RICHARD C. RAMER

Special List 192

POETRY

Part X: Sou-Zau
SPECIAL LIST 192

POETRY

PART X: SOU-ZAU

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

SATISFACTION GUARANTEED:
All items are understood to be on approval,
and may be returned within a reasonable time
for any reason whatsoever.

VISITORS BY APPOINTMENT
Special List 192

POETRY

PART X: SOU-ZAU

Descriptions of Decorations for Festivities in Rio de Janeiro

580. SOUZA, Bernardo Avellino Ferreira e. Relação dos festejos, que a feliz aclamação do muito alto, muito poderoso, e Fidelíssimo Senhor D. João VI, Rei do Reino Unido de Portugal, Brasil, e Algarves na noite do indeleável, e faustíssimo dia 6 de Fevereiro, e nas duas subsequentes, com tanta cordialidade, como respeito votáram os habitantes do Rio de Janeiro; seguida das poesias dedicadas ao mesmo venerando objecto, collegida por Bernardo Avellino Ferreira e Souza, Official Supranumerario da Secretaria da Intendencia Geral da Policia, e dada ao Prelo, e gratuitamente distribuida pela mesma Intendencia, a fim de perpetuar a memoria do plauzivel successo, de que mais se glorão os Fastos Portuguezes. Rio de Janeiro: Na Typographia Real, 1818. 4°, contemporary marbled wrappers (spine defective, quires loose), all text-block edges gilt. Woodcut vignette of lyre and olive branches in upper margin of p. 3. Some browning. Overall, still in good condition. Two-line ink marginalia at top of p. 17 identifying the anonymous author of the ode that begins on this page as Bernardo Avellino. 52 pp., (1 l. errata, 1 blank l.).

FIRST and ONLY EDITION. The work opens with a 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 (pp. 3-15). Following are three odes and a sonnet, all unsigned, and a “Canto epico” by the Brazilian poet Estanislau Vieira Cardozo (pp. 35-51). Ferreira e Souza, born in Lisbon (?), emigrated to Brazil and worked for the police there. He wrote verses insulting many, and is said to have been assassinated by someone he offended. Innocência 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.

Library of Congress, University of Iowa, Harvard University-Houghton Library, John Carter Brown Library); 50384703 (British Library); 491503211 (Bibliothèque Sainte-Genevieve); 469255764 (Bibliothèque nationale de France); 82842887 (Yale University). Porbase locates two copies at the Biblioteca Nacional de Portugal, two at the Biblioteca Municipal de Elvas, and one at the Universidade Católica Portuguesa-Biblioteca João Pauo II. Copac repeats British Library.

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 Indelelvel, e Faustissimo Dia 6 de Fevereiro, e nas duas subsequentes, com tanta Cordialidade, como respeito votário os Habitantes do Rio de Janeiro;
Seguida das Poesias dedicadas ao mesmo Ve- nerando OBJECTO, coligida por
BERNARDO AVELLINO FERREIRA E SOUZA,
Oficial Supranumeraro da Secretaria da Intendencia Geral da Polícia,
E dada ao Prelado, e gratuitamente distribuida pela mesma INTENDENCIA, a fim de perpetuar a
Memoria do placizivel Successo, de que mais se gloria aos Fascos Portugueses.

RIO DE JANEIRO, 1818;
na Typographia Real.
Por Ordem de Seu Magestado.
First Elegiac Poem to be Published in Portugal

581. SOYÉ, Luis Rafael. *Noites Jozephinas de Mirtilo sobre a infausta morte do Serenissimo Senhor D. Jozé Principe do Brasil* .... Lisbon: Regia Officina Typographica, 1790. 8°, contemporary speckled sheep (minor wear), spine with raised bands in six compartments, gilt fillets, crimson leather lettering piece in second compartment from head, gilt letter. Some light foxing and soiling. Small tears and marginal repairs to leaf H4. Two plates loose. Overall in very good condition. Small rectangular white ticket with serrated edges and blue border, with apparent shelf mark in ink ms. “N.” 1422 // M.Y.L.”. Engraved title page, 148 [i.e. 248] pp., (1 l. advt., 1 blank l.), 16 engraved plates, plus an engraved half-page vignette at the beginning of each of the 12 *noites*, and another at the end. $600.00

FIRST and ONLY EDITION of this elegiac poem on the death of D. José, the first work of this genre to be published in Portugal. Although Innocêncio notes that the style is “mui longe de poder julgar-se perfeito,” the work is extremely interesting for its engravings, executed by eight of the most notable Portuguese artists of the late eighteenth century. Among them are Gregorio Francisco de Queiroz (see Soares II, 439-90), who did
the vignettes for noites IV, VII, VIII, IX and XI, and José Lucio da Costa (Soares I, 187), who did the vignettes for noites I and V.

In this copy the plate following p. 84 and preceding “Noite V” on p. [85] is in its second state. It contains two inscriptions not found in the first state: “D. Joze” (on the end of a sarcophagus) and “Príncipe do Brazil” (on the pedestal behind a distraught cherub).

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the humanities. (The allegorical frontispiece of this volume, on the fourth preliminary leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra, then obtained a breve de secularização, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While there he wrote several poems in praise of Napoleon, which made it impossible for him to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary of the Academia das Bellas-Artes.

Imprensa Nacional 428. Innocência V, 317: calling for only 15 plates. Sacramento Blake V, 456-58. Sabin 88837. Soares, História da gravura artística em Portugal 971. Bosch 246. We owe the discovery of the different states of the plate preceding “Noite V” to the distinguished Brazilian lawyer and bibliophile Dr. Hariberto de Miranda Jordão Filho, who provided the text of his article on the subject, which he thinks was published in 1982 in the Jornal do Brasil. OCLC: 23643650 (Catholic University-Oliveira Lima Library, Harvard University-Houghton Library, University of Michigan, University of New Mexico, Herzog August Bibliothek); 30129456 (New York Public Library, Getty Research Institute, John Carter Brown Library, King’s College London); 17021992 (Newberry Library, Tulane University); 433842003 (Biblioteca Nacional de España). Porbase locates two copies, both at the Biblioteca Nacional de Portugal. Copac repeats King’s College London only.

Dedication Copy in a Presentation Binding

*582. SOYÉ, Luis Rafael. Oitavas oferecidas ao Ilm.º e Exm.º Senhor D. Pedro de Sousa e Holstein, Conde de Palmella. Paris: Na Imprensa de Lefebvre, Rua de Bourbon, N.º 11, [1815]. 8°, contemporary crimson straight-grained morocco presentation binding (slight wear), plain flat spine, front cover elaborately gilt with gilt-tooled borders, gilt acorns at corners, “Para o Ilm.” e Exm.” Senhor / / D. Pedro de Sousa e Holstein / / Conde de Palmella” stamped in gilt near center, with gilt ship under full sail below, marbled endleaves, all text-block edges gilt. Fine condition. Old purple stamp on title page of the Dukes of Palmela with ducal coronet above monogram. 16 pp. $1,000.00

First and only edition of this poem in 39 octaves in praise of the Conde de Palmela, preceded by a dezima dedicating the work to him, pleading for protection so that the author might return to Portugal.

Soyé (1760-1828) was born in Madrid but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later
first Conde de Rio-maior, who saw that he was taught painting and engraving as well as
the humanities. Soyé joined the Franciscan Order and studied at Coimbra, then obtained
a breve de secularização, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho,
with orders to buy books for the newly formed Biblioteca Pública in Lisbon. While in
France Soyé wrote several poems in praise of Napoleon, which made it impossible for
him to return to Portugal after the Bragança restoration. He spent the rest of his life in
Rio de Janeiro, where he became a naturalized Brazilian and was eventually appointed
secretary of the Academia das Bellas-Artes.

Provenance: The extensive library of the Dukes of Palmela, formed mainly in the
nineteenth century, was dispersed, for the most part, during the second quarter of the
twentieth century through the 1960s, though significant fresh troves continue to appear
on the market to the present day. The first to hold the title was D. Pedro de Sousa Holstein
(1781-1850), one of the most important Portuguese diplomats and statesmen of the first
half of the nineteenth century, who served as prime minister at various times in the 1830s
and 1840s. He wrote profusely on politics and economics. Earlier he had been created 1.”
Conde de Palmela. (See Grande enciclopedia XX, 123-8.)

* Innocéncio V, 318 (stating that the work was published without a date, but must
have appeared in 1815). Ramos, A edição de língua portuguesa em França 21 (giving the
date as 1815). Sacramento Blake V, 458 (also giving date of publication as 1815). Not in
Biblioteca Pública de Braga, Catálogo do Fundo Barca-Oliveira, which cites the author’s
Napoleão o grande. OCLC: 458980378 (Bibliothèque nationale de France); 606483608 (British
Library); 70657404 (Newberry Library). Porbase locates a single copy, in the Biblioteca
Nacional de Portugal. Copac repeats British Library only.

**583. SOYÉ, Luis Rafael. Sonho poema erótico, que às beneficas mãos do …
Príncipe do Brasil oferece …. Lisbon: Offic. Patr. de Francisco Luiz
Ameno, 1786. 8°, later plain beige wrappers (worn, torn, piece missing
at lower inner margin of front cover), old ink vertical manuscript title
on spine Engraved vignette on title page. A total of 16 engraved head
and tail pieces, some rather large and elegant, in colors. Small defect
to title page at inner margin. Occasional light foxing. Uncut. Overall
in good condition. lxxxviii, 125 pp. Page 88 incorrectly numbered 85.
$200.00

FIRST EDITION of this poem in six cantos in “oitava rythma”. There is a reprint of
Seville, 2007. Innocéncio judges the prologue erudite and worthwhile reading. Of the poem
itself he says that while it was in his time largely forgotten, it was still of merit for its good
language and versification, liveliness, and for the singular grace of its pastoral scenes.
Some copies contain one or even two portraits, not present here, and apparently
lacking in the majority of copies recorded.

Two of the engraved head and tail pieces are signed “Debrie” (probably Guilherme
Francisco Lourenço Debrée). Six others are signed “Le Bouteux” or “Le Bx”, and four
of these are dated 1752. The engraver, Miguel le Bouteux (i.e. Jean Baptiste Michel le
Bouteux, 1682-1764) came to Portugal under D. João V and worked there from 1728
until his death. Soares judges him the superior of Debrée and Rochefort, his compatriots
who came to Portugal at the same time. One is signed [Pierre Antoine] “Quillard”, a most talented artist.

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the humanities. (The allegorical frontispiece of this volume, on the fourth preliminary leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra, then obtained a breve de secularização, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While there he wrote several poems in praise of Napoleon, which made it impossible for him to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary of the Academia das Bellas-Artes.

* Innocência V, 316-9 (calling for a portrait of the Prince D. José). Sacramento Blake V, 456-8 (also calling for a portrait of D. José). On Le Bouteux, Debrie, and Quillard, see Soares, História da gravura artística em Portugal. NUC: DLC, WiU, InU, MH, RPB, CTy; calling for 2 portraits including a frontispiece. OCLC: 503994119 (British Library); 14522589 (calls for 2 portraits: Yale University, Houghton Library, Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, Indiana University, Newberry Library, Tulane University, University of California-Los Angeles, University of Victoria, Niedersächsische Staats- und Universitätssbibliothek Göttingen); 252570092 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 858522594 (calls for a single portrait: University of Victoria). Porbase locates six copies (without mention of any portrait): three in the Biblioteca Nacional de Portugal, two at the Fundação Calouste Gulbenkian, and one in the Biblioteca Municipal de Elvas. Copac repeats British Library only.

584. SOYÉ, Luis Rafael. Sonho poema erotico, que ás beneficas mãos do … Principe do Brasil offerece …. Lisbon: Na Offic. Patr. de Francisco Luiz Ameno, 1786. 8ª, contemporary crimson sheep (staining to covers; edges of covers worn), spine richly gilt with raised bands in six compartments, gilt title in second compartment from head, covers with gilt borders, gilt tool in corners, and gilt royal arms of Portugal at center, marbled endleaves, all text block edges gilt and gauffered. Engraved vignette on title page. A total of 16 engraved head and tail pieces, some rather large and elegant, in colors. Waterstains to title pages and next few leaves in upper inner corner, as well as to inner portions of last few leaves. Overall in good to very good condition. lxxxviii, 125 pp. Page 88 incorrectly numbered 85. $400.00

FIRST EDITION of this poem in six cantos in “oitava rythma”. There is a reprint of Seville, 2007. Innocência judges the prologue erudite and worthwhile reading. Of the poem itself he says that while it was in his time largely forgotten, it was still of merit for its good language and versification, liveliness, and for the singular grace of its pastoral scenes.

