

# The University of Alicante Library copy of *Palmerin d'Oliva* (London, 1637): A Bibliographical Description

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## ABSTRACT

The purpose of this article is to provide bibliographical information about a copy of the fourth edition of the two parts of Anthony Munday's translation of *Palmerin d'Oliva* (London, 1637; STC 19160) recently purchased by the University of Alicante Library and not mentioned in the standard bibliographies. The article contains a detailed bibliographical description based on Bowers's principles (1949) and is designed to be useful to scholars by making direct consultation of the copy in most cases unnecessary. The description is preceded by a short introduction to the literary text and its publication in England.\*

KEYWORDS: Renaissance chivalric literature, Hispanic romances of chivalry, Anthony Munday, *Palmerin d'Oliva*, Thomas Creed, Bernard Alsop, Thomas Ottley.

## o. Introduction

In 1511 Juan de Porras printed the first edition of the anonymous Spanish romance of chivalry *Palmerín de Olivia* (Salamanca; IB 16737) in the hope of replicating the commercial success achieved by *Amadís de Gaula* three years earlier (Saragossa, 1508; IB 16414). This publishing decision proved profitable in view of the number of

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editions of *Palmerín de Olivia* printed throughout the sixteenth century (fifteen in total; IB 16737-16751). Soon the literary fame of Palmerín prompted the composition and publication of new adventures involving the hero and his progeny, including such texts as *Primaleón* (Saragossa, 1512; not in IB), *Platir* (Valladolid, 1533; IB 16777), and the Portuguese *Palmeirim de Inglaterra* by Francisco de Moraes (1543-1544; a Spanish translation appeared in Toledo in 1547-1548; IB 16732-16733).<sup>1</sup> This literary phenomenon crossed over the Pyrenees and extended across the Continent. *Palmerín de Olivia* was first translated into Italian by Michele Tramezino in 1544 and into French by Jean Maugin in 1546 (FB 40395), on whose version the English translation is based.<sup>2</sup>

Anthony Munday (*bap.* 1560-*d.* 1633), the English translator, began translating Iberian chivalric romances around 1580, as can be gathered from the prefatory epistle to his *Zelauto* (1580), where Munday informs his patron Edward de Vere, 17th Earl of Oxford, that “Not long it will be before [...] the renowned Palmerin of England with all speede shall be sent you” (1963:6).<sup>3</sup> After translating *Palmerin of England*, Munday started work on his translation of *Palmerin d’Oliva*,

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<sup>1</sup> For a discussion of the Spanish cycle of Palmerín and its authorship, see Marín Pina (1996); for the cycle’s English dissemination, see Patchell (1947). For an edition of the Spanish text, see *Palmerín de Olivia* (2004). Thomas’s discussion (1920) of the genre of Iberian chivalric romance is still useful; for a more up-to-date bibliography, however, see Eisenberg and Pina (2000) and the on-line database prepared by Cacho Bleuca and Lacarra. For bibliographical descriptions of the Spanish editions of the Palmerin cycle, see García Dini (1966). For *Palmeirim de Inglaterra*, see Purser (1904).

<sup>2</sup> As Galigani (1966:253-254,281-282) has argued, the English translator must have consulted an Italian version of the text. For an analysis of the French translation, see Bettoni (1995:173-201).

<sup>3</sup> For a bibliographical discussion of the chivalric texts translated by Munday, see Hayes (1925, 1926). See also Hamilton (2005:73-112), Phillips (2010:121-151) and Turner (1928:180-183). Since the earliest surviving copy of *Palmerin of England* is from the 1596 edition, Hamilton contends that this romance might not have been printed until then. This view has not gained scholarly support and more recently Moore has maintained that “Munday probably began his enterprise with the two parts of *Palmerin of England*” (2010:338). Whether *Palmerin of England* was printed first in 1581 or 1596, there is no denying that this is the first chivalric romance Munday translated into English. For biographical information on Munday, see also Bergeron (2004) and Hill (2004). On Edward de Vere, see Nelson (2004). Munday’s translation of *Amadis de Gaula* is available in a scholarly edition (Moore:2004). I am currently preparing a critical edition of his *Palmerin d’Oliva* to appear in the series *Medieval and Renaissance Texts and Studies* of the Arizona Center for Medieval and Renaissance Studies.

