RICHARD C. RAMER

Special List 192

Poetry

Part VI: Lei-Mon
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 VI: LEI-MON

*330. LEO XIII, Pope. Cancioneiro de Leão XIII ou os versos latinos e italianos de Sua Santidade, postos em rima portugueza e precedidos da sua biographia pelo P.º Joaquim José d’Abreu Campo Sancto. Porto: Manuel Malheiro, 1887. Folio (27.2 x 18 cm.), contemporary crimson morocco with design of gilt and blind on covers, spine gilt with raised bands in five compartments (two very slight defects), inner dentelles gilt, decorated endleaves, all edges gilt, paper ticket of “P. Ferreira / / Encadernador / / R.N. da Trindade / / 126–128 / Lisboa” pasted onto upper outer corner of verso of front free endleaf. Title-page in red and black within lithograph border, lithograph initial, text within two lithograph borders throughout, portrait. Overall in fine condition. portrait, [102 ll.]. $800.00

The biography of Pope Leo XIII, occupying the initial 45 unnumbered leaves, appears to be original to this edition.

* On the binder Paulino Ferreira (born 1861), see Matias Lima, Encadernadores portugueses. pp. 104–5. NUC: MH, NN.

Rousing Send-Off of Troops for the War of the Peru-Bolivian Confederation


FIRST and ONLY EDITION. This rousing send-off to Chilean troops embarking to fight in the War of the Peru-Bolivian Confederation was probably published either in 1836, when General Blanco Encalada was leading the expedition, or in 1838, when General Manuel Bulnes led a second (successful) expedition. The poet mentions the sixteenth-century Mapuche leaders Colocolo, Lautaro, and Rengo as immortal models of courage, and the vil opresor General Santa Cruz (president of the Confederation).

A LOS LIBERTADORES DEL PERÚ.

CANCION.

CORO.

Compartamos llega el momento
De marchar al Perú con valor
A suicidio del yugo en que juzo.
Y a escuchar de la Patria el honor.

Inflamados los hijos de Chile
Por ser libres, héroes lo fueron;
Y al Perú y a la América dieron
De aquel triunfo el glorioso panderón.
Y este tímpano, que cuesta a la Patria,
Tan saña a tormentos victima
En tres siglos de bil sostenida,
Descendrá en adelante un balao.

No Chilenos, tan gran sacrificio
Coronado por nuestra victoria;
Será siempre de ilustre memoria,
Cual le dicen los hijos del Sol.
Y con ellos, el gran furor
De morir, por no ser dependientes,
Siempre firmes, leales, valientes,
Sustentarás en cualquier ocasión.

¿La presente, guerros ilustres!
Ya os exigis cumplirlos fielmente;
Causando el amargo insensible,
De humillarse un vil espíritu.
¿Quién es este monstruo escuálido?
Hoi capaz de perpleja manera?
Santa-Cruz!!! aquel sueño de España.
De la Patria apóstol y héroe.

Del Perú, Buenos-Aires y Chile
Cuantos más y víctimas clamán,
Y a los pechos heridos llaman,
Vigilad aún el puñal del dolor!
Aun haremos la sangre rienda
Del patriota infeliz que lanza
De su tumba a los cielos venganza.
Contra aquel que su vida inmolar.

Ya os convidan seis mil argentinos
Con la espada inmortal en la mano
A destruir para siempre al tirano,
Que canta ambos fulminos expresan.
Y vos hijos del gran Colón,
Del Lautaro y de Rengo inmortal,
Mercosur, pues, el nombre de tales,
Inmortal su bálsamo ardor.

Esen Jefes ilustres que os llevan
A librar de los juegos el sueño,
Cual Leonidas y Harmocías, modelo
Os darían de congoja y dolor.
Partid, pues, a la hil defensores;
De la patria constantes y fieles.
Y tрайdile su gloria y laureles
Que os contaría en el último adiós.

EMPEÑA ARUACANA.
332. [LIMA, Alexandre Antonio de]. *Benteida, ou novo methamorfose poema jocoheroico de Andronio Meliante Laxaed. Recordam-se nelle as acçoens do Grande Bento Antonio em quanto homem; offerecido a elle mesmo em quanto mulher, na pessoa da Senhora Dona Benta Assafata ad honorem noves fora os Bigodes.* Constantinopola (i.e. Lisbon?): na Officina Bigodiana, 1752. 8°, contemporary mottled sheep (worm damage to covers and spine; one corner rather worn; foot of spine defective; head of spine slightly defective), flat spine gilt, marbled endleaves, text block edges sprinkled red. “Argumentos” to the three cantos within typographical borders. Two very small wormholes in blank upper inner margins of first two leaves. Overall in good condition. Internally very good. (44 ll.). A6, B-E8, F4, G1. Missing a blank leaf at the end. $300.00

FIRST EDITION of this poem in three cantos of oitava rythma, considered the author’s principal work. It satirizes persons of its day, but most if not all of its satire is an enigma to today’s reader. Andronio Meliante Laxaed is an anagram for the true name of the author, Alexandre António de Lima. There was a second edition, Barcelos, 1876.

Alexandre António de Lima (1699-1760), a native of Lisbon, was a member of the Academia dos O_criticals and the Academia dos Applicados. He is said to have written some of the pieces included in later editions of António José da Silva’s *Teatro cómico português*.

Two of the OCLC records call for 90 pp. However, upon reading online the copy in the Thomas Fischer Rare Book Library-University of Toronto, it was revealed that the final two pages are blank. In all other respects our copy is identical to the Toronto copy.


ink rubric monogram on half title. Contemporary ink inscription on
title page. (16 ll.), 246 pp., (1 blank l.). $400.00

FIRST and ONLY EDITION. Despite being dedicated to Santa Anna, this volume
contains poems of practically every type, on a wide variety of subjects, including some
in very free style—even burlesque. The preliminaries, in addition to the dedication and
licenses, contain an anthology of Baroque poems, including 11 sonnets and 2 décimas
by António Lopes de Castilho, Francisco de Sousa e Almeida (3), Gaspar Pinheiro da
Camara Manoel, José Gomes de Menezes, “J.T.D.M.,” Marcos José Monteiro da Veiga
Coelho (2), Paulo Nogueira de Andrade, Pedro de Azevedo Tojal, Jacinto Narciso da
Rosa, and the author. The first 66 pages of the main text consist of 65 sonnets. These are
followed by décimas, another sonnet, oytavas, liras, quintilhas, redondilhas, epigramas,
and romances. Finally, from p. 213 to the end is a combination of prose and verse titled
“Sonhava o cego, que via. Pois que he o que via o Cego?”

Alexandre Antônio de Lima (1699-1760), a native of Lisbon, was a member of the
Academia dos Ocultos and the Academia dos Aplicados. He is said to have written some of
the pieces included in later editions of António José da Silva’s Teatro cômico português.

Innocêncio I, 27. Barbosa Machado IV, 7. Bell, Portuguese Literature p. 274. See also
Dicionário cronológico de autores portugueses, I, 488; Saraiva & Lopes, História da literatura
portuguesa (17th edition), pp. 496, 611. OCLC: 16165717 (Library of Congress, Thomas
Fischer Rare Book Library-University of Toronto, Tulane University, University of
California-Berkeley; British Library; Niedersächsische Staats- und Universitätsbibliothek
Göttingen, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 457447562 (Bibliothèque
Nationale de France). Porbase locates three copies, two in the Biblioteca Nacional de Por-
tugal (no collations given) and one in the Biblioteca João Paulo II-Universidade Católica
Portuguesa (with one less preliminary leaf). Copac repeats British Library.

*334. LIMA, Ângelo de. Poesias completas. Organização, prefácio e notas de
$22.00

*335. LIMA, Custodio de Oliveira. Elogio a Sua Magestade Imperial,
o Senhor Dom Pedro, Duque de Bragança: feito em Montevêdo em 12 de
Outubro de 1834, e oferecido a Sua Magestade Fidelíssima, a Senhora Dona
Maria Segunda, por Custodio de Oliveira Lima, subdito portugues, natural
da cidade do Porto. Rio de Janeiro: Typographia do Diario, de Nicolao
Lobo Vianna, 1835. 12°, original printed wrappers (backed with pink paper). Light browning. Overall in good to very good condition. 24 pp. $150.00

First published 1834. The author of this poem was a native of Porto who moved to Brazil when very young, in 1810. Although he eventually returned to Portugal, he continued his interest in Brazil, publishing articles in various journals and helping to establish the Sociedade de Beneficencia Brasileira in Lisbon.

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


First Edition of One of Lima’s Best Works, Inscribed to the Poet Alberto de Serpa


FIRST EDITION of the work that won the Grand Prize for Poetry from the Brazilian Academy of Letters in 1940, and which Mário de Andrade called “one of the best [works] he has yet produced… full of the richest and the most surprising imagination.”

Jorge Mateus de Lima (1895-1953), a native of União dos Palmares (Alagoas), was a prominent Modernist poet and co-founder of the Northeastern school. He is “acclaimed as one of the most spontaneous natural poetic geniuses of Brazilian literature, [but] he is considered by some to be a perpetually dissatisfied poet in search of new worlds to conquer and never content with his own brilliant performance” (Stern pp. 176-77). In 1931 Lima moved to Rio de Janeiro and began teaching Brazilian literature. His earlier works included, in verse, the precocious XIV Alexandrinos, 1914; O mundo do menino impossível,
1925; Poemas, 1927; and A comédia dos erros, 1923. Although known primarily as a poet, he also wrote novels, children’s literature and art criticism. The influences on his work range from Parnassianism to Symbolism, Modernism and Surrealism. Lima is closely linked with José Lins do Rego in the founding of the Northeastern school.

As a young man Lima was torn between becoming a physician or a priest, and although he studied to be the former, many of his writings reflect a religious temperament that seems to have become stronger toward the end of his life, for example in Tempo e eternidade, 1935, and in this work of 1938. The “seamless garment” of the title refers to John 19:23-24, when the soldiers who had crucified Christ decided not to tear his tunic into pieces.

Provenance: Alberto de Serpa Esteves de Oliveira (1906–1992), poet, dramatist, essayist and book collector, attended Coimbra University for 3 years but was more interested in collaborating with the writers of Presença than in studying. He published his first novel at age 17 (Saudade do mar, 1923) and 2 collections of poetry a year later (Quadras and Eovê). But it was 2 later collections, Varanda, 1934 and Vinte poemas da noite, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us “um novo aspecto do abandono egoísta a um eu inadaptado à acção …[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja música embala a sua dolorosa impressão de diferença e de incompatibilidade” (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including A Águia, Aventura, Cadernos de poesia, Cavalo de todas as cores (co-editor), Diálogo, Momento, Presença (editor of the second series, 1939-40), Quatro ventos and Triptico.

