

RICHARD C. RAMER



SPECIAL LIST 313
LGBTQ LITERATURE

RICHARD C. RAMER

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225 EAST 70TH STREET · SUITE 12F · NEW YORK, N.Y. 10021-5217

EMAIL rcramer@livroraro.com · WEBSITE www.livroraro.com

TELEPHONES (212) 737 0222 and 737 0223

FAX (212) 288 4169

OCTOBER 1, 2018

SPECIAL LIST 313 *LGBTQ LITERATURE*

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Special List 313

LGBTQ LITERATURE

Fifteen years after Eduardo Pitta published his groundbreaking essay of literary criticism *Fractura* (Angelus Novus, 2003) on *literatura gay* in Portugal, we have decided to publish the current list on LGBTQ authors, literature, and homoeroticism. As new trends have emerged in the area of literary and political studies of gender since the 1990's and early 2000's, we have used "LGBTQ" in the title to accommodate authors and themes that do not easily fit into the binary discipline of Lesbian and Gay Studies. Choosing an appropriate title for this list has been a rather daunting process. There appear to be no explicit transgender authors or themes, and which authors are bisexual, if any, was another difficult question. However, we were advised that LGBTQ might be more suitable, as "Gay and Lesbian Studies and Literature" may not adequately cover the themes, authors, and works in the current Special List.

Topics covered in the current list include fiction, poetry, literary criticism, art history, cookbooks, and themes of homoeroticism. Among the authors are figures prominent in literary criticism, such as Joaquim Manuel Magalhães, Frederico Lourenço, and João Miguel Fernandes Jorge. The list also offers works by, and interviews with, prominent figures in Portuguese popular culture such as Manuel Luís Goucha and António Variações. Important names from Portuguese literature include Fernando Pessoa (writing under his own name as well as his heteronym Álvaro de Campos), Eugénio de Andrade, António Botto, Al Berto, Alice Moderno, Mário Cesariny, Mário Sá-Carneiro, and Irene Lisboa.

OS AMANTES SEM DINHEIRO

A João Villaret,
leitorança afectuosa
do amigo e admirador

Fernando de Azevedo

— 50

***1. AL BERTO, pseudonym [i.e. Alberto Raposo Pidiwell Tavares, 1948-1997].** *Luminoso afogado*. Lisbon: Casa Fernando Pessoa / Edições Salamandra, 1995. Large 4° (22.5 x 21 cm.), original illustrated wrappers. As new. 52 pp., (3 ll.), including 20 full-page illustrations. ISBN: 972-689-084-5. \$50.00

FIRST EDITION.

* On the surrealist poet Al Berto, see Machado, *Dicionário de literatura portuguesa*, pp. 17-8; also Fernando Guimarães in *Biblos*, V, 961-2.

2. ALEXANDRE, António Franco. *As Moradas 1 & 2*. (Lisbon): Assírio & Alvim, (1987). 8°, original illustrated wrappers. As new. 54 pp., (1 blank, 2 ll.). ISBN: none. \$20.00

FIRST and ONLY EDITION.

Author's Signed Presentation Inscription

***3. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].** *Os afluentes do silêncio. 2.ª edição, aumentada*. Porto: Editorial Inova Limitada, 1970. Coleção As Mãos e os Frutos, 1. 8°, original printed wrappers (vertical crease mark from head to foot of spine). Title page and half title in green and black. Overall in very good condition. Internally unopened, as new. Author's signed presentation inscription below half title in green ink: "Ao Urbano, // um desejo // de bom Natal, // * e um abraço // do // Eugénio". Loosely inserted is a beige card (6.7 x 9.6 cm.) with the ink manuscript message "Com a muita admiração // e amizade // do [printed in black:] 'JOSÉ DACRUZ SANTOS' // e votos de paz (autêntica) e alegria para o Novo Ano". 182 pp., (7 ll.), 8 leaves with full-page illustrations on rectos included in pagination, versos solid green with caption in black printed at foot. Fourth unnumbered supplementary leaf recto has "Catálogo de Edições Inova" printed in white on green background, with a view of Porto from Vila Nova de Gaia in white on green to the right, verso blank; followed by two leaves of the catalogue. The final leaf recto is a colophon, verso solid green; p. [1] is also solid green; p. [2] also blank. \$100.00

This second, augmented edition was published in December 1970. The first edition appeared in December 1968. There are also editions of 1974, 1979, 1997, and 2013.

Among the topics of this collection of essays are Teixeira de Pascoaes, García Lorca, Rosalia de Castro, Ifigénia, Garcia de Resende, António Nobre, and Domingos Peres das Eiras. The illustrations are after Federico García Lorca, Manuel Ribeiro de Pavia, Ângelo

de Sousa, Armando Alves, José Rodrigues, Manuel Pinto, Júlio Resende, and Manuel Cargaleiro. There is a bibliography on pp. 179-82.

Eugénio de Andrade (Fundão, Póvoa de Atalaia, 1923-Porto, 2005), was a Portuguese poet. He was influenced by António Botto in 1938, published his first book, *Narciso*, in 1940, and moved to Coimbra in 1943, where he interacted with Miguel Torga and Eduardo Lourenço. In 1947 he began a 35-year career as a public functionary, becoming Inspector Administrativo do Ministério da Saúde. Moving to Porto in 1950, he lived there for the rest of his life. He was the recipient of various awards and other honors, among which were the Prémio da Associação Internacional de Críticos Literários (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) e Prémio Camões (2001). In 1982 he was made Grande-Oficial da Ordem Militar de Sant' Iago da Espada, and in 1989 he received the Grã-Cruz da Ordem do Mérito. In addition to dozens of volumes of poems, he has published several of prose, and at least eight volumes of translations, including four of García Lorca.

Eugénio de Andrade was not openly gay in the public sphere, although many of his poems contain homoerotic tones and themes, as noted by Portuguese literary critics. Eduardo Pitta alludes to this, and the problem of defining a genre of "literatura gay" in Portugal: "[A] 'libertação' dos interditos do que a revolução de 1974, a ninguém espan-tará que a negação dos escritores gay seja uma attitude colectiva e peremptoria. Ora, sem escritores gay, não pode haver literatura gay. Tomemos como paradigma o caso de Eugénio de Andrade." Eduardo Pitta, *Fractura: A condição homossexual na literatura portuguesa contemporânea*, Coimbra: Angelus Novus, 2003, p. 9. Further, in a journal published by the Universidade de Aveiro, *Forma Breve*: "[E]xiste um certo silêncio, na imprensa e canais televisivos, acerca da orientação sexual do poeta Eugénio de Andrade (1923-2005), tornando essa faceta pouco conhecida ou incógnita junto do público. Os documentários *Eugénio de Andrade, O Poeta*, e *Eugénio de Andrade, Rosto Precário*, realizados por Jorge Campos para a RTP, e transmitidos em 6 de Novembro de 1993, não abordam a questão, apesar do seu pendor biográfico. É verdade que, num deles, Eduardo Lourenço menciona a afectividade do poeta, na esfera do masculino, mas trata-se de uma alusão tão vaga quanto passageira. Efectivamente, o homoerotismo *escrito* na poesia deste autor raras vezes é *descrito* nas páginas do ensaio académico." (João de Mancelos, "Love Flesh/ Carne de Amor: Metáforas do homoerotismo em Walt Whitman e em Eugénio de Andrade" *Forma Breve*, 7, 2007, pp. 129-143, 130; emphasis is author's own). Also on the homoeroticism in António Botto and Eugénio de Andrade, see António Manuel Ferreira, "Os poemas em prosa de Eugénio de Andrade" in *Forma Breve*, 2, 2004, pp. 59-70, 68.

Provenance: José da Cruz Santos, whose Editorial Inova was one of the most relevant publishers in Portugal during the 1970s, was sympathetic to the Portuguese Communist Party. Earlier he had worked for Portugália Editora in Lisbon from 1963; later he founded another important publishing house in Porto, Editora O Ouro do Dia.

Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V,

296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Atualização*, pp. 681-2.

* See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6.

*Author's Signed Presentation Inscription
In One of His Early and Fundamental Works*

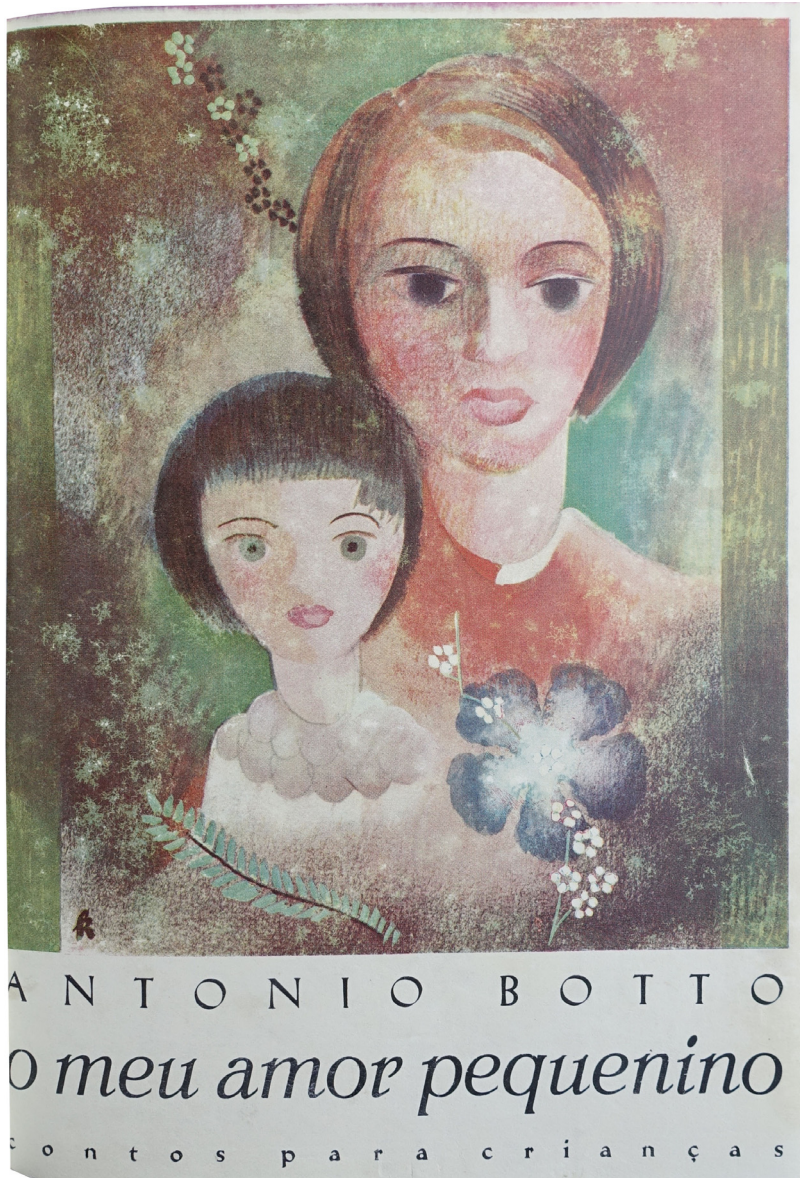
4. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005]. *Os amantes sem dinheiro, poemas*. Lisbon: Centro Bibliográfico, 1950. Cancioneiro Geral, 2. 8°, original printed wrappers (some soiling to front cover). Title page in red and black. Toasted, but not brittle. Overall in good to very good condition. Author's signed and dated ("__50", i.e., 1950) five-line presentation inscription: "A João Villaret, // lembrança afectuosa // do amigo e admirador // Eugénio de Andrade // __50". 66 pp., (1 l.). \$300.00

FIRST EDITION of an early and fundamental work by Eugénio de Andrade (Póvoa de Atalaia, Fundão, 1923-Porto, 2005), a major Portuguese poet whose works have been translated into more than twenty languages. Of this work at least 20 subsequent editions have appeared.

Andrade has won all of Portugal's major literary prizes and some significant international ones. He was awarded the Prize of the International Association of Literary Critics (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) the prestigious Prémio Camões (2001), France's Prix Jean Malrieu (1989), and the 1996 European Prize for Poetry. He lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. Marguerite Yourcenar has referred to "the well-tempered clavier" of his poems, and Spanish critic and poet Ángel Crespo has written "his voice was born to baptize the world."

Provenance: The Portuguese actor João [Henrique Pereira] Villaret (Lisbon 1913-1961) appeared in *O Pai Tirano*, by António Lopes Ribeiro (1941); *Inês de Castro*, by Leitão de Barros (1945); *Camões*, by Leitão de Barros (1946); *Três Espelhos*, by Ladislao Vajda (1947); *Frei Luís de Sousa*, by António Lopes Ribeiro (1950); and *O Primo Basílio*, by António Lopes Ribeiro (1959).

* See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6. OCLC: 557984009 (British Library); 13097697 (Harvard College Library, HathiTrust Digital Library, Indiana University, Université de la Sorbonne nouvelle, Universiteitsbibliotheek Utrecht). Porbase locates six copies: three in the Biblioteca Nacional de Portugal, two in the Fundação Calouste Gulbenkian, and one at the Faculdade de Letras-Universidade do Porto (only one is a presentation copy, in the Biblioteca Nacional de Portugal). Copac cites British Library only.



Item 13

67-24v

Ao Exmo. Amigo e Senhor
Dr. Fernando de Lacerda,
à sua elegância d'alma

Antonio Botho

Fevereiro de 1936

Item 13

***5. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].** *Com palavras amo. Antologia bilingue português-chinês. Seleccionada e traduzida por Yao Jingming.* Macau: Instituto Cultural, 1990. Coleção Poesia. 8°, original illustrated wrappers. As new. 113 pp. ISBN: 972-35-0091-1. \$20.00

Eugénio de Andrade, native of Póvoa de Atalaia, Fundão, a major Portuguese poet, translated into over twenty languages. Winner of all of Portugal's major literary prizes as well as some significant international ones, he was awarded the Prize of the International Association of Literary Critics (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) the prestigious Prémio Camões (2001), France's Prix Jean Malrieu (1989), and the 1996 European Prize for Poetry. He lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. Marguerite Yourcenar has referred to "the well-tempered clavier" of his poems, and Spanish critic and poet Ángel Crespo has written "his voice was born to baptize the world."

