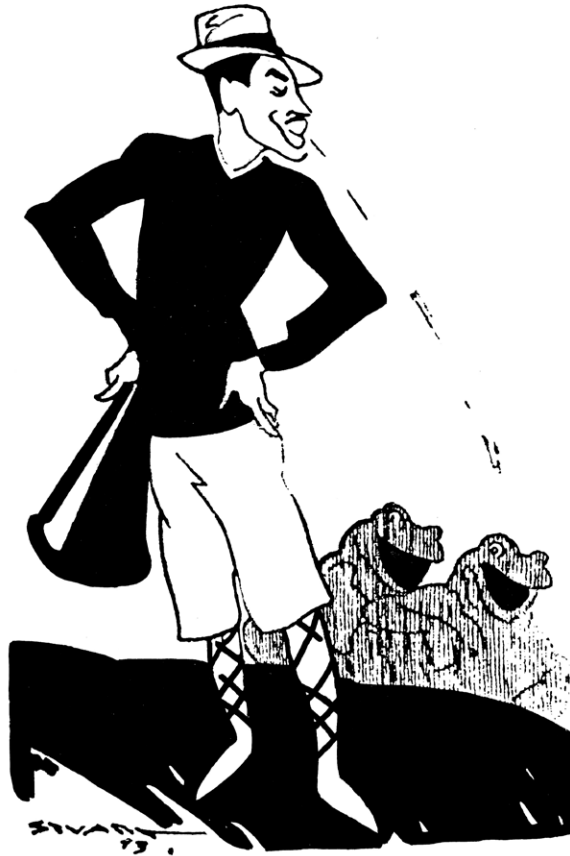


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HUMOR

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SPECIAL LIST 451

HUMOR

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PIETRA
DEL PARAGONE
P O L I T I C O

Tratta
DAL MONTE PARNASO

*Doue si toccano i gouerni delle maggiori mo-
narchie del Vniuerso.*

D I
Troiano Boccalini.

AV

Impresso in Cormopoli per Ambros Teler.

M D C X V.

PART I
POLITICAL SATIRE

***1. APRIGIO FAFES, pseud. [i.e., Eduardo Tavares].** *Galeria pittoresca da Camara dos Pares, contendo uma apreciação imparcial de cada um dos membros da camara hereditaria. Offerecida ao bom senso do paiz por Aprigio Fafes.* Lisbon: Typographia de Joaquim Germano de Sousa Neves, 1858. 8°, original yellow printed wrappers. Typographical border on front wrapper. Small typographical vignette on front wrapper and title page. In very good to fine condition. 16 pp. \$200.00

FIRST and ONLY EDITION, giving frank and sometimes humorous snapshots of the members of the upper house of the Portuguese parliament.

Eduardo Tavares (Almada, 1831-Almada, 1885), was an employee of the directorate of the Banco de Portugal, and public functionary in various significant posts, eventually being elected to parliament from Almada from 1868 to 1878 and serving briefly as Mayor of Almada. He was President of the Associação dos Artistas Almadenses, wrote two novellas, a novel, and comedies during his youth, was editor of several newspapers, some satirical, including *O Portuguez*, as well as the local newspapers *Almadense* and *Esperança*, and contributed to a number of other newspapers and reviews.

* Innocência II, 223; for additional publications and biographical information, IX, 163-4. Guerra Andrade, *Dicionário de pseudónimos*, p. 42. See *Dicionário cronológico de autores portugueses*, II, 162-3; also *Grande enciclopédia*, XXX, 806-7. OCLC: 559299635 (British Library). Porbase locates five copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library only.

Dispatches from Parnassus Poking Fun at Spain

2. BOCCALINI, Troiano. *Pietra del paragone politico. Tratta dal Monte Parnaso doue si toccano i gouerni delle maggiori monarchie del Vniverso.* Cormopoli [*sic*, i.e., Venice?]: Ambros Teler, 1615. 4°, nineteenth-century Italian quarter vellum over marbled boards, smooth spine gilt with red and brown leather labels, gilt letter and tooling (rubbed, light wear). Text in italic type. Clean and crisp. In fine condition. Owner's neat inked monogram on title and p. 138. Faded blue-bordered paper tag near head of spine (with illegible ink manuscript shelf mark). 138 pp., (1 blank l.). \$1,250.00

FIRST EDITION (?) of this collection of 29 satirical political sketches, all of which poke fun at Spain with polished, venomous wit. Boccalini had begun to compose these

sketches in the late sixteenth century, employing as his literary conceit the device of sending dispatches from Apollo's court on Parnassus. By the time of his move to Venice in 1612, Boccacini had composed many such sketches, 200 of which he published in the two-part *Ragguagli di Parnaso* (Venice, 1612-1613). The 29 sketches included in the *Pietra* were presumably withheld as being too politically dangerous to publish. Boccacini's death in 1613 removed that obstacle, but it was still felt necessary to publish the *Pietra* with a fictitious imprint. Immediately and immensely successful, the work was reprinted frequently throughout the seventeenth century. The *Ragguagli* proved nearly as popular, appearing in numerous seventeenth-century editions with a supplementary third volume of 50 additional *ragguagli* by Girolamo Briani. Perhaps to assert its authenticity, p. 3 of this edition of the *Pietra* bears the caption title: *De'i Ragguagli di Parnaso, parte terza*.

This is one of at least five editions bearing the imprint "Cosmopoli, 1615." The British Library owns three such editions, all with "Cosmopoli" misprinted "Cormopoli": one of 138 pp. printed by "Ambros Teler" (as here), one of 38 leaves printed by "Giorgio Teler," and one of 32 leaves also printed by "Giorgio Teler." Two other editions with the imprint Cosmopoli, Zorzi Teler, 1615—one of (111) pp. and the other of (102) pp.—are listed in *NUC*. Antonio Belloni's *Le prime edizioni della Pietra del paragone* (Padua, 1899)—which we have not been able to consult—notes (per Robert H. Williams) no fewer than six editions or issues: five with the Cormopoli imprint, and one with the Cosmopoli imprint. Nearly all of the many later seventeenth-century editions also bear a Cosmopoli imprint, which is clearly fictitious. Palau suggests Amsterdam as the place of publication, perhaps taking his cue from Brunet, who notes several editions published there by the Elzeviers. The British Library's *Catalogue of Seventeenth Century Italian Books*, under the expert editorship of Dennis E. Rhodes, assigns its three 1615 editions to Venice, and most of the later editions to Amsterdam. The printer(s), however, has not been identified: Ambros, Giorgio, and Zorzi Teler are fictitious names, the first also used on the title-page of the first Elzevier edition (1640).

Boccacini (1556-1613) was born in Loreto and educated at Padua. It is said that his lifelong enmity against Spain was rooted in his forebears' loss of affluence and expulsion from Carpi following its conquest by Charles V in 1525. After settling in Rome, an advantageous marriage brought Boccacini the patronage of Pope Gregory XIII and a series of secular offices, for none of which he was temperamentally suited. He found more success as a teacher and intellectual, eventually moving to Venice in 1612 where his political opinions could be vented more freely.

* Palau 31180: calling for 76 pp. and giving Amsterdam as place of publication. Brunet I, 1019: without collation. BL, *Seventeenth-Century Italian*, I, 118 (giving Venice as place of publication). HSA p. 68: also suggesting Amsterdam as place of publication. Robert H. Williams, *Boccacini in Spain* pp. 1-9. Not in Salvá. Not in Heredia, which lists a later edition. *NUC*: ICN, MiU.

*Parody of the Carta Constitucional and Costa Cabral***3. *Carta constitutiva da monarchia algodrina, decretada e dada pelo Dictador do Reino de Algodres e seus dominios aos 27 de Janeiro de 1842.***

Lisbon: Typ. de Manoel de J. Coelho, 1845. 16° (10 x 7.3 cm.), contemporary plain blue-gray wrappers (spine slightly defective, stabbed). Small woodcut vignette of a lion's head on title page. Very good to fine condition. Old purple stamp of the Dukes of Palmela with ducal coronet above monogram on title page. 64 pp., (1 l.). \$900.00

Parody, rare, of the *Carta constitucional*, Portugal's second constitution, which had originally been written and promulgated in 1826 by D. Pedro I, Emperor of Brazil, in his capacity as D. Pedro IV, King of Portugal. Also parodied here is António Bernardo da Costa Cabral (Fornos de Algodres, Algodres, 1803-Porto, 1889), created 1.º Conde de Tomar in 1845, and later 1.º Marquês de Tomar (1878), who in 1842 had reintroduced the more conservative *Carta constitucional* and established a new administrative code which centralized power in the form of a strong executive. This allowed him to exercise almost dictatorial control of the Portuguese state. His regime, known as "Cabralismo", lasted from 1842 to 1846. José Bernardo da Silva Cabral, 1.º Conde de Cabral, his brother, was one of the regime's main supporters, and other relatives were placed in positions of authority, resulting in charges of nepotism. Costa Cabral was of fairly modest origins. His rapid rise, along with that of his family, and vastly increased wealth, eventually caused widespread resentment.

The beginning of the supposed constitution on p. 5, "DOM ANTONIO PRIMEIRO, POR MINHA VONTADE ARBITRARIA, Dictador d'Algodres ..." is typical of the spirit of the document. It continues throughout in the same vein.

Provenance: The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the twentieth century through the 1960s. The first to hold the title was D. Pedro de Sousa Holstein (1781-1850), one of the most important Portuguese diplomats and statesmen of the first half of the nineteenth century, who served as prime minister at various times in the 1830s and 1840s. He wrote profusely on politics and economics. (See *Grande enciclopedia XX*, 123-8.)

* Not in Innocência. Not in Martinho da Fonseca, *Pseudónimos*. Not in Campos Ferreira Lima, *As parodias na literatura portuguesa*. OCLC: No edition located. This edition not located in Porbase, which cites a single copy of another, with the same collation, and the imprint (obviously fictitious) Algodres: na Impressão Cabralina, 1842, in the Biblioteca Nacional de Portugal. No edition located in Jisc. Library of Congress online catalogue cites an edition with the same collation, with no place of printing or imprint [1842?], 10 cm. high. No edition located in Hollis or Orbis.

(1)

O MUDO DE PERNAMBUCO;

ou

GERVAZIO EM LISBOA.

SONETO.

O Senhor Mudo posto nesta terra,
Dos nossos sete Montes vendo as faldas!
Ou no Brazil lhe derão pelas baldas,
Ou Segredo maior nisto se incerra!

Dizem tentar partir para Inglaterra,
Deixando em Pernambuco as contas saldas;
Mas póde cá tomar banhos das Caldas,
Para o mal da mudêz, que tanto o aterra:

Houve hum Tonante aqui, manhoso, esperto,
Que cortejando a Forca, lhe dizia:
Inda que tarde creia, que sou certo;

Acautele-se Vossa Senhoria,
Defenda-se com brio, e com acerto,
Não lhe caia tambem tal profecia.

A

First Edition, First State of "The Mute of Pernambuco"

4. COSTA, José Daniel Rodrigues da, possible author. *O Mudo de Pernambuco, ou Gervazio em Lisboa*. [Colophon] Lisbon: Na Officina que foi de Lino da Silva Godinho, 1822. 4°, unbound. Caption title. "M" in "Mudo" of title printed upside down. Uncut, partially unopened. In fine condition. 8 pp. \$1,200.00

FIRST and ONLY EDITION, with the caption title apparently in its first state. Two sonnets and a 45-stanza poem directed against Gervásio Pires Ferreira, who was derisively known in Lisbon as the "the Mute of Pernambuco." These poems were printed while Gervásio Pires Ferreira was being held prisoner in Lisbon after the failure of the Junta in 1822. The nickname "the Mute of Pernambuco" originated in the loss of speech that he experienced after he was sent to a prison in Bahia for participating in the revolution of 1817. Gervásio Pires Ferreira was elected president of the assembly of Pernambuco in 1821, after which he regained his power of speech.

* Borba de Moraes (1983), II, 601. JCB, *Portuguese and Brazilian Books*, 822/37 (giving the title as *O mundo de Pernambuco*, almost surely a typo). Not in Innocência or Fonseca, *Pseudónimos*. Not in Rodrigues. Not in Tancredo de Paiva. NUC: ICN, RPJCB. OCLC: 79082796 (Houghton Library, Newberry Library, British Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal, without any mention of the variant states of the caption title. Jisc repeats British Library.

First Edition, Second State of "The Mute of Pernambuco"

5. COSTA, José Daniel Rodrigues da, possible author. *O Mudo de Pernambuco, ou Gervazio em Lisboa*. [Colophon] Lisbon: Na Officina que foi de Lino da Silva Godinho, 1822. 4°, disbound. Caption title. "M" in "Mudo" of title printed right side up. In very good condition. Old ink foliation, "217-224" in upper outer corners. 8 pp. \$600.00

FIRST and ONLY EDITION, with the caption title apparently in its second state. Two sonnets and a 45-stanza poem directed against Gervasio Pires Ferreira, who was derisively known in Lisbon as the "the Mute of Pernambuco." These poems were printed while Gervasio Pires Ferreira was being held prisoner in Lisbon after the failure of the Junta in 1822. The nickname "the Mute of Pernambuco" originated in the loss of speech that he experienced after he was sent to a prison in Bahia for participating in the revolution of 1817. Gervasio Pires Ferreira was elected president of the assembly of Pernambuco in 1821, after which he regained his power of speech.

* Borba de Moraes (1983), II, 601. JCB, *Portuguese and Brazilian Books*, 822/37 (giving the title as *O mundo de Pernambuco*, almost surely a typo). Rodrigues 767. Not in Innocência or Fonseca, *Pseudónimos*. Not in Tancredo de Barros Paiva. OCLC: 82634428 (John Carter Brown Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal, without any mention of the variant states of the caption title. Jisc repeats British Library (which according to OCLC is the earlier state of the caption title).

REINO
DA ESTUPIDEZ,
POEMA.

Preço 3 fr.

PARIS,
NA OFFICINA DE A. BOBÉE.
1818.

Satirical Poem Aimed at the Professors of the University of Coimbra

6. [FRANCO, Francisco de Mello]. *Reino da estupidez, poema*. Paris: A. Bobée, 1818. 12°, contemporary tree sheep (very slight wear), spine gilt, text-block edges sprinkled red. Small stain at foot of last few leaves, not affecting text. In very good to fine condition. Bookplate of the Visconde de Torrão. xi, 62 pp. \$4,500.00

FIRST EDITION of this satire aimed at the professors of the University of Coimbra, among others. It was circulating anonymously in manuscript as early as 1785, and caused an enormous scandal, but did not appear in print until this edition of 1818. Later editions appeared in Hamburg [i.e., Paris], 1820; Paris, 1821; Lisbon, 1833; Barcellos, 1868; and Rio de Janeiro, 1910. It was also included in the sixth volume of the *Parnaso Lusitano*, Paris 1834.

Mello Franco, born in Minas Geraes in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several years in the dungeons of the Inquisition. His *Tratado da educação fysica dos meninos*, Lisbon 1790, is the first work by a Brazilian on pediatrics. His *Medicina theologica, ou supplica humilde*, Lisbon 1794, was the first book in Portuguese on psychosomatic medicine and led him to be called a precursor of Freud.

Borba de Moraes mentions a leaf preceding the half-title, blank on the recto and reading, "Printed by T.C. Hansard Peterborough-court, Fleet-Street, London" on the verso. In *Período colonial*, Borba notes that the leaf is often missing, and is not counted in the pagination; it is apparently not part of the first quire, which is of 6. We have never seen a copy with such a leaf present.

* Borba de Moraes (1983) I, 321: "rare"; *Período colonial* pp. 144-5. Blake III, 44-7. Innocência III, 10: giving 1819 as the date of the first edition, and without collation. Ramos, *Aedição da língua portuguesa em França (1800-1850)* 42. NUC: WU. OCLC: 28030073 (Catholic University of America, Harvard University, University of Wisconsin at Madison); 460967887 (Bibliothèque nationale de France, University of Munich); 42925492 (University of Colorado at Boulder).

Satirical Poem Aimed at the Professors of the University of Coimbra

- *7. [FRANCO, Francisco de Mello]. *Reino da estupidez, poema. Nova edição, correcta*. Paris: Officina de A. Bobée, 1821. 12°, contemporary quarter dark green sheep over marbled boards (slight wear to corners, head of spine), flat spine gilt, text-block edges sprinkled green. In fine condition. Paper label (partially defective) pasted near head of spine. x, 62 pp. \$800.00

Third edition of this satire aimed at the professors of the University of Coimbra, among others. It was circulating anonymously in manuscript as early as 1785, and caused an enormous scandal. It did not appear in print until 1818, and then in Paris. José Bonifácio de Andrada e Silva is said to have collaborated in it. Editions later appeared with imprints of Hamburg [i.e. Paris], 1820; Paris, 1821; Lisbon, 1833; Barcellos, 1868; and Rio de Janeiro, 1910. It was also included in the sixth volume of the *Parnaso Lusitano*, Paris 1834.

Mello Franco, born in Minas Geraes in 1757, practiced medicine in Lisbon until 1817, then returned to Brazil. For his liberal writings and associations he spent several

years in the dungeons of the Inquisition. His *Tratado da educação fysica dos meninos*, Lisbon 1790, is the first work by a Brazilian on pediatrics. His *Medicina theologica, ou supplica humilde*, Lisbon 1794, the first book in Portuguese on psychosomatic medicine, led him to be called a precursor of Freud.

* Borba de Moraes (1983) I, 322; *Período colonial* p. 145. Blake III, 44-7. Innocência III, 10: giving 1819 as the date of the first edition. Ramos, *A edição da língua portuguesa em França (1800-1850)* 43 (incorrectly giving the same collation as for the 1818 edition). OCLC: 19349159 (Newberry Library, Harvard College Library and Houghton Library, Universidade de São Paulo); 460967890 (Bibliothèque nationale de France).

Epic Satire on a Prominent Politician

8. [MAGALHAES, Rodrigo da Fonseca, target]. *Dom Rodrigo. Poema epico. 2ª edição*. Porto: Typ. de F.P. d'Azevedo, 1852. 16°, contemporary plain pink wrappers (minor wear at head and foot of spine). Small wood-engraving of a guitar and sheet music on title page. In fine condition. 128 pp. \$250.00

Second edition; the first appeared in Lisbon, 1838. This anonymous satire in verse attacks a prominent political figure, Rodrigo da Fonseca Magalhães. The notes (pp. 113-128) include references to a statue of Napoleon erected in the Place Vendôme in 1834 and to several events during the Napoleonic Wars. Innocência notes that there was much speculation about the authorship of this poem, but the question was never resolved.

Fonseca Magalhães (Condeixa, 1787-Lisbon, 1858) was one of the most important Portuguese liberal political figures, and the primary force of the *Regeneração* movement. He served in the Peninsular War with the unit of Coimbra students. Implicated in the Gomes Freire conspiracy in 1817, he fled to Pernambuco, where he was welcomed by his former commanding officer, Governor and Captain-General Luís do Rego Barreto. When he returned to Portugal with Rego Barreto in 1822, he was named to the Secretaria dos Negocios do Reino. Fonseca Magalhães rose to be Conselheiro d'Estado in 1842 and served as Ministro e Secretario d'Estado dos Negocios do Reino in 1835, 1840-1842, and 1851-1856. In 1848 he was named a peer of the realm. Member of the Academia Real das Ciências de Lisboa, Conservatório Real de Lisboa and the Instituto Histórico e Geográfico do Brasil. he published several short poems and speeches and collaborated in *A Aurora* (published in London, 1831-1832) and *A Revista* (Lisbon, 1834-1836). Some of his speeches in parliament are considered high spots in the history of the institution.

* Innocência VII, 165; XVIII, 281. NUC: MH. OCLC: 84571707 (Harvard College Library, digitized as 793699117, and Thomas Fisher Rare Book Library-University of Toronto); 460339929 and 461030322 (Bibliothèque nationale de France). Porbase locates a single copy at Biblioteca Nacional de Portugal, with the same imprint but the title *Dom Rodrigo: Poema epico-heroi-comico*; the Lisbon, 1838 edition is listed with the same title as ours in two copies, both at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (53 databases searched) repeats the copies cited at the Bibliothèque nationale de France and in Porbase.

9. MAYEUX, [Jean Chrysostome Barnabé]. *Histoire complète et véritable de M. Mayeux, suivie de son traité de paix avec le juste-milieu et de ses aventures belliqueuses pendant les journées des 5 et 6 juin, racontée par lui-même, nom de Dieu!* Paris: Chez les Marchands de Nouveautés, 1834. 12°, recent burgundy half morocco over marbled boards, spine with raised bands in five compartments, gilt short title in second compartment from head, place and date in gilt at foot. Some minor foxing and stains. Overall in good to very good condition. Hand-colored engraved frontispiece and title leaf, 107 pp., apparently lacking a half title and pp. 5-8 (an "Avant-propos"). \$85.00

Satire taking stabs at the royal family, the clergy, the military, the parliament, etc.

* Not located in NUC. OCLC: this edition not located; cites two editions of 1831, three of 1832, and one each of 1833, and 1835. KVK (51 databases searched) locates a single copy of the present edition in Paris-Bibliothèque Thiers, and a digital copy of an 1832 edition in the Bayerisch Staatsbibliothek, and a different 1832 edition in the Bibliothèque nationale de France.

Satirical Verse Directed Against Napoleon

10. VALVIDARES Y LONGO, Ramón. *Fabulas satiricas, politicas y morales sobre el actual estado de la Europa.* [Seville?]: n.pr., 1811. 12°, contemporary tree sheep (some wear to head and foot of spine, corners; outer front joint splitting near head and foot of spine, outer rear joint near head), flat spine with gilt fillets, crimson leather lettering piece, gilt letter, text block edges tinted yellow and sprinkled green. Internally in very good to fine condition. Overall good to very good. Old (contemporary?) printed paper tag (1.4 x 4.2 cm.) of "Luiz Thomaz de Amaral" on upper outer corner of front pastedown endleaf. (5 ll.), xxii, 279, (1) pp. \$400.00

FIRST and ONLY EDITION of this volume of satirical verse directed against Napoleon.

