

RICHARD C. RAMER



*SPECIAL LIST 524*  
*THEATRE*

# RICHARD C. RAMER

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EMAIL [rcramer@livroraro.com](mailto:rcramer@livroraro.com) · WEBSITE [www.livroraro.com](http://www.livroraro.com)

TELEPHONES (212) 737 0222 and 737 0223

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SEPTEMBER 16, 2024

## *SPECIAL LIST 524* *THEATRE*

Items marked with an asterisk (\*)  
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# SPECIAL LIST 524

## THEATRE

### *Drama on the Destruction of Jerusalem*

1. **AGUIAR, Manoel Caetano Pimenta de. *Destruição de Jerusalem*. Tragedia.** Lisbon: Na Impressão Regia, 1817. 8°, recent crimson quarter morocco over marbled boards, spine with raised bands in five compartments. Small woodcut arms of Portugal on title page. In very good to fine condition. 114 pp. \$160.00

FIRST and ONLY EDITION. The prophesies of Jeremiah are fulfilled.

Manoel Caetano Pimenta Aguiar (1765-1832), a native of Madeira, served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion of Honor. He was elected a deputy to the Côrtes in 1823, and won re-election, but left the political arena in 1828, being persecuted by the Miguelistas. Aguiar published at least nine other historical dramas between 1815 and 1820. Ferdinand Denis appreciated Aguiar's attempt to start a national drama and particularly liked *Conquista do Peru*, 1818 (*Resumé de l'histoire littéraire du Portugal*, quoted at length in Innocêncio).

\* Innocêncio V, 382; XVI, 146. Vieira & Freitas, *Madeira: investigação bibliográfica*. I, item 3131; III, item 2832. OCLC: 1190171 (13 locations; New York Public Library, Harvard College Library, Houghton Library, Library of Congress, Indiana University, British Library, Bibliothèque nationale de France, Bibliothèque nationale et universitaire -Strasbourg, Universitätsbibliothek Leipzig, and Bayerische Staatsbibliothek appear to have hard copies). Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library.

### *Drama Based on an Ancient Greek Myth, by a Madeira Native*

2. **AGUIAR, Manoel Caetano Pimenta de. *Os dous irmãos inimigos*. Tragedia.** Lisbon: Na Impressão Regia, 1816. 8°, recent crimson quarter morocco over marbled boards, spine with raised bands in five compartments. Small woodcut arms of Portugal on title page. In fine condition. 104 pp. \$200.00

FIRST EDITION? In the introduction (pp. 3-7), the author defends himself against the accusation of a contentious critic (a *semi-douto*) that he had given the Greek city of Thebes a hundred gates, when in fact it was the Egyptian city of Thebes that had that many entrances. The phrasing is ambiguous enough to suggest that the critic saw the work in manuscript rather than in an earlier printed version, of which we have seen no record: "Esta Tragedia, por fatalidade, cahio nas mãos." However, it is possible that the copies described in OCLC and Jisc without printer might be an earlier edition; we have been unable to confirm.

This is the second-earliest work by Aguiar listed in Innocêncio: a retelling of the myth of Eteocles and Polyneices, part of the Theban legend made famous in Sophocles' tragedies. Other characters include Jocasta, Creon, Antigone, and Haimon.

Manoel Caetano Pimenta Aguiar (1765-1832), a native of Madeira, served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion

of Honor. He was elected a deputy to the Côrtes in 1823, and won re-election, but left the political arena in 1828, being persecuted by the Miguelistas. Aguiar published at least nine other historical dramas between 1815 and 1820. Ferdinand Denis appreciated Aguiar's attempt to start a national drama and particularly liked *Conquista do Peru*, 1818 (*Resumé de l'histoire littéraire du Portugal*, quoted at length in Innocêncio).

\* Innocêncio V, 382; XVI, 146. OCLC: with the same imprint and collation as ours, 363569261 (University of California-Santa Barbara, British Library) and 457792865 (Bibliothèque nationale de France; without printer or collation, 165382997 (University of Kansas). Porbase locates only one copy, at the Biblioteca Nacional de Portugal. Jisc locates copies at the British Library (Lisbon, 1816, printer not stated) and Cambridge University (same imprint as our copy, but noting for the author "Naoel [i.e. Manoel]."

*Historical Drama Set in Reign of D. João I (r. 1385-1433)*

**3. AGUIAR, Manoel Caetano Pimenta de. D. João I. *Tragedia*.** Lisbon: Na Impressão Regia, 1817. 8°, recent crimson quarter morocco over marbled boards, spine with raised bands in five compartments. Small wood-engraved royal arms of Portugal on title page. Light dampstains. In very good condition. 106 pp. \$160.00

FIRST EDITION? Various entries in OCLC have no place of printing or printer, but the same date and collation; or no place of printing and no collation. One of these, the University of Michigan copy, has the place, printer, and date on the title page in the digitized version, so we are inclined to believe there is only one edition, erratically catalogued.

Set in Lisbon, the action of the play centers on D. João I of Portugal, illegitimate son of D. Pedro I and half-brother of the recently deceased D. Fernando I. He ascended to the throne in 1385 after two years of anarchy, and with the help of the English, drove out King Juan of Castile, husband of Fernando's daughter Beatriz. Characters in this historical drama include D. Leonor (widow of D. Fernando I), D. João, Mestre de Avis, and Nuno Alvares Pereira, who decisively defeated the Spanish, assisted by English archers, at the Battle of Aljubarrota (14 August 1385). In 1387 D. João I married Philippa of Lancaster, daughter of John of Gaunt.

Manoel Caetano Pimenta Aguiar (1765-1832), a native of Madeira, served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion of Honor. He was elected a deputy to the Côrtes in 1823, and won re-election, but left the political arena in 1828, being persecuted by the Miguelistas. Aguiar published at least nine other historical dramas between 1815 and 1820. Ferdinand Denis appreciated Aguiar's attempt to start a national drama and particularly liked *Conquista do Peru*, 1818 (*Resumé de l'histoire littéraire du Portugal*, quoted at length in Innocêncio).

\* Innocêncio V, 382; XVI, 146. OCLC: 221506718 (University of California-Santa Barbara, Flinders University) and 457792850 (Bibliothèque Nationale & Universitaire Strasbourg, Bibliothèque nationale de France, Bibliothèque Sainte-Genevieve); without place of printing or printer, but also 106 pp., 7807201 (New York Public Library, Indiana University, Harvard University, University of Michigan, University of North Carolina-Chapel Hill, University of Wisconsin-Madison, University of Toronto-Downsview, University of Leeds); without place of printing, 504033912 (British Library) and 257688842 (Universitaet Goettingen). Porbase locates three copies at the Biblioteca Nacional de Portugal and one at the Fundação Calouste Gulbenkian. Jisc repeats the copies at the British Library and University of Leeds.

*Vandals at the Gates*

**4. AGUIAR, Manoel Caetano Pimenta de.** *Theatro Tragico Portuguez. Por .... Eudoxia Licinia. Tragedia.* 8.<sup>a</sup>. Lisbon: Na Impressão Regia, 1818. 8°, recent crimson quarter morocco over marbled boards, spine with raised bands in five compartments. Small woodcut arms of Portugal on title page. In very good to fine condition. 100 pp. \$120.00

FIRST EDITION? Set in the late Roman Empire, at the court of Valentinian III. The Vandals are at the gates.

Manoel Caetano Pimenta Aguiar (1765-1832), a native of Madeira, served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion of Honor. He was elected a deputy to the Côrtes in 1823, and won re-election, but left the political arena in 1828, being persecuted by the Miguelistas. Aguiar published at least nine other historical dramas between 1815 and 1820. Ferdinand Denis appreciated Aguiar's attempt to start a national drama and particularly liked *Conquista do Peru*, 1818 (*Resumé de l'histoire litteraire du Portugal*, quoted at length in Innocêncio).

\* Innocêncio V, 382; XVI, 146. Vieira & Freitas, *Madeira: investigação bibliográfica*. I, item 3134; III, item 2834. OCLC: 257688638 (no location given); 457792885 (Bibliothèque nationale de France); 41668777 (digitized).

**\*5. ANSELMO, Manuel.** *Apaisagem e a melancolia no drama lírico de Feijó. 2.<sup>a</sup> edição, corrigida e aumentada. Forward by António Corrêa de Oliveira.* Porto: Livraria Civilização—Editora, 1937. 8°, original printed wrappers (a bit soiled; slight nick at head of spine). Uncut. In good to very good condition. Author's eight-line ink signed and dated (Lagos, May 1937) presentation inscription to Luís Forjaz Trigueiros on initial blank leaf recto. Occasional ink manuscript underlining of brief passages, highlighting with vertical lines in margins, and corrections to text. 79 pp. \$100.00

This was the author's third published work, which originally appeared in 1933. It is his earliest work recorded in *Biblos*.

Manuel [Gonçalves de Castro] Anselmo (Valdares, 1911-Lisbon, 1992) was a critic, essayist, and political activist. His best known work is perhaps *Os Cadernos de Manuel Anselmo*, 1951-1961, which included fiction, poetry, literary criticism, political accounts, and polemics. Though a follower of Salazar who held various diplomatic and other posts under the Estado Novo, Manuel Anselmo was far from completely orthodox in his devotion to right-wing causes. For example, he dedicated his novel *O pecado original* to the Brazilian communist author Jorge Amado, and his 1954 publication *Para uma nova ressurreição de Cristo* was seized by the P.I.D.E.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores portuguese*, IV, 592-3.

\* On the author, see João Bigotte Chorão in *Biblos* I, 310-11; *Dicionário cronológico de autores portugueses* IV, 447-8. OCLC: 23246275 (University of New Mexico, Zentralbibliothek Zürich); 695827379 (Universitäts und Landesbibliothek Bonn); 958973714 (Biblioteca

de Arte Calouste Gulbenkian); for the 1933 edition, see 1487439 (University of Georgia, Rutgers University, University of Wisconsin-Madison); 1080073552 (New Sorbonne University Paris 3); 959067440 (Biblioteca de Arte Calouste Gulbenkian); 682523375 (Internet resource with limited access).

*Compares Ancient to Modern Theater*

\*6. ARAUJO, Luiz Antonio de, trans. *Historia critica do theatro na qual se tratão as causas da decadencia do seu verdadeiro gosto, traduzida em portuguez, para servir de continuação ao Theatro de Manoel de Figueiredo . . . .* Lisbon: Na Regia Officina Typografica, 1779. 8°, contemporary quarter sheep over marbled boards (minor wear), smooth spine with black leather lettering piece, short title lettered gilt, gilt fillets, text block edges sprinkled blue-green. Woodcut Portuguese royal arms on title page. Woodcut headpiece and initial on p. 1. Printed on high quality paper. Clean and crisp. In very good to fine condition. Old paper label near foot of spine. (7 ll.), xiv, 201 pp., (3 blank ll.). [J]<sup>8</sup>, \*\*<sup>6</sup>, A-N<sup>8</sup>, O<sup>4</sup>. \$300.00

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

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

7. ARROYO, João. Paulo e Lena. *Peça em tres actos. Representada pela primeira vez no Theatro Republica em 29 de dezembro de 1917.* Paris & Lisbon: Livrarias Aillaud & Bertrand, 1918. 8°, contemporary red quarter cloth over marbled boards (slight wear); original printed wrappers bound in. In very good condition. Small rectangular blue on white printed ticket of Fernando Leite de Faria, Leça de Palmeira with N.º "2264-11-1" supplied in ink manuscript tipped on to upper outer corner of front pastedown endleaf. His signature in blank portion of title page. 99 pp. \$50.00

FIRST and ONLY EDITION. The dramatis personae (including an engineer, a man of letters, a medical student, a businessman and a Minister of Bulgaria) and a list of the actors who played them at the first performance appear on p. [4]. The play was not a success.

João Marcelino Arroyo (or Arroio, Porto, 1861-Colares, 1930), was a parliamentary deputy who served as Ministro da Maarina (1890) and Ministro de Negócios Estrangeiros (1900). He composed two operas, *Amor de perdição*, 1907, and *Leonor Teles*, 1911.

\* See Rebello, *100 anos de teatro português*, pp. 41-2. OCLC: 3113724 (Indiana University, University of North Carolina-Chapel Hill, National Library of Australia); 977395771

(University of Toronto at Downsview); 681425294 (Online resource digitized from the Indian University copy). Not located in Porbase.

**8. ASSIS, José Bento d'Araujo.** *Biographia da actriz Luiza Leopoldina Fialho, por ....* Lisbon: Lallemand Frères, Typ. Lisboa, 1881. 8°, original pale blue printed wrappers (some soiling). Wood engraved Portuguese royal arms on front cover and title page. Original photograph of the subject tipped on to verso of second leaf. In good condition. Authors seven line ink manuscript presentation inscription on title page to Tito Augusto de Carvalho, dated 31 December 1880. (1 l.), 22 pp. \$65.00

FIRST and ONLY separate EDITION. Originally included in the author's *Serões litterarios ...* (1869).

*Provenance:* For Tito Augusto de Carvalho (1841-1902), see Innocência, XIX, 287-9.

\* This separate work not in Innocência; see XII, 256-7; *Aditamentos*, p. 226. For Luiza Fialho, see Sousa Bastos, *Dicionário de teatro português*, pp. 193-4. Not located in OCLC. Porbase locates five copies, all in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

**\*9. ÁVILA, Norberto.** *Apaixão segundo João Mateus.* Angra do Heroísmo: SREC, 1983. Coleção Gaivota, 29. 8°, original illustrated wrappers. As new. 145, (3) pp. ISBN: none. \$19.00

FIRST EDITION.

**10. AZCONA, Agustin.** *El sacristan de San Lorenzo. Zarzuela en tres cuadros.* Madrid: Imprenta Nacional, 1847. 8°, contemporary plain beige wrappers (4 cm. tear). Woodcut royal Spanish arms on title page. Faint marginal dampstains. Internally fine, overall very good condition. Rectangular paper tag on front wrapper with blue-printed border, serrated edges, and stamped shelfmark "18602." 41, (1) pp., (1 l.). \$150.00

FIRST EDITION of this parody of *Lucia di Lammermoor*, as explained in the *advertencia* on the final leaf. Includes a cast list on p. 3. A second edition appeared in the same year (in 12°), and a third at Madrid, 1862.

\* Palau 21038. *NUC:* This edition not located; second edition at NN, MH, NcU; third at CtY. OCLC: 557602250 (British Library); 253334429 (second edition: Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek, Staatsbibliothek zu Berlin-Preußischer Kulturbesitz-Haus Potsdamer Straße); 6299177 (third edition: 36 locations, including HathiTrust Digital Library; most appear to be online or digital copies).

**\*11. AZEVEDO, António Xavier Ferreira de (1784-1814).** *Zulmira, ou a constancia d'amor. Drama em dois actos e em verso.* Rio de Janeiro: Na Typographia de J.E.S. Cabral, 1844. 8°, disbound. Some light toning. In good to very good condition. 88 pp. \$200.00

First Brazilian Edition of this liberal comic adaptation of the Spanish tragedy by D. Manuel José Quintano, *O Duque de Viseu*. There is a preface dated Lisbon, December 1809, in which the author attributes any success that the work may attain to the excellence of the actors. The version by Ferreira de Azevedo is a farce in which the sultan Herzaide is the lover of Zulmira, who, unbeknownst to him, is his daughter. She is in love with Tirmene, who is the son of Osman, unbeknownst to him. Osman is advisor to the sultan. Two other characters are Zelim and Muley, black slaves.

The poet and prolific author of comic theatrical pieces António Xavier Ferreira de Azevedo was extremely popular with the Portuguese theater going public. Many of his plays were never published, while others were only published a generation or so after his untimely death. Innocência refers to a Porto 1843 edition of the present work, without giving a publisher or collation.

\* This edition not in Innocência; see I, 297-9. See also *Grande enciclopédia*, III, 913; Sousa Bastos, *Dicionário do teatro português*, pp. 237-8. This edition not located in Porbase, which lists two copies of the Porto 1843 edition in the Biblioteca Nacional de Portugal, as well as a manuscript copy at the same institution. No edition located in Jisc. This edition not located in OCLC, which cites the Porto 1843 edition at the Houghton Library, Harvard University.

**\*12. BARATA, José Oliveira.** *História do teatro português.* Lisbon: Universidade Aberta, 1991. Textos de Base (Cursos formais), 21. Folio (29.6 x 21.1 cm.), original illustrated wrappers. As new. 417 pp., (1 l.). ISBN: 972-674-042-8. \$75.00

FIRST and ONLY EDITION in book form. There exists a 1992 VHS videotape.

**\*13. BARBOSA, Miguel [Artur de Moraes e Macedo Alves].** *Irineu do morro.* Lisbon: Editora Contravento, [1975]. Coleção Teatro, 1. 4° (18.6 x 17.9 cm.), original illustrated wrappers (some very small, light stains to front wrapper). Front wrapper designed by "Lud" [i.e., Ludgero Viegas Pinto (1948-2001)]. Overall in good to very good condition. Internally very good to fine. 82 pp., (1 blank l.). \$25.00

First Edition published in Portugal, and first edition thus. Includes a preface by Noémia Seixas, "A Imaginação e a Crítica Social em Miguel Barbosa" (pp. 5-7). João Gaspar Simões, writing in the *Diário de Notícias*, remarked "Uma das coisas que mais admiramos no Teatro de Miguel Barbosa é a lucidez com que ele se mostra cruel para com a realidade."

Miguel Barbosa, a multifaceted dramatist, novelist, author of short fiction, poet, and painter (born Lisbon, 1925 to a Portuguese father and Brazilian mother), was awarded



the Grand Prize for Poetry "Moulin de l'Ecluse," 1993, Carnac, France. In 2009 he was awarded the Medalho Jorge Amado by the União Brasileira de Esritores, which was presented at the Academia Brasileira de Letras the same year. His writings have been translated into English, French, and Italian.

\* See *Dicionário cronológico de autores portugueses*, V, 390-3. OCLC: Not located in OCLC, which locates only a Rio de Janeiro, 1972 edition: 254002223 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek); 1336653 (21 locations, at least some of which appear to be online versions). Not located in Porbase. For the surrealist and expressionist painter and illustrator "Lud", see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), III, 251.

**\*14. BARBOSA, Miguel [Artur de Moraes e Macedo Alves]. *O palheiro*.** Lisbon: Best-Sellers, 1963. Coleção Antológica Best-Sellers Extra-D. 8°, original printed wrappers (very slight foxing to front cover). Light browning. Overall in very good to fine condition. 76 pp. \$90.00

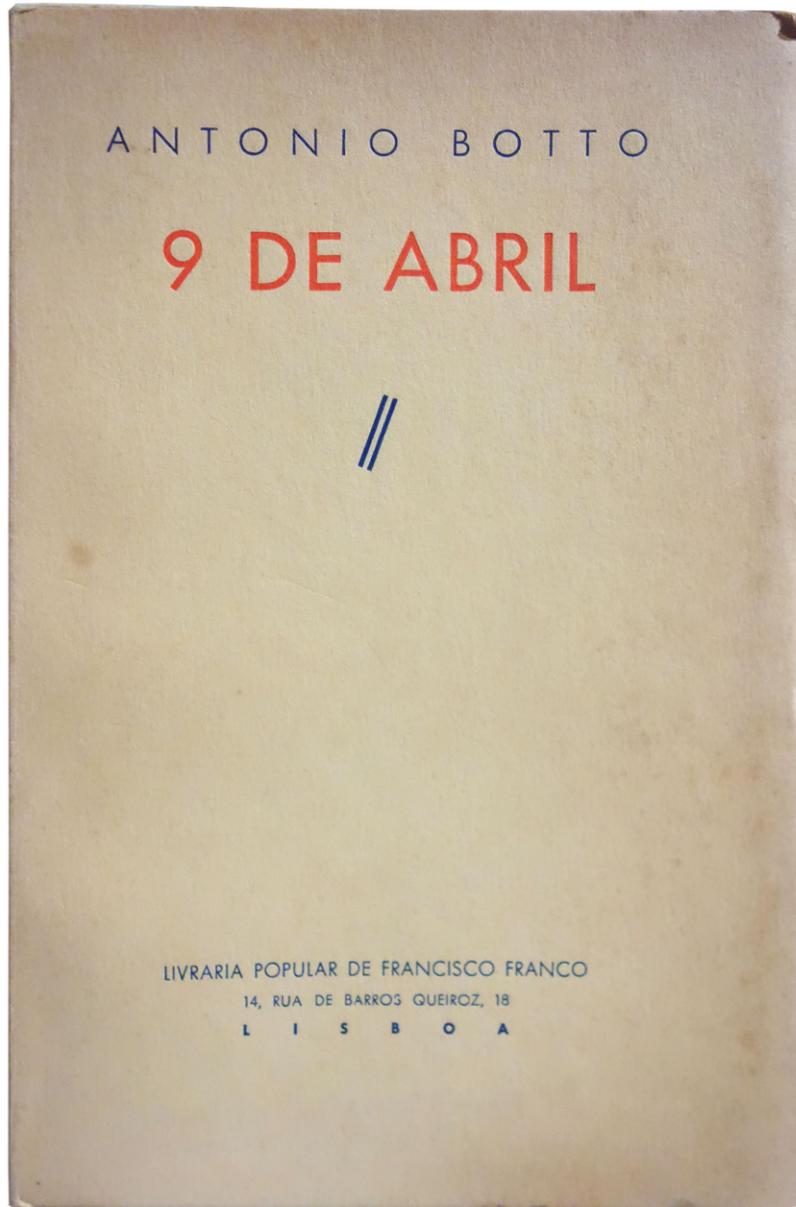
FIRST and ONLY Separate EDITION in the original Portuguese of the author's first published play. It appeared again in 1974 as part of a collection with other works by Miguel Barbosa, and was published in Spanish translation in Barcelona, 1973. The two act play was performed in Brazil and Spain. It was awarded the 1.º Prémio do 1.º Festival do Teatro Penápolis in São Paulo, 1972. According to Luiz Francisco Rebello, this piece was a reference point for productions of contemporary theater, "misturando o fantástico e o real, o quotidiano e o alegórico, utilizando uma técnica e uma linguagem aprendidas no que se convencionou designar por 'teatro do absurdo', mas sem perder de vista uma precisa intenção social."

Miguel Barbosa, a multifaceted dramatist, novelist, author of short fiction, poet, and painter (born Lisbon, 1925 to a Portuguese father and Brazilian mother), was awarded the Grand Prize for Poetry "Moulin de l'Ecluse," 1993, Carnac, France. In 2009 he was awarded the Medalho Jorge Amado by the União Brasileira de Esritores, which was presented at the Academia Brasileira de Letras the same year. His writings have been translated into English, French, and Italian.

\* See *Dicionário cronológico de autores portugueses*, V, 390-3. OCLC: 246104488 (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky); 2655010 (Library of Congress, University of North Carolina-Chapel Hill, Indiana University, University of Illinois-Urbana Champaign, University of Arizona, Utrecht University Library). This first edition not located in Porbase. Jisc locates only the 1974 edition, in a single copy, at King's College-London.

**\*15. BASTOS, António Sousa (1844-1911). *Diccionario do theatro portuguez*.** Lisbon: Arquimedes Livros, 2006. Large 8°, original printed wrappers. As new. 380 pp., profusely illustrated. One of 100 copies. ISBN: 972-89-1713-9. \$65.00

Limited edition facsimile reprint of the scarce original of Lisbon: Imprensa Libanio da Silva, 1908.



*Item 18*

**16. BELLINI, Vincenzo, composer; Carlo Pepoli, librettist.** *Os Puritanos e os Cavalheiros. Opera seria em 3 actos para se representar no real theatro de S. Carlos.* Lisbon: na Typographia Lisbonense, 1837. 8°, early decorated wrappers (printed on used as waste paper; somewhat defective spine). Small typographical vignette on title page. Typographical headpieces on pp. 3, 6-7, 64-5, 86-7. Light stains; overall in good to very good condition. 117 pp., (1 blank l.). \$75.00

First edition in Portuguese (with Italian on facing pages), including a cast list. Bellini's *I Puritani* premiered to great acclaim at the Théâtre-Italien, Paris, in January 1835, and was soon playing in major European capitals. Queen Victoria saw it with her fiancé, Prince Albert, and it was her favorite opera.

This was Bellini's last opera: he died in September 1835, at the age of 33.

\* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: 464777728 (Bibliothèque nationale de France); 1050260816 and 883763917 (digitized copy at Brigham Young University).

**17. BORGES, Vera.** *O mundo do teatro em Portugal: profissão de actor, organizações e mercado de trabalho.* Lisbon: Imprensa de Ciências Sociais / Instituto de Ciências Sociais da Universidade de Lisboa, 2007. Large 8°, original illustrated wrappers. As new. 375 pp., map, tables in text, occasional footnotes, bibliography. ISBN: 978-972-671-191-9. \$45.00

FIRST and ONLY EDITION. Originally the author's doctoral thesis defended at the École des Hautes études en Sciences Sociales (França) and Universidade Nova de Lisboa, 2001, titled: *Actores e grupos de teatro em Portugal: trajectórias profissionais e mercado de trabalho*.

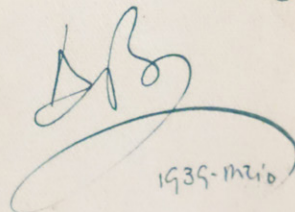
*First Openly Gay Portuguese Author—Important Modernist*

\***18. BOTTO, António.** *9 de Abril: teatro em três actos.* Lisbon: Livraria Popular de Francisco Franco [colophon: Composto e impresso na Tipografia Silvas, Ltd., 118, Rua D. Pedro V, 120, Lisboa], n.d. (not later than January 1938). 8°, original printed wrappers (some slight soiling). Rubricated by author in green ink on verso of title page. Uncut and partly unopened. In very good condition. Author's signed and dated ink manuscript presentation inscription on initial blank leaf recto in his bold, distinctive hand: "Ao Albino Forjaz de Sampaio //—ao prosador admiravel // desse livro que se chama // no Parvão da vida. // Admirador e amigo firme // AB // 1939-maio". Below written in pencil in another hand "prohibida a reprensetação // pela Censura". (1 blank l.), [3-11], 12-138 pp., (3 ll.). \$400.00

FIRST and only separate EDITION of this play staged in Lisbon in 1938. Pages 109-138 consist of "Marginalia," including "António Botto, o poeta das canções eternas," by

Ao Albino Forjaz de Sampzio  
- ao probador admiravel  
desse vinho que se chama  
no Paraiso da vida.

Admiravel e amigo firme

  
1939-mzib

prohibida a representaçao  
pela Comuna

Fernando Pessoa (pp. 111-6); "António Botto et son livre 'jalousie'," by José Regio (pp. 117-124); and finally extracts of some notices of Botto in foreign and Portuguese publications.

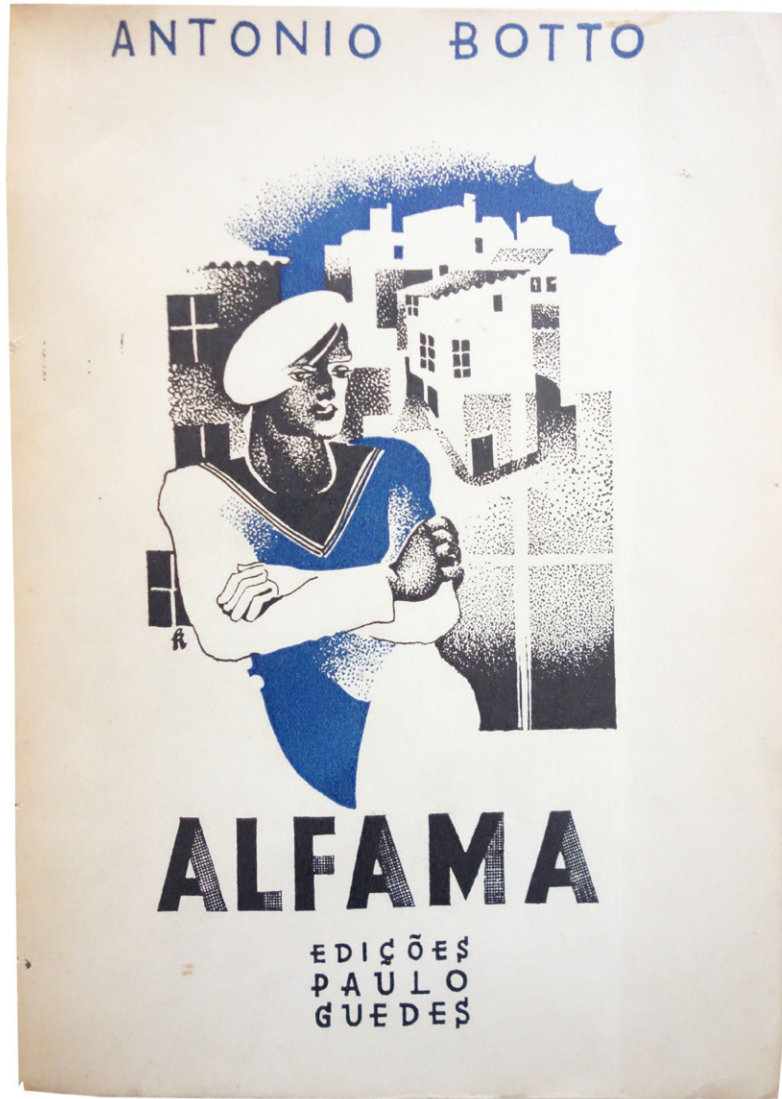
Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, *Poesia portuguesa contemporânea* p. 177), and Botto himself as "uma das realidades definitivas e de primeira fila na intelectualidade portuguesa" (*Grande enciclopedia* IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

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

\* Cf. Biblioteca Nacional, *António Botto*, p. 84, citing the work as *Nove de Abril: teatro em três actos*, giving the same publisher, with the date 1942. Almeida Marques 183 (calling for 138, vi pp.). Not in Serpa. See Fernando Cabral Martins, in Machado, ed., *Dicionário de literatura portuguesa*, p. 71. Carlos Mendes de Sousa in *Biblos*, I, 728-35; *Dicionário cronológico de autores portugueses*, III, 503-6; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1040, 1160, 1162. OCLC: 253421311 (calling for 138 pp., and giving the date of publication as "um 1930": Ibero-Amerikanisches Institut Preußischer Kulturbesitz, Bibliothek); 66090482 (calling for 138 pp., and giving the date of publication as "ca. 1944": Radboud Universiteit Nijmegen); 4600068 (calling for 133 pp., and giving the date of publication as "[19—]": 16 locations, including HathiTrust Digital Library; we suspect at least some of the other locations to be digital copies). Porbase locates two copies, at the Casa Fernando Pessoa (calling for 138, [4] pp. and giving the date of publication as 1942), and Faculdade de Ciências Sociais da Universidade Nova de Lisboa (calling for 138 pp., and giving the date of publication as "19?"). Jisc locates two copies, at British Library (giving the date of publication as "ca. 1940") and University of Newcastle (calling for 133 pp., and giving the date of publication as "19--").

#### *By the First Openly Gay Portuguese Author*

\*19. **BOTTO, António.** *Alfama*. Lisbon: Edições Paulo Guedes, 1933. 8°, mid-twentieth-century half green sheep over marbled endleaves, spine gilt with raised bands in five uneven compartments, author and title lettered gilt in second and fourth compartments, top edges rouged, other edges uncut, original illustrated wrappers bound in. In very good condition. Inscribed and dated by the author in ink manuscript on the recto of the initial blank leaf "Ao querido Mário // amigo em todos



Item 19

os mementos // desta transitoria e vil 'cantata' // António Botto // Junho // 1942". [96 ] ll., the first and last blank). \$600.00

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

António [Tomás] Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, *Poesia portuguesa contemporânea* p. 177), and Botto himself as "uma das realidades definitivas e de primeira fila na intelectualidade portuguesa" (*Grande enciclopedia* IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

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

*By Portugal's First Openly Homosexual Author*

\*20. **BOTTO, António.** *Motivos de beleza*. Lisbon: Portugalia, 1923. 8°, original printed wrappers (a few nicks). Small floral vignette on front cover and title page. Uncut. In good to very good condition overall; internally very good. 172 pp., (2 ll.). \$200.00

FIRST EDITION of one of Botto's earliest published works. Includes a "Notícia" written by Fernando Pessoa, and poems by Pascoaes, Camilo Pessanha, "Ricardo Reis", Eugénio de Castro, and Fausto Guedes Teixeira. Fernando Guimarães, in his *A poesia da Presença e o aparecimento do neo-realismo*, considers this one of the most important books of poems to appear in 1923.

