

RICHARD C. RAMER



SPECIAL LIST 356
FOLKLORE, FABLES & MYTHS

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DECEMBER 2, 2019

SPECIAL LIST 356 *FOLKLORE, FABLES & MYTHS*

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SPECIAL LIST 356

FOLKLORE, FABLES & MYTHS

***1. AESOP.** *Fabulas de la vida del sabio y clarísimo fabulador Isopo, con las fabulas, y sentencias de diversos, y graves autores: ahora de nuevo corregido, y enmendado, con las anotaciones.* Segovia: en la Imprenta de Espinosa, y en Madrid en la del mismo calle del Cármen, 1818. 8°, Mid-twentieth-century mottled calf, spine gilt with red morocco lettering piece, gilt letter, covers with gilt dentelles, marbled endleaves, top edge rouged. Fifty rather primitive woodcuts in text. In very good to fine condition. vii, 307 pp. \$300.00

Pages [iii]-vii contain a prologue that tells a brief history of Aesops "Fables" including the translations. Pages [1]-64 are a work of (presumably) historical fiction on the life of Aesop: "Empieza la vida del sabio fabulador Isopo, con otras muchas adiciones". It is told in a light-hearted and humorous tone. Small woodcuts in this section include an illustration of a fable Aesop supposedly told the King "Cresus," in which a herd of sheep are drinking water beneath a tree where a shepherd is seated in the branches (p. 47). Another woodcut shows Aesop in a garden surrounded by birds, rabbit, a dog, and other animals: Aesop "entendiese los caracteres de las aves, y las señales de todas las animalias, y que dende adelante fuese inventor, y recitador de muchas, y diversas Fabulas" (p. 5).

Aesops fables are on pp. 65-222, the fables of Aviano (Avianus) on pp. 223-257, and the "Fabulas coletas de Alonso de Poggio y de otros" on pp. 258-307. The fables of Aesop and Avianus have woodcuts for many of the fables; those for Alonso have none.

* This edition not in Palau; cf. 81922n.

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

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

FIRST EDITION? In the introduction (pp. 3-7), the author defends himself against the accusation of a contentious critic (a *semi-douto*) that he had given the Greek city of Thebes a hundred gates, when in fact it was the Egyptian city of Thebes that had that many entrances. The phrasing is ambiguous enough to suggest that the critic saw the work in manuscript rather than in an earlier printed version, of which we have seen no record: "Esta Tragedia, por fatalidade, cahio nas mãos." However, it is possible that the

dero inocente, quitóle la vida, y comiólo. 69

Esta Fabula significa, que cerca de los malos, y falsos, no ha lugar verdad, ni razon, ni vale otra cosa contra ellos, salvo la fuerza solas y semejantes Lobos se hallan en cada lugar, los cuales por tiranía, buscando ocasiones, beben la sangre, y afan de los inocentes, y pobres.

FABULA III.

Del Mur, y Rana; y del Milano.



Muchos por hacer daño á otros, destruyen á se mismos.

Aquel que piensa mal, y cosas contrarias contra otro, no puede huir, segun que por esta fabula se muestra. El mur, queriendo pasar un rio, demandó ayuda á la Rana, la cual se le ofreció mucho, y dixo, que era contenta de lo pasar muy seguramente, imaginando entre si de lo ahogar, y matar, y dixole: Por que pases mas seguramente, ata tu pierna á la mia, y el mur, creyendo á sus palabras, dexóse atar

copies described in OCLC and Copac without printer might be an earlier edition; we have been unable to confirm.

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

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

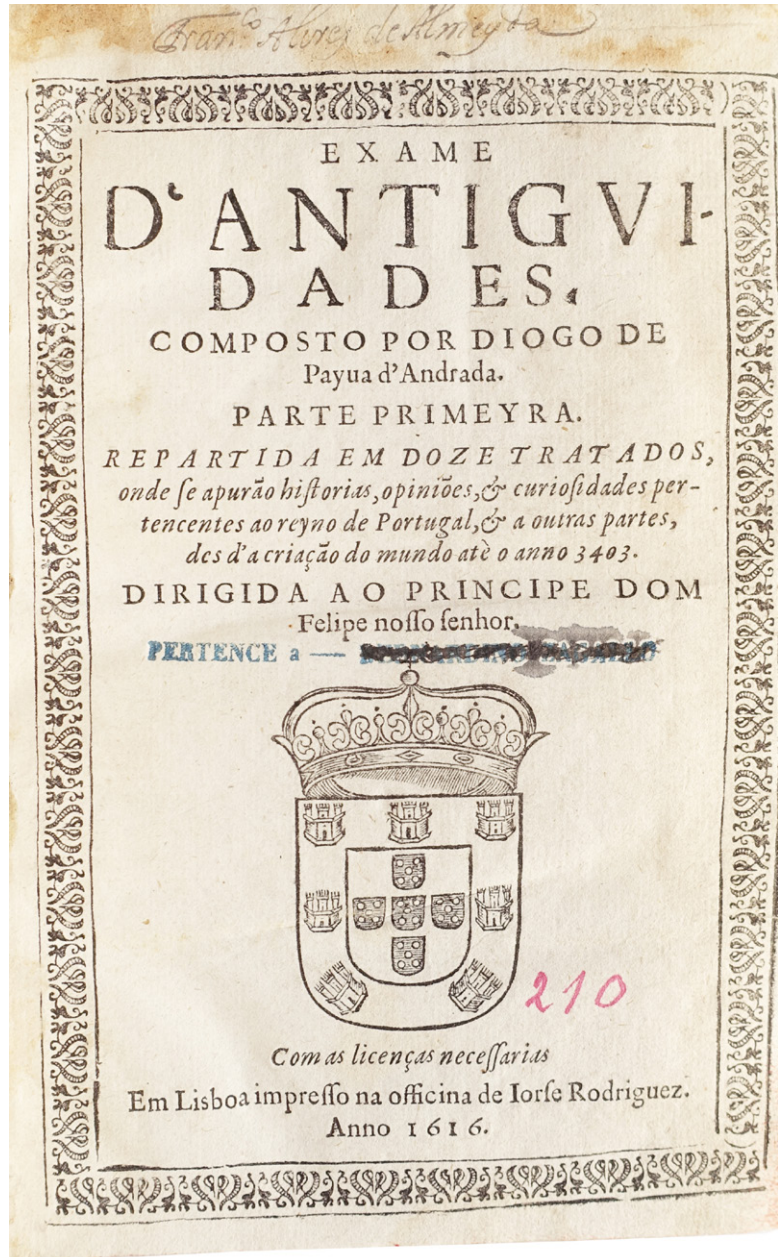
* Innocência V, 382; XVI, 146. OCLC: with the same imprint and collation as ours, 363569261 (University of California-Santa Barbara, British Library) and 457792865 (Bibliothèque nationale de France; without printer or collation, 165382997 (University of Kansas). Porbase locates only one copy, at the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

Concerned with the History, Mythology and Linguistics of Greece and Rome

3. ANDRADA, Diogo de Paiva de, the Younger. *Exame d'antiguidades ... Parte primeira [all published] ... onde se apurão historias, opiniões, & curiosidades pertencentes ao reyno de Portugal, & a outras partes, desde a criação do mundo até o anno 3404* Lisbon: Jorse [sic] Rodriguez, 1616. 4°, eighteenth-century mottled calf (joints starting; other minor binding wear, mostly to extremities), edges rouged. Typographic border and woodcut arms on title-page, woodcut initials. Some passages in Greek type. Faint dampstain at bottom. Overall in very good to fine condition. Later owner's signature in upper margin of title; small rubber ownership stamp on blank portion of title and f. 1 (name scored in both cases). Subjects of treatises 1-10 copied onto flyleaf at end. (4), 123 ll. Leaf Hh2 misigned "Hh3". \$3,000.00

FIRST EDITION of this minor classic of Portuguese historiography, archeology and letters, written to correct numerous imprecise and erroneous views expressed by Fr. Bernardo de Brito in *Monarchia lusitana*, Lisbon 1597. *Exame d'antiguidades* is concerned mainly with the history, mythology and linguistics of Greece and Rome, especially as they relate to the prehistory of Spain and Portugal, but has some limited information on Egypt, biblical history, the ancient Near East, etc. Some specific topics covered include Hercules's exploits in Iberia and Lusitania, the origin of the Celtiberians, the founding of Setúbal by Noah's grandson Tubal, Noah and his Ark, how the Pyrenees earned their name, and the history of the Olympic Games. Paiva d'Andrada also wrote *Casamento perfeito*, 1636, which is "counted a classic of Portuguese prose" (Bell).

* Innocência II, 169. Palau 215589. Barbosa Machado I, 687-8. Pinto de Mattos (1970) pp. 484-5. Gallardo 3355. HSA p. 410. Palha 2742. Azevedo-Samodães 2333. Bell, *Portuguese Literature* p. 239. NUC: DLC, MH, NNH, CtY, TxU.



Item 3

One of Angola's Best Modern Writers

4. ANTÓNIO, Mário. *Mahezu: tradições angolanas. Capa e ilustrações de José Antunes.* Lisbon: Serviço de Publicações Ultramarinas, Procuradoria dos Estudantes Ultramarinos, 1966. Large 8°, original illustrated wrappers (slightly soiled). Front wrapper and illustrations by José Antunes. Title-page, section titles and illustrations in text printed in green and black. In very good condition. 70 pp., (3 ll.), 8 ll. color plates. \$100.00

FIRST EDITION of a collection of traditional Angolan stories, freely retold. The author notes that he read Chatelain's *Contos populares de Angola*, Ennis' *Umbundu Folk Tales from Angola*, and other works, and "construí as histórias que aí ficam. Nelas, o folclore foi, sobretudo, sugestão" (p. 71).

Mário António (Mário António Fernandes de Oliveira, Maquela do Zombo, 1934-Lisbon, 1989), poet, essayist and short-story writer, was a native of Angola. In the 1950s he was one of a new generation of poets who advocated socialism and Angolan autonomy, and published in the short-lived but important journal *Mensagem*. He was also published in *Távola Redonda* (Lisbon, 1952), in the series edited by the Casa dos Estudantes do Império in Lisbon (1960-1963), in the Coleções Imbondeiro published at Sá da Bandeira (1960-1966), in the Edições Capricornio (1974), and by the Agência Geral de Colónias (1962-1968). Writing in 1969, Moser noted that after racial warfare erupted in northern Angola, terror silenced the poets for years: "Hesitatingly, some small voices of reconciliation made themselves heard again, above all the poet Mário António, who in prose and verse expressed the nostalgia, the anguish, but also the enduring hopes of the young mulattoes in the 'Creole islands' (as he aptly called the old cities of Luanda and Benguela)..." (p. 26). Moser and Ferreira describe him as "one of the few consciously African writers who have achieved artistic excellence in their Portuguese writings" (*Bibliografia das literaturas africanas de expressão portuguesa*, p. 56).

* Moser & Ferreira, *Bibliografia das literaturas africanas de expressão portuguesa* pp. 56, 66, 78: calling for only 73 pp.; see also 7, 17, 52, 62, 78, 100, 118, 233-43, 245, 247, 251-6, 258, 263, 265-7, 278, 300-4, 309 (various essays by and about the author). Moser, *Essays in Portuguese-African Literature* pp. 26, 67, 76, 77, 78. See also *Dicionário cronológico de autores portugueses*, VI, 244-6; and Maria Aperecida Ribeiro in *Biblos*, I, 339-40. Copac locates one copy each at British Library, Manchester University, and School of Oriental and African Studies-University of London.

Early Anthropological / Autobiographical Work, with Author's Signed and Dated Presentation Inscription to an Important Portuguese Journalist

***5. ARCHER, Maria.** *África selvagem: folclore dos negros do grupo "Bantu".* Lisbon: Livraria Editora Guimarães & C.^a, [1935]. 8°, original printed wrappers (some soiling and minor foxing). Very light browning. In very good condition. Author's signed and dated ("23/11/35") six-line presentation inscription to Acúrsio Pereira on half title. 253 pp., (1 l.). \$150.00

FIRST (and only?) EDITION of this anthropological work with autobiographical overtones, one of the author's earliest books. While various dates of publication are

given, our guess is that all refer to the same edition. Maria Archer spent her childhood and young adult years in Moçambique (1910-1913 and 1921-1926), Guiné (1916-1918), and Angola (1930-1934). Her writing is marked by the courage with which she depicts women at a time when to do so was not politically correct. She was a fierce opponent of the Salazar regime, spending 1954-1974 in forced exile in Brazil, returning to Portugal in 1977 to die five years later, ignored and in misery.

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; *Atualização IX*, 187. Also *Dicionário cronológico de autores portugueses*, III, 431.

* On the writer and journalist Maria [Emília] Archer [Eyrolles Baltasar Moreira, (Lisbon 1899-Lisbon 1982)], see Carlos Mendes de Sousa in *Biblos*, I, 377-9; *Dicionário cronológico de autores portugueses*, IV, 209-10. Porbase locates a copy at the Arquivo Regional da Madeira and 3 copies at the Biblioteca Nacional de Portugal. Copac locates a copy each at British Library and King's College London.

Amazing Tales of Évora

6. [AZEVEDO, Martim Cardoso de]. *Historia das antiguidades de Evora, primeira parte repartida em dez livros, onde se relatão as causas, que acontecerão em Evora até ser tomada aos Mouros por Giraldo, no tempo Del-Rey Dom Affonço Henriquez; e o mais que dahi por diante aconteceu até o tempo presente, se contará na segunda parte, que para ficar mais desembaraçada, se poem no fim desta os Reys de Portugal, com suas geraçõens, e descendencias. Por Amador Patricio. Primeira Impressão, e á custa de Francisco Mendez.* Évora: Na Officina da Universidade, 1739. 4°, contemporary mottled sheep (minor wear to extremities), spine richly gilt with raised bands in five compartments, crimson leather lettering piece, gilt letter, text-block edges sprinkled red. Woodcut headpieces, tailpieces and initials. Woodcut illustrations of inscriptions in text. In very good to fine condition. (12 ll.), 342 pp., (1 l.). \$1,200.00

FIRST EDITION. The work is a mixture of fables and history, perhaps purposely poking fun at many myths surrounding the early history of Portugal. It goes back to the Punic Wars, mentions Viriato and Julius Cesar, discusses the Gothic kings including D. Rodrigo, the Moorish domination, Giraldo "sem pavor" and the capture of Évora under D. Afonso Henriques. Roman, Gothic and Arab architecture are discussed, and woodcut illustrations of some rather (ahem) unusual inscriptions are included (pp. 3, 4, 5, 11, 12, 17, 258). Barbosa Machado refers to a manuscript copy of the second part of the *Historia*, which was never published.

The author, a native of Évora, died in 1614.