For Alberto de Serpa, see the following: Casais Monteiro, Poesia portuguesa contemporânea pp. 239-45; Saraiva & Lopes, História da literatura portuguesa (16th edition) pp. 1063, 1067; Grande enciclopédia XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, p. 449; Eugénio Lisboa in Biblos, IV, 1276-7; and Dicionário cronológico de autores portugueses, IV, 291-2.


corner of front cover verso, partly covering another stamp, presumably of the same bookshop (only the street address is visible; it is the same as that on the wholly visible ticket). 156 pp., (1 l.).  $50.00

FIRST and ONLY EDITION.

Matias Lima, poet and bibliophile (Porto 1885-Porto 1970), wrote more than a dozen and a half books. Most were books of poems, but three were about bookbinders and bookbinding in Portugal. They are still perhaps the most important volumes on these subjects.


Ana Hatherly’s Copy


* On the author, a noted essay writer and literary critic, born in Lourenço Marques, 1930, see Dicionário cronológico de autores portugueses, V, 746-8; also Luís de Sousa Rebelo in Biblos, III, 102-5.
SPECIAL LIST 192


FIRST and ONLY EDITION of this ode on the promise of modern science. The author was a native of Paraíba and earned a degree at Recife.


SECOND PORTUGUESE PASTORAL NOVEL, in verse. The first edition appeared in 1608, the same year of the second edition of the first Portuguese pastoral novel, Rodrigues Lobo’s *A primavera*, of which this is a sequel. The second edition, the last to appear during the author’s lifetime, was published in 1619. There are also editions of 1651 and 1670. The present edition is based on that of 1618, which does not differ significantly from that of 1608, but using the earlier edition to correct some errors in the 1618 edition.

Rodrigues Lobo was a champion of the Portuguese language who had a significant impact on the formation of the baroque style throughout the Iberian Peninsula. “Entre os discípulos de Camões, mas distinguindo–se … justifica–se pela posição central que ocupa na ficção bucólica maneirista, embora não possamos deixar de o ter em mente como teorizador ou preceptista da literatura, e ainda como poeta lírico.”—Saraiva & Lopes, *História da Literatura Portuguesa* (9th edition) p. 427. Forjaz de Sampaio called him the greatest Portuguese bucolic poet. The fame of this important author “rests chiefly on his three pastoral works of mingled prose and verse: *A Primavera* (1601) and its second and third parts *O Pastor Peregrino* (1608) and *O Desenganado* (1614).…. Look into them where you will, beautiful descriptions, showing deep love of Nature, will present themselves, and delightful verse and harmonious prose, excellent in its component parts ….”—Bell, *Portuguese Literature*, pp. 153–4. Bell also writes of Rodrigues Lobo’s “great and enduring fame.”—p. 155. Each part of this trilogy stands on its own as a separate work; the first editions of each are rare, and all seventeenth-century editions are rather scarce.

Through a manuscript of a trial before the Inquisition of Miguel Lobo, the author’s brother, it has become known that his father was a New Christian, while his mother was half New Christian; thus Rodrigues Lobo was three quarters Jewish in inheritance. It is clear, on the other hand, that the family had attained a status, albeit shaky, of borderline petty nobility, and that Rodrigues Lobo identified with the Catholic nobility.
Praise for the Dowager Princess of Brazil, Funding a Military Hospital

341. LOBO, Roque Ferreira. Panegyrico em louvor da Serenissima Princeza do Brasil a Senhora D. Maria Francisca Benedicta, pela sua fundação de hum hospital para militares invalidos, na sua quinta do lugar de Runa, termo da villa de Torres Vedras: que tem a honra de consagrar com todo o respeito a Sua Alteza. Lisbon: Na Regia Typographia Silviana, 1826. 4°, disbound. Woodcut royal Portuguese arms on title page. Some light soiling to title page. Internally clean and crisp. Overall in good condition. Old octagonal tag with blue border and manuscript shelf mark (“8”) in upper outer blank corner of title page. 18 pp. $300.00

First edition thus, or perhaps first edition. Although Ínocêncio mentions an Oração gratulatoria á Ser[enissi]ma princeza do Brasil, a Ser[enissi]ma Srª D. Maria Francisca Benedicta, mandando fundar um sumptuoso edificio para hospital de invalidos, no logar de Runa, Lisbon, 1793, he describes it as a 4° with 23 pages. (The copy located in Porbase has the same date and collation as ours.) The Oração may have had the oration included here on pp. 8-12, but it cannot have had the description of the dowager princess’s visit to the work in progress on the hospital that was made in 1794.

This work includes a sonnet to the Dowager Princess of Brazil D. Maria Francisca Benedicta, a record of the inscriptions on the hospital, and an oration to her in which the author describes what makes this hospital unique. The final section (pp. 13-18) describes the princess’s visit (with many notables) to the hospital in September 1794, while it was in its early stages. The hospital was dedicated in 1827, on the dowager princess’s eighty-first birthday.

D. Maria Francisca Benedicta (b. 1746) was the youngest child of D. José I (d. 1777) and the widow and aunt of D. José, Duque de Bragança e Príncipe do Brasil. In 1788 her husband D. José died of smallpox at age 27, without issue. His wife, styled the dowager princess of Brazil, lived until 1829. Rather than founding convents or churches, in the tradition of most dowagers, D. Maria Francisca Benedicta founded a military hospital, the Asilo de Inválidos Militares de Runa (in Torres Vedras), which is now a home for retired military personnel, the Centro de Apoio Social de Runa.

Roque Ferreira Lobo (1743–1828) was a native of Torres Vedras. He worked in the postal administration and then for the municipal government of Lisbon.

* Ínocêncio VII, 187: giving the date as 18267 and without collation, and with an incorrect transcription of the title; appears never to have seen a copy; but see p. 460, with correct transcription of title page, date of publication, and collation, indicating that an edition with 23 pp. had appeared in 1793. Fonseca, Aditamentos, p. 333. Not located in OCLC. Porbase locates three copies on this edition (and no other), all in the Biblioteca Nacional de Portugal. Not located in Copac.

nearly gone, other with slight wear at extremities), inner dentelles with very simple gilt design, all edges gilt. Lithograph frontispiece portrait of editor. Title in red and black. Overall very good. Frontispiece, (1 l.), xx, 425 pp. $100.00

Revised and enlarged edition, large paper issue, limited to 250 copies, signed by the editor, of which this is number 230. Includes works by Aphra Behn, Elizabeth Barrett Browning, Lord Byron, Samuel Taylor Coleridge, William Congreve, John Donne, Robert Herrick, Washington Irving, Thomas Moore, Shakespeare, Izaak Walton, and about 150 others.


FIRST and ONLY EDITION. The author, a prize-winning poet, painter and diplomat, native of Tomar, for many years was vice-consul at the Portuguese consulate in New York.


344. Louvores Sagrados, ou Bendito Carmelitano, que para mayor aumento da devoção singularissima de nossa senhora do Monte do Carmo escreve huma sua indigna serva; e para que todos entrem no ferver louvável de tomarem e seu Sagrado Escapulario, se illustra com alguns dos innumeraveis prodigos, e milagres, que a mesma Senhora tem obrado com os devotos de seu S. habito Carmelitano, e as innumeraveis Indulgencias, que ganha quem o traz. Lisbon: Na Officina de Domingos Rodrigues, 1756. 4°, disbound. Large woodcut on top half of title page depicting the Madonna and Child in a mandorla, above three saints. Light browning. Overall in good to very good condition. 8 pp. $350.00

FIRST and ONLY EDITION of this heavily footnoted poem to Our Lady of Mt. Carmel, with particular attention to the scapular which forms part of the habit of the Carmelites, and in smaller form is widely used as a sacramental among the laity.

OCLC: 82586331 (Houghton Library). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Not located in Copac. KVK (44 databases searched) locates only the copy cited by Porbase.

$20.00

FIRST and ONLY EDITION. The author, a native of Évora, born in 1952, has studied anthropology and written books of poetry, short stories, and children’s literature, as well as writing for newspapers, with more than 2,000 poems and articles on various subjects.


346. **MACEDO, Joaquim Manoel de.** *A nebulosa.* Rio de Janeiro: Typographia Imp. e Const. de J. Villeneuve e C., 1857. Large 8°, contemporary navy quarter sheep over marbled boards (some wear at corners; other extremities), flat spine with gilt fillets and title, text-block edges sprinkled blue. Scattered light foxing. In very good condition. (4 ll.), 293 pp., (1 l. errata).  

$850.00


Veríssimo, an exacting critic, considers this not only one of Macedo’s best works, but one of the best Brazilian Romantic poems: “Num momento de feliz inspiração escreveu Macedo *A nebulosa*, poema não só romântico de intenção e de escola, mas nimiamente romanesco … há neste único poema de Macedo grandes belezas de poesia e expressão” (pp. 161-2).

Macedo (1820-1882), a native of Itaboraí, Rio de Janeiro, is usually considered the first Brazilian novelist. *A Moreninha*, published in 1844, was a tremendous popular success and is still read today. Macedo’s influence as a novelist was very great. He was also an important force in Brazilian theater: *O primo da Califórnia* is usually cited as the first work of Realist theater in Brazil. Macedo was one of the most prolific authors Brazil has ever produced, with some twenty novels, twelve dramas, and ten other works to his credit.

His evaluation by the critics is another matter: Carpeaux points out that critics turned against him in inverse proportion to his popular success. Bandeira, for example, calls *A Moreninha* “a highly romantic story, sentimental to the point of stickiness” (p. 84). A more accurate historical evaluation is given by Benedicto (quoted in Goldberg, pp. 93-4): “If we wish to judge him in comparison with [José de Alencar, Taunay, or Machado de Assis] or with the writers of today, his work pales …. But accepting him in the time for which he wrote, when the novel had not yet received the Flaubertian esthetics that ennobled it and had not been enriched by the realistic genius of Zola—beside his contemporaries Teixeira de Souza, Manoel de Almeida and Bernardo Guimarães, he seems to us living, picturesque, colorful, as indeed he is. I esteem him because he has contributed to the development and wealth of our literature.”