António [Tomás] Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, *Poesia portuguesa contemporânea* p. 177), and Botto himself as "uma das realidades definitivas e de primeira fila na intelectualidade portuguesa" (*Grande enciclopedia* IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

\* Biblioteca Nacional, *António Botto*, p. 81. Serpa 132. Almeida Marques 181. See *Dicionário cronológico de autores portugueses*, III, 503-6; Fernando Cabral Martins in Machado, ed., *Dicionário de literatura portuguesa*, p. 71; and Carlos Mendes de Sousa in *Biblos*, I, 728-35. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1080.

À querido marido  
- amigo em todos os momentos  
desta transitoria e vil "centro".

Richard C. Ramer

21 de Junho  
1942



*Drama Set in 1640*

**21. CAMPOS, Antonio Xavier Pinto de.** *O ermitão de serra de Cintra. Drama original portuguez em 5 actos. Representado pela primeira vez, em Lisboa a 2 de junho de 1849, no Theatro de D. Maria II.* Lisbon: Typ. Academica de Lourenço José de Oliveira, 1850. Theatro de A.X. Pinto de Campos, I. 8°, contemporary dark green quarter morocco over textured green boards, double gilt fillet at edge of morocco, smooth spine gilt- and blind-tooled, original illustrated wrappers bound in, with a lithograph of a kneeling monk (slight wear, spine slightly faded). Occasional slight spotting. In fine condition. Lithographic frontis, 149 pp., (1 l. errata).

\$350.00

FIRST and ONLY EDITION. It includes a cast list for the original performance at the theater of D. Maria II on June 2, 1849. The dramatis personae for this work set in 1640 include D. Rodrigo d'Aguilar, D. Diogo d'Alta Villa, Affonso de Menezes, and Francisco de Borja ("o ermitão"). The lithograph frontispiece includes a half-length portrait of the author above an illustration from Act III, scene 4.

Innocêncio knew nothing of the author except that he was an official of the Secretaria da Presidencia da Relação de Lisboa, and that aside from this play, he published several poems in the periodical *Ilustração* in 1846.

\*Innocêncio I, 299. OCLC: 468924085 (Bibliothèque nationale de France); 504081219 (British Library). Porbase locates four copies, all at Biblioteca Nacional de Portugal. Jisc repeats British Library.

**\*22. CARNEIRO, Gaudêncio [Eduardo].** *Leonor: drama em 4 actos.* Ponta Delgada: Typographia Minerva, 1884. 8°, original blue-grey wrappers printed in red and black (minor soiling and spotting to covers). Unopened; in very good condition. 104 pp. \$90.00

FIRST and ONLY EDITION of this original drama, one of the author's more significant plays.

Dramatist, writer, journalist and army officer, Gaudêncio Carneiro (1846 [or 1847?]-1925) was born in Porto and died in Lisbon. He contributed to many of the best newspapers of his time, serving as editor of the *Açoriano Oriental* of Ponta Delgada and the *Bandeira Portuguesa* of Lisbon. In the army he rose to the rank of reserve general. Over a period of almost 50 years he was responsible for a vast number theatrical productions: original dramas, comedies, and adaptations of well known novels (including works by Camilo Castelo Branco and José de Alencar, as well as a novella by Júlio Dinis). He was the father of the journalist, publicist and author Décio Guadêncio de Freitas Carneiro, and of the caricaturist Celso Hermínio.

\* Rebelo, *100 Anos de teatro português*, p. 57. Not in Innocêncio. See *Grande enciclopédia V*, 972.



*Item 24*

**23. CARVALHO, Licínio Fausto Cardoso de.** *Os dous proscriptos ou A Restauração de Portugal em 1640. Drama historico em 5 actos e 6 quadros ....* Rio de Janeiro: Livr. de A.T. de Castro Dias, 1877. 8°, original printed wrappers (slightly foxed). Some foxing to first 2 leaves, final quire browned. In good condition. 98 pp. \$50.00

Later edition of the first of only two dramas published by Cardoso de Carvalho before his untimely death in 1854 at the age of 27. The work appeared in Rio de Janeiro, 1858 and 1872.

Set in November and December 1640, the time of the Portuguese *Restauração*, its cast of characters includes two exiles, several Spanish and Portuguese noblemen, a Jesuit, a captain from India, and an officer of the Inquisition.

Born in Ovar (Aveiro) in 1827, Cardoso de Carvalho was a public engineer in Porto. This work first appeared in Porto, 1850, with the title *Os dous proscriptos ou a jugo de Castella*; a second edition was printed in Porto, 1854. The editions of Rio de Janeiro, 1858, 1865 and 1877, erroneously give the author's name as Luciano rather than Licínio, and have a different subtitle.

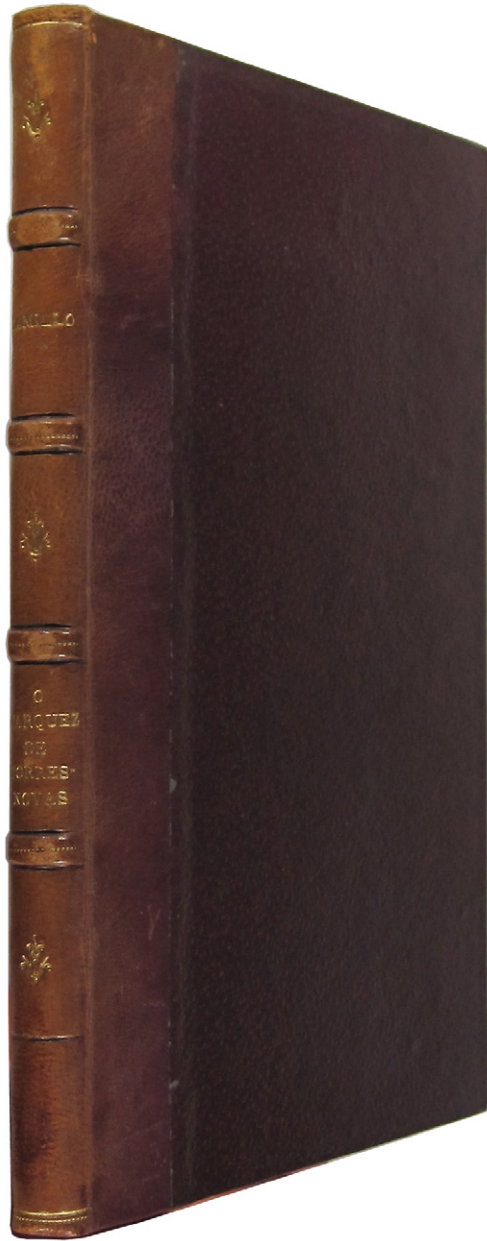
\* This edition not in Innocência; see V, 185 and XIII, 296. NUC: MH. OCLC: 13519660 (Rare Books-University of Kansas, Harvard University, University of North Carolina-Chapel Hill, Cambridge University). Not located in Porbase, which lists other works by the author. Jisc repeats Cambridge University.

*Early Play By Camilo Dedicated to Alexandre Herculano*

**24. CASTELO BRANCO, Camilo.** *Espinhos e flores: drama original. Editor A. Moutinho de Souza.* Porto: Na Typ. de J.A. de Freitas Junior, 1857. 8°, mid-twentieth-century quarter morocco over marbled boards (minor wear to corners; outer joints rubbed), spine richly gilt with raised bands in five unequal compartments (middle compartment much larger than others, gilt author and title in second and fourth compartments, decorated endleaves, top edges gilt, original pink printed wrappers bound in. Wood-engraved vignette of roses on front wrapper and title page. Some foxing. Overall in very good condition. Old ink signature in lower margin of front wrapper. Small blindstamp on title page of J.[osé] C.[aetano] Mazziotti Salema Garção, and rubberstamp of E. Franco. Engraved armorial bookplate of Salema Garção. Lithographic frontisportrait, 65 pp., (1 blank l.). \$1,200.00

FIRST EDITION of this play dedicated to Alexandre Herculano. A second edition was published the same year by Cruz Coutinho, who also published a third edition in 1864. It was performed for the first time at the Teatro São João, Porto, in 1859. The book illustrated with a lithograph of Camilo at age 31, including a facsimile of his signature.

Camilo [Ferreira Botelho] Castelo Branco (1825-1890, created 1.° Visconde de de Correia Botelho in 1885) was one of the two greatest Portuguese novelists of the



*Item 25*

nineteenth-century, as well as a playwright, poet and polemical writer, the most prolific author in the Portuguese language and the first to be able to live from the income of his writing.

*Provenance:* J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto was a noted collector and wolfram magnate.

\* Manuel dos Santos, *Revista Bibliografica Camiliana* 438. Innocência II, 15. Almeida Marques 434. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 750. See also Bell, *Portuguese Literature*, pp. 295-9, *et passim*; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 813-32, *et passim*; José-Augusto França in Machado, ed., *Dicionário de literatura portuguesa*, pp. 112-5; Aníbal de Castro in *Biblos*, I, 864-79; *Dicionário cronológico de autores português*, II, 112-8: "O nosso maior prosador do século XIX e porventura também o nosso maior ficcionista de todos os tempos, Camilo Castelo Branco é possivelmente o mais lido dos escritores portugueses ...." OCLC: This edition not located; the earliest cited is the third edition, 1864 Porbase locates only a single copy, in the Biblioteca Nacional de Portugal. Hollis cites a copy in the Houghton Library. Not located in Jisc, which only cites a single copy of the second edition at British Library. KVK (51 databases searched) locates only the copy cited by Porbase of this first edition, a single copy of the second edition at Österreichische Nationalbibliothek, and a single copy of the third edition, at Bibliothèque nationale de France.

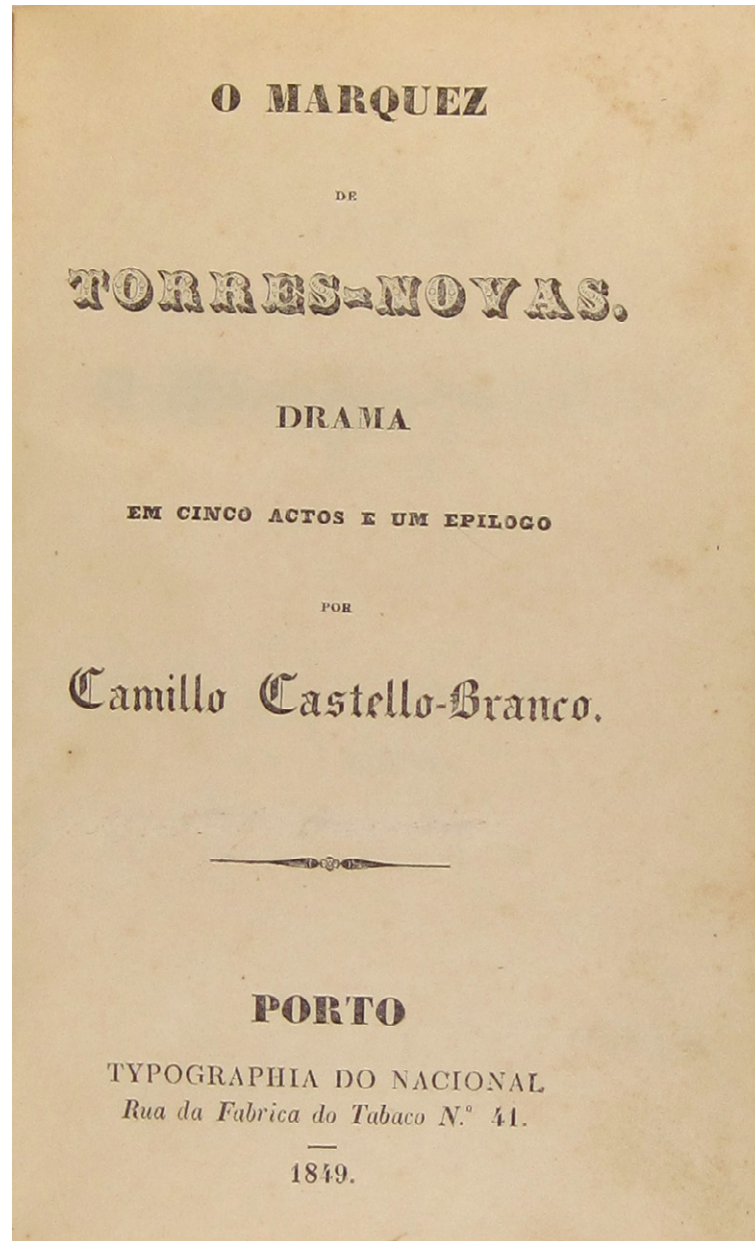
#### *One of Camilo's earliest works*

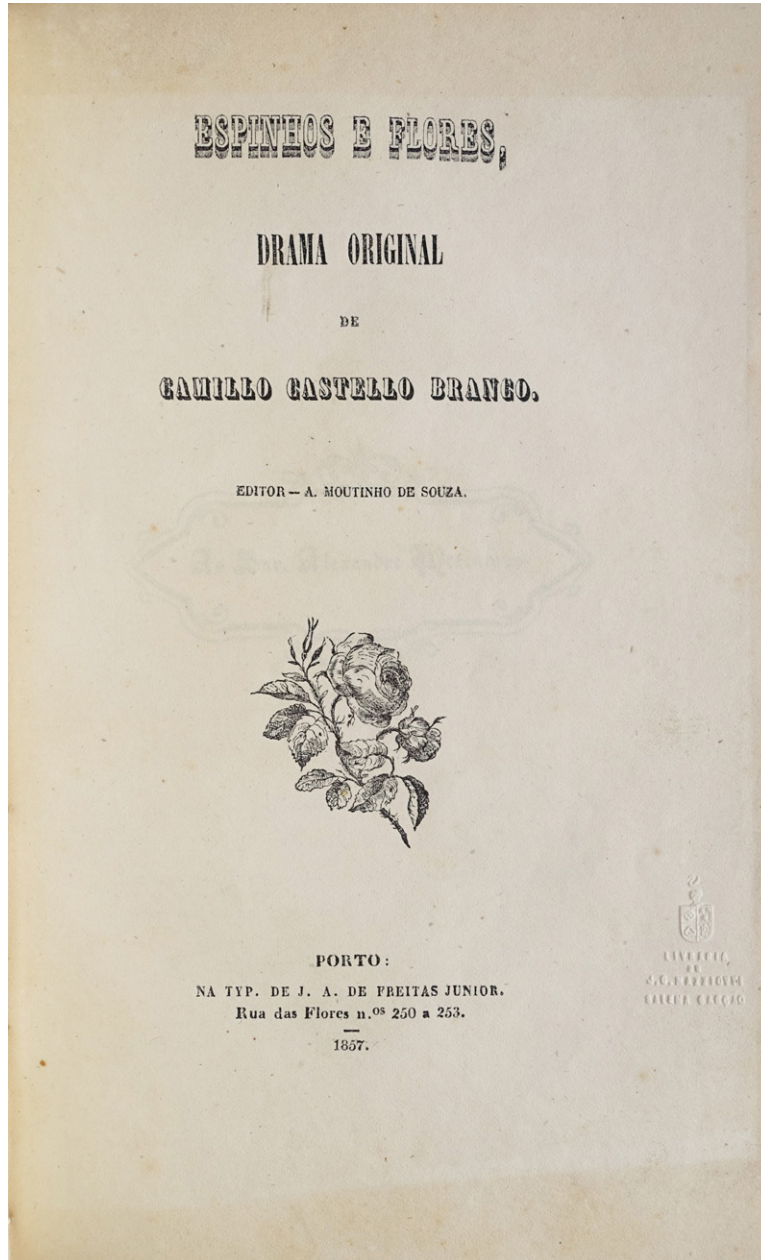
**25. CASTELO BRANCO, Camilo.** *O Marquez de Torres-Novas. Drama em cinco actos e um epilogo por ....* Porto: Typographia do Nacional, 1849. 8°, twentieth-century quarter calf over textured-paper boards, spine gilt with raised bands (some rubbing) in five compartments, gilt letter, salmon endleaves. Lightly browned and spotted. Bookplate of José Bernardo Pereira Martins. (1 l.), 173 pp. \$750.00

FIRST EDITION of Camilo's second drama. It was reprinted in Porto, 1858.

Camilo [Ferreira Botelho] Castelo Branco (1825-1890, created 1.º Visconde de de Correia Botelho in 1885) was a novelist, playwright, poet and polemical writer—the most prolific author in the Portuguese language and the first to be able to live from the income of his writing.

\* Santos, *Revista bibliográfica camiliana* 23: "bastante rara." Innocência II, 15: without collation; cf. IX, 10 for the second ed. On Camillo as a dramatist and on this play, see Duarte Ivo Cruz, *História do teatro português: O ciclo do Romantismo*, pp. 96-100. See also Bell, *Portuguese Literature*, pp. 295-9, *et passim*; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 813-32, *et passim*; José-Augusto França in Machado, ed., *Dicionário de literatura portuguesa*, pp. 112-5; Aníbal de Castro in *Biblos*, I, 864-79; *Dicionário cronológico de autores português*, II, 112-8: "O nosso maior prosador do século XIX e porventura também o nosso maior ficcionista de todos os tempos, Camilo Castelo Branco é possivelmente o mais lido dos escritores portugueses ...." NUC: DCU-IA. Not located in OCLC.





Item 24

**\*26. CASTRO, Eugénio de.** *O anel de Polycrates, poema dramático.* Coimbra: França Amado, Editor, 1907. 8°, original decorated wrappers (spine slightly darkened with tiny nicks at head and small slit near foot). Title page and following leaf in red and black. Uncut. In very good condition. Publisher's 4-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 130 pp., (1 l.).  
\$150.00

FIRST EDITION of this dramatic poem. Finely printed on high quality paper.

The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

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

\* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7.

**27. CASTRO, Eugénio de.** *O Rei Galaor. Poema dramático.* Coimbra: F. França Amado, 1897. 8°, original printed wrappers (slightly faded; spine defective). Printed in green and black throughout. Light brown-ink. Uncut. In good to very good condition. Signature of "José Dias // Coimbra, Nov. 1916" on front cover. 77 pp., (1 l.).  
\$90.00

FIRST EDITION, produced in a reduced but unjustified printing. The Brazilian Araujo Viana based an opera on this dramatic poem centering on King Galaor, Queen Gudula, and their daughter Sybilla.

The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in



Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

\* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7.

**28. CASTRO, Francisco José Viveiros de.** *Ideias e phantasias*. Rio de Janeiro: Cunha & Irmão, 1895. 4°, contemporary quarter cloth over marbled boards (slight wear at corners; ugly later white manuscript author and title on spine), original printed wrappers bound in. Light browning. In good condition. Ownership inscription of (?) Meirelles, S. Luis, 1911. 258 pp., (1 l. contents), 12 pp. advt. \$150.00

FIRST and ONLY EDITION, with essays on the national theater, women in the intellectual evolution of Brazil, Camillo Castello Branco, Tolstoy's *Kreutzer sonata*, Jorge Ohnet, the future of poetry, public and private morals, Boulanger, and Zola and Bourget. Viveiros de Castro, a native of Maranhão, was a professor of criminal law.

\* Sacramento Blake III, 19: without place and date of publication, or collation. Ford, Whittem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 43: with a list of the contents. NUC: DLC, NN, ICN.

**29. CELSO [de Assis Figueiredo Júnior, Conde de], Affonso.** *Giovannina*. Rio de Janeiro: Domingos de Magalhães, Livraria Moderna, 1896. 8°, contemporary crimson quarter morocco over marbled boards (spine a bit browned, head and foot of spine slightly defective, joints beginning to crack, other minor binding wear), smooth spine gilt. Monogram vignette of Domingos de Magalhães on title page. Small tear at outer margin of half title. Upper outer corner of pp. 189-90 torn away, affecting page numbers and touching a bit of text, but not affecting legibility. Light foxing. Overall in good condition. Oval stamp in lower portion of half title recto: "Da Biblioteca de Oswaldo Cabral de Mello". Rectangular stamp of Livraria Brandão, Recife, at bottom of front free endleaf recto. 227 pp., (2 ll.). \$100.00

First separate edition of this play, or novel in dialogue form. It had appeared in a volume with two other works by the author titled *Notas e Ficções*, Rio de Janeiro: H.

Garnier (1893?). The present volume contains an errata on the penultimate unnumbered leaf recto, with a note by the author of 31 lines on the verso, dated 2 September 1896, which is presumably new to this edition.

The author (1860-1938), a native of Ouro Preto, was the son of the Visconde de Ouro Preto, last Prime Minister of the Brazilian Empire. Professor, poet, historian, novelist, playwright and politician, author of at least 24 books, he was one of the founders of the Academia Brasileira de Letras and was elected president of that institution twice, in 1925 and 1935. Elected deputy to Parliament for Minas Gerais four consecutive times, he left politics with the proclamation of the republic in 1889, accompanying his father into exile in Portugal along with the imperial family. He then devoted himself to journalism and teaching. For 30 years he was a contributor to the *Jornal do Brasil* and *Correio da Manhã*, in addition to writing for numerous other newspapers and reviews. In 1892 he entered the Instituto Histórico e Geográfico Brasileiro; after the death of the Barão do Rio Branco in 1912 he was elected perpetual president of that institution, a post he held until his death in 1938.

\* Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres*, p. 46 (without collation). Menezes, *Dicionário literário brasileiro*, p. 187. Not located in NUC.

**\*30. CÉSAR, Amândio.** *Novos parágrafos de literatura ultramarina*. N.p. [printed in Braga by Editora Pax, for]: Sociedade de Expansão Cultural, 1971. Large 8°, original illustrated wrappers. Light toning. Overall in very good condition. 529 pp., (7 ll., 1 l. errata on bluish paper tipped in), indexes. ISBN: none. \$35.00

FIRST and ONLY EDITION. "Belo e útil regalo .... É uma valiosa aquisição para a minha biblioteca de africanista."—Gerald M. Moser (as per publisher's blurb).

\* Moser & Ferreira, *A New Bibliography of the Lusophone Literatures of Africa* 113.

**\*31. CHAGAS, [Manuel Joaquim] Pinheiro.** *A Morgadinha de Valflor. Drama em cinco actos. Nova edição revista*. Lisbon: Livraria de Antonio Maria Pereira, 1891. 8°, publisher's gilt-stamped and decorated cloth (some wear), smooth spine with vertical gilt short-title, decorated front cover with author, short-title in gilt, and "Alf. David-Enc." in blind near foot, marbled endleaves. Publisher's monogram on title page. Overall in good condition. 185 pp., (3 pp. advt.). \$50.00

Fourth edition [?], revised. The present edition includes a prologue by the author for the third edition on pp. [5]-7. It also has a prologue to the first edition. First published in Porto, 1869, a second edition appeared in the same city in 1872. Porbase records a third edition of Braga, 1877, and OCLC records another edition, or issue of Porto 1877. The present edition appears to be the fourth. There was a twelfth edition published in 1924, and a so-called eleventh edition, published by Inquérito in 1951. Early on there were Spanish and Italian translations. In short, this was an enormously successful work in its day.

Manuel [Joaquim] Pinheiro Chagas (1842-1895), translator of Alexandre Dumas, Jules Verne and other French authors into Portuguese, was prolific Portuguese author,

an influential journalist as well as a greatly appreciated orator. Editor of various influential Lisbon newspapers, parliamentary deputy and peer of the realm, he carved a political career in the Partido Regenerador, serving as Ministro da Marinha e Ultramar (1883-1886, a decisive period for the European partitions of Africa). As a literary critic he attacked the "Geração de 70" during the period of the polemic termed the "Questão Coimbra" or "Bom Senso e Bom Gosto" initiated by Antero de Quental. In fact, it was an afterword by Antonio Feliciano de Castilho published in Pinheiro Chagas' *O poema da mocidade* (1865) that set off the controversy. Pinheiro Chagas also defended in Parliament the government's decision to close down the Conferências do Casino, as well as writing an official memorandum recommending against allowing Eça de Queiroz's *A relíquia* to be considered for a literary prize given by the Academy of Sciences. He was caricatured as "Brigadeiro Chagas" by Eça de Queiroz, who satirized his ultra-romantic patriotism, calling Pinheiro Chagas a mere "curiosidade arqueológica". He was a founder of the Sociedade de Geografia de Lisboa.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 126; Helena Carvalhão Buescu in *Biblos*, I, 1111-4; *Dicionário cronológico de autores portugueses*, II, 239-41; also *Grande enciclopédia*, XXI, 750. OCLC: this edition not located. Porbase locates a single copy of the present edition, at the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc locates only a 1920 edition described as the eleventh. at King's College London, and the 1924 twelfth edition, at University of Manchester.

**32. COCCIA, Carlo, composer; Felice Romani, librettist.** *Catharina de Guise. Melodrama em dois actos. Para se representar no Real Theatro de S. Carlos.* Lisbon: Typographia Lisbonense, 1837. 8°, original decorated wrappers (printed on used as waste paper). Small woodcut vignette on title page. Typographical headpieces on pp. 6-7, 54-5. Overall in very good condition. 95 pp. \$75.00

First and only [?] edition in Portuguese of this 2-act melodrama, with a cast list and with facing pages in Italian and Portuguese. The story, set in Paris in 1578, is based on *Henry III and His Courts* by Alexandre Dumas. Its premiere in 1833 at La Scala in Milan was a triumphant success—one of Coccia's best-received works. A revised version debuted in 1836.

Carlo Coccia (1782-1873) composed *Caterina di Guisa* in 1833. Felice Romani (1788-1865) wrote libretti for Bellini, Donizetti, and Verdi.

\* Gonçalves Rodrigues, *A tradução em Portugal* 4805. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: 311467527 (Wurttembergische Landesbibliothek); 1041810534 (Internet resource [with the same decorated wrappers]; the Brigham Young University copy digitized). Porbase locates three copies, all at the Biblioteca Nacional de Portugal; the *Catharina de Guise*, Lisbon 1839, is a different work (a *baile tragico* in 5 acts, by Luiz Montani). Not located in Jisc. KVK (51 databases searched) locates, in addition to the copies cited by Porbase, copies at the Biblioteca Palatina-Parma, Biblioteca della Fondazione Giorgio Cini-Venezia and the Wurttembergische Landesbibliothek. The Italian Opac also cites a work with the title *Catharina de Guise. Melodrama em musica de Carlos Coccia para se representar no real theatro de S. Joao da Cidade do Porto. Programma recopilado por J.N. Gandra*, Porto: Imprensa de Gandra e Filhos, 1838, at Biblioteca del Conservatorio di musica "Giuseppe Verdi"-Milano and Biblioteca Palatina-Parma, with 15 pp.

**33. COCTEAU, Jean.** *Le foyer des artistes*. Paris: Librairie Plon, 1947. 8°, original illustrated wrappers. In good to very good condition. (4 ll.), 231 pp. \$15.00

First published 1946. Essays relating to the theater and film, including Hollywood, documentaries, Greta Garbo in *La Dame aux Camélias*, Al Brown, Alfred de Musset, *Hamlet*, the Comédie Française, Edith Piaf, Jean Giraudoux, Molière, and Racine.

**\*34. CORDEIRO, Luciano.** *Estros e palcos*. Lisbon: Typographia Universal de Thomaz Quintino Antunes, Impressor da Casa Real, 1874. 8°, contemporary tree sheep (foot of spine slightly defective; other minor wear to extremities), flat spine gilt in romantic style, dark green morocco lettering piece, gilt letter, marbled endleaves. Good to very good condition. x, 190 pp. \$100.00

FIRST and ONLY EDITION of this collection of essays. Chapters are titled "Alma e arte nova"; "Um drama allemão em palco portuguez"; "Uma poetisa brasileira"; "Na platéa"; "Em Mafra"; "Um poeta hespanhol"; "Uma estrêa"; "Um novo poeta"; "Um poeta brasileiro" (about Gonçalves Crespo); and "Actores e actrizes". Luciano Cordeiro's work as a literary and theater critic, though largely neglected today, is of considerable significance. He contributed to, founded or served as editor of various newspapers and reviews. Considered a member of the "Geração de 70" along with Antero de Quental, Oliveira Martins, and Teófilo Braga, Cordeiro was influential in introducing German and French literary doctrines to Portugal.

Luciano [Baptista] Cordeiro [de Sousa], a native of Mirandela, Trás-os-montes who spent most of his early years in Madeira (1844-1900), was a Portuguese author, literary critic, historian, geographer, and politician. He founded the Sociedade Geografica de Lisboa in 1876, and was very actively involved with that institution. As a parliamentary deputy he represented Mogadouro in the legislature of 1882-1884, and Leiria in that of 1884. In addition to various government posts relating to education, he was administrator, on behalf of the government, of the Companhia dos Caminhos de Ferro da Zambézia, and defended Portuguese interests in Africa at the Colonial Geographical Congress in Paris in 1878, and the Berlim Conference of 1884.

\* Innocência XIII, 325 (giving an incomplete collation, without mention of the x preliminary pp.); on the author see as well pp. 322-7; *Aditamentos*, p. 267. See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 139; Ernesto Rodrigues in *Biblos*, I, 1280-1; *Dicionário cronológico de autores portugueses*, II, 267-8. OCLC: 18716793 (21 locations, many of which appear to be digital or online copies, including the HathiTrust Digital Library); 253022217 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz). Porbase locates five copies: two in the Biblioteca Nacional de Portugal, and one each in the Biblioteca Central da Marinha, Biblioteca Geral de Arte-Fundação Calouste Gulbenkian, and Faculdade de Letras-Universidade do Porto. Jisc locates a single copy, at British Library.

\*35. CORTEZ, Alfredo. *Bâton. Peça em três actos ....* Lisbon: n.p. [Imprensa Lucas & C.<sup>a</sup>], 1939. 8°, original printed wrappers (slight wear; spine faded). Piece torn away ca. 7.5 x 6 x 3.5 cm. at lower inner blank portion of title page; title page barely attached. Otherwise in uncut, very good condition, but overall a less than good, working copy. (1 blank l., 2 ll.), 139 pp., (1 l., 1 blank l.). \$10.00

FIRST EDITION of this penultimate play by the dominant Portuguese dramatist of the period between the First and Second World Wars. Here the author returns to the themes of his earlier works, the life of the capital, with critiques of bourgeois society and capitalism. The public performance of this play was only authorized by government censors shortly after the author's death in 1946.

Cortez (or Cortês, as the some pedantic present-day cataloguers would have it; 1880-1946), a lawyer with a degree from Coimbra University, is described by Rebello as "figura cimeira da dramaturgia portuguesa ... a sua obra, de expressão rigorosa e linear, quase ascética, acusa um perfeito domínio da técnica teatral, uma análise impiedosa dos costumes da sociedade sua contemporânea e uma profunda compreensão anímica do povo português." His first play, *Zilda* (1921), was a psychological drama set in a working-class household; it was widely denounced as immoral when first performed. His second drama, *O Lôdo* (1923), was set in a Lisbon brothel; all the Lisbon theaters refused to put it on, and he finally produced the play under his own initiative in July 1923. It later ran in a major Lisbon theater and throughout Portugal.

\* Rebello, *100 anos de teatro português* pp. 64-65. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1172. *Grande enciclopédia* VII, 814. See also Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 144-5; Maria Aparecida Ribeiro in *Biblos*, I, 1312-3; *Dicionário cronológico de autores portugueses* III, 230. Not located in Hollis or Orbis.