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***6. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].** *Contra a obscuridade. Pinturas de Emerenciano.* Porto: Afrontamento, 1992. Folio (31.9 x 24.8 cm.), publisher's cloth with dustjacket. As new. (1 blank, 19 ll.), color illustrations on almost every leaf. ISBN: 972-36-0198-2. \$40.00

First Portuguese Edition. A bilingual Spanish-Portuguese edition had appeared in Pamplona, 1988.

Eugénio de Andrade, native of Póvoa de Atalaia, Fundão, a major Portuguese poet, translated into over twenty languages. Winner of all of Portugal's major literary prizes as well as some significant international ones, he was awarded the Prize of the International Association of Literary Critics (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) the prestigious Prémio Camões (2001), France's Prix Jean Malrieu (1989), and the 1996 European Prize for Poetry. He lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. Marguerite Yourcenar has referred to "the well-tempered clavier" of his poems, and Spanish critic and poet Ángel Crespo has written that "his voice was born to baptize the world."

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Author’s Signed Presentation Inscription

***7. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].** *Escrita da terra*. Porto: Fundação Eugénio de Andrade, 2002. Obra de Eugénio de Andrade, 17. 8°, original printed wrappers. First two leaves on orange paper. Title page and half title in orange and black. Final leaf solid orange. Recto of penultimate leaf in orange and black. Almost “as new”. Author’s signed and dated presentation inscription on half title: “Ao Urbano, // Ainda do hospital, // lembrança forte do // Eugénio // 15.10.2002”. 78 pp., (8 ll., 1 blank l.). Full page illustration by Ângelo de Sousa on p. [2]. Portrait of the author by Jorge Martins on p. [5]. ISBN: 972-8465-16-5. \$50.00

Seventh edition of this book of poems. First published Porto: Editorial Inova, 1974.

Eugénio de Andrade (Fundão, Póvoa de Atalaia, 1923-Porto, 2005), was a Portuguese poet. He was influenced by António Botto in 1938, published his first book, *Narciso*, in 1940, and moved to Coimbra in 1943, where he interacted with Miguel Torga and Eduardo Lourenço. In 1947 he began a 35-year career as a public functionary, becoming Inspector Administrativo do Ministério da Saúde. Moving to Porto in 1950, he lived there for the rest of his life. He was the recipient of various awards and other honors, among which were the Prémio da Associação Internacional de Críticos Literários (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) e Prémio Camões (2001). In 1982 he was made Grande-Oficial da Ordem Militar de Sant’Iago da Espada, and in 1989 he received the Grã-Cruz da Ordem do Mérito. In addition to dozens of volumes of poems, he has published several of prose, and at least eight volumes of translations, including four of García Lorca.

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Para bem esclarecer as gentes que continuaram à espera, os signatários vêm informar que:

no trancurso das experiências efectuadas (dez) regressaram das suas casas em S. Paulo Londres Áfricas e Edimburgo.

acharam as experiências boas (os netos estão chegando).

já viram por aí alguns amigos que inexplicavelmente se transformaram em patas.

leram uma revista portuguesa que diz que o surrealismo é imortal. Telefonaram imediatamente.

viram com apreensão que o prémio Nobel tenha ido parar outra vez ao estrangeiro e decidem dedicar-se exclusivamente à pintura, com vistas ao Soquil, ao Mobil de Arte, ao Pancho e ao Zuquete, prémios muito mais faceis de obter. Um dos signatários já tem um saco de lona, o outro é de borracha com apito e ainda há um com atilhos de sola galega.

saudam com aprumo o Doutor José Augusto França pela sua nomeação para a Vice-Presidência da Associação Internacional de Críticos de Arte, cargo que foi receber à Bolívia. Os Doutores José Augusto Espanha, José Augusto Itália e José Augusto Irlanda do Norte já têm menos que esperar.

dezanove anos depois continuam a ter por aí um peixe frito

e que, mantendo, como é seu hábito

vão organizar com severidade os serviços de corta-mato de corta-rato e de corta-gato que cada vez mais necessários se tornam à organização e honradez do Movimento Marítimo — entradas e saídas de barcos a vapor

~~Artur Manuel do Cruzeiro Seixas~~

Mário Cesariny de Vasconcelos

Mário Henrique Leiria

Lisboa, Dezembro de 1970

pode haver literatura gay. Tomemos como paradigma o caso de Eugénio de Andrade." Eduardo Pitta, *Fractura: A condição homossexual na literatura portuguesa contemporânea*, Coimbra: Angelus Novus, 2003, p. 9. Further, in a journal published by the Universidade de Aveiro, *Forma Breve*: "[E]xiste um certo silêncio, na imprensa e canais televisivos, acerca da orientação sexual do poeta Eugénio de Andrade (1923-2005), tornando essa faceta pouco conhecida ou incógnita junto do público. Os documentários *Eugénio de Andrade, O Poeta*, e *Eugénio de Andrade, Rosto Precário*, realizados por Jorge Campos para a RTP, e transmitidos em 6 de Novembro de 1993, não abordam a questão, apesar do seu pendor biográfico. É verdade que, num deles, Eduardo Lourenço menciona a afectividade do poeta, na esfera do masculino, mas trata-se de uma alusão tão vaga quanto passageira. Efectivamente, o homoerotismo *escrito* na poesia deste autor raras vezes é *descrito* nas páginas do ensaio académico." (João de Mancelos, "Love Flesh/Carne de Amor: Metáforas do homoerotismo em Walt Whitman e em Eugénio de Andrade" *Forma Breve*, 7, 2007, pp. 129-143, 130; emphasis is author's own). Also on the homoeroticism in António Botto and Eugénio de Andrade, see António Manuel Ferreira, "Os poemas em prosa de Eugénio de Andrade" in *Forma Breve*, 2, 2004, pp. 59-70, 68.

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* See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6.

Author's Signed Presentation Inscription

***8. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].**
As mãos e os frutos. Os amantes sem dinheiro. Preface by Jorge de Sena. Porto: Editorial Inova sarl., 1973. Obra de Eugénio de Andrade, 1. 8°, original printed wrappers. First two leaves on brown paper. Title page in brown and black. Final leaf verso solid brown. Minor soiling to covers. Internally unopened, "as new". Overall in very good condition. Author's signed and dated presentation inscription on title page: "Ao Urbano, // [two words illeg.], // Eugénio // 73 // *". 89, (1) pp., (1 blank l., 4 ll., 1 blank l., 1 l.). Illustration on p. [2]. Photograph of the author on p. [5]. \$50.00

Apparently the third and second editions, respectively, of these books of poems. *As mãos e os frutos* was first published Lisbon: Portugalia, 1948. A second edition was

published Lisbon by Iniciativas Editoriais, 1960. *Os amantes sem dinheiro* was first published Lisbon: Centro Bibliográfico, 1950. The early editions are rare. There are numerous later editions.

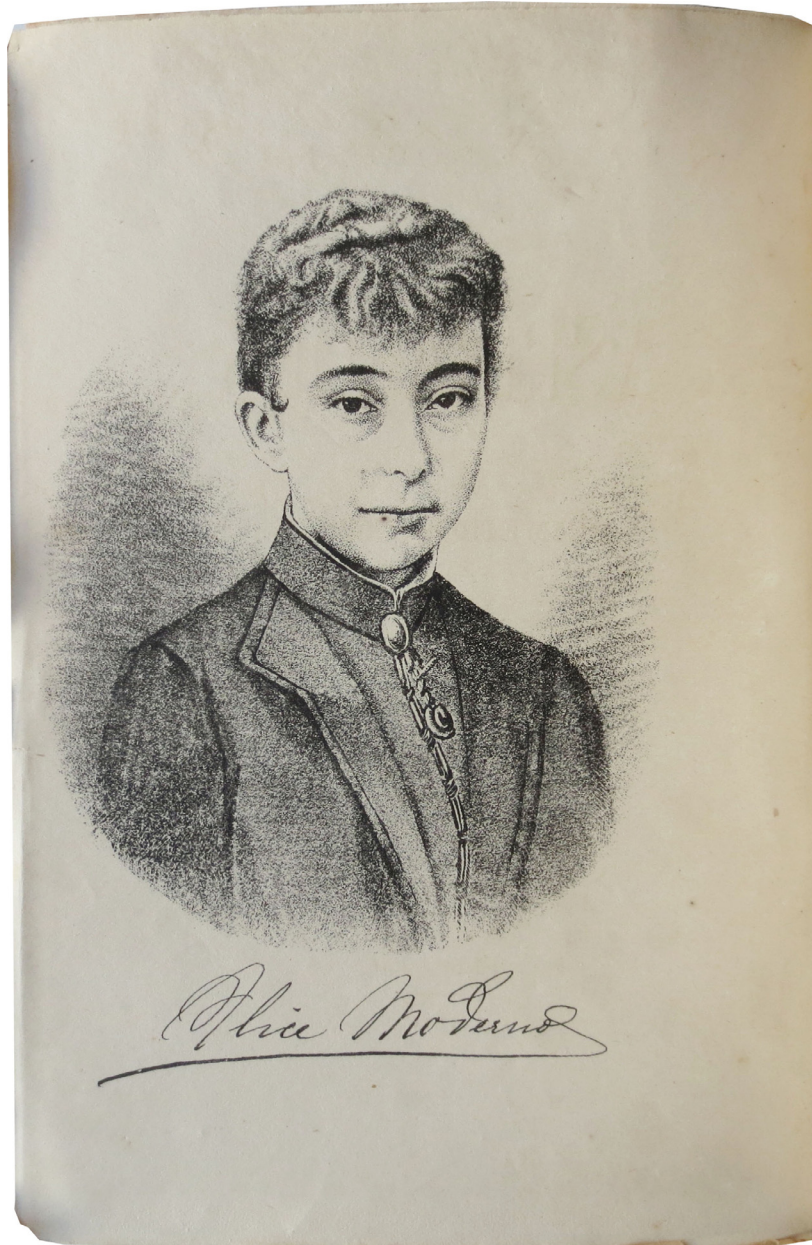
Eugénio de Andrade (Fundão, Póvoa de Atalaia, 1923-Porto, 2005), was a Portuguese poet. He was influenced by António Botto in 1938, published his first book, *Narciso*, in 1940, and moved to Coimbra in 1943, where he interacted with Miguel Torga and Eduardo Lourenço. In 1947 he began a 35-year career as a public functionary, becoming Inspector Administrativo do Ministério da Saúde. Moving to Porto in 1950, he lived there for the rest of his life. He was the recipient of various awards and other honors, among which were the Prémio da Associação Internacional de Críticos Literários (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) e Prémio Camões (2001). In 1982 he was made Grande-Oficial da Ordem Militar de Sant'Iago da Espada, and in 1989 he received the Grã-Cruz da Ordem do Mérito. In addition to dozens of volumes of poems, he has published several of prose, and at least eight volumes of translations, including four of García Lorca.

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Atualização*, pp. 681-2.

* See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6.

***9. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005].**
À sombra da memória. Porto: Fundação Eugénio de Andrade, 1993. Obra de Eugénio de Andrade, 23. 8°, original printed wrappers. As new. 156 pp., (6 ll.). ISBN: none. \$40.00

FIRST EDITION. Two additional editions appeared in 2008. The poet Eugénio de Andrade, born in Póvoa de Atalaia, concelho do Fundão, lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6.



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***10. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005], ed.** *Daqui houve nome Portugal: antologia de verso e prosa sobre o Porto*. 3rd edition, augmented. Armando Alves, artistic ed. Porto: O Oiro do Dia, 1983. Coleção Metamorfoses, 24. Large 8°, original illustrated wrappers with dust jacket. As new. 289, (1) pp, (2 ll.), 8 plates with reproductions of photographs, illustrations in text, several full-page and in color, one double page in color, bibliography, index of illustrations. ISBN: none. \$45.00

First published Porto: Editorial Inova, 1968. The second edition was published the following year by the same publisher. There are also editions of Porto: Modo de Ler, 2000, and Porto: Asa, 2004. The editor's preface occupies pp. 11-17. Texts by 69 authors have been selected, including Fernão Lopes, Gomes Eanes de Zurara, Luís de Camões, António Ferreira, Frei Luís de Sousa, Tomás António de Gonzaga, Almeida Garrett, Alexandre Herculano, Camilo Castelo Branco, Júlio César Machado, Ramalho Ortigão, Júlio Dinis, Eça de Queiroz, Oliveira Martins, Guerra Junqueiro, Alberto Pimentel, Sampaio Bruno, Fialho de Almeida, Ricardo Jorge, M. Teixeira-Gomes, João Chagas, António Nobre, Raul Brandão, Eugénio de Castro, Alberto de Oliveira, Carlos Malheiro Dias, Júlio Dantas, Teixeira de Pascoaes, Jaime Cortesão, Aquilino Ribeiro, José de Almada-Negreiros, José Gomes Ferreira, José Régio, Vitorino Nemésio, José Rodrigues Miguéis, Pedro Homem de Mello, Alberto de Serpa, Miguel Torga, Jorge de Sena, Sophia de Mello Breyner Andresen, Ruben A., Egito Gonçalves, Agustina Bessa-Luís, Eugénio de Andrade, Luísa Dacosta, Fiamma Hasse Pais Brandão, Mário Cláudio, Vasco Graça Moura, João Miguel Fernandes Jorge, and José Viale Moutinho.

