RICHARD C. RAMER

SPECIAL LIST 227

AFRICAN LUSOPHONE AUTHORS

TWENTY-FOUR WORKS

1952-1975
February 2, 2016

Special List 227
African Lusophone Authors
Twenty-Four Works, 1952-1975

All items will be shipped from New York.

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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 227

AFRICAN LUSOPHONE AUTHORS

TWENTY-FOUR WORKS, 1952-1975

Important Angolan Author and Ethnographer—Work Published While Detained by the PIDE in Lisbon


Henrique Abranches (Lisbon, 1932-2004) was an ethnographer, poet, novelist, sculptor, and essayist. In 1947 he moved to Angola, and by the 1950s was publishing extensively on ethnology and folklore in Cultura. In 1961 he was captured by the PIDE (Polícia Internacional e de Defesa do Estado, the Portuguese security police). Detained in Lisbon, his Diálogo was published by the Casa dos Estudantes do Império, as was his Manual de etnografia. He also contributed to their periodicals Cultura and Mensagem. In 1962 he aligned himself with the MPLA (Movimento Popular de Libertação de Angola), establishing with Pepetela the Centro de Estudos Angolanos in Argel, where he published a Historia da Angola to be read by the guerrilla fighters. By 1973 he had returned to Angola, taking an active role in MPLA actions. While Angola was still a colony, he published under the pseudonyms Mwene Kalungo and Mwene Kalungo Lungo.

After independence was declared, Abranches became the national director of museums and monuments, and later founded the Laboratório Nacional de Antropologia. A Konkhava de Féti, published eighteen years after it was written, earned him the Prémio Nacional de Literatura awarded by the União dos Escritores Angolanos in 1984; he earned another in 1988 for O Clã de Novembrino.

The Casa dos Estudantes do Império (C.E.I.) played an important role “na formação de uma consciência e de uma literatura nacionais” (Biblos). Created under the Salazar regime in an attempt to support and control foreign students, the C.E.I. became a hotbed of writers who argued and fought for the independence of Portuguese colonies in Africa. It was established in 1944 from the merger of separate homes for students from Angola, Moçambique, and Cabo Verde. From 1948 to 1964 the C.E.I. issued the monthly magazine Mensagem, in whose pages many writers first appeared who later became important
figures in their respective national literatures. The Colecção de Autores Ultramarinos, launched in 1958, published many works by young Africans. Among the most prominent members of the C.E.I. were Amílcar Cabral (Guiné-Bissau and Cabo Verde), Lúcio Lara and Agostinho Neto (Angola), and Marcelino dos Santos (Moçambique).


*Item 1 (slightly reduced)*
Prominent Angolan Author and Artist’s First Book


FIRST EDITION of the first published work by poet, sculptor, and politician Fernando Costa Andrade (1936-2009), the “poeta-guerrilheiro do MPLA” (Movimento Popular de Libertação de Angola). During the war in Angola in the 1960s and 1970s, he often wrote under the pseudonym Ndunduma wé Lépi. Mario de Andrade described him as “o poeta dos feitos de armas, que sabe encontrar no âmago da experiência colectiva o ritmo das pulsações combatentes.”

Born in Lépi (province of Huambo), Costa Andrade studied architecture in Portugal in the 1940s and 1950s. There he and Carlos Ervedosa edited the Coleção Autores Ultramarinos of the Casa dos Estudantes do Império, which played an important role in disseminating the work of Angolan authors who wrote in Portuguese; he collaborated on their journal, Mensagem. He was a founding member of the União dos Escritores Angolanos. During the war, he spent many years in Brazil, Yugoslavia, and Italy. Aside from his separate publications, his work appeared in a many periodicals. After Angola achieved independence, Costa Andrade served as director of the Departamento de Informação e Propaganda do MPLA ((Movimento Popular de Libertação de Angola, 1969-1971), then director of the Departamento de Cultura, and director of the Jornal de Angola (1976-1978).

Provenance: The poet Alexandre Dáskalos (Alexandre Mendonça de Oliveira Dáskalos, 1924-1961) was born in Huambo, Angola. In the 1940s and 1950s he was a member of the Geração da Mensagem, which included Alda Lara and Aires de Almeida Santos, and a co-founder of the Organização Socialista de Angola.

Items 2 and 3 (both greatly reduced)

FIRST and ONLY EDITION of this novel written in 1964 in Nambuangongo, and dedicated “a todos os que caíram no campo da honra, para não mais se levantarem, como heróis sacrificados a uma causa iníqua, em proveito de sinistros e inconfessáveis propósitos.” It takes place in a hospital over the course of a week. The author was a native of Angola, which gained its independence the year after this work was published.


4. [ANDRADE, Garibaldino de, editor; i.e., Garibaldino de Oliveira da Conceição Andrade]. *Contos 66.* [Colophon: Sá da Bandeira, Angola]: Imbondeiro, 1966. Large 8º, original illustrated wrappers (a few stains, light wear at joints). Cover design by Fernando Marques. Printer’s device on title page. Internally fine; overall in very good condition. Signature on half title of [illegible] Cardoso de Matos, dated 23-9-70. 154 pp., (3 ll.). $200.00

FIRST and ONLY EDITION. Of the authors whose biographies we have been able to check, two were Angolans, one was a native of Cabo Verde, and three were natives of Brazil. Five of the thirteen contributors were women.

