

RICHARD C. RAMER



SPECIAL LIST 192

POETRY

PART II: BAR-CAR

RICHARD C. RAMER

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SEPTEMBER 2, 2014

SPECIAL LIST 192

POETRY

PART II: BAR-CAR

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

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All items are understood to be on approval,
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VISITORS BY APPOINTMENT



Special List 192
POETRY
PART II: BAR-CAR

64. [BARBOSA, Francisco de Villela, 1.º Visconde and 1.º Marquês de Paranaguá]. *A Saudade pela sentidíssima morte do Senhor D. Pedro Primeiro, ex-Imperador do Brasil. Gloza, oferecida aos corações sensíveis, por Z.O.A.* Rio de Janeiro: Na Typographia. de I.F. Torres, 1835. 4º, original purple printed wrappers (light wear, some stains). Lightly browned, title-page and final page more heavily so; 3 cm. diagonal crease in upper outer corner, with several corners detached or nearly so; vertical foldline. Still, in good condition. vi, 10 pp., (1 l.). \$300.00

FIRST EDITION; a second edition appeared the same year, published in Rio de Janeiro by Typ. do Diário de N. L. Viana. There is also an 1842 edition. Despite some confusion among bibliographers, there is no edition earlier than 1835. The author admits that he fears for the future of Brazil now that D. Pedro has died, even though he is in retirement. He was inspired to write a 32-stanza gloss on a poem in 2 octaves that appeared in the *Diário do Rio de Janeiro*. A final sonnet compares D. Pedro to Jefferson, Penn, Lafayette, Washington, and Franklin. D. Pedro is probably unique in having abdicated from two thrones on two different continents. He was the first ruler of Brazil after it declared its independence of Portugal, ruling as Emperor Pedro I from October 12, 1822 until April 7, 1831, when he resigned in favor of his son, D. Pedro II. He also reigned as King Pedro IV of Portugal from March 10, 1826, until May 2 of the same year, when he abdicated in favor of his daughter, D. Maria II. He died of tuberculosis in 1834, a few months after the liberals had triumphed in Portugal.

Villela Barbosa (1769-1846), a native of Rio de Janeiro, studied at Coimbra and taught mathematics at the Academia Real de Marinha. He served in the Cortes of 1821, but returned to Brazil in 1823, and was one of the three negotiators who concluded the 1825 treaty recognizing Brazilian independence. In Brazil he served as senator, Conselheiro de Estado, Coronel de Engenheiros, and several times as Ministro de Estado. Villela Barbosa is best known for his poetry, such as *Poemas*, Coimbra, 1794, and *Primavera*, Lisbon 1821, but also published several popular geometry textbooks.

* Sacramento Blake III, 134-7 (giving the date of publication as 1834, in error). Innocêncio IX, 390 (without collation or printer, and giving the date as "183..."); for the author, see also III, 81, 436; IX, 389. Ribeiro Filho, *Dicionário biobibliográfico de escritores cariocas* pp. 186-7: does not cite this work. Fonseca, *Pseudônimos* p. 161 (without collation

or printer, and giving the date as "183..."). This edition not in Barros Paiva; cf. 1187, incorrectly giving the year of publication for the second edition as 1831. Not in Bosch. Not located in NUC. OCLC: 634665621 (Universitätsbibliothek München), 51614343 (Catholic University of America-Oliveira Lima Library); for the second edition, see 51614343. Porbase locates a single copy of the first edition, at the Biblioteca Nacional de Portugal (incorrectly referring to it as "2.^a edição"), and three copies of the true second edition, all at the Biblioteca Nacional. Not located in Copac, which cites a copy of the second edition at British Library.

***65. BARBOSA, Francisco de Villela, 1^o Visconde and Marquês de Paranaguá.** *A Saudade pela sentidissima morte do Senhor D. Pedro Primeiro, ex-Imperador do Brasil, gloza, oferecida aos coraçoes sensiveis, por Z.O.A. Segunda edição mais correcta, e augmentada.* Rio de Janeiro: Typ. do Diario de N.L. Vianna, 1835. 4^o, stitched, remains of wrappers. In good to very good condition. vi, 10 pp., (2 ll.). \$150.00

Second edition; the first appeared earlier the same year. There is also an 1842 edition. Despite some confusion among bibliographers, there is no edition earlier than 1835. D. Pedro is probably unique in having abdicated from two thrones on two different continents. He was the first ruler of Brazil after it declared its independence of Portugal, ruling as Emperor Pedro I from October 12, 1822 until April 7, 1831, when he resigned in favor of his son, D. Pedro II. He also reigned as King Pedro IV of Portugal from March 10, 1826, until May 2 of the same year, when he abdicated in favor of his daughter, D. Maria II. He died of tuberculosis in 1834, a few months after the liberals had triumphed in Portugal.

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* Sacramento Blake III, 134-7. Innocência IX, 390; for the author, see also III, 81, 436; IX, 389. Ribeiro Filho, *Dicionário biobibliográfico de escritores cariocas* pp. 186-7: does not cite this work. Fonseca, *Pseudónimos* p. 161 (without collation or printer, and giving the date as "183..."). Cf. Barros Paiva 1187, incorrectly giving the year of publication as 1831. Not in Bosch. OCLC: 993702 (Cornell University, University of California-Davis, Catholic University of America-Oliveira Lima Library, Newberry Library, University of São Paulo, British Library); first edition is 51614343 (Catholic University of America-Oliveira Lima Library). Porbase locates three copies, both at the Biblioteca Nacional de Portugal, and a copy of the edition printed by Torres (incorrectly calling it "2.^a edição?") also at the Biblioteca Nacional de Portugal. Copac repeats British Library.

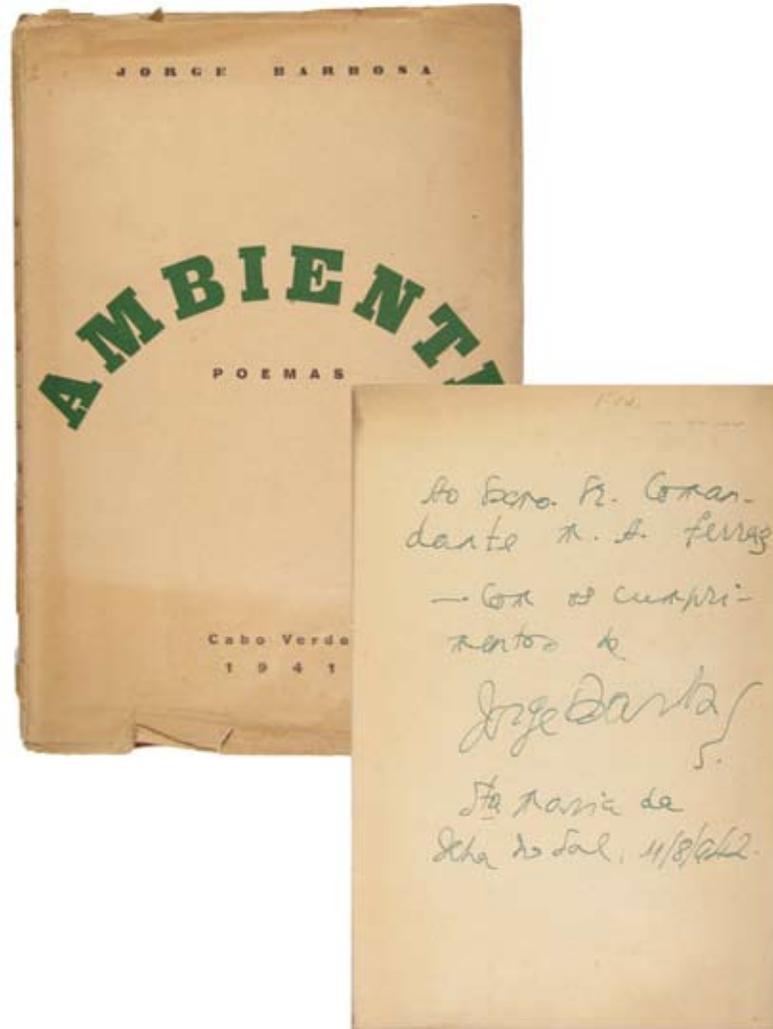
66. BARBOSA, Jorge [Vera-Cruz]. *Ambiente*. Praia: Minerva de Cabo Verde, 1941. 8°, Original printed wrappers (upper and lower edges frayed, spine defective at head and foot). Internally fine; overall in good to very good condition. Author's signed and dated presentation inscription on recto of front free endleaf: "Ao Exm° Sr. Coman- // dante M.A. Ferrez // — Com os cumprimentos de // Jorge Barbosa // Stª Maria da // Ilha de Sal, 11/8/942." 48 pp., (2 ll.). \$900.00

FIRST EDITION of Barbosa's second collection of verse; rare. Born in Cidade da Praia in 1902 (he died in 1971), Barbosa worked as a customs and municipal official in Cabo Verde while simultaneously pursuing a distinguished literary career. With his first poetry collection, *Arquipélago* (Praia, 1935), he introduced a new and distinctive Cabo Verdean poetry, no longer imitative of European forms. The following year, Barbosa joined with the writers Manuel and João Lopes and Baltasar Lopes da Silva to found the pioneering Cabo Verdean literary journal *Claridade*: "It can truly be said that Cape Verdean literature is divided into two periods: before and after *Claridade*" (Moser & Ferreira). Barbosa's later verse collection, *Caderno de um Ilhéu* (Lisbon, 1956), was awarded the first Prémio de Poesia Camilo Pessanha by the Agência do Ultramar.

* Moser & Ferreira, *Bibliografia das literaturas africanas de expressão portuguesa* pp. 129-30 and 138-9. Saraiva & Lopes, *História da literatura portuguesa* (1976) 1131. See also *Dicionário cronológico de autores portugueses*, IV, 124-6; Simone Caputo Gomes in *Biblos*, I, 542-4; and Elsa Rodrigues dos Santos, *As máscaras poéticas de Jorge Barbosa e a mundividência Cabo-Verdiana* (1989). NUC: CtY. OCLC: 42782996 (adds a copy at University of Pennsylvania, University of California, Berkeley, University of California Northern Regional Library Facility, British Library); 62137192 (Bibliothèque nationale de France).

***67. BARBOSA, Jorge [Vera-Cruz].** *Poesia inédita e dispersa*. Prefácio, organização e notas de Elsa Rodrigues dos Santos. Lisbon: ALAC—África, Literatura, Arte e Cultura, 1993. Coleção Para a História das Literaturas Africanas de Expressão Portuguesa, 11. 8°, original illustrated wrappers. As new. 156 pp., (2 ll.), illustrated. \$20.00

Born in Cidade da Praia in 1902 (he died in 1971), Barbosa worked as a customs and municipal official in Cabo Verde while simultaneously pursuing a distinguished literary career. With his first poetry collection, *Arquipélago* (Praia, 1935), he introduced a new and distinctive Cabo Verdean poetry, no longer imitative of European forms. The following year, Barbosa joined with the writers Manuel and João Lopes and Baltasar Lopes da Silva to found the pioneering Cabo Verdean literary journal *Claridade*: "It can truly be said that Cape Verdean literature is divided into two periods: before and after *Claridade*" (Moser & Ferreira). Barbosa's later verse collection, *Caderno de um Ilhéu* (Lisbon, 1956), was awarded the first Prémio de Poesia Camilo Pessanha by the Agência do Ultramar.



Item 66

*68. **BARBOSA, Pedro.** *O guardador de retretes, de Pedro Barbosa, com uma leitura crítica de Arnaldo Saraiva.* Lisbon: Publicações Culturais Engrenagem, Lda., 1978. 4°, original illustrated wrappers with dust jacket. Very good condition. 113 pp., (3 ll.), "hors-texte" illustration tipped on to verso of initial blank leaf. \$25.00

Second edition. This text appeared first, self-published, in Porto, 1976. A third edition was published by Cenhelha, Coimbra, 1986. The book was republished in a fourth edition by Afrontamento in Porto, 2007 with a new preface by the author (b. 1950), "toxicidade". His *Teoria do teatro moderno: a hora zero*, which originally appeared in 1982 (2nd ed., "reformulada" 2003), was awarded the Prémio de "Ensaio" of the Associação Portuguesa de Escritores in 1980. A novelist, dramatist, poet and literary critic, with a profound interest in the relationship between computers and literature, the author has also written stories for children. He was on the faculty of the Universidade Fernando Pessoa, Porto, where he founded the Centro de Estudos de Texto Informático e Ciberliteratura. At the time the fourth edition appeared in 2007, he was on the faculty of the Escola Superior de Música e Artes do Espectáculo, Instituto Politécnico do Porto.

*69. **BARCELOS, Isabel Aguiar.** *Anjos de asas verdes.* Ponta Delgada: Editorial Éter, 1995. Mutationes Lunae. Tall 12°, original illustrated wrappers. As new. 43 pp., (2 ll.). \$18.00

Poems with Azores as the main theme.

*70. **BARROS, João de (1881-1960).** *Rytmo de exaltação.* Paris and Lisbon: Aillaud e Bertrand (printed at Tipografia do Anuário Comercial, Lisbon), 1922. Large 4° (23.8 x 18.2 cm.), mid-twentieth-century half tan sheep over cloth boards, spine gilt with raised bands in five compartments, crimson leather lettering pieces in second and fourth compartments, decorated endleaves, original printed wrappers bound in. Title page in red and black. Uncut. In very good to fine condition. Author's signed and dated presentation inscription on half title: "a José Bragança [?] // Lembrança [two squibbles, apparently scored] // [illeg.] do // velho amigo [illeg.] // 4 23.vii João de Barros 145 pp., (1 blank l.). \$300.00

FIRST and ONLY EDITION. Number 989 of 1,000 copies on "Papel Nacional" signed by the author on the verso of the title page. Another 15 copies were printed on "Papel Inglês Spalding". This book of poems, one of the author's more important, is dedicated "A Columbano [Bordalo Pinheiro] á sua arte e ao seu genio."

João de Barros, a native of Figueira da Foz with a law degree from Coimbra University, was a neo-romantic poet, pedagogue, and republican political activist from youth. Under the First Republic he was secretary-general of the Ministério da Instrução, director-general

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

* See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 54; J.C. Seabra Pereira in *Biblos*, I, 598-601; *Dicionário cronológico de autores portugueses*, III, 226-7 (giving date of birth as 1880). Also *Grande enciclopédia* IV, 303-4. OCLC: 8462375 (ten locations given, some of which appear to be online versions). Porbase locates a single copy, at the Faculdade de Letras-Universidade do Porto. Copac cites British Library only.

