

## The Art of Printing and Calligraphy in Spain

### 1- Extremely rare Spanish writing book

**Erramusvea, Jose Maria.** Coleccion de muestras de letra bastarda española escrita y grabada por... Erramusvea. 1841. Madrid. Jose Maria Erramusvea. Oblong 8vo, (270 x 97 mm). 1 ff., 13 ff. (engraved title page and 13 plates). Slightly later wrappers. Some minimal foxing, overall excellent condition.

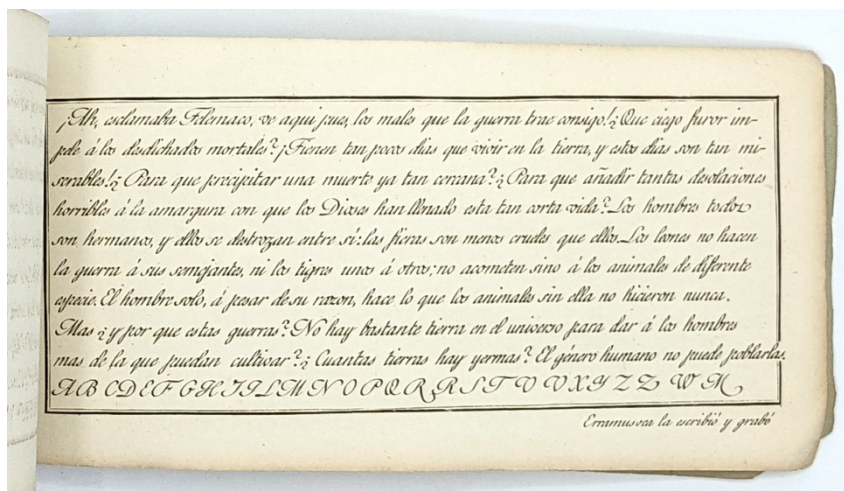
2,500 \$

An extraordinarily rare type sample and calligraphy work, entirely engraved, likely the sole surviving copy. Erramusvea was a

relatively unknown Spanish calligrapher and engraver, this is his only published book, however he is known to have engraved plates for books for other people; "resulta un excelente artista" (Cotarelo y Mori). There is very little information available about the author or the work itself.

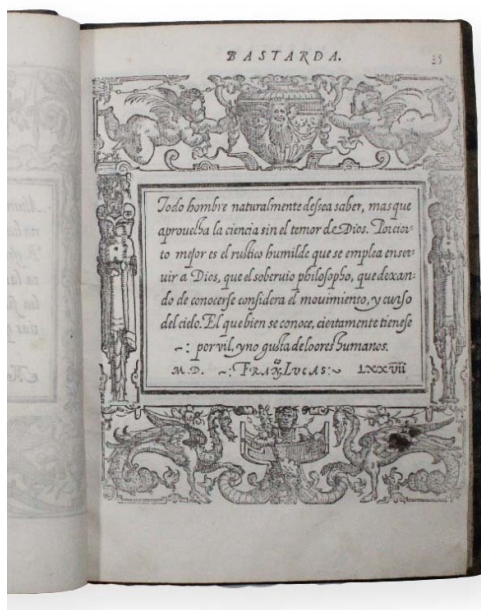
We were unable to locate a single copy in OCLC.

Cotarelo y Mori, *Diccionario biografico y bibliografico de caligrafos españoles*, 300; Blanco y Sanchez, *Catalogo de caligrafos y grabadores de letra con notas bibliograficas de sus obras*, p.32.



2- *The most influential writing book made in Spain in the 16<sup>th</sup> century, 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 19<sup>th</sup> 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.



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.

20,000 \$

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.

"[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 "*Instruccion muy provechosa para aprender a escribir*", 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 much enlarged and revised edition printed, which incorporates the 25 plates from the *Instrucción* -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 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. 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.

Provenance: engraved bookplate on front pastedown of L. Cervera Vera, Spanish architect.

