RICHARD C. RAMER

Special List 340
Twelve
Recent Acquisitions
Special List 340

Twelve Recent Acquisitions

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

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

Visitors by appointment
**Special List 340**

**Twelve Recent Acquisitions**

*1. BRAND, Charles. A treatise on assurances and annuities on lives. With several objections against Dr. Price's observations on the Amicable Society and others. To which is added, A short, easy, and more concise Method of Calculating the Value of Annuities and Assurances on Lives, Than any heretofore published. London: printed for W. Owen, near Temple-Bar, Fleet-Street; E. Johnson, Ave-Maria-Lane; and Richardson and Urquhart, Royal-Exchange, Cornhill, 1775. 8°, contemporary boards (front cover worn, spine mostly gone). Some light foxing. Uncut. Overall in good to very good condition. iv, 100 pp. $600.00

FIRST and only early EDITION. The present work appeared when modern principles of life insurance were beginning to take hold. The Amicable Society referred to in the title was the first company to offer life insurance in modern times, founded in London in 1706. Edward Rowe Mores established the Society for Equitable Assurances on Lives and Survivorship in 1762. The first modern actuary was William Morgan, who served the Society for Equitable Assurances from 1775 to 1830. In 1776 the Society carried out the first actuarial valuation of liabilities.

Pages 70-79 contain tables regarding how to calculate annuities, as well as amounts in pounds sterling for annuities and years. These calculations strike at the heart of the innovations then being implemented.


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*2. COOPER, James Fenimore. Légendes des Traize Républiques, par M. Cooper; traduit de l’Anglais par M. Depauconpret. 4 volumes. Paris: Librairie de Charles Gosselin, 1825. Oeuvres completes de M. Cooper, Américain. 12°, contemporary quarter medium brown sheep over
A TREATISE ON ASSURANCES AND ANNUITIES ON LIVES.

WITH

Several Objections against Dr. Price’s Observations on the Amicable Society and Others.

To which is added,

A short, easy, and more concise Method

of Calculating the Value of Annuities and Assurances on Lives,

Than any heretofore published.

By CHARLES BRAND.

LONDON:

Printed for W. Owen, near Temple-Bar, Fleet-Sreet; R. Johnson, Ave-Maria-Lane; and Richardson and U sovere, Royal-Exchange, Cornhill.

MDCCXXXV.

Second edition in French of Lionel Lincoln, or the Leager of Boston. The first edition in English appear in New York, 1825. Volume II had an 1824 imprint, but the two volumes were released by the publisher in February of 1825. The was a London, 1825 edition in three volumes, and a Paris edition in English was also published in 1825. On p. [xi] on volume I appears the divisional title Lionel Lincoln, ou le Siège de Boston. The first page of the novel’s text for each volume contains the caption title Légendes des Traize Républiques. Lionel Lincoln.

This historical novel, set in the War of the American Revolution, is about a Boston-born American of British noble descent who goes to England, returns a British soldier, and is forced to deal with the divided loyalties of his family and friends to the American colonies and the British King. At the end of the novel, he returns to England with his wife, an American born cousin. While not well received by critics, contemporary or more recent, the number of editions attest to the fact that this was nevertheless not without some popularity on the part of the reading public.

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Spiller & Blackburn, A Descriptive Bibliography of the Writings of James Fenimore Cooper, p. 180.
RELACIÓN
DE LA REAL
TRAGICOMEDIA
CON QUE LOS PADRES DE
LA COMPAÑÍA DE IESVS
en la Colegio de S. Anton de Lisboa recibie-
ron a la Magestad Carolica de Felipe II,
de Portugal, y de su entrada en este
Reino, có lo que se hizo en las
Villas, y Ciudades en
que entró.
Recogido todo verdaderamente, y dedicado al Excel-
entísimo Señor Don Theodosio Segundo
Duque de Bragança, &c.
Por Dn. Sardina Mirrofo Sacerdote,
natural de Semial.

Año 650.

CON PRIVILEGIO
Impreso en Lisboa por Jorge Rodríguez.

