

RICHARD C. RAMER



SPECIAL LIST 519
PATRONS OF THE ACADEMIA
BRASILEIRA DE LETRAS

RICHARD C. RAMER

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AUGUST 5, 2024

SPECIAL LIST 519

PATRONS OF THE ACADEMLA BRASILEIRA DE LETRAS

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SPECIAL LIST 519

PATRONS OF THE ACADEMLA BRASILEIRA DE LETRAS

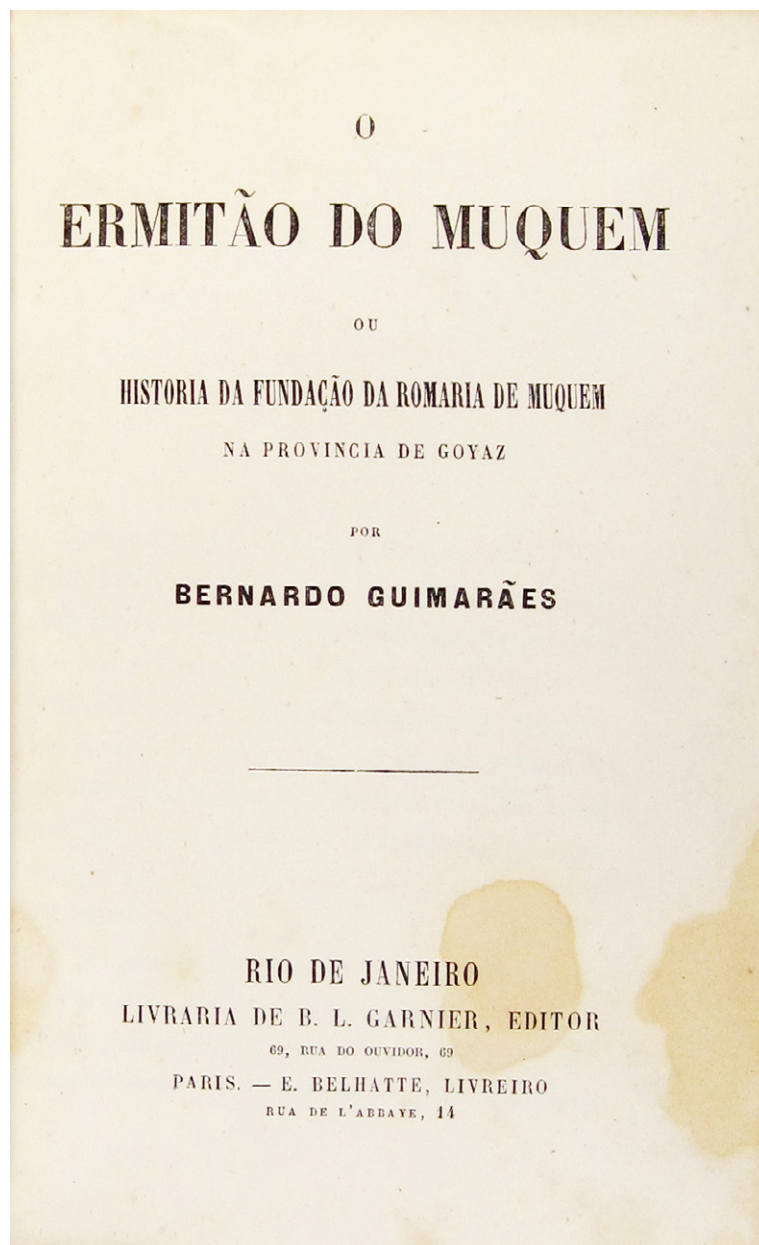
Chair Number 4: José Basilio da Gama

José Basilio da Gama (1740-1795), born in Minas Geraes, came to Rio de Janeiro at the age of fifteen to study with the Jesuits. He fled to Portugal upon the Order's expulsion. Then, casting aside his novice's robe, he traveled to Rome, where he was admitted to the Roman Arcadia under the name Termindo Sipilio. Several years later he returned to Lisbon via Brazil, but was imprisoned as a former Jesuit and sentenced to exile in Angola. A poem in honor of the Marquês de Pombal's daughter led to forgiveness, while Gama's increasingly anti-Jesuit attitude earned official favor. This was surely a factor in guiding his choice of subject for his epic, as well as his decision to dedicate the work to Pombal's brother, with a laudatory sonnet to Pombal at the beginning. After the fall of Pombal, however, *O Uruguay* became a distinct liability. Gama was later given a post in the Secretariat of State, and died in Lisbon.

1. GAMA, José Basílio da. *The Uruguay (A Historical Romance of South America). The Sir Richard F. Burton translation.* Edited, with Introduction, Notes, and Bibliography, by Frederick C.H. Garcia and Edward F. Stanton. Berkeley, CA: University of California Press, 1982. Large 8°, publisher's cloth with dust jacket. As new. v, 264 pp., (1 l.), portrait of Burton on half title verso, footnotes, extensive endnotes, bibliography. ISBN: 0-520-04524-6. \$40.00

First edition thus of a landmark of Brazilian literature. After the fall of the Marquês de Pombal, all available copies were suppressed, and Borba de Moraes describes the original 1769 Portuguese language edition, reproduced here in facsimile, as "rare and sought after."

The theme of this great epic is the Spanish and Portuguese campaign against the seven missionary villages in the region southeast of present-day Paraguay, whose Indian inhabitants had allegedly been incited by the Jesuits to revolt against the provisions of the Treaty of 1750. With its grandeur, pomp, and severe beauty, Basilio da Gama's poetry establishes him as the pioneer of Brazilian Indianism, which was later to become a chief theme of Brazilian letters. Written in run-on blank verse, the poem breaks sharply from the classical manner and is sometimes cited as the first Romantic poem in Portuguese. Garrett, whose own Romanticism was considerably influenced by Gama, judged the *Uruguay* "the modern poem that is possessed of the most merit." It is "the best, the most nearly perfect poem to be produced in the entire colonial period," declared Ronald de Carvalho, and "will remain a point of reference in our literature, where we may encounter the hidden roots of that Romanticism that was to mark the dawn of our intellectual independence" (*Pequena história da literatura brasileira* pp. 153, 159). According to Bandeira, the *Uruguay* is "well, even brilliantly written; it contains beautiful descriptions of nature; and deep



and sincere feeling is shown in the moving episode of the death of the heroine, Lindoia" (*Brief History of Brazilian Literature* p. 55).

The book includes on the final leaf of the 1769 edition sonnets in praise of the author by two important Brazilian authors, Joaquim Ignacio de Seixas Brandão and Ignacio José de Alvarenga Peixoto.

The original 1789 edition was one of the earliest books printed at the Imprensa Régia, which Pombal had established only a year earlier. It is dedicated to Pombal's brother, Francisco Xavier de Mendonça Furtado (Lisboa, 1700-1769), governor general of Grão-Pará and Maranhão (1751-1759), and Secretário de Estado da Marinha e do Ultramar (1760-1769), who barely outlived the book's publication.

* See Goldberg, *Brazilian Literature*, pp. 54-7; Putnam, *Marvelous Journey*, pp. 84-6.; Saraiva and Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 631.

Chair Number 5: Bernardo Guimarães

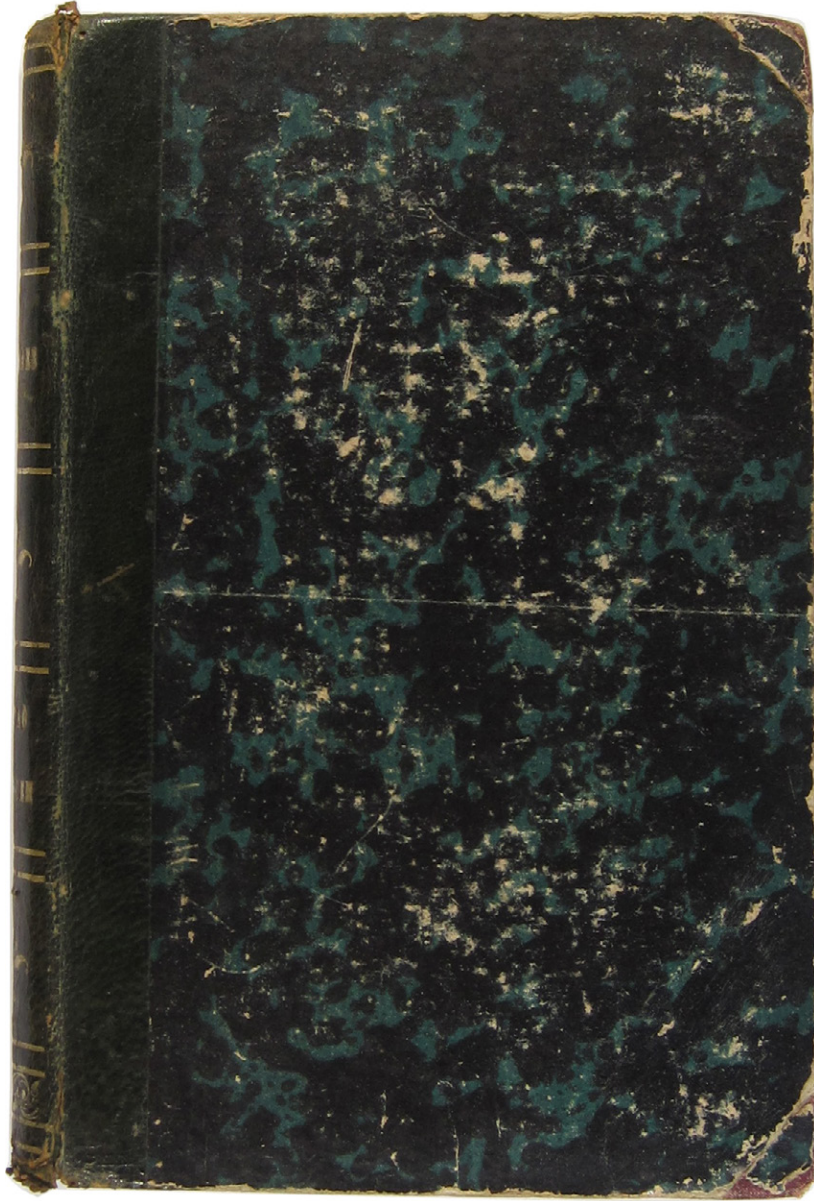
Born in Ouro Preto, Guimarães (1825-1884) earned a law degree at the Academia de São Paulo in 1852. After working briefly as a judge and schoolteacher, he settled on a literary career. His first book of poetry, *Cantos da solidão* (São Paulo, 1853) helped make his reputation as one of Brazil's more significant Romantic poets. Blake describes him as "um dos mais populares e aplaudidos poetas da geração presente." His later poetry and fiction helped to introduce regionalism and naturalism into Brazilian literature, and his *A escrava Izaura* (Rio de Janeiro, 1875) is often called the Brazilian *Uncle Tom's Cabin*.

