

RICHARD C. RAMER



SPECIAL LIST 416
EPIC POETRY

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JUNE 14, 2021

SPECIAL LIST 416

EPIC POETRY

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SPECIAL LIST 416

EPIC POETRY

Translation of a Mock-Epic Poem by a Prominent Physician

1. BOILEAU, Nicolas. António José de Lima Leitão, trans. *A estante do Côro, poema heroi-cômico, compôsto em verso francez por ... e traduzido em portuguez verso a verso, pêlo Dr. António José de Lima Leitão, lente de Pathologia e Clinica Médica da Escola Real de Cirurgia de Lisboa. Seguido da Ode a Camões feita em francez pêlo Sr. Raynouard e posta em portuguez pêla mêsmo traductor.* Lisbon: Na Imprensa Nacional, 1834. 8°, original pink printed wrappers (defective at spine and inner margin of front wrapper, front wrapper soiled). Small wood-engraved royal arms of Portugal on title page and front wrapper. Wrappers with repeated typographical design within two ruled borders. Light marginal stain on final few leaves, but otherwise fine internally. In very good condition. xi, 59, (1) pp. \$200.00

FIRST and ONLY EDITION of this translation of Boileau's *Le Lutrin*, in six cantos, followed by notes (pp. 43-46) and a list of names that occur in the poem (pp. 47-48). Boileau's *Le Lutrin*, published in 1674 with two cantos added in 1683, was a parody of epic poetry that some argue inspired Alexander Pope's *Rape of the Lock*.

In his translator's preface (pp. ix-x), Lima Leitão compares this poem to others of the same genre: Diniz da Cruz e Silva's *O Hyssope*, Tassoni's *Secchia Rapita*, Voltaire's *Pucelle d'Orleans*, Casti's *Animali Parlanti*, and the *Batrachomyomachia* attributed to Homer. He also discusses the difficulties of translating from French to Portuguese and why he's both a translator and a physician.

On pp. 49-59 appears an ode to Camões by François Just Marie Raynouard (1761-1836), a French poet and dramatist who is known as the founder of Romance linguistics. Lima Leitão notes that he felt the need to translate this ode on Camões even though it had already been rendered into Portuguese by Filinto Elysio and Timotheo Lecussan Verdier.

In 1834, the same year Lima Leitão's volume appeared, the Imprensa Nacional also published another translation of *Le Lutrin: Tradução livre ou imitação do poema de Mr. de Boileau intitulado Le Lutrin ou Estante do Côro*, by António Lobo de Barbosa Ferreira Teixeira Gyrao, 1.º Visconde de Vilarinho de São Romão, into *outava rima*.

António José de Lima Leitão (1787-1856), a major figure in Portuguese medicine, was born in Lagos (Algarve), and served as a physician with the French and the Portuguese armies from 1808 to 1814, before moving to Brazil. In 1816 he was sent from Rio de Janeiro to Mozambique, where he was chief physician, and from there in 1819 to India, to act as Intendente de Agricultura. Lima Leitão was a professor at the Royal School of Surgery in Lisbon, president of the Lisbon Society of Medical Sciences, and an active contributor to



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the Portuguese medical press. He served twice in the Côrtes, published numerous works on medicine and politics, as well as some poetry and a translation of Virgil.

* Innocência I, 171. Gonçalves Rodrigues, *A Tradução em Portugal* I, 4322. For the translation by Gyrão, see Innocência I, 185 and Gonçalves Rodrigues I, 4323. OCLC: 43293872 (University of California-Los Angeles, Indiana University, University of Kentucky, Harvard University, Princeton University, University of Toronto-Thomas Fisher Rare Book Library); 557606636 (British Library, giving the same title and collation, but with a date of 1824: probably a typo, since there is no record of such an edition elsewhere). Porbase locates two copies at the Biblioteca Nacional de Portugal and one at the Universidade Nova Lisboa-Centre for English Translation; of the Lisbon, 1834 translation by Gyrão, Porbase locates a single copy at the Biblioteca Nacional de Portugal. Jisc repeats British Library only. KVK (51 databases searched), locates the copies cited by Porbase, and adds Biblioteca Nacional de España.

Epic Poem with "Squeamish Nicety in the Versification" (Ticknor)

2. BORJA Y ARAGÓN, Francisco, Príncipe de Esquilache. *Poema heroico, Napoles recuperada por El Rei Don Alonso que dedica a la Magestad del Rei nuestro señor Don Felipe Quarto El Grande.* Zaragoza: Hospital R., y General de N.S. a Gracia, 1651. 4°, later stiff vellum, green morocco label, text block edges sprinkled red. Double ruled border on each page. Large woodcut initials. Small paper defect at foot of half-title. Minor marginal worming touching border and running heads, and affecting 3-4 letters of text per page on Xx1-Ddd3. Tissue repair, without loss, on Ddd3. Overall in slightly less than good condition. Engraved title-page, (16 ll.), 398 pp. \$1,200.00

FIRST EDITION of an epic poem celebrating the mid-fifteenth century conquest of Naples by the author's ancestor Alfonso V of Aragon. it was reprinted in 1658. This particular poem is noteworthy as an example of a rare genre and a precursor of eighteenth-century poetry, rather than as a thrilling narrative: Ticknor comments that the author aimed to conform to the safest epic models, but says *Napoles recuperada* "seems to foreshadow some of the severe and impoverishing doctrines of the next century of Spanish literature, and is written with a squeamish nicety in the versification that still further impairs its spirit" (II, 501-2). Some copies have an additional errata leaf at the end.

Borja y Aragon, who descended from the Borgia family as well as the royal house of Aragon, was Prince of Squillace in Italy.

* Palau 33126: calling for a half-title, engraved title, 16 ll., 398 pp., (1 l.). Simón Díaz V, 4998: calling for (16 ll.), 398 pp. [his list of the contents of the preliminary leaves corresponds with this copy]; noting 6 copies in Spain and one at the British Library. Gallardo 1437: calling for 417 ll. [sic]. Jimenez Catalán, *Tipografía zaragozana* 566. Salvá 595: calling for 17 ll., including the engraved title and the half-title, 398 pp. and 1 l. errata. Ward, *Oxford Companion to Spanish Literature* p. 73. Ticknor, *Spanish Literature* II, 501-2. OCLC: EQO, EYW. NUC adds copies at MiU, MiDW, MH, WU, IU, ICU, and NNH.

Nicely Printed "Pocket" Edition of the Lusíadas

*3. CAMÕES, Luís [Vaz] de. *Lusíadas de Luis de Camões, com estampas*. 2 volumes. Paris: Na Officina de P. Didot Senior, e acha-se em Lisboa, em Cada de Viuva Bertrand e Filhos, 1815. 12°, mid-twentieth-century marbled boards, smooth spines with gilt fillets and volume numbers, black leather lettering pieces with gilt short titles, text block edges marbled (presumably from an earlier binding). Title pages browned. Some foxing, mostly light, but occasionally more pronounced. Engraved frontispiece portrait of Camões, (2 ll.), clv, 202 pp., (1 l. errata), 5 engraved plates; engraved frontispiece portrait of Vasco da Gama, (2 ll.), 335 pp., (1 l. errata), 5 engraved plates, engraved folding map with outlines in color. *2 volumes. \$400.00*

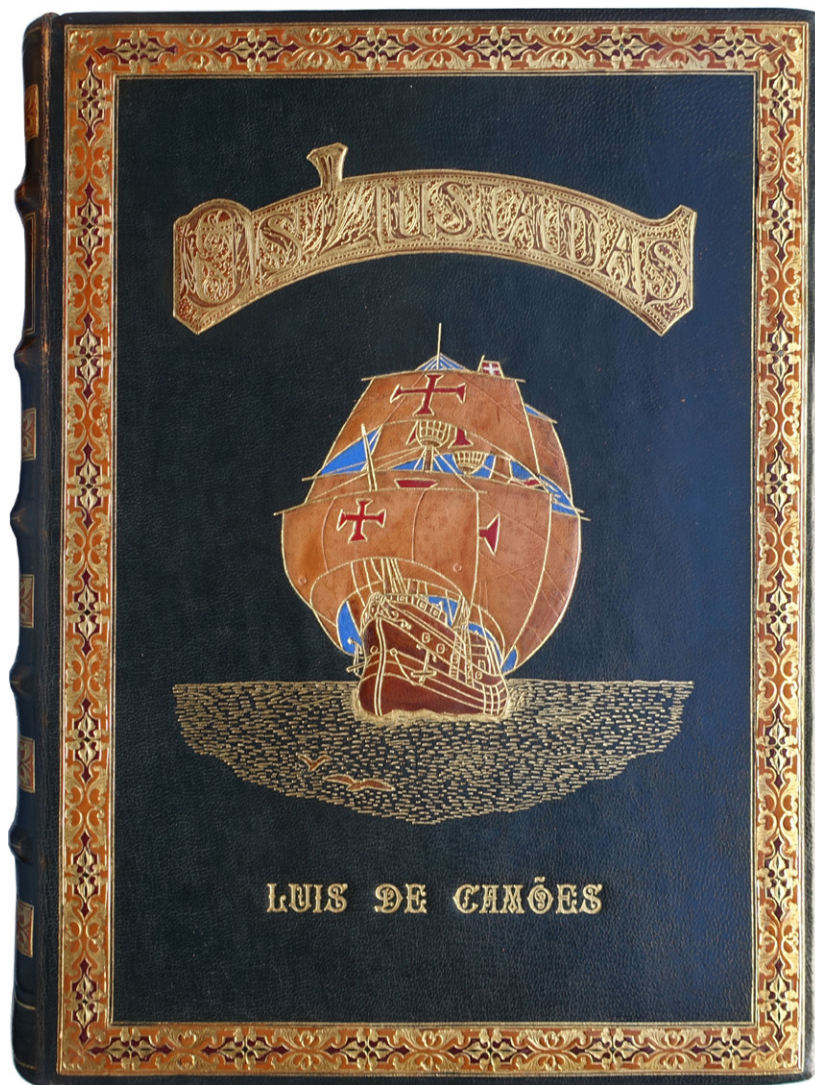
Nicely printed "pocket" edition. The engravings are by Ambroise Tardieu, after his own designs and those of Harding. The map was engraved by E. Collin.

On the verso of the half-title of volume I is stated "Chez A.-Aug. Renouard, Libraire, // Rue Sanit-André-des-Arcs, N° 55; // Théophile Barrois Fils, // Quai Voltaire, N° 11."

* Biblioteca Nacional, Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* (1972) 172. Cf. Canto 57; Pinto de Mattos p. 101; Ramos, *A edição de língua portuguesa em França* 20: while these and other bibliographies refer to the present volumes as volumes I and II of a 5-volume set of Camões' *Obras*, there is no indication in the present volumes that they are part of that set, leading us to believe that this is a separate issue, meant to stand on its own.

The Famous, Luxurious Edition of Os Lusíadas by the Morgado de Mateus

4. CAMÕES, Luís [Vaz] de. *Os Lusíadas, poema epico ... Nova edição correcta, e dada á luz, por Dom Ioze Maria de Souza-Botelho* Paris: Officina Typographica de Firmin Didot, 1817. Folio (36 x 26 cm.), dark green full morocco (some very slight wear), signed in gilt "ENC. FERSIL. PORTO" and dated "14.5.1980" on lower inner edge of front pastedown, spine richly decorated in gilt with tan and crimson leather inlays, raised bands in six compartments, gilt author and short title in second compartment from head and "1817" at foot of spine, covers also richly gilt with tan and crimson leather inlaid borders, front cover with large leather inlay of a sailing ship in tan, dark brown, blue and red, decorated in gilt, large gilt and tan leather inlaid short title above, and author in gilt below, rear cover with smaller gilt sailing ship and anchor at center, containing tan and dark brown leather inlays, edges of covers double-ruled in gilt, edges of head and foot of spine milled, beige silk endleaves, pastedowns with thick borders containing inlays and gilt similar to those on covers, green silk ribbon place-marker. Wood-engraved vignettes. Text with light foxing—less than in the two other copies we have handled and



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other copies we have seen on the market. Plates minimally affected in margins; images not affected. Half-title and title page with light browning. Uncut. In very good condition. Signature of [2.º?] Visconde de Villarinho de São Romão [?] on half title, with paper coat-of-arms in colors tipped on. Small oblong tickets of Livraria Academica and Esquina, Lda., Porto, in upper outer corner of front free endleaf verso. (4 ll.), cxxx pp., (1 blank l.), 413 pp., 12 finely engraved plates [frontispiece portrait of Camões, plate of Camões in Macau, and 1 plate preceding each of the 10 cantos], with tissue guards to all plates, all printed, except that for the frontispiece, as is required. \$12,500.00

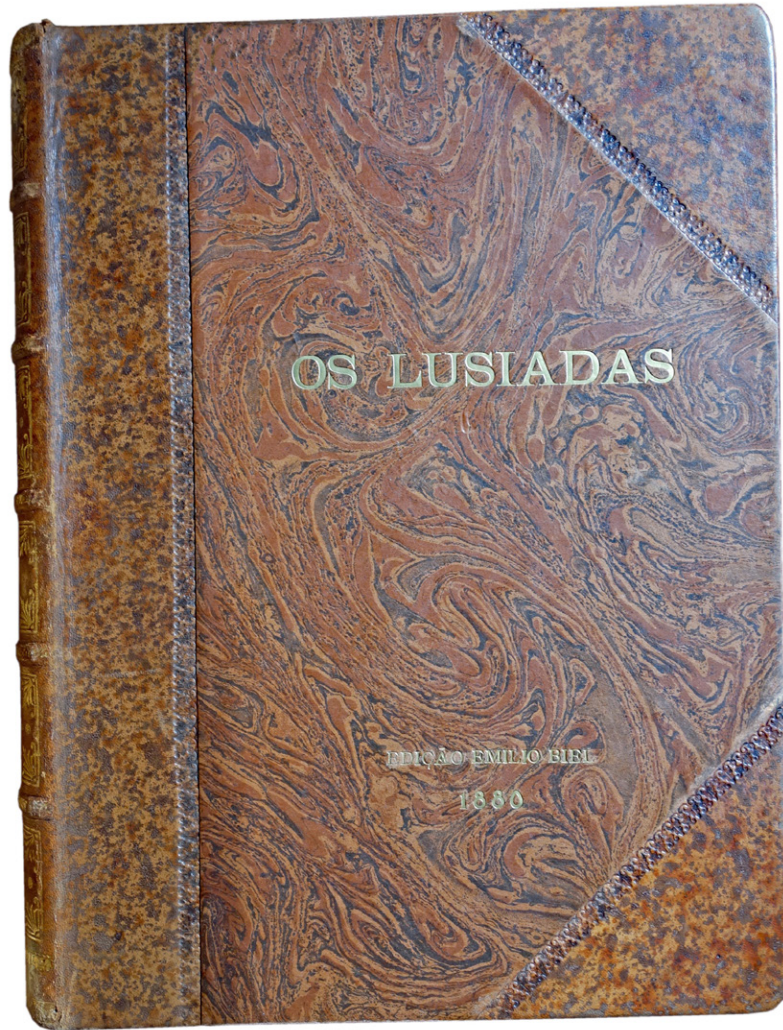
FIRST ISSUE, with the word "poder" in stanza XXX of Canto X in uncorrected state. This copy lacks the 10-page *Suplemento* (paginated 415-424), issued separately in 1818 and rarely present, especially in the first issue. Most copies had been distributed before the *Suplemento* was printed.

