RICHARD C. RAMER

Special List 386
Music
September 14, 2020

**Special List 386**

**Music**

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
*1. [ANTHONY, Saint, of Lisbon (or Padua)]. Cultos de devoção e obsequios, que se dedicão ao Thaumaturgo Portuguez S.tº Antonio de Lisboa em os dias da sua nova Trezena, oferecidos á Magestade Fidelissima de D. José I, nosso senhor pelo Provador, e mais Irmãos da Meza da Real Casa, e Igreja de Santo Antonio da Cidade, ordinados por hum devoto do mesmo Santo, para se praticarem na sua propria Casa. Lisbon: Na Officina de Miguel Manescal da Costa, Impressor do Santo Officio, e da Real Casa de S. Antonio, 1767. 8º, contemporary crimson morocco (small amount of wear at one corner, slight rubbing at head of spine), smooth spine richly gilt, gilt lettering, covers with gilt-tooled borders, gilt urns in each corner, and gilt design at centers, edges of covers milled gilt, marbled endleaves, all text-block edges gilt. Small woodcut and typographical vignette on title page. Woodcut headpiece with royal Portuguese arms and elegant woodcut initial on leaf A2 recto. Different woodcut headpiece and factotum initial on leaf A3 recto. Several typographical headpieces. Identical woodcut tailpieces on pp. 140 and 191. Different woodcut tailpiece on p. 73. Musical notation on pp. 77-140. Small typographical tailpiece on p. 28. In fine condition. Engraved plate depicting the Saint, 191 [i.e., 187] pp. Pagination skips from pp. 140 to 145, but catchword and collation by signatures are correct. $600.00

Apparently the second edition. There is a work with the same title, by the same printer, of [4], 187 pp., dated 1761, and another, with 128 pp., dated 1787, printed by Simão Thaddeo Ferreira. Editions of 1802, 1828, 1844 and 1869 are also recorded.

There is extensive musical notation for chants and antiphons in neume notation. This notation occupies pp. 77-140. Included are chants for the parts of a feast day mass, and special chants for the Feast of Saint Anthony of Lisbon.

Item 1
Includes the Difficult to Obtain Early Volumes

2. *Arquivos do Centro Cultural Português*. Volumes I-XXII ONLY. Paris: Fundação Calouste Gulbenkian, 1969-2000. Large 8°, publisher’s leatherette with dust jackets (occasional fraying, tears and minor soil-ing to jackets). Overall in very good condition; internally fine to very fine. Volume IV lacking the dust jacket. Only 800 copies of Volumes I-IV were printed; 850 copies were made of Volume V. Illustrations. ISBN: none. Volumes I-XXII ONLY. $1,200.00

FIRST and ONLY EDITION. Extremely high-quality journal, containing important articles (in Portuguese, French, English, Italian, and Spanish) on a wide variety of literary and historical subjects, as well as history of art and architecture, music, linguistics, bibliography, etc. Contributors include C.R. Boxer, Fréderic Mauro, Joaquim Veríssimo Serrão, José V. de Pina Martins, António Coimbra Martins, Luís de Albuquerque, António Pedro Vicente, Isaslas da Rosa Pereira, Jorge Peixoto, Roberto Gulbenkian, Martim de Albuquerque, Robert C. Smith, Jorge de Sena, Fernando de Mello Moser, José-Augusto França, Lindley Cintra, Pierre Hourcande, Sylvie Desswarte, Eugenio Asensio, Joaquim de Carvalho, Jorge Borges de Macedo, Luciana Stegagno Picchio, Roger Bismut, Adrien Roig, (Dom) Maur Cocheril, Pierre Salomon, Graça Almeida Rodrigues, Armando Martins Janeira, Artur Anselmo, Arthur L.-F. Askins, Harry Bernstein, H.P. Salomon, John Bury, Raul M. Rosado Fernandes, António José Saraiva, B. Xavier Coutinho, Francis M. Rogers, Helder Macedo, José Gentil da Silva, Paul Teysseier, David Mourão-Ferreira, Ana Hatherly, António Cirurgião, Christopher C. Lund, Harold Livermore, and Joel Serrão. These are hefty volumes, averaging over 600 pages each. Volumes VI, XII, XVIII contain valuable indexes. Volume XVI (858 pp. text + 82 pp. illustrations) is devoted entirely to Camões, while volume XVII (1,040 pp. text + 110 pp. illustrations) is a Festschrift to Leon Bourdon. A substantial portion of volume XX is devoted to António Sergio. Many of the early volumes are out-of-print.

* Pires (*Dicionário das revistas literarias portuguesas do século XX*, p. 69) gives a rather skewed idea of the principal contributors, failing to mention, among others, Pina Martins and Veríssimo Serrão, two directors of the Centro Cultural who were among the most active collaborators of the *Archivo*. Perhaps the sheer quantity of material was overwhelming, or perhaps he concentrated more on the articles of literary significance.


FIRST EDITION of this parody of *Lucia di Lammermoor*, as explained in the *advertencia* on the final leaf. Includes a cast list on p. 3. A second edition appeared in the same year (in 12°), and a third at Madrid, 1862.

* Palau 21038. NUC: This edition not located; second edition at NN, MH, NcU; third at C-Y, OCLC: 557602250 (British Library); 253334429 (second edition: Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek, Staatsbibliothek zu Berlin-Preußischer Kulturbesitz-Haus Potsdamer Straße); 6299177 (third edition: 36 locations, including HathiTrust Digital Library; most appear to be online or digital copies).
Plotini Divini illius è Platonica
des sex distributi,

BASILEAE,
AYD PETRVM FERMAN.
Ann M. D. LIX.

Portada das obras de Plotino traduzidas e comentadas por Marsilio Ficino, Basilea, 1559. (no folio da biblioteca do autor.)
4. AZEVEDO, João Manuel Borges de, ed. *Uma Tablatura para guitarra barroca.* “O Livro do Conde de Redondo.” Lisbon: Ministério da Educação e Cultura / Secretaria de Estado da Cultura / Instituto Português do Património Cultural, 1987. Lisitana Mvsica I. Opera Mysica Selecta, 2 Oblong folio (21 x 29.6 cm.), original printed wrappers. As new. xxvii pp. with illustration in text, bibliography, (1, 111, 1 blank, 1 l.). Introductory text in Portuguese and English, followed by facsimile of the musical manuscript. One of 750 copies. $65.00

FIRST and ONLY EDITION. Facsimile reproduction of one of only three known Portuguese manuscripts for the Baroque guitar, with significant introductory text by the editor.


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Experimental Portuguese Stringed Instrument, the Cithralia Compared to a Guitar and a Viola

5. AZEVEDO, José João da Silva. *Explicações ácerca da Cithralia e do par-tido que póde tirar-se d’este novo instrumento de cordas.* Porto: Typographia Commercial, June 30, 1867. Large 8°, original green printed wrappers (spine starting to chip). Some musical notation in text. Light browning. Title page and plate loose. Overall in good condition. 15 pp., engraved plate of the cithralia. $300.00

FIRST and ONLY EDITION. The author, the creator of the instrument called the "cithralia" (p. 3), compares the cithralia to a guitar and a viola. He describes the size and structure of the instrument and the strings, the tuning, and the proper use of right and left hands while playing. The instrument shows to be rather experimental namely because it had a new tuning system: "chaves" (keys) were attached to screws to create tension in the strings, rather than the previously used Preston tuners common to English citterns (pp. 5, 14). In the engraved plate of the cithralia featured in the "Explicações," the instrument appears to have 14 strings in 7 courses and a rounded back. It is very similar to a cittern in shape, but the cithralia has a standing base that appears to be unique in addition to the tuning system.

suficiente que se aperte o bordão com a ponta do dedo
peléguear, e com a do index, e carregar para baixo se o som
estiver alto, e para cima, se estiver baixo, e se conseguirá
o som afinado.

A Clave é a de G.

Cordas soltas desde a pestana até o Cavalete.

7.ª corda  6.ª  5.ª  4.ª  3.ª  2.ª  1.ª

As mesmas cordas soltas desde o Cavalete para baixo

7.ª corda  6.ª  5.ª  4.ª  3.ª  2.ª  1.ª

As cordas d'arame seguram-se, fazendo um pequeno
círculo em cada uma das pontas entrando os do pé nos
seus respectivos buços; e os de cima nos ferraios da tar-
racha que lhes correspondem na chapa de nova invenção,
que corta o instrumento.

Ora é preciso notar que a grossura das cordas não
permitem que isto se possa fazer sem o auxílio d'alicate; e
outro tanto sucede com os bordões: estes seguram-se
no pé, dando um nó em cada um, e assim se introduzem
nos seus respectivos buracos, e se seguram com uns pró-
gos de marfim de tirar, e pôr, como se pratica com as
Chitaras (denominadas entre nós Violas francesas, com 6
cordas) e em cima faz-se um círculo, como nas d'arame,
ESSAI STATISTIQUE
SUR
LE ROYAUME DE PORTUGAL
ET D’ALGARVE,
COMPARÉ AUX AUTRES ÉTATS DE L’EUROPE,

ET SUIVI
D’UN COUP D’OEIL SUR L’ÉTAT ACTUEL DES SCIENCES, DES
LETTRES ET DES BEAUX-ARTS PARMI LES PORTUGAIS DES
DEUX HémISPHERES.

DÉDIÉ
A SA MAJESTÉ TRÈS-FIDÈLE,
PAR ADRIEN BALBI,
Ancien Professeur de Géographie, de Physique et de Mathématiques,
Membre Correspondant de l’Athénée de Tremis, etc., etc.

TOME PREMIER.

PARIS,
Chez REY et GRAVIER, LIBRAIRES,
Quai des Augustins, n° 55.
1822.