The dedication to D. Carlota Joaquina de Borbón, Infanta de España and Princesa del Brasil, future Queen of the United Kingdom of Portugal, Brazil and Algarves, takes up the 4 unnumbered leaves following the title page. The xxii preliminary pages are a "Razon de esta obra" in prose. Most of the rest of the volume, to p. 220, is in humorous verse lampooning the French Emperor. There is an "Advertencia" on p. 221, and notes in prose from pp. 222-279; the final page contains errata.

The Jeronimite Fr. Ramón Valvidares y Longo (1769-1826) professed at the monastery of Santa María del Rosario in 1788. His other writings include an epic poem on the siege of Zaragoza during the Peninsular War, one on a flood in Seville in 1796, several sermons, and several works on tithing.

* Palau 349436 (incorrect collation; giving Rio de Janeiro as place of publication, then stating that Méndez Bejarano gives Seville as the place). Not in Ayres Magalhães de Sepúlveda, *Dicionário bibliográfico da Guerra Peninsular*. Not in Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*. OCLC: 18621830 (giving the place of printing as Rio de Janeiro, almost certainly in error: University of Missouri-Columbia, Universitäts-und

Landesbibliothek Sachsen-Anhalt); 504569953 (British Library); 433881354 (Biblioteca Nacional de España). CCPBE locates six copies: Real Academia Española-Madrid, Real Academia de Ciencias Morales y Políticas-Madrid, Biblioteca del Senado-Madrid, Biblioteca Pública del Estado-Málaga, Biblioteca Pública del Estado-Ávila, and an unnamed private library in Castilla y León. Rebiun adds copies at Universidad Politécnica de Madrid and Universidad de Sevilla. KVK (51 databases searched) repeats Halle-Universitäts- und Landesbibliothek Sachsen-Anhalt and adds two additional copies at the Biblioteca Nacional de España. Jisc repeats British Library, adding University of Southampton and Oxford University.



PART II
LITERARY SATIRE & PARODY

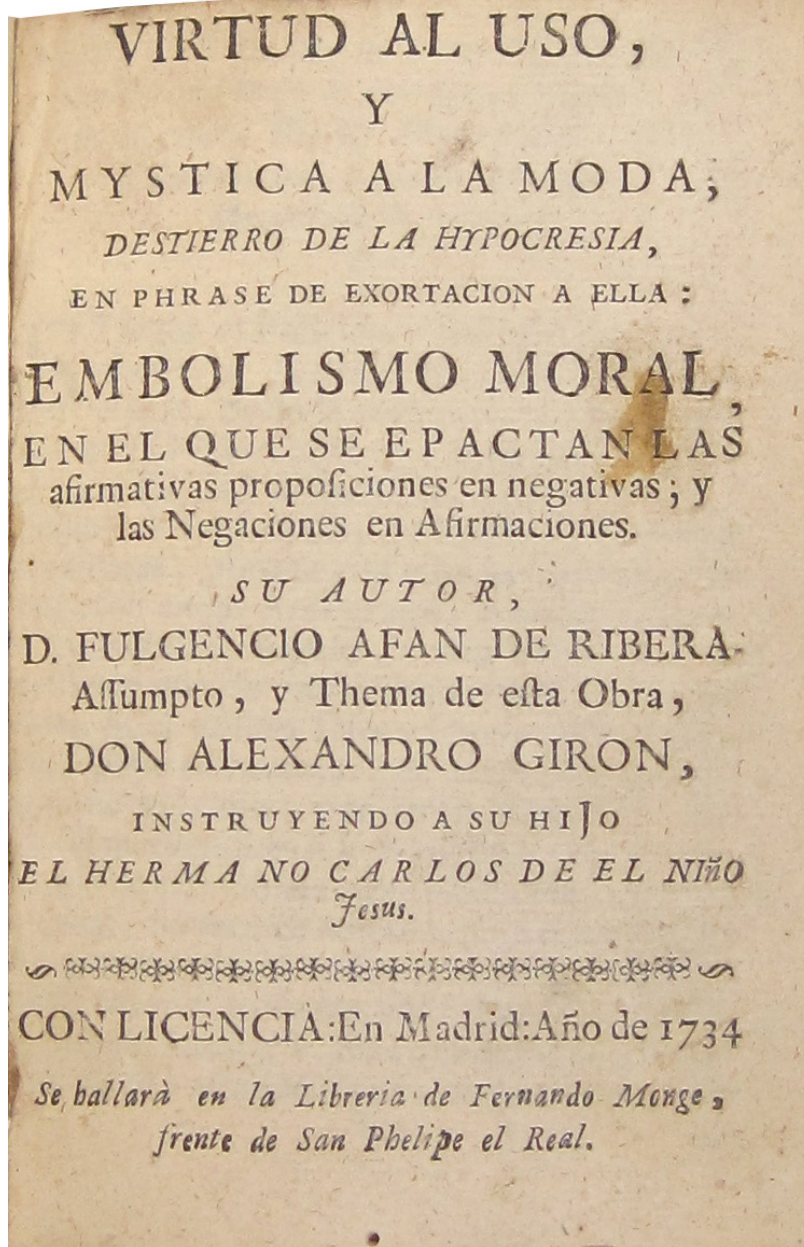
Satire on Hypocrisy

11. AFAN DE RIBERA, Fulgencio (pseud.?). *Virtud al uso, y mystica a la moda, destierro de la hipocresia, en phrase de exortacion a ella: embolismo moral en el que se epactan las afirmativas proposiciones en negativas; y las negaciones en afirmaciones* Madrid: En la Libreria de Fernando Monge, 1734. 8°, contemporary calf (some wear), smooth spine with gilt bands and ornaments, text block edges sprinkled red. Woodcut initial. Upper margins cut close, touching an occasional letter. Very minor worming, with loss of a letter or two on 4 leaves. A few small stains. In good to very good condition overall. (12 ll.), 70 pp., (1 l.). \$200.00

Second edition of a work first published Pamplona, 1729, and frequently reprinted. This satire on hypocrisy in both secular and religious life, written in the form of letters from a father to his son, bears a resemblance to Quevedo's *Libro de todas las cosas*. The work has been attributed by some to the celebrated satirist Fr. José Isla de la Torre y Rojo (1703-1781), perhaps because the first edition was published anonymously, but this edition clearly identifies Afan de Ribera as the author. Aguilar Piñal suggests that Afan de Ribera is actually a pseudonym for Fr. Manuel Bernardo de Ribera.

* Palau 2994: citing also a Barcelona edition of 1734. Aguilar Piñal I, 260: citing only an imperfect copy at the Biblioteca Municipal, Madrid. Ward, *Oxford Companion to Spanish Literature* p. 6. Not located in NUC. OCLC: 556887974 (British Library); 458375350 (Bibliothèque nationale de France); 311542276 (Universitat Leipzig); 908031955 is a digitized version (GoogleBooks). CCPBE locates three copies: Biblioteca Pública del Estado-Ciudad Real, Biblioteca-Museo Victor Balaguer-Barcelona, and Biblioteca Histórica Municipal in Madrid. Rebiun locates many other printed editions, none earlier than 1813, and a manuscript dated 1784. Jisc repeats British Library.

***12. ALVES, José Édil de Lima.** *Aparódia em novelas-folhetins camilianas.* Lisbon: Instituto de Cultura e Língua Portuguesa, 1990. Biblioteca Breve, Série Literatura, 115. 8°, original printed wrappers. As new. 179 pp., (3 ll. adv.). ISBN: 972-566-141-9. \$30.00



Translation of a Mock-Epic Poem

13. BOILEAU, Nicolas. António José de Lima Leitão, trans. *A estante do Côro, poema heroi-cômico, compôsto em verso francez por ... e traduzido em portuguez verso a verso, pêlo Dr. Antõnio Josè de Lima Leitão, lente de Pathologia e Clinica Mèdica da Escola Real de Cirurgia de Lisboa. Seguido da Ode a Camões feita em francez pêlo Sr. Raynouard e posta em portuguez pêla mêsmo traductor.* Lisbon: Na Imprensa Nacional, 1834. 8°, original pink printed wrappers (defective at spine and inner margin of front wrapper, front wrapper soiled). Small wood-engraved royal arms of Portugal on title page and front wrapper. Wrappers with repeated typographical design within two ruled borders. Light marginal stain on final few leaves, but otherwise fine internally. In very good condition. xi, 59, (1) pp. \$200.00

FIRST and ONLY EDITION of this translation of Boileau's *Le Lutrin*, in six cantos, followed by notes (pp. 43-46) and a list of names that occur in the poem (pp. 47-48). Boileau's *Le Lutrin*, published in 1674 with two cantos added in 1683, was a parody of epic poetry that some argue inspired Alexander Pope's *Rape of the Lock*.

In his translator's preface (pp. ix-x), Lima Leitão compares this poem to others of the same genre: Diniz da Cruz e Silva's *O Hyssope*, Tassoni's *Secchia Rapita*, Voltaire's *Pucelle d'Orleans*, Casti's *Animali Parlanti*, and the *Batrachomyomachia* attributed to Homer. He also discusses the difficulties of translating from French to Portuguese and why he's both a translator and a physician.

On pp. 49-59 appears an ode to Camões by François Just Marie Raynouard (1761-1836), a French poet and dramatist who is known as the founder of Romance linguistics. Lima Leitão notes that he felt the need to translate this ode on Camões even though it had already been rendered into Portuguese by Filinto Elysio and Timotheo Lecussan Verdier.

In 1834, the same year Lima Leitão's volume appeared, the Imprensa Nacional also published another translation of *Le Lutrin*: *Tradução livre ou imitação do poema de Mr. de Boileau intitulado Le Lutrin ou Estante do Côro*, by António Lobo de Barbosa Ferreira Teixeira Gyrão, 1.º Visconde de Vilarinho de São Romão, into *outava rima*.

António José de Lima Leitão (1787-1856), a major figure in Portuguese medicine, was born in Lagos (Algarve), and served as a physician with the French and the Portuguese armies from 1808 to 1814, before moving to Brazil. In 1816 he was sent from Rio de Janeiro to Mozambique, where he was chief physician, and from there in 1819 to India, to act as Intendente de Agricultura. Lima Leitão was a professor at the Royal School of Surgery in Lisbon, president of the Lisbon Society of Medical Sciences, and an active contributor to the Portuguese medical press. He served twice in the Côrtes, published numerous works on medicine and politics, as well as some poetry and a translation of Virgil.

* Innocência I, 171. Gonçalves Rodrigues, *A Tradução em Portugal* I, 4322. For the translation by Gyrão, see Innocência I, 185 and Gonçalves Rodrigues I, 4323. OCLC: 43293872 (University of California-Los Angeles, Indiana University, University of Kentucky, Harvard University, Princeton University, University of Toronto-Thomas Fisher Rare Book Library); 557606636 (British Library, giving the same title and collation, but with a date of 1824: probably a typo, since there is no record of such an edition elsewhere). Porbase locates two copies at the Biblioteca Nacional de Portugal and one at the Universidade Nova Lisboa-Centre for English Translation; of the Lisbon, 1834 translation by Gyrão, Porbase locates a single copy at the Biblioteca Nacional de Portugal. Jisc repeats British Library only. KVK (51 databases searched), locates the copies cited by Porbase, and adds Biblioteca Nacional de España.

14. BULHÃO PATO, Raimundo Antonio de. *Cantos e satyras*. Lisbon: Rolland & Semiond, 1873. 8°, contemporary green quarter cloth over original orange printed boards (rubbed, corners worn, signature partly erased from front board), original orange printed spine label (slightly defective), blue endleaves. Occasional light spotting. In very good condition. Bookseller's ticket in upper outer corner of front pastedown endleaf. 224 pp., (1 l.). \$200.00

FIRST EDITION thus of these poems. The first part, "Cantos" contains two poems which had appeared in 1867 in the *Brinde aos assignantes do Diário de Notícias* for that year. The "Satyras" contains a poem by C.J. Nunes, to which Bulhão Pato replies in verse. Among the "Cantos" are a poem to Guiomar Torresão. Among the topics of the "Satyras" are "Victor Hugo no Calvario", "A proposito do fuzilamento de Rossel", "Dálila", "o sapo legislador", and "Cezar-Catão".

Bulhão Pato (1829-1912), a native of Bilbao whose parents were Portuguese, was the author of *Poesias* (1850), *Paqueta* (1856), and *Versos* (1862). He was one of the most important Portuguese authors of the Romantic school. He published his first volume of poetry at age 17, astounding the literati by his individuality of style and unaffected simplicity of form. He was a friend and protégé of the historian, poet and historical novelist Alexandre Herculano, and also a friend of Almeida Garrett. Later he was friends with Ramalho Ortigão, Colombano Bordalo Pinheiro, and Eça de Queiroz (whose caricature of Bulhão Pato in *Os Maias*, in the form of the poet Tomás de Alencar, provoked a violent polemic). His name has been given to a classic of Portuguese cookery, *Ameijoas ao Bulhão Pato* (clams in a sauce of garlic, olive oil and cilantro).

*Innocência XVIII, 158: listing a copy without publisher's name. NUC: NIC, MH, WaU.

Satirical War Between Cats and Dogs
Modeled After the Batrachomyomachia

15. CARVALHO, João Jorge de. *Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra*. 2 works in 1 volume. Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1781. 8°, contemporary mottled sheep (slight wear), smooth spine with gilt fillets and crimson leather lettering piece, gilt letter, text-block edges sprinkled reddish-brown. Woodcut vignette on title page. Typographical headpiece on p. [i]. Woodcut headpieces at the beginning of each of the four cantos. Woodcut tailpieces at the ends of cantos II and III. Second folding plate neatly reinforced at inner margin without loss. In very good condition. Later ink signature of Augusto Cândido da Costa Lima [?] on title page. (2 ll.), xi, 126 pp., (1 l. with directions to the binder for placing of the plates), 3 plates (2 folding). 2 works in 1 volume. \$900.00

FIRST EDITION, variant with text on verso of the final leaf (some copies have this leaf blank), of this allegorical attack on the extravagances of the author's time, which appeared again in 1816 and 1828. The *Gaticanea*, a verse description in four cantos of a

mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled after the *Batrachomyomachia* (*Battle of Frogs and Mice*) wrongly attributed to Homer.

The first of the three interesting plates shows Fame crowning the victorious dog, whose collar reads “Maluco” (“insane person”). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by [Manuel da Silva] Godinho (see Soares, *História da gravura artística em Portugal* I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was published, was an Augustinian house.

The final leaf, blank on the recto and with directions for placement of the plates on the verso, is absent in most copies.

* Innocência III, 389-390 (giving incomplete collation); X, 283; XI, 294. Palha 1018. Not in Welsh or *Greenlee Catalogue*. OCLC: 559487539 (British Library); 19911658 (New York Public Library, Yale University, Houghton Library, Thomas Fisher Rare Book Library-University of Toronto, Indiana University, University of Wisconsin-Madison, University of California-Berkeley, Universiteit van Amsterdam-Centrale Bibliotheek); 248761991 (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz); 311739594 (Universitätsbibliothek Leipzig); 433300473 (Biblioteca Nacional de España); 457303972 (Bibliothèque Nationale de France). Porbase locates 2 copies, in the Biblioteca Nacional de Portugal and the Fundação Calouste Gulbenkian Biblioteca Geral da Arte. Jisc repeats British Library only.

BOUND WITH:

FIGUEIREDO, Francisco de Paula. *Santarenaida, poema eroi-comico*. Coimbra: Na Regia Officina Typografica, 1792. 8°, (2 ll.), 74 pp., (1 l.). Typographical vignette on title page. Typographical headpiece on p. 1. Fine condition.

FIRST and ONLY EDITION of this poem in eight cantos of *versos hendecasyllabos soltos*. It has the peculiarity of using an unconventional system of orthography, based on pronunciation, conforming in part to the theories of Verney expounded in the *Verdadeiro methodo de estudar* more than forty years earlier.

P. Francisco de Paula Figueiredo (Aveiro 1768-Porto 1803) was a secular priest with a Bachelor's degree in Canon Law from the University of Coimbra. After completing his studies ca. 1793, he established himself in Porto, where he became renowned for his sacred oratory. In addition to the present poem he was responsible for several brief poetical works and a volume of sermons.

* Innocência III, 23; IX, 356. OCLC: 5180063 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fischer Rare Book Library-University of Toronto, Cleveland Public Library, University of Michigan, Indiana University, Purdue University, University of Illinois at Urbana Champaign, Washington University in St. Louis; it is unclear if some of these may be digital copies), 560454286 (British Library); 731466970 (Museums-gesellschaft Zürich). Porbase locates four copies: two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Biblioteca Geral de Arte, and one in the Biblioteca Municipal de Elvas.

Satirical War Between Cats and Dogs
Modeled After the Batrachomyomachia
Third Edition

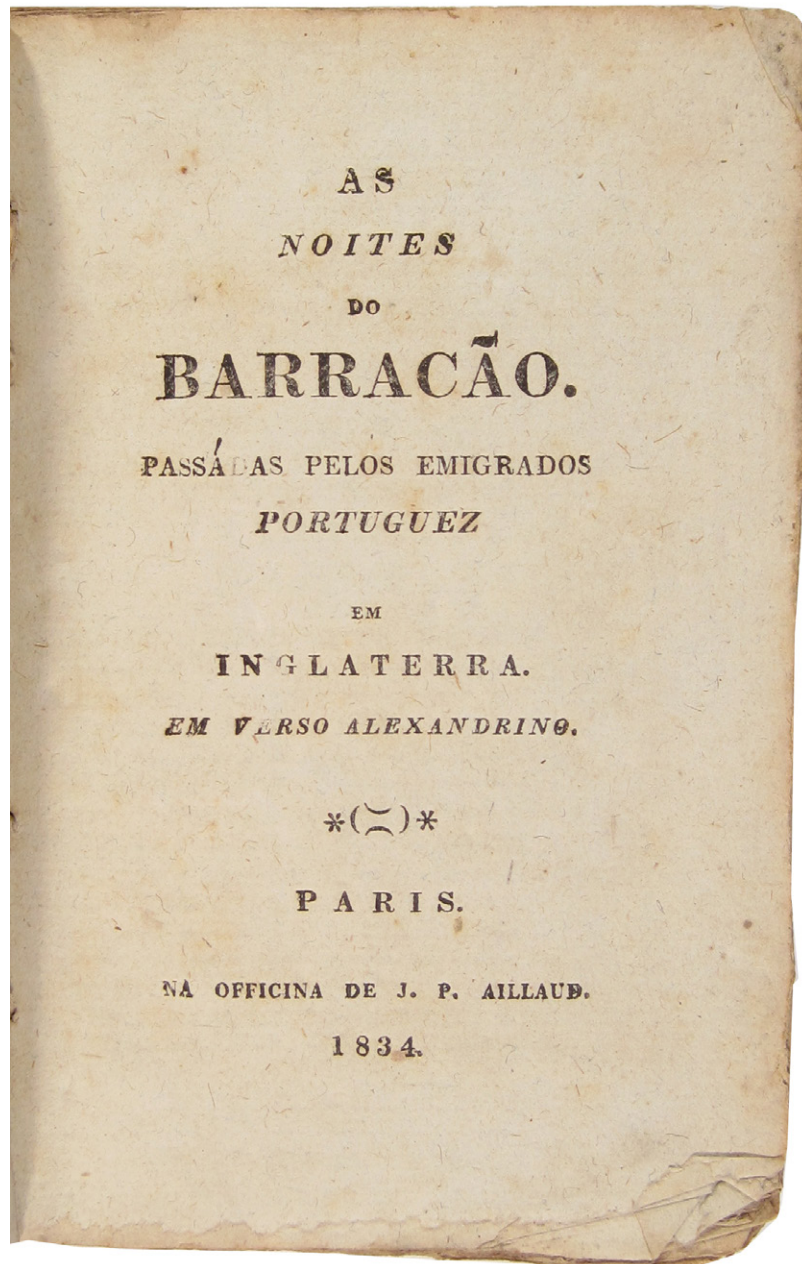
16. CARVALHO, João Jorge de. *Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra.* Lisbon: Na Impressão de João Nunes Esteves, 1828. 8°, contemporary mottled sheep (some minor wear), flat spine with gilt fillets (single small wormhole near head), black leather lettering piece, gilt letter, text block edges sprinkled green. Small woodcut vignette on title page. A few running titles shaved, minor stains. In good condition. Engraved frontispiece, xiv, 114 pp., 2 folding engraved plates (first with 7 cm. tear from inner edge, second with 2 cm. tear from inner edge).

\$400.00

Third edition of a work first published in 1781, and again in 1816. The *Gaticanea*, a verse description in four cantos of a mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled on the *Batrachomyomachia* (*Battle of Frogs and Mice*) wrongly attributed to Homer, and an allegorical attack on the extravagances of the author's time.

The interesting engraved plates are similar to those in the first edition, but some details have been changed: e.g. on the first plate, the dog's head faces the opposite direction and the background shows a different landscape. The first plate shows Fame crowning the victorious dog, whose collar reads "Maluco" ("insane person"). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by Manuel da Silva Godinho (see Soares, *História da gravura artística em Portugal* I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was first published, was an Augustinian house (between 1771 and 1791). Prior to that time, and when the present edition appeared, it was a monastery of the Franciscan monks of the Arrábida Order.

* Innocência III, 389-390; X, 283; XI, 294: calling for only viii, 114 pp. and 2 plates. This edition not in Palha; cf. 1018. Not in Azevedo-Samodães. This edition not in Ameal; cf. 504. Not in Welsh or *Greenlee Catalogue*. Not located in NUC. OCLC: This edition not in OCLC. Porbase locates a single copy of an [1828] edition, which, from the description, seems somewhat different from ours; the printer is given as João Nunes, and the preliminaries are said to be [3], viii pp. This edition not in Jisc.



