

RICHARD C. RAMER



SPECIAL LIST 192

POETRY

PART I: A-BAR

RICHARD C. RAMER

Old and Rare Books

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An asterisk (*) before an item number indicates that the item is in Lisbon.

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Special List 192

POETRY

PART I: A-BAR

1. ABEL [Martins das Neves], João. *Bom dia, poemas.* Luanda: privately printed for the author by the NEA in November, 1971. 8°, original illustrated wrappers (foxed, with two small tears to front cover). Semi-abstract design on front cover repeated on title page. Small hole on first leaf, apparently resulting from the removal of an adhesive label. Overall in very good condition. Author's signed and dated ("Dez/71") presentation inscription on title page. (1 blank l., 60 pp., 1 l.). \$400.00

FIRST EDITION of the author's first book. A second edition appeared in Luanda, 1988. Born in Luanda, 1938, Abel, a bank employee in Luanda during Portuguese rule, was responsible for translations of works by Engels and Lenin, as well as another book of poems, *Nome de mulher*, published in Luanda, 1973. His poems have appeared in numerous anthologies published in various cities in Portugal and Angola, while they have been translated into both Russian and English, appearing in anthologies published in Moscow under the former Soviet Union, and London. Along with Costa Andrade, Tomás Jorge, Henrique Abrantes, "Benúdia" (Mário Lopes Guerra), "Andiki" (Henrique Guerra), Arnaldo Santos, Aires de Almeida Santos, and António Jacinto, he was one of the principal contributors to two major Angolan literary reviews published prior to independence, the second phase of *Cultura* (1957-1961), and the *Jornal de Angola* (1953-1965). He was also a frequent contributor to newspapers.

"A sua poesia, escrita nos anos conturbados da luta pela independência política, é marcada pela consciência de uma situação sociopolítica irreconciliável e releava da sua experiência vivencial de Luanda, gerando-se do seu 'saber-sentir' a natureza, a terra e o homem. A poesia de J.A. releva, assim, de um olhar sempre crítico, sobre a precarieade sociocultural, como naquele já emblemático poema *Bom Dia*. Numa visão cosmorâmica da cidade, o seu olhar caleidoscópico percorre os vários estratos sociais e profissionais da população, representando-os nas realidades miúdas do seu quotidiano." (Inocência Mata in *Biblos*, I, 5).

* Moser & Ferreira, *Bibliografia das literaturas africanas de expressão portuguesa*, p. 73 (giving an incomplete collation); *A New Bibliography of the Lusophone Literatures of Africa* 406. OCLC: This edition not located; cites only the 1988 second edition. Copac cites only the second edition. Catnyp, Melvyl, Hollis and Orbis also cite only the second edition.

2. **ABELHO, Azinhal, ed.** *Cancioneiro do vinho português*. Lisbon: Edições do Templo, 1978. 8°, original printed wrappers with dust jacket. Printed in black and brown. As new. 169 pp., (41.), illustrated, with 3 leaves of photographs. \$50.00

FIRST and ONLY EDITION.

3. **ABRANTES, Manuel de.** *Epigrammata sacra per singulos anni dies juxta ordinem Breviarij Romani incipientia a Nativitate Domini nostri Jesu Christi, cui opusculum consecratur. Accesserunt epigrammata ad sanctos lusitanos, ad Passionem Domini, & una pia etiam Elegia &c. Canebat . . .* Lisbon: João Galvão, 1685. 8°, contemporary sheep (worn), spine gilt with raised bands in five compartments Small woodcut vignette of floral basket on title page. Typographical and woodcut headpieces, numerous woodcut tailpieces and vignettes. Bottom quarter of leaf A6 torn away, causing loss of a few letters of text on recto and small part of a woodcut vignette on verso. Smaller piece torn away at lower margin of leaf A3, causing loss of most of letter "A" in signature on recto and a catchword on verso. Minor worming in lower blank margins of a few leaves, never affecting text. Overall in good condition. Old signature of José Lopes de Carvalho on title page, verso of fifth preliminary leaf (otherwise blank), front pastedown, and in several places on both recto and verso of front free endleaf. Other notes in same hand on front free endleaf. A [copy of a?] letter, in the same hand, partially scored but without obscuring the text, beginning of verso of leaf P7, continuing on P8 recto and verso. Additional notes and doodles in the same hand on recto and verso of rear free endleaf. (8 ll.), 237 pp., (3 pp. blank). \$400.00

FIRST and ONLY EDITION. The author, who died in 1717 at Santarem, was a native of the villa of Manteigas. He taught Portuguese, poetry, and Latin at Lisbon, and served as canon at the College of Santarem.

* Arouca A8. Cruz, *Tipografia portuguesa do séc. XVII: A colecção da Biblioteca Nacional*, I (all published) 5. Barbosa Machado III, 165. Innocencio XVI, 103 (without collation). Not located in NUC.

4. [ACADEMICO TRANSMONTANO, Um]. *Ode.* [after quotes from Claudian and Camões, text begins:] *Transmontanos guerreiros! Quando trôa / O sonôro clarim da Independencia* N.p.: n.pr., (1809?). 8°, stitched, with paper reinforcement at spine. Uncut. Fine. Old ink number "122" in upper inner corner of first leaf recto, on paper reinforcement. 8 pp. \$200.00

FIRST and ONLY EDITION. We have been able to locate only one other copy, in the Fundo Barca-Oliveira at the Biblioteca Pública de Braga. The work probably dates to 1809, when Marshal Soult invaded Portugal from the north and was temporarily repulsed by Portuguese militia at the Minho River. Page 3 includes the lines, "em Tras-os-Montes / SEPULVEDA immortal o brado alçando, / Proclama a Liberdade!"

Porbase identifies "Academico Transmontano" as Antonio Pimentel Soares, but since he was born in 1804, this cannot be the same author.

* Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*, p. 184. Not in Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular*. Not in Fonseca, *Pseudónimos*. Not in Guerra Andrade, *Dicionário de pseudónimos*. Not located in OCLC. Not located in Porbase. Not located in Copac.

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

FIRST EDITION. A Spanish translation appeared together with another work by the author, Salamanca, 2004.

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

***6. ALBA, Sebastião, pseud. [i.e. Dinis Albano Carneiro Gonçalves].** *A noite dividida.* Lisbon: Assírio & Alvim, 1996. Peninsulares / Literatura, 48. 8°, original printed wrappers. As new. 158 pp., (1 l. adv.). \$18.00

Second edition. First published 1982.

The poet was born Braga, 1940. He died, run over by an automobile, in October 2000. From 1950 to 1988 he lived in Moçambique.

* See *Dicionário cronológico de autores portugueses*, VI, 602-4.

*7. **ALBUQUERQUE, Luís da Silva Mousinho de.** *Georgicas portuguesas, por Luiz da Silva Mozinho de Albuquerque, dedicadas a sua mulher D. Anna Mascarenhas de Ataíde.* Paris: Na Officina de Bobée, 1820. 12°, contemporary tree sheep (slight rubbing and minor wear), flat spine richly gilt with crimson morocco lettering piece, gilt letter, gilt borders on covers, gilt tooling to edges of covers, head and foot of spine milled, marbled endleaves, all text block edges gilt. A special copy on thick paper. Occasional foxing. Overall in very good to fine condition. "Domingos de Oliveira Maya" stamped (ca. 1820–1840?) on verso of front free endleaf. (4 ll.), 211 pp. \$600.00

FIRST and ONLY EDITION of the author's first book. An extensive analysis and generally favorable criticism of this poem by Candido José Xavier appeared in *Annaes das Sciencias e Artes*, volume X, part 1. Almeida Garrett, in his "Bosquejo histórico" at the beginning of volume I of the *Parnaso lusitano*, on page lxvi, praises it effusively. In general, later critics have been more reserved.

Mousinho de Albuquerque (1792-1846), became a colonel in the army engineering corps, Provador da Casa da Moeda, where he lectured on physics and chemistry, Governor of Madeira, Inspector of Public Works, deputy in various legislatures, and minister in several constitutional governments. An active proponent of the liberal cause, he died at Torres Vedras of a bullet wound in the Lutas da Patuleia. A member of the Academia Real das Sciencias de Lisboa, his textbook *Curso elementar de física e química* (5 volumes, Lisbon 1824) is said to be the first such complete work in Portuguese, while *Ideas sobre o estabelecimento da instrução em Portugal* (Paris 1823) was a comprehensive plan for university reform.

* Innocência V, 324; on the author see also V, 323; VII, 127; and XVI, 71. Ramos *A edição de língua portuguesa em França* 58. See also *Dicionário cronológico de autores portugueses*, I, 621. OCLC: 433836585 (e-book?); Biblioteca Nacional de España, Bayerische Staatsbibliothek; 504308458 (British Library); 5748666 (online copies [?]) at 14 institutions); 249197688 (Staatsbibliothek zu Berlin - Preussischer Kulturbesitz). Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Copac repeats British Library only.

8. **ALBUQUERQUE, [Manuel] Soriano d'.** *Volatas.* Ceará: Typ. Moderna a Vapor Ateliers-Louis, 1904. 8°, original printed wrappers (spine with vertical crack chipped at head and foot, 2 cm. tear to front wrapper near foot of spine, some soiling and spotting, minor fraying). Numerous typographical headpieces. Light browning; a few small stains. Uncut; overall in good condition. Occasional (author's?) ink corrections in text. Author's signed presentation inscription to the staff of *O Diario*, dated 28 April 1904, on p. [5]. 110 pp., (1 blank l.). \$150.00

FIRST and ONLY EDITION of this collection of 25 short dialogues between a man and his *querida*.

* Not in Sacramento Blake. Not in Carpeaux or Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres*. See Wilson Martins, *História da inteligência brasileira*,

V, 348-9 for a reference to Manuel Soriano de Albuquerque (1877-1914) in connection with the influence of Herbert Spenser. Not located in NUC. OCLC: 4821388 (University of Texas, British Library). Not located in Porbase. Copac cites British Library only.

***9. ALEGRE [de Melo Duarte], Manuel.** *Com que pena: vinte poemas para Camões. Ilustrações de David de Almeida.* Lisbon: Dom Quixote, 1992. 8°, original illustrated wrappers. As new. 53 pp., 3 ll. color plates. \$25.00

FIRST and ONLY EDITION. Manuel Alegre, born in Águeda in 1936, in addition to his distinguished literary career, above all as a poet, has been for a number of years a Socialist deputy and later Vice-President of the Assembleia da República. He subsequently ran for President of Portugal in 2006, coming in second place to Aníbal Cavaco e Silva; Mário Soares ran a distant third; his candidacy in the forthcoming Portuguese presidential elections is assumed. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 19; Clara Rocha in *Biblos*, I, 121-2; and *Dicionário cronológico de autores portugueses*, VI, 359-62.

* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 19; Clara Rocha in *Biblos*, I, 121-2; and *Dicionário cronológico de autores portugueses*, VI, 359-62.

Hails the Ascension of D. Maria I to the Throne of Portugal

10. Alegrias de Portugal pela felicissima exaltação da Rainha Fidelissima Nossa Senhora, a Senhora D. Maria I ao throno desta monarchia no alegre, e faustissimo dia 13 de Maio de 1777. Lisbon: Na Offic. de Antonio Rodrigues Galhardo; vendem-se em caza de Antonio Jozé Livreiro na rua da Arrochella defronte do adro de S. Bento, e na mesma Officina, 1777. 4°, recent plain wrappers. Woodcut Portuguese royal arms on title page. In good to very good condition. 7 pp. \$80.00

FIRST and ONLY EDITION of this ode honoring D. Maria I's ascension to the throne. It begins "Ode. / Que preciozo orvalho o Ceo drrama / Oh Nós de Luzo Geração ditoza!" D. Maria (b. 1734) became Portugal's first queen regnant on February 24, 1777, after the death of her father D. José I. She reigned until her death in 1816, although by 1792 she was suffering such severe mental illness that her son, the future D. João VI, ruled in her stead (as regent starting in 1799).

* Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII* 52. Not in Innocência or Fonseca, *Pseudónimos*. NUC: ICN. OCLC: 222554959 (University of Toronto-Thomas Fischer Rare Book Library). Porbase locates seven copies, five in the Biblioteca Nacional de Portugal, and two in the Biblioteca Central da Marinha. Not located in Copac.

- *11. **ALEXANDRE, António Franco.** *Oásis*. Lisbon: Assírio & Alvim, 1992. Coleção Peninsulares / Literatura, 41. 8°, original illustrated wrappers. As new. 59 pp., (2 ll.) \$15.00

FIRST and ONLY EDITION.

The author has published several volumes of verse. His *Duende* (2002; 2nd edition 2003), was awarded the Prémio D. Dinis by the fundação Casa de Mateus.

12. **[ALMADA, Francisco de Sousa de].** *Satyra moral contra os vicios em commum, dedicada ao zelo do bem publico, commum, e particular, autor Franco de Assis Amado, e Luca*. Lisbon: Off. de Miguel Rodrigues, 1736. 4°, modern machine marbled wrappers. Woodcut vignette on title-page, headpiece and initial. Old inked foliation. In very good condition. 16 pp. \$250.00

FIRST EDITION. A second part, entitled *Critica moral contra os vicios em commum*, appeared in Lisbon 1737, and the two parts were published together in Lisbon, 1763 and again in 1820 (anonymously). The author fends off accusations of scandalous language and content by stating in the prologue that in this satire he is only saying what "gravissimos Autores" such as Fr. Luiz de Granada, Fr. Antonio das Chagas and P. Antonio Vieira have said: "Só com esta differença, que aqui se dá em verso gracioso, e mais resumidamente, o que elles disserão prosa mais dilatada, e mais seria" (p. 2).

Sousa de Almada, born in 1676 at Alemquer, near Lisbon, wrote poetry sacred and secular in Latin, Portuguese and Castilian. The pseudonym used here is an anagram of his name.

* Innocência III, 68-9: had probably not seen a copy; he lists it without collation, and gives the title as *Critica moral contra os vicios em commum*. Barbosa Machado II, 267: giving the titles of the first and second parts. Monteverde 5174. Not in Palha. Not in Azevedo-Samodães, Ameal or Avila-Perez. NUC: ICN.

13. **ALMEIDA, Filinto de.** *Lyrical*. Rio de Janeiro: Moreira Maximino, 1887. 8°, original printed wrappers (slight wear and soiling). Title page in red & black. Decorative headpieces. Light foxing, occasionally somewhat heavier. Uncut and largely unopened. Overall in good to very good condition. 280 p., (1 l.), 3, 5 p. \$75.00

FIRST and ONLY EDITION of the author's first book of poems.

Almeida (1857-1945) was born in Porto but emigrated to Brazil at age 10. His first play was performed in 1876. He married the novelist Júlia Lopes de Almeida, with whom

he collaborated on the novel *A casa verde*, and was a founding member of the Academia Brasileira de Letras.

* Ford, Whitem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 9: calling for 280, (11) p. + port. Menezes, *Dicionário de literatura brasileira* p. 20-21. Not in Innocência. NUC: MH (without collation, but calling for a portrait). OCLC: 5168640 (Indiana University, Harvard University, University of Texas-Austin, Brigham Young University, Universidade de São Paulo, University of Windsor, calling for 280, 3, 5 pp.). Not located in Porbase. Not located in Copac.

***14. ALMEIDA, João.** *A formiga Argentina*. Lisbon: Averno, 2005. Averno, 009. Sm. 4°, original illustrated wrappers. As new. 26 pp., (3 ll.). One of 350 copies. \$20.00

FIRST and ONLY EDITION. The author has written at least one subsequent book of poems, *Um milagre no caminho*, by the same publisher, and number 038 in the same series, which appeared in 2011.

* OCLC: 75783458 (Yale University Library). Porbase locates three copies, in the Biblioteca Nacional de Portugal, Biblioteca Municipal do Porto, and the Biblioteca Pública Regional de Madeira. Not located in Copac.