* Sacramento Blake IV, 186-7: calling for 299 pp. but no preliminary leaves, and giving a long quote on the work by M. de A. Porto-Alegre. Innovêncio IV, 127: calling for only 3 preliminary leaves; “conseguiu com a *Nebulosa* um logar distincto entre os primeiros poetas da sua nação.” Carpeaux, *Pequena bibliografia crítica da literatura brasileira,*
Epic Poem on Vasco da Gama

347. MACEDO, José Agostinho de. *Gama, poema narrativo*. Lisbon: Na Impressão Regia, 1811. 8°, contemporary tree sheep (recased, relatively recent endleaves; small defect to rear cover at joint near foot of spine; small hole near head of spine; other minor binding wear), flat spine with gilt fillets and maroon leather lettering piece with short author, title in gilt, covers with gilt-tooled borders, edges of covers milled, marbled endleaves, text-block edges tinted green. Woodcut Portuguese royal arms on title page. Minor soiling to title page. Some ink doodles on pp. 48, 190. Short annotation scored on p. 51. Overall in good to very good condition. xv, (1), 266 pp. $400.00

FIRST EDITION, very different from subsequent ones, of this epic poem of ten cantos in *oitava rima* about Vasco da Gama’s discovery of the sea route to India. Similar in theme to Camões *Lusiadas*, this was Macedo’s attempt to supercede Camões as Portugal’s greatest poet. He believed his present epic (reworked and published as *O Oriente*, 1814, with twelve cantos, and significantly revised again when it appeared in 1827), could have taught Camões how *Os Lusíadas* should have been written. When the public reception for *O Oriente* was less than enthusiastic, he published *Censura dos Lusíadas*, a detailed and virulent critique of Camões.

José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his aggressive pamphleteering on behalf of the absolutists: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure” (Bell, Portuguese Literature p. 282). Along with Bocage (who became a bitter enemy), Macedo founded the Nova Arcádia. He was also a member of the Arcádia de Roma, using the name Elmiro Tagideu. His high literary reputation among contemporaries proved ephemeral.

As a young man, Macedo caused so much trouble within the Augustinian Order that he was unfrocked in 1792, but an influential friend helped him retain his ecclesiastical status by obtaining a brief of secularization. Soon becoming a leading pulpit orator, he was named royal preacher in 1802.

Macedo is notorious for his arrogance in literary matters: in addition to his opinions about Camões, he condemned as worthless Homer’s poems, which he had never read in the original. In *Os Burros*, a satirical poem published 1812-1814, Macedo skewered a host of men and women, living and dead. Barbosa du Bocage’s satirical poem *Pena de Taliao* was provoked by Macedo: “Expõe no tribunal da eternidade / monumentos de audacia, e não de engenho ....”

“A Paz pede huma victima sangrenta”

348. MACEDO, José Agostinho de. Às grandes potencias alliedas, na passagem do Rheno. Epistol. Lisbon: Na Impressam Regia, 1814. 4°, unbound, stitched. Woodcut Portuguese royal arms on title page. Occasional very light foxing. In fine condition. 16 pp. $200.00

FIRST EDITION of this poem that attacks Napoleon in Macedo’s usual virulent style. It includes a mention of the Russian campaign and concludes with the rather disturbing lines, “A Paz pede huma victima sangrenta, / Nos altares da Paz morra o Tyranno.”

José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, Portuguese Literature p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic Gama, 1811 (reworked and published as O Oriente, 1814), could have taught Camões how Os Lusíadas should have been written. Toward the end of his life Macedo became Court preacher and chronicler, and a friend of D. Miguel.

Metaphysics in Meter

349. MACEDO, José Agostinho de. A meditação. Lisbon: Impressão Regia, 1818. 8°, contemporary tree calf, flat spine gilt (worn, spine and lower cover chafed and slightly defective), marbled endleaves, edges tinted yellow. Woodcut royal Portuguese arms on title page. Internally very fine. Overall in very good condition. Ex Biblioteca da Faculdade de Letras, Universidade de Lisboa, with blindstamp on p. 1 and rubberstamp on p. 254. Acquired at public auction in Lisbon. (1 l.), 254 pp., (1 l. index). $150.00

Second edition to contain all four cantos, with 502 additional verses. An edition of Lisbon, 1812 contains only an introduction and the first canto (66 pp.). The first complete edition, Lisbon 1813, had the subtitle Poema philosophico em quatro cantos and a dedication to the University of Coimbra. Editions also appeared in Pernambuco, 1837 and Porto, 1854.

Meditação, one of Macedo’s most important poetic efforts, begins with the line, “Quem sou eu? Onde estou? De quem procedo?” Significant elements had appeared in
the author’s Contemplação da natureza, poema consagrado a S. Alteza Real o Príncipe Regente …. Lisboa: Offic. Calcographica Typoplastic et Litteraria do Arco do Cégo, 1801, which also contained early elements of Macedo’s A natureza.

Macedo (1761-1831), the most prolific writer of his time, produced both prose and verse but is best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusíadas* should have been written.


*350. MACEDO, José Agostinho de. A natureza, poema.* Porto: Typ. de Francisco Pereira de Azevedo, 1854. 8°, slightly oversize late nineteenth- or early twentieth-century black half morocco over marbled boards, flat spine gilt, marbled endleaves, text block edges rouged. Wood engraved royal Portuguese arms on title page. Light browning to title page and a few other leaves. Overall a very good to fine copy in a somewhat peculiar binding (the book measures 19.6 x 12.6 cm., while the binding measures 21.4 x 15.5 cm.). Oblong blue on white printed ticket of Bernardino Ribeiro de Carvalho in upper outer corner of front pastedown endleaf. 363 pp. $150.00


José Agostinho de Macedo (1761-1831), was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusíadas* should have been written. Toward the end of his life Macedo became Court preacher and chronicler, and a friend of D. Miguel.
351. MACEDO, José Agostinho de. Newton poema ... Segunda edição correcta, e augmentada. Lisbon: Impressão Regia, 1815. 8°, oversize late nineteenth- or early twentieth-century black half morocco over marbled boards, flat spine gilt, marbled endleaves, text block edges rouged. Woodcut royal Portuguese arms on title-page. Finely engraved portrait of Newton by Constantino de Fontes. A fine copy in a peculiar binding (the book measures 16 x 10.8 cm., while the binding measures 21.4 x 15.5 cm.). Oblong blue on white printed ticket of Bernardino Ribeiro de Carvalho in upper outer corner of front pastedown endleaf. Engraved portrait of Newton, 151 pp. $250.00

Second edition, corrected and enlarged: where the first edition, Lisbon 1813, had 2,703 verses, this edition has 2,795. The engraved portrait did not appear in the first edition, nor did the introductory essay, “A Fisica, ou alguma de suas partas, he, ou pode ser digna materia da poezia sublime?” (pp. 3-23). Newton, later expanded and published as Viagem extatica ao Templo da Sabedoria (1830), was composed because Macedo felt that Newton had conferred greater benefits on humanity than many a conqueror.

José Agostinho de Macedo (1761-1831), a prolific author of poetry and prose, became a secular priest after his expulsion from the Augustinian Order (for, among other misdemeanors, the systematic theft of books), and a staunch champion of law and order. Toward the end of his life he became Court preacher and chronicler, and a friend of Dom Miguel. His colossal arrogance led him to believe Homer’s poems, which he could not read in the original, were worthless, and also led him to write Gama (1811), reworked and published under the title O Oriente in 1814, in which he purported to show how Camões should have written Os Lusiadas.

Provenance: Bernardino Ribeiro de Carvalho (1846–1910), born in the freguesia de Cabaços, concelho de Alvaiázere, came to Lisbon, was brought into the business of his uncle / father-in-law, and acquired a great fortune importing exotic lumber. He was a passionate book collector, frequenting auctions and bookshops from the 1860s until shortly prior to his death. Among the sales he attended and purchased at were those of Sir Gubian (1867), the Visconde de Juromenha (1887), José da Silva Mendes and Jorge César de Figanière (1889), the Condes de Linhares (1895), and José Maria Nepomuceno (1887).

Innocéncio IV, 186: without collation and with date of “185...?”. Pinto de Mattos (1970) p. 399. On Macedo, see also António Ferreira de Brito, in Machado, ed., Dicionário de literatura portuguesa, pp. 288-9; Maria Luísa Malato Borrhalho, in Biblos, III, 315-20; Dicionário cronológico de autores portugueses, I, 575; and Saraiva & Lopes, História da literatura portuguesa (16th edition), pp. 661-5. NUC: ICJ, DCU, NN, CU.
How the Lusiadas Should Have Been Written

352. MACEDO, José Agostinho de. O Oriente, poema epico. Lisbon: Impressão Regia, 1827. 4°, contemporary half calf over marbled boards, flat spine with gilt letter and fillets, marbled endleaves, edges sprinkled, silk ribbon place marker. Finely engraved portrait of Macedo by João Vicente Priaz after José Coelho. In fine to very fine condition. (4 ll.), engraved frontispicentral portrait between half–title and title, 380 pp., (1 l. errata). $400.00

Second edition (or third, counting O Gama, 1811), significantly revised from that of 1814, which in turn was a substantial reworking of O Gama, an epic poem of ten cantos in oitava rima about Vasco da Gama’s discovery of the sea route to India.

Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, Portuguese Literature p. 282). Macedo was also well known for his arrogance in literary matters; he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic Gama, 1811 (reworked and published as O Oriente, 1814; reworked and published again in 1827), could have taught Camões how Os Lusiadas should have been written.

* Innocêncio IV, 185–6. On the portrait see Soares and Campos Ferreira Lima, Dicionário de iconografia portuguesa, II, 298. On Macedo, see also António Ferreira de Brito, in Machado, ed., Dicionário de literatura portuguesa, pp. 288-9; Maria Luísa Malato Borrelho, in Bíblas, III, 315-20; Dicionário cronológico de autores portugueses, I, 575; and Saraiva & Lopes, História de literatura portuguesa (16th edition), pp. 661-5. NUC: DLC, CaBVaU, NcU, MH. OCLC: 12832742; 23319731; 25721476; 422225362; 185234255; 637959079. Porbase locates five copies at the Biblioteca Nacional de Portugal, one at the Fundação Calouste Gulbenkian, three at the Biblioteca João Paulo II-Universidade Católica Portuguesa, one at the Universidade de Coimbra-Departamento de Matemática, and one at the Universidade do Minho. Copac locates a single copy of this edition, at British Library.

