

RICHARD C. RAMER



SPECIAL LIST 522
ART & ART HISTORY

RICHARD C. RAMER

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SEPTEMBER 2, 2024

SPECIAL LIST 522 *ART & ART HISTORY*

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SPECIAL LIST 522

ART & ART HISTORY

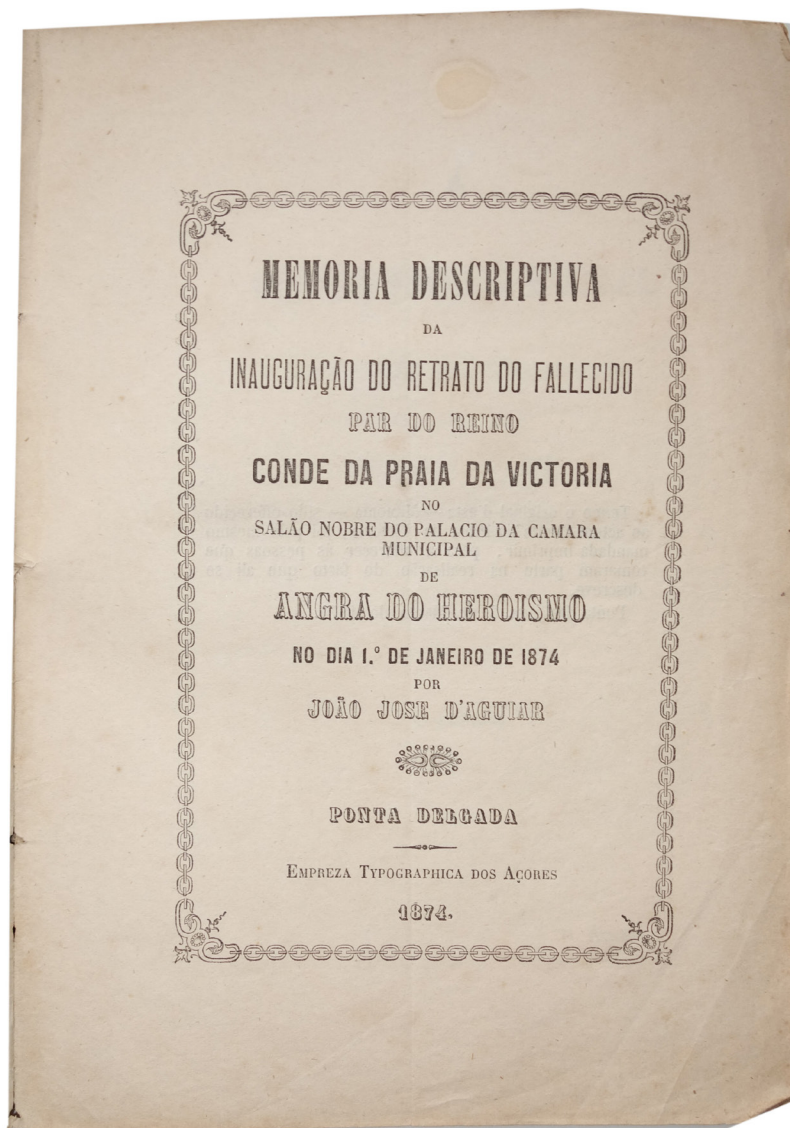
1. AGUIAR, João Jose d'. *Memoria descritiva da inauguração do retrato do fallecido par do reino Conde da Praia da Victoria no Salão Nobre do Palacio da Camara Municipal de Angra do Heroismo no dia 1.º de Janeiro de 1874.* Ponta Delgada: Empreza Typographica dos Açores, 1874. 8°, original green printed wrappers (small nick to blank portion of front wrapper; slight fraying; minor soiling; rear wrapper almost detached). Title page and front wrapper within woodcut chain link. Small woodcut vignette tailpiece on p. 33. In good to very good condition. 33 pp. \$250.00

FIRST and ONLY EDITION.

* Innocência, X, 284. Canto, *Biblioteca açoriana* 1126. Canto, *Inventario* 44. Not in Afonso, *Bibliografia geral dos Açores*. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

*2. *Arte: Revista Internacional.* Numbers 1-8, a complete run. 8 numbers in 1 volume. Coimbra: Augusto d'Oliveira, Livraria Moderna (number 1 printed at the Typ. Auxiliar d'Escritorio; 2 through 8 at the Imprensa da Universidade), 1895-1896. Large 8°, mid-twentieth-century three-quarter mottled sheep over decorated boards (ever so slight wear to corners and near head and foot of spine), spine richly gilt with slightly raised bands in three compartments, crimson leather lettering piece, gilt letter, gilt fillets on covers between the leather and boards, top edge rouged, other edges uncut, pink silk ribbon place marker, original printed wrappers bound in (crude repairs to initial front and ultimate rear wrappers). A few small illustrations and vignettes in text. Overall in good to very good condition. Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos. 373 pp., 4 plates. Numbers 5-6 a double issue. 8 numbers in 1 volume. \$600.00

FIRST and ONLY EDITION—COMPLETE RUN; the eight issues are from November 1895 to June 1896. Edited by Eugénio de Castro and Manuel da Silva Gayo, this was truly an international review, concentrating somewhat on art, but much more on literature. It includes texts in Portuguese, French, Spanish, Italian, English and German. Eugénio de Castro's poem "A monja e o rouxinol", dedicated to Count Robert de Montesquiou Fezensac, appears on pp. 123-8, with a French translation by Louis-Pilate de Brinn' Gaubast provided as footnotes. The text of Castro's oration in homage to the poet João de Deus, including significant recitations of verse, at a conference held at the Instituto de Coimbra on 2 February 1896, appears on pp. 260-85. There is an epitaph for the grave of Anthero

*Item 1*

do Quental by João de Deus (p. 10). Castro's poetical dialogue "Sagramor" appears in a French translation by Philéas Lebesgue (pp. 303-5). Vittorio Pica, translator of the Italian edition of Eugénio de Castro's *Belkiss*, provides an essay in Italian about Castro, including an Italian translation of "Sagramor" (pp. 239-48). Francesco Accinelli's poem of the same title, in Italian and dedicated to Eugénio de Castro, appears on pp. 311-2. Teófilo Braga contributes a letter to Eugénio de Castro including poetry in German and Portuguese translation by the Lusophile German professor at the University of Münster, Wilhelm Storck (pp. 76-8). Braga also provides an essay on João de Deus (pp. [171]-179), and another on Storck (pp. [291]-296).

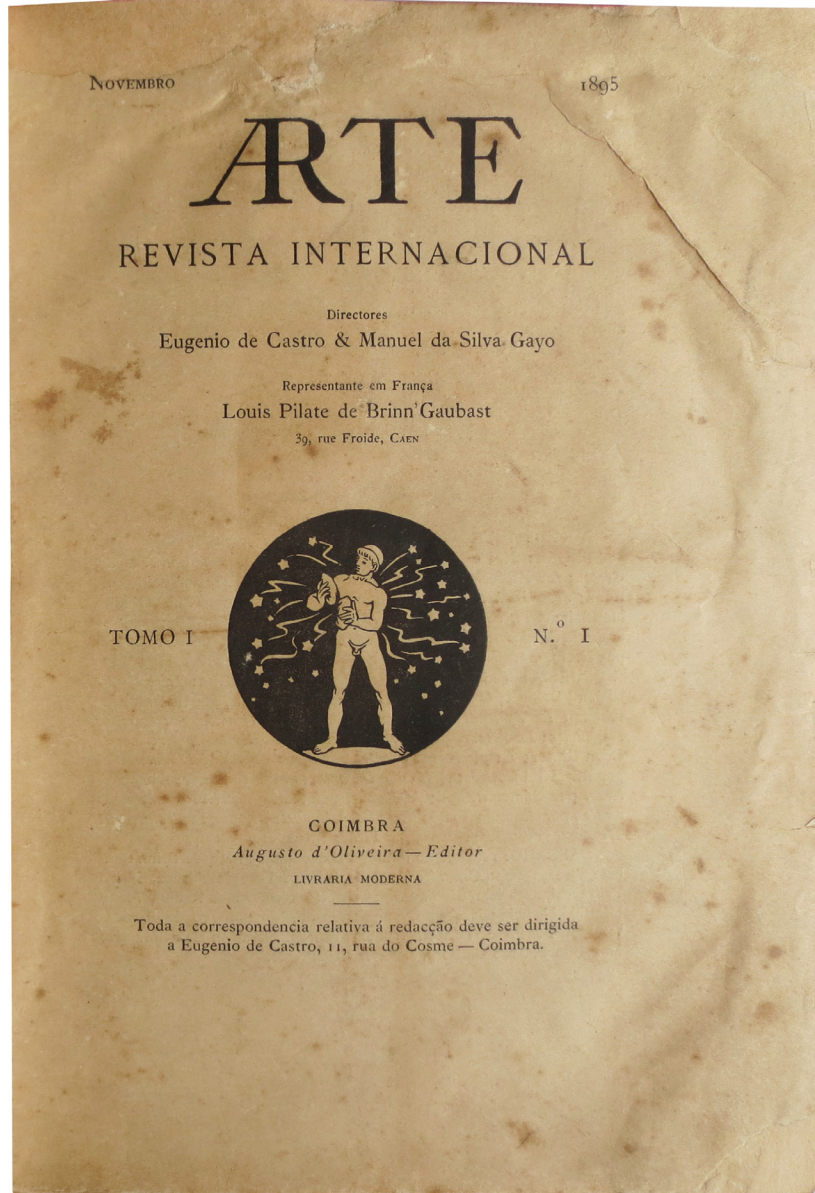
As already can be seen, one of the principal aims of the review was to expose Portuguese readers to developments in European literature, while making available to the rest of Europe some of the most recent literary developments in Portugal. There is a two-part essay in Portuguese on the evolution of the new Austrian literature by Alfred Gold (pp. 306-11; 339-45), and another essay, also in Portuguese, on contemporary Swedish poetry by Göran Björkman (pp. 60-4). An essay in Spanish by Heraclio Perez Placer on the rebirth of literature in Galician is titled "Cuentistas Gallegos" (pp. 17-20). There are articles signed "E.M." on "Portugal no estrangeiro: I, L.P. de Brinn'Gaubast", "II: D. Antonio Sanchez Moguel" and "João de Deus e Paul Verlain" (pp. 51-4; 207-15; and 149-50). In addition to his translation of Eugénio de Castro alluded to above, Louis-Pilate de Brinn'Gaubast provides two original poems (pp. 16-7; 216-7), an essay (pp. 141-6), and a transcript of his speech at a Paris banquet in honor of Eugénio de Castro (pp. 351-8), all in French. A text in French by Paul Verlaine, "Conte", appears on pp. 11-2. Count Robert de Montesquiou-Fezensac provides a sonnet in French "De Verlanâ" on the death of Paul Verlaine (p. 179), followed on the next page by another sonnet in French, by Phileas Lebesgue, "Pour Ceux D'Hier", mourning the passing of both Verlaine and João de Deus. Following these is an essay on Verlaine in French by Charles Morice (pp. 181-6). There is also a poem in quatrains by Count Robert de Montesquiou-Fezensac, "L'Insexuelle" (pp. 296-8).

The exception to *Arte's* focus on literature is a substantial three-part article on Portuguese painting of the fifteenth and sixteenth centuries by the eminent art and music historian Joaquim de Vasconcellos (pp. 27-33; 83-91; 151-62).

* Rafael & Santos, *Jornais e revistas portuguesas do século XIX*, 390. OCLC: 4187339; 472069050; 731470507; 503789004. Porbase locates 4 copies at the Biblioteca Nacional de Portugal, 2 each at the Fundação Calouste Gulbenkian and the Universidade de Coimbra, and 1 at the Biblioteca Pública Municipal do Porto. Jisc locates a copy at the British Library (also 373 pp.).

*Rare & Important Work by Noted Afro-Brazilian Author
In a Splendid Contemporary Binding*

3. [BARBOSA, Domingos Caldas]. *Narração dos applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima inauguração da Estatua Equestre onde tambem se expõem as allegorias dos carros, figuras, e tudo o mais concernente ás ditas festas.* Lisbon: Na Regia Officina Typografica, 1775. 4°, splendid contemporary Portuguese binding of crimson sheep (light wear at corners, head and foot of spine; short splits in joints near head of spine), spine richly gilt with raised bands in six compartments,



Item 2



Item 2

richly gilt roll-tooled border on each cover, edges of covers gilt tooled, all text-block edges gilt. Woodcut vignette and initial. Occasional slight marginal soiling. Overall in fine condition. Bookplates of Victor Avila-Perez and Fernando Alves Barata. 123 pp., (1, 1 blank ll.). \$3,500.00

FIRST EDITION. "A very important book, and very rare indeed" (Borba de Moraes), containing many poems (all unsigned) written in 1775 in honor of the dedication of the statue of D. José I in Lisbon's Praça do Comércio. These are preceded by a description of the dedication ceremonies (pp. 3-74). Borba de Moraes mentions a variant in which the pagination is not continuous throughout the volume.

Five of the odes and six sonnets are generally acknowledged to be the work of Domingos Caldas Barbosa, one of the finest Brazilian poets of the colonial period. These poems also appeared (again unsigned) in the undated, 27-page *Collecção de poesias feitas na feliz inauguração da Estatua Equestre*, which is itself a rare work. Of these 11 poems Borba knew of no later reprints, separately or in anthologies. Whether the *Narração* or the *Collecção* came first is not clear: the type is set in very similar style in both, but there are variations in wording, and the order in which the poems appear differs considerably.

Given the thematic structure of the *Narração*, it is possible that some of the poems that did not appear in the *Collecção* were also the work of Caldas Barbosa. In the *Narração*, an ode entitled "Europa," which is attributed to Caldas Barbosa, is followed (pp. 79-84) by one entitled "Convoca a Europa os Genios festivos do paiz, e as deidades maritimas ...," then by Caldas Barbosa's "Asia," then by an ode and a sonnet entitled, respectively, "Vem a Asia offerecer os seus dons ao muito alto, e poderoso Rey ..." (pp. 88-91), and "Vem Africa applaudir o felicissimo dia da famosa inauguração da estatua equestre ..." (p. 92). These are followed by two more poems attributed to Caldas Barbosa, entitled "Africa," and "America," which are followed by the unattributed ode "Vem a America applaudir o feliz dia da famosa inauguração da estatua equestre ..." (pp. 99-101). If these are not the work of Caldas Barbosa, it would be extremely interesting to know who composed these transitional pieces; a study of the style might clarify matters. A stylistic study might also show whether all 13 of the sonnets on pp. 117-23 are Caldas Barbosa's work, rather than only the five that appeared in the *Collecção*.

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 seven or eight 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 Benfica, sociedade onde não se achava 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 Arcádia, Caldas Barbosa's nom-de-plume was "Lereno"—hence *Viola de Lereno*, "Lereno'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 Lereno correm de boca em boca nas classes plebéias truncadas ou

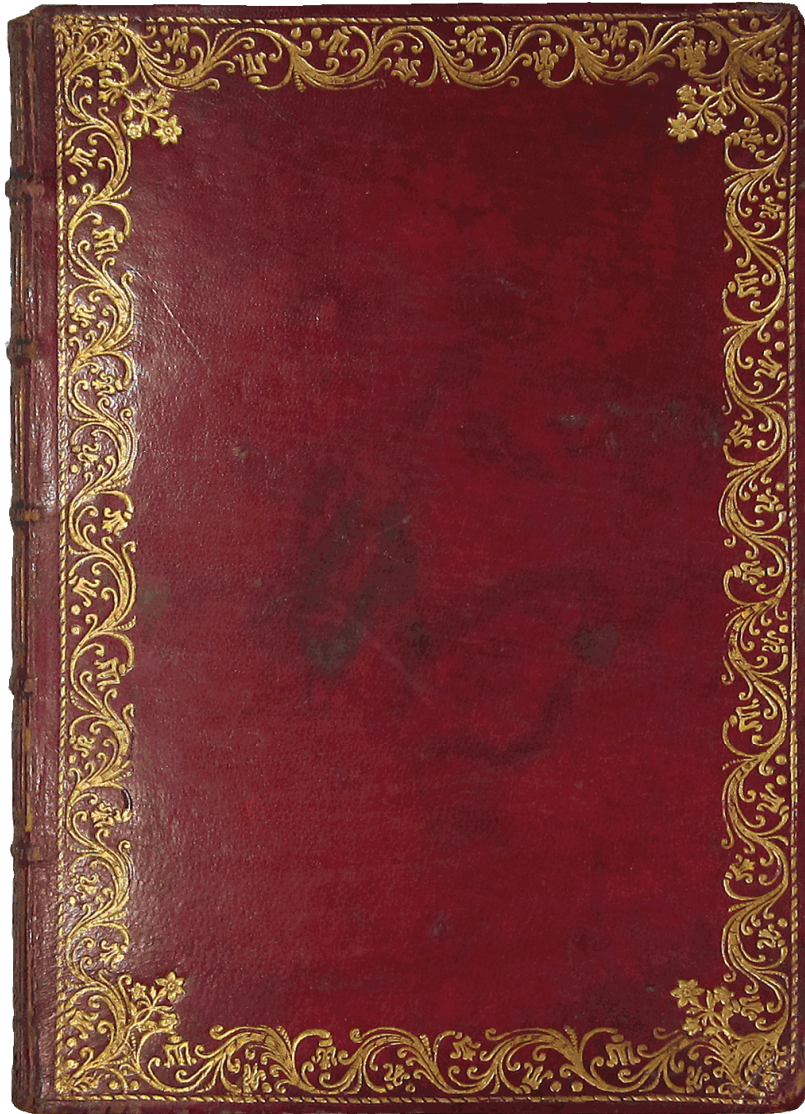
(96)
NA FELICISSIMA
INAUGURAÇÃO
DA
ESTATUA EQUESTRE
DE ELREY NOSSO SENHOR
DOM JOSÉ I.

A M E R I C A .

O D E .

Povo da Lísia, a America não soffre
Ser testemunha inutil, e ociosa;
 Meu aurifero cofre
Eu vos offreço alegre, e generosa;
 Embora seja exhausto,
Sirva á devida pompa, sirva ao fausto.
Não, não fizeram tanto os Soberanos,
A quem Estatuas deram tantas vezes
 Os Gregos, e os Romanos,
Quanto JOSÉ tem feito aos Portuguezes:
 Crédula a Antiguidade
Talvez o adoraria Divindade.

