

RICHARD C. RAMER



SPECIAL LIST 192

POETRY

PART III: CAR-COR

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SPECIAL LIST 192

POETRY

PART III: CAR-COR

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

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Special List 192
POETRY
PART III: CAR-COR

*128. **CARRANCA, Carlos.** *Pedras suspensas*. Clotilde Fava, Mário Silva, Isolino Vaz and Heitor Chichorro, illustrators. Lisbon: Universitária, 1996. Tall 12°, original printed wrappers. As new. 54 pp., (1 l.). \$18.00

FIRST and ONLY EDITION.

* OCLC: 82915112 (Yale University). Not located in Porbase, where an author search brought up 26 "hits".

*129. **CARVALHO, A.M. Pinto.** *Estrutura líquida*. Lisbon: Átrio, 1989. Coleção Harpa, 16. 8°, original illustrated wrappers As new. 105 pp., (2 ll.), 3 plates. \$20.00

FIRST and ONLY EDITION. The author wrote some poems using the pseudonym "Pincar".

*130. **CARVALHO, Antonio Joaquim de.** *Os toiros: poema heroe-cómico*. Lisbon: Na Typografia Nunesiana, 1796. 8°, contemporary mottled calf (very minor wear), flat spine with horizontal gilt fillets and crimson leather lettering piece, gilt letter, marbled endleaves. Woodcut vignette of lyre and laurel wreath on title page. A few stanzas marked with red pencil in margins. Overall in fine condition. Neat contemporary signature on title page of João Manuel de Carvalho. (1 l.), x, 89 pp., (1 blank l.). \$600.00

FIRST EDITION of this poem on bullfighting, in four cantos. It is considered the best work of this "poeta jocoso", a hairdresser turned dancing master, who died destitute in 1817 at over 80 years of age. A second edition appeared in Lisbon, 1825.

* Innocência I, 159 (calling for only x, 89 pp.) and VIII, 181. Diaz Arquer, *Libros y folletos de toros* 388. Azevedo-Samodães 615. Cf. Lisbon, Biblioteca Nacional, *Bibliografia tauromáquica* p. 9: listing only the 1825 edition. Not in Madrid, Biblioteca Nacional, *La fiesta nacional*. See also *Grande enciclopédia*, VI, 71. NUC: DLC-P4, MH; copy described is imperfect, lacking all after p. 88.

131. CARVALHO, João Jorge de. *Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra.* 2 works in 1 volume. Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1781. 8°, contemporary mottled sheep (slight wear), flat spine with gilt fillets and crimson leather lettering piece, gilt letter, text-block edges sprinkled reddish-brown. Woodcut vignette on title page. Typographical headpiece on p. [i]. Woodcut headpieces at the beginning of each of the four cantos. Woodcut tailpieces at the ends of cantos II and III. Second folding plate neatly reinforced at inner margin without loss. In very good condition. Later ink signature of Augusto Cândido da Costa Lima [?] on title page. (2 ll.), xi, 126 pp., (1 l. with directions to the binder for placing of the plates), 3 plates (2 folding).
2 works in 1 volume. \$900.00

FIRST EDITION, variant with text on verso of the final leaf (some copies have this leaf blank), of this allegorical attack on the extravagances of the author's time, which appeared again in 1816 and 1828. The *Gaticanea*, a verse description in four cantos of a mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled on the *Batrachomyomachia* (*Battle of Frogs and Mice*) wrongly attributed to Homer.

The first of the three interesting plates shows Fame crowning the victorious dog, whose collar reads "Maluco" ("insane person"). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by [Manuel da Silva] Godinho (see Soares, *História da gravura artística em Portugal* I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was published, was an Augustinian house.

The final leaf, blank on the recto and with directions for placement of the plates on the verso, is absent in most copies.

* Innocência III, 389-390 (giving incomplete collation); X, 283; XI, 294. Palha 1018. Not in Welsh or *Greenlee Catalogue*. OCLC: 559487539 (British Library); 19911658 (New York Public Library, Yale University, Houghton Library, Thomas Fischer Rare Book Library-University of Toronto, Indiana University, University of Wisconsin-Madison, University of California-Berkeley, Universiteit van Amsterdam-Centrale Bibliotheek); 248761991 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 311739594 (Universitätsbibliothek Leipzig); 433300473 (Biblioteca Nacional de España); 457303972 (Bibliothèque Nationale de France). Porbase locates 2 copies, in the Biblioteca Nacional de Portugal and the Fundação Calouste Gulbenkian Biblioteca Geral da Arte. Copac repeats British Library only.

BOUND WITH:

FIGUEIREDO, Francisco de Paula. *Santarenaida, poema eroi-comico.* Coimbra: Na Regia Officina Typografica, 1792. 8°, (2 ll.), 74 pp., (1 l.).



Typographical vignette on title page. Typographical headpiece on p. 1. Fine condition.

FIRST and ONLY EDITION of this poem in eight cantos of *versos hendecasyllabos soltos*. It has the peculiarity of using an unconventional system of orthography, based on pronunciation, conforming in part to the theories of Verney expounded in the *Verdadeiro methodo de estudar* more than forty years earlier.

P. Francisco de Paula Figueiredo (Aveiro 1768-Porto 1803) was a secular priest with a Bachelor's degree in Canon Law from the University of Coimbra. After completing his studies ca. 1793, he established himself in Porto, where he became renowned for his sacred oratory. In addition to the present poem he was responsible for several brief poetical works and a volume of sermons.

* Innocência III, 23; IX, 356. OCLC: 5180063 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fischer Rare Book Library-University of Toronto, Cleveland Public Library, University of Michigan, Indiana University, Purdue University, University of Illinois at Urbana Champaign, Washington University in St. Louis; it is unclear if some of these may be digital copies), 560454286 (British Library); 731466970 (Museumgesellschaft Zürich). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Biblioteca Geral de Arte, and one in the Biblioteca Municipal de Elvas.

132. CARVALHO, Luiz [or Luís] Borges de, and Madre Soror Thomazia Caetana de Santa Maria. *Memorial, que em huma decima fez o dezembargador ... querendo passar da relação para o Conselho Ultramarino, ao Serenissimo Príncipe Dom Jozé.* Lisbon: Na Officina de Pedro Ferreira, Impressor da Augustissima Rainha Nossa Senhora, 1750. 4^o, twentieth-century (ca. 1980) antique sheep, spine gilt with raised bands in six compartments, red lettering piece in second compartment from head, text block edges rouged, numerous blank leaves added by the binder. Small woodcut emblem on title page (winged heart pierced with 2 arrows, bearing initials A, M, V, E). Light soiling on title page, but overall in very good condition. (4 ll.) \$600.00

FIRST and ONLY EDITION. Secular poetry by a government official asking to be transferred to the king's overseas council. The initial *decima* mentions Rio and Bahia in the first line, and is concerned with Borges de Carvalho assuming his new position on the Conselho Ultramarino.

This *decima* is given a 100-line gloss, divided into 10 *decimas* by Soror Thomazia Caetana de Santa Maria (b. 1719), a native of Lisbon, of the Augustinian Convento de Santa Cruz de Villa Viçosa. She mentions Rio and Bahia, "negocios do Oceano" [*sic*], and Borge de Carvalho assuming his post on the Conselho Ultramarino. The work ends with 2 sonnets, one by Soror Thomasia, the other anonymous, both in praise of Borges de Carvalho.

Borges de Carvalho (b. 1689), a native of the Villa of Mello, in the Bishopric of Coimbra, received a law degree from Coimbra University and served in various judicial posts, eventually rising to become a deputy of the Conselho Ultramarino. He wrote a number of belle lit poems such as the one contained in the present pamphlet. Carvalho came from a wealthy noble family, and was a knight of the Order of Christ.

* Barbosa Machado III, 62 and 752. On Soror Thomasia Caetana de Santa Maria, see Innocêncio XIX, 283; and Fonseca, *Aditamentos* p. 341; neither citing the present work. See also *Grande enciclopédia* IV, 932 (for Borges de Carvalho); and XXVII, 216 (for Soror Tomásia Caetana de Santa Maria). OCLC: 56400343 (Newberry Library). Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched).

***133. CARVALHO, Raul [Maria] de.** *Obras de Raul de Carvalho.* Volume I (all published). Lisbon: Caminho, 1993. 8^o, publisher's boards. with dustjacket. As new. 1,046 pp., frontis port. Volume I (all published). \$85.00

First edition of the collected works of Carvalho (b. 1920 Alenvito, Alentejo, d. 1984 Porto), with a note by Luiz Fagundes Duarte and a biographical note by Maria Luísa Leal. It includes 21 titles published in book form from 1949 to 1985, two of them published posthumously. Carvalho was an editor of the influential poetry review *Árvore* from 1951 to 1953, and did much of his best work in the 1950s.

* See Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa* pp. 108-9 ; the same author in *Biblos*, I, 1023-4; *Dicionário cronológico de autores portugueses*, V, 64-5.

*134. **CASAS, Alvaro [Maria] de las.** *Antología de la lírica gallega.* Prólogo de Basilio Alvarez. Madrid: Compañía Ibero-Americana de Publicaciones, 1928. Biblioteca de Estudios Gallegos, Dirigida por D. Alvaro de las Casas. Volumen I. 8°, contemporary crimson half morocco over marbled boards (spine slightly faded), spine in six compartments with raised bands, gilt, dark green morocco lettering piece, gilt letter, marbled endleaves, top edge rouged, original printed wrappers bound in. In very good to fine condition. Author's signed presentation inscription on title-page. 247 pp., (3 ll. advertisement). \$300.00

FIRST EDITION. There are several later editions.

* Palau 29442 (without collation; gives the date of publication as 1928-29).

*135. *Cassiopeia. Antologia de poesia e ensaio. 1º fasciculo, all published.* Lisbon, March 1955. Large 8°, original printed wrappers. Fine condition. Three quires (48 pp.) loose in wrappers, as issued. \$600.00

FIRST and ONLY EDITION of the FIRST and ONLY FASCICLE PUBLISHED. The editors of this short-lived periodical—António Carlos, António Ramos Rosa, João Rui de Sousa, José Bento, and José Terra—had been editors of the periodical *Arvore*. This volume contains a previously unpublished poem by Manuel Bandeira, two by Jorge de Sena, one by Eugénio de Andrade and four by António Ramos Rosa, as well as an essay on T.S. Eliot by José Terra, who also provided translations of excerpts from Eliot's poems, and another essay by José-Augusto França. In addition to writing the magazine's manifesto, João Rui de Sousa contributed the essay "A angústia e o nosso tempo", an evocation of the collective spirit of his generation during the 1950s.

* Pires, *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 137-40; *Dicionário das revistas literárias portuguesas do século XX* (1986) pp. 101-2. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 532-5, 663. See also Fernando J.B. Martinho, *Tendências dominantes da poesia portuguesa da década de 50*. Not located in *Union List of Serials*. Not located in NUC. OCLC: 497341349 (British Library); 46749056 (Universidade de São Paulo); 299787516 (University of Wisconsin-Madison). Porbase locates 2 copies at the Biblioteca Nacional de Portugal and 1 each at the Companhia de Jesus-Biblioteca Rev. Brotéria, Fundação Calouste Gulbenkian, and Universidade de Coimbra. Copac locates a copy at the British Library.

Brazilian Author Proves the Existence of God, in Verse

136. **CASTELLO BRANCO, Leonardo da Senhora das Dores.** *Poema phylosófico: O impio confundido; ou refutação a Pigault le Brun, em que se demonstra inegavelmente pela phylosofia, e pela historia a existencia de Deos, e a verdade da religião catholica . . .* Lisbon: na Typografia de A.I.S. de Bulhões,

1835. 4°, old blue-gray wrappers (spine chipping). Dampstained at fore-edge margin. Small wormtrail along gutter (5 cm.) and into inner margin (1 cm.). Overall in good condition. Author and title written in old ink manuscript on upper wrapper. Old rectangular paper tag with red edge and old shelfmark ("793 E") in corner of upper wrapper. 69 pp., (1 l. errata). \$100.00

FIRST EDITION, containing the first canto only; an expanded edition appeared in Lisbon, 1837. Castello Branco offers a proof of the existence of God in 1,793 lines of verse.