Item 4
Monkeys Singing in the Tupi Language in a Play on the Discoveries,
Performed at the Jesuit College in Lisbon

*MIMOZO, P. João Sardinha, S.J.* Relacion de la real tragicomedia con que los Padres de la Compania de Jesus en su Colegio de S. Antonio de Lisboa recibieron a la Magestad Catolica de Felipe II de Portugal, y de su entrada en este Reino, cõ lo que se hizo en las Villas, y Ciudades en que entró. Recogido todo verdaderamente, y dedicado al Excelentissimo Señor Don Theolosio Segundo Duque de Bragança, &c. Lisbon: por Jorge Rodriguez, 1620. 4°,
late seventeenth- or early eighteenth-century speckled sheep (split of about 4 cm. at upper outer front joint; some wear to one corner; other minor binding wear), spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head with short title gilt, gilt-tooled 8-petaled rosette design in each of the other five compartments, marbled endleaves, text block edges sprinkled red. Woodcut Bragança ducal arms on title page. Woodcut Portuguese royal arms on leaf ¶5 recto. Woodcut initials. Text within double ruled woodcut border throughout. Small repairs to outer and lower margins of title page verso. Very minor worming in lower outer corners of next 19 leaves, never affecting the text. Light dampstains in upper ca. 2 cm. of quire V. Light browning to a few leaves. Overall in very good condition. 10, 163, (1) ll. $8,000.00

FIRST EDITION of an exceedingly rare tragicomedy performed before King Philip III of Spain (II of Portugal) and his Queen D. Isabel in the Royal Jesuit College of Santo Antonio, Lisbon, in 1619. The play, by Antonio de Sousa, describes the great deeds of Portuguese discoverers such as Vasco da Gama, and the deeds of others such as D. Francisco de Almeida, first Viceroy of India, and Alfonso de Albuquerque. Other characters include D. Manuel I and his councillors, the Ocean, the Earth, Brazil, and the provinces of Malabar. The play is interspersed with Sardinha Mimoso’s descriptions of the actors’ costumes and actions. Barbosa Machado commented that this tragicomedy was greatly admired by contemporaries because in the course of its five acts, some 350 animals, birds and marine monsters were represented.

In the middle of the play is an intriguing scene. A page announces that a galleon has just arrived, bringing tidings of new lands. At the King’s order, the captain of the galleon comes forward and reports the discovery of Brazil. He introduces “Brazil,” six parrots and monkeys, and Tapuia and Aymure Indians. The King and the Tapuias sing a chorus in Portuguese, and then in “Brazilian” (i.e., Tupi). Shortly thereafter (line 59) comes a chorus between the King, speaking Portuguese, and the monkeys, speaking Tupi in versified quatrains! A Portuguese translation of the Tupi is supplied at the side.

The preliminary matter, by Sardinha Mimoso, includes a description of the theater (ff. 1°-4°) with very specific details: e.g., the height and width of the stage and its various parts, colors of the curtains and background, and locations of the entrances.

Item 4
António Ramos Rosa’s First Book
Signed Presentation Copy to His Co-Founder of the Review Árvore


FIRST EDITION of the author’s FIRST BOOK, rare. These poems display a neo-realism, with surrealist overtones. “… encontramos já de uma forma incipiente nessas primeiras recolhas algumas das constantes da obra do poeta …”—Diccionario cronologico de autores portugueses, V, 368. Ramos Rosa (Faro, 1924-Lisbon, 2013), considered one of the more significant Portuguese poets of the second half of the twentieth century, was also a literary critic, translator, and designer. He edited several short-lived but important literary reviews of the 1950s, such as Árvore, of which he was co-founder, Cassiopeia, and Caderinos do meio-dia. In 1988 he was awarded the Prémio Fernando Pessoa, and in 1989 he was awarded the Grande Prémio de Poesia da APE, among more than a dozen literary prizes received during his lifetime.

