RICHARD C. RAMER

Special List 288

Women Authors
December 18, 2017

Special List 288

Women Authors

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 288

Women Authors


FIRST and ONLY EDITION. An introductory essay, including a bibliographical note, is provided by Vanda Anastácio, pp. 11-[39]. This anthology of poetic works by Leonor de Almeida de Portugal Lorena e Lencastre, better known as the Marquesa de Alorna, showcases her talent and erudition having spent much time studying and writing during her early life in the Convento de Chelas. Her poetry only became known posthumously with a six-volume edition from the Imprensa Nacional in 1866, and then fell into relative obscurity due to infrequent editions. The present anthology is broken up into parts corresponding to form: sonetos, odes, epístolas, canções, idílios, elegias, hinos, apólogos, epigramas, cantigas, sextilhas, and pensamentos. Each section concludes with critical and scholarly notes.

Rare Collection from Imbondeiro, Including Works by Five Women

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

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

According the note printed on the verso of the title page, all these stories were previously unpublished; they were chosen by Garibaldino de Andrade, and the cover
Item 32
was designed by Fernando Marques. Each short story has its own divisional title page, on the verso of which is a brief biography of the author.

The contents are:

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

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

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

Early Work by an Important Author,
With Her Signed and Dated Presentation Inscription


FIRST EDITION. The author’s fourth published book, and her fourth collection of poems. At least four editions have appeared, including an “edição definitiva” in 2003.

The vast production of this author (b. Porto, 1919) includes poetry, fiction, and children’s literature. She was awarded the prestigious Prémio Camões in 1999. Her *Ilhas* was awarded the Prémio D. Dinis by the Fundação da Casa de Mateus, 1989 (an award she received a second time in 1994), the Grande Prémio de Poesia Inasset / Inapa, 1990, and the Grande Prémio de Poesia of the Pen Club, 1990. She was also awarded the Prémio da Crítica of the Associação Portuguesa de Críticos Literários in 1980, and the Prémio de Vida Literária of the Associação Portuguesa de Escritores.

* See Clara Rocha in Machado, ed., *Dicionário de literatura portuguesa*, pp. 36-8; also Clara Rocha in *Biblos*, I, 285-8; *Dicionário cronológico de autores portugueses*, IV, 697-700; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1094, 1097-8, 1173, and 1189. NUC: DLC, CLU, NN, HH, WU.


FIRST EDITION. The author’s fourth published book, and her fourth collection of poems. At least four editions have been published, with an “edição definitiva” appearing in 2003.

The vast production of this author (b. Porto, 1919) includes poetry, fiction, and children’s literature. She was awarded the prestigious Prémio Camões in 1999. Her *Ilhas* was awarded the Prémio D. Dinis by the Fundação da Casa de Mateus, 1989 (an award she was to receive again in 1994), the Grande Prémio de Poesia Inasset / Inapa, 1990, and the Grande Prémio de Poesia of the Pen Club, 1990. She was also awarded the Prémio
Item 2


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FIRST (and only?) EDITION of this anthropological work with autobiographical overtones, one of the author’s earliest books. While various dates of publication are given, our guess is that all refer to the same edition. Maria Archer spent her childhood and young adult years in Moçambique (1910-1913 and 1921-1926), Guiné (1916-1918), and Angola (1930-1934). Her writing is marked by the courage with which she depicts women at a time when to do so was not politically correct. She was a fierce opponent of the Salazar regime, spending 1954-1974 in forced exile in Brazil, returning to Portugal in 1977 to die five years later, ignored and in misery.

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


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A Novel of Adventure, with Author’s Signed Presentation Inscription To an Important Portuguese Journalist
special list 288

(some foxing and browning to spine). Uncut and partially unopened. Overall in very good condition; internally very fine. Author’s signed five-line presentation inscription to Acúrcio Pereira on half title. 247 pp. Six full-page illustrations in text [pp. 40, 70, 143, 165, 196 and 244].

$200.00

FIRST EDITION of this adventure novel aimed at juvenile readers, awarded the Prémio Maria Amália Vaz de Carvalho. OCLC lists another edition by the same printer of 1940.

Maria Archer spent her childhood and young adult years in Moçambique (1910-1913 and 1921-1926), Guiné (1916-1918), and Angola (1930-1934). Her writing is marked by the courage with which she depicts women at a time when to do so was not politically correct. She was a fierce opponent of the Salazar regime, spending 1954-1974 in forced exile in Brazil, returning to Portugal in 1977 to die five years later, ignored and in misery.

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

On the writer and journalist Maria [Emília] Archer [Eyroelles Baltasar Moreira, (Lisbon 1899?-Lisbon 1982)], see Álvaro Manuel Machado in Dicionário de literatura portuguesa, p. 41; Carlos Mendes de Sousa in Bíblia, I, 377-9; Dicionário cronológico de autores portugueses, IV, 209-10. OCLC: 253149027 (Ibero-Amerikanisches Institut); 40743214 (Northwestern University, University of Mississippi). Porbase locates only a single copy, in the Biblioteca Nacional de Portugal. Copac lists only a copy in the British Library, with a date of (1940), but probably the same as ours. Not located in Hollis. Not located in Orbis.


$50.00

First edition thus. By the end of the nineteenth century, D’Aulnoy’s account, originally published in 1691, had gone through a dozen editions in French, 16 in English, 5 in German, and one each in Dutch and Spanish. In the English translation of 1692, the full title is The Ingenious and Diverting Letters of the Lady ________________ [sic] Travels into Spain, describing the devotions, nunnaries, humours, customs, laws, militia, trade, diet, and recreations of that
people, intermixt with great variety of modern adventures, and surprising accidents; being the
truest and best remarks extant on that court and country.

The great French Hispanist Foulché-Delbosc provides a long and very learned
introduction (appearing for the first time in this edition) in which he demonstrates that
the work in question is entirely fictional, or “at least embroidered”, and heavily reliant on
other sources. Marie-Catherine Le Jumel de Barneville, Baroness (or Countess) d’Aulnoy
(1651-1705), was an excellent writer and an interesting character, was known primarily
for fairy tales (contes de fées) such as Goldilocks and the Blue Bird.

*Cf. Foulché-Delbosc, Bibliographie des voyages en Espagne et en Portugal 110.
OCLC: 1613611.

Radical Feminist Manifesto Banned Under Salazar

8. BARRENO, Maria Isabel, Maria Teresa Horta, and Maria Velho da
Costa. Novas cartas portuguesas. Lisbon: Estúdios Cor (printed by the
Typografia António Coelho Dias, Lda.), 1972. 8°, original printed wrappers
(slight wear and minor soiling). Half title and title page in red and

$100.00

FIRST EDITION. The authors of the Novas cartas portuguesas, who were known as
the “Três Marias,” were tried on charges of “pornografia e ofensas à moral pública.” This
work is in fact a radical feminist manifesto, and was one of the last works censored by
the old regime. It was published again in 1974 and several times subsequently, and has
been translated into English, German, French and Spanish.

*Melvyl lists only a copy at University of California-Riverside (sold to them by us).
lists a microfilm of this edition and a photocopy.

By One of the Most Prominent Portuguese Authors of the
Second Half of the Twentieth Century

9. BESSA-LUÍS, Agustina. Embaraxada a Calígula. Lisbon: Livraria Ber-
trand, 1960? Coleção de Crónicas e Viagens. 8°, original illustrated wrappers (slight wear).
Uncut. Very slight browning. In very good condition. Author’s signature, dated 1964, on half title.
Ownership stamp of Dr. Fragozo Fernandes, a lawyer based in Lisbon, in blank
portion of half title and title page. 305 pp., (1 blank l.), 8 ll. plates.

$150.00

FIRST and ONLY EDITION of this travelogue through Spain, France and Italy.
novelist, short story writer, dramatist, biographer and essayist, has been one of the
Six Works on Mental Health
 Owned by a Prominent Early Portuguese Psychiatrist

10. BRITO, Rosalino Candido de Sampaio e. O mundo não se endireita mas eu não largarei nunca o mundo. Segunda edição, precedida d’uns bons bocadinhos, e seguida d’outros ainda melhores…. 6 works in 1 volume. Porto: Typ. de Antonio José da Silva, 1873. 8°, contemporary purple quarter cloth over marbled boards (a bit worn, spine faded, inner hinges cracked), smooth spine with burgundy lettering piece, “Escriptos de Alienados” in gilt, green endleaves, text block edges sprinkled. Light browning (heavy on final blank page). Page numbers touched on pp. 10-12, cropped on pp. 20-24. xxiv, 24 pp., (1 l.). In good condition. 6 works in 1 volume. $400.00

Second edition; we have not been able to determine the date of the first. The asylum at Rilhafoles is mentioned in the introduction (p. viii).

