RICHARD C. RAMER

Special List 192

POETRY

Part IV: Cor-Fra
Satisfaction Guaranteed:
All items are understood to be on approval, and may be returned within a reasonable time for any reason whatsoever.
Special List 192

POETRY

PART IV: COR-FRA

Tragic Shipwreck & March Through Africa—
One of the Greatest Epic Poems in Portuguese

195. CORTE REAL, Jeronymo. Naufragio e lastimoso sucesso da
perdiçam de Manoel de Sousa de Sepulveda, & Dona Lianor de Sá sua
mulher, e filhos, Vindo da India para este Reyno na Não chamada o Galião
grande S. João, que se perdeo no cabo de Boa-Esperança, na terra do Natal
.... (Lisbon): Na Oficina de Simão Lopez, 1594. 4°, modern green
quarter morocco over pebbled paper boards (corners worn; some
other minor binding wear), flat spine with gilt fillets and lettering,
pink endleaves. Title-page in red and black. Small repair to license
leaf, affecting a few letters of privilege on verso; minor paper flaw
touching 1 letter of catchword. Final 18 leaves with outer margins
slightly shorter, possibly supplied from another copy. Some light
browning. Overall a good to very good copy. Early monogram (?)
in lower blank margin of title page, scored. (4), 206 ll. $19,000.00

FIRST EDITION of one of the most important books in the Portuguese language:
after the Lusiadas of Camões, it is generally acknowledged to be the greatest epic poem
in Portuguese. Contemporaries of the two poets were far from unanimous in ranking
Camões above Corte Real.

The poem’s subject is one of the most celebrated events in Portuguese history, the
shipwreck of the São João off the coast of Natal in 1552, which was followed by a trek
through the wilderness of southeast Africa. The Naufragio was and continues to be by far
the most popular of several peculiarly Portuguese contemporary accounts of maritime
disasters, later collected under the title Historia tragico-maritima. This tragic, romantic
drama is simply told, yet omits none of the more tawdry aspects of the journey. It is
also of crucial importance as a source for the ethno-history of the tribes of southeastern
Africa, giving a wealth of information concerning the Bantu and the Hottentots prior to
their extensive contacts with Europeans.

Corte Real was perhaps born in the Azores in 1533, and died sometime before May
12, 1590. He was not only a poet but a painter, and possibly also a musician; he may have
accompanied D. Sebastião to Alcacer Kebir and been captured there. The Naufragio and
his other major work, Sucesso do segundo cerco de Diu, 1574, were written after he retired
to an estate near Évora.

Anselmo 803: locating five copies of the work in Portugal (Archivo Nacional,
Oporto, Ajuda, Mafra and the Escola de Bellas Artes de Lisboa). King Manuel 234: adding
copies in British Museum, Hispanic Society of America and at Harvard (the Palha copy).

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*Navragio Elastimoso Sussceso* da perdizam de Ma-noel de souza de Sepulveda, & doa li-nor de si sua mulher, e filhos, vindo da In-dia para esse Reyno na aoa chamada oga-liao grande. S. João que se perdio no cabo de boa es-pana, na terra do Natal.

E a perigrinatão que tuaero rodeando terras de Cas-fres mais de 300, legores tue sua morte.

Composto em verso heroico, e oitauan-rio ma por Jeronimo Cohe Real.


Com licenças de santa Inquisition, e do ordinarios, de sua Majestad.

Na oficina de Simão Lopez.

Com privilégio Real por dez anos.

M. D. XCIIL.
196. CORTE REAL, Jeronimo. *Successo do segundo cerco de Diu. Estando Dom Joham Mazzarenhas por Capitam da fortaleza. Anno de 1546. Fielmente copiado da Ediçam de 1574, por Bento Jose de Sousa Farinha....* Lisbon: Na Offic. de Simam Thaddeo Ferreira, 1784. 8°, contemporary mottled sheep (head of spine defective; some worm damage near foot of spine; other minor wear), spine richly gilt with raised bands in five compartments, crimson morocco lettering piece in second compartment from head, gilt letter, text block edges sprinkled red. Woodcut royal Portuguese arms on title page. Typographical headpiece and small woodcut initial on p. [1]. Minor worming to rear endleaves, front pastedown endleaf, and very small wormhole in final two leaves without any loss. Overall in good to very good condition. Armorial bookplate of the Condes de Bomfim; letterpress shelf location tag in upper outer corner of front pastedown endleaf. Unidentified old ink signature in upper outer corner of front free endleaf recto. xvi, 436 pp. $300.00

Second edition of this major epic poem by the celebrated sixteenth-century poet, painter and soldier Jeronimo Corte Real. "Critics of later generations have refused to ratify the estimate formed by contemporaries, who considered him the equal, if not the superior of Camoens."—Prestage, *Encyclopedia Britanica* (11th edition), VII, 205. The poem records the famous second siege of Diu. Bento José de Sousa Farinha, the editor, was responsible for many re-issues of rare early Portuguese works, as well as for the *Summario da Bibliotheca Lusitana* (1786-1787). The original of Corte Real's highly esteemed work (1574) is exceedingly rare. This second edition is scarce, and is interesting in its own right as an illustration of the rebirth of Portuguese scholarship during the eighteenth century.

Corte Real was perhaps born in the Azores in 1533, and died sometime before May 12, 1590. He may have accompanied D. Sebastião to Alcácer Kebir and been captured there. The *Sucesso do segundo cerco de Diu*, and his other major work, the epic poem *Naufragio e lastimoso sucesso da perdiçam de Manoel de Sousa de Sepulveda, & Dona Lianor de Sá sua mulher, e filhos, Vindo da India para este Reyno na Não chamada o Galião grande S. João, que se perdeo no cabo de Bor-Espenança, na terra do Natal*, 1594, were written after he retired to an estate near Évora.

Provenance: Armorial bookplate ("Condes do Bomfim" appears beneath the arms); see Avelar Duarte, *Ex-libris portugueses heráldicos* p. 275 (nº 770). The first Conde, José Lucio Travassos Valdez (1787-1862), served in the Peninsular Wars and was in charge of putting down both the rebellion under the Conde de Amarante in 1823 and the Miguelist insurrection in Tras-os-Montes a few years later. He was governor of Madeira and served with Costa Cabral and Rodrigo da Fonseca on the Conselho. When the Maria da Fonte movement broke out he was named commander of the government forces in the south, but having been captured in late 1846 by the Duque de Saldanha, was deported along with his two eldest sons to Angola for the duration of the war. Travassos Valdez's oldest son, José Bento Travassos Valdez, succeeded to the title. The third Conde, José Lucio Travassos Valdez (1841-1926) had been born in Luanda.

Brief Biographies of 20 Chilean Poets (3 of Them Women),
with Examples of Their Works

197. CORTÉS, José Domingo, ed. *Parnaso chileno.* Santiago de Chile: Imprenta de la República, de Jacinto Núñez, 1871. 4°, contemporary black quarter morocco with marbled boards (some wear), gilt spine with raised bands in 5 compartments, title in second compartment from top. Light foxing on first and final leaves. Leaf 37-2 loose. Internally very good; overall good to very good. Editor’s presentation inscription on half-title to Sr. de Andrada, dated 1872. (3 ll.), ii, 437 pp.   $300.00

Second edition, considerably augmented, of a work that first appeared with the title *Poetas chilenos,* Santiago 1865. “Nuestro *Parnaso chileno* se puede pues considerar en parte como una segunda edición de los *Poetas chilenos,* inmensamente correjida i aumentada. Nos hemos empeñado en reunir en este tomo los mejores composiciones poéticas de nuestros bardos; i aun hai muchas inéditas, que los autores nos han remitido espresamente para este libro” (p. ii). *Parnaso chileno* gives brief biographies of the 20 nineteenth-century poets (including 3 women) examples of whose works are reproduced here: Domingo Arteaga Alemparte, Eduardo de la Barra Lastarria, Emilio Bello, Manuel Blanco Cuartin, Guillermo Blest Gana, Isidoro Errazuriz, Hermógenes de Irisarri, Martín José Lira, Eusebio Lillo, Mercedes Marin de Solar, Guillermo Matta, Rosario Orrego de Uribe, Luis Rodriguez Velasco, Zorobabel Rodriguez, Mercedes Ignacia Rojas, Salvador Sanfuentes, José Antonio Soffia, Enrique del Solar, Quiteria Varas Marin, and Carlos Walker Martinez.


198. CORTESÃO, Jaime. *Divina voluptuosidade: poemas em redondilhas.* Lisbon and Paris: Livrarias Aillaud e Bertrand, 1923. 8°, original printed wrappers (slightly spotted). Title page printed in red and black. Uncut. In very good to fine condition. Author’s signed presentation inscription to Júlio Fonseca on recto of initial blank leaf. (1 blank l.), 141 pp., (3, 1 blank II.).   $150.00


Physician, political figure, poet, short story writer, dramatist and historian, Jaime [Zuzarte] Cortesão (Ançã, Cantanhede 1884-Lisbon 1960), was the brother of the historian Armando Cortesão, and son of the philologist António Augusto Cortesão. Fernando Pessoa called him “O primeiro dos poetas da novíssima geração”. Elected parliamentary deputy from Porto, he served as a captain in the medical corps during World War I. With Leonardo Coimbra and other intellectuals he participated in the founding of the review *Nova Silva* in 1907, with Teixeira de Pascoaes collaborated in the founding of *Aguia* in 1910, in 1912
began the review Renascença Portuguesa, which he abandoned in 1921 to become one of the founders of Seara Nova. In 1919 he became director of the Biblioteca Nacional, a post from which he was fired in 1927 for presiding over the Junta Revolucionária established in Porto in a failed attempt to topple the military dictatorship. During his tenure there he had been perhaps the leading light of the “Grupo da Biblioteca Nacional” which included Raul Proença, Álvaro Pinto, Paxcoaes, António Sérgio, Aquilino Ribeiro, Raul Brandão, Leite de Vasconcelos, and Malheiro Dias. From 1927 until 1940 Cortesão lived in exile in France; when the Nazi’s invaded, he fled to Brazil, living in Rio de Janeiro, teaching the history of the Portuguese discoveries on the university level. Returning to Portugal in 1957, he became involved in the presidential campaign of general Humberto Delgado, which caused him to spend 4 days in prison in 1958, along with António Sérgio, Vieira de Almeida and Azevedo Gomes. That year he was elected President of the Sociedade Portuguesa de Escritores.


FIRST and ONLY EDITION thus? The letter by Fernando Pessoa to Jaime Cortesão occupies 6 pages at the front of the book.

Physician, political figure, poet, short story writer, dramatist and historian, Jaime [Zuzarte] Cortesão (Ançã, Cantanhede 1884-Lisbon 1960), was the brother of the historian Armando Cortesão, and son of the philologist António Augusto Cortesão. Fernando Pessoa called him “O primeiro dos poetas da novíssima geração” (p. [8]). Elected parliamentary deputy from Porto, he served as a captain in the medical corps during World War I. With Leonardo Coimbra and other intellectuals he participated in the founding of the review Nova Silva in 1907, with Teixeira de Pascoaes collaborated in the founding of Agua in 1910, in 1912 began the review Renascença Portuguesa, which he abandoned in 1921 to become one of the founders of Seara Nova. In 1919 he became director of the Biblioteca Nacional, a post from which he was fired in 1927 for presiding over the Junta Revolucionária established in Porto in a failed attempt to topple the military dictatorship. During his tenure there he had been perhaps the leading light of the “Grupo da Biblioteca Nacional” which included Raul Proença, Álvaro Pinto, Paxcoaes, António Sérgio, Aquilino Ribeiro, Raul Brandão, Leite de Vasconcelos, and Malheiro Dias. From 1927 until 1940 Cortesão lived in exile in France; when the Nazi’s invaded, he fled to Brazil, living in Rio de Janeiro, teaching the history of the Portuguese discoveries on the university level. Returning to Portugal in 1957, he became involved in the presidential campaign of general Humberto Delgado, which caused him to spend 4 days in prison
in 1958, along with António Sérgio, Vieira de Almeida and Azevedo Gomes. That year he was elected President of the Sociedade Portuguesa de Escritores.