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

### 3- *The sole known copy of an important Spanish calligraphy book*

**Perez, Ignacio.** El nuevo arte de contar, y de escribir con cierta industria, e invencion para hazer bueno forma de letra. 1608. Madrid. Imprenta Real. 4to oblong, (140 x 190 mm). 76 ff. Twentieth century Spanish leather, boards stamped in blind, raised bands to spine, tooled in blind and lettered in gilt, a little rubbed. Edges of small leaves worn and restored, occasionally touching engraved surface of a couple plates towards the end, where plates are remargined, but overall in excellent condition.

14,000 \$

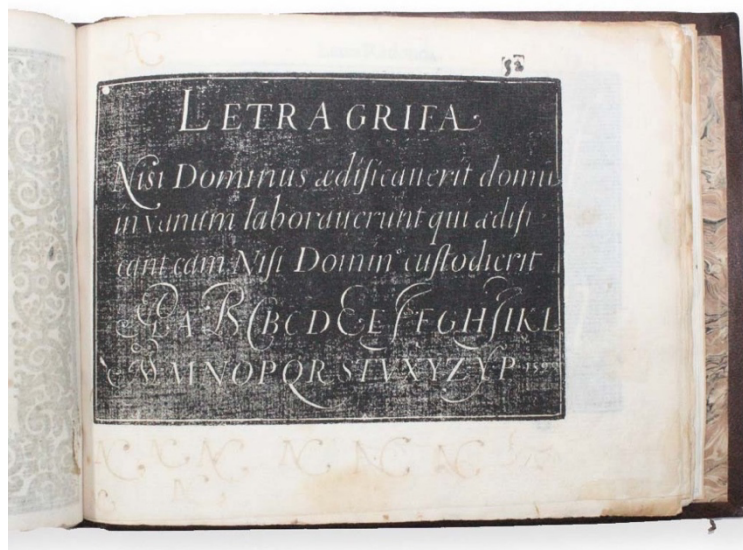
The sole known copy of one of the earliest and the rarest Spanish works on calligraphy, this is the third edition, of which no other copy is recorded worldwide. This the first Spanish writing book in oblong format.

“El merito de Ignacio Perez es grande como escritor de letra bastarda, en la cual siguió a Francisco Lucas... quitándole algo de su sequedad y haciéndola mas airosa por dotarla de rasgos y finales graciosos. Ademas, dentro de este genero, invento algunas variedades que no carecen de flexibilidad, soltura y tiendad a ser mas liberales” (Cotarelo y Mori).

In 1599 the first edition appeared under the title *Arte de escrevir con cierta industria e invencion para hazer buena forma de letra*, the second edition has the revised title, as here, it was also published in 1599 with an issue dated 1600. Perez analyzes the making of letters, the woodcuts were cut and engraved by himself; the work is enhanced with sonnets from authors such as Luisa Quiros, Juan de Piña, and Vicente Espinal.

Perez was an engraver, one of the few active in Spain as Cotarelo explains “falta de buenos grabadores en Madrid, e Ignacio Perez, lo mismo que despues Morante y Casanova, se dedico a esta arte a fin de poder grabar el mismo sus muestras... en 1599, quedo bien asentada su reputación de gran calígrafo practico y noticioso en doctrinas y especulación teorica del arte”.

“Con su manual ya en imprenta, o incluso ya concluida la tirada, Ignacio Pérez decide incluir un Arte de contar tras la Tabla que había añadido para completar el pliego D. Imprime este manual de cuentas en cuatro hojas sin signatura y sin paginación, y lo incorpora a algunos ejemplares. Nos encontramos pues con ejemplares de la primera edición con el arte de contar y sin él” (Ana Martínez Pereira, *Los manuales de escritura de los siglos de oro: problemas bibliográficos*, *Litterae*, 3-4 (2003-04); this table however is not recorded in any copy, least of all in this edition which was until now not known, and is unrecorded in any of the standard references.



## Rarity:

All editions are strikingly rare, they are known in a couple or few copies, there is only one copy (a different edition) with the same title as this known, at the BL, which is imperfect.