Provenance: The poet and literary investigator [Francisco] Luiz Amaro (Aljustrel, 1923-Lisbon, 2018), was co-founder and co-director of the review Árvore (folhas de poesia), whose first number appeared in October 1951. He wrote for Seara nova, Távola redonda, Portucale, and other literary reviews, and also worked for Colóquio / Letras as secretário da redacção, of which he was later director-adjunto and consultor editorial. He was influenced by the poets of Presença. See Álvaro Manuel Machado in Machado, ed., Dicionario de literatura portuguesa, p. 30; João Bigotte Chorão, in Biblos, I, 206-7; and Dicionario cronologico de autores portugueses, V, 252-3.

* On Ramos Rosa see Fernando Guimarães in Machado, ed., Dicionario de literatura portuguesa, pp. 423-4; Cristina Almeida Ribeiro in Biblos, IV, 995-9; and Dicionario cronologico de autores portugueses, V, 367-72. OCLC: 45777181 (Houghton Library [acquired from us in 2002], Universidade de São Paulo); 253711151 (Ibero-Amerikanisches Institut Preussischer Kulturbesitz); 902532766 (Universiteit Utrecht). Porbase locates four copies: three in the Biblioteca Nacional de Portugal, and one at the Biblioteca Pedro Veiga-Faculdade de Letras da Universidade do Porto. Not located in Copac. KVK (51 databases searched) locates only the copies cited by Porbase, and the one at the Ibero-Amerikanisches Institut. Not located in Orbis. Not located in Melvyl.
Item 5
One of the Most Influential Works of Political Philosophy
In the Western Tradition

*6. ROUSSEAU, J.[ean]-J.[acques]. *O contrato social ou princípios do
direito político de J.J. Rousseau. Traduzido pelos redactores do *Compilador.*
Lisbon: Na Typographia Rollandiana, 1821. 8°, contemporary half tree
sheep over marbled boards (only the slightest wear), flat spine gilt
with black morocco lettering piece, short title gilt, text block edges
sprinkled blue-green. Typographical headpiece on p. [3]. Considerable
foxing. Nevertheless, a pleasant copy overall, in good condition. Paper
shelf locator (3 x 2.3 cm.) tipped on to rear cover in upper inner corner.
Penciled notes on front free endleaf recto. 207 pp. $600.00

First edition in Portuguese (?) of Rousseau’s *Du contrat social.* A different version
was published in Paris the same year, translated by Bento Luís Vianna. Innocência says
that the two translations appeared almost simultaneously. They are rather different.
Innocência further states that the present translation was published in separate leaves
(gatherings?) which were distributed along with the newspaper (i.e., *O Compilador*).

Perhaps Jean-Jacques Rousseau’s most important work, *The Social Contract* outlines
the basis for a legitimate political order within a framework of classical republicanism.
Published in 1762, *Du contrat social* became one of the most influential works of political
philosophy in the Western tradition. It developed some of the ideas mentioned in an
earlier work, the article “Economie Politique” featured in Diderot’s *Encyclopédie.* The
treatise begins with the dramatic opening lines, “Man is born free, and everywhere he
is in chains. One man thinks himself the master of others, but remains more of a slave
than they.” Rousseau claimed that the state of nature was a primitive condition without
law or morality, which human beings left for the benefits and necessity of cooperation.
As society developed, division of labor and private property required the human race
to adopt institutions of law. In the degenerate phase of society, man is prone to be in
frequent competition with his fellow men while at the same time becoming increasingly
dependent on them. This double pressure threatens both his survival and his freedom.
According to Rousseau, by joining together into civil society through the social contract
and abandoning their claims of natural right, individuals can both preserve themselves
and remain free. This is because submission to the authority of the general will of the
people as a whole guarantees individuals against being subordinated to the wills of
others and also ensures that they obey themselves because they are, collectively,
the authors of the law.