Editor's Signed Presentation Inscription

***11. ANDRADE, Eugénio de, pseudonym [i.e. José Fontinhas, 1923-2005], ed.** *Versos e alguma prosa de Luís de Camões. Antologia e prefácio de Eugénio de Andrade*. Porto: Editorial Inova Limitada, 1972. Coleção As Mãos e os Frutos, 9. 8°, original green illustrated wrappers. Uncut and unopened. As new. Editor's signed presentation inscription in lower half of half title: "Ao Urbano, // este "Camões" muito // pouco ortodoxo, // e o [illeg.] abraço do // Eugenio A". Loosely inserted is an orange card (7 x 9.5 cm.) with "Jose da Cruz Santos" printed in black, with the ink manuscript message "Para Dr. Urbano Tavares Rodrigues, // e querido Amigo, // este modo "Camoniano" do [printed name of José da Cruz Santos] agradecer // a gentileza da lembrança da // "Estrada de Morrer", cujos // capítulos Agonia e Pregos // [continued on verso] são dada páginas mais belas, // que últimamente lhe tem // sido dado ler." 159, (1) pp., (1 blank l., 2 ll., 1 blank l., 6 ll., 1 l. advt., 1 blank l. with verso green), 6 plates, each with image on recto, solid green verso. \$100.00

FIRST EDITION. There are editions of Lisbon: Fundação Calouste Gulbenkian, 1977, Lisbon: Moraes Editores, 1977, Moraes Editores, 1978, and Porto: Campo das Letras, 1996. The Portuguese poet Eugénio de Andrade (Fundão, Póvoa de Atalaia, 1923-Porto,

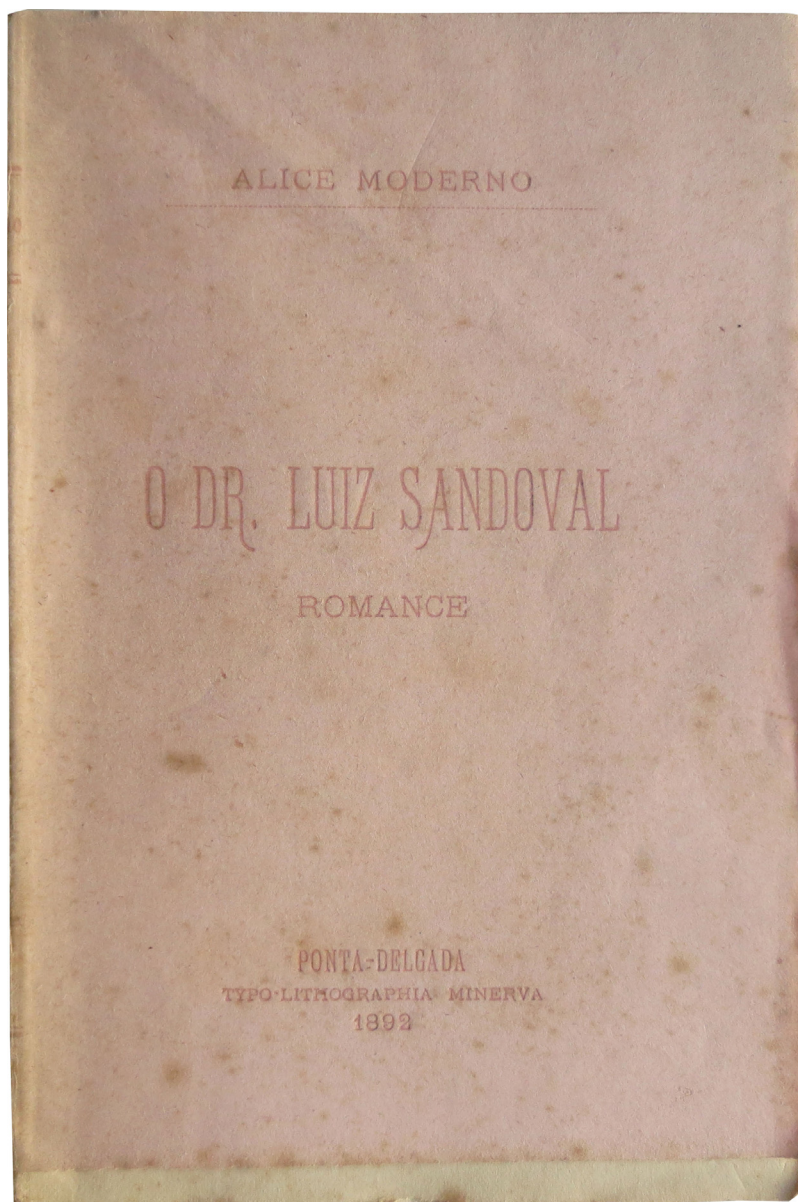
2005), was influenced by António Botto in 1938, published his first book, *Narciso*, in 1940, and moved to Coimbra in 1943, where he interacted with Miguel Torga and Eduardo Lourenço. In 1947 he began a 35-year career as a public functionary, becoming Inspector Administrativo do Ministério da Saúde. Moving to Porto in 1950, he lived there for the rest of his life. He was the recipient of various awards and other honors, among which were the Prémio da Associação Internacional de Críticos Literários (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) e Prémio Camões (2001). In 1982 he was made Grande-Oficial da Ordem Militar de Sant'Iago da Espada, and in 1989 he received the Grã-Cruz da Ordem do Mérito. In addition to dozens of volumes of poems, he has published several of prose, and at least eight volumes of translations, including four of García Lorca.

Eugénio de Andrade was not openly gay in the public sphere, although many of his poems contain homoerotic tones and themes, as noted by Portuguese literary critics. Eduardo Pitta alludes to this, and the problem of defining a genre of "literatura gay" in Portugal: "[A] 'libertação' dos interditos do que a revolução de 1974, a ninguém espantará que a negação dos escritores gay seja uma atitude colectiva e peremptoria. Ora, sem escritores gay, não pode haver literatura gay. Tomemos como paradigma o caso de Eugénio de Andrade." Eduardo Pitta, *Fractura: A condição homossexual na literatura portuguesa contemporânea*, Coimbra: Angelus Novus, 2003, p. 9. Further, in a journal published by the Universidade de Aveiro, *Forma Breve*: "[E]xiste um certo silêncio, na imprensa e canais televisivos, acerca da orientação sexual do poeta Eugénio de Andrade (1923-2005), tornando essa faceta pouco conhecida ou incógnita junto do público. Os documentários *Eugénio de Andrade, O Poeta*, e *Eugénio de Andrade, Rosto Precário*, realizados por Jorge Campos para a RTP, e transmitidos em 6 de Novembro de 1993, não abordam a questão, apesar do seu pendor biográfico. É verdade que, num deles, Eduardo Lourenço menciona a afectividade do poeta, na esfera do masculino, mas trata-se de uma alusão tão vaga quanto passageira. Efectivamente, o homoerotismo *escrito* na poesia deste autor raras vezes é *descrito* nas páginas do ensaio académico." (João de Mancelos, "Love Flesh/ Carne de Amor: Metáforas do homoerotismo em Walt Whitman e em Eugénio de Andrade" *Forma Breve*, 7, 2007, pp. 129-143, 130; emphasis is author's own). Also on the homoeroticism in António Botto and Eugénio de Andrade, see António Manuel Ferreira, "Os poemas em prosa de Eugénio de Andrade" in *Forma Breve*, 2, 2004, pp. 59-70, 68.

Provenance: José da Cruz Santos, whose Editorial Inova was one of the most relevant publishers in Portugal during the 1970s, was sympathetic to the Portuguese Communist Party. Earlier he had worked for Porugália Editora in Lisbon from 1963; later he founded another important publishing house in Porto, Editora O Ouro do Dia.

Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Actualização*, pp. 681-2.

* See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 34-5; Carlos Mendes de Sousa in *Biblos*, I, 264-71; and *Dicionário cronológico de autores portugueses*, V, 253-6.



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*12. **BOTTO, António.** *The Children's Book*. Translated by Alice Lawrence Oram. Illustrated by Carlos Botelho. Lisbon: Bertrand (Irmãos) Ld., n.d. [1935?]. 4° (23.5 x 17.5 cm.), original yellow cloth backed color illustrated boards (spine slightly soiled; rubbing and scratching to silver on covers, as with every copy we have seen). Title page in green and black. Green vignette on title page. Eleven half-page illustrations in text, and eleven small vignettes, ten at the end of the first ten stories, and one at the end of the translator's preface. Overall in good condition; internally very good to fine. 60 pp., (2 ll.). \$40.00

First Edition in English of these short stories for children. The original edition, in Portuguese, had appeared in a similar format with the same cover illustration, in 1931. Another Portuguese language edition appeared in 1944.

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 enciclopédia* 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.

Carlos [António Teixeira Basto Nunes] Botelho (1899-1982), Portuguese painter, illustrator, and caricaturist, was during the 1920s one of the pioneers of the comic strip in Portugal. He was one of the greatest artistic figures of the second generation of Portuguese modernism. See Pamplona, *Dicionário de pintores e escultores portugueses*, I, 230-2; *Grande enciclopédia*, IV, 974.

* Biblioteca Nacional, *António Botto*, p. 83. On Botto, see *Dicionário cronológico de autores portugueses*, III, 503-6; Fernando Cabral Martins in Machado, ed., *Dicionário de literatura portuguesa*, p. 71; Carlos Mendes de Sousa in *Biblos*, I, 728-35; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1040, 1160, 1162. OCLC: 23121778 (12 locations). Not located in Porbase (but see the Biblioteca Nacional exhibition catalogue, below, which cites a copy at that institution). Copac located six copies, two at British Library, and one each at Oxford University, University of Birmingham, Trinity College, Dublin, and National Library of Scotland. Not located in Hollis or Orbis.

*By a Prominent Early Modernist,
With His Signed and Dated Presentation Inscription*

13. **BOTTO, António.** *O meu amor pequenino*. Porto: Livraria Lello, Limitada; and Lisbon: Aillaud & Lellos, Limitada, 1934. 8°, recent maroon quarter sheep over burgundy buckram boards, smooth spine with horizontal gilt fillets and gilt letter for author and title, top edges rouged, other edges uncut, original illustrated wrappers bound in. Illustrations on the front wrapper (in color) and in the text by Fred Kradolfer. Some inevitable foxing, mostly at beginning and end. In very good condition. Author's signed and dated five-line presentation inscription on recto of initial blank leaf: "Ao Exmo. Amigo e Senhor

// Dr. Fernando de Lacerda, // à Sua elegancia [?] d'alma // António Botto // Fevereiro de 1936." (1 blank l., 111 ll.). \$350.00

FIRST and ONLY [?] EDITION of this collection of stories for children. The colophon states "Este livro foi composto e impresso nas oficinas gráficas da Empresa do Anuário Comercial, em Lisboa, durante os meses de Novembro a Dezembro de Mil Novecentos e Trinta e Tres". Most of the stories are dedicated to individuals; among them are João Villaret, A. Teixeira Gomes, Guilherme de Almeida, Marianinha Rey Colaço, João de Barros, António Carlos, José Régio, and Fred Kradolfer.

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.

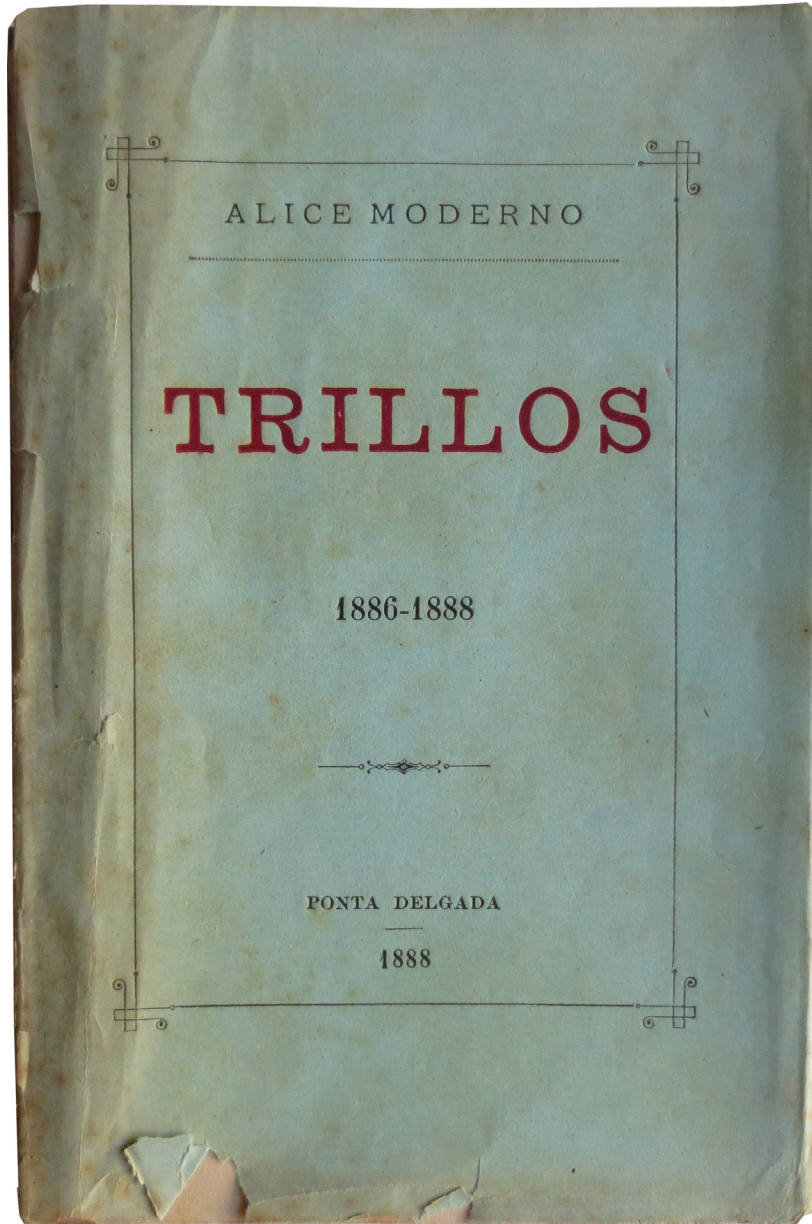
Provenance: The lawyer Fernando [Jaime Finger de] Lacerda [Castelo Branco], born in Lisbon, 1903; died Paris, 1958. See *Grande enciclopédia* XIV, 504-5; XXXIX, 906-7. Or the ophthalmologist Fernando [Vaz de Araújo] Lacerda (Figueiró dos Vinhos, 1909-Lisbon, 1959). See *Grande enciclopédia* XXXIX, 907.

