RICHARD C. RAMER

Special List 293

Painting, Drawing, Sculpture & Decorative Arts
February 27, 2018

Special List 293

Painting, Drawing, Sculpture & Decorative Arts

Items marked with an asterisk (*) will be shipped from 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 293

Painting, Drawing, Sculpture & Decorative Arts


FIRST and ONLY EDITION. Includes articles on Portuguese cinema, literature, painting and sculpture, and music for the period 1960 to 1985.

Elegantly Printed Travel Account on China, Macau and India
In an Elegant Full Morocco Binding

2. ANDRADE, José Ignacio de. Cartas escritas da India e da China nos annos de 1815 a 1835 ... a sua mulher D. Maria Gertrudes de Andrade. 2 volumes. Lisbon: Na Imprensa Nacional, 1843. 8°, contemporary black full morocco (very lightly worn and rubbed, corners slightly bumped, some light spotting to endleaves), richly block-stamped in gilt on spine and covers, gilt inner dentelles, watered silk endleaves, all text-block edges gilt. Wood engraving of a ship in volume I, wood-engraved vignettes. Some foxing and occasional browning to plates; scattered light foxing to text. In most desirable, fine condition. Neat contemporary ink signature of J.C. da Costa on each half-title. (8 ll.), 245 pp., (2 ll.); (5 ll.), 235 pp., (4 ll.), 12 chalk-manner lithographic portraits with tissue guards. 2 volumes. $3,500.00

FIRST EDITION, rare. Written in the form of 100 cartas, or chapters, this correspondence from husband to wife discusses the history, customs, and present state of India (especially Calcutta), Macao, and China, based on the author’s travels there and on his wide-ranging reading. Particular emphasis is given to the history of Portuguese discoveries, settlement and trade in the Far East, Chinese dynastic history, Chinese social life,
Item 3
culture, and institutions, tea, and Portugal’s long rivalry with England in Asian commerce and colonial affairs. The lithograph plates include portraits of Chinese emperors and some of Andrade’s Chinese friends, and portraits of the author and his wife after works by the noted Portuguese painter Domingos António de Sequeira (1768-1837). The Cartas opens and closes with two commendatory poems by Andrade’s friend Francisco Antonio Martins Bastos, sometime poet, professor of Latin, and translator of much Latin poetry into Portuguese.

José Ignacio de Andrade, born on the Island of Sancta Maria in the Azores in 1780, devoted his life to overseas commerce, making numerous voyages to India and China. After many years he became a director of the Bank of Portugal and the Bank of Lisbon. This first edition was distributed only to his friends, and is rare. A second, fairly common edition, also with 12 lithograph portraits and with many corrections and additions, came from the same press in 1847 and is as elegant as the first.


*3. Arte: Revista Internacional. Nos. 1-8, a complete run. 8 numbers in 1 volume. Coimbra: Augusto d’Oliveira, Livraria Moderna (number 1 printed at the Typ. Auxiliar d’Escriptorio; 2 through 8 at the Imprenta da Universidade), 1895-1896. Large 8°, mid-twentieth-century three-quarter mottled sheep over decorated boards (ever so slight wear to corners and near head and foot of spine), spine richly gilt with slightly raised bands in three compartments, crimson leather lettering piece, gilt letter, gilt fillets on covers between the leather and boards, top edge rouged, other edges uncut, pink silk ribbon place marker, original printed wrappers bound in (crude repairs to initial front and ultimate rear wrappers). A few small illustrations and vignettes in text. Overall in good to very good condition. Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos. 373 pp., 4 plates. Numbers 5-6 a double issue. $600.00

FIRST and ONLY EDITION in hard copy, a COMPLETE RUN; the eight issues are from November 1895 to June 1896. Edited by Eugénio de Castro and Manuel da Silva Gayo, this was truly an international review, concentrating somewhat on art, but much more on literature. It includes texts in Portuguese, French, Spanish, Italian, English and German. Eugénio de Castro’s poem “A monja e o rouxinol”, dedicated to Count Robert
de Montesquiou-Fezensac, appears on pp. 123-8, with a French translation by Louis-Pilate de Brinn’Gaust on footnotes. The text of Castro’s oration in homage to the poet João de Deus, including significant recitations of verse, at a conference held at the Instituto de Coimbra on 2 February 1896, appears on pp. 260-85. There is an epitaph for the grave of Anthero do Quental by João de Deus (p. 10). Castro’s poetical dialogue “Sagramor” appears in a French translation by Phîlêas Lebesgue (pp. 303-5). Vittorio Pica, translator of the Italian edition of Eugênio de Castro’s Belkiss, provides an essay in Italian about Castro, including an Italian translation of “Sagramor” (pp. 239-48). Francesco Accinelli’s poem of the same title, in Italian and dedicated to Eugênio de Castro, appears on pp. 311-2. Teófilo Braga contributes a letter to Eugênio de Castro including poetry in German and Portuguese translation by the Lusophile German professor at the University of Münster, Wilhelm Storck (pp. 76-8). Braga also provides an essay on João de Deus (pp.[171]-179), and another on Storck (pp. [291]-296).

As already can be seen, one of the principal aims of the review was to expose Portuguese readers to developments in European literature, while making available to the rest of Europe some of the most recent literary developments in Portugal. There is a two-part essay in Portuguese on the evolution of the new Austrian literature by Alfred Gold (pp. 306-11; 339-45), and another essay, also in Portuguese, on contemporary Swedish poetry by Göran Björkman (pp. 60-4). An essay in Spanish by Heracilio Perez Placer on the rebirth of literature in Galician is titled “Cuentistas Gallegos” (pp. 17-20). There are articles signed “E.M.” on “Portugal no estrangeiro: I, L.P. de Brinn’Gaust”, “II: D. Antonio Sanchez Moguel” and “João de Deus e Paul Verlain” (pp. 51-4; 207-15; and 149-50). In addition to his translation of Eugênio de Castro alluded to above, Louis-Pilate de Brinn’Gaust provides two original poems (pp. 16-7; 216-7), an essay (pp. 141-6), and a transcript of his speech at a Paris banquet in honor of Eugênio de Castro (pp. 351-8), all in French. A text in French by Paul Verlaine, “Conte”, appears on pp. 11-2. Count Robert de Montesquiou-Fezensac provides a sonnet in French “De Verlanâ” on the death of Paul Verlaine (p. 179), followed on the next page by another sonnet in French, by Phîlêas Lebesgue, “Pour Ceux D’Hier”, mourning the passing of both Verlaine and João de Deus. Following these is an essay on Verlaine in French by Charles Morice (pp. 181-6). There is also a poem in quatrains by Count Robert de Montesquiou-Fezensac, “L’Insexuelle” (pp. 296-8).

The exception to Artê’s focus on literature is a substantial three-part article on Portuguese painting of the fifteenth and sixteenth centuries by the eminent art and music historian Joaquim de Vasconcellos (pp. 27-33; 85-91; 151-62).

4. Arte e Arqueologia. Revista do Conselho de Arte e Arqueologia da 2ª circunscrição. Ano 1, nos. 1-4, and Ano 2, no. 1 [all published]. 5 issues. Coimbra: Imprensa da Universidade, 1930-1933. Large 4° (26 x 19.5 cm.), original illustrated wrappers (some short tears at edges), with a different photo tipped to the front cover of each issue. Numerous illustrations in text. A few tears, without loss of text. Very good internally, overall
in good to very good condition. Ano I, números 1-4: 256 pp. plus 2 ll. following p. 196, total of 24 plates printed on both sides. Ano II: 68 pp., 4 plates printed on both sides.      5 issues. $200.00

FIRST and ONLY EDITION—A COMPLETE RUN. Includes studies of sculptures, paintings, and manuscripts in and around Coimbra (with numerous illustrations), descriptions of museums, an account of an archeological excavation, and articles on many artists who worked in the Coimbra area.

*5. ASSUNÇÃO, Ana Paula. Costumes portugueses, aquarelas inéditas: novos contributos para o estudo do trajo popular em Portugal, século XIX. Lisbon: Livraria Nova Ecléctica / Livraria Olisipo, 1999. Folio (30.6 x 21.7 cm.), publisher’s illustrated boards. As new. 183 pp., 52 color plates. Number 276 of 700 copies, numbered 101 through 800. $150.00

Nicely produced book. In addition to this issue of 700 copies, an “especialíssima” issue of 25 copies, numbered I through XXV and signed by the publishers, on special, large paper, bound in full morocco, top edge gilt, was priced at about $450.00 and was sold out immediately. An “especial” issue of 75 copies, numbered XXVI through C and signed by the publishers, on special paper the same size as the ordinary issue, bound in a synthetic leather, was sold for the equivalent of $225.00, and was also fully subscribed prior to publication. Curiously, in our opinion, while the special paper used in the two more restricted and more expensive issues is of high quality, and certainly produces a pleasant outcome where the text is concerned, it is not so sympathetic to the illustration. As a result, the illustrations in the present issue are brighter and have a better, more complex range of tones. This book is now out-of-print.


Fourth edition, greatly revised and expanded, of this classic reference work.
E. BÉNÉZIT

DICTIONNAIRE
critique et documentaire
DES PEINTRES
SCULPTEURS
DESSINATEURS
ET GRAVEURS

de tous les temps et de tous les pays
par un groupe d'écrivains spécialistes
français et étrangers

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NOUVELLE ÉDITION
entièrement refondue
sous la direction de Jacques BUSSE

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TOME 1
AA- BEDUSCHI

GRÜND
1999

Item 6
7. BLAKE, William Wilberforce. *Catalogue of the Collections, Historical and Archaeological, of the National Museum of Mexico.* Mexico [i.e. Burlington, Ia.; Hawkeye Job Print], 1884. 12°, original pale purple printed wrappers (faded, slight wear at foot of spine and corners). In very good condition. Ink manuscript “Corrected” at top of front wrapper. Scattered annotations in the same hand, notably a 6-line addition on p. 64 about Juarez’s tomb. 119 pp. $300.00

FIRST EDITION. Descriptions of the collections of the National Museum of Mexico, including many Aztec, Olmec, and Toltec pieces (sculpture, paintings, weapons, musical instruments decorative objects, domestic vessels), relics of the conquistadores, and portraits and sculptures of patriots and prominent men such as Hidalgo, Iturbide, Lopez de Santa Ana, and Maximilian.

* NUC: DLC, PU-Mu, NN, MH. Not located in Watsonline.

8. CABRAL, Antonio Jacinto Xavier. *Explicação analítica do quadro alegorico da regeneração da monarquia portugueza, feito a bico de pena por seu autor …. * Lisbon: Na Impressão Liberal, 1822. 8°, modern dark burgundy full morocco, smooth spine with author, short title, and date lettered in gilt; covers with gilt tooing within double gilt ruled borders, inner dentelles gilt; marbled endleaves, all text block edges gilt, contemporary orange embossed wrappers with brown borders bound in. Small woodcut arms of Portugal on the title page. Charming blind-stamped border on title page. Overall in fine condition. Engraved frontispiece, 18 pp., (1 blank l.). $800.00

FIRST and ONLY EDITION. Cabral’s pen-and-ink drawing of an allegory depicting the main events of 1820 and 1821 having been widely admired, he set out to collect subscribers for an engraved version. The engraving was apparently not completed due to unfavorable political circumstances: Innocêncio had never seen a reference to it. This work describes in detail the layout of the sketch and the figures therein. The engraved frontispiece portrait of the author is by José Vicente Sales.

Cabral, a native of Pernambuco, was a skilled painter and acted for some years as director of the Colégio d’Educação in Recife as well as professor of design there. After 1822 he lived in Portugal and later Rome, where he gained great esteem.

EXPLICAÇÃO ANALITICA
DO QUADRO ALEGÓRICO DA REGENERAÇÃO DA MONARQUIA PORTUGUEZA.
FEITO A HICO DE PENA POR SEU AUCTOR
ANTONIO JACINTO XAVIER CABRAL,
CAVALHEIRO NA ORDEM DE CRISTO
DIRETOR DO COLEGIO DE EDUCAÇÃO DE SANTO ANTONIO DO RECIFE CAPITAL DA PROVINÇIA DE PERNAMBUCO.
APROVADO POR
SUA MAGESTADE CONSTITUCIONAL,
E SELE LENTE DE DESENHO CIVIL, FELICMENTE GRAVADO.
DEDICADO À NAÇÃO,
E APRESENTADO
AO SOBERANO CONGRESSO.