Provenance: Martinho Augusto da Fonseca (1869-1934) compiled the Subsídios para um dicionário de pseudónimos, 1896, and the Aditamentos, 1927, which form invaluable supplements to Innocêncio’s Dicionário bibliographico portuguez. Miguel Bombarda (Rio de Janeiro, 1851-Lisbon, 1910), “homem de grande actividade e energia,” was largely responsible for studies of psychology and psychiatry in Lisbon. From 1892 until his death in 1910 at the hands of a madman, he was director of the asylum at Rilhafoles, which was renamed after him in 1911.


BOUND LAST WITH:


FIRST and ONLY EDITION of this short story.

* Not located in OCLC. Porbase locates a single copy, at Biblioteca Nacional de Portugal. Not located in Copac. KVK (44 databases searched) locates only the copy cited by Porbase.

AND BOUND WITH
CORRÊA, António Patrício. *O meu anjo redemptor ou a outra metade. Conto....* Lisbon: Typographia Franco-Portugueza, 1890. 8°. Light browning, faint foldlines. Inscription to Martinho da Fonseca from the author (as in the first work in this volume) is partially effaced, leaving a brown stain. 32 pp. In good to very good condition.

FIRST and ONLY EDITION of this short story, a sequel to the item bound before it.

*Not located in OCLC. Porbase locates two copies, both at Biblioteca Nacional de Portugal. Not located in Copac. KVK (44 databases searched) locates only the copies cited by Porbase.*

**AND BOUND WITH:**


FIRST and ONLY EDITION. Sequeira, a naval officer, was diagnosed at the Hospital da Marinha with “necessidade do isolamento, certo espanto na vista, engraquecimento considerável da memória, sensibilidade excessiva para todos os ruidos e sons, inteligência regular, exalação nervosa seguida de melancolia, melancolia persistente, tibeza e timidez vergonhosas.” Claiming that this made him unfit for service aboard ships, he requested a posting in Mozambique. Apparently the officers and sailors on the ship discovered his problems and persecuted him mercilessly. When he arrived in Mozambique he was examined again, then dispatched back to Lisbon by way of Bombay. On the way he was again persecuted; pages 11-16 have a letter in English explaining his plight to the authorities.

Sequeira mentions (p. 4) that in his fifth year of medical school he developed a phobia about insanity, to the point that he has to absent himself from the excursion to the asylum at Rilhafoilles led by Professor May Figueira (see below, *O Sr. Dr. May Figueira e o seu attestato de loucura*, 1875).

*Not located in OCLC. Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched).*

**AND BOUND WITH:**


FIRST and ONLY EDITION. This case, started by the former civil governor of Lisbon and much discussed in the press, involved psychology and no less than 62 alumni of the Escola Médico-Cirúrgica de Lisboa. Chapter III (pp. 14-17) is on “A alienação no ponto de vista científico ou na scienza medica.” Chapter IV (pp. 18-34) is on “A alienação em face da philosophia, da historia, e da logica.” Chapter VIII (pp. 52-56) deals with “A questão de alienação no ponto de vista legislativo ou em jurisprudencia medico-legal,”
MEMORIAL,
Que em huma Decima fez
O DEZEMBARGADOR
LUIZ BORGES
DE CARVALHO
Querendo passar da Relação para o Conselho Ultramarino,
A O
Sereníssimo Príncipe
DOM JOZÉ
LISBOA.
Na Oficina de Pedro Ferreira, Impressor da Auguíssima Rainha Nossa Senhora.
Anno do Senhor M.DCCCL.
Com todas as licenças necessarias.
and Chapter IX (pp. 57-61) with “Direito social em materia de alienação.” Pages 69-77 contain an open letter by Dr. Patricio “Aos alienistas e mentalistas.”

OCLC: 56704002 (Cambridge University). Porbase locates two copies at Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats Cambridge University only. KVK (44 databases searched) locates only the copies cited by Porbase.

AND BOUND WITH:


FIRST and ONLY EDITION. The author was confined to the asylum at Rilhafoles at the instigation of Dr. May Figueira; the case seems to have gotten wide press coverage.

Not located in OCLC. Porbase locates three copies at Biblioteca Nacional de Portugal (without mention of the first leaf; one “em mau estado”). Not located in Copac. KVK (44 databases searched) locates only the copies cited by Porbase.

With a 100-line Gloss by Soror Thomazia Caetana de Santa Maria

11. CARVALHO, Luiz [or Luís] Borges de, and Madre Soror Thomazia Caetana de Santa Maria. Memorial, que em huma decima fez o dezembargador … querendo passar da relação para o Conselho Ultramarino, ao Serenissimo Príncipe Dom José. Lisbon: Na Officina de Pedro Ferreira, Impressor da Augustissima rainha nossa senhora, 1750. 4°, twentieth-century (ca. 1980) antique sheep, spine gilt with raised bands in six compartments, red lettering piece in second compartment from head, text-block edges rouged, numerous blank leaves added by the binder. Small woodcut emblem on title page (winged heart pierced with 2 arrows, bearing initials A, M, V, E). Light soiling on title page. In very good condition. (4 ll.) $600.00

FIRST and ONLY EDITION. Secular poetry by a government official asking to be transferred to the king’s overseas council. The initial decima mentions Rio and Bahia in the first line, and is concerned with Borges de Carvalho assuming his new position on the Conselho Ultramarino.

This decima is given a 100-line gloss, divided into ten decimas by Soror Thomazia Caetana de Santa Maria (b. 1719), a native of Lisbon, of the Augustinian Convento de Santa Cruz de Villa Viçosa. She mentions Rio and Bahia, “negocios do Oceano” [sic], and Borges de Carvalho assuming his post on the Conselho Ultramarino. The work ends with 2 sonnets, one by Soror Thomasia, the other anonymous, both in praise of Borges de Carvalho.

Borges de Carvalho (b. 1689), a native of the Villa of Mello, in the Bishopric of Coimbra, received a law degree from Coimbra University and served in various judicial posts, eventually rising to become a deputy of the Conselho Ultramarino. He wrote a
number of poems such as the one contained in the present pamphlet. Carvalho came from a wealthy noble family and was a knight of the Order of Christ.

* Barbosa Machado III, 62 and 752. On Soror Thomasia Caetana de Santa Maria, see Innocenzo XIX, 283; and Fonseca, Aditamentos p. 341; neither citing the present work. See also Grande enciclopédia IV, 932 (for Borges de Carvalho); and XVII, 216 (for Soror Tomásia Caetana de Santa Maria). OCLC: 56400343 (Newberry Library). Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched).

*12. CARVALHO, Maria Amália Vaz de. Contos e phantasias. Porto: Joaquim Antunes Leitão, 1880. Bibliotheca do Cura de Aldeia. 8°, contemporary dark blue cloth (minor wear to extremities; some discoloration to covers), smooth spine with horizontal gilt fillets and author-title, single floral ornament, peach-colored endleaves. Publisher’s monogram on title page. Soiling to half title. In good to very good condition. 317 pp., (1 l.) $120.00

FIRST EDITION, A second edition appeared in 1905. The first part consists of eleven stories (pp. 5-243). The second contains four essays, including one Madame de Balsac (pp. 263-81), another on Lincoln and Grant (pp. 283-300), and “As filhas de Victor Hugo” (pp. 301-17).

Maria Amália Vaz de Carvalho (1847-1921), a native of Lisbon, was the author of short stories, poems, essays and biographies. She grew up in a family of intellectuals with literary interests: the home of her parents was the first literary salon frequented by Camilo Castelo Branco. She contributed to various newspapers and reviews, including A mulher (1879), A ilustração portuguesa: semanário (1884-1890), A semana de Lisboa (1893-1895), Brasil-Portugal (1899-1914), Ilustração portuguesa (1903-1923), and Contemporânea (1915-1926), writing literary criticism and opinions about ethics and education, above all analyzing the role of women in the society of her times. On 13 June 1912 she became the first woman to be elected to membership in the Academia das Ciências de Lisboa. Married to the poet António Cândido Gonçalves Crespo, she associated with the most important Portuguese literary figures of the second half of the nineteenth century and early twentieth century, among them António Feliciano de Castilho, Eça de Queiroz, Guerra Junqueiro, Ramalho Ortigão, Sousa Martins, the Conde de Sabugosa. Her home was considered by Júlio Dantas to be the foremost literary salon of Lisbon. Maria Amália Vaz de Carvalho can be considered a pioneer in the movement for the cultural emancipation of women.