which was published for the first time in 1588 (STC 19157) with a dedication to the same patron as his *Zelauto*. That translation was reprinted in 1597 (STC 19158) with a change in the dedicatee: instead of the Earl of Oxford, the second edition is dedicated to Francis and Susan Young.<sup>4</sup> The third edition of *Palmerin d'Oliva* was published in 1615-1616 (STC 19159, 19159a) by Thomas Creede in collaboration with Bernard Alsop.<sup>5</sup> The latter was also involved in the fourth edition of 1637 (STC 19160), a copy of which has been newly acquired by the University of Alicante Library. Alsop also worked with an associate, as the title-page indicates: "for B. ALSOP and T. FAWCET, dwelling in *Grub-street* neere the lower Pumpe."<sup>6</sup> When Thomas Creede died in 1616 Alsop inherited his printing equipment (Yamada 1994:11) and later formed a partnership with Thomas Fawcet, who became free of the Company of Stationers on 7 May 1621.<sup>7</sup> It should therefore come as no surprise that some of Creede's ornaments and ornamental capitals reappear in the 1637 edition of *Palmerin d'Oliva*, as the bibliographical description below reveals.

As in the case of the third edition, the first part (henceforth *Palmerin d'Oliva I*) of the 1637 edition is dedicated to the Youngs and the second part (henceforth *Palmerin d'Oliva II*) to Edward de Vere. Such a correlation suggests that the fourth edition is descended from the third, a logical possibility considering both Alsop's participation in the printing of the latter and the chronological sequence of the editions. In the only article to date discussing the genetic relation of the four editions, Hayes initially states that the 1637 edition was "identical with that of 1616" (1925:70). Confusingly, later in the article Hayes (1925:75-76) seems to suggest that *Palmerin d'Oliva I* is based not on the third but on the second edition and that the 1637 *Palmerin d'Oliva II* is a reprint of the first edition. Hayes provides no textual evidence to support either of these claims, which seem to be based on the identity of the dedicatees of both parts of the romance:

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<sup>4</sup> Wilson (2011:126) states that Young was a merchant.

<sup>5</sup> For biographical information on Creede, see Gants (2004) and Yamada (1994:3-11). For information on Alsop, see Plomer (1907:3-4).

<sup>6</sup> Note that the *STC* mentions a variant imprint replacing *for* with *by*. This variant occurs in the copy at the John Rylands University Library of Manchester. For locating the whereabouts of Alsop's printshop, see *STC*, 3:251 (I.6).

<sup>7</sup> Cf. Arber 3: 685, 700, 701. For more biographical information on Fawcet, see Plomer (1907:72).

the second edition (like the third and fourth edition of *Palmerin d'Oliva I*) is dedicated to the Youngs and the first edition (like the third and fourth edition of *Palmerin d'Oliva II*) to Edward de Vere. An example will suffice to disambiguate Hayes's position. On the final page of chapter 1 of *Palmerin d'Oliva I*, the 1637 edition, in agreement with the third edition, reads, "but *by consent* of the Emperour and I" (sig. 7<sup>v</sup>; my italics). By contrast, the first and second editions depart from the other two in reading, "but the Emperour and I." As to *Palmerin d'Oliva II*, the fourth edition on the last page of chapter 1 reads, "conducted her into a *most* Princely Chamber" (sig. A6<sup>v</sup>; my italics), again agreeing with the third, whereas the second edition reads "conducted her into a *marvailous* princely Chamber" (my italics; no copy of the first edition of *Palmerin d'Oliva II* survives). These two examples show a correspondence between the third and the fourth editions and a departure of these two editions from the second, thus confirming that the 1637 edition is textually derived from the third edition of 1615-1616.

## 1. Bibliographical Description

### Volume 1

*Title-page*: Palmerin D'Oliva. | THE FIRST PART: | [rule] SHEWING | THE MIRROR OF NOBI- | litie, the Map of Honour, Anatomie of rare | Fortunes, Heroicall prefidents of Love, won- | der of Chivalrie, and the most accomplished | Knight in all perfection. | [rule] Prefenting to Noble minds, their Courtly defire, | to Gentiles their expectations, and to the inferiour | *fort, how to imitate their Vertues: Handled with* | modeltie to lhun offence, yet delightfull | for Recreation. | [rule] *Written in Spanilh, Italian, and French: and from* | them turned into *English*, by A. M. one of the | Messengers of his Majesties | Chamber. | *Patere & A*[swash itl.][b]stine>. | [orn. Yamada 15] | LONDON, | Printed for B. ALSOP and T. FAVVCET, dwelling in | *Grub-street* neere the lower Pumpe. | 1637.

