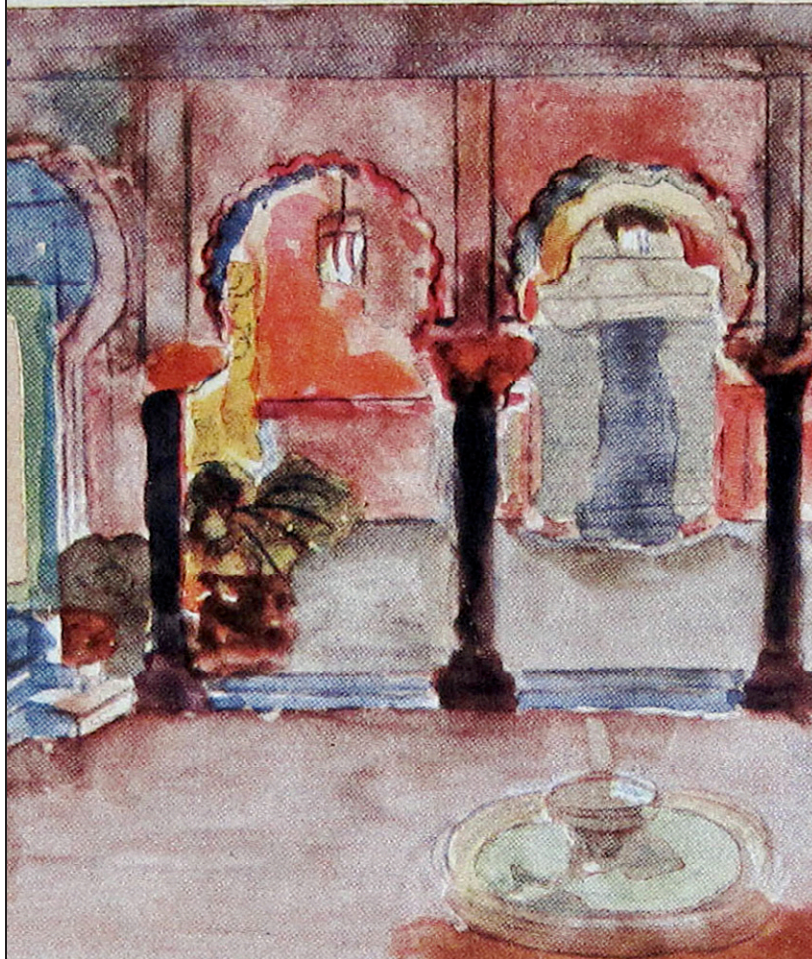


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SPECIAL LIST 357

THEATER

1. **ABRANTES, José Mena.** *O teatro em Angola.* 2 volumes. Luanda: Nzila, 2005. Coleção Ensaio, 24, 25. Large 8°, original illustrated wrappers. As new. 301 pp., (1 l., 1 l. advt.); 317 pp., (1 l., 1 l. advt.). ISBN: 972-8823-06-1; 972-8823-36-3. 2 volumes. \$60.00

Important essays on Angolan theater.

*2. **AESCHYLUS.** *Prometeu agrilhoado.* Eduardo Scarlatti, translator. Lisbon: Livraria Luso-Espanhola, Lda., [1961?]. 8°, original printed wrappers with oval profile of the author in gilt on front cover (some minor soiling, small ink squiggle at outer edges of front cover, small dampstain at foot of spine). In good condition overall; internally very good. Translator's signed and dated presentation inscription on half title: "Ao Urbano Tavares Ro- // drigues, com a camaradagem // e a melhor admiração pelas // suas faculdades de escritor de // imaginação rica e forma // brilhante e bem [illeg.] of.° // 9/61/[illeg.]. Eduardo Scarlatti". On p. [3] beneath the printed statement "Tiragem especial numerada // e rubricada pelo autor" [*sic*; i.e. traductor] is written in ink manuscript "Exemplar n.º 33 // Scarlatti". 115, (1) pp., 8 plates. \$50.00

Second edition of this well-regarded Portuguese version in verse of the ancient Greek tragedy *Promethius Bound*, first published in 1942. A third edition was published in Lisbon: Frenesi, 1995. There are other Portuguese translations of Porto: Chadron, 1914, Coimbra: Atlântida, 1967 and 1974, Lisbon: Inquérito, 1980 and 1984, one in Brazilian Portuguese, 2008, and possibly more. The translator's preface to the present edition occupies pp. 13-35. This play, attributed to Aeschylus by ancient authorities, has since the nineteenth century been thought by some to have been written by his son Euphorion.

The translator, Eduardo Scarlatti [de Quádrio Raposo (Lisbon, 1898-Cascais?, 1990)], naval engineer, notable essayist and theater critic, began his literary career in 1925 with a book of poems, *Argila sagrada*, and a novela, *Diálogo com um sonhador*. He was influential in making Pirandello, Chekov, Maeterlink, and others known in Portugal. His ideas, incorporating those of Bergson, Freud, and Marx, were exposed in his volume *A religião do teatro*, published in 1928 and again in 1945. His contributions as theater critic for the magazine *O diabo* were collected and published in 4 volumes, *Em Casa de O diabo*, 1936-1946.

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant



Item 55

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

* See *Dicionário cronológico de autores portugueses*, III, 535-6.

Drama on the Destruction of Jerusalem

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

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

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

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

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

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

FIRST EDITION? In the introduction (pp. 3-7), the author defends himself against the accusation of a contentious critic (a *semi-douto*) that he had given the Greek city of

Thebes a hundred gates, when in fact it was the Egyptian city of Thebes that had that many entrances. The phrasing is ambiguous enough to suggest that the critic saw the work in manuscript rather than in an earlier printed version, of which we have seen no record: “Esta Tragedia, por fatalidade, cahio nas mãos.” However, it is possible that the copies described in OCLC and 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 littéraire 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 “Naoel [i.e. Manoel].”

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

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

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

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

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

* *Innocência* V, 382; XVI, 146. OCLC: 221506718 (University of California-Santa Barbara, Flinders University) and 457792850 (Bibliothèque Nationale & Universitaire

Strasbourg, Bibliothèque nationale de France, Bibliothèque Sainte-Genevieve); without place of printing or printer, but also 106 pp., 7807201 (New York Public Library, Indiana University, Harvard University, University of Michigan, University of North Carolina-Chapel Hill, University of Wisconsin-Madison, University of Toronto-Downsview, University of Leeds); without place of printing, 504033912 (British Library) and 257688842 (Universitaet Goettingen). Porbase locates three copies at the Biblioteca Nacional de Portugal and one at the Fundação Calouste Gulbenkian. Copac repeats the copies at the British Library and University of Leeds.

Vandals at the Gates

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

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

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

* Innocência V, 382; XVI, 146. OCLC: 257688638 (no location given); 457792885 (Bibliothèque nationale de France); 41668777 (digitized).

***7. ANDRESEN, Sophia de Mello Breyner.** *Medeia: recriação poética da tragédia de Eurípidés*. Preface by Frederico Lourenço. Lisbon: Caminho, 2006. 8°, original illustrated wrappers. As new. 76 pp., (1 blank l., 1 l. cast list). ISBN: 972-21-1797-1. \$20.00

FIRST and ONLY EDITION. This play opened on 3 May 2006 in the Sala Garrett of the Teatro Nacional D. Maria II. The author, born in Porto, 1919, whose vast production includes poetry, fiction, and children's literature, was awarded the prestigious Prémio Camões in 1999. Her *Ilhas* was awarded the Prémio D. Dinis by the Fundação da Casa de Mateus, 1989 (an award she was to receive again in 1994), the Grande Prémio de Poesia Inasset / Inapa, 1990, and the Grande Prémio de Poesia of the Pen Club, 1990. She was also awarded the Prémio da Crítica of the Associação Portuguesa de Críticos Literários in 1980, and the Prémio de Vida Literária of the Associação Portuguesa de Escritores. The interesting preface occupies pp. 9-14.

* See Clara Rocha in Machado, ed., *Dicionário de literatura portuguesa*, pp. 36-8; also Clara Rocha in *Biblos*, I, 285-8; *Dicionário cronológico de autores portugueses*, IV, 697-700; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1094, 1097-8, 1173, and 1189.

Come to Atlantic City!

8. **Atlantic City, the World's Play-ground.** Sketches by Henry Reuterdaahl and James Bewkes. New York: National City Publicity Company, 1922. Large 8°, original illustrated wrappers of embossed brown paper, color illustration tipped on to front cover, gilt border and lettering, silk tie. Profusely illustrated with color images of architecture, sports, etc. Printed on glossy paper. Overall in very good to fine condition. (20 ll.) \$50.00

FIRST and apparently the ONLY EDITION that is not print on demand. Lavishly illustrated, elegantly produced piece of promotional literature for Atlantic City, including sections on the Boardwalk, horseback riding, the weather, hotels, home life, shops, exhibits and theaters, sports, transportation (especially airplanes), and dancing.

* OCLC: 9927605 (Atlantic City Free Public Library, Rutgers University, Somerset County Library).

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

FIRST EDITION.

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

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

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

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

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

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

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

12. AZEVEDO, Arthur. *Abel, Helena peça comica e lyrica em tres actos por Arthur Azevedo escripta a proposito de opera comica A Bella Helena de Henrique Meilhac e Ludovico Halévy, musica de Jacques Offenbach.* Rio de Janeiro: Bibliotheca Theatral, Livraria de Serafim, (1870s?). 12°, original green printed wrappers (minor chipping). Slight foxing on title page. Some light browning. Overall in good to very good condition. [3]-100 pp., possibly lacking half title or initial blank leaf (first quire is 7 ll., pagination is short 2). \$100.00

FIRST and ONLY EDITION? The cast list on the verso of the title page includes the singers as well as the director, conductor, and set-designer.

The author was born in Maranhão in 1855, son of the Portuguese consul there. He died in Rio de Janeiro, 1908. A civil servant, he wrote and translated many works, especially dramas, and some poetry. His earliest listed work is 1872. *Abel, Helena*, published without date (probably in the late 1870s), was inspired by Offenbach's *Belle Helene*, and was produced many times at the Phenix theater.

* Sacramento Blake I, 338-41. Innocencio XX, 275-6. Not located in NUC. OCLC: 80481402 (Harvard College Library). Not located in Porbase. Not located in Copac. Not located in KVK (51 databases searched).

13. BAIARDO, Luiz José. *O Marquez de Pombal, Sebastião Jozé Carvalho e Mello, ou o terremoto de 1755: drama original* Lisbon: Typographia de Antonio José da Rocha, 1839. 8°, contemporary blue-gray plain wrappers (short tears near foot of spine; other minor defects). Slight browning, a few small, light stains. Uncut. Overall in very good to fine condition. Small blindstamp of the Visconde (?) de Penalva de Alva on title page. 112 pp., 32-page catalogue of books sold by Antonio Marques da Silva, Lisbon, dated May 1839, appended. \$300.00

FIRST and ONLY EDITION? Innocêncio gives the date as 1838, but does not give collation, which probably means he did not have a copy in front of him (and hence may have erred). The list of *dramatis personae* includes actors, although the date of the performance is not mentioned.

* Innocêncio V, 299. NUC: DLC, NN. OCLC: 7216333. Porbase locates four copies in the Biblioteca Nacional de Portugal, all with the date 1839; no other editions cited; no mention of the 32 page catalogue. WorldCat cites copies at the University of North Carolina, Chapel Hill, and the University of Wisconsin, Madison, also with the date 1839 and no other editions listed. Not located in Copac. Not located in Hollis or Orbis.

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

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

Author's Signed Presentation Inscription to "Ruben A"

15. BARBOSA, Miguel. *Os Carnívoros, peça em 3 actos. O Piquenique, peça em 1 acto.* [Colophon] Lisbon: Início, [1964]. Coleção Teatro, 1. Large 8°, original printed wrappers (slight soiling). Mostly unopened. Overall in very good condition. Author's signed four-line presentation inscription to Ruben Andresen Leitão on the half title. White tag with shelf mark ("862 // BAR") taped to foot of spine. 75 pp., (1 l.). \$150.00

FIRST EDITION. A second edition appeared in 1974. The author, a multifaceted dramatist, novelist, poet, and painter (born Lisbon, 1925), was awarded the Grand Prize for Poetry "Moulin de l'Ecluse," 1993, Carnac, France. His writings have been translated into English, French, and Italian. Barbosa published his first drama, *O Palheiro*, in 1963; he has since written numerous others, including several for television. His works are "percorridas por um humor negro que lhes confere ... um lugar à parte na produção dramática nacional dos últimos vinte anos" (Rebello, writing in 1984).

Provenance: Ruben Alfredo Andresen Leitão (1916-1975), to whom this copy is inscribed, was an important figure in Portuguese literary and academic circles. Novelist,

short story writer, dramatist, historian, and essayist, known as "Ruben A.", he was professor at King's College, University of London (1947-1952), employee of the Brazilian embassy in Lisbon (1954-72), administrator of the Imprensa Nacional-Casa da Moeda (1972-74), and Director-geral dos Assuntos Culturais of the Ministry of Education and Culture (1974). His academic publications include two important collections, *Documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1955, and *Novos documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1958. See Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 13-14.

* Rebello, *100 anos de teatro português* pp. 45-6. See *Dicionário cronológico de autores portugueses*, V, 390-3. NUC: NIC, MH.

***16. BARBOSA, Miguel [Artur de Moraes e Macedo Alves].** *Como os ratos destruíram Nova Iorque*. Lisbon: Sociedade Portuguesa de Autores, 1983. Repertório da Sociedade Portuguesa de Autores, 28. 16°, original illustrated wrappers (remains of small paper tag at foot of spine). Front cover designed by the author. Small red paper circle (about .65 cm. in diameter) tipped on to upper outer corner of half title recto. Overall in good condition. Internally fine. 102 pp., (1 blank l.). \$20.00

First and only Edition and in Portuguese. An English language edition, *How the Rats Destroyed New York*, was published in Sacramento: Editorial Universidad [i.e. California State University, Sacramento], 1977.

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: 13892068 (17 locations). Porbase locates eight copies. Not located in Copac.

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

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

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

the Grand Prize for Poetry "Moulin de l'Ecluse," 1993, Carnac, France. In 2009 he was awarded the Medalho Jorge Amado by the União Brasileira de 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: Not located in OCLC, which locates only a Rio de Janeiro, 1972 edition: 254002223 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek); 1336653 (21 locations, at least some of which appear to be online versions). Not located in Porbase.

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

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

Miguel Barbosa, a multifaceted dramatist, novelist, author of short fiction, poet, and painter (born Lisbon, 1925 to a Portuguese father and Brazilian mother), was awarded the Grand Prize for Poetry "Moulin de l'Ecluse," 1993, Carnac, France. In 2009 he was awarded the Medalho Jorge Amado by the União Brasileira de 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: 246104488 (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky); 2655010 (Library of Congress, University of North Carolina-Chapel Hill, Indiana University, University of Illinois-Urbana Champaign, University of Arizona, Utrecht University Library). This first edition not located in Porbase. Copac locates only the 1974 edition, in a single copy, at King's College-London.

***19. BARRETO, João Franco. *Micrologia camoniana*.** Prefácio de Aníbal Pinto de Castro. Leitura e integração do texto de Luís Fernando de Carvalho Dias e Fernando F. Portugal. Lisbon: Imprensa Nacional / Biblioteca Nacional, 1982. Série Camoniana. Large 8°, original illustrated wrappers. As new. li, 861 pp., (1 l., 2 ll. advt., 1 l.). ISBN: none.

\$45.00

FIRST and ONLY EDITION. Critical edition of this previously unpublished seventeenth-century manuscript, based on the original in the Biblioteca Nacional, Lisboa.

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

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

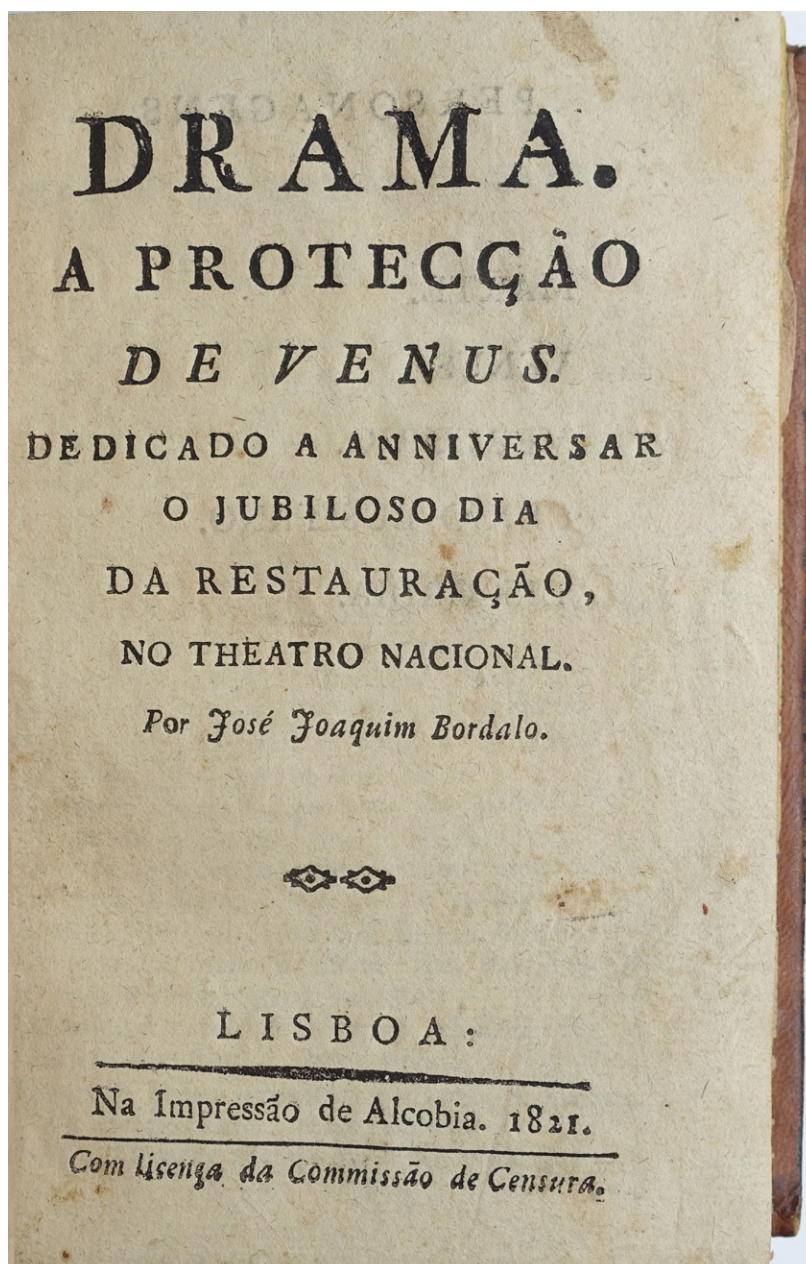
Stage Adaptation of an Important Novel by Júlio Dinis

*21. **BIESTER, Ernesto.** *As pupillas do Sr. Reitor: comedia em 5 actos e 7 quadros, estrahida do romance do mesmo titulo*. Rio de Janeiro: A.A. Lopes do Couto, Livraria Luso-Brasileira, 1871. 8°, original pink printed wrappers (some fraying; tear to rear wrapper of about 9 cm., with a small piece missing; spine defective). Mostly unopened. Light browning. Overall in good to very good condition. 1.5 x 3 cm. white paper ticket with blue border and rule, and number "1656" in old ink manuscript affixed to upper inner corner of front wrapper. Old ink manuscript inscription "P.951. casa." in upper blank margin of front wrapper. 176 pp. \$400.00

FIRST and apparently ONLY EDITION of this comic adaptation for the stage of the important novel by Júlio Dinis, which had first appeared in 1866 in the *Jornal do Porto*, and was published in book form the following year. The novel has had many subsequent editions.

Ernesto Biester (Lisbon, 1829-Lisbon, 1880), literary critic, journalist, dramatist, and impresario of the Teatro Nacional D. Maria II in Lisbon, participated in a group of young intellectuals at the University of Coimbra which included Tomás Ribeiro and Pinheiro Chagas. He received help at the beginning of his career from Antonio Feliciano de Castilho, Teófilo Braga, Antero Quental, and José de Castro. During the 1860s and 1870s Biester was instrumental in creating the "drama de actualidade" in Portugal, which supplanted historical drama and pure melodrama, focusing on social themes and class conflict.

* Sousa da Câmara 323. The present work not cited in Innocência (the two volumes which treat the author were published prior to the appearance of the present work): see II, 229-30; IX, 174-6. On Biester see also Sousa Bastos, *Diccionario do theatro Portuguez*, p. 241. OCLC: 23893635 (Houghton Library, University of New Mexico, University of California-Berkeley); 798562097 (five locations, including the HathiTrust Digital Library; of these, only Indiana University appears to have a hard copy). Searches in 20 online catalogues and databases of Brazilian Libraries via Latinic, including the Biblioteca Nacional, Universidade de São Paulo, Universidade de Brasília, and Biblioteca do Senado Federal, turned up only internet copies of the present edition, and no other editions. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.



Item 22

Two Plays, Two Novelas, and a Treatise on Canaries

22. 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:

BORDALO, José Joaquim. *Drama. A protecção de Venus. Dedicado a anniversario jubiloso dia da Restauração, no Theatro Nacional.* Lisbon: na Impressão de Alcobia, 1821. Minor stains. Overall in good to very good condition. 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). Browned. 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. Innocêncio 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 Innocêncio (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 nº 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 Innocêncio 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 minuetes, 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.

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

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

***24. CABRAL, João.** *O teatro amador em Leiria.* Leiria: Assembleia Distrital, 1980. Large 8°, original illustrated wrappers. As new. 237 pp., (1 l.), 34 photographs on 20 pp. of plates, occasional footnotes, bibliography. ISBN: none. \$35.00

FIRST and ONLY EDITION.