Item 17

*Satirical Poems by Two Leading Liberals
Probably Printed in the Azores
Toward the Culmination of the "Lutas Liberais"*

17. [CHAGAS, Joaquim Pinheiro de, and Simão José da Luz Soriano, possible authors]. *As noites do barracão. Passadas pelos emigrados portugueses em Inglaterra, em verso alexandrino.* Paris [i.e. Angra, in the Açores?]: na officina de J.P. Aillaud [i.e., Joaquim José Soares?], 1834. 16°, contemporary plain blue-gray wrappers (manuscript title and date on front cover). Occasional spotting, mostly light. Mostly unopened. Overall in fine condition. Small rectangular paper ticket, white with blue border and perforated edges, with old ink manuscript inventory number, tipped on to upper outer corner of front cover. 36 pp. \$800.00

FIRST and ONLY EDITION, rare, of this highly interesting verse collection. The probable authors, Joaquim Pinheiro de Chagas and Simão José da Luz Soriano, were students at the University of Coimbra when the civil war between absolutists and liberals commenced in 1828. Both enlisted in the liberal *batalhão acadêmico* formed at Coimbra, but were compelled to flee first to Galicia and then to Plymouth, England, where they were interned under deplorable conditions. *As noites de barracão* springs directly from their experiences, reflecting the bitter humiliation felt by the defeated liberals, their anger at their callous treatment while in English hands, and the realization that they were now exiles. Of the six satirical poems included in this volume, Innocência attributes the first four to Pinheiro de Chagas, and the last two (entitled *Noites avulsas*) to Luz Soriano; Innocência also suggests that the character of the type and the typographical imperfections support the idea that this work was printed secretly at Angra in 1834. Indeed, both Pinheiro de Chagas and Luz Soriano spent time in Angra after leaving England, and the latter published two other verse collections in Angra in 1832.

Pinheiro de Chagas (1809-1859), a native of Lamego, soon returned to Portugal, where he helped defeat the absolutists and later taught at the Colégio Militar. He was a noted poet and translator of Byron, Goldsmith, Gray and other English poets into Portuguese, and father of Manuel Pinheiro Chagas, one of Portugal's most distinguished nineteenth-century writers. Luz Soriano (1802-1891) also returned to Portugal, where he pursued a distinguished career as a government official and historian, publishing several important works on the civil war in which he had fought.

In support of the Angra printing of the *Noites*, Canto cites an advertisement in the *Iris da Terceira* of 1838 that the *Noites* were for sale by Joaquim José Soares in Angra. Moreover, we have been able to locate six copies in Portugal but none in France.

* Innocência VI, 301-2 and XII, 130. Canto, *Ensaio bibliographico ... 1828 a 1834* (1892), 1152. *Grande enciclopédia* XXI, 755: "interessante opúsculo ... constituiu notável documento para a história da causa liberal"; XV, 672. Not in Ramos, *A edição de língua portuguesa em França*. NUC: DLC OCLC: 606683814 (University of British Columbia); 23200452 (University of New Mexico). Porbase locates six copies, five in the Biblioteca Nacional de Portugal, and one at the Biblioteca João Paulo II-Universidade Católica Portuguesa (giving the date of publication as 1832, probably in error). Jisc locates a single copy, at University of Liverpool. KVK (51 databases searched) locates only the copies cited by Porbase.

Famous French Satire

- 18. CHAPELLE [i.e., Claude Emmanuel Lhuillier], and François le Coigneux de Bachaumont.** *Voyage de messieurs Chapelle et Bachaumont.* The Hague: n.pr., 1750. 12°, contemporary mottled calf (worn, defective at head of spine), gilt spine with raised bands in six compartments, red morocco lettering piece in second compartment from head. Typographical headpieces and lines between poems. Light browning and stains. Overall in good condition. (1 l.), xiv, 236 pp. \$30.00

The *Voyage* first appeared in 1663, and was still being reprinted a century later. Poems of Jacques de Cailly (Chevalier d'Aceuilly (1604-1673) are added, starting on p. 79, where a note advises the reader that they were first published in 1667. Subjects include Colbert, Voltaire, Carré, ambition, the death of an old poet, curtains, and etymologies.

Claude-Emmanuel Lhuillier, called Chapelle (near Monmartre, 1626-Paris, 1686), French poet, studied with the Jesuits at La Flèche; his classmates included Descartes and Des Barreaux. He studied philosophy with Pierre Gassendi and was friends with Molière, Cyrano de Bergerac, La Fontaine, Racine, and Boileau, and frequented the salon of Marguerite de la Sablière. An Epicurean and a libertine, he wrote light-hearted, often satirical poems, the most successful of which were composed during a trip to Provence and Languedoc in 1656 with his friend François Le Coigneux de Bachaumont (1624-1702). The collection of poetry and prose was published in 1663 as *Voyage curieux historique et galant, montrant plusieurs particularitez très considérables, ce qu'il y a de plus beau et de plus remarquable à voir au tour de la France, et autres traitez de galanterie, meslés de prose et de vers, par les plus beaux esprits de ce temps.*

* NUC: NcD. OCLC: 731046230 (Aargauer Kantonsbibliothek, Zentralbibliothek Zurich); 11769835 (Duke University, Pennsylvania State University, University of Pittsburgh, Rice University-Fondren Library, Koninklijke Bibliotheek); 742665195 (Mediatheque de Montpellier); digitized at 713969770 and 858247997.

Biography of Eighteenth-Century Satirist Praised by Bell

- 19. FRAZÃO, João Augusto Amaral.** *Vida do poeta Nicolão Tolentino de Almeida.* Lisbon: Typ. de V.J. de Castro & Irmão, 1843. 12°, original pink printed wrappers, stitched. Printed wrappers within typographical boards. Uncut. In fine condition. (2 ll.), ii, 34 pp. \$200.00

FIRST and ONLY EDITION of this biography of Nicolau Tolentino de Almeida (1741-1811), with some excerpts from his works. The author apologizes for its brevity, but states that he declines to fill pages with extraneous details (pp. i-ii). Searches in Porbase and OCLC have turned up no other monographs on this poet until Claude Maffre's *L'oeuvre satirique de Nicolau Tolentino*, published by the Calouste Gulbenkian Foundation in 1994.

Bell devotes half a page to Tolentino: "genial satirist ... He writes naturally; his style is thoroughly Portuguese, often prosaic. His satire ... lacks independence and thought, but sheds a gentle light on the manners of the time—on the travelled coxcomb who returns to Portugal affecting almost to have forgotten Portuguese, or the rich nun who knows by

heart whole volumes of the *Fenix Renascida*—and one or two of his entertaining sonnets are likely to endure” (*Portuguese Literature*, p. 276).

João Augusto Amaral Frazão (b. 1824?), a native of Ponta Delgada in the Azores, was a member of the Conselho de Saude Publica and later served in the ministry of Foreign Affairs. His other works include *Relatorio da epidemia de cholera-morbus em Portugal nos annos de 1855 e 1856*.

* Innocência X, 163: without collation. NUC: ICU (calling for 34 pp.). OCLC: 49427259 (University of Chicago). Porbase locates two copies, both at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

20. FURNA-UXOA, F. F. F. *O Para-Raios ou Graciosa pena de talião imposta aos redactores dos periodicos burlescos, por ... Redactor principal do Para-Raios*. Porto: Vende-se na rua de Stª Catharina N° 377, 1862. 8°, disbound. Small typographical ornament on title page. Light browning. In good to very good condition. 40 pp. \$100.00

FIRST and ONLY EDITION of this collection of satirical remarks and poetry published to counter remarks in contemporary periodicals, including *Raio* and *Trovão*. Includes lots of slang.

* Author not in Innocência, Martinho da Fonseca, *Pseudónimos* or Guerra Andrade, *Dicionário de pseudónimos*. Not located in OCLC. Porbase locates a single copy, at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copy cited by Porbase.

Mocks a Caudillo

21. *Los Heroes de Centro-America*. [Colophon] Valparaiso: Imprenta Constitucional, 1830. 4°, unbound. Caption title, 2 columns. Lightly dampstained at top. Overall in very good condition. (2 ll.) \$800.00

FIRST and ONLY EDITION [?] of this rare satirical poem mocking a *caudillo* who is seeking imperial power. The only name in the text is D. Miguel Alvares Castro (p. 3, end of column 2).

* Not in Briseño, René-Moreno or Palau. Not located in NUC. OCLC: 21648320 (University of California-Berkeley). Not located in CCPBE. Not located in Rebiun. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Catnyp. Not located in Newberry Library Online Catalog. Not located in Hollis. Not located in Orbis.

*Cuckoldry, Caricatures of St. Anthony of Padua, and a
Critique of the Académie Française's Dictionary*

22. [LAPORTE, Antoine]. *La bibliographie jaune, précédée d'une dédicace à tous aulcuns qui ne sont pas jaunes, d'un prologue d'Alcofribas et d'une étude historique et littéraire sur le jaune ... conjugal, depuis sa découverte jusqu'à nos jours. Par l'apôtre bibliographe.* 3 works in 1 volume. Cocupolis; [Colophon] Paris: Typ. Ch. Unsinger, 1880. 8°, later brown quarter cloth over marbled boards (slight wear to corners), original printed wrappers (soiled) bound in. Browned. Uncut. In good to very good condition. N.° 413 of 520 numbered copies. (2 ll.), xxviii, [29]-103 pp., (2 ll.).

3 works in 1 volume. \$75.00

FIRST EDITION? Contains an essay on cuckoldry from ancient to modern times, followed by a bibliography (annotated and with collations) of the subject, from *Les abus du mariage*, Amsterdam 1641, to *Vraye pronostication de maître Gonnin, pour les mal mariez*, Paris 1615.

BOUND WITH:

HERVILLY, Ernest d'. *Le grand Saint Antoine de Padoue. Son enfance. Sa belle jeunesse. Ses miracles. Ses tentations. Son apothéose et son petit cochon. Badinage irreverencieux ... 75 illustrations de W. Busch.* Paris: W. Hinrichsen, [1883?]. Some light soiling and staining. (1 blank, 2 ll.), 68 pp., (1 blank l.), original illustrated wrappers (soiled) bound in. In good to very good condition.

FIRST EDITION? Satire of St. Anthony of Padua's life, in verse, is illustrated with very clever line drawings by Wilhelm Busch. A second edition is dated 1883; others appeared in Paris, 1900 and 1939.

* NUC: NN. OCLC: 5462699 (New York Public Library, North Carolina State University, Bibliothèque de l'Institut de France).

AND BOUND WITH:

COURTAT, [Félix-Titus]. *Monographie du dictionnaire de l'Académie Française.* Paris: Henri Delaroque, 1880. 8°, original printed wrappers (soiled) bound in. Somewhat browned, occasional light foxing. 79 pp. In good to very good condition.

FIRST EDITION? Following an overview of editions and criticism of the French Academy's dictionary (pp. 5-20), Courtat criticizes the spelling and organization of the work.

* Not located in BLC. Not located in NUC.

Author's Principal Work

23. [LIMA, Alexandre Antonio de]. *Benteida, ou novo methamorfose poema jocoheroico de Andronio Meliante Laxaed. Recordam-se nelle as acçoens do Grande Bento Antonio em quanto homem: offerecido a elle mesmo em quanto mulher, na pessoa da Senhora Dona Benta Assafata ad honorem noves fora os Bigodes.* Constantinopola (i.e. Lisbon?): na Officina Bigodiana, 1752. 8°, contemporary mottled sheep (worm damage to covers and spine; one corner rather worn; foot of spine defective; head of spine slightly defective), smooth spine gilt, marbled endleaves, text block edges sprinkled red. Two very small wormholes in blank upper inner margins of first two leaves. Overall in good condition. Internally very good. (44 ll.). [1^a, A⁶, B-E⁸, F⁴, G¹. Missing a blank leaf at the end. \$300.00

FIRST EDITION of this poem in three cantos of oitava rythma, considered the author's principal work. It satirizes persons of its day, but most if not all of its satire is an enigma to today's reader. Andronio Meliante Laxaed is an anagram for the true name of the author, Alexandre António de Lima. There was a second edition, Barcelos, 1876.

Alexandre António de Lima (1699-1760), a native of Lisbon, was a member of the Academia dos Occultos and the Academia dos Applicados. He is said to have written some of the pieces included in later editions of António José da Silva's *Teatro cómico português*.

Two of the OCLC records call for 90 pp. However, upon reading online the copy in the Thomas Fischer Rare Book Library-University of Toronto, it was revealed that the final two pages are blank. In all other respects our copy is identical to the Toronto copy.

* Innocência I, 27-8 (calling for 88 unnumbered pp., and claiming that there are two editions with identical imprints and collations, but with different typography). Barbosa Machado IV, 7. Bell, *Portuguese Literature* p. 274. See also *Dicionário cronológico de autores portugueses*, I, 488; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 496, 611. Not located in NUC. OCLC: 558052639 (British Library); 222299285 (calling for 90 pp.; Thomas Fisher Rare Book Library-University of Toronto, McPherson Library-University of Victoria); 17162718 (calling for 90 pp.; Tulane University). Porbase locates a single copy, in the Biblioteca Nacional de Portugal (no collation given). Jisc repeats British Library.

Important Reference Work on Portuguese Parodies

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

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

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

*25. LOPES, Graça Videira. *A sátira nos cancioneiros medievais galego-portugueses*. Lisbon: Estampa, 1994. Imprensa Universitária, 102. 8°, original illustrated wrappers. As new. 385, (1) pp., (1 l.), extensive footnotes, bibliography. ISBN: 972-33-1079-1. \$38.00

*26. LOURENÇO, Frederico. *Caracteres, com desenhos de Richard de Luchi*. Lisbon: Cotovia, 2007. 8°, original illustrated wrappers. As new. 72 pp., (2 ll., 1 l. colophon, 1 blank l.), 30 full-page illustrations in text. One of 1,000 copies. ISBN: 978-972-795-217-5. \$60.00

FIRST and ONLY EDITION. These brief essays are patterned after *The Characters*, attributed to Theophrastus (ca. 371-ca. 287 BC). Each of the 30 moral types is accompanied by a humorous illustration, or caricature. Lourenço's translation of Homer's *Odyssey* has been acclaimed by specialists and critics. Born in Lisbon in 1963, Lourenço spent his childhood in Oxford. A member of the corpo docente of the Faculdade de Letras, Universidade de Lisboa from 1990 to 2009, he then became a member of the corpo docente of the Faculdade de Letras da Universidade de Coimbra. He has translated *Hipólito* and *Íon*, and has published literary criticism in the reviews *Journal of Hellenic Studies*, *Classical Quarterly*, *Euphrosyne*, *Humanitas*, and *Colóquio-Letras*, as well as collaborating in the newspapers *Independente*, *Expresso*, and *Público*. The author's first three works of fiction are a trilogy of novels, based to a great extent on his interests in the classics and Camões. His first two "romances" in the series, *Pode um desejo imenso* and *O curso das estrelas*, were followed by *À beira do mundo*. *A máquina do arcanjo* (2006), described as semi-autobiographical essays, is a continuation of the author's *Amar não acaba* (2004). In 2016 he won the Prémio Pessoa.

* OCLC: 243543151 (Stanford University, Yale University, University of Minnesota, Augusta-Margaret River Library); 254036719 (Ibero-Amerikanisches Institut); 495379760 (Bordeaux3-SCD-Etudes Iberiques, Fondation Jan Michalski).

By the "First Brazilian Novelist"

27. MACEDO, Joaquim Manoel de. *A luneta mágica*. 2 volumes in 1. Rio de Janeiro: B.L. Garnier, Livreiro-Editor (Typographia de João Ignacio da Silva), n.d. (1869?). 8°, contemporary purple quarter sheep over marbled boards (spine faded; slight wear to corners; very minor worming near joints; short splits to joints), smooth spine gilt, text-block edges sprinkled blue. Short tear to first advertisement leaf. In good to very good condition. 187 pp., 4 pp. advt.; 205 pp. 2 volumes in 1. \$400.00

FIRST EDITION of this satirical novel.

Macedo (1820-1882), a native of Itaboraí, Rio de Janeiro, is usually considered the first Brazilian novelist. *A Moreninha*, published in 1844, was a tremendous popular success and is still read today. Macedo's influence as a novelist was very great. He was also an important force in Brazilian theater: *O primo da Califórnia* is usually cited as the first work

of Realist theater in Brazil. Macedo was one of the most prolific authors Brazil has ever produced, with some twenty novels, twelve dramas, and ten other works to his credit.

His evaluation by the critics is another matter: Carpeaux points out that critics turned against him in inverse proportion to his popular success. Bandeira, for example, calls *A Moreninha* "a highly romantic story, sentimental to the point of stickiness" (p. 84). A more accurate historical evaluation is given by Benedicto (quoted in Goldberg, pp. 93-4): "If we wish to judge him in comparison with [José de Alencar, Taunay, or Machado de Assis] or with the writers of today, his work pales But accepting him in the time for which he wrote, when the novel had not yet received the Flaubertian esthetics that ennoble it and had not been enriched by the realistic genius of Zola—beside his contemporaries Teixeira de Souza, Manoel de Almeida and Bernardo Guimarães, he seems to us living, picturesque, colorful, as indeed he is. I esteem him because he has contributed to the development and wealth of our literature."

* Sacramento Blake IV, 186. Innocência XII, 104. Carpeaux, *Pequena bibliografia crítica da literatura brasileira* pp. 83-5. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 96. On the author see also Goldberg, *Brazilian Literature* pp. 92-4; Bandeira, *Brief History of Brazilian Literature* pp. 83-4; Veríssimo, *História da literatura brasileira* (1969) pp. 159-62. NUC: MH (citing it with the date 1869, and describing it as a book of satire).

Skewering the Excesses of Eighteenth-century Portuguese "Fashionistas".

28. [MALHÃO, Francisco Manuel Gomes da Silveira]. *Satyra em louvor das modas, ou escudo de peraltice: obra util a velhos, e velhas, meninos, e meninas, composta, e offerecida aos Senhores peraltas, e casquilhos de Lisboa por seu affeiçãoado servo F.M.G.S.M.* Lisbon: Na Offic. de Simão Thaddeo Ferreira, 1783. 4°, twentieth-century (ca. 1975) maroon half sheep over marbled boards (minor wear to head and foot of spine, corners), smooth spine with vertical short-title in gilt, two horizontal gilt fillets each near head and foot, decorated endleaves. Woodcut vignette on title page (a bird in an elaborate cartouche). Factotum initial on p. 5. Moderate browning, but not brittle. Overall in good condition. Pictorial bookplate of Luiz Pastor de Macedo on verso of title page. Cutout from Portuguese bookseller's or auction catalogue on verso of front free endleaf. Ex-library copy, with bookplate of the Greenlee Collection, Newberry Library, and dated, initialed removal stamp on front pastedown endleaf. 14 pp. \$300.00

FIRST and ONLY separate EDITION of this work of satirical verse skewering the excesses of eighteenth-century Portuguese "fashionistas". There is a quote from Horace on the verso of the title page regarding the transitory nature of fashion, and a facetious dedication to "Florentissimos Senhores Peraltas, Xibantões, e Casquilhos de Lisboa" on p. [3]. Peraltas are dandies; Xibrantões appear to be pretentious, arrogant and proud types; while Casquilhos are also dandies, or fops. The poem occupies pp. 5-14.

Francisco Manuel Gomes da Silveira Malhão (1757-1809), a native of Óbidos, received a law degree from Coimbra in 1789, and practiced his profession at his birthplace, with frequent trips to Lisbon. The present work appeared again in the author's *Vida e feitos*,

published in four volumes, Lisbon, 1792, and later reprinted; a third edition appeared in 1824. The *Vida* includes posthumously published compositions by his younger brother, António Gomes da Silveira Malhão (1758-1786), who some consider the superior poet. Francisco Manuel was the father of Francisco Rafael da Silveira Malhão (1794-1860), one of the most highly regarded sacred orators of his day, and a minor poet.

* Innocência II, 436 (without collation); see also IX, 330. Not located in Coimbra, *Miscelâneas*. OCLC: 224456876 (Thomas Fisher Rare Book Library-University of Toronto); 62213120 (Newberry Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Jisc.

***29. MELLO, D. Francisco Manuel de.** *A visita das fontes: Apólogo dialogal terceiro. Edição fac-similada e leitura do autógrafo (1657). Introdução e comentário por Giocinto Manupella.* Coimbra: Por Ordem da Universidade, 1962. Acta Universitatis Conimbrigensis. Small folio (26 x 19.8 cm.), original printed wrappers. Wrappers somewhat soiled. Overall in good to very good condition. xxxv, 666 pp., (2 ll.), 3 ll. plates, printed on both sides. ISBN: none. \$50.00

First and only edition thus. The *Apologos dialogaes* were first published posthumously in 1721. The four dialogues are considered by some critics to be D. Manuel's best prose work; Herculano, for example, called it "o ponto mais alto a que subiu o talento de D. Francisco Manuel ... a obra mais política, civil e galante que fez o seu autor" (quoted in *Biblos Enciclopédia Verbo das Literaturas de Língua Portuguesa* I, 350-1). The *Apologos* was popular long before its first printing. One of the censors of the 1721 edition said that so many manuscript copies were circulating that the *Apologos dialogos* might as well have been published. The work was not printed again until a three-volume edition of Lisbon, 1900.

The humorous *Visita das fontes* is a dialogue between fountains in Lisbon. Bell comments that they "contain incisive portraits in which types and persons are sharply etched in a few lines" (*Portuguese Literature* p. 254). It was written during the author's exile in Brazil, 1655-58.

30. NERAS, João Theodoro de. *Methodo pratico, com que as senhoras mulheres assistem nos templos, principalmente no tempo dos sermoens, o qual jocosamente se expõem para correcção de tão estranhos abusos &c. por* [Colophon] Lisbon: Na Offic. de Francisco Borges de Sousa, 1760. 4°, disbound. Caption title. Brownd. Overall in good condition. 14 pp., (1 l.). \$150.00

FIRST EDITION of this very amusing dialogue between a lady and her maid, and various others she meets when she decides to attend a sermon by a famous preacher: it vividly captures the social aspects of church attendance in mid-eighteenth-century Lisbon. There are also editions of 1764 and 1772.