353. MACEDO, José Agostinho de. O Voto, elogio dramatico nos faustissimos annos do Principe Regente Nosso Senhor. Recitado no Real Theatro Nacional de S. Carlos a 13 de Maio de 1814. Lisbon: Na Of. de Joaquim Thomaz de Aquino Bulhões, 1814. 4°, contemporary decorated wrappers inside later beige plain wrappers, with author and title in manuscript on front cover. Woodcut royal Portuguese arms on title-page. In very good condition. Old rectangular paper tag with red border and serrated edges, and ink manuscript “425” on upper inner corner of front wrapper. 16 pp. $175.00

FIRST EDITION. Astrea, Marte, o Genio da Lusitania, Europa, Asia, Africa and America speak in praise of the Prince Regent, with frequent references to the French, to the British, and to the Portuguese empire (Asia, Amazon, Zaire).
The piece concludes: *E vereis que he melhor, que he mais jocundo / Ser Rei de Portugal, que Rei do Mundo.*

José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusiadas* should have been written. Toward the end of his life Macedo became Court preacher and chronicler, and a friend of D. Miguel.


354. MAGALHÃES, Domingos José Gonçalves de. *A Confederação dos Tamoyos. Poema.* Coimbra: Imprensa Litteraria, 1864. 8°, original lime-green printed wrappers (spine and edges chipped, small hole in lower wrapper without loss, lower outer corner of rear wrapper becoming torn away, a few light stains, two old labels on spine). Slight browning, occasional light foxing. Uncut and unopened. In good to very good condition. 263 pp., (1 p. errata). $100.00

Fourth [?] edition of this intensely patriotic and religious poem in 10 cantos, which paints the Jesuits as heroic defenders of the Indians against the Portuguese exploiters. The first edition appeared in Rio de Janeiro, 1856. The Tamoyo Confederation (1554-1567), an alliance of Indians along the coast of Brazil from Santos to Rio de Janeiro, was provoked by the maltreatment of the Tupinambã at the hands of the Portuguese colonizers.

Gonçalves de Magalhães (1811-1882, a native of Rio de Janeiro) was an important author of nineteenth-century Brazilian fiction and poetry. Inspired by the European Romantics, he founded *Niterói: Revista brasilienne* in Paris in 1836, and was considered the senior member of the new Romantic school when he returned to Brazil. His notable work in the Romantic style is *Suspiros poéticos e saudades*, Paris 1836. In his later works, including the *Confederação* and *Antônio José*, he returned to a more classicizing style.

Magalhães’s work has suffered the extremes of lavish praise and bitter condemnation. His contemporary José de Alencar said of the *Confederação*, “Bem sei que o Sr. Magalhães não teve pretensões de fazer uma *Ilíada* ou *Odisséia americana*; mas quem não é Homero deve ao menos procurar imitar os mestres; quem não é capaz de criar um poema, deve ao menos criar no poema alguma coisa” (quoted in *Nossos Clássicos* 55, p. 107; see also
Putnam, on the other hand, calls him “one of the greatest poets that Brazil has produced … he is near to being the national poet, one who was enthusiastically acclaimed by the people even before he was by the elite” (p. 111).

The Tamoyo Confederation (Confederação dos Tamoios in Portuguese language) was a military alliance of aboriginal chieftains of the sea coast ranging from what is today Santos to Rio de Janeiro, which occurred from 1554 to 1567. The main reason for this rather unusual alliance between separate tribes was to react against slavery and wholesale murder and destruction wrought by the early Portuguese discoverers and colonisers of Brazil onto the Tupinambá Indians.


355. MAGALHÃES, Domingos José Gonçalves de. Urania. Rio de Janeiro: B.L. Garnier (printer’s colophon Vienna: Imperial e Real Typographia), 1862. 8°, publisher’s quarter morocco, cloth sides blocked in gilt and blind (light wear, front cover spotted), spine richly gilt with raised bands in five compartments, text-block edges gilt, endleaves of glazed paper embossed in a moiré silk pattern. Title with wood-engraved vignette, within elaborate floral frame. Some scattered minor stains, mostly marginal. Overall in very good to fine condition. (3 ll.), 344 pp. $1,600.00

FIRST EDITION of this collection of 100 poems addressed to the poet’s wife, on a wide variety of subjects and in varying meters.

Gonçalves de Magalhães (1811-1882, a native of Rio de Janeiro) was an important author of nineteenth-century Brazilian fiction and poetry. Inspired by the European Romantics, he founded Niterói: Revista brasileira in Paris in 1836, and was considered the elder member of the new Romantic school when he returned to Brazil. His notable work in the Romantic style is Suspiros poéticos e saudades, Paris 1836. In his later works, including the Confederação and Antônio José, he returned to a more classicizing style.

Magalhães’s work has suffered the extremes of lavish praise and bitter condemnation. José de Alencar said of the Confederação, “Bem sei que o Sr. Magalhães não teve pretensões de fazer uma Ilíada ou Odisséia americana; mas quem não é Homero deve ao menos procurar imitar os mestres; quem não é capaz de criar um poema, deve ao menos criar no poema alguma coisa” (quoted in Nossos Clássicos 55, p. 107; see also pp. 10-12). Putnam, on the other hand, calls him “one of the greatest poets that Brazil has produced … he is near to being the national poet, one who was enthusiastically acclaimed by the people even before he was by the elite” (p. 111).

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


FIRST and ONLY EDITION of these poems honoring D. Maria I’s ascension to the throne, signed at the end with the initials A.J.V.N. It includes three sonnets, the third with a *glosa*.

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

* Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII* 1653 (copy is described as having its leaves pasted on to leaves of larger dimension). Not in Innocéncio, Fonseca, *Pseudónimos*, or Guerra Andrade. Not located in OCLC. Porbase locates one copy in the Biblioteca Central da Marinha and another at the Biblioteca Nacional de Portugal. Not located in Copac.


FIRST and ONLY EDITION. The author was born at Vila da Ribeira, Ilha de São Nicolau, Cabo Verde, 1928. Poet, short story writer, essayist, and literary critic, much of his output has appeared in newspapers and reviews. He has published in book form at least two volumes of poetry, a short story, a novella, and has edited an anthology of poems by Jorge Barbosa. His first published poems appeared in the Açores in 1947, in the review *A ilha*, while he collaborated in the important Cabo Verdean review *Claridade* the next year. A founder of the Cabo Verde *Suplemento cultural*, published in Lisbon, whose second issue was prohibited by the authorities, Mariano was much interested in the creole poetry of Cabo Verde, and participated in the Colóquios Cabo-Verdianos of the Junta de Investigações do Ultramar (1959). He was awarded the Primeiro Prémio do Conto in the Jogos Florais of the Universidade de Lisboa (1957), that of the Universidade de Coimbra (1958), and is represented in Mário de Andrade’s *Antologia de poesia negra de expressão portuguesa* (Paris, 1958; French language version, Paris 1969; Italian version, Bari, 1969), as well as other anthologies of African poets.


Anthology of 98 poems about Expo ’98, each written in 98 words, chosen from among thousands such submitted by readers of the *Diário de Notícias*.


FIRST EDITION. A second edition was published Porto: Asa, 2004, illustrated by Fátima Ramalho. The author, born 1929, is the widow of António Ramos Rosa. She has published several other books.


FIRST and ONLY EDITION. The author was born in Lisbon, 1952. An artist who has exhibited her paintings and other objects since 1970, she founded a dance and theater company bearing her name in 1981, which has produced works choreographed by her in Portugal, other European countries, and the United States.


FIRST and ONLY EDITION. José Henriques Borges Martins (1947-2014), author of a dozen books, was a poet from the Açores, associated with Álamo Oliveira.


*362. MARTINS, José Vitorino de Pina. *Galileo Galilei aos seus inquisidores.* Lisbon: Biblioteca de Estudos Humanísticos [i.e. the author], 1996. Folio (33 x 24.4 cm.), original illustrated wrappers. As new. 18 pp., (3 ll.). One of 99 copies; 33 of which are numbered 1 through 33, another 33 of which are numbered I to XXXIII, 24 of which are lettered A through Z, and 9 more intended as gifts; all signed by the author. To our knowledge, there is no substantive difference between these three runs. ISBN: none. SOLD

FIRST and ONLY EDITION. Pages 9-14 contain a poem by Pina Martins about Galileo. In addition to the author’s signature, this copy, Exemplar Nº 3, contains a presentation inscription from the author to his friend Dr. Artur Anselmo, dated 2.III.97. Pina Martins (Pinhalva de Alva, Concelho de Oliveira do Hospital, distrito de Coimbra, 1920-Lisbon, 2010), was a towering figure of Portuguese Academic life, great historical and literary investigator, bibliographer, book collector and bibliophile.


On Maria I’s Ascension to the Throne

364. [MATTOSS, João Xavier de]. Á faustissima acclamação d’Augustissima D. Maria I, Rainha de Portugal e Senhora Nossa. Lisbon: Na Regia Officina Typografica, 1777. 4°, modern plain wrappers. Woodcut Portuguese royal arms on title page. Some small dampstains throughout. Overall in good condition. 27 pp. $100.00

FIRST and ONLY EDITION of this cancão in 49 stanzas that honors D. Maria I’s ascension to the throne. The author’s name is printed 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).

Mattoos was quite a popular writer of poetry in his time (praised even by Bocage), although he has been mostly forgotten since. He favored the Italian style and took Camôes as his model. Innocência, in a tone almost parental in its severe disapproval, says that Mattoos gave up a decent career as a magistrate (ouvidor in Vidigueira) to devote himself to writing: his name “foi n’outro tempo tão applaudido, e popular, quanto são hoje ignoradas as circunstâncias da sua vida e profissão.” According to Innocência’s sources, which he notes are unverified, Mattoos was born in Lisbon and studied law at Coimbra University; he died in Frades (Alentejo) in 1789. Mattoos’s earliest poems were gathered together in Rimas, which appeared in 1770 and in several later editions, with added volumes.

# Not in Innocência; for other works by the author, see IV, 54, 438; X, 376; XI, 310; Aditamentos p. 206. Not in Imprensa Nacional. OCLC: 74907683 (Newberry Library). Porbase locates four copies, two in the Arquivo Nacional da Torre do Tombo, and two in the Biblioteca Nacional de Portugal. Not located in Copac.


