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SPECIAL LIST 299

AFONSO LOPES VIEIRA

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TELEPHONES (212) 737 0222 and 737 0223

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SPECIAL LIST 299

AFONSO LOPES VIEIRA

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Special List 299

AFONSO LOPES VIEIRA

Afonso Lopes Vieira (Leiria, 1878-Lisbon, 1946) was Portugal's best traditional poet of the twentieth century. Lopes Vieira earned a law degree from the Universidade de Coimbra in 1900. He began working as a lawyer in Lisbon and became Redactor da Câmara dos Deputados in 1902. In 1916, he resigned his post in order to dedicate himself to reading and to poetry. His home, São Pedro de Moel, became a haven for artists, musicians and writers. He also traveled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works. Lopes Vieira received praise during his lifetime from Portuguese intellectuals, including Teixeira de Pascoaes, who called Lopes Vieira's book *Canções do Vento e do Sol* (1911) an example of "new Portuguese poetry" (*Dicionário Cronológico*, 215). Lopes Vieira's poetry was greatly admired by his contemporaries Guerra Junqueiro and Alberto Osório de Castro, and by Alberto de Oliveira who called him "Neo-Garrett". He also earned international acclaim, including from Spanish philologist Ramón Menéndez Vidal, author Philéas Lebesgue, and the English scholar William J. Entwistle.

Lopes Vieira's earliest published works were written while he was a student at Coimbra, 1897-1900, during what is considered to be Lopes Vieira's first literary period. These works are characterized by a distinct *fin-de-siècle* melancholy, as can be noted in the tone and imagery of *Para quê?*, 1897, and *Náufrago*, 1898. From this melancholy period he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to "reaportuguesar Portugal tornando-o europeu." During this period he helped prepare an edition of Camões (1928) and edited Montemayor's *Diana*, the *Amadis*, and Rodrigues Lobo (*Poesias* and *Corte na Aldeia*). His Portuguese translation of the *Poema do Cid* was published in the review *Lusitânia*, of which Lopes Vieira served as secretary and was a founding member. Lopes Vieira also wrote works for children, e.g., *Animais nossos amigos*, 1911, and *Canto infantil*, 1912.

In his prose writing, Lopes Vieira generally centers on topics of Portuguese nationalism with respect to the history of Portuguese literature and literary traditions in Portugal, as well as specific difficulties that

face Portuguese art (*O Canto Coral e o Orfeão de Condeixa*). Lopes Vieira is considered to pertain not to the *Integralismo Lusitano* of the *Nação Portuguesa*, but rather to the conservative nationalism connected with the literary circle called “Grupo da Biblioteca Nacional” along with Jaime Cortesão, António Sérgio, Aquilino Ribeiro, and Raul Proença. This is a nationalism marked as diametrically opposed to the Portuguese *coup d'état* of May 26, 1926. Beginning in his nationalistic period until the end of his life, Lopes Vieira’s aim was to educate the Portuguese public, toward making them erudite, “enlightened citizens”. To this end, he also lectured and participated in conferences on “aesthetic civility” (*Dicionário cronológico*, III, 216). In his essays he writes a call for artists to find greater value and inspiration in Portuguese culture. This is developed in his essays, for example *Em Demanda do Graal* (1922), and in his development of the “campanha vicentina” where he promoted the works of Gil Vicente. At the end of his life, Lopes Vieira had an active role on the literary side of early Portuguese films, including *Camões* (1946) and *Inês de Castro* (1944) by Leitão de Barros, and *Amor de Perdição* (1943) by António Lopes Ribeiro.

References: *Grande enciclopédia* XV, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; *Dicionário cronológico de autores portugueses*, III, 214-6; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.”

AFONSO LOPES VIEIRA

Special List 299

- 1. GALVÃO, Henrique.** *O poeta Lopes Vieira em Africa e o seu relatório.* (Lisbon): Edição do Autor, 1932. 8°, original pale green illustrated wrappers, stapled (slight soiling and fading). Slight browning. Uncut and unopened. In very good condition. 30 pp., (1 l.). \$100.00

FIRST and ONLY EDITION.

* Not in Santos, Exposição bibliográfica de Afonso Lopes Vieira.

With Author's Signed Presentation Inscription

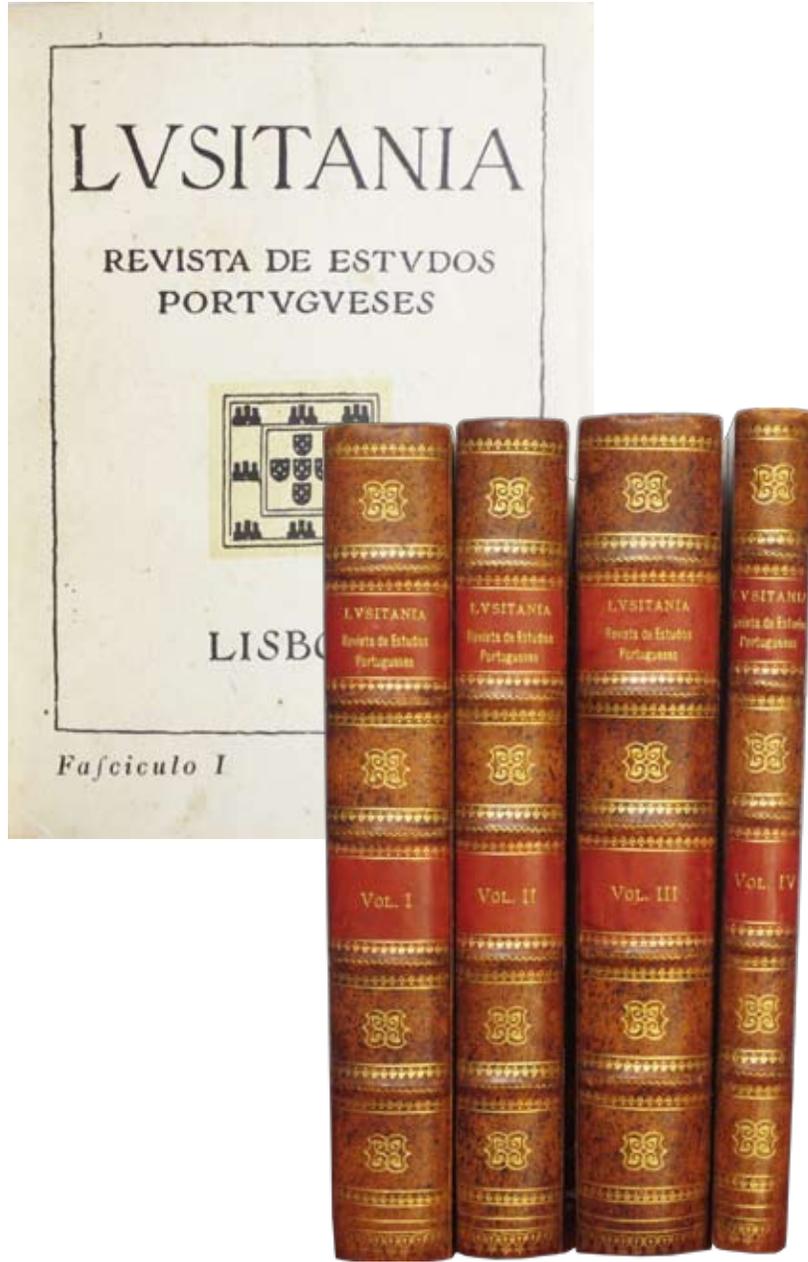
- 2. GUIMARÃES, Luis de Oliveira.** *Dize tu, direi eu.* [Lisbon]: Vida Mundial Editora, 1942. 8°, original printed wrappers (slight wear). In very good condition, uncut. Author's signed six-line presentation inscription on the half title: "Luis de Oliveira Guimarães // off. // ao seu velho amigo // Carlos Mosta // com um abraço do maior // amizade". 312 pp., (1, 1 blank l.), illustrations in text. \$200.00

