1794 por varios oficiales de su Real Armada* (1798) and the *Carta Esférica de las Costas de la America Meridional desde Paralelo de 36° 30 de Latitud S. Hasta el Cabo de Hornos. Levantada de Orden del Rey en 1789, 90, 94 y 95 por varios Oficiales de la Armada* (1798).

The most striking additions to the then standard information on sailing to the Pacific which are included in this manuscript were provided by Andrés de Oyarvide from his own extensive experience in Uruguay and the Río de la Plata as well as from the surveys of the region carried out in 1789 by the Malaspina Expedition. The *derrotero's* author, who appears to have had direct contact with Oyarvide, notes that Oyarvide was the 'very same subject to whom is owed the information that is being added' ('mismo sugeto al cual se deven las noticias que se añaden', f. 55). The author also adds that Oyarvide was at the time in the process of preparing a corrected version of the 1798 chart of the Río de la Plata (f. 55), a chart which Oyarvide completed in 1804 and which was not published until 1812. A further indication that this *derrotero* was produced in 1804 is a note on f.57v which states that: 'We have thought it best to leave the bearings marked to the compass, if wanting to correct them let it be known that the variation is 15N in the year 1804' ('Hemos creido mejor el dejar las marcaciones referidas a la ahuja, queriendolas corregir sepase que la variacion es 15N el año 1804').

One of the most significant additions to Oyarvide's chart of the Río de la Plata was his survey of the substantial and dangerous English Bank shoal located between Montevideo and Punta del Este where, in fact, Oyarvide had been shipwrecked when he first arrived in the region in 1777. A description of this shoal provided by Oyarvide is included in this *derrotero* (f. 55).



Following his arrival in the region, Oyarvide, whose skills as a pilot and surveyor were already recognised, was assigned from 1782 to the boundary commission tasked with surveying and delineating the border between Portuguese Brazil and Spain's South American colonies where he remained employed until 1796 under the direction of Diego de Alvear y Ponce de León (1749-1830). In 1800, he returned to the Río de la Plata region after a brief sojourn in Spain where he began 'the great labour which would be the apex of his career', that of surveying 4,350,000 square kilometers of the Río de la Plata which was completed by 1803 ('la gran labor que sería cumbre de su carrera', see A. N. Bertocchi Moran, 'El piloto Andrés de Oyarvide y su labor en el Río de la Plata', *Itsas Memoria. Revista de Estudios Marítimos del País Vasco*, 6, 2009, pp. 747-762). Oyarvide 'equipped with his admirable valour and perseverance, undertook the reconnaissance of every

feature of this dangerous river with one single long boat. We owe to him as a result of his soundings, a chart which is much more exact than its predecessors and the perfect reconnaissance of the English Bank. This courageous officer was later [in 1806] put in charge of observing a British division from the mouth of the river: he died with all his crew, victim to a violent *pampero* [a strong westerly wind which blows from the Andes over the pampas] ('armado de un valor y perseverencia admirables, emprendió el recorrer todos los detalles de este rio peligroso con un solo bote de cubierta. Asi le debemos nosotros por su trabajo de sondas, una carta mucho mas ecsacta que las precedentes, y el reconocimiento perfecto del banco Inglés. Este valeroso oficial encargado mas tarde de ir á observar una division inglesa desde la embocadura del rio: pereció con todo su equipage, víctima de un violento pampero', J. Doy y Carbonell, *Derrotero de las Costas de la América Meridional ...*, Barcelona, 1844, p. 261).

Provenance: acquired from the Old Florida Book Shop.

*Remarkable Mexican publication on science, archaeology, cartography, illustrated with view of the Transit of Venus and the map of the Valley of Mexico*

**Alzate, Jose Antonio.** *Gacetas de literatura de Mexico.* 1831. Puebla. Oficina del hospital de S. Pedro, by Manuel Buen Abad. Four volumes, 8vo. Collection below. Contemporary Mexican half calf over boards, spines flat, tooled and lettered in gilt very discretely, just lightly rubbed. Some inconsequential foxing, one plate a slightly cropped, excellent condition.

5,500 \$

Extremely important Mexican publication on a multiplicity of subjects (science, cartography, literature, natural history, archaeology, etc.), with all four volumes and a large complement of plates including the Transit of Venus and the large folding map of the Valley of Mexico - which are normally missing. This is the second edition, the first edition was published in Mexico City in 1788-1795, today extraordinarily rare, as is this Puebla edition.



### **Collation and plate count:**

Alzate's *Gaceta* is extremely rare to find complete, most collections contain a number of the volumes (for instance Indiana has 3 of 4 volumes and only 12 plates in total, and several institutional copies don't mention a number of plates) the number of plates seem to vary from copy to copy. Sabin does give a count of plates, and Palau collates only 13 plates (the portrait and 12 plates).

This copy contains a total of 22 plates, which is more than any other copy we have seen except for a copy sold by Dorothy Sloan, who on her descriptions says "many repeats".

The collation is as follows:

vol I: title page, engraved portrait of Alzate, 2 ff., 449 pp., 6 ff., 1 plate (probably missing a small portion);

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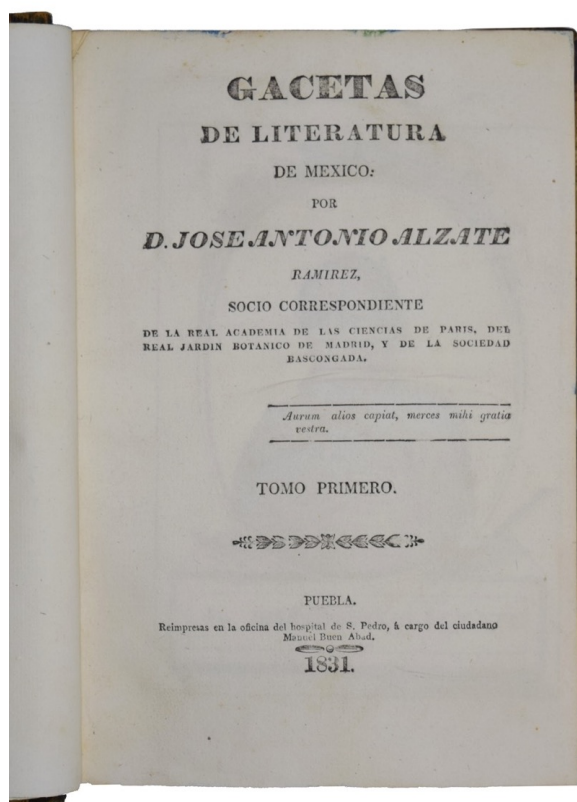
vol II: [1-2 ff.] 3 - 459 pp., 2 ff. [Suplemento a la Gaceta de Literatura. Descripción de las antigüedades de Xochicalco dedicada a los Señores de la actual Expedición Marítima al rededor del Orbe], 1-17 pp., 3 ff. [index], 10 plates (3 folding, one of which is the map of the Valley of Mexico);

Vol. III: [1-4 ff.] 5-471 pp., 3 ff., five plates;

Vol IV: 3 ff., 1-446 pp., 3 f., 5 plates, two of which are folded.

“Among the contents found in the present volume are Alzate’s paper on the Transit of Venus (picked up and published by the French Royal Academy of Sciences), a eulogy of Benjamin Franklin (Alzate ignored Franklin’s politics but

admired him as a practical scientist like himself), medicine, astronomy, engineering, and the aforementioned antiquities of Xochicalco, the pre-Columbian archaeological site between Cuernavaca and Mexico City that may have played a part in the fall of the Teotihuacan empire. A high spot of this volume is the map of the Valley of Mexico, one of the more important maps of Mexico produced in colonial times. It is the work of Sigüenza y Góngora (1645-1700), historian, mathematician, astronomer, philosopher, poet, antiquarian, and professor at the University of Mexico for over two decades. Sigüenza’s map was the mother map for modern mapping of the Valley of Mexico” (Dorothy Sloan).



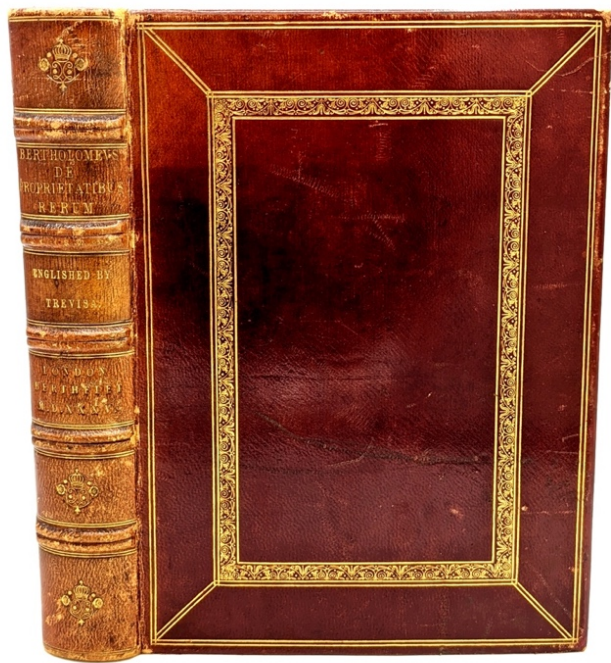
The illustration is composed of 22 copper-engraved plates, either unattributed or by Montes de Oca about science, astronomy, natural history, botany, etc., and a map “*Mapa de las Aguas que... vienen a la Laguna de Tesuco y la Ytencion*

*de esta y la de Chalco tienen deliniado pr. D. Carlos Zaguena*”.

Alzate y Ramirez (1737 - 1799) was a Mexican Priest, scientist, cartographer, and writer, a true American scholar and polymath, author of a remarkable number of works including journals, scientific papers, natural history, amongst other subjects. His early studies were carried out at San Idelfonso in Mexico City, by 20 the age of 20 Alzate was already a Priest. Alzate was a corresponding member of the Spanish and French academies of science, and a precursor of meteorology in Mexico.

Palau 10139; Sabin 990.

*A milestone of the English language, Trevisa's translation of "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 rear pastedown: "several leaves remargined, otherwise complete".

\$65,000

The first printed English Encyclopedia, the earliest acquirable English edition (first printed in 1495) of Bartholomaeus Anglicus'

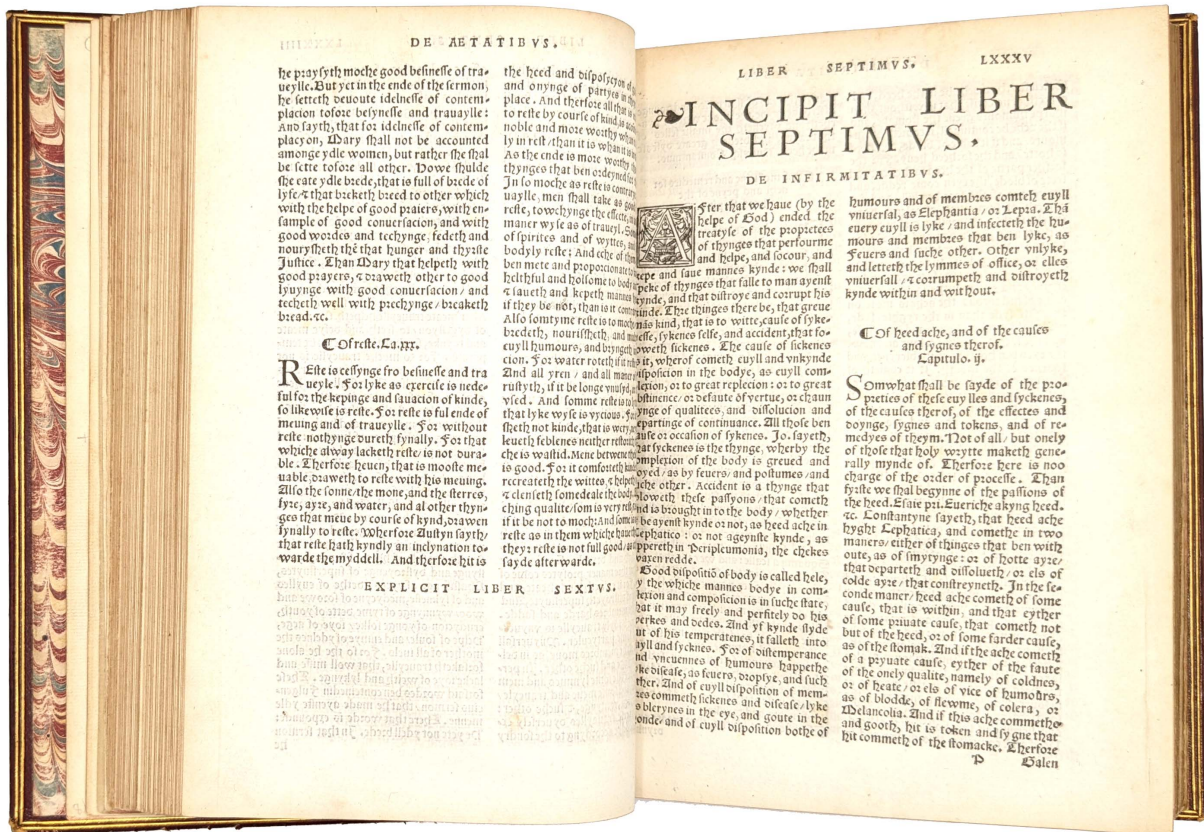
famed text, here revised and corrected "textually closer to the original" (Schafer) and an important translation into English, "A condensed encyclopedia of what was then understood by natural science... one of the most widely read scientific works of the Middle Ages" (Garrison-Morton, 91). This copy 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 synthesis 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 a staple of university reading lists, and is even known to have directly informed such early travel writing as *The Travels of Sir John Mandeville* (Seymour, *The Metrical Version of Mandeville's Travels*, p. xix). Incomplete copies of the 1535 edition are almost as numerous in institutions as complete copies, and the present example - although restored in the mid-19<sup>th</sup> century - can be notably counted among the latter.

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, from which it is descended, the 19 books of Anglicus' encyclopedia have

been likened to a proto-modern 'database' of knowledge. As Trevisa's preface explains, the work is founded on the basis of etymologies - the idea that the knowledge of the origins of a word can disclose the word's 'true sense'. In cataloguing and describing his own medieval world, Anglicus divided his work into 19 books, ranging from physiology (books IV & V) to domestic manners (VI), to astronomy (VIII), natural history (XII & XIII), and geography (XV).

Thorndike is especially impressed with Anglicus' sources, 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 far as China and Scotland. Interestingly, 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).

### **Printing history in the English language:**

The present work first appeared in print in a celebrated incunabulum of 1495 by Wynkyn de Worde -preserved today in just four complete copies in the U.S., and unrecorded at Anglo-American auction in the last 50 years.

The present second edition is the earliest obtainable printing of Trevisa's English translation work, 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); Edwards, "Bartholomaeus Anglicus' *De Proprietatibus Rerum* and Medieval English Literature" in *Archiv für das Studium der neueren Sprachen und Literaturen* 222 (1985); 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); and Pitts, *Le Livre des Regions* (2006).

Census of copies:

US ESTC and OCLC holdings for the 1535 edition, complete or assumed complete: Folger, Wisconsin, Claremont, Harvard, Williams, NLM, MSU, Duke, Folger (some leaves repaired); imperfect (detail if known): Huntington (wormed), Yale (lacking title page), Folger (lacking 5 leaves), Folger (lacking about a dozen leaves), Newberry, Illinois (incomplete), Brown (lacking 5 leaves, final 7 leaves damaged).

*Rare work on plainchant illustrated with musical staves and including music for the organ*

**Artufel, Dámaso.** *Modo de rezar las horas canónicas conforme al rezo de los Frayles Predicadores* [Together with:] *Arte de canto llano*. 1614. Valladolid. Juan Godínez de Millis. 8vo, (140 x 93 mm). 8 ff., 115 ff., 4 ff., "Siguese entonación de los Hymnos..." 26 ff. (i.e. 25, jumps from 1 to 3, but complete); 4 ff., 84 ff. (i.e. 64 ff., pagination jumps from 59 to 80 but complete). Contemporary Spanish olive morocco lavishly gilt, boards gilt fillets, corner pieces, and a variety of tooling, one board with the arms of the Dominican Order, the other with an image of the Holy Virgin, raised bands to spine, ties perished, lightly worn, excellent condition. Scattered light foxing and toning, else fine.

9,000 \$

First edition, a wonderful copy in a contemporary lavish Spanish olive morocco with the arms of the Dominican Order. A rare work on the art of plainchant, a type of singing at the time becoming an increasingly popular form of religious music in seventeenth-century Spain. Illustrated throughout with five-line staves of music, Artufel's work is particularly notable for its inclusion of organ music to accompany the plainchant.



The *Modo de Rezar* and the *Arte de Canto Llano* are generally held to be two separate works and have separate title pages but the two are usually found together and were published at the same time by the same publisher. Palau claims that an earlier edition of the *Modo de Rezar* was published in 1572 but with the caveat that he had no knowledge of any copy of this 1572 edition and since then none has come to light. The 1572 date of publication would also be inconsistent with the years in which

Dámaso Artufel (fl. 1609–14), a Spanish liturgist of French birth, was active.

'A Dominican friar, educated at the monastery at Saint-Maximin-la-Sainte-Baume, Provence, he [Artufel] served as *cantor* in a number of houses of his order in France, Aragon and Castile, including S Pablo at Valladolid and finally S María de

Atocha in Madrid'. Artufel's *Modo de rezar las horas canónicas conforme al rezo de los Frayles Predicadores ... con un Arte de canto llano y con la entonación de los hymnos y sus rúbricas* (Valladolid, 1614), is in three parts with separate paginations. The first, a ceremonial for the Office, is chiefly an extract in translation from the Dominican Ordinary but with some interesting added material on the use of the organ; the second part contains the hymn intonations; the third is a manual on chant consisting of 23 chapters on the rudiments of music (notation, solmization, intervals, modes) and a collection of examples. The bulk of the technical material is taken verbatim from the *Arte de tañer fantasia* (Valladolid, 1565) of Artufel's great predecessor at S Pablo, Tomás de Santa María' (*The New Grove Dictionary of Music and Musicians*).



Artufel also wrote the *Processionarium secundum morem almi Ordinis Praedicatorum S.P. N. Dominici* (1609), at the time a new simplified processional for the Spanish Dominicans. All of Artufel's works are today rare, with only a copy of the *Processionarium* being found in institutional hands in the United States, at the University of Texas.

