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MUSIC

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OCTOBER 30, 2023

SPECIAL LIST 492 *MUSIC*

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SPECIAL LIST 492

MUSIC

1. [ALVARENGA, João Pedro d', ed.]. *João Domingos Bomtempo, 1775-1842*. Lisbon: Presidência do Conselho de Ministros / Instituto da Biblioteca Nacional e do Livro, 1993. Catálogo, 41. 8°, original printed wrappers. As new. 271 pp., many illustrations in text of manuscripts and title pages, 2 portraits in color. One of 1,000 copies. ISBN: 972-565-135-9. \$35.00

FIRST and ONLY EDITION.

2. [AMERICAN PORTUGUESE SOCIETY]. *Journal of the American Portuguese Society. 25th Anniversary Issue*. Volume XVII, 1984-86. New York: American Portuguese Society, 1986. Large 4° (23 x 23 cm.), original printed wrappers (slight wear). In very good to fine condition. 60 pp., illustrated. ISBN: none. Volume XVII, 1984-86. \$20.00

FIRST and ONLY EDITION. Includes articles for the period 1960 to 1985 on Portuguese cinema by João Bénard da Costa, literature by José Martins Garcia, painting and sculpture by José Augusto França, and music by Carlos de Pontes Leça.

Extensive Musical Notation With Chants for the Feast of Saint Anthony of Lisbon

*3. [ANTHONY, Saint, of Lisbon (or Padua)]. *Cultos de devoção e obsequios, que se dedicação ao Thaumaturgo Portuguez S.tº Antonio de Lisboa em os dias da sua nova Trezena, offerecidos á Magestade Fidelissima de D. José I, nosso senhor pelo Provador, e mais Irmãos da Meza da Real Casa, e Igreja de Santo Antonio da Cidade, ordinados por hum devoto do mesmo Santo, para se praticarem na sua propria Casa*. Lisbon: Na Officina de Miguel Manescal da Costa, Impressor do Santo Officio, e da Real Casa de S. Antonio, 1767. 8°, contemporary crimson morocco (small amount of wear at one corner, slight rubbing at head of spine), smooth spine richly gilt, gilt lettering, covers with gilt-tooled borders, gilt urns in each corner, and gilt design at centers, edges of covers milled gilt, marbled endleaves, all text-block edges gilt. Small woodcut and typographical vignette on title page. Woodcut headpiece with royal Portuguese arms and

104 Trezena de

RESPONSORIO.
Entoão dous Musicos. Segue o Coro.

S I quæ-
 ris mi-ra-cu-la,
 Mors, er-ror, ca-la-
 mi-tas, Dæ-mon, le-
 pra

Santo Antonio. 105
 pra, fu-gi-unt, Æ-gri
 - surgunt fa-
 - ni. * Cedunt
 ma-re, vin-cu-
 la, Mem-bra, ref-que
 per-

106 Trezena de

per-di-tas Pe-
 ac-ci-pi-unt Ju-
 -
 -
 ve-
 nes, & ca-
 ni.

Santo Antonio. 107
 - ni.
 x. Per- e-unt
 pe-ri-cu-la, Cessat
 & ne-ces-si-tas, Nar-
 rent hi, qui fen-ti-
 unt,

elegant woodcut initial on leaf A2 recto. Different woodcut headpiece and factotum initial on leaf A3 recto. Several typographical headpieces. Identical woodcut tailpieces on pp. 140 and 191. Different woodcut tailpiece on p. 73. Musical notation on pp. 77-140. Small typographical tailpiece on p. 28. In fine condition. Engraved plate depicting the Saint, 191 [i.e., 187] pp. Pagination skips from pp. 140 to 145, but catchword and collation by signatures are correct. \$600.00

Apparently the second edition. There is a work with the same title, by the same printer, of [4], 187 pp., dated 1761, and another, with 128 pp., dated 1787, printed by Simão Thaddeo Ferreira. Editions of 1802, 1828, 1844 and 1869 are also recorded.

There is extensive musical notation for chants and antiphons in neume notation. This notation occupies pp. 77-140. Included are chants for the parts of a feast day mass, and special chants for the Feast of Saint Anthony of Lisbon.

* OCLC: 222764477 (National Library of Australia). Porbase locates three copies, all in the Biblioteca Nacional de Portugal. This edition not located in Jisc.

4. ARAUJO, José Tito Nabuco de. *Á D. Pedro II. Canto heroico.* Rio de Janeiro: Typographia do Imperial Instituto Aristico, 1865. Folio (26.2 x 21.5 cm.), original yellow printed front wrapper (minor soiling), reinforced at top with later strip of paper. Elaborate initial on p. 1. Light browning. Wrapper and leaves split along center fold. Lithograph frontispiece, 4 pp. \$25.00

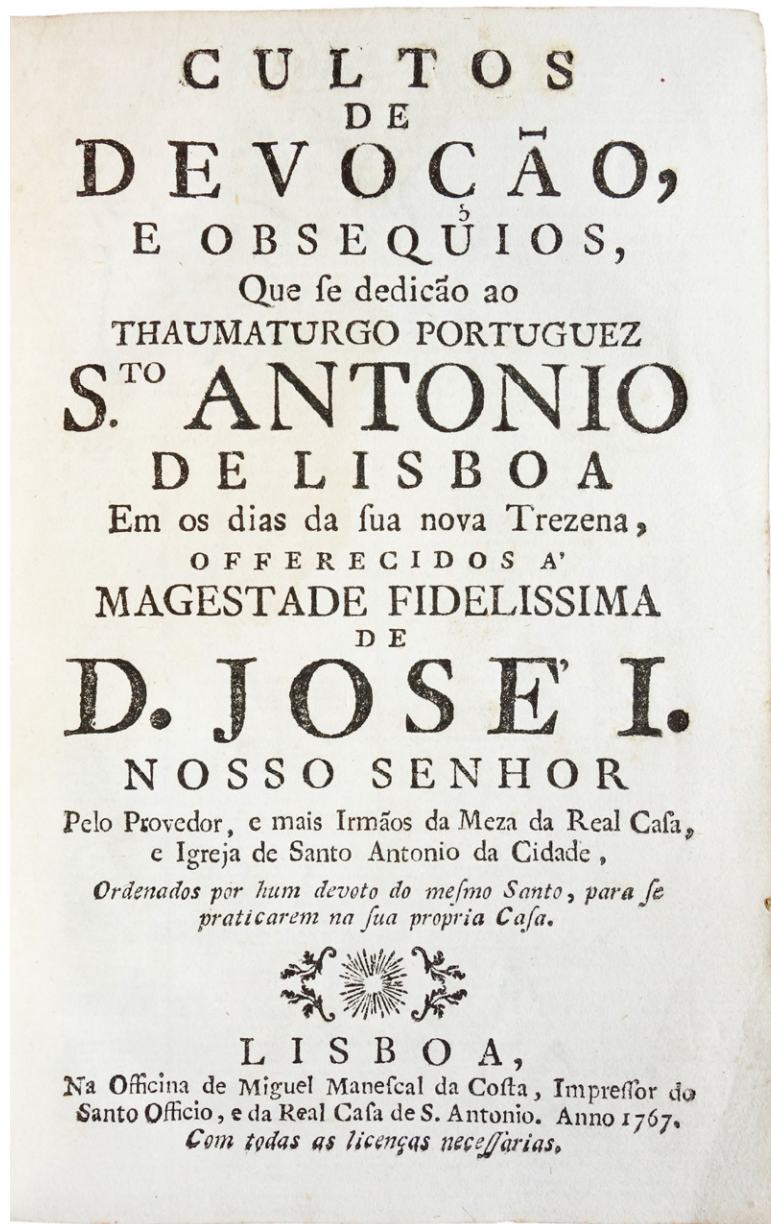
FIRST and ONLY EDITION. The elaborate lithograph frontispiece shows D. Pedro II being crowned with laurel by the allegorical figure of Brazil, a bare breasted female native Brazilian bedecked with feathers. The text is a poem.