FIRST EDITION of this collection of 67 interviews, each preceded by Oliveira Guimarães' reflections on the interviewee. Among the important political, literary and artistic figures interviewed are General Carmona, Aquilino Ribeiro, Hernâni Cidade, Eduardo Malta, Francisco Valença, Júlio Dantas, Almada Negreiros, António Sergio, Guerra Junqueiro, Leite de Vasconcelos, Afonso Lopes Vieira, Teófilo Braga, Gago Coutinho, Carlos Botelho, and António Ferro. The volume ends with an "interview" of Oliveira Guimarães himself, explaining why he is publishing this collection.

The portraits and caricatures (mostly the latter) are by 35 different artists, among them Almada Negreiros, Carlos Botelho, Eduardo Malta, Francisco Valença, Leal da Camara, and Stuart de Carvalhais.

Luis de Abreu Alarcão de Oliveira Guimarães (b. Espinhal, Penela, 1901) also wrote many pieces for the theater, and was a lawyer, journalist and poet. His first literary work, a book of poems entitled *Bonecas que amam*, appeared in 1921.

* Santos, Exposição bibliográfica de Afonso Lopes Vieira, p. 21. On the author, see *Dicionário cronológico de autores portugueses*, IV, 97-8; *Grande enciclopédia* XIX, 405; and Rebello, *100 anos de teatro português* pp. 82-83. Not located in NUC. OCLC: 3030659 (Harvard College Library, University of New Mexico, University of Wisconsin-Madison, University of Toronto, University of Newcastle); 959155657 (Biblioteca de Arte Calouste Gulbenkian); 697270374 is a digitized copy. Porbase locates one copy each at Biblioteca Nacional de Portugal, Biblioteca João Paulo II-Universidade Católica Portuguesa, Universidade do Minho, Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Copac repeats Newcastle University. Not in Orbis, which cites one work by this author.



Item 4

3. LIMA, Henrique de Campos Ferriera. *As parodias na literatura portuguesa. Ensaio bibliográfico.* Lisbon: Solução, 1930. 8°, recent crimson half morocco, original printed wrappers (slightly soiled) bound in. Light browning. In very good condition. Inscribed on the half-title from the author to D. Frederic Terry (?) Vidal. 92 pp. \$175.00

Thorough study of parodies in Portuguese, including parodies of Camões, Almeida Garrett, Barbosa du Bocage, Julio Dantas, Tomás António Gonzaga, Afonso Lopes Vieira, Francisco Rodrigues Lobo and Gil Vicente, among many others. Each entry has annotations and collation.

* Not in Santos, *Exposição bibliográfica de Afonso Lopes Vieira*. NUC: DLC, WU, NN, NcD, IU, CU, ICU.

Complete Run of an Erudite Review from the 1920s
Afonso Lopes Vieira, founding member and Secretario da Redacção

*4. *Lusitania. Revista de estudos portugueses.* 10 issues bound in 4 volumes. Lisbon: Oficinas Gráficas da Biblioteca Nacional, January 1924–October 1927. Large 8°, somewhat later (prior to 1941) half calf over marbled boards (only the slightest wear to extremities), spines gilt with raised bands in six compartments, citron leather lettering and numbering pieces in second and fourth compartments from head, marbled endleaves, upper edges rouged, other edges uncut, original printed wrappers bound in, silk ribbon place markers in first three volumes. Illustrations in text. Small repair to blank margin of pp. [1-2] of the first issue. A handsome set in very good condition. Brown on beige (volume I) and brown on light blue-green (volumes II-IV) small printed paper binder's tickets of "A Carmelita, Calçada do Sacramento 29, Lisboa" in upper outer corners of versos of front free endleaves. (2 ll.), 491, (1) pp., (2 ll.), 10 plates; (2 ll.), 378 pp., (2 ll.), 8 ll. plates; (2 ll.), 498 pp., (2 ll., 1 blank l.), 23 ll. plates; 206 pp., (1 blank l.), 15 ll. plates.

10 issues bound in 4 volumes. \$500.00

FIRST and ONLY EDITION, a COMPLETE RUN of this erudite review. Edited by Carolina Michaëlis de Vasconcelos and published by Luís da Câmara Reis, it included contributions by some of the most important intellectuals of the time, ranging from monarchists, to republicans of the "Grupo da Biblioteca," to the social democratic thinker António Sérgio. Some of the most significant collaborators were Afonso Lopes Vieira, Agostinho de Campos, António Sardinha, Sérgio, Carlos Malheiro Dias, and José Leite de Vasconcelos. Included were articles on history, archeology, painting, music, literary history and criticism, philology, etc. The double issue 5/6 is devoted to Luís de Camões, including an interesting previously unpublished letter by the poet with commentary by José Maria Rodrigues, followed by texts by the editor, Afrânio Peixoto, Joaquim de Carvalho, António Baião, Luciano Pereira da Silva, and others. The final issue is devoted to the memory of Carolina Michaëlis de Vasconcelos, including a bibliography of her writings, with texts by J. Leite de Vasconcelos, José Maria Rodrigues, José de Figueiredo,

Afonso Lopes Vieira, Reynaldo dos Santos, and Edgar Prestage on Sir Richard Burton. The second issue reproduces a previously unpublished design by Rembrandt. There are two articles by Jaime de Magalhães Lima on Eça de Queiroz (issues 3 and 8), one by Ricardo Jorge on Renaissance medicine (issue 2), a letter and interview with Wenceslau de Moraes (issues 3 and 4), Joaquim de Vasconcelos on Dürer's portrait of Damião de Goes (issue 2), Pedro de Azevedo on a letter from the Viceroy of India to the Emperor of Japan (issue 9), and much more.