Palau 18142, 18143; Simón Díaz VI 935; Wilkinson 21515.

*The first printed travel report of the Middle East, including the first Arabic alphabet in print*

**Breydenbach, Bernhard von.** Peregrinatio in terram sanctam. 11 February 1486. Mainz. Erhard Reuwich. Folio, (226 x 312 mm). 147 (instead of 148) unnumbered ff. (lacking the final blank). With numerous red and blue Lombardic initials (some up to eight lines high), full-page title woodcut, 8 woodcuts and 6 woodcut



alphabets in the text, 2 woodcut initials (1 armorial), small woodcut printer's device, and 7 folding woodcut views (some with text or woodcut illustrations on verso). Finely gilt maroon shagreen binding, ca. 1820, spine lettered and tooled in gilt, boards tooled in blind and gilt, all edges gilt.

375,000 \$

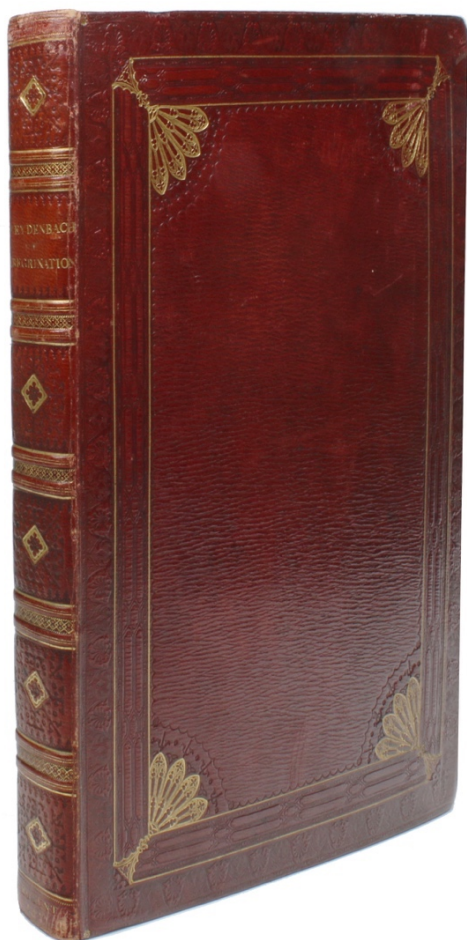
Editio princeps of the first modern travelogue of a journey from Venice to the Holy Land, and "the first illustrated book of travel ever printed [...] [T]he folding panoramic views [...] are the first authentic representations of the famous places depicted, i. e., the ports usually visited by every pilgrim of the period [... The] artist was Erhard Reuwich [..., who] graphically record[ed] the impressions of the voyage" (Davies). The splendid panoramic folding views show Venice, Porec and Corfu, Methoni, Crete and Rhodes as well as Jerusalem.

This work is considered the first authentic Western source for the Near and Middle East, as the illustrations were prepared from actual observation of the lands and people described. Breydenbach travelled to the Holy Land in 1483/84 with a large party including the artist Reuwich from Utrecht. Following the traditional route, they travelled from Venice to Corfu, Modon, Crete, Rhodes and Jaffa before arriving in Jerusalem, and then through the Sinai desert to Mt. Sinai, Cairo, and Alexandria on the return journey. The book quickly became extremely popular and was translated into French, Dutch and Spanish before 1500. It includes illustrations of Middle Eastern and Bedouin costume, a glossary of common Arabic words, and pictures of animals encountered on the journey (including a

# HS RARE BOOKS

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crocodile, a camel, and even a unicorn), as well as an Arabic alphabet - the latter of especial importance for being the first of its kind ever to see print: "The first representation of Arabic letters in a printed book was done in Germany; this was the woodcut of the Arabic alphabet in Bernhard von Breydenbach's 'Peregrinatio'" (Toomer).



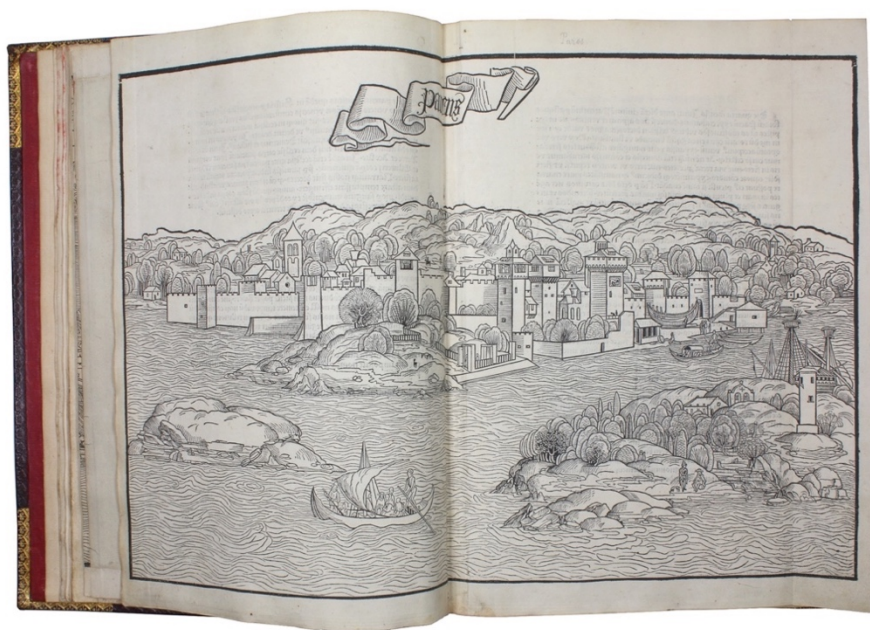
The condition of this copy is generally very good, it has been cleaned in the 19<sup>th</sup> century, some plates more heavily restored, full condition report upon request.

The present first edition is extremely rare in the trade, usually appearing only in severely mutilated copies or even in fragments comprising no more than a few leaves. The only similarly complete copy in auction records since 1900 was the Perrins-Wardington copy (complete), sold at Sotheby's in 2005 for £265,600 (today, ca. EUR 500,000), while the Consul Smith copy sold at Christie's in 2018 lacked one quire consisting of the Jerusalem view and 2 woodcut scenes, as well as about half of Venice and Rhodes views.

Provenance: from the library of the great English bibliophile Thomas Edward Watson, 1st Bart. (1851-1921) with his engraved bookplate ("St. Mary's Lodge, Newport Monmouthshire") on the front pastedown; old bookseller's catalogue

clipping mounted to flyleaf and pencil annotation: "This is a far finer copy than the B[ritish] M[useum] Copy ..., that being badly coloured & much wormed". Last in a noted German private collection and acquired directly.

HC 3956. Goff B-1189. GW 5075. Proctor 156. BMC I, 43. BSB-Ink B-909. Klebs 220.1. Schreiber 3628. Bodleian B-552. Oates 52. Davies, Breydenbach, no. I. Fairfax Murray 92.



*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 \$

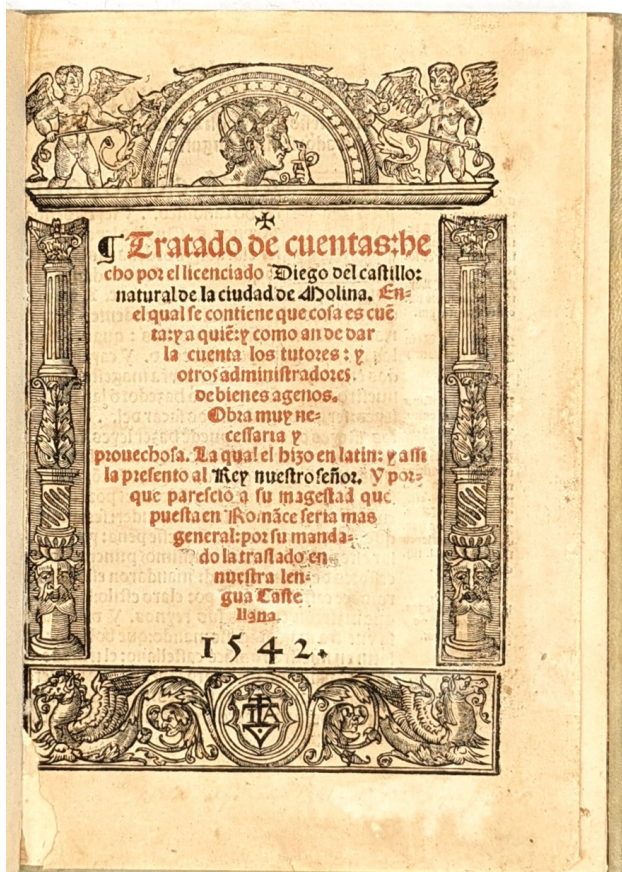
The first treatise on accounting written in the Spanish language and published in Spain, second edition, after a 1522 edition virtually impossible to find.

“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

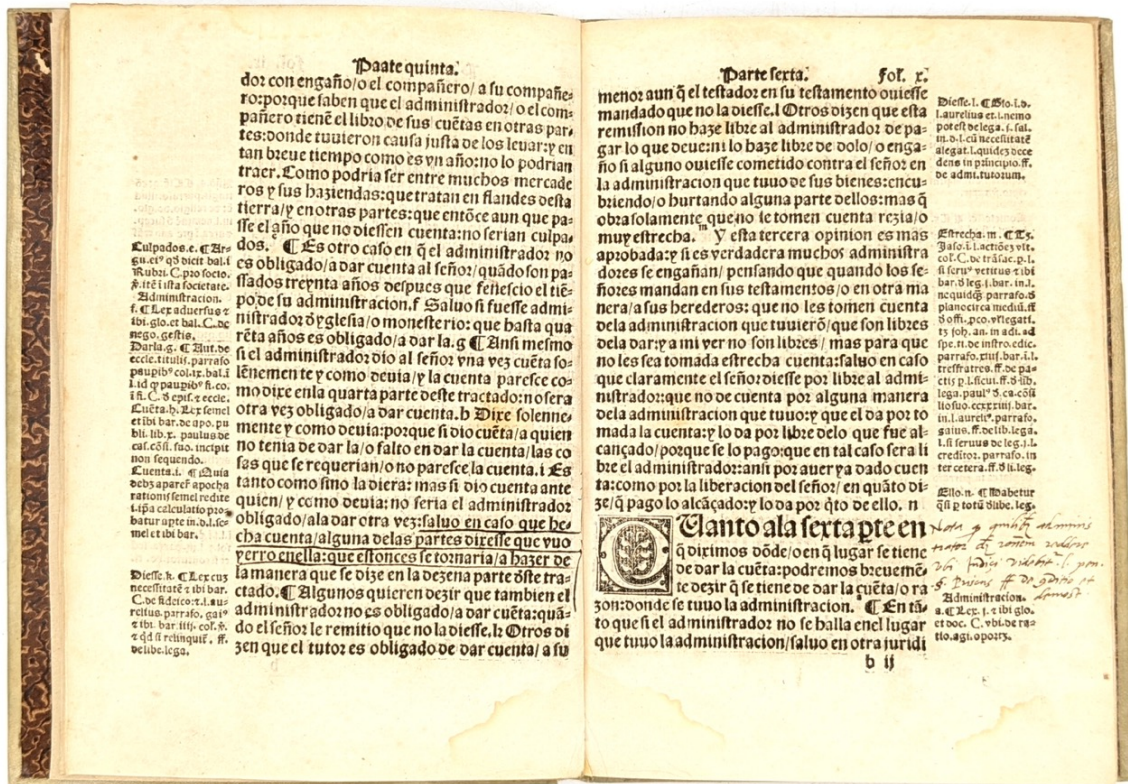
which an administrator is in general required to surrender his books. Part seven treats the proper arrangement of an account book. Part eight discusses how it is that accounts are accepted as proof of the financial realities they purport to represent. After a general discussion of the agent’s responsibilities 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.

<http://www.jstor.org/stable/40697907>).



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.

*Intriguing Spanish Golden Century illustrated literary work, with women as protagonists, one other copy in OCLC*

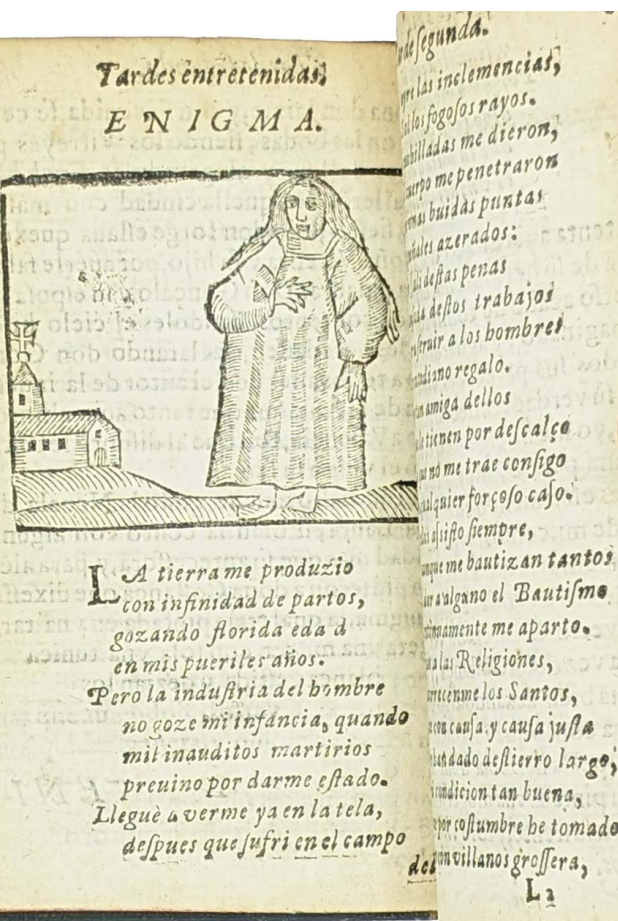
**Castillo Solorzano, Alonso de.** *Tardes entretenidas.* 1625. Madrid. Widow of Alonso Martin. 8vo, (140 x 93 mm). (16), 254 ff, 1 [blank], very peculiar endpapers. Nineteenth century long grain morocco, faux raised bands to spine, lettered in gilt, hinges worn, a little rubbed. Trimmed close, title page cropped affecting top of

first word, some quired somewhat toned, scattered foxing, pressed, generally good condition.

4,500 \$

First edition, a very rare Spanish 17<sup>th</sup> century Golden Century illustrated literary work. The *Tardes* is divided into 6 afternoons, they are called: El amor en la vengança ; La fantasma de Valencia ; El Protheo de Madrid ; El socorro en el peligro ; El culto graduado ; Engañar con la verdad.

“Castillo Solorzano ofrece una lectura extremadamente interesante y fructuosa... elogiado, entre otros, por el propio Lope de Vega. Escritor incansable no solo de prosa, sino también de poesía y teatro...” (Patrizia Campana, introduction to a modern edition of the book).



Castillo Solorzano (1584-c.1648) was a prolific Spanish writer of literature and poetry, he occupied different positions under noblemen, and was either friends or acquaintance with Lope de Vega, Maria de Zayas, Tirso de Molina, etc.

“presenta una peculiaridad estructural: la presencia de enigmas que se preguntan los personajes del marco: dos viudas, sus cuatro hijas, la servidumbre, y un bufon profesional encargado de divertirlos durante seis tardes. Los entretenimientos consistirán en contarse novelas, recitar poemas y preguntarse enigmas. Además incluye Castillo Solorzano unos curiosos jeroglificos, introducidos tanto en el marco como en el relato, se caracterizan por la complementaridad de los mensajes que las componen (un grabado impreso, un enigma en verso, la solución del enigma dada por los personajes del marco; y en el caso de jeroglificos, la





descripción de una imagen, un mote en latín, seguido por unos versos en castellano)... Cabe señalar en primer lugar que Castillo Solórzano adapta para un género relativamente nuevo en España, la colección de novelas cortas, una forma breve, el enigma en verso, que procedía de la poesía de cancionero, y que constituía además una práctica social, un entretenimiento de corte, y un juego mental que se practicaba entre todas las capas de la sociedad” (Anne Cayuela, *Tardes entretenidas de Alonso de Castillo Solórzano: el enigma como poética de la claridad*, Universite Stendhal).

Extremely rare, according to OCLC, there is only one other known copy, at the BNF; we also locate copies at the BNE and Fundacion Lazaro Galdiano in Spain.

Offered with a Spanish export license.

*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, but overall a fine example.

2,500 \$

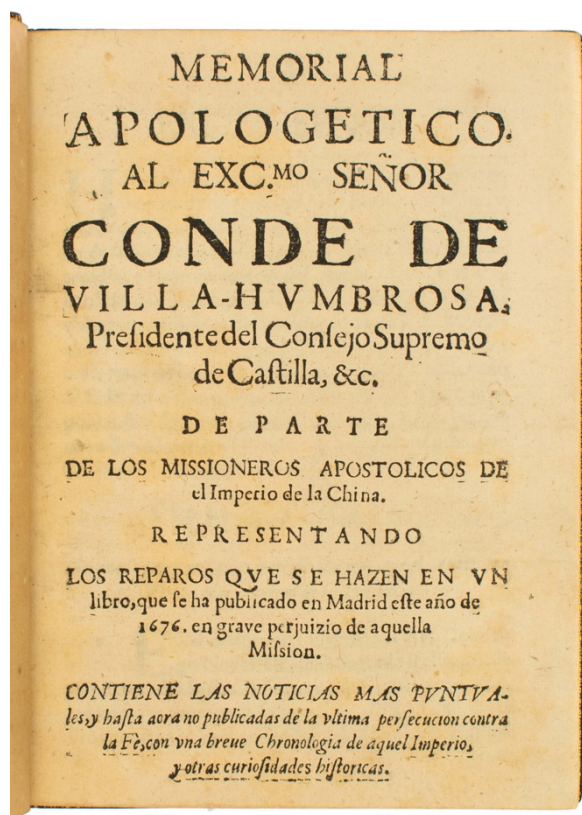
First edition, a curious and interesting description and appreciation from Spanish art critic Cean Bermudez of Sevillian painting, and the degree of quality to which old master Bartolome Murillo took it to in the 17<sup>th</sup> century.

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, g.e. by R. Raparlier, spine lettered in gilt. Minimal foxing, generally 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 Missión*" (1677, Pamplona by Baztan).