First Edition of the Author's First Volume of Fiction

2. GUIMARÃES, Bernardo [Joaquim da Silva]. *O Ermitão do Muquem, ou Historia da fundação da Romaria de Muquem na provincia de Goyaz*. Rio de Janeiro: B.L. Garnier; and Paris: E. Belhatte (printed at Paris: Typ. Portug. de Simão Raçon e Comp.), n.d. (1858?). 12°, contemporary quarter blue sheep over marbled boards (corners, head and foot of spine worn), smooth spine gilt, gilt letter, decorated endleaves. Some light stains to half title, title page, and (ever diminishing) the next few leaves. Occasional, very minor foxing. Still, in good to very good condition. Orange and black oval printed ticket with serrated edges ("Livreria Industrial, Lisboa & Cia, 229 Rua Augusta, 231") in upper outer corner of front free endleaf. xxiii, 216 pp. \$900.00

FIRST EDITION of this brief historical novel or novella, the author's first book of fiction.

* Sacramento Blake I, 413-5. Ford, Whittam and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 158 (listing only an edition of 1898, and stating in error that the date of the first edition is 1871).

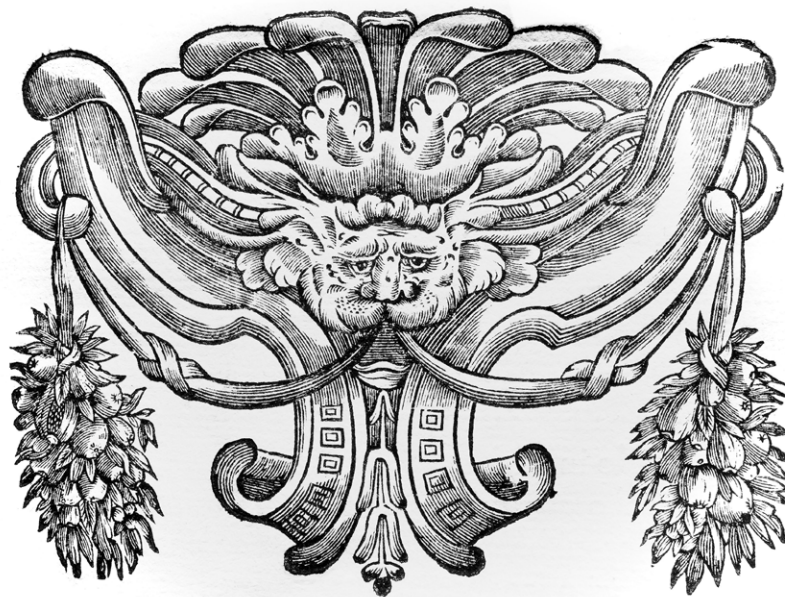


Item 2

3. **GUIMARÃES, Bernardo** [Joaquim da Silva]. *O Garimpeiro, romance*. Rio de Janeiro and Paris: H. Garnier (printed at Paris: Typ. Garnier Irmãos), (1895?). 12°, contemporary quarter sheep over marbled boards (wear to corners; other very minor wear), gilt fillets between leather and boards, spine gilt and decorated in blind with raised bands in five compartments, black leather lettering piece with gilt letter in second compartment from head, marbled endleaves. Some light browning and foxing. In good to very good condition. (2 ll.), 217, (1) pp. \$100.00

Later edition of this novella about a prospector, set in Minas Gerais and Bahia. First published in 1872, it was made into a film in 1920.

* Sacramento Blake I, 413-5: an edition of 1875, without collation. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 158 (an edition of [1912]).





Item 4

Chair Number 7: Castro Alves

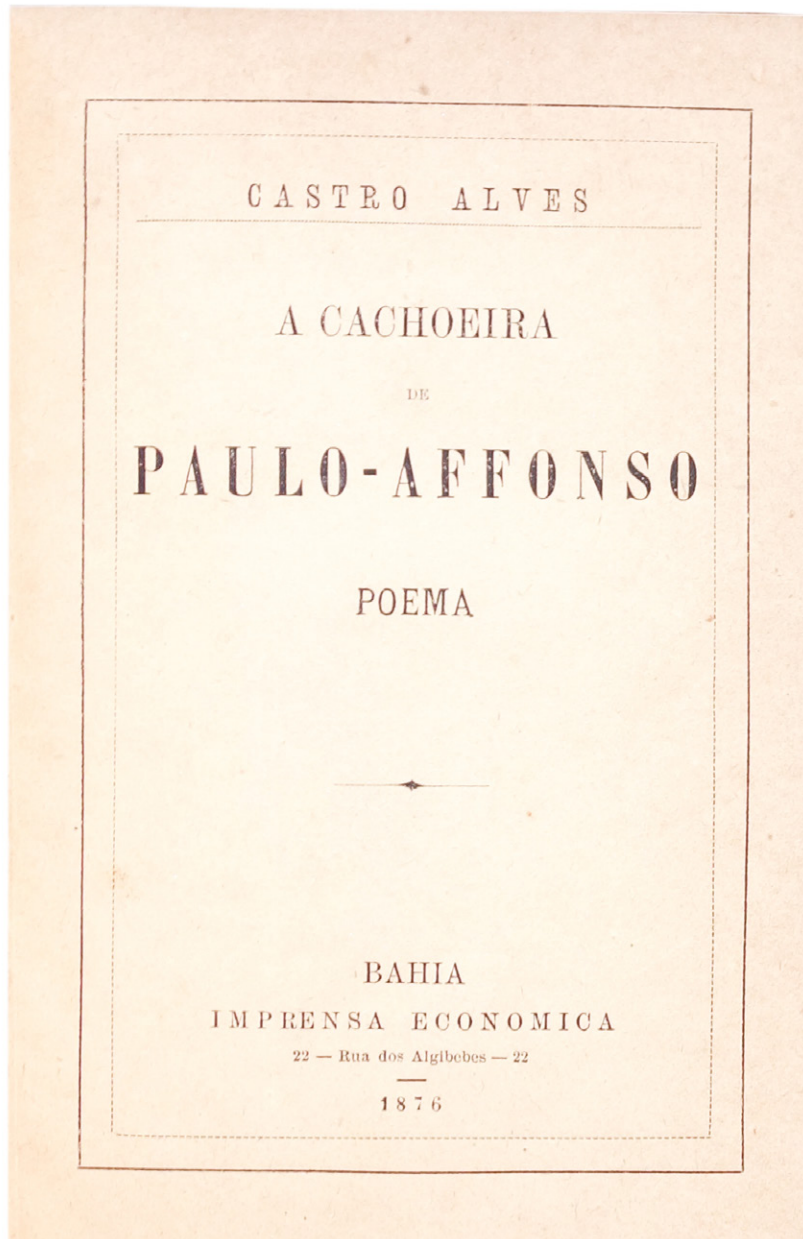
Antônio de Castro Alves (1847-1871), born at Curalinho, Bahia (now renamed Castro Alves) died from tuberculosis at the age of 24. He is unquestionably the foremost Brazilian Romantic poet and the chief exponent of social themes during the Romantic period, often rated the best lyric poet Brazil ever produced. As a student in Recife, he participated in the political and social struggles that eventually led to the emancipation of Brazil's slaves in 1888 and to the establishment of the Republic. Republicanism and emancipation became the themes of his heroic poetry at a time when these were not yet popular ideas among the Brazilian public. Castro Alves helped found the *escola condoreira*, sometimes called the "third romantic generation"—a group of young writers who took Victor Hugo as their model. He was a protégé of Machado de Assis and José de Alencar, and was praised by Eça de Queiroz and Afrânio Peixoto. Castro Alves is known internationally as the "poet of the slaves," a title secured after the appearance of his other major work, *Os escravos*.

Major Work by "The Poet of the Slaves"

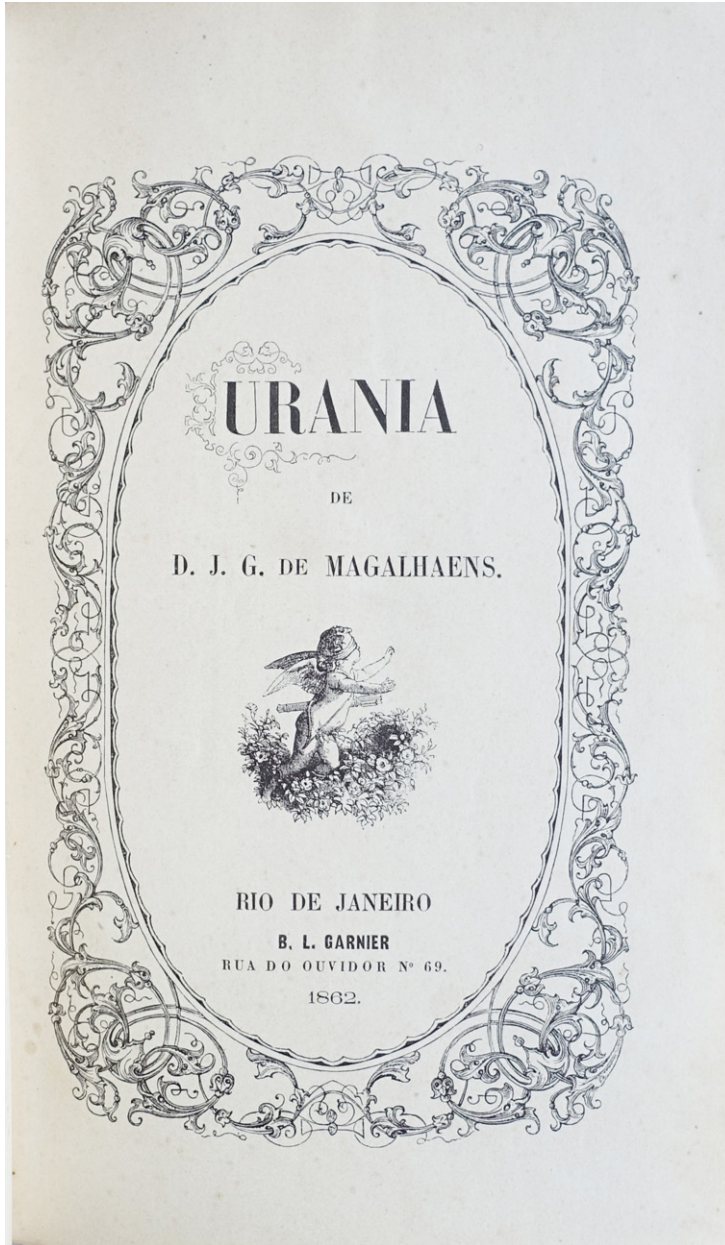
4. ALVES, Antônio de Castro. *Acachoeira de Paulo-Afonso. Poema original brasileiro. Fragmento dos Escravos, sob o título de Manuscritos de Stenio.* Bahia: Imprensa Economica, 1876. 8°, later mottled quarter calf over marbled boards, spine with raised bands in five compartments (some minor wear), crimson morocco lettering pieces in second and fourth compartments, short author-title lettered gilt, gilt fillets; publication date numbered gilt at foot, decorated endleaves, original printed wrappers bound in. Some foxing, mostly light but a bit more pronounced on title page. In good to very good condition. Two-line penciled inscription on verso of first final free endleaf, dated 1965. (2 ll.), 122 pp., (1 l. errata).
\$3,000.00

FIRST EDITION of this seminal work, referred to by Sacramento Blake thus: "É das obras deste autor aquella talvez, em que mais se revela a elevação e altivez de seus pensamentos." The "Waterfall of Paulo Afonso", or "Paulo Afonso Falls" are a series of waterfalls on the São Francisco River near the city of Paulo Afonso in Bahia state, Brazil. *Acachoeira de Paulo Afonso* contains 33 poems of varying meter and length that together tell a single story of the tragedies and hardships of slavery through the tale of a slave girl raped by her master's son. The work was later included in Castro Alves' posthumously published poetry collection *Os escravos*.