The bindery "A Carmelita" was founded in 1926 by Frederico d'Almeida, probably the best Portuguese bookbinder of the twentieth century. He worked there until 1940 before moving to Rua António Maria Cardoso, 31, ao Chiado, where he continued to work under his own name until the 1970s. Among his illustrious clients were the exiled King Umberto II of Italy and the Conde de Barcelona. See Matias Lima, *Encadernadores portugueses*, pp. 19-23.

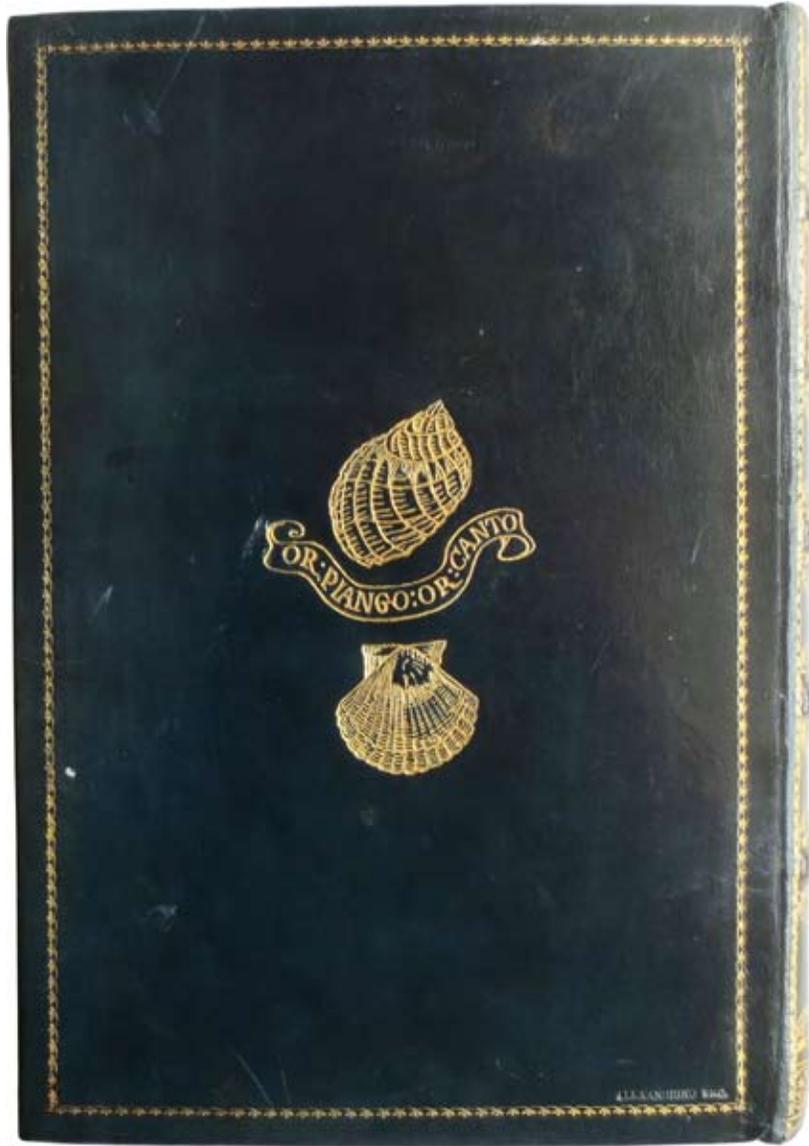
* Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 225-7. Clara Rocha, *Revistas literárias do século XX em Portugal*, p. 646. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, pp. 19 & 27.

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

FIRST and ONLY EDITION of this book of poems.

* Innocência XXII, 23; see also pp. 22-5, 511-2; XX, 95, 311. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. Also *Grande enciclopédia XV*, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; *Dicionário cronológico de autores portugueses*, III, 214-6; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." OCLC: 23544557 (22 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates six copies: three in the Biblioteca Nacional de Portugal, and three in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac locates two copies, both in British Library.

6. VIEIRA, Afonso Lopes. *Auto da "Sebenta." Farça em verso em um prologo e dois quadros. Peça comemorativa do centenario da "Sebenta."* Coimbra: Comissão Academica do Centenario [lower wrp.: Lumen, Typ. França Amado], 1899. 8°, original pink printed wrappers (spotting, some fraying). Slight browning; final leaf brownstained. Overall in good condition. Small blue on white paper tag with serrated edges and oval



Item 10

center with three ruled lines, and old ink manuscript "N.º 2396" over initials "M.Y.L." in upper outer corner of title page. Old signature in red ink in upper margin of front wrapper. 40 pp. \$100.00

FIRST and ONLY EDITION of the author's third published work.

* Innocência XX, 95 & XXII, 22. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: ICN, OU. OCLC: 252697924 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz, Bibliothek); 18486657 (15 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies); 560423317 (British Library). Porbase locates seven copies: three in the Biblioteca Nacional de Portugal, and one each in the Fundação Calouste Gulbenkian, Biblioteca Geral da Universidade de Coimbra, Faculdade de Letras da Universidade de Lisboa, and Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Copac repeats British Library only.

Choral Singing in Portugal

7. VIEIRA, Afonso Lopes. *O Canto coral e o Orfeon de Condeixa. Conferencia realizada no Concerto do Orfeon, no Teatro da Republica, em Lisboa.* Lisbon: Editora Limitada, (1916). 8°, original decorated wrappers (minor wear, principally fraying at head and foot of spine). Woodcut border with floral design on title page and front wrapper. Overall in good to very good condition. 27, (1) pp., (1, 1 blank l.). \$60.00

FIRST EDITION of a speech made at the opening of Lisbon's Orfeon de Condeixa, with reflections on the tradition of choral singing in Portugal. There exists a 2002 reprint.

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, pp. 14 & 31. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: NN, WU. OCLC: 697068567 (9 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online or microfilm copies); 68943864 (Universiteitsbibliotheek Utrecht); 560423378 (British Library). Porbase locates three copies: two in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats British Library only.