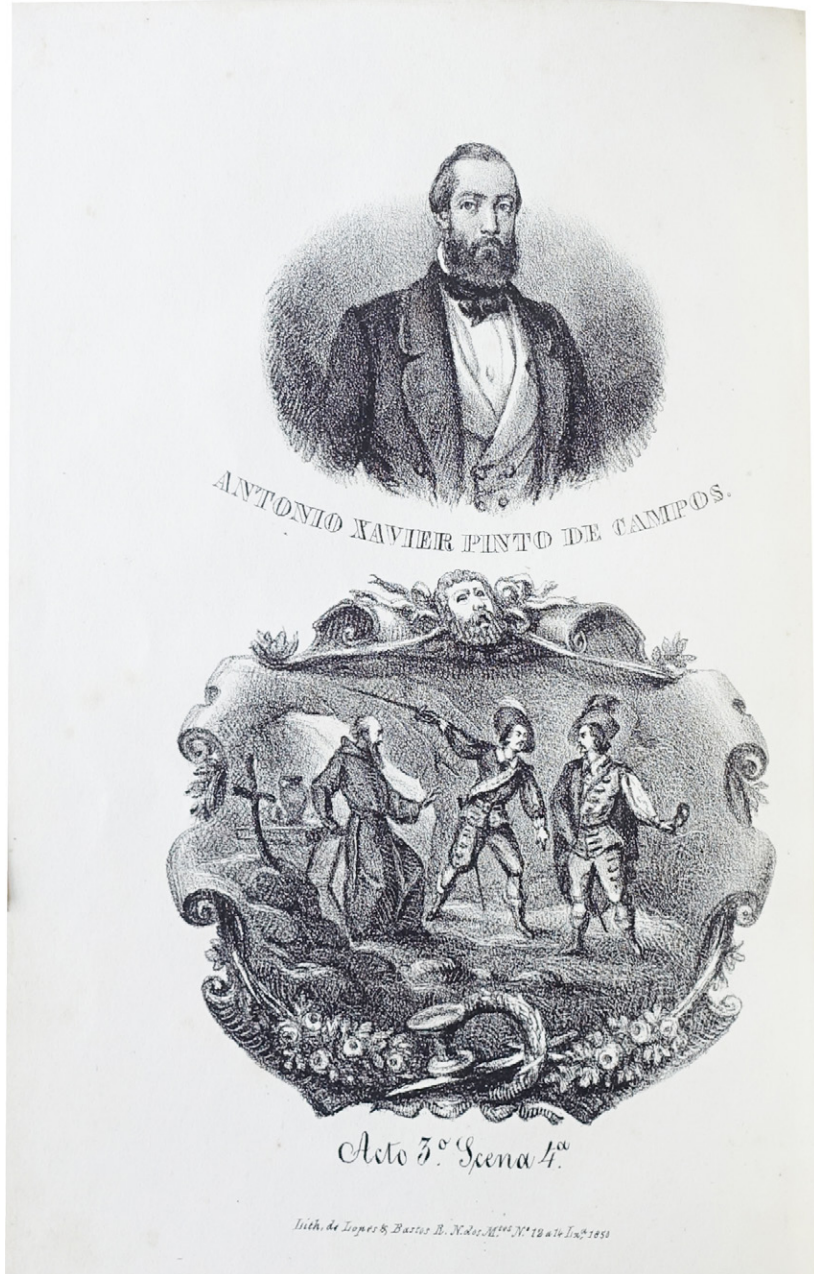
Drama Set in 1640

25. CAMPOS, Antonio Xavier Pinto de. *O ermitão de serra de Cintra. Drama original portuguez em 5 actos. Representado pela primeira vez, em Lisboa a 2 de junho de 1849, no Theatro de D. Maria II.* Lisbon: Typ. Academica de Lourenço José de Oliveira, 1850. Theatro de A.X. Pinto de Campos, I. 8°, contemporary dark green quarter morocco over textured green boards, double gilt fillet at edge of morocco, smooth spine gilt- and blind-tooled, original illustrated wrappers bound in, with a lithograph of a kneeling monk (slight wear, spine slightly faded). Occasional slight spotting. In fine condition. Lithographic frontis, 149 pp., (1 l. errata). \$350.00

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

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

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



Item 25

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

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

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

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

- *27. **CARREIRA, Laureano.** *O teatro e a censura em Portugal na segunda metade do século XVIII.* Lisbon: Imprensa Nacional, 1988. Temas Portugueses. 8°, original printed wrappers. As new. 493 pp., (7 ll.), ample illustration, footnotes, bibliography. ISBN: none. \$100.00

FIRST and ONLY EDITION.

- *28. **CARREIRO, José Bruno.** *Os Maias: adaptação teatral do original de Eça de Queirós. Prefácio de J. Almeida Pavão. Estudo de Carlos Reis.* Angra do Heroísmo: SREC, 1984. Antília. 8°, original illustrated wrappers. As new. 240 pp., (4 ll.). ISBN: none. \$35.00

FIRST and ONLY EDITION.

* OCLC: 185740068 (National Library of Sweden).

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

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

Janeiro, 1858 and 1872. Set in November and December 1640, the time of the Portuguese *Restauração*, its cast of characters includes two exiles, several Spanish and Portuguese noblemen, a Jesuit, a captain from India, and an officer of the Inquisition.

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

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

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

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

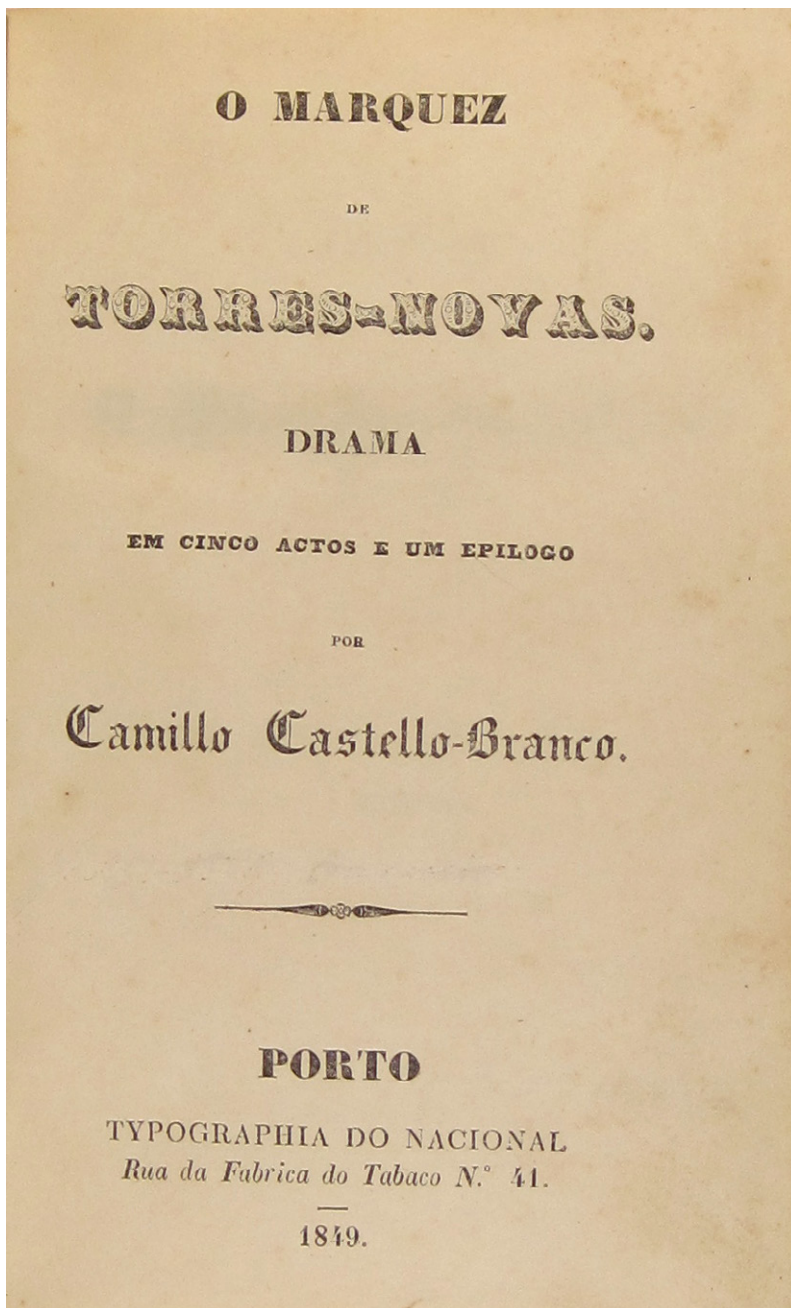
Camilo [Ferreira Botelho] Castelo Branco (1825-1890, created 1.º Visconde de de Correia Botelho in 1885) was one of the two greatest Portuguese novelists of the nineteenth-century, as well as a playwright, poet and polemical writer, the most prolific author in the Portuguese language and the first to be able to live from the income of his writing. See Bell, *Portuguese Literature*, pp. 295-9, *et passim*; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 813-32, *et passim*; José-Augusto França in Machado, ed., *Dicionário de literatura portuguesa*, pp. 112-5; Aníbal de Castro in *Biblos*, I, 864-79; *Dicionário cronológico de autores portugueses*, II, 112-8: "O nosso maior prosador do século XIX e porventura também o nosso maior ficcionista de todos os tempos, Camilo Castelo Branco é possivelmente o mais lido dos escritores portugueses"

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

* Innocência II, 15. Manuel dos Santos, *Revista Bibliografica Camiliana* 438. Almeida Marques 434. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 750. OCLC: This edition not located; the earliest cited is the third edition, 1864 Porbase



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locates only a single copy, in the Biblioteca Nacional de Portugal. Hollis cites a copy in the Houghton Library. Not located in Copac, which only cites a single copy of the second edition at British Library. KVK (51 databases searched) locates only the copy cited by Porbase of this first edition, a single copy of the second edition at Österreichische Nationalbibliothek, and a single copy of the third edition, at Bibliothèque nationale de France.

One of Camilo's earliest works

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

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

Camilo [Ferreira Botelho] Castelo Branco (1825-1890, created 1.º Visconde de de Correia Botelho in 1885) was a novelist, playwright, poet and polemical writer—the most prolific author in the Portuguese language and the first to be able to live from the income of his writing. See Bell, *Portuguese Literature*, pp. 295-9, *et passim*; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 813-32, *et passim*; José-Augusto França in Machado, ed., *Dicionário de literatura portuguesa*, pp. 112-5; Aníbal de Castro in *Biblos*, I, 864-79; *Dicionário cronológico de autores português*, II, 112-8: “O nosso maior prosador do século XIX e porventura também o nosso maior ficcionista de todos os tempos, Camilo Castelo Branco é possivelmente o mais lido dos escritores portugueses”

* Innocência II, 15: without collation; cf. IX, 10 for the second ed. Santos, *Revista bibliográfica camilliana* 23: “bastante rara.” On Camillo as a dramatist and on this play, see Duarte Ivo Cruz, *História do teatro português: O ciclo do Romantismo*, pp. 96-100. NUC: DCU-IA. Not located in OCLC.

32. CASTILHO, Antonio Feliciano de. *O outono, collecção de poesias.* Lisbon: Imprensa Nacional, 1863. 8°, early twentieth-century burgundy quarter straight grained morocco over decorated cloth boards (very slight wear at corners), flat spine gilt (insignificant rubbing), top edge rouged, other edges uncut, original printed wrappers bound in. In fine condition. Rubber stamp of the Direcção da Associação Commercial da Povoia de Varzim in upper outer corner of page v. (1 blank l.), xxxv, 274 pp., (1 blank l.). \$300.00

FIRST EDITION of this collection of 40 poetical works (28 original, 12 translations) previously published in various literary periodicals from 1844 to 1861. Castilho intended this as a sequel to his earlier collection, *Excavações poeticas* (Lisbon, 1844). Included are his translation of the opera libretto for *Adriana Lecouvreur* (version by Achilles de Lauzières) and several songs and dramatic monologues inspired by actresses and divas who

performed at the Teatro de São Carlos, Lisbon. A second edition was published Lisbon, 1905.

Castilho ranks (with Almeida Garrett and Herculano) as one of the three best Romantic writers in Portugal, and Bell notes that "His *quadras* ... and his blank verse are alike so easy and natural, his style so harmonious and pure that, despite the lack of observation and originality in these long poems, they have not even to-day lost their place in Portuguese literature." Castilho published numerous works of poetry and prose, founded and edited the *Revista universal lisbonense* (1841-45), and began the series "Livreria Classica Portuguesa," for which he wrote the studies of Bernardes and Garcia de Resende. He also translated works of Ovid, Molière, Anacreon and Goethe—his *Faust* translation is particularly well known for the controversy it raised among students of German language and literature ("a questão faustina"). Following Almeida Garrett's death and Herculano's retreat to Val-de-Lôbos, Castilho became the leading figure of the Romantic movement. His 1865 prologue to a work by Pinheiro Chagas, which condemned the young writers of Coimbra (Antero de Quental, Teófilo Braga, Vieira de Castro) for "nebulosidade," incited Quental to write *Bom senso e bom gosto*.

Castilho (1800-75), a native of Lisbon, became blind at the age of six but nevertheless went on to earn a degree in law from Coimbra. Aside from his literary production, he invented a new method for teaching children to read, the "methodo portuguez," and attempted to implement it while serving as Commissario Geral de Instrução Primaria.

* Innocência VIII, 133-4. Azevedo-Samodães 667. Avila-Perez 1496. Monteverde 1475. Palha 924: without collation. Not in Ameal. Bell, *Portuguese Literature* pp. 299-300. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 810-4. NUC: MiU, CoU, OCL, MH, NcU, KU. OCLC: 657689800 (University of Michigan).

33. CASTRO, Eugénio de. *O Rei Galaor. Poema dramático.* Coimbra: F. França Amado, 1897. 8°, original printed wrappers (slightly faded; spine defective). Printed in green and black throughout. Light brown-ink. Uncut. In good to very good condition. Signature of "José Dias // Coimbra, Nov. 1916" on front cover. 77 pp., (1 l.). \$125.00

FIRST EDITION, produced in a reduced but unjustified printing. The Brazilian Araujo Viana based an opera on this dramatic poem.

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

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

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

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

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

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

First separate edition of this play, or novel in dialogue form. It had appeared in a volume with two other works by the author titled *Notas e Ficções*, Rio de Janeiro: H. Garnier (1893?). The present volume contains an errata on the penultimate unnumbered leaf recto, with a note by the author of 31 lines on the verso, dated 2 September 1896, which is presumably new to this edition.

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

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

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

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

Chagas (1842-1895), translator of Alexandre Dumas, Jules Verne and other French authors into Portuguese, was an influential journalist as well as a greatly appreciated orator. He carved a political career in the Partido Regenerador, being elected a deputy to Parliament, and serving as Minister of Marine from 1883 to 1886. As a literary critic he attacked the "Geração de 70" during the period of the polemic termed the "Questão Coimbra" or "Bom Senso e Bom Gosto" initiated by Antero de Quental. In fact, it was an afterword by Antonio Feliciano de Castilho published in Pinheiro Chagas' *O poema da mocidade* (1865) that set off the controversy. Pinheiro Chagas also defended in Parliament the government's decision to close down the Conferências do Casino, as well as writing an official memorandum recommending against allowing Eça de Queiroz's *A relíquia* to be considered for a literary prize given by the Academy of Sciences. He was caricatured as "Brigadeiro Chagas" by Eça de Queiroz, who satirized his ultra-romantic patriotism, calling Pinheiro Chagas a mere "curiosidade arqueológica".

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

37. *Confronto: colecção antológica. Dirigida por Manuel Breda Simões. Volumes I-II, a complete run.* 2 volumes. Coimbra: Coimbra Editora, 1946. 8°, original printed wrappers (some spotting and chipping). Scattered black-and-white illustrations in the text. Unopened. Browning; first quire of vol. II pulling loose. Overall a good to very good set. (4 ll.), 259 pp., errata slip; (4 ll.), 270 pp., (1 blank l.).

2 volumes. \$300.00

FIRST and ONLY EDITION, a COMPLETE RUN. Published under the direction of Manuel Breda Simões, this review mixes Portuguese and foreign authors, publishing poetry, short stories, novellas, theater and essays. The first volume includes a novella by Pearl S. Buck illustrated by Júlio Pomar; poems by W.H. Auden, Afonso Duarte, and

Pablo Neruda; stories by François Gachot and Ricardo Serra; a two-act farce by Federico García Lorca preceded by Guillermo de Torre's essay on the life and work of García Lorca and followed by an essay "A rima em 1940" by Louis Aragon. The translations are by Arquimedes da Silva Santos, Joaquim Namorado, Jorge Emílio, Manuel Breda Simões, and Maria Francisca.

The second volume, published the same year, adds *Cadernos de arte e literatura* to the subtitle. It includes two short stories by Chekhov, a novella by García Lorca, a previously unpublished short story by Miguel Torga, two previously unpublished poems by António de Sousa, an unpublished short story by Branquinho da Fonseca, an unpublished poem by Carlos de Oliveira, an unpublished essay by Adolfo Casais Monteiro, a poem by Louis Aragon, a novella by Louis Bromfield, and three unpublished poems by Jorge Emílio. There are also previously unpublished essays by Paulo Quintela (on Goethe) and A. da Costa Ferreira (on theater). Biographical and critical notes are supplied by Joaquim Namorado, Jorge Emílio, Manuel Breda Simões, Ricardo Serra and Tomaz Ribas. Translations are by Carlos de Oliveira, Eugénio de Andrade, Paulo Quintela, Ricardo Serra, and Tomaz Ribas. There are previously unpublished designs by António Pedro and Cícero Dias.

* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) p. 115: giving publication date of 1964 (surely a typo); *Dicionário da imprensa periódica literária portuguesa do século XX* (1999) II, 179-80: giving correct date of publication. Not in Carneiro da Silva, *Jornais e revistas do distrito de Coimbra* (1947). NUC: WU, CtY, MH, NNC. OCLC: 5198606 (2 vols., at Columbia University, University of Illinois, Indiana University, Harvard University, Rutgers University, University of Wisconsin-Madison); 31021129 (apparently only vol. 1, Yale University); 761312441 (Google book, but apparently not digitized). Porbase: "existe apenas o 1º v.," locating 2 copies at the Biblioteca Nacional de Portugal and 1 each at Fundação Calouste Gulbenkian, Universidade Católica Portuguesa-Biblioteca João Paulo II, and Universidade de Évora. Copac locates a copy at the British Library, without specifying number of issues.

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

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

Luciano [Baptista] Cordeiro [de Sousa], a native of Mirandela, Trás-os-montes who spent most of his early years in Madeira (1844-1900), was a Portuguese author, literary

critic, historian, geographer, and politician. He founded the Sociedade Geografica de Lisboa in 1876, and was very actively involved with that institution. As a parliamentary deputy he represented Mogadouro in the legislature of 1882-1884, and Leiria in that of 1884. In addition to various government posts relating to education, he was administrator, on behalf of the government, of the Companhia dos Caminhos de Ferro da Zambézia, and defended Portuguese interests in Africa at the Colonial Geographical Congress in Paris in 1878, and the Berlin Conference of 1884.

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

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

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

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

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

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

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

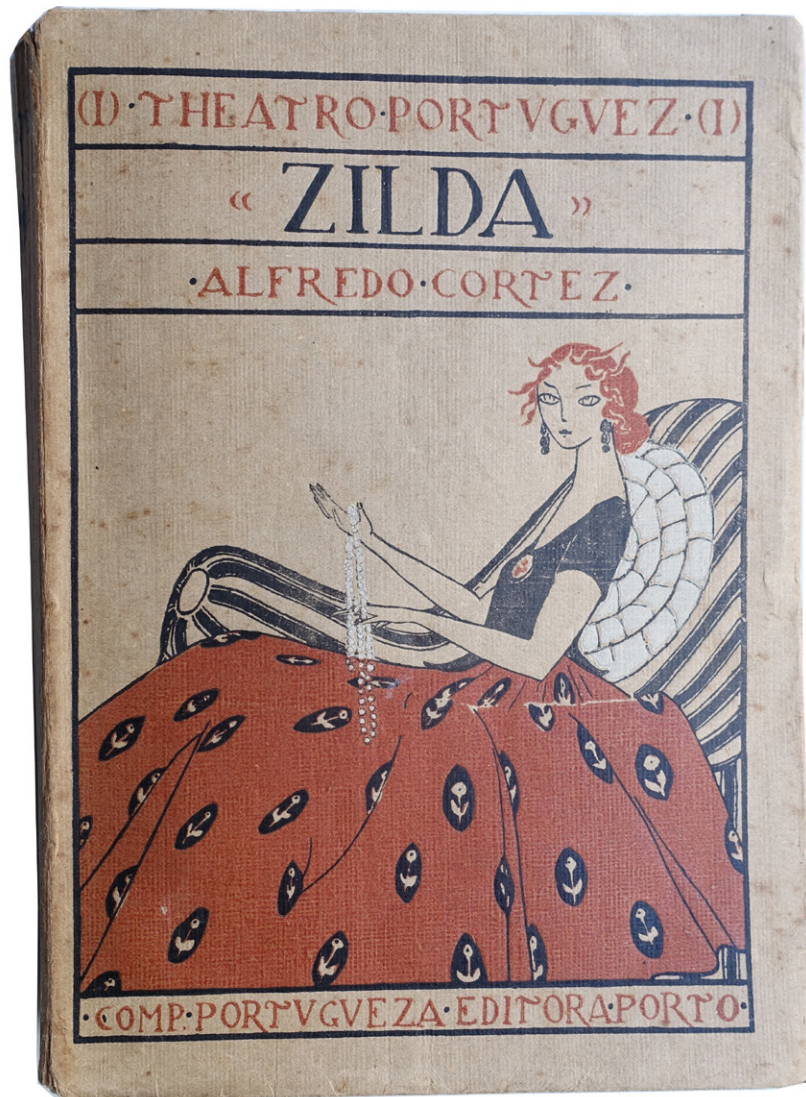
Cortez (or Cortês, as the some pedantic present-day cataloguers would have it; 1880-1946), a lawyer with a degree from Coimbra University, is described by Rebello as "figura cimeira da dramaturgia portuguesa ... a sua obra, de expressão rigorosa e linear, quase ascética, acusa um perfeito domínio da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

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

41. CORTEZ, Alfredo. *Zilda. Peça em 4 actos. Ilustrações de D. Alice Rey Colaço, D. Milly Possoz, Jorge Barradas.* Porto: Companhia Portuguesa Editora, 1921. 8°, original printed wrappers (spine slightly worn at head and foot). In good to very good condition. Signature on title-page. 255 pp., with color illustrations (showing the sets) tipped to 4 pages. \$175.00

FIRST EDITION of the first play by the dominant Portuguese dramatist of the period between the First and Second World Wars. "Representada a primeira vez no Theatro Nacional Almeida Garrett, em março de 1921" [with cast list]--p. [4]. The four color illustrations depict sets from the original stage production tipped in. "Uma capa original de Alice Rey Colaço" (p. 12). *Zilda* is a psychological drama set in a working-class household; judging from the review laid into this copy, it was widely denounced as immoral when first performed.

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



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

* Rebello, *100 anos de teatro português* pp. 64-65. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1172. *Grande enciclopédia* VII, 814. See also Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 144-5; Maria Aparecida Ribeiro in *Biblos*, I, 1312-3; *Dicionário cronológico de autores portugueses* III, 230. Not located in NUC. OCLC: 35730195; 62275484; 245672556; 645318448; 645318449. Porbase locates three copies at the Biblioteca Nacional de Portugal and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Copac locates a single copy, at Manchester University.

*With Co-Author's Signed and Dated Presentation Inscription
To a Fellow Author*

*42. COSTA, Maria Velho da, and António Cabrita. *Inferno*. Almada: Íman Edições, [2001?]. Large 8°, original illustrated wrappers. In fine condition. Co-author's signed and dated six-line presentation inscription on title page: "Dez. 2001 // A Clara Ferreira // Alves // muito afectuosamente, // sua leitor incondicionavel // Maria Velho da Costa". One of 1,100 copies. 279 pp. ISBN: 972-8665-13-X. \$90.00

FIRST and ONLY EDITION of this play whose leading character is Camilo Castelo Branco. According to the preface, the play has three themes: *O Demónio do Ouro*, "focalizado na vida material"; *Onde está a felicidade?*, "que varre a vida sentimental do escritor"; and *Noites de insónia*, "um olhar sobre a escrita e a pulsão suicida de Camilo".