According the the note printed on the verso of the title page, all these stories were previously unpublished; they were chosen by Garibaldino de Andrade, and the cover was designed by Fernando Marques. Each short story has its own divisional title page, on the verso of which is a brief biography of the author.

The contents are:
1. Lopes, Basílio. “Um sorriso cor de marfim.” The author was a native of Luanda.
2. Botelho, Fernanda. “Fausto ou o espírito maligno.” The author, a woman, was a native of Porto.
3. Alves, Helle. “A mulher e a liberdade.” “A mulher e a incógnita.” “A mulher e a virtude.” “A mulher e o amor.” The author, another woman, was a Brazilian.
4. Martins, Ipiapaba. “As filhas de Giné.” The author was a native of Botucatu, São Paulo, Brazil.
5. Losa, Ilse. “O quadro.” The author, a Jewish woman, was born in Buer, Germany. She fled Germany in the 1930s, married a Portuguese, and became a teacher in Porto.
7. Seabra, Manuel de. “Tenho que avisar a Wanda.” One of his works was published in the Coleção Imbondeiro.
8. Carvalho, Maria Judite de. “Rosa numa pensão à Beira-Mar.”
9. Araújo, Matilde Rosa. “Delaide.” When this volume was published, the author was teaching in Lisbon.
10. Albuquerque, Orlando de. “O grande soba.” The author was a physician in Ganda (province of Benguela in Angola).
12. Rocha Filho [José Simplicio da]. “Despedida.” The author was born in Maceió (state of Alagoas, Brazil).

Garibaldino Andrade (Garibaldino de Oliveira da Conceição Andrade, Ponte de Sor, Portalegre, 1914-Lisbon, 1970), the editor of this volume, was the author of works such as Villa Branca, 1944, and O Sol e a Nuvem, 1946. In 1953 he moved to Palanca, Huíla, in Angola, and in 1957 relocated to Sá da Bandeira. A few years later, he established the editorial house Imbondeiro, which he ran along with Leonel Cosme.

Imbondeiro was established by Andrade and Cosme in January 1960 in Sá da Bandeira (now Lumbango). A monthly publication, Coleção Imbondeiro, aimed to disseminate the literature of Portugal’s colonies. Within a few months, its circulation had reached two thousand. Imbondeiro also published multi-volume anthologies, including Mákua (poetry), Dendela (children’s literature), Imbondeiro Gigante (short stories), Livro de Bolso Imbondeiro (short stories, novellas, and dramas), Contos d’Africa and Novos contos d’Africa. In these and the 68 issues of the Coleção Imbondeiro, the Imbondeiro press introduced more than sixty authors who were significant in the literature of the Portuguese colonies. Imbondeiro was the largest publisher of its time in Angola. Its rival in publishing authors in the Portuguese colonies was the Casa dos Estudantes do Império, based in Lisbon, whose Coleção Autores Ultramarinos tended to be more favorable to the Portuguese government. Imbondeiro was so influential that in 1965 the Portuguese authorities shut it down, based partly on the fact that some of Imbondeiro’s authors had expressed disaffection with the government.

Item 4 (reduced)
Important Anthology of Short Stories by Angolan Authors, Published by Imbondeiro, Inscribed by Cândido Velha


FIRST and ONLY EDITION. Short stories by Angolan authors: Leonel Cosme, Lilia da Fonseca, Luís Ataída Banazol, Mário António, António Narino e Silva, Rebello de Andrade, Costa Andrade, Oscar Ribas, Cochot Osório, Eduardo Teófilo, and Garibaldino de Andrade. The cover design is by Fernando Marques. The introduction (Propósito) is signed by Garibaldino de Andrade and Leonel Cosme.

Imbondeiro was established by Garibaldino de Andrade and Leonel Cosme in January 1960 in Sá da Bandeira (now Lumbango). A monthly publication, Colecção Imbondeiro, aimed to disseminate the literature of Portugal’s colonies. Within a few months, its circulation had reached two thousand. Imbondeiro also published multi-volume anthologies, including Mákua (poetry), Dendela (children’s literature), Imbondeiro Gigante (short stories), Livro de Bolso Imbondeiro (short stories, novellas, and dramas), Contos d’Africa and Novos contos d’Africa. In these and the 68 issues of the Colecção Imbondeiro, the Imbondeiro press introduced more than sixty authors who were significant in the literature of the Portuguese colonies. Imbondeiro was the largest publisher of its time in Angola. Its rival in publishing authors in the Portuguese colonies was the Casa dos Estudantes do Império, based in Lisbon, whose Colecção Autores Ultramarinos tended to be more favorable to the Portuguese government. Imbondeiro was so influential that in 1965 the Portuguese authorities shut it down, based partly on the fact that some of Imbondeiro’s authors had expressed disaffection with the government.

Provenance: Cândido Manuel de Oliveira da Velha (b. Ílhavo, district of Aveiro, 1933), son of a deep-sea fisherman, studied in Aveiro before moving to Lisbon in 1951 and Angola in 1957. There he joined the Sociedade Cultural de Angola, which was shut down in 1965 by the governor-general. His professional life put him in contact with the working classes in Luanda, Huanbo, Bié, Benguela, Cuanza-Sul, Huila, and Moçamedes, which had a profound influence on his poetry. From 1958 to 1975 he collaborated on many periodicals in Luanda, including A Província de Angola, Jornal de Angola, and Prisma. He returned to Portugal in 1975, settling in Baixo Alentejo. Principal works include Quero-te, Intangível, Africa, 1963, As idades de pedra, 1969, Corpordia, 1972, Sígnio de Caranguejo, 1972, Memória breve de uma cidade, 1988, and Návio dentro do mapa, 1994. Velha was awarded the Prémio da Anangola, 1959, the Prémio de Poesia da Associação dos Naturais de Angola in 1963, and the Prémio Motta Veiga, 1969.