First published in Rio de Janeiro, 1953, these verses were reprinted numerous times, both in collections of the author’s work, and separately. The Brazilian poet Cecília Meireles (1901-1964), lost her father before birth, and her mother at age three. She was brought up by her maternal grandmother, a mystical, folkloric figure from the Island of São Miguel in the Açores. Considered by some the greatest female poet in the Portuguese language, she has also written some significant prose works.

# See Maria Aparecida Ribeiro in Biblos, III, 584-9; Jacinto do Prado Coelho, Dicionário de Literatura (4ª edição, 1994), II, 618.
Item 330 (greatly reduced)
366. MELLO, Antonio Joaquim de Mesquita e. *A defeza das Mantilhas*... Porto: Typ. a Praça de S. Thereza n. 13, 1821. 8°, stitched, with later slip of paper for reinforcement at spine. Small hole at edge of title page (.75 cm), small brown stain at fore-edge of next leaf, but overall in very good condition. Remains of octagonal paper tag with blue edge on reinforcement strip. 13 pp. $400.00

FIRST and ONLY EDITION of this playful defense of the use of the mantilla, in 30 8-line stanzas, including:

*Tempos houve, em que a amavel formosura
Era quanto mais rare, mais guardada;
Hoje, ao contrario, huma gentil figura
Quanto mais graças tem, mais he mostrada.*

Mantillas were popular in Spain and Portugal throughout the seventeenth and eighteenth centuries. By the early nineteenth century, when this poem was composed, they were falling out of fashion, which our author laments. Barely a decade later they had a brief revival in Spain under D. Isabella II (1833-1868), who encouraged their use among her ladies at court. By the end of the nineteenth century they were again out of fashion, and today they are mostly worn only on special occasions: bullfights, weddings, and Holy Week.

The author, a native of Porto, was blinded at the age of 2 by a fever, but nevertheless published many poems and dramas.

*Innocêncio I, 163. Not located in OCLC. Porbase locates only a single copy, at the Universidade Católica Portuguesa. Not located in Copac.*

---

**Elegiac Poem and an Exchange of Literary Compliments**


FIRST EDITION of this elegy on the death of D. João VI (13 May 1767-10 March 1826). The author, born in Porto ca. 1793-96, was blinded at the age of 2 by a fever, but nevertheless published many poems and dramas. The date of his death is unknown. Presumably he was still alive when *Uma poeta nonagenario despedindo-se da sua mesa e cantando a sua vida* was published in Porto, 1883.

*Innocêncio does not mention this work, but at I, 163 lists *A deplorada morte do nosso verdadeiro pae, Imperador, e Rei o senhor D. João VI, elegia* (Porto, Typ. da Viuva...*)
Alvares Ribeiro & Filhos, 1826), with 4 pp., in versos soltos; see also VIII, 186; XX, 238; XXII, 293. Not located in OCLC. Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Not located in Copac.

BOUND WITH:

MELLO, Antonio Joaquim de Mesquita e, and José Agostinho de Macedo. Fair copies (?) of two letters in ink, on paper, in Portuguese. Large 4º (25 x 20 cm.), stitched to the preceding item. Both letters written in ink, in the same small, very legible hand. Light browning. Overall in very good to fine condition. (2 ll., the first letter on recto and verso, the second on recto only).

In the first letter, dated 8 April 1826, José Agostinho de Macedo writes to Mesquita e Mello to acknowledge receipt of an Elegia, another poem written by Mesquita e Mello following the death of D. João VI. Macedo hails Mesquita e Mello’s Elegia as “excelente, e mui judicioza e sublime” and compares its author to the great blind poets such as Homer and La Moth. Macedo had been asked to speak a funeral oration for D. João, and promised to send a copy of the oration to Mesquita e Mello.

In the second letter, dated 14 April 1826, Mesquita e Mello calls Macedo “o maior sabio de huma Nação” and “o esmalto de Literatura Portuguesa.” José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, Portuguese Literature p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic Gama, 1811 (reworked and published as O Oriente, 1814), could have taught Camões how Os Lusiadas should have been written. Toward the end of his life Macedo became Court preacher and chronicler, and a friend of D. Miguel.

Printed in Gold Throughout

*368. MELLO, António Francisco de. O Padre (poemeto). Ponta Delgada: Typographia Popular, 1890. 8º, contemporary pale green printed wrappers (wrappers foxed). Printed in gold throughout. Uncut, unopened. in very good to fine condition. 15 pp. $200.00

FIRST and ONLY EDITION. The author was a native of Achada in the Azores; he died in Brazil in 1916. This is the earliest of three books of poetry mentioned in the Grande enciclopédia.

369. MELLO, António Francisco de. *O Padre (poemeto).* Ponta Delgada: Typographia Popular, 1890. 8°, contemporary beige printed wrappers. Uncut, unopened. In very fine condition. 15 pp. $50.00

FIRST and ONLY EDITION. The author was a native of Achada in the Azores; he died in Brazil in 1916. This is the earliest of three books of poetry by him mentioned in the *Grande enciclopédia.*


370. [MELLO, António Joaquim de Mesquita e]. *O Porto invadido e libertado.* (Lisbon): Na Officina de Joaquim Thomaz de Aquino Bulhões, 1815. 8°, contemporary or slightly later quarter sheep over marbled boards (worn, defective at foot of spine), flat spine gilt, gilt letter, light blue endleaves. Small woodcut vignette on title page. Some stains; small repair to blank lower outer corner of half-title. In good condition. Old owners’ stamps twice on half title and again on p. 5 (oval crimson with initials “A.J.C.S.”) and upper margin of title-page (later purple “T. Gonçalves”), repeated on p. 31. Illegible ink inscription in upper outer corner of half title. 78 pp. $175.00

FIRST EDITION. The author, a native of Porto, was blinded at the age of two by a fever. This is his first work, published anonymously. Two cantos deal with the French invasion under Junot; they are followed by “Ode Saphica ao Grande Alexandre, Imperador de todas as Russias” and “Ode Pyndarica ao sempre invencivel Duque da Vittoria,” to the Duke of Wellington.

* Innocêncio I, 162; VIII, 187. Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular* II, 324. Cf. Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira,* p. 172, giving the date at 1816, and with only 16 pp. Not located in NUC. OCLC: 28328199 (Houghton Library, Thomas Fischer Rare Book Library-University of Toronto); 562436973 (British Library; almost surely a different edition); 433604547 (Biblioteca Nacional de España; appears to be a different edition). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Copac repeats British Library only, with what seems to be a different edition.

FIRST and ONLY EDITION? The book is dedicated to Queen D. Maria Amélia de Orleans, wife of D. Carlos I of Portugal, daughter of the Count of Paris and mother of D. Manuel II; a sonnet is addressed to her. There are also sonnets on the death of D. Luiz I, Combate da Praia da Victoria, the Jardim Publico d’Angra, D. Sebastião, and Caida da Praia da Victoria. The sonnet “Ante um Crucifico” is dedicated to the Marques da [sic] Monforte, and the upper outer corner of the leaf with the dedication is turned down.


372. MELLO [or Melo], Francisco de Pina de Sá e de. *Arte poetica*. 4 works in 1 volume. Lisbon: Na Officina de Francisco Borges de Sousa, 1765. 4°, contemporary mottled sheep (a few pinpoint wormholes on covers, slight wear, recased with recent endleaves), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges marbled. Woodcut vignette on title page. In good to very good condition. (3 ll.), 64 pp., (1 l.).

FIRST and ONLY EDITION of this *Arte poetica* in verse. It is usually encountered bound with the three works which follow. That they belong together is demonstrated in the licenses and censura statements (including a Censura “Do Ordinario” by Diogo Barbosa Machado). The final leaf contains on its recto additional licenses, one of which is signed by a Craesbeck, and a few lines of errata; the verso is blank. There appear to be copies which contain an extra collective title page at the beginning, *Obras em verso*.

Francisco de Pina e Mello (1695-1773), who rarely used the “de Sá” part of his name which appears on the title pages of the present four volumes, was born and died at Montemor-o-Velho. Coming from a family of the lower nobility, he studied at Coimbra
but never took a degree, reading what interested him, being particularly influenced by
the Baroque. A trip to France in 1753 put him in contact with pre-romantic French authors.
He ran afoul of the Marquês de Pombal, was imprisoned, and spent his final years
gagged in literary theory. A member of the Real Academia de História, the Academia
dos Aplicados, and the Academia dos Ocultos, he was something of a contradiction as
a poet: bucolic and very much influenced by Gongorism, condemned by the árchiadas
(Correa Garção and Cruz e Silva considered him to be marginal, “o corvo do Mondego”),
but finally defending Neoclassicism. In short, he is representative of the contradictions
of the confused pre-romantic aesthetics of the period in a synthesis of Gongorism with
French Neoclassicism. See Álvaro Manuel Machado in Dicionário de literatura portuguesa,

BOUND WITH:

MELLO [or Melo], Francisco de Pina de Sá e de. Palacio do sol, ou
panegyrico gratulatorio que ao muito alto, poderoso Rei da Gran-Bretanha,
de Escocia, de Irlanda; &c. &c. &c. e a toda a Nação Britannica dedicou . . . pelo
magnifico soccorro, que derão a Lisboa na calamidade do Terremoto. Lisbon:
Na. Offic. de Joam Antonio da Costa, 1765. 4º, 35 pp. (2 ll.). Woodcut
vignette on title page. Ink stain of about 5 cm. to fore-edge, seeping ever
so slightly, at most about .4 cm. into outer margin. A good copy.

FIRST and ONLY EDITION of this poem praising King George I and the British people
for their help after the Lisbon earthquake, with some exposition of the noble lineage of
the House of Brunswick (House of Hanover), and even a mention (p. 8) of Copernicus
and Tycho Brahe. The final two leaves contain a “Catalago das obras impressas do
mesmo author, as quaes se acharão na loja de Antonio da Silva da Costa, mercador de
Livros, na rua Augusta, na travessa de S. Nicolão.”

AND BOUND WITH:

MELLO [or Melo], Francisco de Pina de Sá e de. Palacio do destino,
ou epithalamio nas felicissimas nupcias do Ill.mo, e Ex.mo Senhor Henrique
Joseph Maria Adam de Carvalho e Mello, e da Ill.ma e Ex.ma Senhora D. Maria
4º, (8 ll.), 34 pp., (1 l.). Ink stain of about .5 cm. to fore-edge, seeping ever
so slightly, at most about .4 cm. into outer margin. A good copy.