Nicely printed on excellent paper, the edition was said to have been limited to 210 copies, of which 182 were offered gratis to many of the leading libraries and personalities of Europe. "A impressão luxuosa e extraordinariamente nitida, com caracteres inteiramente novos, é um padrão da perfeição typographica usada na opulenta casa Didot, de que ella já dera a prova em honra do nosso egregio poeta na edição anterior, de menor formato" (Brito Aranha). No expense was spared by the fifth Morgado de Mateus, D. José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), a great landowner with holdings centered at Vila Real, one of the richest men in Europe, at whose behest the edition was produced. The Morgado de Mateus also wrote the introduction, consisting of an "Advertência" (pp. i-xlvi) and a "Vida de Camões" (pp. xlix-cxxx). Lignon engraved the frontispiece portrait of Camões after a design by Gérard, while Forsell (after Dessenne) engraved Camões in the *gruta* named for him in Macau. The remaining ten plates were engraved by Massard, Oortman, Henri Laurent, Bovinet, Pigeot, Toschi, Forster, and Richomme after designs by Dessenne (3) and Fragonard (7).

* Innocência V, 262-3. Brito Aranha, *A obra monumental de Luiz de Camões*. Braga, *Bibliographia Camoniana* pp. 63-4. Biblioteca Nacional, Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* (1972) 174. *Os Lusíadas de Camões: Quatrième Centenaire* 37. Madrid, Biblioteca Nacional, *IV Centenario de Os Lusíadas de Camões 1571-1972*, 46. *Catálogo da Exposição Camoniana* 11. Canto 58. Ameal 397: "famosa e magnificente edição," without the supplement, and with the word "poder" in stanza XXX of Canto X in uncorrected state ("rarissimo"), as in our copy. Avila-Perez 1101: with "poder" in uncorrected state and without the supplement. Pinto de Mattos (1970) pp. 111-2: "apparecendo raras vezes exemplares á venda." Palha 1658: "edition monumentale," with "poder" in corrected state and with the supplement. Holmes, Rarest Books in the Oliveira Lima Collection 174. Mindlin, Highlights 637. Not in Azevedo-Samodães or Monteverde. NUC: DLC, NN, PPL, MH, NNH (without mention of the supplement).

One of 12 Copies Printed on Vellum of a Monumental Edition

5. CAMÕES, Luís [Vaz] de. *Os Lusíadas*. Leipzig: Typographia Giesecke & Devrient (published Porto: Emílio Biel), 1880. Very large 4° (42 x 31.8 x 12.3 cm.), weighing approximately 15 kilograms, half speckled sheep



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over marbled boards (slight wear), stamped in gilt on front cover, spine richly gilt with raised bands in six compartments, gilt letter, marbled endleaves. Printed on vellum, with engraved portraits of the dedicatee, the Emperor D. Pedro II of Brazil, and Camões, an engraved dedication statement, and fine photo engraved as well as steel-engraved and chromolithographic plates, all on thick paper. Captioned tissue guards. Text pages with triple ruled red borders. Very elaborate, fine wood engraved headpieces and initials at the beginning of each Canto, and elaborate fine wood engraved tailpieces at the end of each Canto. Fine condition. António Augusto de Carvalho Monteiro's copy. Small blue stamp of "Casa de S. Sebastião // Castelo Branco" on verso of title page. Typed letter signed by José Pires of Mundo do Livro dated June 1949 enclosed, offering the book to José Maria de Almeida Garrett of Castelo Branco. Bookplate of J.[osé] Pinto Ferreira. Small round yellow and gold binder's ticker of Jaime M. Alves, Rua da Misericórdia, 114, Lisbon, in upper outer corner of front free endleaf verso. (3 ll.), lvi, 375, xxxii, xcii pp., 34 plates (the 2 engraved portraits mentioned above, 1 leaf with engraved dedication statement, 11 photographic reproductions of plates from the the Paris 1817 edition of the Morgado de Mateus, 10 steel engravings after original oil paintings, and 10 chromolithographs).

\$16,000.00

NUMBER 6 of 12 COPIES PRINTED ON VELLUM. This is a truly monumental edition. The oil paintings which served as models for the steel engravings are by Begas and Kostka, of Berlin, and Liezen-Mayer of Stuttgart. The steel engravings themselves were executed by Deiningner, Goldberg, Krausse, Lindner, Martin, Nüsser, Pickel, Schultheiss, and Wagenmann. The initials, headpieces and the final vignettes by Ludwig Berger, were designed for wood engravings by Martin Laemmel and P. Grotjohann, and engraved by R. Brend'Amour, Kaeseberg and Oertel. The colors of the chromolithographs are striking.

José Gomes Monteiro provides an introduction, notes, tables of variants, and a revision of the text, based on the second edition of 1572 and that of Hamburg 1834. There is also a commemorative poem on Camões and the *Lusíadas*, by José da Silva Mendes Leal.

The 12 copies printed on vellum were for:

1. D. Pedro II, Emperor of Brazil;
2. D. Fernando II, King of Portugal;
3. D. Luiz I, King of Portugal;
4. Fernando Pereira Palha;
5. Câmara Municipal de Lisboa;
6. António Augusto de Carvalho Monteiro;
7. Ernesto Chardron;
8. Livraria Ferin, Lisbon;
9. Visconde da Silva Monteiro;
10. Visconde da Ermida;
11. Câmara Municipal do Porto;
12. Emílio Biel.

The publisher, Emílio Biel [i.e. Karl Emil Biel], was born in Armaberg, Germany, in 1838, and died at Porto, 1915. After a short stay in Lisbon, he arrived in Porto in 1860. Royal photographer to King Fernando of Saxe-Coburg-Gotha, he is said to have introduced



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photography to Portugal. In addition to this magnificent edition of the *Lusíadas*, Biel also published *Arte e natureza em Portugal* (1902-1908), traveling extensively throughout Portugal to take the photographs for that eight volume collection. He was one of the early proponents of electric lighting, as well as the telephone, and other technological innovations in the country. Biel's interest in technological innovation manifests itself in the present volume, which employs several "cutting edge" processes, such as his own method of photographic reproduction, and the chromolithographs.

Provenance: António Augusto de Carvalho Monteiro (known as "Monteiro dos Milhões"), great capitalist, bibliomaniac and collector (Rio de Janeiro, 1850-Sintra, 1920). Sold by Mundo do Livro in 1949, at the time the leading Lisbon "carriage trade" bookshop to José Maria de Almeida Garrett for the then astronomical sum of "25 contos" (PTE 25.000\$00). José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões, and the Restauração.

* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 53: "Pelo seu esplendor iconográfico, pela magnificência da veste tipográfica e até pela excelência de algumas ils., esta ed., assinala, como a do Morgado de Mateus, uma data importante na história tipo-iconográfica de *Os Lusíadas*." *Colecção Camoneana de Jose do Canto* 117. Braga, *Bibliographia Camoneana*, pp. 86-7. Innocência XIV, 179-83. Palha 1711. On Emílio Biel, see *Grande enciclopédia*, IV, 700. On António Augusto de Carvalho Monteiro, see *Grande enciclopédia*, XVII, 719-20.

Lusíadas in Miniature

*6. CAMÕES, Luís [Vaz] de. *Os Lusíadas*. Leipzig: Schmidt & Günther, n.d. [1928?]. Miniature (5.7 x 4.3 x 1.4 cm.), publisher's leatherette, smooth spine with title in gilt and two gilt fillets, covers with single gilt-ruled border, front cover with portrait of author in gilt within a gilt oval at center and title in gilt below (all gilding faded). In very good condition. Miniature bookplate of António Cupertino de Miranda. 650 pp., (1 blank l.). \$250.00

Miniature edition of Portugal's great national epic poem. An index of names occupies pp. 557-650.

Provenance: António Cupertino de Miranda (Vila Nova de Famalicão, 1886-1974), teacher, journalist and banker with interests in Portugal and Brazil. In 1915 he emigrated to Brazil for political reasons. Upon his return to Portugal in 1948 he began to organize the foundation which bears his name, which was formally instituted in 1964.

* Welsh 1616.

*7. CAMÕES, Luís [Vaz] de. *Os lusíadas abreviados*. Hernâni Cidade, ed. Lisbon: Imprensa Nacional, 1972. 8°, original printed wrappers. As new. 263 pp., (1 l., 1 blank l.). Uncut and unopened. Some light, minor soiling to covers. ISBN: none. \$20.00

Special edition celebrating the fourth century of the publication of the first edition of the *Lusíadas*.

Edition that Popularized Os Lusíadas in France

8. CAMÕES, Luís [Vaz] de. *La Lusíade de Camoêns. Traduction poétique, avec des notes historiques e critiques, nécessaires pour l'intelligence du poème. Par Mr. De La Harpe.* London: n.pr., 1776. 8°, contemporary mottled calf (some wear), spine with raised bands in six compartments, gilt fillets, crimson morocco lettering piece, gilt short-title, marbled endleaves, light blue silk ribbon place marker. Woodcut vignette on title page. Woodcut headpiece on p. [iii]. Woodcut tailpiece on p. xvi. Woodcut headpiece on p. [1]. Typographical headpieces. Small typographical tailpieces. Some light toning. Overall in good condition. xvi, 299 pp.
\$200.00

Third edition (the first two having been published in Paris the same year), of this translation by Jean-François de La Harpe (1739-1803), French playwright, writer and literary critic, with substantial historical and critical notes. There were subsequent editions in the nineteenth century. La Harpe's work contributed greatly to the *Lusíadas* becoming better known in Europe outside of Portugal, especially in France.

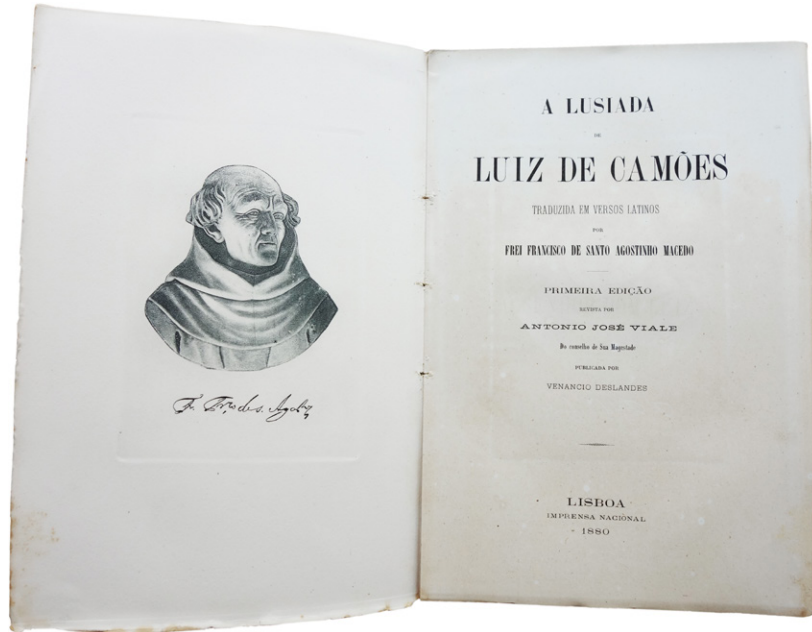
* Biblioteca Nacional, Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* (1972) 155. Braga, *Bibliographia camoniana*, pp. 170-1. Canto 246. Pinto de Mattos p. 111.

Os Lusíadas, in Latin

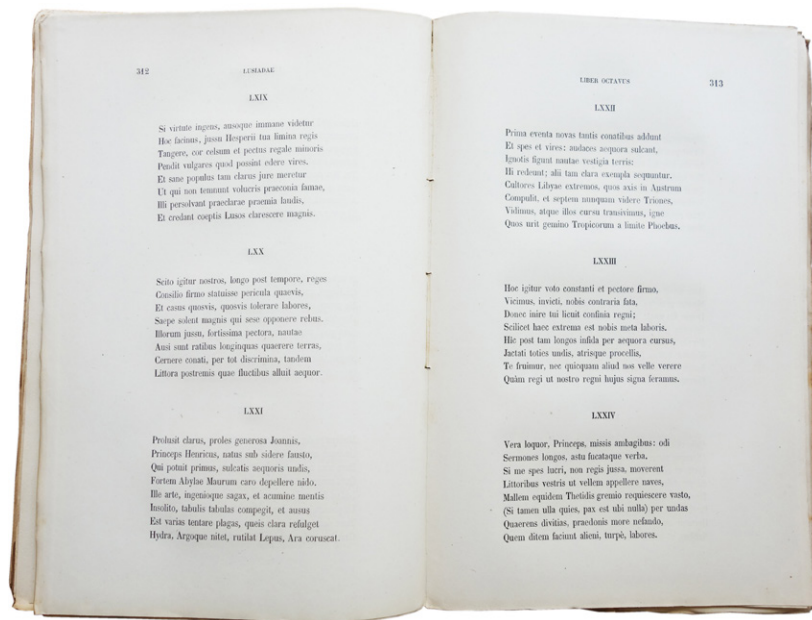
***9. CAMÕES, Luis [Vaz] de.** *A Lusíada de Luiz de Camões traduzida em versos Latinos por Frei Francisco de Santo Agostinho Macedo. Primeira edição revista por Antonio José Viale ... publicada por Venancio Deslandes.* Lisbon: Imprensa Nacional, 1880. Large 8°, original pale blue printed wrappers (spine defective). Uncut and unopened. Internally clean and fresh, overall in very good condition; needs binding. Frontis. portrait of the translator, xvii pp., (1 l.), 478 pp., (1 l. errata).
\$200.00

First Edition, well printed, of this Latin translation of the most important work in Portuguese literature. It was composed by the seventeenth-century Franciscan "com igual fidelidade, que elegancia ... no espaço de nove mezes" (Barbosa Machado). Born near Coimbra in 1596, this "varão verdadeiramente encyclopedico" (Barbosa) served D. João IV on embassies to France, Rome and England, taught in Rome and found favor with Pope Alexander VII (but lost it over the wording of an epitaph for one of his domestic servants), and ended his life in Venice, which voted to have his portrait displayed in the Laurentian Library. He died in 1681.

* Innocência XIV, 195; on the translator, II, 322; IX, 346; XVIII, 199; *Aditamentos* 58. Barbosa Machado II, 95; on the translator, II, 83-96. Pina Martins, *Catálogo da exposição bibliográfica* 245. *Colecção Camoneana de Jose do Canto* 179. NUC: DLC, CU, CtY, NN.



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Epic Poem on a Battle Between Cats and Dogs

10. CARVALHO, João Jorge de. *Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra.* 2 works in 1 volume. Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1781. 8°, contemporary mottled sheep (slight wear), smooth spine with gilt fillets and crimson leather lettering piece, gilt letter, text-block edges sprinkled reddish-brown. Woodcut vignette on title page. Typographical headpiece on p. [i]. Woodcut headpieces at the beginning of each of the four cantos. Woodcut tailpieces at the ends of cantos II and III. Second folding plate neatly reinforced at inner margin without loss. In very good condition. Later ink signature of Augusto Cândido da Costa Lima [?] on title page. (2 ll.), xi, 126 pp., (1 l. with directions to the binder for placing of the plates), 3 plates (2 folding). 2 works in 1 volume. \$900.00

FIRST EDITION, variant with text on verso of the final leaf (some copies have this leaf blank), of this allegorical attack on the extravagances of the author's time, which appeared again in 1816 and 1828. The *Gaticanea*, a verse description in four cantos of a mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled on the *Batrachomyomachia* (*Battle of Frogs and Mice*) wrongly attributed to Homer.

The first of the three interesting plates shows Fame crowning the victorious dog, whose collar reads "Maluco" ("insane person"). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by [Manuel da Silva] Godinho (see Soares, *História da gravura artística em Portugal* I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was published, was an Augustinian house.

