RICHARD C. RAMER

Special List 350
Manuscripts
October 15, 2019

**Special List 350**

**Manuscripts**

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

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

VISITORS BY APPOINTMENT
**Special List 350**  
**Manuscripts**

Major Revisions for an Important History of Portuguese Literature  
Apparantly Unpublished

1. **BRAGA, Teofilo.** Corrected proofs and manuscripts for revised edition (Recapitulação) of volume V of his História da literatura portuguesa. Probably ca. 1915-1924. Wrapped in a large sheet of paper bearing an early manuscript note: “Originaes e provas do ‘Romantismo’ por Teofilo Braga. Porto e Artes Graficas 2-Julho-1925.” Another pencil note dated 8/9/34. 178 ll. of unmarked galley proofs (most 4º); 32 extensively annotated leaves torn from the first edition of História do Romantismo em Portugal; 12 leaves of autograph manuscript addenda (8º and smaller, covered on either or both sides). $3,800.00

   Extensive material for the unpublished fifth volume in Braga’s major revision of his seminal Historia da literatura portuguesa, which had first appeared in 1870. Braga died in 1924, leaving Volume V unfinished. The note on the paper in which this collection is wrapped suggests that it was returned by the publisher (to Braga’s heirs?) the year following his death. We have found no indication that any part of the revised version of this fifth volume appeared in print.

   During the 1870s Braga had become convinced of the truth of Positivism, and subsequently edited many of his writings to bring them in line with that philosophy. Radically revised versions of volumes I-IV of the Historia da literatura portuguesa appeared in Porto, 1909-1918, with the name recapitulação in each title: I, Idade Média, 1909; II, Renascença, 1914; III, Os Seiscentistas, 1916; and IV, Os Arcades, 1918. Prado Coelho notes of these revisions, “Também ali há inexactidões, o predomínio da biografia sobre a análise estética, o partidarismo doutrinário; mas quantos filoes ainda por explorer!” Volumes I-IV of the revised edition were reprinted by the Imprensa Nacional/Casa da Moeda in 2005.

   The present collection includes part of what would have been the revised volume V, on Romanticism in Portugal. These two segments, on Almeida Garrett and on Alexandre Herculano, would have formed perhaps half of the finished volume.


   2. Herculano: Extensive revisions to the text of Historia do romantismo em Portugal, originally published Lisbon, 1880. Included here are 32 extensively annotated leaves torn
II. Primeiro a cinto de Porto – As nomeações para a Bibliotheca Municipal (1833). – Foram belas literácias no Repositório. – Na Via de Capítulos, conduz S. Tomás a Revolução setembrista (1836), e regressa a Lisboa.

A luta pela liberdade, que se inaugurou na Ilha Terceira, também dirigida pelos interesses dinásticos de D. Pedro IV, e proclamada por uma parte da aristocracia decidida, em 1832, que o desejo de progresso, pelo motivo inicial. Se o lado absolutista, consolidaram o poder, para praticar as perseguições, do lado liberalistas, constituintes de agravamento humana, com a justiça das leis, tornam-se que os mais abençoados estão de partilhar como heróis. A revolta em fresno foi o princípio de resistência. As poucas honras levadas que resumem o nome de protagonistas, e é para uma certa mancha de todos os ilhéus, que predominou o espírito de independência. D. Pedro IV apresentou esse primeiro milagre e veloz de Belo-Isle, para os fresno em 18 de Fevereiro de 1832. A expropriação chegou à ilha de S. Miguel de 22, e demonstrou, nos 3 de março, que a questão na Ilha Terceira. Para esta ilha, em 1840, e insurgiram mais de quarenta cidadãos, mantendo os seus pressos, até, até 1815, sem culpa nenhuma, mais julgada a 20 de
HISTÓRIA DO ROMANTISMO EM PORTUGAL.

durou até ao fim da vida; transcrevemos esses traços autobiográficos:

Mas, enfim, eu te acho, meu consolo,
Eu te acho, o milagre de amor!
Outra vez vibrarás um suspiro
Na alóia do poeta cantor.
Eras tu, eras tu que eu amava;
Eras tu quem eu já adorava.
Quando aos pés da mulher enganou
Nas alas do cansaço dormindo.

Se na terra este amor de poeta
Coração há que o possa pagar,
Serias tu, virgem para dos campos,
Quem vir a minha harpa acordar.

Segue-se a estas outras estrofes, igualmente apaixonadas; esses amores foram longos anos envolvidos no segredo, e só quando, em 1807, o amanhecer do título do casamento civil, introduzido no código, veio a casar catolicamente com D. Mariana Hermínia Meira, ambos sexagenários, é que se pode bem explicar a verdade desta estrophe:

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Para Herclonio, o amor fora um motivo de idealização no meio dos disparatados conflitos políticos, entre democráticos e Xaristas; o seu tédio por esses conflitos não o acompanha de repente; serviu o seu grupo, teve a sua hora de ambição, até que deixou ir para diante um bacanal. Em fins de julho de 1837, foi-lhe confiada a redacção do Diário do Governo, com a autorização de publicar contínuos documentos legislativos; era um plano de discurso, que se defendia. Herclonio redigia-o apenas alguns mezes, e isto

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1 Poesias, p. 710.
2 Ibid., p. 224.
from the first edition of the book, plus 12 leaves of manuscript addenda (8º and smaller, covered on either or both sides). All these leaves are foliated, presumably by Braga for the benefit of the copyist or editor who had to convert them to type. The foliation runs from 1 to 35 but includes many insertions (e.g., 18a, 18b).

Teófilo Braga (Joaquim Teófilo Fernandes Braga, 1843-1924), a native of Ponta Delgada in the Azores, published his first book of poetry at age 17 and an acclaimed book of verse, *Visão dos Tempos*, in 1864. The next year he was embroiled in the Questão Coimbra on the side of Antero de Quental and became notorious for his harsh criticism of Antonio Feliciano de Castilho. By 1872, having been awarded the chair of Modern Literature at the Curso Superior de Letras (today the Universidade de Lisboa), he turned most of his energy to literary research and criticism.

Braga’s *História da literatura portuguesa*, 1870, was recognized as an important survey of Portuguese literature; Prado Coelho describes it as “terreno em que o grande cabouqueiro, ainda hoje incomparável, pela riqueza de ideias, de intuições, de factos averiguados, e pelo esforço de síntese.” (Part V of this *História* was on Romanticism.) The most controversial aspects of the work were Braga’s postulation of a “Mozarabic soul” that was later suffocated by influence from Spain, and his disparaging attitude toward “highbrow” literature.

Also controversial was his *História do romantismo em Portugal*, 1880: Braga argued that the Romantic movement in Portugal paralleled and reflected the nation’s political situation. The work included an introduction (“Ideia Geral do Romantismo”) and a book devoted to each of the three writers who dominated the Romantic movement in Portugal: Almeida Garrett, Alexandre Herculano, and Antonio Feliciano de Castilho. If Braga kept this structure (which is not guaranteed, since he was making drastic revisions), then the chapters in this collection on Herculano and Garrett would comprise about half the recapitulação of the *História da literatura portuguesa* volume on Romanticism.

Braga’s interests were wide ranging: he wrote extensively on Portuguese folklore and was highly influential in introducing sociology to Portugal. After the death of his children and his wife, he became involved in politics. For a brief time after the Revolution of 1910 he was president of the provisional government of the Republic, and in 1915, for a few months, succeeded Manuel de Arriaga as president of the Republic.


Antonio Simões da Silva was chief of police in Rio de Janeiro during the 1840s. At the time, summary deportation was the preferred method for dealing with foreigners who committed crimes in Brazil. After 1841 the chief of police could order expulsions on his own authority, without any formal charges. During a relatively short period in 1849, Simões da Silva is said to have ordered the deportation of 13 Portuguese, one Austrian, and one Chilean, stating that they were of “terrible habits, incorrigible, drunks, and troublemakers who had been convicted and served jail time for various crimes” (Holloway p. 186). The particular crime committed by Castro is not stated.


3. CAVROÉ, Pedro Alexandre. “Conservatorio das Artes e Officios de Lisboa.Vocabulario Artistico-Mechanico-Francez-Portuguez. Extrahido do Diccionário de José da Fonseca, impresso em Pariz em 1836, pelo Demonstrador do sobredito conservatorio.” Manuscript on paper, in Portuguese. 1841. Large 4° (26.6 x 21.1 cm.), contemporary marbled paper boards (corners worn; other minor wear). Written in ink, in a small cursive of the period. Overall in very good condition; internally fine. (1 blank l., 2 ll., 1 blank l.), 191 pp., (1 blank l.). $1,600.00

Cavroé (1766-1844) was born in Lisbon, the son of a French carpenter. He played a part with the liberal and constitutional forces during the first half of the nineteenth century in Portugal and Brazil. Although overshadowed by such men as Alexandre Herculano and Silvestre Pinheiro Ferreira, Cavroe was a lively and prolific writer as well as an active workingman and artisan. Thus while he wrote plays, sonnets, odes, a social history of the Portuguese guilds from 1620 to 1834, and polemical pamphlets, he also designed and engraved lithographs, acted as an architect of royal, government and private buildings, and was a cabinet and furniture maker. This manuscript lists French terminology useful for workingmen and artisans, with the Portuguese translation and/or a short definition of the term’s meaning.

* See Harry Bernstein, “Pedro Alexandre Cavroé (1776-1844), master artisan, writer, architect, and artist of Portugal and Brazil,” Arquivos do Centro Cultural Portugues XIII (1978) p. 167-190.
Letters of a Political Exile

4. COUCEIRO, Henrique [Mitchell] de Paiva. Collection of autograph letters, signed, to Paiva Couceiro’s close friend Saturio Pires; written while Paiva Couceiro was in exile in Spain, and covering matters personal and political. On paper, in Portuguese. 1925-1943. Most about 17.5 x 12.8 cm., in a plastic sleeve. Written in ink, in a cramped but legible script. Some holes punched in sides, without significant loss; otherwise fine. 9 autograph letters signed (98 pages), 17 autograph postcards signed, 1 calling card and 1 picture postcard with Paiva Couceiro’s portrait. $5,000.00

Collection of autograph letters, signed, to Paiva Couceiro’s close friend Saturio Pires, written while Paiva Couceiro was in exile in Spain. The earliest is dated January 6, 1925, the latest January 7, 1943. The letters are nearly all substantive, and include discussions of such matters as the famous letter Paiva Couceiro wrote to Mario Pessoa regarding a possible invasion of Angola (August 4, 1935), and a discussion of the Causa Monarchica, the Portuguese press and his own role as a leader of the Monarchist movement (August 15, 1930). There are also more personal letters, such as one of April 9, 1926, lamenting that the gas in his apartment had been cut off because he could not afford to pay the bill, and railing against those who call themselves Monarchists but will not help support him.

Paiva Couceiro (1861-1944) became a prominent public figure in the 1890s, when his heroism helped keep Lourenço Marques from being captured. From 1907 to 1909 he was Governor of Angola. When the Republic was declared in 1910 he supported the King, and in 1911 handed in his resignation from the army with the famous line, “Revoltou-me contra a República para salvar Portugal!” He spent the remaining years of his life (mostly in self-imposed exile in Spain) working to restore the monarchy.

On Paiva Couceiro, see Grande enciclopédia XX, 21-23; also Manso Preto Cruz, A Biografia política e o in-memoriam de Henrique de Paiva Couceiro (Lisbon, 1946), and Rocha Martins, A Monarquia do Norte (Lisbon, 1922).

Copies of Restauração Diplomatic Documents

By D. João IV’s Ambassador to Sweden, Holland, France, and Rome

5. COUTINHO, Francisco de Sousa. “Cartas de Francisco de Souza Coutinho Embaixador que foi em Roma França e Holanda.” Eighteenth-century (?) manuscript on paper, in Portuguese. Folio (29 x 20 cm.), nineteenth-century tan quarter calf over laid paper boards, tinted a faint green, spine with raised bands in five compartments (worn, minor worming at foot), gilt bands, red leather lettering-piece in second compartment from head, text-block edges sprinkled blue-green. Written in ink, in a large, legible hand of the eighteenth century. Internally fine, overall very good. (3 blank), 84, (1 blank) ll. $5,000.00

Copies of 30 letters, apparently unpublished, by D. Francisco de Sousa Coutinho, one of D. João IV’s principal ambassadors. Sousa Coutinho, a trusted friend of D. João since
Cartas
De Francisco de Souza Couinho Embaixador que foi em Roma França e Holanda
Carta
Para o Padre Frei André Nolay
A Carta de que Vossa Paternidade me fez encerar a sua vista em Viçosa para mais me informar que naturalmente foi por que somente há um de trigo, muito bom estar acima da sua altura, e por que não há de estar como no Címbio da Reina deve ser, poe no Mar Con

Item 5
1623, was sent abroad immediately after the Restauração to seek recognition of Portugal’s independence. In 1641 he negotiated a treaty of friendship and commerce with Sweden. Two years later he was sent to negotiate with the Dutch, who were attacking Brazil, Angola, and Ceylon. The treaty signed in 1645 was considered by many in Lisbon and Pernambuco to be a betrayal of Portuguese interests, but he remained in The Hague as D. João’s representative until 1650. Edgar Prestage was of the opinion that Sousa Coutinho’s diplomacy ultimately helped keep Brazil in Portuguese hands, because it prevented the Dutch from sending urgently needed supplies to their troops there.

In early 1651 Sousa Coutinho was dispatched to France, to discuss a possible alliance with France and Sweden against Spain. In 1655, D. João sent him to Rome in yet another attempt to persuade Pope Alexander VII to recognize Portugal’s independence. Sousa Coutinho remained in Rome until 1658, even after D. João’s death had brought D. Afonso VI to the throne (with his mother as regent).

Sousa Coutinho was born in 1597 on Ilha de S. Miguel in the Azores, and died in 1660. His published works include Manifesto, e protestaçam que fez Francisco de Sousa Coutinho, Comendador da Ordem de Christo, & Alcaide Mór da Villa de Sousel, do Conselho del Rey Dom João IV, nosso Senhor, & seu Embaxador extraordinario às partes Septentrionaes, enviado à Dieta de Ratisbona, sobre a liberdade do Serenissimo Senhor Infante D. Duarte, 1641, and Propositio Facta Celsis Praepotentibus Dominis Ordinibus Generalibus Confederatarum Provinciarum Belgii ..., 1647 (published in French and Dutch the same year), a proposal to the States General about Pernambuco. The Grande Enciclopédia notes that Sousa Coutinho left in manuscript an account of his embassies (“Memórias Históricas”), which was praised by D. Francisco Manuel de Melo.

This collection seems to deal primarily with Sousa Coutinho’s diplomatic efforts in Rome. None of the letters includes a date. The recipients are as follow. The number of letters is noted only when there is more than one letter to the same recipient. In this manuscript, all letters to a recipient are grouped together.

