

*RICHARD C. RAMER*



*SPECIAL LIST 248*  
*MUSIC*

# RICHARD C. RAMER

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## *Special List 248* *MUSIC*

Items marked with an asterisk (\*)  
before the item number are in Lisbon.

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and may be returned within a reasonable time  
for any reason whatsoever.

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# Special List 248

## MUSIC

### *Facsimile of the First Issue of the First Musical Periodical Published in Portugal*

**1. ALBUQUERQUE, M<sup>o</sup> João Durães, ed.** *Jornal de modinhas. Ano I. Edição facsimilada. Introdução por ....* Lisbon: Instituto da Biblioteca Nacional e do Livro, 1996. Fundos da Biblioteca Nacional; Música, 1. Folio (30.6 x 23.5 cm.), original illustrated wrappers. Very minor scuffing at spine, but overall fine. One of 500 copies. xx pp., (6 ll.), 59 pp. facsimiles of music. ISBN: 972-565-226-6. \$35.00

Critical facsimile edition of the first issue of the first musical periodical published in Portugal. The original (which probably appeared in July 1792) is of the greatest rarity. The title page of the facsimile reads: "Jornal // de // Modinhas // Com acompanhamento de Cravo // Pelos Milhores Autores // dedicado // A Sua Alteza Real // Princeza do Brazil // Por P.A. Marchal Milcent // No primeiro dia e no Quinze de cada Mez, Sahirá // huma Modinha nova. // Preço 200 Rs. // Lisboa // Na Real Fabrica e Armazem de Muzica no Largo de Jezus // onde se podera Abonar para a Colecção de cada anno pella quantia de 2880. // na mesma Real Fabrica se achà toda qualidade de Muzica."

\* OCLC: 41335995; 658825929. Of the original 1792 edition, only 4 copies are listed: 42946127 (Yale University, Library of Congress); 313751102 (Württembergische Landesbibliothek); 61891787 (Harvard University-Houghton Library); 764421207 is an ebook digitized from the copy at the Biblioteca Nacional de Portugal, but the page seems to have been lost.

**\*2. [ALVARENGA, João Pedro d', ed.].** *João Domingos Bomtempo, 1775-1842.* Lisbon: Presidência do Conselho de Ministros / Instituto da Biblioteca Nacional e do Livro, 1993. Catálogo, 41. 8°, original printed wrappers. As new. 271 pp., many illustrations of manuscripts, music, and title pages, tables in text, endnotes, 20 ll. plates, printed on both sides, 2 color plates with portraits. One of 1,000 copies. ISBN: 972-565-135-9. \$40.00

FIRST and ONLY EDITION. Catalogue for an exhibition held at the Biblioteca Nacional de Portugal.

Bomtempo, a Lisbon native, was the son of an Italian musician in the Portuguese court orchestra. Classical pianist, composer and pedagogue, in 1801, he traveled to Paris, launching a career as a virtuoso pianist. He moved to London in 1810 and became



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acquainted with liberal circles. In 1822 he returned to Lisbon, founding a Philharmonic Society to promote public concerts of contemporary music. After the Portuguese Civil War between liberals and absolutists, Bomtempo became music teacher to Queen Maria II of Portugal and first Director of the National Conservatory, created in 1835 to replace the old Patriarchal Seminary. Bomtempo composed numerous concertos, sonatas, variations and fantasies for the piano. His two known symphonies were the first produced by a Portuguese composer. Considered Bomtempo's masterpiece is his Requiem in memory of Luís de Camões.

### *Cithralia Compared to a Guitar and a Viola*

**\*3. AZEVEDO, José João da Silva.** *Explicações ácerca da Cithralia e do partido que póde tirar-se d'este novo instrumento de cordas.* Porto: Typographia Commercial, June 30, 1867. Large 8°, original green printed wrappers (spine starting to chip). Some musical notation in text. Light browning. Title page and plate loose. Overall in good condition. 15 pp., engraved plate of the cithralia. \$300.00

FIRST and ONLY EDITION. The author compares the cithralia to a guitar and a viola, describing the size and structure of the instrument and the strings, the tuning, and the proper use of right and left hands while playing. In the engraved plate of the cithralia featured in the "Explicações," the instrument appears to have 14 strings in 7 courses and a rounded back. It is very similar to a cittern in shape, but the cithralia has a standing base that appears to be unique.

\*Lambertini, *Bibliophilie musicale* 489. Author not in Innocêncio. Not in [Vasconcelos] *Catalogue des livres rares composant la bibliothèque musicale*. Not located in NUC. OCLC: 68693102 (Universiteit Utrecht). Not located in Porbase. Not located in Copac. Not located in KVK (44 databases searched).

### *Rare Yucatan Imprint*

**4. [CANTON, RODEREF O G.].** *Informe leído por el C. Presidente del Conservatorio Yucateco, en la junta general verificada el dia 2 de Agosto de 1874.* Mérida: Tipografía de Gil Canto, 1874. Small 8°, original green printed wrappers (minor soiling). In very good to fine condition. 16 pp. \$400.00

Apparently the FIRST and ONLY EDITION of this oration dealing with musical education.

\* Not located in Palau, which lists several earlier and later works by other persons with the same last name "Canton" dealing with education and printed in Mérida. Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Copac. Not located in Library of Congress Online Catalogue. Not located in Catnyp. Not located in Hollis. Not located in Orbis. Not located in University of Texas Online Catalogue. Not located in Melvyl.