One of the most important names in contemporary Portuguese literature, Maria [de Fátima Bívar] Velho da Costa was born in Lisbon in 1938. One of the "Three Marias" who jointly wrote that milestone of Portuguese feminist literature, *Novas cartas portuguesas* (1972; 7th ed. 1998), she has been awarded a number of important literary prizes, and her work as a whole was recognized by the Prémio Virgílio Ferreira in 1997.

In addition to co-authoring this play, António Cabrita has written at least two volumes of fiction, and four of poetry. When this play was published, he was said to have had three other plays in the press.

Provenance: Clara Ferreira Alves (b. 1956), Portuguese journalist and writer. She was a part of the editorial boards of the newspapers *A Tarde*, *Correio da Manhã* and *Jornal de Letras*. She also worked as literary critic, editor, and editor-in-chief of the important weekly *Expresso*, in whose magazine section *Única* she published a column signed "Pluma Caprichosa" since 1995. Her essays appeared in the review *Máxima*, in *Diário Digital* and on Rádio TSF. In 2004 she turned down an offer to direct the *Diário de Notícias*. While serving as director of the Casa Fernando Pessoa, she revived a cleansed version of the revista *Tabacaria* after it had been closed down by the "Novo PIDE" for some politically incorrect opinions. On television she appeared on the program "Figuras de Estilo" with Vasco Graça Moura, and was the creator of the program "Falatório", transmitted on RTP2. At the time of writing she is one of the commentators on "Eixo do Mal" on SIC Notícias and co-author (with Mário Soares) of the program "O Caminho Faz-se Caminhando", on RTP1. She has published *Pluma Caprichosa* (Dom Quixote), *Passageiro Assediado* (Assírio & Alvim) and *Mala de Senhora e Outras Histórias* (Dom Quixote), and has participated in numerous conferences and congresses in Europe and America. She was a member of the jury for the Prémio Pessoa.

* On Maria Velho da Costa, see Maria Nazaré Gomes dos Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 151-3; also *Dicionário cronológico de autores portugueses*, VI, 492-4; and M. Helena Ribeiro da Cunha, in *Biblos*, I, 1337-8.

Moral & Philosophical Aims of Tragedy

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

\$150.00

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

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

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

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

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

\$10.00

FIRST and ONLY EDITION.

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

\$150.00

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

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

*46. CUPIDO, Manuel dos Reis, Fernando António Rodrigues, and Alfredo Lopes Coelho. *Cegadas no concelho de Cascais. Recolha, introdução e notas de João Carlos Camacho*. Preface by José Jorge Letria. Cascais: Câmara Municipal, 1997. 8°, original illustrated wrappers. As new. 80 pp., (1 l.), illustrated. One of 1,000 copies. ISBN: 972-637-041-8. \$18.00

FIRST and ONLY EDITION

* Not located in OCLC.

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

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

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

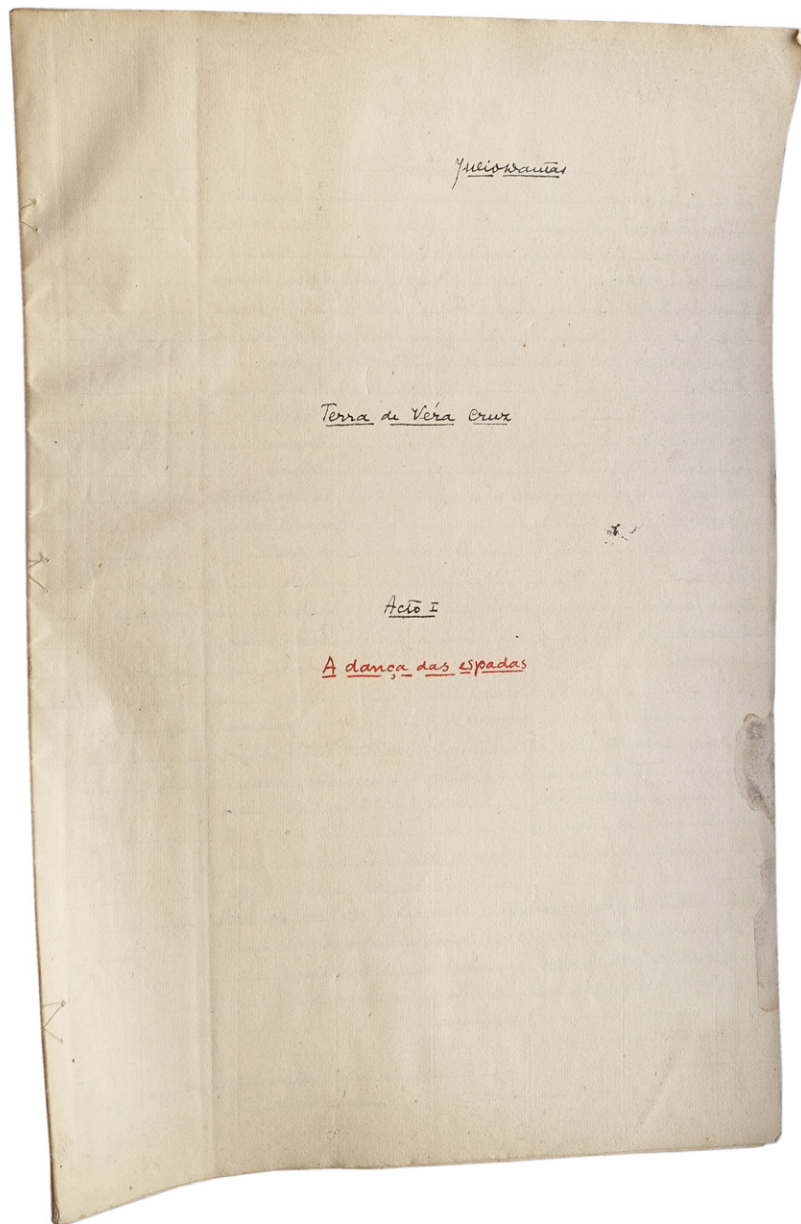
* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." NUC: WU, NIC,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

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

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

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

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



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*Significant Literary Archive of an
Important Modern Portuguese Writer*

49. DANTAS, Júlio. Collection of letters, drafts, and research notes; manuscripts, page proofs, etc. In Portuguese. 1880s-1950s. Most 8°, but ranging from 7 x 7 cm. to folio size. Written in Dantas's small but legible hand. In good to very good condition. About 725 leaves dating from the 1880s to the 1950s, with concentrations in the late 1880s and 1930s to 1940s. Includes many notes scribbled on the back of letters, typed copy, page proofs, etc. \$6,800.00

A collection of about 725 pages by one of the most well-known early twentieth century Portuguese authors. It includes many working drafts and research notes, ranging from the 1880s to the 1950s with concentrations in the 1880s and 1920s to 1950s. Physician, playwright, poet, journalist, diplomat and academic, Júlio Dantas (Lagos, 1876-Lisbon, 1962) is most famous for *A ceia dos cardeais*, which went through 48 editions from 1902 to 1962 and translations into French, Spanish, Catalan, Italian, English, German, Swiss, Danish, and Japanese. Its influence may also be judged by the fact that no fewer than 49 parodies of it are listed in Campos Ferreira Lima's *As parodias na literatura portuguesa*.

The opening salvo of the Portuguese Modernist movement was José de Almada Negreiros's *Manifesto anti-Dantas* (1915), a rare work. Almost the entire edition of this ferocious attack was said to have been purchased and then destroyed by Dantas.

Son of a military officer, Dantas attended Lisbon's Colégio Militar, then studied medicine at the University of Lisbon. In 1893 he published his first article, in *Novidades*. His first book of verse, *Nada*, appeared to wide acclaim in 1896, while Dantas was still in school. *O que morreu de amor*, his first play, was staged in 1899—the same year he defended his thesis *Pintores e poetas de Rilhafoles*, on the artistic manifestations of inmates of the Rilhafoles lunatic asylum. For a time, Dantas served as a physician in the Portuguese army, specializing in psychiatry.

He published numerous dramas and novels on historical subjects, the most famous of which was *A ceia dos cardeais* (*The Cardinals' Supper*), 1902. His *A Severa* was made into the first Portuguese film with sound in 1931.

Dantas was also a prominent public figure, as Inspector das Bibliotecas Eruditas e Arquivos (1912-1946), president of the Academia das Ciências de Lisboa (beginning in 1922), minister of Education (1920), minister of Foreign Affairs (1921-1922, 1923), and ambassador to Brazil (1941-1949).

This collection

The collection, with some 725 leaves, occupies about 22 linear centimeters. Size of the leaves ranges from about 8 x 8 cm to folio size; most are octavo. Many notes are scribbled on the back of letters, typed copy, page proofs, etc. The collection falls into 7 parts.

Part A: Material from Dantas's years at the Real Colegio Militar, ca. 1888

1. Letters from Julio to his parents: 9 letters, 32 ll. total, including one dated December 12, 1888, reporting on an accident with an olive pit that required medical intervention.
2. Two school exams, 1884 and 1885. 2 ll.
3. Poem in manuscript, "Pedi-t'um beijo." 1 leaf.
4. Draft of a short story, main character Miguel Maurs. 2 ll.
5. Small pencil sketch of a castle, signed Julio Dantas.
6. Visiting card inscribed to his mother, with "Alumno do Real Collegio Militar" printed on it.

Part B: Dramatic works

1. Untitled play, copied neatly in red & black, but the final 5 ll. are partly in pencil and appear to be a working draft. 16 ll., 4to. Characters include Leonor, Pergolini, Monsenhor, and others.

2. Untitled play, copied neatly in red & black, a few corrections. 35 ll., 4to. Characters include Leonor, Pergolini, and others.

3. "Terra da Vera Cruz," play in 4 acts, each act stitched separately. Copied in red & black. 52 ll., large folio. Act III includes a sketch for the set.

4. Untitled play ("Os tutores da menina" on envelope that follows this notebook). 46 ll., 4to notebook with blue wrappers, marbled edges. Characters include Capuleto, Paris, Madona, Bianca, Julieta, Romeu, and others.

Part C: Essays, speeches, books

Note: Most of these are not listed in "Julio Dantas, curriculum vitae, bibliographie, projection internationale de son oeuvre," Lisbon: Académie des Sciences, 1950. Chances are they were published in newspapers, if at all.

1. "Futuristas," with mention of Picasso and Eduardo Vianna. A few minor corrections. 10 ll. Mentions date 1900.

2. Essay on psychiatry. 6 ll., working copy. Mentions the World War.

3. Essay addressed to Illmo. Sr. Dr. Giu[?]tal Machado, illustre membro do Directorio [?], possibly on poetry. Working copy, 17 ll. (many of them scraps). One scrap on verso of a letter dated 1925.

4. Essay on politics, 7 ll., working copy. Mentions Poland and Soviet Russia. Possibly 1930s.

5. Essay mentioning events of the 18th-19th centuries. 12 ll. Working copy. Text mentions the date 1931.

6. Essay on the unity of Portuguese language, with references to the Academia's *Vocabulario* and Brazilian literature; possibly a speech given in Brazil. 29, (1) ll. plus ll. 18-20, which are written in another hand but have Dantas' corrections. Date 1931 is mentioned in the text. [Dantas published "A unidade da língua portuguesa" in 1929.]

7. Essay on the *Vocabulario da lingua portuguesa* published by the Academia das Ciencias. 7 ll., working copy. Mentions a law of 1931.

8. Essay on Propriedade Literaria. 5 ll., working copy. Dates 1935 and 1936 mentioned in the text.

9. "Breves comentários à actual legislação sobre a propriedade intelectual." 25 ll., folio; typed copy. Date 1916 mentioned in text, and decree no. 13.725. Includes comments on radio and film.

10. "Italia e Portugal." Copied and signed by Dantas, in blue and red. A mostly clean copy, double-spaced on lined paper. 19 ll., (1 blank). Probably written ca. 1940: mentions the tercentenary of Portugal.

11. "Discurso inaugural das comemorações nacionais, pronunciado na sessão solenne da Assembleia Nacional, na noite de 2 de Junho de 1940." Page proofs from Bertrand, with some corrections by Dantas. 25 ll.

12. Speech given at the Academia das Ciencias to honor two jurisconsults. Working copy, 11 ll., signed. Mentions the Restauração several times, so possibly ca. 1940.

13. Essay on the history of periodical printing in Portugal. 7 ll., working copy. On the 300th anniversary of the printing of the first periodical in Portugal, which appeared in 1641.

14. Essay on Aristophanes. 7 ll., working copy. Partly written on the verso of a letter dated 1941.

15. Essay, with newspaper clipping written by Agostinho de Campos on D. Duarte's *Leal Conselheiro*. Working copy of essay, 3 ll. 1942.

16. "Marcha triunfal, manuscrito original. Narrativas de epopeia militar portuguesa do século XII ao século XX. Segunda edição, revista. Livraria Bertrand, 1961." Copy for the printer, with a few corrections. Includes manuscript copy of the first title page, with date 1954. 174 ll.

17. Essay or speech, possibly given in Brazil (refers to his return to Portugal). 8 ll., working copy, possibly incomplete. N.d.

18. "Matar," essay on Fr. Boaventura di Maria Santissima. A few corrections. Folio, 6 ll. With an earlier draft, 13 ll., tall 8vo.
19. "Quintas-Feiras," essay on the Conferencia de Bogotá. Clean copy, 7 ll.
20. Speech (?) given at beginning of Semana Santa. 4 ll., working copy. N.d.
21. Introduction to a work by Aurora Constança on child psychology, with Dantas' thoughts on his own feelings toward children. Clean copy for the printer, signed, with inscribed card of Aurora Constança clipped to it. 11 ll.

Part D: Clippings and page proofs

1. "A 'Portingaloise'," clipping pasted to 4to-size sheets, with revisions and corrections by Dantas; signed by him at the end. 4 ll.
2. "Eterno feminino," crossed out to read "Reparação." Revised and corrected proofs for an article, pasted on 4to sheets. 4 ll. [Article "Eterno feminino" published in 1929.]
3. "O espectro de Briand." Essay with "Genebra, 1937" following title. Newspaper clippings mounted on 8vo sheets, with extensive additions and corrections.
4. "Retrato de Portugal," printed in *Correio de Manhã* of Rio de Janeiro, July 6, 1941. A review of Christian de Caters' *Portrait de Portugal*. Mounted on paper from a clipping service in Lisbon.
5. "Comemorações do 1º Centenário do Nascimento de Antero de Quental, realizadas pela Academia de Coimbra," cover article (signed) for *Via Latina*, Quenzenário, órgão da Associação Académica de Coimbra. Ano II, no. 10 (April 30, 1942). Tabloid format.
6. "As Duas Geometrias," newspaper clipping; a dialogue between Euclides and Dantas. With 13 ll. of manuscript notes, and a copy of "O Domínio do delírio e da alucinação," inscribed by the author, Egas Moniz, to his "grande amigo e eminente Presidente da Academia das Ciências" (offprint from *A Medicina Contemporânea*, 1948). [Dantas published "A psicocirurgia de Egas Moniz e o professor Walter Freeman" in 1948. Egas Moniz and Walter Freeman were pioneers in lobotomy.]
7. Introduction to a book by Dr. António Horta Osório, a jurisconsult, on the psychology of art. Page proofs with numerous corrections and a request to send revised page proofs. 2 ll.

Part E: Notes & articles for research

1. Pinto de Carvalho, "O chapéu feminino durante o século XIX," pp. 430-40 from an unidentified magazine. The latest hat illustrated is dated 1905.
2. Two newspaper clippings on the Feira da Luz, with 2 ll. of notes scribbled on the back of a document dated 1910.
3. Notes on horses, including a newspaper clipping and about 20 ll. of notes by Dantas. One page of notes on verso of a letter dated 1926.
4. On intellectual property and copyright issues, ca. 1932?
 - a. Letter to Dantas dated 1923, with a typed copy of a law dated May 10, 1919.
 - b. Letter from Antonio Ferrão, 11 ll.
 - c. Letter from Fidelino de Figueiredo, 1 l.
 - d. Other letters on this issue, 9 ll.
 - e. Notes by Dantas, 11 ll.
5. On 18th-century art. 2 ll., the first on the letterhead of the Hotel Ritz, Madrid, with the printed date 193__.
6. Notes on Spanish history, French literature (1920s-1930s), German literature (18th century), in all 28 ll.; plus an article on psychiatric patients (1935), a newspaper article in French on basses-danses, and an offprint of the article "Linearidade" by Aureliano de Mira Fernandes, inscribed to Dantas (1940). This whole group was placed in the wrappers of a notebook, although the connection between the items is not obvious.
7. Notes on politics? 22 ll., possibly from the 1940s or 1950s.
8. Research notes, assorted subjects: 22 ll. in 8vo, plus 15 notepad pages (apx. 3 x 3").
9. Notes in an envelope labelled "O escritor e a politica (apontamentos)," 5 ll. from a small notepad.
10. Notes on Oscar Wilde. 6 ll., 8vo.

11. Notes on 19th-c. art, especially works that show kissing. 14 ll. from a small notepad.
 12. Notes on art (?). 12 ll., 4to. Scribbled on verso of page proofs for an article on the 18th century?

13. Genealogical notes, on the letterhead of the Academia das Ciências de Lisboa, Vice-Presidência.

14. Notes on Portuguese literature (?). 7 ll., 4to.

Part F: Miscellaneous items by Dantas, including *curricula vitae*

1. Questionnaire filled out in manuscript for the *Dictionnaire universel du génie contemporain* (Paris), ca. 1909. 2 ll., folio.

2. Letter to Antonio Ferro, on the letterhead of the Academia das Ciências de Lisboa, Presidência. 10 ll., 8vo.

3. Curriculum vitae, ca. 1932. Handwritten draft (5 ll.) and typed copy (5 ll.), including bibliography.

4. "Júlio Dantas, Curriculum Vitae, Bibliographie, Projection Internationale de Son Oeuvre." Lisbon: Académie des Sciences de Lisbonne, 1950. 18 pp., (1 l.), with a bibliography on pp. 9-12.

5. Curriculum vitae, ca. 1958, with additions for 1960-1970 handwritten by Dantas's wife. 4 ll., folio.

Part G: Mementoes, official documents, etc.

1. Permission from the Secretaria da Guerra to "concorrer à cadeira de arte e literatura dramática" at the Real Conservatório de Lisboa. January 21, 1909. 1 l., folio.

2. Release from the army to take position as Inspector das Bibliotecas Eruditas e Arquivos. May 24, 1912. 1 l., folio.

3. Postcard with photo of a man; on the verso, "Ultimo retrato de José Antonio Moniz, fallecido a 16 Feb. 1917."

4. Letter from the publisher Aillaud, regarding the imprisonment of José Lello's father. 1918. 1 l., folio.

5. Printed article listing works by Dantas published abroad and in translation. 1920s. 3 ll.

6. Receipt for membership dues in the Partido Republicano Nacionalista, for October to December 1928.

7. Three black-and-white photographs, 24.5 x 18 cm., showing official ceremonies involving Dantas. In one, several civilians are offering the Nazi salute on one side of Dantas, while British (?) naval officers salute in standard form on the other; Dantas looks on impassively.

8. Award of the Ordem Militar de Sant' Iago da Espada. November 19, 1951. 1 l., folio.

9. Poem "A Julio Dantas," by Carvalho Mourão. Printed at the Typ. Anuario Commercial, n.d. 2 ll., printed in black and orange, 4to.

10. "Cinzas," poem by António Vieira. Manuscript, one side of a leaf, 8vo, n.d.

11. Two letters written to Dantas' widow, regarding commemorations in his honor. 1963.

12. "Evocação de Júlio Dantas no 1º centenário do seu nascimento: duas raridades bibliográficas do médico militar," by Alberto Iria. Offprint from the *Anais da Academia Portuguesa da História, II série*, vol. 25 (1979). Pages 361-84.

13. Miscellaneous official notices and mementoes, sizes folio, 8vo, and smaller. 8 ll. in manuscript, 1 clipping, 1 printed program.

* On Dantas, see Fonseca, *Aditamentos* pp. 260-1; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) pp. 269, 488, 740, 958, 972; Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." Also Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, p. 161; João Bigotte Chorão in *Bíblas*, II, 5-6; David Mourão-Ferreira in Jacinto do Prado Coelho, ed., *Dicionário de literatura*, I, 247 and *Atualização*, I, 281; *Dicionário cronológico de autores portugueses*, III, 175-7.

50. DANTAS, Júlio. *Don Ramon de Capichuêla. Saynete em verso sobre um motivo castelhano.* Lisbon: Livraria Classica Editora de A.M. Teixeira & C.^{ta}, 1911. 8°, original printed wrappers (very slightly soiled and foxed). In very good to fine condition. 32 pp. \$150.00

FIRST EDITION of a play set in seventeenth-century Spain. There is a cast list, naming two actors, on p. [6]. Other editions appeared in 1918, 1922, 1939 and 2002. There was also a Spanish translation published in Madrid, 1917. According to a note on the half title, the play was performed for the first time at the Theatro do Pará on the night of 7 July 1911.

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

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

With Author's Signed Presentation Inscription

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

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

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. His major work, *Ceia do cardeaes*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no

fewer than 49 parodies. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." OCLC: 362401044 (formerly located but no longer appears: University of California-Santa Barbara); only the first edition located on 29 November 2019: 1080058132 (Internat Resource: Galiciana Digital). Porbase locates other editions, but not this one. Copac lists the first and fourth editions. KVK (51 databases searched) locates a copy at the Staats- und Universitätsbibliothek Hamburg.

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

FIRST and ONLY EDITION.

Farce

53. *A Encamizada, ou o Amante Labrego, farça jocosa, e reformada ao gosto do teatro portuguez.* [Colophon] Lisbon: Na Impressão Regia, 1806. 4°, later brown-and-beige machine-marbled wrappers. Light browning, some soiling. Very minor marginal worming. In good condition. Scattered early ink corrections to dialogue and stage directions. Two old ink manuscript additions on title page: "Joze Carneiro Ponça" [?] under list of characters, and "Carneiro" [?], apparently trial signatures. Old ink initials at end of text ("PC"?). 16 pp. \$100.00

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

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



Item 54

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

54. ENRÍQUEZ GÓMEZ, António [or Henriquez Gomez, or Henriques Gomes, or Enriquez de Paz]. *Academias morales de las musas* 2 works bound together. Bordeaux: Pedro de la Court, 1642. 4°, nineteenth century quarter calf over marbled boards (worming to leather on upper cover), two black leather labels, gilt letter, edges sprinkled red. Copper-engraved title-page. Full-page copper-engraved portrait. Woodcut initials, elaborate woodcut headpiece at beginning of dedication, repeated on pp. 1, 115, 227, and 323, other woodcut headpieces and typographical vignettes. Ruled divisional titles on pp. 75, 181, and 275. Title backed. Minor worming, almost exclusively in margins, but touching a few letters of text. Some small, fairly light waterstains, restricted to first 60 or so pages, a bit larger and slightly heavier in first few leaves. Light browning. Overall in near good condition. Engraved title, (12 ll.), engraved portrait, 478 pp., (2 ll.). Leaves ii and ii2 bound after ii3 and ii4; several leaves incorrectly signed. *2 works bound together.* \$6,000.00

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

A comparison between this and the third edition, which we once had in hand, revealed a number of differences. According to Salvá the second of Valencia, 1647, has the same preliminaries and text as the first, differing only in that it does not contain the portrait of the author found in the first edition. This 1642 edition contains a dedication in verse by the author to the D. Ana of Austria, eldest daughter of Philip III of Spain, Queen of France and Regent for her minor son, Louis XIV, while the 1660 edition contains a dedication by Gregorio Rodriguez to Gaspar Haro y Guzman, in prose. Both contain an "Apologia" by the Portuguese Jewish writer Manuel Fernandez Villa Real (a.k.a. Manoel Fernandes Villareal), which had also appeared in the second edition of 1647, as did a "Prologo" by the author, with significant critical literary comments, though in this third edition with an omission of a paragraph about Manuel Fernandes Villareal which had been included here in the original. The "Apologia" was omitted from several later editions. In this first edition there are listed 11 "Interlocutores de las Academias" while in the third edition 14 "Interlocutores que hablan en las Academias" are listed. There are other minor differences throughout in orthography. The comedy "Contra el amor no ay enganos" has 10 "Personas" listed at the beginning in the first edition, and only 9 in the third, while the comedy "Amor con vista y cordura" lists 9 "Personas" in the first edition, and 10 in the third.