Por



Item 3

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, collhi 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 Lereño*, ed. Francisco de Assis Barbosa, I, xvii-xviii).

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-part catalogue, each part lasting an unspecified number of nights (our guess is five nights for each part).

* Borba de Moraes (1983) I, 70-1; *Período colonial* pp. 41-4. Blake II, 198-9. Innocêncio II, 185 and VI, 267-8. *Imprensa Nacional* p. 93 (under Antonio Pereira de Figueiredo): lists no copy in the Imprensa Nacional's library. Lisbon, Câmara Municipal, *Catálogo da exposição bibliográfica, iconográfica e documental relativa à estátua equestre* 574. Schäffer, *Portuguese Exploration to the West and the Formation of Brazil* 92. JCB, *Portuguese and Brazilian Books* 775/3. Azevedo-Samodães 2191: calling for only 32 pp. See also Jong, *Four Hundred Years of Brazilian Literature* p. 72, and Dorothy B. Porter, "Padre Domingos Caldas Barbosa, Afro-Brazilian Poet," *Phylon* XII (1951), 264-71. Not in Palha or Rodrigues. *NUC*: CtY, InU, MH, ICN. Porbase locates five copies at Biblioteca Nacional de Portugal and one (with only 32 pp.) at Biblioteca Central da Marinha.

***4. BÉNÉZIT, E.** *Dictionnaire critique et documentaire des peintures sculpteurs dessinateurs et graveurs de tous les temps et de tous les pays par un groupe d'écrivains spécialistes français et étrangers. Nouvelle édition entièrement refondue sous la direction de Jacques Busse.* 14 volumes. Paris: Gründ, 1999. Large 8°, publisher's gilt-stamped cloth. As new. ISBN: 2-7000-3010-9 (the complete collection); vol. I: 2-7000-3011-7; vol. II: 2-7000-3012-5; vol. III: 2-7000-3013-3; vol. IV: 2-7000-3014-1; vol. V: 2-7000-3015-X; vol. VI: 2-7000-3016-8; vol. VII: 2-7000-3017-6; vol. VIII: 2-7000-3018-4; vol. IX: 2-7000-3019-2; vol. X: 2-7000-3020-6; vol. XI: 2-7000-3021-4; vol. XII: 2-7000-3022-2; vol. XIII: 2-7000-3023-0; vol. XIV: 2-7000-3024-9.

14 volumes. \$900.00

Fourth edition, greatly revised and expanded, of this classic reference work.

E . B É N É Z I T

DICTIONNAIRE
critique et documentaire
DES PEINTRES
SCULPTEURS
DESSINATEURS
ET GRAVEURS

de tous les temps et de tous les pays
par un groupe d'écrivains spécialistes
français et étrangers

•

NOUVELLE ÉDITION
entièrement refondue
sous la direction de Jacques BUSSE

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TOME 1
AA- BEDUSCHI

GRÜND
1999

Item 4

Sculptor's Birthday Verse for D. José I

5. CASTRO, Joaquim Machado de. *Ao felicissimo cumprir-annos de S. Magestade, conduzindo o povo de Lisboa neste dia huma das pedras para o pedestal da sua estatua equestre, soneto* (N.p.: , 1775). Broadside (folio half sheet: 31 x 21 cm.), printed on recto only, unbound [?] or disbound [?]. Very fine. Contemporary ink foliation "137" in upper outer corner of recto. \$600.00

FIRST and ONLY EDITION? This apparently unrecorded sonnet was written for D. José I's sixty-first birthday (1775), which was also the date on which Machado de Castro's famous equestrian statue of D. José was set in place in Black Horse Square. It remains one of Lisbon's most notable monuments.

Machado de Castro (1731-1822), perhaps Portugal's foremost sculptor, wrote extensively on his works and the theory behind them, including a full-length discussion of the equestrian statue of D. José I entitled *Descrição analytica da execução da estatua equestre*, Lisbon 1810.

* Lisbon, Câmara Municipal, *Catálogo de exposição bibliográfica, iconográfica e documental relativa à estátua equestre* 347. Cf. Pamplona, *Dicionário de pintores e escultores portugueses* III, 14-8. Not in Innocêncio; see IV, 125. Not located in NUC.

World's Largest Gothic Church

6. CÉAN BERMUDEZ, Juan Agustín. *Descripción artística de la Catedral de Sevilla.* 2 works in 1 volume. Seville: En Casa de la Viuda de Hidalgo y Sobrino, 1804. 8°, contemporary dark green sheep (some wear), spine (faded) gilt with raised bands in five compartments, citron leather lettering piece in second compartment from head, gilt roll-tooled border on each cover, marbled endleaves, all edges gilt. A few small stains. Overall fine. Circular stamp of Luis Rodriguez de la Croix on title-page verso. xxii, 200 pp. *2 works in 1 volume.* \$600.00

FIRST EDITION. The Cathedral of Seville (constructed 1402-1506) is the largest gothic church in the world. This guide includes chapters on the Giralda (originally a minaret), the Patio de los Naranjos, the architecture of the church proper including its stained glass and chapels, and the works of art, which include paintings by Murillo and Zurbarán. Editions also appeared in Seville, 1856, 1863, and 1981.

Juan Agustín Ceán Bermúdez, a native of Asturias (b. Gijón 1749, d. Madrid 1829), was a friend of Goya and author of the 6-volume *Diccionario histórico de los mas ilustres profesores de las Bellas Artes de España*, Madrid, 1800.

* Palau 50758 & 50759. Aguilar Piñal II, 2673 & 2674. NUC: DLC, CU, NNH, CtY, MdU, PU.

BOUND WITH:

[CÉAN BERMUDEZ, Juan Agustín]. *Apéndice a la Descripción artística de la Catedral de Sevilla.* Seville: Viuda de Hidalgo y Sobrino, 1805. 8°. xlvii pp.

AO FELICISSIMO
 CUMPRE-ANNOS
 DE
S. MAGESTADE,
 CONDUZINDO O POVO DE LISBOA
 NESTE DIA
 HUMA DAS PEDRAS PARA O PEDESTAL
 DA SUA
ESTATUA EQUESTRE,

S O N E T O.

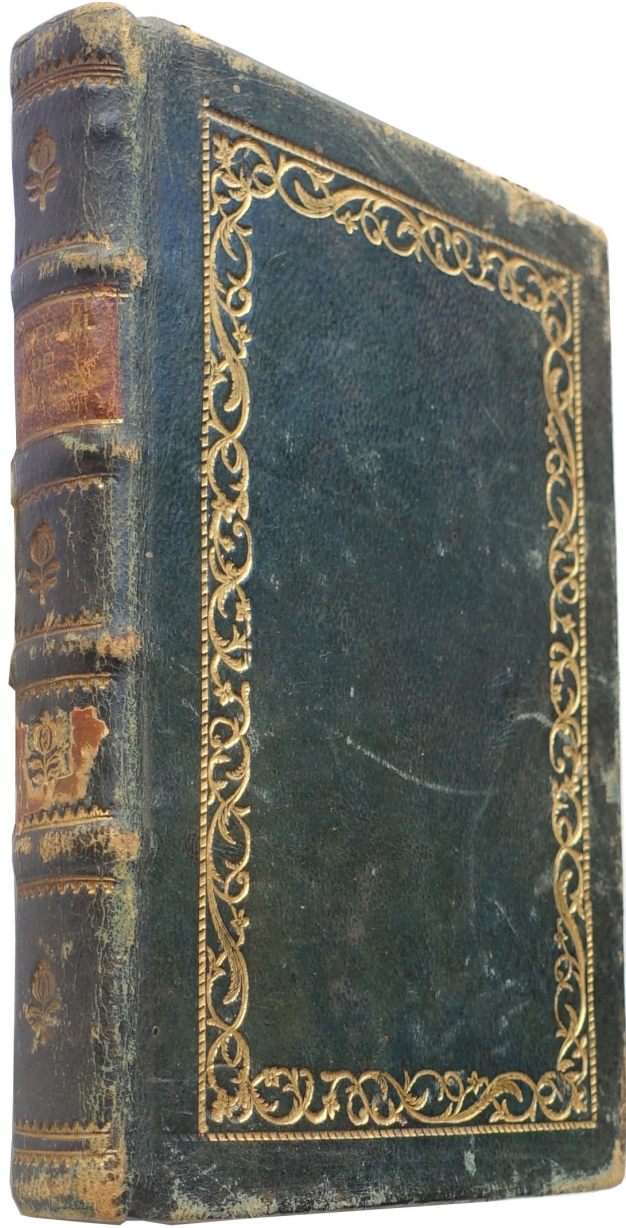
O S nossos corações nadando em gloria,
 A diluvios dão vivas, e louvores
 Ao nosso AUGUSTO, que hoje dos rigores
 Do Tempo alcança mais huma vitoria.

Seu Governo feliz, a Lusa Historia
 Ha de banhar de imensos resplandores;
 E a nossa Gratidão, por seus favores
 Procura eternizar-lhe alta memoria.

A Escultura levante o pensamento,
 Para exprimir a Regia Heroicidade
 No aureo bronze, com Divino alento;

Porque o Público a impulsos da lealdade
 Já conduzindo vai com puro intento
 Base, que a Estatua exponha á Eternidade.

*De Joaquim Machado de Castro
 Escultor das obras públicas, e da Estatua Equestre.*



Item 6

DESCRIPCION ARTÍSTICA
DE LA
CATEDRAL DE SEVILLA

POR
D. JUAN AGUSTIN CEAN
BÉRMEDEZ

INDIVIDUO DE LAS REALES ACADEMIAS
DE LA HISTORIA Y DE LAS NOBLES ARTES
DE SAN FERNANDO DE MADRID, DE SAN
CÁRLOS DE VALENCIA Y DE SAN LUIS
DE ZARAGOZA.

SEVILLA.

EN CASA DE LA VIUDA DE HIDALGO
Y SOBRINO.

1804.

Artist's Book with a Significant Historical Account

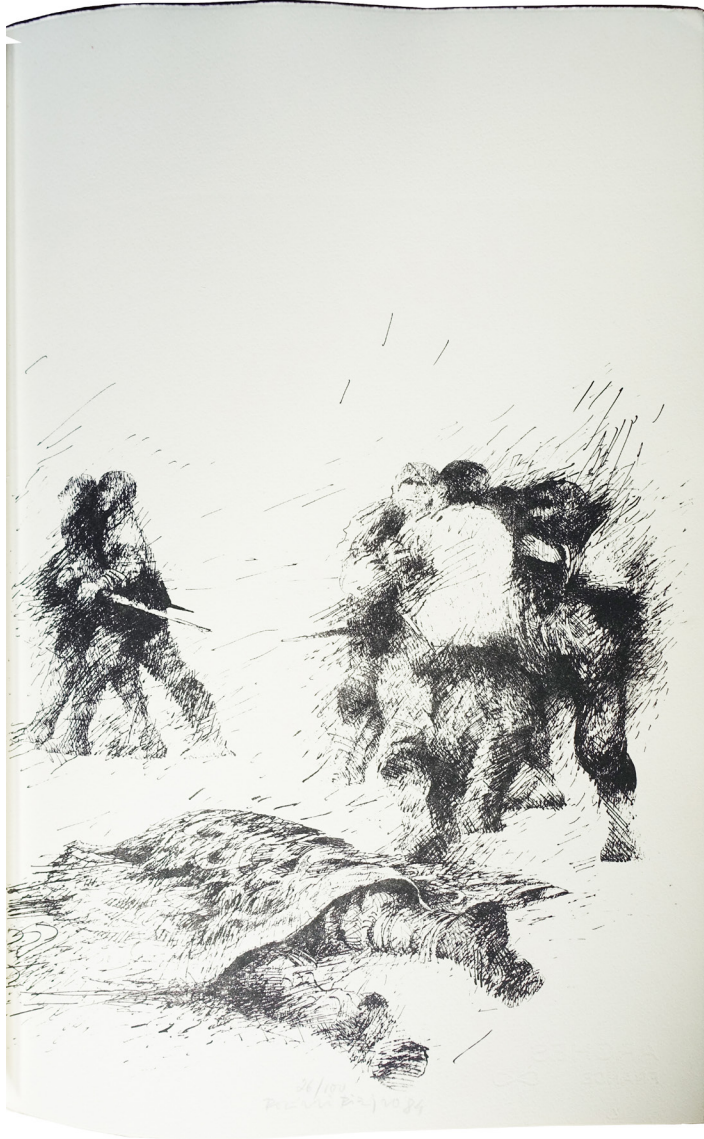
7. COELHO, António Borges. *A Revolução de 1383-1385 na "Crónica de El-Rey D. João I de boa memória" de Fernão Lopes: um texto de António Borges Coelho; 12 litografias de Rogério Ribeiro.* Lisbon: Sociedade Cooperativa de Gravadores Portugueses, 1984. Large folio (53 x 35.9 cm.), loosely inserted in publisher's beige cloth portfolio with burgundy silk tie. LIMITED EDITION: Number 26 of 100 copies. [There were also 10 copies with the indication P.A. (prova de artista) numbered I through X, and 15 copies with the indication H.C. (hors commerce) numbered I through XV.] The book contains 12 full page lithographs (1 in color), all signed and dated by the artist, with the indication 26/100 in his hand. The preface, occupying pp. [6-7] is signed by the author of the text. There are also another 12 smaller silkscreen illustrations, each occupying about a third of a page. The lithographs were printed by Humberto Marçal; the text and smaller illustrations were printed in silkscreen by Júlio Manuel. Uncut, in fine condition. [56 pp.], illustrated. ISBN: none. \$800.00

FIRST and ONLY EDITION, limited to a total of 125 copies, of which this is number 26 of 100 offered for sale. António Borges Coelho (born Murça, 1928), is one of Portugal's premier historians, specializing in the medieval and early modern periods. His *A revolução de 1383: tentativa de caracterização: importância histórica*, first published Lisbon: Portugália, 1965, has gone through at least five editions. The sculptor, painter and book illustrator Rogério Ribeiro (born in Estremoz, 1930), has also worked with ceramics, tapistries, and engraving.

* For the historian, poet and university professor António Borges Coelho, see *Dicionário cronológico de autores portugueses*, V, 577-8. On the artist Rogério Ribeiro see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed., rev.), V, 57-8; also Rocha de Sousa, "Lisboa / Galerias" in *Artes plásticas* (September 1974). Not in Porbase, which cites numerous works by Borges Coelho (123 "hits") and a number illustrated by or about Ribeiro (40 "hits"). Not in Hollis, which lists 20 titles for Borges Coelho, and 1 work illustrated by Ribeiro. Not in Orbis, which lists 20 works by Borges Coelho, and 6 works illustrated by Ribeiro. Not in Library of Congress Online Catalogue, which lists 28 works by Borges Coelho, and 3 titles with illustrations by Ribeiro. Not in Melvyl, which lists 36 works for Borges Coelho and a catalogue for an exhibition of Ribeiro held at the Nasoni Gallery, Porto, 1986. Not in British Library Integrated Catalogue. Iris lists two other works illustrated by Ribeiro at the Getty Library, but not this one.



Item 7



Item 7

Constructing with Cardboard

8. [CRAFTS]. *Arte de trabajar en carton toda clase de obras de utilidad y recreo*. Barcelona: Imprenta de José Torner, 1829. 8°, contemporary tree calf (some worming, upper joint cracking), smooth spine with black lettering piece, gilt title; marbled endleaves. Small woodcut on title page of a wreath with ribbons. Internally fine; overall very good. 103 pp., (1 l.), with 8 folding lithographic plates depicting tools and diagrams for making various elaborate constructions out of cardboard. \$800.00

FIRST EDITION. Palau states that it was printed again in Barcelona, 1831, and Valencia, 1838, but OCLC shows no copies of those editions. The plates illustrate how to construct geometric shapes of cardboard, plus more complex creations such as baskets, boxes, pedestals, urns, and architectural models.

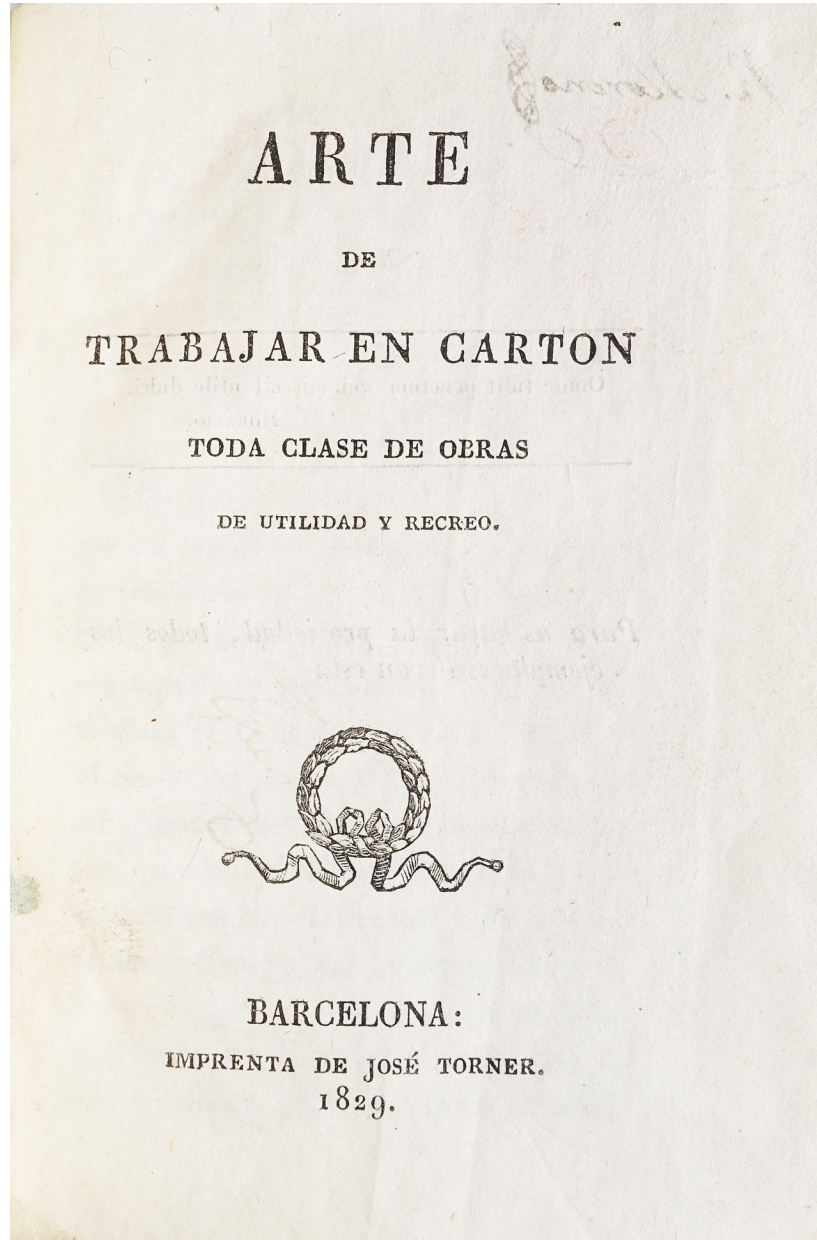
*Palau 17767. NUC: WU. OCLC: 27182672 (Winterthur Museum, Houghton Library-Harvard University, Ben Gurion University, National Art Library of U.K.); 433945872 (Biblioteca Nacional de España, Universidad de Sevilla); 830346980 (British Library); 807233315 (Universidad de Girona); 905258103 (without location); 20160911 (digitized). Porbase locates a copy at Biblioteca Municipal de Elvas. Jisc repeats the British Library and V&A Libraries (= National Art Library). KVK (51 databases searched) adds Biblioteca de Catalunya, Universidad de Castilla-La Mancha, Universitat de Les Illes Balears, Universitat Ramon Lull.