Item 17
Unique Edition of This Collection of Poems,
With Author’s Signed and Dated Presentation Inscription

*13. CASTRO, Fernanda de. *Asa no espaço.* Lisbon: Edições Ática, 1955. Coleccão Poesia. 8°, original printed wrappers (very minor soiling; red pencil mark 2 cm. long on front cover). In good to very good condition; internally fine. Author’s signed and dated nine-line presentation inscription to Acúrcio Pereira on half title: “A Acúrcio Pereira, / / ao seu talento e à sua / / grande sensibilidade, / / oferece / / com a estima e a admiração / / de sempre / / Fernanda de Castro / / 1 de Janeiro / / 1956”. 82 pp., (1 l.). $150.00

FIRST and ONLY EDITION of this book of poems. [Maria] Fernanda [Teles] de Castro [e Quadros Ferro] (Lisbon, 1900-1994), noted poet, novelist and dramatist, usually published under the name Fernanda de Castro. Her poetry is exceptional, and in such volumes as *Ante-manhã, Danças de Roda, Cidade em flor, Jardim and Daquém e dalém alma,* “uma sensibilidade maravilhosa se alia à completa mestria da forma sem perda das mais espontâneas qualidades de frescura e singeleza” (*Grande enciclopédia*). She was responsible for the creation of the Associação Nacional dos Parques Infantis, a disseminator of information on child care. Castro won the Ricardo Malheiro prize in 1946. Her husband was the journalist and writer António Ferro.

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

* On Fernanda de Castro, see *Grande enciclopédia* VI, 237; *Dicionário cronológico de autores portugueses,* IV, 52-3.

14. CASTRO, Fernanda de. *Jardim.* Lisbon: Empresa do Anuário Comercial, 1928. 8°, original illustrated wrappers (soiled). Internally fine. In good to very good condition. 88 pp., (3, 1 blank l.). $100.00

FIRST and ONLY EDITION. [Maria] Fernanda [Teles] de Castro [e Quadros Ferro] (Lisbon, 1900-1994), noted poet, novelist and dramatist, usually published under the name Fernanda de Castro. Her poetry is exceptional, and in such volumes as *Ante-manhã, Danças de Roda, Cidade em flor, Jardim and Daquém e dalém alma,* “uma sensibilidade maravilhosa se alia à completa mestria da forma sem perda das mais espontâneas qualidades de frescura e singeleza” (*Grande enciclopédia*). She was responsible for the creation of the Associação Nacional dos Parques Infantis, a disseminator of information on child care. Castro won the Ricardo Malheiro prize in 1946. Her husband was the journalist and writer António Ferro.

* Conelho Nacional das Mulheres Portuguesas, *Exposição de livros escritos por mulheres* p. 132. See also *Grande enciclopédia* VI, 237; Álvaro Manuel Machado in *Dicionário de literatura portuguesa,* p. 122; Esther de Lemos in *Biblos,* I, 1076-9. Not located in NUC.

FIRST and ONLY EDITION. Out of print. [Maria] Fernanda [Teles] de Castro [e Quadros Ferro] (1900-1994), wife of the modernist author António Ferro and mother of the poet and critic António Quadros, was the author of at least 22 books, including poetry, fiction, theater, and juvenile literature. She also translated Rainer Maria Rilke, Katherine Mansfield, Pirandello, and Ionesco.


16. CENTENO, Yvette K. *Algol, com um retrato da autora por Tóssan*. Porto: Inova, 1979. Coleção O Oiro do Dia, 45. Tall 8º (29.7 x 18 cm.), loosely inserted into original printed wrappers. In very good condition. Author’s signed and dated presentation inscription on title page: “Para o Urbano Tavares Rodrigues // com um abraço amigo, // Yvette // 1980”. 15, (1) pp., portrait of the author tipped in. One of 250 copies, said to have been numbered by the publisher; the present copy is unnumbered, perhaps part of a small overrun for the author’s benefit. $100.00

FIRST and ONLY EDITION of this collection of short poems. The present collection, O Oiro do Dia, was directed by Vasco Graça Moura beginning with number 22. “Tóssan” was António Fernando Santos (Vila Real de Santo António, 1918- Lisbon, 1991), painter, illustrator, decorator and graphic designer.

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923- Lisbon, 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, Dicionário de literatura portuguesa, pp. 422-3. Cristina Robalo Cordeiro in Bíblos, IV, 909-13. Dicionário cronológico de autores portugueses, V, 296-8. Jacinto Prado Coelho, ed., Dicionário de literatura (4th ed.), I, 203; II, 509; III, 954; Actualização, pp. 681-2.

Ao Urbano, como
a eterna amizade,
a admiração seus limites
e os vôoos infinitos,
onde a memória se
fixa e o sonhar permanece.

Poria Těrsa

PEDRAS BRANCAS

[Signature]

[Signature]

Item 22
17. [COMMISSARIO PROVINCIAL DA MOCIDADE PORTUGUESA, Divisão de Angola]. 12 Peças de teatro juvenil. Luanda: n.pr., 1970. 8°, original printed wrappers (faded; upper cover scratched and creased; lower cover lightly soiled, with adhesive sticker probably covering price; spine faded and creased; a few quires starting). Set or reproduced in various fonts, including Courier. Slight foxing. In good condition. Each drama’s divisional title has a rubber-stamped number at upper right, from 2264 to 2275. 258 pp. $350.00

Includes the following plays, aimed at a young audience:

- Soares, Maria Isabel de Mendonça (b.1922). “Al-Godinho e al-Godão.”
- Lemos, Esther de (b. 1929). “Aquí há gato.”
- Alberty, Ricardo (1919-1992). “O Feiticeiro que tinha flores no nariz... e os dois meninos traquinas.”
- Viana, António Manuel Couto (1921-2010). “Também os bonecos falam.”
- Viana, António Manuel Couto (1923-2010). “Acto e o destino.”
- Viana, Maria Adelaide Couto (1921-1990). “Auto das rosas de Santa Maria.”
- Assunção, João Carlos Beckert d’ (b. 1924). “A Tentação do reino.”
- Viana, Maria Adelaide Couto (1921-1990). “Não, Clarim!—Sim, Clarão!”
- Viana, António Manuel Couto (1923-2010). “Acto e o destino.”
- Lemos, Esther de (b. 1929). “Aqui há gato.”
- Viana, António Manuel Couto (1923-2010). “Auto das rosas de Santa Maria.”
- Viana, Maria Adelaide Couto (1921-1990). “Não, Clarim!—Sim, Clarão!”
- Viana, António Manuel Couto (1923-2010). “Acto e o destino.”

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

* Not located in Moser and Ferreira, A New Bibliography of the Lusophone Literatures of Africa; cf. 667, with an introduction by Esther Lemos. None of these authors are listed in Soares, Notícia da literatura angolana, or in Moser, Essays in Portuguese-African Literature. Not located in OCLC. Not located in Porbase. Not located in Copac.

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FIRST and ONLY EDITION of this play whose leading character is Camilo Castelo Branco. According to the preface, the play has three themes: O Demónio do Ouro, “focalizado
na vida material”; Onde está a felicidade?, “que varre a vida sentimental do escritor”; and Noites de insônia, “um olhar sobre a escrita e a pulsão suicida de Camilo”.

One of the most important names in contemporary Portuguese literature, Maria de Fátima Bívar] Velho da Costa was born in Lisbon in 1938. One of the “Three Marias” who jointly wrote that milestone of Portuguese feminist literature, Novas cartas portuguesas (1972; 7th ed. 1998), she has been awarded a number of important literary prizes, and her work as a whole was recognized by the Prémio Virgílio Ferreira in 1997.

In addition to co-authoring this play, António Cabrita has written at least two volumes of fiction, and four of poetry. When this play was published, he was said to have had three other plays in the press.