*See Etelvina Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 145-6; Fernando Oliveira in Bibles, I, 1316-8; Dicionário cronológico de autores portugueses, III, 295-7. OCLC: 12371700 (28 locations: some appear to be online versions); 460047369. Porbase lists four copies, two in the Biblioteca Nacional de Portugal, and one each in the Casa Fernando Pessoa, Lisboa, and the Fundação Calouste Gulbenkian. Copac repeats copies at the British Library and Oxford University, adding one at the University of Liverpool. Not located in Hollis or Orbis.


*See Dicionário cronológico de autores portugueses, IV, 671-2.

Golden Age Spanish Poetry By a Native of Porto

201. COSTA, Francisco de França da [a.k.a Francisco de Francia y Acosta]. Jardín de Apolo. Coimbra: Na Officina de Manoel Dias, Impressor da Universidade, 1658 [colophon: En la Officina de Manuel Dias, Impressor de la Universidade, 1657]. 8°, twentieth century green morocco by Brugalla, his name stamped in gilt and dated 1955 on lower front inner dentelle, spine (a bit faded) with raised bands in six compartments, plain except for gilt letter in second compartment from head and gilt place and date at foot, edges with gilt fillets, inner dentelles gilt, marbled endleaves, all text block edges gilt. Woodcut initial and tailpieces. A few running heads slightly shaved. Overall in very good condition. (4), 51, (1) ll. $1,800.00

Second edition, the first to be published in Portugal. The original edition of Madrid 1624 is extremely rare.

The author was one of the principle Golden Age Spanish poets of the first third of the seventeenth century. The work contains twenty sonnets, five silvas, a poem in octava rima titled “El Peñasco de las lágrimas,” fourteen romances and twelve epigrams, all in Spanish. The licences, and the dedication by Manoel Dias to Francisco de Faria Severim are in Portuguese. Lope de Vega praised Francisco de Francia in the Relación de las fies-
tas á S. Isidro, l. 151. According to Garcia Peres, the author, born in Porto but for many years resident in Castile, was among the principle “Ingenios” of the first third of the
seventeenth century “en certámenes poéticos y justas literarias. Fué de los que menos se dejaron arrastrar de la corriente del mal gusto que vino á dominar en la literatura.” Barbosa Machado called the author “hum dos mais suaves cisnes do Parnasso, affim pela afluencia das vozes, como pela profundidade dos conceitos, e não menos versado na mithologia, e lição dos melhores poetas. Soube com perfeição a lingua Castelhana na qual metrificava com admiração dos mesmos nacionaes perecendo–lhes pela assistencia que fizera em Madrid ser nacido nesta imperial Villa ....”


FIRST and ONLY EDITION, with the caption title apparently in its first state. Two sonnets and a 45-stanza poem directed against Gervasio Pires Ferreira, who was derisively known in Lisbon as the “the Mute of Pernambuco.” These poems were printed while Gervasio Pires Ferreira was being held prisoner in Lisbon after the failure of the Junta in 1822. The nickname “the Mute of Pernambuco” originated in the loss of speech that he experienced after he was sent to a prison in Bahia for participating in the revolution of 1817. Gervasio Pires Ferreira was elected president of the assembly of Pernambuco in 1821, after which he regained his power of speech.


FIRST and ONLY EDITION, with the caption title apparently in its second state. Two sonnets and a 45-stanza poem directed against Gervasio Pires Ferreira, who was derisively known in Lisbon as the “the Mute of Pernambuco.” These poems were printed while Gervasio Pires Ferreira was being held prisoner in Lisbon after the failure of the Junta in 1822. The nickname “the Mute of Pernambuco” originated in the loss of speech that he experienced after he was sent to a prison in Bahia for participating in the revolution of 1817. Gervasio Pires Ferreira was elected president of the assembly of Pernambuco in 1821, after which he regained his power of speech.

Early Work by a Prolific and Extremely Popular Author, Celebrating D. Maria I’s Ascension to the Throne


FIRST and ONLY EDITION of these verses honoring D. Maria I’s ascension to the throne. The *Silva* (pp. 5-7) is preceded by a sonnet (p. 3). The author’s name appears in print at the end. D. Maria (b. 1734) became Portugal’s first queen regnant on February 24, 1777, after the death of her father D. José I. She reigned until her death in 1816, although by 1792 she was suffering such severe mental illness that her son, the future D. João VI, ruled in her stead (as regent starting in 1799).

José Daniel Rodrigues da Costa (1757-1832), a native of Leiria, held many government posts in Portugal and was a prolific writer: his works were very popular and often reprinted during his lifetime. He was a poet of *arcadismo*, using the name Josino Leirense in the Nova Arcadia. Rodrigues da Costa’s narrative poem *O balão dos habitantes da lua* (1819) is considered the first Portuguese work of science fiction. This *Silva* is one of Rodrigues da Costa’s earliest printed works. An author search in OCLC produced 246 “hits”; of these, the only earlier imprint was one of 1775; two other works were printed in 1777; after that, there were two works by this author from 1780, and one from 1781.


205. [COSTA, Rodrigo Ferreira da]. *A lyra ingenua, ou collecção de canções e glozas em quadras*. Toulouse: Benichet Ainé, 1814. 12º, later bluish-gray wrappers (lower wrapper and spine chipped). Soiled and with a small piece missing from the margin on p. 19, affecting pagination and 2 lines; otherwise crisp and clean. Overall in fine or near fine condition. 50 pp., (1 blank l.). $250.00

FIRST EDITION. A second, enlarged edition was printed at Lisbon, 1818. In the prologue (pp. 5-7), Ferreira da Costa explains that these poems are mostly the work of a young man “o qual falleceu na flor dos annos com grande magoa de seus annos.” They are love poems that were improvised to music of the viola, and were only preserved
because Ferreira da Costa wrote them down. He notes that today such songs are much
less common: “as Musas instigadas mais pelas proezas de Marte, que de Cupiado.”

Ferreira da Costa (1776-1825) studied law at Coimbra with the intention of pleas-
ing his father by succeeding him as a lawyer in Setubal. After his father died, however,
Ferreira da Costa decided to study mathematics instead. Until 1814 he accompanied the
Ajudante–General in the Peninsular War; later he taught at the Academia Real de Marinha
in Lisbon. This appears to be his earliest separately published work. He also wrote Teoria
das faculdades e operações intellectuaes e moraes, Lisbon 1816; Tratado de orthographia portugueza,
Lisbon 1818; Princípios de musica, Lisbon 1820-24; Dedução philosophica da desigualdade dos
sexos, e dos seus direitos por natureza, Lisbon (1822?), and other works.

NUC. OCLC: 28106483 (Newberry Library, University of Chicago, Harvard University-
Houghton Library, University of Toronto-Thomas Fisher Rare Books Library). Porbase
(transliterating the title as “lira” rather than “lyra,” but with the same collation) locates a
copy at the Biblioteca Nacional de Portugal. Not located in Copac, which lists the Lisbon,
1818 edition at the British Library.

*206. COSTA, Vasco Pereira da. Sobre-ripas, sobre-rimas. Coimbra:
As new. 55 pp., illustrated. ISBN: 972-9316-70-8. $18.00

FIRST and ONLY EDITION. Includes 3 full–page photographs by Vital Moreira. The
author, a native of Angra do Heroísmo, was Director do Departamento de Cultura e Turismo
da Câmara Municipal de Coimbra, Director Regional da Cultura in the eighth and ninth
Governments of the Açores. He has written four volumes of fiction, five of poems, and one
memoir, and has been awarded the prémios Miguel Torga and Aquilino Ribeiro.

OCLC: 33263118 (Yale University, Brown University, University of Arizona, British
Library). Porbase locates three copies: Biblioteca Pública Municipal do Porto, Biblioteca
Nacional de Portugal, Biblioteca Geral da Universidade de Coimbra.

Mourning the Death of D. Pedro I, Emperor of Brazil
Who had also briefly reigned in Portugal as King D. Pedro IV

*207. [COUTO, António Maria do, and Agostinho Ignacio dos Santos
Terra]. Ao heróe do seculo IX [sic]. O mui alto, e poderoso Imperador do Brazil,
o Senhor D. Pedro de Alcantara, Bourbon, e Bragança. Eleição. [Colophon]
Lisbon: Na Tpographia de R.D. Costa, 1834. 4°, disbound, with remains
of contemporary blue-gray wrappers near spine. Caption title. All
pages within black border. Inner margins defective. Overall in good
condition. Additional “X” supplied in contemporary ink manuscript
between “Seculo” and “IX” in title. 4 pp. $400.00

FIRST and ONLY EDITION of this poem in tribute to D. Pedro, who had died at
Queluz on September 24, 1834. Above the colophon is printed “Pelos Redactores da
Folhinha Constitucional. // A.M.C. & A.I.S.T.”

D. Pedro is probably unique in having abdicated from two thrones on two differ-
ent continents. He was the first ruler of Brazil after it declared its independence of
Portugal, ruling as Emperor Pedro I from October 12, 1822 until April 7, 1831, when he resigned in favor of his son, D. Pedro II. He also reigned as King Pedro IV of Portugal from March 10, 1826, until May 2 of the same year, when he abdicated in favor of his daughter, D. Maria II. He died of tuberculosis in 1834, a few months after the liberals had triumphed in Portugal.

* Not located in Innocêncio; for António Maria do Couto, see I, 197–200; VIII, 243–4; and XXII, 27; for Agostinho Ignacio dos Santos Terra, see I, 16; VIII, 14; and XXII, 27 (this last reference identifying these authors as the editors of the Folhinha ecclesiatico, constitucional, e civil para o anno de 1827 ... published in Lisbon, 1826). The present work not mentioned in Martinho da Fonseca or Guerra Andrade, who both identify Santos Terra as the author of another work signed with his initials. Not located in OCLC. Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched).


209. COUTO, Ruy Ribeiro. *Um homem na multidão. Poemas*. Rio de Janeiro: [colophon]: Empreza Graphica Editor de Paul, Pongetti & C.; depostaria, Livraria Odeon, 1926. 8°, recent dark green half sheep over buckram (some wear to joints, other extremities), spine with gilt fillets and lettering, original printed wrappers bound in (spotted and with short tears to front wrapper). Some browning, a few small stains. Tear to upper margin of penultimate leaf. Overall in good condition. [3]–82 pp., (1 l.), iii pp., (1 l.). $150.00

FIRST (and only?) EDITION of the author's fourth collection of verse. Ribeiro Couto (1898-1963), a native of Santos (São Paulo), began his literary career as a Symbolist poet, then became a leading figure in the Modernist movement in São Paulo and Rio de Janeiro before turning to traditional rhythms (but not traditional rhymes). Although he also published novels and short stories, it is for his poetry that he is best known. After studying law in São Paulo and Rio de Janeiro, Ribeiro Couto became a journalist and government lawyer. In 1928 he entered the Foreign Service and spent much time in Europe. Many of his later works were published there, and some were translated to French, Hungarian, German, Italian, and Serbo-Croatian. He was a close friend of the poet Manuel Bandeira and was elected to the Academia Brasileira das Letras in 1934.