LISBOA.
NA IMPRESSÃO LIBERAL.
ANNO DE 1822.

Item 8
Sculptor’s Birthday Verse for D. José I

9. CASTRO, Joaquim Machado de. *Ao felicissimo cumpre-annos de S. Magestade, conduzindo o povo de Lisboa neste dia huma das pedras para o pedestal da sua estatua equestre, soneto ....* (N.p., 1775). Broadside (folio half sheet: 31 x 21 cm.), printed on recto only, unbound [?] or disbound [?]. Very fine. Contemporary ink foliation “137” in upper outer corner of recto. $600.00

FIRST and ONLY EDITION? This apparently unrecorded sonnet was written for D. José I’s sixty-first birthday (1775), which was also the date on which Machado de Castro’s famous equestrian statue of D. José was set in place in Black Horse Square. It remains one of Lisbon’s most notable monuments.

Machado de Castro (1731-1822), perhaps Portugal’s foremost sculptor, wrote extensively on his works and the theory behind them, including a full-length discussion of the equestrian statue of D. José I entitled Descripção analytica da execucão da estatua equestre, Lisbon 1810.

*Not in Innocência; cf. IV, 125. Not in Catálogo de exposição bibliográfica, iconográfica e documental relativa à estátua equestre. Cf. Pamplona, Dicionário de pintores e escultores portugueses III, 14-8. Not located in NUC.*

From Abatage to Zymosimetre

10. CAVROÉ, Pedro Alexandre. *“Conservatorio das Artes e Officios de Lisboa. Vocabulario Artistico-Mecanico-Francez-Portuguez. Extrahido do Dicionário de José da Fonseca, impresso em Paris em 1836, pelo Demonstrador do sobredito conservatorio.”* Manuscript on paper, in Portuguese, 1841. Large 4° (26.6 x 21.1 cm.), contemporary marbled paper boards (corners worn; other minor wear). Written in ink, in a small cursive of the period. Overall in very good condition; internally fine. (1 blank l., 2 ll., 1 blank l.), 191 pp., (1 blank l.). $1,600.00

Cavroé (1766-1844) was born in Lisbon, the son of a French carpenter. He played a part with the liberal and constitutional forces during the first half of the nineteenth century in Portugal and Brazil. Although overshadowed by such men as Alexandre Herculano and Silvestre Pinheiro Ferreira, Cavroe was a lively and prolific writer as well as an active workingman and artisan. Thus while he wrote plays, sonnets, odes, a social history of the Portuguese guilds from 1620 to 1834, and polemical pamphlets, he also designed and engraved lithographs, acted as an architect of royal, government and private buildings, and was a cabinet and furniture maker. This manuscript lists French terminology useful for workingmen and artisans, with the Portuguese translation and/or a short definition of the term’s meaning.

*See Harry Bernstein, “Pedro Alexandre Cavroé (1776-1844), master artisan, writer, architect, and artist of Portugal and Brazil,” *Arquivos do Centro Cultural Portugues XIII* (1978) p. 167-190.*
Item 10
DESCRIPCIÓN ARTÍSTICA
DE LA
CATEDRAL DE SEVILLA
POR
D. JUAN AGUSTÍN CEAN
BERMUDEZ
INDIVIDUO DE LAS REALES ACADEMIAS
DE LA HISTORIA Y DE LAS NOBLES ARTEs
DE SAN FERNANDO DE MADRID, DE SAN
CÁRLOS DE VALENCIA Y DE SAN LUIS
DE ZARAGOZA.

SEVILLA
EN CASA DE LA VIUDA DE HIDALGO
Y SOBRINO.
1834.
World's Largest Gothic Church


$600.00

FIRST EDITION. The Cathedral of Seville (constructed 1402-1506) is the largest gothic church in the world. This guide includes chapters on the Giralda (originally a minaret), the Patio de los Naranjos, the architecture of the church proper including its stained glass and chapels, and the works of art, which include paintings by Murillo and Zurbarán. Editions also appeared in Seville, 1856, 1863, and 1981.

Juan Agustín Ceán Bermúdez, a native of Asturias (b. Gijón 1749, d. Madrid 1829), was a friend of Goya and author of the 6-volume *Diccionario histórico de los mas ilustres profesores de las Bellas Artes de España*, Madrid, 1800.

* Palau 50758 & 50759. Aguilar Piñal II, 2673 & 2674. NLI: DLC, CU, NNH, CTY, MdU, PU.

BOUND WITH:


Includes Portuguese Lace and Embroidery

13. CHAVES, Luís, and Martha Cardoso. *Catalogo da exposição de arte popular portuguesa*. Lisbon: Secretariado da Propaganda Nacional, 1936. 4°, original illustrated wrappers (spine defective at head). Some browning. In very good condition. (1 blank l.), 70 pp., (4 ll.), 13 ll. of plates. $60.00

FIRST and ONLY EDITION. Catalogue describing nearly 800 works of Portuguese folk art and local crafts: wood carvings, ceramics, metalwork, lace, embroidery, textiles, clothing, baskets, musical instruments, models of boats and carts, etc. Reprinted at the end are several reviews originally published in Swiss newspapers while the exhibition was on display in Geneva during September 1935.

* OCLC: 50686636 (Oliveira Lima Library-Catholic University of America, University of Toronto-Downsview, University of Texas-Austin, University of New Mexico, Getty Research Institute, Université Rennes-2-BU centrale, National Library of Australia). Porbase locates three copies, all at the Museu de Olaria-Câmara Municipal de Barcelos. Not located in Copac. Not located in Watsonline.

14. CHOMPRÉ, Pierre. *Diccionario abreviado de la fabula, para la inteligencia de los poetas, pinturas y estatuas … traducido al castellano de la undecima y ultimaedición*. Madrid: Manuel de Sancha, 1783. 8°, contemporary mottled calf (very slight wear at extremities), flat spine with gilt bands and green morocco label, gilt letter, edges rouged. Faint marginal dampstain to first 150 pp. Corner torn off of B1, touching a few letters; small hole in front flyleaf. Nevertheless, in very good condition. Circular purple stamp of Santiago Macabinos of Madrid recto of front free endleaf and title-page. 535 pp. $500.00

First and only Spanish translation (?) of this dictionary of Greek and Roman mythology, first published Paris, 1727. “Nadie ignora,” writes the translator, “que la Mitología es un tegido de imaginaciones caprichosas, un confuso monton de hechos algunas veces verdaderos en la substancia, pero sin cronologia, sin orden, y muchas repetidos baxo de nombres diversos; que es finalmente un conjunto de cuentos futilos, destituidos por la mayor parte de verosimilitud, y dignos de desprecio. Pero al mismo paso se sabe que el conocimiento de estas chimeras poeticas, y paganas es absolutamente necesario para entender los autores. Con estas miras se ha compilado aqui … todo lo esencial que se debe saber sobre esta materia, á fin de evitar á los jovenes el trabajo de ir á beber en manantiales muchas veces infectos, donde despues de un estudio peligroso y molesto, la razon no puede adelantar nada, y el corazon está muy expuesto á corromperse” (p. 7). The translator also comments on Court de Gibelin’s theory that pagan mythology was no more than an allegorical explanation of “las revoluciones fisicas, y vicisitudes del universo” (p. 24).

15. CHOMPRÉ, Pierre. [Pedro José da Fonseca, probable translator]. *Diccionario abreviado da fabula para intelligenza dos poetas, dos apineis, e das estatuas, cujos argumentos são tirados da historia poetica por Mr. Chompré, licenciado em direito, agora traduzido do Francez em Portuguez.* Lisbon: na Officina de Simão Thaddeo Ferreira, 1798. 4° (in 8s), contemporary sheep (some wear to extremities), spine with raised bands in five compartments, yellow morocco lettering piece (faded), gilt letter, edges sprinkled green. Very small typographical vignette on title-page. Woodcut headpiece. Small stain in upper inner corner, more pronounced on title-page but faint thereafter. Overall in very good condition. (4 ll.), 217 pp. $400.00

Portuguese translation of this dictionary of Greek and Roman mythology, first published Paris, 1727. The earliest Portuguese edition seems to be that of 1779; there are also reportedly editions in Portuguese dated 1785, 1818, 1836 and 1858. Gonçalves Rodrigues attributes the translation of the 1785 edition to Pedro José da Fonseca; it has the same pagination as the present edition.

* This edition not in Gonçalves Rodrigues; see 1551, 2762 and 3472 (for editions of 1785, 1807 and 1818). This edition not in Innocêncio; see VI, 422 (for editions of 1785 and 1836). This edition not in NUC, which cites Portuguese editions of 1779 (at ICN); 1818 (at DLC and RP); and 1858 (at DLC).

16. CORREIA, Vergilio. *Sequeira em Roma. Duas épocas (1788-1795, 1826-1837).* Coimbra: Imprensa da Universidade, 1923. Subsídios para a História da Arte Portuguesa, VI. 4°, contemporary half dark green sheep over marbled boards, spine gilt with raised bands in three uneven compartments, author and short-title in the second compartment from head (a bit rubbed on spine and extremities), decorated endleaves, top edges rouged, other edges uncut, original printed wrappers bound in. Largely unopened. Overall in very good condition. Number 91 of 100 copies of a tiragem especial, with the printer’s blind-stamp and the signature of Joaquim de Carvalho on the title-page verso. Portrait of Domingos Antonio de Sequeira, 87 pp., (1 l.), 11 plates reproducing drawings and paintings by Sequeira. $100.00

FIRST and ONLY EDITION of this history of the two extended visits to Rome made by Domingos António de Sequeira (1768-1837), one of Portugal’s most celebrated painters of the late eighteenth and early nineteenth centuries.
17. CORREIA, Vergílio. *Vasco Fernandes. Mestre do retábulo da Sé de Lamego.* Coimbra: Imprensa da Universidade, 1924. Subsídios para a História da Arte Portuguesa, 13. 8°, later quarter calf over decorated boards (head of spine slightly rubbed), black spine label (nicked), decorated endleaves, top edge rouged, other edges uncut, original printed wrappers bound in. In very good condition. Number 35 of 120 copies on papel de linho, signed by Joaquim Carvalho. xii, 154 pp., 7 plates, facsimile signatures in text.  
FIRST and ONLY EDITION.  
$150.00

*Not in Welsh.*

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18. [CRAFTS]. *Arte de trabajar en carton toda clase de obras de utilidad y recreo.* Barcelona: Imprenta de José Torner, 1829. 8°, contemporary tree calf (some worming, upper joint cracking), smooth spine with black lettering piece, gilt title; marbled endleaves. Small woodcut on title page of a wreath with ribbons. Internally fine; overall very good. 103 pp., (1 l.), with 8 folding lithographic plates depicting tools and diagrams for making various elaborate constructions out of cardboard.  
FIRST EDITION. Palau states that it was printed again in Barcelona, 1831, and Valencia, 1838, but OCLC shows no copies of those editions. The plates illustrate how to construct geometric shapes of cardboard, plus more complex creations such as baskets, boxes, pedestals, urns, and architectural models.  
$800.00

*Palau 17767. NUC: WU. OCLC: 27182672 (Winterthur Museum, Houghton Library-Harvard University, Ben Gurion University, National Art Library of U.K.); 433945872 (Biblioteca Nacional de España, Universidad de Sevilla); 830346980 (British Library); 807233315 (Universidad de Girona); 905258103 (without location); 2016911 (digitized). Porbase locates a copy at Biblioteca Municipal de Elvas. Copac repeats the British Library and V&A Libraries (= National Art Library). KVK (51 databases searched) adds Biblioteca de Catalunya, Universidad de Castilla-La Mancha, Universitat de Les Illes Balears, Universitat Ramon Lull.*

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$85.00
ARTE
DE
TRABAJAR EN CARTON
TODA CLASE DE OBRAS
DE UTILIDAD Y RECREO.

