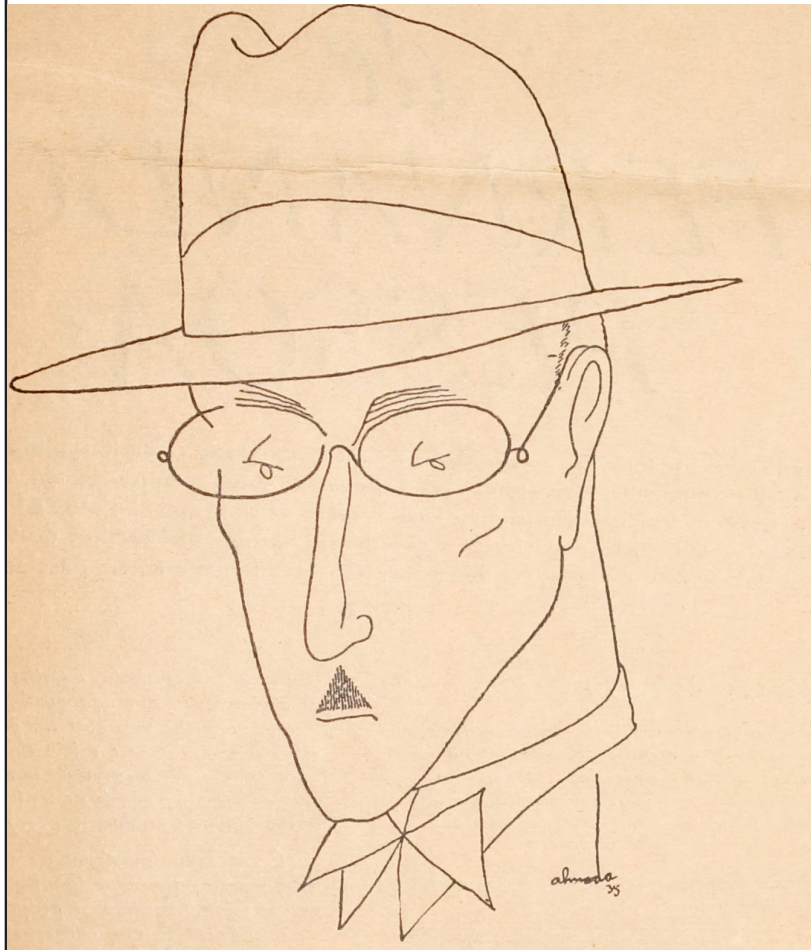


RICHARD C. RAMER



*SPECIAL LIST 510*  
*FERNANDO PESSOA*

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## *SPECIAL LIST 510* *FERNANDO PESSOA*

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# SPECIAL LIST 510

## FERNANDO PESSOA

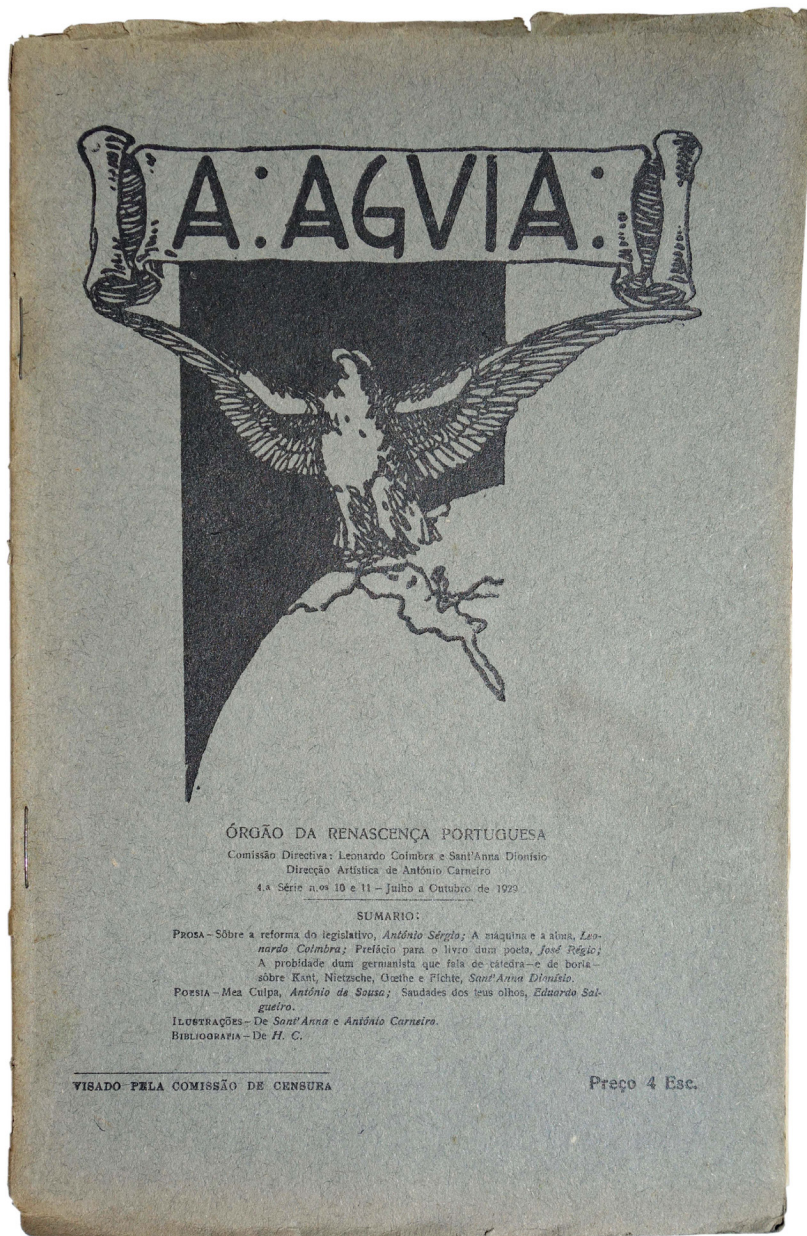
*Absolutely Complete Run of  
One of the Most Important Portuguese Literary Reviews  
Fernando Pessoa's Earliest Portuguese Prose to Appear in Print*

\*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. *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 "Orgão da Renascença Portuguesa". In number 4 appeared Fernando Pessoa's first Portuguese prose work to appear in print, "A nova poesia portuguesa socialmente 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



ÓRGÃO DA RENASCENÇA PORTUGUESA

Comissão Directiva: Leonardo Coimbra e Sant'Anna Dionísio  
 Direcção Artística de António Carneiro

4.ª Série n.ºs 10 e 11 - Julho a Outubro de 1929

SUMARIO:

PROSA - Sobre a reforma do legislativo, *António Sérgio*; A máquina e a alma, *Leonardo Coimbra*; Prefácio para o livro duma poeta, *José Régio*; A proibição dum germanista que fala de estética - e de boria - sobre Kant, Nietzsche, Orzelle e Fichte, *Sant'Anna Dionísio*.

POESIA - Mea Culpa, *António da Sousa*; Saudades dos teus olhos, *Eduarte Salgueiro*.

ILUSTRAÇÕES - De *Sant'Anna* e *António Carneiro*.

BIBLIOGRAFIA - De *H. C.*

VISADO PELA COMISSÃO DE CENSURA

Preço 4 Esc.

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.

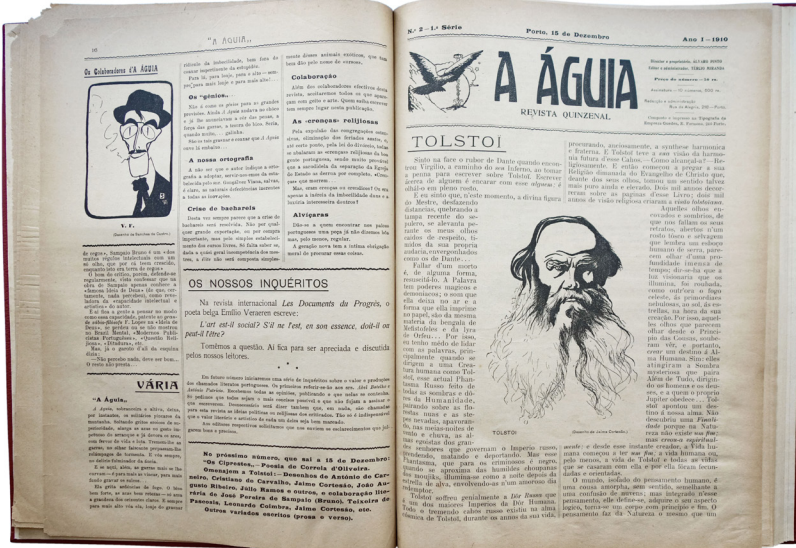
The third series, composed of 60 numbers from July 1, 1922 to December, 1927, was directed by Leonardo Coimbra. In addition to several double and triple issues, there were multiple issues numbered 37 to 48 and 49 to 54. The double issue 13/14 was devoted to Guerra Junqueiro. Stories by Raul Brandão and 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.