***15. ALMEIDA, Palmira Morais Rocha de, ed.** *Poetas brasileiros do período colonial. Antologia I*. Lisbon: Colibri, 2008. Large 8°, original illustrated boards. As new. 161 pp., (1 l.). \$30.00

FIRST and ONLY EDITION.

***16. ALMEIDA, Palmira Morais Rocha de, ed.** *Poetas brasileiros do período colonial. Antologia II*. Lisbon: Colibri, 2009. Very large 8°, original illustrated boards. As new. 236 pp., (1 l.), illustrated. \$35.00

FIRST and ONLY EDITION.

*Early Portuguese Romantic Poem Involving the History of Painting,
Followed by an Essay on the History of Painting -
With the Final "Advertencia" Leaf, Absent in Most Copies*

17. ALMEIDA GARRETT, João Baptista da Silva Leitão, Visconde de Almeida Garrett. *O retrato de Venus, poema.* Coimbra: Na Imprensa da Universidade, 1821. 12°, mid-twentieth-century half calf over marbled boards, spine gilt with raised bands in five compartments, crimson leather lettering and numbering pieces in second compartment from head and at foot of spine, gilt letter and numbers, decorated endleaves, top edges gilt, other edges uncut, red silk ribbon place marker. Small ink stain in outer margin of title page. Overall fresh, and in very good to fine condition. Old ink manuscript marginal notes on pp. 11, 12, 15 and 16 of the first canto. 156 pp., (1 l. "Advertencia"). \$600.00

FIRST EDITION of this significant early work by this great romantic adherent to the liberal cause, with the "Advertencia" leaf at the end, usually not present. Circulating in manuscript, the *Retrato* caused a heated controversy over the supposed immorality, atheism, and impiety of the seventeen-year-old Almeida Garrett. He was taken to court but emerged triumphant in 1822. Meanwhile, the work had been published in this edition of Coimbra, 1821. Soon after the 1823 counter-revolution, the patriarch of Lisbon issued a pastoral letter forbidding anyone from reading the poem on pain of excommunication. A second edition appeared in Rio de Janeiro, 1861.

This poem is an esthetic education rather than an erotic exposition: Almeida Garrett mentions dozens of painters, among them Guercino, Raphael, Zeuxis, Appelles, Caravaggio, Correggio, Van Eyck, and the Bellinis. (Who would have thought so many of their names would scan?) Each of the four cantos is followed by a section of notes. After the fourth canto comes "Ensaio sobre a história da pintura" (pp. 95-156) because, explains Almeida Garrett, the *Retrato* is most incomprehensible without some grasp of the history of painting, and he believed there was no history of painting in Portuguese. (He was not quite correct: Prunetti's *Regras da arte da pintura* appeared in Lisbon, 1815 with an appendix by Taborda that was the first compendium of Portuguese painters.) A short section on the Greeks and Romans is followed by chapters on painting in Rome, Florence, Bologna, Venice, Flanders, France, and England, from the fifteenth to eighteenth centuries. At p. 139 Almeida Garrett begins discussing Portuguese painting from the eleventh century to the early nineteenth, giving a brief evaluation of the work of important painters.

In the "Advertencia," Almeida Garrett states that he seldom makes apologies for his work, but that he has reread this piece and has found "infindos defeitos, que me tinham escapado; sendo-me impossivel emenda-los." He acknowledges the corrections made by "Excelentissimo Senhor S. Luiz" - probably Cardeal Francisco de São Luis Saraiva, who is credited in the manuscript copy at the Biblioteca Nacional de Portugal with having made corrections.

The Visconde de 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 folklorist, a

novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success" (Bell, *Portuguese Literature* pp. 288-89).

* Innocência III, 309-13. Pinto de Mattos (1969) p. 322. Palha 911. Ameal 75. Azevedo-Samodães 104. See Saraiva & Lopes, p. 750. OCLC: 11876607 (University of Arizona, University of California-Berkeley, University of California-Los Angeles, University of Southern California, Boston University, Harvard University-Houghton Library, Washington University, University of Wisconsin-Madison, University of Manchester, University of Oxford); 504307586 (British Library). Porbase locates 4 copies at the Biblioteca Nacional de Portugal plus one at the Universidade de Coimbra; it also lists Almeida Garrett's autograph manuscript, at the Biblioteca Nacional de Portugal. Copac locates copies at the British Library, Manchester University, and Oxford University.

18. ALVARENGA, Emmanuel Moreira da Sylva Barros. *Illustrissimo ac excellentissimo domino Bis-comiti de Villa-Nova de Cerveira ... in congratulationis argumentum* Lisbon: Domingo Gonsalves, 1777. 4°, recent crimson morocco, gilt spine with raised bands in six compartments, gilt letter, covers double ruled in blind, silk endleaves, all edges gilt, in a slipcase. Woodcut vignette on title-page, woodcut tailpiece. Paginated in ink in upper corner. In very fine condition. 7 pp., (1 l.). \$800.00

FIRST and ONLY EDITION of this neo-Latin commendatory ode to the Visconde de Villa-Nova de Cerveira. The last leaf bears a sonnet in Portuguese addressed to the Visconde de Ponte de Lima and signed Antonio Alberto Paradis.

* Not in Innocência or Fonseca, *Pseudónimos*. Not in Palha. Not in Azevedo-Samodães. Not located in NUC. OCLC: 70821775 (Newberry Library).

Classic Poetry by a Native of Ouro Preto

***19. ALVARENGA, Manoel Ignacio da Silva.** *Glaura: poemas eroticos* Lisbon: Na Officina Nunesiana, 1801. 8°, contemporary plain blue-gray wrappers (spine defective). Small woodcut vignette on title-page. Uncut. In very good condition. 248 pp., with four additional leaves [2 blank] inserted between leaves h8 [pp. 127-8] and i1 [pp. 129-30].

\$3,000.00

Second edition, a reprint closely following the extremely rare 1799 first edition (so rare that it was unknown to nineteenth-century Brazilian and Portuguese bibliographers), in a very similar but slightly different setting of type, and with a few corrections. There are two variant issues of the present edition. The first, following the 1799 first edition, is divided into two parts, with the verso of leaf h8 (p. 127) blank, followed by an inserted leaf containing on its recto a divisional title "Glaura: // Poemas eroticos // de hum



Item 19

Americano. // Segunda Parte." In this issue p. 128 appears on the verso of the inserted leaf with the divisional title. The other variant, presumably a later issue of the present edition, is *not* divided into two parts, with leaf h8 containing p. 128 on the verso of p. 127. The present copy contains both versions of leaf h8, as well as a blank leaf which is conjugate to the divisional title containing p. 128 on the verso, followed by another blank leaf which is conjugate to the version of leaf h8 with its verso blank.

The principal work of a Brazilian author of mixed race, *Glaura* is a collection of poems to his beloved composed of *rondós* and *madrigais*.

Silva Alvarenga (1749-1814), the youngest member of the *Escola Mineira*, was the son of a poor mulatto musician from Villa Rica, Minas Geraes. Born in Ouro Preto (according to most recent authorities), his first publication, *O Desertor* (1774), satirizes the antiquated teaching methods used at the University of Coimbra before the Marques de Pombal's reforms. Its publication was financed by the Marques de Pombal, and (according to Blake) published against the wishes of the author, who felt it still needed correction. Aside from its interest as an early work by an important Brazilian lyric poet, *O Desertor* is an early example of the appearance of Brazilian themes. Silva Alvarenga signed a poem written in 1775 to celebrate the inauguration of the equestrian statue of D. José as "Estudante Ultramarino na Universidade de Coimbra." After earning a degree in Canon Law, he returned to Brazil, founding the Arcádia Ultramarina, adopting the name of Alcindo Palmireno. He was imprisoned by the viceroy for Jacobin tendencies from 1794 to 1797. According to Wilson Martins, Silva Alvarenga was "the first Brazilian author to demonstrate a genuine knowledge of the classic rules of composition" (*História da inteligência brasileira* I, 462; see also 460-3, and elsewhere).

* Borba de Moraes (1983) I, 30; and *Período colonial* pp. 16-8. Innocência VI, 6 (mentions a only 1798 edition, which does not exist). Sacramento Blake VI, 101. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 28-9; also Carolina Maia Gouvêa in *Biblos*, I, 181-2; Hernâni Cidade in Jacinto do Prado Coelho, *Dicionário de literatura*, 4th ed. (1994), pp. 42-3. Not in Bosch. Not in JCB *Portuguese and Brazilian Books* (but subsequently acquired from us).

20. ALVARES DO ORIENTE, Fernão d'. *Lusitania transformada composta por ... dirigida ao Illustrissimo e mui excellente Senhor D. Miguel de menezes, Marquez de Villa Real, Conde de Alcoutim e de Valença, Senhor de Almeida, Capitão uór e Governador de Ceita. Impressa em Lisboa por Luiz Estupiñan anno de 1607, e agora reimpressa, e revista com hum indice da sua lingoagem por hum Socio da Academia Real das Sciencias de Lisboa.* Lisbon: Na Regia Officina Typografica, 1781. 8°, nineteenth century (ca. 1840) quarter sheep over marbled boards (some wear, especially at head of spine, corners; upper outer joint split at upper third), flat spine with gilt lettering at center, romantic motif above and below, marbled endleaves (front endleaf gone), Woodcut Portuguese royal arms on title page. Woodcut initial. Typographical head- and tailpieces. A bit of light dampstaining at lower outer margins. Overall in good to very good condition. (8 ll.),

555, (1) pp., folding leaf titled "Laborinto". The folding leaf misbound at the end, is meant to be bound after p. 180. \$700.00

Second edition of a work first published in 1607. Innocêncio states that while the first edition is esteemed for its rarity, the second is preferable because it is more correct, and for the editorial additions. The present edition was edited by Father Joaquim de Foyos, who supplied an original and interesting preface, occupying the second through fifth preliminary leaves. The sixth through eighth preliminary leaves contain the preface to the original edition by Domingos Fernandes, including a longer poem in Portuguese on the seventh leaf and the eighth leaf recto, and a curious sonnet on the eighth preliminary leaf verso, in which the first four lines are in Latin, the next four in Italian, the next three in Spanish, and the final three lines are in Portuguese. In his preface to the present edition, Father Foyos had caste aspersions on the literary reputation of Barbosa Machado, author of the monumental four volume *Bibliotheca Lusitana*. Serra Xavier, godson of one of the Barbosas, set about rectifying the affront in his *Elisio e Serrano. Dialogo em que se defende e illustra a Bibliotheca Lusitana contra a prefação da Lusitania transformada escrita por hum socio da Academia Real das Sciencias de Lisboa*, published by the same press the following year.

Lusitania transformada, a work of pastoral literature, is written in both prose and verse. The narrative centers on the peripatetic travels of the protagonist, Olívio, who is on a quest to find a *locus amoenus*, or place of ideal beauty and perfection. His travels lead him through Portugal's territorial possessions and other places where there was a Portuguese presence, including Goa, Japan, China, southeast Asia, and Ethiopia. The text takes on the style of bucolic romance, a Hellenistic literary genre reinvigorated in the early sixteenth century with the publication of Sannazzaro's *Arcádia* (1502-1504). Pastoralism's sustained popularity, thanks to the *Diana* of Jorge de Montemôr, paved the way for this author, whose work can be classified as pastoral, but also incorporates mannerist, baroque, and "cavalieresco" elements, as can be said as well for some of the work of Cervantes and Lope de Vega. Alvarez do Oriente employs a variety of literary devices that enhance the narrative, such as word plays, rhymes structured in dactyls, labyrinths, and polyglot sonnets composed in Latin, Italian, French, Spanish, and Portuguese. The book also includes 81 poems written in Italian meter. *Lusitania transformada* is divided into three books, which are then subdivided into *prosas*.

Alvarez do Oriente has been praised by critics for his fluid, imaginative writing style. But perhaps more importantly, this work is one of the earliest, after Camões's *Os Lusíadas* (1572), to incorporate elements of early Portuguese encounters with Asia into a literary context. Alvarez do Oriente was a contemporary of Camões, and the two authors have much in common. There has been speculation that works attributed to Alvarez do Oriente are really by Camões, and visa versa. Alvarez do Oriente loosely follows the models provided by pastoral literature, but diverges from the Greco-Roman tradition in his replacement of a European Arcadia with a distinctively Asian one. Alvarez do Oriente endows the text with great botanical and anthropological detail, informed by his travels through North Africa, the Persian Gulf and Arabian Sea, India, Indonesia China, and Japan. Aside from its literary merit, *Lusitania transformada* provides stunning descriptions of the flora and fauna of South and East Asia, as well as the customs and style of dress of its inhabitants. There also appear references to political corruption in Goa as well as incisive critiques of Portuguese society. *Lusitania Transformada* is a work of epic proportions, incorporating themes of morality, love, patriotism, and religion.

The author was a native of Goa, perhaps born in 1540; he was still alive in 1600, but had died prior to the publication of this volume in 1607. In 1550 he was created "armado cavaleiro" by D. Pedro de Meneses, whom he served zealously in peace and war. As D. Pedro de Meneses was Captain of the city of Ceuta, it is plausible that Fernão Alvarez was there in his youth. In 1552 D. João III granted him the privileges of "cavaleiro" as

recompense for services rendered, and toward the end of 1572 he participated, as a captain, in a naval expedition against the Mogores in India organized by the Viceroy D. António de Noronha. In 1577 he was considered by D. Sebastião as a “Cavaleiro fidalgo”, and was allowed two voyages between China and the Island of Sunda. In 1578 he accompanied the King to North Africa, being taken prisoner at the Battle of Alcácer Quibir. In 1587 D. Filipe I (Filipe II of Spain) granted him another two voyages on account of services rendered, and in 1591 he held the post of Vedor da Fazenda in Ormuz. The last documentary evidence we have about Fernão Alvarez do Oriente is that on March 3, 1600, he was given the post of Escrivão do Galeão for a voyage to the Molucas, for two voyages, by virtue of twelve years service in India, military expeditions and defenses of forts against attacks by Moors. On one of these occasions he was wounded.

* *Imprensa Nacional* 284 (without mention of the folding leaf with the “Laborinto”). Innocência II, 280-1. Pinto de Mattos (1970), p. 21. See also Bell, *Portuguese Literature*, pp. 152, 153, 155; Forjaz de Sampaio, *Historia da literatura portuguesa ilustrada*, III, 110; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), 398-403; Osvaldo Silvestre in *Biblos* vol. 1, 189-90. Also, see the introductory material by António Cirurgião in his edition of the *Lusitânia transformada* (Lisbon: Imprensa Nacional, 1985), as well as the same investigator’s *Fernão Álvares do Oriente: o homem e a obra* (Paris: Fundação Calouste Gulbenkian, 1976). OCLC: 11787886 (Universitätsbibliothek Leipzig); 67878955 (Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, University of Michigan); 557678788 (British Library, Bibliothèque nationale de France, Bayerische Staatsbibliothek); 46272964 (Niedersächsische Staats- und Universitätsbibliothek Göttingen, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Bayerische Staatsbibliothek). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, one at the Universidade de Minho, and one at the Biblioteca Municipal de Elvas. Copac repeats British Library, and adds Cambridge University and University of Birmingham.

Important Poems by “The Poet of the Slaves”

21. ALVES, Antonio de Castro. *Os escravos. Poesias.* Lisbon: Tavares Cardoso & Irmão, 1884. 8°, original printed wrappers (spine chipping). Minor foxing. Overall good to very good. 30 pp. \$500.00

A popular, “chap-book” version. This volume includes two of Castro Alves’ most outstanding poems, “Vozes d’Africa” and “O navio negreiro,” the first an outburst from the enslaved African continent and the second an evocation of the sufferings of blacks being transported from Africa to Brazil. These poems comprise part of *Os escravos*, a work whose publication earned Castro Alves the title “the poet of the slaves.” Veríssimo, an exacting critic, is extremely complimentary about these two works: “Há . . . profundo sentimento poético, emoção sincera e, sobretudo no primeiro [“Vozes”] uma formosa idealização artística da situação do continente maldito e das reivindicações que o nosso ideal humano lhe atribui. E mais uma então ainda não vulgar perfeição de forma. Não a perfeição métrica simplesmente, porém, mérito mais alto e mais raro, a correlação da palavra com o pensamento, a sobriedade da expressão que se não desvia e derrama do seu curso . . . e uma representação que em certas estrofes atinge do perfeito senão ao sublime . . . (*História da literatura brasileira*, p. 225).