*Mourning the Death of D. Pedro I, Emperor of Brazil,
Who Had Also Briefly Reigned in Portugal as King D. Pedro IV*

71. [BASTOS, Francisco António Martins]. *Epicedio á sentida morte de S. M. I. o Duque de Bragança, Dom Pedro de Alcantara*. Lisbon: Imprensa da Rua dos Fanqueiros, 1834. 4°, stitched. Typographical ornaments on title page and pp. 3, 7 and 8. Woodcut tailpiece on p. 6, incorporating a scythe, a boar's head, and a banner with the word "finis." Some soiling, creasing and light foxing. Uncut. Overall good. Old oval white paper ticket with blue border and number "11" inserted in old ink manuscript in upper inner corner of title page. Four-line contemporary manuscript errata in ink in blank lower margin of p. 8. 8 pp. \$200.00

FIRST and ONLY EDITION of this *epicedio* (pp. 3-6) and two sonnets lamenting the death of D. Pedro de Alcantara. D. Pedro is probably unique in having abdicated from two thrones on two different continents. He was the first ruler of Brazil after it declared its independence of Portugal, ruling as Emperor Pedro I from October 12, 1822 until April 7, 1831, when he resigned in favor of his son, D. Pedro II. He also reigned as King Pedro IV of Portugal from March 10, 1826, until May 2 of the same year, when he abdicated in favor of his daughter, D. Maria II. He died of tuberculosis in 1834, a few months after the liberals had triumphed in Portugal.

Francisco António Martins Bastos (1799-1868), a native of Lisbon, was a teacher of Latin and of grammar. His most famous pupil was the future King D. Pedro V. He wrote a considerable number of poems in Portuguese and in Latin, as well as works on grammar, philology, and history.

* Innocêncio II, 340; on the author, see also 341-2. Fonseca, *Pseudónimos*, p. 201. Canto, *Ensaio bibliográfico ... 1828 a 1834*, p. 175. Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Copac.

*72. **BATISTA, Adelaide Monteiro.** *Viagem ao centro do mundo.* Lisbon: Fragmentos, 1993. 12°, original illustrated wrappers. As new. 48 pp., (1 blank l., 1 l. advt.). \$15.00

*73. **BÉNOLIEL, Joseph de M., ed. and trans. Luís Vaz de Camões.** *Inês de Castro. Épisode des Lusiades. Traduction en vers Hébreux, revue par Mr. Le Grand-Rabbin L. Wogue. Présentée à la 10ème session du Congrès International des Orientalistes.* Introduction by Luciano Cordeiro. Lisbon: Imprimerie Nationale / Société de Géographie de Lisbonne, 1892. Large 8°, original printed wrappers (spine somewhat defective). Wood-engraved emblem of the Sociedade Geografica de Lisboa on title page and front wrapper. Uncut. Some light browning. Overall in good to very good condition. (1 blank l., 4 ll.), xi pp., (1 l.), 24 pp., (1 blank l.). Text in French, Portuguese, and Hebrew. \$100.00

FIRST and ONLY EDITION of this study and translation. Includes a brief essay "La Lusiade du Camoëns; poème héroïque sur la découverte des Indes Orientales," by M. Duperron de Castera (pp. ix-xi), which had originally appeared in the French translation of Paris, 1735.

* Roig, *Inesiana* 898. Pina Martins, *Os Lusíadas, 1572-1972: catálogo* 270.

*74. **BENTO, José [de Almeida e Silva].** *Silabário.* Lisbon: Relógio d'Água, 1992. Poesia, 15. 8°, original illustrated wrappers with dustjacket. As new. 309 pp., (3 ll.). \$30.00

Awarded the Prémio D. Dinis by the Casa de Mateus and the Pen Clube, this volume contains almost all of the author's poetry, including some poems previously unpublished. His *Antologia da poesia espanhola contemporânea* won the Pen Clube's Prémio de Tradução. The poet, literary critic and translator José Bento was born in Pardilhó, Estarreja, Aveiro, 1932.

* See Avelar Manuel Machado, *Dicionário de literatura portuguesa*, p. 58; *Dicionário cronológico de autores portugueses*, VI, 110-2; and Eloísa Alvarez in *Biblos*, I, 640-2.

***75. BERNARDES, Diogo.** *O Lyra de Diogo Bernardes. Em qual se contém as suas Eglogas, e Cartas. Derigido por elle ao Excellente Principe, e Serenissimo Senhor Dom Alvaro D'Allemcastro, Duque d'Aveiro &c.* Lisbon: Na Officina de Antonio Vicente da Silva, 1761. 12°, contemporary speckled sheep (slight rubbing, single tiny round wormhole in spine), spine with gilt fillets and raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges sprinkled red. Woodcut vignette on title page. In very good condition. Old (nineteenth-century?) paper tag with ink manuscript number (shelfmark?) at head of spine. Old ink inscription "Joze Pedro" in upper outer corner of front pastedown endleaf. (6 ll.), 275, (1) pp. \$400.00

Third edition. The "Cartas" are all in verse, and addressed to Francisco de Sá de Miranda, D. Antonio Ferreira, Pero de Andrade Caminha, Fr. Agostinho da Cruz (the author's brother), and others. There is also a sonnet by Fr. Agostinho da Cruz to the author on the third preliminary leaf recto.

Bernardes (ca. 1530?-ca. 1605?) was born to a distinguished family of Ponte da Barca on the river Lima, and often sang the praises of the Lima. In 1578 he was chosen as the official poet of the ill-fated expedition of D. Sebastião that ended with the battle of Alcácer Quibir; he was captured, and imprisoned until 1581. *Varias rimas ao bom Iesus, e a Virgem ...*, written during his captivity, was his first published work, appearing in 1594, followed in 1596 by both *O Lyra* and *Rimas varias, flores do Lima*. He wrote in the new style of Italian hendecasyllables, of which "none was a more talented or truer poet than Diogo Bernardes If, read in the mass, his poems produce the impression of a cloying sweetness, it must be remembered that never before had Portuguese poetry risen to so harmonious a music" (Bell, *Portuguese Literature* pp. 145, 147).

* Innocência II, 148. Pinto de Matos (1970) p. 78. This edition not in Palha. See also Bell, *Portuguese Literature* pp. 145-7; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) p. 366 *et passim*; Zulmira Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 58-9; Aníbal de Castro in *Biblos*, I, 644-50.

***76. BERNARDES, Diogo.** *Rimas varias, flores do Lima.* 2 volumes bound in 1. Lisbon: Na Officina de Miguel Rodrigues, 1770. 12°, contemporary mottled sheep (minor wear), flat spine richly gilt with crimson leather lettering piece, gilt letter, marbled endleaves, covers with borders ruled in blind, edges of boards milled, text-block edges rouged, green silk place marker with red trim. Woodcut vignette on title page. In very good to fine condition. (7 ll.), 222 pp., (1 l.).
2 volumes bound in 1. \$600.00

Third edition. Bernardes (ca. 1530?-ca. 1605?) was born to a distinguished family of Ponte da Barca on the river Lima, and often sang the praises of the Lima. In 1578 he was chosen as the official poet of the ill-fated expedition of D. Sebastião that ended with the

battle of Alcácer Quibir; he was captured, and imprisoned until 1581. *Varias rimas ao bom Jesus, e a Virgem ...*, written during his captivity, was his first published work, appearing in 1594, followed in 1596 by both *O Lyra* and *Rimas varias, flores do Lima*. He wrote in the new style of Italian hendecasyllables, of which "none was a more talented or truer poet than Diogo Bernardes If, read in the mass, his poems produce the impression of a cloying sweetness, it must be remembered that never before had Portuguese poetry risen to so harmonious a music" (Bell, *Portuguese Literature* pp. 145, 147).

* Innocência II, 148 (without mention of the final leaf with licenses). Pinto de Matos (1970) p. 78. Palha 807. See also Bell, *Portuguese Literature* pp. 145-7; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) p. 366 *et passim*; Zulmira Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 58-9; Aníbal de Castro in *Biblos*, I, 644-50.

BOUND WITH:

BERNARDES, Diogo. *Varias rimas ao Bom Jesus, e a Virgem gloriosa Sua Mãe, e a Santos particulares: Com outras mais de honesta, & proueitosa liçam* Lisbon: Na Officina de Miguel Rodrigues, 1770. 12°, (6 ll.), 182 pp. In very good to fine condition.

Sixth edition.

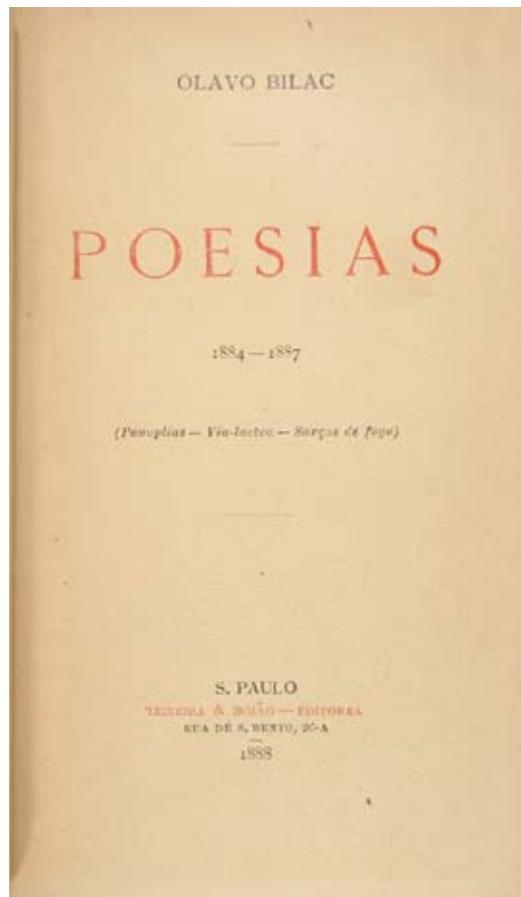
* Innocência II, 148. Pinto de Matos (1970) p. 78. Palha 807.

77. BILAC, Olavo [Braz Martins dos Guimarães]. *Poesias 1884-1887. (Panoplias—Via-lactea—Sarças de fogo)*. São Paulo: Teixeira & Irmão (colophon: Porto: Typographia da Empreza Litteraria e Typographica), 1888. 8°, recent burgundy half morocco over machine-marbled boards, spine gilt with raised bands in five compartments, author, title, and date of publication in gilt in second and fourth compartments and at foot, respectively, matching machine-marbled endleaves, original printed wrappers bound in (mild spotting, front wrapper repaired at inner edge). Small repair and erasure on half title. Crease on leaves 2/4 and 7/4, without loss of text in either case. Overall in good to very good condition. 226, iv pp., (1 l. colophon). \$900.00

FIRST EDITION of Olavo Bilac's first published book: Veríssimo describes it as "talvez o mais acabado exemplar do nosso parnasianismo, tanto pelas qualidades formais como de inspiração" (*História da literatura brasileira* [1969], p. 243). Bilac, Raimundo Correia, Alberto de Oliveira, and Vicente de Carvalho were the four major poets of the Brazilian Parnassian school, which reacted against the excesses of Romanticism beginning in the 1870s. Of these four, the critics preferred Correia, but the public favored Bilac, and he was often referred to as the "Prince of Brazilian poets." In the years immediately following his death, before Modernism took hold, Bilac was the most widely read and imitated Brazilian poet, and even the Modernists—reacting in their turn against precisely the sort of things Bilac stood for—could not condemn his work completely. Jong wrote that "His impeccable poems are fluent, brilliant and full of passion.... But in spite of his meticulous workmanship, his poems always remain natural, simple and correct" (*400 Years*, p. 398).

Bilac (1865-1918), a native of Rio de Janeiro, began but did not complete courses in medicine and law; instead he decided to devote himself to literature, and from his home in Rio de Janeiro began contributing extensively to periodicals. His first poems appeared in the *Gazeta acadêmica* in 1883. Major works following the appearance of *Poesias* in 1888 include *Crônicas e novelas* (1894), *Sagres* (1898), an expanded edition of *Poesias* (1902), and *Tarde*, published posthumously in 1919. In the last years of his life Bilac lectured throughout Brazil on national defense, specifically advocating compulsory military service. He was a charter member of the Academia Brasileira de Letras.

* Carpeaux, *Pequena bibliografia crítica da literatura brasileira* p. 172. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 29: calling for 250 pp., apparently in error (our copy ends on p. 226 with "FIM", followed by a table of contents whose last entry is the poem ending on p. 226). Menezes, *Dicionário literário brasileiro* pp. 112-3. Bandeira, *Brief History of Brazilian Literature* pp. 109, 111. Veríssimo, *História da literatura brasileira* (1969) pp. 243-6. Putnam, *Marvelous Journey* pp. 166-73. Goldberg, *Brazilian Literature* pp. 113-16, 188-209. Jong, *Four Hundred Years of Brazilian Literature* pp. 398-407. Werneck Sodré, *História da literatura brasileira* pp. 437, 457 and throughout. Amoroso Lima, *Olavo Bilac, Poesia* (Nossos Clássicos 2). NUC: CU. OCLC: 1345401. Hollis cites a copy in the Houghton Library. No edition located in Orbis.



78. BLANCO, J.[orge] H.[ilário] de Almeida (1829-1883). *A Irmã da Caridade. Poesia.* Lisbon: Typ. de Joaquim German de Sousa Neves, [1858]. 8°, later robbin's egg-shell blue wrappers (ink manuscript author, title and date on front cover). In very good condition. Red on white oblong paper ticket with perforated edges and ink manuscript number and letter, presumably a shelf location, in upper outer corner of front cover. 12 pp. \$100.00

FIRST and ONLY EDITION.

* Not located in Innocência. Not located in OCLC. Not located in Porbase, which cites four other works by the author. Not located in Copac.

79. BOCAGE, Manuel Maria [l'Hedoux] de Barbosa du. *Magoas amorosas de Elmano, idyllio ... Terceira edição.* Lisbon: Typ. Rollandiana, 1824. 8°, stitched, traces of early wrappers. Some light soiling and spotting. 12, [5]-19 pp. \$150.00

Third edition, later issue (?) of the *Magoas amorosas*, previously published Lisbon 1805 and 1821.

Barbosa du Bocage (Setúbal, 1765-Lisbon, 1805), an accomplished Arcadian poet (known as Amano Sadino) with strong romantic tendencies, wrote a great deal of occasional verse, although Bell thinks he was capable of much greater things. Beckford thought Bocage a powerful genius. His mother, whose death when he was ten years old marked him, was the daughter of a French naval officer who eventually wound up in the service of Portugal. The poet joined an infantry regiment aged 14, then switched to the navy, departed for India in 1786, passed several year there, but deserted at Damão and spent some time wandering through China, Macao and Goa before returning to Portugal. In 1790 he joined the Academia de Bellas Letras, or Nova Arcadia, but left it three years later. At one time a friend and fellow-arcadian of José Agostinho de Macedo, Bocage and Macedo became bitter enemies. Bocage made other enemies among the Nova Arcadia, some of whom denounced him to the police chief Pina Manique. Tried and imprisoned in 1797 on the basis of the anti-monarchical and anti-Catholic tone of his poems, when he was released he spent the rest of his life mostly doing translations, at which he was quite skilled.