The author was born in Piauí in 1788. While living in Lisbon he spent a few months in the Limoeiro because of his support of Brazilian independence, and after he returned to Brazil was imprisoned again for supporting the 1824 revolt in Pernambuco. Back in Lisbon once more, he set out to design a perpetual-motion machine, which the Emperor of Brazil gave him funds to build when he returned to Brazil in 1850.

* Sacramento Blake V, 298-99. Innocência V, 174; XIII, 289. Not in Palha. NUC: DCU-IA. OCLC: 57477307 (giving the date as 1835 but calling for 286 pp., at Catholic University-Oliveira Lima Library); the 1835 edition is 20837278 (286 pp.). Porbase locates three copies of this edition, all at the Biblioteca Nacional de Portugal, with copies of the 1836 edition (also at the Biblioteca Nacional, with 286, [1] pp.), and 2 copies of the 1837 edition (at the Biblioteca Nacional as well, collation not given). No edition located in Copac.

Celebrating D. João VI's Ascension to the Thrones of Portugal and Brazil

137. CASTILHO, Antonio Feliciano de. *A faustíssima exaltação de Sua Magestade Fidelíssima o Senhor D. João VI ao throno. Poema* Lisbon: na Impressão Regia, 1818. 4°, contemporary plain blue-gray front wrapper (spine mostly gone and rear wrapper missing, stitching gone) . Wood-engraved royal arms of Portugal on title page. Uncut. Light foxing on engraved frontispiece, light marginal foxing on a few leaves at end. Overall very good condition. Engraved frontispiece, (3 ll.), 82 pp. \$500.00

FIRST EDITION of the author's second work; it was reprinted in the *Jornal de Coimbra*, volume 59, part 2. The poem in 3 cantos (over 2,000 lines) is followed by 30 dense pages of notes. This composition and Castilho's first publication, *Epicédio na sentida morte da Augustíssima Senhora D. Maria I*, 1816, garnered him a position as secretary in the local government of Coimbra; since he was unable to fulfill its duties due to his blindness, his uncle, António Barreto de Castilho, took the position.

Castilho ranks (with Almeida Garrett and Herculano) as one of the three best Romantic writers in Portugal, and Bell notes that "His *quadras* ... and his blank verse are alike so easy and natural, his style so harmonious and pure that, despite the lack of observation and originality in these long poems, they have not even to-day lost their place in Portuguese literature." Castilho published numerous works of poetry and prose, founded and edited the *Revista universal lisbonense* (1841-45), and began the series "Livreria Classica Portuguesa," for which he wrote the studies of Bernardes and Garcia de Resende. He also translated works of Ovid, Molière, Anacreon and Goethe—his *Faust* translation is

particularly well-known for the controversy it raised among students of German language and literature ("a questão faustina"). Following Almeida Garrett's death and Herculano's retreat to Val-de-Lôbos, Castilho became the leading figure of the Romantic movement. His 1865 prologue to a work by Pinheiro Chagas, which condemned the young writers of Coimbra (Antero de Quental, Teófilo Braga, Vieira de Castro) for "nebulosidade," incited Quental to write *Bom senso e bom gosto*.

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

The engraved frontispiece shows the author, blind in both eyes. It is signed by F.F. Soeiro as artist (Soares gives no information on him) and by C. Fontes as engraver. Fontes (1777-ca. 1835), a native of Lisbon, worked at the Imprensa Regia and from 1810 to 1820 was virtually the official engraver for patriotic or liberal subjects.

* Innocência I, 131. Soares, *História da gravura artística em Portugal* 1018. *Greenlee Catalogue* I, 268. Not in Palha. Bell, *Portuguese Literature* pp. 299-300. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 810-15. *Grande enciclopedia* VI, 201-12. NUC: DCU. OCLC: 36735559 (Catholic University of America-Oliveira Lima Library, Newberry Library, University of Kansas, Brigham Young University, University of Wisconsin-Madison); 559751502 (British Library). Porbase locates 2 copies, both at the Biblioteca Nacional de Portugal. Copac repeats the copy at the British Library.



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

FIRST EDITION of this collection of 40 poetical works (28 original, 12 translations) previously published in various literary periodicals from 1844 to 1861. Castilho intended this as a sequel to his earlier collection, *Excavações poeticas* (Lisbon, 1844). Included are his translation of the opera libretto for *Adriana Lecouvreur* (version by Achilles de Lauzières) and several songs and dramatic monologues inspired by actresses and divas who performed at the Teatro de São Carlos, Lisbon. A second edition was published Lisbon, 1905.

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

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

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



Birthday Greetings to the Future Emperor of Brazil
One of the Earliest Works by
One of Portugal's Preeminent Romantic Writers
An Early Work Celebrating Gomes Freire,
One of the Martyrs of Portuguese Liberty

139. CASTILHO, António Feliciano de. *O Tejo, elogio dramático nos annos do Serenissimo Senhor D. Pedro de Alcantara, Principe Real; e huma ode á morte de Gomes Freire, e seus socios.* Lisbon: na Typ. Rollandiana, 1820. 8°, stitched. Typographical headpiece on p. [3]. Uncut. Light soiling on first and final pages, but overall very good to fine. 15, (1) pp. \$300.00

FIRST EDITION. The poem to D. Pedro de Alcantara (the future Emperor D. Pedro I of Brazil, and King D. Pedro IV of Portugal), in the form of a four-scene dialogue between O Tejo, Saudade and Esperança, is followed by an ode and a sonnet (pp. 12-16) on the death of Gomes Freire, leader of the 1817 conspiracy against Marshal Beresford and the Portuguese government, who was soon acclaimed as one of the martyrs of Portuguese liberty. This is one of Castilho's earliest works; the first to appear separately was *Epicedio na sentida morte da Augustissima Senhora D. Maria I*, Lisbon 1816, followed by a poem celebrating D. João's ascension to the throne, *A faustissima exaltação de Sua Magestade Fidelissima*, Lisbon, 1818.

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

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* Innocência I, 133. Bell, *Portuguese Literature* pp. 299-300. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 810-15. *Grande enciclopedia* VI, 201-12. OCLC: 166078242 (Bayerische Staatsbibliothek). Not located in Porbase. Not located in Copac.

***140. CASTRO, E.[rnesto M.[anuel] de Melo e. *Mudo mudando*.** Porto: Tip. da Coop. do Povo Portuense, for the Author, (1962). 4° (15.8 x 18.2 cm.), plain black wrappers with red-on-white printed paper label (3.7 x 7.5 cm.) on front cover, stapled. Small smudge in blank portion of label. Overall in very good to fine condition. (1 blank l., 9 ll.), 1 plate. \$30.00

FIRST and ONLY EDITION. The plate contains a reproduction of a photograph by João Bentes Pimenta. Selected by Notícias do Bloqueio, and dedicated to Egito Gonçalves, João Rui de Sousa, José Gomes Ferreira, and Gastão Cruz.

E[rnesto] M[anuel Geraldês] de Melo e Castro (b. Covilhã, 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.

* On Melo e Castro see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062–3; *Dicionário cronológico de autores portugueses*, VI, 121–4; also Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), II, 74. OCLC: 681861682 (Internet resource); 14362659 (Cornell University Library, Harvard University, Library of Congress, University of Illinois at Urbana-Champaign, UCLA Southern Regional Library Facility, UCLA). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

***141. CASTRO, E.[rnesto M.[anuel] de Melo e. *Queda livre*.** Covilhã: Livraria Nacional (printed in Fundão: Tipografia do *Jornal do Fundão*), 1961. Coleção Pedras Brancas, 2. 8°, original illustrated wrappers. Printed on bluish paper. Occasional light browning around edges of paper. Overall in very good to fine condition. Black-on-white printed paper ticket (bottom edge perforated) of Livraria Silva, Faro, in upper outer corner of inside front cover (with two-digit telephone number!). 64 pp., (2 ll.), folding plate on darker blue, heavier paper. \$35.00

FIRST EDITION. The front cover and the plate are by Manuel Baptista. E[rnesto] M[anuel Geraldês] de Melo e Castro (b. Covilhã, 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.

* On Melo e Castro see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062–3; *Dicionário cronológico de autores portugueses*, VI, 121–4; also Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), II, 74. OCLC: 14362679 (online version); 463510162 (Bibliothèque Nationale de France). Porbase locates four copies, two in the Biblioteca Nacional de Portugal, one at the Fundação Calouste Gulbenkian-Lisboa, and one at the Fundação Calouste Gulbenkian-Centro Cultural Paris. Copac locates a single copy, at British Library.

142. CASTRO, Eugénio de. *Belkiss, Rainha de Sabá, d'Axum e do Hymiar.* Coimbra: Francisco França Amado, 1894. 8°, original illustrated wrappers (some light soiling). Title page printed in red and black. Printed in red and black throughout. Finely printed on high quality paper. Uncut. In very good to fine condition; internally fine to very fine. Author's signed and dated presentation inscription on recto of first leaf: "A Luiz de Magalhães // o seu ad[mirador] e amigo // o // Eugénio de Castro // Coimbra, // 8 de janeiro de 95". (1 blank l., 3 ll.), 204 pp., (2 ll.).
\$300.00

FIRST EDITION. A second edition was published at Coimbra, also by Amado, in 1909. Several Italian and Spanish translations also appeared.

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

* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7. On Luis de Magalhães, see *Grande enciclopedia* XV, 904; Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, pp. 293-4; Clara Rocha in *Biblos*, III, 379-81; and *Dicionário cronológico de autores portugueses*, II, 425.

143. CASTRO, Eugénio de. *Belkiss, Rainha de Sabá, d'Axum e do Hymiar. Poema dramático em prosa por ...Segunda edição.* Coimbra: Francisco França Amado, 1909. 8°, original illustrated wrappers, wrapped in glassine. Title page printed in red and black. Finely printed on high quality paper. Occasional very light spotting. Uncut. In fine condition. Author's signed presentation inscription to the Portuguese poet and writer João José Grave (1872-1934) on front flyleaf. 186 pp., (3 ll.).
\$150.00

Second edition; the first edition was published at Coimbra, also by Amado, in 1894; several Italian and Spanish translations also appeared.

The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha



Item 162

and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

* Fonseca, *Aditamentos* p. 124: calling for 191 pp. and publication date of 1910. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975–6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119–21; Fernando Guimarães in *Biblos*, I, 1074–6; and *Dicionário cronológico de autores portugueses*, III, 85–7. NUC: NN, MH.

144. CASTRO, Eugénio de. *Camafeus romanos*. Lisbon, Porto & Coimbra: Lumen, 1921. 8°, original printed wrappers (slightly soiled and with 2 small holes on spine). Title page printed in red and black. Finely printed on high quality paper. Minor stains. Overall in good to very good condition. 92 pp., (2 ll.). \$75.00

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

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

145. CASTRO, Eugénio de. *Chamas duma candeia velha*. Lisbon, Porto & Coimbra: Lumen, 1925. 8°, original printed wrappers, slightly soiled. Title-page and following leaf printed in red and black. Uncut and mostly unopened. In fine condition. N° 6 of 7 copies on Whatman paper numbered and signed by the author. 120 pp., (1, 1 blank l.). \$300.00

FIRST EDITION. The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such

established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

* Fonseca, *Aditamentos* p. 125. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975–6, 986 and 998; *Grande enciclopédia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119–21; Fernando Guimarães in *Biblos*, I, 1074–6; and *Dicionário cronológico de autores portugueses*, III, 85–7. NUC: DLC, TxU, MiU, MH, CtY.

146. CASTRO, Eugénio de. *Cravos de papel*. Lisbon, Porto and Coimbra: "Lvmen", Empresa Internacional Editora, 1922. 8°, original illustrated wrappers (some light soiling and wear). Title page and following leaf printed in red and black. Finely printed on high quality paper. Uncut. In very good condition. Author's signed presentation inscription on recto of initial blank leaf: "Ao // Luis de Magalhães // ofr. // o seu admirador e amigo // o // Eugénio de Castro". Signature of Luís de Magalhães on front cover and title page. 154 pp., (1 l.). \$180.00

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

Provenance: Luís de Magalhães (Luís Cipriano de Coelho de Magalhães, 1859-1935), writer and politician, received his law degree from Coimbra University in 1882. His first works were published while he was a student, and he became involved in politics shortly thereafter, becoming an important figure in the Vida Nova movement, the Liga Liberal and the Partido Franquista. His novel *O Brasileiro Soares* (1886; several later editions) included a preface by his good friend Eça de Queiroz, for whom he organized a number of posthumously published works.

* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975–6, 986 and 998; *Grande enciclopédia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119–21; Fernando Guimarães in *Biblos*, I, 1074–6; and *Dicionário cronológico de autores portugueses*, III, 85–7. On Luis de Magalhães, see *Grande enciclopédia* XV, 904; Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, pp. 293–4; Clara Rocha in *Biblos*, III, 379–81; and *Dicionário cronológico de autores portugueses*, II, 425.

147. CASTRO, Eugénio de. *Depois da ceifa. Folhas soltas – Figurinhas de Tanagra – Odes de Horácio.* Lisbon: Parceria Antonio Maria Pereira, 1901. 8°, original pink printed wrappers (spine chipping, split and slightly defective). Light foxing. Uncut. In good condition. 111 pp. \$150.00

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

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

148. CASTRO, Eugénio de. *Interlúnio.* Coimbra: Francisco França Amado, 1894. Large 4° (29.1 x 24.7 cm.), recent full period navy blue morocco by Invicta Livro, covers richly decorated in gilt and blind, spine richly gilt with raised bands in six compartments, gilt letter, marbled endleaves, original printed wrappers bound in (repaired). Finely printed. Uncut and unopened. In very good to fine condition. 72 pp., (4 ll.). \$1,800.00

FIRST EDITION of one of the author's earlier books of poems, and one of his rarest. Number 14 of 5 large paper copies numbered 11 through 15 on "papel da China". The "Tiragem Especial" consisted of 15 copies in all; numbers 1 through 5 were printed on "papel das manufacturas imperiaes do Japão"; numbers 6 through 10 were on "papel de Hollanda". A second edition appeared in 1911, and a third in 1927. The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

* Fonseca, *Aditamentos* p. 124 (incorrectly giving the date of publication as 1891). On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975–6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos

in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119–21; Fernando Guimarães in *Biblos*, I, 1074–6; and *Dicionário cronológico de autores portugueses*, III, 85–7. OCLC: 24232603 (all apparently the trade edition: Washington University in St. Louis, University of California-Berkeley, University of California-NLRF, British Library, University of Manchester, Oxford University, National Library of Sweden. Porbase cites only two copies: at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and the Faculdade de Letras, Universidade do Porto. Copac repeats British Library, University of Manchester, Oxford University.

Early and Rare

*149. **CASTRO, Eugénio de.** *Interlúdio*. Coimbra: Francisco França Amado, 1894. 8°, contemporary half crimson sheep over cloth boards, flat spine with gilt fillets and lettering, orange endleaves. In very good condition. 72 pp., (4 ll.). \$300.00

FIRST EDITION of one of the author's earlier books of poems, and one of his rarest. A second edition appeared in 1911, and a third in 1927.

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

* Fonseca, *Aditamentos* p. 124 (incorrectly giving the date of publication as 1891). On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; *Grande enciclopedia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7. OCLC: 24232603 (all apparently the trade edition: Washington University in St. Louis, University of California-Berkeley, University of California-NLRF, British Library, University of Manchester, Oxford University, National Library of Sweden). Porbase cites only two copies, at the Biblioteca João Paulo II-Universidade Católica, Lisboa, and the Faculdade de Letras, Universidade do Porto. Copac repeats British Library, University of Manchester, Oxford University.



*150. **CASTRO, Eugénio de.** *Obras poéticas.* 11 volumes. Lisbon: Lumen Editora [volumes I-VIII] / Barcelos: Portucalense [volumes IX-X], 1927-1944. 8°, original printed wrappers (a few small stains and other minor defects to spines; spine of volume VII darkened). Title pages in red and black within architectural borders. Front covers with similar design, in red and purple [volume I-VII] or blue [volumes VIII-X]. Uncut and mostly unopened. Overall in very good condition.

11 volumes. \$350.00

The contents of this collection are:

- I. *Oaristos; Horas; Silva.* 1927. 201 pp., (2 ll., 1 blank l.), frontispiece portrait.
- II. *Interlunio; Belkiss; Tiresias.* 1927. 218 pp., (2 ll., 1 blank l.), frontispiece portrait.
- III. *Sagramor.* 1928. 224 pp., (3 ll., 1 blank l.), frontispiece portrait.
- IV. *Salomé; A nereide de Harlém; O rei Galaor; Saudades do céu.* 1929. 180 pp., (4 ll., 2 blank ll.), frontispiece portrait.
- V. *Constança, Depois da Ceifa; A sombra do quadrante.* 1929. 184 pp., (3 ll., 1 blank l.), frontispiece portrait.
- VI. *O anel de Polícrates; A fonte do sátiro.* 1930. 180 pp., (3 ll., 1 blank l.), frontispiece portrait.
- VII. *Poesias de Goethe; O filho pródigo; O cavalheiro das mão irresistíveis.* 1931. 167 pp., (3 ll., 1 blank l.), frontispiece portrait.
- VIII. *Camaféus Romanos; A tenação de S. Macário; Canções desta negra vida.* 1940. 183 pp., (3 ll., 1 blank l.), frontispiece portrait.
- IX. *Cravos de papel; A mantilha de Medronhos; A caixinha das cem conchas.* 1944. 205 pp., (1 l.).
- X. *Descendo a encosta; Chamas duma candeia velha.* 1944. 273 pp., (1 l.).

The portraits are all different.

Volumes I-VII were printed by the Imprensa Nacional.

Volume VIII was printed by Bertrand (Irmãos), Lda.

Volumes IX-X were printed by the Companhia Ed. do Minho.

Volume I contains a brief introduction by the author (pp. [7]-8).

Volume III contains a long introductory essay of a bio-bibliographical, critical nature, in French, by Andrès González-Blanco.

Volume V contains an introduction by Miguel de Unamuno (pp. [7]-17), dated Salamanca, March 1907.

Volume VI contains an introduction in Spanish by J. Nombela y Campos (pp. [9]-18).

Volume VIII contains a substantial introduction by Manuel da Silva Gaio (pp. [7]-32).

Volume IX contains a brief introduction by João de Barros (pp. [7]-8).

WITH (in similar format):

CASTRO, Eugénio de. *Éclogas.* Lisbon: Lumen, 1929. 46 pp., (2 ll., (1 blank l.).

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

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

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

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

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

***152. CASTRO, Eugénio de.** *O Rei Galaor. Poema dramático.* Coimbra: F. França Amado, 1897. 8°, contemporary half reddish-brown sheep over marbled boards, spine richly gilt with raised bands in five compartments, gilt author and title in second compartment from head, marbled endleaves, top edges rouged, yellow silk ribbon place marker, original printed wrappers bound in (repaired). Printed in green and black throughout. In good to very good condition overall. 77 pp., (1 l.). \$200.00

FIRST EDITION, produced in a reduced but unjustified printing. The Brazilian Araujo Viana based an opera on this dramatic poem centering on King Galaor, Queen Gudula, and their daughter Sybilla.

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

* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986



Item 132

and 998; *Grande enciclopédia* VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7.

153. CASTRO, Eugénio de. *Sagramor, poema.* Coimbra: F. França Amado, 1895. 8°, early pebbled cloth, spine gilt, original printed wrappers (chipped) bound in. Scattered light foxing. Overall in good to very good condition. (1 blank, 1 l.), 126 pp., (1 blank, 2 ll.). \$125.00

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

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

154. CASTRO, Eugénio de. *Salomé e outros poemas.* Coimbra: Livr. Moderna de Augusto d'Oliveira, 1896. 8°, early blue pebbled cloth with original illustrated wrappers bound in. Title-page printed in brown and black. A nicely designed book, well printed on high quality, thick paper. Uncut. In very good to fine condition. (4 ll.), 88 pp., (2 ll.). \$225.00

FIRST EDITION of one of Castro's early and important works. A second edition appeared in 1911. The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

* Fonseca, *Aditamentos* p. 124. On Eugénio de Castro, see also Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; *Grande*

enciclopedia VI, 235-7; Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; Fernando Guimarães in *Biblos*, I, 1074-6; and *Dicionário cronológico de autores portugueses*, III, 85-7. NUC: WU, MH.

155. CASTRO, Eugénio de. *Saudades do Céu. Poema.* Coimbra: F. França Amado, 1899. 8°, original printed wrappers (minor wear). Uncut. In very good to fine condition. 58 pp., (2 ll.), (1 blank l.). \$100.00

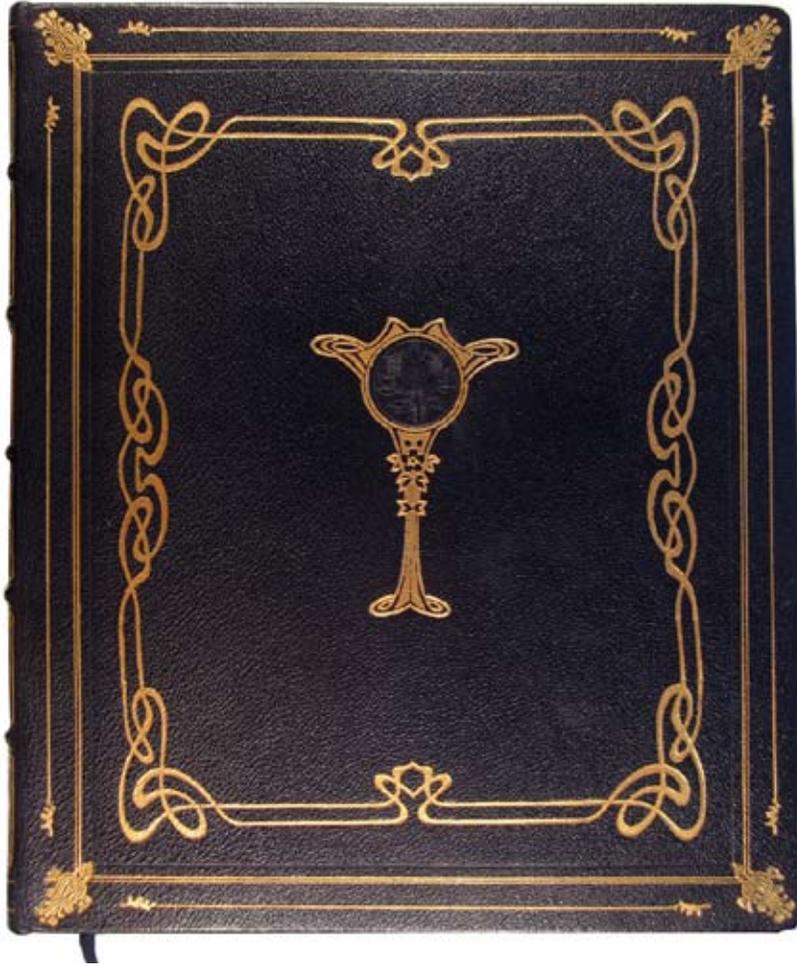
FIRST EDITION. This is a paraphrase of Genesis, chapters 4, 6, 7 and 11. The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro's verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of "art for art's sake" or "estheticism" that became prominent in Portugal ca. 1925.

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

156. CASTRO, Eugénio de. *A Sombra do quadrante.* Coimbra: F. França Amado, 1906. 8°, original decorated wrappers, wrapped in glassine. Title page in red and black. Finely printed on high quality paper. In very good condition. 88 pp., (1, 1 blank l.). \$125.00

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

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



Item 157

157. CASTRO, Eugenio de. *Versos de Eugenio de Castro. Horas Tristes (Camoniana)*. Lisbon: Typ. do Comercio de Portugal, 1888. Large 8°, twentieth-century navy blue sheep (ca. 1975), signed in gilt "FERSIL-PORTO" at lower inner edge of front pastedown, spine gilt with raised bands in five compartments, red leather lettering pieces in second and fourth compartments, gilt letter, date of publication in gilt at foot, gilt border on covers, marbled endleaves, top edges of text block rouged, lime-green silk ribbon place marker, original printed wrappers bound in. In fine condition. [6 ll.]. \$600.00

FIRST and ONLY EDITION of one of the author's early works, LIMITED to only 52 copies, of which this is number 16, on "paper Watmann". Of the 52 copies printed, numbers I and II were on "papel da China"; 1 to 4 were on "papel Japão"; 5 to 8 were on "papel Hollanda"; 9 to 18 were on "papel Watmann"; 19 to 30 were on "papel Renascença"; and 31 to 50 were on "papel Marfim". The limitation statement is on the verso of the front wrapper. The numbers given there are I-II, 1-4, 4-8, 8-18, 18-30, and 3-50, respectively [sic].