CONTOS
AFRICA
IMBONDEIRO

LEONEL COSME
LÍLIA DA FONSECA
LUÍS ATAIDE BANZOL
MÁRCIO ANTONIO
ANTÔNIO MARINO E SILVA
REBELIO DE ANDRADE
CUTIA ANDRADE
ÓSCAR REBAS
COCHAT OSÓRIO
EDUARDO TEGELHO
MARIALDINO DE ANDRADE

Item 5 (reduced)
Items 6 and 7 (both greatly reduced)
Moser & Ferreira: “One of the few consciously African writers who have achieved artistic excellence in their Portuguese writings”


FIRST and ONLY EDITION of this collection. The essays are: “Quadro de referência: o ‘Arquipélago Sul-Atlântico português’”; “Luanda, ‘ilha’ crioula”; “Um intelectual angolense do século XIX” [on J.D. Cordeiro da Matta]; “O romancista angolense António de Assis Júnior”; “Tomaz Vieira da Cruz, poeta”; and “A obra literária de Óscar Ribeas.”


Mário António (Mário António Fernandes de Oliveira, Maquela do Zombo, 1934-Lisbon, 1989), poet, essayist and short-story writer, was a native of Angola. In the 1950s he was one of a new generation of poets who advocated socialism and Angolan autonomy, and published in the short-lived but important journal Mensagem. He was also published in Távola Redonda (Lisbon, 1952), in the series edited by the Casa dos Estudantes do Império in Lisbon (1960-1963), in the Colecções Imbondeiro published at Sá da Bandeira (1960-1966), in the Edições Capricornio (1974), and by the Agência Geral de Colónias (1962-1968). Writing in 1969, Moser noted that after racial warfare erupted in northern Angola, terror silenced the poets for years: “Hesitatingly, some small voices of reconciliation made themselves heard again, above all the poet Mário António, who in prose and verse expressed the nostalgia, the anguish, but also the enduring hopes of the young mulattos in the ‘Creole islands’ (as he aptly called the old cities of Luanda and Benguela)....” (p. 26). Moser and Ferreira describe him as “one of the few consciously African writers who have achieved artistic excellence in their Portuguese writings” (Bibliografia das literaturas africanas de expressão portuguesa, p. 56).


One of Angola’s Best Authors

Title-page, section titles and illustrations in text printed in green and black. In very good condition. 70 pp., (3 ll.), 8 ll. color plates. $100.00

FIRST EDITION of a collection of traditional Angolan stories, freely retold. The author notes that he read Chatelain’s *Contos populares de Angola*, Ennis’ *Umbundu Folk Tales from Angola*, and other works, and “construí as histórias que aí ficam. Nelas, o folclore foi, sobretudo, sugestão” (p. 71).

Mário António (Mário António Fernandes de Oliveira, Maquila do Zombo, 1934- Lisbon, 1989), poet, essayist and short-story writer, was a native of Angola. In the 1950s he was one of a new generation of poets who advocated socialism and Angolan autonomy, and published in the short-lived but important journal *Mensagem*. He was also published in *Tâvola Redonda* (Lisbon, 1952), in the series edited by the Casa dos Estudantes do Império in Lisbon (1960-1963), in the Coleções Imbondeiro published at Sá da Bandeira (1960-1966), in the Edições Capricornio (1974), and by the Agência Geral de Colônias (1962-1968). Writing in 1969, Moser noted that after racial warfare erupted in northern Angola, terror silenced the poets for years: “Hesitatingly, some small voices of reconciliation made themselves heard again, above all the poet Mário António, who in prose and verse expressed the nostalgia, the anguish, but also the enduring hopes of the young mulattoes in the ‘Creole islands’ (as he aptly called the old cities of Luanda and Benguela)....” (p. 26). Moser and Ferreira describe him as “one of the few consciously African writers who have achieved artistic excellence in their Portuguese writings” (Bibliografia das literaturas africanas de expressão portuguesa, p. 56).


Dramas for Young Angolans

8. [COMMISSARIO PROVINCIAL DA MOCIDADE PORTUGUESA, Divisão de Angola]. 12 Peças de teatro juvenil. Luanda: n.pr., 1970. 8°, original printed wrappers (faded; upper cover scratched and creased; lower cover lightly soiled, with adhesive sticker probably covering price; spine faded and creased; a few quires starting). Set or reproduced in various fonts, including Courier. Slight foxing. In good condition. Each drama’s divisional title has a rubber-stamped number at upper right, from 2264 to 2275. 258 pp. $350.00

Includes the following plays aimed at a young audience:

Soares, Maria Isabel de Mendonça (b.1922). “Al-Godinho e al-Godão.”

Lemos, Esther de (b. 1929). “Aqui há gato.”

Alberty, Ricardo (1919-1992). “O Feticheiro que tinha flores no nariz... e os dois meninos traquinas.”

Viana, António Manuel Couto (1923-2010). “Não, Clarim!—Sim, Clarão!”
Viana, Maria Adelaide Couto (1921-1990). “Também os bonecos falam.”
Viana, António Manuel Couto (1923-2010). “Acto e o destino.”
Guerreiro, Cândido (1871-1953). “Auto das rosas de Santa Maria.”
Assunção, João Carlos Beckert d’ (b. 1924). “Nada de novo. Nada!”