*#* Innocência IV, 258; cf. I, 351; also VIII, 375 for the Paris edition. Gonçalves Rodrigues
*A tradução em Portugal* 3734 (cites only Innocência; could not locate any actual copy); cf.
3735 for the Paris edition (cites only his own copy). See *Printing and the Mind of Man*
see also Goldsmiths’-Kress no. 23133; Ramos, *A edição de língua portuguesa en França* 68.
OCLC: 40804926 (Beinecke Library-Yale University [acquired from us in 2013], Oliveira
Lima Library-Catholic University of America); 956408608 (Internet Resource, apparently
Not located in KVK (51 databases searched).
Item 4
Nobel Laureate’s Greatest Masterpiece—Ramer


FIRST EDITION of what we consider the Nobel Prize-winning author’s greatest masterpiece. However, it is accessible in full only to readers familiar with the history of Portugal, history of Portuguese literature, as well as the geography of Lisbon and environs.

Provenance: The poet and literary investigator [Francisco] Luiz Amaro (Aljustrel, 1923-Lisbon, 2018), was co-founder and co-director of the review Arvore (folhas de poesia), whose first number appeared in October 1951. He wrote for Seara nova, Távola redonda, Portucale, and other literary reviews, and also worked for Colóquio / Letras as secretário da redação, of which he was later director-adjunto and consultor editorial. He was influenced by the poets of Presença. See Álvaro Manuel Machado in Machado, ed., Dicionário de literatura portuguesa, p. 30; João Bigotte Chorão, in Bíblos, I, 206-7; and Dicionário cronológico de autores portugueses, V, 252-3.

❊ See Bloom, The Western Canon, pp. [548], 550. Also Carlos Reis in Machado, ed., Dicionário de literatura portuguesa, pp. 440-2; Carlos Reis in Bíblos, IV, 1147-51; and Dicionário cronológico de autores portugueses, V, 236-40.

Nobel Laureate’s Best Novel—Bloom


FIRST EDITION of one of the Nobel laureate’s more important and better novels. Bloom, in an introduction to Saramago’s lecture at New York Public Library, called it his best.

Provenance: The poet and literary investigator [Francisco] Luiz Amaro (Aljustrel, 1923-Lisbon, 2018), was co-founder and co-director of the review Arvore (folhas de poesia), whose first number appeared in October 1951. He wrote for Seara nova, Távola redonda, Portucale, and other literary reviews, and also worked for Colóquio / Letras as secretário da redação, of which he was later director-adjunto and consultor editorial. He was influenced by the poets of Presença. See Álvaro Manuel Machado in Machado, ed., Dicionário de literatura portuguesa, p. 30; João Bigotte Chorão, in Bíblos, I, 206-7; and Dicionário cronológico de autores portugueses, V, 252-3.

❊ See Bloom, The Western Canon, pp. [548], 550. Also Carlos Reis in Machado, ed., Dicionário de literatura portuguesa, pp. 440-2; Carlos Reis in Bíblos, IV, 1147-51; and Dicionário cronológico de autores portugueses, V, 236-40.
Important Novel by Nobel Laureate


FIRST EDITION of one of the Nobel Prize-winning author’s more important novels.

* See Bloom, *The Western Canon*, pp. [548], 550. Also Carlos Reis in Machado, ed., *Dicionário de literatura portuguesa*, pp. 440-2; Carlos Reis in *Biblos*, IV, 1147-51; and *Dicionário cronológico de autores portugueses*, V, 236-40.

Interesting Magazine of Art, Architecture, Poetry and Criticism

*10. Sema. * 4 numbers. Lisbon: Gráfica 2000, Lda. (numbers 1-3) and Editora Sementeira (number 4; printed by Grafimen, Artes Gráficas, Lda., Algueirão, Mem Martins), 1979-1982. Folio (29.8 x 21.5 cm.), recent maroon buckram, smooth spine gilt, all original illustrated wrappers bound in. Much illustration. In very good condition. 66 pp., (7 ll.); 90 pp., (8 ll.); 147, (1) pp.; 255, (1) pp., 8° index of (2 ll.) reading “último número” on the back cover and remains of “belt” reading “último número” tipped in. 4 numbers. $900.00

