

RICHARD C. RAMER



SPECIAL LIST 168

*PAINTING
&
SCULPTURE*

RICHARD C. RAMER

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SPECIAL LIST 168

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All items are understood to be on approval,
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SPECIAL LIST 168

PAINTING & SCULPTURE

1. **ALMADA, Galeria Municipal de Arte, and Museu Municipal Amadeo de Sousa-Cardoso, Amarante.** *Manuel Cargaleiro: pintura, desenho, azulejo.* Almada: Câmara Municipal / Galeria Municipal de Arte and Amarante: Câmara Municipal / Museu Municipal Amadeo de Sousa-Cardoso, 1990. Folio (30x 21cm.), original illustrated wrappers. As new. 76 pp., profusely illustrated, including 39 color photographs. \$80.00

FIRST and ONLY EDITION. Catalog of an exhibition at the Galeria Municipal de Arte, Almada, June-July, 1990, and the Museu Municipal Amadeo de Sousa-Cardoso, Amarante, July-August, 1990.

Manuel Cargaleiro (born 1927 in Vila Velha de Ródão) is a Portuguese ceramic artist and abstract painter. He trained in ceramics under the direction of Master Jorge Barradas, and settled in France in 1957. Influenced by artists from the École de Paris, such as Delaunay, Ernst, Vasarely and Klee, his compositions are based on geometrical modules and primary colors, suggesting movement in space, perhaps also showing the influence of Vieira da Silva.

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

* On Manuel Cargaleiro, see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), II, 38-9. OCLC: 78699620 (Getty Research Institute, British Library). Porbase locates three copies: one each in the Biblioteca Nacional de Portugal (incomplete), Biblioteca Pública Municipal do Porto, and Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library only. KVK (44 databases searched) locates only the copies cited by Porbase.

Elegantly Printed Travel Account on China, Macau and India

2. **ANDRADE, José Ignacio de.** *Cartas escriptas da India e da China nos annos de 1815 a 1835... a sua mulher D. Maria Gertrudes de Andrade.* 2 vol-



Item 2

umes. Lisbon: na Imprensa Nacional, 1843. 8°, contemporary black full morocco (very lightly worn and rubbed, corners slightly bumped, some light spotting to endleaves), richly block-stamped in gilt on spine and covers, gilt inner dentelles, watered silk endleaves, all text-block edges gilt. Wood engraving of a ship in volume I, wood-engraved vignettes. Some foxing and occasional browning to plates; scattered light foxing to text. Overall in most desirable, fine condition. Neat contemporary signature of J.C. da Costa on each half-title. (8 ll.), 245 pp., (2 ll.); (5 ll.), 235 pp., (4 ll.), 12 chalk-manner lithographed portraits with tissue guards.

2 volumes \$3,500.00

FIRST EDITION, rare. Written in the form of 100 *cartas*, or chapters, this correspondence from a husband to his wife discusses the history, customs, and present state of India (especially Calcutta), Macao, and China, based on his own travels there and on his wide-ranging reading. Particular emphasis is given to the history of Portuguese discoveries, settlement and trade in the Far East, Chinese dynastic history, Chinese social life, culture, and institutions, tea, and Portugal's long rivalry with England in Asian commerce and colonial affairs. The lithograph plates include portraits of Chinese emperors and some of Andrade's Chinese friends, and portraits of the author and his wife after paintings by the noted Portuguese painter Domingos António de Sequeira (1768-1837). The *Cartas* opens and closes with two commendatory poems by Andrade's friend Francisco Antonio Martins Bastos, sometime poet, professor of Latin, and translator of much Latin poetry into Portuguese.

José Ignacio de Andrade, born on the Island of Sancta Maria in the Azores in 1780, devoted his life to overseas commerce, making numerous voyages to India and China. After many years he became a director of the Bank of Portugal and the Bank of Lisbon. This first edition was distributed only to his friends, and is rare. A second, fairly common edition, also with 12 lithograph portraits and with many corrections and additions, came from the same press in 1847 and is as elegant as the first.

* Innocência IV, 370-1: without collation. Cordier, *Sinica* 2114: without collation. Lust, *Western Books on China Published Up to 1850*, 109: calling for only 10 lithographs. Cf. Gomes, *Bibliografia macaense* 49: the second edition. Scholberg CD4: without collation. Palha 4187: without collation. Not in Azevedo-Samodães; cf. 147 for the second edition. Not in Ameal, which lists (n° 106) only the second edition. Not in Avila-Perez; cf. 200 for the second edition. Not in Monteverde, listing (n° 197) the second edition only. NUC: DLC, ICU, MH. OCLC: 8506722; 213499379; 803134921. Porbase locates a copy at the Arquivo Nacional da Torre do Tombo, another at the Universidade Católica Portuguesa-Biblioteca João Paulo II, four copies at the Biblioteca Nacional de Portugal, and two at the Universidade Nova Lisboa-Faculdade de Ciências Sociais e Humanas. Copac locates copies at the British Library, the London School of Economics, and the School of Oriental & African Studies.

3. ÁVILA, Maria Jesús, and Perfecto E. Cuadrado. *Surrealismo em Portugal, 1934-1952*. Lisbon: Museu do Chiado, and Badajoz: Museo Extremeño e Iberoamericano de Arte Contemporáneo, 2001. Folio (29.8x

28 cm.), publisher's illustrated boards. As new. (10 ll.), 423 pp., profusely and well illustrated, mostly in color. Text in Portuguese and Spanish.
\$180.00

FIRST and ONLY EDITION. Catalogue for an exhibition held at Badajoz in the Museo Extremeño e Iberoamericano de Arte Contemporáneo, 16 March to 13 May 2001; at Lisbon in the Museu do Chiado, 24 May to 23 September 2001; and at Vila Nova de Famalicão in the Fundação Cupertino de Miranda, 27 October to 31 December 2001. Ávila has written on "O surrealismo nas artes plásticas em Portugal, 1934-1952" (pp. 4-270), divided into a number of sections, including one on photography. Cuadrado's contribution, "Surrealismo, movimento surrealista e poesia surrealista em Portugal" (pp. 274-322), is also divided into several sections. It is followed by a chronology (pp. 324-349); biographies (pp. 350-377); and a bibliography (pp. 378-405). The final section contains translations into Spanish. A few of the introductory texts are in Spanish, or bilingual in Spanish and Portuguese.

4. BERKELEY, Alice D., ed. *New Lights on the Peninsular War: International Congress on the Iberian Peninsula, Selected Papers, 1780-1840. The Calouste Gulbenkian Center, Lisbon, Portugal, 24th-26th July, 1989.* Lisbon: The British Historical Society of Portugal, 1991. 8°, original illustrated wrappers. As new. 368 pp., illustrated.
\$40.00

FIRST and ONLY EDITION. Includes papers by António Pedro Vicente, "Portugal em 1810: breve relato do Conde de Rosnay que serviu nos exércitos napoleónicos" (pp. 81-100); Donald D. Howard, "Masséna and Wellington on the Lines of Torres Vedras" (pp. 119-130); Jorge Manuel Martins Ribeiro, "The American Presence in Oporto in the Beginning of the 19th Century" (pp. 291-306); and James Yorke, "Domingo de Sequeira: A Court Painter's War" (pp. 339-346). There are a total of 31 contributions, in English (20), Portuguese (7), Spanish (2), and French (2).

5. CASTRO, Joaquim Machado de. *Carta que hum affeiçoado ás artes do desenho escreveo a hum Alumno da Escultura, para o animar á perseverança no seu estudo: mostrando-lhe as honras, e utilidades, que os Potentados, as Pessoas de juizo, civilidade, e instrucção, tem feito, e fazem aos Professores ingenuos das Bellas Artes, filhas do Desenho. Escrita, e impressa a primeira vez em 1780* Lisbon: na Offic. da Academia R. das Sciencias, 1817. 8°, mid-nineteenth-century dark green decorated cloth (some wear), marbled endleaves. Woodcut arms of the Academy on title-page. In very good condition. Ink annotations in a contemporary or near-contemporary hand on pp. 4, 5 and 16. Ink signature in upper blank margin of title-page, dated 1919. 45 pp.
\$400.00

Second edition, with the author's revisions. The first edition, published anonymously in 1780, is extremely rare; Innocêncio was unable to provide a collation for it. This second edition is scarce as well.

Machado de Castro (1731-1822) was Portugal's greatest sculptor, a celebrated figure throughout Europe in the eighteenth and early nineteenth centuries. He wrote extensively on his works and the theory behind them, including a full-length discussion of the equestrian statue of D. José I entitled *Descrição analytica da execução da estatua equestre*, Lisbon 1810.

* Innocêncio IV, 125. Cf. Pamplona, *Dicionário de pintores e escultores portugueses* III, 14-8. Porbase locates a single copy, at the Biblioteca Nacional de Portugal (and 2 copies of the first edition, at the Biblioteca Nacional de Portugal and the Biblioteca Municipal de Elvas). Neither edition located in Copac.