*Head-title*: [double rule] [orn.] THE FIRST PART | OF THE ANCIENT | and honourable Historie of the | valiant Prince *Palmerin D'Oliva*, | Emperour of *Constantinople* ; | Sonne to King FLORENDOS of *Macedonia*, | and the Faire GRIANA, Daughter to *Re-* | *micius*,

Emperour of *Constantinople* : | a History full of singular and | *Courtly*  
*recreation*. [rule].

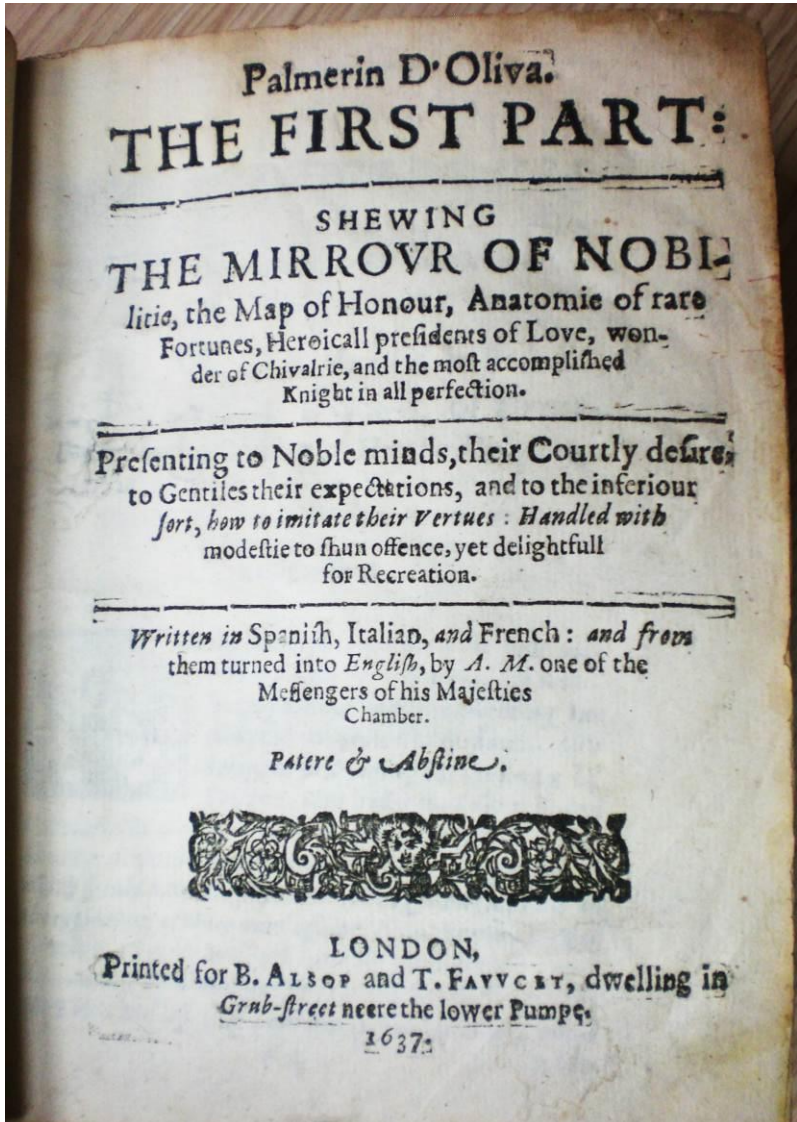


Figure 1. *Palmerin d'Oliva*, part I (London, 1637), title-page.