FIRST and ONLY EDITION. The poem is dedicated to Sebastião Joseph de Carvalho e
Mello, Conde de Oeiras (later Marquês de Pombal), and includes a flowery six-page address
to him beginning on the second leaf recto. The first two pages of the main text contain an
“Argumento do epithalamio.” The poem celebrates the marriage of Pombal’s eldest son:
an obvious attempt by the author to ingratiate himself with the powerful minister who
had had him imprisoned in 1762. The final leaf contains a “Catalago de algumas obras
deste autor, as quaes se achão de Antonio da Sylva da Costa mercador de livros na rua
Augusta, na travessa de S. Nicolão.” Several works which would have been offensive to
Pombal, defending the educational program of the Jesuits against the proposed reforms
of Verney, are described as “suprimida pelo author.” Pina e Mello’s *Gruta das parcas*, a poetical work favorable to the Duque de Aveiro, is not even mentioned.

※ Innocêncio III, 35 (without mention of the final leaf).

AND BOUND WITH:

**MELLO** [or Melo], Francisco de Pina de Sá e de, trans. *Tradução do Oedipo de Sophocles*. Lisbon: Na. Offic. de Joam Antonio da Costa, 1765. 4°, 140 pp. Woodcut vignette on title page. Ink stain of about .5 cm. to fore-edge, seeping ever so slightly, at most about .4 cm. into outer margin of the first 16 leaves. A good copy.

First Edition in Portuguese of Sophocles’ *Oedipus at Colonus*. Pina e Mello states in an “Advertencia” that he has substituted the high priest of Jupiter for the chorus in the original Greek because, in essence, it was more in accord with the Portuguese theater of the day.


**Salazar’s Copy**


FIRST and ONLY EDITION of these poems.

Item 373 (reduced)


*375. MENDES, Firmino. *Ilha sobre ilha*. Lisbon: Caminho, 1993. Caminho da Poesia. Sm. 8°, original illustrated wrappers. As new. 54 pp., (1 blank l.). One of 1,000 copies. ISBN: 972-21-0808-5. $18.00

FIRST and ONLY EDITION of the author’s FIRST BOOK, awarded the Prémio de revelação APE/IBL de Poesia, 1991. He has since published the following additional books of poems: *Fronteira Animal* (1993), *Invocação e Ofícios* (1995), and *Um Segredo Guarda o Mundo* (1998). His poems have also appeared in reviews. Born in Ronfe, Guimarães, 1949, the latest information we have for Firmino Mendes is that he was professor de Língua Portuguesa, at the Escola Superior Artística do Porto.


FIRST EDITION. *Presságios do sul* received the Grande Prémio de Literatura ITF in 1995. It was subsequently published in Louvain in a bilingual Portuguese-French edition, and again in Belgium in 1997, while there is also a second Caminho edition of that year. The author’s *Ombro, arma!* (1978; 5th edition 1998) was described as “... um dos
romances portugueses mais significativos sobre o drama da guerra colonial e de uma geração nela perdida ou por ela estigmatizada.”—Machado, ed., Dicionário de literatura portuguesa, p. 311; see also pp. 310-1. Professor and lawyer, Communist Party deputy to the Assembleia da República (1980–1991), and president of the Associação Portuguesa de Escritores, he has published at least eight volumes of poetry (one originally issued in French). Born in Luanda in 1948, José Manuel Mendes has also published a collection of short stories, a collection of essays, and several other works.


António Lobo Antunes’ Copy


FIRST EDITION. This work has also appeared in a Bulgarian translation, Sofia 2008. The author’s Ombro, arma! (1978; 5th edition 1998) was described as “… um dos romances portugueses mais significativos sobre o drama da guerra colonial e de uma geração nela perdida ou por ela estigmatizada.”—Machado, Dicionário de literatura portuguesa, p. 311; see also pp. 310-1. Professor and lawyer, Communist Party deputy to the Assembleia da República (1980–1991), and president of the Associação Portuguesa de Escritores, he has published at least eight volumes of poetry (one originally issued in French; another Presságios do sul [1993], which received the Grande Prémio de Literatura ITF in 1995, was subsequently published in Louvain in a bilingual Portuguese-French edition, and again in Belgium in 1997), as well as receiving a second Caminho edition in 1997. José Manuel Mendes has also published a collection of short stories, a collection of essays, and several other works.

Provenance: The psychiatric physician Lobo Antunes, born Lisbon, 1942, is considered by some to be Portugal’s greatest living author of fiction. See Maria Nazaré Gomes dos Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 38-40; Cristina Robalo Cordeiro Oliveira in Bíblos, I, 342-3.

LICENÇA
À O 
ILLUSTRISSIMO, E EXCELENTISSIMO 
SEnhor 
D. Thomaz José 
De Mello, 
do Concelho de Sua Magestade 
Fidelíssima, 
Cavalleiro da Sagrada Religiao de Mauá, 
Coronel do Mar da Real Armada, Governador, e 
Capitão General de Pernambuco, Paraíba, e mais 
Capitanias annexas; 
De 
FRANCISCO XAVIER 
VICTORIO DE MEÑEZES. 

LISBOA: 
Na Ofic. de JOAO ANTONIO DA SILVA, 
IMPRESSOR DE SUA MAGESTADE. 

Anno do MDCCCLXXX. 
Com licença da Real Meça da Comissão Geral sob o 
Exame, e Censura dos Livros.

Item 379 (reduced)

FIRST EDITION of these collected poems. There is also an edition of Rio de Janeiro, 2001. The multi-prize-winning author (b. 1950) has previously published eight volumes of poetry and two of fiction. His earliest poetry revealed a strong influence of Emily Dickinson, and marginally of Nietzsche and Rilke. *Seis elegias e outros poemas* (1985) was awarded the Prémio da Associação de Jornalistas e Homens de Letras do Porto; *A Ilha dos mortos* (1991) won the Pen Clube Prize; while *Correspondência secreta* (1995) was awarded the Prémio D. Dinis by the Fundação Casa de Mateus. Several of his poems have appeared in the reviews *Nova Renascença* and *Colóquio-Letras.*


---

379. MENEZES, Francisco Xavier Victorio de. *Licença ao illustrisimo, e excellentissimo Senhor D. Thomaz José de Mello, do Concelho de Sua Magestade Fidelissima ... Capitão General de Pernambuco, Paraiba, e mais Capitanias annexas.* Lisbon: João Antonio da Silva, 1790. 4°, disbound. $1,500.00

FIRST and ONLY EDITION? Poem in 41 quatrains praising D. Thomas José de Mello, who had been Captain-General of Pernambuco and Paraíba for barely two years. Buried among the mythological allusions are references to Mello’s own actions (which the author has marked with an asterisk), such as building arsenals, encouraging learning, and helping orphans and the sick.

40  RICHARD C. RAMER


FIRST and ONLY EDITION. Pedro [de Magalhães] Mexia [Bigotte Chorão] was born in Lisbon in 1972, son of the writer João Bigotte Chorão. He has published three previous volumes of poetry, at least two subsequent ones, and has edited a volume of “novissima poesia portuguesa”. His poems are represented in several significant anthologies, and he has published at least five volumes of essays. He has written literary criticism for the supplement to the Diário de notícias and the review Ler, has provided criticism and essays for the newspaper Público, and worked regularly on Portuguese television. Pedro Mexia has provided prefaces to works by Agustina Bessa Luís and José Tolentino Mendonça, as well as editing for the publisher Verbo Deus como Interrogação na Poesia Portuguesa, and translating works by Robert Bresson and Tom Stoppard.

Milton, Translated by a Tactless Man

381. MILTON, John. Il Paradiso perduto di Giovanni Milton, tradotto in verso italiano da Felice Mariottini col testo inglese acontreto. Rome: Nella Stamperia de Romanis, 1813-1814. 8°, contemporary boards, spines covered with blue paper and with printed labels (chipping at joints, darkened). Facing pages English and Italian. Uncut. Pinpoint wormhole in inner margin of about the first 70 leaves of volume I, never touching text; more serious worming to about the 60 final leaves of volume II, affecting 5-6 letters per page from p. 356 to end. Overall in good condition (if not for the worming, in fine condition). Contemporary signature on verso of front free endpaper of Roiz [i.e., Rodriguez?] da Silva. 447; 383; 480 pp. $150.00

First edition thus, with English and Italian on facing pages. Mariottini’s translation of the first book of Paradise Lost was published in London, 1794; to a critical review in The British Critic he retorted with An Italian warning to the British Critic, London, 1794. Mariottini’s translation of the entire Paradise Lost was printed in London, 1796, by G. Polidori. Felice Mariottini (Città di Castello, 1756-Rome, 1827) took orders in 1769 and became a member of the Arcadian academy in 1779, as Aurisio Pierideo. In 1783, he was chosen to instruct the sons of Philippe d’Orléans in Italian, but had a falling out with their supervising teacher after two years. Working in Rome, Naples, and Città di Castello, he published
Item 382
several collections of poems. In 1792, hearing that teachers of Italian were in demand in England, he moved to London, where he published his translation of Paradise Lost.

Back in Rome by 1797, he published I congressi del Monte Sacro, 1799, in which he criticized the temporal power of the pope as a “sacra tirannide” and education in the Papal States as hopelessly behind the times. This made him persona non grata when Pius VII was elected pope. His criticisms of the French made him unpopular when the French occupied the Papal States. Mariottini published this bilingual Paradise Lost in Rome, after the restoration of the papacy, but it was not a commercial success and led to legal battles. He passed the rest of his life in poverty and was buried in the Lateran.


The Dedication Copy, in a Presentation Binding from the Translator, António José de Lima Leitão, to the Dedicatee, Dom Fernando II, King of Portugal

*382. MILTON, John. O paraiso perdido. Epopeia de … 2 volumes in 1. Lisbon: Typ. de J.M.R. e Castro, 1840. 8°, presentation binding from the translator to the dedicatee, Dom Fernando II, King of Portugal, of dark blue calf, back richly gilt in romantic style, covers with four concentric ruled gilt borders, other gilt tooling at corners, top, bottom and sides, “A SUA MAJESTADE / O REI” lettered in gilt at center of front cover, “o TRADUCTOR” lettered in gilt at lower right hand corner of inner compartment, stamped (by binder?) in tiny gilt letters “C. DELANGLE” at foot of spine (some wear to corners, slight rubbing at head of spine), decorated endpapers, inner dentelles gilt, all edges gilt. Some foxing to first portrait; the binding in fine condition; overall in very fine condition. The dedication copy, in a presentation binding from the translator, António José de Lima Leitão, to the dedicatee, Dom Fernando II, King of Portugal. Armorial bookplate of Miguel [Braga Leite] de Faria (see Avelar Duarte, Ex-libris portugueses heráldicos, 1150). Lithographic portrait of Milton, (4 leaves), xv, (1), 249 pp.; lithographic portrait of Lima Leitão, (2 leaves), [251]–534 pp., (1 leaf with list of subscribers).