(1)

O MUDO DE PERNAMBUCO;
OU
GERVAZIO EM LISBOA.

SONETO.

O Senhor Mudo posto nesta terra,
Dos nossos sete Montes vendo as faldas!
Ou no Brasil lhe derão pelas baldas,
Ou Segredo maior nisto se incerra!

Dizem tentar partir para Inglaterra,
Deixando em Pernambuco as contas saldas;
Mas pode cá tomar banhos das Caldas,
Para o mal da mudez, que tanto o aterra:

Houve hum Tonante aqui, manhoso, esperto,
Que cortejando a Torca, lhe dizia:
Inda que tarde creia, que sou certo;

Acutele-se Vossa Senhoria,
Defenda-se com brio, e com acerto,
Não lhe caia também tal precauça.
210. **COUTO, Ruy Ribeiro.** *Noroeste e outros poemas do Brasil.* São Paulo: Ca. Editora Nacional, 1933. 8°, original illustrated wrappers (spine torn, lower wrapper foxed). Small stain in gutter at front. Overall good. Inscribed by Ribeiro Couto in 1934, on the flyleaf. 89 pp., (3 ll.), (1 blank l.). **$250.00**

FIRST EDITION. Ribeiro Couto (1898-1963), a native of Santos (São Paulo), began his literary career as a symbolist poet, then became a leading figure in the Modernist movement in São Paulo and Rio before turning to traditional rhythms (but not traditional rhymes). Although he also published novels and short stories, it is for his poetry that he is best known. After studying law in São Paulo and Rio de Janeiro, Ribeiro Couto became a journalist and government lawyer. In 1928 he entered the Foreign Service and spent much time in Europe. Many of his later works were published there, and some were translated to French, Hungarian, German, Italian, and Serbo-Croatian. He was a close friend of the poet Manuel Bandeira and was elected to the Academia Brasileira das Letras in 1934.

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211. **Crisol.** N.º 1, all published. Coordenação geral de José Carlos González. Coordenação de Crisol de José-Alberto Marques. Coordenação artística de António Castilho. Administração de Jacqueline González e Vítor Lambert. Número um. Linda-a-Velha: Publicação Sal de Terra, Cooperativa de Produção Artística; printed Lisbon: Tip. Freitas Brito, Lda., Setembro 1983. 4° (21.5 x 21.2 cm.), publisher’s printed wrappers. Light browning. Overall in very good to fine condition. 39 pp., (1 p. advt.), envelope (11 x 7.1 cm.) loosely inserted, stamped “Cromos Crisol”, containing squares with concrete poetry texts and illustrations, numbered 1 through 18 (5.1 x 5.1 cm.) for the purpose of being pasted into squares in the text numbered 1 through 9 and 10 through 18, on pp. 23 and 31 respectively. **Número um. $400.00**

FIRST and ONLY EDITION of the FIRST and ONLY ISSUE PUBLISHED of this concrete poetry review. On p. 3 is an editorial stating the principles of the magazine and mentioning the establishment of the Cooperativa Sal da Terra, for the end of furthering cultural production. It is signed (in print) by the founders: António Castilho, António Folgado, Jaqueline González, José-Alberto Marques, José Carlos González, Manuel Costa Leite, Paulo Sucena, Pedro Monteiro, Vasco da Costa Marques, and Vítor Eugénio Lambert. On pp. [38]-39 appear “Estatutos da ‘Sal da Terra’—Cooperativa de Produção Artística Cooperativa de Responsabilidade Limitada.”

Included in the volume are poems by Luis Pignatelli (“Christalografias,” pp. 3-9), José Carlos Gonzalez, Eufrázio Filipe, Fernando Fernandes, José-Alberto Marques (“Festórias,” pp. [16]-19), Manuel Maria, João Rui de Sousa (“Algumas asserções sobre
Early Works by Saramago

“212. Cronos. Cadernos de literatura. Nos. 1-4 and 2ª série, nº 1, a complete run. 5 issues. Lisbon: Editorial Minerva, (1965-1970). Large 8º (numbers 1-4); 8º (2.ª série, number 1), contemporary red buckram, flat spine and front cover with gilt letter (numbers 1-4), original printed wrappers bound in; original printed wrappers (2.ª série, number 1). A very good set. Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos. ISSN: 0590-1219 5 issues. $600.00

FIRST and ONLY EDITION, a COMPLETE RUN. The high points in this multi-faceted literary review include, in the first issue, an essay by João Gaspar Simões on Orpheu and one by Herberto Helder on Brecht. In the second issue appears a previously unpublished poem by José Régio, an exposition on concrete poetry by E.M. de Melo e Castro, “A imagem poética e a poesia actual” (pp. 11-9), and three poems by José Saramago. (Saramago’s earliest published work listed in NUC and BLC is Poemas possíveis, Lisbon [1966]; his next two published works listed in NUC appeared in 1970 and 1971.) In the third issue are Jacinto do Prado Coelho’s “O problema da sinceridade nos textos em prosa de Fernando Pessoa” and an essay by Fernando Luso Soares on Camus and Sartre. The fourth issue includes an essay by Mário Sérgio on António Sérgio, Y.K. Centeno on Gotthold Ephraim Lessing’s Emília Galoti, and Alfonso Cautela on the historical position of Surrealism. The final issue is devoted to the theater, with a brief theatrical piece by Mário Cesariny titled “O processo” (pp. 25-30), critiques of works by Günter Grass, Samuel Beckett and Eça de Queiroz, and essays on various aspects of contemporary drama. Other contributors of note include David Mourão-Ferreira, Virgilio Ferreira, Natália Correia, Urbano Tavares Rodrigues, António Pedro, Maria Judite de Carvalho, Alexandre O’Neill, António Ramos Rosa, João Medina, Fiama Hasse Pais Brandão, Tomaz Kim, and Alexandre Babo. Cronos was directed by Fernando Luso Soares, Mário Dias Ramos, Eduardo Prado Coelho and Mendes de Carvalho.

* Pires, Dicionário da imprensa periódica literária portuguesa do século XX, II, i, 192–4; Dicionário das revistas literárias portuguesas do século XX, pp. 121-2. Clara Rocha, Revistas
literárias do século XX em Portugal, pp. 589-90; 667. Not located in Union List of Serials.


This work originally appeared in 1987 as a master’s thesis in Portuguese literature at the Faculdade de Letras da Universidade de Lisboa. Known in the secular life as Agostinho Pimenta prior to entering the Capuchin Order at age twenty-one, Frei Agostinho da Cruz was the brother of the poet Diogo Bernardes, and an important poet in his own right. His work remained for the most part unpublished until there appeared in 1771 an edition of his Obras.


First and only edition of one of the author’s earlier works. Poet, essayist, literary critic and translator, born in Sintra, 1935, Liberto [da Fonseca Ribeiro da] Cruz, who also wrote under the pseudonym Álvaro Neto, was professor at French universities from 1967 to 1988. He also served as cultural attaché at the Portuguese embassy in Paris from 1975 to 1988. In 1961 he founded the literary review Sibila, and from 1964 to 1966 edited the series “Poesia e Ensaio” for Ulisseia. From 1965 to 1966 he was literary critic for the Jornal de Letras e Artes. At least ten volumes of his poetry have been published, including Jornal de campanha (1986), which was awarded the Prémio de Poesia da Cidade de Lisboa. He has also had at least six volumes of essays published.

215. CRUZ, [Manuel] Ivo. *Gōtas de tinta*. Olhão: Tip. da Editora Olhanense, 1923. 8°, original illustrated wrappers (some slight chipping at foot of spine, outer edges of wrappers). Printed in red and black throughout. In fine condition. Author’s signed presentation inscription on half title to Dr. Barbosa de Magalhães, dated 10 December 1923. (1 blank, 23, 2 blank ll.). $350.00

FIRST and ONLY EDITION. A series of pithy statements on art, specific artists, music, fado, and so on: e.g., “O genio do nosso Povo encontra-se nas canções. A tara de alguns portuguese, no Fado.” This little volume is elegantly printed in red and black with one statement per page. Each page has a border incorporating a cross.

Manuel Ivo Cruz (Corumbá, Brazil, 1901-Lisbon, 1985) was one of the leading composers and disseminators of Portuguese music during the twentieth century. A native of Corumbá, Mato Grosso, he moved to Lisbon at a young age. Although he began as a law student, after studying with António Tomás de Lima and Tomás Borba, he decided around 1925 to pursue a career in music, and studied in Munich. He taught at the Conservatório Nacional de Lisboa, where he later served as rector (1938-1971). In 1937 he founded the Orquestra Filarmónica de Lisboa, which made Portuguese music more widely known in Portugal and Europe. Cruz also wrote many symphonies, concerts, and other works. He was published widely in periodicals, and wrote an autobiography published in 1985. His important collection of books on music was given to the Biblioteca Nacional de Portugal.

Provenance: José Maria Vilhena Barbosa de Magalhães (Aveiro, 1878-Lisbon, 1959), better known as Barbosa de Magalhães, lawyer, politician, and university professor, was elected deputy to the Assembleia Nacional Constituinte which implemented the Portuguese Republic in 1910, and was one of the authors of the Portuguese Constitution of 1911. He was Minister of Justice, of Public Instruction, and Foreign Minister between 1913 and 1922.

Bastonário of the Ordem dos Advogados (1933), he presided over diverse commissions relating to international law, and contributed a vast array of writings for specialist juridical publications. He took part in the Comissão Directiva do Movimento de Unidade Democrática which during the 1940s opposed the Estado Novo, as a result suffering intense political persecution. See *Grande enciclopédica*, IV, 200-1.

※ Not located in NUC. OCLC: 647785931 (University of Colorado-Boulder). Porbase locates two copies at the Biblioteca Nacional de Portugal and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Not located in Copac.


The preface occupies pp. 7-24. The author, born in Constância, Ribatejo, Portugal, spent most of his adult life in Angola. His poetry is filled with African themes.

※ See *Diccionário cronológico de autores portugueses*, IV, 58-9; also Mário António de Oliveira, *A formação da literatura angolana*. 
Medieval Galician Songwriter

217. CUNHA, Celso Ferreira da, ed. O cancioneiro de Martin Codax. Rio de Janeiro: [Departamento de Imprensa Nacional], 1956. Large 8° (25.3 x 19.2 cm.), contemporary half mottled sheep over faux reptile paper boards (minor wear), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, editor and title lettered in gilt, red silk ribbon place marker, original illustrated wrappers bound in. Very good condition. Non-authorial presentation inscription to A. [ntónio Augusto] Gonçalves Rodrigues. White-on-blue paper binder’s ticket of Ismael Chuvas, Coimbra (3.5 x 2.3 cm.), in upper inner corner of front pastedown endleaf. 198 pp., (1 blank l.), 10 ll. plates, extensive etymological glossary, bibliography. $80.00

FIRST and ONLY EDITION thus of this collection of medieval music. The etymological glossary occupies pp. [89]-178.

Martín Codax or Martim Codax was a Galician medieval ḟoglar, possibly from Vigo, Galicia in present-day Spain. He may have been active during the middle of the thirteenth century, judging from scriptological analysis. He is one of only two out of a total of 88 authors of cantigas d’amigo who uses only the archaic strophic form aAB (a rhymed distich followed by a refrain). He also employs an archaic rhyme-system whereby i-o / a-o are used in alternating strophes. In addition Martin Codax consistently deploys a strict parallelistic technique known as leixa-pren; the order of the third and fourth strophes is inverted in the Pergaminho Vindel but the correct order appears in the Cancioneiro da Biblioteca Nacional and the Cancioneiro da Vaticana. His dates, however, remain unknown and there is no documentary biographical information concerning the poet.