* Coimbra, *Miscelâneas: teatro* 8888 (calling for only 10 [2] pp.). Fundação Calouste Gulbenkian, *Literatura de cordel* 300 (calling for only 10 [2] pp.). Not located in Innocência. Not in Forjaz de Sampaio, *Teatro de cordel*. Not in Barata and Pericão, *Catálogo da literatura*

de cordel. NUC: cites a Lisbon, 1764 edition at ICN with 14, (2) pp., by same printer. OCLC: 561769176 (British Library); the Lisbon, 1764 edition is 64507357 (Newberry Library), and the Lisbon, 1772 edition is 66391657 and 894553093 (both Koninklijke Bibliotheek). Porbase locates a single copy, at the Biblioteca Nacional de Portugal (collation agrees with the present copy). Jisc repeats British Library only.

Apollo Unable to Attend a Bullfight

31. *Nova relação de huma resposta, que mandou o Apollo do Rocio a Necturno Maneta do Terreiro do Paço a huma carta, que lhe mandou convidando-o, para hir ver a função dos Touros, e elle lhe mandou a resposta, porque não pode hir*. N.p. [Lisbon?]: n.pr., n.d. [ca. 1750?]. 4°, disbound. Caption title. Light browning. In very good condition. Old [contemporary?] numbering in ink "26" to "29" in upper outer corners of rectos of each leaf. (4 ll.). \$375.00

FIRST and ONLY EDITION (?) of this satirical poem from Apollo, sending regrets that he cannot attend a bullfight.

* Díaz Arquer, *Libros y folletos de toros* 1137. Lisbon, Biblioteca Nacional, *Bibliografia tauromáquica* p. 26. Not in Innocência, Fonseca, *Pseudónimos*, Lapa, or Guerra Andrade. Not in Gulbenkian, *Literatura de cordel*. Not in Madrid, Biblioteca Nacional, *La fiesta nacional*. NUC: MH. OCLC: 556514529 (British Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. A title search in 46 databases via KVK located the copy in Porbase, and another in British Library.

Girl Attends Bullfight Without Her Mother's Consent

32. *Nova relação, do espalhafato terrestre que houve, andando o Diabo em caça do Alfacinha com D. Ignez d'Orta do Campo, ja velha por ser antiga, por lhe ir huma mocá sua, bem criada aos tilhados ver a função de touros, sem licença sua*. *Romance*. N.p. [Lisbon?]: n.pr., n.d. [ca. 1750?]. 4°, disbound. Caption title. Light browning. In very good condition. Old (contemporary?) numbering in ink "50" to "53" in upper outer corners of rectos of each leaf. 8 pp. \$375.00

FIRST and ONLY EDITION (?) of this satirical poem about a girl who goes to a bullfight without her mother's permission.

* Díaz Arquer, *Libros y folletos de toros* 1139. Not in Lisbon, Biblioteca Nacional, *Bibliografia tauromáquica*. Not in Innocência, Fonseca, *Pseudónimos*, Lapa, or Guerra Andrade. Not in Gulbenkian, *Literatura de cordel*. Not in Madrid, Biblioteca Nacional, *La fiesta nacional*. NUC: MH. OCLC: 7559876 (Houghton Library, Cleveland Public Library). Not located in Porbase. A title search in 46 databases via KVK located a single copy in British Library.

Satirical Essays

- 33. NOVAES, Faustino Xavier de.** *Manta de retalhos*. Rio de Janeiro: En Casa de A.A. da Cruz Coutinho, 1865. Large 8°, contemporary crimson quarter morocco over red pebbled paper boards (very slight wear), smooth spine with author, title, bands, and ornaments in gilt, marbled endleaves, text block edges sprinkled. Half title browned; light foxing to first dozen of so leaves. Overall in very good condition. 198 pp., (1 l.). \$150.00

FIRST and ONLY EDITION in collected form of these eleven essays, which had appeared earlier in literary periodicals. Innocência, quoting from a review published in Rio de Janeiro in 1866, states that most of the edition was shipped to Porto. *Manta de retalhos* ("Motley") includes a number of satirical essays on literature, often quoting poetry at length, usually with notes at the end. Targets include the *Correio do Rio de Janeiro*; *homens de letras* and *homens de tretas* (men of letters and men of bullshit); the short-lived periodical *O Futuro*; and what happens in the course of a walk during Carnival.

Faustino Xavier de Novaes (1820-1869) was born in Porto and trained as a goldsmith before being drawn into the literary life of the city, where the noted novelist Camillo Castello Branco was then writing his first works. During the 1850s Novaes published frequently in literary journals and published several books of poetry, including one with a lengthy critical foreword by Castello Branco. He gained a wide reputation as writer of satirical poetry and from 1852 to 1855, directed the monthly periodical *Bardo*, which published poets from the leading edge of the romantic movement, where progressivism and humanitarianism were beginning to replace contemplation and pessimism. In 1858 he emigrated to Rio de Janeiro. There, says Bell, he "found everything except literature well paid." Innocência quotes a contemporary review: "é um poeta satyrico e jocoso, unico no genero entre nós.... É o poeta mais querido do povo, que se ri e enthusiasma diante das suas zombarias metricas."

* Innocência IX, 206; on the author, see also II, 254-5 and IX, 446. Menezes IV, 908. On the author, see Saraiva & Lopes, *História da literatura portuguesa* (1976), pp. 846-7. NUC: MH, DCU-IA. OCLC: 40445059 (Catholic University of America-Oliveira Lima Library, Harvard University, Latrobe University, British Library). Porbase locates a copy at the Biblioteca Nacional de Portugal and another at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Jisc repeats British Library.

*Author's First Book**With His Presentation Inscription to a Prominent Politician*

- 34. NOVAES, Faustino Xavier de.** *Poesias* Porto: Na Typographia de Sebastião José Pereira, 1855. Small 8°, contemporary brown quarter calf, smooth spine gilt (slight wear). Occasional light foxing, a few tears (including one to title) repaired without loss. Overall in very good condition. Author's presentation inscription at top of title-page (shaved slightly by the binder) to Conselheiro Bartholomeu dos Martyres e Sousa (see below). 306 pp., (1 l.). \$600.00

FIRST EDITION of Novaes' first book; a second edition was published in 1856. Innocência quotes a contemporary review: "é um poeta satyrico e jocoso, unico no

genero entre nós.... É o poeta mais querido do povo, que se ri e entusiasma diante das suas zombarias metricas." In his native Porto, from 1852 to 1855, Novaes (1820-1869) directed the monthly periodical *Bardo*, which published poets from the leading edge of the romantic movement, where progressivism and humanitarianism were beginning to replace contemplation and pessimism. This volume includes the poem that introduced *Bardo*. The other poems are in a markedly satirical vein. Novaes emigrated to Brazil in 1858.

Provenance: Bartolomeu dos Mártires Dias e Sousa (1806-1882) was a member of the royal council, commendador of the Ordem de Christo and Ordem da Conceição, a deputy of the Côrtes, and an official in the secretariat of the Ministério dos Negocios Ecclesiasticos e de Justiça. A short work is attributed to him: *Memoria sobre a allocução do Sanctissimo Padre Pio IX no Consistorio Secreto de 17 de Fevereiro de 1851*, Lisbon, 1851, again Goa, 1851, and in English translation at Madras, 1852 and Colombo, 1853. See Innocência I, 335; VIII, 364.

* Innocência II, 255; IX, 205: without publisher or collation. On the author, see Saraiva & Lopes, *História da literatura portuguesa* (1976), pp. 846-7. NUC: MiU, InU. OCLC: 728319419 (King's College London); 253728673 (Ibero-Amerikanisches Institut Preussischer Kulturbesitz); 432702162 (Biblioteca Nacional de España). Not located in Porbase, which cites the author's *Novas poesias*, Rio de Janeiro, 1881. Jisc adds British Library and repeats King's College London. KVK (51 databases searched) locates only later editions.

Bullfight Satirized

35. *Novas alegrias do povo de Lisboa contentamento universal da quarta tarde de Touros coral poetico, e hislorico contra a hipicondria das festividades antecedentes*. N.pl. [Lisbon?]: n.pr., n.d. [ca. 1750?]. 4°, mid-twentieth-century marbled wrappers. Caption title. Light browning. In very good condition. Number "43" in ink at top of first leaf recto. (4 ll.) \$375.00

FIRST and ONLY EDITION? Satirical account, in verse.

* Díaz Arquer, *Libros y folletos de toros* 1153. Not in Lisbon, Biblioteca Nacional, *Bibliografía tauromáquica*. Not in Innocência. Not in Gulbenkian, *Literatura de cordel*. Not in Madrid, Biblioteca Nacional, *La fiesta nacional*. OCLC: 84425025 (Houghton Library); 560856881 (British Library). Not located in Porbase. Jisc repeats British Library.

First Edition in Spanish, With Extensive Commentary

36. PERSIUS FLACCUS, Aulus. *Aulo Persio Flacco, traduzido em Lengua Castellana, por Diego Lopez, natural de la Villa de Valencia, Orden de Alcantara, y Preceptor en la Ciudad de Toro. Con declaracion magistral, en que se declaran todas las historias, fabulas, antiguidades, versos difficultosos, y moralidad que tiene el poeta. Dirigido al maestro Balthasar de Cespedes, cathedratico de prima de Latinidade, y letras humanas, en la insigne Universidade de Salamanca*. Burgos: por Juan Baptista Varesio, a costa de Geronymo de Yepes, 1609. 8°, eighteenth-century vellum (some soiling and minor

wear), horizontal manuscript lettering giving author's name on spine. Small typographical vignette on title page. Woodcut initials. Front inner hinge starting. Small piece missing at lower outer blank margin of title page; even smaller piece missing in same place on following leaf. Small, rather dark stains in lower margin and lower outer corner of first half dozen or so leaves; other occasional light damstains, becoming more pronounced and larger in second half of volume. Light toning. Despite all these faults, a good, honest copy. (8), 228, (4) ll. \$900.00

First Edition in Spanish, including the original Latin text and extensive commentary of the six *Satires* of Persius, in which writings by Classical authors, by López, and fragments of the original Latin are interspersed. The work is alternately literal translation, paraphrase, critical edition, and commentary. The dedication to Balthasar Céspedes and a "Vida de Persio" included in this edition were omitted when the work was reprinted together with the first edition of López's *Declaración* of the *Satires* of Juvenal, Madrid 1642.

* Beardsley 135. Palau 223859. Salvá 872. Heredia 1547. Not in HSA. Not in *Ticknor Catalogue*. OCLC: 457583775 (Bibliothèque nationale de France); 494421114 (Université Toulouse 1 Capitole); 55253526 (Biblioteca Nacional de Chile); 457517860 (Bibliothèque nationale de France); 863423192 (Oxford University); 433594887 (Houghton Library, University of Chicago Library, Biblioteca Nacional de Mexico, Sutro Library, Universidad de Salamanca, Biblioteca Nacional de España); 46177229 (no location given). CCPBE locates 20 copies (several incomplete or otherwise in poor condition). Rebiun repeats copies at Universitat de Valencia, Universidad Complutense de Madrid, Universidad de Oviedo, and Universidad de Salamanca, adding Biblioteca OCD de Andalucía, and Universidad de Córdoba. Jisc repeats Oxford University only.

37. *Quarta parte do dialogo entre o servente do Hospital dos Doudos e o conductor dos cães danados.*

WITH:

Quinta parte do Dialogo entre o servente do Hospital dos Doudos e o conductor dos cães danados. 2 parts (of 5?). Lisbon: Na Imprensa Nacional, 1822. 4°, disbound. Woodcut Portuguese royal arms on title pages. In good to very good condition. Old ink manuscript pagination ("211-222" and "223-234") in upper outer corner of each page. 11; 11 pp.

2 parts (of 5?). \$100.00

FIRST and ONLY EDITION, the fourth and fifth parts only (of five?) of a lightly disguised commentary on contemporary manners and morals.

* Not located in Innocência or Fonseca, *Pseudónimos*. Not in Santos Verdelho, *A palavras e as ideias na Revolução Liberal de 1820*. Not located in OCLC. Not located in Porbase, which lists only a copy of the second part (also 1822, at the Biblioteca Nacional de Portugal), without any information on the author. No copy of any part located in Jisc. KVK (51 databases searched) locates only the single copy of the second part cited by Porbase.

38. REBELO, João da Silva, Estacio Coutinho, Antonio Serrão de Castro, et al. *Macarronea latino-portuguesa, que quer dizer: apontado de versos macarronicos latino-portuguezes, que alguns poetas de bom humor destilarão de alambique da cochimonia para desterro da melancolia.... Terceira impressam accrescentada* Porto: Officina de Antonio Alvarez Ribeiro, 1791. 8°, nineteenth-century marbled wrappers Overall in good or near-good condition. Title page has small hole at head (repaired on verso), affecting one letter of title and with loss of a small piece of the margin. Small wormhole in inner margin from quire F to the end, sometimes touching a few letters, without loss. A few tears and some soiling. Quire M (end of the second Caderno) is of 4 ll. rather than 8, but the text follows. Contemporary ink inscription "Camões" on title page. 204 pp. Apparently only part of the book; collations given for other copies are [2], 362, 23, [3] pp. or 362, 23 pp. \$50.00

This collection of silly or humorous poetry in Latin (only the prologues and the final essay, pp. 185-204, are in Portuguese) includes a poem by Antonio Duarte Ferrão (pseudonym for João da Silva Rebelo) on tobacco: *Nariz enganado, e desenganado* ... (pp. 85-101). The title translates roughly as, "The Nose Deceived and Undeceived; Tobacco Ridiculed and Defended, An Excuse for the Thrifty and a Pretext for Fops; A Work of Great Consolation for the Stingy, Mean, and Beggarly, and of Great Utility to Cheap Noses, Meddlers and Bores, and for Mouths Addicted to Chewing the Pipe and Cigars." There are also poems signed by Estacio Coutinho, Antonio Serrão de Castro, J.J.C.P., J.S.C., and Duarte Nunes Ferrão. This edition is not listed in Innocência, who mentions earlier editions of 1765, 1786 and 1787 and later ones of 1792, 1816 and 1843, noting that the work was often reprinted, "por ser sempre procurado, e bem aceito." We have not had the chance to compare the different editions, but our guess is that there are poems included in some which do not appear in others.

* Innocência V, 343; XVI, 90, 388. Fonseca, *Aditamentos* p. 281. See Guerra Andrade, *Dicionário de pseudônimos*, p. 39. NUC: MH, CLU.

Finely Printed

39. SILVA, Antonio Diniz da Cruz e. *O Hyssope, poema heroi-comico Nova edição revista, correcta e ampliada de notas.* Paris: Officina de P.N. Rougeron, 1821. 8°, contemporary tree calf (minor wear to lower outer corner of front cover; other very slight wear at foot of spine and outer edges), smooth spine (somewhat sunned), gilt, crimson morocco lettering piece, gilt letter, marbled endleaves and matching marbled edges, green silk ribbon place marker. Engraved frontispiece. In fine condition. Engraved frontispiece, (2 ll.), xxviii [i.e. xxxviii], 198 pp., (1 l. errata). \$400.00

Fourth edition, finely printed, of this famous burlesque poem on the use of galli-cisms. This edition, as the third edition of Paris, 1817, was edited by the erudite philologist

Timotheo Lecussan Verdier, who supplied the preface and notes. Permission to print it in Portugal having been refused, it was printed instead in Paris, with a false imprint of London (so noted in the preface to the Paris, 1817 edition). The 1802 edition was forbidden to circulate in Portugal by an edict of 18 April 1803 issued by Pina Manique, Chief of Police in Lisbon, on the authority of Minister D. Rodrigo de Sousa Coutinho; anyone who did not turn in his copy was subject to a 10-year exile in Africa. The second edition, Lisbon, 1808, was forbidden to be sold or circulated in September 1808, after the expulsion of the French, and is also rare. The third and fourth editions were printed in Paris, 1817 and 1821; Martins de Carvalho lists 24 editions by the early twentieth century.

Cruz e Silva based his poem on the quarrel between the bishop of Elvas, D. Lourenço de Lancastre, and the dean, D. José Carlos de Lara, which he witnessed first-hand while resident in Elvas from 1764 to 1774. Bell recounts the tale that Cruz e Silva "was summoned to read his satire to the all-powerful [Marques de] Pombal in the presence of the infuriated bishop, and that the poem proved too much for the gravity of the minister, who appointed him a judge in Rio de Janeiro (1776)" (*Portuguese Literature* pp. 273-4). *O Hyssope* was later a source of inspiration for Francisco de Mello Franco's well-known burlesque poem *Reino da estupidez*. Martins de Carvalho notes (p. 7) that many contemporaries considered *O Hyssope* "muito superior" to Pope's *Rape of the Lock*.

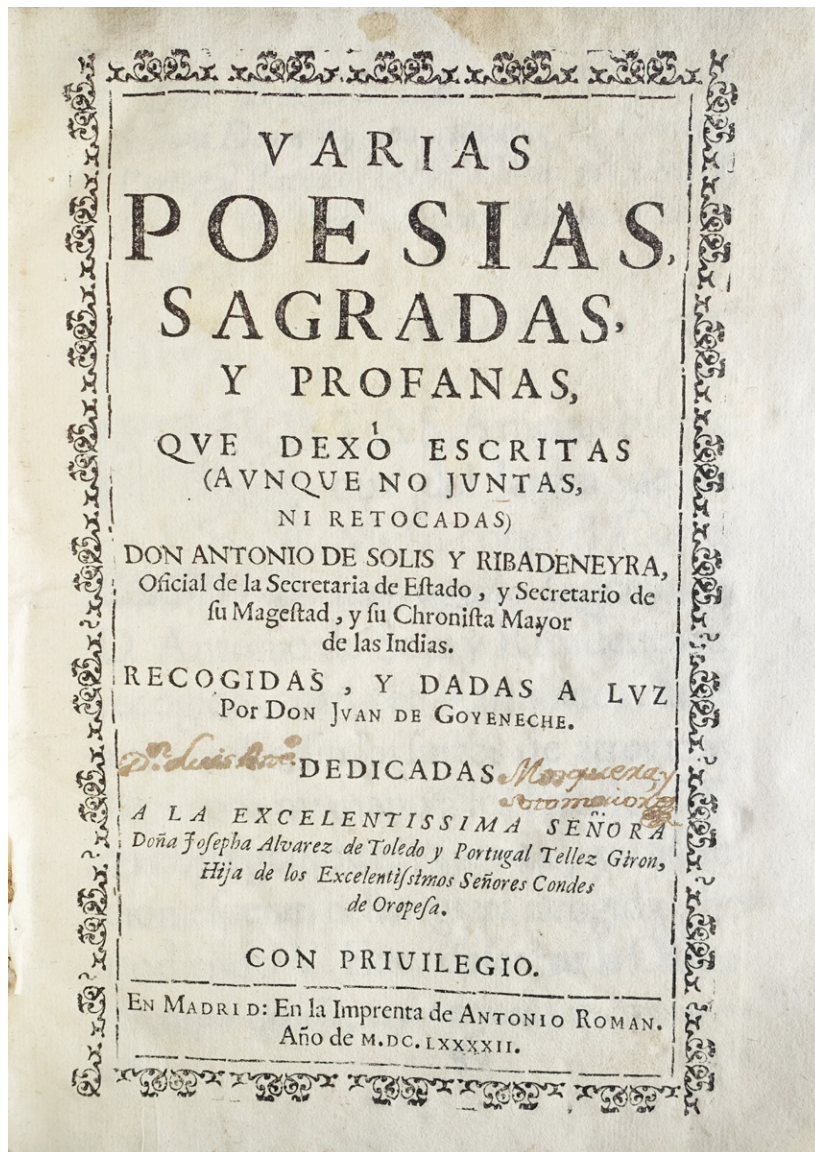
Of humble origins (his father was a carpenter who abandoned the family to emigrate to Brazil, while his mother supported them working as a seamstress), Cruz e Silva (Lisbon 1731-Rio de Janeiro 1799) studied law at Coimbra. He co-founded the *Arcadia Ulyssiponense* in 1756 and, while serving as a military judge, developed a formidable reputation as a lyric poet and satirist. Most of Cruz e Silva's poems remained unpublished until after his death. In July 1790 Cruz e Silva was sent again to Brazil to assist in trying the leaders of the Republican conspiracy in Minas, in which Tomás Antônio Gonzaga, Claudio Manuel da Costa, Manuel Inácio da Silva Alvarenga and other men of letters were involved, and in December 1792 he became chancellor of the *Relação* in Rio. Six years later he was named councillor of the *Conselho Ultramarino*, but did not live to return home.

* Innocência I, 125. Martins de Carvalho, *As edições do "Hyssope," Apontamentos bibliographicos* 4. Ramos, *A edição de língua portuguesa em França (1800-1850)* 74. NUC: DLC, MH. OCLC: 48991141 (Boston College, Harvard University-Houghton Library, University of British Columbia, University of Toronto-Thomas Fisher Rare Book Library, King's College London, London Library); 457860102 (Bibliothèque nationale de France); 433340857 (Biblioteca Nacional de España); 601042701 (Universität Basel). Porbase locates three copies at the Universidade Católica Portuguesa-Biblioteca João Paulo II and one at the Universidade do Minho. Jisc locates copies at the London Library and King's College London.

Eighteen Short Dramatic Works

By the Author of the História de la Conquista de México

40. SOLÍS Y RIVADENEIRA, Antonio de. *Varias poesias, sagradas, y profanas, que dexò escritas (aunque no juntas, ni retocadas) ... recogidas, y dadas a luz por Don Juan de Goyeneche* Madrid: En la Imprenta de Antonio Roman, 1692. 4°, contemporary yellow-stained vellum over thin pasteboard, tawed leather braided fasteners and remains of ties, spine lettered in ink (rubbed, some soiling). Title within typographic



Item 40

border, woodcut initials and tailpieces. Some light staining to first and last few leaves, scattered slight browning. Small piece torn from lower margin of Aa3, without loss. Overall in fine, crisp condition. Contemporary signature of D. Luis A[ntonio?] Mosquera y Sotomayor on title-page. From the library of the celebrated book collector Richard Heber, with the Bibliotheca Heberiana stamp on recto of front free endleaf. (22 ll.), 328 pp. \$1,500.00

FIRST EDITION of the author's poetry: sonnets, elegies, satires, epigrams, *romances*, *letrillas*, etc. On pp. 156-254 are 18 short dramatic works, some of which list the actors who played the roles; ten of these are *loas*, meant to be performed together with the author's full-length dramas.