* Serpa 144. Almeida Marques 179. Biblioteca Nacional, *António Botto*, p. 83. On Botto see *Dicionário cronológico de autores portugueses*, III, 503-6; Fernando Cabral Martins in Machado, ed., *Dicionário de literatura portuguesa*, p. 71; Carlos Mendes de Sousa in *Biblos*, I, 728-35; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1040, 1160, 1162. On the Swiss painter Fred Kradolfer (1903-1968), see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), III, 169-70. Porbase lists three copies: two at the Biblioteca Nacional de Portugal (one with a presentation inscriptions), and one at the Universidade Católica Biblioteca João Paulo II. Not located in Hollis.

14. CARGALEIRO, Manuel, and Alberto de Lacerda. *Manuel Cargalheiro, poema de Alberto de Lacerda*. Lisbon: Gráfica Brás Monteiro, Lda., 1973. Folio (29.4 x 21 cm.), original beige printed wrappers with glassine dust jacket, stapled. Very good condition. [1 blank l., 9 ll., printed on the rectos only]. ISBN: none. \$60.00

FIRST and ONLY EDITION. The third leaf contains a large photograph of Lacerda, and a brief poem by him to Cargaleiro, dated Paris 30 September 1971. The fourth leaf contains a facsimile of the original manuscript in Lacerda's hand of a much longer poem in praise of Cargaleiro, signed and dated Paris, 15 November 1971. The fifth leaf contains a transcription of that manuscript. The sixth through the ninth leaves contain full-page illustrations of art by Cargalheiro: an sketch in ink, an oil painting, a panel of tiles, and a watercolor. The last three are in color. The final leaf contains a colophon.

Manuel Cargaleiro, an abstract painter of vivid chromatism and an extraordinary ceramic artist of international renown, was born in 1927 in Vila Velha de Ródão. He trained in ceramics under the direction of Master Jorge Barradas. His painting, sometimes compartmentalized, has been influenced by artists from the École de Paris, such as Delaunay, Ernst, Vasarely and Klee. His compositions are based on geometrical modules and primary colors, suggesting movement in space, perhaps also showing the influence of Vieira da Silva. Cargaleiro has received awards and decorations in Portugal, France and



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Italy. In 1995 the artist created frescos for the subway station Champs-Élysées Clémenceau in Paris. In 2004, the inauguration of the Foundation-Museum Manuel Cargaleiro, an important center for the art of ceramics to which the artist made donations of works, took place in Vietri sul Mare. The Museu de Arte Contemporânea and the Museu Nacional Soares dos Reis own some of his works.

[Carlos] Alberto [Portugal Correia] de Lacerda was considered one of the best poets of his generation by critics such as João Gaspar Simões, Adolfo Casais Monteiro and Jorge de Sena. He was born on the Island of Moçambique, 1928, and lived in Lisbon, London and later in the United States, where he lectured at Boston University. He died in London, 2007.

* For Cargaleiro, see Pamplona, *Dicionário de Pintores e Escultores Portugueses* [1987-1988] II, 38-39. For Lacerda, see Paulo Costa in Machado, ed., *Dicionário de literatura portuguesa*, pp. 257-8; Fernando J.B. Martinho in *Biblos*, II, 1324-6; *Dicionário cronológico de autores portugueses*, V, 29. See also Amorim Luís Sousa, *The Sea That Lies Beyond My Rocks: Alberto de Lacerda in London and the U.S.*, and the same author's *Às sete no sá Tortuga: um retrato de Alberto de Lacerda*.

*Author's 27-Line Signed Presentation Inscription,
One of 500 Copies*

***15. CARVALHO, Raul [Maria] de.** *De nome inominado*. Lisbon: Typografia Ideal, for The Author, 1974. 4° (23.2x17.7 cm.), original printed wrappers (very minor soiling). Overall in very good condition. Author's rubric on title page, repeated, enlarged, in the double-page plate. Author's signed and dated 27-line boldly written presentation inscription occupying two thirds of the half title, and continuing, filling the entire previous page. 106 pp., (2 ll., 1 blank l.), double-page plate. \$350.00

FIRST and only separate EDITION of this book of poems, LIMITED to 500 copies. The text was included in the author's *Obras*, published Lisbon: Editorial Caminho, 1993.

The poet Raul [Maria] de Carvalho (Alvito, 1920-Porto, 1984) was considered by Jorge de Sena one of the 100 best Portuguese poets of the twentieth century. Eduardo Lourenço called him the heir of Álvaro de Campos. Fernando J.B. Martinho compared his poetry to that of Whitman, Campos, and Neruda. He was awarded the Simon Bolívar Prize (1956, Siena, Italy). Besides collaborating in reviews such as *Távola Redonda*, or *Cadernos de Poesia*, Raul de Carvalho founded, with António Ramos Rosa, José Terra, Luís Amaro, and José Luís Moita, the poetry review *Árvore*, with Egito Gonçalves joining them in the final number. He was co-director of this important review from 1951 to 1953, when it was extinguished due to censorship of the Estado Novo. He was also a photographer and painter, militant Communist, and declared homosexual. Shortly after his death his home was assaulted, and his manuscripts, as well as works of art, disappeared. He was linked to the neo-realist and surrealists movements of the 1950s and 1960s in Portugal.

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in

particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Atualização*, pp. 681-2.

* See Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, pp. 108-9 and in *Biblos*, I, 1023-4; *Dicionário cronológico de autores portugueses*, V, 64-5. OCLC: 14517962 (University of California-Berkeley, University of California-Los Angeles, New York Public Library, Boston Public Library); 3083773 (Louisiana State University, Tulane University, Boston Public Library, University of New Mexico, University of Wisconsin-Madison); 621430087 (Electronic reproduction: UC Mass Digitalization, HathiTrust Digital Library); 318183167 (University of Toronto); 868224322 (Bibliothèques de l'Université Rennes 2); 959067211 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, and one each at the Casa Fernando Pessoa-Lisbon, and Biblioteca de Arte Calouste Gulbenkian. Not located in Copac. KVK (51 databases searched) locates the copies cited by Porbase, repeats the one at Rennes via Sudoc, and refers to another [digital?] via hzb-Verbund Datenbank.

***16. CARVALHO, Raul [Maria] de.** *Obras de Raul de Carvalho*. Volume I [all published]. Lisbon: Caminho, 1993. 8°, publisher's boards. with dustjacket. As new. 1,046 pp., frontis port. ISBN: 972-21-0873-5.

\$85.00

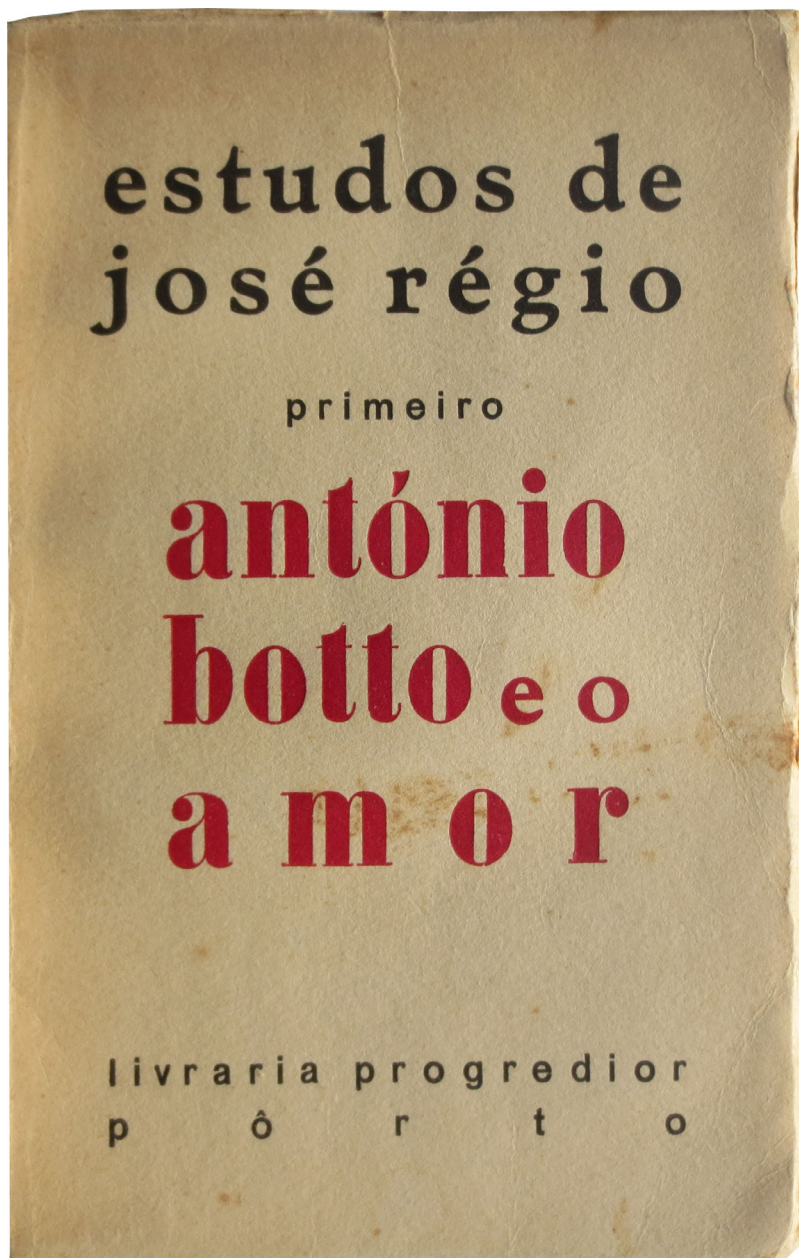
First edition of the collected works of Carvalho (Alvito, Alentejo, 1920-Alentejo-Porto, 1984), with a note by Luiz Fagundes Duarte and a biographical note by Maria Luísa Leal. It includes 21 titles published in book form from 1949 to 1985, two of them published posthumously. Carvalho was an editor of the influential poetry review *Árvore* from 1951 to 1953, and did much of his best work in the 1950s.

* See Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa* pp. 108-9; the same author in *Biblos*, I, 1023-4; *Dicionário cronológico de autores portugueses*, V, 64-5.

***17. CASTILHO, Guilherme de, and Mário Cesariny, eds.** *Cinquentenário da Morte de Raul Brandão, 1930-1980: Exposição Biblio-Iconográfica*. Lisbon: Biblioteca Nacional / Presidência do Conselho de Ministros / Secretaria de Estado e da Cultura, 1980. Large 8°, original illustrated wrappers. As new. 144 pp., (2 ll.), 8 ll. plates (1 in color), illustrations in text. ISBN: none.

\$35.00

FIRST and ONLY EDITION.

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***18. CESARINY, Mário [de Vasconcelos].** *De Mário Cesariny para Artur Manuel do Cruzeiro Seixas.* Perfecto E. Cuadrado, ed. Posfácio de Ernesto Sampaio. Illustrations by Cruzeiro Seixas. Lisbon: Assírio & Alvim, and Vila Nova de Famalicão: Fundação Cupertino de Miranda, 2009. Folio (28 x 23.2 cm.), original illustrated wrappers As new. 93 pp., (1 l. colophon), 20 illus. in text (18 full page in color). One of 1,000 copies. ISBN: 978-972-37-1462-3. \$50.00

FIRST and ONLY EDITION. Preface by the editor.

19. CESARINY, Mário [de Vasconcelos], Mário Henrique de Leiria, and Artur Manuel [Rodrigues] do Cruzeiro Seixas. *Para bem esclarecer as gentes que continuaram à espera* Lisbon: Tip. Mário Contreiras, Dezembro de 1970. Tall 8°, single sheet (peach-colored paper printed on the recto only). Very fine. \$300.00

Limited to 500 copies. Apparently a reprinting of the rare 1951 edition. Cesariny is considered "o maior expoente do surrealismo português."—Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, p. 487.

* Ávila and Cuadrado, *Surrealismo em Portugal*, p. 343, 386; on the respective authors, see pp. 354-5, 360, and 367-9. Not located in NUC. OCLC: This edition not located; cf. 59140948 (Biblioteca de Arte Calouste Gulbenkian) for the 1951 printing. Not located in Hollis, Orbis, Iris, Melvyl, BLP, or Porbase.

***20. GOUCHA, Manuel Luís.** *Com o sol à sua mesa: receitas de Manuel Luís Goucha. Editado no âmbito da Campanha de Promoção do Consumo do Azeite da Comunidade Europeia.* Lisbon: Texto Editora, 1993. Large 8°, original illustrated wrappers. As new. 85, (1) pp., (1 l.), profusely and well illustrated in color. ISBN: 972-47-0457-2. \$25.00

FIRST EDITION.

***21. GOUCHA, Manuel Luís.** *Os doces de Manel.* 3rd edition. Photographs by José Luís Fernandes. Lisbon: Oficina do Livro, 2008. 8°, original illustrated stiff wrappers with silk place marker. As new. 140 pp., (2 ll.), profusely and beautifully illus. ISBN: 978-989-555-327-3. \$50.00

***22. GOUCHA, Manuel Luís, and Homem Cardoso.** *Coisas de açúcar.* Lisbon: Texto Editora, 1987. Folio (27.8x21.6 cm.), publisher's illustrated boards. As new. 192 pp., with 90 excellent three-quarter page color photographs in text. ISBN: none. \$50.00

FIRST EDITION. The color photographs, of high quality, are by Homem Cardoso with the collaboration of Francisco de Almeida Dias.

*One of the Author's Earliest Works,
With Her Twice-Signed Presentation Inscription to Two Important Writers*

***23. HORTA, Maria Teresa.** *Cidadelas submersas, 65 poemas.* Front cover and plate by Manuel Baptista. Covilhã: Livraria Nacional, 1961. Pedras Brancas, 3. 8°, original illustrated wrappers. Tear of about 1.7 cm. to outer margin of initial [blank] leaf. In very good condition. Author's long, twice-signed, double presentation inscriptions on half title: "Ao Urbano, com // a eterna amizade, // e admiração sem limites // e as [árvores?] interiores, // onde a memoria se // fixa e a saudade permanece // Maria Teresa // também à Maria Judite, // com a grande simpatia, e a // admiração verdadeira, // de // Maria Teresa". 65 pp., (3 ll.), 1 plate. \$350.00

FIRST and ONLY EDITION of one of the author's earliest works (her second book?). Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the "Três Marias". She, Maria Velho da Costa and Maria Isabel Barreno published the sensational feminist manifesto *Novas cartas portuguesas* in 1972, which was one of the last books to have been suppressed by the dictatorship. She was a member of the group "Poesia 61".

