RICHARD C. RAMER
Old and Rare Books
225 East 70th Street · Suite 12F · New York, N.Y. 10021-5217
Email rcramer@livroraro.com · Website www.livroraro.com
Telephones (212) 737 0222 and 737 0223
Fax (212) 288 4169

September 23, 2014

Special List 192
Poetry
Part V: Fre-Lei

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

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
Special List 192

Poetry

Part V: Fre-Lei

*263. FREIRE, Maria Manuela [Alcobia Amaral Figueira]. *Meu coração numa fogueira*. Illustrations by Maria Luísa Afonso and Marcos de Oliveira Lameirão. Lisbon: Câmara Municipal, 1996. 4° (20.7 x 22.3 cm.), original illustrated wrappers. As new. 46 pp., (1 l.). ISBN: none. $18.00

FIRST and ONLY EDITION.


Natércia [Ribeiro de Oliveira] Freire [dos Santos], a native of Benavente (1920-2004), poet, author of fiction, especially adept at the short story, journalist, translator, and musical composer, for twenty years directed the literary supplement of *Diário de notícias*. She collaborated in *Ávore*, *Atlântico*, *Cadernos de Poesia. Colóquio/Letras*, *Gral*, *Litoral*, *Occidente*, and *Tempo presente*, among other newspapers, magazines and reviews.


FIRST and ONLY EDITION. Manuel de Freitas, born 1972, is a literary critic and art historian. He has published a brief essay about the poetry of Al Berto, A noite dos espelhos (1999), Uma espécie de crime: apresentação do rosto de Herberto Helder (2001), two other volumes of essays, as well as at least 44 volumes of his own poetry. He edited at least six anthologies of poems by other contemporary authors, and along with Inês Dias has been responsible for editing the important poetry magazine Tellados de vidro. According to a friend whose opinion we respect, Manuel de Freitas is the best twenty-first-century Portuguese poet!


FIRST and ONLY EDITION. Manuel de Freitas, born 1972, is a literary critic and art historian. He has published a brief essay about the poetry of Al Berto, A noite dos espelhos (1999), Uma espécie de crime: apresentação do rosto de Herberto Helder (2001), two other volumes of essays, as well as at least 44 volumes of his own poetry. He edited at least six anthologies of poems by other contemporary authors, and along with Inês Dias has been responsible for editing the important poetry magazine Tellados de vidro. According to a friend whose opinion we respect, Manuel de Freitas is the best twenty-first-century Portuguese poet!


*267. FUZEIRO [or Fuseiro], Nuno Barreto [Nuno Barreto Fuzeiro on title page]. Vida de Sam Joam Evangelista. Dedicada a muito alta, e muito poderosa Rainha a Senhora Dona Luisa Maria Francisca, Josepha, Margarida, Hyacinta, Manoela de Gusman e bueno. Lisbon: Na Officina de João Galrão, 1682. 4°, early nineteenth-century half crimson sheep over marbled boards (worn at corners, head and foot of spine; some damage to marbled paper of rear cover), flat spine with gilt fillets and green leather lettering
piece, gilt letter. Woodcut vignette of a tureen overflowing with fruit on title page. Woodcut initials. Typographical headpieces. Different woodcut vignettes at the end of each canto. Eight-line argument at the beginning of each canto within a typographical border. In good condition. Signature of Eduardo Candido de Castro e Mello in ink written out in full vertically in outer margin of title page and with initials only of first names below imprint in lower margin, with date “5-4-1904”. Circular purple armorial stamp of Henrique Cezar in lower margin on final page. (4 ll.), 332 [i.e. 330] pp. Pages incorrectly numbered: 106-7 incorrectly numbered 110-1; 110-1 incorrectly numbered 106-7; 185-197 incorrectly numbered 186-98; 200-8 incorrectly numbered 201-9; 225-330 incorrectly numbered 227-332. Leaves incorrectly signed: N2 incorrectly signed H2; O4 incorrectly signed O2; T3 incorrectly signed S3. $800.00

FIRST and ONLY EDITION of this epic poem in twelve cantos of rhymed octaves about the life of Saint John the Apostle.

The author (d. 1702) was a native of Porto. He also wrote a prose Vida de S. Tereza de Jesus (Lisbon 1691), Practica entre Heracleto, e Democrito (Rome 1693), and a “Vida da Madre Leocadia da Conceição”, written in 1687, which Barbosa Machado said existed only in manuscript, but Innocência claimed had been printed and then suppressed. Barbosa Machado appears to have been correct; it seems that the work was published for the first time in Porto, 1887. A married man without children, he founded the Convento das Religiosas da Conceição in Carnide.


OCLC: 25528230 (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky); 41989459 (Beinecke Library, Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, University of California-Santa Barbara). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Copac.

268. [GABINETE PORTUGUEZ DE LEITURA, Maranhão]. Versos de alguns Socios do Gabinete Portuguez de Leitura no Maranhão, publicados em beneficio do mesmo Gabinete. São Luiz do Maranhão: (Typ. do Frias), 1872. 8°, contemporary quarter morocco over marbled boards (worn at corners, other minor binding wear), flat spine with gilt fillets and letter, green endleaves. Occasional very minor foxing. Overall in very good condition. 180 pp., (2 ll.). $175.00

FIRST and ONLY EDITION. Most of the poems are unsigned, or signed only with initials. The Gabinete Português de Leitura was founded in Rio de Janeiro in 1837; branches are known to have existed in Recife and Maranhão.

† Not located in NUC. OCLC: 320229201 (University of California at Los Angeles). Not located in Porbase. Not located in Copac.
269. GABRIEL da Purificação, Fr. *Espelho diafano, & cristallino, em que se retratão as vidas dos dous mais austeros penitentes, S. Jeronymo habitador dos alperos desertos da Syria, & S. Bruno morador nos desabridos montes da Cartuxa* .... Lisbon: Manoel Lopes Ferreira, 1690. 8°, Contemporary blind- and gilt-tooled calf (some wear to extremities), all edges gilt and gauffered. Woodcut headpieces and initials. Woodcut tailpiece vignette. Title within border of type ornaments. Various headpieces composed of
FIRST and ONLY EDITION of these two poems in 118 and 101 eight line stanzas, respectively, about the lives of St. Jerome and St. Bruno. The author died in 1704.

The preliminary leaves contain a total of 12 sonetos (4 in Spanish), 2 Latin epigrammas, a decima and a redondilha by eight contemporary Portuguese poets. Among them are the noted lyric poet Andre Nunez da Silva (1630-1705), author of Poesias varias (Lisbon, 1671), a member of the Academia de los Singulares and a contributor to the Fenix renascida; Sebastião da Fonseca e Paiva (ca. 1625-1705), Mestre da Capella to the Infanta D. Catharina (later Queen Catherine of England), who published numerous relações and poetical works on the occasion of royal festivities, another member of the Academia de los Singulares; João Pereira da Silva (d. 1708), yet another member of the Academia de los Singulares; and Antonio Marques Lesbio (d. 1709), professor of music and Mestre da Capella Real, who published the poem Estrella de Portugal (Lisbon, 1669) as well as various vilhancicos and musical compositions.

The book is dedicated to D. Pedro Luís de Menezes, Marquês de Marialva.


270. GADEA Y OVIEDO, Sebastian Antonio de. Triunfales fiestas que a la canonizacion de San Juan de Dios, patriarca, y fundador de la hospitalidad consagro la muy nombrada, leal y gran ciudad de Granada cujo cabildo las dedica a la Magestad Catolica de D. Carlos Segundo .... Granada: en la Impreneta Real de Francisco de Ochoa, 1692. 4°, early limp vellum. Woodcut headpiece, tailpiece and initials. Occasional light browning and minor stains. Large repair to final leaf, with loss of a few letters on each of six lines of recto. In good condition. Booktag on front pastedown (seventeenth century printing?) reads, “Este Libro es de Don Juan Antonio Ramirez, vecino del Lugar del Fondon.” (8 ll.), 328 pp.; quire Oo missing, but pagination follows; lacking an engraved title and another plate called for in Palau.

FIRST and ONLY EDITION.

Palau 96455: calling for an engraved title page, 8 h., 1 lám., 328 pp. Heredia 4973, no. 7: calling for an extra, engraved title page. NUC: NNH, OCLC: 805903962 (Internet resource); 561230421 (British Library); 433389557 (Biblioteca Nacional de España); 865320590 (Universitat Rovira i Virgili, CRAI-Tarragona). CCPBE cites only three copies, in the Biblioteca Nacional, Madrid, the Diputación de Granada, and in an anonymous private library in Granada. Not located in KVK (44 databases searched). Not located in Copac.
Unrecorded (?) Variant Issue, With Twenty Preliminary Leaves, All of Which Contain Text

271. GALHEGOS, Manoel de. Gigantomachia. Lisbon: Pedro Crasbeek, 1626 [i.e., 1628]. 4°, eighteenth-century cat’s-paw sheep (very slight wear), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter. Engraved architectural title page with arms of the dedicatee, D. António de Menezes, within arch at top. Woodcut initials and tailpieces. Typographical headpieces. In very good to fine condition. Old oval stamp of the library of the monastery of Alcobaça on blank verso of title page. Circular red-on-white monogramed bookplate with serrated edges of Ricardo Heredia, with his three-line ink inscription at top of recto, stating among other things that the book was purchased in Madrid, 1870. Engraved armorial bookplate of A. Canovas del Castillo on verso of front free endleaf. Bookplate of Joaquim Pessoa. (20), 86 [i.e., 85] ll. Pagination skips from 2 to 4, but text and signatures follow. Leaf 17 incorrectly numbered 16. Leaf L3 incorrectly signed L2. $4,000.00

FIRST and ONLY EDITION of this Spanish heroic poem in octaves, divided into five parts, modeled after the late classical Latin work on a theme from Greek mythology by Claudius Claudianus (Claudine). It is preceded by a Spanish prose prelude which includes references to Camões (ll. 1-9), and followed by a Spanish verse “Anaxarete de Manuel de Gallego a Don Antonio de Menezes” (ll. 70-86), another theme from Greek mythology. The work was praised by the author’s friend, Lope de Vega, in his Laurel de Apolo.