The work now known and published as *Os escravos* was published after Castro Alves’ death, originally in two separate parts. *A cachoeira de Paulo Afonso* first appeared in Rio de Janeiro, 1876 (see Horch 419). *Vozes d’Africa* and *O navio negreiro* came out in

Rio, 1880 (Horch 423). Various poems of lesser importance appeared in the later editions of these volumes, and in a Rio de Janeiro edition of late 1883, edited by Mucio Teixeira, these three poems and a number of others all appeared for the first time in together one volume (Horch 428).

Castro Alves (1847-1871), born at Curalinho, Bahia, is unquestionably the foremost Brazilian Romantic poet and the chief exponent of social themes during the Romantic period. He has often been rated (by both critical and popular opinion) the best lyric poet that Brazil ever produced, and his works have been printed in Brazil more often than any other poet's. As a student in Recife, he participated in the political and social struggles that eventually led to the emancipation of Brazilian slaves in 1888 and to the establishment of the Republic. Republicanism and emancipation became themes of his heroic poetry at a time when these were not yet popular ideas among the Brazilian public. Castro Alves helped found the *escola condoreira*, a group of young writers who used Victor Hugo as their model. He was a protégé of Machado de Assis and José de Alencar, and was praised by Eça de Queiroz and Afrânio Peixoto.

* Horch, *Bibliografia de Castro Alves* 432. See also Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 44 and Carpeaux, *Pequena bibliografia critica da literatura brasileira* p. 117 (both mention only the Rio de Janeiro, [1883] edition). See also Blake I, 132 and Innocência XX, 190 (both knew of the work in manuscript only). Goldberg, *Brazilian Literature* pp. 129-41. Putnam, *Marvelous Journey* pp. 128-35. Bandeira, *Brief History of Brazilian Literature* pp. 79-81. Jong, *Four Hundred Years of Brazilian Literature* pp. 283-94. See also *Nossos Clássicos* 44. Not located in NUC. Not located in OCLC.

22. AMARAL, Amarilio Amarilis (pseudonym). *Recreio honesto, ou sonho entre acordados ... nova edição correcta e augmentada . . .* Lisbon: Typ. de E.J. da C. Sanches, 1848. 16°, later brown pebbled cloth (joint starting, hinges weak). Slight soiling; small paper defect on leaf 1-8, touching 2 letters; piece of blank margin torn from final leaf. (2 ll.), 154 pp., (1 l. advt.). \$300.00

Contains horoscopes, instructions for telling fortunes, and a method for composing pre-fabricated poetry. To tell one's fortune, one first chooses one of 22 questions (pp. 1-22) on such matters as friends, wealth, marriage, travel, and old age, then follows a convoluted procedure based on the throw of a pair of dice. If one asked, for example, "Se terá ventura nas Armas, ou nas Letras" (p. 15), and rolled 9 on the dice, a man would eventually receive the answer, "N'uma Batalha naval/ Ganhareis opinião,/ Honra, proveito e bração." A woman would be told, "Hum sujeito mui insipido/ E na presença bem toscos, / A casar virá comvosco."

The second section of the work (pp. 133-41) gives a method of composing 10-line stanzas without ever thinking up a single line; one need only cast the dice, and work out which of the 111 lines given in the text should be used next, according to the table on p. 136. By casting 12, 12, 4, 3, 11, 2, 11, 6, 7, 6, for instance, one would get the following poetic gem: "Nunca vejo sem temer/ Essa Marcia (triste dia!)/ Que até já me desafia/ Para acabar-me o viver./ Gosta só de me offender/ A pezar de meu vil fado;/ De soffrella estou cançado./ Fin dos meus dias estão/ Porque choro, e em vão/ Ter eu a Marcia estimado."

Finally there are a set of very uncomplimentary and extremely silly horoscopes. A woman born under the sign of Capricorn, for example, is told that she will be bitten

by a quadruped and is in danger of falling from a high place, and that “conforme a sua natureza” she will live 69 years.

* Not in Innocência. Amaral is not listed in Fonseca, Tancredo Paiva or Lapa. Not located in NUC. OCLC: This edition not located; cf. 27024203 for a single copy of an 1817 edition in the Houghton Library. No edition located in Porbase. No edition located in Copac.

Celebrating the Ascension to the Throne of D. Maria I, Queen of Portugal

23. [AMARAL, Luís Corrêa de França e]. *Na plauzível, e festiva aclamação da Rainha N.S., a Muito Alta, e poderosa Senhora D. Maria. Ode.* N.p.: n.pr., (1777). 4°, recent plain wrappers. Caption title. Some light, minor stains. In good to very good condition. 7 pp. \$70.00

FIRST and ONLY EDITION of this ode honoring D. Maria I's ascension to the throne; begins: “Ode. / Ainda, Clío Divina, / Conservas essa lyra pendurada?” It includes references to D. Afonso I and the famous Cortês of Lamego of 1143, as well as to India and the Ganges.

There are at least two other odes on the same subject, with 7 pp. and almost identical titles, one printed at the Offic. de Antonio Rodrigues Galhardo, and sold by Francisco Tavares at his shop in the Praça do Commercio, 1777, the other printed at the Offic. de José de Aquino Bulhoens.

D. Maria (b. 1734) became Portugal's first queen regnant on February 24, 1777, after the death of her father D. José I. She reigned until her death in 1816, although by 1792 she was suffering such severe mental illness that her son, the future D. João VI, ruled in her stead (as regent starting in 1799).

Luís Corrêa de França e Amaral (1725-1808), was magistrate with a degree from Coimbra University, and poet whose name in the Lisbon Arcadia was Melizeu Cylenio. He later joined the Academia de Bellas-Letras de Lisboa, or Nova-Arcadia, where he provoked the wrath of Bocage, who skewered him with pungent satire in several poems.

* Innocência V, 280-1 (attributing the work to Amaral); on the author, see also XVI, 13. Not located in NUC. Not located in OCLC. Porbase locates six copies, two in the Arquivo Nacional da Torre do Tombo, and four in the Biblioteca Nacional de Portugal. Not located in Copac.

***24. AMARAL, Manuel Augusto d' (1862–1942).** *Feixe de goivos.* Ponta Delgada: n.pr., 1896 [as per front wrapper]. Small 8°, original brown printed wrappers. In very fine condition. (8 ll.), except for the half-title, printed on the rectos only. \$100.00

FIRST and ONLY EDITION, limited to 12 numbered copies, of which this is number 12, signed by the author. The work is dedicated to the the Marques de Praia

e de Monforte. It consists of four sonnets, addressed to the Visconde de Praia, the Viscondessa de Praia, the Marquesa de Praia e de Monforte, and Maria C. Borges da C. Medeiros.

* Afonso 1158. Not in *Innocência*, which lists several other works; see XVI, 393; XVIII, 32: and *Aditamentos* p. 282. Not located in OCLC. Not located in Porbase, which lists 11 titles by this author. Not located in Copac. Not located in Hollis, which lists 4 titles by the author, all published in the 1960s. The author not listed in Orbis.

Dedication Copy [?] to Early Aviators

***25. AMARAL, Manuel Augusto d' (1862–1942).** *Raid Portugal-Brasil.* Ponta Delgada: Tip. da Empresa do Correio dos Açores, 1922. 8°, original printed self-covers, stitched. Red cross of the Order of Christ on front cover. Place of printing and publisher in red on rear cover. Illegible postal franking in lower outer corner of front cover. In very good to fine condition. Author's signature just to the right and below the final words on recto of p. [3] which reads, in print, "Aos imortais aviadores // Gago Coutinho // e // Sacadura Cabral // D. // o autor". 14 pp., (1 l.). \$200.00

FIRST and ONLY EDITION of these five sonnets celebrating the aerial voyage of Gago Coutinho and Sacadura Cabral. In the spring of 1922 two of Portugal's most noted aviators, Sacadura Cabral and Gago Coutinho, made the first flight from Europe to South America, flying from Lisbon to Rio de Janeiro via the Canaries and Cabo Verde. It was the first long-distance flight in which rigorous methods of aerial navigation were used.

* Afonso 1170. Not in *Innocência*, which lists several other works by the author; see XVI, 393; XVIII, 32: and *Aditamentos* p. 282. Not located in OCLC. Not located in Porbase. Not located in Copac.

***26. AMARAL, Manuela (1934-1995).** *Esta coisa quase-vida, poemas.* Coimbra: Fora do Texto, 1993. Coleção Poesia / Nosso Tempo, 56. 8°, original illustrated wrappers. As new. 73 pp., (4 ll.). \$19.00

FIRST and ONLY EDITION.

The author, journalist, playwright, painter and poet, born in Lisbon, had numerous books published, including at least four posthumous works.

* OCLC: 35109877 (10 locations, including the HathiTrust Digital Library). Porbase locates a single copy, in the Casa Fernando Pessoa-Lisboa.

27. AMARO, [Francisco] Luís. *Diário íntimo: Dádiva e outros poemas.* Lisbon: Tipografia Ideal for Iniciativas Editoriais, 1975. 8°, original illustrated wrappers (slight wear). In very good condition. Author's signed and dated presentation inscription on half title: "Para o Dr. João Patrício, // poeta e amigo que admiro // e estimo há trinta anos, // este "caderno" há muito prometido // (mas que importância terá um // caderno?) do seu grato // Luís Amaro // 27 – Novembro 76." 108 pp., (2 ll.). \$125.00

FIRST EDITION thus. *Dádiva* was first published in 1949; it occupies pp. [9]-64 of the present volume. The poet and literary investigator Luís Amaro, born in Aljustrel, 1923, was co-founder and co-director of the review *Árvore (folhas de poesia)*, whose first number appeared in October 1951. He wrote for *Seara nova*, *Távola redonda*, *Portucale*, and other literary reviews, and also worked for *Colóquio / Letras* as secretário da redacção, and later director-adjunto and consultor editorial. He was influenced by the poets of *Presença*.

* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 30; also João Bigotte Chorão in *Biblos*, I, 206-7; and *Dicionário cronológico de autores portugueses*, V, 252-3. Hollis cites the 2006 second edition only, and three other works by this author. Orbis lists the 2006 edition, and his *Poesias completas*, 1996, as well as a homage to him published in 2005, and a work edited by him.

Economic Analysis in Verse

28. *Analyses críticas, economicas, e politicas, ou cauzas verdadeiras das menores producções do Alem-Tejo, a maior e melhor provincia de Portugal, e seu armazem provizional. Assim como a da Estremadura por muito similhante áquella notadas e publicadas a beneficio do Reino, e do Estado. Por Aonio – ou Cidadão Camponio. 1806. Embaraçadas pelos censores então; agora vão apparecer por beneficio da Liberdade da Imprensa.* Lisbon: Na Typografia de João Baptista Morando, 1823. 4°, original printed wrappers ("Analysis" instead of "Analyses"; slightly soiled, spine chipped at head and foot). Woodcut printer's monogram within laurel wreath on title page and front wrapper. Clean and crisp. In fine condition. 182 pp., (2 ll., 1 l. errata). \$900.00

FIRST and ONLY EDITION of this rare and unusual poem on declining agricultural production in the Alentejo and neighboring Estremadura, set out in 10-line stanzas with annotations at the end of each section. The anonymous author lists twenty causes of the decline: among them are maltreatment of workers by large landowners (a problem for centuries in the large landholdings in the Alentejo, Estremadura, Ribatejo and Andalusia), shortage of workers and oxen, the taste for luxury goods, too many church holidays, inefficient harvesting methods, poor transportation, roads and bridges in need of repair, soil erosion, and lack of water conservation.

* Not in Innocêncio or Fonseca, *Pseudónimos*. Not in Albino Lapa. Not in Guerra Andrade. Not in Kress. Not in Goldsmiths'. NUC: DLC-P4. Not located in OCLC. Porbase

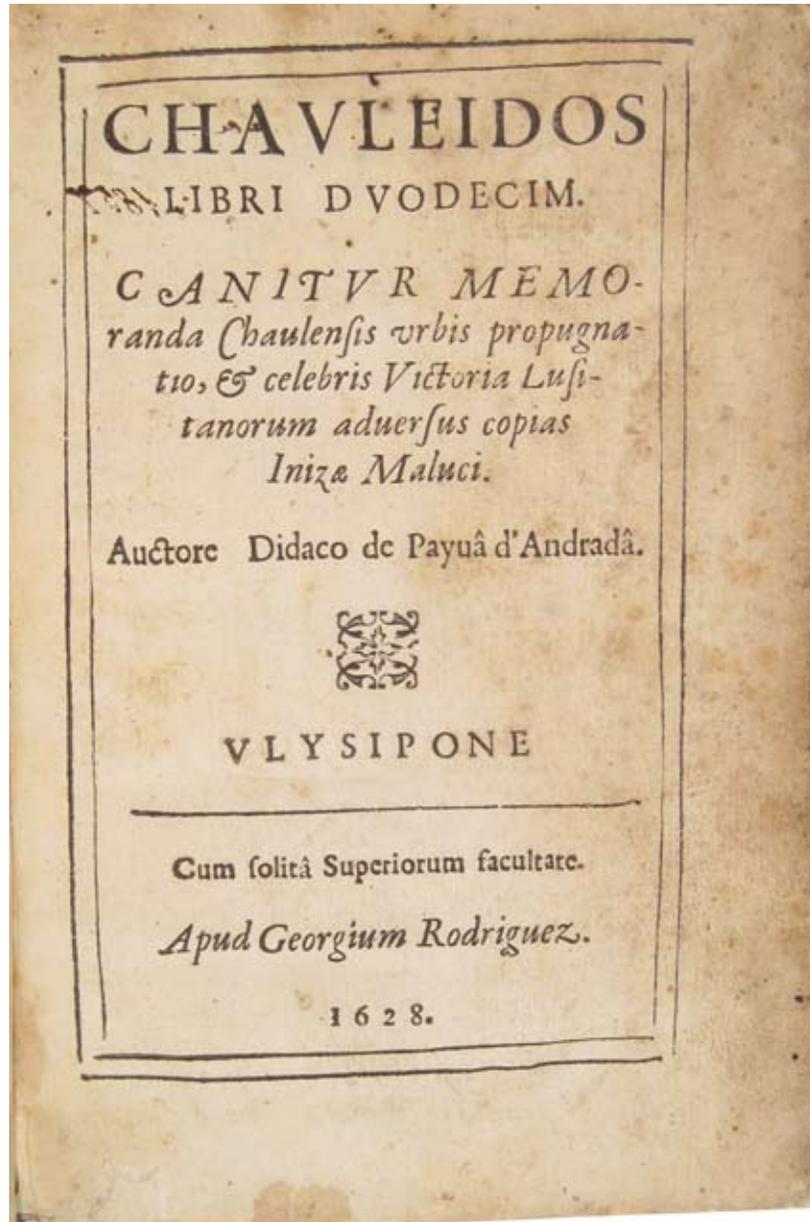
lists this work but without information about the location of any copy. Not located in Copac. Not located in Aladin. Not located in Catnyp. Not located in Hollis. Not located in Orbis. Not located in Melvyl. There is a copy in the Library of Congress (whose online catalog gives a collation of 182 pp. only).

