RICHARD C. RAMER

Special List 192

POETRY

Part VIII: Per-San
October 14, 2014

Special List 192

Poetry

Part VIII: Per-San

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

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Special List 192

POETRY

PART VIII: Per-San

458. PEREIRA, Bento, S.J. *Pallas togata, et armata documentis politiciis in problemata humaniora digestis, & in utroque pacis belliisque statu Rem-publicam formantibus, varia historicae atque poeticae eruditionis supellectili ornament.* Évora: Manuel Carvalho, 1636. 4°, contemporary speckled calf (label missing, rubbed), spine heavily gilt in six compartments (top compartment defective, hole in another compartment), text-block edges sprinkled red. Title page with typographical border. Woodcut headpieces, tailpieces, initials and factotum. Marginal dampstaining, somewhat browned. Slight worming to last 30 leaves, touching 1-2 letters on many pages. Still, overall in good condition. Eighteenth-century owners’ signatures on front flyleaf (De Binis da Costa de [illegible]), title-page (Dr. Costa, D. Manuel Gomes) and verso of final leaf (Antonio Agostinho de Freitas Henriquez). (4 ll.), 326 [i.e., 328] pp., (12 ll.). $1,800.00

FIRST and ONLY EDITION of this book by a Jesuit author that discusses ethical and philosophical questions regarding politics, economics, and society. These questions, treated in the abstract, are similar to precepts one might find in courtesy books of the day. The volume ends with a 400-line poem on educational reforms by the Jesuits at the University of Évora.

In the main text, Pereira is concerned with ethical dilemmas. For example: Is it greater wisdom to laugh about the human condition or to cry about it? Is it better to be subject to a ruler who was elected, or who inherited his position? Is it good or bad to be ruled by a woman? Should princes aim to be feared or loved? Which is more powerful, the desire for honor or for wealth? Where do leaders most shine, in battles on land or on sea?

The final seven leaves contain a 400-verse neo-Latin poem by Pereira that describes the reforms instituted by the rector of Évora’s College of Arts, P. Antonio de Sousa (d. 1635). The University of Évora was established by Cardinal D. Henrique in 1559, and was soon put under the control of the Jesuits. In the 1630s, the authority of the Jesuits was challenged by the rector of the University of Évora. Sousa’s reforms defended the rights and privileges of the Jesuits against those attacks. According to the *Grande enciclopédia*, this poem is a major source on those reforms.

Pereira (1605-1681) was in an excellent position to recognize the importance of these reforms. He entered the Jesuit order in 1620, studied humanities at Évora and philosophy at Coimbra, before returning to Évora to work on his doctorate. For twenty years he taught at Évora. Pereira was one of the most learned Jesuits of his time, and his major works were much admired. His Latin-Portuguese-Spanish dictionary, *Prosodia in...*
PALLAS TOGATA, ET ARMATA

DOCUMENTIS POLITICIS IN
problematum humaniora digestis, & in vitroque pae
cis belli, sua Reipublicam formantibus,
varia historiae atque poeticae erudi
tionis supellecilli
ornatur.

OPVS HUMANIORVM LITERARVM
professoribus, illustrisque eis ad concinuatoribus
per quam vult.

AUTHORE
BENEDICTO PERRYRA SOCIETAT-
tis IESV Portogalleni Bobano, & in Ebo-
rensis Academia primario Rhetorices
professore.

Cum facultate Inquisitorum, Ordinarij, & Regis.

EBORÆ
Apud Emmanuelem Carvalho Duces & Academix
Typographum. Anno Domini 1636.
vocabularum trilingue latīnam lusitanum, et castellanum digesta, first published at Évora, 1634, went through many editions. *Pallas toga* is one of his rarest works.


459. *PERSIUS FLACCUS, Aulus*. Aulo Persio Flacco, traduzido en Lengua Castellana, por Diego Lopez, natural de la Villa de Valencia, Orden de Alcántara, y Preceptor en la Ciudad de Toro. Con declaracion magistral, en que se declaran todas las historias, fabulas, antigüedades, versos dificultosos, y moralidad que tiene el poeta. Dirigido al maestro Balthasar de Céspedes, catedratico de prima de Latinidade, y letras humanas, en la insigne Universidad de Salamanca. Burgos: por Juan baptista Varesio, a costa de Geronymo de Yepes, 1609. 8°, eighteenth-century vellum (some soiling and minor wear), horizontal manuscript lettering giving author’s name on spine. Small typographical vignette on title page. Woodcut initials. Front inner hinge starting. Small piece missing at lower outer blank margin of title page; even smaller piece missing in same place on following leaf. Small, rather dark stains in lower margin and lower outer corner of first half dozen or so leaves; other occasional light damstains, becoming more pronounced and larger in second half of volume. Light toning. Despite all these faults, a good, honest copy. (8), 228, (4) ll. $900.00

First Edition in Spanish, including the original Latin text and extensive commentary of the six *Satires* of Persius, in which writings by Classical authors, by López, and fragments of the original Latin are interspersed. The work is alternately literal translation, paraphrase, critical edition, and commentary. The dedication to Balthasar Céspedes and a “Vida de Persio” included in this edition were omitted when the work was reprinted together with the first edition of López’s *Declaración* of the *Satires of Juvenal*, Madrid 1642.

* Beardsley 135. Palau 223859. Salvá 872. Heredia 1547. Not in HSA. Not in Ticknor Catalogue. OCLC: 457583775 (Bibliothèque nationale de France); 494421114 (Université Toulouse 1 Capitole); 55253526 (Biblioteca Nacional de Chile); 457517860 (Bibliothèque nationale de France); 863423192 (Oxford University); 433594887 (Houghton Library, University of Chicago Library, Biblioteca Nacional de México, Sutro Library, Universidad de Salamanca, Biblioteca Nacional de España); 46177229 (no location given). CCPBE locates 20 copies (several incomplete or otherwise in poor condition). Rebiun repeats
copies at Universitat de Valencia, Universidad Complutense de Madrid, Universidad de Oviedo, and Universidad de Salamanca, adding Biblioteca OCD de Andalucía, and Universidad de Córdoba. Copac repeats Oxford University only.

460. **PESSANHA, Camilo.** *Clépsidra. Poemas.* Lisbon: Ática, 1945. Colecção “Poesia.” 8°, original illustrated wrappers. Very good condition. 128 pp., (1 l.). $100.00

Second edition of the first and only volume of poetry by this noted Portuguese symbolist; it was originally published in 1920. This edition contains 7 poems not printed in the first, as well as a preface by João de Castro Osório explaining the difficulty of gathering Pessanha’s work. Saraiva and Lopes (p. 977) describe Pessanha’s work as “o melhor conjunto de poemas simbolistas portugueses, que exerceram profunda influência na geração de Orpheu.” Pessanha aimed to avoid any sentimental expression, and to achieve simplicity, precision and an “equilibrio fonético” (ibid., p. 978).

Pessanha (1867-1926) helped found the Portuguese symbolist movement while studying at Coimbra University, where he and several friends (Eugénio de Castro, António Nobre, Alberto de Oliveira and Alberto Osório de Castro) published *Os Insubmissos* and *Boémia Nova*. Pessanha seems to have been indifferent to whether his own works were published, and only a few of his poems appeared in the 1880s and 1890s, scattered in various periodicals. In 1894 he left for Macau, where he spent most of the rest of his life. On a trip to Lisbon in 1916, he dictated many of his works (which he knew by heart, and rarely wrote down), some of which appeared in the review *Centauro*. *Clépsydra* appeared 4 years later, from the press of his cousin Ana de Castro Osório.


Third edition. Aside from the poems in the second edition, this volume contains about 40 pages of poems that did not appear earlier, plus interesting introductory essays (pp. 13-155), and a lengthy supplementary essay by João de Castro Osório (pp. 331-465), as well as many notes and variant readings.

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Nobre, Alberto de Oliveira and Alberto Osório de Castro) published Os Insubmissos and Boêmia Nova. Pessanha seems to have been indifferent about whether his own works were published, and only a few of his poems appeared in the 1880’s and 1890’s, scattered in periodicals. In 1894 he left for Macau, where he spent most of the rest of his life. On a trip back to Lisbon in 1916, he dictated many of his works (which he knew by heart, and rarely wrote down), some of which appeared in the review Centauro. Clepsydra appeared 4 years later, from the press of his cousin Ana de Castro Osório. A second edition appeared in 1945.


Second edition thus.


Includes all Portuguese poetry by Pessoa published during his lifetime. It is organized in four sections, in chronological order: poetry published under his own name, beginning in 1914; Campos, beginning 1915; Reis, beginning 1924; and Caeiro, beginning 1925.

The introduction occupies pp. 13-43, the notes pp. 77-91.


AVLO PERSIO
FLACCO, TRA-
DUZIDO EN LENGVA
Castellana, por Diego Lopez, natural de
la Villa de Valencia, Orden de Al-
cantara, y Preceptor en la ciu-
dad de Toro.

Con declaracion Magistral, en que se declaranta
las Historias, Fabulas, Antiguedades,
Versos dificultosos, y moralidad
que viene el Poeta.

Dirigido al Maestro Balthasar de Ces-
pedes, Catedratico de Prima de La-
tinidad, y letras humanas, en la
insigne Vniuersidad de
Salamanca.

CON PRIVILEGIO.
En Burgos, por Iuan Baptista Varesio, 1609.
A costa de Geronymo de Yepes.

Item 459

The introductions, which occupy pp. 15–64, constitute a substantial contribution to the literature of Pessoa criticism and methodology.