Provenance: Clara Ferreira Alves (b. 1956), Portuguese journalist and writer. She was a part of the editorial boards of the newspapers A Tarde, Correio da Manhã and Jornal de Letras. She also worked as literary critic, editor, and editor-in-chief of the important weekly Expresso, in whose magazine section Única she published a column signed “Pluma Caprichosa” since 1995. Her essays appeared in the review Máxima, in Diário Digital and on Rádio TSF. In 2004 she turned down an offer to direct the Diário de Notícias. While serving as director of the Casa Fernando Pessoa, she revived a cleansed version of the revista Tabacaria after it had been closed down by the “Novo PIDE” for some politically incorrect opinions. On television she appeared on the program “Figuras de Estilo” with Vácsco Graça Moura, and was the creator of the program “Falatório”, transmitted on RTP2. At the time of writing she is one of the commentators on “Eixo do Mal” on SIC Notícias and co-author (with Mário Soares) of the program “O Caminho Faz-se Caminhando”, on RTP1. She has published Pluma Caprichosa (Dom Quixote), Passageiro Assediado (Assírio & Alvim) and Mala de Senhora e Outras Histórias (Dom Quixote), and has participated in numerous conferences and congresses in Europe and America. She was a member of the jury for the Prémio Pessoa.

* On Maria Velho da Costa, see Maria Nazaré Gomes dos Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 151-3; also Dicionário cronológico de autores portugueses, VI, 492-4; and M. Helena Ribeiro da Cunha, in Biblos, I, 1337-8.


The posfácio, titled “Demasiado poucas palavras sobre Florbela” occupies pp. [187]-201. Florbela de Alma da Conceição Espanca (1894-1930) was described by Bell as “unquestionably one of the greatest if not the greatest Portuguese poetess of all time. Her sonnets are poignant outpourings of her emotional life, and display her accomplished art as a sonneteer.” For Saraiva and Lopes she is “uma das mais notáveis personalidades líricas isoladas, pela intensidade de um transcendido erotismo feminino, sem precedentes entre nós.” She published her first book of poetry (Livro de Mágoas) in 1919, and her second (Livro de Soror Saüdade) in 1923. By 1974 her Sonetos completos had gone through 14 editions. See also Cecília Barreira in Machado, ed., Dicionário de literatura portuguesa, pp. 177-8; José Carlos Seabra Pereira, in Biblos, II, 378; and Dicionário cronológico de autores portugueses, III, 472-5.
20. [FERRIER, Susan Edmonstone]. *The Inheritance*. By the Author of *Marriage*. 3 volumes. Edinburgh: William Blackwood; and London: T. Cadell, 1824. Large 8°, publisher’s brown boards with original spine labels (worn; volumes I and II defective at head and foot, lower board of volume III detached and others shaky, a few quires loose). Uncut. In volume I, leaves E3-4, the lower corners (9 x 10 cm.) are torn off with loss of part of 5 lines; another hole in text affects part of 4 lines on the same leaves. Scattered light foxing, a few small stains. In near-good condition. Signature on each title page of the Marquesa de Angeja. (2 ll.), 387 pp.; (2 ll.), 415 pp.; (2 ll.), 359, (1) pp. 3 volumes. $25.00

FIRST EDITION of the author’s second work. Born in Edinburgh, Ferrier (1782-1854) published only three novels—*Marriage* (1818), *The Inheritance* (1824), and *Destiny* (1831)—before failing eyesight led her to lay down her pen in 1831. All her novels satirized the upper classes of Scottish society and all were successful, with *The Inheritance* commanding a payment of £1,000 from Blackwood. They were frequently reprinted throughout the nineteenth century. A year after *The Inheritance* was published, Sir Walter Scott, a personal friend of Ferrier, mentioned her in the same breath with Maria Edgeworth and Frances Burney: “This gifted personage besides having great talents has conversation the least exigent of any author, female at least ... simple, full of humour, and exceedingly ready at repartee, and all this without the least affectation of the blue stocking.”

Provenance: The Marquesa de Angeja is probably D. Mariana Castelo Branco, daughter of the Marquês de Belas, who in 1815 became the third wife of D. João de Noronha Camões de Albuquerque Sousa Moniz, 8.º conde de Vila Verde e 6.º marquês de Angeja. She died in 1862.


FIRST and ONLY EDITION. The author (b. Porto, 1929) is an important concrete poet, author of fiction, literary historian, critic, and painter.

* On the author, see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 237; Graça Abranches in *Biblos*, II, 969-71; *Dicionário chronológico de autores portugueses*, pp. 679-81; and Pamplona (2nd ed.), III, 104.
N.º 1º 1812.

JORNAL POETICO,
OU
COLLECCÃO
DAS
MELHORES COMPOSIÇÕES,
Em todo o género dos mais insignes Poet.
tanto Estrangeiros como Nacionaes.

Sabêrão em N.º todos os quinze dias, e
completos que saião dos Números formado
1.º Fol.

A subscripção para esta Obra será feita na
loja do Livreiro Desiderio Marques Leão ao
Calhariz N.º 12.

O preço para os Assignantes he a 60 réis
toda Número, e para qua não Assignantes a
100 réis.
One of the Author’s Earliest Works,
With Author’s Twice-Signed Presentation Inscription
To Two Important Writers

*22. HORTA, Maria Teresa. Cidadelas submersas, 65 poemas. Front cover
Brancas, 3. 8°, original illustrated wrappers. Tear of about 1.7 cm. to
outer margin of initial [blank] leaf. In very good condition. Author’s
long, twice-signed, double presentation inscriptions on half title: “Ao
Urbano, com // a eterna amizade, // e admiração sem limites // e as
[árvores?] interiores, // onde a memoria se // fixa e a saudade per-
manece // Maria Teresa // / também à Maria Judite, // com a grande
sima, e a // admiração verdadeira, // de // Maria Teresa”. 65 pp.,
(3 ll.), 1 plate.

FIRST and ONLY EDITION of one of the author’s earliest works (her second book?).
Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de
Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias”.
She, Maria Velho da Costa and Maria Isabel Barreno published the sensational feminist
manifesto Novas cartas portuguesas in 1972, which was one of the last books to have been
suppressed by the dictatorship. She was a member of the group “Poesia 61”.

Provenance: Urbano Tavares Rodrigues (born Lisbon, 1923) grew up in Moura, in
the Alentejo, in a family of large landowners, and eventually became a militant com-
munist. He is a widely acclaimed and prolific author of fiction, researcher, essayist,
literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade
de Lisboa, a member of the Academia das Ciências de Lisboa, and recipient of many liter-
ary prizes. His earliest works were greatly influenced by existentialism, in particular
following the literary model of Albert Camus. Simultaneously they display a certain
Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida
(especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira
Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and
later in his doctoral thesis. See Machado, Dicionário de literatura portuguesa, pp. 422-3;
Cristina Robalo Cordeiro in Biblios, IV, 909-13; Dicionário cronológico de autores portugueses,
V, 296-8; Jacinto Prado Coelho, ed., Dicionário de literatura (4th ed.), I, 203; II, 509; III, 954;
Atualização, pp. 681-2.

Maria Judite de Carvalho [Tavares Rodrigues, Lisbon, 1921-Lisbon,1998], also a
After spending time in Montpellier and Paris, she returned to Portugal, where she worked
as secretary for the feminist magazine Eva. Carvalho published her first short story there
in 1949, and beginning, in 1953, her “Crónicas de Paris”. She rose to the rank of editor,
then editor-in-chief, continuing to contribute to the magazine until its demise in 1974. In
1968 she became an editor for Diário de Lisboa, where she worked until her retirement in
1986, while publishing “crónicas” in its pages. She also published crónicas in O Jornal
that were collected under the title Este tempo in 1991, and won the Prémio da Crónica A.P.E.
See Álvaro Manuel Machado, Dicionário de literatura portuguesa, pp. 106-7; Paulo Morão
in Biblios, I, 1020-2; and Dicionário cronológico de autores portugueses, V, 124-7.

* For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., Dicionário de
literatura portuguesa, pp. 245-6; Graça Abranches in Biblios, II, 1097-1100; and Dicionário
cronológico de autores portugueses, VI, 428-30. Porbase locates three copies, two in the
Biblioteca Nacional de Portugal, and one in the Fundação Calouste Gulbenkian Centro
26  Richard C. Ramer

Author’s Second Book?