*Horch, *Bibliografia de Castro Alves* 419: identifying this as the first edition. Sacramento Blake I, 132: listing separate editions of the *Cachoeira* and *Fragmentos dos Escravos*, both published in Bahia, 1876, and giving collation for neither. Innocência XX, 190: citing *Fragmentos dos Escravos* sob o título de "Manuscrito de Stenio," Bahia 1871, without collation. Cf. Eugênio Gomes, *Castro Alves, poesia* (Nossos clássicos 44). NUC: InU, DCU-IA, MH.



Item 4



Item 5

Chair Number 9: Gonçalves de Magalhães

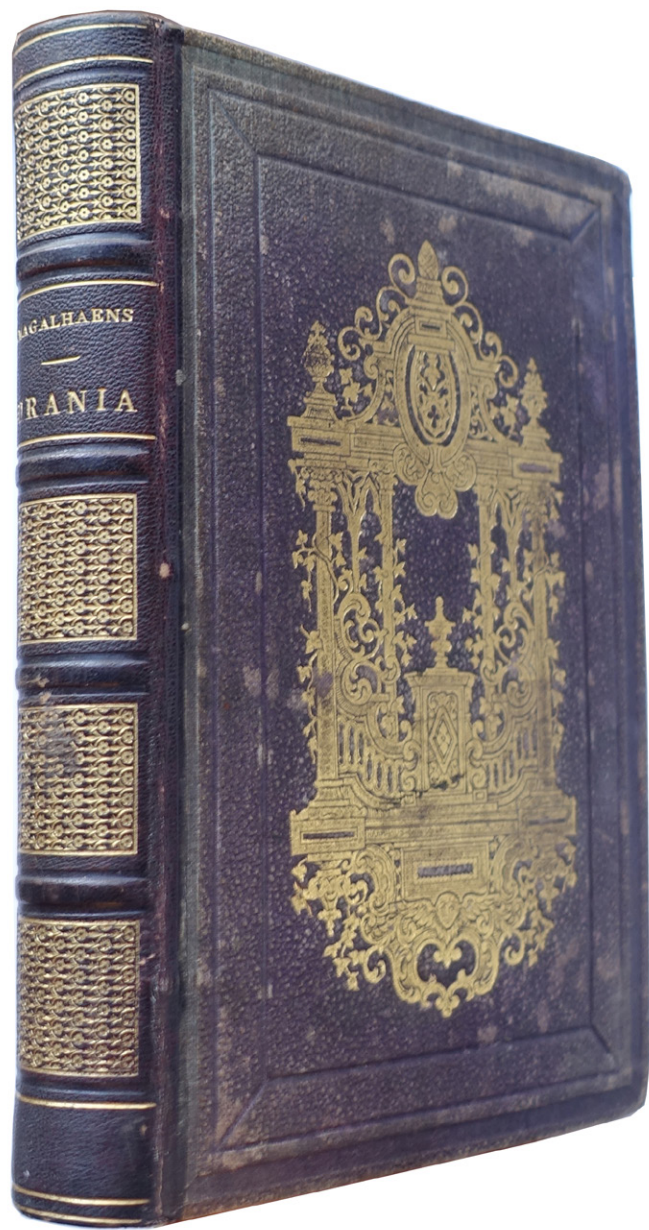
Gonçalves de Magalhães (1811-1882, a native of Rio de Janeiro) was an important author of nineteenth-century Brazilian fiction and poetry. Inspired by the European Romantics, he founded *Niterói: Revista brasiliense* in Paris in 1836, and was considered the elder member of the new Romantic school when he returned to Brazil. His notable work in the Romantic style is *Suspiros poeticos e saudades*, Paris 1836. In his later works, including the *Confederação* and *Antônio José*, he returned to a more classicizing style. Magalhães's work has suffered the extremes of lavish praise and bitter condemnation. José de Alencar said of the *Confederação*, "Bem sei que o Sr. Magalhães não teve pretensões de fazer uma *Iliada* ou *Odisséia* americana; mas quem não é Homero deve ao menos procurar imitar os mestres; quem não é capaz de criar um poema, deve ao menos criar no poema alguma coisa" (quoted in *Nossos Clássicos* 55, p. 107; see also pp. 10-12). Putnam, on the other hand, calls him "one of the greatest poets that Brazil has produced . . . he is near to being the national poet, one who was enthusiastically acclaimed by the people even before he was by the elite" (p. 111).

5. MAGALHÃES, Domingos José Gonçalves de. *Urania*. Rio de Janeiro: B.L. Garnier (printer's colophon Vienna: Imperial e Real Typographia), 1862. 8°, publisher's quarter morocco, cloth sides blocked in gilt and blind (light wear, front cover spotted), spine richly gilt with raised bands in five compartments, text-block edges gilt, endleaves of glazed paper embossed in a moiré silk pattern. Title with wood-engraved vignette, within elaborate floral frame. Some scattered minor stains, mostly marginal. Overall in very good to fine condition. (3 ll.), 344 pp.

\$1,600.00

FIRST EDITION of this collection of 100 poems addressed to the poet's wife, on a wide variety of subjects and in varying meters.

* Sacramento Blake II, 219: without collation. Innocência IX, 143: calling for iv, 344 pp. Ford, Whittem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres*, p. 79: calling this a 12° of 344 pp. Carpeaux, *Pequena bibliografia crítica da literatura brasileira*, pp. 75-7. See also Martin, "Literature, Music and Art of Latin America from Independence to c. 1870," in *Cambridge History of Latin America*, III, 817. Bandeira, *Brief History of Brazilian Literature*, pp. 67-8 and elsewhere. Putnam, *Marvelous Journey*, pp. 109-11. Goldberg, *Brazilian Literature*, pp. 74-7 and throughout. NUC: NN, DLC, MH (344 pp.). OCLC: 19008581 (New York Public Library, Harvard University, Brown University, Universidade de São Paulo; one or more of these may be digital copies); 249159191 (Staatsbibliothek zu Berlin). No edition located in Porbase. No edition located in Jisc. Melvyl cites a single copy of the 1865 edition at SRLF.



Item 5

Poem Paints Jesuits as Heroic Defenders of the Indians

6. MAGALHÃES, Domingos José Gonçalves de. *A Confederação dos Tamoyos. Poema.* Coimbra: Imprensa Litteraria, 1864. 8°, original lime-green printed wrappers (spine and edges chipped, small hole in lower wrapper without loss, lower outer corner of rear wrapper becoming torn away, a few light stains, two old labels on spine). Slight browning, occasional light foxing. Uncut and unopened. Overall in good to very good condition. 263 pp., (1 p. errata). \$100.00

Fourth [?] edition of this intensely patriotic and religious poem in ten cantos, which paints the Jesuits as heroic defenders of the Indians against the Portuguese exploiters. The first edition appeared in Rio de Janeiro, 1856; OCLC also lists two apparently distinct editions of Rio de Janeiro, 1857 (Empreza Typog. Dous de Dezembro and Typ. de P. Brito).

The Tamoyo Confederation (1554-1567), an alliance of Indians along the coast of Brazil from Santos to Rio de Janeiro, was provoked by the maltreatment of the Tupinambá at the hands of the Portuguese colonizers.

* Innocência IX, 142-3. Sacramento Blake II, 217-20. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 78. Carpeaux, *Pequeña bibliografía crítica da literatura brasileira* pp. 75-7. See also Martin, "Literature, Music and Art of Latin America from Independence to c. 1870," in *Cambridge History of Latin America* III, 817. Bandeira, *Brief History of Brazilian Literature* pp. 67-8 and elsewhere. Putnam, *Marvelous Journey* pp. 109-11. Goldberg, *Brazilian Literature* pp. 74-7 and elsewhere. Not located in NUC. Porbase locates one copy at Universidade do Porto and two at Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) lists only the copies in Porbase.

***7. MAGALHÃES, Domingos José Gonçalves de.** *A Confederação dos Tamoyos. Poema.* Coimbra: Imprensa Litteraria, 1864. 8°, original violet printed wrappers (spine frayed and chipped; first quire becoming loose). Uncut. Overall in very good condition. 263 pp., (1 p. errata). \$100.00

Fourth [?] edition of this intensely patriotic and religious poem in 10 cantos, which paints the Jesuits as heroic defenders of the Indians against the Portuguese exploiters. The first edition appeared in Rio de Janeiro, 1856. The Tamoyo Confederation (1554-1567), an alliance of Indians along the coast of Brazil from Santos to Rio de Janeiro, was provoked by the maltreatment of the Tupinambá at the hands of the Portuguese colonizers.

* Innocência IX, 142-3. Sacramento Blake II, 217-20. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 78. Carpeaux, *Pequeña bibliografía crítica da literatura brasileira* pp. 75-7. See also Martin, "Literature, Music and Art of Latin America from Independence to c. 1870," in *Cambridge History of Latin America* III, 817. Bandeira, *Brief History of Brazilian Literature* pp. 67-8 and elsewhere. Putnam, *Marvelous Journey* pp. 109-11. Goldberg, *Brazilian Literature* pp. 74-7 and elsewhere. Not located in NUC. Porbase locates one copy at Universidade do Porto and two at Biblioteca Nacional de Portugal.

Chair Number 21: Joaquim Serra

Joaquim Serra (1838-1888), poet, playwright, humorist, and distinguished journalist, was a native of São Luís, Maranhão. He served as secretary to the government of Parahyba (1865-1867), as deputy for in the seventeenth provincial legislature of Maranhão (1864-1867), as deputy general for Maranhão (1878-1881), and as director of the *Diário oficial* (1878-1882), a post he resigned due to political differences. A committed abolitionist, Serra contributed to *La reforma* and *O abolicionista*, the organ of the Sociedade Brasileira Contra a Escravidão, which he eventually edited.

8. SERRA, Joaquim [Joaquim Maria Serra Sobrinho]. *Quadros. Preface by Salvador de Mendonça.* Rio de Janeiro: B.L. Garnier (printed at Typ. Franco-Americana), 1873. 8°, contemporary navy blue quarter sheep over marbled boards (minor wear), smooth spine with gilt fillets, author, and title; text-block edges sprinkled. Occasional light foxing. Three small round wormholes in final 12 leaves, one sometimes just touching a letter of text in the last 2 leaves. Still, in good condition overall. Bookplate of Américo Moreira da Silva. (6 ll.), 148 pp. \$300.00

FIRST EDITION of this book of 37 lyric poems.

* Sacramento Blake IV, 200: refers to an edition of Maranhão, 1873, with 156 pp., and says he thinks there is an undated Rio de Janeiro edition. Innocência XII, 111: refers only to the Rio de Janeiro edition of 1873, calling for viii, 148 pp. Ford, Whitem and Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 153: lists only the present edition, but dates it [1873?] and calls for [xi], 148 pp. See Joaquim de Almeida Serra, *O abolicionista Joaquim Serra*. NUC: NIC, MH (148 pp.); Rio, 1872 at DCU-IA (148 pp.). OCLC: 2538881 (University of California at Los Angeles, Cornell University, Catholic University of America, Harvard University, Brown University, Latrobe University); 503753125 (British Library). Not located in Porbase. Jisc repeats British Library only.