Two of the engraved head and tail pieces are signed “Debrie” (probably Guilherme Francisco Lourenço Debrie). Six others are signed “Le Bouteux” or “Le Bx”, and four of these are dated 1752. The engraver, Miguel le Bouteux (i.e. Jean Baptiste Michel le Bouteux,
1682-1764) came to Portugal under D. João V and worked there from 1728 until his death. Soares judges him the superior of Debrie and Rochefort, his compatriots who came to Portugal at the same time. One is signed [Pierre Antoine] “Quillard”, a most talented artist. Some copies contain one or even two portraits, not present here, and apparently lacking in the majority of copies recorded.

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the humanities. (The allegorical frontispiece of this volume, on the fourth preliminary leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra, then obtained a breve de secularização, and in 1802 was sent to France by D. Rodrigo de Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While there he wrote several poems in praise of Napoleon, which made it impossible for him to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary of the Academia das Bellas-Artes.

Innocêncio V, 316-9 (calling for a portrait of the Prince D. José). Sacramento Blake V, 456-8 (also calling for a portrait of D. José). On Le Bouteux, Debrie, and Quillard, see Soares, História da gravura artística em Portugal. NUC: DLC, WiU, InU, MH, RPB, Cy; calling for 2 portraits including a frontispiece. OCLC: 503994119 (British Library); 14522589 (calls for 2 portraits: Yale University, Houghton Library, Library of Congress, Thomas Fisher Rare Book Library-University of Toronto, Indiana University, Newberry Library, Tulane University, University of California-Los Angeles, University of Victoria, Niedersächsische Staats- und Universitätsbibliothek Göttingen); 252570092 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 858522594 (calls for a single portrait: University of Victoria). porbase locates six copies (without mention of any portrait): three in the Biblioteca Nacional de Portugal, two at the Fundação Calouste Gulbenkian, and one in the Biblioteca Municipal de Elvas. Copac repeats British Library only.


FIRST EDITION. Includes selections from William Cullen Bryant, John Greenleaf Whittier, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Edgar Allan Poe, Oliver Wendell Holmes, James Russell Lowell, Walt Whitman, and Bayard Taylor.
586. SUAREZ DE FIGUEROA, Christoval. *La constante Amarilis, prosas y versos ... divididos en quatro discursos ... Tercera impression*. Madrid: Por Antonio de Sancha, 1781. 8°, nineteenth-century brown cloth (slight wear), flat spine with fillets in blind and title in gilt, orange endleaves. In good to very good condition. Printed illustrated ticket of Luis Bardón, Librero Antiquario, Madrid, in upper outer corner of rear pastedown endleaf. (1 l.), iv pp., (2 ll.), 293, (1) pp., the preliminary leaf “Al Lector” misbound between leaves a2 and a3. $400.00

Third edition of a work first published in Valencia, 1609, then in Lyon, 1614. The present work is one of the most effective pastoral novels: the sage Menandro has been identified as Juan Andrés Hurtado de Mendoza and Amarilis as María de Cárdenas, daughter of the Duque de Maqueda.

Suárez de Figueroa (1571?-1644), was considered to be a bitter, jealous, and unpleasant character, hostile to the more successful writers of the day. At about age 17 he traveled to Italy, where he became a lawyer and translated Guarini’s pastoral novel *Il pastore Fido* into Spanish (Naples 1602). In 1623 he returned to Italy with the Duque de Alba, remaining the rest of his life. In addition to *La constante Amarilis*, he wrote *España defendía* (1612), an epic poem of 1400 octaves on Bernardo del Carpio, *Plaza universal de todas ciencias y artes* (1615), in large part translated from Tommaso Garzoni’s *La piazza universale di tutte le professioni del mondo* (Venice 1610), *El pasagero: advertencia utilíssimas a la vida humana* (1617), a valuable record of society at the time, and *Varias noticias importantes a la humana comunicación* (1621), a series of twenty essays on various subjects.


*Murilo Mendes’ Copy*

FIRST and ONLY (?) EDITION of the fourth book of poetry by this significant Portuguese poet, who has been awarded the Prémio da Crítica, and the Grande Prémio Inapa de Poesia. The author also has been influential as a translator, rendering into Portuguese the work of André Breton, Jean-Paul Sartre, Michel Foucault, Georges Pérec, E. Jabès, Thomas à Kempis, Sade, Victor Segalen, Marcel Proust, Gustave Flaubert, Fernando Savater, Camilo José Cela, Pedro Almodovar, Gabriel García Márquez, Alejo Carpentier, Juan Carlos Onetti, Mario Vargas Llosa, etc., receiving the Grande Prémio de Tradução in 1990. Pedro [Mário Alves] Tamen, born in Lisbon, 1934, has worked in publishing for various newspapers and reviews, most notably having served as director of Editora Morais (1958-1975), where he was responsible for the present collection, Círculo de Poesia, one of the most important series of books of poems ever published in Portugal. He also worked in public relations, and in the administration of the Gulbenkian Foundation (1975-2000). His own poems have been translated into English, French, Spanish, Italian, German, Dutch, Swedish, Hungarian, Romanian, Chech, Slovak, Bulgarian and Lithuanian.


See Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, p. 468; Ana Teresa Diogo in Bíblia, V, 269–73; and Dicionário cronológico de autores portugueses, VI, 303–5. OCLC: 892852713 (Université Rennes 2-BU centrale); 3301980 (University of Massachusetts Amherst, Cornell University Library, Harvard College Library, Ohio State University Libraries, Indiana University, University of Illinois at Urbana Champaign, Louisiana State University, Tulane University, Brigham Young University, Oxford University, Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek, Universitätsbibliothek Würzburg, Universidade Estadual Paulista Unesp, Universidade de São Paulo). Porbase locates two copies: Biblioteca Nacional de Portugal and Fundação Calouste Gulbenkian, citing another copy in the Biblioteca Nacional de Portugal, same publisher, same collection, same collation, but giving the date of publication as 1963. Copac locates two copies: Leeds University and Oxford University.

Another Author’s Signed Presentation Copy to Murilo Mendes

588. TAMEN, Pedro. Primeiro livro de lapinova. Lisbon: Livraria Morais Editora, 1960. Círculo de Poesia, 9. 4°, original printed wrappers with printed label tipped onto front wrapper. In very good to fine condition. Author’s signed and dated presentation inscription near center of half-title: “Ao grande Poeta Murilo Mendes // oferece com a maior admiração // e amizade o Pedro Tamen // ABR.60”. 50 pp., (1 l.). $200.00

FIRST and ONLY (?) EDITION of the third book of poetry by this significant Portuguese poet, who has been awarded the Prémio da Crítica, and the Grande Prémio Inapa
The author also has been influential as a translator, rendering into Portuguese the work of André Breton, Jean-Paul Sartre, Michel Foucault, Georges Pérec, E. Jabès, Thomas à Kempis, Sade, Victor Segalen, Marcel Proust, Gustave Flaubert, Fernando Savater, Camilo José Cela, Pedro Almodovar, Gabriel García Márquez, Alejo Carpentier, Juan Carlos Onetti, Mario Vargas Llosa, etc., receiving the Grande Prêmio de Tradução in 1990. Pedro [Mário Alles] Tamen, born in Lisbon, 1934, has worked in publishing for various newspapers and reviews, most notably having served as director of Editora Morais (1958-1975), where he was responsible for the present collection, Círculo de Poesia, one of the most important series of books of poems ever published in Portugal. He also worked in public relations, and in the administration of the Gulbenkian Foundation (1975-2000). His own poems have been translated into English, French, Spanish, Italian, German, Dutch, Swedish, Hungarian, Romanian, Chech, Slovak, Bulgarian and Lithuanian.


See Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, p. 468; Ana Teresa Diogo in Biblos, V, 269–73; and Dicionário cronológico de autores portugueses, VI, 303–5. OCLC: 892852898 (Université Rennes 2-BU centrale); 3302082 (18 locations, including HathiTrust Digital Library; at least some locations appear to be links to an online copy). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, and one each in the Casa Fernando Pessoa-Lisboa, and Fundação Calouste Gulbenkian. Copac locates a single copy, at Oxford University.

Dated Binding

endleaf recto “Encadernado em pasta // em 29 de Janeiro de 1745 // [signature illeg.]”. Blue on beige printed paper ticket of the Antiquarian bookseller José Rodrigues Pires, R. 4 de Infantaria, 34–1º Dto., Lisboa, in upper outer corner of front pastedown endleaf. (17 ll.), 341 [i.e. 329], (1) pp., (2 ll.). Pagination skips from 144 to 257, which is followed by p. 158, with subsequent paging continuing from 158 (but text follows, and collation by signatures is correct), p. 171 misnumbered 131, p. 289 misnumbered 269, p. 340 unnumbered, p. 341 misnumbered 315. Leaf Ciii incorrectly signed Ciiv, and Civ incorrectly signed Ciii. $600.00

Second edition (or issue?) of this translation, with only the first ten of the twenty cantos. It had appeared originally with a title page dated 1733. A second part, with cantos eleven through twenty, was never published. There is another, earlier translation, by Andre Rodrigues de Mattos, published Lisbon 1682, containing all twenty cantos.

Provenance: We have never, since beginning to take note of such things in 1969, seen an inscription in any Portuguese book of the nature of the one in this book dating the binding. José Rodrigues Pires, Lisbon antiquarian bookseller and runner, the brother of João Rodrigues Pires. João established Mundo do Livro in Lisbon shortly after the Second World War. During the 1950s, 1960s and early 1970s Mundo do Livro was one of the most important antiquarian bookshops in Portugal.

frontispiece with sonnet at center, (16 ll.), 659 pp. In some copies p. 239 is incorrectly numbered 236; here it is numbered correctly. $1,600.00

First Edition in Portuguese, and the Only Edition of the present translation: a classic and rare translation of this exceedingly popular text. Rare in any form, few copies appear with both the engraved title and frontispiece. In the present copy, the engraved frontispiece is bound after the title page. The translation itself, by André Rodrigues de Mattos, stands as an important contribution to Portuguese literature. Following the dedication to the Grand Duke of Tuscany (*2r-v) is a prologue to the reader, in which Rodrigues de Mattos praises Tasso’s work and notes the difficulties of translating verse into verse, and a lengthy explanation of the allegorical meaning of the poem (**2r-***2r).

Preliminary leaves ***2v-****2r contain numerous poems to Rodrigues de Mattos: by Bernardo Pereira da Sylva, an epigram in Latin and one in Portuguese; by Antonio Luís Azevedo, 3 epigrams in Latin; by Manuel de Pina, 2 epigrams in Latin; by João Pereira da Sylva, an epigram in Latin, 2 sonnets in Portuguese and an epigram in Italian composed of lines taken from Tasso’s original; by André Nunes da Sylva, a sonnet in Portuguese; by Troilo de Vasconcellos da Cunha, an epigram in Portuguese; and an anonymous epigram in Latin. The aprovação by the Jesuit p. Francisco da Cruz (****2v-****3r) gives high praise to the translation, which Rodrigues de Mattos acknowledged with a sonnet in Portuguese immediately following. The final preliminary leaf has errata (including a stanza inadvertently dropped from the seventh Canto), and the interesting note that a stanza from Canto 16 (“E i famelici sguardi avidamente”) was omitted from the translation “propter bonos mores,” because if it had been included the entire work might have been kept from publication.

