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SPECIAL LIST 482 *TWENTY-FOUR* *RECENT ACQUISITIONS*

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SPECIAL LIST 482

TWENTY-FOUR RECENT ACQUISITIONS

Indispensable Reference Work—Special Paper—Large Paper Copy

*1. [AZEVEDO-SAMODÃES, Condes do]. José dos Santos, compiler. *Catálogo da importante e preciosíssima livraria que pertenceu aos notáveis escritores e bibliófilos Condes de Azevedo e de Samodães* Introduction by A. Braamcamp Freire. 2 volumes. Porto: Empresa Literária e Tipográfica, 1921-1922. Folio (35 x 24.5 cm.), original printed wrappers (small nick at head of spine of volume I; volume II with 8 cm. diagonal tear at upper inner corner and some minor fraying at edges). LARGE PAPER COPY, printed on special paper of a superior weight and quality to the regular copies. Many illustrations of title pages, some printed in red and black. In good to very good condition overall. Fine internally. Signed presentation inscription from José dos Santos to Albino Forjaz de Sampaio: "Ao distinto academico e escritor // consagrado da LISBOA TRÁGICA e outros // obras literárias muijustamente // apreciadas, o meu bom amigo // SR ALBINO FORJAZ DE SAMPAIO // como prova de máxima consideração // e particular estima // Of. o mais humilde admirador da // sua notavel obra literária // José dos Santos". (6 ll.), 690 pp., (1 l.); (5 ll.), 870 pp., (1 l.), illustrated. *2 volumes.* \$600.00

FIRST and ONLY EDITION of one of the most important and most useful of Portuguese auction catalogues. It includes collations for all items, many with elaborate descriptions of the contents of preliminary and supplementary leaves. Portuguese auction catalogues of this epoch were far superior to the ones then produced anywhere else in the world, and the present sale catalogue marks the high point. Consisting of 3,722 lots, the sale began on 23 May 1921; the second part began on 20 November 1922.

This is an unjustified LARGE PAPER copy, printed on a much larger, heavier, better quality paper than the normal copies, surely LIMITED to a tiny print run. The two volumes together weigh 8.460 kilograms. We guess there were probably not more than a dozen such copies printed. This is only the third time we have seen such a copy for sale since beginning to take note of such things in 1969.

Provenance: José dos Santos (1881-19??), bibliographer, bookseller and auctioneer, was responsible for this and many other important Portuguese auction catalogues, as well as other bibliographical tools. See Innocência XXII, 428-31. Albino Maria Pereira Forjaz de Sampaio (1884-1949) was a member of the Academia das Ciências de Lisboa. He wrote and edited a large number of books; among the most noteworthy are the 4-volume *História da literatura portuguesa ilustrada*, and the catalogue of his collection of Portuguese theater: *Subsídios para a História do Teatro Português. Teatro de Cordel (Catálogo da Coleção do autor)*, published by the Academy of Sciences in 1922. His *Palavras Cinicas* was perhaps the greatest bestseller in twentieth-century Portugal, with 46 editions by the time of his death. A passionate bibliophile, there is a catalogue of the auction sale of his library, *Catálogo da importante e valiosa biblioteca do ilustre escritor ... Albino Forjaz de Sampaio*

RECOPILAÇÃO
DOS
SUCCESSOS PRINCIPAES
DA
HISTORIA SAGRADA
EM VERSO,

PELO BENEFICIADO
DOMINGOS CALDAS BARBOSA,
Capellão da Casa da Supplicação, Socio da
Arcadia de Roma, com o nome de
Lereno Selinuntino.

SEGUNDA IMPRESSÃO,
Augmentada, correctá, e addicionada com
hum Index alphabetico, que lhe serve
de Annotaçoens.



LISBOA:

NA OFF. DE ANTONIO RODRIGUES GALHARDO,
Impressor da Serenissima Casa do Infantado.

ANNO M. DCC. XCIII.

*Com Licença da Real Meza da Commissão Geral
sobre o Exame, e Censura dos Livros.*

... a venda em leilão ... 11 de junho de 1945 na Liquidadora Fuertes ... sob a direção de Arnaldo Henriques de Oliveira. For Forjaz de Sampaio, see Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 432; António Leitão in *Biblos*, IV, 1076-7; *Dicionário cronológico de autores portugueses*, III, 310-1.

* Borba de Moraes (1983) II, 972-3: "A few copies exist on large paper; these are very rare." *Innocência* XXII, 431.

Important Work By the "Mulatto Muse" – Third and Best Edition

*2. **BARBOSA, Domingos Caldas.** *Recopilação dos successos principaes da historia sagrada em verso Segunda impressãõ [sic], augmentada, correctã, e adicionada com hum index alphabetico, que lhe serve de annotações.* Lisbon: Na Off. de Antonio Rodrigues Galhardo, Impressor da Serenissima Casa do Infantado, 1793. 8°, contemporary sheep (slight wear), smooth spine with gilt fillets and crimson morocco lettering piece, short title lettered gilt, marbled endleaves, text-block edges sprinkled green. Woodcut vignette of a laurel wreath on title page. Typographical headpieces. In very good condition. Old ink manuscript inscription on upper portion of second front free endleaf recto: "Este Livro he // de Francisca Ignacia // da Silveira". Bibliographical notes in pencil on verso. 184 pp. A-L⁸, M⁴. \$2,200.00

Third and best edition of this poem in 1,998 verses, considerably expanded from the first edition of Lisbon, 1776 and the second edition of Porto, 1792, by the addition of a lengthy index (pp. 77-184). *Innocência* and Blake state, incorrectly according to Borba de Moraes, that the first edition had only appeared in 1792. A fourth edition—actually a reissue—appeared in 1819 with a different title (*História sagrada em verso*) and without the index. The poem is a summary of events in Scripture, meant for the use and edification of Portuguese youth. It appeared well before the author's major collection of poetry, *Viola de Lerenó*, published in 1798 and 1826. Wilson Martins (II, 76) cites the appearance of this third edition, along with Francisco de Mello Franco's *Reino da estupidez* and Gonzaga's *Marília de Dirceu*, as signs of "amadurecimento nacional no qual a tradição e a ambição se absorvem dialeticamente uma na outra."

Caldas Barbosa was probably born in Rio de Janeiro in 1740; his mixed parentage (father Portuguese, mother African) led some nineteenth-century critics to dub him the "Mulatto Muse." When his satirical poetry offended some powerful citizens of his native city, he was sent to serve in the army at Colonia do Sacramento, in present-day Uruguay, for several years, until 1762. After another 7 or 8 years in Rio de Janeiro he moved to Lisbon, where he became the protégé of the Count of Pombeiro and was widely acclaimed as a singer and poet until his sudden death in 1800. Varnhagen describes the author's popularity in Lisbon society: his presence "se tornou quase uma necessidade de todas as festas, sobretudo nas partidas do campo. Nas aristocráticas reuniões das Caldas, nos cansados banhos de mar, nos pitorescos passeios de Sintra, em Belas, em Queluz, em Benfca, sociedade onde não se ahcava o fulo Caldas com sua viola não se julgava completa" (*Florilégio da poesia brasileira*, quoted in W. Martins II:7, n. 578).

A founder and president of the major literary establishment in Portugal during the eighteenth century, the Nova Arcadia, Caldas Barbosa's nom-de-plume was "Lerenó"—hence *Viola de Lerenó*, "Lerenó's guitar." Bandeira describes Caldas Barbosa as the "first

Brazilian whose poetry has an entirely native flavor" (*Brief History of Brazilian Literature* p. 61). He introduced Afro-Brazilian folk themes to Portugal by composing *lundas*, comic popular songs of African origin in which Brazilian-Indian and African speech were used, and wrote many *modinhas*, sentimental songs without music taken from Portuguese *modas*.

Sílvio Romero gives evidence of Caldas Barbosa's popularity in Brazil: "Quase todas as cantigas de Lerenó correm de boca em boca nas classes plebéias truncadas ou ampliadas. Formam um material de que o povo se apoderou, modelando-o ao seu sabor. Tenho dêsse fato uma prova direita. Quando em algumas provincias do norte colligi grande cópia de canções populares, repetidas vêzes, colhi cantigas de Caldas Barbosa, como anônimas, repetidas por analfabetos. Foi depois preciso compulsar as obras do poeta par expungir da coleção anônima os versos que lhe pertenciam. É o maior elogio que, sob o ponto de vista etnográfico, se lhe pode fazer" (quoted in the Rio de Janeiro, 1944 edition of *Viola de Lerenó*, ed. Francisco de Assis Barbosa, I, xvii-xviii).

* Borba de Moraes (1983) I, 72; *Período colonial* pp. 45-6. Blake II, 198: giving the title as *Recapitulação dos successos ...*. Innocência II, 186: "consideravelmente melhorada." JCB, *Portuguese and Brazilian Books* 793/1. Not in Bosch or Rodrigues. Not in Palha. Not in Welsh, *Greenlee Catalogue* or *Ticknor Catalogue*. Not in Azevedo-Samodães, Ameal, Avila-Perez or Monteverde. See also Jong, *Four Hundred Years of Brazilian Literature* p. 72 and Porter, "Padre Domingos Caldas Barbosa, Afro-Brazilian Poet," *Phylon* XII (1951), 264-71. W. Martins, *História da inteligência brasileira* II, 76; see also II, 7-11, 176. NUC: DLC-P4. OCLC: 20934403 (Library of Congress, Houghton Library-Harvard University, John Carter Brown Library); the Lisbon, 1776 edition is located only at John Carter Brown Library (80392726). Porbase locates two copies at Biblioteca Nacional de Portugal; of the Lisbon, 1776 edition, one copy each at Biblioteca Nacional de Portugal and Biblioteca Municipal de Elvas; of the Porto, 1792 edition, no copy. Jisc locates one copy of this edition at the British Library.

By the First Openly Gay Portuguese Author

*3. **BOTTO, António.** *Alfama*. Lisbon: Edições Paulo Guedes, 1933. 8°, mid-twentieth-century half green sheep over marbled endleaves, spine gilt with raised bands in five uneven compartments, author and title lettered gilt in second and fourth compartments, top edges rouged, other edges uncut, original illustrated wrappers bound in. In very good condition. Inscribed and dated by the author in ink manuscript on the recto of the initial blank leaf "Ao querido Mário // amigo em todos os mementos // desta transitoria e vil 'cantata' // António Botto // Junho // 1942". (96 unnn. ll., the first and last blank). \$600.00

FIRST EDITION of this play set in the Alfama, the picturesque medieval district extending from below the Lisbon castle to the river, where Botto had lived as a child. It was performed at the Teatro São Carlos, 1933, winning critical acclaim. Cruz considers it by far Botto's best play: "Aqui, de facto, um drama, no vigor da arquitectura, na dinâmica teatral da acção, no sentido equilibrado dos ritmos e das expressões" (*Introdução à história do teatro português*, p. 180). Following the text are numerous excerpts from reviews of the play.

