

RICHARD C. RAMER



*SPECIAL LIST 455  
TWENTY-NINE  
RECENT ACQUISITIONS*

# RICHARD C. RAMER

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JULY 11, 2022

## *SPECIAL LIST 455* *TWENTY-NINE* *RECENT ACQUISITIONS*

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for any reason whatsoever.

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# SPECIAL LIST 455

## TWENTY-NINE

### RECENT ACQUISITIONS

**\*1. A.M.D.G. *Antifona á Virgem Nossa Senhora da Conceição*.** Coimbra: Na Imprensa da Universidade, 1836. 8°, unbound. Double ruled border within repeated typographical vignettes. In very good condition. Broadside. **SOLD**

FIRST and ONLY EDITION [?]. The initials A.M.D.G. at the top of the present small broadside may very well stand for the Jesuit motto, "Ad maiorem Dei gloriam" or "Ad majórem Dei glóriam". If so, the appearance of these initials in 1836 would have been something of an act of defiance. Following the expulsion of the Jesuit Order from Portugal in 1759, the Jesuits only returned in 1829 by request of King Dom Miguel I (reigned 1828-34). With the victory of the liberals in 1834 and the abdication of Dom Miguel, the Jesuits were banned once more under Queen D. Maria II. Only in 1858 was the Society of Jesus effectively restored in Portugal by Carlos Rademaker, S.J. (1828-85).

\* The initials A.M.D.G. not in Fonseca, *Pseudónimos* or Guerra Andrade, *Dicionário de Pseudónimos e Iniciais*. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

**\*2. ALBUQUERQUE, Luís de. *Astronomical Navigation*.** Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1988 (i.e. Spring 1989). Folio (31 x 22 cm.), contemporary red cloth, two crimson morocco lettering pieces, original printed wrappers bound in. Very good to fine condition. 140 pp., (2 ll.), illustrated. ISBN: none. **\$75.00**

First separate Edition in English. These texts appeared as two chapters in Armando Cortesão's *History of Portuguese Cartography*, volume II, 1971. Out of print.

**\*3. ALBUQUERQUE, Luís de. *Instruments of Navigation*.** Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses, 1988 (i.e. Spring 1989). Folio (31 x 22 cm.), contemporary red cloth, two crimson morocco lettering pieces, original printed wrappers bound in. Very good to fine condition. 88 pp., (1 blank, 1 l.), illus. ISBN: none. **\$75.00**

First separate Edition in English. This text appeared as a chapter in Armando Cortesão's *History of Portuguese Cartography*, volume II, 1971. Out of print.

GLAURA:  
POEMAS EROTICOS;

DE

MANOEL IGNACIO DA SILVA  
ALVARENGA,

*Bacharel pela Universidade de Coim-  
bra, e Professor de Rhetorica no  
Rio de Janeiro.*

NA ARCADIA,  
ALCINDO PALMIRENO.



LISBOA:

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NA OFFICINA NUNESIANA.

ANNO M. DCCC.

*Com licença da Mesa do Desembargo do Paço.*



## E R O T I C O S. 143



## A R O S A.

*Rondó XXXVIII.*

*Q*uanto, ó Nynfa, he venturosa  
Essa rosa delicada!  
Invejada no teu peito,  
Satisfeito a vê o Amor.

Pedio Flora á Natureza  
Ao vestir de novo os prados,  
Que esmerasse os seus cuidados  
Na belleza desta flor.

Logo abrindo as azas leves  
Os Favonios a ampararão:  
Nem as chuvas lhe tocarão,  
Nem das neves o rigor.

*Quan-*

*Classic Poetry by a Native of Ouro Preto*

**\*4. ALVARENGA, Manoel Ignacio da Silva.** *Glaura: poemas eroticos ....* Lisbon: Na Officina Nunesiana, 1801. 8°, later tree sheep (nineteenth century second quarter; a few slight signs of wear), smooth spine with romantic gilt tooling, crimson morocco lettering piece, short title lettered in gilt, marbled endleaves, text block edges sprinkled. Small woodcut vignette on title page. In very good condition. Pictorial bookplate of Fernando de Abreu; his small square paper ticket with stamped "487" and "C5" in red ink manuscript on front free endleaf recto; his small paper shelf locator near foot of spine. 248 [i.e. 250] pp. a-h<sup>8</sup>, [i<sup>1</sup>, i-p<sup>8</sup>, q<sup>4</sup>. \$2,400.00

Second edition, first issue, a reprint closely following the extremely rare 1799 first edition (so rare that it was unknown to nineteenth-century Brazilian and Portuguese bibliographers), in a very similar but slightly different setting of type, and with a few corrections. There are two variant issues of the present edition. The first, following the 1799 first edition, is divided into two parts, with the verso of leaf h8 (p. 127) blank, followed by an inserted leaf containing on its recto a divisional title "Glaura: // Poemas eroticos // de hum Americano. // Segunda Parte." In this issue p. 128 appears on the verso of the inserted leaf with the divisional title. The other variant, presumably a later issue of the present edition, is *not* divided into two parts, with leaf h8 containing p. 128 on the verso of p. 127.

The principal work of a Brazilian author of mixed race, *Glaura* is a collection of poems to his beloved composed of *rondós* and *madrigais*.

Silva Alvarenga (1749-1814), the youngest member of the *Escola Mineira*, was the son of a poor mulatto musician from Villa Rica, Minas Geraes. Born in Ouro Preto (according to most recent authorities), his first publication, *O Deserto* (1774), satirizes the antiquated teaching methods used at the University of Coimbra before the Marquês de Pombal's reforms. Its publication was financed by the Marquês de Pombal, and (according to Blake) published against the wishes of the author, who felt it still needed correction. Aside from its interest as an early work by an important Brazilian lyric poet, *O Deserto* is an early example of the appearance of Brazilian themes. Silva Alvarenga signed a poem written in 1775 to celebrate the inauguration of the equestrian statue of D. José as "Estudante Ultramarino na Universidade de Coimbra." After earning a degree in Canon Law, he returned to Brazil, founding the Arcádia Ultramarina, where he adopted the name of Alcindo Palmireno. From 1794 to 1797, he was imprisoned by the viceroy for Jacobin tendencies. According to Wilson Martins, Silva Alvarenga was "the first Brazilian author to demonstrate a genuine knowledge of the classic rules of composition" (*História da inteligência brasileira* I, 462; see also 460-3 and elsewhere).

\* Borba de Moraes (1983) I, 30; and *Período colonial* pp. 16-8. Innocência VI, 6 (mentions a only 1798 edition, which does not exist). Sacramento Blake VI, 101. See Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 28-9; also Carolina Maia Gouvêa in *Biblos*, I, 181-2; Hernâni Cidade in Jacinto do Prado Coelho, *Dicionário de literatura*, 4th ed. (1994), pp. 42-3. Not in Bosch. Not in JCB *Portuguese and Brazilian Books* (but subsequently acquired from us). Porbase locates only two copies of this edition, both at Biblioteca Nacional de Portugal (and only two copies of the first edition, also at Biblioteca Nacional de Portugal). Jisc locates a single copy, at British Library.

**\*5. BARDEZ, [Inácio Caetano de Carvalho], Visconde de.** *Apontamentos para a história da revolta em Goa dos soldados, ranes e satarienses, em o anno de 1895.* Bombay: Nicol's Printing Works, 1896. Large 8°, Stitched, remains of rear plain wrapper. Wood engraved vignette on title page. Title page and following leaf loose. In good condition, if just barely. Oval stamps of Bragança & Ca., Nova Goa, and old ink manuscript inscriptions confirming the same on pp. [1] and [3]. Old ink manuscript inscription repeating the same on p. 89. (1 l.), 89 pp. \$150.00

FIRST and ONLY EDITION. The author defends his actions during the 1895 revolt after having sought refuge in British India. In reality, he had led the revolt of troops in Goa, 1895-1896. The revolt of the ca. 200 ethnic Marata soldiers was due to their refusal to be integrated into a contingent being sent from Goa to Moçambique by the Portuguese government. The conflict intensified when the Ranês joined the revolt. It ended with an amnesty being declared in 1897.

The Visconde de Bardez (Camorlim, concelho de Bardez, Nova Goa, 1843-1907), was a lawyer and journalist, Presidente da Câmara Municipal de Bardez, with its seat at Mapuçá. From one of the oldest and most noble families of Salsete, he was granted his title by D. Carlos I of Portugal on 26 April 1894.

\* Costa, *Dicionário de literatura goesa*, I, 145-9. Zúquete, ed., *Nobreza de Portugal e do Brasil*, II, 401. See also Gomes da Costa, *A Revolta de Goa e a Campanha de 1895-1896*, p. 143.

**\*6. BERGER, Paulo.** *Bibliografía do Rio de Janeiro. Viajantes e autores estrangeiros, 1531-1900.* Rio de Janeiro: SEEC-RJ, 1980. Very large 8° (25.4 x 18.4 cm.), red synthetic binding with black lettering piece, author-title lettered in gilt, original illustrated wrappers bound in. In very good condition. Internally fine. (1 blank l., 7 ll.), 478 pp., (5 ll.), errata slip tipped on to penultimate leaf recto, illustrations in text, bibliography. Final leaf recto contains the limitation statement and author's signature. \$125.00

Second edition, revised and augmented of this massive, extremely useful bibliography. Number 29 of 100 copies on Vergé creme paper, signed by the author.

*Commentaries by the Head of the Portuguese Inquisition,  
Based on Biblical Translation by an Italian Who Studied with Savonarola  
With Letters from André de Resende and Jerónimo Osório  
Copy Censored by the Inquisition*

**\*7. [BIBLE. O.T. Pentateuch]. Fr. Jerónimo Oleastro [de Azambuja], O.P.** *Reverendi patris Fratris Hieronymi ab Oleastro Lusitani, Prædicatorii Ordinis ... Co[m]mentaria in Mósi Pentateuchum, iuxta M. Sanctis Pagníni Lucensis eiusde[m] ordinis interpretationem: quibus Hebraica veritas exactissime*

of Imperator

*explicatur....* 5 volumes in 1. Lisbon: apud Iohannem Berrerium [João de Barreira], 1556. Folio (29.5 x 20.3 cm.), contemporary limp vellum (some wear), vertical manuscript short author-title on spine, old style fore edge with short author-title. Several large woodcut initials; many other smaller ones as well. Title-pages of volumes II through V within elegant architectural woodcuts. Large, attractive woodcut printer's device on versos of final leaves of volumes II through IV and recto of final leaf of volume V; images of volume IV title page differ from the others. Main text of all 5 volumes in 2 columns. Occasional light spotting. A few leaves browned. Worming in lower blank margins G7 of *Genesis* to E7 of *Exodus*, about half consisting of a single small round hole, but somewhat more extensive, still minor elsewhere, never affecting the text. Additional minor worming at inner blank margins from leaf K1 of *Numbers* to leaf B5 of *Deuteronomy*, again without affecting text. Despite these flaws, the 5-volume work is an exceptionally honest, interesting, complete copy, overall in good to very good condition. Old oval stamp of the Biblioteca de los Franciscanos, Balaguer on title page. Smaller old almost round stamp with "A.<sup>s</sup>". Several ink manuscript inscriptions on title page indicating that the work had been expurgated in 1585, 1622 [?] and 1632. Several lines scored on leaves \*3 verso and \*4 recto of *Genesis*. Overslip 3.3 x 4 cm. obscuring text on \*4 recto. Significant old ink annotation in all 5 volumes. Part of 1 line scored on leaf L2 recto. (4 ll.), 315, (1) pp., (6 ll., 1 l. errata, 1 l.). \*<sup>4</sup>, A-T<sup>8</sup>, V<sup>6</sup>, A<sup>8</sup>.