* Innocência VI, 50: without collation; on Barbosa du Bocage, see VI, 45, 454; XVI, 260, 412; XVIII, 44. Bell, *Portuguese Literature* pp. 277-8. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 714-7. NUC: IU (collating 12 pp.). OCLC: 25889353 (University of California-Berkeley). Porbase locates a single copy of the first edition, Lisbon, 1805; two of the Lisbon, 1821 edition; and one of this third edition (with 12 pp.), all at the Biblioteca Nacional de Portugal. Copac does not locate copies of any edition.

BOUND WITH:

[SOUSA, Antonio Joaquim Coelho de]. *Despedida de Alcino a sua Anarda: oferecida a hum amigo por ...* 8°. Overall very good. Pages 5-19, i.e., incomplete, lacking pp. 1-4, including the title page.

* Innocência VIII, 181: mentions editions of Coimbra, 1787 (8°, 16 pp.) and Lisbon, 1821 (8°, without collation). According to Porbase, an edition appeared in Lisbon, 1821 (16 pp.). Not located in Copac. Not located in OCLC.

***80. BOCAGE, Manuel Maria [l'Hedoux] Barbosa du.** *Poesias eróticas, burlescas e satíricas.* Lisbon: Editora de Revistas e Livros, 1991. 8°, original illustrated wrappers. As new. 169 pp. (including frontis. port.). \$20.00

Barbosa du Bocage (Setúbal, 1765-Lisbon, 1805), an accomplished Arcadian poet (known as Amano Sadino) with strong romantic tendencies, wrote a great deal of occasional verse, although Bell thinks he was capable of much greater things. Beckford thought Bocage a powerful genius. His mother, whose death when he was ten years old marked him, came from a French family, her father having been a French naval officer who eventually wound up in the service of Portugal. The poet joined an infantry regiment at age 14, then switched to the navy, departed for India in 1786, and passed several years there. At Damão he deserted and spent some time wandering through China, Macao and Goa before returning to Portugal. In 1790 he joined the Academia de Bellas Letras, or Nova Arcadia, but left it three years later. Although they were once friends and fellow Arcadians, José Agostinho de Macedo and Bocage became bitter enemies. Bocage made other enemies among the Nova Arcadia, some of whom denounced him to the police chief Pina Manique. Tried and imprisoned in 1797 on the basis of the anti-monarchical and anti-Catholic tone of his poems, when he was released he spent the rest of his life mostly doing translations, at which he was quite skilled.

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***81. BOCAGE, Manuel Maria [l'Hedoux] de Barbosa du.** *Rimas de Manoel Maria de Barbosa du Bocage. Tomo 1. Quarta Edição.*

Rimas de Manoel Maria de Brabosa du Bocage, dedicadas á amizade. Tomo II. Quarta Edição.

Poesias dedicadas á Ill.ma e Ex.ma Senhora Condessa de Oyenhausem, por Manoel Maria de Barbosa du Bocage. Tomo III. Terceira Edição.

Verdadeiras ineditas, Obras poeticas de Manoel Maria de Barbosa du Bocage. Tomo IV. E 1.º das suas Obras Posthumas. 3.ª Edição.

Verdadeiras ineditas, Obras poeticas de Manoel Maria de Barbosa du Bocage. Tomo V. E 2.ª das suas Obras Posthumas. Segunda Edição.

5 volumes. Lisbon: Na Imprensa Nacional (volume I); Na Of. de Simão Thaddeo Ferreira (volumes II-III); Na Typografia de A.I.S. de Bulhões (volume IV); Na Impressão Regia (volume V), 1834 (volume I); 1813 (volume II); 1806 (volume III); 1835 (volume IV); 1831 (volume V). 8°, contemporary tree sheep (some wear), flat spines with gilt fillets and dark green leather lettering pieces, gilt letter and numbers, 2 x 4.2 cm. oblong crimson morocco lettering pieces on front covers with gilt borders and "CLUB // LISBONENSE" in gilt lettering on front covers, text block edges tinted yellow and sprinkled green. Woodcut Portuguese royal arms on title pages of volume I and V. Woodcut design with publisher's monogram at center on title pages of volume II and III. Typographical headpieces. Woodcut tailpieces. A good to very good set. (2 ll.), 351 pp.; (4 ll.), 168 (i.e., 368) pp.; 303 pp., (2 ll.); x, 292 pp.; xv, (1), 313, (1) pp.

5 volumes. \$800.00

The bibliography of Bocage is most complicated, and (we think) yet to be written. We have been told that the consummate investigator and Bocage expert Daniel Pires has been working on it. All of these relatively early volumes are rare in any form.

Volume IV contains a publisher's preface (pp. iii-viii). Volume V contains a preface signed by Nuno Alvares Pereira Pato Moniz (pp. iii-xv).

Barbosa du Bocage (Setúbal, 1765-Lisbon, 1805), an accomplished Arcadian poet (known as Amano Sadino) with strong romantic tendencies, wrote a great deal of occasional verse, although Bell thinks he was capable of much greater things. Beckford thought Bocage a powerful genius. His mother, whose death when he was ten years old marked him, came from a French family, her father having been a French naval officer who eventually wound up in the service of Portugal. The poet joined an infantry regiment at age 14, then switched to the navy, departed for India in 1786, and passed several years there. At Damão he deserted and spent some time wandering through China, Macao and Goa before returning to Portugal. In 1790 he joined the Academia de Bellas Letras, or Nova Arcadia, but left it three years later. Although they were once friends and fellow Arcadians, José Agostinho de Macedo and Bocage became bitter enemies. Bocage made other enemies among the Nova Arcadia, some of whom denounced him to the police chief Pina Manique. Tried and imprisoned in 1797 on the basis of the anti-monarchical and anti-Catholic tone of his poems, when he was released he spent the rest of his life mostly doing translations, at which he was quite skilled.

* Innocência VI, 48-51; on Barbosa du Bocage, see VI, 45-53, 454; XVI, 260, 412; XVIII, 44. Bell, *Portuguese Literature* pp. 277-8. Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) pp. 670-3, *et passim*. See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 65-6; Carolina Maia Gouvêa in *Biblos*, I, 690-4, and *Dicionário cronológico de autores portugueses*, I, 578-81 "O maior poeta português do século XVIII ..." (p. 578). Not located in OCLC, which cites only the second edition, 1821, at the Thomas Fischer Rare Book Library-University of Toronto (222298859).

*Apparently Unpublished**Portuguese Translation of a Seventeenth-Century French Drama
Was Probably Performed or Meant to be Performed in Rio de Janeiro*

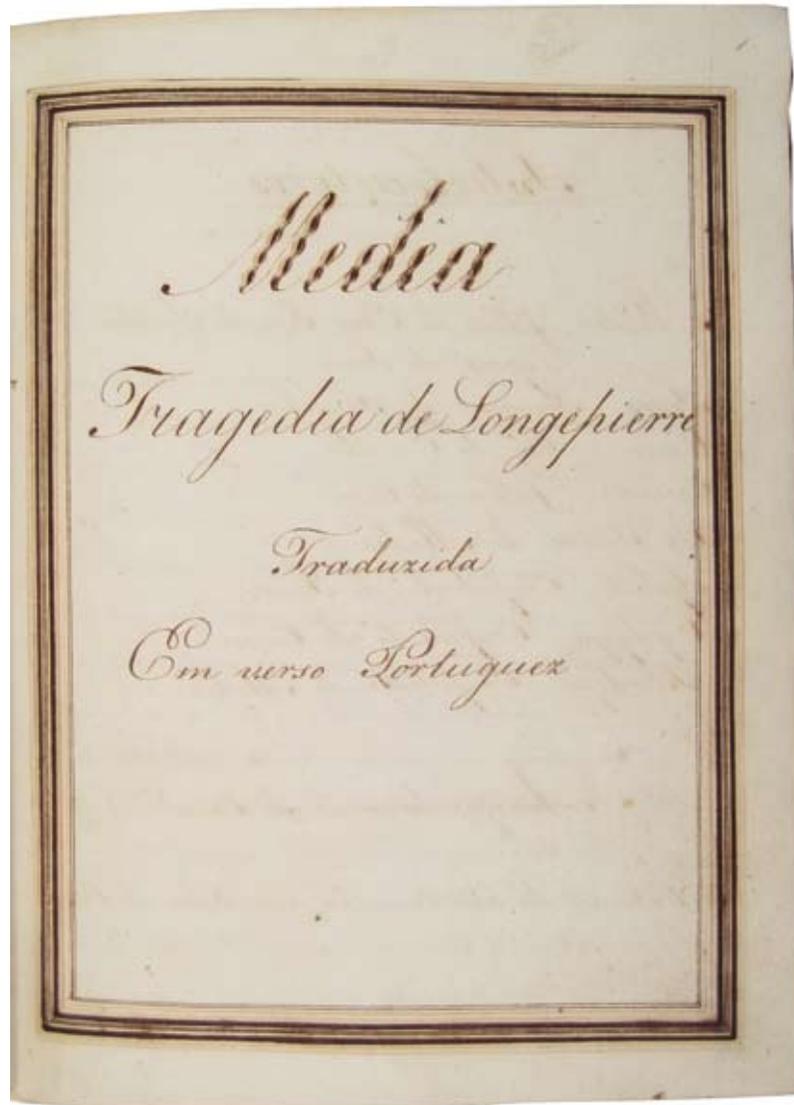
82. BORJA, Victor Profirio [or Porfirio] de, trans. M. Hilaire-Bernard de Requeleyne, Baron de Longepierre. "Medêa Tragedia de Longepierre. Traduzida em verso Portuguez." Manuscript on paper, in Portuguese. Ca. 1820? 4° (21.5 x 16 cm.), contemporary crimson straight-grained morocco (faint circular stain on front cover; minor wear at corners, occasionally elsewhere; single tiny round wormhole near head of spine, covers a bit warped), flat spine gilt with black leather lettering-piece, covers with rich gilt borders and small gilt stylized wheel or floral vignette at center, edges of covers double-ruled in gilt, marbled endleaves, all text-block edges gilt. Written in ink, in a small, very legible hand. Title page has ruled border and text in 2 colors. Calligraphic flourishes at the end of acts. Red rules on right and left (faded). Very attractive and clean. Internally in fine condition. Overall very good to fine. Foliated by the same hand as the text. Stamp and stamped accession number of Dr. José Bayolo Pacheco de Amorim on front free endleaf verso. (5, 1 blank), 39, (1 blank) ll.; f. 39 is blank except for the foliation; apparently lacking a dedication leaf preceding the first leaf. \$2,000.00

Manuscript copy of a five-act tragedy in rhymed verse. The translator, Victor Profirio de Borja, was a Portuguese actor who emigrated to Brazil in the early nineteenth century. Around 1815 he attempted to establish a rival to the Real Teatro São João (founded in 1813), buying land for the purpose of building a theater in Rua Lavradio, Rio de Janeiro. Borja acted in Rio de Janeiro in the 1820s, and according to Sacramento Blake, published a small folio volume entitled *Plano para a edificação de um teatro publico*, Rio de Janeiro, 1824. He is considered a Brazilian by virtue of having been in Brazil and sworn allegiance to the 1824 Brazilian constitution. It is not known if this translation of *Medêa* was staged in Rio de Janeiro at the time.

The first leaf contains a dedication signed by Borja to an "amigo", including twelve lines of verse addressing the dedicatee with the familiar form of "you." The leaf preceding this, which presumably had the name of the dedicatee, has been removed.

Longepierre's *Médée* was first published in 1694 and performed that year at the Théâtre de la rue des Fossés Saint-Germain, Paris. Despite Longepierre's denials, it bears strong similarities to Corneille's version, which had been published in 1639. The major differences are in Act IV, where the character Aegeus is eliminated and Medea's reason for vengeance toward Jason is developed. In the preface Longepierre directly answers the accusation that he copied this work from Corneille. He says he is going back to the style of the ancients for drama: modern, frivolous style is inappropriate for tragedy. If his *Medea* is similar to Corneille's, it's because both of them use Seneca's *Medea* as their starting point. He admires Corneille, he says, but this play isn't based on Corneille's work.

When Borja wrote his translation in the early nineteenth century, the Longepierre version was more popular than that of Corneille. Performed only sixteen times until



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1728, the revival of the Longepierre play was greatly enhanced through the acting abilities of Mlle. Balicour in the leading role. It remained in the repertory for 90 years, being produced 146 times, and was also parodied by Donique and Riccoboni in Italian, *La Méchante femme*, October 29, 1728, at the Theatre Italien. Both La Harpe and Voltaire (with reservations) preferred this version to Corneille's.

M. Hilaire-Bernard de Requeleyne, Baron de Longepierre (1659-1721), was a tutor to French princes and considered the finest bibliophile of his generation. His Greek was sufficient to publish translations of Anacreon, Sappho, Bion, and Moschus. Greatly interested in theater, he wrote *Parallèle de Corneille et Racine*, 1686. In addition to *Médée*, he composed *Sésostris* (1694) and *Electre* (1702).

* See Sacramento Blake, VII, 382, giving the name as Victor Porphirio de Borja. Significant parts of the above are based on research provided by Gordon Hollis, and we thank him for permission to use same.

Epic Poem with "Squeamish Nicety in the Versification" (Ticknor)

83. BORJA Y ARAGÓN, Francisco, Principe de Esquilache. *Poema heroico, Napoles recuperada por El Rei Don Alonso que dedica a la Magestad del Rei nuestro señor Don Felipe Quarto El Grande.* Zaragoza: Hospital R., y General de N.S. a Gracia, 1651. 4°, later stiff vellum, green morocco label, text block edges sprinkled red. Double ruled border on each page. Large woodcut initials. Small paper defect at foot of half-title. Minor marginal worming touching border and running heads, and affecting 3-4 letters of text per page on Xx1-Ddd3. Tissue repair, without loss, on Ddd3. Overall in slightly less than good condition. Engraved title-page, (16 ll.), 398 pp. \$1,200.00

FIRST EDITION of an epic poem celebrating the mid-fifteenth century conquest of Naples by the author's ancestor Alfonso V of Aragon. It was reprinted in 1658. This particular poem is noteworthy as an example of a rare genre and a precursor of eighteenth-century poetry, rather than as a thrilling narrative: Ticknor comments that the author aimed to conform to the safest epic models, but says *Napoles recuperada* "seems to foreshadow some of the severe and impoverishing doctrines of the next century of Spanish literature, and is written with a squeamish nicety in the versification that still further impairs its spirit" (II, 501-2). Some copies have an additional errata leaf at the end.

Borja y Aragon, who descended from the Borgia family as well as the royal house of Aragon, was Prince of Squillace in Italy.