\*36. CORTEZ, Alfredo. *Domus. Peça em três actos ....* Lisbon: n.p. [Imprensa Lucas & C.<sup>a</sup>], 1931. 8°, original printed wrappers (foxed and stained; defective at head and foot of spine). Diagram giving stage directions on p. [7]. Waterstains to half title and title page. Otherwise in uncut, very good condition, but overall a less than good, working copy. Black on red printed ticket of "Livreria // Ferreira & Franco, L.da // Sessão Teatral // R. Horta Sêca, 3 // Lisboa, Telef. 2 1446" tipped on to lower portion of front wrapper. 130 pp., (1 l.). \$10.00

FIRST EDITION of this play by the dominant Portuguese dramatist of the period between the First and Second World Wars. Written during the phase following the author's conversion to Catholicism, it displays an apologetic, reverent tone.

Cortez (or Cortês, as the some pedantic present-day cataloguers would have it; 1880-1946), a lawyer with a degree from Coimbra University, is described by Rebello as "figura cimeira da dramaturgia portuguesa ... a sua obra, de expressão rigorosa e linear, quase ascética, acusa um perfeito domínio da técnica teatral, uma análise impiedosa dos costumes da sociedade sua contemporânea e uma profunda compreensão anímica do povo português." His first play, *Zilda* (1921), was a psychological drama set in a working-class household; it was widely denounced as immoral when first performed. His second drama, *O Lôdo* (1923), was set in a Lisbon brothel; all the Lisbon theaters refused to put

it on, and he finally produced the play under his own initiative in July 1923. It later ran in a major Lisbon theater and throughout Portugal.

\* Rebello, *100 anos de teatro português* pp. 64-65. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1172. *Grande enciclopédia* VII, 814. See also Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 144-5; Maria Aparecida Ribeiro in *Biblos*, I, 1312-3; *Dicionário cronológico de autores portugueses* III, 230.

**37. CRAVEIRO, Tiburcio Antonio.** *Ensaio ácerca da tragedia*. Lisbon: (Typ. da Soc. Propagadora dos Conhecimentos Uteis), 1843. 8°, original green printed wrappers. Overall in very good to fine condition. 47 pp.

\$200.00

FIRST EDITION? Another appeared in Lisbon, 1845. Innocência mentions an earlier edition of Rio de Janeiro, but does not give a date; we have not found any references to actual copies of such an edition.

The *Ensaio* deals with the moral and philosophical aims of tragedy, and whether the form of tragedy can be legitimately changed from that created by the ancient Greeks.

The author (1800-1844), a native of Ilha Terceira in the Azores, fled to England during the Portuguese civil wars in the 1820s and from there went to teach in Rio de Janeiro. In failing health he returned to Portugal, only to fall hopelessly in love with a woman far above his social station. He set out for the Azores in an attempt to forget her, but died, still despondent, not long after his arrival. Craveiro also wrote a history of Portugal and translated works of Racine, Voltaire, Rousseau and Byron.

\* Innocência VII, 367; XIX, 286: stating that an earlier edition was published in Rio de Janeiro; but we have found no actual copies of such an edition. Sacramento Blake VII, 301-2: citing the work without date or collation. Cf. Borba de Moraes I, 235-6: another work by the author. NUC: U. Illinois. OCLC: Not located in OCLC, which cites no works by this author. Porbase locates editions of Lisbon, 1843 (two copies at the Biblioteca Nacional de Portugal, same collation) and Lisbon, 1845 (one copy at the Biblioteca Nacional de Portugal, collation not given). Jisc locates this edition at the British Library. KVK locates only the copies cited by Porbase.

#### *Moral & Philosophical Aims of Tragedy*

**38. CRAVEIRO, Tiburcio Antonio.** *Ensaio ácerca da tragedia*. Lisbon: Sociedade Propagadora dos Conhecimentos Uteis, 1843. 8°, original blue printed wrappers (some chipping). In very good condition. 47 pp.

\$150.00

FIRST EDITION? Another appeared in Lisbon, 1845. Innocência mentions an earlier edition of Rio de Janeiro, but does not give a date; we have not found any actual copies of such an edition.

The *Ensaio* deals with the moral and philosophical aims of tragedy, and whether the form of tragedy can be legitimately changed from that created by the ancient Greeks.

The author (1800-1844), a native of Ilha Terceira in the Azores, fled to England during the Portuguese civil wars in the 1820s and from there went to teach in Rio de Janeiro. In

failing health he returned to Portugal, only to fall hopelessly in love with a woman far above his social station. He set out for the Azores in an attempt to forget her, but died, still despondent, not long after his arrival. Craveiro also wrote a history of Portugal and translated works of Racine, Voltaire, Rousseau and Byron.

\* Innocência VII, 367; XIX, 286: stating that an earlier edition was published in Rio de Janeiro; but we have found no actual copies of such an edition. Sacramento Blake VII, 301-2: citing the work without date or collation. Cf. Borba de Moraes I, 235-6: another work by the author. *NUC*: IU. OCLC: Not located in OCLC, which cites no works by this author. Porbase locates editions of Lisbon, 1843 (two copies at the Biblioteca Nacional de Portugal, same collation) and Lisbon, 1845 (one copy at the Biblioteca Nacional de Portugal, collation not given). Jisc locates this edition at the British Library. KVK locates only the copies cited by Porbase.

**39. CRISPIM [pseudonym of Eugénio Severim de Azevedo].** *A ceia dos maiores: imitação política d'A ceia dos cardeaes do Sr. Julio Dantas.* *A lagrima: imitação política d'A lagrima do Sr. Guerra Junqueiro.* Lisbon: na Typ. La Becarre de F. Carneiro & C.<sup>a</sup>, 1912?. 8°, later quarter sheep over patterned cloth sides, rounded spine richly gilt with black leather lettering piece (author) and crimson leather lettering piece (title), silk ribbon place marker; original printed wrappers bound in. Brownd, moderate foxing; wrappers and several leaves dampstained. Overall in good condition. 19 pp. \$60.00

Later edition of these parodies of two notable Portuguese literary works. *A ceia dos cardeaes* by Julio Dantas (1876-1962) went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Campos Ferreira Lima, writing in 1930, already listed no fewer than 49 parodies. The second work is a parody of an evocative poem by Abilio Manuel Guerra Junqueiro (1850-1923).

An edition of 1905 with both parodies is recorded in OCLC, and OCLC also cites *A ceia dos maiores* in an undated edition with 14 pages. The works originally appeared in the *A Janella* section of the newspaper *A Nação*, on 14 March; Campos Ferreira Lima speculates that the year was 1912, but the 1905 date on the OCLC copy seems to negate that possibility.

Severim de Azevedo, who wrote under the *nom de plume* Crispim, was born in Lisbon in 1884 and died in 1920.

\* Fonseca, *Aditamentos* 125. Campos Ferreira Lima, *Parodias na literatura portuguesa* p. 47 (n.º 15) and p. 63 (n.º 6): noting that he had only seen the third edition. Not located in *NUC*. OCLC: 11250967 (Indiana University, University of North Carolina-Chapel Hill) is an undated edition with the same place and printer, 19 pp.; 3811538 (University of Illinois), a 1912 edition of only *A ceia dos maiores*, 14 pp. (digitized as 888311319); 223219555 (National Library of Australia) is a 1905 edition of both works, without place or printer. Porbase locates three copies, all at the Biblioteca Nacional de Portugal, giving the date as [1912] and noting "3ª ed." Not located in Jisc.

40. **CRUZ, Duarte Ivo.** *Introdução à história do teatro português.* Lisbon: Guimarães Editora, 1983. 8°, original printed wrappers. As new. 229 pp., (1 l.), footnotes. ISBN: none. \$35.00

FIRST and ONLY EDITION.

\*41. **CRUZ, Manuel Ivo.** *O essencial sobre a ópera em Portugal.* Lisbon: Imprensa Nacional, 2008. Coleção Essencial, 99. 16°, original printed wrappers. As new. 85 pp., (4 ll. advt., 1 l.). One of 800 copies. ISBN: 978-972-27-1598-0. \$15.00

\*42. **CRUZ, Duarte Ivo.** *O essencial sobre o teatro luso-brasileiro.* Lisbon: Imprensa Nacional, 2004. Coleção Essencial, 70. 16°, original printed wrappers. As new. 95, (1) pp. One of 800 copies. ISBN: 972-27-1316-7. \$10.00

FIRST and ONLY EDITION.

\*43. **CRUZ, Duarte Ivo.** *O essencial sobre Jaime Salazar Sampaio.* Lisbon: Imprensa Nacional, 2005. Coleção Essencial, 76. 16°, original printed wrappers. As new. 73 pp., (1 l. adv., 1 l.). One of 800 copies. ISBN: 972-27-1417-1. \$15.00

\*44. *Cuidado com o povo.* [Colophon] Porto: na typ. de Viuva Alvarez Ribeiro & Filhos, 1827. 8°, unbound. Caption title. Very light browning and occasional minor soiling. Uncut. In very good condition. Old, blurred, apparent postal stamp in upper inner margin of first page. 8 pp. \$150.00

FIRST and ONLY EDITION, rare, of this humorous dialogue between the poet Constantino and his colleague Emilio, who is consulted about the composition of a comedy.

\* Not located in Innocêncio. OCLC: 80924583 (Harvard College Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc.



**45. DANTAS, Julio. *D. Beltrão de Figueirôa*.** Comédia ingénua, ao gosto do século XVII. Lisbon: Tavares Cardoso & Irmão, 1902. 8°, original printed wrappers (soiled, small tears). Blank corner torn off one leaf. Overall in good condition. 51 pp., (1 l. advt.). \$100.00

FIRST EDITION. According to a note on the half title, this play, set in the seventeenth century, was performed for the first time at the Theatro D. Amelia on 31 May 1902. There is a cast list on p. [7]. The work appeared again in 1915?, 1916, 1920, 1922, 1925? and 1930. It was translated into Italian, German and Catalan.

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. His major work, *Ceia do cardeaes*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no fewer than 49 parodies. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

\* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." NUC: WU, NIC, NcU, MiU.

**46. DANTAS, Julio. *Aceia dos cardeaes*.** Lisbon: Tavares Cardoso & Irmão, 1902. 8°, original printed wrappers (some wear). In good condition. Signed by Dantas on the half title; ownership inscription on title page erased. 36 pp. \$200.00

FIRST EDITION of this play set in the Vatican, the author's most popular, major work. The *Ceia do cardeaes*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no fewer than 49 parodies. According to a statement on the half title, it was first performed at the Theatro D. Amelia on 24 March 1902. There is a cast list on p. [7].

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

\* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." Not located in NUC.

**47. DANTAS, Julio. *Don Ramon de Capichuéla. Saynete em verso sobre um motivo castelhano*.** Lisbon: Livraria Classica Editora de A.M. Teixeira & C.<sup>ta</sup>, 1911. 8°, original printed wrappers (very slightly soiled and foxed). In very good to fine condition. 32 pp. \$150.00

FIRST EDITION of a play set in seventeenth-century Spain. There is a cast list, naming two actors, on p. [6]. Other editions appeared in 1918, 1922, 1939 and 2002. There was also

a Spanish translation published in Madrid, 1917. According to a note on the half title, the play was performed for the first time at the Theatro do Pará on the night of 7 July 1911.

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. His major work, *Ceia do cardeaes*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no fewer than 49 parodies. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

\* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." NUC: DLC.

*With Author's Signed Presentation Inscription*

**48. DANTAS, Julio. Um serão nas laranjeiras. *Comédia em tres actos.*** Lisbon: Portugal-Brasil Limitada, Sociedade Editora; and Rio de Janeiro: Companhia Editora Americana / Livraria Francisco Alves, [1920]. 8°, contemporary tan sheep over marbled boards (some wear), spine with raised bands in five compartments, decorated in blind, crimson morocco lettering piece, gilt letter, decorated endleaves, top edge rouged, other edges uncut, original illustrated wrappers bound in. In very good condition. Author's signed six-line presentation inscription in ink on half title: "Ao meu primeiro amigo // Alberto [illeg.] // com um grande abraço [illeg.] // [illeg.], do seu admirador // amigo // Júlio Dantas". 273 pp., (1 l. advt.). \$100.00

Third edition, including the preface to the second edition. First published in 1904; a second edition appeared in 1915; a fourth, undated, may have been published in 1923, though what is apparently the same edition seems to have been catalogued as having been published as late as 1940. It was translated into Spanish, Italian and German. A note on the half title states that this play was first performed at the Teatro D. Maria II on 24 December 1903, and subsequently included in that theater's permanent repertory. The action is set in Portugal in 1848, and proved controversial in 1903 for its portrayal of certain easily identified persons, whose descendants continued to occupy important positions in politics and society.

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. His major work, *Ceia do cardeaes*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no fewer than 49 parodies. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

\* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." OCLC: 362401044 (formerly located but no longer appears: University of California-Santa Barbara); only the first edition located on 29 November 2019: 1080058132

(Internat Resource: Galiciana Digital). Porbase locates other editions, but not this one. Jisc lists the first and fourth editions. KVK (51 databases searched) locates a copy at the Staats- und Universitätsbibliothek Hamburg.

- \*49. DELILLE, Maria Manuela Gouveia, and Maria Teresa Delgado Mingocho.** *A recepção do teatro de Schiller em Portugal no século XIX: O drama "Die Räuber."* Coimbra: Centro da Literatura Portuguesa da Universidade de Coimbra / Instituto Nacional de Investigação Científica, 1980. Textos de Literatura, 6. Large 8°, original printed wrappers. As new. 350 pp., (1 l.). ISBN: none. \$35.00

FIRST and ONLY EDITION.

- 50. DESFORGES, Ernesto Augusto.** *Durante o Reinado de Dom Pedro II. Comedia drama em 1 acto. Original de .... Representada pela 1.ª vez no Theatro da rua dos Condes, a 8 de março de 1872, por ocasião da vinda de S.S.M.M. os Imperadores do Brazil a Portugal.* Lisbon: Lallemand Frères Typ. Lisboa, 1872. Large 8°, original yellow printed wrappers (a few lightly darkened spots). Uncut. Title page somewhat irregular at upper margin due to having been opened carelessly. Overall in good to very good condition. Small rectangular paper ticker with serrated edges, white with blue border and faded ink number, presumable a shelf location, tipped on to upper inner corner of front wrapper. 23 pp. \$75.00

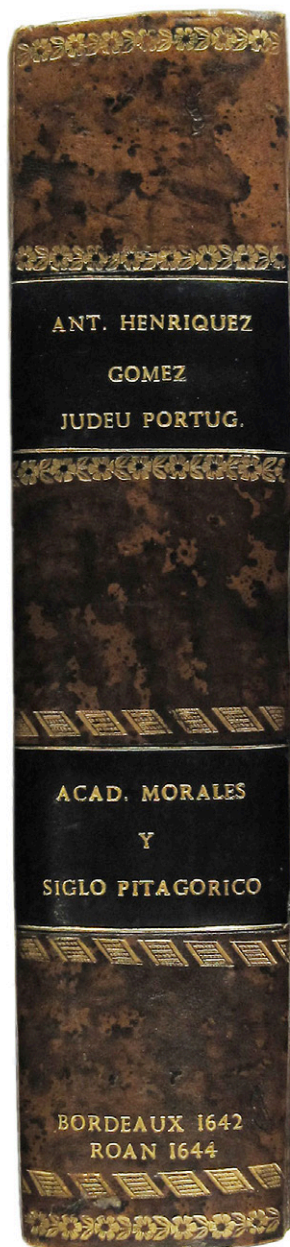
FIRST and ONLY EDITION of this one act play.

According to Porbase, the author was born in 1849 and died in 1912.

\* Not in Innocência; see IX, 174 for a reference to a volume of poems by this author. OCLC: 13485105 (Harvard University, University of North Carolina-Chapel Hill); 79570655 (University of Kansas Rare Books, Cambridge University). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Jisc, which should have cited Cambridge University. KVK (51 databases searched) locates only the copy cited by Porbase.

#### Farce

- 51. *A Encamizada, ou o Amante Labrego, farça jocosa, e reformada ao gosto do theatro portuguez.*** [Colophon] Lisbon: Na Impressão Regia, 1806. 4°, later brown-and-beige machine-marbled wrappers. Light browning, some soiling. Very minor marginal worming. In good condition. Scattered early ink corrections to dialogue and stage directions. Two old ink manuscript additions on title page: "Joze Carneiro Ponça" [?] under



ANT. HENRIQUEZ  
GOMEZ  
JUDEU PORTUG.

ACAD. MORALES  
Y  
SIGLO PITAGORICO

BORDEAUX 1642  
ROAN 1644

*Item 52*

list of characters, and “Carneiro” [?], apparently trial signatures. Old ink initials at end of text (“PC”?). 16 pp. \$100.00

First edition, or perhaps first edition in Portuguese. Although we have not found an edition in another language or located the work in Gonçalves Rodrigues, *A Tradução em Portugal*, the title states that it was adapted to tastes of the Portuguese theater. The *dramatis personae* are a pair of lovers, an aging uncle, and assorted servants.

\* Forjaz de Sampaio, *Teatro de cordel* n° 182; also citing a Lisbon, 1814 edition. Not in Barata and Perição, *Catálogo da literatura de cordel*; cf. 688, an edition of Lisbon, 1814. Not in Calouste Gulbenkian, *Literatura de Cordel*. Not in Coimbra, *Miscelâneas*. OCLC: this edition not located; cf. the 1814 edition, 31924255 (Houghton Library-Harvard University). Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched)

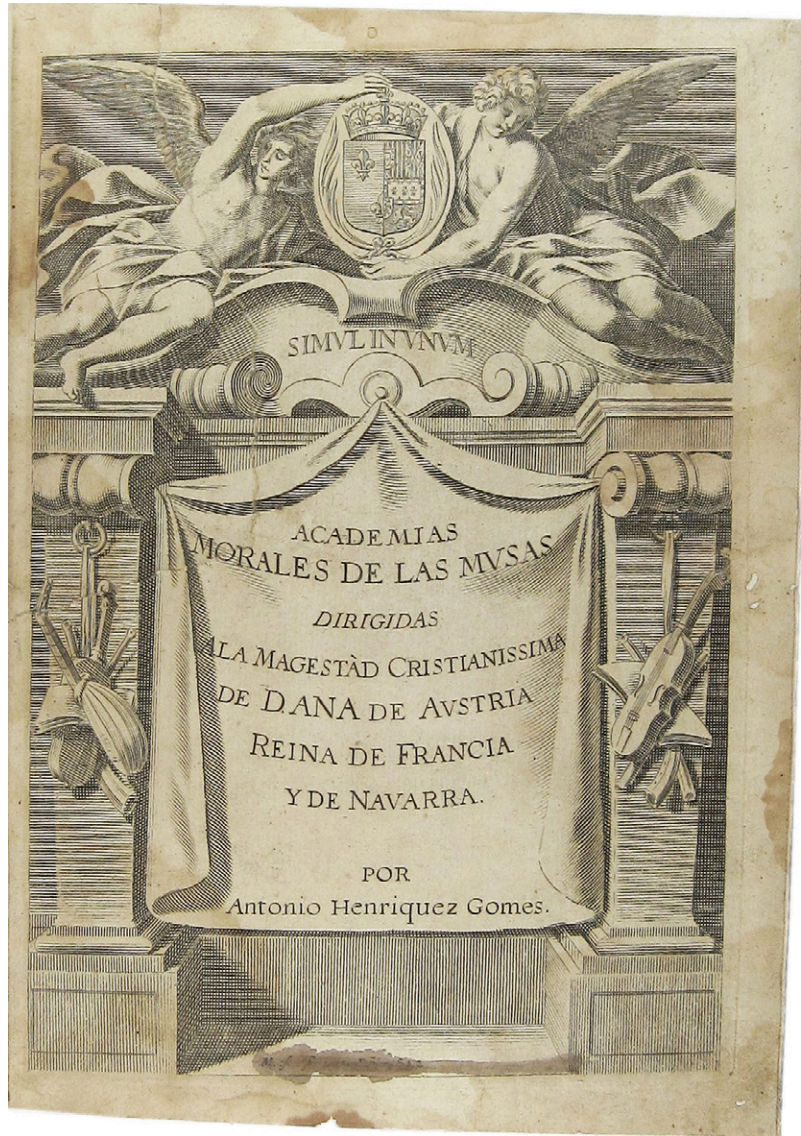
*Two Earliest Published Books, and Perhaps the Two Most Important Works  
By a Son of Portuguese Jews Probably Born at Cuenca  
A Significant Spanish Golden Age Author*

**52. ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz].** *Academias morales de las musas .... 2 works bound together.* Bordeaux: Pedro de la Court, 1642. 4°, nineteenth century quarter calf over marbled boards (worming to leather on upper cover), two black leather labels, gilt letter, edges sprinkled red. Copper-engraved title-page. Full-page copper-engraved portrait. Woodcut initials, elaborate woodcut headpiece at beginning of dedication, repeated on pp. 1, 115, 227, and 323, other woodcut headpieces and typographical vignettes. Ruled divisional titles on pp. 75, 181, and 275. Title backed. Minor worming, almost exclusively in margins, but touching a few letters of text. Some small, fairly light waterstains, restricted to first 60 or so pages, a bit larger and slightly heavier in first few leaves. Light browning. Overall in near good condition. Engraved title, (12 ll.), engraved portrait, 478 pp., (2 ll.). Leaves ii and ii2 bound after ii3 and ii4; several leaves incorrectly signed. 2 works bound together.

\$6,000.00

FIRST EDITION, extremely rare. An edition of Valencia, 1647, is equally rare. There are subsequent editions of Madrid 1660, Madrid 1668, Madrid 1690, Barcelona 1704, Mexico 1726, Madrid 1734, as well as twentieth- and twenty-first-century editions. None of the seventeenth- or eighteenth-century editions are easy to obtain.

A comparison between this and the third edition, which we once had in hand, revealed a number of differences. According to Salvá, the second of Valencia, 1647, has the same preliminaries and text as the first, differing only in that it does not contain the portrait of the author found in the first edition. This 1642 edition contains a dedication in verse by the author to the D. Ana of Austria, eldest daughter of Philip III of Spain, Queen of France and Regent for her minor son, Louis XIV, while the 1660 edition contains a dedication by Gregorio Rodriguez to Gaspar Haro y Guzman, in prose. Both contain an “Apologia” by the Portuguese Jewish writer Manuel Fernandez Villa Real (a.k.a. Manoel Fernandes Villareal), which had also appeared in the second edition of 1647, as did a “Prologo” by the author, with significant critical literary comments, though in this



Item 52

third edition with an omission of a paragraph about Manuel Fernandes Villareal which had been included here in the original. The "Apologia" was omitted from several later editions. In this first edition there are listed 11 "Interlocutores de las Academias" while in the third edition 14 "Interlocutores que hablan en las Academias" are listed. There are other minor differences throughout in orthography. The comedy "Contra el amor no ay enganos" has 10 "Personas" listed at the beginning in the first edition, and only 9 in the third, while the comedy "Amor con vista y cordura" lists 9 "Personas" in the first edition, and 10 in the third.

Scholarly accounts of the author's life differ widely, and much research remains to be done to sort out the conflicting assertions, although the following may be reasonably accurate. Enríquez Gómez (1600-1663), the son of Portuguese Jews, was probably born in Cuenca (some say Segovia, others Lisbon). Entering the military at the age of 20, he rose to the rank of captain before fleeing to France in 1636 amid growing suspicions concerning his religious beliefs. He lived in Bordeaux, Rouen, and Paris, where he secured an appointment as secretary to Louis XIII. While in France Enríquez Gómez also pursued a distinguished career as a novelist, poet, and playwright. There are rumors of earlier *pliegos* or *sueltas*; his first certain published book (preceded only by a pamphlet, *Triumpho lusitano*, which appeared in 1641), *Academias morales* (Bordeaux, 1642), contains various poetical works and four *comedias*. Surely due to its rarity, some bibliographers, never having seen a copy, repeat the erroneous and improbable date of 1612 instead of 1642 for the first edition. Two years later he published perhaps his best-known work, the picaresque novel in verse, *El siglo pitagórico y vida de D. Gregorio Guadaña* (Rouen, 1644). Enríquez Gómez's dramatic output numbers over two dozen *comedias*, most composed in the Calderonian manner, and possibly includes several written under the pseudonym(?) Fernando de Zárate. The Inquisition was a frequent target of Enríquez Gómez's pen, especially in the second part of his *Política angélica* (Rouen, 1647) where he called for various reforms, particularly relaxation of its emphasis on *limpieza de sangre* which had perhaps prompted his own flight a decade earlier. Despite having been burned in effigy at an *auto da fé* in Seville in 1660, Enríquez Gómez returned there shortly afterward. He was arrested by the Inquisition and died in Seville in 1663, perhaps while still imprisoned.

\* *Répertoire bibliographique des livres imprimés en France au XVIIe siècle* XIV, 153, no. 975 (without mention of the engraved title or engraved portrait; locating 6 copies including BL and HSA). Barbosa Machado I, 297. Nicolao Antonio, *Bibliotheca hispana nova* I, 128 (cites only the Madrid, 1660 edition). García Péres pp. 279-80. Goldsmith, *Short Title Catalogue of Spanish and Portuguese Books 1601-1700 in the Library of the British Museum* E44. HSA p. 184 (imperfect copy). Kayserling (rev. Yerushalmi) p. 49. Ladron de Guevara & Salvador Barahona, *Ensayo de un catálogo bio-bibliográfico de escritores judeo-españoles-portugueses* I, 221 (citing the ghost edition of 1612 [n° 936] as well as this true first edition [n° 937], the collation agreeing with our copy). Simón Díaz IX, 4533 (citing four copies, one incomplete). Salvá 1229 (copy lacking a preliminary leaf), which lists editions of Valencia 1647 and Barcelona 1704; this edition missing from Heredia, which adds an edition of Madrid 1734. Not in *Ticknor Catalogue* (earliest edition owned is Barcelona 1704). See also Barrera y Leirado, *Catálogo bibliográfico y biográfico del teatro antiguo Español*, pp. 134-45. On the author, see Kamen, *Inquisition and Society in Spain* pp. 97, 230 and *Enciclopedia universal ilustrada* XX, 78-9. NUC: NNH. OCLC: 63603339 (University of Pennsylvania, University of Toronto-Thomas Fisher Rare Book Library, calling for [24], 478 [i.e. 476, 6] p., [1] leaf of plates: port.); 560119840 (British Library); 459366424 (Bibliothèque Sainte-Genevieve); 238481487 (Dartmouth College, National Library of Israel); 827674670 (National Library of Israel); 10673062 (University of California-Los Angeles); 405101744 (Bibliothèque municipale Lyon); 459366411 (Bibliothèque nationale de France); 778661376 (Biblioteca Nacional de España); 474961371 (Danish National Library).

BOUND WITH:

**ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz].** *El siglo pitagórico, y vida de D. Gregorio Guadaña...* Rouen: En la emprenta de Laurens Maurry, 1644. 4°, woodcut vignette on title page, woodcut headpieces, large woodcut tailpiece on p. [152], woodcut initials. Worming somewhat more extensive than in the previous work, but exclusively in the margins, not affecting text. Light browning; some waterstains. Overall in good condition. (8 ll.), 267 pp.

FIRST EDITION. There are editions of Rouen, 1682, a counterfeit Rouen, 1682 edition, probably printed in Spain, ca. 1700, Rouen, 1726, Brussels, 1727, Madrid, 1788, Mexico 1842, and several of the twentieth century. "Enríquez Gómez's most celebrated book is the satirical novel *El siglo pitagórico* ...."—Ward, *Oxford Companion to Spanish Literature* p. 162.

\* Palau 79833. Barbosa Machado I, 297. Nicolao Antonio, *Bibliotheca hispana nova* I, 128. García Pères p. 280. Goldsmith E53. HSA p. 184. Kayserling (rev. Yerushalmi) p. 50 (giving incorrect date of 1647). Ladron de Guevara & Salvador Barahona, *Ensayo de un catálogo bio-bibliográfico de escritores judeo-españoles-portugueses* I, 223, n°944. Simón Díaz IX, 4544. This first edition not in Salvá, which lists the second, Rouen 1682, or Heredia, which adds one of Brussels 1727. Not in *Ticknor Catalogue* (which cites the Rouen 1682 edition).

#### Illustrated Drama

**53. [ERCOLANI, Giuseppe Maria].** *La Sulamitide. Boschereccia sagra di Neralco pastore arcade.* Rome: Antonio de' Rossi, 1739. 4°, contemporary stiff vellum (stained, hole in vellum of lower cover), red leather spine lettering piece, gilt (slightly defective). Engraved initials and vignettes. Some soiling. Overall in good to very good condition. Signature at foot of title page scored. 140 pp., with 5 engraved plates (one of them paginated). \$350.00

Third edition of this 5-act play, with an attractive full-page engraving facing the beginning of each act, and extensive notes at the end: "Allegoria ed esposizione della Cantica sopra l'Assunzione al cielo di Maria" (p. 101-40). *NUC* lists earlier editions of Rome 1732 at MH, MnU, CU, PU; Rome 1733 at NN.

Giuseppe Maria Ercolani (1672-1759) was a lawyer, architect, and poet who also pursued geography, theology, and mathematics: *Sulamitide* is a play about a son of the king of Egypt at the time of Solomon; it is followed by an allegory on the Assumption of the B.V.M.

\* Not in Brunet (cf. IV, 40) or Praz. *NUC*: ICU, MH.





Item 53

**54. ESPERANÇA, [António] Assis.** *Noite de Natal: tentativa em 1 acto de teatro regional. Precedida por um estudo critico.* Paris and Lisbon: Livrarias Aillaud & Bertrand, 1923. 8°, original illustrated wrappers (front wrapper creased, with split of about 1.7 cm. at foot of spine). Slightly browned. Uncut. In good condition. xxv, 33 pp. \$45.00

FIRST and ONLY [?] EDITION of this one-act play set in the Algarve, with a substantial preliminary essay. There are records which state that the date of publication was 1925, but we think this is in all probability an error, as the "3" in the date is easily read as a "5".

Anrónio Assis Esperança (1892-1975), a native of Faro, was one of the founders of the Sociedade Portuguesa de Escritores. He also founded and directed the weekly *A crítica* (1917-1918), dedicated to the theater, and contributed to the literary supplement to the anarchist newspaper *A batalha*, as well as to *Diabo*, *Seara Nova*, *Vertice*, and other reviews. In addition to this play, he wrote a number of novels and novellas, of which *Servidão* (1947) was awarded the Prémio Ricardo Malheiros; a book of short stories, *O dilúvio*, was awarded the Prémio da Associação de Profissionais de Imprensa in 1932.

\* See António Manuel Machado in *Dicionário de literatura portuguesa*, p. 178; an unsigned article in *Biblos*, II, 384-5; *Dicionário cronológico de autores portugueses*, III, 439-40; and Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) pp. 1024-5. NUC: WU. OCLC: 3179428 (University of New Mexico, Brown University); 682530907 (Internet resource); 36766711 (University of Wisconsin-Madison); 215244048 (National Library of Australia); 959154930 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase, and the one in the National Library of Australia.

*Play about "The Cid of Portugal"*

**55. FELGUEIRAS, Pedro da Rocha.** *Giraldo Sem Pavor, ou a tomada d'Evora, drama historico em quatro actos e cinco quadros.* Rio de Janeiro: Typ. Commercial de Soares & C<sup>a</sup>, 1850. 8°, modern half burgundy sheep over faux-crocodile decorated boards (slightly warped), plain smooth spine, gilt lettering on front leather board, decorated endleaves, original front printed wrapper bound in. Small ink blot on portrait; short repair to upper margin of third preliminary leaf with cellophane tape. Overall very good. Frontispiece portrait, xviii, [19]-99, (1) pp., 1 lithographic plate showing a scene from the play (Gerald in the tower of Evora). \$400.00

FIRST and ONLY EDITION of this drama based on the folk hero Gerald the Fearless, sometimes called "the Cid of Portugal." In 1164, Gerald captured Evora, for which he was immortalized on the coat of arms of that city and in the *Lusiadas* (Canto VIII, 21).