The body of work attributed to him consists of seven cantigas d’amigo which appear in the Galician-Portuguese songbooks and in the Vindel parchment. In all three manuscripts he is listed as the author of the compositions, and in all three the number and the order of the songs is the same. This provides important evidence to support the view that the order of other poets’ songs in the cancioneiros (songbooks) should not automatically be dismissed as random or attributed to later compilers. Rather, the identity of the poems and their order in all witnesses supports the view that the seven songs of Codax reflect an original performance set, and that the sets of poems by some other poets might also have been organized for performance.

Provenance: The university professor, cultural and literary historian, and essayist António Augusto Gonçalves Rodrigues (Bragança, 1906-1999), author of numerous important works on D. Francisco Manuel de Mello, the Cavaleiro de Oliveira, and translation in Portugal (among other subjects) was the founder in 1962 and for many years director of the Instituto Superior de Línguas e Administração. See Dicionário cronológico de autores portugueses, IV, 288-90.

* See M.P. Ferreira in Lanciani and Tavani, eds., Dicionário da Literatura medieval galega e portuguesa, pp. 433-6. For the binder Ismael Chuvas, “reputado artista” known for the “brilho dos seus trabalhos”, see Matias Lima, Encadernadores portugueses, p. 74 (illustrating a different ticket).
218. CUNHA, Vicente Pedro Nolasco da. *O sanctuario do Christianismo ou as virtudes indispensaveis para a fundação do edificio moral da sociedade, poema sacro em 3 cantos*. Lisbon: Typographia da viuva Coelho & Companhia, 1843. 8°, Original printed rear wrapper (remains of upper wrapper). Woodcut vignette of a church in a rural setting on title page. Partially unopened; in good to very good condition. 34 pp., (1 blank l.). $100.00

First and Only Edition.

The author (1773-1844), a native of Caldas da Rainha, studied medicine and philosophy at Coimbra. Poet and member of the Conservatório Real de Lisboa, translator and man of enormous cultural achievement, he was a leader of one of Lisbon’s masonic lodges. Despite liberal tendencies which had caused him to become suspect by the government of the Prince Regent D. João in the early 1800s, he displayed great courage and patriotism, offering a toast in favor of the Prince and the House of Bragança just after the French invasion, in June 1808. When this became known to Junot, he was forced to flee to England. In London he collaborated with Bernardo José de Abrantes e Castro in the founding of the *Investigador português*. In 1814 he accompanied the future Duke of Palmela to represent Portugal at the Congress of Vienna.

＊ Innoceíno VII, 437 (on the author see 434-9; also XX, 12-3). See also Grande enciclopédia, VIII, 272-3. OCLC: 221155295 (Thomas Fisher Rare Book Library-University of Toronto). Forbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in COPAC, where an author search produced 14 "hits".

219. CUNHA, Xavier da. *Pretidão de amor. Enéadas de Camões a Barbara escrava, seguidas da respectiva tradução em varias linguas e antecedidas de um preambulo*. Lisbon: Imprensa Nacional, 1893 (i.e., 1895). Folio (29 x 21.4 cm.), twentieth-century (ca. 1975) half sheep over marbled boards (wear at corners), signed in gilt “FEI SIL-PORTO” at lower inner edge of front pastedown, spine gilt with raised bands in six compartments, red leather lettering pieces in second and fourth compartments from head, gilt letter, date of publication in gilt at foot, marbled endleaves, top edges of text block rouged, other edges uncut, silk ribbon place marker, original printed wrappers (repaired at edges) bound in. Title page in red and black. Numerous decorative initials in red and black. Many different, attractive head- and tailpieces. Very good condition. Unsigned ink manuscript inscription (from Augusto Epiphanio?), dated 9.X.1914, to D. Carolina A.M. Felgas, on recto of initial blank leaf. (1 blank l., 3 ll.), 851 pp., (1 l., 3 blank ll.). $600.00

First and Only Edition—Limited to 300 numbered copies, all of which were offered as gifts, of which this is number 112, one of 60 copies on “Papel-de-Linho
Portuguez (Branco)”, given to Augusto Epiphanio da Silva Dias; his name is entered in ink manuscript below the justification. The justification, printed on the verso of the half title, states that there were 20 copies on “Papel-do-Japão” numbered 1 to 20, 20 on “Papel-Whatman” numbered 21 to 40, 20 on “Papel-de-Hollanda” numbered 41 to 60, 30 on “Papel-de-Linho Portuguez (Azul)” numbered 61 to 90, 60 on “Papel-de-Linho Portuguez (Branco)” numbered 91 to 150, and 150 on “Papel-de-Linho Portuguez (Finisimo)” numbered 151 to 300. This luxurious example of fine printing was produced at the expense of António Augusto de Carvalho Monteiro (known as “Monteiro dos Milhões”), great capitalist, bibliomaniac and collector (Rio de Janeiro, 1850-Sintra, 1920).

The preliminary study occupies pp. [3]-285. This is followed by the text of the original poem by Camões, then by 116 complete translations of the poem into different languages (pp. 287-780). There is more than one version in some languages, by different translators. For example, as well as translations into standard Italian, there are 18 translations into 16 Italian dialects. The 9 translations into English are by 6 different translators. In addition to translations into just about every European language, including Manx, Welsh, and various dialects of Breton, there are translations into Hebrew, Arabic, Tamil, “Angolense”, and Guarany.

The remaining pages of this volume contain additional commentary, an elaborate table of contents, an analytical index, and finally a detailed colophon leaf.

* Innocêncio XVIII, 10 (without mention of the preliminary leaves); XX, 349 (this time omitting mention of the final unnumbered leaves). Dicionário chronológico de autores portugueses, II, 217-9. On the physician, poet, illustrious bibliographer, and erudite writer Xavier da Cunha (Évora 1840-Lisbon 1920), see also Innocêncio XX, 31-49, 300; Aditamentos, pp. 350-1; and Grande enciclopédia, VIII, 273-4.


FIRST and ONLY EDITION.

* Not located in OCLC.

Texts by Fernando Pessoa, Bernardo Soares, and Álvaro de Campos

**221. Descobrimento. Revista de cultura. 7 issues, a complete run. 7 issues in 6. Lisbon: (printed by the tipografia of Seara Nova), 1931-1932. 8°, original printed wrappers (some soiling and foxing to
First and only edition, a complete run. Directed by João de Castro Osório and published by José Osório de Oliveira. Included are texts in Portuguese, Galician, and French.

In the initial number was published “Oito Elegias Chinesas” by Camilo Pesanha, omitting the original Chinese, which had appeared when the text was published in Progesso in Macau, 1914.

Fernando Pessoa signed excerpts in the third number (I, 403-16) from his Livro do desassossego “composto por Bernardo Soares, ajudante de guarda-livros”. Included in an anthology of modernist poets (I, 513-24) are poems by Fernando Pessoa, Álvaro de Campos, Luís de Montalvão (2), and Carlos Queiroz (3). There are poems by the Cabo-Verdian Jorge Barbosa (II, [56]-59), José Gomes Ferreira, Adolfo Casais Monteiro, António Patrício, Armando Côrtes-Rodrigues, Augusto Casimiro, as well as a group of poems in the dialect of Ilha Brava. There is also a letter from Fernando Pessoa to João de Castro Osório about the poems of Paulino de Oliveira, father of the two authors responsible for the review (II, [333]-336).

Special attention was paid to Brazilian culture, with Brazilian authors represented in practically all the issues. Poems by Ribeiro Couto appear in the first issue (I, 89-106). There is a section on “Novelistas e poetas jovens do Brasil” (I, 291-306); a poem by Olegário Mariano (I, 343-6); “Medalhas em pau Brasil” by Ribeiro Couto (I, 361-76); and two poems by Manuel Bandeira (I, 465-70). An essay on Cláudio Manuel da Costa by Caio de Mello Franco (I, 539-48) is followed by “O paradoxo obsequioso”, a previously unpublished brief dramatic piece by Costa (I, 539-48). Then comes “Revolucionarismo Americano” by Helio Vianna (I, 565-76). At the beginning of the second volume is the essay “O problema da aclimação aryana no Brasil” by Oliveira Vianna (II, [9]-28); toward the end are poems by Guilherme de Almeida and Ribeiro Couto (3). Finally, Osório de Oliveira writes “Dois capítulos sobre o Brasil” on diversity and unity in Brazil, as well as on aspects of modern Brazilian poetry (II, [315]-329).

One of the stated goals of this review was to strengthen the bonds between Portuguese and Galicia; the third number published an anthology of Galician poets, including Augusto Maria Casas (4 poems, including one dedicated to António Ferro), Luís Vázquez Pimentel (3 poems), Xesús Bal e Gay (3 poems), F. Bouza-Brey (3 poems) and Aquilino Inglesia Alvarino (3 poems). Additional poems by Galician authors Álvaro Cunqueiro Mora and R. Carballo Calero appeared in the fifth number.

The second volume has a long section devoted to Goethe, including “A metafísica do ‘Fausto’ e a crise moral do nosso tempo” by Philéas Lebesgue (II, [191]-200), translated by Osório de Oliveira; “Goethe e o drama espiritual da sua época” by Hernani Cidade (II, [201]-212); “Disciplina goethiana” by João de Castro Osório (II, [237]-239); and “Prometheus, fragmento dramático de Goethe”, translated from the German by Maria Magalhães de Castro Osório (II, [241]-268). Other contributions include “Aerogramas imaginários” by Ramón Gómez de la Serna, translated by Osório de Oliveira (I, 53-72); “O mar, tragédia de almas” by Manuel de Figueiredo (I, 125-38); “Da Europa Central, Antisemitismo” by Vicente Risco (I, 257-68); “Um conselho de Sócrates...” by Celestino Soares (I, 333-42); “Soares dos Reis” by the sculptor Diogo de Macedo (I, 347-60); commentary by João de Castro Osório on Kayserling’s essay about Portugal (I, 417-64); “A espera da Morte, novela” by Ana de Castro Osório (I, 487-512); “A máquina e a sua filosofia” by Ronald de Carvalho (I, 525-32); “Santa Iria: romance do amor arrependido” by Manuel de Figueiredo (II, [29]-36); “O filho: drama num acto” by Osório de Oliveira
an anonymous translation of Salvador de Madariaga’s chapter on Portugal in his book about Spain (II, [61]-153); and “Guilherme Meister, Cândido e Gonçalo Mendes Ramires” by António Sérgio (II, [177]-190).

The plates depict a statue of the Infante de Sagres by Canto de Maya (facing p. 48 in number 5); the painting “Noite de São João” by Dordio Gomes (facing the blank p. [254] in number 5); and the painting “Rapariga do Povo” by Sarah Affonso (facing p. 256 in numbers 6/7).