The preliminaries, in addition to licenses (in Portuguese) and a brief dedication, contain an anthology of 23 poems in various forms and meters, 18 in Spanish, 1 in Portuguese, and 4 in Latin. The only poem in Portuguese is a sonnet by Dr. Gabriel Pereira de Castro, author of the Ulisseia (see Barbosa Machado, II, 317-20). Perhaps the most noteworthy authors are D. Francisco [Childe] Rolim de Moura, who supplies a sonnet in Spanish, and D. Francisco Manuel de Melo, who contributes a Spanish poem of 28 lines—one of his earliest appearances in print, if not his earliest. While the title page is dated 1626, the licenses and dedication are dated 1628.

In this copy, the nineteenth preliminary leaf (signed +3) has on the recto the first 22 lines of the poem “Incogniti, ad autorem, hexametram” with the catchword “Dum.” The verso is blank. The recto of the twentieth leaf has the final 11 lines of the poem, beginning “Dum tu dulce,” and ends with the catchword “Gl–” (for “Gigantomachia,” on f. 1).

Galhegos (1597-1665), whose name appears on the title page in its Castilianized form, “Gallegos,” was a native of Lisbon. After the death of his wife, he became a secular priest. His Templo da Memória, Lisbon 1635, was also praised by Lope de Vega. He produced as well some journalism, and wrote for the theater.

Provenance: The Alcobaça library, one of the most important monastic libraries in Portugal, was partially dispersed with the dissolution of the holdings of religious orders in 1838. Many of the older manuscripts went to the Biblioteca Nacional, and a nucleus of printed books exists in the library of the Assembleia da República in the Palácio de São Bento. Ricardo Heredia y Livermore, Conde de Benahavis (1831-1896; title granted by King Alfonso II of Spain in 1875), parliamentary deputy in 1865 and 1866, and senator in 1876, was one of twelve children of the wealthy Malaga industrialist Manuel Augustín Heredia (1786-1846). In 1872 Ricardo Heredia acquired the entire library (4070 items), or
almost the entire library formed by Vicente Salvá (1780-1849) and his son Pedro Salvá y Mallen (d. 1860), one of the best Spanish libraries ever assembled. Heredia added to the Salvá collection, eventually selling his library in four sales held in Paris between 1891 and 1894, consisting of 8,304 lots. Antonio Canovas del Castillo (1828-1897), Spanish politician and historian, was six times Prime Minister of Spain. He was a principal author of the Spanish constitution of 1876 and was also a distinguished bibliophile.

- Arouca G2 (calling for only 19 preliminary leaves). Barbosa Machado III, 273. Innocêncio V, 440 (also calling for only 19 preliminary leaves); XIV, 270. Pinto de Matos (1970) p. 315 (without collation). Garcia Peres p. 247 (also calling for only 19 preliminary leaves). Gallardo 2282 (with the blank leaf before the main text). Goldsmith G14. HSA p. 220 (the Jerez copy). Jerez p. 44. Falha 1116 (calling for 19 and 1 blank preliminary leaves). Salvá 626 (with the twentieth preliminary leaf blank). Heredia 5462 (the Salvá copy, but apparently not the present copy). Lord Stuart d’Rothesay 1346 (slightly wormed). Monteverde 2355 (with only 18 and 1 blank preliminary leaves). Azevedo-Samodães 1334 (with only 18 and 1 blank preliminary leaves). Avila Perez 3148 (with only 18 and 1 blank preliminary leaves). See also Bell, Portuguese Literature, p. 258; Saraiva & Lopes, História da literatura portuguesa, pp. 371, 472, 542, 578; Zulmira Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 207-8; Maria do Céu Fragas in Biblios, II, 745-7. OCLC: 155999527 (European Register of Microform and Digital Masters); 67160538 (University of Pennsylvania, Thomas Fisher Rare Book Library-University of Toronto, University of Michigan); 433391692 (Houghton Library, Biblioteca Nacional de España); 37439829 (Biblioteca Nacional de Chile, Koninklijke Bibliotheek-Den Haag); 457531753 (Bibliothèque nationale de France); 558748107 (British Library). Porbase locates only two copies, both in the Biblioteca Nacional de Portugal (calling for 19 preliminary leaves followed by a blank leaf; in our copy there are 20 preliminary leaves, none of which are blank). Copac repeats British Library.

A Landmark of Brazilian Literature in the First, Suppressed Edition, In a Contemporary Crimson Morocco Binding By the Pioneer of Brazilian Indianism

272. GAMA, José Basilio da. O Uruguay, poema .... Lisbon: Regia Officina Typografica, 1769. 8°, contemporary crimson morocco (spine somewhat darkened, otherwise only very minor wear), almost smooth spine with slightly raised bands caused by recessed cords, in three compartments, gilt fillets, covers richly gilt, all text block edges gilt, faintly gauffered. Woodcut arms of the Conde de Oeiras (later Marquês de Pombal) in title page. Woodcut headpieces on pp. [1], [21], [47], [69] and [89]. Small woodcut tailpieces on pp. 19, 68, 87 and 102. Light dampstaining in the lower blank margins of the final 8 leaves. Overall in fine condition. (3 ll.), 102 pp., (1 l.), 1 integral blank l. $12,500.00

FIRST EDITION of a landmark of Brazilian literature. After the fall of the Marquês de Pombal, all available copies were suppressed, and Borba de Moraes describes this edition as “rare and sought after.” We have never seen a copy of this book in a contemporary goatskin binding. Moreover, the tooling is very different from any Portuguese
Item 272
binding of this period we have ever seen. Nor have we ever seen it in a contemporary binding of any color other than brown. Might the binding be Brazilian? A study of Brazilian colonial bindings is sorely needed; none of the experts consulted could shed any light on this question.

The theme of this great epic is the Spanish and Portuguese campaign against the seven missionary villages in the region southeast of present-day Paraguay, whose Indian inhabitants had allegedly been incited by the Jesuits to revolt against the provisions of the Treaty of 1750. With its grandeur, pomp, and severe beauty, Basílio da Gama’s poetry establishes him as the pioneer of Brazilian Indianism, which was later to become a chief theme of Brazilian letters. Written in run-on blank verse, the poem breaks sharply from the classical manner and is sometimes cited as the first Romantic poem in Portuguese. Garrett, whose own Romanticism was considerably influenced by Gama, judged the Uruguaí “the modern poem that is possessed of the most merit.” It is “the best, the most nearly perfect poem to be produced in the entire colonial period,” declared Ronald de Carvalho, and “will remain a point of reference in our literature, where we may encounter the hidden roots of that Romanticism that was to mark the dawn of our intellectual independence” (Pequena história da literatura brasileira pp. 153, 159). According to Bandeira, the Uruguaí is “well, even brilliantly written; it contains beautiful descriptions of nature; and deep and sincere feeling is shown in the moving episode of the death of the heroine, Lindoia” (Brief History of Brazilian Literature p. 55).

The book includes on the final leaf sonnets in praise of the author by two important Brazilian authors, Joaquim Ignacio de Seixas Brandão and Ignacio José de Alvarenga Peixoto.

This was one of the earliest books printed at the Impressão Regia, which Pombal had established only a year earlier. It is dedicated to Pombal’s brother, Francisco Xavier de Mendonça Furtado (Lisboa, 1700-1769), governor general of Grão-Pará and Maranhão (1751-1759), and Secretário de Estado da Marinha e do Ultramar (1760-1769), who barely outlived the book’s publication.

José Basílio da Gama (1740-1795), born in Minas Geraes, came to Rio de Janeiro at the age of fifteen to study with the Jesuits. He fled to Portugal upon the Order’s expulsion. Then, casting aside his novice’s robe, he traveled to Rome, where he was admitted to the Roman Arcadia under the name Termindo Sipilio. Several years later he returned to Lisbon via Brazil, but was imprisoned as a former Jesuit and sentenced to exile in Angola. A poem in honor of the Marquês de Pombal’s daughter led to forgiveness, while Gama’s increasingly anti-Jesuit attitude earned official favor. This was surely a factor in guiding his choice of subject for his epic, as well as his decision to dedicate the work to Pombal’s brother, with a laudatory sonnet to Pombal at the beginning. After the fall of Pombal, however, O Uruguaí became a distinct liability. Gama was later given a post in the Secretariat of State, and died in Lisbon.


By the Author of *O Uruguaí*

273. GAMA, José Basilio da. *Soneto no dia feliz da inauguração do colosso real ...* (N.p.: 1775). Broadside (folio half sheet: 31 x 21 cm.), printed on recto only. Top margin dusty, with single round hole in blank margin, otherwise fine. Overall in very good to fine condition. Old ink number “72” in upper outer corner of recto. $2,400.00

FIRST EDITION, “exceedingly rare” (Borba de Moraes), of this poem in honor of the dedication of the equestrian statue of D. José I in Lisbon. The bronze statue, executed by the great sculptor Machado de Castro, dedicated on D. José’s sixty-first birthday, remains one of Lisbon’s most important monuments, dominating one of the major squares of Europe, the Praça do Comercio or “Black Horse Square.”

José Basilio da Gama (1740-95), born in Minas Gerais, came to Rio de Janeiro at age fifteen to study with the Jesuits. He fled to Portugal upon the Society’s expulsion. Then, casting aside his novice’s robe, he travelled to Rome, where he was admitted to the Roman Arcadia under the name Termindo Sipilio. Several years later he returned to Lisbon via Brazil, but was imprisoned as a former Jesuit and sentenced to exile in Angola. A 1769 poem in honor of the Marquês de Pombal’s daughter led to forgiveness, while Gama’s increasingly anti-Jesuit attitude earned official favor. This was surely a factor in his choice of subject for his best known epic poem, but after the fall of Pombal *O Uruguaí*, published in 1769, became a distinct liability. Gama was later given a post in the Secretariat of State, and died in Lisbon.

Gama’s poetry, with its grandeur, pomp and severe beauty, establishes him as the pioneer of Indianism, which was later to become a major theme of Brazilian literature.


FIRST EDITION. The author, “one of the first members and most prominent poets of the *Arcadia*, did good service in his determined efforts to deliver his country’s literature from foreign imitations and the false affectation of the time, and to revert to the classics, Greek, Roman, and Portuguese” (Bell p. 271).

Correa Garção (1724-1772), a native of Lisbon, set out in 1757 with Antonio Diniz da Cruz, Theotonio Gomes de Carvalho and Manuel Nicolau Esteves Negrão to reform the Parnaso Portugal by creating the Arcadia Ulyssiponense, which endured until 1774. Correa Garção adopted the name Corydon Erymantheo. He continued to write and to fulfill his duties as a minor functionary in the Meza do Consulado Geral da Entrada e Saída in the Casa da India, until suddenly in April 1771 he was imprisoned, apparently for somehow offending the Marquês de Pombal. The exact charges brought against him remain unknown. Correa Garção’s wife finally obtained his release on 10 November 1772, but he died the same afternoon, physically exhausted by his prison ordeal. The “insigne restaurador da poesia portugueza” (as Innocêncio calls him) was buried in an unmarked grave in the convicts’ cemetery.

