

RICHARD C. RAMER



*SPECIAL LIST 487*  
*MODERNISM*

# RICHARD C. RAMER

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SEPTEMBER 6, 2023

## *SPECIAL LIST 487*

### *MODERNISM*

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# SPECIAL LIST 487

## MODERNISM

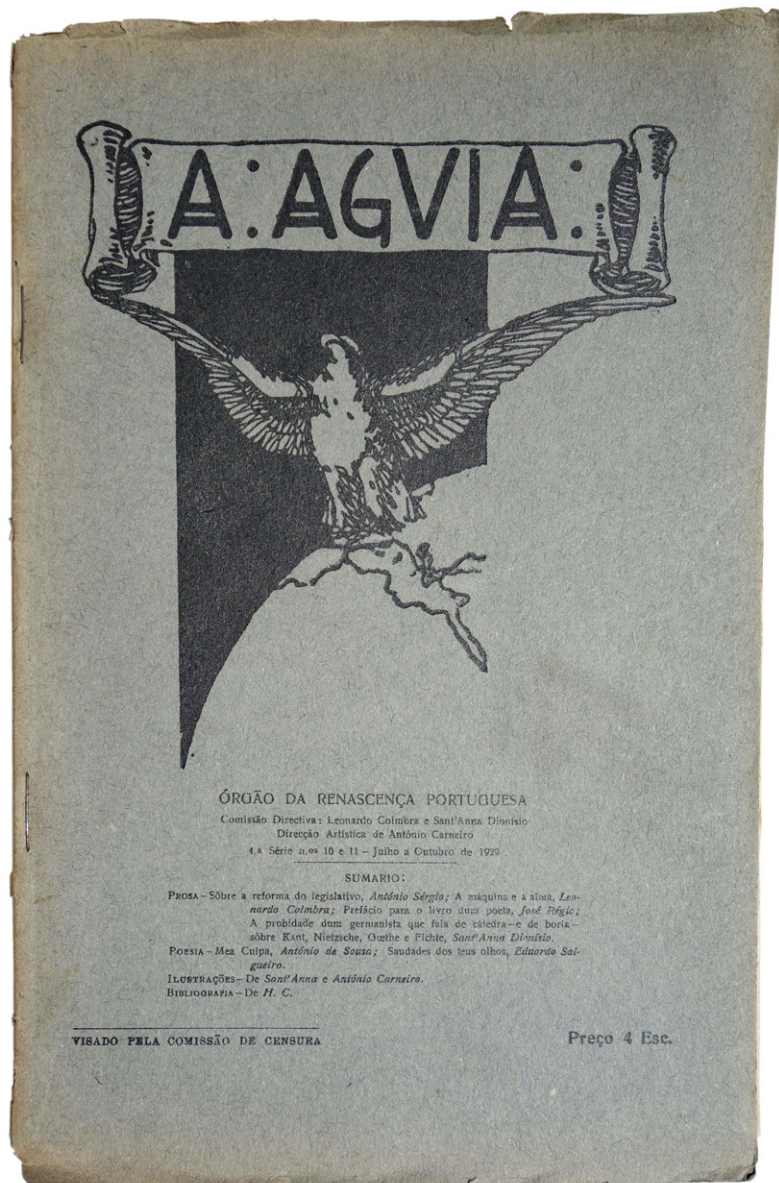
*Absolutely Complete Run of  
One of the Most Important Portuguese Literary Reviews  
Fernando Pessoa's Earliest Portuguese Prose to Appear in Print*

\*1. *A Águia*. Porto: Various printers and publishers, 1910-1932. Folio (30.5 x 23.3 cm. [first series]) and large 8° [second through fifth series], old quarter red sheep over pebbled boards (only the slightest wear), smooth spine with gilt letter and fillets, decorated endleaves [first series]; original printed wrappers (a few with spines defective) with a large illustration of an eagle on the front covers [second through fifth series] First series with numerous illustrations. Some illustrations in subsequent series. Overall in very good condition. \$12,000.00

FIRST EDITIONS—A COMPLETE RUN, and ONLY EDITIONS of all issues save number 10/11 of the fourth series (present here in the extremely rare original). *Águia* was one of the reviews which had the most influence on Portuguese national culture, was the most important of its time, and one of the most noteworthy in the bibliography of Portuguese periodical literature. It enjoyed collaboration in prose and verse of most of the great Portuguese creative talents of the day, from Teixeira de Pascoaes to Fernando Pessoa (according to José Blanco, Pessoa's three earliest Portuguese prose contributions to appear in print), including Raul Brandão, Mário Beirão, Sampaio Bruno, Augusto Casimiro, Alberto Osório de Castro, Leonardo Coimbra, Jaime Cortesão, Afonso Duarte, Manuel Laranjeira, Camilo Pessanha, Raul Proença, Aquilino Ribeiro, António Sérgio, Afonso Lopes Vieira and so many others.

The first series of this crucially important review, initially subtitled *Revista ilustrada de literatura e crítica*, was published from December 1, 1910 to July 1911, directed by Álvaro Pinto. The second to fourth issues were subtitled simply *Revista quinzenal*, while the fifth to tenth were subtitled *Revista quinzenal ilustrada de literatura e crítica*. The Spanish great Miguel de Unamuno participated, with a sonnet dedicated to Portugal. Previously unpublished verses by António Nobre and previously unpublished letters by Camilo Castelo Branco also appeared in the first series of *Águia*, as well as a previously unpublished prose fragment by Eça de Queiroz. There were significant articles about major figures in world literature, such as Victor Hugo and Tolstoy.

The second series had as its subtitle *Revista mensal de literatura, arte, ciência, filosofia e crítica social*. It was published from January 1912 to October 1921, with a total of 120 numbers, some of which were combined in double or triple issues. Teixeira de Pascoaes, António Carneiro, José Magalhães and Álvaro Pinto were, respectively, the literary, artistic, scientific directors, and secretary. This was by far the most significant of the five series. On the front covers of this as well as subsequent series is stated "Órgão da Renascença Portuguesa". In number 4 appeared Fernando Pessoa's first Portuguese prose work to appear in print, "A nova poesia portuguesa sociallogicamente considerada" in which he defends the creation of a "supra-Portugal" and announces the forthcoming appearance of a "supra-Camões". This series also is marked by essays about "Saudade" by Teixeira



Item 1

de Pascoaes, provoking the celebrated prolonged polemic between Pascoaes and António Sérgio over *Saudosismo*. The second series brought to light previously unpublished texts by Alexandre Herculano, Almeida Garrett, Antero de Quental, António Feliciano de Castilho, Camilo Castelo Branco and Oliveira Martins.

The third series, composed of 60 numbers from July 1, 1922 to December, 1927, was directed by Leonardo Coimbra. In addition to several double and triple issues, there were multiple issues numbered 37 to 48 and 49 to 54. The double issue 13/14 was devoted to Guerra Junqueiro. Stories by Raul Brandão and an unpublished letter by Camilo Castelo Branco appeared in numbers 17/18. Miguel de Unamuno contributed to 13/14, Teófilo Braga to 19/20, Leonardo Coimbra to 1 through 5, 7, 9 through 12, 21 through 24, 37/48 and 54. Hernâni Cidade to 6, 7, 9/10, 13/14, 15/16, 17 through 20, 25/27, 34 through 48 and 58 through 60, while Wenceslau de Moraes wrote for 11/12 and 21/22. Other collaborators were Alberto de Serpa, Agostinho da Silva, Carlos Malheiro Dias, Damião Peres, and Gago Coutinho. Teixeira de Pascoaes and Sant' Anna Dionísio continued to be major collaborators.

The fourth series, with 12 numbers from January 1928 to December 1929, was directed by Leonardo Coimbra, Sant' Anna Dionísio, António Carneiro and Adolfo Casais Monteiro (who declined to join in directing the final issue). Principal contributors to this series were Adolfo Casais Monteiro, António Carneiro, Agostinho da Silva, António de Sousa, António Sérgio, Branquinho da Fonseca, Hernâni Cidade, João Gaspar Simões, José Régio, Leonardo Coimbra, Luís Brandão, Sant' Anna Dionísio and Vitorino Nemésio. The double issue 10/11 was suppressed. Sant' Anna Dionísio had conclusively demonstrated therein that Gustavo Cordeiro Ramos, minister in the dictatorship and senior professor at the Faculdade de Letras of the University of Lisbon had plagiarized a study about Goethe, having passed it off as his own original work, while in fact it was a translation of a study by Bossert. As a result, almost no sets of *Águia* contain number 10/11 of the fourth series in its original edition. Nuno Canavez, venerable proprietor of Livraria Académica created a facsimile in photocopy in 1994, also using the same process to create facsimiles of the first series, while the antiquarian booksellers Alfredo Maria Gonçalves, Chaminé da Mota and José Vicente produced a much more creditable facsimile number 10/11 of the fourth series in 1995, in an edition of only 93 copies. Almost all sets of *Águia* have numbers 10/11 of the fourth series in facsimile, if at all. The present set has these numbers in the extremely rare original.

The fifth and final series was directed by Leonardo Coimbra and Sant' Anna Dionísio, consisting of 3 numbers, published from January to June of 1932. These issues are also rather difficult to find. Beginning with the second number, Aarão de Lacerda and Delfim Santos joined the editorial board. In the third and final number António Sérgio and Adolfo Casais Monteiro wrote, respectively, on "Sobre a reforma do ensino" and "A arte contra a ordem". Leonardo Coimbra wrote on "A máquina e a alma". António Sérgio also contributed to each of the other issues, as did Leonardo Coimbra. Others who wrote for this series were Delfim Santos, Teixeira de Pascoaes and José Régio.

In the famous auction of Alberto de Serpa held in the Caves Sandeman at Vila Nova da Gaia in 1988, only the first series of *Águia* was present. In the auction of António de Almeida Marques, perhaps the most important collection focused on twentieth-century Portuguese literature to come on the market, which took place in Lisbon, 1996, the set of *Águia* had numbers 10/11 of the fourth series in facsimile, and lacked completely number 1 of the fifth series.

\* Daniel Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 40-9; *Dicionário das revistas literárias portuguesas do século XX*, pp. 55-8. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 268-86, 637-8. For the contributions of Fernando Pessoa, see João Rui de Sousa, ed., *Fotobibliografia de Fernando Pessoa*, pp. 31-3, 38-9, 260. José Blanco, *Fernando Pessoa, espaço de uma bibliografia*, PR1-3, PR8-9.

**\*2. ANSELMO, Manuel.** *Os cadernos de Manuel Anselmo*. Volume 1.º, Fascículo 1.º. Lisbon: Editorial, Organizações, Lda., Junho de 1951. 8º, original printed wrappers (some fading; small defect at foot of spine). In good to very good condition. 77 pp., (3 pp. advt.). \$15.00

FIRST and ONLY EDITION. There are essays on the Russian revolution, Salazar and Carmona, reviews of books of poems by Miguel Torga, Fernando Guedes and others, an interview with the Minister for the Economy, Ulisses Cortês, two poems by Anselmo, the first chapter of a work of fiction by him, and more.

The ultra-conservative Catholic author Manuel [Gonçalves de Castro] Anselmo (Valdares, 1911-Lisbon, 1992), critic, essayist, and political activist. His best known work is perhaps *Os Cadernos de Manuel Anselmo*, published in 6 numbers, 1951-1961, which included fiction, poetry, literary criticism, political accounts, and polemics. Though a follower of Salazar who held various diplomatic and other posts under the Estado Novo, Manuel Anselmo was far from completely orthodox in his devotion to right-wing causes. For example, he dedicated his novel *O pecado original* to the Brazilian communist author Jorge Amado, and his 1954 publication *Para uma nova ressurreição de Cristo* was seized by the P.I.D.E.

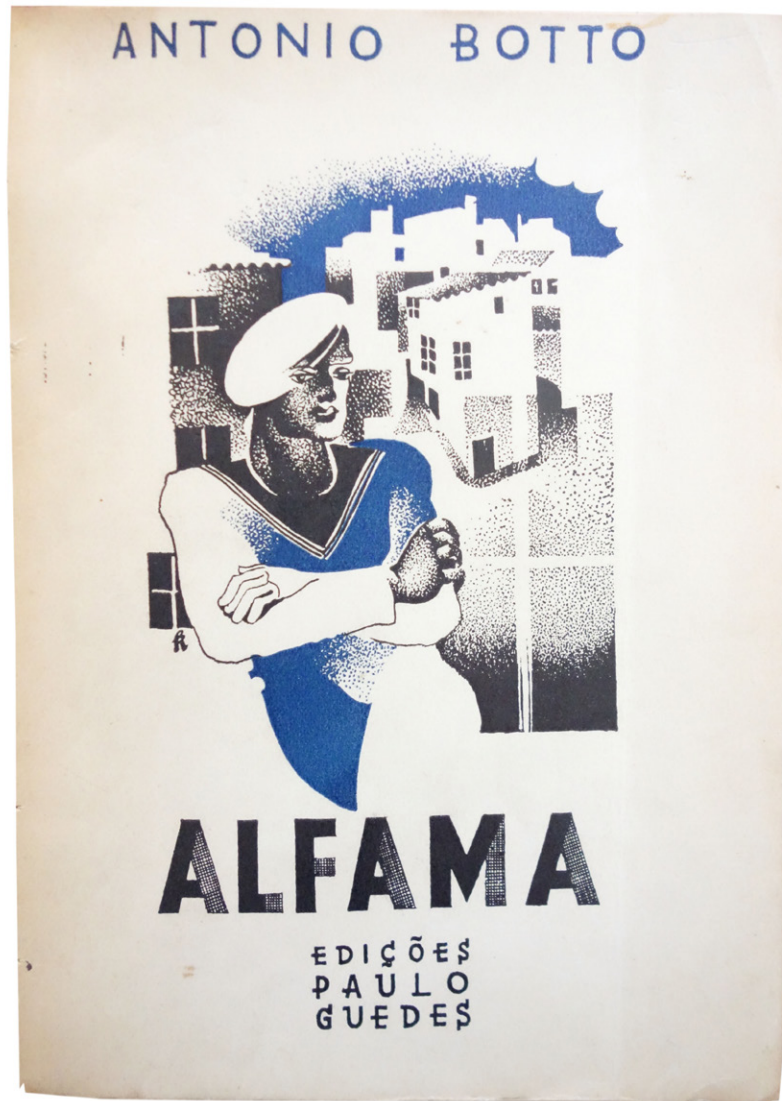
\* On the author, see João Bigotte Chorão in *Biblos I*, 310-11; *Dicionário cronológico de autores portugueses IV*, 447-8.

**\*3. ANSELMO, Manuel.** *Os cadernos de Manuel Anselmo*. Volume 1.º, Fascículo IV.º. Lisbon: Editorial, Organizações, Lda., Abril-Maio de 1960. 8º, original printed wrappers (some fading; small defect at foot of spine). Uncut and partly unopened. In very good condition. [263]-367, (1) pp., (1 l.). \$20.00

FIRST and ONLY EDITION. There are essays on Henrique Galvão, Adriano Moreira and others, the fourth chapter of a work of fiction by Anselmo, reviews of works by Vitorino Nemésio, Pedro Tamin, Jorge de Sena, David Mourão-Ferreira, Tomás Ribas, Fidelino de Figueiredo, Bernardo Santareno, Bertolt Brecht and others, and more.

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\* On the author, see João Bigotte Chorão in *Biblos I*, 310-11; *Dicionário cronológico de autores portugueses IV*, 447-8.



Item 6

*Indispensable, Pioneering Study*  
*With Author's Signed and Dated Presentation Inscription*  
*To an Important Surrealist Painter*

\*4. **BLANCO, José.** *Fernando Pessoa: Esboço de uma bibliografia.* Lisbon: Imprensa Nacional / Centro de Estudos Pessoaanas, [1983]. Temas Portugueses. 8°, original illustrated wrappers. In very good to fine condition. Author's signed and dated four-line presentation inscription, "Ao [José] Fernando [Neves] de Azevedo // oferece este modesto trabalho o // José Blanco // 23/9/83". 476 pp., (6 ll.). ISBN: none.

\$175.00

FIRST and ONLY EDITION. José Blanco (b. 1934) wrote or edited numerous works on Fernando Pessoa.

*Provenance:* [José] Fernando [Neves] de Azevedo, the surrealist, later abstract painter, art critic and theater set designer who worked with the group "Gulbenkian de Bailados". Azevedo (born Vila Nova de Gaia, 1923) was co-founder of the Grupo Surrealista de Lisboa, *vogal* of the Academia Nacional de Belas-Artes, and a participant with the Serviços de Belas-Artes of the Gulbenkian Foundation from 1961. His paintings were awarded a number of prizes when exhibited on various occasions in Portugal and Brazil. See Pamplona, *Dicionário de pintores e escultores* (2nd ed.), I, 158.

*Indispensable, Pioneering Study*

\*5. **BLANCO, José.** *Fernando Pessoa: Esboço de uma bibliografia.* Lisbon: Imprensa Nacional / Centro de Estudos Pessoaanas, [1983]. Temas Portugueses. 8°, original illustrated wrappers. In fine condition. 476 pp., (6 ll.). ISBN: none.

\$35.00

FIRST and ONLY EDITION.

*By the First Openly Gay Portuguese Author*

\*6. **BOTTO, António.** *Alfama.* Lisbon: Edições Paulo Guedes, 1933. 8°, mid-twentieth-century half green sheep over marbled endleaves, spine gilt with raised bands in five uneven compartments, author and title lettered gilt in second and fourth compartments, top edges rouged, other edges uncut, original illustrated wrappers bound in. In very good condition. Inscribed and dated by the author in ink manuscript on the recto of the initial blank leaf "Ao querido Mário // amigo em todos os mementos // desta transitoria e vil 'cantata' // António Botto // Junho // 1942". (96 unnn. ll., the first and last blank). \$600.00

FIRST EDITION of this play set in the Alfama, the picturesque medieval district extending from below the Lisbon castle to the river, where Botto had lived as a child. It was performed at the Teatro São Carlos, 1933, winning critical acclaim. Cruz considers it



À querido marido  
- amigo em todos os momentos  
desta transitoria e vil "centro".

Amor

20/10  
1942



*Item 6*

by far Botto's best play: "Aqui, de facto, um drama, no vigor da arquitectura, na dinâmica teatral da acção, no sentido equilibrado dos ritmos e das expressões" (*Introdução à história do teatro português*, p. 180). Following the text are numerous excerpts from reviews of the play.

António [Tomás] Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, *Poesia portuguesa contemporânea* p. 177), and Botto himself as "uma das realidades definitivas e de primeira fila na intelectualidade portuguesa" (*Grande enciclopedia* IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

\* Biblioteca Nacional, *António Botto*, p. 82. Serpa 121 [collation of 190 unnumbered pp.]. Almeida Marques 160. See *Dicionário cronológico de autores portugueses*, IV, 503-6; Fernando Cabral Martins in Machado, ed., *Dicionário de literatura portuguesa*, p. 71; and Carlos Mendes de Sousa in *Biblos*, I, 728-35. Rebello, *100 anos de teatro português* pp. 50; 140-41. Saraiva & Lopes, *História da literatura portuguesa* (1976) p. 1080. OCLC: IUL, BOS, HLS, MUU, OSU, GZM.

**7. *Centauro*. Edição facsimilada.** Introduction to the present edition by Nuno Júdice. Lisbon: Contexto Editora, 1982. Contexto edições facsimiladas, 3. 4° (24.3 x 18.7 cm.), original illustrated wrappers. As new. xvi pp., (4 ll.), 88 pp., (2 ll.), 1 l. with color plate tipped on. ISBN: none; ISSN: none. \$35.00

Facsimile reprint of a rare journal, important for the history of the Modernist movement in Portugal. The introduction (pp. [v]-xvi), is titled "Da afirmação simbolista à decadência". *Centauro*, whose first and only issue is dated October-November-December 1916, aimed to publish only "trabalhos que constituam uma revelação de Beleza." Included were 5 previously unpublished poems by Camilo Pessanha (pp. 13-31), 14 sonnets by Fernando Pessoa, collectively titled "Passos da Cruz" (pp. 61-76), Luis de Montalvor's essay "Tentativa de um ensaio sobre a decadência" (pp. 5-12), and pieces by Alberto Osório de Castro, Raul Leal, Júlio de Vilhena, Raul Leal and Silva Tavares. The sonnets by Pessoa, which appeared here for the first time, were among his earliest published poems, preceded only by those that appeared in *Renascença* in 1914 and in *Orpheu* in 1915.

\* See Pires, *Dicionário das revistas literárias portuguesas do século XX*, p. 103; Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 105-6; Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 351-4, 642.

**8. *Confronto: colecção antológica*. Dirigida por Manuel Breda Simões. Volumes I-II, a complete run.** 2 volumes. Coimbra: Coimbra Editora, 1946. 8°, original printed wrappers (some spotting and chipping). Scattered black-and-white illustrations in the text. Unopened. Browned; first quire of vol. II pulling loose. Overall a good to very good set. (4 ll.), 259 pp., errata slip; (4 ll.), 270 pp., (1 blank l.). 2 volumes. \$300.00

FIRST and ONLY EDITION—A COMPLETE RUN. The subtitle on the front covers reads *Antologia [sic] de escritores modernos*. Published under the direction of Manuel Breda

Simões, this review mixes Portuguese and foreign authors, publishing poetry, short stories, novellas, theater and essays. The first volume includes a novella by Pearl S. Buck illustrated by Júlio Pomar; poems by W.H. Auden, Afonso Duarte, and Pablo Neruda; stories by François Gachot and Ricardo Serra; a two-act farce by Federico García Lorca preceded by Guillermo de Torre's essay on the life and work of García Lorca and followed by an essay "A rima em 1940" by Louis Aragon. The translations are by Arquimedes da Silva Santos, Joaquim Namorado, Jorge Emílio, Manuel Breda Simões, and Maria Francisca.

The second volume, published the same year, adds *Cadernos de arte e literatura* to the subtitle. It includes two short stories by Chekhov, a novella by García Lorca, a previously unpublished short story by Miguel Torga, two previously unpublished poems by António de Sousa, an unpublished short story by Branquinho da Fonseca, an unpublished poem by Carlos de Oliveira, an unpublished essay by Adolfo Casais Monteiro, a poem by Louis Aragon, a novella by Louis Bromfield, and three unpublished poems by Jorge Emílio. There are also previously unpublished essays by Paulo Quintela (on Goethe) and A. da Costa Ferreira (on theater). Biographical and critical notes are supplied by Joaquim Namorado, Jorge Emílio, Manuel Breda Simões, Ricardo Serra and Tomaz Ribas. Translations are by Carlos de Oliveira, Eugénio de Andrade, Paulo Quintela, Ricardo Serra, and Tomaz Ribas. There are previously unpublished designs by António Pedro and Cícero Dias.

\* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) p. 115: giving publication date of 1964 (surely a typo); *Dicionário da imprensa periódica literária portuguesa do século XX* (1999) II, 179-80: giving correct date of publication. Not in Carneiro da Silva, *Jornais e revistas do distrito de Coimbra* (1947). NUC: WU, CtY, MH, NNC. OCLC: 5198606 (2 volumes, at Columbia University, University of Illinois, Indiana University, Harvard University, Rutgers University, University of Wisconsin-Madison); 31021129 (apparently only volume 1, Yale University); 761312441 (Google book, but apparently not digitized). Porbase: "existe apenas o 1º v.," locating 2 copies at the Biblioteca Nacional de Portugal and 1 each at Fundação Calouste Gulbenkian, Universidade Católica Portuguesa-Biblioteca João Paulo II, and Universidade de Évora. Jisc locates a copy at the British Library, without specifying number of issues.

**\*9. COSTA, Fernanda Gil, and Helena Gonçalves da Silva.** *Metrópoles na pós-modernidade*. Lisbon: Colibri, 2004. 8°, original illustrated wrappers. As new. 178 pp., (1 l.). One of 1,000 copies. ISBN: 972-772-489-2.

\$20.00

FIRST and ONLY EDITION. Among the eleven contributors are Gonçalo Ribeiro Telles, Ludwig Scheidl, and Helena Gonçalves da Silva. Two essays are in English, two in German; the rest are in Portuguese.