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Actualização*, pp. 681-2.

Maria Judite de Carvalho [Tavares Rodrigues, Lisbon, 1921-Lisbon, 1998], also a multi-prize-winning author, met Urbano Tavares Rodrigues in 1944. They married in 1949. After spending time in Montpellier and Paris, she returned to Portugal, where she worked as secretary for the feminist magazine *Eva*. Carvalho published her first short story there in 1949, and beginning, in 1953, her "Crónicas de Paris". She rose to the rank of editor, then editor-in-chief, continuing to contribute to the magazine until its demise in 1974. In

OBRAS COMPLETAS DE MÁRIO DE SA-CARNEIRO

★ ★ ★

CARTAS
A
FERNANDO PESSOA

VOL. I



EDIÇÕES ÁTICA
LISBOA

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1968 she became an editor for *Diário de Lisboa*, where she worked until her retirement in 1986, while publishing “crônicas” in its pages. She also published *crônicas* in *O Jornal* that were collected under the title *Este tempo* in 1991, and won the Prémio da Crónica A.P.E. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 106-7; Paulo Morão in *Biblos*, I, 1020-2; and *Dicionário cronológico de autores portugueses*, V, 124-7.

* For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., *Dicionário de literatura portuguesa*, pp. 245-6; Graça Abranches in *Biblos*, II, 1097-1100; and *Dicionário cronológico de autores portugueses*, VI, 428-30. Porbase locates three copies, two in the Biblioteca Nacional de Portugal, and one in the Fundação Calouste Gulbenkian Centro Cultural Paris. Not located in Copac.

Author's Second Book?

***24. HORTA, Maria Teresa.** *Cidadelas submersas, 65 poemas*. Extra-texto e capa de Manuel Baptista. Covilhã: Livraria Nacional [printed in Fundão: Tipografia do *Jornal do Fundão*], 1961. Coleção Pedras Brancas, 3. 8°, original illustrated wrappers. In very good to fine condition. 65 pp., (3 ll.), 1 plate. \$80.00

FIRST and ONLY EDITION of one of the author's earliest works (her second book?). Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias.” Along with Maria Velho da Costa and Maria Isabel Barreno, she published the sensational feminist manifesto *Novas cartas portuguesas* in 1972—one of the last books to have been suppressed under the Salazar dictatorship. She formed part of the group “Poesia 61”.

* For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., *Dicionário de literatura portuguesa*, pp. 245-6; Graça Abranches in *Biblos*, II, 1097-1100; and *Dicionário cronológico de autores portugueses*, VI, 428-30. OCLC: 33169801 (microfilm copies); 14390606 (online version). Porbase locates three copies, two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Centro Cultural Paris. Not located in Copac.

Author's Signed Presentation Copy

***25. HORTA, Maria Teresa.** *As palavras do corpo (antologia de poesia erótica)*. Lisbon: Publicações Dom Quixote, 2012. Large 8°, original illustrated wrappers. As new. Author's signed presentation inscription on half title: “Para o // Urbano, // com amizade eterna, // e muita admiração, // estes meus poemas ‘proibidos’. // Mil beijos // Maria Teresa // Horta”. 291 pp., (1 l., 1 blank l.). ISBN: 978-972-20-4903-0. \$75.00

FIRST EDITION. A second edition appeared in 2014, and a third in 2017.

Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias”. She, Maria Velho da Costa and Maria Isabel Barreno published the sensational feminist

manifesto *Novas cartas portuguesas* in 1972, which was one of the last books to have been suppressed by the dictatorship. She was a member of the group "Poesia 61".

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Atualização*, pp. 681-2.

* For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., *Dicionário de literatura portuguesa*, pp. 245-6; Graça Abranches in *Biblos*, II, 1097-1100; and *Dicionário cronológico de autores portugueses*, VI, 428-30.

26. ISHERWOOD, Christopher. *The Condor and the Cows.* Illustrated from photographs by William Caskey. London: Methuen & Co. Ltd., 1949. Large 8°, publisher's red cloth (warped and faded; some soiling and minor wear), illustrated endpapers. Endleaves after drawings of Cuzco by William Caskey. In less than good condition. xv, (1), 194, (2) pp., map on final preliminary leaf, 94 photographic illustrations on 32 ll. plates. \$5.00

FIRST EDITION. Based on the author's diary during a trip to South America. He explains that the condor is the emblem of the mountain republics of the Andes, and the cow represents the cattle-bearing plains nations, particularly Argentina. Isherwood landed in Venezuela at La Guaira and visited Cartagena, Bogotá, Quito, Lima, La Paz, Buenos Aires, and many smaller towns in between.

***27. JORGE, João Miguel Fernandes.** *O que resta da manhã.* Lisbon: Quetzal, 1990. 8°, original illustrated wrappers. As new. 219 pp. ISBN: none. \$25.00

FIRST and ONLY EDITION of these essays on art history, criticism and photography.

* See Fernando Guimarães in Machado, ed. *Dicionário de literatura portuguesa*, pp. 249-50; also Fernando J.B. Martinho in *Biblos*, II, 1273-4. OCLC: 959052718 (Biblioteca de Arte Calouste Gulbenkian); 29441161 (New York Public Library, Yale University Library, Harvard College Library, University Library de Bruxelles); 878869754 (University of Pisa-Modern Languages & Literature 1).

***28. JORGE, João Miguel Fernandes.** *O regresso dos remadores.* Lisbon: Presença, 1982. Coleção Forma, 14. 8°, original printed wrappers with dustjacket. As new. 150 pp., (1 l.). ISBN: none. \$25.00

FIRST EDITION. The text appeared again in volume V of the author's *Obra poética*, 1996. Fernandes Jorge, born in Bombarral, 1943, who has published more than 20 volumes of poetry, won the Prémio José Régio de Poesia in 1975 for *Alguns círculos* and the Prémio Nicola de Poesia in 1985 for *Tronos e dominações*. He has also published at least five volumes of essays on art and at least six previous volumes of fiction. He has been a regular contributor to the newspaper *Independente* and was co-director of the review *As escadas não têm degraus*. An author search in Porbase brought up 116 "hits".

* See Fernando Guimarães in Machado, ed. *Dicionário de literatura portuguesa*, pp. 249-50; Fernando J.B. Martinho in *Biblos*, II, 1272-4. OCLC: this first edition not located. Porbase locates seven copies: Biblioteca Pública Municipal do Porto, Biblioteca Nacional de Portugal, Biblioteca Pública Regional da Madeira, Casa Fernando Pessoa-Lisboa, Biblioteca Pública Municipal de Penafiel, Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Municipal de Elvas. Copac locates the present edition at British Library, and the 1996 edition at Leeds University.

***29. JORGE, João Miguel Fernandes.** *Sob sobre voz; Porto Batel.* 2nd edition. Lisbon: Presença, 1987. Obra Poética, I. 8°, original printed wrappers. As new. 107 pp., (2 ll.). ISBN: none. \$20.00

Sob sobre voz was first published in 1971; *Porto Batel* in 1972.

* See Fernando Guimarães in Machado, ed. *Dicionário de literatura portuguesa*, pp. 249-50; Fernando J.B. Martinho in *Biblos*, II, 1272-4.

***30. JORGE, João Miguel Fernandes, and Pedro Calapez.** *Pedro Calapez: Ornamento escondido. / Undisclosed ornament.* Lisbon: Ministério da Cultura / Instituto Português do Património Arquitectónico / Mosteiro dos Jerónimos, 2002. 4° (22 x 22.2 cm.), original illustrated wrappers. As new. 77 pp., many illustrations in text, most in color, large folding color plate. Text in Portuguese and English. ISBN: 972-8087-94-2.

\$35.00

FIRST EDITION. The English text, translated by David Alan Prescott, reads well.

* OCLC: 56095898 (Getty Library, Library of Congress); 959135200 (Biblioteca de Arte Calouste Gulbenkian).

Tomás Cabreira Junior e Mario de Sá-Carneiro

AMIZADE

PEÇA ORIGINAL EM 3 ACTOS



LISBOA — 1912

EDITOR — ARNALDO BORDALO
RUA DA VITORIA — 42

Deposito no Porto — Livraria de José Ribeiro Novaes J.^o
190 — Rua do Almada — 192

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***31. JORGE, João Miguel Fernandes, and Gisela Rosenthal.** *Silêncio a silêncio: Moirika Reker Giberto Reis*. Lisbon: Assírio & Alvim / Fundação Carmona e Costa, 2009. 8°, original illustrated wrappers. As new. 111, (1) pp., many illustrations, occasional footnotes. One of 500 copies. Text in English and Portuguese. ISBN: 978-972-37-1398-5. \$30.00

FIRST and ONLY EDITION. Catalogue for an exhibition held at the Espaço Arte Contemporânea of the Fundação Carmona e Costa, Lisbon.

32. LACERDA, [Carlos] Alberto [Portugal Correia] de. *Elegias de Londres*. Lisbon: Imprensa Nacional, 1987. 8°, original illustrated wrappers. As new. 73, (1) pp., (3 ll.). ISBN: none. \$28.00

FIRST and ONLY EDITION. Considered one of the best poets of his generation by critics such as João Gaspar Simões, Adolfo Casais Monteiro and Jorge de Sena, Alberto de Lacerda was born on the Island of Moçambique, 1928. He lived in Lisbon, London and later in the United States, where he lectured at Boston University.

* See Paulo Costa in Machado, ed., *Dicionário de literatura portuguesa*, pp. 257-8; Fernando J.B. Martinho in *Biblos*, II, 1324-6; *Dicionário cronológico de autores portugueses*, V, 29. See also Amorim Luís Sousa, *The Sea That Lies Beyond My Rocks: Alberto de Lacerda in London and the U.S.*, and the same author's *Às sete no sá Tortuga: um retrato de Alberto de Lacerda*.

Sonnets by a Native of Moçambique

33. LACERDA, [Carlos] Alberto [Portugal Correia] de. *Sonetos*. Venice: Centro Internazionale della Grafica di Venezia for the Author, 1991. Large 8°, original wrappers with calligraphy by Vieira da Silva on front cover. As new. (1 blank l., 2 ll.), 147 pp., (1 blank l.). ISBN: none. \$60.00

FIRST and ONLY EDITION. Consists of 147 sonnets.

[Carlos] Alberto [Portugal Correia] de Lacerda was considered one of the best poets of his generation by critics such as João Gaspar Simões, Adolfo Casais Monteiro and Jorge de Sena, He was born on the Island of Moçambique, 1928, and lived in Lisbon, London and later in the United States, where he lectured at Boston University. He died in London, 2007.

* See Paulo Costa in Machado, ed., *Dicionário de literatura portuguesa*, pp. 257-8; Fernando J.B. Martinho in *Biblos*, II, 1324-6; *Dicionário cronológico de autores portugueses*, V, 29. See also Amorim Luís Sousa, *The Sea That Lies Beyond My Rocks: Alberto de Lacerda in London and the U.S.*, and the same author's *Às sete no sá Tortuga: um retrato de Alberto de Lacerda*. OCLC: 669164361 (Boston University). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Copac cites a single copy, at the University of Manchester. Not located in Hollis or Orbis.

- *34. LISBOA, Irene.** *Esta cidade! Organização e prefácio de Paula Morão.* Lisbon: Presença, 1995. Obras de Irene Lisboa, 5. 8°, original printed wrappers. As new. 253 pp. ISBN: 972-23-1466-1. \$35.00

These essays were first published in book form in 1942.

* On the writer and teacher Irene Lisboa see Paula Morão in Machado, ed., *Dicionário de literatura portuguesa*, pp. 270-2; Paula Morão in *Biblos*, III, 106-9; and *Dicionário cronológico de autores portugueses*, III, 442-3.

*With Author's Signed and Dated Presentation Inscription
to the Dean of Portuguese Journalists*

- *35. LISBOA, Irene.** *O pouco e o muito, crónica urbana.* Lisbon: Portugália editora, [1956]. 8°, original printed wrappers (minor foxing; spine sunned). Some light browning. In good to very good condition. Author's signed and dated four-line presentation inscription on half title: "1956 // Para Acúrcio Pereira // homenagem de // Irene Lisboa". 287 pp., (2 ll.). \$100.00

FIRST EDITION of these essays, one of three volumes of the author's "crónicas urbanas", providing semi-fictitious insights into the daily life of Lisbon.

Irene [do Céu Vieira] Lisboa (Casal da Murzinheira, Arruda dos Vinhos, 1892-Lisboa, 1958), author and pedagogue, studied educational theory in Belgium, France and Switzerland. A primary school teacher, she became an administrative inspector for her specialty before being assigned to the district of Braga. Rejecting this "exile", mainly due to the disfavor her advanced ideas on education met with on the part of the authorities, her dismissal was effectively forced.

Provenance: Acúrcio Pereira (1891-1977) was considered the dean of Portuguese journalists; he wrote for practically every daily newspaper published in Lisbon and Porto during the 1930s, 40s, and 50s, as well as for literary reviews and magazines. In 1911 he joined the *Diário de notícias*, then headed by Alfredo da Cunha, rising rapidly from reporter to important editorial positions and serving 27 years as editor-in-chief. In addition to several books on diverse subjects, he collaborated on a number of theatrical pieces. See *Grande enciclopédia XXI*, 110; *Actualização IX*, 187. Also *Dicionário cronológico de autores portugueses*, III, 431.

* On Irene Lisboa see Paula Morão in Machado, ed., *Dicionário de literatura portuguesa*, pp. 270-2; Paula Morão in *Biblos*, III, 106-9; and *Dicionário cronológico de autores portugueses*, III, 442-3.