The engraved title has in the center a view of Jerusalem flanked by salomonic columns. Above are the arms of Cosmo III, Grand Duke of Tuscany, with Jerusalem being enslaved by “Aladin” on one side, and being liberated by “Godfried” on the other. Below, putti support a banner with the title. Following the title page is an engraved leaf with a sonnet on Tasso (unsigned) in a heart-shaped cartouche surrounded by putti, shells and cornucopia, and surmounted by the Grand Duke’s arms. Both the engravings are signed by Clemens Billingue (ca. 1660 to after 1716). Soares considers him proficient but not inspired: “um artista operoso, correcto por vezes nos delineamentos, mas desprezando quasi por completo as expressões das suas figuras ... um abridor de profissão e nunca um artista entusiasta pela sua arte.”
591. TASSO, Torquato, Giovanni Battista Guarini, and C. Guidubaldo de’ Bonarelli. Le tre più celebri pastorali italiane, cioè, Aminta, favola boscareccia di Torquato Tasso; Il Pastor Fido, tragi-commedia pastorale del Guarini; Filli di Sciro, favola pastorale del C. Guidubaldo de’ Bonarelli. Orléans: Da’ Torchj di L.P. Couret de Villeneuve, 1787. Bibliothèque des meilleurs poètes italiens, 36. 8°, contemporary speckled calf, flat spine gilt in 6 compartments, red spine labels in second and third compartments with titles (some wear to edges and hinges, slightly defective at head and foot of spine), marbled endleaves, text block edges marbled. Woodcut vignette on title page. Woodcut headpieces and ornaments. Scattered light stains and browning. Overall good to very good condition. 502 pp. $300.00

First edition thus. Two of these three pastoral plays formed the inspiration for operas. Tasso’s *Aminta*, a pastoral romance set in the era of Alexander the Great, was the basis of a libretto by Metastasio, *Il re pastore*, which premiered in 1751. Metastasio’s libretto became the basis of Mozart’s *Il re pastore*, which premiered in 1775, and of Metastasio, *Il re pastore*, by Antonio Mazzoni (d. 1785). Tasso’s story was the basis for the ballet *Sylvia, ou La nymphe de Diane*, with music by Léo Delibes, first performed in 1876.

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

Bonarelli’s *Filli di Sciro* is in the mold of Tasso and Guarini. Although it is not of their caliber, the play was popular in its time.

* NUC: UU, DLC, PU, ICN. OCLC: 14193903; 504516140; 792794240; 46732218 (eBook?); 457353534; 458197097; 604421388; 165823265 (eBook?); apparently 24 real copies located. Copac locates copies at British Library, University of Glasgow, Oxford University.


FIRST and ONLY EDITION.

* Not located in OCLC. Not located in Porbase. Not located in Copac.
*593. Tempo presente: revista portuguesa de cultura. 27 issues, a complete run. 27 issues in 26 volumes. Lisbon: José Maria Alves, 1959-1961. 8°, original printed wrappers (minor wear). Some illustrations. Very good condition. Nos. 17-18 a double issue. 27 issues in 26 volumes. $1,200.00

FIRST and ONLY EDITION, a COMPLETE RUN. Directed by Fernando Guedes and edited by José Maria Alves; the Conselho de Redacção consisted of António José Brito, António Manuel Couto Viana, Caetano de Melo Beirão and Goulart Nogueira. With Catholic and fascist tendencies, this review played an important role in the spread of awareness of the Brazilian concrete poetry movement in Portugal, as well as in the recovery of the Futurists, Modernists and Dadaists. Some of the contributors (Angelo de Lima, Raul Leal, Mário Saa, Almada Negreiros) also wrote for Tâvola redonda and Graal, and were tied to the Geração de Orpheu.


Re-edition of the author’s Obra poética, originally published in 1967, with additional material added, including a 28-page preface by Fernando J.B. Martins. With his Ilha de nome santo, Tenreiro “became the first negritude poet to write in Portuguese” (Moser & Ferreira), and he also played an important role in promoting the work of other African poets. Attracted at an early age to the writers and poets of the Harlem Renaissance, Tenreiro reveled in their positive affirmations of blackness and pan-Africanist sympathies. In Ilha de nome santo and in the later poems collected in the posthumous Obra poética (1967), Tenreiro explored the alienation he felt as a mestiço in a white, colonialist society and the foundations of his identity as a black man and African. He later published a study of contemporary American and African-American writers, Panorâmica da literatura Norte-Americana (Lisbon, 1945). With Mário de Andrade, Tenreiro wrote the influential Poesia Negra de expressão portuguesa (1953) and compiled an accompanying anthology (1958), as well as another anthology of contemporary Angolan and Mozambican poetry (1962).

Tenreiro (1921-63) was born on the island of São Tomé in the Gulf of Guinea. After schooling at the Escola Superior Colonial, he undertook graduate studies in geography
in Lisbon, at the Universities (l.c.) of London and Cambridge, and at the London School of Economics. As a specialist in the geography of West Africa, Tenreiro held positions in the Ministério do Ultramar before obtaining a teaching position at the University of Lisbon; he later was appointed professor at the Instituto Superior de Estudos Ultramarinos. From 1958 to 1962, he served as the deputy for São Tomé in the Assembleia Nacional. In addition to his literary publications, Tenreiro published widely on the geography of Portugal’s Atlantic and West African colonies and on Portuguese colonialism.

* OCLC: 15252542 (80 locations, including HathiTrust Digital Library; we think many of these locations are links to an online copy); 461920660 (Bibliothèque nationale de France, Bibliothèque nationale et universitaire-Strasbourg). Porbase locates five copies: two in the Biblioteca Nacional de Portugal, and one each in the Biblioteca Pública Municipal do Porto, Biblioteca Pública Municipal de Penafiel, and the Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Copac cites 17 locations.

First Negritude Poet to Write in Portuguese—A Native of São Thomé

*595. TENREIRO, Francisco José [de Vasques]. Ilha de nome santo. Coimbra: Tipografia da Atlântida, 1942. Novo Cancioneiro, 9.4°, original illustrated wrappers (some spotting; slight defect to foot of spine; a bit frayed at head of spine, small nick at bottom edge of front wrapper). Internally very good (some slight browning). 55, (1) pp. $600.00

FIRST EDITION of the author’s first book of poetry, and his first published work. With Ilha de nome santo, Tenreiro “became the first negritude poet to write in Portuguese” (Moser & Ferreira), and he also played an important role in promoting the work of other African poets. Attracted at an early age to the writers and poets of the Harlem Renaissance, Tenreiro reveled in their positive affirmations of blackness and pan-Africanist sympathies. In Ilha de nome santo and in the later poems collected in the posthumous Obra poética (1967), Tenreiro explored the alienation he felt as a mestiço in a white, colonialist society and the foundations of his identity as a black man and African. He later published a study of contemporary American and African-American writers, Panorâmica da literatura Norte-Americana (Lisbon, 1945). With Mário de Andrade, Tenreiro wrote the influential Poesia Negra de expressão portuguesa (1953) and compiled an accompanying anthology (1958), as well as another anthology of contemporary Angolan and Mozambican poetry (1962).

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* Saraiva & Lopes, História da literatura portuguesa (1976), pp. 1130-1: giving publication date as 1943. Moser & Ferreira, Bibliografia das literaturas africanas de expressão portuguesa pp. 211-2, 221-2: reproducing the front wrapper. Moser, Essays in Portuguese-
TORGA, Miguel [pseudonym of Adolfo Rocha]. Lamentação. Poema. Coimbra: Atlantida, 1942. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, dark green morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original printed wrappers bound in. Foxing to front wrapper. Overall in very good condition. Author’s signed and dated presentation inscription on recto of initial (blank) leaf: “Ao José Maria, // com a velha amistade // de // Miguel Torga // Coimbra // Maio de 42”. Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf, partially obscured by the much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). 32 pp., (1 l. colophon). $500.00

FIRST EDITION of this significant, relatively early poem.
Among the most important Portuguese authors of the twentieth century (“figura cimeira das Letras portuguesas” - Grande enciclopédia, Actualização, X, 397), the physician Adolfo Rocha (1907-1995), was at the center of the “Grupo Presença”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impôem-se …”—Saraiva & Lopes, História da literatura Portuguesa (17 ed., 2001), p. 1015.

Adolfo [Corrêa] Rocha, who wrote under the pseudonym Miguel Torga, made major contributions to Portuguese prose and poetry. Born in 1907 in S. Martinho de Anta, Trás-os-Montes, he made his literary debut in 1928 with Ansiedade (not offered for sale to the public), followed by Rampa, 1930, Tributo, 1931, and Abismo, 1932—all innovative in form and nonconformist in content. He gained wide public acclaim in 1936, with O outro Livro de Job, and his autobiographical series A criação do Mundo (os dos primeiros dias), 1937, O terceiro dia da criação do Mundo, 1939, and O quarto dia da criação do Mundo, 1939, is considered one of the major Portuguese prose works of this century. Torga was associated with the second Modernist movement, but broke away from it in 1930 to follow his own path: “verdadeiramente inconfundivel, caracterizado por um realismo de sentido individualizante, de feição violenta e vitalista, socialmente responsabilizador e responsabilizador” (Magalhães Gonçalves p. 12).

Provenance: According to penciled inscriptions we have seen in other volumes with similar presentation inscriptions, bindings, and provenance (in the hand of the Porto bookseller Manuel Ferreira [?] or of Diogo Lafões [?]), “Jose Maria” was José Maria Reis Pereira, who wrote under the pseudonym José Régio, one of the most important forces in the second wave of Portuguese modernism. Régio collaborated with Torga on the
MIGUEL TORGAMIGUEL TORGAMIGUEL TORGAMIGUEL TORGA

LIBERTAÇÃO

POEMAS

COIMBRA

1944

Item 597 (greatly reduced)
influential literary review *Presença*. However, we have been informed by a colleague who handled a similar volume in which the full name of the recipient was present in the inscription, that “José Maria” was José Maria Lopes Gomes, apparently an old friend. Dom Diogo de Bragança (Lafões) (Lisbon, 1930-Lisbon, 2012) was an accomplished equestrian, author of books on dressage, and a dedicated bibliophile whose collection focused on books about horses and horsemanship, plus works on Portuguese history and literature. Dom Diogo used the courtesy title Marquês de Marialva, by permission of his elder brother, Dom Lopo de Bragança, Duque de Lafões, the actual holder of the title. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heraldicos*. See also *Anuário da Nobreza de Portugal*, III, Tomo I (1985), pp. 20-1.


One of 30 Copies on Special Paper

597. TORGA, Miguel [pseudonym of Adolfo Rocha]. *Libertação*, *poemas*. Coimbra: Coimbra Editora, 1944. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, dark green morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original printed wrappers bound in. Some foxing to front wrapper. Overall in very good condition. Author’s signed presentation inscription on recto of initial (blank) leaf: “Ao José Maria, // com um abraço de // Miguel Torga.” Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf, partially obscured by the much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). 92 pp., (1 l. colophon, 1 blank l.).

$600.00

FIRST EDITION, ONE OF 30 NUMBERED SPECIAL-PAPER COPIES, signed by the author. On p. [8] is the justification stating that this is one of fifty copies on “papel C.E.”, numbered and signed by the author. Below is indicated that this was “Exemplar n." 29,” with the number stamped in and “Miguel Torga” signed beneath.

Among the most important Portuguese authors of the twentieth century (“figura cimeira das Letras portuguesas”- *Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995), was at the center of the “Grupo Presença”. His poetry is said to
reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem—se ...”—Saraiva & Lopes, História da literatura Portuguesa (17 ed., 2001), p. 1015.

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|Melo, Miguel Torga, Ensaio biobibliográfico, p. 119, Serpa 1251 (presentation copy, also numbered and signed by the author). Almeida Marques 2254 (“numbered and signed by the author”). On Torga, see also Magalhães Gonçalves, Ser e ler Torga; Casais Monteiro, “Miguel Torga—O outro Livro de Job,” in Poesia portuguesa contemporânea, p. 235-38; Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, pp. 476-7; Eloísa Álvarez in Biblos, V, 461-7; Dicionário cronológico de autores portugueses, IV, 335-42; Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), pp. 1012, 1014-5, 1020, 1038, 1116, 1125, and 1146; and Grande enciclopédia XXXII, 105. OCLC: 504290747 (apparently not on special paper: British Library); 15579885 (22 locations, including the HathiTrust Digital Library; most appear to be online copies). Porbase locates eight copies, apparently none on special paper: two at the Biblioteca Nacional de Portugal, three at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each at Casa Fernando Pessoa, Fundação Calouste Gulbenkian, and Biblioteca Municipal de Elvas. Copac repeats British Library, adding King’s College London, London Library, and Taylor Institution Library-Oxford University, none of which are described as being on special paper. |
Item 599 (greatly reduced)

FIRST EDITION with the present title. The author’s *Alguns poemas ibéricos* had appeared in 1952.

Among the most important Portuguese authors of the twentieth century (“figura cimeira das Letras portuguesas”—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995), was at the center of the “Grupo Presença”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se …”—Saraiva & Lopes, *História da literatura portuguesa* (17 ed., 2001), p. 1015.