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

* On Eugénio de Castro, see Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 119-21; *Dicionário cronológico de autores portugueses*, III, 85-7; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1020-2, 1031-2. OCLC: 78944124 (Harvard University-Houghton Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

***158. CASTRO, Fernanda de.** *Asa no espaço*. Lisbon: Edições Ática, 1955. Coleção Poesia. 8°, original printed wrappers (very minor soiling; red pencil mark of 2 cm. on front cover). Overall in good to very good condition; internally fine. Author's signed and dated presentation inscription to Acúrcio Pereira on half title: "A Acúrcio Pereira, // ao seu talento e à sua // grande sensibilidade, // oferece // com a estima e a admiração // de sempre // Fernanda de Castro // 1 de Janeiro // 1956". 82 pp., (1 l.). \$150.00

FIRST and ONLY EDITION of this book of poems. [Maria] Fernanda [Teles] de Castro [e Quadros Ferro] (Lisbon, 1900-1994), noted poet, novelist, dramatist and juvenile author, usually published under the name Fernanda de Castro. Her poetry is exceptional, and in such volumes as *Ante-manha*, *Danças de Roda*, *Cidade em flor*, *Jardim* and *Daquém e dalém alma*, "uma sensibilidade maravilhosa se alia à completa mestria da forma sem

perda das mais espontâneas qualidades de frescura e singeleza" (*Grande enciclopédia*). She was responsible for the creation of the Associação Nacional dos Parques Infantis, a disseminator of information on child care. Castro won the Ricardo Malheiro prize in 1946. Her husband was the journalist and writer António Ferro, her son the important critic and poet António Quadros.

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

* On Fernanda de Castro, see *Grande enciclopédia* VI, 237; *Dicionário cronológico de autores portugueses*, IV, 52-3. For the noted journalist and author Acúrcio Pereira (1891-1977), see *Grande enciclopédia* XXI, 110; *Atualização* IX, 187. Also *Dicionário cronológico de autores portugueses*, III, 431.

159. CASTRO, Fernanda de. *Jardim*. Lisbon: Empresa do Anuário Comercial, 1928. 8°, original illustrated wrappers (soiled). Internally fine. 88 pp., (3, 1 blank l.). \$100.00

FIRST and ONLY EDITION.

* Conselho Nacional das Mulheres Portuguesas, *Exposição de livros escritos por mulheres* p. 132. See also *Grande enciclopédia* VI, 237; Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 122; Esther de Lemos in *Biblos*, I, 1076-9. Not located in NUC.

***160. CASTRO, Fernanda de. *70 Anos de poesia, 1919-1989*.** Porto: Fundação Eng.º António de Almeida, 1989. 8°, original printed wrappers. As new. 333 pp., (4 ll.). \$35.00

Includes a brief bio-bibliographical chronology, and some excerpts of criticism.

***161. CASTRO, Fernanda de. *Urgente*.** Lisbon: Guimarães, 1989. Coleção Poesia e Verdade. 8°, original printed wrappers. As new. (75 p.), (2 l.). \$20.00

FIRST and ONLY EDITION. Out-of-print. [Maria] Fernanda [Teles] de Castro [e Quadros Ferro] (1900-1994), wife of the modernist author António Ferro and mother of the poet and critic António Quadros, was the author of at least 22 books, including poetry, fiction, theater, and juvenile literature. She also translated Rainer Maria Rilke, Katherine Mansfield, Pirandello, and Ionesco.

* See *Dicionário cronológico de autores portugueses*, IV, 52-3. OCLC: 27758866 (New York Public Library, Harvard College Library, University of Georgia, British Library).

Sculptor's Birthday Verse for D. José I

162. CASTRO, Joaquim Machado de. *Ao felicissimo cumprir-annos de S. Magestade, conduzindo o povo de Lisboa neste dia huma das pedras para o pedestal da sua estatua equestre, soneto* (N.p.: n.pr., 1775). Broadside (folio half sheet: 31 x 21 cm.), printed on recto only, unbound [?] or disbound [?]. Very fine. Contemporary ink foliation "137" in upper outer corner of recto. \$600.00

FIRST and ONLY EDITION? This apparently unrecorded sonnet was written for D. José I's sixty-first birthday (1775), which was also the date on which Machado de Castro's famous equestrian statue of D. José was set in place in Black Horse Square. It remains one of Lisbon's most notable monuments.

Machado de Castro (1731-1822), perhaps Portugal's foremost sculptor, wrote extensively on his works and the theory behind them, including a full-length discussion of the equestrian statue of D. José I entitled *Descrição analytica da execução da estatua equestre*, Lisbon 1810.

* Not in Innocência; cf. IV, 125. Not in *Catálogo de exposição bibliográfica, iconográfica e documental relativa à estátua equiebre*. Cf. Pamplona, *Dicionário de pintores e escultores portugueses* III, 14-8. Not located in NUC.

Poetry by Portugal's Greatest Sculptor

163. CASTRO, Joaquim Machado de. *Na feliz aclamação dos Fidelisimos Reis D. Maria I e D. Pedro III Nossos Senhores.* Lisbon: Na Regia Officina Typografica, 1777. 4°, stitched. Woodcut Portuguese royal arms on title page. Woodcut initial on p. [3]. Slightly gnawed at lower outer blank margin. Minor soiling to title page. Overall in good condition. Octagonal paper ticket, white with blue border and three horizontal dotted lines, and number 6403 in manuscript on upper inner corner of title page. 10 pp., (integral blank leaf). \$300.00

FIRST and ONLY EDITION of this ode presumably recited at the coronations of D. Maria I and her king consort, who was also her uncle, D. Pedro III.

Machado de Castro (1731-1822), perhaps Portugal's foremost sculptor, wrote extensively on his works and the theory behind them, including a full-length discussion of the equestrian statue of D. José I entitled *Descrição analytica da execução da estatua equestre*, Lisbon 1810. He was also a highly cultured individual, with several other published works, including poems and technical writings on sculpture. In February 1814 Machado de Castro was made a corresponding member of the Academia Real das Sciencias de Lisboa.

* *Imprensa Nacional* p. 104; not in the library-archive. Innocência IV, 125. Biblioteca Central da Marinha, *Catálogo das obras impressas no Séc. XVIII* 545. See Pamplona, *Dicionário de pintores e escultores portugueses* III, 14-8. OCLC: 561978140 (British Library). Porbase locates eight copies: two in the Arquivo Nacional da Torre do Tombo, five in the Biblioteca Nacional de Portugal, and one in the Biblioteca Central da Marinha. Copac repeats British Library only.

*164. **CASTRO, José Acácio [Aguiar de].** *Solstício de Março*. Vila Nova da Famalicão: Amores Perfeitos, 2002. Poesia, 7. 8°, original illustrated wrappers. As new. 76 pp., (1 l.). \$15.00

The author was born in Porto in 1957. At the time this book appeared, he was a professor at the Catholic University, Porto, where he had received his Ph.D. in philosophy. He has published a number of works on medieval thought and Portuguese culture, including *O simbolismo da natureza em Stº António de Lisboa* (Porto 1997). This appears to be his first volume of poetry.

165. CATS [or Catz], Jacob, Caspar Barlaeus, Cornelius Boyus and Jacobus Lydius. *Faces augustae, sive poematia, quibus illustriores nuptiae ...iam a Caspare Barlaeo & Cornelio Boyo latino carmine celebrantur, ad Serenisimam Principem Elizabetham, Fred. Regis Bohemiae & Electoris Palatini filiam*. Dordrecht: Sumptibus Matthiae Havii, & typis Henrici Essaei, 1643. 4°, nineteenth-century half tan calf over dark blue pebbled cloth by Spottiswoode (some wear), spine with gilt highlighted raised bands in six compartments, crimson leather lettering piece in second compartment from head, gilt letter, brown endleaves, text block edges sprinkled red-brown. Full-page engraved portrait of the dedicatee, Elizabeth, Queen of Bohemia. Woodcut headpieces, tailpieces and initial letters. Slight browning, a few small stains. Portrait cut close at bottom, touching final line of inscription. Overall in very good condition. Armorial bookplate of Elijah Impey on verso of title. (22 ll.), 302 pp., (1 l.), 64, 32, 119 pp., (2 ll.). \$700.00

FIRST EDITION? Included in this nicely printed work are 14 poems on marriage, nine by the great Dutch humanist Caspar Barlaeus (well known among Brazilianists for his classic work on the government of Maurits von Nassau in Pernambuco, published in 1647), one by Jacob Cats and four by Cornelius Boyus. Jacob Lydius's *Sermonum convivialium libri duo*, a dialogue on the marriage and divorce customs of various peoples, has for interlocutors Archaeologus, Bibliacus, Polytropus and Philistor.

Provenance: the library of Sir Elijah Impey (1732-1809), Chief Justice of Bengal 1774-1789.

* Graesse II, 85. On Impey, see *Dictionary of National Biography* (microprint) I, 1047.

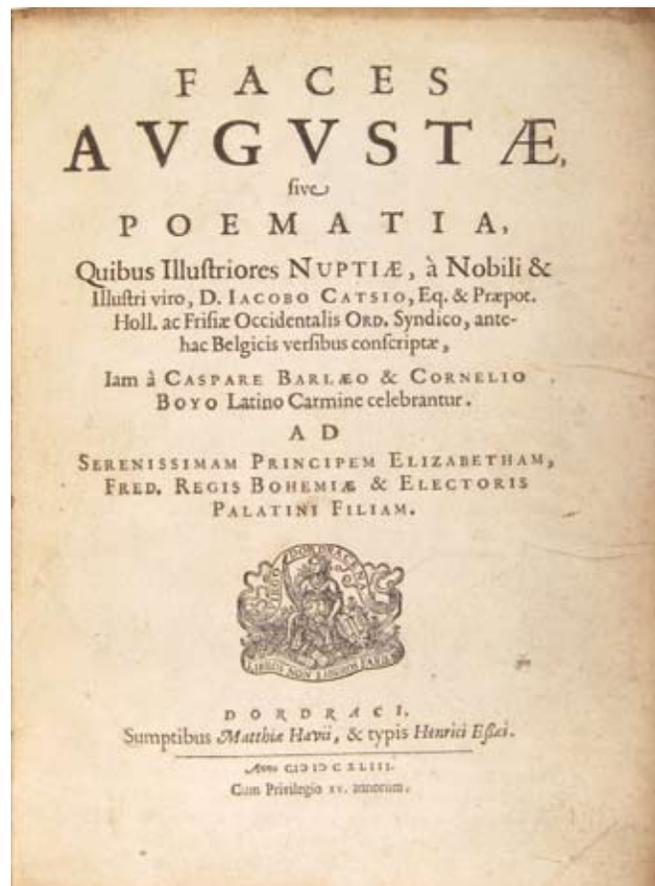
*166. **CELSO, Cacilda.** *Linha Marginal*. Cascais: Câmara Municipal, 1993. 8°, original illustrated wrappers (some soiling to front cover). As new. 86 pp., (1 blank l.). One of 1,000 copies. \$10.00

FIRST EDITION, A second edition appeared in 2002. The poet Cacilda Celso died in 2010.

* OCLC: 634306530 (Universidad de Salamanca, Université de Strasbourg).