FIRST and ONLY EDITION of one of the author’s earliest works (her second book?). Journalist and author of a number of volumes of poetry and fiction, Maria Teresa [de Mascarenhas] Horta (b. Lisbon, 1937), is perhaps best known as one of the “Três Marias.” Along with Maria Velho da Costa and Maria Isabel Barreno, she published the sensational feminist manifesto *Novas cartas portuguesas* in 1972—one of the last books to have been suppressed under the Salazar dictatorship. She formed part of the group “Poesia 61.”

For Maria Teresa Horta, see José Augusto Seabra in Machado, ed., *Dicionário de literatura portuguesa*, pp. 245-6; Graça Abranches in *Biblos*, II, 1097-1100; and *Dicionário cronológico de autores portugueses*, VI, 428-30. OCLC: 33169801 (microfilm copies); 14390606 (online version). Porbase locates three copies, two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Centro Cultural Paris. Not located in Copac.

Includes Sonnets by “huma Senhora”
That Express Anglosaxonic Sympathies,
Two Poems by Notable Brazilian Authors:
Caldas Barbosa and Alvarenga Peixoto

*24. LEÃO, Desiderio Marques, editor. *Jornal poetico, ou collecção das melhores composições, em todo o genero, dos mais insignes poetas portuguezes* ..... Lisbon: Na Impressão Regia, 1812. 8°, late nineteenth- or early twentieth-century antique tan sheep (very slight wear), blind tooling to covers and spine, spine with raised bands in six compartments, crimson morocco lettering piece in second compartment from head, gilt letter, top edge rouged, other edges uncut, marbled endleaves, all ten original printed front wrappers (and one rear printed wrapper) bound in. Partially unopened. A few quires very lightly browned. In very good to fine condition. Lithograph bookplate of Jayme M. de Moura. vi, 304 pp., (4 ll.).

FIRST EDITION of this collection of poetry edited by Marques Leão, whose famous bookshop in Lisbon was a meeting place of poets. The *Jornal*, published in ten parts, contains two poems by Brazilians and many more by important Portuguese poets.

Domingos Caldas Barbosa contributed a sonnet on p. 11. Born in Rio de Janeiro in 1740, this writer has been described as the “first Brazilian whose poetry has an entirely native flavor” (Bandeira p. 61). His parentage was mixed—father Portuguese, mother African—which led nineteenth-century critics to dub him the “Mulatto Muse.” After serving in the army in Colonia do Sacramento (present-day Uruguay), he travelled to Portugal and became the protégé of the Conde de Pombeiro, and remained in Lisbon until his death in 1800. Caldas Barbosa was a founder and president of the major literary establishment of the eighteenth century, the Nova Arcadia. *Viela de Lereno*, Lisbon 1798,
SENTIDAS EXPRESSOENS
DE HUM CORAÇÃO MAGOADO;
ARTICULADAS NA OCCASIAO DO ATROCÍSSIMO, SACRILEGO,
e executando infinto commetimento contra a defensora preceissima
VIDA, E SAGRADA REAL PESSOA
D'EL REY
FIDELISSIMO
NOSO SENHOR.
DEDICADAS AO MESMO SENHOR
POR
DONA MARIA
DA GRAÇA FORTUNATA C...
E comprehendidas nos seguintes Sonetos.
QUE FAZ IMPRIMIR
DONA LUIZA AURELIA DE THOAR,
amiga da Autora.
)
LISBOA:
Na Offic. de MANOEL ANTONIO MONTEIRO.
M. DOG.LIX.
Com todas as licenças necessárias.

Item 30
his major work, is the first work in a truly Brazilian style of writing. Caldas Barbosa’s poems were extremely popular and successful during his own lifetime and are still valued today. (See Blake II, 200-2 and Innocência II, 186.)

On pp. 128-34 of the Jornal poético appears the poem “Ao nascimento de D. José Thomas de Menezes, filho de D. Rodrigo José de Menezes, Governador de Minas Gerais” (sometimes also referred to as the “Canto genethliaco”) by Inácio José de Alvarênga Peixoto (1744-1793), whose Arcadian name was Eureste Phenicio. Alvarênga Peixoto, born in Rio de Janeiro, became one of the principal poets of the “School of Minas.” He had settled there with his wife after studying at Coimbra, but was accused of participation in the Inconfidência Mineira and exiled to Ambaca, Angola, where he died. Only about 20 sonnets and a few minor pieces of his work survive, making it difficult to assess his work. Goldberg (p. 62) describes him as a predecessor of the Romanticists, and Putnam (p. 87) thinks he had real poetic talent, but that his association with palace life lent an artificial quality to his writings. (See also Bandeira pp. 57-8 and Blake III, 272-3.)

Among the Portuguese poets included in the volume is Pedro Antonio Joaquim Correia Garção (1724-1772), whose “Soneto ao Desembargador Antonio Diniz da Cruz” appears on p. 116. Correia Garção was one of the first, most prominent and most influential members of the Arcadia. According to Bell he “did good service in his determined efforts to deliver his country’s literature from foreign imitations and the false affectation of the time, and to revert to the classics, Greek, Roman and Portuguese” (Bell pp. 272-3; see also Saraiva and Lopes pp. 665-8.)

Another Portuguese Arcadian poet whose work appears in the Jornal poético is Manoel Maria de Barbosa du Bocage (known as Amano Sadino; 1765-1805). Three of his poems are included: “Elogio poetico a admiravel intrepidez, com que em domingo 24 de agosto de 1794, subio o Capitão Lunardi no balão aerostatico” (p. 77); “Oitavas ao mesmo assumpto” (pp. 78-83); and “Ericia, ou a Vestal, tragedia” (pp. 154-208). Barbosa du Bocage wrote a great deal of occasional verse, although Bell thinks he was capable of much greater things. In fact, one of the pieces Bell cites as showing how Barbosa du Bocage frittered away his talent is the poem in this volume on Lunardi’s 1794 balloon ascent. The poet was an infantry soldier, but deserted at Damão and spent some time wandering through China, Macao and Goa before returning to Portugal. Toward the end of his life he did mostly translations, at which he was quite skilled. (See Bell pp. 227-8 and Saraiva and Lopes pp. 714-7.)

Some 39 pieces in the Jornal were composed or translated by Francisco Manoel do Nascimento (1734-1819), known among the Arcadians as Filinthon Elyssio, although in fact he revolted against the Arcadians. He wrote prolifically for 70 years, and had considerable influence on younger poets: fortunately, his careful versification in Portuguese had some effect, as well as his penchant for artificial classicism. Nascimento is nearly as famous for his daring escape from Lisbon in 1778, after being denounced to the Inquisition, as he is for his poetry. (See Bell, pp. 274-5.)

There are also three sonnets by “huma Senhora.” The first is dedicated to Great Britain, the next two to Lord Wellington.

The presence of the original printed wrappers in this copy is most unusual. The book is rare to begin with; since 1969, when we began tracking such things, only three other copies have appeared on the market (all handled by us). We have never before seen it with any of the wrappers present; moreover, we cannot recall having seen over this time span many, if any, Portuguese books from before 1820 or so with original printed wrappers surviving.

With Author’s Signed and Dated Presentation Inscription
To the Dean of Portuguese Journalists


$100.00

FIRST EDITION of these essays, one of three volumes of the author’s “crónicas urbanas”, providing semi-fictitious insights into the daily life of Lisbon.

Irene [do Céu Vieira] Lisboa (Casal da Murzinheira, Arruda dos Vinhos, 1892- Lisbon, 1958), author and pedagogue, studied educational theory in Belgium, France and Switzerland. A primary school teacher, she became an administrative inspector for her specialty before being assigned to the district of Braga. Rejecting this “exile”, mainly due to the disfavor her advanced ideas on education met with on the part of the authorities, her dismissal was effectively forced.

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

On Irene Lisboa see Paula Morão in Machado, ed., Dicionário de literatura portuguesa, pp. 270-2; Paula Morão in Biblos, III, 106-9; and Dicionário cronológico de autores portugueses, III, 442-3.