5 volumes in 1. \$9,000.00

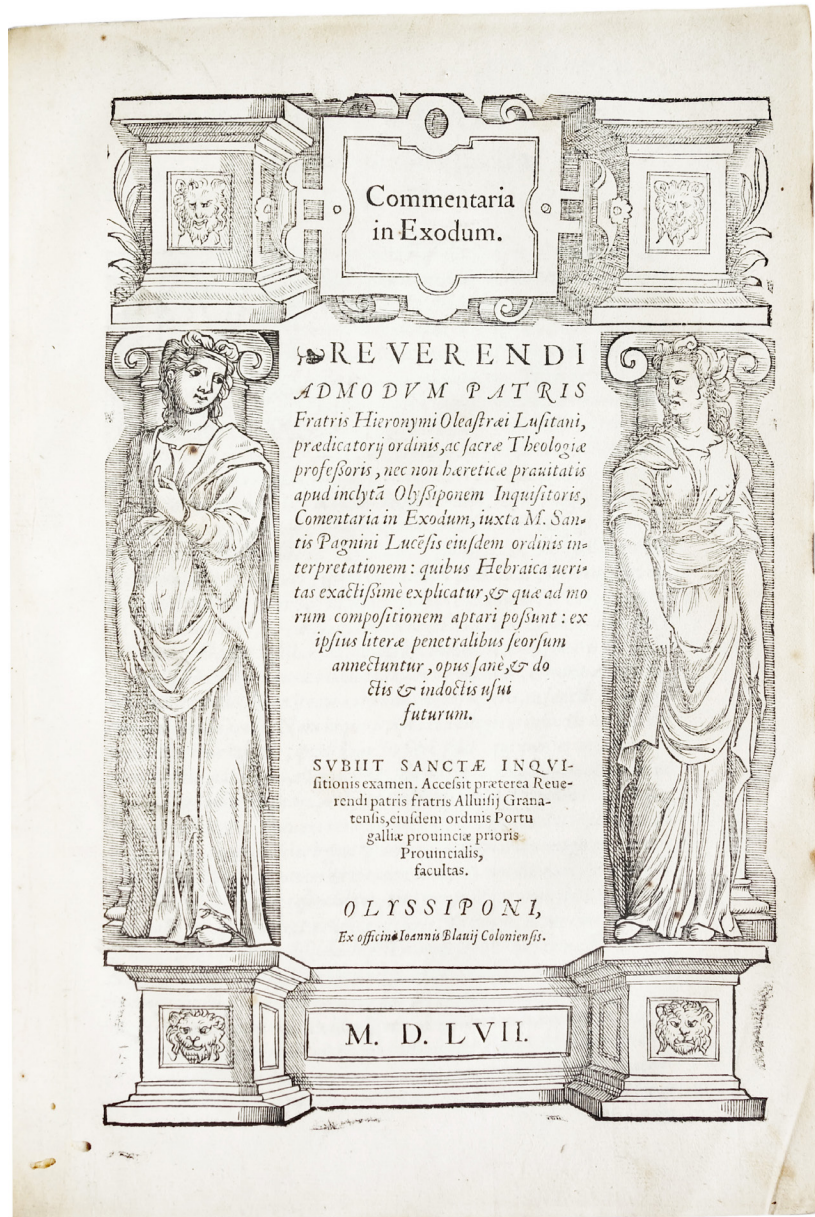
FIRST EDITIONS of these commentaries, including the full text of the first five books of the Bible. The initial volume contains a dedication by the author to the Cardinal D. Henrique and a prologue by the author to the reader. At the beginning of *Exodus* is a letter in Latin from D. Jerónimo Osório to the author, and another from Jerónimo de Brito to the reader. At the beginning of *Leviticus* is a letter in Latin from André de Resende to the Cardinal D. Henrique.

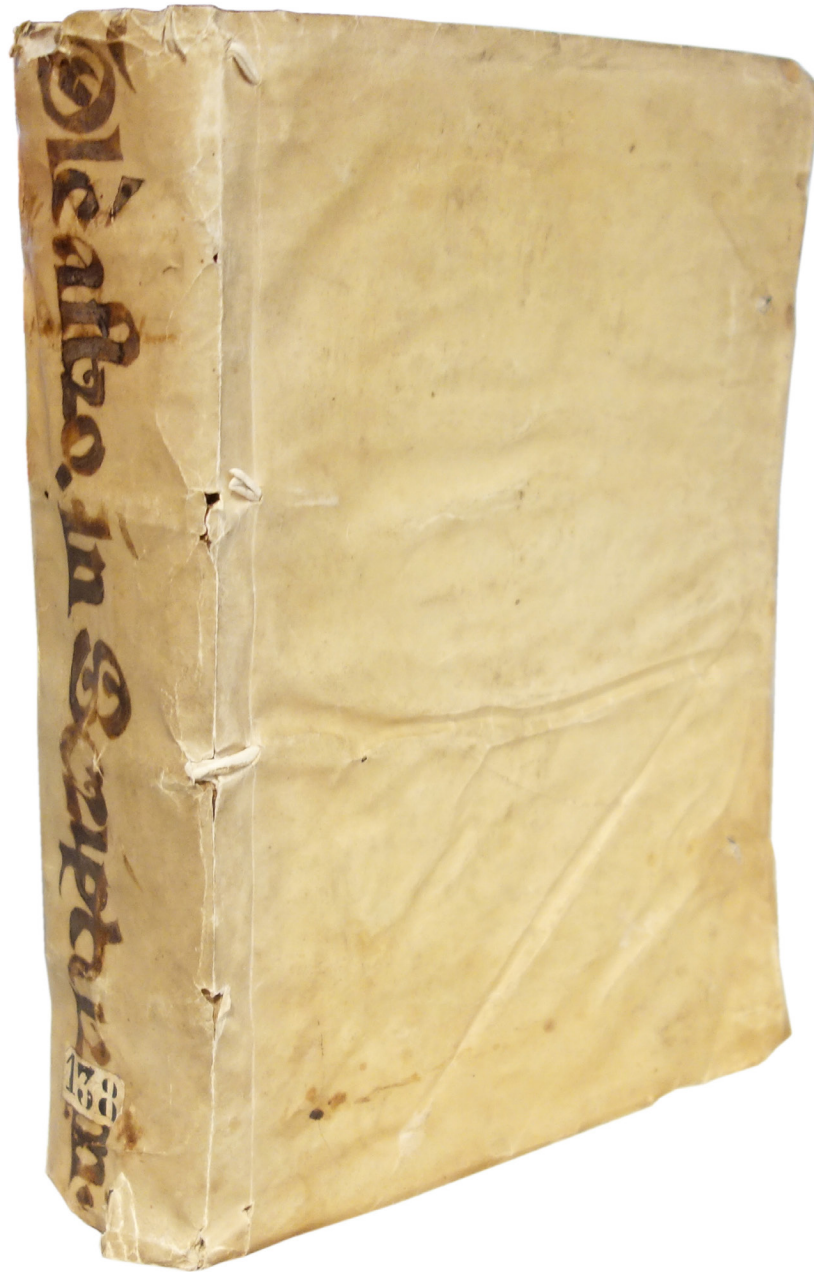
A Dominican Friar born in Azambuja (d. 1563), Frey Jerónimo Oleastro was one of the most notable theologians of his time, known for being accomplished in Hebrew and Greek. D. João III sent him to the Council of Trent, where he was most noticed in the session of 7 January 1546, when he energetically opposed any attempt at innovation. It was at the Council of Trent that he became known for his commentaries on the Pentateuch. Having been elected Prior of the Monastery of Batalha in 1552, the Cardinal Infante D. Henrique called on him to take up the post of Inquisitor at Évora. He was then transferred to the Lisbon Inquisition, where he became *inquisidor-mor* in 1555. As head of the Inquisition, he was known for practicing the greatest violence and cruelty. In 1560 he was elected Provincial of his order.

Frey Jerónimo Oleastro based his work on the translation of the Bible by Sanctes Pagnino (1470-1541), a native of Lucca (Tuscany) who became a Dominican at age 16 and studied under Savonarola and others. Pagnino, who counted the Medici among his patrons, was summoned by Pope Leo X to teach at the school for Oriental languages in Rome. He was admired by other scholars, including some rabbis, for his literal adherence to the Hebrew in *Veteris et Novi Testamenti nova translatio*, first published in Lyon, 1527.

\* Academia das Ciências de Lisboa, *Livros quinhentistas portugueses* 9, 10, 11, 12, and 13. Adams 153 and 154 (*Leviticum* and *Deuteronomii* only; according to the collation







Item 7

of *Deuteronomii* given by signatures, apparently with a final blank leaf not present in our copy; however, this is not explained, and the pagination given does not go beyond leaf 69, the same as in our copy). Anselmo 141, 320, 321, 322, and 323. BM *Portuguese Pre-1601 STC*, p. 4. Barbosa Machado II, 483-4. Biblioteca Nacional de Portugal, *Catálogo dos impressos de tipografia portuguesa do século XVI*, 393 (three copies, none of which have the final two leaves present in our copy: one with leaves badly deteriorated in the margins; another in extremely poor condition overall, lacking the final gathering); 389 (three copies; one in poor condition); 390 (four copies); 392 (five copies: two in poor condition); 391 (five copies: at least one in poor condition). For an introduction to the study of these commentaries see Manuel Augusto Rodrigues, "A obra exegetica de Fr. Jerónimo de Azambuja," *Biblos*, LV (1979), 183-195. See also José Sebastião da Silva Dias, *Correntes de sentimento religioso em Portugal (séculos XVI a XVIII)*, 2 volumes, Coimbra: Universidade, 1960; and *Grande enciclopédia*, III, 886-7. Not in King Manuel. Not in Darlow and Moule. Not located in NUC. OCLC: 634791943 (Bayerische Staatsbibliothek, Staats- und Stadtbibliothek Augsburg, without collation); 881199943 (Universidad de Salamanca, giving collation as [8], 315, [13] p.; [4], 96 h.; [2], 67 h., [1] en bl.; [2], 86 h.; [4], 69, [1] h., with signatures [asterisco]<sup>4</sup> A-T<sup>8</sup> V<sup>6</sup> A<sup>6</sup>; [asterisco]<sup>4</sup> A-M<sup>8</sup>; [ ]<sup>2</sup> A-H<sup>8</sup> I<sup>6</sup>; [calderón]<sup>2</sup> A-K<sup>8</sup> L<sup>6</sup>; [calderón]<sup>4</sup> A-H<sup>8</sup> I<sup>6</sup>. -- La h. [calderón]<sup>4</sup> de la última pt. en bl.); 758673593 (St. Galler Bibliotheksnetz, calling for "1 Band."); 662422747 (Wissenschaftliche Stadtbibliothek Mainz, calling for [9] Bl., 315 S., [4], 96, [4], 67, [2], 86, [2], 69, [1] Bl.); 165520180 (Bayerische Staatsbibliothek, calling for "p. 1-5"); 458976521 (Bibliothèque nationale de France, calling for "5 parties en 1 vol."); 45979979 (listed without location or collation); 83612725 is a microform (EROMM-Microform and Digital Masters, giving collation as [8], 315, [13] p.). Not in Orbis. Hollis cites only a 1586 Lyon edition. Oxford University online catalogue cites only a Lyon 1588 edition. Melvyl cites only the Antwerp 1568 edition at the California State Library. KVK (51 databases searched) locates copies at Bayerische Staatsbibliothek München (no collation), and Stadtbibliothek Mainz with collation [9] Bl., 315 pp., [4], 96, [4], 67, [2] 86, [2], 69, [1].

