

RICHARD C. RAMER



*SPECIAL LIST 340*  
*TWELVE*  
*RECENT ACQUISITIONS*

# RICHARD C. RAMER

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TELEPHONES (212) 737 0222 and 737 0223

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JULY 15, 2019

## *SPECIAL LIST 340* *TWELVE* *RECENT ACQUISITIONS*

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

### SATISFACTION GUARANTEED:

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

VISITORS BY APPOINTMENT



*SPECIAL LIST 340*  
*TWELVE*  
*RECENT ACQUISITIONS*

*Early Work on Life Insurance*

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

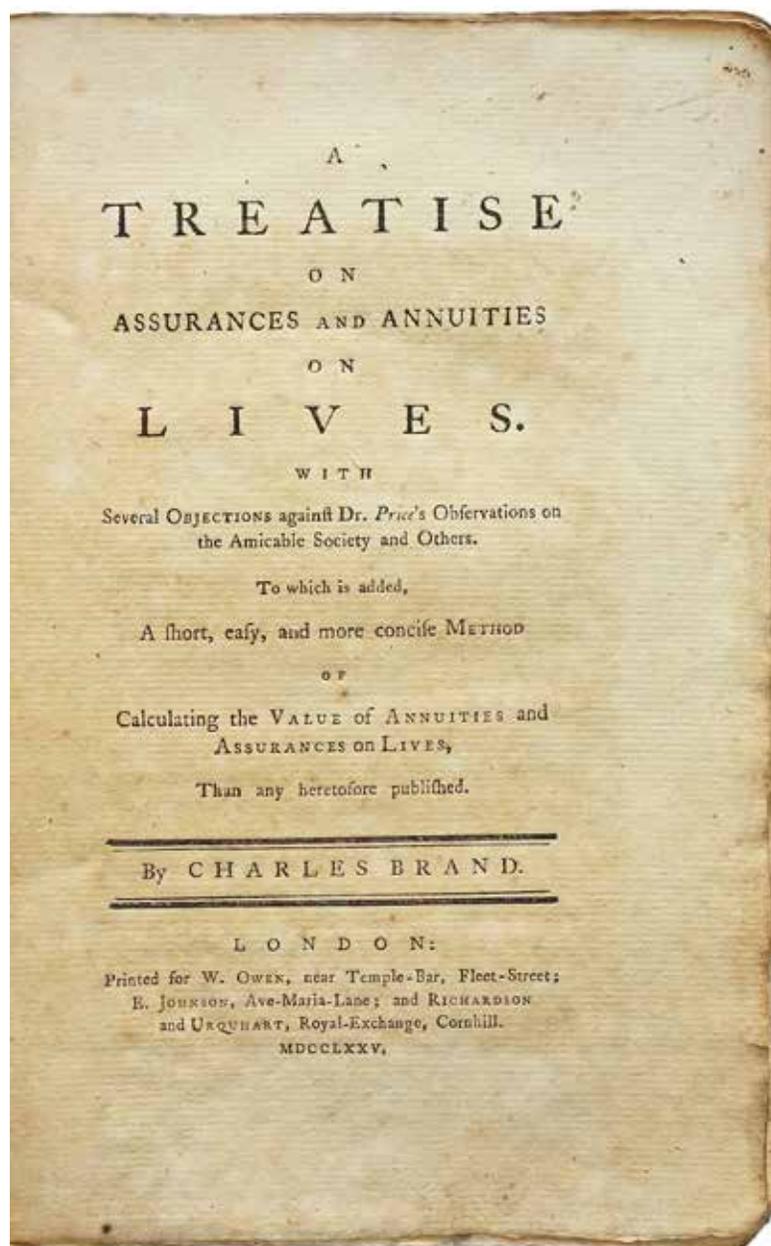
FIRST and only early EDITION. The present work appeared when modern principles of life insurance were beginning to take hold. The Amicable Society referred to in the title was the first company to offer life insurance in modern times, founded in London in 1706. Edward Rowe Mores established the Society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

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

\* ESTC T144453 (locating seven copies: two at British Library, and one each at Senate House Library-University of London, Leuvense Universiteitsbibliotheek-KU, Niedersächsische Staats- und Universitätsbibliothek, Columbia University-Butler Library, and Harvard University Graduate School of Business-Baker Library). *Goldsmiths'-Kress Library of Economic Literature* 11312. Higgs 6397.