FIRST and ONLY EDITION—A COMPLETE RUN. This is an exceptional magazine with a decided surrealist bent devoted to art, architecture, graphic arts, poetry (including concrete poems), and criticism of all of the above, combined with considerable illustration. The first three numbers, which appeared in primavera 1979, verão 1979, and outono 1979, are labeled “publicação trimestral”. The fourth and final number, which appeared in Maio 1982, is labeled “Publicação sazonal de artes e letras” and moreover states on the front cover as well as the masthead “Perspectivas Actuais da Cultura Portuguesa”. The editors were João Miguel Barros and Maria José Freitas.

The first number includes poems by Eugénio de Andrade, António Ramos Rosa, João Miguel Fernandes Jorge, Egito Gonçalves, Luís Miguel Nava, António Tavares Mancaços, Maria Estela Guedes, Fernando J.B. Martinho, Mário Duarte, Manuel Lourenço, Pedro Oom, Cruzheiro Seixas, Mário Henrique Leiria, Carlos Eurico da Costa, António Maria Lisboa, Jorge Fallórca, Álvaro Lapa and Philip Larkin (translated from the English by Maria Teresa Guerreiro). It also has essays by Eurico Gonçalves on “Surrealismo e Erotismo”, followed by an “Aproximação de uma cronologia de surrealismo literário em Portugal, seus prelégómenos e prolongamento”, as well as other essays on surrealism by Almeida Faria, José-Augusto França, and Jacqueline Risset. There are articles on the plastic arts, architecture, and graphic design. Ana Hatherly devotes a page to her “Proposta de tópicos para um debate sobre a questão da Vanguarda”. This is followed by Leonel Moura on “Cultura como Goulag?” and E.M. de Melo e Castro, “Para que servem as Vanguardas?”. Books by António Ramos Rosa, João Miguel Fernandes Jorge,
Item 10
Joaquim Manuel Magalhães, and Gastão Cruz are reviewed by Fernando J.B. Martinho, Luís de Miranda Rocha, and Maria Estela Guedes.

The second number contains a dossier “Cultura / Contra-Cultura”, including contributions by José-Augusto França, Cândido Morais, Manuel Marque and António Saraiva (“Projeto para a reconstrução da Torre de Babel”), José Luís Perffrião (“Museu e contracultura”), Vítor Fortes, Alberto Carneiro, Carlos M. Couto, and José Barrias. Gabriel Bonito contributed an essay “Teatro de ninguém”, while there are letters to Almeida Faria by Cruzeiro Seixas, and to Ana Hatherly by Helena Ribeiro da Silva. Fernando J.B. Martins writes on “A poesia de Luís Amaro”, José Bento on Juan Gil-Albert, while there are also prose contributions by Maria Ondina Braga and Eduarda Chiote. There are poems by Fernando António, António Osório, Jorge de Sena, Carlos Vittorio Cattaneo, Raul de Carvalho, Manuel Hermínio Monteiro, João Miguel Barros, Miguel Esteves Cardoso, António Luís Motta, José Bento, Bruno Miller, Lédo Ivo, Ángel Crespo, and Carlos Nejar.

The third number has various articles about literary reviews of the of the 1920s and 1930s, including essays by Fernando Guimarães, José Augusto-França (“Nota sobre a Contemporânea, with facsimile reproductions of annotated proofs of poems by António Botto, Judith Teixeira, and “Álvaro de Campos”). An unsigned piece in this section is titled “Cartas de Jorge de Sena à Presença sobre o poema ‘Apostilha’ de Fernando Pessoa”. Jorge Fernandes de Silveira contributes an essay on “Ramos Rosa e poesia”, while Fernando J.B. Martinho writes on “A poesia de Helder Macedo”, and Paula Morão on “Eurénio de Andrade — Limiares, memórias”. There is also an essay in the same number by Jorge Fernandes de Silveira about Árvore, folhas de poesia and other poetry magazines of the 1950s. The issue also contains essays on art and architecture. There are poems by José Ernesto de Sousa, António Barahona da Fonseca, Augusto Miranda Mourão, Joana Lapa (dedicated to António Pedro), António Osório, Maria Valupi, António Ramos Rosa, Al Berto, Emília de Oliveira Diehl, Eusa Rêgo Freire, Egito Gonçalves, Carlos Frazão, F. Duarte, Fernando Guerra, Sallette Tavares, Pedro Paulo de Sena Madureira, Eduardo Pitta, Mário Cláudio, José Maria Leal da Costa, Enrique Molina Campos, and Joaquín Marquez (the last two in the original Spanish). Finally, José de Almada Negreiros reproduces his Portugal futurista.