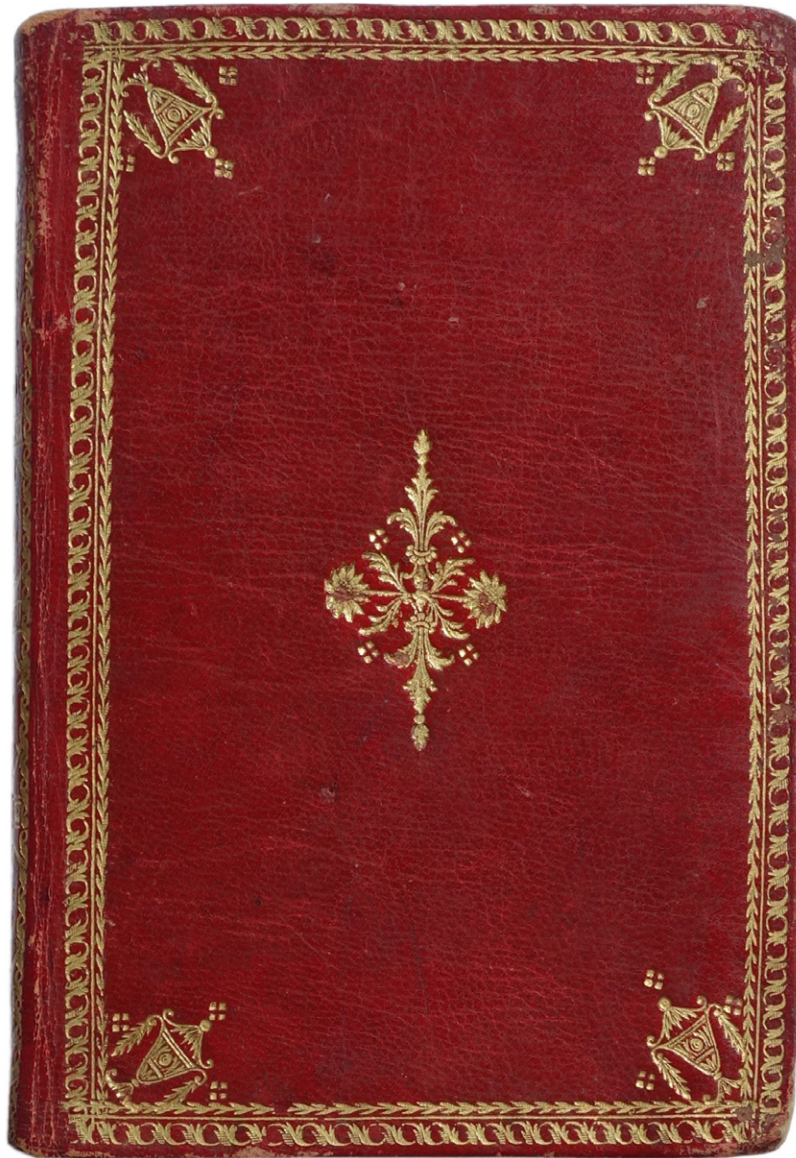
The author (1832-1879), a native of Rio de Janeiro, after obtaining his law degree from the São Paulo law faculty, served as a judge at Macahé and Barra de São João, later moving to Nitheroy, establishing a law practice and becoming a deputy to the provincial assembly. A member of the Instituto Histórico e Geographico Brasileiro, he authored a number of books and pamphlets.

* Sacramento Blake V, 220-2. Not in Innocência. NUC: DCU-IA. OCLC: 253147064 (Ibero-Amerikanisches Institut). Not located in Porbase. Not located in Jisc. KVK (51 databases searched) locates only the copy cited in OCLC.

***5. ARIMATEIA, Rui, ed.** *Oralidades ao encontro de Giacometti.* Lisbon: Colibri, 2011. Large 8°, original illustrated wrappers. As new. 115 pp., (1 l.), illustrations in text, footnotes, bibliographies. ISBN: 978-989-689-102-2. \$20.00

FIRST and ONLY EDITION. Michel Giacometti, born in Corsica in 1929, was a French ethnomusicologist who worked in Portugal from 1959 until his death in 1990. He left a vast mine of oral recordings.





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*Important High Quality Journal
Many of the Early Volumes are Out-of-Print*

*6. *Arquivos do Centro Cultural Português*. Volumes I-XXII ONLY. Paris: Fundação Calouste Gulbenkian, 1969-2000. Large 8°, publisher's leatherette with dust jackets (occasional fraying, tears and minor soiling to jackets). Overall in very good condition; internally fine to very fine. Volume IV lacking the dust jacket. Only 800 copies of Volumes I-IV were printed; 850 copies were made of Volume V. Illustrations. ISBN: none. Volumes I-XXII ONLY. \$1,200.00

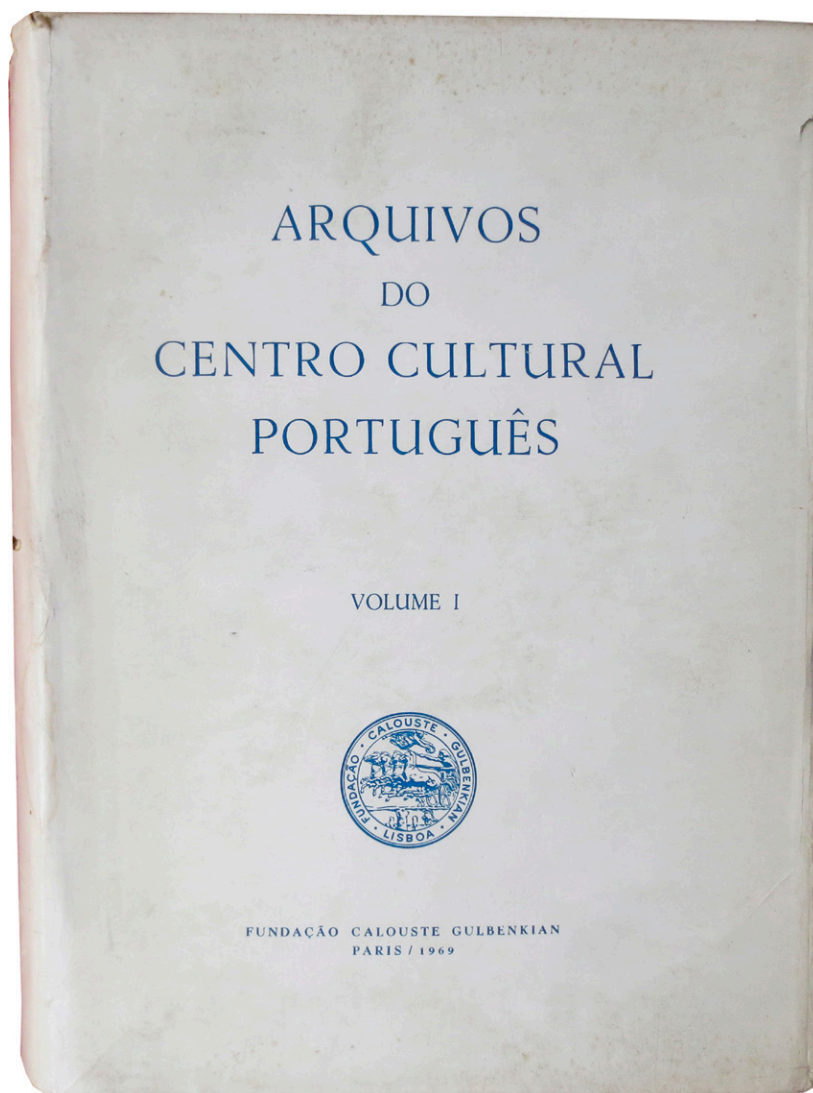
FIRST and ONLY EDITION. Extremely high-quality journal, containing important articles (in Portuguese, French, English, Italian, and Spanish) on a wide variety of literary and historical subjects, as well as history of art and architecture, music, linguistics, bibliography, etc. Contributors include C.R. Boxer, Frédéric Mauro, Joaquim Veríssimo Serrão, José V. de Pina Martins, António Coimbra Martins, Luís de Albuquerque, António Pedro Vicente, Isaiás da Rosa Pereira, Jorge Peixoto, Roberto Gulbenkian, Martim de Albuquerque, Robert C. Smith, Jorge de Sena, Fernando de Mello Moser, José-Augusto França, Lindley Cintra, Pierre Hourcade, Sylvie Deswarte, Eugenio Asensio, Joaquim de Carvalho, Jorge Borges de Macedo, Luciana Stegagno Picchio, Roger Bismut, Adrien Roig, (Dom) Maur Cocheril, Pierre Salomon, Graça Almeida Rodrigues, Armando Martins Janeira, Artur Anselmo, Arthur L.-F. Askins, Harry Bernstein, H.P. Salomon, John Bury, Raul M. Rosado Fernandes, António José Saraiva, B. Xavier Coutinho, Francis M. Rogers, Helder Macedo, José Gentil da Silva, Paul Teyssier, David Mourão-Ferreira, Ana Hatherly, António Cirurgião, Christopher C. Lund, Harold Livermore, and Joel Serrão. These are hefty volumes, averaging over 600 pages each. Volumes VI, XII, XVIII contain valuable indexes. Volume XVI (858 pp. text + 82 pp. illustrations) is devoted entirely to Camões, while volume XVII (1,040 pp. text + 110 pp. illustrations), is a Festschrift to Leon Bourdon. A substantial portion of volume XX is devoted to António Sergio. Many of the early volumes are out-of-print.