*Early Portuguese Romantic Poem Involving the History of Painting,
Followed by an Essay on the History of Painting*

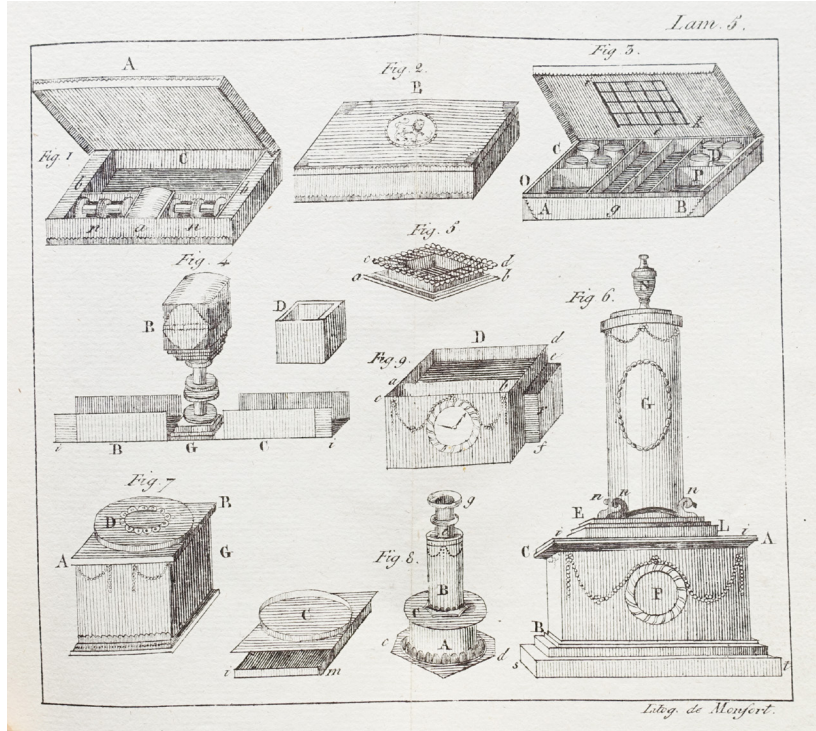
*9. GARRETT, João Baptista da Silva Leitão de Almeida, 1° Visconde de Almeida Garrett. *O retrato de Venus, poema*. Coimbra: Na Imprensa da Universidade, 1821. 12°, contemporary sheep (very slight wear at extremities), covers and smooth spine richly gilt, gilt letter, marbled endleaves, text block edges tinted yellow, red silk ribbon place marker. Slight toning, but in fine condition. 156 pp. An "Advertencia" leaf, present in some copies, is absent here, as usual. \$450.00

FIRST EDITION of this significant early work by this great romantic adherent to the liberal cause. Circulating in manuscript, the *Retrato* caused a heated controversy over the supposed immorality, atheism, and impiety of the seventeen-year-old Almeida Garrett. He was taken to court but emerged triumphant in 1822. Meanwhile, the work had been published in this edition of Coimbra, 1821. Soon after the 1823 counter-revolution, the patriarch of Lisbon issued a pastoral letter forbidding anyone from reading the poem on pain of excommunication. A second edition appeared in Rio de Janeiro, 1861.

This poem is an esthetic education rather than an erotic exposition: Almeida Garrett mentions dozens of painters, among them Guercino, Raphael, Zeuxis, Appelles, Caravaggio, Correggio, Van Eyck, and the Bellinis. Each of the four cantos is followed by a section of notes. After the fourth canto comes "Ensaio sobre a história da pintura" (pp. 95-156) because, explains Almeida Garrett, the *Retrato* is most incomprehensible without some grasp of the history of painting, and he believed there was no history of painting



Item 8



Item 8



O RETRATO DE VENUS,

P O E M A

POR J. B. DA SILVA LEITÃO
D'ALMEIDA GARRETT.

C O I M B R A ,

NA IMPRENSA DA UNIVERSIDADE.

ANNO I. (1821)

La Tauromachie de T. Goussier
M. Thiepluel Gauthier
en proba ad suas distinguendo apria
su admirador. T. Goussier



Item 10



in Portuguese. (He was not quite correct: Prunetti's *Regras da arte da pintura* appeared in Lisbon, 1815 with an appendix by Taborda that was the first compendium of Portuguese painters.) A short section on the Greeks and Romans is followed by chapters on painting in Rome, Florence, Bologna, Venice, Flanders, France, and England, from the fifteenth to eighteenth centuries. At p. 139 Almeida Garrett begins discussing Portuguese painting from the eleventh century to the early nineteenth, giving a brief evaluation of the work of important painters.

In the two-page "Advertencia" (missing in this copy), Almeida Garrett stated that he had found some flaws in this work, but was unable to correct them before publication.

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: "As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country's chief lyric poet in the first half of the nineteenth century ... and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal's orators, an enthusiastic if unscientific folklorist, a novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success" (Bell, *Portuguese Literature* pp. 288-89).

* Innocência III, 309-13. Pinto de Mattos (1969) p. 322. Palha 911. Ameal 75. Azevedo-Samodães 104. See Saraiva & Lopes, p. 750. See Ofélia Paiva Monteiro in *Biblos* II, 779-98, and in Machado, ed., *Dicionário de literatura portuguesa*, pp. 212-9; *Dicionário cronológico de autores portugueses*, I, 633-5; Saraiva and Lopes, *História da literatura portuguesa* (16th ed.), pp. 705-35 and throughout. OCLC: 11876607 (University of Arizona, University of California-Berkeley, University of California-Los Angeles, University of Southern California, Boston University, Harvard University-Houghton Library, Washington University, University of Wisconsin-Madison, University of Manchester, University of Oxford); 504307586 (British Library). Porbase locates four copies at the Biblioteca Nacional de Portugal plus one at the Universidade de Coimbra; it also lists Almeida Garrett's autograph manuscript, at the Biblioteca Nacional de Portugal. Jisc locates copies at British Library, Manchester University, and Oxford University.

Important Copy of the Original Strikes

10. GOYA Y LUCIENTES, Francisco José de. *La Tauromaquia*. Madrid, 1816. Oblong folio (42 x 29.4 cm), contemporary red morocco backed cloth, spine with raised bands and lettered in gilt (lightly rubbed). Excellent example, very clean with fine impressions. Only inconsequential marginal foxing, tiny hole due to a lack of paper on plate 22 (2 mm.), a few very pale small spots in the margins of some plates (22, 23, 25), pale damp not affecting the image in the lower right corner of plate 21, small repaired tear in the margin of plate 19 well away from image. Title and index of plates, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. \$375,000.00

FIRST EDITION, the rarest of Goya's suites of plates, created between 1814 and 1816 and focusing on the drama involved in bullfighting. A noteworthy copy, owned by one of the most important figures of the art world of Spain of the first half of the 19th century and one of the first Goya admirers, Valentin Carderera, who here presents it as a gift



Item 10

to another relevant figure of Europe's cultural world, Théophile Gautier, one of Goya's first admirers in France. In this superb series devoted to bullfighting, Goya expresses his great knowledge of this typically Spanish art which he practiced with passion in his youth. It is a vivid representation that connects the beholder with the event portrayed. Like no one before him, Goya painted with vivacity and power the fight between man and bull, presenting the origin and history of bullfighting in Spain followed by the prowess of some of his contemporaries such as Martincho, Pedro Romero and others. Goya in his *Tauromaquia* displays his "masterly ability to portray movement, to capture the tense excitement and muscular vitality of the corrida, and this with an unerring sense of when to play with chiaroscuro effects, in the Baroque manner, to suggest the tragedy and cruelty that accompany the fateful encounter of man and beast" (Sanchez and Gallego, *Goya: The complete etchings and lithographs*, New York, 1995).

This copy is particularly important because of its provenance. Carderera was not only a famous personality in the Spanish cultural world, he was also Goya's first great admirer, and played an essential role in the preservation of Goya's work, which is clearly highlighted by Tomás Harris: "That Goya's drawings and engravings were not lost or entirely scattered outside Spain is due to three facts: that Goya gave a vast number of his works to his great friend the connoisseur and historian, Juan Agustín Ceán Bermúdez; that another large part of his production was stored away by his son Javier on his departure for France, and these two groups were later united in the collection of Valentín Carderera y Solano He was an ardent admirer of Goya During his lifetime Carderera amassed a vast collection of paintings, drawings and engravings, and he possessed at one time some four hundred of Goya's drawings" (Harris, I, 11).

Goya's work first found its greatest echo in France. Already, Vivant Denon had a first edition of the *Caprichos* brought back from Spain under the Empire. Carderera, author of one of the first texts published on Goya in 1835, was the great propagator of the Spanish painter in France. His travel diaries give the precise date of the presentation of this copy to Théophile Gautier, during a visit that the Spanish painter paid him, on November 13, 1859. Gautier had previously published an article in *La Presse* on Goya's *Caprichos* (July 5, 1838). For Gautier, Goya is the last Spanish painter before the decadence of Iberian painting in the 19th century.

Title and index of plates printed on a fine laid paper with Bartolome Mongelos watermark, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. Plates 5, 8, 9, 12, 14, 15, 19 have the Morato watermark, plates 24 & 26 have watermark N°1, the rest on identical paper without watermark.

Provenance: Valentín Carderera, who presented it as a gift to Théophile Gautier, with manuscript inscription on flyleaf: "La *Tauromaquia* by F. Goya a M. Theophil Gauthier [*sic*] en prueba del mas distinguido aprecio Su admirador Valentín Carderera"; Théophile Gautier, a celebrated French writer, poet and figure of the art world, (engraved ex-libris dated 1872), his sale *Catalogue des livres composant la bibliothèque de M. Théophile Gautier*, Paris, Labitte, 1873, n° 66: "exemplaire avec envoi signé Valentín Calderera (*sic*)"; Jorge Ortiz Linares (1894—1965), Bolivian Ambassador and heir to one of the wealthiest men in the world, known as the "Tin King", Simón Patiño, a.k.a. as "The Andean Rockefeller".

*Harris, *Goya, Engravings and lithographs*, 1983, II, 307-310. Delteil 224-256. Théophile Gautier, "Franco Goya y Lucientes", *Le Cabinet de l'amateur et de l'antiquaire*, 1842, I, 337-345, préface à la publication par E. Piot du premier "Catalogue raisonné de l'œuvre gravé de Franco Goya y Lucientes" (pp. 346-366).



Item 11

*11. [INDIA FLEETS]. *Memória das armadas que de Portugal passaram à Índia. Esta primeira e a com que Vasco Da Gama partiu ao descobrimento dela por mandado de El Rei Dom Manuel no segundo ano de seu reinado e no de nascimento de Cristo de 1497*. Lisbon: Academia das Ciências, 1979. Folio (42 x 27.8 cm.), publisher's illustrated boards in original gilt-stamped slipcase. Book in very good to fine condition. Slipcase a bit soiled, but solid, and still in very good condition. 25 pp. [pp. 1-2 blank], (1), 44 [i.e., 40 ll.—leaves 1-5 numbered as pp. 1-10, followed by leaves numbered 11-44; some pages and leaves misnumbered), (1 l. blank), profusely illustrated in color. ISBN: none. \$375.00

FIRST and ONLY EDITION of this excellent facsimile of a most valuable manuscript of the Portuguese discoveries, the original of which is housed in the library of the Academia das Ciências de Lisboa. The facsimile of the manuscript is preceded by an introduction by Luís de Albuquerque, in which he provides a useful list of all related manuscripts, followed by a comparison of the information provided about each fleet in this manuscript and in the *Livro de Lisuarte de Abreu*, the only similar work known. Pages 15-25 contain a transcription of all text in the manuscript, organized, as is the manuscript itself, chronologically by the years of the fleets. The main text contains color representations of the ships that made up the various fleets, often with the names of the captains. Several of the fleets stopped in Brazil on the outward voyage, beginning with that of Pedro Alvares Cabral in 1500, making this a crucial document for the early history of that country.

Descriptive Brochure for an Early Historical Panorama

12. [JAL, Auguste]. *Panorama d'Alger, peint par M. Charles Langlois, chef de bataillon au Corps Royal d'État Major, officier de la Légion-d'Honneur, auteur du Panorama de Navarin. Rue des Marais-Saint-Martin, n° 40, près la Rue Lancrè*. Paris: Imprimerie Selligue, 1833. Large 8°, original yellow printed wrappers (lightly foxed), stapled. Wood-engraved ornament on title page of various devices, including a divider (artist's tools?). Light foxing. In good to very good condition. 15 pp. \$600.00

FIRST and ONLY EDITION. Langlois's panoramic painting of the French siege of Algiers was among the earliest historical panoramic paintings. In 1830 King Charles X, hoping to distract his disgruntled French subjects, ordered an invasion of the notorious pirate haven of Algiers. The king was deposed by the July Revolution at almost the same times as Algiers fell, but Algeria remained under French control until 1962, and Langlois's panorama was a major influence on France's conception of its new colonial possession.

Langlois participated in the Siege of Algiers in 1830, returned for further research in 1832, and began exhibiting his panoramic painting in 1833. Like most huge historical panoramas, the *Panorama d'Alger* has been lost. What we know of it derives from surviving sketches and from this pamphlet published for the benefit of visitors to the spectacle. Jal gives a one-page summary of the history of Algiers, then describes the panorama, which

included scenes inside the Dey's palace and treasury and a view over the city and surrounding countryside from one of the terraces of the Kasbah, with the French fleet in the bay. The ships are named and specific buildings and landmarks within Algiers are pointed out. To make the work more vivid, several quotes from Algerian rulers are included.

After training at the École Polytechnique, Jean-Charles Langlois (1789-1870) became an officer in Napoleon's army. Severely wounded at Waterloo, he retired with the rank of colonel. During the Restoration he studied art with Girodet-Trioson, producing portraits and history paintings and illustrating a military and picturesque history of Spain. But it was panoramas of battle that became his passion, because he felt that they offered the most intense experiences life could offer. Langlois's novelty was that he not only represented the scenes involved, but made viewers feel as if they were living through the action. The first of these panoramas was on the naval battle of Navarino, an 1827 French victory over the Turks. The *Panorama d'Alger* was the second.

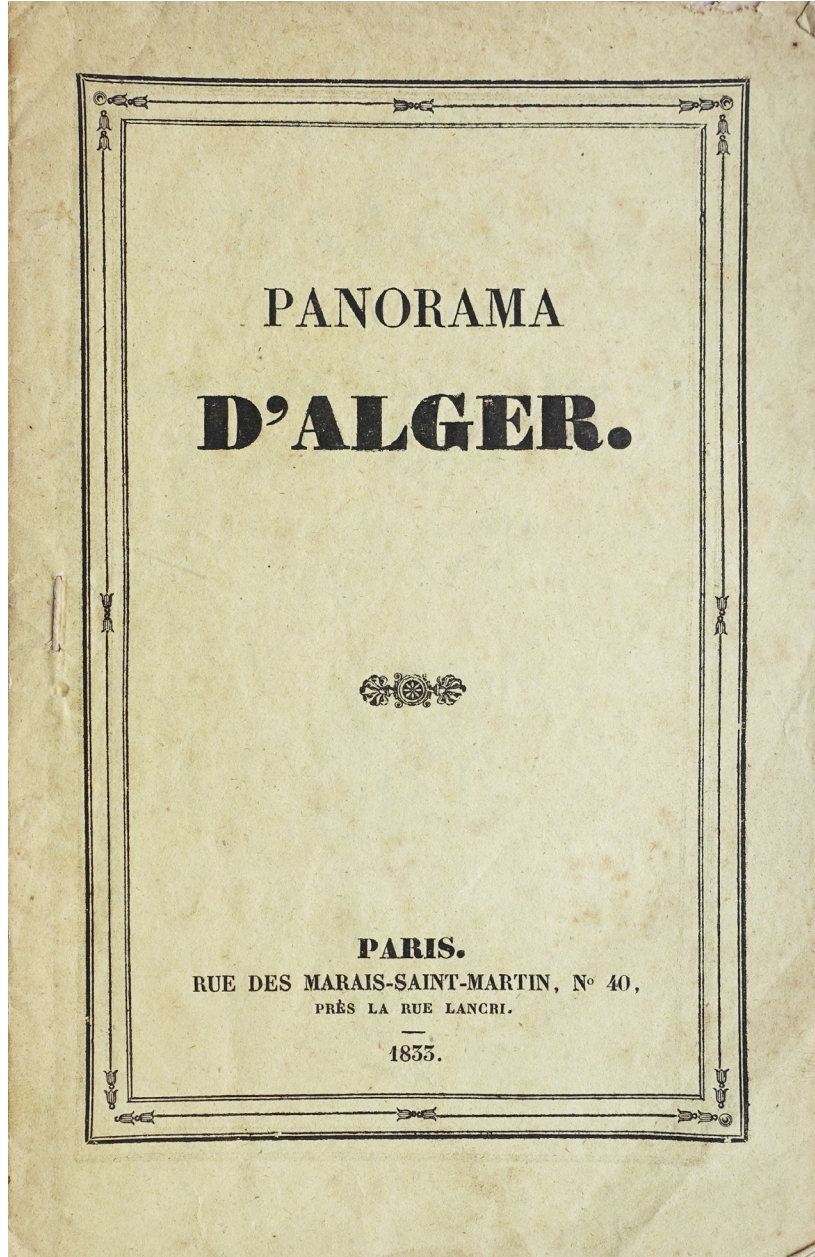
Many of Langlois's works were destroyed during the Siege of Paris in 1870-1871. The paintings that survived were transferred in 1888 to the Musée des Beaux-Arts de Caen, where many of them were destroyed during the Battle for Caen in 1944.