Aside from several brief odes published in Francisco José Freire’s *Sanctos patronos contra as tempestades de raios*, Lisbon 1767, no works by Correa Garção were published during his lifetime. The first and only collection of his works is the *Obras poeticas*, published six years after his death and in several later editions (Lisbon 1793, Rio de Janeiro 1812, Lisbon 1825, and others).

**Early Manifestation of Romanticism in Portuguese**


FIRST EDITION of one of the most important poems by the best Portuguese poet of his era. It was also an early manifestation of romanticism in Portuguese.

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century …and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folklorist, a novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success” (Bell, _Portuguese Literature_ pp. 288-89).

* Innocência III, 311 (without collation or publisher); see also III, 309–16. Ramos _A Edição de língua portuguesa em França_ 98 (incomplete collation, without the preliminary leaves or the errata). See Olélia Paiva Monteiro in _Biblos_ II, 779–98, and in Machado, ed., _Dicionário de literatura portuguesa_ , pp. 212–9; _Dicionário cronológico de autores portugueses_ , I, 633–5; Saraiva and Lopes, _História da literatura portuguesa_ (16th ed.), pp. 705–35 and throughout. OCLC: 14415097 (New York Public Library, University of California-Santa Barbara, Wesleyan University, Yale University, Library of Congress, Harvard University-Houghton Library, Washington University, University of Toronto-Thomas Fisher Rare Book Library and Downsvew, King’s College London, University of Oxford); 492654160 (Bibliothèque Sainte-Genevieve, Poitiers-BU Droit Lettres); 63590899 (University of Pennsylvania, giving the publisher as MacCarty and the collation as 216 pp.). Porbase locates a copy at the Biblioteca Nacional de Portugal (lacking half title) and a complete copy at Universidade de Coimbra-Biblioteca Geral. Copac repeats the copies at King’s College London and Oxford University.

**One of the Earliest Manifestations of Romanticism in Portuguese**

*276. [GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett]. _Camões, poema_. Paris: Na Livraria Nacional e Estrangeira, 1825. 12°, contemporary (or slightly later) full dark blue morocco (very slight wear at extremities), covers with border of triple gilt fillets, initials “S.S.C.” stamped in gilt on front cover, flat spine gilt in romantic fashion with title in gilt at center, marbled endleaves, all

FIRST EDITION of one of the most important poems by the best Portuguese poet of his era. It was also one of the earliest manifestations of romanticism in Portuguese.

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century … and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folklorist, a novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success” (Bell, Portuguese Literature pp. 288-89).

Innocêncio III, 311 (without collation or publisher); see also III, 309–16. Ramos A Edição de língua portuguesa em França 98 (incomplete collation, without the preliminary leaves or the errata). See Otélia Paiva Monteiro in Bíblios II, 779–98, and in Machado, ed., Dicionário de literatura portuguesa, pp. 212–9; Dicionário cronológico de autores portugueses, I, 633–5; Saraiva and Lopes, História da literatura portuguesa (16th ed.), pp. 705–35 and throughout. OCLC: 14415097 (New York Public Library, University of California-Santa Barbara, Wesleyan University, Yale University, Library of Congress, Harvard University-Houghton Library, Washington University, University of Toronto-Thomas Fisher Rare Book Library and Downsview, King’s College London, University of Oxford); 492654160 (Bibliothèque Sainte-Genevieve, Poitiers-BU Droit Lettres); 63590899 (University of Pennsylvania, giving the publisher as MacCarthy and the collation as 216 pp.). Porbase locates a copy at the Biblioteca Nacional de Portugal (lacking half title) and a complete copy at Universidade de Coimbra-Biblioteca Geral. Copac repeats the copies at King’s College London and Oxford University.

277. GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett. Folhas cahidas. Rio de Janeiro: N. Lobo Vianna Junior, 1853. 8°, recent red half morocco. Light browning and scattered light foxing; marginal dampstain to first few leaves. Title-page and last leaf chipped; inner margin of last leaf reinforced. In good condition, if just barely. Signatures on title-page. [3]-112 pp., apparently lacking the first leaf (half-title?). $175.00

First Brazilian Edition of this book of poems, of which two editions were originally published earlier the same year in Lisbon. There are also editions of 1856 and 1869.

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century … and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folklorist, a
novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success” (Bell, Portuguese Literature pp. 288-89).

Innocêncio III, 313 (giving collation of 104 pp., and with a long paragraph regarding the publication of the first and second editions in Lisbon the same year). This edition not mentioned by Pinto de Mattos; see p. 292 for other editions. See Ofélia Paiva Monteiro in Bíblios II, 779–98, and in Machado, ed., Dicionário de literatura portuguesa, pp. 212–9; Dicionário cronológico de autores portugueses, I, 633–5; Saraiva and Lopes, História da literatura portuguesa (16th ed.), pp. 705–35 and throughout. NUC: DLC OCLC: 794820639 (ebook; 12 locations given, including HathiTrust Digital Library; only Harvard College Library, University of California-Los Angeles, and Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky appear to have hard copies). Porbase locates a single copy of the present edition, in the Biblioteca Nacional de Portugal, as well as locating three copies of the 1853 first edition at the Biblioteca Nacional de Portugal, and a single copy of a second edition, also Lisbon 1853, at the same institution.


Volume I is subtitled Poesia—Teatro (prosa e verso). Volume II is subtitled Prosa.

Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century ...and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folk-lorist, a novelist, critic, diplomatist, soldier, jurist and judge, Garrett played many parts and with success” (Bell, Portuguese Literature pp. 288-89).

* Cf. Welch 2013 for the Lisbon 1904 imprint. Porbase, Hollis and Orbis cite this work, but with the imprint Lisboa: Empreza da Historia de Portugal, 1904.

Early Portuguese Romantic Poem Involving the History of Painting, Followed by an Essay on the History of Painting

*279. GARRETT, João Baptista da Silva Leitão de Almeida, 1º Visconde de Almeida Garrett. O retrato de Venus, poema. Coimbra: Na Imprensa da Universidade, 1821. 12°, contemporary sheep (very slight wear at
TRIUNFALES FIESTAS
QUE A LA CANONIZACION
DE SAN JUAN DE DIOS,
PATRIARCA, Y FUNDADOR
DE LA HOSPITALIDAD
CONSEJO
LA MUY NOMBRADA, LEAL,
Y GRAN CIUDAD DE GRANADA
CUYO CABILDO
LAS DEDICA A LA MAESTAD CATOLICA
DE D. CARLOS SEGUNDO
N. S. QUE DIOS GUEDE,
REY DE LAS ESPAÑAS.
Y LAS DESCRIBE
D. SEBASTIAN ANTONIO DE GADEA Y OVIEDO.
Con licencia La Granada, en la Imprenta Real de
Francisco de Ochoa, Año de 1692.
FIRST EDITION of this significant early work by this great romantic adherent to the liberal cause. Circulating in manuscript, the *Retrato* caused a heated controversy over the supposed immorality, atheism, and impiety of the seventeen-year-old Almeida Garrett. He was taken to court but emerged triumphant in 1822. Meanwhile, the work had been published in this edition of Coimbra, 1821. Soon after the 1823 counter-revolution, the patriarch of Lisbon issued a pastoral letter forbidding anyone from reading the poem on pain of excommunication. A second edition appeared in Rio de Janeiro, 1861.

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

In the two-page “Advertencia” (missing in this copy), Almeida Garrett stated that he had found some flaws in this work, but was unable to correct them before publication.

The Visconde de Almeida Garrett (1799-1854) was a man of great talent and far-reaching interests: “As journalist, founder and editor of several short-lived newspapers, as a stylist and master of prose, his country’s chief lyric poet in the first half of the nineteenth century … and greatest dramatist since the sixteenth; as politician and one of the most eloquent of all Portugal’s orators, an enthusiastic if unscientific folklorist, a novelist, critic, diplomatist, soldier, jurist and judge, Almeida Garrett played many parts and with success” (Bell, *Portuguese Literature* pp. 288-89).

280. [GARRETT, João Baptista da Silva Leitão Almeida, 1º Visconde de Almeida Garrett, ed.] *Parnaso lusitano, ou poesias selectas dos auctores portuguezes antigos e modernos, illustradas com notas*. 6 volumes. Paris: Em Casa de J.P. Aillaud, 1826 [volume I]–1827 [volumes I–V] and 1834 [volume VI]. 16º, contemporary mottled sheep (some wear; head of spine of volume VI becoming detached, with upper joint cracked), flat spines gilt, each with dark green morocco lettering and numbering pieces, gilt letters and numbers, edges of covers milled gilt, text-block edges marbled, marbled endleaves, silk place markers. Occasional light browning; some very minor foxing. Overall a good set. (4 ll.), cxxiv pp.; (1 l.), 284 pp.; (2 ll.), 460 pp.; (2 ll.), 467 pp.; (2 ll.), 447 pp.; (2 ll.), 456 pp., (1 l. errata); (2 ll.), 313 pp. 6 volumes. $350.00

FIRST EDITION (second issue of volume VI). The works to be included were chosen by Almeida Garrett, who also wrote the introductory essay, “Bosquejo da historia da poesia e lingua portugueza” (I, vii–lxvii). He repudiated his connection with the anthology, however, after another editor made additions and orthographic changes. The *Parnaso* includes epic, descriptive and serio-comic poetry, as well as bucolic verses, sonnets, epigrams, odes, lyrics, dithyrambs, fables, elegies and drama. (For a complete list of the contents, see Innocêncio.) Volume VI was originally issued with José Agostinho de Macedo’s *Os Burros*, which appeared on pp. 199–379. The editor later decided that it had too many obscenities to be included in such an anthology, and replaced it with Nicolau Tolentino’s *Satyras*, which occupy pp. 199–313.


Second edition. The first edition appeared earlier the same year.