Scholarly accounts of the author's life differ widely, and much research remains to be done to sort out the conflicting assertions, although the following may be reasonably accurate. Enríquez Gómez (1600-1663), the son of Portuguese Jews, was probably born in Cuenca (some say Segovia, others Lisbon). Entering the military at the age of 20, he rose to the rank of captain before fleeing to France in 1636 amid growing suspicions concerning his religious beliefs. He lived in Bordeaux, Rouen, and Paris, where he secured an appointment as secretary to Louis XIII. While in France Enríquez Gómez also pursued a distinguished career as a novelist, poet, and playwright. There are rumors of earlier *pliegos* or *sueltas*; his first certain published book (preceded only by a pamphlet, *Triumpho*

lusitano, which appeared in 1641), *Academias morales* (Bordeaux, 1642), contains various poetical works and four *comedias*. Surely due to its rarity, some bibliographers, never having seen a copy, repeat the erroneous and improbable date of 1612 instead of 1642 for the first edition. Two years later he published perhaps his best-known work, the picaresque novel in verse *El siglo pitagórico y vida de D. Gregorio Guadaña* (Rouen, 1644). Enríquez Gómez's dramatic output numbers over two dozen *comedias*, most composed in the Calderonian manner, and possibly includes several written under the pseudonym(?) Fernando de Zárate. The Inquisition was a frequent target of Enríquez Gómez's pen, especially in the second part of his *Política angélica* (Rouen, 1647) where he called for various reforms, particularly relaxation of its emphasis on *limpieza de sangre* which had perhaps prompted his own flight a decade earlier. Despite having been burned in effigy at an *auto da fé* in Seville in 1660, Enríquez Gómez returned there shortly afterward. He was arrested by the Inquisition and died in Seville in 1663, perhaps while still imprisoned.

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

BOUND WITH:

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

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

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

78 *LA SULLAMITIDE*
 CAPUT SEXTUM. SALOMONE.

Non più: tacete
 Alme innocenti,
 Che all' alte mete
 I vostri accenti
 Non giungono del Bel, che m'innamora;
 E la Luna, l'Aurora, il Sole, e 'l Campo
 Di sua gloria infinita è un breve lampo.

Fine dell' Atto Quarto.



Aut. Scilla inu. et del.

Io: Carolus Allet scul.

ATTO

Illustrated Drama

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

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

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

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

***56. EURIPIDES. Euripidou IppolutoV StefanoforoV.** *Hippolyto de Euripides vertido do grego em portuguez pelo director de huma das classes da Academia Real das Sciencias* Lisbon: Typografia da mesma Academia, 1803. 4°, disbound with later marbled wrappers, text block edges sprinkled blue and brown. Facing pages in Greek and Portuguese. Two small round wormholes in upper inner blank margins throughout. Otherwise clean and crisp. Overall in good condition; internally very good. (2 ll.), 161 pp., (1 l. advertisement). \$375.00

FIRST and ONLY EDITION [?] of what may be the only translation of the *Hippolytus* into Portuguese. The translation is by Joaquim de Foyos. This nicely printed work is additional evidence of reviving interest in the study of Greek in Portugal during the early nineteenth century. In 1804, the year following the publication of this work, Custodio José de Oliveira, one of the literary directors of the Imprensa Regia in Lisbon, published his *Diagnosys typografica dos caracteres gregos, hebraicos, e arabigos ...*, an aid to those setting type in those languages at the Imprensa Regia. The two pages of advertisements at the end list 36 works published by the Academia Real das Sciencias.

* Gonçalves Rodrigues, *A tradução em Portugal* 2493: giving collation as 161, 2 pp. Not in Innocêncio. Not in Welsh or *Greenlee Catalogue*. *NUC*: DLC-P4, CtY, MH. OCLC: 457707203 (Bibliothèque nationale de France); 319979568 (173 locations: most appear to be online resources). Not located in Porbase. Not located in Copac.

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

\$400.00

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

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

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

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

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

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

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

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

* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopedia*. XI, 221-2. Not in Hollis or Orbis. WorldCat cites copies [without distinguishing the first from the second "milhar"] at the NYPL, University of North Carolina (Chapel Hill), Indiana University (Bloomington), University of Illinois (Urbana), University of Wisconsin (Madison), University of Newcastle, and the Fask-Bibliothek. Copac cites only the Newcastle copy. Not located in Melvyl.

*60. FERRO, António. *Mar alto: peça em 3 actos. Prefácio do autor*. Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.^a [on title page], 1924. 8°, original printed wrappers (minor wear; spine sunned). Slight toning, but paper not brittle. Overall in good to very good condition. [3]-184 pp., (11 ll.), 1 blank l. Lacks half title. \$35.00

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

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

* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopedia*. XI, 221-2. Not in Hollis or Orbis. WorldCat cites copies [without distinguishing the first from the second "milhar"] at the NYPL, University of North Carolina (Chapel Hill), Indiana University (Bloomington), University of Illinois (Urbana), University of Wisconsin (Madison), University of Newcastle, and the Fask-Bibliothek. Copac cites only the Newcastle copy. Not located in Melvyl.

*61. **FRANÇA, José-Augusto.** *Azazel, peça em três actos.* Lisbon: Editorial Sul Limitada, 1956. 8°, original printed wrappers (light waterstains to spine). Unopened. Overall in very good condition. Author's signed and dated presentation inscription on blank p. [1]: "Para o Urbano Tavares // Rodrigues, // um 'Azazel', em // re-lembrança // amistosa // do // J-A França // Nov 58". 108 pp., (2 ll.). \$300.00

FIRST and ONLY EDITION of this three-act play, the author's lone dramatic work. Urbano Tavares Rodrigues is said by Luiz Francisco Rebello to have observed that this play is "situada na linha de um 'niilismo irónico', que mantém nexos evidentes com o pensamento existencialista de um Sartre, ou, talvez mais ainda, um Camus."

José-Augusto França (born Tomar, 1922) is one of Portugal's most distinguished art and cultural historians, as well as an important critic, literary figure, and intellectual. He was a leader in the introduction of surrealism to Portugal. After a long absence, he returned to writing fiction; between 2002 and 2010 he produced eight new novels or novellas and three collections of stories.

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

* Luiz Francisco Rebello, *100 anos de teatro português*, p 77. See also Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 201-2; *Dicionário cronológico de autores portugueses*, V, 203-6; and Fernando J.B. Martinho in *Biblos*, II, 677-8. OCLC: 492491426 (Paris3-BUFr Portugais); 959155220 (Biblioteca de Arte Calouste Gulbenkian). Not located in Porbase. Not located in Copac. KVK (51 databases searched) only locates the copy in Paris cited by OCLC via Sudoc.

62. **GALSWORTHY, John.** *The Little Dream: an Allegory in Six Scenes.* New York: Charles Scribner's Sons, 1911. 8°, publisher's grayish green boards, author and short-title stamped in gilt on front cover. Uncut and partly unopened. In fine condition. Pictorial bookplate of Warren Thorpe. (2 blank, 2 ll.), 35 pp., (2 blank ll.). \$8.00

First American Edition.

63. GARRETT, João Baptista da Silva Leitão Almeida, [1.º Visconde de Almeida Garrett, 1799-1854]. *O Alfageme de Santarem, ou A Espada do Condestavel: drama em cinco actos.* [Colophon] (Rio de Janeiro): Typ. Imp. e Const. de J. Villeneuve, 1842. Folio (26.5 x 18.5 cm.), plain brown wrappers. Caption title. 2 columns. Brownd. 51 pp. \$300.00

Rare Rio de Janeiro printing of this important drama, described by Bell as "remarkable," and of special interest for its characters. It was first printed in Lisbon, 1842. Contemporaries recognized at once the political significance of the play, with its conflict between the king, the nobility and the people, and the authorities moved to prevent its performance.

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

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

* Innocência III, 315: mentioning that the play was reprinted in the *Arquivo Teatral* of Rio de Janeiro in 1842, but without further information. Bell, *Portuguese Literature*, pp. 287-92. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 764-65 and 749-83. Not located in NUC.

64. GARRETT, João Baptista da Silva Leitão Almeida, [1.º Visconde de Almeida Garrett, 1799-1854]. *Catão. Tragedia em cinco actos.* [Colophon] Rio de Janeiro: Typ. Universal de Laemmert, 1843. Folio (26.5 x 18.5 cm.), plain wrappers (front wrapper detached, spine a bit defective). Caption title. 2 columns. Some foxing. iv, 34 pp. \$400.00

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

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

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

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

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

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

***66. GARRETT, João Baptista da Silva Leitão de Almeida, [1.º Visconde de Almeida Garrett, 1799-1854].** *Obras completas de Almeida Garrett. Grande edição popular, ilustrada. Prefaciada, revista, coordenada e dirigida por Theophilo Braga*. 2 volumes. Rio de Janeiro and Lisbon: H. Antunes, Livraria Editora, n.d. [1904]. Folio (28.6 x 21 cm.), publisher's gilt-stamped purple cloth (slight wear; spines slightly faded) Illustrations in text, many full page. A very good to fine set. lxxviii pp., (1 l.), 836 pp.; (4 ll.), 840 pp. 2 volumes. \$300.00

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

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

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

One of the Most Famous Plays of the Sixteenth Century

***67. GUARINI, [Giovanni] Battista.** *Il pastor fido, tragicomedia pastorale*. Venice: Press. Gio. Battista Bonfadino, 1590. 4° (19.2 x 14.5 cm.), old limp vellum (lacks ties, soiled), horizontal manuscript title on spine, fore-edge cover extensions, text-block edges sprinkled red. Large woodcut printer's device on title page. Woodcut initials, several rather large. Typographical and woodcut headpieces, woodcut tailpieces and vignettes. Title page with some soiling and light to middling dampstains. Occasional light dampstains, mostly in some outer margins. Final leaf repaired with bottom fifth of recto missing, causing loss of last two

lines of text. In good condition. First line of leaf M3 recto corrected in ink in a contemporary hand. [138 ll.], signed A⁴, a², B-Z⁴, Aa-Ll⁴.

\$800.00

FIRST EDITION? The same year saw the appearance of a Ferrara edition, in 12°.

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

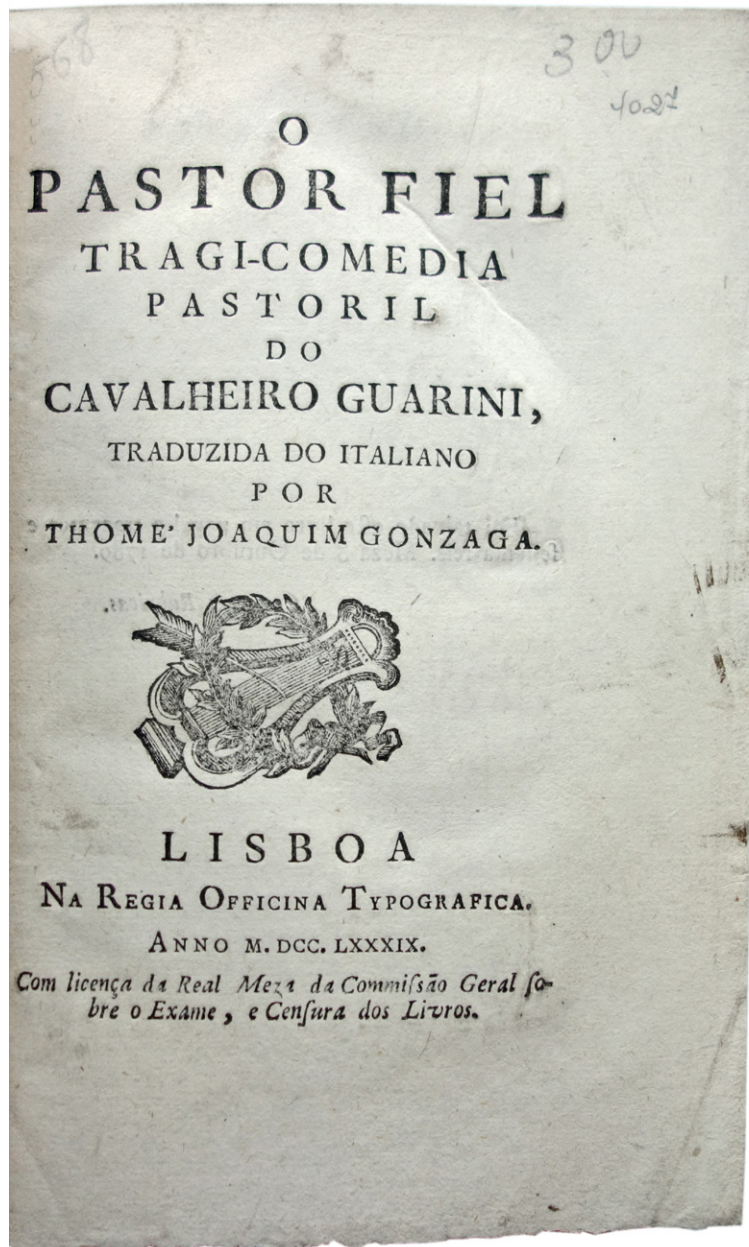
* Brunet II, 1774: "Edition rare et regardée comme la première de cette Pastorale". Chiesa. *Trento italiano del Cinquecento*, 122. Choix XIII, 21504. Gay III, 665: "Première édition rare". Graesse III, 167. Adams G1430. British Library, *Pre-1601 Italian STC*, p. 317. KVK locates copies at the Bayerische Staatsbibliothek München, Universitätsbibliothek der Freien Universität Berlin, Hauptbibliothek- Universitätsbibliothek Basel, Bibliothek Münsterergasse—Universitätsbibliothek Bern, Université de Genève, Staatsbibliothek zu Berlin Preußischer Kulturbesitz (war loss, not possible to consult this copy), Universitätsbibliothek Tübingen, Wolfenbüttel, Herzog-August-Bibliothek, Göttingen, Universitätsbibliothek Kiel, Wiemar—Herzogin Anna Amalia Bibliothek, Hamburg Staats-und Universitätsbibliothek.

*Suppressed Portuguese Translation, by a Brazilian
Bound with Two Plays by Voltaire in Portuguese Translation.*

*68. **GUARINI, Giovanni Battista.** *O pastor fiel, tragi-comedia pastoral do Cavalheiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga.* Lisbon: Regia Officina Typographica, 1789. 8°, mid-twentieth-century mottled sheep over decorated boards, flat spine gilt with crimson morocco lettering piece, gilt letter. Bound with two plays by Voltaire in Portuguese translation. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Very minor soiling to title page. Uncut, unopened, overall in very good to fine condition. viii, 293 pp., (1 integral blank l.). \$1,500.00

First Portuguese translation of Guarini's sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga. Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as Auditor Militar of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named Desembargador Honorario da Relação do Porto. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocêncio cites eight of these as "sendo indubitavelmente" the work of Gonzaga Neves. Gonzaga Neves died in Lisbon in 1819.

Innocêncio recounts the unlucky fate of this translation, its suppression and subsequent rarity: the Meza Censoria gave it permission to be published, then revoked the



Item 68

2000 707
MARIAMNE:
TRAGEDIA
DE
MR. DE VOLTAIRE,
TRADUZIDA
EM VERSOS PORTUGUEZES.



LISBOA:
NA OFFIC. DE SIMÃO THADDEO FERREIRA.
ANNO M. DCC. XC.

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

permission after the work had been printed and ordered that all copies sold be returned. After the Meza was abolished in 1794, the copies went to the Biblioteca Publica, and in 1838 were finally acquired by Gonzaga Neves' heirs and sold through a Lisbon bookseller.

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

Provenance: Delfim [de Brito Monteiro] Guimarães (1872-1933), author, bookseller, publisher and accountant; Raul [Maria] Xavier (1894-1964), sculptor and teacher, a native of Macau of mixed Chinese-Portuguese ancestry.

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

BOUND WITH:

VOLTAIRE, François-Marie Arouet de. *Mariamne: tragedia de Mr. de Voltaire, traduzida em versos portugueses.* Lisbon: Na Offic. de Simão Thaddeo Ferreira, 1790. 8°, 103, (1) pp. Woodcut vignette of harp with laurel wreath on title page. Typographical headpieces and dividers. Occasional light dampstains. Overall a very good, uncut, partially unopened copy.

First Edition in Portuguese [?].

* Gonçalves Rodrigues, *A tradução em Portugal* 1822 (citing the British Library copy only, but giving a collation of 103-130 pp., almost certainly in error). WorldCat cites a single copy, in the Houghton Library (collation agrees with our copy). Copac locates a copy at the British Library (collation given is 103 pp.). Not located in Porbase.

AND BOUND WITH:

VOLTAIRE, François-Marie Arouet de. *Sofonisba: tragedia de Mr. de Voltaire, traduzida em portuguez.* Lisbon: Na Offic. de Simão Thaddeo Ferreira, 1790. 8°, 91 pp., (1 l. errata, 1 blank l.). Woodcut vignette of harp with laurel wreath on title page. Typographical headpieces and dividers. Occasional light dampstains. Overall a very good, uncut, partially unopened copy.

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

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

Suppressed Translation by a Brazilian

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

First Portuguese translation of Guarini's sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga (author of *Martília de Dirceu*). Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as *auditor militar* of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named *desembargador honorario* for the *Relação do Porto*. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocêncio cites eight of these as "sendo indubitavelmente" the work of Gonzaga Neves, who died in Lisbon in 1819.

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

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

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

*70. **GUERREIRO, Mónica.** *Olga Roriz*. Preface by Gil Mendo. Lisbon: Assírio & Alvim, 2007. Folio (33.7 x 45.65 cm.), publisher's boards with dust jacket. As new. 284 pp., (2 ll.), profusely illustrated, including many full page color photographs, index of names, index of "criações", artistic chronology. One of 1,000 copies. \$110.00

FIRST and ONLY EDITION. Photobiography of the modern dancer, born in Viana do Castelo, 1949.

*Leading Portuguese Economist (and São Paulo Native) on
Tobacco Trade, Puritans, Taxes in Minas Geraes, and
Colonia do Sacramento*

*71. **GUSMÃO, Alexandre de.** *Collecção de varios escritos ineditos politicos e litterarios ... Que dá à luz publica J.M.T. de C.* Porto: Na Typografia de Faria Guimarães, 1841. 8°, contemporary black quarter calf over marbled boards (corners slightly bumped), smooth spine gilt, gilt letter, edges sprinkled. In fine condition. Black-on-silver rectangular ticket of Livraria Esquina, Porto in upper outer corner of front pastedown endleaf (2 x 4 cm., with rounded corners). xv, (1), 319 pp., (2 ll.), 25 pp., (1 l.). Complete with the index, list of subscribers and *advertencia* called for in Borba de Moraes. \$800.00

FIRST EDITION. Alexandre de Gusmão was called by Amzalak one of the five best mercantilist authors (quoted in Hanson, *Economy and Society in Baroque Portugal* 1668-1703, p. 306, n. 13). The letters and opinions gathered in this volume cover a wide range geographically—Portugal, Europe, India, Angola, Brazil—and an equally wide range of diplomatic, ecclesiastical and business affairs. A series of six letters deals with the *Contrato do Tabaco* (pp. 72-80); an essay immediately following discusses the origin of the Puritans, and whether they were actually free of all Jewish blood (pp. 81-5). In a long essay on the new method for collecting the King's fifth of gold revenues in Brazil (pp. 89-146), Gusmão argues that the foundry system is inconvenient and unjust, and could encourage cheating. There is a long analysis, written in 1751, of a letter by the Governor of Colonia do Sacramento concerning the Treaty of Madrid, which had set new boundaries for the Spanish and Portuguese possessions in America (pp. 147-213). At the end of the volume are four poems and a comedy (*O Marido confundido*) by Gusmão.

Gusmão (1695-1753) was a native of Santos, São Paulo. After serving as a diplomat he became private secretary to D. João V and finally a member of the Conselho Ultramarino.

* Borba de Moraes (1983) I, 382. Sacramento Blake I, 32. Innocência I, 33: "hoje pouco vulgar." Cf. Barbosa Machado I, 97; IV, 9. Rodrigues 1176. Not in Kress, *Luso-Brazilian Economic Literature before 1850*. Not in Welsh or *Greenlee Catalogue*. Porbase locates a single copy, at Biblioteca Tomás Ribeiro-C.M. Tondela. Copac locates a single copy, at British Library.

COLLECCÃO
DE
VARIOS ESCRITOS INEDITOS
POLITICOS E LITTERARIOS
DE
ALEXANDRE DE GUSMÃO
CONSELHEIRO DO CONSELHO ULTRAMARINO
E
Secretario Privado d'El-Rei Dom João Quinto.

QUE DA Á LUZ PUBLICA

J. M. J. de C.



PORTO :
NA TIPOGRAFIA DE FARIA GUIMARÃES,
Rua de S. Antonio N.º 76.

1841.

*Tobacco Contract, Puritans, Jews,
Gold Revenues in Brazil, Colonia do Sacramento*

*72. GUSMÃO, Alexandre de. *Collecção de varios escritos ineditos politicos e litterarios Que dá à luz publica J.M.T. de C.* Porto: Na Typografia de Faria Guimarães, 1841. 8°, contemporary quarter morocco over marbled boards (some rubbing; wear to corners), flat spine with gilt fillets and lettering, blue-green endleaves, text-block edges lightly sprinkled red. Small semi-oval piece missing from outer margin of title page, about 5 cm. high and 2 cm. in width at its widest point. Uncut. In very good to fine condition. Small rectangular white paper ticket with red borders and serrated edges tipped on near lower inner corner of front cover, with number "1751" stamped in blank center. Pictorial bookplate of Vasco Semedo. Inscription of D. Manuel de Almeida, dated 1918, at top of front free endleaf recto, with unidentified bookplate below depicting a lighted lamp, laurel branch, and open book above the words "Ex-Libris". xv, (1), 319 pp., (2 ll.), 25 pp., (1 l.). Complete with the index, list of subscribers and *advertencia* called for in Borba de Moraes.