The pamphlet is signed in print "A. Jal" on p. 15. Augustin Jal (Lyon, 1795-Vernon [Eure], 1873), writer, archivist and historian, was author of the authoritative and still invaluable *Dictionnaire critique de biographie et d'histoire*, 1872, which was based on research done before the massive destruction of Paris archives in 1871. After a brief stint in the military (he was discharged for *propos subversifs*) he turned to art criticism and journalism. As correspondent for the *Constitutionnel* Jal reported on the capture of Algiers in 1830, making him uniquely qualified to write this description of Langlois's panorama. Jal eventually became the official historiographer of the Marine and conservator of its archives.

* See John Zarobell, *Empire of Landscape: Space and Ideology in French Colonial Algeria* (2010), and François Robichon et al., *Jean Charles Langlois 1789-1870, Le Spectacle de l'histoire*, Exhibition Catalogue, Paris / Caen, 2005. OCLC: 432419957 (Biblioteca Nacional de España); 312494925 (Getty Research Institute); 470293695 (Bibliothèque nationale de France). Catalogue collectif de France locates a single copy at the Institut de France, Paris. Not located in Jisc. KVK (51 databases searched) locates five copies, repeating that cited in the Catalogue collectif de France and adding Bibliothèque nationale de France, Polish National Library, Biblioteca civica de Gregoriana-Crescentino, and Biblioteca Nacional de España. Not located in Watsonline.

13. LIMA, Herman. *História da caricatura no Brasil*. 4 volumes. Rio de Janeiro: José Olympio, 1963. 8°, publisher's bright blue cloth (minor wear), gilt spines with red painted labels. As new. xxviii, 407 pp., (1 l.); (10 ll.), 411-824 pp., (2 ll.); (9 ll.), 829-1302 pp., (1 l.); xiv pp., (2 ll.), 1305-1795, (1) pp., (1 l.), with a total of 910 illustrations, 27 of them in color. 4 volumes. \$850.00

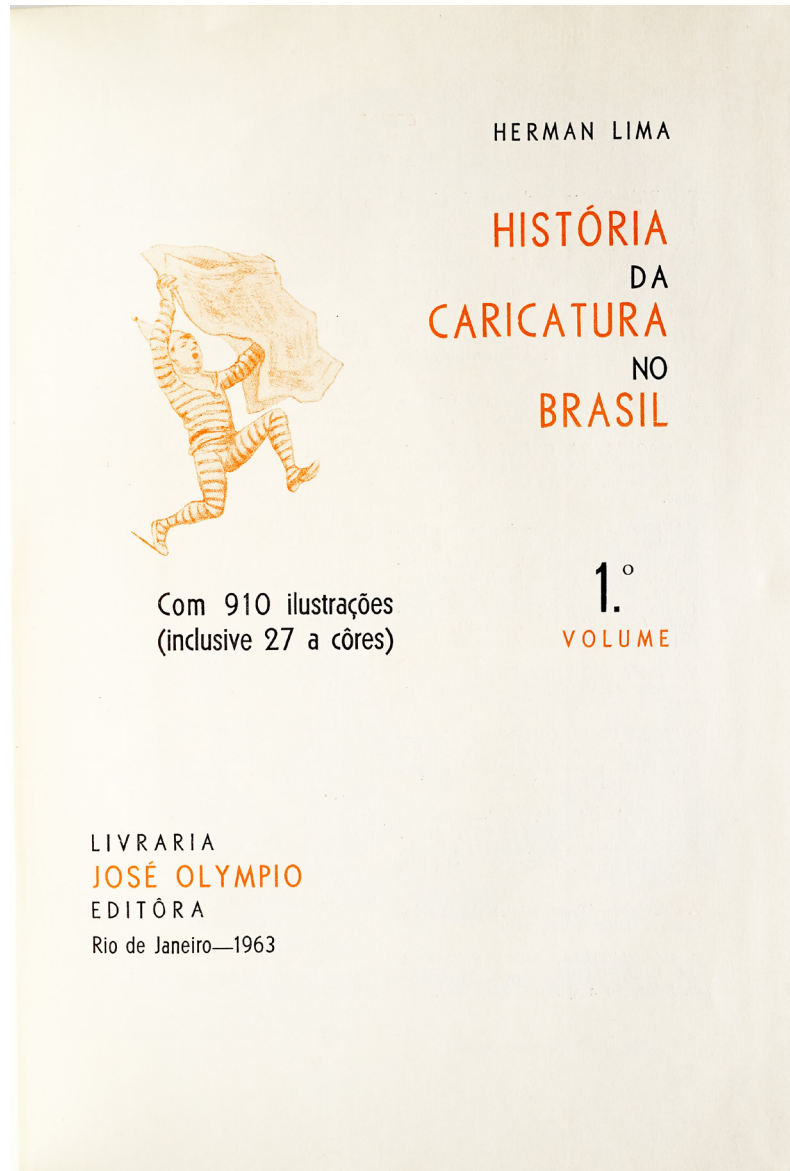
FIRST and ONLY EDITION. Indispensable for the study of Brazilian art, history, politics, journalism and culture. Volumes I-II provide a thematic history of caricature in Brazilian newspapers and periodicals, while volumes III-IV provide biographies of dozens of Brazilian artists. With extensive bibliographies and indexes.

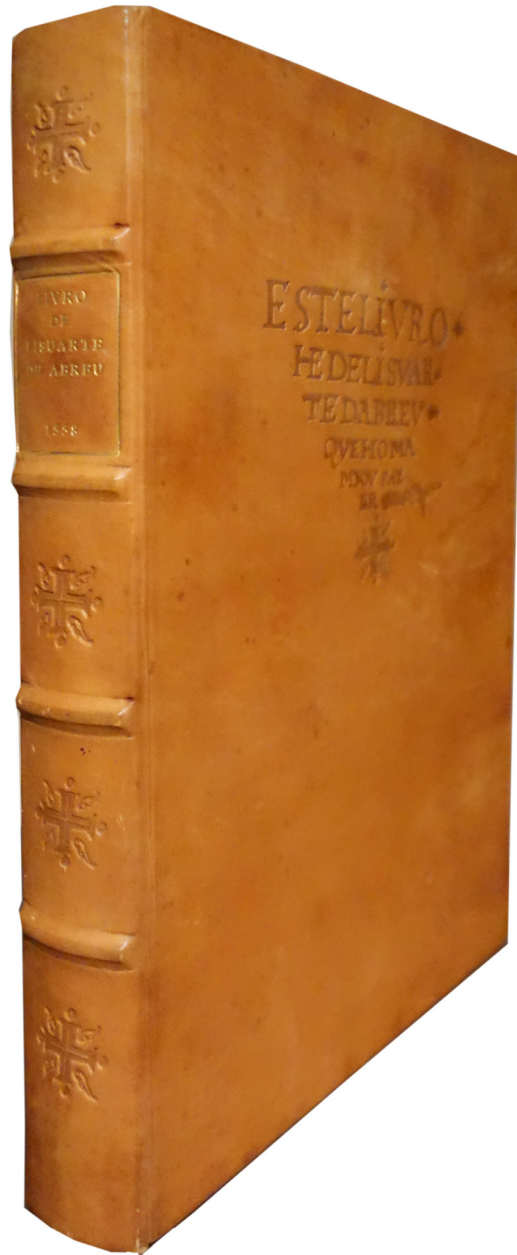


Item 12



Item 13





Item 14

Illustrations of the India Fleets, 1497-1563
Special Issue in Publisher's Leather Binding

- *14. *Livro de Lisuarte de Abreu*. Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1992. Folio (30.5 x 21.3 cm.), publisher's tan sheep, spine with raised bands in five compartments, decorated in blind, crimson leather lettering piece in second compartment from head, gilt short-title and date, covers also decorated in blind, pictorial endleaves. Profusely illustrated in color. As new. 55 pp., (1), 19, 92, 1 blank, (1) ll. ISBN: none. \$600.00

FIRST and ONLY EDITION, one of a small but unspecified number of special copies in a publisher's leather binding. Magnificently produced full-color facsimile of the original manuscript in the Pierpont Morgan Library. Besides much other data, it includes an illustrated relation of the India fleets, from that of Vasco da Gama (1497-1499) until the voyage of D. Jorge de Sousa (1563). Only two manuscripts with this sort of illustration are known to exist: the other one, the "Livro das Armadas" in the Academia de Ciências, Lisbon, covers the period 1497 to 1567, but lacks the fleet of 1517.

The Morgan manuscript consists, effectively, of three parts. Part I contains a group of texts, copied no doubt by order of Lisuarte de Abreu, including a diary of the voyage of the nau *Rainha* from Lisbon to Goa in the fleet commanded by D. Constantino de Bragança in 1558. D. Constantino paused for 18 days in Mozambique, during which time he sent a messenger-ship to Sofala, mainly to obtain information about Turkish movements. Lisuarte de Abreu was a member of this mission. In the same part of the manuscript is another description of the same voyage, this time in the form of a "relation." There are also copies of various letters and documents of the period.

Part II is a list of the governors and viceroys of India to 1558, with unusually bold and striking full-page color portraits of these officials.

Part III, perhaps the best-known part, contains color representations of the ships that made up the various fleets, with the names of the captains in almost every case. There are also illustrations of naval battles. This part of the manuscript was made by order of the governor Jorge Cabral, in 1550, but the illustrator continued his work up to the 1563 fleet, and included naval engagements, especially those led by D. Fernando de Monroy and D. Diogo de Noronha against Turkish galleys. Several of the fleets stopped in Brazil on the outward voyage, beginning with that of Pedro Alvares Cabral in 1500, making this a crucial document for the early history of that country.

The late Professor Luís de Albuquerque provided an introduction (pp. 11-31), which is followed by Maria Luísa Esteves' transcription of the text (pp. 33-55).

Illustrations of the India Fleets, 1497-1563

15. *Livro de Lisuarte de Abreu*. Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1992. Folio (30.5 x 21.3 cm.), publisher's leatherette, spine and front cover gilt. Profusely illustrated in color. As new. 55 pp., (1), 19, 92, 1 blank, (1) ll. ISBN: none. \$350.00

FIRST and ONLY EDITION. Magnificently produced full-color facsimile of the original manuscript in the Pierpont Morgan Library. Besides much other data, it includes

an illustrated relation of the India fleets, from that of Vasco da Gama (1497-1499) until the voyage of D. Jorge de Sousa (1563). Only two manuscripts with this sort of illustration are known to exist: the other one, the "Livro das Armadas" in the Academia de Ciências, Lisbon, covers the period 1497 to 1567, but lacks the fleet of 1517.

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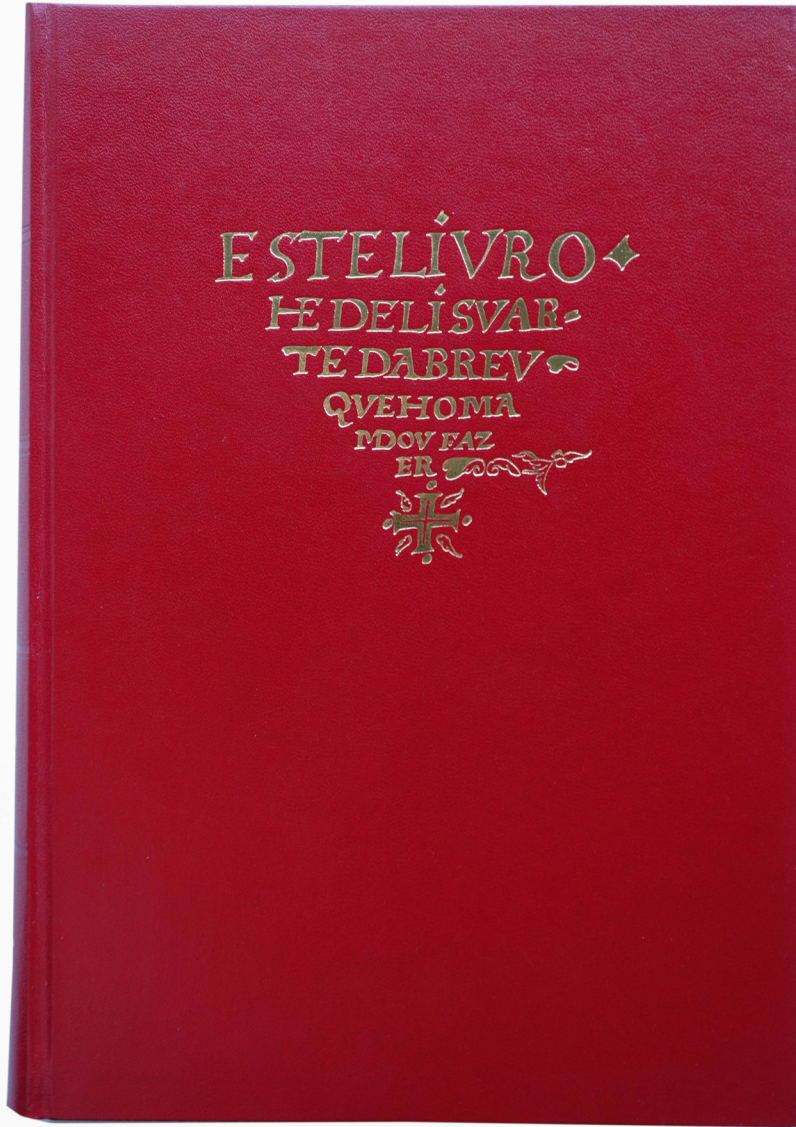
The late Professor Luís de Albuquerque provided an introduction (pp. 11-31), which is followed by Maria Luísa Esteves' transcription of the text (pp. 33-55).

First Work in Portuguese Giving Advice to Painters

***16. NUNES, Filipe [or Philippe, a.k.a. Fr. Filipe 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



Item 15

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.

LISBÔA,

Na Officina de Joaõ Baptista Alvares.

=====
MDCCLXVII.

Com as licenças necessarias.

6634

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 Filippe das Chagas. Taborda describes Nunes as “dos mais célebres Artistas, que venerou o seu tempo, e por cuja pericia na Pintura, e Poesia, e muita lição de Letras Humanas, e dos Santos Padres tem ainda hoje entre os sabios grande estimação os seus Escriptos.”

* Innocência 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.

Apparently Unrecorded Prospectus
For an Important Series of Patriotic Portraits

17. OEIRENSE, Francisco António da Silva. *Prospecto. [begins:] O Dia Memoravel de 24 de Agosto de 1820* Lisbon: Na Impressão Liberal, 1821. Folio (29.5 x 21.7 cm.), unbound, cut at bottom edge. Uncut. Some light foxing; small ink stain in outer margin. Overall in good to very good condition. Broadside. \$400.00

FIRST and ONLY EDITION of this broadside prospectus soliciting subscriptions for what would be known as Retratos dos membros da Associação começada no Porto em 22 de Janeiro de 1818, e das mais pessoas que com elles cooperavam para a revolução politica de 24 de Agosto de 1820. Francisco António da Silva Oeirense (1797?-1870?), influential liberal, painter, engraver, (lithographer?), designer, and dealer in paintings and engravings, was responsible for much of the effort that went into this project. He conceived and directed the series, produced the original (apparently) watercolor portraits from life of all 33 subjects, engraved some of them himself, and supervised the engraving of others. In addition to Silva Oeirense, engravers were Domingos José da Silva, José Vicente de Sales, Joaquim Pedro, Mariano Gonçalves de Araujo, Constantino de Fontes, and A.J. Quinto. Published in 1822, complete collections were preceded by an engraved dedication-title, Ao Muito Excelso, Magnanimo e constante Primeiro Rei Constitucional,

PROSPÉCTO.

O Dia Memoravel de 24 de Agosto de 1820, marca nos Annaes da Nação Portuguesa huma Epoca famosa, e huma nova Era, pelo Fausto, grande, e Maravilhoso Feito da sua Regeneração Politica. Os Benemeritos Cidadãos, que a premeditárão desenvolverão, e executárão, tem direito á admiração, e bençãos de seus Patrios, e da Europa inteira e a Posteridade lembrará seus nomes quando quizer ver Povos Libertados, e Tyrannos Abatidos.

O Artista abaixo assignado, residente nesta Corte, querendo dar huma próva da sua sincera adhesão ao Systema Constitucional, tentou desenhar, e fazer gravar, por Artistas Nacionaes, os Retratos dos Eximios, e Preclaros Varões a quem a Patria deve a sua Liberdade, e para isso principiou este anno huma subscrição, em que prometteo entregar 24 Retratos pela quantia de 14,3400 rs. metal, progressivamente que se forem gravando, sendo metade paga no acto da assignatura, e o resto na entrega das ultimas Estampas.

Desejando porém satisfazer plenamente a seus Compatriotas, e á sua intenção, vai addicionar áquelles 24 Retratos, nos quaes incluiu os Membros da Junta Provisional do Governo Supremo do Reyno instalada no Porto, mais 9 de Benemeritos Cidadãos que a premeditárão, e desenvolverão; declarados em 2 Relações que forão presentes ao Soberano Congresso, e que por isso, os vai unir aos que já são comprehendidos na primeira subscrição; e para esse fim avisa aos Senhores primeiros Assignantes, que para aquelle augmento quizerem assignar, será a sua importancia de 4,3000, e para os Senhores que de novo assignarem para todos os 33 Retratos, que se compõem, dos premeditadores, dos desenvolvedores, e dos Membros que preferirão a Junta do Supremo Governo do Reyno instalada no memoravel Dia 24 de Agosto de 1820, será a subscrição de 19,3200 rs. metal, pago como fica indicado, tanto a respeito destas, como das nove addicionadas.

O fim desta empreza, e o adiantamento das Bellas Artes entre nós, bastão para incitar hum Povo livre, que tem feito o espanto de seus Visinhos pelo modo glorioso com que soube emprender a sua Regeneração, e a tem sabido conduzir. Lisboa 24 de Agosto de 1821.

N. B. O Editor promette aos Senhores Assignantes, que finda a assignatura desta preciosa Collecção, será mais cara 9,3600 rs. metal para áquelles que a quizerem comprar; visto que os Senhores Assignantes concorrem anticipadamente a proteger esta Obra Patriótica.