* On the author, see Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 219-20; Fernando J.B. Martinho in *Bíblos*, II, 807-9; *Dicionário cronológico de autores portugueses*, IV, 263-4.
282. [GLORIA, Magdalena da], writing under the pseudonym Leonarda Gil da Gama. **Brados do desengano contra o profundo sono do esquecimento. II. Parte. Escrita por Leonarda Gil da Gama, Natural da Serra de Cintra.** Lisbon: Na Officina da Musica, e da Sagrada Religião de Malta, 1739. 4°, contemporary sheep (rubbing; wear at corners), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text block edges sprinkled red. title page in red and black with woodcut vignette, woodcut headpieces on rectos of third and fourth leaves, as well as on p. 1. Woodcut tailpiece on p. 251. A few very small stains. Overall in very good to fine condition. Stamp and stamped accession number of Dr. José Bayolo Pacheco de Amorim on recto of front free endleaf. (14 ll.), 251 pp.  $350.00

FIRST EDITION of the second part this baroque novel containing a significant amount of verse in various forms.

The author was a Franciscan nun at the convent of Nossa Senhora da Esperança in Lisbon. She always used the pseudonym Leonarda Gil da Gama, an anagram of her own name. Born into a noble family in the Serra da Sintra (1672-1760?), in the secular life her name was Maria Magdalena Eufémia da Glória. In style and spirit, her works are similar to those of D. Maria do Céo, who lived at the same convent. D. Magdalena’s books were much admired by her contemporaries, who dubbed her *phenix dos ingenhos*. While her style was less admired in the nineteenth and first half of the twentieth century, Innocêncio admitted that she had great talent, although he wished she had had better models. Today there is renewed interest in the late baroque.


FIRST and ONLY EDITION of this book of poems, apparently the author’s only published work.

284. GOMES, Augusto Ferreira. *Quinto império*. Preface by Fernando Pessoa. Lisbon: Parceria Antonio Maria Pereira, (1934). Large 8°, original green and white printed wrappers, with original publisher’s “belt”; very minor wear. Small tear at top of rear wrapper. Uncut, unopened; in very good to fine condition. Author’s signed and dated presentation on recto of front free endleaf: “Para o Ildefonso Lopes, // tambem poëta nas // Artes Graficas, e // Artista que estimo, com // um abraço do // seu amigo // Augusto Ferreira Gomes // 1946”. xxix pp., (16 ll.). First Edition. In the preface to this work (p. xv-xxi), Fernando Pessoa expounds his “concepções ocultistas aplicadas à História em geral e de Portugal em particular” (F. Guimarães, “A Poesia da Presença e o aparecimento do Neo-Realismo,” quoted in Serpa catalogue, item 407). *Quinto Império*, which was also dedicated to Pessoa, is an important work for the transition from Modernism to Neo-Realism, and in it “os versos atingem grande beleza formal a par de uma estranha profundidade de conceitos, por vezes roçando pelo mistério” (*Grande enciclopédia*).

Augusto Ferreira [de Oliveira Bugalho] Gomes (1892–1953) was a poet, novelist and journalist. A longtime close and dedicated friend of Pessoa, he collaborated in the periodicals *Athena*, *Ilustração portuguesa*, *Civilização*, *Ação* and many others, some of which he also helped edit or direct. His taste and his technical knowledge made him a leader in the renaissance of graphic arts in Portugal.


Item 271

FIRST and ONLY EDITION. José António [Freitas] Gonçalves (1954-2005), was born in São Martinho, Funchal, Madeira. His 20 textos par falar de mim (Funchal, 1988), was awarded the Prémio Literatura Leacock by the Secretaria Regional da Cultural da Madeira. He has also self-published a volume of fiction, among the more that 20 books to his credit. He was president of the Associação de Escritores da Madeira, of which he was a co-founder in 1989.


FIRST and ONLY EDITION. José António [Freitas] Gonçalves (1954-2005), was born in São Martinho, Funchal, Madeira. This is his sixth book of poems. 20 textos par falar de mim (Funchal, 1988), was awarded the Prémio Literatura Leacock by the Secretaria Regional da Cultural da Madeira. He has also self-published a volume of fiction, among the more that 20 books to his credit. He was president of the Associação de Escritores da Madeira, of which he was a co-founder in 1989.

288. GONZALEZ DEL VALLE [Y CARVAJAL], Emilio Martin, Marqués de la Vega de Ansó. *La Poesía lírica en Cuba (apuntes para un libro de biografía y de crítica)*. Segunda edición corregida y aumentada. Barcelona: Tipo-Lit. de Celestino Verdaguer, 1884. 8°, modern burgundy cloth with red & green spine labels. Slight browning (but not brittle); good condition overall. 175, (1) pp.

Second and preferred edition, revised and augmented. This second edition contains over 70 pages of material added to the first (1882), and corrects numerous errors.

*Trelles VI, 154. NUC: IU, OrCS, FU, MH.*


FIRST and ONLY EDITION, a COMPLETE RUN. Directed by António Manuel Couto Viana, edited by Alberto Ramires dos Reis, artistic direction by António Vaz Pereira. This review is a continuation of *Távola redonda*. It includes works by David Mourgão-Ferreira, Jacinto do Prado Coelho, Ruy Cinatti, Agustina Bessa Luís, Urbania Tavares Rodrigues, Décio Pignatari, Fernando Gaedes, Herberto Helder, Manuel Antunes, Maria de Lourdes Belchior, António Coimbra Martins, Eduíno de Jesus, Fernanda Botelho, Fernando Echevarría, José Blanc de Portugal, Natércia Freire, Tomás Kim, and others.

*Pires, Dicionário das revistas literárias portuguesas do século XX* pp. 166-7; *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 244-6. Rocha, *Revistas literárias do século XX em Portugal*, pp. 499-501, 663. Not in *Union List of Serials*. Not located in NUC.


First French translation of Gray’s collected poems, including such classic works as “Elegy Written in a Country Churchyard, although the occasional poem had previously
appeared separately in a French edition. This translation was reprinted the following
year in Paris, with additions. The “Author” by whom the work was sold (according to
the imprint) must in fact be the translator, since Gray died in 1771. BLC attributes the
translation to “Du Bois, curé d’Angers.” While C.S. Northup, in his Bibliography of Thomas
Gray, hazards no guess as to the identity of “D.B.,” a clue may lurk therein: no. 742 lists a
trilingual English-French-Latin edition of the “Elegy” published London, 1788, with the
French translation provided by Père Guédon de Berchère, who is identified on the title-
page as “Maitre de Langue Françoise à Croydon, Surrey.” Perhaps Berchère continued to
translate Gray’s poems until, in 1797, he was able to publish this edition. Includes a long
preface (pp. 3-18) in French and a list of subscribers who reserved a total of 230 copies.


291. GREMIO LITTERARIO PORTUGUEZ, Rio de Janeiro. Album do
Gremio Litterario Portuguez no Rio de Janeiro. Publicação annual, Primeiro
anno, 1858. Only issue. Rio de Janeiro: Typographia de Teixeira e Cª.,
1858. Large 8°, twentieth century (second quarter?) quarter sheep over
decorated boards (small nicks near head and foot of spine, wear at joints),
spine richly gilt with 20 raised bands, black leather lettering piece,
gilt letter, decorated endleaves, top edges rouged, other edges uncut.
Lithograph portraits. Blank lower outer corner of half title repaired.
Foxing, mostly light, but heavier on half title and final blank leaf, and
moderate on title page. Overall in good condition. Authenticating
manuscript ink signature of R.[einaldo] Carlos on verso of half title. 2
portraits, 269 pp., (1 blank l.). $250.00

First and only edition of the first and only issue published of this literary
magazine consisting of a collection of poetry and prose, published by the Gremio Litterario
Portuguez in Rio and dedicated to Alexandre Herculano. It includes works by Brazilians
such as Faustino Xavier de Novaes, F. Gonsalves Braga (who offered poems to Garrett
and Lamartine) and Ernesto Pego de Kruger Cibrão. There are also essays by Reinaldo
Carlos [Montóro] on the rebirth of Hellenic literature, poets of the eighteenth century, Fr.
Luiz de Souza, the Rome of the Atlantic, literature and industrialism, and other topics.
Reinaldo Carlos appears to have edited the volume and written the unsigned dedication
to Herculano. The lithograph portraits are of Herculano and Almeida Garrett.

Library, Houghton Library, Library of Congress, Duke University, Indiana University,
Brigham Young University). Porbase locates copies at the Biblioteca Nacional de Portugal
(4), Biblioteca Pública Municipal do Porto, and the Universidade Católica-Biblioteca João
Paulo II. Not located in Copac.
SONETO
NO DIA FELIZ
DA
INAUGURAÇÃO
DO
COLOSSO REAL.

Damos ao Rios e ao Reino,
Alexandre, ou quem és? Por mais que estude,
Fazendo, não há que de conceito rude,
Vendo a teus pés o índio Elefante.

O PAI DA PATRIA foi lá distante
A abóbada do Templo da Virtude;
PÁI DA PATRIA responde em língua rude
A América emplumada, o falso Atlântico.

Reconheço o JOSÉ Pombal de veio,
Que a Corea na terra lhe folhinha,
Reverente me inclino, e o Sceptro beijo.

Na mão o Sceptro de ouro ao REI convinha;
Ou entre o dissipas e o REI de Tejo,
Quem fez tanta bem desfaçia tinha.

José Reinaldo da Coroa, da Arcaia de Itama.

Item 273
292. GRIFFIN, Jonathan. The Oath and Other Poems. London: Giles Gordon, 1963. 8°, original grey printed wrappers, stapled. In fine condition. Author’s signed and dated presentation inscription: “To Ernesto M. de Melo e Castro / / and / / Maria Albert Menéres / / With deep admiration / / and gratitude, from / / Jonathan Griffin / / 7-11-72”. (10 ll., the first and last blank). $50.00

FIRST EDITION. Limited to a total of 400 copies: 250 for sale, of which 50 are signed and numbered; plus 150 copies not for sale. The present copy is not numbered. Presumably it is one of the 150 copies not for sale.

The poet Jonathan Griffin was translator of Pessoa, Camões, Racine and others. “The Oath” was first published in New Saltire; the other poems are published here for the first time.

Provenance: E[manuél] M[anuel Geraldes] de Melo e Castro (b. 1932), textile engineer, poet, essayist and critic, was one of the leaders of the literary vanguard in Portugal during the second half of the twentieth century, especially during the 1960s. See Fernando J.B. Martinho in Machado, ed., Dicionário de literatura portuguesa, p. 118; Ana Hatherly in Biblios, 1, 1062–3; and Dicionário cronológico de autores portugueses, VI, 121–4.

Maria Alberto [Rovisco Garcia] Menéres (b. Vila Nova da Gaia, 1930), poet, author of several books, including a significant output of juvenile fiction, translator and television personality, was the first wife of E.M. de Melo e Castro, with whom she collaborated in Antologia da novíssima poesia portuguesa. See Dicionário cronológico de autores portugueses, V, 752-3; also Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, p. 313.