*Running-title:* [rule] The Historie of *Palmerin D'Oliva*, | Emperour of *Constantinople*. PART. 1. [rule] [History A5-8<sup>v</sup>, B1<sup>v</sup>, B3-4<sup>v</sup>, C1<sup>v</sup>, C3<sup>v</sup>, D2-3<sup>v</sup>, E1<sup>v</sup>, E3<sup>v</sup>, F2-3<sup>v</sup>, G2-3<sup>v</sup>, H3<sup>v</sup>, H7-8<sup>v</sup>, I6-7<sup>v</sup>, K6-7<sup>v</sup>, L5<sup>v</sup>, L8<sup>v</sup>, M5<sup>v</sup>, M7<sup>v</sup>, N7-8<sup>v</sup>, O6-7<sup>v</sup>, P5-6<sup>v</sup>, Q7-8<sup>v</sup>, S5<sup>v</sup>, S7<sup>v</sup>, T6<sup>v</sup>, T8<sup>v</sup>, V6-7<sup>v</sup>, X6<sup>v</sup>, X8<sup>v</sup>, Y7<sup>v</sup>; Y6<sup>v</sup>-7<sup>r</sup> invert the two parts of the RT; Y8<sup>v</sup>-Z1<sup>r</sup> print 'Emperour of *Constantinople*. PART. 1.' in both parts of RT].

*Collation:* 4<sup>o</sup>: A-Y<sup>8</sup>, Z<sup>4</sup> [\$4 (-A2, Z4) signed; missigning O3 as O4, S2 as S4], 180 leaves unnumbered.

*Contents:* A1 (blank apart from signature). A2<sup>r</sup>: title-page (verso blank). A3<sup>r</sup>: [double rule] [orn.] | 'TO | THE WORSHIPFVLL, | M<sup>r</sup>. FRANCIS YONG, of B[swash ital.]rent- | Pellam [stef], in the County of Hertford Esquire, | and to Miltresse SVSAN YONG his wife, | and my most kind Mistresse, health, and | their hearts contentment, con- | nually [stef] wished.' ital. with 6-line init. (26 x 26 mm.). A3<sup>v</sup>: dedication ending 'Your poore well-willer | till death, | A. M.' [rule] [orn. Yamada 14] A4: [double rule] [type orn.] 'To the Reader.' rom. with 10-line init. (38 x 40 mm). A5<sup>r</sup>-Z4<sup>r</sup>: HT and text [b.l.], chap. 1-65, chap. hd. in rom. except for proper names. Z4<sup>r</sup>: 'FINIS' followed by recapitulation and announcement by the translator, 'A. Mundy. | Honos alit Artes.' (verso blank).

*Catchwords:* B2<sup>v</sup> day [day,] B4<sup>v</sup> here, [heere,] C2<sup>r</sup> (se-)cretly [cretly,] C8<sup>v</sup> she [shee] D1<sup>r</sup> yongest [youngest] E5<sup>r</sup> laid [layd] F6<sup>v</sup> lone [love] H5<sup>v</sup> solemnized [solemnized,] H6<sup>v</sup> (Ptolo-)mes [mies] I7<sup>r</sup> (dif-)courfe, [discourfe,] (him-)felfe [selfe,] M5<sup>r</sup> death [death,] M6<sup>v</sup> Staves [Staues] M8<sup>r</sup> accom- [acompany] M8<sup>v</sup> having [hauing] N1<sup>r</sup> (of-)teu [ten] O3<sup>r</sup> world. [world,] O4<sup>v</sup> Country [Countrey] O5<sup>r</sup> (pro-)céeding [céeding,] O8<sup>v</sup> CHAP. XLII. [CHAP. XLIII.] P1<sup>r</sup> happe [hap] P6<sup>r</sup> Citty [City,] P7<sup>r</sup> con- [Conquer] Q1<sup>v</sup> (beau-)ty [tie] Q3<sup>r</sup> loofe [lofe] Q8<sup>v</sup> CHAP. XLVIII. [CHAP. L.] R3<sup>r</sup> respect [respect,] R5<sup>r</sup> (vnhappi-)ly [lie] R5<sup>v</sup> fighes [fighes,] V2<sup>v</sup> Befides, [Befides] V8<sup>r</sup> (afflicti-)ons [ons,] X1<sup>r</sup> neuer [never] X4<sup>v</sup> (Pal-)merin [merin,] Y5<sup>v</sup> finger [finger,] Y8<sup>r</sup> Believe [Beléue] Z1<sup>r</sup> (deter-)mined [determined] Z2<sup>v</sup> (afflicti-)ons? [afflictions?]; no cw on M1<sup>r</sup>, M4<sup>v</sup> [probably damaged].