António [Tomás] Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, *Poesia portuguesa contemporânea* p. 177), and Botto himself as

“uma das realidades definitivas e de primeira fila na intelectualidade portuguesa” (*Grande enciclopedia* IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

* Biblioteca Nacional, *António Botto*, p. 82. Serpa 121 [collation of 190 unnumbered pp.]. Almeida Marques 160. See *Dicionário cronológico de autores portugueses*, IV, 503-6; Fernando Cabral Martins in Machado, ed., *Dicionário de literatura portuguesa*, p. 71; and Carlos Mendes de Sousa in *Biblos*, I, 728-35. Rebello, *100 anos de teatro português* pp. 50; 140-41. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1080. OCLC: IUL, BOS, HLS, MUU, OSU, GZM.

Arabs, the Duke of Sully, Ancient Egyptians, and the Monastery of Alcobaça

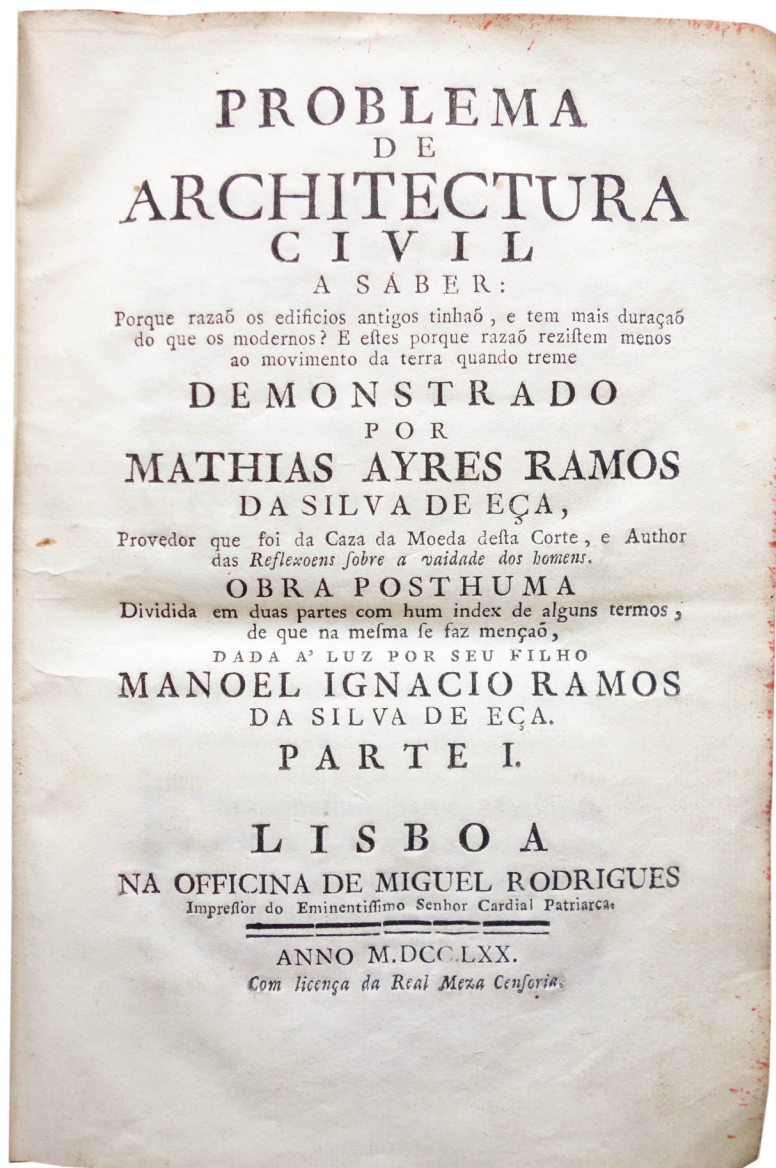
*4. **DULAC, Antonio Maximino.** *Genuina exposição do tremendo marasmo politico em que cahio Portugal, com desenganada indicação dos unicos remedios apropriados á sua cura radical, dedicada aos verdadeiros amigos do bem publico.* 2 volumes. Lisbon: Na Imprensa Nacional, 1834. 4°, contemporary red quarter sheep over marbled boards (some wear to corners and front board of volume I, smooth spines with gilt fillets, gilt lettering and numbering. Woodcut Portuguese royal arms on title pages. In very good condition. Small oval stamps on upper outer corners of front pastedown endleaves of “Anna G. Antunes // Oficina de Encadernação // Lisboa // 60 R. das Gaveas 62”. Frontispiece plate, viii, 219 pp., (2 ll.); 206 pp., (3 ll.). 2 volumes. \$500.00

FIRST and ONLY EDITION of yet another thorough and thoughtful work on history, politics, and political economy by this author. Much of volume I deals with French history, politics, commerce and agriculture in order to draw attention to lessons thought useful for Portugal, with significant attention being given to the policies of Maximilien de Béthune, first Duke of Sully. Chapter VI of volume I (pp. 78-84) deals with the Royal Monastery of Alcobaça. Chapters X through two chapters XI of volume II (pp. 53-69) are devoted to ancient Egypt. Chapters XIII to XXIX of that volume (pp. 70-186) deal comprehensively with the Arabs in the Iberian Peninsula.

The lithographic plate at the beginning depicts a tree, labeled “Arvo da Liber,” with a Portuguese royal flag at its base. To its right is a base labeled “Carta Constitucional”, with a phoenix rising from its ashes on top. In the lower quarter of the plate is written “Plantada, e cultivada pelo nosso Heróico Libertador, crescerá, fructificará, assombrará o Throno, immortalizará o reinado da sua Augusta Filha, tornará até em verdade a ficção do Phenix renascer das suas cinxas no altar da patria.”

Dulac (1768-1850) was born in France, becoming a naturalized Portuguese subject in 1799. From 1794 he was an official in the Secretaria d’Estado de Negocios Ecclesiasticos e da Justiça. He wrote several other books that, as this one, remain of considerable value.

* Innocêncio I, 206 (incorrect transcription of title and without collation); VIII, 253 (giving the correct title, but still without any collation or mention of the plate). Canto, *Ensaio bibliographico ... 1828 a 1834* (1892) 54 (no collation or mention of the plate). Not in Biblioteca Pública de Braga, *Portugal da Revolucao Francesa ao Liberalismo*. OCLC: 19567337 (University of Kansas Archives, University of Texas, University of California-San Diego, British Library). Porbase locates five copies: four in the Biblioteca Nacional de Portugal,



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one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats British Library only. KVK (44 databases searched) locates only the copies cited by Porbase.

First Book on Architecture by a Brazilian

*5. EÇA, Mathias Aires Ramos da Silva de. *Problema de architectura civil, a saber: porque razão os edificios antigos tinhão, e tem mais duração do que os modernos? E estes porque razão rezistem menos ao movimento da terra quando treme* 2 parts in 1 volume. Lisbon: Na Officina de Miguel Rodrigues, 1770. 4°, contemporary mottled sheep, spine gilt with raised bands in five compartments (head of spine defective; other minor wear), crimson leather lettering piece in second compartment from head, short title lettered gilt, text block edges rouged. Printed on thick paper of excellent quality. Overall very good to fine condition. Internally very fine, clean and crisp. Oval nineteenth-century stamp of the Casa de Azevedo in blank outer margin of volume I, page 1. Two much later ink manuscript signatures near top of second front free endleaf recto; small white octagonal ticket with red border near bottom of same leaf recto. (1 l. title page), 250 pp.; (1 l. with Part II title page), 391 pp. [I]¹, A-Q⁸ (-Q6-7); A-Z⁸, Aa⁸, Bb⁴. Some copies have two integral blank leaves following p. 250 of Part I which are not present here. *2 parts in 1 volume.* \$3,000.00

FIRST EDITION, FIRST ISSUE of this work on materials and methods of building. Given the mention of earthquakes in the subtitle, Silva de Eça might very well have been inspired by the Lisbon earthquake of 1755. The second issue, with a title page dated Lisbon 1777, did not have the lengthy subtitle on ancient and modern buildings, had no divisional title for part 2, and included 3 preliminary leaves with a dedication. A third issue was dated 1778.

A native of São Paulo, Silva de Eça (1705-1763), spent most of his adult life in Portugal. His *Reflexões sobre a vaidade dos homens*, Lisbon 1752, is one of the masterpieces of eighteenth-century Portuguese prose. Silva de Eça's sister, Teresa Margarida da Silva e Orta, was Brazil's first female novelist.

Provenance: The Casa de Azevedo was one of the most important libraries ever formed in Portugal. Francisco Lopes de Azevedo Velho da Fonseca de Barbosa Pinheiro Pereira e Sá Coelho, primeiro Visconde de Azevedo and toward the end of his life Conde de Azevedo, (Marrancos, Vila Verde, 1809-Porto, 1876), was perhaps the foremost bibliophile of his time. He left his fabulous library to his cousin, the Conde de Samodães. A significant part of the library was sold in the famous Azevedo-Samodão auction (1921-1922), the thick two-volume catalogue of which contains 3722 lots, and remains a standard reference work. The present volume did not appear in the sale. The Visconde de Azevedo maintained a private press in his Porto residence, where he printed a number of volumes in limited editions. See *Biblos*, I, 495-6; *Dicionário cronológico de autores portugueses*, II, 58; *Grande enciclopédia*, III, 914-5.

* Borba de Moraes (1983) I, 282; *Período colonial* pp. 129-30. Sacramento Blake VI, 259-69. Innocência VI, 159: "escripta com notavel erudição." Palmira Morais Rocha de Almeida, *Dicionário de autores no Brasil colonial* (2nd ed., 2010), pp. 211-2. On the author,

PROBLEMA
DE
ARCHITECTURA
CIVIL

A S A B E R :

Porque razão os edificios antigos tinhaõ, e tem mais duraçãõ
do que os modernos? E estes porque razão rezistem menos
ao movimento da terra quando treme

DEMONSTRADO

P O R

MATHIAS AYRES RAMOS

DA SILVA DE EÇA,

Provedor que foi da Caza da Moeda desta Corte, e Author
das *Reflexoens sobre a vaidade dos homens.*

OBRA POSTHUMA

Dividida em duas partes com hum index de alguns termos,
de que na mesma se faz mençãõ,

DADA A' LUZ POR SEU FILHO

MANOEL IGNACIO RAMOS

DA SILVA DE EÇA.

P A R T E II.

L I S B O A

NA OFFICINA DE MIGUEL RODRIGUES

Impressor do Eminentissimo Senhor Cardial Patriarca.

ANNO M.DCC.LXX.

Com licença da Real Meza Censoria.

cf. Barbosa Machado IV, 254. Not in Bosch. Not in Boston Public Library, *Books on Architecture*. Not in JCB, *Portuguese and Brazilian Books* (but JCB acquired a copy from us in 2017). Not in Palha. Not in Azevedo-Samodães or Ameal. Not located in NUC. OCLC: 83680148 (Getty Research Institute; University of Notre Dame [acquired from us in 2013]); 956578806 and 1050765783 are links to digitized copies; for the 1778 imprint, cf. 79348207 (John Carter Brown Library); 752703470 (British Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc, which lists only a single copy of the 1778 printing at British Library.