FIRST AND ONLY EDITION of Torga’s second book, one of his rarest, one of the few early works published under his real name. Among the most important Portuguese authors of the twentieth century (“figura cimeira das Letras portuguesas”—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995), was at the center of the “Grupo Presença”. “Em 1930 dá luz *Rampa*, padrão de arrojo literário seguido de *Tributo* (1931), *Abismo* (1932) e *O outro livro de Job* (1936—3ª ed. 1951), todos de grande audácia formal e revelando um pensamento agreste e inconformista que chamou sobre si a atenção dos críticos e do público, uns e outros divididos quanto à adesão aos cânones literários impostos pelo autor; mas todos, unânimemente, reconhecendo o valor ímpar que
se revelava na sua obra dentro da moderna literatura portuguesa.”—Grande enciclopédia. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem–se ...”—Saraiva & Lopes, História da literatura portuguesa (17 ed., 2001), p. 1015.

Provenance: Álvaro Taveira was one of Torga’s closest friends. He was publisher of the important review Manifesto, which appeared in Coimbra in five issues, from January 1936 to July 1938, edited by Torga and Albano Nogueira.


NUC: IU, moU, WU. OCLC: 36445702 (beinecke Library, Houghton Library, University of Illinois at Urbana Champaign, University of Wisconsin-Madison, University of Missouri-Columbia, University of Arizona, Getty Research Institute, University of California-Berkeley, British Library).


* OCLC:46653633 (25 locations, including HathiTrust Digital Library; at least some locations appear to be links to an online copy). Porbase locates four copies: Biblioteca Pública Municipal do Porto, Biblioteca Nacional de Portugal, Casa Fernando Pessoa-Lisboa, and Biblioteca Geral da Universidade de Coimbra. Copac locates a single copy, at Cambridge University.
Alexandre O’Neill’s Copy


*FIRST EDITION.* Important critical essays. The fourth chapter (pp. 71–86) is titled “A perseguição do concreto em Alexandre O’Neill”. Other chapters deal with Murilo Mendes, Sophia de Mello Breyner Andresen, João Cabral de Melo Neto, João José Cochofel, António Reis, Afonso Duarte, José Gomes Ferreira, and António Ramos Rosa.

Alexandre [Maria] Pinheiro Torres (Amarante, 1923-1999 ) was a Portuguese neorealist writer, scholar, and literary critic, winner of a number of literary prizes. He was one of the founders of the review *A serpente*. One of his books of poems was included in the series Novo Cancioneiro. He was removed from his position as a secondary school teacher by the Salazar regime, said to have been due to his actions on the jury for the Grande Prémio de Ficção in 1965, for favoring the awarding of the prize to Luandino Vieira, then imprisoned at Tarrafal on the island of Cabo Verde. Going into exile that year, first in Brazil, and then, later the same year, taking up a post as professor at the University of Cardiff. There he created the discipline “Portuguese African Literature”. Pinheiro Torres translated Hemingway and D.H. Lawrence into Portuguese.

*Provenance:* Alexandre O’Neill [Alexandre Manuel Vahia de Castro O’Neill de Bulhões] (Lisbon, 1924–1986), an important Surrealist artist, poet, and writer, was one of the founders of the Lisbon Surrealist Movement, although he soon split from it. He is known for disrespecting social and literary conventions, for his black humor, and for his love/hate attitude toward Portugal. He made his living as a publicist, and his witty way with words can be seen in his poetry as well.

Always appreciated by a select elite, O’Neill’s poetry has been gaining increasing critical recognition in recent years, and O’Neill is becoming recognized as one of the major Portuguese literary figures of the twentieth century. A sculpture of him (of a rather surreal appearance!) was erected in Oeiras in the Parque dos Poetas, which was established in 2003.


* Dicionário cronológico de autores portugueses, V, 305-7. OCLC: 3079808 (27 locations, including HathiTrust Digital Library; at least some locations appear to be links to an online copy). Not located in Porbase!? Copac locates four copies: Cardiff University, Newcastle University, Bristol University, and Oxford University.

FIRST and ONLY EDITION of this “literatura de cordel” in comic verse. The Palha copy, in the Houghton Library, is bound with the sequel, *Azeitona defendida das injurias que lhe fez o protector da sardinha na trava-conta beberronico-jocoza* (see below).


**BOUND WITH:**


FIRST and ONLY EDITION of this “literatura de cordel” in comic verse.


Facsimile reprint of the rare Lisbon: Edições Panorama, 1960 first edition. The author was perhaps the most knowledgeable Portuguese antiquarian bookseller of his generation. Son of an Alcobaça antiques dealer, he studied at the Faculdade de Direito da Universidade de Lisboa prior to embarking on a long career as a rare books professional, while serving for several years as President of the Municipal Council of Alcobaça.

ELOGIO
AL EXCELLENTÍSIMO SEÑOR
DON JUAN MARÍA VILLAVICENCIO, INSTITUTO DEL NUEVO SUPREMO
SECRETARIO DE BELLAS ARTES, SERVENTE GENERAL
DE LA REAL AYUDA U.C. Y U.

EPÍGRASE.

Y yo al son de mi luna bien ladada,
Tus triunfos cantará en aires des veranos,
Trasplantando tu nombre generoso
De un polo al otro polo con posura. (1)

ODA.
Amada musa mía,
Toma la luna y con sonora arena
Canta con melodía,
Los servicios, nádidos sin cuenta.
Del gran Villavicencio,
Que se viste apacible en el silencio.
Oh hombre generoso,
Patriota inmejorable, ilustre hispano.
Adelid poderoso
Contra las fuertes del mayor tirano.
De mi mesa adorado
Oyes su voz en la tercer jornada. (2)

Que su voz repita,
Oye que canta en verso melodioso
El valor y valentía,
Que has demostrado siempre complaciente;
Para que la memoria
Se eternice en los festín de la historia.
Los Círculos generales
Preacturados del azote sin segundo,
Que en tiempos tus fábulas
Has demostrado con ardor profundo,
Tu premio decreto,
Y uno de los Regentes lo nombraron.

(1) YO: Epístola al mismo señor Villavicencio.
(2) Cuando el gobierno supremo central de la revolución promovió al exmo. señor Villavicencio, de la comandancia general del apostadero de la Ribera, a encargarse, en el departamento de Cádiz, de la inspección y comandancia general de las tropas de infantería de marina, le dedicó otra oda en despedida; y posteriormente la epístola citada.

Item 604 (greatly reduced)

FIRST and ONLY EDITION? Consists of a 4-line “Epigrafe” followed by a 60-line “Oda”.

Juan María de Villavicencio y de la Serna (Medina-Sidonia, 2/22/1755—Madrid, 4/25/1830) was a member of the third Consejo de Regencia under D. Fernando VII, 1812-1813, and Capitán General de la Armada, 1817-1830. When this poem was written he had been promoted from commanding Havana to commanding the naval infantry in Cádiz and had been named to the regency council. Trisadra mentions in a note that while in charge of Havana, Villavicencio had cut taxes on working boats in the harbor, with much benefit to commerce there. He also mentions France with disdain, for example, “Españoles insanos, Que seguis las vanderas de la Francia...”


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*605. Unicórnio [Bicórnio, Tricórnio, Tetracórnio, Pentacórnio]. Antología de inéditos de autores portugueses contemporâneos, organizada por José-Augusto França. 5 issues, a complete run. Five issues bound in two volumes. Lisbon: Imprensa Libânio da Silva, 1951-1956. Small folios (*Unicórnio* and *Bicórnio* 26.7 x 19 cm.; *Tricórnio* and *Tetracórnio* 25.7 x 19 cm.; *Pentacórnio* 26 x 19 cm.), later full morocco, spines richly gilt with raised bands in five compartments, gilt lettering in second compartments from head, gilt dates in fourth compartments, gilt-tooled borders on covers, original illustrated wrappers bound in; *Unicórnio*, *Bicórnio*, *Tricórnio*, and *Tetracórnio* bound in the first volume, *Pentacórnio* bound in the second. Illustrations in text; 9 plates. A very good to fine set. 64 pp., 3 plates; 64 pp., 3 plates; 64 pp., 3 plates; 72 pp., (6 ll.); 70 pp., (1 l.).

Five issues bound in two volumes. $2,800.00

FIRST and ONLY EDITION, a COMPLETE RUN of one of the most interesting twentieth-century Portuguese literary reviews, also significant from the graphics-arts point of view. Organized and edited by José-Augusto França, this review was privately
printed in an unjustified edition of probably not more than 200 copies, thus managing to elude the attention of the censors. Indeed, it included much material ripe for censorship by the Salazar regime. The five issues appeared in May 1951, April 1952, November 1952, February 1955 and December 1956. The object, as recorded by José-Augusto França, was to “reunir de forma algo coerente textos ensaísticos e de ficção e poesias, e promover inquéritos culturais situando-se numa valorização do pensamento poético”. Privately, França asserted that the aim was to favorably position surrealism in relation to neo-realism. Nevertheless, this did not prevent the collaboration of Modernists and Postmodernists from the generation of Presença, as well as Neo-realists, together with the Surrealists.

From the point of view of the history of ideas in Portugal, there are commentaries on André Gide by Jorge de Sena, “Como vivem os intelectuais portugueses a sua relação com a cultura passada em Portugal”, organized by Eduardo Lourenço, “Quais os livros que valeu a pena ler, quais os livros que valeu a pena escrever”, and “Para um conceito actual de modernidade”. There is a dossier on the concept of the “Homem revoltado” in relation to Portuguese literature of the first half of the twentieth century. In the fifth and final number, França wrote a final note announcing the termination of the review, saying that it had failed due to excessive ambition and lack of contributors. He states that it had not been a review of any group or generation, manifesting its independence; and he accuses Vértice of being “comprometida num sectarismo ultrapassado” and Graal of “repousar literariamente nas ilusões de existência que a extrema-direita proporciona”. This final assessment gave rise to a polemic with José Régio in the pages of the Diário popular.

Among the “core” writers who contributed are Adolfo Casais Monteiro, António Pedro, José-Augusto França, Fernando Azevedo, Jorge de Sena (among his several pieces is one on D.H. Lawrence, with a translation of the poem “Democracy”), Eduardo Lourenço, Alexandre O’Neill, and José Blanc de Portugal. There are also contributions by Sophia de Mello Breyner Andresen, António Sérgio, Delfim Santos, José Régio, Vitorino Nemésio, Almada Negreiros, Hernâni Cidade, Joel Serrão, Miguel Torga, Fernando Pessoa (a previously unpublished essay in Tricórnio, “O Orpheu e a literatura portuguesa”), David Mourão-Ferreira, Eugénio de Andrade, Fernando Namora, Ferreira de Castro, João Pedro de Andrade, José Osório de Oliveira, Luiz Francisco Rebelo, Mário Dionísio, Tomás Riba, Urbanio Tavares Rodrigues, Ruy Cinatti, Tomás Kim, Fernando Lemos, Oscar Lopes, Alberto de Lacerda, and others.