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*Detailed Analysis of the Style and Execution
of the Artist's Finest Work*

6. CASTRO, Joaquim Machado de. *Descrição analytica da execução da estatua equestre, erigida em Lisboa a gloria do Senhor Rei Fidelissimo D. José I* Lisbon: na Impressam Regia, 1810. 4°, contemporary half sheep over marbled boards (minor wear at extremities), crimson leather lettering piece, gilt letter. Minor soiling on half-title, faint dampstain on one leaf, but overall in fine condition. Old signature of João Pedro Ribeiro on recto of front free endleaf; another old signature, of Pedro do Rozario Ribeiro, on verso of title-page. (8 ll.), xxxvi, 328 pp. [i.e., 326: pp. 312-26 misnumbered 314-28], (3 ll.), 25 engraved plates [of which 2 are folding]. \$4,000.00

FIRST EDITION of this significant work by Portugal's greatest sculptor (1731-1822), a celebrated figure throughout Europe in the eighteenth and early nineteenth centuries. The *Descrição* is the artist's detailed comments on the style and execution of his finest work, the equestrian statue of D. José I, erected in 1775 as part of the rebuilding of central Lisbon after the disastrous earthquake of 1755. The stages of construction are illustrated with sections and cross-sections of the horse and rider, views of the statue from different angles, and details of armor and ornamentation. This bronze statue remains one of Lisbon's most important monuments, and dominates one of the major squares of Europe, the Praça do Comercio or "Black Horse Square."

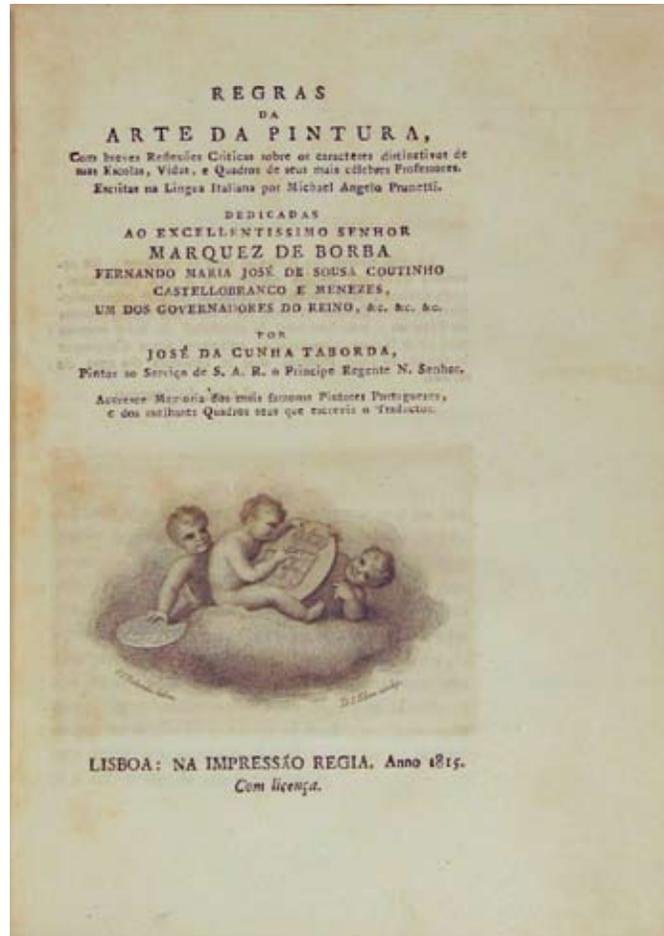
In the introduction, Machado de Castro comments on similar works of art in the rest of Europe. The supplement is a descriptive catalogue of 65 public statues in Europe, many of them since destroyed or moved from their original sites.

The first two plates, which are allegorical, were executed in Madrid by the Spanish engraver Rafael Esteves, and are dated 1805. The remaining 23 plates, comprising diagrams, sketches of the monument, and allegorical compositions, were engraved in Lisbon by the noted Portuguese engraver José Lucius da Costa, a.k.a. Lucius. Dates of these plates range from 1793 to 1796.

* Innocência IV, 126. Pamplona, *Dicionário de pintores e escultores portugueses* (1988) IV, 17-21, with a photograph of the statue of D. José I. Soares, *História da gravura artística em Portugal I*, 251-2. NUC: DLC, MH, ICN, NN. OCLC: 31138865; 78031851; 561978128; 165674756. Porbase locates a copy at the Biblioteca Nacional de Portugal and another at the Biblioteca Central da Marinha. Copac locates copies at British Library and the Victoria & Albert.

7. CASTRO, Joaquim Machado de. *Dicionário de escultura.* Lisbon: Livraria Coelho, 1937. Inéditos de História da Arte. Large 8°, original beige printed wrappers. Slightly browned. Unopened. 65 pp., (1 l.). \$75.00

FIRST EDITION. Machado de Castro (1731-1822) was Portugal's greatest sculptor, a celebrated figure throughout Europe in the eighteenth and early nineteenth centuries. He wrote extensively on his works and the theory behind them, including a full-length



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discussion of the equestrian statue of D. José I entitled *Descrição analytica da execução da estatua equestre*, Lisbon 1810.

The *Dicionário*, published here for the first time, was transcribed from a manuscript at Biblioteca da Academia Nacional de Belas-Artes. It is a far less dry work than its title suggests. Under "Enthusiasmo," for example, Machado de Castro notes, "Qualidade d'alma que excita os Poetas, Oradores, Artistas das Bellas Artes a projectar, e executar cousas extraordinarias ... O nosso Escultor *Antonio Ferreira* possuiu esta bella qualidade, na invenção e na pratica."

* OCLC: 38226643 (Frick Museum-Art Reference Library, Harvard University, Library of Congress, Getty Research Institute, Universidade de São Paulo, University of Toronto, British Library, Victoria & Albert Museum). Porbase locates two copies, both at the Biblioteca Nacional de Portugal. Copac repeats British Library and Victoria & Albert.

8. DIAS, Pedro, Mariagiulia Burrese, Maria Teresa Lazzarini, et al. *Álvaro Pires de Évora: um pintor português na Itália do quattrocento*. Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1994. Folio (31 x 23.7 cm.), publisher's illustrated boards. As new. 164 pp., (2 ll.), numerous color illustrations of excellent quality. \$80.00

FIRST and ONLY EDITION of a lovely book. Catalogue of an exhibition held at the Arquivos Nacionais Torre do Tombo, Lisbon, 1994. Dias has three contributions: "Álvaro Pires de Évora, um pintor, uma exposição" (pp. 15–24); "A fortuna crítica de Álvaro Pires de Évora" (pp. 87–108), and the actual catalogue of the exposition (pp. 129–[167]). Other contributions include Maria José Azevedo Santos, "As relações entre Portugal e a Itália no séc. XV" (pp. 25–42); Burrese, "A pintura em Pisa na primeira metade do séc. XV" (pp. 53–72); and Lazzarini, "A técnica artística de Álvaro Pires de Évora" (pp. 109–28). Vasco Graça Moura provides an interesting introduction.

* OCLC: 312277933 (Universität Bern); 31738570 (Princeton University Library; University of Massachusetts Dartmouth, Harvard University, Library of Congress, University of Toronto, University of Louisville, Ringling Museum Library, Getty Research Institute, University of Southern California, British Library, Cambridge University, Bibliothèque d'Art et d'Archeologie-Paris, Institut national d'histoire de l'art-Collections Jacques Doucet, Bayerische Staatsbibliothek). Porbase locates six copies: two at the Biblioteca Nacional de Portugal, and one each at Biblioteca Pública Municipal do Porto, Biblioteca Pública Regional da Madeira, Fundação Calouste Gulbenkian-Centro Cultural-Paris, and Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library and Cambridge University.

*Detailed Descriptions of Paintings in Madrid by
Tiepolo and His Archenemy Mengs*

9. FABRE, Francisco José. *Descripcion de las alegorías pintadas en las bóvedas del Real Palacio de Madrid, hecha de orden de S.M. por* Madrid: Eusebio Aguado, Impresor de Cámara de S.M. y de su Real Casa, 1829. 4°, contemporary tree calf (light wear), flat spine gilt in six compartments, red morocco label in second compartment from head, floral ornaments in others. Clean and crisp. Overall in fine condition. Two small oval ownership stamps in blank portion of title ("M.R.G."), third stamp with initials "N.D." (?) and the heraldic crown of a count (?). Former owner's signature erased from half title. (5 ll.), 335 pp., (1 l. errata). \$160.00

FIRST and ONLY EDITION, with detailed descriptions of the allegorical paintings on the vaults and cornices of the Palacio Real in Madrid, including three stunning works by Giovanni Battista Tiepolo (*Glory of Spain, Apotheosis of the Spanish Monarchy, Venus and Vulcan*; pp. 99–105, 106–132, 168–174) and three by Tiepolo's archenemy, Neoclassicist Antonio Rafael Mengs (pp. 133–156, 175–204, 241–251). A work by Tiepolo's son and assistant Domingo (pp. 95–98) is also listed. The other works are by Corrado Giaquinto, Mariano

Maella, Antonio Gonzalez Velazquez, Luis Gonzalez Velazquez, Francisco Bayeu, Luis Lopez, Vicente Lopez, and Juan Rivera.