Item 11

8. VIEIRA, Afonso Lopes. *A Campanha Vicentina. Conferencias & outros escritos.* (Lisbon: Editora Limitada, para o Autor, 1914). 4°, original illustrated wrappers (worn, spine chipping). Decorative headpieces and initials. In good to very good condition; internally fine. 257 pp., (4 ll.), (1 l. advertisement), (1 blank l.), with 7 black-and-white photographs and 1 facsimile of a title-page. \$125.00

FIRST COLLECTED EDITION of these essays; included are photographs taken at performances of Gil Vicente's dramas and several pages of music ("A Cantiga da Mofina"). One of Lopes Vieira's most ambitious campaigns was to revive interest in "the sovereign genius, the Plautus, the Shakespeare of Portugal" (Bell, *Portuguese Literature* p. 108).

* Innocência XXII, 24. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 11. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6.

9. VIEIRA, Afonso Lopes. *O conto de Amadiz de Portugal para os rapazes portugueses.* Illustrations by Lino António. (Lisbon): Livraria Bertrand, 1938. 4°, original illustrated wrappers (a few small nicks and minor, light soiling). Wood-engraved title vignette, headpiece & initials. Occasional slight spotting. Uncut. In very good condition. Contemporary ink signature in upper inner corner of front free endleaf recto. 44 pp., (1, 1 blank ll.). Text in 2 columns. \$60.00

FIRST EDITION. A second edition, undated, was published by the Serviço de Escolha de Livros para as Bibliotecas das Escolas Primárias. There are also Bertrand editions of (1950) and (1969).

Lino António [da Conceição] (Leiria, 1898-Lisbon, 1974), important Portuguese painter, was responsible for the three illustrations: a large image in color on the front cover (13 x 11 cm.), depicting Amadis in armor with lance on horseback, a smaller (6 x 8 cm.) illustration on the title page, this time with Amadis in riding attire, and a headpiece illustration (6.7 x 13 cm.), of a sailing ship at sea on p. 9. See Pamplona, *Dicionário de pintores e escultores portugueses*, III, 211-2.

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 13. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: MH. OCLC: 252967356 (11 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online or microfilm copies). Porbase locates three copies: two in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Copac.

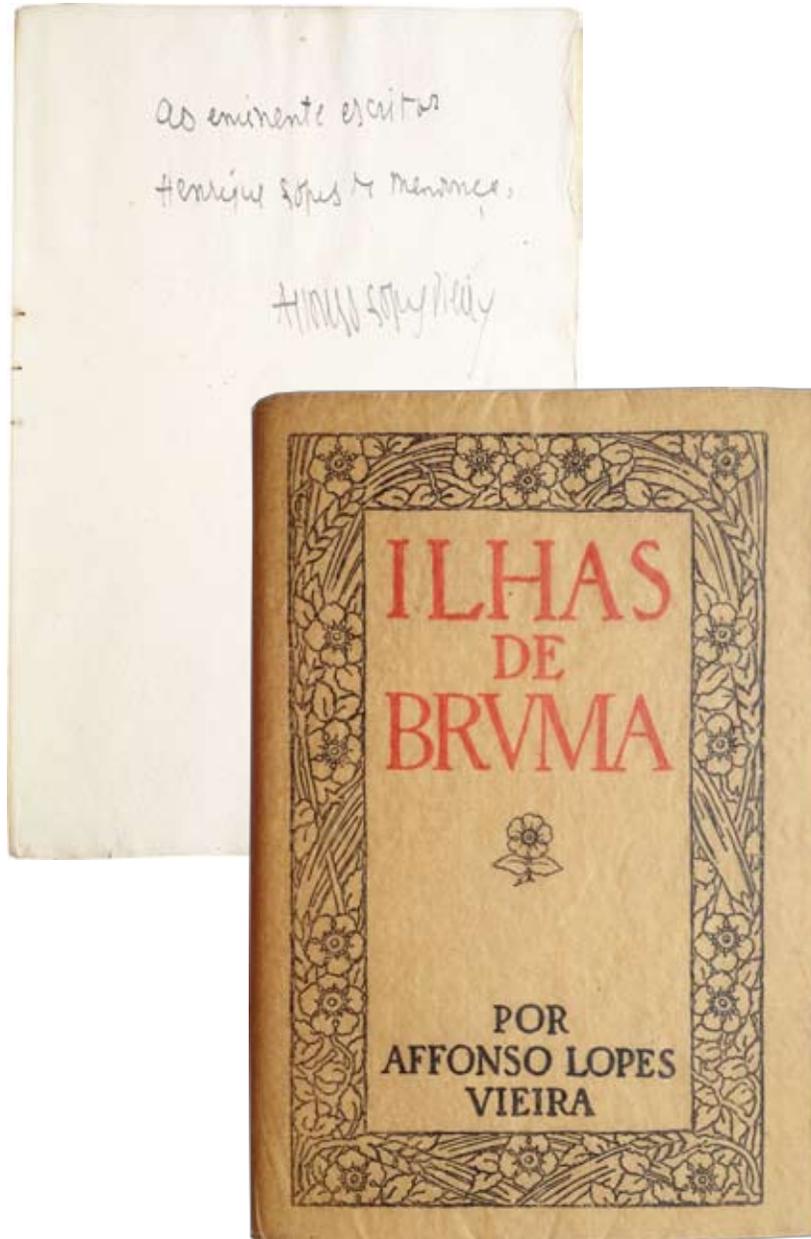
Number 37 of 150 Copies

***10. VIEIRA, Afonso Lopes.** *A Diana de Jorge de Montemor em português de Afonso Lopes Vieira.* Lisbon: Oficinas Gráficas da Biblioteca Nacional de Lisboa para a Sociedade Editora Portugal-Brasil, 1924. 8°, publisher's navy sheep by Alexandrino, spine gilt with raised bands in six compartments, crimson leather lettering piece with gilt title in second compartment from head, gilt floral design (a rose?) in the other compartments, large gilt flower basket on front cover within gilt-tooled border, gilt author's device with scallop and whelk shells on rear cover, covers with gilt edges, inner dentelles gilt, goldenrod silk ribbon place marker, original illustrated wrappers bound in. Author's device on second leaf recto "Or Piango Or Canto" with scallop and whelk shells. Very fine condition. Color abstract pictorial bookplate of Joaquim Pessoa. (1 blank l., 5 ll.), xxxvii pp., 1 plate, (1 l.), 246 pp., (1 l.), pp. xliii-lxxii, (4 ll., 1 blank l.) The plate has a photograph illustration of the castle of Montemôr-o-velho, followed by 1 l. "Mirava aquel castillo inexpugnable..." stanza in Spanish by Jorge de Montemor. \$400.00

First Edition in Portuguese. Number 37 of 150 copies on "papel nacional avergado ... dos quais 100 foram postos no mercado".