* Pires, Dicionário da imprensa periódica literária portuguesa do século XX, II, ii, 584-8. Rocha, Revistas literárias do século XX em Portugal, pp. 546-50, 661. Serpa 1279. Almeida Marques 2288. See Portugal, Biblioteca Nacional, Unicórnio, etc.: mostra documental, 16 de Dezembro de 2006 a 3 de Março de 2007. OCLC: 559370410 (British Library); 14578121 (Unicórnio only: 8 locations, including HathiTrust Digital Library; some of the other locations may be links to the online copy); 775797968 (Beinecke Library); 13498759 (Bicórnio only: 8 locations); 14818323 (Tricórnio only: 8 locations); 12906307 (Tetracórnio only: 11 locations); 12977692 (Pentacórnio only: 15 locations, including HathiTrust Digital Library; some of the other locations may be links to the online copy). Forbase locates no institution with all 5 issues; separately, 2 copies of Unicórnio at the Biblioteca Nacional de Portugal and 1 at the Instituto Político de Beja; of Bicórnio, 2 copies at the Biblioteca Nacional, 1 at the Universidade dos Açores, and 1 at Fundação Calouste Gulbenkian; of Tricórnio, 3 copies at the Biblioteca Nacional and 1 at Fundação Calouste Gulbenkian; of Tetracórnio, 2 copies at the Universidade Católica Portuguesa; of Pentacórnio, 1 copy each at the Biblioteca Nacional and the Universidade Católica Portuguesa. Copac locates complete runs at the British Library and Cambridge University; Tetracórnio and Pentacórnio only at King’s College London.
First Book by a Celebrated Afro-Cuban Poet

606. [VALDÉS, Gabriel de la Concepción]. Poesias de Plácido. Matanzas: Imprenta de Gobierno y Marina, 1838. 8°, contemporary green half sheep over marbled boards (rubbed), flat spine with gilt bands and title, pink endpapers, edges sprinkled red. Title page with decorative typographic border and wood-engraved vignette (incorporating a lyre, dramatic mask, and lamp). Many wood-engraved vignettes in text (flowers, lyres and other musical instruments, torches, cupids riding fish, etc.). Large piece (1.8 x 3.5 cm.) cut from title page, with loss of the word “de” in title; some very minor marginal worming, without loss. Apart from these defects, very clean and crisp internally. Overall in good condition. Purchase inscription dated [1]867 on blank verso of title page. Obliterated owner’s stamp in blank margin of p. 3. 244 pp., (1 l., 1 l. errata), 3 stipple-engraved plates. $900.00

FIRST EDITION of the first book by Plácido, an African-American poet who was one of the most important Romantic poets in Cuba and one of the most popular Cuban poets of his time. He is recognized as one of the initiators of criollismo and siboneyismo. The volume includes love poems and other poems to women, such as “A mi amigo Doris de la prision,” “A la Señorita Doña Virginia Pardi por su inimitable ejecucion de los caprichos en el arpa,” and two written for actresses, “A Doña Inocencia Martínez, dama jóven, por su inimitable desempeño del papel de María, en la comedia ‘La Niña abandonada,’” and “A la Señora Teresina Rossi, por su inimitable desempeño en la ópera ‘Nina loca por Amor’.” Also included: a poem on cholera (“El cólera en la Habana,” pp. 196-201), “Los amores mosquitos,” many poems to the queen of Spain, a number of poems to Cubans notable in government and the military, and one to D. Francisco Chacón (“por la protección que dispensa a un amigo durante su prision”).

The charming stippled plates show a cupid riding a goat, a cupid presenting flowers to a young woman, and a cupid supporting a ball. The prospectus for this volume (quoted in full by Trelles) promises a volume with “la mayor hermosura tipográfica, empleando en su ejecución caracteres nuevos y preciosos, y en su corrección y limpieza un esmero esquisito.” There is indeed a surprisingly wide variety of typefaces and ornaments in this attractive little volume.

Gabriel de la Concepción Valdés was born in Havana, 1809, where his mother, a Spanish ballet dancer, soon gave him up for adoption. His father, a quadroon barber, adopted the child, who grew up a poor, mixed-race child in a society where many blacks were still enslaved. In 1823 he apprenticed with the Havana printer José Severino Bolóri, but moved to Matanzas to take a higher paying job making tortoiseshell combs. However, in 1825 the poem “La Siempreviva” came into the hands of the editors of Aureola poética al Sr. D. Francisco Martinez de la Rosa. As soon as it appeared, he became enormously popular. His poems began to appear in periodicals such as La Aurora, El Pasatiempo, and El Eco de Villaclara. In 1836, when the eminent poet José María Heredia came from Mexico to visit his homeland, he made a point of visiting Plácido; Plácido wrote a poem for the occasion (“El Eco de la Gruta,” pp. 71-2). Poesias appeared a few years later, when Plácido was 29 years old, and was followed by Poesias escogidas de Plácido, Matanzas, 1842 (reprinted in Mexico in the same year).

In the 1830s, Plácido had some freedom to express political aspirations for Cuba, as he did in “La Sombra de Padilla” (pp. 11-14), but in the 1840s, the Spanish government...
cracked down, accusing free blacks of planning a slave revolt. In the aftermath of the
Conspiración de la Escalera, Plácido and nine others were shot. His farewell to his mother
is one of his most touching and famous poems. According to Palau, editions of Plácido’s
collected works began to appear in 1856.

Palau 228051. Trellis II, 176-9, with the full text of the prospectus for this work.
54167212 (Yale University Library, Harvard University-Houghton Library, University of
Miami). Not located in Copac, which has other editions of Plácido’s poems.

607. VALDETARO, Francisco Chrispiniano, editor. Poesias sacras, e
profanas para uso da Escola da Sociedade de Instrucao Elementar do Rio de
Janeiro, colligidas por…. Rio de Janeiro: Typographia Universal de Laem-
mert, 1841. 12°, contemporary green cloth (heavily wormed, defective
at foot of spine, worn at corners, front cover detached, other binding
defects), spine and covers with gilt fillets. Wormholes throughout,
mostly small and round, without affecting legibility of text. A working
copy only. Blue imperial stamp on p. 5. 134 pp., (1 l.). $100.00

FIRST EDITION of this anthology. The first part (pp. 5-65) is Sousa Caldas’ Poesias
sacras, the second his Poesias profanas. After them are two odes by José Bonifácio de
Andrada e Silva and other poems of Francisco Manuel Garção e Ferreira.

Sousa Caldas (b. 1762), an Arcadian, was “o mais vigoroso lírico dos predecessores
imediato do romantismo” (Veríssimo p. 114). He was imprisoned in 1781 by the Inquisi-
tion on grounds of being “herege, naturalista, deísta e blasfemo”—apparently because he
was influenced by Rousseau. Eventually he took orders and began writing sacred poetry.
In 1808 he returned to his native Rio de Janeiro, where he died in 1814. Aside from a few
cartas avulsas, the Poesias sacras and Poesias profanas are Sousa Caldas’s only published
works, first published in 1820-1821. Poesias sacras includes cantatas, sonnets and odes
on the existence of God, the immortality of the soul, the need for revelation, the virtue
of Christianity, and others. Poesias profanas, includes some of the author’s best works—a
cantata entitled “Pygmalion” and the ode “Ao homem selvagem”—as well as “Sobre o
amor, considerado como principio e esteio da ordem social,” a sonnet improvised at the
tomb of Ines de Castro, and a lengthy letter (pp. 90-131) in verse and prose describing a
voyage to Genoa. The ode “Ao homem selvagem” made him rank, according to Werneck
Sodré, with Santa Rita Durão and Francisco de Melo Franco as “os primeiros que, entre
nós, trataram o tema do selvagem” (p. 263).

Andrade e Silva (1763-1838), often referred to as the “Patriarch of Brazilian Indepen-
dence,” was one of the greatest Brazilian writers of the half century before independence.
A native of São Paulo, he studied law at Coimbra; soon thereafter his aptitude for the
natural sciences was noticed by the Duke of Lafões, who arranged his membership in
the Academia Real das Ciencias. When he returned to Brazil, in 1819, he began work-
ning for Brazilian independence and was soon named royal minister and deputy to the
Assembleia. Soon after, however, he was sent into European exile for seven years. When
D. Pedro abdicated as emperor of Brazil, he entrusted the tutelage of his children to José
Bonifácio. Andrade published a plethora of works in the early 1820s, including a few
that were published under D. Pedro’s name. He was a member of numerous learned societies in Europe and the Americas (see Innocêncio for a list), including the American Philosophical Society.

The editor, a native of Rio de Janeiro, was the second administrator of the Imprensa Nacional. He taught Portuguese grammar to the daughters of Emperor D. Pedro II.


608. VALVIDARES Y LONGO, Ramón. Fabulas satiricas, politicas y morales sobre el actual estado de la Europa. [Seville?): n.pr., 1811. 12°, contemporary tree sheep (some wear to head and foot of spine, corners; outer front joint splitting near head and foot of spine, outer rear joint near head), flat spine with gilt fillets, crimson leather lettering piece, gilt letter, text block edges tinted yellow and sprinkled green. Internally in very good to fine condition. Overall good to very good. Old (contemporary?) printed paper tag (1.4 x 4.2 cm.) of “Luiz Thomaz de Amaral” on upper outer corner of front pastedown endleaf. (5 ll.), xxii, 279, (1) pp. $400.00

FIRST and ONLY EDITION of this volume of satirical verse directed against Napoleon. The dedication to D. Carlota Joaquina de Borbón, Infanta de España and Princesa del Brasil, future Queen of the United Kingdom of Portugal, Brazil and Algarves, takes up the 4 unnumbered leaves following the title page. The xxii preliminary pages are a “Razon de esta obra” in prose. Most of the rest of the volume, to p. 220, is in humorous verse lampooning the French Emperor. There is an “Advertencia” on p. 221, and notes in prose from pp. 222-279; the final page contains errata.

The Jeronimite Fr. Ramón Valvidares y Longo (1769-1826) professed at the monastery of Santa Maria del Rosario in 1788. His other writings include an epic poem on the siege of Zaragoza during the Peninsular War, one on a flood in Seville in 1796, several sermons, and several works on tithing.

† Palau 349436 (incorrect collation; giving Rio de Janeiro as place of publication, then stating that Méndez Bejarano gives Seville as the place). Not in Ayres Magalhães de Sepulveda, Dicionário bibliográfico da Guerra Peninsular. OCLC: 18621830 (giving the place of printing as Rio de Janeiro, almost certainly in error: University of Missouri-Columbia, Universitäts- und Landesbibliothek Sachsen-Anhalt); 504569953 (British Library); 433881354 (Biblioteca Nacional de España). CCPIE locates six copies: Real Academia Española-Madrid, Real Academia de Ciencias Morales y Políticas-Madrid, Biblioteca del Senado-Madrid, Biblioteca Pública del Estado-Málaga, Biblioteca Pública del Estado-Ávila, and an unnamed private library in Castilla y León. Rebiun adds copies at Universidad Politécnica de Madrid and Universidad de Sevilla. KVK (44 databases searched) repeats Halle-Universitäts- und Landesbibliothek Sachsen-Anhalt and adds two additional copies at the Biblioteca Nacional de España. Copac repeats British Library, adding University of Southampton and Oxford University.
CANCIONEIRINHO
DE
TROVAS ANTIGAS
COLHIDAS DE UM GRANDE CANCONEIRO
DA BIBLIOTECA DO VATICANO.
PRECEDEIDO
DE
UMA NOTICIA CRITICA DO MESMO GRANDE CANCONEIRO.
COM A LISTA DE TODOS OS TROVADORES QUE COMPREENDE,
Pela MAIOR PARTE PORTUGUESES E GALLEGOS.

VIENNA
TYPOGRAPHIA L. E. R. D. E. E DA CORTE.
MCCCCLXX.

Item 609
609. [VARNHAGEN, Francisco Adolpho de, Visconde do Porto Seguro]. Cancioneirinho de trovas antigas colligidas de um grande cancionheiro da Biblioteca do Vaticano. Precedido de uma noticia critica do mesmo grande Cancioneiro, com a lista de todos os trovadores que compreende, pela maior parte portuguezes e gallegos. Vienna: Typographia LE R. do E. e da Corte, 1870. 8°, navy morocco (second quarter twentieth century) by Frederico d’Almeida, flat spine gilt-panelled, edges of covers and dentelles gilt; top edge gilt and gauffered, other edges uncut, original printed wrappers bound in. Title-page and divisional title in red and black, initial of each song in red. In very attractive condition. 47 pp., cxxxvii, [139]-170 pp. $900.00

FIRST EDITION; a second appeared in Vienna, 1872. Parts of the Vatican codex of medieval Portuguese poetry had been published by Caetano Lopes de Moura in Paris, 1847; here Varnhagen publishes fifty poems not included there, with a lengthy critical introduction (signed “F.A. de V.”) and extensive notes on the manuscript.

* Horch 18. Bellido 45. Borba de Moraes (1983) II, 883 (“very rare”), and Rodrigues 2433 call for only 170 pp. Blake IX, 381. Innocência IX, 15-6; IX, 245. Palau 41952: without collation. On the importance of cancioneiros, see Bell, Portuguese Literature pp. 36-57. On the Lisbon binder / finisher Frederico d’Almeida, see Lima, Encadernadores portugueses, pp. 19-23. NUC: ICN, OCI, DCU-IA, DLC-P4, MH, MdBP. OCLC: 257528479 (no location given); 50448387 (British Library); 46271957 (no location given); 875199826 (University of Minnesota; linked to Google); 829249860 (Biblioteca Nacional de España; available online); 474249450 (Danish Union Catalogue and Danish National Bibliography); 644520295 (Bayerische Staatsbibliothek); 697903614 (21 locations, including HathiTrust Digital Library; at least some of these appear to be links to an online copy); 699571134 (Universitätsbibliothek Leipzig); 4658612 (23 locations, including HathiTrust Digital Library; at least some of these appear to be links to an online copy); 431473188 (Biblioteca Nacional de España); 91761035 (University of Minnesota, Bibliothèque interuniversitaire Sainte-Geneviève-Paris, Unisa: Muckleneuk Campus-Pretoria). Forbase locates two copies, both in the Biblioteca Nacional de Portugal. Copac locates four copies: British Library, Cambridge University, Glasgow University, and Oxford University.