BARCELONA:
IMPRENTA DE JOSÉ TORNER.
1829.
A SCIENCE
DAS SOMBRAS
RELATIVAS AO DESENHO,
OBRAS NECESSÁRIA A TODOS, QUE QUEREM
DESENHAR ARQUITETURA CIVIL, E MILITAR, OU QUE SE DESTINA."A
A PINTURA, &c.
Na qual échavão reglas demonstradas para conhe-
cer a espece, a forma, a longitude, e a largu-
ra das sombras, que os diferentes corpos fazem,
produzem, assim sobre superfícies horizontais,
verticais, ou inclinadas, como sobre as superfí-
cies verticais, planas, convexas, ou concexas.

POR M. DUPAIN,
TRADUZIDA DE ORDEM
DE SUA ALTEZA REAL
O PRINCIPE DO BRASIL
NOSO CLEMENTISSIMO SENHOR

POR
FR. JOSÉ MARIANO DA CONCEIÇÃO VELLOSO,
DOUTOR REFORMADO DA PROVINCIA DO RIO DE JANEIRO.

LISBOA,
Na Ofic. de JOÃO PROCÓPIO CORREIA DA SILVA,
Impressor da Santa Igreja Patriarcal.
ANNO M. DCC. XCVII.

FIRST and ONLY EDITION. Includes four essays by Dias, two by Dias with Carla Gonçalves, two by Nuno Rosmaninho, and one each by Araújo, Serrão, and Maria Manuela Tavares Ribeiro.

❊ Not located in Watsonline.

21. DIAS, Pedro, António Nogueira Gonçalves, Vitor Serrão et al. No tempo das feitorias: a arte portuguesa na época dos descobrimentos. 2 volumes. Lisbon: museu Nacional de Arte Antiga / Secretaria de Estado da Cultura / Instituto Português de Museus, 1992. Folio (30 x 22.6 cm.), original illustrated wrappers (minor wear). Overall in fine condition. 369 pp., (1 l.), 1 folding plate; 395, (1) pp., large folding plate; both volumes profusely illustrated. 972-95775-0-1. 2 volumes. $100.00

FIRST and ONLY EDITION of this excellent exhibition catalogue. An earlier version of the exhibition had been held in connection with the Festival Europália 91 Portugal at the museum of Fine Arts, Antwerp, 29 September to 29 December 1991. It was reconstructed in the museu Nacional de Arte Antiga, Lisbon, from June to December 1992. Six introductory essays put the exhibition in its cultural, historical, and artistic context. Sections of the catalogue deal with the works of art imported to Portugal from Flanders and the north of Europe, Portugal’s connection with French, English, Italian, Spanish, African and Oriental art, Flemish art in the Azores and Madeira, Portuguese artists and workshops, Flemish artists who worked in Portugal, late gothic and renaissance painting, sculpture in Portugal in the sixteenth century, illumination in Portugal, and gold and silver work and jewelry in Portugal.

❊ Not located in Watsonline.


First edition in Portuguese of La science des ombres par rapport au dessin ... Paris 1750; it illustrates how to model and draw the shadows of geometric objects of different shapes, depending on the light source and intervening objects.

José Mariano da Conceição Veloso (1742?-1811), a native of Minas Geraes and a noted botanist, was director of the Arco do Cego press, incorporated in 1801 into
the Regia Oficina Typografica, later known as the Impressão Regia and then the Imprensa Nacional.


**23. FLOR, Pedro.** *A arte do retrato em Portugal nos séculos XV e XVI.* Preface by Vítor Serrão. Lisbon: Assírio & Alvim, 2010. Folio (29.8 x 25 cm.), publisher’s illustrated boards with dust jacket. New. 361, (1) pp., (3 ll.), illustrations in text, extensive sidenotes, comprehensive bibliography. One of 1,000 copies. 978-972-37-1529-3. $90.00

FIRST and ONLY EDITION. An impressive work. Pages [97-160] are full page illustrations, mostly in color, on glossy paper. The rest of the volume is printed on a high quality laid paper.

**24. Folhas de Arte.** *A complete run.* Directed by Augusto de Santa-Rita. 2 volumes. Lisbon: Livraria Portugalia, 1924. Folio (39 x 31 cm.), publisher’s cloth, black- and yellow-stamped, with one of 2 ties (slight soiling). Printed in black, red, and 2 shades of green. Overall very good to fine. Exemplar nº 894, signed in pencil by A. de Santa Rita as director; for other items, see below. 2 volumes. $200.00

FIRST and ONLY EDITION. Included in this copy:
1. Original tissue band for the volume, stamped in red, “Acaba de aparecer o numero II o ‘Lied’ Nacional”
2. 2 leaves (35 x 24 cm.), the first of which bears a woodcut of a cross, sun and rooster with the words “Bom Dia.” On the verso is a printed letter from Santa-Rita, signed in manuscript, relating to subscriptions to the periodical. The second leaf, perforated but not detached, is a subscription form.
3. 6 leaves, with Folhas de Arte (1 ll.), Table of contents (1 ll.), introduction signed by Santa-Rita (2 ll.), page with “I poesia contemporanea” (1 ll.), and a mention of works upcoming in the next issue (1 ll.), printed in black with red and green accents, 38 x 30 cm.
4. Laid into the 2 leaves above: 10 sheets of various colors (each 36.5 x 30 cm.), each with a photo of the author tipped on and a reproduction of a poem in his or her handwriting. Authors are: Branca de Gonta Colaco, Virginia Victirino, Fernanda de Castro, Gomes Leal, Antonio Nobre, Affonso Lopes Vieira, Augusto Gil, Manuel da Silva Gaio, Americo Durao, and Fernando Pessoa.
5. Wrapper with “Folhas de Arte II,” printed in black and green, with edges folded in to form a package.
6. 6 leaves, including a table of contents and a signed letter by Santa Rita, printed in black and red.
7. 14 leaves with photos and reproductions of music manuscripts, plus printed music. Composers are M. Lima Cru, Ruy Coelho, Luiz de Freitas Branco, Claudio Carneiro, Ivo
Cruz, and Fernandes Fão. The lyrics are by Nuno Fernandes Torneol, Augusto de Santa-Rita, Augusto Gil, Antonio Nobre, Affonso Lopes Vieira, and Eugenio de Castro.

* Fires, Dicionário da imprensa periódica literária portuguesa do século II (1900-1940), pp. 164-5: “luxuosamente apresentadas.” Not in Biblioteca Geral da Universidade de Coimbra, Publicações periódicas portuguesas. OCLC: 16200007 (without collation or number of volumes: University of Illinois, Tulane University, Harvard University, Harvard University-Fine Arts Library, Ohio State University, University of Wisconsin-Madison). Forbase locates two copies at the Biblioteca Nacional de Portugal and one each at Universidade de Coimbra, Fundação Calouste Gulbenkian, and the Biblioteca Pública Regional de Madeira. Not located in Copac.

**25.** FRANÇA, José-Augusto. *Museu militar: pintura e escultura.* Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1996. Folio (30 x 23.1 cm.), original illustrated wrappers. As new. 149, (3) pp., profuse high-quality color illustrations. 972-8325-07-X. $50.00

FIRST and ONLY EDITION.

**26.** FREITAS, Helena de, António Cardoso, Maria João Melo, et al. [Catálogo raisonné]: *Amadeo de Souza Cardoso, pintura.* Lisbon: Fundação Calouste Gulbenkian / Assírio & Alvim, 2008. Folio (29.8 x 24.4 cm.), publisher’s illustrated boards. As new. 471 pp., profusely and excellently illustrated. Text in Portuguese and English. 978-972-37-1388-6. $100.00

FIRST and ONLY EDITION.

**27.** GARCIA MELERO, José E. *Aproximacion a una bibliografia de la pintura española.* Madrid: Fundación Universitaria, 1978. Publicaciones de la Fundación Universitaria Española, Belas Artes, 2. Large 8°, original illustrated wrappers (some slight vertical cracks to spine). Internally in fine condition; overall very good. ccxvii, [5]-942 pp., extensive indexes of names, geography. 84-7392-045-7. $65.00

FIRST and ONLY EDITION.
28. GONÇALVES, Antonio Augusto and Eugenio de Castro. *Notícia historica e descriptiva dos principaes objectos de ourivesaria existentes no thesouro da Sé de Coimbra*. Coimbra: Imprensa Academica, 1911. 4°, recent half burgundy morocco, spine with raised bands in 5 compartments; original printed wrappers (spotted) bound in. Uncut. Some light foxing. Overall in very good condition. 47, 9 pp., (1 blank l.), 10 ll. plates. $75.00

FIRST and ONLY EDITION of this catalogue of 115 gold and silver objects of Portuguese manufacture in the treasury of the See of Coimbra. Included are reliquaries, processional crosses, chalices, statues, basins and ewers dating back to the twelfth century. Following the catalogue is a nine-page letter with separate title page: *Officio do Bispo de Coimbra ao Exmº Presidente do Governo Provisório da República ácerca do thesouro da Sé da mesma cidade.*

* NUC: GU, IU.


FIRST and ONLY EDITION. The exhibition was divided into three main sections: I: Art Rétrospectif (pp. 7-42); II: Beaux-Arts (pp. 43-66); and III: Art Décoratif (pp. 67-98). The first section deals with architecture from ancient Gaul to the nineteenth century, Art in the eighteenth century, including painting, sculpture and engraving, and Art in the nineteenth century, divided into Empire, Romantic, Landscapes of 1830, Academic and Naturalist, Decorative, and Impressionist paintings, as well as an overview of nineteenth-century sculpture. Paintings exhibited included works by Watteau (16), Fragonard (20), Chardin (8), David (21), Prudhon (14), Géricault (6), Delacroix (16), Ingres (26), Corot (16), Rousseau (9), Millet (23), Courbet (16), Manet (14), Monet (6), Renoir (7), Degas (7), Pissaro (4), Cézane (4), and a host of others. Among the sculptures were works by David d’Angers (13), Rodin (6), and numerous others. The furniture, silver, etc. were of extremely high quality.

The text for the section on the decorative arts is signed by R. Maupas. Other texts are not attributed.

* OCLC: 470195520 (Bibliothèque nationale de France); 503007682 (HEC Montreal); 25973137 (Columbia University, Harvard University Fine Arts Library, Université de
30. HAREUX, Ernest. *Animaux.* Paris: Librairie Renouard — H. Laurens, Éditeur, n.d. (1899?). Cours Complet de Peinture a l’Huile (L’Art — La Science — Le Métier du Peintre), 6. Large 4° (27.8 x 20 cm.), later (ca. 1975) half green sheep over marbled boards, spine gilt with raised bands in six compartments (some wear at head and foot, and to one raised band), author and title lettered in gilt in second and fourth compartments from head, top edges tinted green. Overall in good condition. (2 ll.), 86 pp., (1 l.), 46 illustrations in text, 18 plates (5 in color). $25.00

* OCLC: 726498238 (Université de Moncton). Not located in Copac.

31. HATHERLY, Ana. *Território anagramático / Anagrammatic Territory.* Texts by João Silvério, Maria Filomena Molder, Fernando Aguiar, and Andréia Poças. Translations by José Gabriel Flores. Lisbon: Fundação Carmona e Costa / Documenta [Sistema Solar], 2017 [i.e. 2018]. Folio (28 x 21.5 cm.), publisher’s buckram. As new 276 pp., 1 l., 1 l. colophon, profusely illustrated in color, footnotes, list of works. Pages [249]—276, 1 l. and 1 l. colophon are printed on dark goldenrod-colored paper. 978-989-8834-96-6. $85.00

FIRST and ONLY EDITION. Bilingual catalogue in English and Portuguese that was printed for the exhibition “Ana Hatherly: Território Anagramático” curated by João Silvério, and held at the Fundação Carmona e Costa from November 17, 2017-January 13, 2018 in Lisbon, Portugal. A brief biography of the artist is provided on pp. 247-248; 275-6 (in English). English translations of texts occupy pp. [249]-276. The texts or critical essays are “Escutar o mundo é a possibilidade de o escrever enquanto acto e desenho” / “To listen to the world is to write it as action and drawing” by João Silvério; “ana soberana ou LER NO AR” / “sovereign ana or READING IN THE AIR” by Maria Filomena Molder; “A visualidade na escrita de Ana Hatherly” / “Visuality in Ana Hatherly’s writings” by Fernando Aguiar.