*Spanish Fascist Song*

**5. [FALANGE ESPAÑOLA DE LAS J.O.N-S.]. *Himno*. [text begins:] *Cara al sol con la camisa nueva ....*** Astorga: Graficas Fidalgo, 193-?. Broadside (60.5 x 42.5 cm.), folded. Printed in red, yellow and black. Folded once horizontally and once vertically. Fine. \$800.00

Strikingly designed poster reproducing the text of the *Himno* of the Falange Española. Founded in 1932 by José Antonio Primo de Rivera, the Falange merged in 1934 with other fascist groups to form the Juntas de Ofensiva Nacional-Sindicalista (J.O.N-S.). The Falange derived most of its strength from Andalusia and Madrid; this poster is particularly interesting for documenting the Falange's presence in León.

\* See Gerald Brenan, *The Spanish Labyrinth* pp. 308-10.

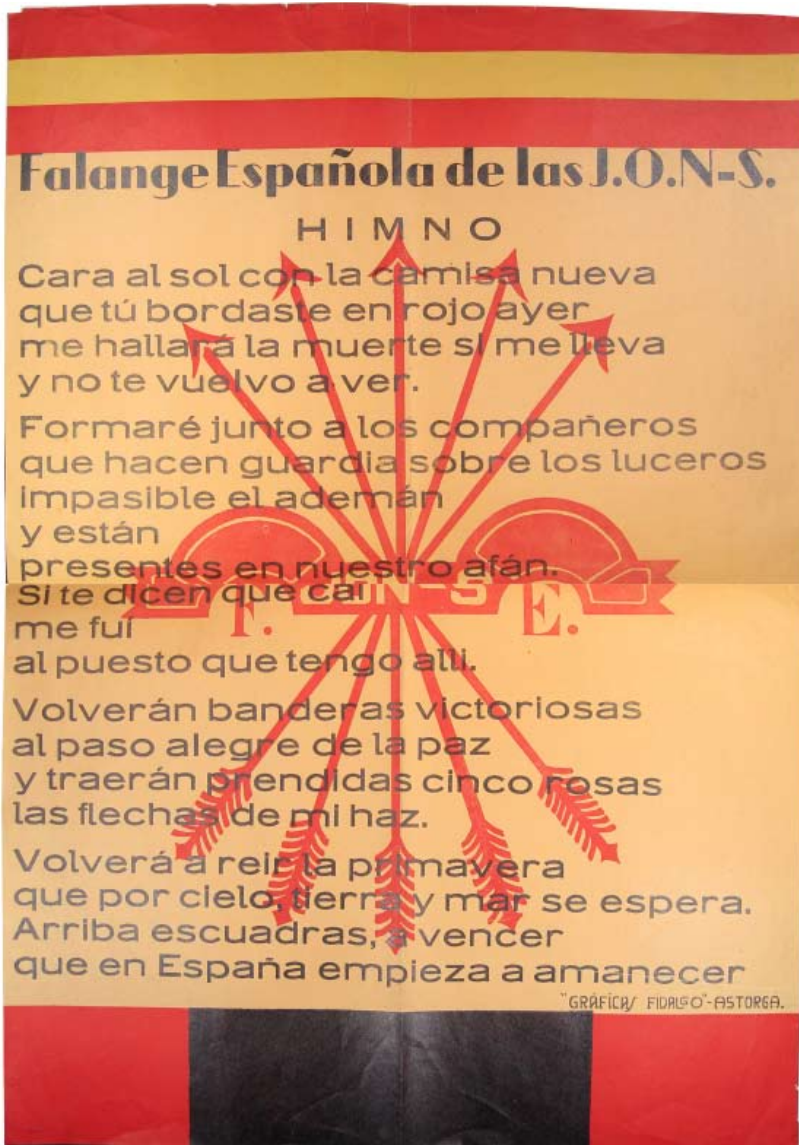
**6. FORTES, José Maciel Ribeiro. *O Fado. Ensaios sôbre um problema etnográfico-folclórico*.** Porto: Companhia Portuguesa Editora, [1926?]. 8°, recent crimson half morocco, spine with raised bands in five compartments, gilt letter, original printed wrappers (spotted) bound in. Browned. Author's five-line presentation inscription to António Arroio, signed and dated 1926, on title page 203 pp., (1 l.). \$250.00

FIRST and ONLY EDITION? The full title appears only on the printed wrapper; the title page reads, "*Ensaios sôbre um problema etnográfico-folclórico*." Discusses the origins of the *fado*, its elements, influences on it, and its value for the study of ethnography and folklore.

\* OCLC: 9440095; 78780222; 492491374; 20141002.

*Rare, Well-Illustrated, Early Portuguese Manual for Learning Music:  
"um excelente compendio elementar" (Vieira)*

**7. JOÃO CHRYSOSTOMO da Cruz. *Methodo breve, e claro, em que sem prolixidade, nem confusão, se exprimem os necessarios principios para inteligencia da arte da musica ... com hum appendix dialógico que servirá de index da obra, e lição dos principiantes*.** Lisbon: Na Offic. de Ignacio Rodrigues, 1745. 4°, contemporary speckled sheep (scuffed, corners worn, front free endleaf missing), spine with raised bands in five compartments (label missing from second compartment from head), gilt ornaments and bands (faded), text block edges sprinkled red. Woodcut headpieces, initials, and tailpieces; p. 1 headpiece with an unusual combination of a woodcut headpiece with typographical border. The musical examples often combine typography with woodcuts; 10 are full-page, many more



**Falange Española de las J.O.N-S.**

**HIMNO**

Cara al sol con la camisa nueva  
que tú bordaste en rojo ayer  
me hallará la muerte si me lleva  
y no te vuelvo a ver.