*James Fenimore Cooper's Lionel Lincoln in French*

**\*2. COOPER, James Fenimore.** *Légendes des Traize Républiques, par M. Cooper; traduit de l'Anglais par M. Depauconpret ....* 4 volumes. Paris: Librairie de Charles Gosselin, 1825. Oeuvres completes de M. Cooper, Américain. 12°, contemporary quarter medium brown sheep over



Item 1

marbled boards (very minor binding wear), flat spines gilt, marbled endleaves, text block edges marbled. Occasional light foxing. An attractive set. Overall in very good condition. xvi, 266 pp.; (2 ll.), 288 pp.; (2 ll.), 264 pp.; (2 ll.), 285 pp. 4 volumes. \$300.00

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

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

\* Spiller & Blackburn, *A Descriptive Bibliography of the Writings of James Fenimore Cooper*, p. 180.

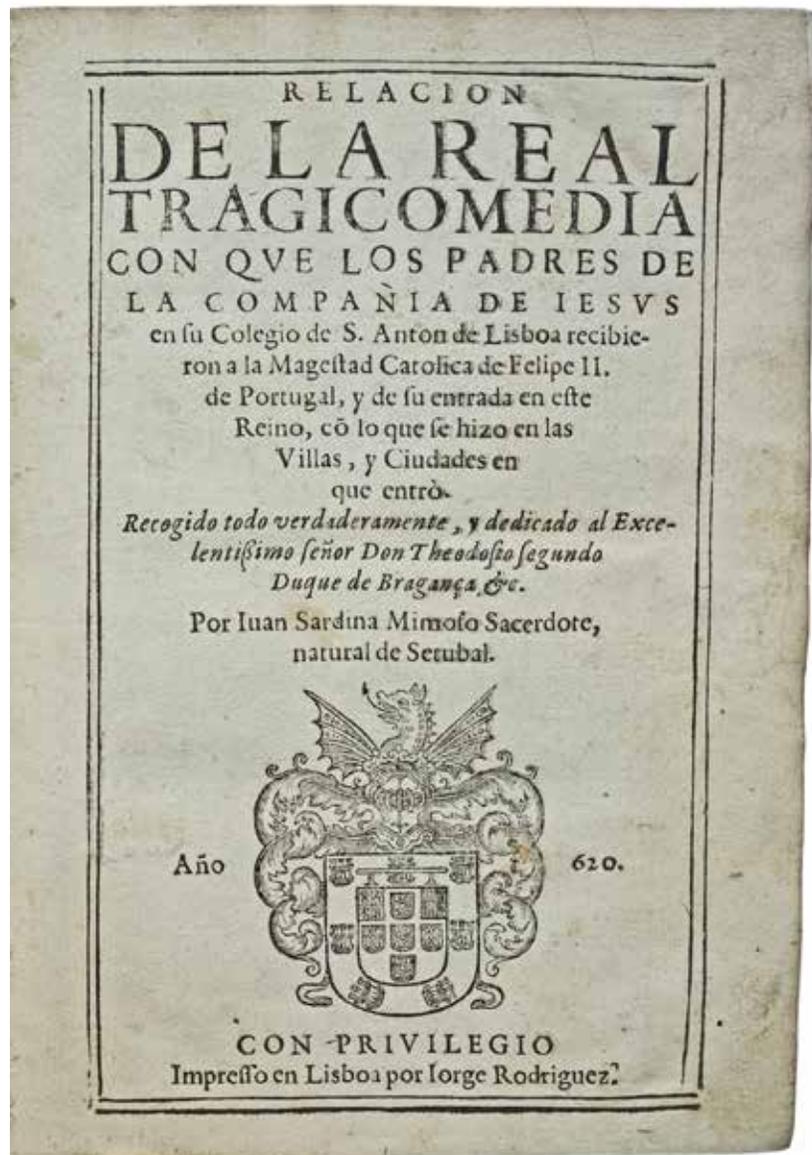
#### *Rio de Janeiro Native Favors the Absolute Monarch D. Miguel I*

**\*3. MENDONÇA, Luiz Antonio Carlos Furtado de.** *Oração gratulatoria recitada na solemne acção de graças, que os Voluntarios Realistas Urbanos, e a Guarda Real da Policia fizeram celebrar na Igreja de S. Vicente de Fora no dia 1.º de Abril de 1829 pelo feliz restabelecimento da preciosa saude d'ElRei o Senhor D. Miguel I.* Lisbon: Na Impressão Regia, 1829. 4º, disbound. Woodcut Portuguese royal arms on title page. In good condition. Small old rectangular white paper ticket with blue octagonal border (partly defective) and shelf number (?) "5491" in old ink manuscript at center. 28 pp. \$250.00

FIRST and ONLY EDITION.