Blanco PR112; PR 114; PO120. Fotobibliografia de Fernando Pessoa, 150-154 (pp. 191-5); 157 (p. 198); and p. 285. Pires, Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940), pp. 126-128. Serpa 330. Almeida Marques 774. See also Clara Rocha, Revistas literárias do século XX em Portugal, pp. 383, 445-7, 649. OCLC: 47813099; 557983929; 761332855 is a Google Books listing, but apparently not digitized. Porbase locates a single copy, at the Biblioteca Nacional de Portugal (volume 1, primavera 1931-volume 2, verão/outono 1932). Copac locates a copy at the British Library and another at Cambridge University (each 2 volumes).
Go, Ye Heroes

222. Despedida de las Chileñas al Ejército Libertador del Peru. [text begins:] ¡Que terrible contraste, / O dulce Patria amada, / La Expedicion deseada / Causa en el corazón! .... N.p.: n.pr., (1820). Folio (30 x 18.7 cm.), disbound. Typographical border and line between columns. Printed on pale blue paper. Good to very good condition. (1 l.) $1,400.00

FIRST EDITION? A rousing send-off to the soldiers embarking for Peru. The general tone and the oft-repeated “Silencio—amor ... marchad” recalls the fond farewells of the General’s daughters in The Pirates of Penzance. The Chilean expedition to liberate Peru from Spanish rule set out from Valparaiso on 20 August 1820.

* Briseño I, 101 lists a 4º edition, apparently combined with 2 other poems, with 8 pp., also without place, printer, or date. OCLC: 55257023 (John Carter Brown Library, Biblioteca Nacional de Chile, giving the date as 1820); 760929515 and 460210271 (both Bibliothèque Nationale de France), Not located in CCPE. Not located in Rebiun. Not located in Copac.


First edition thus. The preface by Eugénio de Castro in the form of a poem occupies pp. [7]–14. The pedagogue and poet João de Deus (João de Deus de Nogueira Ramos, 1830–1896), was born in São Bartolomeu de Messines, Algarve. He studied law at Coimbra, where he was linked to the “Geração de 70”, especially Teófilo Braga. Part of the second wave of romanticism in Portugal, he is credited with a revival of lyricism, and, along with Antero de Quental, the rehabilitation of the sonnet.

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.


The poems are read on the CD by Natália Luiza.

The pedagogue and poet João de Deus (João de Deus de Nogueira Ramos, 1830–1896), was born in São Bartolomeu de Messines, Algarve. He studied law at Coimbra, where he was linked to the “Geração de 70”, especially Teófilo Braga. Part of the second wave of romanticism in Portugal, he is credited with a revival of lyricism, and, along with Antero de Quental, the rehabilitation of the sonnet.


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locates two copies, both in the Biblioteca Nacional, Lisboa. Not located in COPAC. Not located in Hollis or Orbis.

BOUND WITH:


Silva Rabello (Rio de Janeiro, 1826-Rio de Janeiro, 1864), of mixed race (variously described as a mestiço or a mulato), was a follower of Alvares de Azevedo with his own streak of genius, also mentioned in most literary manuals and histories along with Gonçalves Dias, Casimiro de Abreu, Junqueira Freire and Castro Alves. He studied for the priesthood and received minor orders, but abandoned the seminary for the military academy, later switching to the Faculdade de Medicina in Bahia, also studying medicine at Rio de Janeiro. For his extraordinary talent and propensity for controversy he was called the “Bocage Brazileiro”. Despite humble origins, he managed to rise to hold a position as army medical officer, and taught Portuguese grammar, history, and geography at the preparatory school attached to the military academy of Rio de Janeiro.

RAMO DE FLORES

POR

JOÃO DE DEUS

ACOMPANHADO DE VARIAS CRITICAS DAS FLORES DO CAMPO

PORTO

TYP. DA LIVRARIA NACIONAL

2 — Rua do Lançal — 22

1869.

Item 225

FIRST and ONLY EDITION. Reprints royal and government decrees, letters and appeals from officials, some editorial discussions, and a few poems by Josino Duriente. Guerra Andrade (Dicionário de pseudónimos p. 156) identifies him as José Ferreira Borges (1786-1838), a leading liberal economist, political and legal thinker.


BOUND WITH:

Regeneração de Portugal. Com permissão do Supremo Governo Provisorio do Reino. [Colophon] Porto: Na Typografia de á Praça de S. Thereza Numbers 1-8 and Supplementos to numbers 3 and 8 (September 18-27, 1820). Folio (31 x 21.5 cm.). Uncut. In fine condition. (1 l.) per issue. 8 issues plus supplements to issues 3 and 8, with a double-leaf spread between issues 4 and 5 titled Mappa demonstrativo da receita e despesa do cofre do Thesouro Publico Nacional, e Real, estabelecido no Paço do Governo Supremo Provisorio de Reino, desde 26 d’Agosto até 6 de Setembro de 1820. Numbers 1-8 + 2 supplements.

FIRST and ONLY EDITION, with much the same content as the Diario Nacional, of which Rafael and Santos state that it was a continuation.

See Rafael and Santos, Jornais e revistas portugueses do século XIX 1684, mentioning it under the entry for the previous work. Not in Universidade de Coimbra, Publicações periódicas. OCLC: 504742370 (British Library: gives dates of from 18 September of 26 September only, and does not mention any of the supplements). Porbase locates two runs: in the Biblioteca Nacional de Portugal and in the Biblioteca Municipal do Porto (but the record gives dates of from 18-26 September only, and does not mention any of the supplements). Copac repeats British Library, with only the 8 numbers and no supplements.

AND BOUND WITH:

with (2 ll.). 81 issues + 6 extraordinary issues (3, 5 October; 11, 15, 24 November; 21 December). 81 numbers + 6 extraordinary issues.

First and only edition. Government decrees, official speeches, financial reports, election results, plus poetry, notices of upcoming events in Porto, and news from England, Spain, Venezuela, Colombia, Italy, Germany, Austria, Brazil, and Switzerland.

Rafael and Santos, Jornais e revistas portugueses do século XIX 1363 (giving dates of publication from 27 September 1820 to 7 May 1834). Universidade de Coimbra, Publicações periódicas 695: with a run from 1828 (nº extr.)-1834 (nº 107). Porbase locates seven runs, giving the same dates as Rafael & Santos, but we would be very surprised if all are really as described: three in the Biblioteca Nacional de Portugal, three in the Biblioteca Municipal do Porto, and one in the Biblioteca Geral da Universidade de Coimbra.

AND BOUND WITH (between numbers 37 and 38 of the above):


First and only edition, describing an evening of entertainment in favor of constitutional monarchy, with illuminations, elaborate allegorical decorations by Joaquim Rafael, and a performance of Rossini’s Cenerentola.


Parnassian Drama with Unusual Characters


First and only edition of this book of poetry inspired by Edgar Quinet’s 1833 prose poem, Ahasverus. Pinheiro Chagas devotes a considerable part of his introduction...
The characters for this dramatic poem include Oceano, a Serpente, Leviathan, Vinateyna, o Peixe Macér, a chorus of Giants and Titans, God, various earthly rulers, “Tribus Humanas reunidas no alto do Himalaya,” Babylonia, Christ, the Three Wise Men, and many, many, more.

Teófilo Dias (1854-1889), a native of Caxias, Maranhão, was a nephew of the poet Antonio Gonçalves Dias, and like him, published while young several books of poetry that were very well received: Flores e amores, 1874, and Cantos tropicais, 1878. In 1878, Dias was involved in the “Battle of Parnassus” that was taking place in the columns of the Diário do Rio de Janeiro, in which Romantics and partisans of the “New Idea” argued the merits of their styles. Dias’ Fanfarras, 1882, was one of the most influential early works in the Parnassian movement, and Dias remained a leading figure in the movement through the 1880s, along with Raymundo Correia, Alberto de Oliveira and Olavo Bilac. Occasionally Dias’s work even anticipates the Symbolists. Carpeaux compares Dias to Luís Guimarães Júnior for his romantic emotionalism combined with Parnassian form, and notes that while Dias was not very successful during his lifetime, “a historiografia literária lhe guarda tenazmente o nome.” He is the patron of the 36th chair of the Brazilian Academy of Letters.

This work not in Carpeaux, Pequena bibliografia crítica da literatura brasileira; for other works, cf. pp. 164-5. This work not in Ford, Whittem & Raphael, Tentative Bibliography of Brazilian Literature; for other works by the author, cf. p. 60. On Dias, see Wernack Sodré, História da literatura brasileira (1969) pp. 339, 466 n. 25, 567; Veríssimo, História da literatura brasileira (1969) pp. 245-7; Bandeira, Brief History of Brazilian Literature (1964) pp. 107-8; Putnam, Marvelous Journey pp. 166-8; Wilson Martins, História da inteligência brasileira III, 447, 486; IV, 31-33, 35, 43, 135-6, 255-7, 285, 331, 475. NUC: CL, InU, RPB, MH. OCLC: 8707113 (calling for 170 pp. only; 13 locations, including the HathiTrust Digital Library, most of which appear to be digital copies); 558151032 (British Library: calling for vii, 170 pp. only); 24457721 is a microfilm copy (calling for 170 pp. only). Not located in Porbase, which has no works by Dias (although several for which he wrote a preface). Copac locates a copy at the British Library.


The blind poet Baltasar Dias, born on the island of Madeira, perhaps between 1500 and 1517, probably flourished and may have died in the reign of D. Sebastião (1557–1578).

229. **Dias, Baltasar.** *Conselho para bem cazar. Obra novamente feita, a qual he chamada Conselho para bem cazar, porque em ella se tratão as mais das cousas, que convém a tal conselho, muito proveitosa para os homens, e mulheres. Agora novamente emendada, e accrescentada por Baltthezar Dias. Vay seguind o Author que hum seu amigo lho mandou pedir pela maneira seguinte. E n' fim vay accrescentada huma carta a huma Senhora, que queria aprender a ler.* Lisbon: Por Domingos Carneiro, 1680. 4°, disbound and inserted into recent marbled wrappers. Three woodcut figures, approximately 6 cm. high, on title page. Some soiling and toning. Overall in good condition. 16 pp. Text in two columns. $1,200.00

This frequently reprinted popular poetry falls into the genre known as “literatura de cordel”. All editions are rare, especially those printed prior to 1750. Arouca cites one of 1633 without providing any location, another of 1659 in the Biblioteca Nacional de Portugal, and three supposedly different editions or issues dated 1680, the first in the Biblioteca da Ajuda, the other two in the Arquivo Nacional da Torre do Tombo.

The main body of the work (pp. 2-15), is in verse. On p. 16 appears in prose a “Carta a huma Senhora, que queria aprender a ler.”

The blind poet Baltasar Dias, born on the island of Madeira, perhaps between 1500 and 1517, probably flourished and may have died in the reign of D. Sebastião (1557–1578). Arouca 68 (appears to be a variant: the printer’s name is spelled “Carneyro”; cf. Arouca D66 and D67, for editions or issues with only two figures on the title page by the same printer with the same date, the first with the printer’s name given as “Carneiro” while the second giving the printer’s name as “Carneyro”). Palha 1037 (printer’s name given as “Carneiro”). Azevedo Samodães 1049 (printer’s name given as “Carneyro”). Innocência VIII, 358 refers to a 1680 edition printed by “Domingos Carneiro”; for more on the author see also I, 322; XVI, 94; and VIII, 357–8. This edition not listed by Pinto de Mattos (1970); see p. 245 for editions of 1633, 1659, and 1719. On Baltasar Dias see Bell, *Portuguese Literature*, pp. 158–9, 289, 339; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 212–5, 223–4; Pedro Ferré in Machado, ed., *Diccionário de literatura portuguesa*, p. 163; Maria Idalina Resina Rodrigues in *Biblos*, II, 119–22; and *Dicionário cronológico de autores portugueses* I, 370. OCLC: 82020926 (Houghton Library [which owns two different 1680 versions]: gives printer’s name as “Carneyro”). This edition not located in Porbase; the only edition located was that of 1659, present in a single copy, in the Biblioteca Nacional de Portugal. This edition not located in Copac, which only cites a 1763 edition in a single copy at British Library.
230. [DIAS, Baltasar]. Malícia das mulheres. Obra novamente feita, na qual se tratão muitas sentenças, e authoridades acerca da Malícia, que ha em algumas dellas; e assim trata como duas Mulheres enganarão seus Maridos graciosamente. Lisbon: Na Typ. de Antonio Lino de Oliveira, 1827. 4°, unbound (loose; stitching gone). Woodcut vignette of two women musicians on title page (one singing from sheet music, the other playing a lute). Text in 2 columns. Uncut. Two small holes in second leaf, affecting a few letters of text. Overall in good condition. 8 pp. $150.00

Diatribes in verse about the natural malice of some women, treating their husbands “like negros”, and how to recognize and deal with this phenomenon. This often reprinted popular poetry falls into the genre known as “literatura de cordel”. An advertisement for other books and pamphlets printed by the same typographer takes up most of the last page. A number of the titles cited are of a similar nature to this one.