***36. LOURENÇO, Frederico.** *Caracteres, com desenhos de Richard de Luchi.* Lisbon: Cotovia, 2007. 8°, original illustrated wrappers. As new. 72 pp., (2 ll., 1 l. colophon, 1 blank l.), 30 full-page illustrations in text. One of 1,000 copies. ISBN: 978-972-795-217-5. \$60.00

FIRST and ONLY EDITION. These brief essays are patterned after *The Characters*, attributed to Theophrastus (ca. 371-ca. 287 BC). Each of the 30 moral types is accompanied by a humorous illustration, or caricature. Lourenço's translation of Homer's *Odyssey* has been acclaimed by specialists and critics. Born in Lisbon in 1963, Lourenço spent his childhood in Oxford. A member of the corpo docente of the Faculdade de Letras, Universidade de Lisboa from 1990 to 2009, he then became a member of the corpo docente of the Faculdade de Letras da Universidade de Coimbra. He has translated Hipólito and Íon, and has published literary criticism in the reviews *Journal of Hellenic Studies*, *Classical Quarterly*, *Euphrosyne*, *Humanitas*, and *Colóquio-Letras*, as well as collaborating in the newspapers *Independente*, *Expresso*, and *Público*. The author's first three works of fiction are a trilogy of novels, based to a great extent on his interests in the classics and Camões. His first two "romances" in the series, *Pode um desejo imenso* and *O curso das estrelas*, were followed by *À beira do mundo. A máquina do arcanjo* (2006), described as semi-autobiographical essays, is a continuation of the author's *Amar não acaba* (2004). In 2016 he won the Prémio Pessoa.

* OCLC: 243543151 (Stanford University, Yale University, University of Minnesota, Augusta-Margaret River Library); 254036719 (Ibero-Amerikanisches Institut); 495379760 (Bordeaux3-SCD-Etudes Iberiques, Fondation Jan Michalski).

***37. MAGALHÃES, Joaquim Manuel, and José Sousa Gomes.** *Do corvo a santa Maria.* Lisbon: Relógio d'Água, 1993. 4°, original illustrated wrappers. As new. 197 pp., (1 l.), richly illustrated. \$35.00

FIRST and ONLY EDITION. Text by Magalhães, photographs by Gomes.

***38. MAGALHÃES, Joaquim Manuel.** *Os dois crepúsculos: sobre poesia portuguesa actual e outras crónicas.* Lisbon: Regra do Jogo, 1981. Ensaaios, 4. 8°, original printed wrappers. As new. 372 pp. ISBN: none. \$50.00

FIRST EDITION. Sections on Vitorino Nemésio, Jorge de Sena, Pedro Homem de Melo, Ruy Cinatti, Carlos de Oliveira, Agustina Bessa Luís, Eugénio de Andrade, Mário Cesariny, Herberto Helder, and Pedro Tamen, among others.

***39. MELO, Guilherme de.** *Como um rio sem pontes, romance.* Lisbon: Editorial Notícias, 1992. Obras de Guilherme de Melo. 8°, original illustrated wrappers. As new. 171 pp. ISBN: none. \$20.00

FIRST and ONLY EDITION of this novella dealing with drug addiction and AIDS.

Feminist Poet's First Book

***40. MODERNO, Alice.** *Aspirações: primeiros versos, 1883-1886.* Ponta Delgada: Tip. Popular, 1886. Small 8°, original beige printed wrappers. Lithograph plate with portrait of the author. Uncut and unopened; in fine condition. Penciled shelfmark of the library of the Marqueses da Praia e Monforte in upper outer corner of half title. Frontisportrait, ix, 258 pp., (1 l. errata). \$400.00

FIRST and ONLY EDITION of the author's FIRST BOOK, preceded only by her broadside poem, *Adeus*, published the previous year. Her most significant poems are her early ones. Included are verses dedicated to Roberto Ivens, Abrão Cohen, José Pereira Botelho, and the Barão de Fonte Bella (Jacintho).

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867-1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso-Brazilian-French family on her mother's side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

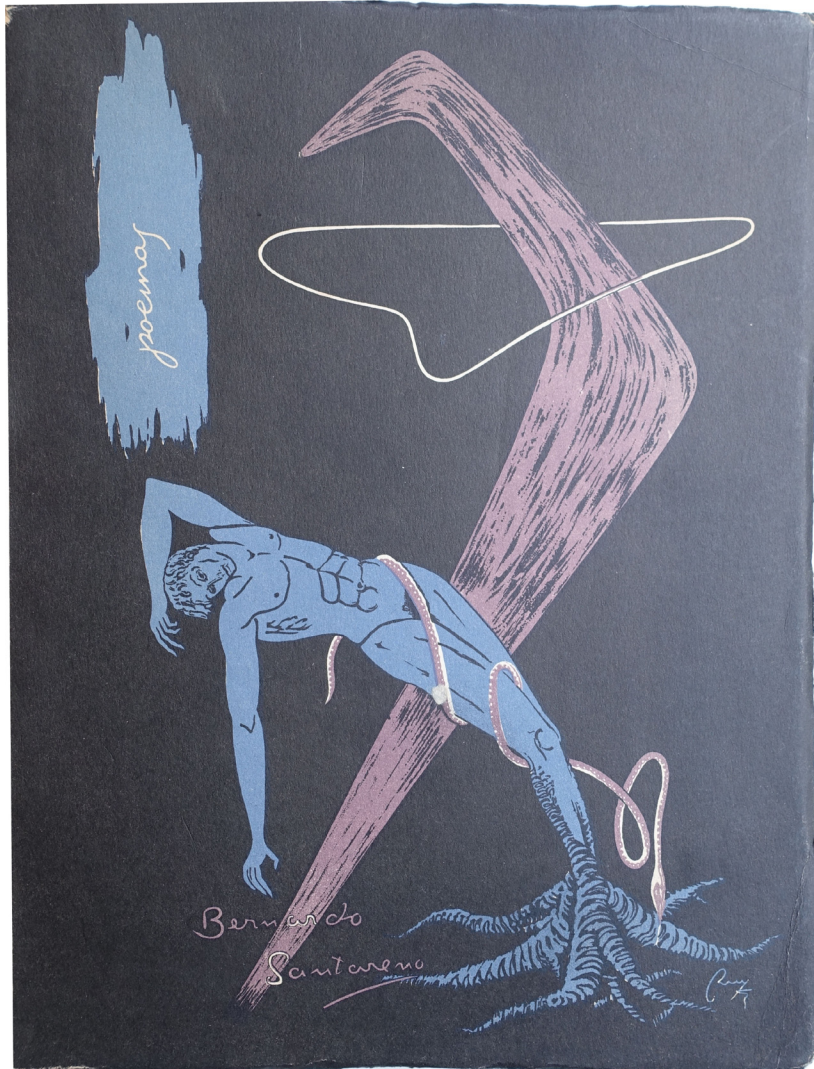
* Innocência XX, 146 (without mention of either the errata leaf or the portrait); *Aditamentos*, p. 15 mentions the portrait. See J. Almeida Pavão in *Biblos*, III, 857-8; *Dicionário cronológico de autores portugueses*, III, 50-1; *Grande enciclopédia XVII*, 479; Maria da Conceição Vilhena, *Alice Moderno: a mulher e a obra*; Vilhena, *Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno*. Porbase lists a single copy in the Biblioteca Nacional de Portugal. Hollis cites a copy at Harvard University. Not in Orbis. Not in British Library Integrated Catalogue.

Feminist Poet's First Book

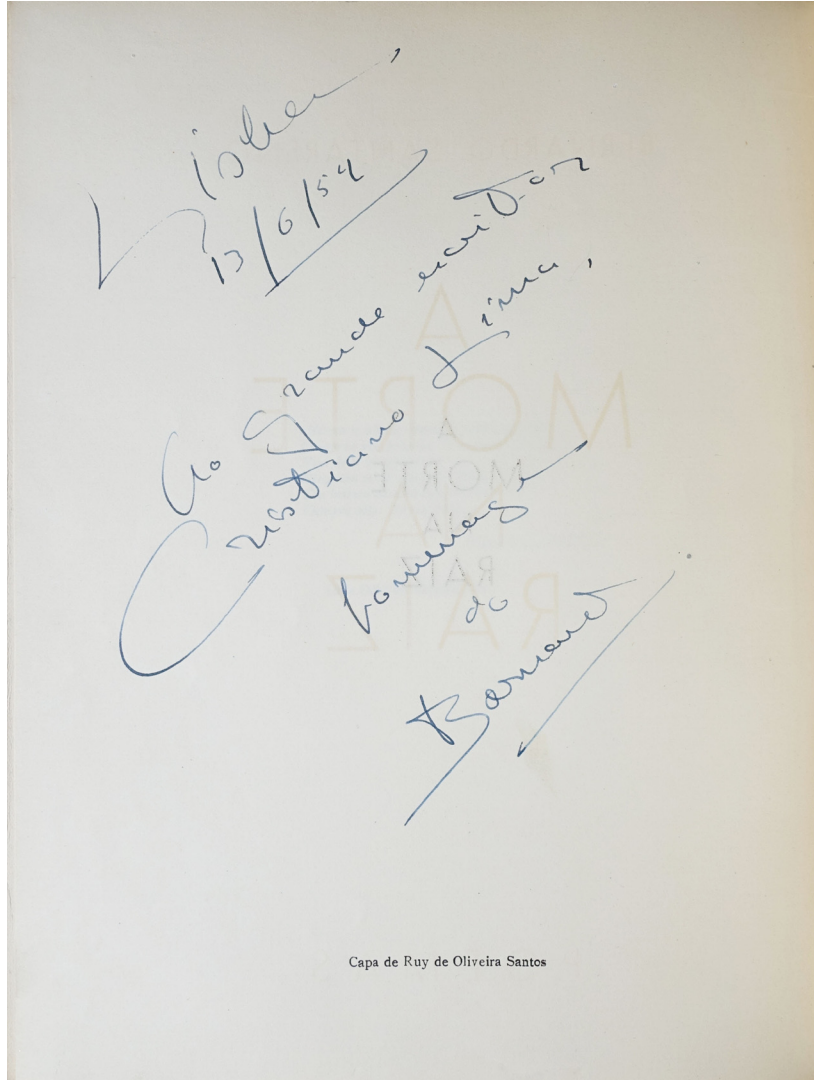
***41. MODERNO, Alice.** *Aspirações: primeiros versos, 1883-1886.* Ponta Delgada: Tip. Popular, 1886. Small 8°, original pale blue-green printed wrappers (tiny hole near bottom and small nick at upper outer corner of front wrapper). Lithograph plate with portrait of the author. Uncut and unopened; in very good to fine condition. Penciled shelfmark of the library of the Marqueses da Praia e Monforte in upper outer corner of half-title. Frontisportrait, ix, 258 pp., (1 l. errata). \$350.00

FIRST and ONLY EDITION of the author's FIRST BOOK, preceded only by her broadside poem, *Adeus*, published the previous year. Her most significant poems are her early ones. Included are verses dedicated to Roberto Ivens, Abrão Cohen, José Pereira Botelho, and the Barão de Fonte Bella (Jacinto).

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867-1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso-Brazilian-French



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Capa de Ruy de Oliveira Santos

Item 60

family on her mother's side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

* Innocência XX, 146 (without mention of either the errata leaf or the portrait); *Aditamentos*, p. 15 mentions the portrait. See J. Almeida Pavão in *Biblos*, III, 857-8; *Dicionário cronológico de autores portugueses*, III, 50-1; *Grande enciclopédia XVII*, 479; Maria da Conceição Vilhena, *Alice Moderno: a mulher e a obra*; Vilhena, *Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno*. OCLC: 236234637 (Yale University Library, Harvard College Library, Bibliothèque nationale de France, Koninklijke Bibliotheek-Den Haag). Porbase lists a single copy in the Biblioteca Nacional de Portugal. Not located in Copac.

Feminist Poet's First and Only Published Work of Fiction

*42. **MODERNO, Alice.** *O Dr. Luiz Sandoval, romance*. Ponta Delgada: Typo-Lithographia Minerva, 1892. Small 8°, original salmon printed wrappers (front cover with some spotting). Uncut and unopened. In very good, near fine condition. Penciled shelfmark of the library of the Marqueses da Praia e Monforte in upper outer corner of title-page. (5 ll.), 190 pp. \$280.00

FIRST and ONLY EDITION in book form of the author's first and only published volume of fiction; the work had appeared earlier, serialized in newspapers, but apparently in an abbreviated form. It is her fourth book. Of the fiction of Alice Moderno, Teófilo Braga recognized its "sentimento e observação" and its capacity to truthfully represent the world, calling the present work "muito acima do que costumam fazer os nossos rapazes de talento"—quoted in *Dicionário cronológico de autores portugueses*, III, 51.

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867-1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso-Brazilian-French family on her mother's side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

* Innocência XX, 146. See J. Almeida Pavão in *Biblos*, III, 857-8; *Dicionário cronológico de autores portugueses*, III, 50-1; *Grande enciclopédia XVII*, 479; Maria da Conceição Vilhena, *Alice Moderno: a mulher e a obra*; Vilhena, *Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno*. OCLC: 864437023 (10 locations, including HathiTrust Digital Library; all appear to be electronic reproductions except for Yale University, Houghton Library-Harvard University, and University of California-Los Angeles [from which the reproduction was made]). Not in Porbase. Not located in Copac.

***43. MODERNO, Alice.** *Trillos, 1886-1888*. Ponta Delgada: Tip. Popular, 1888. Small 8°, original pale green printed wrappers (spine somewhat faded). Unopened, and in very good to fine condition. Penciled shelfmark of the library of the Marquesses da Praia e Monforte in upper outer corner of half-title. 160 pp. \$280.00

FIRST and ONLY EDITION of one of the author's earliest works (her second book, it would seem). Her most significant poems are her early ones, such as these. Included is a poem dedicated to Anthero de Quental. In addition to the verses of Alice Moderno, there is a brief contribution, also in verse and dedicated to her by João de Deus, to which she replies in verse. Abrão Cóhen contributes a short poem "Alice Moderno: a propósito das sua *Aspirações*".