D. Luís António Carlos Furtado de Mendonça, a native of Rio de Janeiro, whose exact date of birth could not be determined, died in 1832. Son of General D. António Carlos Furtado de Mendonça, governor of the captaincy of Goyaz, then of Minas Geraes (1773-1775), and finally of Santa Catarina (1776-1777), he held a doctorate in canon law from Coimbra University, was Dean of the Braga cathedral, Prior-môr of the Order of Christ, ultimately nominated Archbishop of Braga, and a member of the Academia Real das Sciencias de Lisboa. He was in Brazil with D. João VI.

\* Canto, *Ensaio bibliographico* (1892) 484 (calling for only 18 pp.). Sacramento Blake V, 351-2. Innocência V, 218. Biblioteca Pública de Braga, "Catálogo do Fundo Barca-Oliveira" p. 175. OCLC: not located; see other works by this author. Porbase locates three copies: two in the Biblioteca Nacional de Portugal, and one at the Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Copac. KVK (51 databases searched) locates only the copies cited by Porbase.



Item 4

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

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

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

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

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

\* Borba de Moraes (1983) II, 571-2: calling for only (8), 163 leaves; "a very rare book." Alden & Landis 620/142: citing copies at ICN, InU-L, MH and RPJCB, as well as the British Library and Paris, Bibliothèque Nationale. Innocêncio X, 346: calling for only (9), 164 leaves. Barbosa Machado II, 748. Gallardo 3888. Palau 302073. Plínio Ayrosa p. 211. Valle Cabral, *Bibliografia de la lingua tupi* 74. Sabin 69184. Backer-Sommervogel



*Item 4*

IV, 1862-63. *Ticknor Catalogue* p. 324. JCB, *Portuguese and Brazilian Books* 620/1. Palha 2939. Maggs, *Bibliotheca brasiliensis* 114. Azevedo-Samodães 3108. Ameal 2193. Not in Rodrigues. NUC: ICN, MH, InU-Li (copy described, in the Bonaparte collection, has title page mutilated & mended).

*António Ramos Rosa's First Book*

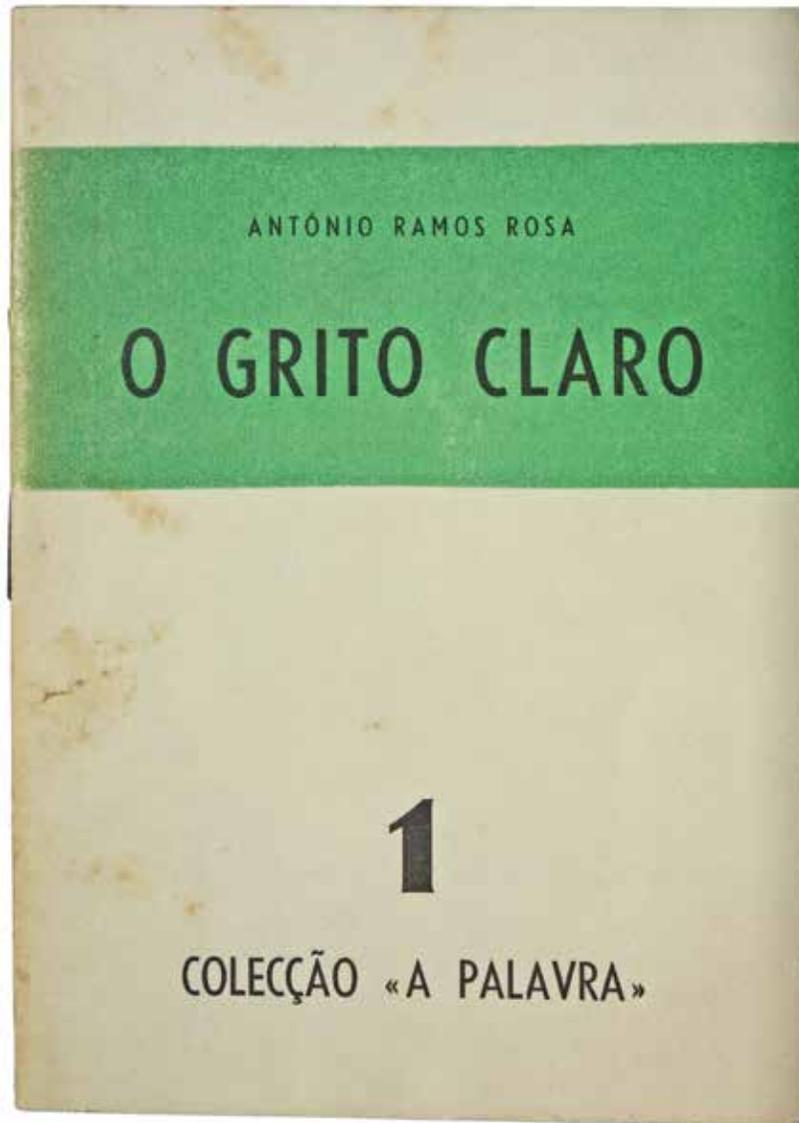
*Signed Presentation Copy to His Co-Founder of the Review Árvore*