32. [HATHERLY, Ana]. Fernando Aguiar, and Helena Vieira eds. 
*Ana Hatherly: anagramas.* Lisbon: Mariposa Azual / Festival Silêncio / Arquivo Fernando Aguiar, 2017. Colecção Livros do Silêncio. Lge. 4° (23 x 20.1 cm.), original illustrated wrappers. As new. 145 pp., profusely illustrated in color, footnotes, bibliography. One of 100 copies. 978-972-8481-54-4. $48.00

FIRST and ONLY EDITION. The first half of the book is an exhibition catalogue for the event “Ana Hatherly (1929-2015): Anagrama da Escrita” from 2016 with short texts and photo reproductions, whose venue is mysteriously never mentioned. On pages 25-68 there is a collection of works reproduced in color that were made in homage to Ana Hatherly (artists include Almeida e Sousa, Antero de Alda, António Barros, António Dantas, António Nelos, Avelino Rocha, Bruno Neiva, Emerenciano, Fernando Aguiar, Hugo Pontes, Irene Buarque, Jorge dos Reis, José Oliveira, José-Alberto Marques, Pablo del Barco, Rui Torres, Tiago Gomes). The second half of the book is the catalogue of the exhibition “Ana Hatherly: Pintura de Signos,” with an introduction by Fernando Aguiar (pp. 72-3), also held at an undisclosed location. The artworks (many of which have not been published before) were produced between the 1960’s and 2005, and are presented here in vibrant color. The works are from the Fernando Aguiar collection, and occupy pages 75-143.


33. [JAL, Auguste].  
*Panorama d’Alger, peint par M. Charles Langlois, chef de bataillon au Corps Royal d’État Major, officier de la Légion-d’Honneur, auteur du Panorama de Navarin, Rue des Marais-Saint-Martin, no 40, près la Rue Lancri.* Paris: Imprimerie Selligue, 1833. Large 8°, original yellow printed wrappers (light foxing), stapled. Wood-engraved ornament on title page of various devices, including a divider (artist’s tools?). Light foxing. In good condition. 15 pp. $600.00

FIRST and ONLY EDITION. Langlois’s panoramic painting of the French siege of Algiers was among the earliest historical panoramic paintings. In 1830 King Charles X, hoping to distract his disgruntled French subjects, ordered an invasion of the notorious pirate haven of Algiers. The king was deposed by the July Revolution at almost the same times as Algiers fell, but Algeria remained under French control until 1962, and Langlois’s panorama was a major influence on France’s conception of its new colonial possession.

Langlois participated in the Siege of Algiers in 1830, returned for further research in 1832, and began exhibiting his panoramic painting in 1833. Like most huge historical panoramas, the *Panorama d’Alger* has been lost. What we know of it derives from surviving sketches and from this pamphlet published for the benefit of visitors to the spectacle. Jal gives a one-page summary of the history of Algiers, then describes the
panorama, which included scenes inside the Dey’s palace and treasury and a view over the city and surrounding countryside from one of the terraces of the Kasbah, with the French fleet in the bay. The ships are named and specific buildings and landmarks within Algiers are pointed out. To make the work more vivid, several quotes from Algerian rulers are included.

After training at the École Polytechnique, Jean-Charles Langlois (1789-1870) became an officer in Napoleon’s army. Severely wounded at Waterloo, he retired with the rank of colonel. During the Restoration he studied art with Girodet-Trioson, producing portraits and history paintings and illustrating a military and picturesque history of Spain. But it was panoramas of battle that became his passion, because he felt that they offered the most intense experiences life could offer. Langlois’s novelty was that he not only represented the scenes involved, but made viewers feel as if they were living through the action. The first of these panoramas was on the naval battle of Navarino, an 1827 French victory over the Turks. The Panorama d’Alger was the second.

Many of Langlois’s works were destroyed during the Siege of Paris in 1870-1871. The paintings that survive were transferred in 1888 to the Musée des Beaux-Arts de Caen, where many of them were destroyed during the Battle for Caen in 1944.

The pamphlet is signed in print “A. Jal” on p. 15. Augustin Jal (Lyon, 1795-Vernon [Eure], 1873), writer, archivist and historian, was author of the authoritative and still invaluable Dictionnaire critique de biographie et d’histoire, 1872, which was based on research done before the massive destruction of Paris archives in 1871. After a brief stint in the military (he was discharged for propos subversifs) he turned to art criticism and journalism. As correspondent for the Constitutionnel Jal reported on the capture of Algiers in 1830, making him uniquely qualified to write this description of Langlois’s panorama. Jal eventually became the official historiographer of the Marine and conservator of its archives.


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**Neo-Figurative Painter Rosa Carvalho**

*34. JORGE, João Miguel Fernandes, Isabel Carlos, and João Pinharanda. Rosa Carvalho. Lisbon: Assírio & Alvim, 1998. Arte e Produção, 15. Large 4° (25.4 x 27.8 cm.), publisher’s cloth with dust jacket. As new. (71 ll.), 70 high quality color illustrations (many full-page). 972-37-0502-8. $75.00

PRINCIPIOS
DA
ARTE DA GRAVURA,
TRASEADOS
DO
GRANDE LIVRO DOS PINTORES
DE GABRIEL LAÍRESSE
LIVRO DECIMOTERCEIRO
PARA SER USADO DE APENDICE AOS PRINCÍPIOS DO DISENO
DO MESMO AUTOR, EM BENEFÍCIO DOS GRAVADORES
DO ARCO DO CIGO.

LISBOA,
NA TIPografia CHALCóGRAFICA, TIPOPLASTIca, E LETTERARIA DO ARCO DO CIGO.

M. DECEM.

Por Ordem Superior.

Item 36

Second edition. First published 1960. Aleijadinho (i.e., António Francisco Lisboa), noted sculptor and architect of Brazil’s colonial period, was born in Ouro Preto (then called Vila Rica), Minas Geraes, in 1730 or 1738, son of a Portuguese man and an African slave. For decades before his death in 1814, he was disabled by a disfiguring disease—probably leprosy, perhaps scleroderma—hence his nickname, “The Little Cripple.” His most notable work (among many notable works) is the Twelve Prophets at the sanctuary of Bom Jesus at Congonhas, 1800-1805.

Provenance: “Embaixador Fragoso” appears to be Aguinaldo Boulitreau Fragoso, who among other posts, served as Brazilian ambassador to Argentina in the 1960s. He was assistant to the Brazilian Minister of Foreign Affairs at Bretton Woods.

❊ On Aleijadinho, see Pamplona, *Dicionário de pintores e escultores portugueses* I, 38-42 (bibliographical references for the article end at 1948).


First Edition in Portuguese. Portuguese translation of Book 13 of *Het groot Schilderboek*, which first appeared in 1707 (see *Berlin Catalogue* 4626); the section translated here covers etching, engraving, and mezzotint. Another section—*Principios do desenho tirados do grande livro dos pintores, ou da Arte da pintura*—was also printed in 1801 at the same press.

This text was published for the benefit of engravers at the Arco do Cego press (officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego), which was established in 1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized the need to spread information on new techniques in the arts, industry and agriculture in Portugal and Brazil. He proposed to do this by publishing Portuguese translations of recent foreign works on those subjects. The director of the press was José Mariano da Conceição Veloso (1742-1811), a native of Minas Geraes and a noted botanist; he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well equipped, with its own foundry for making type, its own presses and its own designers and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art of engraving to Brazil. The press produced a
relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, later known as the Impressão Regia and then the Imprensa Nacional.


*Arabic Art and Culture*

*37. LE BON, Gustave. *La civilisation des arabes.* Paris: Librairie de Firmin-Didot, 1884. Large 8° (28.8 x 20 cm.), publisher’s pebbled burgundy cloth (slight wear to corners, joints and foot of spine; head of spine and small portion of upper joint with a bit more wear), covers and smooth spine elaborately stamped in gilt and silver in arabesque design, spine gilt-lettered with title and author near head, publisher at foot; nicely decorated endleaves in crimson and gold, all edges gilt. Half-title and title-page in red and black; 10 lovely chromolithograph plates, plate with map of Arabia and Egypt highlighted in color, 3 other maps in text (1 full-page), 3 double-page plates in black and white, numerous other excellent illustrations in text, some full-page. Occasional minor foxing, mostly in margins. In good to very good condition. (2 ll.), xv, 705 pp., 10 chromolithograph plates, 1 plate with map highlighted in color, 3 double-page plates, numerous other illustrations in text, some full-page. $500.00

FIRST EDITION of this important work on Arab art and culture. Included is a chapter on the history of mathematics and astronomy (pp. 489-501) that has illustrations of astronomical instruments. Other chapters or sections of chapters cover Arabia, the Arabs prior to Mohammed, Mohammed and the birth of the Arab empire, the Koran, Arab conquests, the Arabs in Syria, Baghdad, Persia, India, Egypt, North Africa, Spain, France, Sicily, Italy, the Crusades, Arab nomads and settled Arabs, their political and social institutions, women, religion, language, philosophy, history and literature, geography, physical science, natural science, medicine, painting, sculpture and applied arts, architecture, commerce, Arab influences in European civilization and vice versa, causes of Arab greatness and decadence, and finally, the author’s opinion of the state of Islamic civilization in his own time.
HERMÁN LIMA

HISTÓRIA DA CARICATURA NO BRASIL

Com 910 ilustrações (inclusas 27 a cores)

1.º VOLUME

Livraria José Olympio Editora
Rio de Janeiro—1963

Item 38
38. **LIMA, Herman.** *História da caricatura no Brasil.* 4 volumes. Rio de Janeiro: José Olympio, 1963. 8°, publisher’s bright blue cloth (minor wear), gilt spines with red painted labels. As new. xxviii, 407 pp., (1 l.); (10 ll.), 411-824 pp., (2 ll.); (9 ll.), 829-1302 pp., (1 l.); xiv pp., (2 ll.), 1305-1795, (1 pp., (1 l.), with a total of 910 illustrations, 27 of them in color.

FIRST and ONLY EDITION. Indispensable for the study of Brazilian art, history, politics, journalism and culture. Volumes I-II provide a thematic history of caricature in Brazilian newspapers and periodicals, while volumes III-IV provide biographies of dozens of Brazilian artists. With extensive bibliographies and indexes.

4 volumes. $850.00


FIRST and ONLY EDITION.

* Not located in Watsonline.

40. **MACHADO, Cyrillo Volkmar.** *Collecção de memorias relativas ás vidas dos pintores, e escultores, architetos, e gravadores portuguezes, e dos estrangeiros, que estiverão em Portugal, recolhidas, e ordenadas por Cyrillo Volkmar Machado, seguidas de notas pelos Dr. J.M. Teixeira de Carvalho e Dr. Vergílio Correia.* Coimbra: Imprensa da Universidade, 1922. Subsídios para a História da Arte Portuguesa, V. Large 8°, twentieth-century (third quarter?) half tan sheep over marbled boards, spine gilt with raised bands in five compartments (small nick to one band), red leather lettering pieces in second and fourth compartments, gilt author and short title, decorated endleaves, red silk ribbon place marker, original printed wrappers bound in. Overall in very good to fine condition. (4 ll.), 295, (1) pp., (1 blank l.), 2 plates. $200.00

Second, definitive edition of a work originally published in 1823. N.* 30 of 100 special copies, numbered and signed “Dr. Joaquim de Carvalho”. The plates are facsimiles of a portrait of the author and the title page from the original edition.

Count Raczyński, on p. 65 of his *Dictionnaire historico-artistique du Portugal*, says of the present work “C’était un faible peintre, et on livre me parait une bien maigre production.” About this Innocêncio comments that justice requires it to be said that if the
work of Volkmar Machado was thin and incorrect, the better part of Raczynski’s notices of Portuguese artists were taken from Volkmar Machado. A more balanced, current, and authoritative assessment was made by Fernando Pamplona: “Em Cirilo Volkmar Machado, mais do que o pintor de alegorias e de painéis, interessa o historiador de arte sabedor e probo: a sua Colecção de Memórias constitui vasto e valioso repositório sobre a nossa pintura em geral e sobre a arte do século XVIII e dos Primórdios do século XIX em especial.”