#### BOUND WITH:

*Reverendi admodum patris Fratris Hieronymi Oleastræi Lusitani prædicatorij ordinis ... Comentariorum in Exodum, iuxta M. Santis Pagnini Luc[n]sis eiusdem ordinis interpretationem: Quibus Hebraica veritas exactissime explicatur ....* Lisbon: ex officina Joannis Blauuij Coloniensis [João Blávio], 1557. Twelve lines of text scored on leaf F2 recto. (4), 96 ll. \*<sup>4</sup>, A-M<sup>8</sup>. Leaf I2 wrongly signed I3 and wrongly numbered 65 (should be 66).

#### AND BOUND WITH:

*Reverendi adminum partis Fratris Hieronimi Oleastroei Lusitani prædicatorij ordinis ... Commentaria in Leviticum iuxta M. Santis Pagnini Lucensis interpretationem: Quibus Hebraica veritas exactissime explicatur ....* Lisbon: apud Ioannem Blauuium [João Blávio], 1557. Four lines scored on leaf H4 verso. (2), 67 ll. Leaf 3 is misnumbered 6; leaf 6 misnumbered 11; leaf 7 misnumbered 9; leaf 14 misnumbered 15; leaf 61 misnumbered 62; leaf 62 unnumbered; leaf 63 misnumbered 65. [ ]<sup>2</sup>, A-G<sup>8</sup>, H-I<sup>6</sup>.

#### AND BOUND WITH:



## EXODI XX. AD LITERAM.

Prouer-  
bior. 4

quasi uoluerit, te potius parentes, quam se honorare quemadmodum eos alere potius, quam sibi sacrificia offerre. Et annotauit hic quidam rabbinus. f. rabbi Simeon, scripturam pluris fecisse, parentum honorem quam Dei, ut uoluerit nos Deum honorare, ex substantia nostra, iuxta illud Salomonis. Honora Deum de tua substantia, parentibus uero uoluit, filios subuenire, ex labore manuum suarum: & si non habeant, teneantur in pitruino laborare, ut parentibus uictu quærant. Similiter honorantes se, uoluerit honorare, iuxta illud. i. Samuelis. i. Quicumque honorifica uerit me, honorabo eum, longe uiam uero uitam concesserit eis, qui honorauerint parentes. Cõstat autem, pluris uitam fieri, quam honorem. *Loquere tu nobis*, Docet locus iste, doctore tale esse debere, ad quæ facili populi sit accessus: neque debet esse nimis formidabilis. *Vos uidistis, quod de celo loquitur sum nobis* Etiam uerba hæc ad timorem pertinent, ac si dicat. Cõsiderate, me uobis loco superiori esse, unde uos, si rebelles sitis, facile punire possum, ideo timete. *Altare terreum facietis mihi, neque ex lapidibus excisiss.*

*Non ascendes per gradus, ad altare meum.* Summam in facris honestatem commẽdare uidetur locus iste, quam discere debent, qui altari ministrant, maxime in ascensu & descensu altaris.

CAPITIS. XXI. ANNOTATA IVX-  
ta literam.

**H**æc sunt iudicia, id est leges, quibus, seu per quas ius dicetur inter israelitas. *Si emeris seruum hebræum, sex annis seruiet tibi.* Significat chanah proprie, possidere, & emere, ut patet Gene. 25. Agro, quem chanah, id est emit, Abraham. Et Prouerbio- rum. 8. Dominus chanani, id est possedit me, aut emit, initium uiarum suarum. Inde michne, pecus minutum: quod omnis possessio antiquis, in pecudibus esset. Dicit autem seruum Hebræum, quoniam seruos aliarum nationum, licebat in perpetuum habere. *In 7. egredietur liber.* Significat nomen hebraicum chopli, non so-

lū liberi: sed solitarii, ut patet. 2. regum. 15. ubi dicitur. Et mansit in domo hachophli. i. solitaria, seu sola. Et aduerte allusionem. Quia enim liberi, solent manere in domo seorsum, & per se, serui uero non, sed in domibus dominorū, nōcatur domus in qua quis solus manet, domus libera, domus uero, in qua cū aliis moratur, uocatur nō libera. Hebræi dicunt, domū liberā dici, cū non cōiungitur aliis domibus: sed prior allusio uidetur uerborum, ut. f. dicatur quis, manere in domo libera. i. quæ liberorū esse solet, in qua liber solus manet. Additur autem. *Et gratis*, quoniam nō oportebat seruum, anno. 7. aliquid pro sua libertate donare, sed fine ullo alio precio, aut re: liber egrediebatur.

*Sicut corpore suo uenerit, cū corpore suo egredietur.* Hebraismus est, quæ sequens sententia suo more explicat. i. si solus uenerit, ad dñm suū. f. sine uxore & liberis, & sine substantia. Quare uenire in corpore suo, hebræis est uenire solus: unde sequitur. *Si dominus dederit ei uxorem.* Dicitur autem in corpore suo uenire, cū nō secum, alia copora adduxit. f. uxoris aut filiorum.

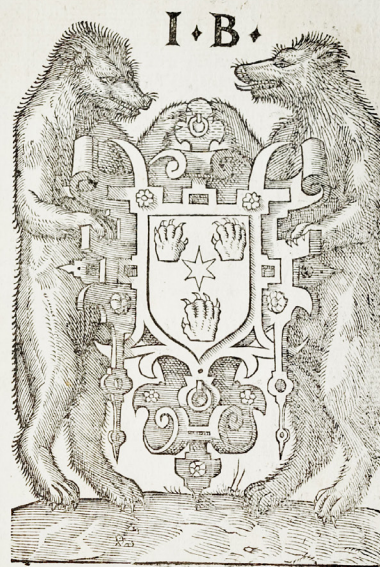
*Si maritus uxoris ipse.* Significat baal (quod maritus sumus interpretati) supergredi, superiorem esse, quemadmodum uir uxori præest. Et uidetur uerbum cõpositū, ex ba quod est in, & al super, quasi in super seu superius. Aduerte etiam nomen hebraicum gaph, cõmuniter corpus significare. Est tamen locus puerbio. 6. qui hanc suspẽctam reddit significationẽ, ubi dicitur. Milti puellas suas, clamauit al gape. i. super summĩtatẽ ciuitatis: ubi significare uidetur summĩtatem. Posset tamen uerti. Clamauit super corpus ciuitatis. i. super totam ciuitatem, quæ unum corpus esse uidetur.

*Vxor & filii eius, erunt domini sui.* Hinc ortū habuit lex illa, quod partus sequatur uentrem, ut cuius fuerit uenter, eius sit & parus. Est etiã hic notandū, in lege ueteri, non ita esse indissolubile matrimonii uinculū, quemadmodum in noua: quia hic matrimonium dissoluebatur expleto septennio, & uxor manebat cum liberis, in domo domini sui: uir autem abibat quo uellet.

*Adducet illū dominus, ad iudices.* hebræice ad elohim, quod est dñs. Vocantur autem iudices dñi, quod debent esse ita constantes, & inflexibiles in ius dicendo sicut est Deus: quibus præcipit, pauperū in iudicio nō misereri. *Applicabit illum, ad ostium, uel ad postem.* Dictionem delet, certum est, ostium ligneum, quod mouetur, significare, sed mezuzah, aliqui postem. Chaldeus limen, significare dicit. Ex scriptura, uidetur significare potius postes, quam limen.

F ij men

*De la suma vez logo una vela  
a de la suma vez logo una vela  
a de la suma vez logo una vela*



Apud Ioānem Blaium De Agri  
pina Colonia Typographum Re  
giū Anno à Christo nato  
M. D. L. V iij.



*Reverendi adminum partis Fratris Hieronimi Oleastræi Lusitani prædicatorij ordinis ... Commentaria in Librum Numerorum, iuxta M. Santis Pagnini Lucensis interpretaionem: Quibus Hebraica veritas exactissime explicatur ....* Lisbon: ex officina Joannis Blauij Coloniensis [João Blávio], 1557. (2), 86 ll. ¶<sup>2</sup>, A-K<sup>8</sup>, L<sup>6</sup>.

AND BOUND WITH:

*Reverendi adminum partis Fratris Hieronimi Oleastræi Lusitani prædicatorij ordinis ... Commentaria in Librum Deuteronomii, iuxta M. Santis Pagnini Lucensis interpretaionem: Quibus Hebraica veritas exactissime explicatur ....* Lisbon: ex officina Ioan[n]is Blauij Coloniensis [João Blávio], 1558. (3 [of 4, lacking blank ¶1, according to Adams; Anselmo also says that this leaf is blank]), 69, (1) ll. ¶<sup>2</sup>, ¶2, A-H<sup>8</sup>, I<sup>6</sup>.

**\*8. CABRAL, Alfredo do Valle.** *Annaes da Imprensa Nacional do Rio de Janeiro de 1808 a 1822.* Vaduz, Liechtenstin: Topos Verlag AG, 1980. Large 8°, contemporary quarter green cloth over marbled boards. Small penciled annotations on front pastedown and free endleaf recto. Otherwise as new. (1 l.), lxxv pp., (1 l.), 339 pp., (1 blank l.). ISBN: 3-289-00223-3.

\$100.00

Facsimile reprint of the very rare Rio de Janeiro, 1881 original edition, the only previous one. Borba de Moraes writes of the 1881 edition:

"The preliminary leaves contain a history of the Imprensa Regia and the Imprensa Nacional of Rio de Janeiro from its establishment in 1808 to 1880. This is followed by a chronological catalogue of the publications of the Brazilian national press from 1808 to 1822 inclusive.

It is the standard bibliography on the subject. Cabral based his catalogue on the collection of the Imprensa Nacional and other sources. These registers no longer exist; it appears they were destroyed. The Imprensa Nacional was burned and not only its library was destroyed but a great number of books by Cabral were lost.

It is a rare book today and much sought after." Borba worked on a revision and augmentation a good part of his life. He left manuscripts of his findings, which were completed and brought to publication by Ana Maria de Almeida Camargo in two volumes, as *Bibliografia da Imprensa Régia do Rio de Janeiro (1808-1822)*, São Paulo, 1993. The second volume, treating laws, contains much valuable information not provided by Valle Cabral; the first volume, dealing with the rest of the press's output, contains some new information, but substantially confirms Valle Cabral's work.

\* Borba de Moraes (1983) II, 961-2.

THE  
**LUSIAD,**  
OR,  
PORTUGALS  
Historicall Poem:

WRITTEN  
In the PORTINGALL Language  
BY  
*LUIS DE CAMOENS;*  
AND  
Now newly put into ENGLISH  
BY  
*RICHARD FANSHAW* Esq;

HORAT.  
*Dignum laude virum Musa vetat mori;  
Carmen amat quisquis, Carmine digna facit.*

LONDON,  
Printed for *Humphrey Moseley*, at the Prince's-  
Arms in *St Pauls* Church-yard, M. DC. LV.



Item 9

*Great Literary Monument of European Expansion and Discovery*

**9. CAMÕES, Luís [Vaz] de.** *The Lusiad, or, Portugals Historicall Poem: Written in the Portingall Language by Luis de Camoens; and Now newly put into English by Richard Fanshaw Esq.* London: Printed for Humphrey Moseley, 1655. Folio (28 x 18.4 cm.), late nineteenth-century polished tan calf by Kaufman (slight wear), spine richly gilt with raised bands in six compartments, short author-title lettered in gilt in second compartment from head, marbled endleaves, text block edges tinted yellow. Engraved frontispiece portrait of a bust of Camões with verse beneath facing title page. Engraved folding plates of Prince Henry the Navigator (tear repaired) and Vasco da Gama (margins strengthened). Fine elaborate woodcut headpiece and large elegantly decorated factotum initial on leaf A2 recto (headpiece repeated on p. 1). Smaller factotum initial and typographical headpiece on leaf A3 verso. Typographical headpieces on leaves A4 recto and b2 verso. Nice woodcut initial on p. 1. title page backed and remargined. Tear to leaf A4 at inner margin crudely repaired. Overall in good condition. Bookplates of Henry Yates Thompson and Kenneth Rapoport. (10 ll.), 224 pp. [i.e., 226—there is an unnumbered leaf between pp. 46 and 47]. A<sup>4</sup>, a<sup>4</sup>, b<sup>2</sup>, B-Ff<sup>4</sup>.