1. P. Frei André Teles (?)
2. Conde de Odemira (8 letters)—probably Francisco de Faro, 7º Conde de Odemira, ca. 1575-1661
3. Dezembargador Feliciano Dourado—Sousa Coutinho’s ambassadorial secretary while in France
4. Cardeal de Orsini—Cardinal Virginio Orsini, 1615-1676, named by Pope Urban VIII in 1641 as Protector of the Polish and the Portuguese Orient
5. P. Mestre Ribaroza
6. Secretario Gaspar de Faria Severim (4 letters)
7. Pedro Vieira da Silva (8 letters)—prime minister of Portugal 1642-1656
8. Pedro de Valadares
9. Pedro Cezar
10. Marques de Genova
11. Bispo Capelão Mor
12. Embaixador Antonio de Souza de Massedo [i.e., Macedo] (2 letters)—1606-1682, D. João IV’s ambassador to Holland, once considered a possible author of the Arte de furtar, and usually called Portugal’s first journalist, for his work on Mercurio Portuguez, 1663-1666

* On Francisco de Sousa Coutinho, see Barbosa Machado II, 269-70, and Grande Enciclopédia XXIX, 852-4. Much of the same material, with some added comments, appears on Arlindo Correia’s home page.
Copies of Restauração Diplomatic Documents
By D. João IV’s Ambassador to Sweden, Holland, France, and Rome

6. COUTINHO, Francisco de Sousa. “Cartas de Francisco de Souza Coutinho Embaixador escritas em Roma.” Eighteenth-century manuscript on paper, in Portuguese. 8°, mid- to late eighteenth-century mottled sheep (very slight wear), spine richly gilt with raised bands in six compartments, crimson morocco lettering piece in second compartment from head, short-title gilt (a few pinpoint wormholes at head of spine), covers with double-ruled borders in blind, marbled endleaves, text-block edges rouged, green silk ribbon place marker. Written in ink, in a small, tidy, very legible hand of the second half of the eighteenth century. In fine condition. (1 blank l., 112 ll., 1 blank l.), $2,400.00

Copies of thirty letters written between 1653 and 1658 by D. Francisco de Sousa Coutinho, one of D. João IV’s principal ambassadors: apparently unpublished. In this manuscript they are arranged more or less chronologically; we have seen another copy in which the letters were arranged by recipient.

Sousa Coutinho, a trusted friend of D. João since 1623, was sent abroad immediately after the Restauração to seek recognition of Portugal’s independence. In 1641 he negotiated a treaty of friendship and commerce with Sweden. Two years later he was sent to negotiate with the Dutch, who were attacking Brazil, Angola, and Ceylon. The treaty signed in 1645 was considered by many in Lisbon and Pernambuco to be a betrayal of Portuguese interests, but he remained in The Hague as D. João’s representative until 1650. Edgar Prestage was of the opinion that Sousa Coutinho’s diplomacy ultimately helped keep Brazil in Portuguese hands, because it prevented the Dutch from sending urgently needed supplies to their troops there.

In early 1651 Sousa Coutinho was dispatched to France, to discuss a possible alliance with France and Sweden against Spain. In 1655, D. João sent him to Rome in yet another attempt to persuade Pope Alexander VII to recognize Portugal’s independence. Sousa Coutinho remained in Rome until 1658, even after D. João’s death had brought D. Afonso VI to the throne (with his mother as regent).

The recipients are as follow:

1. Andre Telles: one letter dated 1653 (starting on f. 2r)
2. Conde de Odemira (Francisco de Faro, 7º Conde de Odemira, ca. 1575-1661): eight letters dated 1653-1658 (starting ff. 4r, 36r, 38v, 62v, 70v, 72v, 81v, 87v)
3. Cardinal Orsini (cardinal Virginio Orsini, 1615-1676, named by Pope Urban VIII in 1641 as Protector of the Polish and the Portuguese Orient): one letter (starting f. 6v)
4. M.[estre?] Ribarola: one letter dated 1654 (starting f. 8v)
5. Conde de São Lourenço (Martim Afonso de Melo, 2º Conde de São Lourenço, d. 1671?): one letter, dated 1656 (starting f. 12v)
6. Gaspar de Faria: five letters, dated 1656 (starting ff. 19v, 22v, 32r, 33r, 39v)
7. Pedro Vieira (prime minister of Portugal 1642-1656): nine letters dated 1656-1658 (starting ff. 31r, 34v, 36r, 40r, 44v, 47r, 56v, 59r, 85v)
8. Pedro Cezar: one letter, dated 1656 (starting f. 33v)
9. Marques de Gouveia (João da Silva, 2º Marquês de Gouveia, d. 1686?): one letter dated 1656 (starting f. 54r)
10. Conselheiros de Estado: one letter dated 1658 (starting f. 79v)
11. Feliciano Doirado (probably Feliciano Dourado, Sousa Coutinho’s ambassadorial secretary while in France): one letter dated 1658 (starting f. 101v)

Sousa Coutinho was born in 1597 on Ilha de S. Miguel in the Azores, and died in 1660. His published works include Manifesto, e protestaçam que fez Francisco de Sousa
Sr. P. Sr. André Velles.

A carta que V. P. me fez meveu em 25 de janeiro, foi recebida nesta vila de Pavia, mas milagrosa e naturalmente, porque havia muitos dias de viagem muitas coisas aconteceram em achatar-se, algumas não tomaram o convalesce. Vi de onde recuperei, terceiro nome, continuaram na terra e se apontam no outro tanto mal, e me per sorvei e o nome chegava a Pavia, e depois despediram-se, e se mudavam da Carta. Sua Louvado Deus, fique fora do Vecho, porque comemorar a felicidade com algumas forças e de todo tinha perdido, de qualquer maneira melhorá-lo. V. P. sempre mais a live servindo com aquilo que me vinha de vida, para que começasse do meio mesmo.
Coutinho, Commendador da Ordem de Cristo, & Alcaide Môr da Villa de Sousel, do Conselho delRey Dom João o IV, nosso Senhor, & seu Embaixador extraordinario às partes Septentrionaes, enviado à Dieta de Ratisbona, sobre a liberdade do Serenissimo Senhor Infante D. Duarte, 1641, and Propositio Facta Celsis Praepotentibus Dominis Ordinibus Confoederatarum Provinciarum Belgii ..., 1647 (published in French and Dutch the same year), a proposal to the States General about Pernambuco. The Grande enciclopédia notes that Sousa Coutinho left in manuscript an account of his embassies (“Memórias Históricas”), which was praised by D. Francisco Manuel de Melo.

Provenance: Júlio Firmino Júdice Biker [or Bicker], official in the Portuguese Secretaria de Estado dos Negócios Estrangeiros. In 1872 he was charged with continuing the work which began in 1856 of the Visconde Borges de Castro, who had compiled 8 volumes of Collecção dos tratados convenções, contratos e actos publicos celebrados entre a Coroa de Portugal e as mais potencias desde 1640 até ao presente. Biker brought the collection to 30 volumes, the final volume being published in 1879. He also compiled Collecção de tratados e concertos de pazes que o Estado da India Portugueza fez com os Reis e Senhores com quem teve relações nas partes da Asia e Africa Oriental desde o principio da conquista até ao fim do século XVIII, in 14 volumes, 1881-1887.

On Francisco de Sousa Coutinho, see Barbosa Machado II, 269-70, and Grande enciclopédia XXIX, 852-4.

Significant Literary Archive of an Important Modern Portuguese Writer

7. DANTAS, Julio. Collection of letters, drafts, and research notes; manuscripts, page proofs, etc. In Portuguese. 1880s-1950s. Most 8º, but ranging from 7 x 7 cm. to folio size. Written in Dantas’s small but legible hand. In good to very good condition. About 725 leaves dating from the 1880s to the 1950s, with concentrations in the late 1880s and 1930s to 1940s. Includes many notes scribbled on the back of letters, typed copy, page proofs, etc. $6,800.00

A collection of about 725 pages by one of the most well-known modern Portuguese authors. It includes many working drafts and research notes, ranging from the 1880s to the 1950s with concentrations in the 1880s and 1920s to 1950s. Physician, playwright, poet, journalist, diplomat and academic, Júlio Dantas (Lagos, 1876-Lisbon, 1962) is most famous for A ceia dos cardeais, which went through 48 editions from 1902 to 1962 and translations into French, Spanish, Catalan, Italian, English, German, Swiss, Danish, and Japanese. Its influence may also be judged by the fact that no fewer than 49 parodies of it are listed in Campos Ferreira Lima’s As parodias na literatura portuguesa.

The opening salvo of the Portuguese Modernist movement was José de Almada Negreiros’s Manifesto anti-Dantas (1915), an exceedingly rare work. Almost the entire edition of this ferocious attack was said to have been purchased and then destroyed by Dantas.

Son of a military officer, Dantas attended Lisbon’s Colégio Militar, then studied medicine at the University of Lisbon. In 1893 he published his first article, in Novidades. His first book of verse, Nada, appeared to wide acclaim in 1896, while Dantas was still in school. O que morreu de amor, his first play, was staged in 1899—the same year he defended his thesis Pintores e poetas de Rilhafoles, on the artistic manifestations of inmates of the
Item 7
Rilhafoles lunatic asylum. For a time, Dantas served as a physician in the Portuguese army, specializing in psychiatry.

He published numerous dramas and novels on historical subjects, the most famous of which was A ceia dos cardaes (The Cardinals’ Supper), 1902. His A Severa was made into the first Portuguese film with sound in 1931.

Dantas was also a prominent public figure, as Inspector das Bibliotecas Eruditas e Arquivos (1912-1946), president of the Academia das Ciências de Lisboa (beginning in 1922), minister of Education (1920), minister of Foreign Affairs (1921-1922, 1923), and ambassador to Brazil (1941-1949).

This collection
The collection, with some 725 leaves, occupies about 22 linear centimeters. Size of the leaves ranges from about 8 x 8 cm to folio size; most are octavo. Many notes are scribbled on the back of letters, typed copy, page proofs, etc. The collection falls into 7 parts.

Part A: Material from Dantas’s years at the Real Colegio Militar, ca. 1888
1. Letters from Julio to his parents: 9 letters, 32 ll. total, including one dated December 12, 1888, reporting on an accident with an olive pit that required medical intervention.
2. Two school exams, 1884 and 1885. 2 ll.
3. Poem in manuscript, “Pedi-t’um beijo.” 1 leaf.
4. Draft of a short story, main character Miguel Maurs. 2 ll.
5. Small pencil sketch of a castle, signed Julio Dantas.
6. Visiting card inscribed to his mother, with “Alumno do Real Collegio Militar” printed on it.

Part B: Dramatic works
1. Untitled play, copied neatly in red & black, but the final 5 ll. are partly in pencil and appear to be a working draft. 16 ll., 4to. Characters include Leonor, Pergolini, Monsenhor, and others.
2. Untitled play, copied neatly in red & black, a few corrections. 35 ll., 4to. Characters include Leonor, Pergolini, and others.
4. Untitled play (“Os tutores da menina” on envelope that follows this notebook). 46 ll., 4to notebook with blue wrappers, marbled edges. Characters include Capuleto, Paris, Madona, Bianca, Julieta, Romeu, and others.

Part C: Essays, speeches, books
Note: Most of these are not listed in “Julio Dantas, curriculum vitae, bibliographie, projection internationale de son oeuvre,” Lisbon: Académie des Sciences, 1950. Chances are they were published in newspapers, if at all.
2. Essay on psychiatry. 6 ll., working copy. Mentions the World War.
6. Essay on the unity of Portuguese language, with references to the Academia’s Vocabulario and Brazilian literature; possibly a speech given in Brazil. 29, (1) ll. plus ll. 18-20,
Item 7
which are written in another hand but have Dantas’ corrections. Date 1931 is mentioned in the text. [Dantas published “A unidade da língua portuguesa” in 1929.]


12. Essay given at the Academia das Ciencias to honor two jurisconsults. Working copy, 11 ll., signed. Mentions the Restauração several times, so possibly ca. 1940.

13. Essay on the history of periodical printing in Portugal. 7 ll., working copy. On the 300th anniversary of the printing of the first periodical in Portugal, which appeared in 1641.


17. Essay or speech, possibly given in Brazil (refers to his return to Portugal). 8 ll., working copy, possibly incomplete. N.d.


20. Speech (?) given at beginning of Semana Santa. 4 ll., working copy. N.d.

21. Introduction to a work by Aurora Constança on child psychology, with Dantas’ thoughts on his own feelings toward children. Clean copy for the printer, signed, with inscribed card of Aurora Constança clipped to it. 11 ll.

Part D: Clippings and page proofs

1. “A ‘Portingaloise’,” clipping pasted to 4to-size sheets, with revisions and corrections by Dantas; signed by him at the end. 4 ll.

2. “Eterno feminino,” crossed out to read “Reparação.” Revised and corrected proofs for an article, pasted on 4to sheets. 4 ll. [Article “Eterno feminino” published in 1929.]


5. “Comemorações do I’ Centenário do Nascimento de Antero de Quental, realizadas pela Academia de Coimbra,” cover article (signed) for Via Latina, Quenzenário, órgão da Associação Académica de Coimbra. Ano II, no. 10 (April 30, 1942). Tabloid format.

6. “As Duas Geometrias,” newspaper clipping; a dialogue between Euclides and Dantas. With 13 ll. of manuscript notes, and a copy of “O Domínio do delírio e da alucinação,” inscribed by the author, Egas Moniz, to his “grande amigo e eminente
Item 7
Presidente da Academia das Ciências” (offprint from *A Medicina Contemporânea*, 1948).
[Dantas published “A psicocirurgia de Egas Moniz e o professor Walter Freeman” in 1948. Egas Moniz and Walter Freeman were pioneers in lobotomy.]

7. Introduction to a book by Dr. António Horta Osório, a jurisconsult, on the psychology of art. Page proofs with numerous corrections and a request to send revised page proofs. 2 ll.