* Palau 33126: calling for a half-title, engraved title, 16 ll., 398 pp., (1 l.). Simón Díaz V, 4998: calling for (16 ll.), 398 pp. [his list of the contents of the preliminary leaves corresponds with this copy]; noting 6 copies in Spain and one at the British Library. Gallardo 1437: calling for 417 ll. [sic]. Jimenez Catalán, *Tipografía zaragozana* 566. Salvá 595: calling for 17 ll., including the engraved title and the half-title, 398 pp. and 1 l. errata. Ward, *Oxford Companion to Spanish Literature* p. 73. Ticknor, *Spanish Literature* II, 501-2. OCLC: EQO, EYW. NUC adds copies at MiU, MiDW, MH, WU, IU, ICU, and NNH.

84. BOTELHO, José de São Bernardino. *Ode ao Feliz Governo de S. Alteza Real o Principe Regente Nosso Senhor.* Lisbon: Na Offic. da Casa Litteraria do Arco do Cego, 1800. 4°, contemporary decorated wrappers (two small holes in rear wrapper; spine slightly defective near foot). Woodcut Portuguese royal arms on title page. In fine condition. 7 pp.
\$400.00

FIRST and ONLY EDITION of this poem directed to the Prince Regent, D. João, the future D. João VI of Portugal. Botelho deliberately glosses over events elsewhere in Europe: "Entre infinitos males, que atribulão / Parte do Globo, e quasi a Europa toda ..."

The author, a native of Lisbon (1742-1827), was the son of a capitão mór and governor of the fort of Sancto Antonio de Gorupá, in the capitania of Pará. He served in various ecclesiastical posts: at the time this poem was published he was Abbade de S. João de Gondar; in 1802 or 1803 he became conego of the Basilica patriarchal de Sancta Maria-maior in Lisbon, serving there until his death. He published at least a dozen other works in verse and about a half dozen funeral orations and other religious works in prose, and left much more in manuscript, including more poems and several unpublished plays. One of these was an epic poem in six cantos, "Fariade." According to Innocêncio, the portrait of him engraved at the Arco do Cego Press in 1798 bore (at his request) the legend "Philosopho, Theologo, Orador e Poeta."

* Innocêncio IV, 273. *Arco do Cego* 13. Not located in OCLC. Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Not located in Copac. Not located in Hollis. Not located in Orbis.

Birthday Wishes for D. João, Prince Regent

85. BOTELHO, José de São Bernardino. *Ode consagrada, e offerecida a Sua Alteza Real o Principe Regente Nosso Senhor no seu faustissimo dia natalicio.* Lisbon: Na Regia Officina Typografica, 1803. 4°, contemporary marbled wrappers (fading at spine). Light dampstaining. Overall in very good condition. (3, 1 blank ll.).
\$150.00

FIRST and ONLY EDITION of this poem offering birthday greetings and fulsome praise to D. João, Prince Regent of Portugal, the future D. João VI.

The author, a native of Lisbon (1742-1827), was the son of a capitão mór and governor of the fort of Sancto Antonio de Gorupá, in the capatania of Pará. He served in various ecclesiastical posts: at the time this poem was published he was Abbade de S. João de Gondar; in 1802 or 1803 he became conego of the Basilica patriarchal de Sancta Maria-maior in Lisbon, serving there until his death. He published at least a dozen other works in verse and about a half dozen funeral orations and other religious works in prose, and left much more in manuscript, including more poems and several unpublished plays. One of these was an epic poem in six cantos, "Fariade." According to Innocêncio, the portrait of him engraved at the Arco do Cego Press in 1798 bore (at his request) the legend "Philosopho, Theologo, Orador e Poeta."

* Innocêncio IV, 273; XIII, 196: citing a work of this title published in 1813 (a misprint?). Not located in OCLC. Not located in Porbase. Not located in Copac.

Birthday Greetings for the Sixth Son of George III of Great Britain

86. BOTELHO, José de São Bernardino. *Ode oferecida, e consagrada a Sua Alteza Real o Senhor Augusto Friderico, Principe dos Reinos Unidos de Grão-Bretanha, e Irlanda, e Eleitoral de Brunswig-Luneburgo, Duque de Sussex, Conde de Invernes, Barão d'Arkow, em 27 de Janeiro do corrente anno, dia natalicio do mesmo graciosissimo principe.* Lisbon: Na Regia Officina Typografica, 1803. 4°, early plain green wrappers (spine split from head to center). Light browning on title-page and final blank leaf. Overall in very good condition. (3, 1 blank ll.) \$150.00

FIRST and ONLY EDITION of this poem offering birthday greetings to Augustus Frederick, Duke of Sussex (1773-1843), ninth child and sixth son of King George III of the United Kingdom. The Duke annoyed his father by supporting liberal political causes such as the abolition of the slave trade, Catholic emancipation, civil rights for Jews and dissenters, the abolition of the corn laws, and parliamentary reform. Which of these actions drew Botelho's gratitude as a heroic action is unclear.

The author, a native of Lisbon (1742-1827), was the son of a capitão mór and governor of the fort of Sancto Antonio de Gorupá, in the capitania of Pará. He served in various ecclesiastical posts: at the time this poem was published he was Abbade de S. João de Gondar; in 1802 or 1803 he became conego of the Basilica patriarchal de Sancta Maria-maior in Lisbon, serving there until his death. He published at least a dozen other works in verse and about a half dozen funeral orations and other religious works in prose, and left much more in manuscript, including more poems and several unpublished plays. One of these was an epic poem in six cantos, "Fariade." According to Innocência, the portrait of him engraved at the Arco do Cego Press in 1798 bore (at his request) the legend "Philosopho, Theologo, Orador e Poeta."

* Innocência IV, 273: erroneously giving the title as *Ode consagrada a S.A.R.* ... OCLC: 56478124 (Newberry Library). Not located in Porbase. Not located in Copac.

***87. BOTTO, António.** *As canções de* 18th ed. Lisbon: Presença, 1999. Sm. 8°, original printed wrappers. As new. 245 pp. \$25.00

***88. BRAGA, Jorge de Sousa.** *O poeta nu.* Lisbon: Fenda, 1991. 8°, original printed wrappers. As new. 168 pp., (1 l.). One of 1,000 copies. \$50.00

FIRST EDITION. The author has published at least 16 other books since 1981.



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*89. BRAGA, Jorge [de] Sousa, ed. *Animal, animal: um bestiário poético*. Lisbon: Assírio & Alvim, 2005. Documenta Poetica. 8°, original illustrated wrappers. As new. 182 pp., (1 l., 3 ll. adv., 1 l.). \$28.00

Anthology including works by Ahmed Shamlou, Ahmed Hasím, Alain Serres, Alan Brownjohn, Alexandre O'Neill, Alfonsina Storni, Archibald Macleish, Artur Lundkvist, Carl Sandburg, Carmen Bernos de Gasztold, Caitriona O'Reilly, Charles Simic, D.H. Lawrence, Dahlov Ipcar, David Campbell, E.J. Pratt, Edwin Morgan, Emily Dickinson, Eugenio Montale, Fernando Assis Pacheco, Riama Hasse Pais Brandão, Fleur Adcock, Francis Ponge, Guillaume Apollinaire, Guillermo Díaz Plaja, Hans Magnus Enzensberger, Ian Hamilton Finlay, Isidore Ducasse, James Dickey, Jean Follain, Jesús Munárriz, John Montague, Jorge Guillén, Jorie Graham, José Alberto Oliveira, José Emilio Pacheco, Joseph Brodsky, Juan José Arreola, Judith Wright, Li Bai, Louis Mac Neice, Margaret Atwood, Marianne Moore, Mary Oliver, Matsuo Bashō, Michel Rosen Nelly Sachs, Pablo Neruda, Paul Éluard, Pierre Chabert, Rainer Maria Rilke, René Char, Richard Murphy, Robert S. Oliver, Ruy Belo, Seamus Heaney, Ted Hughes, Thomas Hardy, Tom Durham, Umberto Saba, Valerie Worth, Vasko Popa, Vicente Aleixandre, Wallace Stevens, Walt Whitman, William Blake, William Carlos Williams, William Wordsworth, and Zbigniew Herbert, as well as anonymous poets from India, Madagascar and Nigeria.

*90. BRAGA, Teófilo. *Poesia do direito; Origens poéticas do cristianismo; As lendas cristãs*. Lisbon: Imprensa Nacional, 2000. Coleção Pensamento Português. 8°, original printed wrappers. As new. 501 pp., (1 l. adv., 1 l.). One of 800 copies. \$50.00

Celebrating the Marriage of the Future D. José I

91. [BRANDÃO, Thomaz Pinto, and another unidentified author]. *Coleção de varias poesias, feitas por diferentes engenhos aos felicissimos Desposorios do Serenissimo Principe do Brasil o Senhor Dom Jozé, com a Serenissima Infanta de Castella a Senhora D. Maria Anna Victoria, dedicada al Illustrissimo Senhor D. Manoel Caetano de Sousa* Lisboa Occidental: Officina da Musica, 1729. 4°, modern quarter cloth over marbled boards. Woodcut vignettes, tailpieces, and initials. Minor stains. Overall in good condition. Old paper tag with blue border and manuscript shelf number in corner of title page, covering part of 2 letters. (8 ll.), 31 pp. \$500.00

FIRST EDITION of this group of 4 poems commemorating the marriage of D. José, Principe do Brasil (the future D. José I), with D. Mariana Victoria, eldest daughter

of Philip V of Spain, Infanta of Castile. In all 17 pieces in honor of the marriage were printed as individual pamphlets but with continuous pagination, and for those who wished to collect the whole set a frontispiece, dedication and prologue (present here) were also issued.

The *Colecção* includes three poems by Thomaz Pinto Brandão—"Jornada real vista por cartas jogadas," "Boas vindas reaes, dadas, cantadas, ou tocadas pelo mesmo . . .," and "Obra nova do mesmo . . ." (with a woodcut of a fortress under siege). Pinto Brandão (1664-1743), a native of Porto, accompanied his good friend, the poet Gregorio de Matos, when the latter returned to his native Brazil. Once there, Pinto Brandão offended the authorities in Bahia and was imprisoned. In Rio de Janeiro the same thing happened, and he was deported to Angola. There he served as captain of an infantry battalion, lived with the niece of Queen Ana Ginag, and made a small fortune. In 1703 he moved back to Lisbon, where he made a living writing poetry, most of it satirical.

The fourth poem, "Vida, e morte de hum coelho, morto pela Serenissima Princeza dos Brasis, o qual coelho foy embalsamado por Monsieur Liote, Romance," celebrates the shooting of a rabbit by the princess and its embalming by one Monsieur Liote. The charming woodcut on p. 29 shows the princess taking aim at a rabbit chased by dogs. A puff of smoke erupts from the gun, as the gentleman beside her (D. José?) looks on. "Musa tenho Cosinheyra," says the anonymous author, and "Viva a Matadora bella."

Hunting was one of the passions shared by D. Mariana Victoria and D. José—they also both loved music. D. Mariana ruled as regent for her husband from 1776-1777, after he suffered a series of strokes, and was an advisor to her daughter D. Maria I, who took the throne in 1777. D. Mariana also improved relations with Spain by arranged a double marriage between two of her grandchildren and two children of the Spanish royal family.

* Innocência VII, 354; XIX, 281, 367: listing the 3 works by Pinto Brandão separately, but not mentioning this collection. Cf. Borba de Moraes (1983) I, 481-3, for the complete collection. Barbosa Machado III, 747-48: mentions Pinto Brandão's *Obra nova* and *Boas vindas*, but not this collection. Coimbra, *Miscelâneas* 217: listing the collection with 15 separate works, of which these 4 are the first ([16] ll. + 31 pp.). NUC: lists without location or call number; but the separate works by Pinto Brandão are listed at MH, with page & quire numbers that correspond almost exactly to this copy (except that the *Obra nova* is said to fill pp. 25-31 in quire C). OCLC: 81099694 (Harvard University-Houghton Library, Harvard University-Harvard College Library, John Carter Brown Library, calling for 124 pp. with erratic pagination); 81095626 (Harvard University-Houghton Library, without collation); 55931845 (Universidade de São Paulo, calling for 16, 123 pp.). Porbase locates a single copy, at the Biblioteca Nacional de Portugal (collation not given). Not located in Copac.

***92. BRITO, Carlos.** *Anotação dos dias: poemas da prisão.* Lisbon: Avante!, 1994. Coleção Resistência. 8°, original illustrated wrappers. As new. 99 pp. \$20.00

Written in the prison of the Fortress of Peniche between 1960 and 1966. Preface by Óscar Lopes.

***93. BRITO, Casimiro [Cavaco Correia] de.** *Arte da respiração*. Lisbon: Dom Quixote, 1988. 8°, original illustrated wrappers. As new. 191 pp. \$25.00

* On the author, born Loulé, 1938, see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 83-4.

***94. BRITO, Casimiro [Cavaco Correia] de.** *Ode & Ceia, poesia, 1955-1984*. Lisbon: Dom Quixote, 1985. 8°, original illustrated wrappers. As new. 278 pp., (2 ll.). \$35.00

* On the author, born Loulé, 1938, see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 83-4.

95. BRITO DE MENEZES, Francisco (editor?). *Sanctissimae Reginae Elisabethae poeticum certamen dedicat, & consecrat Academia Conimbricensis ...* Coimbra: Diego Gomez de Loureiro, 1626. 4°, old calf spine crudely attached to old speckled vellum sides (new endleaves). Engraved arms on title-page. Some marginal worming, often with tissue repairs, sometimes causing loss of several letters of marginal gloss; some dampstaining at end. 2 oval stamps in margin of title-page, one that of the Duques de Lafões; early signature, mostly illegible. (28 ll.), 183 pp. \$675.00

FIRST and ONLY EDITION of these poems (all published anonymously) in Latin, Portuguese, Spanish and Italian, honoring Isabel of Bourbon, the first wife of Philip IV of Spain (III of Portugal). The eulogy and sermon, both in Latin, were delivered by Bartolomeo Pereira, S.J. and Jorge Pinheiro.

* Azevedo-Samodães 2992. Not in HSA, Palha or Salvá. Not located in NUC.

***96. BUESCU, Helena Carvalhão.** *Ardem as trevas e outros lugares*. Porto: Campo das Letras, 2007. Campo da Poesia, 79. Large 8°, original illustrated wrappers. As new. 126 pp. \$25.00

The author, at the time this volume appeared, was a professor at the Faculdade de Letras, Universidade de Lisboa, working in the areas of comparative literature and Portuguese literature. She has published at least one previous volume of poetry, and has written a number of significant works of literary history and criticism, and has co-authored and edited several others.

97. BULHÃO PATO, Raimundo António de. *Cantos e satyras*. Lisbon: Rolland & Semiond, 1873. 8°, contemporary green quarter cloth over original orange printed boards (rubbed, corners worn, signature partly erased from front board), original orange printed spine label (slightly defective), blue endleaves. Occasional light spotting. Overall in very good condition. Bookseller's ticket in upper outer corner of front pastedown endleaf. 224 pp., (1 l.). \$200.00

FIRST EDITION thus of these poems. The first part, "Cantos" contains two poems which had appeared in 1867 in the *Brinde aos assignantes do Diário de Notícias* for that year. The "Satyras" contains a poem by C.J. Nunes, to which Bulhão Pato replies in verse. Among the "Cantos" are a poem to Guiomar Torresão. Among the topics of the "Satyras" are "Victor Hugo no Calvario", "A proposito do fuzilamento de Rossel", "Dália", "o sapo legislador", and "Cezar-Catão".