* Pires (*Dicionário das revistas literárias portuguesas do século XX*, p. 69) gives a rather skewed idea of the principal contributors, failing to mention, among others, Pina Martins and Veríssimo Serrão, two directors of the Centro Cultural who were among the most active collaborators of the *Arquivo*. Perhaps the sheer quantity of material was overwhelming, or perhaps he concentrated more on the articles of literary significance.

7. [ASSEMBLEA RECREATIVA, Porto]. *Estatutos da Assembleia Recreativa*. Porto: Na Typografia de Faria Guimarães, 1841. 8°, disbound, with traces of green wrappers. Wood-engraved vignette on title page. Clean and crisp. In very good condition. Early manuscript ownership signature in ink ("Bandeira") in blank portion of title page. Early manuscript pagination in ink ("15-30") in upper outer corners of each page. 16 pp. \$100.00

FIRST and ONLY EDITION.

The Assembleia Recreativa of Porto was organized to sponsor dances, family reunions, games, an orchestral group (*gabinete philarmonico*), and to offer members a library and



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discussions on literary and scientific matters. The statutes state when get-togethers will be held, what printed matter will be in the library, what subjects will be open for discussion ("A Discussão nunca poderá versar sobre materias puramente religiosas ou politicas"!), who is eligible for membership, and the duties of members.

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

8. AZCONA, Agustin. *El sacristan de San Lorenzo. Zarzuela en tres cuadros.* Madrid: Imprenta Nacional, 1847. 8°, contemporary plain beige wrappers (4 cm. tear). Woodcut royal Spanish arms on title page. Faint marginal dampstains. Internally fine, overall very good condition. Rectangular paper tag on front wrapper with blue-printed border, serrated edges, and stamped shelfmark "18602." 41, (1) pp., (1 l.). \$150.00

FIRST EDITION of this parody of *Lucia di Lammermoor*, as explained in the *advertencia* on the final leaf. Includes a cast list on p. 3. A second edition appeared in the same year (in 12°), and a third at Madrid, 1862.

* Palau 21038. NUC: This edition not located; second edition at NN, MH, NcU; third at CtY. OCLC: 557602250 (British Library); 253334429 (second edition: Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek, Staatsbibliothek zu Berlin-Preußischer Kulturbesitz-Haus Potsdamer Straße); 6299177 (third edition: 36 locations, including HathiTrust Digital Library; most appear to be online or digital copies).

Cithralia Compared to a Guitar and a Viola

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

FIRST and ONLY EDITION. The author, the creator of the instrument called the "cithralia" (p. 3), compares the cithralia to a guitar and a viola. He describes the size and structure of the instrument and the strings, the tuning, and the proper use of right and left hands while playing. The instrument shows to be rather experimental namely because it had a new tuning system: "chaves" (keys) were attached to screws to create tension in the strings, rather than the previously used Preston tuners common to English citterns (pp. 5, 14). In the engraved plate of the cithralia featured in the "Explicações," the instrument appears to have 14 strings in 7 courses and a rounded back. It is very similar to a cittern in shape, but the cithralia has a standing base that appears to be unique in addition to the tuning system.

* Nuno José dos Santos Anaia Cristo (2014), *The Portuguese Guitar: History and Transformation of an Instrument Associated with Fado* (Unpublished master's thesis). York

University, Ontario Canada, 29. Lambertini, *Bibliophilie musicale* 489. Author not in Innocência. Not in [Vasconcelos] *Catalogue des livres rares composant la bibliothèque musicale*. Not located in NUC. OCLC: 68693102 (Universiteit Utrecht). Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

*With an Overview of Portuguese Arts
Including Architecture, Music and Equitation*

10. BALBI, Adrien. *Essai statistique sur le royaume de Portugal et d'Algarve, comparé aux autres états de l'Europe, et suivi d'un coup d'oeil sur l'état actuel des sciences, des lettres et des beaux-arts parmi les portugais des deux hémisphères 2 volumes.* Paris: Chez Rey et Gravier, Libraires, 1822. 8°, contemporary plain wrappers reinforced with printer's waste (much insect damage to covers, three of which are detached, rear cover to volume II missing; spines defective and printed spine labels severely chipped). Woodcut-engraved vignette on each title page of a dock with a barrel, bundle, anchor, Hermes's caduceus (symbol of commerce), and distant ship. Some worming, mostly marginal but with loss of 3-4 letters per page in a few quires of volume I. Uncut and partly unopened. Overall in good condition. lii, 480 pp., 8 folding tables; (2 ll.), 272, ccclxviii pp.

2 volumes. \$350.00

FIRST EDITION of this detailed account (heavily documented, and with statistical tables) of Portugal's geography, climate, population, government, military, trade, manufacturing, foreign exchange, transportation, ecclesiastical divisions, educational and literary institutions, and topography: an invaluable resource for the study of Portuguese history and economics at this period. Trade with Africa, Brazil, India, Asia, the Azores and Madeira is described at I:413-431, with tables giving a breakdown of imports and exports and their value. On II:235-72, in a series of tables, Balbi evaluates the strength of Portugal vs. other European countries.

The nearly 400-page appendix to volume II is a fascinating overview of Portuguese literature, architecture, painting, sculpture, engraving, lithography, music, drama, dance, calligraphy, typography, fencing and equitation (II:clxxiii-ccxxxvii). It includes biographies of important literary figures (in itself no mean feat, thirty years before Innocência; many of those listed are Brazilians; II:i-clxxiii) and a summary of works published in Portugal, by year, from 1801 to 1819 (II:ccxli-ccclxii).

Adrien (i.e., Adriano) Balbi (Venice, 1782-Pádua, 1848) was an Italian Geographer and statistician. In 1820 he visited Portugal, collecting materials for this and other publications. Balbi also published *Variétés politico-statistiques sur la monarchie portugaise*, Paris 1822.

* Borba de Moraes (1983) I, 67-8: calling for 8 folding tables in volume I; "much information about Brazil, especially its commerce with Portugal." Sabin 2857: without mention of the tables. Not in Kress. Not in Palha (which cites another work by the author: 2756, the *Variétés*).

11. BELLINI, Vincenzo, composer; Carlo Pepoli, librettist. *Os Puritanos e os Cavalheiros. Opera seria em 3 actos para se representar no real theatro de S. Carlos.* Lisbon: na Typographia Lisbonense, 1837. 8°, early decorated wrappers (printed on used as waste paper; somewhat defective spine). Small typographical vignette on title page. Typographical headpieces on pp. 3, 6-7, 64-5, 86-7. Light stains; overall in good to very good condition. 117 pp., (1 blank l.). \$75.00

First edition in Portuguese (with Italian on facing pages), including a cast list. Bellini's *I Puritani* premiered to great acclaim at the Théâtre-Italien, Paris, in January 1835, and was soon playing in major European capitals. Queen Victoria saw it with her fiancé, Prince Albert, and it was her favorite opera.

This was Bellini's last opera: he died in September 1835, at the age of 33.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: 464777728 (Bibliothèque nationale de France); 1050260816 and 883763917 (digitized copy at Brigham Young University).

