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FEBRUARY 23, 2023

SPECIAL LIST 471

FIRSTS ONLINE:

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Items marked with an asterisk (*)
will be shipped from Lisbon.

SATISFACTION GUARANTEED:
All items are understood to be on approval,
and may be returned within a reasonable time
for any reason whatsoever.

VISITORS BY APPOINTMENT

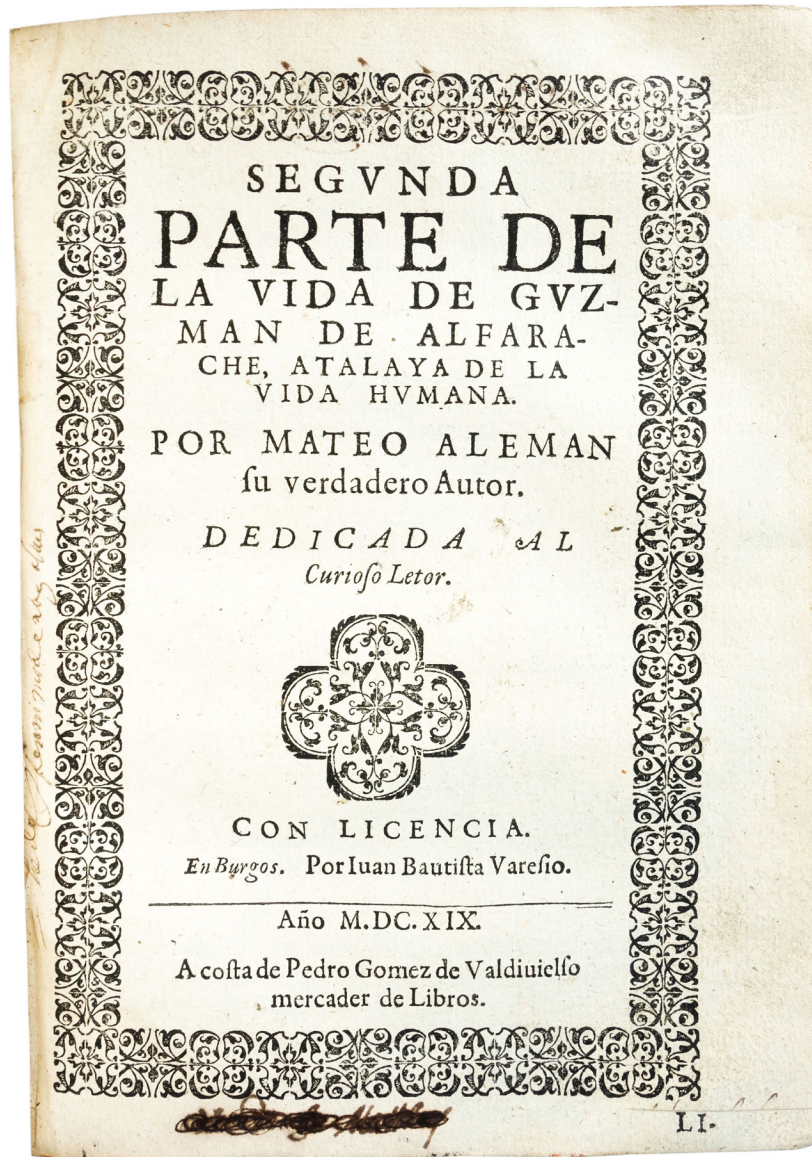


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Masterpiece of the Picaresca Novel

*1. ALEMÁN, Mateo. *Primera y segunda parte de Guzman de Alfarache* 2 volumes in 1. Burgos: Por Juan Bautista Varesio, Acosta de Pedro Gomez de Valdivielso mercador de Libros, 1619. 4°, eighteenth-century mottled sheep (very slight wear), spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head, short title lettered gilt, text block edges rouged. Title pages within typographical borders, with large typographical vignettes at center. Woodcut initials. Typographical head- and tailpieces. Some dampstaining in upper portion of preliminaries, first and last few leaves of first part, and well as occasional very minimally elsewhere in first part. Small repair to lower blank margin of first title page. Small piece (.6 x 3.5 cm.) clipped from lower outer corner of second title page. In good condition. Pictorial bookplate of Fernando de Abreu. His paper label (with shelf location?) near foot of spine. Old (contemporary) ink manuscript inscription scored on title pages. Old inscription "Do Frey Paulo Baldaya" on versos of title pages. Old ink manuscript "3^a-2" near top of front free endleaf recto. Occasional old ink manuscript annotations. Much later penciled annotations on front free endleaf recto. (12), 122; (8), 161, (1) ll. ¶¹², A-P⁸, Q²; 2¶⁸, 2A-2T⁸, 2V¹⁰. Leaf 77 of the first part wrongly numbered 67 (crudely corrected in old ink manuscript). Leaf 39 of the second part wrongly numbered 38. Leaf 2N4 wrongly signed 2M4. 2 volumes in 1. \$1,800.00

First complete edition of this masterpiece of the *picaresca* novel, which exerted an enormous influence on European literature in general, and on Cervantes' writing *Don Quijote* in particular. The first part was published in Madrid, 1599; a false second in Valencia, 1602; while the true second part was first published in Lisbon, 1604. According to Palau, the success of this work was so great that by 1604 there had been 26 editions of the first part. The publication of *Don Quijote* in 1605 resulted in decreased demand for *Guzman*. The early editions are rare. The book has been translated into French, Italian, German, Portuguese, English, Dutch and Latin. Ticknor called it "a rare success whose secret lies partly in the age when the *Guzman* appeared, and still more in the power and talent of the author.... it shows us, in the costume of the times, the life of an ingenious Machiavellian rogue, who is never at a loss for an expedient; who always treats himself and speaks of himself as an honest and respectable man; and who sometimes goes to



Item 1

mass and says his prayers just before he enters on an extraordinary scheme of roguery, as if on purpose to bring it out in more striking and brilliant relief."

Mateo Alemán y del Nero, or Mateo Alemán y de Enero (Seville, 1547-Mexico City, 1614?), graduated from the University at Seville in 1564. He later studied at Salamanca and Alcalá, and from 1571 to 1588 held a post in the treasury; in 1594 he was arrested on suspicion of corruption, but was speedily released. According to some he was descended from Jews forcibly converted to Catholicism after 1492, and one of his forebears had been burned by the Inquisition for secretly continuing to practice Judaism. In 1571 Alemán married Catalina de Espinosa. He was constantly in money difficulties, being imprisoned for debt at Seville at the end of 1602. In 1608 Alemán emigrated to America, and is said to have carried on business as a printer in Mexico, where he is assumed to have remained for the rest of his life. His *Ortografía castellana* (1609), published in Mexico, contains ingenious and practical proposals for the reform of Spanish spelling. Nothing is recorded of Alemán after 1609, but it is sometimes asserted that he was still living in 1617.

*Palau 6699 (without mention of the final leaf). Goldsmith, *British Museum 1601-1700* STC G125. Jerez, p. 3. HSA, p. 17 (the Jerez copy). Vicente Salvá (1829) 2356. Salvá 1701. Heredia 2586. See Singerman, *Spanish and Portuguese Jewry*, 3607-3619, 4350. This edition not in Gallardo. This edition not in *Catalogue of the Spanish Library and of the Portuguese Books Bequeathed by George Ticknor to the Boston Public Library, Together with the Collection of Spanish and Portuguese Literature in the General Library*. CCPBE locates five copies in Spanish libraries: two in the Biblioteca Nacional de España, and one each in Biblioteca de Castilla y León-Pública del Estado en Valladolid (lacks the title page), Biblioteca Municipal Serrano Morales-Valencia, and Fundación Lázaro Galdiano-Madrid.

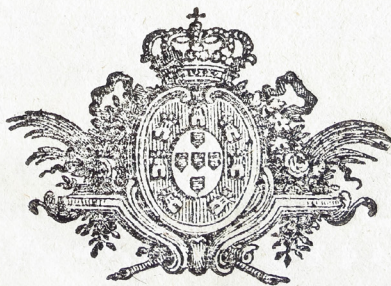
Compares Ancient to Modern Theater

***2. ARAUJO, Luiz Antonio de, trans.** *Historia critica do theatro na qual se tratão as causas da decadencia do seu verdadeiro gosto, traduzida em portuguez, para servir de continuação ao Theatro de Manoel de Figueiredo* Lisbon: Na Regia Officina Typografica, 1779. 8°, contemporary quarter sheep over marbled boards (minor wear), smooth spine with black leather lettering piece, short title lettered gilt, gilt fillets, text block edges sprinkled blue-green. Woodcut Portuguese royal arms on title page. Woodcut headpiece and initial on p. 1. Printed on high quality paper. Clean and crisp. In very good to fine condition. Old paper label near foot of spine. (7 ll.), xiv, 201 pp., (3 blank ll.). [J]⁸, **⁶, A-N⁸, O⁴. \$300.00

First and Only Edition in Portuguese. The title page states that this work is a translation. From what remains a mystery.

**Imprensa Nacional* 229. Gonçalves Rodrigues, *Atradução em Portugal* 1306. Innocência V, 212 (giving collation of xxvi, 201 pp.). Not in Palha. OCLC: 26585217 (University of California Berkeley, Oliveira Lima Library-Catholic University of America, Georgetown University, Library of Congress, Newberry Library, Hispanic and Luso Brazilian Council); 560728724 (British Library); 1062224267 (British Library copy digitized); 258294637 (no location given).

HISTORIA CRITICA
DO THEATRO,
NA QUAL SE TRATÃO AS CAUSAS
DA DECADENCIA DO SEU VERDADEIRO GOSTO,
TRADUZIDA EM PORTUGUEZ,
PARA SERVIR DE CONTINUAÇÃO
AO THEATRO
DE
MANOEL DE FIGUEIREDO,
E OFFERECIDA
A ELREI NOSSO SENHOR
D. PEDRO III.
POR
LUIZ ANTONIO DE ARAUJO.



LISBOA
NA REGIA OFFICINA TYPOGRAFICA.
ANNO MDCCCLXXIX.
Com Licença da Real Mesa Censoria.

RIMAS
DE LUIS DE
CAMÕES.

ACRESCENTADAS NESTA
Terceyra impressão.

*Dirigidas à inclyta Uniuersidade
de Coimbra.*



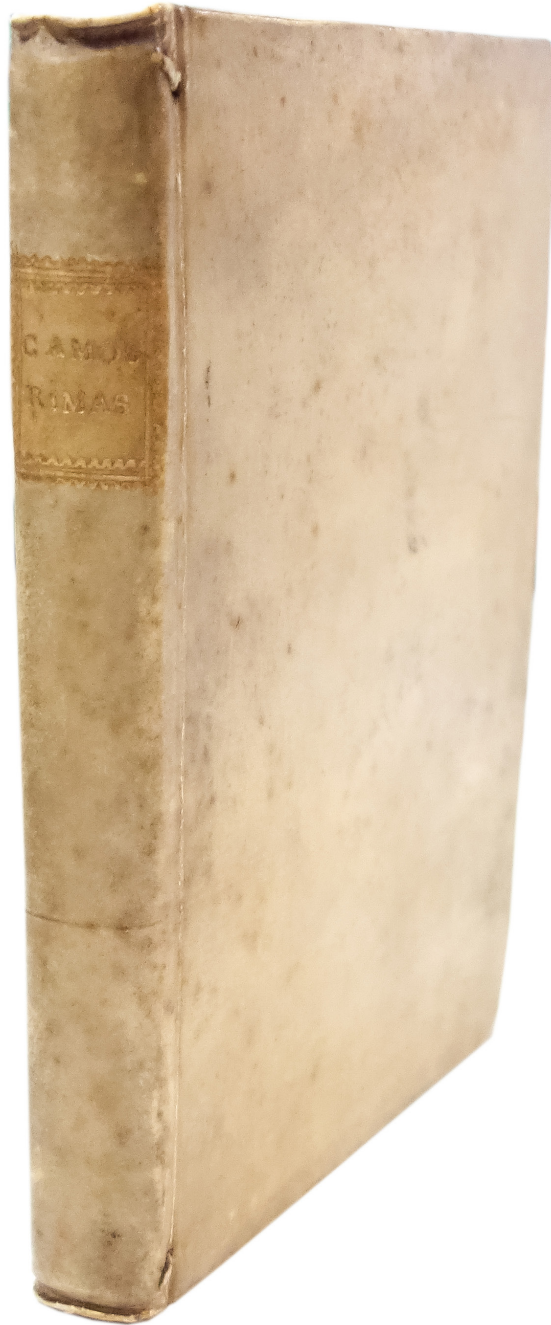
Impressas com licença da Sancta Inquisição.

EM LISBOA.

Por Pedro Crasbeeck. Anno 1607.

A custa de Domingos Fernandez mercador de libros.

Com Privilégio.