Includes a “Nota prévia” by the series editor, Ivo Castro, on this work, as well as on the projected critical edition of Pessoa’s work in general. The title of the series was later simplified to “Edição Crítica de Fernando Pessoa,” and Luiz Fagundes Duarte became series co-editor ca. 1995-1996.


Contains 63 previously unpublished pieces.


Out-of-print.

Other poets represented are Vitorino Nemésio, Mário Cesariny, Nuno Júdice, and Al Berto. Texts in Portuguese and French.


FIRST and ONLY EDITION of this anthology, including a significant number of previously unpublished poems.

Born in Porto in 1937, the poet, essayist, performer, and university professor Alberto Pimenta has collaborated in various German, Italian, and Portuguese literary reviews. He has been an important vanguard figure in Portuguese literature. Saraiva and Lopes (p. 1086) refer to Albert Pimenta as “um dos mais originais e extravagantes poetas que se revelaram nos anos de 70.”


*476. **PINTO, Alfredo de Moraes (Pan-Tarantula).** *Do outro lado: cançãoeta. Ilustrações de Raphael Bordallo-Pinheiro.* Lisbon: Livraria Editora de Tavares Cardoso & Irmão, 1885. 8°, original illustrated wrappers (light spotting). In very good condition. 16 pp., 14 half-page illustrations in text. $200.00

FIRST EDITION. Comic verse accompanied by the caricatures of Rafael Bordalo Pinheiro (14 in the text, and 2 on the covers).

477. PINTO, Américo Cortês [or Cortez, or Cortos]. *Senhora da Renuncia, seguido do Barba-Azul, poema de feticarias medievais*. Lisbon: Livraria Ferin, 1918. 8°, original illustrated wrappers (minor soiling; spine defective at foot, with ca. 2.5 cm. missing; slightly defective at head, and with split to front joint of ca. 2.5 cm. at head). Overall in good condition. Uncut. Internally very good to fine. Bookplate of João Lopes Holtreman. (1 blank l.), 91 pp., (4 ll., 1 blank l.). $500.00

First and only edition—one of 2 special copies printed on “papel Whatmann”, as stated in ink manuscript on the verso of the title page, and signed by the publisher. This is the author's second book of poems.

Américo Cortez Pinto [or Cortês Pinto] (1896–1979), physician, writer, poet and historian, native of the freguesia de Cortes in the concelho de Leiria. He studied at Coimbra, interned at Leiria, served as a parliamentary deputy, a member of the Lisbon municipal council, and inspector of health studies, among other posts. He was a contributor to literary reviews such as *A Tradição*, *Contemporânea*, *A Galera*, *Letras e Artes*, and *Ícaro*, of which he was one of the founders (along with Ernesto Gonçalves, Cabral do Nascimento, and Luís Vieira de Castro). In addition to a considerable output of poetry, prose, literary and historical works, he is best known for the polemical *Da famosa arte da imprimissão: da imprensa em Portugal às cruzadas d’Além-Mar* (1948), in which he defended the priority of Leiria in Portuguese Christian typography. While Chaves currently is agreed to have been the earliest Portuguese Christian printing site, Cortez Pinto’s investigations and conclusions regarding the diffusion of printing in Africa and Asia by the Portuguese remain valuable. He was a friend of Hernâni Cidade, Afonso Lopes Vieira, Carlos Queirós, Lino António, António José Saraiva, Sebastião Pestana, and Mário Saa.

The front cover was designed by Luiz Fernandes.

* See Paulo J. Pedrosa S. Gomes in *Biblos*, IV, 179-80; also *Dicionário cronológico de autores portugueses*, III, 501-3; *Grande enciclopédia*, VII, 818; *Actualização* III, 498. OCLC: 36209816 (New York Public Library, Biblioteca Nacional de España, Universiteit van Amsterdam-Centrale Bibliotheek); 253306126 (Ibero-Amerikanisches Institut Preussischer Kulturbesitz). Piorbase locates two copies, one in the Biblioteca Nacional de Portugal, the other at the Faculdade de Letras da Universidade do Porto. Not located in Copac.


First and only edition, Eduardo Bettencourt Pinto was born in Gabela, Angola, in 1954. He lived in Ponta Delgada, Açores, his mother’s birthplace, for seven years until emigrating to Canada in 1983. In addition to the present award-winning volume of poetry, he wrote another book of poems, *Emoção* (1978), as well as a volume of short stories, *Sombra duma rosa* (1998), and the “romance” *A casa da rugas* (2004), about the waning of
Portuguese colonial rule in Angola. In 2008 he published in Canada a bilingual collection of poems, *Traveling with Shadows*.


479. PINTO, José Correia de Mello e Britto de Alvim. *Joanneida, ou a liberdade de Portugal defendida pelo Senhor Rey D. João I.* Poema epico. Coimbra: Universidade, 1782. 8°, recent antique calf, double gilt fillet border on each cover, spine with raised bands in 5 compartments, crimson morocco lettering piece in second compartment from head, other compartments gilt. Woodcut initials and headpieces. Light spotting to first few leaves, very minor marginal worming to first and last few leaves, otherwise crisp and clean. Uncut and partly unopened. Overall in fine condition. xvi, 445, (1) pp. $500.00

FIRST and ONLY EDITION, rare, of Pinto’s only published poetical work. Written in 10 cantos, this ambitious epic poem is a Christian allegory in the style of Voltaire’s *Henriade*. The *Joanneida* chronicles Portuguese history from the earliest times to the acclamation of D. João I in 1385, concluding with the Portuguese victory over Castilian forces at Aljubarrota which secured the Portuguese throne for D. João and ushered in a new royal dynasty.

Pinto was born into a noble family in Coimbra, educated at its university and, after attempting a military career, retired to his *quinta* outside Coimbra. He published several short works in his capacity as a member of the Academia Liturgica de Coimbra, and was a corresponding member of the Academia Real das Sciencias, Lisbon, until his expulsion for unknown reasons in 1798.

★ Innocêncio IV, 297: noting the work’s great rarity because few copies were sold. Biblioteca Central da Marinha, *Catálogo das obras impressas no séc. XVIII*, II, 82. Monteverde 1843. Not in Ameal, Azevedo-Samodães, Avila-Perez or Palha. NUC: DLC, PU, MH. OCLC: 7497607 (Library of Congress, Cleveland Public Library, University of North Carolina at Chapel Hill, Tulane University); 17382415 (University of Pennsylvania Libraries, Harvard College Library, Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, Newberry Library, University of Wisconsin-Madison, University of New Mexico, Brigham Young University, British Library, Oxford University, Radboud Universiteit Nijmegen, Université de Poitiers, Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek). Porbase locates seven copies: one in the Biblioteca Central da Marinha, and six in the Biblioteca Nacional de Portugal. Copac repeats British Library and Oxford University.
JOANNEIDA,
OU
A LIBERDADE
DE PORTUGAL
DEFENDIDA
PELO
SENHOR REI D. JOÃO I.
POEMA EPICO
OFFERECIDO
AO SERENÍSSIMO SENHOR
D. JOZE
PRÍNCIPE DO BRAZIL
POR
JOZE' CORREA
DE MELLO, E BRITTO D'ALVIM PINTO
NOÇO FIDALGO DA CAZA DE SUA MA-
GRANDADE FIDELÍSSIMA.

COIMBRA:
Na Real Oficina da Universidade,
Anno de M. DCC.LXXXII.
Com licença da Real Mêsa Censoria.

FIRST and ONLY EDITION. The author has published over 20 literary works, including a number of volumes of poetry, as well as several works of fiction. He was born in 1956 at Quadraizais, a hamlet near the Serra de Malcata, by the side of the river Côa. With a doctorate in psychology from Coimbra University, he has lectured on that subject there, and has published a number of technical works.


FIRST and ONLY EDITION of this anthology of Setúbal poets.


FIRST and ONLY EDITION of this anthology of the sixteenth-century Portuguese Jewish poet Diogo Pires (Évora, 1517-Ragusa, 1599), one of the most notable Portuguese humanists, who lived a good part of his life in Ragusa, is enriched by extensive and interesting notes as well as significant introductory material.

* See Carlos Ascenso André in *Biblos*, IV, 208-10.

First edition in Portuguese of Pope’s *Essay on Man*, “uma das mais belas impressões feitas no periodo; além do uso de papel especial, mais encorpado, vale observar a nitidez e a correção com que se apresenta o texto—a errata menciona apenas três falhas” (Almeida Camargo & Borba de Moraes). The English and Portuguese texts appear on facing pages, with substantial notes at the foot. The title page was engraved by Romão Eloy de Almeida, and is very similar to the title page of Pope’s *Ensaio sobre a critica*, Rio de Janeiro, 1810.


FIRST and ONLY EDITION. The author produced an interesting, ambitious study (a revised version of his doctoral dissertation), *O comércio da literatura: mercado & representação, ensaio* (2003), concentrating on the commerce of literature in England and Great Britain from late seventeenth to mid-eighteenth century, with some references to developments up to the year 2000.

ENSAIOS MORAES
DE
ALEXANDRE POPE
EM
QUATRO EPISTOLAS
A
DIVERSAS PESSOAS
TRADUZIDOS EM PORTUGUÊS
PELO
CONDE DE AGUIAR.
Com as Notas de José Férrea, e do Tradutor.
[Endereço no final: 1752-1817]

RIO DE JANEIRO.
NA IMPRESSÃO REGIA. 1811.
Com Licença de S.A.R.