Formaré junto a los compañeros  
que hacen guardia sobre los luceros  
Impasible el ademán  
y están  
presentes en nuestro afán.  
Si te dicen que cal  
me fui  
al puesto que tengo allí.

Volverán banderas victoriosas  
al paso alegre de la paz  
y traerán prendidas cinco rosas  
las flechas de mi haz.

Volverá a reir la primavera  
que por cielo, tierra y mar se espera.  
Arriba escuadras, a vencer  
que en España empieza a amanecer

"GRÁFICA" FIDALGO-ASTORGA.

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half-page or smaller. Light soiling to title page and next two leaves. Small marginal stains to final few leaves. Overall in good condition. (9 ll.), 75 pp., (17 ll.) \$800.00

FIRST and ONLY EDITION of a rare early work of musical theory in Portuguese: since beginning in business in 1969, we have not previously handled a copy. Ernesto Vieira, who wrote one of the definitive works on Portuguese musicians, calls it "um excelente compendio elementar," and notes that the work is commended in one of the licenses by no less an authority than João da Silva Moraes, choirmaster of the Casa da Misericórdia and later the Sé de Lisboa, whom Vieira describes as the most erudite musician of this period.

Vieira notes that the *Methodo* was clear at a period when clarity was not prized: "O compendio do padre João Chrysostomo é realmente redigido com uma concisão e clarez pouco vulgares nas obras didacticas dos seculos XVII e XVIII, em que os auctores mais procuravam ostentar galas de sabedoria que ordenar materia de ensino puramente elementar. É verdade que o ensino elementar não podia ser extremamente simples, porque o complicado systema de mutanças então em uso exigia explicações assaz complexas, mas essas explicações são dadas em breves palavras e com a possível clareza."

Vieira also appreciates the typography, in which the musical examples are done partly with movable type, partly with woodcuts. These are quite numerous: ten are full page, many others half- or third-page.

Cruz was appalled that there was no way to learn music without investing years in the process, although by this time handbooks for learning geography, cosmography, geometry, architecture, etc., were readily available. He proposed to remedy the situation with a clear, concise handbook, and explained at length in the preface how the student should proceed (ff. \*1r-\*2v). The book's ten chapters begin with the origin of music and end with *tempos dirivados*. The final 17 leaves are a series of questions and answers arranged in the same order as the material is covered in the text and with page references, so that (as the author explains) they can serve a more useful purpose than a conventional index. The questions range from the elementary "Que cousa são signos?" to "Se houver 3 *bbb*, haverà 3 *fás*?" To which the answer, of course, is, an emphatic, "Não pôde haverem huma Cantoria mais que dous, e os seus *oytavos*, e algum accidental de Passagem, como em qualquer Cantoria."

Judging from the discussion in *História da música portuguesa* of musical theory in Portugal during the eighteenth century, Freitas Branco did not know of this work. He mentions only Manuel Nunes da Silva's *Arte mínima*, 1685, and Francisco Inácio Solano's *Nova instrução ou teórica prática da música rítmica*, 1764. António da Silva Leite's *Resumo ... da música metrica como do canto-chão* followed in 1787. *Documentos musicais da Biblioteca Nacional de Lisboa* lists six works on musical theory printed before 1745, none of which seem to be aimed at teaching musical theory.

João Chrysostomo da Cruz, a secular presbyter, was born in Villa-Franca de Xira in 1707. He died in 1748, in the collapse of a house.

\* Guimarães, *Primeiro esboço duma bibliografia musical portuguesa* p. 59. *Catalogue des livres rares composant la bibliothèque musicale d'un amateur* (the Vasconcellos collection, 1898), n° 62. Ernesto Vieira, *Diccionario de musicos portugueses* I, 372. Innocência III, 350: giving the date as 1743, but noting that it was so rare that he had not been able to see a copy. Joaquim de Vasconcellos, *Os musicos portugueses* I, 76: giving the date as 1743, probably following Innocência. Not in *Documentos musicais da Biblioteca Nacional de Lisboa*, which lists on pp. 28-29 six works on musical theory before 1745, none of which seem to be aimed at teaching novice musicians. Not in Lambertini, *Bibliophilie musicale*. Azevedo-Samodães 962: with 1 fewer preliminary and 1 fewer supplementary leaf. On Portuguese studies of musical theory at this period, see João Freitas Branco, *História da*



*música portuguesa* (2005), pp. 257-62. Not located in NUC. OCLC: 43072167 (New York Public Library, with 9 preliminary leaves); 778262061 (British Library, with 9 preliminary leaves); 82658630 and 25534522 are microfilms (University of Pennsylvania and Harvard University-Loeb Music Library). Porbase locates three copies, all at the Biblioteca Nacional de Portugal (calls for 10 preliminary leaves; one of them the Ernesto Vieira copy; this and one of the other copies are described as being in "mau estado de conservação"). Copac repeats British Library only. KVK (44 databases searched) locates only the copies cited by Porbase.