The final leaf, blank on the recto and with directions for placement of the plates on the verso, is absent in most copies.

* Innocência III, 389-390 (giving incomplete collation); X, 283; XI, 294. Palha 1018. Not in Welsh or *Greenlee Catalogue*. OCLC: 559487539 (British Library); 19911658 (New York Public Library, Yale University, Houghton Library, Thomas Fisher Rare Book Library, University of Toronto, Indiana University, University of Wisconsin-Madison, University of California-Berkeley, Universiteit van Amsterdam-Centrale Bibliotheek); 248761991 (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz); 311739594 (Universitätsbibliothek Leipzig); 433300473 (Biblioteca Nacional de España); 457303972 (Bibliothèque Nationale de France). Porbase locates 2 copies, in the Biblioteca Nacional de Portugal and the Fundação Calouste Gulbenkian Biblioteca Geral da Arte. Jisc repeats British Library only.

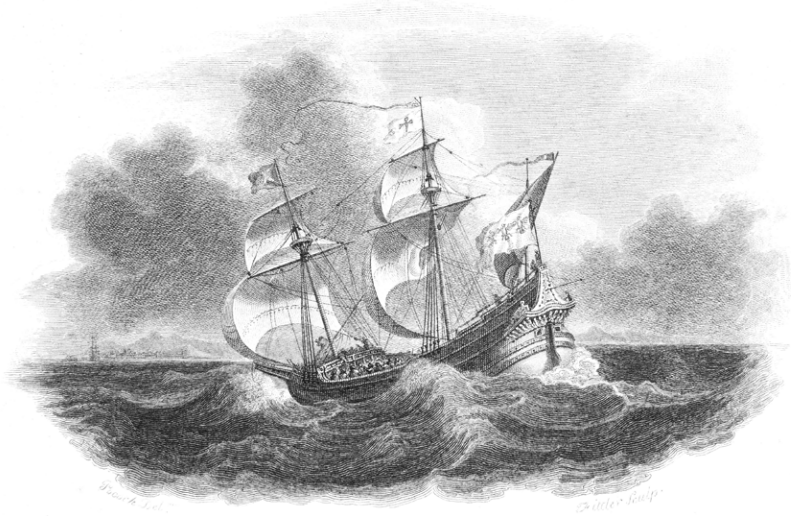
BOUND WITH:

FIGUEIREDO, Francisco de Paula. *Santarenaida, poema eroi-comico.* Coimbra: Na Regia Officina Typografica, 1792. 8°, (2 ll.), 74 pp., (1 l.). Typographical vignette on title page. Typographical headpiece on p. 1. Fine condition.

FIRST and ONLY EDITION of this poem in eight cantos of *versos hendecasyllabos soltos*. It has the peculiarity of using an unconventional system of orthography, based on



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pronunciation, conforming in part to the theories of Verney expounded in the *Verdadeiro methodo de estudar* more than forty years earlier.

P. Francisco de Paula Figueiredo (Aveiro 1768-Porto 1803) was a secular priest with a Bachelor's degree in Canon Law from the University of Coimbra. After completing his studies ca. 1793, he established himself in Porto, where he became renowned for his sacred oratory. In addition to the present poem he was responsible for several brief poetical works and a volume of sermons.

* Innocência III, 23; IX, 356. OCLC: 5180063 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fischer Rare Book Library-University of Toronto, Cleveland Public Library, University of Michigan, Indiana University, Purdue University, University of Illinois at Urbana Champaign, Washington University in St. Louis; it is unclear if some of these may be digital copies), 560454286 (British Library); 731466970 (Museums-gesellschaft Zürich). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Biblioteca Geral de Arte, and one in the Biblioteca Municipal de Elvas.

11. CARVALHO, João Jorge de. *Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra.* Lisbon: Na Impressão de João Nunes Esteves, 1828. 8°, contemporary mottled sheep (some minor wear), flat spine with gilt fillets (single small wormhole near head), black leather lettering piece, gilt letter, text block edges sprinkled green. Small woodcut vignette on title page. A few running titles shaved, minor stains. In good condition. Engraved frontispiece, xiv, 114 pp., 2 folding engraved plates (first with 7 cm. tear from inner edge, second with 2 cm. tear from inner edge).

\$400.00

Third edition of a work first published in 1781, and again in 1816. The *Gaticanea*, a verse description in four cantos of a mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled on the *Batrachomyomachia* (*Battle of Frogs and Mice*) wrongly attributed to Homer, and an allegorical attack on the extravagances of the author's time.

The interesting engraved plates are similar to those in the first edition, but some details have been changed: e.g. on the first plate, the dog's head faces the opposite direction and the background shows a different landscape. The first plate shows Fame crowning the victorious dog, whose collar reads "Maluco" ("insane person"). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by Manuel da Silva Godinho (see Soares, *História da gravura artística em Portugal* I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was first published, was an Augustinian house (between 1771 and 1791). Prior to that time, and when the present edition appeared, it was a monastery of the Franciscan monks of the Arrábida Order.

* Innocência III, 389-390; X, 283; XI, 294: calling for only viii, 114 pp. and 2 plates. This edition not in Palha; cf. 1018. Not in Azevedo-Samodães. This edition not in Ameal;

cf. 504. Not in Welsh or *Greenlee Catalogue*. Not located in *NUC*. OCLC: This edition not in OCLC. Porbase locates a single copy of an [1828] edition, which, from the description, seems somewhat different from ours; the printer is given as João Nunes, and the preliminaries are said to be [3], viii pp. This edition not in Jisc.

*Tragic Shipwreck & March Through Africa—
One of the Greatest Epic Poems in Portuguese*

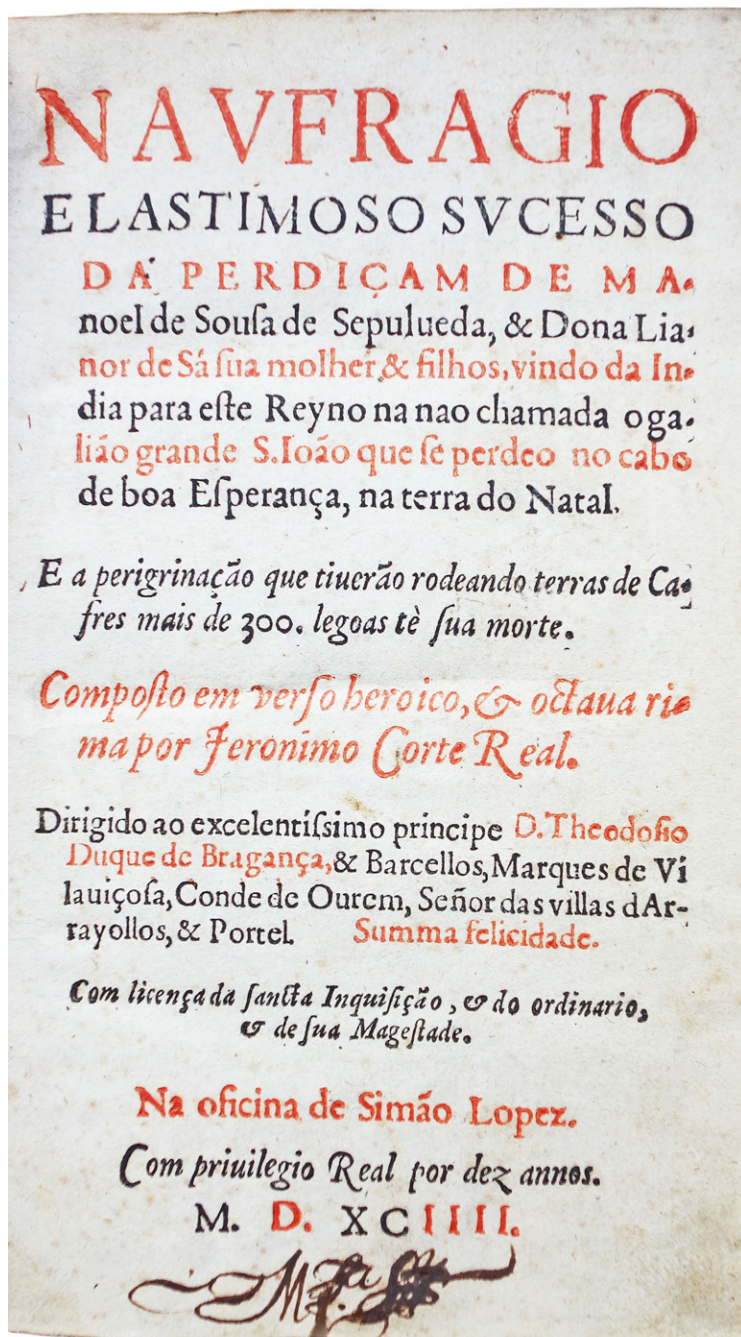
12. CORTE-REAL, Jeronymo. *Naufragio e lastimoso sucesso da perdiçam de Manoel de Sousa de Sepulveda, & Dona Lianor de Sá sua mulher, e filhos, Vindo da India para este Reyno na Náo chamada o Galião grande S. João, que se perdeo no cabo de Boa-Esperança, na terra do Natal* [Lisbon]: Na Oficina de Simão Lopez, 1594. 4°, modern (early twentieth-century?) green quarter morocco over pebbled paper boards (corners worn; some other minor binding wear), smooth spine with fillets in gilt and blind, short author-title and date in gilt, pink endleaves. Title-page in red and black. Woodcut initials. Small repair to license leaf, affecting a few letters of privilege on verso; minor paper flaw touching 1 letter of catchword. Final 18 leaves with outer margins slightly shorter, possibly supplied from another copy. Some light browning. In good condition. Early monogram (?) in ink in lower blank margin of title page, scored. (4), 206 ll. \$19,000.00

FIRST EDITION of one of the most important epic poems in the Portuguese language, generally acknowledged to be second only to the *Lusiadas* of Camões. Contemporaries of the two poets were far from unanimous in ranking Camões above Corte Real.

The poem's subject is one of the most celebrated events in Portuguese history: the shipwreck of the *São João* off the coast of Natal in 1552, which was followed by a trek through the wilderness of southeast Africa. The *Naufragio* was and continues to be by far the most popular of several peculiarly Portuguese contemporary accounts of maritime disasters, later collected under the title *Historia tragico-maritima*. This tragic, romantic drama is simply told, yet omits none of the more tawdry aspects of the journey. It is also of crucial importance as a source for the ethno-history of the tribes of southeastern Africa, giving a wealth of information concerning the Bantu and the Hottentots prior to their extensive contacts with Europeans.

Corte Real was perhaps born in the Azores in 1533. He was not only a poet but a painter, and possibly also a musician; he may have accompanied D. Sebastião to Alcácer Kebir and been captured there. The *Naufragio* and his other major work, *Sucesso do segundo cerco de Diu*, 1574, were written after he retired to an estate near Évora. He died sometime before May 12, 1590.

* Anselmo 803: locating five copies of the work in Portugal (Arquivo Nacional, Oporto, Ajuda, Mafra and the Escola de Bellas Artes de Lisboa). King Manuel 234: adding copies in British Museum, Hispanic Society of America and at Harvard (the Palha copy). British Museum, *Pre-1601 Spanish/Portuguese STC* (1966), p. 133. Lisbon, Biblioteca Nacional, *Catálogo dos impressos de tipografia portuguesa do século XVI*, 200. *Europe Informed* 209: adding a copy at Indiana University. Barbosa Machado II, 497. Innocência III, 262-63



and X, 128. Pinto de Matos p. 196. Brunet II, 310: citing the Heber copy, which sold for £3. JCB, *Additions*, p. 17; *Portuguese and Brazilian Books* 594/2. Mindlin *Highlights* 593. Palha 787. Azevedo-Samodães 916. Not in Adams. Not in JFB (1994). Not in Lisbon, Academia das Ciências, *Livros quinhentistas portugueses*. Not in Ticknor *Catalogue*. NUC: RPJCB. OCLC: 78254488 (Harvard University-Houghton Library); 78457906 (John Carter Brown Library, University of Toronto-Thomas Fisher Rare Book Library, Killie Campbell Library-South Africa); 559644650 (British Library); 799690443 (Paris-Mazarine); 828315104 (Biblioteca Nacional de España); 80817744 is a microform at EROMM; 630154677 (Indiana University). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Jisc repeats the British Library copy only. KVK (51 databases searched) locates a single copy at Paris-Mazarine in addition to the copies cited by Porbase.

*Epic Poem about the Second Siege of Diu, in Portuguese India
Second Edition, in Very Good to Fine Condition*

13. CORTE-REAL, Jeronimo. *Sucesso do segundo cerco de Diu. Estando Dom Joham Mazcarenhas por Capitam da fortaleza. Anno de 1546. Fielmente copiado da Ediçam de 1574, por Bento Jose de Sousa Farinha* Lisbon: Na Offic. de Simam Thaddeo Ferreira, 1784. 8°, contemporary crimson half straight-grained morocco over marbled boards (minor wear to extremities), flat spine gilt with green morocco lettering piece, gilt lettered short title, marbled endleaves. Woodcut royal Portuguese arms on title page. Typographical headpiece and small woodcut initial on p. [1]. Overall in very good to fine condition. Signature on flyleaf of Joaquim Machado Ribeiro de Almeida. xvi, 436 pp. \$400.00

Second edition of this major epic poem by the celebrated sixteenth-century poet, painter and soldier Jeronimo Corte Real. "Critics of later generations have refused to ratify the estimate formed by contemporaries, who considered him the equal, if not the superior of Camoens."—Prestage, *Encyclopedia Britannica* (11th edition), VII, 205. The poem records the famous second siege of Diu. Bento José de Sousa Farinha, the editor, was responsible for many re-issues of rare early Portuguese works, as well as for the *Summario da Bibliotheca Lusitana* (1786-1787). The original of Corte Real's highly esteemed work (1574) is exceedingly rare. This second edition is scarce, and is interesting in its own right as an illustration of the rebirth of Portuguese scholarship during the eighteenth century.

Corte Real was perhaps born in the Azores in 1533, and died sometime before May 12, 1590. He may have accompanied D. Sebastião to Alcaccer Kebir and been captured there. The *Sucesso do segundo cerco de Diu*, and his other major work, the epic poem *Naufragio e lastimoso sucesso da perdiçam de Manoel de Sousa de Sepulveda, & Dona Lianor de Sá sua mulher, e filhos, Vindo da India para este Reyno na Não chamada o Galião grande S. João, que se perdeu no cabo de Boa-Esperança, na terra do Natal, 1594*, were written after he retired to an estate near Évora.

* Innocência III, 262. Palau 63003. Pinto de Matos (1970) pp. 217, 591. Salvá 551. Heredia 5401. Gonçalves, *Síntese bibliográfica de Goa* 701. Scholberg, *Bibliography of Goa and the Portuguese in India* C]7. Azevedo Samodães 918. Ameal 707. For the 1574 edition, see Barbosa Machado II, 495-7; Anselmo 5402; King Manuel 147. Porbase locates six copies: five at the Biblioteca Nacional de Portugal and one at the Biblioteca Municipal de Elvas. Jisc locates a copy at the University of Manchester.