Item 483 (reduced)

$150.00

FIRST and ONLY EDITION. Includes poems about Camões, Bocage, and D. Pedro V. The title on the front wrapper is *Lyrica e lendas do Brazil.*

The author (1833-1906), a native of Setubal, was a poet and journalist. He was a friend of Castilho and at Castilho’s instigation was instrumental in the construction of a monument to Bocage in his native city.

* Innocêncio, *Aditamentos,* p. 304 (without place, date, publisher, format or collation; giving the title *Lendas liricas do Brazil*); see also XVI, 265-6. *Diccionário cronológico de autores portugueses,* II, 169. NUC: AzTeS, RPB. OCLC: 17154008 (calling for 184 pp. only; 13 locations, including the HathiTrust Digital Library; Brown University, Indiana University, University of New Mexico, Arizona State University, British Library, and Universidade de São Paulo appear to have hard copies). Not located in Porbase (which cites 15 other works by the author using the spelling “Portela” for his last name). Not located in the online catalogue of the Fundação Biblioteca Nacional, Rio de Janeiro. Not located in Copac. Not located in Hollis. Not located in Orbis.

486. **PORTUGAL, D. Francisco de, 1º Conde de Vimioso (ca. 1485-1549).** *Poesias e sentenças de D. Francisco de Portugal, 1º Conde de Vimioso. Fixação do texto, introdução e notas por Valeria Tocco.* Lisbon: Comissão Nacional Para as Comemorações dos Descobrimentos Portugueses, 1999. Coleção Outras Margens, Série Poesia do Tempo dos Descobrimentos. 8°, original illustrated wrappers. As new. 266 pp., extensive footnotes and bibliography, index of first lines, index of names. ISBN: 972-8325-93-2. $45.00

First and only edition thus. The author, courtier, statesman, military officer and man of letters, was an illegitimate son of D. Afonso de Portugal, Bishop of Évora, and second cousin of D. Manuel I. He contributed to the *Cancioneiro geral* (1516); the *Sentenças* were published first in Lisbon, 1605, by his grandson, D. Henrique de Portugal, and were edited by Mendes dos Remédios in 1905 along with some of the poems from the *Cancioneiro geral.* D. Francisco wrote verses both in Portuguese and Spanish. Damião de Góis referred to him as the “Portuguese Cato” (see *Crónica do Príncipe D. João,* chapter 17).

With Author’s Signed and Dated Presentation Inscription to Ana Hatherly

487. PORTUGAL, José Blanc de. Descompasso. Lisbon: Moraes Editores, 1986. Coleção Círculo de poesia, Nova Série. 8°, original printed wrappers with author and title tipped on to front wrapper on a smaller rectangular label. In fine condition. Author’s signed and dated presentation inscription on initial (blank) page: “Para a Ana // Hatherly // com a minha admiração // e amizade // de // José Blanc de Portugal // Lx‘ 19 5/II 87”. 83, (3) pp. $125.00

FIRST and ONLY EDITION. The work includes a poem about Camões, several about Brazil (pp. 25-58, including a bilingual poem with facing texts in Tupi and Portuguese), a poem about Columbus and the discoveries, and much more. The vast majority of the poetry in this volume was written during the 1970s, mostly in Brazil.

José Bernardino Blanc de Portugal, poet, essayist, music and literary critic, and translator of Shakespeare, T.S. Eliot, Truman Capote and Fernando Pessoa, was born in Lisbon, 1914, and died in 2000. He received a degree in geology from the Faculdade de Ciências of the Universidade de Lisboa, wrote several scientific books and papers on the subject, and worked for a number of years as chief meteorologist for Pan American Airways in Lisbon, later working as meteorologist for the Portuguese national weather service, in Lisbon as well as in the Açores, Madeira, Cabo Verde, Angola and Moçambique. He also served as a sort of cultural attaché in Brazil (1973-1978), and was Vice President of the Instituto de Cultura e Língua Portuguesa (1978-1982). Much of his poetry was published in reviews, such as Cadernos de poesia (of which he was one of the directors, along with Ruy Cinatti and Tomaz Kim; later with Jorge de Sena and José Augusto França), Aventura, Litoral, Tricórnio, A serpente, and Graal. Besides the present work his books of poetry are Parva Naturalia (1960; Prémio Fernando Pessoa), O Espaço Prometido (1960); Odes Pedestres (1965; Prémio Casa da Imprensa), and Enéadas (1959; Prémio do P.E.N. Club Português, for the body of his work). In addition to Elliot, he was influenced by Ezra Pound. His poems have been translated into French, Spanish, English, German and Swedish.


VITA CHRISTI
DE MANOEL DAS
POVOAS, CANONIGO
de la santa Iglesia de
Lisboa.

Con las licencias necesarias, y Privilegio.

En Lisboa, En la officina de Pedro Crasbeeck.
Año de M. D.CXIII.
Está tajado a 310. reis en papel.

Item 488 (reduced)
An Epic Poem Which Does Honor to the Spanish Language—Lope de Vega


FIRST and ONLY EDITION. This epic poem in Spanish on the life of Christ, from conception to being handed over by Judas, was praised by Lope de Vega:

“Y con sus rimas triples á Poboas
Que honró la lengua castellana tanto”

The work also won the applause of Manuel Faria y Sousa. On leaves 175 verso and 176 recto (Canto 20), the author treats the Battle of Lepanto (1571), in which the Holy League decisively defeated the Ottoman Empire. He planned to continue the poem, but it appears that this object was never achieved.

D. Manuel das Povoás was a native of Lisbon, born ca. 1564. He was a canon of the Lisbon Cathedral, and died in that city in 1625.

The Salvá catalogue says that this work has three preliminary leaves; Palau, who cites no other copy, follows Salvá in calling for three preliminary leaves. However, all copies actually located (the Houghton Library / Palha copy, the Hispanic Society of America / Jerez copy, and the three copies in the Biblioteca Nacional de Portugal) have the same collation as our copy, with two preliminary leaves. Moreover, all other bibliographies and catalogues which give collations (Innocêncio, Pinto de Matos, Garcia Peres, Palha and Sucena), agree that there are but two preliminary leaves. One can speculate that either Salvá mistakenly cited three leaves when really intending to record three printed pages, or that the Salvá copy contained a license leaf from Castile or Aragon not present in any other known copy, and not required for the book to be complete.

# Arouca P238 (collation agrees with our copy). Barbosa Machado III, 346–7 (with incorrect publication date of 1613). Innocêncio VI, 88–9 (giving the same collation as our copy). Pinto de Matos (1970) pp. 514–5 (giving same collation as our copy). Garcia Peres p. 472 (giving incorrect collation of ii, 235 ll., the 235 probably being a typographical error for 253, the correct number of leaves). Niculau Antonio I, 270. Palau 234406 (gives an additional preliminary leaf, after the Salvá–Heredia copy, the only copy cited). Salvá 889. Heredia 2085. Biblioteca Central da Marinha, Catálogo das obras impressas no séc. XVII, p. 114. HSA p. 437 (the Jerez copy; this copy was examined at the HSA; the collation agrees with our copy). Jerez p. 82. Palha 833 (with [2], 253 ll., the same as our copy). Sucena 920 (collation same as our copy). Not in any other of the dozen or so most important Portuguese auction catalogues since the Sir Gubián sale in 1867. Not in Coimbra, Reservados. Not in Gallardo. Not in Ticknor Catalogue. Not in Orbis, Melvyl, LC online catalogue, Ariadna or BLPC. Porbase cites 3 copies in the Biblioteca Nacional de Portugal (all examined personally, all with the same collation as our copy, all in condition inferior to our copy), but none in any other Portuguese libraries. Hollis cites a copy at the Houghton Library (presumably the Palha copy). OCLC: 459597149 (Bibliothèque Nationale de France); 433606015 (Biblioteca Nacional de España); 78767846 (Houghton Library, University of Toronto-Thomas Fisher Rare Book Library). Porbase locates three copies in the Biblioteca Nacional de Portugal (collation also agrees with our copy), and
one in the Biblioteca Central da Marinha (according to the library’s printed catalogue, cited above, their copy is “Mutilado faltam 5 folhas finais; enc. muito danificada, folhas manchadas com as primeiras danificadas.”). Not located in CCPBE. Not located in Rebiun. Copac locates a single copy, at British Library.

Poems by Fernando Pessoa and Mario de Sá Carneiro, Essays by Casais Monteiro and José Regio

489. Presença: fôlha de arte e crítica. Ano sétimo, volume segundo, número 38. 1 issue. Coimbra: Edições Presença, April 1933. Folio (37.3 x 28.9 cm.), original illustrated self covers (very slight soiling). Wrappers and several inner leaves printed in red and black. Front wrapper has large line drawing of Esperança, by Almada Negreiros. In very good condition. 15, (1) pp. 1 issue. $650.00

FIRST EDITION. This issue has brief poems by Fernando Pessoa, Mário Sá Carneiro (said to be previously unpublished), and Mário Saa, as well as essays by João Gaspar Simões, Adolfo Casais Monteiro, and José Régio. The cover illustration, a line drawing by Almada Negreiros, shows a woeful-looking Hope wearing a sailor’s uniform and holding an anchor.

Presença was published in Coimbra from March 10, 1928 to November 1988 (nº 53-54). A second series, in smaller format, was printed in Lisbon, but only 2 issues appeared (November 1939 and February 1940). Complete sets are extremely rare. Presença was probably the most important Portuguese literary review of its time and one of the most important, if not the most important, of the twentieth century. António Botto commented, “A Presença oferece-nos como que uma vasta e estranha síntese literária ... resultante dos destroços do simbolismo aristocrático Coimbrão, do saudosismo portuense, do paulismo e futurismo lisboetas, além de tudo o que respirasse liberdade, inclusive, ou sobretudo, a sexual” (quoted in Pires, p. 245).