*Bibliography of Music Written by a King*

**8. [D. JOÃO IV, King of Portugal 1640-1656].** *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. Nosso Senhor.* Reprint edited by J. de Vasconcellos. Porto: Imprensa Portuguesa, 1874. Large 4° (29.5 x 22 cm.), recent crimson morocco, spine gilt with raised bands in six compartments, gilt letter, marbled endleaves. Woodcut arms of Portugal on title-page, woodcut initials. Luxuriously printed on laid paper with wide margins. Uncut and unopened. In fine condition. (10 ll.), 525 pp., (1 l.). \$900.00

Typographical reprint of the earliest Portuguese private library catalogue. The original, published in Lisbon, 1649, is so rare that Folter and Breslauer were unable to find a copy for the Grolier Club's exhibition on bibliography. They write, "The catalogue of the vast musical library formed by King João, who was himself a composer and writer on music, remained the only independent work of musical bibliography until well into the eighteenth century. Some 4,000 titles are listed. The entire collection fell victim to the Lisbon earthquake of 1755."

\* Folter & Breslauer 56. See Vasconcellos, *Musicos portugueses* I, 130-1.

**9. LEITE, Antonio da Silva.** *Rezumo de todas as regras, e preceitos da Cantoria, assim da musica metrica, como do canto-chão, dividido em duas partes. Composto por ... para o uso dos seus discipulos.* Porto: Na Officina de Antonio Alvarez Ribeiro, 1787. 4°, contemporary decorated wrappers (hole in front wrapper, about 4.5 cm. in diameter, crudely repaired). Small woodcut vignette on title page. Woodcut headpieces and initials. Small stain to front free endleaf, carrying through slightly to half title, and even more slightly to title page. Overall in very good condition. Early [contemporary?] ink inscription on front free endleaf: "Este Arte he de Joseph de Campos // do Lugar dos Casastos [?] de Cabanas." Further ink inscriptions [in the same hand?] on verso of rear free endleaf: "Campos" [in upper outer corner]; "Cabanas" [in upper inner corner];

*Taboa geral.*

The diagram shows a lute fretboard with two cantoria (fingerings) and a scale. The scale is labeled "primeira Cantoria" at the top and "segunda Cantoria" at the bottom. The fretboard has 12 frets, with notes F, E, D, C, B, A, G, F, E, D, C, B, A, G. The notes are grouped into "sob. ag." (above), "agudos" (acute), and "graves" (grave). The scale is marked with "1. D." at the bottom and "b." at the top. The diagram includes various musical notations and fingerings.

Category	Letter	Primeira Cantoria	Segunda Cantoria
	F	.....	.....
	E	..la.. m	..mi..
	D	..sol. m	..re. m
	C	..fa.	..ut.
	B	..mi.	.....
	A	..re. m	..la. m
sob. ag.	G	..ut.	..sol. m
	F	.....	..fa.
	E	..la.. m	..mi.
	D	..sol. m	..re. m
	C	..fa.	..ut.
	B	..mi.	.....
	A	..re. m	..la. m
agudos	G	..ut.	..sol. m
	F	.....	..fa.
	E	..la.. m	..mi.
	D	..sol. m	..re.
	C	..fa.	..ut.
	B	..mi.	mut.
	A	..re.	mutanças.
graves	G	..ut.	3. Ded.

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and “Joseph de Campos” [in lower outer corner]. Another faint early inscription on decorated wrapper, illegible. (4 ll.), 43, (1) pp., 2 engraved plates [1 of them folding]. \$600.00

FIRST and ONLY EDITION of this instruction manual for those learning to sing, including instructions on plainsong. It is a true beginner’s guide to reading music—the perfect primer for an intelligent would-be musician who is entirely lacking in prior training. Part I offers verbal descriptions of keys (using solfège, as is common), notes, musical notation including lines and spaces, the F-, G- and C-clefs (including a description of the C-clef as movable, and describing what lines it can be moved to), accidentals, notation of accidentals, complete lists of relative major and minor keys (excepting C major / A minor, which one can assume is implied), examples and explanations of intervals from a whole step to an octave, three basic tempos including common (“quaternary”) time, three-four (“ternary”) time, and half (“binary”) time and the various numbers that can reasonably be imposed over each signature’s respective 4, 3, or 2 (happily, there is no mention of complex, additive, fractional or irrational time signatures), and a verbal explanation of note lengths which might confound the beginner if not for the folding “Pauta” plate that is helpfully referred to for visual reference.

Part II builds on Part I by delving deeper into the properties of scales and key signatures, including chords and tri-tones.