12. BELLINI, Vincenzo, composer; Francesco Florimo, compiler. *Pot-Pouri per Pianoforte sopra varii motivi dell'opera Il Pirata musica di Vinc'. Bellini composto, e dedicato alla Signora Giovannina Cottran da Francesco Florimo.* Naples: Calcografica de' Reali Teatri, 1827 or later. Folio (34.5 x 25.5 cm), stitched. All leaves engraved on both sides; title-page with elaborate calligraphic lettering. Light soiling, minor wear at extremities. Overall in very good condition. (1 l.), 15 pp. \$75.00

FIRST EDITION (?) of this adaptation for pianoforte of melodies from Bellini's *Il Pirata*. It is similar to a modern overture in the sense that it presents musical highlights meant to be played continuously, although some breaks between the excerpts are marked and the start of a new aria or or duet is indicated by the opening words from the libretto or a by few words establishing the scene.

Il Pirata premiered at Milan's La Scala on October 27, 1827, as one of the earliest works of the lamentably brief career of Vincenzo Bellini (1801-1835), one of opera's greatest bel canto composers. Its influence can be seen in Donizetti's *Lucia di Lammermoor* and Wagner's *Das Liebesverbot*. Romani, the librettist, worked with both Bellini and Donizetti.

This arrangement is the work of Francesco Florimo, a composer in his own right and Bellini's devoted friend and fellow student. Many years after Bellini's death, Florimo wrote the important *Bellini: Memorie e Lettere*, Florence, 1882.

* Not located in OCLC.

13. BOMTEMPO, João Domingos. *3 sonatas de piano Op. 18. Lisbon: SEC/DGPC, 1979. Lvsitana Mvsica. I / Opera Mvsica Selecta, 1. Folio (29.7 x 20.9 cm.), original printed wrappers. As new. 11 pp., (3 ll.), 33 pp. \$25.00

Piano sheet music for Bomtempo's Op. 18, 3 sonatas for piano, with violin part ad. lib. Facsimile reproduction of first edition, London: Clementi, 1816. João Domingos

Larghetto.

INTROIT.

1

Elasti.

Oboe 1^o et 2^o.

Clarinetti.

Corni in C.

Clarini o Tromboni in C.

Timpani.

Fagotti.

Violino 1^o

Violino 2^o

Alto 1^o et 2^o

Soprano.

Contralto.

Tenore.

Basso.

Violoncello.

Contre Basso.

Forté Piano.

Bontempo.
Cesce 23

pp, *p*, *f*, *ff*, *ten*, *arco*, *piu*, *tutti*, *Coro*, *Requiem aeterna*, *do-na*, *coul. Viol.*, *coul. Viol.*

Bomtempo (1775-1842) was one of the most accomplished Portuguese pianists of the 19th century. Son of an Italian musician who came to Portugal under D. José I, he began to study the oboe and piano at an early age. In 1801 he went to study and perform in Paris, where his first work was published not long afterward. Most of his other works were also published in Paris, or in London, where he later took up residence. In 1820 he returned to Lisbon, founding the short-lived Academia Philarmonica. He served as Director do Conservatório in the Secção Musical, taught D. Maria II and the Infanta D. Isabel Maria, and was Chefe da Orchestra da Corte. He died in 1842.

Bomtempo's Masterpiece—Memorial to Camões

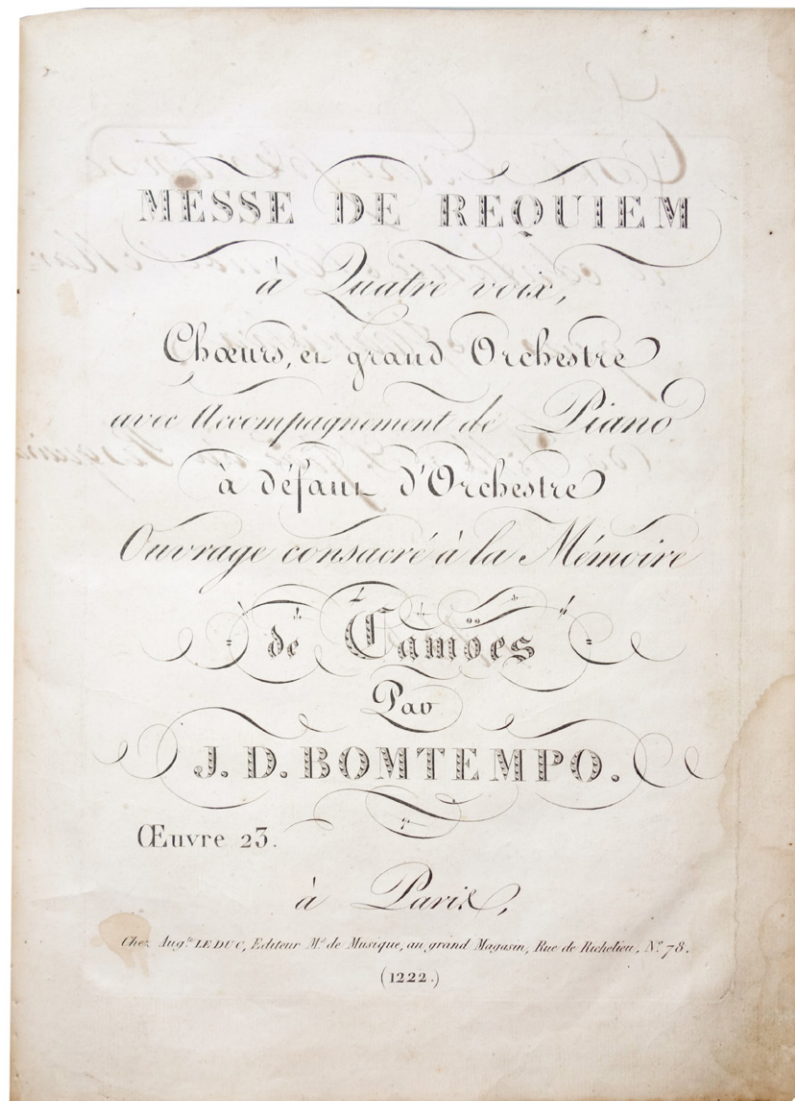
14. BOMTEMPO, J.[oão] D.[omingos]. *Messe de requiem à quatre voix, chœurs, et grand orchestre avec accompagnement de piano à défaut d'orchestre. Ouvrage consacré à la Mémoire de Camões. Oeuvre 23.* Paris: Chez Aug. te Leduc, [ca. 1819-1820]. Folio (34.3 x 26 cm.), contemporary tree calf (minor wear), smooth spine richly gilt with crimson leather lettering piece, short author-title lettered gilt, covers with gilt-tooled borders, marbled endleaves, textblock edges lightly sprinkled. Text all engraved music. Occasional small, light dampstains. In very good condition. Ink manuscript inscription on blank title page verso: "Este Livro Pertence // a Antonio Manuel Mar- // ques Marialva // da Villa de S. João da Pesqueira // 1856". Ticket of Manuel Ferreira, Porto bookseller, in upper outer corner of front pastedown endleaf. (1 l.), 205 pp.

\$1,600.00

FIRST EDITION [?]. Rare copy in commerce of what is considered by many to be Bomtempo's masterpiece. This memorial to the great Portuguese poet Luís de Camões was composed and performed (in private, before a select group of invitees) for the first time during a brief stay in Paris in 1819. It was inspired by the publication of the monumental edition of the *Lusíadas* by the Morgado de Mateus.

The *Messe de requiem* includes a piano accompaniment in the absence of an orchestra, serving as a keyboard reduction of the grand style of the orchestral writing (in the Classical style). The work itself shows Bomtempo's talent of combining influences from the Italian school, as well as Mozart and Beethoven, in a unique and elegant way. The presence of the piano accompaniment reveals that the composer envisioned the mass to be performed on a large or small scale, without any great detriment to the work as a whole, as the piano accompaniment runs at the foot of the score throughout. Bomtempo, an accomplished composer for the piano, shows the ability of the piano to be a grand instrument on its own in this setting. A few recordings have been made of this work, most notably the 1980 recording performed by the Choir and Symphony Orchestra of Radio Berlin, directed by Heinz Rögner (RDA).