\$5,000.00

FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. Sir Richard Fanshawe was English Ambassador to Spain and Portugal for some years.

The portrait of Vasco da Gama is signed by Thomas Cross, who probably engraved the other two portraits as well.

"This was Fanshawe's longest work and was written while he was living on parole at Tankersley Park, Yorkshire, as the guest of the dedicatee [William, Earl of Strafford]. Sir Richard Burton has declared that, despite the freedom of this translation, the author was thoroughly competent as a student of Portuguese. The editor of Fanshawe's letters in 1724 asserts that it was published without the translator's consent, and before 'he could put his last finishing strokes'."—Pforzheimer.

Camões' epic poem accounting Vasco da Gama's voyage to Africa and India in 1497-8 is one of the great literary monuments of European expansion and discovery. William Mickle, its eighteenth-century translator called it "the epic poem of the birth of commerce". The poet Lachlan Mackinnon, reviewing Laandeg White's new verse translation in the *Times Literary Supplement* of 12 February 1999, praised Fanshawe's version for its vivid detail, describing it as a "minor classic ... which is, astonishingly, out of print".

*Provenance:* Henry Yates Thompson (1838-1928, with note that he bought the book at Lisbon in 1886 for £6. Signature of A.E.F. Davis in upper outer corner of second front free endleaf recto. Kenneth Rapoport, distinguished collector of Cervantes.

\* Wing C397. Pforzheimer 362. Innocência V, 273, mistakenly giving the date as 1654; on the translator, II, 322; IX, 346; XVIII, 199; *Aditamentos* 58. Pina Martins, *Catálogo da exibição bibliográfica* 145.



EL INGENIOSO  
HIDALGO DON QUI-  
xote de la Mancha.

*Compuesto por Miguel de Cervantes  
Saavedra.*

DIRIGIDO AL DVOYE DE  
Bejar, Marques de Gibralfcon, Conde de Benalcazar, y  
Bañares, Vizconde de la Puebla de Alcazer, Señor  
de las villas de Capilla, Curiel,  
y Burguillos.



Impresso con licencia, en Valencia, en casa de  
Pedro Patricio Mey, 1605.

A costa de Insepe Ferrer mercader de libros,  
delante la Diputación:

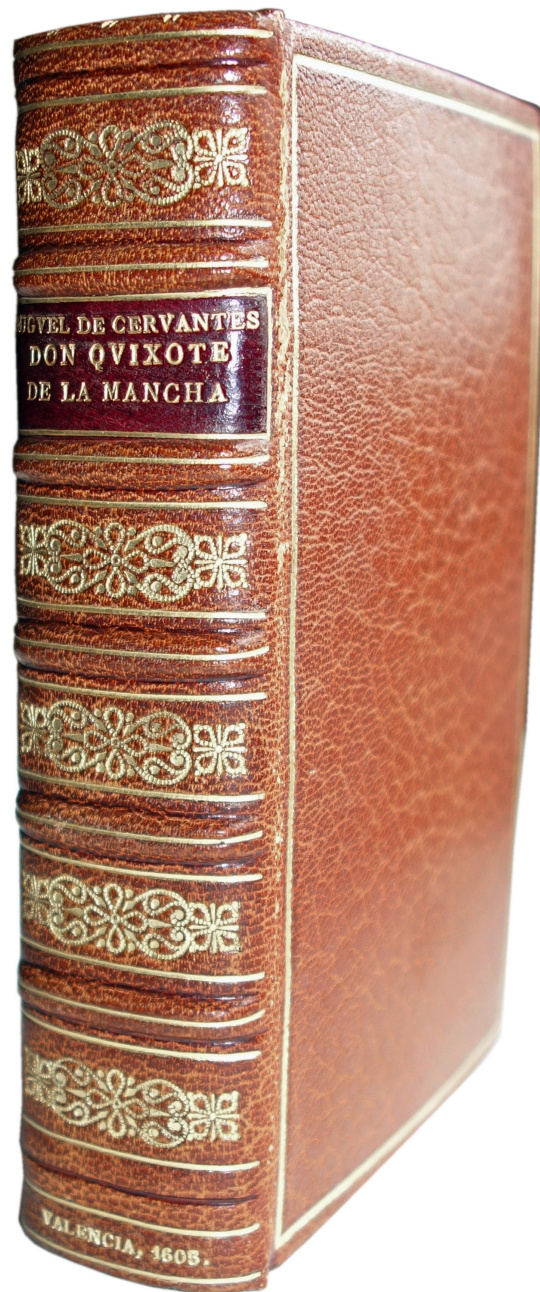


AL LIBRO DE DON  
Quixote de la Mancha, Virganda  
la desconocida.

**S**i de llegarte a los bue  
Libro fueres con letu  
No te dira el boquirru  
Que no pones bien los de.  
Mas si el pan no se te cue  
Por yr a manos de idio  
Veras de manos a bo  
Aun no dar vna en el cla  
Si bien se comen las ma  
Por mostrar que son curio.  
**Y** pues la experiencia ense  
Que el que a buen arbol se arri  
Buena sombra le cobi  
En Bexar tu buena estre  
**V**n arbol real te ofre  
Que da principes por fru  
En el qual floreçe vn Du  
Que es nueuo Alexandro Ma  
Llega a su sombra que a osa  
Fauorece la fortu.  
**D**e vn noble hidalgo Manche  
Contaras las auentu  
A quien ociosa letu  
Trastornaron la cabe.

++

Damas



Item 10





*Item 10*

*Extremely Rare Early Edition of Don Quijote  
Bound by Palomino*

**10. CERVANTES SAAVEDRA, Miguel.** *El ingenioso hidalgo Don Quixote de la Mancha*. Valencia: En Casa de Pedro Patricio Mey, acusta de Iusepe Ferrer, mercador de libros, 1605. 8°, full reddish brown crushed morocco, spine richly gilt with raised bands in six compartments, crimson leather lettering piece in second compartment from head, author-title lettered gilt, place and date lettered gilt at foot, covers with gilt ruled borders and edges richly gilt, inner covers with blue-green morocco doublures laid down and elaborate gilt borders, signed "A. Palomino Olalla" in gilt letter at lower edge of front cover verso, marbled free endleaves, text block edges with elaborate reddish design. Woodcut vignette of an armored knight on horseback holding a lance on title page. Woodcut initials. In very good condition overall. Bookplate of Kenneth Rapoport on front free endleaf recto. (16 ll.), 768 pp. +2+<sup>8</sup>, A-Z<sup>8</sup>, 2A-2Z<sup>8</sup>, 3A-3B<sup>8</sup>. Page 192 wrongly numbered 162; p. 243 wrongly numbered 234.

\$125,000.00

First Valencia edition, the third authorized one, printed the same year as the Madrid original. Extremely rare.

Antolín Palomino Olalla (Fuentenebro, 1909—Madrid, 1995) was perhaps the finest Spanish bookbinder of the mid to later twentieth century.

\* Brunet I, 1748. Palau 51980. Rius, *Bibliografía crítica de las obras de Miguel de Cervantes Saavedra* 5. Salvá 1546. Heredia 2508. Gallardo 1765. Goldsmith, *British Museum Seventeenth-Century Spanish and Portuguese* STC C444. HSA p. 125 (2 copies, both imperfect). Givanel i Mas, *Catàleg de la col·lecció cervantina formada per D. Isidoro Bonsoms i Sicart* 6. Sune Benages and Sune Fonbuena, *Bibliografía crítica de ediciones del Quijote impresas desde 1605 hasta 1917*, 6. *Catálogo de la exposición celebrada en la Biblioteca Nacional en el tercer centenario de la publicación del Quijote* 6. *Exposición cervantina en la Biblioteca Nacional para conmemorar el CCCXXX aniversario de la muerte de Miguel de Cervantes*. Catálogo 6. CCPBE cites two copies in the Biblioteca de Cataluña, one in the Biblioteca Valenciana, two in the Biblioteca Nacional de España, and two at the Fundación Lázaro Galdiano (one of which is described as incomplete and "Deteriorado").

**\*11. FIGANIÈRE [e Morão], Jorge César de.** *Bibliographia historica portugueza, ou catalogo methodico dos auctores portuguezes, e de alguns estrangeiros domiciliarios em Portugal, que tractaram da historia civil, politica e ecclesiastica d'estes reinos e seus dominios, e das nações ultramarinas, e cujas obras corbem impressas em vulgar; onde tambem se apontam muitos documentos e escriptos anonymos que lhe dizem respeito*. Lisbon: Na Typographia do Panorama, 1850. 8°, mid-twentieth century green sheep, spine richly gilt with raised bands in six compartments (some wear to bands, joints, edges), author and title lettered in gilt in second and fourth compartments from head,

covers with gilt ruled borders, paste endleaves, In good to very good condition. viii pp., (1 l.), 349 pp., (5 ll.). \$200.00

FIRST EDITION of this immensely useful reference work, perhaps the most enduring among several of lasting significance by this author. It describes 1,994 books and pamphlets.

Jorge César de Figanière e Morão (Rio de Janeiro, 1813-Lisbon, 1887 [according to the *Grande enciclopédia*] or 1888 [according to Sacramento Blake and Welsh], author, soldier and public servant, was the son of César Henrique de Figanière. He fought on the side of D. Pedro and D. Maria II during the *lutas liberais*, served in various positions in the Ministry of Foreign Relations, and wrote numerous books and articles.

\* Innocência IV, 165-6, 457; XII, 175-6. Sacramento Blake IV, 261. Borba de Moraes (1983)II, 964: "still useful today". Rodrigues 998. Welsh 62. See *Grande enciclopédia*, XI, 280-1.

*Printed Over Three Months Following the  
Movement being Banned by Salazar*

**\*12. JUNTA DE ACÇÃO NACIONAL-SINDICALISTA.** *Nacional-Sindicalismo em período eleitoral. Ao governo. Á nação.* Lisbon: n.pr., dated in print 9 Novembro 1934. Broadsheet (34.7 x 6.3 cm.), unbound Browning (but not brittle). A few light dampstains. Folded three times. In good condition. \$150.00

FIRST and ONLY EDITION [?] of this clandestine broadsheet condemning forthcoming elections. The Movimento Nacional-Sindicalista was a political movement that briefly flourished in Portugal in the early 1930s. Stanley G. Payne defined them as a fascist movement. Under the leadership of Francisco Rolão Preto, the National Syndicalists emerged in 1932 from a tradition of Monarchism and Integralismo Lusitano to offer a platform leading to full corporatism of association or unionism in opposition to capitalism and communism. Calling for a totalitarian state, they placed central importance on the Catholic Church and made Catholic identity an important part of their appeal. They adopted the Order of Christ Cross as their emblem, in order to underline their Christian ethos, and set up their own armed militia that became known as the "Blueshirts" (Camisas azuis; inspired by Mussolini's Blackshirts); they also greeted each other using the Roman salute. Their main inspiration was Italian fascism although they were also linked to the Spanish Falange, who shared many of their ideas. But Rolão Preto clashed with José Antonio Primo de Rivera, whom he dubbed "too capitalist", and the MNS wished to add Spanish Galicia to Portugal, a further source of tension with the Falangists. Brigadas de choque, similar to stormtroopers, were established by the MNS although rarely used, with street battles not a feature of Portuguese politics at the time. Growing rapidly in their early stages, they were estimated to have 25,000 members by 1933, 5,000 more than the governing National Union. The National Syndicalists were critical of the regime of António de Oliveira Salazar and the Estado Novo.