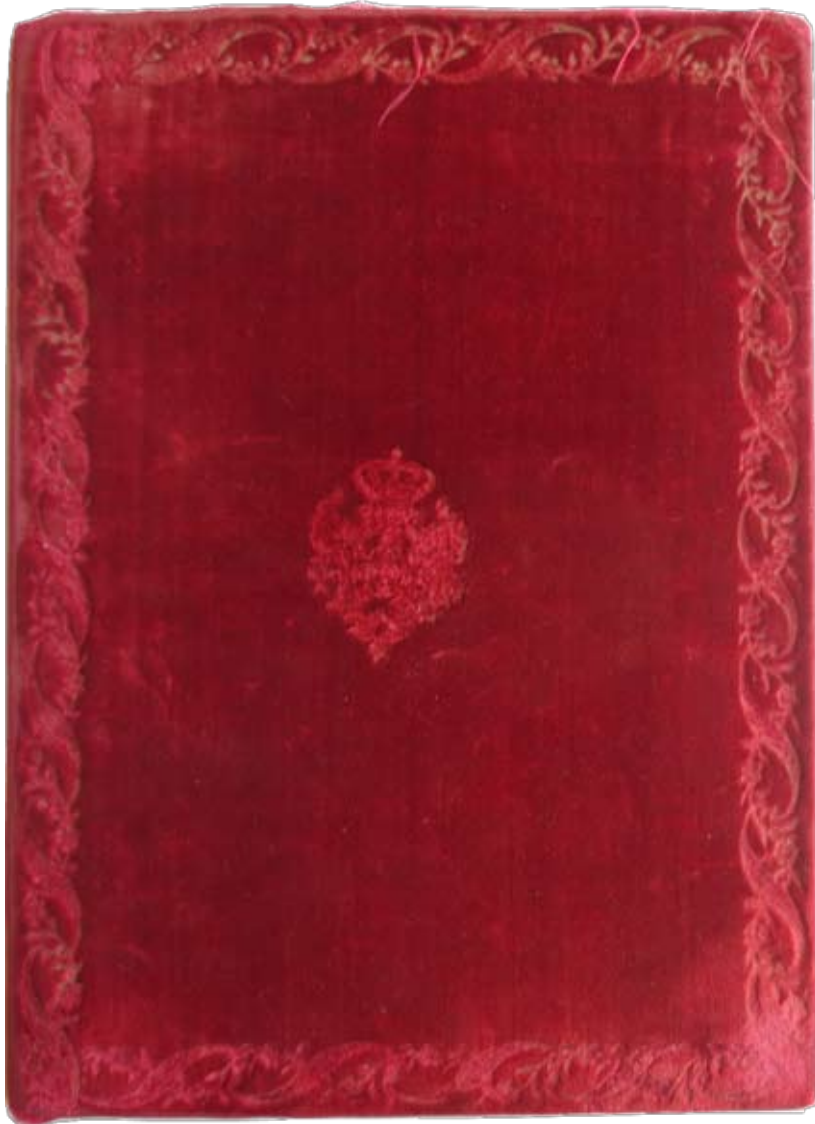
The author (1759-1833), Porto’s most notable musician of the late eighteenth and early nineteenth century, was choirmaster at the Cathedral of his native Porto for many years. When he published this *Resumo*, at age barely 28, he already taught singing, and by 1796 was also a popular instructor for the guitar, publishing a work on that subject. He wrote religious compositions (his *Tantum ergo* was still being sung in Lisbon 80 years later) as well as two operas and several patriotic hymns.

\* Innocência I, 270: without collation; VIII, 305; XXII, 358. Albuquerque, *A edição musical em Portugal (1750-1834)* 239 (calling for only 6 preliminary pages). Vasconcellos I, 193-5: calling for only 3 preliminary leaves. Vieira II, 19-26: without mention of the 4 preliminary leaves. Daciano p. 86. Not in Lambertini, who lists the 1796 *Estudo de guitarra* (1432). NUC: DLC.

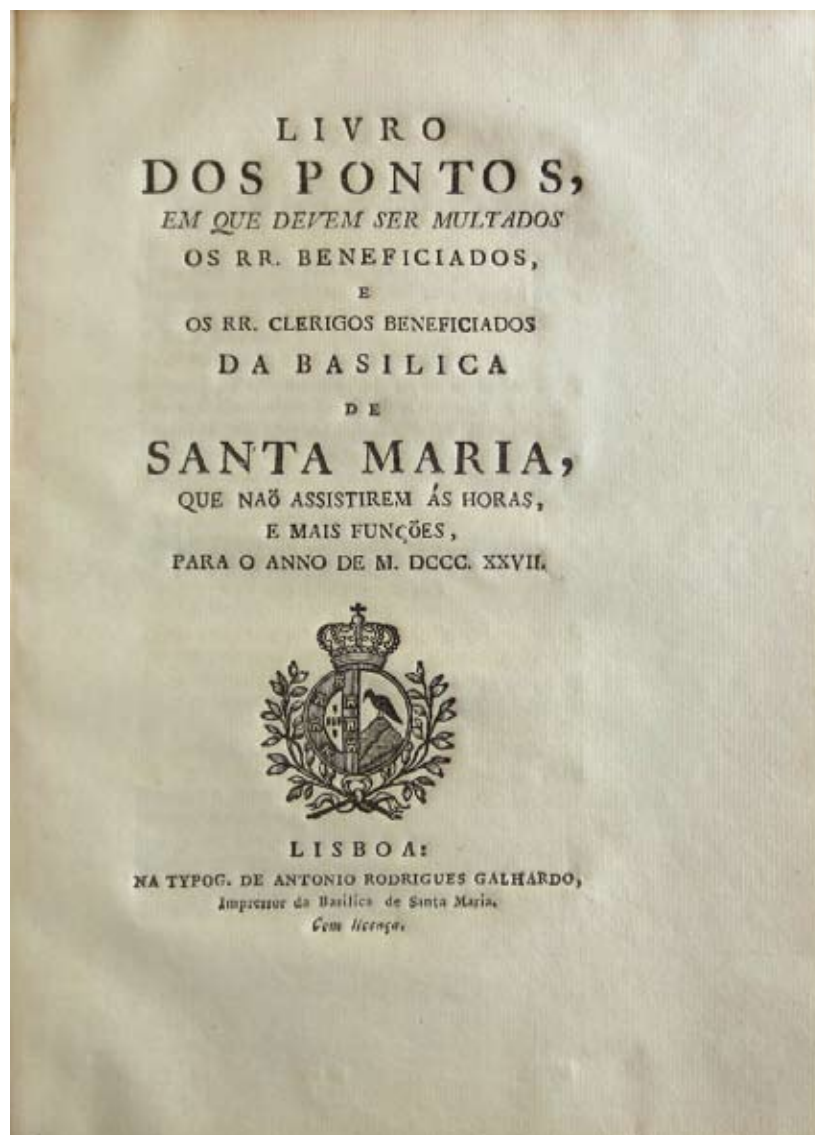
#### *Bound in Contemporary Crimson Velvet*