João Domingos Bomtempo (1775-1842) was one of the most accomplished Portuguese pianists of the 19th century. Son of an Italian musician who came to Portugal under D. José I, he began to study the oboe and piano at an early age. In 1801 he went to study and perform in Paris, where his first work was published not long afterward. Most of his other works were also published in Paris, or in London, where he later took up residence. In 1820 he returned to Lisbon, founding the short-lived Academia Philarmonica.



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He served as Director do Conservatório in the Secção Musical, taught D. Maria II and the Infanta D. Isabel Maria, and was Chefe da Orchestra da Corte.

* Biblioteca Nacional de Portugal, João Domingos Bomtempo 70. New Grove, III, 844. Sarraute, Catalogue des oeuvres de João Domingos Bomtempo, pp. 71-4. Vasconcellos, Os musicos portugueses, I, 21-3 and Catalogue des livres 1222. Vieira, Dicionário biographico de musicos portugueses, I, 129-132. See also João de Freitas Branco, História da música portuguesa (4th ed., actualizada), pp. 46, 222, 281-2, 287, 290-2, 294, 315, 333, 336-7, 395, 407, 411, 416.

***15. BORBA, Tomás, and Fernando Lopes Graça.** *Dicionário de música.* 2nd ed., 3rd printing. 2 volumes. Porto: Mário Figueirinhas Editor, 1996-1999. Lge. 8°, publisher's cloth, color illustrations tipped on to front covers. In very good to fine condition. (7 ll.), 688 pp. [double columns], (1 l.), illus.; (2 ll.), 754 pp. [double columns], (1 l.), illustrated ISBN: none. 2 volumes. \$150.00

***16. CÂMARA, José [M.] Bettencourt da.** *O essencial sobre a música portuguesa para canto e piano.* Lisbon: Imprensa Nacional, 1999. Coleção Essencial, 48. 16°, original printed wrappers. As new. 63, (1) pp. One of 1,000 copies. ISBN: 972-27-0944-5. \$15.00

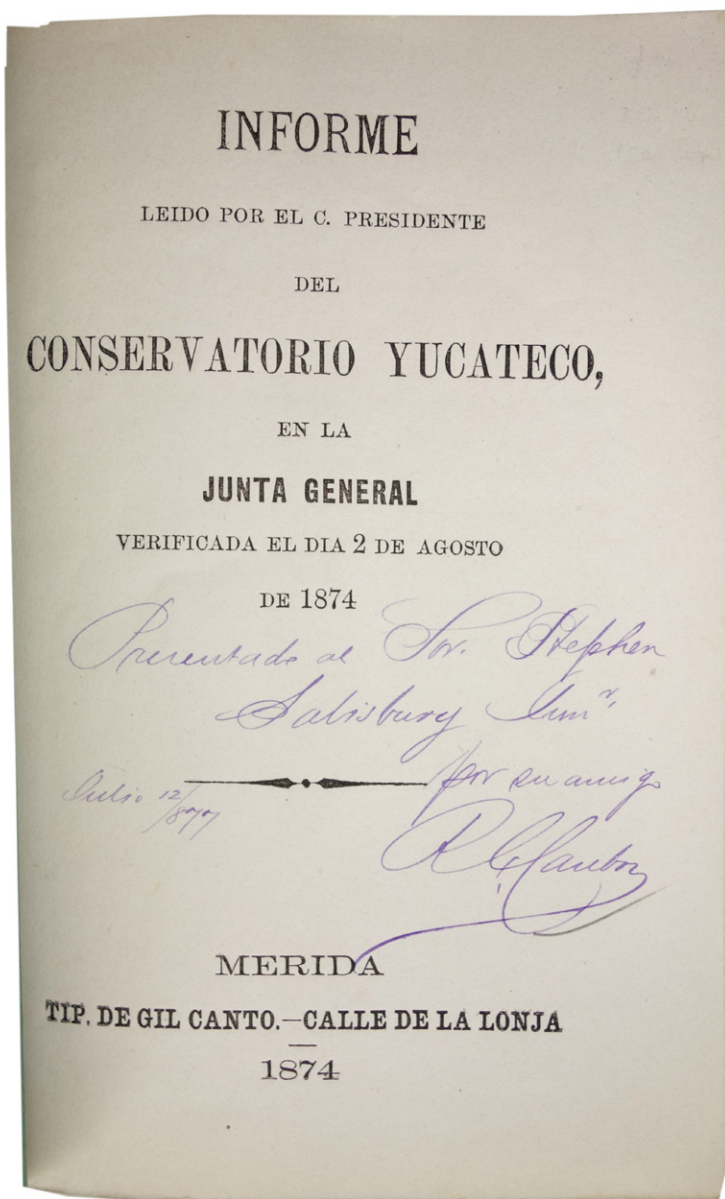
FIRST and ONLY EDITION.

Morocco in the 1870s
Chapter on the Jews of Morocco

17. CAMARA, Ruy da. *Viagens em Marrocos, com ilustrações por M. Macedo, C. Alberto e Pastor.* Porto & Braga: Livr. Internacional, 1879. 8°, contemporary purple quarter morocco over marbled boards (some wear to corners), smooth spine gilt (faded; wear to head). Slight foxing. Overall in good to very good condition. 301 pp., (1 l.), 3 wood-engraved plates. \$300.00

FIRST and ONLY EDITION of this description of the people, cities, and customs of Morocco, based on the author's travels there during the 1870s. Includes an interesting chapter (pp. 109-29) on the Jews of Morocco, with a wood engraving of 3 Jewish musicians.

* Innocência XVIII, 298: citing (presumably in error) an edition of Lisbon, 1889, without collation. NUC: DLC. OCLC: 17491127 (Princeton University, University of Pennsylvania, Harvard University, Library of Congress, University of Wisconsin-Madison, University of Arizona, American Sephardi Federation, University of Georgia); 36737485 (microfiche copies at several other institutions). Porbase cites a single copy, at



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the Biblioteca Nacional de Portugal. No hard copy located in Jisc, which provides a link to the HathiTrust Digital Library. KVK (51 databases searched) locates the copy cited by Porbase, and a microfiche copy via the European Register of Microform and Digital Masters. Not located in Orbis.

Rare Yucatan Imprint

18. [CANTÓN, R.G.]. *Informe leído por el C. Presidente del Conservatorio Yucateco, en la junta general verificada el día 2 de Agosto de 1874*. Mérida: Tipografía de Gil Canto, 1874. Small 8°, original green printed wrappers (minor soiling). In very good to fine condition. Author's four-line signed ("R.G. Canton") and dated ("Julio 12 1877") presentation inscription to his friend Stephen Salisbury in purple ink on title page. 16 pp.

\$400.00

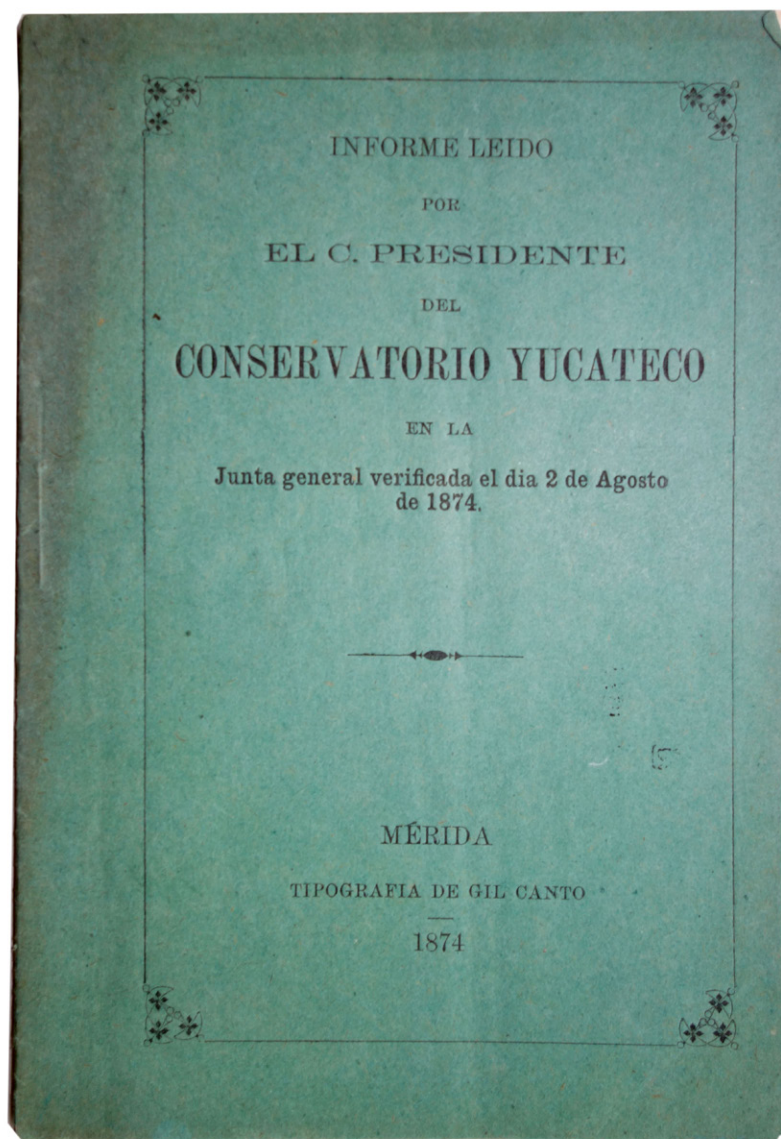
Apparently the FIRST and ONLY EDITION of this oration dealing with musical education. Signed in print on p. 15, "R.G. Cantón".