Francisco Antonio da Silva Oeirense.

Morador em Lisboa na Rua d' Atalaia N.º 33.

Encarregado das Assignaturas nas Provincias, Henrique Servoli, em Lisboa Luiz Ozorio; e tambem se podem fazer na Loja de Ignacio Sattini Rua direita das Portas de Santa Catharina na esquina da rua de S. Francisco Porta N.º 33, onde se receberão logo 8. Retratos que estão promptos.

LISBOA, Na Impressão LIBERAL. ANNO 1821. Rua Formosa N. 42.

o Senhor D. João Sexcto ... According to Innocêncio, complete collections were sold at the time for 24\$000 reis, then a huge sum. This prospectus sets the price to subscribers to the entire collection at 19\$200. The portraits depicted: 1. Manuel Fernandes Tomás; 2. José Ferreira Borges; 3. José da Silva Carvalho; 4. João Ferreira Viana; 5. Duarte Lessa; 6. José Maria Lopes Carneiro; 7. José Gonçalves dos Santos Silva; 8. José Pereira de Meneses; 9. Francisco Gomes da Silva; 10. João da Cunha Soto Maior; 11. José de Melo e Castro de Abreu; 12. José Maria Xavier de Araújo; 13. Bernardo Correia de Castro e Sepúlveda; 14. António da Silveira Pinto da Fonseca; 15. Sebastião Drago de Brito Cabreira; 16. Francisco de Sousa Cirne de Madureira; 17. Pedro Leite Pereira de Melo; 18. Luís Pedro de Andrade Brederode; 19. Francisco José de Barros Lima; 20. Frei Francisco de São Luís; 21. José Manuel de Sousa Ferreira de Castro; 22. José Joaquim Ferreira de Moura; 23. Roque Ribeiro de Abranches Castelo Branco; 24. Tibúrcio Joaquim Barreto Feio; 25. José Pereira da Silva Leite de Berredo; 26. Domingos António Gil de Figueiredo Sarmento; 27. José de Sousa Pimentel de Faria; 28. José Pedro Cardoso e Silva; 29. António Lobo Teixeira de Barros; 30. António Barreto Pinto Feio; 31. Manuel Vaz Pinto Guedes; 32. Francisco António Pamplona Moniz; 33. Gaspar Teixeira de Magalhães e Lacerda.

Ernesto Soares calls Silva Oeirense a “figura de extraordinário relêvo dentro da arte portuguesa ...” but whose work as engraver and designer was “de muito reduzido valor”. He had an important role in the establishment of the Oficina Regia Litografica, and was a founder of the Academia das Belas Artes de Lisboa, being most active in that institution during its early years. From 1838 until at least 1842 he presided over the chair for Historical Engraving at the Academia Portuense de Belas Artes.

* We have not been able to find any reference to this prospectus. For the portraits, see Innocêncio, VII, 142; Soares & Ferreira Lima, *Dicionário de iconografia portuguesa* 746A and 2326; and especially Soares, *História da gravura artística em Portugal* 1415 (listing only 32 portraits, and stating that he was never able to see the portrait of Francisco António Pamplona Moniz). OCLC: Not located; lists the *Retratos dos membros da Associação* as 41178166 (Catholic University of America-Oliveira Lima Library). This prospectus not located in Porbase, which cites a single collection of the *Retratos* in the Biblioteca Nacional de Portugal. Not located in Jisc, which does not seem to have the *Retratos*, either. Not located in KVK (51 databases searched) which cites only the single copy of the *Retratos* noted in Porbase.

Indispensable Reference Work

*18. PAMPLONA, Fernando de. *Dicionário de pintores e escultores portugueses*. Preface by Ricardo do Espírito Santo Silva. 5 volumes. Porto: Livraria Civilização Editora, 1991 (volumes I-II); 1988 (volumes III-V). Large 8°, publisher's gilt-stamped beige buckram with dust jackets (some very minor soiling to volume I jacket). Profusely illustrated in text, as well as with plates, some in color. Aside from the slight soiling to a jacket, otherwise as new. (1 l.), 262 pp., (1 l.), 13 plates; (1 l.), 367, (1) pp., 18 plates; (1 l.), 262 pp., (1 l.), 13 plates; (1 l.), 381 pp., (1 l.), 19 plates; (1 l.), 443 pp., 26 plates. ISBN: 972-26-0281-0 (volume I); 972-26-0282-9 (volume II); none (volumes III-V). 5 volumes. \$350.00

Volumes I and II are third edition; III through V are the second edition. The second edition, in five volumes, is greatly expanded from the first, in four volumes. The third edition volumes are reprints of the second edition.



Item 18

*19. PEREIRA, Paulo, ed. *História da arte portuguesa*. 3 volumes. Lisbon: Círculo de Leitores, 1995. Grandes Temas da Nossa História. Small folio (27.3 x 20 cm.), publisher's leatherette with dust jacket. As new. 519; 537; 695 pp. All volumes profusely and well illustrated, mostly in color. 3 volumes. \$250.00

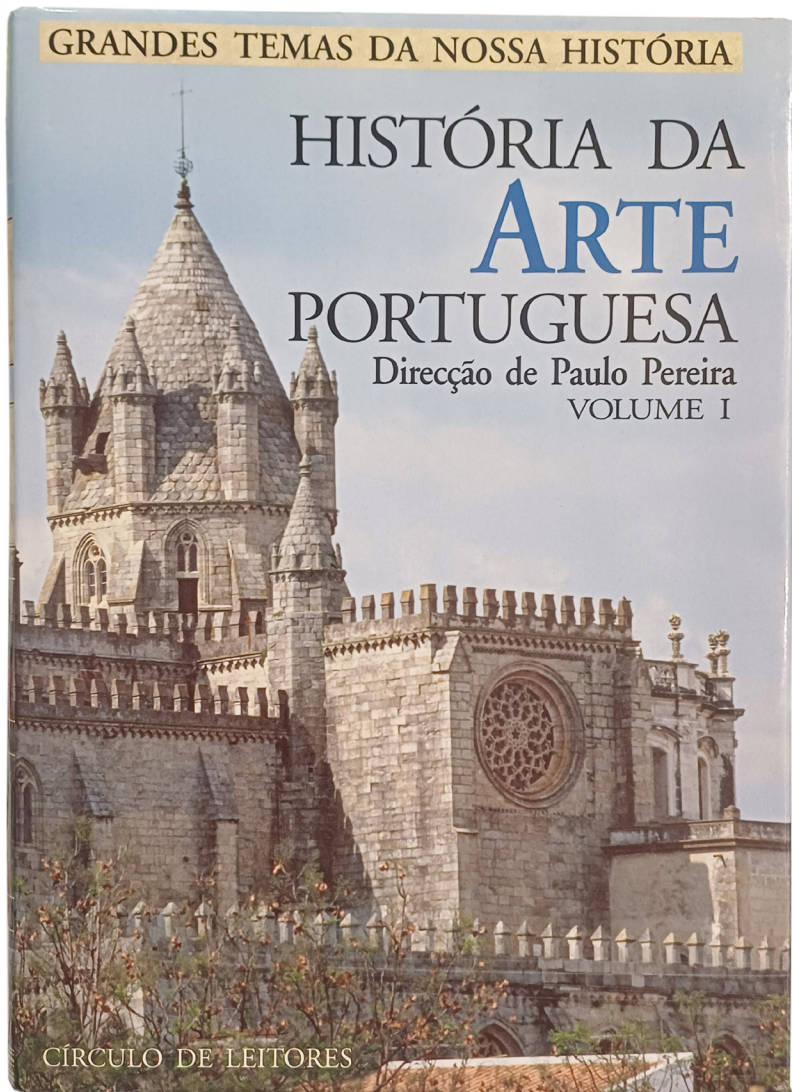
Volume I is subtitled *Da pré-história ao "modo" gótico*; volume II, *Do "modo" gótico ao maneirismo*; volume III, *Do Barroco à contemporaneidade*. Chapters of volume I were written by Míla Simões de Abreu, José Alberto Seabra Carvalho, Maria José Goulão, Francisco Pato de Macedo, Santiago Macías, M. Justino Maciel, Paulo Pereira, Dalila Rodrigues, Jorge Rodrigues, Nuno Vassallo e Silva and Cláudio Torres. Sections of volume II were written by Luísa Arruda, Sylvie Deswarte-Rosa, Goulão, Ana Cristina Leite, Dagoberto Markl, Rafael Moreira, Pereira, Dalila Rodrigues, Vítor Serrão, Silva and Miguel Soromenho. Volume III contains contributions by Arruda, Isabel Carlos, Paulo Varela Gomes, Leite, José Fernandes Pereira, Paulo Pereira, João Lima Pinharanda, Walter Rossa, Vassallo e Silva, Raquel Henriques da Silva, and Ana Cristina Tostões.

*20. PORTUGAL. Academia Real das Bellas Artes de Lisboa. *Catálogo provisório da Galeria Nacional de Pintura existente na Academia Real das Bellas Artes de Lisboa*. Lisbon: Typ. Universal de Thomaz Quintino Antunes, for Academia Real das Bellas Artes, 1868. Edição Oficial. 8°, original green printed boards. Wood engraved Portuguese royal arms on front cover and title page. Typographical borders on front and rear covers. In fine condition. From the library of the Counts and Marquesses of Rio Maior, with ink manuscript presentation inscription on front cover. viii, 70 pp., (1 l.). \$500.00

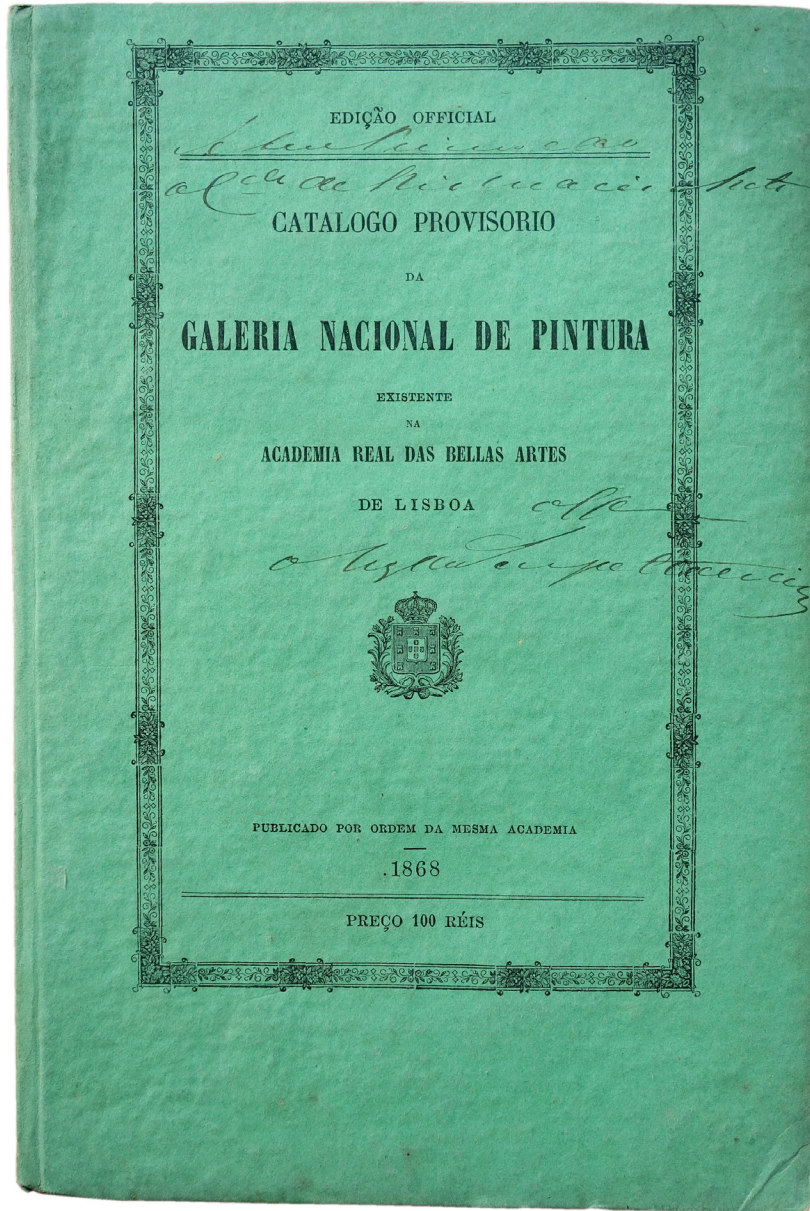
FIRST EDITION. The preliminary leaves consist of rules of operation of the National Picture Gallery. The Marquês de Sousa Holstein (Paris, 1838-Lisbon, 1878) provides an "Advertencia" (pp. [1]-4), and an introduction (pp. 5-19). In addition to the most important Portuguese artists, some of world-class talent but largely unknown outside of Portugal, there are listed works by Jan Brueghel (without specifying if the elder or the younger), Cagliari, Luca Giordano, Hans Holbein, Michaelangelo, Jean Pillement, Poussin, Rafael, Rembrandt and others.

Provenance: The Casa da Anunciada library of the counts and marquesses of Rio Maior was one of the best private libraries ever formed in Portugal. It was dispersed for the most part not long after the April 1974 Portuguese revolution.

* *Bibliografia artística portuguesa ... magnífica biblioteca reunida pelo Dr. Luiz Xavier da Costa* 681. For the 1.º Marquês de Spisa Holstein, see Innocência IX, 273; *Grande enciclopédia* XXIX, 876. OCLC: 26200787 (Metropolitan Museum of Art, Stanford University Library, Library of Congress, Gallerie Degli Uffizi, Victoria & Albert-National Art Library); 458975153 (Bibliothèque nationale de France); 82968592 (Getty Research Institute); 886431839 (Kunsthistorische Institut in Florenz); 1179261466 (Gallerie Degli Uffizi); 739195268 (Rijksmuseum Amsterdam); 959080133 (Biblioteca de Arte Calouste Gulbenkian); 962368823 (Internet resource; Getty copy digitized); 744475980 (Internet resource; Google; Stanford copy digitized).



Item 19



Item 20



Item 21



***21. [PORTUGAL]. Património arquitectónico e arqueológico classificado: inventário.** 3 volumes. Lisbon: IPPAR / Secretaria de Estado da Cultura, 1993. Large 4° (24.3 x 21.5 cm.), publisher's illustrated boards (some slight soiling). Profusely illus., mostly with high-quality color photographs, maps and plans in text. Very good to fine condition overall, very fine internally. xxxi (1 blank), 31 (1 blank), 32, 95 (1 blank), 48, 31 (1 blank), 64, 79 (1 blank), 47 (1 blank) pp., (8 ll.); (4 ll.), 79 (1 blank), 79, (1 blank), 159 (1 blank), 79 (1 blank), 143 (1 blank) pp., (8 ll.); (4 ll.), 111 (1 blank), 48, 95 (1 blank), 63 (1 blank), 95, (1 blank) pp.; (1 blank l.), pp. xxxv-lxxx, (8 ll.). ISBN: 972-95814-1-X. 3 volumes. \$350.00

FIRST and ONLY EDITION, now out-of-print, of this **essential reference tool**. The inventory is divided into 18 sections, one for each district of mainland Portugal. In each district the municipalities (*concelhos*) are dealt with in alphabetical order. Special protection zones are indicated at the end of each section. The individual entries are organized as follows: name of building or site, brief historical / stylistic description, location, parish, grade of classification and the respective law, special protection zone (if applicable), and the respective legislation. The preface by Carlos Antero Ferreira and introduction by Alberto Flávio Lopes are repeated in French and English at the end of the final volume.

22. [RIO DE JANEIRO]. Watercolor "taken from the Gloria churchyard" of the harbor of Rio de Janeiro, signed "S.G. Feb. 9 1839." : , . 10 x 17 cm. watercolor on a 16 x 23 cm. mat., In very good condition. \$500.00

23. RODRIGUES, Francisco de Assis. *Diccionario tecnico e historico de pintura, esculptura, arquitectura e gravura.* Lisbon: Imprensa Nacional, 1875. 8°, old navy pebbled half cloth over marbled boards (slight wear), title in horizontal manuscript on spine, blue endleaves. Text in two columns after preface. Occasional light foxing. Overall in very good condition. 384 pp. \$300.00

FIRST EDITION; a second edition (or second issue?) appeared in 1876. In the preface, the author states that he has consulted (among others) the dictionaries of Roland le Virloys, Daviler, Boutard, Bouillet, Viollet-le-Duc, Baldinucci, and Martinez, and in Portuguese the works of Filipe Nunes, Ignacio de Vasconcellos, Vieira Lusitano, Machado de Castro, Cyrillo Volckmar, Taborda, Costa Negreiros, and Francisco de Hollanda. His work includes terms for geometry, heraldry, and mineralogy, but not for mythology, iconography, or biography.

* Fonseca, *Aditamentos* p. 134. On the author, cf. Innocência II, 348 and IX, 263. NUC: DLC, MH. OCLC: 7558571 (Harvard University, Library of Congress, University of Toronto, Cleveland Public Library, Indiana University, Getty Research Institute, University of California-Los Angeles, Victoria & Albert, Bibliothèque nationale de France,



Item 22



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Universidade de São Paulo); 250066124 (Staatsbibliothek zu Berlin); 458101674 (Bibliothèque nationale de France); same collation with date 1876: 504450301 and 753069318 (both British Library). Porbase locates three copies (all dated 1875) in the Biblioteca Nacional de Portugal, Museu Francisco T. P. Júnior-Biblioteca D. Fernando Almeida, and the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats the British Library (dated 1876) and Victoria & Albert Museum.