A disciple of his uncle, João Pedro Volkmar (1712-1782), Cyrillo (today usually written Cirilo) Volkmar Machado was a significant Portuguese painter of the second half of the eighteenth century and the first quarter of the nineteenth. He was the grandson of a German Lutheran who had converted to Catholicism before marrying in Lisbon and settling there.

The original painting upon which the portrait is based hangs in the Academia Nacional de Belas Artes, Lisboa.

* Soares, História da gravura artística em Portugal 1564; see II, 439-54; Soares and Campos Ferreira Lima, Dicionário de iconografia portuguesa 1771. See also Pamplona (2nd ed.) V, 380-3.

BOUND WITH:


41. MARTINS, Francisco Ernesto de Oliveira. A escultura nos Açores. Preface by Bernardo Ferrão. Angra do Heroísmo: Região Autónoma dos Açores, SREC, DRAC, 1983. Folio (29.5 x 20.3 cm.), original illustrated wrappers (minor creases on spine). As new. 400 pp., (1 l.), profusely illustrated, including many excellent photographs, some in color.

$100.00

FIRST and ONLY EDITION. The preface occupies pp. 13-23. There is a chapter on periodization (pp. 25-59); a bibliography (pp. 61-8); followed by chapters on the “Período luso-flamengo” (1432-1582, pp. 113-86); “Período espanhol” (1582-1642, pp. 187-260), and “Período brasileiro” (1642-1830, pp. 261-400).
$50.00  
FIRST and ONLY EDITION. The preface occupies pp. 13-23. There is a chapter on periodization (pp. 25-59); a bibliography (pp. 61-8); followed by chapters on the “Período luso-flamengo” (1432-1582, pp. 113-86); “Período espanhol” (1582-1642, pp. 187-260), and “Período brasileiro” (1642-1830, pp. 261-400).

$85.00  
FIRST and ONLY EDITION.

*44. MARTINS, Francisco Ernesto de Oliveira. *Subsídios para o inventário artístico dos Açores.* Angra do Heroísmo: SREC/DRAC, 1980. Folio (30.4 x 21.6 cm.), publisher’s cloth. In very good to fine condition. 449 pp., (2 ll.), profusely illustrated, including many excellent color photographs. One of 250 copies of an “edição especial”, numbered and signed.  
$125.00  
FIRST and ONLY EDITION, in a special printing of only 250 copies, numbered and signed.

*45. MARTINS, Francisco Ernesto de Oliveira, ed. *1.ª Bienal de arte dos Açores e Atlântico.* Introduction to the catalogue volume by Manuel Lamas. 2 volumes. Ponta Delgada: Governo Regional dos Açores, and Lisbon: Imprensa Nacional, 1985. Folio (29 x 19 cm.), original illustrated wrappers, in a white on gray cardboard printed box (box with minor soiling and fraying). Book as new; overall in very good to fine condition. 101 pp., (1 l.), profusely illustrated, mostly in color; 147 pp., (1 l.), profusely illustrated. One of 1,000 sets.  
2 volumes.  
$90.00  

*Not located in Watsonline.*

High quality reprints of two milestone works for the study of Portuguese furniture and the history of the decorative arts in Portugal.

47. NASCIMENTO, J.F. Silva. *Leitos e camilhas portugueses: subsídios para o seu estudo.* 2 volumes. Lisbon: Livraria Nova Eclética / Livraria Olisipo, 1998. Folio (32.1 x 25.1 cm.), original printed wrappers. Very fine, “as new” condition. 113 pp., (1 ll.), CXL leaves plates [plates I through XVIII included in pagination], (4 ll.). One of 500 copies, numbered 51 through 550; also issued were 50 copies of an “edição especial” numbered I through L, and 100 copies “fora do mercado,” offered as gifts by the publishers, numbered 551 to 650. 972-97918-0-5. $420.00

Together in a printed cardboard slipcase with:

PINTO, Augusto Cardoso, and J.F. da Silva Nascimento. *Cadeiras portuguesas. Texto e notas descritivas por Augusto Cardoso Pinto. Documentação gráfica organizado por J.F. da Silva Nascimento.* Lisbon: Livraria Nova Eclética / Livraria Olisipo, 1998. Folio (32.1 x 25.1 cm.), orig. prtd. wrps. 118 pp., (3 ll.), CXXXII leaves plates [the first included in the pagination; several in color], (2 ll. following plate nº X). One of 500 copies, numbered 51 through 550; also issued were 50 copies of an “edição especial” numbered I through L, and 100 copies “fora do mercado,” offered as gifts by the publishers, numbered 551 to 650. 972-97918-1-3. 2 volumes. $420.00

High quality reprints of two milestone works for the study of Portuguese furniture and the history of the decorative arts in Portugal. The original editions, privately printed in 1950 and 1952 respectively, each issued in a small number of copies, have become widely “searched for” works. While neither is absolutely rare—several copies of each have appeared on the market every year for the past several years—they have been fetching in the ranges of $750.00 to $900.00 and $600.00 to $750.00 respectively in recent Portuguese auctions. The reprints have been out-of-print for several years, and are also in demand. We currently have one set in stock, in new condition.
First Work in Portuguese Giving Advice to Painters


Taborda’s prologue to *Regras da arte da pintura*, 1815 (a translation of Prunetti’s *Saggio pittorico*) begins with a quick look at the only two Portuguese works that offered advice to painters: this one by Nunes and the considerably later *Prendas da Adolescencia, ou adolescencia prendada*, published by José Lopes Baptista de Almada in 1749. Of this work by Nunes, Taborda notes that it is admired for its language, and that although its content is far from complete, it is commendable for being the first such manual: “nem eu duvido tributar-lhe todo o respeito por ser o primeiro, e ainda o unico que soube prestar tão bom servício á Patria.” Although Taborda reproaches Nunes for not discussing matters such as composition, Nunes does state in his “Prologo aos pintores” that his goal is to cover the segredos, the “tricks of the trade.”

Nunes begins with the principles of perspective and the use of shading. In the section on symmetry he cites the works of Vitruvius, Albrecht Dürer, and Daniel Barbaro, and includes four small woodcuts of male nudes with ideal proportions (pp. 37, 40, 42, 50). From there he goes on to mixing inks and colors, using various types of paint, and applying gold leaf to silk, paper, vellum, rock, glass, and leather. The final section suggests various methods for “copying” a city (or any other object), using a grid, a window, and so on.

Nunes, a native of Villa Real (Trás-os-Montes), entered the Dominican Order in 1591, adopting the religious name Frei Filippe das Chagas. Taborda describes Nunes as “dos mais célebres Artistas, que venerou o seu tempo, e por cuja perícia na Pintura, e Poesia, e muita lição de Letras Humanas, e dos Santos Padres tem ainda hoje entre os sabios grande estimação os seus Escriptos.”

Innocencio II, 303-4 (giving incorrect collation). Pinto de Matos (1970) refers to a 1667 edition, probably a typo for this one of 1676. Not in Gubián (see item 523 for the 1615 edition), Nepomuceno, Fernandes Thomaz, Monteverde (which lists an incomplete copy of the 1615 edition), Azevedo Samodães, Ameal, Avila Pérez, Sousa da Câmara or Afonso Lucas. On Nunes, see Bénézit X, 296; Pamplona, *Dicionário de pintores e escultores portugueses IV*, 215-216; Cunha Taborda, *Regras da arte da pintura* (1815) pp. xi-xiii, 183-4. NUC: DLC, OCLC-H, MiU. OCLC: 23617544 (Getty Research Institute, National Gallery of Art, Harvard University-Fine Arts Library, University of Michigan, Victoria & Albert); 563162881 (British Library). Porbase locates only one copy, at the Biblioteca Nacional de Portugal, plus two copies of the 1615 edition (one seriously defective, the other damaged) and two of the 1982 edition. Copac locates copies at British Library and Victoria & Albert. Not located in Orbis, Catnyp, or Melvyl. KVK (51 databases searched) locates a microfilm copy (EROMM) and the copy cited by Porbase.
Arte da Pintura, Symmetria, e Perspectiva, Composta

por

Filippe Nunes,

Natural de Villa-Real.

Novamente impressa, com bons Estampas, correta, e acrescentada com o seu Index.

Lisboa,
Na Officina de Joao Baptista Alzares.

MCCCLXII.

Com as Itens necessarias.
With the Author’s Signed Presentation Inscription to João do Ameal

49. PEDRO, António. Grandeza e virtudes da arte moderna. Resposta à agressão do Sr. Ressano Garcia. Lisbon: Sociedade Industrial de Tipografia, April 1939. 8°, original printed wrappers with single staple at center of spine (minor soiling and foxing to wrappers; split at foot of spine). In good to very good condition. Author’s signed three-line presentation inscription on half title: “Ao Ex. Sr. João do Ameal // com a admiração // do Pedro”. (1 l.), 25 pp. $300.00

FIRST and ONLY EDITION of this reply to Ressano Garcia, who in a conference had “insultado, com uma violência que só a maldade demoníaca das suas caricaturas podia deixar antever, a Arte e os Artistas Modernos”.

António Pedro (1909-1966) was born at Praia, Cabo Verde and had a long and varied career as a poet, journalist, painter, dramatist, novelist and radio commentator for the BBC. His early work was influenced most by António Botto and Guilherme de Faria. Returning to Cabo Verde (1928-1929), Pedro mixed with some of the young artists and writers of the islands, such as João Lopes; he influenced Pedro Corsino de Azevedo and Jorge Barbosa, as well as a number of other authors associated later with Claridade. He studied at the Universities of Coimbra and Lisbon, as well as in Paris at the Sorbonne while serving as a correspondent for the Diário de Lisboa. In 1935 he published in Paris 15 Poèmes au Hasard. At about the same time he signed, with Kandinsky, Delaunay, Picabia and Duchamp the Dimensionist Manifesto. Earlier he had served on the editorial board of Presença, and later worked on such periodicals as Variante, which he founded, as well as a number of others. In 1944-1945 he worked in London for the BBC in its Portuguese section, and collaborated in theatrical programs of the London Transcription Service, eventually becoming a member of the Surrealist Group of London, exhibiting his paintings at the Arcade Gallery, along with those of Arp, Chirico, Max Ernst, Miró, Klee, Giacometti, Picasso and others. Embracing the Surrealist movement, he helped to found the Grupo Surrealista de Lisboa, experimenting with Surrealism in his writings and paintings. In 1949 he became director of the Teatro Apolo in Lisbon, where he did much to promote the dramatic arts in Portugal.

Provenance: João Ameal was the literary name for the historian, journalist, politician and author João Francisco de Barbosa Azevedo de Sande Ayres de Campos, 3º Conde de Ameal (1902-1982). He is renowned chiefly for his História de Portugal, a multi-volume work first published in 1941 and awarded the Alexandre Herculano Prize in 1943. A grandson of the renowned humanist and art collector João Maria Correia Ayres de Campos, 1º Conde de Ameal, he published over twenty books in various genres. A corporatist and monarchist, during the 1930s he was active politically in collaboration with the Estado Novo. In the 1940s, profoundly disillusioned with the Salazar regime, he devoted himself mainly to teaching and research.

Serpa 891. Almeida Marques 1552. On Pedro, see Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, pp. 369-70; Guimarães in Bíblos, IV, 14-6; Dicionário cronológico de autores portugueses, IV, 402-4; Grande enciclopédia XX, 824 and Pamplona, Dicionário de pintores e escultores portugueses (2nd ed.), I, 123-4. OCLC: 11096158 (Yale University [OCLC says Sterling Memorial Library, but Orbis says the work is at Beinecke; moreover, we sold a copy to Beinecke in 2003], Getty Research Institute, University of California-Santa Barbara). Porbase locates five copies: two in the Fundação Calouste Gulbenkian-Biblioteca Geral Arte, and one each in the Biblioteca Nacional de Portugal, Fundação Calouste Gulbenkian-Centro Cultural Paris, and Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Copac. KVK (44 databases searched) locates only the copies cited by Porbase.
50. PEREIRA, José Fernandes, and Paulo Pereira, eds. *Dicionário da arte barroca em Portugal*. Lisbon: Editorial Presença, 1989. Folio (30.7 x 22 cm.), publisher’s cloth with dust jacket. As new. 542 pp., illustrations in text (more than half in color). $125.00

FIRST and ONLY EDITION. Important work.