Item 1

*Includes Essays on Fernando Pessoa, José Régio, Fernanda de Castro, Portuguese Modernists, Japanese Poetry, and More*

**2. ANSELMO, Manuel.** *Antologia moderna: ensaios críticos.* Lisbon: Livraria Sá da Costa, 1937. 8°, original printed wrappers (slight wear, a few pencil notes on front). Uncut. Tissue guard foxed. Overall in very good condition. Frontispiece portrait, 239 pp., (4 ll.). \$25.00

FIRST and ONLY EDITION; it includes essays on Oliveira Salazar, Aquilino Ribeiro, Maëtterlinck, Fernando Pessoa, Manuel Teixeira-Gomes, Fernanda de Castro, José Régio, Helen Grace Carlisle, Guilherme de Faria, Léon Chestov, Samuel Maia, Anrique Paço d'Arcos, Alfredo Cortez, Japanese poetry, and the Portuguese Modernists.

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. NUC: DLC, TxU. Jisc locates two copies, British Library and Birmingham University.

**\*3. ASSENSIO, Eugenio, Marcel Bataillon, Maria de Lourdes Belchior, et al.** *Miscelânea de estudos em honra do Prof. Vitorino Nemésio.* Lisbon: Faculdade de Letras da Universidade de Lisboa [printed at Coimbra: Atlânida Editores], 1971. Large 8°, original printed wrappers. Some wear to wrappers; internally fine, with occasional small pencil notations. Overall in very good condition. lxxviii, 441, (1) pp. \$45.00

FIRST and ONLY EDITION. The volume begins, after a "Tabula gratulatoria" with "Para o perfil de Vitorino Nemésio" by David Mourão-Ferreira (pp. xi-xvi). This is followed by Nemésio's "Última lição" (pp. xvii-xli). António M.B. Machado Pires compiled Nemésio's bibliography (pp. xliii-lxxviii). The main text contains thirty essays, of which one is in Spanish, four are in French, one is in Italian, and the rest are in Portuguese. Authors, in addition to those mentioned above, are Cleonice Berardinelli, Victor Buescu, Raymond Cantel, José Gonçalo Herculano de Carvalho, Ivo José de Castro, Hernani Cidade, Luís Filipe Lindley Cintra, Jacinto do Prado Coelho, Fernando Cristóvão, Silvio Elia, Hans Flasches, Claude-Henri Fréches, Jean-Michel Massa, Maria Emília Ricardo Marques, Gladstone Chaves Melo, Massaud Moisés, Gerald Moser, Joseph Maria Piel, António Machado Pires, Stephen Reckert, Robert Ricard, Andrée Rocha, Alberto Machado da Rosa, Giuseppe Carlo Rossi, Arnaldo Saraiva, Maria Manuela Saraiva, and Dieter Woll. Some of the subjects covered are Sá de Miranda, La Palma, Antero de Quental, Antonio Vieira, Jeronimo Baia, Camões, Tasso, Graciliano Ramos, Brazilian literature, Machado de Assis, Fernando Pessoa, Cruz e Sousa, Manuel Bernardes, Sor Juan Inés de la Cruz, Machiavelli, Carlos Drummond de Andrade, Sartre, Mauriac, Sá Carneiro, Brazilian symbolism, and Manuel Bandeira.

*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.).  
 \$35.00

FIRST and ONLY EDITION.

- \*6. **CASTRO, E.[rnesto] M.[anuel Gera]ldes] de Melo e.** *In — novar.* Lisbon: Plátano Editora, 1977. Temas Portugueses, 5. 8°, original illustrated wrappers. As new. 280 pp., (2 ll.), some illustrations and examples of concrete poetry in text, bibliography.  
 \$40.00

FIRST and ONLY EDITION of these essays of literary criticism. Topics include Fernando Pessoa, Ezra Pound, experimental Portuguese poetry

E[rnesto] M[anuel Gera]ldes] de Melo e Castro (b. Covilhã, 1932), textile engineer, poet, artist, essayist and critic, was one of the leaders of the literary vanguard in Portugal during the second half of the twentieth century. Brazilian vanguard poetry, and much more.

\* On Melo e Castro, see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062-3; *Dicionário cronológico de autores portugueses*, VI, 121-4; also Pamplona, *Dicionário de pintores e escultores portugueses* (rev. ed.), II, 74.



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.

*With the Author's Signed and Dated Presentation Inscription  
To a Fellow Author*

8. **CORTESÃO, Jaime**. *Poesias escolhidas. Com uma carta inédita de Fernando Pessoa. Prefácio e selecção de David Mourão-Ferreira*. Lisbon: Editora Arcádia Limitada, 1960. 4°, original brown printed wrappers (slight wear). Uncut and mostly unopened. In very good, near fine condition. Author's signed and dated (May 1960) six-line presentation inscription to J. Beleza de Miranda on recto of front free endleaf. Copy n.º 2 of an unspecified number. Frontisportrait, 150 pp., (1 l.). \$150.00

FIRST and ONLY EDITION thus? The letter by Fernando Pessoa to Jaime Cortesão occupies 6 pages at the front of the book.

Physician, political figure, poet, short story writer, dramatist and historian, Jaime [Zuzarte] Cortesão (Ançã, Cantanhede 1884-Lisbon 1960) was the brother of the historian Armando Cortesão and son of the philologist António Augusto Cortesão. Fernando Pessoa called him "O primeiro dos poetas da novíssima geração" (p. [8]). Elected parliamentary deputy from Porto, then served as a captain in the medical corps during World War I. With Leonardo Coimbra and other intellectuals he founded the review *Nova Silva* in 1907. In 1910 he collaborated with Teixeira de Pascoaes to found *Águia*. In 1912 Cortesão established the review *Renascença Portuguesa*, which he abandoned in 1921 to become one of the founders of *Seara Nova*. In 1919 he became director of the Biblioteca Nacional, a post from which he was fired in 1927 for presiding over the Junta Revolucionária established in Porto in a failed attempt to topple the military dictatorship. During his tenure there he had been perhaps the leading light of the "Grupo da Biblioteca Nacional" which included Raul Proença, Álvaro Pinto, Paxcoaes, António Sérgio, Aquilino Ribeiro, Raul Brandão, Leite de Vasconcelos, and Malheiro Dias. From 1927 until 1940 Cortesão lived in exile in France; when the Nazis invaded, he fled to Brazil, where he taught the

history of the Portuguese discoveries at the university level in Rio de Janeiro. Returning to Portugal in 1957, he became involved in the presidential campaign of general Humberto Delgado, which resulted in him spending four days in prison in 1958, along with António Sérgio, Vieira de Almeida and Azevedo Gomes. That year he was elected President of the Sociedade Portuguesa de Escritores.

*Provenance:* Porbase lists twelve books written by J.[orge] Beza de Miranda, published between 1955 and 1975.

\* See Etelvina Santos in Machado, ed., *Dicionário de literatura portuguesa*, pp. 145-6; Fernando Oliveira in *Biblos*, I, 1316-8; *Dicionário cronológico de autores portugueses*, III, 295-7. Porbase lists four copies, two in the Biblioteca Nacional de Portugal, and one each in the Casa Fernando Pessoa, Lisboa, and the Fundação Calouste Gulbenkian. Jisc repeats copies at the British Library and Oxford University, adding one at the University of Liverpool. Not located in Hollis or Orbis.

**\*9. DIX, Steffen, and Jerónimo Pizarro, eds. *A arca de Pessoa: novos ensaios*.** Lisbon: Imprensa de Ciências Sociais / Instituto de Ciências Sociais da Universidade de Lisboa, 2007. Large 8°, publisher's cloth with dust jacket. As new. 369 pp., footnotes, chapter bibliographies. ISBN: 972-671-188-9. \$50.00

FIRST and ONLY EDITION. Includes essays by Eduardo Lourenço, Arnaldo Saraiva, José Barreto, António Mega Ferreira, José Blanco, Steffen Dix, Onésimo T. Almeida, Richard Zenith, Victor J. Mendes, Jerónimo Pizarro, João Dionísio, and others. The editors also provide a joint introductory essay, brief bio-bibliographies of the authors, and a bibliography of Fernando Pessoa (pp. 367-9).

**\*10. *Eh real! Edição facsimilada*.** Introduction to the present edition by Manuel Villaverde Cabral. Lisbon: Contexto Editora, 1983. Contexto edições facsimiladas, 6. 4° (24.6 x 18.8 cm.), original printed wrappers. As new. xv, (1) pp., (1 l.), 16 pp., (1 l.). ISSN: none. \$20.00

The introduction (pp. [v]-xv), is titled "Fernando Pessoa e o 14 de Maio". The first and only issue of the review, edited and published by João Camoesas, originally appeared on 13 May 1915. There are texts by Fernando Pessoa, João Camoesas, Sérgio Sílvia, and Artur Ribeiro Lopes.