\*5. ROSA, António [Vítor] Ramos. *O grito claro (selecção de poemas)*. Faro: Tipografia Cácia, 1958. Coleção "A Palavra", n.º 1. 12° (16 x 11.5 cm.), original printed wrappers, stapled (some soiling to covers). Coleção "A Palavra", n.º 1. In very good condition. Author's signed presentation inscription "ao Luiz Amaro, ao // esplândido amigo que // recordo sempre com Amizade". 24 pp. \$600.00

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

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

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



*Item 5*

*One of the Most Influential Works of Political Philosophy  
In the Western Tradition*

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

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

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

\*Innocência IV, 258; cf. I, 351; also VIII, 375 for the Paris edition. Gonçalves Rodrigues *A tradução em Portugal* 3734 (cites only Innocência; could not locate any actual copy); cf. 3735 for the Paris edition (cites only his own copy). See *Printing and the Mind of Man* (1983) 207. Bujanda, *Index Librorum Prohibitorum, 1600-1966*, p. 787. For the Paris edition, see also Goldsmiths'-Kress no. 23133; Ramos, *A edição de língua portuguesa em França* 68. OCLC: 40804926 (Beinecke Library-Yale University [acquired from us in 2013], Oliveira Lima Library-Catholic University of America); 956408608 (Internet Resource, apparently digitized from the Oliveira Lima copy). Not located in Porbase. Not located in Copac. Not located in KVK (51 databases searched).



Item 4

*Nobel Laureate's Greatest Masterpiece—Ramer*

\*7. **SARAMAGO, José.** *O ano da morte de Ricardo Reis, romance.* Lisbon: Editorial Caminho, 1984. O Campo da Palavra. 8°, original printed wrappers (light soiling to covers, creases to spine). In good to very good condition. Author's signed and dated presentation inscription in bottom half of half title: "Ao Luís Amaro // com a amizade de // José Saramago // Outubro 84". 415 pp. ISBN: none. \$500.00

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

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

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

*Nobel Laureate's Best Novel—Bloom*

\*8. **SARAMAGO, José.** *O evangelho segundo Jesus Cristo, romance.* Lisbon: Editorial Caminho, 1991. O Campo da Palavra. 8°, contemporary purple half sheep, spine gilt with raised bands in five compartments, gilt author and short title in second and fourth compartments respectively, top edges rouged, original printed wrappers bound in, red ribbon place marker. In very good condition. Author's signed and dated presentation inscription in bottom half of half title: "Ao Luís Amaro // a amizade e admiração // de // José Saramago // dez 91". 445 pp., (1 l.). ISBN: 972-21-0524-8. \$300.00

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

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

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

*Important Novel by Nobel Laureate*

\*9. **SARAMAGO, José.** *A jangada de pedra, romance.* Lisbon: Editorial Caminho, 1986. O Campo da Palavra. 8°, contemporary purple half sheep, spine gilt with raised bands in five compartments, gilt author and short title in second and fourth compartments respectively, top edges rouged, original printed wrappers bound in, red ribbon place marker. In very good condition. Author's signed and dated presentation inscription in bottom half of half title: "Ao Luís Amaro // com a velha amizade e // constante admiração // de // José Saramago // out 86". 330 pp., (1 l.). ISBN: none. \$300.00

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

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

*Interesting Magazine of Art, Architecture, Poetry and Criticism*

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

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

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



Item 10

Joaquim Manuel Magalhães, and Gastão Cruz are reviewed by Fernando J.B. Martinho, Luís de Miranda Rocha, and Maria Estela Guedes.