Salazar allowed the group to hold a national conference in November 1933, indicating if they abandoned open syndicalism he would bring them into his National Union en bloc. Whilst this proposal was not accepted by the MNS as a group many members approved, resulting in a split within the movement in early 1934, with many of those in favor of the moderate approach rewarded with positions within Salazar's government. Salazar dissolved the group on July 29, 1934, condemning its defense of syndicalism. Rolão Preto and his deputy, Alberto de Monsaraz went into exile.

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



\*13. LIMA, Matias. *A encadernação em Portugal (subsídios para a sua história)*. Gaia: Edições Pátria, 1933. Large 8°, contemporary quarter sheep over marbled boards, spine with raised bands in five compartments, gilt fillets, gilt author and short title lettered in gilt in second and fourth compartments from head (slight wear at head and foot, corners), decorated endleaves, top edges rouged, original illustrated wrappers bound in. Title printed in red and black. Very good condition overall. Internally fine. Illustrated bookplate (5.8 x 4.2 cm.) in red and black of F. Guerreiro Chaves in upper outer corner of front pastedown endleaf. 76 pp., (1 l., 1 blank l.), 26 ll. plates (all but two printed on both sides) of bindings and binders' tickets, 1 facsimile tipped into text on p. 23.

\$160.00

FIRST and ONLY EDITION. The standard work on Portuguese bookbindings.

\* On the author (Porto, 1895-Porto, 1970), poet and bibliophile, see *Grande enciclopédia* XV, 94; *Dicionário cronológico de autores portugueses*, III, 316.

\*14. LISBON, Câmara Municipal. *Catálogo da exposição bibliográfica, iconográfica e documental relativa à Estátua Equestre*. Lisbon: Câmara Municipal, 1938. 4°, original printed wrappers (somewhat soiled). Very small nick to outer edge of rear wrapper. In very good condition. (4 ll.), 178 pp., (1 blank l.), 8 plates.

\$80.00

FIRST and ONLY EDITION of this bibliographical exhibition catalogue for the equestrian statue of D. José I, executed by Joaquim Machado de Castro, considered the greatest Portuguese sculptor. The statue was inaugurated with much fanfare, including poetical recitals by some of the best authors of the day, including Brazilians, in 1775. It still stands today at the center of the Praça do Comércio, commonly known as the Terreiro do Paço, sometimes referred to as Black Horse Square, one of the most impressive public squares in Europe, or anywhere.

#### *Beautiful Example of Early Portuguese Printing*

\*15. [LISBON]. *Constituições do Arcebispado de Lixboa*. [Colophon] Lisbon: per Germão Galharde, 1537. Folio (26.4 x 19 cm.), late twentieth-century red morocco, spine with raised bands in six compartments, short title lettered gilt in second compartment from head, date numbered gilt at foot, gilt fillets on bands, covers with triple gilt ruled borders, inner dentelles gilt, red silk endleaves, all text block edges gilt. A lovely specimen of printing, with woodcut title page (arms of the Cardinal Infante Dom Afonso, Archbishop of Lisbon, within an elaborate architectural border). Numerous woodcut initials, some rather large. Gothic letter. Title page severely cropped, as in most copies. Outer margins of the

*Item 15*

**Título. xv. Da immunião das igrejas. Fo. xliij.**

audiências: e se em ha dicta segūda feira for tal sancto ou festa que nō seja razā fazer se o dito saimēto fagasse logo aa terça feira ou aa quarta: e nō se dilate mais por maneira algũa. E onde a igreja se reger per hū capellā soomēte: lhe mandamos q em cada domingo ante q entre aa missa faya sobre os finados: como dicto he sob a dicta pena e na see desta cidade: se guardara ho costume que ora tem.

**Constituiçā. iij. ij.** Per quē e onde se dirā as missas q ho defuncto manda dizer quando ho nō declara.



Contece muitas vezes que algūs defunctos mādā dizer por suas almas certas missas ou tritairos: e nō dizem em q igrejas: nem per q pessoas se digā. Ordenamos e mādamos q em tal caso se digā todas na igreja donde era fregues: pello prior: rector: cura: ou capellā: e beneficiados e clérigos segūdo seu costume: salvo se em outra igreja se mandou enterrar: porq entā se partirā por meo. s. ameta de se dura na igreja de sua parochia: e a outra metade na igreja da sepultura: tirādo se ho defūto expressamente outra cousa mandasse: q entā se guardara sua vontade inteiramente. E quando mandar q faya sobre sua sepultura se diram as missas per os clérigos ou frades da igreja ou moesteiro onde se mandou enterrar: e nō per outros.

**Título. xv. Da immunião das igrejas e erepçam das pessoas ecclesiasticas.**

**Constituiçā. j.** Que nenhuū vsurpe a jurdiçam ecclesiastica nē empetre letras pa citar os clérigos perāte juizes seculares. E dos q citā e demandā perante elles.



Ordenamos e mandamos que qñq pessoa de qualq cōdiçā e estado q seja, q a jurdiçā nossa e da nossa igreja de Lirboa per qñq modo: per si ou per outré: vsurpar: tomar ou embargar: ou a algū príncipe secular, querelar dalgū clérigo:

g. iij



following 8 leaves also cropped, affecting side notes. Remaining text with sufficient margins. Final preliminary leaf with spotting to outer blank margin. Overall in good condition. (10), lxxxv, (1). ll.  $\text{H}^{10}$ , A-K<sup>8</sup>, L<sup>6</sup>. Leaf H4 incorrectly signed G4. \$8,000.00

FIRST EDITION. These *Constituições do arcebispado de Lixboa* were drawn up at a synod held in the year 1536 under the auspices of the Archbishop, the Cardinal Infante D. Afonso (1509-1540), son of King D. Manuel I and brother of King D. João III. Educated at the Portuguese court; the Infante studied humanities, Greek and Latin directed by two masters, Aires de Figueiredo Barbosa and André de Resende. One of the most important provisions of these *Constituições* was the establishment of the uniform use of the Roman Rite throughout the archdiocese. This was in substitution of the Salisbury Rite, which had been established by Gilbert of Hastings, first Bishop of Lisbon following the 1147 conquest. Another important rule was the institution in the archdiocese of a registry for baptisms, something that was later promulgated in the Council of Trent. These *Constituições* overall exhibit the reforming spirit which eventually resulted in that Council.

Germão Galharde, of French origins, was the successor to the printer Valentim Fernandes, with whose typographical materials he began printing in Lisbon in 1519. From 1530 to 1531 he was in Coimbra, where he taught the art of printing to the Canons of Santa Cruz, and under his direction the first six books printed at Coimbra were produced. Returning to Lisbon, he continued to print until 1560.

\* Anselmo 613. King Manuel 35 (2 copies; one incomplete, the other, the Nepomuceno copy, complete). Lisbon, Biblioteca Nacional, *Catálogo dos impressos de tipografia portuguesa do século XVI*, 418 (3 copies: the first with title page reinforced; second lacking leaf 81 and colophon; the third with title page reinforced and cropped). Barbosa Machado IV, 1. Innocência II, 104. Pinto de Mattos, pp. 177-9: "muito rara" (mentions that a copy in the Gubian sale had fetched 9\$800 reis, an astronomical sum at the time). Gusmão, *Livros impressos no século XVI existentes na Biblioteca Pública e Arquivo Distrital de Évora*, I, *Tipografia portuguesa* 279. Sousa Viterbo, *O movimento tipográfico em Portugal no século XVI*, p. 128. British Museum, *Pre-1601 Portuguese STC*, p. 11. Sir Gubian 227. Nepomuceno 534. Palha 328 and 332. Not in Adams, which lists only one earlier Lisbon imprint, and nothing by this printer. Not in Lisbon, *Academia das Ciências, Livros quincentistas portugueses*. OCLC: 560857670 (British Library).

**\*16. LISBON, IMPRENSA NACIONAL.** *Catálogo de diversas obras que se vendem nos respectivos armazens e livrarias de seus commissarios*. Lisbon: Imprensa Nacional, 1879. 8°, original blue-green printed wrappers (slight defects at head and foot of spine). In very good condition Pictorial bookplate of Fernando de Abreu on initial blank leaf recto. (1 blank l.), 41 pp., (1 blank l.). \$200.00

Official government publication listing books available at the bookshops of the National Press, successor to the Régia Oficina Tipográfica, founded in 1768. This catalogue shows that a number of eighteenth-century and early nineteenth-century editions were still in print in 1879.

\* Fonseca, *Lista de alguns catalogos*, segunda parte, 38. OCLC: this edition not located. See 560851964 (1868 edition, British Library); 749457260 (British Library's 1868 edition digitized); 46466782 (1891 edition, New York Public Library and Biblioteca Nacional de Chile); 1318521409 (1891 edition, Biblioteca Nacional de Chile); 1318503184 (1891



edition, Biblioteca Nacional de Chile); 49314453 (1897 edition, New York Public Library). No editions located in Porbase. Jisc locates only the 1868 edition at British Library. No editions located in KVK (51 databases searched), but should have cited the 1868 edition at British Library.

**\*17. LISBON. Santa Casa da Misericórdia.** *Catálogo das obras impressas nos séculos XV e XVI: a coleção da Santa Casa da Misericórdia de Lisboa.* Preface by José V. de Pina Martins. Júlio Caio Velloso, ed. Lisbon: Santa Casa da Misericórdia, 1992. Folio (30.5 X 22 cm), publisher's boards with dust jacket. As new. lxviii, 135 pp., (1 l. colophon, folding l. errata), 26 plates on 20 ll., some in color. One of 750 copies. ISBN: 972-95597-1-6.  
\$150.00

FIRST EDITION; sold out quickly, causing the publisher to issue a second edition. This is a carefully, well-prepared catalogue meticulously describing three incunables and 112 sixteenth-century works, with indexes, lists of bibliographical references, etc.

**\*18. LISBON. Santa Casa da Misericórdia.** *Catálogo das obras impressas no século XVII: a coleção da Santa Casa da Misericórdia de Lisboa.* Preface by José V. de Pina Martins. Júlio Caio Velloso, ed. With the collaboration of Paulo Manuel Coelho do Nascimento and Rosa Carolina do Nascimento Ribeiro Lemos Serrão e Silva. Lisbon: Santa Casa da Misericórdia, 1994. Folio (30.5 X 22 cm), publisher's boards with dust jacket. As new. xlviii, 543, (1) pp., frontispiece illustration, 64 plates reproducing in color title pages and other illustrations. ISBN: 972-95597-4-0. \$150.00

FIRST and ONLY EDITION. This is a carefully, well-prepared catalogue meticulously describing 344 Portuguese and 642 foreign imprints, with indexes, lists of bibliographical references, etc.

**\*19. LISBON. Santa Casa da Misericórdia.** *Catálogo das obras impressas no século XVIII: a coleção da Santa Casa da Misericórdia de Lisboa.* Preface by José V. de Pina Martins. Júlio Caio Velloso, ed. 2 volumes. Lisbon: Santa Casa da Misericórdia, 1999. Folio (30.5 X 22 cm), publisher's boards with dust jackets. As new. lxii, 568 pp., (1 l.); (3 ll.), pp. 569-1141, (1); 107 plates reproducing in color title pages and other illustrations. One of 500 copies. ISBN: 972-98004-1-3. 2 volumes. \$200.00

FIRST and ONLY EDITION This is a carefully, well-prepared catalogue meticulously describing 1318 Portuguese and 611 foreign imprints, with indexes, lists of bibliographical references, etc.