**10. COUTO, Ruy Ribeiro.** *Um homem na multidão. Poemas*. Rio de Janeiro: [colophon]: Empreza Graphica Editor de Paul, Pongetti & C.; depostaria, Livraria Odeon, 1926. 8°, recent dark green half sheep over buckram (some wear to joints, other extremities), spine with gilt fillets and lettering, original printed wrappers bound in (spotted and with

# DESCOBRIMENTO

REVISTA DE CULTURA

DIRECTOR

JOÃO DE CASTRO OSÓRIO

## S U M Á R I O

UMA NOVA ERA DA CIVILIZAÇÃO: O  
DESCOBRIMENTO, *João de Castro  
Osório*. — OITO ELEGIAS CHINESAS,  
traduzidas e anotadas por *Camillo  
Pessanha*. — AEROGRAFAS IMAGINÁ-  
RIAS, *Ramón Gómez de la Serna*. —  
A VIDA, ensaio de anti-literatura,  
*Joaquim Manso*. — PROVINCIA, poe-  
mas, *Ribeiro Couto*. — O CAPITEL E  
O ENFORCADO, *João Barreira*. — O  
MAR, tragédia de almas, *Mamel  
de Figueiredo*. — NOTAS.

N U M E R O   D A   P R I M A V E R A

short tears to front wrapper). Some browning, a few small stains. Tear to upper margin of penultimate leaf. Overall in good condition. [3]-82 pp., (1 l.), iii pp., (1 l.). \$150.00

FIRST (and only?) EDITION of the author's fourth collection of verse. Ribeiro Couto (1898-1963), a native of Santos (São Paulo), began his literary career as a Symbolist poet, then became a leading figure in the Modernist movement in São Paulo and Rio de Janeiro before turning to traditional rhythms (but not traditional rhymes). Although he also published novels and short stories, it is for his poetry that he is best known. After studying law in São Paulo and Rio de Janeiro, Ribeiro Couto became a journalist and government lawyer. In 1928 he entered the Foreign Service and spent much time in Europe. Many of his later works were published there, and some were translated to French, Hungarian, German, Italian, and Serbo-Croatian. He was a close friend of the poet Manuel Bandeira and was elected to the Academia Brasileira das Letras in 1934.

\* Carpeaux, *Pequena bibliografia crítica da literatura brasileira*, pp. 257-8. Not in Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres*. See also Stern, *Dictionary of Brazilian Literature*, p. 95. Not located in NUC. OCLC: 54136586 (Yale University Library, Biblioteca Nacional de España); 503863891 (British Library). Porbase cites a single copy, in the library of the Faculdade de Letras da Universidade do Porto. Not located in Hollis. Jisc repeats British Library only.

*Texts by Fernando Pessoa, Bernardo Soares, and Álvaro de Campos*

\*11. **Descobrimento. Revista de cultura.** 7 issues in 6, bound in 2 volumes. Lisbon: [printed by the tipografia of *Seara Nova*], 1931-1932. Large 8°, recent burgundy pebbled boards, smooth spines gilt, all original wrappers bound in. Overall in very good condition. 610 pp, (1 blank l.); 343 pp., 3 plates [2 plates in number 5 and 1 plate in numbers 6/7].  
7 issues in 6, bound in 2 volumes. \$900.00

FIRST and ONLY EDITION—A COMPLETE RUN. Directed by João de Castro Osório and published by José Osório de Oliveira. Included are texts in Portuguese, Galego, and French.

In the initial number was published "Oito Elegias Chinesas" by Camilo Pesanha, omitting the original Chinese, which had appeared when the text was published in *Progresso* in Macau, 1914.

Fernando Pessoa signed excerpts in the third number (I, 403-16) from his *Livro do desassossego* "composto por Bernardo Soares, ajudante de guarda-livros". Included in an anthology of modernist poets (I, 513-24), are poems by Fernando Pessoa, Álvaro de Campos, Luís de Montalvor (2), and Carlos Queiroz (3). There are poems by the Cabo-Verdian Jorge Barbosa (II, [56]-59), José Gomes Ferreira, Adolfo Casais Monteiro, António Patrício, Armando Côrtes-Rodrigues, Augusto Casimiro, as well as a group of poems in the dialect of Ilha Brava. There is also a letter from Fernando Pessoa to João de Castro Osório about the poems of Paulino de Oliveira, father of the two authors responsible for the review (II, [333]-336).

Special attention was paid to Brazilian culture, with Brazilian authors represented in practically all the issues. Poems by Ribeiro Couto appear in the first issue (I, 89-106). There is a section on "Novelistas e poetas jovens do Brasil (I, 291-306); a poem by Olegário

Mariano (I, 343-6); "Medalhas em pau Brasil" by Ribeiro Couto (I, 361-76); and two poems by Manuel Bandeira (I, 465-70). There is an essay on Cláudio Manuel da Costa by Caio de Mello Franco (I, 539-48); followed by "O parnazo obsequioso", a previously unpublished brief dramatic piece by Costa (I, 539-48). Then comes "Revolucionarismo Americano" by Helio Vianna (I, 565-76). At the beginning of the second volume is the essay "O problema da aclimação ariana no Brasil" by Oliveira Vianna (II, [9]-28); toward the end are poems by Guilherme de Almeida and Ribeiro Couto (3). Finally, Osório de Oliveira writes "Dois capítulos sobre o Brasil" on diversity and unity in Brazil, as well as on aspects of modern Brazilian poetry (II, [315]-329).

One of the stated goals of this review was to strengthen the bonds between Portugal and Galiza; in the third number was published an anthology of Galego poets, being represented Augusto Maria Casas (4 poems, including one dedicated to António Ferro), Luís Vázquez Pimentel (3 poems), Xesús Bal e Gay (3 poems), F. Bouza-Brey (3 poems) and Aquilino Inglesia Alvarino (3 poems); additional poems by Galego authors Álvaro Cunqueiro Mora and R. Carballo Calero appeared in the fifth number.

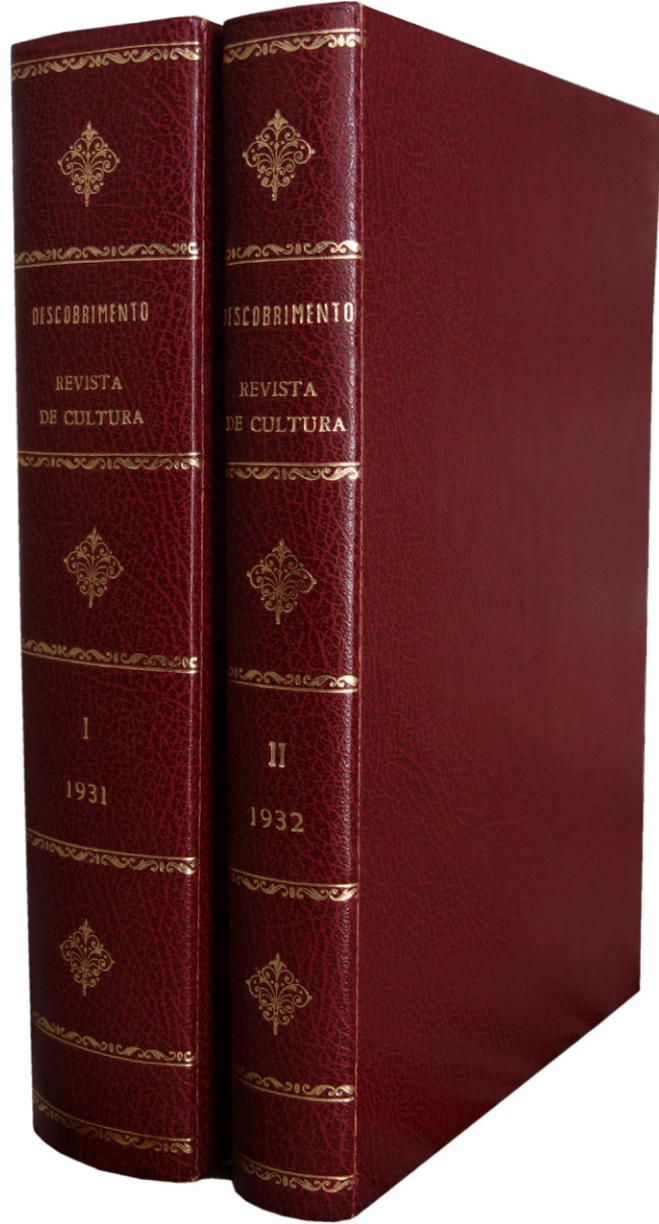
The second volume has a long section devoted to Goethe, including "A metafísica do "Fausto" e a crise moral do nosso tempo" by Philéas Lebesgue (II, [191]-200), translated by Osório de Oliveira; "Goethe e o drama espiritual da sua época" by Hernani Cidade (II, [201]-212); "Disciplina goethiana" by João de Castro Osório (II, [213]-239); and "Prometheu, fragmento dramático de Goethe", translated from the German by Maria Magalhães de Castro Osório (II, [241]-268). Other contributions include "Aerogramas imaginários" by Ramón Gómez de la Serna, translated by Osório de Oliveira (I, 53-72); "O mar, tragédia de almas" by Manuel de Figueiredo (I, 125-38); "Da Europa Central, Antisemitismo" by Vicente Risco (I, 257-68); "Um conselho de Sócrates ..." by Celestino Soares (I, 333-42); "Soares dos Reis" by the sculptor Diogo de Macedo (I, 347-60); commentary by João de Castro Osório on Keyserling's essay about Portugal (I, 417-64); "A espera da Morte, novela" by Ana de Castro Osório (I, 487-512); "A máquina e a sua filosofia" by Ronald de Carvalho (I, 525-32); "Santa Iria: romance do amor arrependido" by Manuel de Figueiredo (II, [29]-36); "O filho: drama num acto" by Osório de Oliveira (II, [37]-48); an anonymous translation of Salvador de Madariaga's chapter on Portugal in his book about Spain (II, [61]-153); and "Guilherme Meister, Cândido e Gonçalo Mendes Ramires" by António Sérgio (II, [177]-190).

The plates depict a statue of the Infante de Sagres by Canto de Maya (facing p. 48 in number 5); the painting "Noite de São João" by Dordio Gomes (facing the blank p. [254] in number 5); and the painting "Rapariga do Povo" by Sarah Affonso (facing p. 256 in numbers 6/7).

\* Blanco PR112; PR 114; PO120. *Fotobibliografia de Fernando Pessoa*, 150-154 (pp. 191-5); 157 (p. 198); and p. 285. Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 126-128. Serpa 330. Almeida Marques 774. See also Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 383, 445-7, 649.

#### *Major Link Between Brazilian and Portuguese Modernism*

\*12. FERRO, António. *Arte de bem morrer: conferência de arte realizada no Rio de Janeiro, no Trianon, em 21 de Junho de 1922 e repetida em outras partes do Brasil. Introduction by [Paulo] Menotti del Picchia*. Rio de Janeiro: H. Antunes & C.<sup>a</sup>, 1923. 8°, later dark blue morocco, spine richly gilt with raised bands in five compartments, author and short-title in gilt letter



*Item 11*





Item 12

in second and fourth compartments, date in gilt near foot, double ruled gilt border on covers, inner dentelles gilt, top edges rouged, original illustrated wrappers bound in. Front wrapper with color illustration by Almada Negreiros. Very small repair to lower outer corner of front wrapper. A few small, light dampstains. Overall in very good condition. 61 pp., (2 ll.). \$500.00

FIRST and ONLY EDITION. The final two leaves consist of an errata (verso blank), followed by a leaf whose recto is blank, and on whose verso is stated "Acabou de se imprimir este livro na imprensa de Manoel Lucas Torres, em Lisboa, na Rua do Diario de Noticias, 57 a 61." We interpret this to mean that these final two leaves, in a different typeface from the rest of the book (and perhaps the wrappers) were printed in Lisbon, while the rest of the book was printed in Rio de Janeiro.

The introduction by Menotti del Picchia occupies pp. [7]-15, and is dated S. Paulo, Novembro, 1922. Menotti del Picchia (1892-1988), poet, journalist, lawyer, politician, novelist, essayist, and painter, born in São Paulo to Italian immigrant parents, along with Oswald de Andrade, Mário de Andrade, Borba de Moraes and other young Paulista writers, participated in the "Semana de Arte Moderna" which took place in February 1922 in the Theatro Municipal de São Paulo. He was one of the most combative militants for the modernist aesthetic. This introduction, followed by Antonio Ferro's essay which constitutes the main body of text, can be considered a follow-up to the extremely important "Modern Art Week" held earlier in the year, which so greatly influenced subsequent developments in Brazilian literature and art.

Antônio [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the Semana da Arte Moderna in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

The illustrator of the front wrapper, José [Sobral] de Almada Negreiros [Gose] (Trindade, São Tomé e Príncipe, 1893-Lisbon, 1970), novelist, poet, essayist and playwright, was a multidimensional artist dedicated primarily to design and painting, who occupied a central position in the first generation of Portuguese modernists, and interacted as well with the second and third wave of Portuguese modernism. He was the son of a Portuguese cavalry lieutenant, administrador of São Tomé, who died in 1896, and of a woman described as "mestiça" native to the island, whose father is said to have been extremely wealthy. Closely linked to Fernando Pessoa, Almada Negreiros was a collaborator in *Orpheu*, and the author of the *Manifesto anti-Dantas*, an important opening salvo for Portuguese modernism. He was also responsible for *Portugal futurista*, and much more.

\* Serpa 416. Almeida Marques 914. On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopédia*, XI, 221-2. On Almada Negreiros, see *Almada: o escritor*, o

*ilustrador*; José-Augusto França in Machado, ed. *Dicionário de literatura portuguesa*, pp. 21-23; also Celena Silva in *Biblos*, I, 139-143. OCLC: 10445269 (Ohio State University Libraries, California State University-Los Angeles, Getty Research Institute); 36787988 (HathiTrust Digital Library, Indiana University, University of Wisconsin-Madison). Porbase locates five copies: four in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc. Not located in Hollis or Orbis.

**\*13. FERRO, António.** *Árvore de Natal*. Lisbon: Portugalia Editora, 1920. 8°, original illustrated wrappers. Front wrapper with color illustration by Jorge Barradas. Uncut. Two short tears to front wrapper. Overall in very good condition. Signature of Maria da Graça in green ink on half title. (4 ll.), [11]-124 pp., (2 ll., 1 blank l., 1 l. errata). \$200.00

FIRST and ONLY EDITION of this early collection of poems. The volume begins with the title poem (pp. [11]-13). It is followed by a section of religious verse, consisting of eight poems, with the general title "Jerusalém" (pp. [15]-36), on Catholic religious themes, including the Virgin Mary, prayer, the Sermon on the Mount, Mary Magdalene, the Resurrection, and "Imitação de Cristo". The next section, "Abdicação" (pp. [37]-66), consists of eight poems on subjects such as Epiphany, the Cathedral, the "Portuguese nun" Soror Mariana, and our Lady of Poente. This is followed by a section entitled "Relíquias" with another eight poems, "Ternura" with nine poems, and finally "Aladino" with six poems, including "Scheherezade", "Sevilha", "Cabinda" and "Opio".

António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the Modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the *Semana da Arte Moderna* in São Paulo, and contributed a Futurist manifesto to the Brazilian Modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

The illustrator of the front wrapper, Jorge [Nicholson Moore] Barradas (1894-1971), important Portuguese painter, ceramist, illustrator and caricaturist, was known by the nickname "Barradinhas". He belonged to the first generation of Portuguese Modernist artists. His work is represented in some of the most significant Portuguese museums, as well as in private collections. See Pamplona, *Dicionário de pintores e escultores portugueses* (rev. ed.), I, 175-7.

\* Serpa 417. On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopédia*, XI, 221-2. OCLC: 36083339 (cited as an online resource, with 10 locations, including the HathiTrust Digital Library; Harvard College Library, Ohio State University, and University of Wisconsin-Madison appear to hold hard copies). Porbase locates three copies: Biblioteca Nacional de Portugal, Biblioteca João Paulo II-Universidade Católica Portuguesa, Faculdade de Letras-Universidade do Porto. Not located in Jisc.



*Item 14*

*Author's Signed and Dated Presentation Inscriptions*

- \*14. FERRO, António. *Batalha de flores*. Rio de Janeiro: H. Antunes & C.<sup>a</sup>, 1923. 8°, later dark blue buckram, imitating leather, smooth spine richly gilt with author, title, and date in gilt, single ruled gilt border on covers, original illustrated wrappers bound in. Outer and lower edges uncut. In good to very good condition. Author's signed and dated (1924) eleven-line presentation inscription on half title: "A D. José [illeg.] //—ao grande inter- // prete de Sevilha // of á, // muito grato pela // oferta dos seus // livros admiraveis, // o // Antonio Ferro // Madrid. // 24-6-924." 162 pp., (3 ll.). \$400.00

FIRST EDITION of this collection of "cronicas" on varied subjects, from the Praça da Figueira in Lisbon to "Charlot", from women in literature to the Louvre, to Vigo, and more. A facsimile reprint, with an introduction by the author's son, the philosopher, poet, author of fiction, essayist, literary critic, literary historian, university professor and translator António Quadros, appeared in 1988 or 1989, depending on which source is to be believed.

António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the Semana da Arte Moderna in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

\*On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopedia*. XI, 221-2. Porbase locates six copies of the present edition (none with presentation inscriptions): two in the Biblioteca Nacional de Portugal, two in the Fundação Calouste Gulbenkian, and one each at the Faculdade de Letras-Universidade do Porto, and the Biblioteca Municipal de Elvas. Jisc cites a single copy of the reprint edition only, at British Library.

- \*15. FERRO, António. *Mar alto: peça em 3 actos. Prefacio do autor*. Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.<sup>a</sup> [on title page], 1924. 8°, recent dark blue buckram, flat spine richly gilt, original printed wrappers bound in. Very slight toning, but paper not brittle. Overall in good to very good condition. Contemporary signature [illeg.] diagonally across front wrapper. A few passages marked in pencil at outer margin. 184 pp., (11 ll.), 1 blank l. \$150.00

FIRST EDITION, "Segundo Milhar", of this play whose performance was prohibited by the Governador Cívil of Lisbon, Major Viriato Lobo, on July 11, 1923. It had previously

A D. José Luis  
 — ao grande inter-  
 prete de Peniche,  
 of. d.  
 BATALHA DE FLORES  
 Muito grato pela  
 oferta dos seus  
 livros admiráveis,  
 Antonio Ferraz  
 Maasid.  
 24-6-964.

been performed for the first time in São Paulo, at the Teatro Sant'Ana, 18 November 1922, was performed in Rio de Janeiro, at the Teatro Lirico, 16 December the same year, then opened in Lisbon at the Teatro São Carlos, 10 July 1923. The author's preface occupies pp. [11]-65. This is followed, pp. [69]-[95], by extracts from reviews which appeared in Brazil and Portugal including Christovam Ayres, writing in the *Diário de notícias*, Lisboa, Rocha Martins in *Os Fantoques*, Lisboa, Artur Portela in *O Diário de Lisboa*, Bourbon e Menezes in *O mundo*, Lisboa, Aquilino Ribeiro in *O Diário de Lisboa*, and Garcia Perez in the Lisbon review *De Teatro*. The play itself occupies pp. [103]-184. The final unnumbered leaves contain a "Carta a Lucília Simões", and the text of a letter of protest, addressed to the Prime Minister and the Interior Minister. Among the 53 signatories were Fernando Pessoa, Raul Brandão, António Sérgio, Norberto de Araujo, Raul Proença, Aquilino Ribeiro, Jaime Cortesão, João de Barros, Alfredo Cortez, Artur Portela, Christovam Ayres (Filho), Augusto de Santa Rita, Eduardo Malta, Mário Saa, Leal de Câmara, José Pacheco, André Brun, and Luiz de Montalvor. The letter was never delivered, as due to pressure from friends in parliament, the prohibition of the play was lifted (though it did not reopen, due to "other commitments" on the part of the Lucinda Simões company).

António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the *Semana da Arte Moderna* in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

\* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopédia*. XI, 221-2. Not in Hollis or Orbis. Jisc cites only the Newcastle copy. Not located in Melvyl.

**\*16. FERRO, António.** *Mar alto: peça em 3 actos. Prefácio do autor.* Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.<sup>a</sup> [on title page], 1924. 8°, original printed wrappers (minor wear; spine sunned). Slight toning, but paper not brittle. Overall in good to very good condition. [3]-184 pp., (11 ll.), 1 blank l. Lacks half title. \$35.00

FIRST EDITION, "Segundo Milhar", of this play whose performance was prohibited by the Governador Cívil of Lisbon, Major Viriato Lobo, on July 11, 1923. It had previously been performed for the first time in São Paulo, at the Teatro Sant'Ana, 18 November 1922, was performed in Rio de Janeiro, at the Teatro Lirico, 16 December the same year, then opened in Lisbon at the Teatro São Carlos, 10 July 1923. The author's preface occupies pp. [11]-65. This is followed, pp. [69]-[95], by extracts from reviews which appeared in Brazil and Portugal including Christovam Ayres, writing in the *Diário de notícias*, Lisboa, Rocha

Martins in *Os Fantoches*, Lisboa, Artur Portela in *O Diário de Lisboa*, Bourbon e Menezes in *O mundo*, Lisboa, Aquilino Ribeiro in *O Diário de Lisboa*, and Garcia Perez in the Lisbon review *De Teatro*. The play itself occupies pp. [103]-184. The final unnumbered leaves contain a "Carta a Lucília Simões", and the text of a letter of protest, addressed to the Prime Minister and the Interior Minister. Among the 53 signatories were Fernando Pessoa, Raul Brandão, António Sérgio, Norberto de Araújo, Raul Proença, Aquilino Ribeiro, Jaime Cortesão, João de Barros, Alfredo Cortez, Artur Portela, Christovam Ayres (Filho), Augusto de Santa Rita, Eduardo Malta, Mário Saa, Leal de Câmara, José Pacheco, André Brun, and Luiz de Montalvor. The letter was never delivered, as due to pressure from friends in parliament, the prohibition of the play was lifted (though it did not reopen, due to "other commitments" on the part of the Lucinda Simões company).

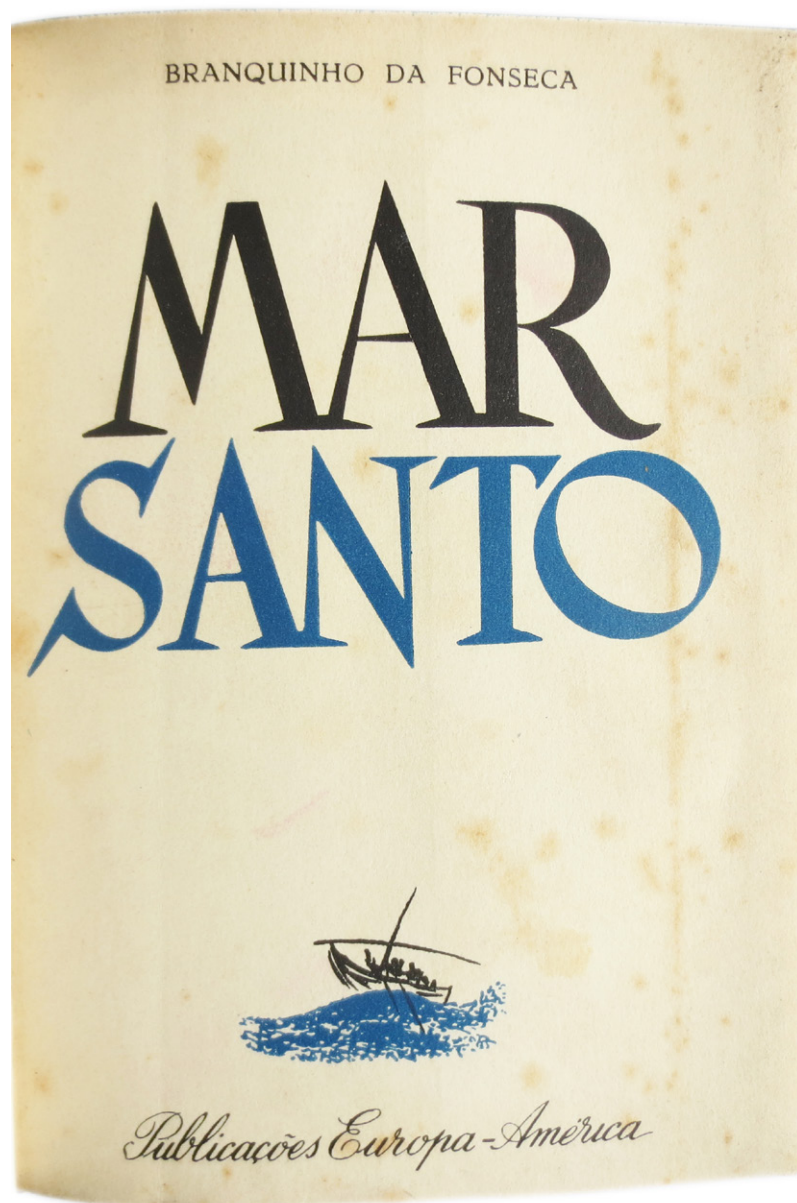
António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, "literary man of action" and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical *Orpheu*, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to "discover" Fernando Pessoa. He also contributed to the modernist review *Exílio*, as well as to the more eclectic *Contemporânea*. Ferro participated in the *Semana da Arte Moderna* in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review *Klaxon*. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D'Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the *Teatro Novo*, and in 1936 established the *Teatro do Povo*, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the *Secretariado da Propaganda Nacional*, where he helped to define the "política de espírito." Ferro was married to the noted poet Fernanda de Castro.