Of these authors only one is listed in Moser and Ferreira: Esther Lemos, who contributed an introduction to Maria Manuela de Figueiredo Cerqueira’s *Menino do deserto*, Lisbon, 1969. Porbase lists from half a dozen to several dozen works for each author.


Item 8 (greatly reduced)
Item 10 (slightly reduced)
First and Only Collection by One of the Most Highly Regarded of the First Generation of Prose Writers from Mozambique


FIRST EDITION of the first and only collection by one of the most highly regarded of the first generation of prose writers from Mozambique, who died at the age of twenty-two; it was published posthumously.

The short piece “Quengulequezée,” which first appeared in *A Ilha*, was issued separately as *Godido* in 1950, with 15 pages. Publication of *Godinho e outros contos*, sixteen pieces plus two introductory pieces, was funded after Dias’s death by the Angolan Alda Lara and Dias’s fellow Mozambicans, Orlando de Albuquerque and Vítor Evaristo. The volume was published as the first in the *África Nova* series issued by the Secção de Moçambique of the C.E.I. (Casa dos Estudantes do Império), with a biography of Dias on the wrapper. The collection was published again in 1988, 1989, and 2014. Dias’s friends intended to publish his other writings, but were prevented by Portuguese censors. The manuscripts were lost in transit on their way back to Mozambique.

The hero of this volume’s title story, Godido, is taken from Rui de Noronha’s poem of the same name, and refers to the son and heir of Gungunhana, last emperor of Gaza (southern Mozambique and southeastern Zimbabwe). Gungunhana was defeated by the Portuguese in 1895 and sent into exile in Lisbon, along with his son. The other stories in the collection are autobiographical.

João Bernardo Dias (Maputo, 1926-Lisbon, 1949) was the son of one of the directors of *Brado Africano*. For three years he attended Coimbra to study law, where he was shunned not only by Portuguese but by whites from Moçambique. He did find some fellow spirits, and contributed articles to periodicals such as *Meridiano* and *A Ilha* (from the Azores). Having fallen ill with tuberculosis he moved to Lisbon, but had difficulty finding a physician who would treat him, and died. His name became a symbol for young intellectuals from Mozambique, who created the “Brigada João Dias.”

Writing in 1969, Moser commented, “So far, little good prose has come out of Mozambique from Negro writers. João Dias opened the way perhaps with his sad tales of color prejudice (*Godido e outros contos*, posthumously published, 1952).” Forty years later, in the authoritative reference work *Biblios, Enciclopédia Verbo das literaturas de língua portuguesa*, *Godinho e outros contos* and its author are each given their own articles. The *Dicionário cronológico* describes these stories as “os primeiros, cronologicamente falando, de uma verdadeira literatura moçambicana de língua portuguesa.”

The cover design (reminiscent of Picasso’s *Guernica*) is by António Aires, who died in 1951; a brief biography of him, with a photograph, is reprinted at the end of the volume.

The Casa dos Estudantes do Império (C.E.I.) played an important role “na formação de uma consciência e de uma literatura nacionais” (*Biblios*). Created under the Salazar regime in an attempt to support and control foreign students, the C.E.I. became a hotbed of writers who argued and fought for the independence of Portuguese colonies in Africa. It was established in 1944 from the merger of separate homes for students from Angola, Moçambique, and Cabo Verde. From 1948 to 1964 the C.E.I. issued the monthly magazine
Mensagem, in whose pages many writers first appeared who later became important figures in their respective national literatures. The Coleção de Autores Ultramarinos, launched in 1958, published many works by young Africans. Among the most prominent members of the C.E.I. were Amílcar Cabral (Guiné-Bissau and Cabo Verde), Lúcio Lara and Agostinho Neto (Angola), and Marcelino dos Santos (Moçambique).


**Rare Collection of Angolan Poets from the Casa dos Estudantes do Império**

10. EDUARDO, Carlos, compiler; introduction by Mário António. Poetas angolanos. Com um estudo de Mário António. [Front wrapper:] Colectânea de Carlos Eduardo. [Title page verso] Lisbon: Casa dos Estudantes do Império, n.d [1959]. 4°, original illustrated wrappers (slight browning and soiling, corners bumped, three tears at head of lower wrapper, each less than 1 cm.). Reproduction of a typescript. Some pages have faint line drawings in pink or blue behind the text. The back wrapper gives credit for “decoração” to Rui Mendo e Costa Andrade. Scattered mild foxing. In good condition. Signature on second leaf of Cândido de Velha (a writer). Stamps on first leaf: “Oferta da C E I” (the publisher). (12 ll.), 64 pp., with 3 additional leaves [1 l. after p. 4, each side paginated “MG”, plus 2 ll. after p. 24, each side paginated “AJ”].

First separate edition; according to the rear wrapper, this is an offprint from the Boletim da Casa dos Estudantes do Império, which was under the direction of A.A. Tomas Medeiros. The cover design is by Rui Mendo e Costa Andrade. The poems are by Agostinho Neto, Aires Almeida Santos, Alda Lara, Alexandre Dáskalos, Amílcar Barca, Antero Abreu, António Cardoso, António Jacinto, António Neto, Arnaldo Santos, Cochat Osório, Ermelinda Xavier, Ernesto Lara, Fernando Costa Andrade, Geraldo Bessa Victor, Humberto da Silva, João Abel, José Graça, Leston Martins, Lídia da Fonseca, Manuel Lima, Mário António, Maurício Almeida Gomes, Tomás Jorge, and Viriato Cruz. Pages 57-61 contain “Notas Biográficas” for the authors, which range from two to twelve lines.