Part E: Notes & articles for research
2. Two newspaper clippings on the Feira da Luz, with 2 ll. of notes scribbled on the back of a document dated 1910.
3. Notes on horses, including a newspaper clipping and about 20 ll. of notes by Dantas. One page of notes on verso of a letter dated 1926.
4. On intellectual property and copyright issues, ca. 1932?
   a. Letter to Dantas dated 1923, with a typed copy of a law dated May 10, 1919.
   b. Letter from Antonio Ferrão, 11 ll.
   c. Letter from Fidelino de Figueiredo, 1 l.
   d. Other letters on this issue, 9 ll.
   e. Notes by Dantas, 11 ll.
5. On 18th-century art. 2 ll., the first on the letterhead of the Hotel Ritz, Madrid, with the printed date 193 __.
6. Notes on Spanish history, French literature (1920s-1930s), German literature (18th century), in all 28 ll.; plus an article on psychiatric patients (1935), a newspaper article in French on basses-danses, and an offprint of the article “Linearidade” by Aureliano de Mira Fernandes, inscribed to Dantas (1940). This whole group was placed in the wrappers of a notebook, although the connection between the items is not obvious.
7. Notes on politics? 22 ll., possibly from the 1940s or 1950s.
8. Research notes, assorted subjects: 22 ll. in 8vo, plus 15 notepad pages (apx. 3 x 3”).
9. Notes in an envelope labelled “O escritor e a politica (apontamentos),” 5 ll. from a small notepad.
10. Notes on Oscar Wilde. 6 ll., 8vo.
11. Notes on 19th-c. art, especially works that show kissing. 14 ll. from a small notepad.
12. Notes on art (?). 12 ll., 4to. Scribbled on verso of page proofs for an article on the 18th century?
Part F: Miscellaneous items by Dantas, including curricula vitae
1. Questionnaire filled out in manuscript for the *Dictionnaire universel du génie contemporain* (Paris), ca. 1909. 2 ll., folio.
2. Letter to Antonio Ferro, on the letterhead of the Academia das Ciências de Lisboa, Presidencia. 10 ll., 8vo.
3. Curriculum vitae, ca. 1932. Handwritten draft (5 ll.) and typed copy (5 ll.), including bibliography.
Part G: Mementoes, official documents, etc.
2. Release from the army to take position as Inspector das Bibliotecas Eruditas e Arquivos. May 24, 1912. 1 l., folio.

3. Postcard with photo of a man; on the verso, “Último retrato de José Antonio Moniz, fallecido a 16 Feb. 1917.”

4. Letter from the publisher Aillaud, regarding the imprisonment of José Lello’s father. 1918. 1 l., folio.

5. Printed article listing works by Dantas published abroad and in translation. 1920s. 3 ll.

6. Receipt for membership dues in the Partido Republicano Nacionalista, for October to December 1928.

7. Three black-and-white photographs, 24.5 x 18 cm., showing official ceremonies involving Dantas. In one, several civilians are offering the Nazi salute on one side of Dantas, while British (?) naval officers salute in standard form on the other; Dantas looks on impassively.


11. Two letters written to Dantas’ widow, regarding commemorations in his honor. 1963.


13. Miscellaneous official notices and mementoes, sizes folio, 8vo, and smaller. 8 ll. in manuscript, 1 clipping, 1 printed program.

8. [DURAN and TORRES FAMILIES]. Genealogical documents for the Duran and Torres families. Manuscripts on paper, in Spanish. Circa 1638-1758. Folio (32 x 22.5 cm.), two manuscripts stitched together, with a nearly contemporary wrapper formed by 2 leaves. Written in ink, in tidy chancery hands of the seventeenth century, with a different hand (also early) for the title on the first leaf. The first leaf of the first section of the manuscript is on papel sellado with a 68-maravedi stamp bearing the date 1638. The second manuscript is written throughout on papel sellado with a 10-maravedi stamp, also bearing the date 1638. Laid into the second work, after the fourth leaf, is an engraving (28.4 x 19.5 cm.) bearing an elaborate coat of arms (see below). Uncut. A few stains on the upper wrapper; minor darkening at edges. In very good condition. Contemporary signatures of witnesses, etc., on final leaf of each document. Octavo-size leaf laid in with table of contents, dated 9 September 1758. (1 l. with title, 1 blank l.), (26 ll. on Duran family), (26 ll. on Torres family), (2 blank ll.), engraved coat of arms of the Torres family laid in. $1,600.00

Genealogical documentation of the Duran family from Extremadura and the Torres family from Navarre. The title on the upper wrapper reads, “Ihs. Mª Joseph [Jesus Maria Joseph]. // Testimonios // e unas informaciones e outros instrumentos // de nobleça de la familia y linaxe de // los Duranes de la Burra [?]”. Each document begins with “Francisco de Nogales en nombre del lisensiado Juan Duran de Torres abogado de la Real Audiencia ....”

Names mentioned in the text include Francisco Duran de Torres, father of Juan Duran de Torres, and Fuente de Cantos and Mérida (Extremadura).

The engraving laid into the second work is a dark, clear impression of a plate probably executed in the eighteenth century. It includes the arms of Navarre, a double-headed eagle, two lions rampant, a crown, the motto “Nomen sempiternum dabo eis / quod non peribit, Esaie 56” (“I will give them an everlasting name, that shall not be cut off, Isaiah 56.5”). In the cartouche are the words, “Insignia Sive Stemmata Genearchae Palatij Familiaeque de Torres ex Regia Stirpo & Prosapia Navarrense Oriundi” (“Insignia or pedigree of the Torres palace [?] and family, of royal stock and Navarran ancestry”).
Item 8
9. FRASER, Simon. Autograph letter, signed ["Simão Fraser"], to D. Rodrigo de Sousa Coutinho, Conde de Linhares, in Rio de Janeiro. In Portuguese, on paper. One leaf folded, with the letter on the first two pages, then folded again horizontally. Dated London: 28 August 1808. Folio (31.8 x 20.4 cm.), unbound, folded into quarto-size portfolio with manuscript annotations. Written in ink, in an even, legible hand. Horizontal fold. Very good to fine condition. (1 l., 1 blank l.). $300.00

Simon Fraser served in Portugal from 1765-1775 and again from 1796 to 1801. His service in Portugal doubtless explains his excellent command of the language. In the present letter Fraser offers to serve D. João, the Prince Regent (later D. João VI) in any possible way. The Conde de Linhares was Secretary of Foreign Affairs and War at this time, when the Portuguese court had just moved to Rio de Janeiro. Fraser explains that he is writing to him because General Forbes, of whom he had been accustomed to ask such favors, had died.

Fraser (1738-1813) had served with the Highlanders in the Seven Years’ War, seeing action at Louisbourg and Quebec in 1758-1759 and witnessing the surrender of the French at Montreal in 1760. From 1765 to 1775 he joined his protector, Simon Fraser (1726-1782, master of Lovat), in the Portuguese service. During the American War of Independence he was senior captain in the 71st Highlanders, losing an eye at Danbury and fighting at Brandywine, Germantown, Monmouth, and Charleston. After the war he went on half pay until the beginning of the French Revolutionary Wars, when he was promoted to major-general and in 1796, sent to serve in Portugal under Sir Charles Stuart, commanding an auxiliary force of French exiles until 1801. From 1803 on his posts were in England and Scotland.


10. [IRMANDADE DAS ALMAS]. “Estatutos da Irmandade das Almas da Freguezia de Rossas eregida no anno de M.DCC.LIX.” Manuscript on paper, in Portuguese. [Rossas?]: 1759. Large 4° (24 x 17.5 cm.), contemporary mottled sheep (some wear, but sound; single pinpoint round wormholes to front and rear covers), spine gilt with raised bands in six compartments, covers with borders ruled in blind, rectangular black morocco lettering piece on front cover with roll-tooled gilt border, text block edges sprinkled red. Double-ruled border in brown ink on every page that has text and on otherwise blank rectos or versos of pages with text. Manuscript in ink, in a tidy, legible hand of the mid-eighteenth century. Some soiling. Some quires loosening. Well used, but overall in good condition. Rubric in ink at upper outer corner of every page that
ESTATUTOS.
DA
IRMANDADE DAS ALMAS
DA
FREGUEZIA
DE
ROSSAS
EREGIDA
NO ANNO
DE
M. DCC. LIX.

Item 10
has text. Wax stains from a number of seals; one survives, with paper covering, on 35th leaf verso. (40 ll. with text, 42 blank ll.). $1,200.00

These apparently unpublished manuscript statutes are for the Irmandade das Almas in the freguesia (parish) of Rossas, situated in the concelho of Arouca, in the greater metropolitan area of Porto. They were copied by many hands, most quite legible; many original signatures are included.

The Irmandade das Almas was established “para suffragio das almas” (Chapter XXII). Several of the chapters in its statutes deal with burial of the dead, whether members of the order, peregrinos who die in the parish (Chapter VIII), or the poor (Chapters XX, XXII). Chapter IX makes provisions for members of the Irmandade who fall ill. Chapter XV decrees that members of the Irmandade shall pay an annual fee of 60 reis; if they cannot pay the full fee when it is due, arrangements will be made.

Confrarias, also known as irmandades, were very popular in Portugal during the first half of the eighteenth century. Lisbon had just over two hundred in 1742, and any town that had at least a hundred citizens usually had such an association. They fulfilled an important social function, guaranteeing that funeral services (sometimes quite elaborate) would be arranged for the dead, and that prayers would be offered for them. Growing funeral expenses and the horrific Lisbon earthquake of 1755 led to the merging of many irmandades for financial reasons. The rise of institutions willing to loan money at a 5% interest rate also lessened their importance, as did the Marquês de Pombal’s changes to the political system. The confrarias and irmandades languished for well over a century, with many disappearing, but the implementation of the Estado Novo after May 28, 1926, combined with the increased power of the Catholic Church, led to the resurgence of those associations which had survived.

On confrarias, see Pedro Penteado, “Fontes para a História das Confrarias: algumas linhas de orientação para uma pesquisa na Torre do Tombo” in Lusitania Sacra, 2ª serie, 7 (1995) 151-180. For the history of irmandades in the eighteenth century, see Azevedo, ed., Dicionário de história religiosa de Portugal.

Portuguese Legal History
Plus an Overview of Portuguese Law in the Eighteenth Century

11. [LAW. History.] “Historia juridica de Portugal.” Late eighteenth-century manuscript on paper in Portuguese, probably from early in the reign of D. Maria I (1777-1816). Ca. 1761-1790. 4° (20.5 x 15.2 cm.), late eighteenth-century or early nineteenth-century speckled sheep (minor scraping and wear to corners, head and foot of spine), smooth spine (four pinpoint wormholes) with gilt fillets and red leather lettering piece, gilt letter, gilt fillets on edges of boards, text-block edges sprinkled red and brown. Written in ink, in a neat, legible hand of the late eighteenth century. Very good condition overall. Fine internally. Contemporary ink inscription in upper outer corner of rear pastedown endleaf: “Custou 2$400 R”. (16 ll.), bound in 2 quires of 8 with early manuscript pagination, often trimmed. $2,000.00

The first part of this volume, in 16 leaves, was written as a prequel to the main text: “Antes que falemos do Direito Lusitano...” (p. 1). It is a history of Portugal with emphasis
Item 11
on the broad outlines of its legal history, from the Romans and Visigoths through the
time of D. José, allotting considerable space to D. Manuel and Duarte Nunes de Leão.
The anonymous author is fairly critical, mentioning flaws he has found in Barbosa
Machado’s lives of eminent jurists.

This part of the manuscript ends with a comment that D. José I, “de saudosa memo-
ria” (d. 1777) had planned to revamp the Portuguese legal system, followed by the hope
that his daughter D. Maria I will continue the work. By 1792, Portugal was effectively
ruled by D. Maria’s son, the future D. João VI, so this section of the manuscript probably
dates to ca. 1777-1792. We surmise that this first section was written by a different author
than the main part of the text; it is certainly in a different hand.

* Not located in OCLC. Not located in Porbase. Not located in Copac.

BOUND WITH:

“Systema do Direito de Portugal.” Written in an elegant, calligraphic
hand of the late eighteenth century, after 1761. (1 blank l., 57 ll.), bound
as 1º, 2-6th, with quires 2-6 signed on the upper right corner of the recto
of the opening leaf. NOTE: The text ends abruptly at the second line of
Capítulo 4º, section XXI.

The purpose of this work seems to be to present an overview of current Portuguese
law. For instance, the author describes the duties of various magistrates as they have
evolved over the years, with frequent references to statutes. The text was perhaps com-
posed when the chief minister of D. José I (ruled 1750-1777), the Marquês de Pombal,
was contemplating a massive reform of Portuguese law, as mentioned in the “Historia
juridica.” A law of 1761 is mentioned on the final leaf. Further study of the legislation
cited so copiously throughout the manuscript might narrow the date even further, but
the period 1761-1777 seems likely.

The work’s first main division (Livro 1º) is entitled “Do Direito Publico.” Since there
is no Livro 2º, we assume that part of the manuscript was lost—or perhaps it was never
composed. Included in the volume as it stands are the following chapters of Livro 1º.
1. Do Direito Legislativo
2. Do Direito de créár magistrados, with 18 separate Artigos and a total of 71 sections,
on various government positions (Dezambargo do Paço, Tribunal da Meza da Conciencia,
Tribunal do Conselho da Fazenda, Tribunal do Conselho Ultramarino, Tribunal da Meza
Censoria, etc.). Artigo 9º is entitled “Das Rellaçoes da Bahia, e do Rio de Janeiro” (quire
3, f. 3r-v). Artigos 10-15 are on magistrates, judges, and arbiters.
3. Do Direito de impór penas, in 26 sections
4. Do Direito de impór tributos, in 21 sections, ending abruptly at the second line
of the final section: “Seguese fallarmos dos Ministros a quem pertence a arrecadação, e
administração dos / / .”

* Not located in OCLC. Not located in Porbase. Not located in Copac.
12. [LAW. Texts.] “Tradução das peças alemãs ocorrentes na livro chamado Doctrina de Actionibus.” Manuscript on paper in Portuguese, late eighteenth or early nineteenth century. 4° (21.5 x 15 cm.), early nineteenth-century half sheep over marbled boards (some wear, a few pin-point wormholes), smooth spine with gilt fillets, crimson leather lettering-piece. Written in ink, in a small, tidy, legible hand. A few quires lightly browned. Overall in very good to fine condition. Includes one leaf of “papel selado” (10 reis, stamped in black, undated; p. 61). Early manuscript pagination. 151 pp. plus a slip inserted after p. 24.

Translations of the German sections in a 760-page legal tome whose title is not given. It was probably a work such as Justus Henning Böhmer’s Doctrina de actionibus ad praxin hodiernam et novissimam ordinationem ..., published in the early 1700s; it ran well over 700 pages and went through at least 6 editions. The work of German jurists during the eighteenth century liberated law from the influence of Roman law and was influential throughout Europe. We suspect this manuscript was done by a law student for his personal use.

$500.00

13. [LISBON. Casa dos Vinte e Quatro.] “Index geral de tudo quanto se acha copiado nos Livros da Caza dos Vinte e Quatro, mandado fazer pelo actual Juis do Povo Silvestre Carreyra. Anno de M.DCCLXX.” Manuscript on excellent quality, thick paper, in Portuguese. Probably at Lisbon: 1770. Folio (36 x 25 cm.), contemporary mottled sheep (some wear, but still sound), spine richly gilt with raised bands in seven compartments, crimson leather lettering-piece in second compartment from head, text-block edges rouged. Title page triple ruled with calligraphic ornaments at corners. All leaves except the final one with red vertical rules creating margins about 3.6 cm. from inner and outer edges. Written in ink, in the same large, very legible hand throughout. Very good condition. Fine to very fine internally. Early or contemporary foliation. Oblong printed paper ticket (blue-gray on white) of “Bernardino Ribeiro de Carvalho // Biblioteca” 2.3 x 6.3 cm. at upper outer corner of front pastedown endleaf. (1), 190, (1 blank) II. After the title page, only the following leaves have text: 2-11; 21-6; 41-5; 61-3.