Successor to the modernist journal Orpheu, it too published works by the leading figures in Portuguese literature, including Mário Sá-Carneiro, Fernando Pessoa, José Régio, Casais Monteiro, João Gaspar Simões, António de Sousa, Saul Dias, Branquinho da Fonseca, Almada Negreiros, Raúl Leal, Alberto de Serpa, Irene Lisboa and Miguel Torga. It was responsible for introducing such foreign writers as Gide and Proust to Portuguese readers and for introducing the criticism of cinema as an art form; in addition, it emphasized contemporary music and the art of Cubists, Futurists, Primitivists and Expressionists.

Presença was directed by José Régio, João Gaspar Simões and Branquinho da Fonseca; Casais Monteiro later replaced Branquinho da Fonseca. Graphic contributors included Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso, Arlindo Vicente, Paulo, Ventura Porfírio and Bernardo Marques.

Item 489 (greatly reduced)

FIRST and ONLY EDITION of this anthology of baroque poetry, including sonnets, romances, decimas, canções, liras, coplas, odes and epigramas as well as some prose, by members of the Academia dos Anonymos de Lisboa. The principal contributors were José do Couto Pestana, Francisco Leitão Ferreira, Lourenço Botelho Souto-maior, Agostinho Gomes Guimarães, Jeronimo Godinho de Niza, Luís Godinho de Niza, Luís de Siqueira da Gama, Juliu de Mello de Castro (a native of Goa), José de Sousa (an oration about Vasco da Gama, among other contributions), Fr. Simão Antonio de Sancta Catharina, and D. Thomás de Noronha. Francisco Xavier de Oliveira gives an account of this work and the Academy which produced it in his Memores du Portugal, erroneously stating that a second volume had appeared. He notes that the Academy met in the home of Ignacio de Carvalho Souto-maior, and that Jeronimo Godinho de Niza was its secretary. 

Provenance: Victor Marat d’Avila Perez was a great bibliophile whose library was one of the dozen or so most important ever sold at auction in Portugal. The catalogue contains 8,962 lots, sold in six parts by Arnaldo Henriques de Oliveira, probably with a total of 30 sessions, the first part beginning 30 October 1939, with the final part beginning 29 April 1940. 

* Innocencio VII, 26-7. See Barbosa Machado, I, 66-7; II, 169-73, 499-500, 841-3, 902-3, 922-4; III, 25-6, 102-3, 140, 709-10, 745-6. Avila Perez 6093 (presumably the present copy). OCLC: 1253410 (some of these may be online copies: Rutgers University; University of Pennsylvania; Harvard University; Indiana University; Newberry Library; University of California-Santa Barbara); 433609862 (Biblioteca Nacional de España); 719396067 (digital copies at Hathitrust Digital Library; Simpson University Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Copac.
Item 490 (reduced)

Facsimile of the possibly unique copy, printed in Lisbon by Germão Galhardo, probably before 1530. Interesting preface by Prof. Artur Anselmo.

OCLC: 435127447 (Universidad de Salamanca, Biblioteca Nacional de España); 65583496 (Universiteit van Amsterdam-Centrale Bibliotheek). Porbase locates six copies: three in the Biblioteca Nacional de Portugal, and one each at Biblioteca Pública Regional da Madeira, Biblioteca João Paulo II-Universidade Católica Portuguesa, and Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. Copac locates two copies: British Library, and Oxford University.

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Celebrating the Hapsburg King’s Entry to Lisbon

492. QUEVEDO [E CASTEL–BRANCO], Vasco Mausinho de. *Triumpho del monarca Philippo Tercero en la felicissima entrada de Lisboa…*. Lisbon: Jorge Rodrigues, 1619. Small 4°, nineteenth–century purple quarter sheep over marbled boards, gilt letters (spine browned). Portuguese royal arms on title-page, woodcut initials, woodcut floral vignette on B4 recto, E1 verso, and verso of final leaf. An unwashed copy, but with waterstains, mostly small and light at lower outer corner; however, in 25 leaves a bit darker, apparently due to some mud in the water, mostly in blank margins but affecting some text, though not affecting legibility; overall in very good condition. (4), 66 leaves. [ ]4, A–H8, I2. Leaves 19, 20, 21, and 43 wrongly numbered 16, 32, 13, and 40, respectively. $1,600.00

FIRST and ONLY EDITION. Poem in six cantos of Octava rima on the subject of the entry of King Philip III of Spain [Philip II of Portugal] into Lisbon in 1619. The Hapsburg king was genuinely popular in Portugal at this time. In a note to his translation of Ticknor’s History of Spanish Literature, Pacual de Gayangos described this work as “obra de bastante ingenio, escrita en octavas fáciles y armoniosas ….”

A native of Setubal, the author was a lawyer who had studied both civil and canon law with distinction at Coimbra University. Mausinho is sometimes catalogued as Mousinho, Quevedo as Quebedo, and Castel–Branco as Castel–Branco, Castelbranco or Castelobranco.

OCLC: 469255470 (Bibliothèque nationale de France); 33096605 (Biblioteca Nacional de España); 503821176 (British
TRIUMPHO 
DEL MONARCHA 
PHILIPPO TERCERO EN 
LA FELICISSIMA ENTRADA 
DE LISBOA. 

DIRIGIDO AL PRESIDENTE IVAN 
Furtado de Mendoça, y Senado de 
la Cámara. 

Author Vasco Mauíno de Quevedo. 

Año 1619, 

IMPRESSO EN LISBOA 
Con todas las Licencias necesarias 
por Iorje Rodrigues.
Library); 85191871 (Oxford University, European Register of Microform and Digital Masters); [searching title under “Trivmpho”] 16159817 (Beinecke Library, Houghton Library, Newberry Library, University of California-Berkeley). Porbase locates three copies: two in the Biblioteca Nacional de Portugal (one of which is described as in poor condition, with preliminary leaves and the final leaf mutilated and reinforced, and trimmed with some text affected), and one which belonged to the Visconde da Trindade in the Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library, noting as well a microform copy in Register of Preservation Surrogates. Hollis located a copy at Houghton Library.

493. QUEIROZ, Carlos. *Desaparecido, poemas*. Lisbon: Oficinas Gráfica do Anuário Comercial, for The Author, 1935. 8°, slightly later burgundy half morocco over marbled boards by Frederico d’Almeida, spine richly gilt with raised bands in three compartments, gilt letter, top edge rouged, other edges uncut, decorated endleaves, original printed wrappers bound in. Title page and text printed in black and brown. Very fine. No. 37 of 500 copies on “Mellotex” paper, signed by the author on the colophon leaf and with an inscription by him to Silva Tavares on the recto of the first blank leaf: “Este exemplar / / foi adquirido / / pelo / / Silva Tavares / / Poeta que eu muito admiro / / e / / Amigo que muito estimo. / / Com um grande abraço / / do / / Carlos / / 1–11–935”. Amorial bookplate of Silva Tavares. Small oblong printed paper book ticket of the binder Frederico d’Almeida in upper outer corner of verso of front free endleaf. (2 blank ll.), 102 pp., (3 ll.), 1 plate. N° 37 of 500 copies, numbered and signed by the author on the recto of the final (colophon) leaf. $500.00

FIRST EDITION of a book which has had a number of later editions. The poet and sometime literary and art critic [José] Carlos Queiroz [Nunes Ribeiro (1907–1949)] received the Prémio Antero de Quental in 1935. He directed the reviews *Panorama* (1941) and *Litoral* (1944). Poet from an early age, his work is dispersed in various literary reviews, the most notable of which was *Presença*, to which he was one of the most frequent contributors; he served as a bridge between the modernist generation of Orpheu and that of *Presença* in general, and in particular between Fernando Pessoa and *Presença*. In the July 1936 issue (nº 48) he wrote a “Carta à memória de Fernando Pessoa”. Other reviews in which the work of Carlos Queiroz appeared were *Contemporânea, Cancioneiro (do Primeiro Salão dos Independentes), Momento, Sudoeste, Revista de Portugal, Cadernos de poesia, Aventura*, and *Variente*.

Among the illustrious clients of the binder Frederico d’Almeida were the Count of Barcelona and the exiled former King Umberto of Italy.

Provenance: One of the most popular and prolific writers of the first half of the twentieth century, the poet, writer, and playwright João da Silva Tavares (Estremoz, 1893–Lisbon, 1964), wrote some 90 pieces for the theater, mostly in collaboration with
special list 192

others. He wrote the libretto for the opera D. João IV, performed at the Teatro São Carlos in 1940 as part of the celebrations to commemorate the three hundredth anniversary of Portuguese independence.

* See Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, p. 395; João Bigotte Chorão in Biblos, IV, 502–3; and Dicionário cronológico de autores portugueses, IV, 325–6. On the Lisbon binder / finisher Frederico d’Almeida, see Lima, Encadernadores portugueses, pp. 19–23. On the bookplate of Silva Tavares see Avelar Duarte, Ex–líbris portugueses heráldicos 664 (cf. 665). On João da Silva Tavares, see Grande enciclopédia, XXVIII, 897; also A. Leitão in Biblos, V, 297–8; and Dicionário cronológico de autores portugueses, III, 463. NUC: CU, MH. OCLC: no mention of special limited edition copies; 26349290 (Brown University Library, Harvard College Library, Washington University in St. Louis, Getty Research Institute, University of California-Berkeley, University of California-Santa Barbara, Oxford University, Université Michel de Montaigne-Bordeaux 3, Université de Nantes, Université de Poitiers, Université de la Sorbonne Nouvelle, Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek, Zentralbibliothek Zürich). Porbase locates two copies [searching under “Queiros”] both in the Biblioteca Nacional de Portugal (one has the author’s presentation inscription, but neither appear to be special paper limited copies). Copac repeats Oxford University only (apparently the trade edition).