**\*20. MAGGS BROTHERS, London.** *Bibliotheca Brasiliensis. Catalogo annotado de livros raros de alguns autographos e manuscritos importantissimos e de gravuras sobre o Brasil e o descobrimento da America 1493-1930 A.D.* London: Maggs Bros. (B.D. Maggs and E.U. Maggs), 1930. Catalogue 546. Very large 8°, mid-twentieth-century quarter navy blue morocco over cloth boards (some wear to corners), spine with raised bands in six compartments, gilt fillets on bands, short title lettered in gilt in second compartment from head, top edges gilt, original printed wrappers bound in. Much illustration. In very good condition. Copious contemporary ink manuscript notes filling the bottom two thirds of the final unnumbered page of the index and all of both sides of the final blank leaf. 369, (9) pp., 1 blank l. Numerous plates, some folding. \$250.00

FIRST and ONLY EDITION of this spectacular catalogue of rare Brazilian. It is part 8 of Maggs' monumental series *Bibliotheca Americana et Philippina* which began in 1922.

\* Borba de Moraes (1983) II, 969.

**\*21. MARQUES, Alfredo Pinheiro.** *A cartografia portuguesa e a construção da imagem do mundo. / La cartographie portugaise et la construction de l'image du monde. / The Portuguese Cartography and the Making of the World Picture.* Lisbon: Imprensa Nacional, 1991. Oblong folio (22 x 30.8 cm.), original illustrated wrappers. In very good condition. 155 pp., (1 l.). Profusely illustrated with color photographs, mostly of maps and portolan charts, mostly full-page. Text in Portuguese, French and English. ISBN: 972-27-0416-8. \$120.00

FIRST and ONLY EDITION of an impressive book by an accomplished scholar.

#### *Piling on Júlio Dantas*

**\*22. *Nova phenix renascida*.** Coimbra: Tip. F. França Amado, Successor, Julho de 1921. Large 8°, original printed wrappers (very minor wear; some foxing to covers). Slight browning. Uncut; overall in very good condition. 32 pp. N.º 1 [all published]. \$900.00

FIRST and ONLY EDITION, a COMPLETE RUN. According to Fernando Guimarães, this review, along with others such as *Ícaro*, *A Tradição*, *A Nossa Revista*, *Bysancio*, *Conímbriga*, *Tríptico*, and *Labareda*, mix tendencies which were still strong in the 1920s, among them Decadence, Symbolism, Literary Nationalism, and *Saudosismo*. These were to unite with the Modernism of the generation of *Orpheu*, preparing the way for the appearance of *Presença*.

*Nova phenix* was edited by Luís Vieira de Castro and published by Luís de Sousa e Vasconcelos. In an initial essay Manuel de Meneses (pp. 1-4) disparages authors such as

**NOVA PHENIX  
RENASCIDA::**

**1**

*Item 22*

Júlio Dantas, Antero de Figueiredo, Carlos Malheiro Dias, António Patrício, Sousa Pinto and Augusto de Castro, among others. In the same essay, Meneses affirms that the review proposes to analyze the state of Portuguese literature and contribute to its rehabilitation, stating that the review is not the organ of any *coterie*, and does not present any particular program. Four sonnets by João Cabral do Nascimento (pp. 5-8) are followed by an article on Russian ballet by Ernesto Gonçalves (pp. 9-16). There are two previously unpublished letters by Camilo Castelo Branco to José Cardoso Vieira de Castro (pp. 17-9), and Luís Vieira de Castro contributes a piece of short fiction titled "Espiritual" (pp. 20-5), as well as an essay "Ideias & factos, cronica: a melhor obra de Camillo" (pp. 29-31). Álvaro Manso de Souza provides three sonnets with the collective title "Poemas Orientais" (pp. 26-8). Finally, Manuel de Meneses contributes a brief resumé of the recent "Vida Literária e Artística" (pp. 31-2), which includes favorable mention of Eugénio de Castro, Fialho de Almeida, and Aquilino Ribeiro, as well as the painter Eduardo Viana. Ruy Coelho's opera *Auto do Berço*, performed at the Teatro São Carlos in Lisbon, was judged unsuccessful, though the composer's talent was considered admirable.

\* Pires, *Dicionário das revistas literárias portuguesas do século XX*, pp. 219-20, correctly transcribing the title of this review; *Dicionário da imprensa periódica literária portuguesa do século XX*, I, 256-7, succumbing to the pedantry of the Porbase and Biblioteca Nacional cataloguers in calling this *Nova fenix renascida*. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 368-9, 643. Carneiro da Silva, *Jornais e revistas do Distrito de Coimbra*. Serpa 851. Almeida Marques 1463. See also Fernando Guimarães, *Simbolismo, modernismo e vanguardas* (1982). OCLC: 26497210 (Brown University, University of Michigan, Washington University, Getty Research Library). Porbase locates copies at the Biblioteca Pública Municipal do Porto, Biblioteca Geral da Universidade de Coimbra, and Fundação Calouste Gulbenkian. It is typical of this otherwise very useful resource's pedantic approach to cataloguing, that one gets no "hits" by searching "Nova phenix"—not even a cross reference; to find it, one must search under the newer, politically correct orthography, "Nova fenix". Not located in Jisc. Not located in Hollis or Orbis.

**\*23. *Pentágono, revista cultural*.** Coimbra: Coimbra Editora, March 1956. Large 8°, original printed wrappers (tiny nick at head of spine; some light foxing). Two large illustrations in text. In good to very good condition. 42 pp. \$260.00

FIRST and ONLY EDITION—FIRST and ONLY ISSUE—A COMPLETE RUN. Directed, edited and published, respectively, by Ezequiel Luzio Mendes Eça, José dos Santos Viegas and Afonso de Jesus Craveiro. José Afonso and Manuel Henriques provided poems, illustrated by Mário Silva and Lopes da Costa. Eduíno de Jesus wrote an essay on "Arte primitiva e arte popular", João da Motta Veiga interviewed the president of the Circulo de Iniciação Teatral da Academia de Coimbra, Fernando Heitor Pinto Gomes Teixeira, José Sarmiento wrote on Paul Gauguin, while Santos Viegas wrote on "Individualismo consciente". Mendes Eça contributed an essay on "Micro-panorama histórico da filosofia antiga". Claro da Fonseca was the film critic.

\* Daniel Pires, *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 358-9. OCLC: 191749644 (Brown University).



\*24. **PESSANHA, Camilo.** *Clépsidra. Poemas.* Lisbon: Edições Ática, 1945. Coleção "Poesia." 8°, contemporary quarter crimson morocco over machine marbled boards, spine richly gilt with raised bands in four uneven compartments (the third from the head being much larger than the others; only the slightest wear, at foot of spine and corners), black leather lettering piece in second compartment from head with gilt lettered short author-title, decorated endleaves, original illustrated wrappers bound in. Very good to fine condition. Small blue on yellow irregularly shaped sextagonal binder's ticket of Araujo, Encadernador, R. Fernandes Thomaz, 222, Pôrto. Color pictorial bookplate of José Manuel Mesquita de Brito on second front free endleaf recto. Small rectangular ticket of Livraria Figueirinhas, Porto, in upper inner corner of initial blank leaf recto; ink signature of José Manuel Brito, dated Porto, 31—Maio—47 in upper center of same leaf, and apparently meaningless two-line ink manuscript inscription further below. 128 pp., (1 l.).

\$150.00

Second edition of the first and only volume of poetry by this noted Portuguese Symbolist; it was originally published in 1920. This edition contains seven poems not printed in the first, as well as a preface by João de Castro Osório explaining the difficulty of gathering Pessanha's work. Saraiva and Lopes (p. 977) describe Pessanha's work as "o melhor conjunto de poemas simbolistas portugueses, que exerceram profunda influencia na geração de *Orpheu*." Pessanha aimed to avoid any sentimental expression, and to achieve simplicity, precision and an "equilíbrio fonético" (*ibid.*, p. 978).

Camilo Pessanha de Almeida (1867-1926) helped found the Portuguese Symbolist movement while studying at Coimbra University, where he and several friends (Eugénio de Castro, António Nobre, Alberto de Oliveira and Alberto Osório de Castro) published *Os Insuportáveis* and *Boémia Nova*. Pessanha seems to have been indifferent to whether his own works were published, and during the 1880s and 1890s, only a few of his poems appeared, scattered in various periodicals. In 1894 he left for Macau, where he spent most of the rest of his life. On a trip to Lisbon in 1916, he dictated many of his works, which he knew by heart, and rarely wrote down. Some of these appeared in the review *Centauro*. *Clépsidra* appeared four years later, from the press of his cousin Ana de Castro Osório.

*Provenance:* The binder was Manuel Ribeiro de Araújo, born in São João de Lobringos, conselho de Santa Marta de Penaguião, 1887. After apprenticing for six years, beginning age 10, and working for several other binders, he established his independence in 1918, working from three different locations over a period of 14 years, finally settling at Rua Fernandes Tomás, 222, in 1932. See Matias Lima, *Encadernadores portugueses*, pp. 32-5, which reproduces the binder's ticket. Lima states: "Era um artista digno de ser conhecido e admirado". He produced work for Marechal Carmona and António de Oliveira Salazar, among others. Perhaps José Manuel Maria Betschk Vieira Mesquita de Brito (Porto, 1925-Porto, 1976).

\* Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) pp. 977-9, 987, 998-9, 1053. João Gaspar Simões, "Camilo Pessanha," *Encyclopedia Britannica* (1972) XVII, 725. See also Fernando Guimarães in Machdo, ed., *Dicionário de literatura portuguesa*, pp. 375-6; J.C. Seabra Pereira in *Biblos*, IV, 94-103; *Dicionário cronológico de autores portugueses*, III, 54-7. NUC: DLC, FU, MoU, NN.

*Early Example of the Work of Portugal's Greatest Caricaturist*

**\*25. PINHEIRO, Raphael Bordallo.** *Almanach de caricaturas para 1874.* 3 volumes in 1. Lisbon: Typographia Editora de Mattos Moreira & Companhia, 1873. 8°, mid-twentieth-century half red sheep over faux reptilian boards (some wear to outer joints and corners), spine gilt with raised bands in six compartments, gilt lettering in second and fourth compartments from head, red decorated endleaves, top edges rouged, red silk ribbon place marker, all illustrated color wrappers bound in. Profusely illustrated. In very good condition. Small rectangular brown on yellow paper ticket of "Rual de Almeida // Encad. Dour. // Rua Pedro Nunnes, 33 // Lisboa". 64 pp. 3 volumes in 1. \$500.00

FIRST and ONLY EDITION—A COMPLETE RUN of an early example of the work of the Portuguese caricaturist considered by many the greatest of all time.

Raphael Bordallo Pinheiro (1846-1905), whose name is sometimes written Rafael Bordalo Pinheiro by pedantic present day cataloguers, is generally considered the greatest ever Portuguese caricaturist, as well as the first Portuguese comics creator. His fame as a caricaturist led the *Illustrated London News* to become one of his collaborators. There is a museum in Lisbon of his name dedicated to his life and works. Raphael Bordallo Pinheiro was a disciple of his father, the painter Manuel Maria Bordallo Pinheiro. His brother was the painter Columbano Bordallo Pinheiro.

Around the time the third and final volume of this series appeared, in 1875, Bordallo Pinheiro created the cartoon character Zé Povinho (literal translation: "Joe Public", "Joe Everyman", "Joe Shmoe", or "John Doe"), a Portuguese every man, portrayed as a poor peasant. Zé Povinho became, and still is, an iconic symbol, the most popular character in Portugal. The first appearance of Zé Povinho was on 22 May 1875, in *A Lanterna Mágica* magazine, although that appearance did not attribute him with a name. He was named in the 6 December 1875 issue of the same magazine.