51. PEREIRA, M. Helena Rocha. *Greek Vases in Portugal*. Coimbra: University of Coimbra, Institute of Classical Studies, 1962. 8°, recent dark green half morocco over marbled boards, spine with raised bands in five compartments, gilt author and title in second and fourth compartments, place and date in gilt at foot, gilt fillets, dark green endleaves, original illustrated wrappers bound in. Very fine condition. xiv pp., (1 l.), 155 pp., (1 l.), with 66 plates, index of ancient authors quoted, index of modern authorities, index of painters, groups, footnotes, list of plates. $150.00

FIRST and ONLY EDITION. The author, a student of Beazley, organizes all the known Greek vases in Portugal in chronological order.

52. PEREIRA, Paulo. *Arte portuguesa: história essencial*. Lisbon: Temas e Debates / Círculo de Leitores, 2014. Large 8°, publisher’s illustrated boards. As new. 872 pp., much excellent illustrations in text, 12 ll. color plates, printed on both sides, significant chapter endnotes, extensive bibliography. 978-989-644-287-3. $75.00

FIRST and ONLY EDITION of this excellent survey.

53. PEREIRA, Paulo, ed. *História da arte portuguesa*. 3 volumes. Lisbon: Círculo de Leitores, 1995. Grandes Temas da Nossa História. Small folio (27.3 x 20 cm.), publisher’s leatherette with dust jacket. As new. 519; 537; 695 pp. All volumes profusely and well illustrated, mostly in color. 3 volumes. $250.00

Volume I is subtitled *Da pré-história ao “modo” gótico*; volume II, *Do “modo” gótico ao maneirismo*; volume III, *Do Barroco à contemporaneidade*. Chapters of volume I were written by Mila Simões de Abreu, José Alberto Seabra Carvalho, Maria José Goulão, Francisco Pato de Macedo, Santiago Macías, M. Justino Maciel, Paulo Pereira, Dalila Rodrigues, Jorge Rodrigues, Nuno Vassallo e Silva and Cláudio Torres. Chapters of volume II were written by Luísa Arruda, Sylvie Deswarte-Rosa, Goulão, Ana Cristina Leite, Dagoberto Markl, Rafael Moreira, Pereira, Dalila Rodrigues, Vítor Serrão, Silva...
and Miguel Soromenho. Volume III contains contributions by Arruda, Isabel Carlos, Paulo Varela Gomes, Leite, José Fernandes Pereira, Paulo Pereira, João Lima Pinharanda, Walter Rossa, Vassallo e Silva, Raquel Henriques da Silva, and Ana Cristina Tostões.

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

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


FIRST and ONLY EDITION. Exhibition catalogue about fashion as depicted in the periodical press.

Not located in Watsonline.

Upholds Rights of Jewelry Manufacturer Against the Jewelers’ Guild

56. [PORTUGAL. Laws. D. Maria I, Queen of Portugal 1777-1816]. Alvará concedido por S. Magestade, a favor de Jozé Luiz da Silva, contra os Juizes do Office de Ourives do ouro, em o qual foi a mesma Senhora Servida confirmar o Alvará da Junta do Commercio, no qual lhe permite a faculdade de poder continuar com a sua fabrica de embutidos de ouro, e prata, e diamantes, e pedras de varias qualidades, tanto ao que respeita ao Ornato de Pessoas, como de Igreja e Caza. Lisbon: Na Officina dos Herdeiros de Domingos Gonsalves, dated at Lisbon, 25 October 1788. Folio (29.3 x 19.4 cm.),
disbound. Large woodcut monogram “M” on title page. Large woodcut initial incorporating the royal arms on p. 3. In very good condition. Contemporary inscription “1788 / 8br 25” [i.e. October 25, 1788] in upper blank margin of title page. 7 pp. $300.00

FIRST and ONLY EDITION [?] of this rare decree dated October 25, 1788, upholding José Luís da Silva’s royal license to manufacture jewelry, despite the objections of Lisbon’s guild of goldsmiths.


First Appearance of the Valuable
Biographical Dictionary of Portuguese Painters

57. PRUNETTI, Michelangelo. José da Cunha Taborda, translator and editor. Regras da arte da pintura, com breves reflexões críticas sobre os caracteres distintivos de suas escolas, vidas, e quadros de seus mais celebres professores. Escritas na lingoa italiana ... [translated by] José da Cunha Taborda ... accresce memoria dos mais famosos pintores portuguezes, e dos melhores quadros seus que escrevia o traductor. Lisbon: na Impressão Regia, 1815. 4°, contemporary mottled sheep (upper outer joint cracked, some scraping to boards and other wear), flat spine with gilt fillets and crimson leather lettering piece, title in gilt letter, marbled endleaves (front free endleaf gone), text block edges stained yellow. Engraved vignette of putti painting the royal arms on the title-page. Light foxing on first and last few leaves, otherwise clean and crisp. Overall in very good condition. Early signature on half-title. xxii, (1), (1 blank), 272, (2) pp. $950.00

First edition in Portuguese, and first edition in any language of Taborda’s valuable biographical dictionary of Portuguese painters. Prunetti’s Saggio pittorico ... was originally published in Rome, 1786, with a second edition following in 1818 and a third in 1922. The first half of the book includes the detailed rules of artistic composition, color selection, and technique advocated by Prunetti; brief biographies of European painters of the thirteenth through the eighteenth centuries, arranged by school; and a summary of important paintings to be found in Roman churches and palaces. The second half of the book (pp. 141-258) consists of Taborda’s Memoria dos mais famosos pintores portuguezes. The 96 biographical entries—some extending to several pages in length—begin with the early fifteenth-century painter Álvaro de Pedro and continue chronologically to the early nineteenth century. Taborda provides a wealth of biographical information, much of it taken from archival sources, often with precise volume and page references. This is supplemented by notes of works painted (with their locations at the time) and buildings decorated. Many of the artists were women. Appended is a useful glossary of Portuguese art terms.

José da Cunha Taborda (1766-1836) studied painting and architecture in Lisbon and Rome, returning to Lisbon in 1796 as professor of the newly established painting school.
REGRAS
DA
ARTE DA PINTURA,
Com boas Reflexões Críticas sobre os caracteres distintivos de
nossas Escolas, Vidas, e Quadros de seus mais célebres Professores.
Ecritas na Língua Italiana por Michael Angelo Piantelli.

DEDICADAS
AO EXCELENTISSIMO SENHOR
MARQUEZ DE BORBA
FERNANDO MARIA JOSE DE SOUSA COUTINHO
CASTELOBRANCO E MENEZES,
UM DOS GOVERNADORES DO REINO, &c. &c. &c.

POR
JOSÉ DA CUNHA TÁBORDA,
Pintor ao Servigo de S. A. R. o Príncipe Regente N. Senhor.

Accepta Memória das mais famosas Pintores Portugueses,
e dos melhores Quadros seus que executiu o traduzido.

LISBOA: NA IMPRESSÃO REGIA, Ano 1815.
Com licença.

Item 57
Appointed pintor régio in 1803, with an annual pension of 700,000 réis, Taborda’s work adorns the Real Palácio da Ajuda. Taborda also translated a story from Boccaccio’s Decameron, published under the title Nathan e Mitridates by the Imprensa Regia in 1816.

The title page vignette was drawn by Taborda and engraved by Domingos José da Silva. A reprint of this edition appeared in Coimbra, 1922.


58. QUEIROZ, José. Da minha terra: figuras gradas, impressões de arte. Ilustrações de Roque Gameiro e Santos Silva. Lisbon: Imprensa Libanio da Silva, 1909. Large 8°, recent burgundy half morocco, spine with raised bands in five compartments lettered in gilt, decorated endleaves, original illustrated wrappers (slight foxing) bound in. Title-page printed in red and black. Many wood-engraved headpieces, tailpieces and illustrations (some full-page) in text, printed in several colors. Uncut and unopened. In very fine condition. (2 blank, 3 ll.), 186 pp., (3, 1 blank ll.). $200.00

FIRST and ONLY EDITION of this finely printed work. Da minha terra is a series of essays on Portuguese decorative arts—including interesting discussions of decorative tiles, ceramics, and ironwork—and contemporary literary figures, including Eça de Queiroz and João Chagas. Pages 93-106 comprise an early account of an automobile trip through the Portuguese countryside. Queiróz (1856-1920) was a painter and archeologist who published the important A cerâmica portuguesa (1907), among other works.


59. Revista dos centenários. Ano I, número 1 through Ano 2, número 24 (double issues for 2-3 and 19-20), a complete run. 24 issues in 2 volumes. Lisbon: January 1939 to December 1940. 4°, contemporary calf (slightly scuffed) with title, dates, volume numbers and emblem of centenary celebration within a double border stamped in gilt on front covers, smooth spines with title, dates, and volume numbers in gilt, decorated endleaves. All issues have front wrappers (printed in 2 colors, sometimes with gold or silver) bound in; volume I has one rear wrapper; volume II has all rear wrappers. Some issues have vertical foldline. Single pinpoint wormhole in blank lower margin of 4 issues. Overall fine. About
800 pages in all; issues range from 28 to 66 pp., with black-and-white photographic illustrations, 1 folding plan.

24 issues in 2 volumes. $400.00

FIRST and ONLY EDITION, a COMPLETE RUN. Printed to keep the public informed of activities commemorating the founding of the Portuguese state in 1140 and the Restoration of Portuguese independence in 1640. Contributors include Júlio Dantas, Afranio Peixoto, Hernâni Cidade, Gustavo Barroso and Aquilino Ribeiro. Among the subjects of the articles are history, literature, and castles in Portugal. There are numerous illustrations of manuscripts, sculptures, paintings, and architecture. Special attention is given to the Exposição do Mundo Português, a massive exhibition held in Lisbon from June to December 1940; numerous photos, a folding plan, and much explanatory text from the designers are included.

* Pires. Dicionário das revistas literárias portuguesas do séc. XX (1986) p. 266; Dicionário da imprensa literária portuguesa (1996) p. 319. Union List of Serials locates Anos 1-2 at ICN; Ano 1 and following (not specified) at NN; part of Ano 1 and later volumes at MH; all of Ano 1 and part of Ano 2 at DLC. NUC: DLC, MIU, CU, WU, NN. Porbase locates two copies at the Fundação Calouste Gulbenkian and 1 each at Biblioteca Nacional de Portugal, Biblioteca Pública Municipal do Porto, Biblioteca Nacional de Portugal, and Biblioteca Pública Regional da Madeira. Copac locates two copies each at British Library and Oxford University, and one copy each at University of London-ULRLS, Manchester University, and Liverpool University. Not located in Watsonline.

**Essays on Anatole France, Santo Antonio, and Painter Manuel Jardim, with Author’s Signed and Dated Presentation Inscription**

*60. RIPEIRO, Aquilino. Por obra e graça, estudos. Lisbon: Livraria Bertrand, [1940]. 8°, original printed wrappers (some soiling and waterstains). Overall in good to very good condition; internally fine. Author’s signed and dated (“Ls. Aug. 1940”) eight-line presentation inscription to Acúrcio Pereira on half-title. Author’s “sinete” (an eagle) of authentication stamped on verso of title page. 315 pp., (1 l.).

$150.00

FIRST EDITION of these three studies. The first, on the painter Manuel Jardim, occupies pp. 9-124. The second, on Anatole France, occupies pp. 125-186. The third and final study, titled “Santo António e o seu tempo”, occupies pp. 187-315.