$6,000.00

FIRST EDITION of the third translation into Portuguese of Milton’s Paradise Lost, usually judged a more successful effort than the previous attempts. The translator, Lima Leitão (1787-1856), was born in Lagos (Algarve). He became a physician and served with both the French and Portuguese armies before moving to Brazil. In 1816 he was sent from Rio de Janeiro to Mozambique, where he acted as physico mór; from there he
traveled in 1819 to India, to serve as Intendente de Agricultura. Lima Leitão also taught medicine in Lisbon, and served twice in the Cortes. He published numerous works on medicine and politics, and several of poetry, both his own, as well as translations of Horace, Virgil, and Racine.

∗ Innocêncio I, 171 (giving an incomplete collation). Ameal 1538 (the present copy).

One of the Greatest Poets in Portuguese and Spanish—
Second (Preferred) Edition

383. MIRANDA, Francisco de Sá de. As obras ... agora de nouo impressas com a Relação de sua calidade, e vida. [Lisbon]: Vicente Alvarrez for Domingos Fernandez, 1614. 4o, contemporary limp vellum (remains of ties, some soiling and wear), fore-edge cover extensions, vertical manuscript inscription on spine, orange rectangular paper label with shelfmark “677” at foot of spine. Woodcut vignette on title page, woodcut initials and headpieces. Occasional minor dampstaining and very light browning. Overall, in fine condition. Several contemporary and later inscriptions, two scored, on recto of front free endleaf. (12), 160 ll. Leaf 19 wrongly numbered 14; 148 wrongly numbered 142. ¶ 4, 2¶8, A-V8. $10,000.00

Second edition of the collected works of Sá de Miranda, preferred by Seabra, Innocêncio and Ticknor to the first edition of Lisbon, 1595. Both editions are rare. The second was corrected by reference to an autograph manuscript of Sá de Miranda’s that was in the hands of his relatives (see the preface by Domingos Fernandes, preliminary leaf 3). This edition is the first to include the earliest biography of the author, said to have been written by Gonçalo Coutinho, and seventeen works not printed in the first edition, among them canções, cantigas, vilancetes and redondilhas soltas (see final preliminary leaf). There are many subsequent editions.

Sá de Miranda is described by Bell as “the champion of humanism in Portugal” and “the most famous of all the Portuguese poets with the exception of Camões and Gil Vicente” (Portuguese Literature p. 139). Ticknor points out that he wrote in both Castilian and Portuguese, so that “while, on all accounts he is placed among the four or five principal poets in his own country, he occupies a position of enviable distinction among those of the prouder nation that soon became, for a time, its master” (History of Spanish Literature III, 11-12). Sá de Miranda was the first Portuguese to write in Italian hendecasyllabics rather than the octosyllabic redondilhas, and “none, perhaps, since his time has appeared in them with more grace and power” (Ticknor II, 11). He did not find it an easy task, however: Bell describes him “hammering his lines, altering, erasing, compressing in a divine discontent. He had a lofty conception of the poet's art—to express the noblest sentiment in the best and fewest words ...” (Bell p. 143).

A native of Coimbra, Sá de Miranda (ca. 1485-1558) studied at the University of Lisbon and soon earned a reputation as a scholar and lawyer. In 1521 he departed on a five-year visit to Italy, where he met many of the Italian humanists and became thoroughly familiar with Italian literature. Upon his return he took up residence at the court of D.
João III, but retired in 1532 to the Quinta da Tapada on the Neiva in Minho, where he produced much of his best work.


The editor’s introduction occupies pp. 15-53, including a selective bibliography on pp. 47-53. There is a chronology on pp. 277-83. The anthology is based mainly on the first edition of Sá de Miranda’s *Obras*, 1595, with some additions.

Sá de Miranda is described by Bell as “the champion of humanism in Portugal” and “the most famous of all the Portuguese poets with the exception of Camões and Gil Vicente” (*Portuguese Literature* p. 139). Ticknor points out that he wrote in both Castilian and Portuguese, so that “while, on all accounts he is placed among the four or five principal poets in his own country, he occupies a position of enviable distinction among those of the prouder nation that soon became, for a time, its master” (*History of Spanish Literature* III, 11-12). Sá de Miranda was the first Portuguese to write in Italian hendecasyllabics rather than the octosyllabic redondilhas, and “none, perhaps, since his time has appeared in them with more grace and power” (Ticknor II, 11). He did not find it an easy task; However, Bell describes him “hammering his lines, altering, erasing, compressing in a divine discontent. He had a lofty conception of the poet’s art—to express the noblest sentiment in the best and fewest words…” (Bell p. 143).

A native of Coimbra, Sá de Miranda studied at the University of Lisbon and soon earned a reputation as a scholar and lawyer. In 1521 he departed on a five-year visit to Italy, where he met many of the Italian humanists and became thoroughly familiar with Italian literature. Upon his return he took up residence at the court of D. João III, but retired in 1532 to the Quinta da Tapada on the Neiva in Minho, where he produced much of his best work.

* See Pina Martins, *Sá de Miranda e a cultura do Renascimento* 20/7; Bell, *Portuguese Literature* pp. 139-45; Barbosa Machado II, 251-5; Antonio I, 471.
A S
O B R A S
D O D O C T O R
F R A N C I S C O D E S A A
D e M i r a n d a.
A g o r a d e n o u o i m p r e s s a s c o m a R e l a-
ç o ã o d e s u a c a l i d a d e , e s - v i d a .
C o m t o d a s a s l i c e n ç a s n e c e s s a r i a s .
P o r V i c e n t e A l u v e z . A n n o d e 1 6 1 4 .
C o m P r i v i l e g i o R e a l p o r d e z a n n o s .
D o m i n g o s F e r n a n d e z J u n c e i r o .
T a x a d a s a 1 6 0 . r e i s e m p a p e l .

Item 383 (reduced)
Poetry on Patriotic Themes


FIRST and ONLY EDITION of this collection of poetry on patriotic themes, which includes some explicit references to the Peninsular War. On p. 12, for example, is a sonnet “Ao General Massena vindo à Conquista de Portugal com grande Exercito.” At the beginning is a sonnet on the entrance of the victorious allied armies into Paris.


Feminist Poet’s First Book


FIRST and ONLY EDITION of the author’s FIRST BOOK, preceded only by her broadside poem, Adieu, published the previous year. Her most significant poems are her early ones. Included are verses dedicated to Roberto Ivens, Abrão Cohen, José Pereira Botelho, and the Barão de Fonte Bella (Jacinto).

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867–1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso–Brazilian–French family on her mother’s side, while her father was Portuguese with roots in Madeira.
Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

* Innocêncio XX, 146 (without mention of either the errata leaf or the portrait); Aditamentos, p. 15 mentions the portrait. See J. Almeida Pavão in Bíblos, III, 857–8; Dicionário cronológico de autores portugueses, III, 50–1; Grande enciclopédia XVII, 479; Maria da Conceição Vilhena, Alice Moderno: a mulher e a obra; Vilhena, Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno. OCLC: 236234637 (Yale University Library, Harvard College Library, Bibliothèque nationale de France, Koninklijke Bibliotheek-Den Haag). Porbase lists a single copy in the Biblioteca Nacional de Portugal. Not located in Copac.


FIRST and ONLY EDITION of one of the author’s earliest works (her second book, it would seem). Her most significant poems are her early ones, such as these. Included is a poem dedicated to Anthero de Quental. In addition to the verses of Alice Moderno, there is a brief contribution, also in verse and dedicated to her by João de Deus, to which she replies in verse. Abrão Cohen contributes a short poem “Alice Moderno: a proposito das sua Aspirações”.

Alice [Augusta Pereira de Melo Maulaz] Moderno (1867–1946), poet and journalist, whose poetry was highly acclaimed in her lifetime, is also remembered for her unconventional life as a militant feminist who shocked conservative society, as well as for her good works, such as the founding of the Asilo de Mendicidade and the Sociedade Protectora dos Animais. Born in Paris, she came from a prominent Luso–Brazilian–French family on her mother’s side, while her father was Portuguese with roots in Madeira. Her strong personality dominated cultural life on the island of São Miguel during the first half of the 20th century.

* Innocêncio XX, 146. See J. Almeida Pavão in Bíblos, III, 857–8; Dicionário cronológico de autores portugueses, III, 50–1; Grande enciclopédia XVII, 479; Maria da Conceição Vilhena, Alice Moderno: a mulher e a obra; Vilhena, Uma mulher pioneira: ideias, intervenção e acção de Alice Moderno. OCLC: 75709005 (Yale University Library); 68811880 (Houghton Library). Not located in Porbase. Not located in Copac.

Mocking Father José Agostinho de Macedo in Verse

388. [MONIZ, Nuno Alvares de Pereira Pato]. Agostinhaide, poema herói-cômico em 9 cantos. London: W. Flint, 1817. 12°, contemporary green quarter morocco over marbled boards (wear to corners, joints),
flat spine gilt, text-block edges sprinkled green. Light browning. Overall in very good condition. Author’s name and date of death written in blank portion of title page in a later hand. vii, 182 pp. $500.00

FIRST EDITION. The mock hero of this poem is the author’s enemy, José Agostinho de Macedo. It is one of the most violent attacks on this controversial clergyman. It appeared
again in Lisbon, 1833 (an edition that Innocência deemed far inferior to the first), and in Lisbon, 1876, with he author’s name on the title page for the first time.

Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, Portuguese Literature p. 282). He became a secular priest after his expulsion from the Augustinian Order for, among other misdemeanors, the systematic theft of books. Macedo was a champion of law and order to the point of being a reactionary, and at the end of his life was a staunch friend and defender of D. Miguel. He is also known for his arrogance in literary matters: he believed that Homer’s poems, which he had never read in the original, were worthless, and that his epic Gama, 1811 (reworked and published as O Oriente, 1814), could have taught Camões how Os Lusíadas should have been written.