Item 6
**6. BALBI, Adrien.** Essai statistique sur le royaume de Portugal et d’Algarve, comparé aux autres états de l’Europe, et suivi d’un coup d’œil sur l’état actuel des sciences, des lettres et des beaux-arts parmi les portugais des deux hémisphères …. 2 volumes. Paris: Chez Rey et Gravier, Libraires, 1822. 8°, contemporary plain wrappers reinforced with printer’s waste (much insect damage to covers, three of which are detached, rear cover to volume II missing; spines defective and printed spine labels severely chipped). Woodcut-engraved vignette on each title page of a dock with a barrel, bundle, anchor, Hermes’s caduceus (symbol of commerce), and distant ship. Some worming, mostly marginal but with loss of 3-4 letters per page in a few quires of volume I. Uncut and partly unopened. Overall in good condition. liii, 480 pp., 8 folding tables; (2 ll.), 272, ccclxviii pp. 2 volumes. $650.00

FIRST EDITION of this detailed account (heavily documented, and with statistical tables) of Portugal’s geography, climate, population, government, military, trade, manufacturing, foreign exchange, transportation, ecclesiastical divisions, educational and literary institutions, and topography: an invaluable resource for the study of Portuguese history and economics at this period. Trade with Africa, Brazil, India, Asia, the Azores and Madeira is described at I:413-431, with tables giving a breakdown of imports and exports and their value. On II:235-72, in a series of tables, Balbi evaluates the strength of Portugal vs. other European countries.

The nearly 400-page appendix to volume II is a fascinating overview of Portuguese literature, architecture, painting, sculpture, engraving, lithography, music, drama, dance, calligraphy, typography, fencing and equitation (II:cxvi–ccxxvii). It includes biographies of important literary figures (in itself no mean feat, thirty years before Innocêncio; many of those listed are Brazilians; II:i–clxxiii) and a summary of works published in Portugal, by year, from 1801 to 1819 (II:ccxli–ccclxvii).

Balbi also published Variétés politico-statistiques sur la monarchie portugaise, Paris 1822.


Piano sheet music for Bomtempo’s Op. 18, 3 sonatas for piano, with violin part ad. lib. Facsimile reproduction of first edition, London: Clementi, 1816. João Domingos Bomtempo (1775-1842) was one of the most accomplished Portuguese pianists of the 19th century. Son of an Italian musician who came to Portugal under D. José I, he began
to study the oboe and piano at an early age. In 1801 he went to study and perform in Paris, where his first work was published not long afterward. Most of his other works were also published in Paris, or in London, where he later took up residence. In 1820 he returned to Lisbon, founding the short-lived Academia Philharmonica. He served as Director do Conservatório in the Secção Musical, taught D. Maria II and the Infanta D. Isabel Maria, and was Chefe da Orq Chefe da Orq at Corte. He died in 1842.

**Rare Yucatan Imprint**

8. [CANTÓN, R.G.]. *Informe leído por el C. Presidente del Conservatorio Yucateco, en la junta general verificada el día 2 de Agosto de 1874*. Mérida: Tipografía de Gil Canto, 1874. Small 8°, original green printed wrappers (minor soiling). In very good to fine condition. Author’s four-line signed (“R.G. Cantón”) and dated (“Julio 12 1877”) presentation inscription to his friend Stephen Salisbury in purple ink on title page. 16 pp.

$400.00

Apparently the FIRST and ONLY EDITION of this oration dealing with musical education. Signed in print on p. 15, “R.G. Cantón”.

Rodolfo G. Cantón, sometimes written Rudolfo G. Cantón, was known as Yucatan’s Railway King. He was Sole Proprietor and General Manager of the Ferro-Carril de Mérida a Peto (Yucatan). General Francisco Cantón Rosado (1833-1917), perhaps a relative, was the State Governor of Yucatan between 1889 and 1902. He had supported the Emperor Maximilian against Juarez, and in 1876, joined with Porfirio Díaz in the Plan de Tuxtepec. He lived at Palacio Cantón in Mérida, where there is a Francisco Cantón Park. He owned haciendas and railroads, and was the superintendent of the Ferro-Carril de Mérida a Valladolid. Both Ferro-Carril de Mérida a Peto and Ferro-Carril de Mérida a Valladolid had the same purchasing agent in New York (Felipe G. Cantón). Palau lists works that were printed in Mérida from 1918 to 1940 by Francisco Cantón Rosado, in all probability the General’s son of the same name.


$22.00

FIRST EDITION of this compilation of previously published and unpublished essays on the relation between music and literature. The central theme is the reception of Offenbach in Eça de Queirós’ writings. It includes numerous musical examples and several reproductions of musical manuscripts.

FIRST and ONLY EDITION. Detailed study on Luigi Nono (1924-1990), Italian avant-garde composer with interest in Marxist politics.

❊ OCLC: 1104883879 (Bibliothek der Humboldt-Universität Berlin); 182736001 (Harvard University); 227206345 (New York Public Library, New York University, Library of Congress, Princeton University, University of Toronto, University of Toronto Music Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 catalogues searched) locates the copies cited by Porbase, plus Salzburg Universität, Humboldt Universität; Biblioteca dell’Archivio Luigi Nono-Venezia, Bibliotheks Verbund Bayern Solr-Zugang.


FIRST and apparently ONLY EDITION of this libretto for an opera written in Spanish for music by Johann Strauss II, performed at the Teatro Arbeu, Mexico City, the evening of 20 December, 1878. There is a cast list on the second leaf recto. Set in Turkey, it is a Spanish adaptation of *Indigo und die vierzig Räuber*, first staged in Vienna, 1871.

Chavero (1841-1906), a native of Mexico City, was a lawyer, poet, playwright, historian, archeologist, and politician. His works were in vogue in Paris for a few years. Not long after this work was published, he became a member of the Academia Mexicana de la Lengua, and in 1872 was chosen to pronounce a eulogy for Benito Juárez on behalf of the Ayuntamiento.


*Includes Essays on Music and Entertainment*

12. COLLIER, Jeremy. *Essays upon Several Moral Subjects, in Two Parts* .... [and Part III], *The Third Edition*. 3 parts in 2 volumes. London: for R. Sare and H. Hindmarsh; Part III for George Strahan, 1698, 1720. Large 8°, contemporary speckled calf (both worn), nonuniform spines, the first volume [Parts I and II] richly gilt (faded) with raised bands in
gilt in six compartments, crimson morocco lettering-piece in second compartment from head; second volume [Part III] with raised bands in six compartments, simple gilt bands, black lettering-piece (defective) in second compartment from head (front cover detached but present). Parts II and III browned, with some stains and foxing. Parts I and II in good condition overall; Part III a reading copy. Early ink squiggle at top of first title page. (4 ll.), 246 pp., (1 l. advt.); (4 ll.), 200 pp.; (1 l.), v, (1), 388, 34 [of 46] pp. 3 parts in 2 volumes. $120.00

Third edition. The first edition of the first 2 parts appeared in 1697, the first edition of the third appeared in 1705. A third volume (Part IV) appeared in 1709. The essays in Part I are: Upon Pride; Upon Cloaths; Upon Duelling; Upon General Kindness; Upon the Office of a Chaplain; Upon the Weakness of Human Reason. “Upon the Office of a Chaplain,” written in 1688, throws much light on the position of a large section of the clergy: Collier deprecated the extent of authority assumed by patrons and the servility of the poorer clergy.

The essays in Part II deal with fame, music, the value of life, spleen, eagerness of desire, friendship, popularity, the entertainment value of books, confidence, envy, appearance, despair, covetousness, liberty, old age and pleasure. The essays in Part III deal with pain, revenge, authors, power, infancy and youth, riches and poverty, whoredom, drunkenness, usury, solitude, discontent and an apostle. This reissue of the third edition of Part III has been greatly expanded from the original issue of earlier the same year, which contained only 277 pages. At the end of the third part are pp. [1]-34 [of 46] of Collier’s “An Essay on Gaming, in a dialogue between Callimachus and Dolomedes,” London: for J. Morphew, 1713, in a smaller 8." format.

Jeremy Collier (1650-1726) was an English theater critic, theologian, and non-juror bishop, best known for his attack on the Restoration drama of William Congreve, John Dryden, Thomas D’Urfey, and others, Short View of the Immorality and Profaneness of the English Stage, 1698.

* Wing C5254 (Parts I and II only). ESTC R10122; T107605.

**Gustave Doré, Lucifer, Mendelssohn, and the Camões Grotto in Macau**

13. CORDEIRO, Antonio Xavier Rodrigues. *Novo almanach de lembrancas luso-brazilero para o anno de 1887 ornado de gravuras, enriquecido com materias de utilidade publica, o retrato e elogio critico biographico do distincto poeta brasileiro Luiz Nicolau Fagundes Varella, por .... 37 anno da collecção*. Lisbon: Livraria de Antonio Maria Pereira, (1886). 8º, publisher’s olive-green cloth, elaborately black- and gilt-stamped (some wear); yellow pastedowns and flyleaves with advertisements. Numerous wood-engravings and tables in text. Internally fine. Overall in very good condition. Wood-engraved frontis portrait, 479, (1) pp. [i.e., 495, with 16A-16P following p. 16], (8 ll. advertisements). $65.00

FIRST and ONLY EDITION. The volume begins with a 36-page biography of the Brazilian poet Luís Nicolau Fagundes Varela (1841-1875); a portrait of him serves as the
Item 13
frontispiece. The rest of the volume is filled with poems, historical trivia, anecdotes, and puzzles, many illustrated with wood engravings. Sample topics: Gustave Doré, Lucifer, the aborigines of New Zealand, the Torre de S. Vicente de Belém, Felix Mendelssohn, and the Camões Grotto in Macao.

The opening pages include postage rates, railroad tables, a calendar, and lengthy lists of winners of last year’s puzzles, with their town and number of puzzles solved.

The *Novo almanach de lembrancas*, first published in 1851, was founded by Alexandre de Castilho. Rodrigues Cordeiro joined in 1861, and took over publication in 1872, after Castilho’s death. After Rodrigues Cordeiro’s death the *Novo almanach* was continued by his nephew and then his nephew’s son, until at least 1920.

Antonio Xavier Rodrigues Cordeiro (Cortes, near Leiria, 1819-1896, Lisbon) was a noted poet and journalist. With some of his fellow students at Coimbra, he published in 1844 *Trovador*, an anthology.


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14. [COSTA, Rodrigo Ferreira da]. *Alyra ingenua, ou collecção de canções e glozas em quadras*. Toulouse: Benichet Ainé, 1814. 12°, later bluish-gray wrappers (lower wrapper and spine chipped). Soiled and with a small piece missing from the margin on p. 19, affecting pagination and 2 lines; otherwise crisp and clean. Overall in very good condition.