Bulhão Pato (1829-1912), a native of Bilbao whose parents were Portuguese, author of *Poesias* (1850), *Paqueta* (1856), and *Versos* (1862), one of the most important Portuguese authors of the Romantic school, was a friend and protégé of the historian, poet and historical novelist Alexandre Herculano. He published his first volume of poetry at age 17, astounding the literati by his individuality of style and unaffected simplicity of form. He was also a friend of Almeida Garrett; later with Eça de Queiroz (whose caricature of Bulhão Pato in *Os Maias*, in the form of the poet Tomás de Alencar, provoked a violent polemic), Ramalho Ortigão, and Colombano Bordalo Pinheiro. His name has been given to a classic of Portuguese cookery, *Ameijoas ao Bulhão Pato* (clams in a sauce of garlic, butter and parsley).

* Innocência XVIII, 158: listing a copy without publisher's name. NUC: NIC, MH, WaU.

Two Poems and a Letter by an Important Author of the Romantic School

98. BULHÃO PATO, Raimundo Antonio de. *Two autograph poems, signed, and an autograph letter, signed, to an unidentified friend*. Dated 1893, 1910, and 1910. . 4°, folded. All written in ink, in a small, legible hand. Folded. Overall in very good to fine condition. 3 leaves plus 2 envelopes (one with a postage stamp). \$500.00

The page dated 2 January 1893 bears a 4-line poem entitled, "Depois de reler uma pagina en Latino Coelho." José Maria Latino Coelho (1825-1891) was a Portuguese writer, journalist, soldier, and politician, a contemporary with whom Bulhão Pato was well acquainted. With the poem is a stamped envelope addressed to Julio Dantas (1876-1962), physician, playwright, poet, journalist, diplomat and academic, who remains one of the best-known modern Portuguese writers.

The letter and the second poem, "O Cemiterio do Monte" (18 lines), apparently go together, along with the envelope addressed to D. Adelaide Moreira (stamp excised). The poem is dated 29 January 1910. The letter, dated 1910 and addressed to "Minha Senhora e Querida Amiga," refers rather elliptically to an ongoing battle that is wearing him out.

Bulhão Pato (1829-1912), a native of Bilbao whose father was Portuguese, mother Spanish, was one of the most important Portuguese authors of the Romantic school;

his works include *Poesias* (1850), *Paqueta* (1856), and *Versos* (1862). He published his first volume of poetry at age 17, astounding the literati by his individuality of style and unaffected simplicity of form. Bulhão Pato translated into Portuguese Shakespeare's *Merchant of Venice* and *Hamlet*, as well as Victor Hugo's *Ruy Blas*.

Influenced by Lord Byron and Lamartine, Bulhão Pato was a friend and protégé of the historian, poet and historical novelist Alexandre Herculano. He was also a friend of Almeida Garrett, and later of Eça de Queiroz (whose caricature of Bulhão Pato in *Os Maias*, in the form of the poet Tomás de Alencar, provoked a heated polemic), Ramalho Ortigão, and Colombano Bordalo Pinheiro. His name has been given to a classic of Portuguese cookery, *Ameijoas ao Bulhão Pato* (clams in a sauce of garlic, butter and parsley).

* On Bulhão Pato, see Innocência VII, 50; XVIII, 157; Bell, *Portuguese Literature* pp. 302-3; and Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 818-9.

Peace!

99. BUSSE, Fr. Francisco Pedro. *A felicissima paz da coroa de Portugal com a de Hespanha e Republica Franceza. Canto heroico dirigido ao Ill.mo e Ex.mo Senhor Luiz de Vasconcellos e Sousa, do Concelho de Estado, Gram Cruz na Ordem de S. Tiago da Espada, Viador da Serenissima Senhora D. Maria Benedicta, Princeza do Brazil* Lisbon: Na Regia Officina Typografica, 1802. 4°, contemporary gold paper wrappers (small piece missing from outer edge of rear wrapper), piece of blue paper, approximately 9 x 8 cm., with contemporary inscription "Cantos" pasted on to front cover. Woodcut Portuguese royal arms on title page. In fine condition. Blue paper (approximately 9 x 8.2 cm.) with contemporary inscription "Cantos," is attached to front cover with a contemporary red wax seal. 8 pp. \$250.00

FIRST and ONLY EDITION of this poem celebrating the peace ending the "Guerra das Laranjas." It is preceded by a sonnet to the dedicatee.

The author (1756-ca. 1806), a native of Lisbon, entered the Franciscan Order in 1773. A preacher, he knew Greek and was accomplished in letters. His *Poemas lyricos* appeared in two volumes, 1787-1789, and a number of his brief celebratory poems and sermons were published separately. A third volume of "poemas lyricos", a volume containing an epic poem on the death of D. José, Prince of Brazil, as well as a volume of sermons—all in manuscript—were said to have been held by the bishop of Beja; Innocência thought they were probably in the Biblioteca Pública of Évora.

* Innocência III, 30. Not located in OCLC. Not located in Porbase. Not located in the online CCPBE. Not located in Rebiun. Not located in Copac. Not located in Library of Congress Online Catalog. Not located in Aladin. Not located in Hollis. Not located in Orbis.

*100. CABRAL, A.M. Pires, Alberto Pimenta, Alexandre Sarrazola, et al. *Merry Christmas*. Lisbon: Averno, 2006. Averno, 014. Sm. 4°, original illustrated wrappers. As new. 75 pp., (2 ll.). One of 350 copies.
\$20.00

Previously unpublished poems by the authors mentioned above, as well as by Fernando Cabral Martins, João Almeida, João Miguel Fernandes Jorge, Jorge Roque, Manuel de Freitas, Renata Correia Botelho, and Rui Pedro Gonçalves. Texts in Portuguese.

101. CALDAS, Antonio Pereira de Sousa. *Obras poeticas ... com as notas e additamentos de F. de B.G. Stockler*. 2 volumes in 1. Coimbra: Imprensa de Trovão & Comp^a, 1836. 12°, contemporary boards (label missing from spine, spine splitting, front hinge weak), text block edges sprinkled red. Light soiling and dampstaining, mostly marginal, to several leaves. In good to very good condition. Signature of Antonio Augusto Teixeira de Vasconcellos on both title pages. 136 pp.; 130 pp., (1 l. subscribers' list), LACKING the 2-leaf subscribers' list sometimes found at the end of volume I. *2 volumes in 1.* \$350.00

Second edition of a work first published Paris, 1820-21, also with the notes of Stockler, who was a friend of the author. This edition does not include the *Psalms de David*. Volume I, *Poesias profanas*, includes some of the author's best works—a cantata entitled "Pygmalion" and the ode "Ao homem selvagem"—as well as "Sobre o amor, considerado como principio e esteio da ordem social," a sonnet improvised at the tomb of Ines de Castro, and a lengthy letter (pp. 90-131) in verse and prose describing a voyage to Genoa. According to Werneck Sodré, the ode "Ao homem selvagem" made its author rank, with Santa Rita Durão and Francisco de Melo Franco, as "os primeiros que, entre nós, trataram o tema do selvagem" (p. 263).

Volume II, *Poesias sacras*, includes cantatas, sonnets and odes on the existence of God, the immortality of the soul, the need for revelation, the virtue of Christianity, and others. Stockler's annotations, following each poem, analyze the work, compare it to English and German poems, note when manuscript copies differ, and where Stockler himself has "improved" the versification.

Sousa Caldas (b. 1762), an Arcadian, was "o mais vigoroso lírico dos predecessores imediatos do romantismo" (Veríssimo p. 114). He was imprisoned in 1781 by the Inquisition on grounds of being "herege, naturalista, deísta e blasfemo"—apparently because he was influenced by Rousseau. Eventually he took orders and began writing sacred poetry. In 1808 he returned to his native Rio de Janeiro, where he died in 1814. These are his only published works, aside from a few *cartas avulsas*.

Provenance: library of Antonio Augusto Teixeira de Vasconcellos (1816-1878), well-known writer and journalist. See *Grande enciclopedia XXXI*, 59-61.

* Innocência I, 231-2; VIII, 283-4: stating that the second edition was edited by Adriaõ Pereira Forjaz de Sampaio. Borba de Moraes (1983) I, 143: reversing the collations of volumes I and II. Rodrigues 497: citing only volume II. W. Martins, *História da inteligência brasileira* II, 15, 30-1, 78, 95-6, 215, 275, 367. Putnam, *Marvelous Journey* p. 94: "just missed being an important figure; he might have been the first of the Brazilian

romantics." Goldberg, *Brazilian Literature* pp. 68-9: "influenced by Rousseau, [he] is avowedly Christian in purpose but the inner struggle that produced his verses makes of him a significant figure in a generally sterile era." Werneck Sodré, *História da literatura brasileira* (1969) pp. 117, 130, 263-4, 555. Veríssimo, *História da literatura brasileira* (1969) pp. 112-6, 119, 132-3, 136, 268. NUC: MiU (volume I only).

102. CALDAS, Antonio Pereira de Sousa. *Obras poeticas ... com as notas e additamentos de F. de B.G. Stockler.* [Volume II:] *Poesias sacras.* Coimbra: Imprensa de Trovão & Comp.^a, 1836. 12°, modern half sheep over decorated boards, flat spine gilt, top edges rouged, other edges uncut. Light soiling and staining to a few leaves. In very good condition. 130 pp., (1 l.). \$100.00

Second edition of the *Poesias sacras*, originally published as the second volume of the author's *Obras poeticas*. The first edition appeared Paris, 1820-21, also with the notes of Stockler, who was a friend of the author. It includes cantatas, sonnets and odes on the existence of God, the immortality of the soul, the need for revelation, the virtue of Christianity, and others. Stockler's annotations, following each poem, analyze the work, compare it to English and German poems, note when manuscript copies differ, and where Stockler himself has "improved" the versification.

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*Innocência I, 231-2; VIII, 283-4: stating that the second edition was edited by Adriaão Pereira Forjaz de Sampaio. Borba de Moraes (1983) I, 143: reversing the collations of vols. I and II. Rodrigues 497: citing only vol. II. W. Martins, *História da inteligência brasileira* II, 15, 30-1, 78, 95-6, 215, 275, 367. Putnam, *Marvelous Journey* p. 94: "just missed being an important figure; he might have been the first of the Brazilian romantics." Goldberg, *Brazilian Literature* pp. 68-9: "influenced by Rousseau, [he] is avowedly Christian in purpose but the inner struggle that produced his verses makes of him a significant figure in a generally sterile era." Werneck Sodré, *História da literatura brasileira* (1969) pp. 117, 130, 263-4, 555. Veríssimo, *História da literatura brasileira* (1969) pp. 112-6, 119, 132-3, 136, 268. Not located in NUC.

***103. CALDAS, Joaquim Castro.** *Convém avisar os Ingleses.* Vila Nova da Famalicão: Quasi, 2002. O Virgem Negra, 5. 8°, original illustrated wrappers. As new. 94 pp., (4 ll.). \$19.00

Born Lisbon, 1956, this is the author's seventh book.

- *104. CALDAS, Joaquim Castro. *Só cá vim ver o sol*. Paulo Mesquita, illus. Vila Nova da Famalicão: Quasi, 2004. Biblioteca "O Virgem Negra". 8°, original illustrated wrappers. As new. 72 pp., (3 ll.), illustrated. \$22.00

Born Lisbon, 1956, this is the author's eighth book.

- *105. CAMÕES, Luis [Vaz] de. *A Lusíada de Luiz de Camões traduzida em versos Latinos por Frei Francisco de Santo Agostinho Macedo. Primeira edição revista por Antonio José Viale ... publicada por Venancio Deslandes*. Lisbon: Imprensa Nacional, 1880. Large 8°, original pale blue printed wrappers (spine defective). Uncut and unopened. Internally clean and fresh, overall in very good condition; needs binding. Frontispiece portrait of the translator, xvii pp., (1 l.), 478 pp., (1 l. errata). \$200.00

First Edition, well printed, of this Latin translation of the most important work in Portuguese literature. It was composed by the seventeenth-century Franciscan "com igual fidelidade, que elegancia ... no espaço de nove mezes" (Barbosa Machado). Born near Coimbra in 1596, this "varão verdadeiramente encyclopedico" (Barbosa) served D. João IV on embassies to France, Rome and England, taught in Rome and found favor with Pope Alexander VII (but lost it over the wording of an epitaph for one of his domestic servants), and ended his life in Venice, which voted to have his portrait displayed in the Laurentian Library. He died in 1681.

* Innocência XIV, 195; on the translator, II, 322; IX, 346; XVIII, 199; *Aditamentos* 58. Barbosa Machado II, 95; on the translator, II, 83-96. Pina Martins, *Catálogo da exhibição bibliográfica* 245. *Colecção Camoneana de Jose do Canto* 179. NUC: DLC, CU, CtY, NN.

Lusíadas in Miniature

- *106. CAMÕES, Luís [Vaz] de. *Os Lusíadas*. Leipzig: Schmidt & Günther, n.d. [1928?]. Miniature (5.7 x 4.3 x 1.4 cm.), publisher's leatherette, smooth spine with title in gilt and two gilt fillets, covers with single gilt-ruled border, front cover with portrait of author in gilt within a gilt oval at center and title in gilt below (all gilding faded). In very good condition. Miniature bookplate of António Cupertino de Miranda. 650 pp., (1 blank l.). \$250.00

Miniature edition of Portugal's great national epic poem. An index of names occupies pp. 557-650.

Provenance: António Cupertino de Miranda (Vila Nova de Famalicão, 1886-1974), teacher, journalist and banker with interests in Portugal and Brazil. In 1915 he emigrated

to Brazil for political reasons. Upon his return to Portugal in 1948 he began to organize the foundation which bears his name, which was formally instituted in 1964.

* Welsh 1616.

***107. CAMÕES, Luís [Vaz] de.** *Os lusíadas*. Introduction by Silvério Augusto Benedito. Notes by António Leitão. 8th ed. Lisbon: Ulisseia, 2007. Biblioteca Ulisseia de Autores Portugueses, 28. 8°, original illustrated wrappers. As new. 417 pp., (1 l.), bibliography, substantial footnotes. \$35.00

The introduction occupies pp. 5-39.

***108. CAMÕES, Luís [Vaz] de.** *Os lusíadas abreviados*. Hernâni Cidade, ed. Lisbon: Imprensa Nacional, 1972. 8°, original printed wrappers. Uncut and unopened. Some light, minor soiling to covers. Overall in very good condition. 263 pp., (1 l., 1 blank l.). \$20.00

Special edition celebrating the fourth century of the publication of the first edition of the *Lusíadas*.