*Typography:* 35 ll., 144 (160 to top rule of headline) x 90 mm. (H1<sup>v</sup>); text, black letter (and some roman and italic) 82 mm. for 20 ll.; dedication: italic 94 mm. (A3<sup>r</sup>); 'To the Reader.': roman 82 mm. (A4<sup>v</sup>); headline roman and italic. Capitals used from Thomas Creede's

stock (following Yamada 1994: 84-86): B<sub>1</sub> (ch. 21, 57), E<sub>1</sub> (ch. 13, 28, 61), F<sub>1</sub> (ch. 7), G<sub>1</sub> (ch. 26, 35), L<sub>1</sub> (ch. 32), M<sub>1</sub> (ch. 24), N<sub>1</sub> (ch. 50), an altered form of Q<sub>1</sub> used for 'O' (ch. 22, 36, 44, 63), P<sub>1</sub> (ch. 30, 38, 55), S<sub>1</sub> (34, 39, 42, 56), T<sub>1</sub> (ch. 27, 64), T<sub>2</sub> (ch. 59; see fig. 2),<sup>8</sup> T<sub>3</sub> (ch. 15, 23, 40, 46, 51, 62), V<sub>1</sub> (ch. 20, 43), W<sub>1</sub> (ch. 9, 16, 17, 47, 49, 58), Y<sub>1</sub> (12, 18).

Chapter 18 misp. 17, chap. 24 misp. 22, chap. 32 misp. 22, chap. 33 misp. 34, chap. 49 misp. 43, chap. 54 misp. 52, chap. 55 misp. 53, chap. 59 misp. 61, chap. 65 misp. 63.



Figure 2. Initials T<sub>2</sub> (sig. X<sub>3</sub><sup>v</sup>), T<sub>4</sub> (sig. L<sub>4</sub><sup>r</sup>)

*Notes:* In this copy gathering V presents an anomaly, since the order of the leaves breaks the textual continuity of the romance. The leaves are bound in the following order: V<sub>1</sub>, V<sub>2</sub>, V[5], V[6], V<sub>3</sub>, V<sub>4</sub>, V[7], V[8]. In a quarto in eights a gathering is comprised of “two twice-folded sheets, one quired within the other” (Bowers 1949:201). The error in this copy is caused when the second fold of the sheet nested in is made in the wrong direction, thus altering the textual order. This mistake is attributable to the binder (cf. Gaskell 1972:147). I have consulted the two copies of the fourth edition in the Folger Shakespeare Library, neither of which presents the same anomaly.

<sup>8</sup> The fourth edition uses a different ornamental T featuring a boar, instead of a fox as in Creede's T<sub>2</sub>. I will designate it as T<sub>4</sub> (see fig. 2). This initial heads chapters 10, 33, and 65.