$600.00

The Casa dos Vinte e Quatro was an organ of the municipal government of Lisbon created in 1384 by the Mestre de Avis, D. João I. Consisting of 24 officials representing the twelve mechanical offices, or guilds, it was a deliberative body, requiring a majority
INDEX
geral de tudo quanto
se acha, copiado
nos Livros
DA CAZA
dos Vinte e Quatro,
mandado fazer pelo
actual
JUÍS DO POVO
SILVESTRE CARREY
RA
ANNO DE
M.DCCLXX.
vote before putting into practice any measures. Members of the house, who had to be 40 years old, were elected by a vote of two-thirds of the masters of their respective guilds.

Later this institution spread to other municipalities in Portugal, and even to some overseas cities in the Portuguese Empire. In smaller municipalities within Portugal, similar councils consisted of 12 officials, and were known as Casas dos Doze. With the implementation of the liberal regime in Portugal, the Casas dos Vinte e Quatro became extinct by virtue of a decree of 7 May 1834.

The present manuscript provides a snapshot of the Lisbon Casa dos Vinte e Quatro just prior to new regulations instituted under the Marquês de Pombal in 1771. Perhaps it was even prepared to assist in drafting the new regulations.

Provenance: Bernardino Ribeiro de Carvalho (1846-1910), born in the freguesia de Cabaços, concelho de Alvaiázere, came to Lisbon, was brought into the business of his uncle / father-in-law, and acquired a great fortune importing exotic lumber. He was a passionate book collector, frequenting auctions and bookshops from the 1860s until shortly prior to his death. Among the sales he attended and purchased at were those of Sir Gubián (1867), the Visconde de Juromenha (1887), José da Silva Mendes and Jorge César de Figanière (1889), the Condes de Linhares (1895), and José Maria Nepomuceno (1887).


**Elegiac Poem and an Exchange of Literary Compliments**


FIRST EDITION of this elegy on the death of D. João VI (13 May 1767—10 March 1826). The author, born in Porto ca. 1793-96, was blinded at the age of 2 by a fever, but nevertheless published many poems and dramas. The date of his death is unknown. Presumably he was still alive when Uma poeta nonagenario despedindo-se da sua musa e cantando a sua vida was published in Porto, 1883.

* Innocêncio does not mention this work, but at I, 163 lists A deplorada morte do nosso verdadeiro paí, Imperador, e Rei o senhor D. João VI, elegia (Porto, Typ. da Viuva Alvarez Ribeiro & Filhos, 1826), with 4 pp., in versos soltos; see also VIII, 186; XX, 238; XXII, 293. Not located in OCLC. Porbase locates a single copy, at the Biblioteca Nacional de Portugal. Not located in Copac.

BOUND WITH:
MELLO, Antonio Joaquim de Mesquita e, and José Agostinho de Macedo. Fair copies [?] of two letters in ink, on paper, in Portuguese. Large 4º (25 x 20 cm.), stitched to the preceding item. Both letters written in ink, in the same small, very legible hand. Light browning. Overall very good to fine. (2 ll., the first letter on recto and verso, the second on recto only).

In the first letter, dated 8 April 1826, José Agostinho de Macedo writes to Mesquita e Mello to acknowledge receipt of an *Elegia*, another poem written by Mesquita e Mello following the death of D. João VI. Macedo hails Mesquita e Mello’s *Elegia* as “excel-lente, e mui judicioza e sublime” and compares its author to the great blind poets such as Homer and La Moth. Macedo had been asked to speak a funeral oration for D. João, and promised to send a copy of the oration to Mesquita e Mello.

In the second letter, dated 14 April 1826, Mesquita e Mello calls Macedo “o maior sabio de huma Nação” and “o esmalto de Literatura Portuguesa.”

José Agostinho de Macedo (1761-1831) was a prolific writer of prose and verse, best known for his pamphleteering: “Ponderous and angry like a lesser Samuel Johnson, he bullies and crushes his opponents in the raciest vernacular … his idiomatic and vigorous prose will always be read with pleasure” (Bell, *Portuguese Literature* p. 282). Macedo was also well known for his arrogance in literary matters: he condemned as worthless Homer’s poems, which he had never read in the original, and believed his own epic *Gama*, 1811 (reworked and published as *O Oriente*, 1814), could have taught Camões how *Os Lusiadas* should have been written. Toward the end of his life Macedo became Court preacher and chronicler, and a friend of D. Miguel.
All' Eccellentissima
Signora D. Maria, Principessa
D' Avero.

Poteva il Cielo, desiderando lenire la fretta, per
quell' eccezione che dà la sua potenza, esprimendo del
suo favorita maestà e quella virtù, opportunamente
voglia d' episcopatina, che non commediando con un grande
sangue, tanto vivace, ma con apostolico e santità, il
suo amore e salute, non potè esprimere un dilecto amore al
la nobiltà del suo patrono, sulla quale ella non s' è trovata
per abolire la sua fanciulla, con quella condizione che
mostra, ma con tale amore che conserva la sua
vita e la sua salute, per il succo dell' amore della
compagnia, che non le ha mai tolto di mente, alla sua
dolente, ma procura sempre il favore di Dio, con il quale
la sua salute del suo patrimonio. 

15
subsequently printed at Lisbon 1650, Zaragoza 1675, and Alcalá 1681 and 1688, and in the author’s *Obras morales*, Rome 1664. Prestage records no Italian translation of this work, and none is cited in *BLC* or *NUC*.

Given the numerous corrections to wording in the text, this may very well be the translator’s working copy. In his dedication, dated 10 November 1674 (?) the translator explains that, while acting as chaplain on a voyage from Lisbon to Italy, he did this translation from the edition in Manuel de Mello’s *Obras morales*, Rome 1664. The signature at the end of the dedication is difficult to decipher (“J. M … R.”?). The translator refers to himself several times as a Capuchin. He states that during his stay in Lisbon he acted as confessor to the dedicatee and that he carried the gift of a painting from her to Pope Innocent X’s grandchild the Principessa Ludovisia.

The dedicatee is “D. Maria Principessa d’Avero,” who must be D. Maria Guadalupe de Lencastre (1630-1715), a noted painter (perhaps the painting sent to Italy was her own work?) and literary figure. She became sixth Duquesa de Aveiro in 1679, after her brother the fourth Duque de Aveiro transferred his allegiance to Spain and another brother, the fifth Duque, died. She is mentioned in Sousa’s *Historia genealogica da Casa Real Portuguesa* and Fr. Agostinho de Santa Maria’s *Santuariano mariano*. (See also Pamplona, *Dicionário de pintores e escultores portugueses* [1987] II, 34 and *Grande enciclopédia* III, 810.)

*El mayor pequeño* is a life of St. Francis of Assisi, for whom D. Francisco Manuel de Mello was named. It was written in 1646, while he was imprisoned in Portugal. He comments on it in his *Apologos dialogaes*: “Lipsio. Ouvi que neste livro vos arguião de confuso para historiador e de afectado para moral; que para livro de devoção comprehenda sobeja cultura, e para de relação reprehensivel brevidade. Auctor. Confesso que nem Chronica nem Soliloquios; mas … para conduzir a gente a qualquer leytura honesta (quanto mais piedoza), he necessario dourar lhe a pirola, como ao enfermo” (quoted in Prestage, p. 216).

D. Francisco Manuel de Mello (1608-1666) led a romantic and adventurous life and established himself as a major figure in Portuguese and Spanish literature, ranking with Quevedo among seventeenth-century Iberian writers. Born into the highest Portuguese nobility, he began both his military and literary careers at the age of 17. Shipwrecked near St. Jean de Luz in 1627 while sailing with a Hispano-Portuguese armada protecting an American treasure fleet (he was forced to supervise the burial of more than 2,000 men who perished), he was sent with the Conde de Linhares to quell the Évora insurrection in 1637, fought in the battle of the Downs in 1639, and the following year took part in the campaign against the Catalan rebels. Suspected of favoring an independent Portugal, he was jailed in Spain in 1640. Only a few years later (1644), when he returned to Portugal, he was imprisoned in turn by D. João IV, some said on a charge of murder, others said because he was D. João’s rival for a lady’s affections. The year 1652 saw him deported to Bahia, but in 1657 he was pardoned, recalled from exile, and sent on the first of several important diplomatic missions. Originally he wrote in Spanish; it was only when he had passed his fortieth year that he published his first work in Portuguese: *Carta de guia de casados* (1651), one of the great classics of Portuguese prose.

For the printed editions see Prestage, *D. Francisco Manuel de Mello, esboça biographico* pp. 215-6, 575-6, 581-2; Innocência II, 440; Palau 160451; Barbosa Machado II, 185; Pinto de Mattos (1970) p. 408 (also mentioning a Lisbon edition of 1648). On Manuel de Mello, see Ward, *Oxford Companion to Spanish Literature* pp. 380-1; Bell, *Portuguese Literature* pp. 252-5; Saraiva & Lopes, *História da literatura portuguesa* (1976) pp. 489-512 and throughout. This Italian translation not located in Porbase, Copac or OCLC.
Important Unpublished Seventeenth-Century Spanish Fencing Manuscript Bound With the Author’s Working Drafts: A Fascinating Mess

16. MENDES DE CARMONA, Luis. “Libro de la destreza berdadera de las armas ….” Manuscript on paper, in Spanish. 1640. 4° (25.4 x 18.5 cm.), contemporary limp vellum, worn. Written in ink, in a seventeenth-century hand, large and fairly legible, with copious corrections and annotations. Engravings on 3 leaves: title, author and date within a cartouche on one of opening leaves; portrait of author with his arms, motto, and an inscription; engraved arms (of dedicatee?). Occasional light dampstaining and soiling. In very good condition. (5 ll.), 68 ll. [skips 44, text appears complete], 23 ll., (5 ll.), 71 ll. [skips 48, text lacking], (3 ll.), 22 ll. [skips 8, text appears complete], 31 ll. [skips 1-4, 6-7, 17-29 with text lacking, also undetermined amount at end], (6 ll.), 30-44 ll., 24-32 ll., 27-34 ll., (1 l.) [=245 ll.]. $65,000.00

A very substantial and important unpublished manuscript covering the principles and fundamentals of fencing, plus tactics to use in specific situations. The manuscript consists of two books: a lengthy “Adbirtencias practicas y primeros principios para el conocimiento de lo que se ubiere de dezir o enseñar en este Libro” in 178 numbered sections; and a shorter “Primeros principios y fundamentos para comensar [?] por nuestros tres caminos.” Following this section are two apparently earlier working drafts (and a fragment of a third) of the first book, plus several incomplete drafts of the second book. The sequence of composition is unclear, for each draft includes substantial alterations and additions not present in the others.

The substantial corrections and annotations suggest that it is in the hand of the author, and was perhaps being prepared for publication: the opening leaves include a dedication to the Conde de Peñaflor and sonnets addressed to the author (among them several by other fencing masters and another by a physician). The pagination is erratic, and some leaves of the preliminary drafts appear to have been lost (as noted above) or perhaps even discarded intentionally after revision. The total of 245 leaves approximately corresponds to that given by Palau and Leguina.

The title, author, and date of the work are engraved (on ruled lines) within a cartouche on one of the opening leaves. On the following leaf is a naively engraved portrait of the author, with his coat of arms above. Around the oval frame are the words “Ludovicus Mendes de Carmona nobilissimae totius civitatis Escuae natus etatis sue 66 annorum.” At the top of the engraving is the motto, “Por las armas y las letras se goviernan el mundo.” On the next leaf, the dedication, an engraved coat of arms—presumably those of the dedicatee—has been tipped.

Little is known of Mendes de Carmona other than that he was born no later than 1574 and was a native of Écija (between Córdoba and Seville). The dedication to the manuscript implies that he was a fencing master in Seville.

Provenance: The manuscript described by Palau is noted as having appeared in the Edouard de Beaumont sale (Paris, 6 June 1888), “en aquel Catálogo fué descrito por primera vez.” It later sold for 3500 frs. in Paris in 1936. Our manuscript evidently passed through the French book trade: several pencilled notes in French appear on the recto of the front flyleaf, and the words “Vente de Beaumont 1888” are pencilled on the front pastedown.

Palau 163091n: apparently describing this manuscript (“autógrafo del autor”), with 240 ll. and an engraved title-page, portrait, and coat of arms; he cites the author’s name as Luis Méndez de Carmona Tamariz. Leguina 117: apparently describing the same manuscript, as do most subsequent scholars.
Como os mencioné previamente, debía saber si se había pasado...

Item 16
Eighteenth-Century Wedding Expenses for a Prominent Nobleman

“Despeza que fez v. Sr. D. Joásé de Menezes com seu cazamento na jornada a Viena, joyas, e concerto da caça, e os dias da sua chegada.” Manuscript on paper, in Portuguese. Signed at Lisbon, 23 January 1746. Folio (36 x 24.9 cm.), stitched; outside blanks (somewhat soiled) serve as wrappers. Written in ink, in a large, legible hand. First (blank) leaf detached; internally fine. Overall in very good condition. 8 leaves, with 9 pp. of text. $900.00

Records the expenses incurred by D. José de Menezes during his trip to Vienna in 1743 to marry D. Luíza Gonzaga, Countess of Rappach. Travel expenses are listed as well as expenditures for a portrait of himself and (among other items) for diamonds, furniture, cloth, tailors, silverware, plates and chocolate. The entries vary in quality; some include names of sellers. The sellers are more likely agents and middlemen than the actual purveyors of the products; on p. 8 are mentioned Avram and David Fernandes Nunes in Holland, almost surely exiled Portuguese Jews. The document is signed at the end by D. Diogo de Menezes y Tavora and Francisco de Mello.

The Menezes family had close ties with Austria. D. José’s father, D. Diogo de Menezes e Tavora (Morgado de Valada na Ordem de Cristo, Alcaide-mor de Silves, Vedor da Casa da Rainha D. Maria Ana and her Estribeiro-mor) married an Austrian lady-in-waiting of D. João V’s queen, D. Maria Anna of Austria. D. José was the second child and eldest son, born in 1713. When he returned to Portugal after his wedding, his wife became a lady-in-waiting to the queen.

* On the Menezes family, see Sousa, História genealógica da casa real portuguesa XI, 138-41.