***29. ANDRADA, Diogo de Paiva de, the Younger.** *Casamento perfeyto em que se contem advertencias muyto importantes para viverem os casados em quietação, e contentamento; e muytas historias, e acontecimentos particulares dos tempos antigos, e modernos: diversos costumes, leys, e ceremonias que tiverão algumas nações do mundo: com varias sentenças, e documentos de autores Gregos, e Latinos, declarados em Portuguez; tudo em ordem ao mesmo intento.* Lisbon: Na Officina de Miguel Rodrigues, e impresso à sua custa, 1726. 8°, contemporary speckled sheep (minor wear to extremities, head of spine, and one raised band; minor worm damage to upper cover; upper joint beginning to split near head of spine), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges sprinkled red and brown. Woodcut vignette on title page in the form of a vase with flowers. Woodcut headpiece and initial on recto of following leaf. Another woodcut initial on p. 1. Typographical headpieces. Woodcut tailpiece on p. 397. In very good to fine condition. Old signature or short inscription (scored) on recto of front free endleaf. Old inscription "Do P. Joze" in ink on second front free endleaf recto. (8 ll.), 416 pp. \$600.00

Second edition of this work, "counted a classic of Portuguese prose" (Bell). The first edition, 1630, is very rare. The preliminary leaves include an introduction by the publisher as well as sonnets, all in Portuguese, by D. Francisco Manoel de Mello (quoted in its entirety by Barbosa Machado), Manoel de Sousa Coutinho, D. Fadrique da Camara, and Francisco de Sá de Meneses.

The author (Lisbon 1576–Almada 1660) was son of the chronicler Francisco de Andrada, nephew and namesake of the sixteenth-century cleric and humanist, and also nephew of Fr. Tomé de Jesus. His *Exame d'antiguidades* Lisbon 1616, a minor classic of Portuguese historiography, archeology and letters, was written to correct numerous imprecise and erroneous views expressed by Fr. Bernardo de Brito in *Monarchia lusitana*, Lisbon 1597. He also wrote a neo-Latin poem on the siege of Chaul, *Chauléidos libri duodecim*, Lisbon 1628.

* Barbosa Machado I, 688. Innocência II, 169-70. Pinto de Matos (1970) pp. 484-5. See Bell, *Portuguese literature*, p. 239; also Teresa Araújo in Machado, ed., *Dicionário de literatura portuguesa*, pp. 33-4; and Albano Figueiredo in *Biblos*, I, 262-4. Porbase locates a single copy, in the Biblioteca Nacional de Portugal.



Item 30

30. ANDRADA, Diogo Paiva d', the Younger. *Chauleidos libri duodecim. Canitur memoranda Chaulensis urbis propugnatio, & celebris victoria Lusitanorum aduersus copias inizae maluci.* Lisbon: Jorge Rodriguez, 1628. 4°, nineteenth-century mottled sheep (only the slightest wear), flat spine gilt with crimson morocco label, gilt letter, marbled endpapers, text-block edges sprinkled blue. Text printed in italic. Small woodcut vignette on title-page; woodcut initials. Title-page somewhat soiled; repairs to upper corner of A3-D3, usually affecting pagination, with loss of only 1-2 letters on A7 and C2; very minor worming at foot of a few leaves, without loss; some dampstaining. Overall in good to very good condition. Armorial bookplate of the (4th?) Conde de Povolide. Ink inscription on verso of front free endleaf: "E. Gama // Porto 1º de Janeiro de 1857". (4), 122, (6) ll. \$1,600.00

FIRST and ONLY EDITION of this neo-Latin poem on the siege of Chaul. An important Portuguese trading center some 40 miles southeast of Bombay, Chaul was besieged by a superior force of Indians under Adil Shah in late 1570. The ensuing battle attracted the participation of other interested parties, such as the Turks and Persians, and employed elephants, cavalry, and a large amount of artillery on both sides, including powerful cannons. Thanks to warnings of the coming siege by traders, and the daring of Viceroy Luis de Ataíde (who sent about a quarter of his soldiers in Goa to Chaul), the Indians retired in defeat in June 1571. Their failure to capture Goa, Chaul or any major Portuguese outpost ended the great Indian war against the Portuguese empire in Asia. Innocência describes this poem as "obra estimavel por sua harmonia metrica e limado estylo."

Paiva d'Andrada (1576-1660), nephew of another author of the same name, also produced *Casamento perfeito*, 1636, an elegant example of Portuguese prose, and *Exame d'antiguidades*, 1616, written to correct errors in Bernardo de Brito's *Monarchia lusitana* and a minor classic of Portuguese historiography, archeology and letters.

* Arouca A349. Cruz, *Tipografia portuguesa do séc. XVII: A coleção da Biblioteca Nacional*, I (all published) 180. Innocência II, 169-70 and IX, 128. Barbosa Machado I, 687-9. Pinto de Mattos (1970) p. 484. Goldsmith P37. Monteverde 3952. Rodrigo Veloso I, 3254. Avila-Perez 5545. Bell, *Portuguese Literature* pp. 215, 239, 253. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 453, 462, 498. Not in Scholberg. Not in HSA, JFB, Palha or Ticknor Catalogue. Not in Azevedo-Samodães or Ameal. See Avelar Duarte 947, 760, and 838, respectively, for bookplates of the 2nd, 3rd and 5th counts, respectively; the present bookplate does not match any of these exactly. NUC: WU, MH. OCLC: 221152975.

***31. ANDRADE, Carlos Drummond de.** *Antologia poética.* Lisbon: Relógio d'Água, 2007. Coleção Poesia, 123. 8°, original illustrated wrappers with dustjacket. As new. 125 pp., (2 ll. advt., 1 blank l.). \$25.00

Carlos Drummond de Andrade (October 31, 1902-August 17, 1987) was perhaps the most influential Brazilian poet of the twentieth century.

32. ANDRADE, Eugénio de, pseud. [i.e. José Fontinhas (Póvoa de Atalaia, Fundão, 1923–Porto, 2005)]. *Os amantes sem dinheiro, poemas.* Lisbon: Centro Bibliográfico, 1950. Cancioneiro Geral, 2. 8°, original printed wrappers (some soiling to front cover). Title page in red and black. Toasted, but not brittle. Overall in good to very good condition. Author's signed presentation inscription: "A João Villaret, // lembrança afectuosa // do amigo e admirador // Eugénio de Andrade // 50". 66 pp., (1 l.). \$300.00

FIRST EDITION of an early and fundamental work by Eugénio de Andrade, native of Póvoa de Atalaia, Fundão, a major Portuguese poet, translated into over twenty languages. There have been at least 20 subsequent editions. Winner of all of Portugal's major literary prizes as well as some significant international ones, he was awarded the Prize of the International Association of Literary Critics (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) the prestigious Prémio Camões (2001), France's Prix Jean Malrieu (1989), and the 1996 European Prize for Poetry. He lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. Marguerite Yourcenar has referred to "the well-tempered clavier" of his poems, and Spanish critic and poet Ángel Crespo has written that "his voice was born to baptize the world."

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

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

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

Eugénio de Andrade, native of Póvoa de Atalaia, Fundão, a major Portuguese poet, translated into over twenty languages. Winner of all of Portugal's major literary prizes as well as some significant international ones, he was awarded the Prize of the International Association of Literary Critics (1986), Prémio D. Dinis da Fundação Casa de Mateus (1988), Grande Prémio de Poesia da Associação Portuguesa de Escritores (1989) the prestigious Prémio Camões (2001), France's Prix Jean Malrieu (1989), and the 1996 European Prize

for Poetry. He lived in Lisbon and Coimbra before settling in Porto, where he eventually created the Fundação Eugénio de Andrade. His poetry is most striking for the depth in his short poems. Marguerite Yourcenar has referred to “the well-tempered clavier” of his poems, and Spanish critic and poet Ángel Crespo has written that “his voice was born to baptize the world.”

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

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

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

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

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

35. ANDRESEN, Sophia de Mello Breyner. *No tempo dividido*. Lisbon: Guimarães Editores, 1954. Coleção Poesia e Verdade. 8°, original illustrated wrappers (spine darkened). Title page printed in olive and black. Uncut and mostly unopened. Signed by the author on title page verso. 69, (1) pp., (1 l.). \$125.00

FIRST EDITION. The author’s fourth published book, and her fourth collection of poems. There have been at least four editions; an “edição definitiva” appeared in 2003.

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.

* 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. NUC: DLC, CLU, NN, MH, WU.

36. ANDRESEN, Sophia de Mello Breyner. *No tempo dividido*. Lisbon: Guimarães Editores, 1954. Coleção Poesia e Verdade. 8°, original illustrated wrappers (spine darkened). Title page printed in olive and black. Uncut. In very good condition. Signed by the author ["Sophia de Mello Breyner Andresen"] on title page verso. Also with author's signed and dated presentation inscription on recto of initial blank leaf: "Para a Zé e para o Jaime // de muito amiga // Sophia // Lix 1 Janeiro de 1955". 69, (1) pp., (1 l.). \$250.00

FIRST EDITION. The author's fourth published book, and her fourth collection of poems. There have been at least four editions; an "edição definitiva" appeared in 2003.

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.

* 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. NUC: DLC, CLU, NN, MH, WU.

***37. ANDRESEN, Sophia de Mello Breyner.** *Obra poética*. 4th ed. Volume II. Lisbon: Caminho, 1999. 8°, original printed wrappers. As new. 159 pp., (2 ll.). *Volume II.* \$24.00

Awarded the Prémio Camões, 1999.

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.

* 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.

***38. ANDRESEN, Sophia de Mello Breyner.** *Obra poética*. 3rd ed. Volume III. Lisbon: Caminho, 1999. 8°, original printed wrappers. As new. 361 pp., (1 l.). *Volume III.* \$28.00

Awarded the Prémio Camões, 1999.

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.

* 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.

Pascal, Dostoevsky, D.H. Lawrence, Hiroshima

39. Anteu: cadernos de cultura. Numbers 1-2, a complete run. 2 issues in 1 volume. Lisbon: , 1954. Large 8°, stiff vellum (light soiling). Caption titles. Scattered light foxing. Overall very good to fine. 16; 23, (1) pp.

2 issues in 1 volume. \$375.00

FIRST and ONLY EDITION, a COMPLETE RUN of this literary periodical with essays and poetry by António Osorio, Fausto Dinis, António de Campos and others. The first issue includes essays on nature and literature, Pascal, and D.H. Lawrence, as well as a selection of poetry. The second issue includes Edith Sitwell's *Poemas da era atômica* (on the dropping of the atomic bomb on Hiroshima), translated into Portuguese by the poet Tomaz Kim, an essay on epistemology ("Problemática do conhecimento") by Rogério Fernandes, essays on Dostoyevsky and on film, and more poetry.

* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) p. 65; *Dicionário da imprensa periódica literária portuguesa do século XX* (1999) II, 48-9. Rocha, *Revistas literárias do século XX* p. 662. Not in *Union List of Serials*. Not located in NUC. OCLC: 26497109 (Washington University). Not in Hollis. Porbase locates only 1 copy, at the Biblioteca Nacional de Portugal. Not located in Copac.

Hails the Ascension of D. Maria I to the Throne of Portugal

- 40. *Aos felicissimos auspicios na elevação da Rainha Nossa Senhora ao throno da monarchia lusitana.*** Lisbon: Na Regia Officina Typografica, 1777. 4°, recent plain wrappers. Woodcut Portuguese royal arms on title page. Browned. Waterstains at inner margins. In good condition. 8 pp. \$60.00

FIRST and ONLY EDITION of this ode honoring D. Maria I's ascension to the throne, signed F.C.P.C. at the end. D. Maria (b. 1734) became Portugal's first queen regnant on February 24, 1777, after the death of her father D. José I. She reigned until her death in 1816, although by 1792 she was suffering such severe mental illness that her son, the future D. João VI, ruled in her stead (as regent starting in 1799).

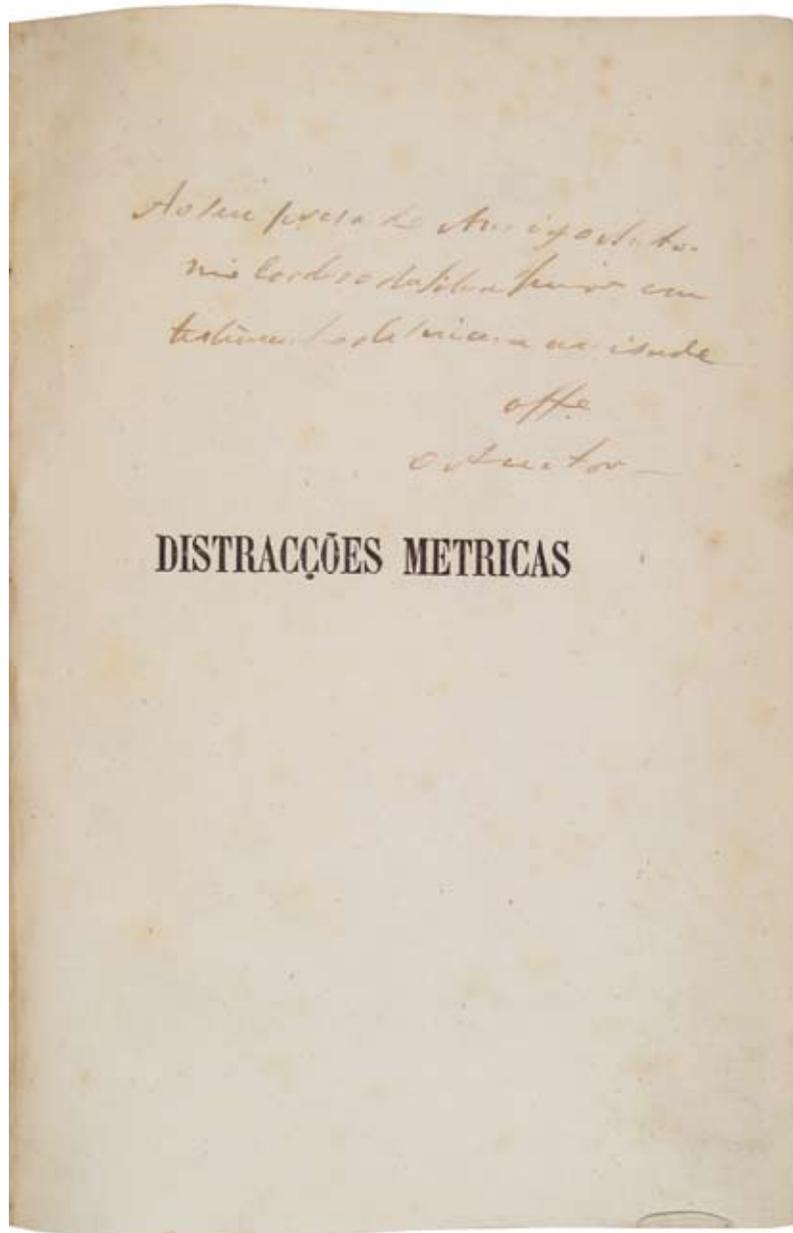
* Not in Innocêncio, Fonseca, *Pseudónimos*, or Guerra Andrade. Not in *Imprensa Nacional*. NUC: ICN. OCLC: 54857362 (Newberry Library). Porbase locates seven copies, two in the Arquivo Nacional da Torre do Tombo, four in the Biblioteca Nacional de Portugal, and one in the Biblioteca Central da Marinha. Not located in Copac.

- 41. APELLO CORBULACHO, Juan Carlos de.** *Voces del desengaño para la penitencia ... sobre el texto de seis decimas compuestas por el Ilustrisimo Senor Don Isidro de Sariñama, Obispo de Oaxaca. Reimpresas en Madrid por su original de Mexico.* Madrid: En la Imprenta de Francisco Xavier Garcia, 1774. 8°, modern red cloth, spine gilt. In good to very good condition. 35 pp. \$150.00

Third edition of this poem in 60 ten-line stanzas; the rare first edition was printed in Mexico, 1699 and the second in Mexico, 1716. The author was a native of Mexico.

* Palau 13743. NUC: NNH. OCLC: 55254659 (John Carter Brown Library, University of Iowa, University of Texas, University of California-Berkeley, Universitat Rovira i Virgili-Tarragona, Biblioteca Nacional de Chile). Not located in CCPBE. Not located in Rebiun. Not located in Copac.