Editions of the Caramarú and Uruguay Annotated by Varnhagen


First and only edition of this collection of José Basílio da Gama’s O Uruguay and José de Santa Rita Durão’s O Caramaru, with extensive notes and a 5-page postscript by Varnhagen, the great Brazilian historian and diplomat.

* Borba de Moraes (1983) II, 877: “The subtitle ‘nova edição’ implies that these are new editions of the poems and not a second edition of the Epicos which was printed once

**Attack on the Emperor, In Verse, with Praise for Tiradentes**

611. **VASCONCELLOS, Francisco Moreira de.** *O espectro do Rei. Synthese politico sociocratica.* Maranhão: Typ. do Frias, 1884. Large 8°, late twentieth-century half sheep over marbled boards, spine richly gilt with raised bands in six compartments, two green lettering pieces in second and fourth compartments from head, marbled endleaves, top edge rouged, original illustrated front wrapper (repaired) bound in. Decorative ornaments at running heads, titles, and as endpieces. Overall in very good condition. Interesting signed and dated presentation inscription (8 lines) by the author to Oliveira Martins. 238 pp. $900.00

FIRST and ONLY EDITION of this collection of poems that Sacramento Blake (giving this work more space than any of the author’s others) describes as republican propaganda. Blake continues, “É pena que o autor, escrevendo com tanto ardor, mostrando-se inimigo rancoroso de todos os principes e soberanos ... não corrija seus versos, como talvez fizesse se escrevesse com a devida calma.” Included are poems on the Inconfidencia Mineira (including Tiradentes, p. 50, and Gonzaga, p. 53), poems mocking Emperor D. Pedro II’s interference in science, agriculture, art, trade, and industry, and a few pieces that use a circus setting as a metaphor for politics (“O Funambulo Real” and “Troupe do Funambulo,” pp. 192-208). A few pieces are dramas in verse. Wilson Martins devotes nearly two pages to this work, giving extensive quotes and putting it in the context of other poems by republicans.

Francisco Moreira de Vasconcellos was born in Rio de Janeiro, where he wrote poetry and worked in various theatrical companies. He wrote and had published at least 4 plays and several books of poetry, including an abolitionist poem.

Provenance: Joaquim Pedro de Oliveira Martins (1845-1894), Portuguese political figure, economist, socialist theoretician, social scientist, historian, a native of Lisbon, was a member of the “generation of ’70” which included Antero de Quental, Eça de Queirós, Ramalho Ortigão and Guerra Junqueiro. He was one of the most important Portuguese writers of the nineteenth century. See Grande enciclopédia XIX, 408-12; Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, pp. 297-9; Carlos Reis in *Biblios*, III, 516-21; and *Dicionário cronológico de autores portugueses*, II, 279-83.

F. Moreira de Vasconcellos.

O ESPECTRO DO REI.

SYNTHÈSE POLITICO SOCIOCRACTICA

MARANHÃO-1884

Typ. do Frías

Item 611 (reduced)
612. VASCONCELLOS [Cardoso Pereira de Melo], J. Leite de. *Anno-novo*. Barcellos: Typographia da Aurora do Cavado, Editor—R.V., 1895. Small 8°, early plain wrappers with manuscript title on front wrapper. Slight toning. Partially unopened. In good to very good condition. 9, 1 blank pp., (1 blank l.). $400.00

FIRST and ONLY EDITION, limited to 50 copies.

José Leite de Vasconcellos (1858–1941), descendant of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian. This is one of his occasional early attempts at poetry.


For the 300th Anniversary of Camões’s Death

613. VASCONCELLOS [Cardoso Pereira de Melo], J. Leite de. *Carmen sæculare*. (Recitado no Theatro de S. João, na festa academica de Camões). Porto: Rua de Santa Catharina, 78 [Editora—Livraria Escadernação de J.P Vaz], 1880. Small 8°, twentieth-century (ca. 1975) navy blue sheep, signed in gilt “fersil-porto” at lower inner edge of front pastedown, spine richly gilt with raised bands in seven compartments, red leather lettering pieces in second and sixth compartments, gilt letter, richly gilt tooled borders on covers with floral motifs, marbled endleaves, top edges of text block rouged, other edges uncut, original printed wrappers bound in. Very good condition overall. Old ink signature on front wrapper. (2 ll.), 4 pp. $500.00

FIRST and ONLY EDITION. Issued on the 300th anniversary of the death of Luís de Camões, this pamphlet contains an original poem by Leite de Vasconcellos to mark the occasion. The recitation is dated 10 June 1880.

José Leite de Vasconcellos (1858–1941), descendant of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian. This is one of his earliest occasional attempts at poetry.

For the 300th Anniversary of Camões’s Death

614. VASCONCELLOS [Cardoso Pereira de Melo], J[osé] Leite de. *A consciência dos séculos, poema (no terceiro centenario de Camões).* Porto: Editora—Livraria Encadernação de J.P Vaz, Rua de Santa Catharina, 78, 1880. 8°, twentieth-century (ca. 1975) navy blue sheep, signed in gilt “fersil-porto” at lower inner edge of front pastedown, spine richly gilt with raised bands in seven compartments, red leather lettering pieces in second and sixth compartments, gilt letter, date of publication in gilt at foot, richly gilt-tooled borders on covers with floral motifs, marbled endleaves, top edges of text block rouged, other edges uncut, red silk ribbon place marker, original printed wrappers bound in. Small typographical vignette on title page. Light browning and occasional minor foxing. Overall in very good condition. 66 pp., (1 l.). $600.00

FIRST and ONLY EDITION. Issued on the 300th anniversary of the death of Luís de Camões, this pamphlet contains an original sonnet by Leite de Vasconcellos dedicating the work to Camões, introducing two longer poems, “Pantheismo” and “Na theorba das edades”. At the end (pp. 65-6) are comments by the author in prose.

José Leite de Vasconcellos (1858–1941), descendant of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian. This is one of his earliest of his occasional attempts at poetry.

* Innocêncio XIII, 53. See also Cristina Basilio in Machado, ed., *Dicionário de literatura portuguesa*, pp. 486-7; Pere Ferré in *Biblos*, V, 630-6; *Dicionário cronológico de autores portugueses*, II, 416-8; and *Grande enciclopédia*, XIV, 882-3; only the *Grande enciclopédia* mentions the present work. OCLC: 14395628 (9 locations given, including HathiTrust Digital Library; University of Pennsylvania, Indiana University, Getty Research Institute, University of California-Los Angeles appear to have the book). Porbase locates seven copies: five in the Biblioteca Nacional de Portugal, and one each in the Arquivo Nacional da Torre do Tombo, and the Universidade Fernando Pessoa. Not located in Copac.

615. VASCONCELLOS [Cardoso Pereira de Melo], J[osé] Leite de. *Flores mirandezas.* Porto: Livraria Portuense de Clavel & C.ª, 1884. 8°, original light yellow printed wrappers (small defects at head and foot of spine). Ocasional light foxing. Uncut and unopened Overall in very good condition. 40 pp. $500.00

FIRST and ONLY EDITION of this early work by José Leite de Vasconcellos (1858–1941), descendent of a noble family of Resende, who enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian. This is one of his occasional early attempts at poetry. The poems (pp. [9]-22) are in the Mirandese, or Mirandês language and are about themes relating to Miranda do Douro in the Mirandês-speaking area of Portugal. The dedication to A.R. Gonçalves Vianna and preface are also in Mirandês, while the notes, which follow the poems, are in Portuguese. The author’s O
Dialecto Mirandés, which was awarded a prize in the philological concourse of the Société des Langues Romanes de Montpellier, had been published the previous year.

* Not in Innocêncio; see XIII, 52-5. Martinho da Fonseca, Aditamentos, p. 242. See also Cristina Basílio in Machado, ed., Dicionário de literatura portuguesa, pp. 486-7; Pere Ferré in Biblos, V, 630-6; Dicionário cronológico de autores portugueses, II, 416-8; and Grande enciclopédia, XIV, 882-3; only the Grande enciclopédia mentions the present work. OCLC: 810671384 (five locations, including the HathiTrust Digital Library; the other four locations given appear to be online copies); 851172161 (fourteen locations, most of which appear to be digital copies; only Harvard College Library seems to have a hard copy). Porbase cites two copies in the Biblioteca Nacional de Portugal and one in the Biblioteca Geral da Universidade de Coimbra. Not located in Copac.

First Separately Published Work

616. VASCONCELLOS [Cardoso Pereira de Melo], J. José Leite de. Poema da alma. Porto: Typ. Commercio e Industria Editora, 1879. Large 8°, original green printed wrappers. Very good condition. Remains of small octagonal paper ticket (shelf mark?) in upper margin of front wrapper. 24 pp. $800.00

First and ONLY EDITION of the author’s earliest separately published work. Some earlier writings had appeared in newspapers and reviews.

José Leite de Vasconcellos (1858–1941), descendant of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian.


617. VASCONCELLOS [Cardoso Pereira de Melo], J. José Leite de. Poemaperdido. Barcellos: Typographia da Aurora do Cavado, Editor—R.V., 1895. Small 8°, contemporary plain wrappers (front wrapper slightly chipped at lower outer corner). Some browning, but not brittle. In good to very good condition. 11 pp. Limited Edition: one of only 50 copies. $350.00

First and Only Edition, limited to 50 copies.

José Leite de Vasconcellos (1858–1941), descended of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archeologist, philologist and literary historian. This is one of his occasional early attempts at poetry.

* Not in Innocêncio; see XIII, 52-5. Martinho da Fonseca, Aditamentos, p. 243. See also Cristina Basílio in Machado, ed., Dicionário de literatura portuguesa, pp. 486-7; Pere
Ferré in Biblos, V, 630-6; Dicionário cronológico de autores portugueses, II, 416–8; and Grande enciclopédia, XIV, 882–3; none of which mention the present work. OCLC: 58408917 (Houghton Library). Porbase locates a single copy in the Biblioteca Nacional de Portugal. Hollis (which lists more than 80 works by this author), cites the copy in the Houghton Library (acquired from us in 2004). Not located in Copac.


First and Only Separate Edition.
José Leite de Vasconcellos (1858–1941), descendent of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian.

OCLC: 604490705 (Universität Basel); 457972484 (Bibliothèque nationale de France); 80960808 (Harvard College Library). Porbase locates two copies: one in the Biblioteca Nacional de Portugal, the other in the Biblioteca Municipal de Elvas. Not located in Copac.

Jesuit Chronicle—A Fundamental Work for the Early History of Brazil Including the First Appearance in Print of Father José de Anchieta’s Poem “De Beata Virgine Dei Matre Maria”

*619. VASCONCELLOS, P. Simão de, S.J. Chronica da Companhia de Jesu do Estado do Brasil … Lisbon: Na Officina de Henrique Valente de Oliveira, Impressor delRey, 1663. Folio (34.9 x 24.7 cm.), modern period crimson morocco (lower half of front joint cracked and repaired, minor wear and rubbing to corners, head of spine, raised bands), richly gilt-tooled on both covers, spine richly gilt with raised bands in six compartments, inner dentelles gilt, marbled endleaves, text block edges sprinkled red and brown (from a contemporary binding). Printed in 2 columns, with double-rule border between columns and around edges. Repair to outer margin of final leaf and about 12 x 3 cm. to leaf Aa4. Light dampstains at lower margins of final 22 leaves. Minor, light soiling to engraved and
printed title pages. Overall in very good condition, internally close to fine. Old, unidentified floral embossed stamp in outer margins of both title pages. Engraved title-page, (6 ll.), 188 pp. [lacking pp. 179-184, as in all known copies], 528 pp., (6 ll.). $35,000.00

FIRST EDITION. Borba de Moraes comments, “The Chronica is considered by Portuguese bibliophiles to be a typographical masterpiece …. The frontispiece engraved by A. Clauwet is missing in many copies. The Chronica is a fundamental book concerning the history of Brazil, and contains the first printing of P. José de Anchieta’s poem to the Blessed Virgin Mary. It is rare today.” Borba also points out that most copies have rather narrow margins, cut close to the border. In this copy the upper margins extend as high as 2 cm. beyond the border, the outer ones can be almost 2 cm., while the lower margins are sometimes almost 2.5 cm., and the overall size of the pages is 33.3 x 23.7 cm.