Afonso Lopes Vieira provides a preface on pp. i-xxxvii. In the section titled "Notas", Vieira gives a biographical account of Jorge de Montemor (pp. xliii-lxxii), including a list of bibliographical sources (p. liv).

The Portuguese author Jorge de Monte Mayor [i.e., Jorge de Montemayor, or Montemôr] was born at Montemôr-o-Velho, near Coimbra (ca. 1520?). He spent a good part of his adult life in Spain, returning only briefly to Portugal, and was either assassinated or killed in a duel in Turin, 1561. His *Diana* was the first Spanish pastoral novel. It is one of those works, and he is one of those authors, which can be said to belong to Portuguese as well as to Spanish literature. The *Diana*, moreover, was "the starting-point of a universal literary fashion"—*Encyclopedia Britannica* (11th ed.), XVIII, 766. Menendez y Pelayo declared that "it exercised a greater influence on modern literature than any other pastoral romance, even the *Arcadia* and *Daphnis and Chloe*." The *Diana* was one of the great international best sellers of the Golden Age, appearing in numerous editions, and eliciting two significant sequels, by Alonso Pérez and Gaspar Gil Polo, sometimes reprinted together with the original. It inspired other pastoral romances in Spanish, the most notable of which was undoubtedly Cervantes' *Galetea*. Later Cervantes selected the *Diana* as one of the few books to be saved, by the good taste of the curate, in the destruction of Don Quixote's library. The *Diana* exerted considerable influence upon the literatures of other countries, notably England, Germany, Italy and France. The story of Felismena in the second book of the *Diana* was an indirect source, through a translation included in Googe's *Eglogs, epytaphes and sonnets*, of the episode of Proteus and Julia in the *Two Gentlemen of Verona*; Sydney's pastoral is redolent of Montemayor. According to Gordon de Percel, *Bib. de l'Usage des Romans* (Paris, 1734, II, 23-24), there were six different French translations. Yet another continuation of the *Diana*, based on the versions of Pérez and Gil Polo, by the plagiarist Jerónimo de Texeda, was probably composed in France, and published at Paris, 1627, in Spanish. Palau refers to 20 different editions and adaptations in French published during the sixteenth, seventeenth and early eighteenth centuries. According to Picot, few other books achieved such long-lived success in France as *La*

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Diana. It inspired *L'Astreé* by Honoré d'Ufré. Alexandre Hardy dramatized an episode borrowed from the seventh book: *Felisméne* (1613); another episode was developed by Jaques Pousset de Montauban: *Les charmes de Felicie, terés de la Diane de Montemayor, pastorale* (Paris, 1654).

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 15.

*Essays on Inês de Castro, Camões, João de Deus, Eça de Queiroz and More,
With Author's Signed Presentation Inscription
To a Distinguished Fellow Author*

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

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

Provenance: Henrique Lopes de Mendonça (1856-1931), dramatist, novelist, historian, biographer, poet, naval officer and history teacher at the Escola Naval, also taught at the Escola de Belas Artes in Lisbon, served as president of the Academia das Ciências, and founded in 1925 of the Sociedade Portuguesa de Autores. He also wrote the lyrics for the Portuguese national anthem. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 313; Aníbal Pinto de Castro in *Biblos*, III, 667-9; *Dicionário cronológico de autores portugueses*, II, 390-1; and Luciana Stegagno Picchio, *História do teatro português*, pp.278-9, 281, 284, 315, 412-3, 415, 416, 418, 443.

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 14. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. Porbase locates twelve copies. Copac locates two copies: British Library and Liverpool University.

*With Author's Signed Presentation Inscription
To a Distinguished Fellow Author*

12. VIEIRA, Afonso Lopes. *Ilhas de bruma*. Coimbra: Francisco França Amado, 1917. 8°, original illustrated wrappers (small stains at spine ends; very minor wear). Title-page in red and black within wood-engraved border, wood-engraved vignettes. Nicely printed on high-quality paper.

Uncut and partially unopened. Minor stains. In very good, near fine condition. Author's signed three-line presentation inscription to the distinguished Portuguese writer Henrique Lopes de Mendonça on recto of front flyleaf: "Ao eminente escritor / / Henrique Lopes de Mendonça / / Afonso Lopes Vieira". (1 blank l.), 133 pp., (2, 1 blank ll.). \$400.00

FIRST EDITION of this book of poems. A reprint appeared in 2002.

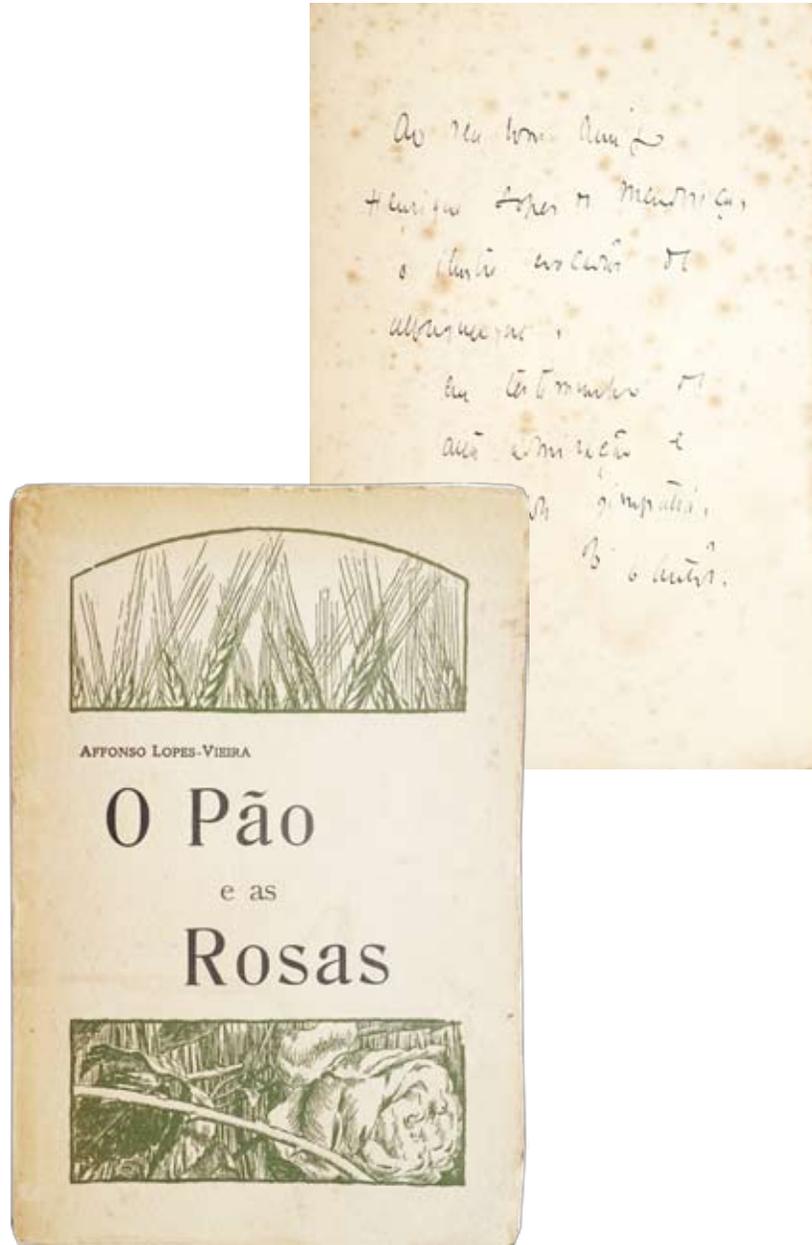
Provenance: Henrique Lopes de Mendonça (1856-1931), dramatist, novelist, historian, biographer, poet, naval officer and history teacher at the Escola Naval, also taught at the Escola de Belas Artes in Lisbon, served as president of the Academia das Ciências, and founded in 1925 of the Sociedade Portuguesa de Autores. He also wrote the lyrics for the Portuguese national anthem. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 313; Aníbal Pinto de Castro in *Biblos*, III, 667-9; *Dicionário cronológico de autores portugueses*, II, 390-1; and Luciana Stegagno Picchio, *História do teatro português*, pp.278-9, 281, 284, 315, 412-3, 415, 416, 418, 443.