According to OCLC we locate copies at: Univ. of California Berkeley, Univ. of Kansas, Cornell, SOAS London, DIBAM, BNM, BNE (more than one copy), Universidad de Valladolid, and Seville.

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.

*Fine set Chinese School drawings of rice cultivation and production of the late 18<sup>th</sup> century*

**[Chinese School].** Fine set of Chinese school drawings on silk on the cultivation and production of rice. [Late 18<sup>th</sup> century]. A set of 24 inscribed in Chinese characters numbering the subjects on the reverse of the mounts, and further numbered 1-12 in pencil on the mounts. Watercolours on silk laid down on card mounts, with pale blue watered silk borders. (248 x 235 mm; the boards 292 x 274 mm). 24 drawings. Original silk binding. Excellent condition overall.

45,000 \$

A remarkable set of 24 finely accomplished Chinese drawings on the cultivation



and production of rice on silk, the most luxurious form these albums were made, here in their complete complements of 12 and 12. A beautiful object, immediately distinguishable from the more common albums on pith paper made for tourists, this album is of remarkable quality, presumably made for a wealthy patron. This is a museum quality album.

'Watercolours depicting the growing and processing of tea, the making and decoration of porcelain, the production of silk and cultivation of rice, were put together in sets of twelve or more individual sheets... These subjects were immensely popular in the last quarter of the 18th and first quarter of the 19th century, since they explained to the westerner, in a most imaginary, glamorous and unrealistic manner, the making of products sent to the west... These watercolours depicting crafts and manufacturing processes varied in complexity,

in composition and detail, but the finest became some of the most sought after items of the export trade.' (C.L.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.179).

For similar Cantonese albums with sets of 24 watercolours illustrating tea and porcelain production, probably from the same studio, see the sale at Christie's, 7 Nov. 2019 (China Trade Paintings Selections from the Kelton



Collection), lots 4 (porcelain production, £23,750) and 5 (the cultivation and export of tea, £87,500) - the Kelton sets on paper rather than silk.

Chinese artists traditionally painted in watercolour, bodycolour and tempera on silk, and produced the first export views of Canton and the Pearl River on silk in the 1750s and 1760s, before they began to work on stocks of English papers imported by the East India Company at the turn of the 19<sup>th</sup> century.

Provenance: ownership inscription(?) 'C. Breker' on the final mount; Christie's Sale 18885, Topographical pictures including China Trade Paintings.

## 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.

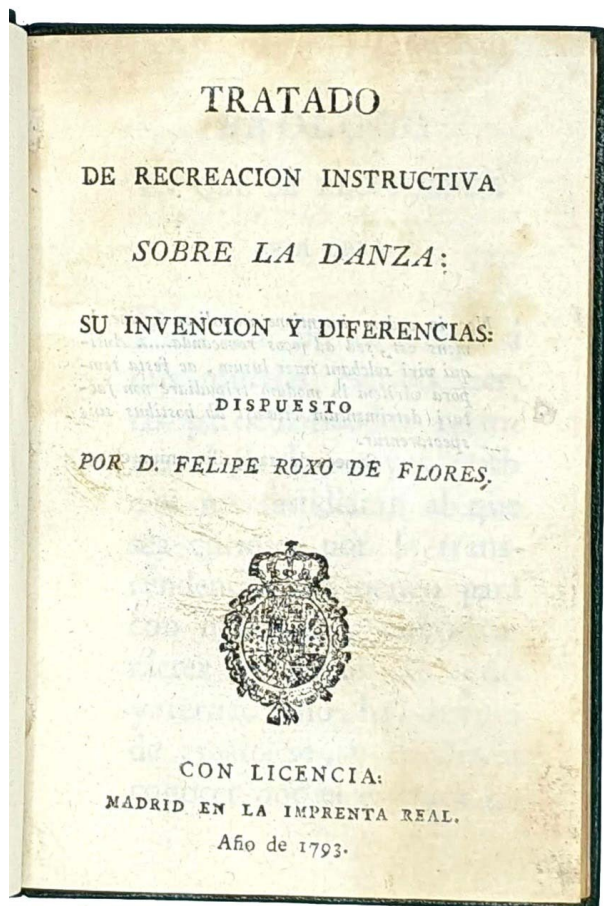
3,000 \$

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; offsetting from bookplate onto front free endpaper in first volume; 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.



Three rare 17<sup>th</sup> century Spanish treatises on Spain's economic troubles

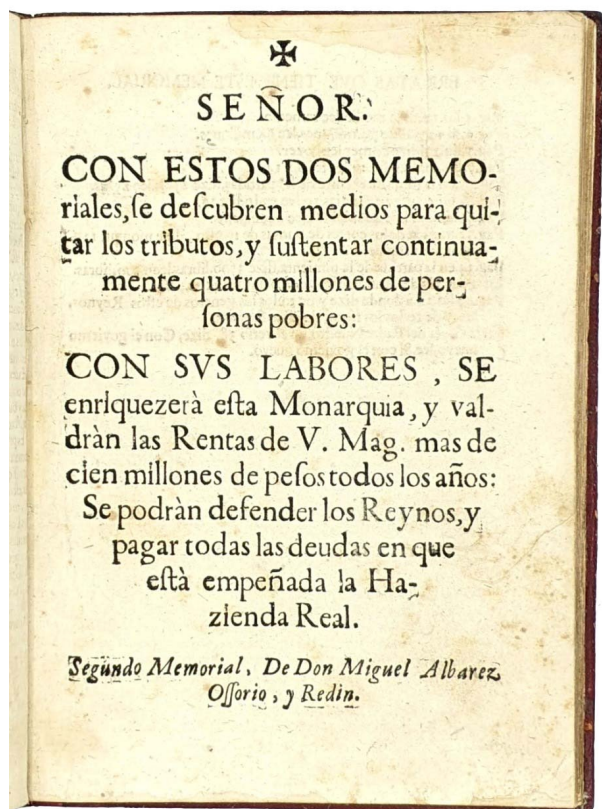
**[Economy] Alvarez Ossorio y Redín, Miguel.** Zelador general para el bien comun de todos. [1686/7]. [with] Extension Politica, y Economica, y la mejor Piedra de Toque, y Crisol de Verdades, para descubrir los Tesoros que necesita esta Catolica Monarquia. 1686. [with] Señor... Que para mayor aumento de las Rentas Reales, y universal alivio de la causa publica. 1686. [with] Discurso Universal, de las Causas que ofenden esta Monarquia, y Remedios eficaces para todas. 1686. [all Madrid]. 4to, (205 x 145 mm). 14 pp.; 1 [blank], 1 ff., 32 pp.; 49 pp., 3 pp. 18<sup>th</sup> century red morocco, frame gilt on boards, decorated in gilt. Foxed and occasional staining.

Sold

A collection of four of Osorio y Redín's earliest political and economic treatises on the state of Spain at the end of the 17<sup>th</sup> century, which helped shaped Spanish economic policy up until the late 18<sup>th</sup> century. Osorio was one of the leading Spanish economic thinkers, known as *arbitristas*, who dominated intellectual discourse in Spain at the end of the 17<sup>th</sup> century and who, in contrast to the scholastics, focused on practical matters proposing solutions to Spain's severe economic problems. His works gained prominence in the 18<sup>th</sup> century when they were 'rediscovered' by statesman Pedro Rodríguez de Campomanes, who selected the treatises found here to include in his *Apéndice a la Educación Popular* of 1775. Osorio's works express regret for 'the end of Spain's "opulent" trade and the disappearance of its manufacturing capacity as foreigners gained

access to its colonial wealth... Osorio's argument hinged upon the accuracy of his proposition that state income might be markedly raised and, in the second place even more significant, that colonial import demand far exceeded the supply provided by the flota system. These propositions would undergird the policy planning and implementation of Spain's eighteenth-century political economists. Osorio's competent, detailed estimates of both composition and value of outbound cargo point either to first-hand knowledge of or at least very reliable information from informed merchants.' ('Silver, Trade, and War: Spain and America in the Making of Early Modern Europe', Baltimore: Johns Hopkins Univ. Press, 2000).

According to OCLC, all of these are rare in U.S. institutions, in fact we only locate copies of all at the JCB. Offered with a Spanish export license.



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 \$

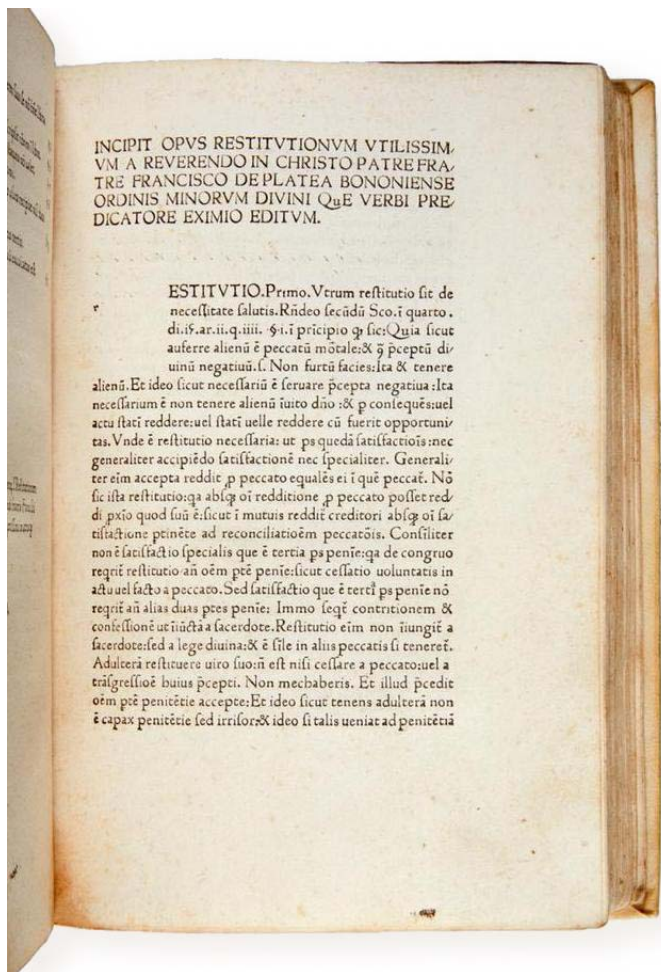
Probably the first edition, an extremely influential economic treatise, one of the first to denounce the practice of usury.

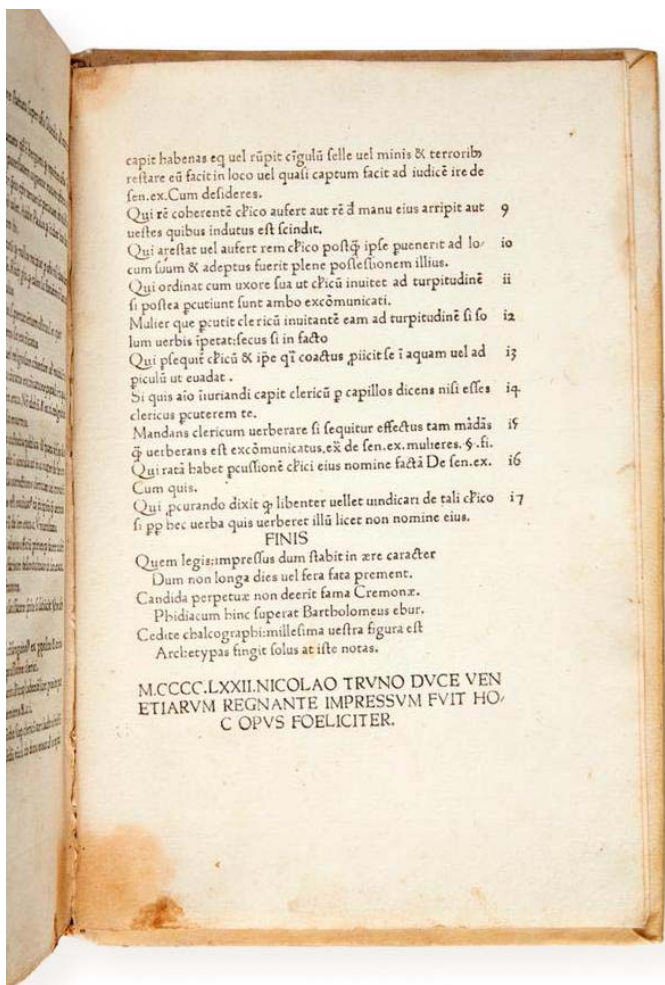
An edition was printed with no date or printers details (presumably Padova) before 1473, which is why it is impossible to determine priority between that and our edition, traditionally, this edition has been considered to be the first.

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 restitutio 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.

*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], xlvi, 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.

2,600 \$

First edition of this important treatise on the treatment of fractures and dislocations of the knee, published by the royal printing press it is considered one of the most significant Spanish medical works published in the

eighteenth century. 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 in order 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 single copy in the United States.

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

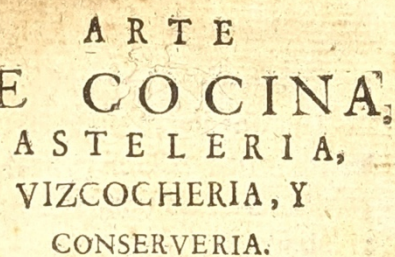
*The most influential cookbook of the 17<sup>th</sup> century in Spain and the Americas, and the first original gastronomy treatise in the Spanish language, very rare*

**[Gastronomy] Martinez Montino, Francisco.** *Arte de Cocina, Pasteleria, Vizcocheria, y Conserveria.* 1662. Madrid. Joseph Fernandez de Buendia for Manuel Lopez. 8vo, (150 x 102 mm). [8], 231 ff. Including full page woodcut, [9] ff.; full-page woodcut illustration (of a spoon) at end of text. Contemporary vellum,

lettered in ink on the spine, somewhat soiled, the front hinge holding on one cord only, the text with some toning, a few marginal tears. Some light foxing, the prologue with tiny marginal paper loss not affecting text, overall excellent condition.

12,000 \$

The first original work on gastronomy published in the Spanish language, and certainly the best work on Spanish baroque gastronomy published until that date, often but erroneously called the first cookbook published in the Spanish language, influential during the 17<sup>th</sup> and 18<sup>th</sup> centuries in both Spain and the Americas. This is an early edition, exceptionally rare, as are all 17<sup>th</sup> century editions (some of which are only known in a single copy, we count about 15 copies in total in institutional holdings according to OCLC of editions from 1611 until 1676, only one of which resides in a U.S. library). Written by the Royal cook to the courts of Philip II, III and IV.



COMPUESTA POR  
*Francisco Martinez Montino,*  
*Cocinero mayor del Rey*  
*nuestro Señor.*



31.

CON LICENCIA.

En Madrid, Por Joseph Fernandez  
de Buendia, Año de 1662.

A costa de Manuel Lopez, Mercader de Libros,  
vendese en su casa a la Puerta del Sol.

The rarity can be easily explained by two facts: the normal heavy use a cookbook is exposed to, and the fact that essentially no other works of significance existed in the Spanish language, so the book could have been used across the country and the Indies for generations.

It is not, in fact, the first cookbook published in the Spanish language, the first was by Diego Granado's "Libro del arte de cocina", published in 1599, however this is the first original treatise in the Spanish language, as Granado's takes his recipes from Nola and is largely a translation from Bartolomeo Scappi, both of whom, he does not mention.

## HS RARE BOOKS

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“[P]rimer libro de cocina publicado en español en el mundo... Verdadera joya de la bibliografía gastronómica cuya afortunada y generosa propietaria María Esther Schumacher de Gómez de Orozco me ha prestado para el estudio, de los orígenes españoles de la cocina mexicana” (El arte en el dulce arte de la repostería mexicana / The sweet art of mexican sweets confections.” *Artes de México*, no. 121 (1969): 45–69.

The book first appeared in 1611 and was soon reprinted a few times throughout the century and later in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries.

Provenance: the Macclesfield copy, with the North Library bookplate on front pastedown of the Earls of Macclesfield; the collection of Jay I. Kislak.

Rarity: according to OCLC there are about 10 copies combining all editions from 1611 until 1676 in institutional holdings, of which only one in the United States:

Of this 1662 edition, we locate copies at BNE, BL, Grinnell College (Iowa) and University of Leeds.

1611 BNE and University of Cambridge (England).

1617 BL, BNE, and Kungliga Biblioteket.

1623 BNF.

1628 BNF.

1634 Wellcome Library.

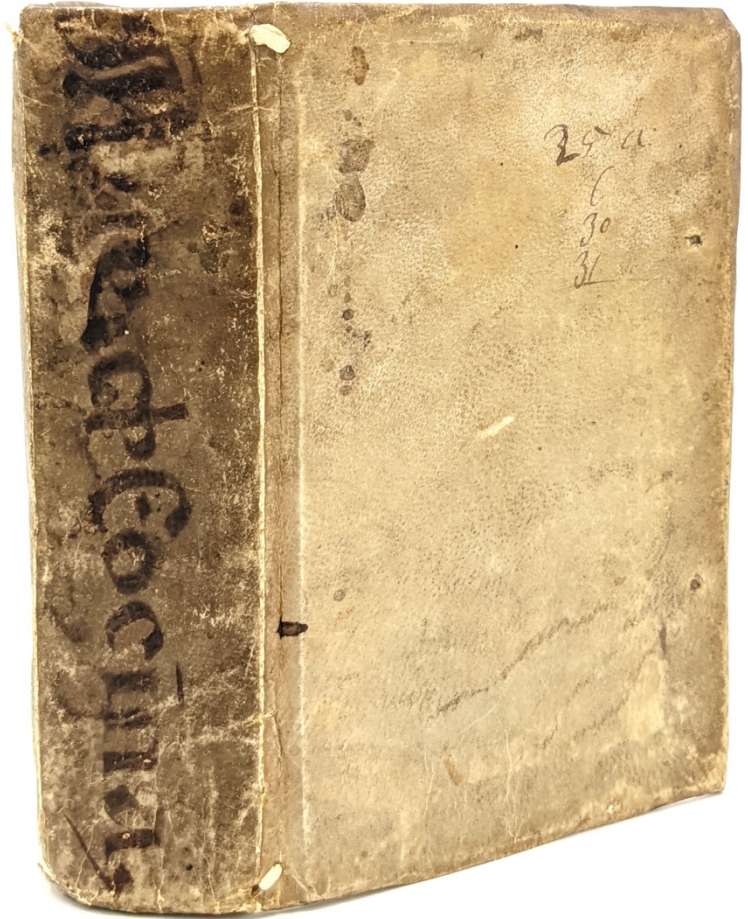
1637 BNE.