Solís y Rivadeneyra (1610-1686), a native of Alcalá de Henares, is best known for his *Historia de la conquista de México*, Madrid, 1684 ("a noble work of literary historiography ... a model of Castilian prose, and the story is constantly gripping," Ward pp. 550-1). He also composed poetry influenced by Góngora and was "a lively, witty dramatist equipped with a vein of self-mockery" (Ward p. 551), sometimes collaborating with friends such as Coello, Calderón, Francisco de Montesión and Diego de Silva.

* Palau 318550. HSA p. 523. *Ticknor Catalogue* p. 336. Salvá 1421. Heredia 2047; 5643. Ward, *Oxford Companion to Spanish Literature* pp. 550-1. OCLC: 311315032 (University of Pennsylvania Libraries, University of Wisconsin-Madison, University of Iowa Libraries, Université Toulouse 1 Capitole, Universitätsbibliothek Leipzig); 367573002 (Brigham Young University, University of Alberta); 252463721 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 257528398 (no location given). CCPBE locates 33 copies. Rebiun locates only a single copy, at Universidade de Oviedo, with only 40 preliminary pp. Jisc locates four copies: two at Oxford University, one each at Cambridge University and British Library.

"Literatura de Cordel" in Comic Verse

*41. *Travaconta bebreronico-jocoza, sobre qual petisco he melhor para fazer boca para a pinga: se a sardinha salgada se a azeitona? Escrita pelo chupista mor da comarca de Vaza Barriz, e dada á luz por hum devoto da pinga, Mestre Jubilado em Vira Copos*. 2 volumes. Lisbon: Na Officina de Antonio Gomes, 1789. 4°, disbound. Woodcut vignette of flowers and laurel wreath on title page. Four leaves severely browned. Overall in good condition. On title page, "se a sardinha salgada" lightly stricken through. 16 pp. 2 volumes. \$160.00

FIRST and ONLY EDITION of this "literatura de cordel" in comic verse. The Palha copy, in the Houghton Library, is bound with the sequel, *Azeitona defendida das injurias que lhe fez o protector da sardinha na trava-conta bebreronico-jocoza* (see below).

* Palha 1091. Not located in Innocêncio. OCLC: 78932404 (Houghton Library). Por-base locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc.

WITH:

Azeitona defendida das injurias que lhe fez o protector da sardinha na trava-conta bebreronico-jocoza, sobre qual petisco he melhor par fazer boca

para a pinga: se a sardinha salgada, se a azeitona. Escrita pelo chupista mor da comarca de Vaza Barriz, e dada á luz por hum devoto da pinga, Mestre Jubilado em Vira Copos. Segunda parte. Lisbon: Na Officina de Antonio Gomes, 1789. 4°, disbound. Small woodcut vignette on title page. Remargined. Overall in slightly less than good condition. 16 pp.

FIRST and ONLY EDITION of this "literatura de cordel" in comic verse.

* Palha 1091. Not located in Innocência. OCLC: 78932404 (Houghton Library). This second part not located in Porbase. Not located in Jisc.

42. VARELA, A.[ntonio Isidoro Pereira]. *A Epocha das Virtudes, Satyra, por....* Lisbon: Typographia de M. da Costa, 1863. 4°, early beige plain wrappers with author, title and date in early ink manuscript on front cover. Light dampstains at foot. Small blank piece missing from lower margin of title page. Overall in good condition. Old paper tag with serrated edges, red border and shelfmark "32 D" in ink manuscript tipped on to upper inner corner of front cover. 7 pp. \$50.00

FIRST EDITION. A second, undated edition, with the title *A epocha das virtudes: poesia dramática* and the author given as A.J.P. Varela, was published in Lisbon by Francisco Franco, as number 222 in Coleção de peças theatraes para salas e theatros particulares.

The author laments, tongue in cheek, that in comparison with Roman times, his own give so little scope for satire: "Eu quizera assignalar os crimes rudes, / mas encontro em toda a part só virtudes!"

* OCLC: 13723230 (Houghton Library-Harvard University, University of North Carolina-Chapel Hill); 504635934 (British Library). Porbase locates a single copy, at Biblioteca Nacional de Portugal, and two copies of the undated second edition, also at the Biblioteca Nacional. Jisc repeats British Library. KVK (51 databases searched) locates only the copy cited by Porbase.



PART III
COMEDY AND DRAMATIC SATIRE

Parody of Lucia di Lammermoor

43. AZCONA, Agustín. *El sacristán de San Lorenzo. Zarzuela en tres cuadros.* Madrid: Imprenta Nacional, 1847. 8°, contemporary plain beige wrappers (4 cm. tear). Woodcut royal Spanish arms on title page. Faint marginal dampstains. Internally fine, overall very good condition. Rectangular paper tag on front wrapper with blue-printed border, serrated edges, and stamped shelfmark "18602." 41, (1) pp., (1 l.). \$150.00

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

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

With Author's Signed Presentation Inscription

44. DANTAS, Julio. *Um serão nas laranjeiras. Comédia em tres actos.* Lisbon: Portugal-Brasil Limitada, Sociedade Editora; and Rio de Janeiro: Companhia Editora Americana / Livraria Francisco Alves, [1920]. 8°, contemporary tan sheep over marbled boards (some wear), spine with raised bands in five compartments, decorated in blind, crimson morocco lettering piece, gilt letter, decorated endleaves, top edge rouged, other edges uncut, original illustrated wrappers bound in. In very good condition. Author's signed six-line presentation inscription in ink on half title: 'Ao meu primeiro amigo // Alberto [illeg.] // com um grande abraço [illeg.] // [illeg.], do seu admirador // amigo // Júlio Dantas". 273 pp., (1 l. advt.). \$100.00

Third edition, including the preface to the second edition. First published in 1904; a second edition appeared in 1915; a fourth, undated, may have been published in 1923, though what is apparently the same edition seems to have been catalogued as having been published as late as 1940. It was translated into Spanish, Italian and German. A note on the half title states that this play was first performed at the Teatro D. Maria II on 24 December 1903, and subsequently included in that theater's permanent repertory. The action is set in Portugal in 1848, and proved controversial in 1903 for its portrayal

of certain easily identified persons, whose descendants continued to occupy important positions in politics and society.

Dantas (1876-1962) is one of the best known early twentieth-century Portuguese writers. His major work, *Ceia do cardeais*, went through 48 editions from 1902 to 1962, with translations into French, Spanish, Catalan, Italian, English, German, Swedish, Danish and Japanese. Its influence may also be judged by the fact that Campos Ferreira Lima lists no fewer than 49 parodies. Trained as an army surgeon, Dantas later became Inspector das Bibliotecas Eruditas e Arquivos (1912) and president of the Academia das Ciências (1921).

* Fonseca, *Aditamentos* p. 260-1. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1045-46. Bell, *Portuguese Literature* p. 313: "the most conspicuous among slightly younger dramatists ... gifted with wit, lightness of touch, an excellent style, and a sense of atmosphere." OCLC: 362401044 (formerly located but no longer appears: University of California-Santa Barbara); only the first edition located on 29 November 2019: 1080058132 (Internat Resource: Galician Digital). Porbase locates other editions, but not this one. Jisc lists the first and fourth editions. KVK (51 databases searched) locates a copy at the Staats- und Universitätsbibliothek Hamburg.

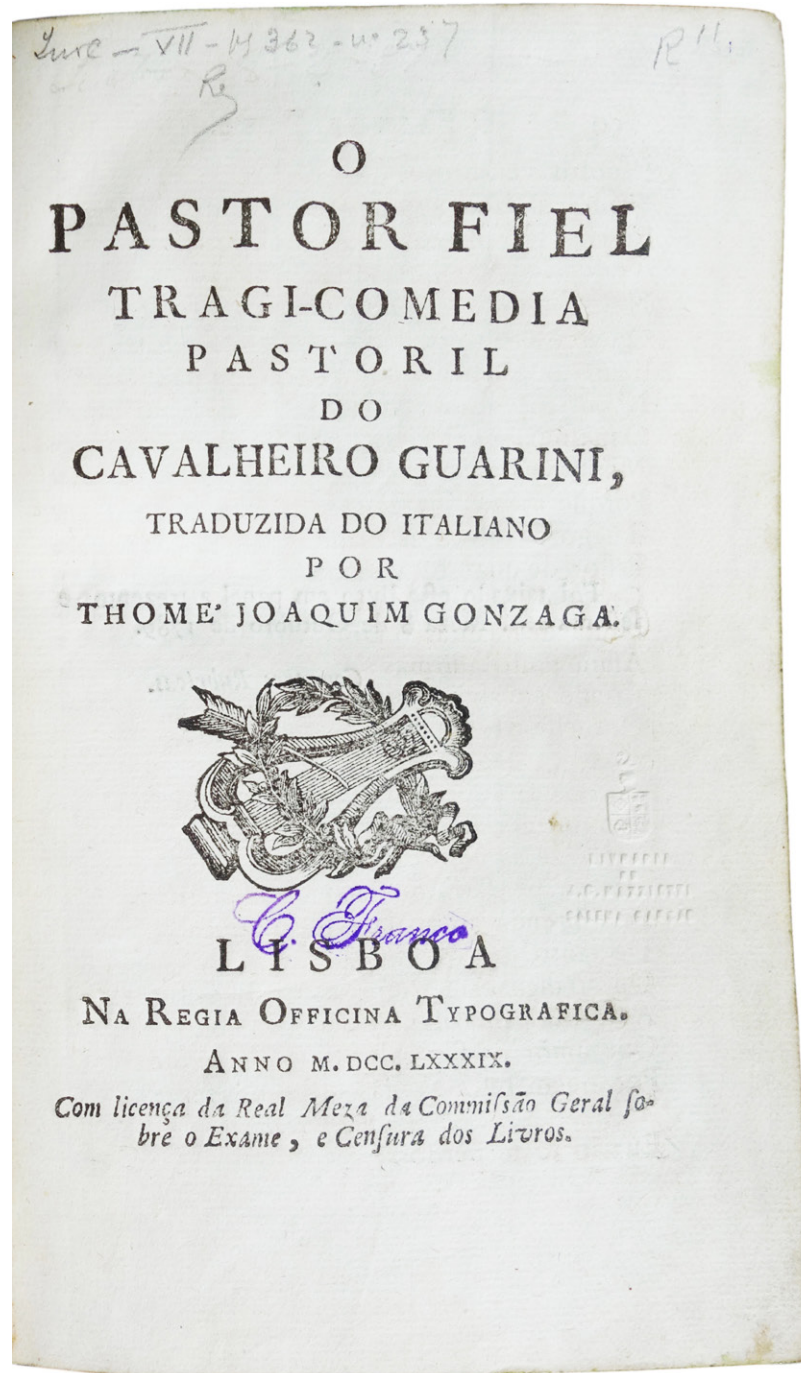
Suppressed Translation, by a Brazilian

***45. GUARINI, Giovanni Battista.** *O pastor fiel, tragi-comedia pastoral do Cavalheiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga.* Lisbon: Regia Officina Typographica, 1789. 8°, contemporary burgundy morocco (slight wear at extremities), spine with raised bands in five compartments, short title lettered in gilt in second compartment from head, gilt tooled borders on covers, edges of boards tooled gilt, marbled endleaves, text block edges tinted green. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Internally clean and crisp. In fine condition. Engraved armorial bookplate and small blindstamp on title page of J.[osé] C.[aetano] Mazziotti Salema Garção. Rubberstamp of E. Franco on title page. viii, 293 pp. \$4,000.00

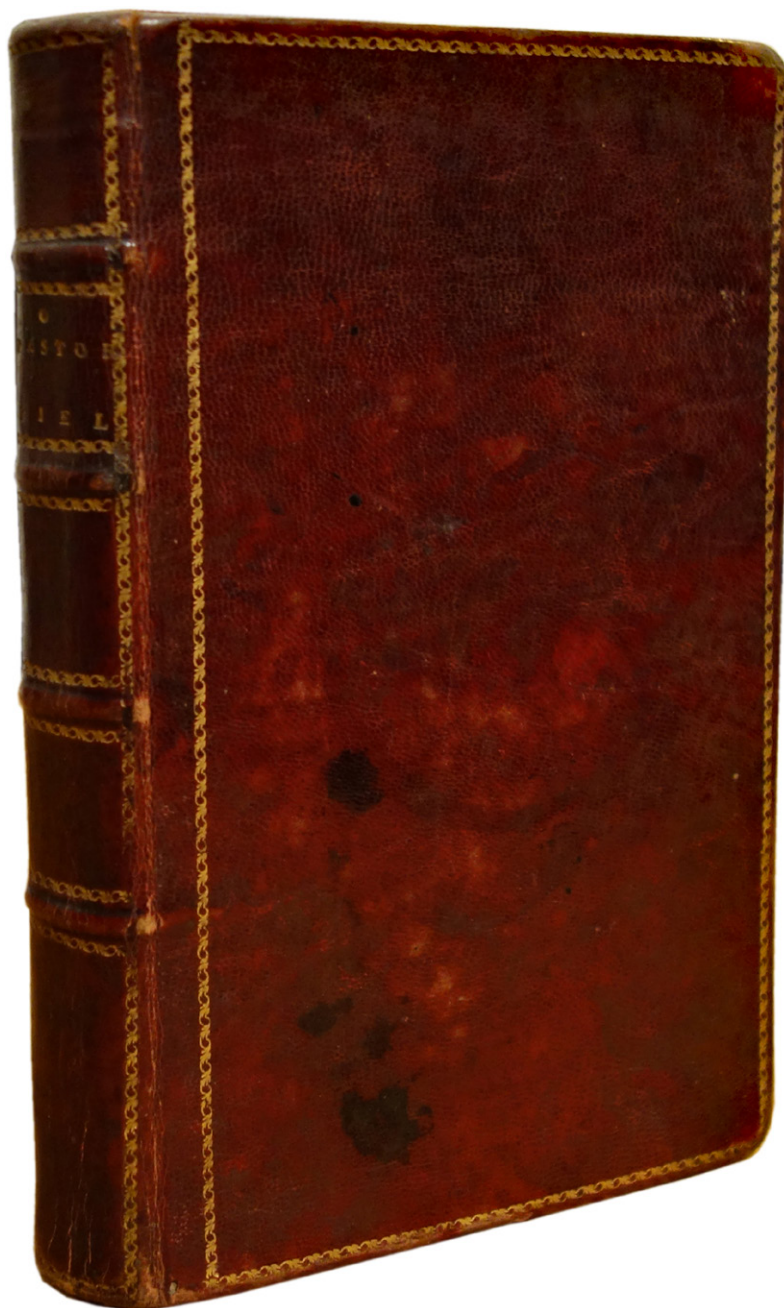
First Portuguese translation of Guarini's sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga. Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as Auditor Militar of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named Desembargador Honorario da Relação do Porto. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocência cites eight of these as "sendo indubitavelmente" the work of Gonzaga Neves. Gonzaga Neves died in Lisbon in 1819.

Innocência recounts the unlucky fate of this translation, its suppression and subsequent rarity: the Meza Censoria gave it permission to be published, then revoked the permission after the work had been printed and ordered that all copies sold be returned. After the Meza was abolished in 1794, the copies went to the Biblioteca Publica, and in 1838 were finally acquired by Gonzaga Neves' heirs and sold through a Lisbon bookseller.

Guarini's *Il pastor fido*, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the sixteenth century. Written in honor of the nuptials of the Duke of



Item 45



Item 45

Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest being Venice, 1602. *Il pastor fido* inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel's opera of the same name, first performed in 1712.

Provenance: J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto was a noted collector and wolfram magnate.

* Borba de Moraes, *Período colonial* pp. 179-80. Sacramento Blake VII, 299-300. Innocência VII, 361-3. *Imprensa Nacional* 411. Gonçalves Rodrigues, *A tradução em Portugal* 1747: citing no other translation into Portuguese before 1850. Not in JCB, *Portuguese and Brazilian Books*. Not in Welsh or *Greenlee Catalogue*. Not in Palha, which lists a Lyon, 1720 edition in Italian and French. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos* 750. NUC: WU, DCU.

Suppressed Translation by a Brazilian

46. GUARINI, Giovanni Battista. *O pastor fiel, tragi-comedia pastoral do Cavalheiro Guarini, traduzida do italiano por Thome Joaquim Gonzaga.* Lisbon: Regia Officina Typographica, 1789. 8°, contemporary tree sheep (quite worn, hinges weak, covers wormed, spine ends defective), smooth spine with gilt fillets and dark green lettering piece, gilt letter, text-block edges sprinkled blue-green. Woodcut vignette of harp with laurel wreath on title page. Typographical headpiece on pp. 7 and 57. Woodcut headpiece and initial on p. 13. Woodcut tailpieces on pp. 105 and 220. Some minor staining to the title-page and a few following leaves, but internally in fine condition, for the most part clean and crisp. viii, 293 pp. \$800.00

First Portuguese translation of Guarini's sixteenth-century play *Il pastor fido*. The translator was the poet Thomé Joaquim Gonzaga Neves, cousin of the famed Brazilian poet Thomas Antonio Gonzaga (author of *Marília de Dirceu*). Born in Rio de Janeiro in 1738, Gonzaga Neves received his degree from Coimbra University and returned to Brazil as *auditor militar* of the second regiment of infantry at Bahia. Upon his return to Portugal in 1805 he was named *desembargador honorario* for the *Relação do Porto*. He worked assiduously at translating the Italian operas performed at the Theatro de São Carlos; these translations were often sold as *folhetos de cordel*. Innocência cites eight of these as "sendo indubitavelmente" the work of Gonzaga Neves, who died in Lisbon in 1819.

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* Borba de Moraes, *Período colonial* pp. 179-80. Sacramento Blake VII, 299-300. Innocência VII, 361-3. *Imprensa Nacional* 411. Gonçalves Rodrigues, *A tradução em Portugal*

1747: citing no other translation into Portuguese before 1850. Not in JCB, *Portuguese and Brazilian Books*. Not in Welsh or *Greenlee Catalogue*. Not in Palha, which lists a Lyon, 1720 edition in Italian and French. NUC: WU, DCU. OCLC: 561200848 (British Library); 468915101 (Bibliothèque Nationale de France); 24647431 (Houghton Library, Catholic University of America-Oliveira Lima Library, University of Wisconsin-Madison, and Universidade de São Paulo). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library and adds Oxford University.

*Leading Portuguese Economist (and São Paulo Native) on Tobacco Trade,
Puritans, Taxes in Minas Geraes, and Colonia do Sacramento
Includes the Comedy O Marido Confundido*

***47. GUSMÃO, Alexandre de.** *Collecção de varios escritos ineditos politicos e litterarios ... Que dá à luz publica J.M.T. de C.* Porto: Na Typografia de Faria Guimarães, 1841. 8°, contemporary black quarter calf over marbled boards (corners slightly bumped), smooth spine gilt, gilt letter, edges sprinkled. In fine condition. Black-on-silver rectangular ticket of Livraria Esquina, Porto in upper outer corner of front pastedown endleaf (2 x 4 cm., with rounded corners). xv, (1), 319 pp., (2 ll.), 25 pp., (1 l.). Complete with the index, list of subscribers and *advertencia* called for in Borba de Moraes. \$800.00

FIRST EDITION. Alexandre de Gusmão was called by Amzalak one of the five best mercantilist authors (quoted in Hanson, *Economy and Society in Baroque Portugal* 1668-1703, p. 306, n. 13). The letters and opinions gathered in this volume cover a wide range geographically—Portugal, Europe, India, Angola, Brazil—and an equally wide range of diplomatic, ecclesiastical and business affairs. A series of six letters deals with the *Contrato do Tabaco* (pp. 72-80); an essay immediately following discusses the origin of the Puritans, and whether they were actually free of all Jewish blood (pp. 81-5). In a long essay on the new method for collecting the King's fifth of gold revenues in Brazil (pp. 89-146), Gusmão argues that the foundry system is inconvenient and unjust, and could encourage cheating. There is a long analysis, written in 1751, of a letter by the Governor of Colonia do Sacramento concerning the Treaty of Madrid, which had set new boundaries for the Spanish and Portuguese possessions in America (pp. 147-213). At the end of the volume are four poems and a comedy (*O Marido confundido*) by Gusmão. The comedy (pp. 252-319) is based on a French original, which Gusmão "completely transformed". The play thus became more of an original work than an adaptation or translation of the French. It had its premiere in Lisbon at the Theatro de Lisboa in 1737.

Gusmão (1695-1753) was a native of Santos, São Paulo. After serving as a diplomat, he became private secretary to D. João V and finally a member of the Conselho Ultramarino.

* Borba de Moraes (1983) I, 382. Sacramento Blake I, 32. Innocência I, 33: "hoje pouco vulgar." Cf. Barbosa Machado I, 97; IV, 9. Rodrigues 1176. Not in Kress, *Luso-Brazilian Economic Literature before 1850*. Not in Welsh or *Greenlee Catalogue*. Porbase locates a single copy, at Biblioteca Tomás Ribeiro-C.M. Tondela. Jisc locates a single copy, at British Library.

COLLECCÃO
DE
VARIOS ESCRITOS INEDITOS
POLITICOS E LITTERARIOS
DE
ALEXANDRE DE GUSMÃO

CONSELHEIRO DO CONSELHO ULTRAMARINO

E

Secretario Privado d'El-Rei Dom João Quinto.

QUE DÁ Á LUZ PUBLICA

J. M. J. de C.



PORTO :

NA TYPOGRAFIA DE FARIA GUIMARÃES,
Rua de S. Antonio N.º 76.

1841.

*Leading Portuguese Economist (and São Paulo Native) on Tobacco Trade,
Puritans, Taxes in Minas Geraes, and Colonia do Sacramento
Includes the Comedy O Marido Confundido*

*48. GUSMÃO, Alexandre de. *Collecção de varios escritos ineditos politicos e litterarios Que dá à luz publica J.M.T. de C.* Porto: Na Typografia de Faria Guimarães, 1841. 8°, contemporary quarter morocco over marbled boards (some rubbing; wear to corners), flat spine with gilt fillets and lettering, blue-green endleaves, text-block edges lightly sprinkled red. Small semi-oval piece missing from outer margin of title page, about 5 cm. high and 2 cm. in width at its widest point. Uncut. In very good to fine condition. Small rectangular white paper ticket with red borders and serrated edges tipped on near lower inner corner of front cover, with number "1751" stamped in blank center. Pictorial bookplate of Vasco Semedo. Inscription of D. Manuel de Almeida, dated 1918, at top of front free endleaf recto, with unidentified bookplate below depicting a lighted lamp, laurel branch, and open book above the words "Ex-Libris". xv, (1), 319 pp., (2 ll.), 25 pp., (1 l.). Complete with the index, list of subscribers and *advertencia* called for in Borba de Moraes.