Pato Moniz, an intimate friend and literary disciple of Bocage, can be considered a transitional figure between arcadismo and romanticism. Born near the Arco do Cego in Lisbon in 1781, the son of a minor nobleman, he eventually sold his inheritance, and lived by his pen, writing for the theater and editing political and literary newspapers. After the establishment of freedom of the press in Portugal in 1820 he wrote the first political newspaper, Portuguez constitucional, which began in September that year and continued on a daily basis for more than two years, with the exception of interruptions when the author was employed editing the Diário das Côrtes. He was elected from Setúbal to the Côrtes of 1822–1823. Advocating ever more radical measures, immediately following the Villa–Franca coup he was sent South of the Tejo and then deported to the Ilha do Fogo in Cabo Verde, where he is said to have died under harsh conditions, probably in 1827.

† Innocência VI, 307. Bell, Portuguese Literature p. 187. This first edition not in Palha; see 1016 for the second edition, Lisbon 1833, which Innocência deemed vastly inferior to the original. See also Álvaro Manuel Machado in Dicionário de literatura portuguesa, p. 320; the same author in Bíblos, III, 873; Dicionário cronológico de autores portugueses, I, 611-2. NUC: DLC, MiU, MH. OCLC: 561870308 (British Library); 490953452 (Université de la Sorbonne nouvelle); 23545052 (University of California-Los Angeles, University of Kansas, Tulane University, Harvard College Library, University of Michigan, Washington University-St. Louis, University of Wisconsin-Madison, Thomas Fisher Rare Book Library-University of Toronto, Radboud Universiteit Nijmegen). Porbase locates five copies at the Biblioteca Nacional de Portugal and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Copac repeats British Library and adds Oxford University.
389. MONIZ, Nuno Alvares Pereira Pato. *A apparição: poema elegiaco em 4 cantos, consagrado à memoria da Senhora D. Firmina Carlota da Sylva Serva.* Lisbon: Na Impressão Regia, 1818. 8°, contemporary green morocco (some wear to corners; other slight wear; lacks front free endleaf), flat spine with gilt fillets, covers with borders double ruled and tooled in gilt, all text block edges gilt. Woodcut royal arms of Portugal, Brazil and Algarves on title page. Very good condition overall; internally fine. 83, (1) pp. $200.00

FIRST and ONLY EDITION. According to Innocêncio, this work was issued in a limited run of only 425 copies.

Pato Moniz (Lisbon, near the Arco do Cego, 1781-1827? Ilha do Fogo, Cabo Verde), studied the humanities and devoted himself to literary pursuits from an early age. An intimate friend of Bocage, who was a major influence, like Bocage he became a ferocious literary and ideological enemy of José Agostinho de Macedo, who was skewered by him as the mock hero of the comic poem *Agostinheida.* Pato Moniz can be considered a transitional figure between *arcadismo* and romanticism. The son of a minor nobleman, he eventually sold his inheritance, and lived by his pen, writing for the theater and editing political and literary newspapers. After the establishment of freedom of the press in Portugal in 1820 he wrote the first political newspaper, *Portuguez constitucional,* which began in September that year and continued on a daily basis for more than two years, with the exception of interruptions when the author was employed editing the *Diário das Câres.* A freemason, he was secretary of the Grande Oriente Lusitano. He was elected from Setúbal to the Câres of 1822–1823. Advocating ever more radical measures, immediately following the Villa–franca coup he was sent South of the Tejo and then deported to the Ilha do Fogo in Cabo Verde, where he is said to have died under harsh conditions, probably in 1827.

I Innocêncio VI, 308 (incorrectly calling for only 64 pp.); on the author see 304-11. Not in Palha, which lists several other works by Pato Moniz. See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa,* p. 320; the same author in *Bíblos,* III, 873; *Dicionário cronológico de autores portugueses,* I, 611–2. OCLC: 36947711 (Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, University of Wisconsin-Madison); 66933172 (online resource). Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Not located in Copac. Not located in Hollis or Orbis.

390. MONSARAZ, Alberto, later 2º Conde de Monsaraz. *Romper d’alva,* 1906-1908. Lisbon: A.M. Teixeira, 1909. 8°, original printed wrappers (some soiling, paper label on spine). Title page printed in red and black. Very lightly browned, a few small stains. Overall in very good, uncut condition. Author’s signed [“Alberto Monsaraz”] six-line presentation inscription to Portuguese playwright Henrique Lopes de Mendonça on half-title. 206 pp., (1 blank l). $400.00

FIRST and ONLY EDITION of this prolific author’s FIRST BOOK, published while he was a student at Coimbra University. Alberto Monsaraz (1889-1959), like his father
the first Conde de Monsaraz (Antonio de Macedo Papança), was a poet of the traditional school. He was also a founder of the political and philosophical movement known as Integralismo Lusitano. Three times under the republican government he went into exile, and in the 1919 monarchist uprising he was nearly killed by a grenade.

Provenance: Henrique Lopes de Mendonça (1856–1931), dramatist, novelist, historian, biographer, poet, naval officer and history teacher at the Escola Naval, also taught at the Escola de Belas Artes in Lisbon, served as president of the Academia das Ciências, and in 1925 founded the Sociedade Portuguesa de Autores. He also wrote the lyrics for the Portuguese national anthem.


391. MONSARAZ, Alberto, later 2º Conde de Monsaraz. *Sol creador,* 1909-1910. Lisbon: A.M. Teixeira, 1911. 8º, original illustrated wrappers (lightly spotted, label on spine, foot of spine slightly defective). Title-page & initials printed in red & black; section titles and some other text printed in red. Wood-engraved headpiece & initials. Uncut. Overall in very good condition. Author’s signed [“Alberto Monsaraz”] six-line presentation inscription to Portuguese playwright Henrique Lopes de Mendonça on half-title. 190 pp., (1 blank l.). $300.00

FIRST and ONLY EDITION of this prolific author’s second published book; his first, *Romper d’alva,* appeared two years earlier. Alberto Monsaraz (1889-1959), like his father the first Conde de Monsaraz (Antonio de Macedo Papança), was a poet of the traditional school. He was also a founder of the political and philosophical movement known as Integralismo Lusitano. Three times under the republican government he went into exile, and in the 1919 monarchist uprising he was nearly killed by a grenade.

Provenance: Henrique Lopes de Mendonça (1856–1931), dramatist, novelist, historian, biographer, poet, naval officer and history teacher at the Escola Naval, also taught at the Escola de Belas Artes in Lisbon, served as president of the Academia das Ciências, and in 1925 founded the Sociedade Portuguesa de Autores. He also wrote the lyrics for the Portuguese national anthem.

First Portuguese Edition of the First Spanish Pastoral Novel
Originally Written in Spanish by a Portuguese Author

392. MONTE MAYOR, George de [i.e. Jorge de MONTEMAYOR, or MONTEMÔR]. La Diana de George de Monte Mayor. Primera y segunda parte. Agora nuevamente corregida, y emendada. Lisbon: Por Pedro Craesbeeck Impresor de su Magestad, 1624. 8°, early to mid-twentieth-century antique speckled sheep, spine richly gilt with raised bands in six compartments, burgundy morocco lettering piece, gilt letter, marbled endleaves, text-block edges rouged. Title page with ruled border and typographical headpiece. Small woodcut initials. Divisional title page for the second part on p. [361] with woodcut arms. A few headings slightly shaved; other minor defects. Overall in good to very good condition. Contemporary signature of Paulo Correa on verso of title page. [8 ll.], 687 pp. $3,400.00

First Portuguese Edition. The Portuguese author was born at Montemôr-o-Velho, near Coimbra (ca. 1520?). He spent a good part of his adult life in Spain, returning only briefly to Portugal, and was either assassinated or killed in a duel in Turin, 1561. His Diana was the first Spanish pastoral novel. It is one of those works, and he is one of those authors, which can be said to belong to Portuguese as well as to Spanish literature. The Diana, moreover, was “the starting–point of a universal literary fashion”—Encyclopedia Britannica (11th edition), XVIII, 766. Menéndez y Pelayo declared that “it exercised a greater influence on modern literature than any other pastoral romance, even the Arcadia and Daphnis and Chloe.” The Diana was one of the great international best sellers of the Golden Age, appearing in numerous editions, and eliciting two significant sequels, by Alonso Pérez and Gaspar Gil Polo, sometimes reprinted together with the original (as in the present edition, the second part of which is the sequel by Pérez). It inspired other pastoral romances in Spanish, the most notable of which was undoubtedly Cervantes’ Galeotea. Later Cervantes selected the Diana as one of the few books to be saved, by the good taste of the curate, in the destruction of Don Quixote’s library. The Diana exerted considerable influence upon the literatures of other countries, notably England, Germany, Italy and France. The story of Felismena in the second book of the Diana was an indirect source, through a translation included in Googe’s Egloges, epytaphes and sonnets, of the episode of Proteus and Julia in the Two Gentlemen of Verona; Sydney’s pastoral is redolent of Montemayor. According to Gordon de Perzel, Bib. de l’Usage des Romans (Paris, 1734, II, 23–24), there were six different French translations. Yet another continuation of the Diana, based on the versions of Pérez and Gil Polo, by the plagiarist Jerónimo de Texeda, was probably composed in France, and published at Paris, 1627, in Spanish. Palau refers to 20 different editions and adaptations in French published during the sixteenth, seventeenth and early eighteenth centuries. According to Picot, few other books achieved such long-lived success in France as La Diana. It inspired L’Astrée by Honoré d’Urfé. Alexandre Hardy dramatized an episode borrowed from the seventh book: Felismène (1613); another episode was developed by Jaques Pousset de Montauban: Les charmes de Felicie, terés de la Diane de Montenayor, pastorale (Paris, 1654).

in the Arquivo Nacional da Torre do Tombo and one in the Biblioteca Nacional de Portugal. Rebuin locates a copy at the University of Oviedo (with only 7 preliminary leaves). CCPBE repeats the copy at Oviedo only. KVK (46 databases searched) locates only the copies cited by Porbase and Rebiun. Copac cites only the Taylor Institution copy. This edition not located in Melvyl, Hollis or Orbis.
Our Lisbon Office

RICHARD C. RAMER
Old and Rare Books
Rua do Seculo, 107 · Apartamento 4
1200-434 Lisboa
PORTUGAL

Email lx@livroraro.com · Website www.livroraro.com
Telephones (351) 21-346-0938 and 21-346-0947
Fax (351) 21-346-7441

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