In 1885, he founded a ceramics factory in Caldas da Rainha, where he created many of the pottery designs for which this city is known. The factory is still in business. Bordallo Pinheiro was devoted to the production of ceramic pieces, which in his hands quickly acquired an original character.

\* *Os sucessores de Zacuto: o almanaque na Biblioteca Nacional do século XV ao XXI* 179. See José Augusto França, *Rafael Bordalo Pinheiro, o português tal e qual*, (2nd ed., 1982) pp. 102-5. OCLC: 959143591 (Biblioteca de Arte Calouste Gulbenkian); 497543501 (British Library); 31176809 (New York Public Library, University of California Berkeley [second volume only], Harvard University, University of New Mexico, Ohio State University). Porbase cites a single complete run and another set with the second and third volumes only, both apparently in the Biblioteca Nacional de Portugal. Jisc repeats British Library and adds Oxford University. KVK (51 databases searched) locates only the records cited in Porbase.

## BOUND WITH:

**PINHEIRO, Raphael Bordallo.** *Almanach de caricaturas para 1875.* Lisbon: Livraria Editora, n.d. (1874). 8°, 64 pp. Profusely illustrated. In very good condition.

## AND BOUND WITH:

**PINHEIRO, Raphael Bordallo and Manuel de Macedo.** *Almanach de caricaturas para 1876.* Lisbon: Livraria Editora, n.d. (1875). 8°, 64 pp. Profusely illustrated. In very good condition.



Item 25

*Roman Antiquities of Portugal*

\*26. RESENDE, André de. *Libri Quatuor de Antiquitatibus Lusitaniae*. Diogo Mendes de Vasconcellos, ed. Évora: excudebat Martinus Burgenensis [i.e., Martim de Burgos], 1593. Small folio (28 x 20 cm.), late nineteenth-century mottled sheep (some minor wear), smooth spine richly gilt, blank leather lettering piece with short author-title lettered in gilt. Elaborate large woodcut head- and tailpieces. Smaller woodcut head- and tailpiece on title page. Numerous large, elegant woodcut initials. Numerous facsimiles of inscriptions from antiquity. Overall in very good condition, with ample margins. Bookplate of António Cupertino de Miranda. Smaller version of the same bookplate on verso of title page. (17 ll.), 259; 46 (i.e., 45 [p. 45 wrongly numbered 46]), (1) pp., 1 blank leaf, (9 ll.). Lacks a final blank leaf which sometimes appears.  $\mathfrak{K}^4$ , A-R<sup>8</sup>,  $\mathfrak{K}^8$ , A-C<sup>8</sup>,  $\mathfrak{C}^9$ . \$6,400.00

FIRST EDITION. This is among the earliest works to study in detail the Roman heritage in the Iberian Peninsula. *De Antiquitatibus* is particularly notable for reproducing hundreds of inscriptions, many in type facsimile with woodcut embellishments, accompanied by transcriptions and verbal descriptions. Most of the inscriptions are Roman, but some are as late as the 14th century. The four *libri* by Resende cover the etymology of "Lusitania" and the names of its peoples, rivers, cities, and towns, as well as the names of those who have ruled (held *imperium*) over Portugal, with a summary of military roads. The study of these names is supported by quotations from Roman literature as well as inscriptions. The fifth book of *De Antiquitatibus*, by Mendes de Vasconcellos, describes the Roman remains in the city of Évora.

Lusitania was an important Roman colony whose antiquities remained generally well-preserved into the sixteenth century because of the sparseness of the population and benign neglect. Given his fellow humanists' strong interest in Roman civilization, it is no surprise that Resende's *De Antiquitatibus* soon circulated outside the Peninsula, with editions of Rome, 1597, and Cologne, 1600.

André de Resende (ca. 1500-1573) was described by Herculano (quoted in King Manuel I, 511) as "the greatest and most judicious Portuguese antiquarian in the sixteenth century." Educated at Salamanca, Paris and Louvain, he became one of Portugal's most celebrated humanists, a friend of Erasmus, Clenardo, and Goes. In his time he was highly esteemed for his abundant knowledge of philology and classical archeology and for his abilities as a poet. Resende was favored by D. João III and the Emperor Charles V and was, no doubt, the "antiquary Resende" at whose instance the tower and aqueduct of Évora were constructed. During his lifetime, Resende published *Historia da antiguidade da cidade de Evora*, 1553. His magnum opus, *De antiquitatibus Lusitaniae*, was edited posthumously by Diogo Mendes de Vasconcellos. Resende's *Vida do Infante D. Duarte* was not published until 1789.

Mendes de Vasconcellos (Alter do Chão, Alemtejo, 1523-Évora, 1599) was a canon at the Cathedral of Évora. Among his many works is *Vita L. Andreae Resendii*, Évora, 159

\* Anselmo 431. Barbosa Machado I, 165; on Mendes de Vasconcellos, I, 675-7. Brunet IV, 1247. King Manuel 232. Gil do Monte, *Subsídios par a história da tipografia em Évora* 79. Palau 262167. Sousa Viterbo, *O movimento tipográfico em Portugal no século XVI*, pp. 276-7. Academia das Ciências de Lisboa, *Livros Quinhentistas portugueses* 127. Biblioteca Nacional, *Catálogo dos impressos de tipografia portuguesa do século XVI*, 791. Biblioteca Pública e Arquivo Distrital de Ponta Delgada, *Tipografia portuguesa* 145. British Museum, *Pre-1601 Portuguese STC*, p. 144. Coimbra, *Reservados* 2074. *Livros do séc. XVI impressos em Évora*:





# Libri Quatuor

DE ANTIQVITATIBVS LVSITANIÆ

a Lucio Andrea Resendio olim inchoati, &

a Iacobo Menœtio Vasconcello  
recogniti, atq; absoluti.

---

*Accessit liber quintus de antiquitate municipij Eborensis, ab eodem  
Vasconcello conscriptus, quo etiam autore, secundus  
tomus quinque alios libros continens, cito,  
deo opt. max. fauente,  
in lucem prodibit.*

---

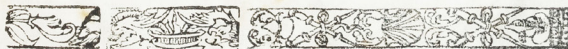
Permittente regia maiestate, & supremo sacro sanctæ  
inquisitionis senatu, cum priuilegio  
ad decennium.

---

*Excudebat Martinus Burenfis academia typographus.*

*Eboræ anno*

*1593.*



## LIBER TERTIVS.

Fol. 168.

¶ Post mille passus, iuxta diuersorium quod vocant Mestas. Quatuor sunt columnæ conlapsæ, tres, corruptas habent inscriptiones. In vna sic legitur.

IMP. CAES. CAIVS IVLIVS

VERVS MAXIMINVS. PIVS. FEL.

LIX. INVICTVS. AVG. PONT.

MAX. PATER PATRIAE. TRI

BYNICIAE POTESTATIS. TER COS

GERMANICVS MAX. DACICVS

MAX. SARMATICVS MAX. ET

C. IVLIVS VERVS MAXIMVS

NOBILISSI. CAESAR. PRINCEPS

IVVENTVTIS. GERMANICVS MAX.

DACICVS MAX. SARMATICVS MAX.

IMP. CAESARIS. CAI IVLI VERI MAXI

MINI. PII. FEL. AVG. GERMANICI.

MAX. DACICI. MAX. SARMATI.

MAX. FORTISSIMI. CAESA

RIS FILIVS.

IIII.

N 2

núcleo da Biblioteca Pública e Arquivo Distrital de Évora 21. Gusmão, *Livros impressos no século XVI existentes na Biblioteca Pública e Arquivo Distrital de Évora*, I: *Tipografia portuguesa* 1022. HSA, p. 210. Palha 2742. National Library of Scotland, *Pre-1601 STC*, p. 304. Salvá 3593. Santa Casa da Misericórdia de Lisboa, *Catálogo das obras impressas nos séculos XV e XVI*, item 15, pp. 40-1. Monte Verde 4489. Not in Adams (who cites two later editions, but no works by this printer). See Raul Miguel Rosado Fernandes, "Methodologie et Histoire dans *De Antiquitatibus Lusitaniae*" in Jean-Claude Margolin and José V. de Pina Martins, eds., *L'Humanisme Portugais et l'Europe. Actes du XXI<sup>e</sup> Colloque International d'Etudes Humanistes*, Paris 1984, pp. 487-505. OCLC: 319919554 (no location given); 457751086 (Bibliothèque nationale de France); 7416316 (New York Public Library, Princeton University Library, Yale University Library, Houghton Library, Cleveland Public Library, Newberry Library, University of Wisconsin-Madison, Getty Research Institute, Victoria and Albert Museum, Universidad de Valladolid, Centre d'Etudes Supérieures Renaissance-Tours); 503728589 (British Library); 185504419 (National Library of Sweden). Porbase locates eight copies at the Biblioteca Nacional de Portugal (three incomplete), four copies at the Biblioteca Geral da Universidade de Coimbra (all either incomplete or with leaves mutilated, or otherwise in poor condition), and one copy at the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc locates copies at British Library, National Library of Scotland, Oxford University, and University of Durham.

*Unpublished Correspondence by the  
Most Important Portuguese Thinker of His Time*

**\*27. SÉRGIO, António. Nine Autograph Postcards Signed ("A.S.") to Fernando Romero. 1935-1936. In very good condition. \$900.00**

These nine postcards, eight of which are closely written in a small but legible hand (ca. 20+ lines each), are full of interesting information. Fernando Romero appears to have worked for *Seara Nova*, one of the most long-lived and important Portuguese periodicals of the twentieth century, to which Sérgio was a contributor. All were sent from Madrid. The eight most interesting are all addressed to Romero at "Seara Nova" Travessa da Boa Hora, 43, 1.º, Lisboa. The only perfunctory postcard, with New Year's greetings, postmarked 30 December 1935, is addressed to Romero at "Seara Nova" R. Nova da Almada, 89, Lisboa. Other dates, gleaned from the postmarks, are 5 May 1835, 24 February 1836, 25 March 1836, 8 April 1836, 13 April 1836, 18 April 1836, and 20 May 1836. For one postcard the complete date is not decipherable, but it is clearly from 1836. Curiously, none of the brief accounts of Sérgio's life and work cited below deal at all with this period of at least a year and a half when he was in Madrid.

Sérgio (Damão, India, 1883-Lisbon, 1969) was "o mais importante pensador português do seu tempo" (Saraiva & Lopes, *História da literatura portuguesa* [1976] p. 1065). In his 60-year career he wrote on history, economics, education, sociology, literary criticism, politics and philosophy. He was one of the founders of the "Renascença Portuguesa" (along with Jaime Cortesão, Raúl Proença, Pascoais and others) and a member of the "Grupo da Biblioteca Nacional," which included Cortesão, Proença, Aquilino Ribeiro, Lopes Vieira and Raúl Brandão. His portrait appeared on both sides of the 5.000\$00 Escudo note prior to the introduction of the Euro.

\* For Sérgio, see Sérgio Campos Matos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 446-9; António Pedro Pita in *Biblos*, IV, 1268-72; *Dicionário cronológico de autores portugueses*, III, 284-8. See also Campos Matos, *Bibliografia de António Sérgio*.