Typescript Poems which Differ Substantially from the Printed Versions

*18. O’NEILL [de Bulhões], Alexandre [Manuel Vahia de Castro]. Collection of typescript poems, each dated signed “O’Neill”. 1947-1956. Folio (28 x 21.6 cm.), double punched, fastened with metal prongs, and laid into a manila portfolio. Additional pages loosely inserted. Overall in very good condition. From the collection of Jaime Cortesão Casimiro. 62 poems (all but one by O’Neill) and 2 other items on 94 leaves. $6,000.00

Collection of 61 poems by Alexandre O’Neill on 94 leaves; it includes 6 autograph poems (with frequent corrections) and 56 carbon typescripts, each a clean copy with the
Item 18
author’s autograph “O’Neill” at the end. Of the 61 poems, we have located 29 in the author’s published works. The other 32 seem to be unpublished. Four poems appear twice in this collection: nos. 11 and 54, 20 and 55 (both unpublished) and nos. 13 and 60, 24 and 58 (both published).

The typescripts and all but one of the autographs have text on the recto only. The collection also includes a poem in French (nº 53 recto, with its translation by O’Neill, nº 53 verso), an envelope with autograph address (nº 57), and a slip of paper with a few autograph words (nº 63).

Alexandre O’Neill

Alexandre O’Neill [Alexandre Manuel Vahia de Castro O’Neill de Bulhões] (Lisbon, 1924-1986), an important Surrealist artist, poet, and writer, was one of the founders of the Lisbon Surrealist Movement, although he soon split from it. He is known for disrespecting social and literary conventions, for his black humor, and for his love/hate attitude toward Portugal. He made his living as a publicist, and his witty way with words can be seen in his poetry as well.

Always appreciated by a select elite, O’Neill’s poetry has been gaining increasing critical recognition in recent years, and O’Neill is becoming recognized as one of the major Portuguese literary figures of the twentieth century. A sculpture of him (of a rather surreal appearance!) was erected in Oeiras in the Parque dos Poetas, which was established in 2003.


Poems unpublished by O’Neill during his lifetime are not unknown. Laurinda Bom contributed several of his unpublished works to Passo Tudo pela Refinadora, 2003. In the town of Constância, where O’Neill lived for the last few years of his life, the library named in his honor holds a few of his unpublished manuscripts or typescripts.

We are not aware of any of O’Neill’s manuscripts or typescripts ever having appeared on the market.

These typescripts vs. printed versions

While roughly half of these poems were published, O’Neill appears to have significantly revised some of them. The poem “Inventário” is a case in point.

This collection includes typescripts of two poems with that title. One (nº 25, first line “Uma palavra que se tornou perigosa”) is dated September 1952, and is the same as the poem of the same title that appeared in his No Reino de Dinamarca, pp. 23-24—but the printed version is missing one stanza, which appears as the fourth in our typescript. The same printed version appeared in the same form in his Poesias completas, 1951 / 1986. 3.ª edição revista e aumentada, published by the Imprensa Nacional in 1995, and also in the edition his Poesias completas published by Assírio & Alvim, 2000.

This collection includes a typescript of another poem called “Inventário” that is dated November 1954 (nº 11; first line “Duas Lisboas de alegria”). It is a completely different poem, shorter and apparently unpublished. The text is the same as that of the
O Dilúvio Cupido

Em praia lúdica, veria poderia ladear tudo, poderia amar, uso nunca o bastante

O cheio a mar a terra

Em inútil, anima

O filme sem figuras

Antigas e suas preces intermináveis que a multidão e boa jure toda a vida

Quando, o poder judası munique

Viver e morrer

Viver jadeado, do mar e pedaço

Nus, assisto a água abrora o meu mundo,

E os pedaços de mar, mesmo mais pedaço

Bem, fendo número em nosso abrigo do

Em minha a saudade, minha canção

Viver e morrer acima foram, em

Para, o poder e a sabedoria profana

Do poder, nada, claro, som e destaque

Lembrança, cálculo, dos pares, um discurso para

O mar que se dispõe, e o ser... se abrir

Em abundância, ser, novo, sinto, o

E comemora, o desfeto de ser e o ser do

Item 18
autograph copy laid into the front of the binder (nº 54), which bears the title “Inventário (incompleto)” and the date November 1954.

To confuse matters further, O’Neill’s first book of poems, Tempo de fantasmas, 1951, included a completely different poem of the same title (p. 6, first line “Um dente d’oiro a rir dos panfletos”), and No Reino de Dinamarca included yet another poem titled “Inventário” (p. 63, first line “Um ruído de torneiras em plena missa”).

**Provenance**

In O’Neill’s generation, it was not uncommon to give typewritten portfolios such as this one to friends. These poems are from the collection of Jaime Cortesão Casimiro, a close friend and collaborator for whom O’Neill wrote the first poem in the typescripts (nº 1 below), in the irreverent and joking style for which O’Neill was famous.

Cortesão Casimiro directed the review Mundo literário (53 issues, 1946-1948), to which O’Neill contributed two poems (including nº 52 below). Mundo literário was published by Editorial Confluência, directed by Cortesão Casimiro and Calvet de Magalhães. This short-lived but influential publishing house was responsible for the appearance in 1942 of two volumes of poems by Fernando Pessoa, edited and with substantial introductions by Adolfo Cassais Monteiro, in the series Antologia de Autores Portugueses e Estrangeiros.

**This collection**

The 61 poems bear dates from 1947 to 1956. Twenty-nine have been published, but the typescripts frequently show significant variations, some of which are noted below.

Items 1-52 are doubled-punched and held on metal prongs. Each bears a typed date at the end and the autograph signature “O’Neill.” These are typed on the recto only; hence “3 pp.” is actually 3 leaves.

Items 53-61 are laid in at the front of the portfolio. Most of these are autograph items, unsigned. Two more items are not typescripts but are double-punched and bound with the typescripts (nos. 62-63).


4. “Se...”. Novembro 1955 [= RD 14]
5. “A Caminho dum Olho...”. 7.4.55
8. “Os Amantes de Novembro”. 19.11.54 [= RD 28]
13. “Walt Whitman”. 2 pp. Dez. 1953 [= INCM edition Poemas com endereço (1962), title elongated to “Para Walt Whitman nos tempos de Maccarthyismo”, p. 196]. Given the alignment of the letters, this was indubitably produced at the same time as nº 60
Já não te posso importar, na viagem.

Como os desejos de nos dourar e não tolerar que livres

1. Demonstramos a nossa
2. Como estão os inescrupulos do reino ao longo há

O mundo é no mais ou menos do dia,
3. Homens que se rejeitam. É a estremecer, a forma episcopal,
4. Porque seus olhos que somos ainda mais e consequência,
5. Porque não podem, insensível menos, e aposentar o condenado.

As grandes passos fraternos que longas, vê-se desmotivado,
6. A serem estudos que se tem ao pôr, na
7. O que for de imenso: quando vagas de ausência,
8. A sua regala duma humildade insensível,
9. Como humilidade fraterna,
10. Porque os grandes e pequenas coisas deste mundo,
11. Haja isso não ele ao engano e rejeitando,
12. E o seu ideal será dizer, ao dia,
13. Que nunca excitantes, que não fazem
14. Mais de que, com suas filhas, nunca existência.

Se vê, eu na face que é e a sua é que há mais
15. Assim se vêem por onde coincidência
16. Até aí, até esta "fale,"
17. Mas largas, não de fraternidade,
18. Mas pervertidos por uma simplicidade, uma suave, une alavista
19. Que se esperar a mais respeito p'ra se demonstrar...

Que se viaja, recei, vivo
20. Só ouro hoje uma escrava um dia -
21. No teu vero democrático, é vê-la visivel?

Como se sequias que cresceria a traves dos alicerces
22. E p'ra que nos madeiras e alguma
23. Maußenas entrançadas de verdura,
24. É que ainda não foi ao ínsio que somos vêa cresceram até ao toma, muito alto, reverberaram.

Não sei, por que, vale, a teu respeito
25. Se levou duma parada
26. Que vê a noite é tem há meses enterraram.
below. It’s a bit less sharp than nº 60, so it was perhaps the second rather than the first of the carbon copies.

14. “Um Homem Simples”. 31.3.53
15. “ ‘Nestes Sítios Suburbanos, Reles...’ ”. 12.3.53
17. “Por Que Esperamos Nós?” Fevereiro 1953.
18. “Alegria”. 1953
20. “Arte Poética”. Dezembro 1952. See nº 55 below for an autograph copy; the texts are the same.
21. “As Imagens de Paz”. Dezembro 52
23. “ ‘Nestes Sítios Suburbanos, Reles...’ ”. 12.3.53
24. “ ‘Nestes Sítios Suburbanos, Reles...’ ”. 12.3.53
25. “ ‘Nestes Sítios Suburbanos, Reles...’ ”. 12.3.53
29. “A Razão Ultrapassada”. 2 pp. 7.7.52
31. “Perfílados de Medo”. 29.4.52
33. “Soneto”. 9.3.52. First line: “Como o silêncio do punhal num peito”
35. “As Cidades Procuram-se”. Fevereiro 1952
36. “Há Palavras que nos Beijam”. Janeiro 1952
40. “A um Poeta ‘Ausente’ ”. Dezembro 1951
The typescript has no punctuation whatsoever; the printed version has commas, periods, ellipses, em-dashes, and an exclamation point.

43. “Alguém Poetas e Não”. 10.1.51
45. “Um Carnaval”. 1951 [= RD 50]
46. “Os Lobos Adoram-se”. 3 pp. 1950
47. “Tarlatanas” (Asneira), 2 pp. 1950
Except for the absence of a comma and a period in the typescript, the text is identical with the published version.

49. “Poema”. 1950. First line: “Confundir a doença com a libre angústia de ser”
50. “História a Quatro Patas”. 1950
52. “A Bilha”. 1947 [= RD 82 and Mundo Literário, Number 31; 7 de Dezembro de 1946, p. 9] The typescript is a transitional version between the one that appeared in
1946 in Cortesão Casimiro’s *Mundo Literário* and the version that appeared in *No Reino de Dinamarca* in 1958. Several changes in punctuation appear in the typescript that were kept in *RD*, e.g., in the third stanza, quotation marks were added around “pose” and in the fifth stanza, the em-dash in the first line was changed to a colon. On the other hand, *RD* divides the poem into three numbered sections (stanzas 1-3, 4-6, and 7-8), while the typescript has an “x” between the third and fourth and the sixth and seventh stanzas. The version in *RD* also begins each line with an uppercase letter, which does not occur in *Mundo Literário* or the typescript.

Items 53-61 are laid into the portfolio at the front.

53.[recto] “Son dernier poème”, manuscript in a small, tidy cursive hand in pencil, with the author given as Paul Éluard. Éluard (1895-1952) was a noted French Surrealist poet.

[verso] “O último poema”, manuscript in a larger, less regular hand, in black ink, probably autograph by O’Neill, as it includes an addition and a correction, and probably dating ca. 1952, since Éluard died that year.

54.[recto] “Inventário (incompleto)”, dated Novembro / 54. Autograph manuscript in black/brown ink; no changes or corrections. Text same as nº 11 above (typescript, also dated Novembro 1954).

55. “Arte Poética”, dated Dez. 52. Autograph manuscript in black/brown ink written on the same leaf as nº 54; no changes or corrections. See nº 20 above for a typescript copy; the texts are the same.

56.[recto] “Sonetos garantidos...”, dated 1958. Autograph manuscript in black ink, with significant corrections (changed order of verses in the second stanza and numerous crossed out words); appears to be draft for version of the poem published in *Abandono Vigiado* (1960) [= INCM edition, p. 157].

57. Blue envelope from Guimarães & Cª (publisher of *RD*), with a few autograph notes in blue ink.

58. “Agora Escrevo”. 11 pp., autograph manuscript, black ink, some variations from printed editions in punctuation and word choice, plus additional verses and stanzas as noted below. [= *RD* 35; INCM and Assírio have the same text as *RD*]

Alterations in autograph manuscript vs. version printed in *RD*:

- p. 3 in autograph, word “vida” lacks “!” present in the in printed version
- p. 5 in autograph, “important” is in quotation marks
- p. 5 in autograph, only “ordinário” is in quotations marks vs. *RD* version with “nariz ordinário” in quotation marks
- pp. 6-7 the stanza “o amor que me dá o que perdemos ... / o sentido da vida!” is not in *RD*, which has an asterisk in the place of this stanza
- p. 8 autograph has semicolon after “silêncio;” *RD* has comma
- p. 8 in autograph, the crossed-out words “Ah! com” are replaced with “Et comment!”, which is what appears in *RD*
- p. 9 “e ajudando viver!” placed on line below, adds “e tantos outros!... e vasta como um continente” verses are not in *RD* version
- p. 10 autograph has “certos dias”, *RD* has “certas horas”
- p. 10 in the autograph, the last line corresponding to *RD* is “de calor dentro do frio”... then a different stanza altogether from *RD*, with parentheses through p. 11.
- p. 11, O’Neill signs his complete name.

59. Autograph poem, no title, no date. First line: “Deixar nos sós”

60. “Walt Whitman”. 2 pp. Dez. 1953. Typescript. [= *Poemas com endereço*, see INCM collection, p. 196; title there is “Para Walt Whitmannos tempos de Maccarthysmo”]. Given
the alignment of the letters, this was indubitably produced at the same time as nº13 above. It’s a bit sharper so it was perhaps the first rather than second carbon copy.

61. “O Touro” by Rafael Morales, translated by O’Neill (?), typescript with autograph note in pencil (“ser um [illeg.] desenho”) and a 14-line typed paragraph on Morales’s works and style.

Items 62-63 are fastened into the portfolio among the typescripts.

62. “Lima de Freitas”, poem printed on gray paper, signed in print at the end by Alexandre O’Neill; colophon: published by Tip. António Jorge—Trav. do Conde de Soure, 4 Lisboa, n.d. (ca. 1953?). 2 leaves. Half-page reproduction on the first page of a pen-and-ink drawing of a street battle (?) signed in print by Lima de Freitas (i.e., José Maria Lima de Freitas, 1927-1998, an important Portuguese neo-realist expressionist painter, illustrator, ceramicist and writer); poem by O’Neill on second and third pages; colophon on final page. This item is fastened into the portfolio between nos. 16 and 17. We have seen a version of this poem (issued in 100 copies, numbered) printed on heavy beige paper, a trifold with the same setting of type for the poem but with the title and author on the front and a full-page reproduction of a different Lima de Freitas pen-and-ink illustration (a woman balancing a bowl of fruit on her head). This poem appeared as part of the poem “Mãos” in *Abandono Vigiado*, 1960, where it was headed ‘(A um pintor)’, had different line breaks at the beginning, and had 46 more lines (2 more sections)—i.e., the later printed version of this poem is severely truncated. The collected works by INCM and Assírio have the same shortened text as appears in *Abandono Vigiado*.