1653 Wurttembergische Landesbibliothek, Royal Danish Library, BNE, and Universitat de Barcelona.

1676 one copy at the BNE.

1617 one copy at the BNE.

BL STC Spanish XVIIc. M147; Palau 155362; cf. Vicaire 607 (the 1617 edition).



*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*, April 12, 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.

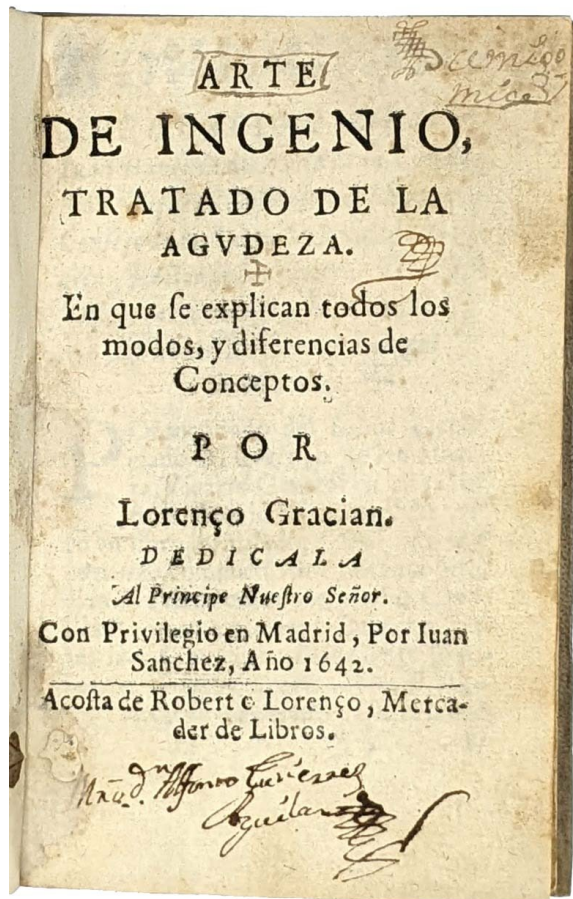
25,000 \$

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...

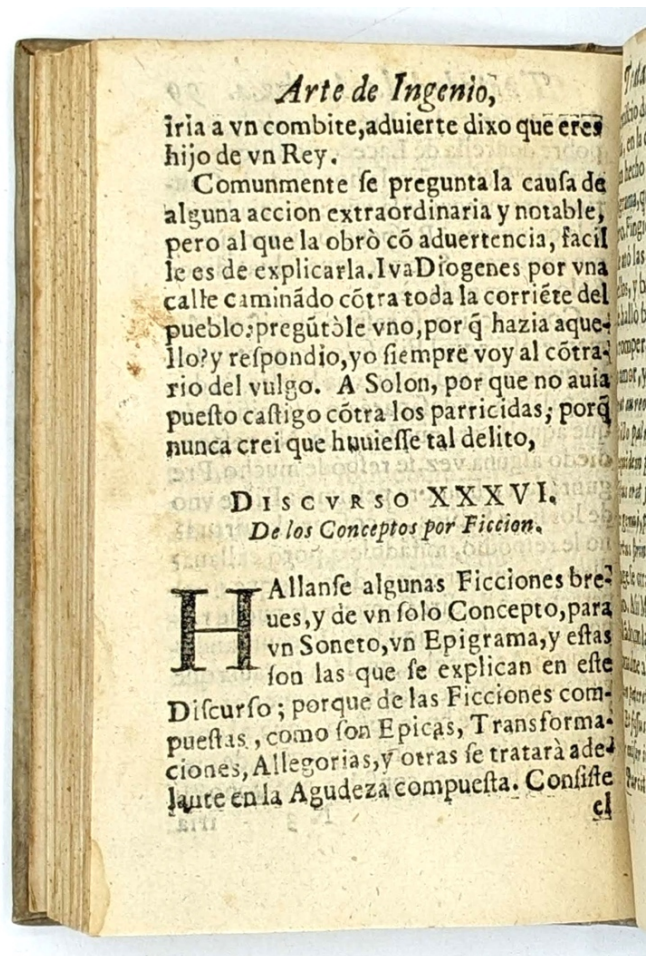


Para entender y evaluar la contribución de Baltasar Gracian, el mejor preceptista del Siglo de Oro, es necesario examinar las ideas mas importantes de la critica literaria hasta la *Agudeza y arte de ingenio* (1648), la obra maestra de la teoría literaria escrita por el jesuita aragonés” (Foster, Virginia Ramos. “Baltasar Gracián y los conceptos de la poesía antes de la ‘Agudeza y Arte de Ingenio.’” *Hispanófila*, no. 35 (1969): 33-43).

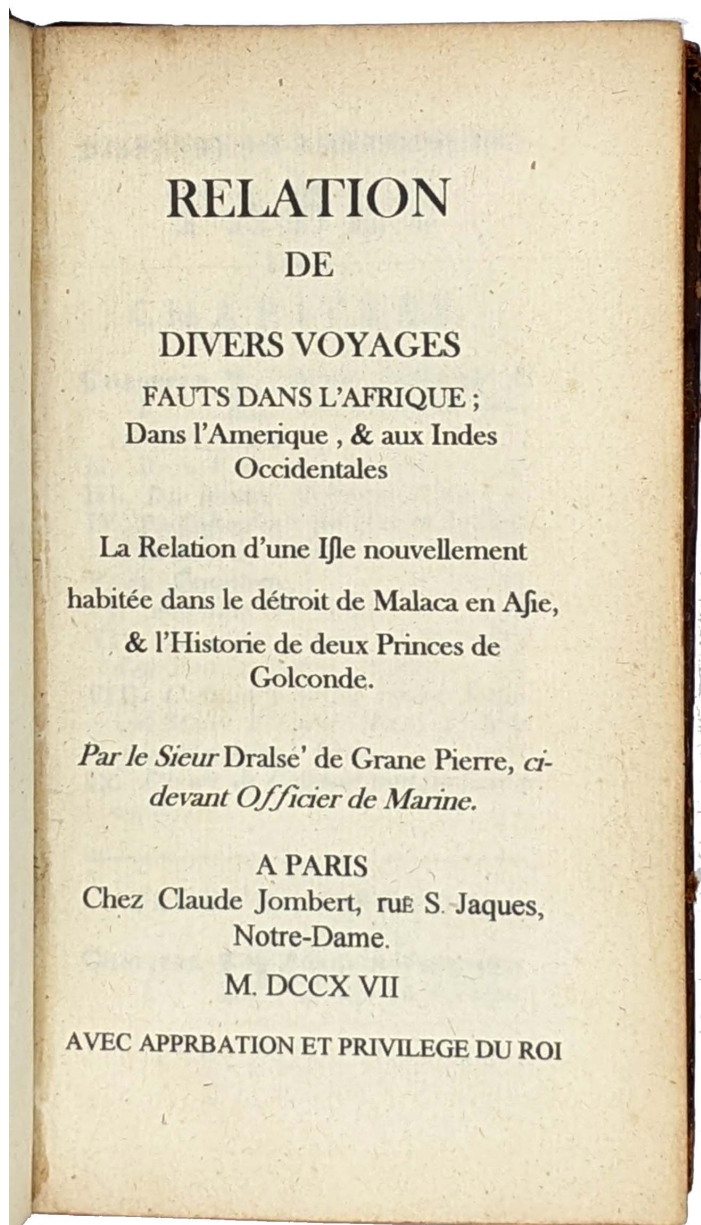
“The theory of wit attempted by Gracian in his *Agudeza y Arte de Ingenio* is not easy to understand; and there are signs that Gracian himself was not satisfied with it... He tries to treat of the conceit virtually in isolation, sharply separating the art of trope from that of wit, the latter being treated 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).



*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 Guterrez. 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.

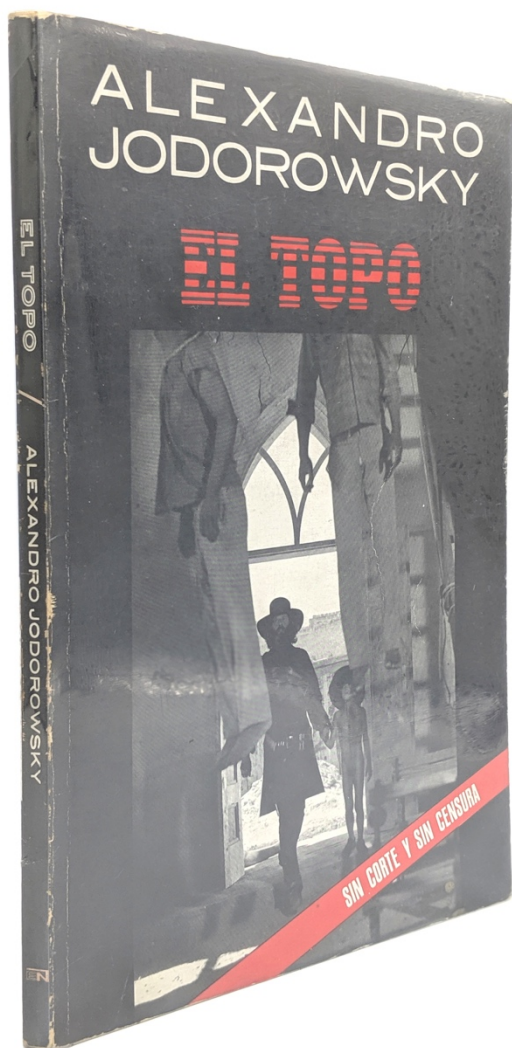


*First edition of Jodorowsky mythical El Topo*

**Jodorowsky, Alejandro.** El Topo fabula pánica con imágenes. Organización editorial Novaro. S.a. [c.1970-1971]. Naucalpan de Juárez, Estado de México. 4to, (260 x 180 mm). 78 pp. Editor's illustrated covers, a little rubbed but overall fine. Some toning as normal for the paper used, else excellent condition.

3,000 \$

First edition of El Topo, the screenplay by Jodorowsky following the avant-garde acid western cult movie released on the previous year, extremely rare, and here a presentation copy with a drawing by Jodorowsky, illustrated with photographs from the shoots. The movie was characterized by bizarre characters and happenings.



Jodorowsky is a Chilean-French filmmaker, illustrator, artist, comics writer, screenwriter, film and theater director and producer, etc., a sound influence in the 20<sup>th</sup> century science fiction world, maker of groundbreaking avant-garde films and instrumental to ushering fiction as an integral part of popular culture. The influence of science fiction in our life and culture is constantly present, in comics, movies (such as the Avengers saga), art, etc. Jodorowsky was co-author of Dune alongside Frank Herbert and (of which a copy recently made 2,660,000 EUR at Christie's, Sale 20079, lot 116, 2021).

Jodorowsky divided his time between Paris and Mexico, where he wrote a series of comic books, Anibal 5 (1966), and wrote and drew a weekly comic strip, Fabulas pánicas (1967-73; "Panic Fables"). In 1968 he directed his first feature film, Fando y Lis (Fando and Lis), which was based on a play by Arrabal." (Gregersen, Erik. "Alejandro Jodorowsky". Encyclopedia Britannica, 3 Feb. 2021,

<https://www.britannica.com/biography/Alejandro-Jodorowsky>. Accessed 21 December 2021).

"[Jodorowsky] Formo parte de la tropa del conocido Marcel Marceau en la década de los 1950s y en 1962 fur co-fundador, con Fernando Arrabal y Roland Topor, del Movimiento Panico.... Jodorowsky debe su renombre internacional a sus películas

y sobre todo a las mas ampliamente distribuida, *El Topo* (1970). Varios festivales de cine experimental y fantástico le han otorgado diversos premios. El factor que confiere cierta unidad a su tan diversa obra es un sistema conceptual creado... que incorpora y sintetiza elementos de diversas religiones y formas de pensamiento, pero siempre transformándolos con una notable originalidad. Tanto en su trabajo de creación como en sus ensayos, realiza una fusión de conceptos provenientes del budismo zen, del yoga, de la alquimia, de los evangelios cristianos, de las enseñanzas espirituales de Jorge Ivanovich... Sin embargo, no hay que olvidarse de otra corriente esencial en la visión de Jodorowsky: el pensamiento judío." (Lindstrom, Naomi. "La expresión profética y apocalíptica en la producción de Alejandro Jodorowsky." *Chasqui* 42, no. 2 (2013): 125-33. <http://www.jstor.org/stable/43589568>.)

"El Topo... is touted as an underground classic, beloved by heads for its dazzling visuals, phantasmagoric violence, and instant mysticism. However, it's probably the most pretentious, self-indulgent, and sloppy sort of art you're liable to see in a long time... To his credit, Jodorowsky doesn't hdevise a socially respectable meaning (at least in the first half of the film) to justify the horror; and the film occasionally works as an Artaudian vision of cruelty, a shock, a purgative." (Weiner, Bernard. *Film Quarterly* 25, no. 4 (1972): 59-59).

"Few artists have had as strong a message to be delivered in as many médiums as Chilean born Alejandro Jodorowsky. After exploring his various works one can see that he never truly adopted society's norms... Best known in popular culture for his movie *El topo* (*The Mole*) (1970), which started the midnight matinee movie phenomena in New York, Jodorowsky is difficult to classify or order into one or a group of mediums or genres." (Martin, Kenneth. *Arizona Journal of Hispanic Cultural Studies* 13 (2009): 206-7. <http://www.jstor.org/stable/20641963>.)

"Jodorowsky... junto con su compatriota Savarin (*Magic Circus*) y el ibérico Arrabal se inventaron en Paris el 'Teatro Panico', que no tiene nada que ver con el genero de terror aunque si esta emparentado con el espectáculo de la crueldad que predicaba Artaud. Los caminos del trio divergieron y con un retraso notable, casi una década, llega *El topo*, una película muy particular, definitoria y programática del ideario y la manera de hacer de su autor. Porque en este caso si que no queda mas remedio que hablar de cine de autor... (Review of *Historia simbólica y desenfrenada*, by Alejandro Jodorowsky. *El Ciervo* 29, no. 348 (1980): 42-42. <http://www.jstor.org/stable/40810813>.)

Very rare, we locate copies at Suny at Binghamton, Staford, NYPL, University of Maryland, UNAM, BNM, and Ibero-Amerikanisches Inst.

*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 \$

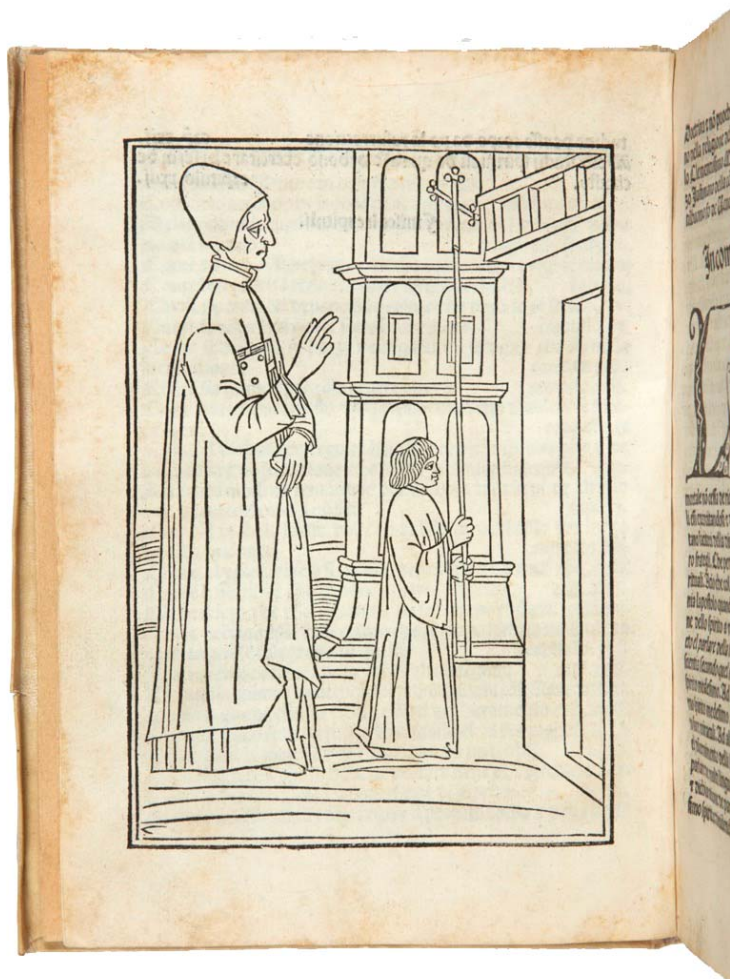
First edition, an important link to the history of book production, this is one of the first examples of ornamental wrappers or Copertine, part of a remarkable series of illustrated Italian incunabula, printed in Venice between 1493 and 1494 bearing an illustrated engraved cover.

“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.





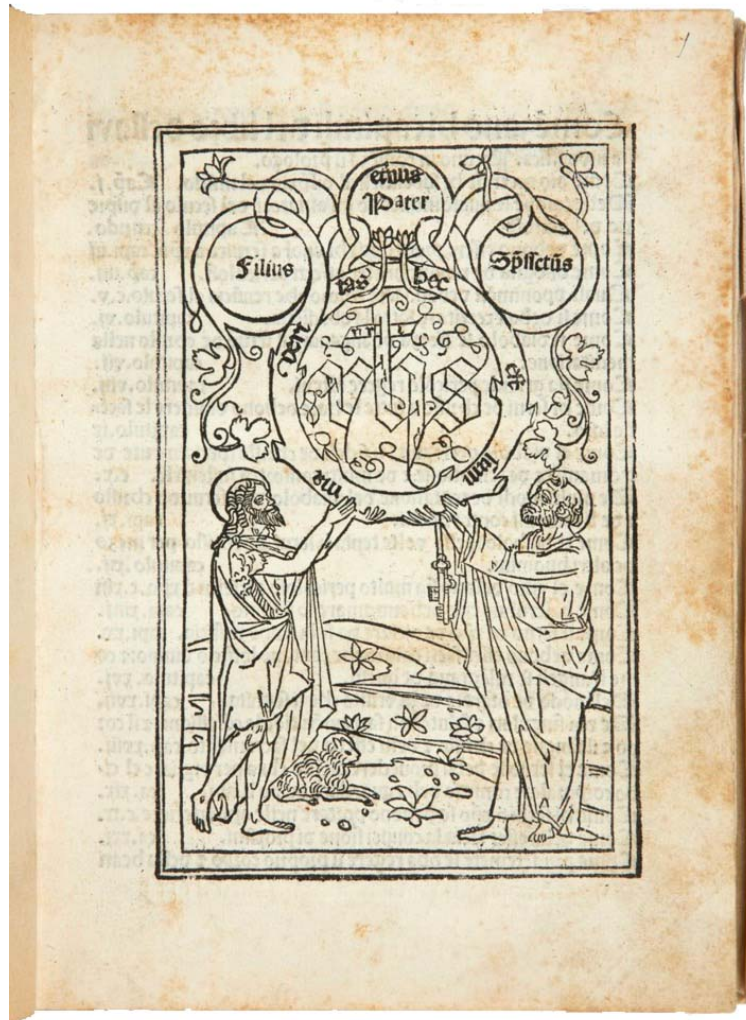
# HS RARE BOOKS

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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.