\* On António Ferro, see Paula Costa in Machado, ed., *Dicionário de literatura portuguesa*, p. 194; João Bigotte Chorão in *Biblos*, II, 555-6; *Dicionário cronológico de autores portugueses*, III, 483-4; Rebello, *100 anos de teatro português* pp. 74-5; *Grande enciclopédia*, XI, 221-2. Not in Hollis or Orbis. Jisc cites only the Newcastle copy. Not located in Melvyl.

*One of the Author's Most Successful Publications  
With His Signed Presentation Inscription  
To an Important Portuguese Writer*

\*17. FONSECA, [António José] Branquinho da. *Mar Santo, romance*. Lisbon: Publicações Europa-America, [colophon] 1952. 8°, contemporary three-quarter dark green sheep over marbled boards (wear to edges, joints and spine), spine richly gilt with raised bands in six compartments, gilt author and title in second and fourth compartments, marbled endleaves, top edges tinted green, other edges uncut, original printed wrappers bound in. Author's photograph on inside front overflap. Light toning. Internally in good to very good condition. Overall good. Author's signed five-line presentation inscription: "Ao João Gaspar Simões // com a amizade // e admiração // de // Branquinho da Fonseca." Bookplate of Aucindio Rodrigues da Silva on initial [blank] p. Black-on-silver rectangular paper ticket of





Item 17

“Esquina, L.d<sup>a</sup>” in upper outer corner of front free endleaf verso. 160 pp., (1 l. colophon, 1 blank l.). \$500.00

FIRST EDITION of the author’s second work of longer fiction, one of his most successful publications. A second edition appeared in 1959, a third in 1964, and a fourth in 1971.

The poet, dramatist and author of fiction Branquinho da Fonseca was, with José Régio and João Gaspar Simões, one of the founders of the review *Presença*—one of the most important, if not the most important, Portuguese literary reviews of the twentieth century. Its first number appeared in March 1927. Branquinho da Fonseca broke with the group in 1930. He was also one of the founders of *Triptico* (Coimbra 1924-1925) and edited, along with Miguel Torga, his fellow dissident from *Presença*, the unique number of *Sinal* (Coimbra 1930). He was also one of the principal collaborators of *Manifesto* (Coimbra, 1936-1938).

*Provenance*: One of the most influential Portuguese literary figures of the second and third quarters of the twentieth century, João Gaspar Simões (1903-1987) enjoyed a distinguished career as an author of fiction, poet, dramatist, novelist, literary critic, director of literary magazines and publishing houses, and librarian. In addition to being a co-founder of the influential literary review *Presença* (1927), he was literary critic for the *Diário de Lisboa*, and co-editor of the complete works of Fernando Pessoa. See Luís Forjaz Trigueiros in Machado, ed., *Dicionário de literatura portuguesa*, pp. 457-9; Eugenio Lisboa in *Biblos*, V, 93-6; *Dicionário cronológico de autores portugueses*, IV, 177-9; Saraiva & Lopes (16th ed.), pp. 418, 420, 489, 537, 734-5, 781-2, 812, 850, 852, 874, 876, 949, 974-5, 999-1000, 1023, 1029-31, 1033-4, 1038, 1043, 1050-1, 1053, 1057-8, 1062, 1064, 1066-7, 1088, 1091, 1105, and 1160. Also *Grande enciclopédia* XXIX, 55-56.

\* Serpa 465. Almeida Marques 940. See Machado, ed., *Dicionário de literatura portuguesa*, p. 199; António Apolinário Lourenço in *Biblos*, II, 644-7; *Dicionário cronológico de autores portugueses*, IV, 225-9; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 323, 1057, 1061-2, 1067, 1088, 1160. OCLC: This first edition not located. Porbase locates seven copies (none are said to be presentation copies): two in the Biblioteca Nacional de Portugal, three in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each at the Fundação Calouste Gulbenkian, and the Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Jisc locates four copies of the first edition: British Library (2), University of Birmingham, and Oxford University.

*With Author’s Signed and Dated Presentation Inscription  
To a Distinguished Singer of Fado*

\*18. FONSECA, [António José] Branquinho da. *Rio Turvo e outros contos*. Lisbon: Editorial “Inquérito” Lda., [colophon] 1945. Os Melhores Contos dos Melhores Contistas, 9. 8°, contemporary dark green half cloth over dark green pebbled decorated boards (slight wear), gilt author and title on smooth spine, decorated endleaves, original illustrated wrappers bound in. Title page with red border and pink background. Light toning. Overall in good to very good condition. Author’s signed and dated seven-line presentation inscription on half title: “Ao Paradela de

A J<sup>to</sup> Gaspar Simoes  
a amissimo  
MAR SANTO  
e admissio  
Branquinh L. Tavares

Item 17

Oliveira // com um // abraço // do // Branquinho de Fonseca //  
Mortágua // 12—Oct.—45". 235 pp., (2 ll.). \$400.00

FIRST and ONLY EDITION. The front wrapper, illustrated in color, was designed by the artist Bernardo Marques.

The poet, dramatist and author of fiction Branquinho da Fonseca was, with José Régio and João Gaspar Simões, one of the founders of the review *Presença*—one of the most important, if not the most important Portuguese literary review of the twentieth century. Its first number appeared in March 1927. Branquinho da Fonseca broke with the group in 1930. He was also one of the founders of *Tríptico* (Coimbra 1924-1925) and edited, along with Miguel Torga, his fellow dissident from *Presença*, the unique number of *Sinal* (Coimbra 1930). He was also one of the principal collaborators of *Manifesto* (Coimbra, 1936-1938).

*Provenance:* [José] Paradelas de Oliveira (S. João da Pesqueira, distrito de Viseu, 1904-Madrid, 1970), distinguished fado singer in the old Coimbra fashion, lyricist, and lawyer. As part of Tuna Académica he traveled to Andalusia, Galicia, Madeira, the Açores, and Brazil in the summer of 1925. Active in various associations and contributor to newspapers, he was on the editorial board of *Mocidade*. As a lawyer Paradelas de Oliveira argued a number of sensational cases, and took an active part in the presidential campaign of Norton de Matos in 1949. See *Grande enciclopedia*, XX, 302.

\* Serpa 469. Almeida Marques 940. See Machado, *Dicionário de literatura portuguesa*, p. 199; António Apolinário Lourenço in *Biblos*, II, 644-7; *Dicionário cronológico de autores portugueses*, IV, 225-9; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 323, 1057, 1061-2, 1067, 1088, 1160. Porbase locates eight copies (only one of which is said to be signed by the author): three in the Biblioteca Nacional de Portugal, two in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each in the Fundação Calouste Gulbenkian, Universidade de Minho, and Faculdade de Letras-Universidade do Porto. Jisc locates copies at British Library, King's College London, and Oxford University. Not located in Hollis or Orbis.

*Preface by Fernando Pessoa;*

*With Author's Signed and Dated Presentation Inscription*

\*19. GOMES, Augusto Ferreira. *Quinto império*. Preface by Fernando Pessoa. Lisbon: Parceria Antonio Maria Pereira, [1934]. Large 8°, original green-and-white printed wrappers, with original publisher's "belt"; very minor wear. Uncut and unopened. Small tear at top of rear wrapper. In very good to fine condition. Author's signed and dated eight-line presentation on recto of front free endleaf: "Para o Ildefonso Lopes, // tambem poëta nas // Artes Graficas, e // Artista que estimo, com // um abraço do // seu amigo // Augusto Ferreira Gomes // 1946". xxix pp., (16 ll.). \$200.00

FIRST EDITION. In the preface to this work (p. xv-xxi), Fernando Pessoa expounds his "concepções ocultistas aplicadas à História em geral e de Portugal em particular" (F. Guimarães, "A Poesia da *Presença* e o aparecimento do Neo-Realismo," quoted in Serpa catalogue, item 407). *Quinto Império*, which was also dedicated to Pessoa, is an important work for the transition from Modernism to Neo-Realism, and in it "os versos

R. D. José Maria  
 — ao grande inter-  
 prete de Penicilha,  
 of. d.  
 BATALHA DE FLORES  
 Muito grato pela  
 oferta dos seus  
 livros admiráveis,  
 Antonio Ferraz  
 Maasid.  
 24-5-964.

atingem grande beleza formal a par de uma estranha profundidade de conceitos, por vezes roçando pelo mistério" (*Grande enciclopédia*).

Augusto Ferreira [de Oliveira Bugalho] Gomes (1892-1953) was a poet, novelist and journalist. A longtime close and dedicated friend of Pessoa, he collaborated in the periodicals *Athena*, *Ilustração portuguesa*, *Civilização*, *Acção* and many others, some of which he also helped edit or direct. His taste and his technical knowledge made him a leader in the renaissance of graphic arts in Portugal.

\* Blanco PR122. *Fotobibliografia de Fernando Pessoa*, p. 290. *Grande enciclopédia* XI, 200. On Ferreira Gomes also *Dicionário cronológico de autores portugueses*, III, 441; and Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, pp. 188-9. NUC: TxU, InU, MiU.

#### *Preface By Fernando Pessoa*

**20. GOMES, Augusto Ferreira.** *Quinto império*. Preface by Fernando Pessoa. Lisbon: Parceria Antonio Maria Pereira, (1934). Large 8°, original green-and-white printed wrappers (wear and fraying, especially to spine; small tear to upper cover near spine). Uncut. Small tear at top of rear wrapper. In good condition. Author's signed and dated presentation on recto of front free endleaf: "Para Miguel Trigueiros, // com muito consideração, // of // Augusto Ferreira Gomes // 1939". xxix pp., (16 ll.). \$150.00

FIRST EDITION. In the preface to this work (p. xv-xxi), Fernando Pessoa expounds his "concepções ocultistas aplicadas à História em geral e de Portugal em particular" (F. Guimarães, "A Poesia da *Presença* e o aparecimento do Neo-Realismo," quoted in Serpa catalogue, item 407). *Quinto Império*, which was also dedicated to Pessoa, is an important work for the transition from Modernism to Neo-Realism, and in it "os versos atingem grande beleza formal a par de uma estranha profundidade de conceitos, por vezes roçando pelo mistério" (*Grande enciclopédia*).

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*Preface By Fernando Pessoa*

**\*21. GOMES, Augusto Ferreira.** *Quinto império*. Preface by Fernando Pessoa. Lisbon: Parceria Antonio Maria Pereira, (1934). Large 8°, original green-and-white printed wrappers (minor soiling; a few ink scribbles to front wrapper; foot of spine slightly defective). Uncut. In good condition. Author's signed and dated presentation on recto of front free endleaf: "Para o Dr. Mario Paiva Jacome, // com consideração, // homenagem // de // Augusto Ferreira Gomes // 1937". xxix pp., (16 ll.). \$100.00

FIRST EDITION. In the preface to this work (pp. xv-xxi), Fernando Pessoa expounds his "concepções ocultistas aplicadas à História em geral e de Portugal em particular" (F. Guimarães, "A Poesia da *Presença* e o aparecimento do Neo-Realismo," quoted in Serpa catalogue, item 407). *Quinto Império*, which was also dedicated to Pessoa, is an important work for the transition from Modernism to Neo-Realism, and in it "os versos atingem grande beleza formal a par de uma estranha profundidade de conceitos, por vezes roçando pelo mistério" (*Grande enciclopédia*).

Augusto Ferreira [de Oliveira Bugalho] Gomes (1892-1953) was a poet, novelist and journalist. A longtime close and dedicated friend of Pessoa, he collaborated in the periodicals *Athena*, *Ilustração portuguesa*, *Civilização*, *Acção* and many others, some of which he also helped edit or direct. His taste and his technical knowledge made him a leader in the renaissance of graphic arts in Portugal.

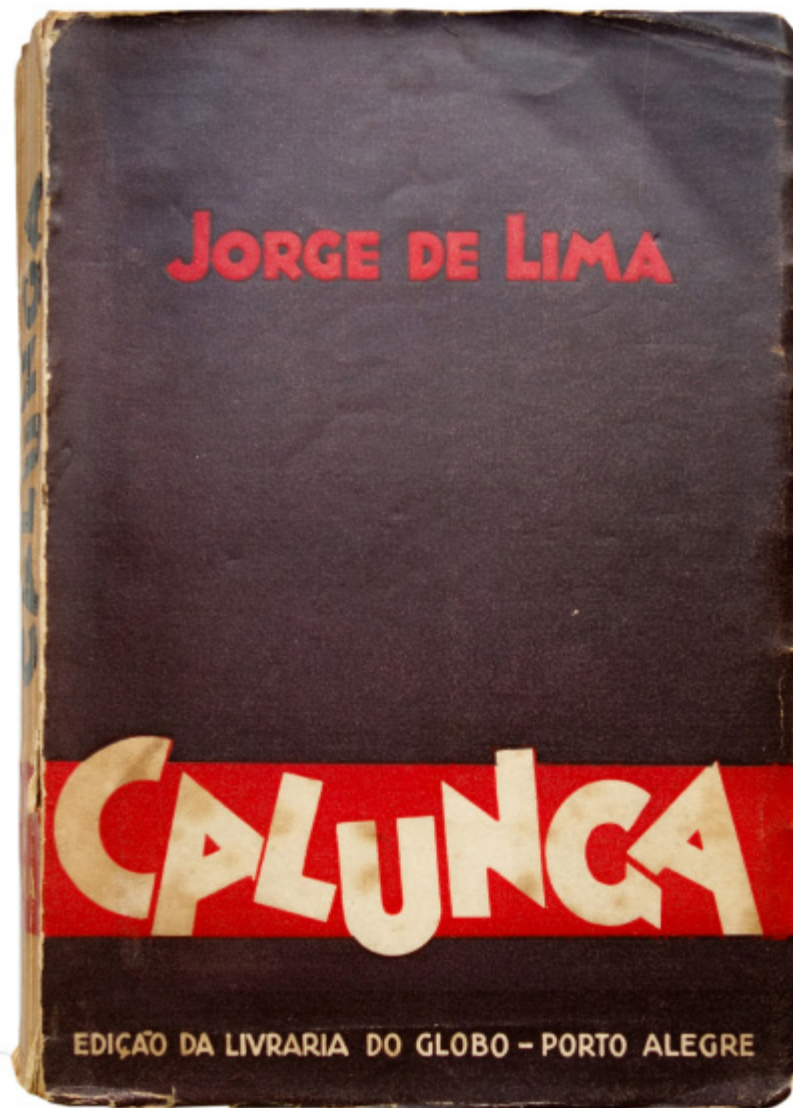
\* Blanco PR122. *Fotobibliografia de Fernando Pessoa*, p. 290. *Grande enciclopédia XI*, 200. On Ferreira Gomes, see also *Dicionário cronológico de autores portugueses*, III, 441; and Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, pp. 188-9. NUC: TxU, InU, MiU.

**22. GOMES, Celestino.** *Maria das Dôres*. [Colophon] Vila de Ilhavo: Tipografia Beira-Mar, 1922. 8°, original brown illustrated wrappers (very slightly defective at lower inner corner). Illustration on front cover signed in print "João Carlos", i.e. João Carlos Celestino Gomes. Uncut and partly unopened. In good to very good condition. 57, (1) pp., (1 blank l.). \$100.00

FIRST and ONLY EDITION of this long short story or short novella.

[João Carlos] Celestino Gomes (Ílhavo, 1899-Lisbon, 1960) was a Portuguese physician, teacher, author, painter and illustrator. He belonged to the second generation of Portuguese modernists. As a painter and illustrator, he used the name João Carlos; as an author of fiction, poetry, art history and criticism, as well as scientific medical works, he wrote under the name Celestino Gomes.

\* See *Dicionário cronológico de autores portugueses*, III, 530. For Gomes as an artist, see Pamplona, *Dicionário de pintores e escultores portugueses* (2nd ed.), II, 46-8; José-Augusto França, *A arte em Portugal no século XX*, p. 315. OCLC: 959155571 (Biblioteca de Arte Calouste Gulbenkian). Porbase cites this work without giving any location. Not located in Jisc. KVK (51 databases searched) locates only the citation by Porbase. Not located in Hollis or Orbis. Not located in Library of Congress online catalog.



*Item 25*



*Long Preface by Fernando Pessoa*

\*23. **KAMENEZKY, Eliezer.** *Alma errante, poemas.* Lisbon: composto e impresso nas oficinas gráficas da Empresa do Anuário Comercial, 1932. 8°, original printed wrappers (minor wear at head of spine). Plate with portrait of the author. In very good condition. (1 blank l.), 112 pp., (1 blank l.), 1 plate. \$100.00

FIRST and ONLY EDITION. The preface (pp. 5-21) is by Fernando Pessoa. Sousa points out that here, as often elsewhere, Pessoa speaks more about his own ideas and obsessions than about those in the work he is supposed to introduce. "O facto de Eliezer Kamenezky ser um judeu russo exilado em Lisboa e, sobretudo, o facto de ele estar imbuído de 'um misticismo de judeu russo', leva-o desta vez à elaboração de um texto, aliás de grande riqueza especulativa e com largo leque referencial, onde, entre outros tópicos, se focalizam religião e mística, política e ideologias, cristianismo e judaísmo, Maçonaria e Rosa-Cruz, tradição alquímica e Cabala".

\* Blanco PR 117. Sousa, ed., *Fernando Pessoa: Fotobibliografia* p. 203. NUC: WU, MH. OCLC: 504818758 (British Library); 7459031 (15 locations, many of which, including the HathiTrust Digital Library, appear to be online versions). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Jisc repeats British Library and adds University College London.

24. **LEONE, Carlos, Arlindo Vicente, Maria Aliete Galhoz, et al.** *Adolfo Casais Monteiro: uma outra Presença.* Lisbon: Biblioteca Nacional, 2008. Coleção Catálogos. Large 8°, original illustrated wrappers. As new. 302 pp., color illustrations, bibliography, index of names. One of 1,000 copies. ISBN: 978-972-565-434-x. \$35.00

FIRST and ONLY EDITION. In addition to the authors mentioned above, there are texts by Eduardo Lourenço (an essay and two letters to Monteiro), Carlos Carneiro, Maria Teresa Arsénio Nunes, Cícero Dias, and Adolfo Casais Monteiro.

\* OCLC: 762361368 (Bibliothèque nationale de France); 778290380 (Universiteit van Amsterdam); 959170471 (Biblioteca de Arte Calouste Gulbenkian); 959170471 (no location given).

*Inscribed Presentation Copy of an Important Early Novel by a Modernist*

25. **LIMA, Jorge [Mateus] de.** *Calunga, romance.* Porto Alegre: Livraria do Globo, 1935. 8°, original printed wrappers (about half of each wrapper split; some other wear and foxing). Occasional light foxing. Newspaper review of the work from 1935 laid in. In good condition. Inscribed by Jorge de Lima to the Portuguese modernist poet Alberto de Serpa, 1935. 188 pp. \$400.00

FIRST EDITION of the author's third novel, one of his more important works, a novel of regional and social concerns.

Jorge Mateus de Lima (1895-1953), a native of União dos Palmares (Alagoas), was a prominent Modernist poet and co-founder of the Northeastern school. He is "acclaimed

as one of the most spontaneous natural poetic geniuses of Brazilian literature, [but] he is considered by some to be a perpetually dissatisfied poet in search of new worlds to conquer and never content with his own brilliant performance" (Stern pp. 176-77). In 1931 Lima moved to Rio de Janeiro and began teaching Brazilian literature. His earlier works included, in verse, the precocious *XIV Alexandrinos*, 1914; *O mundo do menino impossível*, 1925; *Poemas*, 1927; and *A comédia dos erros*, 1923. Although known primarily as a poet, he also wrote novels, children's literature and art criticism. The influences on his work range from Parnassianism to Symbolism, Modernism and Surrealism. As a young man Lima was torn between becoming a physician or a priest, and although he studied to be the former, many of his writings reflect a religious temperament that seems to have become stronger toward the end of his life, for example, in *Tempo e eternidade*, 1935, and *A túnica inconsútil*, 1938. Lima is closely linked with José Lins do Rego in the founding of the Northeastern school.

*Provenance:* Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for 3 years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and 2 collections of poetry (*Quadras* and *Evoê*), but it was 2 later collections, *Varanda*, 1934 and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egoísta a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

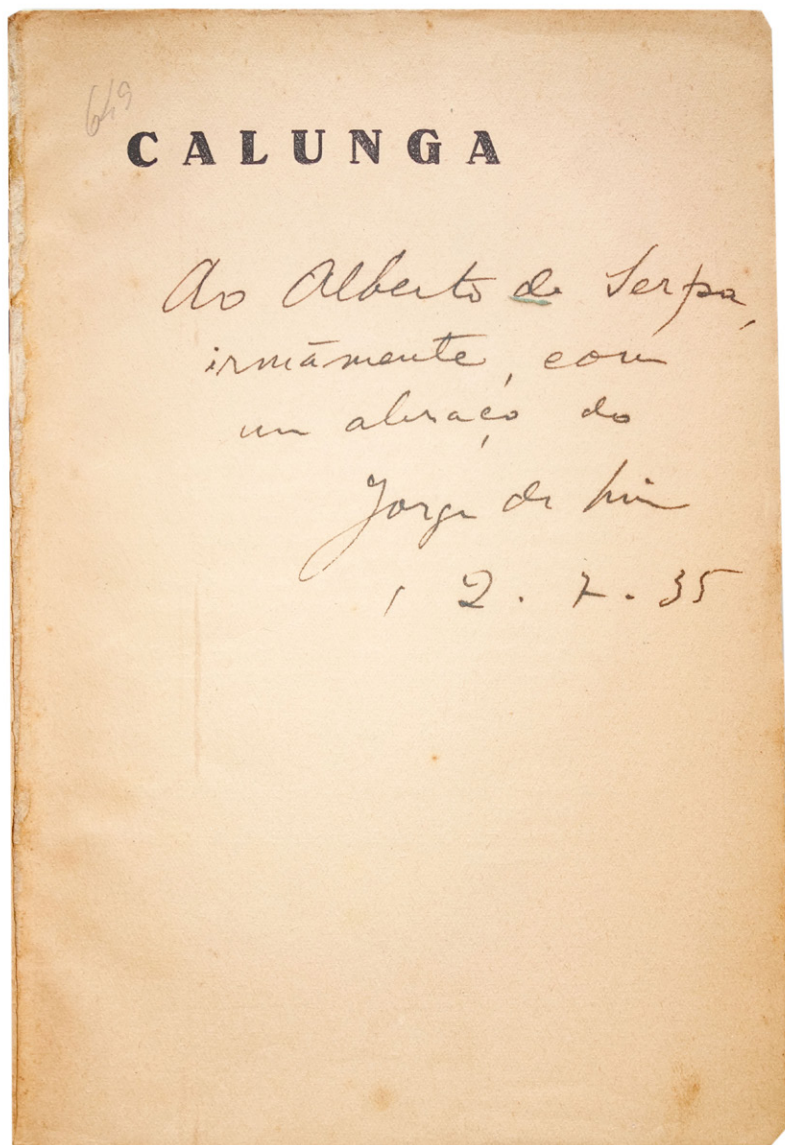
After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including *A Aguiã*, *Aventura*, *Cadernos de poesia*, *Cavalo de todas as cores* (co-editor), *Diálogo*, *Momento*, *Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Tríptico*.

\* Carpeaux, *Pequena bibliografia crítica da literatura brasileira*, p. 276. Menezes, *Dicionário literário brasileiro*, p. 367. Stern, *Dictionary of Brazilian Literature*, pp. 176-77. Bandeira, *Brief History of Brazilian Literature*, pp. 147-50. Wilson Martins, *Modernist Idea*, pp. 212-16. For Alberto de Serpa, see the following: Casais Monteiro, *Poesia portuguesa contemporânea*, pp. 239-45. Saraiva & Lopes, *Historia da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopedia*, XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. Jisc locates this edition in the British Library only. Harvard has this edition (see Hollis). This edition not in Orbis.