The Poetas angolanos listed in Moser and Ferreira (New Bibliography nº 1549), published in Lisbon by the Casa dos Estudantes do Império, 1962, is substantially enlarged, with 137 pages. It includes sixteen folk poems in several African languages as well as works by H. Lopes Guerra, Lunandino Vieira, and T. Vieira da Cruz. However, it does not include the works in the present volume by eight authors: Amílcar Barca, Antero Abreu, António Neto, Ermelinda Xavier, Humberto da Silva, José Graça, Leston Martins, and Lídia da Fonseca.

The Casa dos Estudantes do Império (C.E.I.) played an important role “na formação de uma consciência e de uma literatura nacionais” (Biblos). Created under the Salazar
regime in an attempt to support and control foreign students, the C.E.I. became a hotbed of writers who argued and fought for the independence of Portuguese colonies in Africa. It was established in 1944 from the merger of separate homes for students from Angola, Moçambique, and Cabo Verde. From 1948 to 1964 the C.E.I. issued the monthly magazine Mensagem, in whose pages many writers first appeared who later became important figures in their respective national literatures. The Coleção de Autores Ultramarinos, launched in 1958, published many works by young Africans. Among the most prominent members of the C.E.I. were Amílcar Cabral (Guiné-Bissau and Cabo Verde), Lúcio Lara and Agostinho Neto (Angola), and Marcelino dos Santos (Moçambique).

Winner of the Prêmio Camilo Pessanha, 1969

11. FERREIRA, Jorge. *Saudade macua (poemas)*. Lisbon: Agência-Geral do Ultramar, 1971. 4°, original illustrated wrappers (minor soiling on lower wrapper; one corner bumped). Slightly browned. In very good to fine condition. 76 pp., (1, 1 blank ll.). $35.00

FIRST and ONLY EDITION of this collection of poetry, winner of the Prêmio Camilo Pessanha in 1969, awarded by the Agência Geral do Ultramar. Page 73 has a brief vocabulary of Macua (Makhuwa or Makua), a Bantu language of northern Moçambique spoken in the Nampula province, north of the Zambezi River. The author was a native of Moçambique; this was his first book of poetry (p. 9).


(greatly reduced)
Item 12 (reduced)
Proinent Angolan Poet and Activist


FIRST EDITION of this collection of poems; they were later included in *O Canto do Martrindinde*, 1974.

Ernesto Lara Filho (Benguela, 1932-Huambo, 1977) was a poet and journalist. After studying at Coimbra and working briefly in Mozambique, he returned to his native Angola to take up a career as a journalist. He collaborated on *Comércio e Diário de Luanda, ABC*, and the *Jornal de Angola*. In 1961 he published his first book of poetry, *Picada de Marimbondo*. The following year, traveling in Paris, he became active in the Angolan independence movement. Back in Angola in 1964, his *O Canto de Martrindinde e outros poemas feitos no Puto* was withdrawn from circulation by the colonial authorities. His 1972-73 essays in the “Artes e Letras” supplement of the daily *Província de Angola* brought him fame in Angola and elsewhere.


The First Important Novel Set in the Angolan War of Independence


FIRST EDITION; a second was published in Porto, 1989, and a third in Luanda, 2004. Many consider this novel (narrated by a guerrilla who had deserted from the Portuguese army) “um dos melhores romances da guerra colonial portuguesa” (*Dicionário cronológico*). *Biblos* describes it as “a primeira grande narrativa a ficcionalizar a guerra de libertação de Angola. Transitando entre o ficcional e o memorialístico, mostra, de um lado, a vivência do exército português e, de outro, a resistência dos guerrilheiros angolanos, ao mesmo tempo em que significa um pacto com os despossuídos da história e um gesto de apoio aos líderes revolucionários.” The work remained unpublished until Angola achieved independence.

The cover of this edition, by Edmundo Tenreiro, was based on a woodcut created by Altino Maia in 1961, “em homenagem aos guerrilheiros mortos, após a eclosão da luta pela independência.”

Manuel Guedes dos Santos Lima (a.k.a. Manuel Lima or Santos Lima, b. Silva Porto [now Bie], Angola, 1935) is a poet, novelist, playwright and a political activist: “É
Item 13 (reduced)
pois, simultaneamente, uma referência política e cultural incontornável no estudo da história angolana” (Dicionário cronológico). His first novel, As Sementes da liberdade, was based on his childhood in Silva Porto. After attending secondary school in Lisbon he studied at the Universidade de Lisboa and received his doctorate from the University of Lausanne. He was a member of the Casa dos Estudantes do Império and contributed to its periodical, Mensagem. His attendance at several international congresses drew the attention of the PIDE (Polícia Internacional e de Defesa do Estado), which forbade him to leave Portugal from 1958 to 1961. In 1961 he deserted the Portuguese army and began to fight for Angolan independence, founding and leading the Exército Popular de Libertação de Angola (EPLA) and becoming the head of the Departamento de Guerra of the MPLA (Movimento Popular de Libertação de Angola). As Lágrimas e o vento is based on his experiences at this time. His other major works are Kissange, 1961, Os Anões e os mendigos, 1984, and A Pele do Diabo, 1977. Santos Lima also published widely in Canadian and American periodicals.