*Eighteenth-Century Manuscript Copy of a Seminal Work on Genealogy and History for the Iberian Peninsula*

19. D. PEDRO AFONSO, Conde de Barcelos. “Nobilario de Dom Pedro Conde de Barcellos.” Eighteenth-century manuscript on paper, in Portuguese. Folio (31.3 x 22.7 cm.), contemporary limp vellum (minor soiling), fore-edge cover extensions, with title vertically in manuscript: “Cde. D. Pº Filho d’elRey D. Dinis das Linhagens de Portugal.” Written in ink, in a large, legible hand, with a smaller version for the copious marginal notes. Deckle edges at fore-edge. Very fine. Collections of Jacinto da Silva Mengo and the Barão de Rendufe (see below). Complete according to the foliation by the original scribe: (1 l.), 287 ll. [i.e., 288, with an unfoliated leaf following f. 197], (2 blank leaves and pagedown foliated 288-291).

Attractive eighteenth-century manuscript copy of one of the seminal works of genealogy and history for the Iberian Peninsula in the Middle Ages. It was written in the
Nobilíssimo
Dom Pedro Conde de Barcelos
Filho de D. Luís, Dom Rei de Portugal.

[Handwritten note: '13 de Fevereiro de 1744']

[Signature: 'Luís a 13 de Fevereiro de 1744']

Item 19
fourteenth century in Gallego-Portuguese. In a highly stratified society a person’s lineage was crucial, and D. Pedro’s work was a model for many later genealogical accounts. It includes not only lists of names and relationships, but narrative accounts of the lives of many of those listed. Despite some criticisms of its accuracy (especially for the earliest period), it is the only source for many relationships of noble families in thirteenth- and fourteenth-century Castile.

The Nobiliario was frequently translated into Portuguese and Castilian, often with additions. It first appeared in print at Rome in 1640. It has been often reprinted, and the fact that it is in print today in several editions is a testimony to its importance for historians.

By birth and by marriage, Pedro Afonso, conde de Barcelos (1287-1354), was affiliated with the highest nobility of the Iberian Peninsula. The illegitimate son of D. Dinis of Portugal (r. 1279-1325) and great-grandson of Alfonso X el Sabio, he first married into the Portuguese Sousa family and then into the Aragonese Ximenes family. During a period of exile he absorbed the culture of the Castilian court, and after his return to Portugal he transformed his estate at Lalim into a cultural center. While at Lalim, D. Pedro composed two of the most important medieval prose works in Gallego-Portuguese: the Cronica Geral de Espanha in 1344 and this book, known as the Livro de Linhagens do conde D. Pedro, in 1340-44.

Like D. Dinis, D. Pedro was a poet and troubador. His lost “Livro de Cantigas,” a collection of Galician songs, was probably an archetype for the medieval Spanish and Portuguese cancioneros. Hence D. Pedro is at least partially responsible for the preservation of many important medieval texts that would otherwise have been lost.

Provenance: Inscription on title page reads, “Hé de Jacinto da Silva Mengo, e agora do Illmº e Excmº Sr. Barão de Renduffe. Lisboa o 1º de Setembro de 1842.” Jacinto da Silva Mengo (1808-1866) served in the Ministry of Foreign Affairs (see Innocência III, 246). Simão da Silva Ferraz de Lima e Castro, Barão e Conde de Rendufe (1795-1857), began his diplomatic career in 1827. From February 1842 to November 1845 he served as minister plenipotentiary to Berlin, and during part of this period (1844) was also Portuguese representative to the court of Saxe-Coburg-Gotha. He negotiated treaties of commerce and navigation with Prussia in 1844 and with several other German states in 1844 and 1845. In early 1846 he was sent as minister plenipotentiary to Madrid, to negotiate a treaty regarding Spanish, French and English intervention in the “Maria da Fonte” movement. After an assignment in Paris, he married a wealthy Belgian noblewoman in 1849.

Brazilian Merchant to Portuguese Counterpart: Why Don’t You Write Me?

20. [PERNAMBUCO.] Autograph letter, signed, from an unidentified businessman in Pernambuco (Francisco Caetano d’[illeg.]) to Antonio Esteves Costa in Lisbon. On paper, in Portuguese. Dated Pernambuco: , 14 January 1809. 4° (24.3 x 18.3 cm.), unbound. Written in ink, in a small, legible hand. Foldlines from original mailing; remains of seal. Small piece of blank page missing where seal detached. Very good condition. (2 ll., text on first page, superscription on final leaf). $200.00

The writer confirms all his previous messages and repeats information about debts owed, mentioning “os noços bons amigos os Inglezes” and the Brique 3 Coraçoes. He seems to have had difficulty reaching Costa: the superscription is to Costa or, if he’s absent, to whoever can receive it. This disruption of communication is not surprising,
given the turmoil in Portugal during the Peninsular War; in early 1809, when this letter would have reached Lisbon, the French were invading under Marshal Soult.

The recipient, António Esteves da Costa (1764-1837), received the title 1º visconde das Picoas in 1831.

Private Letters of the Barão de Rendufe to a Fellow Diplomat,
The Visconde de Carreira: Apparently Unpublished

^21. RENDFUDE, Simão da Silva Ferraz de Lima e Castro, Barão and later Conde de. Collection of 16 autograph letters, all but 3 signed, to Luiz de António Abreu e Lima (1787-1871), 1º Visconde and 1º Conde de Carreira. On paper, in Portuguese. 1829-1846. 4° and 8°, unbound. Written in ink, in a small, even, legible hand. Foldlines. Very fine. 16 letters, a total of 60 pages of text on 31 leaves. The final three letters lack at least one leaf each. $1,800.00

Collection of 16 letters from the Barão (later Conde) de Rendufe, a high-ranking diplomat, to the Visconde (later Conde) de Carreira, a friend and contemporary in a similar position, with frank comments on the Portuguese scene during the Lutas Liberaes and their aftermath, 1829-1846. Rendufe provides witty, energetic eyewitness accounts of military actions, debates in the Portuguese parliament, a society wedding, and much more.

By 1829, when the first letter of this collection was written, Simão da Silva Ferraz de Lima e Castro (1795-1857), Barão de Rendufe, was a rising star in the Portuguese diplomatic corps due to his dramatic actions during the battles between liberals and conservatives. In 1823, as corregedor for the Rossio neighborhood of Lisbon, Silva Ferraz supported D. Miguel in the Vilafrancada movement to overturn the Constitution of 1820. As a reward he was named intendant-general of police in Lisbon. Soon, however, his habit of mitigating the punishment of liberals earned him the enmity of D. Miguel and his mother, D. Carlota Joaquina.

In the Abrilada of 1824, when D. Miguel as commander-in-chief rebelled against D. João VI, Silva Ferraz suffered a mock execution and was thrown into prison after refusing to provide information on discussions between D. João and foreign powers. Upon D. João’s return, Silva Ferraz was named to the Conselho da Fazenda and elevated to the rank of Barão de Rendufe. Resigning from the police, he began his diplomatic career with a post to the Netherlands.

After D. Miguel usurped the crown in 1828, Rendufe traveled throughout Europe seeking support for D. Maria II. Two of the letters in this collection, written in London in 1829, are from this period.

Rendufe eventually sailed to the Azores to join the expeditionary force that D. Pedro was gathering to reinstate D. Maria II. The army landed at Mindelo, near Porto, in 1832. Porto was besieged by D. Miguel’s forces for a year, during which time Rendufe was dispatched once again to gather support for D. Maria from other European nations. Seven letters in the collection date from this period, offering insights into the organization of the expeditionary force and a frank look at those who were in charge.

After D. Miguel was sent into exile, Rendufe was elected deputy to the Cortes. Three letters from Lisbon, dated 1834-1836, describe events in the capital and elsewhere in Portugal.

Rendufe continued to ascend the diplomatic ranks. From February 1842 to November 1845 he served as Minister Plenipotentiary to Berlin, and during part of this period
Item 21
(1844) he was also Portuguese representative to the court of Saxe-Coburg-Gotha, whose duke had married D. Maria II in 1836. He negotiated treaties of commerce and navigation with Prussia in 1844 and with several other German states in 1844 and 1845. When the Maria da Fonte movement broke out in April 1846, Rendufe was sent as minister plenipotentiary to Madrid. There he negotiated a treaty whereby the Spanish and English intervened to prevent D. Maria II from being deposed. A letter written in July 1846 from Madrid discusses uprisings in Vila Viçosa, Beira Alta, Minho, and Belém.

Rendufe’s last diplomatic assignment was as Portuguese minister in Paris. Having retired in 1848, he married a wealthy Belgian noblewoman the following year. In 1852 he was elevated to the rank of Conde de Rendufe.

Rendufe’s correspondent was Luiz de António Abreu e Lima (1787-1871), 1º Visconde and 1º Conde de Carreira. After serving in the army Abreu e Lima entered the diplomatic corps, with stints in London, Russia, and the Netherlands. D. Miguel dismissed him in 1828, but Abreu e Lima explained to the Dutch that he represented D. Maria, not D. Miguel. The queen’s government in exile in the Azores sent him in 1830 as the queen’s minister plenipotentiary in London. Abreu e Lima was named Visconde de Carreira by D. Maria in 1834. He was later tutor and chamberlain to the eldest sons of D. Maria II and D. Fernando II, the future kings of Portugal D. Pedro V and D. Luiz I. D. Luiz named him Conde de Carreira in 1862, in thanks for negotiating details of D. Luiz’s marriage to D. Maria Pia de Saboia, princess of Sardinia and Piedmont.

The collection comprises 16 letters, of which the last 3 are incomplete. The contents are:

1. London, 8 June 1829. (4º, 1 l. text, 1 l. with address and remains of wax seal). Reports the news from the Azores (S. Miguel), mentions the involvement of Spain and other powers in the Lutas Liberaes.

2. London, 11 August 1829. (4º, 1 l.). Mentions that the Duke of Cumberland (fifth son of King George III, and eventually senior male-line descendant, who became King of Hanover in 1837) is gaining adherents.

3. Angra (Azores), 25 April 1832. (4º, 2 ll.). Mentions the blockade, the expeditionary force, and the Hymno Constitucional.

4. Ponta Delgada (Azores), 15 May 1832. (4º, 3 ll.). Complains of bad communication, mentions Mousinho (de Albuquerque) and the military situation in Terceira, and discusses at some length the organization of the Exercito Libertador. [The army landed near Porto in July.]

5. Porto, 21 July 1832. (4º, 2 ll.). A summary of the army’s actions, with frank comments about various participants; mentions Trás-os-Montes and the Miguelistas in Braga.

6. Falmouth, 23 August 1832. (4º, 1 l.). Mentions a steamship that will be leaving soon, D. Miguel’s navy, and Portuguese emigrants.

7. Porto, 20 September 1832. (8º, 2 ll.). Mentions Almeida Garrett, the Visconde de Santa Marta, artillery, and forays. [This was during the siege of Porto by D. Miguel’s army, which started in July 1832 and lasted about a year.]

8. Porto, 3 February 1833. (8º, 4 ll.). Mentions Lamego, Penafiel, a bombardment, and an attempt to persuade the Spanish government to refrain from a certain action. Several British names appear: Badcoc, Parker, Stratford, Canning.


10. Lisbon, 15 November 1834. (4º, 2 ll.). A lively account of a 2-day parliamentary debate, with reports of who said what to whom, and mention of Leonel Tavarez and the
Duque de Palmella. [By this point D. Pedro had died, D. Maria II assumed the throne, and the Duke of Palmella was her prime minister.]

11. Lisbon, 23 April 1836. (4º, 2 ll.). Mentions his sources of information, events in Valença, D. Maria II calling a Conselho d’Estado (a certain minister is condemned as a traidor and o diabo a quatro), Freire, and Carvalho.

12. Lisbon, 16 July 1836. (4º, 2 ll.). Mentions an attack on King Louis Philippe of France, the travels of D. Maria II and her consort, Carvalho choosing his cabinet, and the actions of the Câmara Municipal.

13. Madrid, 8 July 1846. (8º, 2 ll.). Mentions revolts in Vila Viçosa, Beira Alta, Minho, and Belém. [This became known as the Maria da Fonte movement.]

14. Paris, 22 August [no year]. (4º, 2 ll., LACKING at least 1 leaf at the end). Mentions the queen and Luis de Camara, Paraly-Barbosa, Francisco; includes anecdotes about someone’s wedding.

15. LACKING at least one leaf at the beginning, with place and date. (4º, 1 l.). Mentions Aguiar as an enemy of the Duque de Palmella, Mo[u]zinho (de Albuquerque), the Marquês de Saldanha, the Conde de Villa Real and the Conde de Rio Maior.

16. LACKING at least one leaf at the beginning, with place and date. (4º, 2 ll.). Mentions the departure of the Amélia from Fayal, Terceira, S. Miguel, 3 divisions of the army, the retreat from France, and General Saraiva.

* See Grande enciclopédia XXV, 104-5 for Rendufe and VI, 14-15 for Carreira.

22. RESENDE, António Teles da Silva Caminha e Meneses, 1º Marquês de. Letter, signed “Marquez de Resende,” acknowledging receipt of 178$000 in partial payment of a bequest of 900$000 from the Empress of Brazil. Manuscript on paper, in Portuguese. Dated Lisbon: 3 March 1873. Large 4° (26.3 x 20.9 cm.), unbound. Written in ink, in a small, tidy hand, with the very shaky signature of the Marques at the end. Black-bordered stationery. Small nicks at edges. One small dampstain. Overall in very good condition. Single leaf, written on the recto only. $200.00

The Marquês de Resende (Torres Vedras, 1790-Lisbon, 1875), son of the third Marquês de Penalva, remained in Brazil when that country declared its independence and served as the Brazilian ambassador to Vienna, Paris, and Moscow. Here he acknowledges receipt of 178$000 in partial payment of a bequest from the Empress of Brazil. The signature of the 83-year-old Marquês is extremely shaky.

Unpublished Poems and Play
With the Author’s Notes on Why and When He Wrote Them

23. SÁ, L.A.R. de. “Obras poeticas.” Autograph manuscript on paper in Portuguese, dated 1847 on the title page and probably copied in Lisbon, where most of the poems were written. 1847. 4º (23.5 x 19.7 cm.), contemporary green sheep with richly gilt reddish-brown morocco smooth
Item 23
spine, boards (some rubbing) with gilt-tooled borders and edges, all
text-block edges gilt. Hinges cracked. Written in ink, in a large, legible
hand. A few minor stains, but overall in fine condition. (1 l.), 264 [pp.
115-6 apparently skipped in pagination; text seems to be continuous],
17 pp. [the first of which is also paginated 265]. $800.00

Apparently unpublished group of works by an apparently unknown author, with
his notes on when and why he wrote the various pieces included here. We have been
unable to locate L.A.R. de Sá in any of the Portuguese bibliographies or in the Grande
enciclopédia. From the works included in this volume, which date from 1843 to 1847, it
is clear that he spent some time in and around Lisbon. This copy of the work was done
at the request of, and presented to, D. Maria Antonio Cardozo, about whom we have
likewise been unable to find any further information.