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 10. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: DLC, CU, NN, DCU, NcU, CaBVa. Porbase locates four copies: two in the Biblioteca Nacional de Portugal, and one each in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Geral da Universidade de Coimbra. Copac locates a single copy, at British Library.

13. VIEIRA, Afonso Lopes. *A João de Deus*. Coimbra: F. França Amado; sold for the benefit of the Jardim-Escola João de Deus, 1911. 4°, unbound. Printed in red and black. Halftone reproduction of a self-portrait by João de Deus on p. [2]. Slight spotting. (2 ll.). \$150.00

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

* Not in Innocência. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 22. On Afonso Lopes Vieira see Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: ICN. OCLC: 62860984 (Newberry Library, British Library). Porbase locates two copies: Biblioteca Nacional de Portugal, and Biblioteca Geral da Universidade de Coimbra. Copac repeats British Library only.



Item 16

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

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

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

* Innocência XXII, 22. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. On João Henrique Ulrich, see *Grande enciclopédia*, XXXIII, 331; XL, 720. NUC: DLC, MIU, ICU. OCLC: 15579863 (15 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase, giving incomplete collations, locates five copies: two each at the Biblioteca Geral da Universidade de Coimbra and Biblioteca João Paulo II-Universidade Católica Portuguesa, and one at the Faculdade de Letras da Universidade do Porto. Copac locates a single copy, at British Library.

***15. VIEIRA, Afonso Lopes.** *Náufrago: versos lusitanos*. Lisbon: Parceria Antonio Maria Pereira, 1898. Large 8°, original printed wrappers (frayed and soiled, spine gone, stitching very loose). Wrappers printed in red and black. Device on front wrapper and title page. In good condition, barely. Frontispiece, (2 ll.), 103 pp., (11 ll., 1 blank l.) \$20.00

FIRST and ONLY EDITION of this book of poems, the author's second book. The frontispiece portrait is after Adriano de Sousa Lopes.

* Innocência XXII, 22 (calling for only a total of 124 pp.); see also pp. 22-5, 511-2; XX, 95, 311. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. Also *Grande enciclopédia* XV, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; *Dicionário cronológico de autores portugueses*, III, 214-6; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future."

Dedication Copy

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

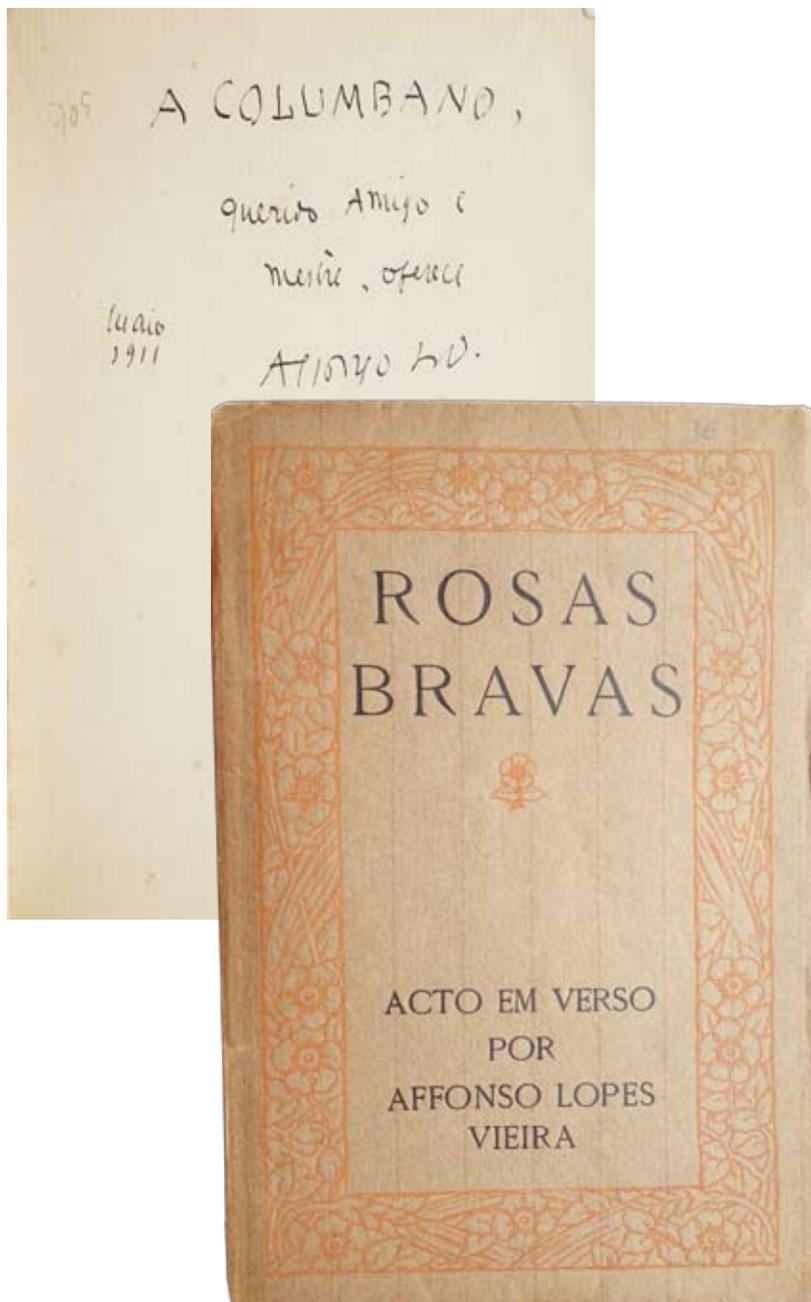
FIRST and ONLY EDITION of this book of poems.