\$600.00

FIRST EDITION. Alexandre de Gusmão was called by Amzalak one of the five best mercantilist authors (quoted in Hanson, *Economy and Society in Baroque Portugal 1668-1703*, p. 306, n. 13). The letters and opinions gathered in this volume cover a wide range geographically—Portugal, Europe, India, Angola, Brazil—and an equally wide range of diplomatic, ecclesiastical and business affairs. A series of six letters deals with the Contrato do Tabaco (pp. 72-80); an essay immediately following discusses the origin of the Puritans, and whether they were actually free of all Jewish blood (pp. 81-5). In a long essay on the new method for collecting the King's fifth of gold revenues in Brazil (pp. 89-146), Gusmão argues that the foundry system is inconvenient and unjust, and could encourage cheating. There is a long analysis, written in 1751, of a letter by the Governor of Colonia do Sacramento concerning the Treaty of Madrid, which had set new boundaries for the Spanish and Portuguese possessions in America (pp. 147-213). At the end of the volume are four poems and a comedy (*O Marido confundido*) by Gusmão.

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* Borba de Moraes (1983) I, 382. Sacramento Blake I, 32. Innocência I, 33: "hoje pouco vulgar." Cf. Barbosa Machado I, 97; IV, 9. Rodrigues 1176. Not in Kress, *Luso-Brazilian Economic Literature before 1850*. Not in Welsh or *Greenlee Catalogue*. Porbase locates a single copy, at Biblioteca Tomás Ribeiro-C.M. Tondela. Copac locates a single copy, at British Library.

First Original Dramatic Work by Herculano

73. HERCULANO [DE CARVALHO E ARAUJO], Alexandre. *O Fronteiro d'Africa ou Tres noites asiagas. Drama historico portuguez em tres actos.* Rio de Janeiro: Typ. Economica de J.J. Fontes, 1862. Large 8°, disbound (quires splitting apart), early plain rear wrapper present. Wood-engraving on title page of two masks: a devil's head on the right, a human head with a wreath on the left. Elaborate wood-engraved "Fim" tailpiece. Light browning. First and final leaves with some foxing. Edges nicked and curled. In near-good condition. 52 pp. \$300.00

Second edition of the first original dramatic work by Herculano, rare. Innocência states that although the play was first performed at the Theatro do Salitre in October 1838, it was never published in Lisbon. He believed the 1862 edition was the first, but copies exist of an edition printed in Pernambuco, 1846. Although Cruz comments that the quality of the writing is not up to Herculano's usual standard, he devotes three pages to discussing the work.

Decades later, Herculano said that he wrote *O Fronteiro d'Africa* to please Antonio Feliciano do Castilho, who at the time was running the Teatro do Salitre. The author's name was not given on the advertisements for the first performance, but it was revealed within a month or so. In a famous monologue (quoted in Brito Aranha), Herculano makes not-very-veiled references in favor of liberal politics that garnered enthusiastic applause from the audience.

The lead roles are D. Pedro da Cunha ("o Fronteiro"), D. Isabel his wife, Paulo Affonso, a Portuguese minister of the Duque d'Alva, and D. Fernando de Toledo, Mestre da Ordem de S. João. The action takes place in the Bairro d'Alfada, the Alentejo, and a palace in Lisbon.

O Fronteiro d'Africa is one of only three dramatic works by Herculano. Earlier in 1838, he translated and adapted a one-act French play for a performance before the queen: *Tinteiro não é Caçarola. Os Infantes de Ceuta*, 1844, was a libretto for a musical piece rather than an independent work. Brito Aranha speculates that Herculano turned from drama to history because popular drama was shifting to Almeida Garrett's style.

Alexander Herculano (1810-1877) is recognized as the greatest Portuguese historian of the nineteenth century, and one of the greatest that country or any other ever produced. A complete volume of Innocência (XXI, by Brito da Aranha), is devoted to a bibliography and analysis of his works, which include *Historia da origem e estabelecimento da Inquisição em Portugal*, Lisbon 1854-59, and *Historia de Portugal*, Lisbon 1846-53. Herculano was a novelist as well as a poet and historian, publishing his first volume of poetry, *A Voz de propheta*, in 1832. His novel *Eurico*, 1844, is credited with introducing to Portugal the historical romance in the manner of Sir Walter Scott, which influenced Almeida Garrett and later authors.

* Innocência VIII, 32; XXI, 478-80. Sousa Camara 1487. On this work, see Rebecca L. Jones-Kellogg, *Alexandre Herculano and the historical-gothic tradition in Portugal: dark times, mad monks and national critique in O Fronteiro D'África ou Três Noites Aziagas (1838), Eurico o Presbítero (1844) and O Monge de Cister (1848)*, Ph.D. dissertation at University of Wisconsin-Madison, 2007. Duarte Ivo Cruz, *História do teatro português: O ciclo do Romantismo*, pp. 80-84. On Herculano's works, see Ofélia Paiva Monteiro in *Biblos II*, 979-998; Edgar Prestage in *Encyclopedia Britannica* (11th ed.), XIII, 344-5; Bell, *Portuguese Literature* pp. 292-5; and Saraiva & Lopes, *História da literatura portuguesa* (17th edition, 2001) pp. 705-722. NUC: NN, MH. OCLC: 79281612 (Harvard College Library); 793705115 (Internet resource); see also, for the Rio de Janeiro, 1925 edition, 77697867 (Harvard College

Library); 940024930 (Universidade Federal do Estado de Rio de Janeiro). Porbase locates two copies each at Biblioteca Nacional de Portugal and Centre for English, Translation and Anglo-Portuguese Studies of Universidade Nova Lisboa, and a single copy of the Pernambuco, 1846 edition (Biblioteca Nacional de Portugal). Not located in Copac, which cites no separate edition of this work. KVK (51 databases searched) locates the copies cited by Porbase and adds a microfilm created by University of Michigan.

Rare Early Santo Amaro Imprint

74. *Jose II. em Witemberg, ou a justica exemplar. Drama em tres actos. Dedicado ao illustrissimo Snr. Doutor Luiz Barbalho Muniz Fiusa.* Santo Amaro (São Paulo): Typographia de C. J. de Paiva, 1843. 4°, recent half crimson morocco over marbled boards, spine with raised bands in six compartments, gilt letter. Printed on bluish paper. Stains, some small tears, repairs. Overall in good or slightly less than good condition. 66 pp. \$600.00

FIRST and ONLY EDITION? Rare and unusual imprint from the Province of São Paulo; according to Borba de Moraes, *O bibliófilo aprendiz*, p. 168n., and Carlos Rizzini, *O livro, o jornal e a tipografia no Brasil*, p. 322n., printing began in that province in 1827. Santo Amaro is a district in the subprefecture of the same name in the southern area of the city of São Paulo, Brazil. It was formerly a separate municipality until 1933, when it was incorporated to the municipality of São Paulo.

The dedication leaf is signed (in print) "Francisco das Chagas de Oliveira Castilho, Edictor."

* Not located in Innocéncio or Sacramento Blake. Not in Porbase. Not in Hollis. Not in Orbis. Not located in KVK.

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

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

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

Before he died at an early age in 1803, João Baptista Gomes Junior, a native of Porto, published two translations of tragedies and composed *Nova Castro*, an enormously popular

drama that went through many editions. The first, judging from Porbase, was published in Lisbon, 1806. Innocência notes that Gomes is sometimes called the first Portuguese tragedian: "porém este conceito accusa ou notavel parcialidade, ou mui pouca intelligencia e conhecimento da arte em quem o aventou." Almeida Garrett considered that *Nova Castro* that "D'entre os bastos defeitos d'essa tragedia sobresaem muitas bellezas."

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

Playwright / Physician / Surgeon

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

\$250.00

FIRST and ONLY EDITION. Joaquim Guilherme Gomes Coelho (1839-1871) physician and surgeon, is better known as Júlio Dinis, a noted playwright and novelist who was extremely popular during his lifetime and is still widely read. He died at age 31 of tuberculosis, whose onset had forced him to resign as deputy professor at the medical school in Porto. In this volume, Oliveira Lemos examines Dinis's relationships with his teachers and colleagues in the medical field.

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

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

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

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

78. *Loa com gracioso para se representar antes de qualquer Comedia; ainda que não tenha objecto determinado. Em que fallão o Author, hum Lacayo, dous Galanes, e duas Damas. Sahe o Author muito pensatívo.* N.p.: n.pr., [18th century]. 4°, mid-twentieth-century crimson sheep, large crimson leather label on front cover with tooling and title gilt. Caption title. In good condition. Pages 73-76. Text in two columns. \$25.00

Extracted from a larger work?

* Cf. Coimbra, *Miscelâneas* 9428 for an 1878 collection of *Loas*, including this one. That same collection is cited in Oliveira Barata and Pericão, *Catálogo da literatura de cordel: colecção Jorge de Faria* 1120.

79. LOBO, A. de Sousa Silva Costa. *Origens do Sebastianismo. Historia e perfiguração dramática.* Lisbon: Empreza da Historia de Portugal, 1909. 8°, recent navy half sheep over marbled boards (spine and joints rubbed; corners slightly worn), plain spine with raised bands in five compartments, decorated endleaves, top edge tinted blue (faded), other edges uncut, original illustrated wrappers bound in. In good condition. 150 pp., (1 l., 1 l. advt.). \$100.00

FIRST EDITION. The book appeared again in 1982.

* NUC: DLC, NcU, MiU, ICU, DCU-IA.

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

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

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

***81. LUCCA, Cesar Perini de.** *O Marquez de Pombal ou vinte e um annos de sua administração. Drama historico em quatro actos, e oito quadros, premiado pelo Conservatorio Real de Lisboa.* Rio de Janeiro: Na Typographia de J.E.S. Cabral, 1843. 8°, disbound. In good to very good condition. viii pp., (1 l.), 106 pp. \$400.00

First Brazilian Edition. The preface is dated Porto 1839. The work had its premier in the theater on the Rua dos Condes, Lisbon, on 24 November 1840. The earliest published edition seems to be Lisbon, 1842.

The action of the play, which begins immediately following the great earthquake of 1 November 1755, encompasses the execution of the Tavoras, the expulsion of the Jesuits, the death of Father Malagrida, the death of D. José I, and the incompatibility of Pombal with D. Maria I, which lead to his dismissal.

The author, born in Génoa in 1807, arrived in Portugal in 1837, and returned to Italy shortly before his death in 1848. A noted figure in the life of the Portuguese theater of his day, he wrote a number of successful plays in Portuguese and had an uncommon way of treating history on the stage.

* Author not located in *Innocência*, probably because he was born in Italy. See *Grande enciclopédia*, XXI, 319; also Sousa Bastos, *Dicionario do theatro portuguez*, p. 240. OCLC: 65523495 (Newberry Library); of the Lisbon 1842 edition, it locates a copy each at Harvard and Duke (22295160), and Fundação Calouste Gulbenkian (959051903). Not located in Porbase, which lists 7 other works by this author published between 1837 and 1848. There is a Lisbon 1842 edition in the online inventory of the historical theater collection of Osório Mateus. Not located in Copac, which cites a single copy of another work by the author at the University of Leeds. Not located in Library of Congress Online Catalog, which cites a copy of another work by the author. Not located in ICCU. Not located in Hollis, which cites the Lisbon 1842 edition. Not located in Orbis. Not located in Catnyp.

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

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

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

* *Innocência* IV, 192. Palha 1249. Not in Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular*. Not in Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borrallho, in *Biblos*, III, 315-20;

Dicionário cronológico de autores portugueses, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. NUC: DLC, MH, InU, CU. OCLC: 24388627 (without mention of the advertisement leaf; locates fourteen copies, but we think some may be online resources); 697185498 (an internet resource; locating copies at the University of Victoria, and Bibliothèque Nationale de France). Porbase locates five copies, three in the Biblioteca Nacional de Portugal, and one each in the Fundação Calouste Gulbenkian and the Biblioteca Municipal de Elvas. Copac locates a single copy, at the British Library.

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

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

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

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

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

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

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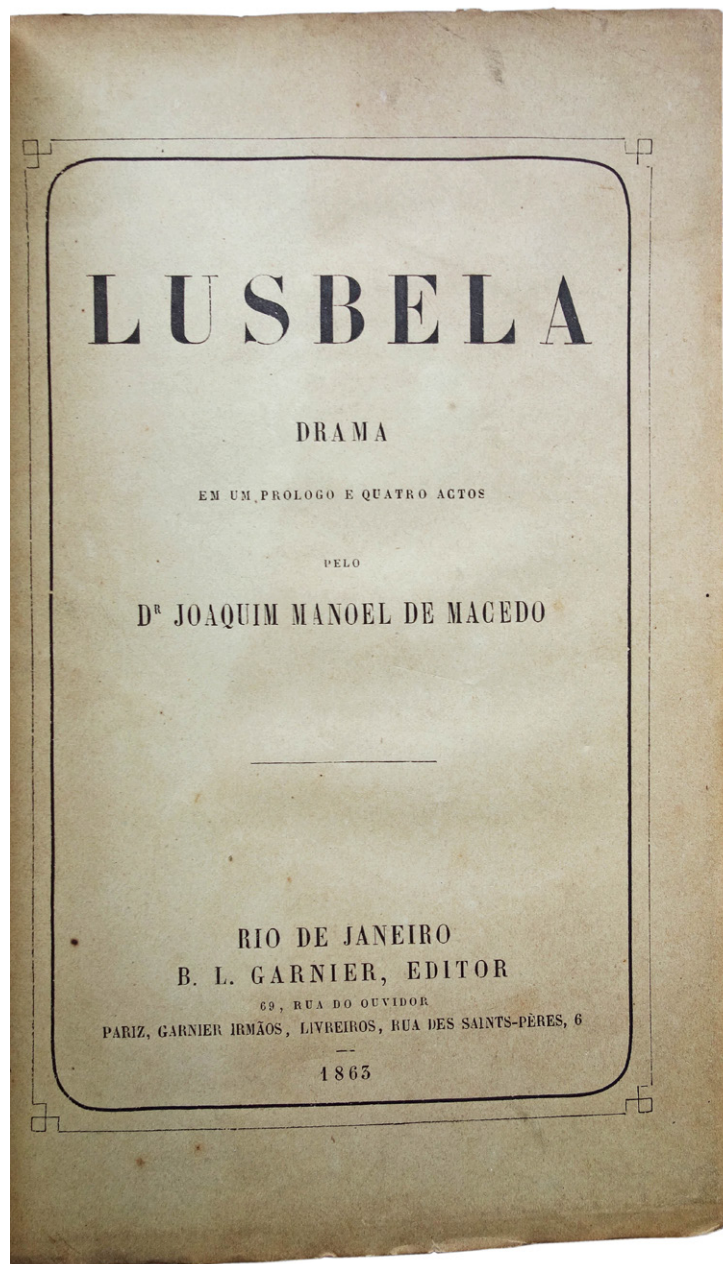
Macedo (1820-1882), a native of Itaboraí, Rio de Janeiro, is usually considered the first Brazilian novelist. *AMoreninha*, published in 1844, was a tremendous popular success and is still read today. He was one of the most prolific authors Brazil has ever produced, with some twenty novels, twelve dramas, and ten other works to his credit.

His evaluation by the critics, however, seems to have declined as his popular success grew. Benedicto (quoted in Goldberg, pp. 93-4) comments, "If we wish to judge him in comparison with [José de Alencar, Taunay or Machado de Assis] or with the writers of today, his work pales But accepting him in the time for which he wrote, when the novel had not yet received the Flaubertian esthetics that ennobled it and had not been enriched by the realistic genius of Zola—beside his contemporaries Teixeira de Souza, Manoel de Almeida and Bernardo Guimarães, he seems to us living, picturesque, colorful, as indeed he is. I esteem him because he has contributed to the development and wealth of our literature."

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

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

FIRST EDITION of one of the most important of Macedo's twelve dramas, first performed in 1862. Showing Macedo's concern with social criticism, it tells the story of

*Item 85*

Damiana, seduced by her father's employer, who is banished by her father and becomes a prostitute under the name Rosa Lusbela.

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

Macedo (1820-1882), a native of Itaboraí, Rio de Janeiro, is usually considered the first Brazilian novelist. *AMoreninha*, published in 1844, was a tremendous popular success and is still read today. He was one of the most prolific authors Brazil has ever produced, with some twenty novels, twelve dramas, and ten other works to his credit.

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

Sebastianists On Stage

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

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

Macedo (1761-1831), the most prolific writer of his time, produced both prose and verse but is best known for his pamphleteering: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned

as worthless Homer's poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusíadas* should have been written.

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

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

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

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

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

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

88. MACHADO, Simão. *Introdução ao teatro de Simão Machado por Claude-Henri Frères.* [followed by a facsimile of:] *Comedias portuguesas feitas pello excelente poeta Simão Machado* Lisbon: Mundo do Livro, 1971. 4°, original gilt-stamped boards in slipcase. One of 950 copies. As new. 49 pp., (2), 104 ll. ISBN: none. \$75.00

FIRST and ONLY EDITION of an important source for studying the work of this early dramatist, whose plays have been neglected due to their great rarity. Prepared from the only known printed copy, in the Vatican Library, this facsimile of the *Comedias portuguesas* (Lisbon, 1601) contains Machado's two known plays, *Comedia de Dio* and *Comedia de Pastora Alfea*. The plays are extraordinary for their indiscriminate mixing of Spanish and Portuguese verses. Simão Machado (ca. 1570-ca. 1640) was born in Torres Novas but spent most of his life as a Franciscan monk at Barcelona.

* On Machado, see Bell, *Portuguese Literature* p. 161.

Play Celebrating Liberal Revolution in Porto

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

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

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

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

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

*90. MATEUS, Osório. *Teatro em Portugal até 1500: bibliografia*. Lisbon: Cosmos, 1991. Coleção Medievalia. 8°, original illustrated wrappers. As new. 29 pp. ISBN: 972-9170-58-4. \$15.00

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

*Two Portuguese Plays and
Five Bi-lingual Italian / Portuguese Opera Librettos*

*91. MATOS, João Xavier de. *Penelope. Tradução livre da tragedia de Mr. L'Abbe Genest, dedicada ao Ill.mº e Exc.mº Senhor Conde de Oeyras* Lisbon: Na Regia Officina Typografica, 1771. 8°, mid-twentieth-century mottled sheep (very slight wear), spine gilt with raised bands in five compartments of varying sizes, two burgundy leather lettering pieces in second and fourth (smallest) compartments, simple gilt border on covers, decorated endleaves. Bound with another Portuguese play, and five opera librettos. Woodcut arms of the Conde de Oeiras (later Marques de Pombal) on title page. Woodcut initials. Woodcut headpiece. Typographical headpiece. Woodcut tailpieces. In very good condition. 111 pp. *7 works in 1 volume.* \$500.00

FIRST and ONLY EDITION of the present Portuguese adaptation. The original play by Charles Claude Genest was first performed in 1684. An interesting dedication to the Conde de Oeiras, whose title of Marquês de Pombal, which had already been created by royal letter in September 1769, but curiously is not mentioned, occupies pp. [3-5]. In it Matos argues for the civilizing influence of theater.

Matos was quite a popular writer of poetry in his time (praised even by Bocage), although he has been mostly forgotten since. He favored the Italian style and took Camões as his model. Innocência, in a tone almost parental in its severe disapproval, says that Matos gave up a decent career as a magistrate (*ouvidor* in Vidigueira) to devote himself to writing: his name "foi n'outro tempo tão aplaudido, e popular, quanto são hoje ignoradas as circunstancias da sua vida e profissão." According to Innocência's sources, which he notes are unverified, Matos was born in Lisbon and studied law at Coimbra University; he died in Frades (Alemtejo) in 1789. Matos's earliest poems were gathered together in *Rimas*, which appeared in 1770 and in several later editions, with added volumes.

* Gonçalves Rodrigues, *A tradução em Portugal* 1160 (citing a copy in the Coimbra University Library). Not located in Innocência; see IV, 54-6; 438; X, 376; XI, 310; and *Adiamentos*, p. 206. Not in *Imprensa Nacional*. OCLC: 220330902 (National Library of Australia). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

BOUND WITH:

AGUIAR, Manoel Caetano Pimenta de. *Virginia, tragedia*. Lisbon: Na Impressão Regia, 1816. 8°, 104 pp. Woodcut Portuguese royal arms on title page. A bit of soiling; some minor staining. On the whole, in good to very good condition.

FIRST and ONLY EDITION. The author (1765-1832), a native of Madeira, was elected a deputy to the Côrtes in 1823, and won re-election. He served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion of Honor,

then resigning to return to Portugal. He published at least nine other historical dramas between 1815 and 1820.

* Innocência V, 382 (giving the date of publication as 1815); XVI, 146. OCLC: 504033984 (British Library); 457792903 (Bibliothèque nationale de France); 7850390 (Internet resource); 848176794 (Internet resource).

AND BOUND WITH:

Os dous viuvos: drama de dous actos em musica, para se prerepresentar no Real Theatro de S. João da cidade do Porto. Porto: Na Typ. de Viuva Alvarez Ribeiro & Filhos, 1820. 8°, 122 pp. Typographical headpieces. Libretto in Portuguese and Italian on facing pages. Some soiling to title page. Contemporary signature on title page. In good to very good condition.

This opera libretto by an anonymous librettist was written for music by Peter Winter. It contains a cast list; the names of the singers all appear to be Italian.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in OCLC. KVK (via the Union Catalogue of Italy) cites two copies in Italian libraries: Biblioteche della Fondazione Giorgio Cini, Venice, and Biblioteca Marucelliana, Florence. Not located in Porbase. Not located in Copac.

AND BOUND WITH:

A dama do lago: drama sério, em 2 actos para se representar no Real Teatro de S. Carlos, em celebração do faustissimo anniversario da serenissima senhora Infanta D. Anna de Jesus Maria. Lisbon: Na Typografia de Blhões, 1825. 8°, 95 pp. Woodcut Portuguese royal arms on title page. Old signature and rectangular purple stamp of Livraria Moderna, Porto on title page. Typographical headpieces. Libretto in Portuguese and Italian on facing pages. In good condition.

This opera libretto by an anonymous librettist (probably Andrea Leone Tottola, after Walter Scott's *The Lady of the Lake*) was written for music by Gioachino Rossini. It contains a cast list; the names of the singers all appear to be Italian with the exception of one, which may be German.

* Gonçalves Rodrigues, *A tradução em Portugal* 3928. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: 271688745 (University of Kansas-Rare Books, University of North Carolina-Chapel Hill). KVK (via the Union Catalogue of Italy) cites a single copy, in the Biblioteche della Fondazione Giorgio Cini, Venice. Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Copac cites only a Lisbon, 1842 edition, in the British Library.

AND BOUND WITH:

Elisabetta, rainha d'Inglaterra: drama sério, para se representar no Real Theatro de S. Carlos, no dia 30 de Outubro de 1826, faustissimo dia da primeira reunião das camaras da nação Portugueza. Lisbon: Na Typografia de Bulhões, 1826. 8°, 85 pp., (1 blank l.). Woodcut royal Portuguese arms on title page. Typographical headpieces. Libretto in Portuguese and Italian on facing pages. In very good condition.

This opera libretto by an anonymous librettist (probably Giovanni Schmidt after Carlo Federici) was written for music by Gioachino Rossini. It contains a cast list; the names of the singers all appear to be Italian.