* NUC: WU OCLC: 10549994 (Brooklyn College, Purdue University, Harvard College Library, State University of New York-Buffalo, University of North Carolina-Chapel Hill, University of South Carolina, Harry Ransom Humanities Research Center-University of Texas-Austin, University of Wisconsin-Madison, Trinity College (Dublin), Oxford, UCSB, University of Chicago Library, Emory University, University of California-Santa Barbara, University of California-Santa Cruz, Trinity College Dublin, National Library of Scotland, British Library, Oxford University.

293. A Grinalda: periodo de poesias inéditas. 6 issues, a complete run. 6 volumes bound in 3. Porto: Na Typographia de Sebastião José Pereira, 1855-1869. Large 8°, recent three-quarter green sheep over marbled boards (minor wear), spines richly gilt in five compartments, red leather lettering pieces in second and fourth compartments, gilt trim to leather of boards, marbled endleaves, green silk place markers, top edges tinted green, other edges uncut, original printed wrappers bound in. Large wood-engraved vignettes on title pages, and, beginning with the third year, at the top of the first page of each number. Fourth and fifth years printed in dark blue throughout; sixth year printed in green ink throughout. A few small repairs to wrappers. Occasional light foxing and small water stains. Overall in very good condition. 191; 191; 192; 192; 192; 191 pp.

FIRST and ONLY EDITION, a COMPLETE RUN. The editors for the first two volumes were João Marques Nogueira Lima (b. 1829) and João Martins Barbosa Carneiro. $1,200.00
(1833-1857), both natives of Porto. Barbosa Carneiro died following publication of the second volume, and for the remaining volumes Nogueira Lima was the sole editor and publisher. He was also a major contributor, with a total of 64 poems; Carneiro contributed 14 poems to the first two volumes. Posthumously 3 of his poems appeared in the third volume, and 1 each in the final three volumes. Each “year” or volume consists of 12 consecutively paged numbers.

Among the most important writers whose poems are included are José Duarte Ramalho Ortigão (2), Camilo Castelo Branco (2), Francisco Joaquim Bingre (10), Júlio Diniz (8), Anthero de Quental, Alexandre Herculano, Francisco Marques de Souza Viterbo (3), Abílio Guerra Junqueiro (2), Alberto Pimentel, João de Deus, and Theophilo Braga.

Rafael and Santos, eds., *Jornais e revistas portugueses do século XIX*, 2612. Innocêncio III, 414-6. See also *Historia da poesia moderna em Portugal*. Carta a J. M. Nogueira Lima sobre a Grinalda por Theophilo Braga, Porto 1869. OCLC: 28917957 (online version: “latest issue consulted: 5. anno, published 1864”), 504182036 (British Library; appears to hold the first 4 years only); 752658075 (British Library: giving short title only, and no information about years of publication or number of volumes). Porbase locates four runs: two in the Biblioteca Nacional de Portugal, and one each in the Biblioteca Municipal do Porto and Biblioteca Geral da Universidade de Coimbra. Copac repeats the same two records for British Library only.

*294. GUARINI, [Giovanni] Battista. *Il pastor fido, tragicomedia pastorale.* Venice: Press Gio. Battista Bonfadino, 1590. 4° (19.2 x 14.5 cm., old limp vellum (lacks ties, soiled), horizontal manuscript title on spine, fore-edge cover extensions, text block edges sprinkled red. Large woodcut printer’s device on title page. Woodcut initials, several rather large. Typographical and woodcut headpieces, woodcut tailpieces and vignettes. Title page with some soiling and light to middling dampstains. Occasional light dampstains, mostly in some outer margins. Final leaf repaired with bottom fifth of recto missing, causing loss of last two lines of text. In good condition overall. First line of leaf M3 recto corrected in ink in a contemporary hand. [138 ll.]. A4, a2, B-Z4, Aa-Ll4. $800.00

FIRST EDITION? The same year saw the appearance of a Ferrara edition, in 12°.

Guarini’s *Il pastor fido*, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the sixteenth century. Written in honor of the nuptials of the Duke of Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest revised in the author’s lifetime being that of Venice, 1602. *Il pastor fido* inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel’s opera of the same name, first performed in 1712.

Suppressed Translation by a Brazilian

295. GUARINI, Giovanni Battista. O pastor fiel, tragi-comedia pastoral do Cavalheiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga. Lisbon: Regia Officina Typographica, 1789. 8°, contemporary tree sheep (quite worn, hinges weak, covers wormed, spine ends defective), flat spine with gilt fillets and dark green lettering piece, gilt letter, text-block edges sprinkled blue-green. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Some minor staining to the title-page and a few following leaves, but internally in fine condition, for the most part clean and crisp. viii, 293 pp. $800.00

First Portuguese translation of Guarini’s sixteenth-century play Il pastor fido. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga (author of Marília de Dirceu). Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as auditor militar of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named desembargador honorario for the Relação do Porto. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as folhetos de cordel. Innocêncio cites eight of these as “sendo indubitavelmente” the work of Gonzaga Neves, who died in Lisbon in 1819.

Innocêncio recounts the unlucky fate of this translation, its suppression and subsequent rarity: the Meza Censoria gave it permission to be published, then revoked the permission after the work had been printed and ordered that all copies sold be returned. After the Meza was abolished in 1794, the copies went to the Biblioteca Pública, and in 1838 were finally acquired by Gonzaga Neves’ heirs and sold through a Lisbon bookseller.

Guarini’s Il pastor fido, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the sixteenth century. Written in honor of the nuptials of the Duke of Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest being Venice, 1602. Il pastor fido inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel’s opera of the same name, first performed in 1712.

O PASTOR FIEL
TRAGI-COMEDIA PASTORIL
DO CAVALHEIRO GUARINI,
TRADUZIDA DO ITALIANO
POR THOME' JOAQUIM GONZAGA.

LISBOA
Na Regia Officina Typografica.
Anno M. DCC. LXXXIX.
Com licença da Real Meca da Comissão Geral sobre o Exame e Confura dos Livros.

FIRST and ONLY EDITION of this collection of poems. Luis de Abreu Alarcão de Oliveira Guimarães (b. Espinhal, Penela, 1901), a lawyer and journalist, also wrote many pieces for the theater. His first literary work, a book of poems entitled *Bonecas que amam*, appeared in 1921.

Provenance: inscribed to the painter Jaime Martins Barata (1899-1970), noted for his important work in watercolors. (See Pamplona *Dicionário de pintores e escultores portugueses* [1988] IV, 85-86).

* On the author, see *Dicionário cronológico de autores portugueses*, IV, 97–8; *Grande enciclopédia XIX*, 405; and Rebello, *100 anos de teatro português* p. 82-83. Not located in NUC. OCLC: 42919431 (Indiana University). Porbase locates two complete copies, in the Biblioteca Nacional de Portugal, and the Faculdade de Letras da Universidade do Porto, and a copy lacking the title page “autografado pelo autor” in the Biblioteca Nacional de Portugal. Not located in Hollis, which cites 20 works by this author, the earliest being published in 1932, 1940 and 1942. Not located in Orbis, which cites one work by this author. Not located in Copac.


FIRST EDITION. A second edition appeared in 2005. The author, poet, essayist, translator and university professor, born in Évora in 1945, has had published seven volumes of poetry, a work on the poetry of Carlos de Oliveira, and another on Pessoa’s *Fausto*, plus two critical anthologies on Pessoa, dealing with, respectively, the poetry of Alberto Caeiro and Ricardo Reis. He has worked on the editorial boards of the reviews *O tempo e o modo* and *Letras e artes*, founded the reviews *Ariane* and *Dedalus*, and has been editorial coordinator of the review *Vértice* since 1988. Together with Kelly Basílio, he edited *Poesia & ciência* (1994). Manuel Gusmão has been awarded the Prémio D. Diniz of the Fundação Casa de Mateus (2004), the Prémio Vergílo Ferreira of the Universidade de Évora (2005), and the Prémio DST de Literatura (2009).


FIRST EDITION. There is a braille edition of the same year, as well as an edition of 2002.


FIRST and ONLY EDITION.


FIRST and ONLY EDITION of this anthology of poems, by Zbigniew Herbert, “Maias” (2), the Caxinauás tribe of Amazon Indians, Emilio Villa, Jean Cocteau, Marina Tsvetaieva, and Malcom Lowry.


FIRST and ONLY EDITION of this anthology of poems, said to be by American Indians.

* On Herberto Helder see Nuno Júdice in Machado, ed., *Dicionário de literatura portuguesa*, pp. 238-9; *Dicionário cronológico de autores portugueses*, V, 739–44; and Américo

302. HERCULANO [de Carvalho e Araujo], A.[lexandre]. *Poesias*. Lisbon: Casa da Viuva Bertrand e Filhos, 1850. 8°, contemporary red quarter morocco, spine gilt with short author and title (slight wear). Scattered light foxing, but overall in very good, attractive condition. Half-title has rubber stamp with portrait of Camilo Castello Branco; signature of Freitas Fortuna in blank portion of title. (2 ll.), 326 pp., (1 l.). $600.00

FIRST SEPARATE COLLECTED EDITION of Herculano’s poetry, which had appeared earlier in various periodicals and in *Harpa do Crente*, 1838. By 1850 Herculano was a well respected historian. That and the taste for romantic poetry made *Poesias* a best-seller. It appeared again in 1860, and by the 1950s had gone through fourteen editions. There have been a number of editions since. Brito Aranha devotes nearly 50 pages to an analysis of the substantial changes Herculano made from the original versions of these poems. While Herculano is best known for his historical works, Bell comments that “Some of the poems of *A Harpa do Crente* [reprinted as part I of this collection] … rise to noble heights by reason of a fine conviction and a rugged grandeur, as of blocks of granite” (p. 293).

Herculano (1810-1877) is recognized as the greatest Portuguese historian of the nineteenth century, and one of the greatest that country ever produced. A complete volume of Innocêncio is devoted to a bibliography and analysis of his works, which include *História da origem e estabelecimento da Inquisição em Portugal*, 3 volumes, Lisbon 1854-59, and *História de Portugal*, 4 volumes, Lisbon 1846-53, both of which have appeared in numerous subsequent editions. Herculano was a novelist as well as a poet and historian, and is responsible for introducing to Portugal the historical romance in the manner of Sir Walter Scott, which influenced Almeida Garrett and later authors.