Included are extensive notes for every set of paintings and a 9-page index of all the historical, allegorical and mythological figures mentioned. The construction of the Palacio Real took place from 1738 to 1755.

* Palau 86086: without mention of the errata leaf. García Melero, *Bibliografía de la pintura española* 145. NUC: DLC, IU, ICU, CU, MH.

10. GUBERNATIS, Helena de, ed. *Albert Gleizes: o cubismo em majestade. Centro Cultural de Belém: 15 Novembro 2002 – 16 Fevereiro 2003*. Translated from the French by Cláudia Teixeira de Freitas, and from the Catalan by Ana Márquez. Belém: Fundação Centro Cultural de Belém, Lisbon: Ministério de Cultura, and Paris: Fondation Albert Gleizes, 2002. Folio (24 x 28.5 cm.), original illustrated wrappers. As new. 255 pp., vibrant color photographs, black and white reproductions, footnotes, bibliography. One of 700 copies. \$80.00

FIRST and ONLY EDITION of this thorough and vibrant exhibition catalogue. The catalogue contains many essays, profuse with footnotes and small reproductions of various works mentioned in each text: "Albert Gleizes e a 'Abadia' de Créteil" by Gladys Fabre; "Entre tradição e modernidade: a obra cubista de Albert Gleizes (1910–1915)" by Christian Briend; "O Tempo das Sínteses: a obra de Albert Gleizes em Barcelona (1912–1916) by Pascal Rousseau; "Albert Gleizes e Robert Delaunay (1910–1940)" by Domitille d'Orgeval. There are also additional studies on the writings of Albert Gleizes, Albert Gleizes's illustrated works, and a comprehensive and detailed chronological list of Gleizes's exhibitions around the world.

* OCLC: 644562429 (Frick Museum Art Reference Library). Porbase locates three copies: Biblioteca Nacional de Portugal, and one each at Biblioteca Pública Municipal do Porto, and Biblioteca Geral da Universidade de Coimbra. Not located in Copac.

Descriptive Brochure for an Early Historical Panorama

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

FIRST and ONLY EDITION. Langlois's panoramic painting of the French siege of Algiers was among the earliest historical panoramic paintings. In 1830 King Charles X,

hoping to distract his disgruntled French subjects, ordered an invasion of the notorious pirate haven of Algiers. The king was deposed by the July Revolution at almost the same times as Algiers fell, but Algeria remained under French control until 1962, and Langlois's panorama was a major influence on France's conception of its new colonial possession.

Langlois participated in the Siege of Algiers in 1830, returned for further research in 1832, and began exhibiting his panoramic painting in 1833. Like most huge historical panoramas, the *Panorama d'Alger* has been lost. What we know of it derives from surviving sketches and from this pamphlet published for the benefit of visitors to the spectacle. Jal gives a one-page summary of the history of Algiers, then describes the panorama, which included scenes inside the Dey's palace and treasury and a view over the city and surrounding countryside from one of the terraces of the Kasbah, with the French fleet in the bay. The ships are named and specific buildings and landmarks within Algiers are pointed out. To make the work more vivid, several quotes from Algerian rulers are included.

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

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

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

* See John Zarobell, *Empire of Landscape: Space and Ideology in French Colonial Algeria* (2010), and François Robichon et al., *Jean Charles Langlois 1789-1870, Le Spectacle de l'histoire, Exhibition Catalogue*, Paris / Caen, 2005. OCLC: 432419957 (Biblioteca Nacional de España); 312494925 (Getty Research Institute); 470293695 (Bibliothèque nationale de France).

12. MARTINS, Francisco Ernesto de Oliveira. *A Escultura nos Açores.* Preface by Bernardo Ferrão. Angra do Heroísmo: Região Autónoma dos Açores, SREC, DRAC, 1983. Folio (29.5 x 20.3 cm.), original illustrated wrappers. As new. 400 pp., (1 l.), profusely illustrated, including many excellent photographs, some in color. \$100.00

FIRST and ONLY EDITION. The preface occupies pp. 13-23. There is a chapter on periodization (pp. 25-59); a bibliography (pp. 61-8); followed by chapters on the "Período

luso-flamengo" (1432-1582, pp. 113-86); "Período espanhol" (1582-1642, pp. 187-260), and "Período brasileiro" (1642-1830, pp. 261-400).

13. [MONTEVIDEO]. *Monumento al General Artigas*. Montevideo: Tipografía de la Escuela de Artes y Oficios, 1883. 8°, original pale blue printed wrappers (slight fraying; short tears at head and foot of spine). Wood engraved vignette on title page. Some foxing and very light browning (final leaf more heavily browned). Overall in very good condition. Old [Portuguese?] monogram stamp ("CJ"?) on title page. 12 pp., (2 blank ll.), large folding plan. \$300.00

FIRST and ONLY EDITION [?]. Gives a short biography of General José Gervasio Artigas, to whom the República Oriental del Uruguay had voted a monument in the Plaza Independencia in Montevideo. The large folding plan shows the surrounding streets on a scale of 1:1000, much as they look today.

* Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Copac.

First Work in Portuguese Giving Advice to Painters

14. NUNES, Filipe [a.k.a. Fr. Filipe das Chagas]. *Arte da pintura, symmetria, e perspectiva composta por ... Novamente impressa, com boas estampas, correcta, e accresentada com o seu index*. Lisbon: Na Officina de João Baptista Alvares, 1767. 8°, mid-twentieth-century three-quarter mottled sheep over marbled boards, text block edges sprinkled red for an earlier binding. Woodcut headpiece (p. 1) of landscape with a town in the background, woodcut initials, numerous woodcut diagrams and designs in text. In very good condition. Early signature in margin of title page ("Ejraj"?). Occasional early ink marginalia. (6 ll.), 116 pp. \$900.00

First separate edition of the earliest book published in Portuguese giving advice to painters. Originally published in 1615 with the author's "Arte poetica," it also appeared in an annotated version in 1982.

Taborda's prologue to *Regras da arte da pintura*, 1815 (a translation of Prunetti's *Saggio pittorico*) begins with a quick look at the only two Portuguese works that offered advice to painters: this one by Nunes and the considerably later *Prendas da Adolescencia, ou adolescencia prendada*, published by José Lopes Baptista de Almada in 1749. Of this work by Nunes, Taborda notes that it is admired for its language, and that although its content is far from complete, it is commendable for being the first such manual: "nem eu duvido tributar-lhe todo o respeito por ser o primeiro, e ainda o unico que soube prestar tão bom serviço á Patria." Although Taborda reproaches Nunes for not discussing mat-

ters such as composition, Nunes does state in his "Prologo aos pintores" that his goal is to cover the *segredos*, the "tricks of the trade."

Nunes begins with the principles of perspective and the use of shading. In the section on symmetry he cites the works of Vitruvius, Albrecht Dürer, and Daniel Barbaro, and includes four small woodcuts of male nudes with ideal proportions (pp. 37, 40, 42, 50). From there he goes on to mixing inks and colors, using various types of paint, and applying gold leaf to silk, paper, vellum, rock, glass, and leather. The final section suggests various methods for "copying" a city (or any other object), using a grid, a window, and so on.

Nunes, a native of Villa Real (Trás-os-Montes), entered the Dominican Order in 1591, adopting the religious name Frei Filippe das Chagas. Taborda describes Nunes as "dos mais célebres Artistas, que venerou o seu tempo, e por cuja pericia na Pintura, e Poesia, e muita lição de Letras Humanas, e dos Santos Padres tem inda hoje entre os sabios grande estimação os seus Escriptos."

* Innocência II, 303-4 (giving incorrect collation). Pinto de Matos (1970) refers to a 1667 edition, probably a typo for this one of 1767. Not in Gubián (see item 523 for the 1615 edition), Nepomuceno, Fernandes Thomaz, Monteverde (which lists an incomplete copy of the 1615 edition), Azevedo Samodães, Ameal, Avila Pérez, Sousa da Câmara or Afonso Lucas. On Nunes, see Bénézit X, 296; Pamplona, *Dicionário de pintores e escultores portugueses* IV, 215-216; Cunha Taborda, *Regras da arte da pintura* (1815) pp. xi-xiii, 183-4. NUC: DLC, OCLW-H, MiU. OCLC: 23617544 (Getty Research Institute, National Gallery of Art, Harvard University-Fine Arts Library, University of Michigan, Victoria & Albert); 563162681 (British Library). Porbase locates only one copy, at the Biblioteca Nacional de Portugal, plus two copies of the 1615 edition (one seriously defective, the other damaged) and two of the 1982 edition. Copac locates copies at British Library and Victoria & Albert. Not located in Orbis, Catnyp, or Melvyl.