*First Edition of Lima's First Novel,*

*With a Signed and Dated Presentation Inscription to One of Its Dedictees*

26. LIMA, Jorge [Mateus] de. *Salomão e as mulheres*. Rio de Janeiro: Empreza Graphica Editora-Paulo, Pongetti & Cia., 1927. 8°, early half beige buckram (some rubbing and soiling), original printed wrappers bound in. Some browning and foxing; not a good quality paper to begin with, as is bluntly stated in a printed note on the third leaf at the end: "Toda a edição foi tirada neste papel ruim." Overall in good condition. Author's signed ("JL") and dated (1927) two-line presentation inscription



Item 25



Item 26

on the half-title, "Ao Auryno Maciel—meu irmão pequeno." 248 pp., (3, 1 blank ll.). \$800.00

FIRST EDITION of Jorge de Lima's first novel, published while he was still a government employee in Alagoas. This copy is inscribed to his good friend Auryno Maciel, who is also one of the dedicatees and is mentioned twice in the lengthy Latin note on the first unnumbered leaf following the text.

Jorge Mateus de Lima (1895-1953), a native of União dos Palmares (Alagoas), was a prominent Modernist poet and co-founder of the Northeastern school. He is "acclaimed as one of the most spontaneous natural poetic geniuses of Brazilian literature, [but] he is considered by some to be a perpetually dissatisfied poet in search of new worlds to conquer and never content with his own brilliant performance" (Stern pp. 176-77). In 1931 Lima moved to Rio de Janeiro and began teaching Brazilian literature. His earlier works included, in verse, the precocious *XIV Alexandrinos*, 1914; *O mundo do menino impossível*, 1925; *Poemas*, 1927; and *A comédia dos erros*, 1923. Although known primarily as a poet, he also wrote novels, children's literature and art criticism. The influences on his work range from Parnassianism to Symbolism, Modernism and Surrealism. As a young man Lima was torn between becoming a physician or a priest, and although he studied to be the former, many of his writings reflect a religious temperament that seems to have become stronger toward the end of his life, for example, in *Tempo e eternidade*, 1935, and *A túnica inconsutil*, 1938. Lima is closely linked with José Lins do Rego in the founding of the Northeastern school.

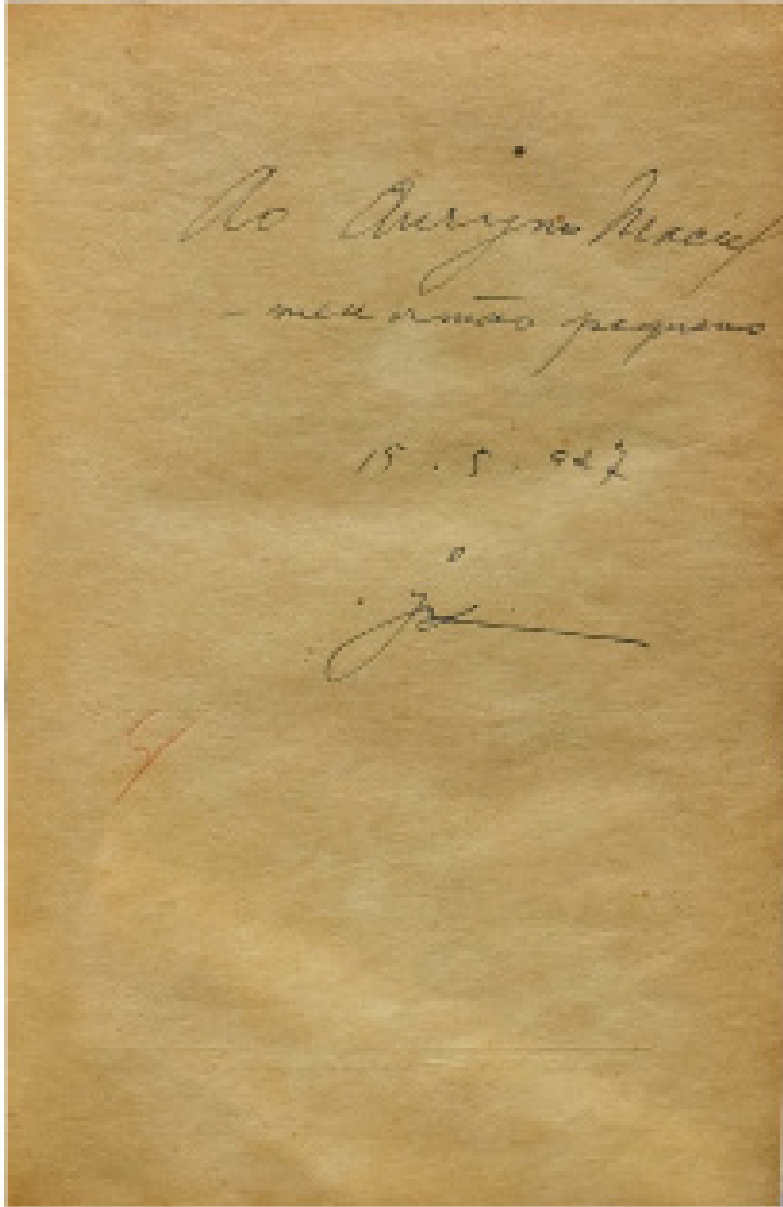
\* Menezes, *Dicionário literário brasileiro* (1976) p. 367. On the author, see Carpeaux, *Pequena bibliografia crítica da literatura brasileira*, pp. 276-8; Werneck Sodré, *História da literatura brasileira*, pp. 529, 537, 551, 575; Bandeira, *Brief History of Brazilian Literature*, pp. 147, 148, 149-50, 153; Wilson Martins, *História da inteligência brasileira*, VII, 1, 28, and elsewhere (34 references). Not located in NUC. Porbase locates a single copy, at Biblioteca Nacional de Portugal.

*Survey of 20th-Century Portuguese Poetry,  
With Author's Signed and Dated Presentation Inscription  
To Ana Hatherly, Poet and Painter*

\*27. LISBOA, Eugénio. *Poesia portuguesa: do "Orpheu" ao neo-realismo*. Lisbon: Instituto de Cultura e Língua Portuguesa / Ministério da Educação e Ciência, 1980. Biblioteca Breve, Série Literatura, 55. Small 8°, publishers printed wrappers (some very minor wear). In very good condition. Author's signed and dated six-line presentation inscription on title page: "Para a Ana Hatherly, // Vindando [?] um agradável // convívio londrino e lisboeta // fraternalmente // Eugénio Lisboa // Londres, 1981". A few passages marked by pencil in margins. 129 pp., (3 pp. advt.). ISBN: none. \$90.00

FIRST EDITION. A second edition appeared in 1986. Eugénio Lisboa, a noted essayist and literary critic, was born in Lourenço Marques, 1930.

*Provenance:* On the important poet, author of fiction, literary historian, critic, and painter Ana [Maria] Hatherly, born in Porto in 1929, see Fernando J.B. Martinho in



Item 26

Machado, ed., *Dicionário de literatura portuguesa*, p. 237; Graça Abranches in *Biblos*, II, 969-71; *Dicionário cronológico de autores portugueses*, pp. 679-81; and Pamplona, *Dicionário de pintores e escultores* (2nd ed.), III, 104.

\* On the author, see *Dicionário cronológico de autores portugueses*, V, 746-8; also Luís de Sousa Rebelo in *Biblos*, III, 102-5.

*Survey of 20th-Century Portuguese Poetry by a Native of Moçambique*

\*28. LISBOA, Eugénio. *Poesia portuguesa: do "Orpheu" ao neo-realismo*. Lisbon: Instituto de Cultura e Língua Portuguesa / Ministério da Educação e Ciência, 1986. Biblioteca Breve, Série Literatura, 55. Small 8°, publishers printed wrappers (some very minor wear). In very good condition. 129 pp., (3 pp. advt.). ISBN: none. \$20.00

FIRST EDITION. A second edition appeared in 1986. Eugénio Lisboa, a noted essayist and literary critic, was born in Lourenço Marques, 1930.

\* On the author, see *Dicionário cronológico de autores portugueses*, V, 746-8; also Luís de Sousa Rebelo in *Biblos*, III, 102-5.

*With Author's Signed and Dated Presentation Inscription  
To Ana Hatherly, Poet and Painter*

\*29. LISBOA, Eugénio. *O segundo modernismo em Portugal*. Lisbon: Instituto de Cultura Portuguesa / M.E.I.C., Secretaria de Estado da Investigação Científica, 1977. Biblioteca Breve, Série Literatura, 9. Small 8°, publishers printed wrappers (some very minor wear). In very good condition. Author's signed and dated five-line presentation inscription on half title: "Para a Ana Hatherly, // Com um abraço amigo // do // Eugénio Lisboa // Londres, 1981". A few passages marked by pencil in margins. 113, (1) pp., (1 l. advt.). ISBN: none. \$90.00

FIRST EDITION. Although the title-page verso says this is the "9ª edição", no earlier editions appeared: probably a typographical error caused by this being the 9th number in a monographic series. A second edition appeared in 1984.

*Provenance:* On the important poet, author of fiction, literary historian, critic, and painter Ana [Maria] Hatherly, born in Porto in 1929, see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 237; Graça Abranches in *Biblos*, II, 969-71; *Dicionário cronológico de autores portugueses*, pp. 679-81; and Pamplona, *Dicionário de pintores e escultores* (2nd ed.), III, 104.

\* On the author, a noted essayist and literary critic, born Lourenço Marques, 1930, see *Dicionário cronológico de autores portugueses*, V, 746-8; also Luís de Sousa Rebelo in *Biblos*, III, 102-5. Porbase cites only two editions: this so-called ninth edition of 1977, and a second edition of 1984.

*Author's First Book, with His Signed Presentation Inscription*

**\*30. MONTEIRO, Adolfo Casais.** *Confusão. Poemas de ....* Coimbra: Edições "Presença", 1929. 8°, original printed wrappers (worn; stamp scored in upper outer corner of front cover). Uncut. Internally in very good to fine condition. Overall (because of the wrappers) in somewhat less than good condition. N°208 of 300 copies. Author's signed eight-line presentation inscription to Maria Helena Leal on half title. 70 pp., (1, 1 blank ll.). \$300.00

FIRST and ONLY separate EDITION of the author's first book of poems, indeed, his first book, greatly influenced by the first generation of modernism in Portugal. The edition consisted of a total of 318 copies, of which there were 3 on "Papel Ar, nominais, fora do mercado", 15 on "Papel Vergé" numbered I to XV, also "fora do mercado", and 300 on "Papel Almaco Tojal" numbered 1 to 300, the first 50 of which were "fora do mercado" as well. The text was included in the his *Versos 1928-1936*, published in 1944.

One of the leading voices of the second generation of Portuguese modernism, Adolfo Casais Monteiro (Porto 1908-São Paulo 1972), poet, literary critic and educator, with Leonardo Coimbra and Sant'Ana Dionísio, was part of the editorial board of *Águia* in the late 1920s. He was an early and frequent contributor to the review *Presença*, and beginning with number 33, he joined José Régio and João Gaspar Simões in its direction. Active in the opposition to the Salazar regime to the detriment of his teaching career, he was forced into exile in 1954, spending the rest of his life in Brazil. One of the very few who appreciated Fernando Pessoa during Pessoa's lifetime, along with Luís de Montalvor and João Gaspar Simões, Casais Monteiro was influential in promoting the reputation of Pessoa after Pessoa's death.

\* On Casais Monteiro see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, pp. 322-3; *Dicionário cronológico de autores portugueses*, IV, 360-3; Eugénio Lisboa in *Biblos*, III, 891-4; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), p. 1043, et passim. Not located in NUC. Porbase locates nine copies, all in the Biblioteca Nacional de Portugal (only one with a presentation inscription). Jisc locates the present edition at British Library only.

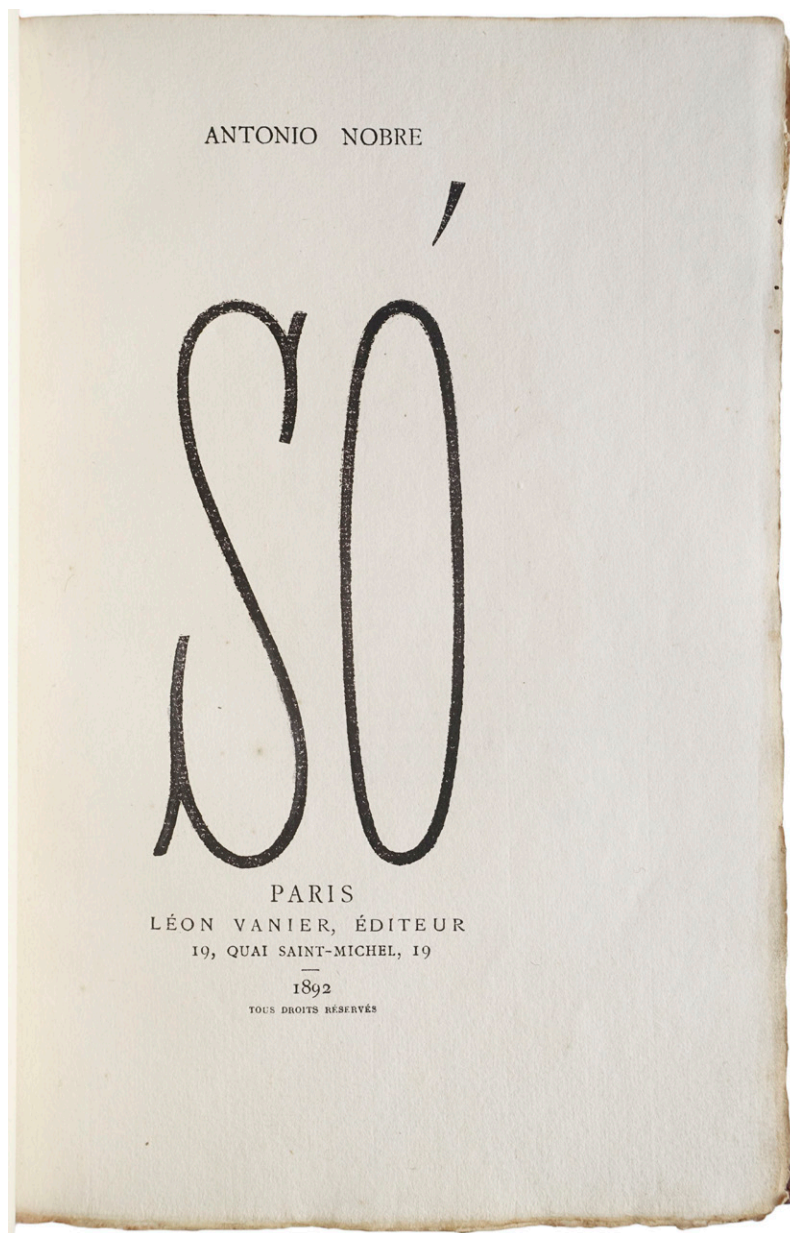
**\*31. NEGREIROS, José de Almada.** *Manifesto anti-Dantas e por estenso por José de Almada-Negreiros, poeta d'Orpheu, futurista e tudo.* Lisbon: Instituto da Biblioteca Nacional e do Livro, 1993. Folio (30.45 x 21.4 cm. [wrappers]; 25.5 x 19 cm. [text]), original printed wrappers. As new. (4 ll.). ISBN: none. \$20.00

Facsimile edition of this opening salvo for Portuguese modernism. Originally issued in 1915 [?], it was one of the earliest, rarest and most significant Portuguese modernist and futurist documents. It has been said that almost the entire edition of this ferocious attack was purchased [and then destroyed] by its object, Júlio Dantas.

Portuguese futurist author, artist and book illustrator Almada Negreiros (São Tomé e Príncipe, 1893-Lisbon 1970), closely linked to Fernando Pessoa, was a collaborator in *Orpheu*. He was also responsible for *Portugal futurista*, and much more.

\* See *Almada: o escritor, o ilustrador* 159. Serpa 26. José-Augusto França in Machado, ed. *Dicionário de literatura portuguesa*, pp. 21-23. See also Celena Silva in *Biblos*, I, 139-143; *Dicionário cronológico de autores portugueses*, III, 454-7. Not in Almeida Marques.





Item 33

1626  
A' Senhora  
D. Carolina Michaelis de Vasconcellos  
com os meus mais altos respeito.  
Paris, 12 Abril 1892. Antonio Vobey.

Item 33

*With Author's Signed and Dated Presentation Inscription*

\*32. NEVES, Joaquim Pacheco. *Evocação de José Régio: doença e morte*. [Póvoa de Varzim]: Edições Ser, 1978. 8°, original illustrated wrappers (sound, but with some wear). Internally very good. Overall in good to very good condition. Author's difficult-to-decipher signed ("Joaquim Neves") and dated ("1/3/78") six-line presentation inscription in lower portion of half title. 241 pp., (3 ll.), errata slip at end. ISBN: none.

\$100.00

FIRST and ONLY EDITION of this intimate and revealing historical novella about the final months of José Régio's life, written by a close friend of Régio's who was also a physician. It includes descriptions of Alberto de Serpa and others who were close to Régio at the time, and of various physicians who tended him as his health deteriorated due to a heart condition and edema in his lungs. Aside from Régio's state of mind, the novella is interesting for the information it offers on Régio's acquisition of the establishments that later became the Casa-Museu in Portalegre and the Casa [Museu] de José Régio in Vila do Conde, and the cost of renovating those buildings.

Neves's heartfelt prose is particularly evident in the preface (pp. 5-24) and in the "Marginalia" chapters, which include articles Neves wrote about Régio for several newspapers: "O meu testamunho" (pp. 197-200, printed in *O Comércio do Porto*, 4 de Janeiro de 1970); "Evocação" (pp. 217-220, printed in *O Comércio do Porto*, 24 de Dezembro de 1972), and "Notícias de Régio, A 'Tortura da Forma' na obra do poeta" (*O Século*, 19 de Janeiro de 1977).

Joaquim [Maria] Pacheco Neves (b. Vila do Conde, 1910-Porto, 1998) was a physician, author of fiction, playwright, and literary historian. He received a medical degree from the Universidade do Porto (1932) and was elected mayor and deputy mayor of Vila do Conde. Two of his collections of short stories won major literary prizes, as did one of his plays. He published a number of books, both scientific and literary, was a founder of the Vila do Conde weekly newspaper *Novo rumo*, and contributed to the *Jornal médico*.

\* See *Dicionário cronológico de autores portugueses*, IV, 432-3; João Conde Veiga, in *Biblos*, III, 1125-7; and *Grande enciclopédia*, XVIII, 680.

*Most Interesting Copy of a Truly Important Book**With the Author's Signed and Dated Presentation Inscription  
To Carolina Michaëlis de Vasconcelos*

33. NOBRE, António. *Só*. Paris: Léon Vanier [colophon: Achevé d'imprimer le deux avril mil huit cent quatre-vingt-douze pour Léon Vanier éditeur par Henri Jouve, 15, rue Racine, 15 a Paris], 1892. Large 8°, later sheep (ca. 1925-1950; some slight binding wear), spine with raised bands in six compartments richly decorated in blind, crimson leather lettering-pieces in second and fourth compartments from head with author and title in gilt within double-ruled gilt borders, date of publication in blind at foot, front cover with author, title, and date within ruled border, all in blind, marbled endleaves, leather edges of pastedowns decorated in blind, uncut, original printed wrappers

bound in, red silk ribbon place-marker. Publisher's advertisements on rear wrapper. Uncut. In fine condition. Author's signed and dated presentation inscription on recto of first leaf: "Á Senhora // D. Carolinha Michaelis de Vasconcellos // com os meus mais altos respeitos. // Pariz, 12 Abril // 1892. Antonio Nobre." Pictorial lithograph bookplate of Alberto Ortigão de Oliveira. (4 ll.), 157, (1 blank) pp., (1 l.).

\$12,000.00

FIRST EDITION of this seminal work of Portuguese Symbolist poetry, by far the most important work by the short-lived António [Pereira] Nobre (Porto 1867-Foz do Douro, 1900), a key precursor to the Modernist movement. The edition by Léon Vanier, publisher of the most important French Symbolists, was issued in a very restricted number of copies—probably about 200. Later editions, of which there were many, were substantially altered.

*Provenance:* Carolina [Wilhelme] Michaëlis de Vasconcelos (Berlin, 1851-Porto, 1925) was a philologist, literary critic and university professor, and the wife of Joaquim de Vasconcelos. In her youth she frequented the homes of the families of Jacob Grimm, Alexander von Humboldt, and Varnhagen von Ense, among others. See Teresa Araújo in Machado, ed., *Dicionário de literatura portuguesa*, pp. 483-4; Maria Manuela Gouveia Delille in *Biblos*, V, 615-20; and *Grande encyclopédia* XVII, 161-3. Alberto Ortigão de Oliveira (Porto, 1904-Porto, 1974) was a poet and literary critic.

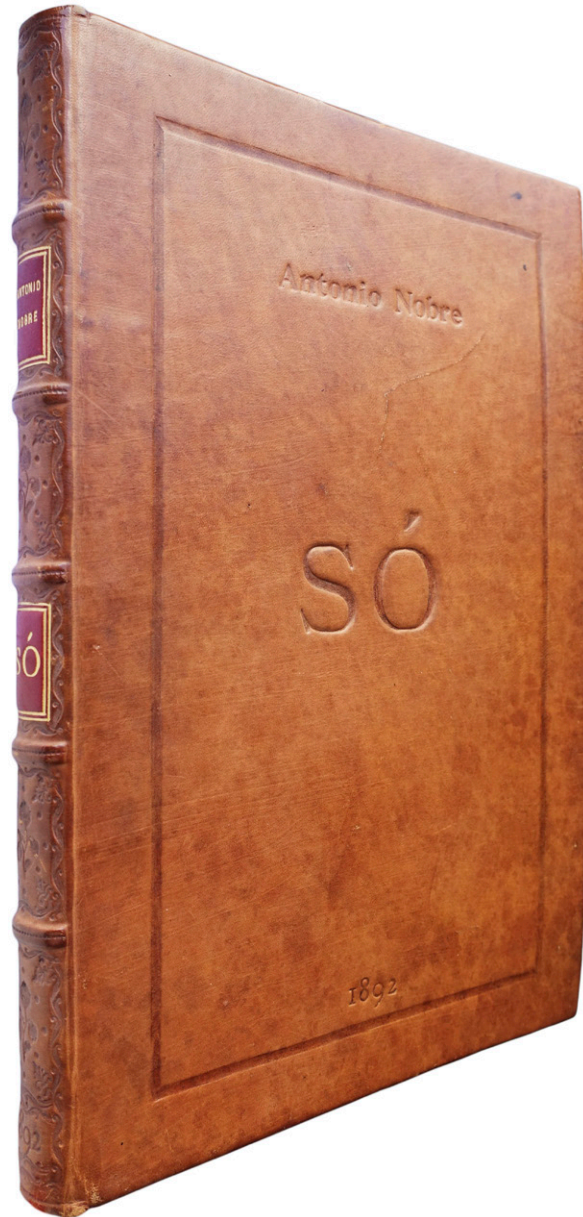
\* Almeida Marques 1449 (copy in more recent binding, with top edges gilt and repairs to wrappers). For António Nobre see Paula Mourão in Machado, ed., *Dicionário de literatura portuguesa*, pp. 339-41; José Carlos Seabra Pereira in *Biblos*, III, 1136-42; and *Dicionário cronológico de autores portugueses*, III, 52-4. Also Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1008-9. OCLC: 47816835 (Getty Research Institute, Houghton Library-Harvard University, British Library); 458902873 (Bibliothèque nationale de France); 959064351 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates three copies: Biblioteca Nacional de Portugal, Fundação Calouste Gulbenkian, and Biblioteca Geral da Universidade de Coimbra. Jisc repeats British Library only, citing many later editions. KVK (51 databases searched), which locates many later editions, but for the first edition only the copies cited by Porbase, and the one in the Bibliothèque nationale de France. Hollis cites the copy acquired from us in 2001, and five other editions. Not located in Orbis, which cites six editions, 1987-2009.

#### *Piling on Júlio Dantas*

**\*34. *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*, *Contínbriga*, *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



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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, crónica: 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.