24. SOARES, Ernesto and Henrique de Campos Ferreira Lima. *Dicionário de iconografia portuguesa (retratos de portugueses e de estrangeiros em relações com Portugal)*. 3 volumes. Together 5 volumes. Lisbon: Instituto para a Alta Cultura, 1947-1950. Large 4° (28 x 20.5 cm.), uniformly bound in crimson half sheep over decorated boards (slight wear), spines gilt with raised bands in six compartments, gilt letter, decorated endleaves, top edges stained red, other edges uncut, original printed wrappers bound in. Very slight browning. Partially unopened. A very fine set. 405 pp., (1 l.), 2 plates; 464 pp., (1 l.); 497, (1) pp., (1 blank l.), profusely illustrated with half-tone reproductions. Together 5 volumes. \$900.00

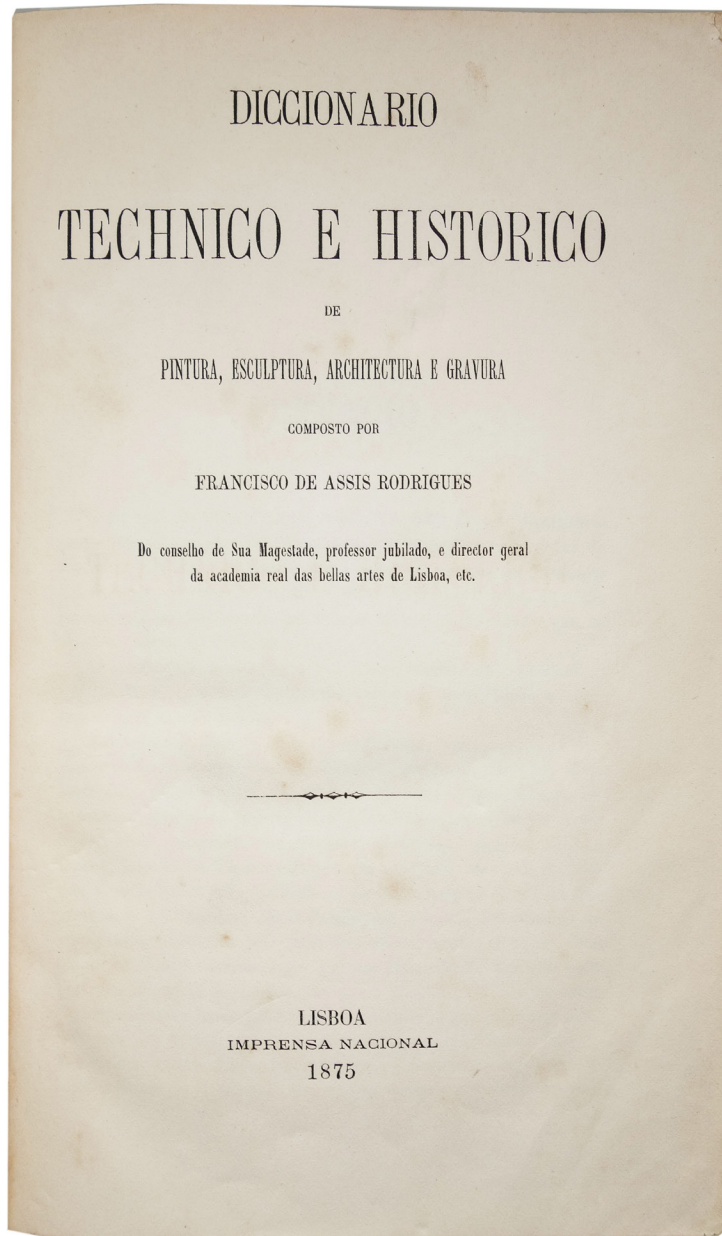
FIRST and ONLY EDITION of this thorough study of portraits of Portuguese and foreigners who had something to do with Portugal; gives the subject's name, dates, and importance, followed by description of the portrait and (as known and applicable) artist, size, date, and place of publication.

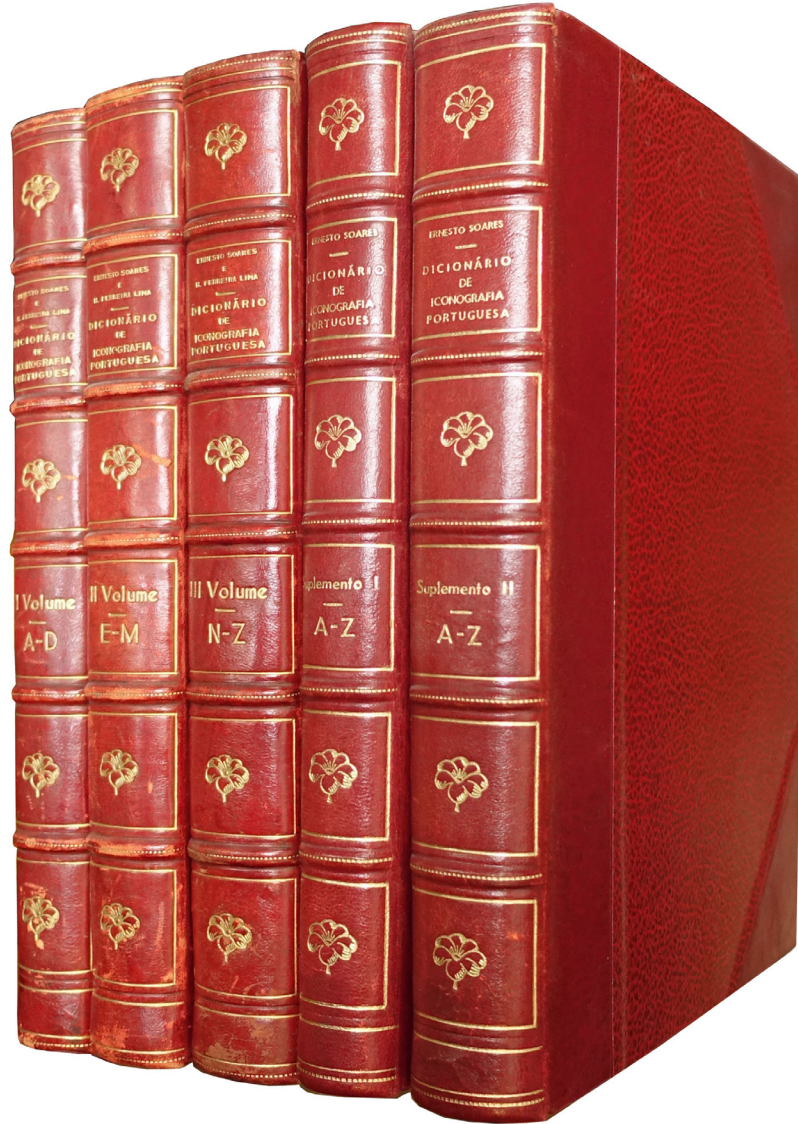
WITH:

SOARES, Ernesto and Henrique de Campos Ferreira Lima. *Dicionário de iconografia portuguesa (retratos de portugueses e de estrangeiros em relações com Portugal)*. *Suplemento*. Lisbon: Instituto para a Alta Cultura, 1954. 4°, xlvii, 355, iv pp., (1 blank l.), profusely illustrated.

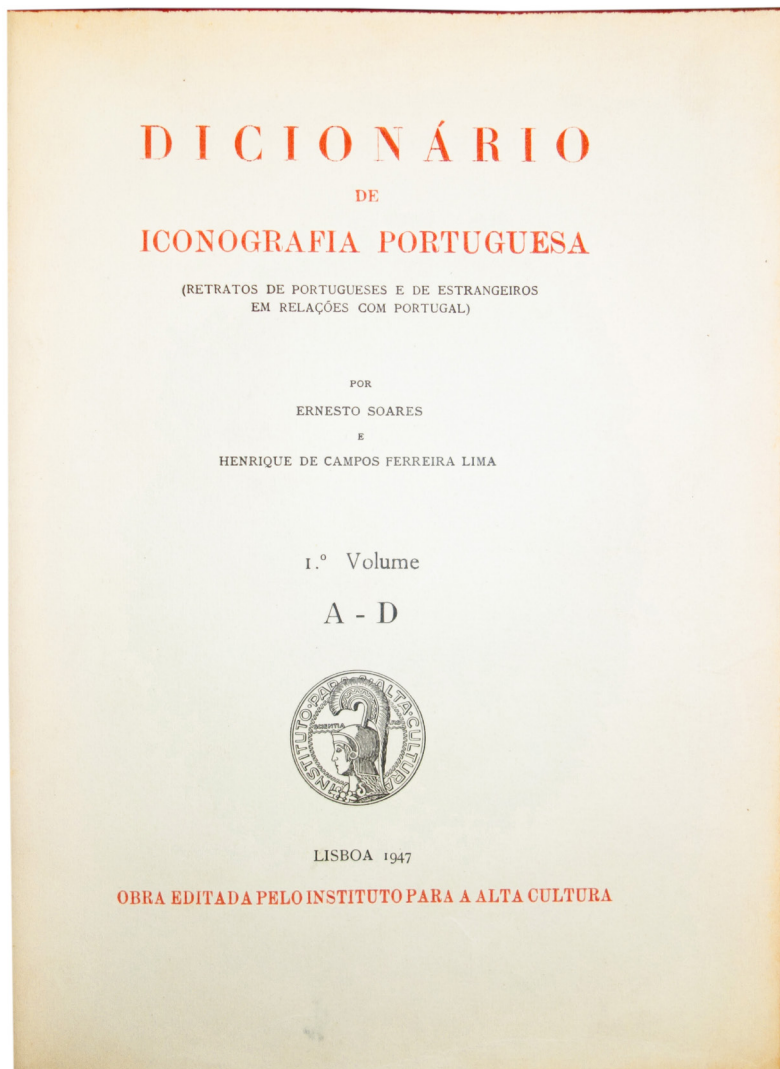
AND WITH:

SOARES, Ernesto and Henrique de Campos Ferreira Lima. *Dicionário de iconografia portuguesa (retratos de portugueses e de estrangeiros em relações com Portugal)*. *II Suplemento*. Lisbon: Instituto de Alta Cultura, 1960. 4°, 517 pp., (1 l.), 3 ll. plates, profusely illustrated.





Item 24

*Item 24*

*Eighteenth-Century Techniques for Lacquer, Gilding, Gesso, Mirrors
Reveals Craft Techniques that Entered Europe
Via Portuguese Contacts with Japan, China, and India*

25. STOOTER, João [i.e., Johan]. *Arte de Brilhantes Vernizes, & das tinturas, Fazelas, & o como obrar com ellas. E dos Ingredientes de que o dito se deve compor, huma larga explicação, da origem, & naturezas; proprio para os Mestres Torneiros, Pintores & Escultores. Como tão-bem huma offerta; De 18, ou 20, receitas curiozas, & necessarias para: Os ourives de ouro, prata & os relogoeiros & mais artistas.* Antwerp: Por la Viuva de Henrico Verdussen, 1729. 8°, contemporary vellum (soiled), textblock edges rouged. Woodcut vignette on title, woodcut initials and tailpieces. Occasional minor soiling, more pronounced on the initial leaf recto preceding the title page. Small worm trace in upper blank margins, touching a letter of text in two instances. In good condition. Old ink manuscript annotations. Much old ink manuscript scribbling on endleaves. (4 ll.), 65, (5), 39, (5) pp. [mounted on blanks], 1 blank l. The final 5 unnumbered pages mounted and numbered 40-44 in old ink manuscript, beginning with an errata leaf mounted on the blank verso of p. 39. A-G⁸, H³, [I]³.
\$3,600.00

FIRST EDITION, ONE OF ONLY 50 COPIES of the FIRST ISSUE of this important and very rare manual on lacquer work, gilding, and varnish preparation. It was intended for cabinetmakers, woodworkers, painters, sculptors, metalworkers, illuminators, and other artisans who apply decorative coatings to wood, metal, marble, and paper surfaces. Stooter's manual is of great interest, not only for recording trade secrets that were rarely committed to paper, but for what it may reveal about craft techniques that entered Europe via Portuguese contacts with Japan, China, and India. Intrigued by the beautiful lacquer ware he saw being made in Lisbon and elsewhere in Portugal, Stooter set out to discover the craftsmen's methods and here presents his findings in considerable detail. The manual begins with a section on the kinds of wood—particularly those available in Brazil, Angola, and Portugal—suitable as a base for lacquer work. Following are sections on preparing various surfaces for varnish coatings, mixing varnishes, and polishing lacquer surfaces. On pp. 37-65, Stooter provides detailed recipes for nearly two dozen kinds of clear and colored varnishes. In a second section (pp. 1-39 of the second group), further recipes are offered along with detailed instructions for gilding silver, copper, and iron through hot and cold chemical methods (most involving the use of mercury). Stooter provides an extensive and detailed account of numerous techniques, often shrouded in secrecy, that made their way to Europe through Portuguese interactions with India, China, and Japan. This aspect lends immense importance to the work, not only from a technical standpoint but also in studying Portugal's role as a catalyst for the dissemination of Asian cultures in Europe and across the globe.

Later issues contain undated supplements. In the first (pp. 40-55 of the second group), Stooter related how, after having bound and distributed 50 copies of the book, he chanced upon a German-language work by "J. K." (published Nuremberg, 1707 in 4°) that offered further recipes and instructions for silvering mirrors. Distribution of the work was halted until this addendum, with index and errata for the original work, could be prepared and printed. An additional addendum of various secrets in working with

A R T E

D E

Brilhantes Vernizes , & das tinturas.

Fazelas , & o como obrar com ellas.

*E dos Ingredientes de que o dito se deve compor ,
 huma larga explicação, da origem, & nature-
 zas; proprio para os Mestres Torneiros ,
 Pintores, & Escultores.*

Como taõ-bem huma offerta ;

De 18, ou 20, receitas curiozas, & necessarias

P A R A :

Os ourives de ouro , prata , & os relogeiros ;
 & mais Artistas.

P O R

J O A Õ S T O O T E R .

*Natural de Anveres, Provincia de Brabante perito na
 rachar , & lavar Diamantes.*



EM ANVERES,

Por la VIUVA de HENRICO VERDUSSEN,
 M. D. CC. XXIX. Annos.

Com Licença,

gesso that Stooter learned while on a return visit to Porto in 1731 and 1732 was included on pp. 56-63 of the final section.

Innocêncio mentions later editions of Lisbon, 1786 and 1825, without precise information. All the editions and issues appear to be very rare, but this first issue appears to be the rarest.

Stooter, a native of Antwerp, was a diamond cutter and merchant in Lisbon for more than 26 years. He also wrote (in Portuguese) a very rare manual for gunsmiths, *Spingardeiro ...*, published in Antwerp in 1719 and embellished with 82 engraved plates (see Monteverde 5257).

The owner of this copy obviously read and used it. He has made several manuscript notes (pp. 49 [first section], first unnumbered p. following the first section, pp. 1, 2, 13, 14, 15, 20, 22, 24, 26, 27, 34 & 36 of the second section). The final pages, numbered 40-44 in ink manuscript, do not conform to any found in the later issues. That on the page numbered 40 is headed "ERRATAS" and is similar, but in a different setting of type and with other minor variations to that on p. 55 of the later issue. Those numbered 41-44 do not conform to any in the later issue.

* Innocêncio IV, 44-5 (without any information on the author, giving the title as *Arte de fazer vernizes*, and without date or collation); X, 363: calling for xvi pp. of preliminaries. Cf. Avila-Perez 7506, citing a Lisbon, 1825 edition and Monteverde 5255 and 5256, for two copies of the Lisbon, 1786 edition. Not in Azevedo-Samodães or Ameal. Not located in NUC. Porbase locates only a single copy of a later issue, at the Biblioteca Nacional de Portugal. Jisc repeats the British Library. Not in Melvyl, Iris, Orbis. We know of a copy at Harvard University's Houghton Library, also a later issue.

***26. *Tabacaria: revista de poesia e artes plasticas*.** 15 issues, numbered Zero to 14. Lisbon: Casa Fernando Pessoa (all issues) / Contexto Editora (numbers Zero-10 only), 1996-2004. Folio (28.6 x 21.4 cm.—numbers 0-10); (30 x 24.1 cm.—numbers 11-14), original illustrated wrappers. Considerable illustration, mostly in color. As new. ISSN: 0873-304-X.

15 issues, numbered Zero to 14. \$800.00

FIRST and ONLY EDITION—A COMPLETE RUN. The first eight issues (as well as issue Zero) were directed by Nuno Júdice, the editorial board consisted of Fernando Pinto de Amaral, Manuel António Pina, Alexandre Pomar and Joana Morais Varela. Beginning with number 9, the review was directed by Maria Calado, Vereadora da Cultura of the Câmara Municipal de Lisboa. The editorial board consisted of Anick Bilreiro and Rita Rodrigues. With number 11, the editorial board was expanded to consist of Ana Maria Santos, Anick Bilreiro, Maria José Gonçalves, Rita Rodrigues, and Susana Sena.

Issue Zero contains a text by Fernando J.B. Martinho about Selette Tavares, several texts about Fernando Pessoa and António Dacosta, others about poetry, as well as poems by Jean-Claude Pinson, Dominique Fourcade, Alexei Bueno, Thomaz Albornoz, Luís Filipe Castro Mendes and Pedro Tamen.

Issue number 1, besides essays on literature and art, contains poems by Jean-Claude Pinson, Dominique Fourcade, Alexei Bueno, Thomas Albornoz, Luís Filipe Mendes and Pedro Tamen.

Issue number 2 contains texts by João Soares, Eduardo Lourenço, João Cutileiro, Sophia de Mello Breyner Andresen and Graça Morais, Alexandre Pomar, Jorge Colado, Nuno Júdice, Eduardo Prado Coelho, Manuel Gusmão and others. There are poems by

Antônio Ramos Rosa, Ana Luísa Amaral, Maria do Rosário Pedreira, Mara Teresa Horta, Fatos Arapi, Jordi Virallorga, Philippe Jaccottet and Israël Eliraz.

Issue number 3 contains an article by Jorge Monteiro, "A presença de Pessoa no mundo de língua inglesa", other essays on Pessoa by Martin G. Murray and Allen Ginsberg, a "Saudação a Walt Whitman" by Álvaro de Campos, as well as several articles about poetry, and more. There are poems by Fernando Lemos, João Camilo, Jorge de Amorim, Manuel Alegre, Al Berto, Miguel Serras Pereira, Fernando Guimarães, José Ángel Valente and Yolanda Pantin.

Issue number 4 is accompanied by a small 8° volume titled *Portuguese Poetry After Pessoa*. The review itself includes contributions by José Régio, Vitorino Nemésio, Miguel Torga, Jorge de Sena, Carlos de Oliveira, Alexandre O'Neill, David Mouão-Ferreira, Ruy Belo and Luiza Neto Jorge.

Issue number 5 opens with an essay by Antonio Tabucchi, "Tu, Lisboa. Você, Lisboa. Senhora Dona Lisboa. There is an essay on the visual arts by Júlio Pomar, essays about Fernando Pessoa, and more. Included are poems by Liliana Ursu, William Cliff, Bernard Noël, Hans Raimund, Martin Steiner, Pentti Holappa, Juan Gelman, Abdullah al-Udhan, Casimiro de Brito, José Manuel Mendes, Luís Fernando Quintais, Ana Luísa Amaral, Ana Hatherly and Wanda Ramos.