FIRST and ONLY EDITION. The author, a professor at the Universidade de Santiago de Compostela, has published a prize-winning doctoral thesis on Fernando Pessoa, and has written much on literary history and criticism. He has also published, in addition to this volume of poems, a narrative, Periferias (1999: Awarded the Prémio Carvalho Calero), and a play, O castelo da lagoa, awarded the Mostra de Teatro infantil de Ferro-terra, 1988. He founded and directed the Galego review O mono da tinta (1987-1991), and when this volume appeared was editor of Agáia.

Item 495 (reduced)
Exceptional Sammelband with Exceptional Provenance


First separate edition. The original French and the Portuguese translation appear on facing pages beginning on p. [6]. This work had previously appeared in *Annaes das sciencias, das artes, e das letras; por huma sociedade de portuguezes residentes em Paris*, a periodical which began publication in 1818 at the same press, and ceased in 1822 after 16 volumes had appeared.

The translator, Father Francisco Manuel do Nascimento, better known by his pseudonym of Filinto Elísio, fled the Inquisition in 1778, living most of the rest of his life in Paris, where he died in 1819. The present work was brought to the press just following his death by J.D. Mascarenhas, Francisco Solano Constancio, and C. Xavier, editors of the *Annaes*.

Provenance: The library of the Condes de Linhares, consisting of over 14,000 volumes, was one of the most important ever formed in Portugal. The title, extinguished in the seventeenth century, was revived in the Sousa Coutinho family, one of the most cultured and enlightened of the old Portuguese nobility. The first Conde de Linhares in this line (descendents but not the representatives of the original line), was D. Rodrigo de Sousa Coutinho (Chaves, 1745–Rio de Janeiro, 1812). He was created Conde de Linhares in 1808. His grandson, the third Conde de Linhares in the Sousa Coutinho line, D. Rodrigo de Sousa Coutinho (Paris, 1823–Sintra, 1894), married a daughter of the first Duques de Loulé, who through her mother was a granddaughter of D. João VI and D. Carlota Joaquina. See *Catalogo da importante livraria do Exmºs Srs. Condes de Linhares, que será vendida em leilão no dia 1 de Dezembro e seguintes no seu palacio da Calçada de Arroios, 38, sob a direcção de Francisco Arthur da Silva …* Lisbon: Empreza Editora de Francisco Arthur da Silva, 1895, lot 1198. The present sammelband was apparently purchased at that sale and rebound, in a somewhat different order, on instructions by Bernardino Ribeiro de Carvalho (1846–1910), born in the freguesia de Cabaços, concelho de Alvaiázere, who 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 Maria Nepomuceno (1887), José da Silva Mendes and Jorge César de Figaníère (1889), and the Condes de Linhares (1895).

Cf. Ramos, *A edição de língua portuguesa em França* 47, giving a different transcription of the title. On the Condes de Linhares of the Sousa Countinho family, see Grande
Enciclopédia, XV, 166–7; also Nobreza de Portugal, II 688–92 (for the Condes de Linhares); 693–99 (for the Condes, Marqueses and Duques de Loulé), and 629–30 (for the Condes and Marqueses of Funchal). OCLC: 457578289 (Bibliothèque nationale de France, calling for 19 pp.); 457578296 (Bibliothèque nationale de France, calling for 20 pp.). Porbase locates a single copy, at the Biblioteca Nacional de Portugal. This edition not located in Copac.

BOUND WITH:


AND BOUND WITH:

A fragment: pp. 173–4 in French, ca. the same approximate date as the above.

AND BOUND WITH:

Il saggiatore, giornale italiano. Florence, 22 May and 29 May 1819. 8º, Nºs IV and V, pp. [49]–64; [65]–80, (1 l.). Very good condition.

AND BOUND WITH:


AND BOUND WITH:


AND BOUND WITH:


AND BOUND WITH:


AND BOUND WITH:

* Cf. Innocêncio II, 456.

AND BOUND WITH:


AND BOUND WITH:

[Caption title]: *Melanges. Os Lusiadas, poema, etc. Les Lusiades, poème épique de Louis de Camoens, nouvelle édition, corrigée et publiée par Dom*

AND BOUND WITH:

ELÍSIO, Filinto, pseud., i.e., Francisco Manuel do Nascimento (1734-1819). Autograph manuscript poem, signed. 8º, (1 l.), written on the recto only. Fine condition.

AND BOUND WITH:


AND BOUND WITH:


AND BOUND WITH:


* Not in Ramos, A edição de língua portuguesa em França.

AND BOUND WITH:

NASCIMENTO, Francisco Manuel do, a.k.a Filinto Elísio. Odes dedicadas huma a S.M. Dom João VIº, Rei do Reino unido de Portugal, Brazil e Algarve; e outra á sua Augusta Esposa a Rainha Dona Carlota. Paris: na Officina de A. Bobée, 1817. 8º, 6 pp. Fine condition.

* Ramos, A edição de língua portuguesa em França, 34 (without collation).

AND BOUND WITH:

FERREIRA E SOUZA, Bernardo Avellino. Relação dos festejos, que a feliz acclamação do muito alto, muito poderoso, e fidelíssimo Senhor D. João VI, Rei do Reino Unido de Portugal, Brasil, e Algarves na noite do indelevê, e faustíssimo dia 6 de Fevereiro, e nas duas subsequentes, com tanta cordialidade, como respeito votarão os habitantes do Rio de Janeiro; seguida das poesias dedicadas ao mesmo venerando objecto, collegida por ... gratuitamente distribuída pela mesma Indendência [Geral da Polícia] a fim de perpetuar a memória do plauzível successo, de que mais se gloríão os fastos portuguezes.

Rio de Janeiro: Na Typographua Real. 1818. 4º, 52 pp., (1 l. errata, 1 blank l.). Printed on bluish paper. A fine copy.

FIRST and ONLY EDITION. On pp. 3-15 is the description of the illuminations of private houses (giving names of the owners) in Rio de Janeiro and other decorations, such as triumphal arches, designed by Grandjean de Montigny, with paintings by Debret. This is followed by three unsigned odes and an unsigned sonnet, and (pp. 35-51) a “Canto epico” by the Brazilian poet Estanislau Vieira Cardozo.

Ferreira e Souza, born in Lisbon (?), emigrated to Brazil and worked for the police there. He wrote verses insulting everyone, and is said to have been assassinated by someone he offended. Innocêncio thinks the three anonymous works in this volume were also by Ferreira e Souza. The “Canto epico” appears to be the first published work of Vieira Cardozo (d. 1844?), who later published a few short poems.

AND BOUND WITH (another copy of the above):

FERREIRA E SOUZA, Bernardo Avellino. Relação dos festejos, que a feliz acclamação do muito alto, muito poderoso, e fidelíssimo Senhor D. João VI, Rei do Reino Unido de Portugal, Brasil, e Algarves na noite do indelevê, e faustíssimo dia 6 de Fevereiro, e nas duas subsequentes, com tanta cordialidade, como respeito votarão os habitantes do Rio de Janeiro; seguida das poesias dedicadas ao mesmo venerando objecto, collegida por ... gratuitamente distribuída pela mesma Indendência [Geral da Polícia] a fim de perpetuar a memória do plauzível successo, de que mais se gloríão os fastos portuguezes.

Rio de Janeiro: Na Typographua Real. 1818. 4º, 52 pp., (1 l. errata, 1 blank l.). Printed on bluish paper. A fine copy.
Birthday Wishes for the Infanta D. Maria Francisca Benedita,
Read in the New Lisbon Opera House

496. [REAL TEATRO SÃO CARLOS, Lisbon]. No faustissimo dia dos felices annos da Serenissima Senhora D. Maria Francisca Benedicta, Princeza do Brasil, lhe oferecem humildemente os impresarios do Real Theatro de S. Carlos, os seguintes versos, recitados por José Felis da Costa, primeiro actor do Teatro Nacional. Lisbon: Na Officina de Simão Thaddeo Ferreira, 1796. 8°, contemporary marbled wrappers. Woodcut Portuguese royal arms on title page. In fine condition. 6 pp., (1 blank l.). $150.00

FIRST and ONLY EDITION of this poem recited by the opera singer and actor José Felix da Costa in celebration of the fiftieth birthday of D. Maria Francisca Benedita (1746-1829), dowager princess of Brazil, youngest child of D. José I, widow (and aunt) of D. Maria I’s eldest son, D. José, Duque de Bragança and Príncipe do Brasil (d. 1788). The verses were recited in the Real Teatro de São Carlos, which had only opened in 1793. It was built by a group of businessmen to replace the opera house destroyed by the Lisbon earthquake almost four decades earlier. With its fabulous rococo and neoclassical interior recently renovated, the Teatro Nacional de São Carlos remains Lisbon’s opera house.