*Mosaic in the Chapel of St. John in the Church of São Roque
Said to Surpass Anything by Rubens*

15. PADILHA, Pedro Norberto de Aucourt e. *Raridades da natureza, e da arte, divididas pelos quatro elementos.* Lisbon: Na Officina Patriarcal de Francisco Luiz Ameno, 1759. 4°, contemporary sheep (very worn and rubbed, chipped at bands and joints, repair to foot of spine, hinges cracking but firm), spine gilt with raised bands in five compartments, crimson morocco lettering piece (slightly defective), gilt letter. Small woodcut vignette on title page. Engraved headpiece (profile bust of D. José I) and initial on *ii^r, woodcut headpieces and initials. Woodcut illustration on p. 169 (a bizarrely shaped chicken egg). Some dampstaining, soiling and stains, especially to first few leaves. Marginal worming to pp. 41-232, without loss. Leaves N1-4 defective: touches catchwords on N1, 3 letters on N2, blank corner of N3, but with loss of outer 1.5 cm of text (several words on all 23 lines, recto and verso) on N4. Small hole in H1, touching a few letters, 4-cm. internal tear in U2 (without loss). Still, in almost in good condition overall. Contemporary ownership

signatures on title and *iii^v (scored). Mathematical calculations on p. 482 (otherwise blank). (16 ll.), 504 pp. \$400.00

FIRST and ONLY EDITION, rare, of this collection of essays on prodigies, monstrosities, deformities, and other unusual objects and events, loosely organized under the headings of earth, water, air and fire. Included are descriptions of animals whose glance can kill, sleep-talkers, babies who grew remarkably quickly, hermaphrodites, water that can petrify, underwater buildings, ice sculptures, attempts to fly (pp. 427-428, with mention of P. Bartholomeu Lourenço de Gusmão), hunting falcons, animals who live in fire, fireworks, the discovery of gunpowder and a "machina electrica" (pp. 476-481). The prologue (preliminary leaves *4^r-**4^r) is a brief essay on the virtues of writing literature vs. literary criticism.

He mentions highlights of sculpture and painting among the Greeks and Romans, but notes that the mosaic in the chapel of St. John the Baptist in the church of São Roque surpasses anything by Apelles or Rubens (p. 292). The chapel, a project by Niccolo Salvi and Luigi Vanvitelli, was constructed in Rome, then disassembled, shipped and reconstructed in São Roque. It was reportedly the most expensive chapel in Europe. The Igreja de São Roque in Lisbon was the earliest Jesuit church in the Portuguese world, and one of the first Jesuit churches anywhere. After the 1755 Lisbon Earthquake, the church and its ancillary residence were given to the Santa Casa da Misericórdia de Lisboa to replace their church and headquarters which had been destroyed.

Aucourt e Padilha (b. 1704) was Secretario da Meza do Desembargo do Paço. His other published works include *Memorias historicas, geographicas e politicas, observadas de Paris a Lisboa* (Lisbon, 1746) and several pamphlets criticizing popular beliefs in superstitions and prophecies, particularly those relating to the Lisbon earthquake of 1755.

* Innocência VI, 436: "Livro de muita curiosidade e recreação" Monteverde 300. Not in Ameal or Azevedo-Samodães. Not in Palha. *Grande enciclopedia* III, 705. Not located in NUC. OCLC: 14335417 (Houghton Library), National Library of Medicine, University of Pennsylvania, Universität Göttingen, British Library); 14643583 (Missouri Botanical Garden); 12213735 (Smithsonian Institution). Porbase locates two copies at the Biblioteca Nacional de Portugal and one at the Biblioteca Municipal de Elvas. Copac repeats British Library only.

16. PAMPLONA, Fernando de. *Dicionário de pintores e escultores portugueses ou que trabalharam em Portugal. Segunda edição (actualizada)*. Preface by Ricardo do Espírito Santo Silva. 5 volumes. Porto: Civilização, 1987-1988. Small folio (29 x 26 cm.), original printed wrappers with dust jackets. Liberally illustrated, many illustrations in color. As new. 262 pp., (1 l.); 367 pp., (1 l.); 262 pp., (1 l.); 381 pp., (2 ll.); 443 pp., (1 l.).

5 volumes \$225.00

Second edition. This fundamental work on Portuguese artists and painters originally appeared in 4 volumes, and included only artists active up to the 1950s. Aside from the addition of more recent artists, Pamplona has added numerous color plates and expanded and corrected the earlier entries, which include biographical information, a critical evaluation (with substantial quotes from art critics), lists of awards and exhibitions, bibliography, and lists of places where the artist's work is exhibited.

17. [PORTO]. *Descrição da estatua-equestre de D. Pedro 4º inaugurada na Praça de Dom Pedro da Cidade do Porto. Escripito enriquecido com uma estampa lithographada que representa aquelle magnifico monumento e com a collecção de todos os documentos que elucidam e põem em dia com tudo quanto diz respeito a este importante assumpto. Segunda edição acrescentada com os discursos que por esta occasião se pronunciaram e as respostas de Sua Magestade.* Porto: Typographia de Antonio José da Silva Teixeira, 1866. 8°, original illustrated wrappers with lithograph of sculpture tipped to front wrapper (minor foxing, a few short tears at edges). Uncut and partly unopened. Overall in very good condition. 18 pp., (1 l. advertisement). \$300.00

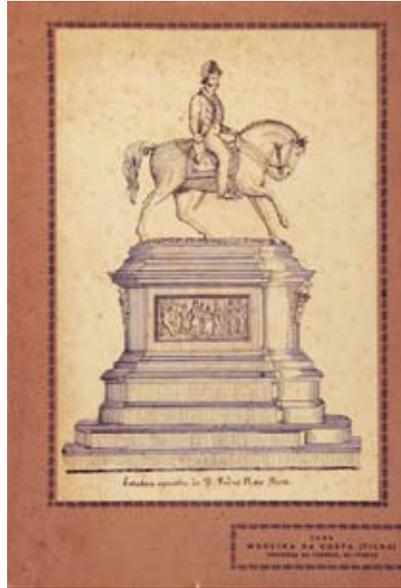
Second, expanded edition of this work describing the sculpture of D. Pedro IV in Porto's Praça da Liberdade, including a detailed description of the sculpture and a transcript of the contract between the artist (Celestin Anatole Calmels) and the Camara Municipal do Porto. New for this edition are the speeches made at the dedication ceremony.

* Not in Innocência. OCLC: 80932738 (Getty Research Institute). Porbase locates only a single copy, at the Biblioteca Nacional de Portugal, and calls for only 14 pp. Not located in Copac.

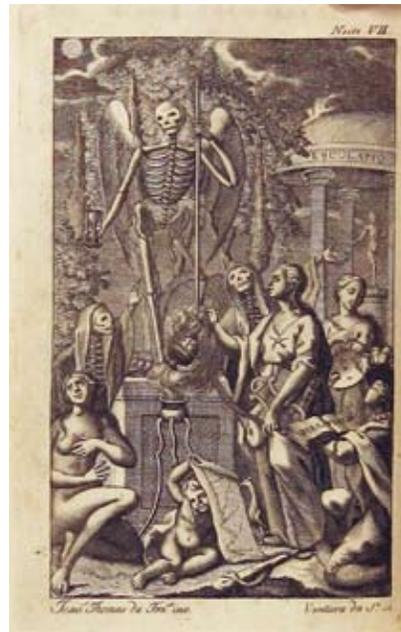
18. [PORTUGUESE INDIA]. *Relatorio e catálogo da Exposição Industrial da India Portuguesa no anno de 1860.* Nova Goa: Imprensa Nacional, (1860). 4°, blue paper spine, apparently as issued. Light foxing. Overall in good to very good condition. vii, 93 pp. \$875.00

FIRST EDITION. Describes an exhibition at the Archbishop's palace in Goa of nearly 4,000 goods produced in Portuguese India, including stuffed and dried animals, oil paintings, bookbindings, textiles and lace, musical instruments, medicinal plants, ceramics and coins. Among the members of the organizing committee were Joaquim Heliodoro da Cunha Rivara and Felipe Nery Xavier.

* Not in Innocência, Fonseca, Scholberg or Gonçalves. Not located in NUC. OCLC: 561357917 (British Library); 800561195 (Bibliothèque Nationale et Universitaire Strasbourg); with this collation but dated 1861, 21533485 (University of California-Los Angeles). Porbase locates three copies at the Biblioteca Nacional de Portugal and another at the Biblioteca Central da Marinha. Copac repeats British Library only.



Item 17



Item 29

*First Appearance of the
Valuable Biographical Dictionary of Portuguese Painters*

19. PRUNETTI, Michelangelo. José da Cunha Taborda, translator and editor. *Regras da arte da pintura, com breves reflexões criticas sobre os caracteres distinctivos de suas escolas, vidas, e quadros de seus mais celebres professores. Escritas na lingua italiana ...* [translated by] *José da Cunha Taborda ... accresce memoria dos mais famosos pintores portuguezes, e dos melhores quadros seus que escrevia o traductor.* Lisbon: na Impressão Regia, 1815. 4°, contemporary mottled sheep (upper outer joint cracked, some scraping to boards and other wear), flat spine with gilt fillets and crimson leather lettering piece, title in gilt letter, marbled endleaves (front free endleaf gone), text block edges stained yellow. Engraved vignette of putti painting the royal arms of Portugal on the title-page. Light foxing on first and last few leaves, otherwise clean and crisp. Overall in very good condition. Early signature on half-title. xxii, (1), (1 blank), 272, (2) pp. \$950.00

First edition in Portuguese, and **first edition in any language of Taborda's valuable biographical dictionary of Portuguese painters.** Prunetti's *Saggio pittorico ...* was originally published in Rome, 1786, with a second edition following in 1818 and a third in 1922.