Chair Number 23: José de Alencar

A native of Algodão Novo (Mecejana), 10 kilometers from the city of Fortaleza, capital of the province of Ceará, Alencar (1829-1877) has been described as “the unrivalled master of Brazilian romantic fiction No novelist of the era from Spanish America can match his achievement in terms of breadth, narrative fluency and grasp of detail” (Martin, *Cambridge History of Latin America* III, 820). He is credited with introducing concern with stylistic values into Brazilian prose fiction, and with beginning the nationalistic reaction in favor of Brazilian forms. Putnam describes him as “a writer of extraordinary talent,” and notes that “as a maker of plots he has few equals.” He has been compared with Cooper and Chateaubriand, a comparison he himself rejected. After earning his law degree in São Paulo Alencar moved to Rio de Janeiro, where he was a journalist, jurisconsult, politician and orator. His first novel, *O Guarani*, appeared in 1857 and was very successful; it was even turned into an opera, with music by Carlos Gomes. Alencar’s collected works fill more than 30 volumes. His numerous novels include examples of Indianism (*Guarani*), the society novel (*As Minas de Prata, A Guerra dos Mascates*), and the regional novel (*Iracema, O Gaúcho, O Sertanejo*).

9. [ALENCAR, José Martiniano de, writing under the pseudonym Senio]. *A pata da gazella: romance brasileiro*. Rio de Janeiro and Paris: H. Garnier [colophon]: Paris, Typ. Garnier Irmãos, 1895. 12°, publisher’s red cloth (spine faded; wear to upper outer corner of front cover; other minor binding defects), covers and spine blocked in black, spine gilt lettered (some adhesive marks on endleaves), text-block edges sprinkled blue-green. Slight overall browning, a few small, light stains. Overall in good to slightly better than good condition. Old (contemporary?) inked notes on title page. (2 ll.), 238 pp. \$50.00

Fourth (?) edition of this novel first published in 1870.

* Israel Souza Lima, *José de Alencar*, p. 323. Sacramento Blake V, 76: the first edition. Innocência XII, 133: the first edition. Carpeaux, *Bibliografia critica* p. 96: first edition. Not located in NUC. OCLC: 23565926 (Stanford University, University of California-Riverside, University of Michigan).

Chair Number 34: Sousa Caldas

Sousa Caldas (Rio de Janeiro, 1762-1814), was a Colonial Brazilian poet, priest and orator. An Arcadian, he was “o mais vigoroso lírico dos predecessores imediatos do romantismo” (Veríssimo p. 114). He was imprisoned in 1781 by the Inquisition on grounds of being “herege, naturalista, deísta e blasfemo”—apparently because he was influenced by Rousseau. Eventually he took orders and began writing sacred poetry. In 1808 he returned to his native Rio de Janeiro, where he died. These are his only published works, aside from a few *cartas avulsas*. He is patron of the 34th chair of the Brazilian Academy of Letters.

10. CALDAS, Antonio Pereira de Sousa. *Obras poeticas ... com as notas e additamentos de F. de B.G. Stockler.* 2 volumes in 1. Coimbra: Imprensa de Trovão & Comp^a, 1836. 12°, contemporary boards (label missing from spine, spine splitting, front hinge weak), text block edges sprinkled red. Light soiling and dampstaining, mostly marginal, to several leaves. In good to very good condition. Signature of Antonio Augusto Teixeira de Vasconcellos on both title pages. 136 pp.; 130 pp., (1 l. subscribers' list), *lacking* the 2-leaf subscribers' list sometimes found at the end of volume I. 2 volumes in 1. \$350.00

Second edition of a work first published Paris, 1820-21, also with the notes of Stockler, who was a friend of the author. This edition does not include the *Psalmos de David*. Volume I, *Poesias profanas*, includes some of the author's best works—a cantata entitled “Pygmalion” and the ode “Ao homem selvagem”—as well as “Sobre o amor, considerado como principio e esteio da ordem social,” a sonnet improvised at the tomb of Ines de Castro, and a lengthy letter (pp. 90-131) in verse and prose describing a voyage to Genoa. According to Werneck Sodré, the ode “Ao homem selvagem” made its author rank, with Santa Rita Durão and Francisco de Melo Franco, as “os primeiros que, entre nós, trataram o tema do selvagem” (p. 263).

Volume II, *Poesias sacras*, includes cantatas, sonnets and odes on the existence of God, the immortality of the soul, the need for revelation, the virtue of Christianity, and others. Stockler's annotations, following each poem, analyze the work, compare it to English and German poems, note when manuscript copies differ, and where Stockler himself has “improved” the versification.

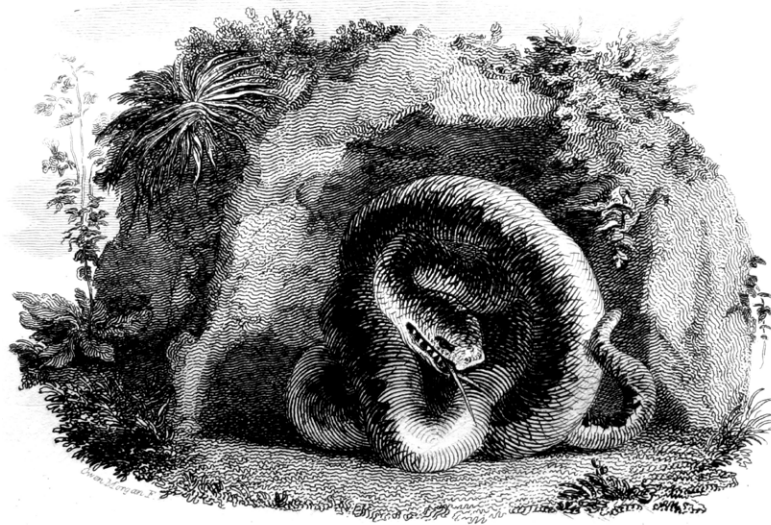
Provenance: library of Antonio Augusto Teixeira de Vasconcellos (1816-1878), well-known writer and journalist. See *Grande enciclopedia XXXI*, 59-61.

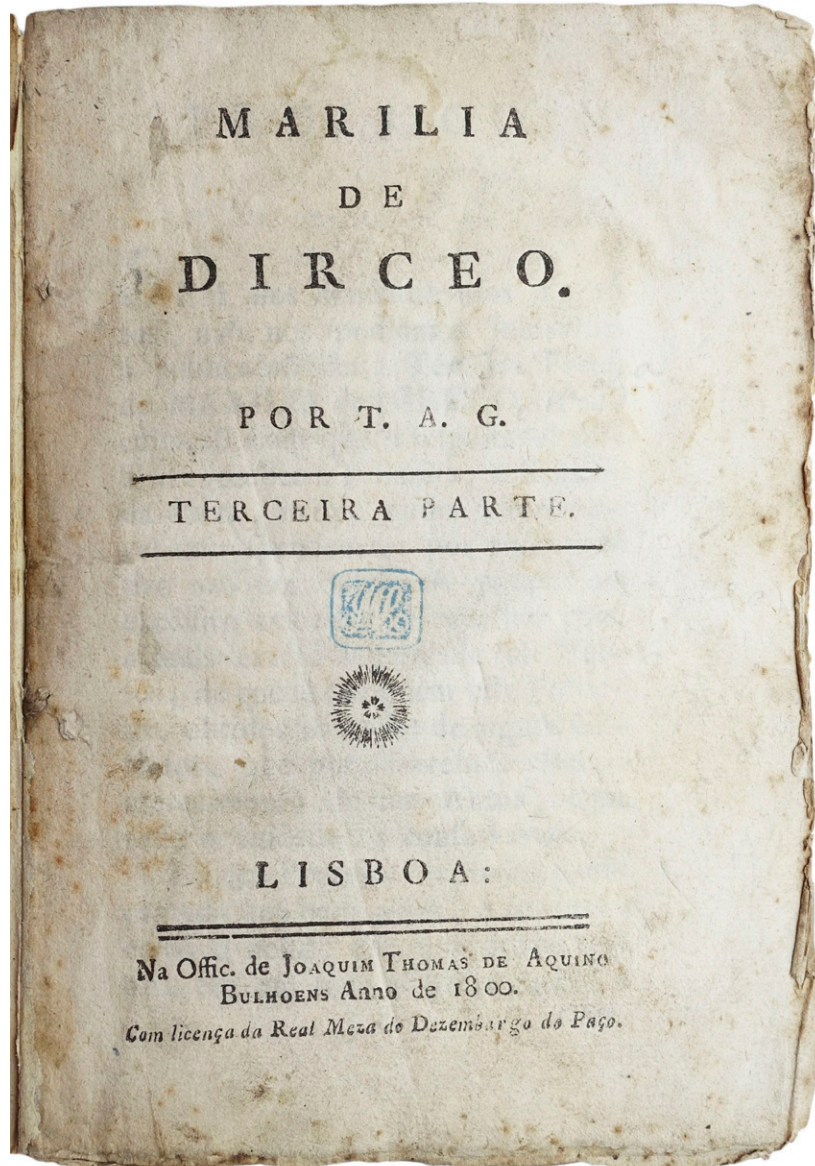
* Innocência I, 231-2; VIII, 283-4: stating that the second edition was edited by Adriaõ Pereira Forjaz de Sampaio. Borba de Moraes (1983) I, 143: reversing the collations of volumes I and II. Rodrigues 497: citing only volume II. W. Martins, *História da inteligência brasileira* II, 15, 30-1, 78, 95-6, 215, 275, 367. Putnam, *Marvelous Journey* p. 94: “just missed being an important figure; he might have been the first of the Brazilian romantics.” Goldberg, *Brazilian Literature* pp. 68-9: “influenced by Rousseau, [he] is avowedly Christian in purpose but the inner struggle that produced his verses makes of him a significant figure in a generally sterile era.” Werneck Sodré, *História da literatura brasileira* (1969) pp. 117, 130, 263-4, 555. Veríssimo, *História da literatura brasileira* (1969) pp. 112-6, 119, 132-3, 136, 268. NUC: MiU (volume I only).

11. CALDAS, Antonio Pereira de Sousa. *Obras poeticas ... com as notas e additamentos de F. de B.G. Stockler.* [Volume II:] *Poesias sacras.* Coimbra: Imprensa de Trovão & Comp.^a, 1836. 12°, modern half sheep over decorated boards, flat spine gilt, top edges rouged, other edges uncut. Light soiling and staining to a few leaves. In very good condition. 130 pp., (1 l.). \$100.00

Second edition of the *Poesias sacras*, originally published as the second volume of the author's *Obras poeticas*. The first edition appeared Paris, 1820-21, also with the notes of Stockler, who was a friend of the author. It includes cantatas, sonnets and odes on the existence of God, the immortality of the soul, the need for revelation, the virtue of Christianity, and others. Stockler's annotations, following each poem, analyze the work, compare it to English and German poems, note when manuscript copies differ, and where Stockler himself has "improved" the versification.