**35. O CONAIRE, Pádraic.** *Field and Fair. Travels with a Donkey in Ireland. Translated from the Irish of... by Cormac Breathnach.* Dublin & Cork: Talbot Press, (1929). Large 8°, publisher's pale blue cloth (spine and edges faded, label near foot of spine mostly removed), paper labels on front cover and spine. Woodcut illustrations. Deckle edges. Internally very good; overall good condition. Paper tag on the front pastedown of the Circulating Library, English College, Lisbon (closed in 1973). Frontispiece photographic portrait, 95 pp. \$20.00

First Edition in English of these 12 short stories, published the year after the author's death with an appreciation of the author and a poem in his honor by Frederick Robert Higgins. Pádraic O Conaire (1882-1928) was a pioneer in the Gaelic revival of the early twentieth century, and is considered (along with Patrick Pearse) one of the most important writers of short stories in Irish of the period. He wrote 473 stories, 26 books, 6 plays, and several hundred essays, mostly in Irish.

**NOVA PHENIX  
REASCIDA::**

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**\*36. PACHECO, José.** *Stuart Carvalhais e o modernismo em Portugal*. Lisbon: Vega, [1987?]. Coleção Artes / Ilustradores. Folio (28.9 x 21.9 cm.), original illustrated wrappers with dust jacket. In very good condition. 143 pp., smaller errata slip loosely inserted, profusely illustrated (a few illustrations in color), bibliography. Also loosely inserted is a 28.9 x 21.9 cm. booklet of 14 pp., (1 blank l.) with self-covers (front cover illustrated), titled *As aventuras do Quim e do Manecas por Stwart*, with an introduction by Adolfo Simões Müller on p. [2], and pp. 3-14 consisting of reproductions of comic strips by Stuart Carvalhais. ISBN: none.

\$60.00

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

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

**\*37. PAMPLONA, Fernando de.** *Chave da pintura de Amadeo. As ideias estéticas de Sousa-Cardoso através das suas cartas inéditas*. Lisbon: Guimarães & C.<sup>a</sup>, Editores, 1983. Folio (30.3 x 21.3 cm.), original illustrated wrappers. As new. 78 pp., 6 ll. plates, illustrations in text. ISBN: none. \$50.00

FIRST and ONLY EDITION. Amadeo de Souza-Cardoso (Mancelos, Amarante, 1887-Espinho, 1918) belongs to the first generation of Portuguese modernist painters. He stands out for the exceptional quality of his work and for the dialogue he established with the historical avant-gardes of the early twentieth century. "The artist developed ... the most serious possibility of modern art in Portugal in an international dialogue, intense but little known, with the artists of his time".—Freitas, *Amadeo de Souza-Cardoso. Avant-Garde Dialogues*. His painting incorporates Cubism, Futurism and Expressionism. In 1913, Amadeo de Souza Cardoso participated in two seminal exhibitions: the Armory Show in the USA and the Erste Deutsche Herbstsalon at the Galerie Der Sturm in Berlin. Amadeo was among the most commercially successful of the exhibitors at the Armory Show, selling seven of the eight works he displayed there. He met with Gaudi in Barcelona, 1914, and his friend Modigliani showed sculptures at Amadeo's studio in Paris. He maintained contact with other Portuguese artists and poets such as Almada Negreiros, Santa-Rita Pintor and Teixeira de Pascoaes. In 1917 along with Fernando Pessoa, he participated in the magazine *Portugal Futurista*. At the age of 30, he died of the Spanish flu.

\* OCLC: 11675870 (Library of Congress, Art Institute of Chicago, University of New Mexico); 886481611 (Zentralinstitut für Kunstgeschichte-Munich); 958955955 (Biblioteca de Arte Calouste Gulbenkian).



**\*38. PESSOA, Fernando, trans. Charles Webster Leadbeater.** *Aclarividencia. Tradução de Fernando Pessoa.* Lisbon: Livraria Clássica Editora de A.M. Teixeira, 1924. Collecção "Theosophica e Esoterica"—III. 8°, original printed wrappers (front wrapper detached; spine defective). Masonic symbol on front wrapper and title-page. In good to very good condition. 200 pp. \$150.00

Second edition in Portuguese, not recorded by Blanco or Sousa. The first edition in Portuguese was published in Lisbon, 1916. The text of the second edition ends at the top of p. 197, with the following page blank and the Indice on pp. [199]-200; the first edition's text ends on p. 203, followed by a blank page, a divisional title for the Indice on p. 205, another blank page, and the Indice, pp. 207-8.

In 1915 Pessoa published two translations for the series Collecção Theosophica e Esoterica (Leadbeater's *Compendio de teosophia* and Besant's *Os ideaes da teosophia*); in 1916 he published 4 more: this one, Leadbeater's *Auxiliares invisiveis*, Helena Blavatsky's *A voz do silencio* and *Luz sobre o caminho e o karma*. "Tem de considerar-se, logicamente, que essas traduções ... muito terão contribuído para a intensificação do reiterado gosto do poeta pelas disciplinas e questões de feição esotérica e iniciática" (*Fernando Pessoa, Fotobibliografia* p. 235).

\* See Blanco, *Fernando Pessoa, esboço de uma bibliografia* PR33: without mention of the 1924 edition. See also Sousa, *Fernando Pessoa, fotobibliografia* pp. 236 and 294: not mentioning the 1924 edition. Not located in NUC.

**39. PESSOA, Fernando.** *O banqueiro anarquista.* Edição de Teresa Sobral Cunha. Lisbon: Relógio d'Água, 1997. Clássicos Portugueses, Letra Pessoaana. 8°, original illustrated wrappers. As new. 129 pp., (1 l.). ISBN: 972-708-348-X. \$18.00

**\*40. PESSOA, Fernando.** *Ficções do interlúdio, 1914-1935.* Fernando Cabral Martins, ed. Lisbon: Assírio & Alvim, 1998. Obras de Fernando Pessoa, 5. 8°, publisher's boards with dustjacket. As new. 276 pp., (1 l. adv., 1 l.). ISBN: 972-37-0474-9. \$38.00

Includes all Portuguese poetry by Pessoa published during his lifetime. It is organized in four sections, in chronological order: poetry published under his own name, beginning in 1914; Campos, beginning 1915; Reis, beginning 1924; and Caeiro, beginning 1925.

Comentando o projecto de lei  
do deputado José Cabral...  
apresentado á  
ASSEMBLEIA NACIONAL

## A MAÇONARIA

Vista por

FERNANDO PESSOA

O poeta da "Mensagem", obra nacionalista, premiada  
pelo

SECRETARIADO DA PROPAGANDA NACIONAL

\*41. [PESSOA, Fernando]. *Fotobibliografia de Fernando Pessoa. Organização, introdução e notas de João Rui de Sousa. Prefácio de Eduardo Lourenço.* Lisbon: Imprensa Nacional / Biblioteca Nacional, 1988. Large 4° (24.5 x 21.2 cm.), original illustrated wrappers. As new. 319 pp., profusely illustrated (some illustrations in color). ISBN: none. \$125.00

FIRST and ONLY EDITION.

42. PESSOA, Fernando. *A hora do diabo.* Teresa Rita Lopes, ed. Lisbon: Assírio & Alvim, 1997. Obras de Fernando Pessoa, Ficção, 1. 8°, original illustrated wrappers. As new. 70 pp., (1 l.). ISBN: 972-37-0435-8.

\$50.00

FIRST EDITION. Previously unpublished manuscript from the Espolio Pessoa in the Biblioteca Nacional, Lisboa.

\*43. PESSOA, Fernando. *"Inscriptions" (Inscrições) de .... (Texto original, tradução e notas).* Gualter Póvoas, trans. *Com uma introdução por Francisco Peixoto Bourbon.* Odivelas: Europress, 1992. Europavizinha Poesia, 10. Tall 8°, original illustrated wrappers. As new. 95 pp., (1 l.), illustrated. ISBN: 972-559-146-1. \$18.00

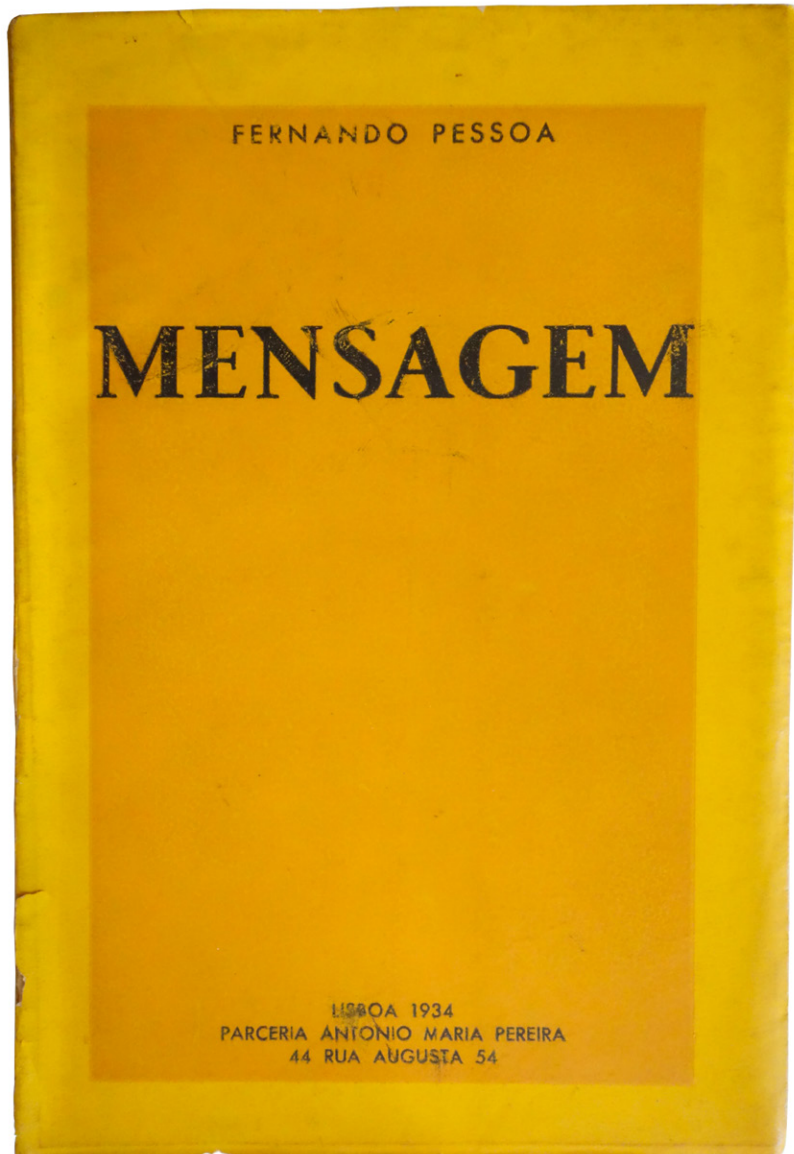
The introduction occupies pp. 13-43, the notes pp. 77-91.

#### *Fernando Pessoa Defends the Freemasons*

\*44. PESSOA, Fernando. *A maçonaria vista por Fernando Pessoa, o poeta da "Mensagem", obra nacionalista, premiada pelo Secretariado da Propaganda Nacional.* [Lisbon?: clandestine printing, 1935]. 8°, original grayish-blue printed wrappers (some faint browning at edges), stapled. At the top of the outside front wrapper, above the title, appears: "Comentando o projecto de lei do deputado José Cabral ... apresentado à Assembleia Nacional". Unopened. In fine condition. 8 pp. \$900.00

FIRST EDITION in pamphlet form and first separate edition of this defense of the Freemasons by Pessoa. The deputy José Cabral had proposed a law against "secret societies" which was aimed at the Masonic Lodges. Pessoa's text had originally appeared in the *Diário de Lisboa*, 4 February 1935, pp. 1, 6 and 7. It was then reproduced, with some alterations, in this clandestine pamphlet.

\* Blanco PR124. *Fotobibliografia de Fernando Pessoa*, p. 293. OCLC: 504419066 (British Library). Porbase locates five copies: two in the Biblioteca Nacional de Portugal, two at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one at the Fundação Calouste Gulbenkian. Jisc locates two copies, repeating British Library and adding Oxford University.



*Item 45*

*Most Important Work Produced by Fernando Pessoa Under His Own Name  
The Only Book by Pessoa, Other than Pamphlets and Translations,  
To Appear During His Lifetime  
Signed and Dated Author's Presentation copy*

- \*45. **PESSOA, Fernando.** *Mensagem*. Lisbon: Parceria António Maria Pereira, 1934. 8°, publisher's plain wrappers with dust jacket (minor soiling; tear of 4.2 cm. at bottom of front joint of jacket), uncut. In very good condition. Fine internally. Author's signed and dated presentation inscription on blank p. [1]: "À Albino Forjaz de Sampaio, // Com um abraço // de // Fernando Pessoa // 8-XII-1934." 100, (2) pp.  
\$16,000.00

FIRST EDITION of the only book, other than pamphlets or translations, by Pessoa published during his lifetime. This epic poem celebrating the glories of Portuguese history is by far the most important work of poetry produced by Pessoa under his own name, and perhaps his most important work overall (although this last point is arguable, since he produced so much of importance under his various heteronyms, much of which appeared in literary reviews, while significant pieces remained unpublished or only partially published until after his death).

*Provenance:* Albino Maria Pereira Forjaz de Sampaio (1884-1949) was a member of the Academia das Ciências de Lisboa. He wrote and edited a large number of books; among the most noteworthy are the 4-volume *História da literatura portuguesa ilustrada*, and the catalogue of his collection of Portuguese theater: *Subsídios para a História do Teatro Português. Teatro de Cordel (Catálogo da Coleção do autor)*, published by the Academy of Sciences in 1922. His *Palavras Cínicas* was perhaps the greatest best seller in twentieth-century Portugal, with 46 editions by the time of his death. A passionate bibliophile, there is a catalogue of the auction sale of his library, *Catálogo da importante e valiosa biblioteca do ilustre escritor ... Albino Forjaz de Sampaio ... a venda em leilão ... 11 de junho de 1945 na Liquidadora Fuertes ... sob a direcção de Arnaldo Henriques de Oliveira*. For Forjaz de Sampaio, see Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 432; António Leitão in *Biblos*, IV, 1076-7; *Dicionário cronológico de autores portugueses*, III, 310-1.

\*Stoddard 5. Blanco, *Fernando Pessoa, Esboço de uma bibliografia* PO 127. Rui de Sousa, *Fotobibliografia de Fernando Pessoa* 176. See also Bloom, *The Western Canon*, pp. 3, 485-92.

- \*46. **PESSOA, Fernando.** *Mensagem*. Fernando Cabral Martins, ed. Lisbon: Assírio & Alvim, 1997. Obras de Fernando Pessoa, Poesia 1. 8°, original illustrated wrappers. As new. 116 pp. ISBN: 972-37-0436-6.  
\$20.00

A Albino Frijas de Sampaio,  
com um abraço  
do  
Fernando Pessoa

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8-XII-1934.

*Poem by Fernando Pessoa About the "President-King" Sidonio Paes*

- \*47. **PESSOA, Fernando.** *Á memoria do Presidente-Rei Sidonio Paes.* [Lisbon]: Editorial Império, 1940. 4° (22 x 16.6 cm.), original printed wrappers. Some foxing to covers. Overall in fine condition. Bookplate of the physician A. Ribeiro dos Santos. 16 pp., (2 ll.). \$160.00

First separate edition, limited to 545 copies numbered 1 to 545, of which this is number 287. This poem was originally published in the Lisbon newspaper *Ação*, n.º 4, ano II, February 27, 1920. The poem occupies pp. 5- [17]. There is an autobiographical summary of Pessoa on pp. 4-[5], including a statement that he was descended, in general, from a mixture of *fidalgos* and Jews.

Sidónio Bernardino Cardoso da Silva Pais (Caminha, 1 May 1872-Lisbon, 14 December 1918) was a Portuguese military leader, politician, and diplomat. Known as the "President-King", he became the fourth President of the Portuguese Republic in 1918. On 5 December 1917, he led an uprising against Afonso Costa's Democratic Party government, established an authoritarian regime, and was elected President (unopposed) on 28 April 1918. He was assassinated at the Rossio railway station, on his way to Porto to negotiate with the monarchist leaders of the Northern Military Juntas.

*Provenance:* Alfredo Ribeiro dos Santos (Porto, 1917-Porto, 2012), physician, was one of the pioneers of modern anesthesiology in Portugal. Influenced by Leonardo Coimbra, Agostinho da Silva, Sant' Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires e José Augusto Seabra, he was active in the struggle against the Salazar regime, participating in the Movimento de Unidade Democrática (MUD), the presidential campaign of general Norton de Matos (1948) and that of general Humberto Delgado (1958). Noted bibliophile and collector of reviews, literary journals, and newspapers, he formed one of the most significant libraries in the city of Porto; the auction sale in October 2007, included 3,561 lots. Author of *História Literária do Porto através das suas publicações periódicas* (2002), he contributed to a number of reviews and newspapers, including *Portucale*, *Nova Renascença* (directing the editorial board from 1980 to 1999), *O Tripeiro*, *Cadernos do Tâmega*, *Letras & Letras*, *O Comércio do Porto*, *O Primeiro de Janeiro*, *Jornal de Notícias*, *Notícias da Tarde*, and *Jornal de Amarante*.

\* Blanco PO 158-A.

- \*48. **PESSOA, Fernando.** *Prosa publicada em vida.* Richard Zenith, ed. Lisbon: Assírio & Alvim, 2006. Obra Essencial de Fernando Pessoa, 3. Large 8°, publisher's illustrated boards. As new. 479 pp., frontispport., endnotes. ISBN: 972-37-1123-3. \$50.00

The editor's preface occupies pp. 15-26.

- \*49. **PESSOA, Fernando.** *Rosea Cruz: Textos em grande parte inéditos, estabelecidos, coordenados e apresentados por Pedro Teixeira da Mota.* Lisbon: Manuel Lencastre, 1989. Coleção Pessoaana, 4. 8°, original illustrated wrappers. Fine condition. 268 pp., (2 ll.), illustrated. ISBN: 972-9054-05-3. \$35.00

FIRST and ONLY EDITION.

**50. PESSOA, Fernando.** *Uma Carta a Teixeira de Pascoaes. Cadernos de Poesia.* Lisbon: Cadernos de Poesia, [1953?]. 4°, unbound. Foxing. Overall in good condition. Hand-numbered as exemplar N.º XIV (of 35 “fora do comércio”). Separata do fascículo N.º 14 de *Cadernos de Poesia* [III Série] e do 2.º volume da ‘Colecção Solar’. (2 ll.). \$75.00

First and only separate edition. N.º XIV of 35 copies “fora do comércio”. The letter is dated 5 January 1914. Fascículo 14 of *Cadernos de poesia* was dedicated to Teixeira de Pascoaes. Strictly speaking, this is not really a “Separata” as the text appeared in fascículo 14 of *Cadernos de poesia* on pp. 5-6, while the present edition contains 2 unnumbered leaves (i.e. unnumbered 4 pp.). The text of the letter, on the second and third unnumbered pp., is preceded by a title on p. [1] and a colophon on p. [4].

\* Blanco, *Fernando Pessoa: esboço de uma bibliografia* PR222 (for the appearance in *Cadernos de poesia*).

**\*51. [PESSOA, Fernando.] Alberto Caeiro, heteronym.** *Poemas de Alberto Caeiro. Edição de Ivo Castro.* Lisbon: Imprensa Nacional, 2015. Edição Crítica de Fernando Pessoa, Série Maior, volume IV. Large 8°, original printed wrappers.. with dust jacket. As new. 359 pp., (1 l. colophon), facsimiles of manuscripts and corrected typescripts, indexes. One of 500 copies. ISBN: 978-972-27-2353-4. \$35.00

Critical edition. The extensive critical apparatus combines methodical genetic criticism with excerpts of facsimiles. Editor’s introduction occupies pp. [7]-25.

**52. [PESSOA, Fernando]. Alberto Caeiro, heteronym.** *Livro de versos. Edição crítica: introdução, transcrição, organização e notas de Teresa Rita Lopes.* Lisbon: Editorial Estampa, 1993. Referência, 3. Large 8°, publisher’s illustrated boards. As new. 436 pp. ISBN: 972-33-0892-4. \$65.00

Second edition. The first edition appeared earlier the same year. The introductions, which occupy pp. 15-64, constitute a substantial contribution to the literature of Pessoa criticism and methodology.

**\*53. [PESSOA, Fernando]. Álvaro de Campos, heteronym.** *A passagem das horas. Cleonice Berardinelli, ed.* Lisbon: Imprensa Nacional, 1988. Edição Crítica da Obra de Fernando Pessoa, volume zero. Large 8°, original printed wrappers. As new. xiii, 47 pp. ISBN: none. \$25.00

Includes a “Nota prévia” by the series editor, Ivo Castro, on this work, as well as on the projected critical edition of Pessoa’s work in general. The title of the series was later simplified to “Edição Crítica de Fernando Pessoa,” and Luiz Fagundes Duarte became series co-editor ca. 1995-1996.



- \*54. [PESSOA, Fernando]. **Álvaro de Campos, heteronym.** *Vida e obras do engenheiro*. *Introdução, organização, transcrição e notas de Teresa Rita Lopes*. 2nd ed., revised. Lisbon: Estampa, 1990. Coleção Ficções, 16. 8°, original illustrated wrappers. As new. 151 pp., (1 l.). ISBN: 972-33-0767-7. \$19.00

Contains 63 previously unpublished pieces.

55. PESSOA, Fernando, Ruy Cinatti, Natália Correia, et al. *Odes marítimas*. / *Odes marítimas*. *Júlio Pomar, illustrator*. Lisbon: Assírio & Alvim / Michel Chandeigne / Casa Fernando Pessoa, 1998. Large oblong 8°, publisher's cloth with dustjacket. As new. 136 pp., (3 ll.), 16 full-page color illustrations in text. ISBN: 972-37-0446-3. \$60.00

FIRST and ONLY EDITION. Other poets represented are Vitorino Nemésio, Mário Cesariny, Nuno Júdice, and Al Berto. Texts in Portuguese and French.

56. PIVA, Luiz. *José Régio—o Ser Conflituoso. Ensaio*. [Brasília]: Clube de Poesia de Brasília [colophon: Rio de Janeiro, nas Oficinas da Gráfica Olímpica Editora], 1975. Série Compromisso, 2. 4°, original printed wrappers (minor wear). Title page printed in blue and black. Overall in very good condition. 122 pp., (2 ll., 1 blank l.), bibliographies. ISBN: none. \$25.00

FIRST EDITION of this study of José Régio (1901-1969). According to the wrapper, "Ao explicar o conflito esposetejador entre o divino e o demoníaco na obra de Régio, Luiz Piva possibilita alcançar a síntese da sua ideologia e compreender a tensão (angústia) problematizadora do estar-no-mundo patenteada no oscilante entre a abertura e a clausura, entre a imanência e transcendência." The work published in Porto, 1977, with the subtitle "Dualismo e estilo," is apparently a second edition rather than a continuation.

The author, a graduate of the Universidade de São Paulo, was teaching at the Universidade de Brasília when this work appeared.

\* Porbase locates a copy at Biblioteca Nacional de Portugal and another at Biblioteca João Paulo II-Universidade Católica Portuguesa.

- \*57. PORTUGAL, Biblioteca Nacional. *Almada: o escritor, o ilustrador*. Lisbon: Instituto da Biblioteca Nacional e do Livro, 1993. Catálogo, 43. 8°, original illustrated wrappers. As new. Frontispiece, 351 pp., (2 ll.), numerous illustrations. ISBN: 972-565-148-0. \$40.00

FIRST and ONLY EDITION. The catalogue was compiled by Manuela Rêgo, Manuel Alves and Fátima Lopes, with collaboration of others. It includes an unpublished poem by Almada Negreiros as well as essays by João Rui de Sousa, "Almada Negreiros ou a

lúcida ingenuidade" (pp. 11-22); Maria Teresa Arsénio Nunes, "Não é nada! Não é nada! Minha querida Judite, não é nada!" (pp. 27-34); Vasco de Castro, "Almada, desenhador" (pp. 35-40); and António Pedro Vicente, "Almada Negreiros em Espanha: 1927-1932" (pp. 41-58). The actual catalogue, listing 1781 items, occupies pp. 59-331; following it are extensive indices (pp. 333-350).

\* For José de Almada Negreiros, see José-Augusto França in Machado, ed. *Dicionário de literatura portuguesa*, pp. 21-23; also Celena Silva in *Biblos*, I, 139-143; *Dicionário cronológico de autores portugueses*, III, 454-7.