***109. CAMÕES, Luís [Vaz] de.** *Os Lusíadas. Com um prefácio de Theophilo Braga Edição revista aproximativamente sobre a chamada segunda de 1572 por Joaquim de Araujo*. Porto: Typographia Elzeviriana, 1889. Folio (34.6 x 23.8 cm.), late twentieth-century half crimson morocco over marbled boards, spine gilt with raised bands in seven compartments, gilt author and title in second and fifth compartments from head, red endleaves. Title page in red and black within elaborate decorative border of sepia and red. All other pages within a less elaborate red decorative border. Headpieces and initials at the beginning of each canto. Tailpiece at end. Pinpoint wormhole in lower portion of final 23 leaves, touching red border on a few leaves, but never affecting text. Another pinpoint wormhole in upper blank margin of final 17 leaves. Hole about 1.5 cm. in diameter in upper outer margin of final 7 leaves, never affecting text,

but touching the decorative border. Uncut. In good condition overall.
Bookplate of J[osé] Pinto Ferreira. xxiv, 395 pp., (1 l.). \$600.00

N.º 24 of 50 copies on "papel de linho nacional", of a total edition of 56 copies. Finely printed on excellent quality paper. At the head of the title page is stated "Edição da Cidade do Porto". The introductory essay by Theophilo Braga is titled "Os Lusíadas como epopêia da civilização moderna".

Provenance: José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.

* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 65 (without mention of the final leaf). *Colecção Camoneana de Jose do Canto* 158. Palha 1739.

The Famous Edition of the Morgado de Mateus

110. CAMÕES, Luís [Vaz] de. *Os Lusíadas, poema epico ... Nova edição correctã, e dada á luz, por Dom Ioze Maria de Souza-Botelho* Paris: Officina Typographica de Firmin Didot, 1817. Folio (36 x 26 cm.), dark green full morocco (some very slight wear), signed in gilt "enc. fersil. porto" and dated "14.5.1980" on lower inner edge of front pastedown, spine richly decorated in gilt with tan and crimson leather inlays, raised bands in six compartments, gilt author and short title in second compartment from head and "1817" at foot of spine, covers also richly gilt with tan and crimson leather inlaid borders, front cover with large leather inlay of a sailing ship in tan, dark brown, blue and red, decorated in gilt, large gilt and tan leather inlaid short title above, and author in gilt below, rear cover with smaller gilt sailing ship and anchor at center, containing tan and dark brown leather inlays, edges of covers double-ruled in gilt, edges of head and foot of spine milled, beige silk endleaves, pastedowns with thick borders containing inlays and gilt similar to those on covers, green silk ribbon place marker. Wood-engraved vignettes. Text with light foxing, less than in the two other copies we have handled, and other copies we have seen on the market. Plates minimally affected in margins, images not affected. Half title and title page with light browning. Uncut. Overall in very good condition. Signature of [2.º?] Visconde de Villarinho de São Romão [?] on half title, with paper coat-of-arms in colors tipped on. Small oblong tickets of Livraria Academica and Esquina, Lda., Porto, in upper outer corner of front free endleaf verso. (4 ll.), cxxx pp., (1 blank l.), 413 pp.,

12 finely engraved plates [frontispiece portrait of Camões, plate of Camões in Macau, and 1 plate preceding each of the 10 Cantos], with tissue guards to all plates, all printed, except that for the frontispiece, as is required. \$12,500.00

First issue, with the word “poder” in stanza XXX of Canto X in uncorrected state. This copy lacks the 10-page *Suplemento* (paginated 415-424), issued separately in 1818 and rarely present (especially so in the case of the first issue), as most copies had been distributed before the *Suplemento* was printed.

Nicely printed on excellent paper, the edition was said to have been limited to 210 copies, of which 182 were offered gratis to many of the leading libraries and personalities of Europe. “A impressão luxuosa e extraordinariamente nitida, com caracteres inteiramente novos, é um padrão da perfeição typographica usada na opulenta casa Didot, de que ella já dera a prova em honra do nosso egregio poeta na edição anterior, de menor formato” (Brito Aranha). No expense was spared by the fifth Morgado de Mateus, D. José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), a great landowner with holdings centered at Vila Real, one of the richest men in Europe, at whose behest the edition was produced. The Morgado de Mateus also wrote the introduction, consisting of an “Advertência” (pp. i-xlviii) and a “Vida de Camões” (pp. xlix-cxxx). Lignon engraved the frontispiece portrait of Camões after a design by Gérard, while Forsell (after Dessenne) engraved Camões in the *gruta* named for him in Macau. The remaining 10 plates were engraved by Massard, Oortman, Henri Laurent, Bovinet, Pigeot, Toschi, Forster, and Richomme after designs by Dessenne (3) and Fragonard (7).

* Innocência V, 262-3. Brito Aranha, *A obra monumental de Luiz de Camões*. Braga, *Bibliographia Camoniana* pp. 63-4. Biblioteca Nacional, Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* (1972) 174. *Os Lusíadas de Camões: Quatrième Centenaire* 37. Madrid, Biblioteca Nacional, *IV Centenario de Os Lusíadas de Camões 1571-1972*, 46. *Catálogo da Exposição Camoniana* 11. Canto 58. Ameal 397: “famosa e magnificente edição,” without the supplement, and with the word “poder” in stanza XXX of Canto X in uncorrected state (“rarissimo”), as in our copy. Avila-Perez 1101: with “poder” in uncorrected state and without the supplement. Pinto de Mattos (1970) pp. 111-2: “apparecendo raras vezes exemplares á venda.” Palha 1658: “edition monumentale,” with “poder” in corrected state and with the supplement. Not in Azevedo-Samodães or Monteverde. NUC: DLC, NN, PPL, MH, NNH (without mention of the supplement).

Second Appearance of the Lusíadas in Brazil

111. CAMÕES, Luís [Vaz] de. *Os Lusíadas, poema epico de Luís de Camões, correcto e emendado pelo cuidado e diligencia de J.V. Barret Feio e J.G. Monteiro*. 2 volumes. Rio de Janeiro: Eduardo e Henrique Laemmert, 1841. Bibliotheca dos Poetas Classicos da Língua Portuguesa, I-II. 12°, later tree sheep (some very minor wear), spines gilt with raised bands in five compartments, black morocco lettering and numbering pieces in second and fourth compartments, gilt lettering and numbering. Wood-engraved vignette of a harp and laurel branches on title pages. Wood-engraved publisher’s initial “L” on versos of half titles. Two different

wood engravings of a sailing ship on two different pp. 197 of volume II. Twelve hand-colored lithographic plates. Some dampstains. Overall in good to very good condition. Armorial bookplates of Roberto Talone da Costa e Silva. Pictorial bookplates of Emilio Monteiro and J.[osé] Pinto Ferreira. xxxvi, 219 pp., 6 hand-colored lithographic plates; 282 pp., 6 hand-colored lithographic plates. Volume II, p. 197 repeated, but with different signatures; signatures appear to follow correctly.

2 volumes. \$900.00

This edition, aimed at a large public, is apparently the second appearance of the *Lusiadas* in Brazil. The illustrations are after those of the 1817 Paris edition of the Morgado de Mateus.

Provenance: Roberto [Theodorico] Talone da Costa e Silva (1839-1906), distinguished bibliophile and great landed property owner, son of Roberto Teodorico da Costa e Silva, also a bibliophile and landed proprietor. José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.

* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 195. *Colecção Camoneana de José do Canto* 158. Braga, *Bibliographia Camoneana*, p. 70. For Roberto Talone da Costa e Silva, see *Grande enciclopédia*, VII, 898-9; for the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 1209.



Item 111

First Pernambuco Edition of the Lusíadas

112. CAMÕES, Luís [Vaz] de. *Os Lusíadas, poema épico de Luiz de Camões. Nova edição correcta.* Pernambuco: Typ. de Santos & Companhia, 1843. 16°, twentieth-century (third quarter?) period tan sheep, spine richly gilt with raised bands in six compartments, crimson and dark green leather lettering pieces in second and fourth compartments, gilt letter, gilt place and date at foot, marbled endleaves, text-block edges marbled for an early binding. Wood-engraved vignette of a sailing ship on title page. Wood-engraved tailpiece vignette on p. 397. Marginal worming from pp. 107-98, mostly pinpoint or otherwise very minor, but a bit more extensive, with repairs and touching a few letters of text in a few cases, as well as in the final 25 leaves, also mostly very minor without affecting text, but becoming a bit more extensive in final 3 leaves, with repairs and touching a few letters of text. Still, overall in good condition. 397 pp. \$400.00

First Pernambuco edition, and the first edition of the *Lusíadas* to appear in Brazil anywhere outside Rio de Janeiro. Preceded in Brazil by Rio de Janeiro editions of 1821 and 1841.

* Pina Martins, *Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões* 195. *Colecção Camoneana de Jose do Canto* 70.

First Attempt to Collect the Works of Camões under the General title Obras Editio Princeps of Part Three of the Rimas

113. CAMÕES, Luís [Vaz] de. *Obras de Luís de Camões, príncipe dos poetas portugueses, com os argumentos do Lecenceado João Franco Berreto, & por elle emendadas em esta nova impressão, que comprehende todas as Obras, que deste insigne autor se achãrão impressas, & manuscritas, com o Index dos nomes proprios* Lisbon: Por António Craesbeeck d’Mello, Impressor da Casa Real, 1669. 4°, eighteenth-century speckled sheep (spine worn; other minor binding wear; recased with more recent marbled endleaves), spine gilt (faded) with raised bands in five compartments, crimson leather lettering piece in second compartment from head (defective). Typographical border on title page, woodcut initials, typographical borders surrounding the “Argumentos” to each canto, woodcut tailpieces at the end of each canto. Repairs to title page and to lower outer corner of leaf X3 touching a letter of text on the verso. Still, a good copy overall. White paper ticket (2.9 x 3.1 cm.) of Livraria Olisipo, R. da Trindade, 17, 1200 Lisboa, with blue letter and trim in upper outer corner of front pastedown endleaf. Bookplate of J.[osé] Pinto Ferreira. (4 ll.) 376, 78 pp., (1 blank l.). Page 317

incorrectly numbered 173; pp. 318-9 incorrectly numbered 314-5, p. 321 incorrectly numbered 331, p. 323 incorrectly numbered 332. \$2,800.00

This is the first attempt to collect the works of Camões under the general title *Obras*. The four volumes, consisting of the *Lusiadas* and the three parts of the *Rimas*, have separate pagination and signatures. The *Lusiadas* was issued without any special title page. The first part of the *Rimas* has a title page noting the three parts, while the second and third parts have their own title pages. João Franco Barreto, editor of the *Lusiadas*, also edited the first two volumes of *Rimas*. Volume three of the *Rimas*, published here for the first time, was edited by António Alvares da Cunha.

The volume titled *Obras* contains a brief biography of the poet, ending with the famous epitaph by D. Gonçalo Coutinho which originated the erroneous date of Camões' death, followed by the sonnet "Quem louvará Camões, que elle não seja?". The verso of the fourth preliminary leaf of this volume is correctly titled "Privilegio"; in some copies it is "Frivilegio."

Provenance: José Pinto Ferreira, army officer and for many years a distinguished Portuguese collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.

* Arouca C63, C71, C82-3. For a thorough discussion of all four volumes, see Innocência XIV, 76-80; also V, 257-8. Barbosa Machado, III, 74. Pinto de Mattos (1970) pp. 106-7. Canto, *Colecção camoneana* 34-6; cf. also 37-8. Pina Martins, *Os Lusíadas, 1572-1972: Catálogo da exposição bibliográfica, iconográfica e medallística de Camões* 92, 122. Braga, *Bibliographia Camoneana*, pp. 54-5. HSA, pp. 86-7. Palha 1638. Not in JCB *Portuguese and Brazilian Books*. NUC:MH,PP,DCU. Porbase locates three copies of the *Obras* volume: two in the Biblioteca Nacional de Portugal (one, which had belonged to T. Norton, with the first two leaves mutilated and mounted; the other lacking the title page; both "aparado"), and the third copy in the Faculdade de Letras of the Universidade do Porto (without information regarding collation or condition). Porbase locates four copies of the present edition of the *Rimas*, all in the Biblioteca Nacional de Portugal: one lacks the first title page, another is severely cut down, while another has only the first two parts.

BOUND WITH:

CAMÕES, Luís [Vaz] de. *Rimas de Luís de Camões, príncipe dos poetas portugueses. Primeira, Segunda, e Terceira Parte, nesta nova impressam emendadas, e acrescentadas, pello lecionado Joam Franco Barreto.* Lisbon: Na Officina de António Craesbeeck de Mello, Impressor da Casa Real, 1666. 4º, (2 ll.), 368 pp. Typographical border on title page, woodcut headpiece, tailpiece, and initial. Minor worm trace in lower blank margin from leaf Q7 to leaf S4, never affecting text. Good condition.

AND BOUND WITH:

CAMÕES, Luís [Vaz] de. *Rimas de Luís de Camões, príncipe dos poetas portugueses. Segunda Parte. Emendadas, e acrescentadas, pello lecenceado Joam Franco Barreto.* Lisbon: Por António Craesbeeck de Mello, Impressor da Casa Real, 1669. 4º, (2 ll.), 207 pp. Typographical border on title page, woodcut tailpieces and initial. Good to very good condition.

AND BOUND WITH:

CAMÕES, Luís [Vaz] de. *Terceira Parte das Rimas do príncipe dos poetas portugueses Luís de Camões, tiradas de varios manuscriptos muitos da letra do mesmo Autor, por D. António Alvarez da Cunha. Offerecidas a soberana alteza do Príncipe Dom Pedro.* Lisbon: Na Officina de António Craesbeeck de Mello, Impressor da Casa Real, 1668. 4°, (4 ll.), 108 pp., (11 ll.). Woodcut initial and tailpieces. Minor repairs to lower inner margin of final leaf. Overall in good condition.

***114. CAMÕES, Luís [Vaz] de.** *Poems, from the Portuguese of Luis de Camoens, with Remarks on His Life and Writings, Notes, etc., by Lord Viscount Strangford. A New Edition.* London: James Carpenter and Son, 1824. Small 8°, contemporary blindstamped blue-green cloth (small defect at head of spine; other minor wear), flat spine, gilt letter. Fine engraved frontispportrait of Camões by John Bull, published by James Carpenter and Son, May 1824. A good to very good, discreet ex-library copy. Bookplate of Dickinson College, Carlisle, Pennsylvania, acquired 1860. Frontis., 157 pp., (1 l. advertisement). \$200.00

Lovely edition, with a fine portrait of Camões. Pages 5-33 contain an essay on his life and work.