\* Ford, Whittam and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 147: calling for xviii, 99, (1) pp. and a portrait. Not in *Innocência*. NUC: NN, MH. OCLC: 2352693 (Harvard University); 504402884 (British Library).

**56. FERREIRA, José Maria d'Andrade.** *Biographia da actriz Delphina.* Lisbon: Typographia de Joaquim Germano de Sousa Neves (wrappers: Escripório do Editor), 1859. Galeria Artística, Collecção de Biographias de Actores e Actrizes Portuguezes, N.º 1. Large 8º, original pale blue printed wrappers. Foxing on the frontispiece, otherwise internally fine. Overall in very good condition. Engraved frontispiece, 24 pp.; prospectus laid in. \$50.00

FIRST EDITION of this biography of the actress Delphina do Espirito Santo. A second appeared in 1860. José Maria de Andrade Ferreira (1823-1875) served as a bureaucrat and as editor of several political publications before devoting his life to literature. He published several collections of essays and works of literary criticism. Innocência comments on the Galeria Artística series, "Estes trabalhos, que alguns consideram superiores aos de Mirecourt e Hypolite Castille no mesmo genero, reúnem aos traços biographicos, apreciações interessantes ácerca da arte dramatica, e ão expostos debaixo de uma forma litteraria agradavel, chistosa e erudita."

\* Innocência V, 19; on the author, see also XIII, 82 and *Aditamentos*, p. 245. Not located in NUC. OCLC: 82215984 (State University of New York-Binghamton, University of California-Los Angeles, University of Georgia, National Library of Australia, British Library); 768099253 (Danish Union Catalogue & Danish National Bibl., Det Kongelige Bibliotek); 22034718 is a microform copy (New York Public Library); 867918278 is digitized by Google from the University of California-Los Angeles copy. Porbase locates four copies: three in the Biblioteca Nacional de Portugal, and one at the Universidade Nova de Lisboa-Centre for English, Translation and Anglo-Portuguese Studies. Jisc repeats British Library only.

**\*57. FERREIRA, Teresa A.S. Duarte, ed.** *Catálogo de teatro: a colecção do livreiro Eduardo Antunes Martinho (Cod. 11702-Cod. 12887). Organização, catalogação e índices por ....* Introduction by Luiz Francisco Rebello. Lisbon: Instituto da Biblioteca Nacional e do Livro, 1996. Fundos da Biblioteca Nacional; Catálogos, 2. Large 8º, original illustrated wrappers. As new. 342 pp., illustrations. One of 500 copies. ISBN: 972-565-224-X. \$30.00

FIRST and ONLY EDITION. Lists 1,165 items, mostly nineteenth and twentieth century. Gives author, title, collation and measurements for each. Mentions list of actors when present. Indices of principal and secondary authors, titles, year of publication, actors, singers and theater companies, places of presentation, autographs and copyists, and provenance.

\*58. FERRO, António. *Mar alto: peça em 3 actos. Prefácio do autor*. Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.<sup>a</sup> [on title page], 1924. 8°, recent dark blue buckram, flat spine richly gilt, original printed wrappers bound in. Very slight toning, but paper not brittle. Overall in good to very good condition. Contemporary signature [illeg.] diagonally across front wrapper. A few passages marked in pencil at outer margin. 184 pp., (11 ll.), 1 blank l. \$150.00

FIRST EDITION, "Segundo Milhar", of this play whose performance was prohibited by the Governador Cível of Lisbon, Major Viriato Lobo, on July 11, 1923. It had previously been performed for the first time in São Paulo, at the Teatro Sant'Ana, 18 November 1922, was performed in Rio de Janeiro, at the Teatro Lirico, 16 December the same year, then opened in Lisbon at the Teatro São Carlos, 10 July 1923. The author's preface occupies pp. [11]-65. This is followed, pp. [69]-[95], by extracts from reviews which appeared in Brazil and Portugal including Christovam Ayres, writing in the *Diário de notícias*, Lisboa, Rocha Martins in *Os Fantoches*, Lisboa, Artur Portela in *O Diário de Lisboa*, Bourbon e Menezes in *O mundo*, Lisboa, Aquilino Ribeiro in *O Diário de Lisboa*, and Garcia Perez in the Lisbon review *De Teatro*. The play itself occupies pp. [103]-184. The final unnumbered leaves contain a "Carta a Lucília Simões", and the text of a letter of protest, addressed to the the Prime Minister and the Interior Minister. Among the 53 signatories were Fernando Pessoa, Raul Brandão, António Sergio, Norberto de Araujo, Raul Proença, Aquilino Ribeiro, Jaime Cortesão, João de Barros, Alfredo Cortez, Artur Portela, Christovam Ayres (Filho), Augusto de Santa Rita, Eduardo Malta, Mário Saa, Leal de Câmara, José Pacheco, André Brun, and Luiz de Montalvor. The letter was never delivered, as due to pressure from friends in parliament, the prohibition of the play was lifted (though it did not reopen, due to "other commitments" on the part of the Lucinda Simões company).

António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the Semana da Arte Moderna in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

\* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopédia*. XI, 221-2. Not in Hollis or Orbis. Jisc cites only the Newcastle copy. Not located in Melvyl.

\*59. FERRO, António. *Mar alto: peça em 3 actos. Prefácio do autor*. Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.<sup>a</sup> [on title page], 1924. 8<sup>o</sup>, original printed wrappers (minor wear; spine sunned). Slight toning, but paper not brittle. Overall in good to very good condition. [3]-184 pp., (11 ll.), 1 blank l. Lacks half title.

\$35.00

FIRST EDITION, "Segundo Milhar", of this play whose performance was prohibited by the Governador Cívil of Lisbon, Major Viriato Lobo, on July 11, 1923. It had previously been performed for the first time in São Paulo, at the Teatro Sant' Ana, 18 November 1922, was performed in Rio de Janeiro, at the Teatro Lirico, 16 December the same year, then opened in Lisbon at the Teatro São Carlos, 10 July 1923. The author's preface occupies pp. [11]-65. This is followed, pp. [69]-[95], by extracts from reviews which appeared in Brazil and Portugal including Christovam Ayres, writing in the *Diário de notícias*, Lisboa, Rocha Martins in *Os Fantoques*, Lisboa, Artur Portela in *O Diário de Lisboa*, Bourbon e Menezes in *O mundo*, Lisboa, Aquilino Ribeiro in *O Diário de Lisboa*, and Garcia Perez in the Lisbon review *De Teatro*. The play itself occupies pp. [103]-184. The final unnumbered leaves contain a "Carta a Lucilia Simões", and the text of a letter of protest, addressed to the the Prime Minister and the Interior Minister. Among the 53 signatories were Fernando Pessoa, Raul Brandão, António Sergio, Norberto de Araujo, Raul Proença, Aquilino Ribeiro, Jaime Cortesão, João de Barros, Alfredo Cortez, Artur Portela, Christovam Ayres (Filho), Augusto de Santa Rita, Eduardo Malta, Mário Saa, Leal de Câmara, José Pacheco, André Brun, and Luiz de Montalvor. The letter was never delivered, as due to pressure from friends in parliament, the prohibition of the play was lifted (though it did not reopen, due to "other commitments" on the part of the Lucinda Simões company).

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\* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopedia*. XI, 221-2. Not in Hollis or Orbis. Jisc cites only the Newcastle copy. Not located in Melvyl.

\*60. FIGUEIREDO, Marta. *Tentativas para matar o amor. / Intentos para matar el amor. Spanish text translated from the Portuguese by Lauren Mendinueta.* Lisbon: Sociedade Portuguesa de Autores / Imprensa Nacional, 2016. 8°, original illustrated wrappers. As new. 187 pp., (2 blank ll.). Bilingual edition in Portuguese and Spanish. ISBN: 978-972-27-2464-7. \$25.00

FIRST and ONLY EDITION. Awarded the Grande Prémio de Teatro Português SPA/Teatro Aberto for 2015.

61. FRANÇA, José-Augusto. *Azazel: peça em 3 actos por ....* Lisbon: Editorial Sul Limitada, 1956. 8°, original printed wrappers (some spotting). Internally fine; overall in very good condition. 108 pp., (2 ll.). 65.00

FIRST EDITION of this short drama, which Martinho cites as an example of França's link to Existentialism. The heroine defines herself by her revolt against the law and undertakes "a desesperada busca pelo homem—perseguido por toda a sorte de fantasmas e sentimentos de culpa—de um sentido para a existência" (Martinho).

José-Augusto [Rodrigues] França (b. 1922), a native of Tomar, is one of Portugal's most noted art historians, specializing in the nineteenth and twentieth centuries. He teaches at the Universidade Nova de Lisboa. He has also published a number of books of fiction, beginning with *Natureza morta* in 1949: "um dos melhores romances que se escreveram em português sobre a atmosfera opressiva gerada pela situação colonial" (Martinho). From 1947 to 1949 he was one of the leading figures in the Grupo Surrealista de Lisboa, and from 1951 to 1956 edited the literary periodical *Unicórnio* (later volumes were titled *Bicórnio*, *Tricórnio*, *Tetracórnio*, *Pentacórnio*)

\* On the author and this work, see Fernando J.B. Martinho in *Biblos* II, 678. See also Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 201-2; *Dicionário cronológico de autores portugueses*, V, 203-6. OCLC: 14548206 (New York Public Library, University of California-Los Angeles, Harvard University, University of North Carolina-Chapel Hill, Fundação Getúlio Vargas); 492491426 (Paris3-BUFR Portugais). Porbase locates two copies at Biblioteca Nacional de Portugal and one at Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc.

\*62. GARRETT, [João Baptista da Silva Leitão] Almeida, [1.º Visconde de Almeida Garrett, 1799-1854]. *Falar verdade a mentir.* Lisbon (and Évora?): Colibri / Instituto Português das Artes do Espectáculo / Delegação Regional da Cultura do Alentejo, 2001. Repertório Básico de Teatro, 11. Small 4°, original illustrated wrappers. As new. 71 pp., (1 l.). ISBN: 972-772-234-2 [as per the verso of the title page; the number 972-772-129-X (@sic?) appears on the back cover. This number was previously assigned to an earlier work published in this collection.]. \$20.00

Out-of-print.

*Rare Brazilian Edition*

- 63. GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett.** *Catão. Tragedia em cinco actos.* [Colophon] Rio de Janeiro: Typ. Universal de Laemmert, 1843. Folio (26.5 x 18.5 cm.), plain wrappers (front wrapper detached, spine a bit defective). Caption title. 2 columns. Some foxing. iv, 34 pp. \$400.00

Rare Brazilian edition of one of Almeida Garrett's early plays. In the preface (pp. 1-2), written in 1839, the author describes the revisions he has made to *Catão* and his feelings about writing drama. *Catão* was originally performed in 1821—while Almeida Garrett was still a student—and published soon thereafter. It was very popular among the young bourgeoisie of Lisbon, who saw it as a reflection of current events in Portugal, with the Cortes Constituintes in the role of the Roman Senate. The second edition, Lisbon, 1830, was substantially revised.

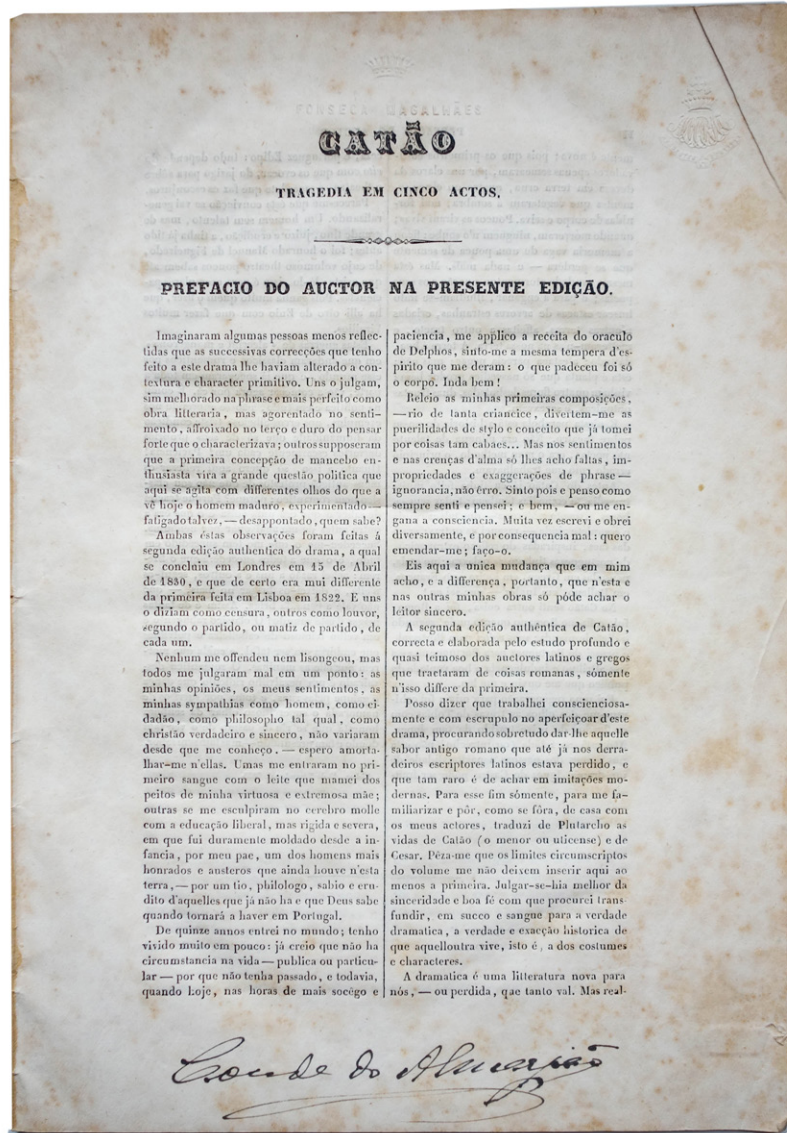
Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: "As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country's chief lyric poet in the first half of the nineteenth century ... and greatest dramatist since the sixteenth;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

*Provenance:* Luiz do Rêgo Barreto da Fonseca Magalhães da Costa e Silva, 1º Conde do Almarjão (1874-1950).

\* Not in Innocêncio. Bell, *Portuguese Literature*, pp. 287-92. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 749-83, esp. pp. 758-59. Not in Palha. Not in Azevedo-Samodães, Ameal, Avila-Perez or Monteverde. Not located in NUC. Not located in OCLC.

- \*64. GARRETT, [João Baptista da Silva Leitão] Almeida, [1.º Visconde de Almeida Garrett, 1799-1854].** *Frei Luiz de Sousa: edição do Theatro do Pinheiro.* Lisbon: Instituto da Biblioteca Nacional e do Livro, 1993. 8º, publisher's printed boards. As new. (2 ll.), xii pp., 236 pp., (2 ll.), 4 plates (3 in color), printed on pink paper, each page with botanical border. ISBN: 972-565-142-1. \$35.00

Facsimile of the edition, of only 34 copies, published by the Imprensa Nacional, Lisbon, 1844. The 3 color illustrations, new to the present edition, are by Lima de Freitas. Maria Leonor Machado de Sousa provides six pages of "Palavras prévias", also new to the present edition.



Item 63



- \*65. GARRETT, João Baptista da Silva Leitão de Almeida, 1º Visconde de Almeida Garrett. *Obras completas de Almeida Garrett. Grande edição popular, ilustrada. Prefaciada, revista, coordenada e dirigida por Theophilo Braga*. 2 volumes. Rio de Janeiro and Lisbon: H. Antunes, Livraria Editora, n.d. [1904]. Folio (28.6 x 21 cm.), publisher's gilt-stamped purple cloth (slight wear; spines slightly faded) Illustrations in text, many full page. A very good to fine set. lxxviii pp., (1 l.), 836 pp.; (4 ll.), 840 pp.  
2 volumes. \$300.00

Volume I is subtitled *Poesia—Theatro (prosa e verso)*. Volume II is subtitled *Prosas*.

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

\* Cf. Welch 2013 for the Lisbon 1904 imprint. Porbase, Hollis and Orbis cite this work, but with the imprint Lisboa: Empreza da Historia de Portugal, 1904.

66. GOMES, Alberto Figueira. *Poesia e dramaturgia populares no século XVI—Baltasar Dias*. Lisbon: Instituto de Cultura e Língua Portuguesa / Ministério da Educação, 1983. Biblioteca Breve, série literatura, 77. 8°, original printed wrappers. In very good to fine condition. 159 pp., (2 ll. advt.). ISBN: none. \$18.00

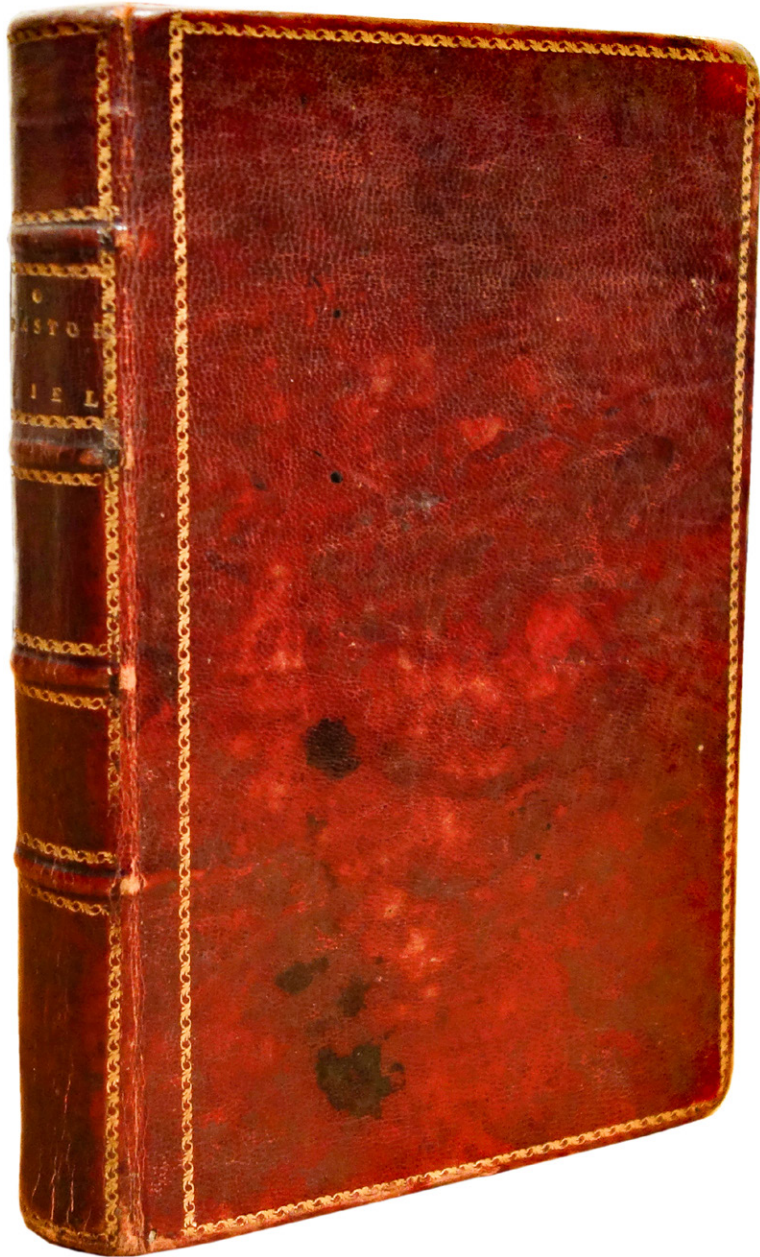
FIRST and ONLY EDITION.

#### *One of the Oldest Themes of Portuguese Literature*

67. GOMES JUNIOR, João Baptista. *Nova Castro, tragedia de João Baptista Gomes Junior. Oitava edição, correcta, e augmentada com a brilhante scena da Coroação*. Lisbon: Na Typ. de Joaquim Manoel Euzebio, 1858. 8°, early plain pink wrappers (faded). Small Portuguese royal arms on title page. Typographical divider on p. [2]. Typographical. headpiece on p. [3]. Finely engraved frontispiece. In very good condition. 80 pp., engraved frontispiece. \$50.00

There is another edition, Lisbon: Na Imprensa Nacional, 1938, also described on the title page as the "Oitava edição". Indeed, there is some confusion about the many editions. This tragedy was written in 1798 and given a prize by the Real Academia das Sciencias de Lisboa in 1799.

Inês de Castro (1325-1355) was a Galician noblewoman best known as lover and posthumously recognized wife of King Pedro I of Portugal. The dramatic circumstances



*Item 68*

of her relationship with D. Pedro, at the time Crown Prince, which was forbidden by his father King Afonso IV, her murder at the orders of Afonso, D. Pedro's bloody revenge on her killers, and the legend of the coronation of her exhumed corpse, have made Inês de Castro a frequent subject of art, music, and drama through the ages.

The author, a native of Porto, was said to have been a bookkeeper for a commercial establishment. He died young in 1803, probably in his mid to late 20s (leaving a widow of 24). He wrote two other tragedies; the *Nova Castro* is his most important work. Almeida Garrett called Gomes "nosso melhor trágico"; he was a major influence.

\* Roig, *Inesiana* 1360; a total of 27 editions are cited. This edition not in Innocência; see III, 305-6 in which is stated he had not seen the first edition, noting a second edition of Lisbon: Na Imprensa Regia, 1813 and others including one of Rio de Janeiro: Na Imprensa Regia, 1812, and a German translation of 1844; also X, 174, among others citing an edition of Rio de Janeiro: Typ. de Almeida e Guimarães, 1862. We have one in our personal collection of early Brazilian imprints apparently not cited elsewhere of Rio de Janeiro: Na Typografia de J.J. Barroso e Comp., 1835. On the author see Bell, *Portuguese Literature*, pp. 271-2; Maria Louisa Malato Borralho in *Biblos*, II, 851-2; *Dicionário cronológico de autores portugueses*, I, 510; Saraiva & Lopes, *História da literatura portuguesa* (1976), p. 678. OCLC: This edition not located; OCLC cites editions of Lisbon: Na Imprensa Regia, 1813, Lisbon: Na Imprensa Regia, 1814, Lisbon: Na Imprensa Regia, 1815, Lisbon: Na Imprensa Regia, 1817, Paris: Livraria portuguesa de J.P. Aillaud, 1818, Paris: L'Advocat, 1823, Lisbon: Imprensa Regia, 1830, Rio de Janeiro: E. e H. Laemmert, 1830s, Rio de Janeiro: E. Laemmert, 1835, Porto: M.J.A. Franco, 1837, Lisbon: Imprensa Nacional, 1838, Paris: J.P. Aillaud, 1838, Lisbon: Antonio Lino de Oliveira, 1839, Lisbon: Typ. de M.J. Marques da Silva, 1840, Lisbon: Impr. Nevesiana, 1843, Rio de Janeiro: E. & H. Laemmert, 1843, Paris: Livraria Portuguesa de J.P. Aillaud, 1848, Rio de Janeiro: A. de Freitas Guimarães & C.<sup>a</sup>, 1850, Porto: J.E. da Cruz Coutinho, 1850s, Porto: Typ. de S.J. Ferreira, 1857, Lisbon: Typ. e Livraria de M.J. Marques da Silva, 1865, Lisbon: Viuva Tavares Cardoso, 1906, Porto: Livraria Chardron, 1908, Lisbon: Gleba, 1937. This edition not located in Porbase, which, among sixteen different editions cited, the earliest is Lisbon: Nova Imp. de M. J. de Barros, 1806.

*Suppressed Translation, by a Brazilian*

\*68. **GUARINI, Giovanni Battista.** *O pastor fiel, tragi-comedia pastoral do Cavalheiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga.* Lisbon: Regia Officina Typographica, 1789. 8°, contemporary burgundy morocco (slight wear at extremities), spine with raised bands in five compartments, short title lettered in gilt in second compartment from head, gilt tooled borders on covers, edges of boards tooled gilt, marbled endleaves, text block edges tinted green. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Internally clean and crisp. In fine condition. Engraved armorial bookplate and small blindstamp on title page of J.[osé] C.[aetano] Mazziotti Salema Garção. Rubberstamp of E. Franco on title page. viiii, 293 pp. \$4,000.00

First Portuguese translation of Guarini's sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian





*Item 69*

poet Thomas Antonio Gonzaga. Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as Auditor Militar of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named Desembargador Honorario da Relação do Porto. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocêncio cites eight of these as “sendo indubitavelmente” the work of Gonzaga Neves. Gonzaga Neves died in Lisbon in 1819.

Innocêncio recounts the unlucky fate of this translation, its suppression and subsequent rarity: the Meza Censoria gave it permission to be published, then revoked the permission after the work had been printed and ordered that all copies sold be returned. After the Meza was abolished in 1794, the copies went to the Biblioteca Publica, and in 1838 were finally acquired by Gonzaga Neves’ heirs and sold through a Lisbon bookseller.

Guarini’s *Il pastor fido*, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the sixteenth century. Written in honor of the nuptials of the Duke of Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest being Venice, 1602. *Il pastor fido* inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel’s opera of the same name, first performed in 1712. Provenance: J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto was a noted collector and wolfram magnate.

\* Borba de Moraes, *Período colonial* pp. 179-80. Sacramento Blake VII, 299-300. Innocêncio VII, 361-3. *Imprensa Nacional* 411. Gonçalves Rodrigues, *A tradução em Portugal 1747*: citing no other translation into Portuguese before 1850. Not in JCB, *Portuguese and Brazilian Books*. Not in Welsh or *Greenlee Catalogue*. Not in Palha, which lists a Lyon, 1720 edition in Italian and French. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 750. NUC: WU, DCU.

#### *Suppressed Translation by a Brazilian*

**69. GUARINI, Giovanni Battista.** *O pastor fiel, tragi-comedia pastoral do Cavalleiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga.* Lisbon: Regia Officina Typographica, 1789. 8°, contemporary tree sheep (quite worn, hinges weak, covers wormed, spine ends defective), smooth spine with gilt fillets and dark green lettering piece, gilt letter, text-block edges sprinkled blue-green. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Some minor staining to the title-page and a few following leaves, but internally in fine condition, for the most part clean and crisp. viii, 293 pp. \$800.00

First Portuguese translation of Guarini’s sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga (author of *Marília de Dirceu*). Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as *auditor militar* of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named *desembargador honorario* for the *Relação do Porto*. He worked



Item 69

assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocência cites eight of these as “sendo indubitavelmente” the work of Gonzaga Neves, who died in Lisbon in 1819.

Innocência recounts the unlucky fate of this translation, its suppression and subsequent rarity: the Meza Censoria gave it permission to be published, then revoked the permission after the work had been printed and ordered that all copies sold be returned. After the Meza was abolished in 1794, the copies went to the Biblioteca Pública, and in 1838 were finally acquired by Gonzaga Neves’ heirs and sold through a Lisbon bookseller.

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\* Borba de Moraes, *Período colonial* pp. 179-80. Sacramento Blake VII, 299-300. Innocência VII, 361-3. *Imprensa Nacional* 411. Gonçalves Rodrigues, *A tradução em Portugal 1747*: citing no other translation into Portuguese before 1850. Not in JCB, *Portuguese and Brazilian Books*. Not in Welsh or *Greenlee Catalogue*. Not in Palha, which lists a Lyon, 1720 edition in Italian and French. NUC: WU, DCU. OCLC: 561200848 (British Library); 468915101 (Bibliothèque Nationale de France); 24647431 (Houghton Library, Catholic University of America-Oliveira Lima Library, University of Wisconsin-Madison, and Universidade de São Paulo). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library and adds Oxford University.

#### *First Portuguese Translation*

**70. HUGO, Victor.** *Ruy Braz, drama historico em cinco actos ... Imitado em prosa por Eduardo de Faria. Representado pela primeira vez no Theatro Nacional Normal da Rua dos Condes em 28 de Janeiro de 1840.* Lisbon: Imprensa Nacional, 1840. 8°, original pink printed wrappers with border on front wrapper: a castle composed of typographical ornaments (spine slightly defective at head and foot, light soiling). Uncut and unopened. Some light marginal dampstaining and spotting; one corner creased at end. In very good condition. Old rubber stamp (“632”) on rear wrapper. 194 pp.

\$75.00

First Edition in Portuguese of Hugo’s masterful *Ruy Blas* (Paris, 1838), and also the first published work by Faria, who was 17 at the time. *Ruy Blas* premiered in Paris on November 8, 1838; this edition includes a translation of Hugo’s preface, dated 15 November 1838. The play—one of Hugo’s best—is a thinly veiled cry for political reform set in Madrid, 1699, at the court of D. Carlos II.

Born in Lisbon in 1823, Faria held a position as a government clerk while pursuing his literary interests in his spare time. His free translation of *Ruy Blas* was followed by translations of other works by Hugo, Alexandre Dumas and Eugène Sue, as well as by original novels written in a similar style. Encouraged by the reception of his works, Faria resigned his post to pursue a full-time career as author, translator, editor and publisher of popular works, including the *Revista contemporanea* (Lisbon, 1847-48), a collection of biographical sketches of contemporary figures, a *Novo dicionario da lingua portuguesa*



(Lisbon, 1849 and later editions), and the *Bibliotheca economica*, a series of nearly 60 translations of French romances, published 1851-53. In 1858, business reverses drove Faria from publishing, and to Brazil. He died in London in 1860.

\* Innocência II, 220; IX, 160. Gonçalves Rodrigues, *A tradução em Portugal* 5458: calling for only 144 pp. Not located in NUC. OCLC: 13678517 (Indiana University, University of Kansas, Houghton Library-Harvard University, University of North Carolina-Chapel Hill, Cambridge University). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Jisc repeats Cambridge University. KVK (51 databases searched) locates only the copy cited by Porbase.

**71. LA MOTTE, Antoine Houdar de la.** *Os Machabeos: tragedia... traduzida em verso portuguez por João Baptista Gomes.* Porto: Na Officina de Antonio Alvarez Ribeiro, 1803. Tall 12°, early light brown wrappers (two short tears on spine). Woodcut vignette of lyre pierced by an arrow, with laurel wreath, on title page. Typographical headpieces for each act. In very good condition. Old red-bordered paper tag with ink manuscript shelfmark ("3093 / e") tipped on to upper inner corner of front wrapper. In corner of half-title verso is small paper tag with note in early ink manuscript: "833 Duz.º / A.M.001". (5 ll.), 79 pp., (1 blank l.). \$50.00

First edition in Portuguese; it appeared again in Lisbon, 1813, 1830, and 1832. The volume includes a dedication to Francisco de Almada e Mendonça written in verse, by the translator. The play takes place in Antioch.

Antoine Houdar de la Motte (Paris, 1672-1731) wrote texts for operas and ballets, including the enormously popular *Inès de Castro*, 1723. In the battle of the ancients vs. moderns, he was a champion of the moderns.

Before he died at an early age in 1803, João Baptista Gomes Junior, a native of Porto, published two translations of tragedies and composed *Nova Castro*, an enormously popular drama that went through many editions. The first, judging from Porbase, was published in Lisbon, 1806. Innocência notes that Gomes is sometimes called the first Portuguese tragedian: "porém este conceito accusa ou notavel parcialidade, ou mui pouca intelligencia e conhecimento da arte em quem o aventou." Almeida Garrett considered that *Nova Castro* that "D'entre os bastos defeitos d'essa tragedia sobresaem muitas bellezas."

\* Gonçalves Rodrigues, *A Tradução em Portugal* 2494: not calling for any preliminary leaves. Innocência III, 305: listing editions of Porto, 1803 and Lisbon, 1813; on the author, see also X, 174. OCLC: 959051876 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates two copies, both at Biblioteca Nacional de Portugal. Not located in Jisc, which cites one copy of the 1830 edition, at British Library. KVK (51 databases searched) locates only the copies cited by Porbase.