Rodolfo G. Cantón, sometimes written Rudolfo G. Cantón, was known as Yucatan's Railway King. He was Sole Proprietor and General Manager of the Ferro-Carril de Mérida a Peto (Yucatan). General Francisco Cantón Rosado (1833-1917), perhaps a relative, was the State Governor of Yucatan between 1889 and 1902. He had supported the Emperor Maximilian against Juárez, and in 1876, joined with Porfirio Díaz in the Plan de Tuxtepec. He lived at Palacio Cantón in Mérida, where there is a Francisco Cantón Park. He owned haciendas and railroads, and was the superintendent of the Ferro-Carril de Mérida a Valladolid. Both Ferro-Carril de Mérida a Peto and Ferro-Carril de Mérida a Valladolid had the same purchasing agent in New York (Felipe G. Cantón). Palau lists works that were printed in Mérida from 1918 to 1940 by Francisco Cantón Rosado, in all probability the General's son of the same name.

* Not located in Palau. See Poor's *Directory of Railway Officials*, 1895 edition. Not located in OCLC. Not located in CCPBE. Not located in Rebiun. Not located in Jisc. Not located in Library of Congress Online Catalogue. Not located in Catnyp. Not located in Hollis. Not located in Orbis. Not located in University of Texas Online Catalogue. Not located in Melvyl. KVK (51 databases searched) locates a microfilm copy at EROMM from University of Texas at Austin.

*19. CARVALHO, Mário Vieira de. *Eça de Queirós e Offenbach: a ácida gargalhada de Mefistófeles*. Lisbon: Colibri / Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 1999. Coleção Estudos, 6. Large 8°, original illustrated wrappers. As new. 167 pp., (1 l.), illustrations. One of 1,000 copies. ISBN: 972-772-113-3. \$22.00

FIRST EDITION of this compilation of previously published and unpublished essays on the relation between music and literature. The central theme is the reception of Offenbach in Eça de Queirós' writings. It includes numerous musical examples and several reproductions of musical manuscripts.

*Item 18*

***20. CARVALHO, Mário Vieira de.** *A tragédia da escuta: Luigi Nono e a música do século XX.* Lisbon: Imprensa Nacional, 2007. Estudos Gerais, Série Universitária. Large 8°, original illustrated wrappers. As new. 394 pp., (1 l. advt., 1 l. colophon), manuscript reproductions, footnotes, bibliography. One of 800 copies. ISBN: 978-972-27-1562-1.

\$60.00

FIRST and ONLY EDITION. Detailed study on Luigi Nono (1924-1990), Italian avant-garde composer with interest in Marxist politics.

* OCLC: 1104883879 (Bibliothek der Humboldt-Universität Berlin); 182736001 (Harvard University); 227206345 (New York Public Library, New York University, Library of Congress, Princeton University, University of Toronto, University of Toronto Music Library). Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 catalogues searched) locates the copies cited by Porbase, plus Salzburg Universität, Humboldt Universität; Biblioteca dell' Archivio Luigi Nono-Venezia, Bibliotheks Verbund Bayern Solr-Zugang.

Rules for the Marketplace, Including Customs Duties

21. [CHILE]. *Ampliacion al Reglamento de Libre Comercio de 1813, y demas disposiciones consiguientes. [text begins:] Artículo 1°. Toda importacion en el Estado de Chile por los puertos de mar y cordillera pagará en adelante los derechos de extrangeria sea cual fuere la propiedad, naturaleza ó procedencia de la mercaderia* [Santiago de Chile]: Imprenta Nacional, (dated 25 May 1823). Folio (31.5 x 21.5 cm.), disbound. Caption title. Uncut. Light stains and soiling. In good to very good condition. Early manuscript pagination in ink ("295-304"). 10 pp.

\$1,000.00

FIRST and ONLY EDITION, setting out stringent regulations for submitting lists of cargo and paying taxes, with fines for noncompliance. Marketplaces in Chile are to be free of taxes, and there is to be no price-fixing by government officials.

After the 55 regulations on pp. 7-10 (signed in print by Pedro Nolasco Mena) come lists of imports and customs duties. Items exempt from duties include books and printed materials, maps, war matériel, gold and silver coins, livestock, industrial machinery, and musical instruments.

* Briseño I, 20. OCLC: 30489666 (Harvard University, Duke University). Not located in CCPBE. Not located in Rebiun. Not located in Jisc. Not located in KVK (51 databases searched).

22. COCCIA, Carlo, composer; Felice Romani, librettist. *Catharina de Guise. Melodrama em dois actos. Para se representar no Real Theatro de S. Carlos.* Lisbon: Typographia Lisbonense, 1837. 8°, original decorated wrappers (printed on used as waste paper). Small woodcut vignette on

295

Ampliacion al Reglamento de Libre Comercio de 1813, y de mas disposiciones consiguientes.

ARTICULO 1.º

Toda importacion en el Estado de Chile por los puertos de mar y cordillera pagará en adelante los derechos de extranjeria sea cual fuere la propiedad, naturaleza ó procedencia de la mercaderia.

2.º

La cuota de los derechos que se causaren en la importacion y demás giro comercial se detallaran por especial tarifa.

3.º

A las dos horas de anclado el buque de comercio se entregará por duplicado á la Comandancia del Resguardo en cualesquiera idioma el registro, manifiesto ó extracto por mayor de todo el cargamento que traxere á bordo, con especificacion de su destino entregando al mismo tiempo la correspondencia para particulares, que será dirigida donde corresponde como está mandado, manteniendose el buque incomunicado hasta verificarlo.

4.º

Por cada hora que pase el término permitido se exigirá por las Aduanas á los Capitanes veinte y cinco pesos, y doscientos si alguno del buque quebrantase la incomunicacion.

5.º

En el término de ocho dias contados desde el anclaje, el consignatario de cada partida, presentará por duplicado al Comandante del Resguardo el por-menor del registro manifiesto ó extracto con expresion en letra del número de piezas, calidad y tiro, de la mercaderia; peso y medida de las materias, que lo pidan y con los márgenes, que sean suficientes á fijar los abaluos, y formar la liquidacion de derechos. De otro modo no serán admitidos bajo la mas severa responsabilidad.

6.º

Por cada dia que retardase la entrega de los documentos expresados en el artículo anterior, será multado cada consignatario en doscientos pesos.

title page. Typographical headpieces on pp. 6-7, 54-5. Overall in very good condition. 95 pp. \$75.00

First and only [?] edition in Portuguese of this 2-act melodrama, with a cast list and with facing pages in Italian and Portuguese. The story, set in Paris in 1578, is based on *Henry III and His Courts* by Alexandre Dumas. Its premiere in 1833 at La Scala in Milan was a triumphant success—one of Coccia's best-received works. A revised version debuted in 1836.