* Inocêncio I, 231-2; VIII, 283-4: stating that the second edition was edited by Adriaõ Pereira Forjaz de Sampaio. Borba de Moraes (1983) I, 143: reversing the collations of vols. I and II. Rodrigues 497: citing only vol. II. W. Martins, *História da inteligência brasileira* II, 15, 30-1, 78, 95-6, 215, 275, 367. Putnam, *Marvelous Journey* p. 94: "just missed being an important figure; he might have been the first of the Brazilian romantics." Goldberg, *Brazilian Literature* pp. 68-9: "influenced by Rousseau, [he] is avowedly Christian in purpose but the inner struggle that produced his verses makes of him a significant figure in a generally sterile era." Werneck Sodré, *História da literatura brasileira* (1969) pp. 117, 130, 263-4, 555. Veríssimo, *História da literatura brasileira* (1969) pp. 112-6, 119, 132-3, 136, 268. Not located in NUC.





Item 13

Chair Number 36: Teófilo Dias

Teófilo [Odorico] Dias [de Mesquita], (1854-1889), a native of Caxias, Maranhão, was a nephew of the poet Antonio Gonçalves Dias, and like him, published while young several books of poetry that were very well received. In 1878, the year the *Cantos tropicais* appeared, Dias was involved in the "Battle of Parnassus" taking place in the columns of the *Diário do Rio de Janeiro*, in which Romantics and partisans of the "New Idea" argued the merits of their styles.

Contains "The Voice of the Revolution" (Wilson Martins)

12. DIAS [DE MESQUITA], Teófilo [Odorico]. *Cantos tropicais*. Rio de Janeiro: Livr. de Agostinho Gonçalves Guimarães & C^a, 1878. 8°, original printed wrappers (heavily stained, corners chipped) within later blank wrappers glued to spine. Title page printed in red and black. First and last few leaves heavily dampstained, some marginal staining internally. Lower outer corners curled, with short tears in or corners broken off of first few leaves (without loss of text). Occasional light foxing and soiling. In poor condition. (3 ll.), 143 pp. \$50.00

FIRST EDITION. The poem "A poesia moderna" in *Cantos tropicais* is singled out by Martins for connecting the "novos ideais," anticlericalism, and poetry as the voice of the revolution (IV, 43). It was following Dias' *Fanfarras*, 1882, that the anti-romantic movement began to take shape, and in the 1880s he became a leading figure in the Parnassian movement (along with Raymundo Correia, Alberto de Oliveira and Olavo Bilac); there are even times when he anticipated the Symbolists.

* Sacramento Blake VII, 268-70. Ford, Whitem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 60. Carpeaux, *Pequena bibliografia crítica da literatura brasileira* pp. 164-5: "a crítica deixou de estudar esse caso de imitação equívoca (muito frequente na época) do modelo Baudelaire porque o êxito de Teófilo Dias foi apenas contemporâneo; mas a historiografia literária lhe guarda tenazmente o nome." Veríssimo, *História da literatura brasileira* (1969) pp. 245-7. Goldberg, *Brazilian Literature* pp. 109-10. Putnam, *Marvelous Journey*, pp. 166-8. Bandeira, *Brief History of Brazilian Literature* pp. 107-8. W. Martins, *História da inteligência brasileira* III, 447, 486; IV, 31, 32, 33, 35, 43, 155, 156, 255, 257, 285, 331, 475. NUC: DCU-IA.

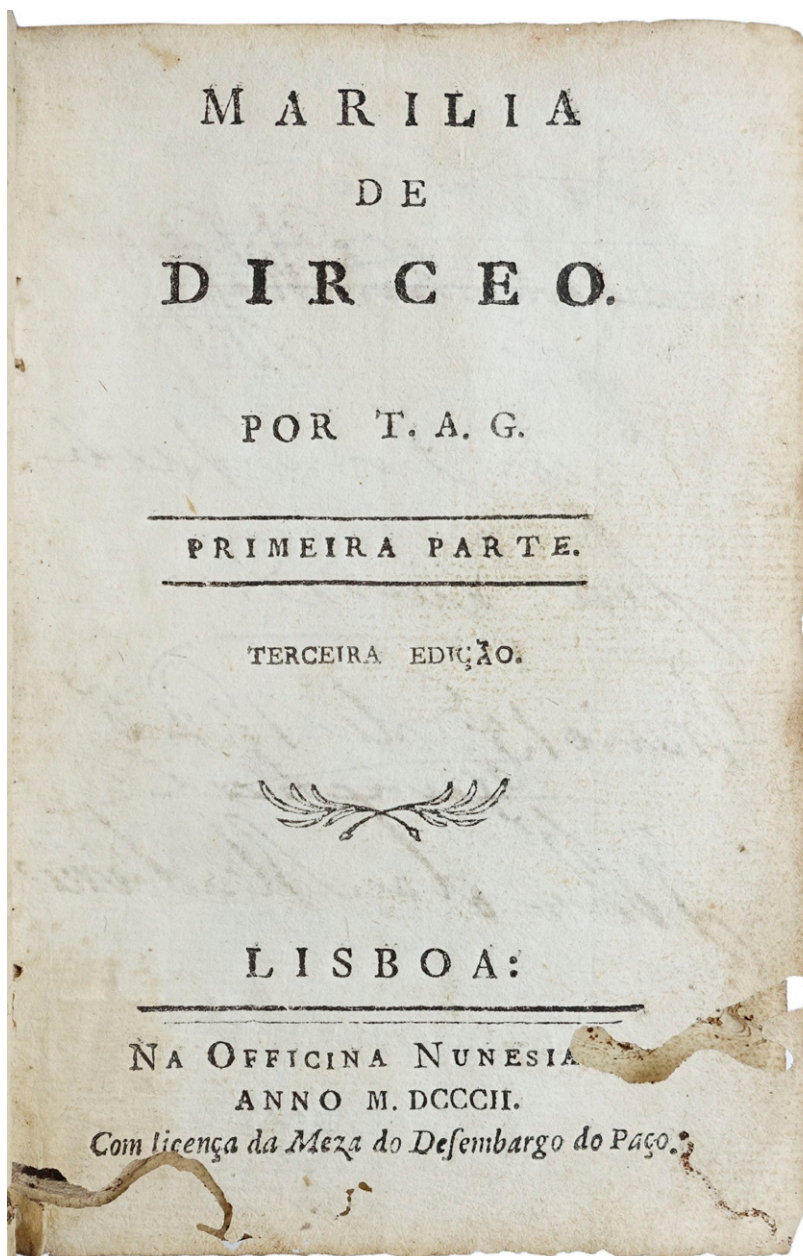
Chair Number 37: Tomás António Gonzaga

Born at Oporto, the son of a second-generation Brazilian father and a Portuguese mother (his maternal grandfather was English), Gonzaga (1744-1810?) came to Brazil at the age of seven with his father, who was *ouvidor geral* in Pernambuco and later superintendent of gold mines in Bahia. Only at the age of 17 did Gonzaga return to Portugal, to study at the University of Coimbra. The ten years of his youth spent in Brazil were decisive in his formation, and, to a certain degree, they made him a naturalized Brazilian. After receiving his bachelor's degree in 1768, Gonzaga exercised judicial functions in Beja, and in 1782 he was sent to Brazil as judge advocate of orphans and the absent in the district of Vila Rica, Minas Geraes. There, at the age of 38, he fell in love with sixteen-year-old Maria Dorotéia Joaquina de Seixas, to whom he became engaged. She was the Marília of his lyrics; Dirceu was Gonzaga's Arcadian name. At this same period Gonzaga became a close friend of Claudio Manuel da Costa and Alvarenga Peixoto. These three, along with three other Brazilian poets of the latter half of the eighteenth century—Basílio da Gama, Santa Rita Durão, Silva Alvarenga—are generally if improperly known as the "School of Minas." Before Gonzaga's marriage could take place, he was implicated along with his two friends in the "inconfidência mineira," or republican conspiracy of 1789 in Minas Geraes, a movement considered a precursor of Brazilian independence. After three years' imprisonment Gonzaga's death sentence was commuted; he was deported to Mozambique, where he died several years after his term of exile had expired.

The Almost Unobtainable First Edition of the Third Part

13. [GONZAGA, Tomás António, purported author]. *Marília de Dirceo. Por T.A.G. Terceira Parte.* Lisbon: Na Offic. de Joaquim Thomas de Aquino Bulhoens, 1800. 8°, later marbled wrappers (somewhat frayed). Small woodcut vignette on title page. Uncut. Title page with soiling and dampstains. Occasional spotting and light but extensive dampstaining. Overall in good condition. Very small old unidentified monogrammed stamp on title page. Small oblong black on white printed paper ticket of R.B. Rosenthal, Lisbon, in upper outer corner of verso of front wrapper. [3]-110 pp., (1 blank l.). Lacks the half-title. \$1,800.00

FIRST EDITION of part III; Very rare; more or less in the same realm of rarity as the rare first and second editions of part I (1792 and 1799, respectively), or the rare first edition of part 2 (1799). The extreme rarity of this work has caused significant bibliographic confusion about editions and contents. The 1792 first edition of part I was unknown to many bibliographers (e.g. Innocêncio, Varnhagen, etc.), and its existence was not revealed until 1879, in an article by Valle Cabral that appeared in the *Revista Brasileira* I, 411. The two parts of the 1799 edition were not known until 1923, when their existence was announced in an article by Alberto de Oliveira in the *Revista da língua portuguesa* n.º 26, 81-5. The third part, of doubtful authenticity, appeared in Lisbon, 1800. Since beginning in business in 1969, we have handled three copies of the extremely rare first edition of part I, and we have also three times seen on the market and handled copies of the 1799



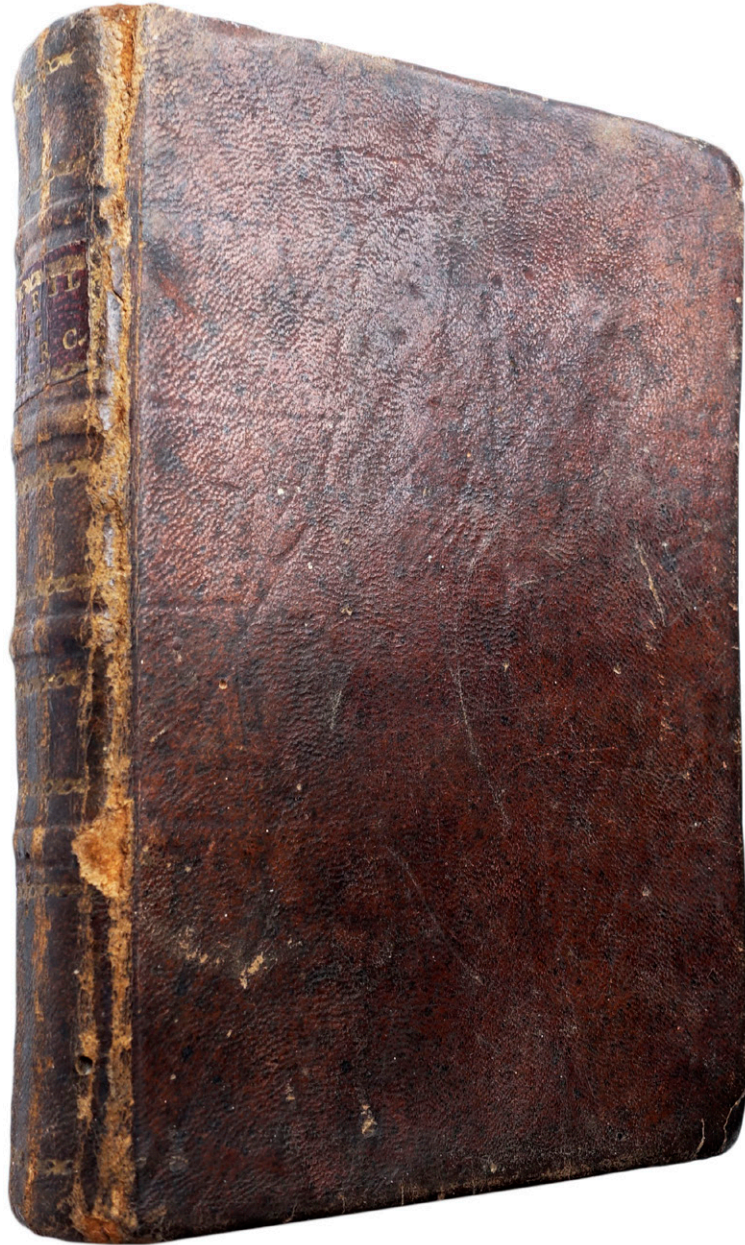
edition. Regarding the present first edition of the third part, we have also only seen three copies on the market since 1969.