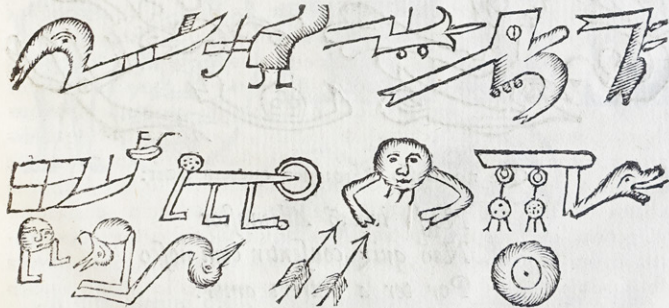
* Barbosa Machado III, 436. Innocência VI, 152-3. Pinto de Mattos (1970) pp. 139-40. Palha 2877. Welsh 2977. Azevedo-Samodães 596. Ameal 480. Manuel dos

de Evora. Livro primeiro. 3

sendo tudo o nome de huma só pessoa.

Foi Elbora tão bemquista de todos , que morrendo lhe fizeram exequias , e huma estatua , que durou muito tempo , e esteve sempre inteira , e conforme aos tempos a mudaraõ de hum bairro para outro tendo-a em grande honra , e veneraçãõ. Crescendo depois os Christaõs se enterrou esta estatua no Chaõ das Cõvas , em tempo de hum Cidadãõ de Evora Pay de Anaxarco , que continuando os bons propósitos do Pay , acabou de extinguir a veneraçãõ , que se tinha a Deosa Venus , e outros mais ritos dos Gentios , como em seu lugar se dirá , antes de ser tomada pelos Mouros. E depois tornando a podêr dos Christaõs , cavando-se naquella chaõ nas muitas cõvas se achou a estatua de Elbura , e levando-a fóra da Cidade foi lançada no Pégo da Roxa do Dejebe aonde ainda hoje deve estar , do que trataremos na segunda parte.

Temos mostrado como Evora foi fundada 200. annos depois do Diluvio , e o que nestes 200. annos nella acontecesse não consta , por estar ainda inhabitavel , ainda que antes do Diluvio se tem por certo , que era habitada dos Gigantes , os quaes moravaõ naquella parte , aonde agora está o Collegio da Companhia ; porque no outeiro do Conde de Bastos cavando-se naquella torre , que está quasi damnificada se achou huma pedra grande , que tinha humas letras da maneira seguinte.



A 2

As

Santos 166. NUC: DLC, WU. OCLC: 8980653 (Getty Research Institute, University of California-Los Angeles, Newberry Library, Indiana University, Harvard University-Houghton Library, University of Virginia); 563843214 (British Library); 458433547 (Bibliothèque nationale de France); 433386734 (Biblioteca Nacional de España). Porbase locates four copies in the Biblioteca Nacional de Portugal (but calls for only 22 preliminary unnumbered pages), and another copy in the Biblioteca João Paulo II-Universidade Católica Portuguesa, Lisboa. Copac locates copies at the British Library and Oxford University. Library of Congress Online Catalog cites two copies, both in the Rare Book Reading Room.

7. BARBOSA, Miguel [Artur de Morais e Macedo Alves]. *Mulher macumba*. Lisbon: Editoria Futura Carlos & Reis, Lda., 1973. 8°, original illustrated wrappers (some light foxing and soiling to covers; minor wear to spine at head). Six full-page caricature illustrations by Isabel Campos, versos blank, with pagination included in text. Front cover designed by Moita de Macedo. Overall in good condition. Internally fine. 109 pp., (1 l.). \$20.00

FIRST and ONLY EDITION of these folkloric short stories reflecting on the social status of women in Brazil, and dealing with the Umbanda cult.

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

* See *Dicionário cronológico de autores portugueses*, V, 390-3. OCLC: 1837703 (48 locations, many of which we suspect to be online versions). Porbase locates six copies. Copac locates a copy at British Library.

8. BARROS, João de. *Sísifo: Poema de João de Barros*. Lisbon: Livrarias Aillaud e Bertrand, 1924. Large 4° (24 x 19 cm.), red quarter calf over textured paper boards (very minor wear), spine gilt with raised bands in 5 compartments, author and title in second and fourth compartments, decorated endleaves, top edges rouged, original illustrated wrappers bound in. In very good condition. Four-line signed ink presentation inscription on the half title: "A Camara Reys // — de velho amigo // e sempre admirador // João de Barros". Bookplate of Aulo Gélío with color floral motif. 124 pp., (2 ll.). \$300.00

FIRST and ONLY EDITION. One of the author's three major dramatic poems. The book is dedicated to the memory of Paulo Barreto (João de Rio).

João de Barros (1881-1960), a native of Figueira da Foz with a law degree from Coimbra University, was a neo-romantic poet, pedagogue, and republican political

activist from youth. Under the First Republic he was secretary-general of the Ministério da Instrução, director-general of secondary schooling, and Foreign Minister. Elected a member of the Academia das Ciências de Lisboa in 1913, and the Academia Brasileira de Letras in 1920, he played a large part in Luso-Brazilian cultural relations of his day. He directed the reviews *Arte e vida* (with Manuel de Sousa Pinto, 1904-1906), and *Atlântida* (with the Brazilian João do Rio, 1915-1920). His poetry was marked by a certain republican and humanistic rhetoric, especially influenced by Guerra Junqueiro, with a satirical verve typical of Junqueiro. He also admired Antero de Quental, Gomes Leal, and above all Cesário Verde.

Provenance: "Camara Reys" is surely Luís da Câmara Reis (1885-1961), journalist, literary critic, essayist, author of fiction and pro-democracy political activist. A member of the group which in 1921 founded the long-lasting and influential review *Seara Nova*, which he edited from its beginning until 1961, he was editor of *Mocidade* (1899-1905) and *A republica portugueza* (1910-1911), contributed to the reviews *Serões* (1901-1911), *Ilustração portugueza* (which began in 1903), *Arte & vida* (1904-1906), *Atlântida* (1915-1920) and *Lusitânia* (1924-1927), in addition to writing at least 15 books. See *Biblos*, IV, 689-90; *Dicionário cronológico de autores portugueses*, III, 319-20; and *Grande enciclopédia* V, 568-9.

* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 54; J.C. Seabra Pereira in *Biblos*, I, 598-601; *Dicionário cronológico de autores portugueses*, III, 226-7 (giving date of birth as 1880). Also *Grande enciclopédia* IV, 303-4. OCLC: 36710206 (British Library, Universidade de São Paulo, and two apparently online copies); 669324007 (Hathitrust Digital Library). Porbase locates eight copies: four in the Bibliotec Nacional de Portugal (one with an author's presentation inscription), one each at the Fundação Calouste Gulbenkian, Faculdade de Letras-Universidade do Porto, Biblioteca Municipal de Elvas, and Cooperativa António Sérgio. Copac repeats British Library and adds University of Liverpool. Not located in Hollis.

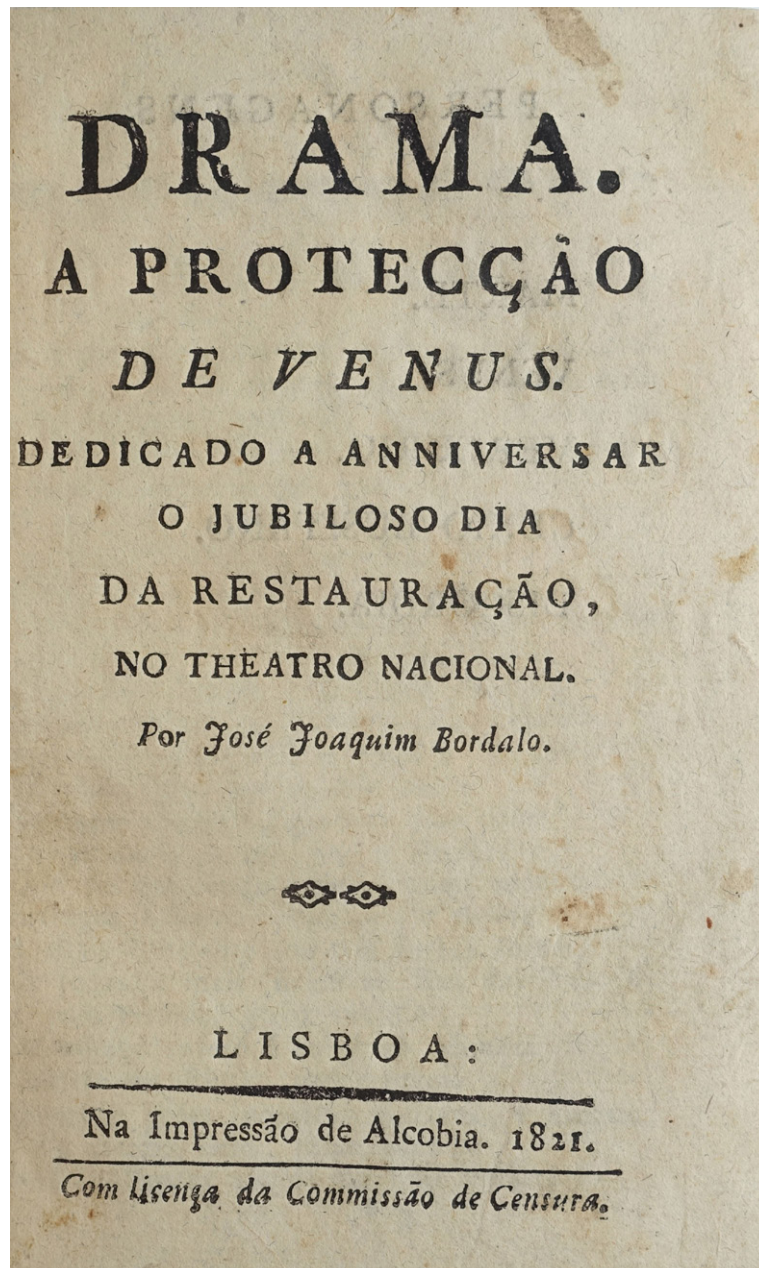
9. BORDALO, José Joaquim. *Amizade, rectidão, e constancia, comedia em verso dramatico, composta no idioma portuguez* 5 works in 1 volume. Lisbon: na Impressão de Alcobia, 1822. 8°, early mottled calf, smooth spine with gilt bands and red morocco lettering piece, gilt-lettered ("Miscellanea"); text block edges yellow with red and green speckles. Typographical ornaments. Browned. Marginal stain on final 2 leaves. Overall in good condition. Flyleaf has early ink table of contents. 94 pp., (1 l. errata). *5 works in 1 volume.* \$400.00

FIRST EDITION. Characters include the king of Sicily and friends Damon and Pythias, who were famous in Greek mythology for being willing to sacrifice their lives for each other. The myth was set in Syracuse.

José Joaquim Bordalo (Elvas, 1773-Lisbon, 1856) was for many years a teacher of elementary school in Lisbon. His published works range in date from 1798 to 1851.

* Innocência IV, 383 (not mentioning the errata leaf); on the author, see also XIII, 20. Not located in *NUC*. OCLC: Not located; lists 2 other works by the author. Not located in Porbase, which lists many other works by Bordalo. Not located in Copac.

BOUND WITH:



Item 9

BORDALO, José Joaquim. *Drama. A protecção de Venus. Dedicado a aniversário jubiloso dia da Restauração, no Theatro Nacional.* Lisbon: na Imprensa de Alcobia, 1821. Minor stains. Overall good to very good. 15 pp.

Judging from the title of the 1851 edition, which includes the phrase “restauração de Portugal em 15 de Setembro de 1808,” this short play was written to commemorate the departure of the last French troops from Portugal at the end of the Peninsular War. The characters are Mars, Venus, Mercury, Discord, and *Genio Lusitano*. At the end Napoleon is referred to as “despota cruel, tyranno intruso,” and the curtain falls on “tres Monarchas, revalidando a união do Continente.”

On Bordalo, see above.

* Innocência IV, 383: a different edition, with the end of the title as “restauração de Portugal em 15 de Setembro de 1808” and the imprint Lisbon: Typ. de Luis Corrêa da Cunha, 1851, and calling for 22 pp. Porbase locates a copy of the 1851 edition at the Biblioteca Nacional de Portugal. Not located in Copac. Not located in OCLC, which lists other works by this author.

AND BOUND WITH:

[SILVA, Antonio Manuel Policarpo da, possible author]. *Novella, ou conto intitulado A Cadellinha, pelo author do Piolho Viajante.* Lisbon: Na Imprensa da Rua dos Fanqueiros, 1825 (colophon: 1824). Brownd. Stain on p. 15, but text still legible. Overall good. 43 pp., 1 l. book-seller’s advertisement.

At least the third edition, following ones of Lisbon, 1816 and Lisbon, 1819. *O Piolho Viajante*, a bestseller in Brazil and Portugal in the nineteenth century, was a satire on society in the form of a louse’s travels to 72 different heads. It appeared in 1802 in a series of weekly issues. When these were finally united in a single volume in 1821, the authorship was attributed to Silva. Innocência notes that it has been attributed to José Sanches de Brito (“não sei se com fundamento,” V, 193). The work remained in print almost continuously until about 1860.

The author of *A Cadellinha* may well have been trying to piggy-back on the popularity of the *Piolho viajante*, whose authorship was probably unknown to most readers.

* Not located in Innocência (who does not list this with Silva’s works). Fonseca, *Pseudónimos* p. 238 attributes it to José Sanches de Brito. This edition not in Porbase, which locates 2 copies of the 1816 edition and 2 of the Lisbon, 1819 edition. Not located in Copac. Not located in OCLC.

AND BOUND WITH:

BORDALO, José Joaquim. *Novella ou conto intitulado O Cãozinho.* Lisbon: Imprensa da Rua dos Fanqueiros n° 129B, 1825. Brownd, stain on last 2 leaves without loss of text, tear without loss on B2. 43 pp., (5 pp. advertisements).

On Bordalo, see above.

* Not located in Innocência or Fonseca, *Pseudónimos*. Not located in Porbase. Not located in Copac.

AND BOUND WITH:

HERVIEUX [de Chanteloup, Joseph-Charles Chastanier]. *Tratado sobre o modo de criar os passaros canarios, maneira de os casar para tirar formosa casta delles; com reflexões não menos curiosas, que necessarias sobre os signaes, causas, e remedios das suas enfermidades. E no qual se contém a maneira com que se ensinão os canarios a cantar minuets, sonatas &c., e a vir comer á mão. Publicado em Paris por ... e agora traduzido em portuguez por ***.* Lisbon: Na Impressão Regia, 1819. Woodcut Brazilian-Portuguese royal arms on title page. Very good to fine. 44 pp.

The translation first appeared in Lisbon, 1801.

Hervieux de Chanteloup's *Nouveau traité des serins de canarie, contenant la manière de les élever, les apparier pour en avoir de belles races avec des remarques aussi curieuses que nécessaires sur les signes et causes de leurs maladies et plusieurs secrets pour les guérir* first appeared in 1705. It was the first monograph on the subject, and went through at least ten editions in French and several in foreign languages. Successive editions of his manual on the care of canaries offer a glimpse of changing canary culture across many decades.