*Poems by Fernando Pessoa and Mario de Sá Carneiro,  
Essays by Casais Monteiro and José Régio*

**58. *Presença: fôlha de arte e crítica. Ano sétimo, volume segundo, número 38 only. Número 38 only.*** Coimbra: Edições Presença, April 1933. Folio (37.3 x 28.9 cm.), original illustrated self covers (very slight soiling). Wrappers and several inner leaves printed in red and black. Front wrapper has large line drawing of Esperança, by Almada Negreiros. In very good condition. 15, (1) pp. Número 38 only. \$650.00

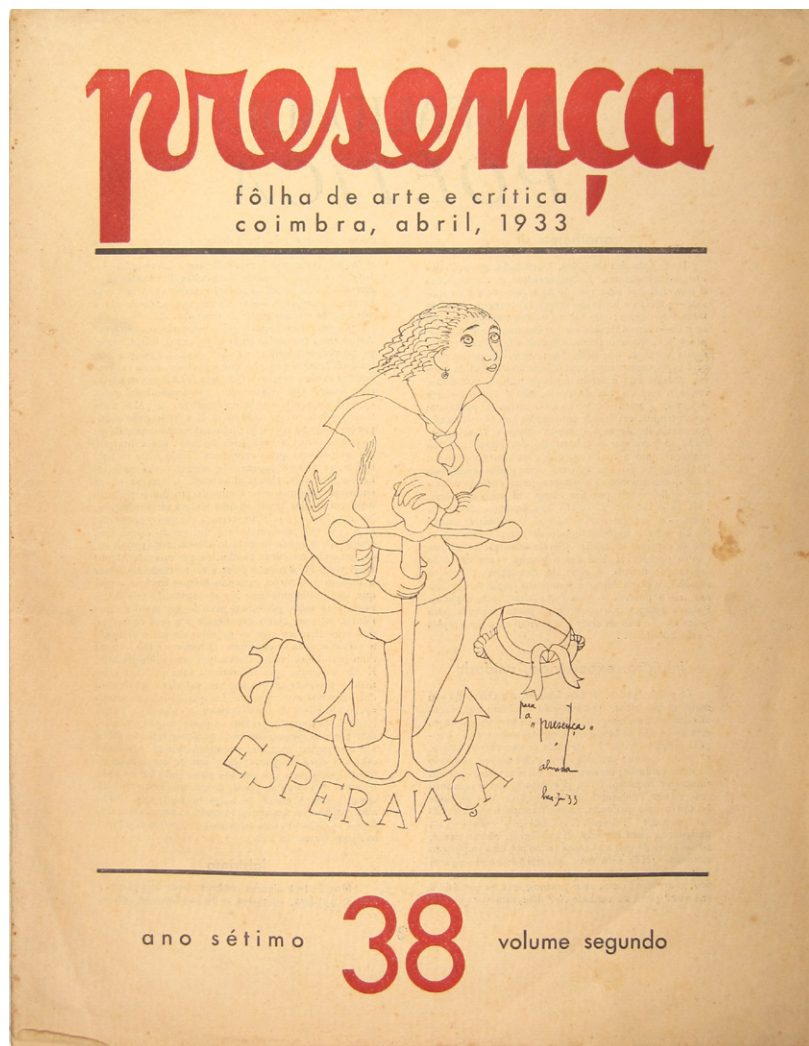
FIRST EDITION. This issue has brief poems by Fernando Pessoa, Mário Sá Carneiro (said to be previously unpublished), and Mário Saa, as well as essays by João Gaspar Simões, Adolfo Casais Monteiro, and José Régio. The cover illustration, a line drawing by Almada Negreiros, shows a woeful-looking Hope wearing a sailor's uniform and holding an anchor.

*Presença* was published in Coimbra from March 10, 1928 to November 1988 (n° 53-54). A second series, in smaller format, was printed in Lisbon, but only 2 issues appeared (November 1939 and February 1940). Complete sets are **extremely rare**. *Presença* was probably the most important Portuguese literary review of its time and one of the most important, if not the most important, of the twentieth century. António Botto commented, "A *Presença* oferece-nos como que uma vasta e estranha síntese literária ... resultante dos destroços do simbolismo aristocrático Coimbrão, do saudosismo portuense, do paulismo e futurismo lisboetas, além de tudo o que respirasse liberdade, inclusive, ou sobretudo, a sexual" (quoted in Pires, p. 245).

Successor to the modernist journal *Orpheu*, it too published works by the leading figures in Portuguese literature, including Mário Sá-Carneiro, Fernando Pessoa, José Régio, Casais Monteiro, João Gaspar Simões, António de Sousa, Saul Dias, Branquinho da Fonseca, Almada Negreiros, Raul Leal, Alberto de Serpa, Irene Lisboa and Miguel Torga. It was responsible for introducing such foreign writers as Gide and Proust to Portuguese readers and for introducing the criticism of cinema as an art form; in addition, it emphasized contemporary music and the art of Cubists, Futurists, Primitivists and Expressionists.

*Presença* was directed by José Régio, João Gaspar Simões and Branquinho da Fonseca; Casais Monteiro later replaced Branquinho da Fonseca. Graphic contributors included Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso, Arlindo Vicente, Paulo, Ventura Porfírio and Bernardo Marques.

\* Daniel Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 289-94. See also Pires, *Dicionário das revistas literárias do séc. XX*, pp. 244-8. Saraiva & Lopes, *História da literatura portuguesa (1976)* pp. 1090-2, and *Grande enciclopédia XXIII*, 180-1. Serpa 958. Almeida Marques 1725. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 382-437. Carneiro da Silva, *Jornais e revistas do distrito de Coimbra* p. 109.



Item 58

**59. QUEIROZ, Carlos.** *Homenagem a Fernando Pessoa: com os excertos das suas cartas de amor e um retrato por Almada*. Coimbra: Edições Presença, 1936. 8°, original printed wrappers (split of 4.5 cm. between front cover and spine at foot, and 1.5 cm. at head). Caricature portrait of Pessoa by Almada Negreiros dated "35" on recto of page [7]. Inevitable light to moderate browning (due to the paper quality) but not brittle. Overall a good copy. 47 pp. [including initial blank l.], (1 l. colophon, 1 blank l.). \$200.00

FIRST EDITION, LIMITED TO 500 COPIES. Written days after Pessoa's death, which had passed for the most part unnoticed by the Portuguese public and even to a large extent by the intelligentsia. This is an early attempt to boost his reputation; it also contains the first selections published from Pessoa's love letters. The poet Carlos Queiroz (1907-1949), whose full name was José Carlos Queiroz Nunes Ribeiro, was a member of various literary "tertúlias" such as those frequented by the collaborators of *Orpheu*, and the collaborators of *Presença*, including Pessoa, José Régio and João Gaspar Simões. He was a friend of Pessoa.

\* Blanco 113. On Queiroz see João Bigotte Chorão in *Biblos*, IV, 502-3; *Dicionário cronológico de autores portugueses*, IV, 325-6. NUC: IU, INU, MH, TxU. Not located in Orbis.

*Extraordinary Signed and Dated Presentation Copy*

**\*60. RÉGIO, José, pseud. [i.e. José Maria dos Reis Pereira].** *Biografia. Segunda edição, refundida, e muito aumentada com novos sonetos e um prefácio*. Coimbra: Arménio Amado, 1939 [printed Porto: Imprensa Portuguesa]. 8°, original printed wrappers (some minor spotting and browning, spine foot slightly chipped). Slightly browned, lower corner bumped. Uncut. Overall a good to very good copy. (1 blank l.), 76 pp., (2 ll.). \$100.00

Second edition (first published 1929). Along with *Poemas de Deus e do Diabo* (1925) and *Encruzilhadas de Deus* (1936), this is one of the author's most important and original works. A number of sonnets appear here for the first time. The preface is also original to this edition.

Poet, author of short and long fiction, playwright, essayist, critic, polemicist, autobiographer, diarist, José Régio (1901-1969) was perhaps the most varied and complete as well as one of the greatest Portuguese literary figures of his century, and a key figure in the second generation of modernism. A native of Vila do Conde, he was a founder and editor of the review *Presença*, one of the most important Portuguese literary reviews ever.

\* Almeida Marques 1803. See Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 405-7; Eugénio Lisboa in *Biblos* IV, 654-8; *Dicionário cronológico de autores portugueses*, IV, 111-5. NUC: NjP, MoU, OU.

**61. *Revista Portuguesa. Edição facsimilada.*** Preface to the present edition by Cecília Barreira. 2 volumes. Lisbon: Contexto, 1983. 4°, original printed wrappers. As new. xxiii, 384; (385)-750 pp., (11.), 5 folding tables showing contents by subject for each year. ISBN: 972-575-044-6.

2 volumes. \$75.00

This periodical, originally printed 10 March 1923 to 13 October 1923, with a total of 24 numbers, was edited by Victor Falcão, and concerned itself with literature, art criticism, sports, the theater, music, and life abroad. Contributors included Almada Negreiros, António Ferro, Stuart Carvalhaes, José Rebelo de Bettencourt, José de Bragança, Joaquim Correia da Costa, Ivo Cruz, and Alfredo Pinto. Of special interest is an interview published in number 23/24 of 13 October 1923 with Fernando Pessoa, responding to the question "Que pensa da nossa crise?". António Sergio and Raul Brandão were also interviewed in issues 19 and 22, respectively.

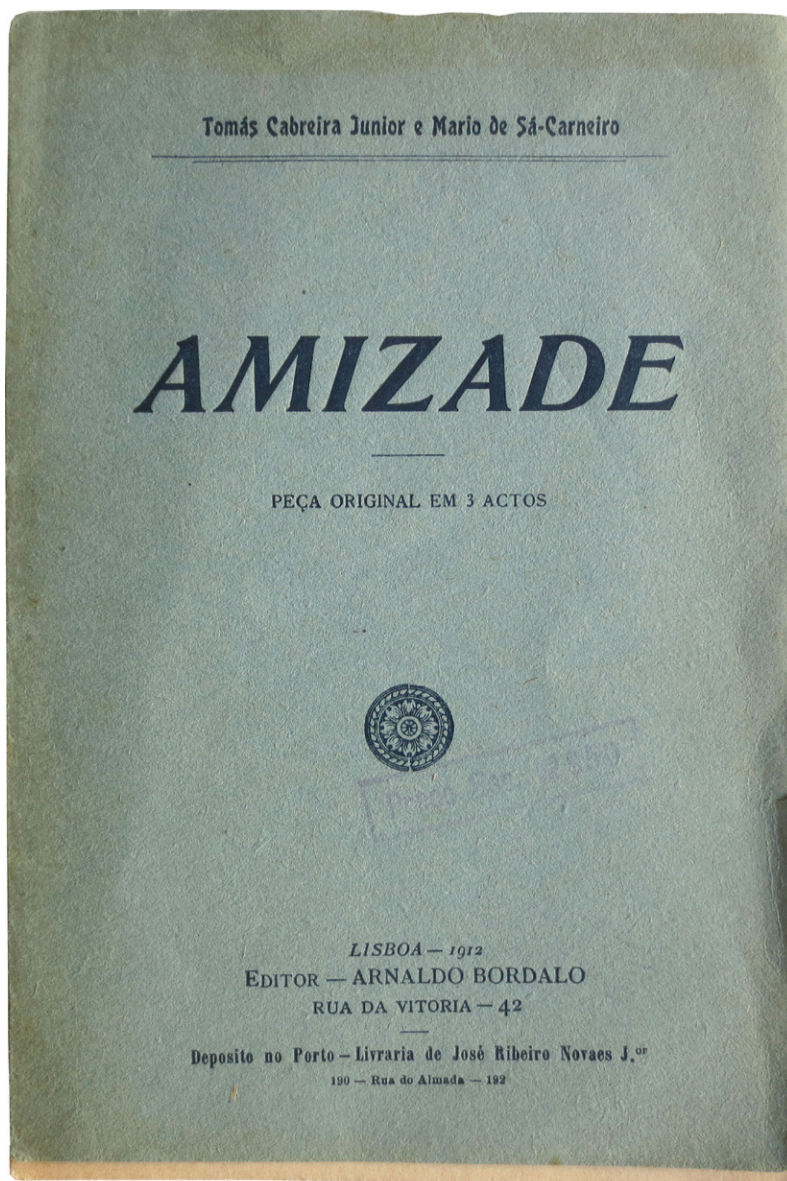
\* See Pires, *Dicionário da imprensa periódica literária portuguesa do século XX*, I, 326-7; *Dicionário das revistas literárias portuguesas do século XX*, p. 270. Clara Rocha, *Revistas literárias do século XX em Portugal*, p. 645.

**62. ROIG, Adrien. *Blaise Cendrars, o Aleijandinho e o modernismo brasileiro.*** Rio de Janeiro: Tempo Brasileiro, 1984. 8°, original illustrated wrappers (soiled). Internally fine; overall in good to very good condition. 84 pp. ISBN: none. \$25.00

**\*63. SÁ-CARNEIRO, Mário de, and Tomás Cabreira Junior. *Amizade, peça original em 3 actos. Representada pela primeira vez por intermédio da Sociedade de Amadores Dramaticos, no Teatro do Club Estefânia, em 23 de março de 1912.*** Lisbon: Arnaldo Bordalo, 1912. 8°, original printed wrappers (oblong stamp stating "Preço Esc. 12\$50" on front wrapper; printed price of 300 reis on rear wrapper scored; small defect at head of spine). Mostly unopened. In very good condition. 44 pp., (2 ll.).

\$800.00

FIRST EDITION of Sá-Carneiro's first separately published work (he had contributed poems, stories, and other short pieces to a school newspaper earlier), and the only drama by him published during his lifetime. It was written in collaboration with his friend from school, Tomás Cabreira, who committed suicide at age 16, before the play was printed. Sá-Carneiro was a devotee of the theater, and founded a group of drama-lovers (the Sociedade de Amadores Dramaticos referred to on the title page?), for which he wrote and translated plays while still in school. Of these, *O Vencido* was performed in 1905 and *Irmãos* in 1913, but the manuscripts for both were lost; another, *Alma*, was not published until 1982. *Amizade* was excluded from Sá-Carneiro's works as edited by his close friend Fernando Pessoa. In the same year as *Amizade* appeared, Sá-Carneiro

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also published a collection of short stories, *Princípio*. In the Lisbon, Biblioteca Nacional catalogue of Sá-Carneiro's works *Amizade* is cited before *Princípio*, but which appeared first is not stated outright (p. 66).

Mário Sá-Carneiro (1890-1916) was a major figure in the Modernist movement in Portugal and a contributor to *Orpheu*. He committed suicide in Paris.

\* Rebello, *100 anos de teatro portugues* p. 121. Lisbon, Biblioteca Nacional, *Mário Sá-Carneiro 1890-1916* (exhibition catalogue, 1990) p. 91 (n° 82): calling for 44, (1) pp. On Sá-Carneiro as a poet, see Casais Montero, *A poesia portuguesa contemporânea* pp. 107-43. Not located in NUC. OCLC: 14473740 (Getty Research Institute, University of California Los Angeles, Indiana University, Harvard College Library, Houghton Library, Duke University Library, University of Wisconsin Madison, Unisa Muckleneuk Main Campus Library, British Library); 959091635 (Biblioteca de Arte Calouste Gulbenkian)

**\*64. SARAIVA, Arnaldo.** *O modernismo brasileiro e o modernismo português: subsídios para o seu estudo e para a história das suas relações.* Lisbon: Imprensa Nacional, 2015. Temas Portugueses. Lge. 8°, original illustrated wrappers. As new. 703 pp., footnotes, ample bibliography and index of names. ISBN: 978-972-27-2330-5. \$65.00

First published in 1986. The present edition contains a new preface by the author.

*With Author's Signed Presentation Inscription*

**65. SERPA, Alberto de.** *20 Poemas da noite.* Coimbra: Edições "Presença", 1935. 8°, original printed wrappers (slightly browned). In very good condition. Author's signed five-line presentation inscription on first leaf recto: "Ao Senhor Dr. Ladislau Patricio— / / com a muita consideração e / / estima / / de / / Alberto de Serpa". 26 pp., (1 l. colophon). \$300.00

FIRST EDITION and ONLY separate EDITION. These poems appeared again in 1944 together with the poems from several other books of verse by the author. The book is dedicated to Leonardo Coimbra and Adolfo Casais Monteiro.

Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for 3 years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and 2 collections of poetry (*Quadras* and *Evoé*), but it was 2 later collections, *Varanda*, 1934 and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egoísta a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja música embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary

reviews, including *A Águia, Aventura, Cadernos de poesia, Cavalo de todas as cores* (co-editor), *Diálogo, Momento, Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Tríptico*.

*Provenance:* Dr. Ladislau Patrício (Guarda, 1883-Lisbon, 1967), physician specializing in the treatment of tuberculosis, director of the Sanatório Sousa Martins in Guarda, and teacher. He wrote a number of works on tuberculosis as well as short fiction, poetry, literary history, criticism, and plays. See *Grande enciclopédia*, XX, 629-30 and *Atualização*, IX, 127; *Dicionário cronológico de autores portugueses*, III, 282-3.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. OCLC: 503747908 (British Library); 24445554 (Houghton Library-Harvard University, Universidade de São Paulo); 753182301 (British Library). Porbase locates nine copies: four at the Fundação Calouste Gulbenkian, three in the Biblioteca Nacional de Portugal, and one each in the Biblioteca Municipal de Penafiel and Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeat British Library only (in a single copy). KVK (51 databases searched) locates only the copies cited by Porbase.

#### *With Author's Signed Presentation Inscription*

\*66. SERPA, Alberto de. *Descrição, poemas*. Coimbra: Edições "Presença", 1935. 8°, original printed wrappers. Uncut and unopened. Internally very fine. Overall in fine condition. Author's signed and dated presentation inscription below a stamped exlibris on first page: "Ao Sr. Viana de Carvalho // agradecendo a remessa das "No-// velas Eróticas, // com muita simpatia, // Alberto de Serpa". 61 pp., (1 l.), frontispiece portrait tipped in. \$300.00

FIRST EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for 3 years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and 2 collections of poetry (*Quadras* and *Evoé*), but it was 2 later collections, *Varanda*, 1934 and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egoísta a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including *A Águia, Aventura, Cadernos de poesia, Cavalo de todas as cores* (co-editor), *Diálogo, Momento, Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Tríptico*.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. Not located in NUC.



*With Serpa's Signed Presentation Inscription*

\*67. SERPA, Alberto de. *Drama: poemas da paz e da guerra*. Coimbra: Edições "Presença", 1940. 4<sup>o</sup> (22.4 x 18.25 cm.), original printed wrappers (minor foxing and very light soiling to wrappers). Uncut, partially unopened. Tear of ca. 1.7 cm. to lower edge of front free endleaf. Very occasional, very minor foxing. In very good condition. Author's signed five-line presentation inscription on front free endleaf recto: "Ao Dr. Ribeiro dos Santos, // lembrança muito amiga e // grata // do // Al. de Serpa." Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos. 29 pp., (1 l.). \$200.00

FIRST and ONLY EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and 2 collections of poetry (*Quadras* and *Evoé*), but it was 2 later collections, *Varanda*, 1934 and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egotista a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

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*Provenance*: Alfredo Ribeiro dos Santos (Porto, 1917-Porto, 2012) was a pioneer of modern anesthesiology in Portugal. As an essayist, contributing to numerous periodicals and newspapers, he was strongly influenced by Leonardo Coimbra, Agostinho da Silva, Sant' Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires, and José Augusto Seabra. He was one of the cofounders of *Nova Renascença*, of which he werved as director from 1980 to 1999. He was actively opposed to Salazar. Ribeiro dos Santos's library—one of the best in Porto—included thousands of literary periodicals and reviews. In 2009 he published *História Literária do Porto através das suas publicações periódicas*.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia XXVIII*, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. OCLC: 17125280 (Yale University, Library of Congress, University of Wisconsin-Madison, University of New Mexico, Universidade de São Paulo); 493910924 (Paris3-BUFR Portugais); 959014741 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates four copies in the Biblioteca Nacional de Portugal (one with a presentation inscription) and two in the Fundação Calouste Gulbenkian. Not located in Jisc. Not located in KVK (51 databases searched). Not located in Hollis.

*With Serpa's Signed Presentation Inscription*

\*68. SERPA, Alberto de. *Poetas ... poetas ... Diário do I Congresso de Poesia em Segóvia*. Porto: Edições Saber, 1952. 8°, original printed wrappers (very slight defect at foot of spine). In very good condition. Author's signed four-line presentation inscription on half title: "Ao Dr. Ribeiro dos Santos, // homenagem do seu // firme e grado // Al. de Serpa." Illustrated lithograph bookplate of A.[Ifredo] Ribeiro dos Santos. 20 pp., (2 ll.). \$200.00

FIRST and ONLY EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egotista a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

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*Provenance*: Alfredo Ribeiro dos Santos (Porto, 1917-Porto, 2012), physician, was one of the pioneers of modern anesthesiology in Portugal. Influenced by Leonardo Coimbra, Agostinho da Silva, Sant'Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires e José Augusto Seabra, he was active in the struggle against the Salazar regime, participating in the Movimento de Unidade Democrática (MUD), the presidential campaign of general Norton de Matos (1948) and that of general Humberto Delgado (1958). Noted bibliophile and collector of reviews, literary journals, and newspapers, he formed one of the most significant libraries in the city of Porto; the auction sale in October 2007, included 3,561 lots. Author of *História Literária do Porto através das suas publicações periódicas* (2002), he contributed to a number of reviews and newspapers, including *Portucale*, *Nova Renascença* (directing the editorial board from 1980 to 1999), *O Tripeiro*, *Cadernos do Tâmega*, *Letras & Letras*, *O Comércio do Porto*, *O Primeiro de Janeiro*, *Jornal de Notícias*, *Notícias da Tarde*, and *Jornal de Amarante*.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. OCLC: 503747867 (British Library); 14472546 (New York Public Library, Harvard College Library, University of Colorado-Boulder, University of California-Los Angeles, British Library). Porbase locates three copies in the Biblioteca Nacional de Portugal (one with presentation inscription), and one copy at the Fundação Calouste Gulbenkian. Jisc repeats British Library.

*With Serpa's Signed Presentation Inscription  
To Actor, Cinematographer, and Director João Villaret*

**\*69. SERPA, Alberto de.** *Pregão: para o I Congresso de Poesia em Segóvia.* Porto: Edições Saber, 1952. 8°, original printed wrappers (foxing to covers). Occasional minor foxing; rectangular marks similar to foxing where apparently some tape was removed from first and final leaves. Overall in good to very good condition. Author's signed five-line presentation inscription on half title: "Para o João Villaret // Grande pregoeiro da Poesia // com o melhor abraço do seu // grado admirador // Al. de Serpa." Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos on verso of half title. 13 pp., (1 l.). \$200.00

FIRST and ONLY EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egotista a um eu inadaptado à acção ...[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

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*Provenance:* João [Henrique Pereira] Villaret (Lisbon, 1913-Lisbon, 1961), actor, cinematographer, and director. See *Grande enciclopédia*, XXXVI, 129-30.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. OCLC: 14472558 (New York Public Library, Harvard College Library, Library of Congress, University of Colorado-Boulder, University of California-Los Angeles, British Library). Porbase locates four copies, all in the Biblioteca Nacional de Portugal (2 with present ation inscriptions). Jisc cites a single copy, in the British Library.

*With Serpa's Signed Presentation Inscription  
To Actor, Cinematographer, and Director João Villaret*

**70. SERPA, Alberto de.** *Pregão: para o I Congresso de Poesia em Segóvia.* Porto: Edições Saber, 1952. 8°, original printed wrappers (some foxing to front cover). Minor foxing to half title. Ink squiggle of ca. 2 cm. on title page. Overall in good to very good condition. Author's signed five-line presentation inscription on half title: "Ao querido e grande

// João Villaret // com o melhor abraço do // Seu amigo e grato // Alberto". 13 pp., (1 l.). \$200.00

FIRST and ONLY EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us "um novo aspecto do abandono egotista a um eu inadaptado à acção ...[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade" (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including *A Águia*, *Aventura*, *Cadernos de poesia*, *Cavalo de todas as cores* (co-editor), *Diálogo*, *Momento*, *Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Tríptico*.