There is confusion regarding the collation, no doubt due to the rarity. Rodrigues says that it contains 3 preliminary leaves, followed by 110 pages. Borba de Moraes says there are VII pp., with the half title, title page, and "Prologo", with p. [viii] blank, followed by 110 pp. In reality, the blank p. [viii] is followed p. [9], which is the beginning of the main text. The catchwords, signatures, and logic of the text support the conclusion that our copy is complete except for the half title; it does include the final integral blank leaf.

"If the 'Escola Mineira' had done nothing else, it could still be said that in Tomás António Gonzaga it had produced the most popular love poet who has written in Portuguese. Gonzaga's *Marília de Dirceu* is second only to *The Lusíads* of Camões in the number of editions it has had. . . . down to the 1920's there had been a total of thirty-four" (Putnam, *Marvelous Journey*, p. 87). The word "popular," when applied to the poetry of Gonzaga, should by no means be taken in any derogatory sense. Putnam continues, "There is no doubt that Tomás António Gonzaga is one of the fine love poets of the world. He is of the lineage of Petrarch; and if one had no other reason for learning Portuguese, the desire to read his poems would be sufficient motive" (p. 89).

Marília marks the transition of Portuguese and Brazilian literature from classicism to Romanticism, and in the words of Veríssimo, it "is of exceptional importance in Brazilian literature," forming "the supreme book of love, the noblest, the purest, the most deeply felt, the most beautiful which has been written in that tongue since Bernardim Ribeiro and the sonnets of Camões." Saraiva and Lopes elaborate: "com a sua variedade estrófica, o tirmo nitidamente marcado por versos curtos, rimas e estribilhos, com a grande simplificação do aparato mitológico, tornaram-no, em vésperas do Romantismo, o mais popular e reeditado dos nossos poetas de amor. . . . Em algumas destas composições projecta-se o espectáculo, familiar ao autor, do trabalho dos negros na mineração e culturas. Tudo isto se exprime através de uma arte estilística mais insinuante e segura, um artifício que ainda o não parecia, em comparação com os gostos mais ostensivamente eruditos da Arcádia" (*História da literatura portuguesa* [1976], p. 697). And according to Jong, "Gonzaga must be counted among the very best lyric poets Brazil has had. After nearly two centuries, today his melancholy lyricism is not only still alive, but extremely popular and highly esteemed by literary critics. His most famous poetic work, *Marília de Dirceu*, the first literary volume printed in Brazil, the most important work published by a Luso-Brazilian Arcadian, is one of the best works in all of Brazilian literature" (*Four Hundred Years of Brazilian Literature*, p. 80).

The first edition of *Marília* is virtually unobtainable. The same is true for other early editions of the work, a fact confirmed by the confusion of many bibliographers concerning these editions. Borba de Moraes had a long discussion in the first edition of *Bibliographia Brasiliiana* about whether two impressions, two issues or two editions appeared in 1792. In the revised edition of the *Bibliographia*, he concludes after a detailed examination of actual copies of the first edition that there were two issues of the first edition. In *Período colonial* (pp. 176-7), Borba gives a resumé of the bibliographical chaos that surrounded the early editions of the *Marília* before the 1930s, cites the most important bibliographical and critical works since that time, and provides lists of the five editions he considers of fundamental importance from a textual standpoint, followed by the nine editions most rare and sought after by collectors. The 1792 edition was unknown to Varnhagen (*Flori-legio* II, 413). Blake (VII, 278-9) fails to mention the second edition of 1799, and gives the wrong publisher for the 1800 edition. Rodrigues 1130 describes the first edition but fails to mention the 1799 edition. Innocêncio did not know of the first edition, and provides some misinformation and non-information about other editions. Pinto de Mattos repeats an incorrect statement from the Paris, 1862 edition that the first edition was printed by Bulhões, and mentions vaguely the third part (published 1800) and the 1802 edition.



Item 14

Carpeaux notes, "O grande numero das edições ... e a pouca exatidão das indicações bibliográficas dificultam muito a pesquisa."

* Borba de Moraes (1983) I, 359-70; *Período colonial* pp. 176-7. Gaudie Ley 3. Rodrigues 1131: "É o unico exemplar que tenho encontrado em qualquer parte." This edition not cited by Innocêncio; cf. VII, 320-5, 463; XIX, 259-61, 363-4. Cf. Sacramento Blake VII, 278-9. Cf. Pinto de Mattos (1970) pp. 344-5. Cf. Bosch 247: the first edition of part I only. Cf. *Rarest Books in the Oliveira Lima Collection* 159: first edition of part I only. Not in JCB *Portuguese and Brazilian Books* (JCB has the first and second editions of part I, and the first edition of part II). Not in Palha: listing (nos. 864-5) only the 14th edition (Lisbon 1819-20) and the 29th (Rio de Janeiro 1845). Not in Welsh or *Greenlee Catalogue*: listing editions of 1862 and 1944 only. Not in Ameal. Not in Azevedo-Samodães; cf. 1443 for the Lisbon 1817 edition. Not in Avila-Perez; cf. 3371-3 for later editions. Not in Monteverde; cf. 2686-7 for later editions. Carpeaux, *Pequena bibliografia critica da literatura brasileira* p. 54: incorrectly calling the 1799 edition the "third." Cf. Ford, Whittem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 80: without mention of the 1799 edition. On Gonzaga, see also Bandeira, *Brief History of Brazilian Literature* pp. 47-54; Goldberg, *Brazilian Literature* pp. 63-6; Wilson Martins, *História da inteligencia brasileira* I, 538-54 and throughout; Menezes, *Dicionário literario brasileiro* (1978), pp. 312-3. Cf. Melo Braga, *As edições de Marília de Dirceu*; Gaudie Ley, *Gonzagueana da Biblioteca Nacional*; and Rodrigues Lapa, *Obras completas de Tomás António Gonzaga*. OCLC: 559216940 (British Library); 811249785 (John Carter Brown Library). Not in Josiah, which lists the first editions of parts I and II, and the second edition of part I. The earliest edition listed by Hollis for any of the parts is that of 1802 for parts 1 & 2. Orbis lists only twentieth-century editions. The earliest edition listed in Melvyl is 1827. The earliest edition listed in the Library of Congress Online Catalog is 1819. British Library Integrated Catalogue lists only twentieth- and twenty-first-century editions. Only twentieth-century editions listed in Jisc. The earliest edition for any of the parts listed in Porbase is that of 1802, in a single copy at the Biblioteca Nacional de Portugal.

Including the Almost Unobtainable First Edition of the Third Part

14. [GONZAGA, Tomás António]. *Marília de Dirceo*. Por T.A.G. 3 volumes in 1. Lisbon: Na Officina Nunesiana, 1802 (volumes I and II); Na Offic. de Joaquim Thomas de Aquino Bulhoens, 1800 (volume III). 8°, contemporary sheep (some wear, especially at front outer joint, but sound), spine with raised bands in five compartments, gilt fillets, crimson leather lettering piece in second compartment from head, short-title lettered gilt. Identical small typographical vignettes on title pages of volumes I and II. Small woodcut vignette on title page of volume III. Worm traces at beginning of volume I: about 2.6 cm. at lower outer margin of first 5 leaves, touching final letter of imprint on title page, a letter of text on p. [3] recto, and with loss of two words on p. 8; another trace of about the same length at lower inner margin of first 5 leaves, never affecting text, and continuing on as a round hole in the blank margins of another 11 leaves, again not affecting any text. Volume I in slightly less than good condition. Volumes II and III in good to very

good condition. Two-line contemporary ink manuscript inscription, scored, on verso of title page of volume I, with five-line ink manuscript inscription below: Este livro he de // Jose Vieira // Maio 15 de 1825 // Funchal // Ilha de Madeira". Later scored ink manuscript inscription in upper blank margin of p. [3] of volume I: "De Maria Helena Correa". Ink manuscript signature of Josi[??] Vieira on rear free endleaf verso. 110 pp., (1 blank l.); 108 pp., (2 blank ll.); 110 pp., (1 blank l.).

3 volumes in 1. \$6,000.00

FIRST EDITION of part III.

Second edition, "mais acrescentada" of part II.

Third edition of part I.

While the editions of the first and second parts present in this collection are by no means easy to obtain, the original edition of part III is very rare; more or less in the same realm of rarity as the rare first and second editions of part I (1792 and 1799, respectively), or the rare first edition of part 2 (1799). The extreme rarity of this work has caused significant bibliographic confusion about editions and contents. The 1792 first edition of part I was unknown to many bibliographers (e.g., Innocência, Varnhagen, etc.), and its existence was not revealed until 1879, in an article by Valle Cabral that appeared in the *Revista Brasileira* I, 411. The two parts of the 1799 edition were not known until 1923, when their existence was announced in an article by Alberto de Oliveira in the *Revista da língua portuguesa* n.º 26, 81-5. The third part, of doubtful authenticity, appeared in Lisbon, 1800. Since beginning in business in 1969, we have handled 3 copies of the extremely rare first edition of part I, and we have also three times seen on the market and handled copies of the 1799 edition. Regarding the present first edition of the third part, we have also only seen three copies on the market since 1969.