Item 3

The Authentic Third Edition

*3. CAMÕES, Luís [Vaz] de. *Rimas de Luis de Camões. Acrescentadas nesta Terceyra impressão. Dirigidas à inclyta Universidade de Coimbra*. Lisbon: Por Pedro Crasbeeck, a custa de Domingos Fernandez mercador de libros, 1607. 4°, old stiff vellum, spine with citron leather lettering piece. Woodcut armillary sphere on title page. Woodcut initials. Some foxing and slight browning. Overall in very good condition. Old pencil notation "Perfect" by Quaritch on rear pastedown. Armorial bookplate of Francisco Maria Berio, Marchese di Salza (1765-1820), and on rear pastedown that of William Ward, Viscount Dudley (1750-1823). (4), 202, (5, 1 blank) ll. Numerous leaves wrongly numbered. +4, A-Z⁸, a-c⁸ (c8 blank). \$4,000.00

The true third edition of the *Rimas*, with the armillary sphere within a ruled square on the title page. There are either one or two other editions purportedly printed by Pedro Crasbeeck in 1607 which have woodcut arms of Portugal on the title page. Owing to the uncorrected typographical error "SENNETO" on p. 1, and the somewhat better typography, especially evident in the quality of the woodcut initials, as well as the opinions of multiple expert bibliographers, we are certain the present volume is the true third edition. The other is a completely different edition, in a different setting of type, copying the text for the most part page by page, with occasional orthographic variations. A major difference is that ours contains 4 preliminary leaves, while the other has 8. In the opinion of Tito de Noronha the edition with the arms of Portugal on the title page is a pirated edition printed in 1615 by Vicente Alvares at the cost of Domingos Fernandes. Pina Martins affirms that the present edition is the true 1607 third edition, while the other was fraudulently printed at a later date, using the same imprint and licenses, with additional preliminary matter added.

There is an unsigned sonnet in praise of Camões on the third preliminary leaf recto, and another, by the important poet Diogo Bernardes, on the fourth preliminary leaf verso. A "Prologo ao Leitor" by the bookseller Domingos Fernandez occupies the two intervening pages.

* Arouca C65 (collation agrees with our copy). Innocência V; 253; XIV, 39-43, with a plate reproducing the title page between pp. 38 and 39 (does not mention the preliminary leaves). Pinto de Mattos p. 92 (confusing the editions). Palha 1618 (collation agrees with our copy). Pina Martins, *Os Lusíadas, 1572-1972: Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 111 (collation agrees with our copy). José do Canto, *Collecção camoneana* 14 (collation agrees with our copy). See Tito de Noronha in *Annaes da Sociedade Nacional Camoniana*, pp. 22-4.



Item 4

AL LIBRO DE DON
 Quixote de la Mancha, Virganda
 la desconocida.

SI de llegarte a los bue
 Libro fueres con letu
 No te dira el boquirru
 Que no pones bien los dé.

Mas si el pan no se te cue
 Por yr a manos de idio
 Vera s de manos a bo
 Aun no dar vna en el cla
 Si bien se comen las ma
 Por mostrar que son curio.

Y pues la experiencia ense
 Que el que a buen arbol se arri
 Buena sombra le cobí
 En Bexar tu buena esfre

Vn arbol real te ofre
 Que da principes por fru
 En el qual florece vn Du
 Que es nueuo Alexandro Ma
 Llega a su sombra que a ofa
 Fauorece la fortu.

De vn noble hidalgo Manche
 Contaras las auenta
 A quien ociosa letu
 Trastornaron la cabe.

++

Damas



Item 4

Extremely Rare Early Edition of Don Quijote

4. CERVANTES SAAVEDRA, Miguel. *El ingenioso hidalgo Don Quijote de la Mancha*. Valencia: En Casa de Pedro Patricio Mey, acusta de Iusepe Ferrer, mercador de libros, 1605. 8°, later limp vellum with ties, "Don Quijote" in vertical reddish-brown ink manuscript on spine, text block edges rouged. Woodcut vignette of an armored knight on horseback holding a lance on title page. Woodcut initials. Repair to small hole in title page; another very small repair to lower outer corner. Some running heads slightly shaved, about a half dozen more so. Small stains in upper margins of last few leaves. Final two leaves with small repairs to lower outer corners, with a few letters supplied in facsimile. In good condition overall. Bookplate of Kenneth Rapoport. (16 ll.), 768 pp. +-2+⁸, A-Z⁸, 2A-2Z⁸, 3A-3B⁸. Page 192 wrongly numbered 162; p. 243 wrongly numbered 234; p. 258 wrongly numbered 58. \$120,000.00

First Valencia edition, the third authorized one, printed the same year as the Madrid original. Aprobación dated 18 July 1605. Catchword on †2 recto "LA" (not AL). Extremely rare.

* Brunet I, 1748. Palau 51980. Rius, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra* 5. Salvá 1546. Heredia 2508. Gallardo 1765. Goldsmith, *British Museum Seventeenth-Century Spanish and Portuguese STC C444*. HSAp. 125 (2 copies, both imperfect). Givanel i Mas, *Catàleg de la col·lecció cervantina formada per D. Isidoro Bonsoms i Sicart* 6. Sune Benages and Sune Fonbuena, *Bibliografía crítica de ediciones del Quijote impresas desde 1605 hasta 1917*, 6. *Catálogo de la exposición celebrada en la Biblioteca Nacional en el tercer centenario de la publicación del Quijote* 6. *Exposición cervantina en la Biblioteca Nacional para conmemorar el CCCXXX aniversario de la muerte de Miguel de Cervantes*. Catálogo 6. CCPBE cites two copies in the Biblioteca de Cataluña, one in the Biblioteca Valenciana, two in the Biblioteca Nacional de España, and two at the Fundación Lázaro Galdiano (one of which is described as incomplete and "Deteriorado").

One of the Earliest Portuguese Auto da Fé Sermons

5. EVANGELISTA, Manoel, O.F.M. *Sermam que o Padre Frei Manoel Evangelista Menor Filho do Seraphico Padre S. Frãncisco da Sãcta Provincia do Algarve e Lector jubilado, qualificador do S. Officio fez em o auto da Fé, que se celebrou em a Cidade de Coimbra dia de S. Bento vinte, & hũ de Março de 1619. annos*. Coimbra: Apud Nicolaum Carvalho Typographum universitatis, [1619]. 4°, much later plain wrappers with ink manuscript author, short title, place and date on front cover, text block edges sprinkled red from an early binding. Large woodcut image of the Virgin on title page, surrounded by various examples of Marian symbology including: an eight-pointed star, a rose, a tower of ivory, Mary's well, olive trees, the sun, the moon, and a book (possibly the book of the seven seals). Woodcut initial on p. 1. Light dampstains throughout. In good to very good condition. Engraved pictorial bookplate of Victor

S E R M A M
**QUE O PADRE FREI
 MANOEL EVANGELISTA**

MENOR FILHO DO SERAPHICO

Padre S. Fráncisco da Sãcta Prouincia do Al-
 garue Lector iubilado, qualificador do S.

Officio fez em o auto da Fé, que se ce-
 lebrou em a Cidade de Coimbra
 dia de S. Bento vinte, & hũ de
 Março de 1619. annos.



C O N I M B R I C A E .

Cum facultate Inquisitorum, & Ordinarij.

Apud Nicolaum Carualho Typographum vniuersitatis.

d'Avila Perez. Smaller amorial bookplate of J. Leon Cassuto consisting of arms with lion on hind legs in profile to the right within a shield, below a coronet with seven points. (2), 18 ll. A-E⁴. Leaf 10 wrongly numbered 01. \$1,200.00

FIRST and ONLY EDITION. The earliest sermon for a Portuguese Auto da Fé was printed in 1612.

The author, a Franciscan brother and priest, was a native of Portel, present-day Alentejo, who entered the order at Varatojo, 1592. The dates of his birth and death are not known. This appears to be his only published work.

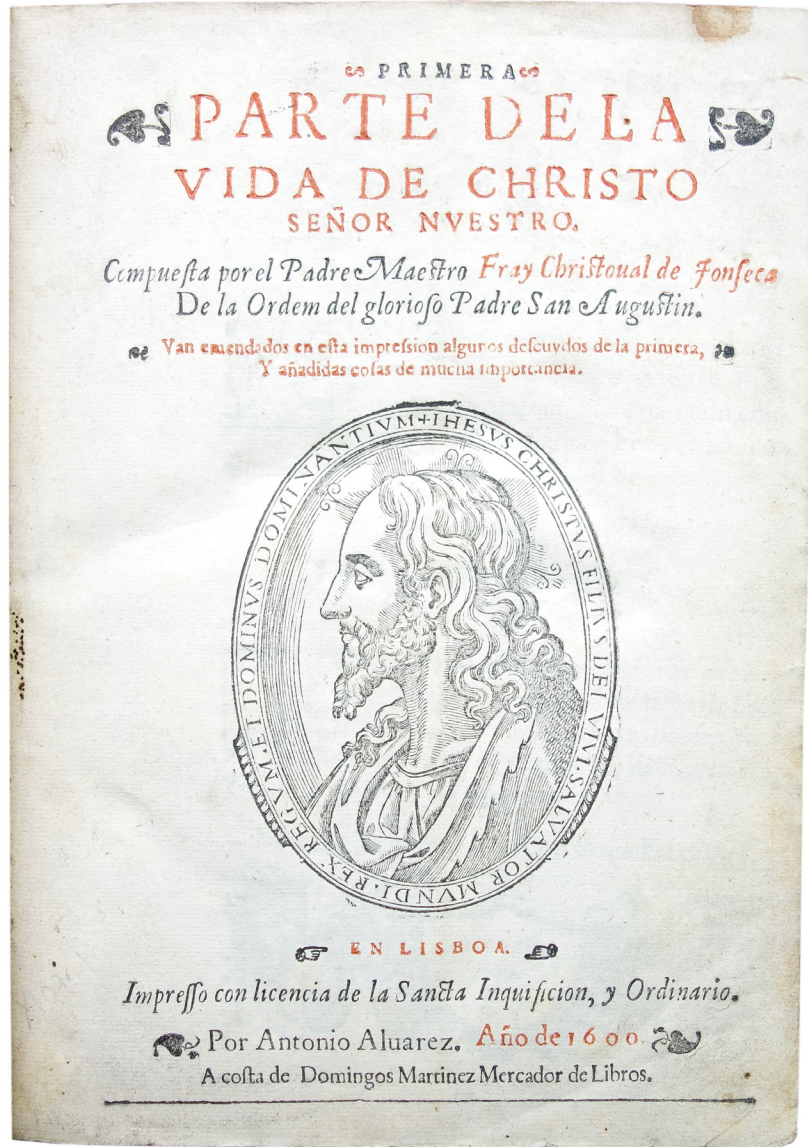
Provenance: The library of Victor Marat d'Avila Perez was one of the most important ever sold at auction in Portugal. A total of 8,962 lots went under the hammer from October 1939 through April 1940 from a six-volume catalogue, each volume lasting an unspecified number of nights (our guess is five nights for each part).

*Arouca E95. Alfonso Cassuto, Coimbra 3. Horch 6. Basseches p. 29. Barbosa Machado III, 252. Innocência I, 316; V, 413. Pinto de Mattos, p. 37. *Iberian Books* B22696 [42362]. Azambuja 855. Monteverde 1889. Avila Perez 368 (the present copy). OCLC: 956406816 (Internet resource—reproduction of the original at the Oliveira Lima Library-Catholic University of America); 42583674 (Oliveira Lima Library, Harvard University—calls for only 17 leaves); 959893169 (Hebrew Union College); 1045561563 (University of Pennsylvania); 249698255 (Staatsbibliothek zu Berlin).

*By a Contemporary of Cervantes and Lope de Vega
Mentioned in Their Prologues*

*6. **FONSECA, Christobal de, O.S.A.** *Primera parte de la vida de Christo Señor nueatro. Composta por el Padre Maestro Fray Christobal de Fonseca de la Ordem del glorioso Padre San Agustin. Vam emendados en esta impressiõ algunos descuydos de la primera, y añadidas cosas de mucha importancia.* Lisbon: Por Antonio Alvarez, A costa de Domingos Martinez Mercador de Libros, 1600. Folio (26.6 x 19.5 cm.), mid-twentieth-century tan calf by Sansorski & Sutcliffe, London (a bit of wear to front outer joint), spine with raised bands in six compartments, short author-title lettered gilt in second compartment from head, date numbered gilt at foot, binder's name and place lettered in gilt inside front cover. Title page in red and black, a large oval woodcut representing a bust of Christ. Even larger woodcut in oval frame of Our Lady of Sorrows, depicting the Sixth Principal Dolor of the Blessed Virgin on final leaf verso. Woodcut initials, several of which are large and elegant. One large woodcut initial illustrates the Devil tempting Jesus with stones that he should turn into bread to eat (Matthew 4:1-4). Several elegant woodcut head- and tailpieces. In good to very good condition. (4), 341, (13) ll. []4, A-Z8, 2A-2T8, 2V5, X12 \$900.00

First Edition printed in Portugal of a book possibly first published in 1590 with no place or printer indicated, presumably in Spain; the only reference to this edition is



Item 6

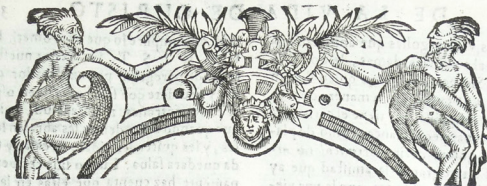


TABLA DE
LOS CAPITVLOS, QUE
 EN ESTA PRIMERA PARTE
 SE CONTIENEN.



APITVLO PRIMERO:

Que la verdadera Sabiduria es, cono-
 cer a CHRISTO Señor nue-
 tro. Folio.1.

Capitul. 2. De la verdad de la Religion
 Christiana.4.

Capitul.3. De la Vnidad, y Trinidad de
 Dios, y de la Generacion eterna.9.

Capitu.4. De la perdicion del Mundo, y
 de su remedio.16.

Cap.5. De la conueniencia de la Encarnacion, y Redempcion del li-
 nage humano.23.

Cap.6. De la Concepcion de la Virgen Sanctissima.32.

Cap.7. Del Nacimiento de la Virgen Sanctissima, de su linage, y
 nombre.41.