# HS RARE BOOKS

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*One of the rarest and most influential writing books made in Spain, by the creator of the Spanish bastarda*

**Lucas, Francisco.** *Arte de Escribir de Francisco Lucas. vezino de Seuilla.* 1577. Madrid. Alonso Gomez Impressor de su Magestad. 1577. 4to, (200 x 140 mm). 9 ff., 96 (i.e. 100) ff., 43 full-page plates, three of which are not mentioned by Cotarelo, printed on the verso of other plates. Early nineteenth century Spanish mottled calf,



spine flat with tooling creating compartments, red morocco lettering piece tooled in gilt, excellent condition. Some wear to edges of title page not causing any loss, some plates a little cropped in the outer margin touching engraved surface, else very good, especially for the book in consideration.

25,000 \$

Extremely rare first edition of this title and most of the contents, following an edition of which a single copy is known, thus the first

obtainable edition of Lucas' treaty on calligraphy and the art of writing, plus one of the most beautiful Renaissance books printed in Spain in the 16<sup>th</sup> century. An unusually fine example, clean and fresh, all the more relevant because of the very nature of the book, meant for heavy use.

Lucas is an influential and early master calligrapher, considered by Cotarelo the creator of the Spanish bastarda (the Spanish version of the Italian cancellaresca).

“[O]f exceptional importance in the development of Spanish calligraphy” (Baltimore, p. 90).

“[T]he second of the great Spanish writing masters” (Anderson, p. 144).

“[L]ong remained a powerful influence, and the dignified style he taught secured for Spain the leading position in one generation. Illustrious scribes Andres Brun (Saragossa, 1583-1612), Palomares (Madrid, 1776), Morante (Madrid, 1650), Casanova (Madrid, 1650) continued the tradition which he established with his *redondilla* and *bastarda*” (Morrison, p. 278).



This copy contains an additional *tassa*, which is only found in another copy, at the Universidad de Granada, dated August 1577, pricing it 5 reales.

### The history of the printing:

Lucas first printed in 1571 his "Instrvccion muy provechosa para aprender a escrevir", printed in Toledo by Francisco de Guzman, with only 25 plates, the only known copy that exists today is housed at the library of the Monasterio del Escorial, indeed no copy is located in OCLC. "Esta primera edición es de tan estupenda rareza, que no creemos se conserve de ella mas ejemplar que el existente en la Biblioteca del Escorial" (Cotarelo).

In 1577 Lucas had a second much enlarged and revised edition printed, which incorporates the 25 plates from the *Instruccion* -which causes, according to Cotarelo, the errors in foliation- and new ones, not previously printed. Of this 'second' edition, which has a new title and much enlarged and revised contents, Salva only knew of a copy, but never saw one. The success was immediate, with further editions appearing in 1580 and 1608.

The work includes samples of the 'bastarda', 'redondilla', letra del grifo', 'letras Latinas', and 'redondo de libros', the illustration is composed of a coat of arms on the title page, full page woodcuts with calligraphy samples and elaborate woodcut frames to several leaves.

Lucas (c.1530-c.1580) was an influential Spanish calligrapher and teacher, widely regarded as the master who established the Spanish bastarda, one of the most employed types of handwriting. He taught, amongst others, Juan de Sarabia.

Lucas' *Arte de Escribir* was not only influential in Spain, but also in America, as Torres Revello mentions "hemos hallado la mencion de varios metodos para la enseñanza de la caligrafia", he records a manuscript of 1655 "Se trata de la memoria presentada a la Inquisicion por Paula de Benavidez, viuda de Bernardo Calderon -que continuo a partir de 1639 al frente del taller de imprenta y librería... sobre los libros que tenia para la venta en su establecimiento. Con el numero 358 se registra 'Francisco Lucas, Arte de escribir'.

## Rarity:

According to OCLC, we locate a single copy in the United States, at Columbia Univ., and copies at BL, Univ. of London, National Art Library Victoria & Albert Museum, Biblioteca Universidad de Granada, BNE. Further, we have been unable to trace any copies of this important work as having appeared in the last 100 years on the market or at auction, except for a copy offered by Maggs in 1927 for 63 GBP.

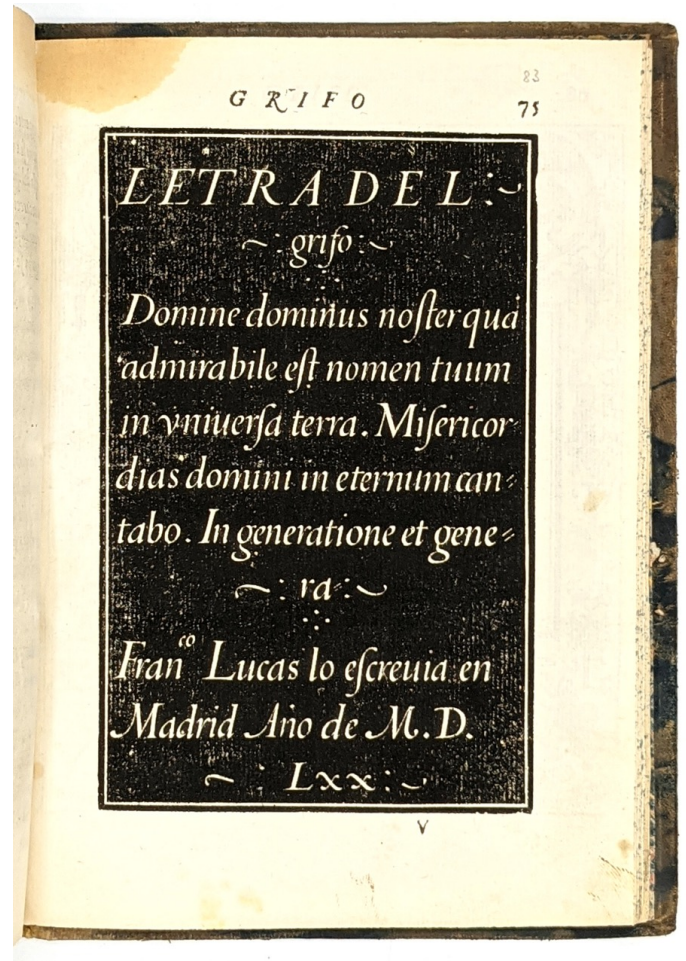
All editions of the *Arte de escribir* are rare, this 'first' edition is particularly so.

Provenance: engraved bookplate on front pastedown of L. Cervera Vera, Spanish architect. Offered with a Spanish export license.

Palau 143326; Pérez Pastor, *Bibliografía madrileña*, 114; Baltimore Museum of Art, *2,000 Years of Calligraphy*, no. 80

Revello, José Torre. "Algunos Libros de Caligrafía Usados En México En El Siglo Xvii." *Historia Mexicana*, vol. 5, no. 2, El Colegio De Mexico, 1955, pp. 220-27, <http://www.jstor.org/stable/25134422>.

Cotarelo y Mori, *Diccionario biográfico y bibliográfico de calígrafos españoles*. Madrid. 1913-1916. Tip. de la Revista de Arch., Bibl. y Museos.



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



Hec figura declarat historiã seu pabolã filij  
prodigi quõ scz petit a pre pre substantie sue: &  
quõ ab aëgelo ob id corripit: vt postea dicit,

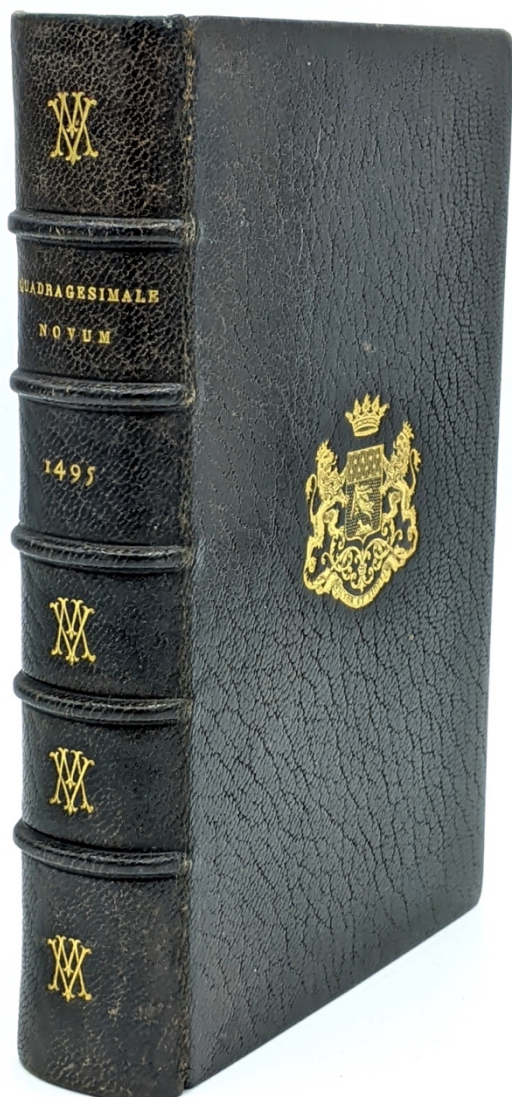
**Meder, Johannes.** Quadragesimale novum de Filio Prodigio. 1495. Basel. Michael Furter. 8vo, (170 x 115 mm). 232 unnumbered leaves, including the terminal blank. Single and (mostly) double column, 28 and (mostly) 34 lines and headline, gothic type. Fine brown jansenist crushed morocco by robert joly [fils], raised bands, covers with gilt royal armorial device of André Massena, Duke of Rivoli and Prince of Essling, and spine compartments with his cipher, turn-ins with dense gilt decoration, marbled endpapers, 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 one of the great bookbinding houses 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." It collates, meticulously describes, and illustrates more than 3,500 books.

Goff M-421; BMC III, 783.

*First edition of the regulations of one of the most important religious Orders in the evangelization of the Americas*

**Medina, Baltasar de.** Constituciones de la Provincia de San Diego de Mexico de los Menores Descalcos. 1698. Mexico. Heirs of the widow of Francisco Rodriguez Lupercio. 4to. [18], 263, [17] leaves plus 2 additional extraneous leaves bound in

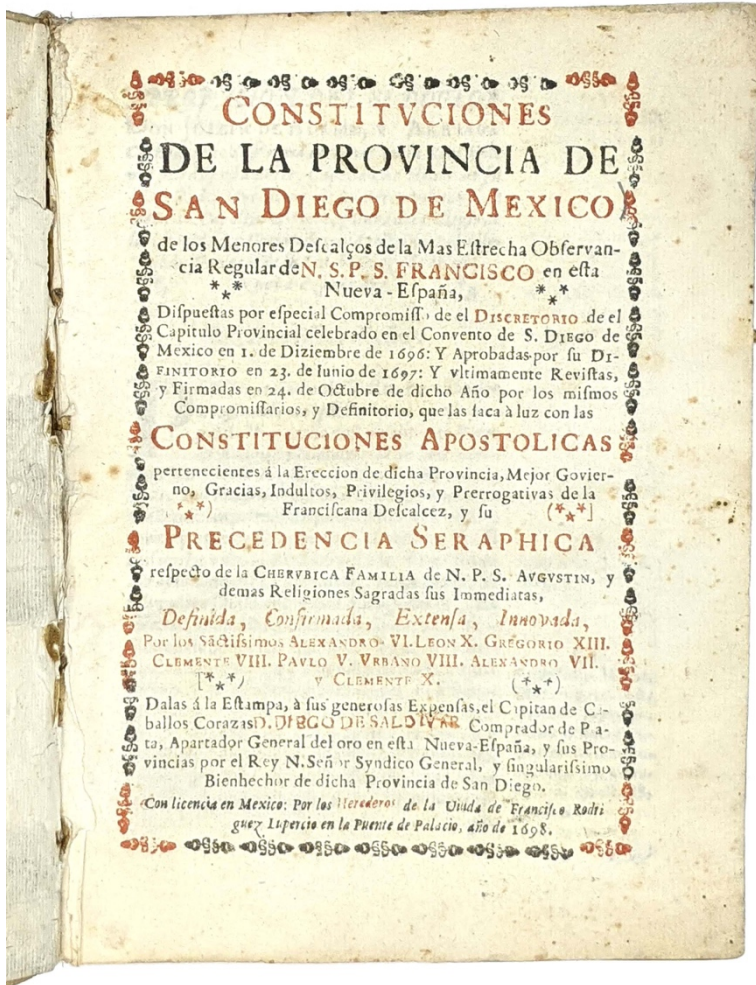
after 263 (one dated 1750). Early vellum, minor wear, lacking endpapers, minor damp near rear. Minor foxing and worming mostly marginal occasionally touching side notes, marcas de fuego on top and bottom edges of the Convent of San Diego in Mexico.

6,000 \$

First edition of the Constitutions for the Discalced Franciscan Friars Minor in New Spain, one of the leading religious orders in the evangelization of the Americas as well as, from their base at the Convent of San Diego in Mexico, one of the most influential in New Spain. This set of regulations, which in its discursive analysis of their establishment traces the history of the order in Mexico back to 1580, was an important publication which dictated the governance of the order into the nineteenth century: 'The *Constitutions* of 1698 outline the

discipline of the province and standardized its spiritual and liturgical life' (Rady Roldán-Figueroa, *The Martyrs of Japan*, Leiden, 2021, p. 240).

It was compiled by the Mexican-born vicar general of the province, Baltasar de Medina (1635–1697), and published the year following his death. Medina had completed his studies and subsequently been based for most of his career at the Convent of San Diego, with the exception of between 1683 and 1688 when he was at the Convent of Santa Bárbara in Puebla de los Ángeles. Throughout this time he rose through the ranks of the order to reach the senior posts of officer of the Inquisition in 1688 and vicar general of the province in 1690. 'Until now scholars have omitted the *Constitutions* in their assessment of Medina's stature within the



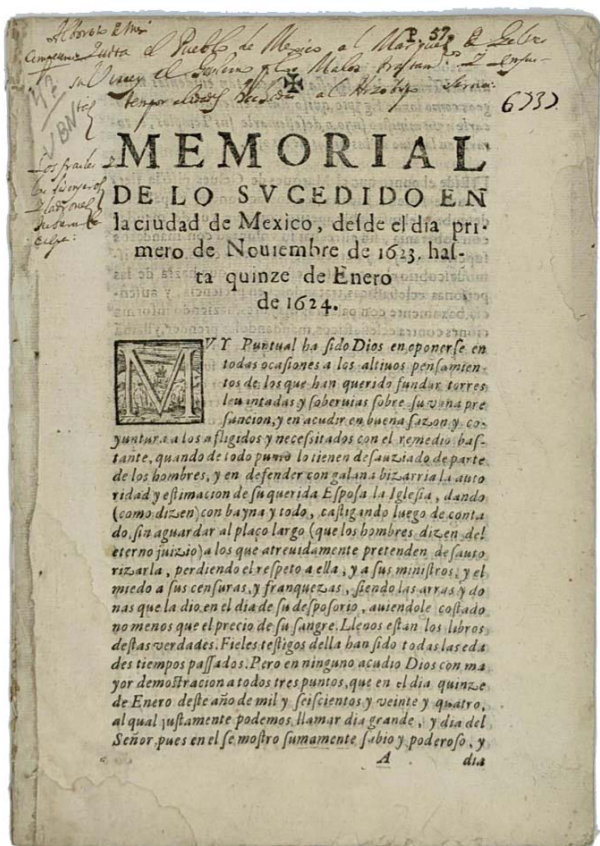
Province of San Diego. However, the volume's preliminary texts indicate that Medina compiled and edited the *Constitutions* and that the collection was adopted after it was revised and approved by a committee made up of members of the province. Together with Medina's other two publications, the *Constitutions* marked a high point in the institutional development of the Discalced Franciscans in New Spain' (Ibid.).

This copy appears to have belonged to the very convent at which Medina wrote it, the Convent of San Diego, 'the flagship house of the Discalced Franciscans in New Spain', with additions being inserted by a later eighteenth-century member of the order.

Provenance: marcas de fuego on top and bottom edges of the Convento de San Diego in Mexico; Swann Galleries, New York.

Medina, Mexico 1691; Palau 59967.

*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.

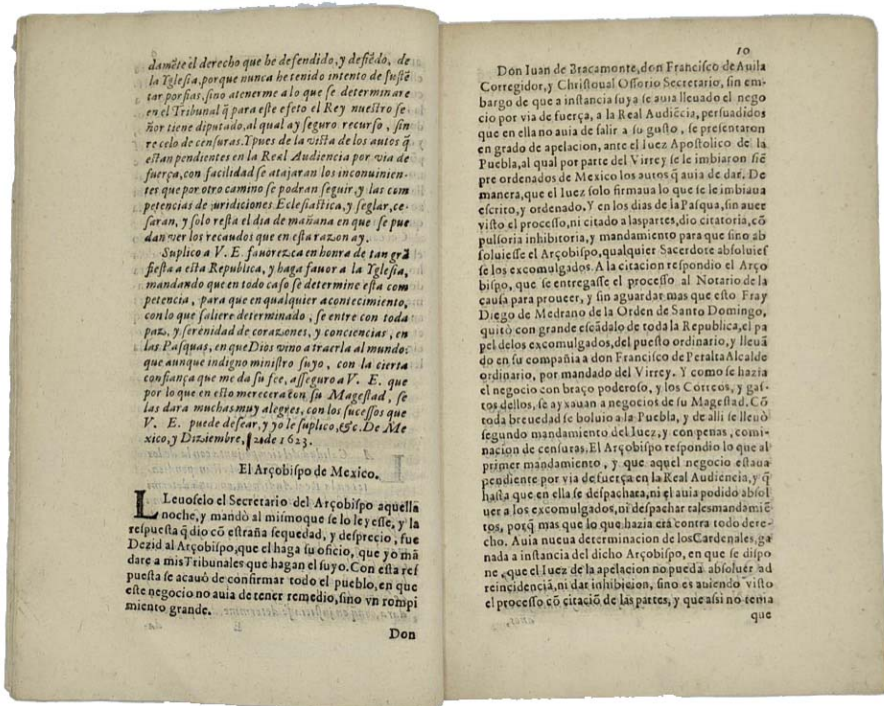
"Although the crown briefly reinstated Gelves before replacing him, the marqués was in effect



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 an unusually 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 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.; to establish chronological pre-eminence to either is virtually impossible, although speculation leads us to believe that the one printed in Mexico would be the first. We had copies of both editions at hand and found numerous differences in contents, this one being more extensive and detailed in dates, of the turmoil created by the actions of the Viceroy.