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* For the third part: Borba de Moraes (1983) I, 359-70; *Período colonial* pp. 176-7. Gaudie Ley 3. Rodrigues 1131: "É o unico exemplar que tenho encontrado em qualquer parte." This edition not cited by Innocência; cf. VII, 320-5, 463; XIX, 259-61, 363-4. Cf. Sacramento Blake VII, 278-9. Cf. Pinto de Mattos (1970) pp. 344-5. Cf. Bosch 247: the first edition of part I only. Cf. *Rarest Books in the Oliveira Lima Collection* 159: first edition of part I only. Not in *JCB Portuguese and Brazilian Books* (JCB has the first and second editions of part I, and the first edition of part II). Not in Palha: listing (nos. 864-5) only the 14th edition (Lisbon 1819-20) and the 29th (Rio de Janeiro 1845). Not in Welsh or *Greenlee Catalogue*: listing editions of 1862 and 1944 only. Not in Ameal. Not in Azevedo-Samodães; cf. 1443 for the Lisbon 1817 edition. Not in Avila-Perez; cf. 3371-3 for later editions. Not in Monteverde; cf. 2686-7 for later editions. Carpeaux, *Pequena bibliografia critica da literatura brasileira* p. 54: incorrectly calling the 1799 edition the "third." Cf. Ford, Whittem & Raphael, *Tentative Bibliography of Brazilian Belles-Lettres* p. 80: without mention of the 1799 edition. On Gonzaga, see also Bandeira, *Brief History of Brazilian Literature* pp. 47-54; Goldberg, *Brazilian Literature* pp. 63-6; Wilson Martins, *História da inteligencia brasileira* I, 538-54 and throughout; Menezes, *Dicionário literario brasileiro* (1978), pp. 312-3. Cf. Melo Braga, *As edições de Marília de Dirceu*; Gaudie Ley, *Gonzagueana da Biblioteca Nacional*; and Rodrigues Lapa, *Obras completas de Tomás António Gonzaga da Biblioteca Nacional*. The first edition of the third part: Orbis lists only twentieth-century editions. The earliest edition listed in Melvyl is 1827. The earliest edition listed in the Library of Congress Online Catalog is 1819. British Library Integrated Catalogue lists only twentieth- and twenty-first-century editions. Only twentieth-century editions listed in Jisc. The earliest edition for any of the parts listed in Porbase is that of 1802, in a single copy at the Biblioteca Nacional de Portugal.

Important Critical Edition

15. GONZAGA, Tomás António. *Marília de Dirceu. Lyras de ... precedidas de uma noticia biographica e do juizo critico dos auctores estrangeiros e nacionaes e das lyras escriptas em resposta as suas e acompanhadas de documentos historicos por [Joaquim] Norberto de Souza S[ilva].* 2 volumes. Rio de Janeiro: Livraria de B.L. Garnier, and Paris: Garnier Irmãos, 1862. Brasilia Bibliotheca dos Melhores Auctores Nacionaes Antigos e Modernos. T. A. Gonzaga I (and II). Tall 12°, quarter brown pebbled cloth, spine gilt in five compartments with raised bands (some scuffing), front cover with gilt-tooled design incorporating a cupid (?), harp, cross, vine leaves, laurel branches, paper, quill pen, and a star; rear cover gilt-tooled with flowers and strapwork; both covers with rules in blind; all text block edges gilt. Some foxing, heavier in a few quires. Overall in good to very good condition. On half title of second volume, early signature of Mrs. L.L. Cristo [?]. (2 ll.), lithographic frontispiece of Gonzaga, 347 pp.; (2 ll.), 348 pp., 16 pp. advertisement for Garnier. 2 volumes. \$250.00

First thoroughly annotated edition of Gonzaga's *Marília de Dirceu*. Pages 3-189 of volume I include Sousa Silva's note on the present edition, reflections on other editions, assessments of Gonzaga's work by Brazilian and foreign critics, a note on Gonzaga's life and works, and extensive notes to the text. About 30 editions of *Marília* had appeared by 1854. The *New International Encyclopedia* (first published in 1902) considered this 1862 edition the best of those published to date.

The lithographic frontispiece of Gonzaga languishing in the prison of Ilha das Cobras is signed "Imp. Caillet, calle Jacob, 45, Paris." According to Silva Sousa's introduction, this lithograph is based on a painting by João Maximiano Mafra (a native of Rio de Janeiro) that was exhibited in 1844. It is the image of Gonzaga that is most often reproduced; no portraits of Gonzaga survive.

Joaquim Norberto de Sousa Silva (1820-1891) was the first Brazilian to do scholarly research on the 1789 Inconfidência Mineira, considered a precursor of the Brazilian independence movement, in which Gonzaga played a part. *Historia da conjuração mineira*, 1873, is still listed by Werneck Sodré as one of the principal sources on the Inconfidência. A prolific and versatile author who was born and died in Rio de Janeiro, Sousa Silva is best known for his contributions to literary history and criticism. According to Silvio Romero (quoted in Ribeiro Filho), "Hoje é impossível escrever a história, principalmente a história literária do Brasil, sem recorrer as publicações deste laborioso escritor."

Marília de Dirceu first appeared in 1792 (part I only); a second part appeared in 1799, and a third, of doubtful authenticity, in 1800. Putnam calls Gonzaga "the most popular love poet who has written in Portuguese. Gonzaga's *Marília de Dirceu* is second only to *The Lusiads* of Camões in the number of editions it has had (*Marvelous Journey*, p. 87). *Marília* marks the transition of Portuguese and Brazilian literature from classicism to Romanticism, and in the words of Veríssimo, it "is of exceptional importance in Brazilian literature," forming "the supreme book of love, the noblest, the purest, the most deeply felt, the most beautiful which has been written in that tongue since Bernardim Ribeiro and the sonnets of Camões."

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to study at the University of Coimbra. The ten years of his youth spent in Brazil were decisive in his formation, and, to a certain degree, they made him a naturalized Brazilian. After receiving his bachelor's degree in 1768, Gonzaga exercised judicial functions in Beja, and in 1782 he was sent to Brazil as judge advocate of orphans and the absent in the district of Vila Rica, Minas Geraes. There, at the age of 38, he fell in love with sixteen-year-old Maria Dorotéia Joaquina de Seixas, to whom he became engaged. She was the Marflia of his lyrics; Dirceu was Gonzaga's Arcadian name. At this same period Gonzaga became a close friend of Claudio Manuel da Costa and Alvarenga Peixoto. These three, along with three other Brazilian poets of the latter half of the eighteenth century—Basílio da Gama, Santa Rita Durão, Silva Alvarenga—are generally if improperly known as the "School of Minas." Before Gonzaga's marriage could take place, he was implicated along with his two friends in the *Inconfidência mineira*, or republican conspiracy of 1789 in Minas Geraes, a movement considered a precursor of Brazilian independence. After three years' imprisonment Gonzaga's death sentence was commuted; he was deported to Mozambique, where he died several years after his term of exile had expired.

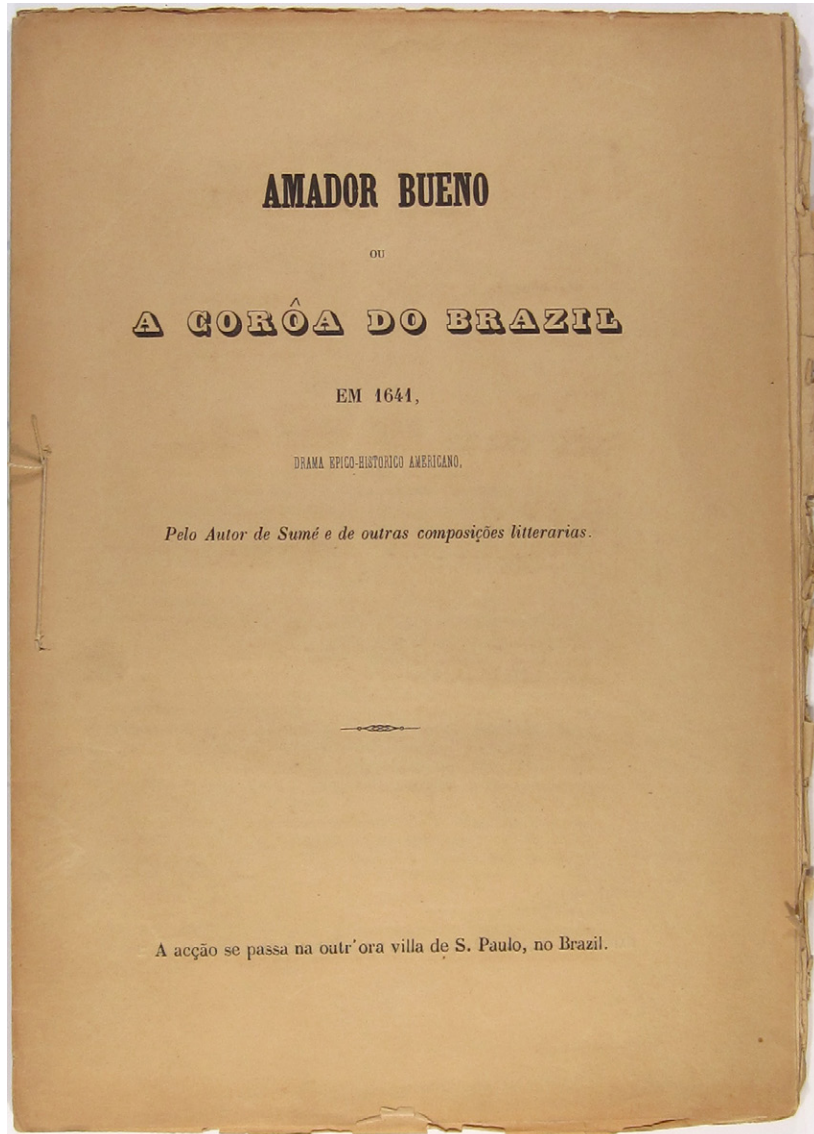
* Carpeaux, *Pequena bibliografia crítica da literatura brasileira*, p. 55, no. 9. OCLC: 16848958 (Newberry Library, Tulane University, Biblioteca Nacional de Chile, Universidade de São Paulo); 497319117 (British Library). Porbase locates two copies in the Biblioteca Nacional de Portugal and one at the Biblioteca João Paulo II-Universidade Católica Portuguesa. Jisc repeats British Library.

Chair Number 38: Tobias Barreto

Barreto (1839-1889) was born in Sergipe, in the town of Vila de Campos do Rio Real, which was renamed "Tobias Barreto" in his honor in 1909. He is best known for creating the school *condoreirismo*, which was heavily influenced by the work of Victor Hugo and revolutionized Brazilian Romanticism and poetry. In the 1860s Barreto taught at the law school in Recife, where his poetry had a tremendous influence upon students. Later he spurned French culture and became largely responsible for introducing modern German thought to Brazil. From 1871 to 1881, living in Escada, he devoted himself to literary and philosophical criticism. Back in Recife from 1882-1889, he wrote on law, introducing Brazil to the Darwinian or evolutionary concept of the law.

16. BARRETO [de Menezes], Tobias. *Polemicas. Publicação posthuma dirigida por Sylvio Romero.* Rio de Janeiro: Laemmert, 1901. 8°, contemporary quarter calf over marbled boards (some wear to corners; minor rubbing to spine), smooth spine gilt, text-block edges sprinkled. Some browning, faint dampstain at corner of opening leaves. Overall in good to very good condition. xxxiv, 396 pp., (1 l.). \$300.00

FIRST EDITION in book form of Barreto's polemical responses to articles critical of him, on topics ranging from theology and theodicy to Meyerbeer and self-government. These had appeared in various periodicals. This collection was published posthumously, with a 34-page introduction surveying Barreto's writings and influence by the noted poet, philosopher and critic Sílvio Romero, whose work was profoundly influenced by Barreto. Romero's preface apparently did not appear in the second edition of this collection, which



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was published as part of Barreto's collected works at Sergipe, 1926. Veríssimo considers Barreto's polemical works more influential than his poetry, and describes him as "uma das figuras singulares das nossas letras."