* Gonçalves Rodrigues, *A tradução em Portugal* 3970. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in OCLC. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

AND BOUND WITH:

LEAL, José Augusto Correa, translator. *Olivo e Pascoal. Melodrama jocoso para se represnetar to Theatro d Conde do Farrobo na sua Quinta das Laranjeira no Carnaval de 1836.* Lisbon: Typografia de Eugenio Augusto, 1936. 8°, 120 pp. (apparently missing a final leaf, with the final page of Portuguese text on the recto). Typographical headpieces and page dividers. Libretto in Portuguese and Italian on facing pages. Title page browned and a bit soiled. In good condition.

Jacopo Ferretti wrote the Italian libretto after Simeone Antonio Sografi's play for music by Gaetano Donizetti. This appears to have been an amateur or semi-amateur production, at the private theater on the farm in Laranjeiras, a suburb of Lisbon, of the Conde do Farrobo, during carnival. Many of the names on the two-page cast list are Portuguese (a few appear to be German and French), including the Conde do Farrobo in the role of Pascoal, his daughter, D. Maria Joaquina Quintela as Matildey, and the translator, José Augusto Correa Leal, as a member of the chorus. Farrobo inherited one of the greatest fortunes in Portugal. He was an important cultural benefactor and capitalist. His first wife was the daughter of Francisco António Lodi, the first impresario of the Teatro de São Carlos, Lisbon's opera house.

The translator (1794-1861), a native of Porto, was secretary to the Camara de Deputados of the Côrtes.

* Gonçalves Rodrigues, *A tradução em Portugal* 4624. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in Innocência; for one presumably original work by the translator, and two other translations, see XII, 245-6. OCLC: 7886850 (University of North Carolina-Chapel Hill, calling for 121 pp.). Porbase locates three copies, all in the Biblioteca Nacional de Portugal, calling for 121, (1) pp. KVK (via the Italian Union Catalogue) locates two copies in Italian libraries, calling for 121 pp. Not located in Copac. On Joaquim Pedro Quintela do Farrobo, 2º Barão de Quintela and 1º Conde de Farrobo (1801-1869), see *Grande enciclopédia*, X, 794-6.

AND BOUND WITH:

Norma: tragedia lirica para se representar no Real Theatro de S. João da cidade do Porto. Porto: Imprensa de Gandra e Filhos, 1836. 8°, (4), 83 pp. Woodcut vignette with harp, trumpet, music and laurel wreaths on title page. Contemporary ink annotations to cast list. Title page somewhat browned. Final leaf with small waterstain. Overall in good or slightly better than good condition.

Opera libretto by Felice Romani for music by Vincenzo Bellini. While the majority of the names of the singers in the cast list appear to be Italian, at least one, E. Ribeiro, is surely Portuguese.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*; cf. 151, for the libretto of a performance the following year at the Teatro São Carlos, Lisbon. OCLC: 62565140 (Houghton Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal, as well as the libretto for a performance the previous year at the Teatro São Carlos. No libretto for a Portuguese performance located in Copac.

92. MELLO [or Melo], Francisco de Pina de Sá e de. *Arte poetica*. 4 works in 1 volume. Lisbon: Na Officina de Francisco Borges de Sousa, 1765. 4°, contemporary mottled sheep (a few pinpoint wormholes on covers, slight wear, recased with recent endleaves), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges marbled. Woodcut vignette on title page. In good to very good condition. (3 ll.), 64 pp., (1 l.). *4 works in 1 volume.* \$300.00

FIRST and ONLY EDITION of this *Arte poetica* in verse. It is usually encountered bound with the three works which follow. That they belong together is demonstrated in the licenses and censura statements (including a Censura "Do Ordinário" by Diogo Barbosa Machado). The final leaf contains on its recto additional licenses, one of which is signed by a Craesbeck, and a few lines of errata; the verso is blank. There appear to be copies which contain an extra collective title page at the beginning, *Obras em verso*.

Francisco de Pina e Mello (1695-1773), who rarely used the "de Sá" part of his name which appears on the title pages of the present four volumes, was born and died at Montemor-o-Velho. Coming from a family of the lower nobility, he studied at Coimbra but never took a degree, reading what interested him, being particularly influenced by the Baroque. A trip to France in 1753 put him in contact with pre-romantic French authors. He ran afoul of the Marquês de Pombal, was imprisoned, and spent his final years engrossed in literary theory. A member of the Real Academia de História, the Academia dos Aplicados, and the Academia dos Ocultos, he was something of a contradiction as a poet: bucolic and very much influenced by Gongorism, condemned by the *árchadas* (Correa Garção and Cruz e Silva considered him to be marginal, "o corvo do Mondego"), but finally defending Neoclassicism. In short, he is representative of the contradictions of the confused pre-romantic aesthetics of the period in a synthesis of Gongorism with French Neoclassicism. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 306; also Joaquim Correia in *Biblos*, III, 604-8.

* Innocência III, 35; on the author, see pp. 33-6.

BOUND WITH:

MELLO [or Melo], Francisco de Pina de Sá e de. *Palacio do sol, ou panegyrico gratulatorio que ao muito alto, poderoso Rei da Gran-Bretanha, de Escocia, de Irlanda; &c. &c. &c. e a toda a Nação Britanica dedicou ... pelo magnifico socorro, que derão a Lisboa na calamidade do Terremoto*. Lisbon: Na. Offic. de Joam Antonio da Costa, 1765. 4°, 35 pp., (2 ll.). Woodcut vignette on title page. Ink stain of about 5 cm. to fore-edge, seeping ever so slightly, at most about .4 cm. into outer margin. A good copy.

FIRST and ONLY EDITION of this poem praising King George I and the British people for their help after the Lisbon earthquake, with some exposition of the noble lineage of the House of Brunswick (House of Hanover), and even a mention (p. 8) of Copernicus and Tycho Brahe. The final two leaves contain a "Cathalogo das obras impressas do mesmo author, as quaes se acharão na loja de Antonio da Silva da Costa, mercador de Livros, na rua Augusta, na travessa de S. Nicolão."

* Innocência III, 35.

AND BOUND WITH:

MELLO [or Melo], Francisco de Pina de Sá e de. *Palacio do destino, ou epithalamio nas felicissimas nupcias do Ill.mo, e Ex.mo Senhor Henrique Joseph Maria Adam de Carvalho e Mello, e da Ill.ma e Ex.ma Senhora D. Maria Antonia de Menezes.* Lisbon: Na. Offic. de Joam Antonio da Costa, 1765. 4°, (8 ll.), 34 pp., (1 l.). Ink stain of about .5 cm. to fore-edge, seeping ever so slightly, at most about .4 cm. into outer margin. A good copy.

FIRST and ONLY EDITION. The poem is dedicated to Sebastião Joseph de Carvalho e Mello, Conde de Oeiras (later Marquês de Pombal), and includes a flowery six-page address to him beginning on the second leaf recto. The first two pages of the main text contain an "Argumento do epithalamio." The poem celebrates the marriage of Pombal's eldest son: an obvious attempt by the author to ingratiate himself with the powerful minister who had had him imprisoned in 1762. The final leaf contains a "Cathalogo de algumas obras deste autor, as quaes se achão de Antonio da Sylva da Costa mercador de livros na rua Augusta, na travessa de S. Nicolão." Several works which would have been offensive to Pombal, defending the educational program of the Jesuits against the proposed reforms of Verney, are described as "supprimida pelo author." Pina e Mello's *Gruta das parcas*, a poetical work favorable to the Duque de Aveiro, is not even mentioned.

* Innocência III, 35 (without mention of the final leaf).

AND BOUND WITH:

MELLO [or Melo], Francisco de Pina de Sá e de, translator. *Tradução do Oedipo de Sophocles* Lisbon: Na. Offic. de Joam Antonio da Costa, 1765. 4°, 140 pp. Woodcut vignette on title page. Ink stain of about .5 cm. to fore-edge, seeping ever so slightly, at most about .4 cm. into outer margin of the first 16 leaves. A good copy.

First Edition in Portuguese of Sophocles' *Oedipus at Colonus*. Pina e Mello states in an "Advertencia" that he has substituted the high priest of Jupiter for the chorus in the original Greek because, in essence, it was more in accord with the Portuguese theater of the day.

* Innocência III, 35. Gonçalves Rodrigues, *A tradução em Portugal 1069* (giving incomplete transcription of title).

Illustrated with Scenes from All Four Acts of Robert le Diable

93. MEYERBEER, [Giacomo. Libretto by Eugène Scribe and Casimir Delavigne]. *Roberto el Diabolo. Ópera en cinco actos para representarse en El Gran Teatro del Liceo Filarmónico-Dramático Barcelonés de S.M. Doña Isabel Segunda, en el invierno de 1851.* Barcelona: Imprenta y Librería Politécnica de Tomás Gorchs, [1851]. Tall 12°, original pink illustrated wrappers (frayed at spine). Four wood-engraved half-page illustrations (scenes from each act) on the rectos and versos of the wrappers. Wood-engraved theatrical mask of a devil on title page. Title page, cast list, and *argumento* in Spanish. Two-page orchestra list in Italian.

Text of libretto in Italian and Spanish on facing pages. In very good condition. Inscribed "Barcelona 27 de Maio 1859" at top of front wrapper. Blue-and-white paper ticket with perforated edges (defective) on front wrapper. Oval stamp of Adolpho Soares Cardozo, Porto, on title page. 83 pp. \$250.00

The wildly successful opera *Robert le diable* was first performed in Paris, 1831. It is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. This edition includes on the wrappers a wood engraving from each of the four acts.

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

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

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

\$75.00

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

* Not in Biblioteca de Ajuda, *Catálogo de libretos*. Not located in OCLC.

RELACION DE LA

Rey.

Cadum faze o que sabè
Começa moro cantà

Papagayos.

Corrido vâ, corrido vâ.

Todos.

Zãguã, gãn, garãn, gãn.
garãn, gãn, guã.

Rey.

Tapua rebà bantãxe
Porque bajã e cantã.

Papagayos.

Corrido vâ, corrido vâ.

Rey.

Bo papagayo, aßi faze,
Bamozo nom are fecè

Tronã otrobez a cantã

Papagayo.

Corrido vâ, corrido vâ.

Todos.

Zanguãn, gãn, garãn,
gãn, gãn, garãn, gãn gã.

Y luego los de la folia Portugueza enpeçaron
su fiesta y acabada vna buelta los Tapuijas salia
con su musica contraecha, como lo muestran las
seguietes letrillas.

Sae dos seus Felipe

E pera os seus vem

Louuay Portugueses

Não percais tal bem.

Branços.

Aueruos aqui
O trox e o desejo
Com rão bom ensejo
Que mor gloria ha ahi
Portugal abri
Pois Felipe vem
Louuay Portugueses &c

Povos se guiou
Como o ordenastes,
Do que vós gostastes
Felipe gostou.
A Almada honrou
Depois a Bellen
Louuay portugueses,
&c.

Quem

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

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

FIRST EDITION of an exceedingly rare tragicomedy performed before King Philip III of Spain (II of Portugal) and his Queen D. Isabel in the Royal Jesuit College of Santo Antonio, Lisbon, in 1619. The play, by Antonio de Sousa, describes the great deeds of Portuguese discoverers such as Vasco da Gama, and the deeds of others such as D. Francisco de Almeida, first Viceroy of India, and Alfonso de Albuquerque. Other characters include D. Manuel I and his councillors, the Ocean, the Earth, Brazil, and the provinces of Malabar. The play is interspersed with Sardinha Mimoso's descriptions of the actors' costumes and actions. Barbosa Machado commented that this tragicomedy was greatly admired by contemporaries because in the course of its five acts, some 350 animals, birds and marine monsters were represented.

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

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

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

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

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

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

Provenance: Ruben Alfredo Andresen Leitão (1916-1975), to whom this copy is inscribed, was an important figure in Portuguese literary and academic circles. Novelist, short story writer, dramatist, historian, and essayist, known as "Ruben A.", he was professor at King's College, University of London (1947-1952), employee of the Brazilian embassy in Lisbon (1954-72), administrator of the Imprensa Nacional-Casa da Moeda (1972-74), and Director-geral dos Assuntos Culturais of the Ministry of Education and Culture (1974). His academic publications include two important collections, *Documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1955, and *Novos documentos dos Arquivos de Windsor (século XIX)*, Coimbra, 1958. See Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 13-14.

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

97. MOUSSORGSKY, M. *Boris Godounov. Drame musical. Version française de MM. Delibes et Louis Laloy.* Paris: W. Bessel & C^{ie}, 1922?. 8°, original pale gray printed wrappers. In very good condition. 72 pp. \$80.00

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

* Not located in OCLC.

MUNDO LITERÁRIO

SEMANÁRIO DE CRÍTICA
E INFORMAÇÃO
LITERÁRIA, CIENTÍFICA E ARTÍSTICA
N.º 1 * 11 DE MAIO DE 1946

EDITORIAL

PROPOMO-NOS uma difícil empresa: ser, entre a arte, a ciência e a literatura de um lado, e do outro o público, o terreno comum em que aquelas não se vejam apoucadas, e este não sinta o mal estar de quem só ouve falar à sua volta uma língua estranha. A língua é a mesma — e é importante saber-se que os problemas de quem escreve são os mesmos que os do leitor.

É um facto haver hoje entre nós um divórcio enorme do público com as mais nobres actividades do espírito. Mas temos como certo que ele é perfeitamente capaz de reagir favoravelmente, quando se procure considerá-lo um ser dotado de razão, curioso dos problemas, de espírito pronto a alargar os seus horizontes — e ao qual interessará evidentemente saber que os chamados «problemas do espírito» são mais alguma coisa do que parecem supor os habituais fornecedores das suas leituras periódicas.

MUNDO LITERÁRIO dirige-se a todos os portugueses de boa vontade que, ao comprar um jornal, esperam encontrar alguma coisa que vá ao encontro dos seus problemas e curiosidades reais. Aos que desprezam a falsa actualidade, mas também a falsa eternidade de pseudo-problemas, que não respondem a qualquer ansiedade presente. Não procurando os caminhos do jornalismo fácil e confusionalista, nem pretendendo alcançá-los, a altitudes irrespiráveis, MUNDO LITERÁRIO conta preencher um vazio inadmissível que todos sentiam.

A CRÍTICA A HISTÓRIA E O HOMEM

POR ADOLFO CASAIS MONTEIRO

MERGULHADOS no presente, que a cada momento nos exige uma resposta, um acto, atentos, pela força de existirmos, à novidade que a cada momento se vai revelando ante os nossos olhos, bem certo é não se poder exigir de nós que, como o astrónomo, preserremos este mesmo mundo presente tal qual se ele estivesse a milhares de léguas — e de anos. Não podemos ter o ponto de vista de Sirius. Seremos nós próprios, e ao mesmo tempo o astrónomo — impossível.

Eis a dificuldade e a tentação do crítico, o qual está sempre arriscado a julgar-se em Sirius — quer dizer, a fazer crítica como se estivesse a fazer história. Sobretudo quando de crítica às artes e às letras se trata, importa termos isso sempre presente, não se vá succumbir à tentação (e quem não a sofre?) de «dars valores, com professoral infalibilidade, de assentar

«definitivamente» qual o lugar de cada escritor ou de cada artista, de dispor a cena final da peça quando ela ainda vai no primeiro acto. «Mes-

NESTE NÚMERO:

Freud, Eça de Queiroz e Francisco Costa, por *João Gaspar Simões* % Alguma poesia e outras considerações desagradáveis, por *Jorge de Sena* % D. Pablo Ruiz, re-inventor da pintura, por *António Pedro* % Opera e convenção, por *J. Blanc de Portugal* % Stendhal, por *Alvaro Salema*, etc.

CRÍTICA DE LIVROS E TEATRO
NOTICIÁRIO



P I C A S S O — M U L H E R S E N T A D A

Intellectual Opposition to the Estado Novo
With Debates Between Second Wave Modernists and Neo-Realists

*98. *Mundo literário: semanário de crítica e informação literária, científica e artística*. Numbers 1-53, a complete run. Jaime Cortesão Casimiro, ed., and Luís de Sousa Rebelo, publisher. Editorial board: Adolfo Casais Monteiro, Emil Andersen, and Jaime Cortesão Casimiro. 53 numbers in 1 volume. Lisbon: Editorial Confluência, Lda., 1946-1948. Folio (29 x 20.5 cm.), contemporary sailcloth (minor soiling), title stamped in red on front cover, and vertically in black on spine; dates stamped horizontally at foot of spine, red ribbon place marker. Some light foxing, very occasionally a bit more pronounced. Overall in very good condition. Old crimson on robin's egg blue printed paper ticket (5 x 4 cm.) of Livraria Académica, Porto, in upper outer corner of front pastedown. 16 pp. per issue (numbers 3 and 4 have 20 pp.), illustrated.

53 numbers in 1 volume. \$1,600.00

FIRST and ONLY EDITION, a COMPLETE RUN. In its choice of collaborators, this weekly magazine favored those *not* associated with the Estado Novo, the majority of whom had ties to MUD and were opposed to the Salazar government. There were, as would be expected, problems with the official censorship. In issue number 6, the censors obliged the magazine to publish a "Declaração" regarding two articles critical of the status quo by António Ramos de Almeida, which had appeared in issue number 4. In the 52nd issue, May 1947, the suspension of the review was announced. After almost a year, the 53rd issue appeared, perhaps symbolically, on May 1, 1948, with the aid of Editorial Cosmos, directed by Manuel Rodrigues de Oliveira. Emil Anderson left the editorial board after issue number 30. Adolfo Casais Monteiro, who had been something of the de-facto editor, and whose name on the masthead irritated the authorities, withdrew from the editorial board for the final issue, but continued as a contributor. Despite this, there were then orders to suspend publication, and appeals were to no avail.

Mundo literário was not doctrinaire, and was without commitment to any particular literary movement. In its pages were debated the aesthetics of neo-realism and the second wave of modernism of *Presença*. It attempted to expose Portuguese readers to the work of Kafka (hitherto totally unknown), Jean-Paul Sartre, Henri Michaux, José Rodrigues Miguéis, Aleixo Ribeiro, Graciliano Ramos, José Lins do Rego, Soeiro Pereira Gomes, Alves Redol, Manuel da Fonseca, and Carlos de Oliveira. In Portugal at the time, it also was unusual for introducing American authors such as Walt Whitman, Hemingway, John dos Passos, and Langston Hughes, which engendered suspicion on the part of the censors. An article by Upton Sinclair on Mark Twain appeared in issues 27 and 28. Lusophone African authors were also recognized. Number 46 was partly dedicated to the centenary of Castro Alves.

There was an important polemical sequence of literary criticism between José Régio and Joel Serrão, and another between Serrão and João Gaspar Simões. After the 27th issue, literary criticism was assumed by Adolfo Casais Monteiro, António Pedro,

António Ramos de Almeida, António Salgado Júnior, Armando Ventura Ferreira, Joel Serrão, Jorge de Sena and Mário Sacramento. Musical criticism was by Francine Benoit, Humberto d'Avila, and José Blanc de Portugal. Film critics were Aldolfo Casais Monteiro, Manuel de Azevedo, and Rui Grácio. Theater critics were António Pedro, Luiz Francisco Rebello, and Manuela Porto.

New currents in the fine arts, as exemplified by Picasso and Portinari, were examined. The review published illustrations critical of the bourgeoisie by Bernardo Marques (issue 4), George Grosz (issue 25), Talitsky on the Holocaust and Nazi concentration camps (issue 24), and a self portrait by Dórdio Gomes (issue 6). There were also artistic contributions by Júlio (issue 31) and Júlio Pomar (issue 35). Beginning with the 5th issue, António Pedro wrote a series titled "História Breve da Pintura". The final issue denounced the non-existence of a Museum of Modern Art in Portugal.

Other important texts which appeared in the pages of this review are too numerous to mention here in their entirety. Among the most noteworthy are Adolfo Casais Monteiro, "A Crítica, a História e o Homem" (issue 1), "Valores Humanos e Valores Estéticos" (issue 6), "Guernica" (issue 10); 2 poems by Alexandre O'Neill, "A Bilha" and "Acórdeão" (issue 31); António José Saraiva, "O Pássaro Azul" (criticism of João Gaspar Simões, issue 53); António Sérgio, "A propósito de uma Discussão entre Antero de Quental e Oliveira Martins" (issue 37); Augusto Abeleira, "Sinceridade e Falta de Convicções na Obra de Fernando Pessoa" (issue 51); Jorge de Sena's presentation of a semi-unpublished poem by Cesário Verde, "Loira" (issue 29); Diogo de Macedo, "Pousão e Colombano" (issue 3); 2 poems by Eugénio de Andrade (issue 31), and 2 more poems by the same author (issue 53); and Gilberto Freyre, "Jorge de Lima e o Movimento do Nordeste" (issue 2). There were also texts by Branquinho da Fonseca (issues 16, 17, and 30), Cabral do Nascimento (issues 27 and 40), Fernando Namora (issue 19), Fernando Pessoa (issue 24), Francisco José Tenreiro (issue 36), Jacinto do Prado Coelho (issue 52), Romulo de Carvalho (issues 33 and 49) and Mário de Andrade (issues 13 and 18), as well as 3 poems by Carlos Drummond de Andrade, and others by Pedro de Silveira, Tomás Kim, and Vinicius de Moraes.

* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) pp. 211-2; *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 313-20 (1999). Rocha, *Revistas literárias do século XX* p. 658. Not located in Union List of Serials. NUC: DLC, CtY, NN. OCLC: 4868577 (New York Public Library [missing numbers 34, 40-50], Harvard College Library, University of North Carolina-Chapel Hill, Indiana University [missing number 53], University of Wisconsin-Madison, Washington University in St. Louis, University of Kansas [missing number 53], Getty Research Institute, Oxford University [missing numbers 35-53?], Universiteitsbibliotheek Utrecht, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky [missing numbers 31-53]); 173729961 (Yale University, University of California-Los Angeles, Cambridge University); 762255198 (digitized by Google and HathiTrust); 959153136 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates nine runs: three in the Biblioteca Nacional de Portugal, two in the Biblioteca Geral da Universidade de Coimbra, and one each at the Biblioteca Pública Regional da Madeira, Cooperativa António Sérgio para a Economia Social (with several numbers missing), Centro Mário Dionísio and the Companhia de Jesus Biblioteca Revista Brotéria. Jisc repeats Oxford University only.

CAPRICHOS DE LA FORTUNA.

COMEDIA EN TRES ACTOS.

ORIGINAL Y EN VERSO,

POR

DON RAMON DE NAVARRETE.

Estrenada en la Inauguración del Teatro del Real Palacio
el 27 de Abril de 1849.



MADRID —1849: IMPRENTA DE D. S. OMAÑA.
Calle de Cervantes, núm. 34.

Royal Binding in Navy Blue Moiré

99. NAVARRETE, Ramón de. *Caprichos de la fortuna. Comedia en tres actos, original y en verso por ... Estrenada en la inauguración del Teatro del Real Palacio el 27 de Abril de 1849. Madrid: Imprenta de D. S. Omaña, 1849.* 8°, navy blue moiré, richly gilt, for the Spanish royal family, covers with elaborately gilt-stamped scroll work with a crown at center. Endleaves gilt-patterned, all edges gilt; slight wear, minor, skillful repairs at foot of spine and corners. Wood-engraved vignettes on title page and final page of text; typographical headpiece. Printed on thick, slightly glossy paper. Light toning. Overall in fine condition. 87 pp.; includes a cast list. \$3,500.00

Spanish royal bindings are seldom found in moiré; this is a fine example.