The blind poet and dramatist Baltasar Dias was born on the island of Madeira, probably between 1500 and 1517, and may have died in the reign of D. Sebastião (1557–1578).

* This edition not listed by Innocêncio; four previous editions and one later are cited: 1640 and 1793 (I, 322), 1788, 1794 and 1830 (XVI, 94); for more on the author, see VIII, 357–8. The printing house Pommeret e Moreau of Paris included this title in a list of their publications dated 1852. On Baltasar Dias see Bell, Portuguese Literature, pp. 158-9, 289, 339; Saraiva & Lopes, História da literatura portuguesa (17th ed.), pp. 212-5, 223-4; Pedro Ferré in Machado, ed., Dicionário de literatura portuguesa, p. 163; Maria Idalina Resina Rodrigues in Bíblos, II, 119–22; and Dicionário cronológico de autores portugueses I, 370. OCLC: 51184346 (University of California-Berkeley, Harvard University-Houghton Library, University of Toronto-Thomas Fisher Rare Book Library, also lists editions of 1656, 1659, 1738, 1759, 1761, 1794, 1856, 1862, and [189?]. Porbase locates two copies of the present edition, in the Biblioteca Nacional de Portugal and in the collection of the Visconde de Trindade at the Biblioteca Geral da Universidade de Coimbra. Porbase also cites editions of 1659, 1738, 1759, 1761, 1794, 1814, 1815, 1851, and 1856.

*231. DOWNES, Leonard S. Portuguese Poems and Translations. Lisbon: Tipografia da Liga dos Combatentes da Grande Guerra, for The Author, 1946 [colophon]; 1947 [front cover]. Large 8°, original printed wrappers (a bit dust-soiled). Front wrapper printed in red and black. Very good condition. 58 pp. (1 l. colophon, 2 blank ll.). $25.00

FIRST and ONLY EDITION. “Many of these poems and translations have already appeared in the Anglo-Portuguese News.”

* OCLC: 15276753 (University of Georgia, University of Minnesota-Minneapolis, University of California-Davis, Trinity College Library-Dublin, King’s College-London). Porbase locates five copies: three in the Biblioteca Nacional de Portugal, and one each in the Center for English, Translation, and Anglo-Portuguese Studies-Universidade Nova de Lisboa, and the Biblioteca Geral da Arte-Fundação Calouste Gulbenkian. Copac repeats Trinity College Library-Dublin and King’s College-London only.
232. DUARTE, Manuel Florentino,José Costa Leite, José Pacheco, et al. **Literatura de cordel: antologia.** 2 volumes. São Paulo: Global Editora, [1976]. 8°, original illustrated wrappers. Good to very good condition overall. 168 pp., illustrated; 189 pp., (1 l.), illustrated. 2 volumes.$35.00

Volume I contains an introductory essay by ethnographer Mário Souto Maio, “Literatura popular em verso, literatura popular nordestina, literatura de cordel: uma introdução,” including bibliographical endnotes (pp. 5-16). There is a bibliography by the same writer (pp. 17-30). The rest of the volume contains illustrated popular poems by Duarte, Leite, Pacheco, and José Soares, illustrated with woodcuts.

Volume II contains an “Apresentação” by Roberto Goldkorn (pp. 7-8) and an unsigned “Nota introdutiva” (pp. 9-10), followed by popular poems and woodcut illustrations by Abraão Batista.


This volume consists of two previously published, prize-winning poetical works, both out-of-print for some time: *Figuras* (1987), was awarded the Prémio Inasset/Poesia; *Sobre os mortos* (1991), won the Grande Prémio de Poesia, APE. The author has published at least 15 previous volumes of poetry, beginning in 1956. He also received the Prémio de Poesia do Pen Club for *Introdução à filosofia* (1981).


234. EMÍDIO, Joaquim António. **Uma casa rente ao chão.** Santarém: O Mirante, 1996. Colecção Alma Nova. 8°, original illustrated wrappers. As new. 64 pp. One of 1,000 copies. ISBN: none. $18.00

FIRST and ONLY EDITION. The author, a journalist and author of six books, born in 1955, founded and directed the newspaper and publishing house O Mirante in Santarém. He has suffered judicial punishment for criticizing a government official, something which would be impossible in the USA under the first amendment.

Item 236
235. ENCARNAÇÃO, D. Pedro da. *Funebres Quexes del dolor, y reparados consuelos del discurso en el fallecimiento de la Serenissima Reyna la Señora Dona Mariana de Austria, Madre del Sereníssimo Rey Católico Don Carlos II.* Lisbon: En la Emprenta de Manuel Lopes Herrera [sic; i.e. Ferreira], 1696. 4°, recent period sheep, spine gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head, text block edges rouged. Woodcut vignette of fruit basket on title page. Woodcut headpiece and large woodcut initial on second leaf recto. Typographical headpieces, smaller woodcut initial, and large woodcut tailpiece at end. Browning. Minor light dampstain. In good condition. Contemporary manuscript foliation. 32 pp. $400.00

FIRST and ONLY EDITION of this poem in octavo rima in memory of D. Mariana de Austria. It is dedicated to Don Manuel de Senmanat y Lanuza, Marqués de Castel de Rios, Spanish Ambassador to Portugal. The author was an Augustinian canon at Santa Cruz de Coimbra, about whom little else is known. Innocêncio cites a funeral oration by him for the Portuguese Queen D. Maria Sophia Isabel de Neuburg, celebrated in the Royal Monastery of Odivelas on 19 October 1699, published by Manuel Lopes Ferreira in Lisbon, 1700 (XVII, 199).

Maria Ana, or Mariana of Austria (1634-1696) was queen consort of Spain as the second wife of King Philip IV, who was also her maternal uncle. At the death of her husband in 1665, Mariana became queen regent, and she remained an influential figure during the reign of her son Charles II, the last Spanish Habsburg.


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Two Earliest Published Books, and Perhaps the Two Most Important Works

By a Son of Portuguese Jews Probably Born at Cuenca

A Significant Spanish Golden Age Author

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

Scholarly accounts of the author’s life differ widely, and much research remains to be done to sort out the conflicting assertions, although the following may be reasonably accurate. Enriquez Gomez (1600-1663), the son of Portuguese Jews, was probably born in Cuenca (some say Segovia, others Lisbon). Entering the military at the age of 20, he rose to the rank of captain before fleeing to France in 1636 amid growing suspicions concerning his religious beliefs. He lived in Bordeaux, Rouen, and Paris, where he secured an appointment as secretary to Louis XIII. While in France Enriquez Gomez also pursued a distinguished career as a novelist, poet, and playwright. There are rumors of earlier pleges or sueltas; his first certain published book (preceded only by a pamphlet, Triumpho lusitano, which appeared in 1641), Academias morales (Bordeaux, 1642), contains various poetical works and four comedias. Surely due to its rarity, some bibliographers, never having seen a copy, repeat the erroneous and improbable date of 1612 instead of 1642 for the first edition. Two years later he published perhaps his best-known work, the picaresque novel El siglo pitagórico y vida de D. Gregorio Guadaña (Rouen, 1644). Enriquez Gomez’s dramatic output numbers over two dozen comedias—most composed in the Calderonian manner—and possibly includes several written under the pseudonym(?) Fernando de Zárate. The Inquisition was a frequent target of Enriquez Gomez’s pen, especially in the second part of his Política angélica (Rouen, 1647) where he called for various reforms, particularly relaxation of its emphasis on limpieza de sangre which had perhaps prompted his own flight a decade earlier. Despite having been burned in effigy at an auto da fe in Seville in 1660, Enriquez Gomez returned there shortly afterward. He was arrested by the Inquisition and died in Seville in 1663, perhaps while still imprisoned.


BOUND WITH:

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


**237. ESPLANCA, Florbela.** _Sonetos: Livro de mágoas; Livro de Soror Saudade; Charneca em flor; Reliquiae._ Posfácio de Joaquim Manuel Magalhães. Lisbon: Relógio d’Água, 2012. Coleção Poesia, 144 [according to the listing in another volume in the series]. 8°, original illustrated wrappers with dustjacket. As new. 201 pp., (5 ll., 2 blank ll.), full-page photograph of Florbela in text. ISBN: 978-989-641-302-6. $30.00

The posfácio, titled “Demasiado poucas palavras sobre Florbela” occupies pp. [187]-201. Florbela de Alma da Conceição Espanca (1894-1930) was described by Bell as “unquestionably one of the greatest if not the greatest Portuguese poetess of all time. Her sonnets are poignant outpourings of her emotional life, and display her accomplished art as a sonneteer.” For Saraiva and Lopes she is “uma das mais notáveis personalidades líricas isoladas, pela intensidade de um transcendido erotismo feminino, sem precedentes entre nós.” She published her first book of poetry (_Livro de Mágoas_) in 1919, and her second (_Livro de Soror Saludade_) in 1923. By 1974 her _Sonetos completos_ had gone through 14 editions.

* See also Cecília Barreira in Machado, ed., _Diccionario de literatura portuguesa_, pp. 177-8; José Carlos Seabra Pereira, in _Biblos_, II, 378-82; and _Diccionario cronológico de autores portugueses_, III, 472-5.


FIRST and ONLY EDITION. The author, born in Guimarães in 1951, abandoned the practice of law for teaching and writing. He has published at least eight books, and has contributed to a number of literary reviews.


The author, an actress of stage and screen (both large and small), born in Lisbon in 1932, has published at least four volumes of poetry, and six novels, including *O prenúncio das águas* (1999), which was awarded the Prémio Máxima de Literatura in 2000.

* See *Dicionário cronológico de autores portugueses* VI, 133.


FIRST and ONLY EDITION of a sonnet followed by a fourteen-stanza *glosa* honoring the ascension of D. Maria I to the Portuguese 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).


FIRST and ONLY EDITION of this essay (with two poems as well), honoring D. Maria I’s ascension to the throne; signed at the end “J.P.D.M.” Page 3 begins with the heading, “Elogio poetico” and continues with “Que impeto mais veloz que o voo do Pegazo me arrebata?”

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).


FIRST and ONLY EDITION. Awarded the Prémio “Antero de Quental” (Poesia), Concurso Literário dos Açores, 1990.