*167. *O Cenáculo: revista contemporanea da litteratura portugueza, collaborada pela maioria dos principais escritores portuguezes da actualidade, e dirigida por Candido de Figueiredo, da Academia Real das Sciencias. Volume I, all published.* Volume I. Lisbon: Typ de Christovão Augusto Rodrigues, 1875. Large 8°, recent maroon quarter sheep over decorated boards, flat spine with title in vertical gilt letter, place and date horizontal near foot, decorated endleaves, top edge rouged. Dampstains in upper outer corners of about a dozen leaves. Overall in good to very good condition. (2 ll.), 251, iv, (1) pp. *Volume I.* \$400.00

FIRST and ONLY EDITION of the FIRST and ONLY VOLUME PUBLISHED. Not to be confused with the review of the same title published in Coimbra, 1894-1895. Among the contributors are Adolfo Coelho (2 essays), Alberto Pimentel (2 essays), Anthero de Quental (4 sonnets), Bulhão Pato (2 poems and a serialized biographical tribute to José Estevam), Candido de Figueiredo (an introduction, closing note, a



Item 165

six-page poem, "Tres Romeiros", another poem of four pages, "Aos pés da deusa", an obituary for António Feliciano de Castilho, an essay, and eight "Boletins bibliographicos", averaging 4 pages each), António Feliciano de Castilho (a poem of ten pages), Christovam Ayres (a sonnet), Júlio César Machado (2 essays), Sousa Viterbo (3 sonnets and a longer poem of two pages), Thomaz Ribeiro (2 poems), João Penha (a poem), Luciano Cordeiro (an essay), and others.

* Rafael & Santos, *Jornais e revistas portuguesas do séc. XIX*, 940. OCLC: 16199674 (Yale University, University of Wisconsin-Madison, Washinton University in St. Louis, Tulane University, University of Texas, University of California-Los Angeles, British Library, Oxford University, Bibliothèque interuniversitaire Sainte-Geneviève); 145337962 (Stanford University, National Library of Scotland). Not located in Hollis. Porbase locates Three copies at the Biblioteca Nacional de Portugal, two at the Universidade de Coimbra, and one at the Biblioteca Pública Municipal do Porto. Copac repeats British Library.

***168. CESARINY [de Vasconcelos], Mário.** *Nobilíssima visão (1945-1946)*. Lisbon: Assírio & Alvim, 1991. 8°, original printed wrappers. Very good to fine condition. 131 pp., (2 ll.). \$35.00

Poems, followed by a play, "Auto para Jerusalem". The poems were first published Lisbon: Guimarães, 1959, and again by Guimarães in 1976, with several additions, including "Auto para Jerusalem", which had originally appeared in Lisbon, published by Editorial Minatauro, 1965. The present edition appears to have some revisions as well. The author, (Lisbon, 1923-Lisbon 2006), is referred to by Maria de Fátima Marinho in Machado, ed., *Dicionário de literatura portuguesa*, pp. 487-9, as "the greatest exponent of Portuguese surrealism."

169. [CHAGAS, Joaquim Pinheiro de, and Simão José da Luz Soriano, possible authors]. *As noites do barracão. Passadas pelos emigrados portugueses em Inglaterra, em verso alexandrino*. Paris [i.e. Angra, in the Açores?]: na officina de J.P. Aillaud [i.e. Joaquim José Soares?], 1834. 16°, contemporary plain blue-grey wrappers (manuscript title and date on front cover) Occasional spotting, mostly light. Mostly unopened; on the whole in fine condition. Small rectangular paper ticket, white with blue border and perforated edges, with old ink manuscript inventory number, tipped on to upper outer corner of front cover. 36 pp. \$800.00

FIRST and ONLY EDITION, rare, of this highly interesting verse collection. The probable authors—Joaquim Pinheiro de Chagas and Simão José da Luz Soriano—were both students at the University of Coimbra when the civil war between absolutists and liberals commenced in 1828. Both enlisted in the liberal *batalhão académico* formed at Coimbra, but were compelled to flee first to Galicia and then to Plymouth, England, where they were interned under deplorable conditions. *As noites de barracão* springs directly

from their experiences, reflecting the bitter humiliation felt by the defeated liberals, their anger at their callous treatment while in English hands, and the realization that they were now exiles. Of the six satirical poems included in this volume, Innocêncio attributes the first four to Pinheiro de Chagas, and the last two (entitled *Noites avulsas*) to Luz Soriano; Innocêncio also suggests that the character of the type and the typographical imperfections support the idea that this work was printed secretly at Angra in 1834. Indeed, both Pinheiro de Chagas and Luz Soriano spent time in Angra after leaving England, and the latter published two other verse collections in Angra in 1832.

Pinheiro de Chagas (1809-1859), a native of Lamego, soon returned to Portugal, where he helped defeat the absolutists and later taught at the Colégio Militar. He was a noted poet and translator of Byron, Goldsmith, Gray and other English poets into Portuguese, and father of Manuel Pinheiro Chagas, one of Portugal's most distinguished nineteenth-century writers. Luz Soriano (1802-1891) also returned to Portugal, where he pursued a distinguished career as a government official and historian, publishing several important works on the civil war in which he had fought.

In support of the Angra printing of the *Noites*, Canto cites an advertisement in the Azorean *Iris da Terceira* of 1838 that the *Noites* were for sale by Joaquim José Soares in Angra. Moreover, we have been able to locate six copies in Portugal but none in France.

* Innocêncio VI, 301-2 and XII, 130. Canto, *Ensaio bibliográfico ... 1828-34* (1892), 1152. *Grande enciclopédia XXI*, 755: "interessante opúsculo ... constituiu notável documento para a história da causa liberal"; XV, 672. Not in Ramos, *A edição de língua portuguesa em França*. NUC: DLCOCLC: 606683814 (University of British Columbia); 23200452 (University of New Mexico). Porbase locates six copies, five in the Biblioteca Nacional de Portugal, and one at the Biblioteca João Paulo II-Universidade Católica Portuguesa (giving the date of publication as 1832, probably in error). Copac locates a single copy, at University of Liverpool. KVK (44 databases searched) locates only the copies cited by Porbase.

***170. CIDADE, Hernâni [António]. *Luís de Camões: o lírico*. Venda Nova: Livraria Bertrand, 1967. 8°, original printed wrappers. Light browning. Uncut, partially unopened; overall in very good condition. Author's signed and dated presentation inscription on recto of initial blank leaf: "A Zezinha [?] e o Américo, // no Natal de 1967, // este peruíto magrinho // e sem asas pera voo alto, // como é natural nos pe- // rús, mas dado [illeg.] a // [illeg.] graças de de sem // pre, // o Hernani Cidade". 338 pp., (1 l.). \$125.00**

Third edition, "revista e alterada".

The author (Redondo 1887-Évora 1975) taught school in Coimbra, Leiria, Porto and Lisbon before moving on to an illustrious career in higher education at the Universities of Porto and Lisbon. Best known as an author of literary and cultural history, as well as literary biography, in his youth Cidade was linked to the modernist movement, having been involved with the reviews *Águia* and *Seara Nova*, among others. For a half century he was a major force in the cultural life of Portugal, collaborating in reviews such as those of the Faculdades de Letras of both Lisbon and Porto, newspapers, especially *O Primeiro de Janeiro*, as well as numerous collective projects, such as the *Grande enciclopédia portuguesa e brasileira*, and *Dicionário de literatura*. With Joaquim de Carvalho and Mário de Azevedo Gomes he edited the *Diário liberal* (Lisbon, 1934-1935); with Reynaldo dos Santos and Bernardo Marques he founded *Colóquio—revista de artes e letras* (1959-1970),

and with Jacinto do Prado Coelho in 1971 *Colóquio / Letras*, these last two published by the Gulbenkian Foundation.

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

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

171. CIDADE, Hernâni [António]. *Tendências do lirismo contemporâneo: do Oaristos” às “Encruzilhadas de Deus”. Lisbon: Livraria Portugália, 1939. 8°, original printed wrappers. A bit “toasted”, but overall in very good condition. Bookplate of Américo Cortez Pinto on recto of initial blank leaf. Stamped signature “A. Cortez Pinto” on title page. 130 pp., (2 ll., 1 blank l.). \$60.00

Second edition “ampliada e acompanhada de uma antologia de poesia moderna”. In a chapter titled “O interesse pelo mundo exterior” there is a significant section on Fernando Pessoa and *Mensagem* (pp. 39–44), which is a rather early example of a favorable critical assessment, while the chapter, “Os poetas modernistas”, besides dealing with Camilo Pessanha, Mário Sá Carneiro, António Botto, Almada Negreiros, José Régio, etc., also refers very favorably to Pessoa (p. 73). Also, on the first page of this chapter [67] the author recounts how in his student years in Lisbon (1909–1914), the verses sent from Macau by Camilo Pessanha were the center of attention in all the “tertúlias” of the cafés, sometimes recited in the trembling and timid voice of Fernando Pessoa. Pages 89–130 contain the anthology, including lyric poems by Eugénio de Castro, Guerra Junqueiro, António Nobre, João de Barros, Afonso Duarte, Afonso Lopes Vieira, Teixeira de Pascoais, João Osório de Castro, António Patrício, José Duro, Júlio Dantas, Jaime Cortesão, Américo Durão, Flor Bela Espanca, Fernanda de Castro, Camilo Pessanha, Mário de Sá-Carneiro, Fernando Pessoa, Côrtes Rodrigues, Luís de Mantalvor, José Régio, Casais Monteiro, Miguel Torga, Carlos Queiroz, António Botto, and Alberto de Serpa, among others.

Hernâni Cidade (Redondo 1887–Évora 1975) taught school in Coimbra, Leiria, Porto and Lisbon before moving on to an illustrious career in higher education at the Universities of Porto and Lisbon. Best known as an author of literary and cultural history, as

well as literary biography, in his youth Cidade was linked to the modernist movement, having been involved with the reviews *Águia* and *Seara Nova*, among others. For a half century he was a major force in the cultural life of Portugal, collaborating in reviews such as those of the Faculdades de Letras of both Lisbon and Porto, newspapers, especially *O Primeiro de Janeiro*, as well as numerous collective projects, such as the *Grande enciclopédia portuguesa e brasileira*, and *Dicionário de literatura*. With Joaquim de Carvalho and Mário de Azevedo Gomes he edited the *Diário liberal* (Lisbon, 1934–1935); with Reynaldo dos Santos and Bernardo Marques he founded *Colóquio—revista de artes e letras* (1959–1970), and with Jacinto do Prado Coelho in 1971 *Colóquio / Letras*, these last two published by the Gulbenkian Foundation.

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

* "Bibliografia do Prof. Hernâni Cidade," in *Miscelânea de estudos em honra do Prof. Hernâni Cidade* 72. See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, p. 128; Maria de Lourdes Belchior in *Biblos I*, 1132–4; *Dicionário cronológico de autores portugueses*, III, 344–5; *Grande enciclopédia VI*, 751; *Actualização III*, 226.

***172. CILLERUELO, José Ángel.** *Antología. / Antologia.* Joaquim Manuel Magalhães, ed. and trans. Lisbon: Averno, 2005. Averno, 008. Sm. 4°, original illustrated wrappers. As new. 133 pp., (1 l.). One of 350 copies. Text in Spanish and Portuguese. \$20.00

An interesting introductory essay by the editor occupies pp. 11–14. The title pages, table of contents, poems, and index are arranged with the original Spanish and the Portuguese translation on facing pages.

173. CINATTI, Ruy [Vaz Monteiro Gomes]. *Cravo singular* Lisbon: Na oficina dos antigos "Cadernos de Poesia", 1974 [colophon]

Acabou de se imprimir em Outubro de 1974 nas oficinas gráficas de Livraria Editora Pax, Lda.—Rua de Souto, 75—Braga. 4° (22 x 15.8 cm.), self-covers, stapled. Some browning, but not brittle. Author's three-line presentation inscription to "Poeta Dácio" on verso of front cover, signed "Tiki Ruy" and dated "Natal 79/80". 24 pp. [not counting the self-covers]. \$300.00

FIRST EDITION of these poems, very political, written in the turbulent times immediately following the 25 April 1974 Portuguese revolution, dated between 25 April and 15 May 1974, rare.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos deste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942–44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On the important poet Ruy Cinatti, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128–9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146–7. *Dicionário cronológico de autores portugueses*, IV, 574–5. *Grande enciclopédia* XXXIX, 330. OCLC: 2756778 (Indiana University, University of Mississippi). Not located in Porbase. Copac locates a single copy, at University of Manchester. Not located in Hollis or Orbis.