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

Sabin “D. Diego Carrillo de Mendoza y Pimentel, twenty-fourth viceroy of Peru, assumed his title September, 1621. He was cruel and passionate. The disputes which he had with the archbishop Juan Perez de la Serna, of a no less violent temper than that of the viceroy, caused a rebellion to break out January, 1624, which obliged the viceroy to retire to the convent of S. Francisco, from where he embarked for Spain at the end of 1624.”

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 with 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 like himself. Minguet was also a talented musician responsible for various works on musical composition and instruments as well as dance.

### **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 (with 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 (however we were unable to locate the copy at their website), University of Toronto, and copies in Europe.

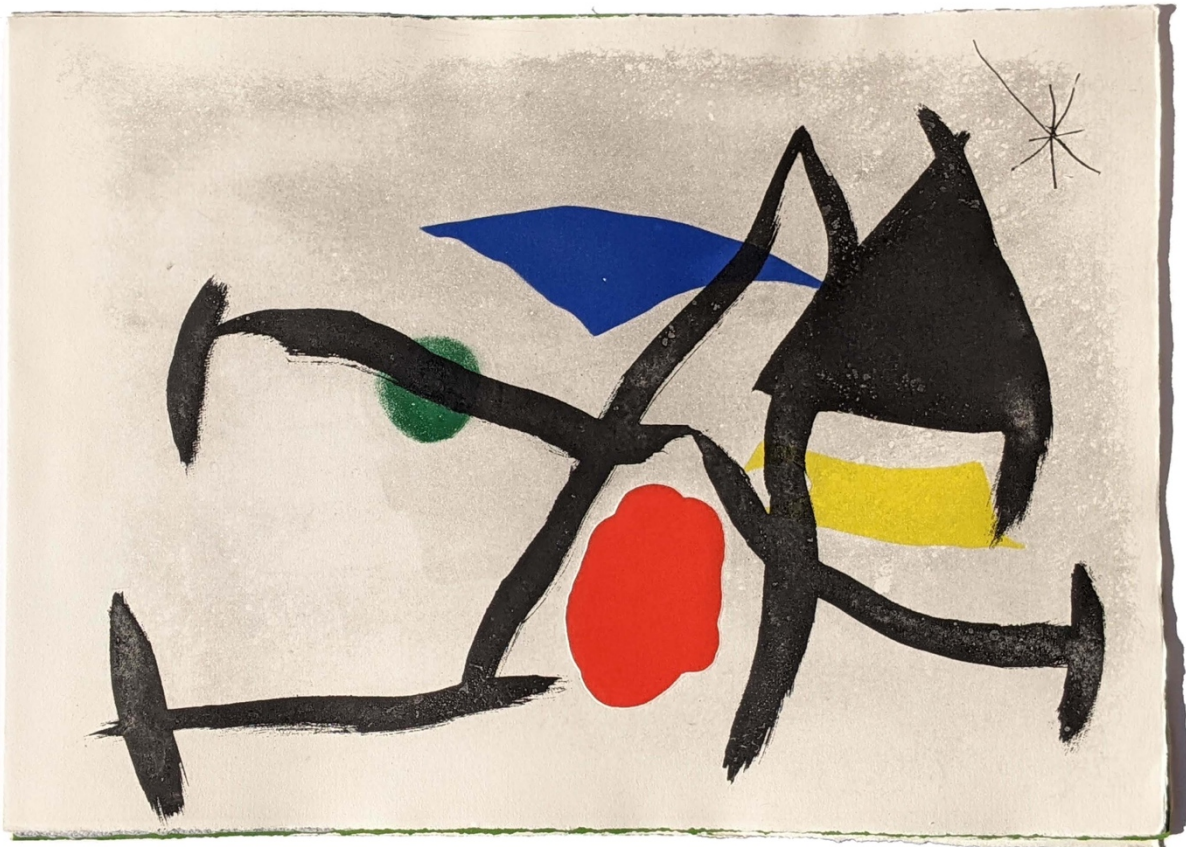
Ventura Quintana, S. Reglas y Advertencias Generales de Pablo Minguet (1754 y 1774): Estudio de sus diferentes ediciones y análisis de las pautas para la interpretación de la guitarra. Cuadernos de Investigación Musical, 9, pp. 57-83.

*Remarkable work by Miro*

**Miro, Joan; Assis, Saint Francis.** Cantic del Sol. 1975. Barcelona. Gustau Gili. Folio oblong, (500 x 355 mm). 20 fascicles (i.e. 40 ff) + 6 single-leaf grey text inserts, plus one blank fascicle at front and one blank fascicle at rear. 33 prints, including frontispiece and prologue, on Guarro wove paper. Color etchings with aquatint. Original fascicles, contemporary yellow cloth covered boards and portfolio box, spine lettered, excellent condition.

25,000 \$

Remarkable book illustrated by Miro, number 105 from 220, signed Miro in pencil, with the complete suite of 33 original color etching (in and hors-text) for the 'Canticle of the Sun' by Saint Francis of Assisi.



The Cantic del Sol, or song to the Sun is an admired production by Miro, especially in Hispanic America, where it has been the subject of several exhibitions:

“El poema de san Francisco de Asís y la pintura del artista catalán mantienen una estrecha afinidad, ambos proclaman la solemne humildad de las cosas de la tierra, ambos, en mundos culturales y espirituales muy diferentes, nos ofrecen esa

presencia y consistencia sin las cuales lo material y cotidiano parece superficial y anodino.



El cántico eleva la voz de la poesía y de la pintura, no sólo en las imágenes que suscitó el poema de san Francisco de Asís en 1975, también en las pinturas, esculturas y obras sobre papel que Miró había hecho y estaba haciendo entonces. La minuciosa representación de las criaturas más humildes y de los detalles mínimos había sido una de las constantes del arte mironiano desde 1917 y 1918. El canto del sol, pero también de las estrellas y del firmamento, de la luna, de la mujer y de los pájaros, de los huertos y de las acequias, de los prados, las flores y las hierbas no constituye un episodio en la evolución de Miró, es uno de los ejes fundamentales de su actividad creadora. El título de esta exposición, *Càntic del sol*, tiene su origen en el trabajo de Miró sobre el poema de san Francisco de Asís, pero va más allá de esta creación singular y se refiere al fundamento mismo de su pintura." (Catalogue note for the exposition "*Cantic del Sol*" at the Museo de Arte Contemporáneo Español, <https://museoph.org/exposicion/cantic-del-sol>).

A remarkable publication, beautifully illustrated by Miro, with the text translated

Cramer, 196.



*First edition of the first of Nieremberg's compilation of Jesuit missionaries biographies*

**Nieremberg, Juan Eusebio.** Ideas de virtud en algunos Claros Varones de la Compañía de Jesus. 1643. Madrid. Maria de Quiñones. Folio, (280 x 196 mm). Engraved frontispiece, 6 ff., 804 pp. Contemporary vellum, spine lettered in ink,

ties as fragments, text block re-attached, else entirely genuine condition. A fine, fresh, and tall copy; about 20 ff. with restored worm-hole, touching some letters, hardly perceptible.

4,000 \$

First edition. This is the first of a series of 4 works focused on biographies of Jesuits missionaries, each independent and with different titles. It is a compendium of the lives, explorations, travels, discoveries, and evolution of the Jesuits, during the period of their most significant expansion. "This work having been published at different periods during the space of almost a century... The interest of the work, excluding some 'jesuitical chaff', is not inferior to its rarity, as it contains accounts of many early voyages to the Indies, not elsewhere to be found" (Sabin). Dedicated to Ines de Guzman, Marquis of Alcañizes. Most copies do not contain the engraved frontispiece, present here.



It contains the biographies of some of the first Jesuits to travel the East and West Indies, including: Ignacio de Azevedo -martyred in Brazil with 39 companions-, Francisco Perez Godoy -one of Azevedo's 39 companions-, Pedro Diaz and eleven Jesuits martyred on the way to Brazil with Azevedo, Joseph of Anchieta -the Apostle of Brazil, who spent 44 years with the Indians, Gaspar Barceo -who worked mainly in India-, Pedro Carnicio "Hammer of the Heretics", Mateo Ricci -one of the first to visit China-, Juan Nuñez Barreto (worked in Tetuan, Morocco, outstanding for his work amongst Muslims). Begins with the biographies the first Generals of the Order: Ignacio de Loyola, Diego Lainez, and Francisco de Borja, with their efforts to give the Society a place in the Vatican and permission to evangelize abroad, in the newly discovered lands.

Sabin, 55269.

*Rare Portuguese Nun Poetess' "Romancero"*

**[Nuns] Ferreira de Lacerda, Dona Bernarda.** Soledades de Bucaco a las Religiosas Carmelitas Descalças del Convento de S. Alberto de Lisboa. 1634. Lisbon. Mathias Rodrigues. 8vo. 7 ff., 121 pp., 7 ff. (colophon bound at beginning). Modern calf heavily tooled in gilt, spine flat with intricate tooling, all edges gilt. Restoration to engraved title and following leaves at gutter, some spots and foxing, overall fine.

6,000 \$

First edition, rare work of poetry by Portuguese Nun, Ferreira de Lacerda, consisting of some 24 ballads; though Portuguese, Lacerda also composed in Spanish - understandable for the union of both Crowns at the time-, the main

poem is in Spanish though other short poems are in Portuguese, Spanish, Italian and Latin. Engraved title page by Joao Bautista within architectural border including Carmelite arms at head and author's arms at foot.



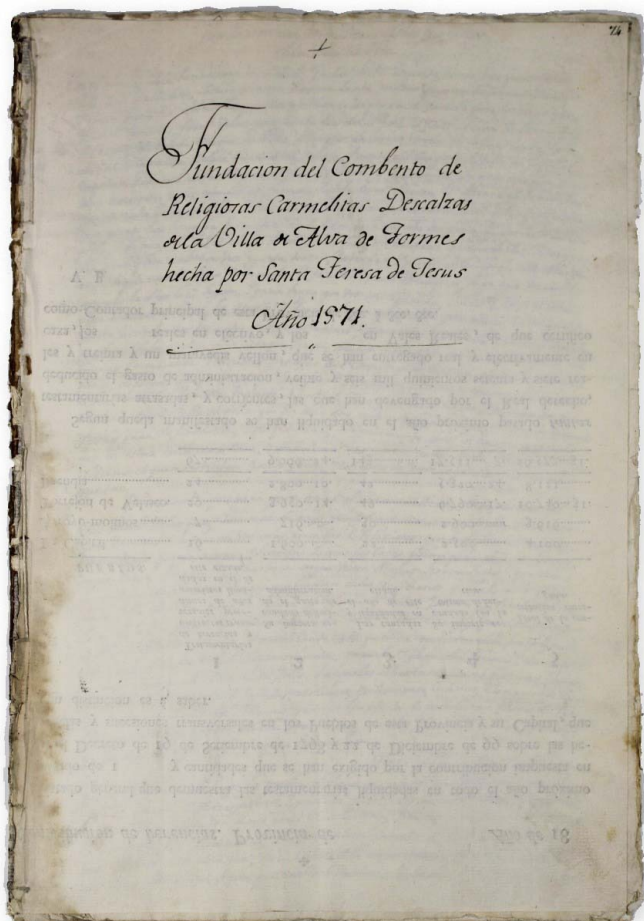
The work consists of some 24 ballads -for which reason Gallardo considers it should be classified as a Romancero- and various sonnets and other poetical compositions in Spanish. There are also a few compositions in Portuguese and Latin. Dona Bernarda Ferreira de Lacerda was a celebrated Portuguese poetess, who was born at Oporto in 1596. She was the daughter of the High Chancellor, Ignacio Ferreira Leitao, and married Fernao Correa de Sousa. Possessed of brilliant intellectual gifts, she made a profound study of philosophy, mathematics and history, Hebrew, Greek and Latin; she was a miniaturist and musician. Philip IV wished to appoint her as governess to the Infantes Carlos and Fernando, but she

refused. She also published another important book, *Espana Libertada*, a poem in twenty cantos, which elicited a laudatory sonnet from Lope de Vega. The book is dedicated to the Carmelite Nuns of Lisbon, where she died in 1644, after having been instrumental in founding a Carmelite Convent at Goa.

Offered with a Spanish export license.

Salva, 612.

*Manuscript account of the founding of the Alba de Tormes Convent by Saint Teresa of Avila*



**[Nuns] [Saint Teresa of Avila].** Fundación del Comvento de Religiosas Carmelitas Descalzas de la Villa de Alva de Tormes hecha por Santa Teresa de Jesus. Año 1571. 17<sup>th</sup> or early 18<sup>th</sup> century. Folio, (310 x 215 cm). ff. [15]. With a note in a later hand with details of the manuscript including a note 'Comprado á Garcia Rico'.

2,500 \$

An early manuscript copy of the founding document establishing the monastery of the Discalced Carmelites at Alba de Tormes, south of Salamanca, in Spain. This monastery, which continues in existence today, was founded in 1571 by the renowned Spanish mystic, Teresa of Ávila, who spent her last days at Alba de Tormes and whose sepulcher was buried in its foundations.

The document sets out the terms by which the monastery was to be established, financed, built and run by Teresa of Ávila after Fernando Álvarez de Toledo, Duke of Alba (the prestigious military commander and governor of the Netherlands), his wife Maria Enríquez de Toledo, and Teresa de Layz and her husband, had proposed its foundation and agreed to finance it. It was the 8<sup>th</sup> and final institution founded by Teresa of Ávila as part of her reform of the Carmelite Order, she was assisted in this by her fellow mystic and poet, San Juan de la Cruz (1542–91).

Saint Teresa of Ávila (1515-1582) was a popular but controversial Spanish mystic. She was the granddaughter of a *marrano* (a Jewish man forcibly converted to Christianity). The reforms she introduced to the Carmelite order and her ecstatic visions were seen as a threat to the established Catholic order. In 1617, decades after her death, she was named as a patron saint of Spain by the Spanish legislature. This edict by the Inquisition not only disavows her status as patroness—it orders that any written reference to her appointment must be handed in to the Inquisition, under penalty of excommunication.

Offered with a Spanish export license.

*Exceptional collection of Nun's Professions of Faith, each drawn and illustrated by the Nun*

**[Nuns Professions of Faith] [Illustrated drawings].** Collection of 39 Professions of Faith by Spanish Cistercian Nuns. S.a. [17<sup>th</sup>-18<sup>th</sup> centuries]. Toledo. Various sizes, mostly folio. 39 full page drawings. Condition varies somewhat, about a third present some water damage, mostly faint, the rest in very good to excellent condition, fortunately the most elaborate ones are presented in wonderful condition.

30,000 \$

Magnificent collection of 39 Profession of Faith, each drawing with an individual entry written, decorated and signed by a novitiate, most accompanied by accomplished and remarkable illustrations and frame borders. As expected, the individual professions display a different level of artistic accomplishment, though, on the whole, it is a truly remarkable group.

This collection of Professions appear to all come from the same Cistercian Convent, apparently in Toledo, which likely lasted until the dissolution of the

monasteries, or 'desamortización', decreed on 11 October 1835.

Each convent that housed a novitiate kept a 'libro de profesiones' (book of professions) which each new nun or friar signed as part of their profession ceremony. 'Occasionally elaborate works of art but always highly valued and carefully protected, these books recorded friars' [or nuns'] basic information, including their place of birth, parents' names, and date of profession' (Karen Melvin, *Building Colonial Cities of God: Mendicant Orders and urban culture in New Spain*, Stanford: Stanford University Press, 2012, p. 48).