497. REBELO, João da Silva, Estacio Coutinho, Antonio Serrão de Castro, et al. Macarronea latino-portugueza, que quer dizer: apontado de versos macarronicos latino-portuguezes, que alguns poetas de bom humor destilarão de alambique da cochimonia para desterro da melancolia…. Terceira impressam accrescentada …. Porto: Officina de Antonio Alvarez Ribeiro, 1791. 8°, nineteenth-century marbled wrappers Overall in good or near-good condition. Title page has small hole at head (repaired on verso), affecting one letter of title and with loss of a small piece of the margin. Small wormhole in inner margin from quire F to the end, sometimes touching a few letters, without loss. A few tears and some soiling. Quire M (end of the second Caderno) is of 4 ll. rather than 8, but the text follows. Contemporary ink inscription “Camões” on title page. 204 pp. Apparently only part of the book; collations given for other copies are [2], 362, 23, [3] pp. or 362, 23 pp. $50.00

This collection of silly or humorous poetry in Latin (only the prologues and the final essay, pp. 185-204, are in Portuguese) includes a poem by António Duarte Ferão (pseudonym for João da Silva Rebelo) on tobacco: Nariz enganado, e desenganado …. (pp. 85-101). The title translates roughly as, “The Nose Deceived and Undeceived; Tobacco Ridiculed and Defended, An Excuse for the Thrifty and a Pretext for Fops; A Work of
Great Consolation for the Stingy, Mean, and Beggarly, and of Great Utility to Cheap Noses, Meddlers and Bores, and for Mouths Addicted to Chewing the Pipe and Cigars.” There are also poems signed by Estacio Coutinho, Antonio Serrão de Castro, J.J.C.P., J.S.C., and Duarte Nunes Ferrão. This edition is not listed in Innocêncio, who mentions earlier editions of 1765, 1786 and 1787 and later ones of 1792, 1816 and 1843, noting that the work was often reprinted, “por ser sempre procurado, e bem acceito.” We have not had the chance to compare the different editions, but our guess is that there are poems included in some which do not appear in others.


$1,500.00

FIRST EDITION of this poetical genealogy of the Royal House of Denmark, dedicated to Queen Sophie Amalie of Brunswick-Lüneburg. It is also a veiled attack on Protestantism. Two sonnets in Italian appear in the preliminary leaves.

Don Bernardino de Rebolledo, Conde de Rebolledo, Señor de Yryan, etc., was born in León (1597; died Madrid, 1676). He had a long and distinguished military career, serving in Italy, the Mediterranean, Flanders and Germany, becoming Governor and Captain General of the Lower Palatine, general of artillery, Spanish Minister to the Court of Denmark, and Minister of the Supreme Council of War, playing a prominent role on the Hapsburg side in the Thirty Years’ War. He was influential in the conversion of Queen Christina of Sweden to Catholicism. With four volumes of verse to his credit in addition to his military and diplomatic activities, he was one of the most unusual Spanish poets of the mid-sixteenth century in that he took no account of Gongarism.

Recipe for Making “Napoleons”

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Receita especial para fabricar Napoleões, traduzida de hum novo exemplar, impresso em hespanhol, por hum amigo de ganhar vintens. He infallivel.

Lisbon: Na Impressào Regia, 1808. 4°, disbound. Woodcut Portuguese royal arms on title page. In very good condition. (2 ll.). $150.00

First Edition in Portuguese. This witty sonnet for making “napoleons” begins, “Toma hum punho de terra corrompida, / Hum quintal de mentira refinada ….”


FIRST and ONLY EDITION. The author was born in Matosinhos, 1949. A physician specializing in clinical hematology, he was director of the Hospital São João, Porto from 2005-2007. At the time this volume appeared he was Professor Catedrático at the Universidade do Porto. He has been awarded several prizes for his poetry. This appears to be his first book of poems.


Poet, author of short and long fiction, playwright, essayist, critic, polemicist, autobiographer, diarist, José Régio (1901-1969) was perhaps the most varied and complete as
well as one of the greatest Portuguese literary figures of his century, and a key figure in the
second generation of modernism. A native of Vila do Conde, he was a founder and editor
of the review *Presença,* one of the most important Portuguese literary reviews ever.

See Fernando Guimarães in Machado, ed., *Diccionário de literatura portuguesa,* pp. 405-7;
Eugénio Lisboa in *Biblos IV,* 654-8; *Diccionário cronológico de autores portugueses,* IV, 111-5.


Originally published by &etc. in 1983 as *Siflis versus Bilitis.* Rui Reininho was born in Porto in 1955. He was part of the Grupo Novo Rock with whom, beginning in 1981, he worked over a period of 25 years, recording 13 records, and performing in over a thousand concerts in France, Spain, Luxembourg, Switzerland, Brazil, the United States, Canada, and Macau. He has written music for the theater and cinema. In the realm of literature, Rui Reininho has collaborated in a number of poetical anthologies in Portugal and Galiza, and has published with Editora Palavra a collection of poetry from the 25 years previous to the publication of the present volume titled *Líricas Come on & Anas.*


First and only edition. This book of poems was the first and perhaps the only work for adult readers by an author noted for at least fifteen titles written for children. Armindo [Fonseca dos] Reis was born in 1954 in a typical Beira hamlet belonging to the concelho de Castelo Branco. He has taught on the primary and secondary level, and has seriously studied piano.

504. RESENDE, Garcia de (1470-1536). *Cancioneiro geral de Garcia de Resende*. Texto estabelecido, prefaciado e anotado por Álvaro J. da Costa Pimpão e Aida Fernanda Dias. Posfácio de Álvaro J. da Costa Pimpão. 2 volumes. Coimbra: Centro de Estudos Româncios (Instituto de Alta Cultura), 1973-1974. Folio (30.3 x 22.5 cm.), original printed wrappers (spines a bit faded and with two small stains and some foxing). Internally very fine; overall very good to fine. viii pp., (1 blank l., 1 l.), 435 pp., (3 ll., 1 blank l.), indexes; 429 pp., (3 ll.) 1 full-page illustrations in text, extensive indexes. Text printed in red and black. ISBN: none. 2 volumes. $150.00


505. RESENDE, José Augusto da Costa. *A minha lyra*. Ponta Delgada: Typographia Minerva, 1894. 8°, original blue-green printed wrappers (some spotting). Light browning throughout (but not brittle). Unopened; in very good condition. 187 pp. $100.00

FIRST and ONLY EDITION. The satiric poet and journalist José Augusto da Costa Resende [or Rezende] was born in Ponta Delgada, 1849 and died there in 1896 on a straw bed in an overnight flophouse. He led a bohemian life, working for the *Semana* in 1869, later editing the *Diário dos Açores*, where in 1874 he sustained a prolonged and heated political fight. In 1875 he left this newspaper, founding the weekly *Partido popular*, initiating a regionalist campaign. In 1880 he passed over to *A ventosa*, afterwards *Ventosa sarjada*, a newspaper featuring violent political prose and verse, alienating just about everyone who counted in the Azores. From there on it was all downhill. His state of mind near the end of his life is reflected in the preface to the present volume: “Comquando isto aqui em S. Miguel seja terra mais propicia a cultura de batata do que á das letras, não abandono a carreira que sigo por vocação.” The book is dedicated to the Visconde da Palmeira, and begins with a brief biography of the dedicatee (pp. [7]–9). There are poems about or dedicated to Alice Moderno, Victor Hugo, Columbus, Ernesto do Canto, Camões, and the Conde de Jacome Corrêa. At the end of the volume (pp. [169]-183) is an essay giving a critical literary biography of Costa Resende, “Bocage açoriano” by F[rancisco] M[aria] Supico.

\* See Grande enciclopédia VII, 909; *Dicionário cronológico de autores portugueses*, II, 324. Not located in OCLC. Not located in Porbase, which cites four other works by this author. Not located in Copac. Not located in Hollis. Not located in Orbis.
**506. RIBEIRO, Bernardim. Menina e moça ou saudades de Bernardim Ribeyro…** Antonio Luiz Guadalupé, ed. Lisbon: Na Ofic. de Domingos Gonsalves, 1785. 8°, contemporary mottled sheep (head of spine slightly defective; worm trail of about 2 cm. on upper cover near lower outer corner; very slight wear to corners), spine with raised bands in five compartments and gilt fillets, crimson leather lettering piece, gilt letter, text block edges rouged. Small typographical vignette on title page. Woodcut headpiece and small initial on p. 1. Two smaller woodcut initials on second leaf recto and verso. Minor worming in lower outer margin of first 54 leaves and in leaves H7-8, I1. Pinpoint wormhole in upper portion of same first 54 leaves, touching a few letters of text but never affecting legibility, joined by another similar trace in preliminaries and first leaf of text only. Inevitable light browning. Burn mark in leaf C1 affecting a few words of text. Overall in good condition. Bookplates of Luis Mallo and João G. de Sousa. (4 ll.), 358 pp. $400.00

This classic Portuguese novella with poetry appended to the prose, probably written between 1530 and 1540, was first published in Ferrara by Abraham Usque in 1554 under title *Hystoria de menina e moça*. It is considered one of the finest examples of the genre of pastoral romance in Renaissance literature. There are two other sixteenth-century editions, Évora 1557-8 and Lisbon 1559, as well as one of Lisbon: Paulo Craesbeeck, 1645. It was reprinted in Ribeiro’s *Obras*, Lisbon 1852, and there have been a number of twentieth- and twenty-first century editions. In the present volume “Egloga I [-V]” occupy pp. 268-353. The final pages contain a “Romance”.

Twelve poems by Bernardim Ribeiro were included in the *Cancioneiro geral* of Garcia de Resende. Little is known for certain about his life. He was probably born in Torrão, in the Alentejo (1482?), and died in Lisbon (1552?). The editor, a Lisbon jurist, provides a prologue (second preliminary leaf verso to third preliminary leaf verso), and a sonnet to Manoel da Sylva Mascarenhas.