The volume includes many poems and a single play, “O Luto, e a guerra. Drama em
3 actos” (pp. 137-237). Characters of the play include Sr. Silva, a businessman; Thereza, a
26-year-old who is wealthy for reasons that are a mystery to all; Leonor, her cousin; Maria
and Mathilde, Silva’s daughters; Henrique de Sá, a young lawyer (“grande espirito, e
poucos meios”); his cousin Diogo; and Bernardo Henrique, a 60-year-old who wants to
form a “companhia de declamação” for the Theatro do Rio de Janeiro.

At the end of the volume are the author’s notes and a table of contents.

* No works by this author located in BMC or NUC. Author not located in Porbase,
OCLC or Copac.

Unpublished Drama by a Brazilian Author

24. SAMPAIO, João Ferreira da Costa e. “Viriato. Tragedia composta
em versos portuguezes.” Manuscript in Portuguese on paper, late
eighteenth or early nineteenth century, written in Portugal or possibly
Brazil. 4° (19.7 x 14.5 cm.), single gathering of 44 leaves, stitched (stitch-
ning broken). Written in ink, in regular and very legible cursive. Single
small wormhole in outer margin, not affecting text. Overall very good.
(1), 86, (1 blank) pp. $1,600.00

Apparently unpublished play by the Brazilian author of Carta dirigida aos accionistas
do Banco do Brazil and Orçamento da despeza que se acha á cargo do thesouro publico
do Rio de Janeiro, both published in Rio de Janeiro, 1821. Ferreira da Costa e Sampaio
served as Escrivão da Mesa do Thesouro Publico in Rio de Janeiro.

Viriato, King of Lusitania, is a recurrent figure in Portuguese literature. He is
remembered for his heroic resistance to Roman rule in the second century B.C. The play
is interesting for its use of the colloquial speech of the period. Aside from Viriato, the
cast of characters includes Viriacia (his daughter), General Munuro, Rutilio, Dictaleon,
Aulace, Ogygia, and Cepion.

* On the author, see Sacramento Blake III, 427 and Innocêncio X, 251 (indicating
with an asterisk that the author was a Brazilian). Not located in NUC.
Item 24
Letter by a Significant Portuguese Modernist Poet

25. SERPA, Alberto de. Fifty-eight autograph letters (on 64 leaves) and 1 autograph postcard, all signed and dated, plus 3 envelopes (with stamps), all to Eduardo Salgueiro regarding editorial matters. Porto and Leça da Palmeira: April 1940 to May 1961. Various sizes (most in the range of 27.5 x 22 cm. to 26 x 15.5 cm.), stored in plastic sleeves in a recent binder. Written in a large, legible hand, in ink. Some sheets with black borders or with letterhead of the Companhia de Seguros Ourique of Lisbon and Porto. A few light stains and some blurring of ink, but legible throughout. Overall in very good to fine condition. 58 letters on 64 leaves, plus 1 postcard and 3 envelopes. $3,000.00

Collection of 58 autograph letters (on 62 leaves) and 1 autograph postcard, all signed and dated, plus 3 envelopes (with stamps). Serpa, in Porto or nearby Leça da Palmeira, was writing to Eduardo Salgueiro at Editorial Inquérito in Lisbon. He addresses him as “Meu caro Salgueiro” and signs as “Alberto de Serpa,” “A. de Serpa,” or “Alberto.” The letters deal with editorial matters: clearly Serpa favored the squeaky-wheel approach to dealing with his publisher.

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

After his years in Coimbra, Serpa returned to his native Porto where he became an insurance broker, presumably for the Companhia de Seguros Ourique, whose letterhead he uses several times. Serpa also wrote the literary page in the important Porto newspaper O Primeiro de Janeiro. He was imprisoned for political reasons in 1936, and at the same period became once again a fervent Catholic. Throughout his life he contributed to Portuguese literary reviews, including A Águia, Aventura, Cadernos de poesia, Cávalo de todas as cores (co-editor), Diálogo, Momento, Presença (editor of the second series, 1939-40), Quatro ventos and Triptico. He also wrote works on António Nobre, José Régio, and others. Serpa’s collection of books and manuscripts, over 2,600 items focusing on modern Portuguese literature, was sold at auction in 1988. The sale catalogue reveals many presentation copies to Serpa of books by major figures of the first and second wave of Portuguese modernism, such as Fernando Pessoa, António Botto, Almada Negreiros, António Ferro, José Régio, Miguel Torga, Branquinho da Fonseca, as well as important writers from other schools, such as Teixeira de Pascoaes, Eugénio de Castro, Jorge de Sena, etc.

Eduardo Salgueiro (b. Moimenta da Beira, 1904) studied law, but soon showed a preference for journalism. In the 1920s he was editor of O Comércio do Porto and O Século,
Item 25

Dear most beloved,

I was able to dispose of all the previous issues of the magazine today, in order to complete the collection of proofs. I have received the proofs, and it seems that we are finally about to launch it...

However, I have already prepared a new issue. It is already in the process of being printed. We have 20 copies of the first edition ready for sale. Each costs 100$00.

Please come and see it. I am sure you will be interested.

Best regards,

[Signature]

December 24, 1952
and founded the weekly *A República*. In 1928 he founded *Editorial Inquérito*, which helped revive Portugal’s stagnant publishing industry, encouraged a renaissance in graphic design, and became an important influence in the cultural life of the time. *Editorial Inquérito* published many hundreds of works under Salgueiro’s direction, including the debuts of many Portuguese authors. From time to time it ran afoul of the political police of Salazar’s Estado Novo. Salgueiro also issued five books of his own poetry and translations such as *História do pensamento social*.

A sample of the contents of the letters:

1944, 1 July: “Lembre ao Snr. Revisor que a ortografia adoptada no meu livro é a oficial, e não a da Academia.”

1944, 24 July: “Você foi o primeiro editor a bater à minha porta com uma proposta de edição para os meus versos. Sabe como essas coisas não esquecem a quem é grato. Como sou, tenho obrigações que cumpro e cumprirei. Terminei a minha ‘Rua.’ Parece-me um bom livro, o primeiro que me deve tirar do rol dos poetas menores do meu tempo. Mando-lho e peço-lhe que, numa das suas poucas horas vagas, o leia. E diga-me, depois, se lhe interessa fazer a edição.”

1944, 30 July: sketch for the cover of *Poesia*

1944, 25 August: “Um dos assuntos que mais me interessava ver resolvido, era o caso Torga. Escrevi-lhe, e recebi hoje a resposta. Tem o seu livro novo a editar na ‘Coimbra Editora,’ mas não tem compromissos para nenhum livro antigo, e nenhum compromisso tem para o futuro. Não tem Você maneira de dar cá uma saltada? Acho que só aquele caso, valeria a maçada. Mas, além desse, poderia dar vários tipos: Manuel Laraajeira, Florbela Espanca, Mário de Sá-Carneiro (Livro de prosa) e Pascoais.”

1951, 10 December: “Faz hoje 15 dias que lhe enviei o manuscrito do *Almanaque de Lembranças Luso-Brasileiro*. E nem uma palavra, demorado Amigo, Você ainda me deci! E eu tão apressado!” The *Almanaque*, an anthology of poetry, was published by Inquérito in 1954; Serpa’s letters from 1951 to May 1954 are mainly concerned with the revisions, proofs, indexes, colophon, cover [by António Vaz Pereira], and types of paper for the various issues. Ongoing delays in publication enraged Serpa and led him to contact other publishers about taking over the project. Serpa’s letters of May and June 1954 are concerned with the sales and reviews of the *Almanaque*.

1952, March 26: “Estamos no fim de Março, e começo a desesperar. Diga-me, realmente, se não pode editar já o livro. Eu o editarei em menos de 15 dias... Esta demora prejudica-me masisssssssssssss.”

1952, 28 August: “Meu caro Salgueiro,—ô Homem de Deus e do Diabo! Eu sei muito bem as atenções que Você tem sido comigo; mas conheço também muito bem as suas desatenções para toda a gente e que, desta vez, para comigo estão passando todas as fronteiras.”

Innocêncio’s Letters to a Collaborator: Important, Apparently Unpublished Source For Portuguese Bibliography and Bibliophily

26. SILVA, Innocêncio Francisco da. Collection of 157 autograph letters signed, on 311 leaves (all substantive, all apparently unpublished) to Francisco António Rodrigues de Gusmão, written from April 18, 1856 to February 5, 1865. On paper, in Portuguese. 157 letters. Mostly folio (ca. 29 x 21 cm., a few slightly smaller, a few 8º), first 120 letters bound together in nineteenth-century quarter dark green straight-grained morocco over marbled boards (minor wear to corners, edges), smooth spine with gilt bands and “Cartas de I.F.S.” (probably bound by the recipient, Rodrigues de Gusmão); remaining 37 letters laid in at the end. Written in ink, in an even, fairly legible hand. Light browning, but not at all fragile. Some letters include the cover, from which the postage stamp is excised, with occasional loss of a few words when the cover is on the verso of a page of text. In very good condition. A penciled note on the front flyleaf by the son of Rodrigues de Gusmão, dated 10 August 1888, reads: “Colheção de Cartas dirigidas por Innocêncio Francisco da Silva, ed. do Dicc. Bibliographico Portuguez, ao seu amigo Francisco Antonio Rodrigues de Gusmão, A. de varias obras, Socio da Academia Real das Sciencias, etc. Lancei aqui este apontamento no 10 de Agosto de 1888. F.A. Rodrigues de Gusmão (filho).” Most letters are 3-4 pages in length. 157 letters. $30,000.00

An important, apparently unpublished source for Portuguese bibliography and bibliophily. We have found no other collections of letters by Innocêncio, in manuscript or in print.

Innocêncio Francisco da Silva (1810-1876) was the author of the first nine volumes of the great bio-bibliographical dictionary Dicionário bibliográfico português, 1858-1870 (often cited as “Innocêncio”). It has twice been reprinted and remains—a century and a half after volume I appeared—a standard and indispensable reference work.

Innocêncio ranks with Brunet, Graesse, Salvá, and Sabin as one of the foremost bibliographers of the nineteenth century. His annotations regarding the scholarly and commercial value of the books listed have rarely been surpassed, and his range of knowledge is vast and detailed.

Hundreds of times in the Dicionário, Innocêncio cites works from the library of his friend Francisco António Rodrigues Gusmão, or information provided by him. Rodrigues de Gusmão (1815-1888), a physician and writer born in Carvalhal (Viseu), who held many minor government posts, made copious contributions to contemporary periodicals such as A Nação, and published numerous works on medicine and bibliography. In his Dicionário entry for Rodrigues Gusmão, Innocêncio wrote, “Eu seria com justiça tachado de ingrato se deixasse de comemorar aqui o muito que devo à sua prestante e incansável coidajução, mormente no que diz respeito aos copiosos e valiosos subsídios com que tem concorrido para preenchir e ampliar esta obra, sendo obtidas por ele directamente, ou por sua intervenção, boa parte das indicações biográficas relativas a muitos escritores provincianos contemporâneos, além de outras espécies, a que já tive e continuarei a ter ocasião de aludir em diferentes artigos do Dicionário.”

The correspondence in this collection begins with a formal letter to Rodrigues Gusmão asking for his assistance in gaining funding for the Dicionário, and then moves
on to extensive discussions of bibliographical and biographical points. In every single letter Innocêncio discusses book-related topics, including prices of rare books, comments of other bibliographers, collations, contemporary periodicals, his work on the Dicionário, and the development of his own remarkable library. Occasionally, as the two men become closer friends, he gives details about his own health and the news of the day. On 9 November 1857, for example, after several letters mentioning the “epidemia” (cholera?) in Lisbon, he mentions that one of its lamentable side effects is that the publication of the Dicionário is “paralysado”—and indeed, volume I did not appear until 1858. The comments throughout on the progress of the Dicionário and the difficulties of getting it through the press are fascinating.

Here is a sample of five letters, chosen at random, with most but not all of the contents of each:

1. 23 Sept. 1857: Innocêncio answers a query about Manuel Joaquim Henriques de Paiva (37 lines, about a page), referring to his sources, and asks for information on Joaquim Ignacio de Seixas Brandão (7 lines).

2. 21 March 1858: query on Agosto de Mendes Falcão (10 lines); further information on Manuel Bernardes (37 lines).

3. 4 Dec. 1859: apologizes for not answering Rodrigues de Gusmão’s last three letters promptly, due to the pressure of his work: “vejo-me ás vezes em circunstancias que pouco falta para dar parte de morto, ou ir buscar pousada em Rilhafoles.” Notes that today he wrote 4-5 pages for the Dicionário, proofed a quire, and started answering the 32 letters on his desk. Comments on the quality of the research being submitted to the Instituto de Coimbra and the Academia das Ciencias (1.5 pp.). Discusses and disputes the corrections sent by Rodrigues de Gusmão and asks for further information on Vieira’s Obras, the Constituições de Évora, etc. (1 p.). Discusses a commentary on the Dicionário which was to be published by Athenêo, but needed revision.

4. 13 Aug. 1862: comments on the difficulty of acquiring some Portuguese periodicals recently out of print, and their prices on the market (half a page). Notes that he worked yesterday on the Dicionário until 3 or 4 a.m., and produced over 20 pages (8 lines). Gives Rodrigues de Gusmão an accounting of payments due for periodicals (18 lines). Asks for Rodrigues de Gusmão’s comments and corrections on a volume of the Dicionário that has to be completed by 4 or 5 September. Notes that a portrait of himself for use in the Dicionário had been done in Paris, but it doesn’t look like him (everyone agrees that the nose and ears are wrong), so Innocêncio plans to have a photograph taken (11 lines).

5. 1 Jan. 1864: he has chilblains so severe that one finger is almost useless (11 lines). He appraised the libraries of José Bento Pereira and Castello Branco, and was told by the families that they were worth much more than his appraisal (1 p.). He appraised the libraries of the extinct convents, held by the Biblioteca Nacional, which after 30 years were about to be dispersed, and gives Rodrigues de Gusmão a list of some authors included (1 p.). For all this he received “alguns milhares,” and was able to purchase some books for his own collection (7 lines). He finally found a copy of Nicolas António’s Bibliotheca Hispanica, which he hopes to use in the Supplement to the Dicionário, if one is published (4 lines). He is hoping to be granted a certain position, but it is assigned by government committee and will probably go to “o mais incapaz de todos” of the dozen or so applicants (10 lines).