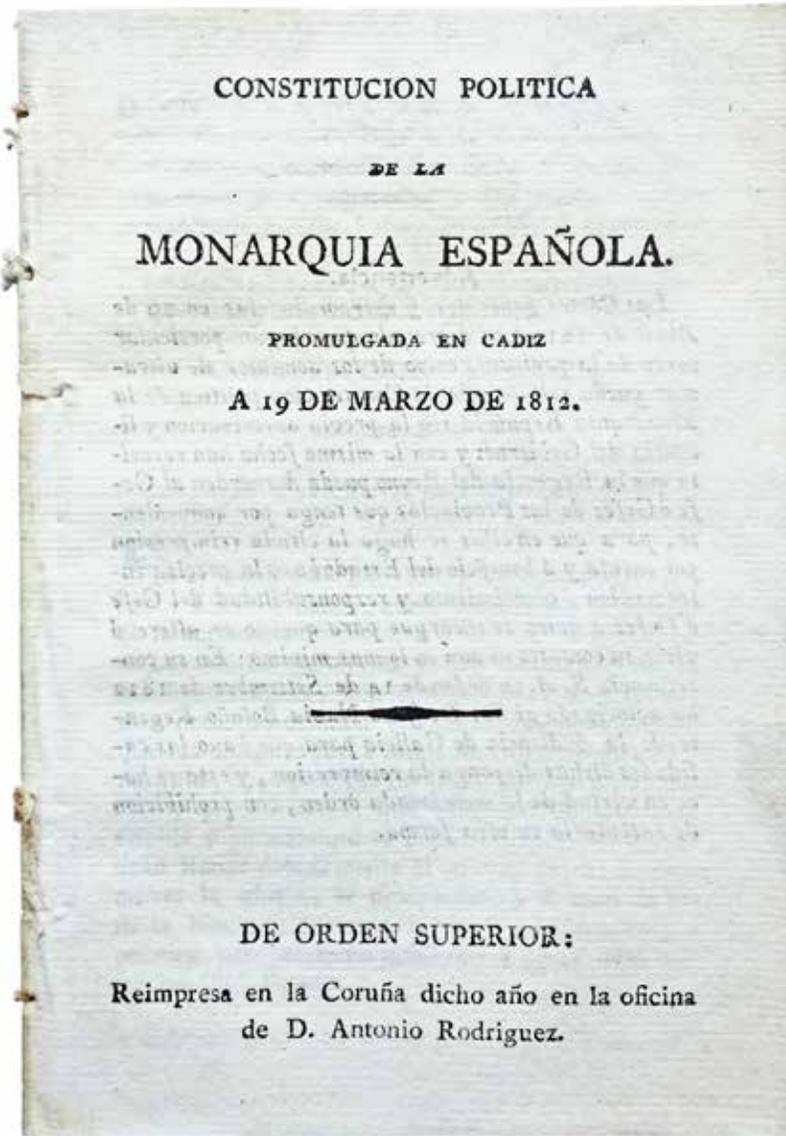
The second number contains a dossier “Cultura / Contra-Cultura”, including contributions by José-Augusto França, Cândido Moraes, Manuel Marque and António Saraiva (“Projecto para a reconstrução da Torre de Babel”), José Luís Perffrio (“Museu e contra cultura”), Vítor Fortes, Alberto Carneiro, Carlos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

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

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

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

\* Pires, *Dicionário das revistas literárias portuguesas do século XX*, pp. 275-6. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 620-2; 672. Not in Serpa or Almeida Marques.