50 pp., (1 blank l.).

FIRST EDITION. A second, enlarged edition was printed at Lisbon, 1818. In the prologue (pp. 5-7), Ferreira da Costa explains that these poems are mostly the work of a young man “o qual falleceu na flor dos annos com grande magoa de seus annos.” They are love poems that were improvised to music of the viola, and were only preserved because Ferreira da Costa wrote them down. He notes that today such songs are much less common: “as Musas instigadas mais pelas proezas de Marte, que de Cupiado.”

Ferreira da Costa (1776-1825) studied law at Coimbra with the intention of pleasing his father by succeeding him as a lawyer in Setubal. After his father died, however, Ferreira da Costa decided to study mathematics instead. Until 1814 he accompanied the Ajudante-General in the Peninsular War; later he taught at the Academia Real de Marinha in Lisbon. This appears to be his earliest separately published work. He also wrote *Theoria das faculdades e operações intellectuaes e moraes*, Lisbon 1816; *Tratado de ortografia portugueza*, Lisbon 1818; *Principios de musica*, Lisbon 1820-24; *Dedução philosophica da desigualdade dos sexos, e dos seus direitos por natureza*, Lisbon (1822?), and other works.

Bound for Brazilian Princess D. Januária, Daughter of the Emperor D. Pedro I


A duet for piano based on an aria in Rossini’s Barber of Seville, which premiered in 1816. Anton Diabelli (1781-1858) was an Austrian music publisher, editor and composer. With Pietro Cappi, he established a music publishing business in 1818; they focused on arranging popular pieces such as opera tunes so that they could be played by amateurs at home. Diabelli also wrote guitar music, an operetta, several masses, and piano four-hand pieces like this one that were quite popular. Today he is best known for what began as a publicity stunt: he wrote a patriotic waltz and invited every important Austrian composer to compose a variation on it. Fifty-one composers submitted entries, including Schubert, Carl Czerny, Ignaz Moscheles, and eight-year-old Franz Liszt. Beethoven submitted thirty-three variations, commonly known as the *Diabelli Variations* (Op. 120), which constitutes one of Beethoven’s greatest piano works.

Provenance: “P.D.J.” stands for “Princesa Dona Januária”, the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II’s new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária’s brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária’s position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II’s first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

Regarding the binding, cf. *Brasiliana Itaú, “Encadernação no Brasil”*, especially p. 477, for a binding on a book printed in Rio de Janeiro, 1824, with some of the same or very similar tooling. Not located in OCLC.
SONATINE
nach dem Duett Monika auf nach der Blüte des Gelos,
aus der Oper:
DER BARBIER VON SEVILLA
von
ROSSINI.
Für 4 Hände, übertragen von
A. DIABELLI.
No. 33 der viertägigen Sonatinen.
Braunschweig
im Musikalien-Haus der von H. Göhr

Item 15

FIRST and ONLY EDITION. An important work tracing the history of music and liturgical printing in fifteenth-century Italy, focussing on the methods and types employed. With an exhaustive illustrated catalogue of fifteenth-century Italian music types and a descriptive bibliography of over 200 Italian music incunabula.

**Spanish Fascist Song**

17. [FALANGE ESPAÑOLA DE LAS J.O.N-S.]. *Himno*. [text begins:] *Cara al sol con la camisa nueva ....* Astorga: Graficas Fidalgo, 193-?. Broadside (60.5 x 42.5 cm.), folded. Printed in red, yellow and black. Folded once horizontally and once vertically. Fine.

Strikingly designed poster reproducing the text of the *Himno of the Falange Española*. Founded in 1932 by José Antonio Primo de Rivera, the Falange merged in 1934 with other fascist groups to form the Juntas de Ofensiva Nacional-Sindicalista (J.O.N-S.). The Falange derived most of its strength from Andalusia and Madrid; this poster is particularly interesting for documenting the Falange’s presence in León.

※ See Gerald Brenan, *The Spanish Labyrinth* pp. 308-10.


FIRST and ONLY EDITION. Includes on pp. 99-155 a facsimile of the manuscript in the Biblioteca Nacional de Portugal, “*Estatutos do Real Seminario da S.ta Ig Real Patriarchal*”, dated 23 August 1764.
Falange Española de las J.O.N.S.

HIMNO

Cara al sol con la camisa nueva que tú bordaste en rojo ayer me hallara la muerte si me lleva y no te vuelvo a ver.

Formaré junto a los compañeros que hacen guardia sobre los luceros imposible el avenida y están presentes en nuestro afán.

Si se dicen que caí, me fui al puesto que tengo allí.

Volverán banderas victoriosas al paso alegre de la paz y traerán prendidas cinco rosas las flechas de mi haz.

Volverá a reir la primavera que por cielo tierra y mar se espera. Arriba escuadras, y vencer que en España empieza a amanecer

"Gracias a Dios" MISTREML

Item 17
19. [FERREIRA, João Ignacio do] Patrocinio da Costa [e Silva]. Carta do... ao Illmo e Exmo Sr. Adolpho Sauvinet a proposito da opera Flavia. Lisbon: Typographia de Eduardo Roza, 1889. 8°, original printed wrappers. In very good condition. 7 pp. $75.00

FIRST and ONLY EDITION. Praise for the recently produced opera Flavia, set in Nicomedia, A.D. 293.

❊ Innocêncio, Aditamentos, p. 200; for the author, see also X, 279-80, 404; XI, 292. Not located in NUC. Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

20. 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, stapled in red, “Acaba de aparecer o numero IIº 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 l.), Table of contents (1 l.), introduction signed by Santa-Rita (2 ll.), page with “I Poesia contemporanea” (1 l.), and a mention of works upcoming in the next issue (1 l.), 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 Colaço, Virginia Victorino, Fernanda de Castro, Gomes Leal, Antonio Nobre, Affonso Lopes Vieira, Augusto Gil, Manuel da Silva Gaio, Americo Durão, 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.

❊ Pires, Dicionário da imprensa periódica literária portuguesa do séc. 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).
Porbase 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 Jisc.

Essay on the Fado, with Author’s Signed and Dated Presentation Inscription to a Noted Music Critic

21. FORTES, José Maciel Ribeiro. O Fado. Ensaios sôbre um problema etnográfico-folclórico. Porto: Companhia Portuguesa Editora, [1926?]. 8°, recent crimson half morocco, spine with raised bands in five compartments, gilt letter, original printed wrappers (spotted) bound in. Some browning. In very good condition. Author’s signed and dated (1926) five-line presentation inscription to António Arroio on title page. 203 pp., (1 l.). $250.00

FIRST and ONLY EDITION? The full title appears only on the printed wrapper; the title page reads, “Ensaios sôbre um problema etnográfico-folclórico.” Discusses the origins of the fado, its elements, influences on it, and its value for the study of ethnography and folklore.

Provenance: António José Arroio (Porto, 1856-1934), educated as an engineer; became inspector do ensino elementar comercial e industrial in 1890; a position he held until 1926, when he became a member of the Conselho de Obras Públicas. He published extensively on sculpture, painting, literature, and music. The Escola Secundária Artística António Arroio is named after him. See Grande enciclopédia III, 372-3.

OCLC: 9440095 (University of Illinois, Indiana University, Harvard College Library, University of Virginia, Universidade de São Paulo, Universiteit Utrecht); 492491374 (Paris3-BUFR Portugais); 78780222 (microfilm at Columbia University); 20141002 (digitized, not available online). Porbase locates two copies, both at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) adds Romanistik Universität-Bonn.

With a Signed Presentation Inscription by the Author of the Proemio

22. GOMES, [Antônio] Carlos. O Guarany: opera em 4 actos, com um pequeno proemio por Francisco Pacheco. Pará: Alfredo Silva & C.ª, 1896. 24° (13.7 x 7.4 cm.), original illustrated wrappers (part of what appears to be a postmark in blank lower margin of front cover; some very slight fraying at edges; small tear to spine), stapled. Printed in green on front cover, with black and white vignette of a sailing ship. Title page in red and black, with small floral vignette. Headpiece and tailpiece vignettes. Uncut. Small hole on pp. xvii-xviii-, with loss of 2-3 letters per page. In very good condition. Signed presentation inscription by the author of the “proemio”: “Ao seu ilustre
conterra- // neo, distintissimo poeta e notavel historiografo, //
Manuel Ch. Portel, cor- // reto prototipo de virtu- // des civicas,
// Of. // Fran Paxeco.” (4 ll.), xix pp., (1 l. list of characters), [11]-40
pp., (1 l. advt., 2 ll. with newspaper reviews, 1 l. advt).
$300.00

Apparently the first edition to contain the proemio by Francisco Pacheco, “A musica
brasiliana,” which occupies the 19-page introductory section. The main body of text is a
Portuguese-language plot synopsis, or “argument,” surely aimed at aiding the Brazilian
audience to follow the Italian lyrics during a performance at the Grande Teatro Nossa
Senhora da Paz in Belém de Pará. The Grande Teatro, which had opened in 1874, was
considered the most important building devoted to culture in northern Brazil. This appears
to be the first appearance of the Portuguese “argument” as opposed to the libretto. Fran-
cisco Pacheco, better known as “Fran Paxeco” (Setúbal, 1874-Lisbon, 1952), journalist,
author, diplomat and teacher, was born Manuel Francisco Pacheco. Some highlights of
his long and distinguished career included being named the literary executor for Teófilo
Braga in 1902, having been secretary to Bernardino Machado from November 1913 to
February 1914, when Machado was Portuguese ambassador to Brazil, as well as private
secretary to Machado during Machado’s first Presidency of the Portuguese Republic.