Canaries were popular as pets from the late seventeenth century to well into the nineteenth. Hervieux (1683-1747) cared for the canaries of the Princess of Condé, and his ability to train them to sing was unsurpassed: he staged canary-singing concerts for the princess and her children.

* Not located in Innocêncio or Fonseca, *Pseudónimos*. On Hervieux de Chanteloup, see Louis E. Robbins, *Elephant Slaves and Pampered Parrots: Exotic Animals in Eighteenth-Century Paris* (JHU Press, 2002), pp. 124-5, and T.R. Birkhead, *A Brand New Bird: How Two Amateur Scientists Created the First Genetically Engineered Animal* (Basic Books, 2003), pp. 77-80. Porbase locates 2 copies, at the Biblioteca Central da Marinha and the Biblioteca Nacional de Portugal. This translation not located in Copac, which has the work in English. Not located in OCLC.

***10. BRAGA, Teófilo.** *Contos tradicionais do povo português.* Preface for this edition by João Leal. 2 volumes. Lisbon: Dom Quixote, 1995-1998. Coleção Portugal de Perto, Biblioteca de Etnografia e Antropologia, 14-15. 8°, original illustrated wrappers. As new. 280; 301 pp. ISBN: 972-20-0206-6; 972-20-0207-4. *2 volumes.* \$55.00

Originally published in 1883. This edition also includes the author's preface to the 1914 second edition.

Teófilo Braga (Joaquim Teófilo Fernandes Braga, 1843-1924), a native of Ponta Delgada in the Azores, published his first book of poetry at age 17 and an acclaimed book of verse, *Visão dos Tempos*, in 1864. The next year he was embroiled in the Questão Coimbra on the side of Antero de Quental and became notorious for his harsh criticism of Antonio Feliciano de Castilho. By 1872, having been awarded the chair of Modern Literature at the Curso Superior de Letras (today the Universidade de Lisboa), he turned most of his energy to literary research and criticism.

Braga's interests were wide ranging: he wrote extensively on Portuguese folklore and was highly influential in introducing sociology to Portugal. After the death of his children and his wife, he became involved in politics. For a brief time after the Revolution of 1910 he was president of the provisional government of the Republic, and in 1915, for a few months, succeeded Manuel de Arriaga as president of the Republic.

* On Braga, see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 72-3; Amadeu Carvalho Homem in *Biblos*, 1, 739-41; Jacinto do Prado Coelho, ed., *Dicionário*

de literatura (1994) I, 119-21; *Dicionário cronológico de autores portugueses*, II, 253-7; Helena Carvalhão Buescu, ed., *Dicionário do romantismo literário português*, pp. 55-57.

Werewolves, Gypsies, Transvestites, the Cabala, the Emotions of Fish, and War Cries of the Tupinambá Indians of Brazil

11. CAMERARIUS, Philipp. *Operae horarum subcisiuarum sive meditationes historicae auctiores quam antea edita, continentem accuratum delectum memorabiliū historiarum, & rerum tam veterum, quam recentium, singulari studio invicem collatarum, quae omnia lectoribus & uberem admodum fructum, & liberalum pariter oblectationem afferre poterunt. Centuria prima [II, and Tertia].* 3 volumes in 1. Frankfurt: Kaspar Rötel, at the expense of Johann Hallervord and Joachim Wilde (Typis Caspari Rotely, Impensis Iohannis Hallervordij & Ioachimi Wildij), 1644-1650. Thick 4°, contemporary stiff vellum (slight warping), fore-edge cover extensions, horizontal title in early manuscript at head of spine (two small paper tags near top and center). Title of volume I printed letterpress within elaborate engraved architectural border showing allegorical figures of Neutralitas, Justitia, Diligentia, Veritas, Experientia and Libertas. Woodcut headpieces and initials. Some foxing and browning. In very good condition. Engraved armorial bookplate of the Bibliotheca Seckendorfiana. 474 pp., (29 ll.); (10 ll.), 391 pp., (26 ll.); (19 ll.), 379, (1) pp., (15 ll.).

3 volumes in 1. \$1,200.00

Later edition of this extraordinary collection of three hundred self-contained essays (three "centuries") full of fascinating facts and fictions culled from the author's wide reading. First published at Altdorf, 1591, in a single volume, it was soon expanded into three volumes, Frankfurt 1601-1609. It remained popular throughout the mid-seventeenth century (we have seen editions as late as 1658), and was translated to English, French, Italian, and German. Camerarius carefully cites his sources—nearly a thousand of them—in marginal notes, and lists them at the beginning of each volume. Occasionally he quotes directly from his sources, in Italian, French, Latin, Greek, and German.

Broad subjects include history, natural history, mythology, linguistics, and religion. Among the specific topics covered are: elephants, werewolves, Cicero's death, Marseilles' law on bearing arms, punishment in kind, the Cabala, beggars and lepers, lions, bears, persecution of Christians by Nero and the Turks, amulets, the German language, libraries, laws against transvestites, homosexuality ("De turpi amore virorum erga viros, ementito sexu, sub praetextu nuptiarum, & falsa foeminarum specie..."), the bite of the tarantula spider, the emotions of fish, the bulls of Arles, gypsies, the Faust legend, Turkish dervishes, the Gowrie conspiracy against King James VI of Scotland (1600), and the death of Sir Thomas More.

In Book 1, chapter 77, which considers the efficacy of war cries in battle in striking fear into the enemy, Camerarius cites verbatim Jean de Léry's 1578 description of the shrieking Tupinambá Indians of Brazil (pp. 352-3).

The engraved title page is similar in layout to the Frankfurt, 1609 and 1610 editions of the *Centuria tertia*, but is clearly a later and rather more elegant development. The 1609 and 1610 editions have female figures of Justitia (top center), Veritas (center left) and Libertas (center right), with two unidentified female allegorical figures at upper right



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and upper left. The title page for the present edition has *Justitia*, *Veritas*, and *Libertas* in the same positions. However, the figure at the upper left, now blindfolded and holding a pen and an open book, is labeled "Neutralitas." The figure at the upper right, grasping a shovel and assorted tools, is "Diligentia." (In contrast to the figures on the 1609 and 1610 title pages, none of these are winged.) Below the letterpress title is "Experientia," a man in a loose tunic surrounded by piles of books. His feet rest on a small coat of arms.

According to the engraved title page, the first volume (*Centuria Prima*) was printed in Frankfurt at the press of Caspar Rötelius (Kaspar Rötel) and at the expense of Johannes Hallervordius (Johann Hallervord) and Joachim Wildius (Joachim Wilde). Its title page promises an "indice locupletissimo." The second title page (letterpress) promises *Centuria, II, et editio correctior, atque auctior, Tertia: una cum Indice locupletissimo*. The third title page (also letterpress) promises *Centuria tertia, una cum indice locupletissimo*. Both were printed in Frankfurt, at the press of Johannes Fridericus Weissius (Johann Friedrich Weiss) and the expense of Joachim Wildius (Joachim Wilde).

Philippus Camerarius (1537-1624), humanist, professor, jurist, and historian, was the son of the German reformer and humanist Joachim Camerarius (1500-74). He studied at Leipzig, Tübingen and Strasbourg, and took his doctorate in law in Basel in 1569. Traveling to Italy to further his education, he was imprisoned by the Inquisition in 1565. Later he was a professor at Altdorf.

* Alden & Landis 644/36 and 650/43-4. British Library, *German 1601-1700 C169* (the *Centuria prima* only, with 474 pp.). NUC: NjP, MnU, OCIW.

The Mysterious St. Brendan's Isle

12. *Carta em resposta a hum amigo, na qual se dá noticia da Ilha Antilia, ou de S. Borondon, ou Santa Cruz, vulgarmente denominada a Ilha Encuberta*. Lisbon: Na Officina de Simão Thaddeo Ferreira, 1815. 8°, later wrappers (upper missing). Typographical ornaments on title page. Brownstain at lower corner, not affecting text. Single pinpoint wormhole, touching one letter per page. In good condition. Margins of title page have early ink scribbles: eight trials of a monogram and two "Lisboa"s. Two annotations in blank margin of p. 3 ("SS" and "Thereza de Jesus"). 40 pp. \$350.00

FIRST and ONLY EDITION. The Isla de San Borondón, also known as the Island of St. Brendan, was first mentioned in European literature during the ninth century. Supposedly located in the Atlantic, northwest of Africa, it was said to mysteriously appear and disappear. From the fifteenth to eighteenth centuries, hundreds claimed to have seen it, but no one ever visited it and returned to tell the tale. The anonymous author of this pamphlet suggests that the legend gained popularity in Portugal after the *trovas* of Bandarra began to circulate in the mid-1500s. The relevant lines from Bandarra are quoted, as well as substantial excerpts from other Spanish and Portuguese writers who referred to this island during the sixteenth to eighteenth centuries.

* Not in Innocêncio or Fonseca, *Pseudónimos*. Not located in NUC. OCLC: 55238928 (Biblioteca Nacional de Chile); 80606929 (Houghton Library-Harvard University); 249389299 (Staatsbibliothek zu Berlin). Porbase locates a single copy, at Biblioteca Nacional de Portugal. Not located in Copac.

13. CHOMPRÉ, Pierre. *Diccionario abreviado de la fabula, para la inteligencia de los poetas, pinturas y estatuas ... traducido al castellano de la undecima y ultima edición.* Madrid: Manuel de Sancha, 1783. 8°, contemporary mottled calf (very slight wear at extremities), flat spine with gilt bands and green morocco label, gilt letter, edges rouged. Faint marginal dampstain to first 150 pp. Corner torn off of B1, touching a few letters; small hole in front flyleaf. Nevertheless, in very good condition. Circular purple stamp of Santiago Macabinos of Madrid recto of front free endleaf and title-page. 535 pp. \$500.00

First and only Spanish translation (?) of this dictionary of Greek and Roman mythology, first published Paris, 1727. "Nadie ignora," writes the translator, "que la Mitología es un tegido de imaginaciones caprichosas, un confuso monton de hechos algunas veces verdaderos en la substancia, pero sin cronologia, sin orden, y muchas repetidos baxo de nombres diversos; que es finalmente un conjunto de cuentos fútiles, destituidos por la mayor parte de verosimilitud, y dignos de desprecio. Pero al mismo paso se sabe que el conocimiento de estas chimeras poeticas, y paganas es absolutamente necesario para entender los autores. Con estas miras se ha compilado aqui ... todo lo esencial que se debe saber sobre esta materia, á fin de evitar á los jovenes el trabajo de ir á beber en manantiales muchas veces infectos, donde despues de un estudio peligroso y molesto, la razon no puede adelantar nada, y el corazon está muy expuesto á corromperse" (p. 7). The translator also comments on Court de Gibelin's theory that pagan mythology was no more than an allegorical explanation of "las revoluciones fisicas, y vicisitudes del universo" (p. 24).

* Palau 67900. Whitehead *BL Eighteenth-Century Spanish STC C702*. Not located in *NUC*.

14. CHOMPRÉ, Pierre. [Pedro José da Fonseca, probable translator]. *Diccionario abreviado da fabula para intelligencia dos poetas, dos apineis, e das estatuas, cujos argumentos são tirados da historia poetica por Mr. Chompré, licenciado em direito, agora traduzido do Francez em Portuguez.* Lisbon: na Officina de Simão Thaddeo Ferreira, 1798. 4° (in 8s), contemporary sheep (some wear to extremities), spine with raised bands in five compartments, yellow morocco lettering piece (faded), gilt letter, edges sprinkled green. Very small typographical vignette on title-page. Woodcut headpiece. Small stain in upper inner corner, more pronounced on title-page but faint thereafter. Overall in very good condition. (4 ll.), 217 pp. \$400.00

Portuguese translation of this dictionary of Greek and Roman mythology, first published Paris, 1727. The earliest Portuguese edition seems to be that of 1779; there are also reportedly editions in Portuguese dated 1785, 1818, 1836 and 1858. Gonçalves Rodrigues attributes the translation of the 1785 edition to Pedro José da Fonseca; it has the same pagination as the present edition.

* This edition not in Gonçalves Rodrigues; see 1551, 2762 and 3472 (for editions of 1785, 1807 and 1818). This edition not in Innocêncio; see VI, 422 (for editions of 1785 and 1836). This edition not in *NUC*, which cites Portuguese editions of 1779 (at ICN); 1818 (at DLC and RP, and 1858 (at DLC).

***15. CRISTÓVÃO, [Maria] Adelaide [da Silva].** *La Moira enchantée au Portugal: mémoires d'un récit mythique. Introduction by Ana Paula Guimarães.* Preface by Idelette Muzart-Fonseca dos Santos. Lisbon: Colibri / IELT, Instituto de Estudos de Literatura Tradicional, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2010. Coleção "A IELTsar se vai ao longe", 28. Large 8°, original illustrated wrappers. As new. 317 pp., (2 ll.), maps and tables in text, footnotes, bibliography. ISBN: 978-972-772-933-3. \$45.00

First published edition of what was originally an exceptional doctoral thesis defended at Université Paris Nanterre in 2007. From the North down to the south of Portugal, in the ruins of ancient monuments and of abandoned villages, as well as in certain rocks, dolmens, grottos, water springs, wells and even rivers we find the shelters to an enchanted Moira, a fantastic creature that was entrusted of a treasure. This female creature waits for someone to disenchant her. Sometimes the creature appears to humans in the shape of a woman and other times as an animal (a goat or a serpent). She can also reveal herself as a woman in the torso and as a snake from the waist down, simultaneously. She usually appears at the Saint John's festivities, combing her golden hair in the sun. She weaves in golden looms and offers figs, gall-nuts or coal, which will later on turn into gold. In order to break the enchantment, she asks the shepherdesses for bread and milk. As far as the shepherds are concerned she will ask them to allow themselves to be kissed by her while under a serpent's shape. These mythological narratives are inherited from the collective memoir and constantly recreated by those who reckon them. The former play a significant role in the community's sense of identity. They are an outcome of the questioning on life and death matters, that is to say about fecundity and fertility. These narratives of the oral tradition resound divinities and myths namely Greeks and Roman ones, and of German and Indian origins. They establish relations of analogy with other supernatural beings and also with divinities from other countries heirs, as well as Portugal, of an Indo-European patrimony. «A independência da Bisciaia», «A dama do pé de cabra» and «A dama marinha» as well as other narratives of Melusinian type, show the coupling of a human being with a supernatural one, based on an interdiction. Bridging these narratives to the oral ones of enchanted Moiras allows to uncover the reports that are woven between them.