- 42. ARAUJO, Francisco Duarte de Almeida e.** *Almanach do Reinado de S.M. El-Rei o Senhor Dom Luiz I para o anno de 1863 primeiro da sua publicação. Compilado por* Lisbon: Livraria de Castro, (1862). 8°, early decorated wrappers (slightly chipped). Title page and outer margin of following leaf recto browned. Top margin of pp. 7-8 torn away, with partial loss of first line on each page; small hole in last few leaves affecting 2 letters. Overall in good condition. Faint owner's violet monogram stamped in blank portion of title page. 77, (3) pp. \$50.00



Item 51

First (and only?) edition of this almanac. Pages 23-54 constitute an "Album Poético" of poems almost entirely by Almeida e Araujo. Also included are short essays on the foundation of Porto, Braga, and Alcacer do Sal, and anecdotes.

Born in Lagos (Algarve) in 1816, Almeida e Araujo was a prolific journalist who also wrote several popular histories and volumes of verse.

* Not in Innocência; for the author, see II, 371 and IX, 284-6. Not located in NUC. Not located in OCLC. Porbase locates a copy at the Biblioteca Nacional de Portugal and another at the Universidade dos Açores-Serviço Documentação. Not located in Copac.

43. ARCHILOCHUS [Paros, ca. 680-645 B.C.]. *Fragmentos poéticos. Introdução, tradução e notas de Carlos A. Martins de Jesus. Lisbon: Imprensa Nacional, 2008. Biblioteca de Autores Clássicos. Large 8°, original printed wrappers. As new. 155 pp., (1 l. advt., 1 l.), illustrations, footnotes, bibliography. One of 1,000 copies. \$50.00

The introductory material occupies pp. 7-49.

Author's First Book

44. ARTAGÃO, Mário de, pseud. [i.e. Antônio da Costa Corrêa Leite Filho]. *As infernaes. Recife: Livraria Quintas—Editora, 1889. 8°, original gray printed wrappers (two very small holes to front wrapper; one to rear wrapper; small defects to spine at head and foot). Monogram "MA" on front cover and title page. Front cover printed in red and black. Uncut. In very good to fine condition. Ink manuscript author and title written vertically on spine. 147 pp., (1 l., 1 blank l.). \$400.00

FIRST EDITION. This volume of poems constitutes the author's first book.

Antônio da Costa Corrêa Leite Filho (Rio Grande do Sul, 1866-Lisbon, 1937), wrote under the pseudonym Mário de Artagão. Journalist, teacher, playwright, and poet, he published the following volumes of verse in addition to the present one: *Psalterio* (1894); *Psalterio na quermesse* (1896); *Música sacra* (1901); *No rastro das águias* (1925); *Rimas pagãs* (1933); *Feras à solta* (1936). He also published a play, *Janina* (1907), and another work, *Helláda*, *ninho dos deuses*, which we think may also have been a play. Leite Filho, a dedicated monarchist, edited the newspapers *Rio Grande do Sul* (1891), and *A actualidade* (Rio Grande, 1892-1893).

* Sacramento Blake VI, 242-3 (giving incorrect date of publication, 1888, and without collation). Innocência XX, 354 (without date, place of publication, publisher or collation). Ford, Whittem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres*, p. 54. (giving incorrect date of publication, 1888, and without collation), probably repeating

Blake without ever having seen the book. See Guilhermino Cesar, *História da literatura do Rio Grande do Sul*, pp. 297-303, 391; also Wilson Martins, *História da inteligência brasileira* IV, 270, 447; V, 123, 154, 552. OCLC: 26334323 (Washington University in St. Louis); see also 11687225 (the Lisbon 1914 edition, available online, eight locations given). Porbase locates a single copy of this first edition in the Biblioteca Nacional de Portugal, and four copies of a Lisbon, 1914 edition, described as the third. Copac locates a single copy of the Lisbon 1914 edition only, at British Library.

45. *Arte: Revista Internacional. Nos. 1-8, a complete run. 8 numbers in 1 volume. Coimbra: Augusto d'Oliveira, Livraria Moderna (number 1 printed at the Typ. Auxiliar d'Escritorio; 2 through 8 at the Imprensa da Universidade), 1895-1896. Large 8°, mid-twentieth-century three-quarter mottled sheep over decorated boards (ever so slight wear to corners and near head and foot of spine), spine richly gilt with slightly raised bands in three compartments, crimson leather lettering piece, gilt letter, gilt fillets on covers between the leather and boards, top edge rouged, other edges uncut, pink silk ribbon place marker, original printed wrappers bound in (crude repairs to initial front and ultimate rear wrappers). A few small illustrations and vignettes in text. Overall in good to very good condition. Illustrated lithograph bookplate of A.[Ifredo] Ribeiro dos Santos. 373 pp., 4 plates. Numbers 5-6 a double issue.

8 numbers in 1 volume. \$600.00

FIRST and ONLY EDITION in hard copy, a COMPLETE RUN; the eight issues are from November 1895 to June 1896. Edited by Eugénio de Castro and Manuel da Silva Gayo, this was truly an international review, concentrating somewhat on art, but much more on literature. It includes texts in Portuguese, French, Spanish, Italian, English and German. Eugénio de Castro's poem "A monja e o rouxinol", dedicated to Count Robert de Montesquiou Fezensac, appears on pp. 123-8, with a French translation by Louis-Pilate de Brinn'Gaubast provided as footnotes. The text of Castro's oration in homage to the poet João de Deus, including significant recitations of verse, at a conference held at the Instituto de Coimbra on 2 February 1896, appears on pp. 260-85. There is an epitaph for the grave of Anthero do Quental by João de Deus (p. 10). Castro's poetical dialogue "Sagramor" appears in a French translation by Philéas Lebesgue (pp. 303-5). Vittorio Pica, translator of the Italian edition of Eugénio de Castro's *Belkiss*, provides an essay in Italian about Castro, including an Italian translation of "Sagramor" (pp. 239-48). Francesco Accinelli's poem of the same title, in Italian and dedicated to Eugénio de Castro, appears on pp. 311-2. Teófilo Braga contributes a letter to Eugénio de Castro including poetry in German and Portuguese translation by the Lusophile German professor at the University of Münster, Wilhelm Storck (pp. 76-8). Braga also provides an essay on João de Deus (pp. [171]-179), and another on Storck (pp. [291]-296).

As already can be seen, one of the principal aims of the review was to expose Portuguese readers to developments in European literature, while making available to the rest of Europe some of the most recent literary developments in Portugal. There is a

two-part essay in Portuguese on the evolution of the new Austrian literature by Alfred Gold (pp. 306-11; 339-45), and another essay, also in Portuguese, on contemporary Swedish poetry by Göran Björkman (pp. 60-4). An essay in Spanish by Heraclio Perez Placer on the rebirth of literature in Galician is titled "Cuentistas Gallegos" (pp. 17-20). There are articles signed "E.M." on "Portugal no estrangeiro: I, L.P. de Brinn'Gaubast", "II: D. Antonio Sanchez Moguel" and "João de Deus e Paul Verlaine" (pp. 51-4; 207-15; and 149-50). In addition to his translation of Eugénio de Castro alluded to above, Louis-Pilate de Brinn'Gaubast provides two original poems (pp. 16-7; 216-7), an essay (pp. 141-6), and a transcript of his speech at a Paris banquet in honor of Eugénio de Castro (pp. 351-8), all in French. A text in French by Paul Verlaine, "Conte", appears on pp. 11-2. Count Robert de Montesquiou-Fezensac provides a sonnet in French "De Verlanâ" on the death of Paul Verlaine (p. 179), followed on the next page by another sonnet in French, by Phileas Lebesgue, "Pour Ceux D'Hier", mourning the passing of both Verlaine and João de Deus. Following these is an essay on Verlaine in French by Charles Morice (pp. 181-6). There is also a poem in quatrains by Count Robert de Montesquiou-Fezensac, "L'Insexuelle" (pp. 296-8).

The exception to *Arte's* focus on literature is a substantial three-part article on Portuguese painting of the fifteenth and sixteenth centuries by the eminent art and music historian Joaquim de Vasconcellos (pp. 27-33; 83-91; 151-62).

* Rafael & Santos, *Jornais e revistas portuguesas do século XIX*, 390. OCLC: 4187339; 472069050; 731470507; 503789004. Porbase locates 4 copies at the Biblioteca Nacional de Portugal, 2 each at the Fundação Calouste Gulbenkian and the Universidade de Coimbra, and 1 at the Biblioteca Pública Municipal do Porto. Copac locates a copy at the British Library (also 373 pp.).

46. ASSIS, Joaquim Maria Machado de. *Outras reliquias (proza e verso). (Coleção postuma)*. Rio de Janeiro and Paris: H. Garnier, 1910. 12°, later red quarter morocco over marbled boards (some wear to corners, head and foot of spine), spine gilt with raised bands in six compartments, decorated endleaves, text-block edges sprinkled red, original printed front wrapper bound in. Occasional foxing, mostly light, but somewhat heavier on final leaf. Two pinpoint wormholes in upper margins of final 47 leaves, without loss. Overall in good condition. vii, 241 pp., (1 l.).
\$300.00

FIRST EDITION of this posthumously published collection of short stories and poems.

Machado de Assis (1839-1908) has been described as the greatest mulatto novelist, Brazil's greatest writer and the most original novelist to appear in the Western Hemisphere during the nineteenth century. He was born in Rio de Janeiro, son of a black housepainter and a Portuguese woman from the Azores. His intelligence and tenacity enabled him to achieve important positions in the government bureaucracy and, ultimately, presidency of the Brazilian Academy of Letters.

* Galante de Sousa pp. 117-8. Ribeiro Filho, *Diccionario biobibliografico de escritores cariocas* p. 28. Carpeaux, *Bibliografia critica da literatura brasileira*, p. 137. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-lettres*, p. 99: listing the Rio de Janeiro

and Paris [1920] edition. NUC: NN; also citing a Rio de Janeiro [1908] edition at MB, MH, PU, which is actually a later edition, with date of the Advertencia erroneously assumed to be the publication date. OCLC: Appears to cite only later editions. Porbase lists a copy with only vii, 239 pp. in the library of the Faculdade de Letras da Universidade de Lisboa. Copac cites only later editions. There is a copy in the Houghton Library. No edition listed in Orbis.

*Complete Run of an Important Literary & Political Journal,
Many Articles on the First World War*

47. *Atlântida*. Mensário artístico literário e social para Portugal e Brasil. Anos I-V, Nos. 1-48, a complete run. 48 issues bound in 12 volumes. Lisbon: 1915-1920. Large 8°, modern half calf, flat spines gilt with title, volume, and ornaments; top edge rouged. Original printed or illustrated wrappers (occasionally soiled) bound in. Many ornaments within text and illustrations on separate plates, some in color. Occasional light browning, but overall a fine set. One tidy contemporary manuscript note in lower margin of vol. XLI, p. 544.

48 issues bound in 12 volumes. \$1,800.00

FIRST EDITION, a COMPLETE RUN run of 48 numbers in 42, with double issues for nos. 29-30, 33-34, 35-36, 42-43, 44-45, and 46-47. *Atlântida* aimed to disseminate new intellectual and social ideas; its editors were João do Rio in Brazil and João de Barros in Portugal. It includes fiction, poetry, essays, reproductions of numerous works of painting and sculpture, and many photographs.

Atlântida gave special attention to the First World War, with pieces by Guerra Junqueiro, Jaime Cortesão, Teófilo Braga, and others. Among the other contributors were Aquilino Ribeiro, Raul Proença, Afonso Duarte, Afonso Lopes Vieira, Alberto Osório de Castro, Almada Negreiros, Augusto Gil, Camilo Pessanha, Cândido Figueiredo, Columbano Bordalo Pinheiro, Eugénio de Castro, Hipólito Raposo, Júlio Brandão, Júlio Dantas and Teixeira de Pascoaes.

The series is heavily illustrated, with 67 plates, a few of them in color; a few volumes also have color reproductions on the front wrapper. Subjects include portraits of prominent literary or political figures, sculptures (by Pinto de Couto, Soares dos Reis, Costa Motta, and Bernardelli, among others), and paintings (by Columbano, Antonio Soares, Sargent, Antonio Carneiro, Sousa Pinto, Alberto de Souza, and Jorge Barradas, among others). Black-and-white decorative woodcuts appear frequently within the text, and later issues have photographic reproductions within the text as well.

Each volume has 2-3 leaves of advertisements at the end.

* Pires, *Dicionário da imprensa literária portuguesa do século XX* (1996) pp. 76-79; and *Dicionário das revistas literárias portuguesas* (1986) pp. 77-8. Rocha, *Revistas literárias do século XX* p. 641. *Union List of Serials*: incomplete runs at DLC (nos. 1-3, 11, 37-40) and MH (nos. 42-48). NUC: cites copies at CtY, InU, PPULC, MiU, IU, ICU, PSt, and LNHT, but does not say which if any are complete runs. OCLC: 231850679 (Bayerische Staatsbibliothek, Ibero-Amerikanisches Institut, Staats & Universitätsbibliothek Hamburg); 504552549 (British Library, 3 incomplete runs); 220413446 (National Library of Australia). Not in Hollis. Copac repeats British Library and lists a run of "4 vol." at University of Liverpool.

***48. AZEVEDO [Chaves], Guilherme [Avelino] de.** *Antologia poética.* Santarém: O Mirante, 1996. Coleção Alma Nova. 8°, original illustrated wrappers. As new. 168 pp. One of 1,000 copies. \$45.00

Reprinted from works originally published 1867-1874. Introduction, original to the present edition, by Eulália Telgas Marques.

The author, poet and journalist (Santarém, 1840-Paris 1882), was a voice for modernity and reform, linked to the "geração de 70".

* On Guilherme de Azevedo, see Machado, *Dicionário de literatura portuguesa*, pp. 42-3; Maria Eduarda Santos in *Biblos*, I, 500-1; Jacinto de Prado Coelho in Prado Coelho, ed., *Dicionário de literatura* (4th ed., 1994), I, 80. OCLC: 40937060 (Yale University Library, Harvard College Library, Indiana University, University of Iowa, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, Bayerische Staatsbibliothek). Porbase locates four copies: Biblioteca Municipal do Porto, Biblioteca Nacional de Portugal, Escola Superior de Gestão-Santarém, and Biblioteca Geral da Universidade de Coimbra. Not located in Copac.

49. AZEVEDO, Álvaro Rodrigues de, ed. *Romanceiro do Archipelago da Madeira. Colligido e publicado por* Funchal: Typ. da "Voz do Povo", 1880. 4°, contemporary quarter pink morocco over marbled boards (spine faded; slight wear to corners, head of spine; a few pinpoint wormholes in leather), spine richly gilt with raised bands in six compartments, pink leather lettering piece in second compartment from head, gilt letter, decorated endleaves, top edges rouged, other edges uncut. Armorial wood engraving on title page. In very good condition. Unidentified embossed seal on title page. Remains of gilt paper ticket in upper outer corner of front pastedown endleaf. xxiv, 514 pp. \$400.00

FIRST and ONLY EDITION of this anthology of popular poetry from the Madeira Islands, much dating from the late middle ages. The editor (1824-1898), was a native of Benavente.

* Innocêncio, *Aditamentos*, p. 16. Vieira & Freitas, *Madeira: investigação bibliográfica* 227. On Rodrigues de Azevedo see *Grande enciclopédia* XXVI, 25. OCLC: 504451564; 12152649; 491852156. Porbase locates two copies in the Biblioteca Nacional de Portugal (one in the "Reservas", as well as two microfilm copies), and a copy in the Biblioteca Pública Regional de Madeira. Copac cites copies in the British Library and Cambridge University.

50. AZEVEDO, Artur [Nabantino Gonçalves de]. *Contos possíveis. Prosa e verso.* Rio de Janeiro: B.L. Garnier (Impressa a vapor H. Lombaerts & Comp.), 1889. Large 12°, contemporary quarter calf over marbled boards (worn at corners and outer edge of front cover; other minor

binding wear), spine with raised bands in five compartments, gilt fillets and lettering, marbled endleaves. Two leaves sprung, with their outer edges a bit frayed. Overall in good to very good condition. vii, 198 pp., (1 l.). \$300.00

FIRST EDITION. The author (1855-1900) was a Realist, best known as a dramatist and writer of short stories. He participated in the "Battle of Parnassus," waged between the Romantics and Realists in the pages of the *Diário do Rio de Janeiro*, 1870. A native of São Luis, Maranhão, he was the brother of novelist Aluísio de Azevedo.