\$600.00

FIRST EDITION. Alexandre de Gusmão was called by Amzalak one of the five best mercantilist authors (quoted in Hanson, *Economy and Society in Baroque Portugal* 1668-1703, p. 306, n. 13). The letters and opinions gathered in this volume cover a wide range geographically—Portugal, Europe, India, Angola, Brazil—and an equally wide range of diplomatic, ecclesiastical and business affairs. A series of six letters deals with the *Contrato do Tabaco* (pp. 72-80); an essay immediately following discusses the origin of the Puritans, and whether they were actually free of all Jewish blood (pp. 81-5). In a long essay on the new method for collecting the King's fifth of gold revenues in Brazil (pp. 89-146), Gusmão argues that the foundry system is inconvenient and unjust, and could encourage cheating. There is a long analysis, written in 1751, of a letter by the Governor of Colonia do Sacramento concerning the Treaty of Madrid, which had set new boundaries for the Spanish and Portuguese possessions in America (pp. 147-213). At the end of the volume are four poems and a comedy (*O Marido confundido*) by Gusmão. The comedy (pp. 252-319) is based on a French original, which Gusmão "completely transformed". The play thus became more of an original work than an adaptation or translation of the French. It had its premiere in Lisbon at the Theatro de Lisboa in 1737.

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* Borba de Moraes (1983) I, 382. Sacramento Blake I, 32. Innocência I, 33: "hoje pouco vulgar." Cf. Barbosa Machado I, 97; IV, 9. Rodrigues 1176. Not in Kress, *Luso-Brazilian Economic Literature before 1850*. Not in Welsh or *Greenlee Catalogue*.

Sebastianists On Stage

***49. MACEDO, José Agostinho de.** *O Sebastianista desenganado á sua custa. Comedia composta por Representada oito vezes successivas no Theatro da Rua dos Condes.* Lisbon: Na Imprensa Nacional, 1823. 8°, later plain light gray wrappers, author and short-title in ink manuscript on front cover, original plain wrappers bound in. Uncut. Small, light waterstain in upper blank margin of first dozen or so leaves. In very good condition. Old purple stamp with monogram beneath ducal coronet of the library of the Dukes of Palmela on title page. 56 pp. \$120.00

FIRST and ONLY EDITION. According to Innocência, this comedy was performed in 1810. It is said to be a personal satire directed at João Bernardo da Rocha and Nuno Pato Moniz. They wrote "O Anti-sebastianista desmascarado" directed against Macedo, which appears never to have been published, and it is not certain if it was ever performed.

Macedo (1761-1831), the most prolific writer of his time, produced both prose and verse but is best known for his pamphleteering: "Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular ... his idiomatic and vigorous prose will always be read with pleasure" (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer's poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusíadas* should have been written.

Provenance: The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the twentieth century through the 1960s. The first to hold the title was D. Pedro de Sousa Holstein (1781-1850), a Portuguese diplomat who served as prime minister at various times in the 1830s and 1840s. He wrote profusely on politics and economics. (See *Grande enciclopédia XX*, 123-8.)

* Innocência IV, 192. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5. OCLC: 46954003 (Harvard College Library, Vanderbilt University, Thomas Fisher Library-University of Toronto); 312480440 (Universitat Leipzig); 881892040 and 561870116 are digitized. Porbase locates copies with 56 pp. at Biblioteca Nacional de Portugal (three copies), Biblioteca João Paulo II-Universidade Católica Portuguesa, and Biblioteca Municipal de Elvas (one copy each), as well as a copy at Biblioteca Nacional de Portugal with 59 pp. Jisc locates two copies at British Library. KVK (51 databases searched) repeats only the copies cited by Porbase.

50. MACHADO, Julio César. *Biographia do actor Isidoro*. Lisbon: Typografia de Joaquim Germano de Sousa Neves (wrappers: Escriptorio do Editor), 1859. Galeria Artística, Collecção de Biographias de Actores e Actrizes Portuguezes, N.º 2. Large 8°, original pale blue printed wrappers (brownstain on lower wrapper with 2 holes). Single pinpoint wormhole, without loss of text. Foxing on the frontispiece, otherwise internally fine. Overall in good condition. 32 pp., with engraved frontispiece portrait of Isidoro by Joaquim Pedro de Sousa. \$35.00

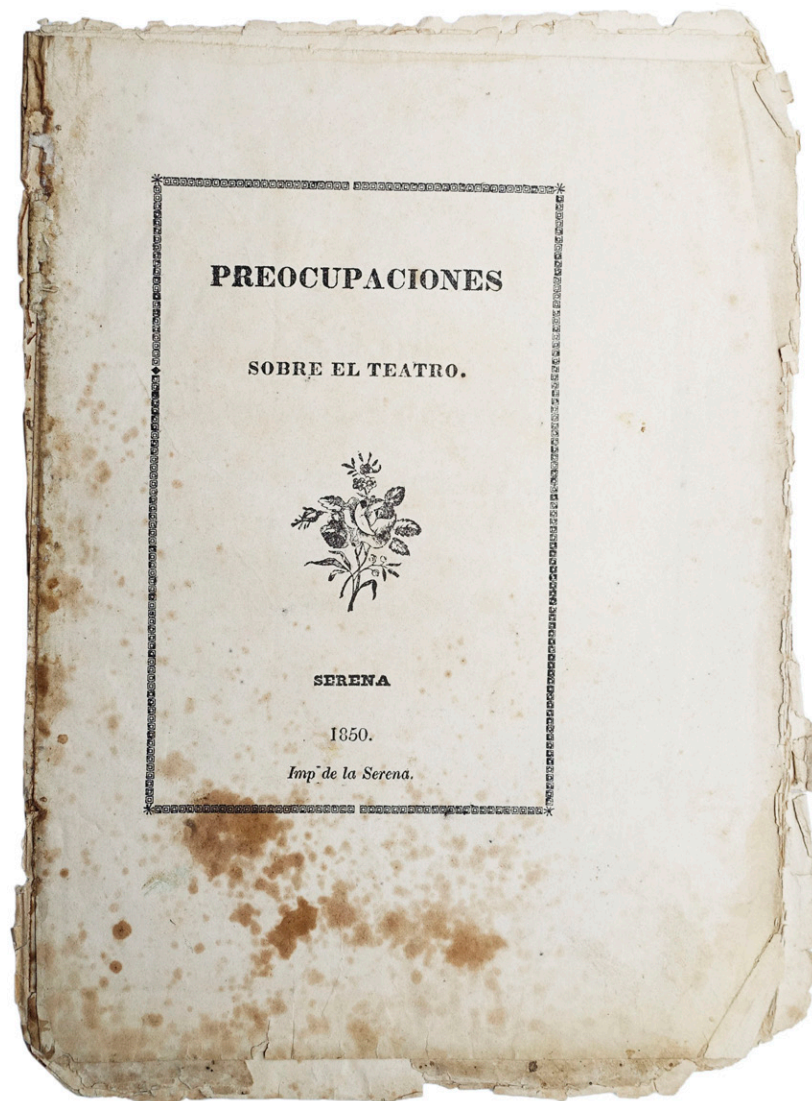
FIRST and ONLY EDITION of this biographical sketch of the great nineteenth-century Portuguese comic actor and dramatist Isidoro Sabino Ferreira.

Júlio César [da Costa] Machado (1835-1890) was a writer of novels, dramas, short stories, biographies; he also wrote *folhetins* for the *Diário de Notícias*, making a name for himself by his critical and humorous view of contemporary life in Lisbon. His earliest work, *Estrela da Alva*, was written when he was 14 years old, and published in 1850 at the prompting of Camilo Castelo Branco, in *A Semana*. Machado is recognized as one of the authors who moved the novel toward a more natural style, anticipating to some degree the works of Eça de Queirós. Machado and his wife both committed suicide soon after their seventeen-year-old son killed himself.

* Innocêncio V, 160; XIII, 256; see also V, 19-20 and, for Isidoro, X, 98-9. On Júlio César [da Costa] Machado (1835-1890), see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 291-2; also *Dicionário cronológico de autores portugueses*, II, 180-1; Ernesto Rodrigues in *Biblos*, III, 339-41; Saraiva & Lopes, *História da literatura portuguesa* (17th ed.), pp. 777, 789, 801-3, 809-10. Not located in NUC. OCLC: 1969201 (State University of New York-Binghamton, University of Illinois, National Library of Australia, British Library). Porbase locates five copies: three in the Biblioteca Nacional de Portugal, and one each at the Universidade Nova de Lisboa-Centre for English, Translation and Anglo-Portuguese Studies, and Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats British Library only.

51. MOLIERE. *Le Tartuffe, comédie, en cinq actes et en vers ... représenté, pour la première fois, à Paris, sur le Théâtre Français, en 1664*. Paris: Ferra Ainé, Libraire; et au magasin de Pièces de Théâtre, 1828. Large 8°, early plain blue wrappers (minor stains and creases), stitched. Uncut. Small round burn hole in lower margin of second leaf, not affecting text. In very good condition. 64 pp. \$50.00

* OCLC: 458012211 (Bibliothèque nationale de France), 492047123 (Bibliothèque Sainte-Geneviève). This edition not located in Jisc.



Item 52

Defense of Comedy by an Impresario in La Serena

52. [O'LOGHLIN, Mateo]. *Preocupaciones sobre el teatro*. Serena: Imp. de la Serena, 1850. Large 8°, traces of wrappers. Small floral woodcuts on pp. 1 and 5, woodcut of lyre at end. Typographical border on every page. Uncut, edges frayed and soiled, some staining. Overall in good condition. 23 pp. \$900.00

FIRST and ONLY EDITION? This extremely rare work passionately defending comic theater was published in La Serena, capital of the Coquimbo region in northern Chile. O'Loughlin considers comedies in terms of morality, utility, and convenience, describes the state of drama in Chile (which lacks permanent theaters and schools for aspiring actors), and presents a sweeping historical survey of comedy in France, Rome, Spain, Rio de Janeiro, and ancient Greece. O'Loughlin frequently refers to specific actors.

O'Loughlin was an Irish comic actor who managed Valparaíso's theatrical stock company. In Lima in 1854, he mounted an early dramatic adaptation of Harriet Beecher Stowe's *Uncle Tom's Cabin*. *Preocupaciones* is dedicated "A los distinguidos e ilustrados censores de Santiago D. Ventura Blanco y D. Victorino Lastarria, en prueba de aprecio y respeto."

* Briseño II, 439 and III, 320 (no. 2022): without collation. On O'Loughlin, see *Anales de la Universidad de Chile*, 106:158. Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Jisc.

Includes Sixteenth-Century Portuguese Comedies

***53. PRESTES, Anónio, Luís de Camões, Henrique Lopes, et al.** *Primeira parte dos autos e comédias portuguesas, por António Prestes, Luís de Camões e outros autores portugueses (Lisboa, 1587)*. Preface by Hernâni Cidade. Bibliographical note by José V. de Pina Martins. Lisbon: Lysia—Editores e Livreiros, SARL, 1973. Large 8°, original imitation vellum boards, stamped in gilt on front cover and spine (slight soiling to spine), top edges gilt, other edges uncut, in a slipcase of decorated paper boards. Partly unopened. Internally as new. Overall in very good to fine condition. 16, 13 pp., (2), 179, (1) ll. One of 50 unnumbered copies on "Goat Skin Parchment" paper of 160 grams, "fora do mercado" signed by the publisher's literary director, "Rodrigues" i.e., António Augusto Gonçalves Rodrigues. \$150.00

In addition to the present issue of 50 copies, there were another 50 copies on the same paper, numbered 1 through 50, 100 copies numbered 51 through 150 on "Conqueror London" paper of 140 grams, and 800 copies on "Vergé Creme" paper of 125 grams, numbered 151 through 950.

This facsimile reprint was made from the copy in the Library of King Manuel II at the Bragança Palace of Vila Viçosa, one of only four copies known, and said to be the only one complete and in good condition. Of the dozen theatrical pieces contained in the volume, seven are by António Prestes, two by Luís de Camões, and one each by Henrique Lopes, Jorge Pinto, and Jerónimo Ribeiro.

Trade Edition of the Previous Work

***54. PRESTES, Anónio, Luís de Camões, Henrique Lopes, et al.** *Primeira parte dos autos e comédias portuguesas, por António Prestes, Luís de Camões e outros autores portugueses (Lisboa, 1587)*. Preface by Hernâni Cidade. Bibliographical note by José V. de Pina Martins. Lisbon: Lysia—Editores e Livreiros, SARL, 1973. Large 8°, original imitation vellum boards, stamped in gilt on front cover and spine (spine somewhat soiled), top edges gilt, outer edges uncut, in a slipcase of plain paper boards (soiled and slightly scraped). Partly unopened. Internally as new. Overall in very good condition. 16, 13 pp., (2), 179, (1) ll. Number 628 of 800 numbered copies on “Vergé Creme” paper of 125 grams, numbered 151 though 950, signed by the publisher’s literary director, “Rodrigues” i.e., António Augusto Gonçalves Rodrigues. \$60.00

In addition to the present issue of 800 copies, there were 50 unnumbered copies on “English Goatskin Parchment” paper of 160 grams, “fora do mercado” another 50 copies on the same paper, numbered 1 through 50, and 100 copies numbered 51 through 150 on “Conqueror London” paper of 140 grams.

This facsimile reprint was made from the copy in the Library of King Manuel II at the Bragança Palace of Vila Viçosa, one of only four copies known, and said to be the only one complete and in good condition. Of the dozen theatrical pieces contained in the volume, seven are by António Prestes, two by Luís de Camões, and one each by Henrique Lopes, Jorge Pinto, and Jerónimo Ribeiro.

***55. SAMPAIO, Albino Forjaz de.** *Subsídios para a história do teatro português. Teatro de Cordel (Catálogo da coleção do autor)*. Publicado por ordem da Academia das Ciências de Lisboa. Lisbon: Imprensa Nacional, 1920 [front wrapper: 1922]. 8°, original printed wrappers (slight defect at foot of spine; minor fading; tiny round hole at lower margin of front wrapper, continuing through first 7 leaves; corners of rear wrapper dog-eared). Printed logo of Academia das Ciências de Lisboa on front wrapper and title-page. Some inevitable browning, but not brittle. In very good condition. 108 pp., (1 l. errata), 12 plates. \$50.00

FIRST and ONLY EDITION of this indispensable reference work. It lists 533 titles, some in more than one edition. There is an interesting introduction (pp. [9]-19), a list of “Loas,” several useful indexes (authors, translators, adapters, and pseudonyms; theaters; printers and publishers; chronological), as well as a bibliography.

* Anselmo, *Bibliografia das bibliografias portuguesas* 554.

- *56. **SILVA, Maria de Fátima Sousa e.** *Crítica do teatro na comédia antiga*. Coimbra: Instituto Nacional de Investigação Científica / Centro de Estudos Clássicos e Humanísticos da Universidade de Coimbra, 1987. Estudos de Cultura Clássica, 2. Large 8°, original illustrated wrappers. As new. 480 pp., (2 ll.). One of 1,000 copies. ISBN: none. \$50.00
FIRST EDITION. A second edition appeared in 1997.

*With Signed and Dated Presentation Inscription
By the Author, an Argentinian Playwright*

57. **SOLAR, Alberto del.** *El Doctor Morris. Comedia en un prólogo y tres actos*. Buenos Aires: J. Peuser, 1903. 8°, twentieth-century half calf over marbled boards (minor BINDING WEAR), spine with raised bands in six compartments, gilt letter, edges sprinkled blue-green, marbled endpapers. Light browning. Head of first few leaves bumped. In good to very good condition. Author's signed and dated ("20 de Junio 1919") six-line presentation inscription to Señora Wells on flyleaf. 175 pp.; misbound second quire 15-16, 21-24, 17-20, 29-32, 25-28. \$300.00

FIRST EDITION of this play, translated into French in the same year. This copy is inscribed to a Mrs. Wells, and dated 20th June, 1919, the same year that Solar published his *Pananá la vieja, con motivo del IV Centenario de su fundación*. The comedy has some political overtones, and takes place in Germany and France, although the protagonist is an American. Solar was an Argentinian playwright and political essayist who had lived in Paris.

* Palau 317110. OCLC: 432823229 (Biblioteca Nacional de España); 23155604 (Indiana University); 253262021 (Ibero-Amerikanisches Institut); 682062627 (digitized from the Indiana University copy). No separate edition located in Jisc. KVK (51 databases searched) repeats Ibero-Amerikanisches Institut only.

- *58. **VASCONCELLOS, J[osé] Leite de, comp.** *Teatro popular portugues. Coordenação e notas de A. Machado Guerreiro*. 2 volumes (of 3). Coimbra: Por Ordem da Universidade, 1976-1979. Acta Universitatis Conimrigensis. Very large 8°, original printed wrappers (slight soiling and rubbing). Uncut and unopened. Internally very fine; overall in very good condition. xliii, 751 pp., (1 l.); xi, 484 pp., (1 l.), 22 illustrations in 15 plates.
2 volumes (of 3). \$100.00

Volume I is subtitled (*Religioso*); volume II (*Profano*). Volume III, on the Açores, not present here, appeared in 1974.

José Leite de Vasconcellos (1858-1941), descendent of a noble family of Resende, enjoyed a long and distinguished career as an ethnographer, archaeologist, philologist and literary historian.

* On Leite de Vasconcellos, see Cristina Basílio in Machado, ed., *Dicionário de literatura portuguesa*, pp. 486-7; Pere Ferré in *Biblos*, V, 630-6; *Dicionário cronológico de autores portugueses*, II, 416-8; and *Grande enciclopedia*, XIV.

PART IV
HUMOROUS LITERATURE

59. *Arraial dos Casados, ou o novo D. Sebastião das Salas. Poema em libérrimo verso joco-rápido para morigeração dos costumes e com intenção ciminosa. Fez-se para substituir a lápide comemorativa do primeiro jantar á Americana, realizado no Hotel Central a 22 do Civilizador do ano III da era do "Charleston".* N.p.: n.pr., 1920s?. 8°, original printed wrappers, tied with twine. Uncut and partly unopened. In very good condition. xvi pp. \$150.00

FIRST and ONLY EDITION. Odd imposition has resulted in improper folding which has affected the title of the poems on the third and fourth leaves recto. An *arraial* is an open air popular festival, often accompanied by fireworks, dances and songs. At the foot of the final page is stated "Visado pela comissão de censura".

* Not located in NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

60. CAMARA, João da. *Novas do outro mundo. Carta de João de Deus.* 6 works in 1 volume. Lisbon: Empreza do "Occidente", [ca. 1896?]. 8°, contemporary red quarter sheep (minor wear), smooth spine with gilt title ("Diversos / / 6 volumes"), bands, and ornaments. Full-page wood-engraved portrait of João de Deus. Browned. In good condition. Stamp on title page and dedication leaf of F.C.C. Leite. 15 pp. Rear wrapper with advertisements bound in. 6 works in 1 volume. \$250.00

FIRST EDITION. There appears to be an undated edition from the 1940s. João da Camara (João Gonçalves Zarco da Camara, 1852-1908) was one of the most noted Portuguese playwrights at the turn of the century. This poem was probably written shortly after João de Deus's death in 1896.

* Cf. Fonseca, *Aditamentos* pp. 194-5 and Rebello, *100 anos de teatro port.* pp. 55-6. Not located in BLC. NUC: NNH. OCLC: 959063825 and 959091658 (both Biblioteca de Arte Calouste Gulbenkian. Porbase locates five copies: four in the Biblioteca Nacional de Portugal, and one at the Faculdade de Letras-Universidade do Porto; Porbase also locates four copies of an edition [194-?] all at Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc. KVK (51 databases searched) located only the copies cited by Porbase.

BOUND WITH:

PIMENTEL, Alberto. *A Ultima Ceia do Doutor Fausto. Narrativa.* Porto: Antonio José da Silva, 1876. Stamp of F.C.C. Leite on this and following

title pages. Text block edges rouged. In very good condition. Stamp on title page of F.C.C. Leite. 48 pp.

* Innocência XX, 105: without collation. Marques, *Bibliographia Pimenteliana* 46. On Alberto [Augusto de Almeida] Pimentel (Porto, 1849-Queluz, 1925), see Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, pp. 380-1; Maria Eduarda Borges dos Santos, in *Biblos*, IV, 151-5; and *Dicionário cronológico de authors portugueses*, II, 322-3. Not located in BLC. NUC: DLC.

AND BOUND WITH:

ABOUT, E. [dmond François Valentin]. *O Nariz do Tabelião. Tradução de Pin-sel. Livros para Rir.* Lisbon: Empresa do "Occidente," n.d. Light browning. In good condition. Stamp on half title and twice on title page of F.C.C. Leite. 93 pp., (1 l. advt.).

* Not located in BLC or NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

PEREIRA, [Francisco Maria?] Esteves. *Aventuras d'uma noviça. Versão de* Lisbon: Empresa do "Occidente," n.d. [189-?]. Some browning. In good condition. Text block edges rouged. Stamp on half title and title page of F.C.C. Leite. 104 pp.

* Not located in BLC or NUC. Not located in OCLC. Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

AND BOUND WITH:

O Vice-consul do Brasil e o mulato Fernando. Porto: J.L. de Sousa, 1858. 8°. Light browning. In very good condition. Stamp on title page and p. [3] of F.C.C. Leite. 84 pp.

* Not located in BLC or NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

BARBOSA, José Correia Leite. *Os crimes de Eduardo Leitão.* Porto: Livr. Central de Campos & Godinho, 1884. Brownd. Light browning. In good condition. Text block edge rouged. Stamp on half title and title page of F.C.C. Leite. (2 ll.), 260 pp.