The first half of the book includes the detailed rules of artistic composition, color selection, and technique advocated by Prunetti; brief biographies of European painters of the thirteenth through the eighteenth centuries, arranged by school; and a summary of important paintings to be found in Roman churches and palaces.

The second half of the book (pp. 141-258) consists of Taborda's *Memoria dos mais famosos pintores portuguezes*. The 96 biographical entries—some extending to several pages in length—begin with the early fifteenth-century painter Álvaro de Pedro and continue chronologically to the early nineteenth century. Taborda provides a wealth of biographical information, much of it taken from archival sources, often with precise volume and page references. This is supplemented by notes of works painted (with their locations at the time) and buildings decorated. Many of the artists were women. Appended is a useful glossary of Portuguese art terms.

José da Cunha Taborda (1766-1836) studied painting and architecture in Lisbon and Rome, returning to Lisbon in 1796 as professor of the newly established painting school. Appointed *pintor régio* in 1803, with an annual pension of 700.000 *réis*, Taborda's work adorns the Real Palácio da Ajuda. Taborda also translated a story from Boccaccio's *Decameron*, published under the title *Nathan e Mitridates* by the Impressão Regia in 1816.

The title page vignette was drawn by Taborda and engraved by Domingos José da Silva. A reprint of this edition appeared in Coimbra, 1922.

* Innocência IV, 302: calling for only 272 pp. Gonçalves Rodrigues, *A tradução em Portugal* 3201. Not in Palha. On Taborda see Pamplona, *Dicionário de pintores e escultores portugueses* V, 265-6 and *Grande enciclopédia* XXX, 493-4. NUC: DLC. OCLC: 68903445 (Getty Research Institute, National Gallery of Art, Newberry Library); 503920525 (British Library); 255482508 (Staatsbibliothek zu Berlin). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Copac repeats British Library and adds Victoria & Albert.

20. RIBEIRO, Aquilino. *Por obra e graça, estudos.* Lisbon: Livraria Bertrand, (1940). 8°, original printed wrappers (some soiling and water-stains). Overall in good to very good condition; internally fine. Author's signed and dated (Ls. Aug. 1940) eight-line presentation inscription to Acúrcio Pereira on half-title. Author's "sinete" (an eagle) of authentication stamped on verso of title page. 315 pp., (1 l.). \$150.00

FIRST EDITION of these three studies. The first, on the painter Manuel Jardim, occupies pp. 9-124. The second, on Anatole France, occupies pp. 125-186. The third and final study, titled "Santo António e o seu tempo", occupies pp. 187-315.

Aquilino Ribeiro (Carregal da Tabosa, Beira Alta, 1885-Lisboa, 1963) is considered one of the best twentieth-century Portuguese novelists, and was nominated for the Nobel Prize in 1960. He founded with others the important review *Seara nova* (1921). Librarian and conservator of the Biblioteca Nacional de Lisboa from 1919 until 1927, associating with Raul Proença and Jaime Cortesão of the "Grupo da Biblioteca", he founded and became the first president of the Sociedade Portuguesa de Escritores in 1956. Politically active in the Republican cause from 1907 until the fall of the monarchy in 1910, he was imprisoned in November 1907, escaped in January 1908, living clandestinely in Lisbon, then going into exile in Paris, entering the Faculty of Letters at the Sorbonne in 1910. From 1927 to 1932 he participated in several revolts, was imprisoned, escaped, went into exile in Paris, the French Basque country and Galiza, and lived in Portugal clandestinely. Aquilino Ribeiro was involved in the opposition to António de Oliveira Salazar and the Estado Novo. Several of his books were censored.

Provenance: Acúrcio Pereira was considered the dean of Portuguese journalists; he wrote for practically every daily newspaper published in Lisbon and Porto during the 1930s, 40s, and 50s, as well as for literary reviews and magazines. In 1911 he joined the *Diário de notícias*, then headed by Alfredo da Cunha, rising rapidly from reporter to important editorial positions, serving 27 years as editor-in-chief. In addition to several books on diverse subjects, he collaborated on a number of theatrical pieces.

* This first edition not in Biblioteca Nacional, *Aquilino Ribeiro (1885-1963): catálogo da exposição comemorativa*; cf. 256 for the second edition. On Aquilino Ribeiro, see Oscar Lopes in Machado, ed., *Dicionário de Literatura Portuguesa*, pp. 415-16; Urbano Tavares Rodrigues in *Biblos*, IV, 776-81; *Dicionário cronológico de autores portugueses*, III, 320-24; João Pedro de Andrade in Jacinto de Prado Coelho, ed. *Dicionário de Literatura* (4th ed.), III, 933-34. For the noted journalist and author Acúrcio Pereira (1891-1977), see *Grande enciclopédia XXI*, 110; *Actualização IX*, 187; and *Dicionário cronológico de autores portugueses*, III, 431. OCLC: 503861532 (British Library); also 3286761 (the fourth edition; 22 locations). Porbase locates (apparently) six copies of the first edition: three in the Biblioteca Nacional de Portugal, and three in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats British Library only. Hollis cites the 3rd edition only. Not located in Orbis.

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

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

* Fonseca, *Aditamentos* p. 134. On the author, cf. Innocência II, 348 and IX, 263. NUC: DLC, MH. OCLC: 7558571 (Harvard University, Library of Congress, University of Toronto, Cleveland Public Library, Indiana University, Getty Research Institute, UCLA, Victoria & Albert, Bibliothèque nationale de France, Universidade de São Paulo); 250066124 (Staatsbibliothek zu Berlin); 458101674 (Bibliothèque nationale de France); same collation with date 1876: 504450301 and 753069318 (both British Library). Porbase locates three copies (all dated 1875) in the Biblioteca Nacional de Portugal, Museu Francisco T. P. Júnior-Biblioteca D. Fernando Almeida, and the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats the British Library (dated 1876) and Victoria & Albert Museum.

22. SAIAL [da Silva], Joaquim. *Estatuária portuguesa dos anos 30 (1926-40).* Venda Nova: Bertrand, 1991. Large 4° (23.4 x 19.3 cm.), publisher's buckram with dust jacket. As new. 310 pp., profusely illustrated, a few illustrations in color. \$65.00

FIRST and ONLY EDITION. Among the most significant works were the statue of the Marques de Pombal at the top of the Avenida da Liberdade, Lisbon, that of Dona Leonor, in Caldas da Rainha, as well as that of João Gonçalves Zarco in Funchal, the equestrian statue of D. João IV at Vila Viçosa, the monumental fountain of the Almada D. Afonso Henriques, Lisbon, and the various monuments to the dead of the *Grande Guerra* (World War I). But many other, lesser known works are described, throughout Portugal and her overseas territories. Portugal's participation in six international expositions is treated, as well as five important expositions held in Portugal.

* OCLC: 464088627 (Universidad de Valladolid, Bibliothèque nationale de France); 27432692 (Frick Art Reference Library, Library of Congress, Getty Research Institute, Victoria & Albert, Cambridge University, Institut national d'histoire de l'art-Collections Jacques Doucet-Paris, Université de Toulouse-Le Mirail); 231351118 (Bayerische Staatsbibliothek). Porbase locates seven copies. Copac repeats Cambridge University and Victoria & Albert only.

23. SALAMANCA, Museo Provincial. *Catalogo de los cuadros y otros objetos artisticos del Museo Provincial de Salamanca. Formado por la Comision de Monumentos de la misma [wrappers: Por la Comision de Monumentos artísticos]*. Salamanca: Imp. del Adelante, á cargo de Juan Sotillo, 1861. Large 8°, original blue-green printed wrappers (spine chipped, very small tag with printed number "36" tipped on to front). Small typographical vignette on title page. Slightly browned. Overall in very good to fine condition. 43 pp. \$350.00

FIRST and ONLY EDITION. Lists 246 paintings and 10 sculptures belonging to the Museo Provincial de Salamanca. Subject matter, dimensions, attribution, and occasional annotations are provided for each work. Among the paintings described are a Caravaggio "Martirio de S. Bartolomé," and works by Francisco de Zurbarán, Alonso Berruguete, Jusepe de Ribera, and Salamanca painters such as Antonio Villamor and Fernando Gallegos.

The *Catalogo* is one of many similar inventories compiled and published throughout Spain during this period at the behest of the Spanish government. In a brief preface and postscript, it is noted that the Museo, which at that time had no building of its own, was housed in the Colegio de San Bartolomé, and that another 628 paintings belonging to other Salamanca institutions were inventoried but not published here.