* Ford, Whittam and Raphael, *Bibliography of Brazilian Belles-Lettres* p. 20: citing this edition only in a note to the 1908 edition, and giving no collation. NUC: DLC. OCLC: 35734584 (Library of Congress, British Library). This edition not located in Porbase, which lists a single copy of the 1908 edition at the Instituto Antônio Sérgio. Copac repeats the British Library as the only United Kingdom location. Hollis cites the 1908 edition only. No edition located in Orbis.

One of 40 Copies, Privately Printed

51. AZEVEDO, Visconde de (Francisco Lopes de Azevedo Velho da Fonseca de Barbosa Pinheiro Pereira de Sá Coelho, 1° Visconde and 1° Conde de Azevedo). *Distracções metricas do Visconde de Azevedo, por elle dedicadas ao seu particular amigo o Snr. José Gomes Monteiro.* Porto: Typ. Particular do Visconde de Azevedo, 1868. 8° (in 2's), contemporary quarter crimson morocco (some wear to sides), spine richly gilt, with raised bands in five compartments, marbled endleaves, edges sprinkled red. Light foxing toward end. Overall in fine condition. Half-title inscription from the author to Antônio Cardoso da Silva Júnior. vii, 276 pp. [2 quires signed 8, not a repeat of the text]. \$1,800.00

FIRST EDITION, with translations of Virgil's *Bucolics* as well as an original tragedy and numerous poems. **It was printed on the Visconde de Azevedo's private press in a very limited edition—40 copies—for distribution to the author's friends.** Camilo Castelo Branco considered this translation of Virgil the best done in Portuguese to date.

The first Visconde de Azevedo (1809-1876), always an avid bibliophile, preferred working in his library to participating in the tumultuous politics of nineteenth-century Portugal. He wrote a vast number of books and articles on literary criticism and history, as well as dramas and poetry. He also collected much material for the *Dicionário bibliographico portuguez*: "Do muito que o Dicionario lhe deve em informações e esclarecimentos por elle subministrados, tem dado e continuarão a dar honroso testemunho as multiplicadas paginas em que essas noticias foram, e serão ainda aproveitadas" (Innocência IX, 322).

The Visconde's magnificent library was left to his cousin, the second Conde de Samodães, and was later sold in one of the most important Portuguese book auctions ever conducted (1921-22).

Provenance: Antônio Cardoso da Silva Júnior, 2° Visconde de Godim.

* Innocência II, 421; IX, 321. *Grande enciclopedia* III, 914-15. Palha 916: giving the imprint as Porto, 1861 (but the dedication is dated 1868). NUC: MH, DLC-P4. Not located in OCLC.

*52. AZEVEDO FILHO, Leodegário A. de. *Lírica de Camões. Volume 4, Tomo I: Elegias em tercetos. Texto estabelecido à luz da tradição manuscrita, em confronto com a tradição impressa. Revisão editorial e colaboração na adaptação ortográfica de Sebastião Tavares de Pinho.* Lisbon: Imprensa Nacional, 1998. Temas Portugueses. 8°, original printed wrappers. As new. 491 pp., (1 l.). One of 800 copies. \$40.00

The plan of the work is to eventually publish 7 volumes in a total of 10 tomos. As far as we are able to tell at this moment, the only other volumes to appear aside from the one described above are Volume I, subtitled *História, metodologia, corpus*; and volume II, tomos 1 and 2, containing the *Sonetos* of Camões with extensive critical commentary.

*Seven Works Bound Together, Some of Considerable Rarity:
D. Inez de Castro, P. Antonio Vieira, an Auto-da-fé Sermon,
How to Identify the Anti-Christ, and More*

53. AZEVEDO, Manoel de, pseudonym [i.e., Maria de Lara e Menezes]. *Saudades de D. Inez de Castro. Pelo licenciado Manoel de Azevedo Conimbricensi. Offerecida ao Senhor Guilherme Joaquim Paes Velho pelo Padre João de Gouvea, Prbitero do habito de S. Pedro.* 7 works in 1 volume. Lisbon: Na Officina de Domingos Rodrigues, 1749. 4°, nineteenth-century tree sheep (some wear, especially to corners), flat spine gilt with red leather lettering piece, gilt letter and initials "M.V.D." near foot, marbled endleaves. Small typographical vignette on title page. Woodcut headpieces, initial, and factotum initials. Browning. Overall in good condition. Eight-line nineteenth-century ink manuscript note on verso of second front free endleaf, commenting on the authorship of D. Maria de Lara e Menezes and the cost of the work. (4 ll.), 100 pp. 7 works in 1 volume. \$1,600.00

These poems probably appeared in print for the first time in 1716, under the title "Sentimentos de D. Pedro e de D. Inez de Castro," in volume I of the *Fenix renascida*. Their author, D. Maria de Lara e Menezes (1610-1649), daughter of the Duque de Caminha, was the wife of D. Duarte de Bragança, brother of D. João IV.

The story of D. Inez de Castro has inspired poems, dramas, and operas. In 1340, the beautiful D. Inez came to Portugal as lady-in-waiting to the Infanta of Spain, Constanza, who was betrothed to D. Pedro, future king of Portugal. D. Pedro gave his hand to the Infanta but his heart to D. Inez. After the Infanta died, D. Pedro and D. Inez were marriedmorganatically. But intrigues surrounded them: Portuguese nobles whispered that D. Inez wanted to bring her own friends to Court, and even wanted to have her eldest son succeed D. Afonso IV, rather than the legitimate heir. In 1355 D. Inez was assassinated. D. Pedro swore to make amends, and when he acceded to the throne two years later, he punished her tormentors, insisted that the Church recognize his marriage, and had D. Inez's body exhumed and reburied with royal honors at Alcobaça.

* Innocência VI, 139-40 refers to an edition of Lisbon: Offic. Joaquiniana da Musica, 1744; XVI, 357-8 mentions an edition by the same publisher, 1745, and refers to the present edition, claiming in error that it was merely the 1745 edition with a new title page; see also

V, 370-1. Roig, *Inesiana* 681. OCLC: 83648902 (Houghton Library); 62703951 (Newberry Library); for the 1745 edition, see 223741824 (Thomas Fischer Rare Book Library-University of Toronto); 78226625 (Houghton Library); and 62703948 (Newberry Library). Porbase locates three copies of the present edition, all in the Biblioteca Nacional de Portugal (one lacking the title page), and one copy of the 1745 edition, also in the Biblioteca Nacional de Portugal. Copac locates only a single copy of what appears to be a chapbook edition, Lisbon 1817, an 8° of 52 pp. at the British Library.

BOUND WITH:

[HOMEM, Fr. Manuel, O.P.]. Bruno de Mendça Furtado, possible editor. *Verdades sobre a vinda do anti-Christo. Relação em a qual se da noticia em breves, e compendiosos capitulos, de donde ha de nascer, e vir o anti-Christo, que Pays ha de ter, que vida fará, que vitorias ha de haver, que fim terão e ultimamente, que sinaes lhe hão de preceder, e devem acompanhar.* Lisbon: Na Of. dos Herd de Antonio Pedrozo Galram, 1748. 4°, 32 pp. Large woodcut vignette on title page. Woodcut headpiece and initial on p. 3. Woodcut tailpiece on p. 32. Old ink manuscript marginalia on p. 7. Light browning. A very good copy.

First Edition with the attribution to Bruno de Mendça Furtado, of a work published anonymously in 1643 under the title *Verdade do Anti-Christo contra a mentira inventada*, dedicated to the daughter of the Duke of Orleans (uncle of Louis XIV) and attributed to the Dominican Fr. Manuel Homem, confessor to the Marquês de Cascaes, who accompanied the marques on a diplomatic mission to Paris in 1644. There appear to be two different editions of 1756, as well as editions of 1814, 1817, 1824 and 1825.

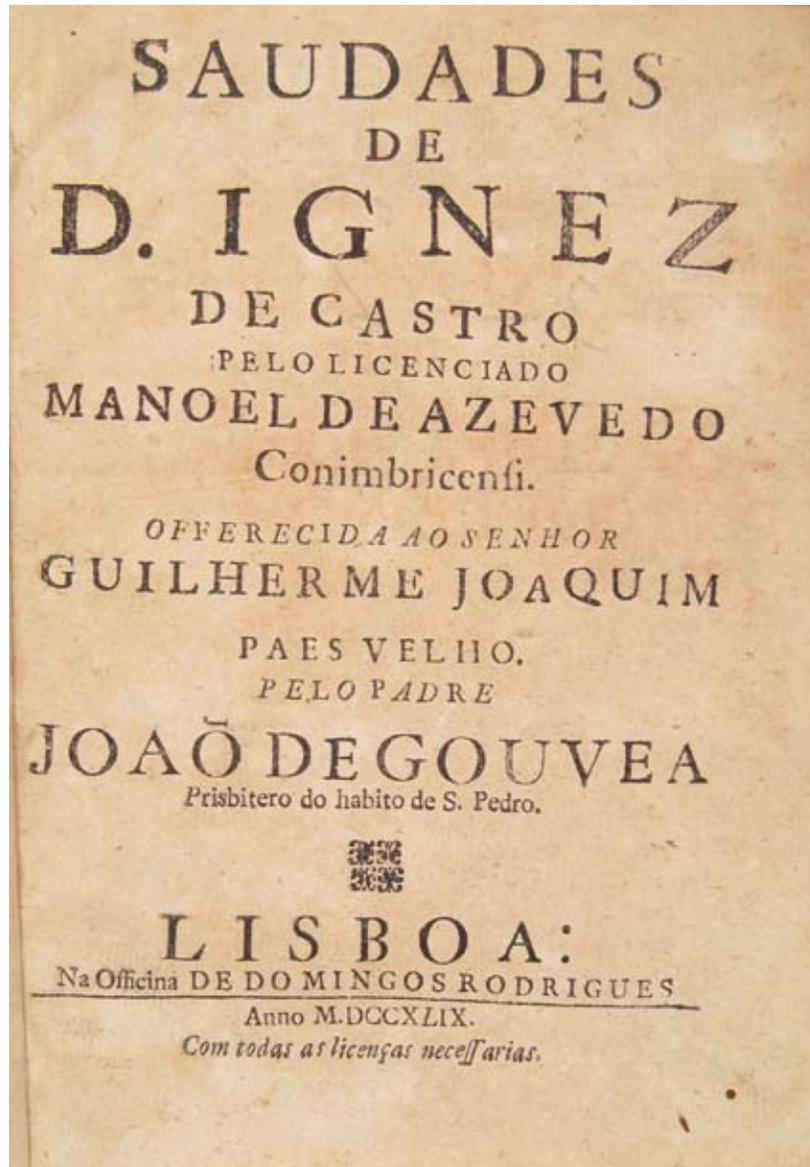
* Innocência I, 398. Nepomuceno 857. Porbase locates three copies, all in the Biblioteca Nacional de Portugal and all apparently in poor condition. OCLC: 37876779 (Houghton Library; University of California-Berkeley). Not located in Copac. See also Barbosa Machado III, 286-7 and *Grande enciclopédia* XIII, 340.

AND BOUND WITH:

VIEIRA, P. António, S.J. *Problema que o sempre memoravel Padre Antonio Vieira da esclarecida Companhia de Jesus recitou em huma Academia em Roma, e que foy generoso assumpto: se o mundo he mais digno de rizo, ou de pranto; e assim quem acertava melhor, Democrito, que ria sempre, ou Heraclito, que sempre chorava.* Lisbon: n.pr. [1674? 1720? 1740?]. 4°, 16 pp. Large woodcut of Heraclitus weeping on title page. Large woodcut tailpiece on p. 16. Light browning and small dampstains. A very good copy.

First separate edition in Portuguese [?]. The colophon reads, "Vende-se na mesma impressão, na rua dos Espingardeiros, e debaixo dos arcos do Rocio, e nos papelistas do Terreiro do Paço." A debate seems to have been staged for the benefit of Queen Cristina of Sweden at her palace in Rome. Father Vieira took the side of Heraclitus, that the world merits tears rather than laughter. The original Italian has been translated here by the Conde de Ericeira. The text also appeared with the title "Lagrimas de Heráclito defendidas em Roma pelo Padre Antonio Vieira," in volume XIV of Vieira's *Sermoens*, 1710, pp. 211-24.

* Porbase locates two copies, both in the Biblioteca Nacional de Portugal, assigning the date [1720], and locates a photocopy at the Biblioteca João Paulo II-Universidade



Item 53

Católica Portuguesa, giving the date as 1674. OCLC: 36218278 (Houghton Library; Loyola University Chicago; assigning the date of [1674?]); 613466451 (Houghton Library, giving date as [ca. 1740]. Not located in Copac. Cf. José Pedro Paiva, ed., *Padre António Vieira, 1608-1697, bibliografia* 1204 (2 copies in the Biblioteca Nacional de Lisboa; assigning the date [1720]; a different edition?); also Leite, *História da Companhia de Jesus no Brasil*, IX, 316, 1019; and Innocência XXII, 376.

AND BOUND WITH:

CRASTO, Antonio Serrão de, supposed author. *Contra-satira, ou censura jocoseria aos satyricos, officiaes de pasquins, mestres de calunnia. Que com papeis anonymos, e diffamatorios imperceptivelmente se inculcão do centro da Corte até á ultima circumferencia deste Reyno.* Lisbon: Na Officina de Miguel Rodrigues, 1748. 4°, (4 ll.), 22 pp. Woodcut vignette on title page. Typographical headpiece and woodcut initial on recto of following leaf. Woodcut headpiece and initial on p. 1. Light browning. A very good copy.

Apparently the FIRST and ONLY EDITION of this satiric prose attack on satirists. The purported author, born in 1610, was still alive in 1683. For his good humor, festive and caustic spirit, he was welcome in the society of his contemporaries and in the academies of which he was a member. His poems were published in collections such as that of the Academias dos Singulares, the *Forasteiro admirado*, and the *Fenix renascida*, volume IV, pp. 151-251.

* Innocência I, 267 (without mention of the preliminaries). Porbase locates three copies, two in the Biblioteca Nacional de Portugal and one in the Biblioteca Central da Marinha. OCLC: 16390079 (Princeton University Library, Thomas Fisher Rare Book Library-University of Toronto, Newberry Library, University of California-Berkely); 503751338 (British Library). Copac repeats British Library only.

AND BOUND WITH:

FERREIRA, Antonio. *A formosura do campo. A flor peregrina dos montes. Historia de Santa Comba dos Valles. Composta pelo Doutor Antonio Ferreira. Assumpto da Historia.* N.pl., n. pr, n.d. [Lisbon? 16??]. 4°, (8 ll.). Caption title. Light browning. A very good copy.

ONLY SEPARATE EDITION [?] of this poem in decasyllabic octaves, set in the Dão region of Portugal in the time of a cruel Moorish king with abnormally large ears, preceded by three pages of prose argument. This work was included in the author's *Poemas lusitanos*, of which there are editions of 1598, 1771, 1829, and a number of twentieth-century versions. In the 1598 edition this poem occupies pp. 116-25 and contains 57 octaves. The present chapbook edition contains only 50 octaves. However, the prose argument, present here, is absent from the 1598 edition. Antonio Ferreira (1528-1569), was one of the most important Portuguese poets of the sixteenth century.

* Arouca F80. See *Grande enciclopédia* XI, 160-1. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Both Arouca and Porbase give the date as 16?? OCLC: 560201944 (British Library, giving a date of ca. 1700); 612732645 (Houghton Library, giving a date of ca. 1750). Copac repeats British Library only.