Tremendously Influential Masterpiece of Brazilian Literature and History

16. CUNHA, Euclides da. *Os Sertões (campanha de Canudos)... 4ª edição corrigida.* Rio de Janeiro: Francisco Alves & Cia, and Paris: Aillaud, Alves & Cia, 1911. 8°, blue-grey cloth, gilt letter on spine, original printed wrappers (reinforced at edges) bound in. In good condition. Ownership signature and date "1913" in black ink at upper inner corner of front wrapper recto. vii, 620 pp., (1 l.), 4 folding maps, 3 plates with reproductions of photographs. \$200.00

Fourth edition; pages 615-20 have notes to the third [sic] edition. The first edition appeared in 1902 and rapidly sold out. Cunha's masterpiece, which remains one of the major works of Brazilian literature, is based on his eyewitness accounts of the

government's violent campaign to suppress the followers of the messianic Antônio Maciel in the backlands of Bahia in 1896. "On the one hand, it is ... a geographical, geological, botanical, zoological, ethnographical, folkloric, psychological and sociopolitical treatise of the region and its inhabitants But whether it assumes the cold, rational approach of a scientist, as it sometimes does, or takes the shape of an impassioned, critical indictment of Brazil's neglect and mistreatment of its less-privileged citizens, of the lack of professionalism of its army, and the incompetence of its press corps and government bureaucracy, the work is at all times marked by sincerity and a spirit of vigorous inquiry" (Chamberlain in *Dictionary of Brazilian Literature*, p. 103). *Os Sertões* had a tremendous influence: "[Cunha's] importance not only to Brazilian literature but also to the history and evolution of Brazilian national thought, identity, and language cannot be overstated" (Chamberlain p. 105). *Os Sertões* also had a direct influence on Mario Vargas Llosa's *La guerra del fin del mundo*, 1981. Cunha was a native of Bahia.

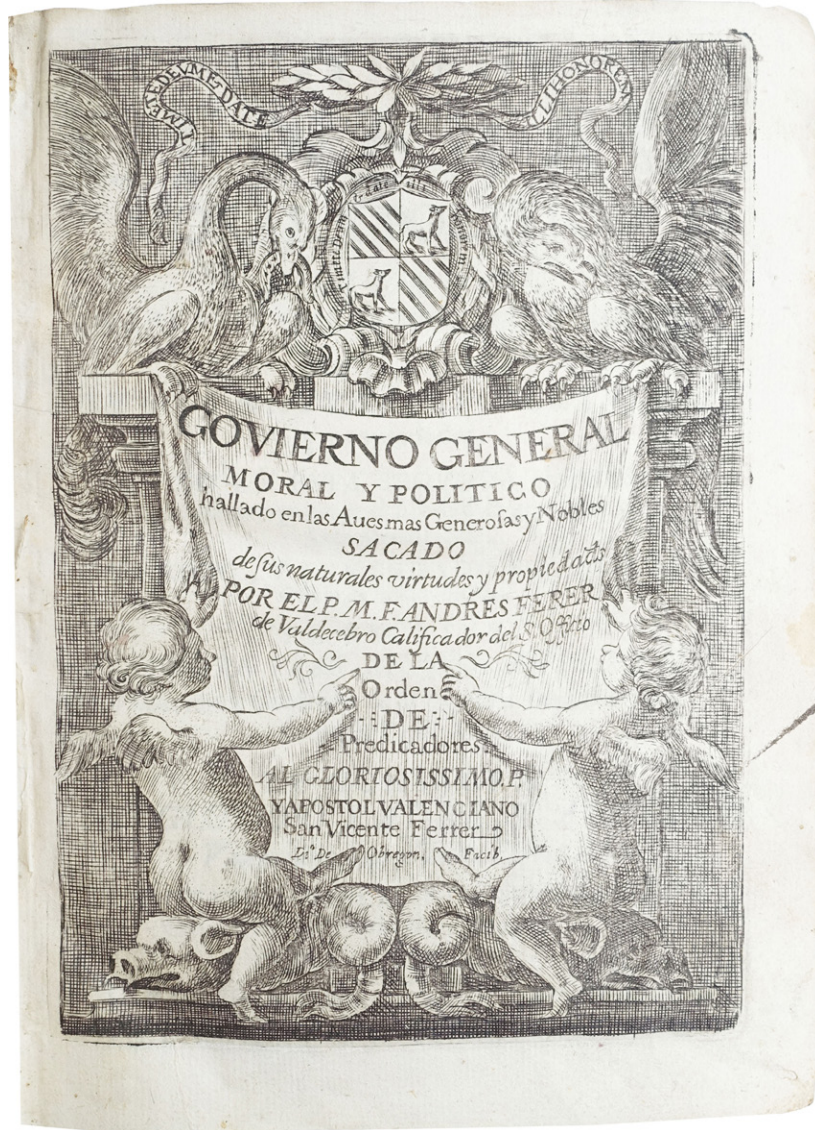
* Menezes, *Dicionário literário brasileiro* (1978) pp. 223-4. Monteiro Reis, *Bibliografia de Euclides da Cunha* 37. On Cunha, see Bobby J. Chamberlain in *Dictionary of Brazilian Literature*, ed. Stern, pp. 102-5. NUC: CSt. No early editions located in WorldCat.

***17. DUARTE, Manuel Florentino, José Costa Leite, José Pacheco, et al.** *Literatura de cordel: antologia*. 2 volumes. São Paulo: Global Editora, [1976]. 8°, original illustrated wrappers. Good to very good condition overall. 168 pp., illustrated; 189 pp., (1 l.), illustrated. 2 volumes. \$35.00

Volume I contains an introductory essay by ethnographer Mário Souto Maio, "Literatura popular em verso, literatura popular nordestina, literatura de cordel: uma introdução," including bibliographical endnotes (pp. 5-16). There is a bibliography by the same writer (pp. 17-30). The rest of the volume contains illustrated popular poems by Duarte, Leite, Pacheco, and José Soares, illustrated with woodcuts.

Volume II contains an "Apresentação" by Roberto Goldkorn (pp. 7-8) and an unsigned "Nota introdutiva" (pp. 9-10), followed by popular poems and woodcut illustrations by Abraão Batista.

18. FERRER DE VALDECEBRO, Andres. *Gobierno general, moral, y politico. Hallado en las aves mas generosas, y nobles, sacado de sus naturales virtudes, y propiedades. Añadido en esta segunda impresion en diferentes partes; y el Libro diez y nueve de las Aves Monstruosas. Corregido, y enmendado por el Santo Oficio de la Inquisicion* Madrid: En la Imprenta de Bernardo de Villa-Diego, a costa de Florian Anisson, Familiar y Notario del Santo Oficio de la Inquisicion, 1683. 4°, eighteenth-century speckled calf (some minor wear), spine with raised bands in five compartments, black leather lettering piece in second compartment from head, gilt letter. Engraved allegorical title page with 2 birds and a coat of arms at the top, 2 putti (writing and pointing) below; 18 half-page engravings of birds; woodcut initials and vignettes. Small hole in final two leaves,



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affecting a few letters of text. Overall in very good, near fine condition. (20 ll.), 432 pp., (16 ll.) \$1,600.00

Third or fourth edition? "An interesting mixture of facts and fancy that throws much light on popular ideas touching the ornithology of Spain in the 17th century, with some information of value" (Casey Wood, p. 339). Ours has a finely engraved allegorical title-page and 18 large engraved illustrations of birds in fine impressions.

In OCLC, Porbase, and Copac, we have seen editions of 1658, 1680, 1683 (this one), 1696, and 1728. Palau mentions editions of 1668 (see #90595), and Simón Díaz one of 1669 (see X, item 1548), without any illustrations. All editions are rare.

* Palau 90597. Simón Díaz X, item 1550 (giving only 18 preliminary leaves; citing copies at the British Museum; BN, Madrid; BN, Paris; BU, Salamanca; Escorial; and BU, Santiago de Compostela). HSA p. 204. Jerez p. 43 (the HSA copy). Heredia 4371. This edition not in Salvá. Cf. Lathrop C. Harper, *Catalogue 223*, item 68 for a description of the Barcelona 1696 edition. See Garcia Vega, *El grabado del libro español II*, 223-4 (on the printer) and 402 (listing this work in a Valladolid library, but without further information). NUC: NN, NjP, NNH (microfilm at RPB, DLC). OCLC: 8879307 (New York Public Library, University of the State of New York-Stony Brook, Smithsonian Institution, Princeton University); 33963612 (University of Iowa, Brown University); 560213310 (British Library). Porbase locates a single copy of this edition, at the Biblioteca Nacional de Portugal. Copac locates copies of this edition at Register of Preservation Surrogates, Natural History Museum, and British Library.

Essay on the Fado, with

Author's Signed and Dated Presentation Inscription to a Noted Music Critic

19. FORTES, José Maciel Ribeiro. *O Fado. Ensaio sobre um problema etnográfico-folclórico.* Porto: Companhia Portuguesa Editora, [1926?]. 8°, recent crimson half morocco, spine with raised bands in five compartments, gilt letter, original printed wrappers (spotted) bound in. Some browning. In very good condition. Author's signed and dated (1926) five-line presentation inscription to António Arroio on title page. 203 pp., (1 l.) \$250.00

FIRST and ONLY EDITION? The full title appears only on the printed wrapper; the title page reads, "Ensaio sobre um problema etnográfico-folclórico." Discusses the origins of the *fado*, its elements, influences on it, and its value for the study of ethnography and folklore.

Provenance: António José Arroio (Porto, 1856-1934), educated as an engineer, became *inspector do ensino elementar comercial e industrial* in 1890, a position he held until 1926, when he became a member of the Conselho de Obras Públicas. He published extensively on sculpture, painting, literature, and music. The Escola Secundária Artística António Arroio is named after him. See *Grande enciclopédia III*, 372-3.

* OCLC: 9440095 (University of Illinois, Indiana University, Harvard College Library, University of Virginia, Universidade de São Paulo, Universiteit Utrecht); 492491374 (Paris3-BUFR Portugais); 78780222 (microfilm at Columbia University); 20141002 (digitized, not available online). Porbase locates two copies, both at Biblioteca Nacional de Portugal. Not located in Copac. KVK (51 databases searched) adds Romanistik Universität-Bonn.

20. GAMA, Guilherme. *Prosas simples: impressões e paisagens.* Illustrations by M. San Romão. Lisbon: M. Gomes [printed at the Imprensa Nacional], 1896. Collecção Litteraria Portuguesa, IV. 8°, contemporary crimson quarter morocco over decorated boards (slight wear to corners), spine gilt with raised bands in six compartments, gilt title in second compartment from head, marbled endleaves, top edges gilt, other edges uncut, red silk ribbon place marker, original illustrated wrappers bound in. Steel-engraved headpieces, tailpiece vignettes, initials, and 13 half-page illustrations in text. In fine to very fine condition. Bookplate of João Lopes Holtreman. Oval dark blue on gold glossy paper ticket of Livraria Academica, Porto, in upper outer corner of front pastedown endleaf. (2 ll.), 317 pp., (1 l.). One of 10 copies (numbered 11 through 20 and with the publisher's stamped signature), this being number 20, on heavy, high quality "papel Whatman" with two plates containing proofs for each of the 13 text illustrations, one in black and white, the other in red and white. \$300.00

First illustrated edition, in a special paper limited printing of only ten copies. There was an even more special limited printing of ten copies, numbered 1 through 10. First published in 1886, this book appeared again in 1923. A work of short fictional sketches, almost fables, along the ethnographic lines of "ruralism" set out by Trindade Coelho and Silva Gaio, emphasizing traditional values and evoking a *pax rustica*. The book was praised by Fialho de Almeida.

Guilherme [Dias Danta da] Gama (Porto, 1860-1947) was the son of the novelist Arnaldo Gama. He wrote only this and another, similar work, *Amar é sofrer* (1900), which also had two additional editions, testifying to their relative success.

The watercolorist and illustrator Manuel [de Oliveira Braga] San Romão (d. ca. 1904), was a disciple of Henrique Casanova. His watercolors were exhibited at the Exposição Industrial de Lisboa in 1888 and the Exposição de Arte, Porto, 1893. His work was praised by António de Lemos.

* This edition not in Innocêncio; Martinho da Fonseca, *Aditamentos*, p. 173 refers to the third edition (giving the date as 1922). See Maria Helena Santana in *Biblos*, II, 758-9; *Dicionário cronológico de autores portugueses*, II, 434. On Manuel de San Romão, see Pamploa *Dicionário de pintores e escultores portugueses* (2nd ed., revised) V, 131. Porbase locates two copies of the present edition at the Biblioteca Nacional de Portugal, and one each at the Fundação Calouste Gulbenkian and the Biblioteca João Paulo II of the Universidade Católica Portuguesa, but none of these copies appears to be on special paper; Porbase also cites two copies of the 1886 edition, one in the Biblioteca Nacional de Portugal and the other at the Faculdade de Letras of the Universidade do Porto. WorldCat locates only a master microfilm copy of the present edition, and two copies of the 1886 edition. No edition located in Copac.

*21. GUERREIRO, A. Machado. *Livro de anedotas (da inocente à indecente). Textos. Comentários*. Lisbon: Colibri, 1995. 8°, original illustrated wrappers. As new. 378 pp., (1 l.). One of 1,000 copies. ISBN: 972-8047-98-3.
\$30.00

FIRST EDITION of this scholarly work on a popular theme. A 1998 second edition appears to be an identical reprint.

22. GUIMARÃES, Ana Paula, João L.[opes] Barbosa, and Luís Cancela da Fonseca, eds. *Falas da terra: natureza e ambiente na tradição popular portuguesa*. Lisbon: Colibri / Instituto de Estudos de Literatura Tradicional, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2004. Large 8°, original illustrated wrappers. As new. 509 pp., (1 l.), 8 ll. color plates, printed on both sides. One of 1,000 copies. ISBN: 972-772-453-3.
\$48.00

FIRST and ONLY EDITION.