* Not in Palau. Not located in García Melero, *Bibliografía de la pintura española*. Not located in NUC. OCLC: 434113994 (Biblioteca Nacional de España); 634496575 (Universidad de Salamanca). CCPBE locates four copies: Burgo de Osma-Seminario Diocesano o Conciliar Santo Domingo de Guzmán, Real Monasterio de Santa María de Guadalupe, Biblioteca Histórica Municipal de Madrid, Real Academia de Bellas Artes de San Fernando-Madrid. Rebuin locates two copies: repeats Universidad de Salamanca, and adds Consejo Superior de Investigaciones Científicas. Not located in Copac.

24. SALDANHA, Nuno, ed. *Joanni V Magnifico: a pintura em Portugal ao tempo de D. João V, 1706-1750. Lisboa, Dezembro de 1994*. Lisbon: Instituto Português do Património Arquitectónico, 1994. Folio (30.2 x 25 cm.), publisher's cloth with dust jacket. As new. Frontispiece portrait, xvii, (3), 457, (1) pp., profusely illustrated with color reproductions of excellent quality. \$125.00

FIRST and ONLY EDITION. Sumptuous and important catalogue of the exhibition at the Ajuda Palace. Winner of the Prémio APOM, given by the Associação Portuguesa de Museologia, for the best exhibition catalogue produced in 1994. Large sections of the text were written by the editor; other contributors include Ayres de Carvalho, Pier Paolo Quieto, Vítor Serrão, Magno Moraes Mello, José-Augusto França, Luís de Moura Sobral, Joaquim Oliveira Caetano, Sandra Vasco Rocca, Agostinho Araújo, José Luís Morales y Marín, Mário Goli Sassoli, Olivier Michele and Claudio Strinati. Somewhat more than a quarter of the volume consists of "A pintura em Portugal ao tempo de D. João V (1706-1750)," with subdivisions on such matters as Portuguese and foreign painters at the court of D. João V, artistic-cultural relations between Lisbon and Rome, painting of ceilings in architectonic perspective, the portrait in the age of D. João V, design, and painting and

academic practice during the period. The largest subdivision of the book (pp. 137-410) is titled "A pintura joanina: os artistas e as obras," with 4 parts, "O panorama nacional" (Jerónimo da Silva, André Gonçalves, José da Costa Negreiros, Bernardo Pereira Pegado, Francisco Pinto Pereira, Manuel José Gonçalves, Ana de Lorena); Portuguese artists trained in Rome (Inácio de Oliveira Bernardes, Francisco Vieira de Matos "Lusitano," Lourenço da Cunha); foreign artists active in Portugal (Giorgio Domenico Duprà, Pierre-Antoine Quillard, Jean Ranc, André Ruvira, Giulio Cesar Temine, G.D.R.); and Italian masters who worked for the Portuguese market (Giovanni Odazzi, Antonio Pietro de Pietri, Sebastiano Conca, Giacomo Zoboli, Agostino Masucci, Pietro Bianchi, Étienne Stephanus Parrocel, Corrado Giaquinto, Emanuel Alfani, Girolamo Pompeo Batoni). The final major division, "Anexos," consists mainly of discussions of questions concerning conservation and restoration. One of the objects of this exhibition was to correct a perceived imbalance in several recent exhibitions and catalogues dealing with the arts in eighteenth-century Portugal, which emphasized architecture and minor arts such as silver, jewelry, decorative wood sculpture, tiles, etc., at the expense of painting. This is surely a worthy and deeply interesting exercise: the works of Portuguese painters and paintings commissioned by Portuguese patrons during the age of D. João V deserve to be studied and merit more attention than they have previously received, but when compared to work being done in other parts of Europe at the same time they do not, on the whole, occupy a place of preeminence, as do some of the world-class decorative arts and architecture of the Joannine Age.



Item 36

25. [SANTOS, João José dos]. *Biographia artistica de Joaquim Rafael, primeiro pintor da Corte e Camara, e das obras do Real Paço d' Ajuda, professor proprietario da Aula de Desenho Historico na Academia das Bellas Artes de Lisboa, cavalleiro da Ordem de Christo, etc.* Lisbon: Na Typographia de G.M. Martins, 1868. 8°, unbound. Offsetting from the engraving. Overall in good condition. 19 pp., engraved portrait by Joaquim Rafael of Marquês de Souza Holstein. \$300.00

FIRST and ONLY EDITION. Includes a summary of Rafael's career, including a list of works exhibited at the Academia das Bellas Artes in Lisbon during the 1840s and 1850s.

Joaquim Rafael [da Costa] (Porto 1783-Lisbon 1864) was a noted painter and sculptor, named official painter of D. João VI in 1826. Some of his paintings and reliefs for the royal family are still on display at the Ajuda Palace, and many are hanging in other public edifices in Portugal. He taught design and painting at the Academia das Bellas Artes and was a close friend of noted author António Feliciano de Castilho.

* Innocêncio X, 290. *Grande enciclopédia* VII, 878-9. Bénézit (1999) XI, 441 (s.v. Raphael). OCLC: 81181444 (Getty Research Institute, Frick Art Reference Library). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Not located in Copac. Not in the online catalogue of the Watson Library at the Metropolitan Museum of Art.

26. SANTOS, Luís Reis. *Vasco Fernandes e os pintores de Viseu do século XVI*. Lisbon: Edição do Autor, 1946. História da Pintura em Portugal. Folio (32.5 x 25 cm.), publisher's boards with illustrated dust jacket (jacket with 2 short tears, 3 tiny pieces missing, small dampstain at foot of spine, light soiling). Title page printed in red and black. Light browning. Overall in good to very good condition. (1 l.), color frontispiece with tissue guard, 84 pp., (1 l.), LXXVIII pages with black-and-white illustrations. \$50.00

FIRST and ONLY EDITION.

The historian, author and art critic Luís Santos Reis (1898-1967), a native of Turcifal (Torres Vedras), studied scientific processes for examining works of art in 1934 at the Instituto Carlo Mainini in Paris, continuing these studies in Porto from 1934 to 1936. He held various administrative posts and university level teaching positions in Portugal, and wrote a number of books dealing with the history of art and architecture.

* See *Dicionário cronológico de autores portugueses*, III, 534-5. On the painter Vasco Fernandes, also known as Grão Vasco, see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.) II, 276-84

27. [SEQUEIRA, Domingos António de]. Leiria & Nascimento, auctioneers. *Catálogo dos desenhos originaes do pintor Domingos Antonio*

de Sequeira que constituíam a importante e valiosa Coleção Rebelo Valente prefaciado pelo ilustre escritor e erudito crítico de arte Doutor Luiz Xavier da Costa. A venda em leilão ... 21 de Novembro de 1936 Lisbon: Leiria & Nascimento, 1936. 4°, original beige printed wrappers (light soiling). Faint spotting. Overall in very good condition. 25 pp., (1 l.), 5 black-and-white plates. \$85.00

FIRST and ONLY EDITION. Domingos Sequeira (1768-1837), surely the best known Portuguese painter of his time, did many commissions for D. João VI and the royal family.

* On Domingos António de Sequeira see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.) V, 168-74. OCLC: 219667580 (University of Toronto-Downsview). Not located in Porbase. Not located in Copac.

28. SILVA, Luiz Duarte Villela da. *Observações críticas sobre alguns artigos do ensaio estatístico do Reino de Portugal e Algarves publicado em Paris por Adriano Balbi* Lisbon: Na Impressão Regia, 1828. 8°, modern blue cloth, spine with gilt author, title and fillets (slightly faded), decorated endleaves. Woodcut Portuguese royal arms on title page. Light spotting front and back. Overall in good to very good condition. 137 pp., (1 l. errata). \$600.00

FIRST and ONLY EDITION of this critique of Adrien Balbi's *Essai statistique sur le royaume de Portugal et d'Algarve*, Paris 1822, with much information about Brazil, especially its trade with Portugal. Villela da Silva (1761-1842 or 1842), treasurer of Santa Maria de Alcaçova in Santarem and dean of the Basilica de Sancta Maria-Maior, was apparently inspired to write the *Observações* by Balbi's failure to mention Villela da Silva's *Compendio historico da Villa de Celorico da Beira*, Lisbon 1808. According to Innocência, Villela collected comments on Balbi's *Essai* from friends and acquaintances such as Stockler and Pedro José de Figueiredo; he then published them all under his own name.

Particularly interesting are his comments on Balbi's nearly 400-page overview of Portuguese literature, painting, sculpture and music (see pp. 50-128); e.g., he points out that Balbi neglected to mention the Brazilian José Basilio da Gama, author of *Uruguay* and *Quitubia*, "homem de finissimo gosto. Todas as suas composições são bem metrificadas, e em um estilo verdadeiramente proprio, e original" (p. 105), and that Balbi had not consulted the Brazilian Domingos Caldas Barbosa's description of the Quinta of the Senhores de Bellas (p. 49). At the end he berates Balbi for including too much material in his *Essai*, "avaliando, conforme o parecer do nosso juiziozo Jacintho Freire de Andrada, os livros mais pelo pezo do que pelo feito" (p. 128).