Aquilino Ribeiro (Carregal da Tabosa, Beira Alta, 1885-Lisboa, 1963) is considered one of the best twentieth-century Portuguese novelists: in 1960, he was nominated for the Nobel Prize. Ribeiro was politically active in the Republican cause from 1907 until the fall of the monarchy in 1910. He was imprisoned in November 1907, but escaped in January 1908. He lived clandestinely in Lisbon, then went into exile in Paris, where he entered the Faculty of Letters at the Sorbonne in 1910. As librarian and conservator of the Biblioteca Nacional de Lisboa from 1919 until 1927, he associated with Raúl Proença and Jaime Cortesão of the “Grupo da Biblioteca”. Ribeiro was one of the founders of the important review Seara nova (1921). From 1927 to 1932 he participated in several revolts, was imprisoned, escaped, and went into exile in Paris, the French Basque country, and Galicia; he also lived in Portugal clandestinely. In 1956, he founded and became the
first president of the Sociedade Portuguesa de Escritores. Ribeiro was involved in the opposition to António de Oliveira Salazar and the Estado Novo. Several of his books were censored.

Provenance: Acúrcio Pereira (1891-1977) was considered the dean of Portuguese journalists; he wrote for practically every daily newspaper published in Lisbon and Porto during the 1930s, 40s, and 50s, as well as for literary reviews and magazines. In 1911 he joined the Diário de notícias, then headed by Alfredo da Cunha, rising rapidly from reporter to important editorial positions, serving 27 years as editor-in-chief. In addition to several books on diverse subjects, he collaborated on a number of theatrical pieces. See Grande enciclopédia XXI, 110; Actualização IX, 187. Also Dicionário cronológico de autores portugueses, III, 431.


FIRST EDITION. There is also an edition of 1999.


FIRST and ONLY EDITION. Catalogue with luxurious illustrations for an exhibition held at the Palácio Nacional da Ajuda, July-November 2015. Nuno Vassalo e Silva (Director-geral do Património Cultural) and José Alberto (Director do Palácio Nacional da Ajuda) provide short introductory texts. Maria João Botelho Moniz Burnay has written a concise essay on this collection of glass works (pp. [12]-33). These texts have Portuguese and English written in facing columns. Rosa Barovier Mentasti and Cristina Tonini have written a short essay in English (pp. [34]-40) on Maria Pia of Savoy (the
Queen of Portugal) and her interest in Venetian glassworks in addition to the interest royalty across Europe had in Murano glassworks. All other text throughout is in both English and Portuguese. Each item in the catalogue is given a detailed description in both languages. Other interesting objects in the exhibition include invoices issued from Venice for various glass pieces.

*63. RODRIGUES, Dalila. Grão Vasco. Lisbon: Alêtheia Editores, 2007. Very large 4º (28.8 x 24.6 cm.), publisher’s illustrated boards. As new. 154 pp., (1 l.), profusely and very nicely illustrated in color, endnotes, bibliography. 978-989-622-120-1. $90.00

64. RODRIGUES, Francisco de Assis. Diccionario tecnico e historico de pintura, esculptura, architectura e gravura. Lisbon: Imprensa Nacional, 1875. 8º, old navy pebbled half cloth over marbled boards (slight wear), title in horizontal manuscript on spine, blue endleaves. Text in two columns after preface. Occasional light foxing. Overall in very good condition. 384 pp. $300.00

FIRST EDITION; a second edition (or second issue?) appeared in 1876. In the preface, the author states that he has consulted (among others) the dictionaries of Roland le Virlois, Daviler, Boutard, Bouillet, Viollet-le-Duc, Baldinucci, and Martinez, and in Portuguese the works of Filippe Nunes, Ignacio de Vasconcellos, Vieira Lusitano, Machado de Castro, Cyrillo Volckmar, Taborda, Costa Negreiros, and Francisco de Hollanda. His work includes terms for geometry, heraldry, and mineralogy, but not for mythology, iconography, or biography.


jacket. Minor wear. In very good to fine condition. 253 pp., (1 l.), profusely illustrated. 972-9019-11-8. $95.00

First and Only Edition in English. The chapel illustrates the work of eighteenth-century Italian artists lavishly funded by D. João V; it combines neo-classical and Baroque elements. Illustrated here are drawings and elevations, architectural details, mosaics, sculpture, furniture, vestments, bindings, etc. The color photographs are by Homem Cardoso, the black & white photographs by Mário Novais.

66. SANTOS, Luís Reis. *Vasco Fernandes e os pintores de Viseu do século XVI*. Lisbon: Edição do Autor, 1946. História da Pintura em Portugal. Folio (32.5 x 25 cm.), publisher’s boards with illustrated dust jacket (jacket with 2 short tears, 3 tiny pieces missing, small dampstain at foot of spine, light soiling). Title page printed in red and black. Light browning. Overall in good to very good condition. (1 l.), color frontispiece with tissue guard, 84 pp., (1 l.), LXXVIII pages with black-and-white illustrations. $50.00

FIRST and ONLY EDITION.

The historian, author and art critic Luís Santos Reis (1898-1967), a native of Turcifal (Torres Vedras), studied scientific processes for examining works of art in 1934 at the Institute Carlo Mainini in Paris, continuing these studies in Porto from 1934 to 1936. He held various administrative posts and university level teaching positions in Portugal, and wrote a number of books dealing with the history of art and architecture.

* See *Dicionário cronológico de autores portugueses*, III, 534-5. On the painter Vasco Fernandes, also known as Grão Vasco, see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.) II, 276-84

67. *Senefelder o sublime inventor do arte lithographica, nasceu em Praga, no anno de 1772. Tendo recebido uma educação esmirada e ficando orphão ....* N.p.; n.pr., 1856 or after. Large 8°, unbound (Splitting at spine). No title; text begins beside first illustration. Lithographed throughout; includes numerous illustrations (some in chromolithography; see below), numerous page borders, and text reproducing a manuscript hand. Light wear. Overall in good to very good condition. (6 ll.) $500.00

FIRST and ONLY EDITION? of a work that must have been privately printed in very limited numbers: we have been unable to locate any other copies or mentions of it. Based on the dates in the text, this pamphlet might be as early as the late 1850s. Chromolithography was uncommon in Portugal even in the 1880s and 1890s, but the technical requirements of lithography were such that a determined artist or printer could do the job without much of an investment in equipment.

The work includes printed borders of various designs on 7 pages, full-page illustrations on ff. 2v (a landscape, in red) and 6v (a distributor of newsletters, in purple),
a double-page illustration on ff. 3v-4r (Granada, in green), and smaller images on f. 1r (Senefelder) and 4v (an allegory, in green).

The beginning of the text praises Alois Senefelder (1771-1834), explaining the impetus for his creation of lithography and the process by which it was created. The rest of the text is about Granada, which had suffered a catastrophe (an earthquake?). Our author quotes a poem by Rodrigues Cordeiro of 1856.

Lithography, which involved drawing on a stone with a greasy pencil, was one of the nineteenth-century innovations that made illustrations far more widely available than they had been in the era of engravings and woodcuts. The invention of chromolithography in the 1830s made mechanically colored illustrations widely available as well.


68. SILVA, José Ferreira da Silva, trans. Arte de louceiro ou tratado sobre o modo de fazer as louças de Barro mais grossas, traduzido do Francez por ordem de Sua Alteza Real, o Principe Regente, Nosso Senhor. Lisbon: Na Impressão Regia, 1804. 8°, modern full calf, gilt fillets, gilt spine with raised bands in 5 compartments, red lettering piece, gilt; top edge rouged. Woodcut Portuguese royal arms on title page. Overall very good condition. 202 pp., (1 l. errata), 3 folding engraved plates. $1,600.00

First and Only Edition in Portuguese of this work on the art of making porcelain. It was originally published as L’art de la porcelaine, Paris 1771, by Nicolas-Christien de Thy Milly, comte de Milly. The translator, a native of Santa Luzia do Sabará in Minas Gerais, was among a number of Brazilians recruited by the director of the Arco do Cego Press, José Mariano da Conceição Veloso, to work at that press, with the encouragement and approval of D. Rodrigo de Sousa Coutinho. The present work was apparently in progress when the Arco do Cego press still existed, since the plates are signed “Souza esc. no Arco do Cego.” The plates show pottery shapes and the tools and techniques of the potter.

ARTE DE LOUCEIRO
OU
TRATADO SOBRE O MODO DE FAZER
AS LOUÇAS DE BARRO MAIS
GROSSAS,
TRADUZIDO DO FRANCÉS
POR ORDEM
DE
SUA ALTEZA REAL,
O PRÍNCIPE REGENTE,
NOSO SENHOR,
POR
JOSE FERREIRA DA SILVA

LISBOA
NA IMPRESSÃO REGIA.
ANO DE 1804.
Por Ordem Superior.

Item 68
D I C I O N Á R I O
DE
ICONOGRAFIA PORTUGUESA
(RETRITOS DE PORTUGUESES E DE ESTRANGEIROS
EM RELAÇÕES COM PORTUGAL)

POR
ERNESTO SOARES
E
HENRIQUE DE CAMPOS FERREIRA LIMA

1.º Volume
A - D

LISBOA 1947

OBRA EDITADA PELO INSTITUTO PARA A ALTA CULTURA

Item 69
69. SOARES, Ernesto and Henrique de Campos Ferreira Lima. *Dicionário de iconografia portuguesa (retratos de portugueses e de estrangeiros em relações com Portugal).* 3 volumes. Together 5 volumes. Lisbon: Instituto para a Alta Cultura, 1947-1950. Large 4° (28 x 20.5 cm.), uniformly bound in crimson half sheep over decorated boards (slight wear), spines gilt with raised bands in six compartments, gilt letter, decorated endleaves, top edges stained red, other edges uncut, original printed wrappers bound in. Very slight browning. Partially unopened. A very fine set. 405 pp., (1 l.), 2 plates; 464 pp., (1 l.); 497, (1) pp., (1 blank l.), profusely illustrated with half-tone reproductions. FIRST and ONLY EDITION of this thorough study of portraits of Portuguese and foreigners who had something to do with Portugal; gives the subject’s name, dates, and importance, followed by description of the portrait and (as known and applicable) artist, size, date, and place of publication.

WITH:


AND WITH:


Together 5 volumes. $900.00

70. TANNOCK, Michael. *Portuguese 20th Century Artists: a Biographical Dictionary.* Chichester, Eng.: Phillimore, 1978. 4°, publ. cloth with d.j. 188 pp., (2 ll.), 381 illustrations of art works (94 in color) on 135 ll. of plates printed on both sides. 0-85033-312-1. $75.00

Important, profusely illustrated reference work containing biographical information on some 2,200 Portuguese artists working in a variety of media. Includes data on exhibitions and prizes awarded.
71. TÁVORA, Araken. *Pedro II através da caricatura*. Rio de Janeiro: Bloch Editores, 1975. 8°, half navy blue leatherette over marbled boards, spine with raised bands in six compartments, gilt fillets and gilt author and title in second and fourth compartments, decorated endleaves, original illustrated wrappers bound in. Fine condition. 155 pp., (1 l., 1 blank l.), profusely illustrated. $25.00

FIRST EDITION.

**Caricatures of Paintings in the 1902 Lisbon “Salon”: Very Early Work by One of Portugal’s Leading Caricaturists**

72. VALENÇA, Francisco. *Salão comico. Caricaturas de F. Valença, 1902*. Lisbon: Lith. de Portugal, 1902. Oblong 8°, original illustrated wrappers (very light toning and minor chipping), stapled. Illustrated throughout with line drawings. Overall in very good condition. (6 ll.) $400.00

FIRST and ONLY EDITION. Clever caricatures of paintings exhibited in the Lisbon Salon of 1902: a fascinating prequel to the series *Catalogo comico da Exposição de Belas-Artes*, which Valença and Carlos Simões published from 1914-1919 and 1923-1924. Valença was only 20 years old at the time, and had begun his career barely 2 years earlier, as director of O Chinelo with Simões and André Brun. The final page includes heads of 9 “Visitantes e expositores.” The brief captions are not attributed to an author.

Francisco Valença (1882-1962) was perhaps the most important twentieth-century Portuguese caricaturist. The article on him in the *Grande enciclopédia portuguesa e brasileira* notes that Valença was renowned in Portugal and abroad, comparing him to Bordalo Pinheiro, one of the geniuses of the art of caricature: “Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, como também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades....”