After the work had been printed, Father Jacinto de Magistris pointed out a passage in the section “Noticias antecedentes, curiosas, e necessarias” in which Vasconcellos speculated that the earthly paradise was located in Portuguese America. The 10 copies that had been distributed were hastily recalled, and pages 179-184, containing this possible heresy, were excised. In this copy they are missing, as in all other copies known.

At the end of the volume (pp. 481-528) is the first appearance in print of Father José de Anchieta’s 5,786-verse neo-Latin poem De beata Virgine Dei matre Maria. Anchieta, “the Apostle of Brazil,” vowed to write a poem on the Virgin’s life while negotiating with the Tamoyos at Iperoig, in order to keep himself from being tempted by Indian women. Since he had no paper or writing instruments, the story goes, he traced the verses on the sand and memorized what he had written each day. The poem was subsequently printed in Vasconcellos’ Vida do veneravel Padre Joseph de Anchieta, Lisbon 1672, and many times thereafter.

The beautiful engraved frontispiece, by A. Clouwet of Antwerp, shows a ship with sails unfurled, representing the Society of Jesus; several Jesuits can be seen aboard the vessel. The border of the engraving incorporates Brazilian flora and fauna, such as monkeys and a crocodile.

Vasconcellos (1597-1671), a native of Porto, grew up in Brazil and entered the Jesuit order at Bahia in 1616. He accompanied Father António Vieira to Lisbon in 1641 and served as Jesuit Provincial in Brazil, which gave him access to a great deal of primary material. He died in Rio de Janeiro.

CHRONICA
DA
COMPANHIA
DE
JESUS
DO
ESTADO DO BRASIL
E
DO QUE OBRARÃO SEUS FILHOS
NESTA PARTE DO NOVO MUNDO
TOMO PRIMEIRO
DA ENTRADA DA
COMPAHIA DE JESUS
NAS PARTES DO BRASIL
DOS FUNDAMENTOS QUE NELLAS
Lançados, & consignados seus Relíquios em quatro ditos trabalhos o Padre Manoel
da Nevega Fundador, & primeiro Provincial dessa província,
com sua vida, & morte digna memória:
E
ALGUNS NOTICIAS ANTECEDENTES
curiosas, & necessárias das coisas daquele Estado,
PELLO PADRE
SIMÃO DE VASCONCELLOS
DA MESMA COMPANHIA,
Natural da Cidade do Porto, Leste que foi do freguesia Teologia,
& Provincial no dito Estado.
LISBOA
Na Officina de Henrique Valente de Oliveira ImprimeordeRey N. S.
ANO M C D LXIII.

Vasconcellos (1597-1671), a native of Porto, grew up in Brazil and entered the Jesuit order at Bahia in 1616. He accompanied Antonio Vieira to Lisbon in 1641 and served as Jesuit Provincial in Brazil, which gave him access to a great deal of primary material. He died in Rio de Janeiro.


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*621. VAZ, Gil, pseudonym [i.e., Manuel de Sousa Mendes Pinheiro, 1898-1977].* *Altar.* Illustrations by Antonio de Brederode Amorim. Lisbon: Na Imprensa Libanio da Silva, for the Author, 1923. Large 4° (27 x 20.2 cm.), original printed wrappers (a bit soiled; paper flaw of about 4 cm. on rear wrapper). Printed in red and black throughout. Inverted triangular vignette in red on title page. Same vignette in black, with title in red, on front wrapper. Overall in very good condition; internally fine. Author’s signed and dated presentation inscription in upper portion of half title: “Ao Armando Mattos com // muita amizade. // F Foz 6/9/1923 Gil Vaz”. Lithograph pictorial bookplate of Armando de Mattos on front wrapper verso. Illustrated lithograph bookplate of A.[Ifredo] Ribeiro dos Santos (larger version) on verso of title page. [31 ll.], including 3 full-page illustrations. $500.00

These poems are the FIRST and ONLY EDITION of the modernist author’s only book. While there is no limitation statement, we think this nicely printed work must
have had a very small edition; it is certainly rare. Although he only published one book, Manuel de Sousa Mendes Pinheiro has a vast output dispersed in various magazines, newspapers and literary reviews, such as Ilustração portuguesa, Athena, Contemporânea (of whose third series he was the editor), A revista da Solução Editora, Presença, and the “Suplemento literário” of Diário de Lisboa. He was a friend of Fernando Pessoa. The soneto-epicédio that appeared in the July 1936 issue of Presença is considered by a number of critics to be the best of its kind in the Portuguese language.

The illustrations appear to have been influenced by Aubrey Beardsley, the Aesthetic and Art Nouveau movements.

Provenance: Armando [Manuel de Lemos] de Matos (1889-1953), author and educator. From 1934 to 1945 he was director of the Biblioteca and Museus Municipais de Gaia, a post he resigned to accept that of professor of the History of Art and Artistic Archeology at the Escola de Belas-Artes do Porto. See Grande enciclopédia XVI, 594-5. The physician Alfredo Ribeiro dos Santos was a distinguished book collector, author of A Renescença Portuguesa: um movimento cultural portuense (1990), and História literária do Porto através das suas publicações periódicas (2009). Born in Porto, 1917, from an early age he mixed with artists and intellectuals such as Sant’Ana Dionísio, José Marinho, and Agostinho da Silva. He also took part in clandestine and semi-clandestine movements against the Salazar regime such as the Movimento de Unidade Anti-Fascista (1942-1949) and the Movimento de Unidade Democrática (MUD), supporting Norton de Matos and Humberto Delgado. He participated in a number of significant demonstrations such as the one that took place at the funeral of Abel Salazar.

* Dicionário cronológico de autores portugueses, III, 538. See also Guerra Andrade, Dicionário de pseudónimos e iniciais de escritores portugueses, p. 115. OCLC: No hard copy located in OCLC; see 697126562 for an eBook version (erroneously attributing the authorship to Guerra Junqueiro, who at times used the pseudonym “Gil Vaz, Comendador”). Not located in Porbase. Not located in Copac. Not located in Hollis or Orbis.

*622. VENTURA, Resendes, pseud. [i.e., Manuel Pereira Medeiros]. Mãe d’alma, poems. Setúbal: Edições Legenda, 1993. 8°, original printed wrappers. As new. 77 pp., (1 l.). ISBN: 972-8133-00-6. $15.00

FIRST and ONLY EDITION of the author’s third book. It includes a poem about Vergílio Ferreira. Manuel Pereira Medeiros, who writes under the name Resendes Ventura, was born in 1936 in the freguesia de Água Retorta in the concelho of Povoação, on the island of São Miguel in the Açores. He has resided in Setúbal since 1970, having founded the bookshop Cusette. Ordained a priest in 1959, he worked as a teacher of Religion and Morals at the Liceu Antero de Quental in Ponta Delgada until 1967. He has written for a number of newspapers, magazines and reviews, and his poems are represented in several anthologies.

623. VERDE, [José Joaquim] Cesário. *O livro de Cesário Verde, 1873-1886.* Lisbon: Typographia Elzeviriana, 1887. 8°, mid-twentieth-century tan quarter sheep over decorated boards, original printed wrappers bound in, spine gilt. Binder’s ticket of Ilidio António, Rua da Vinha, 13–A, 1200 Lisboa, in upper outer corner of verso of front free endpaper. Lithograph frontispiece portrait of the author signed “Columbano”. Wrappers mounted and repaired (as is often the case, due to the fragile nature of the wrappers). A bit shorter than average (18.1 cm.), but still with ample margins. Internally clean and crisp. Overall good to very good. Nº 160 of 200 copies, distributed to Guilherme Godinho. xix, (1 blank), 103, (1 blank, 4) pp., portrait. $6,000.00

FIRST EDITION, limited to only 200 copies (not for sale), of one of the two or three most important books of Portuguese poetry of the second half of the nineteenth century. Cesário Verde (1855–1886), poet of the second generation of Portuguese realists, was poorly understood in his own time, but greatly influenced the Portuguese modernists, and continues to be highly esteemed today. The work was published posthumously, edited, with a dedication, preface and notes by the poet’s close friend, the critic and essayist António da Silva Pinto. On the front wrapper is stated “publicado por Silva Pinto”.


This volume includes a bio-bibliographical note (pp. 5-7) and preface (pp. 9-29) by António Capão.

* See Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, pp. 491–3; Dicionário cronológico de autores portugueses, II, 379–86; Saraiva and Lopes, História da literatura portuguesa (16th ed.), pp. 966–9; 973, 975–6, 1007–9; et passim, and Grande enciclopédia XXXIV, 650–2.


Sixth edition. Critical edition (despite the editor’s protest to the contrary), with interesting introductory material by the editor. First published thus in 1963. This sixth edition contains a new three-page introduction by Serrão.

* See Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, pp. 491–3; Dicionário cronológico de autores portugueses, II, 379–86; Saraiva and Lopes, História da literatura portuguesa (16th ed.), pp. 966–9; 973, 975–6, 1007–9; et passim, and Grande enciclopédia XXXIV, 650–2.

FIRST and ONLY EDITION. In these poems the author exhibits a “confessionalismo retórico”, historically dated, with Sebastianist and messianic themes, looking toward the restoration of the monarchy, and lamenting the Portugal of post-25 April 1974. Born in Viana de Castelo in 1923, António Manuel [Gonzalez] Couto Viana is a theater director, playwright, translator (of Sophocles, Calderón de la Barca, Molière, and others), important poet and literary figure. The study by Franco Nogueira, titled “Trinta e três anos de poesia”, occupies pp.[7] -22.

* See António Manuel Machado, *Dicionário de literatura portuguesa*, p. 496; Virgínia de Carvalho Nunes in *Biblos*, V, 797-800; also *Dicionário cronológico de autores portugueses*, V, 308-10. OCLC: 9565247 (17 locations, including HathiTrust Digital Library; at least some of these locations appear to be links to an online copy); 461902346 (Bibliothèque nationale de France). Porbase cites two copies, at the Biblioteca Nacional de Portugal and the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac cites British Library only.

*627. VIEIRA, Afonso Lopes. *Ar livre*. Lisbon: Livraria Editora Viuva Tavares Cardoso, 1906. 8°. recent half crimson Oasis over marbled boards, spine with gilt letter, fillets in blind, and raised bands in five compartments, original illustrated wrappers bound in. Browning, mostly very light, but more pronounced near edges. Uncut. Overall in good to very good condition. 216 pp. $150.00

FIRST and ONLY EDITION of this book of poems.

Afonso Lopes Vieira (Leiria, 1878-Lisbon, 1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moel, became a haven for artists, musicians and writers. He also traveled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

The author’s earliest published works were written as a student at Coimbra, 1897-1900, e.g., *Para quê?,* 1897, and *Náufrago,* 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeu.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s *Diana*, the *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the review
Lusitânia, of which Lopes Vieira served as secretary. He also wrote works for children, e.g., Animais nossos amigos, 1911, and Canto infantil, 1912.

* Inocêncio XXII, 23; see also pp. 22-5, 511-2; XX, 95, 311. Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 9. Also Grande enciclopédia XV, 433-5; Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501-2; Fernando Guimarães in Bíblios, V, 844-6; Dicionário cronológico de autores portugueses, III, 214-6; Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” OCLC: 23544557 (22 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates six copies: three in the Biblioteca Nacional de Portugal, and three in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac locates two copies, both in British Library.

628. VIEIRA, Afonso Lopes. Em demanda do Graal. Lisbon: Portugal Brasil Ltda., Sociedade Editora, 1922. 8°, original illustrated wrappers (some spotting; very slight fraying near foot of spine). Title-page printed in red and black. Minor stains, a few pencil marks. Overall in very good condition. Author’s nine line signed presentation inscription to the distinguished Portuguese writer Henrique Lopes de Mendonça on front flyleaf. (1 blank l.), 386 pp., (3, 1 blank ll.). $300.00

First and only edition of this volume consisting of papers read in public and essays, with a few poems. Subjects of the papers and essays are Inês de Castro, the panels of São Vicente, Camões, Portuguese art, João de Deus, Eça de Queiroz, and much more.

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeau.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Amadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.

* Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 14. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501-2; Fernando Guimarães in Bíblios, V, 844-6; and Dicionário cronológico de autores portugueses, III, 214-6. OCLC: 8570371 (28 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates twelve copies. Copac locates two copies: British Library and Liverpool University.
629. VIEIRA, Afonso Lopes. Ilhas de bruma. Coimbra: Francisco França Amado, 1917. 8°, original illustrated wrappers (small stains at spine ends; very minor wear). Title-page in red and black within wood-engraved border, wood-engraved vignettes. Nicely printed on high quality paper. Minor stains. Uncut and partially unopened. In very good, near fine condition. Author’s signed presentation inscription to the distinguished Portuguese writer Henrique Lopes de Mendonça on recto of front flyleaf: “Ao eminente escritor // Henrique Lopes de Mendonça / / Afonso Lopes Vieira”. (1 blank l.), 133 pp., (2, 1 blank ll.). $400.00

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeu.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Amadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.

Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 10. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501–2; Fernando Guimarães in Biblos, V, 844–6; and Dicionário cronológico de autores portugueses, III, 214–6. NUC: DLC, CU, NN, DCU, NcU, CaBVa. OCLC: 639925774 (no location given); 3113569 (22 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, and one each in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Geral da Universidade de Coimbra. Copac locates a single copy, at British Library.


FIRST EDITION, and the only separate one, of a sonnet composed for the inauguration of the Jardim-Escola João de Deus in Coimbra, and sold for its benefit. Deus (1830-1896), “the most natural Portuguese poet of the nineteenth century” (Bell, Portuguese Literature p. 329), also devised a special method for teaching children to read. This method was
perfected and popularized by Deus’s son, João de Deus Ramos, who founded the first of many highly-regarded jardins-escolas at Coimbra in 1911.

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeu.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Anadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.


João Henrique Ulrich’s copy

631. VIEIRA, Afonso Lopes. O meu adeus. Lisbon: Typographia da Companhia Nacional Editora, 1900. Small folio, original printed glassine wrappers (chipped; front wrapper detached). Some fraying to edges. Signature of João Henrique Ulrich on front wrapper, with his stamp and shelf number in purple ink on the title page. (1 blank l., 1 l.), 40 pp., (2 ll., 1 blank l.). $150.00

FIRST EDITION, and the only separate one of these poems, the author’s fourth published work.

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeu.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Anadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical
Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. *Animais nossos amigos*, 1911 and *Canto infantil*, 1912.  

*Provenance:* João Henrique Ulrich (1880–1956), lawyer, parliamentary deputy, academician, publicist and administrator, was a monarchist deputy affiliated with the Regenerador party from 1907 to 1910. He held the posts of vice-governador and governador of the Banco Nacional Ultramarino, presided over the administrative council of the Companhia da Zambézia, and was administrator and president of the Conselho de Administração of the Companhia Nacional de Navegação. He also served on the boards of various other companies, such as the Companhias dos Tabacos de Portugal and the Carris de Ferro de Lisboa. In 1956 he became president of the board of directors of the Companhia das Águas de Lisboa, of which he had been administrator from 1914 to 1928. Elected a member of the Academia das Ciências de Lisboa in 1921, he rose to become president of its Classe de Letras. Holder of a law degree from Coimbra University, he wrote several books on legal matters, as well as works on agricultural credit.


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**The Dedication Copy**

632. **VIEIRA, Afonso Lopes. **O pão e as rosas. **Lisbon: Livr. Ferreira, 1908. 8°, original illustrated wrappers (slightly chipped and stained, separated from textblock, paper label at spine head). Title page printed in green and black. Some spotting. Uncut. Overall in good condition. Author’s long, warm presentation inscription, dated 7 May 1908, to the dedicatee, Henrique Lopes de Mendonça, on recto of front flyleaf. 169 pp., (1 blank l.). $600.00

FIRST and ONLY EDITION of this book of poems.  
Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moe, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

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an edition of Camões (1928) and edited Montemayor’s Diana, the Anadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.

Innocêncio XXII, 22, Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 9. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501–2; Fernando Guimarães in Bíblos, V, 844–6; and Dicionário cronológico de autores portugueses, III, 214–6. NUC: DLC, CU, TNJ, MiU, NN, NcU. OCLC: 8570289 (19 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates six copies (one with an author’s presentation inscription): four in the Biblioteca Nacional de Portugal, and one each at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Geral da Universidade de Coimbra. Copac locates a single copy, at British Library.

633. VIEIRA, Afonso Lopes. O poeta saudade. Coimbra: F. França Amado, 1901. 8°, recent red half morocco over marbled boards, spine with raised bands in five compartments, gilt letter. Title page printed in black and violet. Publisher’s vignette on title page. Section title decorations, headpieces, and some initial letters printed in violet. Some light browning. Author’s presentation inscription to Nuno de Queriol on half-title. 132 pp. $250.00

FIRST EDITION, and the only separate one, of these poems, the author’s fifth published book.

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reportuguesar Portugal tornando-o europeau.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Anadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.

Innocêncio XXII, 22: without collation, and giving the publication date as 1900. Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 9. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501–2; Fernando Guimarães in Bíblos, V, 844–6; and Dicionário cronológico de autores portugueses, III, 214–6. NUC: MiU. OCLC: 644973016 (13 locations, including HathiTrust


FIRST and ONLY EDITION of this brief overview of the history of Portuguese poetry and its sources of inspiration. Lopes Vieira discusses the connection between Portuguese fado and poetry, urging poets to seek inspiration from within Portuguese culture, not from outside influences.

Afonso Lopes Vieira (1878-1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moeél, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g. Para quê?, 1897, and Naufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeau.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Amadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the periodical Lusitânia, of which Lopes Vieira served as secretary. He also wrote essays and fiction, as well as works for children, e.g. Animais nossos amigos, 1911 and Canto infantil, 1912.

Innocêncio XX, 311. Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 13. See also Grande enciclopédia XV, 453-5; Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501-2; Fernando Guimarães in Bilb, 844-6; Dicionário cronológico de autores portugueses, III, 214-6; Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337. “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” . NUC: DLC, ICU. OCLC: 8618475 (Houghton Library, University of Toronto at Downsview, University of Notre Dame, University of Chicago Library, University of Illinois at Urbana Champaign, Vanderbilt University Library, University of Kansas, University of New Mexico, University of California Irvine, University of California Berkeley, University of California Santa Barbara, Radboud Universiteit Nijmegen); 560423504 (British Library, University of Manchester); 494819164 (Université de la Sorbonne nouvelle). Porbase locates six copies: two in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each in the Biblioteca Nacional de Portugal, Biblioteca Geral da Universidade de Coimbra, Faculdade de Letras da Universidade de Lisboa, and Faculade de Letras da Universidade do Porto. Copac repeats British Library only.
A COLUMBANO,

querido Amigo e

meu futuro.

maio 1911

Affonso L. 

ROSAS BRAVAS

ACTO EM VERSO
POR
AFFONSO LOPES VIEIRA
Author’s Signed and Dated Presentation Inscription to Colombano Bordalo Pinheiro

635. VIEIRA, Afonso Lopes. *Rosas bravas: acto em verso*. Lisbon: “A Editora”, (1911). 8°, original illustrated wrappers (slight wear), in folding case of marbled paper with gilt leather label on front of case. One large wood-engraved headpiece, one page printed in ochre and black. In good to very good condition. Author’s presentation inscription “A Columbano, // querido Amigo e // mestre, oferece” signed and dated May 1911, on recto of front free endleaf. (1 blank l.), 45 pp., (1 l., 1 blank ll.), 1 color halftone illustration tipped onto 2-leaf bifolium of blue paper inserted between pp. 22-3. $600.00

FIRST and ONLY EDITION of this play about a Franciscan friar set in fourteenth-century Italy, performed for the first time on April 5, 1911, at the Teatro da Republica, Lisbon. The color illustration by Thomás Bordallo Pinheiro is of the original stage design by Augusto Pina. Included is a one-page musical theme for oboe specially composed for the performance by the Portuguese composer Thomás Borba.

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Provenance: Colombano Bordalo Pinheiro (1857-1929), one of the greatest and most original Portuguese painters of the late nineteenth and early twentieth centuries. See Pamplona, *Dicionário de pintores e escultores portugueses* (revised ed.), II, 111-22. He was a member of the “Grupo do Leão”, which included a number of the most illustrious artists, writers, and intellectuals of the day, and his famous painting of some of the artists of the group is now in the Museu de Arte Contemporânea in the Chiado, Lisbon.

636. VIEIRA, Afonso Lopes. Ao soldado desconhecido (morto em França). (Lisbon: Imp. Libanio da Silva, 1921). 4°, unbound as issued, laid into a folder; slightly creased at edges. Printed in red and black. Small bookseller’s tag in blank corner of second page. (2 ll.) $200.00

FIRST and ONLY EDITION of this poem in honor of the Portuguese unknown soldier who died in the First World War. Proceeds were to be donated to “um orfão da guerra.” Brito Aranha says the poem was “apreendida pela policia.” The Serpa catalogue states that it was withdrawn from the market, “tendo esta publicação determinado a prisão do poeta” (lot 681).

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637. VIEIRA, Afonso Lopes, ed. Cancioneiro de Coimbra em que se contêm poesias portuguesas, & nos saudosos campos inspiradas, desde o seculo XV até aos nossos tempos, com uma sylva de romances & cantigas tradicionais. Escolhidas por …Coimbra: França Amado, 1918. 8°, original illustrated wrappers (slightly chipped and soiled). Arms of Coimbra reproduced on title page and front wrapper. Publisher’s vignette of rear wrapper. Uncut. Internally fine; overall very good. 146 pp., (1 ll.). $100.00

FIRST EDITION of this anthology of Portuguese poetry, ranging from Garcia de Resende to Lopes Vieira himself. A second edition appeared in 1971, and a third was published in 2002.

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Innocêncio XXII, 512. Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 10. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), p. 961; Bell, Portuguese Literature, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501–2; Fernando Guimarães in Bíblos, V, 844–6; and Dicionário cronológico de autores portugueses, III, 214–6. OCLC: 71483935 (Radboud Universiteit Nijmegen, Universiteitsbibliotheek Utrecht); 560423350 (British Library); 431473247 (Biblioteca Nacional de España); 4081092 (43 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates eight copies: four in the Biblioteca Joan Paulo II-Universidade Católica Portuguesa, two in the Biblioteca Nacional de Portugal, and one each at the Biblioteca Geral da Universidade de Coimbra, and the Centre for English Translation and Anglo-Portuguese Studies-Universidade Nova de Lisboa. Copac cites British Library and Cambridge University.


FIRST and ONLY EDITION. This book received the Prémio Inasset-Inapa for Revelação Poesia, 1990. (António Alçada Baptista, Pedro Tamen and José Saramago served as jury for this award).


FIRST and ONLY EDITION.


FIRST and ONLY EDITION. The author, born in Amares, Braga, 1950, has published at least 20 volumes of poetry, 5 volumes of fiction, several other volumes of prose, including a play, diaries (2), criticism, and travel, as well as 16 books for children. His work is represented in several anthologies, and he has edited two anthologies of poems by current writers.


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*Extensively Annotated Response to a Swindler’s Rebuttal*

641. VILLAR, Lorenzo. *Comprobacion que hace Lorenzo Villar, de la Vindicacion que dió al Público de Santiago, sobre la quiebra que le ocasionó el erudicto Pedro Sancristóval; y contestacion á su famoso Libelo de 20 de mayo del presente año*. N.p.: n.pr., dated 14 June 1836. Folio (29.5 x 19.5 cm.), disbound. Caption title followed by a quote in French and 2 poems in Spanish. Light browning at edges, final line on final leaf cropped. Good condition, if just barely. Early manuscript foliation in ink (trimmed). (3 ll.), final leaf bound with verso facing front. $250.00

FIRST EDITION thus. In May, Villar accused Pedro Sancristóval of swindling him, besmirching his reputation, and causing his imprisonment for 24 days (*Vindicacion de*...
Lorenzo Villar...). Here he reprints Sancristoval’s reply, with extensive footnotes rebutting it that are 2 or 3 times the length of Sancristoval’s document. At the end is a small woodcut of a donkey and a five-line poem about a burro desafiando.

* Briseño I, 71: giving the imprint as Valparaiso: Comercio, and calling for 8 pp.; but this copy appears complete, with the author’s name printed at the end of the third leaf. Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Copac.


FIRST and ONLY EDITION. The author, at the time these poems went to press, was a member of the Angolan diplomatic corps.

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