Cap.8. Como la Virgen Sanctissima fue ofrecida, y presentada en el
 Templo de Hierusalem.52.

Cap.9. De los desposorios de la Virgen Sanctissima, y las excelencias
 de su Esposo San Ioseph.55.

Cap.10. De la Annunciacion de la Virgen Sanctissima, y de la Encar-
 nacion de su Hijo.63.

Cap.11.

via CCPBE, to a single copy in the Biblioteca Pública del Estado en Lleida; since that copy appears to be incomplete and in poor condition, this in all likelihood is a case of mistaken identity. Editions appeared in Toledo, 1596 (the earliest cited by Salvá, Palau and OCLC), Barcelona, 1597, and Toledo, 1598. The present edition is said to be significantly augmented. There were subsequent imprints of Alcalá, 1601, Madrid, 1605, Madrid 1621, Madrid 1622, and surely others. A second part was printed in Toledo, 1601, Lisbon, 1602, Madrid, 1603, and Madrid, 1621. A third part appeared in Madrid, 1605, two editions of Barcelona, 1606, and Madrid, 1621. A fourth part was printed in Madrid, 1611 and again in 1621. There are also several editions of an Italian translation. According to Palau, it is difficult to unite the various parts.

Cristóbal de Fonseca (Santa Olalla, 1550-Madrid, 1621) professed in the convent of Toledo of the Order of San Agustín on February 8, 1566. After studying theology at the University of Salamanca, in 1591 he was appointed prior of the order's convent in Segovia and in 1607 he became provincial of Castile. Shortly after, he was Prior in the convent of Madrid. Fonseca was a contemporary of Cervantes, Lope de Vega and Vicente Espinel with whom he shares various mentions in their prologues. Apart from his mystical and religious work, he is considered the possible author of the apocryphal Quixote of 1614.

* Anselmo 51. Palau 93175. Biblioteca Nacional de Portugal, Catálogo dos impressos de tipografia portuguesa do século XVI: a coleção da Biblioteca Nacional 270. Sousa Viterbo, *A literatura hespanhola em Portugal*, p. (95), 275, calling for only 3 preliminary leaves, and without mention of the supplementary ones. King Manuel 169. Not in British Library, Pre-1601 Spanish STC (1989), which cites a single edition, Toledo, 1598, "wanting the other parts." No edition in Adams. No work by this author in HSA, Printed Books 1468-1700. CCPBE locates three copies: Biblioteca Pública del Estado en Segovia (lacking the title page and with other leaves deteriorated), Biblioteca Pública del Estado en Badajoz Bartolomé J. Gallardo, and Fundación Universitaria Española-Madrid.

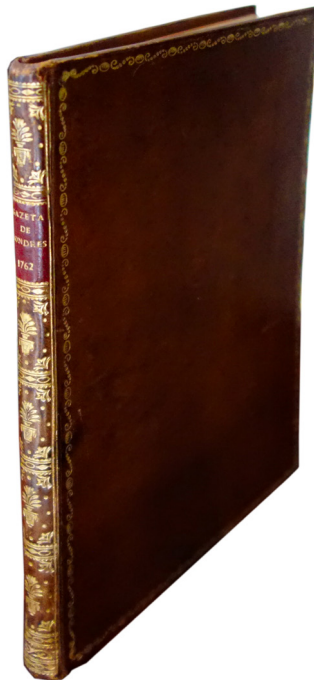
***British Naval Force Captures Havana During the Seven Years War
A.K.A. in North America as the French and Indian War***

7. [HAVANA]. **George Keppel, 3rd Earl Albermarle.** *Gazeta extraordinaria de Londres, publicada por auctoridade, Quinta feira, 30 de Setembro de 1762. Whitehall, em 30 de Stembro de 1762.... Cópia de huma carta do Conde de Albermarle ao Conde de Egremont, datada do Quatel Principal junto de Havana, em 21 de Agosto de 1762..* [Colophon] Lisbon: Na Offic. de Miguel Rodrigues, Impressor do Eminentissimo Senhor Cardial Patriarca, 1762. 4°, late twentieth-century antique sheep, smooth spine richly gilt, crimson leather lettering piece with short title and date lettered and numbered gilt, covers with gilt-tooled boarder, unsigned by surely by Imperio da Coneição Graça, text block edges rouged from an earlier binding. Caption title. Folding engraved plan of the siege of Havana. In very good condition. 64 pp., engraved folding plan of Havana. A-H⁴
\$900.00

First Edition in Portuguese, and First Edition in Book Form of this text translated from the London Gazette, containing the articles of capitulation at Havana, official



Item 7



Item 7

reports on the casualties, diary of the chief of engineers in Fort Moro, and extracts from Pocock's report.

* Gonçalves Rodrigues, *A tradução em Portugal* 1023 (without mention of the plan of Havana). JCB, *Portuguese and Brazilian Books* 762/1. Not in Medina, *BHA*. Not in Sabin. Cf. Trelles, p. 319.

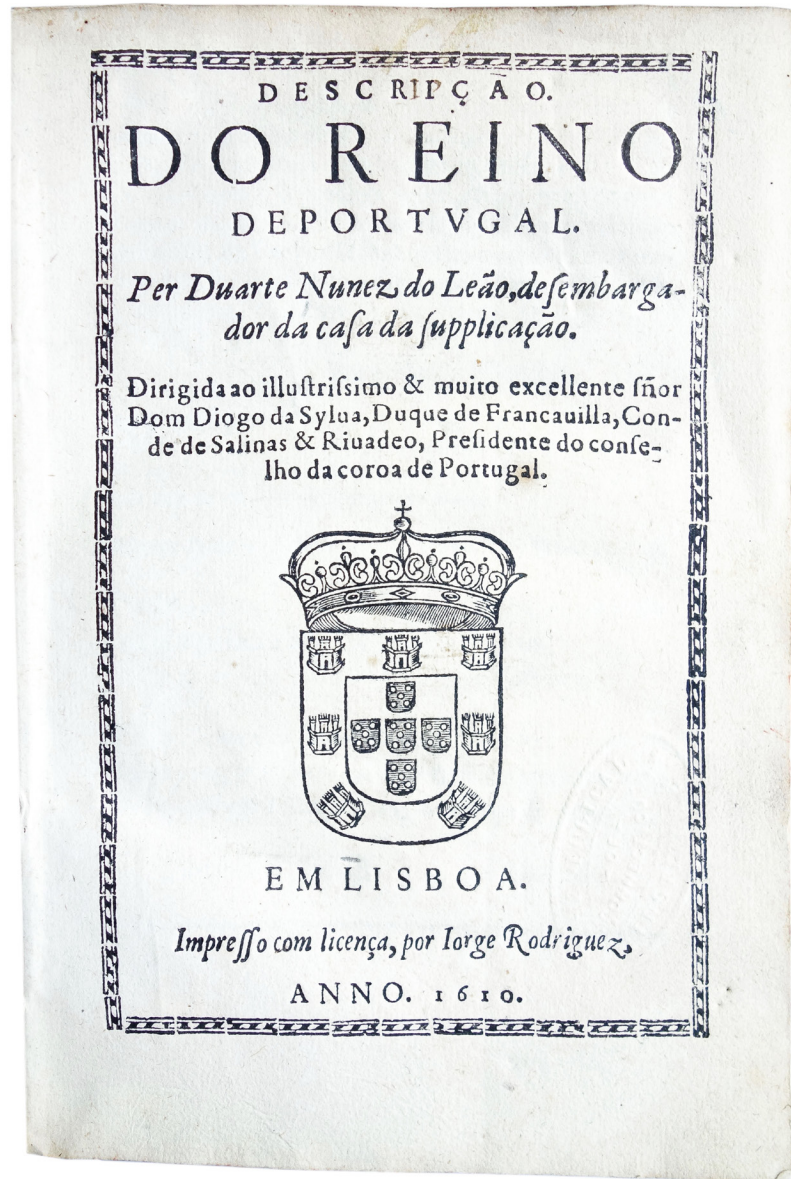
By an Important Portuguese Author

*8. LEÃO, Duarte Nunes de. *Descrção [sic] do Reino de Portugal....* Lisbon: Impresso com licença, por Jorge Rodriguez, 1610. 4°, contemporary limp vellum, flat spine defective at head and foot with faded vertical calligraphic inscription, yapp edges, remains of ties, text block edges sprinkled red (top edges darkened). Woodcut Portuguese royal arms on title page. Large woodcut printer's device on final preliminary leaf recto. Woodcut initials. Typographical headpiece. In very good condition overall. Oval blindstamp on title page and rear free endleaf, barely noticeable. Missing letter "I" in title supplied in contemporary ink manuscript. (12), 161 [i.e., 162] ll. 2^q1², A⁴, B-V⁸, X⁶. The final 2 leaves are both numbered 161. Leaf 30 wrongly numbered 34; 51-2 wrongly numbered 41-2; 86 wrongly numbered 85; 105 wrongly numbered 150; 112 wrongly numbered 110; 160 wrongly numbered 190. \$1,600.00

FIRST EDITION, published posthumously, edited by the author's nephew, Gil Nunes do Leão. Presumably this would be the first issue, with the error in the first word of the title, not mentioned in any of the bibliographies consulted. There is a second edition, 1785. The book is a geographical and historical survey of Portugal, region by region, city by city, villa by villa, ancient Lusitania, with chapters on rivers, gold, silver and other mines, salt, olive oil, wine, honey, wax, livestock, fishing, herbs, vegetables, meat, fruit, various Saints and martyrs, important ecclesiastical figures, etc. Some of the ultimate chapters discuss qualities of the Portuguese people, such as honor and dignity. On leaf 138 begins a chapter on the honesty and perfection of Portuguese women; a section on Portuguese women in arts and letters begins on leaf 151.

Duarte Nunes de Leão (ca. 1530-1608), whose name appears on the title page as Duarte Nunez do Leão (it is sometimes also given as Liam, or Lião), historian, philologist, geographer, and jurisconsult (ca. 1530-1608), was born at Évora and studied civil law at Coimbra. He eventually rose to the position of judge of the Casa da Supplicação (court of appeals). His many other published works include the *Repertorio dos cinco livros das ordenações* (Lisbon, 1560), an important summary of Portuguese laws (updated by his *Leis extravagantes*, Lisbon, 1569), *Orthographia da lingoa portuguesa* (1576), *Chronicas dos Reis de Portugal* (Lisbon, 1600) and *Origem da lingoa portuguesa* (Lisbon, 1606).

* Arouca L 30. Barbosa Machado 1, 736-737. Innocência II, 211. Pinto de Mattos pp. 372-373. Palha 2741. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII*, 422. Gubian 521. Nepomuceno 1203. Sabugosa 165. Monteverde 3787. Ameal 1648. Rodrigo Veloso (Segundo escritorio) 5363.



Impressively Printed Work

9. LUÍS DE GRANADA, O.P. *Compendio de doctrina Christãa recopilado de diversos autores que desta materia escreverão, pelo R.P.F. Luys de Granada, Provincial da ordem de S. Domingos. Acrecentarãose ao cabo treze Sermões das principaes festas de anno* Lisbon: em casa de Joannes Blavio de Agripina Colonia, Impressor Delrey nosso Senhor, 1559. 4^o, much later stiff vellum (mid-twentieth-century?), spine gilt with raised bands in five compartments, short title gilt in second compartment from head, date gilt at foot. Main text in Gothic letter; titles, preliminaries in both Roman and Italic. Large woodcut arms of Queen Catherine on title page. Divisional title to second part within a woodcut border composed of 12 cuts of Saints. Vivid very large printer's device at end of part I and part II depicting two bears supporting a shield with three claws in a triangle around a six-pointed star. Many rather elegant woodcut initials, some quite large. Some inevitable light browning. Overall in very good condition. (4), clxxiiij, (2), LIIII ll. +4, A-X8, Y6, []2, A-F8, G6.

\$2,400.00

FIRST EDITION. The great mystic Frey Luís de Granada (Granada, 1504-Lisbon, 1588), Luís Sarria in secular life (his father was born in Sarria, Galicia, province of Lugo), was one of the most popular writers of the sixteenth century. His *Guia de peccadores*, an all-time best seller, was translated at an early date into virtually every European language, as well as Japanese. Whether writing in Spanish or Portuguese (he lived most of his mature life in Portugal), his lucid language and style caused his works to be read—indeed, they were literally read to pieces, which alongside the author's difficulties with the Inquisition—his works were placed on the *Index* the very year this book was published—accounts for their rarity. His championship of the vernacular effected subsequent writers in Portugal, as in Spain—his influence was unmistakably transmitted, and to this Cervantes, Lope de Vega, and Camões were indebted. See Switzer, *The Ciceronian Style in Fr. Luís de Granada*; also Bell, *Portuguese Literature*, p. 243.

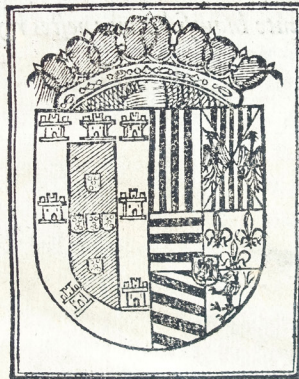
Joannes Blavio, a German born in Cologne, printed in Lisbon from 1554 to 1564 more than fifty books in Gothic, Roman and Italic type, distinguished by their neatness and perfection of workmanship. He is almost certainly linked with Arnold Birckman and his Lisbon correspondent, Franciscus Graphaeus, both of whom were deeply associated with the Portuguese humanists.