**\*10. [LISBON, Basilica de Santa Maria].** *Livro dos pontos, em que devem ser multados os RR. Senhores Conegos da Basilica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII.* 3 works in 1 volume. Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). 4°, contemporary crimson velvet (wear to extremities), plain smooth spine (worn), covers blindstamped with royal Portuguese arms within a border with floral pattern, plain peach endleaves, all edges gilt. Woodcut variant Portuguese royal arms on title-page. Overall in very good to fine condition. Internally very fine. [4 ll.]. 3 works in 1 volume. \$1,600.00

FIRST (and only?) EDITION. Although there are three separate title-pages, thequire signatures continue from one work to the next (\*-\*\*\*\*4, \*\*\*\*\*2). These three works list



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all those who were supposed to be present at the daily church services in the Basilica of Santa Maria in Lisbon, from the canons to the choirboys. It also lists the fines applicable for missing a service: for example, a canon who missed matins on an important day would have to pay 1600 (currency not specified), while a musician or organist who missed matins on Christmas would have to pay 4000.

\* Not in Innocência. Not in Albuquerque, *A edição musical em Portugal (1750-1834)*. Not located in NUC. Not located in OCLC. Not located in Porbase, which lists three similar works for the Santa Igreja Patriarchal, dated 1790, 1824 and undated (nineteenth century). Not located in Copac. Not located in KVK (44 databases searched).

BOUND WITH:

*Livro dos pontos, em que devem ser multados os RR. Beneficiados, e os RR. Clerigos Beneficiados da Basilica de Santa Maria, que não assistirem ás horas, e mais funções, para o anno de M. DCCC. XXVII.* Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [4 ll.].

AND BOUND WITH:

*Livro dos pontos, em que devem ser multados os RR. Bachareis, os RR. Capellaes Cantores, Musicos e todos os mais individuos que pertencem á Basilica de Santa Maria, que não assistirem ás horas, e mais funções, para o anno de M. DCCC. XXVII.* Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basilica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [6 ll.].

*How to Play the Mandolin*

**11. RENTE, Adolpho Alves.** *Methodo para Aprender a tocar Bandolim sem auxilio da musica e do mestre.* Lisbon: Livraria Romero, 1904. Large 8°, original pink printed wrappers (slightly faded at spine; very small tear of about 1.2 cm.). Diagrams of the parts of the mandolin, the frets, and the fingering for several pieces. Light browning. Overall very good. 20 pp., (errata inside rear wrapper). \$150.00

FIRST and ONLY EDITION. Includes a diagram of the parts of the Brazilian mandolin, a diagram of the frets, and fingering for Gounod's *Ave Maria* and two excerpts from the opera *Cavalleria Rusticana* (music by Pietro Mascagni, libretto by Giovanni Targioni-Tozzetti and Guido Menasci). The ledger lines and treble staff typical of music written for plucked instruments are never utilized or pictured in the "Methodo," which uses a form of tablature. As opposed to the familiar American system of alphabetic musical identification, the Portuguese use "fixed do" solfège.

\* Not located in OCLC. Porbase locates 2 copies in the Biblioteca Nacional de Portugal. No other copies located in KVK (44 databases searched). Not located in Copac.



*Tabella das Especies Consonantes, e Dissonantes.*

Species: - - - - -	Perf.	Fals.	Imperf.	Perfctos.	Imperf.	Fals.
Simple: - - - - -	Unif.	2. <sup>a</sup>	3. <sup>a</sup>	4. <sup>a</sup>	5. <sup>a</sup>	6. <sup>a</sup>
Compostas: - - - - -	8. <sup>a</sup>	9. <sup>a</sup>	10. <sup>a</sup>	11. <sup>a</sup>	12. <sup>a</sup>	13. <sup>a</sup>
De-Compostas: - - - - -	15. <sup>a</sup>	16. <sup>a</sup>	17. <sup>a</sup>	18. <sup>a</sup>	19. <sup>a</sup>	20. <sup>a</sup>
Tri-Compostas: - - - - -	22. <sup>a</sup>	23. <sup>a</sup>	24. <sup>a</sup>	25. <sup>a</sup>	26. <sup>a</sup>	27. <sup>a</sup>
Quatri-Compostas: - - - - -	29. <sup>a</sup>	30. <sup>a</sup>	31. <sup>a</sup>	32. <sup>a</sup>	33. <sup>a</sup>	34. <sup>a</sup>

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*Defines Many Musical Terms Now Obsolete*

**12. SOLANO, Francisco Ignacio.** *Exame instructivo sobre a musica multiforme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theorica ....* Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary speckled sheep (minor wear at extremities, small round wormhole near foot of spine), flat spine with crimson leather lettering piece, gilt letter, edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In very good to fine condition. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. \$1,200.00

FIRST EDITION, and the only one in Portuguese; it was translated into Spanish by Juan Pedro de Almeida y Motta and published in Madrid, 1818. Vieira comments that the *Exame* is of special interest because it defines many musical terms that are now obsolete. This is the third of Solano's major works, following *Nova instrucção musical*, 1764, and *Dissertação sobre o character, qualidades, e antiguidade da musica*, 1780. All of Solano's works are rare.