*Epic Poem about the Second Siege of Diu, in Portuguese India
Second Edition, in Good to Very Good Condition*

*14. CORTE-REAL, Jeronymo. *Successo do segundo cerco de Diu. Estando Dom Joham Mazcarenhas por Capitam da fortaleza. Anno de 1546. Fielmente copiado da Ediçam de 1574, por Bento Jose de Sousa Farinha* Lisbon: Na Offic. de Simam Thaddeo Ferreira, 1784. 8°, contemporary mottled sheep (head of spine defective; some worm damage near foot of spine; other minor wear), spine richly gilt with raised bands in five compartments, crimson morocco lettering piece in second compartment from head, gilt letter, text block edges sprinkled red. Woodcut royal Portuguese arms on title page. Typographical headpiece and small woodcut initial on p. [1]. Minor worming to rear endleaves and front pastedown endleaf; very small wormhole in final two leaves, without loss. In good to very good condition. Armorial bookplate of the Condes de Bomfim; letterpress shelf location tag in upper outer corner of front pastedown endleaf. Unidentified old ink signature in upper outer corner of front free endleaf recto. xvi, 436 pp. \$175.00

Second edition of this major epic poem by the celebrated sixteenth-century poet, painter and soldier Jeronimo Corte Real. "Critics of later generations have refused to ratify the estimate formed by contemporaries, who considered him the equal, if not the superior of Camoens."—Prestage, *Encyclopedia Britannica* (11th edition), VII, 205. The poem records the famous second siege of Diu. Bento José de Sousa Farinha, the editor, was responsible for many reissues of rare early Portuguese works, as well as for the *Summario da Bibliotheca Lusitana* (1786-1787). The original of Corte Real's highly esteemed work (1574) is exceedingly rare. This second edition is scarce, and is interesting in its own right as an illustration of the rebirth of Portuguese scholarship during the eighteenth century.

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Provenance: Armorial bookplate ("Condes do Bomfim" appears beneath the arms); see Avelar Duarte, *Ex-libris portugueses heráldicos* p. 275 (n° 770). The first Conde, José Lucio Travassos Valdez (1787-1862), served in the Peninsular Wars and was in charge of putting down both the rebellion under the Conde de Amarante in 1823 and the Miguelist insurrection in Trás-os-Montes a few years later. He was governor of Madeira and served with Costa Cabral and Rodrigo da Fonseca on the Conselho. When the Maria da Fonte movement broke out he was named commander of the government forces in the south, but having been captured in late 1846 by the Duque de Saldanha, was deported along with his two eldest sons to Angola for the duration of the war. Travassos Valdez's oldest son, José Bento Travassos Valdez, succeeded to the title. The third Conde, José Lucio Travassos Valdez (1841-1926) had been born in Luanda.

* Innocência III, 262. Palau 63003. Pinto de Matos (1970) pp. 217, 591. Salvá 551. Heredia 5401. Gonçalves, *Síntese bibliográfica de Goa* 701. Martins de Carvalho, *Dicionário bibliográfico militar português* (1976) I, 466. Scholberg, *Bibliography of Goa and the Portuguese in India* CJ7. Azevedo Samodães 918. Ameal 707. For the 1574 edition, see Barbosa

Machado II, 495-7; Anselmo 5402; King Manuel 147. *NUC*: DLC, MH, TNJ, MnU, OCL, NN. Porbase locates six copies: five at the Biblioteca Nacional de Portugal and one at the Biblioteca Municipal de Elvas. Jisc locates a copy at the University of Manchester.

***15. CORTE-REAL, Jerónimo.** *Sucesso do segundo cerco de Diu. Códice Cadaval 31 — A.N.T.T. Introdução de Martim de Albuquerque.* Lisbon: INAPA, 1991. História da Cultura Portuguesa. Folio (31 x 19.7 cm.), publisher's leatherette, illustration tipped to cover. As new. 24 pp., (44 ll. facsimiles, 2 ll.). ISBN: 972-9019-40-1. \$140.00

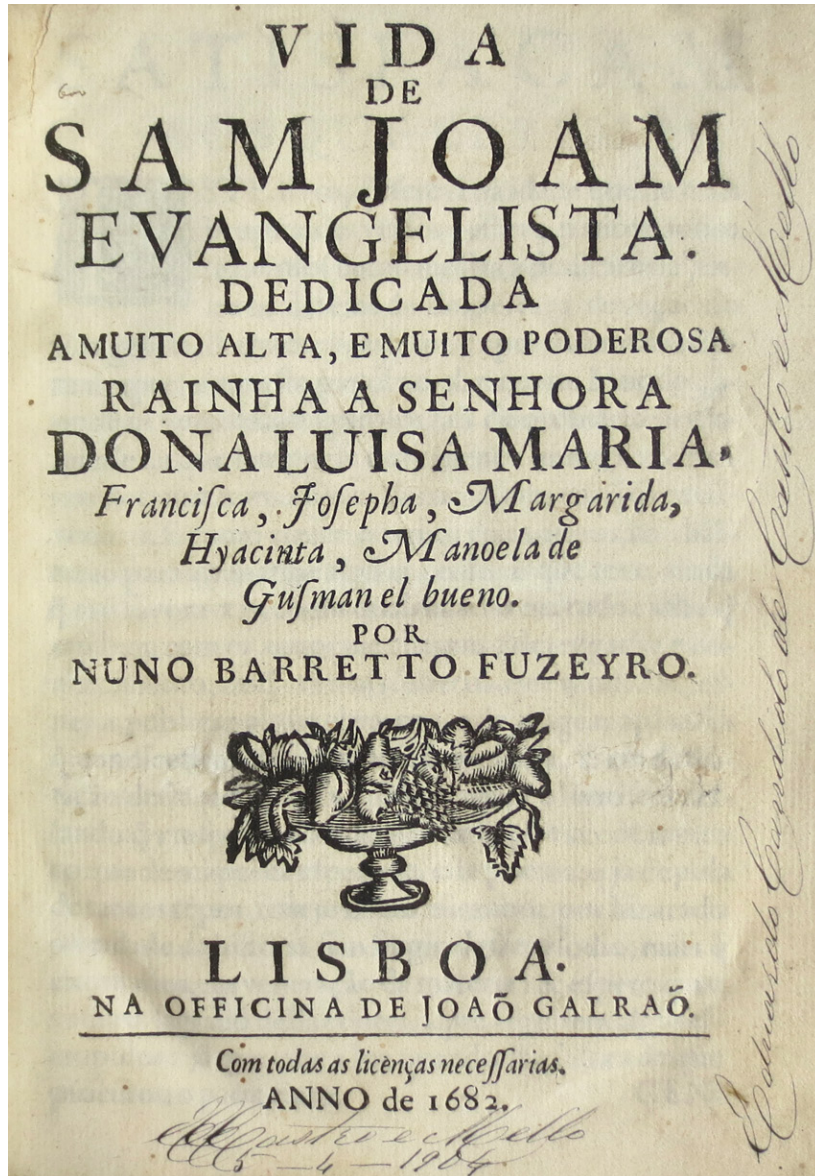
Reproduces the full-page illustrations and the leaf at the beginning of each *canto* of the *Segundo cerco de Diu* from the sixteenth-century manuscript that was illuminated by the author himself, and is now preserved in the Torre do Tombo. The *Segundo cerco*, one of the most famous epic poems in Portuguese, was first published in 1574.

Epic Poem about Saint John the Apostle

***16. FUZEIRO [or Fuseiro], Nuno Barreto [Nuno Barretto Fuzeyro on title page].** *Vida de Sam Joam Evangelista. Dedicada a muito alta, e muito poderosa Rainha a Senhora Dona Luisa Maria Francisca, Josepha, Margarida, Hyacinta, Manoela de Gusman e bueno.* Lisbon: Na Officina de João Galrão, 1682. 4°, early nineteenth-century half crimson sheep over marbled boards (worn at corners, head and foot of spine; some damage to marbled paper of rear cover), flat spine with gilt fillets and green leather lettering piece, gilt letter. Woodcut vignette of a tureen overflowing with fruit on title page. Woodcut initials. Typographical headpieces. Different woodcut vignettes at the end of each *canto*. Eight-line argument at the beginning of each *canto* within a typographical border. In good condition. Signature in ink of Eduardo Candido de Castro e Mello written out in full vertically in outer margin of title page and with initials only of first names below imprint in lower margin, with date "5-4-1904". Circular purple armorial stamp of Henrique Cezar in lower margin on final page. (4 ll.), 332 [i.e. 330] pp. Pages incorrectly numbered: 106-7 incorrectly numbered 110-1; 110-1 incorrectly numbered 106-7; 185-197 incorrectly numbered 186-98; 200-8 incorrectly numbered 201-9; 225-330 incorrectly numbered 227-332. Leaves incorrectly signed: N2 incorrectly signed H2; O4 incorrectly signed O2; T3 incorrectly signed S3. \$800.00

FIRST and ONLY EDITION of this epic poem in twelve cantos of rhymed octaves about the life of Saint John the Apostle.

The author (d. 1702) was a native of Porto. He also wrote a prose *Vida de S. Tereza de Jesus* (Lisbon 1691), *Practica entre Heraclito, e Democrito* (Rome 1693), and a "Vida da



Item 16

Madre Leocadia da Conceição”, written in 1687, which Barbosa Machado said existed only in manuscript, but Innocência claimed had been printed and then suppressed. Barbosa Machado appears to have been correct; it seems that the work was published for the first time in Porto, 1887. A married man without children, he founded the Convento das Religiosas da Conceição in Carnide.

* Arouca F220. Innocência VI, 311. Barbosa Machado III, 500. Pinto de Matos (1970) p. 64. Palha 803. Monteverde 435. Azevedo-Samodães 326. Rodrigo Veloso I, 416. OCLC: 255228230 (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky); 41989459 (Beinecke Library, Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, University of California-Santa Barbara). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc.

17. [GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett]. *D. Branca, ou a Conquista do Algarve. Obra posthuma de F.E.* Paris: J.P. Aillaud, 1826. 12º, contemporary tree calf, smooth spine gilt with green leather lettering piece (corners worn, other minor binding wear, small stain to top of front cover, 5 cm. slash in leather of rear cover; covers somewhat warped). Wood-engraved vignette on title-page. Light foxing, a few small stains. Internally very good; overall in good condition. Contemporary signature (“Ozorio”) on verso of half-title. (4 ll.), 251 pp., (1 l. bearing 2 printed spine labels). \$300.00

FIRST EDITION of this epic poem about a Portuguese princess kidnapped by a Moorish king. The second edition, published as vol. XIII of the *Obras*, Lisbon 1850, was drastically altered, with ten cantos rather than seven, several hundred new lines, and revised notes.

D. Branca is a transitional work to Almeida Garrett’s romantic style, with elements of romanticism in the subject and actions of the story, but written in a style still strongly Arcadian. Saraiva and Lopes point out that it follows closely Wieland’s *Oberon*, which had been translated by Filinto Elisio, the “F.E.” to whom Almeida Garrett attributes this work; but it is assumed that it was actually Almeida Garrett who wrote it. In any case, *D. Branca* had an important effect on Portuguese literature: “Fired by romanticism during his first exile in France, he introduced it into Portugal in his epic poems *Camões* (1825) and *Dona Branca* (1826), in which prosaic passages alternate with others of fervent beauty and glimpses of popular customs which in themselves spell poetry in Portugal” (Bell p. 290).

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century ... and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folk-lorist, a novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success” (Bell pp. 288-9).

* Innocência III, 312; for other works and evaluation of the author, see III, 309-16; X, 180-5; XI, 278; XVIII, 58-84, 309-10; XX, 300, 316. Fonseca, *Pseudónimos*, p. 112. Ramos, *A edição da língua portuguesa em França* 115. Palha 908. Monteverde 106. Avila-Perez 138. Azevedo-Samodães 101. Bell, *Portuguese Literature*, pp. 287-92. Saraiva & Lopes, *História da literatura portuguesa* (1976), pp. 749-83, esp. pp. 751, 756, 761-2. NUC: DLC, MiU, MH, CLU, CU-B, UPB.

Important Anthology

18. [GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett, ed.] *Parnaso lusitano, ou poesias selectas dos auctores portuguezes antigos e modernos, illustradas com notas ... 6 volumes. Paris: Em Casa de J.P. Aillaud, 1826 [volume I]-1827 [volumes I-V] and 1834 [volume VI]. 16°, contemporary mottled sheep (some wear; head of spine of volume VI becoming detached, with upper joint cracked), flat spines gilt, each with dark green morocco lettering and numbering pieces, gilt letters and numbers, edges of covers milled gilt, text-block edges marbled, marbled endleaves, silk place markers. Occasional light browning; some very minor foxing. Overall a good set. (4 ll.), cxxiv pp., (1 l.), 284 pp.; (2 ll.), 460 pp.; (2 ll.), 467 pp.; (2 ll.), 447 pp.; (2 ll.), 456 pp., (1 l. errata); (2 ll.), 313 pp. *6 volumes.* \$350.00

FIRST EDITION (second issue of volume VI). The works to be included were chosen by Almeida Garrett, who also wrote the introductory essay, "Bosquejo da historia da poesia e lingua portugueza" (I, vii-lxvii). He repudiated his connection with the anthology, however, after another editor made additions and orthographic changes. The *Parnaso* includes epic, descriptive and serio-comic poetry, as well as bucolic verses, sonnets, epigrams, odes, lyrics, dithyrambs, fables, elegies and drama. (For a complete list of the contents, see Innocência.) Volume VI was originally issued with José Agostinho de Macedo's *Os Burros*, which appeared on pp. 199-379. The editor later decided that it had too many obscenities to be included in such an anthology, and replaced it with Nicolau Tolentino's *Satyras*, which occupy pp. 199-313.

* Innocência VI, 339-48. Pinto de Mattos, pp. 441-2. Ramos *A Edição de lingua portuguesa em França* 117 & 260.

Apparently the First Complete Edition of the Iliad in Portuguese

19. HOMER. *Iliada de Homero em verso portuguez por Manoel Odorico Mendes da Cidade de S. Luiz do Maranhão. Edictor e revisor, Henrique Alves de Carvalho, tambem natural do Maranhão.* Rio de Janeiro: Typographia Guttemberg, 1874. 8°, contemporary quarter morocco over marbled boards (corners worn), smooth spine richly gilt (minor wear at head) with short translator and title in gilt letter, tan endleaves. In good to very good condition. Old blue oval stamp on title page of Collegio do Espirito St.º, Braga. xl [i.e., xliv], [9]-312 pp., (1 l.). Preliminary pp. [ix]-xvi bound out of order, after p. xl. Following p. viii are two leaves with pp. numbered viii a, viii b, vi ii, and viii d. Except for the order of the preliminaries, the collation of the present volume is exactly the same as that in Harvard College Library. \$900.00

First and apparently Only Edition in Portuguese of the present translation. We could find no earlier complete translation of the *Iliad* into Portuguese. Book 1 only, translated

ILIADA DE HOMERO

EM

VERSO PORTUGUEZ

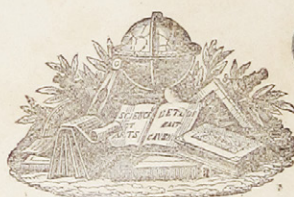
POR

MANOEL ODORICO MENDES

DA CIDADE DE S. LUIZ DO MARANHÃO.

Edictor e Revisor, HENRIQUE ALVES DE CARVALHO

TAMBEM NATURAL DO MARANHÃO



RIO DE JANEIRO

Typographia Guttenberg, Praça da Constituição n. 47
1874

by António Maria do Couto, with xv, 50, 8 pp., appeared in Lisbon, 1810. The same text appeared again in Lisbon, 1811, the translation attributed to José Maria da Costa e Silva, with a preface by José Agostinho de Macedo; it appeared again in Lisbon, 1830, attributed to both Couto and Silva. A translation from Book 6 of the *Iliad*, attributed to Couto, and two other fragments are cryptically cited by Gonçalves Rodrigues for 1838 (*A tradução em Portugal* 4948-4950). Other cryptic entries refer to a fragment supposedly printed in 1839, and one of 1844 (Gonçalves Rodrigues 5204 and 6138). A Portuguese translation of Homer's sixth canto, together with the first two cantos of Dante's *Inferno*, by António José Vale, of 43 pp., was published in Lisbon, 1854.