Il Guarany (The Guarany) is an opera ballo composed by Antônio Carlos Gomes (1836-
1896), born in Campinas, Brazil, son of Maestro Manuel José Gomes and Fabiana Maria
Jaguar Cardoso. The libretto was written by Antonio Scalvini and Carlo D’Ormeville.
Having already achieved considerable success, and interested in composing an opera
which dealt with a truly Brazilian subject, Carlos Gomes choose as the theme of his
work José de Alencar’s novel O Guarani, with its Indian subject and setting. The opera’s
premiere in May 1870 at the La Scala in Milan was an enormous success. Even the most
strict musical critics compared the Brazilian musician to Rossini, Verdi, and other great
European composers. King Victor Emmanuel II of Italy decorated the creator of the opera.
Il Guarany was presented in all major European capitals, and before year’s end, Gomes
returned to Brazil to organize its premiere in Rio de Janeiro. There Il Guarany achieved
as much success as it had in Italy.

For the centenary of American independence, Gomes wrote the hymn Il saluto del
Brasile, which was performed in Philadelphia on July 19, 1876. In 1883 the maestro trav-
eled to Brazil, receiving homages in every city he visited. When he returned to Italy, he
dedicated himself to the composition of an opera (eventually titled La Schiava) with an
anti-slavery theme that was inspired by the liberation struggle of black slaves in Brazil.
This piece, which had been suggested by a great friend of Gomes, the Afro-Brazilian
engineer André Rebouças, debuted in 1889. The governor of the Brazilian province Pará
invited Gomes, who was by then elderly and in poor health, to come to Belém to direct
the Musical Conservatory. Gomes died shortly after his arrival at Belém, on September 16,
1896. Besides eight operas, he composed songs (three books), choruses, and piano pieces.

Printing was introduced to Pará in 1821, but all nineteenth-century imprints are rare.

For “Fran Paxeco” see Grande enciclopédia, XI, 797-8. On Antônio Carlos Gomes
see Sacramento Blake I, 125-30, without mention of any specific editions of either librettos
or arguments for O Guarany, but with a long paragraph about its various productions
on p. 127. OCLC: 30314747 (Houghton Library, University of Wisconsin-Madison, Uni-
versität Basel, Universidade de São Paulo). This edition not located in Forbase, which
cites a Lisbon, 1880 Italian-Portuguese bilingual libretto (three copies, all in the Biblioteca
Nacional), apparently without the “Proemio” by Pacheco. This edition not located in Jisc
or KVK (51 databases searched).

FIRST and ONLY EDITION. Includes discussions of university education, science, friendship, luxury, opera (pp. 38-41), lax convents, etc.

* Not located in Innocência. Not located in NUC. OCLC: 959082456 (Biblioteca de Arte Calouste Gulbenkian; calling for 2 unnumbered pp. at the end, not present in our copy). Porbase locates three copies: Biblioteca Nacional de Portugal, Biblioteca de Arte Calouste Gulbenkian, and Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.


With cast lists for the 1867 Théâtre-Lyrique production (the first) and the 1873 Opéra-Comique and 1888 Grand-Opéra productions, plus a full list of costume and set designers, chorus members and extras (presumably for the 1888 production). The earliest edition in OCLC dates to 1867. Editions printed by Calmann-Lévy in OCLC date from 1886 and later. The opera was translated to English, German, Spanish and Italian.

* NUC: MidW. OCLC: 214784485 (University of California at Berkeley and Harvard University) is an 1888 edition with 68 pp.

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**Magnificent Illustrated Festivity Book**

“A mais famosa gravura dos brasileiros do século XVI” (Brasiliana Itau)

Earliest Depiction of Authentic Indigenous Brazilians and their Mores

First Depiction of Brazilians Diverting Themselves in Europe

25. [HENRI II, King of France]. *C’est la deduction du sumptueux ordre plaisantz spectacles et magnifiques theatres, dresses, et exhibes par les citoyens de Rouen ville, Metropolitaine du pays de Normandie, a la sacree Maiesté du
C'EST LA DEDICACE
du sumptueux ordre plaisantz spé-
ciæles et magnifiques théâtres
dressés et exhibés par les citoyens
de Rouen ville métropolitaine du pays de Normandie, à la
sacree Maiellé du Tréanchant Roy de France ; Henry secó
leurs souverain Seigneur. Et à Tréchillière dame, ma Dame
Katharine de Médicis, La Roye fon épouse, lors de
leur triumphante jour & nouvel adhénement en
caleville, qui fut ces jours de Mercedy & lue
de premier & secódiers d'Ocobre, Mil
cinq cents cinqante, Et pour plus ex-
preste intelligence de ce tant ex-
cellent triumph. Les figu-
res & pourtraitez des
principalz aorné
mentz d'iceluy
y sont apposéz chacun en son lieu comme l'on pourra veoir
par le discours de l'histoire.

Avec privilége du Roy.

On les vend a Rouen chez Robert le Roy Robert et les au diiz
du Gend tenantz leur boutique, au portail des Libraires.

1551.
Treschristian Roy de France, Henry secon[n]d leur souverain Seigneur, Et à Tresillustre dame, ma Dame Katharine de Medicis, La Royne son espouze, lors de leur triumphant joyeux & nouvel advenement en icelle ville. Qui fut es iours de Mercredy & jeudy premier & secon[n]d iours d’ Octobre, Mil cinq cens cinquante, Et pour plus exprese intelligence de ce tant excellent triumpe, Les figures & pourtraictz des principaulx aornementz [sic] d’iceluy y sont apposez chascun en son lieu comme l’on pourra veoir par le discours de l’histoire. Rouen: On les vend ... chez Robert le Hoy Robert & Jehan dictz du Gord tenantz leur boutique, Au portail des Libraires [i.e., Jean le Prest for Robert le Hoy & Jean du Gord], 1551. 4° (22.3 x 16.4 cm.), mid-nineteenth-century crushed crimson morocco by Trautz-Bauzonnet (some slight wear at joints), spine richly gilt with raised bands in six compartments, short-title lettered in gilt in second compartment from head, place and date gilt in third, covers with gilt triple-ruled borders and gilt coronet above initials “A.A.” at centers, edges of covers double-ruled in gilt, inner dentelles gilt, marbled endleaves, all text-block edges gilt, green silk ribbon place-marker. 29 woodcuts, five of which are double-page, including the “Figure des Brisilians” [sic, K2v-K3r]. Printed music (woodcut, with typeset lyrics for 4 voices) on R2v-R3r. 43 woodcut initials. Roman type; verse and song in italic. In very good to fine condition. 67 (of 68 leaves), lacking only A4, a blank, as in most, if not all, known copies. $100,000.00

FIRST EDITION. This important Renaissance festival book records the entry of King Henri II of France and Queen Catherine de Medicis into Rouen, which was celebrated with elaborate ceremonies and presentations on the first and second of October 1550. The highlight of the festivities was the construction of a Brazilian Indian village on the banks of the Seine, complete with huts and hammocks and with plants and trees decorated to imitate Brazilian fauna.

The village was populated by about fifty Brazilian Indians who had been brought to Rouen by Norman sailors. They presented tableaux of Indian life and customs, and at the culmination of the ceremonies, the Indians—supplemented by some Frenchmen—put on a show of war dances. Then they staged a mock battle between the “Toupinabaulx” and “Tabageres” tribes, which ended by setting fire to the huts. A composite of all this is represented in the double-page “Figure des Brisilians” (ff. K2v-K3r), which is the earliest depiction of authentic Brazilian natives and mores. As Borba de Moraes points out, this illustration is also the first image of Brazilians diverting themselves in Europe. The Brazilians continued to be one of Rouen’s attractions: they were presented to Charles IX on his visit to the city in 1562. Montaigne, who witnessed the presentation, refers to it in his Essais.

The fine woodcuts depicting various participants, allegorical chariots, elephants, and theatrical events, had previously been attributed to Jean Cousin or Jean Goujon, but are probably by an artist influenced by Goujon’s designs for the account of the entry at Paris. The blocks were used again in 1557 for Du Gort’s verse description of the same event.

Provenance: Count Alfred d’Auffay (Rouen, 1809-château de Lepoulletier d’Auffay, Seine Inférieure, 1860), consummate French bibliophile, formed a choice library rich in early works on Normandy in general, and Rouen in particular. Lot 430 in Catalogue des
Item 25
livres rares et précieux, la plupart concernant la Normandie, composant la bibliothèque de feu m. le comte Alfred d’Auffay; La vente aura lieu le lundi 13 avril 1865, et les 3 jours suivants.

Louis Fernand de Bonney du Charmel, baron du Charmel (1845-1902).

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Bound for the a Brazilian Princess: Rossini Adapted to Piano

26. HERZ, Henri. Variations Brillantes pour le Piano Forte sur la Cavatine favorite Aurora sorgerai nella Donna del Lago del Maestro Rossini, Dediées à Madame la Comtesse de la Roche-Ágnon (?) et composées par Henri Herz. Oeuv. 17. 5 works bound together. Paris: Au Magasin de Musique de Pacini, n.d. (late 1820s-1830s?). Folio (33.8 x 26 cm.), contemporary (Brazilian?) green sheep, smooth spine gilt (defective at head and foot, a bit faded), covers with Greek key design gilt within ruled gilt border, Imperial arms of Brazil at center with gilt initials “P.I.D.J.”, additional gilt-tooled vignette below the arms on the front cover (significant scraping and some other wear, mostly to extremities), edges of covers milled (but much faded), green endleaves, all text block edges gilt. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Minor dampstaining at outer margin of first 4 leaves. Overall in good to very good condition. (1 l.), 17, (1) pp. 5 works bound together. $1,200.00

Another edition of this piece was published in Vienna by Diabelli, also without date; the Österreichischen Nationalbibliothek record for it gives the year [1828]. Rossini’s La Donna del Lago premiered in 1819.

Henri Herz (1803-1888) was one of the most popular pianists, composers and teachers in Europe during the mid-nineteenth century, when he capitalized on the public’s new passion for pianos. He performed in Europe, Russia, South America, and in the United States. From 1842 to 1874 he taught piano at the Paris Conservatoire, where he had studied himself back in 1816. Herz established a piano factory in Paris in 1830, and won first prize for his entry to the Paris Exposition of 1855. Herz and contemporaries such as Johann Hummel and Carl Czerny were criticized by Robert Schumann for shallow virtuosity. Herz, a Jew, was born in Vienna, where he studied music with his father and the organist Daniel Hünten. On one of the title pages in this volume, he describes himself as “Pianiste de S.M. le Roi de France.”