*A Poem by Jaime Cortesão
Previously Unpublished Letters*

*By António Feliciano de Castilho and Ramalho Ortigão
Caricatures by Francisco Valença, Almeida Azevedo and M. Roque Gameiro*

6. *Início: Revista de arte, literatura e crítica*. 6 issues. Lisbon: Oficinas de Pedro de Sousa, 1915. Large 8°, original illustrated wrappers, stapled. Uncut and unopened. In very good condition. 16 pp., 2 plates; pp. [17]-32, 2 plates; pp. [33]-48, 2 plates; pp. [49]-64, 2 plates; pp. [65]-80, 2 plates; [1 l. (12.5 x 16 cm.)], pp. [81]-96, 2 plates. 6 issues. \$500.00

FIRST and ONLY EDITION—A COMPLETE RUN. Only six issues appeared, dated January to June of 1915. Literary directors were Oliveira Mouta and Hermenegildo António. The artistic director, who designed the front covers depicting a rooster, was Guilherme Felgueiras. Included are previously unpublished letters by António Feliciano de Castilho and Ramalho Ortigão, and a poem titled “Saudades” by Jaime Cortesão. Three of the plates are caricatures by Francisco Valença, Almeida Azevedo and M. Roque Gameiro. One of the plates in each issue deals with heraldry, with multiple shields explained in the text. Many of the texts are by the editors.

* Pires, *Dicionário da imprensa periodica literária portuguesa do século XX (1900-1940)*, p. 205; *Dicionário das revistas literárias portuguesas do século XX*, p. 179 (stating that the Biblioteca Nacional de Portugal had only 2 issues). Clara Rocha, *Revistas literárias do século XX em Portugal*, p. 641.

Rare Sermons Preached in Brazil by a Native of Pernambuco

***7. JABOATAM [or Jaboatão], António de Santa Maria, O.F.M.** *Jaboatão mystico em correntes sacras dividido. Corrente primeira panegyrica, e moral, oferecida, debaixo da protecção da milagrosa imagem do Senhor Santo Amaro, venerada na sua Igreja Matriz do Jaboatão, ao illustrissimo e ecellentissimo senhor Luiz Jozé Correa de Sá, Governador de Pernambuco* Lisbon: Na Offic. de Antonio Vicente da Silva, 1758. 4°, twentieth-century antique sheep (fourth quarter; unsigned but unmistakably by Império da Conceição Graça), spine richly gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, short

author-title lettered gilt. Woodcut headpieces, tailpieces and initials. Tiny round wormhole from leaf A1 to Ff1, occasionally touching a letter of text, but never obscuring it. Overall in good to very good condition. (20 ll.), 292 pp. *-*****⁴, A-Z⁴, Aa-Nn⁴, Oo². Main text in 2 columns.

\$1,800.00

FIRST and ONLY EDITION, not to be confused with several other works by the author the titles of which begin with the same two words. The second through eighth preliminary leaves contain the author's dedication to the Governor of Pernambuco. There are ten sermons, all preached in Brazil, most in various churches and convents around Recife (one in Paraíba). They contain much content related to Brazil. There is an introductory discourse (pp. 1-38) about the image of Santo Amaro at the Church of his name at Jaboatão.

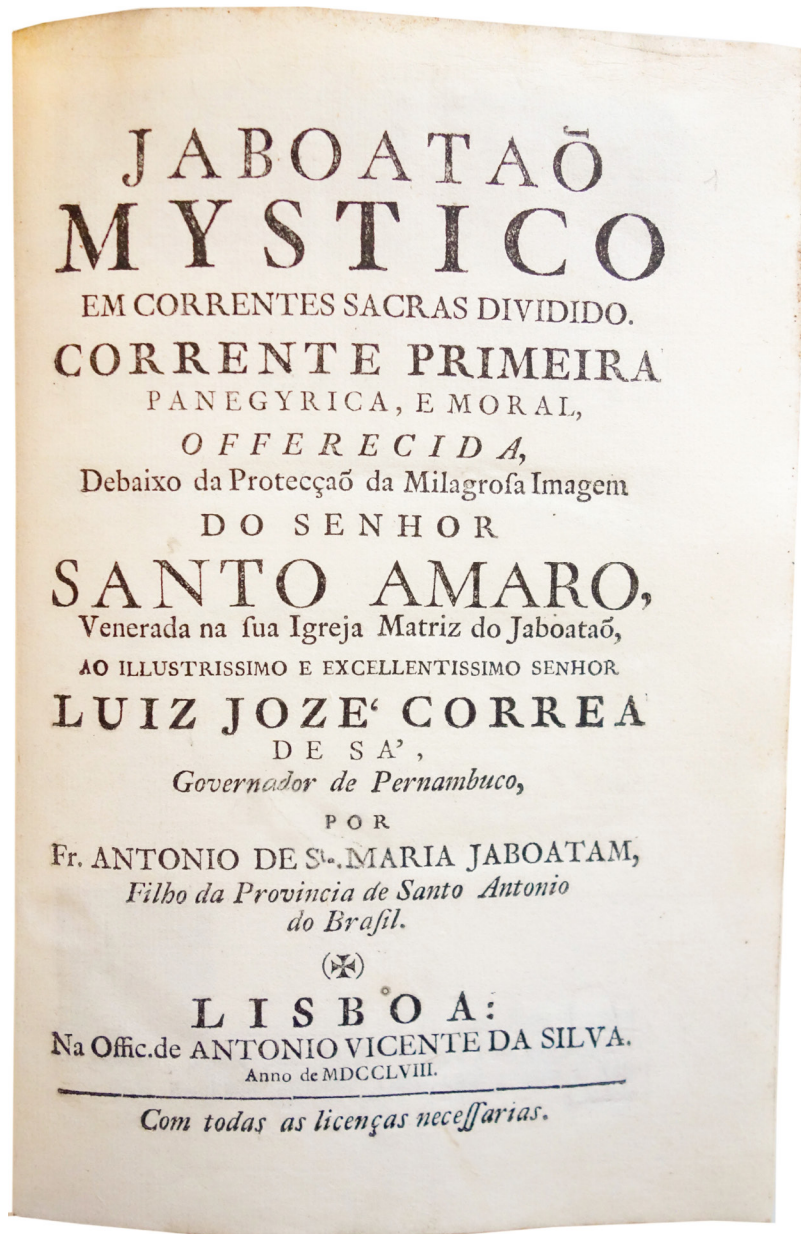
Father Jaboatão of the province of St. Antônio of Brazil, was born at Freguesia de Santo Amaro de Jaboatão, in the district of Recife, in 1695. In secular life Antônio Coelho Meireles, he entered the Franciscan Order in 1717 at the Convento de Paraguassú, Bahia, and was appointed Chronicler of the Order. He was a member of the Bahian Academia dos Esquecidos, as well as the Academia Brazilica dos Renascidos. The date of death, for a long time not generally known, is said to have been at Bahia, 1779 (Blake says between 1763 and 1765); no new works by him were published after 1761.

* Borba de Moraes (1983), I, 422-3; *Período colonial*, p. 196. Almeida, *Dicionário de autores no Brasil colonial* (2nd ed., 2010), pp. 280-3. Sacramento Blake I, 309-10. Innocência I, 201-2; for the author, see also VIII, 246-7. Not in JCB, *Portuguese and Brazilian Books*. Not in Rodrigues. Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal (at least one of which is seriously wormed). Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

Autos-da-Fé Sermon Dedicated to the Queen of England

*8. LEITÃO, Alvaro, O.P. *Sermão do Acto da Fe de Lisboa, dedicado a Serenissima Senhora Catharina Augustissima Raynha da Grão Bretanha pregado o P. Fr. Alvaro Leitão, Religioso da Ordem dos Prégadores, Mestre em Sancta Theologia, & Prégador de sua Magestade, na quarta Domingada Quaresma a quatro de Abril deste presente anno de 1666*. Lisbon: Na Officina de Joam da Costa, 1666. 4^o, much later plain beige wrappers. Woodcut headpiece and initial on second preliminary leaf recto. Typographical headpieces. Woodcut initial on p. 1. Small typographical tailpiece on final page. Some light dampstains. A few leaves with very minor worming in upper outer blank margins, never affecting text. Top edges trimmed a bit close, touching a few page numbers. In good condition, if just barely. (4 ll.), 46 pp. []⁴, A-F⁴ (-F4), \$300.00

FIRST and ONLY EDITION. Dedicated to Catherine of Bragança, Queen consort of King Charles II of Great Britain, daughter of King D. João IV of Portugal and sister to the Portuguese Kings D. Afonso VI and D. Pedro II. Preached on the fourth Sunday of Lent by the Dominican Fray Álvaro Leitão (professed 1629; died 1676, said to have been at



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an advanced age), this sermon, based on *Isaiah*, LXV, 2, is vehemently anti-Jewish. Fray Leitão was royal preacher to both D. Afonso VI and D. Pedro II, and was unanimously elected Prior of the Dominican House at Évora.

* Arouca L194. Alfonso Cassuto, *Bibliografia dos sermões de autos-da-fé impressos*, Lisboa 13. Horch 63. Basseches p. 30. Barbosa Machado I, 105-6. Innocência I, 47, 316. Pinto de Mattos p. 38. Iberian Books C14271 [110894]. Palha 229. Visconde de Trindade 50. Azambuja 1735. Monteverde 2641 and 3676. Avila Perez 368 and 382.