**72. LA MOTTE, Antoine Houdar de la.** *Os Machabeos: tragedia de Mr. Houdar de la Motte, traduzida em verso portuguez por João Baptista Gomes.* Lisbon: na Impressão Regia, 1813. 8°, early plain pink wrappers (faded, some wear). Wood-engraved royal arms of Portugal above publisher's initials on title page. Uncut. Title page soiled and with a small hole (touching a letter on verso). Significant dampstains at fore-edges to p. 32 and over most of final quire. Overall in good condition. 74 pp.

\$20.00

Second edition in Portuguese; it first appeared in Porto, 1803. There were third and fourth editions in Portuguese, Lisbon 1830 and 1832. The volume includes a dedication to Francisco de Almada e Mendonça written in verse, by the translator. The play takes place in Antioch.

Antoine Houdar de la Motte (Paris, 1672-1731) wrote texts for operas and ballets, including the enormously popular *Inès de Castro*, 1723. In the battle of the ancients vs. moderns, he was a champion of the moderns.

Before he died at an early age, João Baptista Gomes Junior (d. 1803), a native of Porto, published two translations of tragedies and composed *Nova Castro*, an enormously popular drama that went through many editions. The first, judging from Porbase, was Lisbon, 1806. Innocência notes that Gomes is sometimes called the first Portuguese tragedian: "porém este conceito accusa ou notavel parcialidade, ou mui pouca intelligencia e conhecimento da arte em quem o aventou." Almeida Garrett wrote of *Nova Castro* "D'entre os bastos defeitos d'essa tragedia sobresaem muitas bellezas."

\* Gonçalves Rodrigues, *A Tradução em Portugal* 3060. Innocência III, 305: listing editions of Porto, 1803 and Lisbon, 1813; on the author, see also X, 174. NUC: DLC. OCLC: this edition not located; listing only the Porto, 1803 edition, 959051876 (Biblioteca de Arte Calouste Gulbenkian), and the Lisbon, 1830 edition, 560204537 (British Library). Porbase locates 3 copies, all at the Biblioteca Nacional de Portugal. Jisc lists only a Lisbon, (1830?) edition at the British Library.

**73. LACERDA, Augusto Cesar de.** *Homens do mar. Drama maritimo em um prologo e tres actos original.* Rio de Janeiro: A.A. da Cruz Coutinho [title page verso has imprint Porto: Typographia do Jornal do Porto, 1864]. Large 8°, original gray printed wrappers (spine largely defective, front wrapper and half title detached). Mild foxing. Overall in good condition. 173 pp., (1 blank l.).

\$75.00

FIRST EDITION. Augusto Cesar de Lacerda was an important Portuguese dramatist and well known actor who wrote in the Romantic and later Naturalist style. This play is from the middle phase of his career (1863-69), when he resided in Brazil.

Lacerda (1829-1903) was born in Lisbon to a wealthy family and studied at the Escola Naval. Following a brief military career, he joined the company of the Teatro de D. Maria II in Lisbon where, under the tutelage of the noted actor Épifânio, he made his debut in 1851. During the 1850s he built a successful and multifaceted career as actor, impresario, and author of a wide variety of dramatic works. From 1863 to 1869 he lived in Brazil, where his plays proved as popular as they had been in Portugal. Returning

to Portugal, Lacerda wrote five more plays, ending with *Asmodeu* in 1881, before poor health forced him to cease writing for the stage.

The outer rear wrapper contains a list of 64 plays by Herculano, Almeida Garrett, Camilo Castello-Branco, L.A. Burgain, José Mendes Leal, Lacerda, and J.M.D. Guimarães in Rio de Janeiro, at Rua da Quitanda n.º 98, and in Porto, at Rua dos Caldeireiros n.º 18-20.

\* This play not in Innocência; on the author, see VIII, 335 and XXII, 464; Bell, *Portuguese Literature* p. 314; Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 855; Sousa Bastos, *Dicionário de teatro português* pp. 239-40; Fernando M. Oliveira in *Biblos*, II, col. 1326; and *Grande enciclopedia* XIV, 503-4. NUC: DLC, NN. OCLC: 13676347 (Yale University, Library of Congress, Indiana University, University of Kansas-Rare Books, University of North Carolina-Chapel Hill, Bayerische Staatsbibliothek); 959051888 (Biblioteca de Arte Calouste Gulbenkian); 1046535876 (Library of Congress copy [lacks the wrappers] digitized). Porbase locates a single copy at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies at Bayerische Staatsbibliothek and Biblioteca Nacional de Portugal.

**\*74. LEAL, [Antonio Duarte] Gomes.** *O Anti-Cristo. Segunda edição do poema refundido e completo, e acrescentado com As Téses Selvagens.* Lisbon: Aillaud & C.<sup>a</sup>, 1907 [as per title page; 1908 on front wrapper]. Tall 8°, original printed wrappers (head of spine defective) Title page in red and black. Uncut. In good condition overall. Internally very good to fine. Author's ink manuscript presentation inscription on half title: "Ao seu amigo e // ilustre e subtil critica // da Arte, Forjaz de // Sampaio // Hominagem do Autor." xviii, 493, (1) pp., (1 l.). \$125.00

Preferred edition of this lengthy dramatic poem, originally published in 1886, completely revised, with the addition of the *Téses Selvagens*, and the author's open letter to his mother (pp. [vii]-xviii).

Antonio Duarte Gomes Leal (Lisbon, 1848-1921) was "um dos mais importantes poetas do nosso séc. XIX" (*Biblos*), and according to Vitorino Nemésio, "além do grande poeta que em muitos momentos foi, um dos mais extraordinários estilistas do verso português e o verdadeiro criador da poesia moderna em Portugal" (quoted in *Dicionário cronológico de autores portugueses*).

Gomes Leal was briefly a notary's clerk, but became involved in literary circles early on, publishing his first poem in 1866, in the *Gazeta de Portugal*. His first book of poetry, *Claridades do Sul*, 1875, was highly praised—but throughout his career, most of his poems were published in periodicals or as separate pamphlets. (Innocência lists well over a hundred such pieces.) They were usually topical, political or satirical, reflecting his radical republican and anticlerical views. *A Fome de Camões*, 1870, was published for the third centenary of *Os Lusíadas*. *A Traição*, 1881, caused a scandal and led to Gomes Leal's brief imprisonment. Gomes Leal was one of the founders of the periodical *O Espectro de Juvenal*, 1872, and *O Século*, 1881. His work was at times ultra-romantic, Parnassian, Symbolist, and Decadent.

After his mother's death in 1910, Gomes Leal converted to Catholicism and lapsed into abject, sleeping-on-park-benches poverty. The state granted him a small pension in 1916 after an appeal by Teixeira de Pascoais and other writers.

*Provenance:* Albino Maria Pereira Forjaz de Sampaio (1884-1949) was a member of the Academia das Ciências de Lisboa. He wrote and edited a large number of books;

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

\* Innocência XXII, 248; on the author, see XX, 201-2; XXII, 239-255, 533-4; *Aditamentos* p. 34. See also Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, pp. 259-62; Fernando Guimarães in *Biblos* II, 1370-3; *Dicionário cronológico de autores portugueses* II, 311-3; Saraiva and Lopes, *História da literatura portuguesa* (17th ed., 2001?), pp. 928-31; *Dicionário de literatura* (4th ed., 1994) II, 520-1.

**\*75. LEAL, Joana d'Eça.** *Companhia Rey Colaço — Robles Monteiro. Introduction by Maria João Brilhante and Ana Isabel Vasconcelos*. Lisbon: Imprensa Nacional, 2016. *Biografias do Teatro Português*, 1. 8°, original illustrated wrappers. As new. 142 pp., (1 l.), illus. in text, endnotes, bibliography. ISBN: 978-972-27-2443-2. \$20.00

FIRST and ONLY EDITION. A book with a similar title: *A Companhia Rey Colaço Robles Monteiro (1921-1974): Correspondência*, edited by Margarida Palhinha, appeared in 1989.

*Playwright / Physician / Surgeon*

**76. LEMOS JUNIOR, Maximiano Augusto Oliveira.** *Gomes Coelho e os medicos*. Porto: Typ. a vapor da "Enciclopedia Portuguesa", 1922. 8°, later (mid-twentieth-century?) navy quarter sheep over marbled boards, spine richly gilt with raised bands in five unequal compartments, gilt lettering and numbering, marbled endleaves, top edges tinted blue, blue-green silk ribbon place marker, original beige printed wrappers bound in. In fine condition. Brown on beige printed paper ticket (5 x 4 cm.) of Livraria Academica, Porto, in upper outer corner of front pastedown endleaf. (2 ll.), 104 pp., (1 l., 1 blank ll.), 12 half-tone plates containing portraits of Gomes Coelho's medical contemporaries.

\$250.00

FIRST and ONLY EDITION. Joaquim Guilherme Gomes Coelho (1839-1871) physician and surgeon, is better known as Júlio Dinis, a noted playwright and novelist who

was extremely popular during his lifetime and is still widely read. He died at age 31 of tuberculosis, whose onset had forced him to resign as deputy professor at the medical school in Porto. In this volume, Oliveira Lemos examines Dinis's relationships with his teachers and colleagues in the medical field.

\* See Innocência XII, 54-7. *NUC*: DLC, DNLM. Porbase locates 2 copies, both at the Biblioteca Nacional de Portugal. Jisc locates two copies, at the Wellcome Library and the British Library.

**\*77. LIMA, Manuel de.** *O clube dos antropófagos*. Lisbon: Estampa, 1973. *Obras de Manuel de Lima*, 3. Small 8°, original illustrated wrappers. As new. 267 pp., (2 ll.). ISBN: none. \$35.00

First appearance of this title as a novella (ending on p. 115), followed by an "Interfácio" (pp. [117]-134). The second edition of the play by the same title occupies pp. [135]-267. It was first published 1965. An illustration by José de Araújo is on the verso of the half-title.

\* See Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, p. 268. *Dicionário cronológico de autores portugueses*, IV, 681-2.

**\*78. LOPES, Maria Virgílio Cambraia.** *Rafael Bordalo Pinheiro: imagens e memórias de teatro*. Lisbon: Imprensa Nacional / Câmara Municipal de Lisboa / Museu Bordalo Pinheiro, 2013. Coleção arte e artistas. Large 4° (24.3 x 28.1 cm.), original illustrated wrappers. As new. 429 pp. (1 blank l.), profusely illustrated in color, bibliography. One of 1000 copies. ISBN: 978-972-27-2006-9. \$75.00

FIRST and only published EDITION. Based on the author's doctoral thesis, defended at the Faculdade de Letras, Universidade de Lisboa, in 2009. Following the conclusion of the main text, there are short biographies of often cited or mentioned individuals, with specific reference to the caricatures or images discussed by the author. What is principally explored are theatrical representation of individuals in Portugal, as well as caricatures of actors and prominent persons on the political "stage" at the time drawn by Rafael Bordalo Pinheiro. Other aspects that are developed related to the caricatures are historical considerations of caricature, and interesting accounts of what Rafael Bordalo Pinheiro may have been exploiting in different drawings that might not be apparent to a modern reader. Bordalo Pinheiro (1836-1905) was if not the greatest, one of Portugal's greatest caricaturists, and one of the best of any nation ever.

\* See Pamplona, *Dicionário de pintores e escultores portugueses* [1987-88] I, 223-27.

79. [LUIS, Nicolau, probable author]. *Mais pode a criação, que o sangue, o Fidalgo rustico*. N.p.: n.pr., n.d., but Lisbon: Na Officina de Francisco Borges da Silva, 1764. 4°, stitched. Brownd, soiled, some stains and dampstains. Overall in near-good condition. A few early marginal notes on first leaf, in ink. Pages 3-28, lacking A1, the title page. \$30.00

FIRST and ONLY EDITION?

\* Forjaz de Sampaio, *Teatro de cordel* 300. Calouste Gulbenkian, *Literatura de Cordel* 280. Barata & Pericão *Catálogo da Literatura de Cordel (Coleção Jorge de Faria)* 1184. OCLC: 82691969 (Houghton Library-Harvard University, University of Birmingham) gives the author as Luis Nicolau, imprint Lisbon: Na officina de Francisco Borges de Sousa, 1764, with 28 pp.; 959098064 (Biblioteca de Arte Calouste Gulbenkian); both records give the author as Luis Nicolau, the imprint as Lisbon: Na officina de Francisco Borges de Sousa, 1764, with 28 pp. Porbase apparently describes the same work as in OCLC; a single copy in the Biblioteca Nacional de Portugal.

80. [LUIS, Nicolau, translator?] *Comedia nova intitulada O Carvoeiro de Londres, ou A Dama desenterrada. Traduzida de idioma estranho, e posta mais ao gosto do nosso Theatro Portuguez, e segunda vez correcta pelo seu mesmo Traductor ....* Lisbon: Na Nova Officina de João Rodrigues Neves, 1804. 4°, later pale blue wrappers (fading, reinforced at spine with strip of brown paper, title in ink manuscript on front cover). Some browning and dampstains. Overall in near-good to good condition. Old pagination in ink manuscript (39-78) in upper outer corners of each page. 38 pp., (1 l. advertisement). \$50.00

FIRST EDITION? Another appeared in Lisbon, 1823. Characters include the king of England, several noblemen, and Ricardo Velho, a miner; the drama is set near London.

\* Forjaz de Sampaio, *Teatro de cordel* 88: listing also an edition of Lisbon, 1823. Calouste Gulbenkian, *Literatura de Cordel* 71; also 71a (Lisbon, 1823). Barata & Pericão *Catálogo da Literatura de Cordel (Coleção Jorge de Faria)* 350; also Lisbon, 1823. OCLC: 79436985 (Houghton Library-Harvard University, Thomas Fisher Rare Book Library-University of Toronto, Cambridge University); 562601185 (British Library, lacking all between title page and p. 7); 460448242 (Bibliothèque nationale de France). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Jisc repeats copies at the British Library and Cambridge University.

**81. MACEDO, José Agostinho de. *Branca de Rossis. Tragedia.*** Lisbon: Na Impressão Regia, 1819. 8°, contemporary brown decorated wrappers (some insect damage to covers). Woodcut Portuguese royal arms on title page. Occasional light marginal soiling. Uncut and largely unopened. Overall in very good condition. 93 pp., (1 l. advertisement). \$250.00

FIRST EDITION of Macedo's first published dramatic work, said by Bell (*Portuguese Literature* p. 281) to be based loosely on Napoleon and Joséphine.

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

\* Innocência IV, 192. Palha 1249. Not in Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular*. Not in Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borrallho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. NUC: DLC, MH, InU, CU. OCLC: 24388627 (without mention of the advertisement leaf; locates fourteen copies, but we think some may be online resources); 697185498 (an internet resource; locating copies at the University of Victoria, and Bibliothèque Nationale de France). Porbase locates five copies, three in the Biblioteca Nacional de Portugal, and one each in the Fundação Calouste Gulbenkian and the Biblioteca Municipal de Elvas. Jisc locates a single copy, at the British Library.

**82. MACEDO, Joaquim Manoel de. *Cincinnati. Quebra-louça. Comedia em cinco actos.*** Rio de Janeiro: B.L. Garnier, and Paris: E. Belhatte (printed Paris: Typographia Georges Chamerot), 1873. 12°, contemporary navy quarter sheep over marbled boards (wear to corners, foot of spine slightly defective, spine faded), smooth spine gilt, gilt letter, text-block edges sprinkled blue. Light foxing. In good to very good condition. (2 ll.), 177 pp. \$350.00

FIRST and ONLY EDITION of this late work, whose title translates as "The Cincinnati China-Breaker." Macedo (1820-1882), a native of Itaboraí, Rio de Janeiro, is usually considered the first Brazilian novelist. *A Moreninha*, published in 1844, was a tremendous popular success and is still read today. Macedo's influence as a novelist was very great. He was also a major force in Brazilian theater: *O primo da Califórnia* is usually cited as the first work of Realist theater in Brazil. Macedo's importance as a dramatist was emphasized by Veríssimo: "um dos principais fomentadores do nosso teatro, e porventura o seu melhor engenheiro" (p. 159). His dramaturgical activity stretches from 1849 to the early 1870s, the period Veríssimo considered the best for Brazilian drama, "que então realmente existiu com autores e atôres nacionais, queridos e estimados do público" (p. 161).

Macedo was one of the most prolific authors Brazil has ever produced, with some twenty novels, twelve dramas, and ten other works to his credit. His evaluation by the

critics is another matter: Carpeaux points out that critics turned against him in inverse proportion to his popular success. Bandeira, for example, calls *A Moreninha* “a highly romantic story, sentimental to the point of stickiness” (p. 84). A more accurate historical evaluation is given by Benedicto (quoted in Goldberg, pp. 93-4): “If we wish to judge him in comparison with [José de Alencar, Taunay, or Machado de Assis] or with the writers of today, his work pales .... But accepting him in the time for which he wrote, when the novel had not yet received the Flaubertian esthetics that ennobled it and had not been enriched by the realistic genius of Zola—beside his contemporaries Teixeira de Souza, Manoel de Almeida and Bernardo Guimarães, he seems to us living, picturesque, colorful, as indeed he is. I esteem him because he has contributed to the development and wealth of our literature.”

\* Sacramento Blake IV, 187. Innocência XII, 104. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 95. On the author, see also Goldberg, *Brazilian Literature* pp. 92-4; Bandeira, *Brief History of Brazilian Literature* pp. 83-4; Veríssimo, *História da literatura brasileira* (1969) pp. 159-62; Carpeaux, *Pequena bibliografia crítica da literatura brasileira* pp. 83-5. Cortés and Barrea-Marlys, *Encyclopedia of Latin American Theater* (2003), pp. 74-75. NUC: DLC, InU, MH, DCU-IA. OCLC: 13708698; 457794113.

**83. MACEDO, Joaquim Manoel de.** *Lusbela, drama*. Rio de Janeiro: B.L. Garnier, and Paris, Garnier Irmãos (printed Paris: Imp. de Simon Raçon), 1863. 12°, contemporary navy quarter sheep over marbled boards (wear to spine, corners; spine browned), smooth spine gilt, text-block edges sprinkled blue. Worming in upper and lower margins of final 18 leaves, not affecting text. In good condition. (2 ll.), 140 pp. \$200.00

FIRST EDITION of one of the most important of Macedo's twelve dramas, first performed in 1862. Showing Macedo's concern with social criticism, it tells the story of Damiana, seduced by her father's employer, who is banished by her father and becomes a prostitute under the name Rosa Lusbela.

Macedo was an major force in Brazilian theater: *O primo da Califórnia* is usually cited as the first work of Realist theater in Brazil. His importance was emphasized by Veríssimo: “um dos principais fomentadores do nosso teatro, e porventura o seu melhor engenheiro” (p. 159). His dramaturgical activity stretches from 1849 to the early 1870s, the period Veríssimo considered the best for Brazilian drama, “que então realmente existiu com autores e atôres nacionais, queridos e estimados do público” (p. 161).

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colorful, as indeed he is. I esteem him because he has contributed to the development and wealth of our literature."

\* Sacramento Blake IV, 188: calling for only 140 pp. Innocêncio XII, 108: calling for only 140 pp. W. Martins, *História da inteligência brasileira* III, 181-4, with a long description of *Lusbela* on pp. 183-4. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 96: calling for only 140 pp. Veríssimo, *História da literatura brasileira* (1969) pp. 159-61. On Macedo's dramas, see Carpeaux, *Pequena bibliografia crítica da literatura brasileira* pp. 83-4. NUC: InU, MH.

### *Sebastianists On Stage*

\*84. MACEDO, José Agostinho de. *O Sebastianista desenganado á sua custa. Comedia composta por .... Representada oito vezes successivas no Theatro da Rua dos Condes*. Lisbon: Na Imprensa Nacional, 1823. 8°, later plain light gray wrappers, author and short-title in ink manuscript on front cover, original plain wrappers bound in. Uncut. Small, light waterstain in upper blank margin of first dozen or so leaves. In very good condition. Old purple stamp with monogram beneath ducal coronet of the library of the Dukes of Palmela on title page. 56 pp. \$120.00

FIRST and ONLY EDITION. According to Innocêncio, this comedy was performed in 1810. It is said to be a personal satire directed at João Bernardo da Rocha and Nuno Pato Moniz. They wrote "O Anti-sebastianista desmascarado" directed against Macedo, which appears never to have been published, and it is not certain if it was ever performed.

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

*Provenance*: The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the twentieth century through the 1960s. The first to hold the title was D. Pedro de Sousa Holstein (1781-1850), a Portuguese diplomat who served as prime minister at various times in the 1830s and 1840s. He wrote profusely on politics and economics. (See *Grande enciclopédia* XX, 123-8.)

\* Innocêncio IV, 192. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. OCLC: 46954003 (Harvard College Library, Vanderbilt University, Thomas Fisher Library-University of Toronto); 312480440 (Universitat Leipzig); 881892040 and 561870116 are digitized. Porbase locates copies with 56 pp. at Biblioteca Nacional de Portugal (three copies), Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Municipal de Elvas (one copy each), as well as a copy at Biblioteca Nacional de Portugal with 59 pp. Jisc locates two copies at British Library. KVK (51 databases searched) repeats only the copies cited by Porbase.

**85. MACEDO, Joaquim Manoel de.** *Lusbela*, drama. Rio de Janeiro: B.L. Garnier, and Paris, Garnier Irmãos (printed Paris: Imp. de Simon Raçon), 1863. 12°, modern (ca. 1980?) full blue morocco by L. Berger, spine with raised bands in six compartments, gilt letter, covers with gilt decoration on borders, inner dentelles gilt, marbled endleaves, original printed wrappers bound in. Some foxing at edges. Uncut. Overall in very good condition. (2 ll.), 140 pp. \$600.00

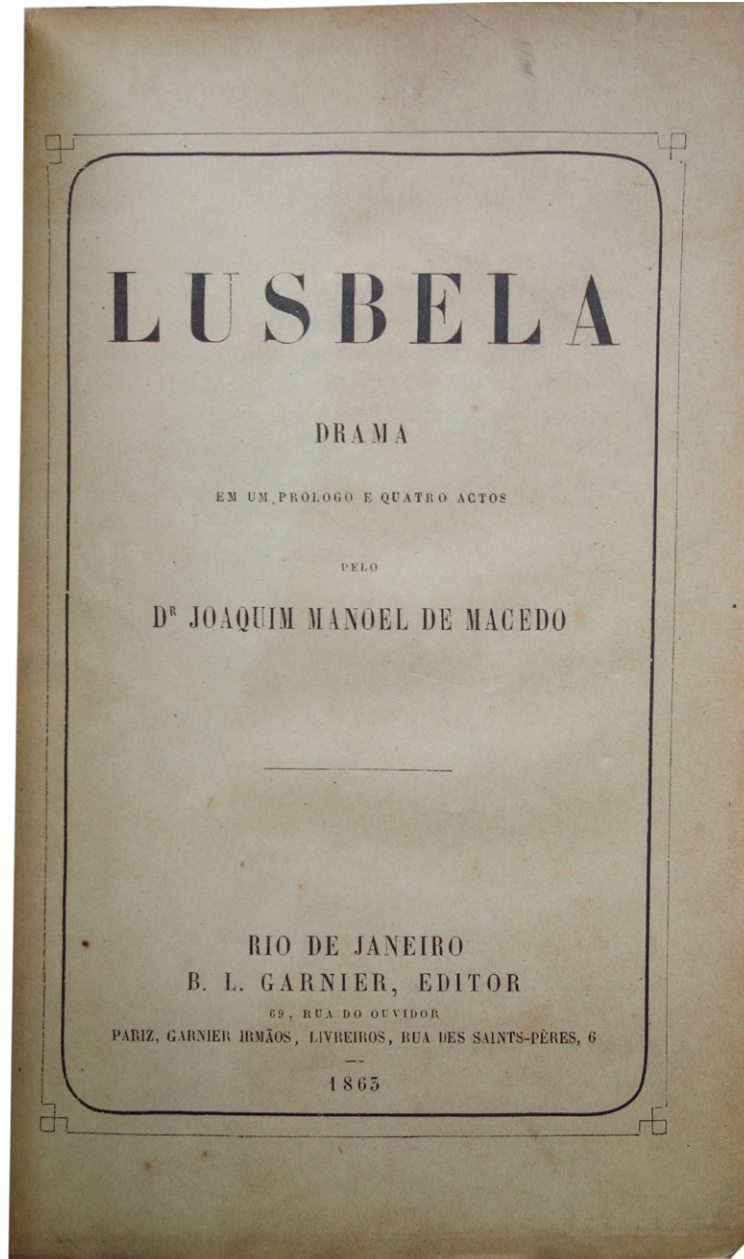
FIRST EDITION of one of the most important of Macedo's twelve dramas, first performed in 1862. Showing Macedo's concern with social criticism, it tells the story of Damiana, seduced by her father's employer, who is banished by her father and becomes a prostitute under the name Rosa Lusbela.

Macedo was a major force in Brazilian theater: *O primo da Califórnia* is usually cited as the first work of Realist theater in Brazil. His importance was emphasized by Veríssimo: "um dos principais fomentadores do nosso teatro, e porventura o seu melhor engenheiro" (p. 159). His dramaturgical activity stretches from 1849 to the early 1870s, the period Veríssimo considered the best for Brazilian drama, "que então realmente existiu com autores e atôres nacionais, queridos e estimados do público" (p. 161).

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\* Sacramento Blake IV, 188: calling for only 140 pp. Innocência XII, 108: calling for only 140 pp. W. Martins, *História da inteligência brasileira* III, 181-4, with a long description of *Lusbela* on pp. 183-4. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 96: calling for only 140 pp. Veríssimo, *História da literatura brasileira* (1969) pp. 159-61. On Macedo's dramas, see Carpeaux, *Pequena bibliografia crítica da literatura brasileira* pp. 83-4. NUC: InU, MH.



Item 85

**86. MACHADO, Julio César.** *Biographia do actor Isidoro*. Lisbon: Typografia de Joaquim Germano de Sousa Neves (wrappers: Escriptorio do Editor), 1859. Galeria Artística, Collecção de Biographias de Actores e Actrizes Portuguezes, N.º 2. Large 8°, original pale blue printed wrappers (brownstain on lower wrapper with 2 holes). Single pinpoint wormhole, without loss of text. Foxing on the frontispiece, otherwise internally fine. Overall in good condition. 32 pp., with engraved frontispiece portrait of Isidoro by Joaquim Pedro de Sousa. \$35.00

FIRST and ONLY EDITION of this biographical sketch of the great nineteenth-century Portuguese comic actor and dramatist Isidoro Sabino Ferreira.

Júlio César [da Costa] Machado (1835-1890) was a writer of novels, dramas, short stories, biographies; he also wrote *folhetins* for the *Diário de Notícias*, making a name for himself by his critical and humorous view of contemporary life in Lisbon. His earliest work, *Estrela da Alva*, was written when he was 14 years old, and published in 1850 at the prompting of Camilo Castelo Branco, in *A Semana*. Machado is recognized as one of the authors who moved the novel toward a more natural style, anticipating to some degree the works of Eça de Queirós. Machado and his wife both committed suicide soon after their seventeen-year-old son killed himself.

\* *Innocência* V, 160; XIII, 256; see also V, 19-20 and, for Isidoro, X, 98-9. On Júlio César [da Costa] Machado (1835-1890), see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 291-2; also *Dicionário cronológico de autores portugueses*, II, 180-1; Ernesto Rodrigues in *Biblos*, III, 339-41; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 777, 789, 801-3, 809-10. Not located in NUC. OCLC: 1969201 (State University of New York-Binghamton, University of Illinois, National Library of Australia, British Library). Porbase locates five copies: three in the Biblioteca Nacional de Portugal, and one each at the Universidade Nova de Lisboa-Centre for English, Translation and Anglo-Portuguese Studies, and Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats British Library only.

**87. MADUREIRA, Joaquim [Braz Burity].** *Impressões de teatro (Cartas a um provinciano & notas sobre o Joelho) 1903-1904. 180 caricaturas de: Abeillé—Amye—André Gill—Arnaldo Ressano—Bordallo Pinheiro (Raphael & M. Gustavo)—Capiello—Caran d'Ache—Carlos Leal—Celso Herminio—Felix Valloton—Francisco Teixeira—Giraud—Henri Heran—Jean Veber—Jorge Colaço—José Leite—Julião Machado—Leal da Camara—Leander—Losques—Nadar—Robert—Sam—Voigt—Zim, etc. etc.* Lisbon: Ferreira & Oliveira L.<sup>da</sup>, 1905. Large 8°, green publisher's cloth stamped in brown (spine and upper edge very much stained and faded). In somewhat less than good condition overall. Internally good to very good. xv, 495, (1) pp. \$20.00

FIRST and ONLY EDITION.

*Play Celebrating Liberal Revolution in Porto*

**88. MAGALHAES, Joaquim Antonio de.** *A Queda do Despotismo. Drama Heroico em tres actos composto para se representar em o dia 24 de Agosto de 1822, em memoria do faustissimo dia da Acclamação feita na cidade do Porto da nossa Regeneração Política, e alusivo ao mesmo dia. Por seu author ....* Coimbra: Na Typografia da Rua dos Coutinhos, 1823. 8°, disbound. A few ink scribbles in lower outer blank margin of title page. Light browning. In good to very good condition. 31 pp. \$300.00

FIRST and ONLY EDITION. The play (more of a dialogue between allegorical characters) was written to celebrate the uprising in Porto on August 24, 1820, that brought the liberals to power in Portugal and led to the country's first constitution. The *dramatis personae* include Lisia, Esperança, Despotismo, Constituição, Douro, Tejo, Mondego, Genio do Mal, and a chorus of winged Genii. The play takes place on August 24, 1820.

Pages 3-5 are an ode by J.M.C. Valente. The list of subscribers runs to over 150 names (pp. 25-31).

Joaquim Antonio de Magalhães (Lamego, ca. 1790-Lisbon, 1848) studied law at Coimbra and by 1826 was serving in the Córtes. He later served as minister plenipotentiary to Rio de Janeiro. An influential figure in the 1820s and 1830s, he was noted for his oratorical powers; many of his speeches in parliament were printed, and are of considerable interest for the history of the period. Innocência speaks delicately of "certos desregramentos intimos" that were said to have disturbed his faculties and shortened his life. In a later volume, Brito Aranha reprints a letter to Innocência from Magalhães's nephew stating that Magalhães's early demise was not due to a dissolute life, but to a skin disease he contracted in Brazil. The disease left him nearly blind, and a physician's energetic attempts to reverse the blindness adversely affected his mind.

\* Innocência XII, 9. Not in Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*. OCLC: not located; OCLC lists a drama of the same name by Nuno Alvares Pereira Pato Moniz, published Lisbon, 1809. Not located in Porbase, which cites many other works by the author (and *A Queda do despotismo* by Moniz, published Lisbon, 1809). Not located in Jisc. Not located in KVK (51 databases searched).

*Mourning the Death of One of Portugal's Most Promising Actresses*

**89. MARECOS, Ernesto [Frederico Pereira].** *Coroa de perpetuas: Elegia por ocasião da sentida morte de Manuela Rey distincta actriz do Theatro de D. Maria II dirigida a J.J. Tasso eximio actor do mesmo theatro por ....* Lisbon: Imprensa de J.G. de Sousa Neves, 1866. Large 8°, original green printed wrappers (creased, soiled, pieces missing). Small pieces missing from margins of first and final leaves. Overall in good condition. 16 pp. \$50.00

FIRST and ONLY EDITION? Both Manuela Rey and J.J. Tasso (the dedicatee) performed at the Theatro Nacional D. Maria II. Rey (1843-1866), a native of Spain, began

her short but splendid career at age 14 in the Teatro do Salitre. Camilo considered her the best Portuguese romantic actress; this poet seems to have concurred.

Ernesto Marecos (Lisbon, 1836-1879), son of noted poet José Frederico Perieira Marecos, was a government bureaucrat in Angola and then Moçambique. He published numerous volumes of poetry starting in the 1850s.