*Innocência v, 296: "classica em linguagem Esta edição é muito rara, e estimada." Anselmo 329. Pinto de Mattos, pp. 347-8: "É livro estimado, e são raros os exemplares da 1.^a edição." Palau 107874. Sousa Viterbo, *A litteratura hespanhola em Portugal*, p. 292; *O movimento tipográfico em Portugal no século XVI*, pp. 227-8. King Manuel 94. Biblioteca Nacional de Portugal, *Catálogo dos impressos de tipografia portuguesa do século XVI: a coleção da Biblioteca Nacional* 439. British Museum, *Pre-1601 Portuguese STC*, p. 13; British Library, *Pre-1601 Spanish & Portuguese STC* (1966), p. 139. HSA, *Printed Books 1468-1700*, p. 242. Azevedo-Samodães 1458. Not in Palha. Not in Anninger, *Spanish and Portuguese 16th Century Books*. Not located in CCPBE, which cites eight later editions, all in Spanish translations.

COMPENDIO
De doutrina Christãa re-

copilado de diuersos autores que desta mate-
ria escreuerão, pelo R. P. F. Luys de Gra-
nada, Prouincial da ordem de
S. Domingos.

*Acrecentarãose ao cabo treze Sermões das principaes
festas do anno: pelo mesmo Autor.*



Foy impresso em Lisboa em casa de Joannes
Blauio de Agripina Colonia, Impressor
Delrey nosso senhor. Acabouse aos
xxv. dias d'abril. Anno.
1559.

Com priuilegio Real por dez annos.

A S O B R A S
DO CELEBRADO
LVSITANO,
O doutor Frãcisco de Sã de Mirãda.

Collegidas por Manoel de Lyra.

*Dirigidas ao muito illustre Senhor dom Ie-
ronymo de Castro, &c.*



*Impresas com licença do supremo Conselho da santa
Geral Inquisição, & Ordinario.*

Anno de 1595.

Com priuilegio Real por dez annos

One of the Greatest Golden Age Poets in Portuguese and Spanish

10. MIRANDA, Francisco de Sá de. *As obras do celebrado Lusitano, o doutor Frãncisco de Sá de Mirãda. Collegidas por Manoel de Lyra.* [Lisbon: Manoel de Lyra], 1595. 4°, full crimson morocco by Sansorski & Sutcliffe, London (mid-twentieth century?), spine gilt with raised bands in six compartments, short author-title lettered gilt in second compartment from head, place and date lettered gilt at foot, covers triple ruled gilt, with gilt tooling at corners of inner rule. Edges with double gilt rule. Inner dentelles gilt. All text block edges gilt. In a slipcase of marbled boards. Woodcut arms of the dedicatee, D. Joeronymo de Castro, on title page. Numerous woodcut and typographical headpieces, tailpieces and initials. Large woodcut printer's mark on verso of final preliminary leaf, repeated on leaf 162 verso. Overall in fine condition. Armorial bookplate of Walter Corrêa de Sá e Benevides. (4), 186 [i.e., 184], (3) ll. []⁴, A-Z⁸, ¶³. Lacks the final blank leaf ¶4. Error in foliation: skips from 176 to 179. \$18,000.00

FIRST EDITION, very rare, of the collected works of Sá de Miranda. The second edition of 1614 is almost as rare. There are many subsequent editions. This first edition contains the comedy "Estrangeiros" which was omitted in the second.

Sá de Miranda is described by Bell as "the champion of humanism in Portugal" and "the most famous of all the Portuguese poets with the exception of Camões and Gil Vicente" (*Portuguese Literature* p. 139). Ticknor points out that he wrote in both Castilian and Portuguese, so that "while, on all accounts he is placed among the four or five principal poets in his own country, he occupies a position of enviable distinction among those of the prouder nation that soon became, for a time, its master" (*History of Spanish Literature* III, 11-12). Sá de Miranda was the first Portuguese to write in Italian hendecasyllabics rather than the octosyllabic *redondilhas*, and "none, perhaps, since his time has appeared in them with more grace and power" (Ticknor II, 11). He did not find it an easy task, however: Bell describes him "hammering his lines, altering, erasing, compressing in a divine discontent. He had a lofty conception of the poet's art—to express the noblest sentiment in the best and fewest words ..." (Bell, p. 143).

A native of Coimbra, Sá de Miranda (ca. 1485-1558) studied at the University of Lisbon and soon earned a reputation as a scholar and lawyer. In 1521 he departed on a five-year visit to Italy, where he met many of the Italian humanists and became thoroughly familiar with Italian literature. Upon his return he took up residence at the court of D. João III, but retired in 1532 to the Quinta da Tapada on the Neiva in Minho, where he produced much of his best work.

Provenance: Walter Corrêa de Sá e Benevides (1908-1981), distinguished Brazilian physician specializing in otorhinolaryngology. Elected a member of the Brazilian National Academy of Medicine in 1977, succeeding Eduardo Augusto de Caldas Brito in Chair 73, of which Hilário de Gouveia is patron, he had dozens of articles and books published.

* Pina Martins, *Sá de Miranda e a cultura do Renascimento* 19/6. Anselmo 764. King Manuel 294. Innocência III, 53 (without collation); IX, 371 (also without collation). Pinto de Mattos, p. 504 (calling for [3], 184 ll.). Garcia Peres pp. 501-8. Barbosa Machado II, 251-5. Nicolau Antonio I, 471: mentions an edition of 1605, almost certainly a ghost. British Museum, *Pre-1601 Portuguese STC*, p. 18. HSA p. 486 (= Jerez p. 93). Ticknor *Catalogue* p. 315. Biblioteca Nacional de Portugal, *Catálogo dos impressos de tipografia portuguesa do*

As obras de



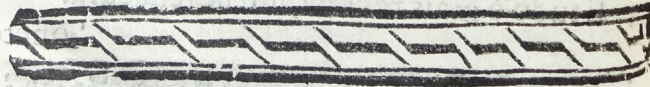
SONETO.



Vando eu senhora em vos os olhos ponbo,
E vejo o que não vi nunca, nem cri
Que ouuesse cá, recolhese a alma a si,
E vou tresuando como em sonbo.

Isto passado, quando me desponbo,
E me quero afirmar se foi assi,
Pasmado, & duuidoso do que vi,
M'espanto às vezes, outras m'auergonbo.
Que tornando ante vos senhora tal,
Quando m'era mister tant' outr' ajuda,
De que me valerei, se alma não val?
Esperando por ella que me acuda,
E não me acode, & está cuidando em al,
Afronta o coração, a lingua he muda.

Soneto.



século XVI, 500. Coimbra, *Catálogo dos reservados* 1612. Palha 796. Gubian 647. Azevedo-Samodães 2932: with reproduction of title page and printer's mark. Avila Perez 6829. Bell, *Portuguese Literature* pp. 139-45. Not in Salvá or Heredia. OCLC: 613422088 (Harvard University); 776513931 (Biblioteca Nacional de España); 903457564 (Internet resource); 79705145 (Microfilm of the Biblioteca Nacional de Portugal copy). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Jisc locates two copies: Oxford University and National Library of Scotland. KVK (51 databases searched) locates only the copies cited by Porbase, and the Biblioteca Nacional de España.

First Work in Portuguese Giving Advice to Painters

***11. NUNES, Filipe [or Philippe, a.k.a. Fr. Philippe das Chagas].** *Arte da pintura, symmetria, e perspectiva composta por Novamente impressa, com boas estampas, correcta, e accresentada com o seu index.* Lisbon: Na Officina de João Baptista Alvares, 1767. 8°, mid-twentieth-century antique mottled sheep, spine richly gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, text-block edges sprinkled red from an earlier binding. Woodcut headpiece on p. 1 of a landscape with a town in the background; woodcut initials, numerous woodcut diagrams and designs in text. Some light discoloration to outer blank margins of title page and final two leaves. In very good condition overall. Old ink "6634" in lower inner blank margin of title page. (6 ll.), 116 pp. a⁶, A-G⁸, H². \$900.00

First separate edition of the earliest book published in Portuguese giving advice to painters. Originally published in 1615 with the author's "Arte poetica," it also appeared in an annotated version in 1982.

Taborda's prologue to *Regras da arte da pintura*, 1815 (a translation of Prunetti's *Saggio pittorico*) begins with a quick look at the only two Portuguese works that offered advice to painters: this one by Nunes and the considerably later *Prendas da Adolescencia, ou adolescencia prendada*, published by José Lopes Baptista de Almada in 1749. Of this work by Nunes, Taborda notes that it is admired for its language, and that although its content is far from complete, it is commendable for being the first such manual: "nem eu duvido tributar-lhe todo o respeito por ser o primeiro, e ainda o unico que soube prestar tão bom serviço á Patria." Although Taborda reproaches Nunes for not discussing matters such as composition, Nunes does state in his "Prologo aos pintores" that his goal is to cover the *segredos*, i.e., the "tricks of the trade."

Nunes begins with the principles of perspective and the use of shading. In the section on symmetry he cites the works of Vitruvius, Albrecht Dürer, and Daniel Barbaro, and includes four small woodcuts of male nudes with ideal proportions (pp. 37, 40, 42, 50). From there he goes on to mixing inks and colors, using various types of paint, and applying gold leaf to silk, paper, vellum, rock, glass, and leather. The final section suggests various methods for "copying" a city (or any other object), using a grid, a window, and so on.

Nunes, a native of Villa Real (Trás-os-Montes), entered the Dominican Order in 1591, adopting the religious name Frei Filipe das Chagas. Taborda describes Nunes as "dos mais célebres Artistas, que venerou o seu tempo, e por cuja pericia na Pintura, e

ARTE
DA
PINTURA,
SYMMETRIA,
E
PERSPECTIVA,
COMPOSTA
POR
FILIPPE NUNES,
Natural de Villa-Real.

Novamente impressa, com boas Estampas, correcta, e accrescentada com o seu Index.

LISBOA,
Na Officina de Joaõ Baptista Alvares,

=====
MDCCLXVII.

Com as licenças necessarias.

6634

Poesia, e muita lição de Letras Humanas, e dos Santos Padres tem ainda hoje entre os sábios grande estimação os seus Escriptos.”

* Innocêncio II, 303-4 (giving incorrect collation). Pinto de Matos (1970) refers to a 1667 edition, probably a typo for this one of 1767. Not in Gubián (see item 523 for the 1615 edition), Nepomuceno, Fernandes Thomaz, Monteverde (which lists an incomplete copy of the 1615 edition), Azevedo Samodães, Ameal, Avila Pérez, Sousa da Câmara or Afonso Lucas. On Nunes, see Bénézit X, 296; Pamplona, *Dicionário de pintores e escultores portugueses* IV, 215-216; Cunha Taborda, *Regras da arte da pintura* (1815) pp. xi-xiii, 183-4. NUC: DLC, OClW-H, MiU. OCLC: 23617544 (Getty Research Institute, National Gallery of Art, Harvard University-Fine Arts Library, University of Michigan, Victoria & Albert); 563162681 (British Library). Porbase locates only one copy, at the Biblioteca Nacional de Portugal, plus two copies of the 1615 edition (one seriously defective, the other damaged) and two of the 1982 edition. Jisc locates copies at British Library and Victoria & Albert. Not located in Orbis, Catnyp, or Melvyl. KVK (51 databases searched) locates a microfilm copy (EROMM) and the copy cited by Porbase.

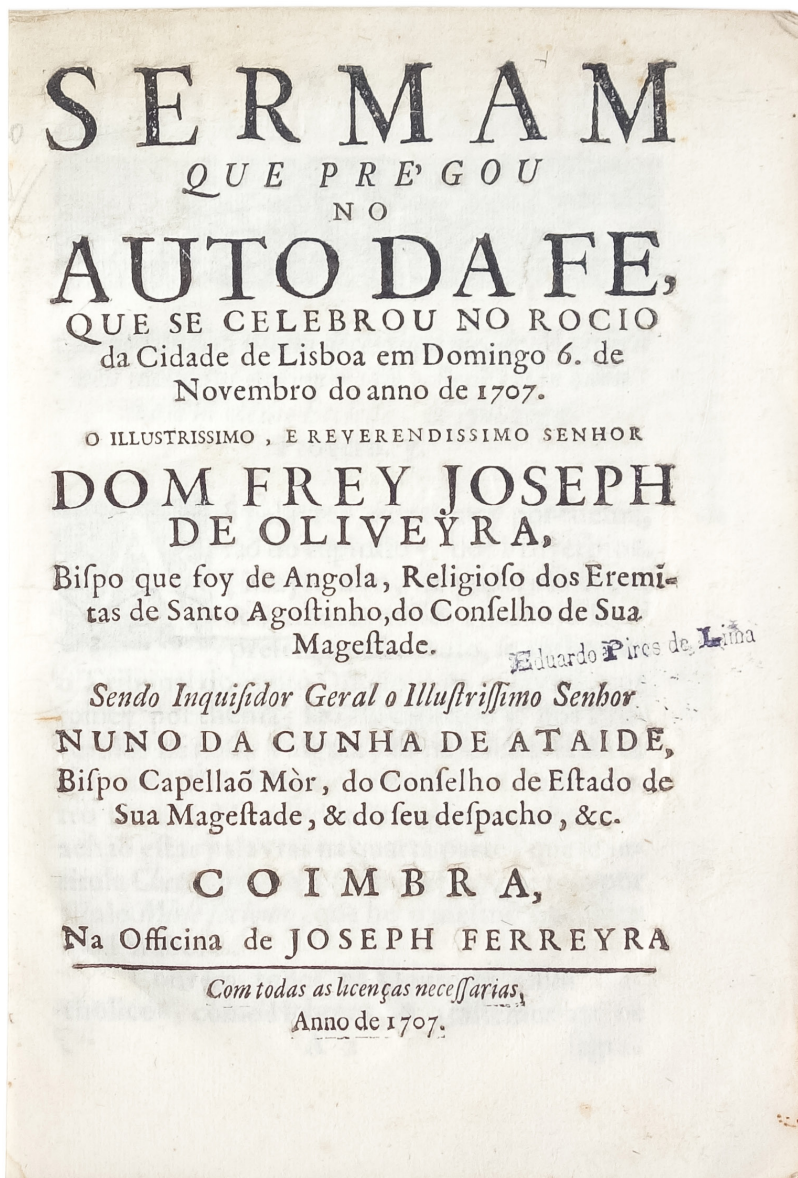
Rare Auto da Fé Sermon Based on Biblical Passages