Valença began his career in 1900, as director of O Chinelo, which he founded with André Brun and writer Carlos Simões. Valença also founded Salão cómico (1902); Varões assinalados (1909-1911)—winner of the “Grand Prix” in the Rio de Janeiro exhibition of 1922-1923; and O Moscardo (1913). His work appeared in the following newspapers, journals, and reviews: A Comédia portuguesa (1902); Brasil-Portugal (1902-1909); Suplemento humorístico do Século (1904-1908); Novidades (1907); Ilustração portuguesa (1906-1920); Tiro e sport (1906-1911); Arte musical (1907-1908); Alma nacional (1910); A Sátira (1911); Eco artístico (1914-1915); O teatro (1922-1923); Diário de notícias (the New York Times of Portugal; 1919-1924, 1930); O Mundo (1918-1924); Eco Artístico (1914-1915); De Teatro (1922-1923); República (1918); Ilustração (1926); Sempre fixe (for 30 years, starting in 1926); Alma nova (1922-1925); Portugale (Porto, 1930). He was artistic director of the weekly O Espectro (1925). Abroad, his work appeared in Rire (Paris); Boletín Fermé (Barcelona); and many newspapers and reviews in Rio de Janeiro.

Valença’s illustrations appeared in numerous special Christmas issues of the Diário de Noticias and the Comércio do Porto. He illustrated books for Emília de Sousa Costa, Julieta
Ferrão, Alfredo França, Armando Ferreira, Augusto Cunha, Cruz Magalhães, Henrique Marques Junior, Luís Chaves, Magalhães Lima, Tomás de Eça Leal, and others.

Original examples of Valença’s work are in the collections of the Museu de Arte Contemporânea, Lisbon; the Museu de Bragança; the Museu Municipal, Porto; the Museu Soares dos Reis, Porto; and the Getty Research Institute.

* See Grande enciclopédia XXXIII, 880 and Pamplona, Dicionário de pintores e escultores portugueses V, 310. OCLC: Not located in OCLC; cf. 173701456, the Catálogo comico (Getty Research Institute, listing 1914-1916). Not located in porbase. Not located in Copac.

73. VASCONCELLOS, Joaquim de. A reforma de bellas-artes. Analyse do relatorio e projectos da Comissão Official nomeada em 10 de novembro de 1875. 3 volumes in 1. Porto: Imprensa Litterario-Commercial, 1877-1879. 8°, later mottled half calf over decorated boards (only the slightest wear), smooth spine with gilt fillets and crimson leather lettering piece, short title gilt, original printed wrappers for volume I and III bound in. Occasional minor foxing. In very good, almost fine condition. vii, 71 pp., folding table, errata slip; (1 blank l.), xiii, 28 pp., (1 blank l.); xxvii, 219 pp., (2 ll.), 4 folding tables. $500.00

First separate edition of a series of essays originally published in Actualidade. Vasconcellos critiques the Relatorio e Projectos of the official commission that had been created in 1875 to propose improvements to Portuguese schools teaching the fine arts. Vasconcellos also sets out in detail his own proposals. He brings to bear knowledge gained from his education in Hamburg and his extensive travels in Europe.

Volume II is subtitled Analyse da segunda parte do relatorio official; volume III is subtitled Reforma do ensino de desenho, seguida de um plano geral de organização das escolas e coleções do ensino artístico com os respectivos orçamentos. This third volume includes extensive descriptions of the study collections at the Museo Austriaco and the Kensington museum (now the Victoria and Albert), as well as the financial resources needed for similar study collections in Portugal.

Joaquim de Vasconcellos (Porto 1849-1936) was a scholar, archeologist, professor, historian and art critic, and the husband of D. Carolina Michaëlis. Among his prolific works was the invaluable Os musicos portuguezes, Biographia-bibliographia, Porto, 1870, and works on Damião de Gois, Albreht Dürer, Vieira Lusitano, Marcos Portugal, and Luísa Todi. This is one of his earlier works.

* Innocêncio XII, 167-168: noting that a planned fourth part had not yet appeared in 1884 (Historia das academias de bellers rates de Lisboa e Porto. Ensaio historic, critico e economic pro documents officinaes; on Vasconcellos, see also XII, 404 and Aditamentos p. 207. On Vasconcellos, see Grande enciclopédia XXXIV, 293-295: mentions his contributions to Actualidade, but not this particular work. OCLC: 79288841 (Frick Collection, Getty Research Institute, Harvard Fine Arts Library, Victoria & Albert Museum); 959003440 (Volume II ONLY: Biblioteca de Arte Calouste Gulbenkian); 492638072 (Volume I ONLY: Bibliothèque Sainte-Geneviève); 886631658 (Volume I ONLY: Zentralinstitut für Kunstgeschichte-Munich); 934895957 (HathiTrust Digital Library, reproducing the Getty Research Institute copy); 959010637 (Internet resource for Volume I only at Biblioteca de Arte Calouste Gulbenkian, reproducing the Biblioteca Nacional de Portugal copy); Porbase records volume I only, in four copies, all at the Biblioteca Nacional de Portugal. Copac repeats the Victoria & Albert copy only.

FIRST EDITION. Beautifully illustrated work (the photographs are by Raul Constâncio) on Portuguese exterior tiles, with sections on their use in fountains, clocks, store fronts, street signs, churches, etc. Out of print. $100.00

*75. VISCONTI, Ennio Quirino, and Charles Othon Frédéric Jean Baptiste CLARAC, Comte de. *Description des antiques du Musée Royal, commencée par feu M. Le Ch.r Visconti; continuée et augmentée de plusieurs tables, par M. Le Cte de Clarac, conservateur des Antiques dudit musée*. Paris: de L’Imprimerie de Madame Hérissant Le Doux, Imprimeur Ordinaire du Roi et des Musées Royaux, 1820. 8°, contemporary half calf over marbled boards, flat spine (seriously rubbed, some wear to corners, lacks front free endleaf), citron leather label, gilt letter, text block edges rouged. Woodcut vignette with French royal arms on title-page. Two engraved plates with tables of Greek and Roman numbers. Some small, relatively light waterstaining in upper margins, sometimes extending into the first few lines of text, in the second half of the book. Occasional light foxing, mostly to the title-page and following leaf, and the final two leaves. Overall in good to very good condition. xx, 467 pp., 2 plates.

FIRST substantial EDITION of this important catalogue of Greek and Roman objects in the Louvre. An edition with 144 pages by Visconti only had appeared in 1817.

* Orbis mentions two copies, one of which has an additional section of 78 pp. at the end (a [second] supplement published in 1822?); the first supplement occupies pp. 269-77 of the present work). Neither of the two copies cited in Hollis have this section. The British Library Integrated Catalogue lists the work with the same collation as our copy; and the 1822 supplement as a separate work.

**Detailed Instructions for Ladies Wishing to Paint on Glass and Mirrors**

76. [VISPRE, François Xavier. José Mariano da Conceição Veloso, editor and trans.], *O meio de se fazer pintor em tres horas, e de executar com o pincel as obras dos maiores mestres, sem se ter aprendido o desenho, traduzido do Francez*. Lisbon: na Typographia Chalcographica, Typoplastica, e Litteraria do Arco do Cego, 1801. 8°, late twentieth-century quarter
mottled sheep over marbled boards, by Invicta Livro, spine gilt with raised bands in six compartments, crimson leather lettering piece with gilt letter, marbled endleaves, contemporary marbled wrappers bound in (2 small repairs to front wrapper). Small woodcut royal Portuguese arms on title-page. Some light browning and very light spotting. Overall in good to very good condition. Engraved bookplate of Aulo-Gêlio S. Godinho and small oval bookseller’s tag on verso of contemporary front wrapper. Lithograph armorial bookplate of Fernando Morais on verso of front free endleaf. Lovely engraved bookplate of Luís Pisani Burnay, with seashell motif on front pastedown endleaf. (4 ll.), 70 pp., (1 l. advertisement). $1,400.00

First Edition in Portuguese of these detailed instructions for painting on glass or mirrors, offered in the form of a dialogue between the author and an unidentified marchioness. Vispré briefly describes the history of painting on glass, then proceeds to explain what colors are required and what combinations should be used for skin, hair, trees, clouds, and so on. His advises his aristocratic pupil to choose a print to copy. Since using a print obviated concern with such pesky details as subject, proper anatomy, and composition, Vispré was probably safe in promising that he could teach this skill—which is painting in the most literal sense—in mere hours. His original manual, Le Moyen de devenir peintre en trois heures, et d'exécuter au pinceau les ouvrages des plus grands maîtres, sans avoir appris le dessin, was popular enough to go through at least four editions: Paris, 1755 and 1756 and Amsterdam, 1766 and 1772.

François Xavier Vispré (born ca. 1730 in Besançon or Paris, died ca. 1794 in London) was a respected artist who produced engravings, mezzotints, pastel portraits, and still lifes in oil (some on glass). From the 1750s onward, Vispré worked in Paris, London, Bristol and Dublin. Many of his engravings and mezzotints were after portraits by Liotard, and his pastels also show Liotard’s influence.

This Portuguese translation was produced at the the Arco do Cego press, officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego. The Arco do Cego press was established in 1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized the need to disseminate new techniques in the arts, industry and agriculture in Portugal and Brazil. He proposed to do this by publishing both original works and Portuguese translations of recent foreign works on those subjects. The director of the press was José Mariano da Conceição Veloso (1742?-1811), a native of Minas Gerais and a noted botanist; he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well equipped, with its own foundry for making type, its own presses and its own designers and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art of engraving to Brazil. The press produced a relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, also known as the Impressão Regia and later as the Imprensa Nacional.

O MEIO
DE SE FAZER PINTOR
EM TRES HORAS,
E DE EXECUTAR COM O PINCEL AS OBRAS DOS
MAIORES MESTRES, SEM SE TER APREN-
DIDO O DESENHO,
TRADUZIDO DO FRANCEZ.

LISBOA,
NA TYPOGRAPHIA CHALCOGRAPHICA, TYPOPLAS-
TICA, E LITTERARIA DO ARCO DO CEGO.

M. DCCXI.
Por Ordem Superior.

Item 76
77. VITERBO, Francisco Marques de Sousa. *Noticia de alguns pintores portuguezes e de outros que, sendo estrangeiros, exerceram a sua arte em Portugal*. 3 volumes in 1. Lisbon: Typographia da Academia Real das Sciencias, 1903-1906, and Coimbra: Imprensa da Universidade, 1911. Folio (31.5 x 23 cm.), early quarter calf over marbled boards (scuffed at joints and edges); smooth spine with gilt fillets, tooling in blind, and two morocco lettering and numbering pieces, gilt lettering and numbering, green paste endleaves, original pale green printed wrappers bound in. Uncut. Light browning. Overall in very good condition. Unidentified lithographed armorial bookplate on front pastedown; 2 small booktags on pastedown and front flyleaf. xv, 191 pp., 7 leaves with facsimiles of manuscripts; (2 ll.), 88 pp.; 177 pp., (1 blank l.), 2 plates.

FIRST EDITION of this survey of well over 350 artists who were Portuguese or worked in Portugal; includes brief biographies, transcriptions of documents, and facsimiles of signatures meant to facilitate the attribution of works to specific artists. The second and third volumes are labelled the Segunda Série and Terceira Série.

* See Grande enciclopédia, XXXVI, 461-4. OCLC: 13488568 (3 volumes at the Metropolitan Museum of Art, Getty Research Institute, National Gallery of Art, Newberry Library, Harvard University-Fine Arts); 493420317 (3 volumes at Bordeaux Bibliothèque Universitaire); 57464310 (3 volumes at Cambridge University); 314123617 and 11883213 (volume 1 only); 503937188 (British Library: appears to be volume 1 only, but date given is 1905); 27215418, 43284032 and 45165197 (volumes 1-2 only); 11883224 (volume 2 only). Porbase (listing the series as História e memorias da Academia Real das Sciencias de Lisboa; 10/1; 11/1; 13/1) locates five copies at the Universidade Católica Portuguesa-Biblioteca João Paulo II and volume 3 only at the Biblioteca Nacional de Portugal and the Universidade Portucalense Infante D. Henrique. Copac locates all 3 volumes at University of London-ULRLS, British Library, and Cambridge University; volume 1 only at Victoria & Albert.
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