SOLD

Revised and enlarged edition, large paper issue, limited to 250 copies, signed by the editor, of which this is number 230. Includes works by Aphra Behn, Elizabeth Barrett Browning, Lord Byron, Samuel Taylor Coleridge, William Congreve, John Donne, Robert Herrick, Washington Irving, Thomas Moore, Shakespeare, Izaak Walton, and about 150 others.
JUBILOS DA AMERICA, NA GLORIOSA EXALTACAO E PROMOCAO DO ILLUSTRISSIMO E EXCELLENTISSIMO SENHOR GOMES FREIRE DE ANDRADA.

COLLECAO
Das Obras da Academia dos Seletos, que na Cidade do Rio de Janeiro se celebraram em obsequio, e applaudo do dito Excellentissimo Heroc.

DEDICADA, E OFFERECIDA AO SENHOR JOZEP ANTONIO FREIRE DE ANDRADA.
Cavalleiro professo na Ordem de Cristo, Tenente General da Cavalaria, e Governador das Minas Gerais.

PELO DOUTOR
MANOEL TAVARES DE SEQUEIRA E SAA, Juiz de Fora, que foi da Villa de Bedoardo na Provincia de Alenceto, e Ex-Comissario Geral da Comissao da Paraquia ao Estado do Brazil, Secretario da Academia.

LISBOA:
Na Officina do D. MANOEL ALVARES SOLLANO.
Anno de MDCCCLIV.

Com todas as licenças necessarias.
One of the Author’s Most Successful Children’s Books, With Her Signed and Dated Presentation Inscription To the Dean of Portuguese Journalists

*27. LOSA, Ilse [Lieblich]. *Um Fidalgo de pernas curtas.* Porto: Edições Marânus, 1958. 8°, original illustrated wrappers (minor soiling; minimal wear). Illustrations by Júlio Resende. In good to very good condition. Author’s signed and dated (“1 Dez. 1957”) four-line presentation inscription to Acúrcio Pereira on title page. 98 pp., 11 full-page illustrations and 1 double-page illustration in text. $150.00

First edition of one of the author’s most successful children’s books. It went through at least ten editions, the latest Porto: Asa, 2005.

Ilse Lieblich, of Jewish descent (born in the village of Melle-Buer, district of Osnabrück, near Hanover, Germany, 1913-died Porto, 2006), fled Nazi persecution in 1934. Arriving in Porto after a brief stay in England, she married the architect Arménio Losa and acquired Portuguese citizenship. She was awarded the Prémio Gulbenkian de Literatura Infantil for the whole of her output for children, and contributed to *Arvore,* *Colóquio,* *O diabo,* *Gazeta literária,* *Gazeta Musical e de todas as artes,* *Itinerário,* Jornal de letras, *Portucale* and *Seara Nova.* She reviewed German works, and translated from German to Portuguese. Her first book, *O mundo em que vivi* (1949), is a memoir of a painful childhood and adolescence.

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

See Álvaro Avelar Machado, *Dicionário de literatura portuguesa,* pp. 280-1; also *Dicionário cronológico de autores portugueses,* IV, 522-5. OCLC: 36830999 (University of Wisconsin-Madison); 902386073 (Universiteit Utrecht); 959156086 (Biblioteca de Arte Calouste Gulbenkian); 697068761 (digitized). Porbase cites two copies, one in the Biblioteca Nacional de Portugal, the other in the Fundação Calouste Gulbenkian. Not located in Hollis. Not located in Orbis.

With Author’s Signed and Dated Presentation Inscription To the Dean of Portuguese Journalists

*28. LOSA, Ilse [Lieblich]. *Rio sem ponte, romance.* Lisbon: Publicações Europa-América, 1952. 8°, original printed wrappers (slight wear at foot of spine; light foxing to rear cover; very minor fraying at outer edge of front cover). Very light browning. In good to very good condition. Author’s signed and dated (“Porto—Nov. 52”) six-line presentation inscription to Acúrcio Pereira on front initial blank leaf. 374 pp., (1 l.). $150.00

First edition of this novel. The author, of Jewish descent (born in the village of Melle-Buer, district of Osnabrück, near Hanover, Germany, 1913-died Porto, 2006), fled
Nazi persecution in 1934. Arriving in Porto after a brief stay in England, she married the architect Arménio Losa and acquired Portuguese citizenship. She was awarded the Prémio Gulbenkian de Literatura Infantil for the whole of her output for children, and contributed to Arvore, Colóquio, O diabo, Gazeta literária, Gazeta Musical e de todas as artes, Itinerário, Jornal de letras, Portucale, Seara Nova and Vértice. She reviewed German works, and translated from German to Portuguese. Her first book, O mundo em que vivi (1949), is a memoir of a painful childhood and adolescence.

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

* See Álvaro Avelar Machado, Dicionário de literatura portuguesa, pp. 280-1; also Dicionário cronológico de autores portugueses, IV, 522-5. Porbase cites two copies, one in the Biblioteca Nacional de Portugal, the other in the Fundação Calouste Gulbenkian. Copac locates two copies, at King’s College-London, and Oxford University.

**Letters by Camilo Castelo Branco, Ana Plácido, and Their Contemporaries**

*29. MARCO, [Carlos Alberto Soares Cardoso, 1.º] Visconde do, ed. Cartas inéditas de Camilo e de D. Ana Plácido. Lisbon: Livraria Popular de Francisco Franco, 1933. 8°, original printed wrappers (foxed with a few small ink stains). Uncut. Internally in very good condition; overall good. 157, (1) pp., (3 ll.), 3 plates. $35.00

FIRST and ONLY EDITION, consisting of the transcriptions of eight letters by Camilo Castelo Branco to Dr. Adolfo Soares Cardoso, 53 letters by Camilo to Duarte Gustavo Nogueira Soares, three letters by Camilo to Francisco de Paula da Silva Pereira, one letter from Silva Pereira to Camilo, twelve letters by Ana Plácido to Silva Pereira, and his replies, one letter by Ana Plácido and five by Camilo to Duarte Gustavo Nogueira Soares, and four letters by Nogueira Soares. Finally, there are letters written to Camilo by Francisco Xavier de Novais, José Barbosa e Silva, Francisco Palha, J. Pinto Ribeiro Junior, and Ernesto Biester.

Many of the letters were written at times of considerable turmoil in Camilo’s life. There is a good deal of material on the adultery jail sentence; even the King of Portugal visited Camilo during his incarceration. Camilo discusses his money problems, the serialization of his novels, and the relations of the government to the newspaper Nacional in Porto. There is also much information on Camilo’s son in Brazil and his financial problems.

* On the editor (1863-1936), see Grande enciclopédia, XVI, 268; Nobreza de Portugal e do Brazil, II, 719. On Duarte Gustavo Nogueira Soares (1831-1901), diplomat and politician, see Innocência IX, 153; Grande enciclopédia, XXIX, 316-7.
Celebrating D. José's Escape in the Távora Conspiracy,
With 30 Sonnets Chastising the Would-Be Assassins
Praising the King, and a Final Sonnet in Praise of the Author
by Her Cousin, an Anonymous Nun

30. DONA MARIA DA GRAÇA FORTUNATA C. (pseud.?). Sentidas expressões de hum coração magoado; articuladas na occasião do atrocíssimo, sacrilego, e execrando insulto commettido contra a desejada preciosa vida, e sagrada real pessoa d'El Rey Fidelíssimo Nosso Senhor ... por Dona Maria da Graça Fortunata C. ... e comprehendidas nos seguintes sonetos. Que faz imprimir Dona Luíza Aurelia de Thoar, amiga da Authora. Lisbon: Na Offic. de Manoel Antonio Monteiro, 1759. 4º, early plain beige wrappers (worn at spine). Small typographical ornament on title page. Two woodcut initials. In very good condition. Old ink manuscript foliation, “130-143”, in upper outer corners of recto of each leaf. 18, 9, (1) pp. $500.00

FIRST and ONLY EDITION of these thirty sonnets related to the Távora Conspiracy, written by a woman. The first eighteen sonnets celebrate the fact that D. José is alive and well after the assassination attempt. Remarkably, no less than twelve sonnets that follow are addressed to the would-be assassins, berating them for their impious plan: “Aos impios authores, e sacrilegos réos da execranda conspiraçam.” Although these sonnets are set in smaller type (2 sonnets per page rather than one), the tactless attention they give to the conspirators may explain why this work is so rare.

A final sonnet is “em applauso da authora desta obra,” by an anonymous nun, a cousin of the author.