* Not in Palau, which lists 28 titles for this author. NUC: CtY, OO, MH OCLC: Berkeley, UCLA, Yale, Harvard, UNC Chapel Hill.

With Author's Signed and Dated Presentation Inscription

- *100. OLIVEIRA, Antonio Correia de. *D. Francisco Manuel de Melo e o teatro espanhol do século XVII. Conferência realizada no Salão de "O Século" em 11 de Maio de 1946.* Lisbon: Composto e Impresso na Sociedade Nacional de Tipografia, 1948. 8°, original printed wrappers (minor soiling to wrappers). Very good condition. Author's signed ("A. Correia de Oliveira") and dated ("Coimbra, 23-X-48") eight-line presentation inscription to Freitas Ferreira de Almeida in upper half of half title page. A few ink manuscript corrections (by the author?). 53 pp., (1 l.).

\$50.00

FIRST and ONLY EDITION. Antonio Corrêa d'Oliveira (São Pedro do Sul, 1879-Esposende, 1960) was a journalist and a government bureaucrat before he married an aristocratic woman from Minho and settled down in the Quinta do Belinho, near Esposende. The *Dicionário cronológico* describes him as "sem dúvida, um dos poetas mais conhecidos da sua geração." He contributed to *A Águia*, *Atlântida*, *Ave Azul*, *Seara Nova*, and other literary reviews, and eventually became the "official" poet of the Salazar regime.

* On Oliveira, see Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 345; *Dicionário cronológico de autores portugueses* III, 223-4. OCLC: 490793746 (Université de Strasbourg). Not located in Porbase. Not located in Copac.

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

FIRST and ONLY EDITION.

*102. OLIVEIRA, Mário António Fernandes de. *A formação da literatura angolana (1851-1950)*. Lisbon: Imprensa Nacional, 1997. Escritores dos Países de Língua Portuguesa, 13. 8°, original printed wrappers. As new. 405, (1) pp. One of 1,000 copies. ISBN: 972-27-0857-0. \$50.00

The author, who wrote also under the name Mário António (1934-1988), was a native of Maquela do Zombo, Angola. The present work is based on the his doctoral dissertation, defended in 1985 at the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. He was the author of four volumes of poetry, two novellas, and two volumes of essays.

* See Moser & Ferreira, *Bibliografia das literaturas africanas de expressão portuguesa*, pp. 221, 227, 230, 233, 235, 237, 238, 241, 244 and 245.

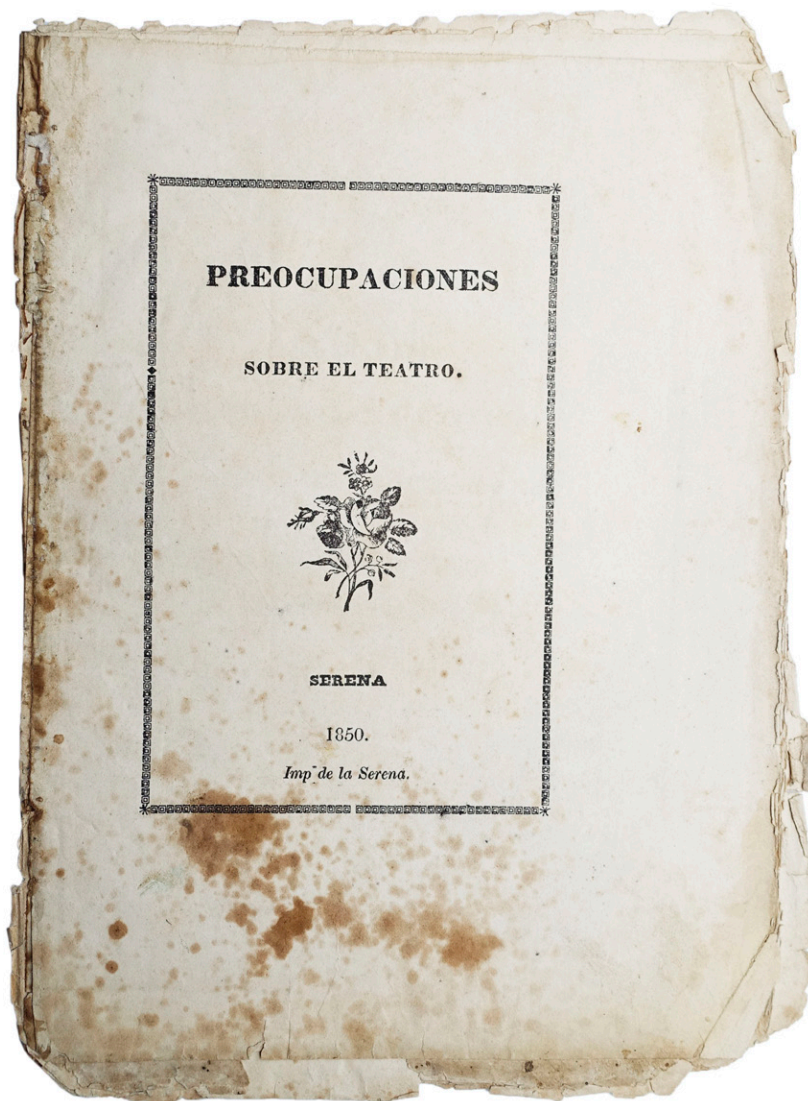
Defense of Comedy by an Impresario in La Serena

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

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

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

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



Item 103

*With Author's Signed and Dated Presentation Inscription to
Poet Carlos Queiroz*

104. PAÇO D'ARCOS, Joaquim [Belford Correia da Silva]. *Paulina vestida de azul: comédia dramática em tres actos.* Lisbon: Parceria A.M. Pereira, 1948. 8°, original printed wrappers (slightly worn). Light browning, but overall in very good condition. Author's signed and dated ("Nov. 48") five-line presentation inscription to the poet Carlos Queiroz. 148 pp., (1 l.). \$200.00

FIRST EDITION. Paço d'Arcos (1908-1979) was a dramatist and literary critic as well as one of the most popular novelists in Portugal during the 1940s and 1950s.

Provenance: The poet and sometime literary and art critic [José] Carlos Queiroz [Nunes Ribeiro (1907-1949)] was awarded the Prémio Antero de Quental in 1935. He directed the reviews *Panorama* (1941) and *Litoral* (1944). Poet from an early age, his work is dispersed in various literary reviews, the most notable of which was *Presença*, to which he was one of the most frequent contributors; he served as a bridge between the Modernist generation of *Orpheu* and that of *Presença* in general, and in particular between Fernando Pessoa and *Presença*. In the July 1936 issue (n° 48), he published a "Carta à memória de Fernando Pessoa". Carlos Queiroz's writings also appeared in the literary reviews *Contemporânea*, *Cancioneiro (do Primeiro Salão dos Independentes)*, *Momento*, *Sudoeste*, *Revista de Portugal*, *Cadernos de poesia*, *Aventura*, and *Variante*. See Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 395; João Bigotte Chorão in *Biblos*, IV, 502-3; and *Dicionário cronológico de autores portugueses*, IV, 325-6.

* On the author, see Luís Forjaz Trigueiros in Machado, ed., *Dicionário de literatura portuguesa*, pp. 359-60. Also Taborda de Vasconcelos in *Biblos* III, 1342-3 (erroneously listing the first edition as 1943). Also *Dicionário cronológico de autores portugueses*, IV, 364-6. Also Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1127-8. *Grande enciclopédia* XIX, 913.

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

Includes cast list.

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

A scene-by-scene synopsis for the use of theatergoers of this play set in Venice. Music for this performance was provided by Ventura Sanchez of Madrid, the opera company

being directed by Ramón Carnicer. Cast list: Juan Bautista Genero, José Miral, Joaquín Reguer, Rosina Mazzarelli, María Serrano, and Vicente Barba.

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

***107. PRESTES, Anónio, Luís de Camões, Henrique Lopes, et al.** *Primeira parte dos autos e comédias portuguesas, por António Prestes, Luís de Camões e outros autores portugueses (Lisboa, 1587)*. Preface by Hernâni Cidade. Bibliographical note by José V. de Pina Martins. Lisbon: Lysia—Editores e Livreiros, SARL, 1973. Large 8°, original imitation vellum boards, stamped in gilt on front cover and spine (slight soiling to spine), top edges gilt, other edges uncut, in a slipcase of decorated paper boards. Partly unopened. Internally as new. Overall in very good to fine condition. 16, 13 pp., (2), 179, (1) ll. One of 50 unnumbered copies on "Goat Skin Parchment" paper of 160 grams, "fora do mercado" signed by the publisher's literary director, "Rodrigues" i.e., António Augusto Gonçalves Rodrigues. \$150.00

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

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

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

In addition to the present issue of 800 copies, there were 50 unnumbered copies on "English Goatskin Parchment" paper of 160 grams, "fora do mercado" another 50 copies

on the same paper, numbered 1 through 50, and 100 copies numbered 51 through 150 on "Conqueror London" paper of 140 grams.

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

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

Apparently the first and only separate translation of this play to Portuguese, and the first Brazilian edition. Lima Leitão (1787-1856) was born in Lagos (Algarve), and served as a physician with the French and the Portuguese armies before moving to Brazil. In 1816 he was sent from Rio de Janeiro to Mozambique, where he was chief physician, and from there in 1819 to India, to act as Intendente de Agricultura. Lima Leitão also taught medicine in Lisbon and served twice in the Cortes. He published numerous works on medicine and politics, as well as some poetry.

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

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

110. RAPOSO, Hipólito. *Aula régia.* Porto: Livr. Civilização, 1936. 8°, original illustrated wrappers (light spotting). Uncut and mostly unopened. In fine condition. Author's signed and dated (November 1936) four-line presentation inscription to Tenente Col. Costa Veiga on half-title. xxxiv, 459 pp., (2 ll.). \$250.00

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

José Hipólito Vaz Raposo (San Vicente da Beira, 1885-1953) was a founder of the philosophical and political movement known as Integralismo Lusitano. He studied at the University of Coimbra, where he wrote for provincial weeklies and published his first two books, *Coimbra doutora* (1910) and *Boa gente* (1911). Raposo was a co-founder of *Nação portuguesa*, established in 1913-1914 as the magazine of Integralismo Lusitano. In

1919 he took part in the Pronunciamento de Monsanto, and was arrested and condemned for actions against the Republic. After serving as a lawyer in Loanda for several years, Raposo returned to Portugal and was professor at the Conservatorio from 1926 to 1940. In that year, with the publication of *Amar e servir*, he was dismissed from his post, not to be reinstated until 1951. In his non-political works, Raposo was known as a regionalist who wrote on his native Beira.

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

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

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

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

* On the playwright, lawyer, historian, essayist and theater critic Luiz Francisco Rebello (Lisbon, 1924-Lisbon, 2011), see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 403-4; Fernando Matos Oliveira in *Biblos*, IV, 628-31; and *Dicionário cronológico de autores portugueses*, V, 360-2.

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

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

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

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

*113. **RIBEIRO, Maria Aparecida.** *Literatura brasileira*. Lisbon: Universidade Aberta, 1994 (i.e. 1995?). Textos de Base (Cursos formais), 65. Folio (29.6 x 21.1 cm.), original illustrated wrappers. As new. 436 pp., (1 l.). ISBN: 972-674-130-0. \$45.00

FIRST and ONLY EDITION.

With Author's Signed and Dated Presentation Inscription

114. **ROCHA, Andrée Crabbé.** *O Auto de Santo Aleixo de Baltasar Dias*. Coimbra: Coimbra Editora, 1952. Coleção Universitas. 8°, original printed wrappers. Light browning; nevertheless in very good condition. Author's signed and dated seven-line presentation inscription on the half-title to Alfredo Saraiva. 31 pp. \$80.00

FIRST EDITION. Andrée Crabbé Rocha (Nantes, France, 1917-2003) was a well-known researcher on Portuguese literature and culture, and the wife of Miguel Torga. She taught at the Universidade Clássica de Lisboa, and when prohibited from doing so by the Salazar regime, lectured in Portugal and Brazil.

* *Dicionário cronológico de autores portugueses* IV, 654-5. Not located in NUC.

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

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

* Palau 276619. Trelles VI, 61.

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

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

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

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not located in OCLC. Not located in Porbase. Not located in Copac.

*117. **ROMANO, José.** *29, ou honra e gloria: comedia drama de costumes militares em tres actos e quatro quadros, offerecido e dedicado a Sua Magestade El-Rei o Senhor Dom Pedro V.* Rio de Janeiro: Typographia Economica de J.J. Fontes, 1862. 8º, late twentieth-century crimson half morocco over marbled boards, spine with raised bands in six compartments, gilt lettering and numbering in second and third compartments from head, and at foot. Small wood-engraved vignette on title page. Lower edges somewhat frayed; about half of upper edges slightly shaved. Overall in good condition. 76 pp. Lacks pp. 27-30, 51-4. \$50.00

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

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

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

One of the Most Able and Productive Brazilian Literary Historians

118. ROMÉRO, Sílvio [Vasconcelos da Silveira Ramos]. *Martins Penna: ensaio critico com um estudo de Arthur Orlando sobre o auctor da "Historia da Litteratura Brasileira."* Porto: Livraria Chardron de Lello & Irmão, 1901 (on wrappers: 1900). 8°, original printed wrappers (slight chipping; spine cracked). Some browning. Uncut and partially unopened. In good condition. 193, (2) pp. \$150.00

FIRST EDITION of this study of the Brazilian playwright Luis Carlos Martins Penna (1815-1848)—"o creador da comedia verdadeiramente nacional" (Blake V, 378)—with an introductory essay on Roméro by Arthur Orlando (pp. 5-47).

Romero (1851-1914), a native of Lagarto (Sergipe), was "one of the most able and productive literary historians Brazil has had" (Jong, p. 326) and also wrote extensively on sociology, ethnography and politics. Goldberg describes him as "one of the most picturesque figures of the nineteenth century. He was a born fighter, with all the traits of the ardent polemicist. Throughout a lifetime that was rife with self-contradiction, he fought for Brazilian independence in the literary, scientific and political fields" (p. 295).

* Innocência XIX, 241: without collation. Sacramento Blake VII, 244. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 149. Menezes, *Dicionario literário brasileiro* p. 594. W. Martins, *História da inteligência brasileira* V, 152-3.

Five Works on Sebastianism: Pro and Con

***119. SÁ, José Maria de [a.k.a Fr. José Maria de Jesus, O.F.M.].** *Impugnação imparcial do folheto intitulado Os Sebastianistas, em que se continúa a responder ao segundo ponto.* 5 works in 1 volume. Lisbon: Na Imprensa Regia, 1810. 8°, later binding covered with piece of calf from a folio-size binding of the seventeenth century, some blind-tooled fillets and stamps (slight wear at extremities), text-block edges sprinkled blue-green. Woodcut Portuguese royal arms on title page. In very good to fine condition. Stamp and stamped accession number of Dr. José Bayolo Pacheco de Amorim, as well as the blue oval stamp of the Biblioteca of the Universidade Autonoma de Lisboa, Rua de Santa Marta, 56, on recto of front free endleaf. 48 pp. 5 works in 1 volume. \$600.00

FIRST and ONLY EDITION. This is the second blast by this author in an extended polemical war begun by José Agostinho de Macedo on the theme of Sebastianism and Sebastianists. Earlier the same year Sá published at the same press, with the same collation, a work in which the author's name does not appear on the title page and instead is given as "hum Amador de Verdade", and in which the words "em que se continúa a responder ao segundo ponto" are omitted.

Not much is known about the author, who was active in the first quarter of the nineteenth century and was a Franciscan of the Third Order, living at the Convento

IMPUGNAÇÃO
IMPARCIAL
DO
FOLHETO
INTITULADO

OS SEBASTIANISTAS;

Em que se continúa a responder ao segun-
do ponto.

SEU A.
JOSE' MARIA DE SA'



LISBOA,
NA IMPRESSÃO REGIA.

1810.

*Com licença da Meza do Desembargo
do Paço.*

de Nossa Senhora de Jesus in Lisbon. According to Innocêncio, José Maria de Sá was his secular name.

King Sebastian was presumed killed at the Battle of Alcácer-Quibir in 1578, but there were no eyewitnesses, and his body was never found. Many Portuguese came to believe Sebastian survived the battle and would return to claim his throne. This led to Sebastianism: the belief that Sebastian could return at any moment to replace the illegitimate rule of King Philip II of Castile (Philip I of Portugal). During the time of the Iberian Union, from 1580 to 1640, four men claimed to be the returned King Sebastian. The last of these pretenders, who was in fact an Italian, was hanged in 1619.

Over the years myths and legends arose concerning Sebastian, the common thread being that he was a great Portuguese patriot, the “sleeping king” who would return to help Portugal in its darkest hour—like the British King Arthur or the German Frederick Barbarossa. He would then be known by symbolic names: *O Encoberto* (The Hidden One) who would return on a foggy morning to save Portugal; or *O Desejado* (The Desired). The legend was vigorously promoted through the massive circulation of popular rhymes (*trovas*) written by Bandarra. Even in the final decade of the twentieth century, Sebastianist peasants in the Brazilian *sertão* believed that the king would return to help them in their rebellion against the “godless” Brazilian republic.

The tale of Sebastian’s disappearance and alleged return is the basis for the popular song “A Lenda de El Rei D. Sebastião” (“The Legend of King Sebastian”) by the Portuguese band Quarteto 1111 in 1968. He also appears in a Harry Potter book (*Order of the Phoenix*) in the form of a portrait near the transfiguration courtyard.

* Innocêncio V, 37. Not in Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular*. Not in Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*. Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Copac cites a single copy of what is probably the earlier work by the author on this subject (the cataloguing information was insufficient to differentiate with absolute certainty) at the British Library. Not in Hollis, which cites the author’s earlier work on this subject. KVK (51 databases searched) adds Staatsbibliothek zu Berlin.

BOUND WITH:

MACEDO, José Agostinho de. *As pateadas de teatro investigadas na sua origem, e causas*. Lisbon: Na Impressão Regia, 1812. 8°, 132 pp.

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

* Innocêncio IV, 200: “É universalmente reputada como uma das obras mais engaçadas e chistosas de José Agostinho.” Not in Porbase, which cites a single copy only of an 1825 edition at the Biblioteca Nacional de Portugal. OCLC: 44821030 (University of Toronto Newberry, University of Victoria, Oxford University); also the 1825 edition at Harvard University. Not in Orbis. Copac cites a copy in the British Library. KVK (51 databases searched) locates only the copies cited by Porbase.

AND BOUND WITH:

[COUTO, António Maria do]. *Breve analyse do novo poema que se intitula Oriente: por hum amigo do publico*. Lisbon: Na Nova Impressão da Viuva Neves e Filhos, 1815. 8°, 28 pp.

FIRST and ONLY EDITION. Couto (1778?-1843) was *professor régio* of Greek and later *reitor* of the Lycêo Nacional, Lisbon.

* Innocência I, 199; XIV 292. José do Canto 979. OCLC: 9284456 (Newberry Library, Indiana University, Harvard University, Duke University, Thomas Fisher Library-University of Toronto); 560008402 (British Library); 798071370 is digitized. Not located in Porbase. Copac cites British Library. Not located in KVK (51 databases searched).

AND BOUND WITH:

[PITAVAL, Carlos]. *Carta, e sonho de hum homem de Cabrélla*. Lisbon: Na Impressão de J.F.M. de Campos, 1815. 8°, 18 pp.

FIRST and ONLY EDITION. Touches on the relative merits of the epics of Homer, Camões, and José Agostinho de Macedo.

* Not located in Innocência. Porbase locates three copies, all in the Biblioteca Nacional de Portugal. OCLC: 66528406 (Newberry Library). Not located in Copac. KVK (51 databases searched) locates only the copies cited by Porbase. Not located in Hollis or Orbis.

AND BOUND WITH:

[COUTO, António Maria do]. *A materialeira: discurso em que o Professor Regio Antonio Maria do Couto desfia hum dialogo com o grave titulo de Miséria, que Macedo em hum accesso de frenetico delirio compuzera contra Couto. Offerecido ao Público para sua instrução*. Lisbon: Na Impressão de J.F.M. de Campos, 1815. 8°, (1 blank l., 1 l.), 64 pp.

FIRST and ONLY EDITION.

* Innocência I, 199. Porbase locates five copies, all in the Biblioteca Nacional de Portugal. OCLC: 5213688 (Houghton Library, Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, Indiana University, Newberry Library, Tulane University). Not located in Copac. KVK (51 databases searched) locates only the copies cited by Porbase.

Unpublished Poems and Play

With the Author's Notes on Why and When He Wrote Them

120. SÁ, L.A.R. de. "Obras poeticas." Autograph manuscript on paper in Portuguese, dated 1847 on the title page and probably copied in Lisbon, where most of the poems were written. 1847. 4° (23.5 x 19.7 cm.), contemporary green sheep with richly gilt reddish-brown morocco smooth spine, boards (some rubbing) with gilt-tooled borders and edges, all text-block edges gilt. Hinges cracked. Written in ink, in a large, legible hand. A few minor stains, but overall in fine condition. (1 l.), 264 [pp. 115-6 apparently skipped in pagination; text seems to be continuous], 17 pp. [the first of which is also paginated 265]. \$800.00

Apparently unpublished group of works by an apparently unknown author, with his notes on when and why he wrote the various pieces included here. We have been

1

A Co^{ma} f^{da} D. Maria Antonia Carlota

Neste livro que hoje lhe vou escrever, encontrará V^o todas as produções do meu espirito humilde; e algu-
-guns dias ellas se augmentarem, e quias irrei, escre-
-vendo, e até se for necessario passar-as hei para outro,
no caso de que este não baste: creio porém que não
heide ter tanto trabalho —

Grande é o meu orgulho por V^o se ter dignado seli-
-tar o meu autographo para ser guardado nas
suas mãos, e posso dizello francamente a nin-
-guem o confiare de tão boa vontade. Não direi
os motivos, por que receio sempre offender a
modestia incorrendo na bizoija: V^o no seu alto
e tão extremado espirito muito bem os poderá
comprehender; não posso com todo esquivar-me a
declarar dois unicos, e são estes a minha a-
-mizade, e subida consideração que V^o sempre
me deveu.

L. A. R. de La'

unable to locate L.A.R. de Sá in any of the Portuguese bibliographies or in the *Grande enciclopédia*. From the works included in this volume, which date from 1843 to 1847, it is clear that he spent some time in and around Lisbon. This copy of the work was done at the request of, and presented to, D. Maria Antonio Cardozo, about whom we have likewise been unable to find any further information.

The volume includes many poems and a single play, "O Luto, e a guerra. Drama em 3 actos" (pp. 137-237). Characters of the play include Sr. Silva, a businessman; Thereza, a 26-year-old who is wealthy for reasons that are a mystery to all; Leonor, her cousin; Maria and Mathilde, Silva's daughters; Henrique de Sá, a young lawyer ("grande espirito, e poucos meios"); his cousin Diogo; and Bernardo Henriques, a 60-year-old who wants to form a "companhia de declamação" for the Theatro do Rio de Janeiro.

At the end of the volume are the author's notes and a table of contents.

* No works by this author located in *BMC* or *NUC*. Author not located in *Porbase*, *OCLC* or *Copac*.