Provenance: “P.I.D.J.” stands for “Princesa Imperial Dona Januária”, the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her
Item 26
marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II’s new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária’s brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária’s position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II’s first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

BOUND WITH:


Masaniello is another name for *La muette de Portici,* by Daniel Auber, which premiered in 1828. Herz’s adaptation was reviewed in *Harmonicon,* 1829 (p. 136), which noted that it has “many original passages and effects … The five variations on this are ingenious, and an intermezzo alla fuga is unexpected, and new because in a style almost unknown to the present age. Throughout the whole twenty pages of which the piece consists, there is hardly one that does not require an expert player, though there is not so much to shew his taste and feeling as we could wish. Such however is the fashion of the day.”
VARIATIONS
Brillantes

Piano Forte
sur la Cavatine favorite

Indice per il Lago
del Maestro Rossini

Publicées, Madame la Comtesse
de la Roche-Rymon

par l'ordre de

HENRI HERZ.

Composé par

RICHTER.

PARIS, au Reposoir de 
Rouger de 

1837

Petit Vieux 23, rue de

de la Roche-Rymon

(Item 26)


Zampa, ou La fiancée de marbre, a comic opera by Louis Joseph Ferdinand Hérold, premiered in 1831.

* This edition not located in OCLC (cf. 843433894 for another edition, printed by J. Meissonnier, of which a single copy is cited, at the Bibliothèque national de France).

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*Bibliography of Music Written by a King*


Typographical reprint of the earliest Portuguese private library catalogue. The original, published in Lisbon, 1649, is so rare that Folter and Breslauer were unable to find a copy for the Grolier Club’s exhibition on bibliography. They write, “The catalogue of the vast musical library formed by King João, who was himself a composer and writer on music, remained the only independent work of musical bibliography until well into the eighteenth century. Some 4,000 titles are listed. The entire collection fell victim to the Lisbon earthquake of 1755.”

Primeira Parte

Do Index da

Livraria de Música do

Vitto Alto, e Poderoso

Rei D. João II

Em Lisboa, na Rua da Luta, perto do Some de São Vinho

Por ordem de Sua Majestade, pelo Porteiro do Some.

Item 27
Bound for the Princess of Brazil: Piano Four-Hands

28. LATOUR, T. *Duo pour le Piano Forté à 4 mains, composé par ....* Bonn and Cologne: Chez N. Simrock, n.d. (1821?). No. 5. Folio (33.4 x 25.1 cm.), contemporary (Brazilian?) crimson sheep (slight wear at extremities), smooth spine gilt, covers elaborately gilt with imperial arms of Brazil gilt, initials “P.D.J.” above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges sprinkled blue-green. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. In fine condition. Contemporary cipher (of D. Pedro I, Emperor of Brazil) in ink in blank outer margin of title page. The date “1821” is noted in (later?) pencil on the second front endleaf recto. Frequent penciled notations above the notes (for fingering?). 15 pp. $2,200.00

According to the list on the title page, this is the fifth in a series of duets: “Sur un air Bohémien.” The other duets in the series included airs of Mozart and Rousseau, a hymn by Franz Joseph Haydn, and the “Copenhagen Waltz.”

Jean Théodore Latour (1766-1837), a French pianist and composer, was official pianist to the Prince Regent (later King George IV of the United Kingdom). Nikolaus Simrock began publishing music in Bonn in 1793, and is well known for being one of Beethoven’s good friends in Bonn. Simrock soon became one of the most important music publishers of the first-half of the nineteenth century, publishing Mozart’s compositions, first editions of Joseph Haydn’s work, as well as many first editions of Beethoven’s music. Simrock was also a member of the Minerva’skirche Stagira in Bonn, which was a part of the Bavarian Illuminati order. Upon his death in 1832, the firm was taken over by his son Peter Joseph. This second phase of the publishing house is known for its publications of music by Robert Schumann and Felix Mendelssohn. The Simrock archives, which included numerous letters, manuscripts, and first editions of music, were destroyed in WWII; this loss is well-noted in the musicology community. See, for example, Theodore Albrecht, ed., *Letters to Beethoven and other correspondence*, Volume I: 1772-1812, p. 117, note. N. Simrock editions are rare. This work does not appear on the massive online database of music scores in public domain published by N. Simrock.

Provenance: “P.D.J.” stands for “Princesa Dona Januária”, the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II’s new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária’s brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária’s position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II’s first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* Regarding the binding, cf. *Brasiliana Itaú*, “Encadernação no Brasil”, especially p. 477, for a binding on a book of Rio de Janeiro, 1824, with some of the same or very
Item 28
A Liberal Hymn
Portugal’s First Constitution Accepted in the Azores
Bahia, Pará, Pernambuco and Maranhão also Said to be on Board
But What About Rio de Janeiro, São Paulo, and Minas Gerais?

29. LEAL, José Augusto Corrêa. *Hymno patriótico constitucional.*
Lisbon: Na Typographia Rollandiana, 1821. 8°, unbound (stitching gone). Small typographical vignette on title page. Some minor soiling and light browning to title page and final leaf. Overall in very good condition. 16 pp. $500.00

FIRST and ONLY EDITION of this liberal hymn in favor of the proposed first Portuguese constitution, which was at the time in draft form; the final version was approved in 1822. The author’s name appears on p. [3]. On p. 9, verse 30, it is mentioned that Madeira and the Açores had adhered to the new constitution, and in verse 31 on the same page it is said that Bahia, Pará, Pernambuco and Maranhão are on board. Conspicuously absent is any mention of favorable reaction on the part of Rio de Janeiro, São Paulo, or Minas Gerais. The unfavorable reaction of many of the Brazilian delegates to the constitutional Côrtes was one of the major causes of Brazilian Independence.

José Augusto Correa Leal (1794-1861), a native of Porto, was “Sub-director graduado da secretaria da Camara dos Deputados” of the Portuguese parliament. This and Epicedio pela dolorosa occasião da Sentida e deplorada morte do Muito Alto e Muito Poderoso Senhor D. Pedro d’Alcantara, Duque de Bragança (1834) appear to be his only separately published original works; he translated at least two others.

* Not located in Innocência; for the author, see XII, 245-6. Not in JCB, Portuguese and Brazilian Books. See also Grande enciclopédia XIV, 778 (failing to mention the present work). Not located in OCLC. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copy cited by Porbase.

Instruction Manual for Aspiring Singers

REZUMO
de
todas as regras, e preceitos da cantoria, assim
da
MUSICA METRICA,
como do
CANTO-CHAÔ.
DIVIDIDO EM DUAS PARTES.
Composto por
ANTONIO DA SILVA LEITE,
Natural da Cidade do Porto.
Para o uso dos seus Discípulos.

PORTO:
Na Officina de ANTONIO ALVAREZ RIBEIRO,
Anno de 1787.
Com Licença da Real Mesa Censoria.
Vende-se na mesma Officina, na rua de S. Miguel,
as casas, N.º 260.

Item 30
he de Joseph de Campos // do Lugar dos Casastos [?] de Cabanas.”

Further ink inscriptions [in the same hand?] on verso of rear free endleaf: “Campos” [in upper outer corner]; “Cabanas” [in upper inner corner]; and “Joseph de Campos” [in lower outer corner]. Another faint early inscription on decorated wrapper, illegible. (4 ll.), 43, (1) pp., 2 engraved plates [1 of them folding]. $600.00

FIRST and ONLY EDITION of this instruction manual for those learning to sing, including instructions on plainsong. It is a true beginner’s guide to reading music—the perfect primer for an intelligent would-be musician who is entirely lacking in prior training. Part I offers verbal descriptions of keys (using solfège, as is common), notes, musical notation including lines and spaces, the F-, G- and C-clefs (including a description of the C-clef as movable, and describing what lines it can be moved to), accidentals, notation of accidentals, complete lists of relative major and minor keys (excepting C major / A minor, which one can assume is implied), examples and explanations of intervals from a whole step to an octave, three basic tempos including common (“quaternary”) time, three-four (“ternary”) time, and half (“binary”) time and the various numbers than can reasonably be imposed over each signature’s respective 4, 3, or 2 (happily, there is no mention of complex, additive, fractional or irrational time signatures), and a verbal explanation of note lengths which might confound the beginner if not for the folding “Pauta” plate that is helpfully referred to for visual reference.

Part II builds on Part I by delving deeper into the properties of scales and key signatures, including chords and tri-tones.

The author (1759-1833), Porto’s most notable musician of the late eighteenth and early nineteenth century, was choirmaster at the Cathedral of his native Porto for many years. When he published this Resumo, at age barely 28, he already taught singing, and by 1796 was also a popular instructor for the guitar, publishing a work on that subject. He wrote religious compositions (his Tantum ergo was still being sung in Lisbon 80 years later) as well as two operas and several patriotic hymns.

Count of Montechristo Adapted and Performed at Ponta Delgada

31. LEITE, Luiz Filippe [or Luis Filipe]. Hayde: tragedia lyrica em 2 actos. Poesia do Sr. Luiz Filipe Leite. Musica de M.e Casella. Ponta Delgada: Typ. da Sociedade Auxiliadora das Letras Açorianas, 1852. 8°, original blue printed wrappers (vertical fold marks down middle of front and rear wrappers). Small woodcut vignette on title page. Vertical fold marks down center of all leaves. Overall in good to very good condition. Two passages, still legible, lightly scored on last two leaves. 24 pp. $350.00

FIRST and ONLY EDITION with the present cast list. There appears to be a Lisbon, 1853 edition, with a different caste list. This opera, an adaptation of Dumas’ Count of
Montechristo, appears to have been performed first in Ponta Delgada in 1852. It then enjoyed an enormous success in Lisbon, at the Teatro D. Maria II, receiving rave reviews and having a number of performances in June and July of 1853.

The libretto, in verse, is by by Luiz Filippe Leite (1828-1898), a notable figure in the history of Portuguese popular education.