Encyclopedic Work on Oriental Languages and Cultures

23. HERBELOT DE MOLAINVILLE, Barthélemy d'. *Bibliothèque Orientale ou Dictionnaire Universel contenant Generalement tout ce qui regarde la connoissance des Peuples de l'Orient. Leurs histoires et traditions veritables ou fabuleuses, leurs religions, sectes et politique. Leurs gouvernement, loix, coütumes, moeurs, guerres, & les révolutions de leurs empires. Leurs sciences, et leurs arts. Leurs théologie, mythologie, magie, physique, morale, médecine, mathématiques, histoire naturelle, chronologie, géographie, observations astronomiques, grammaire, & réthorique. Les vies et actions remarquables de tous leurs saints, docteurs, philosophes, historiens, poètes, capitaines, & de tous ceux qui se sont rendus illustres parmi eux, par leur vertu, ou par leur savoir. Des jugemens critiques, et des extraits de tous leurs ouorages, de leurs traitez, traductions, commentaires, abregez, recüeils de fables, de sentences, de maximes, de proverbes, de contes, de bons mots, & de tous leurs livres écrits en Arabe, en Persan, ou en Turc, sur toutes sortes de sciences, d'arts, & de professions*. Paris: Par la Compagnie des Libraires, 1697. Folio (38.5 x 26.5 cm), a distinguished binding in a sorry state: early full mottled calf (scuffed, edges much worn), gilt spine with raised bands in seven compartments (crude repairs to spine, especially at head and foot, both joints cracking), gilt-tooled arms on spine of Rohan-Soubise (see below). Title page printed in red and black; elaborate woodcut headpieces,

tailpieces and initials. Scattered foxing and light browning; paper defect in margin not affecting text on Rrr iii; tear in text without loss on Hhhh ii. Internally very good; overall in good condition. Bound for Charles de Rohan, Prince de Soubise et d'Épinoy, duc de Rohan-Rohan (1715-1787) (see below). Scattered early marginal notes in various hands. On title page, a three-line purchase inscription dated 1921 and four-line purchase inscription from Santos (?), dated 1922, noting offer to Salazar (?). Engraved frontispiece portrait, (16 ll.), 1059 (1) pp., with frequent mispagination (see below). \$1,400.00

FIRST EDITION of an encyclopedic work on oriental languages and cultures: Herbelot de Molainville read Arabic, Turkish, Persian, Aramaic, Syriac, and Hebrew. An ambitious work 3 decades in the making, the *Bibliothèque orientale* was completed and published posthumously by Antoine Galand. It is largely a translation of the Arabic bibliography of Hadji Khalfa, but incorporates many other Arabic and Turkish compilations: about 100 are cited as sources in the preliminary leaves. It is written in the form of a dictionary, from "Ab" to "Zouzeni," with a supplement (pp. 941-1032) and a lengthy subject index (pp. 1033-59). As set out on the title page, the *Bibliothèque* covers topics ranging from poetry, fables, mythology, and morals to mathematics, medicine, and astronomy.

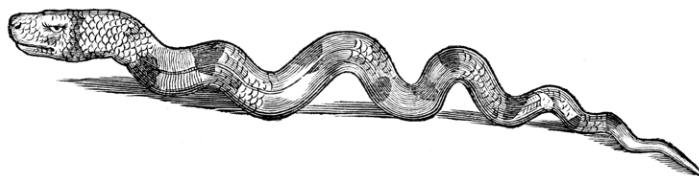
Brunet noted that from 1697 to 1776 no new compendium had been written, so that although it was somewhat out of date, the *Bibliothèque* continued to be "toujours très-recherché." It was printed again at Maastricht, 1776, with a supplement of 1780 by Claude de Visdelou. Editions also appeared in Paris, 1781-84, and The Hague, 1777-99.

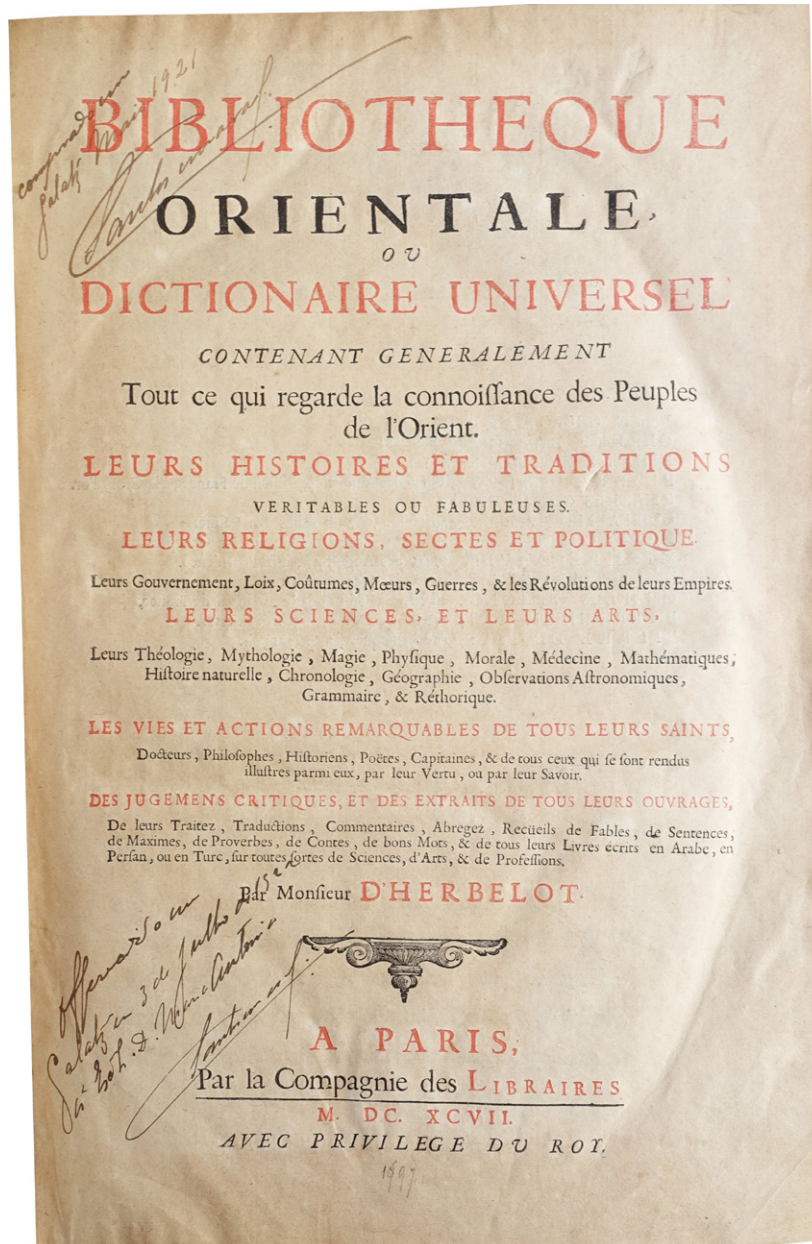
Barthélemy d'Herbelot de Molainville (Paris, 1625-Paris, 1695) was one of the leading scholars of oriental languages of the seventeenth century. After studying Asian languages at the University of Paris, he sought to gain fluency by speaking with Asians in Italian seaports. After living on a pension in Fouquet's home, he was appointed secretary and interpreter of Eastern languages for the king of France. Grand-Duke Ferdinand II of Tuscany tried to lure him away, but Colbert persuaded Herbelot to return to France. In 1692 he became chair of Syriac at the Collège Royal.

The volume includes numerous errors in pagination and quire signatures: pagination skips 305-306 but text follows. Page 324 misnumbered as 316. Page 461 is misnumbered as 469. Leaf Rrr iij is not signed. Leaf Yyy iij is missigned as Zzz iij. Pages 800-801 repeat, but text follows. Page 871 is misnumbered as 863. Page 1040 is misnumbered as 1400. Leaf Zii is misbound following Ziii.

Provenance: gilt-tooled arms on the spine are Olivier plate 2034, Stamps 8 and 9. Charles de Rohan was a bibliophile who led an impressive military career and rose to the rank of Marshal of France. He was an intimate of King Louis XV and Madame de Pompadour.

* Brunet II, 664. Zischka 15. Graesse II, 376. Hamilton, *Europe and the Arab World*, 36: "one of the landmarks in Arabic studies." Not in the Atabey sale, which had the editions of Maastricht, 1776 and Paris, 1781-84 (lots 563-564).





Item 23

24. LAVAL, Ramón. *Contribución al folklore de Carahue (Chile)*. Volume 1 only [of 2]. Madrid: Victoriano Suárez, 1916. Large 8°, original pale orange printed wrappers (spine faded and worn). Partly unopened. Overall in good to very good condition. 179 pp. \$15.00

Pseudo-Lucian of Samosata's Ass, Illustrated

25. LUCIAN of Samosata. *Lucio o el Asno. Traducción del griego, prólogo y notas de Antonio Tovar. Xilografías originales de J. Granyer*. Barcelona: Ad Unguem [colophon: Sociedad Alianza de Artes Gráficas], 1950. Ediciones Ad Unguem, Selección de Narraciones Breves, volumen 1. 4°, original illustrated boards, in slipcase (slipcase has light foxing inside). Frontispiece and title page in brown and black; running heads throughout in brown; numerous woodcut illustrations. Light foxing on pastedowns. In fine condition. Number 50 of 150 copies. 103, (1) pp., (1, 3 blank ll.). \$150.00

Elegantly printed and illustrated translation of short novel about a man transformed into a donkey, generally attributed to the Greek writer Lucian of Samosata (ca. 125-after 180), although it may not be his work.

* Not located in NUC. OCLC: 320092084 (University of California-Los Angeles).

- *26. MARTINS, J. H. Borges. *Crenças populares da ilha Terceira. (O lobisomem. As feiticeiras. As bruxas. Benzedeadas)*. Lisbon: Edições Salamandra, 1994. Coleção Garajau, 17. 8°, original illustrated wrappers. As new. 319 pp., footnotes. \$100.00

FIRST and ONLY EDITION. On the front cover the title appears as *Crenças populares da ilha Terceira. I: (O lobisomem * As feiticeiras * As bruxas * Benzedeadas)*. There is no indication on the title page that this is the first volume. However, a second volume did appear as number 23 in the same collection, with the subtitle *Almas do outro mundo, o diabo, encantados, vária*.

*In Each Book: a Prominent Ecuadorian Author's
Presentation Inscription to a Noted British Botanist and Traveler*

27. MERA, Juan Leon. *Poesias de* 2 works in 1 volume. Quito: Imprenta de Bermeo, por Julian Mora, 1858. 8°, contemporary green quarter morocco with marbled boards (rubbed and worn), flat spine, gilt letter and ornaments. Wood-engraved vignettes. Scattered light spotting.

Internally in very good to fine condition; overall very good. Author's two-line ink presentation inscription to Ricardo Spruce, "Recuerdo de su atento amigo" at foot of title (signature cropped, but handwriting is same as the signed inscription in the second work). (1 l.), 223 pp.

2 works in 1 volume. \$750.00

FIRST EDITION of Mera's earliest published book, according to Palau. A second edition appeared at Barcelona, 1892.

Mera (1832-1894), a native of Ambato, Ecuador, was a novelist and poet as well as a literary critic. He wrote *Cumandá*, 1879 (Ecuador's first jungle novel), several works based on Indian folklore, a historical survey of Ecuadorian poetry that drew the attention of European scholars to the literature of Ecuador, and the Ecuadorian national anthem.

Provenance: Richard Spruce (Ganthorpe, Yorkshire, 1817-Coneysthorpe, Yorkshire, 1893), was one of the most noted Victorian botanical explorers; in his eighteen years of travel in South America, he was the first European to visit many of the sites from which he collected specimens. Dispatched to South America in 1849 by Hooker, Bentham, and other botanists, Spruce traveled up the Amazon to Santarém, explored the Rio Trombetas, and reached Manáos, at the mouth of the Rio Negro. He spent three years on the Negro and Orinoco, discovering many plants new to science in Venezuela. By early 1855 he had ascended the Amazon to Nantua in Peru, then proceeded to Tarapoto in the eastern foothills of the Andes. Two years later, he traveled up the Pastaza to Ecuador, reaching Banos and then Ambato, which he made his headquarters for two years while he explored the Andes. Spruce returned to England in 1867, where Hooker, Bentham, Mitten, and other notable botanists catalogued the plants he had collected. His notebooks were published posthumously in 1908 as *Notes of a Botanist on the Amazon and the Andes*.

* Cf. Palau 164843n: no copy seen. On the author, see Ward, *Oxford Companion to Spanish Literature* pp. 384-5 and Victor M. Garcés, *Vida ejemplar y obra fecunda de Juan León Mera*, Ambato, 1963. *NUC*: DLC (bound with *Virgen*). OCLC: 81889335 (New York Public Library, calling for 233 pp. —probably a typo, since the *Indice* ends on p. 223). Not in Copac, which locates a single copy of the 1892 edition. Not in KVK (51 databases searched), which locates several copies of the 1892 edition. Not located in CCPBE.

BOUND WITH:

MERA, Juan Leon. *La virgen del sol, leyenda indiana*. Quito: Imprenta de los Huerfanos de Valencia, 1861. 8°, occasional light spotting. Wood-engraved vignettes. On blank leaf following title page is author's signed ("J. Leon Mera") and dated (Quito, 1° de Mayo de 186[1?]), presentation inscription to Richard Spruce (see above). (1, 1 blank, 2 ll.), 238 pp., (1 l.).

FIRST EDITION of this verse legend based on folklore in which the mercenary values of Spanish adventurers are contrasted with the ancient virtues of the Indians. According to Palau, this is Mera's second published book.

On Spruce, see above.

* Palau 135664. Not located in *BLC*. *NUC*: DLC (bound with *Poesias*), LU, RPB, MB, MH. OCLC: 432632375 (Biblioteca Nacional de España); 20867898 (University of Kansas, Harvard University, Pennsylvania State University, University of Pittsburgh, University of Texas-Austin, Biblioteca Nacional de Chile); OCLC also lists an edition of 1856 without place or printer, and with a collation of 399 pp.; but according to Ward, the work appeared first in 1861.

**LA VIRGEN DEL SOL,
LEYENDA INDIANA**

POR

JUAN LEON MERA.



QUITO:

1861.

Imprenta de los huérfanos de Valencia.

28. **MORAES FILHO, Alexandre José de Mello.** *Mythos e poemas. Nacionalismo.* Rio de Janeiro: Typ. de G. Leuzinger & Filhos, 1884. 8°, modern quarter mottled sheep over marbled boards, spine gilt with raised bands in six compartments, dark green leather lettering pieces in second and fourth compartments from head, marbled endleaves, top edges rouged, other edges uncut, red silk ribbon place marker, original printed wrappers bound in (small repair to upper outer corner of rear wrapper). Light foxing at front. Overall very good to fine. 124 pp., (2 ll.). \$350.00

FIRST and ONLY EDITION. Most of the poems are based on Indian legends; titles include "A Tapéra da Lua," "A lenda das Pedras Verdes," "As Uyáras," and "A Endermoninhada." On pp. 105-16, under the heading "Les légends des Indiens," are printed two short essays by E. Deleau that first appeared in the *Messenger du Brésil*, 1882.

Alexandre José de Mello Moraes Filho (b. Bahia, 1843) studied in Rio de Janeiro with the intention of entering the Church, but decided instead to study medicine, receiving his degree from the University of Brussels. The lower wrapper of this volume includes a list of his scientific and poetic works.