12. OLIVEYRA, Joseph de, O.E.S.A. *Sermam que pregou no Auto da Fe, que se celebrou no Rocio da Cidade de Lisboa em Domingo 6. de Novembro de anno de 1707. O Illustrissimo, e Reverendissimo Senhor Dom Frey Joseph de Oliveyra, Bispo que foy de Angola, Religioso dos Eremitas de Santo Agostinho, do Conselho de Sua Magestade. Sendo Inquisidor Geral o Illustrissimo Senhor Nuno da Cunha de Ataide, Bispo Capellão Mòr, do Conselho de Estado de Sua Magestade, & do seu despacho, &c.* Coimbra: Na Officina de Joseph Ferreyra, 1707. 4°, much later plain wrappers. Woodcut headpiece and initial on p. 3. In good to very good condition; almost very good. Name of Eduardo Pires de Lima stamped in small letters in blank portion of title page. Small armorial bookplate of J. Leon Cassuto consisting of arms with lion on hind legs in profile to the right within a shield, below a coronet with seven points. Small oblong white sticker with blue border and red ink manuscript “18” tipped on to front cover. 38 pp., (1 blank l.). A-E⁴. \$500.00

FIRST and ONLY EDITION of this Auto da Fé sermon based on *Proverbs*, V, 13-14.

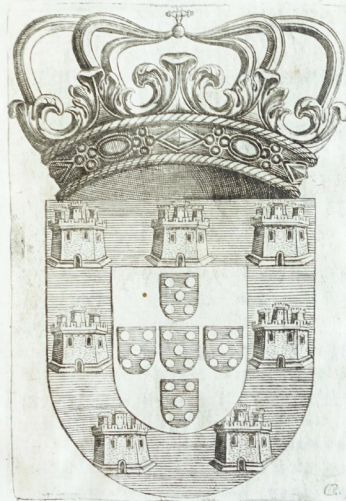
Dom Frey Joseph de Oliveyra—or José de Oliveira, as some pedantic cataloguers will have it—(Guimarães, 1638-Lisbon, 1719), studied theology at Coimbra University and entered the Order of the Hermits of St. Augustine. He was a qualificador of the Inquisition. Nominated Bishop of Angola, he never reached his diocese.

* Alfonso Cassuto, Lisboa 18. Horch 68. Basseches, p. 30. Barbosa Machado II, 884. Innocêncio V, 83. OCLC: 42357115 (Jewish Theological Seminary of America, Oliveira Lima Library-Catholic University of America, Harvard University, Hebrew Union College, National Library of Israel).



REGIMENTO
DOS
CONTOS DO REYNO,
E CASA,

NESTA NOVA IMPRESSAM A CRESENTADO
com hum Alphabeto para nelle se achar com muita fa-
cilidade o que contem todos os capitulos.



E M L I S B O A.

Na Officina de VALENTIM DA COSTA DESLANDES,
Impressor de Sua Magestade.

Com todas as licenças necessarias. Anno de M. DCCVIII.

Accounting for Brazil, Azores, Madeira, Africa, India

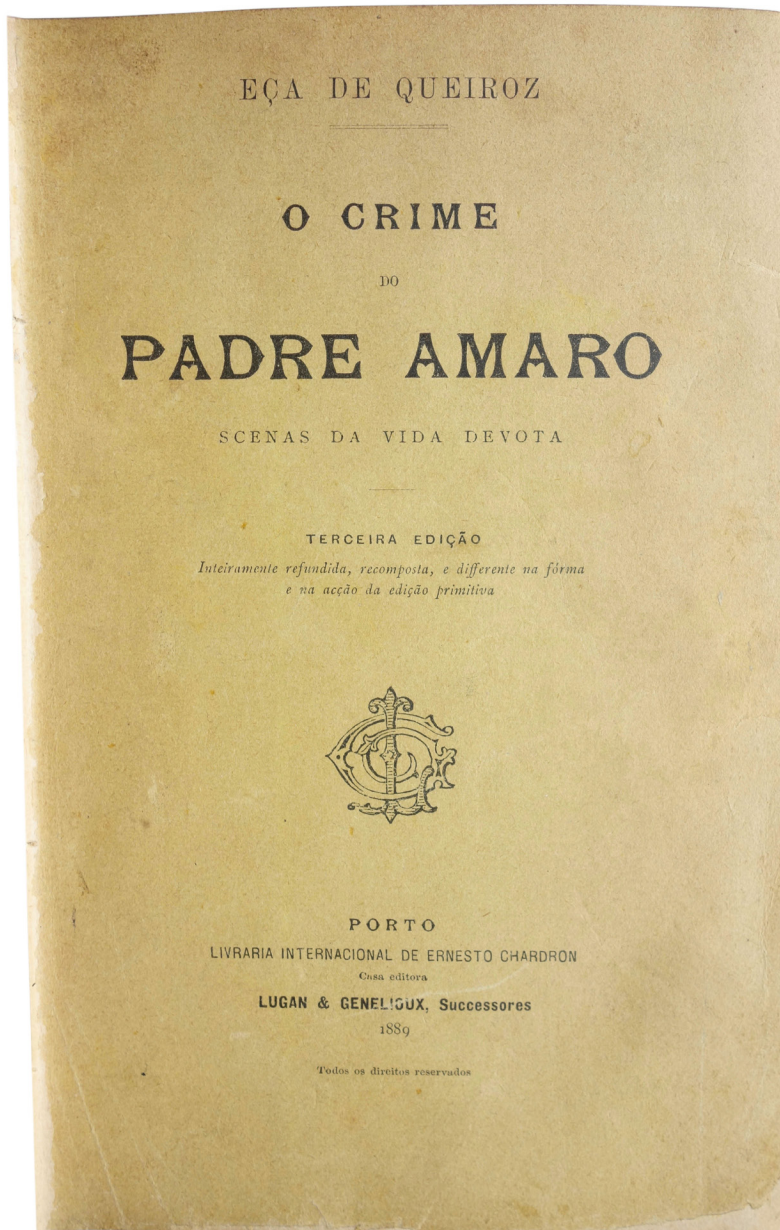
13. PORTUGAL. Laws. D. João V. *Regimento dos contos do Reyno, e Casa, nesta nova impressam acrescentado com hum Alphabeto para nelle se achar com muita facilidade o que contem todos os capitulos.* Lisbon: Na Officina de Valentim da Costa Deslandes, 1708. Folio (29 x 20.7 cm.), remarkable contemporary crimson morocco binding (some wear; later endleaves), spine richly gilt with raised bands in six compartments, short title lettered gilt in second compartment from head, multiple ornamental borders, large gilt Portuguese royal arms within central gilt rectangle on both covers, all text block edges gilt. Large engraved copperplate Portuguese royal arms on title page. Woodcut initials, several rather large. Typographical headpieces. Woodcut headpiece. Several large woodcut tailpieces and smaller vignettes. Clean and crisp, in very good condition. Fine internally. (8 ll.), 177 pp. Pages 83-4 misnumbered 81-2. \$4,000.00

FIRST EDITION thus; significantly different from the published *Regimentos dos Contos* of 1628 and 1669. The Casa dos Contos was the primary organ for regulation and fiscalization of state receipts and expenses. This document, with 127 chapters, provides insights into trading patterns, such as the importation of wheat to continental Portugal from the Azores, Madeira, Flanders and Brittany. Much attention is also paid to Portugal's overseas affairs, including considerable information concerning Africa, India and Brazil. Chapter 18 (p. 24) deals with Brazil. Chapters 39 (pp. 48-9), 40 (pp. 49-50), and 67 (pp. 81-2) deal with Africa. Chapter 8 (pp. 8-9) refers to the Azores, Madeira, and Africa. Chapter 94 (pp. 110-1) is about Cartas Geraes da India. Chapter 22 (pp. 28-9) contains references to the Casa da India and the Casa de Ceuta, while Chapter 46 (pp. 57-8) refers to the Casa da India. Chapter 41 (pp. 50-1) deals with the importation of wheat to Lisbon from the Azores and Madeira; Angra on the island of Terceira is mentioned specifically, as are the islands of Madeira and Porto Santo. Chapter 14 (pp. 19-20), "Do tempo em que os Officiaes de recebimento ham de vir dar conta aos Contos depois de terem acabado o porque foram providos," includes references to the Azores, Madeira, Porto Santo, Angola, Mina, Cabo Verde, and São Thomé.

* Cunha, *Impressões Deslandesianas*, I, 626-7. JFB (1994) P385. Monteverde 4398 lists a *Regimento das Contas* of 1708 which in all other respects appears to be the same as the present work and the one listed by Porbase for that year; probably a mistaken transcription of the title. Not in Alden & Landis. No *Regimento dos contos* in Innocêncio. No *Regimento dos contos* in Borba de Moraes. No *Regimentos dos contos* in JCB *Portuguese and Brazilian Books* [but we sold another copy of the present edition to JCB in 2016]. No *Regimento dos contos* in Azevedo Samodães, Ameal, Nepomuceno, Fernandes Tomaz, Ávila Perez or Afonso Lucas. See Virgínia Rau, *A Casa dos Contos*. OCLC: 29069074 (Indiana University, University of Minnesota). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. No *Regimento dos contos* located in Hollis, Orbis or Melvyl.



Item 13

*Item 14*

*First Novel by a Genius of the Western Canon
One of the Best and Most Important Novels Ever Written*

*14. QUEIROZ, [José Maria de] Eça de. *O crime do Padre Amaro. Scenas da vida devota. Terceira edição definitiva, inteiramente refundida, recomposta, e diferente na fôrma e na acção da edição primitiva.* Porto: Livraria Internacional de Ernesto Chardron Casa Editora Lugan & Genelioux, Successores (printed Porto: Typ. de A.J. da Silva Teixeira), 1889. 8°, twentieth-century (between 1926 and 1940) half sheep over decorated boards (some wear to outer joints, corners), spine gilt with raised bands in five compartments, author-short title lettered gilt in second compartment from head, marbled endleaves, top edges rouged, other edges uncut, original printed wrappers bound in. Light foxing. Overall in very good condition. 2.5 x 1.5 cm. ticket of "Carmelita, Calada do Sacramento, 29 Lisboa" tipped on to upper outer corner of front free endleaf verso. ix pp., (1 l.), 674 pp., (1 blank l.). \$400.00

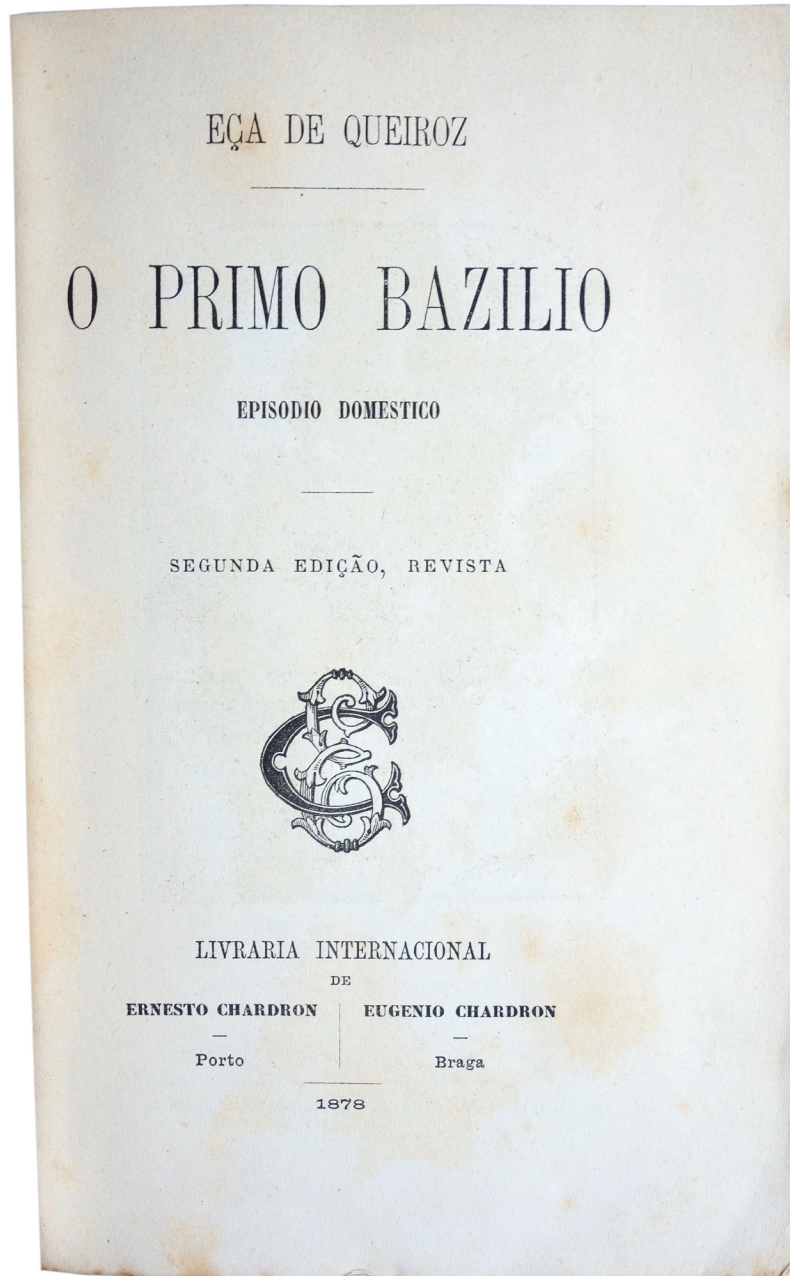
Third edition in book form of **one of the best and most important novels ever written**, the first novel written entirely by Eça de Queiroz, and certainly one of his most important works. The first edition in book form, 1876, was greatly revised from the original version which had appeared the previous year in the *Revista occidental*. (*O Mistério da estrada de Sintra*, written in collaboration with Ramalho Ortigão, had appeared in 1870.) The second edition in book form, 1880, was again greatly revised, achieving almost double the length of the previous edition. The present edition, though not revised by Eça, does contain a few minor variations.