AND BOUND WITH:

TELLES [or Teles], Fr. Bernardo. *Sermam do Auto da Fé que se celebrou no Rocio de Lisboa, em Domingo 30 de Junho, no anno de 1709. Offerecido ao illustrissimo Senhor Nuno da Cunha de Attaide, Bispo de Targa, Inquisidor Geral nestes Reynos, do Conselho de Estado, & do despacho de Sua Magestade, & seu Cappellão mòr.* Lisbon: Na officina de Manoel, & Joseph Lopes Freyreira, 1709. 4°, (6 ll.), 36 pp. Woodcut on title page of floral basket. Six typographical headpieces. Two woodcut initials. Woodcut headpiece. Large woodcut tailpiece incorporating a grotesque. Main text in two columns. A few light dampstains. A very good copy.

FIRST and ONLY EDITION of this auto-da-fé sermon. The author was a Cistercian Monk from Alcobaça. In the preliminary leaves are verses praising him: four sonnets, by Manoel Dias Fagundes, Antonio de Figueyredo, Joseph do Monte, and Joseph do Couto Pestana, Decimas by Joseph do Valle, all in Portuguese, and an anonymous neo-Latin epigram by "Oratoris Amicus."

* Cassuto, *Bibliografia dos sermões de Autos-da-Fé* Lisbon 19. Basseches p. 32. Horch, *Sermões impressos dos Autos da Fé* 69. Van Der Vekene 903 (in addition to copies mentioned below, adds the Visconde de Trindade copy at Biblioteca Geral da Universidade de Coimbra and the Catholic University of America). Barbosa Machado I, 537. Innocência I, 386. Palha 246. Porbase locates five copies, all in the Biblioteca Nacional de Portugal (one severely wormed). OCLC: 173028945 (Houghton Library, Princeton University Library; only five preliminary leaves in the copy described; according to Hollis, the Houghton Library copy is complete); 42357240 (Columbia University Libraries); 433854784 (Biblioteca Nacional de España).

AND BOUND WITH:

QUENTAL, Bertolameu [or Bartolomeu] do. *Sermam funebre nas exequias da excellentissima Senhora D. Leonor Maria de Menezes, Condeça de Atouguia, que prégou ... no Convento de S. Francisco de Xabregas, aonde foy sepultada no jazigo dos Condes de Atouguia no anno de 1664.* Lisbon: Na Officina de Henrique Valente de Oliveyra, 1665. 4°, 35 pp. Woodcut vignette on title page. Typographical headpiece and woodcut initial on p. 3. Triple-decker tailpiece on p. 35, consisting of a woodcut skull and crossbones above two coffin-like bars, each with monogram "MA" [Menezes Atouguia?] at center. A very good to fine copy.

The author (1626-1698) was a native of Ponta Delgada on the island of São Miguel in the Açores. He was known for the purity and elegance of his language and style, especially in his sermons. The device for this sermon is a lengthy comparison of the Condessa to Rachel.

* Arouca Q14. Barbosa Machado I, 468. Azambuja 154. Not in Innocência; for the author and other works see I, 336-7. Porbase locates six copies, all in the Biblioteca Nacional de Portugal. Not located in OCLC. Not located in Copac. Not located in Hollis or Orbis.

*54. **BaCo, L.F.** *Fragmentos de uma narrativa adiada (quase-romance)*. Lisbon: Apenas, 2002. Literatralhas NOBELizáveis, 1. 8°, original printed wrappers. with “cordel.” As new. 14 pp., (1 l.). One of 100 copies.
\$12.00

FIRST EDITION. A second edition appeared in 2004. Consisting mostly of blank pages, we think this may be some sort of extreme avant-garde statement or “in” joke.

* Not located in OCLC. Porbase locates three copies: Biblioteca Municipal do Porto, Biblioteca Nacional de Portugal, and Biblioteca Geral da Universidade de Coimbra. Not located in Copac.

*55. **BAÍÁ, Jerónimo, Simão Cardoso, António Barbosa Bacelar, et al.** *A poesia lírica, cultista e conceptista (coleção de poesias de século XVII, principalmente de “Fénix Renascida”)*. Prefácio e notas de Hernâni Cidade. Lisbon: Seara Nova, 1968. Textos Literários. 8°, original illustrated wrappers. Some browning. Overall in very good condition. Editor’s signed presentation inscription on half title “Ao querido Américo, // esta pequenissima incursão // em [illeg.] que são mais // suas de que meus // Com um grande abraço // [illeg.] // do // Hernâni Cidade”. xiii pp., (1 l.), 63 pp., (4 ll.).
\$75.00

Fourth edition, “corrigida e ampliada” of the present selection. The *Fenix renascida* is a classic anthology of Portuguese “Gongorist” poetry, and is important as well for Brazilian literature, because it contains two poems by Bernardo Vieira Ravasco (b. Bahia, 1619), the brother of P. Antonio Vieira, considered a great poet by his contemporaries, apparently the only works of his to have been printed: one of these, which appears in the present anthology (p. 19), attributed to an anonymous author, is a sonnet in Spanish entitled “A hum papagayo de Palacio, que fallava muyto”.

Among the Portuguese authors represented here, in addition to those mentioned above, are Soror Violante do Ceo, Francisco de Vasconcelos, D. Tomás de Noronha, D. Francisco Manuel de Melo, and André Nunes da Silva. The popularity of the work in its time can perhaps be judged from the fact that the satirist Nicolau Tolentino (1741-1811) mentions wealthy nuns who memorized whole volumes of the *Fenix* (see Bell, *Portuguese Literature* p. 276).

The editor and compiler of this selection, Hernâni [António] Cidade (Redondo 1887-Évora 1975), taught school in Coimbra, Leiria, Porto and Lisbon before moving on to an illustrious career in higher education at the Universities of Porto and Lisbon. Best known as an author of literary and cultural history, as well as literary biography, in his youth Cidade was linked to the modernist movement, having been involved with the reviews *Águia* and *Seara Nova*, among others. For a half century he was a major force in the cultural life of Portugal, collaborating in reviews such as those of the Faculdades de Letras of both Lisbon and Porto, newspapers, especially *O Primeiro de Janeiro*, as well as numerous collective projects, such as the *Grande enciclopédia portuguesa e brasileira*, and

Dicionário de literatura. With Joaquim de Carvalho and Mário de Azevedo Gomes he edited the *Diário liberal* (Lisbon, 1934–1935); with Reynaldo dos Santos and Bernardo Marques he founded *Colóquio—revista de artes e letras* (1959–1970), and with Jacinto do Prado Coelho in 1971 *Colóquio / Letras*, these last two published by the Gulbenkian Foundation.

Provenance: “Américo” is Américo Cortez Pinto (1896–1979), physician, writer, poet and historian, native of the freguesia de Cortes in the concelho de Leiria. He studied at Coimbra, interned at Leira, served as a parliamentary deputy, a member of the Lisbon municipal council, and inspector of health studies, among other posts. A contributor to literary reviews such as *A Tradição*, *Contemporânea*, *A Galera*, *Letras e Artes*, and *Ícaro*, of which he was one of the founders, along with Ernesto Gonçalves, Cabral do Nascimento, and Luís Vieira de Castro. In addition to a considerable output of poetry, prose, literary and historical works, he is best known for the polemical *Da famosa arte da imprimeira: da imprensa em Portugal às cruzadas d’Além-Mar* (1948), in which he defended the priority of Leiria in Portuguese Christian typography. While Chaves currently is agreed to have been the earliest Portuguese Christian printing site, Cortez Pinto’s investigations and conclusions regarding the diffusion of printing in Africa and Asia by the Portuguese remain valuable. Hernani Cidade was one of Cortez Pinto’s closest friends. Others were Afonso Lopes Vieira, Carlos Queiroz, Lino António, António José Saraiva, Sebastião Pestana, and Mário Saa. On Américo Cortez Pinto, see Paulo J. Pedrosa S. Gomes in *Biblos*, IV, 179–80; also *Dicionário cronológico de autores portugueses*, III, 501–3; and *Grande enciclopédia*, VII, 818; *Actualização* III, 498.

* See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, p. 128; Maria de Lourdes Belchior in *Biblos* I, 1132–4; *Dicionário cronológico de autores portugueses*, III, 344–5; *Grande enciclopédia* VI, 751; *Actualização* III, 226.

56. BANDARRA, Gonçalo Annes. *Bandarra. Descuberto nas suas trovas. Collecçam do Profecias mais notaveis, respeito a felicidade de Portugal, e Cahida dos maiores Imperios do mundo.* London: W. Lewis, 1810. 4°, disbound. Tear at inner margin of title page and following leaves, some fraying and browning. Overall in less than good condition. 38 pp. [of 47]. \$25.00

57. BANDARRA, Gonçalo Annes. *Trovas do Bandarra: Reprodução facsimilada da edição de Nantes (1644). Introdução de Aníbal Pinto de Castro.* Lisbon: INAPA, 1989. Large 8°, original elaborately gilt-stamped wrappers. In fine condition. 25 pp., (6 ll.), 53 [i.e. 63] pp., (4 ll.). \$95.00

First and only edition of this nicely produced facsimile, with the interesting introduction by Aníbal Pinto de Castro. One of 450 copies; an additional 50 “special” copies were bound in leather. The Nantes 1644 edition is important and of great rarity.

***58. BAPTISTA, José Agostinho.** *Agora e na hora da nossa morte*. Lisbon: Assírio & Alvim, 1998. Peninsulares / Literatura, 53. 8°, original printed wrappers. As new. 109 pp., (1 p. adv., 1 l. adv.), edges tinted yellow. \$18.00

FIRST EDITION. A Spanish translation appeared in Zaragoza, 2001. The author, a native of Funchal, Madeira (b. 1948), has written for *Comércio do Funchal*, later for *A República* and *Diário de Lisboa*. He has published at least sixteen volumes of poetry as of 2009. His *Anjos caídos* (2003) was awarded the Prémio PEN for poetry; his *Esta voz é quase o vento* was awarded the Grande Prémio APE / CTT for poetry. He has also translated into Portuguese Walt Whitman, W. B. Yeats, William Carlos Williams, Paul Bowles, and Enrique Vila-Matas.

***59. BAPTISTA, José Agostinho.** *Paixão e cinzas*. Lisbon: Assírio & Alvim, 1992. Coleção Peninsulares / Literatura, 40. 8°, original illustrated wrappers. As new. 99 pp., (1 l., 1 l. adv.). \$19.00

FIRST and ONLY EDITION. The author, a native of Funchal, Madeira (b. 1948), has written for *Comércio do Funchal*, later for *A República* and *Diário de Lisboa*. He has published at least sixteen volumes of poetry as of 2009. His *Anjos caídos* (2003) was awarded the Prémio PEN for poetry; his *Esta voz é quase o vento* was awarded the Grande Prémio APE / CTT for poetry. He has also translated into Portuguese Walt Whitman, W. B. Yeats, William Carlos Williams, Paul Bowles, and Enrique Vila-Matas.

For the Education of the Working Classes

60. O Baratissimo, ou O pequeno civilizador popular, semanario de conhecimentos usuaves, e de litteratura para as classes laboriosas. Nos. 1-42, July 31, 1848 - May 14, 1849, a complete run. 42 issues in 1 volume. (Lisbon): n.pr., 1848-1849. 4°, contemporary quarter calf over marbled boards (slight wear), flat spine gilt, black morocco lettering piece, gilt letter, initials "J.A." near foot of spine, edges sprinkled blue. Masthead of each issue has wood engraving of a woman reading the journal to a group of laborers. Foldlines. Postmark in blank margin of a few issues. In fine condition. Contemporary signature on first page. 336 pp. 42 issues in 1 volume. \$1,500.00

FIRST and ONLY EDITION, a very rare COMPLETE RUN of this periodical ostensibly directed to Portugal's working classes, but actually a mouthpiece for the liberal views of its unnamed editor, João Luis Lopes. Much of the editorial content is written in the form of letters exchanged among a fictional Porto family with impeccable liberal credentials, who had lived for many years (as did Lopes) among the Portuguese emigré community in Paris. *O Baratissimo* includes poetry, a serialized novel entitled *A família do Arraes d'Ovar*, and long, serialized discussions on such topics as freedom of thought and

speech, public education, public works, and advances in civil and hydraulic engineering. There are, for instance, discussions on ways of providing Lisbon with water and the tunnel recently bored under the Thames. Virtually all of the contributions are unsigned, or signed with apparent pseudonyms; e.g., much of the poetry is signed "José Ozorio," whose true identity we have been unable to establish. Other poems, however, are signed by the Portuguese poet and journalist Francisco Luis Lopes (b. 1816).

João Luis Lopes (d. 1864) entered the military in 1824, only to be expelled five years later from the Academia de Fortificação for his liberal views. Rehabilitated in 1833, he rose to the rank of captain in the engineering corps, serving for a time as director of public works at Ponta Delgada (Azores) before being dismissed in 1847. He edited *O Barattissimo* while appealing his dismissal, which he successfully reversed in 1849; issue n° 40 (314-20) contains a long, signed defense of his conduct. At the end of the final issue he announces that the periodical will have to cease publication because the subscribers have been sending "rarissimas, e diminutas quantias" of the money they had promised.

* Innocência III, 401-2: noting that 42 issues were published. Rafael and Santos, *Jornais e revistas portuguesas do séc. XIX* 543: citing 1 complete run, 1 incomplete run, and a single issue. Silva Pereira, *O Jornalismo português* p. 61. Universidade de Coimbra, *Publicações periódicas portuguesas* 337: owning a single issue only (n° 24), and giving the publisher as Typ. da Viuva Coelho & Comp^o. Avila Perez 544: a complete run. *Grande enciclopédia* XV, 433. Not in *Union List of Serials*. Not located in NUC. Not located in OCLC. Not in Hollis. Porbase locates two copies at the Biblioteca Nacional de Portugal, and one each at the Universidade de Coimbra and the Biblioteca Pública Municipal do Porto. Not located in Copac.

*Earliest Published Works by the "Mulatto Muse" –
One of Colonial Brazil's Most Important Poets*

61. [BARBOSA, Domingos Caldas]. *Collecção de poesias feitas na feliz inauguração da Estatua Equestre de ElRey Nosso Senhor Dom José I em 6 de Junho de 1775.* (Lisbon: Regia Officina Typografica, 1775). 4°, mid-twentieth-century quarter cloth over decorated boards, decorated endleaves. A few small stains on title page, otherwise crisp and clean. Overall in very good condition. 27 pp. \$3,800.00

FIRST and ONLY separate EDITION, and perhaps the first appearance of this extremely rare collection of poems in honor of the dedication of D. José I's statue in Lisbon's Praça do Comercio, in 1775, written by one of the finest Brazilian poets of the colonial period. The volume includes odes by allegorical figures of Asia (pp. 15-7), America (pp. 18-20), Europe (pp. 21-4) and Africa (pp. 25-7), as well as another ode and 7 sonnets.

The *Narração dos applausos* of Lisbon, 1775, which is less rare than the *Collecção*, includes all but one of the poems in the *Collecção*; the one that does not appear is the sonnet beginning "Ja de huma e outra parte a estranha gente," on p. 4. Whether the *Narração* or the *Collecção* came first is not clear. The type is set in very similar style in both, but there are variations in wording, and the order in which the poems appear differs considerably. Borba de Moraes knew of no later reprints, separately or in anthologies. The work is hence of great importance for the study of colonial Brazilian literature.