Important Resource for Portuguese Provenances

*9. LIMA, Matias. *Super-libros portugueses ineditos*. Porto: Fernando Machado & C.^a, L.^{da}, Livraria Editora, 1927. Separata da *Revista de Ex-Libris Portuguezes*. 4^o, twentieth-century (final quarter) half crimson morocco over red cloth (minor wear), spine richly gilt with raised bands in six compartments, author and title lettered gilt in second and fourth compartments from head, double ruled in gilt between leather and cloth, top edges gilt, original illustrated wrappers bound in. N^o 194 of 300 signed and numbered copies. Slightly browned. In very good condition. Bookplate of Livraria Esquina, Porto, on front free endleaf verso. (1 blank, 2 ll.), 145 pp., (1 l. errata). Profusely illus. with reproductions of bindings. One of 300 copies offprinted from the *Revista de ex-libris portuguezes*. \$350.00

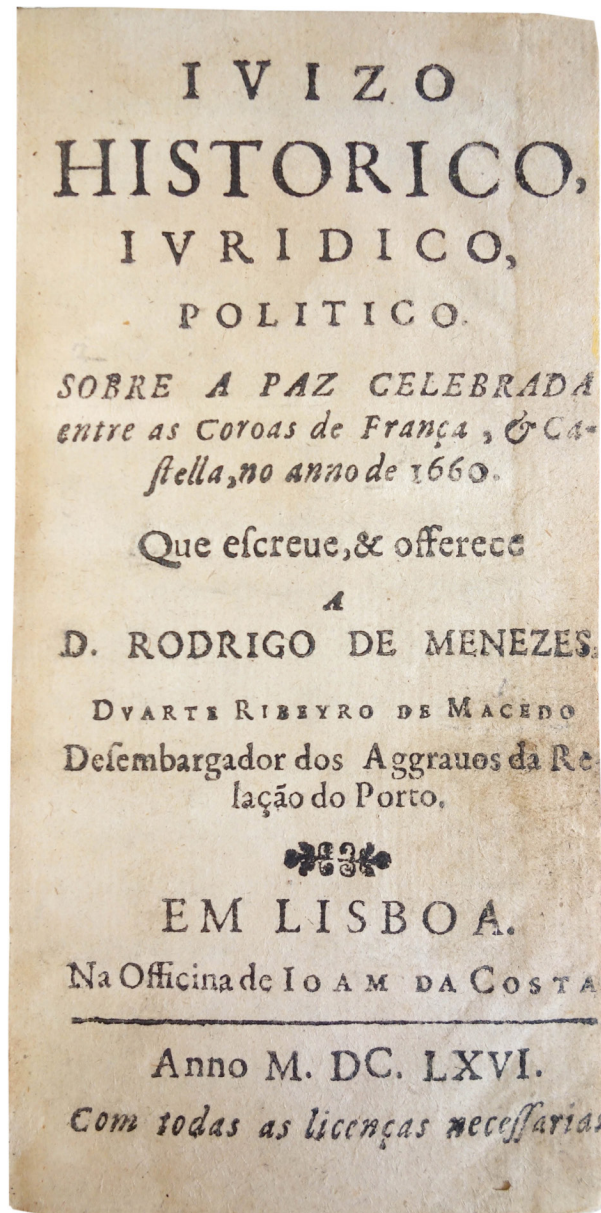
FIRST and ONLY separate EDITION of this important work for the study of Portuguese bookbinding and provenance.

* Breslauer, *The Uses of Bookbinding Literature*, mentions two other works by Matias Lima, but not this one.

Portuguese Diplomat Assesses the Peace of the Pyrenees

*10. MACEDO, Duarte Ribeiro de. *Iuizo historico, iuridico, politico sobre a paz celebrada entre as Coroas de França, & Castella, no anno de 1660* Lisbon: Na Officina de Ioam da Costa, 1666. 12^o, eighteenth-century tree sheep (very slight wear), smooth spine richly gilt, crimson leather lettering piece, short author-title lettered gilt, marbled endleaves, text-block edges sprinkled red. Woodcut headpieces, tailpieces and initials. Outer margin of title page cut close and reinforced without loss. Light brownning. In good to very good condition. Old seven-line ink manuscript inscription on final front free endleaf verso. (6 ll.), 249, (2) pp. t⁶, A-K¹², L⁶. Leaf D7 wrongly signed D6. \$1,800.00

FIRST EDITION of this interesting contemporary analysis of the likelihood for lasting peace between France and Spain following the 1659 Peace of the Pyrenees, which



Item 10

ceded Roussillon to France, a symptom of the shift of European power from Spain to France. Giving a history of the long-standing enmity between France and Spain, Ribeiro de Macedo mentions French claims to Spanish territories in the Peninsula and outside it (including Rousillon and Cerdeña, pp. 54-8, and Navarre, pp. 58-66), as well as Spanish claims to French territory. A lasting peace with France would have meant that Spain could devote more effort to subduing Portugal.

Ribeiro de Macedo (1618?-1680), advisor to D. Pedro II and ambassador to France and Spain, is best known for his efforts to end the economic crisis in Portugal during the second half of the seventeenth century. Defending the importance of industry to Portugal's future, Macedo outlined a plan for industrial growth and advised stimulating private initiative. He favored the development of national crafts for export as a way of achieving a favorable balance of trade. Along with Father António Vieira and Dom Francisco Manuel de Mello, Macedo is considered one of the best writers of Portuguese prose during the seventeenth century.

*Arouca M27. Innocência II, 215: without collation. Barbosa Machado I, 743. Pinto de Mattos (1970) p. 538. Biblioteca Nacional de Portugal, *Exposição Bibliográfica da Restaouração* 1295. Palha 2730. Monteverde 4573. Not in Ameal, Avila-Perez or Azevedo-Samodães. NUC: CSt, MH. OCLC: 780155515 (Bibliothèque nationale de France); 83429342 (Houghton Library); 458697499 (Bibliothèque nationale de France); 727388036 (internet resource: Universidad de Salamanca); 433632950 (Biblioteca Nacional de España); 644985090 (Universidad de Salamanca); 1108692503 (British Library [acquired from us in 2019]). Porbase locates four copies: one at the Arquivo Nacional da Torre do Tombo, and three at the Biblioteca Nacional de Portugal (one missing the final license leaf and the binding in "mau estado"; another with the final three leaves mutilated and the binding in "mau estado"). Jisc repeats British Library.

***11. MARQUES, Alfredo Pinheiro.** *A cartografia portuguesa do Japão (séculos XVI-XVII): catálogo das cartas portuguesas. / The Portuguese Cartography of Japan (XVI-XVII Centuries): A Catalogue of Portuguese Charts.* Lisbon: Fundação Oriente / CNCDP / Imprensa Nacional, 1996. Oblong folio (27.6 x 36.6 cm.), publisher's buckram with dust jacket. In fine condition. Internally as new. 254 pp., 94 full-page color reproductions (4 folding). Text in Portuguese and English. One of 1,000 copies. ISBN: 972-27-0815-5. \$180.00

FIRST and ONLY EDITION. On the whole the quality of the color reproductions of the maps and charts is high, although it varies somewhat according to the condition of the originals and the ability of the several institutional owners to provide top-grade transparencies. The English translation, by Martin A. Kayman, is first-rate.



Item 10

*First Book on Freemasonry by a Brazilian and
First Book in Portuguese on Freemasonry*

*12. [MENDONÇA, Hipolyto José da Costa Pereira Furtado de]. *Cartas sobre a framaçonaria, segunda edição, feita sobre a original de Amsterdam, augmentada com duas cartas escriptas em 1778 sobre o mesmo assumpto, e correcta*. Paris: A. Bobée, 1821. 8°, contemporary half mottled sheep over marbled boards (slight wear to some extremities), smooth spine with gilt fillets and black leather lettering piece, very short title lettered gilt. Small marginal dampstain, foxed. In near-good condition. Pictorial bookplate of Alexandre Correa de Lemos on verso of title page. Older stamp on blank portion of title page above imprint: "Hé De // Antonio de Almeida Tovar Menezes Vasconcellos // Da Cidade de Viseu". (1 l.), 162 pp. \$500.00

Third edition of the **first book in Portuguese on Freemasonry**; also the **first book on the subject by a Brazilian author**. The *Cartas* first appeared in 1805 with a "Madrid" imprint: the statement on the title page that this is the second edition (repeated on the title pages of later editions) is false, probably made to mislead the censors; also false is the Madrid imprint: the types used are exactly the same as those in the *Cartas* of London, 1809 printed by W. Lewis. That 1809 printing may in fact be a later issue of the 1805 edition with a new title page (the collation is the same, as are the dimensions, according to Borba), rather than a later edition. The work next appeared in Paris, 1821 and then in Rio de Janeiro, 1833.

In these letters the author explains the humanitarian principles of the Freemasons, arguing that those principles do not contravene the monarchy or religion. He also points out that Freemasons are persecuted in Portugal by the Inquisition, citing specific cases, and trying to prove that papal bulls against the Freemasons are invalid in Portugal because they did not receive royal approval.

Furtado de Mendonça (1774-1823), a Brazilian born in Colonia do Sacramento (now in Uruguay) who earned degrees in philosophy and law from Coimbra, came to the United States (1798-1801) to study agriculture and bridge construction for the Portuguese government, then visited England. When he returned to Portugal, full of the liberal ideas he had heard during his travels, he was imprisoned as a Freemason and an opponent of the monarchy. He escaped and fled to England in 1805, where several years later he began publishing the enormously influential *Correio Brasiliense*. After Brazilian independence was declared in 1822, he was appointed Brazilian consul general in England by D. Pedro I but died before he could assume the post.

* Borba de Moraes, *Período colonial*, p. 241: calling for 162 pp. Innocência III, 199-200: without collation. Ramos, *A edição de língua portuguesa em França (1800-1850)* 67: calling for 162 pp. Cf. Borba de Moraes (1983) II, 561: citing the 1805 and 1809 editions. Cf. Bosch 267: the 1805 edition. Not in Rodrigues. Not in Palha. NUC: MH. Porbase locates a single copy, at Biblioteca Nacional de Portugal.

RELACAM
DA
VITORIA
QUE OS PORTUGUEZES
alcançaraõ no Rio de Janceyro con-
tra os Francezes , em 19. de
Setembro de 1710.

Publicada em 21. de FEVEREYRO.



LISBOA.

Na Officina de Antonio Pedrozo Galraõ,
Com as licenças necessarias, & Privilegio Real.
Anno de 1711.

Vende-se em casa de Manoel Diniz, Livreiro às portas
de Santa Catharina, & na Rua Nova.

Rare Newsletter Account of a French Attempt to Capture Rio de Janeiro

*13. [MENEZES, D. Francisco Xavier, 4.º Conde de Ericeira, probable author; or possibly João Medeiros Correia]. *Relaçam da vitoria que os Portuguezes alcançãrão no Rio de Janeyro contra os Francezes, em 19 de Setembro de 1710. Publicada em 21 de Fevereyro*. Lisbon: Na Officina de Antonio Pedrozo Galrão, 1711. 4º, much later marbled wrappers. Woodcut Portuguese royal arms on title page. Woodcut headpiece and initial on p. 3. Very small piece gone from upper outer blank margins. Overall in good to very good condition. 12 pp. \$1,800.00