With this title:

1599: British Library (which contains woodcuts dated 1600, also with the same title as here, imperfect “The title-leaf and five following leaves are mutilated. Imperfect; wanting the folding leaf with text”).

1608: this copy, the only known copy.

With the title “Arte de escrevir con cierta industria e invencion para hazer buena forma de letra”:

1599: Biblioteca Nacional de España, BNF, and Newberry Library.

1600: Harvard Univ.

Provenance: engraved seller’s ticket of Luis Bardón, Spanish bookseller. Offered with a Spanish export license.

Cotarelo y Mori, II, pp. 162-9 (for the first edition); not in Palau; not in any of the standard references.

4- One of the rarest calligraphy works by Torio, only one other copy known

**Torio de la Riva y Herrero, Torcuato.** Coleccion de muestras escrita por D.... conforme a su Arte de escribir mandado establecer por de orden de S.M. y de su Consejo Real de todas las escuelas del reyno. 1815. Madrid. Asensio lo grabó. Se hallará en Madrid en la librería de Illescas, calle ancha de Majaderitas. 4º oblong, (136 x 250 mm). Title page, 16 engraved plates. Contemporary marbled wrappers, edges bumped. Very clean and fresh, excellent condition.

4,500 \$

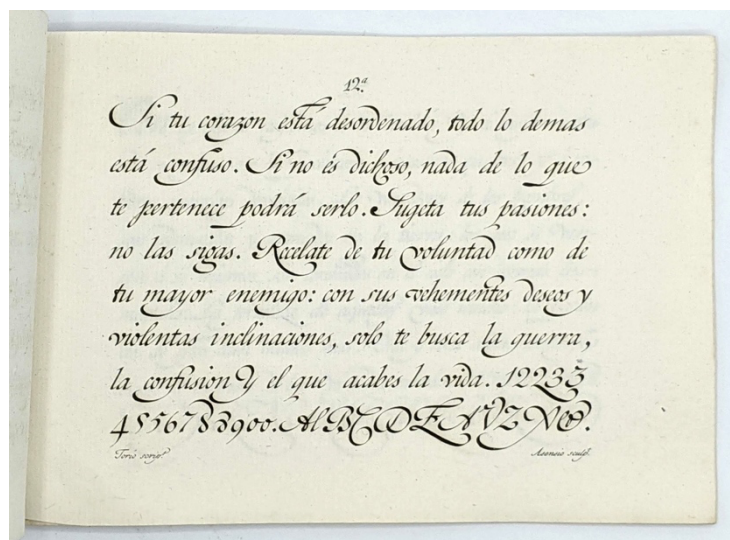
First edition of Torio de la Riva's writing samples, extraordinarily rare, only one other copy known, in Spain, mostly engraved by another significant calligrapher, Asensio.

Torio de la Riva (1759-1820) was one of the most relevant Spanish calligraphers of the 18<sup>th</sup> and early 19<sup>th</sup> century, he is known as the "Principe de la escritura", he authored the *Nuevo arte de escribir* (1783), *Arte de Escribir* (1798) and the *Coleccion de muestras de letra bastarda, Inglesa, Italiana* (1804), *Tratado de caigrafia* (1818), etc. In his *Arte*, Torio discusses the theory and teaching of calligraphy.

Torio was one of the most important calligraphers active in Spain at the end of the 18<sup>th</sup> century, in 1788 he was named "escritor de privilegios del Consejo y Camara de Indias".

Extremely rare: OCLC records only one copy at CSIC (Spain).

Cotarelo y Mori, *Diccionario biografico y bibliografico de caligrafos españoles*, 1116; Blanco y Sanchez, *Catalogo de caligrafos y grabadores de letra con notas bibliograficas de sus obras*, p74.



## 5- Rare Spanish types sample

**[Types sample].** Caracteres del Establecimiento tipográfico de D José María Magallón. [1867]. Zaragoza. Establecimiento tipográfico de D José María Magallón. Folio oblong, (303 x 420 mm). 20 ff. Contemporary half calf over marbled boards, spine tooled in gilt, a little worn. Pen inscriptions to title page, minor toning, else fine.