Mocks a Caudillo

303. **Los Heroes de Centro-America.** [Colophon] Valparaiso: Imprenta Constitucional, 1830. 4°, unbound. Caption title, 2 columns. Lightly dampstained at top. Overall in very good condition. (2 ll.) $800.00

FIRST and ONLY EDITION [?] of this rare satirical poem mocking a caudillo who is seeking imperial power. The only name in the text is D. Miguel Alvares Castro (p. 3, end of column 2).


FIRST and ONLY EDITION.

*305. HORTA, Maria Teresa.** *Cidadelas submersas, 65 poemas.* Externeto e capa de Manuel Baptista. Covilhã: Livraria Nacional (printed in Fundão: Tipografia do Jornal do Fundão), 1961. Colecção Pedras Brancas, 3. 8°, original illustrated wrappers. In very good to fine condition. 65 pp., (3 ll.), 1 plate. $80.00

FIRST and ONLY EDITION of one of the author’s earliest works (her second book?). Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias.” Along with Maria Velho da Costa and Maria Isabel Barreno, she published the sensational feminist manifesto *Novas cartas portuguesas* in 1972—one of the last books to have been suppressed under the Salazar dictatorship. She formed part of the group “Poesia 61”.

For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., *Dicionário de literatura portuguesa*, pp. 245-6; Graça Abranches in Bíblos, II, 1097-1100; and *Dicionário cronológico de autores portugueses*, VI, 428-30. OCLC: 33169801 (microfilm copies); 14390606 (online version). Porbase locates three copies, two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Centro Cultural Paris. Not located in Copac.
*306. HORTA, Maria Teresa. *Cidadelas submersas, 65 poemas*. Front cover and plate by Manuel Baptista. Covilhã: Livraria Nacional, 1961. Pedras Brancas, 3. 8°, original illustrated wrappers. Tear of about 1.7 cm. to outer margin of initial [blank] leaf. Overall in very good condition. Author’s long twice signed double presentation inscriptions on half title: “Ao Urbano, com // a eterna amizade, // e admiração sem limites // e as [illeg.] interiores, // onde a memória se // fix e // a saudade permanece // Maria Teresa // também à Maria Judite, // com a grande simpatia, e a // admiração verdadeira, // de // Maria Teresa”. 65 pp., (3 ll.), 1 plate. $350.00

FIRST and ONLY EDITION of one of the author’s earliest works (her second book?). Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias”, who, along with Maria Velho da Costa and Maria Isabel Barreno, published the sensational feminist manifesto *Novas cartas portuguesas* in 1972, one of the last books to have been suppressed by the dictatorship. She formed part of the group “Poesia 61”.

Provenance: Urbano Tavares Rodrigues (born Lisbon, 1923) grew up in Moura, in the Alentejo, in a family of large landowners. Widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, he is the winner of many literary prizes and a militant communist. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, authors discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis.

Maria Judite de Carvalho [Tavares Rodrigues, Lisbon, 1921-Lisbon,1998], also a multi-prize-winning author, met Urbano Tavares Rodrigues in 1944. They married in 1949. After spending time in Montpellier and Paris, she returned to Portugal, going to work as a secretary for the feminist magazine *Eva*, publishing her first short story there in 1949, and beginning, in 1953, “Crónicas de Paris”. Eventually she became an editor, then editor-in-chief, continuing to contribute to the magazine until its demise in 1974. In 1968 she became an editor for *Diário de Lisboa*, working there until retirement in 1986, while publishing “crónicas” in its pages. She also published her crónicas in *O jornal*, which were collected under the title *Este tempo* in 1991, winning the Prémio da Crónica A.P.E.


FIRST and ONLY EDITION. Born in Branca, Concelho de Albergaria-a-Velha, 1953 (according to the publisher’s blurb, or 1952 according to the cataloguers of the Biblioteca Nacional de Portugal) this is the author’s first book. His *A segunda letra de jota*, and *A letra intermediária de jota* appeared in 2003 and 2004, respectively, by the same publisher, and several other books of his have been published since, including *A letra malva de jota* (Porto: Papiro, 2005), and *A 4.ª letra de jota* (Vila Nova do Famalicão: Amores Perfeitos, 2006).


*308. [JESUITS, Explusion of]. *Carta de hum cavalheiro florentino ao Reverendíssimo P. Lourenço Ricci Geral da Companhia chamada de Jesus, exhortando-o como verdadeiro amigo a reforma universal da sua religião; traduzida de italiano em portuguez*. N.p. [Lisbon?]: n.pr., 1761. 8º, Contemporary decorated rear wrapper (part missing). Woodcut vignette on title page. Some marginal worming on e4-g8, not affecting text. Overall in good condition. Early title-page signature of Dr. José Joaquim Poças. Large purple title-page stamp (partly off edge of page) reads “…de Vasconcellos Corrêa de Barros Vidigueira.” 121 pp., (1 blank l.). $600.00

First and only [?] edition in Portuguese of this anti-Jesuit tract, which refers to the Jesuits’ disputes with the kings of Portugal and France and includes a sonnet in Italian on the decline of the Jesuits throughout Europe (p. 38). The author suggests that the Jesuits reduce the size of their central administrative system, leave royal courts, cease trading on behalf of the Company or individual members, renounce all royal privileges and burn all Jesuit theological books.

* Innocencio II, 39 (noting that he had never seen a copy other than his own); IX, 109. Not located in NUC. OCLC: 83885890 (Houghton Library, calling it a 24º); 53990828 (Oliveira Lima Library, Thomas Fisher Rare Book Room-University of Toronto, and University of Victoria; calling it an 8º). Porbase locates a single copy, in the Biblioteca Nacional de Portugal (incorrectly transcribing the fourth word of the title as “cavalheiro”). Not located in Copac.
JORNAL POETICO,
ou COLLECÇÃO
DAS MELHORES COMPOSIÇÕES,
em todo o gênero, dos mais insígnies poetas portuguezes,
Tanto impressas, como inéditas,
oFerelindas
aos amantes da nação
por desidério marques leão,
liveiro ao Calhariz.

LISBOA:
na impressão regia.
1812.
com licença.

FIRST and ONLY EDITION.


---

**Rare Poem Celebrating Portuguese Defense of Évora During the Wars of the Restauração**

310. JOAO de São Francisco, R.P.Fr. Poema heroico vitorioso sucesso, e gloriosa vitoria do exercito de Portugal, sobre a hostilidade da Cidade de Evora nesta anno de 1663. A El-Rey Nosso Senho D. Affonso VI .... Lisbon: Na Officina de Antonio Craesbeeck de Mello, 1663. 4°, disbound. Six-line woodcut initial on second leaf recto. Short tears (5 and 4 cm.) repaired with paper on first 2 leaves, partially obscuring a few letters on A2. Light stains and soiling. Overall in near good to good condition. (21 ll.). Title page, followed by 10 leaves signed A2-11, followed by another 10 unsigned leaves. $600.00

FIRST and ONLY EDITION of this patriotic poem in 116 stanzas of 8 lines each (oitavas), celebrating the victory of twenty-year-old D. Afonso VI at the battle of Ameixial on June 8, 1663. In Spain it is usually called the Battle of Estremoz. This was one of the major battles of the Portuguese Restauração, which finally ended in 1668. The Spanish had overrun southern Portugal under the leadership of D. Juan de Austria, natural son of Philip IV of Spain. The Portuguese, reinforced by English troops and led by Schomberg, inflicted heavy casualties, forced the Spanish to retreat across the border to Badajoz and the Spanish garrison at Evora to surrender soon after.

The author was a Franciscan, a native of Lisbon from the Algarve who professed at a tender age in Setubal in 1639. He was Mestre de Philosophia e Theologia for his Order, Guardião in various religious houses, and held other important positions. In 1663 he was briefly held captive in Algiers. He died in 1675.

* Arouca 5204. Inocêncio III, 377 (giving the date of publication, in error, as 1666, without collation, alluding to a copy owned by Figanière; says that the author wrote in a cultured style using correct language); X, 259 (correcting the date of publication); XVIII, 214-5 (giving incorrect collation of 38 unnumbered pp.). Barbosa Machado II, 661-2. Palau 290558: without collation and citing no copy for sale; only mentioning a copy said to have been seen by Almirante in Berlin. Pinto de Mattos (1878) p. 519: calling the work, along with two other works by the author, of “alguma estimação”, and rare. Biblioteca Nacional de Lisboa, Exposição Bibliográfica da Restauração 1387 (calling for only 40 unnumbered pp.). Martinho da Fonseca, Restauração 439. Visconde de Trindade Restauração 300 (calling for 44 unnumbered pp. with the final leaf blank): “obra rara”. Coimbra, Miscelâneas 6320. Martins

FIRST EDITION. The text appeared again in volume V of the author’s *Obra poética,* 1996. Fernandes Jorge, born in Bombarral, 1943, who has published more than 20 volumes of poetry, won the Prémio José Régio de Poesia in 1975 for *Alguns círculos* and the Prémio Nicola de Poesia in 1985 for *Tronos e dominações.* He has also published at least five volumes of essays on art and at least six previous volumes of fiction. He has been a regular contributor to the newspaper *Independente* and was co-director of the review *As escadas não têm degraus.* An author search in Porbase brought up 116 “hits”.


*Sob sobre voz* was first published in 1971; *Porto Batel* in 1972. Fernandes Jorge, born in Bombarral, 1943, who has published more than 20 volumes of poetry, won the Prémio José Régio de Poesia in 1975 for *Alguns círculos* and the Prémio Nicola de Poesia in 1985 for *Tronos e dominações.* He has also published at least five volumes of essays on art and at least six previous volumes of fiction. He has been a regular contributor to the newspaper *Independente* and was co-director of the review *As escadas não têm degraus.* An author search in Porbase brought up 116 “hits”.

• See Fernando Guimarães in Machado, ed. *História de literatura portuguesa,* pp. 249–50; Fernando J.B. Martinho in *Biblos,* II, 1272-4.