Poetry and Short Stories by Authors from Cabo Verde, Guiné, São Tomé e Príncipe, Angola, and Moçambique


FIRST and ONLY EDITION. One part is an anthology of poetry, including seven authors from Cabo Verde, two from Guiné, five from São Tomé e Príncipe, ten from Angola, and ten from Moçambique. The other part includes short stories by four authors from Cabo Verde, two from Guiné, one from São Tomé e Príncipe, five from Angola, and five from Moçambique.

The cover design is by Edgar Koetz. Alves das Neves collected the works and contributed the “Introdução às literaturas africanas de expressão portuguesa” (pp. 1-12).

João Alves das Neves, essayist and journalist, was born in Pisão de Coja (Arganil, near Coimbra) in 1927. He studied in Lisbon, Porto, and in Paris at the Ecole Supérieure du Journalisme. Back in Lisbon, he was editor of the Diário Ilustrado and contributed to many other periodicals. From 1958 to 1989 he was based in Brazil, where he edited O Estado de S. Paulo and other journals, including the Jornal de Angola and Imbondeiro. He organized over a hundred exhibitions, including many on Portuguese printing, notably one for UNESCO in Paris in 1991. His published works on Portuguese, Brazilian, and African literature run to several dozen.

Not in Moser and Ferreira, New Bibliography of the Lusophone Literatures of Africa, although the index cites it as no 220a (n° 220 is Alves das Neves’s essay “As literaturas...
africanas de expressão portuguesa e a influência dos modernos escritores brasileiros," in Temas luso-brasileiros, Coll. Ensaio, 28 (São Paulo, 1663, with 211 pp.). *Dicionário cronológico de autores portugueses* V, 550-1. Porbase locates a copy each at Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac locates a copy each at Cardiff University and King’s College London.
HORÁCIO NOGUEIRA

A VIDA
RECOMEÇA HOJE

IMBONDEIRO

Item 15 (reduced)
Novellas from the Imbondeiro Press


FIRST and ONLY EDITION of this collection of three novellas: “A vida recomeça hoje,” “Natal em S. Tomé,” and “O velho plano” (the third unrelated to Africa).

Horácio Nogueira (António Horácio Alves Nogueira, b. Góis, Coimbra, 1925), a Catholic priest and educator, went as a missionary to Africa, settling in Malanje, Angola, in 1958. He published his first book of poetry in 1960 (*Cabo Verde*), and soon became tied to the Imbondeiro publishing house. His work was included in Imbondeiro’s *Novos contos d’Africa*, 1962.

Imbondeiro was established by Garibaldino de Andrade and Leonel Cosme in January 1960 in Sá da Bandeira (now Lumbango). A monthly publication, *Coleção Imbondeiro*, aimed to disseminate the literature of Portugal’s colonies. Within a few months, its circulation had reached two thousand. Imbondeiro also published multi-volume anthologies, including *Mákua* (poetry), *Dendela* (children’s literature), *Imbondeiro Gigante* (short stories), *Livro de Bolso Imbondeiro* (short stories, novellas, and dramas), *Contos d’Africa* and *Novos contos d’Africa*. In these and the 68 issues of the *Coleção Imbondeiro*, the Imbondeiro press introduced more than sixty authors who were significant in the literature of the Portuguese colonies. Imbondeiro was the largest publisher of its time in Angola. Its rival in publishing authors in the Portuguese colonies was the Casa dos Estudantes do Império, based in Lisbon, whose *Colecção Autores Ultramarinos* tended to be more favorable to the Portuguese government. Imbondeiro was so influential that in 1965 the Portuguese authorities shut it down, based partly on the fact that some of Imbondeiro’s authors had expressed disaffection with the government.


Novel by One of the Most Important Angolan Writers of the Colonial Period

Ribas is one of the most esteemed Angolan writers of the colonial period: “Escriptor fecundo e polivalente distinguido com prémios internacionais e representado em antologias angolanas, portuguesas e estrangeiras, como ficcionista, poeta, cronista e etnógrafo, a sua obra, na maior parte realizada durante o período colonial, conseguiu a unanimidade da crítica de diversos quadrantes políticos e culturais, que lhe reconhecem o desmesurado esforço e o amplo sentido da sua angolanidade” (Biblos).

Blind from the age of 21, Óscar Ribas (Luanda, 1909-Lisbon, 2004) was a folklorist, ethnographer, and a forerunner of modern Angolan literature. His first published book, a collection of tales about blacks, was published in 1927 (Nuvens que passam), with Resgate duma falta following in 1929. At about this time he began to lose his eyesight, but continued his research and writing. His later novels include Flores e espinhos, 1950; Itango, 1950; and Ecos da minha terra, 1952. Ribas also authored Ilundo, Divindades e ritos angolanos, 1958, based on 18 years of study of Mbundu oral literature, culture, and religion, and a three-volume work on Angolan literature, Missoso, 1961-1964. His works have appeared in numerous anthologies and periodicals. Ribas was awarded the Ordem do Infante Dom Henrique in 1962 and the Medal Gonçalves Dias by the Biblioteca Nacional of Rio de Janeiro in 1968. In 1983 he moved to Portugal, where he spent the rest of his life.