Issue number 6 contains an essay about Pessoa by Firmino Ribeiro Mendes, "Walt Whitman e Álvaro de Campos", six articles about poetry, including Paulo da Costa Domingos, "Luz sobre Al Berto", and more. There are poems by Armando Silva Carvalho, Antonio Gamoneda, Boris Hristov, Claudia Storz, Eva Christina Zeller, Mário Cláudio and Teresa Rita Lopes. Issue number 7 contains an essay by Vasco Graça Moura, "A narração de mais alguma coisa: Gérard Castello-Lopes", a brief essay about Pessoa by José Saramago, a longer one by Robert Bréchon, "Pessoa e Lisboa", three articles about poetry, including one by Nuno Júdice, and more. There are poems by Fiamma Hasse Pais Brandão, Amadeu Baptista, Vera Lúcia de Oliveira, Maria Luisa Spaziani, Peter Härtling, Michel Deguy, Enis Batur and Larry Sawyer.

Issue number 8 contains articles on the plastic arts about Fernando Lemos, Maria Beatriz, Lui Darocha and Mónica Machado, as well as poems by Fernando Echevarria, Fernando Lemos, Helder Macedo, Jorge de Amorim, Luís Amorim de Sousa, Luiz-Manuel, and Rui Diniz. Some of the criticism of the above poems is by Fernando Guimarães, Alberto de Lacerda, and Nuno Júdice.

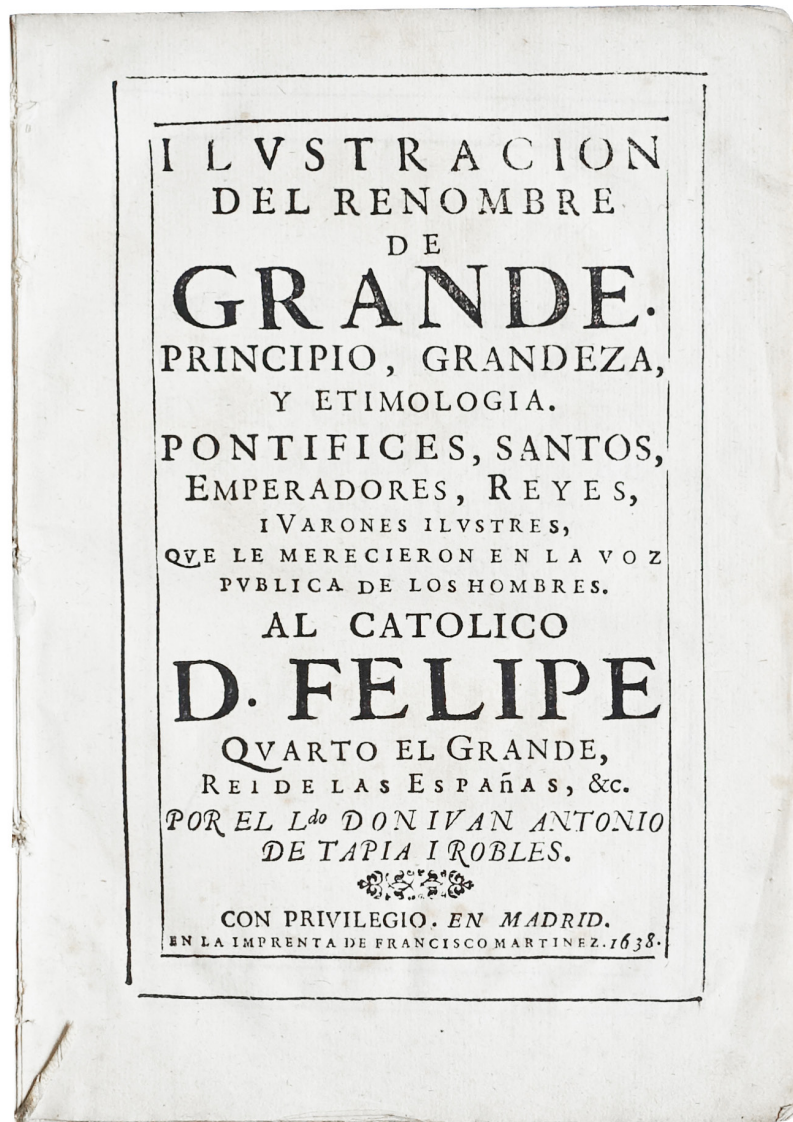
Issue number 9 contains an introductory article by Rui Mário Gonçalves, as well as brief essays on Simone Boisecq by Michel-Georges Bernard, André S. Labarthe, Anne Longuet Marx, Manuel Gusmão, Fernando Cabral Martins and Maria Teresa Dias Furtado. There are other brief essays on the theme "Se a palavra fosse visual" by Rui Chafes and Vanessa Rato (2). Essays "Sobre poesia" are by João Berrento and Valérie Lawitschka (2). The issue contains poems by Fernando Guimarães, Fernando Guerreiro, Ana Hatherly, Gottfried Benn, Rainer Maria Rilke, Evelyn Schlag, and Barbara Köhler.

Issue number 10 was devoted mainly to photography and to poetry. There are articles by Sérgio Mah, Nuno Martinho, Nuno Faria, Alexandre Castro Caldas, João Mário Grilo, Gilberto Reis, José Tolentino Mendonça and Marina Tavares Dias. Poems by Armando Silva Carvalho, Jean-Clarence Lambert, John F. Deane, Olga Savary, Paolo Ruffilli, Pia Tafdrup, Ruth Fainlight, Tahar Bekri, and Yao Jingming occupy pp. 71-84. Pages 85-108 contain a catalogue of periodical publications in the library of the Casa Fernando Pessoa.

Issue number 11 was devoted mainly to Fernando Pessoa. The subtitle *Revista de poesia e artes plasticas* was dropped. The review was no longer being co-published by Contexto Editora, now defunct, perhaps in part due to the controversy generated by issue number 8. Contributors to number 11 included Eduardo Lourenço, Anabela Mota Ribeiro, Susana Sena, Clara Ferreira Alves, Nelson Saúte, Pedro Rosa Mendes, José Eduardo Agualusa,



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Maria João Avillez, Eduardo Prado Coelho, F.M. Fonseca Ferreira and Filipa Melo. There are poems by Gastão Cruz, Ángel Campos Pámpano, and Paulo José Miranda.

Issue number 12 was subtitled *As cidades das pessoas*. Contributors included Manuel Alegre, Pedro Mexia, Manuel Graça Dias, Clara Ferreira Alves, Mía Couto, José Eduardo Agualusa, and Francisco José Vargas. There are poems by Bernardo Pinto de Almeida, José Tolentino Mendonça, Luís Filipe Castro Mendes, Maria do Rosário Pedreira, Nuno Júdice and Vasco Graça Moura.

Issue number 13 was subtitled *O Norte e o Sul, Pessoalmente*. Fernando Pessoa appears on the cover. Contributors included Xavier Tricot, Jon Fosse, Merete Morken Andersen, David Butler, Maria Filomena Mónica, José Júdice, Miguel Sousa Tavares, Inês Pedrosa, Filipa Melo, Lídia Jorge, Ana Nobre de Gusmão, Francisco José Viegas, Luís Pedro Nunes, Bernardo Atxaga, Richard Zenith; there are poems by Seamus Heaney, Ana Luísa Amaral, Casimiro de Brito, Helder Moura Pereira and Aasne Linnesta.

Issue number 14 was subtitled *Ocidente / Oriente: o poder da liberdade*. The Statue of Liberty, viewed from behind, appeared on the cover. Contributors included Mário Soares, Fernando Gil, Clara Ferreira Alves, Manuela Franco, Gonçalo M. Tavares, António Pinto Ribeiro, and Rui Zink; there are poems by João Rui de Sousa, Tiziano Fratus, Raquel Chalfi, Sujata Bhatt, Melih Cavdet Anday and Manuel João Ramos.

With Plates Engraved by Herman Paneels After Paintings by Velazquez

27. TAPIA Y ROBLES, Juan Antonio de. *Ilustracion del renombre de Grande. Principio, grandeza, y etimologia. Pontifices, santos, emperadores, reyes, i varones ilustres, que le merecieron en la voz publica de los hombres. Al Catolico D. Felipe Quarto, el Grande, Rei de las Españas, &c.* Madrid: En la Imprenta de Francisco Martinez, 1638. 4°, contemporary limp vellum (inner front hinge weak, lacks ties and front free endleaf), pastedown endleaves taken from the text of an earlier work, vertical manuscript title on spine. Two finely engraved plates. Eighteen engraved half-length portraits in text at the beginning of eulogies II through XIX. Double-ruled woodcut border throughout. Woodcut initials. Nine woodcut tailpieces. Some light toning. In fine condition. Two plates with finely engraved portraits of the Conde Duque de Olivares [the dedicatee] and Philip IV of Spain, (6), 100 ll. [i.e., 102, with 96-97 bis]; quire Bb, of 2 ll., bound after quire Cc, which ends with the colophon. Leaf 87 incorrectly numbered 7. \$9,000.00

FIRST EDITION. The eighteen engraved half-length portraits are all dated 1637 and signed by Pedro Perete (or Perrete, d. 1639). Son and pupil of Pieter Perret (b. Antwerp 1555; d. Madrid c. 1625), the younger Perete was one of the second generation of Flemish engravers working in Spain.

The portrait of the Conde Duque de Olivares, bearing the motto "Sicut oliva fructifera" instead of his name, is signed "Ex Archetypo Velazquez. Herman Panneels f. Matriti 1638". The portrait of Philip IV was also executed in 1638 by Panneels, after a painting by Diego Velázquez. Panneels, born in Antwerp (fl. Madrid 1638-50), is considered one of the best engravers in seventeenth-century Spain.

The first eulogy, much longer than the others (ll. 7-18), is about King Philip IV. The others are of popes and saints (Leo I, St. Gregory I, Nicolas I, St. Basil), a philosopher



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(Albertus Magnus), ancient Roman and Holy Roman Emperors (Constantine the Great, Theodosius I, Leo I, Charles I, Otto I), military heroes of antiquity (Alexander the Great, Pompey the Great), a king of France (Clovis), Spanish kings (Don Alonso III, King of Oviedo; Don Sancho IV, King of Navarra; Don Fernando I, King of Castile and Leon and Emperor of Spain; Don Pedro III, King of Aragon), and a modern military hero (Gonzalo Fernandez de Cordova, el Grande Capitan).

* Palau 327462: calling for only 7 preliminary leaves, including the 2 full-page portraits. Salvá 3520: calling for only one full-page portrait and (6), 100 leaves. Heredia 3510. Not located in García Melero, *Bibliografía de la pintura española*. On Pedro Perrete, see García Vega, *El grabado del libro español* I, 86, 87, 89, 274, and II, 353-4: without mention of this work. NUC: CU, NNH. OCLC: 4548058 (University of Miami, Getty Research Institute, National Library of Scotland); 504469458 (British Library); 27832380 (University of Kansas, University of Arizona, National Art Library-Victoria and Albert Museum); 475075089 (Danish Union Catalogue and Danish National Bibliography); 254268814 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 5280370 (Biblioteca Nacional de Chile, appears to be incomplete, with only 5 preliminary leaves); 645012947 (Universidad de Salamanca); 459208941 (Bibliothèque nationale de France); 434055850 (Biblioteca Nacional de España). CCPBE locates fourteen copies, two of which lack the plates. Rebiun repeats two locations and adds three others. Jisc repeats British Library, Victoria & Albert, and National Library of Scotland, and adds Oxford University. Not located in Hollis or Orbis.

Finest Spanish Baroque Festival Book, with Emblems

***28. TORRE FARFAN, Fernando de la.** *Fiestas de la S. Iglesia Metropolitana, y Patriarcal de Sevilla, al Nuevo culto del Señor Rey S. Fernando el Tercero de Castilla y de Leon* Seville: En Casa de la Viuda de Nicolas Rodriguez, 1671. Folio (31.2 x 21.2 cm.), contemporary vellum (slightly soiled, repaired, recased, new endleaves). Total of 20 engravings, some folding, many with emblems (see below). Double-rule borders on each page, with ample margins. Crisp and clean, but the plate showing the Giralda with repairs (a bit crude) in upper portion at the fold, affecting the sky. Overall in good condition. (4 ll.), 343 pp., engraved title, 2 engraved portraits, 9 large folding engravings, 9 folio-size engravings. \$18,000.00

FIRST and ONLY EDITION of the finest Spanish festival book of the seventeenth century. Hofer described it as "The best illustrated Iberian book, by all odds, contained in the Harvard Collection." It records the festivities connected with the canonization of D. Fernando III, for which elaborate decorations were made at the Cathedral of Seville—some of them by the important Sevillian artist Juan de Valdés Leal.

The portrait of D. Fernando III was engraved from a design by Murillo. The title-page and the portrait of D. Carlos II are after Francisco Herrera. The large plates show several aspects of the exterior of the Cathedral of Seville, decorated for the occasion, as well as the main doorway, the high altar, etc. The smaller engravings, each divided into 4 sections, show emblems and devices. One of these was engraved by Lucas Baldes, age 11 ("Lucas Baldes F. de edad de 11 A's"). The plates were designed by Murillo and Velázquez, and engraved by Matías Arteaga.

Fernando III (1199-1252) reigned as King of Castile from 1217, King of León from 1230, and King of Galicia from 1231, securing the permanent union of the crowns of



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Castile and León. He annexed Seville and Córdoba back to Spain—the most substantial territorial gains to that point in the Reconquista. Fernando died in Seville and was buried in the cathedral there by his son and successor, D. Alfonso X (el Sabio). He lies in a gold-and-crystal casket through which his face can still be seen. Fernando III was canonized in 1671 by Pope Clement X, and has since been known as Fernando el Santo, San Fernando, or San Fernando Rey.

* Palau 335597. Hofer 86. Praz 397. Campa, *Emblemata Hispanica* Z29. *El Libro de Arte en España* n° 82. Escudero 1736. Vindel 2987. Simón Díaz, *Impressos del siglo XVII* 1304 (calling for 7 preliminary leaves, no doubt in error, because the preliminary matter, described in meticulous detail, agrees with that in our copy; moreover, all other bibliographies agree with our collation—perhaps the error was influenced by Escudero, who says 7 preliminary leaves, but counts as 3 of these leaves the engraved title, the engraved portrait of D. Fernando III, and that of D. Carlos II). See also E. Garvey, “Francisco Herrera the Younger: A Drawing for a Spanish Festival Book,” *Harvard Library Bulletin*, 1978, 28 ff. Not in Salvá. Heredia 1166, 4978 and 4979. NUC: DLC, IaU, NNH, MH, NN, CtY, DfO. Jisc locates copies in 4 locations (British Library, Glasgow, University of London ULRIS, and 2 at Manchester).

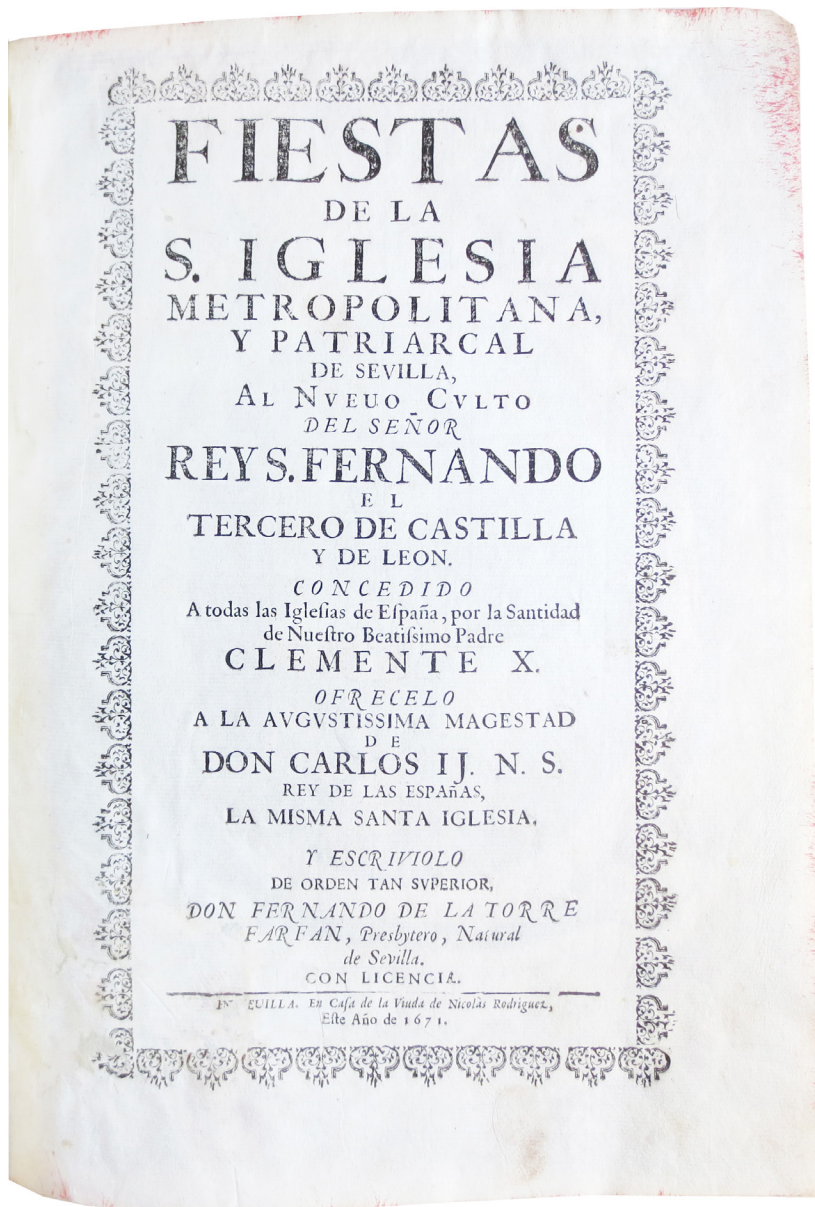
*Caricatures of Paintings in the 1902 Lisbon “Salon”:
Very Early Work by One of Portugal’s Leading Caricaturists*

29. VALENÇA, Francisco. *Salão comico. Caricaturas de F. Valença, 1902.* Lisbon: Lith. de Portugal, 1902. Oblong 8°, original illustrated wrappers (very light toning and minor chipping), stapled. Illustrated throughout with line drawings. Overall in very good condition. (6 ll.) \$400.00

FIRST and ONLY EDITION. Clever caricatures of paintings exhibited in the Lisbon Salon of 1902: a fascinating prequel to the series *Catalogo comico da Exposição de Belas-Artes*, which Valença and Carlos Simões published from 1914-1919 and 1923-1924. Valença was only 20 years old at the time, and had begun his career barely 2 years earlier, as director of *O Chinelo* with Simões and André Brun. The final page includes heads of 9 “Visitantes e expositores.” The brief captions are not attributed to an author.