*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, 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, with Bicker himself as the commander of the expedition and Cornelis van



Heemskerk (1573-1618?) -brother of the famous Jacob van Heemskerk-, 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 Doderer, 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

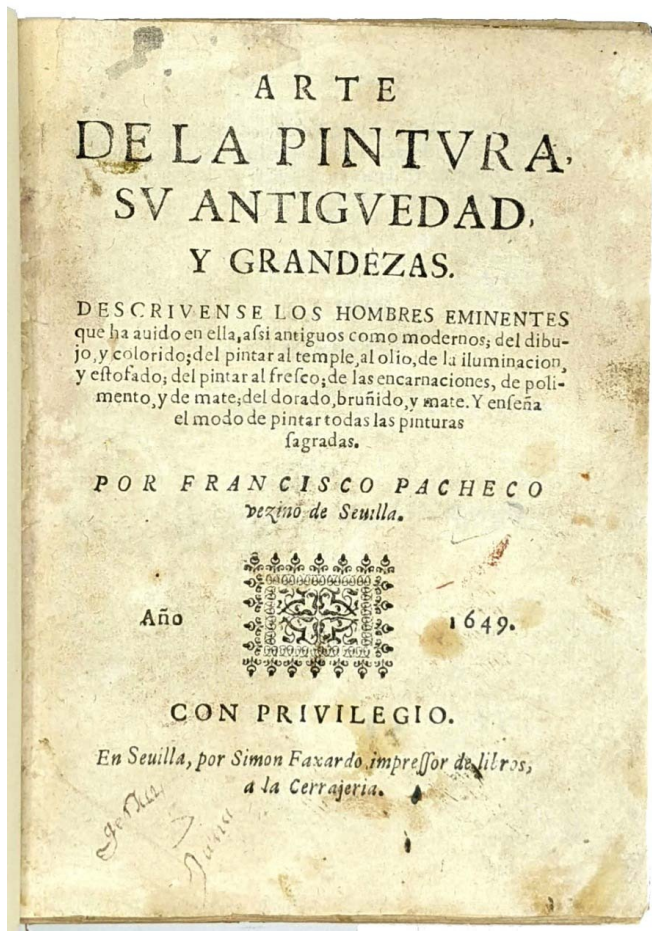
el modo de pintar todas las pinturas sagradas. 1649. Seville. Simon Faxardo. 4to, (195 x 145 mm). 3 ff., 641 pp., 1 ff. 20<sup>th</sup> century green crushed morocco, faux raised bands to spine, lettered in gilt, in protective case. Minor soiling to some leaves including title page, small restoration 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 filósofo, 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:

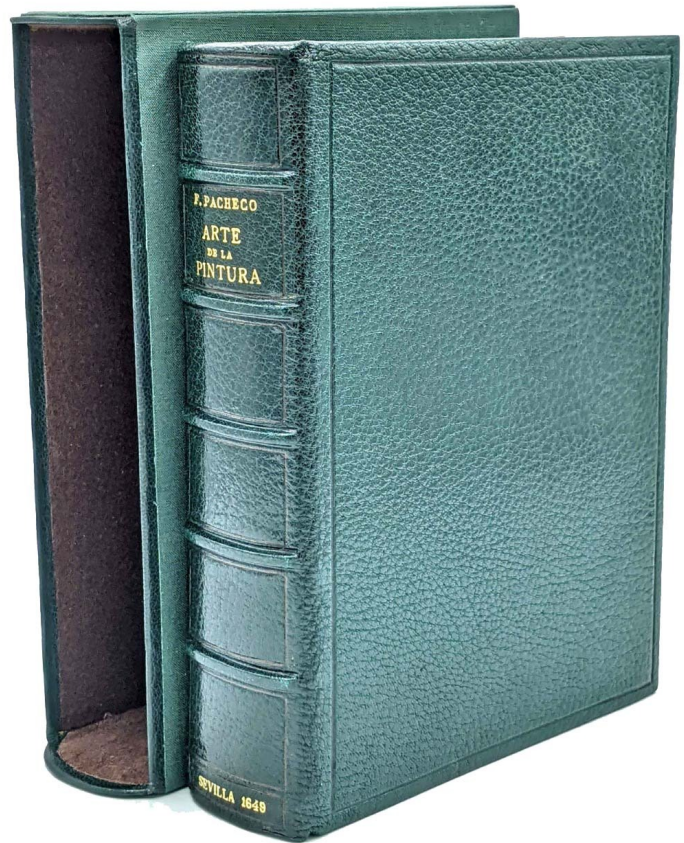
Libro I: Su antigüedad y grandezas;

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.

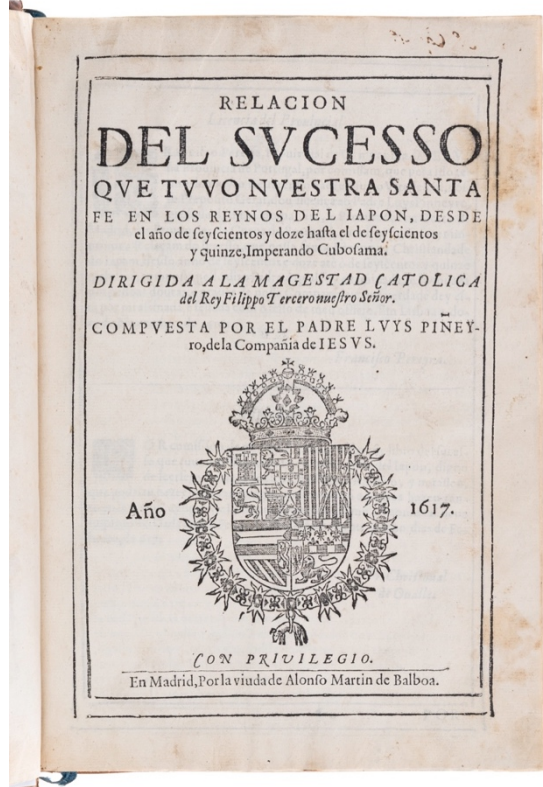
“Obra buscadisima y muy rara”, Palau.

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 Suceso 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.

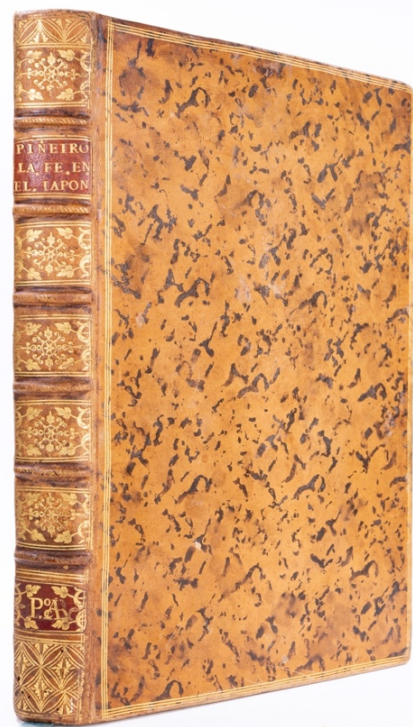
16,000 \$

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'.

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

*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. +<sup>8</sup>, ++<sup>6</sup>, A-Aaa<sup>8</sup>. 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. Overall in good to very good condition. 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, chapter 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 institutionally 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, extremely 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.

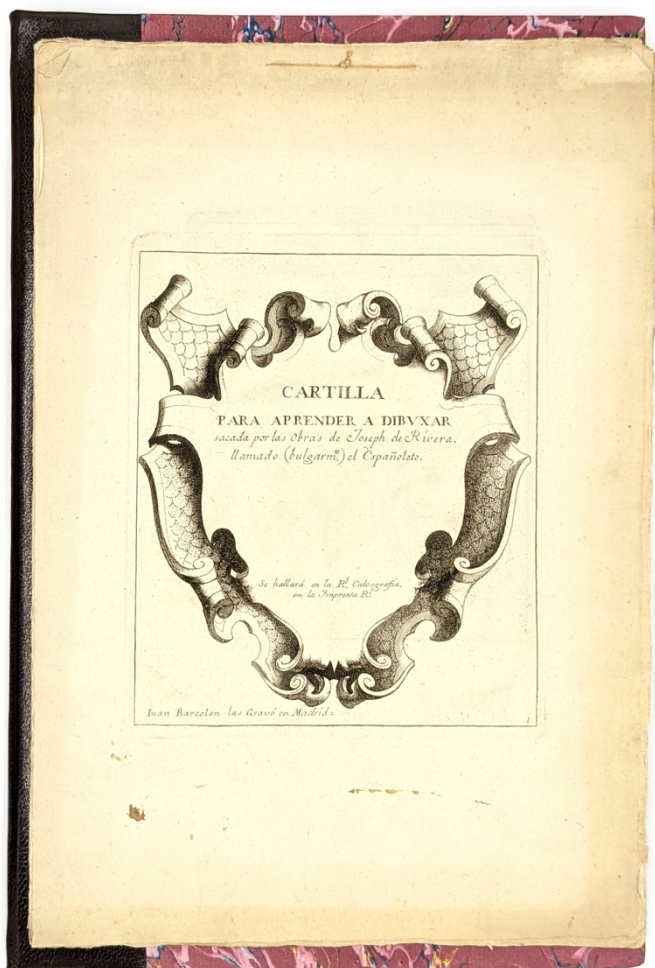
Extremely rare, only four institutional copies known: Museo del Prado;

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<sup>o</sup> 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

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

**[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 \$

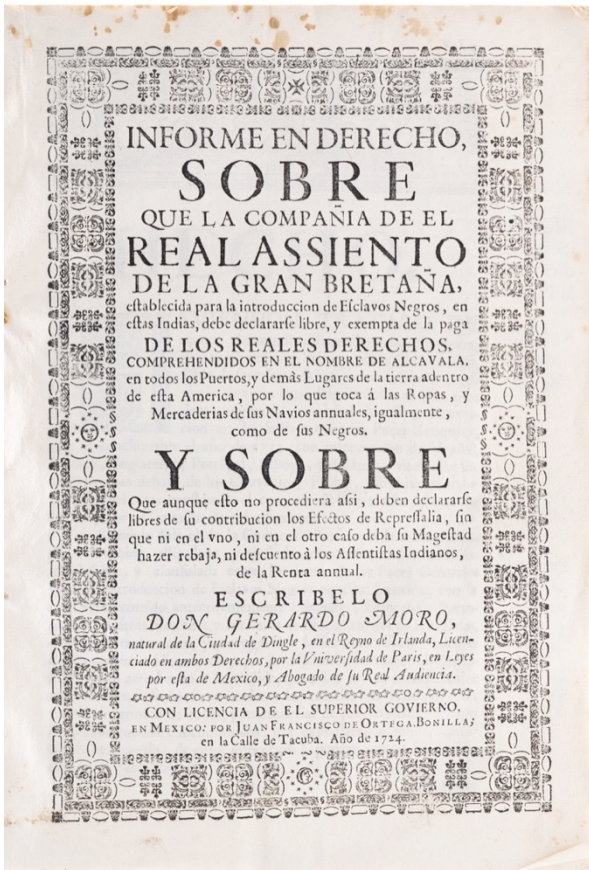
First edition. In the treaty of Utrecht of 1713 the Spanish monarchy granted a thirty-year *assiento* or license to the British allowing them to supply 4800 slaves to the Indies colonies and 500 tons of goods per year; this license was transferred directly to the South Sea Company (in those days South 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.



*Exceptionally rare Spanish printed Book of Hours, included in the Index of forbidden books, no other copy recorded*

**[Spanish Book of Hours].** Las Horas de Nuestra Señora, con muchos otros oficios y oraciones. 1529. Paris. Thielman Kerver. 8vo, (162 x 107 mm). 136 ff., signed A-R8. Nineteenth century calf in Spanish plateresque style, faux raised bands to spine, tooled in gilt, stamped in blind on boards, excellent condition, housed in a protective slipcase. Upper margin trimmed, occasionally touching printed woodcut frame, scattered foxing, overall fine; restoration to outer margins of the last two leaves not affecting.



On hold

Exceptional printed Book of Hours in Spanish, included in the 1551 Index of Forbidden Books, no copy recorded in OCLC, an extremely rare complete example, of which only another copy is known, and a beautiful printing, as often the case with Book of Hours by Kerver, illustrated throughout with every page within a wide frame with historiated motifs and with 16 full-page plates.

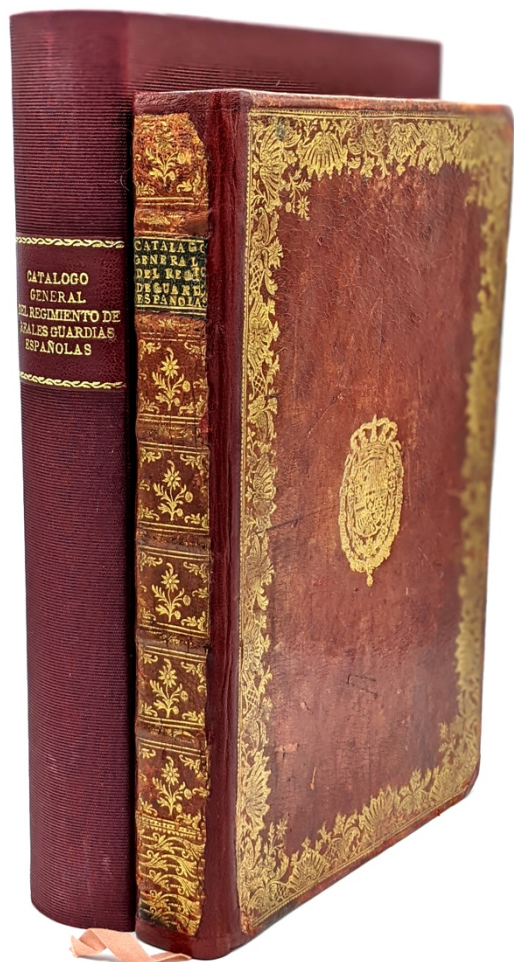
Spanish Books of Hours were included in the Index of the Inquisition, which accounts for their rarity in the market (erotic symbolism in the illustration, being printed in a 'vulgar' language instead of Latin, etc.). The illustration, lavish and which decorates every single page, is typical of the Kerver editions in French and Latin.

Rarity: Spanish Books of Hours are much rarer than their Latin or French counterparts, this one in particular is particularly rare, no copy of this edition is recorded institutionally. Only one copy is known institutionally, in Spain, and another copy was sold in the 1980's for 3,500\$. In all, Bohatta lists only 26 Spanish editions, a small fraction from the over 1400 editions printed in the French language.

Martinez de Bujada, Jesus. El Indice de Libros Prohibidos y Expurgados de la Inquisicion Espanola. 1551-1819. Biblioteca de Autores Cristianos, Madrid, 2016.

Bohatta, Heures, 1572; Palau, 116150; Adams L-1068; Moreau-III-1794.

*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 armour 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 compreheden 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 constitu- ye uno de los episodios más atrayentes entre los que protagonizaron miembros de la Compañía de Jesús en América Latina. Por su tras- cendencia y significado, fue objeto de reconocimiento y admiración tanto de sus contemporáneos (sacerdotes, laicos y astrónomos) como de los historiadores posteriores.” (Tignanelli).

Each folio deals with a year, with a table on recto detailing every month and an explanation of the expected astronomical phenomena for said year [“Nota Vulgares”, “Temporas”, “Fiestas Movibles” y “Eclipse”].

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.



*Earliest account of North America by a Russian, with a view of Niagara Falls*



**Svinin, Pavel Petrovich.** *Opyt zhivopisnago puteshtviia po Sievernoi Amerikie* [Narrative of a picturesque tour through America]. 1815. St Petersburg, V Tip. F. Drekhslera. 12mo. [vi], 219, [1] pp., and six mostly folding plates. Contemporary Russian half calf, some wear to joints. Scattered foxing but overall a fine copy.

20,000 \$

First edition, "would seem to be the earliest account of the United States as seen through the eyes of a Russian" (Yarmolinsky, p.17). Having served with Dmitri Senyavin on his Second Archipelago Expedition in 1806, Svinin was afforded a further opportunity to travel abroad when appointed secretary to the Russian Consul in Philadelphia. He held the post from 1811-13 and travelled predominantly along the East Coast from Virginia to Maine and then Newfoundland. The account is frequently comparative referring back to Russia. However, it is notable for providing one of the earliest descriptions of gospel music in America.

The work is enhanced by the illustrations, all engraved after the author's own drawings. The plates are: **1.** An African-American Methodist service; **2.** A paddle steamer; **3.** View of Morrisville. General Moreau's country house; **4.** Niagara Falls; **5.** A group of Native Americans; **6.** Cod fishing off the coast of Newfoundland. (Svinin's original watercolours are held at the Metropolitan Museum of Art.)

A German edition was printed in 1816 and a second Russian edition in 1818. OCLC locates 10 copies.

Not in Howgego; Howes "b"; Obolyaninov, 2417; Sabin, 93992; Yarmolinsky, "Picturesque United State of America 1811, 1812, 1813, being a Memoir on Paul Svinin," 1930; Swoboda, M & whisehunt, W. A Russian Paints America. The Travels of Pavel P. Svin'in, 1811-1813.

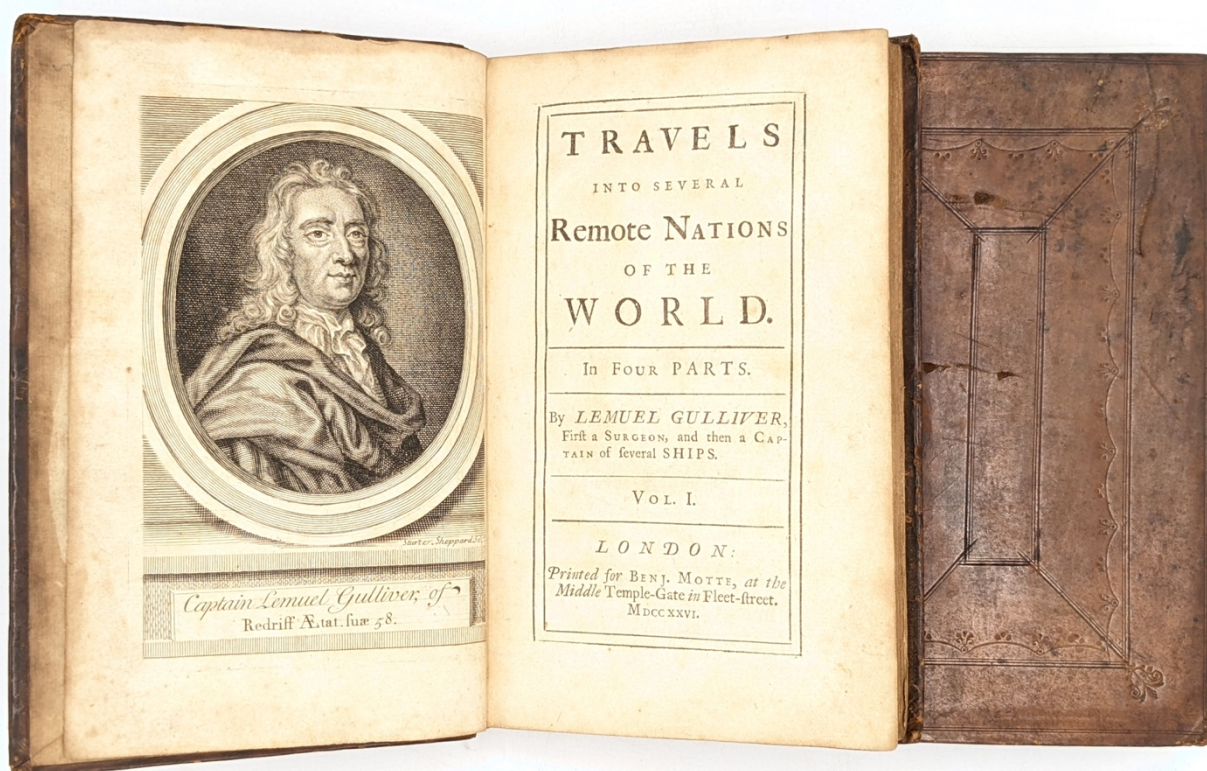


*The true first edition of an epoch-making work, in a contemporary binding*

**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 but 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.



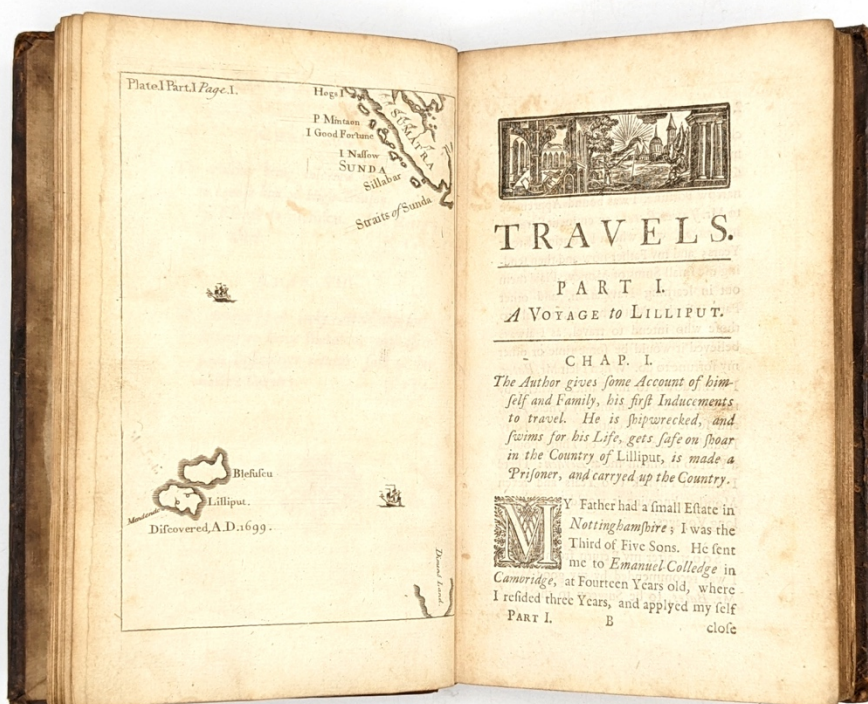
This is the true first edition and first issue of the book, with the portrait in the first state with the inscription within the oval frame rather than on a tablet below it, it appeared on 28 October 1726, and sold out within the week, a second issue was published shortly thereafter, with a revised frontispiece.