\* See Pires, *Dicionário das revistas literárias portuguesas do século XX*, pp. 140-1; Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 149-50; Clara Rocha, *Revistas literárias do século XX em Portugal*, p. 641.

- \*11. FEIJÓ, António. *Uma admiração pastoril pelo diabo (Pessoa e Pascoaes)*. Lisbon: Imprensa Nacional / Faculdade de Letras, Universidade de Lisboa, 2015. Coleção Pessoaana, série Ensaaios. 8°, original illustrated wrappers. As new. 173 pp., 1 l. colophon, facsimile reproductions in text, extensive footnotes, bibliography, index of names. ISBN: 978-972-27-2356-5. \$38.00

FIRST and ONLY EDITION. An impressive work of literary criticism that treats familiar texts by Fernando Pessoa, such as *Mensagem* and *Livro do Desassossego* and the poems of Alberto Caeiro. Nestled between essays on Fernando Pessoa is an essay dedicated to Teixeira de Pascoaes that sheds light on the philosophical and religious ideas that are treated throughout. Of great interest are the numerous facsimiles of Pessoa's drafts and manuscripts that offer the reader an intimate look into the texts that are discussed in the essays. António Feijó is professor catedrático at the Faculdade de Letras, Universidade de Lisboa and currently serves Presidente do Conselho de Administração da Fundação Calouste Gulbenkian (for a term of 2022-2027). He was Vice-Rector of the University of Lisbon and president of the *Conselho Geral Independente* (CGI) da RTP.

*With Author's Presentation Inscription to Urbano Tavares Rodrigues*

- \*12. FRANÇA, José-Augusto. *Exercícios de passamento*. Lisbon: Acon-TecimenTo, 2005. 8°, original illustrated wrappers. As new. Author's signed and dated presentation inscription on half title: "Ao Urbano, // com a velha amizade // do autor destes // [printed half title] // — em que há gente // varia e conhecida // de ambos ... // Nov 05 [flourish]—José Augusto França". 160 pp. ISBN: 972-8011-49-0. \$100.00

FIRST and ONLY EDITION of these essays about the deaths and burials of fifty illustrious Portuguese, including artists, writers, rulers and other political figures, in chronological order of dates of death: Nuno Gonçalves, Camões, D. António I, Soror Mariana, Pombal, Bocage, Machado de Castro, D. João VI, D. Pedro IV, Sequeira, Alorna, Palmela, D. Maria II, Garrett, D. Pedro V, Júlio Dinis, Saldanha, Herculano, Lupi, D. Fernando II, Cesário [Verde], Fontes [Pereira de Melo], Soares dos Reis, Camilo, Antero, Silva Porto, Oliveira Martins, João de Deus, Nobre, Eça, Mousinho, Rafael Bordalo, D. Carlos I, Fialho [de Almeida], Ramalho [Ortigão], Sá-Carneiro, Amadeo [de Sousa-Cardoso], Sidónio, Gomes Leal, Columbano, Malhoa, Pessoa, Teixeira Gomes, [Teixeira de] Pascoases, Alves Reis, Almada [Negreiros], Salazar, and Jorge de Sena. The book ends with a whimsical autobiographical note, "Ígnoto (...)"

José-Augusto [Rodrigues] França (Tomar, 1922-Jarzé-Villages, 2021) was one of Portugal's most distinguished art and cultural historians, as well as an important critic, literary figure, and intellectual. He was a leader in the introduction of surrealism to Portugal. After a long absence, he returned to writing fiction; between 2002 and 2010 he produced eight new novels or novellas and three collections of stories.

*Provenance:* Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of

many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Atualização*, pp. 681-2.

\* See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 201-2; *Dicionário cronológico de autores portugueses*, V, 203-6; and Fernando J.B. Martinho in *Biblos*, II, 677-8. OCLC: 65286241 (New York Public Library, Getty Research Institute, Stanford University Library, University of California-Los Angeles, Yale University Library); 254721142 (Ibero-Americanisches Institute, Staats und Universitätsbibliothek Hamburg). Porbase locates two copies: Biblioteca Pública Municipal do Porto, and Biblioteca Nacional de Portugal. Not located in Jisc. kVK (51 databases searched) locates the copies cited by Porbase, and the two German libraries cited by OCLC.

*With Author's Presentation Inscription to Urbano Tavares Rodrigues*

\*13. **FRANÇA, José-Augusto.** *José e os outros: Almada e Pessoa, romance dos anos 20*. Queluz de Baixo: Editorial Presença, 2006. Grandes Narrativas, 315. Large 8°, original illustrated wrappers. As new. Author's signed and dated presentation inscription on half title: "Ao Urbano // este // que ainda soubémos // com o velho abraço // de depois e sempre // Abr 06 // José-Augusto França". 191 pp., (2 ll. adv.). ISBN: 972-23-3546-4. \$100.00

FIRST and ONLY EDITION, published April 2006, of this novel featuring José de Almada Negreiros. José-Augusto [Rodrigues] França (Tomar, 1922-Jarzé-Villages, 2021) was one of Portugal's most distinguished art and cultural historians, as well as an important critic, literary figure, and intellectual. He was a leader in the introduction of surrealism to Portugal. After a long absence, he returned to writing fiction; between 2002 and 2010 he produced eight new novels or novellas and three collections of stories.

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

\* See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 201-2; *Dicionário cronológico de autores portugueses*, V, 203-6; and Fernando J.B. Martinho in *Biblos*, II, 677-8.

*Preface by Fernando Pessoa;  
With Author's Signed and Dated Presentation Inscription  
To Ildefonso Lopes*

**\*14. 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 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  
With Author's Signed and Dated Presentation Inscription  
To Miguel Trigueiros*

**15. 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

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#### *Preface by Fernando Pessoa*

\*16. **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*).

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\* 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.

17. **[HONIG, Edwin].** Susan Brown, Thomas Epstein, and Henry Gould, eds. *A Glass of Green Tea—With Honig*. Providence, R.I.: Alephoe Books, 1994. 8°, original illustrated wrappers. Very fine. 415 pp., illustrations in text. ISBN: 0-9625518-7-2. \$12.95

FIRST and ONLY EDITION. Festschrift for Edwin Honig, the distinguished American poet, playwright, translator of Spanish and Portuguese literature and professor at Brown

University. With contributions by Robert Coover, George Monteiro, Roger E. Stoddard, Alan S. Trueblood, Ramón Sender, Robert Bly, and Richard Wilbur, and a bibliography of Honig's publications. The bibliography of Fernando Pessoa's poetry books which appeared in his lifetime, by Stoddard, is an indispensable reference.

*Preface by Pessoa*

\*18. **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.

*Intellectual Opposition to the Estado Novo  
With Debates Between Second Wave Modernists and Neo-Realists*

19. **Mundo literário: semanário de critica e informação literária, científica e artística.** Numbers 1-53, a complete run. Jaime Cortesão Casimiro, ed., and Luís de Sousa Rebelo, publisher. Editorial board: Adolfo Casais Monteiro, Emil Andersen, and Jaime Cortesão Casimiro. 53 numbers in 1 volume. Lisbon: Editorial Confluência, Lda., 1946-1948. Folio (28.5 x 20 cm.), later dark blue buckram, smooth spine with red lettering piece, gilt letters and numbers. Overall in very good condition. Armorial Bookplate of Jorge Telles Durtra Machado. 16 pp. per issue (numbers 3 and 4 have 20 pp.), illustrated. 53 numbers in 1 volume. \$1,600.00

FIRST and ONLY EDITION, a COMPLETE RUN. In its choice of collaborators, this weekly magazine favored those *not* associated with the Estado Novo, the majority of whom had ties to MUD and were opposed to the Salazar government. There were, as would be expected, problems with the official censorship. In issue number 6, the censors obliged the magazine to publish a "Declaração" regarding two articles critical of the status quo by António Ramos de Almeida, which had appeared in issue number 4. In the 52nd issue,

# MUNDO LITERÁRIO

SEMANÁRIO DE CRÍTICA  
E INFORMAÇÃO  
LITERÁRIA, CIENTÍFICA E ARTÍSTICA  
N.º 15 \* 17 DE AGOSTO DE 1946

## NESTE NÚMERO:

O problema do romance social,  
por *João Gaspar Simões*; Um capítu-  
lo inédito de «*Porlo Manso*»,  
de *Alves Redol*; Isidore Duc-  
casse ou Lautréamont, por  
*Louis Parrot*; Poesia e Forma  
(II), por *Jorge de Sena*

crítica, por *Joel Serrão*.

HISTÓRIA BREVE DA PINTURA - 10  
por *Antônio Pedro*

BIBLIOGRAFIA

ETC.