Pages [ix]-xl contain a biography of Manoel Odorico Mendes by João Francisco Lisboa, which had originally appeared in the *Revista contemporânea*, IV, vii, 329-53, in October 1862. Lisboa was a native of Iguará, Maranhão (1812-Lisbon, 1863).

Mendes (1799-1864), a native of São Luis do Maranhão, served as deputy in the legislature for Maranhão and Minas Geraes before retiring from politics and moving to Europe. He published some original poetry and a number of translations, including, in addition to the *Iliad*, the *Odyssey*, works of Voltaire and Virgil.

Henrique Alves de Carvalho, a native of Maranhão, edited this posthumous work, and wrote the preface. He was also a deputy for his province to the national legislature, and edited several newspapers, including *O futuro* (Rio de Janeiro, 1869), and *O Figaro* (Rio de Janeiro, 1881).

* Sacramento Blake VI, 172-4 (giving incorrect date of publication, and incomplete collation). Innocência XVI, 278-80 (correct date; acknowledging "duplicações e accrescimos em a numeração das páginas" but still getting the collation wrong); on Mendes see also VI, 72-5. For Henrique Alves de Carvalho see Sacramento Blake III, 210. For João Francisco Lisboa, see Sacramento Blake III, 433-5; also Innocência III, 378; X, 260-1; XI, 289. OCLC: 14973040 (15 locations, including HathiTrust Digital Library; at least half the locations appear to be links to digital copies). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Jisc locates British Library only. KVK (51 databases searched) locates only the copy cited by Porbase.

*Fireworks and Bullfighting in the Extravagant Celebrations
For the Marriage of D. Pedro II and the Daughter of the Count Palatine*

20. LEÃO, Manuel de. *Triumpho lusitano. Aplauzos festivos, sumptuosidades regias nos augustos despozorios do inclito Dom Pedro Segundo com a Serenissima Maria Sophia Izabel de Babiera, Monarchas de Portugal. Relatãose as grandezas, narrãose as entradas Referemse as festividades que se celebrarão na insigne Cidade e Corte de Lisboa, desde 11 de agosto athe 25 de Outubro de 1687. Cujas Descripções. Dedicã ao Senhor Jeronimo Nunes da Costa* Brussels: n.pr., 18 August 1688. 4°, twentieth-century (second or third quarter) blind-tooled calf (slight wear), spine with raised bands in five compartments, two crimson leather lettering pieces in second and fourth compartments, gilt letter (title), edges sprinkled red from an earlier binding. Engraved title page with arms of the newly married couple, 2 putti holding banners, and two women labeled Galiope [*sic*] and Talia (see below). A few light stains; tiny wormhole in last 5 quires,

touching one letter per page. Overall in very good to fine condition. Old signatures on title page, in upper (scored) and lower (“De Jozé Montr^o Nayo”) margins. Engraved title page, (4 ll., including errata on final verso), 328 pp. \$4,000.00

FIRST and ONLY EDITION. This verse narrative describes the festivities—including illuminations, triumphal arches, bonfires and bullfights—celebrated in Lisbon upon the marriage of D. Pedro II (1648-1706) to Maria Sophia Isabella (1666-1699), daughter of Philipp Wilhelm of Neuburg, Count Palatine. In the prologue, the author notes that the royal nuptials can be better described by a poem than by a prose narrative: “Bem sey que as excelencias destes Regios Nupciais Elogios, mais erão Sugeito para as eloquencias de hum Poema, do que materia para as limitações de huma Rellação...” (f. A3v). The 92 *ramos* give lengthy poetic descriptions of Maria Sophia’s arrival in Lisbon, a day of bullfights (pp. 159-252), a fireworks display (pp. 253-290), and a second day of bullfights (pp. 291-328). Each section of the poem is preceded by a few lines in italic explaining the upcoming “scene,” often giving details of the actors, sets, costume, and gold and silver ornaments. For example: “No meyo deste Cerco, se levantava huma Belligera fortaleza com quatro soberbos Baluartes, & oito vistoras Guaritas, Coroandose com hum Eminente Castello; viãose em Contorno sobre as agoas, muitos Marinhos gigantes armados com lanças & Rodellas, donde violentos se ocultavão engenhosos fogos” (p. 260).

The charming title page incorporates the combined arms of D. Pedro II and his wife, surmounted by a large crown. Out of the crown stretch a dragon and a large bird who hold wreaths over the women who flank the arms. On the left, “Galiope” (*sic*, for Calliope, muse of epic poetry) is crowned with a globe and cross that bears the name Maria, and holds a trumpet in her right hand. On the right is Talia (Thalia, muse of comedy), crowned with a globe bearing the name Pedro, and holding a stringed instrument. Above the arms and the muses, two putti hold three banners bearing part of the title. The end of the author’s prologue explains the use of these two figures: “Na severidade de Reays, não perdem os Epithalamios condição de festivos; neste que te apresento, adorno o seriozo com as galas do alegre; valhome do heroyco de CALIOPE, sem desprezar o agradavel de TALIA: com o *Clarim* daquela, especifico as grandezas; com o *Plectro* desta, solemnizo os festejos” (f. A4r).

D. Pedro II of Portugal (1648-1706) was the second surviving son of D. João IV. From 1668 he was regent for his elder, mentally deficient brother, D. Afonso VI, whom he exiled to the Azores and later Sintra, where Afonso died in 1683. Afonso’s marriage to Maria Francisca of Savoy had meanwhile been annulled because it had never been consummated. Pedro married his former sister-in-law in 1668, and she bore him a daughter, Isabel Luísa Josefa de Portugal, who became heir to the throne. The combination of D. Isabel’s poor physical health and the strict rules for succession to the Portuguese throne led to canceled engagements with royal offspring across Europe, earning her the nickname “a Sempre-Noiva,” “the ever-engaged.” When Maria Francisca died in 1683, D. Pedro aimed to secure the succession by marrying into a famously fecund and well-connected family. He dispatched Manuel da Silva Teles to Heidelberg to request the hand of Maria Sophia, daughter of the Count Palatinate, sister of Eleanor Madeleine, third wife of Leopold I of Austria) and sister of Maria Anna (second wife of Carlos II of Spain). The contract was signed in May 1687 with a marriage by proxy in July. In August, Maria Sophia arrived in Lisbon and was immediately married to D. Pedro, amid lavish celebrations. She bore D. Pedro eight children, one of whom succeeded to the throne in 1706 as D. João V. Gold was discovered in Brazil in the 1680s, making the king of Portugal for a time the most fabulously wealthy ruler in Europe; the scale of these marriage celebrations reflects that.

The author, a Portuguese Jew, was born in Leiria but spent most of his life in the Low Countries; Innocêncio speculates that like many others, he was fleeing the Inquisition.



APLAUZOS FESTIVOS. 105

*Festiva Relação das Luminarias com que nas Noites
de tres successivos Dias se alegrou toda a Corte.*

RAMO XXXXVI.

Recolheraõse os SOIS, fechouse o Dia,
mas não se abriu a Noite, pois se via
outra Menhaã, nas varias

Vistozas Luminarias:

Luzido adorno, de primor radiante,
tremola gala, de elleiçã Luzente,
Real aplauzo, de prazer brilhante;
& como o refulgente,
com primorosa Arte
expoem por toda a parte
alegres resplandores numerosos,
entendi, que effes puros
Celestes bellos Astros Luminozos,
naõ se dando em dous *Exos* por seguros,
deixavaõ o de *Zafir* Oitavo assento,
& faziaõ na terra o *Firmamento*,
adonde tanta *Estrella*,
como longe do Centro entãõ se via,
estava, por naõ perder o que luzia,
tremendo sempre em *Vella*,
mas como, porque brilhem Superiores,
gastaõ as *Luzes* taõ largo os resplandores,
temo que as bizarras
quando muito lhe durem só tres Dias,
pois pello que vou vendo,

O

pare-

His dedication to Geronimo Nunes da Costa, D. Pedro II's agent in the United Provinces, mentions the costly furnishings of Nunes da Costa's home and the fact that he was hosting the bride's mother, the wife of the Count Palatine.

*Inocência VI, 35 and XVI, 249. Not in Biblioteca Nacional, *Bibliografia tauromáquica*. Not in Biblioteca Nacional, *La Fiesta Nacional*. Not in Díaz Arquer, *Libros y folletos de toros*. Not in *El Ocio en la Biblioteca Nacional*. Pinto de Mattos (1970) pp. 376, 631-2. Kayserling (rev. Yerushalmi) p. 79. Forjaz de Sampaio, *História da literatura portuguesa ilustrada* III, 175: "livro curioso para o estudo dos usos e costumes do século XVII." Gomes Tinoco, *Dicionário dos autores do Distrito de Leira*, p. 272. Palha 3321. Not in HSA. Azevedo-Samodães 1725. Not in *Ticknor Catalogue*. NUC: ICN, NcD. OCLC: 72537773 (Newberry Library); 84303893 (Jewish Theological Seminary of America, Harvard University-Houghton Library, Hebrew Union College); 561101053 (British Library); 457723902 (Bibliothèque nationale de France); 180092756 (Univ. Bibl. Johann Christian Senckenberg); microfilm copies: 84430850 (Yale University, Ohio State University, Oregon State University, Brill IDC), 74448890 (University of Texas-Austin); digitized copies: 757687830 (Univ. Bibl. Johann Christian Senckenberg); 457053279 (Getty Research Institute). Porbase locates six copies, all at the Biblioteca Nacional de Portugal. Jisc repeats British Library only.

21. LOPES, Joaquim Teixeira. *As tres viagens de um desgraçado. Poema em 25 cantos*. Bahia: Typographia do Salvador-Cathedral, 1919. 8°, original dark green printed wrappers (slightly defective at head and foot of spine). Typographical headpieces. Overall in very good condition. (1 l.), frontis portrait, 211 pp., (1 l. advertisement). \$50.00

FIRST and ONLY EDITION of this epic poem, full of religious, mythological, and historical references. OCLC does not locate any copies of this work, but does list 2 others by the same author: *Christiada, poema epico*, Bahia, 1909 (13677309, at Harvard University and University of California-Los Angeles); and *Os Lusos ethereos*, Bahia 1923 (26342561, at Washington University). The advertisement leaf at the end of the volume gives details about 11 works by the author, including a long commentary on *Christiada*.

Given that all three of his known works were published there, Joaquim Teixeira Lopes may have been a native of Bahia. Judging from his author's portrait, he appears to have had at least some Indian ancestry, and possibly some African-American as well.

* Not located in NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc.

Author Defends His Two Epic Poems—Gama and O Oriente

22. MACEDO, José Agostinho de. *A analyse analysada. Resposta a Couto*. Lisbon: Impressão Regia, 1815. 8°, stitched. Woodcut royal Portuguese arms on title-page. Some soiling to first and final pages. Overall in very good, uncut condition. 54 pp., lacking final blank. \$200.00

FIRST and ONLY EDITION. Macedo defends himself, in his usual aggressive style, against the accusation by the editor of the *Gazeta de Lisboa* that his poem *O Oriente* was

merely a revision and augmentation of his *Gama*, 1811. "No *Gama* nem tudo era bom, nem tudo era máo; e como tudo era meu, conservei o que me pareceo bom, mudei, e emendei o que me pareceo máo..." (p. 5).

Macedo (1761-1831), the most prolific writer of his time, produced both prose and verse but is best known for his pamphleteering: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer's poems, which he had never read in the original, and believed his own epic *O Oriente* could have taught Camões how *Os Lusíadas* should have been written.

* Innocência IV, 200. Palha 1472: calling for 54 pp. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. NUC: DLC-P4, MiU, NcD, MH, DCU-IA.

First Edition of Epic Poem on Vasco da Gama

23. MACEDO, José Agostinho de. *Gama, poema narrativo*. Lisbon: Na Impressão Regia, 1811. 8°, contemporary tree sheep (some minor binding wear), smooth spine with gilt fillets and crimson morocco lettering piece with short author-title in gilt, marbled endleaves. Woodcut Portuguese royal arms on title page. Minor soiling to title page. Some ink doodles on pp. 48, 190. Short annotation scored on p. 51. In good to very good condition. Old oval white paper label with gold border and "196" in ink manuscript tipped on near head of spine. xv, (1), 266 pp., (1 blank l.). \$400.00

FIRST EDITION, very different from subsequent ones, of this epic poem of ten cantos in *oitava rima* about Vasco da Gama's discovery of the sea route to India. Similar in theme to Camões *Lusíadas*, this was Macedo's attempt to supersede Camões as Portugal's greatest poet. He believed his present epic (reworked and published as *O Oriente*, 1814, with twelve cantos, and significantly revised again when it appeared in 1827), could have taught Camões how *Os Lusíadas* should have been written. When the public reception for *O Oriente* was less than enthusiastic, he published *Censura dos Lusíadas*, a detailed and virulent critique of Camões.

José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his aggressive pamphleteering on behalf of the absolutists: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). Along with Bocage (who became a bitter enemy), Macedo founded the Nova Arcádia. He was also a member of the Arcádia de Roma, using the name Elmiro Tagideu. His high literary reputation among contemporaries proved ephemeral.

As a young man, Macedo caused so much trouble within the Augustinian Order that he was unfrocked in 1792, but an influential friend helped him retain his ecclesiastical status by obtaining a brief of secularization. Soon becoming a leading pulpit orator, he was named royal preacher in 1802.

Macedo is notorious for his arrogance in literary matters: in addition to his opinions about Camões, he condemned as worthless Homer's poems, which he had never read

in the original. In *Os Burros*, a satirical poem published 1812-1814, Macedo skewered a host of men and women, living and dead. Barbosa du Bocage's satirical poem *Pena de Taliao* was provoked by Macedo: "Expõe no tribunal da eternidade / Monumentos de audacia, e não de engenho"

*Innocência IV, 185-6. Pinto de Mattos, pp. 362-5: "As primeiras edições dos poemas mencionados são raras, principalmente os exemplares da ... *Gama*" Palha 890. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5; and Antonio Mega Ferreira, *Macedo: uma biografia da infâmia*. OCLC: 57794296 (Bibliothèque nationale de France); 15707747 (digitized). Porbase locates eight copies: six in the Biblioteca Nacional de Portugal and one each in the Fundação Calouste Gulbenkian and the Biblioteca Municipal de Elvas. Jisc locates a single copy, at British Library.

First Edition of Epic Poem on Vasco da Gama

24. MACEDO, José Agostinho de. *Gama, poema narrativo*. Lisbon: Na Impressão Regia, 1811. 8°, contemporary tree sheep (recased, relatively recent endleaves; small defect to rear cover at joint near foot of spine; small hole near head of spine; other minor binding wear), smooth spine with gilt fillets and maroon leather lettering piece with short author, title in gilt, covers with gilt-tooled borders, edges of covers milled, marbled endleaves, text-block edges tinted green. Woodcut Portuguese royal arms on title page. Minor soiling to title page. Some ink doodles on pp. 48, 190. Short annotation scored on p. 51. In good to very good condition. xv, (1), 266 pp. \$200.00

FIRST EDITION, very different from subsequent ones, of this epic poem of ten cantos in *oitava rima* about Vasco da Gama's discovery of the sea route to India. Similar in theme to Camões *Lusiadas*, this was Macedo's attempt to supercede Camões as Portugal's greatest poet. He believed his present epic (reworked and published as *O Oriente*, 1814, with twelve cantos, and significantly revised again when it appeared in 1827), could have taught Camões how *Os Lusíadas* should have been written. When the public reception for *O Oriente* was less than enthusiastic, he published *Censura dos Lusíadas*, a detailed and virulent critique of Camões.