Francisco Valença (1882-1962) was perhaps the most important twentieth-century Portuguese caricaturist. The article on him in the *Grande enciclopédia portuguesa e brasileira* notes that Valença was renowned in Portugal and abroad, comparing him to Bordalo Pinheiro, one of the geniuses of the art of caricature: “Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, como também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, **um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro**, com o qual tem grandes afinidades....”

Valença began his career in 1900, as director of *O Chinelo*, which he founded with André Brun and writer Carlos Simões. Valença also founded *Salão cómico* (1902); *Varões assinalados* (1909-1911—winner of the “Grand Prix” in the Rio de Janeiro exposition of 1922-1923); and *O Moscardo* (1913). His work appeared in the following newspapers, journals, and reviews: *A Comédia portuguesa* (1902); *Brasil-Portugal* (1902-1909); *Suplemento humorístico do Século* (1904-1908); *Novidades* (1907); *Ilustração portuguesa* (1906-1920); *Tiro e sport* (1906-1911); *Arte musical* (1907-1908); *Alma nacional* (1910); *A Sátira* (1911); *Eco artístico* (1914-1915); *O teatro* (1922-1923); *Diário de notícias* (the *New York Times* of Portugal;





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1919-1924, 1930); *O Mundo* (1918-1924); *Eco Artístico* (1914-1915); *De Teatro* (1922-1923); *República* (1918); *Ilustração* (1926); *Sempre fixe* (for 30 years, starting in 1926); *Alma nova* (1922-1925); *Portucalé* (Porto, 1930). He was artistic director of the weekly *O Espectro* (1925). Abroad, his work appeared in *Rire* (Paris); *Boletim Fermé* (Barcelona); and many newspapers and reviews in Rio de Janeiro.

Valença's illustrations appeared in numerous special Christmas issues of the *Diário de Notícias* and the *Comércio do Porto*. He illustrated books for Emília de Sousa Costa, Julieta Ferrão, Alfredo França, Armando Ferreira, Augusto Cunha, Cruz Magalhães, Henrique Marques Junior, Luís Chaves, Magalhães Lima, Tomás de Eça Leal, and others.

Original examples of Valença's work are in the collections of the Museu de Arte Contemporânea, Lisbon; the Museu de Bragança; the Museu Municipal, Porto; the Museu Soares dos Reis, Porto; and the Getty Research Institute.

* See also *Grande enciclopédia* XXXIII, 880 and Pamplona, *Dicionário de pintores e escultores portugueses* [1987-88] V, 310. OCLC: Not located in OCLC; cf. 173701456, the *Catálogo comico* (Getty Research Institute, listing 1914-1916). Not located in Porbase. Not located in Jisc.

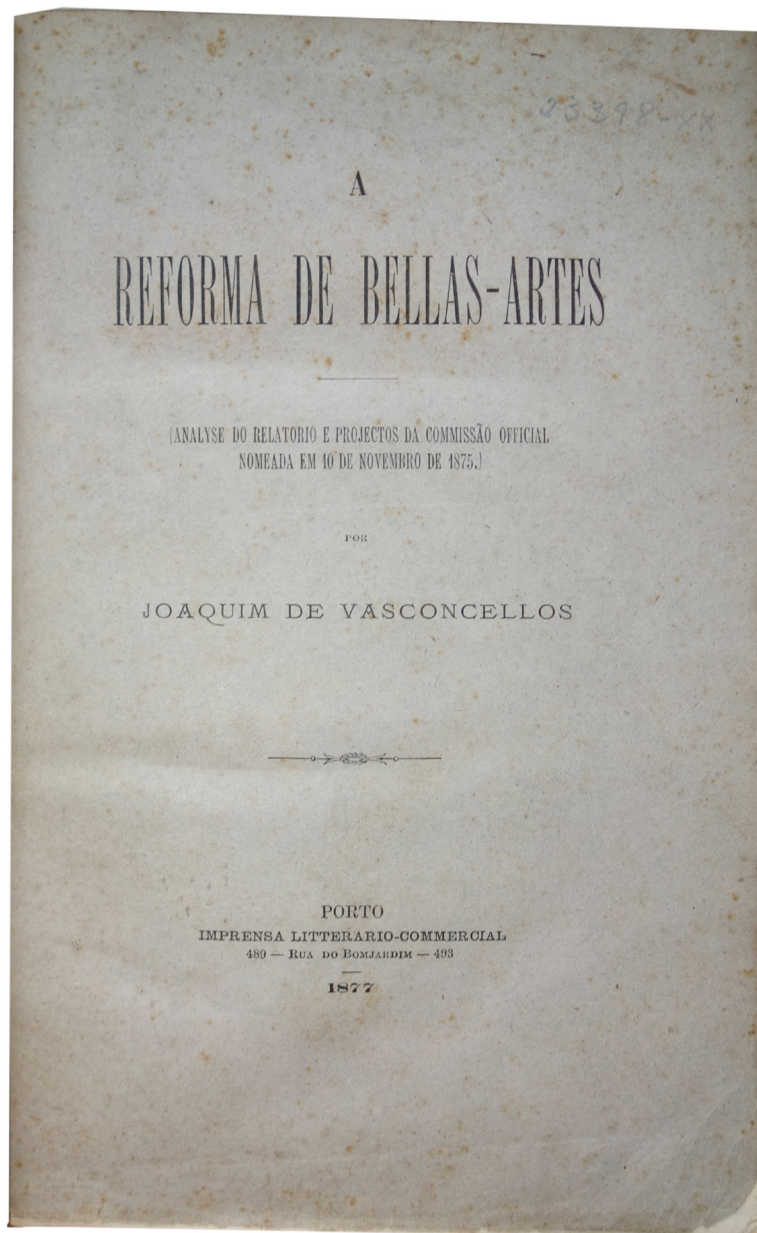
30. VASCONCELLOS, Joaquim de. *A reforma de bellas-artes. Analyse do relatorio e projectos da Comissão Official nomeada em 10 de novembro de 1875.* 3 volumes in 1. Porto: Imprensa Litterario-Commercial, 1877-1879. 8°, later mottled half calf over decorated boards (only the slightest wear), smooth spine with gilt fillets and crimon leather lettering piece, short title gilt, original printed wrappers for volume I and III bound in. Occasional minor foxing. In very good, almost fine condition. vii, 71 pp., folding table, errata slip; (1 blank l.), xiii, 28 pp., (1 blank l.); xxvii, 219 pp., (2 ll.), 4 folding tables. *3 volumes in 1.* \$500.00

First separate edition of a series of essays originally published in *Actualidade*. Vasconcellos critiques the *Relatorio e Projectos* of the official commission that had been created in 1875 to propose improvements to Portuguese schools teaching the fine arts. Vasconcellos also sets out in detail his own proposals. He brings to bear knowledge gained from his education in Hamburg and his extensive travels in Europe.

Volume II is subtitled *Analyse da segunda parte do relatorio official*; volume III is subtitled *Reforma do ensino de desenho, seguida de um plano geral de organização das escolas e colleções do ensino artistico com os respectivos orçamentos*. This third volume includes extensive descriptions of the study collections at the Museo Austriaco and the Kensington Museum (now the Victoria and Albert), as well as the financial resources needed for similar study collections in Portugal.

Joaquim de Vasconcellos (Porto 1849-1936) was a scholar, archeologist, professor, historian and art critic, and the husband of D. Carolina Michaëlis. Among his prolific works was the invaluable *Os musicos portugueses. Biographia-bibliographia*, Porto, 1870, and works on Damião de Góis, Albrecht Dürer, Vieira Lusitano, Marcos Portugal, and Luísa Todi. This is one of his earlier works.

* Innocência XII, 167-168: noting that a planned fourth part had not yet appeared in 1884 (*Historia das academias de bellas artes de Lisboa e Porto, Ensaio historic, critic e economic pro documents officiaes*; on Vasconcellos, see also XII, 404 and *Aditamentos* p. 207. On Vasconcellos, see *Grande enciclopédia* XXXIV, 293-295: mentions his contributions to *Actualidade*, but



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not this particular work. OCLC: 79288841 (Frick Collection, Getty Research Institute, Harvard Fine Arts Library, Victoria & Albert Museum); 959003440 (Volume II ONLY: Biblioteca de Arte Calouste Gulbenkian); 492638072 (Volume I ONLY: Bibliothèque Sainte-Genevieve); 886631658 (Volume I ONLY: Zentralinstitut für Kunstgeschichte-Munich); 934895957 (HathiTrust Digital Library, reproducing the Getty Research Institute copy); 959010637 (Internet resource for Volume I only at Biblioteca de Arte Calouste Gulbenkian, reproducing the Biblioteca Nacional de Portugal copy). Porbase records volume I ONLY, in four copies, all at the Biblioteca Nacional de Portugal. Jisc repeats the Victoria & Albert copy only.

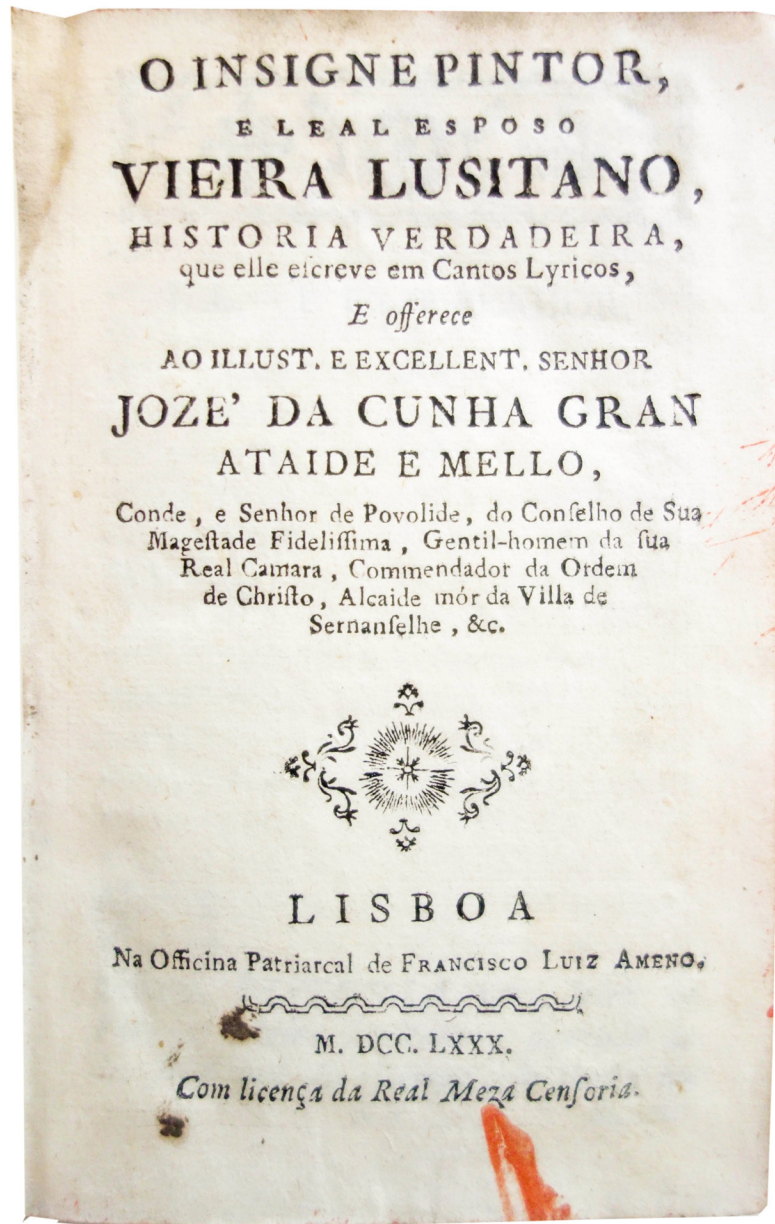
Autobiographical Poem

*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*

31. [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 encyclopédie*, 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.

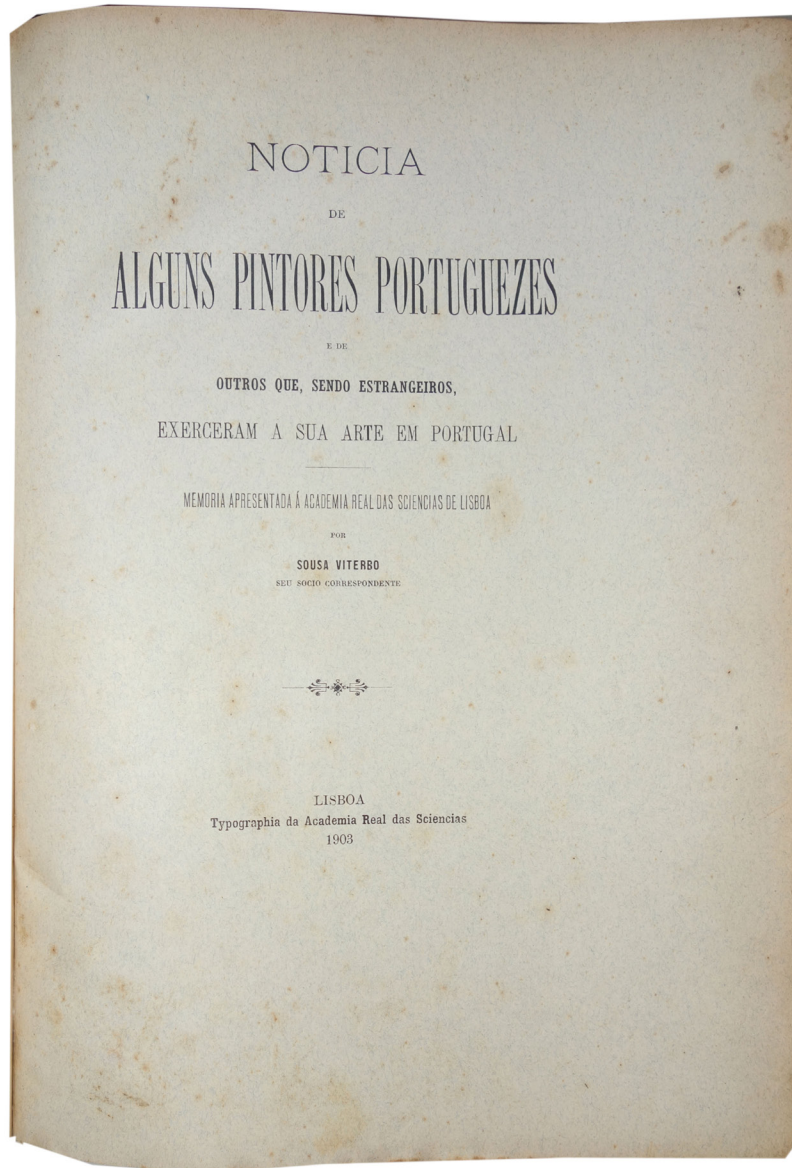




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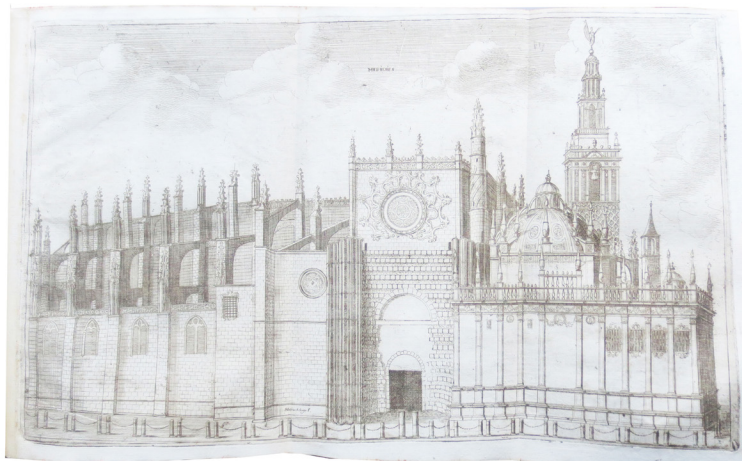
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32. VITERBO, Francisco Marques de Sousa. *Noticia de alguns pintores portugueses e de outros que, sendo estrangeiros, exerceram a sua arte em Portugal.* 3 volumes in 1. Lisbon: Typographia da Academia Real das Sciencias, 1903-1906, and Coimbra: Imprensa da Universidade, 1911. Folio (31.5 x 23 cm.), early quarter calf over marbled boards (scuffed at joints and edges); smooth spine with gilt fillets, tooling in blind, and two morocco lettering and numbering pieces, gilt lettering and numbering, green paste endleaves, original pale green printed wrappers bound in. Uncut. Light browning. Overall in very good condition. Unidentified lithographed armorial bookplate on front pastedown; 2 small booktags on pastedown and front flyleaf. xv, 191 pp., 7 leaves with facsimiles of manuscripts; (2 ll.), 88 pp.; 177 pp., (1 blank l.), 2 plates.

3 volumes in 1. \$400.00

FIRST EDITION of this survey of well over 350 artists who were Portuguese or worked in Portugal; includes brief biographies, transcriptions of documents, and facsimiles of signatures meant to facilitate the attribution of works to specific artists. The second and third volumes are labelled the Segunda Série and Terceira Série.

* See *Grande enciclopédia*, XXXVI, 461-4. OCLC: 13488568 (3 volumes at the Metropolitan Museum of Art, Getty Research Institute, National Gallery of Art, Newberry Library, Harvard University-Fine Arts); 493420317 (3 volumes at Bordeaux Bibliothèque Universitaire); 57464310 (3 volumes at Cambridge University); 314123617 and 11883213 (volume 1 only); 503937188 (British Library: appears to be volume 1 only, but date given is 1905); 27215418, 432840432 and 45165197 (volumes 1-2 only); 11883224 (volume 2 only). Porbase (listing the series as *História e memórias da Academia Real das Sciencias de Lisboa*; 10/1; 11/1; 13/1) locates five copies at the Universidade Católica Portuguesa-Biblioteca João Paulo II and volume 3 only at the Biblioteca Nacional de Portugal and the Universidade Portucalense Infante D. Henrique. Jisc locates all 3 volumes at University of London-ULRLS, British Library, and Cambridge University; volume 1 only at Victoria & Albert.



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