## CHARLOTTE, EMILY E ANNE BRONTË

POR ÁLVARO SALEMA

O que há de mais profundo, atormentado e sensível na alma inglesa — a inquietação imaginativa, a solicitação mística domada pela imposição de um sentido prático meticuloso, a paixão reclusa e nunca liberta — personifica-se em estranhas perspectivas nas três grandes escritoras que foram as irmãs Brontë. Uma veemência inesgotável e atormentada que se concentra com toda a força nos sentimentos e na vida interior perpassa, em maior ou menor grau, nos seus livros estranhos. Espelho de uma vida de contrastes dolorosos, entre a ficção que tudo permite e a vida real que tudo estranha, esses livros fazem sentir e compreender os tremendos dramas que o espírito e a sensibilidade podem alimentar em vidas quase imóveis.

O ambiente em que nasceram e viveram as irmãs Brontë, de uma monotonia tipicamente anglicana, foi

(Continua na página 2)

## «MUNDO LITERÁRIO» ENTREVISTA O DR. RENATO MENDONÇA CONSUL DO BRASIL NO PORTO

A diplomacia brasileira conta actualmente com a presença e a colaboração de muitos dos mais insignes valores intelectuais e artísticos do seu país. O Brasil tem presumido em escolher para o representar fora das suas fronteiras nacionais «gente capaz» de, pela personalidade e pelas obras, se impor e o impor. Para Portugal vieram ultimamente, — sobretudo depois da participação do Brasil na guerra contra o fascismo — enviados pelo Itamaraty, alguns dos mais representativos componentes desses quadros de «élite».

O Sr. Dr. Renato Mendonça, actual Consul do Brasil no Porto, pertence

a esse número. Filósofo, historiador, ensaísta e crítico, o Sr. Dr. Renato Mendonça é uma das personalidades mais em evidência no ambiente cultural do Brasil. A sua obra de investigador e de erudito não é morta, pesada, massuda e reaccionária — como é costume em tais domínios — antes pelo contrário, é vibrante, viva, humana e progressiva, basejada de um forte «elan» polemico, que em nada lhe rouba a seriedade e a profundidade.

O Sr. Dr. Renato Mendonça dedicou-se sobretudo ao estudo do Por-

(Continua na página 9)



ANNE, EMILY E CHARLOTTE BRONTË — ÓLEO DE PATRICK BRANWELL BRONTË,  
IRMÃO DAS ESCRITORAS



May 1947, the suspension of the review was announced. After almost a year, the 53rd issue appeared, perhaps symbolically, on May 1, 1948, with the aid of Editorial Cosmos, directed by Manuel Rodrigues de Oliveira. Emil Anderson left the editorial board after issue number 30. Adolfo Casais Monteiro, who had been something of the de-facto editor, and whose name on the masthead irritated the authorities, withdrew from the editorial board for the final issue, but continued as a contributor. Despite this, there were then orders to suspend publication, and appeals were to no avail.

*Mundo literário* was not doctrinaire, and was without commitment to any particular literary movement. In its pages were debated the aesthetics of neo-realism and the second wave of modernism of *Presença*. It attempted to expose Portuguese readers to the work of Kafka (hitherto totally unknown), Jean-Paul Sartre, Henri Michaux, José Rodrigues Miguéis, Aleixo Ribeiro, Graciliano Ramos, José Lins do Rego, Soeiro Pereira Gomes, Alves Redol, Manuel da Fonseca, and Carlos de Oliveira. In Portugal at the time, it also was unusual for introducing American authors such as Walt Whitman, Hemingway, John dos Passos, and Langston Hughes, which engendered suspicion on the part of the censors. An article by Upton Sinclair on Mark Twain appeared in issues 27 and 28. Lusophone African authors were also recognized. Number 46 was partly dedicated to the centenary of Castro Alves.

There was an important polemical sequence of literary criticism between José Régio and Joel Serrão, and another between Serrão and João Gaspar Simões. After the 27th issue, literary criticism was assumed by Adolfo Casais Monteiro, António Pedro, António Ramos de Almeida, António Salgado Júnior, Armando Ventura Ferreira, Joel Serrão, Jorge de Sena and Mário Sacramento. Musical criticism was by Francine Benoit, Humberto d'Ávila, and José Blanc de Portugal. Film critics were Adolfo Casais Monteiro, Manuel de Azevedo, and Rui Grácio. Theater critics were António Pedro, Luiz Francisco Rebello, and Manuela Porto.

New currents in the fine arts, as exemplified by Picasso and Portinari, were examined. The review published illustrations critical of the bourgeoisie by Bernardo Marques (issue 4), George Grosz (issue 25), Talitsky on the Holocaust and Nazi concentration camps (issue 24), and a self portrait by Dórdio Gomes (issue 6). There were also artistic contributions by Júlio (issue 31) and Júlio Pomar (issue 35). Beginning with the 5th issue, António Pedro wrote a series titled "História Breve da Pintura". The final issue denounced the non-existence of a Museum of Modern Art in Portugal.

Other important texts which appeared in the pages of this review are too numerous to mention here in their entirety. Among the most noteworthy are Adolfo Casais Monteiro, "A Crítica, a História e o Homem" (issue 1), "Valores Humanos e Valores Estéticos" (issue 6), "Guernica" (issue 10); 2 poems by Alexandre O'Neill, "A Bilha" and "Acórdeão" (issue 31); António José Saraiva, "O Pássaro Azul" (criticism of João Gaspar Simões, issue 53); António Sérgio, "A propósito de uma Discussão entre Antero de Quental e Oliveira Martins" (issue 37); Augusto Abeleira, "Sinceridade e Falta de Convicções na Obra de Fernando Pessoa" (issue 51); Jorge de Sena's presentation of a semi-unpublished poem by Cesário Verde, "Loira" (issue 29); Diogo de Macedo, "Pousão e Colombano" (issue 3); 2 poems by Eugénio de Andrade (issue 31), and 2 more poems by the same author (issue 53); and Gilberto Freyre, "Jorge de Lima e o Movimento do Nordeste" (issue 2). There were also texts by Branquinho da Fonseca (issues 16, 17, and 30), Cabral do Nascimento (issues 27 and 40), Fernando Namora (issue 19), Fernando Pessoa (issue 24), Francisco José Tenreiro (issue 36), Jacinto do Prado Coelho (issue 52), Romulo de Carvalho (issues 33 and 49) and Mário de Andrade (issues 13 and 18), as well as 3 poems by Carlos Drummond de Andrade, and others by Pedro de Silveira, Tomás Kim, and Vinícius de Moraes.

\* Pires, *Dicionário das revistas literárias portuguesas do século XX* (1986) pp. 211-2; *Dicionário da imprensa periódica literária portuguesa do século XX*, II, i, 313-20 (1999). Rocha,

*Revistas literárias do século XX*, p. 658. Not located in Union List of Serials. NUC: DLC, CtY, NN. OCLC: 4868577 (New York Public Library [missing numbers 34, 40-50], Harvard College Library, University of North Carolina-Chapel Hill, Indiana University [missing number 53], University of Wisconsin-Madison, Washington University in St. Louis, University of Kansas [missing number 53], Getty Research Institute, Oxford University [missing numbers 35-53?], Universiteitsbibliotheek Utrecht, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky [missing numbers 31-53]); 173729961 (Yale University, University of California-Los Angeles, Cambridge University); 762255198 (digitized by Google and HathiTrust); 959153136 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates nine runs: three in the Biblioteca Nacional de Portugal, two in the Biblioteca Geral da Universidade de Coimbra, and one each at the Biblioteca Pública Regional da Madeira, Cooperativa António Sérgio para a Economia Social (with several numbers missing), Centro Mário Dionísio and the Companhia de Jesus Biblioteca Revista Brotéria. Jisc repeats Oxford University only.

**\*20. OLIVEIRA, Fernando Matos.** *O destino da mimese e a voz do palco. O teatro português moderno: Pessoa, Almada, Cortez.* Braga and Coimbra: Angelus Novus, 1997. Coleção Ensaio / Teatro. 8°, original illustrated wrappers. As new. 201 pp., extensive footnotes and bibliography. ISBN: 972-8115-23-7. \$40.00

FIRST and ONLY EDITION.

**\*21. [PESSOA, Fernando, trans.] Charles Webster Leadbeater.** *Aclarividencia. Tradução de Fernando Pessoa.* Lisbon: Livraria Clássica Editora de A.M. Teixeira, 1924. Coleção "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 Índice on pp. [199]-200; the first edition's text ends on p. 203, followed by a blank page, a divisional title for the Índice on p. 205, another blank page, and the Índice, pp. 207-8.

In 1915 Pessoa published two translations for the series Coleção 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 invisíveis*, 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.