* On Innocêncio, see Grande enciclopédia XXVIII, 795-7 and Dicionário bibliográfico português III, 220, 443; VII, 116, 148; X, 66. On Rodrigues Gusmão, see Grande enciclopédia XII, 929 and Innocêncio II, 343; IX, 258, 448; XVII, 360, 393. OCLC: a search for correspondence by Innocêncio turns up only Teófilo Braga e Innocêncio Francisco da Silve: correspondência trocada entre o historiador e o bibliógrafo da literatura portuguesa, 1928 (6432534, 123091517, 63968549, 49520755). Forbase lists no collections of printed letters by Innocêncio, and no manuscripts by him. Copac repeats the work listed in OCLC and adds some letters to Teófilo Braga printed in Quarenta annos de vida litteraria, 1860-1900, 1902.
SOARES, Manoel de Moraes. “Epitome historico-medico-politico em que se referem as honras, as estimações, e as liberalidades, que todos Principes do Mundo despenarão com os medicos dos seus respectivos tempos ....” Manuscript on paper, in Portuguese. Ca. 1778. 8°, contemporary crushed crimson morocco, heavily gilt with floral motif in center and at the corners of each cover and a roll-tooled border; spine with raised bands in six compartments, gilt with a small floral tool; edges gilt and gauffered. Two very small scraped areas on upper cover and a few pinpoint wormholes at head and foot of spine, otherwise very fresh. Written in ink, in a number of different hands (elegant and legible) of the late eighteenth century. Very fine internally; overall in fine condition. Old (contemporary?) library stamp of the Dukes of Lafões on title-page. (9 ll., first 2 blank), 11-37, 37-479, 1-225 pp., (1 blank l.); i.e., 707 written pages in all. $45,000.00

One of the most copiously informative histories of medicine ever written, this unpublished eighteenth-century “epitome” is no mere summary. It gives a critical account of the whole development of medicine, and more particularly of the medical profession, concentrating on the three centuries between the Renaissance and the Enlightenment. Given that medical history on such a grand scale as this had just begun around 1700 with Leclerc, it seems likely that Moraes Soares’ manuscript is among the first Portuguese contributions to comprehensive medical historiography—perhaps the first such. Aside from this, the manuscript represents an unpublished eighteenth-century text by a physician of some standing, dedicated to and from the library of one of Portugal’s great Enlightenment figures, the Duke of Lafões.

Manoel de Moraes Soares was born in Coimbra in 1727 and died in 1800 or 1801 in Lisbon, where he was an established scientific rapporteur and litterateur. His Portuguese translation of the fables of Phaedrus (Fabulas de Phedro) was published in 1785, and popular enough for a second edition to be published in 1805. In the medical sphere, Moraes Soares published only two works. One was a translation of La Condamine’s work on smallpox vaccination, issued in 1762 as Memoria sobre a inoculaçam das bexigas (OCLC 14314743, at Yale University-Medical Library and the National Library of Medicine).

In 1760, Moraes Soares published Memorial critico-medico, historico-physico-mechanico, whose title suggests that its contents are similar to the “Epitome historico-medico-politico.” However, the Memorial is only 84 pp. long (OCLC 7978639, at the National Library of Medicine and the Newberry Library).

We estimate that this manuscript was written some two decades later than the Memorial. The most recent date mentioned in the text is 1771, in connection with the intriguing career of the notorious but progressive J.F. Struensee as a royal minister in Denmark. Several other events from the 1750s and 1760s are recorded, and the maps cited are mid-century ones that were standard in the third quarter of the eighteenth century.

The dedication supports a date in the late 1770s. The dedicatee, the second Duke of Lafoes (see Provenance), was in self-imposed exile during the long dictatorship of the
Epitome
Histórico-Médico-Político

Em que se refere a honra, as estimações, as liberalidades, que têns os Príncipes do Mundo dispensarem com a Medicina em Seus respectivos tempos.

Dedicado
Ao Ilmo. Exmo. Senhor D. João de Bragança Sousa e Ligne,
Duque de Sálces Marquês de Abronchey,
Conde de Miranda e General das armas da Corte, e da Estremadura, junto a Peña.

Manoel de Morais Soares Cavallô,
Pidalgo da Casa do M. M. e M. M. de Sua Real Camara, Professo na Espe de Cristos Académico da Real Academia Médico-Ma.

Item 27
Marquês de Pombal (1750-1777); this manuscript’s dedication surely dates from after his return. From the author’s praise in the dedication of the Duke’s “sabia erreçção de huma Accademia nova,” we judge that the work was written just before the Academia Real das Ciências was chartered by D. Maria I in 1779. This theory is supported by the author’s omission from the title-page of any mention of the Academy, or of any rank attained by the Duke of Lafões after 1779.

The near-encyclopedic “Epithomo” notes the contributions to healing of the monastic orders and credits the Moors with the benefits they brought to science during their Iberian hegemony, giving many particulars of the work of physicians of various faiths under the Caliphate. Though there is also much on individual cures, drugs and doctors, the words “historico-medico-politico” in the title accurately reflect the author’s concern for the standing of medical science in different communities. Moraes Soares also treats public health measures and the state of health of the population in general, and tries to indicate the level of education in medical and other sciences.

In his highly detailed “Lista Geographica” (the final section of 225 pages), Moraes Soares catalogues the world’s educational and medical institutions. Compiled with great thoroughness, it covers all four major continents, specifying even the maps consulted (by Bellin, Deslisle, Buache and d’Anville). He includes hospitals and secondary schools as well as universities with medical or scientific faculties, for which he sets out to give the date of foundation, number of colleges and number of professors. Latin America is prominently represented, with institutions listed in Mexico, Central America, the Spanish Main and Peru. For Brazil, Moraes Soares cites schools in Maranhão, Olinda, Recife, Salvador, Espírito Santo, São Sebastião and São Paulo. In what is now the United States he mentions only the College of William and Mary, misplacing it to Jamestown, Virginia, but lists hospitals in New Orleans and Philadelphia. A hospital is also listed in Montreal.

The present work stands out for its full and sympathetic assessment of the medical pioneers of the modern age, such as Fallopio and Malpighi in Italy, William Harvey in England, Reynier de Graaf and Frederik Ruysch in Holland, and royal physicians in France, Germany, Denmark and England. Moraes Soares always refers precisely to each practitioner’s specialty or contribution, and marks his place in medical progress surefootedly. He gives a critical yet friendly view, not otherwise attainable, of the state of medicine at the height of the Enlightenment, and gives it largely without nationalist bias.

Provenance: The second Duke of Lafões, D. João Carlos de Bragança Sousa Ligne Tavares Mascarenhas da Silva (1719-1806), was of the closest possible affinity to the royal house: his father was the legitimized son of D. Pedro II. A nobleman of great talent and public spirit, he led the aristocratic opposition to Pombal, living outside Portugal during most of Pombal’s reign. In the quarter-century after Pombal’s fall he became one of the dominant public figures. He was appointed Counselor of War in 1780, Counselor of State in 1796, and Marshall-General of the Portuguese armies. A man of great culture and scientific appreciation and a witty and generous patron, the Duke assisted both Gluck and Mozart during his absence from Portugal. Immediately upon his return he formed the Academy of Sciences, in order to assure Portugal the benefits of the philosophic enlightenment (whose absence Moraes Soares several times bemoans).

See Inocêncio VI, 67 and XVI, 273 on the author, and Silvestre Ribeiro, História dos estabelecimentos científicos volumes II & V.
Two Sonnets to a Leader of the Liberal Revolution of 1820


These two poems, the second in manuscript and apparently unpublished (see below), praise Domingos Antonio Gil de Figueiredo Sarmento, one of the leaders of the Revolução Liberal in 1820. On the printed sonnet, a contemporary hand has added after the title, “por occasião da sua vinda da Capital, com o Regimento.” The Portuenses are described as greeting “seu Libertador, nunca esquecido.”

Figueiredo Sarmento played a significant role in the Revolução Liberal, which began with a military insurrection in Porto and spread from there to the rest of Portugal, resulting in the 1822 Constitution and a current of liberalism that remained influential throughout the nineteenth century. Figueiredo Sarmento is mentioned in Innocência as the subject of one of 33 portraits in a collection published in 1822 by Francisco Antonio da Silva Oeirense under the title, Retratos dos membros da Associação começada no Porto em 22 de Janeiro de 1818, e das mais pessoas que com elles cooperaram para a revolução política de 24 de Agosto de 1820.


BOUND WITH:

[SONNET]. “Impavido marchar a passo lazo / Ao Campo onde se espera a guerra dura ....” Manuscript on paper, in Portuguese. 4° (21.5 x 17.5 cm.). Written in ink, in a large, legible, elegant hand. Some short tears and light browning. (1 l., verso blank).

Praises the bravery of a troop marching into battle and mentions the bravery of “Gil” (presumably Domingos Antonio Gil de Figueiredo Sarmento). It is probably the work of the same unidentified author as the printed sonnet.
Item 29
**Extraordinarily Fine Illuminated Spanish Certification of Arms**

**References to Cuzco, Michoacan, Lima, Quito, and Popayán**

**Richly Gilt Crimson Morocco Royal Binding**

**Calligraphic Manuscript on Vellum**

**29. [SPAIN. Grant of arms].** Certification of the arms of D. Antonio Galvez Lopes y Mercier, issued by the Cronista y Rey de Armas D. Ramon Zazo y Ortega. Calligraphic and illuminated manuscript on vellum. Issued at Madrid, latest signature February 5, 1783. Folio (30.5 x 20.5 cm.), contemporary crimson morocco (very slight wear), covers with Spanish royal arms within elaborate gilt-tooled border, edges of covers milled, spine with raised bands in six compartments, gilt bands and ornaments, marbled endleaves, all text-block edges gilt. Pink silk bound in facing each full- and half-page illustration. Illustrations of high quality (blue, pink, yellow, green, purple, and painted gilt), including 2 full-page illustrations of arms (the second incorporating D. Carlos III’s rubber authentication stamp), 5 half-page illustrations of arms, 5 decorative headings, and 11 illuminated initials. Each page of text is within two sets of triple-ruled borders. Text in red and black, in an elegant italic hand. Seals (with protective paper fold-ins) on ll. 21v and 22v. Manuscript signatures on ll. 21v, 22r, and 22v. Vellum is of consistently high quality. A few faint stains in gutter. Very fine condition, inside and out. Authentication rubric at foot of all but the final leaf. Bookplate of José Mindlin. 22 unnumbered leaves. $15,000.00

This is an illuminated manuscript of the highest quality, in a pristine binding also of the best quality. It appears to have been produced for presentation to a member of the Spanish royal family.

D. Antonio Galvez Lopes y Mercier was a resident of the province of Granada; the towns of Quentar and Otura in that province are mentioned several times. This coat of arms was issued to Mercier in 1783. They incorporate the arms of Galvez, Nuñez, Vergara, Lopez Valverde, and Mercier; for each of those families, a summary of lineage is given. The Lopez Valverde family members ranged as far as Cuzco, Michoacan, Lima, Quito, and Popayán (l. 17r-v).

The full-page coat of arms on the first leaf is surmounted by a helmet and flanked by elaborate scrollwork. The second leaf has the name of the Cronista y Rey de Armas, D. Ramon Zazo y Ortega, within more elaborate scrollwork; an unpainted circle near the top bears the stamp of D. Carlos III. On five leaves, the names of the separate families whose arms are incorporated into Mercier’s are elegantly enclosed in scrolls of pink, blue, green, and purple. Each of their arms fills half a separate half page. The eleven initials incorporate small cityscapes.

The lower part of the arms on the binding resemble that of D. Carlos III, and the crown above is royal. But the upper portion of the coat of arms does not match that of D. Carlos. The closest we have been able to find are the arms of the Infante Luis of Spain, Count of Chinchón (1727-1785).

Item 29
30. VIEIRA, Afonso Lopes. Two autograph postcards both signed [typically, “A Lopes V”], addressed to António [Vieira] Natividade, Alcobaça, from Casa de S. Pedro, S. Pedro de Moel, undated [Lisbon postmark illegible; Alcobaça postmark dated 22 July 1912] and addressed to Dr. [!] Joaquim [Vieira] Natividade, from Largo da Rosa, 7, Lisboa, dated 15 December [1912; both Lisbon and Alcobaça postmarks dated 16 December 1912], respectively. 10.5 x 14.9 cm., Closely written in a legible hand. Both postcards stamped in green in the upper outer corner of the verso with Vieira’s typical snail above a banner with his motto “OR:PIANGO:OR:CANTO”, and a scallop shell [Vieira] below. Fine condition. $500.00

Both recipients are addressed as “Querido Amigo”. The postcard to António Natividade contains 19 lines. Vieira expresses regrets that he was not able to see Natividade’s daughters, and insists that these regrets are regrets of friendship and not of protocol. He asks that a message be given to Joaquim [Natividade] about his admiration for an article which had appeared in Extremadura. A letter apparently sent by Ivo Cruz to António is referred to.

The postcard to Joaquim Natividade refers to having read in a newspaper about a conference, mentions “monges agrónomos” and expresses much friendship for the “ilustre tribo Natividade”, ending with his hopes that António [Natividade] had [illegible] with Lourenço Almeida.

António Vieira Natividade (1893-1946), archeologist and ethnographer, son and collaborator with the illustrious Alcobaça archeologist Manuel Vieira Natividade, took an active part in the restoration of the famous Cistercian Abbey of Alcobaça. His brother, Joaquim Vieira Natividade (1899-1968), agronomist and internationally renowned forestry expert, directed the Departamento de Pomologia da Estação Agronómica Nacional and the Estação de Experimentação Florestal do Sobreiro. Among his numerous publications, mostly of a scientific nature, were Os monges agrónomos do Mosteiro de Alcobaça, conferências (1943), and O regionalismo de Afonso Lopes Vieira (1946).

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.

The author’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 Anadis, 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.

* For Afonso Lopes Vieira, see Innocêncio XX, 311; Santos, Exposição bibliográfica de Afonso Lopes Vieira; also Grande enciclopédia XV, 453-5; Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 501-2; Fernando Guimaraes in Bíblós, V, 844-6; Dicionário cronológico de autores portugueses, III, 214-6; 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.” On António Vieira Natividade and Joaquim Vieira Natividade, see Grande enciclopédia, XVII, 444-5. Also Ignacio García Pereda, Joaquim Vieira Natividade (1899-1968), ciência e política do sobreiro e da cortiça, Lisbon, 2008.
y de los propios Blasones de Armas de las Líneas respetivas de ella. Don Antonio, son remitidos a sus
Documentos fábricas que se remiten, a mi Real
Archivo.
CASA DE GALUÉZ

ESTE APÉ-
DICE es tan noble, como antigu-
geo en España, donde han-
de suyo fijado, y formado otras
familias de Vargas y otros,
quienes fundaron diferentes Casas sobrías, quienes
según sus más veridas Genealogías, se hallan.
D. Manuel de Piñada, Cavallero pensionado de la Real y distinguida orden de Carlos tercer, y Secretario del real Ayuntamiento de esta Villa de Madrid. Certifico que Don Ramón Sozo y Ortega, de quien ha firmado y sellado la antecedente Certificación de Armas y Cronología, y Rey de Armas numerario de Su Magestad que Dios proporcione, y anote Certificaciones, Genalidades y Entremeses siempre a los dado y de entera fe y crédito en julio y febrero del. Como da mismo a los Escritorios que le compueban año Comprehendiendo y demás Instrumentos que ante ellos han pasado y pasan. Y para que así conste desde componga D. E. la presente firmada de mi mano y sellada con el sello.
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