* Innocência XII, 284: citing an edition of 1883 and noting that it had previously appeared in the journal *Luiz de Camões*. Not located in BLC or NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

*61. *Conversações interessantes dos pobres do Lausperenne ás Portas da Igrejas, em ocasião do mesmo.* 8 numbers in 1 volume. [Colophons]: Lisbon: Na Impressão de Alcobia, 1823. 4°, contemporary plain wrappers backed with pink paper (spine defective), pink paper label with old ink manuscript title and date on front cover. Caption title. In good to very good condition. 12; 8; 8; 8; 8; 8; 8; 8 pp.

8 numbers in 1 volume. \$300.00

FIRST and ONLY EDITIONS [?]. Series of humorous dialogues, commenting on the politics of the time. What we have appears to be a [complete?] run of 8 issues of the second series; the first series seems to have had 8 numbers in total. Thus the first issue of our collection, after the caption title given above followed by an introduction on p. 1, begins of p. 2: "Conversação I. Da II. Collecção e IX. das mesmas ...". The second issue in our collection begins: "II. Conversação dos Pobres do Lausperenne, da segunda collecção, e decima das mesmas....", etc. Each issue contains an identical colophon at the bottom of the final page, except that at the end of the first and fifth numbers after "Lisboa" the imprint begins "Ea" instead of "Na".

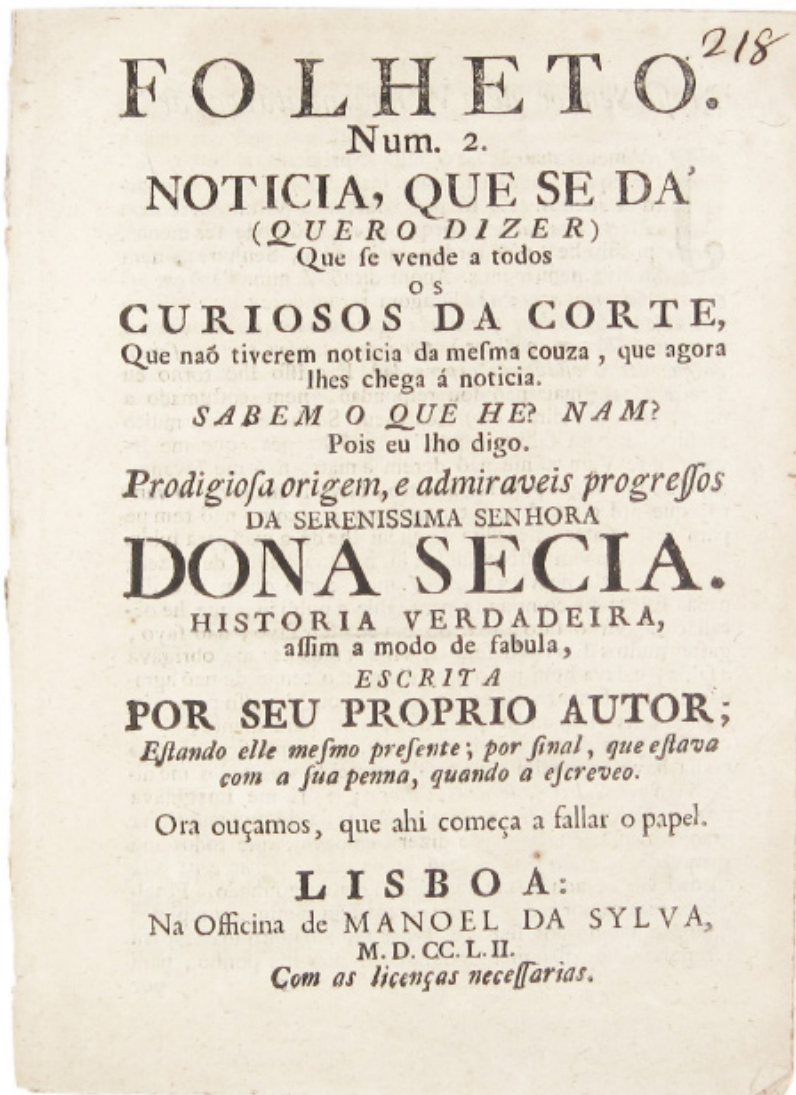
* Palha 3602 (only the first 3 parts). Cf. Biblioteca Pública de Braga, *Catálogo do Fundo Barca-Oliveira*, p. 126, for a number apparently different from any contained herein: *Conversação interessante: quarta conversação dos pobres do Lausperene, na terceira noite em a mesma igreja ...* Lisboa: Na Typografia Morandiana, [18?], 8 pp." OCLC: 719396756 (listing as an internet resource, apparently with only 3 numbers, giving 8 locations, including the HathiTrust Digital Library; there is a hard copy at Harvard University, but with only 3 numbers, as cited in Palha). Porbase cites "*Conversação dos Pobres do Lausperenne ...*" with 32 pp., without specifying which issue or issues, in a single copy, at the Biblioteca Nacional de Portugal.

*62. *Cuidado com o povo.* [Colophon] Porto: na typ. de Viuva Alvarez Ribeiro & Filhos, 1827. 8°, unbound. Caption title. Very light brown-ing and occasional minor soiling. Uncut. In very good condition. Old, blurred, apparent postal stamp in upper inner margin of first page. 8 pp. \$150.00

FIRST and ONLY EDITION, rare, of this humorous dialogue between the poet Constancio and his colleague Emilio, who is consulted about the composition of a comedy.

* Not located in Innocência. OCLC: 80924583 (Harvard College Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc.

63. [LIMA, Alexandre António, possible author]. *Folheto Num. 2. Notícia, que se dá (quero dizer) que se vende a todos os curiosos da Corte, que não tiverem noticia da mesma couza, que agora lhes chega á noticia. Sabem o que he? Nam? Pois eu lho digo. Prodigiosa origem, e admiraveis progressos da Serenissima Senhora Dona Secia. Historia verdadeira, assim a modo de fabula, escrita por seu proprio autor; estando elle mesmo presente; por sinal, que estava com a sua penna, quando a escreveo. Ora ouçamos, que ahi começa a fallar o*



papel. Lisbon: Na Officina de Manoel da Sylva, 1752. 4°, disbound. Light browning. In good to very good condition. Old ink foliation ("218-221") in upper outer corner of each leaf. 8 pp. \$300.00

FIRST and ONLY EDITION of this satire on contemporary manners and contemporary stories. It includes a sonnet and a decima, but is mostly in very colloquial prose. According to Porbase, the first part was *Noticia de noticias, assim a modo de conto de contos, quer dizer: que no presente papel se da noticia de outros papeis futuros, em cada hum dos quaes se ha de dar outra noticia, e em cada huma dellas hum remedio para o mal da tristeza ...* Lisbon, 1749.

A manuscript note in the Biblioteca Nacional de Portugal copy says it is the work of "Alex.^e Ant.^o de Lima." Innocência does not list it among the works of Alexandre António de Lima, but does list a humorous work of about the same date: *Benteida, ou nova Metamorphose, Poema joco-heroico, Constantinopla* [sic], 1752.

Lima (b. Lisbon 1699) was a member of the Academia dos Occultos and the Academia dos Applicados. Barbosa Machado says he was still alive in 1759.

* Not in Fonseca, *Pseudónimos*. On Alexandre António de Lima, see Innocência I, 27; VIII, 29; and *Aditamentos* p. 10; also Barbosa Machado I, 93 and IV, 7. Not in Coimbra, *Miscelâneas*, which lists a number of works by Alexandre António de Lima. Not located in NUC. OCLC: neither part located. Porbase locates a single copy (of this and the first part) at Biblioteca Nacional de Portugal. Neither part located in Jisc. KVK (51 databases searched) locates only the copy cited by Porbase.

Death in a Barrel

64. [MELLO (or Melo), António Joaquim de Mesquita e, possible author]. *Morte e enterramento de Jorge Solla de Sequeira Bacalhão, e a oração funebre que em suas exequias recitou o Empilhador Pascoal Bailão*. [Colophon] Porto: Na Typografia á Praça de S. Thereza, 1825. 4°, much later plain gray wrappers (slightly faded at edges). Woodcut above caption title: a man in a half-barrel reaches his arms toward a codfish (?) on an altar (?). Light browning. Lower margin trimmed close. Small tissue repair to last 3 leaves, with loss of 3-4 letters per page. In good condition, if just barely. On front flyleaf, a five-line pencil note on the content, with bibliographical reference. 8 pp. \$300.00

FIRST and ONLY EDITION of this apparently fictional, satirical account of the death and funeral obsequies for one Jorge Solla de Sequeira Bacalhão, who is shown above the caption title in a half-barrel. It includes references to the zodiac, incompetent physicians and *agoa-ardente*, the funeral procession, and the oration (pp. 4-8).

The penciled note on the flyleaf in a mid-twentieth-century hand suggests that the author may have been António Joaquim de Mesquita e Mello (1792?-1884?), a native of Porto. He was blinded by a fever at age 2, but nevertheless published many poems and dramas. The date of his death is unknown. He may have still been alive when *Um poeta nonagenario despedindo-se da sua musa e cantando a sua vida* was published in Porto, 1883.

* For António Joaquim de Mesquita e Mello, see Innocência I, 162-3; VIII, 186-7; this work not listed. Not in Barata & Pericão, *Catálogo da literatura de cordel: Colecção Jorge de Faria*. Not located in OCLC. Porbase locates a single copy, at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copy cited by Porbase.

65. *Minudencias exquisitas, lavaredas do engenho, Brazinhas da Habilidade, faíscas do juízo, luzeiros do discurso, pequenos da cachimonia, pingas do cerebro, boccados do entendimento, migalhas do miolo, gotas do critico, e tudo perolas do humor fleumatico. Dedicadas ao publico pelo Bacharel Nada Lhe Escapa.* Parte I. Part I only (of ??). Lisbon: Na Typographia Rollandiana, 1827. 8°, disbound, traces of wrappers, text block edges sprinkled red from an early binding. In good to very good condition. Old ink manuscript pagination (23-94) in upper outer corner of each page. 72 pp.

Part I only (of ??). \$200.00

FIRST and ONLY EDITION. Humorous anecdotes ranging from a few lines to a page in length, often involving monks, churches, and religious holidays. The anonymous author added a short preface ("Não me sinto obrigado a dizer mais nada no Prologo, porque me enfada falar sem saber com quem") and an explanation of why there is no index of important points ("porque todo elle he notavel"!).

* Innocêncio VII, 456: calling for 92 pp.; lists it as similar to the anonymous *Ramalhete de bernardices, aneddotas, materialidades*, 1836 (VII, 41). "Bacharel Nada Lhe Escapa" not in Fonseca, *Pseudónimos* or Guerra Andrade, *Dicionário de pseudónimos*. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

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

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

* Innocêncio XXII, 55: giving publication date as 1889. NUC: NN. OCLC: This first edition not located; cf. 16719092 for a 1984 reprint (New York Public Library, Harvard College Library, Library of Congress, Indiana University, University of California-Los Angeles, British Library). Porbase locates a single copy: Faculdade de Letras da Universidade do Porto. This first edition not located in Jisc, which cites the 1984 edition at British Library only.

67. RIBEIRO, Manuel Domingues. *Allegorias! Eipgrammas! Satyras! Conceitos! Com diversos recursos moraes! E um preambulo do auctor! Que é Manuel Domingues Ribeiro!* Coimbra: Imprensa Literaria, n.d. [1879?]. 8°, original blue printed wrappers, mounted on later grey plain wrappers (piece missing from upper inner corner of original rear wrapper). Minor dampstains; light browning. Overall in good to very good condition. 103 pp. \$200.00

FIRST and ONLY EDITION of this rare, humorous work.

* Not located in Innocêncio. OCLC: 24038155 (University of New Mexico). Porbase cites a similar, but different title. Not located in Jisc. Not located in Catnyp, Newberry Library online catalogue, Melvyl, Hollis or Orbis.

*68. SEQUEIRA, [Gustavo de] Matos (1880-1962). *No leilão Ameal, 31 de Março a 16 de Abril de 1924: crónica amena de uma livraria a menos. Illustrations by Alberto Sousa*. Lisbon: Letra Livre, 2008. Coleção Bibliofilias na Letra Livre. 8°, original illustrated wrappers. As new. (1 l.), 65 pp., (2 ll.), illus. Number 17 of 200 copies, of which 150 were numbered and for sale, and 50 were gifts. ISBN: 978-989-95114-5-3. \$30.00

Second edition, a facsimile reprint of the 1924 original, which was issued in a run of 500 copies, and has become scarce and searched for. The book is a lively, humorous account of the sale of the library of the Conde de Ameal, one of the more important book auctions held in Portugal. In addition to satirical poems about and caricatures of the participants, it provides a factual account of buyers, underbidders, and prices realized for many of the more significant titles sold. The sale was attended by representatives of Quaritch and Maggs.

*With Caricatures by Francisco Valença on the Front and Rear Wrappers, As Well As 50 More in the Text—Author's Signed and Dated
Presentation Inscription to Bibliophile Jayme Moura*

*69. SIMÕES, Carlos. *Saldo ... de contos (Prosa humorística)*. Lisbon: Imprensa Libanio da Silva for Portugalia Editora, 1924. 8°, twentieth century (second quarter?) quarter morocco over decorated boards (some wear to corners; minor worm damage to lower board), flat spine with gilt fillets and both horizontal and vertical gilt lettering, decorated endleaves, top edges rouged, other edges uncut, original illustrated wrappers bound in. Front and rear wrappers with illustrations by Francisco Valença, who contributed 50 illustrations to the text. Tear of about 1.7 cm. to outer edge of rear wrapper. In very good condition. Author's signed and dated seven-line presentation inscription on half title: "Ao amigo e colega ... bibliófilo // Jayme Moura, com mt.^a estima // e admiração ... pela sua paciência // ese—librista // oferece // Carlos Simões // 27/III/1924". Lithograph illustrated bookplate of Jayme A. de Moura. 251, (1) pp. \$500.00

FIRST and ONLY EDITION of this series of humorous accounts. The author, (Lisbon 1878-Lisbon 1939), publicist and public functionary, was conservationist and librarian of the library of the Instituto Superior de Agronomia from 1911 until less than a month prior to his death. He wrote for the theater in collaboration with André Brun, contributed humorous pieces to a number of newspapers and reviews, and published quite a few works of a bibliographical and scientific nature.

Francisco Valença (1882-1963), was perhaps the most important twentieth-century Portuguese caricaturist. The article on Valença in the *Grande enciclopédia portuguesa e brasileira* states: "Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, com também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, um dos maiores caricaturistas portugueses depois

de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades....” [on Rafael Bordalo Pinheiro, suffice it to say he was a genius of caricature art]. Valença founded *O Chinelo* (1900); *Salão cómico* (1902); *Varões assinalados* (1909-1911—winner of the “Grand Prix” in the Rio de Janeiro exposition of 1922-1923); *O Moscardo* (1913), and the *Catálogos cómicos* of the Exposições de Belas Artes of 1914-1919, 1923 and 1924, with the collaboration of Carlos Simões. His work appeared in the following newspapers, journals, and reviews: *A Comédia portuguesa* (1902); *Brasil-Portugal* (1902-1909); *Suplemento humorístico do Século* (1904-1908); *Novidades* (1907); *Ilustração portuguesa* (1906-1920); *Tiro e sport* (1906-1911); *Arte musical* (1907-1908); *Alma nacional* (1910); *A Sátira* (1911); *Eco artístico* (1914-1915); *O teatro* (1922-1923); *Diário de notícias* (the New York Times of Portugal; 1919-1924, 1930); *O Mundo* (1918-1924); *Eco Artístico* (1914-1915); *De Teatro* (1922-1923); *República* (1918); *Ilustração* (1926); *Sempre fixe* (from 1926); *Alma nova* (1922-1925); *Portucale* (Porto, 1930). He was artistic director of the weekly *O Espectro* (1925). Valença also published illustrations in numerous special Christmas issues of the *Diário de Notícias* as well as *Comércio do Porto*. He illustrated many books, including some for Emília de Sousa Costa, Julieta Ferrão, Alfredo França, Armando Ferreira, Augusto Cunha, Cruz Magalhães, Henrique Marques Junior, Luís Chaves, Magalhães Lima, Tomás de Eça Leal, etc. His work also appeared in *Rire* (Paris); *Boletín Fermé* (Barcelona); as well as many newspapers and reviews of Rio de Janeiro. Original examples of his work can be encountered in the Museu de Arte Contemporânea, Lisbon, Museu de Bragança, the Museu Municipal, Porto, the Museu Soares dos Reis in the same city, and the Getty Center.

Provenance: Jaime [Augusto] Moura (b. Lisbon, 1903), accountant, bank employee, bibliophile and publicist, author of a number of books and articles. See *Grande enciclopédia*, XVIII, 16.

* On Carlos [Rodrigues] Simões, see *Grande enciclopédia* XXIX, 53. On Francisco Valença, see *Grande enciclopédia* XXXIII, 880; *Actualização*, X, 474; also Pamplona, *Dicionário de pintores e escultores portugueses*, V, 310. OCLC: 7545890 (University of North Carolina-Chapel Hill, University of Georgia). Not located in Porbase. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Catnyp. Not located in Hollis. Not located in Orbis. Not located in Melvyl.



PART IV

CARICATURE & CARICATURISTS

Illustrated Satirical Work

***70. ALMEIDA, José Valentim Fialho d', Henrique de Vasconcellos and Manoel Penteado.** *Livro proibido. Profecias, farças e sandices.... escreveram. Celso Herminio e Francisco Teixeira interpretaram.* Lisbon: Centro Typographico Colonial, 1904. 4°, mid-twentieth-century half black sheep over floral-patterned decorated boards, spine gilt with raised bands in five compartments, gilt short-authors and titles in second and third compartments from head, double gilt fillets on leather of covers where it meets the paper boards, decorated endleaves, top edges rouged, original illustrated wrappers bound in. Many caricatures and other illustrations in text. In very good to fine condition. Engraved armorial bookplate of J.[osé] C.[aetano] Mazziotti Salema Garção, and with his small armorial blindstamp on title page. Oval purple stamp of Livraria Moreira, Porto, on title page. Four-line ink manuscript inscription in upper inner corner of title page: "Ao Ex.^{mo} Sr. Julio Gama // M.^{to} cordealmente // Off.^{em} // Os auctores". 141 pp., (1 blank l.).

\$150.00

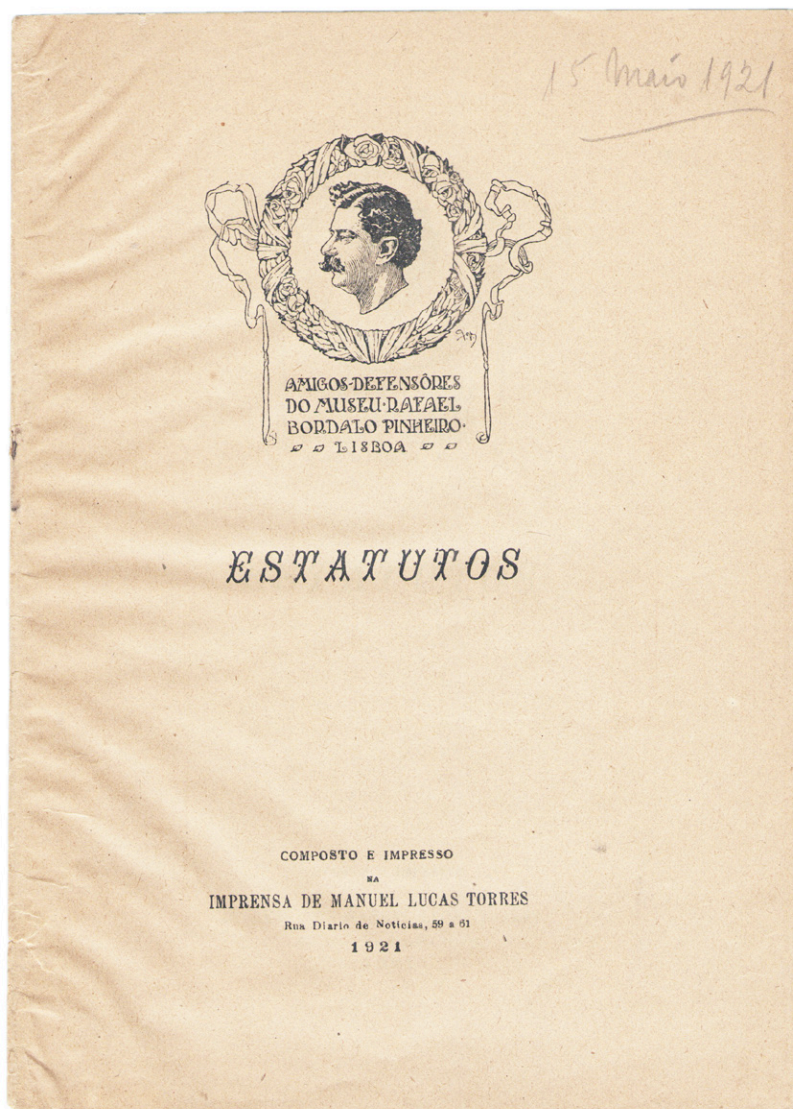
FIRST and ONLY EDITION of this important illustrated satirical work, poking fun at political figures and society in general.

Celso Hermínio de Freitas Carneiro (1871-1904), better known as Celso Hermínio, was a caricaturist, humorist, and illustrator. He contributed to various newspapers of Lisbon, Porto and Brazil, and designed numerous posters and other illustrations, including theater designs. Shortly after this book appeared he died prematurely of pneumonia, cutting short a promising career.

Francisco Teixeira (Mirandela, 1865-Lisbon 1911) was a political caricaturist who collaborated in a number of newspapers and magazines, such as the *Gazeta de notícias* of Rio de Janeiro and the *Diário popular* of Lisbon. He was artistic director of *Ilustração portuguesa*, whose number 285 (August 7, 1911), appearing shortly after his death, was dedicated to him.

Provenance: J.[osé] C.[aetano] Mazziotti Salema Garção (1886-1961) of Porto was a noted collector and wolfram magnate.