*Controversial Work by a Controversial Feminist Author*

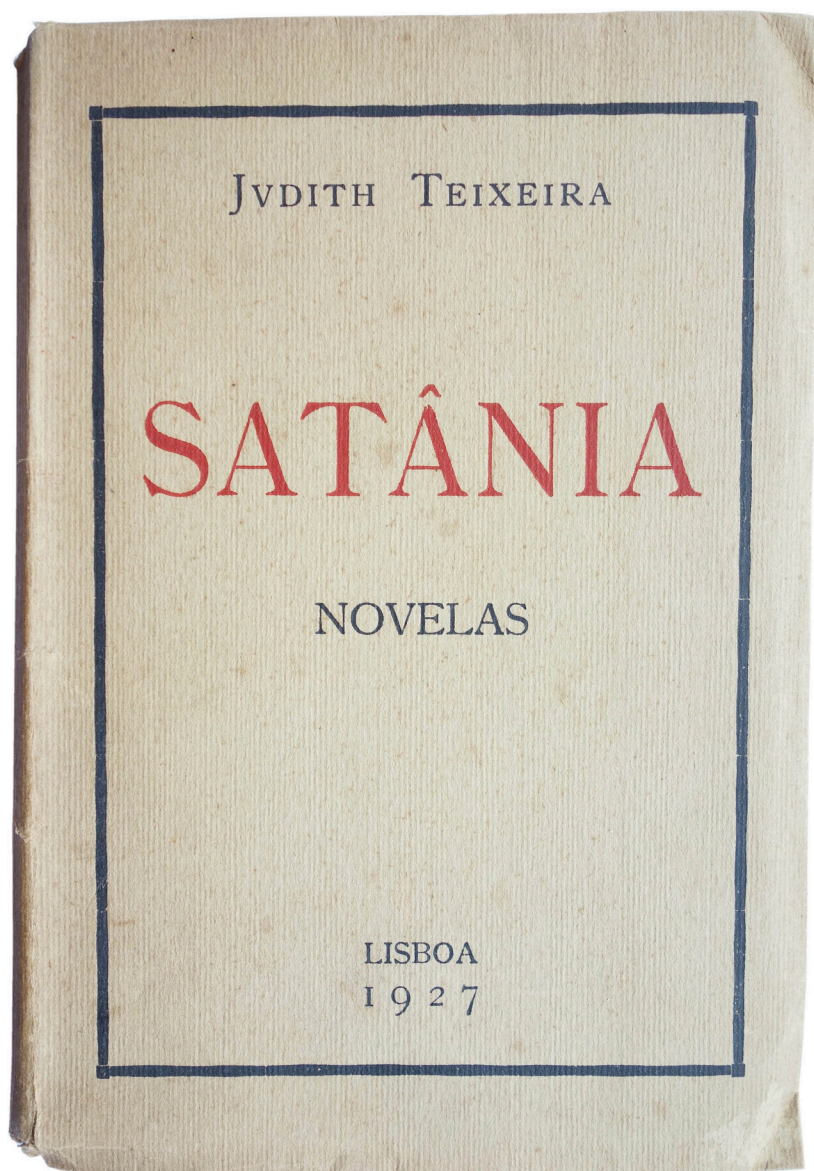
\*28. TEIXEIRA, Judith. *Satânia, novelas*. Lisbon: Livraria Rodrigues & C.<sup>a</sup>, 1927. 8°, original printed wrappers (a few slight nicks near foot of spine). Uncut. In very good condition. Four-line ink manuscript poem in the author's hand, signed, in upper portion of half title. 136 pp., (1 l. colophon), with a 9.5 x 12.4 cm. slip tipped in between p. 136 and the final leaf, in which the author laments the many typos and spelling mistakes due to her being out of the country during the time when such errors should have been corrected. \$400.00

FIRST EDITION of these three works of short fiction.

Judith Teixeira (1880 [or 1873?]-1959) published three books of poetry in addition to the present book of short stories. In 1925, she founded the magazine *Europa*, of which three issues were published (April, May and June). Her book *Decadência* (1923) was seized, along with the books of António Botto, who had been a major influence, and Raul Leal, by the Civil Government of Lisbon as a result of a campaign led by the conservative Liga de Acção dos Estudantes de Lisboa. She was also influenced somewhat by Mário Sá-Carneiro. She disappeared from public life in 1927. It was between 1922 and 1927, that Teixeira published all her books and directed the magazine *Europa*. Due to the lesbian themes of some of her poems, she was violently attacked in the conservative and moralist press for "sexual shamelessness" and "ignoble doggerel". In the pro-fascist review *Ordem Nova*, in 1926 Marcello Caetano referred to her book *Decadência* as being authored by a "desavergonhada chamada Judit Teixeira", mentioning that her book had been seized and burned in 1923.

In the 1920s she received mixed reviews. Aquilino Ribeiro, in 1923, considered her a "poetisa de valor". In 1927 José Régio stated that "todos os livros de Judith Teixeira não valem uma canção escolhida de António Botto". The critic João Gaspar Simões in 1937 considered her "sem talento". António Manuel Couto Viana called Judith Teixeira "a única poetisa modernista", and of her poetry "separando muito trigo de muito joio, penso-as merecedoras de melhor sorte do que o silêncio, a ignorância, a que têm estado votadas." More recently her work has received greater appreciation. The present book has had editions of 2008 and 2019. In 2015, she was paid homage by a colóquio internacional of the Faculdade de Letras da Universidade de Lisboa, while the following year the municipality of Viseu in partnership with Edições Esgotadas created the Prémio de Poesia Judith Teixeira.

\* See Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 471; A. Leitão in *Biblos*, V, 336; *Dicionário cronológico de autores portugueses*, III, 146-7. OCLC: 43017056 (Ohio State University, University of Wisconsin-Madison); 959059368 (Biblioteca de Arte Calouste Gulbenkian); 697326008 (Internet resource). Porbase locates two copies, at the Biblioteca Nacional de Portugal, and the Faculdade de Letras-Universidade do Porto. Jisc locates copies of the 2008 edition only, at King's College London and Oxford University. KVK (51 databases searched) locates only the copies cited by Porbase.



Não me mandes mais sandades  
nas tuas cartas meu Bem...  
Não enchas mais de sandade,  
quem tantas sandades tem!...

Judith Teixeira

SATÂNIA

*Book from Don Quixote's Library*

**29. VEZILLA [or Vecilla] CASTELLANOS, Pedro de la.** *Primera y segunda parte de el Leon de España*. Salamanca: En Casa de Juan Fernandez, 1586. 8°, modern stiff vellum, nicely executed with yapped edges and spine with raised bands in three compartments, title lettered in manuscript in second compartment, place and date at foot, all text block edges rouged. Second part with divisional title page (l. 198). Both title pages with armorial woodcut depicting a rampant lion. Woodcut initials. Small skillful repair to upper blank margin of title page. Occasional small, light waterstains. Overall in good to very good condition. Bookplate of Kenneth Rapoport. Small octagonal purple stamp "Biblioteca // José Morán" and purple stamped signature of Elena Marán de Guillen in lower portion of fourth front free endleaf recto. Two-line contemporary ink manuscript signature of the author on title page verso [also present in the Salvá-Heredia copy]. (14), 369, (6, 1 blank) ll. +<sup>8</sup>, ++<sup>6</sup>, A-Aaa<sup>8</sup>. \$6,500.00

FIRST and ONLY early EDITION. A facsimile edition was issued by the Diputación Provincial of León in 1982.

This is one of the books which Cervantes featured in the library of Don Quijote and which was to be consigned to the flames without being inspected by the priest: "Called away by this noise and uproar [the priest and the barber] went no further with the scrutinising of those books that remained; and so it is believed the *La Carolea* and the *León of Spain* went to the fire unseen and unheard, along with *The Deeds of the Emperor* as set down by Don Luis de Avila, for these must undoubtedly have been among the works that were left, and possibly if the priest had seen them he would not have passed so severe a sentence upon them." (*Don Quixote*, Part I, chapter 7, trans. Putnam).

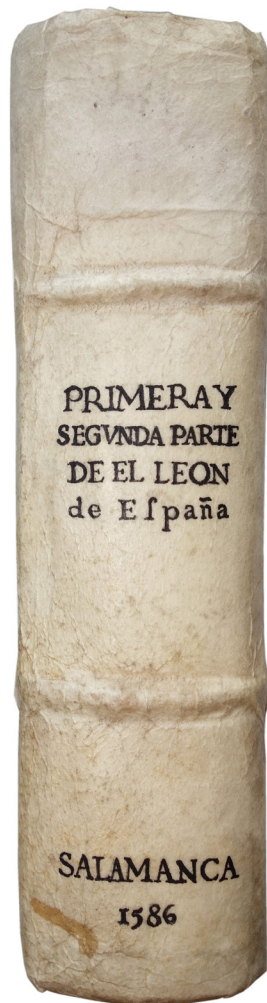
Ticknor gives a good account of the book: "In the neighbourhood of the city of Leon there are — or in the sixteenth century there were — three imperfect Roman inscriptions cut into the living rock; two of them referring to Curienus, a Spaniard, who had successfully resisted the Imperial armies in the reign of Domitian, and the third to Polma, a lady, whose marriage to her love, Canioseco, is thus singularly recorded. On these inscriptions, Vezilla Castellanos, a native of the territory where the persons they commemorate are supposed to have lived, has constructed a romantic poem, in twenty-nine cantos, called 'Leon in Spain', which he published in 1586."

"Its main subject, however, in the last fifteen cantos, is the tribute of a hundred damsels, which the usurper Mauregato covenanted by treaty to pay annually to the Moors, and which, by the assistance of the apostle Saint James, King Ramiro successfully refused to pay any longer. Castellanos, therefore, passes lightly over the long period intervening between the time of Domitian and that of the war of Pelayo, giving only a few sketches from its Christian history, and then, in the twenty-ninth canto, brings to a conclusion so much of his poem as relates to the Moorish tribute, without, however, reaching the ultimate limit he had originally proposed to himself. But it is long enough. Some parts of the Roman fiction are pleasing, but the rest of the poem shows that Castellanos is only what he calls himself in the Preface — 'a modest poetical historian, or historical poet; an imitator and apprentice of those who have employed poetry to record such memorable things as kindle the minds of men and raise them to a Christian and devout reverence



for the saints, to an honourable exercise of arms, to the defense of God's holy law, and to the loyal service of the king'. If his poem have any subject, it is the history of the city of Leon."—Ticknor.

\* Ruiz Fidalgo, *Salamanca* 1198. Antonio, *Nova*, II, 8. Palau 354372. Simón Díaz, *BLH*, IX, 54, n.º 437; XI, n.º 1513. Salvá 1052: "... los ejemplares son raros y casi nunca se encuentran en buen estado..." Heredia 2127. Gallardo, *Ensayo* 4198. Vindel 3157. British Library, *Pre-1601 Spanish STC*, p. 215. Jerez p. 109. HSA p. 595 (the Jerez copy). Ticknor, *History of Spanish Literature*, II, 494-5. Not in García Peres, *Catálogo razonado biográfico y bibliográfico de los autores portugueses que escribieron en castellano*, despite the fact that on l. ++ verso appears a sonnet in Spanish by Manoel Correa, a native of Elvas.



Item 29

PRIMERA Y  
SEGUNDA PARTE  
DE EL LEON DE ESPA-  
ña, Por Pedro de la Vezilla  
Castellanos:

*Dirigida ala Magestad del Rey Don  
Phelippe nuestro Señor.*



Con Priuilegio.  
EN SALAMANCA.  
En casa de Juan Fernandez. 1586.

Fol. r

**CANTO PRI-**  
**MERO, DE LO QUE LOS**  
*Romanos hizieron contra la rebellion*  
*y mudança de los Españoles, junto con*  
*la destruccion de la famosa ciudad de*  
*Sublancia flor, y la espantosa*  
*vision que vieron los que*  
*la destruyeron.*



O Fabulosas aventuras  
 canto  
 Al disponer de ociosos pé  
 samientos,  
 Mas armas, rebellion, san-  
 gre, y espanto,  
 Graues rebueltas, graues  
 mouimientos,  
 Que en el real Leon, con ruyna y llanto  
 Causaron fieros Barbaros sangrientos,  
 Y la fiel redempcion de las querellas  
 Del fuero infame de las cien donzellas.

A

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