The bindery "A Carmelita" was founded in 1926 by Frederico d'Almeida, probably the best Portuguese bookbinder of the twentieth century. He worked there until 1940 before moving to Rua António Maria Cardoso, 31, ao Chiado, where he continued to work under his own name until the 1970s. Among his illustrious clients were the exiled King Umberto II of Italy and the Conde de Barcelona. See Matias Lima, *Encadernadores portugueses*, pp. 19-23.

* Guerra da Cal 36.

*Significantly Revised Second Edition of an Important Novel
By One of the Greatest Novelists of Any Nation, Any Age*

*15. QUEIROZ, [José Maria] Eça de. *O Primo Bazilio. Episodio domestico. Segunda edição, revista.* Porto: Livraria Internacional de Ernesto Chardron, and Braga: Livraria Internacional de Eugenio Chardron, 1878. 8°, late twentieth-century red morocco, spine with raised bands in five compartments, short author-title lettered gilt in second compartment from head, date numbered in gilt at foot, each compartment double ruled in gilt, gilt fillets, covers triple ruled gilt, inner dentelles gilt, marbled endleaves, top edges gilt, other edges uncut, original printed wrappers bound in. Occasional light browning. Some mostly skillful



repairs to wrappers. Overall in very good condition. Old ink signature of João Pinto de Figueiredo in upper blank margin of front wrapper. Frontispiece portrait, 608 pp. Page 475 wrongly numbered 375; p. 525 wrongly numbered 425. \$800.00

According to Guerra da Cal, this second edition of one of Eça's best and most important novels was required almost immediately after publication of the first, which had met with extraordinary success. Although the imprint states that it was printed in 1878, the same year as the first edition, the book was only launched on the market at the beginning of the following year. Eça is said to have revised the text with care, causing significant, substantial divergences from the first edition. Guerra da Cal further cites Manuel de Paiva Boléo, *O realismo de Eça de Queiroz*, who emphasizes the addition of a subtitle, *Episódio Doméstico*. As with the addition of the subtitle *Scenas da vida devota* in later editions of *O crime de Padre Amaro*, there is an attempt to have the reader focus on an objective, critical analysis of sectors of Portuguese society. This second edition was considered by Eça to have greater validity than the first. When a French translation was proposed, he insisted that it be based on the text of the second edition. But as with a number of his other works, he did not remain satisfied. He made further revisions for the third edition, published in 1887.

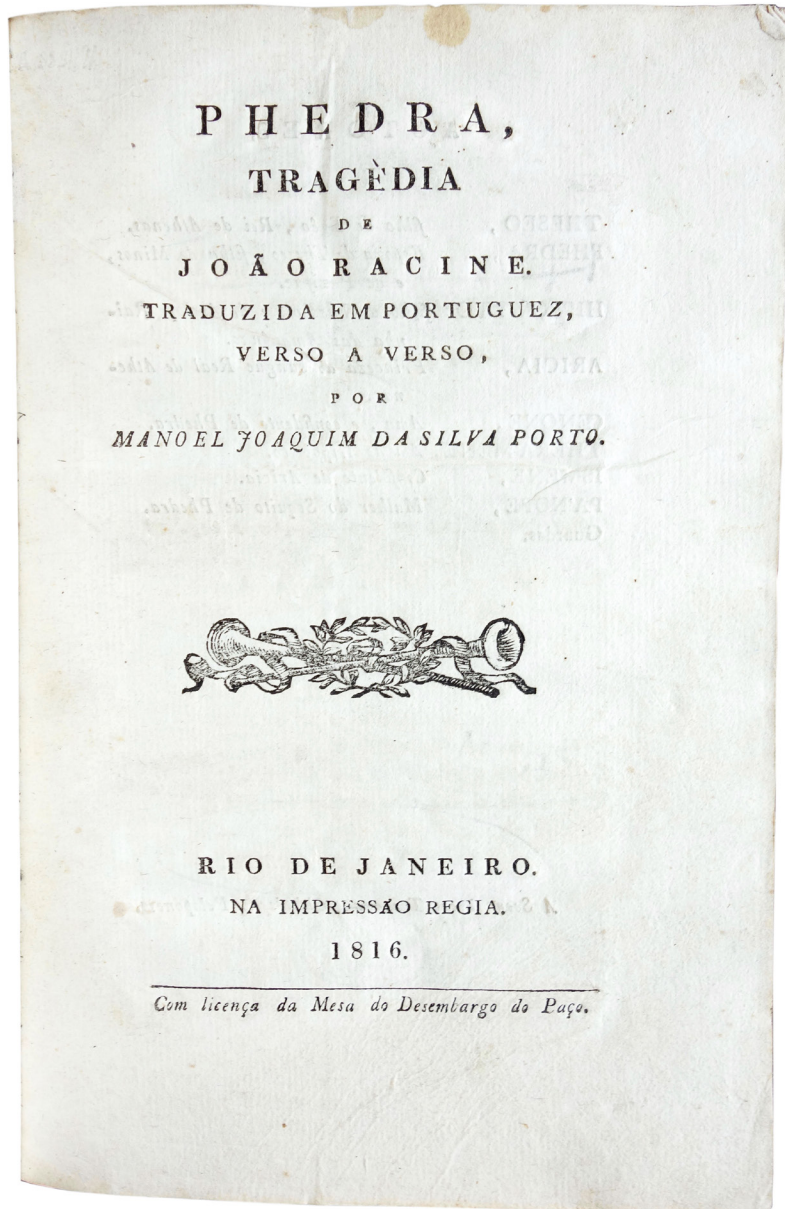
The frontispiece portrait plate opposite the title page is a reproduction of a photograph of Eça, seated on a sofa, his legs crossed, holding his monocle in his right hand, tipped on to a plate leaf with a red border and facsimile signature in the lower margin. This portrait is not cited by Soares & Lima, *Dicionário de iconografia portuguesa*; cf. 1045B for a caricature by Rafael Bordallo Pinheiro in his *Album das glórias*, which appeared in 1880 and which seems to have been inspired by the present portrait.

Provenance: João [Castanheira de Moura] Pinto de Figueiredo (1917-1984), collector of modern art and bibliophile, wrote about Cesário Verde, Mário de Sá-Carneiro and Manuel d'Assunção. See *Dicionário cronológico de autores portugueses*, IV, 640-1.

* Guerra da Cal 96 (but giving, in error, the same collation as for the first edition; taking his comments into consideration, the collation he gives would be highly unlikely). For the importance of Eça de Queiroz, see Bloom, *The Western Canon*. OCLC: This edition not located. Porbase locates three copies of the present edition: two in the Biblioteca Nacional de Portugal, and one at the Faculdade de Letras da Universidade do Porto (the Biblioteca Nacional's copy available digitized online, with considerably more foxing and browning, has a different half-title, the recto of which is in a different setting of type, while the verso of the Biblioteca Nacional copy simply states "Porto: Typographia de A.J. da Silva Teixeira // Rua da Cancellaria Velha, 70"; in our copy, the text on the verso of the half-title states "Declaramos para todos os effeitos da lei, que a proprie- // dade litteraria d'este obra, no Imperio do Brazil, pertence // ao Ex.mo Snr. J.M. Machado d'Assis. // Eça de Queiroz. // Ernesto Chardron." In all other respects our copy appears to be identical to that digitized by the Biblioteca Nacional). This edition not located in Jisc, which cites a single copy of the first edition at British Library, and the third edition at University of Manchester and British Library.

Rare Rio de Janeiro Imprint

*16. **RACINE, Jean.** *Phedra, tragedia ... traduzida em portuguez, verso a verso, por Manoel Joaquim da Silva Porto.* Rio de Janeiro: Na Impressão Regia, 1816. 4°, late twentieth-century antique sheep, spine worn with raised bands in five compartments, crimson leather lettering piece



in second compartment from head, lettered gilt, gilt fillets, place and date gilt at foot (additional wear to outer joints, slight wear to corners). Woodcut vignette with two crossed trumpets and laurel wreath on title page. In good to very good condition overall. Internally very good. 74 pp., (1 blank l.). A-I⁴, K². \$800.00

First edition of this translation, and the first Brazilian edition; a second edition appeared in 1821.

* Valle Cabral 438: noting that he had only seen a single copy. Almeida Camargo & Borba de Moraes, *Bibliografia da Imprensa Régia do Rio de Janeiro* I, no. 509. Rodrigues 2015: "rarissimo." Not in Bosch. Not in JCB, *Portuguese and Brazilian Books*. OCLC: 38646178 (Stanford University). Porbase locates two copies at the Biblioteca Nacional de Portugal and one at the Universidade de Coimbra. Not located in Jisc.

Final Published Sermon for an Auto da Fé Held in Portugal

17. SÃO THOMAZ, Francisco de, O.P. *Sermão do Auto Publico da Fé, Que na Igreja do Real Convento de São Domingos desta Cidade de Lisboa se celebrou em Domingo 20. de Outubro de 1748. Assistindo S. Magestade ElRey D. João V. Prégado-o o Muito Reverendo Padre Mestre Fr. Francisco de S. Thomaz, Qualificador do Santo Officio, e ao presente Deputado do mesmo Santo Tribunal, e a elle dedicado. Dado à luz por hum seu devoto, o obrigado.* Lisbon: Na Officina de Miguel Manescal da Costa, Impressor do Santo Officio, 1753. 4°, much later tan wrappers. Small woodcut vignetter of a angel on title page. Large elegant woodcut initial on second leaf recto. Nicely printed woodcut headpiece and initial on p. 1. Printed on paper of high quality. In good to very good condition; almost very good. Engraved pictorial bookplate of Victor d'Avila Perez. Smaller amorial bookplate of J. Leon Cassuto consisting of arms with lion on hind legs in profile to the right within a shield, below a coronet with seven points. Small oblong white sticker with serrated edges, blue border and red ink manuscript "23" tipped on to front cover. Old ink manuscript foliation "269-286" in upper outer corner of each leaf recto. (6 ll.), 24 pp. [J]⁴, B-D⁴, E². Leaf C2 wrongly signed D2. \$600.00

FIRST and ONLY EDITION. This appears to be the latest date for a first printing in Portugal of an Auto da Fé sermon.

P. Fr. Francisco de São Thomaz—or Tomás as some pedantic cataloguers would prefer (Lisbon, 1695-1762) joined the Dominican Order in 1713. He was a deputy of the Inquisition.

* Alfonso Cassuto, Lisboa 23. Horch 76. Basseches, p. 31. Barbosa Machado IV, 144-5. Innocêncio III, 73. Pinto de Mattos, p. 38. Avila Perez 368 (the present copy). OCLC: 42357125 (Oliveira Lima Library-Catholic University of America, Harvard University, Hebrew Union College). Porbase locates a single copy, in the Biblioteca Nacional de Portugal.

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SERMÃO
DO
AUTO PUBLICO
DA FE',

Que na Igreja do Real Convento de São Domingos
desta Cidade de Lisboa se celebrou em Domin-
go 20. de Outubro de 1748.

ASSISTINDO S. MAGESTADE
ELREI D. JOÃO V.
PRE'GOU-O
O MUITO REVERENDO PADRE MESTRE
FR. FRANCISCO
DE S. THOMAZ,

*Qualificador do Santo Officio, e ao presente Deputado
do mesmo Santo Tribunal,*
E A ELLE DEDICADO.

Dado à luz
POR HUM SEU DEVOTO, E OBRIGADO.


LISBOA,
Na Officina de MIGUEL MANESCAL DA COSTA,
Impressor do Santo Officio.

ANNO M. DCC. LIII.
Com todas as licenças necessarias.

NOVA INSTRUCCÃO MUSICAL,
O U
THEORICA PRATICA
D A
MUSICA RYTHMICA,

COM A QUAL SE FO'RMA, E ORDENA SOBRE
os mais solidos fundamentos hum Novo Methodo, e verdadeiro
Systema para constituir hum intelligente Solfista, e destrissimo
Cantor, nomeando as Nótas, ou Figuras da Solfa pelos seus
mais proprios, e improprios nomes, a que chamamos ordi-
narios, e extraordinarios no Canto Natural, e Acciden-
tal, de que procede toda a difficuldade da Musica,

OFFERECIDA

AO MUITO PODEROSO, E FIDELISSIMO REI
NOSSO SENHOR

D. JOSE I.

Por seu Author

FRANCISCO IGNACIO SOLANO.