243. FERREIRA, Francisco Leytam [or Leitão]. Afectos Lusitanos que na intempestiva morte da serenissima senhora D. Isabel Luisa Josefa, Infanta de Portugal, O mesmo Reyno oferece A immortal fama, perenne duração, & perpetua memoria de seu soberano, Real, & Augusto nome. Glosa ao decimonono soneto Das Rimas do Grande Luis de Camoens .... Lisbon: Na Officina de Domingos Carneyro, Impressor das tres Ordens Militares, 1691. 4°, late nineteenth- or early twentieth-century purple quarter cloth over marbled boards (front free endleaf detached). Woodcut initial. Typographical headpiece. Circular repair in blank portion of title page (where a stamp was removed?). Light browning and foxing. Overall in near good condition. (6 ll.). $300.00

FIRST and ONLY EDITION. The sonnet by Camões appears on the recto of the second leaf. The author’s poetic gloss on this sonnet occupies the following five pages, beginning of the verso of the second leaf and continuing to the verso of the fourth leaf. The next three pages contain a neo-Latin elegy for the princess, while the final page contains licenses.

D. Isabel Luísa Josefa, Infanta de Portugal (1669-1690), was the daughter of D. Pedro II and D. Maria Francisco de Savoy (1646-1683). In 1666, D. Maria was wed to the mentally unstable and physically deficient D. Afonso VI. Soon D. Maria appeared before the Cabildo de Lisboa to petition that her marriage be annulled on grounds of non-consummation; when the Vatican confirmed the annulment in 1668, D. Maria married D. Pedro, D. Afonso’s younger brother and the heir to the throne. In 1669 their only child, D. Isabel Luísa Josefa, was born.

Since D. Afonso VI had no offspring, she was named Princesa de Beira in 1674, a title she held until her father succeed to the throne in 1683 and had a son by his second wife.
in 1688. The child died, and D. Isabel was once again heir until the birth of the future D. João V. D. Isabel was apparently charming and well educated, but was widely known to be in poor health. The other crowned heads of Europe repeatedly refused alliances with her, to the point that she became known as “Sempre-Noiva” (eternally engaged).

Francisco Leitão Ferreira (1667-1735), poet and historian, was prior of the Igreja do Loreto in Lisbon. He was a member of the Academia Real de História Portuguesa. His poems appear in the Fênix renascida, the Eva e ave, the Memórias históricas e panegíricas of Fr. Manuel de Sá, as well as in manuscript anthologies, some of which were published more recently. His Nova arte de conceitos is perhaps the only theoretical work on poetry produced during his time.


$35.00

FIRST and ONLY EDITION. The author (Macau, 1919-Hong Kong, 1993), best known as “Adé”, was a great defender of the “patuá macaense” or criole language of the territory, in which the present poetry was written

* Dicionário cronológico de autores portugueses, IV, 714-5.


* On the author, see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa,* pp. 187-8; also *Dicionário cronológico de autores portugueses,* IV, 59-62; and Rosa Maria Goulart, in *Biblos,* II, 537-9.
CONSELHO
PARA BEM CAZAR.

OBRA NOVAMENTE FEITA, A QUAL
he chamada Conselho para bem cazar, porque em ella se
tratou as mais das cousas, que convém a rai conselho, mui-
to proveitosa para os homens, e mulheres. Agora nova-
mente emendada, e acrecentada por Balthazar Dias, Vay
segundo o Author que hum seu amigo lho mandou pedir
pela maneira seguinte. E no fim vay acrecentada huma
carta a huma Senhora, que queria aprender a ler.

EM LISBOA.
Com todas as licenças necessárias.
Por Domingos Carneiro. Anno de 1686.

Item 229


* On the author, see Fernando J.B. Martinho in Machado, ed., Dicionário de literatura portuguesa, pp. 187-8; also Dicionário cronológico de autores portugueses, IV, 59-62; and Rosa Maria Goulart, in Bíblos, II, 537-9.


FIRST and ONLY EDITION of this early collection of poems. The volume begins with the title poem (pp. [11]-13). It is followed by a section of religious verse, consisting of eight poems, with the general title “Jerusalém” (pp. [15]-36), on Catholic religious themes, including the Virgin Mary, prayer, the Sermon on the Mount, Mary Magdalene, the Resurrection, and “Imitação de Christo”. The next section, “Abdicação” (pp. [37]-66), consists of eight poems on subjects such as Epiphany, the Cathedral, the “Portuguese nun” Soror Mariana, and our Lady of Poente. This is followed by a section entitled “Relíquias” with another eight poems, “Ternura” with nine poems, and finally “Aladino” with six poems, including “Scheherazade”, “Sevilha”, “Cabinda” and “Opio”.

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

The illustrator of the front wrapper, Jorge [Nicholson Moore] Barradas (1894-1971), important Portuguese painter, ceramist, illustrator and caricaturist, was known by the nickname “Barradinhas”. He belonged to the first generation of Portuguese Modernist artists. His work is represented in some of the most significant Portuguese museums, as well as in private collections. See Pamplona, Dicionário de pintores e escultores portugueses (rev. ed.), I, 175-7.

* Serpa 417. On António Ferro, see Paula Costa in Machado, ed., Dicionário de literatura portuguesa, p. 194; João Bigotte Chorão in Bíblos, II, 555–6; Dicionário cronológico

First and Only Edition. The author (born in 1962 in Tras-os-Montes), has published Do coração a jeito (1994) in the same collection, and has published a total of eight books of poems.


First and Only Edition of this narrative poem in five cantos, set in the years 908 (Cantos 1–3), and 918 (Cantos 4–5), dedicated to Lady Augustus Loftus. The action takes place in the Basque country, the story being based on a tradition which attributes the first establishment of an hereditary lordship in Biscay to a certain Prince Fron, related to the Saxon Kings of England. In the preface, the author draws the reader’s attention to newspaper reports of the Carlist war being fought in the same region.

The author (1827-1908), was a native of New York, son of Joaquim Cesar de Figanière e Morão, Portuguese Minister to Washington, and his second wife, Catarina (Catherine?) Stuart Gifillan, a United States citizen. The future Viscount Figanière was married in 1848 to Miss Josephine Hunt, daughter of General James Hunt of the United States Army and his wife Elizabeth Innis Vail. The author had served as principal aide to the Visconde de Lavradio when Lavradio was Minister to Great Britain. The Visconde de Lavradio was absent for long periods, during which Figanière took charge of the Ministry. He followed...
his father in the diplomatic service, later representing Portugal as Minister to Russia and England. The author of various works of fiction, poetry, essays and historical works, his Catálogo dos manuscritos portugueses existentes no Museu Britânico is still considered a useful guide. He wrote in English, French and Portuguese. The title of Visconde de Figanière was granted by D. Luís I in 1870.


*250. FIGUEIREDO, Jaime de, ed. Modernos poetas cabo-verdianos, antologia. Praia: Imprensa Nacional for Edições Henriquinas, Achamento de Cabo Verde, 1961. Large 8°, original printed wrappers (some very light dampstaining). Light browning and occasional minor foxing. Overall in good to very good condition; mostly unopened. xli, 197 pp., (1 l.), errata slip. $50.00

FIRST and ONLY EDITION of this anthology of poetry by Cape Verdean authors. The substantial introduction by the painter and public functionary Jaime de Figueiredo (Praia 1905-1974) includes a list of the poets selected by date of birth (p. xxxv), and a bibliography (pp. xxxvii-xl). The poets included are Jorge Barbosa, Manuel Lopes, Osvaldo Alcantara, Pedro Corsino Azevedo, António Nunes, Aguinaldo Fonseca, Guilherme Rocheteau, Nuno Miranda, Arnaldo França, Tomaz Martins, Yolanda Morazzo, Ovídio Martins, Vergílio Nobre de Melo, Gabriel Mariano, Terêncio Anahory, Cosino Fortes, Jorge Pedro Barbosa, Onésimo Silveira, João Vário, and António Mendes Cardozo.

* Moser & Ferreira, New Bibliography of the Lusophone Literatures of Africa 2236.


FIRST and ONLY EDITION of these poems in Portuguese, Latin and (p. 96) Hebrew, commemorating D. José I, the Marquês de Pombal, and the completion of the equestrian
statue of D. José in the Praça do Commercio (“Black Horse Square”) in Lisbon. This
bronze statue, dedicated on D. José’s sixty-first birthday, remains one of Lisbon’s most
important monuments, dominating one of the major squares of Europe.

Figueiredo (died ca. 1794?), a Cistercian monk at Alcobaça, was chronicler for his
order in Portugal and the Algarve. He wrote a considerable amount of verse, as well
as historical and genealogical works, and probably edited the volume (see Innocência)
and contributed some of the essays. Authors of poems include the abbot of Alcobaça,
Bernardo Osorio, and students and teachers at the Real Collegio de Alcobaça.

† Innocência V, 429: calling for 159 p. only. Imprensa Nacional p. 93 and p. 295 (n.º
132). See Grande Enciclopédia, XI, 313. Azevedo-Samodães 2736: calling for only (1 l.), 150

252. FIGUEIROA, Diogo Ferreira de. Theatro da maior façanha, e gloria
portugueza …. Lisbon: Officina de Domingos Lopez Rosa e a sua custa,
1642. 4°, mid-twentieth-century mottled sheep, spine gilt with raised
bands in five compartments, crimson leather lettering pieces in sec-
ond and fourth compartments, gilt letter, text block edges sprinkled
red and green, pink silk ribbon place marker. Woodcut royal arms
on title-page, large woodcut tailpiece repeated three times. Light to
moderate dampstaining throughout, light soiling and abrasion to
title-page with loss of one letter, closely trimmed with bottom line
of imprint shaved, internal tear in B3 silked with loss of 2-3 letters, 2
small holes in E7 and H3 not affecting text. In somewhat less than good
condition. Two early ink manuscript signatures on A1 and H3. (4), 62
ll. A-G8 H6, but with the third leaf signed *3 instead of ¶3. Leaf 48
wrongly numbered 15; leaf 49, in some copies wrongly numbered 53,
has its foliation neatly removed: there is a small square hole, neatly
repaired with tissue paper on the verso. $650.00

FIRST EDITION, variant issue. This rare poem in six cantos celebrates the Restoration
of Portuguese independence. Ferreira de Figueiroa (1604-1674), a native of Villa d’Arruda
dos Vinhos (just north of Lisbon), was in the household of the Duque de Bragança D.
João, acclaimed as D. João IV of Portugal on 1 December 1640.

At least two issues are known: one has only two licenses, dated 6 and 7 Feb. 1642,
on leaf ¶2; the other issue has two additional licenses on ¶2', dated 16 and 18 April 1642.
The present copy has 4 licenses on ¶2', dated as noted above.

† Arouca F119. Innocência II, 158 (“não pude vêr até agora algum exemplar”); IX,
Perições de Faria, Trindade 122: “obra rara.” Fonseca, Elementos bibliográficos para a história
HSA p. 203. Capitão 316. Monteverde 2345: an incomplete copy. Avila-Perez 6429. Bell,
p. 438. Not in Palha, which cites the Porto, 1878 reprint (n.º 814). Not in Azevedo-
Samodães, which has the Porto reprint (n.º 1210). Not in Ameal. Not located in NUC.
OCLC: 35566095 (fourteen locations, including the HathiTrust Digital Library; there
appear to be hard copies of the 1642 edition at Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, and University of Wisconsin-Madison only); 560208430 (British Library); 248264732 (Staats- und Universität-bibliothek Hamburg Carl von Ossietzky, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz). Porbase locates three copies: two in the Biblioteca Nacional de Portugal (one described as being in “mau estado”, the other missing the first four leaves), and one in the collection of the Visconde da Trindade, now at the Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library only.