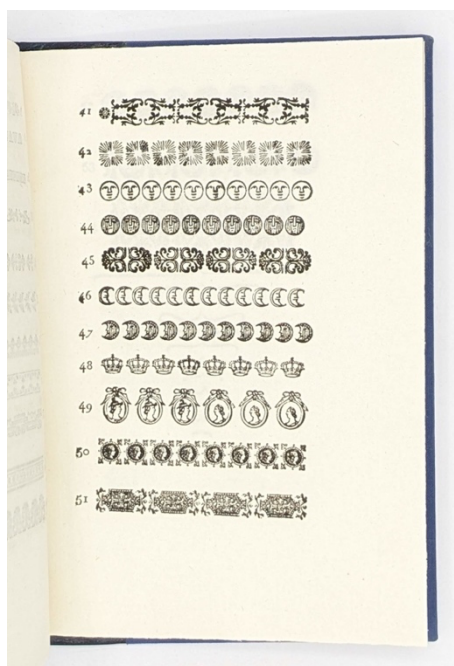


3,000 \$

First -and only?- edition of this peculiar Spanish type sample book, of extreme rarity. The printing house of José María Magallón of Zaragoza had a long history; it was originally founded by his father, Francisco Magallón, who has been regarded as the most notable printer of Zaragoza in the 18th century. José María Magallón inherited the printing house from his mother and in 1877 it was sold.

Provenance: bookplate of J. M. Sánchez , the Aragonese bibliophile, book collector and bibliographer, author of several classic works of Aragonese bibliography.

## 6- Spanish type sample of an important firm, unlocated in OCLC



**[Type samples] Miedes, Mariano.** Muestras de los caracteres de letras que se hallan en la Imprenta de la Viuda de D. Mariano Miedes. 1831. Zaragoza. 8vo. 20 pp., 1 folding table. Modern quarter calf over cloth, raised bands to spine, lettering piece, gilt in spine. Excellent condition.

4,500 \$

First edition, an exceptionally rare Spanish type-sample book from the Miedes press of Zaragoza, a significant printing press, at the time owned by a woman, widow to Miedes and run by her son. Little is known about the origins of the Miedes printing house "Poco se sabe sobre los comienzos de Blas como impresor, lo que si hemos averiguado es que en 1776 ya es citado en una escritura de compraventa como de oficio impresor" (Aguas Compaired and Ballestero Pascual), referring to Blas Miedes, presumed founder of the Enterprise.

The business became more important when he obtained the commission of printer to the Real Sociedad Economica Aragonesa de Amigos del Pais, a consistent source of revenue and a distinguished position. At his death, Bruna Lloscos became the head of the business until her death in 1792, this is when Mariano Miedes took over. By then, there are claims that the printing quality had diminished, this however did not stop Miedes, who rose to become the printer to the Cabildo of Zaragoza, although trouble would catch up with him later on, again for the same issue. He first married Justa Laseca, and later Braulia Frasinete, who became head of the firm at Mariano's death in 1831.

Braulia Frasinete: once established as head of the firm, she requested the Real Sociedad for the firm to be reestablished as the official printer, to what she was prompted to "presentar un repertorio de los caracteres que poseia la imprenta para evitar que se repitieran los problemas del pasado" (p.72), this she did, successfully: this is the sample she presented to the Real Sociedad, which, according to "Por desgracia el fondo del Archivo de la Real Sociedad no ha conservado el muestrario del taller de los Miedes" (Aguas Compaired and Ballestero Pascual).

The work includes samples of decorative tooling.

Unlocated in OCLC.

Alejandrina Aguas Compaired and Ana Ballestero Pascual "El taller de Miedes (Zaragoza, 1776 c. 1835) y su relación con la Real Sociedad Economica Argonesa de Amigos del Pais, Universidad de Zaragoza.

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