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867-1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso-Brazilian-French family on her mother's side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

* Innocência XX, 146. See J. Almeida Pavão in *Biblos*, III, 857-8; *Dicionário cronológico de autores portugueses*, III, 50-1; *Grande enciclopédia* XVII, 479; Maria da Conceição Vilhena, *Alice Moderno: a mulher e a obra*; Vilhena, *Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno*. OCLC: 75709005 (Yale University Library); 68811880 (Houghton Library). Not located in Porbase. Not located in Copac.

***44. NAVA, Luís Miguel.** *O essencial sobre Eugénio de Andrade*. Lisbon: Imprensa Nacional, 1987. Coleção Essencial, 26. 16°, original printed wrappers. As new. 60 pp., (1 l., 1 l. adv.). ISBN: none. \$12.00

FIRST and ONLY EDITION.

***45. [PESSOA, Fernando]. Álvaro de Campos, heteronym.** *Livro de versos. Edição crítica: introdução, transcrição, organização e notas de Teresa Rita Lopes*. Lisbon: Estampa, 1993. Referência, 3. 8°, publisher's illustrated boards. As new. 436 pp. ISBN: 972-33-0892-4. \$65.00

The introductions, which occupy pp. 15-64, constitute a substantial contribution to the literature of Pessoa criticism and methodology.

***46. [PESSOA, Fernando.] Álvaro de Campos, heteronym.** *Notas para a recordação do meu mestre Caeiro. Textos fixados, organizados e apresentados por Teresa Rita Lopes.* Lisbon: Estampa, 1997. Ficções, 28. 8°, original illustrated wrappers As new. 96 pp. (including the final p. advt.). ISBN: 972-33-1286-7. \$16.00

FIRST and ONLY COMPLETE EDITION. Some parts had previously appeared in installments in *Presença*.

***47. [PESSOA, Fernando.] Álvaro de Campos, heteronym.** *A passagem das horas.* Cleonice Berardinelli, ed. Lisbon: Imprensa Nacional, 1988. Edição Crítica da Obra de Fernando Pessoa, volume zero. Large 8°, original printed wrappers. As new. xiii, 47 pp. ISBN: none. \$25.00

Includes a "Nota prévia" by the series editor, Ivo Castro, on this work, as well as on the projected critical edition of Pessoa's work in general. The title of the series was later simplified to "Edição Crítica de Fernando Pessoa," and Luiz Fagundes Duarte became series co-editor ca. 1995-1996.

***48. [PESSOA, Fernando.] Álvaro de Campos, heteronym.** *Vida e obras do engenheiro. Introdução, organização, transcrição e notas de Teresa Rita Lopes.* 2nd edition, revised. Lisbon: Estampa, 1990. Coleção Ficções, 16. 8°, original illustrated wrappers. As new. 151 pp., (1 l.). ISBN: 972-33-0767-7. \$19.00

Contains 63 previously unpublished pieces.

***49. PESSOA, Fernando.** *Prosa publicada em vida.* Richard Zenith, ed. Lisbon: Assírio & Alvim, 2006. Obra Essencial de Fernando Pessoa, 3. Large 8°, publisher's illustrated boards. As new. 479 pp., frontisp., endnotes. ISBN: 972-37-1123-3. \$50.00

The editor's preface occupies pp. 15-26.

50. PESSOA, Fernando, Ruy Cinatti, Natália Correia, et al. *Odes marítimas. / Odes maritimes.* Júlio Pomar, illustrator. Lisbon: Assírio & Alvim / Michel Chandeigne / Casa Fernando Pessoa, 1998. Large oblong 8°, publisher's cloth with dustjacket. As new. 136 pp., (3 ll.), 16 full-page color illustrations in text. ISBN: 972-37-0446-3. \$60.00

FIRST and ONLY EDITION. Other poets represented are Vitorino Nemésio, Mário Casariny, Nuno Júdice, and Al Berto. Texts in Portuguese and French.

***51. PITTA, Eduardo.** *Fractura: a condição homossexual na literatura portuguesa contemporânea.* Coimbra: Angelus Novus, 2003. Coleção Marfim. 8°, original printed wrappers. As new. 39 pp., (1 p. colophon), endnotes, bibliography. ISBN: 978-972-8827-01-6. \$20.00

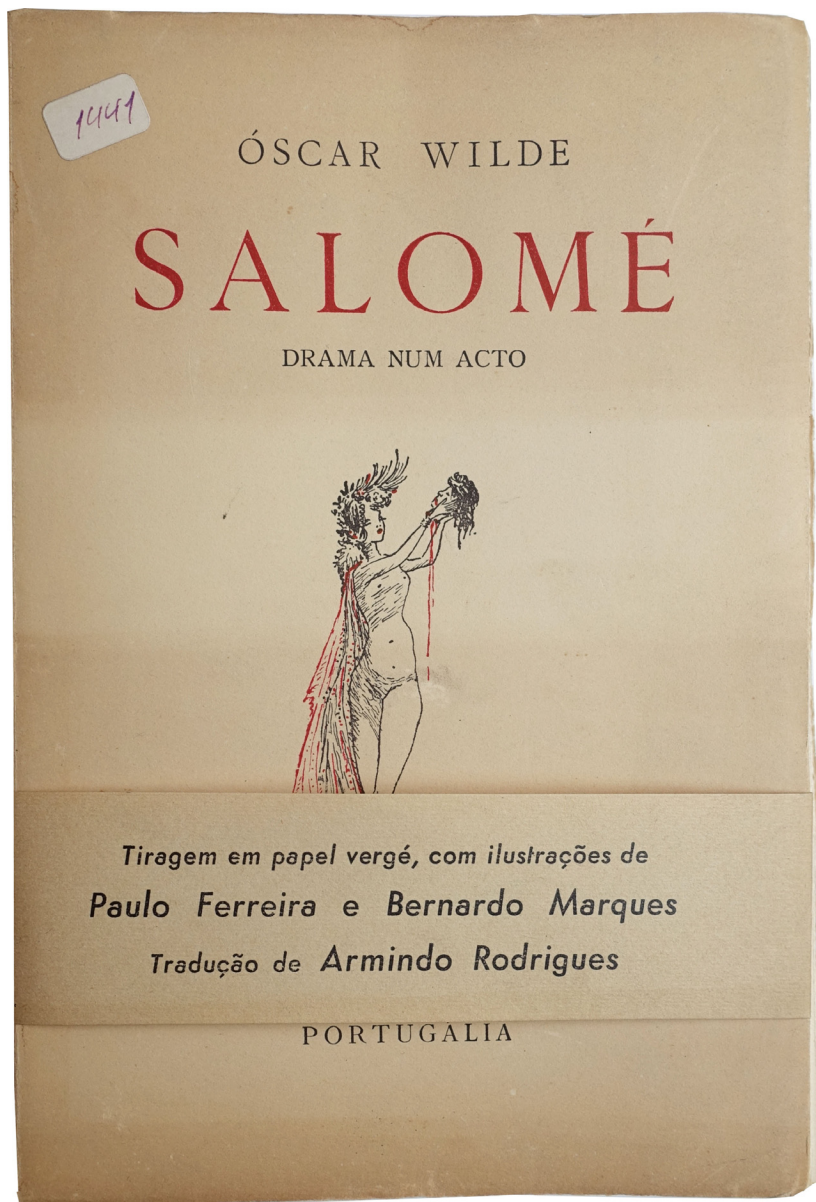
FIRST and ONLY EDITION of this concise essay of literary criticism on *literatura gay* in Portugal. To this end, the author discusses homosexuality in Portuguese literature from the point of view of authors who write on homosexual themes in the genre determined as *queer literature*, juxtaposed with authors who identify as gay and lesbian, heterosexual authors who write gay characters into their books, as well as the notion of a Portuguese *cultura gay*. The author also describes AIDS in Portugal and its impact on the gay community and its authors (p. 29 ff.).

* OCLC: 53918588 (University of California Berkeley, Yale University Library, University of Iowa, Indiana University, Harvard University, University of Minnesota, University of Texas at Austin, University of Wisconsin, University of Toronto Robarts Library, Universitätsbibliothek LMU München, Cambridge University, Kings College London, University of Manchester Library, University of Oxford); 491378675 (Bordeaux3-SCD-Etudes Iberiques, Toulouse2-BUC Mirail); 679926604 (computer file).

***52. PORTUGAL, Biblioteca Nacional.** *António Botto, 1897-1959.* Lisbon: Biblioteca Nacional, 1999. Large 8°, original illustrated wrappers As new. 108 pp., (2 ll.). One of 500 copies. ISBN: 972-565-267-3. \$35.00

FIRST EDITION.

* OCLC: 44907212 (14 locations).



Item 64



Item 64

With Signature of Jaime Cortesão Casimiro

***53. RÉGIO, José, pseudonym [i.e. José Maria dos Reis Pereira].** *António Botto e o amor*. Porto: Livraria Progredior, 1937 [colophon: 1938]. Estudos de José Régio: Primeiro. 8°, original printed wrappers (very minor foxing and soiling). Uncut. In very good condition. Signature of Jaime Cortesão Casimiro, dated Março 1941, in lower outer corner of half title. Purple stamp "RS" on half title. 188 pp., (2 ll.). \$100.00

FIRST EDITION. A second edition appeared in 1978.

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.

Poet, author of short and long fiction, playwright, essayist, critic, polemicist, autobiographer, diarist, José Régio (1901-1969) was perhaps the most varied and complete as well as one of the greatest Portuguese literary figures of his century, and a key figure in the second generation of modernism. A native of Vila do Conde, he was a founder and editor of the review *Presença*, one of the most important Portuguese literary reviews ever.

Provenance: Jaime Cortesão Casimiro was a close friend and collaborator of Alexandre O'Neill. He directed the review *Mundo literário* (53 issues, 1946-1948), to which O'Neill contributed two poems. *Mundo literário*, was published by Editorial Confluência, directed by Cortesão Casimiro and Calvet de Magalhães. This short-lived but influential publisher was responsible for the appearance in 1942 of two volumes of poems by Fernando Pessoa, edited and with substantial introductions by Adolfo Cassais Monteiro, in the series *Antologia de Autores Portugueses e Estrangeiros*.

* On Régio see Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 405-7; Eugénio Lisboa in *Biblos* IV, 654-8; *Dicionário cronológico de autores portugueses*, IV, 111-5.

***54. ROSA, António Ramos, Egito Gonçalves, Eugénio de Andrade, et al.** *10 poemas para Che Guevara*. Egito Gonçalves, ed., and translation of two letters by Che Guevara. Porto: Campo das Letras, 1997. Coleção Apendiz de Feiticeiro, 27. 8°, original illustrated wrappers. As new. 27 pp., (2 ll. advt., 1 l. colophon), 4 ll. plates. ISBN: 972-610-057-7. \$20.00

Third edition. Other poets represented in this volume are Fiama Hasse Pais Brandão, Hélia Correia, João Rui de Sousa, Jorge de Sena, Marta Cristina de Araújo, Miguel Torga and Nuno Guimarães. The first edition, published Porto, 1972, is said to have been seized by the P.I.D.E. The second edition was published in Porto, 1980.

55. SÁ-CARNEIRO, Mário de [1890-1916]. *Cartas a Fernando Pessoa.* 2 volumes in 1. Lisbon: Edições Ática, 1958-1959. Obras Completas de Mário de Sá-Carneiro, 3. 8°, contemporary green half sheep over decorated boards by Frederico d'Almeida (slightly rubbed), spine gilt with raised bands in five compartments, decorated endleaves, top edge rouged, other edges uncut, original illustrated wrappers bound in. Light browning. In very good condition. Small rectangular paper binder's ticket of Frederico d'Almeida, Rua António Maria Cardoso, 31 (ao Chiado) in upper outer corner of verso of front free endleaf. 220 pp., (3, 1 blank ll.); 243, (1) pp. *2 volumes in 1.* \$350.00

FIRST EDITIONS. Preface (volume I, pp. 9-22) by Urbano Tavares Rodrigues.

Among the illustrious clients of the binder Frederico d'Almeida were the Count of Barcelona and the exiled former King Umberto of Italy.

*Lisbon, Biblioteca Nacional *Mário de Sá-Carneiro, 1890-1916* 83. On the Lisbon binder/finisher Frederico d'Almeida, see Matias Lima, *Encadernadores portugueses*, pp. 19-23.

***56. SÁ-CARNEIRO, Mário de [1890-1916].** *Céu em fogo: oito novelas. Prefácio e edição de Maria Antónia Oliveira.* Lisbon: Relógio d'Água, 1998. Obras Escolhidas. 8°, original illustrated wrappers. As new. 291 pp. (1 l.). ISBN: 972-708-512-1. \$29.00

First published 1915.

***57. SÁ-CARNEIRO, Mário de, and Tomás Cabreira Junior.** *Amizade, peça original em 3 actos. Representada pela primeira vez por intermédio da Sociedade de Amadores Dramaticos, no Teatro do Club Estefânia, em 23 de março de 1912.* Lisbon: Arnaldo Bordalo, 1912. 8°, original printed wrappers (oblong stamp stating "Preço Esc. 12\$50" on front wrapper; printed price of 300 reis on rear wrapper scored; small defect at head of spine). Mostly unopened. In very good condition. 44 pp., (2 ll.). \$800.00

FIRST EDITION of Sá-Carneiro's first separately published work (he had contributed poems, stories, and other short pieces to a school newspaper earlier), and the only drama by him published during his lifetime. It was written in collaboration with his friend from school, Tomás Cabreira, who committed suicide at age 16, before the play was printed. Sá-Carneiro was a devoté of the theater, and founded a group of drama-lovers (the Sociedade de Amadores Dramaticos referred to on the title page?), for which he wrote and translated plays while still in school. Of these, *O Vencido* was performed in 1905 and *Irmãos* in 1913, but the manuscripts for both were lost; another, *Alma*, was not published until 1982. *Amizade* was excluded from Sá-Carneiro's works as edited by his close friend Fernando Pessoa. In the same year as *Amizade* appeared, Sá-Carneiro

also published a collection of short stories, *Princípio*. In the Lisbon, Biblioteca Nacional catalogue of Sá-Carneiro's works *Amizade* is cited before *Princípio*, but which appeared first is not stated outright (p. 66).