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* Innocência IV, 185-6. Pinto de Mattos, pp. 362-5: "As primeiras edições dos poemas mencionados são raras, principalmente os exemplares da ... *Gama*" Palha 890. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5; and Antonio Mega Ferreira, *Macedo: uma biografia da infância*. OCLC: 57794296 (Bibliothèque nationale de France); 15707747 (digitized). Porbase locates eight copies: six in the Biblioteca Nacional de Portugal and one each in the Fundação Calouste Gulbenkian and the Biblioteca Municipal de Elvas. Jisc locates a single copy, at British Library.

How the Lusíadas Should Have Been Written

25. MACEDO, José Agostinho de. *O Oriente, poema épico*. Lisbon: Impressão Regia, 1827. 4°, contemporary half calf over marbled boards, flat spine with gilt letter and fillets, marbled endleaves, edges sprinkled, silk ribbon place marker. Finely engraved portrait of Macedo by João Vicente Priaz after José Coelho. In fine to very fine condition. (4 ll.), engraved frontispiece between half-title and title, 380 pp., (1 l. errata). \$400.00

Second edition (or third, counting *O Gama*, 1811), significantly revised from that of 1814, which in turn was a substantial reworking of *O Gama*, an epic poem of ten cantos in *oitava rima* about Vasco da Gama's discovery of the sea route to India.

Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer's poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814; reworked and published again in 1827), could have taught Camões how *Os Lusíadas* should have been written.

* Innocência IV, 185-6. On the portrait see Soares and Campos Ferreira Lima, *Dicionário de iconografia portuguesa*, II, 298. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. NUC: DLC, CaBVaU, NcU, MH. Porbase locates five copies at the Biblioteca Nacional de Portugal, one at the Fundação Calouste Gulbenkian, three at the Biblioteca João Paulo II-Universidade Católica Portuguesa, one at the Universidade de Coimbra-Departamento de Matemática, and one at the Universidade do Minho. Jisc locates a single copy of this edition, at British Library.

Epic Satire on a Prominent Politician

26. [MAGALHAES, Rodrigo da Fonseca, target]. *Dom Rodrigo. Poema epico. 2ª edição*. Porto: Typ. de F.P. d'Azevedo, 1852. 16°, contemporary plain pink wrappers (minor wear at head and foot of spine). Small wood-engraving of a guitar and sheet music on title page. In fine condition. 128 pp. \$250.00

Second edition; the first appeared in Lisbon, 1838. This anonymous satire in verse attacks a prominent political figure, Rodrigo da Fonseca Magalhães. The notes (pp. 113-128) include references to a statue of Napoleon erected in the Place Vendôme in 1834 and to several events during the Napoleonic Wars. Innocêncio notes that there was much speculation about the authorship of this poem, but the question was never resolved.

Fonseca Magalhães (Condeixa, 1787-Lisbon, 1858) was one of the most important Portuguese liberal political figures, and the primary force of the *Regeneração* movement. He served in the Peninsular War with the unit of Coimbra students. Implicated in the Gomes Freire conspiracy in 1817, he fled to Pernambuco, where he was welcomed by his former commanding officer, Governor and Captain-General Luís do Rego Barreto. When he returned to Portugal with Rego Barreto in 1822, he was named to the Secretaria dos Negocios do Reino. Fonseca Magalhães rose to be Conselheiro d'Estado in 1842 and served as Ministro e Secretario d'Estado dos Negocios do Reino in 1835, 1840-1842, and 1851-1856. In 1848 he was named a peer of the realm. Member of the Academia Real das Ciências de Lisboa, Conservatório Real de Lisboa and the Instituto Histórico e Geográfico do Brasil. he published several short poems and speeches and collaborated in *A Aurora* (published in London, 1831-1832) and *A Revista* (Lisbon, 1834-1836). Some of his speeches in parliament are considered high spots in the history of the institution.

* Innocêncio VII, 165; XVIII, 281. NUC: MH. OCLC: 84571707 (Harvard College Library, digitized as 793699117, and Thomas Fisher Rare Book Library-University of Toronto); 460339929 and 461030322 (Bibliothèque nationale de France). Porbase locates a single copy at Biblioteca Nacional de Portugal, with the same imprint but the title *Dom Rodrigo: Poema epico-heroi-comico*; the Lisbon, 1838 edition is listed with the same title as ours in two copies, both at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (53 databases searched) repeats the copies cited at the Bibliothèque nationale de France and in Porbase.

Mocking Father José Agostinho de Macedo in Verse

27. [MONIZ, Nuno Alvares de Pereira Pato]. *Agostinheida, poema heroi-cômico em 9 cantos*. London: W. Flint, 1817. 12°, contemporary green quarter morocco over marbled boards (wear to corners, joints), flat spine gilt (short tear at head), text-block edges sprinkled green. Light browning. Overall in very good condition. Author's name and date of death written in blank portion of title page in a later hand. vii, 182 pp. \$500.00

FIRST EDITION. The mock hero of this poem is the author's enemy, José Agostinho de Macedo. It is one of the most violent attacks on this controversial clergyman. It appeared

again in Lisbon, 1833 (an edition that Innocência deemed far inferior to the first), and in Lisbon, 1876, with the author's name on the title page for the first time.

Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). He became a secular priest after his expulsion from the Augustinian Order for, among other misdemeanors, the systematic theft of books. Macedo was a champion of law and order to the point of being a reactionary, and at the end of his life was a staunch friend and defender of D. Miguel. He is also known for his arrogance in literary matters: he believed that Homer's poems, which he had never read in the original, were worthless, and that his epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusíadas* should have been written.

Pato Moniz, an intimate friend and literary disciple of Bocage, can be considered a transitional figure between *arcadismo* and romanticism. Born near the Arco do Cego in Lisbon in 1781, the son of a minor nobleman, he eventually sold his inheritance, and lived by his pen, writing for the theater and editing political and literary newspapers. After the establishment of freedom of the press in Portugal in 1820 he wrote the first political newspaper, *Portuguez constitucional*, which began in September that year and continued on a daily basis for more than two years, with the exception of interruptions when the author was employed editing the *Diário das Côrtes*. He was elected from Setúbal to the Côrtes of 1822-1823. Advocating ever more radical measures, immediately following the Villa-franca coup he was sent South of the Tejo and then deported to the Ilha do Fogo in Cabo Verde, where he is said to have died under harsh conditions, probably in 1827.

* Innocência VI, 307. Bell, *Portuguese Literature* p. 187. This first edition not in Palha; see 1016 for the second edition, Lisbon 1833, which Innocência deemed vastly inferior to the original. See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 320; the same author in *Biblos*, III, 873; *Dicionário cronológico de autores portugueses*, I, 611-2. NUC: DLC, MiU, MH. OCLC: 561870308 (British Library); 490953452 (Université de la Sorbonne nouvelle); 23545052 (University of California-Los Angeles, University of Kansas, Tulane University, Harvard College Library, University of Michigan, Washington University-St. Louis, University of Wisconsin-Madison, Thomas Fisher Rare Book Library-University of Toronto, Radboud Universiteit Nijmegen). Porbase locates five copies at the Biblioteca Nacional de Portugal and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Jisc repeats British Library and adds Oxford University.

28. MONTORO, Reinaldo Carlos. *O centenário de Camões no Brasil. Portugal em 1580. O Brasil em 1880. Estudos comparativos de Segunda edição.* Rio de Janeiro: Antonio José Gomes Brandão, 1880. 8°, original pink printed wrappers (some slight wear). In very good condition. (2 ll.), 126 pp., (1 blank l.). \$100.00

On the front wrapper, "Brasil" is spelled "Brazil".

* NUC: DLC, PU. Porbase locates three copies, all at the Biblioteca Nacional de Portugal (no copies of any earlier edition cited).

On the Theme of Paradise Lost and Regained

29. MOURA, Francisco [Child] Rolim de. *Obras de D. Francisco Child Rolim de Moura. Os novissimos do homem: poema em quatro cantos dirigido a este reino.* Lisbon: Escriptorio da Bibliotheca Portugueza, 1853. Bibliotheca Portugueza, ou Reprodução dos Livros Classicos Portuguezes. 18° (13.8 x 9 cm.), original printed wrappers (spine slightly faded, with short tear at head). Very slight spotting to a few leaves. Uncut and unopened. In fine condition. xxxvi [counting front wrapper as pp. i-ii], 196 pp., (1 blank l.). \$300.00

Second edition of this epic poem in *oitava rima* on the theme of Paradise lost and regained. The four cantos treat death, judgment, Hell, and Paradise. Bell praises it for its readability and intense and vigorous style. Its composition can be dated not later than 1616, the date of the "Aprovaçam" of the first edition (Lisbon, 1623), which is extremely rare. *Os novissimos* was reintroduced to nineteenth-century audiences through publication of this second edition, which reprints not only the text but all preliminary matter from the first edition. Added to this edition is a biographical and critical essay reprinted from José Maria da Costa e Silva, *Ensaio biographico-critico sobre os melhores poetas portuguezes* (published earlier the same year in Lisbon). The second edition forms part of the 15-volume *Bibliotheca Portugueza, ou Reprodução dos Livros Classicos Portuguezes*, which also included the works of Bernardim Ribeiro, Gil Vicente, Luis Camões, Francisco de Moraes, Francisco de Andrade, and the Cavalleiro de Oliveira.

Dom Francisco Childe Rolim de Moura (1572-1640), fourteenth *Senhor* of the towns of Azambuja and Montargil, was in all probability born in Lisbon. He was the son of Dom Felipe de Moura (according to Borba de Moraes) or Dom António Rolim de Moura (according to Ana Hatherly) and Dona Genebra Cavalcanti of Pernambuco (according to Borba) or Dona Guiomar da Silveira (according to Hatherly). It is believed by some that he was born in Olinda. Although esteemed by his contemporaries, few of his poems were published or are still extant.

* Borba de Moraes (1983) II, 600: "not easy to find." Innocência III, 49: calling for xxxvi, 196 pp.; on the *Bibliotheca Portugueza*, see I, 387. Sacramento Blake III, 109: calling for xxxviii, 196 pp., and citing evidence—disputed by many authorities—that Rolim de Moura was born in Brazil and served as an officer there. Pinto de Mattos (1970) p. 548. Welsh 2297. On the first edition, see Barbosa Machado II, 244-5; Forjaz de Sampaio, *História da literatura portuguesa ilustrada* III, 127, 150: reproducing the title page; Bell, *Portuguese Literature* p. 257; Palha 838. NUC: PSt, MiU, CU, NIC, NN, ICN; locating the Lisbon, 1623 edition at MH only. OCLC: 458143661 (34 locations, including HathiTrust Digital Library; many of the locations appear to be for links to digital copies). Porbase locates five copies: two each at the Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa, and one at the Biblioteca Geral da Universidade de Coimbra. Not located in Jisc.

30. PIETRA, Carlos Augusto Schiappa. *A Terceira e a liberdade. Poema historico-politico.* Angra do Heroismo: Imprensa do Governo Civil, 1880 (wrappers dated 1881). Large 8°, original beige printed wrappers (front wrapper foxed, with a few small nicks and with ink inscription

scored in upper blank margin). Internally clean and crisp. Uncut. Overall in very good condition. xiv, 242 pp. \$250.00

FIRST EDITION. Schiappa Pietra was an army surgeon by profession and a poet by avocation. This nine-canto poem is a tribute to the island of Terceira, "bastion of heroism" and liberty.

* Fonseca, *Aditamentos*, p. 92. Canto, *Bibliotheca açoriana* 2763. Canto, *Inventario* 3238. NUC: DLC. OCLC: 670296147 (Internet resource-digitized from University of Toronto copy); 225541279 (University of Kansas Rare Books, University of Toronto); 253961737 (Ibero-Amerikanisches Institut); 1121224293 (Internet resource-another link to digitized University of Toronto copy). Porbase locates a single copy, in the Biblioteca Nacional de Portugal; another record refers to the same title dated 1884 (a later issue?) without giving any location. KVK (51 databases searched) refers to the records cited by Porbase, and adds the copy at Ibero-Amerikanisches Institut.

31. PINTO, José Correia de Mello e Britto de Alvim. *Joanneida, ou a liberdade de Portugal defendida pelo Senhor Rey D. João I. Poema epico.* Coimbra: Universidade, 1782. 8°, recent antique calf, double gilt fillet border on each cover, spine with raised bands in 5 compartments, crimson morocco lettering piece in second compartment from head, other compartments gilt. Woodcut initials and headpieces. Light spotting to first few leaves, very minor marginal worming to first and last few leaves, otherwise crisp and clean. Uncut and partly unopened. Overall in fine condition. xvi, 445, (1) pp. \$500.00

FIRST and ONLY EDITION, rare, of Pinto's only published poetical work. Written in 10 cantos, this ambitious epic poem is a Christian allegory in the style of Voltaire's *Henriade*. The *Joanneida* chronicles Portuguese history from the earliest times to the acclamation of D. João I in 1385, concluding with the Portuguese victory over Castilian forces at Aljubarrota which secured the Portuguese throne for D. João and ushered in a new royal dynasty.

Pinto was born into a noble family in Coimbra, educated at its university and, after attempting a military career, retired to his *quinta* outside Coimbra. He published several short works in his capacity as a member of the Academia Liturgica de Coimbra, and was a corresponding member of the Academia Real das Sciencias, Lisbon, until his expulsion for unknown reasons in 1798.

* Innocência IV, 297: noting the work's great rarity because few copies were sold. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII*, II, 82. Monte-verde 1843. Not in Ameal, Azevedo-Samodães, Avila-Perez or Palha. NUC: DLC, PU, MH. OCLC: 7497607 (Library of Congress, Cleveland Public Library, University of North Carolina at Chapel Hill, Tulane University); 17382415 (University of Pennsylvania Libraries, Harvard College Library, Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, Newberry Library, University of Wisconsin-Madison, University of New Mexico, Brigham Young University, British Library, Oxford University, Radboud Universiteit Nijmegen, Université de Poitiers, Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek). Porbase locates seven copies: one in the Biblioteca Central da Marinha, and six in the Biblioteca Nacional de Portugal. Jisc repeats British Library and Oxford University.

An Epic Poem Which Does Honor to the Spanish Language—Lope de Vega

*32. **POVÓAS, D. Manuel das.** *Vita Christi, de Manoel das Povoas, Canonigo de la Santa Iglesia de Lisboa.* Lisbon: En la Officina de Pedro Crasbeeck, 1614. 4°, mid-eighteenth-century sheep (minor binding defects), spine gilt with raised bands in five compartments, citron leather label (slightly chaffed), gilt letter, text-block edges sprinkled red. Large woodcut vignette of a vase with flowers on title-page, woodcut initials and tailpieces. Running heads of two leaves almost touched. Minor stain and slight soiling to title-page. Some insignificant marginal worming. In very good condition. Color abstract pictorial bookplate of Joaquim Pessoa. (2), 253 ll. \$2,800.00

FIRST and ONLY EDITION. This epic poem in Spanish on the life of Christ, from conception to being handed over by Judas, was praised by Lope de Vega:

“Y con sus rimas triples á Poboas
Que honró la lengua castellana tanto”

The work also won the applause of Manuel Faria y Sousa. On leaves 175 verso and 176 recto (Canto 20), the author treats the Battle of Lepanto (1571), in which the Holy League decisively defeated the Ottoman Empire. He planned to continue the poem, but it appears that this object was never achieved.