* Pina Martins, *Catálogo da exhibição bibliográfica* 289 (giving an incorrect collation): "Linda edição de um florilégio de poesias líricas de Camões que teve larga fortuna. Retrato do poeta ao rosto e excurso sobre a vida e a obra de Camões, pp. 5-33." Pinto de Mattos (1970) p. 127 (had never seen a copy). *Colecção Camoneana de Jose do Canto* 331. The portrait is not cited in Soares, *Dicionário de iconografia portuguesa*.

***115. CAMÕES, Luís [Vaz] de.** *Sumário dos Luzíadas.* Macao: Imprensa Nacional, 1937. Tall 8°, bound in Chinese manner in decorated paper wrappers with printed labels, sewn with red silk (wrappers slightly frayed; small stain to rear wrapper). Text within single rule border printed in red or green. Some occasional light stains. Overall, in good to very good condition. Signed and dated presentation inscription from the editor on half title: "À sua Exm^a amiga, D. Laura // Lobato Majer, // Com prova de minha // simpatia e maior consi- // deração, // Ofce // Antonio M. da Silva // Macau, 16-VII-37". (36 double leaves), 1 half-tone portrait of Camões in text. \$200.00

FIRST APPEARANCE IN CHINESE of any part of the universally acclaimed epic poem *Os Lusíadas*. The first 20 leaves are printed in Portuguese and include a preface,

a lecture and a short biography of Camões by António Maria da Silva. Following this is the Chinese translation of a portion of *Os Lusíadas*, prepared with the assistance of Chu-Pui-Chi.

* Pina Martins, *Catálogo da exposição bibliográfica 1425*. NUC: DLC.

***116. CAMPELO, Antonio José Maria.** *Poezias*. Lisbon: Typograpia [sic] Universal, 1855. Large 8°, contemporary quarter purple straight-grained morocco over decorated cloth boards (leather scraped at sides; spine faded to brown; head of spine defective; corners worn); flat spine with gilt fillets and lettering. Wood-engraved vignette of lyre flanked by laurel wreath on title page. All printed pages except half title and divisional titles within typographical borders. In good condition overall; very good to fine internally. Small white rectangular ticket with rounded corners and number "1725" stamped in black in upper outer corner of front pastedown endleaf. (1 l.), 273 pp. \$100.00

FIRST and ONLY EDITION of these posthumously collected poems. The book is divided into sections on sonnets (pp. -61), odes (pp. 65-185), and "poezias diversas" (pp. 189-273), each with its own divisional title. Among the most noteworthy are sonnets on the birthday of D. João VI, 13 May 1825 (p. 27), the entrance of Marchall Soult in Portugal (p. 43), to Colonel Luiz do Rego Barreto on his taking by assault the center square of San Sebastian in the Basque Country during the time of the Peninsular War (p. 44), on the victories of Lord Wellington in the Peninsular War (p. 47), to Lord Wellington for his taking of Ciudad Rodrigo (p. 48), to Lord Wellington after the Battle of Victoria (p. 50), to the heroic liberator of all Europe (i.e. Wellington, pp. 51-2), to Colonel Trant on his actions against Marshall Soult near Coimbra (p. 54), to General Joaquim de Sousa Quevedo Pizarro, who organized the strategic retreat of the Portuguese army to Galicia in 1828 (p. 57), to the Regency of the Island of Terceira in 1830 (p. 58), odes to the Prince Regent D. João on the occasion of Peace (pp. 65-70), to Sr.^a Izabel Gafornini, singer at the Theatro de S. Carlos (pp. 83-96), to the victories of Lord Wellington (pp. 97-106), to D. João VI on board the English ship *Windsor-Castle* en route to Lisbon (pp. 117-22), to Great Britain (pp. 128-135), on the birth of the Prince D. Pedro [the future Emperor of Brazil D. Pedro II], son of the Empress D. Leopoldina (pp. 141-5), to D. Francisco de S. Luiz (pp. 156-8), an epythalamium in Latin, with facing translation in Portuguese, on the announcement of the forthcoming marriage of the Prince D. Pedro to the Archduchess of Austria D. Leopoldina, followed by an explanatory letter by the author (pp. 174-85), a *Canção Patriótica* to the Portuguese on the Peninsular War (pp. 246-52), and a *Canto* on the birthday of the Prince Regent D. João after the expulsion of the French from Portugal (13 May 1814, pp. 253-6).

The author (1780-1851), a native of Braga, practiced law there after receiving a law degree from Coimbra University in 1801, until 1814, when he was summoned to Lisbon by the court in Rio de Janeiro to work as an officer in the Secretaria d' Estado dos Negocios da Marinha. Relieved of that post from 1828 to 1833, he was reinstated in his old position by decree of 29 July 1833, and successively awarded a number of honors. Deputy to the Côrtes in various legislatures, he served as Minister and Secretary of State for Marinha e Ultramar from February to September 1842. Campelo wrote a *Canção patriótica* and *Ode*

Pindarica, both published in 1808, and an *Oração*, published in 1805, as well as writing for the *Diário do Governo* and the *Annaes marítimos*.

* Innocência I, 172-3; VIII, 205; XX, 241-2. OCLC: 558229489 (British Library); 578890212 (9 locations, including HathiTrust Digital Library; only University of Michigan, University of Wisconsin-Madison, and Oxford University appear to have hard copies). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Copac repeats British Library and Oxford University only.

***117. CAMPOS, António Guedes de.** *A construção dos dias: crónica de uma guerra privada*. Illus. by Rosa Paixão. Porto: Limiar, 1993. Coleção Os Olhos e a Memória, 63. 8°, original illustrated wrappers. As new. 53 pp., (3 ll.), 1 full page illustration in text. \$18.00

This work was awarded the Prémio Cesário Verde by the Câmara Municipal de Oeiras in 1992.

***118. CAMPOS, Haroldo de.** *Galáxias*. São Paulo: Editora Ex Libris, 1984. Folio (31.5 x 23 cm.), original illustrated wrappers. In very good to fine condition. Author's signed and dated presentation inscription: "Para Melo e Castro, // com o abraço zalático [?] e a / amizade—sem preamizade [?] —em pensa e // em poesia do Haroldo de Campos // S Paulo / 84". Extensive penciled annotations on fifth leaf. [55 ll., 1 blank l.]. Printed on rectos only. \$400.00

FIRST EDITION. Together with his brother Augusto de Campos and Décio Pignatari, Haroldo de Campos founded in 1952 the "Grupo Noigandres", Brazil's concrete poetry movement. "Plano-Piloto Para Poesia Concreta," co-authored with Augusto de Campos and Décio Pignatari, appeared in number 4 (1958) of the concrete poetry review *Noigandres*. In 1992 he was awarded the Prémio Jabuti as literary personality of the year; in 1999 he won the Prémio Jabuti for poetry. Haroldo de Campos is considered the most baroque of the Brazilian concrete poets. His poetry is integrally linked to the movement. He was personally close to João Cabral de Melo Neto and Oswald de Andrade, and corresponded with Ezra Pound and Octávio Paz.

Provenance: E[rnesto] M[anuel Geraldês] de Melo e Castro (b. 1932), textile engineer, poet, essayist and critic, was one of the leaders of the literary vanguard in Portugal during the second half of the twentieth century, especially during the 1960s. See Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062-3; and *Dicionário cronológico de autores portugueses*, VI, 121-4.

* See Marjorie Perloff, "'Concrete Prose' in the Nineties: Haroldo de Campos's 'Galáxias' and after" in *Contemporary Literature*, Summer, 2001, vol. 42, no. 2, pp. 270-93. OCLC: 13271719; 246147951.

*119. CAMPOS, Haroldo de. *Signantia quasi coelum. / Signância quase céu*. São Paulo: Editora Perspectiva, 1979. Coleção Signos, 7. 8°, original illustrated wrappers (tear of about 1.5 cm. to front wrapper). In good to very good condition. Author's twelve-line signed and dated (Jan. 82 [Lisboa]) presentation inscription on half title to E.M. de Melo e Castro, "Maria Cecília", and Eugénia [Melo e Castro]. 145 pp., (2 ll.), 3 folding plates, additional illustrations in text. \$400.00

FIRST and ONLY EDITION. In addition to the concrete poetry of Haroldo de Campos, this volume includes several significant essays relating to the movement: João Alexandre Barbosa, "Um cosmonauta do Significante: navegar é preciso" (pp. 11-24); Severo Sarduy, "Rumo à conredtude (pp. 117-26); Andrés Sánchez Robayna, "A micrologia de elusão" (pp. 127-42); and Benedito Nunes, "Xadrez de estrelas / percurso textual, 1949-74" (pp. 143-5).

Together with his brother Augusto de Campos and Décio Pignatari, Haroldo de Campos founded in 1952 the "Grupo Noigandres", Brazil's concrete poetry movement. "Plano-Piloto Para Poesia Concreta," co-authored with Augusto de Campos and Décio Pignatari, appeared in number 4 (1958) of the concrete poetry review *Noigandres*. In 1992 he was awarded the Prêmio Jabuti as literary personality of the year; in 1999 he won the Prêmio Jabuti for poetry. Haroldo de Campos is considered the most baroque of the Brazilian concrete poets. His poetry is integrally linked to the movement. He was personally close to João Cabral de Melo Neto and Oswald de Andrade, and corresponded with Ezra Pound and Octávio Paz.

Provenance: E[rnesto] M[anuel Geraldês] de Melo e Castro (b. 1932), textile engineer, poet, essayist and critic, was one of the leaders of the literary vanguard in Portugal during the second half of the twentieth century, especially during the 1960s. See Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062-3; and *Dicionário cronológico de autores portugueses*, VI, 121-4. [Maris] Eugénia [Menéres de] Melo e Castro (b. Covilhão, 1958), Portuguese singer and composer, is the daughter of E.M. de Melo e Castro and his wife, the writer Maria Alberta Menéres.

* OCLC: 492616228; 17041908.

120. *Canção dictada de genio homilde, e de regida de animo claro, á sublime Magestade delRey Dom Ioam o IV nosso Senhor. Na commum alegria de seus felicissimos annos*. Lisbon: na Officina de Lourenço de Anueres, 1642. 4°, nineteenth-century plain blue wrappers. Woodcut royal Portuguese arms on title-page. Woodcut initial. Light browning. Overall in very good condition. Two paper tickets partially removed at upper left corner of front wrapper. (4 ll.). \$500.00

FIRST and ONLY EDITION of this poem celebrating the birthday of D. João IV, King of Portugal 1640-1656.

* Arouca I, 342, 92. Martinho da Fonseca *Restauração* p. 21. *Exposição bibliografica da Restauração* 259. Palha 3059. Azambuja 421. OCLC: 78306198 (Harvard University-Houghton Library, University of California-Berkeley). Porbase locates a single copy, at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Not located in Copac.

*121. [CANCIONEIRO DA AJUDA]. *Fragmento do Nobiliário do Conde Dom Pedro. Cancioneiro da Ajuda. Edição fac-similada do códice existente na Biblioteca da Ajuda.* 2 volumes in 1. Lisbon: Tavola Redonda / IPPAR / Biblioteca da Ajuda, 1994. Folio (46 x 35 cm.), publisher's leatherette in cardboard printed slipcase. As new. (2, 128 ll.), title page and facsimile in full color, printed on *papel couché mate especial de 180 grs.* One of 1,000 copies. 2 volumes in 1. \$400.00

FIRST and ONLY facsimile EDITION of the *Cancioneiro da Ajuda*. This late thirteenth /early fourteenth-century manuscript is a monumental example of early Galician-Portuguese literature. The accompanying volume contains some notes of the publisher, Manuel Cadafaz de Matos (owner of Tavola Redonda), brief statements by the President of IPPAR, Nuno Santos Pinheiro, and the Director of the Biblioteca da Ajuda, Francisco G. Cunha Leal, followed by a poetic essay by José V. de Pina Martins (pp. 21-5), a useful resumé of significant data concerning the *Cancioneiro* by Maria Ana Ramos (pp. 27-47), and an extremely valuable codicological analysis and index by Cunha Leal (pp. 49-70).

* On the importance of this and other *Cancioneiros*, see Bell, *Portuguese Literature* pp. 37-57.

WITH:

Cancioneiro da Ajuda. Edição fac-similada do códice existente na Biblioteca da Ajuda: apresentação, estudos, e índices. Lisbon: Tavola Redonda / IPPAR / Biblioteca da Ajuda, 1994. Folio (30 x 22.9 cm.), orig. prtd. wrps., fitted into paper pocket in inside front cover of previous volume. 70 pp.

*122. *Cancioneiro da Biblioteca Nacional (Colocci-Brancuti) Cod. 10991. Volume I (all published to date): Reprodução facsimilada.* Lisbon: Biblioteca Nacional, 1982. Folio (34.8 x 25 cm.), original illustrated wrappers in publisher's slipcase. Fine to very fine condition. (6 ll.), 759 pp. \$75.00

FIRST EDITION.

123. CAPELO, José Manuel. *Odes submersas.* Lisbon: Átrio, 1995. O Lugar da Pirâmide, 40. 8°, original printed wrappers. As new. 43, (1) pp., 1 plate. One of 500 copies. [An additional 50 copies, "fora do mercado," were numbered and signed by the author.] \$25.00

FIRST and ONLY EDITION. The author, born in Castelo Branco, 1946, has published at least ten volumes of poetry. Also a writer of fiction and editor, his work has appeared in numerous anthologies.

*124. *Capricórnio: revista de cultura, artes e letras*. Numbers 1-2, a complete run. 2 numbers. Lourenço Marques: Tip. Minerva Central, 1958. Folio (30 x 23.3 cm.), original illustrated wrappers (slight wear and soiling). Printed with vignette in red at beginning of each issue. Uncut and partly unopened. Good to very good condition. Small old orange paper label with price on front cover of n.º 2 in upper inner corner; presumably similar label removed from front cover of n.º 1 in same position. 34 pp., (7 ll. advt.), 1 plate, illustrations in text; (2 ll. advt., 1 l.), 33 pp., (1 p., 2 ll. advt.), 2 plates (1 in color), illustrations in text. Plates loosely inserted. 2 numbers. \$600.00

FIRST and ONLY EDITION, a COMPLETE RUN. This short-lived magazine, edited and owned by Joaquim Pereira Monteiro de Macedo, had only two numbers, issued in April and September of 1958. The two most significant Moçambique authors who contributed to it were Henrique Cabral de Almeida and Rui Knopfli. Among the Portuguese authors living in Moçambique at the time, there are texts by José Blanc de Portugal, Cordeiro de Brito, Ilídio Rocha, Irene Gil, and Reinaldo Ferreira.

Also included in the first number are a short anthology of poems by Camilo Pessanha, a substantial article on Columbano Bordalo Pinheiro by Joaquim de Macedo, and a long appreciation of José Lins do Rego, who had died in September 1957, by Fernando de Araújo Lima. There are poems by Reinaldo Ferreira and Cordeiro de Brito, and a résumé of recent artistic activities in Lourenço Marques and South Africa. The plate reproduces an oil portrait of Reinaldo Ferreira by João Ayres.