* Borba de Moraes (1983) I, 58. Innocência V, 284: without mention of the errata leaf. Kress C.2207, and *Luso-Brazilian Economic Literature Before 1850* p. 15. Goldsmiths'-Kress 25474. Not in JCB, *Portuguese and Brazilian Books*. Cf. Rodrigues 2555. NUC: MH-BA, DCU-IA, CSt. OCLC: 25291586 (Getty Research Institute, Stanford University, Catholic University of America-Oliveira Lima Library, University of Kansas), 503810209 (British Library). Porbase locates copies at the Biblioteca Nacional de Portugal (five copies), Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Municipal de

Elvas (two copies). Copac repeats the British Library and adds University of Manchester and University of London.

*First Elegiac Poem to be Published in Portugal
With Engravings Executed by Eight of the Most Notable
Portuguese Artists of the Late Eighteenth Century*

29. SOYÉ, Luis Rafael. *Noites Jozephinas de Mirtilo sobre a infausta morte do Serenissimo Senhor D. Jozé Principe do Brasil* Lisbon: Na Regia Officina Typographica, 1790. 8°, contemporary mottled sheep (some wear, head of spine chipped), flat spine with gilt fillets, crimson leather lettering piece (nicked), gilt letter, marbled endleaves, crimson silk ribbon place marker. Occasional very light foxing and soiling, mostly in upper margin. Overall in good to very good condition; internally very fine and fresh, with excellent impressions of the engravings. Armorial bookplate of Charles Scott Murray, of Hambleden (d. 1837), Sheriff of Buckinghamshire in 1821. Old ink shelf marks on front free endleaf verso. Engraved title page, 148 [i.e. 248] pp., (1 l. advt., 1 blank l.), 16 engraved plates, plus an engraved half-page vignette at the beginning of each of the 12 *noites*, and another at the end. \$600.00

FIRST and ONLY EDITION of this elegiac poem on the death of D. José, the first work of this genre to be published in Portugal. Although Innocência notes that the style is “mui longe de poder julgar-se perfeito,” the work is extremely interesting for its engravings, executed by eight of the most notable Portuguese artists of the late eighteenth century. Among them are Gregorio Francisco de Queiroz (see Soares II, 439-90), who did the vignettes for *noites* IV, VII, VIII, IX and XI, and José Lucio da Costa (Soares I, 187), who did the vignettes for *noites* I and V.

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the humanities. (The allegorical frontispiece of this volume, on the fourth preliminary leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra, then obtained a *breve do secularização*, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While there he wrote several poems in praise of Napoleon, which made it impossible for him to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary of the Academia das Bellas-Artes.

* *Imprensa Nacional* 428. Innocência V, 317: calling for only 15 plates. Sacramento Blake V, 456-58. Sabin 88837. Soares, *História da gravura artística em Portugal* 971. Bosch 246.

With Plates Engraved by Herman Panneels After Paintings by Velazquez

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

FIRST EDITION. The eighteen engraved half-length portraits are all dated 1637 and signed by Pedro Perete (or Perrete, d. 1639). Son and pupil of Pieter Perret (b. Antwerp 1555; d. Madrid c. 1625), the younger Perete was one of the second generation of Flemish engravers working in Spain. The portrait of the Conde Duque de Olivares, bearing the motto "Sicut oliva fructifera" instead of his name, is signed "Ex Archetypo Velazquez. Herman Panneels f. Matrity 1638". The portrait of Philip IV was also executed in 1638 by Panneels, after a painting by Diego Velázquez. Panneels, born in Antwerp (fl. Madrid 1638-50), is considered one of the best engravers in seventeenth-century Spain.

The first elegy, much longer than the others (ll. 7-18), is about King Philip IV. The others are of popes and saints (Leo I, St. Gregory I, Nicolas I, St. Basil), a philosopher (Albertus Magnus), ancient Roman and Holy Roman Emperors (Constantine the Great, Theodosius I, Leo I, Charles I, Otto I), military heroes of antiquity (Alexander the Great, Pompey the Great), a king of France (Clovis), Spanish kings (Don Alonso III, King of Oviedo; Don Sancho IV, King of Navarra; Don Fernando I, King of Castile and Leon and Emperor of Spain; Don Pedro III, King of Aragon), and a modern military hero (Gonzalo Fernandez de Cordova, el Grande Capitan).

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



Item 30

Beautifully Produced Book

31. **TEIXEIRA, José. *D. Fernando II: Rei-artista, artista-Rei*.** Lisbon: Fundação da Casa de Bragança, 1986. Folio, original printed wrappers. As new. 359 pp., profusely illustrated (some illustrations in color). \$85.00

FIRST and ONLY EDITION. Comprehensive overview of the work of the artist-king D. Fernando II (1816-1885). Ferdinand, Prince of Saxe-Coburg-Gotha, became King of Portugal by virtue of his marriage to D. Maria II in 1836. He devoted much of his time to painting in oils and watercolor, etching, and decorating ceramics. He was also a major patron of Portuguese arts, helping to establish the Academia de Belas-Artes, funding the foreign studies of many promising artists, and stimulating interest in the study and preservation of Portugal's artistic heritage.

Early, Mimeographed Works by One of Portugal's Most Noted Caricaturists

32. **VALENÇA, Francisco. *O Garonga*.** 6 issues. Lisbon: , 1897-1898. 8°, unbound, mimeographed. Profusely illustrated by Valença, with some hand-coloring. All text handwritten. Generally fine, with occasional light spotting or smearing of the printing. See details below. 6 issues \$400.00

FIRST and ONLY EDITIONS. Six different issues of some of Valença's earliest published works, run off on a mimeograph machine. The earliest work by Valença listed in the *Grande enciclopédia* is *O Chinelo*, 1900. In this collection: *O Garonga*, anno 1, n° 5 (25 October 1897, 8 pp.); anno 1, n° 6 (1 January 1898, 8 pp.); anno 2, n° 7 (10 January 1898, 8 pp.); anno 2, n° 8 (10 April 1898, 4 pp.); anno 2, n° 9 (25 April 1898, 4 pp.); anno 2, n° 10 (25 May 1898, 4 pp.).

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

Valença began his career in 1900, as director of *O Chinelo*, which he founded with André Brun and writer Carlos Simões. Valença also founded *Salão cómico* (1902); *Varões assinalados* (1909-1911—winner of the "Grand Prix" in the Rio de Janeiro exposition of 1922-1923); and *O Moscardo* (1913). His work appeared in the following newspapers, journals, and reviews: *A Comédia portuguesa* (1902); *Brasil-Portugal* (1902-1909); *Suplemento humorístico do Século* (1904-1908); *Novidades* (1907); *Ilustração portuguesa* (1906-1920); *Tiro e sport* (1906-1911); *Arte musical* (1907-1908); *Alma nacional* (1910); *A Sátira* (1911); *Eco artístico* (1914-1915); *O teatro* (1922-1923); *Diário de notícias* (the *New York Times* of Portugal; 1919-1924, 1930); *O Mundo* (1918-1924); *Eco Artístico* (1914-1915); *De Teatro* (1922-1923); *República* (1918); *Ilustração* (1926); *Sempre fixe* (for 30 years, starting in 1926); *Alma nova* (1922-1925); *Portucalé* (Porto, 1930). He was artistic director of the weekly *O Espectro*

(1925). Abroad, his work appeared in *Rire* (Paris); *Boletim Fermé* (Barcelona); and many newspapers and reviews in Rio de Janeiro.

Together with Carlos Simões, Valença produced the *Catálogo cômico*, with send-ups of works by Portugal's serious artists shown in the Exposição de Belas Artes in 1914-1919, 1923 and 1924.

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

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

* See *Grande enciclopedia* XXXIII, 880 and Pamplona, *Dicionário de pintores e escultores portugueses* V, 310. Not in Rafael & Santos, *Jornais e revistas portuguesas do século XIX*. Not located in Porbase. Not located in Copac.

*Menu for Dinner Honoring a Famous Bullfighter,
With Cover Sketch by a Famous Caricaturist*

33. [VALENÇA, Francisco]. [Menu]. *Cena en honor de D. Juan Belmonte, regalo de la afición portuguesa.* (Lisbon): n.pr., 1937. Large 8°, folded. Printed in red throughout. Full-page caricature of Belmonte fighting a bull on cover. Fine. Three-line presentation inscription to Francisco Valença from Juan Belmonte, dated 1937, on cover. 2 leaves, printed on the rectos only. \$600.00

Signed presentation copy of a menu designed by Francisco Valença for a dinner at A Severa, Lisbon, 17 July 1937 in honor of the Spanish bullfighter Juan Belmonte, inscribed by Belmonte to Valença. Some of the dishes include "Sopa Belmontina," "Pescado a la Média Veronica," and "Ternera Andaluza con salsa torera." Juan Belmonte y García (1892–1962) was considered by many the greatest bullfighter of all time. He revolutionized the art of bullfighting. A close friend of Ernest Hemingway, he is the prototype for one of the characters in Hemingway's novel, *The Sun Also Rises*, as well as being featured in Hemingway's nonfiction book on bullfighting, *Death in the Afternoon*.