314. JOSÉ, Fausto. *É El-Rey que vai à caça. Desenhos de Carlos Carneiro.* (Porto: Imprensa Portuguesa, 1951). 8°, original illustrated wrappers (spotted). Three full page illustrations in text. Single small round wormhole touching an occasional letter. Uncut and partially unopened. In good condition. Author’s signed presentation inscription to Feliciano and Laura Soares, dated 1951, on recto of first leaf. 102 pp., (1 blank l.), illustrations. FIRST and ONLy EDITION of this volume of poems on themes of hunting and hunters. Some of the poems are dedicated to fellow poets, for example Alberto de Serpa, João Cabral do Nascimento, Saul Dias, etc. The work contains a glossary of hunting and veterinary terms (pp. 95-97). The author, whose full name was Fausto José dos Santos Júnior, was born in the Aldeia da Cima, Armamar in 1903, and died in Armamar in 1975. He had a law degree from Coimbra University, and contributed poems to the reviews *Bysancio* and *Presença*. See *Dicionário cronológico de autores portugueses*, IV, 171. NUC: CLU, NN, MH. OCLC: 14390709 (New York Public Library, Harvard College Library, University of California-Los Angels, Université de Strasbourg, Universitätsbibliothek Würzburg); 637975124 (Universidad de Valladolid). Porbase locates five copies: two each at the Biblioteca Nacional de Portugal and Faculdade de Letras-Universidade do Porto, and one at the Fundação Calouste Gulbenkian. Not located in Copac.


*FIRST and ONLY EDITION.* The preface (pp. 5-21) is by Fernando Pessoa. Sousa points out that here, as often elsewhere, Pessoa speaks more about his own ideas and obsessions than about those in the work he is supposed to introduce. “O facto de Eliezer Kameñezky ser um judeu russo exilado em Lisboa e, sobretudo, o facto de ele estar imbuído de ‘um misticismo de judeu russo’, leva-o desta vez à elaboração de um texto, aliás de grande riqueza especulativa e com largo leque referencial, onde, entre outros tópicos, se focalizam religião e mística, política e ideologias, cristianismo e judaísmo, Maçonaria e Rosa-Cruz, tradição alquímica e Cabala”.

*Provenance:* Jaime Batalha Reis (Lisbon 1847-Lisbon 1935) agronomist, diplomat, geographer and publicist, was a leading figure of the *Geração de 70.* He was the closest companion to Antero de Quental during the period 1868-1871. Along with Antero, Augusto Soromenho, Eça de Queiróz and Adolfo Coelho, he was instrumental in organizing the “Conferências do Casino”. He was also a member of the *Vencidos da Vida,* which included, among others, José Duarte Ramalho Ortigão, Joaquim Pedro de Oliveira Martins, António Cândido Ribeiro da Costa, Guerra Junqueiro, Luís de Soveral, Francisco Manuel de Melo Beyner (3.° conde de Ficalho), Carlos de Lima Mayer, Carlos Lobo de Ávila, António María Vasco de Mello Silva César e Menezes (9.° conde de Sabugosa), and Eça de Queiróz.


317. KAMENEZKY, Eliezer. *Alma errante, poemas*. Lisbon: composto e impresso nas oficinas gráficas da Empresá do Anuário Comercial, 1932. 8°, original printed wrappers (minor wear at head of spine). Plate with
portrait of the author. In very good condition. (1 blank l.), 112 pp., (1 blank l.), 1 plate. $100.00

FIRST and ONLY EDITION. The preface (pp. 5-21) is by Fernando Pessoa. Sousa points out that here, as often elsewhere, Pessoa speaks more about his own ideas and obsessions than about those in the work he is supposed to introduce. “O facto de Eliezer Kamenezky ser um judeu russo exilado em Lisboa e, sobretudo, o facto de ele estar imbuído de ‘um misticismo de judeu russo’, leva-o desta vez à elaboração de um texto, aliás de grande riqueza especulativa e com largo leque referencial, onde, entre outros tópicos, se focalizam religião e mística, política e ideologias, cristianismo e judaísmo, Maçonaria e Rosa-Cruz, tradição alquímica e Cabala”.


* See Machado, Dicionário de literatura portuguesa, p. 256; Fernando J.B. Martinho in Bíblos, II, 1318-20; Dicionário cronológico de autores portugueses, VI, 139-41; and Saraiva & Lopes, História da literatura portuguesa (17th ed), p. 1112.


The substantial and interesting preface occupies pp. 7-25. The author was born in Inhambane, Moçambique in 1932.

* See Machado, Dicionário de literatura portuguesa, p. 256; Fernando J.B. Martinho in Bíblos, II, 1318-20; Dicionário cronológico de autores portugueses, VI, 139-41; and Saraiva & Lopes, História da literatura portuguesa (17th ed), p. 1112.

FIRST and ONLY EDITION of this patriotic liberal pamphlet in favor of representative government, the revolution of 1820, and the 1822 constitution. At the end, on pp. 21-3, are five sonnets, the first “A Patria” and the other four “Ao Supremo Congresso”. The author has not been identified.


**321.** LACERDA, Alberto de. *Sonetos.* Venice: Centro Internazionale della Grafica di Venezia for the Author, 1991. Large 8°, original wrappers with caligraphy by Vieira da Silva on front cover. As new. (1 blank l., 2 ll.), 147 pp., (1 blank l.). $60.00

FIRST and ONLY EDITION. Consists of 147 sonnets

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


Critical edition, with significant introductory material and notes, based on the text of the first edition, 1875, as well as that of the second, revised and augmented, and most recent previous edition, 1901.

* On António Duarte Gomes Leal (1848-1921), one of the most important Portuguese poets of the nineteenth century, see Álvaro Avelar Machado, *Dicionário de literatura portuguesa*, pp. 259-62; Fernando Guimarães in *Biblos*, II, 1370-3; and *Dicionário cronológico de autores portugueses*, II, 311-3.
Item 328

First published 1880. Gomes Leal (1848-1921), was one of the more important Portuguese poets of the nineteenth century. An introductory essay, titled “Saturnologia”, by Aníbal Fernandes, appears to be original to the present edition. The front cover design, repeated on the front wrapper, and the plate were illustrated by Carlos Ferreiro.

* On Gomes Leal see Álvaro Avelar Machado, *Dicionário de literatura portuguesa*, pp. 259-62; Fernando Guimarães in *Biblos*, II, 1370-3; and *Diccionário cronológico de autores portugueses*, II, 311-3.


Critical edition, with significant introductory material and notes, based mainly on the text of the 1913 edition, with some attention having been paid to the first edition, 1883, and the second edition, 1900.

* On António Duarte Gomes Leal (1848-1921), one of the most important Portuguese poets of the nineteenth century, see Álvaro Avelar Machado, *Dicionário de literatura portuguesa*, pp. 259-62; Fernando Guimarães in *Biblos*, II, 1370-3; and *Diccionário cronológico de autores portugueses*, II, 311-3.

325. LEAL, José Augusto Correa. *Epicedio pela dolorosa occasião da Sentida e deplorada morte do Muito Alto e Muito Poderoso Senhor D. Pedro d’Alcantara, Duque de Bragança*. Lisbon: Na Impressa da Rua Fanqueiros, 1834. 8°, plain contemporary blue-gray wrappers (small triangular snippet cut away from lower outer corner of front wrapper; stitching a bit loose). Typographical “mustache” on title page. Small woodcut headpiece on p. 3 and small woodcut tailpiece on p. 7. Very good condition. 7 pp. $300.00

FIRST and ONLY EDITION of this poem eulogizing D. Pedro, first Emperor of Brazil as D. Pedro I, and King of Portugal as D. Pedro IV.

José Augusto Correa Leal (1794-1861), a native of Porto, was “Sub-director graduado da secretaria da Camara dos Deputados” of the Portuguese parliament. This and a
Hymn no patriótico constitucional (1821) appear to be his only separately published original works; he translated at least two others.

* Inocêncio XII, 245. Canto, Ensaio bibliographico catálogo das obras ... relativas aos sucessos politicos de Portugal nos annos de 1828 a 1834 (1892), 399. See also Grande enciclopédia XIV, 778. Not located in OCLC. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac. KVK (44 databases searched) locates only the copy cited by Porbase.

*326. LEAL, José Augusto Corrêa. *Hymn no patriótico constitucional.* Lisbon: Na Typographia Rollandiana, 1821. 8°, unbound (stitching gone). Small typographical vignette on title page. Some minor soiling and light browning to title page and final leaf. Overall in very good condition. 16 pp. $400.00

FIRST and ONLY EDITION of this liberal hymn in favor of the proposed first Portuguese constitution, which was at the time in draft form; the final version was approved in 1822. The author’s name appears on p. [3]. On p. 9, verse 30, it is mentioned that Madeira and the Açores had adhered to the new constitution, and in verse 31 on the same page it is said that Bahia, Pará, Pernambuco and Maranhão are on board. Conspicuously absent is any mention of favorable reaction on the part of Rio de Janeiro, São Paulo, or Minas Gerais. The unfavorable reaction of many of the Brazilian delegates to the constitutional Côrtes was one of the major causes of Brazilian Independence.

José Augusto Correa Leal (1794-1861), a native of Porto, was “Sub-director graduado da secretaria da Camara dos Deputados” of the Portuguese parliament. This and Epicedio pela dolorosa occasião da Sentida e deplorada morte do Muito Alto e Muito Poderoso Senhor D. Pedro d’Alcantara, Duque de Bragança (1834) appear to be his only separately published original works; he translated at least two others.

* Not located in Inocêncio; for the author, see XII, 245-6. Not in ICB, Portuguese and Brazilian Books. See also Grande enciclopédia XIV, 778 (failing to mention the present work). Not located in OCLC. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac.

*Includes Two Poems by Notable Brazilian Authors: Caldas Barbosa and Alvarenga Peixoto*

*327. LEÃO, Desiderio Marques, editor. *Jornal poetico, ou collecção das melhores composições, em todo o genero, dos mais insignes poetas portuguezes ....* Lisbon: Impressão Regia, 1812. 8°, late nineteenth- or early twentieth-century antique tan sheep (very slight wear), blind tooling to covers and spine, spine with raised bands in six compartments, crimson morocco lettering piece in second compartment from head, gilt letter, top edge rouged, other edges uncut, marbled endleaves,
all 10 original printed front wrappers (and one rear printed wrapper) bound in. Partially unopened. A few quires very lightly browned. Overall in very good to fine condition. Lithograph bookplate of Jayme M. de Moura. vi, 304 pp., (4 ll.). $2,800.00

FIRST EDITION of this collection of poetry edited by Marques Leão, whose famous bookshop in Lisbon was a meeting place of poets. The Jornal, published in 10 parts, contains two poems by Brazilians and many more by important Portuguese poets.