17. RIBAS, Óscar [Bento]. Sunguilando: contos tradicionais angolanos. Lisbon: Agência-Geral do Ultramar, 1967. 4°, original illustrated wrappers (rear wrapper slightly spotted). In very good to fine condition. 222 pp., (2, 1 blank ll.) $90.00

FIRST EDITION; a second appeared in 1989. The title of this book translates roughly to “Evening Pastimes”. It consists of Kimbundu tales translated into Portuguese, with Kimbundu words and songs left in the original language within the tales.

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Items 16 and 17 (both greatly reduced)
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**Heroic Portuguese Colonists**


FIRST EDITION; a second appeared in 1963. This novella is set during the colonization of Angola and the author’s native Moçambique. In the introduction, Queiroz Ribeiro states that Portuguese have a special place in Africa, by virtue of having been there so long before other Europeans; this is why in Bantu they are called mesungo (white), while other Europeans are referred to by their nationalities. “Esta diferenciação, na aparência, insignificantem tem, na realidade, significado de grande importância, que se traduz na consideração e estima que os indígenas mostram pelos portugueses” (p. 7). Chapter titles mention Portuguese missionaries, agricultural colonization, Tanganyika and Kenya (Dar-es-Salaam, Zanzibar, Mombassa), Djibouti, the Red Sea, and Egypt (Cairo, Port Said).

Items 18, 20 and 19 (all greatly reduced)
First Book in Prose by a Prominent Angolan Writer, About the Bairro in Luanda Where He Grew Up


FIRST EDITION of these short stories by an Angolan author; a second edition appeared in 2015. The stories focus on customs and types of the Quinaxixe, the bairro in Luanda where Santos grew up.

Santos was born in Luanda in 1935. While working as a public functionary, he began publishing in periodicals such as *Cultura*, *Jornal de Angola*, *ABC*, and *Mensagem*. Moser identifies Santos as the most important poet to emerge from *Cultura*.

His first book was a collection of poetry, *Fuga*, 1960, but with *Quinaxixe* (or *Kinaxixe*), 1965, he switched most of his efforts to prose. Santos continued to publish numerous works of prose and poetry and became a founding member of the União dos Escritores Angolanos and director of the Editora of the MPLA (Movimento Popular de Libertação de Angola—Partido do Trabalho), which defeated the Portuguese army in the Angolan War of Independence (1961-1974) and currently rules Angola.

The Casa dos Estudantes do Império (C.E.I.) played an important role “na formação de uma consciência e de uma literatura nacionais” (*Biblos*). Created under the Salazar regime in an attempt to support and control foreign students, the C.E.I. became a hotbed of writers who argued and fought for the independence of Portuguese colonies in Africa. It was established in 1944 from the merger of separate homes for students from Angola, Moçambique, and Cabo Verde. From 1948 to 1964 the C.E.I. issued the monthly magazine *Mensagem*, in whose pages many writers first appeared who later became important figures in their respective national literatures. The Coleção de Autores Ultramarinos, launched in 1958, published many works by young Africans. Among the most prominent members of the C.E.I. were Amílcar Cabral (Guiné-Bissau and Cabo Verde), Lúcio Lara and Agostinho Neto (Angola), and Marcelino dos Santos (Moçambique).


Poems by a Painter Noted for His Depictions of Angola


FIRST and ONLY EDITION. The poems are divided into sections according to where they were written: “Nocturnos de 1961 [Angola],” São Tomé, Moçambique, and Brasil.
On the two leaves immediately following the text is a glossary of terms from Kimbundu (North Mbuundu), one of the two Bantu languages widely spoken in Angola.

Neves e Sousa (Matosinhos, 1921–São Salvador da Baía, 1995), painter and poet, moved to Luanda with his family at age nine. He was educated there, studied painting at the Escola de Belas Artes in Porto, then returned to Luanda: “Lá continuaria a viver uma relação de amor intenso com aquele território que palmilhou incansavelmente durante três décadas” (Diccionario cronológico). He is famous for his paintings of Angola; he also visited and painted in Moçambique, Cabo Verde, Guiné, São Tomé, and Brazil, where he finally settled in 1975.

Sousa published a number of books of poetry in Portuguese, English, French, and German (see Moser and Ferreira, nos. 1377-82). His poems also appeared in several anthologies of Angolan and African poetry.


**Published Early in His Twenty-Year Sojourn in Angola**


FIRST and ONLY EDITION of this collection of short stories. The cover design is by Fernando Marques, on a concept of the author.


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literature of the Portuguese colonies. Imbondeiro was the largest publisher of its time in Angola. Its rival in publishing authors in the Portuguese colonies was the Casa dos Estudantes do Império, based in Lisbon, whose Coleção Autores Ultramarinos tended to be more favorable to the Portuguese government. Imbondeiro was so influential that in 1965 the Portuguese authorities shut it down, based partly on the fact that some of Imbondeiro’s authors had expressed disaffection with the government.