**Bound in Contemporary Crimson Velvet**

*32. [LISBON, Basilica de Santa Maria], Livro dos pontos, em que devem ser multados os RR. Senhores Conegos da Basilica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII. 3 works in 1 volume. Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). 4°, contemporary crimson velvet (wear to extremities), plain smooth spine (worn), covers blindstamped with royal Portuguese arms within a border with floral pattern, plain peach endleaves, all edges gilt. Woodcut variant Portuguese royal arms on title-page. Overall in very good to fine condition. Internally very fine. [4 ll.]. 3 works in 1 volume. $1,600.00

FIRST (and only?) EDITION. Although there are three separate title-pages, the quire signatures continue from one work to the next (*-***, ****). These three works list all those who were supposed to be present at the daily church services in the Basilica of Santa Maria in Lisbon, from the canons to the choirboys. It also lists the fines applicable for missing a service: for example, a canon who missed matins on an important day would have to pay 1600 (currency not specified), while a musician or organist who missed matins on Christmas would have to pay 4000.


**BOUND WITH:**

Livro dos pontos, em que devem ser multados os RR. Beneficiados, e os RR. Clerigos Beneficiados da Basilica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII. Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [4 ll.].

AND **BOUND WITH:**
LIVRO DOS PONTOS,
EM QUE DEVEM SER MUL TADOS
OS RR. SENHORES CONEGOS
DA BASÍLICA
DE
SANTA MARIA,
QUE NÃO ASSISTIREM ÀS HORAS,
E MAIS FUNÇÕES,
PARA O ANO DE M. DCCC. XXVII.

L I S B O A:
NA TYPGR. DE ANTONIO RODRIGUES GALHARDÔ,
Impressos da Basílica de Santa Maria,
Com licença.
Livro dos pontos, em que devem ser multados os RR. Bachareis, os RR. Capel-laus Cantores, Musicos e todos os mais individuos que pertencem à Basilica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII. Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [6 ll.].


FIRST EDITION. There was a 2003 reprint by the same publisher. Eduardo Prado Coelho, in Colóquio-letras n."96, wrote, "Os textos agora recolhidos ... são imprescindíveis para o conhecimento da nossa literatura no século XX." There is a Curriculum Vitæ and bibliography of the author at the end (pp. [221]-225).


FIRST and ONLY EDITION.


In addition to the editors, there are texts by João Pedro d’Alvarenga, Luciane Beduschi, Ricardo Bernardes, Pablo Sotuyo Blanco, Rogério Budasz, Paulo Castagna, André Guerra Cotta, David Cranmer, Luísa Cymbron, Sérgio Dias, Cristina Fernandes, Mariana Portas de Freitas, Marcelo Hazan, Elisa Lessa, António Jorge Marques, Manuel Morais, Diomísio Machado Neto, Alberto José Vieira Pacheco, Márcio Páscoa, Maria Teresa Gonçalves Pereira, Lucas Roatto, Vanda de Sá, Luiz Alves da Silva, and Maria José Ferro de Sousa.
Item 36
Rare Discussion on Papal Reforms of the Roman Missal, 1654
Includes Discussion on How to Sing Specific Antiphons

36. MACEDO, João Campello de. *Instancia que faz o cerimonial dos bispos, as opiniões, que o Lecenciado Christovão Martinez, fundado nas rubricas do Missal Romano, traz no seu opusculo de Ritibus Sacris …*. Lisbon: Domingos Lopes Rosa, 1654. 4°, recent full burgundy morocco, plain spine with raised bands in five compartments, marbled endleaves. Woodcut initials. Upper margin trimmed close, but without touching text and without any loss. Clean and crisp. Overall in very good condition. (3, 1 blank, 28 ll.). Leaf A2 incorrectly signed A3; D4 incorrectly signed D2. 

$900.00

FIRST and ONLY EDITION. Deals with recent papal reforms of the Roman Missal and the ceremonies performed by bishops, countering Christovão Martins’ *De ritibus sacris dubia selecta in rubricas Missalis Romani Sanctissimi Domini nostri Urbani VIII authoritate recogniti*, Lisbon 1652. Since one of the points of dispute involved proper handling of the sacrament, this was a delicate matter. Macedo cites a wide range of authorities in support of his position.

Chapter V (C2r) mentions priests, and those who celebrate the mass, should not smoke before celebrating the mass because their breath may defile the Host, or at least be disrespectful to it (C2r).

Chapters VII-VIII (C3r-C4v) discusses music and the antiphons that are sung during the aspersion of holy water. It is mentioned that priests should sing the antiphon “Asperges me” during the moment of aspersion (C3r-v); it also suggests that when the priest should sing the antiphon “Vidi Aquam”, the Paschaltime guidelines have been applied, and it should be sung while kneeling (C4r-v).

Campello de Macedo (d. 1666), treasurer of the royal chapel, published several works on ecclesiastical ceremonies; his *magnum opus*, *Thesouro de ceremonias*, Lisbon, 1657, went through six editions by 1734. He was a native of Obidos, and a member of the Ordem de Christo.


Charming Miscellany, with Music
Including Three Photographs by the Author


$400.00

FIRST and ONLY EDITION. A charming miscellany comprised of calendars, puzzles, acrostics, poems, articles on “picturesque localities,” music, an extract translated from
a French novel and the like. The 3 photographs (a landscape, a dock and harbor, and a page of music) are an unusual feature in a work of this kind; their presence may be explained by the fact that the author was a photographer (as noted on the front wrapper). Unfortunately they are quite faded. Pages [1]-5 contain essays on photography.


$90.00

FIRST and ONLY EDITION. An impressive collection of texts and richly colored illustrations on the Real Convento de Mafra in honor of its third centenary. Historical photographs are reproduced in addition to stunning photographs of the interior of the Real Convento de Mafra. Dom Manuel Clemente, Cardinal-Patriarch of Lisbon, writes a preface to the volume. The work is then divided into four parts: I. Da Real Obra, on the construction of the Real Convento de Mafra, with entries on the history of the architecture and D. João V (o magnânimo), for example João Vaz writes on the six Baroque organs in the Basílica de Mafra (pp. 107-123); II. A Real e Venerável Irmandade do Santíssimo Sacramento de Mafra, where André Varela Remígio writes on the conservation and restoration of objects at the Irmandade, including a detailed invoice of costs from 1839 (pp. 263-283); III. A Real e Venerável Ordem Terceira da Penitência de S. Francisco de Mafra, where Duarte Nuno Chaves has written about historical processions made on the 4th Sunday of Lent by the Third Order of S. Francis in Mafra (pp. 305-325); IV. Celebrações e Expressões de Piedade, includes a text by Dom Filipe Folque de Mendoça on the baptism of the Infanta Dona Ana de Jesus Maria (pp. 355-367).


FIRST EDITION. There is a second edition, same publisher, same collation, 1996.
Two Portuguese Plays and
Five Bi-lingual Italian / Portuguese Opera Librettos

*40. MATOS, João Xavier de. Penelope. Tradução livre da tragedia de Mr. L’Abbe Genest, dedicada ao Ill.mº e Exc.mº Senhor Conde de Oeyras …. Lisbon: Na Regia Officina Typografica, 1771. 8°, mid-twentieth-century mottled sheep (very slight wear), spine gilt with raised bands in five compartments of varying sizes, two burgundy leather lettering pieces in second and fourth (smallest) compartments, simple gilt border on covers, decorated endleaves. Bound with another Portuguese play, and five opera librettos. Woodcut arms of the Conde de Oeiras (later Marques de Pombal) on title page. Woodcut initials. Woodcut headpiece. Typographical headpiece. Woodcut tailpieces. In very good condition. 111 pp. $500.00

FIRST and ONLY EDITION of the present Portuguese adaptation. The original play by Charles Claude Genest was first performed in 1684. An interesting dedication to the Conde de Oeiras, whose title of Marquês de Pombal, which had already been created by royal letter in September 1769, but curiously is not mentioned, occupies pp. [3-5]. In it Matos argues for the civilizing influence of theater.

Matos was quite a popular writer of poetry in his time (praised even by Bocage), although he has been mostly forgotten since. He favored the Italian style and took Camões as his model. Innocêncio, in a tone almost parental in its severe disapproval, says that Matos gave up a decent career as a magistrate (ouvidor in Vidigueira) to devote himself to writing; his name “foi n’outro tempo tão applaudido, e popular, quanto são hoje ignoradas as circunstancias da sua vida e profissão.” According to Innocêncio’s sources, which he notes are unverified, Matos was born in Lisbon and studied law at Coimbra University; he died in Frades (Alentejo) in 1789. Matos’s earliest poems were gathered together in Rimas, which appeared in 1770 and in several later editions, with added volumes.


BOUND WITH:


FIRST and ONLY EDITION. The author (1765-1832), a native of Madeira, was elected a deputy to the Côrtes in 1823, and won re-election. He served as a captain of cavalry in the French revolutionary army in 1790, being awarded the Legion of Honor, then resigning to return to Portugal. He published at least nine other historical dramas between 1815 and 1820.

❊ Innocêncio V, 382 (giving the date of publication as 1815); XVI, 146. OCLC: 504033984 (British Library); 457792903 (Bibliothèque nationale de France); 7850390 (Internet resource); 848176794 (Internet resource).

AND BOUND WITH:

This opera libretto by an anonymous librettist was written for music by Peter Winter. It contains a cast list; the names of the singers all appear to be Italian.


AND BOUND WITH:


This opera libretto by an anonymous librettist (probably Andrea Leone Tottola, after Walter Scott’s The Lady of the Lake) was written for music by Gioachino Rossini. It contains a cast list; the names of the singers all appear to be Italian with the exception of one, which may be German.


AND BOUND WITH:

Elisabetta, rainha d’Inglaterra: drama sério, para se representar no Real Theatro de S. Carlos, no dia 30 de Outubro de 1826, faustissimo dia da primeira reunião das camaras da nação Portugueza. Lisbon: Na Tipografia de Bulhões, 1826. 8°, 85 pp., (1 blank l.). Woodcut royal Portuguese arms on title page. Typographical headpieces. Libretto in Portuguese and Italian on facing pages. In very good condition.

This opera libretto by an anonymous librettist (probably Giovanni Schmidt after Carlo Federici) was written for music by Gioachino Rossini. It contains a cast list; the names of the singers all appear to be Italian.