* Inocêncio I, 358; see also pp. 356-9; VIII, 379; Fonseca, *Aditamento* p. 85. Pinto de Matos (1970) pp. 536-7. See Bell, *Portuguese Literature*, pp. 132-9 and passim; Hugh Chishold in *Encyclopædia Britannica* (11th edition), XXIII, 284; Helder Macedo in Machado, ed., *Diccionario de literatura portuguesa*, pp. 416-9; José Augusto Cardoso Bernardes in *Biblos*, IV, 781-7. OCLC: 23643371 (University of Michigan); 433632720 (Biblioteca Nacional de España); 433632712 (also Biblioteca Nacional de España); 646247583 (Bibliothèque Nationale de France); 165735406 (ebook, at five locations). Porbase (which calls for only 6 preliminary pp.) locates a total of eight copies: four in the Biblioteca Nacional de Portugal (one seriously incomplete, lacking the title page and four other leaves, another in “mau estado”), one each in the Biblioteca Geral de Arte of the Fundação Calouste Gulbenkian and the Faculdade de Letras of the Universidade do Porto, and two in the Biblioteca Municipal de Elvas. This edition not in Copac, which lists several fairly recent editions. Hollis locates a copy in the Houghton Library. Orbis lists six editions, 1975 through 2008.
507. RIBEIRO, Manuel Domingues. Allegorias! Epigrammas! Satyras! Conceitos! Com diversos recursos moraes! E um preambulo do auctor! Que é Manuel Domingues Ribeiro! Coimbra: Imprensa Literaria, n.d. [1879?]. 8°, original blue printed wrappers, mounted on later grey plain wrappers (piece missing from upper inner corner of original rear wrapper). Minor dampstains; light browning. Overall in good to very good condition. 103 pp. $200.00

FIRST and ONLY EDITION of this rare, humorous work.

*  Not located in Innocêncio. OCLC: 24038155 (University of New Mexico). Porbase cites a similar, but different title. Not located in Copac. Not located in Catnyp, Newberry Library online catalogue, Melvyl, Hollis or Orbis.


FIRST and ONLY EDITION. Poet, essayist, literary critic, and teacher, the author was born at Mira, 1947. He has work for the Diário de Lisboa, as well as for several newspapers, magazines and reviews, having published at least eight volumes of poetry, and two collections of essays.


509. A roda do destino, novo e completo livro de sortes para entretenimento das familias brasileiras nas noites fogueiras, composto segundo as melhores indagações philosophicas, physiologisticas e astrologicas, feitas no horoscopo da humanidade e debaixo das inspirações somnabulaticas, contendo cincoenta e duas perguntas de novos e interessantissimos assumptos e mil e duzentas e quarenta e oito respostas em quatro mil novecentos e noventa e dous versos,
e acompanhado de um mecanismo expressamente inventado para se tirarem as sortes com toda a certeza e infallibilidade. Rio de Janeiro: B.L. Garnier; and Paris: Aug. Durand [printed in Paris: Typographia de Ad. Lainé e J. Havard], 1865. Large 12°, contemporary burgundy quarter sheep over marbled boards (spine faded, slight worming at one joint; minor wear to corners), flat spine gilt with five compartments, gilt title in second Light foxing. Overall in good to very good condition. 228 pp. $400.00

FIRST EDITION of this fortune-telling book; a second appeared in 1869, and another in 1887. All editions are extremely rare. It was written as entertainment for noites fogueiras, the eves of the feasts of Santo Antonio, S. João, S. Pedro, and Santa Anna, which were often celebrated with a bonfire. The verses on pp. 9-15 are entitled “Noites de Fogueiras.”

Questions to be posed (pp. 19-226) range from “Se ha de ser filz com amor?” and “Se foi elle quem primeiro lhe amou?” to “O que lhe convem mais, a morte, o convento ou o casamento?” and “O que ganhará com o novo ministerio?” The method of telling fortunes is explained on pp. 5-7: one spins a wheel with 12 numbers, and in the list of possible choices beneath the question, chooses the poem corresponding to that number.

* Not located in Innocência. Not located in NUC. OCLC: 504430052 (British Library); 461030264 (Bibliothèque nationale de France); 1869 and 1887 editions are 461030254 and 461030252 (both at Bibliothèque nationale de France only). Not located in Porbase. Copac repeats British Library only.


FIRST and ONLY EDITION


FIRST and ONLY EDITION. Born in Faro in 1924, António Ramos Rosa received the Prémio Fernando Pessoa in 1988, among other honors and distinctions.

* See Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, pp. 423-4; Cristina Almeida Ribeiro in Biblios, IV, 995-9; Dicionário cronológico de autores portugueses, V, 367-72. OCLC: 19963923 (19 locations, including HathiTrust Digital
Library; at least some of the locations appear to be links for online copies). Porbase locates five copies: two in the Biblioteca Pública Municipal de Vila Nova da Gaia, and one each in the Biblioteca Nacional de Portugal, Casa Fernando Pessoa-Lisboa, and Faculdade de Letras da Universidade de Lisboa. Copac locates copies at British Library and Oxford University.


FIRST and ONLY EDITION of this volume of poems. Born in Faro in 1924, António Ramos Rosa received the Prémio Fernando Pessoa in 1988, among other honors and distinctions.

*Provenance:* Álvaro Manuel Machado, a native of Porto, is one of the leading literary historians and critics active in Portugal today. The first in his trilogy of novels, *Exílio* (1978), was awarded the Prémio Ricardo Malheiros by the Academia de Ciências de Lisboa. Machado edited, organized, and contributed to the extremely useful *Dicionário de literatura portuguesa* (1996).


Third edition. Other poets represented in this volume are Fiama Hasse Pais Brandão, Hélia Correira, João Rui de Sousa, Jorge de Sena, Marta Cristina de Araújo, Miguel Torga and Nuno Guimarães. The first edition, published Porto, 1972, is said to have been seized by the P.I.D.E. The second edition was published in Porto, 1980.
¿Pou poe non veus?

Por qué no ves tu mismo nig?

Dite non sou portum?

Por qué no ves mi país valer?

No tiem hono apartar me?

Dei no veo no te pote

Esa infatigada alma.

Estan menos en mi alma.

Nun volvia. Adios amiga, pte.

Son no eutro nig un basi deus.

Mal empieza pelo man.

Por qué no hago deus.

En la terra ali un len.

Pou no veo non pego

Ocos hemo meditacion.

Dembienie, abe a tier.

Nunc PIEtatis, vacaudum.
Special List 192


FIRST and ONLY EDITION. Suzana [Póvoas de Castro Martins] Secca Ruivo was born in Porto, 1948. She participated in the publication *Letr’Arte 86*, and was one of the founders and collaborators of the literary review *Sol XXI*.


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Unpublished Poems and Play
*With the Author’s Notes on Why and When He Wrote Them*

515. SÁ, L.A.R. de. “*Obras poeticas.*” Autograph manuscript on paper in Portuguese, dated 1847 on the title page and probably copied in Lisbon, where most of the poems were written. 1847. 4° (23.5 x 19.7 cm.), contemporary green sheep with richly gilt reddish-brown morocco smooth spine, boards (some rubbing) with gilt-tooled borders and edges, all text-block edges gilt. Hinges cracked. Written in ink, in a large, legible hand. A few minor stains, but overall in fine condition. (1 l.), 264 [pp. 115-6 apparently skipped in pagination; text seems to be continuous], 17 pp. [the first of which is also paginated 265]. $800.00

Apparently unpublished group of works by an apparently unknown author, with his notes on when and why he wrote the various pieces included here. We have been unable to locate L.A.R. de Sá in any of the Portuguese bibliographies or in the *Grande enciclopédia*. From the works included in this volume, which date from 1843 to 1847, it is clear that he spent some time in and around Lisbon. This copy of the work was done at the request of, and presented to, D. Maria Antonio Cardozo, about whom we have likewise been unable to find any further information.

The volume includes many poems and a single play, “*O Luto, e a guerra. Drama em 3 actos*” (pp. 137-237). Characters of the play include Sr. Silva, a businessman; Thereza, a 26-year-old who is wealthy for reasons that are a mystery to all; Leonor, her cousin; Maria and Mathilde, Silva’s daughters; Henrique de Sá, a young lawyer (“grande espirito, e poucos meios”); his cousin Diogo; and Bernardo Henriques, a 60-year-old who wants to form a “companhia de declamação” for the Theatro do Rio de Janeiro.

At the end of the volume are the author’s notes and a table of contents.

OCLC: 35109876. No works by this author located in *BMC* or *NUC.* Author not located in Porbase, OCLC or Copac.

FIRST and ONLY EDITION of “a Brazilian literary classic” (Borba de Moraes II, 760). According to Wilson Martins, “*Os Jubilos da America… estão literariamente na ponta inicial de um arco cuja ponta final será O Uraguai—ambas as obras ligadas à história do nosso estabelecimento territorial e à fisionomia geográfica do Brasil*” (*História da inteligência brasileira* I, 364).

This volume was mostly the work of the members of the Academia dos Selectos, founded in Rio de Janeiro. The Academia met only once, on 30 January 1752, to offer congratulations to the Brazilian governor, Gomes Freire de Andrada, on his appointment as head of the Portuguese commission to establish the frontier with Spain in southern Brazil. These pieces in Latin, Portuguese and Spanish include the work of more than 30 Brazilian authors (at least 9 of them natives of Brazil), most of whom did not publish works elsewhere. Even the editor admitted that the quality of the works was uneven: “Reconheço que nas obras que produzco a nossa Academia, reluz mas o affectuoso que o Poetico.” However, they are invaluable for the study of Brazilian prose and verse of this period, and also important as one of the few published products of the eighteenth-century Brazilian academies.