Woman Poet and Professor Working in Angola

22. VEIGA [da Silva], Amélia [Maria Ramos]. Libertação. Poemas. Sá da Bandeira, Angola: [colophon] composto e impresso na Imprex, Sá da Bandeira; distribuição exclusiva para todo o espaço Português da Livraria Lello, SARL-Angola, 1974. Large 8°, original illustrated wrappers (light soiling, minor wear at head and foot of spine, 3-cm. tear to rear wrapper near spine). Cover design by Isabel Portugal and Sérgia Veiga. Small (2.5 cm.) gray smudge on half title; otherwise internally fine. Overall in good to very good condition. 178 pp., (3 ll.) $200.00

FIRST and ONLY EDITION of this collection of poetry, one of the author’s principal works. The dedication leaf includes the statement, “Para Angola, com o amor de vinte e quatro anos de permanência.” The cover design (a woman next to barbed wire) is by Isabel Portugal and Sérgia Veiga. The flaps of the front and back wrappers have excerpts of reviews of the author’s Poemas (winner of the Prémio Fernando Pessoa da Câmara Municipal de Sá da Bandeira, 1962) that appeared in Notícias de Imbondeiro, O Comércio, O Século, and República, all in 1963.

Amélia Veiga (Amélia Maria Ramos Veiga da Silva, b. Silves, 1931) was educated in Lisbon; in 1951 she left for Angola, where she lived until 1975. For some twenty years she taught at the technical school in Sá da Bandeira (today Lubango). Her book Destinos was published in Sá da Bandeira by Imbondeiro in 1962.

She contributed to journals in Portugal, Moçambique, Brazil and Angola, including Cultura II, Notícias do Imbondeiro, and A Provincia de Angola. Her works also appeared in a number of anthologies, including Antologia poética angolana, 1963; Poesia angolana de revolta, 1975, and Antologia de poesia feminina dos PALOP, 1998.

* Moser and Ferreira, A New Bibliography of the Lusophone Literatures of Africa, nº 1440; also lists nine other works by the author. Soares, Notícia da literatura angolana p. 335. Dicionário cronológico de autores portugueses VI, 100. The author is mentioned in Leonel Cosme, “Notícias de Imbondeiro” (Biblos III, 1181), as one of a handful of authors “oriundos de ou radicados em Portugal, Brasil e territórios ultramarinos” who appeared in the periodical. Not located in Porbase. Copac locates a single copy, at Manchester University.

Criticism of the Government of Angola, Hidden in Poetry


FIRST and ONLY EDITION. Pires Laranjeira in Biblios calls this Velha’s most representative book of poetry. He also notes that given the political status of Angola at the time,
Item 22 (reduced)
Velha could not openly criticize the society in which he lived, but his poems contain many veiled comments about the situation there: “todo um programa de compromisso social que não podia ser explícito ... O lirismo telúrico disfarça o mal-estar existencial ...”

Cândido Manuel de Oliveira da Velha (b. Ílhavo, district of Aveiro, 1933), son of a deep-sea fisherman, studied in Aveiro before moving to Lisbon in 1951 and Angola in 1957. There he joined the Sociedade Cultural de Angola, which was shut down in 1965 by the governor-general. His professional life put him in contact with the working classes in Luanda, Huambo, Bie, Benguela, Cuanza-Sul, Huíla, and Moçâmides, which had a profound influence on his poetry. From 1958 to 1975 he collaborated on many periodicals in Luanda, including A Provincia de Angola, Jornal de Angola, and Prisma. He returned to Portugal in 1975, settling in Baixo Alentejo. This is one of his principal works. Other collection of poetry include Quero-te, Intangível, Africa, 1963, Corporalía, 1972, Signo de Caranguejo, 1972, Memória breve de uma cidade, 1988, and Navio dentro do mapa, 1994. Velha was awarded the Prémio da Angola, 1959, the Prémio de Poesia da Associação dos Naturais de Angola in 1963, and the Prémio Motta Veiga, 1969.

The typescript laid in is a carbon copy headed “Poema (riscado o título primitivo do Fundo do Abismo).” At the end is “In Via Latina. Coimbra Maio de 1950. Antero de Abreu. Via Latina = Orgão da Associação Académica de Coimbra.”


**Important Work by a Notable Angolan Poet**

24. VICTOR, Geraldo Bessa. Cubata abandonada. Lisbon: Agência-Geral do Ultramar, 1958. Large 8°, original illustrated wrappers (light wear and soiling). Internally fine; overall in very good condition. Blue stamp on front flyleaf, faded to illegibility; rubberstamp on same leaf (“523”). Different stamp on half title (also illegible), with ink manuscript shelfmarks (“181” and “B 12”), each with part scored. Title page (blank margin) and back wrapper have stamp: “Associação Academica do I.S.C.E.F. Biblioteca.” Title page has another stamp in blank space: “Biblioteca” (blanks filled in with ink manuscript: “6 VI 1960”). 105 pp., (2 ll.).

$35.00


Geraldo Bessa Victor (1917-1985), a native of Luanda, was a writer, poet, essayist, journalist, and scholar. After working in the financial sector in Luanda, he became
a lawyer in Lisbon in the 1950s. A member of the movement “Cultura I,” his articles appeared in *A Provincia de Angola* and *Mensagem*. His earlier books of poetry include *Ecos dispersos*, 1941; *Ao som das marimbás*, 1943; *Mucanda*, 1946; and *Débaixo do céu*, 1949. A French translation of some of his works was published as *Poèmes africains*, 1967. In the same year that *Cubata abandonada* appeared, his poems “O menino negro não entrou na roda” and “Kalundu” were chosen by Mário de Andrade for the *Antologia de poesia negra de expressão portuguesa*, 1958. The Imprensa Nacional-Casa da Moeda issued a complete edition of Bessa Victor’s poems in 2001.

Bessa Victor has been praised for his vision and the musicality of his verse, although others condemn him for his failure to voice the rage of oppressed Africans, as many contemporary Angolan poets did.

Item 23 (reduced)
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