Carlo Coccia (1782-1873) composed *Caterina di Guisa* in 1833. Felice Romani (1788-1865) wrote libretti for Bellini, Donizetti, and Verdi.

* Gonçalves Rodrigues, *A tradução em Portugal* 4805. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: 311467527 (Württembergische Landesbibliothek); 1041810534 (Internet resource [with the same decorated wrappers]; the Brigham Young University copy digitized). Porbase locates three copies, all at the Biblioteca Nacional de Portugal; the *Catharina de Guize*, Lisbon 1839, is a different work (a *baile tragico* in 5 acts, by Luiz Montani). Not located in Jisc. KVK (51 databases searched) locates, in addition to the copies cited by Porbase, copies at the Biblioteca Palatina-Parma, Biblioteca della Fondazione Giorgio Cini-Venezia and the Württembergische Landesbibliothek. The Italian Opac also cites a work with the title *Catharina de Guise. Melodrama em musica de Carlos Coccia para se representar no real theatro de S. Joao da Cidade do Porto. Programma recopilado por J.N. Gandra*, Porto: Imprensa de Gandra e Filhos, 1838, at Biblioteca del Conservatorio di musica "Giuseppe Verdi"-Milano and Biblioteca Palatina-Parma, with 15 pp.

Includes Essays on Music and Entertainment

23. COLLIER, Jeremy. *Essays upon Several Moral Subjects, in Two Parts [and Part III], The Third Edition.* 3 parts in 2 volumes. London: for R. Sare and H. Hindmarsh; Part III for George Strahan, 1698, 1720. Large 8°, contemporary speckled calf (both worn), nonuniform spines, the first volume [Parts I and II] richly gilt (faded) with raised bands in gilt in six compartments, crimson morocco lettering-piece in second compartment from head; second volume [Part III] with raised bands in six compartments, simple gilt bands, black lettering-piece (defective) in second compartment from head (front cover detached but present). Parts II and III browned, with some stains and foxing. Parts I and II in good condition overall; Part III a reading copy. Early ink squiggle at top of first title page. (4 ll.), 246 pp., (1 l. advt.); (4 ll.), 200 pp.; (1 l.), v, (1), 388, 34 [of 46] pp. *3 parts in 2 volumes.* \$120.00

Third edition. The first edition of the first 2 parts appeared in 1697, the first edition of the third appeared in 1705. A third volume (Part IV) appeared in 1709.

The essays in Part I are: Upon Pride; Upon Cloaths; Upon Duelling; Upon General Kindness; Upon the Office of a Chaplain; Upon the Weakness of Human Reason. "Upon the Office of a Chaplain," written in 1688, throws much light on the position of a large section of the clergy: Collier deprecated the extent of authority assumed by patrons and the servility of the poorer clergy.

The essays in Part II deal with fame, music, the value of life, spleen, eagerness of desire, friendship, popularity, the entertainment value of books, confidence, envy,

appearance, despair, covetousness, liberty, old age and pleasure. The essays in Part III deal with pain, revenge, authors, power, infancy and youth, riches and poverty, whoredom, drunkenness, usury, solitude, discontent and an apostle. This reissue of the third edition of Part III has been greatly expanded from the original issue of earlier the same year, which contained only 277 pages. At the end of the third part are pp. [1]-34 [of 46] of Collier's "An Essay on Gaming, in a dialogue between Callimachus and Dolomedes," London: for J. Morphew, 1713, in a smaller 8.^o format.

Jeremy Collier (1650-1726) was an English theater critic, theologian, and non-juror bishop, best known for his attack on the Restoration drama of William Congreve, John Dryden, Thomas D'Urfey, and others, *Short View of the Immorality and Profaneness of the English Stage*, 1698.

* Wing C5254 (Parts I and II only). ESTC R10122; T107605.

Love Poems Improvised to Music of the Viola

24. [COSTA, Rodrigo Ferreira da]. *Alyra ingenua, ou collecção de canções e glosas em quadras*. Toulouse: Benichet Ainé, 1814. 12°, later bluish-gray wrappers (lower wrapper and spine chipped). Soiled and with a small piece missing from the margin on p. 19, affecting pagination and 2 lines; otherwise crisp and clean. Overall in very good condition. 50 pp., (1 blank l.). \$250.00

FIRST EDITION. A second, enlarged edition was printed at Lisbon, 1818. In the prologue (pp. 5-7), Ferreira da Costa explains that these poems are mostly the work of a young man "o qual falleceu na flor dos annos com grande magoa de seus annos." They are love poems that were improvised to music of the viola, and were only preserved because Ferreira da Costa wrote them down. He notes that today such songs are much less common: "as Musas instigadas mais pelas proezas de Marte, que de Cupiado."

Ferreira da Costa (1776-1825) studied law at Coimbra with the intention of pleasing his father by succeeding him as a lawyer in Setubal. After his father died, however, Ferreira da Costa decided to study mathematics instead. Until 1814 he accompanied the Ajudante-General in the Peninsular War; later he taught at the Academia Real de Marinha in Lisbon. This appears to be his earliest separately published work. He also wrote *Theoria das faculdades e operações intellectuaes e moraes*, Lisbon 1816; *Tratado de orthographia portugueza*, Lisbon 1818; *Principios de musica*, Lisbon 1820-24; *Deducção philosophica da desigualdade dos sexos, e dos seus direitos por natureza*, Lisbon (1822?), and other works.

* Innocência VII, 169 and XVIII, 285: without collation. Fonseca, *Pseudônimos* p. 226. Not in Ramos, *A edição de lingua portugueza em França 1800-1850*. Not located in NUC. OCLC: 28106483 (Newberry Library, University of Chicago, Harvard University-Houghton Library, University of Toronto-Thomas Fisher Rare Books Library). Porbase (transliterating the title as "lira" rather than "lyra," but with the same collation) locates a copy at the Biblioteca Nacional de Portugal. Not located in Jisc, which lists the Lisbon, 1818 edition at the British Library.

*25. **CRUZ, Manuel Ivo.** *O essencial sobre a ópera em Portugal*. Lisbon: Imprensa Nacional, 2008. Coleção Essencial, 99. 16°, original printed wrappers. As new. 85 pp., (4 ll. advt., 1 l.). One of 800 copies. ISBN: 978-972-27-1598-0. \$15.00

Second Work by a Mixed Race Brazilian Author

26. **DEUS, João de.** *Ramo de flores por ... acompanhado de varias criticas das Flores do campo*. 2 works in 1 volume. Porto: Typ. da Livraria Nacional, 1869. 8°, contemporary quarter sheep over marbled boards (some wear), spine with raised bands in five compartments, gilt letter and fillets. Scattered light soiling, mostly marginal. Overall in very good condition. Newspaper clippings tipped to front flyleaf & blank verso of title page. 144 pp. *2 works in 1 volume.* \$900.00

FIRST EDITION. The pedagogue and poet João de Deus (João de Deus de Nogueira Ramos, 1830-1896), was born in São Bartolomeu de Messines, Algarve. He studied law at Coimbra, where he was linked to the "Geração de 70", especially Teófilo Braga. Part of the second wave of romanticism in Portugal, he is credited with a revival of lyricism, and, along with Antero de Quental, the rehabilitation of the sonnet.