“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

# HS RARE BOOKS

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

“Its success was immediate. Then, and since, it has succeeded in entertaining (and intriguing) all classes of readers.” (Encyclopedia Britannica).

“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.

*Important travel account to the Far East, the Philippines and America, a very fine copy  
in a contemporary armorial binding*

**Teixeira, Pedro.** Relaciones de Pedro Teixeira d'el origen descendencia y svccession de los reyes de Persia, y de Harmuz, y de vn viage hecho por el mismo avtor dende la India Oriental hasta Italia por tierra. 1610. Antwerp. Hieronymo Verdussen. 8vo. [8], 384, [8], 115 (i.e. 215), [17] pp. Contemporary armorial calf, full sheepskin, boards with supralibros of D. Vasco Luís da Gama, double gilt fillet to boards, raised bands to spine, compartments tooled and lettered in gilt, endpapers renewed. Trimmed by the binder, some quires toned uniformly, slightly heavier occasionally, excellent condition.

Sold

A fine copy with excellent provenance of the first edition of this rare travel account, an early European account of Qatar, the first to deal with the pearl market in the region, written by a converted Jew who travelled extensively in the Middle East and Asia, in a contemporary armorial binding for Count D. Vasco Luis da Gama. It has the merit of being the first translation into a European language of the Rawzat Al-Safa.



The first part contains a story of Persia, whilst the second and third parts contain the author's itinerary, which includes China, Japan, Mexico, etc., an account of the rulers of Hormuz in the

Persian Gulf. The book is based on two trips, in 1600 he undertook a voyage from Malacca to Portugal via the Philippines, China, Japan and Mexico, all of which is narrated here; later (1603-1609) whilst on the Far East, he journeyed through Goa to Hormuz, Baghdad, Cyprus, etc., arriving in Venice in about 1605. Teixeira (1563-1645?) was a Portuguese Jewish convert (known as 'marranos'), traveler, merchant, writer and circumnavigator.

Provenance: bound with the arms of D. Vasco Luís da Gama (1612-1676), 5<sup>th</sup> Count of Vidigueira and 1st Marquis of Nisa; inscriptions on pencil to flyleaves.

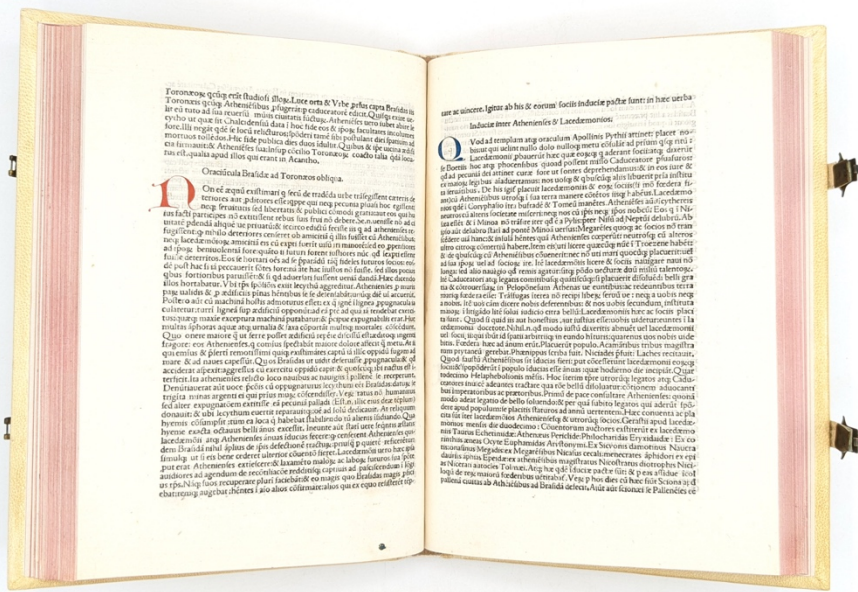
Inocêncio, VII, p. 10; Palau, 328982; Cordier (BI), 1454; Auvermann, 733; Salva, 31410; Maggs, Spanish Books, 1014<sup>a</sup>.



True first edition of the most important work of Historiography, the first modern historian: "men of affairs as well as scholars, have read and profited by him" (PMM).

**Thucydides.** Historiarum Peloponnesium, Liber Primus. Laurentii Vallensis ad sanctissimum Nicolaum Quintum Pontificem Maximum in Thucydidis historici. S.a. [ca. 1483]. [Presumably Treviso, Italy]. Johannes Rubeus Vercellensis. Octavo, (254 x 177 mm). Mostly 47 lines to page, complete except for first and last blanks [a1 and r8]. With red and blue rubricated initials throughout. Modern full alum-tawed pigskin decorated in blind, over oak boards, with brass clasps by the Bakery

Bindery, matching endpapers with period-style vellum hinges. Internally generally clean and tight, all edges trimmed and stained red; scattered marginalia, text block trimmed close, just affecting marginalia, minor scattered soiling, a very nice copy of this rare incunabula.



**Sold**  
The true first edition of Thucydides' history of the Peloponnesian War, very rare, "The standards and methods of Thucydides as a contemporary

historian have never been bettered" (PMM).

Often sources note that the first edition was printed by Aldus in 1502, that is in fact the first Greek edition, PMM mentions a later 16<sup>th</sup> century edition and refer only to the 1502 Greek one; however, Lorenzo Valla's Latin translation, as seen here, predates Aldus' text by nearly twenty years.

**The work:**

"He began work at the very start of the events he records, and the penetration and concentration which he devoted to his account of the 'Peloponnesian War' (the war between Athens and Sparta from 431 to 404 B.C.) were based on the conviction that it would prove the most important event in Greek history... He saw his history as a source of profit 'to those who desire and exact knowledge of the past as a key to the future'" (PMM).

"Thucydides wrote one book only, the History of the Peloponnesian War... we have received it intact, and most educated people have read it. More than that, modern historians of the Peloponnesian War do little but summarize or

paraphrase Thucydides; hardly anyone doubts that his account is sound in all essentials—we see the war as he saw it, and understand it as he understood it. His is a remarkable achievement, which it is difficult to parallel. Perhaps only Euclid has similarly dominated men’s thought upon an important subject, for so long a time” (Wallace, W. P. “Thucydides” *Phoenix* 18, no. 4 (1964): 251–61.

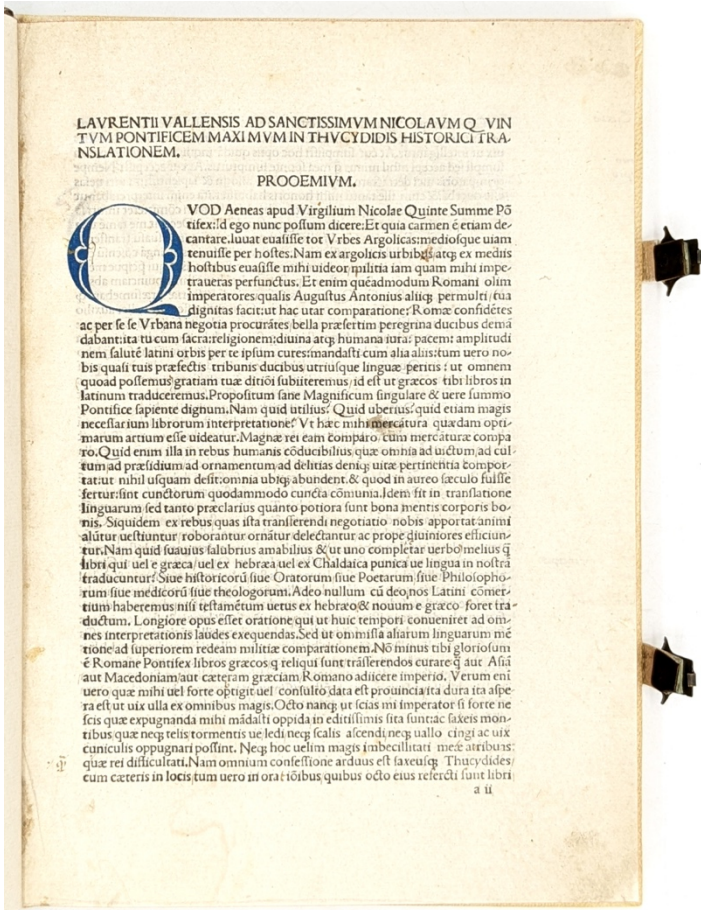
**The author:**

Thucydides (c.460/455 - c.399 B.C.) was an Athenian historian and general, considered as the father of scientific history for his application of standards of evidence-gathering and the analysis of cause and effect, despoisoned of the intervention of metaphysical powers, like the ancient Gods of Greece; his text has endured the passing of time, and is still read and studied in Universities and military colleges, the Melian dialogue is regarded as a seminal work of international relations theory, and his version of Pericle’s Funeral Oration is studied in political theory and history.

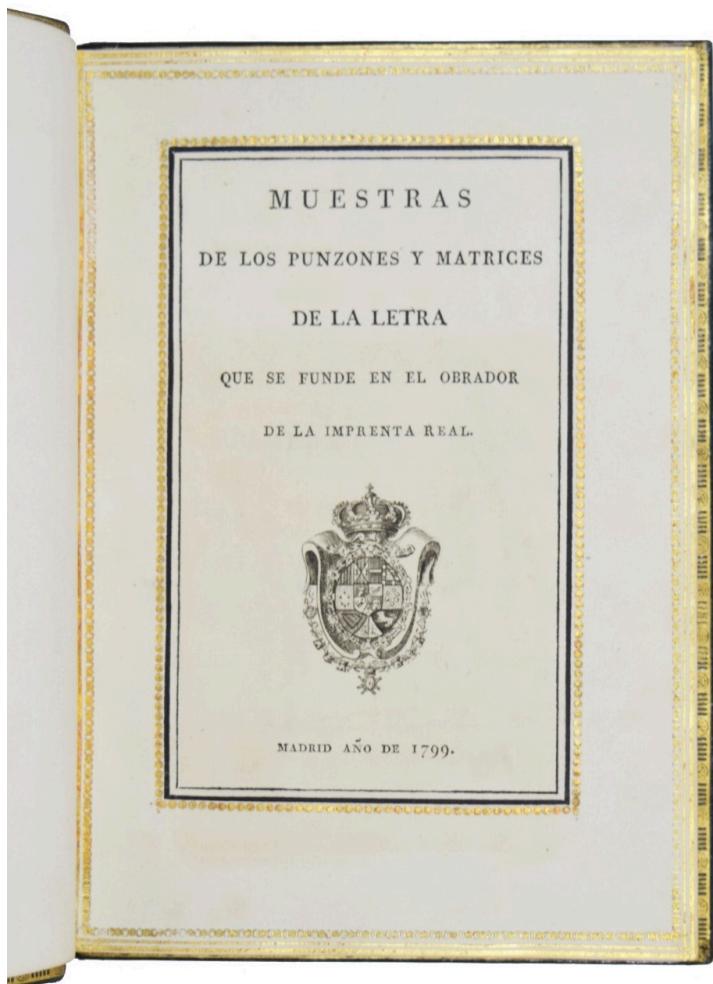
“[G]reatest of ancient Greek historians and author of the History of the Peloponnesian War, which recounts the struggle between Athens and Sparta in the 5th

century BC. His work was the first recorded political and moral analysis of a nation’s war policies... Thucydides was writing what few others have attempted—a strictly contemporary history of events that he lived through and that succeeded each other almost throughout his adult life. He endeavoured to do more than merely record events, in some of which he took an active part and in all of which he was a direct or indirect spectator; he attempted to write the final history for later generations, and, as far as a man can and as no other man has, he succeeded... Thucydides was also interested in the technical aspect of the war... By the 1st century BC, as is clear from the writings of Cicero and Dionysius (who vainly disputed his preeminence), Thucydides was established as the great historian, and since that time his fame has been secure.” (Gomme, A. Wycombe. "Thucydides." *Encyclopedia Britannica*, February 6, 2020.

BMC VI 896; Goff T-359; HC \*15511; IGI 9641; PMM 102; Polain (B) 3782; Smithsonian, Dibner Library of History and Science, DF229 .T56 V17 L1483.



*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 by Carsi y Vidal, - bookbinder to the King of Spain- of the last year of the 18<sup>th</sup> century or the first years 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).

*First edition of a rare literary work by a Woman of the 17<sup>th</sup> century in Spain, providing a characterization the Spanish society of the Baroque*

**[Women literature] Carvajal y Saavedra, Mariana de.** Navidades de Madrid y noches entretenidas en ocho novelas. 1668. Madrid. Domingo García Morrás. 4to, (200 x 143 mm). 16 pp., 192 ff. Contemporary calf, raised bands to spine, compartments tooled in gilt, head of spine worn, rubbed, gilt worn away, but holding firm. Title and next leaves with water stain, heavier at the beginning - almost covering the entire page, lighter towards the end, small worm holes, one touching letters on title, toned, else good.

9,000 \$

First edition, a rare piece of literature and poetry written by a woman in the 17<sup>th</sup> century, in the form of independent novels, the only printed book known from the author; extremely rare, only one copy known in North America.

The Navidades sheds light from a woman's perspective on the society and economic crisis of Spain at the time of publication, and the problematic arisen from the inability of the Court to support the number of people that lived in it; the novels are filled with details on the clothes, social etiquette, and costumes of the Baroque. A constant worry for money is evident, and in the Dicha de Doristea, the characters are described by their titles and possessions.

"Mariana de Carvajal y Saavedra (1610?-1664) was a largely unknown writer from

seventeenth-century Spain whose only production, *Navidades de Madrid y noches entretenidas en ocho novelas*, is framed within the canon of baroque short novel. The piece stands out for its modernity in the treatment of affective relationships. Its female characters resist the patriarchal imposition of a husband and defend their right to autonomy in deciding over their bodies and emotions. Emotions have effects on bodies and the aim of this work is to observe the connection between the social practice of emotions and their resulting bodily practices to achieve the desired marriage in the protagonist of 'La dicha de Doristea.'" (Rene Aldo Vijarra,



“El cuerpo emocionado en un relato de Mariana de Carvajal”, *Boletín GEC: Teorías Literarias y prácticas críticas*, nº 25, 2020, pp.93-110).

The work includes the following novels: *La Venus de Ferrara*, *La dicha de Doristea*, *El amante venturoso*, *El esclavo de su esclavo*, *Quien bien obra, siempre acierta*, *Zelos vengan desprecios*, *La industria vence desdenes*, *Amar sin saber a quien*.

“Carvajal’s work has been relatively unstudied, “While the many editions of Zaya’s works attest to her popularity among seventeenth-century readers, editions of Carvajal’s text have been comparatively few. Perhaps a factor that helps to explain the scarcity of editions of Carvajal’s work was the waning popularity of the *novela cortesana*, or courtly novella, generally, in Spain... Sherry Velasco has criticized a formerly widespread tendency among scholars of Zayas and Carvajal to characterize these authors as binary opposites, with Zaya being viewed as a ‘skilful yet rebellious feminist’ and Carvajal being considered to be ‘the less talented conformist’. Carvajal’s prose has received criticism for being ‘casera’ and ‘familiar’... in comparison with Zaya’s more ideologically dissenting texts.... On the contrary, this essay shall reveal that both Zaya’s and Carvajal’s prose share common merits, which relate to the visualization of the domestic sphere and which may be viewed as richly enhancing their works rather than being perceived as shortcomings. These authors vividly portray an intimate urban milieu that ostensibly resembles the domestic surroundings in which they, as secular women writers, would have lived.” (O’BRIEN, EAVAN. “Verbalizing the Visual: María de Zayas, Mariana de Carvajal, and the Frame-Narrative Device.” *Journal for Early Modern Cultural Studies* 12, no. 3 (2012): 117–42).

According to OCLC we locate copies at Harvard, Univ. of Wisconsin, Cambridge, BL, Royal Danish Library, BM Lyon, BNF, Univ. of London Library, and other copies in Spain.

Offered with a Spanish export license.

Palau, 43608; Albert, Mechthild. “Amar sin saber a quién. Género y géneros en Lope de Vega y Mariana de Carvajal.” *Hispanófila*, no. 175 (2015): 23–32.

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