D. Manuel das Povóas was a native of Lisbon, born ca. 1564. He was a canon of the Lisbon Cathedral, and died in that city in 1625.

The Salvá catalogue says that this work has three preliminary leaves; Palau, who cites no other copy, follows Salvá in calling for three preliminary leaves. However, all copies actually located (the Houghton Library / Palha copy, the Hispanic Society of America / Jerez copy, and the three copies in the Biblioteca Nacional de Portugal) have the same collation as our copy, with two preliminary leaves. Moreover, all other bibliographies and catalogues which give collations (Innocêncio, Pinto de Matos, Garcia Peres, Palha and Sucena), agree that there are but two preliminary leaves. One can speculate that either Salvá mistakenly cited three leaves when really intending to record three printed pages, or that the Salvá copy contained a license leaf from Castile or Aragon not present in any other known copy, and not required for the book to be complete.

Provenance: Joaquim [Maria] Pessoa (b. 1948), poet, artist, publicist, student of Portuguese pre-history, and book collector, was the author or co-author of many Portuguese television programs, and for six years (1988-1994) was director of the Sociedade Portuguesa de Autores. He also founded the artistic cooperative Toma Lá Disco, with Ary dos Santos, Fernando Tordo, Carlos Mendes, Paulo de Carvalho and Luiz Villas-Boas, among others. See Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 379.

* Arouca P238 (collation agrees with our copy). Barbosa Machado III, 346-7 (with incorrect publication date of 1613). Innocêncio VI, 88-9 (giving the same collation as our copy). Pinto de Matos (1970) pp. 514-5 (giving same collation as our copy). Garcia Peres p. 472 (giving incorrect collation of ii, 235 ll., the 235 probably being a typographical error for 253, the correct number of leaves). Nicolau Antonio I, 270. Palau 234406 (gives an additional preliminary leaf, after the Salvá-Heredia copy, the only copy cited). Salvá 889. Heredia 2085. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVII*, p. 114. HSA p. 437 (the Jerez copy; this copy was examined at the HSA; the collation agrees with our copy). Jerez p. 82. Palha 833 (with [2], 253 ll., the same as our copy). Sucena 920 (collation same as our copy). Otherwise not in any other of the dozen or so most important Portuguese auction catalogues since the Sir Gubián sale in 1867. Not in Coimbra, *Reservados*. Not in Gallardo. Not in *Ticknor Catalogue*. Not located in Orbis,

VITA CHRISTI
DE MANOEL DAS
POVOAS, CANONIGO
de la santa Iglesia de
Lisboa.



Con las licencias necessarias, y Privilegio.

En Lisboa, En la officina de Pedro Crasbeeck.
Año de M.DCXIII.

Està tassado a 320. reis en papel.

Melvyl, LC online catalogue, or Ariadna. Porbase cites 3 copies in the Biblioteca Nacional de Portugal (all examined personally, all with the same collation as our copy, all in condition inferior to our copy), but none in any other Portuguese libraries. Hollis cites a copy at the Houghton Library (presumably the Palha copy). OCLC: 459597149 (Bibliothèque nationale de France); 433606015 (Biblioteca Nacional de España); 78767846 (Houghton Library, University of Toronto-Thomas Fisher Rare Book Library). Porbase locates three copies in the Biblioteca Nacional de Portugal (collation also agrees with our copy), and one in the Biblioteca Central da Marinha (according to the library's printed catalogue, cited above, their copy is "Mutilado faltam 5 folhas finais; enc. muito danificada, folhas manchadas com as primeiras danificadas"). Not located in CCPBE. Not located in Rebiun. Jisc locates a single copy, at British Library.

Poem in Honor of the Madonna

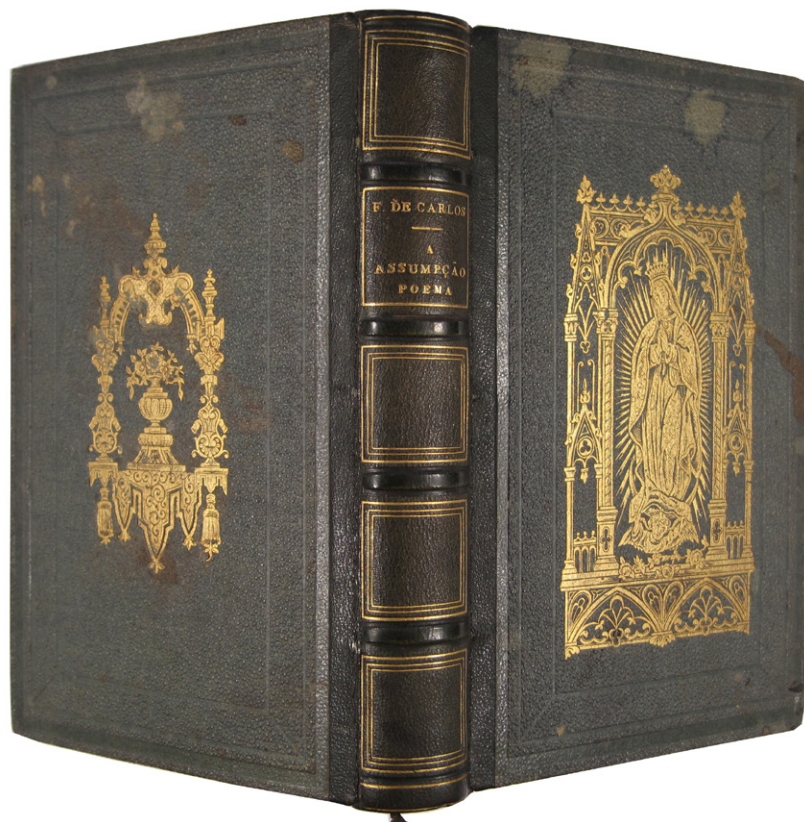
33. SÃO CARLOS, Francisco de, O.F.M. *A Assumpção, poema composto em honra da Santa Virgem por ... Nova edição correcta, e precedida da biographia do auctor e d'um juizo critico ácerca do poema pelo conego Dr. J.-C. Fernandes Pinheiro.* Rio de Janeiro: Livraria de B.-L. Garnier, 1862. 8°, contemporary publisher's green quarter morocco over green pebbled boards (minor stains on covers, toward edges), spine with raised bands in five compartments, gilt, with author and title in the second compartment from the head and gilt panels in the others; green sides with large elaborate gilt-stamped Madonna on upper cover and gilt-stamped vase in a niche on lower cover, bookseller-publisher's name and address stamped in gilt at fore-edge of front dentelle ("Livraria de B.L. Garnier, Rua do Ouvidor, 69, Rio de Janeiro"), white moiré paper endleaves, green silk ribbon place marker, all text block edges gilt. Some foxing and spotting, mostly light. Overall in very good condition. Ownership inscription of F.M.L. da S. dated 1862 on penultimate endleaf, upside-down. (2 ll.), xlv, 275 pp. \$800.00

Third appearance (second separate edition) of a poem in eight cantos on the Virgin Mary that originally appeared in Rio de Janeiro, 1819, and was reprinted as part of the *Epicos brasileiros* by the Visconde de Porto Seguro in 1844. This edition includes a biography of the author (pp. [ix]-xxi) and a critical evaluation of the poem (pp. [xxiii]-xlv).

Frei Francisco de São Carlos was one of the most famed orators of his time. This is his only published poem; Sacramento Blake writes that it includes "os mais bellos e variados episodios, as mais ricas e seductoras imagens, e descrições locais, vivas e expressivas, com que glorificando a Virgem, de quem fallas com o mais sublime entusiasmo, amor e dedicação, glorifica ao mesmo tempo a patria." (Blake includes a 26-line excerpt.) The author had planned extensive revisions, but Innocência notes that they did not appear in this edition.

The author (secular name Francisco Carlos da Silva) was born in Rio de Janeiro in 1768, and died there in 1829. He entered the Franciscan order at age 13, and lived for some years at Macau.

* Sacramento Blake III, 121-3. Innocência II, 362-4; IX, 275. NUC: MH, NNH. OCLC: 20100636 (Indiana University, Harvard University, University of Dayton, Brown



Item 33



University, University of Texas-Austin, calling for only 275 pp.); 492647602 (Bibliothèque Sainte-Geneviève, with xlv, 275 pp.); 55280588 (Biblioteca Nacional de Chile, calling for xlv, 275 pp.); 794351431 (HathiTrust digitized copy); 367663604 (microfiche). OCLC locates only one earlier edition, Rio de Janeiro, 1819 (38651081, at Newberry Library and Stanford University). Porbase locates a single copy at the Universidade Católica Portuguesa-Biblioteca João Paulo II (xlv, 275 pp.), plus a copy of the Rio de Janeiro, 1819 edition at Biblioteca Nacional de Portugal. No edition located in Jisc.

*Epic Poem on the Peninsular War
In a Pristine Contemporary Green Morocco Binding*

34. SILVA, Thomaz Antonio dos Santos e. *Braziliada, ou Portugal immune, e salvo: poema epico em doze cantos.* Lisbon: Na Impressão Regia, 1815. 8°, contemporary green straight-grained morocco (very slight wear), gilt border on covers, flat spine gilt in five compartments, crimson morocco lettering piece, gilt letter, marbled endleaves, all text block edges gilt, silk ribbon place marker. Folding engraved portrait of the author. Woodcut Portuguese royal arms on title-page. Crisp and clean: **in superb condition.** Frontispiece portrait, 388 pp. [i.e., 384, with pp. 289-292 omitted in numbering], (1 l. errata, 8 ll.). \$6,000.00

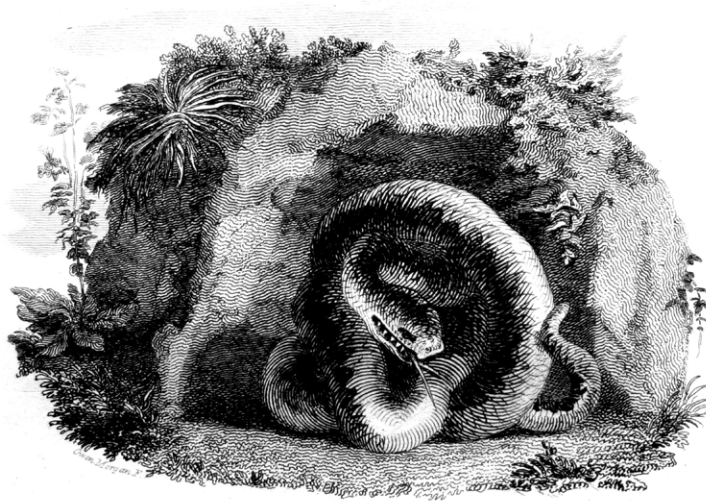
FIRST and ONLY EDITION of this ambitious epic poem in twelve cantos on the events precipitating the Peninsular War and the flight of the Portuguese court to Brazil in 1807. Appended are a lengthy commendatory poem by the prolific poet, dramatist, and literary biographer José Maria da Costa e Silva (1788-1854) and a list of over 300 subscribers to the work.

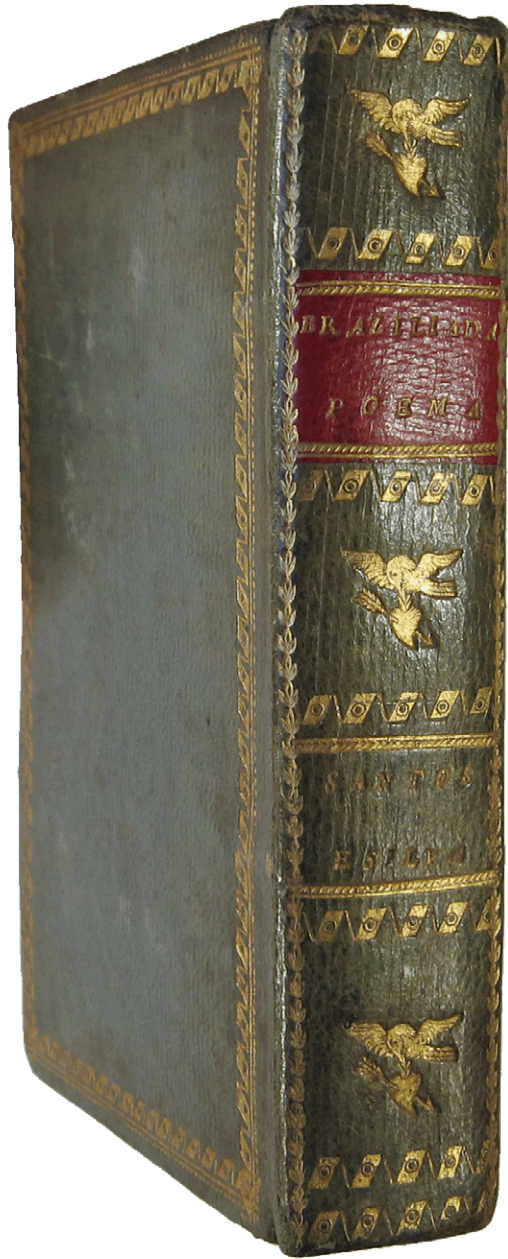
Thomaz António Santos e Silva (1751-1816) was born in Setúbal and studied medicine at the Universidade de Coimbra. The death of his patron, however, initiated a life of privation and tragedy. After eking out a living as a pharmacist, he moved to Lisbon in 1781 and began new careers as an instructor in French and English and a writer and translator for the theater. In 1790 he joined the newly formed Academia das Belas Letras, also known as the Nova Arcádia. The onset of complete blindness in 1796 halted his literary activities for nearly a decade until, with the aid of his doctors, he began composing poetry again. In his final years Santos e Silva published much verse on the Peninsular War, of which the *Braziliada* was his crowning achievement.

* Borba de Moraes (1983) II, 812 (without mention of the errata leaf). Sacramento Blake VII, 281. Innocência VII, 329. Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular* III, 249: calling for only 378 pp. Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*, p. 220. JCB, *Portuguese and Brazilian Books* 815/18. Palha 907. Rodrigues 2198. Bell, *Portuguese Literature* p. 187. Ford, Whitem, & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 152. See *Grande enciclopédia* XXVII, 390-1 and Blake VII, 281: this work not listed; claiming the author was Brazilian. Not in Bosch or *Ticknor Catalogue*. NUC: DLC, CU, OCL, RPJCB, MH, DCU-IA. OCLC: 834150 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, University of Toronto at Downsview, University of Kentucky Libraries, University of Texas Libraries, University of New Mexico, Brigham Young University, University of California-Berkeley, University of California-Northern Regional Library Facility, British Library, Universidade de São Paulo); 316591054 (National Library



Item 34





Item 34

of Scotland, Bayerische Staatsbibliothek; at least one of these appears to be an online resource); 6926358 (Cleveland Public Library, Indiana University, Newberry Library); 67004004 (Universiteit van Amsterdam-Centrale Bibliotheek); 433664309 (Biblioteca Nacional de España); 221739510 (La Trobe University); 458948416 (Bibliothèque Nationale de France). Porbase locates three copies, two in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats the British Library and National Library of Scotland only.