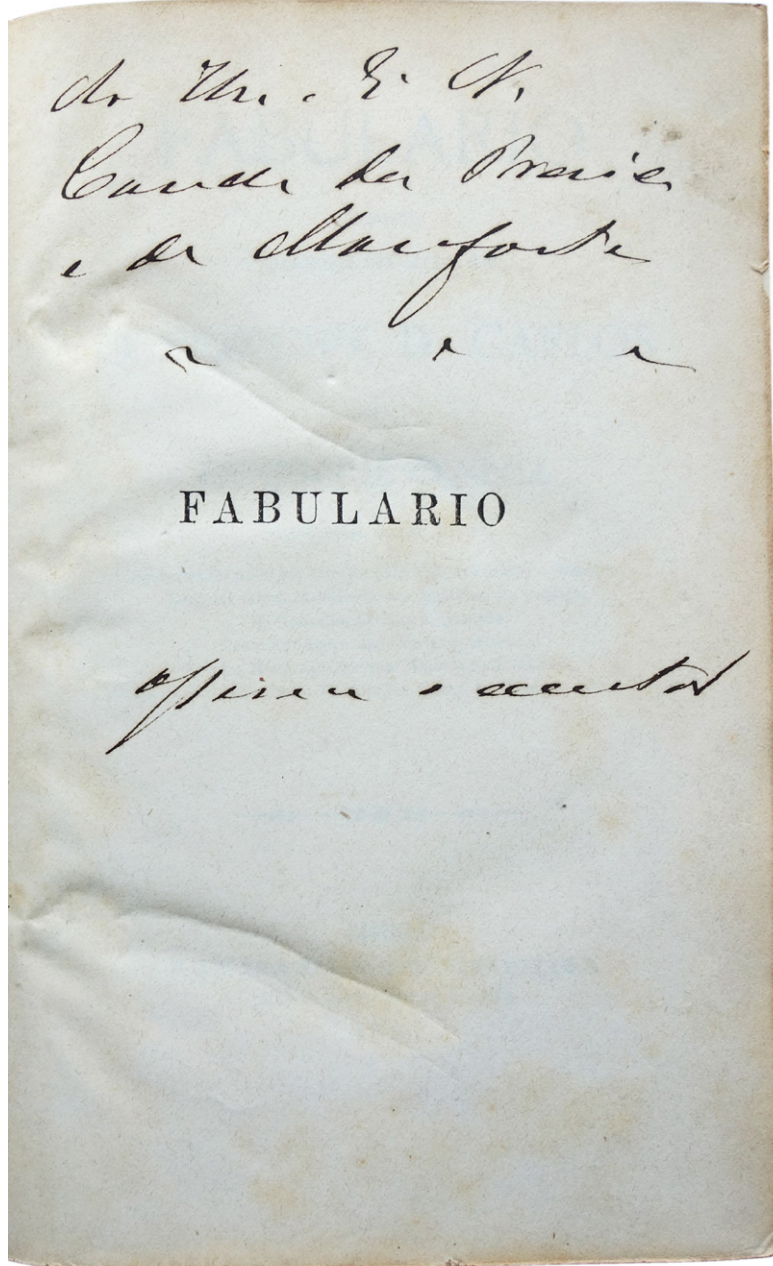
* Ford, Whittem and Rafael, *Tentative Bibliography of Brazilian Belles Lettres*, p. 109 (giving only 1 unnumbered page at the end, and calling the book a 16°). This work not in Blake; on the author, see I, 39. OCLC: 7116686; 457624875; 499278594; 253799989. Not located in Porbase. Copac locates a copy at British Library and another at Oxford University.

Fables in Verse, with the Author's Presentation Inscription to the Conde de Praia e de Monforte

*29. **O'NEILL, Henrique, Visconde de Santa Monica.** *Fabulario composto e dedicado a Sua Alteza Real o Principe D. Carlos* Lisbon: Livraria Ferreira, 1885. 8°, contemporary crimson morocco with design of strapwork and stars on covers, spine gilt with raised bands in five compartments, inner dentelles gilt, decorated endleaves, all edges gilt, signed in gilt on the lower outer corner of the front cover "P. Ferreira". In very fine condition. Author's four-line presentation inscription on half-title: "Ao M.R.N. [?] // Conde da Praia // e de Monforte // offerece o escritor." (6 ll.), 1075, (1) pp. \$1,500.00

FIRST EDITION of this interesting volume of 366 fables in verse, including extensive notes and indices. The author also published a Portuguese version of Lessing's fables.

Henrique O'Neill (1821-1889), descendant of an Irish family that arrived in Portugal during the eighteenth century, was a distinguished and literate man. After receiving his degree in law from Coimbra he taught Portuguese at Göttingen, then returned to Lisbon to enter the judiciary. O'Neill counted among his acquaintances Alexandre Herculano and Antonio Feliciano de Castilho, and belonged to the Academia Real das Ciências de Lisboa and the Instituto de Coimbra. In 1873 he became *perceptor* of D. Carlos and D. Afonso, the sons of D. Luis I, and *veador* of Maria Pia of Savoy, D. Luis's consort. For these services he was named Visconde de Santa Monica. Innocência notes that O'Neill



Item 29

seldom published his works with his name on them: "Cultivando as letras com íntimo amor, poucas vezes tem dado ao prelo, sob o seu nome, produções suas."

On the binder Paulino Ferreira (b. 1861), see Matias Lima, *Encadernadores portugueses*. pp. 104-5.

Provenance: António Borges de Medeiros Dias da Câmara e Sousa (Ponta Delgada, São José, 1829-Lisbon, 1913), 2.º Visconde da Praia, 1.º Conde da Praia e Monforte e 1.º Marquês da Praia e Monforte, was a great landed agricultural magnate and political figure. A typical enlightened, liberal aristocrat, he and his family formed a significant library, supported cultural projects, and patronized a number of authors, especially in the Açores.

* Martinho da Fonseca, *Aditamentos*, p. 184; see also Innocência X, 391-2. OCLC: 5519792 (University of Illinois, Tulane University, Washington University, University of New Mexico); 888020448 (Bibliothèque Saint-Genevieve); 889397371 is digitized from the University of Illinois copy. Not in Hollis. Porbase locates three copies each at Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa, plus one at Escola Superior Educação-Lisboa. Not located in Copac. KVK (44 databases searched) repeats Porbase and Sainte-Geneviève.

With Author's Presentation Inscription

30. O'NEILL, Henrique, Visconde de Santa Monica. *Fabulario composto e dedicado a sua alteza Real o Principe D. Carlos* Lisbon: Livraria Ferreira, 1888. 8º, original beige printed wrappers (slight soiling, some water-stains, spine slightly defective at head and foot, tear of 2 cm. at inner margin of front wrapper). Excellent frontispiece printed photograph of the author by Phototypia Casa Fritz, Porto. Title-page somewhat browned due to offsetting from frontispiece. Overall in good to very good condition. Author's presentation inscription on recto of half-title: "Ao meu querido Amigo // O Couns. Adolpho // Ferreira de Loureiro // off. o autor." Ink signature of Adolpho Loureiro on title-page. xix, 793 pp., (1 l.). \$350.00

Second edition, much revised, of these fables in verse. Henrique O'Neill (1821-1889), descendant of an Irish family that arrived in Portugal during the eighteenth century, was a distinguished and literate man. After receiving his degree in law from Coimbra he taught Portuguese at Göttingen, then returned to Lisbon to enter the judiciary. O'Neill counted among his acquaintances Alexandre Herculano and Antonio Feliciano de Castilho, and belonged to the Academia Real das Ciências de Lisboa and the Instituto de Coimbra. In 1873 he became *perceptor* of D. Carlos and D. Afonso, the sons of D. Luis I, and *vedador* of Maria Pia of Savoy, D. Luis's consort. For these services he was named Visconde de Santa Monica. Innocência notes that O'Neill seldom published his works with his name on them: "Cultivando as letras com íntimo amor, poucas vezes tem dado ao prelo, sob o seu nome, produções suas."

Provenance: On the military engineer and prolific author of poems and novels Adolfo Ferreira Loureiro (1836-1911), see *Grande enciclopédia portuguesa e brasileira*, XV, 490-1 and Innocência VIII, 7; XX, 83-87; *Aditamentos* pp. 2-4.

* Innocência X, 392, mentioning the first word of the title, but without giving date or collation of any edition. NUC: DLC. OCLC: 17205996 (Tulane University, Pennsylvania

State University, Universidade de São Paulo); 361603904 (University of California-Santa Barbara); 492458978 (Bibliothèque Sainte-Geneviève); 647081092 (digitized from the Penn State copy); 919736394 (digitized from the U.C. Santa Barbara copy). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. No edition located in Copac.

Author's Presentation Inscription to the Conde de Praia e de Monforte

*31. [O'NEILL, Henrique, Visconde de Santa Monica]. *In memoriam*. [Lisbon: Livraria Ferreira?, 1885?]. 8°, contemporary crimson morocco with design of strapwork and stars on covers, spine gilt with raised bands in five compartments, inner dentelles gilt, decorated endleaves, all edges gilt, signed in gilt on the lower outer portion of the front cover "P. Ferreira". In very fine condition. Author's five-line presentation inscription on half title: "Ao M.G.F. [?] // Conde da Praia e // de Monforte // off. // o auctor." A few early corrections to the text. (1 l.), iii pp., (2 ll.), pp. [7]-268 pp. \$600.00

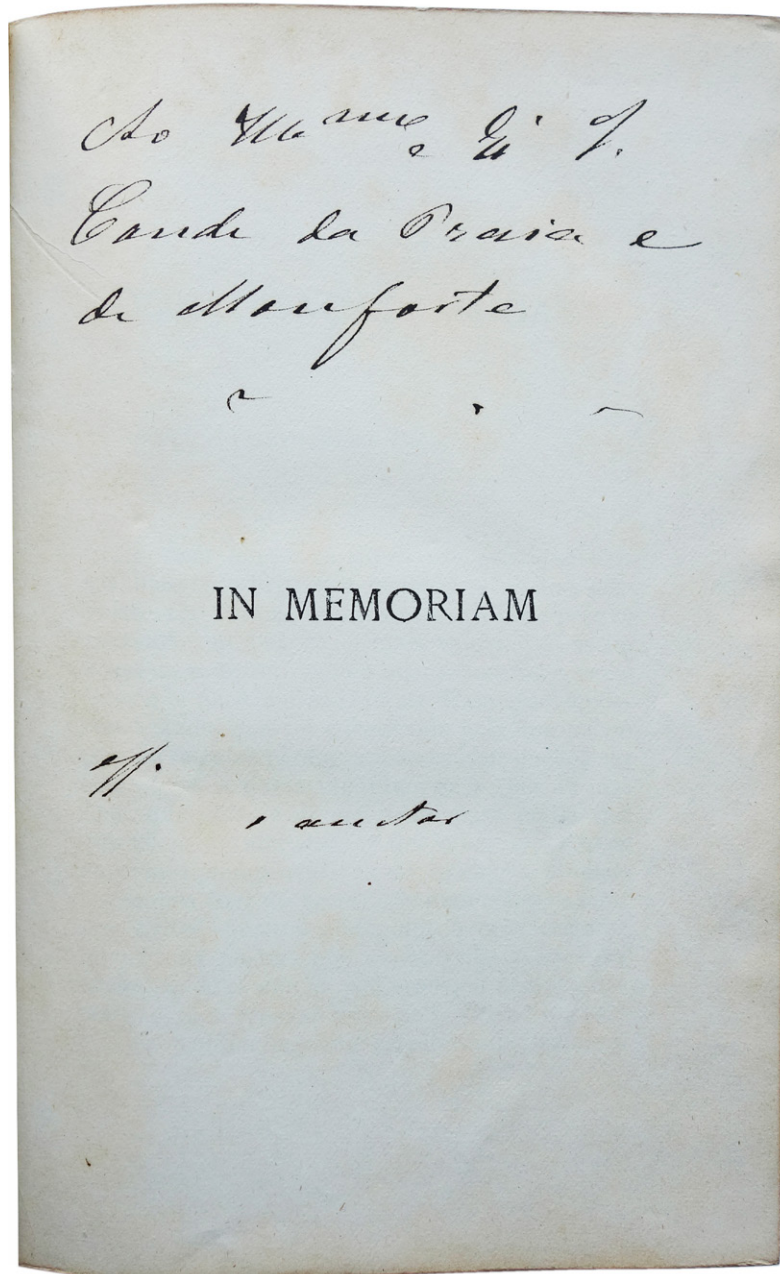
FIRST EDITION of this collection of poetry (including sonnets and fables), with notes at the end. With only the front wrapper and a half title (without a title page), as issued. The book was almost certainly privately printed.

Henrique O'Neill (1821-1889), descendant of an Irish family that arrived in Portugal during the eighteenth century, was a distinguished and literate man. After receiving his degree in law from Coimbra he taught Portuguese at Göttingen, then returned to Lisbon to enter the judiciary. O'Neill counted among his acquaintances Alexandre Herculano and Antonio Feliciano de Castilho, and belonged to the Academia Real das Ciências de Lisboa and the Instituto de Coimbra. In 1873 he became *perceptor* of D. Carlos and D. Afonso, the sons of D. Luis I, and *vedor* of Maria Pia of Savoy, D. Luis's consort. For these services he was named Visconde de Santa Monica. Innocêncio notes that O'Neill seldom published his works with his name on them: "Cultivando as letras com íntimo amor, poucas vezes tem dado ao prelo, sob o seu nome, produções suas."

Provenance: António Borges de Medeiros Dias da Câmara e Sousa (Ponta Delgada, São José, 1829-Lisbon, 1913), 2.º Visconde da Praia, 1.º Conde da Praia e Monforte e 1.º Marquês da Praia e Monforte, was a great landed agricultural magnate and political figure. A typical enlightened, liberal aristocrat, he and his family formed a significant library, supported cultural projects, and patronized a number of authors, especially in the Açores.

On the binder Paulino Ferreira (born 1861), see Matias Lima, *Encadernadores portugueses*. pp. 104-5.

*Innocêncio X, 391: listing only two works, a project for a law and O'Neill's translation of Lessing's *Fables*. Not located in OCLC. Porbase locates a single copy, at Biblioteca Nacional de Portugal, without author and without collation; the second edition, Lisbon: Typ. da A.R. das Sciencias, 1888, bears O'Neill's name; also listed is *In memoriam* without place or printer, [1910?], with 368, 36 pp., at Biblioteca João Paulo II-Universidade Católica Portuguesa. KVK repeats Porbase.



Item 31

32. [O'NEILL, Henrique, Visconde de Santa Monica]. *In Memoriam.* Lisbon: Livraria Ferreira, 1887. 8°, original beige printed wrappers (slightly soiled; small triangular piece missing from upper outer corner of front wrapper). Uncut. Internally very good to fine, overall in very good condition. Inscribed on the first leaf by "o auctor" to the Marquês de Rio Maior, with with "Marquez de Rio Maior" in pencil at the top of the upper wrapper. A few early manuscript corrections (by the author?) within the text. (1 l.), iii pp., (2 ll.), pp. [7]-368 pp. \$150.00

FIRST EDITION of this collection of poetry (including sonnets and fables), with notes at the end. With only the front wrapper and a half title, and without any title page, as issued. The book was almost certainly privately printed.