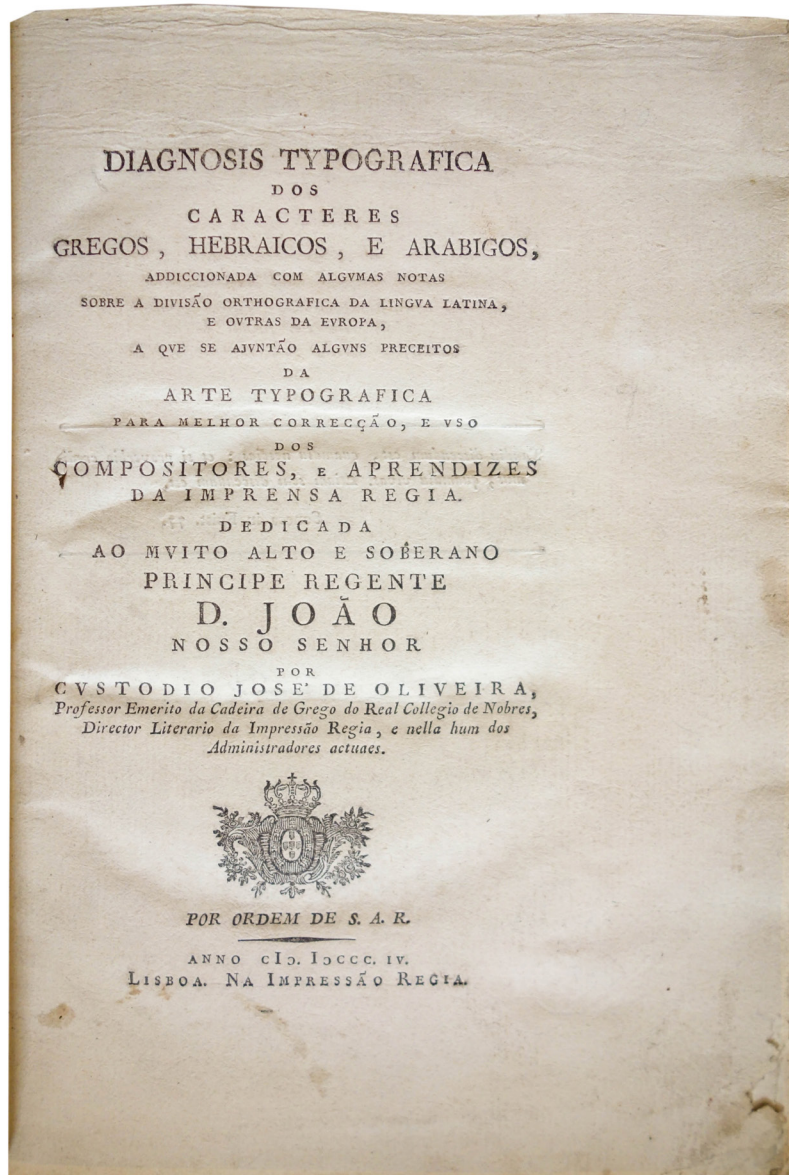
FIRST EDITION [?]. There appears to be another edition or issue, priority undetermined. Both are extremely rare. On August 17, 1710 the French landed in Guanabara Bay with 1,500 men under the command of the mulatto Jean-François Du Clerc from Guadeloupe, in an ill-fated attempt to conquer Rio de Janeiro, at the time a rich center of commerce for the gold and diamond regions of the Brazilian interior. Most of the force were either killed, wounded or taken prisoner, as was Du Clerc. A few months later he was murdered under circumstances unclear while under house arrest. There is a list of prisoners, wounded and dead on pp. 10-12.

The following year René Duguay-Trouin (1673-1736) succeeded where Du Clerc had failed. On 21 September 1711, in an 11-day battle, he captured Rio de Janeiro with twelve ships and 6,000 men, in spite of the defense consisting of seven ships of the line, five forts, and 12,000 men. He held the governor for ransom. Duguay-Trouin captured large quantities of loot from Rio de Janeiro, including numerous enslaved Africans, which he later sold at Cayenne, French Guiana.

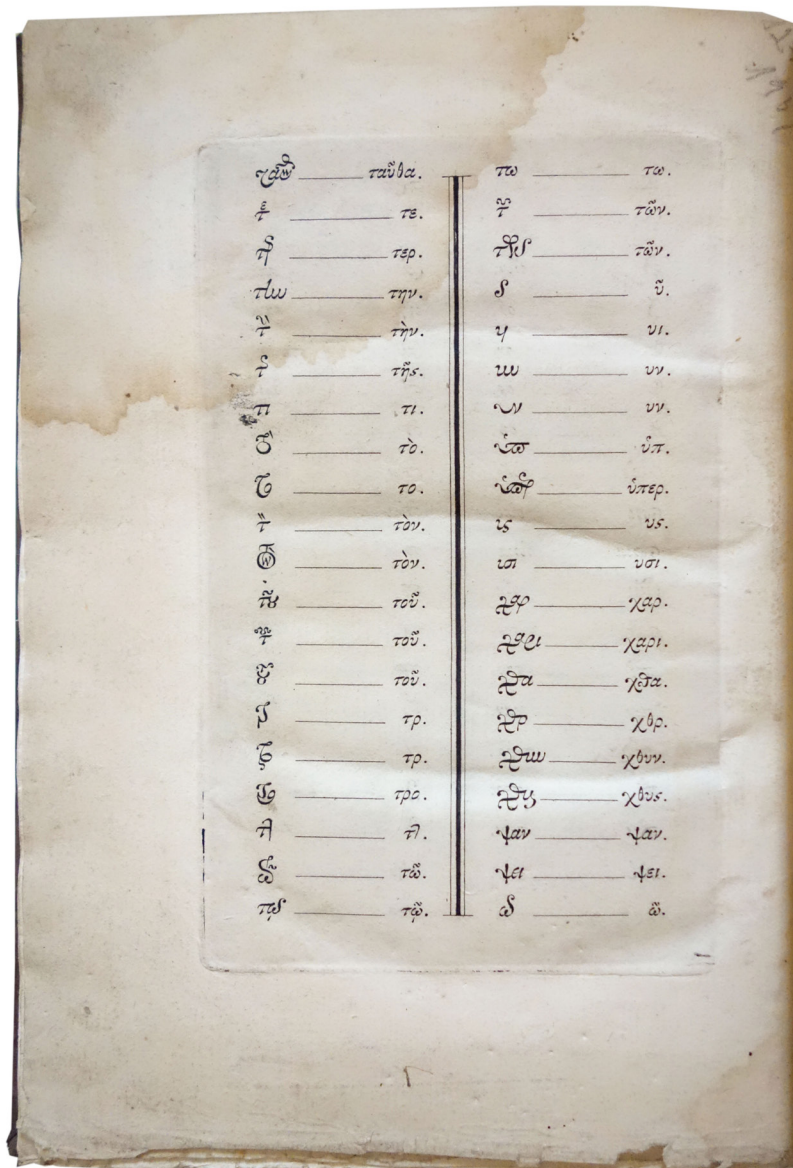
Most sources attribute this newsletter to D. Francisco Xavier Menezes, but Brito Aranha, in volume X of the continuation of *Innocência* credits João Medeiros Correia.

* Alden-Landis, *European American* 711 / 68. Borba de Moraes (1983) II, 566. *Innocência* III, 86; X, 316-7. Rodrigues 2577: "Raríssimo." Sabin 47854. Berger, *Bibliografia do Rio de Janeiro* (1980), p. 313. JCB, *Portuguese and Brazilian Books* 711 / 2. Schaeffer, *Portuguese Exploration*, p. 51. Not located in OCLC. There is a record in *Porbase*, but without any location.





Item 14



Item 14

Instructions for Compositors in Hebrew, Greek and Arabic

*14. OLIVEIRA, Custodio José de. *Diagnosis typografica dos caracteres gregos, hebraicos, e arabigos ... para melhor correcção, e uso dos compositores, e aprendizes da Imprensa Regia* Lisbon: Impressão Regia, 1804. 4°, relatively recent antique sheep (some wear), spine with gilt fillets and raised bands in five compartments, crimson leather lettering piece, short author-title lettered gilt. Small woodcut Portuguese royal arms on title-page. The 2 leaves of plates with dampstains in upper outer corners. In good condition. (8 ll. with title page and dedication), viii pp. [the "Prefaço aos Compositores"], pp. 3-72 pp., usually bound after the title page, which counts as pp. 1-2, (2 ll. plates with 4 engravings on 4 pp.). \$500.00

FIRST EDITION of this work written by one of the Directores Litterarios of the Impressão Regia, to instruct compositors about the Hebrew, Greek, and Arabic alphabets so that fewer mistakes would be made when setting type in those languages. Numerous tables and inserts within the text show the alphabets and numbers of each language, and 4 plates show common ligatures and abbreviations of Greek. Innocêncio describes the work as "trabalho mui aproveitavel, para o tempo em que sahiu," and notes that it is the only work he knows of on this subject that was originally written in Portuguese.

Oliveira (1758-ca. 1812), a professor of Greek in Lisbon, was at the Impressão Regia until at least 1807. He was given a pension to work on a Greek dictionary, which remained incomplete at his death. Oliveira also wrote a text for students of Greek and a few works on Greek authors.

There is some confusion among bibliographers about the collation of the *Diagnosis*. Innocêncio calls for xvi, vii, 72 pp., but mentions no plates. The Monteverde catalogue, describing an actual copy, gives xiii, 72 pp., and calls for 2 leaves with engravings: it would appear to be lacking the "Prefaço aos compositores" found in our copy. *NUC*, describing the copy at New York Public Library, calls for only viii, 72 pp., and notes that pp. 1-2 are lacking; the New York Public Library copy therefore appears to be lacking the 7-leaf dedication. *NUC* (out of alphabetical order) also lists Oliveira's *Diagnosis especifica*, 1803 (not in Innocêncio), with a collation of 72 pp. and 2 plates, whose captions are the same as those on the plates in this copy; this might possibly be an earlier edition or issue; we have never seen a copy.

* Innocêncio II, 113. Fonseca, *Aditamentos* 104. Monteverde 3822. Not in Palha. Cf. Rebelo Gonçalves, *A Imprensa Nacional de Lisboa e as humanidades clássicas* pp. 9-10. Not in Welsh or *Greenlee Catalogue*. See also Jorge Peixoto, "Custódio José de Oliveira e as artes gráficas em Portugal" in *Prelo: revista nacional de artes gráficas*, [volume I, first series] number 1 (Março-Abril 1972), pp. 10-1; 37-8. Not in Azevedo-Samodães, Ameal, Avila-Perez, Fernandes Thomaz, Azambuja, Moreira Cabral, Nepomuceno or Castello Melhor. *NUC*: NN (defective); under José de Oliveira, 3 more copies (IU, ICN, MH), with the collation given as 72 pp.

PARAFRAZE
DOS
PROVERBIOS DE SALOMÃO
EM VERSO PORTUGUEZ,
DEDICADA
AO SERENISSIMO
PRINCIPE DA BEIRA
NOSSO SENHOR,
POR
JOSE' ELOI OTTONI.



BAHIA:
NA TYPOGRAPHIA DE MANOEL ANTONIO DA
SILVA SERVA.

ANNO DE 1815.
Com as licenças necessarias.

*Verse Translation of Proverbs by a Native of Minas Geraes
Printed by Bahia's First Printer*

*15. OTTONI, José Eloi. *Parafrase dos proverbios de Salomão em verso portuguez* Bahia: na Typographia de Manoel Antonio da Silva Serva, 1815. 8°, contemporary mottled sheep (some slight wear), smooth spine with gilt fillets and crimson leather lettering piece, gilt lettered short title, text block edges sprinkled blue. Small wood-engraved vignette on title page, decorative rule of type ornaments preceding each chapter. Overall fine condition. Much old ink manuscript doodling on endleaves. 357 pp., (5 blank ll.). Latin and Portuguese text on facing pages. A-Z⁸. Page 63 wrongly numbered 64. Leaf Q1 unsigned. \$900.00

FIRST EDITION of this translation of Proverbs into Portuguese verse, with the Latin text in prose. Berbert de Castro (n° 49) had seen a reference to a quarto edition printed by Silva Serva in 1813. That edition is apparently a ghost: no copy has been located, and references in Berbert de Castro, Borba de Moraes and Gonçalves Rodrigues can all be traced back to the Ramos Paz catalogue.