* On Fialho d'Almeida, see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 23-5; José Augusto Cardoso Bernardes in *Biblos*, I, 159-63; *Dicionário cronológico de autores portugueses*, II, 394-6. On Henrique [Vieira de] Vasconcellos, a native of Cabo Verde, see Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p. 485; Fernando Guimarães in *Biblos*, V, 622-3; *Dicionário cronológico de autores portugueses*, III, 133-5. On Manoel Penteado, see *Dicionário cronológico de autores portugueses*, III, 157-8; *Grande enciclopédia* XXI, 45. On Celso Hermínio, see *Grande enciclopédia* XIII, 129-30. On Francisco Teixeira, see *Grande enciclopédia* XXXI, 34. For the bookplate, see Avelar Duarte,



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Ex-libris portugueses heráldicos 750. NUC: WU. OCLC: 14524314 (17 locations, including HathiTrust Digital Library; many of these appear to be links to the online copy); 561384187 (British Library). Porbase locates two copies: Biblioteca Nacional de Portugal and Biblioteca Pedro Veiga-Faculdade de Letras-Universidade do Porto. Jisc repeats British Library and adds Birmingham University.

71. AMIGOS-DEFENSORES do Museu Rafael Bordalo Pinheiro. *Estatutos*. Lisbon: Imprensa de Manuel Lucas Torres, 1921. Large 8°, original illustrated wrappers. Portrait within a wreath on front cover and title page. Somewhat browned but not brittle. In good to very good condition. 7 pp. \$100.00

FIRST and ONLY EDITION of this substantial revision of the original *Estatutos*, approved the previous year. Signed in print on p. 7 by Sebastião de Magalhães Lima, Julieta Ferrão, Álvaro Néves, Domingos Leite Pereira, Francisco Valença, Helena Bordalo Pinheiro, Luiz Xavier da Costa, Manuel de Sousa Pinto and Pedro Batista Ribeiro.

The Rafael Bordalo Pinheiro Museum, in Lisbon, Portugal, is entirely dedicated to the life and works of the artist Rafael Bordalo Pinheiro (1846-1905). It displays many of his collections of caricatures and ceramics.

* OCLC: 959082652 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates two copies: Biblioteca Nacional de Portugal ("Em mau estado") and Biblioteca de Arte Calouste Gulbenkian. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase. Not located in Hollis or Orbis. Not located in the online catalogues of Library of Congress or Newberry Library. Not located in Arcade or Watonline. Not located in Art Discovery Group Catalogue.

Final Double Issue with Caricatures by Rafael Bordalo Pinheiro

*72. *Camiliana & vária: revista-boletim do Círculo Camiliano*. Nos. 1-7, a complete run [nos. 6-7 are a double issue]. 7 numbers in 6. Lisbon: Imprensa Portugal-Brasil, 1951-1954. Large 8° (25 x 19.2 cm.), original illustrated wrappers (front wrapper of first number a bit soiled). Illustrations in text. (1 l.), 48 pp., (1 l. advt.), 1 plate; pp. 49-96; pp. 97-144; pp. 145-92; pp. 193-240; pp. 241-324, (2 ll., 1 blank l.). ISSN: 0575-7509. 7 numbers in 6. \$150.00

FIRST and ONLY EDITION, a COMPLETE RUN. After the first number, the subtitle changed to *Revista-enciclopédica do Círculo Camiliano*. The first number appeared in January / March 1951, with the final issue, a double one, 6-7, dated January 1953 / May 1954. The review was directed by Aquilino Ribeiro, with Mário Areias as secretary, from headquarters of the Círculo Camiliano in the Museu João de Deus.

Included in the pages of this review are previously unpublished letters by Ana Plácido and Camilo. There are texts by Aquilino Ribeiro (a total of six essays), António Sérgio, Jacinto Prado Coelho (two essays), Diogo de Macedo, João de Deus Ramos, Maria Archer, Mário Areias, Rocha Martins, and others. Included are a resumé of the

Actas of the Círculo Camiliano and a bibliographical register of articles published in the periodical press about Camilo.

The iconography is noteworthy, including covers designed by Abel Manta, Alfredo Cândido, and Manuel Cabanas. There are original illustrations by Armando Boaventura and Sebastião Sanudo, as well as reproductions of works by Abel Salazar, Anjos Teixeira, João da Silva, Manuel Cabanas, Raul Xavier, and Teixeira Lopes, and facsimiles of writing and photographs of Camilo. The final double issue includes a caricature by Rafael Bordalo Pinheiro depicting Camilo, Castilho, Júlio César Machado, Mendes Leal and Rodrigues Sampaio.

* Pires, *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 134-5: "Constituiu indubitavelmente um precioso repositório da problemática camiliana." Porbase locates 1 copy each at Biblioteca Nacional de Portugal, Biblioteca Pública Municipal do Porto, Companhia de Jesus-Biblioteca Rev. Brotéria, Universidade de Coimbra, Coop. António Sérgio para a Economia Social. Jisc locates copies at the British Library and Oxford University.

*With Author's Signed Presentation Inscription
Caricatures (and a Few Portraits) of 35 Different Artists*

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

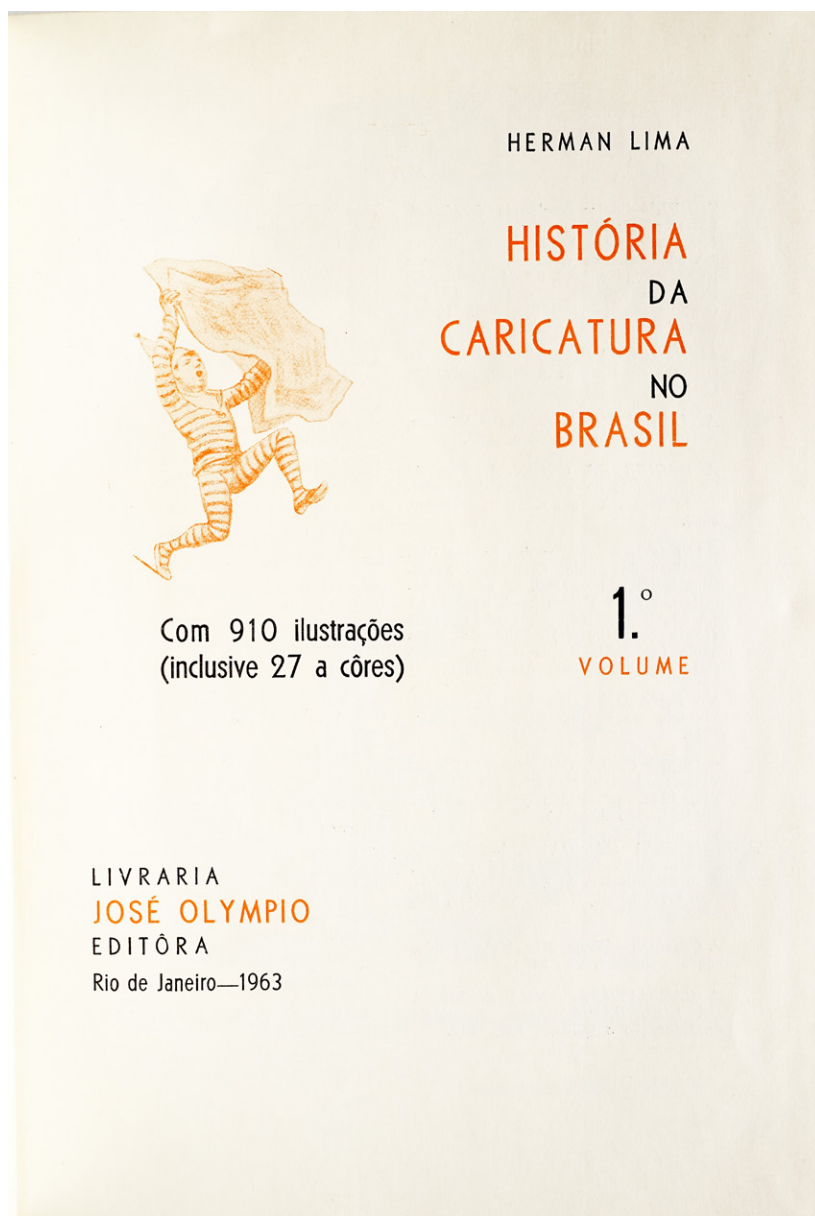
FIRST EDITION of this collection of 67 interviews, each preceded by Oliveira Guimarães' reflections on the interviewee. Among the important political, literary and artistic figures interviewed are General Carmona, Aquilino Ribeiro, Hernâni Cidade, Eduardo Malta, Francisco Valença, Júlio Dantas, Almada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

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

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

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

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74. LIMA, Herman. *História da caricatura no Brasil*. 4 volumes. Rio de Janeiro: José Olympio, 1963. 8°, publisher's bright blue cloth (minor wear), gilt spines with red painted labels. As new. xxviii, 407 pp., (1 l.); (10 ll.), 411-824 pp., (2 ll.); (9 ll.), 829-1302 pp., (1 l.); xiv pp., (2 ll.), 1305-1795, (1) pp., (1 l.), with a total of 910 illustrations, 27 of them in color. *4 volumes.* \$850.00

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

***75. LOPES, Maria Virgílio Cambraia.** *Rafael Bordalo Pinheiro: imagens e memórias de teatro*. Lisbon: Imprensa Nacional / Câmara Municipal de Lisboa / Museu Bordalo Pinheiro, 2013. Coleção arte e artistas. Large 4° (24.3 x 28.1 cm.), original illustrated wrappers. As new. 429 pp. (1 blank l.), profusely illustrated in color, bibliography. One of 1000 copies. ISBN: 978-972-27-2006-9. \$75.00

FIRST and only published EDITION. Based on the author's doctoral thesis, defended at the Faculdade de Letras, Universidade de Lisboa, in 2009. Following the conclusion of the main text, there are short biographies of often cited or mentioned individuals, with specific reference to the caricatures or images discussed by the author. What is principally explored are theatrical representation of individuals in Portugal, as well as caricatures of actors and prominent persons on the political "stage" at the time drawn by Rafael Bordalo Pinheiro. Other aspects that are developed related to the caricatures are historical considerations of caricature, and interesting accounts of what Rafael Bordalo Pinheiro may have been exploiting in different drawings that might not be apparent to a modern reader. Bordalo Pinheiro (1836-1905) was if not the greatest, one of Portugal's greatest caricaturists, and one of the best of any nation ever.

* See Pamplona, *Dicionário de pintores e escultores portugueses* [1987-88] I, 223-27.

76. MADUREIRA, Joaquim [Braz Burity]. *Impressões de teatro (Cartas a um provinciano & notas sobre o joelho) 1903-1904. 180 caricaturas de: Abeillé—Amye—André Gill—Arnaldo Ressano—Bordallo Pinheiro (Raphael & M. Gustavo)—Capiello—Caran d'Ache—Carlos Leal—Celso Herminio—Felix Vallotton—Francisco Teixeira—Giraud—Henri Heran—Jean Veber—Jorge Colaço—José Leite—Julião Machado—Leal da Camara—Leander—Losques—Nadar—Robert—Sam—Voigt—Zim, etc. etc.* Lisbon: Ferreira & Oliveira L.^{da}, 1905. Large 8°, green publisher's cloth stamped in brown (spine and upper edge very much stained and faded). In somewhat less than good condition overall. Internally good to very good. xv, 495, (1) pp. \$20.00

FIRST and ONLY EDITION.

*77. [MOITA, Irisalva, ed.] *Fontes Pereira de Melo nas caricaturas de Bordalo Pinheiro: Exposição comemorativa da morte de António Maria de Fontes Pereira de Melo, 1887-1987*. Lisbon: Museu Rafael Bordalo Pinheiro, 1988. Folio (30 x 21 cm.), original illustrated wrappers. As new. (2), 671 pp., (1 l.), profusely illustrated, including 8 full-page and 10 double-page color plates. ISBN: none. \$45.00

FIRST and ONLY EDITION. Devoted mainly to reproductions of Bordalo Pinheiro's caricatures, which appeared in various journals of the period 1875-1887. António Maria Fontes Pereira de Melo was perhaps the most important, surely the most publicly visible Portuguese political figure of the 1870s-1880s. He was chief of the Regenerador party and principal advocate of the policy of "melhoramentos materiais."

* OCLC: 28699835 (University of California-Los Angeles, University of Southern California); 499401536 (British Library); 959050204 (Biblioteca de Arte Calouste Gulbenkian).

*78. PACHECO, José. *Stuart Carvalhais e o modernismo em Portugal*. Lisbon: Vega, [1987?]. Coleção Artes / Ilustradores. Folio (28.9 x 21.9 cm.), original illustrated wrappers with dust jacket. In very good condition. 143 pp., smaller errata slip loosely inserted, profusely illustrated (a few illustrations in color), bibliography. Also loosely inserted is a 28.9 x 21.9 cm. booklet of 14 pp., (1 blank l.) with self-covers (front cover illustrated), titled *As aventuras do Quim e do Manecas por Stuart*, with an introduction by Adolfo Simões Müller on p. [2], and pp. 3-14 consisting of reproductions of comic strips by Stuart Carvalhais. ISBN: none. \$60.00

Second edition. First published 1980. The multifaceted Portuguese artist Stuart Carvalhais (José Herculano Stuart Torrie de Almeida Carvalhais, Vila Real 1887-Lisbon 1961), son of a Portuguese father and British mother, spent several years of his infancy in Spain. Painter, designer, illustrator, and caricaturist, he also worked with photography, interior decoration, tiles, theatrical set design, and cinema. Considered one of the pioneers of comic strip on Portugal, he is thought to be one of Portugal's greatest caricaturists.

* See José Augusto França, *A arte em Portugal no século XX*, pp. 33, 110; Pamplona, *Dicionário de pintores e escultores portugueses (revised ed.)*, V, 260-1; *Grande enciclopédia*, XXX, 117-8; *Actualização*, X, 300.

Almanac with Caricatures of Notable Figures from Porto

79. SANHUDO, Sebastião. *Almanack do Sorvete. Procissão das celebridades portuenses. Desenhos de* Porto: (Lith. Portuguesa Larnnal), (1883?). 8°, recent half red sheep over marbled boards, smooth spine gilt, gilt letter, decorated endleaves, red silk place marker, top edge rouged,



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other edges uncut; original illustrated wrappers bound in. Light foxing. In very good condition. 236 pp., (2 ll.), numerous lithograph portraits paginated with the text. \$300.00

FIRST and ONLY EDITION. Short descriptions of notable Porto writers, politicians, journalists, artists, actors, opera singers, sculptors, conductors, businessmen, and so on, with a full-page caricature of each. Subjects include Camillo Castello Branco, João de Deus, the Conde de Samodães, Cardinal D. Americo, Alfredo Carvalhães. Among the opera singers are Cardoso, Wanmeyl, Amelia Garraio, Thomazio Vellozo, and Aurelia dos Santos. The calendar for the year, and a series of humorous predictions for every quarter, appear at the beginning of the volume.

Sanhudo (1851-1901) began his career as a caricaturist with the publication of *O pai Paulino* in 1877, and in 1878 founded *O Sorvete*, which was published for some 20 years and made Sanhudo Porto's favorite caricaturist. The *Almanak* is a compilation from *O Sorvete*, and seems to have appeared only for the present year.

* *Os sucessores de Zacuto: o almanque na Biblioteca Nacional* 323: citing only the [1883?] edition. *Grande enciclopedia* XXVII, 117. Pamplona, *Dicionario de pintores e escultores* (1988) V, 130. Not located in Union List of Serials. Not located in NUC. Not located in OCLC. Porbase lists a dozen runs of *O sorvete*, but only a single copy of this almanac, for the year 1884, at the Biblioteca Nacional de Portugal. Not located in Jisc.

***80. SANTOS, Victor Marques dos.** *Leal da Câmara, um caso de caricatura: a sátira na atitude política portuguesa*. Sintra: Câmara Municipal, Serviços Culturais, 1982. Small folio (26.5 x 19.7 cm.), original illustrated wrappers. As new. 40 pp., 1 l. color plate, (43 ll., including 38 full-page color illustrations), facsimiles of autograph letters signed in text, index, bibliography. ISBN: none. \$45.00

FIRST and ONLY EDITION. On the painter and important caricaturist [Tomás] Leal da Câmara (1876-1948), a native of Pangim, Portuguese India, see Pamplona, *Dicionário de pintores e escultores portugueses* (revised ed.), III, 189-90.

***81. SOUSA, Osvaldo de.** *Crónicas d'um Stuart*. Lisbon: Publicações Dom Quixote, 1987. Folio (30.2 x 21.5 cm.), publisher's cloth with dust jacket. Jacket a bit dust soiled. Otherwise as new. 265 pp., (2 ll.), profusely illustrated, endnotes, bibliography. One of 1,500 numbered copies. ISBN: none. \$45.00

FIRST and ONLY EDITION. Photo-biography of the multifaceted Portuguese artist Stuart Carvalhais (José Herculano Stuart Torrie de Almeida Carvalhais, Vila Real 1887-Lisbon 1961), son of a Portuguese father and British mother who spent several years of his infancy in Spain. Painter, designer, illustrator, and caricaturist, he also worked with photography, interior decoration, tiles, theatrical set design, and cinema. Considered one of the pioneers of comic strip in Portugal, he is thought to be one of Portugal's greatest caricaturists. See José Augusto França, *A arte em Portugal no século XX*, pp. 33,

110; Pamplona, *Dicionário de pintores e escultores portugueses* (revised ed.), V, 260 ; *Grande enciclopédia*, XXX, 117-8; *Atualização*, X, 300.

* OCLC: 23359726 (Getty Research Institute, University of Southern California, Harvard College Library, University of Massachusetts-Amherst, British Library); 434799096 (Biblioteca Nacional de España); 958947772 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates three copies: two at Biblioteca de Arte Calouste Gulbenkian and one at Câmara Municipal São João da Madeira. Jisc cites a single copy, at British Library. KVK (51 databases searched) locates only the copies cited by Porbase (and should have located the one at British Library).

82. TÁVORA, Araken. *Pedro II através da caricatura*. Rio de Janeiro: Bloch Editores, 1975. 8°, half navy blue leatherette over marbled boards, spine with raised bands in six compartments, gilt fillets and gilt author and title in second and fourth compartments, decorated endleaves, original illustrated wrappers bound in. Fine condition. 155 pp., (1 l., 1 blank l.), profusely illustrated. ISBN: none. \$25.00

FIRST EDITION.

*Menu for Dinner Honoring a Famous Bullfighter
With Cover Sketch by a Famous Caricaturist and with a
Signed and Dated Presentation Inscription
From the Bullfighter to the Caricaturist*

83. [VALENÇA, Francisco]. [Menu]. *Cena em honor de D. Juan Belmonte, regalia de la afición portuguesa*. [Lisbon]: n.pr., 1937. Large 8°, folded. Printed in red throughout. Full-page caricature of Belmonte fighting a bull on cover. In fine condition. Belmonte's signed ("Juan Belmonte") and dated (1937) three-line presentation inscription to Francisco Valença on cover. 2 leaves, printed on the rectos only. SOLD

Signed presentation copy of a menu designed by Francisco Valença for a dinner at A Severa, Lisbon, 17 July 1937 in honor of the Spanish bullfighter Juan Belmonte, considered by some to have been the greatest bullfighter of all time, inscribed by Belmonte to Valença. Some of the dishes include "Sopa Belmontina," "Pescado a la Média Veronica," and "Ternera Andaluza con salsa torera." Juan Belmonte y García (1892-1962) was considered by many the greatest bullfighter of all time. He revolutionized the art of bullfighting. A close friend of Ernest Hemingway, he is the prototype for one of the characters in Hemingway's novel, *The Sun Also Rises*, as well as being featured in Hemingway's nonfiction book on bullfighting, *Death in the Afternoon*.

Francisco Valença (1882-1962) was perhaps the most important twentieth-century Portuguese caricaturist. The article on him in the *Grande enciclopédia portuguesa e brasileira* notes that Valença was renowned in Portugal and abroad, comparing him to Bordalo Pinheiro, one of the geniuses of the art of caricature: "Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, como também de França, de Espanha e do



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Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, **um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro**, com o qual tem grandes afinidades....”

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

Together with Carlos Simões, Valença produced the *Catálogo cómico*, with send-ups of works by Portugal’s serious artists shown in the Exposição de Belas Artes in 1914-1919, 1923 and 1924.

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

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

* See *Grande enciclopédia XXXIII*, 880 and Pamplona, *Dicionário de pintores e escultores portugueses* V, 310. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

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

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

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

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

dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades...."

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

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

***85. VALENÇA, Francisco.** *Varões assinalados. Edição fac-similada.* Lisbon: Livros Horizonte / Assembleia da República / Ministério da Cultura / Biblioteca Nacional de Portugal, 2010. Folio (35.9 x 27 cm.), publisher's decorated cloth, with 10 x 7 cm. color illustration on paper tipped on to front cover. As new. 56 ll., vibrant color facsimile reproductions, table of contents of persons caricatures. ISBN: 978-972-241691-7. \$80.00

Facsimile edition of this album by the famous illustrator Francisco de Paula Valença (Lisbon, 1882-1963), *Varões Assinalados* (1909-1911). It contains 48 caricatures with biographies of important figures of the early twentieth century in Portugal including Miguel Bombarda, Guerra Junqueiro, Colombano Bortal Pinheiro, Ferreira do Amaral, Teófilo Braga, Afonso Costa, João Chagas, Manuel de Arriaga, Brito Camacho, José Relvas, Anselmo Braamcamp Freire, José Malhóia, and Viana da Mota. The humorous biographical pieces which accompany each caricature were written by André Brun (2), Gomes Leal, Carlos Simões (20), Alfredo de Mesquita (4), Albino Forjaz de Sampaio, Camara Lima (3), João Chagas, José Salazar, Mayer Garção (2), and others.

Francisco Valença (1882-1962), was perhaps the most important twentieth-century Portuguese caricaturist. The article on Valença in the *Grande enciclopédia portuguesa e brasileira* (XXXIII, 880): states: "Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, com também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, **um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades...."**

* See also Pamplona, *Dicionário de pintores e escultores portugueses*, [1987-88] V, 310.

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