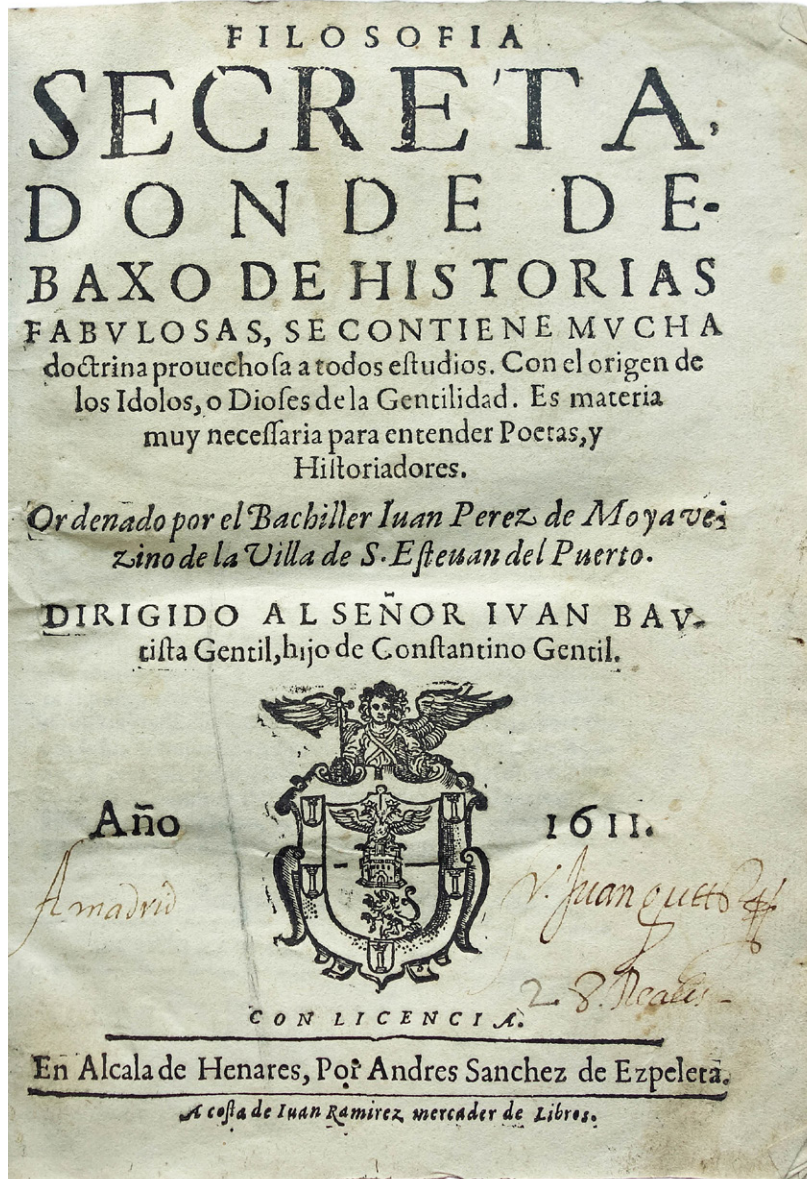
Henrique O'Neill (1821-1889), descendant of an Irish family that arrived in Portugal during the eighteenth century, was a distinguished and literate man. After receiving his degree in law from Coimbra he taught Portuguese at Göttingen, then returned to Lisbon to enter the judiciary. O'Neill counted among his acquaintances Alexandre Herculano and Antonio Feliciano de Castilho, and belonged to the Academia Real das Ciências de Lisboa and the Instituto de Coimbra. In 1873 he became *perceptor* of D. Carlos and D. Afonso, the sons of D. Luis I, and *vedor* of Maria Pia of Savoy, D. Luis's consort. For these services he was named Visconde de Santa Monica. Innocência notes that O'Neill seldom published his works with his name on them: "Cultivando as letras com íntimo amor, poucas vezes tem dado ao prelo, sob o seu nome, produções suas."

Provenance: D. António José Luís de Saldanha Oliveira Juzarte Figueira e Sousa, 4° Conde and 1° Marquês de Rio Maior (1836-1891), twice Presidente da Câmara Municipal de Lisboa, for 18 years Provedor da Santa Casa da Misericórdia de Lisboa, noted philanthropist, and holder of many honors. Author of numerous books and pamphlets, parliamentary deputy, and high government official, he was a devoted proponent of progress in the national agricultural sector, which he considered one of the primary sources of public wealth. The Casa da Anunciada library of the Condes and Marqueses of Rio Maior, begun in the late eighteenth century by the first Conde, was one of the best private libraries ever formed in Portugal. It was dispersed for the most part not long after the April 1974 Portuguese revolution. See *Grande enciclopédia* XIX, 402; Innocência XIII, 66-7; *Aditamentos*, pp. 254-5.

* Innocência X, 391: listing only 2 works, a project for a law and O'Neill's translation of Lessing's *Fables*. Not located in OCLC. Porbase locates a single copy, at Biblioteca Nacional de Portugal, without author and without collation; the second edition, Lisbon: Typ. da A.R. das Sciencias, 1888, bears O'Neill's name.

Humanistic Work about Myths and Fables

***33. PEREZ DE MOYA, Juan.** *Filosofia secreta donde debaxo de historias fabulosas, se contiene mucha doctrina provechosa a todos estudios. Con el origen de los idolos, dioses de la Gentilidad. Es materia muy necessaria para entender poetas, y historiadores.* Alcalá de Henares: Por Andres Sanchez de Ezpeleta, a costa de Juan Ramirez, mercador de Libros, 1611. 4°, mid-eighteenth-century speckled sheep (wear to corners, some scraping



to covers, rather worn but sound), spine gilt with raised bands in five compartments (head and foot of spine seriously defective, about a dozen round wormholes, crimson leather lettering piece in second compartment from head also defective). Unidentified woodcut arms on title page. Several woodcut initials of different sizes. Woodcut headpiece on p. 1. Typographical headpiece on first leaf recto of index. Light to moderate browning. Occasional light dampstains. Lower outer corner of final leaves darkened in blank margins. Minor worming (two pinpoint holes for the most part, becoming slightly larger for a few leaves) in lower blank margins of first 51 leaves, touching one letter of imprint on title page, but otherwise never affecting text. Another minor worm trace in lower blank margins from p. 477 to the end of the volume, never coming near to the text. Despite all the defects mentioned, still in good condition. Old ink inscription on title page. (4 ll.), 544 pp., (7 ll.). Page 96 wrongly numbered 94; 106 wrongly numbered 105; 110 wrongly numbered 101; 510 wrongly numbered 150; 537 wrongly numbered 573. \$900.00

Third edition of the main literary work of the author, a deservedly popular work which discusses the pagan gods and goddesses, their symbols, and fables, retelling Greek and Roman mythology in a charming manner, with a moralizing epilogue to each tale. Inspired above all by the *Genealogia deorum gentilium* of Giovanni Boccaccio, the author points out the ethical and moral significance of each myth or fable. There were earlier editions of Madrid, 1585, and Zaragoza, 1599, as well as Madrid editions of 1628 and 1673, and an edition edited by Gómez Baquero, 1928.

Juan Perez de Moya (Santisteban del Puerto, Jaén, 1512?-Granada, 1597) was a mathematician who popularized mathematical concepts in clear and well-written prose. He wrote the most important sixteenth-century Spanish work on mathematics, *Diálogos de aritmética práctica y especulativa*, Salamanca, 1562, along with a number of other popularizing books on mathematical and scientific subjects. After the success of the *Filosofía secreta*, he wrote other moralizing works. Perez de Moya studied at the University of Salamanca, as well as at Alcalá, was chaplain of his native village, and became canon of the Granada Cathedral in 1590.

* Palau 221733. Nicolás Antonio, *Nova I*, 757. Catalina Garcia 834. Martín Abad, *La Imprenta en Alcalá de Henares (1601-1700)*, 129. Goldsmith P309. HSA p. 420. Salvá 1935. Heredia 6109. No edition in Gallardo; cf. 3459 for another work by the author. Not in *Ticknor Catalogue*. See also Ward, *Oxford Companion to Spanish Literature*, p. 458.

34. PORTELLA, Manuel Maria. *Versos e lendas do Brazil*. Rio de Janeiro: Edictores Fernandes, Ribeiro & C., 1884. 8°, original yellow printed wrappers (chipped at spine and fore-edge). Slight soiling. A few manuscript corrections. Overall in good to very good condition. Small rubber

stamp ("Portella Junior") on divisional title. 187, (1) pp., manuscript errata leaf tipped in after p. 184; pp. 71-72 cancelled. \$150.00

FIRST and ONLY EDITION. Includes poems about Camões, Bocage, and D. Pedro V. The title on the front wrapper is *Lyrical e lendas do Brazil*.

The author (1833-1906), a native of Setúbal, was a poet and journalist. He was a friend of Castilho and at Castilho's instigation was instrumental in the construction of a monument to Bocage in his native city.

*Innocência, *Aditamentos*, p.304 (without place, date, publisher, format or collation; giving the title *Lendas líricas do Brazil*); see also XVI, 265-6. *Dicionário cronológico de autores portugueses*, II, 169. NUC: AzTeS, RPB. OCLC: 17154008 (calling for 184 pp. only; 13 locations, including the HathiTrust Digital Library; Brown University, Indiana University, University of New Mexico, Arizona State University, British Library, and Universidade de São Paulo appear to have hard copies). Not located in Porbase (which cites 15 other works by the author using the spelling "Portela" for his last name). Not located in the online catalogue of the Fundação Biblioteca Nacional, Rio de Janeiro. Not located in Copac. Not located in Hollis. Not located in Orbis.

Reminiscences of Beira, with Author's Signed Presentation Inscription

35. RAPOSO, Hipólito. *Outro mundo*. [from printed wrapper:] *Lembranças da terra & dos homens*. Coimbra: F. França Amado, 1917. 8°, original beige printed wrappers (some spotting and stains, spine chipping). Uncut. Lightly browned. In fine condition. Author's signed four-line presentation inscription to Ladislau Patrício on half-title. (4 ll.), 195 pp., (2 ll.). \$285.00

FIRST EDITION of this collection of reminiscences and legends about the author's native Beira. José Hipólito Vaz Raposo, born in 1885 at San Vicente, was a founder of the philosophical and political movement known as Integralismo Lusitano. He studied at the University of Coimbra, where he wrote for provincial weeklies and published his first two books, *Coimbra doutora* (1910) and *Boa gente* (1911). Raposo was a co-founder of *Nação portuguesa*, established in 1913-1914 as the magazine of Integralismo Lusitano. In 1919 he took part in the Pronunciamento de Monsanto, and was arrested and condemned for actions against the Republic. After serving as a lawyer in Loanda for several years, Raposo returned to Portugal and was professor at the Conservatório from 1926 to 1940. In that year, with the publication of *Amar e servir*, he was dismissed from his post, not to be reinstated until 1951. In his nonpolitical works, Raposo was known as a regionalist who wrote on his native Beira.

Provenance: Dr. Ladislau Patrício (Guarda, 1883-Lisbon, 1967), physician specializing in the treatment of tuberculosis, director of the Sanatório Sousa Martins in Guarda, and teacher. He wrote a number of works on tuberculosis as well as short fiction, poetry, literary history, criticism, and plays. See *Grande enciclopédia*, XX, 629-30 and *Atualização*, IX, 127; *Dicionário cronológico de autores portugueses*, III, 282-3.

* Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1050. *Grande enciclopédia* XXIV, 400. NUC: WU, NcU, MiU, MH. Porbase locates two copies each at Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa, and one at Universidade do Porto.

REBELLO DA SILVA

CONTOS

E

LENDAS

Introdução—A torre de Cain—O castello de Almourol
A camisa do noivado
A ultima corrida de touros em Salvaterra

LISBOA

LIVRARIA EDITORA DE MATTOS MOREIRA E COMP.^a

68—Praça de D. Pedro—68

1873

Item 36

With the Author's Presentation Inscription

36. SILVA, [Luiz (or Luís) Augusto] Rebello [or Rebelo] da. *Contos e lendas*. Lisbon: Mattos Moreira e Comp^a, 1873. 8°, contemporary quarter calf, author title gilt. Some browning, scattered light soiling. In good to very good condition. Author's inscription on half title: "Ao Exm^o Sr. D. Luiz da // Camera Leme, offerece a [illeg.] // do Auctor." Lithographic frontispiece, 185 pp. \$900.00

FIRST EDITION of these stories by one of Portugal's best historical novelists. Rebello da Silva was a protégé of Herculano, and Herculano's best and most immediate successor; Herculano himself bragged that his disciple's work rivaled Sir Walter Scott's. Rebello da Silva also showed considerable skill as a historian and an excellent prose style in such works as the unfinished *Historia de Portugal nos séculos XVII e XVIII* (5 volumes, 1860-1871), which remains a useful work. He was responsible for beginning to collect the documents on Portugal's relations with the Vatican that comprise the massive *Corpo diplomatico portuguez* (1862—), and he completed the Visconde de Santarem's *Quadro elementar das relações políticas e diplomáticas de Portugal*, which set out the Portuguese role in exploring the west coast of Africa. Rebello da Silva (1822-1871), who was born in Lisbon and died there, was also a journalist, a brilliant political orator, a professor of political economy, and a dramatist. The frontispiece portrait of the author is by Rafael Bordalo Pinheiro (1846-1905), one of the best Portuguese caricaturists.

Provenance: Luiz da Camara Leme (1819-1904), a native of Madeira, rose to be a member of the king's council and a general in the army. He was a member of the Academia das Sciencias, the orders of Aviz, Christo, and S. Thiago, and received many other honors. Camara Leme published several works on the military, such as *Elementos da arte militar*, 1862. See Innocência XIII, 355 and *Aditamentos* p. 273.

* Not in Innocência; cf. V, 228 and XIII, 350 for other works by this author. Cf. Bell, *Portuguese Literature* p. 296 and Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 825-6. NUC: IU, CaBVaU, CU, WU, MH. Copac locates two copies each at Biblioteca Nacional de Portugal and Fundação Calouste Gulbenkian.

37. SOARES, Manoel de Moraes. *Fabulas de Phedro, escravo forro de Augusto Cesar, traduzidas em verso dramatico; augmentadas com cinco fabulas que não vem em outras muitas edições; e illustradas com varias notas....* Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1785. 8°, contemporary mottled sheep (some binding wear, lacking rear free endleaf), smooth spine with gilt fillets and crimson leather lettering piece, gilt letter. Woodcut frontispiece (depicting Aesop, Phaedrus and Augustus?), usually found facing the title page, but in this copy bound after the preliminaries. Woodcut vignette headpiece on leaf *ii, smaller woodcut vignette at top of p. [1]. Woodcut tailpiece on verso of final leaf. One hundred six charming, rather primitive woodcuts in text (ca. 2" x 2.5" each). Overall in very good condition. Contemporary ink signature of Britto Lobbato [?] on title page. Number 1:521 in upper outer corner

of front free endleaf recto and vertically at lower inner margin of title page. Woodcut frontispiece, (3 ll.), x, 378 pp., (2 ll. advertisement).