Manoel Antonio da Silva Serva was Bahia's first printer, beginning to print there in 1811.

A native of the Villa of Principe, now the city of Serro in Minas Geraes, Ottoni (1764-1851) studied in Italy before returning home to teach. Called to Portugal, Ottoni served as secretary to two noblemen until the French invasion and his Masonic tendencies prompted his return to Brazil. In 1825 he was appointed Oficial da Secretaria da Marinha in Brazil. In addition to several short collections of a drama in verse, sonnets and other poetry, Ottoni also completed a verse translation of the Book of Job into Portuguese, published in Rio de Janeiro the year after his death.

* Berbert de Castro 63: illustrating the title-page. Borba de Moraes (1983), p. 640; *Período colonial* p. 271. Innocência IV, 310. Sacramento Blake IV, 410: giving the format as 12°, and citing a second edition (without Latin text) published in Rio de Janeiro, 1841. Gonçalves Rodrigues, *A tradução em Portugal* 3087: citing it, in error, under 1813. JCB, *Portuguese and Brazilian Books* 815/1. Rodrigues 1820. Not in Palha. Not in Azevedo-Samodães, Ameal or Avila-Perez. NUC: DLC, DCU-I, NN, InU, RPJCB (same collation). OCLC: 123285864 (New York Public Library, Princeton University Library, Houghton Library, University of Michigan, University of California-Los Angeles, University of Southern California, Stanford University Libraries, University of California-Santa Barbara, British Library, Universidade de São Paulo, La Trobe University-Melbourne (Bundoora) Campus). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Jisc repeats British Library only.

*Most Important Work Produced by Fernando Pessoa Under His Own Name
The Only Book by Pessoa, Other than Pamphlets and Translations
To Appear During His Lifetime
Author's Signed and Dated Presentation Inscription*

*16. **PESSOA, Fernando.** *Mensagem*. Lisbon: Parceria António Maria Pereira, 1934. 8°, publisher's plain wrappers with dust jacket (minor soiling; tear of 4.2 cm. at bottom of front joint of jacket), uncut. In very good condition. Fine internally. Author's signed and dated presentation inscription on blank p. [1]: "À Albino Forjaz de Sampaio, // Com um abraço // de // Fernando Pessoa // 8-XII-1934." 100, (2) pp.
\$16,000.00

FIRST EDITION of the only book, other than pamphlets or translations, by Pessoa published during his lifetime. This epic poem celebrating the glories of Portuguese history is by far the most important work of poetry produced by Pessoa under his own name, and perhaps his most important work overall (although this last point is arguable, since he produced so much of importance under his various heteronyms, much of which appeared in literary reviews, while significant pieces remained unpublished or only partially published until after his death).

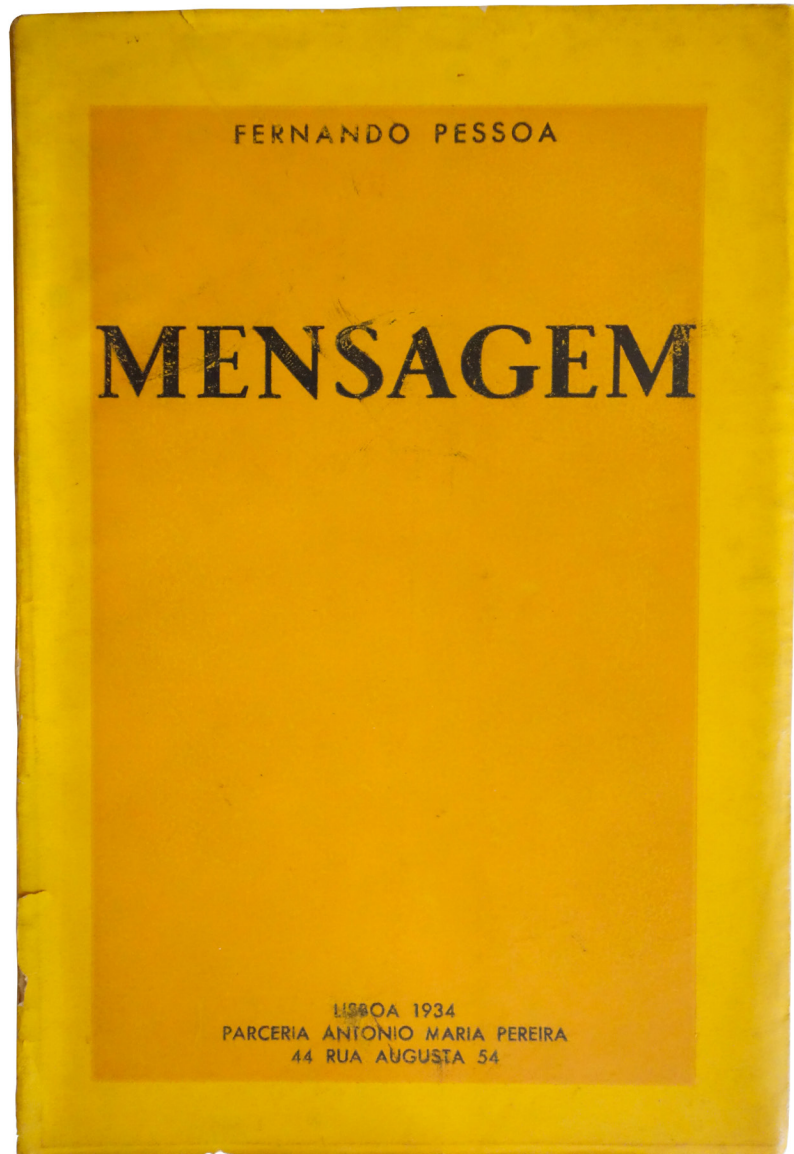
Provenance: Albino Maria Pereira Forjaz de Sampaio (1884-1949) was a member of the Academia das Ciências de Lisboa. He wrote and edited a large number of books; among the most noteworthy are the 4-volume *História da literatura portuguesa ilustrada*, and the catalogue of his collection of Portuguese theater: *Subsídios para a História do Teatro Português. Teatro de Cordel (Catálogo da Coleção do autor)*, published by the Academy of Sciences in 1922. His *Palavras Cínicas* was perhaps the greatest best seller in twentieth-century Portugal, with 46 editions by the time of his death. A passionate bibliophile, there is a catalogue of the auction sale of his library, *Catálogo da importante e valiosa biblioteca do ilustre escritor ... Albino Forjaz de Sampaio ... a venda em leilão ... 11 de junho de 1945 na Liquidadora Fuertes ... sob a direcção de Arnaldo Henriques de Oliveira*. For Forjaz de Sampaio, see Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 432; António Leitão in *Biblos*, IV, 1076-7; *Dicionário cronológico de autores portugueses*, III, 310-1.

* Stoddard 5. Blanco, *Fernando Pessoa, Esboço de uma bibliografia* PO 127. Rui de Sousa, *Fotobibliografia de Fernando Pessoa* 176. See also Bloom, *The Western Canon*, pp. 3, 485-92.

*17. **PESTANA & C.^a, Lda., Typografia F.** *Catálogo de tipos*. Lisbon: F. Pestanha & C.^a, Lda., 1966. Oblong 8°, original light pink printed wrappers. Printed in red and blue throughout. In very good condition. (84 ll.).
\$120.00

WITH:

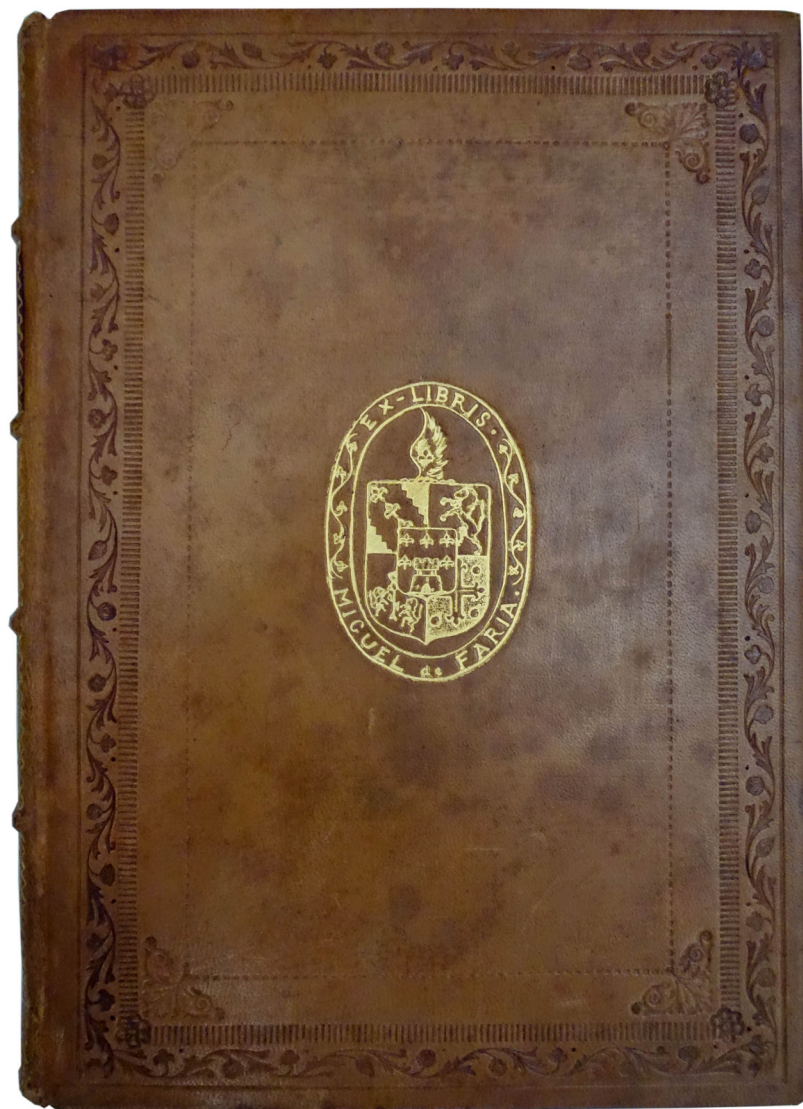
PESTANA & C.^a, Lda., Typografia F. *Suplemento do Catálogo de Tipos*. Lisbon: F. Pestanha & C.^a, Lda., n.d. Oblong 8°, original gray stiff printed wrappers with blue spine. Printed in red and black throughout. In very good condition. (32 ll.).



Item 16

A Albino Fojas de tempo,
Com um abraço
do
Fernando Pessoa

8-XII-1934.