Provenance: Henrique Lopes de Mendonça (1856-1931), dramatist, novelist, historian, biographer, poet, naval officer and history teacher at the Escola Naval, also taught at the Escola de Belas Artes in Lisbon, served as president of the Academia das Ciências, and founded in 1925 of the Sociedade Portuguesa de Autores. He also wrote the lyrics for the Portuguese national anthem. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 313; Aníbal Pinto de Castro in *Biblos*, III, 667-9; *Dicionário cronológico de autores portugueses*, II, 390-1; and Luciana Stegagno Picchio, *História do teatro português*, pp.278-9, 281, 284, 315, 412-3, 415, 416, 418, 443.

* Innocência XXII, 23. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: DLC, CU, TNJ, MiU, NN, NcU. Porbase locates six copies (one with an author's presentation inscription): four in the Biblioteca Nacional de Portugal, and one each at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Geral da Universidade de Coimbra. Copac locates a single copy, at British Library.

Number 1 of 18 Copies

***17. VIEIRA, Afonso Lopes.** *O poema do Cid: versão em prosa da gesta castelhana do século XII "Cantar de mio Cid" por Afonso Lopes Vieira*. Lisbon: Sociedade Editora Portugal-Brasil, na Imprensa Libânio da Silva, 1929. 8°, publisher's sheep, spine with raised bands in six compartments, burgundy leather lettering piece with gilt title in second compartment from head, floral design (rose?) blind-stamped in the other compartments, title blind-stamped on front cover, author's device with scallop and whelk shells in blind on back cover, covers with borders ruled in blind, inner dentelles roll-tooled in blind with tulip pattern. Edges of covers also decorated in blind, original printed wrappers bound in. Facsimile illustration "Batalha que foi entre Martin Gómez e Rodrigo de Bivar, sobre Callaforra" from the illuminated manuscript "Crónica de Espanha". The poet's Petrarch-like ex-libris "Or Piango Or Canto"



Item 22

with scallop and whelk shells on second leaf recto. Very fine. Uncut and mostly unopened. Color abstract pictorial bookplate of Joaquim Pessoa. (1 blank l., 6 ll.), xii pp., (p. [xiii], verso blank), (1 l.), 147, (1) pp., (6 ll., 1 l. advt., 1 blank l.). \$600.00

First Edition in Portuguese. Number 1 of 18 copies in a special publisher's leather binding on "papel de Leorne, numerados e rubricados pelo Autor." The present copy is signed with the author's initials in red ink.

Preface in Spanish by R. Menéndez Pidal, pp. i-[xiii]. In a section titled "Notas", the author offers a few concluding remarks on what he considers the *tríptico* of translations he has completed for the publisher: *Amadis*, *Diana*, and *Cid* ("Notas" appears on the two unnumbered leaves following the final page of main text).

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 15.

With the Author's Presentation Inscription

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

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

Provenance: Nuno de Freitas Queriol (1855-1924), a naval officer, was involved early in his career with the mapping of Portuguese Africa. He served as governor of Manica e Sofala, the Congo, Lourenço Marques, and Angola. He fought in Lourenço Marques in the campaign of 1894-1895. He was a *commendador* of the Ordem Militar de Nosso Senhor Jesus Cristo and the Ordem Militar de São Bento de Avis. See *Grande enciclopédia XXIV*, 10.

* Innocência XXII, 22: without collation, and giving the publication date as 1900. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: MiU. OCLC: 23280413 (University of Michigan, University of Arizona, University of New Mexico, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, University of Toronto-Downsview, University of Haifa); 958985473 (Biblioteca de Arte Calouste Gulbenkian); 44117339 (microfilm at New York Public Library); 644973016 (digitized from the University of Michigan copy). Porbase locates five copies: two at the Biblioteca Geral da Universidade de Coimbra, and one each at the Faculdade de Letras da Universidade do Porto, the Casa do Alentejo, and the Fundação Calouste Gulbenkian Biblioteca Geral da Arte. Not located in Copac. Not located in Hollis or Orbis. Not located in Melvyl.

*Important Poet Discusses Portuguese Poetry
Author's Signed Presentation Inscription to the Conde de Monsaraz,
Another Prominent Poet*

***19. VIEIRA, Afonso Lopes.** *O povo e os poetas portugueses: conferência lida pelo autor no Teatro D. Maria II em 12 de Janeiro de 1910.* Lisbon: Typ. "A Editora", 1910. 8°, original illustrated wrappers. Title printed in red and black. Wood engraved vignettes printed in red. Foxing on the wrappers. Overall in good condition; internally fine. Author's signed six-line presentation inscription to the Conde de Monsaraz on front free endleaf recto. (1 blank l.), 62 pp., (1, 1 blank l.). \$350.00

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

Provenance: António de Macedo Papança, 1º Conde de Monsaraz (Reguengos de Monsaraz, 1852-Lisbon, 1913), neo-romantic poet from a wealthy landowning family in the Alentejo. Parliamentary deputy with a law degree from Coimbra University, diplomat, member of the Real Academia das Sciencias de Lisboa, the Instituto de Coimbra and the Sociedade Geografica de Lisboa, he contributed to various periodicals, including *A ilustração portuguesa* from its initial number in July 1884. His principal books of poems were *Crepusculares* (1876), *Catarina de Ataíde* (1880), *Telas históricas* (1882), and *Musa Alentejana* (1908). A definitive edition of his *Obras* was published in three volumes by the Instituto de Alta Cultura, Lisbon, 1957-1958. See *Grande enciclopédia* XVII, 673-4; Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 320-1; Fernando Guimarães in *Biblos*, III, 883-4; *Dicionário cronológico de autores portugueses*, II, 354-5.