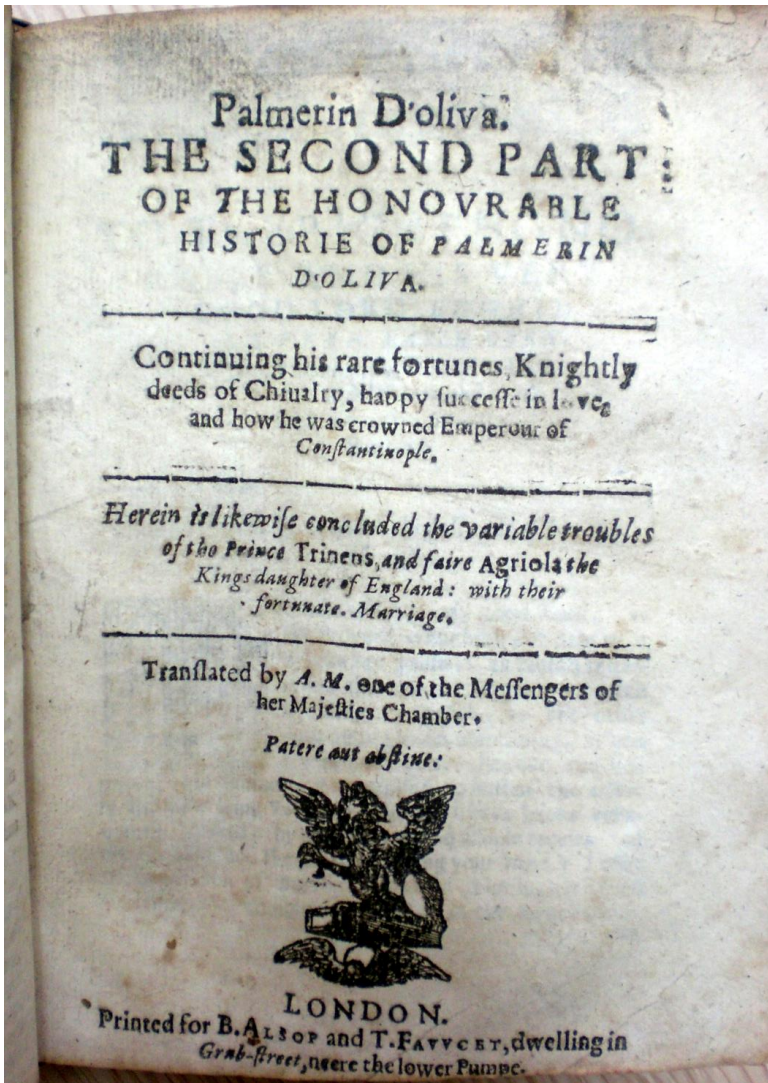


Figure 3. *Palmerin d'Oliva*, part II (London, 1637), title-page.



*Title-page:* Palmerin D'oliva. | THE SECOND PART: | OF THE HONOVABLE | HISTORIE OF PALMERIN | D'OLIVA. | [rule] Continuing his rare fortunes, Knightly | deeds of Chiualry, happy successe in love, | and how he was crowned Emperour of | Constantinople. | [rule] Herein is likewise concluded the variable troubles | of the Prince Trineus, and faire Agriola the | Kings daughter of England: with their | fortunate. Marriage. | [rule] Tranlated by A. M. one of the Messengers of | her Majesties Chamber. | *Patere aut abstine:* | [orn. McKerrow 339; Yamada 3] | LONDON. | Printed for B. ALSOP and T. FAVVET, dwelling in | *Grub-street*, neere the lower Pumpe.

HT] [orn. Yamada 12] THE SECOND | PART OF THE AN- | TIENT AND HONORA- | ble History of *Palmerin D'Oliva*. | *Continuing his rare Fortunes, Knightly deedes of | Chiualry, happy successe in Love, and how he was crow | ned Emperour of Constantinople. Herein | is likewise concluded the variable trou- | bles of Tryneus, and faire Agriola | of England, with their for- | tunate Marriage. &c.* [rule].

RT] [rule] The History of [Of NOSTYZAa1<sup>v</sup>, LMRX2<sup>v</sup>, MPQTV3<sup>v</sup>, ANOPQRSVXYZAaBb4<sup>v</sup>] *Palmerin D'Oliva*. [D'Oliva<sup>^</sup> STYZAa1<sup>v</sup>, ORX2<sup>v</sup>, TV3<sup>v</sup>, ORSVXYZAa4<sup>v</sup>; *D'Oliva*. K4<sup>v</sup>, L6<sup>v</sup>] Emperour of *Constantinople*. PART. 2. [Conantnople L3<sup>r</sup>; 2 turned T6,8<sup>r</sup>; 2<sup>^</sup> A5,7<sup>r</sup>, I1-2<sup>r</sup>, K5-6,8<sup>r</sup>, L2-4<sup>r</sup>, O2-3<sup>r</sup>, S5-6<sup>r</sup>, TVXYZAa5-8<sup>r</sup>, Aa2<sup>r</sup>, Bb5<sup>r</sup>] [rule] [*Oliva* with turned a A5<sup>v</sup>; F7<sup>v</sup>-F8<sup>r</sup> invert the two parts of the RT; G6<sup>v</sup>-G7<sup>r</sup> print 'The History of *Palmerin D'Oliva*.' in both parts of RT; G8<sup>v</sup>-H1<sup>r</sup> print 'Emperour of *Constantinople*. PART. 2.' in both parts of RT].

*Collation:* 4<sup>o</sup>: A-2B<sup>8</sup> (-2B7-8) [\$4 signed; misprinting G4 as G2, J[1] a F[1], H4 as H2, N[1] as M[1], O3 as M3], 196 leaves unnumbered.