*Provenance*: João [Henrique Pereira] Villaret (Lisbon, 1913-Lisbon, 1961), actor, cinematographer, and director. See *Grande enciclopédia*, XXXVI, 129-30.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. OCLC: 14472558 (New York Public Library, Harvard College Library, Library of Congress, University of Colorado-Boulder, University of California-Los Angeles, British Library). Porbase locates four copies, all in the Biblioteca Nacional de Portugal (2 with presentation inscriptions). Jisc cites a single copy, in the British Library.

#### *With Author's Signed Presentation Inscription*

\*71. SERPA, Alberto de. *Rua, poemas*. Lisbon: Editorial Inquérito, 1945. 8°, original illustrated wrappers (foxing to covers; tear of ca. 1.7 cm. to upper joint at foot of spine). Title page in blue and black. Light browning. Overall in very good condition. Author's signed six-line inscription on half title: "Corre, olhar, em roda! // O que te intimida? // A vida? Só toda // Pode amar-se a Vida. // De pag. 25 // Alberto de Serpa". [One punctuation mark and one diacritical mark different in the printed version on page 25]. Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos on verso initial [blank] leaf. Brown-on-blue printed ticket on upper outer corner of inside front wrapper of "Livraria Académica // J. Guedes da Silva // R. Mártires da Liberdade, 10 // Telefone, 25988—Porto // Livros Usados // Compra e Vende". 100 pp., (1 l., 1 blank l.). \$150.00

FIRST and ONLY EDITION. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years

but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us “um novo aspecto do abandono egotista a um eu inadaptado à acção ...[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade” (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including *A Águia*, *Aventura*, *Cadernos de poesia*, *Cavalo de todas as cores* (co-editor), *Diálogo*, *Momento*, *Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Triptico*.

*Provenance*: Alfredo Ribeiro dos Santos (Porto, 1917-Porto, 2012), physician, was one of the pioneers of modern anesthesiology in Portugal. Influenced by Leonardo Coimbra, Agostinho da Silva, Sant' Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires e José Augusto Seabra, he was active in the struggle against the Salazar regime, participating in the Movimento de Unidade Democrática (MUD), the presidential campaign of general Norton de Matos (1948) and that of general Humberto Delgado (1958). Noted bibliophile and collector of reviews, literary journals, and newspapers, he formed one of the most significant libraries in the city of Porto; the auction sale in October 2007, included 3,561 lots. Author of *História Literária do Porto através das suas publicações periódicas* (2002), he contributed to a number of reviews and newspapers, including *Portucale*, *Nova Renascença* (directing the editorial board from 1980 to 1999), *O Tripeiro*, *Cadernos do Tâmega*, *Letras & Letras*, *O Comércio do Porto*, *O Primeiro de Janeiro*, *Jornal de Notícias*, *Notícias da Tarde*, and *Jornal de Amaranate*.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. Porbase locates three copies in the Biblioteca Nacional de Portugal and two in the Fundação Calouste Gulbenkian. Jisc locates copies at British Library and Oxford University.

#### *With Serpa's Signed and Dated Presentation Inscription*

72. SERPA, Alberto de. *Varanda, poemas*. Coimbra: Edições “Presença”, 1934. 8°, original printed wrappers (covers foxed; split of 6.5 cm. between front cover and spine neatly repaired). Floral vignette on title page. Lithograph portrait of author by António Carneiro tipped on the second leaf recto. In good to very good condition. Author's signed and dated six-line presentation inscription in green ink on first leaf recto: “Ao Antonio Salgado Jr., // com um grande abraço de esti- // ma e admiração, // em lembrança de velhos tempos // do // Alberto de Serpa // Porto Out.º 1934”. Oblong black-on-silver printed ticket

with rounded corners of “Esquina, L.<sup>da</sup>” in upper outer corner of front wrapper verso. (33 ll.). \$300.00

FIRST EDITION and ONLY separate EDITION. These poems appeared again in 1944 together with the poems from several other books of verse by the author. The book is dedicated to the poets António Botto and José Régio, and to the painter Carlos Carneiro.

Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for 3 years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and 2 collections of poetry (*Quadras* and *Evoé*), but it was 2 later collections, *Varanda*, 1934 and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us “um novo aspecto do abandono egoísta a um eu inadaptado à acção ... [Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade” (p. 239).

After his years in Coimbra, Serpa returned to his native Porto and became an insurance broker. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including *A Águia*, *Aventura*, *Cadernos de poesia*, *Cavalo de todas as cores* (co-editor), *Diálogo*, *Momento*, *Presença* (editor of the second series, 1939-40), *Quatro ventos* and *Triptico*.

*Provenance*: António Salgado Júnior (Porto, 1904-Porto, 1989), literary historian and critic, wrote for *Renascença portuguesa*. See *Dicionário cronológico de autores portugueses*, IV, 202-4.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia XXVIII*, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. For the painter, watercolorist, and designer Carlos Carneiro (1909-1971), see Pamplona, *Dicionário de pintores e escultores portugueses* (revised ed.), II, 55-6. OCLC: 707923336 (Brown University). Porbase locates six copies: four in the Biblioteca Nacional de Portugal, and at the Fundação Calouste Gulbenkian. This edition not located in Jisc. VKK (51 databases searched) locates only the copies cited by Porbase.

*With Serpa's Signed Presentation Inscription  
To Actor, Cinematographer, and Director João Villaret*

\*73. SERPA, Alberto de. *Vê se vês terras de Espanha*. Lisbon: Edições Saber, 1952. 8°, original printed wrappers (foxing to covers). Occasional minor foxing; rectangular marks similar to the foxing where apparently some tape was removed from first and final leaves. Overall in good to very good condition. Author's signed five-line presentation inscription on half title: “A João Villaret, // Grande Amigo da Poesia // com o abraço de sempre // do // Alberto”. Illustrated lithograph bookplate of A.[Ifredo] Ribeiro dos Santos on verso of initial leaf. 60 pp., (1 l., 1 blank l.). \$200.00

FIRST EDITION. A second edition appeared in 2002. Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University

of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us “um novo aspecto do abandono egotista a um eu inadaptado à acção ...[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade” (p. 239).

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*Provenance*: João [Henrique Pereira] Villaret (Lisbon, 1913-Lisbon, 1961), actor, cinematographer, and director. See *Grande enciclopédia*, XXXVI, 129-30.

\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. Porbase locates four copies in the Biblioteca Nacional de Portugal (one with a presentation inscription), and two in the Fundação Calouste Gulbenkian. Jisc locates a single copy at the British Library.

#### *With Author's Signed Presentation Inscription*

\*74. **SERPA, Alberto de.** *Vida, poesia e males de António Nobre*. Porto: Imprensa Portuguesa for Livraria Portugalia, 1950. 8°, original printed wrappers (light, minor foxing to covers). Four plates: two facsimiles of manuscripts by Nobre and two photographs of Nobre. In very good condition. Author's signed three-line presentation inscription on half title: “A Exm.º Redacção do // Jornal de Notícias, // Oferta do Alberto”. Illustrated lithograph bookplate of A.[lfredo] Ribeiro dos Santos. One of 328 + copies, all signed by the author on the justification leaf (the penultimate unnumbered leaf). 59 pp., (2 ll.), 4 plates. \$180.00

FIRST EDITION. The justification states that there were printed 15 copies on “papel de linho” numbered I to XV; 300 copies on “papel avergado” numbered 1 to 300; 13 copies on “papel de linho” numbered I-A to XIII-A destined for the author; as well “alguns exemplares para este, marcados S.A.I.”, of which the present copy is one. A second edition appeared in 2000.

Alberto de Serpa Esteves de Oliveira (1906-1992), poet, dramatist, essayist and book collector, attended the University of Coimbra for three years but was more interested in collaborating with the writers of *Presença* than in studying. He published his first novel, *Saudade do mar*, at age 17, and two collections of poetry (*Quadras* and *Evoé*) soon after, but it was his later collections *Varanda*, 1934, and *Vinte poemas da noite*, 1935, that led to his unanimous recognition by critics as an important modern poet. Casais Monteiro says that

Serpa, along with Branquinho da Fonseca, Carlos Queirós and Francisco Bugalho, give us “um novo aspecto do abandono egotista a um eu inadaptado à acção ...[Serpa] tem, na poesia, não uma via de contacto com a realidade, mas, por assim dizer, um instrumento a cuja musica embala a sua dolorosa impressão de diferença e de incompatibilidade” (p.239).

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\* Casais Monteiro, *Poesia portuguesa contemporânea* pp. 239-45. Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 1096-7. *Grande enciclopédia* XXVIII, 456-7. See also Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 449; Eugenio Lisboa in *Biblos*, IV, 1276-7; and *Dicionário cronológico de autores portugueses*, IV, 291-2. Porbase locates six copies: one in the Biblioteca Nacional de Portugal, three in the Fundação Calouste Gulbenkian, one at the Biblioteca João Paulo II of the Universidade Católica Portuguesa, Lisboa, and one at the Faculdade de Letras of the Universidade do Porto. Jisc cites copies at the British Library and Oxford University.

**75. SIMÕES, João Gaspar.** *História do movimento da “Presença” seguida de uma antologia*. Coimbra: Atlântida, 1958. 4°, original printed wrappers (darkened, slightly defective at foot of spine; tiny nick near head of spine). Slight browning. Overall in very good condition. 295 pp., (1 p. errata). \$80.00

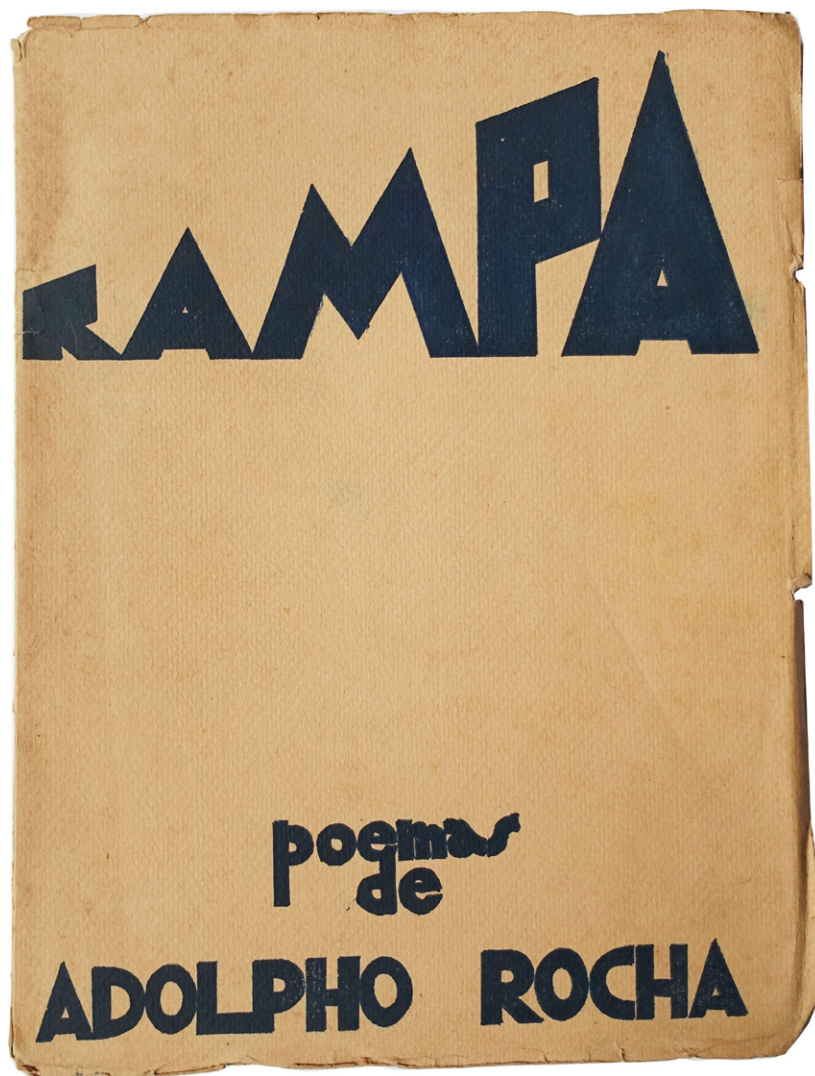
FIRST EDITION. One of the most influential Portuguese literary figures of the second and third quarters of the twentieth century, Simões (1903-1987) enjoyed a distinguished career as an author of fiction, poet, dramatist, novelist, literary critic, director of literary magazines and publishing houses, and librarian. He was a co-founder of the influential literary review *Presença* (1927), literary critic for the *Diário de Lisboa*, and co-editor of the complete works of Fernando Pessoa.

\* See Luís Forjaz Trigueiros in Machado, ed., *Dicionário de literatura portuguesa*, pp. 457-9; Eugenio Lisboa in *Biblos*, V, 93-6; *Dicionário cronológico de autores portugueses*, IV, 177-9; Saraiva & Lopes, 16th ed., pp. 418, 420, 489, 537, 734-5, 781-2, 812, 850, 852, 874, 876, 949, 974-5, 999-1000, 1023, 1029-31, 1033-4, 1038, 1043, 1050-1, 1053, 1057-8, 1062, 1064, 1066-7, 1088, 1091, 1105, and 1160. Also *Grande enciclopédia* XXIX, 55-56. NUC: NIC, NcU, TnJ, CU, CLU, MH.

*With the Author's Signed Presentation Inscription*

**\*76. SIMÕES, João Gaspar.** *O mistério da poesia: ensaios de interpretação da génese poética*. Coimbra: Imprensa da Universidade, 1931. 8°, original printed wrappers (a bit soiled; head of spine defective; slight defect of about 1.5 cm. at front outer joint; spine darkened). In good condition. Author's signed four-line presentation inscription on the half-title to





*Item 77*

the editors of *Diário de Coimbra*. xi, 290 pp., (1 l. table of contents, 1 l. errata, 1 blank l.) \$100.00

FIRST EDITION of this essay on understanding poetry and where it came from. A second edition appeared in 1971. One of the most influential Portuguese literary figures of the second and third quarters of the twentieth century, Simões (1903-1987) enjoyed a distinguished career as an author of fiction, poet, dramatist, novelist, literary critic, director of literary magazines and publishing houses, and librarian. He was a co-founder of the influential literary review *Presença* (1927), literary critic for the *Diário de Lisboa*, and co-editor of the complete works of Fernando Pessoa.

\* See Luís Forjaz Trigueiros in Machado, ed., *Dicionário de literatura portuguesa*, pp. 457-9; Eugénio Lisboa in *Biblos*, V, 93-6; *Dicionário cronológico de autores portugueses*, IV, 177-9; Saraiva & Lopes (16th ed.), pp. 418, 420, 489, 537, 734-5, 781-2, 812, 850, 852, 874, 876, 949, 974-5, 999-1000, 1023, 1029-31, 1033-4, 1038, 1043, 1050-1, 1053, 1057-8, 1062, 1064, 1066-7, 1088, 1091, 1105, and 1160. Also *Grande enciclopédia* XXIX, 55-56. OCLC: 81095090 (Harvard College Library, University of California-Berkeley, University of California-Santa Cruz, Université de la Sorbonne nouvelle, Universitätsbibliothek Marburg). Porbase locates thirteen copies: six in the Biblioteca Nacional de Portugal (one signed by the author, another with the author's presentation inscription), three in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each in the Casa Fernando Pessoa-Lisboa, Fundação Calouste Gulbenkian, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, and Faculdade de Letras da Universidade do Porto. Jisc adds Liverpool University, Oxford University, and Cambridge University.

*One of Torga's Earliest and Rarest Books,  
With Author's Signed and Dated Presentation Inscription to a Close Friend*

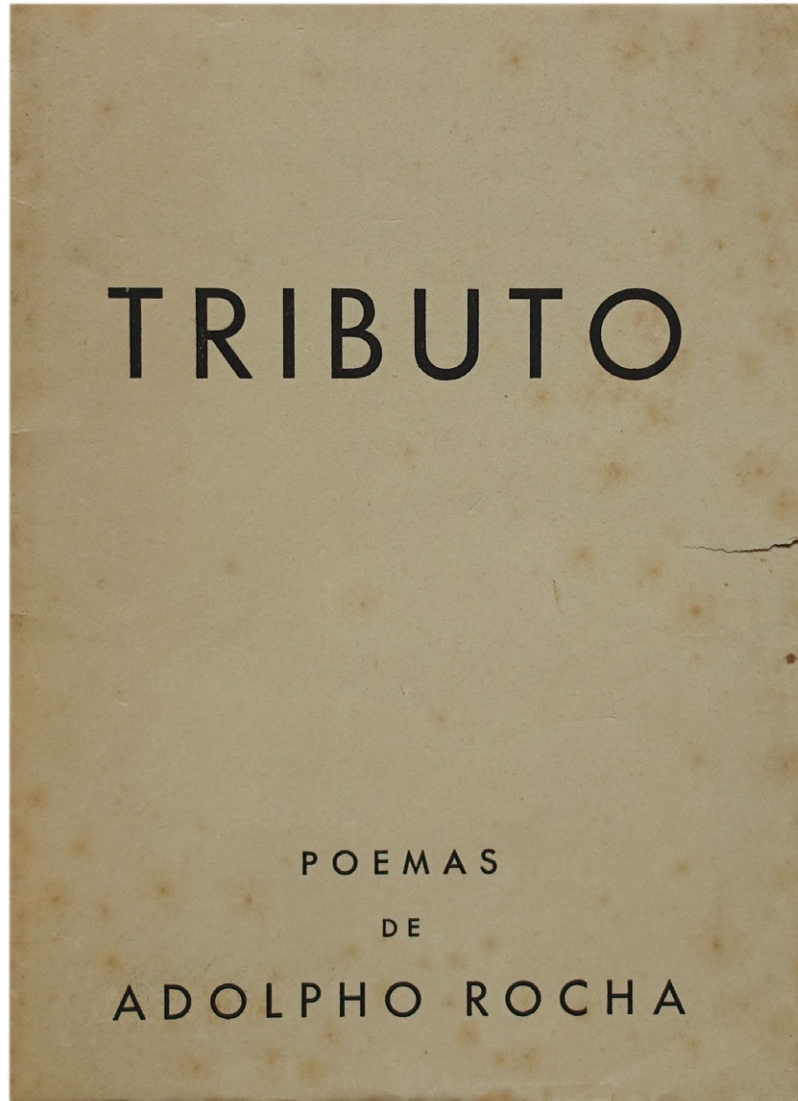
77. [TORGA, Miguel, pseudonym of Adolfo Rocha]. *Rampa. Poemas de Adolpho Rocha*. Coimbra: Edições "Presença", 1930. 4° (25.3 x 19.5 cm.), original printed wrappers (slight defects at head and foot of spine, slight fraying at outer edges). Printer's device in red on verso of half-title. Title page printed in red and black. Uncut. Some fraying to edges of covers; slight defects to head and foot of spine. Nevertheless, in very good condition overall. Author's signed and dated six-line presentation inscription on recto of [blank] leaf following the title-page: "Meu Caro Álvaro [Taveira], Meu Amigo: // Sem [illeg.] com um abraço // [illeg.] ofº seu // Adolpho Rocha // Coimbra 26 de Abril de // 1930." The colophon of this book is dated 24 de Abril de 1930! Extra-illustrated with a photograph of the author (4.25" x 3.125"), signed Adolpho Rocha, tipped onto verso of title-page. (1 blank l.), 76 pp., (1 l.) \$8,000.00

FIRST AND ONLY EDITION of Torga's second book, one of his rarest and one of the few early works published under his real name. **Among the most important Portuguese authors of the twentieth century** ("figura cimeira das Letras portuguesas"—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995) was at the center of the "Grupo Presença". The *Grande enciclopédia* states: "Em 1930 dá luz *Rampa*, padrão de arrojo literário seguido de *Tributo* (1931), *Abismo* (1932) e *O outro livro de Job*

Meu Caro (Wass, meu Amigo:  
Sem adeus e com um abraço  
Vmas D. Lm

Adolpho Fuchs

Brincha 26 de Abril de  
1930



*Item 78*

(1936; 3<sup>a</sup> ed. 1951), todos de grande audácia formal e revelando um pensamento agreste e inconformista que chamou sobre si a atenção dos críticos e do público, uns e outros divididos quanto à adesão aos cânones literários impostos pelo autor, mas todos, unânimemente, reconhecendo o valor ímpar que se revelava na sua obra dentro da moderna literatura portuguesa." Saraiva and Lopes comment that his poetry reflects "ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se ..." (*História da literatura Portuguesa* [17th ed., 2001], p. 1015).

*Provenance:* Álvaro Taveira was one of Torga's closest friends. He was publisher of the important review *Manifesto*, which appeared in Coimbra in five issues, from January 1936 to July 1938, edited by Torga and Albano Nogueira.

\* Almeida Marques 2271. Serpa 1266. On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, "Miguel Torga—O outro Livro de Job," in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 1012, 1014-5, 1020, 1038, 1116, 1125, and 1146; and *Grande enciclopédia XXXII*, 105. NUC: IU, MoU, WU. OCLC: 36445702 (Beinecke Library, Houghton Library, University of Illinois at Urbana Champaign, University of Wisconsin-Madison, University of Missouri-Columbia, University of Arizona, Getty Research Institute, University of California-Berkeley, British Library). Porbase locates three copies at Biblioteca Nacional de Portugal and one each at Fundação Calouste Gulbenkian, and Universidade de Coimbra. Not located in Jisc. KVK (51 databases searched) repeats Porbase.

*One of Torga's Earliest Books,*

*With Author's Signed and Dated Presentation Inscription to a Close Friend*

**78. [TORGA, Miguel, pseudonym of Adolfo Rocha]. *Tributo: Poemas de Adolpho Rocha*.** [Colophon]: Este livro acabou de se imprimir nas oficinas da "Atlantida", á Rua Ferreira Borges, Coimbra, aos 24 de Abril de 1931. 8°, original printed wrappers (back somewhat defective, small tear at outer edge; light spotting on covers). Spine somewhat defective, so that most of the front cover is detached. Tear of 2 cm. at outer margin of front cover. In good condition. Author's signed five-line presentation inscription on recto of first [blank] leaf: "Ao Álvaro Taveira, // o meu verdadeiro Amigo // Adolpho Rocha // Coimbra // 1931". (1 blank l.), pp. [3]-43, (1 p. blank, 1 l. colophon [verso blank], 1 blank l.).

\$5,000.00

FIRST and ONLY EDITION of one of Torga's earliest (his fourth) and rarest books, one of the few early works published under his real name. **Among the most important Portuguese authors of the twentieth century** ("figura cimeira das Letras portuguesas"—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995) was at the center of the "Grupo Presença". "Em 1930 dá luz *Rampa*, padrão de arrojado literário seguido de *Tributo* (1931), *Abismo* (1932) e *O outro livro de Job* (1936, 3.<sup>a</sup> ed. 1951), todos de grande audácia formal e revelando um pensamento agreste e inconformista que chamou sobre si a atenção dos críticos e do público, uns e outro divididos quanto à adesão aos

As Alvar Tassin,  
6 San Bernardino Ave.  
Hawthorne  
Calif.  
1931

cânones literários impostos pelo autor, mas todos, unânimemente, reconhecendo o valor ímpar que se revelava na sua obra dentro da moderna literatura portuguesa.”—*Grande enciclopédia*. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se (*Tributo*, 1931; *O outro livro de Job*, 1936); *Libertação*, 1944; *Odes*, 1946 ...)”—Saraiva & Lopes, p. 1061.

*Provenance*: Álvaro Taveira was one of Torga’s closest friends. He was publisher of the important review *Manifesto*, which appeared in Coimbra in five issues, from January 1936 to July 1938, edited by Torga and Albano Nogueira.

\* Almeida Marques 2279 (copy in foxed wrappers, without a presentation inscription, purchased by us at this sale on behalf of a client for the equivalent of \$1,400 plus commissions in January 1996). Serpa 1270. On Torga see Fernando Guimarães in Machado, *Dicionário de literatura portuguesa*, pp. 476-7; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1057, 1060-1, 1065-6, 1086, 1097, 1160, 1169, and 1189; and *Grande enciclopédia XXXII*, 105. Not located in NUC. OCLC: 35244874 (Getty Research Institute, Yale University, Houghton Library-Harvard University); 959014472 (Biblioteca de Arte Calouste Gulbenkian); 32318065 (New York University, British Library). Porbase locates one copy each at Biblioteca Nacional de Portugal, Fundação Calouste Gulbenkian, and Universidade de Coimbra. Not located in Jisc. KVK (51 databases searched) repeats Porbase.