174. CINATTI, Ruy [Vaz Monteiro Gomes]. *O a fazer, faz-se, antes que o Cálculo nos disfarce, & digamos que não é bem assim o que foi assim mesmo, & O a fazer deixe de fazer-se & O que escrevi sobre esta modesta Meditação quotidiana deixe de publicar-se & Ninguém saiba o que um Poeta está ruminando sobre o pós-Tempos do 25 de Abril, & os verídicos & fantasiosos Acontecimentos que Os preencheram. Com variadas Modalidades a-propósito, —Pessoas, Coisas, Animais—, & outras Considerações oportunas e proféticas, Tudo disposto para Referência aos Momentos cronológicos, & corrigido em Estilo poético pelo dito Ruy Cinatti, Testemunha atenta, veneradora e obrigada, Cidadão Eleitor desta Cidade, com Firma na Ilha de Timor, Comparticipante em dois Movimentos, & Autor de Borda d'Alma e Cravo Singular.* Lisbon: [Stamped on rear cover] Editora Meridiano Limitada, 1974 [colophon on inside rear cover] Acabou de imprimir em Fevereiro de 1976 na Grafilarte, Artes Gráficas, Lda.—Águeda. 4° (22 x 15.8 cm.), self-covers, stapled. Some light browning at edges, but not brittle. Author's four-

line presentation inscription to António [Barahona] on verso of front cover, signed "Ruy" and dated "Merry Christmas, Happy New Year // 1976-77". 39 pp. [not counting the self-covers]. \$200.00

FIRST EDITION of these poems, very political, dated between 22 May and 10 June 1974. There are some extensive prose notes.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos deste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942–44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

Provenance: António [Manuel Baptista Barahona da Fonseca], Portuguese poet (born Lisbon, 1939), lived for some time in Moçambique, and in Lisbon in the late 1950s belonged to the "Grupo do Café Gelo". Influenced by surrealism, he contributed to the first and second fascicles of *Poesia experimental* (1964 and 1966), converting to Islam in 1975 and adopting the name Muhammed Rashid. He has been involved in a number of heated polemics. See Álvaro Manuel Machado in *Dicionário da literatura portuguesa*, p. 200; Jorge Colaço in *Biblos*, II, 643–4; *Dicionário cronológico de autores portugueses*, VI, 529–31.

* On the important poet Ruy Cinatti, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128–9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146–7. *Dicionário cronológico de autores portugueses*, IV, 574–5. *Grande enciclopédia* XXXIX, 330. OCLC: 5234221 (Library of Congress, University of Toronto at Downsview, University of Minnesota); 2813384 (Indiana University, Vanderbilt University Library, University of Wisconsin-Madison, Washington University-St. Louis, University of Minnesota, University of Texas, University of New Mexico, University of California-Los Angeles). Not located in Porbase. Not located in Copac. Not located in Hollis or Orbis.

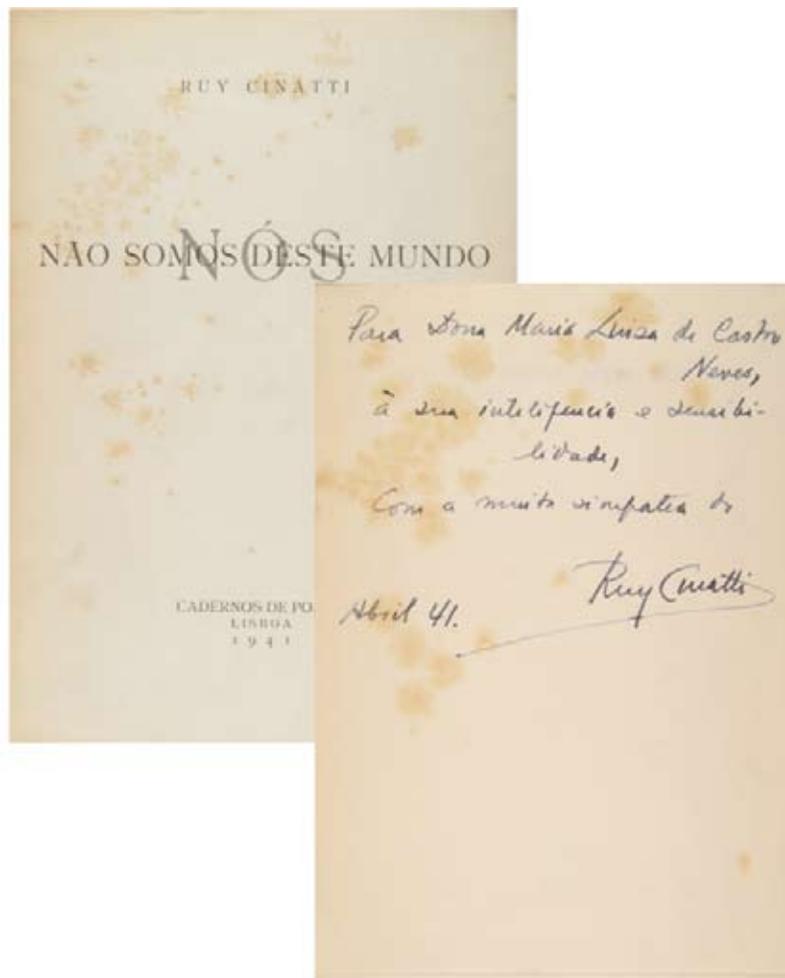
175. CINATTI, Ruy [Vaz Monteiro Gomes]. *Lembranças para S. Tomé e Príncipe, 1972. Évora: [colophon] Edição de Instituto Universitário de Évora, composto e impresso na Évoratipo, 1979. 8°, original printed wrappers (spine a bit sunned). Printed on thick, grayish paper. In very good condition. Author's seven-line presentation inscription signed "Ruy Cinatti" and dated "01/5/79" to António Barahona da Fonseca on initial (blank) leaf recto". 71 pp., (2 ll.). \$250.00

FIRST EDITION of these poems about São Tomé e Príncipe.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and

also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos deste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942-44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

Provenance: António [Manuel Baptista] Barahona da Fonseca, Portuguese poet (born Lisbon, 1939), lived for some time in Moçambique, and in Lisbon in the late 1950s belonged to the “Grupo do Café Gelo”. Influenced by surrealism, he contributed to the first and second fascicles of *Poesia experimental* (1964 and 1966), converting to Islam in



Item 178

1975, adopting the name Muhammed Rashid. He has been involved in a number of heated polemics. See Álvaro Manuel Machado in *Dicionário da literatura portuguesa*, p. 200; Jorge Colaço in *Biblos*, II, 643-4; *Dicionário cronológico de autores portugueses*, VI, 529-31.

* On the important poet Ruy Cinatti, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128-9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146-7. *Dicionário cronológico de autores portugueses*, IV, 574-5. *Grande enciclopédia XXXIX*, 330. OCLC: 81387926 (microfilm reel held by European Register of Microform and Digital Masters, Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek); 11297254 (Columbia University, University of Massachusetts Amherst, Harvard College Library, Indiana University, Northwestern University, University of Florida, Universiteitsbibliotheek Utrecht). Not located in Porbase. Not located in Copac.

176. CINATTI, Ruy [Vaz Monteiro Gomes]. *O livro do nómada meu amigo. Desenhos de Hansi Stael e um poema de Sophia de Mello Breyner Andresen.* Lisbon: Guimarães Editores, 1966. Coleção Poesia e Verdade. 4° (21.6 x 16 cm.), original printed wrappers (some light browning). Four full-page illustrations. Title-page in gold and black. In very good, almost fine condition. Author's interesting 15-line signed and dated (24/12/66) presentation inscription on recto of first [blank] leaf to "Xaninha" (i.e. the seven-year-old Alexandre Delgado O'Neill, 1959-1993, significant photographer), eldest son of the important surrealist poet Alexandre O'Neill and his first wife, the filmmaker Noémia Delgado. 74 pp., (3 ll.). \$400.00

Second edition, revised and corrected. First published 1958.

Born in London, Cinatti (1915-1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos deste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942-44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On this important poet, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128-9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146-7. *Dicionário cronológico de autores portugueses*, IV, 574-5. *Grande enciclopédia XXXIX*, 330.

177. CINATTI, Ruy [Vaz Monteiro Gomes]. *Memória descritiva*. Lisbon: Portugália Editora, 1971. Coleção Poetas de Hoje, 31. 8°, publisher's illustrated wrappers (some waterstains, mostly on spine and rear wrapper). Overall in very good condition. 130 pp., (5 ll.). \$150.00

FIRST EDITION.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos dêste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942–44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On this important poet, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128–9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146–7. *Dicionário cronológico de autores portugueses*, IV, 574–5. *Grande enciclopédia XXXIX*, 330.

178. CINATTI, Ruy [Vaz Monteiro Gomes]. *Nós não somos dêste mundo*. Lisbon: Cadernos de Poesia, 1941. 8°, original printed wrappers (slightly and lightly spotted). Uncut. In very good to fine condition. Author's signed and dated presentation inscription on recto of initial blank leaf: "Para Dona Maria Luiza de Castro // Neves, // à sua intelegencia e sensibi- // idade, // Com a muita simpatia do // Ruy Cinatti // Abril 41." 119, (1) pp. \$600.00

FIRST EDITION of Cinatti's first collection of verse. Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos dêste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942–44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On this important poet, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128–9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146–7. *Dicionário cronológico de autores portugueses*, IV, 574–5. *Grande enciclopédia XXXIX*, 330. Not located in NUC.

179. CINATTI, Ruy [Vaz Monteiro Gomes]. *Nós não somos dêste mundo.* Introduction by Helena Cidade Moura, original to this edition. Lisbon: Edições Ática, 1960. Coleção Poesia fundada de Luiz de Montalvor. 8°, original printed wrappers (some light browning; soiling [small label removed?] near foot of spine). Title-page in red and black. In very good condition. Partially unopened. Author's signed and dated presentation inscription to the filmmaker Noémia Delgado on half-title: "Para a Noemia, com // um abraço e uma pergunta: // será que // [printed half-title: Nós não somos // deste mundo] ? // Se quer provar-me que // somos — desenha, faça estátuas // e [illeg.] a vida. // Ruy // Jan. 61". (1 l.), 118 pp., (1 l.). \$300.00

Second edition. Cinatti's first collection of verse, first published 1941.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos dêste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942–44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On this important poet, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128–9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146–7. *Dicionário cronológico de autores portugueses*, IV, 574–5. *Grande enciclopédia* XXXIX, 330. Hollis lists the 1941 edition only. Not in Orbis.

180. CINATTI, Ruy [Vaz Monteiro Gomes]. *Uma sequência timorense.* Braga: Editora Pax, 1970. Coleção Metrópole e Ultramar, 59. 8°, original printed wrappers (some very minor light soiling). Title-page in red and black. In near fine condition. Author's signed and dated presentation inscription on half-title to the filmmaker Noémia Delgado: "Noémia linda, // Sim, imperitente // cosmógrafa ... // do Amigo velho // Ruy // Março 72". 90 pp., (3 ll.). \$400.00

FIRST EDITION. Includes some poems which had previously appeared in *O livro do nómada meu amigo*, followed by others published here for the first time. All deal in one way or another with Timor.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and

co-director of *Cadernos de Poesia*, which also published his *Nós não somos dêste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942-44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

* On this important poet, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128-9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146-7. *Dicionário cronológico de autores portugueses*, IV, 574-5. *Grande enciclopédia XXXIX*, 330. Not in Hollis or Orbis.

Poems About Timor
One of the Author's Rarest Works

181. CINATTI, Ruy [Vaz Monteiro Gomes]. *Timor-amor, ou de como sentindo o que fui vendo e ouvindo proclamo alto & bom som o que penso neste momento historico em que todos devem sentir, ouvir, ver, meditar, para poder agir. Tudo redigido em estilo poético pelo dito* Lisbon: The Author, 1974 [colophon] Composto e impresso na Gráfica Maiadouro—Vila da Maia—e acabou-se imprimir em Dezembro de 1974. 4° (22 x 15.8 cm.), self-covers, stapled. Some browning, but not brittle. Author's three-line signed presentation inscription to António Barahona on verso of front cover. Brief annotation (by Barahona?) in ink on p. 14. 16 pp. [not counting the self-covers]. \$450.00

FIRST EDITION of these poems about Timor, dated between 11 and 30 June 1974, one of the author's rarest works. It was reprinted in Rio de Janeiro, 2013.