Solano was highly regarded as a composer and professor of music at the Lisbon Seminary.

\* Innocência II, 392: calling for only 9 preliminary leaves. Daciano, *Bibliografia musical português* p. 123. Albuquerque, *A edição musical em Portugal (1750-1834)* 366. Vasconcellos, *Os musicos portugueses* II, 186 and *Catalogue des livres* 122. Vieira, *Dicionário biographico de musicos portugueses* II, 336-7. *Imprensa Nacional* 427 (does not mention the errata leaf). NUC: DLC, MB, NcU, ICN. OCLC: 54222376 (Yale University, Newberry Library, University of North Carolina at Chapel Hill, Universiteit Utrecht); 252453780 (Staatsbibliothek zu Berlin); 43038490 (New York Public Library).

**13. VASCONCELLOS, Joaquim de.** *Ensayo critico sobre o catalogo d'El-Rey D. João IV.* Porto: Imprensa Portugueza, 1873. Large 4° (23.5 x 17.5 cm.), original printed wrappers (spine cracked and defective at head and foot; a few short tears). Oval vignette on title page. Small round wormhole in outer margin of last few leaves, never affecting text. Uncut and unopened. In very good condition, printed on paper of excellent quality. xv, 102 pp., (1 l.), vii pp., (2 ll.), 1 folding table. One of 250 copies (the number of this copy is left blank). \$300.00

FIRST and ONLY EDITION. On the front cover is stated *Archeologia artistica*. 1° anno, Volume I—Fasciculo III. Publicada por Joaquim de Vasconcellos. On the rear wrapper is an advertisement for the *Catalogo da musica d'El-Rey D. João IV*, edited by Joaquim de Vasconcellos.

\* Innocência XII, 166 and 404. Jorge Peixoto, *Bibliografia analítica das bibliografias portuguesas* 1759.



*Important Reference Work*

**\*14. VASCONCELLOS, Joaquim de.** *Os musicos portugueses. Biographia-bibliographia.* Porto: Imprensa Portugueza, 1870. 2 volumes. Large 8°, recent half crimson morocco over marbled boards, original printed wrappers bound in. A fine, uncut, mostly unopened set. xxxvi, 289 pp., (1 l.); 308 pp., (2 ll.), 4 large folding tables. 2 volumes. \$900.00

FIRST and ONLY EDITION of this essential reference work.

*Choral Singing in Portugal*

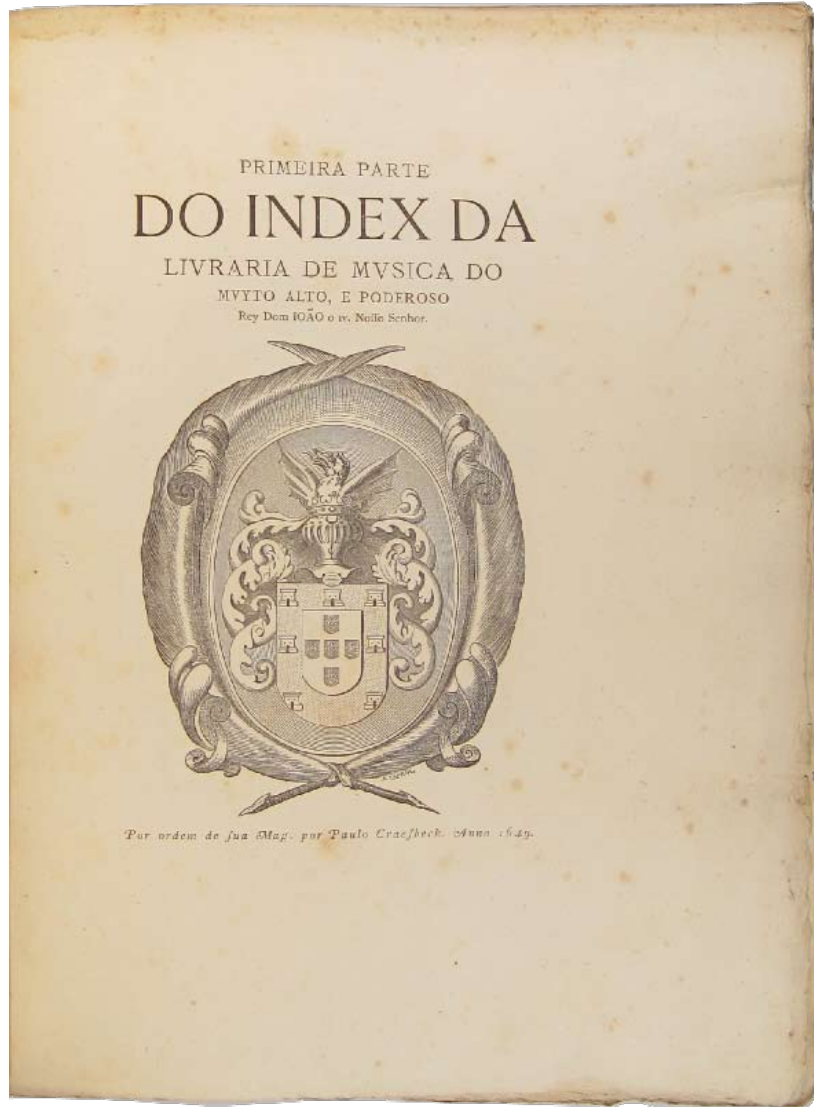
**15. VIEIRA, Afonso Lopes.** *O Canto coral e o Orfeon de Condeixa. Conferencia realizada no Concerto do Orfeon, no Teatro da Republica, em Lisboa.* Lisbon: Editora Limitada, (1916). 8°, original decorated wrappers (minor wear, principally fraying at head and foot of spine). Woodcut border with floral design on title page and front wrapper. Overall in good to very good condition. 27, (1) pp., (1, 1 blank l.). \$60.00