* Blake 310-2. Ford, Whitem and Rafael, *Tentative Bibliography of Brazilian Belles Lettres*, p. 26 cites only a later edition (1925?), which constituted volume II in the author's *Obras completas*. Goldberg, *Brazilian Literature*, pp. 91, 243. Bandeira, *Brief History of Brazilian Literature*, pp. 78-79. Veríssimo, *Historia da literatura brasileira*, pp. 222-23. NUC: TxU. OCLC: 11928550 (University of California at Los Angeles, University of Texas at Austin, Univeridade de São Paulo). Not located in Porbase (which lists 31 other works by or about the author).(University of California at Los Angeles, University of Texas at Austin, Univeridade de São Paulo). Not located in Porbase (which lists 31 other works by or about the author).

Chair Number 39: Francisco Adolfo de Varnhagen

Francisco Adolpho de Varnhagen (São João de Ipanema, São Paulo province, 1816-Vienna, 1878) was admitted to membership in the Real Academia das Sciencias de Lisboa and became a member of the Instituto Historico e Geographico Brasileiro in 1841. In 1844 he was granted Brazilian citizenship, and began a diplomatic career that took him to Portugal and Spain (where the first two parts of this work were published), then to Paraguay, Venezuela, the Republic of New Granada, Ecuador, Chile, Peru, and the Netherlands. His thoroughly researched and still valuable *História Geral do Brasil* was first published in 1854-1857. In 1872, the Emperor D. Pedro II gave him the title of Baron of Porto Seguro, elevating him to the rank of viscount two years later. His final diplomatic service was in Vienna, Austria, where he was serving as minister when he died.

17. [DAGGE, Guilherme de la Poér, comp., and Francisco Adolfo de Varnhagen, Visconde de Porto Seguro]. *Convento de Nossa Senhora dos Remedios dos frades carmelitas descalços, Mariannos em Lisboa, precedido de um estudo biographico ácerca de Salvador Corrêa de Sá e Benavides e seu jazigo*. Lisbon: Typographia de Castro Irmão, 1872. 8°, original printed wrappers, somewhat soiled. Front cover printed in blue and red, with red ruled border. In very good condition. Small paper tag with serrated edges and red printed border, with number 5411 stamped at center, tipped on to upper right-hand corner of front cover. 32 pp., (1 l.), errata slip. \$360.00

FIRST and ONLY EDITION. Includes Varnhagen's short biography (pp. 5-17, originally published in *Panorama*) on Salvador Corrêa de Sá e Benavides, captain-general of Brazil in the early seventeenth century, who was buried in the convent of N. Senhora dos Remedios. The remainder of the work discusses other burials in the church and whether the government has the right to sell the convent's property.

* Horch 30. Innocência XIX, 379. Not in Bellido. Not in Sacramento Blake. Not located in NUC. OCLC: 14230414 (University of California-Los Angeles, Newberry Library, Indiana University, Universidade de São Paulo); 897054470 (digitized copy from

that at UCLA); 959078226 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

18. [VARNHAGEN, Francisco Adolpho de, Visconde do Porto Seguro]. *Amador Bueno ou a Coroa do Brazil em 1641, drama Epico-historico Americano. Pelo autor de Sumé e de outras composições litterarias.* Madrid: Imprenta del Atlas, 1858. 4°, stitched. Main text in 2 columns. Some light browning, occasional minor spotting. Overall in very good condition; uncut and partially unopened. (2 ll.), 16 pp. \$900.00

Second edition of this drama by the great Brazilian historian and diplomat. Borba de Moraes calls the first edition rare, stating that this second edition is "very rare and less known than that of 1847." Our experience has been the contrary. While we consider the Madrid 1858 edition scarce, we have handled several copies; we have seen on the market only one copy of the 1847 first edition since beginning to trade as specialists in rare Brasiliana in 1969.

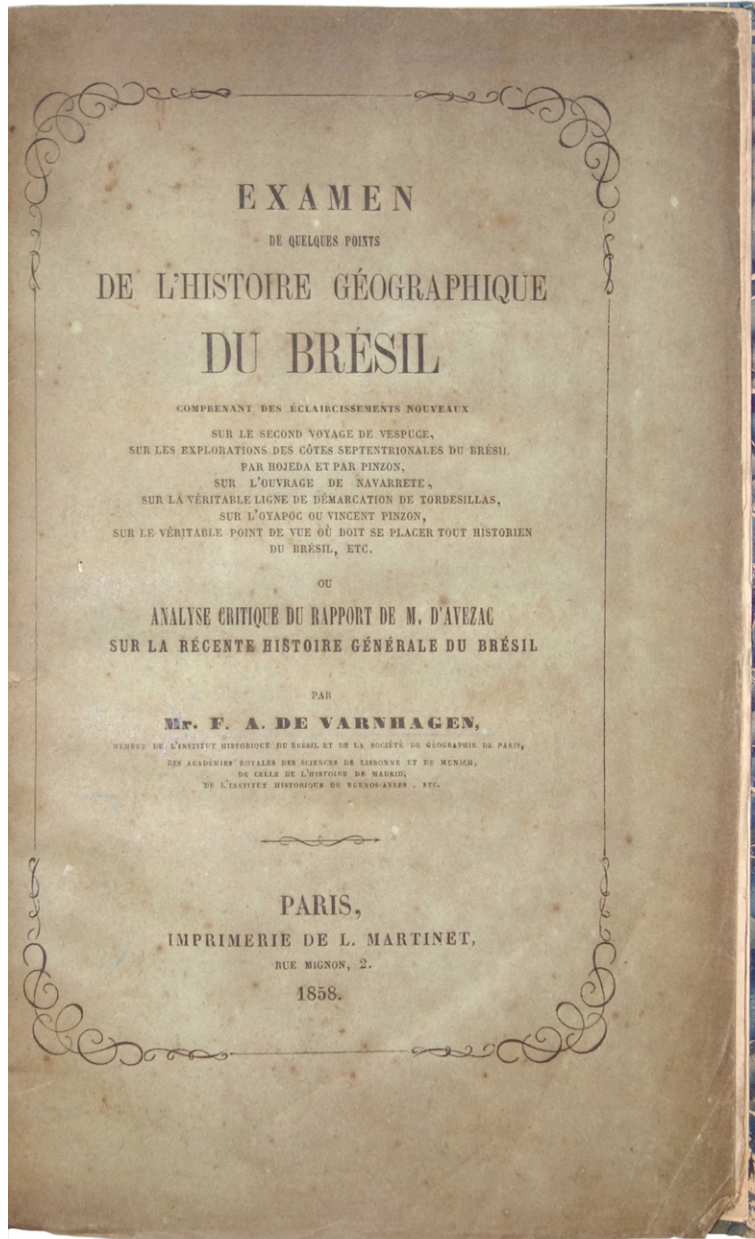
* Borba de Moraes (1983) II, 879. Not in Bosch. Not in Rodrigues. NUC: MH, DCU-IA. OCLC: adds Universidade de São Paulo.

Varnhagen Defends His Theories Regarding Vespucci's Voyages

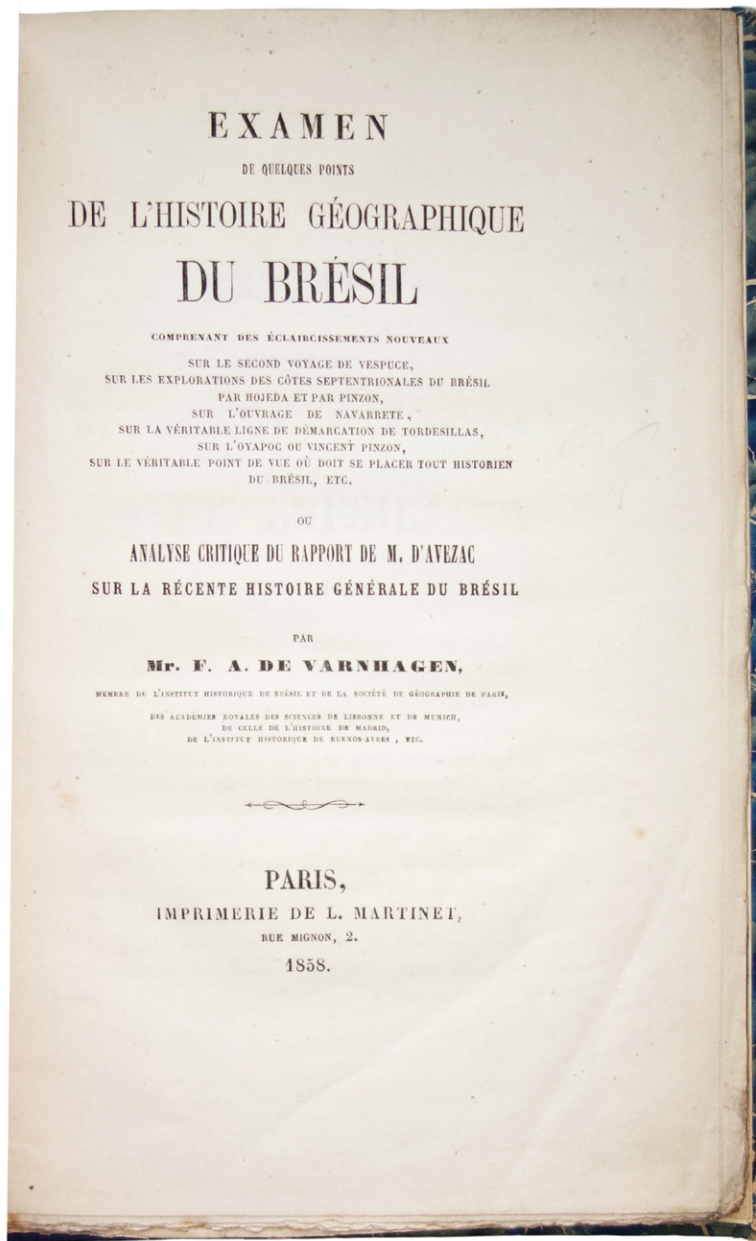
19. VARNHAGEN, Francisco Adolpho de, Visconde do Porto Seguro. *Examen de quelques points de l'histoire géographique du Brésil, comprenant des éclaircissements nouveaux sur le second voyage de Vespuce, sur les explorations des côtes septentrionales du Brésil par Hojeda et par Pinzon, sur l'ouvrage de Navarrete, sur la véritable ligne de démarcation de Tordesillas, sur l'Oyapoc ou Vincent Pinzon, sur le véritable point de vue où doit se placer tout historien du Brésil, etc. Ou analyse critique du rapport de M. d'Avezac sur la récent Histoire Générale du Brésil.* Paris: Imprimerie de L. Martinet, 1858. 8°, later blue quarter cloth over marbled boards (minor wear), original printed wrappers (foxed) bound in. Very slight browning; occasional slight foxing and soiling. Still, in good to very good condition. 70 pp., 1 world map depicting two hemispheres. \$600.00

First separate edition. D'Avezac had criticized Varnhagen's *Historia* on several grounds, especially Varnhagen's interpretations of Vespucci's voyages. Varnhagen presented new arguments and facts to substantiate his theories at a meeting of the Société de Géographie, in whose *Bulletin* this work was originally printed. The engraved map shows the different placements, as calculated by Varnhagen and d'Avezac, of the line of demarcation prescribed by the Treaty of Tordesillas.

* Borba de Moraes (1983) II, 879. Sacramento Blake II, 376. Innocêncio II, 322. Palau 352860. Bellido 25. Horch 51, 356. Rodrigues 2427.



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