\* Innocência IX, 177: slightly different title, with the name "Manuela Lopez Rey" but the same imprint and collation. OCLC: 958989314 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

**\*90. MARQUES, Raul Malaquias.** *Ao vivo e em direto*. Lisbon: Sociedade Portuguesa de Autores / Imprensa Nacional, 2015. 8°, original illustrated wrappers. As new. 77 pp., (1 blank l.). ISBN: 978-972-27-2366-4. \$20.00

FIRST and ONLY EDITION. Awarded the Grande Prémio de Teatro Português SPA/ Teatro Aberto for 2014. The author, a journalist, was born in Praia da Vieira, 1947. He has previously published at least two volumes of poetry, two of short stories, and three of plays (one for children), as well as a number of poems and short stories in newspapers and reviews.

**\*91. MATEUS, Osório.** *Teatro em Portugal até 1500: bibliografia*. Lisbon: Cosmos, 1991. Coleção Medievalia. 8°, original illustrated wrappers. As new. 29 pp. ISBN: 972-9170-58-4. \$35.00

FIRST EDITION. Bibliography of criticism since the end of the eighteenth century.

**92. MEYERBEER, [Giacomo.** Libretto by Eugène Scribe and Germain Delavigne]. *Roberto el Diablo. Ópera en cinco actos para representarse en El Gran Teatro del Liceo Filarmónico-Dramático Barcelonés de S.M. Doña Isabel Segunda, en el invierno de 1851*. Barcelona: Imprenta y Librería Politécnica de Tomás Gorchs, [1851]. Tall 12°, original pink illustrated wrappers (frayed at spine). Four wood-engraved half-page illustrations (scenes from each act) on the rectos and versos of the wrappers. Wood-engraved theatrical mask of a devil on title page. Title page, cast list, and argumento in Spanish. Two-page orchestra list in Italian. Text of libretto in Italian and Spanish on facing pages. In very good condition. Inscribed "Barcelona 27 de Maio 1859" at top of front wrapper. Blue-and-white paper ticket with perforated edges (defective) on front wrapper. Oval stamp of Adolpho Soares Cardozo, Porto, on title page. 83 pp. \$250.00

The wildly successful opera *Robert le diable* was first performed in Paris, 1831. It is considered one of the earliest examples of grand opera, with dramatic music, a

melodramatic plot, and sumptuous staging. This edition includes on the wrappers a wood engraving from each of the four acts.

Although his works are little-known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe.

\* OCLC: 433290569 (Biblioteca Nacional, Madrid). The present libretto was not located in the online CCPBE, which lists several other librettos for this opera. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Catnyp, which cites a libretto for this opera in Italian and Spanish printed in Mexico in 1852. Not located in Hollis, which lists a Madrid libretto of 1879. Not located in Orbis, which cites other operas with the same title.

**93. MEYERBEER, Giacomo.** [Libretto by Eugène Scribe and Germain Delavigne]. *Roberto do Diabo. Opera em 5 actos.* Lisbon: a venda na typographia, calçada do Sacramento, 38, 1877. Argumentos de Operas Italianas. 8°, later beige wrappers. Includes a dramatis personae, without the actors' names. Slight foxing. 13 pp., (1 l. advertisement). \$75.00

The wildly successful *Robert le Diable*, first performed in Paris, 1831, is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. Although little known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe. This volume includes the argument only of the opera, with an advertisement for similar volumes for 37 other operas, including *Baile de mascaras*, *Lucia de Lammermoor*, and *Trovador*.

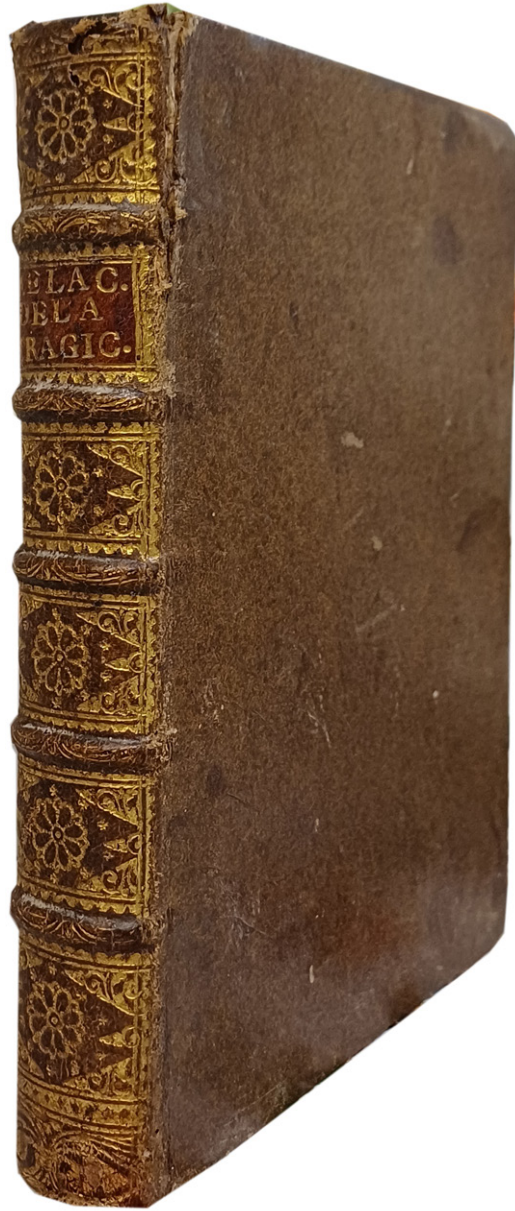
\* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in Biblioteca de Ajuda, *Catálogo de libretos*. Not located in OCLC.

*Comedy performed in the Early Years of the Teatro do Ginásio*

**94. MIDOZI [or MIDOSI] JUNIOR, P.[aulo] and N.\*.** *O Conselho das Dez. Opera comica em 1 acto. Feita para se representar no Theatro do Gymnasio por N.\* e P. Midozi Junior.* Lisbon: Typ. de Borges, 1848. 8°, disbound. Very light toning. In good to very good condition. Old manuscript pagination in ink ("419-461"). 43 pp. \$200.00

FIRST and ONLY EDITION. The opera is set in Venice ca. 1580. Characters include two members of the Council of Ten, their wives, and the young nephew of the Castilian ambassador to Venice. There is a cast list on p. [3]. Porbase lists a manuscript of the opera with music by Antonio Luis Miró (Biblioteca Nacional de Portugal).

Paulo Midosi Junior (1817-1888), son of a political writer of the same name, graduated from the University of Coimbra in 1850 and practiced law in his native Lisbon. He began his literary career at age 17, editing journals such as *O Mercurio* and *O Mosaico*. Also ("promiscuamente com os referidos," says Innocência), he published dramas such



*Item 95*



as *O Entreacto*, 1840, and *O Senhor José do Capote*, 1856, a parody of *Il Trovatore*. Midozi collaborated with Almeida Garrett in writing the farce *Corcunda por amor*.

N.\* appears to have been José Maria de Silva Leal. See Vieira, *Diccionario biographico de musicos portuguezes*, II, 93.

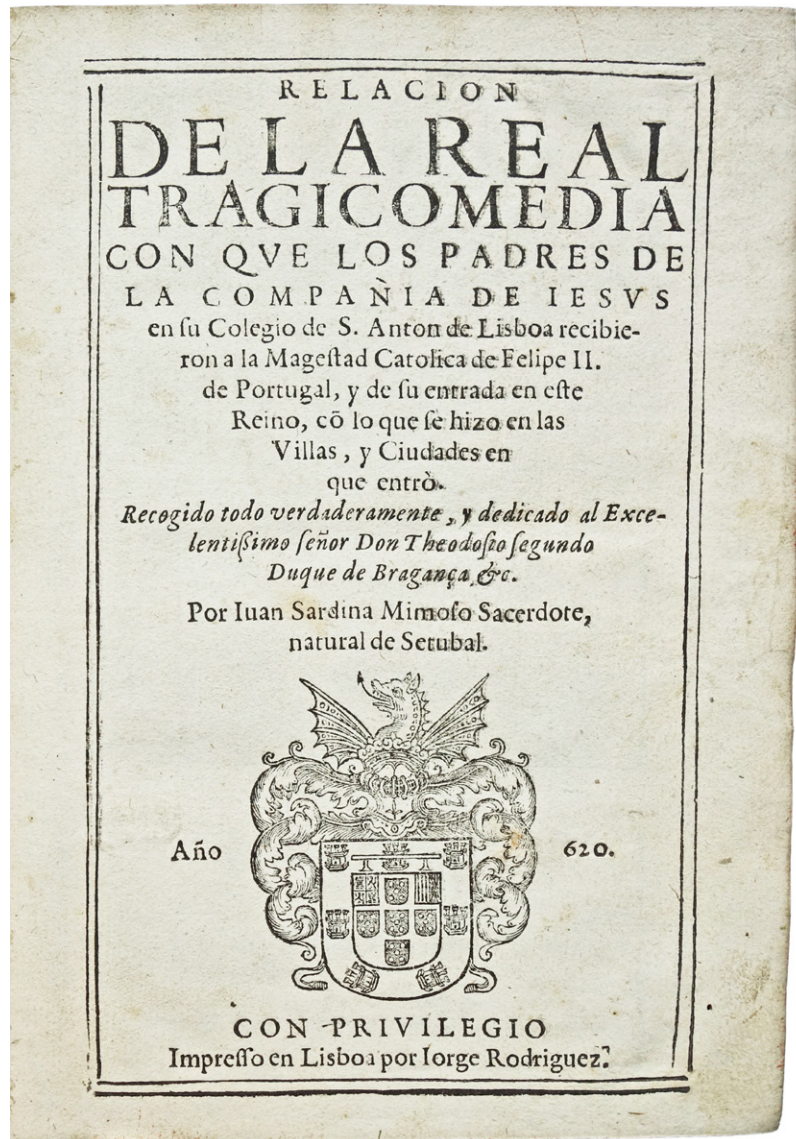
This piece was one of the earliest performed at the Theatro do Gymnasio (or Teatro do Ginásio) in the Rua Nova da Trindade. It was established in 1845 as the Gymnasio Lisbonense; after a renovation in 1846, it was renamed. During its hundred-year history, it specialized in comedies.

\* Innocêncio VI, 367-8: without collation, giving a somewhat different title, and the printer as Typ. de P.A. Borges. Sousa Bastos, *Diccionario do theatro portuguez* p. 248. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Porbase locates three copies, all at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

*Monkeys Singing in the Tupi Language in a Play on the Discoveries,  
Performed at the Jesuit College in Lisbon*

**\*95. MIMOSO, P. João Sardinha, S.J.** *Relacion de la real tragicomedia con que los Padres de la Compania de Jesus en su Colegio de S. Anton de Lisboa recibieron a la Magestad Catolica de Felipe II de Portugal, y de su entrada en este Reino, cõ lo que se hizo en las Villas, y Ciudades en que entrò. Recogido todo verdaderamente, y dedicado al Excelentissimo Señor Don Theolosio Segundo Duque de Bragança, &c.* Lisbon: por Jorge Rodriguez, 1620. 4°, late seventeenth- or early eighteenth-century (?) speckled sheep (split of about 4 cm. at upper outer front joint; some wear to one corner; other minor binding wear), spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head with short title gilt, gilt-tooled (Jesuit?) rose design in each of the other five compartments, marbled endleaves, text block edges sprinkled red. Woodcut Bragança ducal arms on title page. Woodcut Portuguese royal arms on leaf ¶5 recto. Woodcut initials. Text within double ruled woodcut border throughout. Small repairs to outer and lower margins of title page verso. Very minor worming in lower outer corners of next 19 leaves, never affecting the text. Light dampstains in upper ca. 2 cm. of quire V. Light browning to a few leaves. Overall in very good condition. (10), 163, (1) ll. \$8,000.00

FIRST EDITION of an exceedingly rare tragicomedy performed before King Philip III of Spain (II of Portugal) and his Queen D. Isabel in the Royal Jesuit College of Santo Antonio, Lisbon, in 1619. The play, by Antonio de Sousa, describes the great deeds of Portuguese discoverers such as Vasco da Gama, and the deeds of others such as D. Francisco de Almeida, first Viceroy of India, and Alfonso de Albuquerque. Other characters include D. Manuel I and his councillors, the Ocean, the Earth, Brazil, and the provinces of Malabar. The play is interspersed with Sardinha Mimoso's descriptions of the actors' costumes and actions. Barbosa Machado commented that this tragicomedy was greatly



admired by contemporaries because in the course of its five acts, some 350 animals, birds and marine monsters were represented.

In the middle of the play is an intriguing scene. A page announces that a galleon has just arrived, bringing tidings of new lands. At the King's order, the captain of the galleon comes forward and reports the discovery of Brazil. He introduces "Brazil," six parrots and monkeys, and Tapuia and Aymure Indians. The King and the Tapuias sing a chorus in Portuguese, and then in "Brazilian" (i.e., Tupi). Shortly thereafter (line 59) comes a chorus between the King, speaking Portuguese, and the monkeys, speaking Tupi in versified quatrains! A Portuguese translation of the Tupi is supplied at the side.

The preliminary matter, by Sardinha Mimoso, includes a description of the theater (ff. 1<sup>v</sup>-4<sup>r</sup>) with very specific details: e.g., the height and width of the stage and its various parts, colors of the curtains and background, and locations of the entrances.

\* Borba de Moraes (1983) II, 571-2: calling for only (8), 163 leaves; "a very rare book." Alden & Landis 620/142: citing copies at ICN, InU-L, MH and RPJCB, as well as the British Library and Paris, Bibliothèque Nationale. Innocêncio X, 346: calling for only (9), 164 leaves. Barbosa Machado II, 748. Gallardo 3888. Palau 302073. Plínio Ayrosa p. 211. Valle Cabral, *Bibliografia de la lingua tupi* 74. Sabin 69184. Backer-Sommervogel IV, 1862-63. *Ticknor Catalogue* p. 324. JCB, *Portuguese and Brazilian Books* 620/1. Palha 2939. Maggs, *Bibliotheca brasiliensis* 114. Azevedo-Samodães 3108. Ameal 2193. Not in Rodrigues. NUC: ICN, MH, InU-Li (copy described, in the Bonaparte collection, has title page mutilated & mended).

**96. MOLIERE.** *Le Tartuffe, comédie, en cinq actes et en vers ... représenté, pour la première fois, à Paris, sur le Théâtre Français, en 1664.* Paris: Ferra Ainé, Libraire; et au magasin de Pièces de Théâtre, 1828. Large 8°, early plain blue wrappers (minor stains and creases), stitched. Uncut. Small round burn hole in lower margin of second leaf, not affecting text. In very good condition. 64 pp. \$50.00

\* OCLC: 458012211 (Bibliothèque nationale de France), 492047123 (Bibliothèque Sainte-Geneviève). This edition not located in Jisc.

**97. MONTEIRO, [Abílio Adriano de] Campos.** *O crime de uma mulher honesta. Peça em 2 actos.* Porto: Livraria Civilização, (1913). Separata da Revista "De Teatro." 8°, original beige printed wrappers (very small nick at outer edge of front wrapper). Evidence of a small ticket having been removed from upper outer corner of front wrapper verso. Overall in very good condition. 32 pp. \$100.00

FIRST EDITION. A second edition appeared in 1937. This play, one of Campos Monteiro's early works, was performed first in Porto, at the Águia de Ouro theater, in Portuguese, on 21 March 1913 by the Companhia Adelina Abranches-Azevedo, then in Italian, translated by Carlo Duse with the title "Il crime di una Dona onesta" at the Sá

da Bandeira theater of the same city by the Companhia Vitaliani on 13 June 1913. The volume includes separate cast lists for each performance.

Abílio Adriano de Campos Monteiro (Moncorvo, 1876-São Mamede de Infesta, 1934), was a physician, journalist, poet, short story writer, novelist and playwright. Inspired by his native Trás-os-montes, he was greatly influenced by Camilo Castelo Branco. In 1928 he founded, with Ferreira de Castro, the illustrated magazine *Civilização*, in whose 99 numbers appears texts by Aquilino Ribeiro, Teixeira de Pascoaes, Florbela Espanca, António Botto, Adolfo Casais Monteiro, Unamuno, Gaspar Simões, and numerous other important writers; with illustrations by Malhoa, Stuart de Cavalhaes, etc.

\* See *Dicionário cronológico de autores portugueses*, III, 179-80 (does not mention the present work; the earliest title listed is dated 1915). Also Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 321 (earliest title cited is 1920); Toborda de Vasoncelos in *Biblos*, III, 897-8 (earliest title cited is 1915). OCLC: this first edition not located; see 77340770 for the second edition, 1937 (University of Illinois). No edition located in Porbase. No edition located in Jisc. No edition located in KVK (51 databases searched).

**\*98. MONTEIRO, Prista.** *O mito, e Naturalmente! Sempre!* Lisbon: Imprensa Nacional, 1988. Escritores dos Países de Língua Portuguesa, 8. Large 8°, original illustrated wrappers. As new. 157 pp., (1 l.). ISBN: none. \$20.00

Two two-act plays. *O mito* was awarded the Prémio do Círculo de Cultura Teatral by the Teatro Experimental do Porto, 1982.

*With Author's Signed and Dated Presentation Inscription to  
Friend and Prominent Writer Ruben Andresen Leitão*

**99. MOURÃO-FERREIRA, David.** *O Irmão. Peça em dois actos.* Lisbon: Guimarães, [1965]. Coleção de Teatro. 8°, original printed wrappers (slightly soiled). In very good condition. Author's signed and dated eight-line presentation inscription on half title: "Ao Ruben A., // com um grande abraço de Amizade, // e pedindo-lhe perdão pela demora // em seus campos de Barbela [?] ... [sic] // Do camarada muito grato e // crescente admirador // David Mourão Ferreira // Julho 65". Small tag taped to foot of spine, with "862 // MOU" in ink manuscript. 101, (1) pp., (1 l.). \$175.00

FIRST EDITION. David Mourão-Ferreira (1927-1996), published his first book of poems, *A secreta virgem*, in 1950, and quickly became well known as a poet. He is also noted for his literary criticism and later in his literary career emerged as an important novelist; his works are frequently cited in Saraiva & Lopes.

*Provenance:* Ruben Alfredo Andresen Leitão (1916-1975), to whom this copy is inscribed, was an important figure in Portuguese literary and academic circles. Novelist, short story writer, dramatist, historian, and essayist, known as "Ruben A.", he was professor at King's College, University of London (1947-1952), employee of the Brazilian embassy in Lisbon (1954-72), administrator of the Imprensa Nacional-Casa da Moeda

(1972-74), and Director-geral dos Assuntos Culturais of the Ministry of Education and Culture (1974). His academic publications include two important collections, *Documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1955, and *Novos documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1958. See Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 13-14.

\* Saraiva & Lopes (16th ed.), pp. 257, 508, 678, 734, 975, 999, 1029, 1037, 1055, 1065, 1067, 1091, 1105, 1108-9, 1132, 1162, and 1180.

**100. MOUSSORGSKY, M. Boris Godounov.** *Drame musical. Version française de MM. Delines et Louis Laloy.* Paris: W. Bessel & C<sup>ie</sup>, 1922?. 8°, original pale gray printed wrappers. In very good condition. 72 pp.  
\$80.00

Later edition of the French version of Moussorgsky's opera. A note on page with the cast list indicates that this version was presented for the first time at the Théâtre National de l'Opéra on March 8, 1922, directed by M. J. Rouché. The opera was completed in 1869, with a revised version in 1872, which was first performed in St. Petersburg in 1874. The earliest French edition listed in OCLC dates to 1908.

\* Not located in OCLC.

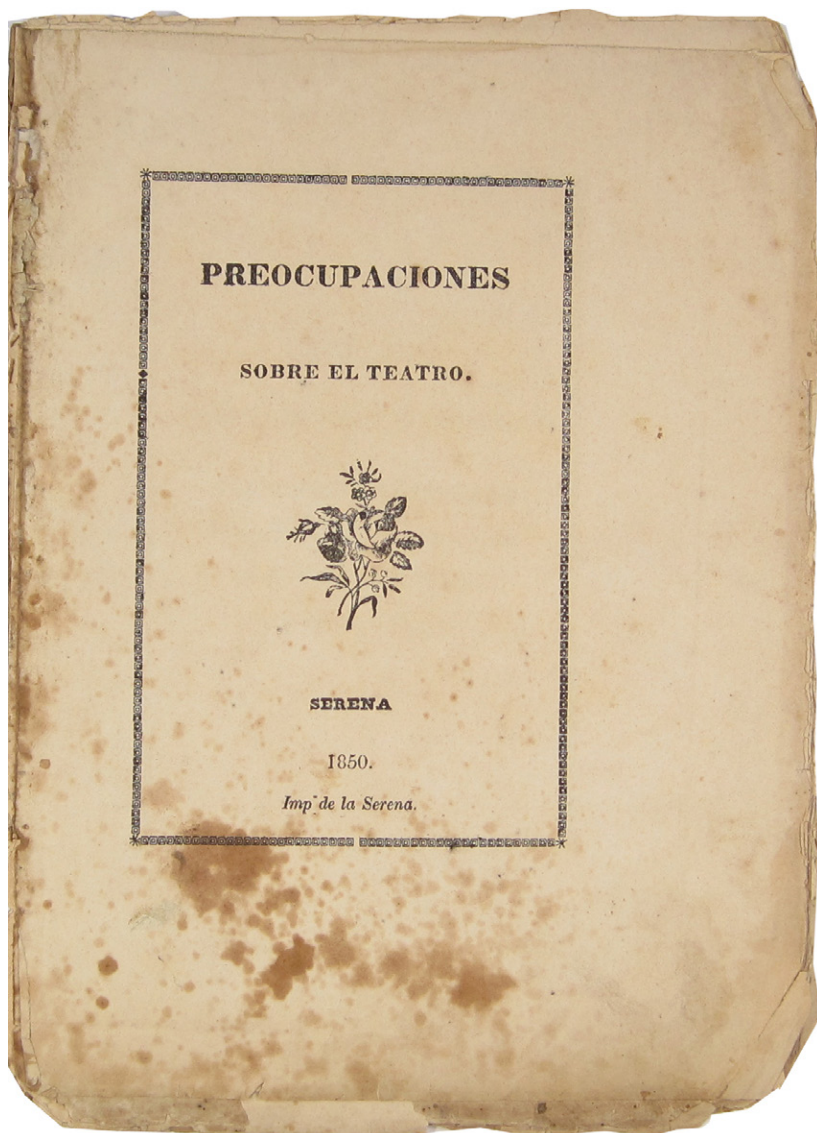
**\*101. MUCZNIK, Lúcia Liba, ed.** *António José da Silva, o Judeu, 1705-1739: mostra bibliográfica, 14 de Julho-1 de Outubro de 2005.* Lisbon: Biblioteca Nacional, 2005. Small 8°, original illustrated wrappers. As new. 89, (1) pp., (1 l.), illustrations. One of 500 copies. ISBN: 972-565-403-X. \$20.00

FIRST and ONLY EDITION. Includes an essay by José de Oliveira Barata, two by the editor, followed by the bibliography, iconography and index.

**\*102. NEGREIROS, José de Almada.** *Obras completas. Volume VII: Teatro.* Lisbon: Imprensa Nacional, 1993. Biblioteca de Autores Portugueses. Large 8°, original illustrated wrappers. As new. 264 pp., (4 ll.). ISBN: 972-27-0575-X. \$28.00

Includes three previously unpublished pieces. The Portuguese futurist author, artist and book illustrator José [Sobral] de Almada Negreiros (São Tomé e Príncipe, 1893-Lisbon 1970), closely linked to Fernando Pessoa, was a collaborator in *Orpheu*. He was also responsible for the *Manifesto anti-Dantas, Portugal futurista*, and much more.

\* See José-Augusto França in Machado, ed., *Dicionário de literatura portuguesa*, pp. 21-3; Celina Silva in *Biblos*, I, 139-43; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1020, 1039-41, 1045, 1055, 1058, 1101; *Dicionário cronológico de autores portugueses*, III, 454-7. See also Biblioteca Nacional de Portugal, *Almada: o escritor, o ilustrador*.



*Item 105*

**103. *Novo entremez intitulado casquilharia por força.*** [Colophon] Lisbon: Na Officina de Domingos Gonsalves, 1781. 4°, much later pale green wrappers, reinforced with brown paper at spine, with short-title in ink manuscript on front cover. Caption title. Extensive repairs, mostly to margins. In poor condition. 16 pp. \$25.00

FIRST EDITION. There is a work published in 1787 titled *Novo entremez intitulado A receita de ser peralta ou de casquilharia por força*.

\*Forjaz de Sampaio 96. Fundação Calouste Gulbenkian, *Literatura de cordel* 72. Barata & Pericão, *Catálogo da literatura de cordel* 373. OCLC: 83853738 (Houghton Library-Harvard University, National Library of Australia, British Library); 1063025478 (British Library); 959097746 (Biblioteca de Arte Calouste Gulbenkian). For the 1787 printing, see 82111165 (Houghton Library). Porbase locates two copies: Biblioteca Nacional de Portugal, and Biblioteca de Arte Calouste Gulbenkian. Not located in Jisc (which should have cited the British Library copy). KVK (51 databases searched) locates only the copies cited by Porbase, and the one in the Nacional Library of Australia.

**\*104. OLIVEIRA, Fernando Matos. *O destino da mimese e a voz do palco. O teatro português moderno: Pessoa, Almada, Cortez.*** Braga and Coimbra: Angelus Novus, 1997. Coleção Ensaio / Teatro. 8°, original illustrated wrappers. As new. 201 pp., extensive footnotes and bibliography. ISBN: 972-8115-23-7. \$40.00

FIRST and ONLY EDITION.

*Defense of Comedy by an Impresario in La Serena*

**105. [O'LOGHLIN, Mateo]. *Preocupaciones sobre el teatro.*** Serena: Imp. de la Serena, 1850. Large 8°, traces of wrappers. Small floral woodcuts on pp. 1 and 5, woodcut of lyre at end. Typographical border on every page. Uncut, edges frayed and soiled, some staining. Overall in good condition. 23 pp. \$900.00

FIRST and ONLY EDITION? This extremely rare work passionately defending comic theater was published in La Serena, capital of the Coquimbo region in northern Chile. O'Loughlin considers comedies in terms of morality, utility, and convenience, describes the state of drama in Chile (which lacks permanent theaters and schools for aspiring actors), and presents a sweeping historical survey of comedy in France, Rome, Spain, Rio de Janeiro, and ancient Greece. O'Loughlin frequently refers to specific actors.

O'Loughlin was an Irish comic actor who managed Valparaiso's theatrical stock company. In Lima in 1854, he mounted an early dramatic adaptation of Harriet Beecher Stowe's *Uncle Tom's Cabin*. *Preocupaciones* is dedicated "A los distinguidos e ilustrados censores de Santiago D. Ventura Blanco y D. Victorino Lastarria, en prueba de aprecio y respeto."

\*Briseño II, 439 and III, 320 (no. 2022): without collation. On O'Loughlin, see *Anales de la Universidad de Chile*, 106:158. Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Jisc.

**106. O'NEILL, Eugene.** *Além do horizonte (Beyond the Horizon). Tradução livre do texto Americano por Henrique Galvão.* Lisbon: Livraria Popular de Francisco Franco, 1944. 8°, original illustrated wrappers (minor wear). Light toning. Uncut and unopened. In good to very good condition. 222 pp., (1 l.). \$15.00

First Edition in Portuguese.

The translator, Henrique Galvão (1895-1970) was a Portuguese military officer, writer and politician. Initially a supporter, he later become one of the strongest opponents of the Portuguese Estado Novo under Salazar.

\* OCLC: 42239781 (Princeton University, Yale University).

**107. O'NEILL, Eugene. Ana Cristina. (Ana Christie).** *Tradução do texto Americano e adaptação á cena Partuguesa por Henrique Galvão.* Lisbon: Livraria Popular de Francisco Franco, 1944. 8°, original illustrated wrappers (minor wear). Light toning. Uncut and unopened. In good to very good condition. 139 pp., (2 ll.). \$25.00

First (and Only?) Edition in Portuguese.

The translator, Henrique Galvão (1895-1970) was a Portuguese military officer, writer and politician. Initially a supporter, he later become one of the strongest opponents of the Portuguese Estado Novo under Salazar.

\* OCLC: 42239771 (Amherst College, Princeton University); 702339935 (Yale University).

**108. O'NEILL, Eugene. Marco Milhão (Marco Polo, de Veneza) (Marco Millions).** *Tradução livre do texto Americano por Henrique Galvão.* Lisbon: Livraria Popular de Francisco Franco, 1944. 8°, original illustrated wrappers (minor wear). Light toning. Uncut and unopened. In good to very good condition. 219, (1) pp., (1 l., 1 blank l.). \$25.00

First (and Only?) Edition in Portuguese.

The translator, Henrique Galvão (1895-1970) was a Portuguese military officer, writer and politician. Initially a supporter, he later become one of the strongest opponents of the Portuguese Estado Novo under Salazar.

\* OCLC: 41885565 (Yale University, Princeton University); 959083960 (Biblioteca de Arte Calouste Gulbenkian).



**109. PARAVICINI, Rodolfo.** *Dina, la derelitta. Melodrama tragico em tres actos, de ... (Versão portuguesa). Musica do Visconde do Arneiro.* Lisbon: Typographia de Costa Sanches, 1885. 8°, original pale green (somewhat faded) printed wrappers (foxed; spine slightly defective). In very good condition. 40 pp. \$100.00

Includes cast list.

\* Not in Gonçalves Rodrigues, A tradução em Portugal. Not in Catálogo de libretos da Biblioteca da Ajuda.

*Opera for Carnival, By a Basque Author and Set in the Basque Country*

**110. [PATERNI, Antonio, librettist]. J.F. Arroyo, composer.** *Bianca di Mauleon. Drama tragico, diviso in quatro parti, per rappresentarsi nel Regio Teatro di S. Giovanni;* Oporto: (Portugal) nel Carnovale de 1846, musiga del Sgr. J.F. Arroyo, Maestro de la Banda Militare de la Guarda Municipale. / Branca de Mauleon. Drama tragico em quatro actos, para se representar no Real Theatro de S. João da Cidade do Porto, no Carnaval de 1846. Musica do Snr. J.F. Arroyo, Mestre da Banda Militar da Guarda Municipal. Porto: Typographia de Gandra & Filhos, 1846. 8°, disbound. Woodcut vignettes on title pages, pp. 6, 7 and 68. In good to very good condition. Contemporary ink manuscript pagination. 68 pp. \$150.00

FIRST and ONLY EDITION of the libretto for this opera performed in 1846 at the Teatro São João, Porto, during Carnival. It contains a cast list of singers, all of whom seem to have been Italians. The title pages and text are in Italian and Portuguese on facing pages, with the exception of a Portuguese translation of a letter from Paterni to José Francisco Arroyo, dated Lisbon, 15 September 1844, dedicating the work to Arroyo (pp. 67-8). The music was by Arroyo, Director da Banda de Musica da Guarda Municipal do Porto, a native of the Basque region of Spain. The action is set in the Basque country toward the end of the fifteenth century.

\* Not located in Innocêncio. Not located in *Catálogo de libretos da Biblioteca da Ajuda*. On Arroyo see Vieira, *Dicionario biographico de musicos portugueses* I, 53-7. OCLC: 6188786 (Harvard University). Porbase locates six copies, all in the Biblioteca Nacional de Portugal, as well as a manuscript copy in the same institution. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Orbis.

*Libretto for Opera with Music by Ventura Sanchez*

**111. [PERINIDILUCA, César].** *Programa de la ópera en tres actos, titulada La conjuración de Venecia; que se ha de representar en el Teatro de la Cruz.* Madrid: Imprenta de El Panorama, 1841. 8°, contemporary plain brownish-gray wrappers (slight dampstaining, paper label on upper wrapper). Wood-engraved vignette on title page. In fine condition. 16 pp. \$150.00

A scene-by-scene synopsis for the use of theatergoers of this play set in Venice. Music for this performance was provided by Ventura Sanchez of Madrid, the opera company being directed by Ramón Carnicer. Cast list: Juan Bautista Genero, José Miral, Joaquín Reguer, Rosina Mazzarelli, María Serrano, and Vicente Barba.