*Contents:* A1<sup>r</sup>: title-page (verso blank). A2: [orn. Yamada 12] | 'TO THE RIGHT HONO- | RABLE AND HIS VERY | GOOD LORD EDWARD | DE VERE, EARLE OXEN- | ford, Viscount, Bulbecke, Lord San- | ford of BADELEMER, and Lord | high Chamberlaine of | England. [rule] A. M. *Wisheth full issue of his | noble desires.*' rom. with 7-line initial [Yamada P1] (27 x 27 mm.). A3: [type orn.] 'TO THE FRIENDLY | READERS', ital. with 6-line initial [Yamada Y1] (28 x 27 mm.). A4<sup>r</sup>-Bb6<sup>v</sup>: HT and text [b.l.], chap. 1-67, chap. hd. in rom. except for proper names. Bb6<sup>v</sup>: 'FINIS.'

*Catchwords:* A3<sup>r</sup> *fonne* [ʃon] A5<sup>r</sup> (Fa-)vour [vour,] A5<sup>v</sup> honor [honor,] A8<sup>v</sup> Aneas [Æneas] B2<sup>v</sup> CHAP. IV. [CHAP. III.] B6<sup>v</sup> God [The] B7<sup>v</sup> CHAP. VII. [CHAP. VI.] D5<sup>v</sup> signes, [signes.] E5<sup>r</sup> CHAP. XIII. [CHAP. XIII.] F2<sup>r</sup> thinke [hinke] F2<sup>v</sup> colours [colours,] F3<sup>r</sup> Madam [Madam,] G1<sup>v</sup> any [further] H4<sup>v</sup> hereof [hereof,] H6<sup>r</sup> me, [me.] K5<sup>v</sup> ber' [her,] L2<sup>r</sup> ekéef [féeke] L3<sup>v</sup> (apper-)tained, [taine,] L7<sup>v</sup> (perfor-)mance [manen] M2<sup>v</sup> thanks [thanks,] M4<sup>v</sup> Madame, [Madam,] M8<sup>r</sup> CHAP. XXXIII. [CHAP. XXXII.] P2<sup>r</sup> (boun-)den [den.] P4<sup>v</sup> (en-)tered [tred] Q2<sup>r</sup> Befide [Befide,] Q4<sup>r</sup> Citie [Citty] Q6<sup>v</sup> Hyppolita [Hypolita,] Q8<sup>v</sup> CHAP. XLIV. [CHAP. XLIII.] R4<sup>r</sup> Isle [Ille,] S4<sup>r</sup> an [and] T1<sup>r</sup> Palmeri [Palmerin] T2<sup>v</sup> (be-)fore [fore:] T3<sup>v</sup> honours [honors] T5<sup>v</sup> highnes [Highnesse] T6<sup>v</sup> CHAP. LI. [CHAP. LIII.] V4<sup>r</sup> (grea-)ter [ter,] V6<sup>r</sup> Need- [Néedlesse] X1<sup>r</sup> (La-)dy, [die,] Y2<sup>v</sup> Trineus [Tryneus] Z1<sup>v</sup> delight [delight,] Z3<sup>r</sup> doth [do h] Z4<sup>r</sup> laid [laid:] Z5<sup>r</sup> meane [mean] Aa1<sup>v</sup> defence [defence,] Aa2<sup>v</sup> (pa-)tience [tience,], Aa3<sup>r</sup> (Em-)perour [perour,] Aa6<sup>r</sup> highly [hghly], Aa8<sup>v</sup> nor [not].

*Typography:* 35 ll. 143 (157 to top rule of headline) x 89 mm. (A5<sup>v</sup>); text, black letter (and some roman and italic) 82 mm. for 20 ll.; dedication: roman 82 mm. (A2<sup>r</sup>); TO THE FRIENDLY | READERS': italic 94 mm. (A3<sup>r</sup>). Chapter 4 misp. 3, chap. 19 misp. 18, chap. 23 misp. 24, chap. 33 misp. 32, chap. 59 misp. 57. Capitals used from Thomas Creede's stock (following Yamada 1994:84-86): B1 (ch. 21, 57), E1 (ch. 3, 14, 15, 18, 57, 63), C1 (ch. 34, 61), E1 (ch. 8), F1 (ch. 59), G1 (ch. 29), H1 (ch. 2, 20), L1 (ch. 25, 44), M1 (ch. 7, 52, 66), N1 (ch. 4, 19, 21, 24, 36, 40, 41, 53), P1 (sig. A2<sup>r</sup>, ch. 5, 22, 28, 31, 43, 50, 55), S1 (ch. 9, 16, 23, 65), T2 (ch. 27, 32, 37, 46, 49, 56, 58, 67), V1 (ch. 26, 64), Y1 (sig. A3<sup>r</sup>).<sup>9</sup>