Domingos Caldas Barbosa contributed a sonnet on p. 11. Born in Rio de Janeiro in 1740, this writer has been described as the “first Brazilian whose poetry has an entirely native flavor” (Bandeira p. 61). His parentage was mixed—father Portuguese, mother African—which led nineteenth-century critics to dub him the “Mulatto Muse.” After serving in the army in Colonia do Sacramento (present-day Uruguay), he travelled to Portugal and became the protégé of the Conde de Pombeiro, and remained in Lisbon until his death in 1800. Caldas Barbosa was a founder and president of the major literary establishment of the eighteenth century, the Nova Arcadia. Viola de Lereno, Lisbon 1798, his major work, is the first work in a truly Brazilian style of writing. Caldas Barbosa’s poems were extremely popular and successful during his own lifetime and are still valued today. (See Blake II, 200-2 and Innocência II, 186.)

On pp. 128-34 of the Jornal poetico appears the poem “Ao nascimento de D. José Thomas de Menezes, filho de D. Rodrigo José de Menezes, Governador de Minas Gerais” (sometimes also referred to as the “Canto genethliaco”) by Inácio José de Alvarenga Peixoto (1744-1793), whose Arcadian name was Eureste Phenicio. Alvarenga Peixoto, born in Rio de Janeiro, became one of the principal poets of the “School of Minas.” He had settled there with his wife after studying at Coimbra, but was accused of participation in the Inconfidencia Mineira and exiled to Ambaca, Angola, where he died. Only about 20 sonnets and a few minor pieces of his work survive, making it difficult to assess his work. Goldberg (p. 62) describes him as a predecessor of the Romanticists, and Putnam (p. 87) thinks he had real poetic talent, but that his association with palace life lent an artificial quality to his writings. (See also Bandeira pp. 57-8 and Blake III, 272-3.)

Among the Portuguese poets included in the volume is Pedro Antonio Joaquim Correia Garção (1724-1772), whose “Soneto ao Desembargador Antonio Diniz da Cruz” appears on p. 116. Correia Garção was one of the first, most prominent and most influential members of the Arcadia. According to Bell he “did good service in his determined efforts to deliver his country’s literature from foreign imitations and the false affectation of the time, and to revert to the classics, Greek, Roman and Portuguese” (Bell pp. 272-3; see also Saraiva and Lopes pp. 665-8.)

Another Portuguese Arcadian poet whose work appears in the Jornal poetico is Manoel Maria de Barbosa du Bocage (known as Amano Sadino; 1765-1805). Three of his poems are included: “Elogio poetico a admiravel intrepidez, com que em domingo 24 de agosto de 1794, subiu o Capitão Lunardi no balão aerostatico” (p. 77); “Oitavas ao mesmo assumpto” (pp. 78-83); and “Ericia, ou a Vestal, tragedia” (pp. 154-208). Barbosa du Bocage wrote a great deal of occasional verse, although Bell thinks he was capable of much greater things. In fact, one of the pieces Bell cites as showing how Barbosa du Bocage frittered away his talent is the poem in this volume on Lunardi’s 1794 balloon ascent. The poet was an infantry soldier, but deserted at Damão and spent some time wandering through China, Macao and Goa before returning to Portugal. Toward the end of his life he did mostly translations, at which he was quite skilled. (See Bell pp. 227-8 and Saraiva and Lopes pp. 714-7.)

Some 39 pieces in the Jornal were composed or translated by Francisco Manoel do Nascimento (1734-1819), known among the Arcadians as Filintho Elysio, although in fact he revolted against the Arcadians. He wrote prolifically for 70 years, and had considerable
influence on younger poets; fortunately, his careful versification in Portuguese had some effect, as well as his penchant for artificial classicism. Nascimento is nearly as famous for his daring escape from Lisbon in 1778, after being denounced to the Inquisition, as he is for his poetry. (See Bell, pp. 274-5.)

There are also three sonnets by “huma Senhora.” The first is dedicated to Great Britain, the next two to Lord Wellington.

The presence of the original printed wrappers in this copy is most unusual. The book is rare to begin with; since 1969, when we began tracking such things, only three other copies have appeared on the market (all handled by us). We have never before seen it with any of the wrappers present; moreover, we cannot recall having seen over this time span many, if any, Portuguese books from before 1820 or so with original printed wrappers surviving.

* Borba de Moraes (1983), 1, 429; and *Período colonial* p. 199. JCB, Portuguese and Brazilian Books 812/10. Not in Rodrigues or Bosch. Not in Ticknor Catalogue or Palha. NUC: NNH. OCLC: 23543548 (Yale University, Harvard University, University of Michigan, John Carter Brown Library, University of Wisconsin at Madison, University of Colorado at Denver).

---

**Fireworks and Bullfighting in the Extravagant Celebrations for the Marriage of D. Pedro II and the Daughter of the Count Palatine**


FIRST and ONLY EDITION. This verse narrative describes the festivities—including illuminations, triumphal arches, bonfires and bullfights—celebrated in Lisbon upon the marriage of D. Pedro II (1648-1706) to Maria Sophia Isabella (1666-1699), daughter of Philipp Wilhelm of Neuburg, Count Palatine. In the prologue, the author notes that the royal nuptials can be better described by a poem than by a prose narrative: “Bem sey que as excelencias destes Regios Nupciais Elogios, mais erão Sujeito para as eloquencias
de hum Poema, do que materia para as limitações de huma Rellação...” (f. A3v). The 92 ramos give lengthy poetic descriptions of Maria Sophia’s arrival in Lisbon, a day of bullfights (pp. 159-252), a fireworks display (pp. 253-290), and a second day of bullfights (pp. 291-328). Each section of the poem is preceded by a few lines in italic explaining the upcoming “scene,” often giving details of the actors, sets, costume, and gold and silver ornaments. For example: “No meyo deste Cerco, se levantava huma Belligera fortaleza com quatro soberbos Baluartes, & oito vistozas Guaritas, Coroandose com hum Eminente Castello; viâose em Contorno sobre as aguas, muitos Marinhos gigantes armados com lanças & Rodellas, donde violentos se ocultavão engenhosos fogos” (p. 260).

The charming title page incorporates the combined arms of D. Pedro II and his wife, surmounted by a large crown. Out of the crown stretch a dragon and a large bird who hold wreaths over the women who flank the arms. On the left, “Galiopæ” sic, for Calliope, muse of epic poetry) is crowned with a globe and cross that bears the name Maria, and holds a trumpet in her right hand. On the right is Talia (Thalia, muse of comedy), crowned with a globe bearing the name Pedro, and holding a stringed instrument. Above the arms and the muses, two putti hold three banners bearing part of the title. The end of the author’s prologue explains the use of these two figures: “Na severidade de Reays, não perdem os Epithalamios condição de festivos; neste que te apresento, adorno o seriozo com as galas do alegre; valhóme do heroyco de CALIOPE, sem desprezar o agradavel de TALIA; com o Clarim daquella, especifico as grandezas; com o Plectro desta, solemnizo os festos” (f. A4r).

D. Pedro II of Portugal (1648-1706) was the second surviving son of D. João IV. From 1668 he was regent for his elder, mentally deficient brother, D. Afonso VI, whom he exiled to the Azores and later Sintra, where Afonso died in 1683. Afonso’s marriage to Maria Francisca of Savoy had meanwhile been annulled because it had never been consummated. Pedro married his former sister-in-law in 1668, and she bore him a daughter, Isabel Luís Josefa de Portugal, who became heir to the throne. The combination of D. Isabel’s poor physical health and the strict rules for succession to the Portuguese throne led to canceled engagements with royal offspring across Europe, earning her the nickname “a Sempre-Noiva,” “the ever-engaged.” When Maria Francisca died in 1683, D. Pedro aimed to secure the succession by marrying into a famously fecund and well-connected family. He dispatched Manuel da Silva Teles to Heidelberg to request the hand of Maria Sophia, daughter of the Count Palatinate, sister of Eleanor Madeleine, third wife of Leopold I of Austria and sister of Maria Anna (second wife of Carlos II of Spain). The contract was signed in May 1687 with a marriage by proxy in July. In August, Maria Sophia arrived in Lisbon and was immediately married to D. Pedro, amid lavish celebrations. She bore D. Pedro eight children, one of whom succeeded to the throne in 1706 as D. João V. Gold was discovered in Brazil in the 1680s, making the king of Portugal for a time the most fabulously wealthy ruler in Europe; the scale of these marriage celebrations reflects that.

The author, a Portuguese Jew, was born in Leiria but spent most of his life in the Low Countries; Innocêncio speculates that like many others, he was fleeing the Inquisition. His dedication to Geronimo Nunes da Costa, D. Pedro II’s agent in the United Provinces, mentions the costly furnishings of Nunes da Costa’s home and the fact that he was hosting the bride’s mother, the wife of the Count Palatine.

329. LEITÃO, Antonio José Osorio de Pina. Alfonsiada, poema heroico da fundação da monarquia portugueza pelo Senhor Rey D. Afonso Henriques. Bahia: Na Typog. de Manoel Antonio da Silva Serva, 1818. 4°, mid-nineteenth-century black quarter morocco over marbled boards (slight wear), flat spine gilt in romantic fashion, text block edges sprinkled red. Woodcut vignette on title page. Some minor marginal worming in final quires, touching an occasional letter. Repaired tear on Kk1, affecting part of 8 lines, but without loss. Clean and crisp. In good to very good condition. Old signature in blank upper margin of title-page. 278 pp., (1 l. errata), 3 ll. engraved plates. $1,200.00

FIRST and ONLY EDITION of this epic in 12 cantos on the foundation of the Portuguese monarchy by D. Afonso I Henriques (1128-1185). Osorio de Pina Leitão was born in Pínhel (district of Guarda, Portugal) in 1762; he received a degree in law from Coimbra University and went on to serve as a magistrate. Among other positions, he held that of Desembargador da Relação da Bahia. After Brazilian independence was declared he remained to serve the Empire. He published six other poems.

The Alfonsiada was published by Bahia’s first printer, Manoel Antonio da Silva Serva, who operated a press there from 1811 to 1819.

The engravings are portraits of D. João VI, to whom the work is dedicated; D. Afonso Henriques; and the author. All are signed by A. do Carmo as artist and J.J. de Souza (i.e., Joaquim Inácio Ferreira de Sousa) as engraver. Ferreira de Sousa is known to have worked at the Arco do Cego and the Impressão Regia in the first decade of the nineteenth century. In 1816 he did the engravings included in Coleção de retratos de homens que adquiriram nome, published in Rio de Janeiro. That is his most famous work; the drawings for it were also by A. do Carmo, about whom Soares had no further information.

Item 329
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