The fourth, final, and heftiest number, like its predecessors, combines illustration with poetry, literary history, literary criticism, art, art history, art criticism, and architecture. Most noteworthy are essays by João Miguel Barros, Manuel Hermínio Monteiro, José Miguel Alarcão Júdice, João Carlos Alvim (“Memória de um império futuro” dedicated to João Miguel Fernandes Jorge), J. David Pinto-Correia, Francisco Belard, Nuno Júdice (“A cultura e o caldo”), José-Augusto França (“Tudo está nos anos 20”), Paula Morão, Manuel Castro Caldas, and José Gameiro. There are a series of essays on the cinema (pp. 64-87), and poems by E.M. de Melo e Castro, Carlos Frazão, António Barraca, Maria Ondina Braga, Egito Gonçalves, Al Berto, Maria Estela Guedes, António Tavares Mancaças, Jorge Listopad, Mário Cláudio, Enrique Molina Campos (in Spanish), Fernando Guerra, Luís Miguel Nava, Helga Moreira, Lédo Ivo, Raul de Carvalho, António Barahona da Fonseca, Carlo Vittorio Cattaneo, Carlos Nejar, Ángel Crespo, Eduarda Chiote, Eduardo Pitta, Miguel Esteves Cardoso, António Ramos Rosa, João Miguel Fernandes Jorge, Emília de Oliveira Diehl, António Luís Motta, Fernando J.B. Martins, Francisco Moita, José Bento, Henrique Madeira, Helder Moura Pereira, António Osório, António Júlio Valarinho, Fernando Guimarães, Rui Pereira Nunes, Eugénio de Andrade, and others.

Curiously, and typical of these years in which Portugal was plagued by inflation and currency depreciation, the first issue was sold for PTE 70$00 (a subscription to 4 numbers was announced in the first issue for PTE 200$00); the second issue was sold for PTE 100$00; the third issue for PTE 120$00; while the fourth issue, admittedly much more substantial, sold for PTE 390$00.

CONSTITUCION POLITICA
DE LA
MONARQUIA ESPAÑOLA.
PROMULGADA EN CADIZ
A 19 DE MARZO DE 1812.

DE ORDEN SUPERIOR:
Reimpresa en la Coruña dicho año en la oficina
de D. Antonio Rodriguez.

Item 11
One of the Critical Documents in World Constitutional History
First Written Constitution to Apply to Florida, Texas, Arizona,
New Mexico, Nevada, Utah and California, as well as to
Parts of Alabama, Mississipi and Colorado

*11. [SPAIN. Constitution]. Constitucion politica de la Monarquia Española. Promulgada en Cadiz a 19 de Marzo de 1812. La Coruña: en la oficina de D. Antonio Rodriguez, 1812. 8°, disbound. Small inkstain in outer margin of second leaf. In good to very good condition. 88 pp. $1,200.00

Apparently the first and only early edition issued in Galicia, no doubt in a small number of copies and exceedingly rare. There were several editions issued at Cadiz in 1812. Others then appeared at Madrid, Barcelona [?], Mexico, Lima and Havana the same year. We have never seen the present edition previously on the market since beginning to take note of such things in 1969.

This work is one of the critical documents in the constitutional history of the western world. Acting as the first constituent Cortes in their country’s history, 105 deputies (48 of whom were substitutes) framed a charter destined for long after to serve as a cause and a banner for which men fought and died. The term “liberal” was added to the European political lexicon in order to describe the dominant faction in the Cortes, and the document produced was indeed liberal, even revolutionary.