COLLECÇÃO «THEOSOFICA E ESOTERICA» — III

C. W. LEADBEATER

# A Clarividencia

Traducção de FERNANDO PESSOA



LISBOA  
LIVRARIA CLASSICA EDITORA  
DE A. M. TEIXEIRA & C.<sup>a</sup> (FILHOS)  
PRAÇA DOS RESTAURADORES, 17

1924

**22. PESSOA, Fernando.** *Quadras ao gosto popular. 6.<sup>a</sup> ed. Texto estabelecido e prefaciado por Georg Rudolf Lind e Jacinto do Prado Coelho.* Lisbon: Edições Ática, 1994. Coleção "Poesia", fundada por Luiz de Montalvor. 4°, original illustrated wrappers. Title page in black and brown. Very minor soiling to covers. In fine condition internally. Overall very good to fine. 126 pp., (1 l.). ISBN: 972-617-013-3. \$20.00

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

**\*24. 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 Caero, beginning 1925.

**\*25. [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.

**26. 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.

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**

\*27. **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*

\*28. **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

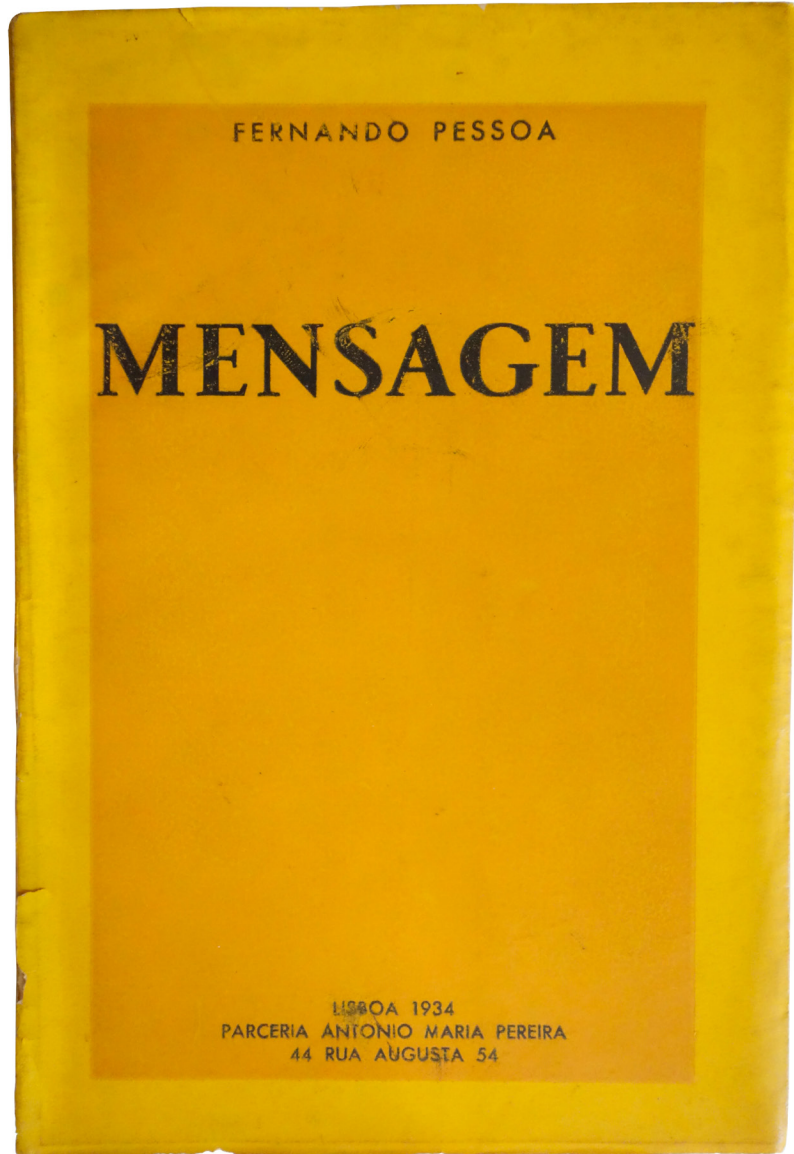
FIRST EDITION in pamphlet form and first separate edition of this defense of the Freemasons by Pessoa. The deputy José Cabral had proposed a law against "secret societies" which was aimed at the Masonic Lodges. Pessoa's text had originally appeared in the *Diário de Lisboa*, 4 February 1935, pp. 1, 6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

*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*

\*29. **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



*Item 29*

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 direção 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.

\*30. 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

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

\*31. PESSOA, Fernando. *Á memória 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 *Acção*, 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,



A Albino Fojas de Sampaio,  
Com um abraço  
do  
Fernando Pessoa

---

8-XII-1934.

Agostinho da Silva, Sant'Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires and 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, *Fernando Pessoa: esboço de uma bibliografia* PO 158-A.

**\*32. 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., frontisport., endnotes. ISBN: 972-37-1123-3. \$50.00

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

**\*33. 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.

**34. 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 'Coleção 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*).

\*35. [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.

36. [PESSOA, Fernando]. **Álvaro de Campos, 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.

\*37. [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.

\*38. [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.

**39. PESSOA, Fernando, Ruy Cinatti, Natália Correia, et al.** *Odes marítimas. / Odes maritimes.* 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.

*With a Three-Page Introduction by Fernando Pessoa*

**\*40. POE, Edgar [Allan].** *William Wilson. Trad. de Carlos Sequeira. Desenhos de Martins Barata.* Lisbon: Edições Delta, [1923?]. Novellas e Contos. 16°, original illustrated wrappers. Two full page illustrations, a half page vignette, and smaller oval halftone portrait of Poe in text. Hairline tear to title page, 1.5 cm long. Tear in final leaf at hinge, 2 cm., does not touch text. Front wrapper with faint outline of water stain. Contemporary signature on front wrapper in black ink, does not touch text or illustration. Wrappers very lightly soiled. Textblock loose from wrappers. Pinpoint hole at head of all leaves. Overall in good condition. 37, (1) pp. \$300.00

First Edition in Portuguese of the present translation. Fernando Pessoa has provided an introduction of three pages, "Edgar Allan Poe (1809-1849)." Carlos Sequeira was a pseudonym for Augusto Ferreira [de Oliveira Bugalho] Gomes (1892-1953) poet, novelist and journalist. A longtime close friend of Pessoa, he collaborated in the second issue of *Opheu*, as well as 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. Pessoa wrote the preface for Ferreira Gomes' *Quinto império*, an important work for the transition from Modernism to Neo-Realism, published in 1934, which was also dedicated to Pessoa.

\* Blanco, *Fernando Pessoa: esboço de uma bibliografia* PR 58: without collation. Not in the catalogue of the Biblioteca Nacional de Portugal, *Edgar Allen Poe em Portugal*, which does include as item 33 the original typescript with manuscript corrections of Pessoa's introduction, as well as item 34, another volume with a story by Poe, *O Baile de Chamas* ["The Masque of the Red Death"?], with the same introduction, also translated by Augusto Ferreira Gomes under the pseudonym Carlos Sequeira, published by Edições Delta [1923]. Not in *Fotobibliografia Fernando Pessoa*; cf. 72, the entry for *O Baile de Chamas*.



*Item 41*

*Apparently a Complete Run of this Important Periodical*

\*41. *Prelo*. 63 issues including 2 double and 2 triple issues (see below), apparently a complete run. 63 issues. Lisbon: Imprensa Nacional, 1972-2006. Folio (30 x 21 cm.; first series) and 8° (second and third series), original illustrated wrappers (1st and 2nd series) and original printed wrappers (3rd series). Illustrated. In very fine condition. ISSN: none (1st series and 2nd series, numbers 1-14 and the three unnumbered special issues) and 0871-0430 (2nd series, numbers 15-20 and 3rd series).

63 issues. \$1,000.00

FIRST and ONLY EDITIONS, apparently A COMPLETE RUN. We say "apparently" because the bibliography of the first series of this review is rather confusing and sketchy. According to a knowledgeable employee of the Imprensa Nacional, we have all the issues ever published. We have never seen any other issues on the market or described in any reference work.

The set is as follows:

First series: [volume I] 1972: numbers 1-5; volume II, 1973: numbers 1-6; volume III, 1974: numbers 1-6; volume IV, 1975: number 1; volume V, 1976: numbers 1-6 [1-2 and 5-6 being double issues]; volume VI, 1977: numbers 1-6 [1-3 and 4-6 being triple issues]; volume VII, 1978, "número único". Total 31 issues, including 2 double and 3 triple.

Second series: Number 1, Outubro / Dezembro 1983-number 20, 1992; also the three unnumbered special issues: 1984 Maio, *Sobre Eduardo Lourenço*; 1984 Dezembro, *Jaime Cortesão*; and 1986 Dezembro, *Fernando Gil: Cruzamentos da enciclopédia*. Total 4 issues.

Third series: Numbers 1-9, Janeiro-Abril de 2006-Setembro-Dezembro 2008. Total 9 issues.

The first series is subtitled *Revista nacional de artes gráficas*. As the title implies, it is devoted to the graphic arts, with emphasis on printing processes, machinery, ink, paper and types. There are also articles on printing history, such as that in the first number by Jorge Peixoto on "Custódio José de Oliveira e as artes gráficas em Portugal"; and José Pedro Machado "O impressor de *Os Lusíadas*" in the second issue.