Born in London, Cinatti (1915-1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos dêste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942-44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

Provenance: António [Manuel Baptista] Barahona [da Fonseca], Portuguese poet (born Lisbon, 1939), lived for some time in Moçambique, and in Lisbon in the late 1950s belonged to the "Grupo do Café Gelo". Influenced by surrealism, he contributed to the first and second fascicles of *Poesia experimental* (1964 and 1966), converting to Islam in 1975 and adopting the name Muhammed Rashid. He has been involved in a number of heated polemics. See Álvaro Manuel Machado in *Dicionário da literatura portuguesa*, p. 200; Jorge Colaço in *Biblos*, II, 643-4; *Dicionário cronológico de autores portugueses*, VI, 529-31.

* On the important poet Ruy Cinatti, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128-9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146-7. *Dicionário cronológico de autores*

portugueses, IV, 574–5. *Grande enciclopédia* XXXIX, 330. OCLC: This first edition not located; cf. 861686764 for the 2013 edition (Universitätsbibliothek Johann Christian Senckenberg, European Register of Microform and Digital Masters). Porbase locates two copies [? both with the same call number], both in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Copac. Not located in Hollis or Orbis.

182. CINATTI, Ruy [Vaz Monteiro Gomes] and José Blanc de Portugal. *Borda d'alma ... Tudo corrigido em Estilo poético pelo dito Ruy Cinatti, Cidadão eleitor desta Cidade com Firma na Ilha de Timor. Precedidos de Os Melhores anos da nossa vida.... Tudo seguido por Divertimento contrapontístico de José Blanc de Portugal* Lisbon: Na oficina dos antigos "Cadernos de Poesia", 1973 [colophon] Acabou de se imprimir em Setembro de 1973 nas oficinas gráficas de Livraria Editora Pax, Lda.—Rua de Souto, 75—Braga. 4° (22 x 15.8 cm.), self-covers, stapled. Some light browning, mostly at edges, but not brittle. A few minor ink corrections in the hand of the author. Author's three-line presentation inscription on verso of front cover: "António [Barahona] // Ruy // 79/80". 32 pp. [not counting the self-covers], errata slip. \$250.00

Second edition of these poems by Cinatti (pp. 1-25), some political, with various dates during 1969, rare. It appeared first in 1970 in an "edição ciclostilada". The poems by José Blanc de Portugal occupy the remaining pages.

Born in London, Cinatti (1915–1986), poet, agronomist, and anthropologist, studied agronomy and meteorology in Lisbon at the Universidade Técnica, and went on to study social anthropology at Oxford University before entering Portuguese government service, first in Timor and later in Lisbon. He spent a good part of his life in Timor, and also spent time in São Tomé e Príncipe, writing about both places in his poems and scientific works. During his active and distinguished literary career, he was founder and co-director of *Cadernos de Poesia*, which also published his *Nós não somos deste mundo* as well as works by other aspiring poets, founder and editor of the literary review *Aventura* (1942-44), and author of several later poetry collections. His work departs from that of the *presencistas*, displaying a marked affinity for the styles and themes of the nineteenth-century Romantic poets.

José Bernardino Blanc de Portugal, poet, essayist, music and literary critic, and translator of Shakespeare, T.S. Eliot, Truman Capote and Fernando Pessoa, was born in Lisbon, 1914, and died in 2000. He received a degree in geology from the Faculdade de Ciências of the Universidade de Lisboa, wrote several scientific books and papers on the subject, and worked for a number of years as chief meteorologist for Pan American Airways in Lisbon, later working as meteorologist for the Portuguese national weather service, in Lisbon as well as in the Açores, Madeira, Cabo Verde, Angola and Moçambique. He also served as a sort of cultural attaché in Brazil (1973-1978), and was Vice President of the Instituto de Cultura e Língua Portuguesa (1978-1982). Much of his poetry was published

in reviews, such as *Cadernos de Poesia* (of which he was one of the directors, along with Ruy Cinatti and Tomaz Kim; later with Jorge de Sena and José Augusto França), *Aventura, Litoral, Tricórnio, A serpente, and Graal*. Besides the present work his books of poetry are *Parva Naturalia* (1960; Prémio Fernando Pessoa), *O Espaço Prometido* (1960); *Odes Pedestres* (1965; Prémio Casa da Imprensa), and *Enéadas* (1959; Prémio do P.E.N. Club Português, for the body of his work). In addition to Elliot, he was influenced by Ezra Pound. His poems have been translated into French, Spanish, English, German and Swedish.

Provenance: António [Manuel Baptista Barahona da Fonseca], Portuguese poet (born Lisbon, 1939), lived for some time in Moçambique, and in Lisbon in the late 1950s belonged to the “Grupo do Café Gelo”. Influenced by surrealism, he contributed to the first and second fascicles of *Poesia experimental* (1964 and 1966), converting to Islam in 1975, adopting the name Muhammed Rashid. He has been involved in a number of heated polemics. See Álvaro Manuel Machado in *Dicionário da literatura portuguesa*, p. 200; Jorge Colaço in *Biblos*, II, 643-4; *Dicionário cronológico de autores portugueses*, VI, 529-31.

* On the important poet Ruy Cinatti, see Lourinda Bom in Machado, ed., *Dicionário de literatura portuguesa*, pp. 128-9. Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1175. Maria João Borges in *Biblos*, I, 1146-7. *Dicionário cronológico de autores portugueses*, IV, 574-5. *Grande enciclopédia XXXIX*, 330. For José Blanc de Portugal, see Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 390. Vera Borges in *Biblos*, IV, 361-3. *Dicionário cronológico de autores portugueses*, IV, 555-7. OCLC: 104930332 (no location given); first edition not located. Porbase locates a single copy, at the Casa Fernando Pessoa; first edition not located. No edition located in Copac. No edition located in Hollis or Orbis.

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

183. COGOMINHO, Gervasio do Sal e Almeida. *Romance heroico na faustissima, e gloriosissima aclamação da Rainha Nossa Senhora em 13 de Maio de 1777 oferecido a El Rei Nosso Senhor D. Pedro III.* Lisbon: Na Regia Officina Typografica, 1777. 4°, later plain green wrappers. Woodcut Portuguese royal arms on title page. Light toning. Overall in very good condition. 16 pp. \$100.00

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

* Not in Innocência. Not in *Imprensa Nacional*. Not located in NUC. OCLC: 54665962 (Newberry Library, Koninklijke Bibliotheek). Porbase locates seven copies, two in the Arquivo Nacional da Torre do Tombo and five in the Biblioteca Nacional de Portugal. Not located in Copac.

COLLECÇÃO
DAS
OBRAS POETICAS,

QUE NO DIA 21 DE SETEMBRO DO ANNO DE 1795,
SE OFFERECERAÕ
A SUA ALTEZA REAL
O SERENISSIMO
PRINCIPE DO BRAZIL
NOSSO SENHOR;

NA OCCASIAÕ EM QUE O REINO DE PORTUGAL, E MUI-
TO PARTICULARMENTE A CIDADE DE LISBOA,
CELLEBRA'RAÕ COM DEMONSTRAÇÕES,
E FESTAS PUBLICAS O SEU JUBILO,

POR VEREM
CONTINUADA A SUCCESSAÕ
DA SERENISSIMA CASA DE BRAGANÇA;
NA PESSOA
DO SERENISSIMO SENHOR
D. ANTONIO
PRINCIPE DA BEIRA.



LISBOA:
NA OFFICINA DE ANTONIO RODRIGUES GALHARDO,
Imprimeur da Serenissima Casa do Infantado.
ANNO M. DCC. XCV.
Com Licença.

“Segunda Arcadia”

184. *Collecção das obras poeticas, que no dia 21 de Setembro do anno de 1795, se offerecerão a Sua Alteza Real o Serenissimo Principe do Brazil Nosso Senhor na occasião em que o Reino de Portugal, e muito particularmente a Cidade de Lisboa, celledrarão com demonstrações, e festas publicas o seu jubilo, por verem continuada a successão de Serenissima Casa de Bragança, na pessoa do Serenissimo Senhor D. Antonio Principe da Beira.* Lisbon: Na Officina de Antonio Rodrigues Galhardo, 1795. 4°, contemporary decorated wrappers (tears and small pieces missing from wrappers; spine mostly gone), all text block edges gilt. Woodcut Portuguese royal arms on title page. Minor marginal soiling to a few leaves, otherwise crisp and clean, internally fine. Overall in very good condition. Faint former owner’s semi-circular purple stamp (early twentieth century? from Braga) on recto of first (blank) leaf. (1 blank l., 88 ll.), variously paginated and signed: (1 blank l., 2 ll.), 25, 14, 11 pp., (55 ll.), 11 pp. \$800.00

FIRST and ONLY EDITION of this collection of poems celebrating the birth of D. António, first son of the heir to the Portuguese throne, D. João (later Prince Regent, and still later King João VI), and his wife the Princess Carlota Joaquina (later Queen of Portugal). Unfortunately, D. António died aged six, in 1801. The poems contained in this volume are by members of the Academia de Bellas Letras de Lisboa, also known as the “Segunda Arcadia”. Many were never published elsewhere, and some may be the only known examples of works by these authors, who were: Domingos Maximiano Torres, Manuel Bernardo de Sousa e Mello, Joaquim Franco de Araujo Freire Barbosa, João Silverio de Lima, Belchior Manuel Curvo Semmedo Torres de Sequeira, Joaquim Severino Ferraz de Campos, José Agostinho de Macedo, Francisco Joaquim Bingre, Luís Corrêa de França e Amaral, Angelo Talassi, João Antonio [Jean Antoine?] Monneau, Antonio Felkel, and Fr. Francisco do Coração de Jesus Cloots Vanzeller.

Included are a pastoral drama, “O Alvorço”, signed B.D.M.T. [i.e. Domingos Maximiano Torres], an ode by Manuel Bernardo de Sousa e Mello, a drama in Italian, “Il Tempo Vinto” by Joaquim Franco de Araujo Freire Barbosa, “Sextinas, finalizando com versos de Camões” a canzoneta in Spanish, “Rio Manzanares, da las en-hora-buenas al Tajo”, a hymn “A Deos optimo maximo and a sonnet in Italian, all by the same author. There follows a neo-Latin epigram and two neo-Latin laudatory poems by João Silverio de Lima, as well as an ode, sextinhas, and two sonnets, all in Portuguese, by the same author. There is then an “Ode pindarica” by Joaquim Severino Ferraz de Campos, and an “Idilio”, a relatively early example of verse by José Agostinho de Macedo, by far the best known author represented. Francisco Joaquim Bingre contributed an “Epistola”, while Luís Corrêa de França e Amaral wrote a “Genethliaco”. There are two sonnets, a “Canzonetta” and a “Cantata”, all in Italian, by Angelo Talassi. João António or Jean Anoine Monneau, who was called Jonio or Jone Sorbonence in the Academy, contributed an ode in Portuguese as well as verses in French. Antonio Felkel contributed neo-Latin verse, while some unsigned verses in German which follow appear to be by the same author, although they could be by the author of the concluding “Oração Panegyrica”, Fr. Francisco do Coração de Jesus Cloots Vanzeller.

* Innocência II, 85: calling for a total of 176 pp. On the Academia de Belas Letras, the Segunda Arcadia, and Arcadismo in general, see António Ferreira de Brito in Machado, ed., *Dicionário de literatura portuguesa*, pp. 511–3. On Domingos Maximiano Torres, see

Innocência II, 191; IX, 146. On Manuel Bernardo de Sousa e Mello, see Innocência IV, 81–2, 442; XII, 42. On João Silverio de Lima, see Innocência IV, 38. On Belchior Manuel Curvo Semmedo Torres de Sequeira, see Innocência I, 340–1; VII, 108; Martinho da Fonseca *Aditamentos*, p. 84; also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 444–5. On Joaquim Severino Ferraz de Campos, see Innocência IV, 154–5; XII, 148. On Francisco Joaquim Bingre see Innocência II, 394–9, 478; VII, 113; VIII, 285; IX, 310; also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 64. On Luís Corrêa de França e Amaral, see Innocência IV, 280–1; XVI, 13. On Fr. Francisco do Coração de Jesus Cloots Vanzeller, see Innocência II, 366–7; IX, 280. NUC: DLC-P4, DCU-IA. OCLC: 39748770 (Oliveira Lima Library–Catholic University of America); 80768746 (Houghton Library [lacks title page]). Porbase cites only a single copy, in the Biblioteca Municipal de Elvas, but gives a collation of only 25 pp. Not located in Copac. Not located in Orbis.