Many of the delegates to the Cortes were from the New World. The influence of this work on Latin American independence movements, as well as on political thought in Latin America to the present day, was of course profound. The influence of the Constitution can also be seen, however, in the Portuguese constitution of 1822, the Brazilian constitution of 1824, and in constitutions of Italy, Greece, and even France. It should also be noted that this was the first written constitution to apply to much of the territory presently part of the United States: Florida, Texas, Arizona, New Mexico Nevada, Utah and California, as well as to parts of Alabama, Mississipi and Colorado.

* This edition not in Palau. On this constitution and its repercussions in America see Anna, “The Independence of Mexico and Central America,” Cambridge History of Latin America III, 73-90. OCLC: 85359343 (University of Texas: catalogued as a Madrid imprint by Antonio Rodriguez, but we think it may be the present La Coruña edition); 1026390461 (Galiciana Digital).
A CABANA
DO
TIO THOMAZ
OU
A VIDA DOS NEGROS NA AMÉRICA.
POR
MISTRESS HARRIET BEECHER STOWE.
2.ª Edição
DA
GALERIA HISTÓRICA.
PUBLICAÇÃO
DE
A. U. PEREIRA DE CASTRO

LISBOA
TYPOGRAPHIA URBANENSE,
Despoinhia n.º 34 e 35.
1853.

Item 12
With the Translator’s Interesting Introduction


Second edition of this Portuguese translation of Uncle Tom’s Cabin, issued the same year as the first. Several other Portuguese translations appeared the same year, published in Paris and Porto as well as Lisbon. Priority has yet to be established. From comparison with other Portuguese translations, we know this one differs from the translation done by Francisco Ladislau Alvares de Andrade, published Paris, 1853, or the anonymous translation whose title began A cabana do Pai Thomé, Lisbon: Typographia Universal, 1853.

Pages [3-4] contain an interesting introduction by the translator. Innocêncio knew little of António Urbano Pereira de Castro prior to 1855, the year in which he was nominated Escrivão da Relação de Loanda, a post he was believed to still hold in 1867. He is said to have published in Lisbon various political pamphlets and novels translated from the French, some anonymously. He also published in Loanda, in folio format, A civilisação da África Portugueza …. There was also an António Urbano Monteiro de Castro (Lisbon 1836-Luanda, 1893; see Ana Maria M.F. Martinho in Biblos, I, 1062), whose biographical details seem to overlap. Could they have been the same person? Father and son?

* Gonçalves Rodrigues, A tradução em Portugal 7526 (calling for 2 volumes, 271, ii pp.; we think these final ii pp. were recorded in error, but due to the rarity of this work, we could not find any copy with which to compare the collation). Not in Innocêncio; for the translator, see VIII, 315. OCLC: this second edition not located; cf. 23833599 (New York Public Library, University of Chicago, Ohio History Connection; all three call for 271 pp. only). No edition located in Forbase. No edition located in Copac. No edition located in KVK (51 databases searched).

BOUND WITH:


Les Confessions d’un bohème was originally published in 1849. The final leaf contains an outline of a work purportedly by Sir Walter Scott, whose title in Portuguese is given as O monge de S. Bento.

* Gonçalves Rodrigues, A tradução em Portugal 7310 (gives date of publication as 1852; calls for only 85 pp.). OCLC: 958961031 (Biblioteca de Arte Calouste Gulbenkian; gives the date as 1853). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac. KVK (51 databases searched) locates only the copy cited by Forbase.
Our Lisbon Office

RICHARD C. RAMER
Old and Rare Books
Rua do Século, 107 · Apartamento 4
1200-434 Lisboa
PORTUGAL

Email lx@livroraro.com · Website www.livroraro.com
Telephones (351) 21-346-0938 and 21-346-0947
Fax (351) 21-346-7441

VISITORS BY APPOINTMENT