On September 3, 1758, when D. José was returning from a visit to his mistress—one of the aristocratic Távora family—he was attacked by ruffians and wounded. Sebastião José de Carvalho e Melo, who had earned the king’s trust by taking control after the Lisbon earthquake in 1755, promptly arrested two men. Under torture they confessed that they were following orders from the Távora family.

The leading members of the Távora family were publicly executed in a gruesome spectacle on January 13, 1759. The remaining women, children, and men in the family were imprisoned in separate convents and monasteries and obliged to profess religious vows. The lands and other wealth of the houses of Távora, Atouguia, Aveiro and Vila Nova were confiscated by the crown; the arms of the Távoras were destroyed and use of the name “Távora” forbidden. The licenses of this work date to June, August, and September 1759, the same year as the executions.

Historians still debate whether there was such a thing as the “Távora Conspiracy.” The aristocracy of Portugal did resent the enormous power of Sebastião José de Carvalho e Melo; but it was singularly convenient that all prominent members of the Távora family and their allies were suddenly and quite permanently out of the picture, allowing the future Marquês de Pombal to consolidate his power.


First published in Rio de Janeiro, 1953, these verses were reprinted numerous times, both in collections of the author’s work, and separately. The Brazilian poet Cecília Meireles (1901-1964) lost her father before birth and her mother at age three. She was brought up by her maternal grandmother, a mystical, folkloric figure from the Island of São Miguel in the Açores. Considered by some the greatest female poet in the Portuguese language, she has also written some significant prose works.

* See Maria Aparecida Ribeiro in Biblos, III, 584-9; Jacinto do Prado Coelho, Dicionário de Literatura (4ª ed., 1994), II, 618.


FIRST and ONLY EDITION of this poem in 300 decasyllabic octaves, a collection of moral reflections and exhortations to virtue. There are two states of p. 59. In the present copy, on the third from last line appears the word “furor”; in some copies it is “pavor”. Barbosa Machado calls the author’s poems “elegantes, discretos, cadentes, e sentenciosos.” J.M. da C. e Silva (quoted in Innocêncio), reflecting a more modern taste, comments on the theological correctness and linguistic convolutions of this work: “Os pensamentos são nobres, e elevados; as suas doutrinas solidas, e conformes com a theologia, e a boa philosophia; tem linguagem pura, expressão forte e concisa, versos harmoniosos e correntes; porém que o estylo é a quinta essencia do gongorismo, cujo excesso ninguém levou tão longe. É necessaria toda a attenção, e uma agudeza de ingenho não vulgar, para seguir a auctora por entre as espessas trevas em que o seu espírito se envolve: e não faltam ocasiões em que o leitor chega a duvidar se ella se comprehenderia a si propriam!”

Innocêncio suggests that the Despertador may have been inspired by the death of the author’s husband, an extremely cultured man who was subject to fits of severe depression, during one of which he committed suicide by throwing himself out the window.
of the family mansion. The earliest licenses in this work date to 1693, three years after his death.

D. Joanna Josepha de Menezes, third Condessa da Ericeira (Lisbon, 1651-1709) became fluent as a child in Italian, French, and Spanish, all of which she could write elegantly. She also read widely in history. The daughter of the second Conde, she married her uncle D. Luiz de Menezes (1632-1690), by whom she had two children. When Catherine of Bragança, widow of Charles II of England, returned to Portugal in 1699, the Condessa became her lady-in-waiting for ten years, being one of her most trusted confidantes when Catherine’s brother D. Pedro II was dealing with the War of the Spanish Succession.

The Condessa also published several other works. Her numerous unpublished manuscripts were lost in the fire that destroyed the mansion of the Condes da Ericeira after the Lisbon earthquake of 1755. Her son, the fourth Conde da Ericeira, praised her in his epic *Henriquiada*, and in this volume offers a sonnet to the author of the Despertador (f. b2v). The “Apollinario de Almada” whose name appears on the title page was the Condessa’s servant.

The elaborately symbolic engraved frontispiece is signed “C. Billingue,” i.e., Clemens Billingue (ca. 1660 to after 1716). The author’s comments on the symbolism of the frontispiece (and also on the dangers of wealth and nobility!) appear in the prologue to the reader, “Al que leyere” (ff. a2r-b1r). On the left of the frontispiece is a young winged figure with an hourglass and a scythe, with a scroll reading, “Mudo Despertador sea la Fama.” Facing her is an older winged figure with a trumpet, from whose mouth issues a scroll: “Quando es ronco Clarin la vos del Tiempo.” Behind the younger angel is a cypress tree (“Quasi Palmus”); behind the other, a palm tree (“Quasi cypressus”—both from Ecclesiastes 24). At the top is a setting sun (“Sol cognovit occasum suum Ps. 103”). In the center of the page, within a wreath, is a lute with all its strings broken (“Versa est in luctum Cithara lob. Cp. 30”).

Soares considers Clemens Billingue to be proficient but uninspired: “um artista operoso, correcto por vezes nos delineamentos, mas desprezando quâsi por completo as expressões das suas figuras … um abridor de profissão e nunca um artista entusiasta pela sua arte.”

* Source: Arôcuca M295: erroneously attributing the work to Henrique de Meneses. Inocêncio III, 280-1. Barbosa Machado II, 555-7. Garcia Peres p. 382. Palha 828. Monteverde 3533: lacking the engraved frontispiece. Nepomuceno 1119. Not in Soares, *História da gravura artística em Portugal*; on Billingue, see I, 127-31. On the author, see *Grande enciclopédia* IX, 934. Porbase locates seven copies: six at the Biblioteca Nacional de Portugal (at least two of which lack the engraved frontispiece) and one at the Biblioteca João Paulo II-Universidade Católica Portuguesa. CCPBE cites seven copies at four locations: one each at Universidad de Oviedo (with only 8 preliminary leaves), Real Academia Española, and Real Academia de la Historia, and four copies at the Biblioteca Nacional de España (one lacking the engraving, another lacking the engraving, title page, and with one leaf deteriorated). Not located in Rebiun. Copac cites a copy at the British Library, which was incorrectly catalogued as being dated 1698: it has been confirmed the British Library copy bears the date 1695. KVK (44 databases searched) locates only the copies cited by Porbase, and those in the Biblioteca Nacional de España.
left side with stitched-on strip of paper). In very good condition. One unnumbered leaf, printed both sides.

FIRST and ONLY EDITION? A printed note at the top of the page states, “Tendo-se remettido varios Sonetos Anonymos ao A. da Sexta Falla aos Portuguezes, glosando o ultimo Verso, com que ella termina, se escolherão para se publicar os dois seguintes.” Each poem begins with the motto “He melhor que ser Rei ser vossa Gente,” followed by a 14-line Glosa. One side is signed “De huma Dama Patriota,” the other “De hum Patriota Lisbonense.” The text mentions the Prince Regent and the French invasion.


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With Author’s Signed and Dated Presentation Inscription, and a Complaint About the Dust Jacket Illustration


FIRST and ONLY EDITION of this interview of Agustina Bessa-Luís by Artur Portela. In the presentation inscription, Bessa-Luís refers to her photograph on the book’s front cover, which was not of her choosing and which she apparently disliked. Born in 1922 in Vila Meã, Amarante, [Maria] Agustina [Ferreira Teixeira] Bessa-Luís is one of the most important Portuguese novelists ever, winner of numerous prestigious literary awards.

* On Bessa-Luís, see Álvaro Manuel Machado, Dicionário de literatura portuguesa, pp. 60-2; Dicionário cronológico de autores portugueses, V, 208-10; Álvaro Manuel Machado, in Biblos, I, 656-60.

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35. Revista literaria. Director, proprietario e editor Cesar de Frias. 6 issues in 3, a complete run. 6 issues in 3. Lisbon: Livraria Aillaud, March-June/August, 1924. 4°, original illustrated wrappers (very slightly soiled). Photographic illustrations and woodcuts within text. A very good to fine set. 23, (1) pp.; 31, (1) pp.; 30 pp., (1 l.). 6 issues in 3. $500.00

FIRST and ONLY EDITION, a COMPLETE RUN. Revista literário was owned and directed by César Frias. Principal contributors were Agostinho de Campos, Ana de Castro Osório, Aquilino Ribeiro, Fialho de Almeida and Raul Brandão. At the end of each issue is a bibliography of works registered at the Biblioteca Nacional during that month.
or months. Among the articles are one by Aquilino Ribeiro on the Amel sale (nos. 2-3) and one on dance (nos. 4-6).