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

185. COLUMBINA, Nuno José. *Annuncios faustos dados pelo Tejo á Augustissima, e Fidelissima Rainha de Portugal D. Maria I Nossa Senhora, no suspirado, no faustissimo Dia, em que se admira aclamada sobre o throno* [Colophon] Lisbon: Na Offic. de Manoel Coelho Amado, 1777. 4°, modern plain wrappers. Caption title. Browning and waterstaining. In good condition. 8 pp. \$80.00

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

Nuno José Columbina practiced medicine in Lisbon; Innocência speculates that he died ca. 1798, since he appeared in the *Almanach* of that year but not that of the following year. His works, says Innocência, are "longe de transcender as raias da mediocridade," and show a sixteenth-century sort of taste.

* Innocência VI, 313: with a slightly different title (... *D. Maria I no dia da sua aclamação*). NUC: ICN. Not located in OCLC. Porbase locates two copies in the Arquivo Nacional da Torre do Tombo plus three in the Biblioteca Nacional de Portugal. Not located in Copac.

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

186. COLUMBINA, Nuno José. *Jubilos faustos, e vozes metricas á feliz, e suspirada aclamação da Augustissima, e Fidelissima Rainha de Portugal D. Maria I ... oferecidos a todos os senhores estrangeiros, e seus leaes, e fidelissimos vassallos* Lisbon: Na Offic. de Manoel Coelho Amado, 1777. 4°, modern plain wrappers. Woodcut Portuguese royal arms on

title page. Woodcut headpiece on p. 2. Browning and waterstaining. In good condition. 7 pp. \$80.00

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

Nuno José Columbina practiced medicine in Lisbon; Innocêncio speculates that he died ca. 1798, since he appeared in the *Almanach* of that year but not that of the following year. His works, says Innocêncio, are "longe de transcender as raías da mediocridade," and show a sixteenth-century sort of taste.

* Innocêncio VI, 313: giving the title as *Jubilo fausto e vozes metricas á feliz aclamação da fidelissima rainha D. Maria I.* NUC: ICN. Not located in OCLC. Porbase locates six copies: two in the Arquivo Nacional da Torre do Tombo, and four in the Biblioteca Nacional de Portugal. Not located in Copac.

187. *Confronto: colecção antológica. Dirigida por Manuel Breda Simões. Volumes I-II, a complete run.* 2 volumes. Coimbra: Coimbra Editora, 1946. 8°, original printed wrappers (some spotting and slight chipping). Scattered black-and-white illustrations in the text. Unopened. Browning; first quire of vol. II pulling loose. Overall a good to very good set. (4 ll.), 259 pp., errata slip; (4 ll.), 270 pp., (1 blank l.). 2 volumes. \$300.00

FIRST and ONLY EDITION, a COMPLETE RUN. Published under the direction of Manuel Breda Simões, this review mixes Portuguese and foreign authors, publishing poetry, short stories, novellas, theater and essays. The first volume includes a novella by Pearl S. Buck illustrated by Júlio Pomar; poems by W.H. Auden, Afonso Duarte, and Pablo Neruda; stories by François Gachot and Ricardo Serra; a two-act farce by Federico García Lorca preceded by Guillermo de Torre's essay on the life and work of García Lorca and followed by an essay "A rima em 1940" by Louis Aragon. The translations are by Arquimedes da Silva Santos, Joaquim Namorado, Jorge Emílio, Manuel Breda Simões, and Maria Francisca.

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

* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) p. 115: giving publication date of 1964 (surely a typo); *Dicionário da imprensa periódica literária portuguesa*

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

*188. *Contemporânea*. Nº 14. Porto: Invicta Livro, 2005. Folio (29.5 x 20.9 cm.), loose in original illustrated wrappers. As new. One of 50 copies numbered 1 through 50, signed by José Augusto França and Carlos Ventura. (2 ll.), 56 pp., (10 ll.), pp. 17-24, (4 ll.), pp. 33-40, (10 ll.), 5 plates (2 repeated in slightly different form). N° 14. \$350.00

FIRST and ONLY EDITION. This fourteenth number of the review *Contemporânea* was never previously published. José Augusto França provides a four-page introduction. In 1929, three years after the thirteenth and final number had been published, José Pacheco was still trying to put out another issue. He never succeeded, but got as far as fairly advanced proofs, which are here reproduced in facsimile. Included are contributions by Fernando Pessoa ("D. Sebastião," to be included in the future *Mensagem*), Álvaro de Campos, António Navarro, António Botto (a "Canção" which would appear in the 1930 edition of his *Canções* under the title "Adolescente", with a curious variation in the fifth verse), a sonnet by Judith Teixeira, fragments of a poem by the Marquês de Quintanar, a fragment from a humorous novel by Armando Ferreira, an essay by Carlos Parreira, and more. A number of pages are reproduced in two different stages of proof.

Contemporânea, a Modernist journal, was under the literary and artistic direction of João Correia d'Oliveira and José Pacheco, respectively. A prospectus appeared in 1915 and thirteen numbers came out between 1922 and 1926. Two of the most frequent contributors were Fernando Pessoa and Almada Negreiros. Pessoa's essay "O Banqueiro anarquista," "António Botto e o ideal estético em Portugal," and "Trois chansons mortes" all appeared here. So did one of his letters ("Carta ao autor de 'Sacha'") and fifteen of his poems. Drawings by Almada Negreiros appeared in seven different issues; he also did a self-portrait in the first issue and the cover for a later issue (n° 9). Besides the artwork, Almada Negreiros contributed "Histoire du Portugal par coeur," the poem "Rondel do Tejo," illustrated by one of his drawings, an essay entitled "O Menino de olhos de gigante," and the poem "A Cena do odio."

Other writers who often appeared in *Contemporânea* were Eugénio de Castro, Mário de Sá-Carneiro, Aquilino Ribeiro, and António Botto. Previously unpublished poems by Camilo Pessanha and António Feliciano de Castilho were printed there, as well as works by Teixeira de Pascoaes, Afonso Lopes Vieira, Hipólito Raposo, João Ameal and João de Barros. Columbano Bordalo Pinheiro contributed illustrations for three issues.

* Pires, *Dicionário da imprensa periódica literária portuguesa do século XX*, I, (1900-1940), 114-8. Rocha, *Revistas literárias do século XX* pp. 357-62 and 644. *Union List of Serials*: locating complete sets at DLC, MH.

Soldiers Reply to Chilean Women

189. *Contestacion del Egercito Libertador del Peru a la despedida de las Chilenas.* [text begins:] *No nace impresion tan grata la luz pura / En quien la vé despues de haber cegado ...* (Santiago de Chile): n.pr., (1820). 4°, unbound. Printed on bluish paper. Caption title. In verse. In fine condition. 4 pp. \$900.00

FIRST EDITION [?]. There appears to be another edition of about the same time, but probably slightly later, also without any imprint (but in all likelihood printed in Peru), as well as a 16° edition.

This is a reply, in verse, to *Despedida de las Chilenas al Ejercito Libertador del Peru* (cf. Briseño I, 1010). The Chilean expedition to liberate Peru from Spanish rule set out from Valparaiso on 20 August 1820. The text refers (p. 2) to the fact that Chile has been fighting for independence for 10 years: "Este Chile, mansion de tantos bravos, / Que para sostener su Independencia / Aún empeñan la lucha de diez años ..."

* Briseño I, 76. Not located in CCPBE. Not located in Copac.

***190.** **CONTUMÉLIAS, Mário.** *Esquerda baixa: poesia.* Odivelas: Europress, 1991. Europavizinha Poesia, 8. 8°, original illustrated wrappers. As new. 85 pp. \$18.00

FIRST and ONLY EDITION.

* Not located in Porbase, where an author search produced 25 "hits".

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

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

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

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

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

Celebrating the Battle of Yungai

192. *Coro*. [text begins:] *Del laurel que á los héroes corona / En los campos de gloria la sien, / de Yungai al invicto Guerrero* N.p.: n.pr., n.d., probably 1860s. 8°, disbound (reinforced at left edge with paper strip, not affecting text or border). Elaborate border printed in purple with knights, military gear, cupids, flowers, and leaves. Left margin reinforced with narrow strip of paper, not touching text or images. Good to very good condition. Early manuscript foliation in ink. Broadsided. \$400.00

FIRST and ONLY EDITION of this poem in 4 octaves celebrating the Battle of Yungai, the decisive victory of General Manuel Bulnes and the Chileans over General Santa Cruz and the Peru-Bolivian Confederation on January 20, 1839. The style suggests that this poem was printed considerably later than the battle.

Also mentioned in the text is Lautaro, a military leader of the Mapuche Indians who defeated Governor Pedro de Valdivia and the Spaniards in 1556. Lautaro was a protagonist in Ercilla y Zúñiga's *La Araucana*, 1569.

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

Relatively Early Maranhão Imprint

***193. CORREIA, Frederico José.** *Inspirações poeticas*. Maranhão: Impresso na Typ. de J.A.G. de Magalhães, 1848. 4°, contemporary crimson quarter sheep (minor wear at head and foot of spine; somewhat

more worn at corners), flat spine with gilt fillets and gilt author, short title, green endleaves. Small wood engraved vignette of a lyre flanked by laurel branches on title page. Wood engraved vignettes at the end of each poem. Final three leaves neatly reinforced at inner margin. Some small, light stains in first gathering. Overall in good to very good condition. 339 [i.e. 253] pp., (2 ll.), with errors in pagination: pp. 167-176, 201-254, 281-300; 305-6 completely omitted; pp. [51]-52, 71-72, and 105-108 are bound between pp. 154 and 155, but the content appears correctly placed. \$275.00

FIRST and ONLY EDITION. The author (1817-1881), was a native of Caxias, Maranhão, and had received a degree from the Law Faculty at Olinda. He settled in São Luís do Maranhão, practiced law there, and took part in the politics, culture, and press of that provincial capital. He was also a customs official, an officer in the national guard, and an officer in the *Ordem da Rosa* of the Brazilian Empire.

Despite the weird pagination, and equally weird collation by signatures, we are fairly certain that the present work is complete.

Among the poems are those titled "Ao dixer o Brasil", "Bonaparte em Waterloo", "A Borbuleta, flor", "Á Polonia", "Ao Oceano", and "To die, —to sleep". On p. [255] is a divisional title "Notas ás inspirações poeticas"; these notes continue to p. 280. There is a divisional title, "A Duqueza de Bragança. Poema" on p. [301]. The poem continues to p. 331, and is followed by another divisional title, on p. [333], "Notas á Duqueza de Bragança". The notes end on p. 339. The penultimate leaf contains a table of contents, while the final leaf has errata on the recto, and an Advertencia on the verso.

* Innocência III, 100: calling for 344 pp. Blake III, 157 pp.: calling for 344 pp. *NUC*: DLC, MH, U. of B.C. Vancouver. OCLC: 4820671 (14 locations, including the HathiTrust Digital Library; this and at least some others appear to be online copies; hard copies probably at Brown University Library, Harvard College Library, Library of Congress, University of North Carolina-Chapel Hill, Indiana University, University of Wisconsin-Madison, Washington University in St. Louis, University of British Columbia Library, British Library, Universidade de São Paulo); 819494650 (British Library). *Porbase* locates a single copy, in the Biblioteca Nacional de Portugal. *Copac* repeats British Library only.

***194. CORREIA, Hélia.** *Aterceira miséria*. Lisbon: Relógio d'Água, 2012. Colecção Poesia, 140 [according to the publisher's 2012 catalogue] or 143 [according to the listing in another volume in the series]. 8°, original illustrated wrappers with dustjacket. As new. 52 pp., (5 ll., 1 blank l.), 14 excellent photographs in text. \$20.00

FIRST EDITION. A second, revised edition appeared in 2013.

* On Hélia [Maria Quintas] Correia (born Lisbon, 1949), see Maria de Lourdes Netto Simões in Machado, ed., *Dicionário de literatura portuguesa*, pp. 140-1; also Ernesto Rodrigues in Jacinto do Prado Coelho, dir., *Dicionário de literatura portuguesa, brasileira, galega, africana, Actualização*, I, 249-50.



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