

Salgado Correa, Alejo, fl. 1550-1585.

Libro nombrado memorial de martires de Hespaña, compuesto por Alexo Salgado Correa en verso Hespagnol ð estilo de sonetos ð contiene dos partes: que en la primera se refieren gloriosos martirios de sanctos . . . que . . . fueron martirizados, en . . . Hespaña, en los tiempos que los emperadores Romanos . . . perseguian la Iglesia . . . ; y en la segunda parte se refieren . . . otros sanctos . . . que fueron martirizados en la ciudad de Cordova reinando en ella los Moros Arabes [etc.].

MS 64-V.

Spain.

Ca. 1585.

Alejo Salgado Correa was a Spanish jurist and poet, possibly a native of Córdoba, said to have received the degree of doctor of laws at the University of Salamanca, and the author of one extant published work - Libro nombrado regimiento de juezes (Seville: Martin de Montesdoca, 1556) - a 41-page tract containing rules for the guidance of judges. The MS Memorial de martires de Hespaña has never been published at any time. It is possible that the ecclesiastical censors disapproved of a book in which the deaths of martyrs were presented in rhyming "sonnets" - an almost frivolous format for so serious a subject. In his preface, Salgado Correa tried to answer this charge and took refuge in a multitude of pious observations, and, in addition, took the precaution of dedicating the work to King Philip II (who ruled during 1556-1598). This dedication helps to establish the date of the writing of the MS, as does the fact that the author acknowledged his deep indebtedness to the works of Ambrosio de Morales (1513-1591) and seems to have relied heavily on the Divi. evlogii. Cordvbensis, martyris, doctoris [etc.], published in 1574. Certain references to Portuguese martyrs as being "Spanish" suggest that the MS was written at about the time the Portuguese and Spanish crowns were united (1580), or later. On the other hand, it is improbable that Salgado Correa composed these poems during the last years of Philip II, when the author, if he were still living, would likely have been a septuagenarian.

The Memorial de martires consists of two volumes, the first of which contains 470 so-called "sonnets" dealing with the lives, sufferings, and deaths of the Spanish martyrs in the days of the Roman Empire, and the second contains 272 "sonnets" on the martyrs at the city of Córdoba in the days of the Muslim conquest. In addition to having used the works of Morales, Salgado Correa acknowledged that he also borrowed from Florián de Ocampo (1499-1555), Saint Eulógio de Córdoba, the Archbishop of Toledo (died 859), and Pedro Ponce de León, the Bishop of Plasencia (1499-1573). His method was to translate the Latin passages of these authors into Spanish prose, and then rework the prose into poetry. The resulting "sonnets" were more narrative than lyrical, and were packed with biographical information about the Spanish martyrs. The obscurer martyrs were the subjects of only one or two "sonnets," but the more popular, more celebrated, or better known Spanish martyrs received more extensive treatment. Thus the author devoted 24 "sonnets" to St. Columbia of Córdoba (II, 56v-70v), 12 to St. Eulalia of Merida (I, 153v-159r), 6 to St. Leocadia of Toledo (I, 161r-163v), 15 to St. Vicencio of Avila (I, 164v-171v), 19 to St. Pelagio of Ragel (II, 121r-130r), 33 to saints Ruderico and Salomon of Córdoba (II, 82v-98v), and 44 to saints Eulogio and Leocricia of Córdoba (II, 99r-120v).

Since the factual content in the Memorial de martires was derived from readily available printed sources, interest in this MS must center on questions of form, style, and literary merit. The sonnet form, introduced into Spanish literature in the work of Íñigo López de Mendoza, Marquis of Santillana (1398-1458), had been highly developed by the mid-16th century and had evolved a distinctly Castilian pattern which employed 14 lines of 11 syllables each, arranged, usually, into two quatrains and two tercets. In Spanish sonnets the quatrains always rhyme abba abba, but the tercets may follow different schemes, the most popular being cdcdcd, cde cde, and cde dce.

Salgado Correa wrote in a conventional Spanish sonnet pattern, but added a concluding rhyming couplet to the 14-line form; the "sonnets" in the Memorial de martires are therefore 16-line poems rhyming abba abba cde cde ff, and are not true sonnets. Salgado Correa does not appear to have varied this scheme at any point in the composition of the 742 poems that are in this MS. Although he ~~stated~~ claimed, in the preface, that "I have tried to observe strictness of style as well I could," his achievement fell short of his intentions. His 11-syllable lines, with 4 or 5 stresses, are ragged, often running to 12, 13, and even 14 syllables.

4°, 23 x 17 cm.

238 and 140 numbered ff., or <sup>7</sup>388 leaves in all.

Bound in stamped leather over a wooden frame, back cover cracked, with two metal clasps, decorated with gilt double-headed eagles and the initial "S" with a crown over it.

A fair copy written in one hand, possibly the author's. Each page contains one complete 16-line poem, with a caption title and marginal notes. Contains dedication, preface, and pious prefatory "sonnets"; also an index at the end of each volume, and a plate at the beginning of each of the two volumes with an engraving of Jesus Christ and the legend "IHESVS CHRISTVS FILIVS DEI VIVI SALVATOR MVNDI REX REGVM ET DOMINVS DOMINANTIVM." At the end of the work there is inserted a plate with a coat of arms and the motto "IHESVS SEMPER ET VBIQVE." Some leaves slightly damaged by insects.

Part of the Berlin Collection. See DeRicci, Census, I, 563; and Goodspeed, Descriptive Catalogue, pp. 75-7.

18 July 1967

T. B. Duncan