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.

0. Introduction
In 1511 Juan de Porras printed the first edition of the anonymous Spanish romance of chivalry Palmerin de Olivā (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 Olivía* 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).¹ This literary phenomenon crossed over the Pyrenees and extended across the Continent. *Palmerín de Olivía* 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.²

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 speeche shall be sent you” (1963:6).³ After translating *Palmerín de Inglaterra*, Munday started work on his translation of *Palmerín d’Oliva*,

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¹ 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 Olivía* (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 Blecua and Lacarra. For bibliographical descriptions of the Spanish editions of the Palmerín cycle, see García Dini (1966). For *Palmeirim de Inglaterra*, see Purser (1904).

² 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).

³ 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 (Moore2004). I am currently preparing a critical edition of his *Palmerín 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. The third edition of Palmerin d’Oliva was published in
1615-1616 (STC 19159, 19159a) by Thomas Creede in collaboration
with Bernard Alsop. 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.
Fawcett, dwelling in Grub-street neere the lower Pumpe.” When
Thomas Creede died in 1616 Alsop inherited his printing equipment
(Yamada 1994:11) and later formed a partnership with Thomas
Fawcett, who became free of the Company of Stationers on 7 May
1621. 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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4 Wilson (2011:126) states that Young was a merchant.
5 For biographical information on Creede, see Gants (2004) and Yamada (1994:3-11).
For information on Alsop, see Plomer (1907:3-4).
6 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, 3251 (I.6).
7 Cf. Arber 3: 685, 700, 701. For more biographical information on Fawcett, 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. 7v; 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. A6v; 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 MIRROVR OF NOBI- | litie, the Map of Honour,
Anatomie of rare | Fortunes, Heroicall presfidents of Love, won- | der
of Chivalrie, and the moft accomplished | Knight in all perfeccion. | [rule] Præsenting to Noble minds, their Courtly deffe, | to Gentiles
their expectations, and to the inferior | fort, how to imitate their
Vertues: Handled with | modeftie to fhun offence, yet delightfull | for
Recreation. | [rule] Written in Spaniſh, Italian, and French: and from | them turned into Engliſh, by A. M. one of the | Meſſengers of his
| LONDON, | Printed for B. ALSOPT and T. FAVVCT, dwelling in | Grub-street neere the lower Pumpe. | 1637.

Head-title: [double rule] [orn.] THE FIRST PART | OF THE
ANCIENT | and honourable Hiftorie of the | valiant Prince Palmerin
D’Oliva, | Emperour of Conf tantinople ; | Sonne to King FLORENDSOS 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 Constan-|tine. PART. 1. [rule] [History A5-8v, B1v, B3-4v, C1v, C3v, D2-3v, E1v, E3v, F2-3v, G2-3v, H3v, H7-8v, I6-7v, K6-7v, L5v, L8v, M5v, M7v, N7-8v, O6-7v, P5-6v, Q7-8v, S5v, S7v, T6v, T8v, V6-7v, X6v, X8v, Y7v; Y6v-7v] invert the two parts of the RT; Y8v-Z1r print ‘Emperour of Constan-|tine. PART. 1.’ in both parts of RT].

Collation: 4v: A-Y8, Z4 [$s4 (–A2, Z4) signed; missigning O3 as O4, S2 as S4], 180 leaves unnumbered.


Typography: 35 ll., 144 (160 to top rule of headline) x 90 mm. (H1v); text, black letter (and some roman and italic) 82 mm. for 20 ll.; dedication: italic 94 mm. (A3v); ‘To the Reader.’: roman 82 mm. (A4v); headline roman and italic. Capitals used from Thomas Creede’s
stock (following Yamada 1994: 84-86): B1 (ch. 21, 57), E1 (ch. 13, 28, 61), F1 (ch. 7), G1 (ch. 26, 35), L1 (ch. 32), M1 (ch. 24), N1 (ch. 50), an altered form of Q1 used for ‘O’ (ch. 22, 36, 44, 63), P1 (ch. 30, 38, 55), S1 (34, 39, 42, 56), T1 (ch. 27, 64), T2 (ch. 59; see fig. 2), S T3 (ch. 15, 23, 40, 46, 51, 62), V1 (ch. 20, 43), W1 (ch. 9, 16, 17, 47, 49, 58), Y1 (12, 18).

Chapter 18 misp. 17, chap. 24 misp. 22, chap. 32 misp. 22, chap. 33 misp. 34, chap. 40 misp. 43, chap. 40 misp. 43, chap. 54 misp. 52, chap. 55 misp. 53, chap. 59 misp. 61, chap. 65 misp. 63.

Figure 2. Initials T2 (sig. X3’), T4 (sig. L4’)

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: V1, V2, V[5], V[6], V3, V4, 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.

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8 The fourth edition uses a different ornamental T featuring a boar, instead of a fox as in Creede’s T2. I will designate it as T4 (see fig. 2). This initial heads chapters 10, 33, and 65.
Volume 2

Palmerin D’Oliva:
THE SECOND PART
OF THE HONOURABLE
HISTORIE OF PALMERIN
D’OLIVA.

Continuing his rare fortunes, Knightly
deeds of Chivalry, happy success in love
and how he was crowned Emperor of
Constantinople.

Herein is likewise concluded the variable troubles
of the Prince Trinems, and faire Agriola the
Kings daughter of England; with their
fortunate Marriage.

Translated by A. M. one of the Messengers of
her Majesties Chamber.

LONDON.
Printed for B. A. Bop and T. Fawer, dwelling in
Grab-street, nere the lower Pannec.

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

HT] [orn. Yamada 12] THE SECOND | PART OF THE AN- | TIENT AND HONORA- | ble Hiftory of Palmerin D’Oliva. | Continuing his rare Fortunes, Knightly deeds of | Chialry, 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- | tune Marriage. &c. [rule].

RT] [rule] The Hiftory of [Of NOSTYZAaa, LMRX2, MPQT3, ANOPQRSVXYZAAbb] Palmerin D’Oliva. [D’Oliva: STYZAaa, ORX2, TV3, ORSXYZAaa; DOliva. K4, L6] Emperour of Constantinople. PART. 2. [Constantinople L3; 2 turned T6,8; 2: A5,7, I1-2, K5-6,8, L2-4, O2-3, S5-6, TVXYZAa5-8, Aa2, Bb5] [rule] [Oliva with turned a A5; F7-F8r invert the two parts of the RT; G6-G7r print ‘The Hiftory of Palmerin D’Oliva.’ in both parts of RT; G8-H1r print ‘Emperour of Constantinople. PART. 2.’ in both parts of RT].


Typography: 35 ll. 143 (157 to top rule of headline) x 89 mm. (A5v); text, black letter (and some roman and italic) 82 mm. for 20 ll.; dedication: roman 82 mm. (A2v); TO THE FRIENDLY | READERS‘: italic 94 mm. (A3r). 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. A2r, 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. A3r).9

Notes: This copy lacks Bb7r, 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 B7r (cf. catchword discrepancy); the 1616 edition used as copy-text reads as follows: ‘God dispole[d] of him: made fa[t] the doore after him, and with his [word drawne, and his] Mantle wraped about his arme, went to fée how the Beaste would deale with him’ (sig. B7r).

9 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 Margarjet Wolryche (see fig. 5). We can infer that the book was bought by and bound for the Ottleys of Pitchford.\(^\text{10}\) It seems likely that the names

\(^{10}\) 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).¹¹ 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.¹²

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.


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


FB > see Pettigree (2007).


IB > see Wilkinson (2010).


ODNB > see Matthew and Harrison (2004).