The second series is subtitled *Revista da Imprensa Nacional / Casa da Moeda*. It contains some material on printing history, but is mainly concerned with literature, literary history and criticism, with some bibliography thrown in. Edited by Diogo Pires Aurélio, it includes contributions by Jorge Borges de Macedo, José-Augusto França, Eduardo Lourenço, Vasco Graça Moura, Sophia de Mello Breyner Andresen, Jorge Listopad, Hernâni Cidade, Clara Rocha, António Reis, Luís Filipe Barreto, Viale Moutinho, Eduardo Prado Coelho, José Mattoso, Diogo Pires Aurélio, Miguel Torga, Mário Cláudio, Luís de Albuquerque, Eugénio Lisboa, José Fernandes Fafe, Eugénio de Andrade, António Ramos Rosa, Maria Alzira Seixo, Joel Serrão, António Coimbra Martins, Urbano Tavares Rodrigues, and others. Some of the literary contributions are otherwise unpublished.

The third series, of which nine numbers have appeared, includes three essays on Fernando Gil (1937-2006), by José Marinho, Miguel Real, and Manuel Ferreira Patrício. There are additional essays by A.M. Machado Pires on post-modernism, Ivo Castro on Pessoa, José Carlos Seabra Pereira on Vitorino Nemésio and Gomes Leal as art critics, and Rui de Figueiredo Marcos on the work of Paulo Merêa. A short story by José-Augusto França is followed by a brief theatrical piece by Luiz Francisco Rebello. The first number also contains an homage to Afonso Lopes Vieira, as well as critical articles by Luiz Francisco Rebello on the theater of José Régio, Duarte Ivo Cruz on the theater of Luiz Francisco

Rebello, Duarte Ivo Cruz on the fourth volume of the *Teatro completo* of Jaime Salazar Sampaio, and more. Subsequent numbers contain additional material along these lines.

\* For the first series, we were able to confirm that it began in 1972 and that the British Library holds volume VI, numbers 1-3 [a triple issue]. Porbase lists for the first series only the first volume, 1972, and for the second series only states that it began in 1983 and that its appearance was "irregular". The British Library Integrated Catalogue states that for the first series the BL has only volume VI, numbers 1-3; for the second series the BL holdings are less clear, the BLIC stating that it begins in 1983. Hollis does not list the first series at all, and states that Harvard has only numbers 10 through 20 of the second series. Orbis does not list the first series either, and states that Yale has numbers 1 through 20 of the second series. The Library of Congress Online Catalog does not mention the first series; it says the Library of Congress has 20 volumes of the second series, and that this series ceased with number 20 (1992). See also Almeida Marques 1724 for a set without any numbers of the first series, and with only numbers 1-16 and the three unnumbered special issues of the second series.

#### *The Rare Initial Series*

\*42. *Prelo*. First Series (of 3). 31 issues. Lisbon: Imprensa Nacional, 1972-1978. Folio (30 x 21 cm., original illustrated wrappers (1st and 2nd series) and original printed wrappers (3rd series). Illustrated. In very fine condition. 31 issues. \$500.00

FIRST and ONLY EDITIONS, apparently A COMPLETE RUN of the rare initial series. We say "apparently" because the bibliography of the first series of this review is rather confusing and sketchy. According to a knowledgeable employee of the Imprensa Nacional, we have all the issues ever published. We have never seen any other issues on the market or described in any reference work.

The set is as follows:

First series: [volume I] 1972: numbers 1-5; volume II, 1973: numbers 1-6; volume III, 1974: numbers 1-6; volume IV, 1975: number 1; volume V, 1976: numbers 1-6 [1-2 and 5-6 being double issues]; volume VI, 1977: numbers 1-6 [1-3 and 4-6 being triple issues]; volume VII, 1978, "número único". Total 31 issues, including 2 double and 2 triple.

\* For the first series, we were able to confirm that it began in 1972 and that the British Library holds volume VI, numbers 1-3 [a triple issue]. Porbase lists for the first series only the first volume, 1972, and for the second series only states that it began in 1983 and that its appearance was "irregular". The British Library Integrated Catalogue states that for the first series the BL has only volume VI, numbers 1-3. Hollis does not list the first series at all, and states that Harvard has only numbers 10 through 20 of the second series. Orbis does not list the first series either, and states that Yale has numbers 1 through 20 of the second series. The Library of Congress Online Catalog does not mention the first series; it says the Library of Congress has 20 volumes of the second series, and that this series ceased with number 20 (1992). See also Almeida Marques 1724 for a set without any numbers of the first series, and with only numbers 1-16 and the three unnumbered special issues of the second series.



*Item 42*



*One of the Most Important Works of Portuguese Modernism  
Includes Significant Texts by and about Fernando Pessoa  
A Complete Run*

**43. *Presença*.** First series: 54 numbers bound in 2 volumes; Second series: 2 numbers bound in 1. Coimbra: *Presença*, 10 March 1927-February 1940. First Series: Large folio (38.3 x 29.5 cm.); Second Series: quarto (24 x 19 cm.), first series bound in publisher's illustrated cloth (first volume) and publisher's illustrated boards (second volume); the final two numbers, comprising the second series, are in contemporary sailcloth; all original printed wrappers bound in. Inevitable slight browning to some leaves, but overall this set is as good or better than in any of the other copies we have seen; there is no conservation problem (at least not for the next few hundred years). Overall in very good condition.

*First series: 54 numbers bound in 2 volumes;*

*Second series: 2 numbers bound in 1.                   \$18,000.00*

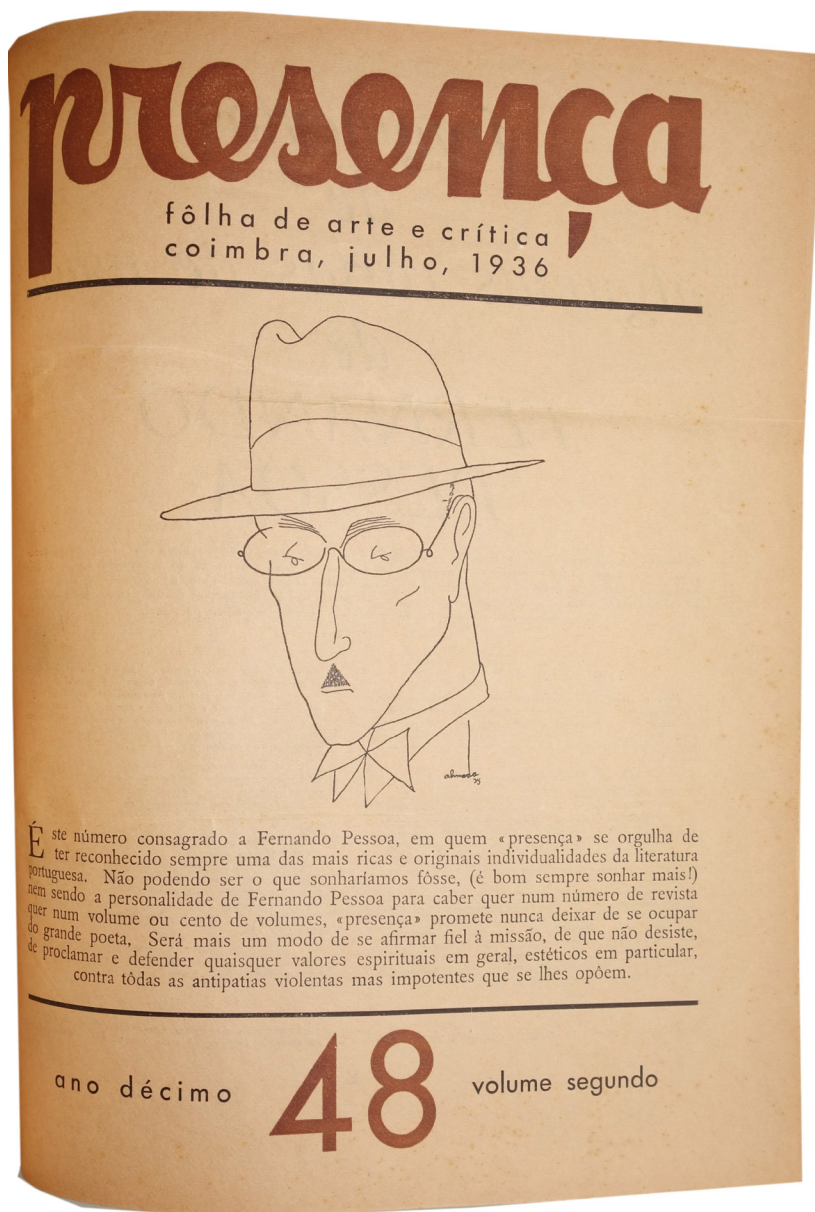
FIRST EDITION, a **complete run**, of one of the most important works of Portuguese Modernism. Surely this is one of the most significant caches of published material by and about Fernando Pessoa. *Presença* is probably the most important and influential Portuguese literary review of the twentieth century.