* Innocência XX, 311. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 13. See also *Grande enciclopédia* XV, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; *Dicionário cronológico de autores portugueses*, III, 214-6; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." NUC: DLC, ICU. Porbase locates four copies, in the Biblioteca João Paulo II da Universidade Católica Portuguesa, the Biblioteca Geral da Universidade de Coimbra, the Faculdade de Letras da Universidade de Lisboa, and the Faculdade de Letras da Universidade do Porto. Copac locates copies at British Library and Manchester University.

20. VIEIRA, Afonso Lopes. *O povo e os poetas portugueses: conferência lida pelo autor no Teatro D. Maria II em 12 de Janeiro de 1910.* Lisbon: Typ. "A Editora", 1910. 8°, original illustrated wrappers (spotted), in folding case of marbled paper with red leather lettering piece, gilt. Title printed in red and black. Wood engraved vignettes printed in red. Uncut. In fine condition. (1 blank l.), 62 pp., (1, 1 blank l.). \$80.00

FIRST and ONLY EDITION of this brief overview of the history of Portuguese poetry and its sources of inspiration. Lopes Vieira discusses the connection between

Portuguese *fado* and poetry, urging poets to seek inspiration from within Portuguese culture, not from outside influences.

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

Number 12 of 100 Copies

***21. VIEIRA, Afonso Lopes.** *O romance de Amadis composto sobre o Amadis de Gaula de Lobeira por Affonso Lopes Vieira*. Lisbon: Imprensa Libanio da Silva, para a Sociedade Editora Portugal-Brasil, 1922. 8°, publisher's sheep by Alexandrino, spine gilt with raised bands in five compartments, red leather lettering piece with gilt title in second compartment from head, gilt floral design in the other compartments, large gilt sword with flowers within gilt-tooled border on front cover, author's device with scallop and whelk shells in blind on rear cover within gilt-tooled border, covers with gilt edges, inner dentelles gilt, text block edges rouged, burgundy silk ribbon place marker, original illustrated wrappers bound in. Author's device on first leaf recto "Or Piango Or Canto" with scallop and whelk shells. Very fine condition. Color abstract pictorial bookplate of Joaquim Pessoa. xli, 216 pp., (4 ll.). \$400.00

First Edition in Portuguese. Number 12 of 100 copies on "papel de linho, dos quais sessenta postos no mercado, encadernados por Alexandrino... e rubricados pelo Autor". The present copy is signed with the author's initials in red ink. Preface by Carolina Michaëlis de Vasconcelos (pp. i-xli). There were subsequent editions of 1926, 1935, and an undated fourth edition.

* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 14.

*Play About a Franciscan Friar, Set in Fourteenth-Century Italy;
Author's Signed and Dated Presentation Inscription
To Colombano Bordalo Pinheiro*

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

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

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

* Innocência XXII, 23. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: TNJ, NCU, MH. Porbase locates eight copies: three each at the Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa- and one each at the Faculdade de Letras da Universidade do Porto and Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Copac repeats British Library only.

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

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

* Innocência XXII, 511-12. Santos, *Exposição de Afonso Lopes Vieira*, p. 22. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*,

p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. Not located in NUC. OCLC:39818502 (Houghton Library, British Library). Porbase locates three copies: Biblioteca Nacional de Portugal, Biblioteca Geral da Universidade de Coimbra, and Faculdade de Letras da Universidade do Porto. Copac repeats British Library only.

24. VIEIRA, Afonso Lopes. Two autograph postcards both signed [typically, "A Lopes V"], addressed to António [Vieira] Natividade, Alcobaça, from Casa de S. Pedro, S. Pedro de Moel, undated [Lisbon postmark illegible; Alcobaça postmark dated 22 July 1912] and addressed to Dr. [!?] Joaquim [Vieira] Natividade, from Largo da Rosa, 7, Lisboa, dated 15 December [1912; both Lisbon and Alcobaça postmarks dated 16 December 1912], respectively. 10.5 x 14.9 cm., closely written in a legible hand. Both postcards stamped in green in the upper outer corner of the verso with Vieira's typical snail above a banner with his motto "OR:PIANGO:OR:CANTO", and a scallop shell [Vieira] below. Fine condition. \$500.00

Both recipients are addressed as "Querido Amigo". The postcard to António Natividade contains 19 lines. Vieira expresses regrets that he was not able to see Natividade's daughters, and insists that these regrets are regrets of friendship and not of protocol. He asks that a message be given to Joaquim [Natividade] about his admiration for an article which had appeared in *Extremadura*. A letter apparently sent by Ivo Cruz to António is referred to.

The postcard to Joaquim Natividade refers to having read in a newspaper about a conference, mentions "monges agrónimos" and expresses much friendship for the "ilustre tribo Natividade", ending with his hopes that António [Natividade] had [illegible] with Lourenço Almeida.

António Vieira Natividade (1893-1946), archeologist and ethnographer, son and collaborator with the illustrious Alcobaça archeologist Manuel Vieira Natividade, took an active part in the restoration of the famous Cistercian Abbey of Alcobaça. His brother, Joaquim Vieira Natividade (1899-1968), agronomist and internationally renowned forestry expert, directed the Departamento de Pomologia da Estação Agronómica Nacional and the Estação de Experimentação Florestal do Sobreiro. Among his numerous publications, mostly of a scientific nature, were *Os monges agrónomos do Mosteiro de Alcobaça, conferências* (1943), and *O regionalismo de Afonso Lopes Vieira* (1946).

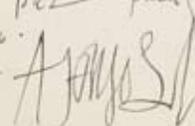
* For Afonso Lopes Vieira, see Innocência XX, 311; Santos, *Exposição bibliográfica de Afonso Lopes Vieira*; also *Grande enciclopédia* XV, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; *Dicionário cronológico de autores portugueses*, III, 214-6; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." On António Vieira Natividade and Joaquim Vieira Natividade, see *Grande enciclopédia*, XVIII, 444-5. Also Ignacio García Pereda, *Joaquim Vieira Natividade (1899-1968), ciência e política do sobreiro e da cortiça*, Lisbon, 2008.

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

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

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




 G do Amado
 Tive sincera pena
 e não ver online as suas
 filhas, mas não podia
 duvidar que elas viessem aqui sem
 se informarem se eu cá estava.
 Pena se amichei - não se protocola!
 diga ao Joaquim que adurei o seu
 estado na Exame de quanto aos
 inteiros, prosa e justiça. E' muito
 bom a redacção e repetição, até na
 arte de escrever. Deve ser recebido
 carta do Ivo Cruz, segundo o que pro=
 meti. Suponho que Joaquim e filhas
 via virão como há um ano estão
 em Mol. Dar-nos-á as cartas.
 Vou a saúde e paz para
 toda a ilustre tribu.
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