The volume is dedicated to Gomes Freire’s brother, José Antonio Freire de Andrada, who funded the publication of *Jubilos* (see preliminary leaves 2-14). Sequeira e Sá, who wrote the dedication, also composed the prologue to the reader, in which he explains how the Academia was formed (preliminary leaves 15-28). Eight leaves of poems dedicated to Sequeira e Sá follow (preliminary leaves 29-36), all written by natives of Brazil who were studying or teaching at Coimbra; none of these authors had any other works published (see Borba, *Período colonial*, pp. 319-20 for a list of these authors). The last four preliminary leaves include the index of contributors and the licenses.

On pp. 1-46 of the text proper are Sequeira e Sá’s letter to the members of the Academia and the replies he received. These replies are especially informative, because each is preceded by a paragraph in italics that states the writer’s occupation and literary accomplishments. Next (pp. 47-57) is the program of the Academia, listing the subjects from which the contributors are to choose their themes. Finally, on pp. 59-336, are the poems themselves. Aside from the signed works, this section includes unsigned poems by groups of Jesuits (pp. 133-73), Benedictines (pp. 175-84), Franciscans (pp. 185-88) and Carmelites (pp. 189-91). A final section, which Borba suggests was added as an afterthought (see *Período colonial*, p. 321), contains more poems in honor of Sequeira e Sá and some poems on subjects unrelated to Gomes Freire.

The contributors to the volume came from various walks of life. Antonio Nunes de Sequeira and Francisco de Faria were both clergymen. Nunes de Sequeira was born at S. Sebastião (Rio de Janeiro) in 1701, and entered the Church after studying law.
JUBILOS DA AMÉRICA,
NA GLORIOSA EXALTACÃO, E PROMOÇÃO
DO ILLUSTRISSIMO E EXCELENTESSIMO SENHOR
GOMES FREIRE
DE ANDRADA,

Do Concelho de S. Magelhaes, Governor, e Capitão General das Cápitancias do Rio, Minas Geraes, e S. Paulo, Cavalliero provesso na Ordem do Christo, ao Peso, e Emprego de Mestre de Camps General, e Primeiro Comissario da Medicição, e Demarcação dos Domínios Meridionames Americanos entre as duas Coroas, Protestant, e Catholica:

COLLECAO
Das Obras da Academia dos Selecções, que na Cidade do Rio de Janeiro se celebraram em objecto, e aplauso do dito Excelentissimo Herós.

DEDICADA, E OFFERECIDA AO SENHOR
JOZÉ ANTONIO FREIRE
DE ANDRADA,
Cavalliero provesso na Ordem de Chritto, Tenente General da Cavalleria, e Governador das Minas Geraes.

PELO DOUTOR
MANOEL TAVARES DE SEQUEIRA E SA,
Juiz de Fora, que foi da Villa de Redonda na Provincia de Alenc-trê, e Escovador Geral da Cámara do Parto no Estado do Brasil, Secretario da Academia.

LISBOA:
Na Officina do Dr. MANOEL ALVARES SOLLANO,
Ano de MDCCXLIV.

Com todas as licencias necessarias.

Item 516 (reduced)
Known for his composition of poetry and music, he also served as a choirmaster. His only known surviving works are those printed in this volume: a “Romance Lyrico” (pp. 207-09), 3 sonnets (pp. 210-12), an epigram (p. 213) and a long “Romance” (pp. 339-42). (See Blake I, 272).

Francisco de Faria, president of the Academia dos Selectos, contributed 2 letters (pp. 7-8), an “Oração panegyrico” (pp. 59-88) and a sonnet (p. 130). Faria, born in 1708 at Goiana (Pernambuco), taught at Bahia, but in 1760 was exiled to Lisbon and Rome (see Leite VIII, 216 and Blake II, 438-39). His only other published work is the famous Conclusiones metaphysicas de ente reali .... Rio de Janeiro, 1747, one of the only 3 works printed by Antonio Isidoro da Fonseca at the first printing press established in Brazil. (See Borba I, 303).

The Jesuit Simão Pereira de Sá, a native of Rio de Janeiro (b. 1701), was Procurador da Coroa e Fazenda for Rio de Janeiro and also a historian. His history of Colonia do Sacramento had received the licenses for publication when Jubilos appeared (see p. 21), but for some reason was not printed until Capistrano de Abreu published part of it in 1900 (see Borba, Período colonial p. 332). The other works by Pereira de Sá mentioned in the Jubilos were apparently unpublished during the author’s lifetime; his only appearance in print was with the 2 sonnets, the “Romance heroico” and 2 poems to Sequeira e Sá in Jubilos, pp. 285-90 and 343-46. (See Blake VII, 234-35).

Antonio Cordeiro da Silva, born at Rio de Janeiro early in the eighteenth century, studied at Coimbra and pursued a military career; by 1752 he was captain of a regiment in Rio de Janeiro (see Blake I, 139). Cordeiro da Silva contributed 9 works to this volume (pp. 249-65), including a 29-stanza poem on the military situation of Colonia do Sacramento (pp. 253-62). One of his other poems was published separately: Maria Imaculada, Lisbon 1760 (see Borba II, 798).

The only woman author represented in the Jubilos is Angela do Amaral Rangel, “A Ceguinha,” born blind at S. Sebastião (Rio de Janeiro) in 1725. As Blake points out (I, 85-86), she lived in an age when no one knew how to give a literary education to the blind. This and the fact that her native tongue was Castilian, rather than Portuguese, made her poetic accomplishments the more remarkable: “Sem educação litteraria, sem cabedal algum de instrucção necessaria al cultivo da poesia, dona Angela do Amaral foi um genio .... “ (Blake I, 85). Her only published works are the “Romance” and 2 sonnets in this volume (pp. 271-75); one of the sonnets was reprinted by Varnhagen in his Florilegio. Angela do Amaral Rangel was not a member of the Academia, although she wrote on the prescribed themes.

Mateus Saraiva, president of the Academia dos Felizes (founded in Rio de Janeiro, 1736) contributed a long letter and 7 sonnets (pp. 28-32, 230-35 and 305). Not mentioned in the introduction to the letter, although it does appear in the subscription to the sonnets, is the fact that Saraiva was Chief Physician of Rio de Janeiro. He wrote and circulated in manuscript one of several works criticizing João Cardoso de Miranda’s Relação cirúrgica of 1741. (See Borba II, 573; not in Blake).

Manuel Tavares de Sequeira e Sá, the secretary of the Academia dos Selectos and editor of this volume, was trained in law at Coimbra, then served as a magistrate in Portugal and later in Paranaguá (Paraná). He wrote the dedication and prologue of the Jubilos and the final poem in the volume (p. 363), but published no separate works. (See Blake VI, 204; Borba II, 759-60; and Borba, Período colonial, pp. 317-19).

As Borba points out (Período colonial, p. 323), it is not only the individual contributors that make this an interesting volume. Jubilos is also the only publication
of a Brazilian academy of this period in which we can see how the academy was founded and how it functioned, by reading the dedication, prologue, the letters to Sequeira e Sá and the program. The work represents, too, a group effort by intellectuals characteristic of their era.

Innocêncio believed that almost the entire edition of Jubilos had been sent to Brazil, and Borba comments, "Today very few copies exist. Copies in good condition are rare."


FIRST and ONLY EDITION. The poet, essayist (especially on Portuguese Baroque literature), and translator António [Forte] Salvado was born in Castelo Branco, 1936. He has published numerous volumes of poetry; his poems and essays are to be encountered as well in various journals, reviews, magazines, and newspapers, including Diário de notícias, Graal, Tempo presente, Vértice, and the cultural supplement to the Jornal de Fundão. He has been awarded several prizes and medals for his work. Along with Herberto Helder and others, he edited Folhas de poesia (4 numbers, 1957-1959). For a number of years he was director of the Museu Tavares Proença Júnior in Castelo Branco.

518. SAMPAIO, Maria Isabel. *Do outro lado e aqui.* Lisbon: Cosmos, 1993. 8°, original printed wrappers. As new. 70 pp., 1 color plate. ISBN: 972-8081-10-3. $18.00

FIRST and ONLY EDITION. Preface by Urbano Tavares Rodrigues. Maria Isabel [dos Santos] Sampaio [Vieira Barbudo], a professor at the Faculdade de Letras, Universidade de Lisboa, working with the Centro de Estudos Anglísticos, is a specialist in Shakespeare, Wilde, and Shaw, with a doctorate in English literature; she also holds an undergraduate degree in Germanic philology. She has produced a number of scientific publications related to her academic specialization. This is her first book of poetry.


519. SANCHEZ [BARBERO], Francisco, also known as Floralbo Corintio. *Composiciones poéticas sobre el combate naval del dia 21 de octubre de 1805.* Madrid: Imprenta de la Administracion del Real Arbitrio de Beneficiencia, 1806. Large 8°, disbound. Very good condition. 24 pp. $500.00

FIRST and ONLY EDITION of this poem on Nelson’s victory at the battle of Trafalgar. The author also wrote *Principios de retorica y poetica,* Madrid 1805, which went through at least 6 editions by 1845.

COMPOSICIONES POÉTICAS

SOBRE

EL COMBATE NAVAL

DEL DÍA 21 DE OCTUBRE DE 1805.

POR

DON FRANCISCO SANCHEZ,

ENTRE LOS ÁRCADAS

FLORALBO CORINTIO

MADRID

Imprenta de la Administracion del Real Arbitrio de Beneficencia.

1806.

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