Item 18

Celebrating the Hapsburg King's Entry to Lisbon

***18. QUEVEDO [E CASTEL-BRANCO], Vasco Mausinho de.** *Triumpho del monarca Philippo Tercero en la felicissima entrada de Lisboa....* Lisbon: por Jorge Rodrigues, 1619. 4^o, late twentieth-century antique sheep (slight rubbing at head and foot of spine), spine richly gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head with short title lettered gilt, "1619" in gilt at foot, gilt armorial supra-libris of Miguel de Faria on covers within a border decorated in blind, text block edges rouged. Portuguese royal arms on title-page, woodcut initials, woodcut floral vignette on B4 recto, E1 verso, and verso of final leaf. In very good condition. Armorial bookplate of Miguel [Braga Leite] de Faria; his supra-libris on covers. (4), 66 leaves. []⁴, A-H⁸, I². Leaves 19, 20, 21, and 43 wrongly numbered 16, 32, 13, and 40, respectively. \$1,600.00

FIRST and ONLY EDITION. Poem in six cantos of *Octava rima* on the subject of the entry of King Philip III of Spain [Philip II of Portugal] into Lisbon in 1619. The Hapsburg king was genuinely popular in Portugal at this time. In a note to his translation of Ticknor's *History of Spanish Literature*, Pacual de Gayangos described this work as "obra de bastante ingenio, escrita en octavas fáciles y armoniosas"

A native of Setúbal, the author was a lawyer who had studied both civil and canon law with distinction at Coimbra University. Mausinho is sometimes catalogued as Mousinho, Quevedo as Quebedo, and Castel-Branco as Castelo-Branco, Castelbranco or Castelobranco.

Provenance: Miguel [Braga Leite] de Faria, distinguished book collector and brother of the bibliographer Father Francisco Leite de Faria. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos*, 1150; the supra-libris conforms to 1149.

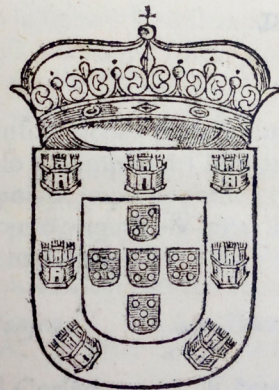
* Arouca Q18. Innocêncio VII, 410. Barbosa Machado III, 777. Palau 183708-9 (citing a copy with the impossible date of 1610; then citing a note which says the book was printed in 1619, with doubts; no collation). Nicolau Antonio *Nova* II, 322. Pinto de Matos (1970), p. 425. Alenda y Mira 707. Garcia Peres, pp. 474-5. Simón Díaz XV, n^o 4074 (without collation or location). HSA p. 374. Jerez p. 66 (the HSA copy). Palha 824. Salvá 782. Heredia 2201. Ticknor, *História de la literatura española* (1854) Gayangos, trans. & ed., III, 534. Azevedo-Samodães 2032. Ameal 1478. OCLC: 469255470 (Bibliothèque nationale de France); 33096605 (Biblioteca Nacional de España); 503821176 (British Library); 85191871 (Oxford University, European Register of Microform and Digital Masters); [searching title under "Trivmpho"] 16159817 (Beinecke Library, Houghton Library, Newberry Library, University of California-Berkeley). Porbase locates three copies: two in the Biblioteca Nacional de Portugal (one of which is described as in poor condition, with preliminary leaves and the final leaf mutilated and reinforced, and trimmed with some text affected), and one which belonged to the Visconde da Trindade in the Biblioteca Geral da Universidade de Coimbra. Jisc repeats British Library, noting as well a microform copy in Register of Preservation Surrogates. Hollis locates a copy at Houghton Library.

TRIVMPHO
DEL MONARCHA
PHILIPPO TERCERO EN
LA FELICISSIMA ENTRADA
DE LISBOA.

DIRIGIDO AL PRESIDENTE IVAN
*Furtado de Mendoza, y Senado de
la Camara.*

Author Vasco Masfino de Queuedo.

Año



1619.

IMPRESSO EN LISBOA
Con todas las Licencias necesarias
por Iorje Rodrigues.

*Fixes Prices for Pharmaceutical Products
Some Imported from Asia and America
Appears to be the Only Copy Known*

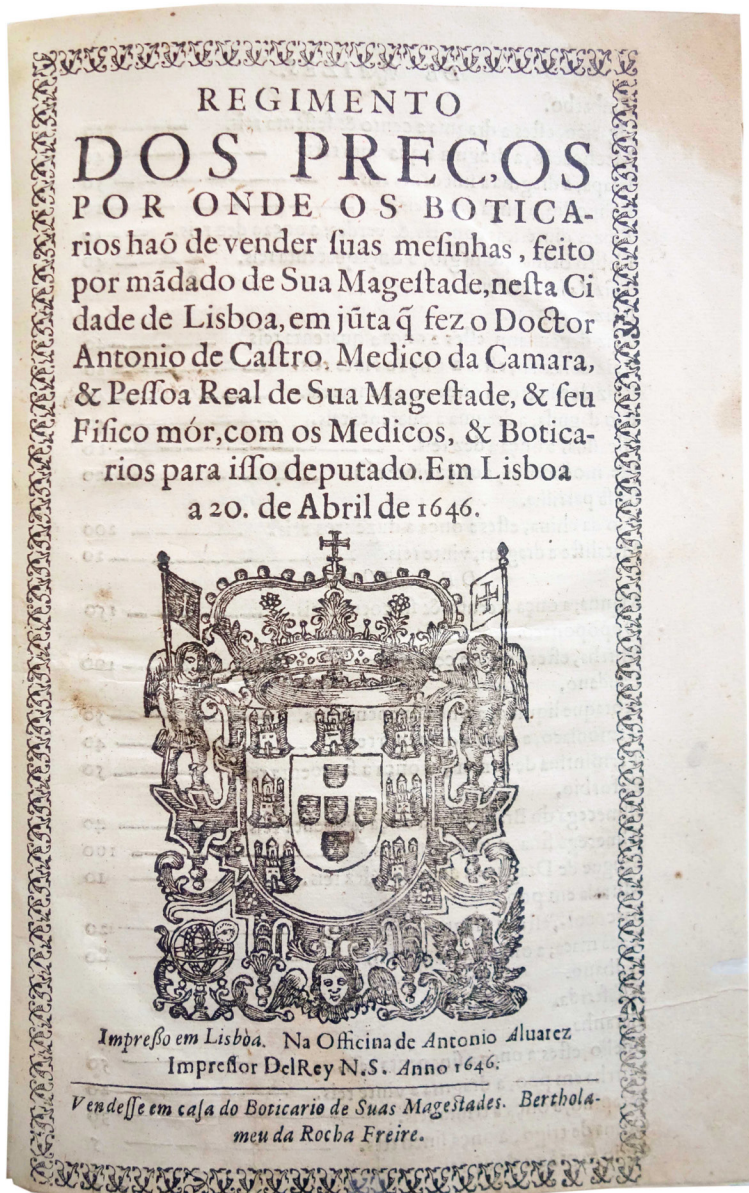
***19.** *Regimento dos preços por onde os Boticarios hão de vender suas mesinhas, feito por mādado de Sua Magestade, nesta Cidade de Lisboa, em junta que fez o Doctor Antonio de Castro, Medico da Camara, & Pessoa Real de Sua Magestade, & seu Fisico mór, com os Medicos, & Boticarios para isso deputado. Em Lisboa a 20 de Abril de 1646.* Lisbon: Na Officina de Antonio Alvarez, Impressor DelRey N.S., 1646. Folio (26.5 x 17.8 cm.), recent marbled wrappers. Title page within typographical border, with huge woodcut Portuguese royal arms. Light toning. Some small dampstains at upper outer corners. Small repair (ca. 4.5 x 2 cm. at top and 4.5 x 3 cm. at bottom) to verso of title page without affecting text (does affect five plain black lines between printed text and prices). Small piece torn away from lower outer blank margin of final leaf without affecting text. Lower margin of leaf A4 shaved, affecting part of the signature and part of a price. In good condition, if just barely. (5 ll.). A⁵. \$900.00

This listing of a wide variety of pharmaceutical products with their prices fixed by the Portuguese crown appears to be the only copy known. We could find no other reference to it. Products listed include herbs, liquors, roots, flowers, minerals, fruits, animal parts, "cordeaes", laxatives, conservas, syrups, waters, oils, and grains. A number of the products mentioned were imported from Asia or the Americas, for example rhubarb, laudanum, opium, "Almecega do Brasil", galbanum, tamarind, and various qualities of sugar.

* Not in Innocência; see XVIII, 164 for a similar *Regimento* dated 1789, which was said by Brito Aranha to have been "o mais antigo de que tenho nota" Not located in OCLC. Not located in Porbase, which refers to a microfilm of a similar *Regimento* from 1589, taken from the original in the Biblioteca Nacional de Rio de Janeiro. No such *Regimento* in Jisc. KVK (51 databases searched) locates only the microfilm cited by Porbase.

*Poetry, Biography, Literary Criticism, Music, Art and Archeology
With Texts by and about Eça de Queiroz, João de Deus,
Ramalho Ortigão, Alexandre Herculano, Oliveira Martins,
Theophilo Braga, Fialho de Almeida, Guerra Junqueiro,
Anthero de Quental, Manuel d'Ariaga, and Joaquim de Vasconcellos*

***20.** *A Renascença: órgão dos trabalhos da geração moderna (publicação mensal).* X fascicles (in 5), bound together. Porto: Imprensa Portuguesa, 1878-1880. Folio (34 x 25 cm.), twentieth-century (1926-1940) half sheep over marbled boards (minor wear), spine gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head, short title and date lettered and numbered in gilt, decorated endleaves, top edges rouged, other edges uncut, red silk ribbon place



Item 19

PRECEITOS
 DE
 CONSTRUÇÃO DE NAVIOS,
 E DA SUA
 MASTRIAÇÃO
 E
 NOMENCLATURA PORTUGUEZA
 DOS TERMOS TECHNICOS DA MASTRIAÇÃO,
 E DICCIONARIO DELLES EM FRANCEZ,
 E PORTUGUEZ.

QUE DEDICA
 AO ILL.^{MO} E EX.^{MO} SENHOR
 MARTINHO DE MELLO
 E CASTRO

Do Conselho de S. Magestade Fidelissima,
 seu Ministro, e Secretario de Estado dos
 Negocios da Marinha, e Dominios do
 Ultramar, &c. &c. &c.

PEDRO DE MARIZ DE SOUZA
 SARMENTO

*Fidalgo Cavalleiro da Casa Real, Capi-
 taõ de Mar e Guerra, e Ajudante de
 Ordens.*

✻
 LISBOA
 NA OFFIC. DE ANTONIO GOMES.