LISBOA,

Na Officina de MIGUEL MANESCAL DA COSTA,
Impressor do Santo Officio.

Anno CIO. IOCC. LXIV. 1764

Com todas as licenças necessarias.

Of Great Historical Value for Musical Theory

***18. SOLANO, Francisco Ignacio.** *Nova instrução musical, ou theorica pratica da musica rythmica, com a qual se forma, e ordena sobre os mais solidos fundamentos hum Novo Methodo, e verdadeiro Systema para constituir hum intelligente Solfista, e destrissimo Cantor, nomeando as Nótas, ou Figuras dea Solfa pelos seus mais proprios, e improprios nomes, a que chamamos ordinarios, e extraordinarios no Canto Natural, e Accidental, de que precede toda a difficuldade da Musica* Lisbon: Na Officina de Miguel Manescal da Costa, 1764. 4^o, contemporary mottled sheep (some slight wear), spine gilt (somewhat faded) with raised bands in five compartments, black leather lettering piece in second compartment from head with short author-title gilt. Woodcut initials, woodcut head- and tailpieces. Woodcut musical notation throughout. Printed on high quality paper. Very minor worming in first 30 and last 11 leaves, mostly in blank margins but occasionally touching a letter or two of text. A few very small crude repairs. Large repairs, a small hole without loss of text, and the bottom section gone from folding table. Nevertheless still in good condition overall, if just barely. Pictorial bookplate of Paulo Manso, depicting a winged violin and bow. (30 ll.), 340 pp., (2 ll.), 47, (1) pp., folding table illustrating complex musical terminology, numerous diagrams and musical notation throughout. a-g⁴, h², A-Z⁴, 2A-2Z⁴, 3A-3C⁴. \$250.00

FIRST and ONLY EDITION of this landmark work on musical theory, with the folding table (often missing) present. The *Nova instrução* was widely applauded in its own time, and some testimonies of contemporaries who had seen the work in manuscript or heard Solano lecture at the Lisbon Seminary (where he taught) are included in the preliminary leaves. The most notable of these is David Perez, a prolific and renowned composer of Italian operas who was music master at the court of D. José I from 1752. A singer and organist, he has been described by Ernesto Vieira as "O nosso mais notavel musico didactico," and "escriptor vanglorioso da sua sciencia" (*Diccionario biographico de musicos portugueses* II, 332-3).

Provenance: Paulo Manso (Figueira da Foz, 1896-Lisbon, 1982) was a noted Portuguese violinist. He studied with his father, then later at the Conservatório Nacional de Lisboa, continuing his studies in Paris with Maïen Capet and Guillaume Renny. He received the Prémio Moreira de Sá, was director and teacher of violin at the Academia de Música do Funchal. For many years he was a member of the Orquestra Sinfónica da Emissora Nacional. See *Grande enciclopédia* XVI, 137.

* Innocência II, 392 & IX, 308: quoting from *Mnemosine Lusitana*, "que os escriptos de Solano mereceram, e ainda merecem [em 1817] um geral applauso dos professores," and noting that the Gubián copy sold in 1867 for 5\$000 reis, an enormous sum at the time. Albuquerque, *A edição musical em Portugal (1750-1834)* 369. Vasconcellos, *Os Musicos portugueses* II, 184; *Catalogue des livres rares* (1898) 118: stating that all Solano's works are very rare and that, as yet, there are no copies in any Portuguese libraries. Monteverde 5139. Avila-Perez 7347: calling for (50), 340, 47, 1 pp. Not in Azevedo-Samodães or Ameal. *Grande enciclopédia* XXIX, 539. Not in Palha. NUC: DLC, NRU, ICN, FU, CU, NeU, PP.

*Greatly Expanded Edition of the First Bibliography to Concentrate on
Portugal's Overseas Expansion and Possessions
Arco do Cego Imprint*

*19. [SOUSA, José Carlos Pinto de]. *Bibliotheca historica de Portugal, e seus dominios ultramarinos Nova edição*. Lisbon: Na Typographia Chalcographica, Typoplastica, e Litteraria do Arco do Cego, 1801. 4°, contemporary tree sheep (slight wear to one corner), flat spine (somewhat chaffed), with gilt fillets and citron leather lettering piece with short title gilt. Three small woodcut vignettes on title page. Several woodcut tailpieces. Preliminary leaves and final 17 leaves with various degrees of browning and dampstains. In good condition overall. (13 ll.), xiii, 408, 100 pp. *-5*⁴, A-Z⁴, 2A-2Z⁴, 3A-3E⁴, A-M⁴, N². \$300.00

Second, greatly expanded edition of the first Portuguese bibliography to concentrate on material concerning Portuguese possessions overseas, including America. The first edition—a slim octavo of 151 pages, published Lisbon, 1797—described several hundred printed and manuscript works chronicling the history of Portugal and its possessions in Asia, Africa, America and the Atlantic. The second edition—a quarto of over 500 pages—is greatly improved, with many corrections as well as additions. Innocêncio found this work still useful when compiling his own Portuguese bibliography more than half a century later. The *Bibliotheca historica* remains of considerable use for its comments on manuscript accounts—most still unpublished—of the Portuguese settlements in Brazil, Angola, Mozambique and the Moluccas. Also included are content descriptions, brief biographical notes on authors, and author and subject indexes. Pinto de Sousa studied at the University of Coimbra and is believed to have served as a magistrate in one of Portugal's overseas colonies.

The Arco do Cego press (officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego), was established in 1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized the need to spread information on new techniques in the arts, industry and agriculture in Portugal and Brazil. He proposed to do this by publishing both original works and Portuguese translations of recent foreign works on those subjects. The director of the press (and author of the *Relação*) was José Mariano da Conceição Veloso (1742?-1811), a native of Minas Geraes and a noted botanist; he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well equipped, with its own foundry for making type, its own presses and its own designers and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art of engraving to Brazil. The press produced a relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, also known as the Imprensa Regia and later as the Imprensa Nacional.

* Innocêncio IV, 289. Borba de Moraes (1983) II, 975. JCB *Portuguese and Brazilian Books* 801/10. Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 70. Welsh 125. Not in Bosch or Rodrigues.

BIBLIOTHECA HISTORICA
DE PORTUGAL,

E SEUS DOMINIOS ULTRAMARINOS:

Na qual se contém varias Historias daquelle, e destes Ms.
e impressas em prosa, e em verso, só, e juntas
com as de outros Estados,

ESCRITAS POR

AUTHORES PORTUGUEZES, E ESTRANGEIROS;
Com hum Resumo das suas Vidas, e das opiniões que ha
sobre o que alguns escrevêrao:

DIVIDIDA EM QUATRO PARTES:

- A I. Consta de Historias deste Reino, e do Ultramar em
prosa, e em verso por Autores Portuguezes Ms.
A II. De Historias deste Reino, e do Ultramar em prosa,
e em verso por AA. Portuguezes impressas.
A III. De Historias deste Reino, unicamente relativas ás Vi-
das, positivamente escritas por AA. Portuguezes, de
certos Soberanos de Portugal, de algumas de suas
Augustas Esposas, e de varios dos seus Se-
renissimos Descendentes só em prosa
Ms., e impressas.
A IV. De Historias deste Reino, e do Ultramar por AA.
Estrangeiros, tambem só em prosa, impressas.

DEDICADA

AO PRINCIPE NOSSO SENHOR
REGENTE DO REINO
DOM JOÃO MARIA JOSE'
FRANCISCO XAVIER DE PAULA LUIZ
ANTONIO DOMINGOS RAFAEL.

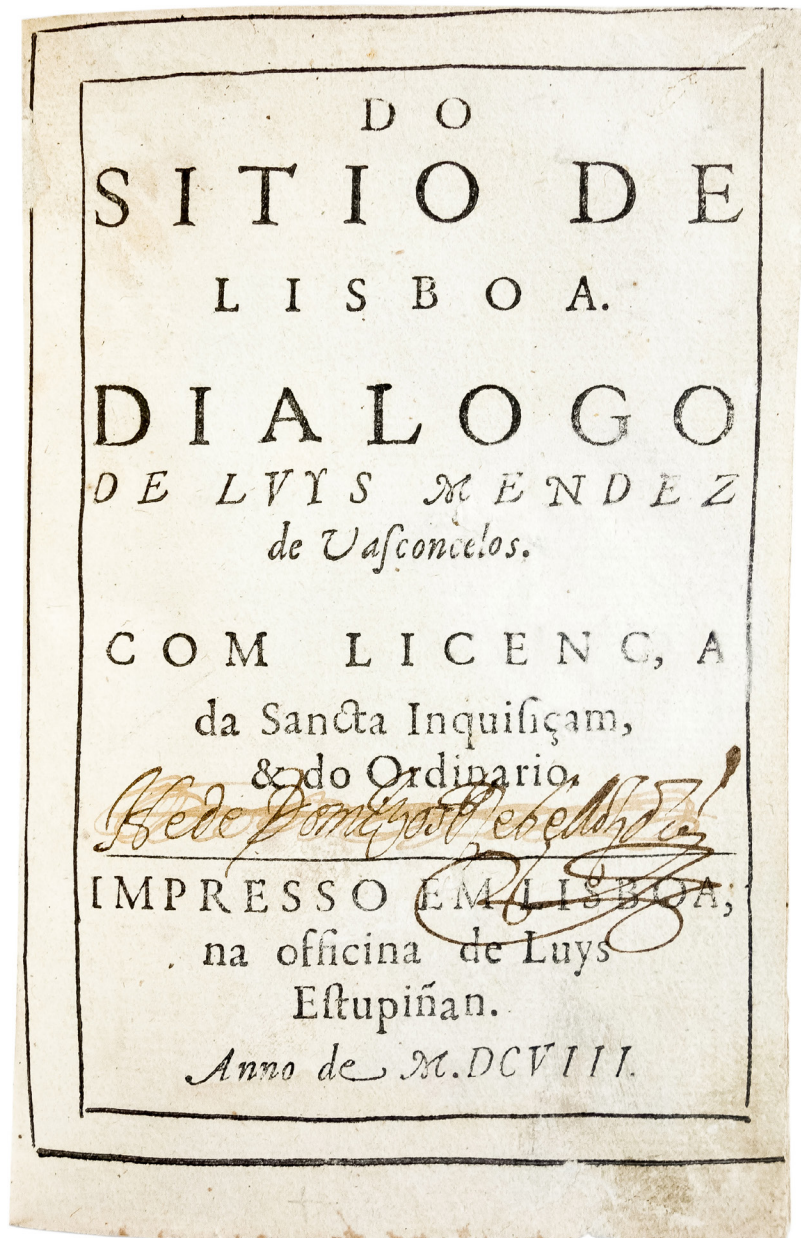
*Nova Edição, correctã, e amplamente augmentada
como no §. 8º do Prologo se especifica.*



LISBOA,

NA TYPOGRAPHIA CHALCOGRAPHICA, TYPOPLAS-
TICA, E LITTERARIA DO ARCO DO CEGO.

A N N O M. DCCCL.



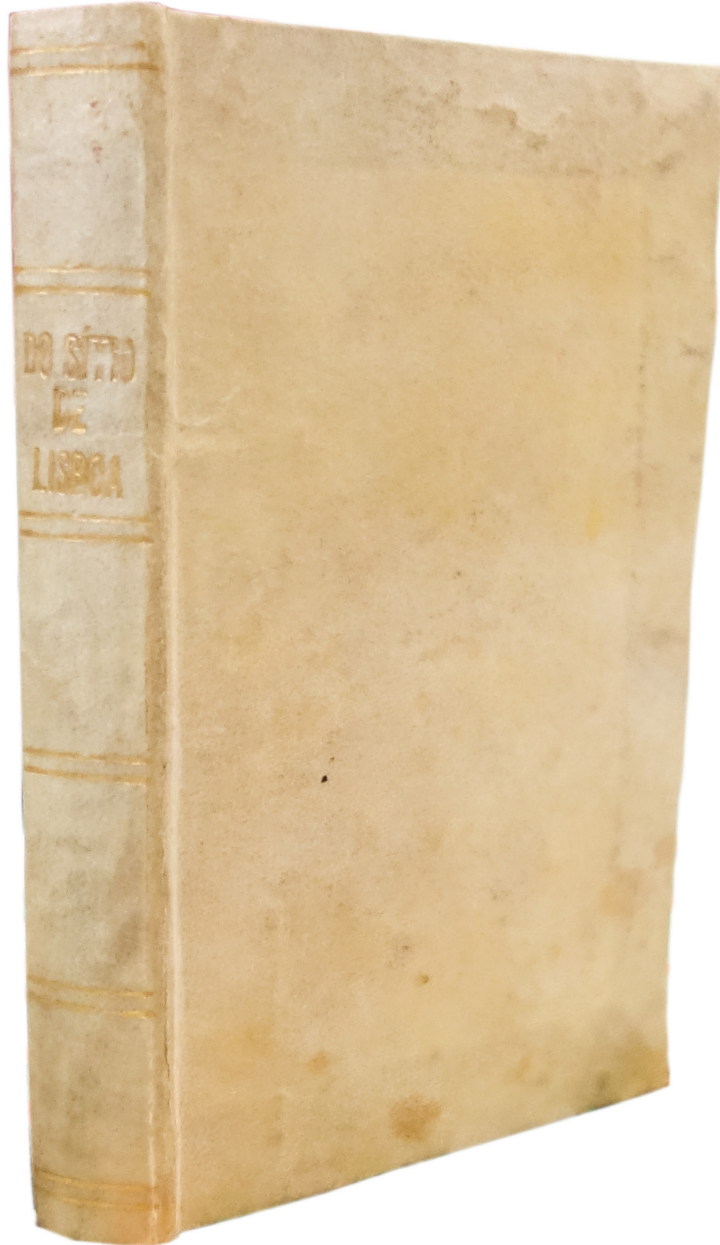
*The State of the Portuguese Empire:
A Monument of Portuguese Economic Thought*