*Notes:* This copy lacks Bb7<sup>r</sup>, which contains the translator's address to readers, an announcement and 'FINIS.' (verso blank); a facsimile reproduction has been added. On the title-page the year was cropped when the edges of the book were cut before binding (cf. Gaskell 1972:148), although it is visible on the other copies consulted. There is a textual lacuna at the beginning of B7<sup>r</sup> (cf. catchword discrepancy); the 1616 edition used as copy-text reads as follows: 'God dispoſed of him: made falt the doore after him, and with his ſword drawne, and his Mantle wrapped about his arme, went to ſée how the Beastes would deale with him' (sig. B7<sup>r</sup>).

<sup>9</sup> T4 is used as the initial capital in chapters 12 and 17; see fig. 2 above.

*Other copies examined:* Folger Shakespeare Library (STC 19160) copies 1 and 2.



Figure 4. Binding and spine.

*Binding:* Brown leather in pasteboard with double-fillet borders blind-tooled on front and back cover; four raised bands across the spine of the book with title gold-lettered with decorative bands: 'PALM: | D'OLIVA' (see fig. 4). Front flyleaf with contemporary ownership inscriptions (see fig. 5).

*Provenance:* On the front flyleaf we can read the ownership inscriptions of Thomas Ottley, Richard Ottley and Marg[ar]et Wolryche (see fig. 5). We can infer that the book was bought by and bound for the Ottleys of Pitchford.<sup>10</sup> It seems likely that the names

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<sup>10</sup> For more information about this family, see Hawkesbury (1895).

refer to Sir Richard Ottley (*bap.* 15 Sept. 1626), Gentleman of H. M. Privy Chamber, and his son Thomas Ottley (*b.* 30 Jan. 1650-*d.* 11 May, 1695). The connection between the Ottleys and the Wolryches began in 1625 with the marriage of Ursula Ottley (*b.* 9 Aug. 1607) to Sir Thomas Wolryche, Bt. (Hawkesbury 1895:365).<sup>11</sup> The couple had twelve children, one being Francis (*ca.* 1627-1688). The Deeds and Papers Relating to the Dudmaston Estate of the Wolryche Family contain a “Declaration of release of obligation” (ref. 2922/3/48), dated 27 August 1675, relating to a Margaret Wolryche (*b.* 1653), daughter of Sir Francis Wolryche, who most probably is the woman who inscribed her name on the flyleaf of the Alicante copy.<sup>12</sup>

The University of Alicante Library acquired the book from H. M. Fletcher (Wynches Barn, Much Hadham, Herts.) in 2012 for £2,350.00.

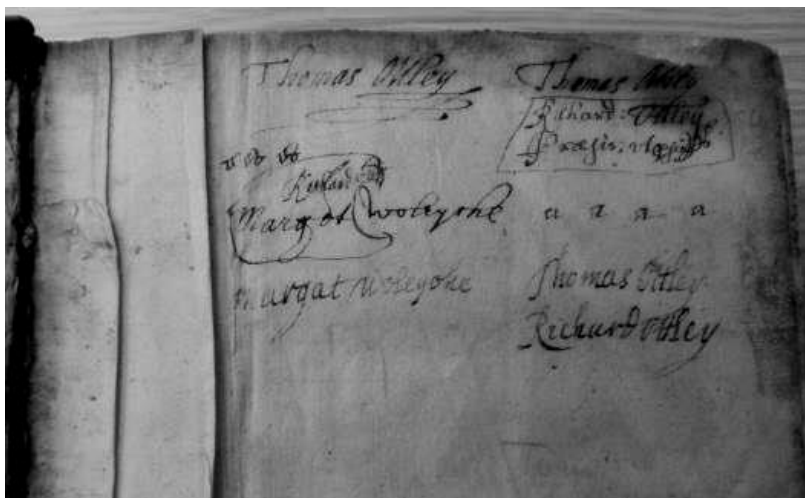


Figure 5. Front flyleaf.

<sup>11</sup> See Hopper (2004), but cf. the licence of alienation dated 1 Sept. 1626 in the Deeds and Papers Relating to the Dudmaston Estate of the Wolryche Family, ref. 2922/3/32.

<sup>12</sup> For the taste of women for Iberian romances of chivalry in seventeenth-century England, see Hackett (2000:66-68).

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J. Sánchez-Martí

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