*Relatively Early Poem by Torga,  
With His Signed and Dated Presentation Inscription to an Old Friend*

**79. TORGA, Miguel [pseudonym of Adolfo Rocha]. *Lamentação*. Poema.** Coimbra: Atlantida, 1942. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, dark green morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original printed wrappers bound in. Foxing to front wrapper. Overall in very good condition. Author’s signed and dated six-line presentation inscription on recto of initial (blank) leaf: “Ao José Maria, // com a velha amizade // de // Miguel Torga // Coimbra // Maio de 42”. Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf, partially obscured by the much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). 32 pp., (1 l. colophon). \$500.00

FIRST EDITION of this significant, relatively early poem.

**Among the most important Portuguese authors of the twentieth century** (“figura cimeira das Letras portuguesas” - *Grande enciclopédia, Atualização*, X, 397), the physician Adolfo Rocha (1907-1995) was at the center of the “Grupo *Presença*”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se...” (Saraiva & Lopes, *História da literatura Portuguesa* [17th ed., 2001], p. 1015).

Adolfo [Corrêa] Rocha, who wrote under the pseudonym Miguel Torga, made major contributions to Portuguese prose and poetry. Born in 1907 in S. Martinho de Anta, Trás-os-Montes, he made his literary debut in 1928 with *Ansiedade* (not offered for sale

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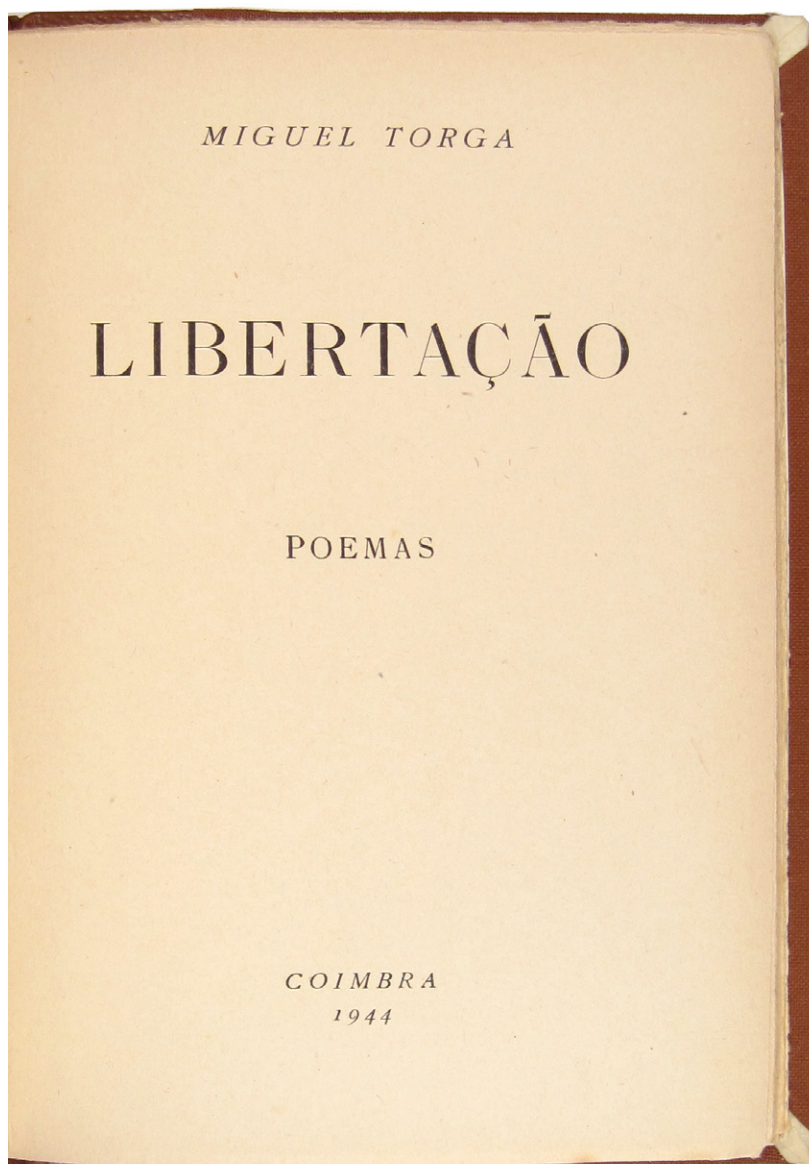
to the public), followed by *Rampa*, 1930, *Tributo*, 1931, and *Abismo*, 1932, all innovative in form and nonconformist in content. He gained wide public acclaim in 1936, with *O outro Livro de Job*, and his autobiographical series *A criação do Mundo (os dos primeiros dias)*, 1937, *O terceiro dia da criação do Mundo*, 1939, and *O quarto dia da criação do Mundo*, 1939, is considered one of the major Portuguese prose works of the twentieth century. Torga was associated with the second Modernist movement, but broke away from it in 1930 to follow his own path: “verdadeiramente inconfundível, caracterizado por um realismo de sentido individualizante, de feição violenta e vitalista, socialmente responsabilizado e responsabilizador” (Magalhães Gonçalves, p. 12).

*Provenance:* According to penciled inscriptions we have seen in other volumes with similar presentation inscriptions, bindings, and provenance (in the hand of the Porto bookseller Manuel Ferreria [?] or of Diogo Lafões [?]), “Jose Maria” was José Maria Reis Pereira, who wrote under the pseudonym José Régio, one of the most important forces in the second wave of Portuguese modernism. Régio collaborated with Torga on the influential literary review *Presença*. However, we have been informed by a colleague who handled a similar volume in which the full name of the recipient was present in the inscription, that “José Maria” was José Maria Lopes Gomes, apparently an old friend. Dom Diogo de Bragança (Lafões) (Lisbon, 1930-Lisbon, 2012) was an accomplished equestrian, author of books on dressage, and a dedicated bibliophile whose collection focused on books about horses and horsemanship, plus works on Portuguese history and literature. Dom Diogo used the courtesy title Marquês de Marialva, by permission of his elder brother, Dom Lopo de Bragança, Duque de Lafões, the actual holder of the title. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos*. See also *Anuário da Nobreza de Portugal*, III, Tomo I (1985), pp. 20-1.

\*Melo, *Miguel Torga, Ensaio bibliofotográfico* p. 119: incorrectly listing the first edition as 1943. Serpa 1250. Almeida Marques 2252-3. On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, “Miguel Torga—O outro Livro de Job,” in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 1012, 1014-5, 1020, 1038, 1116, 1125, and 1146; and *Grande enciclopédia XXXII*, 105. OCLC: 494128034 (Radboud Universiteit Nijmegen, Université Michel de Montaigne—Bordeaux 3, Université de la Sorbonne nouvelle); 504290740 (British Library). Porbase locates four copies: Biblioteca Nacional de Portugal, Fundação Calouste Gulbenkian, Faculdade de Letras da Universidade do Porto, and Biblioteca Municipal de Elvas. Jisc repeats British Library and adds King’s College London.

*One of 30 Copies on Special Paper;  
With Torga’s Signed Presentation Inscription*

**80. TORGA, Miguel [pseudonym of Adolfo Rocha].** *Libertação, poemas*. Coimbra: Coimbra Editora, 1944. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, dark green morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original printed wrappers bound in. Some foxing to front wrapper. Overall in very good condition. Author’s signed three-line presentation inscription on recto of initial (blank) leaf: “Ao José Maria,



*Item 80*

// com um abraço de // Miguel Torga." Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf, partially obscured by the much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). 92 pp., (1 l. colophon, 1 blank l.).

\$600.00

FIRST EDITION, ONE OF 30 NUMBERED SPECIAL-PAPER COPIES, signed by the author. On p. [8] is the justification stating that this is one of fifty copies on "papel C.E.", numbered and signed by the author. Below is indicated that this was "Exemplar n.º 29," with the number stamped in and "Miguel Torga" signed beneath.

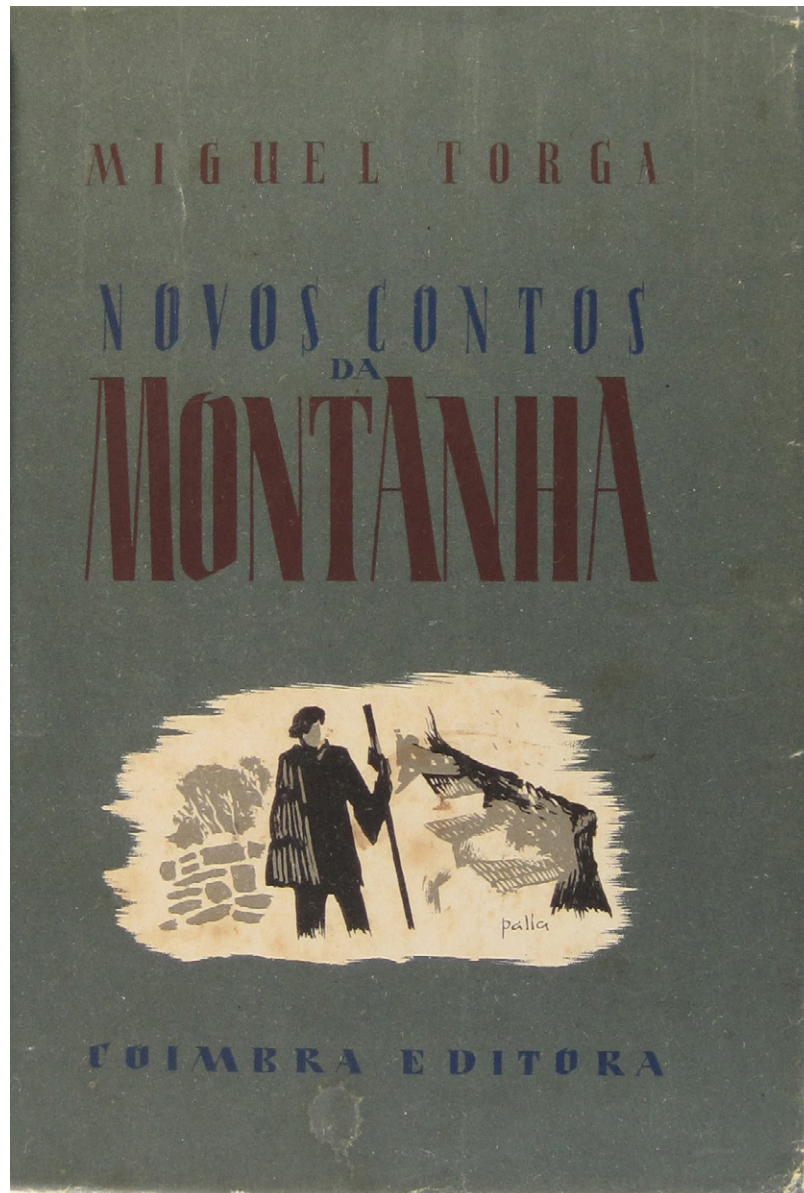
**Among the most important Portuguese authors of the twentieth century** ("figura cimeira das Letras portuguesas"- *Grande enciclopédia, Actualização, X, 397*), the physician Adolfo Rocha (1907-1995) was at the center of the "Grupo Presença". His poetry is said to reflect "ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se..." (Saraiva & Lopes, *História da literatura Portuguesa* [17th ed., 2001], p. 1015).

Adolfo [Corrêa] Rocha, who wrote under the pseudonym Miguel Torga, made major contributions to Portuguese prose and poetry. Born in 1907 in S. Martinho de Anta, Trás-os-Montes, he made his literary debut in 1928 with *Ansiedade* (not offered for sale to the public), followed by *Rampa*, 1930, *Tributo*, 1931, and *Abismo*, 1932, all innovative in form and nonconformist in content. He gained wide public acclaim in 1936, with *O outro Livro de Job*, and his autobiographical series *A criação do Mundo (os dos primeiros dias)*, 1937, *O terceiro dia da criação do Mundo*, 1939, and *O quarto dia da criação do Mundo*, 1939, is considered one of the major Portuguese prose works of the twentieth century. Torga was associated with the second Modernist movement, but broke away from it in 1930 to follow his own path: "verdadeiramente inconfundível, caracterizado por um realismo de sentido individualizante, de feição violenta e vitalista, socialmente responsabilizado e responsabilizador" (Magalhães Gonçalves, p. 12).

*Provenance:* According to penciled inscriptions we have seen in other volumes with similar presentation inscriptions, bindings, and provenance (in the hand of the Porto bookseller Manuel Ferreria [?] or of Diogo Lafões [?]), "Jose Maria" was José Maria Reis Pereira, who wrote under the pseudonym José Régio, one of the most important forces in the second wave of Portuguese modernism. Régio collaborated with Torga on the influential literary review *Presença*. However, we have been informed by a colleague who handled a similar volume in which the full name of the recipient was present in the inscription, that "José Maria" was José Maria Lopes Gomes, apparently an old friend. Dom Diogo de Bragança (Lafões) (Lisbon, 1930-Lisbon, 2012) was an accomplished equestrian, author of books on dressage, and a dedicated bibliophile whose collection focused on books about horses and horsemanship, plus works on Portuguese history and literature. Dom Diogo used the courtesy title Marquês de Marialva, by permission of his elder brother, Dom Lopo de Bragança, Duque de Lafões, the actual holder of the title. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos*. See also *Anuário da Nobreza de Portugal*, III, Tomo I (1985), pp. 20-1.

\* Melo, *Miguel Torga, Ensaio bibliofotográfico* p. 119. Serpa 1251 (presentation copy, also "numbered and signed by the author"). Almeida Marques 2254 ("numbered and signed by the author"). On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, "Miguel Torga—O outro Livro de Job," in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 1012, 1014-5,

to you again,  
don't know about it  
but I hope



*Item 81*

1020, 1038, 1116, 1125, and 1146; and *Grande enciclopédia* XXXII, 105. OCLC: 504290747 (apparently not on special paper: British Library); 15579885 (22 locations, including the HathiTrust Digital Library; most appear to be online copies). Porbase locates eight copies, apparently none on special paper: two at the Biblioteca Nacional de Portugal, three at the Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each at Casa Fernando Pessoa, Fundação Calouste Gulbenkian, and Biblioteca Municipal de Elvas. Jisc repeats British Library, adding King's College London, London Library, and Taylor Institution Library-Oxford University, none of which are described as being on special paper.

*One of 50 Copies on Special Paper;*

*With Torga's Signed and Dated Presentation Inscription to an Old Friend*

**81. TORGA, Miguel [pseudonym of Adolfo Rocha].** *Novos contos da montanha*. Coimbra: Coimbra Editora, 1944. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, crimson morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original illustrated wrappers bound in. Uncut; overall in very good condition. Author's signed and dated six-line presentation inscription on recto of initial (blank) leaf: "Ao José Maria // citadão honorário da Montanha, // com um afortunado abraço de // Miguel Torga // Coimbra // Out. de 44". Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf. Much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). (1 blank l.), 197 pp., (1 l. colophon, 1 blank l.). \$900.00

FIRST EDITION, ONE OF 50 NUMBERED SPECIAL-PAPER COPIES, signed by the author, of this collection of short stories, one of the author's more important works. On p. [6] is the justification stating that this is one of fifty copies on "papel C.E.", numbered and signed by the author. Below is indicated that this was "Exemplar n.º 11", with the number stamped in and "Miguel Torga" signed beneath. The wrappers were illustrated by Victor Palla.

**Among the most important Portuguese authors of the twentieth century** ("figura cimeira das Letras portuguesas" - *Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995) was at the center of the "Grupo Presença". His poetry is said to reflect "ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se ..." (Saraiva & Lopes, *História da literatura Portuguesa* [17th ed., 2001], p. 1015).

Adolfo [Corrêa] Rocha, who wrote under the pseudonym Miguel Torga, made major contributions to Portuguese prose and poetry. Born in 1907 in S. Martinho de Anta, Trás-os-Montes, he made his literary debut in 1928 with *Ansiedade* (not offered for sale to the public), followed by *Rampa*, 1930, *Tributo*, 1931, and *Abismo*, 1932, all innovative in form and nonconformist in content. He gained wide public acclaim in 1936, with *O outro Livro de Job*, and his autobiographical series *A criação do Mundo (os dos primeiros dias)*, 1937, *O terceiro dia da criação do Mundo*, 1939, and *O quarto dia da criação do Mundo*, 1939, is considered one of the major Portuguese prose works of the twentieth century. Torga was associated with the second Modernist movement, but broke away from it in 1930 to

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Item 81

follow his own path: “verdadeiramente inconfundível, caracterizado por um realismo de sentido individualizante, de feição violenta e vitalista, socialmente responsabilizado e responsabilizador” (Magalhães Gonçalves, p. 12).

*Provenance:* According to a penciled inscription (in the hand of the Porto bookseller Manuel Ferreira [?] or Dom Diogo de Bragança [?]) on the front free endleaf recto of this volume “Jose Maria” was José Maria Reis Pereira, who wrote under the pseudonym José Régio, one of the most important forces in the second wave of Portuguese modernism. Régio collaborated with Torga on the influential literary review *Presença*. However, we have been informed by a colleague who has handled a similar volume in which the full name of the recipient was present in the inscription, that “José Maria” was José Maria Lopes Gomes, apparently an old friend. Dom Diogo de Bragança (Lafões) (Lisbon, 1930-Lisbon, 2012) was an accomplished equestrian, author of books on dressage, and a dedicated bibliophile whose collection focused on books about horses and horsemanship, plus works on Portuguese history and literature. Dom Diogo used the courtesy title Marquês de Marialva, by permission of his elder brother, Dom Lopo de Bragança, Duque de Lafões, the actual holder of the title. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos*. See also *Anuário da Nobreza de Portugal*, III, Tomo I (1985), pp. 20-1.

\* Melo, *Miguel Torga, Ensaio biobibliofotográfico* p. 120. Serpa 1254 (presentation copy, but apparently not on special paper). Almeida Marques 2257 (apparently not on special paper). On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, “Miguel Torga—O outro Livro de Job,” in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1057, 1060-1, 1065-6, 1086, 1097, 1160, 1169, and 1189. OCLC: 504290777 (apparently not on special paper: British Library). Porbase locates four copies, none apparently on special paper: one each at the Biblioteca Nacional de Portugal and Faculdade de Letras da Universidade do Porto, and two in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats British Library, adding a second copy at British Library, and Taylor Institution Library-Oxford University; none appear to be on special paper.

**82. TORGA, Miguel [pseudonym of Adolfo Rocha]. *Poemas Ibéricos*.** Coimbra: Coimbra Editora, 1965. 8°, original beige printed wrappers (a bit soiled). Browning. Uncut, unopened. Overall in very good condition. 80 pp. \$40.00

FIRST EDITION with the present title. The author’s *Alguns poemas ibéricos* had appeared in 1952.

**Among the most important Portuguese authors of the twentieth century** (“figura cimeira das Letras portuguesas”—*Grande enciclopédia, Atualização*, X, 397), the physician Adolfo Rocha (1907-1995), was at the center of the “Grupo *Presença*”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se ...”—Saraiva & Lopes, *História da literatura Portuguesa* (17 ed., 2001), p. 1015.

\* Almeida Marques 2268. Serpa 1263. On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, “Miguel Torga—O outro Livro de Job,” in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 1012, 1014-5, 1020, 1038, 1116, 1125, and 1146; and *Grande enciclopédia XXXII*, 105.



**83. TORGA, Miguel [pseudonym of Adolfo Rocha]. O Senhor Ventura.** Coimbra: Composto e impresso nas oficinas da “Atlântida”, 1943. 8°, original beige printed wrappers (slight fraying at head and foot of spine, corners). Uncut; overall in very good condition. 159 pp. \$120.00

FIRST EDITION of this novella.

**Among the most important Portuguese authors of the twentieth century** (“figura cimeira das Letras portuguesas”—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha was at the center of the “Grupo *Presença*”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se ...”—Saraiva & Lopes, p. 1061.

\* Almeida Marques 2273. Serpa 1268. On Torga see Fernando Guimarães in Machado, *Dicionário de literatura portuguesa*, pp. 476-7; Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 1057, 1060-1, 1065-6, 1086, 1097, 1160, 1169, and 1189; and *Grande enciclopédia XXXII*, 105.

*With Torga's Signed and Dated Presentation Inscription to a Friend*

**84. TORGA, Miguel [pseudonym of Adolfo Rocha]. O Senhor Ventura.** Coimbra: Composto e impresso nas oficinas da “Atlântida”, 1943. 8°, later quarter morocco over cloth boards, spine with raised bands in six compartments, crimson morocco lettering piece in second compartment from head, gilt letter and gilt fillets on bands, original printed wrappers bound in. Uncut; overall in very good condition. Author's signed and dated eight-line presentation inscription on recto of initial (blank) leaf: “Por José Maria ... Nov. de 43”. Ticket of the Porto bookseller Manuel Ferreira in upper outer corner of front pastedown endleaf. Much larger engraved armorial bookplate of Dom Diogo de Bragança (Lafões). 159 pp. \$600.00

FIRST EDITION of this novella.

**Among the most important Portuguese authors of the twentieth century** (“figura cimeira das Letras portuguesas”—*Grande enciclopédia, Actualização*, X, 397), the physician Adolfo Rocha (1907-1995) was at the center of the “Grupo *Presença*”. His poetry is said to reflect “ainda as apreensões, esperanças e angústias do seu tempo, dentro de um ângulo individualista e, no fundo, religioso de visão, e a sua pureza e originalidade rítmicas, a coerência orgânica das suas imagens impõem-se ...” (Saraiva & Lopes, *História da literatura Portuguesa* [17th ed., 2001], p. 1015).

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was associated with the second Modernist movement, but broke away from it in 1930 to follow his own path: “verdadeiramente inconfundível, caracterizado por um realismo de sentido individualizante, de feição violenta e vitalista, socialmente responsabilizado e responsabilizador” (Magalhães Gonçalves, p. 12).

*Provenance:* According to a penciled inscription (in the hand of the Porto bookseller Manuel Ferreira [?] or Dom Diogo de Bragança [?]) on the front free endleaf recto of this volume “Jose Maria” was José Maria Reis Pereira, who wrote under the pseudonym José Régio, one of the most important forces in the second wave of Portuguese modernism. Régio collaborated with Torga on the influential literary review *Presença*. However, we have been informed by a colleague who has handled another similar volume in which the full name of the recipient was present in the inscription, “José Maria” was José Maria Lopes Gomes, apparently an old friend. Dom Diogo de Bragança (Lafões) (Lisbon, 1930-Lisbon, 2012) was an accomplished equestrian, author of books on dressage, and a dedicated bibliophile whose collection focused on books about horses and horsemanship, plus works on Portuguese history and literature. Dom Diogo used the courtesy title Marquês de Marialva, by permission of his elder brother, Dom Lopo de Bragança, Duque de Lafões, the actual holder of the title. For the bookplate, see Avelar Duarte, *Ex-libris portugueses heráldicos*. See also *Anuário da Nobreza de Portugal*, III, Tomo I (1985), pp. 20-1.

\* Melo, *Miguel Torga, Ensaio biobibliográfico* p. 120. Serpa 1268. Almeida Marques 2273. On Torga, see also Magalhães Gonçalves, *Ser e ler Torga*; Casais Monteiro, “Miguel Torga—O outro Livro de Job,” in *Poesia portuguesa contemporânea*, p. 235-38; Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, pp. 476-7; Eloísa Álvarez in *Biblos*, V, 461-7; *Dicionário cronológico de autores portugueses*, IV, 335-42; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.) pp. 1057, 1060-1, 1065-6, 1086, 1097, 1160, 1169, and 1189. OCLC: 504290927 (British Library); 606259003 (University of British Columbia). Porbase locates seven copies: two each in the Biblioteca Nacional de Portugal and Fundação Calouste Gulbenkian, and one each in the Biblioteca João Paulo II-Universidade Católica Portuguesa, Biblioteca Geral da Universidade de Coimbra, and Biblioteca Municipal de Elvas. Jisc repeats British Library, adding London Library and Taylor Institution Library-Oxford University.

**\*85. VILAR, Emílio Rui, Jorge Moder, Helena de Freitas, et al. *Amadeo de Souza Cardoso: diálogo de vanguardas [Avant-Garde Dialogues]*.** Lisbon: Assírio & Alvim, 2006. Very large 4° (29.6 x 24.1 cm.), publisher’s illustrated boards. As new. 547 pp., (2 ll.), profusely and nicely illustrated, mostly in color, bibliography. Text in Portuguese and English. ISBN: 972-37-1161-5. \$130.00

Massive exhibition catalogue. This work was produced in a co-edition with the Fundação Calouste Gulbenkian. The issues are identical, except for the imprints and ISBNs (that for the copies bearing the Gulbenkian imprint is 972-635-185-6).

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