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).

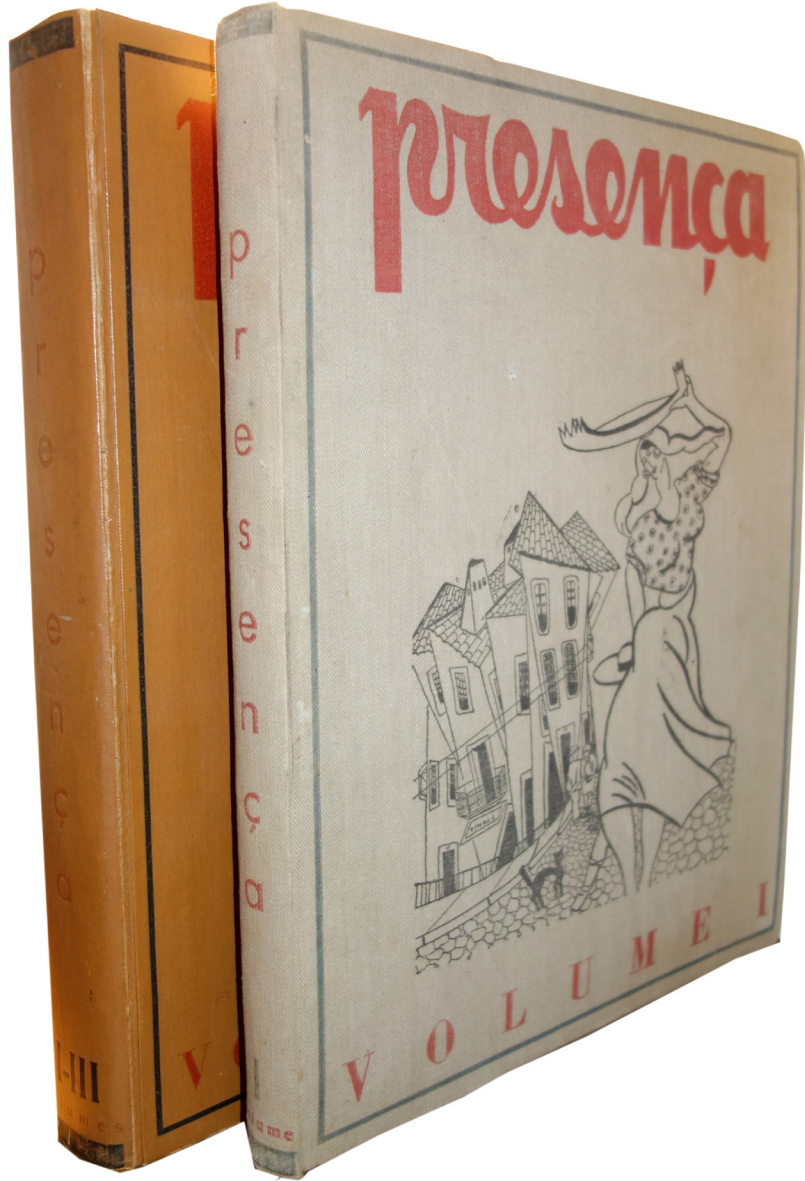
Successor to the modernist journal *Orpheu*, it too published works by the leading figures in Portuguese literature, including Mário Sá-Carneiro, Fernando Pessoa, José Régio, Casais Monteiro, João Gaspar Simões, António de Sousa, Saul Dias, Branquinho da Fonseca, Almada Negreiros, Raul Leal, Alberto de Serpa, Irene Lisboa, José Régio 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. Graphic contributors included Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso, Arlindo Vicente, Paulo, Ventura Porfírio and Bernardo Marques.

*Presença* was directed by José Régio, João Gaspar Simões and Branquinho da Fonseca; Casais Monteiro later took the place of Branquinho da Fonseca.

\* 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. Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 382-437. Saraiva & Lopes, *História da literatura portuguesa* [1976] pp. 1090-2, and *Grande enciclopédia XXIII*, 180-1. Serpa 958. Almeida Marques 1725.



Item 43



Item 43



Item 43

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

44. **Presença: fôlha de arte e crítica.** Ano sétimo, volume segundo, 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 44

*Author's First Book**With His Signed Presentation Inscription to a Portuguese Academic*

**45. QUADROS, António, [Gabriel de Castro Ferro].** *Modernos de ontem e de hoje*. Lisbon: Portugália Editora, 1947. 8°, original illustrated wrappers. A few small stains. Uncut and unopened. In very good to fine condition. Author's signed seven-line presentation inscription on half title: "Ao Sr. Dr. Matos Romão, // mestre de filosofia e // psicologia, do seu // divúlgalo [?] de "Experimental", // com todo o respeito e // admiração // António Quadros". 298 pp., (3 ll.). \$400.00

FIRST and ONLY EDITION of the author's FIRST BOOK. This collection of literary criticism, includes essays on Marcel Proust, D.H. Lawrence, Alain Fournier, Jean Giraudoux, Georges Duhamel, Katherine Mansfield, Aldous Huxley, José Lins do Rego, Hemingway, Erskine Caldwell, Erico Veríssimo, Henry Miller, Arthur Koestler, Cesário Verde, Mário de Sá Carneiro, Fernando Pessoa, Armando Cortes Rodrigues, Eça de Queiros, and others. It is significant as a relatively early appreciation of Pessoa, about whom Quadros would become a leading authority, and an introduction of many internationally acclaimed authors to the Portuguese reading public.

The writer and thinker António Quadros (1923-1993) was the son of authors António Ferro and Fernanda de Castro. He was important as a poet and author of fiction, but perhaps most of all as one of the leading literary critics and teachers of his time.

*Provenance:* On João António Matos Romão (1882-?), professor at the Universidade de Lisboa and writer, see *Grande enciclopédia* XVI, 610. The presentation inscription no doubt alludes to Matos Romão's publication that year in the *Revista da Faculdade de Letras de Lisboa* of "Galileu e o método científico".

\* See Luís Forjaz Trigueiros in Machado, ed., *Dicionário de literatura portuguesa*, pp. 392-3; João Bigotte Chorão in *Bíblis*, IV, 489-91; *Dicionário cronológico de autores portugueses*, V, 292-5. NUC: NcU, TxU. Not located in Hollis or Orbis.

**46. QUEIROZ, Carlos.** *Homenagem a Fernando Pessoa: com os excerptos 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 in good condition. 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, *Fernando Pessoa: esboço de uma bibliografia* PR 136. On Queiroz see João Bigotte Chorão in *Bíblis*, IV, 502-3; *Dicionário cronológico de autores portugueses*, IV, 325-6. NUC: IU, INU, MH, TxU. Not located in Orbis.

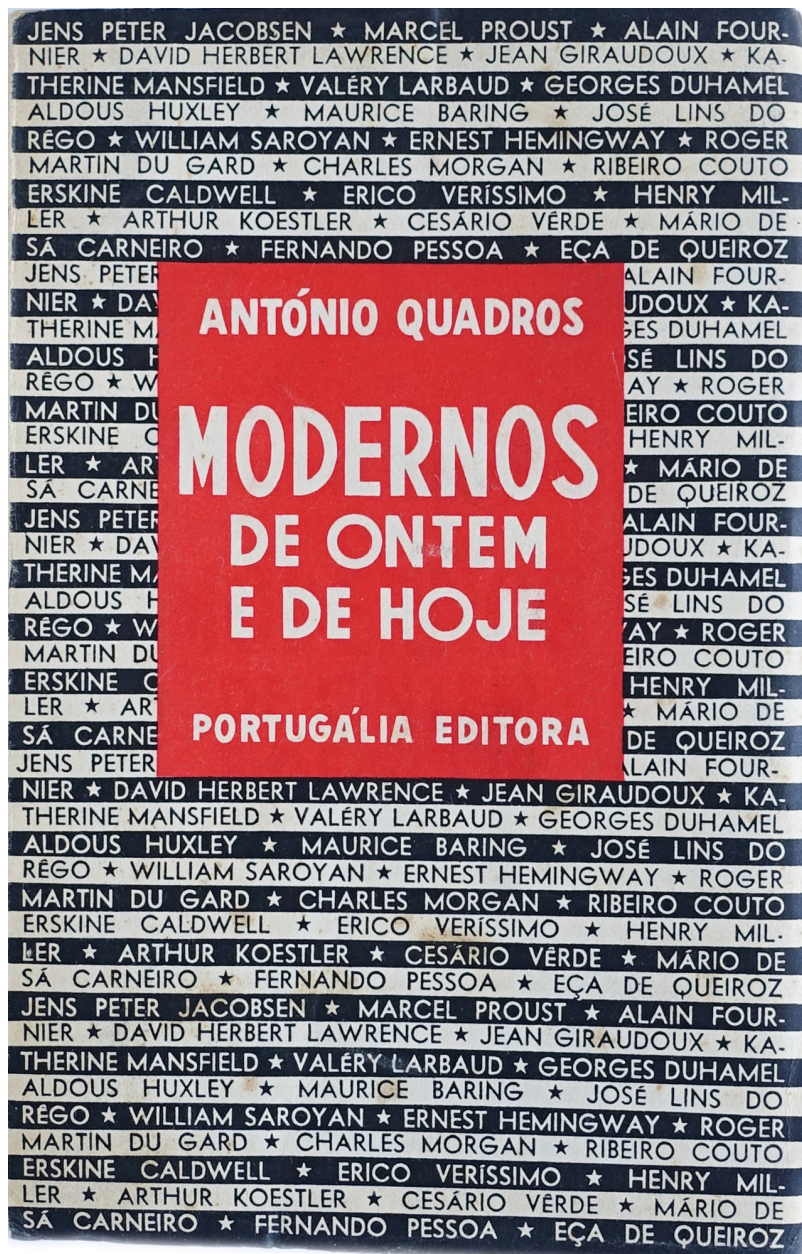
Ao Sr. Dr. Mateo Romão,  
mestre de filosofia e  
psicologia, do seu  
discípulo de "Experimental",