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

\$800.00

FIRST EDITION of Sá-Carneiro's first separately published work (he had contributed poems, stories, and other short pieces to a school newspaper earlier), and the only drama by him published during his lifetime. It was written in collaboration with his friend from school, Tomás Cabreira, who committed suicide at age 16, before the play was printed. Sá-Carneiro was a devotee of the theater, and founded a group of drama-lovers (the Sociedade de Amadores Dramaticos referred to on the title page?), for which he wrote and translated plays while still in school. Of these, *O Vencido* was performed in 1905 and *Irmãos* in 1913, but the manuscripts for both were lost; another, *Alma*, was not published until 1982. *Amizade* was excluded from Sá-Carneiro's works as edited by his close friend Fernando Pessoa. In the same year as *Amizade* appeared, Sá-Carneiro also published a collection of short stories, *Princípio*. In the Lisbon, Biblioteca Nacional catalogue of Sá-Carneiro's works *Amizade* is cited before *Princípio*, but which appeared first is not stated outright (p. 66).

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

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

Drama on D. Ines de Castro by a Naturalized Brazilian

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

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

Joaquim José Sabino de Rezende Faria e Silva (1764 or 1865-1843) was born in Porto and read law at the University of Coimbra. By 1798 he had emigrated to Brazil, where he served as secretary to the *Capitania do Maranhão* and later as a magistrate. Both *Nova Castro* and the earlier *Policena* (Lisbon, 1791) were written in imitation of French models, particularly the dramas of Voltaire.

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

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

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

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

*124. **SAMPAIO, Albino Forjaz de.** *Subsídios para a história do teatro português. Teatro de Cordel (Catálogo da coleção do autor). Publicado por ordem da Academia das Ciências de Lisboa.* Lisbon: Imprensa Nacional, 1920 [front wrapper: 1922]. 8°, original printed wrappers (slight defect at foot of spine; minor fading; tiny round hole at lower margin of front wrapper, continuing through first 7 leaves; corners of rear wrapper dog-eared). Printed logo of Academia das Ciências de Lisboa on front wrapper and title-page. Some inevitable browning, but not brittle. In very good condition. 108 pp., (1 l. errata), 12 plates. \$100.00

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

* Anselmo, *Bibliografia das bibliografias portuguesas* 554.

Futurist Poem, with Author's Signed and Dated Presentation Inscription

125. **SANTA RITA, [Guilherme] Augusto de.** *A rosa de papel: mysterio n'um cantico. Poêma dramático em prosa e verso original de* Porto: Edição da "Renascença Portuguesa", 1917. Teatro Lyrico. 8°, original dark-gray illustrated wrappers with gilt lettering (small nick to lower outer corner of rear wrapper). Title page printed in red and black, with author's signature printed in facsimile. Uncut. In very good to fine condition. Author's signed and dated (26 August 1918) eight-line presentation inscription to Francisco Mendes Lopes on p. 7. 61 pp., (1 l.). \$400.00

FIRST and ONLY EDITION of this dramatic poem.

The author (1888-1956) was the son of the poet Guilherme de Santa Rita (1859-1905), and brother of Santa-Rita Pintor. He began his literary career as a post-symbolist, but soon became a futurist of the generation of *Orpheu*. His first four books, published between 1912 and 1917, of which the present work is the fourth, fall into this phase. Santa Rita's *Praias do mysterio*, published the previous year, was mentioned by Fernando Pessoa as one of the best books of its time. Afterwards Santa Rita became a sentimental practitioner of *Saudosismo*, and produced much literature for children, as well as nationalist propaganda in dramatic form.

Renascença Portuguesa was a cultural and civic group founded in 1911 by Teixeira de Pascoaes, Jaime Cortesão, Raúl Proença, António Sérgio, Leonardo Coimbra, Álvaro Pinto, Augusto Casimiro, and others. The group's literary review, *Á Águia*, continued publication until 1932. Pascoaes, Proença, and Sérgio soon disagreed on the long-term goals of Renascença Portuguesa, and the movement became the mouthpiece of *Saudosismo*. The educational influence of the Renascença Portuguesa continued to be felt through its Universidades Populares and hundreds of publications under the Renascença

Portuguesa imprint on history, law, economy, literature, etc. On Renascença Portuguesa, see Mário Garcia in *Biblos* IV, 694.

* Serpa 1100. Almeida Marques 1971. See Celina Silva in *Biblos*, IV, 1111-2; also *Dicionário cronológico de autores portugueses*, III, 379. NUC: InU (misidentifying the author as Guilherme Augusto de Santa Rita). OCLC: 504733107 (British Library); 2468405 (Indiana University); 958983539 (Biblioteca de Arte Calouste Gulbenkian); 682017483 (digitized from the Indiana University copy). Porbase locates five copies, two in the Biblioteca Nacional de Portugal, and one each in the Fundação Calouste Gulbenkian, the Universidade Católica João Paulo II, and the Faculdade de Letras da Universidade do Porto. Copac repeats British Library. KVK (51 databases searched) locates only the records cited by Porbase. Not located in Hollis or Orbis.

With Author's Signed and Dated Presentation Inscription

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

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

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

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

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

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

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

FIRST and ONLY EDITION.

129. SANTOS, João Soares. *Estudos sobre artes cénicas asiáticas*. Lisbon: Fundação Oriente, 2000. Coleção Orientalia, 4. Large 8°, original illustrated wrappers. As new. 612 pp., (1 l.), 4 ll. plates, printed on both sides, some illustrations in color. One of 750 copies. ISBN: 972-785-007-3. \$65.00

FIRST and ONLY EDITION.

* OCLC: 48773953 (Asian Art Museum, Yale University Library, Library of Congress, Harvard College Library, University of Toronto).

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

FIRST EDITION. "As new" condition.

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

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

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

BOUND WITH:

ALFIERI, Vittorio. *Mirra: tragedia en cinco actos de Alfieri. Traducida librement al castellano con prévia autorizacion por los señores A. Leopoldo y S. Infante de Palacios. Representada en Paris por la primera vez el 29 de Mayo*

de 1855 por La Compañía Dramatica al servicio de S.M. El Rey de Cerdeña.
Colophon: Imprenta de E. Thunot y C^a, calle Racine, 26, cerca del Odeon.
32 pp. Some foxing. Overall in good condition.

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

132. SENECA. *Hippolyto de Seneca e Fedra de Racine, com a tradução em portuguez publicada pde ordem da Academia Real das Sciencias.* Sebastião Francisco de Mendo Trigo, translator. Part 1 only (of 2). Lisbon: Typografia da mesma Academia [Real das Sciencias], 1813. 4°, contemporary decorated wrappers (spine chipped, sides worn and soiled, front wrapper nearly detached). Small wood-engraving on title page of the Academia Real das Sciencias, incorporating the royal arms, an owl, and a caduceus. Facing pages in Latin and Portuguese. Some quires printed on pale blue papel selhado (10 reis). Uncut but a bit frayed at the edges. Internally very good, overall good condition. 133 pp., (1 l. errata, 2 ll. advertisement). *Part 1 only (of 2).* \$35.00

Contains part I, only, the *Hippolytus* of Seneca. The translator, Sebastião Francisco de Mendo Trigo (1773-1821), was a fidalgo, native of Lisbon, lieutenant colonel in the Portuguese army, and censor, member and secretary of the Academia Real das Ciências de Lisboa. He was author of the project constitutional of 21 October 1820.

* Innocência VII, 208: with a variant transcription of the title; calling for 133, 171 pp. Gonçalves Rodrigues, *A tradução em Portugal* 3062 Porbase locates a single copy, at the Biblioteca Central da Marinha, calling for 133, 171 pp.

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

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

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

The present translator, Bulhão Pato (1829-Monte da Caparica, 1912), a native of Bilbao whose parents were Portuguese, author of *Poesias* (1850), *Paqueta* (1856), and *Versos* (1862),

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

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

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

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

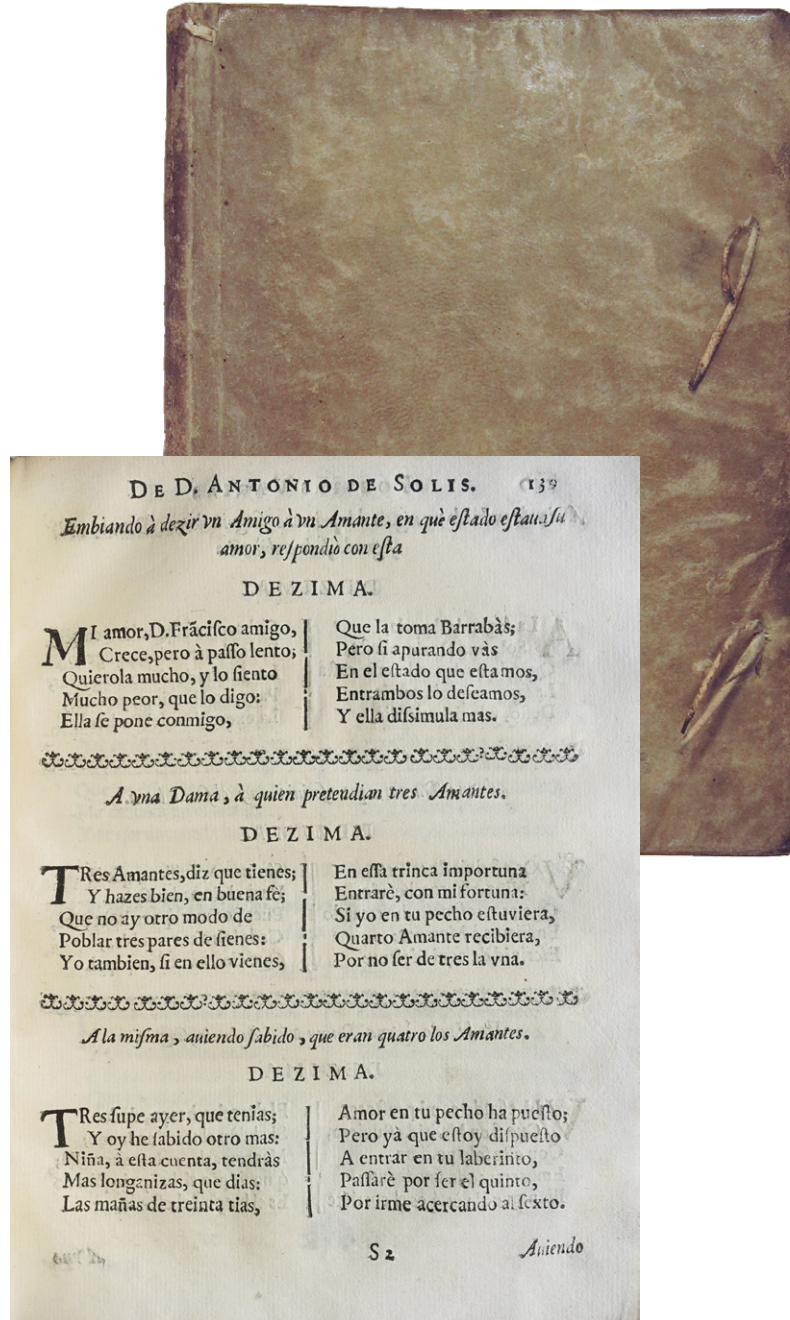
FIRST EDITION. A second edition appeared in 1997.

With Signed and Dated Presentation Inscription by the Author, an Argentine Playwright

135. SOLAR, Alberto del. *El Doctor Morris. Comedia en un prólogo y tres actos*. Buenos Aires: J. Peuser, 1903. 8°, twentieth-century half calf over marbled boards (minor binding wear), spine with raised bands in six compartments, gilt letter, edges sprinkled blue-green, marbled endpapers. Light browning. Head of first few leaves bumped. In good to very good condition. Author's signed and dated ("20 de Junio 1919") six-line presentation inscription to Señora Wells on flyleaf. 175 pp.; misbound second quire 15-16, 21-24, 17-20, 29-32, 25-28. \$300.00

FIRST EDITION of this play, translated into French in the same year. This copy is inscribed to a Mrs. Wells, and dated 20th June, 1919, the same year that Solar published his *Panamá la vieja, con motivo del IV Centenario de su fundación*. The comedy has some political overtones, and takes place in Germany and France, although the protagonist is an American. Solar was an Argentinian playwright and political essayist who had lived in Paris.

* Palau 317110. OCLC: 432823229 (Biblioteca Nacional de España); 23155604 (Indiana University); 253262021 (Ibero-Amerikanisches Institut); 682062627 (digitized from the Indiana University copy). No separate edition located in Copac. KVK (51 databases searched) repeats Ibero-Amerikanisches Institut only.



*Eighteen Short Dramatic Works**By the Author of the História de la Conquista de México*

136. SOLÍS Y RIVADENEIRA, Antonio de. *Varias poesias, sagradas, y profanas, que dexò escritas (aunque no juntas, ni retocadas) ... recogidas, y dadas a luz por Don Juan de Goyeneche* Madrid: En la Imprenta de Antonio Roman, 1692. 4°, contemporary yellow-stained vellum over thin pasteboard, tawed leather braided fasteners and remains of ties, spine lettered in ink (rubbed, some soiling). Title within typographic border, woodcut initials and tailpieces. Some light staining to first and last few leaves, scattered slight browning. Small piece torn from lower margin of Aa3, without loss. Overall in fine, crisp condition. Contemporary signature of D. Luis A[ntonio?] Mosquera y Sotomayor on title-page. From the library of the celebrated book collector Richard Heber, with the Bibliotheca Heberiana stamp on recto of front free endleaf. (22 ll.), 328 pp. \$1,500.00

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

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

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

*Play by a Nobel Laureate**With His Presentation Inscription to Commandante Vilhena*

***137. TAGORE, Rabindranath.** *Chitra. Peça em I acto. Traduzida por José F. Ferreira Martins, autor de versão em português de Shakuntalá, de Kalidassa.* Nova Goa: n.pr., 1914. 8°, publisher's slightly flexible black cloth, "Chitra" stamped in silver on front cover; flat spine blank; red endpapers; original printed wrappers bound in. Half title and title page printed in red, black, and blue. Uncut. In very good condition. Author's [i.e., translator's?] six-line presentation inscription: "Ao Excellentissimo Senhor // Ernesto de Vilhena // Junho // 1922 // Homenagem // do

Autor" on front wrapper. Frontispiece portrait of Rabindranath Tagore, 10 pp., (1 l.), [11]-63 pp., (1 l. advt.). \$120.00

First and Only Edition in Portuguese? Translation of Tagore's play, *Chitra*. Tagore, winner of a Nobel Prize for Literature, stands as the most famous of modern Bengali authors.

Provenance: Commandante Ernesto Jardim de Vilhena (Ferreira do Alentejo, 4 June 1876-Lisbon, 1967) was a naval officer, politician, colonial administrator, and important collector of art and books. In 1917 he was Minister for Colonies and then Foreign Minister in the government of Afonso Costa, deposed by the revolutionary junta headed by Sidónio Pais. Shortly thereafter he founded the Companhia de Diamantes de Angola, the basis of his immense fortune. His huge library was sold to Jorge de Brito, then dispersed partly in an auction held in Glasshütten im Taunus, Germany by Reiss & Auvermann, April 3 & 4, 1989, partly in a series of nine sales held by Leira e Nascimento, Lisbon, from March 25, 1997 to April 15, 1998, and we speculate significant other parts were sold privately.

* Gonçalves Rodrigues, *A tradução em Portugal* 25586. OCLC: No edition in Portuguese located. No edition in Portuguese located in Porbase. No edition in Portuguese located in Copac. No edition in Portuguese located in KVK (51 databases searched).

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

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

Tasso's *Aminta*, a pastoral romance set in the era of Alexander the Great, was the basis of a libretto by Metastasio, *Il re pastore*, which premiered in 1751. Metastasio's libretto became the basis of Mozart's *Il re pastore*, which premiered in 1775, and of *Aminta, il re pastore*, by Antonio Mazzoni (d. 1785). Tasso's story was the basis for the ballet *Sylwia, ou La nymphe de Diane*, with music by Léo Delibes, first performed in 1876.

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

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

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

*Includes a Play by One of the Foremost Brazilian Novelists of the
Second Half of the Nineteenth Century*

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

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

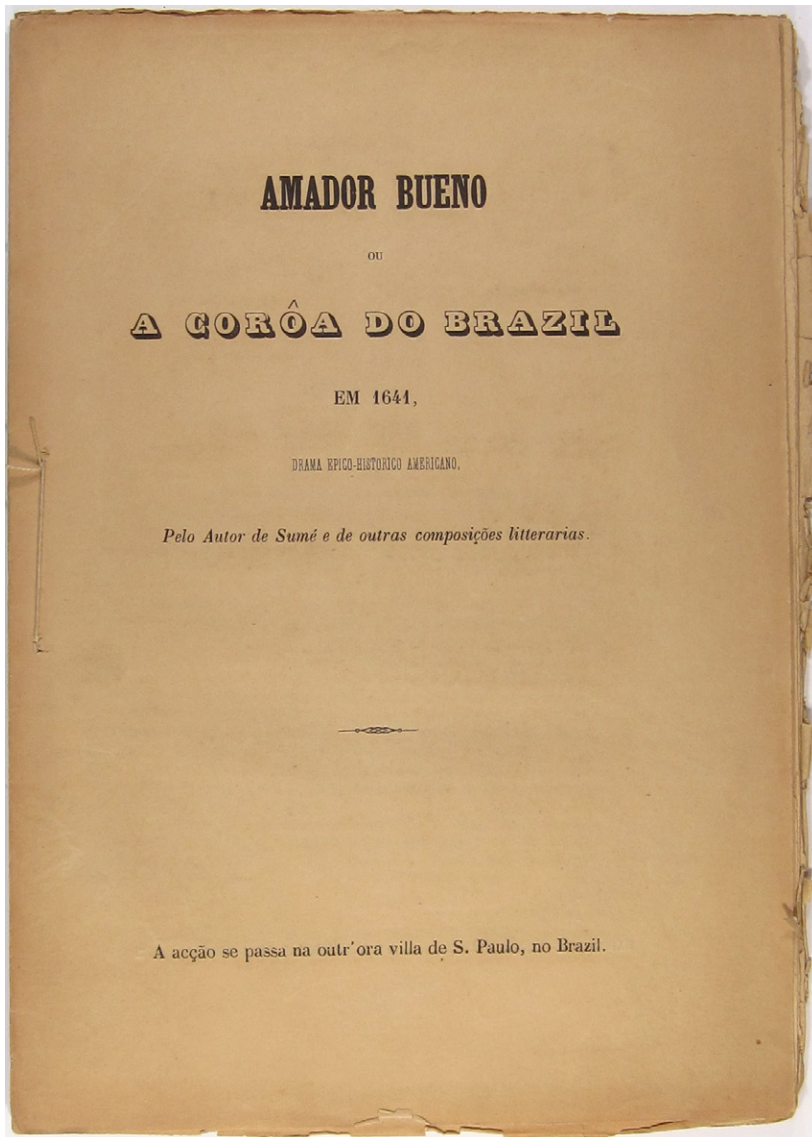
* Sacramento Blake I, 58: without collation. Innocência XIX, 239: without collation. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 168: calling for only 237 pp. NUC: TxU, CtY, MH, NN.

140. TORREZÃO, Guiomar. *No teatro e na sala. Com uma carta-prefacio de Camillo Castello Branco.* Lisbon: David Corazzi, Editor, Empreza das Horas Romanticas, 1881. Large 8°, twentieth-century (ca. 1975) half mottled sheep over marbled boards, spine with raised bands in six compartments, dark red lettering pieces in second and fourth compartments with author and short title lettered in gilt, date numbered in gilt at foot; original printed front wrapper bound in. Upper outer corner of half title cut off. Some quires browned. In good condition. Old paper tag with manuscript "442" on corner of front wrapper. 326 pp., (1 l. table of contents). \$150.00

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

Guiomar [Delphona de Noronha] Terrezão (1844 or 1845-1898), a native of Lisbon, journalist, novelist, and playwright, interacted with most of the important writers of her day. In addition to Camilo, her books also contained prefaces by Tomás Ribeiro and Júlio César Machado. She also wrote under male pseudonyms, such as Gabriel Cláudio, and Delfim Noronha.

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



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141. [VARNHAGEN, Francisco Adolpho de, Visconde do Porto Seguro]. *Amador Bueno ou a Coroa do Brazil em 1641, drama Epico-historico Americano. Pelo autor de Sumé e de outras composições litterarias. A acção se passa na outr'ora villa de S. Paulo, no Brazil.* Madrid: Imprenta del Atlas, 1858. 4°, stitched. Main text in 2 columns. Some light browning, occasional minor spotting. Overall in very good condition; uncut and partially unopened. (2 ll.), 16 pp. \$900.00

Second edition of this drama by the great Brazilian historian and diplomat. Borba de Moraes calls the first edition rare, stating that this second edition is "very rare and less known than that of 1847." Our experience has been the contrary. While we consider the Madrid 1858 edition scarce, we have handled several copies; we have seen on the market only one copy of the 1847 first edition since beginning to trade as specialists in rare Brasileira in 1969.

* Borba de Moraes (1983) II, 879. Not in Bosch. Not in Rodrigues. NUC: MH, DCU-IA. OCLC: adds Universidade de São Paulo.

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

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

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

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

***143. VICENTE, Gil.** *A Critical Edition with Introduction and Notes of Gil Vicente's Floresta de enganos.* Constantine Christopher Stathatos, ed. Chapel Hill, N.C.: The University of North Carolina Press, 1972. University of North Carolina Studies in the Romance Languages and Literatures, 125. 8°, original printed wrappers. Recto of front wrapper printed in red and black. In fine condition. 138 pp., (1 blank l.). ISBN: none. \$15.00

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

144. VIEIRA, Afonso Lopes. *Auto da "Sebenta." Farça em verso em um prologo e dois quadros. Peça comemorativa do centenário da "Sebenta."* Coimbra: Comissão Acadêmica do Centenário [lower wrp.: Lumen, Typ. França Amado], 1899. 8°, original pink printed wrappers (spotting, some fraying). Slight browning; final leaf brownstained. Overall in good condition. Small blue on white paper tag with serrated edges and oval center with three ruled lines, and old ink manuscript "N.º 2396" over initials "M.Y.L." in upper outer corner of title page. Old signature in red ink in upper margin of front wrapper. 40 pp. \$100.00

FIRST and ONLY EDITION of the author's third published work.

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

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

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



*Lopes Vieira Play About a Franciscan Friar, Set in Fourteenth-Century Italy;
Author's Signed and Dated Presentation Inscription to
Colombano Bordalo Pinheiro*

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

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

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

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

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

ROSAS
BRAVAS



ACTO EM VERSO
POR
AFFONSO LOPES
VIEIRA

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

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

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

- 147. ZIEGLER, Werner Karl Ludwig.** *De minimis romanorum. Commentatio quam amplissimi philosophorum ordinis auctoritate ad consequendos summos in philosophia honores d. XVII Maii A, MDCCLXXXVIII. Publicae Defendet.* Gottingen: Typis Joann. Christ. Dieterich, 1788. 8°, contemporary decorated wrappers (slight chipping). A few leaves with light dampstains. Very good to fine condition. 76 pp., (1 l.). \$200.00

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