Epic Poem on the Peninsular War

35. SILVA, Thomaz Antonio dos Santos e. *Braziliada, ou Portugal immune, e salvo: poema epico em doze cantos.* Lisbon: Na Impressão Regia, 1815. 8°, nineteenth-century (second quarter?) quarter calf over marbled boards (some wear to extremities), smooth spine tooled in blind with title and five horizontal fillets gilt, text block edges sprinkled. Folding engraved portrait of the author. Woodcut Portuguese royal arms on title-page. Faint dampstain at end, otherwise crisp and clean. Overall in very good condition. Two different bookplates of António Cupertino de Miranda, the second on verso of title-page. Frontispiece portrait, 388 pp. [i.e., 384, with pp. 289-292 omitted in numbering], (1 l. errata, 8 ll.). \$600.00

FIRST and ONLY EDITION of this ambitious epic poem in twelve cantos on the events precipitating the Peninsular War and the flight of the Portuguese court to Brazil in 1807. Appended are a lengthy commendatory poem by the prolific poet, dramatist, and literary biographer José Maria da Costa e Silva (1788-1854) and a list of over 300 subscribers to the work.

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* Borba de Moraes (1983) II, 812 (without mention of the errata leaf). Sacramento Blake VII, 281. Innocência VII, 329. Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular* III, 249: calling for only 378 pp. Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*, p. 220. JCB, *Portuguese and Brazilian Books* 815/18. Palha 907. Rodrigues 2198. Bell, *Portuguese Literature* p. 187. Ford, Whitem, & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 152. See *Grande enciclopédia* XXVII, 390-1 and Blake VII, 281: this work not listed; claiming the author was Brazilian. Not in Bosch or Ticknor *Catalogue*. NUC: DLC, CU, OCL, RPJCB, MH, DCU-IA. OCLC: 834150 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, University of Toronto at Downsview, University of Kentucky Libraries, University of Texas Libraries, University of New Mexico, Brigham Young University, University of California-Berkeley, University of California-Northern Regional Library Facility, British Library, Universidade de São Paulo); 316591054 (National Library

of Scotland, Bayerische Staatsbibliothek; at least one of these appears to be an online resource); 6926358 (Cleveland Public Library, Indiana University, Newberry Library); 67004004 (Universiteit van Amsterdam-Centrale Bibliotheek); 433664309 (Biblioteca Nacional de España); 221739510 (La Trobe University); 458948416 (Bibliothèque Nationale de France). Porbase locates three copies, two in the Biblioteca Nacional de Portugal and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats the British Library and National Library of Scotland only.

Most Famous Account of a Legendary Twelfth-Century Voyage to America

*36. **SOUTHEY, Robert.** *Madoc*. London: Longman, Hurst, Rees, and Orme, and Edinburgh: A Constable by James Ballantyne, 1805. Large 4° (27.8 x 22 cm.), Twentieth century (second half) full calf, spine (faded to tan) gilt with slightly raised bands in six compartments, black leather lettering pieces in second and fourth compartments from head, gilt ruled design on covers with florins at corners, marbled endleaves, text block edges marbled from an early binding. Some light browning and scattered foxing. In good to very good condition. Engraved plate, engraved title page, (1 l.), vii-xii pp., second engraved title page, 557 pp. \$375.00

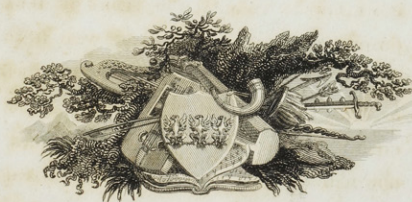
FIRST EDITION of one of the future poet laureate's major, relatively early works.

Madoc, also spelled Madog, ab Owain Gwynedd was, according to folklore, a Welsh prince who sailed to America in 1170, over three hundred years before Columbus's voyage in 1492. According to the story, he was a son of Owain Gwynedd, and took to the sea to flee internecine violence at home.

Madoc's legend has been a notable subject for poets. The most famous account in English is this long 1805 poem by Robert Southey, which uses the story to explore the poet's freethinking and egalitarian ideals. Southey wrote *Madoc* to help finance a trip of his own to America, where he and Samuel Taylor Coleridge hoped to establish a Utopian state they called a "Pantisocracy". Southey's poem in turn inspired the twentieth-century poet Paul Muldoon to write *Madoc: A Mystery*, which won the Geoffrey Faber Memorial Prize in 1992. It explores what may have happened if Southey and Coleridge had succeeded in coming to America to found their "ideal state".

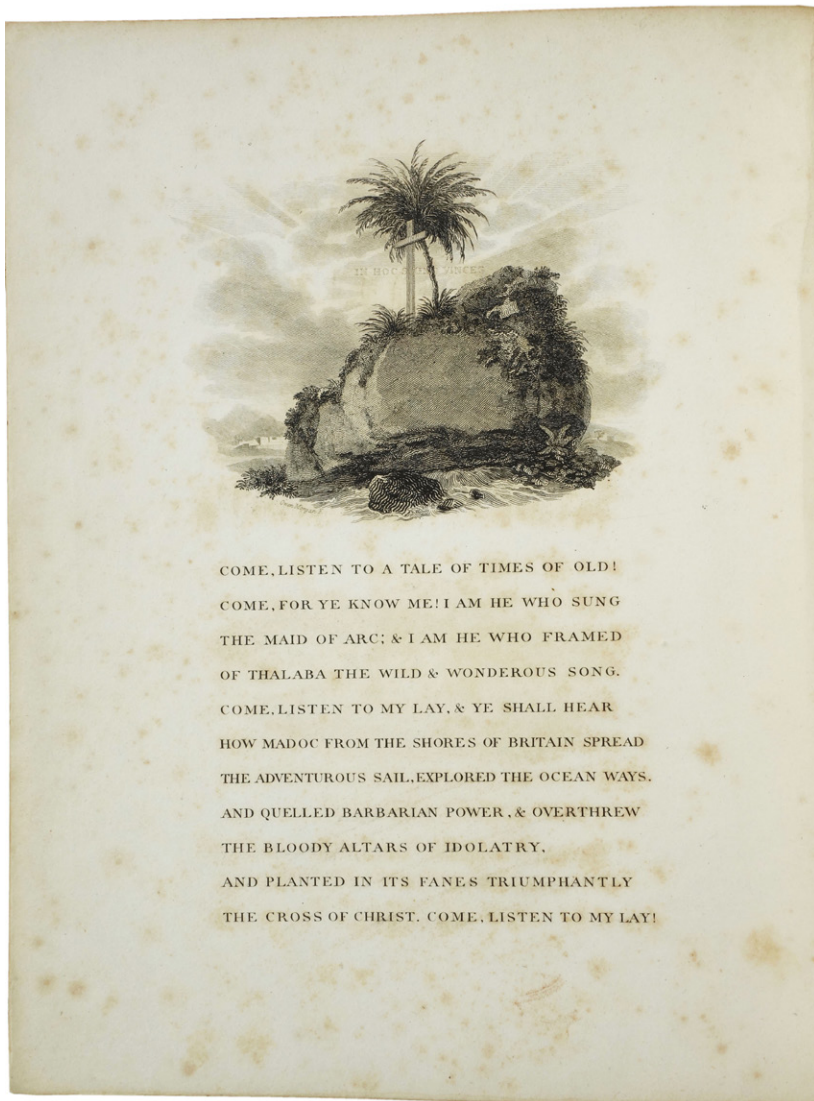
* Haller p. 316: Simmons 13: "None of the three copies which I have examined contains both the title-pages." Not in Tinker.

MADOC,
BY
Robert Southey.



LONDON
Printed for Longman, Hurst, Rees, and Orme,
and A. Constable and Co. Edinburgh.
By JAMES BALLANTYNE, EDINBURGH.
M. D. C. C. C. I.

Item 36



COME, LISTEN TO A TALE OF TIMES OF OLD!
COME, FOR YE KNOW ME! I AM HE WHO SUNG
THE MAID OF ARC; & I AM HE WHO FRAMED
OF THALABA THE WILD & WONDEROUS SONG.
COME, LISTEN TO MY LAY, & YE SHALL HEAR
HOW MADOC FROM THE SHORES OF BRITAIN SPREAD
THE ADVENTUROUS SAIL, EXPLORED THE OCEAN WAYS,
AND QUELLED BARBARIAN POWER, & OVERTHREW
THE BLOODY ALTARS OF IDOLATRY,
AND PLANTED IN ITS FANES TRIUMPHANTLY
THE CROSS OF CHRIST. COME, LISTEN TO MY LAY!


Dated Eighteenth-Century Binding

37. TASSO, Torquato. *Godfredo, ou Jerusalem libertada. Poema heroico. Reduzindo da lingua Toscana à Portugueza, e dividido em duas partes. Esta primeira offerecida a Soberana Magestade de ElRey N.S. D. João V. Autor Torcato Tasso, Principe dos poetas Italianos. E agora seu novo, verdadeyro, e rigoroso interprete, tanto à fidelidade do original, como à observancia dos preceytos da Poezia, Pedro Azevedo Tojal: formado na faculdade dos Sagrados Canones pela Universidade de Coimbra. Primeyra parte.* Lisbon: Na Officina de Pedro Ferreira, Impressor da Augustissima Rainha N.S., 1738. 8°, contemporary sheep (some rubbing; slight wear), spine gilt with raised bands in five compartments, citron leather lettering piece in second compartment from head, gilt letter, text block edges sprinkled red. Small typographical vignette on title page. Woodcut Portuguese royal arms and initial on second leaf recto. Woodcut headpiece and initial on third leaf verso. Other small woodcut initials and typographical headpieces. Large woodcut emblematic tailpiece on p. 124. Woodcut tailpieces on pp. 312 and 341. Small hole in upper outer corner of leaf Qiiii, causing loss of the "2" of p. 259 and the "0" of p. 260. Light toning. Overall in very good condition. Ink inscription on front free endleaf recto "Encadernado em pasta // em 29 de Janeiro de 1745 // [signature illeg.]" Blue on beige printed paper ticket of the Antiquarian bookseller José Rodrigues Pires, R. 4 de Infantaria, 34-1° Dto., Lisboa, in upper outer corner of front pastedown endleaf. (17 ll.), 341 [i.e. 329], (1) pp., (2 ll.). Pagination skips from 144 to 257, which is followed by p. 158, with subsequent paging continuing from 158 (but text follows, and collation by signatures is correct), p. 171 misnumbered 131, p. 289 misnumbered 269, p. 340 unnumbered, p. 341 misnumbered 315. Leaf Ciii incorrectly signed Ciiii, and Civ incorrectly signed Ciii. \$600.00

Second edition (or issue?) of this translation, with only the first ten of the twenty cantos. It had appeared originally with a title page dated 1733. A second part, with cantos eleven through twenty, was never published. There is another, earlier translation, by Andre Rodrigues de Mattos, published Lisbon 1682, containing all twenty cantos.

Provenance: We have never, since beginning to take note of such things in 1969, seen an inscription in any Portuguese book of the nature of the one in this book dating the binding. José Rodrigues Pires, Lisbon antiquarian bookseller and runner, the brother of João Rodrigues Pires. João established Mundo do Livro in Lisbon shortly after the Second World War. During the 1950s, 1960s and early 1970s Mundo do Livro was one of the most important antiquarian bookshops in Portugal.

* Innocência VI, 395. Gonçalves Rodrigues, *A tradução em Portugal* 670. OCLC: This edition not located in OCLC. Cf. 504521836 (British Library) for the edition or issue dated 1733. Porbase locates a single copy, in the Biblioteca Central da Marinha, and a single copy of the version with the 1733 title page in the Biblioteca Nacional de Portugal. Jisc repeats the version with the 1733 title page at British Library only. KVK (51 databases searched) repeats the Biblioteca Central da Marinha, and adds a single copy at the Biblioteca civica Angelo Mai-Bergamo.

GODFREDO,
 O U
JERUSALEM LIBERTADA.
 POEMA HEROICO.
 Reduzido da lingua Toscana à Portugueza ;
E DIVIDIDO EM DUAS PARTES.
 Esta primeira offercida
 A' SOBERANA MAGESTADE
 DE EL REY N. S.
D. JOAÕ V.
 AUTOR
TORCATO TASSO,
 Principe dos Poetas Italianos.
*E agora seu novo, verdadeyro, e rigoroso Interprete, tanto
 à fidelidade do Original, como à observancia dos
 precyptos da Poezia,*
PEDRO DE AZEVEDO TOJAL:
 Formado na faculdade dos Sagrados Canones
 pela Univerfidade de Coimbra.
PRIMEYRA PARTE.

LISBOA OCCIDENTAL,
 Na Officina de Pedro Ferreira, Impressor da
 Auguſtiffima Rainha N. S. Anno 1738.

Com todas as licenças necessarias.

On the Discovery of the Madeira Islands

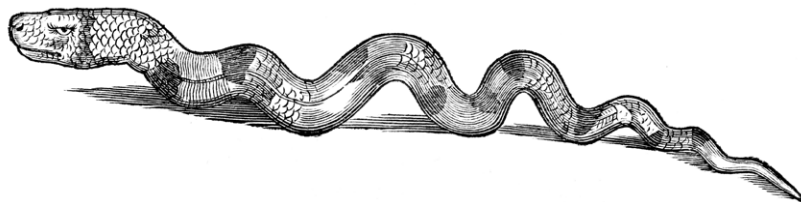
38. VASCONCELLOS, Francisco de Paula Medina e. *Zargueida, descobrimento da Ilha Madeira, poema heroico....* Lisbon: Na Of. de Simão Thaddeo Ferreira, 1806. 8°, contemporary mottled sheep (worn at head and foot of spine), flat spine gilt with crimson morocco lettering piece, short-title in gilt, text block edges sprinkled green. Small typographical vignette on title page. Typographical headpiece on p. [v]. Internally crisp and clean, in very good condition. Overall good. Old ink manuscript inscription "Joze Bento Valdez" above imprint on title page. Armorial bookplate of the Condes de Bomfim; letterpress shelf location tag in upper outer corner of front pastedown endleaf. (1 integral blank l.), [iii]-xii p., (2 ll.), 254 p., (1 integral blank l.) \$250.00

FIRST EDITION of this rare epic poem on the discovery and of Madeira by Gonçalves Zarco; a second edition appeared in Lisbon, 1886. Innocencio notes that while Medina e Vasconcellos was rather well known in his own day, he became almost unknown later, although his compositions had many good points ("... nas muitas composições que nos deixou impressas ha ainda que aproveitar, na opinião de bons endendedores"). Aside from this and another epic, Medina e Vasconcellos wrote lyric poetry in the French style.

A native of Madeira (born ca. 1766-70), while a student at Coimbra Medina e Vasconcellos was accused of crimes that he indignantly states he had never even thought of; after a year and a half in prison, he was released on condition that he not return to Coimbra. He went back to Madeira, where in 1823 he was arrested for having contacts with partisans of the constitutional party. Medina e Vasconcellos died in 1824, on his way to serve an eight-year sentence of exile in Cabo-Verde.

Provenance: Armorial bookplate ("Condes do Bomfim" appears beneath the arms); see Avelar Duarte, *Ex-libris portugueses heráldicos* p. 275 (n° 770). The first Conde, José Lucio Travassos Valdez (1787-1862), served in the Peninsular Wars and was in charge of putting down both the rebellion under the Conde de Amarante in 1823 and the Miguelist insurrection in Trás-os-Montes a few years later. He was governor of Madeira and served with Costa Cabral and Rodrigo da Fonseca on the Conselho. When the Maria da Fonte movement broke out he was named commander of the government forces in the south, but having been captured in late 1846 by the Duque de Saldanha, was deported along with his two eldest sons to Angola for the duration of the war. Travassos Valdez's oldest son, José Bento Travassos Valdez, succeeded to the title. The third Conde, José Lucio Travassos Valdez (1841-1926) had been born in Luanda.

* Innocencio III, 24-26; IX, 356. Bell, *Portuguese Literature*, p. 186-7. Palha 904. Not in Azevedo-Samodães, Ameal, Avila-Perez or Monteverde. NUC: DLC, MH, MiU, OCL.



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