**MODERNOS  
DE ONTEM E DE HOJE**

com todo o respeito e  
admiração

Antônio Quadros





Item 45

**47. *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., (1 l.), 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 (1900-1940)*, pp. 326-7; *Dicionário das revistas literárias portuguesas do século XX*, p. 270. Clara Rocha, *Revistas literárias do século XX em Portugal*, p. 645.

**\*48. SEVERINO, Alexandrino E., Almir de Campos Bruneti, António Cirurgião, et al. *Actas: IV Congresso Internacional de Estudos Pessoaanos, Secção Brasileira.*** 2 volumes. Porto: Fundação Eng.º António de Almeida, 1990-1991. 8°, original illustrated wrappers. As new. 508 pp., (2 ll.); 475 pp., (2 ll.). ISBN: none.

2 volumes. \$85.00

FIRST and ONLY EDITION. In addition to the authors mentioned above, includes papers by E.M. Melo e Castro, Eduardo Lourenço, Edgar Pereira, Fábio Lucas, George Monteiro, Helder Macedo, Haqaira Osakabe, Ivo Castro, João Alves das Neves, José Augusto Seabra, José Blanco, José Luís Garcia Martin, Leyla Perrone-Moisés, Maria de Lourdes Belchior, Monsenhor Primo Vieira, Onésimo Teotónio Almeida, and numerous others. Of the 79 communications, 3 are in Spanish, the rest are in Portuguese.

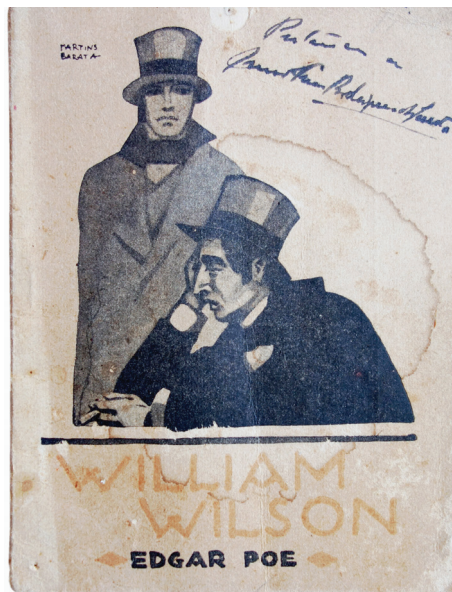
**\*49. SIMÕES, Manuel G. *Tempo com espectador: ensaios de literatura portuguesa.*** Lisbon: Colibri, 2011. Coleção Autores Portugueses, Série Ensaio, 11. Large 8°, original illustrated wrappers. As new. 186 pp., (1 l.), extensive footnotes, 1 illustration in text. ISBN: 9978-989-689-075-9.

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# MUNDO LITERÁRIO

SEMANÁRIO DE CRÍTICA  
E INFORMAÇÃO  
LITERÁRIA, CIENTÍFICA E ARTÍSTICA  
N.º 52 ★ 14 DE DEZEMBRO DE 1946

## NESTE NÚMERO

Walt Whitman, por *Álvaro Salema* • Reflexões misoginóides, por *S. Q.* • O problema da divulgação moderna, por *Oscar Penado* • Sobre o exotismo e o neo-primitivismo de *Henri Rousseau*, por *F. Fernandes Lopes* • Da Acessibilidade das leituras: III-Função da crítica, por *Vitor de Sá* • Jornadas do romance americano, por *Gilbert Siganx* • Poemas inéditos, por *Vasco Miranda* • Algumas notas sobre o progresso das ciências históricas-I, por *Alberto Ferreira* • TEATRO • CINEMA • História Breve da Pintura-24, por *António Pedro* • Noticiário

## REFLEXÕES MISOGINÓIDES

A M. L., excepção que confirma estas mal-alinhadas... regras.

A mulher fatal? É muito simples: é aquela com a qual acabámos por casar. As mulheres são pacifistas — mas é por cúme da guerra. Como é que o marido pode conhecer bem a mulher ou a mulher conhecer bem o marido? É afinal o mesmo que pretender dar uma boa opinião sobre um quadro — com o nariz colado à tela.

O maior trunfo das mulheres é ainda o quixotismo dos homens. É por isso completamente estúpido que, para vencerem, elas se façam fortes — em vez de se mostrarem fracas.

Uma doença de mulheres de que os manuais da especialidade não falam: a «aniversarite crónica».

Para o homem, casar é pelo menos isto: duplicar as responsabilidades.

(Conclui na página 4)

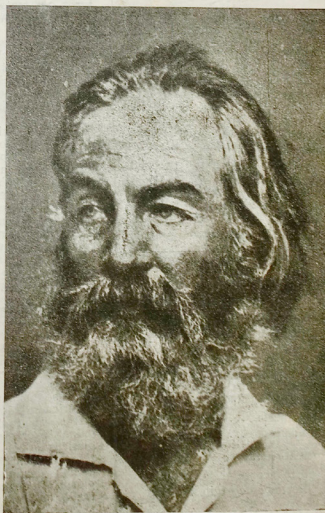
# WALT WHITMAN

POR ÁLVARO SALEMA

UM homem espadado, de cabeleira hisurta solta ao vento, roupas largas e desajetadas, gesticulando como um profeta e passando entre os outros homens como um transatlântico no meio de veleiros — tal foi a imagem que Walt Whitman, o grande poeta dos Estados Unidos, deixou de si aos que o conheceram. O mundo descobriu-se-lhe quando à sua volta, entre sofrimentos e lutas, se desvendavam esperanças formidáveis de uma nova humanidade, soberbamente livre e senhora do seu próprio destino; quando a história do seu povo parecia abrir-se tão largamente ante os olhos juvenis e destimbrados como as terras imensas da América. Nasceu em Huntington Long Island, em 31 de Maio de 1819. O pai, que aliava as tradições liberais dos *quakers* e a um nebuloso idealismo democrático a sólida competência prática do camponês progressivo, casara-se com uma rapariga de origem holandesa em que eram muito próximas ainda as tradições dos antepassados navegadores.

Foram as vozes consonantes da terra e do mar, dos grandes horizontes ilimitados e do trabalho estrêno dominando a natureza que envolveram os primeiros olhares inquietos de Walt Whitman. Mudaram-se para a aldeia de Brooklyn em 1824 e o pequeno rústico frequentou a escola até aos 12 anos; e bastavam-lhe os rudimentos instrumentais da cultura para que espontaneamente se devotasse à leitura feroz dos escritores clássicos e românticos e até dos escritores orientais em quem sentia palpitar uma naturalidade mais intensa e mais forte exaltação de símbolos. Só deixava a leitura pela vagabundagem — uma pesquisa

febril de novas paisagens, de tipos humanos, de situações sociais que se fundiam no seu espírito de vibrante receptividade. Na cidade nascente de Nova-Iorque misturava-se com as multidões, convivía com aventureiros, mendigos, trabalhadores e, ao mesmo tempo, com intelectuais e políticos. Viajava pelo oeste e pelo sul dos Estados Unidos, entregando-se a exaltações tumultuosas perante as paisagens que o arrebatavam. *In me the caresses of life wherever moving...* Tudo acolhia com ardor de homem viril e ousado — mas a sua vocação poética tardava a revelar-se. Em 1846 era o editor do *Brooklyn Daily Eagle* jornal de agressivas campanhas revolucionárias, reivindicações sociais e luta contra os senhores escravagistas. Foi essa experiência que lhe ensinou, talvez, associando-se a uma alma apaixonadamente lírica e a uma exaltação épica que tudo engrandecia, a arte insuperada de exprimir os anseios das multidões e a tempestuosa força



A fotografia Walt Whitman pertencente à colecção do «marchante» Ambróise Volard

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