Mário Sá-Carneiro (1890-1916) was a major figure in the Modernist movement in Portugal and a contributor to *Orpheu*. He committed suicide in Paris.

* Rebello, *100 anos de teatro portugues* p. 121. Lisbon, Biblioteca Nacional, *Mário Sá-Carneiro 1890-1916* (exhibition catalogue, 1990) p. 91 (n° 82): calling for 44, (1) pp. On Sá-Carneiro as a poet, see Casais Montero, *A poesia portuguesa contemporânea* pp. 107-43. Not located in NUC. OCLC: 14473740 (Getty Research Institute, University of California Los Angeles, Indiana University, Harvard College Library, Houghton Library, Duke University Library, University of Wisconsin Madison, Unisa Muckleneuk Main Campus Library, British Library); 959091635 (Biblioteca de Arte Calouste Gulbenkian)

58. SÁ-CARNEIRO, Mário, and Tomás Cabreira Júnior. *Amizade*. Colares: Colares Editora, 1993. Colares Literatura, 1. 8°, original illustrated wrappers. As new. 112 pp. ISBN: none. \$25.00

This play in 3 acts was originally performed by the Sociedade de Amadores Dramáticos at the Teatro do Clube Estefânia, 23 March 1912.

With Author's Signed and Dated Presentation Inscription

59. 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.

*Author's First Book,**With His Signed and Dated Presentation Inscription to a Fellow Writer*

60. SANTARENO, Bernardo [pseudonym of António Martinho do Rosário]. *A morte na raiz, poemas.* Coimbra: Casa Minerva [for the Author?, 1954]. Small folio (26 x 19.7 cm.), original illustrated wrappers (minor wear). Cover design by Ruy de Oliveira Santos. Title page in brown and black. Poem titles and divisional titles in brown. Very slight browning. Uncut and partially unopened; overall in very good condition. Author's signed and dated seven-line presentation inscription on verso of half title: "Lisboa // 13/6/54 // Ao grande escritor // Cristiano Lima, // homenagem // do // Bernard". 230 pp., (1 l.), errata slip inserted. \$350.00

FIRST and ONLY EDITION of the author's first book, written under his pen name Bernardo Santareno. 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.

Provenance: Cristiano Lima (Lisbon, 1897-Lisbon, 1971) wrote for the *Diário de Notícias* and the literary supplement to *Comércio do Porto*. He also published several nonfiction books, including *História da mentira através dos tempos*, and five dramas. See *Dicionário cronológico de autores portugueses III*, 512.

* 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. OCLC: 14445223 (New York Public Library, Harvard College Library, Indiana University, University of California-Los Angeles, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

***61. SOUSA, Luís Amorim de.** *Ultramarino. Prefácio de Alberto de Lacerda.* Lisbon: Imprensa Nacional, 1997. Biblioteca de Autores Portugueses. 8°, original illustrated wrappers. As new. 145, (1) pp. One of 800 copies. ISBN: 972-27-0847-3. \$20.00

FIRST and ONLY collected EDITION, combining verses from author's first three books of poems. According to Lacerda, Luís Amorim de Sousa, a native of Angola, is one of the best living Portuguese-language poets. He lived in Lisbon, Maputo and London, where he worked for the BBC. From 1976 to 1995 he worked as the press officer at the Portuguese embassy in Washington, later transferring to Brasília.

* OCLC: 38551001 (27 locations, including HathiTrust Digital Library; many locations appear to be links of an online copy). Porbase locates six copies: Biblioteca Pública Municipal do Porto, Biblioteca Nacional de Portugal, Câmara Municipal de Arouca-Biblioteca, Casa Fernando Pessoa-Lisboa, Biblioteca Geral da Universidade de Coimbra, and Faculdade de Letras da Universidade de Lisboa. Copac locates a single copy, at Oxford University.

***62. VARIACÕES, António, pseudonym [i.e. António Joaquim Rodrigues Ribeiro].** *Muda de vida: letras de António Variações. Entrevista de Inês Pedrosa.* Lisbon: Relógio d'Água, 2006. Música, 6. 8°, original illustrated wrappers. As new. 95 pp., (2 ll. advt.), illustrations. ISBN: 972-708-873-2. \$30.00

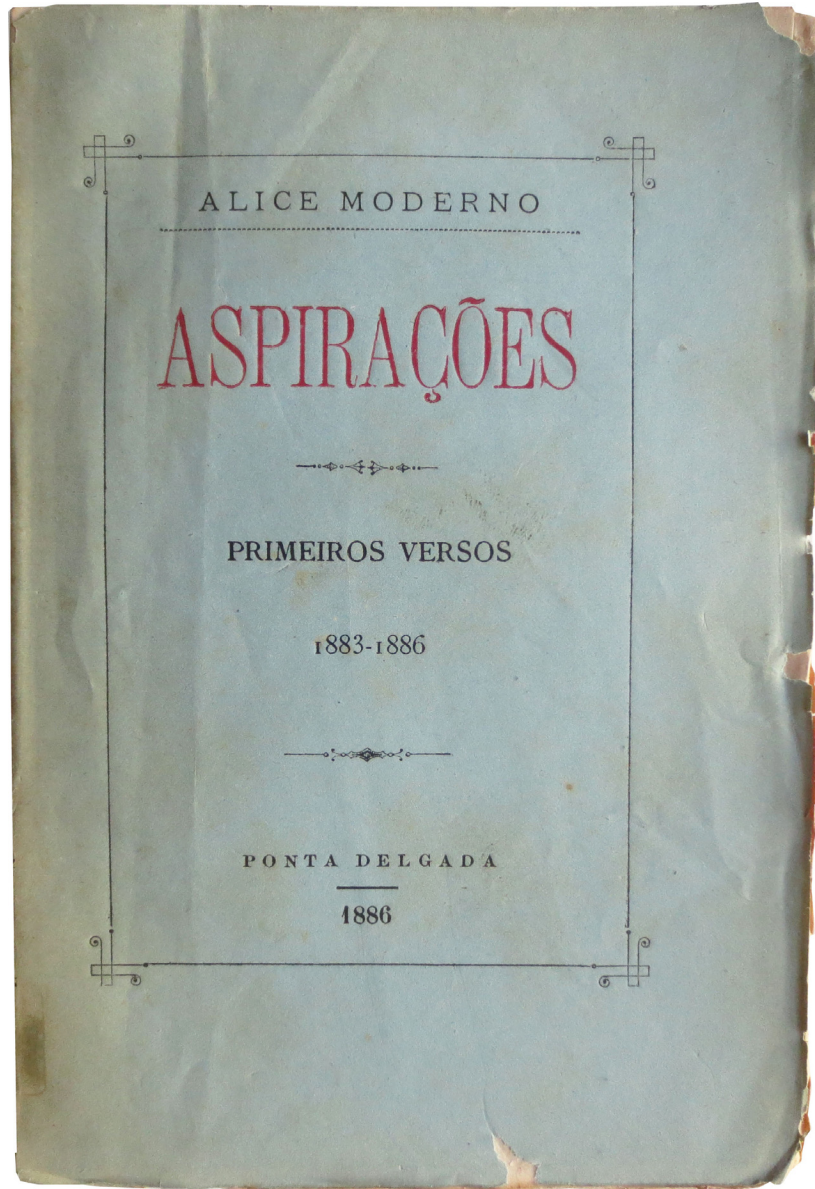
FIRST and ONLY EDITION of this interview with one of Portugal's legendary popular music icons of the 1970's and 1980's. Includes song lyrics, photograph reproductions, and interview with Inês Pedrosa. For more on António Variações (1944-1984), see: Manuela Gonzaga, *António Variações: Entre Braga e Nova Iorque.* Lisbon: Bertrand Editora, 2018 (augmented version of a 2006 edition).

* Not located in OCLC.

***63. VILHENA, Maria da Conceição.** *Alice Moderno: a mulher e a obra.* Angra do Heroísmo: SREC / DRAC, 1987. Coleção Gaivota, 57. 8°, original illustrated wrappers. As new. 377 pp., (5 ll.), illustrations. One of 1,200 copies. ISBN: none. \$45.00

FIRST and ONLY EDITION. Alice [Augusta Pereira de Melo Maulaz] Moderno (1867-1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is remembered today more for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso-Brazilian-French family on her mother's side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.





Item 40

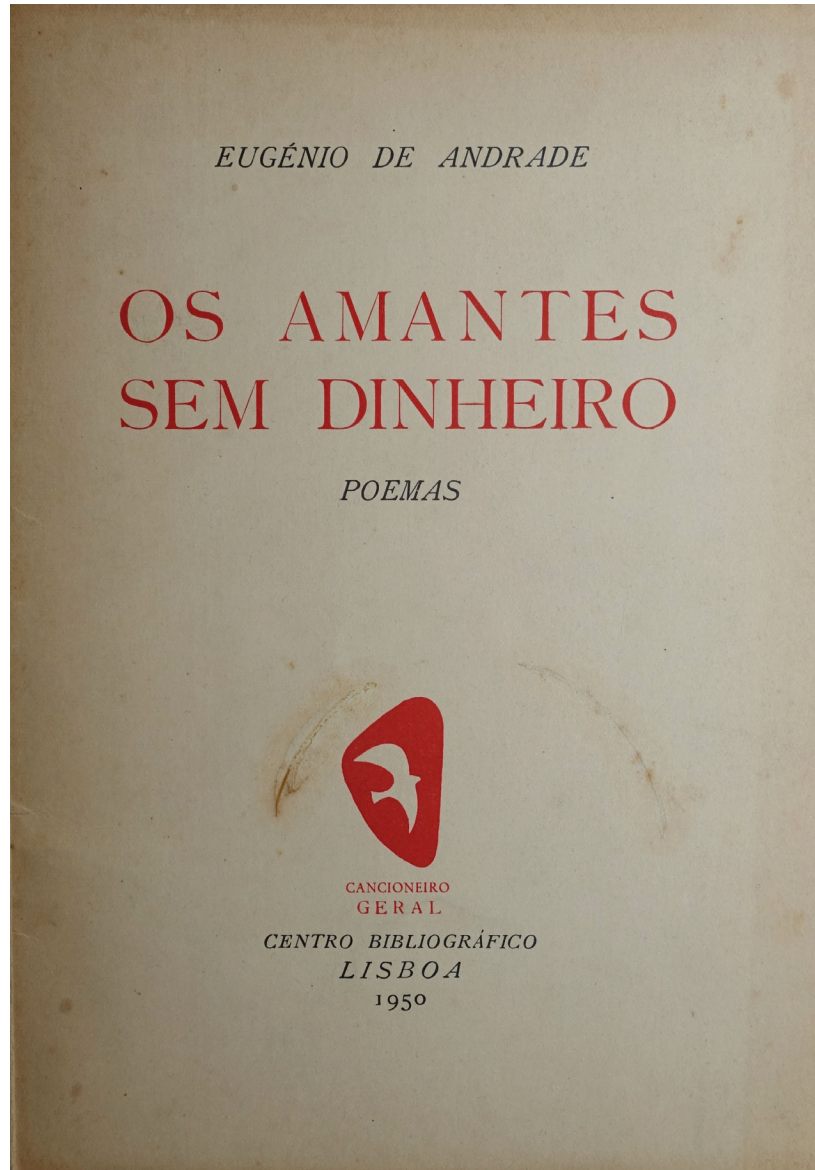
64. WILDE, Oscar. *Salomé: drama num acto*. Translated from the original French by Armindo Rodrigues. Paulo Ferreira and Bernardo Marques, illustrators. Lisbon: Portugália Editora, n.d. [1945? 1953?]. 8°, original illustrated wrappers (small hole in spine, stitched (a few leaves becoming loose), publisher's "belt" preserved. Illustrations in text. Uncut. In very good condition. Small white rectangular sticker with rounded corners and number "1441" in ink in upper inner corner of front wrapper. 82 pp., (2 ll.), 4 plates. Unjustified special printing on "papel vergé". \$100.00

First Edition of the present Portuguese translation. According to the preface (pp. 9-10), which provides a sketch of the early publishing and production history, the work had been published previously in Portuguese in Brazil, translated by João do Rio, and in Lisbon, translated by António Alves. We have not been able to find specific information about these editions.

The front cover, four plates, and final tailpiece vignette are by Paulo Ferreira. A headpiece design at the beginning of the play on p. 13 is by Bernardo Marques.

Bernardo Loureiro Marques (1899-1962), a neofigurative painter born in Silves, also did illustrations (for works by Aquilino Ribeiro and Eça de Queirós, among others), as well as notable caricatures. He was graphic editor for *Panorama* and other journals. His works are owned by the Museu de Arte Contemporânea and the Coleções do Estado, among others, and an exhibition devoted to his work was held at the Fundação Calouste Gulbenkian, which also owns some of his works.

* On the physician and neo-realist poet Armindo [José] Rodrigues (1904-1993), see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 421-2; António Pedro Pita in *Biblos*, IV, 887-8; and *Dicionário cronológico de autores portugueses*, IV, 201-2. On the modernist painter, decorator, and illustrator Paulo Ferreira (1911-?), longtime resident of Paris, see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), II, 298. On the neo-figurative painter, watercolorist, designer, illustrator, engraver and caricaturist Bernardo [Loureiro] Marques (Silves, 1899-Lisbon, 1962), see Pamplona, *op. cit.*, IV, 69-70. OCLC: 16080493 ([date of publication listed as "1953"] University of California Los Angeles, Harvard University, University of Toronto-Thomas Fisher Rare Book Library); 1032644171 ([date of publication listed as "1940's"] Harvard University); 958961277 ([no date of publication listed] Biblioteca de Arte Calouste Gulbenkian). Porbase locates a single copy, in the Biblioteca Nacional de Portugal, and gives the date of publication as [1945]. OCLC locates copies at Harvard, University of Toronto, and UCLA, giving the date of publication as [1953?; but Hollis says 194-?]. Not located in Copac.



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