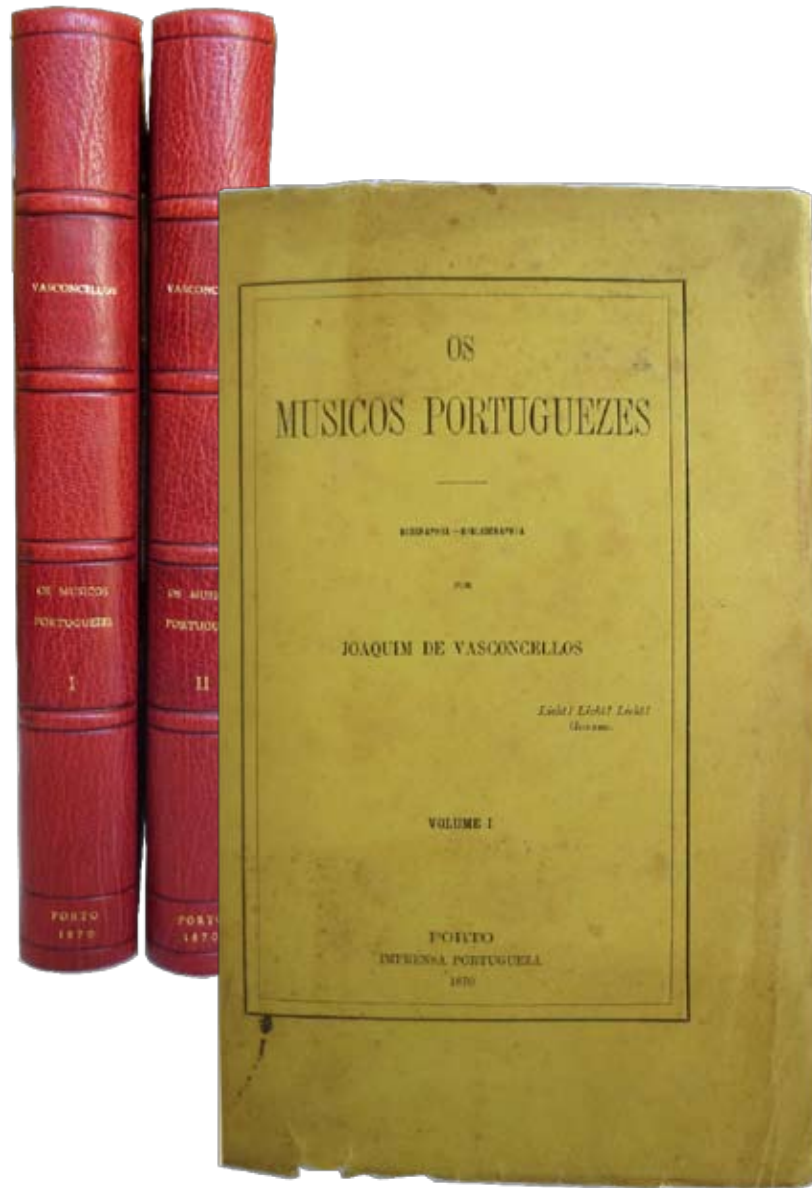
FIRST EDITION of a speech made at the opening of Lisbon's Orfeon de Condeixa, with reflections on the tradition of choral singing in Portugal. There exists a 2002 reprint.

Afonso Lopes Vieira (Leiria, 1878-Lisbon, 1946) was Portugal's best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moel, became a haven for artists, musicians and writers. He also traveled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira's earliest published works were written as a student at Coimbra, 1897-1900, e.g., *Para quê?*, 1897, and *Náufrago*, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to "reaportuguesar Portugal tornando-o europeu." During this period he helped prepare an edition of Camões (1928) and edited Montemayor's *Diana*, the *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the review *Lusitânia*, of which Lopes Vieira served as secretary. He also wrote works for children, e.g., *Animais nossos amigos*, 1911, and *Canto infantil*, 1912.

\* Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, pp. 14 & 31. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001) p. 961; Bell, *Portuguese Literature* p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: NN, WU. OCLC: 697068567 (9 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online or microfilm copies); 68943864 (Universiteitsbibliotheek Utrecht); 560423378 (British Library). Porbase locates three copies: two in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats British Library only.

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Item 14

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