Caldas Barbosa was probably born in Rio de Janeiro in 1740; his mixed parentage (father Portuguese, mother African) led some nineteenth-century critics to dub him the

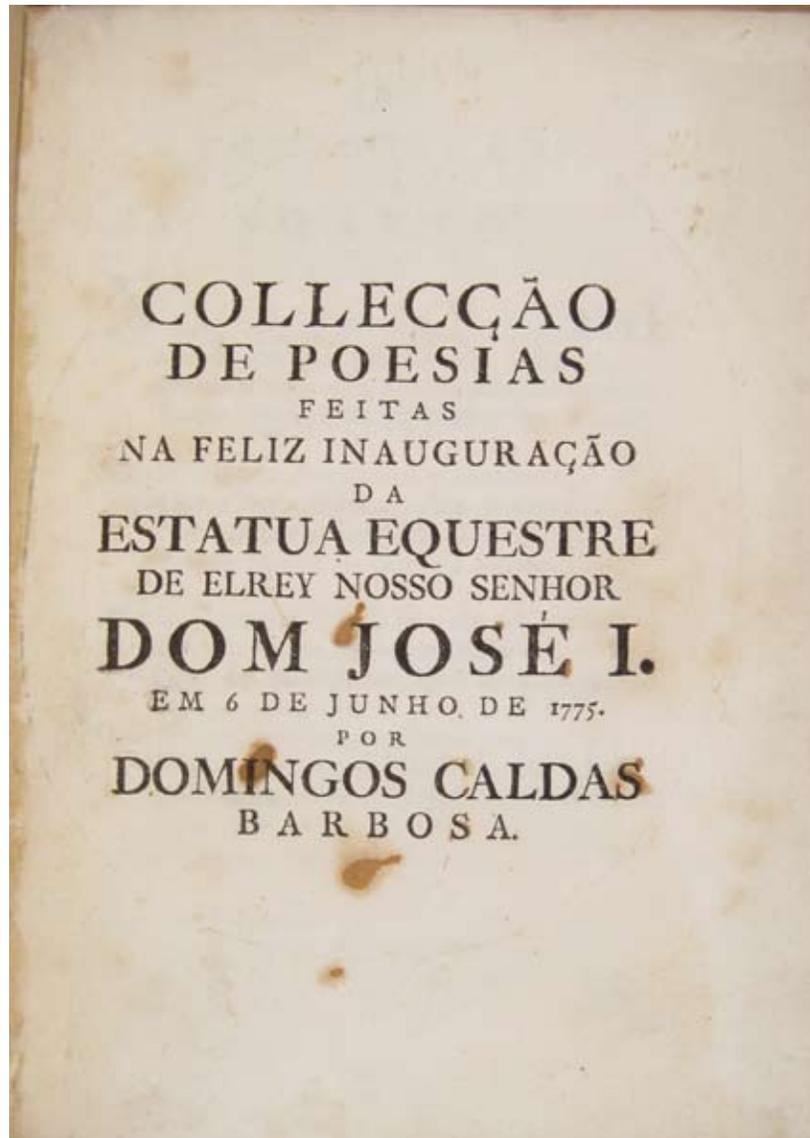
"mulatto muse." When his satirical poetry offended some powerful citizens of his native city, he was sent to serve in the army at Colônia do Sacramento, in present-day Uruguay, for several years, until 1762. After another 7 or 8 years in Rio de Janeiro he moved to Lisbon, where he became the protégé of the Conde de Pombeiro and was widely acclaimed as a singer and poet until his sudden death in 1800. Varnhagen describes the author's popularity in Lisbon society: his presence "se tornou quase uma necessidade de todas as festas, sobretudo nas partidas do campo. Nas aristocráticas reuniões das Caldas, nos cansados banhos de mar, nos pitorescos passeios de Sintra, em Belas, em Queluz, em Benfca, sociedade onde não se achava o fulo Caldas com sua viola não se julgava completa" (*Florilégio da poesia brasileira*, quoted in W. Martins II:7, n. 578).

A founder and president of the major literary establishment in Portugal during the eighteenth century, the Nova Arcadia, Caldas Barbosa's nom-de-plume was "Lereno"—hence the title of his major work, *Viola de Lereno*, "Lereno's guitar." Bandeira describes Caldas Barbosa as the "first Brazilian whose poetry has an entirely native flavor" (*Brief History of Brazilian Literature* p. 61). He introduced Afro-Brazilian folk themes to Portugal by composing *lundas*, comic popular songs of African origin in which Brazilian-Indian and African speech were used, and wrote many *modinhas*, sentimental songs without music taken from Portuguese *modas*.

Silvio Romero (quoted in the Rio de Janeiro, 1944 edition of *Viola de Lereno*, ed. Francisco de Assis Barbosa) gives evidence of Caldas Barbosa's popularity in Brazil: "Quase todas as cantigas de Lereno correm de boca em boca nas classes plebéias truncadas ou ampliadas. Formam um material de que o povo se apoderou, modelando-o ao seu sabor. Tenho dêsse fato uma prova direita. Quando em algumas provincias do norte colligi grande cópia de canções populares, repetidas vêzes, colhi cantigas de Caldas Barbosa, como anônimas, repetidas por analfabetos. Foi depois preciso compulsar as obras do poeta par expungir da coleção anônima os versos que lhe pertenciam. É o maior elogio que, sob o ponto de vista etnográfico, se lhe pode fazer" (I, xvii-xviii).

* Borba de Moraes (1983) I, 70-1 ("rare"); *Período colonial* pp. 41-4. Blake II, 198-9. Innocência II, 185 and VI, 267-8. *Imprensa Nacional* p. 90: lists no copy in the Imprensa Nacional's library. Lisbon, Câmara Municipal, *Catálogo da exposição bibliográfica, iconográfica e documental relativa à estátua equestre* 71. JCB, *Portuguese and Brazilian Books* 775/1. Palha 3427. See also Jong, *Four Hundred Years of Brazilian Literature* p. 72, and Dorothy B. Porter, "Padre Domingos Caldas Barbosa, Afro-Brazilian Poet," *Phylon* XII (1951), 264-71. Not in Bosch or Rodrigues. Not in Azevedo-Samodães, Ameal, Avila-Perez or Monteverde. NUC: MH. OCLC: 19911420 (Harvard University, University of São Paulo); 79415035 (John Carter Brown Library).



*Item 61*

*Rare & Important Work by Noted Afro-Brazilian Author
Splendid Contemporary Binding*

62. [BARBOSA, Domingos Caldas]. *Narração dos applausos com que o Juiz do Povo e Casa dos Vinte-Quatro festeja a felicissima inauguração da Estatua Equestre onde tambem se expõem as allegorias dos carros, figuras, e tudo o mais concernente ás ditas festas.* Lisbon: Na Regia Officina Typografica, 1775. 4°, splendid contemporary Portuguese binding of crimson sheep (light wear at corners, head and foot of spine; short splits in joints near head of spine), spine richly gilt with raised bands in six compartments, richly gilt roll-tooled border on each cover, edges of covers gilt tooled, all text-block edges gilt. Woodcut vignette and initial. Occasional slight marginal soiling. Overall in fine condition. Bookplates of Victor Avila-Perez and Fernando Alves Barata. 123 pp., (1, 1 blank ll.). \$3,500.00

FIRST EDITION. "A very important book, and very rare indeed" (Borba de Moraes), containing many poems (all unsigned) written in 1775 in honor of the dedication of the statue of D. José I in Lisbon's Praça do Comercio. These are preceded by a description of the dedication ceremonies (pp. 3-74). Borba de Moraes mentions a variant in which the pagination is not continuous throughout the volume.

Five of the odes and six sonnets are generally acknowledged to be the work of Domingos Caldas Barbosa, one of the finest Brazilian poets of the colonial period. These poems also appeared (again unsigned) in the undated, 27-page *Collecção de poesias feitas na feliz inauguração da Estatua Equestre*, which is itself a rare work. Of these 11 poems Borba knew of no later reprints, separately or in anthologies. Whether the *Narração* or the *Collecção* came first is not clear: the type is set in very similar style in both, but there are variations in wording, and the order in which the poems appear differs considerably.

Given the thematic structure of the *Narração*, it is possible that some of the poems that did not appear in the *Collecção* were also the work of Caldas Barbosa. In the *Narração*, an ode entitled "Europa," which is attributed to Caldas Barbosa, is followed (pp. 79-84) by one entitled "Convoca a Europa os Genios festivos do paiz, e as deidades maritimas . . .," then by Caldas Barbosa's "Asia," then by an ode and a sonnet entitled, respectively, "Vem a Asia offerecer os seus dons ao muito alto, e poderoso Rey . . ." (pp. 88-91), and "Vem Africa applaudir o felicissimo dia da famosa inauguração da estatua equestre . . ." (p. 92). These are followed by two more poems attributed to Caldas Barbosa, entitled "Africa," and "America," which are followed by the unattributed ode "Vem a America applaudir o feliz dia da famosa inauguração da estatua equestre . . ." (pp. 99-101). If these are not the work of Caldas Barbosa, it would be extremely interesting to know who composed these transitional pieces; a study of the style might clarify matters. A stylistic study might also show whether all 13 of the sonnets on pp. 117-23 are Caldas Barbosa's work, rather than only the five that appeared in the *Collecção*.

Caldas Barbosa was probably born in Rio de Janeiro in 1740; his mixed parentage (father Portuguese, mother African) led some nineteenth-century critics to dub him the "mulatto muse." When his satirical poetry offended some powerful citizens of his native city, he was sent to serve in the army at Colonia do Sacramento, in present-day Uruguay, for several years, until 1762. After another seven or eight years in Rio de Janeiro he moved to Lisbon, where he became the protégé of the Count of Pombeiro and was widely acclaimed as a singer and poet until his sudden death in 1800. Varnhagen describes the author's popularity in Lisbon society: his presence "se tornou quase uma necessidade de todas as festas, sobretudo nas partidas do campo. Nas aristocráticas reuniões das Caldas,

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* Borba de Moraes (1983) I, 70-1; *Período colonial* pp. 41-4. Blake II, 198-9. Innocência II, 185 and VI, 267-8. *Imprensa Nacional* p. 93 (under Antonio Pereira de Figueiredo): lists no copy in the Imprensa Nacional's library. Shäffer, *Portuguese Exploration to the West and the Formation of Brazil* 92. JCB, *Portuguese and Brazilian Books 775/3*. Azevedo-Samodães 2191: calling for only 32 pp. See also Jong, *Four Hundred Years of Brazilian Literature* p. 72, and Dorothy B. Porter, "Padre Domingos Caldas Barbosa, Afro-Brazilian Poet," *Phylon* XII (1951), 264-71. Not in *Catálogo da exposição bibliográfica, iconográfica e documental relativa à estátua equestre*, which lists the *Collecção* (no. 71). Not in Palha or Rodrigues. NUC: CtY, InU, MH, ICN.

Important Work By the "Mulatto Muse"—The Third and Best Edition

63. BARBOSA, Domingos Caldas. *Recopilação dos successos principaes da historia sagrada em verso Segunda impressão [sic], augmentada, correctá, e adicionada com hum index alfabético, que lhe serve de annotaçoes.* Lisbon: Na Off. de Antonio Rodrigues Galhardo, 1793. 8°, contemporary tree calf (slight wear, upper cover with some chafing), flat spine gilt with two citron morocco lettering pieces, gilt letter, marbled endleaves. Woodcut vignette of a laurel wreath on title page. Typographical headpieces. In fine condition. 184 pp. \$2,200.00

Third and best edition of this poem in 1,998 verses, considerably expanded from the first edition of Lisbon, 1776 and the second edition of Porto, 1792 by the addition of a lengthy index (pp. 77-184). Innocência and Blake state, incorrectly according to Borba de Moraes, that the first edition had only appeared in 1792. A fourth edition—actually a reissue—appeared in 1819 with a different title (*História sagrada em verso*) and without the index. The poem is a summary of events in Scripture, meant for the use and edification of

Portuguese youth. It appeared well before the author's major collection of poetry, *Viola de Lereno*, published in 1798 and 1826. Wilson Martins (II, 76) cites the appearance of this third edition, along with Francisco de Mello Franco's *Reino da estupidez* and Gonzaga's *Marília de Dirceu*, as signs of "amadurecimento nacional no qual a tradição e a ambição se absorvem dialeticamente uma na outra."

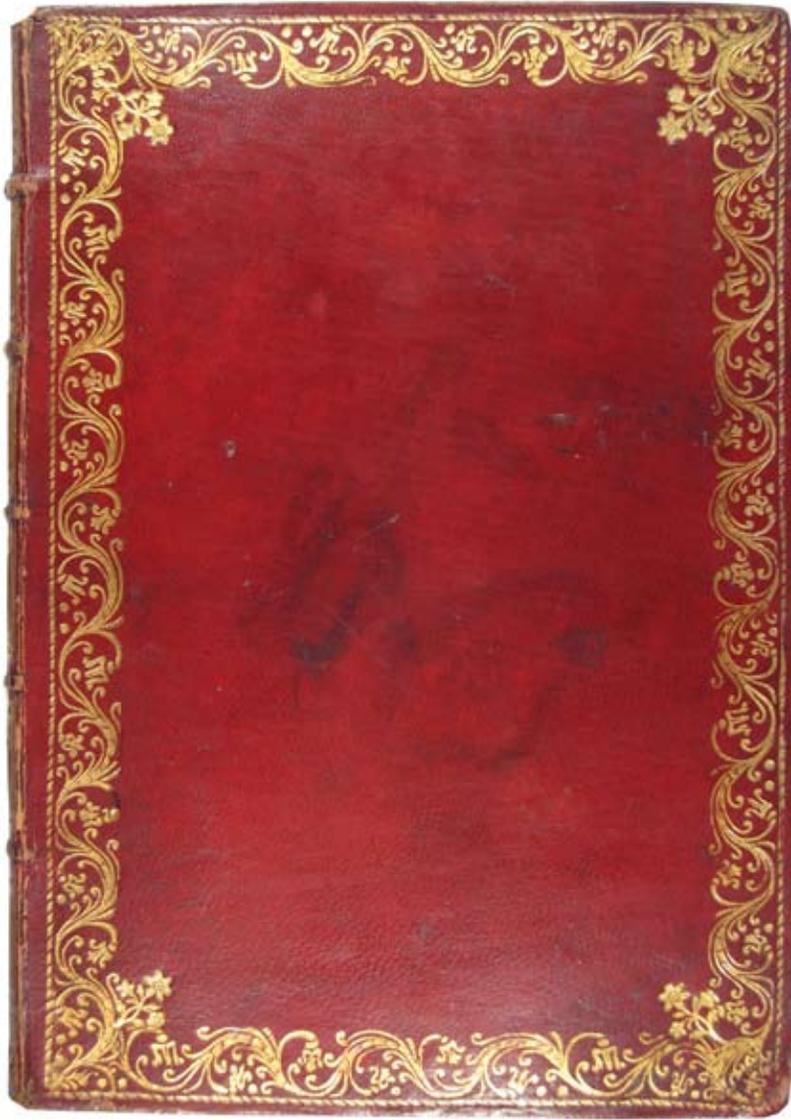
Caldas Barbosa was probably born in Rio de Janeiro in 1740; his mixed parentage (father Portuguese, mother African) led some nineteenth-century critics to dub him the "mulatto muse." When his satirical poetry offended some powerful citizens of his native city, he was sent to serve in the army at Colonia do Sacramento, in present-day Uruguay, for several years, until 1762. After another 7 or 8 years in Rio de Janeiro he moved to Lisbon, where he became the protégé of the Count of Pombeiro and was widely acclaimed as a singer and poet until his sudden death in 1800. Varnhagen describes the author's popularity in Lisbon society: his presence "se tornou quase uma necessidade de todas as festas, sobretudo nas partidas do campo. Nas aristocráticas reuniões das Caldas, nos cansados banhos de mar, nos pitorescos passeios de Sintra, em Belas, em Queluz, em Benfica, sociedade onde não se ahcava o fulo Caldas com sua viola não se julgava completa" (*Florilégio da poesia brasileira*, quoted in W. Martins II:7, n. 578).

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* Borba de Moraes (1983) I, 72; *Período colonial* pp. 45-6. Blake II, 198: giving the title as *Recapitulação dos successos . . .* Innocência II, 186: "consideravelmente melhorada." JCB, *Portuguese and Brazilian Books* 793/1. Not in Bosch or Rodrigues. Not in Palha. Not in Welsh, *Greenlee Catalogue* or *Ticknor Catalogue*. Not in Azevedo-Samodães, Ameal, Avila-Perez or Monteverde. See also Jong, *Four Hundred Years of Brazilian Literature* p. 72 and Porter, "Padre Domingos Caldas Barbosa, Afro-Brazilian Poet," *Phylon* XII (1951), 264-71. W. Martins, *História da inteligência brasileira* II, 76; see also II, 7-11, 176. NUC: DLC-P4.





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