Item 11

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

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

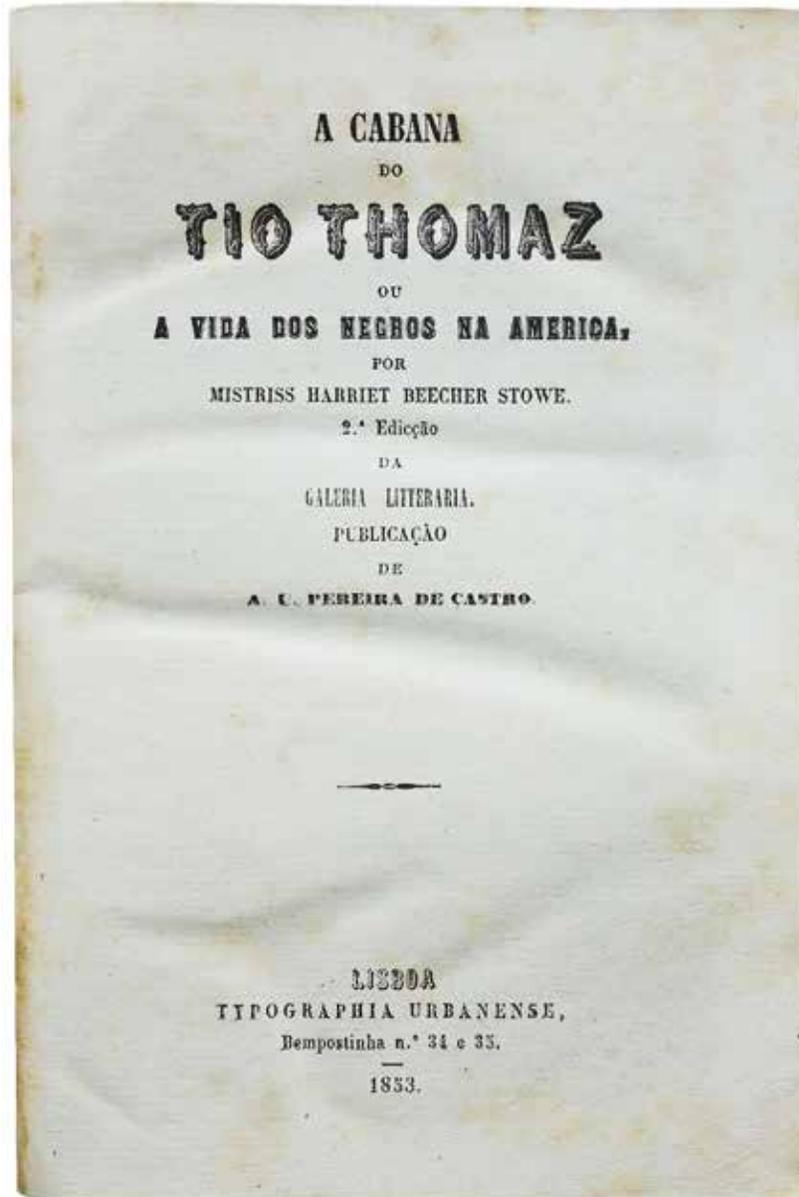
Apparently the first and only early edition issued in Galicia, no doubt in a small number of copies and exceedingly rare. There were several editions issued at Cadiz in 1812. Others then appeared at Madrid, Barcelona [?], Mexico, Lima and Havana the same year. We have never seen the present edition previously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

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

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

\* This edition not in Palau. On this constitution and its repercussions in America see Anna, "The Independence of Mexico and Central America," *Cambridge History of Latin America* III, 73-90. OCLC: 85359343 (University of Texas: catalogued as a Madrid imprint by Antonio Rodriguez, but we think it may be the present La Coruña edition); 1026390461 (Galician Digital).





*Item 12*

*With the Translator's Interesting Introduction*

**\*12. STOWE, Harriet Beecher.** *A cabana do Tio Thomaz ou a vida dos negros na America. Por Mistriss Hariet Beecher Stowe. Edição de A.U. Pereira de Castro.* Lisbon: Typographia Urbanense, 1853. Large 8°, contemporary quarter green straight-grained morocco over marbled boards (minor wear to corners, edges of boards; slight rubbing at head and foot of spine), smooth spine gilt with short title gilt, decorated endleaves, text block edges marbled. Printed in 2 columns throughout. Light soiling to title page. Light to middling stains at inner blank margin of final leaf. Overall in good to very good condition. 271 pp. Main text in 2 columns.

\$175.00

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

Pages [3-4] contain an interesting introduction by the translator.

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

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

## BOUND WITH:

**[PERRIN, Xavier Henri Aymon, Count of Montépin].** *Confissões de um bohemio. Traducção do Francez por Antonio Urbano Pereira de Castro.* Lisbon: Typographia Lisbonense de Aguiar Vianna, 1852-[1853]. Large 8°, (1 l.), 114 pp.; [1 l.], 85 pp., [1 l.]. Galeria litteraria. Parte romantica. Tomo 1. Very good condition.

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

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



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