\$600.00

FIRST EDITION thus. A second edition appeared in Lisbon, 1805. The book contains the *Fables of Aesop*, translated by Phaedrus into Latin verse, with a Portuguese verse translation on the facing page and extensive footnotes. Moraes Soares says that most of the notes were taken from an edition of the *Fables* done in Paris in 1776, and that he has added some of his own. He also included five fables found by Marquando Gudio, a professor at Utrecht, which had been included in the Paris 1776 edition (according to the preface, p. vi; we were unable to locate the 1776 edition in *NUC* or *BMC*).

Moraes Soares (1727-ca. 1800) shows a good understanding of the original, and his work is respected by scholars more for its accuracy than for its poetic style. He was a physician to Queen Maria I, and wrote a work on smallpox inoculation. We also have an unpublished manuscript history of medical education by him

* Innocencio VI, 67 (never having seen a copy of this edition, dating it tentatively to 1786; without mention of the frontispiece, the 3 preliminary leaves, or the 2 advertisement leaves). *NUC*: DLC only. OCLC: 38211284 (New York Public Library, Princeton University); 503967021 (British Library); 669675364 (online version: Hathitrust Digital Library, Simpson University Library); 249159794 (Niedersächsische Staats—und Universitätsbibliothek Göttingen). Porbase locates two copies, both in the Biblioteca Nacional de Portugal (one lacking the title page). Copac repeats British Library only.

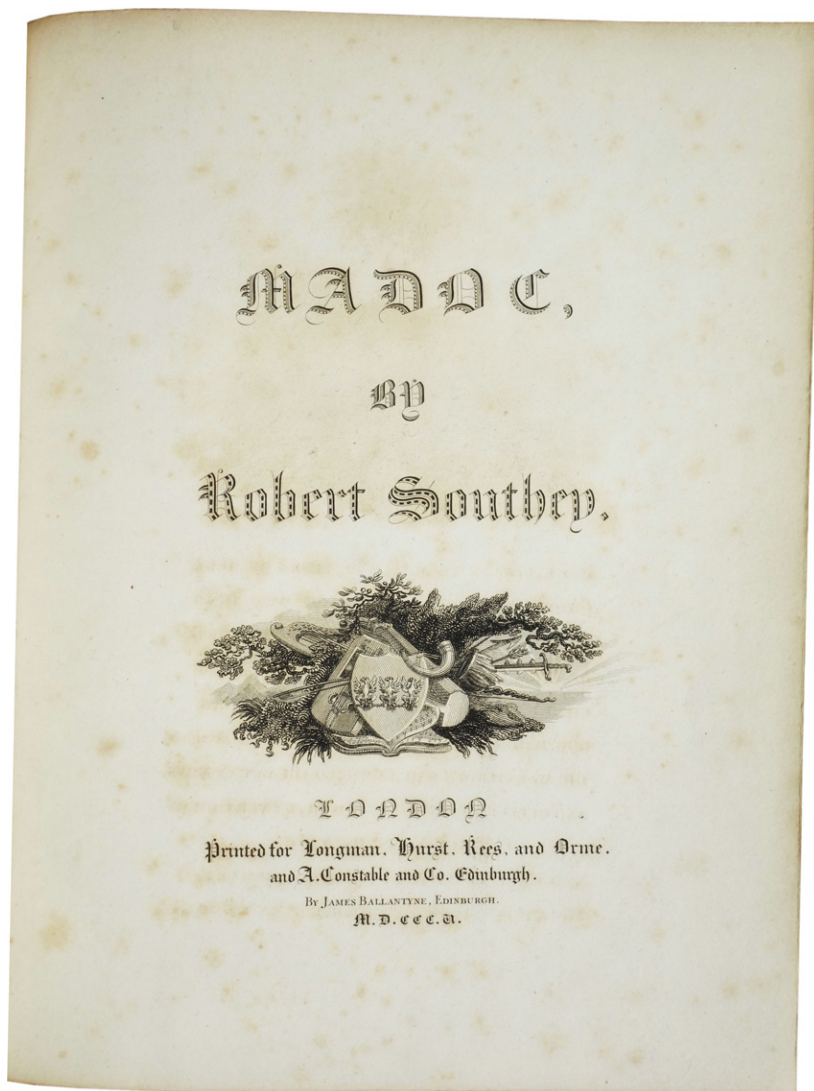
Most Famous Account of a Legendary Twelfth-Century Voyage to America

*38. **SOUTHEY, Robert.** *Madoc*. London: Longman, Hurst, Rees, and Orme, and Edinburgh: A Constable by James Ballantyne, 1805. Large 4° (27.8 x 22 cm.), Twentieth century (second half) full calf, spine (faded to tan) gilt with slightly raised bands in six compartments, black leather lettering pieces in second and fourth compartments from head, gilt ruled design on covers with florins at corners, marbled endleaves, text block edges marbled from an early binding. Some light browning and scattered foxing. In good to very good condition. Engraved plate, engraved title page, (1 l.), vii-xii pp., second engraved title page, 557 pp. \$375.00

FIRST EDITION of one of the future poet laureate's major, relatively early works.

Madoc, also spelled Madog, ab Owain Gwynedd was, according to folklore, a Welsh prince who sailed to America in 1170, over three hundred years before Columbus's voyage in 1492. According to the story, he was a son of Owain Gwynedd, and took to the sea to flee internecine violence at home.

Madoc's legend has been a notable subject for poets. The most famous account in English is this long 1805 poem by Robert Southey, which uses the story to explore the poet's freethinking and egalitarian ideals. Southey wrote *Madoc* to help finance a trip of his own to America, where he and Samuel Taylor Coleridge hoped to establish a Utopian state they called a "Pantisocracy". Southey's poem in turn inspired the twentieth-century poet Paul Muldoon to write *Madoc: A Mystery*, which won the Geoffrey Faber Memorial



Item 38

Prize in 1992. It explores what may have happened if Southey and Coleridge had succeeded in coming to America to found their "ideal state".

* Haller p. 316: Simmons 13: "None of the three copies which I have examined contains both the title-pages." Not in Tinker.

Novel Treatment of Iberian Union

39. VASCONCELLOS, Antonio Augusto Teixeira de. *Viagens na terra alheia por ... de Paris a Madrid.* Lisbon: Typographia do Futuro, Editor F. Gonçalves Lopes, 1863. 8°, contemporary red quarter calf over marbled boards (rubbed, extremities worn), flat spine with gilt ornaments, gilt-lettered title. Light browning, light foxing on half title and title page. Internally very good; overall in good to very good condition. 324 pp., (2 ll.). \$150.00

FIRST and ONLY EDITION of this political fable on Iberian union, written in the form of descriptions and historical comments on a journey from Paris to Madrid, with visits to several noble families. There are references to Dumas and Almeida Garrett, on whose *Viagens na minha terra*, 1846, this work was modeled. It is among the dozen of Vasconcellos' "obras principais" listed in the *Dicionário cronológico*.

António Augusto Teixeira de Vasconcellos (Porto, 1816-Paris, 1878) was a prolific novelist and journalist as well as a politician and diplomat. A Miguelista and captain of militia early in life, he studied law at the University of Coimbra (1844), and soon went to Luanda, where his political views eventually made him unwelcome, and he was forced to return to Lisbon. He also ended up persona non grata after a four-year sojourn in Paris. Vasconcellos was vice-president of the Academia de Ciências de Lisboa and one of the founders of the Sociedade de Geografia de Lisboa, a deputy to the Cortes from 1865 to 1878, ambassador to the United States, etc.

* Innocência VIII, 93. Palau 328970. *Dicionário cronológico de autores portugueses* II, 77. J.P.C. in *Dicionário de literatura* (1994) IV, 1132. NUC: WU. OCLC: 36862109 (University of North Carolina-Chapel Hill, University of Wisconsin-Madison, British Library); 495085465 (Paris-BUFR Portugais); 458224224 (Bibliothèque nationale de France); 431773272 (Biblioteca Nacional de España); 697058729 is digitized from the University of Wisconsin copy. Porbase locates copies at Universidade do Porto and Biblioteca Nacional de Portugal. Copac locates a single copy, at Oxford University.



With Author's Signed and Dated Presentation Inscription

40. VIANA, António Manuel Couto. *Lendas do Vale do Lima. Ilustração de António Vaz Pereira.* Ponte de Lima: Valima—Associação de Municípios do Vale do Lima, 2002. Large 4° (25 x 21 cm.), original illustrated wrappers. As new. Author's signed and dated ("12.3.2006") bold eleven-line presentation inscription to Zoé Boulritos [?] on title page. 82 pp., (1 l.), numerous color illustrations in text. ISBN: 972-97510-5-6. \$50.00

FIRST and ONLY EDITION. Twenty-four "legends," including "Lenda da Cabeça da Velha," "Lenda das Unhas do Diabo," "Lenda das Bodas do Cemitério," "Lenda da Luta Fratricida," and "Lenda do Mosteiro de Ermelo," with a color illustration for each.

António Manuel [Gonzalez] Couto Viana (Viana de Castelo, 1923-Lisbon, 2010), was a theater director, playwright, translator (of Sophocles, Calderón de la Barca, Molière, and others), important poet and literary figure. His poems have been translated into French, English, Spanish, Chinese, German, and Russian.

* See António Manuel Machado, *Dicionário de literatura portuguesa*, p. 496; Virgínia de Carvalho Nunes in *Biblos*, V, 797-800; also *Dicionário cronológico de autores portugueses*, V, 308-10. Not located in OCLC. Porbase locates four copies: Biblioteca Municipal do Porto, Biblioteca Nacional de Portugal, Biblioteca Geral da Universidade de Coimbra, and Biblioteca Municipal de Elvas. Not located in Copac. KVK (44 databases searched) locates only the copies cited by Porbase.

41. [ZACHARIE de Lisieux]. *Saeculi genius. Petro Firmiano auctore.* 2 works in 1 volume. Paris: n.pr., 1663. 12°, contemporary stiff vellum (slightly soiled), smooth spine gilt, crimson leather lettering piece (with cracks and slightly defective), gilt letter, text-block edges tinted green. Foot of title page repaired below imprint. Light browning. Overall in good to very good condition. Contemporary ink note in upper blank margin of title page identifying the author. 250 pp., (7 ll.).

2 works in 1 volume. \$350.00

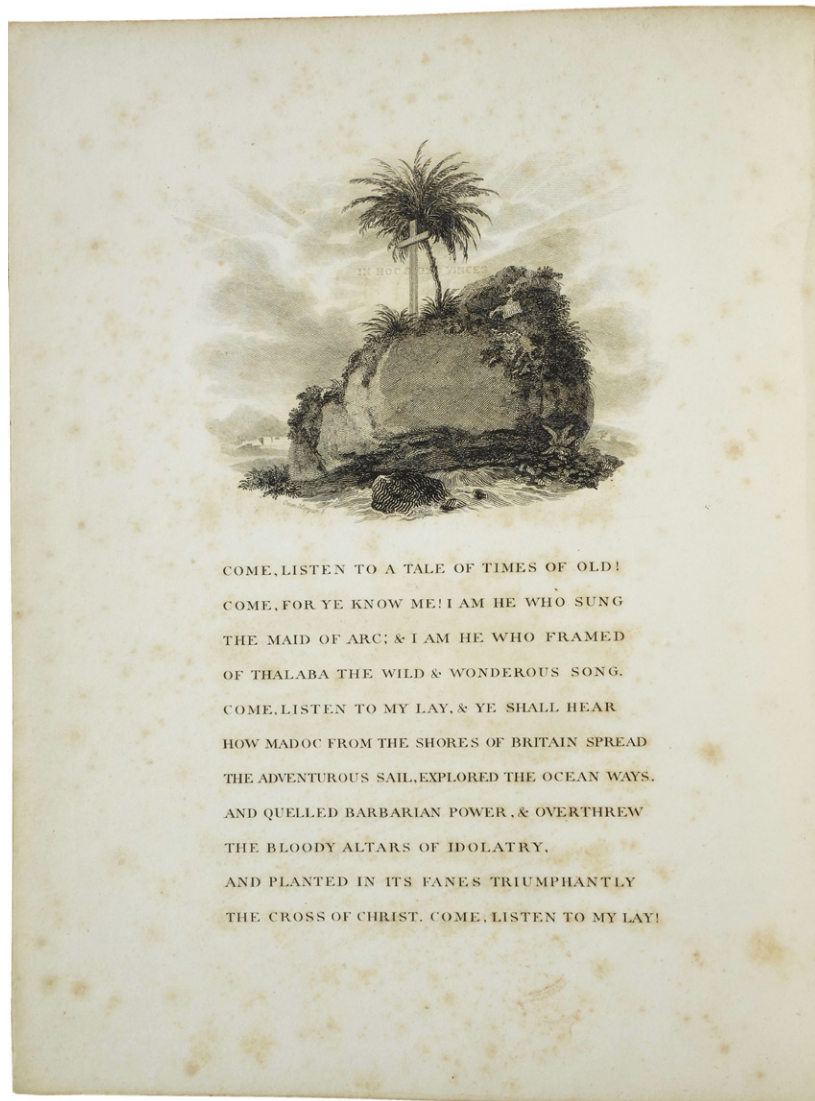
Two of the most important works by Zacharie de Lisieux (1582-1660), a very successful preacher in the reign of Louis XIII who also wrote under the name Petrus Firmianus. The *Gyges gallus*, first published in Paris, 1659, is a description of the psychological life of the seventeenth-century French, as observed by the author (supposedly with the aid of the ring of Gyges, which made its wearer invisible). *Genius saeculi*, also first published in 1659, is an attack on contemporary vices, particularly the increasing inclination to examine everything independently, rather than accepting the guidance of authority.

* Not in Brunet. Not in BMC. NUC cites a copy at NjP (calling for only 250 pp.).

BOUND WITH:

[ZACHARIE de Lisieux]. *Gyges gallus, somnia sapientis, & genius saeculi.* Paris: n.pr., 1665. Mild browning. (1 l.), 574 pp., (10, 3 blank ll.).

* Not in Brunet. Not in BMC. NUC cites a copy at MiU.



COME, LISTEN TO A TALE OF TIMES OF OLD!
COME, FOR YE KNOW ME! I AM HE WHO SUNG
THE MAID OF ARC; & I AM HE WHO FRAMED
OF THALABA THE WILD & WONDEROUS SONG.
COME, LISTEN TO MY LAY, & YE SHALL HEAR
HOW MADOC FROM THE SHORES OF BRITAIN SPREAD
THE ADVENTUROUS SAIL, EXPLORED THE OCEAN WAYS,
AND QUELLED BARBARIAN POWER, & OVERTHREW
THE BLOODY ALTARS OF IDOLATRY,
AND PLANTED IN ITS FANES TRIUMPHANTLY
THE CROSS OF CHRIST. COME, LISTEN TO MY LAY!

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