253. FORNER Y SAGARRA, Juan Pablo. Sátira contra los vicios introducidos en la poesía castellana .... Madrid: Joachin Ibarra, 1782. 4°, disbound. Very minor soiling to first and last leaves. In fine condition. (1 l.), 34 pp. $700.00

FIRST EDITION of a work in verse that earned a prize from the Real Academia Española in 1782. Forner y Sagarrera (1756-1797), a satirist and literary critic, was notorious for such works as El asno erudito, in which he attacked Iriarte’s insensitive ear and pedestrian imagination. His satires became so harsh that three years after the Sátira appeared he was forbidden to publish any more works in the genre. Ward notes: “Forner concludes that the Spanish language is not actually dead, but merely swooning from a loss of blood” (Oxford Companion to Spanish Literature p. 216).


FIRST and ONLY EDITION. The author was born in 1952 in the city of Horta on the island of Faial. He has published several books of poems, and is represented in anthologies of poets from the Açores.


FIRST and ONLY EDITION. The author was born in 1951 in Santa Catarina (Caldas da Rainha). A journalist, he has collaborated with a number of newspapers and reviews,
and written more than a dozen books. His first book, *Iniciais*, 1981, was awarded the Prémio Revelação de Poesia by the Associação Portuguesa de Autores.


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**Devotional Poem in Honor of the Madonna**

256. FRANCISCO de São Carlos, Fr. *A Assumpção, poema composto em honra da Santa Virgem por ... Nova edição correcta, e precedida da biographia do auctor e d'um juizo critico ácerca do poema pelo conego Dr. J.-C. Fernandes Pinheiro*. Rio de Janeiro: Livraria de B.-L. Garnier, 1862. 8º, contemporary publisher’s green quarter morocco over green pebbled boards (minor stains on covers, toward edges), spine with raised bands in five compartments, gilt, with author and title in the second compartment from the head and gilt panels in the others; green sides with large elaborate gilt-stamped Madonna on upper cover and gilt-stamped vase in a niche on lower cover, bookseller-publisher’s name and address stamped in gilt at fore-edge of front dentelle, white moiré paper endleaves, green silk ribbon place marker, all text block edges gilt. Some foxing and spotting, mostly light. Overall in very good condition. Ownership inscription of F.M.L. da S. dated 1862 on penultimate endleaf (upside-down). (2 ll.), xliv, 275 pp. $800.00

Third appearance (second separate edition) of a poem in 8 cantos on the Virgin Mary that originally appeared in Rio de Janeiro, 1819, and was reprinted as part of the *Epicos brazileiros* by the Visconde de Porto Seguro in 1844. This edition includes a biography of the author (pp. [ix]-xxi) and a critical evaluation of the poem (pp. [xxiii]-xliv).

Frei Francisco de São Carlos was one of the most famed orators of his time. This is his only published poem; Sacramento Blake writes that it includes “os mais bellos e variados episodios, as mais ricas e sedutoras imagens, e descripções locaes, vivas e expressivas, com que glorificando a Virgem, de quem faltas com o mais sublime entusiasmo, amor e dedicação, glorifica ao mesmo tempo a patria.” (Blake includes a 26-line excerpt.) The author had planned extensive revisions, but Innocêncio notes that they did not appear in this edition. The author (secular name Francisco Carlos da Silva) was born in Rio de Janeiro in 1768, and died there in 1829. He entered the Franciscan order at age 13, and lived for some years at Macau.

O Reino da Estupidez

Canto I

Nem canto aquele Homem tão Saliente
Que, por não ter visto a Casa Patria
Através de redunada e a Campo Vazo
Muitos mortos deixando bem claramente
Norte com os seus destoage
Amo o Estupidez cantar portando
Que distante da Europa destonada
Na Suiçaria, dela fundada seu Império
Dizam os Murmuros que eu não fui tanto
E muitos falsos e diversos cuidos
Que nesta grande e grande acompanham havia.
Manuscript Copy of a Scandalous Satire on the Professors at Coimbra, Written by a Native of Minas Geraes

257. [FRANCO, Francisco de Mello.] “A Estupides, poema.” Manuscript on paper, in Portuguese, probably copied 1785 or slightly later. 4° (21 x 15 cm.), stitched, laid into later wrappers. Written in ink, in several legible hands. Light browning in opening leaves, but overall very good. (2 ll.), 19, 23 pp., paginated by the original scribe; second set of pagination begins with the third Canto. $800.00

This satire, which was circulating as early as 1785, was aimed at the professors of the University of Coimbra (among others) and created an enormous scandal. It did not appear in print until it was published in Paris, 1818, with the title Reino da estupidez. Later editions appeared in Hamburg [i.e., Paris], 1820; Paris, 1821; Lisbon, 1833; Barcellos, 1868; and Rio de Janeiro, 1910.

This manuscript copy has, above the prologue and the beginning of the first Canto, a quote from Boileau that does not appear in the printed text: “Rien n’est beau que le vrai, le vrai seul est aimable.” Aside from that, there are some minor variants from the first edition, e.g., “Eu te vatesino desde hoje uma desgrasada sorte” where the printed version reads “Eu te vaticino desde já huma desgraçada sorte” (from the Prologue).

Although Reino da estupidez appeared anonymously, Mello Franco is generally credited with the authorship, and the Brazilian José Bonifácio de Andrada e Silva is said to have collaborated. Mello Franco, born in Minas Geraes in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several years in the dungeons of the Inquisition. His Tratado da educação fysica dos meninos, Lisbon 1790, is the first work by a Brazilian on pediatrics. His Medicina theologica, ou supplica humilde, Lisbon 1794, the first book in Portuguese on psychosomatic medicine, led him to be called a precursor of Freud.

* On the first edition (Paris, 1818) and later editions, see Borba de Moraes (1983) I, 321 and Período colonial pp. 144-5; Blake III, 44-7; Innocência III, 10; and Ramos, A edição da lingua portuguesa em França (1800-1850) 42. OCLC: For the first edition (Paris, 1818), see 28030073, 460967887, and 42925492, a total of 7 copies.
them. This satire, which was circulating as early as 1785, was aimed at the professors of the University of Coimbra, among others. It created an enormous scandal. Not until 1818 did it appear in print, and then only in Paris. Later editions appeared in Hamburg [i.e., Paris], 1820; Paris, 1821; Lisbon, 1833; Barcellos, 1868; and Rio de Janeiro, 1910. It was also included in the sixth volume of the *Parnaso Lusitano*, Paris 1834.

Facing the first page of the first Canto, this manuscript copy has a quote from Boileau that does not appear in the printed text: “Rien n’est bon que le vrai, Le vrai seul est aimable.” There are some significant differences from the printed text, for example in Canto I the manuscript reads, “Se buscão por entre a verdade, e o falço/ Manifesta deviza, e só descansa/ Quando das cousas tens a vaa medulla …” (f. 7v), while the first and fourth editions read, “Se por entre a verdade, e falso buscas/ Manifesta diviza, e só descansas./ Quando das cousas tens a san medulla!” (p. 6 of the 1818 edition).

Although *Reino da estupidez* appeared anonymously, Mello Franco is generally credited with the authorship, and the Brazilian José Bonifácio de Andrada e Silva is said to have collaborated. Mello Franco, born in Minas Gerais in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several years in the dungeons of the Inquisition. His *Tratado da educação física dos meninos*, Lisbon 1790, is the first work by a Brazilian on pediatrics. His *Medicina theologica, ou supplica humilde*, Lisbon 1794, was the first book in Portuguese on psychosomatic medicine and caused him to be called a precursor of Freud.

* On the first edition of Paris, 1818, as well as later editions, see Borba de Moraes (1983) I, 321 and *Período colonial* pp. 144-5; Blake III, 44-7; Innocêncio III, 10; and Ramos, *A edição da língua portuguesa em França* (1800-1850) 42.
verso. In *Período colonial*, Borba notes that the leaf is often missing, and is not counted in the pagination; it is apparently not part of the first quire, which is of 6. We have never seen a copy with such a leaf present.

Satirical Poem Aimed at the Professors of the University of Coimbra


FIRST EDITION of this satire aimed at the professors of the University of Coimbra, among others. It was circulating anonymously in manuscript as early as 1785, and caused an enormous scandal, but did not appear in print until this 1818 edition. José Bonifacio de Andrada e Silva is said to have collaborated in it. Editions later appeared with imprints of Hamburg [i.e. Paris], 1820; Paris, 1821; Lisbon, 1833; Barcelos, 1868; and Rio de Janeiro, 1910. It was also included in the sixth volume of the Parnaso Lusitano, Paris 1834.

Mello Franco, born in Minas Gerais in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several years in the dungeons of the Inquisition. His Tratado da educação física dos meninos, Lisbon 1790, is the first work by a Brazilian on pediatrics. His Medicina theologica, ou supplica humilde, Lisbon 1794, was the first book in Portuguese on psychosomatic medicine and led him to be called a precursor of Freud.

Borba de Moraes mentions a leaf preceding the half title, blank on the recto and reading “Printed by T.C. Hansard Peterborough-court, Fleet-Street, London” on the verso. In Período colonial, Borba notes that the leaf is often missing, and is not counted in the pagination; it is apparently not part of the first quire, which is of 6. We have never seen a copy with such a leaf present.


Satirical Poem Aimed at the Professors of the University of Coimbra

*261. [FRANCO, Francisco de Mello]. Reino da estupidez, poema. Nova edição, correcta. Paris: Officina de A. Bobée, 1821. 12°, contemporary quarter dark green sheep over marbled boards (slight wear to corners, head of spine), flat spine gilt, text-block edges sprinkled green. Overall in fine condition. Paper label (partially defective) pasted near head of spine. x, 62 pp. $800.00

Third edition of this satire aimed at the professors of the University of Coimbra, among others. It was circulating anonymously in manuscript as early as 1785, and caused an enormous scandal. It did not appear in print until 1818, and then in Paris. José Bonifacio de Andrada e Silva is said to have collaborated in it. Editions later appeared with imprints
Satirical Poem Aimed at the Professors of the University of Coimbra


Fourth edition of this satire aimed at the professors of the University of Coimbra, among others. It was circulating anonymously in manuscript as early as 1785, and caused an enormous scandal, but the first printed edition was Paris, 1818. José Bonifácio de Andrada e Silva is said to have collaborated in it. Editions also appeared at Hamburg [i.e. Paris], 1820; Paris, 1821; Barcellos, 1868; and Rio de Janeiro, 1910. It was also included in the sixth volume of the Parnaso Lusitano, Paris 1834.

Mello Franco, born in Minas Geraes in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several years in the dungeons of the Inquisition. His Tratado da educação física dos meninos, Lisbon 1790, is the first work by a Brazilian on pediatrics. His Medicina theologica, ou supplica humilde, Lisbon 1794, the first book in Portuguese on psychosomatic medicine, led him to be called a precursor of Freud.

DESPEVIDA
DE LAS CHILENAS
AL EJERCITO LIBERTADOR
DEL PERÚ

¿Quién el himno compuso
Que brinda la victoria
¿El delito...? ¿El que envía?
¿Qué vera el combatiente
¿El otro, aterrizado
En los brazos del hijo?
Fue que el padre, marchará
Y es infame ese hombre
Como aquel que el amor alzó
En el círculo de guerra
Y el dueño de sus corazones
Los dame a los capitanes
A los Héroes de la Libertad
A sus hijos el asedio
Que el fuego le crece
¿Quién me dice el padre
¿Para qué se volvió
Si el Padre no ha ganado
¿Qué era el combate...?
¿Quién el himno compuso
Que invita al cielo
¿Quién el himno compuso
Que invita al cielo
¿Quién era el mismo
Que invita al cielo
Satisfaction Guaranteed:
All items are understood to be on approval, and may be returned within a reasonable time for any reason whatsoever.

Visitors by Appointment