\* Not in Palau, who lists one drama by this author, published in Coruña, 1845. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in NUC. OCLC: 432970507; 433187040 (both at the Biblioteca Nacional de España).

**112. PIRES, Ernesto. A Voz do Povo.** *Poesia recitada no benefício do actor-imitador Trindade, a 9 de Setembro de 1878.* Porto: Typographia Lusitana, 1878. Large 8°, stitched (stitching loose), self covers. In good to very good condition. 14 pp. \$100.00

FIRST and ONLY EDITION. This poem appears to be the author's earliest separately published work. It is a violent manifestation of his adherence to the republican cause.

Ernesto Silvino Dias Gomes de Castro Pires (Porto, 1857-Porto, 1884), politician, journalist and writer was descended from a noble family from Trás-os-Montes. He edited two publications, *Carapuças* (1876) and *Sonhador* (1877) at an early age. and in 1879-1880 collaborated with Leite de Vasconcelos in the *Cancioneiro português*. Afterwards he published several lyric poems, as well as *Evangelho da revolução* (1881; 2nd ed., 1883). The recipient of an affectionate letter from Victor Hugo, he collaborated in a number of republican projects, and in virtually all the newspapers and reviews of his time.

\* Fonseca, *Aditamentos*, p. 123. See *Grande enciclopédia XXI*, 941. See also João Paulo Freire, *Poetas Portugueses*. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

**\*113. PRESTES, Anónio, Luís de Camões, Henrique Lopes, et al.** *Pri-meira parte dos autos e comédias portuguesas, por António Prestes, Luís de Camões e outros autores portugueses (Lisboa, 1587). Preface by Hernâni Cidade. Bibliographical note by José V. de Pina Martins.* Lisbon: Lysia—Editores e Livreiros, SARL, 1973. Large 8°, original imitation vellum boards, stamped in gilt on front cover and spine (slight soiling to spine), top edges gilt, other edges uncut, in a slipcase of decorated paper boards. Partly unopened. Internally as new. Overall in very good to fine condition. 16, 13 pp., (2), 179, (1) ll. One of 50 unnumbered copies on "Goat

IPHIGÊNIA  
TRAGÈDIA

DE  
JOÃO RACINE.

TRADUZIDA EM VERSO PORTUGUEZ, E OFFERECIDA COMO UMA PROVA DA MAIS SINCERA GRATIDÃO.

A O

ILL.<sup>MO</sup> E EX.<sup>MO</sup> SENHOR  
CYPRIANO RIBEIRO FREIRE,  
DO CONSELHO DE S. M. O REY NOSSO SENHOR,  
SEU MINISTRO PLENIPOTENCIARIO EM  
LONDRES, &c. &c. &c.

P É L O

D.<sup>R</sup> ANTONIO JOSÈ DE LIMA LEITÃO,  
*Médico da Escola de Paris, e Phisico Mór  
da Capitania de Moçambique.*



RIO DE JANEIRO.

NA IMPRESSÃO RÈGIA. 1816.

*Com licença da Méza do Desembargo do Paço.*

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*Vende-se na loja de Manoel Joaquim da Silva Pôrto, na  
rua da quitanda à esquina da de S. Pedro, por 800 rs.*

Skin Parchment" paper of 160 grams, "fora do mercado" signed by the publisher's literary director, "Rodrigues" i.e., António Augusto Gonçalves Rodrigues. \$150.00

In addition to the present issue of 50 copies, there were another 50 copies on the same paper, numbered 1 through 50, 100 copies numbered 51 through 150 on "Conqueror London" paper of 140 grams, and 800 copies on "Vergé Creme" paper of 125 grams, numbered 151 through 950.

This facsimile reprint was made from the copy in the Library of King Manuel II at the Bragança Palace of Vila Viçosa, one of only four copies known, and said to be the only one complete and in good condition. Of the dozen theatrical pieces contained in the volume, seven are by António Prestes, two by Luís de Camões, and one each by Henrique Lopes, Jorge Pinto, and Jerónimo Ribeiro.

**\*114. PRESTES, António, Luís de Camões, Henrique Lopes, et al.** *Primeira parte dos autos e comédias portuguesas, por António Prestes, Luís de Camões e outros autores portugueses (Lisboa, 1587). Preface by Hernâni Cidade. Bibliographical note by José V. de Pina Martins.* Lisbon: Lysia—Editores e Livreiros, SARL, 1973. Large 8°, original imitation vellum boards, stamped in gilt on front cover and spine (spine somewhat soiled), top edges gilt, outer edges uncut, in a slipcase of plain paper boards (soiled and slightly scraped). Partly unopened. Internally as new. Overall in very good condition. 16, 13 pp., (2), 179, (1) ll. Number 628 of 800 numbered copies on "Vergé Creme" paper of 125 grams, numbered 151 through 950, signed by the publisher's literary director, "Rodrigues" i.e., António Augusto Gonçalves Rodrigues. \$60.00

In addition to the present issue of 800 copies, there were 50 unnumbered copies on "English Goatskin Parchment" paper of 160 grams, "fora do mercado" another 50 copies on the same paper, numbered 1 through 50, and 100 copies numbered 51 through 150 on "Conqueror London" paper of 140 grams.

This facsimile reprint was made from the copy in the Library of King Manuel II at the Bragança Palace of Vila Viçosa, one of only four copies known, and said to be the only one complete and in good condition. Of the dozen theatrical pieces contained in the volume, seven are by António Prestes, two by Luís de Camões, and one each by Henrique Lopes, Jorge Pinto, and Jerónimo Ribeiro.

**\*115. RACINE, Jean.** *Iphigenia tragedia ... traduzida em verso portuguez ... pelo Dr. Antonio José de Lima Leitão ....* Rio de Janeiro: Imprensa Regia, 1816. 4°, stitched. Woodcut vignette with two crossed trumpets and laurel wreath on title page. Very light soiling to title page. In very good to fine condition. (4 ll.), 53 pp., (1 blank l.). \*4, A-G<sup>4</sup>. \$800.00

Apparently the first and only separate translation of this play to Portuguese, and the first Brazilian edition. Lima Leitão (1787-1856) was born in Lagos (Algarve), and served

as a physician with the French and the Portuguese armies before moving to Brazil. In 1816 he was sent from Rio de Janeiro to Mozambique, where he was chief physician, and from there in 1819 to India, to act as Intendente de Agricultura. Lima Leitão also taught medicine in Lisbon and served twice in the Cortes. He published numerous works on medicine and politics, as well as some poetry.

\* Valle Cabral 426. Almeida Camargo & Borba de Moraes, *Bibliografia da Impressão Régia do Rio de Janeiro* I, no. 496. Innocência I, 171; VIII, 203. Gonçalves Rodrigues, *A tradução em Portugal* 3251. JCB, *Portuguese and Brazilian Books* 816/17. Rodrigues 1413. Not in Bosch or Palha. NUC: NN, InU, NIC, DCU-IA, RPJCB.

#### *Rare Rio de Janeiro Imprint*

\*116. RACINE, Jean. *Phedra, tragedia ... traduzida em portuguez, verso a verso, por Manoel Joaquim da Silva Porto*. Rio de Janeiro: Na Impressão Regia, 1816. 4°, late twentieth-century antique sheep, spine worn with raised bands in five compartments, crimson leather lettering piece in second compartment from head, lettered gilt, gilt fillets, place and date gilt at foot (additional wear to outer joints, slight wear to corners). Woodcut vignette with two crossed trumpets and laurel wreath on title page. In good to very good condition overall. Internally very good. 74 pp., (1 blank l.). A-I<sup>4</sup>, K<sup>2</sup>. \$800.00

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

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

#### *Drama, Beauty, Freedom, Linguistics, and Lope de Vega, With the Author's Signed and Dated Presentation Inscription*

117. RAPOSO, Hipólito. *Aula régia*. Porto: Livr. Civilização, 1936. 8°, original illustrated wrappers (light spotting). Uncut and mostly unopened. In fine condition. Author's signed and dated (November 1936) four-line presentation inscription to Tenente Col. Costa Veiga on half-title. xxxiv, 459 pp., (2 ll.). \$150.00

FIRST EDITION of this collection of essays. Among the essays are "Santo António no teatro português," "A reconquista das liberdades," "Força e beleza" and "A Beira Baixa ao serviço da Nação," which had appeared as separate works in 1931, 1930, 1934 and 1935, respectively. Also included are "Tatuagens da nossa lingua," "O sentimento português em Lope de Vega," and "Portugal falsificado."

José Hipólito Vaz Raposo (San Vicente da Beira, 1885-1953) was a founder of the philosophical and political movement known as Integralismo Lusitano. He studied at



the University of Coimbra, where he wrote for provincial weeklies and published his first two books, *Coimbra doutora* (1910) and *Boa gente* (1911). Raposo was a co-founder of *Nação portuguesa*, established in 1913-1914 as the magazine of Integralismo Lusitano. In 1919 he took part in the Pronunciamento de Monsanto, and was arrested and condemned for actions against the Republic. After serving as a lawyer in Loanda for several years, Raposo returned to Portugal and was professor at the Conservatorio from 1926 to 1940. In that year, with the publication of *Amar e servir*, he was dismissed from his post, not to be reinstated until 1951. In his non-political works, Raposo was known as a regionalist who wrote on his native Beira.

*Provenance:* Augusto Botelho da Costa Veiga (b. Dois Portos, 1881) was an army officer and a well-known writer on military history. For many years he was director of the Biblioteca Nacional in Portugal. He was elected to the Academia das Ciências de Lisboa in 1943. See *Grande enciclopédia* XXXIV, 426.

\* Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1050. *Grande enciclopédia* XXIV, 400. NUC: MiU. OCLC: 23559931 (University of Michigan, British Library, London Library); 253501950 (Bibliothek der Humboldt-Universität Berlin, Ibero-Amerikanisches Institut); 492507745 (Paris3-BUFR Portugais); 959011495 (Biblioteca de Arte Calouste Gulbenkian); 551252448 (digitized by not available online). Jisc locates copies at British Library, London Library, and Manchester University. KVK (51 databases searched) adds no other copies.

**\*118. REBELLO, Luiz Francisco.** *100 anos de teatro português (1880-1980)*. Porto: Brasília, (1984). 8°, original illustrated wrappers. As new. 270 pp., (3 ll.), 16 leaves black & white photographs. ISBN: none. \$50.00

FIRST and ONLY EDITION. Includes a section with biographical information on Portuguese dramatists from 1880 to 1980, followed by an alphabetical listing of plays, with the date, actors in the opening performance, summary of the plot, criticism, and some bibliographical details.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*119. REBELLO, Luiz Francisco.** *Augusto de Castro: evocação do dramaturgo*. Lisbon: Academia das Ciências de Lisboa, 1983. Offprint from *Memórias da Academia das Ciências de Lisboa*, Classe de Letras, tomo XXIII. 4° (24.6 x 18.7 cm.), original printed wrappers. In very good condition. Author's signed and dated ("1.85") six-line ink presentation inscription on p. [337] to Luís Forjaz Trigueiros. Pp. [337]-344, (1 blank l.). \$25.00

First and only separate edition.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See

Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*120. REBELLO, Luiz Francisco.** *Evocação de Henrique Lopes de Mendonça no cinquentenário da sua morte*. Lisbon: Academia das Ciências de Lisboa, 1981. Offprint from *Memórias da Academia das Ciências de Lisboa*, Classe de Letras, tomo XXII. 4° (24.8 x 18.5 cm.), original printed wrappers. In very good condition. Author's signed and dated ("2.84") six-line ink presentation inscription on p. [211] to Luís Forjaz Trigueiros. Pp. [211]-221.

\$25.00

First and only separate edition.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*121. REBELLO, Luiz Francisco.** *Fragments de uma dramaturgia*. Lisbon: Imprensa Nacional—Casa da Moeda, 1994. Temas Portugueses. Large 8°, original printed wrappers. In very good to fine condition. Author's signed and dated ("XI.94") eight-line ink presentation inscription on half title to Luís Forjaz Trigueiros. 277 pp., (1 l.), extensive footnotes. One of 800 copies. ISBN: 972-27-0704-3.

\$80.00

FIRST and ONLY collected EDITION of these essays, which originally appeared in various publications between 1971 and 1980. Some of the topics include theater in connection with Henrique Lopes de Mendonça, D. João da Câmara, Manuel Laranjeira, André Brun, Augusto de Castro, Mário de Sá Carneiro, Almada-Negreiros, Bernardo Santareno, Armonda Cortes-Rodrigues, Jaime Cortesão, Teixeira de Pascoaes, Ramada Curto, Carlos Selvagem, Branquinho da Fonseca, José Régio, João Pedro de Andrade, Jorge de Sena, and much more.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See



Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*122. REBELLO, Luiz Francisco.** *Imagens do teatro contemporâneo*. Lisbon: Edições Ática, 1961. Coleção Ensaio. 8º, original printed wrappers (spine a bit sunned and with light dampstains). Light browning. Partly unopened. In good to very good condition. Author's signed and dated ("1.1961") eight-line ink presentation inscription on half title to Luís Forjaz Trigueiros. Occasional marginal highlighting, presumably by Trigueiros. 267, (1) pp., (1 l., 1 blank l.), bibliography, substantial index of names. \$50.00

FIRST and ONLY EDITION of these essays. Some of the topics include theater in connection with Raul Brandão, Miguel Torga, Bernardo Santareno, Almad-Negreiros, García Lorca, Alejandro Casona, Louis Jouvet, Gaston Baty, Diego Fabbri, Ionesco, Brecht, Chekov, Eugene O'Neill and Arthur Miller, theater in Brazil, the generation of 1898 and the Spanish Civil War, recent French theater, and Beckett's *Godot*.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*123. REBELLO, Luiz Francisco.** *Presença do teatro na obra de Armando Côrtes-Rodrigues (no centenário do seu nascimento)*. Lisbon: Academia das Ciências de Lisboa, 1991/1991 [i.e., printed Braga: Barbosa & Xavier, Lda., 1992]. Offprint from *Memórias da Academia das Ciências de Lisboa*, Classe de Letras, tomo XXIX. 4º (24.5 x 18.5 cm.), original printed wrappers (some soiling). In very good to fine condition. Author's signed and dated ("5.93") five-line ink presentation inscription on p. [178] to Luís Forjaz Trigueiros. (1 blank l.), pp. [178]-188. \$25.00

First and only separate edition.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See

Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*124. REBELLO, Luiz Francisco.** *O primitivo teatro português*. Lisbon: Instituto de Cultura e Língua Portuguesa, 1977. Biblioteca Breve, série literatura, 5. 8°, original printed wrappers. In very good condition. 120 pp., (1 l.). ISBN: none. \$12.00

FIRST EDITION. A second edition appeared in 1984.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*125. REBELLO, Luiz Francisco.** *O primitivo teatro português*. Lisbon: Instituto de Cultura e Língua Portuguesa, 1984. Biblioteca Breve, série literatura, 5. 8°, original printed wrappers. In very good condition. 120 pp., (3 ll.). ISBN: none. \$10.00

Second edition. First published 1977.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*126. REBELLO, Luiz Francisco.** *O teatro de Camilo*. Lisbon: Instituto de Cultura e Língua Portuguesa, 1991. Biblioteca Breve, série literatura, 120. 8°, original printed wrappers. In very good condition. Author's signed and dated ("10.91") seven-line ink presentation inscription on half title to Luís Forjaz Trigueiros. 199 pp., (3 ll., 1 blank l.). ISBN: 972-566-163-x. \$35.00

FIRST and ONLY EDITION.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See

Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*127. REBELLO, Luiz Francisco.** *O teatro naturalista e neo-romântico (1870-1910)*. Lisbon: Instituto de Cultura e Língua Portuguesa, 1978. Biblioteca Breve, série literatura, 16. 8°, original printed wrappers. In very good condition. 135, (1) pp., (1 l. advt., 1 blank l.). ISBN: none.

\$10.00

FIRST EDITION. A Second edition appeared in 1980.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

**\*128. REBELLO, Luiz Francisco.** *Todo o amor é amor de perdição (o processo de Camilo e Ana Plácido): teledrama e 3 partes*. Lisbon: Sociedade Portuguesa de Autores / Publicações Dom Quixote, 1994. Coleção de Teatro da Sociedade Portuguesa de Autores, 3ª Série, 3. 8°, original illustrated wrappers. In fine condition. Author's signed and dated ("[illeg.] 94") five-line ink presentation inscription on half title to Luís Forjaz Trigueiros. 117 pp., 4 color plates on 3 ll. ISBN: 972-20-1150-2.

\$65.00

FIRST and ONLY EDITION of this televised play.

Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), noted theater critic, historian, playwright, and lawyer, in addition to substantial literary output wrote at least seven juridical works, most of which deal with the rights of authors.

*Provenance:* Luís [Augusto de Sampaio] Forjaz [de Ricaldes] Trigueiros (Lisbon, 1915-Lisbon, 2000) was a Portuguese essayist, chronicler, journalist and literary critic. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 480-1; also João Bigotte Chorão in *Biblos*, V, 524-7; and *Dicionário cronológico de autores português*, IV, 592-3.

\* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

\*129. REDOL, [António] Alves. *Teatro: textos publicados e inéditos. Edited by Miguel Falcão*. Lisbon: Imprensa Nacional, 2013. Biblioteca de Autores Portugueses. Large 8°, original illustrated wrappers. As new. 547 pp., (1 l., 1 l. colophon), footnotes, bibliographies. One of 1000 copies. ISBN: 978-972-27-2041-0. \$65.00

Miguel Falcão also provides a useful introduction (pp. 9-37) as well as general notes on the texts. As the editor describes in his notes on the edition (pp. 39-42), the present volume unites two previously published dramatic texts *Maria Emília* (1966) and *Forja* (1966), along with their respective prefaces by the author, and additionally almost all of the unpublished dramatic works by Redol as could be found in his *espólio*.

Alves Redol (1911-1969) wrote dramas, short stories, ethnographical studies, and was the first neo-realist novelist to achieve wide recognition in Portugal.

\* See Saraiva & Lopes *História da literatura portuguesa* (16th ed.) pp. 1083, 1084, 1092, 1162.

130. ROMÁN LEAL, José. *Teatro nuevo (Echegaray)*. Havana: La Propaganda Literaria, 1880. Biblioteca de "La Propaganda Literaria." 8°, recent half crimson morocco, original front printed wrapper bound in (mounted). Title page in red and black. Title page loose and a bit soiled. Otherwise in very good condition; uncut, partially unopened. xiii, 330 pp., (2 ll., 1 l. errata). \$350.00

FIRST and ONLY EDITION of this early critical appreciation. José Echegaray y Eizaguirre (Madrid, April 19, 1832-September 4, 1916) was a Spanish civil engineer, mathematician, statesman, and the leading Spanish dramatist of the last quarter of the nineteenth century. Along with the Provençal poet Frédéric Mistral, he was awarded the Nobel Prize for Literature in 1904, the first Spaniard to win the prize. His most famous play is *El gran Galeoto* (1881), a drama written in the grand nineteenth-century manner of melodrama, about the poisonous effect that unfounded gossip has on a middle-aged man's happiness. Echegaray filled it with elaborate stage instructions that illuminate what we would now consider a hammy style of acting popular in the nineteenth century. Paramount Pictures brought it to the silent screen as *The World and His Wife*. Other plays by Echegaray are *O locura o santidad*, (1877); *Mariana* (1892); *El estigma* (1895); *La duda* (1898); and *El loco Dios* (1900).

\* Palau 276619. Trelles VI, 61.

*Libretto for Music by Gioachino Rossini.*

**\*131. ROMANELLI, Luigi.** *A pedra de toque (La pietra del paragone). Burlata Italiana com Musica de Rossini, para se representar em Fevereiro de 1821, no Real Theatro de S. João do Porto, em beneficio da primeira Dama Ercolina Bressa.* Porto: Na Typografia á Praça de S. Thereza N.º 13, [1821]. 4º, disbound with later stitching. In good condition. Contemporary ink inscription "1821 // Fever.º" in upper outer corner of title page. 4 pp. \$200.00

First Edition in Portuguese [?] of this summary of the libretto for the opera, or *melodramma giocoso*, in two acts, with music by Gioachino Rossini. Page 2 contains the cast list for the performance in Porto at the Teatro São João in February 1821.

First performed at La Scala, Milan, on 26 September 1812, *La pietra del paragone* was an instant success. The first performance of the opera in Rio de Janeiro was in 1826. Despite its early success in Europe the work did not receive its North American premiere until 1955 and the British professional premiere was at the St. Pancras Town Hall in 1963. Eduardo De Filippo and Paolo Tomaselli directed a production for the Piccola Scala in 1982, which later toured to the Edinburgh International Festival and the Teatro Donizetti in Bergamo.

\* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in OCLC. Not located in Porbase. Not located in Jisc.

**\*132. ROMANO, José. 29, ou honra e gloria: comedia drama de costumes militares em tres actos e quatro quadros, oferecido e dedicado a Sua Magestade El-Rei o Senhor Dom Pedro V.** Rio de Janeiro: Typographia Economica de J.J. Fontes, 1862. 8º, late twentieth-century crimson half morocco over marbled boards, spine with raised bands in six compartments, gilt lettering and numbering in second and third compartments from head, and at foot. Small wood-engraved vignette on title page. Lower edges somewhat frayed; about half of upper edges slightly shaved. Overall in good condition. 76 pp. Lacks pp. 27-30, 51-4. \$25.00

Brazilian Edition of a work apparently first published in Lisbon, 1858, and again in Lisbon, 1875. Innocência also records an edition of Rio de Janeiro, 1859.

José [Filippe Ovidio] Romano (1825-1887) was a distinguished musician who played first trumpet at the Teatro São Carlos in Lisbon. He began his career as a dramatic writer with *Um quadro da vida contemporânea*, performed in the Teatro D. Maria. This is one of his major works.

\* Innocência XIII, 189; for other editions, see V, 117. See also Sousa Bastos, *Dicionário do teatro português*, pp. 245-6. OCLC: Not located in OCLC, which cites a single copy of the 1858 edition (36168824); an online resource for the same edition (680084550); and microform copies of the 1875 edition (44190899). This edition not located in Porbase (which lists only a single copy of the Lisbon 1858 edition in the Biblioteca Nacional de Lisboa). No edition located in Jisc.

*Drama on D. Ines de Castro by a Naturalized Brazilian*

**133. SABINO [de Rezende Faria e Silva], Joaquim José.** *Nova Castro, tragedia.* Lisbon: Na Impressão Regia, 1818. 8°, contemporary patterned paper wrappers (blue and brown on beige; spine and upper wrapper defective, lower wrapper missing, soiled). Uncut. Marginal dampstaining and soiling. In good condition. Engraved frontispiece of Ignez de Castro and her children imploring the king, 96 pp. \$75.00

Second edition of this drama on the life of Inez de Castro, set at the Fonte das Lagrimas in Coimbra; preceded by a London, 1812 edition. It is not to be confused with the *Nova Castro: tragedia* by João Baptista Gomes Junior, of which the earliest edition we have seen dates to 1806. (It went through numerous editions.)

Inês de Castro (1325-1355) was a Galician noblewoman best known as lover and posthumously recognized wife of King Pedro I of Portugal. The dramatic circumstances of her relationship with D. Pedro, at the time Crown Prince, which was forbidden by his father King Afonso IV, her murder at the orders of Afonso, D. Pedro's bloody revenge on her killers, and the legend of the coronation of her exhumed corpse, have made Inês de Castro a frequent subject of art, music, and drama through the ages.

Joaquim José Sabino de Rezende Faria e Silva (1764 or 1765-1843) was born in Porto and read law at the University of Coimbra. By 1798 he had emigrated to Brazil, where he served as secretary to the *Capitania do Maranhão* and later as a magistrate. Both *Nova Castro* and the earlier *Policena* (Lisbon, 1791) were written in imitation of French models, particularly the dramas of Voltaire.

\* Innocência IV, 111-2: noting another edition of 111 pp. without imprint, but possibly printed in London. Sacramento Blake IV, 176. Roig, *Inesiana* 1654; cf. 1655 for another edition of 111 pp. with imprint London, H. Bryer, 1812. Not located in NUC. OCLC: 504320325 and 753117477 (British Library). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Not located in Jisc.

**134. [SACCHERO, Giacomo, librettist; Federico Ricci, music.]** *Corrado d'Altamura. Drama Lyrico em 3 actos. Para se Representar no R.T. de S. Carlos.* Lisbon: Typographia de P.A. Borges, 1846. Small 8°, original green printed wrappers (some wear to spine, small piece missing from upper outer corner of front wrapper, a few other very minor defects to wrappers). Overall in very good condition. Ownership stamp "Aranjo" on front cover, title page, and p. [5]. 47 pp. \$100.00

Apparently the earliest Portuguese translation of this libretto for the opera set in twelfth-century Sicily, with music by Federico Ricci; with Italian and in Portuguese on facing pages, and a list of actors.

\* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: Not located; cites in Portuguese only an edition of Porto, 1863 (at Harvard University). Porbase cites two copies in the Biblioteca Nacional de Portugal. KVK (51 databases searched) cites several earlier editions in Italian only, beginning in 1841, in the British Library (which also has an 1844 edition in Italian and English) and in the Italian Union Catalogue (which locates two copies of the present edition, at Biblioteche della Fondazione Giorgio Cini, Venezia and the Biblioteca Marucelliana, Firenze); the present edition is also cited in the Library of Congress.

\*135. **SAMPAIO, Albino Forjaz de.** *Subsídios para a história do teatro português. Teatro de Cordel (Catálogo da coleção do autor). Publicado por ordem da Academia das Ciências de Lisboa.* Lisbon: Imprensa Nacional, 1920 [front wrapper: 1922]. 8°, original printed wrappers (slight defect at foot of spine; minor fading; tiny round hole at lower margin of front wrapper, continuing through first 7 leaves; corners of rear wrapper dog-eared). Printed logo of Academia das Ciências de Lisboa on front wrapper and title-page. Some inevitable browning, but not brittle. In very good condition. 108 pp., (1 l. errata), 12 plates. \$50.00

FIRST and ONLY EDITION of this indispensable reference work. It lists 533 titles, some in more than one edition. There is an interesting introduction (pp. [9]-19), a list of "Loas," several useful indexes (authors, translators, adapters, and pseudonyms; theaters; printers and publishers; chronological), as well as a bibliography.

\* Anselmo, *Bibliografia das bibliografias portuguesas* 554.

*With Author's Signed and Dated Presentation Inscription*

136. **SANTARENO, Bernardo** [pseudonym of **António Martinho do Rosário**]. *O lugre: peça em 6 quadros.* Lisbon: Edições Ática, 1959. 8°, original printed wrappers (very slight wear), Title page in blue and black. Six plates after stage designs by Lucian Donat (2) and illustrations by Jorge Brandeiro (4). Uncut. In very good to fine condition. Author's signed and dated (1959) seven-line presentation inscription to José Reis on recto of initial [blank] leaf. 195 pp., (3 ll.), 6 plates. \$180.00

FIRST EDITION. A second edition appeared in 1969. This play about fishermen and cod fishing was selected by the Comissão de Leitura of the Teatro Nacional D. Maria II, and chosen by the Companhia Amélia Rey Colaço-Robles Monteiro to inaugurate the 1959-1960 season. It was directed by Pedro Lemos and produced by Amélia Rey Colaço. A cast list is printed on the recto of the first supplementary leaf.

The poet and playwright António Martinho do Rosário, a native of Santarém (1920-1980), earned a degree in medicine from Coimbra University and used his specialization in psychiatry in his work for the theater. He wrote under the pen name Bernardo Santareno.

\* On the author, see Luiz Francisco Rebello in Machado, *Dicionário de literatura portuguesa*, pp. 435-6; Maria Aparecida Ribeiro in *Biblos*, IV, 1106-10; *Dicionário cronológico de autores portugueses*, V, 104-6.

\*137. **SANTOS, Ana Clara, and Ana Isabel Vasconcelos.** *Repertório teatral na Lisboa oitocentista (1835-1846)*. Lisbon: Imprensa Nacional, 2007. Temas Portugueses. Large 8°, original illustrated wrappers. As new. 317 pp., (1 l. colophon). One of 800 copies. ISBN: 972-27-1515-7. \$45.00

FIRST EDITION. Chronological listing of performances. There exists a 2011 reprint.

138. **SANTOS, Elsa Rita dos.** *Teatro, história, contexto: identidade nacional e tempo de mediação no drama histórico Português (1898 a 1924)*. Lisbon: Colibri, 2011. Coleção Autores Portugueses, Série Ensaio, 12. Large 8°, original illustrated wrappers. As new. 353 pp., (1 l.), extensive footnotes and bibliography, index of names. ISBN: 978-989-689-182-4. \$45.00

FIRST and ONLY EDITION.

\*139. **SARAMAGO, José.** *In Nomine Dei, teatro*. Lisbon: Editorial Caminho, 1993. Coleção O Campo da Palavra. 8°, original printed wrappers. "As new" condition. 164 pp. ISBN: 972-21-0807-7. \$50.00

FIRST EDITION.

\* See Bloom, *The Western Canon*, pp. [548], 550. Also Carlos Reis in Machado, ed., *Dicionário de literatura portuguesa*, pp. 440-2; Carlos Reis in *Biblos*, IV, 1147-51; and *Dicionário cronológico de autores portugueses*, V, 236-40.

\*140. **SARDOU, Victorien.** *La Haine: drame en cinq actes*. Paris: Michel Lévy Frères, Éditeurs / Librairie Nouvelle [colophon: Paris: J. Claye, imprimeur], 1875. Large 8°, disbound. Vignette with publisher's monogram on title page. Foxing. Internally in good condition. Overall less than good. (2 ll.), xvi, 142 pp., (1 blank l.). \$25.00

The play was accompanied by music by J. Offenbach (not present in this volume). Includes a cast list on the verso of the title page.

BOUND WITH:

**ALFIERI, Vittorio.** *Mirra: tragedia en cinco actos de Alfieri. Traducida librement al castellano con prévia autorizacion por los señores A. Leopoldo y S. Infante de Palacios. Representada en Paris por la primera vez el 29 de Mayo de 1855 por La Compañía Dramatica al servicio de S.M. El Rey de Cerdeña*. Colophon: Imprenta de E. Thunot y C<sup>a</sup>, calle Racine, 26, cerca del Odeon. 32 pp. Some foxing. Overall in good condition.

Includes a cast list at the foot of the title page.



*Shakespeare Translation by a Noted Romantic Writer  
With His Signed Presentation Inscription*

- \*141. SHAKESPEARE, William. *O Mercador de Veneza*. Raimundo António de Bulhão Pato, trans. Lisbon: Typographia da Academia Real das Sciencias, 1881. Large 8°, mid-twentieth-century dark green half sheep over decorated boards (slight wear at extremities), spine richly gilt with raised bands in five compartments, two black leather lettering pieces in second and fourth compartments, author, title and translator in gilt letter, decorated endleaves, top edges tinted green, other edges uncut, original printed wrappers bound in (front wrapper backed with small repair to outer margin). Partially unopened. In very good condition. Translator's signed presentation inscription on half title: "A Oliveira Mattos // Lembrança de sincera // estima // do seu amigo // Bulhão Pato". (4 ll.), 255 pp., (1 l. errata). \$300.00

First Edition of this translation. *The Merchant of Venice* was also translated by Dom Luiz I, King of Portugal, 1879.