The second number contains an article on modern architecture in Lourenço Marques by João José Tinoco. This is followed by a resumé of artistic and cultural activities in Lourenço Marques. There are poems by Irene Gil and Ilídio Rocha, a short story by Edith Arvellos, "Preto e branco", dealing with race relations and conflicts, and reports of cultural activities in South Africa and Rhodesia. The color plate is a reproduction of a gouache by the thirteen-year-old José Carlos Pedrosa Pinto, titled "Carnival—1958"; the other plate reproduces a black-and-white photograph by Carlos Alberto of the head of middle-aged bearded black man with long, straight hair, titled "Cristo Negro".

The first number has summaries of its contents in English, Afrikaans, and French; the second has summaries in English and French.

* Moser and Ferreira, *Bibliografia das literaturas africanas de expressão portuguesa*, p. 309. Not located in OCLC. Not located in Porbase. Not located in Copac. Not located in Orbis. Not located in Catnyp. Hollis 000797013.

The Emperor's Copy

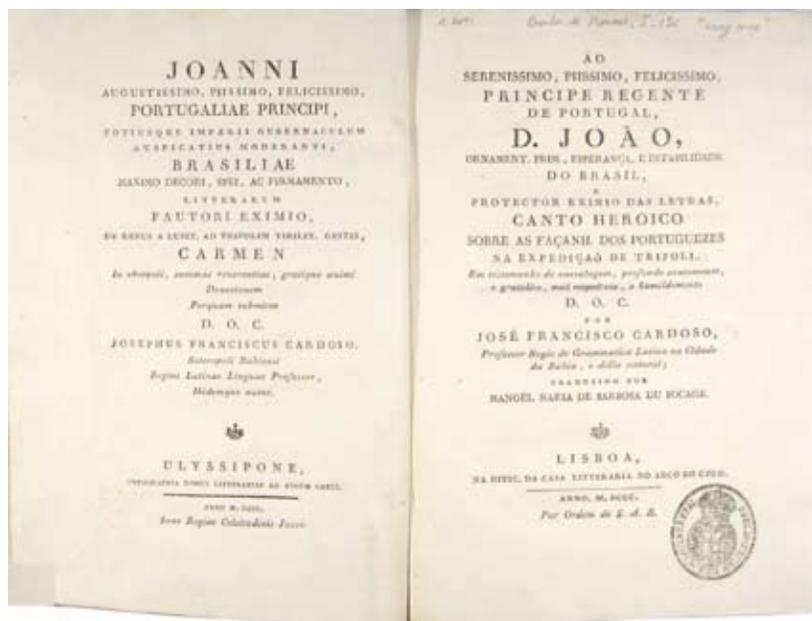
125. CARDOSO, José Francisco. *Ao Serenissimo, Piissimo, Felicissimo, Principe Regente de Portugal, D. João, ornament. prim., esperança, e estabilidade do Brasil ... Canto heroico sobre as façanh. dos Portuguezes na expedição de Tripoli ... traduzido por Manoel Maria de Barbosa du Bocage*. Lisbon: Offic. da Casa Litteraria do Arco do Cego, 1800. 4°, contemporary marbled wrappers. In fine condition. Stamp in blank portion of Portuguese

title-page of D. Pedro I, Emperor of Brazil ("Bibliotecas de S. Magestade Imperial e Real"). 103 pp. Facing pages in Latin and Portuguese. \$1,500.00

Second edition of this poem in Latin (the first also appeared in 1800 from the Arco do Cego press), and first with the Portuguese translation by the well known Arcadian poet Barbosa du Bocage, a friend of the author. It describes the exploits of the Portuguese during their expedition to Tripoli. Cardoso, a native of Bahia, taught Latin there.

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

* Borba de Moraes (1983) I, 151-2; *Período colonial* p. 82. Sacramento Blake IV, 432. Innocência IV, 335; XII, 332. Bosch 260. JCB *Portuguese and Brazilian Books*, 800/3. Rodrigues 550. Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 50. NUC: ICN, DCU-IA. OCLC: 79018808 (Princeton University, John Carter Brown Library); 491777786 (Bibliothèque Sainte-Genevieve).



126. CARGALEIRO, Manuel, and Alberto de Lacerda. *Manuel Cargaleiro, poema de Alberto de Lacerda.* Lisbon: Gráfica Brás Monteiro, Lda., 1973. Folio (29.4 x 21 cm.), original printed wrappers, stapled. Very good condition. [1 blank l., 9 ll., printed on the rectos only]. \$60.00

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

Manuel Cargaleiro, an abstract painter of vivid chromatism and an extraordinary ceramic artist of international renown, was born in 1927 in Vila Velha de Ródão. He trained in ceramics under the direction of Master Jorge Barradas. His painting, sometimes compartmentalized and alveolar, influenced by artists from the École de Paris, such as Delaunay, Ernst, Vasarely and Klee. His compositions are based on geometrical modules and primary colors, suggesting movement in space, perhaps also showing the influence of Vieira da Silva. Cargaleiro has received awards and decorations in Portugal, France and Italy. In 1995 the artist created frescos for the subway station Champs-Élysées Clémenceau in Paris. In 2004, the inauguration of the Foundation-Museum Manuel Cargaleiro, an important center for the art of ceramics to which the artist made donations of works, took place in Vietri sul Mare. The Museu de Arte Contemporânea and the Museu Nacional Soares dos Reis own some of his works.

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

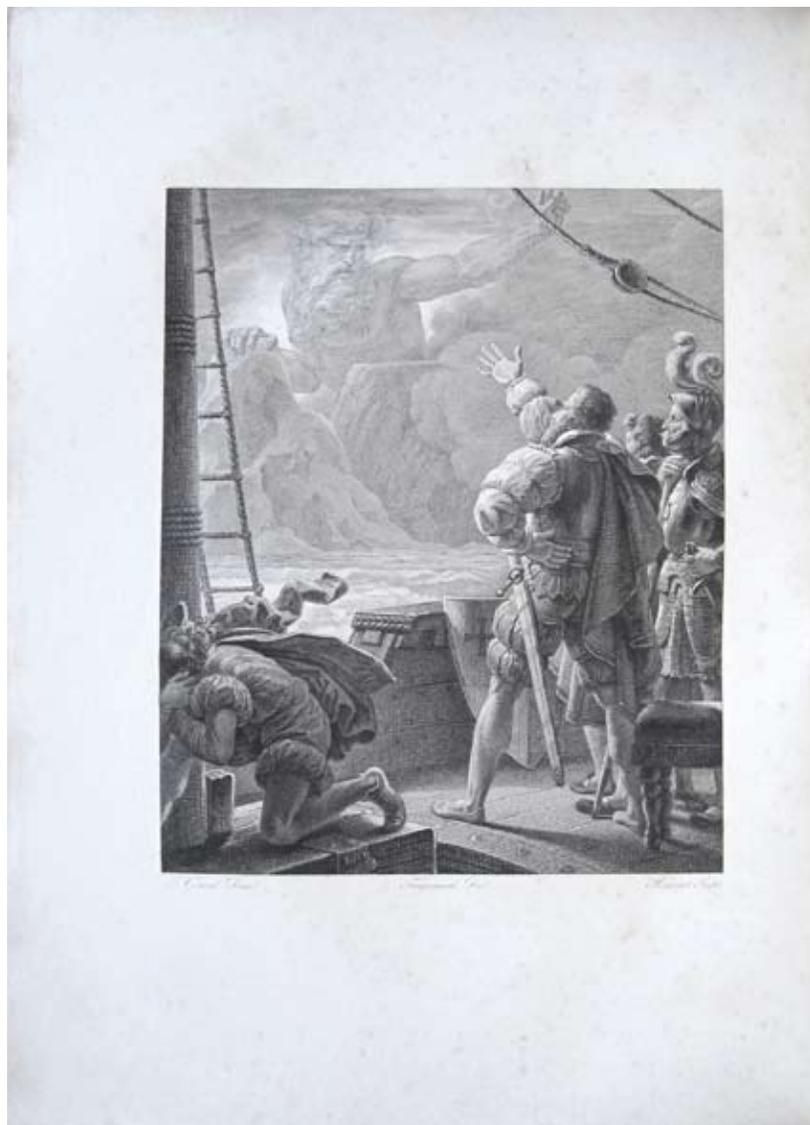
* For Cargaleiro, see Pamplona, *Dicionário de Pintores e Escultores Portugueses* [1987-1988] II, 38-39. For Lacerda, see Paulo Costa in Machado, ed., *Dicionário de literatura portuguesa*, pp. 257-8; Fernando J.B. Martinho in *Biblos*, II, 1324-6; *Dicionário cronológico de autores portugueses*, V,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

***127. CARLOS, Luís Adriano.** *A mecânica do sexxo XXI.* Vila Nova da Famalicão: Quasi, 2003. Biblioteca "uma existência de papel," 39. 12°, original illustrated wrappers. As new. 67 pp., (1 l.). \$16.00

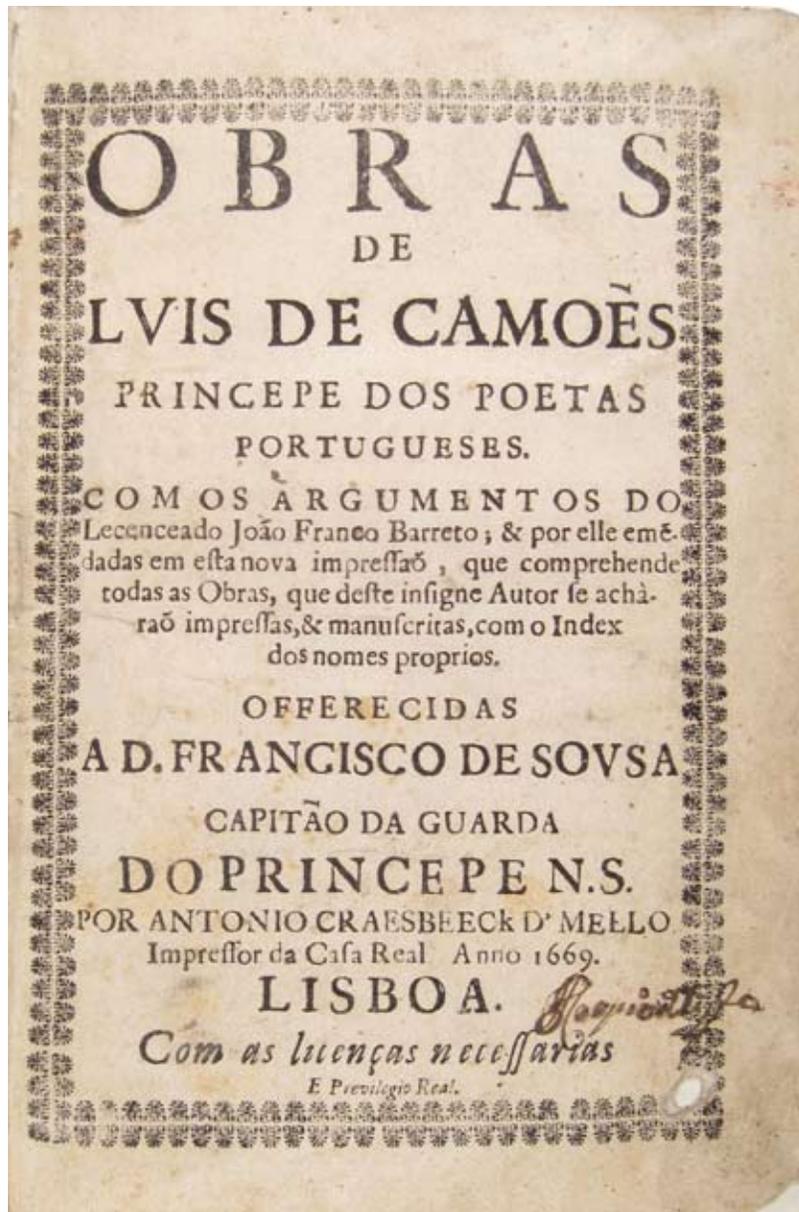
The author has published two volumes of literary criticism, *Fenomenologia do discurso poético: ensaio sobre Jorge de Sena* and *O arco-íris da poesia: Ekphrasis em Albano Martins*. He has also published at least one previous volume of poetry.



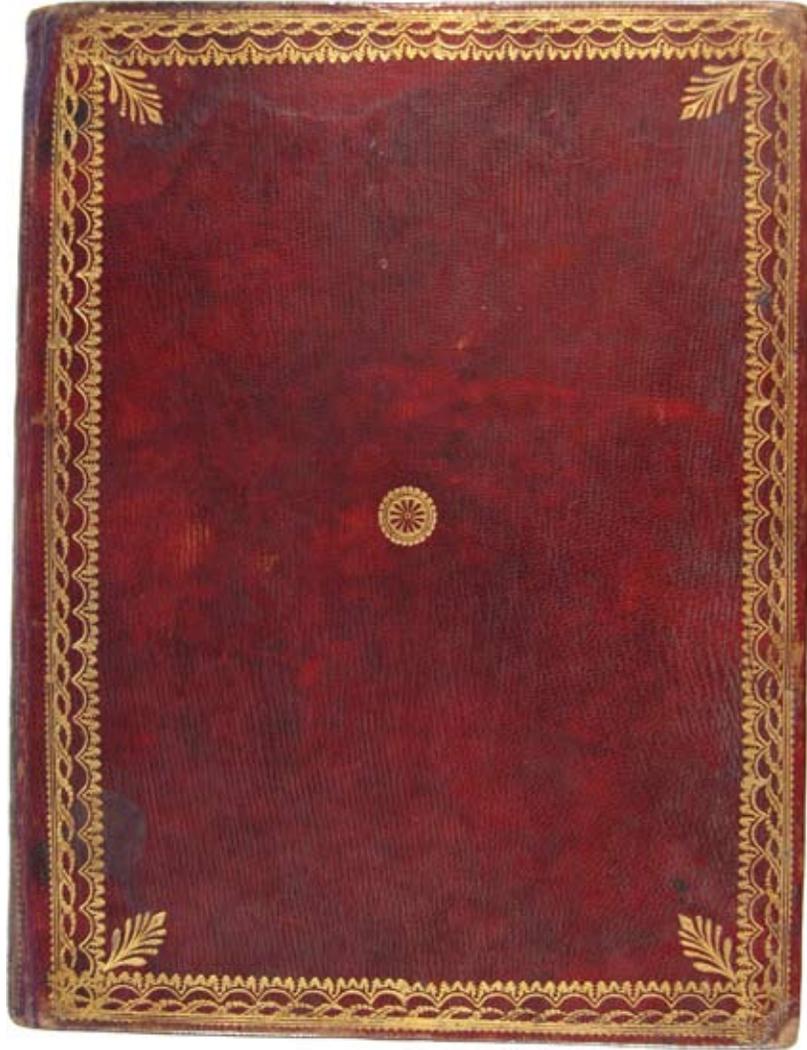
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