20. VASCONCELOS, Luys Mendez [or Luís Mendes] de. *Do sitio de Lisboa. Dialogo de* Lisbon: Na Officina de Luys Estupiñan, 1608. 8°, much later limp vellum, flat spine with gilt fillets and short title lettered gilt, text block edges rouged. All printed pages within double ruled woodcut borders. Woodcut initial and typographical headpiece on second leaf verso. Typographical headpiece and factotum initial on p. 1. Typographical tailpiece on p. 95, repeated on p. 242. Typographical headpiece and woodcut initial on p. 97. Typographical headpiece on penultimate (errata) leaf recto. Woodcut printer's device on final leaf recto. Occasional very small, light stains. Overall in very good condition. Internally very good to fine. (4 ll.), 242 pp., (11 ll.). A-Q^s, ¶^s (¶^s verso blank). \$1,800.00

FIRST EDITION of this pioneering Portuguese economic work with references to Brazil, São Thomé, as well as quite a few to India. A doctrinal work written in dialogue form, Renaissance style, this book attempts to address political and economic problems stemming from Portuguese expansion, which had been aggravated by the Spanish administration. According to António Salgado Júnior, in Jacinto do Prado Coelho, *Dicionário de literatura* (4th ed., 1994), I, 271-2, it is the first important monument of Portuguese economic thought, and according to António Sérgio, the earliest example of the awareness of the importance of the creative capacity of the economy. Written in form of a dialogue between a Philosopher, a Soldier, and a Politician, it deals with the political and economic problems rooted in Portuguese colonialism and maritime achievements. The three interlocutors were identified by Barbosa Machado as representing, respectively, the Conde de Castanheira, minister of D. João III and grandfather of the author, D. Jerónimo Osório, and Martim Afonso de Sousa, governor of India. Mendes de Vasconcelos "observed that the conquest of India had brought Portugal neither new fields to cultivate nor new pastures in which to raise cattle. Moreover, the Indian enterprise constantly lured people from the countryside to the city, further swelling the burgeoning population of Lisbon. From there many embarked to seek their fortunes in the Far East. Meanwhile, the exploding growth of the capital city was not counterbalanced by any increase in food production. According to Hansen, Portugal was paying a high price for imperial glory, for its agricultural sector was increasingly unable to meet the demands of a rapidly growing metropolis. The author provides practical advice regarding the agricultural utilization of the Tejo and Lisbon region and tries to convince King Philip III of Spain (Philip II of Portugal) to relocate the capital of the Iberian Union from Madrid to Lisbon by emphasizing the advantages of the city's location and qualities. The book contains several references to Portugal's colonies, among them Brazil. (see p. 23.)

Luís Mendes de Vasconcelos (c. 1542-1623) was a Portuguese nobleman, governor of Angola (1617-1621), later the 55th Grand Master of the Order of Saint John of Jerusalem (1622-1623). In addition to the present work, he wrote an *Arte militar*, published in 1612. A second edition of the present work appeared in 1786; there are also editions of 1803, 1924, 1974 and 1999.

* Arouca V42. Barbosa Machado III, 114-5. Innocência V, 306-7. Pinto de Mattos, p. 396. Coimbra, *Catálogo dos reservados* 2427. Figanière 771, Iberian Books B26084 [48839]. Goldsmith, *British Museum Spanish and Portuguese Seventeenth-Century STC* M266 (listed as missing). Goldsmiths'-Kress 00371.6. Kress, *Luso-Brazilian Economic Literature Before*



Item 20

1850, p. 1 (only 1 earlier work listed). JCB, *Portuguese and Brazilian Books* 608/1. Palha 3868. Nepomuceno 1108. Monteverde 3506. Azevedo-Samodães 2072. Avila Perez 4911 and 8899 (with serious repairs to ultimate 5 leaves). Not in HSA. See also Sebastião T. de Pinho in *Biblos*, V, 637-40; António Sérgio, "Nótulas preambulares" in *Antologia dos economistas portugueses, século XVII*, Lisbon 1974. Porbase locates two copies, both in the Biblioteca Nacional de Portugal, one with title page mutilated, the other seriously cropped and in "mau estado".

*Nader Shah Sacks Delhi,
Capturing the Peacock Throne—and with it the Koh-i-Noor*

*21. **VOULTON, Mons. de.** *Verdadeira, e exacta noticia dos progressos de Thamas Kouli Khan Schach da Persia no Imperio do Gram Mogôr, escrita na lingua Persiana em Belhy em 21 de Abril de 1739 e mandada a Roma por Mons. Voulton. Acrecentada com outras chegadas por varias partes, com hum mapa do Thesouro do Gram Mogôr levado a Hispahan pelo mesmo Schach. Dadas á luz na lingua portugueza.* Lisboa Occidental: Officina de Antonio Correa Lemos, 1740. 4°, twentieth-century (final quarter) period sheep (some wear), spine with raised bands in five compartments, gilt fillets, crimson leather lettering piece in second compartment from head, short title lettered gilt, date numbered gilt at foot. Woodcut floral vignette on title page. Woodcut headpiece and initial on p. 3. Large woodcut tailpiece on p. 19. Washed. Light soiling and creases on final leaf. In good to very good condition overall. 19 pp., bound as a single quire; pagination and text follows but quire signatures are erratic. \$2,000.00

First Edition in Portuguese of this lively, eyewitness account of the shah of Persia's campaign against the Mughal Empire, with a reference to the diamond-studded Peacock Throne. A Spanish translation was also published in 1740, but it lacks the list of booty and the letters at the end that appear in this version.

Nader Shah (Tahmasp Qoli Khan), ruler of Persia from 1736 to 1747, was known as the second Alexander due to his military genius. This account describes his greatest campaign, against the Mughal Empire. Picking up after the Battle of Karnal in February 1739, Voulton describes how Nader Shah starved the Mughal army into submission, then gives a lively account (with much indirect discourse) of the treaty negotiations, polite exchanges of gifts, the failure of negotiations, and the peaceful occupation of Delhi by Nader Shah, with Mohammad Shah as his prisoner. Soon thereafter a rumor spread that Mohammad Shah had killed Nader Shah, and in a popular uprising some Persian soldiers were killed. Nader Shah, enraged, loosed his troops to sack the city. (Some sources reported that 200,000 residents were killed in a single day.) The account continues with the devastating effects of the massacre and Mohammad Shah's capitulation to Nader Shah's terms.

A list of the spoils gathered in India by Nader Shah (pp. 16-17) includes "O Trono Imperial todo guarnecido de diamantes avaliado em 9 [courons]." This is the famous Peacock Throne of the Mughal rulers, which now became the famous Peacock Throne of the shahs of Persia. One of its diamonds was the Koh-i-Noor, which according to legend was named by Nader Shah, who exclaimed "koh-i-noor!" ("mountain of light") when he

VERDADEIRA,
E EXACTA
NOTICIA
DOS PROGRESSOS

DE THAMAS KOULI KHAN
Schach da Persia no Imperio do
Gram Mogôr,

*Escrita na lingua Persiana em Delby em 21.
de Abril de 1739. e mandada a Roma
por Mons. Voulton.*

Acrecentada com outras chegadas por varias partes,
com hum Mapa do Thefouro do Gram Mogôr
levado a Hispahan pelo mesmo Schach.

Dadas á luz na lingua Portugueza.



LISBOA OCCIDENTAL.

Na Officina de ANTONIO CORREA LEMOS.

M. DCCXXX.

Com as licenças necessarias, e Privilegio Real.

(3)



Carta de Mons. Voulton de 21. de Abril de 1739.



E L A minha carta de 3. de Março passado tive a honra de participar a v.m. como *Thamás Kouli Khan*, ao presente *Schach Nadir* Rey da Persia, (que nos-outros chamamos aqui *Nadercha*) depois de ganhada a batalha contra *Mamercha*, Emperador dos Mogôres, teve com elle conferencias de paz.

Pela minha segunda avisei a v.m. a entrada do Rey Persiano em *Delby*; porém como he factível, que estas cartas se hajam dezencaaminhado, por ter havido naquelle tempo perto de 300. *Patomares* (ou Correyos) mortos pelos inimigos, me permitirá v.m. reiterar, que esta batalha se deu junto de *Carval*; e que nella morreram 10U. homens, e entre elles *Camdoram*, hum dos Visires, e seu irnam, e os *Ombràs*, (ou Officiaes Generaes) que estavam neste destacamento do Exercito, e *Sadal Ram* ferido, e feito prisioneiro; o qual morreu ha oito dias, e nam sem suspeita de haver tomado veneno por suas mãos.

Depois desta derrota ocupou o Exercito dos Mogôres hum campo de cinco para seis legoas de terreno; o qual se compunha de 400U. homens de Cavallaria, 800U. Infantes, 30U. Camellos, 2U. Elefantes armados, e 1U. peças de artilharia.

O de *Nadercha* nam tinha mais de 30U. homens de guerra,

saw it. The earliest known reference to the jewel by that name dates to 1739. An estimate of the total of Nader Shah's booty is given on p. 17. Lockhart, writing ca. 1926, estimated the total value at £87,500,000.

The volume ends with letters by Voulton of late 1739 that relay information from a Russian diplomat in Isfahan, reporting on Nader Shah's failed siege of Babylonia (Baghdad), his embassy to Russia, his attempts to establish trade with Europe, and his promises to the pope that Christians in Isfahan and Yerevan (Armenia) will not be persecuted.

As a military leader under Sultan Husayn, last of the Safavid rulers of Persia, Nader Shah (1688 or 1698-1747) drove out invading Russians and Turks; then he deposed Husayn and reigned as shah himself. Having conquered enormous territories in the Middle East, he was briefly the most powerful ruler in the region, but notorious for his despotism, cruelty, and paranoia. He was assassinated in 1747 by Persian nobles, and his empire disintegrated.

Voulton, a deserter from the French army at Pondicherry, fled to the court of the Mughal Emperor, where he became court physician and a member of the privy council. He was apparently with the army after the Battle of Karnal and then in Delhi. The *Verdadeira e exacta noticia* includes some details that do not appear in other contemporary accounts, such as the description of Nader Shah eating sweetmeats while he watched the massacre at Delhi.

Lockhart points out that the errors of the Portuguese edition are reproduced and magnified in the Spanish, suggesting that the Portuguese edition is earlier. He speculated that the Portuguese was translated from Latin or Italian, but was unable to find a version in any other language; nor does OCLC list any.

* Gonçalves Rodrigues, *A tradução em Portugal 717*. Fundação Calouste Gulbenkian, *Das relações entre Portugal e a Pérsia, 1500-1758*, p. 360: mentions the combats [actually, battles aren't described in this work], a banquet given by the King of Persia for the Mughal emperor [it was the other way about] with famous Persian dancers, and the negotiations for a peace treaty. Not in Innocêncio or Fonseca, *Pseudónimos*. See Laurence Lockhart, "De Voulton's Noticia," *Bulletin of the School of Oriental Studies, University of London* 4:2 (1926), pp. 223-45. NUC:ICN. OCLC: 23699628 (Princeton University, Newberry Library); 504106366 (British Library); for the Spanish version see 504106429 (British Library). Porbase locates a single copy at the Biblioteca Nacional de Portugal. Jisc repeats British Library only. Not located in Hollis or Orbis. KVK (51 databases searched) only repeats the copy in the Biblioteca Nacional de Portugal. The European Library (72 databases searched), repeats the Biblioteca Nacional de Portugal and British Library copies only.





Item 1



Item 6



Item 4

(1)
G A Z E T A
 EXTRAORDINARIA
 D E
LONDRES,
 PUBLICADA POR AUCTORIDADE.

Quinta feira 30 de Setembro de 1762.
Whiteball, em 30 de Setembro de 1762.

Hontem á noute o Capitão Nugent, e o honrado Augusto Hervei chegaram de Havana com as contas do Conde de Albemarle, e D. Jorge Pocock, abaixo declaradas.

Copia de huma carta do Conde de Albemarle ao Conde de Egremont, datada do Quartel Principal junto de Havana, em 21 de Agosto de 1762.

MILORD.

Tenho a honra de informar a V. Excellencia que a cidade de Havana, e todas as suas pertenças, e as náos de guerra, que se achavam no porto, foram
 A ren-

(64)

vernador de Havana, o Vice-Rey do Perú, e o Governador de Carthagená para os transportarem a Castella Velha, e depois tornarem para Inglaterra. Os transportes se preparam para transportarem os Soldados, e Marinheiros Castelhanos á maneira dos termos da Capitulação; o que espero se poderá pôr corrente em poucos dias.

Naõ me tem sido possível conseguir huma exacta conta dos Marinheiros das diferentes náos, que foram mortos, e feridos desde o principio do sitio, os quaes foram empregados nas batarias de terra; porém irá na primeira occasião.

Impressa por E. Owen, e T. Harrison
no beco Warwick. 1762.

EM LISBOA,

Na Offic. de MIGUEL RODRIGUES,

Impressor do Eminentissimo Senhor Cardial Patriarca.

M. DCC. LXII.

Our Lisbon Office

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