The present translator, Bulhão Pato (1829-Monte da Caparica, 1912), a native of Bilbao whose parents were Portuguese, author of *Poesias* (1850), *Paqueta* (1856), and *Versos* (1862), one of the most important Portuguese authors of the Romantic school, was a friend and protégé of the historian, poet and historical novelist Alexandre Herculano. He published his first volume of poetry at age 17, astounding the literati by his individuality of style and unaffected simplicity of form. He was also a friend of Almeida Garrett; later of Eça de Queiroz (whose caricature of Bulhão Pato in *Os Maias*, in the form of the poet Tomás de Alencar, provoked a violent polemic), Ramalho Ortigão, and Colombano Bordalo Pinheiro. His name has been given to a classic of Portuguese cookery, *Ameijoas ao Bulhão Pato* (clams in a sauce of garlic, olive oil and cilantro). In addition to Shakespeare, Bulhão Pato translated Lamartine and Victor Hugo.

*Provenance*: Padre António Oliveira Matos [?] (Envendos, 1867-?), teacher, priest, author and publicist. See *Grande enciclopédia*, XIX, 412.

\* Innocência XVIII, 158 (incomplete collation); on Bulhão Pato see also VII, 50-1; XVIII, 157-9 and Fonseca, *Aditamentos* 330. Gonçalves Rodrigues, *A tradução em Portugal* 15069. See also Bell, *Portuguese Literature* pp. 302-3; Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 818-9; Prado Coelho, *Dicionário de literatura* (4th ed.), III, 800-1; Ávelar Manuel Machado in *Dicionário de literatura portuguesa*, pp. 365-6; João Bigotte Chorão in *Biblos*, III, 1437-8; *Dicionário cronológico de autores portugueses*, II, 145-7.

*Allegorical Drama Celebrating the  
Return of the Royal Family and the End of the Vilafrancada*

142. SILVA, José Maria da Costa e. *Rebello de bellada elogio dramatico: que a Sua Magestade Fidelissima El Rei D. João VI. Nosso Senhor, offerece, dedica, e consagra a Sociedade do Theatro Portuguez da Rua dos Condes, para solemnizar em o dito theatro no dia 3 de Julho de 1823, o faustissimo anniversario da chegada de Sua Magestade, e Real Familia ao Porto de Lisboa,*



*Item 144*

*depois da sua longa, e saudosissima ausencia; congratulando-se igualmente neste dia, epelos gloriosos successos do venturoso dia 5 de Junho do presente anno. Author ....* Lisbon: Na Typografia de Bulhões, 1823. 4°, disbound. Small wood-engraved arms of Portugal on title page. Light soiling, corners bumped. In good to very good condition. Old blue-bordered paper tag on title page, with ink shelfmark ("5481"). 22 pp. \$250.00

FIRST EDITION of this allegorical drama by a Romantic poet influenced by Sir Walter Scott and Almeida Garrett. It celebrates the anniversary of the royal family's return from Brazil and the quashing of the Vilafrancada, D. Miguel's rebellion against the Constitution of 1822. The drama was performed at the Theatro Portuguez in the Rua dos Condes; its characters are Lysia, Nobreza, Marte, Rebellião, and Discordia.

José Maria da Costa e Silva (Lisbon, 1788-Lisbon, 1854) was 17 when he wrote his first poem, *Passeio*, which as published in 1816. (Almeida Garrett felt he had to express the "admiração e o indissível prazer, que me deu o poema do *Passeio*.") Rebello notes that Costa e Silva was "um dos autores mais representativos, na poesia e no teatro, da faceta 'gótica' e 'negra' do nosso Romantismo." Costa e Silva wrote more than 200 pieces for the theater and was editor and a contributor to the *Crónica Constitucional de Lisboa*, and a contributor to *Ramalhete* and *Revista Universal Lisbonense*. Three volumes of collected poetry were published as *Poesias*, 1843-44. His *Ensaio biográfico-crítico sobre os melhores poetas portuguses*, 10 volumes, 1850-55, is still a useful reference.

\* Innocência V, 29; on the author, see V, 25-29, VII, 122 (on the Sendim portrait), and XIII, 90-91. See also the unsigned entry in *Biblos* V, 42. J.P.C., "Romantismo," *Dicionário de literatura* (1994), III, 963. L.F. Rebello in *Dicionário do romantismo literário português* p. 534. OCLC: 53857672 (Universidade de São Paulo); 215594819 (National Library of Australia). Not located in Porbase. Not located in Jisc. KVK (51 databases searched) locates only the copy at the National Library of Australia.

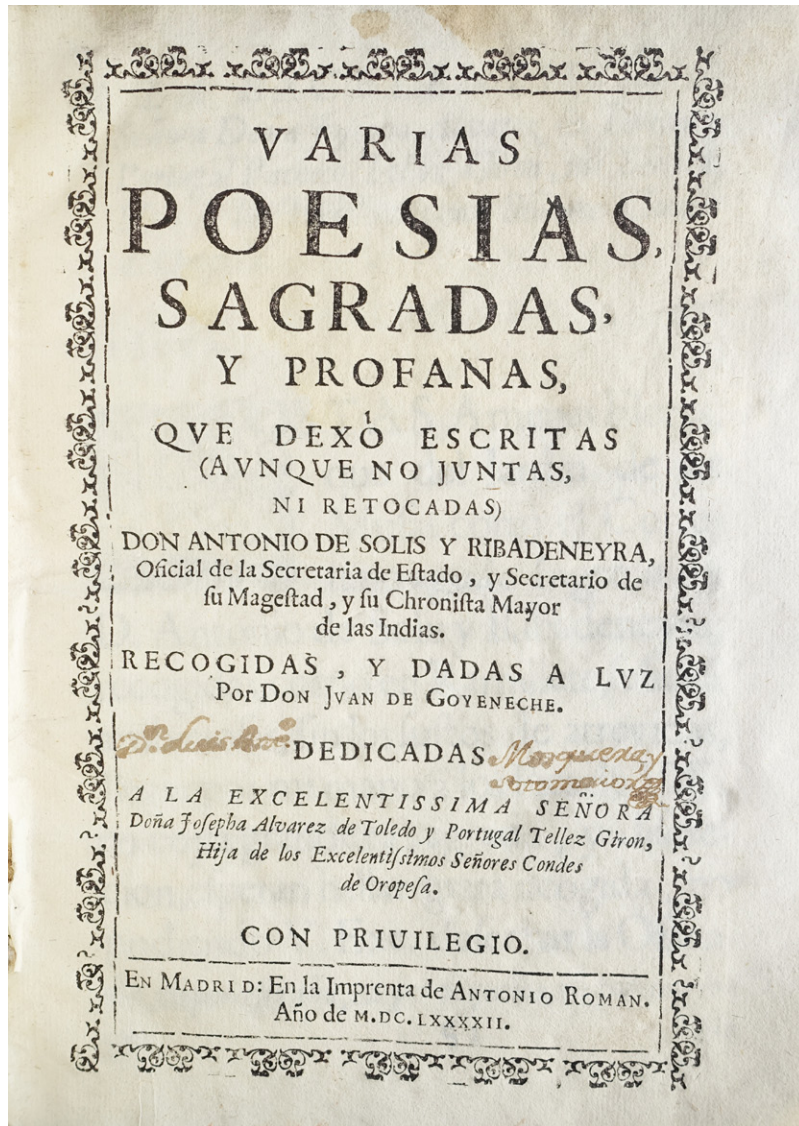
\*143. **SILVA, Maria de Fátima Sousa e.** *Crítica do teatro na comédia antiga.* Coimbra: Instituto Nacional de Investigação Científica / Centro de Estudos Clássicos e Humanísticos da Universidade de Coimbra, 1987. Estudos de Cultura Clássica, 2. Large 8°, original illustrated wrappers. As new. 480 pp., (2 ll.). One of 1,000 copies. ISBN: none. \$50.00

FIRST EDITION. A second edition appeared in 1997.

#### *Eighteen Short Dramatic Works*

*By the Author of the História de la Conquista de México*

144. **SOLÍS Y RIVADENEIRA, Antonio de.** *Varias poesias, sagradas, y profanas, que dexò escritas (aunque no juntas, ni retocadas) ... recogidas, y dadas a luz por Don Juan de Goyeneche ....* Madrid: En la Imprenta de Antonio Roman, 1692. 4°, contemporary yellow-stained vellum over thin pasteboard, tawed leather braided fasteners and remains of ties, spine lettered



Item 144

in ink (rubbed, some soiling). Title within typographic border, woodcut initials and tailpieces. Some light staining to first and last few leaves, scattered slight browning. Small piece torn from lower margin of Aa3, without loss. Overall in fine, crisp condition. Contemporary signature of D. Luis A[ntonio?] Mosquera y Sotomayor on title-page. From the library of the celebrated book collector Richard Heber, with the Bibliotheca Heberiana stamp on recto of front free endleaf. (22 ll.), 328 pp. \$1,500.00

FIRST EDITION of the author's poetry: sonnets, elegies, satires, epigrams, *romances*, *letrillas*, etc. On pp. 156-254 are 18 short dramatic works, some of which list the actors who played the roles; ten of these are *loas*, meant to be performed together with the author's full-length dramas.

Solís y Rivadeneyra (1610-1686), a native of Alcalá de Henares, is best known for his *Historia de la conquista de México*, Madrid, 1684 ("a noble work of literary historiography ... a model of Castilian prose, and the story is constantly gripping," Ward pp. 550-1). He also composed poetry influenced by Góngora and was "a lively, witty dramatist equipped with a vein of self-mockery" (Ward p. 551), sometimes collaborating with friends such as Coello, Calderón, Francisco de Monteser and Diego de Silva.

\* Palau 318550. HSA p. 523. *Ticknor Catalogue* p. 336. Salvá 1421. Heredia 2047; 5643. Ward, *Oxford Companion to Spanish Literature* pp. 550-1. OCLC: 311315032 (University of Pennsylvania Libraries, University of Wisconsin-Madison, University of Iowa Libraries, Université Toulouse 1 Capitole, Universitätsbibliothek Leipzig); 367573002 (Brigham Young University, University of Alberta); 252463721 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 257528398 (no location given). CCPBE locates 33 copies. Rebiun locates only a single copy, at Universidade de Oviedo, with only 40 preliminary pp. Jisc locates four copies: two at Oxford University, one each at Cambridge University and British Library.

#### *Inspiration for Operas*

**145. TASSO, Torquato, Giovanni Battista Guarini, and C. Guidubaldo de' Bonarelli.** *Le tre più celebri pastorali italiane, cioè, Aminta, favola boscareccia di Torquato Tasso; Il Pastor Fido, tragi-commedia pastorale del Guarini; Filli di Sciro, favola pastorale del C. Guidubaldo de' Bonarelli.* Orléans: Da' Torchj di L.P. Couret de Villeneuve, 1787. Bibliothèque des meilleurs poètes italiens, 36. 8°, contemporary speckled calf, smooth spine gilt in six compartments, red spine labels in second and third compartments with titles (some wear to edges and hinges, slightly defective at head and foot of spine), marbled endleaves, text block edges marbled. Woodcut vignette on title page. Woodcut headpieces and ornaments. Scattered light stains and browning. Overall good to very good condition. 502 pp. \$300.00

First edition thus. Two of these three pastoral plays formed the inspiration for operas.

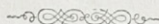
Tasso's *Aminta*, a pastoral romance set in the era of Alexander the Great, was the basis of a libretto by Metastasio, *Il re pastore*, which premiered in 1751. Metastasio's libretto became the basis of Mozart's *Il re pastore*, which premiered in 1775, and of *Aminta, il re*

# HISTORIAS BRAZILEIRAS

POR

**SYLVIO DINARTE**

(Autor da Mocidade de Trajano, Lagrimas do  
Coração, Innocencia, etc.)



RIO DE JANEIRO

Editor — B. L. GARNIER — rua do Ouvidor n. 69.

1874

*pastore*, by Antonio Mazzone (d. 1785). Tasso's story was the basis for the ballet *Sylvia, ou La nymphe de Diane*, with music by Léo Delibes, first performed in 1876.

Guarini's *Il pastor fido*, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the seventeenth century. Written in honor of the nuptials of the Duke of Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest being Venice, 1602. *Il pastor fido* inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel's opera of the same name, first performed in 1712.

Bonarelli's *Filli di Sciro* is in the mold of Tasso and Guarini. Although it is not of their caliber, the play was popular in its time.

\* NUC: UU, DLC, PU, ICN. OCLC: 14193903; 504516140; 792794240; 46732218 (internet resource?); 457353534; 458197097; 604421388; 165823265 (internet resource?); apparently 24 real copies located. Jisc locates copies at British Library, University of Glasgow, Oxford University.

**146. [TAUNAY, Alfredo d'Escragnolle]. *Historias brasileiras, por Sylvio Dinarte*.** Rio de Janeiro: B.L. Garnier (printed by Typ. Pinheiro & C<sup>a</sup>), 1874. 8°, contemporary quarter burgundy sheep over marbled boards (wear to corners; other slight wear), spine with raised bands in five compartments, gilt fillets, gilt lettering in second compartment from head, marbled endleaves. Scattered very light, minor stains. Overall in very good condition. 237 pp., (1 l.). \$600.00

FIRST EDITION, with four short stories and a one-act play, "Da mão á boca, se perde a sopa". A native of Rio de Janeiro, Taunay (1843-1899), historian, lexicographer and political figure, was also one of the foremost Brazilian novelists of the later nineteenth century, as well as a distinguished politician. His literary works—most written under pseudonyms such as Sílvio Dinarte—include the novels *Inocência* (1872) and *O encilhamento* (1893). *Inocência*, set in the *sertão* of Matto Grosso, was one of the first Brazilian novels to forsake Romanticism for Realism.

\* Sacramento Blake I, 58: without collation. Innocência XIX, 239: without collation. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 168: calling for only 237 pp. NUC: TxU, CtY, MH, NN.

**147. THEATRO DE SÃO JOÃO, Lisbon. *Sexta feira 26 de Abril celebra a Sociedade Italiana o aniversario do nascimento de S. Magestade a Rainha D. Carlota Joaquina de Bourbon e Bragança... Seguir-se-ha a Representação da insigne Opera de Rosini denominada: Isabel, Rainha de Inglaterra .....*** (Lisbon): n.p., 1822?. Broadside (cut down to 23 x 19 cm.), reinforced at left side with a strip of paper. Typographical border. Lower border cut off; unclear whether text is missing. Short tear (4 cm.) at lower edge, without loss. Overall in good condition. Old (contemporary?) ink manuscript inscription "1822

// Abril 26" in blank portion below first line of text, to its right, just inside typographical border. Old octagonal paper tag with blue border (shelfmark "31" inscribed in ink) on reinforcement strip at lower left. Overall in very good condition, but possibly defective. \$100.00

FIRST and ONLY EDITION. The Sociedade Italiana promises a performance of Rossini's *Elisabetta, regina d'Inghilterra*, which had premiered in Naples in 1815. It will be preceded by a eulogy composed by Antonio Joaquim Nunes, and in the intermission will be a dance called "A rede de Vulcano." Prospective spectators are told that the actors will be dressed in costumes faithful to those of the reign of Elizabeth I of England.

On her forty-seventh birthday, D. Carlota Joaquina was not universally popular. In 1820, a liberal revolution took place in Porto; in 1821, the Cortes Gerais gave Portugal its first constitution. When the royal family returned to Portugal that year, after a fourteen-year absence in Brazil, D. João VI vowed to uphold the constitution, but his wife D. Carlota refused to swear allegiance to it. D. Pedro, their eldest son, refused the Cortes's order to return to Portugal in January 9, 1822, and on September 7, he became the first ruler of independent Brazil.

With Brazil slipping away, absolutists such as D. Carlota became much more popular. She instigated her younger son D. Miguel to launch the *Vilafrancada* on May 27, 1823, declaring the restoration of the old regime. Less than a year after that rebellion was put down, D. Miguel and D. Carlota led the *Abrilada* (April 1824), attempting to force D. João to abdicate in favor of D. Miguel. The king, backed by the British, sent D. Miguel into exile and ordered D. Carlota Joaquina to remain at the *Palacio de Queluz*, and never return to court. She died in 1830 at *Queluz*.

**\*148. TORRADO, António.** *Maio de 58*. Lisbon: Sociedade Portuguesa de Autores / Imprensa Nacional, 2015. 8°, original illustrated wrappers. As new. 173 pp. One of 500 copies. ISBN: 978-972-27-2358-9. \$25.00

FIRST and ONLY EDITION. Play about the Portuguese presidential election of 1958. In addition to this two-act play, the author supplies a "Nota previa" (pp. 7-9); "Enquadramento histórico" (p. 11); "Cronologia da campanha presidencial de 58" (p. 13); and a "Sinopse da peça" (pp. 15-18). António Torrado published twelve volumes of plays between 1981 and 2007, seven of which were aimed at children and adolescents. He has also written poetry and fiction as well as a book on education.

**149. TORREZÃO, Guiomar.** *No teatro e na sala. Com uma carta-prefacio de Camillo Castello Branco*. Lisbon: David Corazzi, Editor, Empreza das Horas Românticas, 1881. Large 8°, twentieth-century (ca. 1975) half mottled sheep over marbled boards, spine with raised bands in six compartments, dark red lettering pieces in second and fourth compartments with author and short title lettered in gilt, date numbered in gilt at foot; original printed front wrapper bound in. Upper outer corner of half title cut off. Some quires browned. In good condition. Old paper



tag with manuscript "442" on corner of front wrapper. 326 pp., (1 l. table of contents). \$150.00

FIRST and ONLY EDITION of this dramatic text, accompanied by short stories and critical essays. The laudatory preface by Camilo occupies pp. [5]-8. Many of the essays deal with the theater, such as Italian theater, French comic opera, and Sarah Bernhardt. Other essays are on more general literary subjects, such as *As farpas*, Camões, Shakespeare, and Alexandre Herculano.

Guiomar [Delphona de Noronha] Terrezão (1844 or 1845-1898), a native of Lisbon, journalist, novelist, and playwright, interacted with most of the important writers of her day. In addition to Camilo, her books also contained prefaces by Tomás Ribeiro and Júlio César Machado. She also wrote under male pseudonyms, such as Gabriel Cláudio, and Delfim Noronha. She created the magazine *Almanach das Senhoras* and she was the only woman to be a founding member of the Association of Portuguese Writers and Journalists. One of the leading feminists of her day, she was one of the first women in Portugal to be concerned with women's subordinate status and in improving educational opportunities for women.

\* This work not in Innocêncio; for the author, see IX, 437, XVIII, 20, 23, 25, 27, 35 and 47; *Aditamentos*, p. 175. Maria Saraiva de Jesus in *Biblos*, V, 484-6. *Dicionário cronológico de autores portugueses*, II, 273. See also Cecília Barreira in Machado, ed., *Dicionário de literatura portuguesa*, pp. 478-9. Not in Manuel dos Santos, *Revista bibliográfica camiliana*.

**\*150. VASCONCELLOS, J[osé] Leite de, comp. *Teatro popular portugues. Coordenação e notas de A. Machado Guerreiro. 2 volumes (of 3)*.** Coimbra: Por Ordem da Universidade, 1976-1979. Acta Universitatis Conimrigensis. Very large 8°, original printed wrappers (slight soiling and rubbing). Uncut and unopened. Internally very fine; overall in very good condition. xliii, 751 pp., (1 l.); xi, 484 pp., (1 l.), 22 illustrations in 15 plates. 2 volumes (of 3). \$100.00

Volume I is subtitled (*Religioso*); volume II (*Profano*). Volume III, on the Açores, not present here, appeared in 1974.

José Leite de Vasconcellos (1858-1941), descendent of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian.

\* On Leite de Vasconcellos, see Cristina Basílio in Machado, ed., *Dicionário de literatura portuguesa*, pp. 486-7; Pere Ferré in *Biblos*, V, 630-6; *Dicionário cronológico de autores portugueses*, II, 416-8; and *Grande enciclopedia*, XIV.

**\*151. VICENTE, Gil. *A Critical Edition with Introduction and Notes of Gil Vicente's Floresta de enganos*.** Constantine Christopher Stathatos, ed. Chapel Hill, N.C.: The University of North Carolina Press, 1972. University of North Carolina Studies in the Romance Languages and Literatures, 125. 8°, original printed wrappers. Recto of front wrapper printed in red and black. As new. 138 pp., (1 blank l.). ISBN: none. \$10.00

FIRST and ONLY EDITION thus of this scholarly rendition of Vicente's last play, written shortly before his death in 1536.

*Author's Third Book*

\*152. VIEIRA, Afonso Lopes. *Auto da "Sebenta." Farça em verso em um prologo e dois quadros. Peça comemorativa do centenario da "Sebenta."* Coimbra: Comissão Academica do Centenario [rear wrapper: Lumen, Typ. França Amado], 1899. 8°, original pink printed wrappers (small triangular piece gone from upper outer corner of rear wrapper). In very good condition. Five-line ink manuscript presentation inscription to Albino Forjaz de Sampaio dated 1907 and signed "O auctor". 40 pp.  
\$200.00

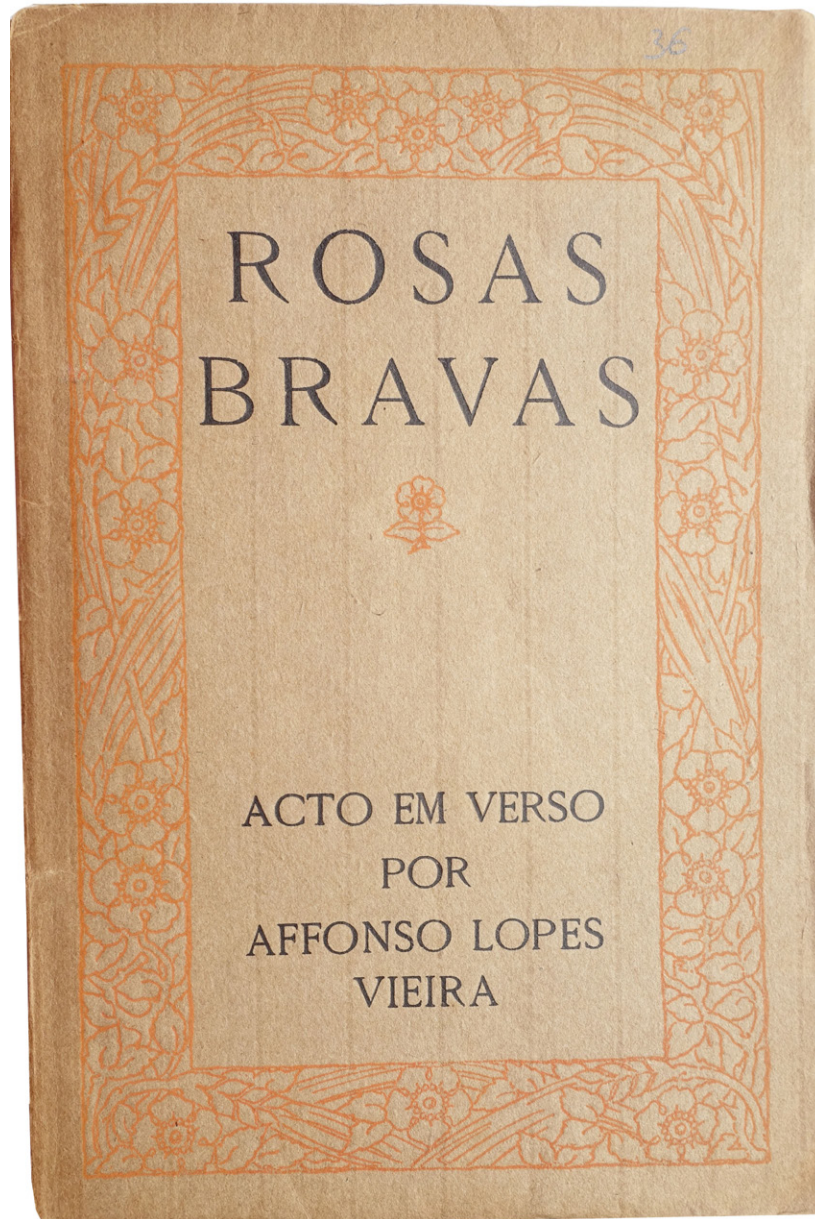
FIRST and ONLY EDITION of the author's third published work. A farce, it was performed in Coimbra the evening of 29 April 1899.

Afonso Lopes Vieira (1878-1946) was Portugal's best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

The author's earliest published works were written as a student at Coimbra, 1897-1900, e.g. *Para quê?*, 1897, and *Náufrago*, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to "reaportuguesar Portugal tornando-o europeu." During this period he helped prepare an edition of Camões (1928) and edited Montemayor's *Diana*, the *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the periodical *Lusitânia*, of which Lopes Vieira served as secretary. He also wrote works for children, e.g. *Animais nossos amigos*, 1911 and *Canto infantil*, 1912.

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

\* Innocência XX, 95 & XXII, 22. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: ICN, OU. OCLC: 252697924 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz, Bibliothek); 18486657 (15 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies); 560423317 (British Library). Porbase locates seven copies: three in the Biblioteca Nacional de Portugal, and one each in the Fundação Calouste Gulbenkian, Biblioteca Geral da Universidade de Coimbra, Faculdade de Letras da Universidade de Lisboa, and Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Jisc repeats British Library only.



*Item 152*

*Lopes Vieira Play About a Franciscan Friar, Set in Fourteenth-Century Italy;  
Author's Signed and Dated Presentation Inscription  
To Colombano Bordalo Pinheiro  
With One-Page Musical Theme for Oboe*

**153. VIEIRA, Afonso Lopes.** *Rosas bravas: acto em verso*. Lisbon: "A Editora", [1911]. 8°, original illustrated wrappers (slight wear), in folding case of marbled paper with gilt leather label on front of case. One large wood-engraved headpiece, one page printed in ochre and black. In good to very good condition. Author's signed and dated (May 1911) presentation inscription "A Columbano, // querido Amigo e // mestre, oferece" on recto of front free endleaf. (1 blank l.), 45 pp., (1, 1 blank l.), 1 color halftone illustration tipped onto bifolium of blue paper inserted between pp. 22-3. \$600.00

FIRST and ONLY EDITION of this play about a Franciscan friar set in fourteenth-century Italy, performed for the first time on April 5, 1911, at the Teatro da Republica, Lisbon. The color illustration by Thomás Bordallo Pinheiro is of the original stage design by Augusto Pina. Included is a one-page musical theme for oboe specially composed for the performance by the Portuguese composer Thomás Borba.

Afonso Lopes Vieira (1878-1946) was Portugal's best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

The author's earliest published works were written as a student at Coimbra, 1897-1900, e.g., *Para quê?*, 1897, and *Náufrago*, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to "reaportuguesar Portugal tornando-o europeu." During this period he helped prepare an edition of Camões (1928) and edited Montemayor's *Diana*, the *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the periodical *Lusitânia*, of which Lopes Vieira served as secretary. He also wrote works for children, e.g. *Animais nossos amigos*, 1911, and *Canto infantil*, 1912.

*Provenance:* Colombano Bordalo Pinheiro (1857-1929), one of the greatest and most original Portuguese painters of the late nineteenth and early twentieth centuries. See Pamplona *Dicionário de pintores e escultores portugueses* (revised ed.), II, 111-22. He was a member of the "Grupo do Leão", which included a number of the most illustrious artists, writers, and intellectuals of the day, and his famous painting of some members of the group is now in the Museu de Arte Contemporânea in the Chiado, Lisbon.

\* Innocência XXII, 23. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: TNJ, NCU, MH. Porbase locates eight copies: three each at the Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each at the Faculdade de Letras da Universidade do Porto and Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Jisc repeats British Library only.

709 A COLUMBANO,  
querido Amigo e  
meu, ofendi  
Luís  
1911 Atorço LV.

**154. VOLTAIRE, François-Marie Arouet de.** *Sofonisba: tragedia de Mr. de Voltaire, traduzida em portuguez.* Lisbon: Offic. de Simão Thaddeo Ferreira, 1790. 8°, contemporary paste paper wrappers (spine slightly chipped). Dampstained. Overall in very good to fine condition. 91 pp., (1 l. errata, 1 blank l.). \$250.00

First Edition in Portuguese [?]. Original work by Jean de Mairet, adapted by Voltaire.

\* Gonçalves Rodrigues, *A tradução em Portugal* 1824 (without locating a single copy), also citing (n.º 4121) a Lisbon, 1829 edition. NUC: DLC, MH. Porbase cites three copies, all in the Biblioteca Nacional de Portugal. WorldCat locates copies at the New York Public Library, Houghton Library, Indiana University, and Oxford University. Jisc repeats Oxford University.

**155. [VOLTAIRE, François-Marie Arouet de].** *Semiramis: tragedia.* Lisbon: Impr. de Alcobia, ca. 1805?. 8°, stiched, traces of contemporary marbled wrappers (old paper inventory tag on upper wrapper). Somewhat dog-eared, other minor defects. In good condition. Engraved frontispiece, 111 pp. \$75.00

Second (?) edition in Portuguese of this translation of one of Voltaire's more popular dramas, completed in 1784. The first edition in Portuguese was published Porto, 1793. *Semiramis* was the basis for a number of operas, including Rossini's *Semiramide*, first performed in 1823.

The translation is by José Lourenço Pinto (1753-1815), a doctor and sometime poet who also compiled an elementary surgical textbook. The nicely executed engraving of a scene from the play is unsigned.

\* Innocêncio IV, 425: without mention of the frontispiece. Not in Gonçalves Rodrigues, *A tradução em Portugal*; cf. 2001 for the Porto, 1793 edition. Not in Forjaz de Sampaio, *Teatro de cordel*. Not located in NUC. OCLC: 13712671 (Harvard University and University of North Carolina at Chapel Hill, with same imprint but not calling for a frontispiece, and giving the date as 1800). Not located in Porbase.

**156. WOOD, William B.** *Personal Recollections of the Stage, Embracing Notices of Actors, Authors, and Auditors, During a Period of Forty Years.* Philadelphia: Henry Carey Baird, 1855. 8°, publisher's cloth (some wear, especially at head of spine). Good to very good condition internally. Overall barely good. Fronispiece portrait, (1 l. title page), pp. xiii-xxi, (p. xxii blank), 23-477, 1-10 advt. bound at the end. Collation agrees exactly with the copy at the University of Pittsburgh. \$15.00

Third Thousand.

**157. YOUNG, Edward.** *Nova tragedia intitulada A Vingança. Do Doutor Young. Representada no Theatro Real de Drurilane, pelos Comicos Del-Rei. Traduzida em verso por Vicente Carlos de Oliveira.* Lisbon: Na Offic. de Francisco Borges de Souza, 1788. 8°, contemporary sheep (sound but with some wear), spine (defective at foot) with raised bands in five compartments, short title gilt in second compartment from head, gilt fillets Woodcut headpiece and initial on p. 3. Overall in good to very good condition. Internally very good to fine. 308 pp. \$200.00

First and Only [?] Edition in Portuguese of *The Revenge*, a 1721 tragedy in five acts by the English poet, critic, philosopher and theologian Edward Young (1683-1785). It did not enjoy the same success as his previous play *Busiris, King of Egypt*, but later became a much-revived work during the eighteenth century particularly popular because of the Othello-like role of the Moorish slave Zanga. The work was dedicated to Young's patron the Duke of Wharton. On p. [137] is a divisional title to *Nova tragedia intitulada Buziris Rei do Egipto*. The text of this five act play continues to p. 284. Pages 285-307 contain "Epistula de Young ao Lord Lansdowne sobre a paz de 1712. Com hum discurso do author sobre o theatro Inglez, comparado com o theatro Francez." Young is said to have influenced Goethe.

The translator was a knight of the Ordem de Christo. He translated other works, including Young's *Night-thoughts*, as well as having written several books and pamphlets of original poems, published from 1784 to 1792.

\* Gonçalves Rodrigues, *A tradução em Portugal 1710* (calling for only 307 pp.; p. 308 in the present copy contains a taxation statement date 13 October 1788). Innocência VII, 421-2. OCLC: 20806994 (University of Colorado-Boulder, Houghton Library, McMaster University, Trinity College Dublin, British Library, Oxford University); 246007104 (Herzog August Bibliothek Wolfenbüttel); 1063492730 (Internet resource-British Library copy digitized). Jisc locates copies at British Library, Oxford University Trinity College Dublin and Winchester College Fellows' Library.

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