AND BOUND WITH:
LEAL, José Augusto Correa, trans. *Olivo e Pascoal. Melodrama jocoso para se representar no Theatro d Conde do Farrobo na sua Quinta das Larangeira no Carnaval de 1836.* Lisbon: Typografia de Eugenio Augusto, 1936. 8º, 120 pp. (apparently missing a final leaf, with the final page of Portuguese text on the recto). Typographical headpieces and page dividers. Libretto in Portuguese and Italian on facing pages. Title page browned and a bit soiled. In good condition.

Jacopo Ferretti wrote the Italian libretto after Simeone Antonio Sografi’s play for music by Gaetano Donizetti. This appears to have been an amateur or semi-amateur production, at the private theater on the farm in Laranjeiras, a suburb of Lisbon, of the Conde do Farrobo, during carnival. Many of the names on the two-page cast list are Portuguese (a few appear to be German and French), including the Conde do Farrobo in the role of Pascoal, his daughter, D. Maria Joaquina Quintela as Matildey, and the translator, José Augusto Correa Leal, as a member of the chorus. Farrobo inherited one of the greatest fortunes in Portugal. He was an important cultural benefactor and capitalist. His first wife was the daughter of Francisco Antônio Lodi, the first impresario of the Teatro de São Carlos, Lisbon’s opera house.

The translator (1794-1861), a native of Porto, was secretary to the Camara de Depu-tados of the Côrtes.

* Gonçalves Rodrigues, *A tradução em Portugal* 4624. Not in *Catálogo de libretos da Biblioteca da Ajuda.* Not located in Innocenzo; for one presumably original work by the translator, and two other translations, see XII, 245-6. OCLC: 7886850 (University of North Carolina-Chapel Hill, calling for 121 pp.). Porbase locates three copies, all in the Biblioteca Nacional de Portugal, calling for 121, (1) pp. KVK (via the Italian Union Catalogue) locates two copies in Italian libraries, calling for 121 pp. Not located in Jisc. On Joaquim Pedro Quintela do Farrobo, 2º Barão de Quintela and 1º Conde de Farrobo (1801-1869), see *Grande enciclopédia,* X, 794-6.

**AND BOUND WITH:**


Opera libretto by Felice Romani for music by Vicenzo Bellini. While the majority of the names of the singers in the cast list appear to be Italian, at least one, E. Ribeiro, is surely Portuguese.

* Not in Gonçalves Rodrigues, *A tradução em Portugal.* Not in *Catálogo de libretos da Biblioteca da Ajuda*; cf. 151, for the libretto of a performance the following year at the Teatro São Carlos, Lisbon. OCLC: 62565140 (Houghton Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal, as well as the libretto for a performance the previous year at the Teatro São Carlos. No libretto for a Portuguese performance located in Jisc.

FIRST and ONLY EDITION.

Illustrated with Scenes from All Four Acts of Robert le diable


The wildly successful opera *Robert le diable* was first performed in Paris, 1831. It is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. This edition includes on the wrappers a wood engraving from each of the four acts.

Although his works are little-known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe.

* OCLC: 433290569 (Biblioteca Nacional, Madrid). The present libretto was not located in the online CCPBE, which lists several other librettos for this opera. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Catnyp, which cites a libretto for this opera in Italian and Spanish printed in Mexico in 1852. Not located in Hollis, which lists a Madrid libretto of 1879. Not located in Orbis, which cites other operas with the same title.
43. MEYERBEER, Giacomo. [Libretto by Eugène Scribe and Casimir Delavigne]. Roberto do Diabo. Opera em 5 actos. Lisbon: a venda na typographia, calçada do Sacramento, 38, 1877. Argumentos de Operas Italianas. 8°, later beige wrappers. Includes dramatis personae, without the actors’ names. Slight foxing. 13 pp., (1 l. advertisement). 75.00

The wildly successful Robert le Diable, first performed in Paris, 1831, is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. Although little known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe. This volume includes the argument only of the opera, with an advertisement for similar volumes for 37 other operas, including Baile de mascaras, Lucia de Lammermoor, and Trovador.

* Not in Biblioteca de Ajuda, Catálogo de libretos. Not located in OCLC.

Military Instructions, Plus Music for Cornet


FIRST and ONLY EDITION? We have found no other copy of this or any other edition of the work. It offers extensive, densely printed instructions for light infantry, with five diagrams and 22 pages of music (toques de corneta).


FIRST and ONLY EDITION.
Item 44

FIRST and ONLY EDITION. The late author, cultural promoter par excellence presents a collection of original fado song lyrics he composed due to the solicitation of the fado singer Mísia. All of the songs are in Portuguese with the exception of four, which are composed in French. There is a chapter of poems composed as lyrics to correspond with music by Carlos Paredes.

Among many prizes and honors, Vasco Graça Moura (1942-2014), has been distinguished with the Prémio de Poesia do PEN Clube Português (1994), the Prémio Fernando Pessoa (2005), and the Prémio Virgílio Ferreira (2007). On the politician, author of a vast and diverse literary output, and cultural bureaucrat Vasco [Navarro de] Graça Moura (Porto, 1942-Lisbon, 2014), see Fernando Guimarães in Machado, ed., Dicionário de literatura portuguesa, p. 327; also Fernando Pinto do Amaral in *Bíblios*, III, 977-9.

* OCLC: 108875788 (Biblioteca dellarea Letteraria Storica-Rome); 216935973 (University of California Riverside, University of Massachusetts Lowell, University of Minnesota Minneapolis, York University Library, Institute of Information Science-IZUM); 750597064 (Nukat Union Catalogue of Polish Research Library Collections); 781206088 (Faculty of Arts Ljubljana, Institute of Information Science-IZUM). Porbase locates three copies: one each in the Biblioteca Municipal do Porto, Biblioteca Nacional de Portugal and Biblioteca Geral da Universidade de Coimbra. Not located in Jisc. KVK (51 databases searched), locates the copies cited by Porbase, plus Université libre de Bruxelles, Punto di lettura Mahatma Gandhi-Torino, and Bibliotheksservice-Zentrum Baden-Württemberg.


Later edition of the French version of Moussorgsky’s opera. A note on page with the cast list indicates that this version was presented for the first time at the Théâtre National de l’Opéra on March 8, 1922, directed by M. J. Rouché. The opera was completed in 1869, with a revised version in 1872, which was first performed in St. Petersburg in 1874. The earliest French edition listed in OCLC dates to 1908.

* Not located in OCLC.


FIRST and ONLY EDITION.

FIRST and ONLY EDITION.

50. PARA VICINI, Rodolfo. *Dina, la derelitta. Melodrama tragico em tres actos, de ... (Versão portugueza). Musica do Visconde do Arneiro.* Lisbon: Typographia de Costa Sanches, 1885. 8°, original pale green (somewhat faded) printed wrappers (foxed; spine slightly defective). In very good condition. 40 pp. Includes cast list. $100.00

51. [PERINI DI LUCA, César]. *Programa de la ópera en tres actos, titulada La conjuración de Venecia; que se ha de representar en el Teatro de la Cruz.* Madrid: Imprenta de El Panorama, 1841. 8°, contemporary plain brownish-gray wrappers (slight dampstaining, paper label on upper wrapper). Wood-engraved vignette on title page. In fine condition. 16 pp. $150.00

A scene-by-scene synopsis for the use of theatergoers of this play set in Venice. Music for this performance was provided by Ventura Sanchez of Madrid, the opera company being directed by Ramón Carnicer. Cast list: Juan Bautista Genero, José Miral, Joaquin Reguer, Rosina Mazzarelli, María Serrano, and Vicente Barba.


FIRST and ONLY EDITION.
**How to Play the Mandolin**

53. RENTE, Adolpho Alves. *Metodo para Aprender a tocar Bandolim sem auxílio da musica e do mestre*. Lisbon: Livraria Romero, 1904. Large 8°, original pink printed wrappers (slightly faded at spine; very small tear of about 1.2 cm.). Diagrams of the parts of the mandolin, the frets, and the fingering for several pieces. Light browning. Overall very good. 20 pp., (errata inside rear wrapper). **$150.00**

FIRST and ONLY EDITION. Includes a diagram of the parts of the Brazilian mandolin, a diagram of the frets, and fingering for Gounod’s *Ave Maria* and two excerpts from the opera *Cavalleria Rusticana* (music by Pietro Mascagni, libretto by Giovanni Targioni-Tozzetti and Guido Menasci). The ledger lines and treble staff typical of music written for plucked instruments are never utilized or pictured in the “Methodo,” which uses a form of tablature. As opposed to the familiar American system of alphabetic musical identification, the Portuguese use “fixed do” solfège.

* Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.


FIRST and ONLY EDITION.  


First Edition in Portuguese of this summary of the libretto for the opera, or *melodramma giocoso*, in two acts, with music by Gioachino Rossini. Page 2 contains the cast list for the performance in Porto at the Teatro São João in February 1821.

First performed at La Scala, Milan, on 26 September 1812, *La pietra del paragone* was an instant success. The first performance of the opera in Rio de Janeiro was in
1826. Despite its early success in Europe the work did not receive its North American premiere until 1955 and the British professional premiere was at the St. Pancras Town Hall in 1963. Eduardo De Filippo and Paolo Tomaselli directed a production for the Piccola Scala in 1982, which later toured to the Edinburgh International Festival and the Teatro Donizetti in Bergamo.


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This book has 16 pages of guitar tablature in various keys, each image shown above a corresponding “Figuration musicale des accords” written on the treble staff. The “Guide” then transitions from tablature to the exclusive use of the treble staff including fingering indications, and ends with exercises in commonly used keys involving arpeggios, chromatic and diatonic scales, and brief melodies. This book uses “fixed do” solfège as is the custom in France, as opposed to the familiar American system of alphabetic musical identification.


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57. [SACCHERO, Giacomo, librettist; Federico Ricci, music.] Corrado d’Altamura. Drama Lyrico em 3 actos. Para se Representar no R.T. de S. Carlos. Lisbon: Typographia de P.A. Borges, 1846. Small 8°, original green printed wrappers (some wear to spine, small piece missing from upper outer corner of front wrapper, a few other very minor defects to wrappers). Overall in very good condition. Ownership stamp “Aranjo” on front cover, title page, and p. [5]. 47 pp. $100.00

Apparently the earliest Portuguese translation of this libretto for the opera set in twelfth-century Sicily, with music by Frederico Ricci; with Italian and in Portuguese on facing pages, and a list of actors.