ANNO M. DCC. LXXXIX.
 Com licença da Real Meza da Commis. Ge-
 ral sobre o Exame, e Censura dos Livros.

marker, all original printed wrappers bound in. Illustrations in text. In very good condition. Small brown on beige printed paper ticket with serrated edges "Carmelita // Calçada do Sacramento 29 Lisboa" on upper outer corner of front free endleaf verso. Occasional penciled marginalia. 180 pp. Pages 161-4 wrongly numbered 165-8.

X fascicles (in 5), bound together. \$600.00

FIRST and ONLY EDITION—A COMPLETE RUN. Includes texts of poetry, biography, literary criticism, music, art and archeology by and about Eça de Queiroz, João de Deus, Ramalho Ortigão, Alexandre Herculano, Oliveira Martins, Theophilo Braga, Fialho de Almeida, Guerra Junqueiro, Anthero de Quental, Manuel d'Ariaga, Joaquim de Vasconcellos and others.

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.

* Rafael & Santos, *Jornais e revistas portuguesas do século XIX*, 4446.

Magnificently Bound Rare Work

***21. SARMENTO, Pedro de Mariz de Souza.** *Preceitos de construção de navios, e da sua mastriação e nomenclatura portugueza dos termos technicosda mastriação, e dictionario delles em Francez, e Portugues* Lisbon: Na Officina de Antonio Gomes, 1789. 8°, contemporary crimson morocco (some slight wear), smooth spine richly gilt, covers also richly gilt, with gilt Portuguese royal arms at center, edges of covers gilt, all text block edges gilt, marbled endleaves, red silk ribbon place marker. Printed on high quality paper. In fine condition. Old ink signature (Eugenio Amaral?), dated 1902, in upper blank margin of leaf A2 recto. (6 ll.), 187, (1) pp., folding table. A-M⁸, N⁴. \$3,000.00

FIRST EDITION [?]. The author had published a related work with (6 ll.), 107 pp. the previous year, *Elementos de construção e dictionario frances e portugues de todas as peças de que se formam os navios* OCLC (560655692) cites a copy of this present title in the National Maritime Museum, calling for 185 pp., with the imprint Lisbon: A R Galhardo, 1784. We could not find any other references to such an edition, although there appears to be one dated 1789 printed by Galhardo.

Observations concerning the history of navigation (pp. 1-15) are followed by an alphabetical listing of terms relating to the dimensions of ships, and their components (pp. 17-104). Pages 105 to 187 consist of a dictionary of terms for shipbuilding and other technical nomenclature dealing with navigation, etc. There are references to Lima, Peru, and to South America on p. 2.

Mariz de Souza Sarmento was a naval officer, Capitão de Mar e Guerra at the time this book was published. According to Innocência he died age 80 in 1822, having risen



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to the rank of Admiral of the Fleet. The *Grande enciclopédia* states he was born between 1742 and 1745.

* Innocência VI, 433 (calling for only xii-185 pp.); see also XVII, 221. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII* 2434 (calls for [12], 185 pp., giving the imprint as Lisbon: Antonio Rodrigues Galhardo, 1789). *Grande enciclopédia* XXVII, 750. Not in JCB, *Portuguese and Brazilian Books*. OCLC: 562301513 (Newberry Library, State Library of New South Wales, British Library); 1064231778 (British Library); Porbase locates a single copy, in the Biblioteca Nacional de Portugal; refers also to one with the imprint Lisbon: Antonio Rodrigues Galhardo, 1789, but does not locate any copy. Jisc repeats British Library, and also repeats the supposed 1784 edition at National Maritime Museum. KVK (51 databases searched) locates only the records in Porbase, but should have cited British Library.

Defines Many Musical Terms Now Obsolete

***22. SOLANO, Francisco Ignacio.** *Exame instructivo sobre a musica multi-forme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theorica . . .* Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary speckled sheep (very minor wear at extremities, 4 tiny round wormholes near foot of spine), spine with gilt fillets and raised bands in five compartments, crimson morocco lettering piece, short author-title lettered gilt, text block edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In very good to fine condition. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. []⁸, **2, A-S⁸, T². Bound at the end of the volume are 3 extra, added, clean, folded sheets of manuscript paper, for musical notation, prepared by hand. \$1,200.00

FIRST EDITION, and the only one in Portuguese; it was translated into Spanish by Juan Pedro de Almeida y Motta and published in Madrid, 1818. Vieira comments that the *Exame* is of special interest because it defines many musical terms that are now obsolete. This is the third of Solano's major works, following *Nova instrução musical*, 1764, and *Dissertação sobre o caracter, qualidades, e antiguidade da musica*, 1780. All of Solano's works are rare. Solano was highly regarded as a composer and professor of music at the Lisbon Seminary.

* Innocência II, 392: calling for only 9 preliminary leaves. Daciano, *Bibliografia musical português* p. 123. Albuquerque, *A edição musical em Portugal (1750-1834)* 366. Vasconcellos, *Os musicos portugueses* II, 186 and *Catalogue des livres* 122. Vieira, *Dicionário biographico de musicos portugueses* II, 336-7. *Imprensa Nacional* 427 (does not mention the errata leaf). NUC: DLC, MB, NcU, ICN. OCLC: 54222376 (Yale University, Newberry Library, University of North Carolina-Chapel Hill, Universiteit Utrecht); 252453780 (Staatsbibliothek zu Berlin); 43038490 (New York Public Library).

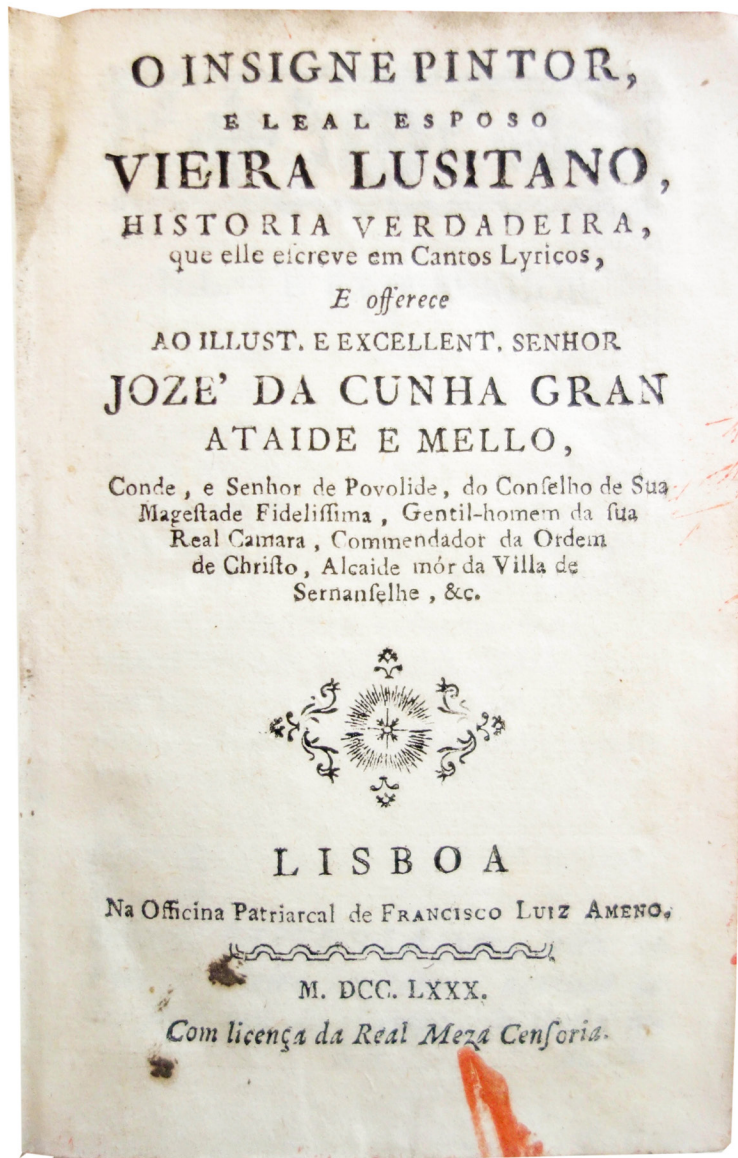
*Greatly Expanded Edition of the First Bibliography to Concentrate on
Portugal's Overseas Expansion and Possessions
Arco do Cego Imprint*

*23. [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), smooth spine (a few pinpoint round wormholes) with gilt fillets and crimson leather lettering piece with short title gilt. Three small woodcut vignettes on title page. Several woodcut tailpieces. In good to very good condition overall. Old (contemporary?) ink manuscript inscription on verso of half title stating the cost of the book. (13 ll.), xiii, 408, 100 pp. *5*⁴, A-Z⁴, 2A-2Z⁴, 3A-3E⁴, A-M⁴, N². \$400.00

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. Innocência 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.

* Innocência 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.



Autobiographical Poem

*By the Most Important Eighteenth-Century Portuguese Painter
With Significant Insights into His Personal Life and Artistic Career
As Well as Much Valuable Information about other Artists of His Time*

*24. [VIEIRA, Francisco de Matos, or Francisco Vieira de Matos], a.k.a. Vieira Lusitano. *O insigne pintor e leal esposo Vieira Lusitano, historia verdadeira, que elle escreve em Cantos Lyricos, e offerece ao Illust. e excellent. Senhor Jozé da Cunha Gran Ataide e Mello, Conde, e Senhor de Povolide* Lisbon: Na Officina Patriarcal de Francisco Luiz Ameno, 1780. 8°, contemporary mottled sheep, spine gilt with raised bands in five compartments (label in second compartment from head defective), text block edges sprinkled red. Small typographical vignette on title page. Woodcut headpieces. Factotum initials. Woodcut tailpiece. Typographical dividers. Last few leaves with a small, light dampstain. In good to very good condition. Internally very good. Old (contemporary?) ink manuscript inscriptions on front free endleaf recto. Engraved frontispiece illustration depicting portraits of the author and his wife, (4 ll.), 623 pp. [J]¹, A-Z⁸, Aa-Qq⁸, R⁴. \$900.00

FIRST and ONLY EDITION (excepting PODs) of this long autobiographical poem in a total of 17 lyrical cantos, by Vieira Lusitano (1699-1783), Portuguese court painter, illustrator and engraver, the most important Portuguese painter of the eighteenth century, telling the story of the author's love for Inês Helena de Lima e Melo, his lifelong passion. The final four cantos deal with the attempts of his eventual wife's family to assassinate him as he fought to wed his sweetheart. While far from a literary success, it is a valuable source for information about Vieira Lusitano's artistic career, and about other artists of his time. He had studied in Rome under Benedeto Lutti and Francesco Trevisani.

* Innocência III, 79. See Pamplona, *Dicionário de pintores e escultores portugueses* (2nd. ed.), V, 361-4; *Dicionário cronológico de autores portugueses*, I, 488-9; Saraiva & Lopes, *Historia da literatura portuguesa* (16th ed.), p. 589; *Grand enciclopédia*, XXXV, 284-5. OCLC: 959044267 (Biblioteca de Arte Calouste Gulbenkian); 504890881 (British Library); 752824764, 1064398970 and 897802574 are links to British Library's copy, ex-Robert Southey.





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