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humorístico do Século (1904-1908); *Novidades* (1907); *Ilustração portuguesa* (1906-1920); *Tiro e sport* (1906-1911); *Arte musical* (1907-1908); *Alma nacional* (1910); *A Sátira* (1911); *Eco artístico* (1914-1915); *O teatro* (1922-1923); *Diário de notícias* (the *New York Times* of Portugal; 1919-1924, 1930); *O Mundo* (1918-1924); *Eco Artístico* (1914-1915); *De Teatro* (1922-1923); *República* (1918); *Ilustração* (1926); *Sempre fixe* (for 30 years, starting in 1926); *Alma nova* (1922-1925); *Portucale* (Porto, 1930). He was artistic director of the weekly *O Espectro* (1925). Abroad, his work appeared in *Rire* (Paris); *Boletín Fermé* (Barcelona); and many newspapers and reviews in Rio de Janeiro.

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* See *Grande enciclopédia* XXXIII, 880 and Pamplona, *Dicionário de pintores e escultores portugueses* V, 310. Not located in OCLC. Not located in Porbase. Not located in Copac.

*Caricatures of Paintings in the 1902 Lisbon "Salon": Very Early Work by
One of Portugal's Leading Caricaturists*

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

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

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

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journals, and reviews: *A Comédia portuguesa* (1902); *Brasil-Portugal* (1902-1909); *Suplemento humorístico do Século* (1904-1908); *Novidades* (1907); *Ilustração portuguesa* (1906-1920); *Tiro e sport* (1906-1911); *Arte musical* (1907-1908); *Alma nacional* (1910); *A Sátira* (1911); *Eco artístico* (1914-1915); *O teatro* (1922-1923); *Diário de notícias* (the *New York Times* of Portugal; 1919-1924, 1930); *O Mundo* (1918-1924); *Eco Artístico* (1914-1915); *De Teatro* (1922-1923); *República* (1918); *Ilustração* (1926); *Sempre fixe* (for 30 years, starting in 1926); *Alma nova* (1922-1925); *Portucale* (Porto, 1930). He was artistic director of the weekly *O Espectro* (1925). Abroad, his work appeared in *Rire* (Paris); *Boletín Fermé* (Barcelona); and many newspapers and reviews in Rio de Janeiro.

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

Caricatures of Paintings in the 1914 Lisbon Salon

35. **VALENÇA, Francisco, and Carlos Simões.** *Catálogo comico da Exposição de Belas-Artes em 1914*. Lisbon: Papelaria e Typographia Franco & Comt^a, 1914. Large 8°, original wrappers, both with full-page illustrations by Valença, printed in color (hinges and short tear reinforced with cellophane tape; minor soiling). Mostly black-and-white line drawings (a few with gray wash), with captions. Overall in good condition. (1 l.), 16 pp., (1 l.) \$100.00

FIRST and ONLY EDITION. This is the first in a series that caricatured works exhibited in the *Exposição de Belas-Artes*, which in 1914 included works by Martinho da Fonseca, Columbano Bordalo Pinheiro, Trigo, Lacerda, Vianna and others. Each is accompanied by brief comments by Carlos Simões, who also contributed a 2-page introduction. The *Catálogo comico* appeared from 1914 to 1919 and again in 1923 and 1924. The final leaf includes a list of published works by Valença and by Simões.

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

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* See *Grande enciclopédia* XXXIII, 880 and Pamplona, *Dicionário de pintores e escultores portugueses* V, 310. OCLC: 173701456 (Getty Library, listing 1914-1916). Not in Porbase, which locates issues for 1915, 1918, and 1924 at the Biblioteca Nacional de Portugal and/or the Fundação Calouste Gulbenkian. Not located in Copac.

Detailed Instructions for Ladies Wishing to Paint on Glass and Mirrors

36. [VISPRE, François Xavier. José Mariano da Conceição Veloso, editor and trans.]. *O meio de se fazer pintor em tres horas, e de executar com o pincel as obras dos maiores mestres, sem se ter aprendido o desenho, traduzido do Francez*. Lisbon: na Typographia Chalcographica, Typoplastica, e Litteraria do Arco do Cego, 1801. 8°, late twentieth-century quarter mottled sheep over marbled boards, by Invicta Livro, spine gilt with raised bands in six compartments, crimson leather lettering piece with gilt letter, marbled endleaves, contemporary marbled wrappers bound in (2 small repairs to front wrapper). Small woodcut royal Portuguese arms on title-page. Some light browning and very light spotting. Overall in good to very good condition. Engraved bookplate of Aulo-Gélio S. Godinho and small oval bookseller's tag on verso of contemporary front wrapper. Lithograph armorial bookplate of Fernando Morais on verso of front free endleaf. Lovely engraved bookplate of Luís Pisani Burnay, with seashell motif on front pastedown endleaf. (4 ll.), 70 pp., (1 l. advertisement). \$1,400.00

First Edition in Portuguese of these detailed instructions for painting on glass or mirrors, offered in the form of a dialogue between the author and an unidentified marchioness. Vispré briefly describes the history of painting on glass, then proceeds to explain what colors are required and what combinations should be used for skin, hair, trees, clouds, and so on. His advises his aristocratic pupil to choose a print to copy. Since using a print obviated concern with such pesky details as subject, proper anatomy, and composition, Vispré was probably safe in promising that he could teach this skill—which is painting in the most literal sense—in mere hours. His original manual, *Le Moyen de devenir peintre en trois heures, et d'exécuter au pinceau les ouvrages des plus grands maîtres, sans avoir appris le dessin*, was popular enough to go through at least four editions: Paris, 1755 and 1756 and Amsterdam, 1766 and 1772.

François Xavier Vispré (born ca. 1730 in Besançon or Paris, died ca. 1794 in London) was a respected artist who produced engravings, mezzotints, pastel portraits, and still lifes in oil (some on glass). From the 1750s onward, Vispré worked in Paris, London, Bristol and Dublin. Many of his engravings and mezzotints were after portraits by Liotard, and his pastels also show Liotard's influence.

This Portuguese translation was produced at the the Arco do Cego press, officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego. The Arco do Cego was established in 1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized the need to disseminate new techniques in the arts, industry and agriculture in Portugal and Brazil. He proposed to do this by publishing both original works and Portuguese translations of recent foreign works on those subjects. The director of the press was José Mariano da Conceição Veloso (1742?-1811), a native of Minas Geraes and a noted botanist; he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well equipped, with its own foundry for making type, its own presses and its own designers and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art of engraving to Brazil. The press produced a relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, also known as the Impressão Regia and later as the Imprensa Nacional.

* *A Casa Literária do Arco do Cego* 49. Borba de Moraes (1983) II, 900 (without mention of the advertisement leaf). Gonçalves Rodrigues, *A tradução em Portugal* 2350. Not



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in *JCB Portuguese and Brazilian Books*. On Vispré, see Bénézit XIV, 287 and Neil Jaffares, *Dictionary of Pastellists before 1800* (online edition). OCLC: 222070320 (University of Toronto, Corning Museum of Glass-Raskow Research Library). Porbase locates only a single copy, at the Biblioteca Nacional de Portugal. Not located in Copac.

37. VITERBO, Francisco Marques de Sousa. *Noticia de alguns pintores portugueses e de outros que, sendo estrangeiros, exerceram a sua arte em Portugal*. 3 volumes bound in 1. Lisbon: Typographia da Academia Real das Sciencias, 1903-1906, and Coimbra: Imprensa da Universidade, 1911. [Verso of front wrapper of first volume:] Extracto da Historia e Memorias da Academia Real das Sciencias de Lisboa, nov. ser., Classe de Sciencias Moraes, etc., Tomo X, Parte I; [Verso of title page of second volume:] Extracto da Historia e Memorias da Academia Real das Sciencias de Lisboa, nov. ser., Classe de Sciencias Moraes, etc., Tomo XI, Parte I; [Front wrapper of third volume:] Historia e Memorias da Academia das Sciencias de Lisboa, Nova serie, 2ª Classe, Sciencias Moraes e Politicas, e Bellas Letras, Tomo XIII, Parte I. Folio (31.5 x 23 cm.), early quarter calf over marbled boards (scuffed at joints and edges); flat spine with gilt fillets, tooling in blind, and two morocco lettering and numbering pieces, gilt lettering and numbering, green paste endleaves, original pale green printed wrappers bound in. Uncut. Light browning. Overall in very good condition. Unidentified lithographed armorial bookplate on front pastedown; 2 small booktags on pastedown and front flyleaf. xv, 191 pp., 7 leaves with facsimiles of manuscripts; (2 ll.), 88 pp.; 177 pp., (1 blank l.), 2 plates. *3 volumes bound in 1* \$400.00

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

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



Item 2