* Not in Catálogo de libretos da Biblioteca da Ajuda. Not in Gonçalves Rodrigues. OCLC: Not located in OCLC, which locates in Portuguese only an edition of Porto, 1863 (at Harvard University). Porbase cites two copies in the Biblioteca Nacional de Portugal. KVK (51 databases searched) cites several earlier editions in Italian only, beginning in 1841, in the British Library (which also has an 1844 edition in Italian and English) and in the Italian Union Catalogue (which locates two copies of the present edition, at Biblioteche
della Fondazione Giorgio Cini, Venezia and the Biblioteca Marucelliana, Firenze); the present edition is also cited in the Library of Congress.


FIRST and ONLY EDITION.


Third edition (?), following those of 1744 and 1767, of this guide to practicing the Coroa Serafica, a Franciscan celebration on the day of the Immaculate Conception (December 8). As an introduction, there are instructions for the Eve of Immaculate Conception: the “R. Padre Vigario do Coro” [Vicar Choral] is to warn his fellow Brother (who has a watch) that at dawn the next day, they must wake up the Community (without waking up any one person in particular) for the devotion of the Seraphic Crown. The rest of the volume includes the words spoken at the Franciscan celebration of the Seraphic Crown of Mary, including prayers in Latin and a short sermon (in Portuguese, with the heading “Ponto”). Once the Hebdomadario has finished reading the Ponto, the community is to recite the Ave Maria and sing Domine labia mea and other songs, in Latin (pp. 9-44). Almost every page has music, in neume notation; at times the songs are quite complex and extensive.

The attribution of authorship is based on Porbase; according to Barbosa Machado, the author was a Franciscan. The title of the present edition differs somewhat from the earlier ones.


The play was accompanied by music by J. Offenbach (not present in this volume). Includes a cast list on the verso of the title page.

BOUND WITH:


61. SAUVINET, Adolpho. *Argumento da opera baile Flavia, drama lyricohistorico ... poema e musica de ....* Lisbon: Typ. do Commercio de Portugal, 1889. 8°, original gray printed wrappers (foxed, quires splitting). Browned. Vertical crease. Overall good. Stamp on upper wrapper of an owner from Lisbon. xxix pp., (1 blank l.). $50.00

Opera set in Nicomedia, A.D. 293, with cast list: Julietta Millie in the title role, Bianca Barbé, del Bruno, Verdini, Villamar, Soldá, Gustavo Godefroy, and Durini.

Sauvinet (b. 1836) was born in Lisbon. An enthusiastic amateur whose day job was with the Companhia de Telephones, he wrote a symphonic ode (*A Serra da Cintra*), the opera *Flavia*, a mass, and some dances.


First Portuguese translation (?) of the libretto to Jacques François Fromental Élie Halévy’s *La Juive*. First performed in Paris, 1835, it ranks as one of the most popular
Chapter Dedicated to the Music of Carnaval


FIRST and ONLY EDITION. Of 12 essays, one is in Spanish, one in French repeated in Portuguese, one in English repeated in Portuguese; the rest are in Portuguese. Authors are Rodrigo Furtado, Pedro Gomes Barbosa, Paulo Catarino Lopes, Lydia Inés, Muñoz Cordero, Clémence Mathieu, Lidija Nikocevic, António A. Pinelo Tiza, Alexandre Rosas, Luís Guerreiro, Jorge Ralha, Cecília Travanco Rodrigues jointly with José Monteiro Alves, and Ana Almeida. Topics included the Saturnalia, carnival and other holidays in the middle ages, carnival in Rome at the dawn of modernity, carnival of blacks and whites, and of Barranquilla, carnivals of B Nichols and Alost, ethnological analysis of carnival customs in the Kastav region, carnival in Trá-os-Montes and the Douro, Carnival de Ovar, carnival of Loulé, carnivals of Torres Vedras, Lisbon, Porto, and Nice compared to that of Rio de Janeiro, and the music of carnival. There is a final essay by Manuela Gomes about the Torres Vedras carnival, followed by two related brief pieces on the spirit of the Torres Vedras carnival.

Porbase locates two copies: Biblioteca Nacional de Portugal and Biblioteca Geral da Universidade de Coimbra.

64. [SILVA, Joaquim Norberto de Sousa e, ed.]. Nova collecção de hymnos, canções e lundus tanto amorosos como sentimentaes, precedidos de algumas reflexões sobre a musica no Brazil. Rio de Janeiro: B.L. Garnier, 1878. On half title: “A Cantora Brasileira.” This is the third of three volumes in the series. 8°, contemporary crimson quarter morocco over buckram (minor scuffing to head and foot of spine), flat spine gilt in romantic
65. SPALDING, Frances. *Mudejar Ornament in Manuscripts*. New York: Hispanic Society of America, 1953. 8°, publisher’s yellow cloth with original glassine dust jacket (glassine with some tears). In fine condition, except for the glassine wrapper. Frontispiece, vi, 58 pp., 14 ll. of plates printed on both sides. $7.00

FIRST and ONLY EDITION. Well-illustrated study of Mudejar manuscript illumination in fifteenth-century Spanish antiphonaries and choir books.


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

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

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

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

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**Opera and Poetry in Ponta Delgada**

67. [THEATER. OPERA.]. *Theatro Michaelense*. 24 handbills on green, yellow, purple and blue paper, 15 large octavo handbills, 9 small octavo handbills and 7 poems stitched together. 1 invitation to a special benefit recital tucked in from Bice d’Aponte dated Março de 1876. [Ponta Delgada]: Typ. de M.C. Botelho, 1874-1876. Large 8°, stitched. In good to very good condition. Invitation from Bice d’Aponte. 31 ll., 1 l. loosely inserted. All printed on the recto only. $500.00

Apparently FIRST and ONLY EDITIONS. Among the Opera’s announced are Donizetti’s *L’elisir d’amore*, Maria di Rohan, *La Favorita* (featuring the prima-donna Maria Pavoni Moretti) and Lucia di Lammermoor; Verdi’s *Rigoletto*, *Ernani*, *Il Trovatore*, *Baile de Mascaras* and *La Traviata*; and Rossini’s *Il Barbiere di Siviglia*. The single sheets with poems include and anonymous one to the Baritone Filippo Giannini, a sonnet by André de Quental to Maria Pavoni Moretti, an anonymous *Desafego d’um espectador por occasião d’uma das ultimas representações lyricas no Theatro Michaelense, em 27 de Fevereiro de 1875* to benefit the empresario Cesar Augusto Cazella on the occasion of a performance of *La Favorita*, and Carlos Augusto Schiappa Pietra’s *Ao maestro Cesar Augusto Cazella no seu ultimo concerto*, dated 25 de Março de 1875.

* Canto, *Bibliotheca açoriana* 53 (for the poem by Quental). Most if not all of the other items appear to be unrecorded.

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* Not located in OCLC.
69. VASCONCELLOS, Joaquim de. *Ensayo crítico sobre o catalogo d’El-Rey D. João IV.* Porto: Imprensa Portugueza, 1873. Large 4° (23.5 x 17.5 cm.), original printed wrappers (spine cracked and defective at head and foot; a few short tears). Oval vignette on title page. Uncut and unopened. Small round wormhole in outer margin of last few leaves, never affecting text. In very good condition, printed on paper of excellent quality. xv, 102 pp., (1 l.), vii pp., (2 ll.), 1 folding table. One of 250 copies (the number of this copy is left blank). $300.00

FIRST and ONLY EDITION. On the front cover is stated *Archeologia artística.* 1° anno, Volume I—Fasciculo III. Publicada por Joaquim de Vasconcellos. On the rear wrapper is an advertisement for the *Catálogo da música d’El-Rey D. João IV,* edited by Joaquim de Vasconcellos.


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Important Reference Work

*70. VASCONCELLOS, Joaquim de. *Os musicos portuguezes. Biographia-bibliographia.* 2 volumes. Porto: Imprensa Portugueza, 1870. Large 8°, recent half crimson morocco over marbled boards, original printed wrappers bound in. A fine, uncut, mostly unopened set. xxxvi, 289 pp., (1 l.); 308 pp., (2 ll.), 4 large folding tables. 2 volumes. $900.00

FIRST and ONLY EDITION of this essential reference work.

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Choral Singing in Portugal

71. 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 Limitida, (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.

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

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

*S 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. Jisc repeats British Library only.

**Important Poet Discusses Portuguese Poetry**

*Author’s Signed Presentation Inscription to the Conde de Monsaraz, Another Prominent Poet*

*Includes Discussion on the Connections Between Fado and Poetry*


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

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

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

Provenance: António de Macedo Papança, 1º Conde de Monsaraz (Reguengos de Monsaras, 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 Ciencias de Lisboa, the Instituto de Coimbra and the Sociedade Geográfica de Lisboa, he contributed to various periodicals, including A Ilustração portuguesa from its initial number in July 1884. His principal books of poems were Crepúsculares (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 Biblios, III, 883-4; Dicionário cronológico de autores portugueses, II, 354-5.

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 Biblios, 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. Jisc locates copies at British Library and Manchester University.

Includes Discussion on the Connections Between Fado and Poetry


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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 Biblios, V, 844-6; Dicionário...
There is a certain strength as well as a subtle music about his verse which is of good promise for the future.

Lopes Vieira Play About a Franciscan Friar Set in Fourteenth-Century Italy; Author’s Signed and Dated Presentation Inscription To Colombano Bordalo Pinheiro With One-Page Musical Theme for Oboe

74. 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.

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Provenance: Colombano Bordalo Pinheiro (1857-1929), one of the greatest and most original Portuguese painters of the late nineteenth and early twentieth centuries. See
ROSAS BRAVAS

ACTO EM VERSO
POR
AFFONSO LOPES VIEIRA

Item 74
A COLUMBANO,

querido Amigo e

mayo, 1911

Athens, 1911.

Item 74
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 members of the group is now in the Museu de Arte Contemporânea in the Chiado, Lisbon.

* Innocêncio 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 Biblios, 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. Jisc repeats British Library only.


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