A Brazilian Literary Classic

*With Works by More Than Thirty Brazilian Authors,*

*Including a Blind Female Poet Born in Rio de Janeiro*


FIRST and ONLY EDITION of “a Brazilian literary classic” (Borba de Moraes II, 760). According to Wilson Martins, “Os *Jubilos da America … estão literariamente na ponta inicial de um arco cuja ponta final será O Uruguai—ambas as obras ligadas à história do nosso estabelecimento territorial e à fisionomia geográfica do Brasil” (História da inteligência brasileira I, 364). As Borba points out (*Período colonial*, p. 323), it is not only the individual contributors that make this an interesting volume. *Jubilos* is also the only publication of a Brazilian academy of this period in which we can see how the academy was founded and how it functioned, by reading the dedication, prologue, the letters to Sequeira e Sá and the program. The work represents, too, a group effort by intellectuals characteristic of their era. Innocência believed that almost the entire edition of *Jubilos* had been sent to Brazil, and Borba comments, “Today very few copies exist. Copies in good condition are rare.”

This volume was mostly the work of the members of the Academia dos Selectos, founded in Rio de Janeiro. The Academy met only once, on 30 January 1752, to offer congratulations to the Brazilian governor, Gomes Freire de Andrada, on his appointment as head of the Portuguese commission to establish the frontier with Spain in southern
Brazil. These pieces in Latin, Portuguese and Spanish include the work of more than thirty Brazilian authors (at least nine of them natives of Brazil), most of whom did not publish works elsewhere. Even the editor admitted that the quality of the works was uneven: “Reconheço que nas obras que produz a nossa Academia, reluz mas o afectuoso que o Poetico.” However, they are invaluable for the study of Brazilian prose and verse of this period, and also important as one of the few published products of the eighteenth-century Brazilian academies.

The volume is dedicated to Gomes Freire’s brother, José Antonio Freire de Andrada, who funded the publication of Jubilos (see preliminary leaves 2-14). Sequeira e Sá, who wrote the dedication, also composed the prologue to the reader, in which he explains how the Academia was formed (preliminary leaves 15-28). Eight leaves of poems dedicated to Sequeira e Sá follow (preliminary leaves 29-36), all written by natives of Brazil who were studying or teaching at Coimbra; none of these authors had any other works published. (See Borba, Período colonial, pp. 319-20 for a list of these authors.) The last four preliminary leaves include the index of contributors and the licenses.

On pp. 1-46 of the text proper are Sequeira e Sá’s letter to the members of the Academia and the replies he received. These replies are especially informative, because each is preceded by a paragraph in italics that states the writer’s occupation and literary accomplishments. Next (pp. 47-57) is the program of the Academia, listing the subjects from which the contributors are to choose their themes. Finally, on pp. 59-336, are the poems themselves. Aside from the signed works, this section includes unsigned poems by groups of Jesuits (pp. 133-73), Benedictines (pp. 175-84), Franciscans (pp. 185-88) and Carmelites (pp. 189-91). A final section, which Borba suggests was added as an afterthought (see Período colonial, p. 321), contains more poems in honor of Sequeira e Sá and some poems on subjects unrelated to Gomes Freire.

The contributors to the volume came from various walks of life. Antonio Nunes de Sequeira and Francisco de Faria were both clergymen. Nunes de Sequeira was born at S. Sebastião (Rio de Janeiro) in 1701, and entered the Church after studying law. Known for his composition of poetry and music, he also served as a choirmaster. His only known surviving works are those printed in this volume: a “Romance Lyrico” (pp. 207-09), three sonnets (pp. 210-12), an epigram (p. 213) and a long “Romancó” (pp. 339-42). (See Blake I, 272).

Francisco de Faria, president of the Academia dos Selectos, contributed two letters (pp. 7-8), an “Oração panegyrico” (pp. 59-88) and a sonnet (p. 130). Faria, born in 1708 at Goiânia (Pernambuco), taught at Bahia, but in 1760 was exiled to Lisbon and Rome (see Leite VIII, 216 and Blake II, 438-39). His only other published work is the famous Conclusiones metaphysicas de ente reali ..., Rio de Janeiro, 1747, one of the only three works printed by Antonio Isidoro da Fonseca at the first printing press established in Brazil. (See Borba I, 303).

The Jesuit Simão Pereira de Sá, a native of Rio de Janeiro (b. 1701), was procurador da Coroa e Fazenda for Rio de Janeiro and also a historian. His history of Colonia do Sacramento had received the licenses for publication when Jubilos appeared (see p. 21), but for some reason was not printed until Capistrano de Abreu published part of it in 1900 (see Borba, Período colonial p. 322). The other works by Pereira de Sá mentioned in the Jubilos were apparently unpublished during the author’s lifetime; his only appearance in print was with the two sonnets, the “Romance heroico” and two poems to Sequeira e Sá in Jubilos, pp. 285-90 and 343-46. (See Blake VII, 234-35).

Antonio Cordeiro da Silva, born at Rio de Janeiro early in the eighteenth century, studied at Coimbra and pursued a military career; by 1752 he was captain of a regiment in Rio de Janeiro (see Blake I, 139). Cordeiro da Silva contributed nine works to this volume (pp. 249-65), including a 29-stanza poem on the military situation of Colonia
do Sacramento (pp. 253-62). One of his other poems was published separately: Maria Imaculada, Lisbon 1760 (see Borba II, 798).

The only woman author represented in the Jubilos is Angola do Amaral Rangel, “A Ceguinha,” born blind at S. Sebastião (Rio de Janeiro) in 1725. As Blake points out (I, 85-86), she lived in an age when no one knew how to give a literary education to the blind. This and the fact that her native tongue was Castilian, rather than Portuguese, made her poetic accomplishments the more remarkable: “Sem educação literária, sem cabedal algum de instrução necessária al cultivo da poesia, dona Angola do Amaral foi um genio … “ (Blake I, 85). Her only published works are the “Romance” and two sonnets in this volume (pp. 271-75); one of the sonnets was reprinted by Varnhagen in his Florilegio. Angola do Amaral Rangel was not a member of the Academia, although she wrote on the prescribed themes.

Mateus Saraiva, president of the Academia dos Felizes (founded in Rio de Janeiro, 1736) contributed a long letter and seven sonnets (pp. 28-32, 230-35 and 305). Not mentioned in the introduction to the letter, although it does appear in the subscription to the sonnets, is the fact that Saraiva was chief physician of Rio de Janeiro. He wrote and circulated in manuscript one of several works criticizing João Cardoso de Miranda’s Relação cirúrgica of 1741. (See Borba II, 573; not in Blake.)

Manuel Tavares de Sequeira e Sá, the secretary of the Academia dos Selectos and editor of this volume, was trained in law at Coimbra, then served as a magistrate in Portugal and later in Paranaguá (Paraná). He wrote the dedication and prologue of the Jubilos and the final poem in the volume (p. 363), but published no separate works. (See Blake VI, 204; Borba II, 759-60; and Borba, Período colonial, pp. 317-19).


First Edition of a candid and witty evaluation of an important Portuguese poetess by a fellow poet; it is followed by a short anthology of her works. Florbela de
Alma da Conceição Espanca (1895-1930) is described by Bell as “unquestionably one of the greatest if not the greatest Portuguese poetess of all time. Her sonnets are poignant outpourings of her emotional life, and display her accomplished art as a sonneteer.” For Saraiva and Lopes she is “uma das mais notáveis personalidades líricas isoladas, pela intensidade de um transcendido erotismo feminino, sem precedentes entre nós.” She published her first book of poetry (Livro de Mágoas) in 1919, and her second (Livro de Soror Saúdade) in 1923. However, her work did not receive wide acclaim until publication of her posthumous Charneca em flor in 1930. By 1974 her Sonetos completos had gone through 14 editions.

Jorge de Sena (Jorge Cândido Raposo de Sena, 1919-1978), poet, dramatist and literary critic, ranks as one of Portugal’s most important twentieth-century literary figures. His first separate publications were Perseguição and Rimbaud, a volume of poetry and an essay both published in 1942. Later he became co-editor (with José Augusto-França, José Blanc de Portugal and Ruy Cinatti) of the second and third series of Cadernos de poesia, 1951 and 1952-53.


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

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

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