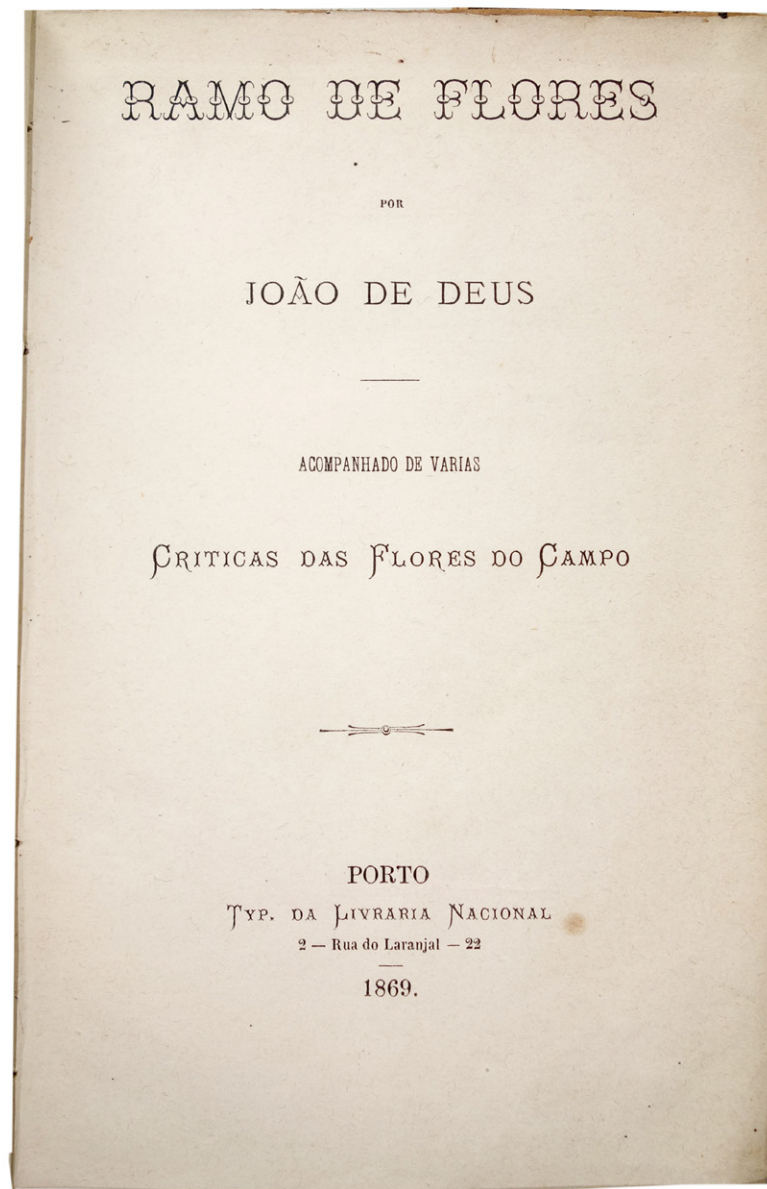
* Innocêncio X, 234-8; XI, 287: calling for only 138, (1) pp. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), pp. 730, 735, 964; Álvaro Manuel Machado in Machado, ed., *Dicionário de literatura portuguesa*, p. 162; Ester de Lemos in *Biblos*, II, 70-5; and *Dicionário cronológico de autores portugueses*, II, 148-50. *Grande enciclopedia* VIII, 848-9. Not located in BLC. NUC: MiU. OCLC: 23536454; 253725287. OCLC locates copies at University of Toronto, University of Michigan, and University of Arizona. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. Not located in Hollis or Orbis.

BOUND WITH:

RABELLO, Laurindo José da Silva. *Poesias do Dr. Lourindo José da Silva Rabello, colleccionadas pelo Bacharel Eduardo de Sá Pereira de Castro e por elle oferecidas a S.M. o Imperador*. Rio de Janeiro: Typ. de Pinheiro & Comp., 1867. 8°, scattered light browning, a few small stains, but overall a very good copy. Lithograph frontispiece portrait, xxvii, 173 pp.

Third edition, augmented with 23 poems never previously published. First published in Bahia, 1853 with the title *Trovas* (101 pp.). A second edition appeared in Rio de Janeiro, 1855.

Silva Rabello (Rio de Janeiro, 1826-Rio de Janeiro, 1864), of mixed race (variously described as a mestiço or a mulato), was a follower of Alvares de Azevedo with his own streak of genius, also mentioned in most literary manuals and histories along with Gonçalves Dias, Casimiro de Abreu, Junqueira Freire and Castro Alves. He studied for the priesthood and received minor orders, but abandoned the seminary for the military academy, later switching to the Faculdade de Medicina in Bahia, also studying medicine at Rio de Janeiro. For his extraordinary talent and propensity for controversy he was called



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the “Bocage Brasileiro”. Despite humble origins, he managed to rise to hold a position as army medical officer, and taught Portuguese grammar, history, and geography at the preparatory school attached to the military academy of Rio de Janeiro.

* Sacramento Blake V, 288-91. Innocência V, 168-9; XIII, 281-2. Ford, Whitem and Rafael, *A Tentative Bibliography of Brazilian Belles-Lettres*, p. 160 (without mention of the portrait). Carpeaux, *Pequena bibliografia crítica da literatura brasileira* (2nd ed., revised and augmented, 1955), p. 103; also p. 104 for 15 works of biography and criticism. See also Wilson Martins, *História da inteligência brasileira*, II, 488, 497, 495-6, 498-9; III, 14, 164, 270, 291, 520; Nelson Werneck Sodré, *História da literatura brasileira* (5th ed., 1969), pp. 216, 235, 307, 314, 338, 562; Bandeira, *Brief History of Brazilian literature*, p. 75; Goldberg, *Brazilian Literature*, pp. 78, 79, 85-7, 90, 134, 186; Veríssimo, *História da literatura brasileira* (5th ed., 1969), pp. 196, 203, 204. Not located in NUC. Not located in OCLC (which does locate an 1876 edition in the Biblioteca Nacional de Chile, as well as 1900 and 1944 editions at Harvard, as well as other later editions). Not located in Porbase. Jisc locates a copy in the British Library, which also has editions of 1876 (another copy cited at Glasgow), 1944, and 1966 (a copy of the 1946 edition is cited at Liverpool, which several locations are given for the 1963 edition). Not located in Hollis (which cites editions of 1900, 1944 and 1963) or Orbis (which cites editions of 1876, 1946, and 1963).

*Bound for Brazilian Princess D. Januária
Daughter of the Emperor D. Pedro I*

27. DIABELLI, A[nton]. *Sonatina nach dem Duett: Strahlt auf mich der Blitz des Goldes” aus der Oper: Der Barbier von Sevilla von Rossini. Für das Pianoforte zu vier Händen eingerichtet von ... No. 33 der vierhändigen Sonatinen. No. 1836.* Braunschweig: Im Musikalischen Magazine von J.P. Spehr, n.d. Oblong folio (25.6 x 31 cm.), contemporary (Brazilian?) crimson sheep (minor wear at extremities), smooth spine gilt, covers elaborately gilt with imperial arms of Brazil gilt, initials “P.D.J.” above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges sprinkled blue-green. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Some worming, mostly in the blank margins, though sometimes affecting text, but without affecting legibility. A few small, light dampstains. The binding in very good to fine condition; text in less than good condition. (5 ll.), title page unnumbered, verso and following pp. numbered 24-31, final p. blank. \$1,600.00

A duet for piano based on an aria in Rossini’s *Barber of Seville*, which premiered in 1816. Anton Diabelli (1781-1858) was an Austrian music publisher, editor and composer. With Pietro Cappi, he established a music publishing business in 1818; they focused on arranging popular pieces such as opera tunes so that they could be played by amateurs at home. Diabelli also wrote guitar music, an operetta, several masses, and piano four-hand pieces like this one that were quite popular. Today he is best known for what began as a publicity stunt: he wrote a patriotic waltz and invited every important Austrian composer to compose a variation on it. Fifty-one composers submitted entries, including Schubert, Carl Czerny, Ignaz Moscheles, and eight-year-old Franz Liszt. Beethoven



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submitted thirty-three variations, commonly known as the *Diabelli Variations* (Op. 120), which constitutes one of Beethoven's greatest piano works.

Provenance: "P.D.J." stands for "Princesa Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* Regarding the binding, cf. *Brasiliiana Itaú*, "Encadernação no Brasil", especially p. 477, for a binding on a book printed in Rio de Janeiro, 1824, with some of the same or very similar tooling. Not located in OCLC.

Important Work

28. DUGGAN, Mary Kay. *Italian Music Incunabula: Printers and Type.* Berkeley: Afinsa, 1992. Folio (28.7 x 22.3 cm.), publisher's cloth with dust jacket. As new. xi pp., (1 l.), 323 pp., 3 maps, profusely illustrated with over 500 facsimiles of printing types. ISBN: 0-520-05785-6.

\$175.00

FIRST and ONLY EDITION. An important work tracing the history of music and liturgical printing in fifteenth-century Italy, focusing on the methods and types employed. With an exhaustive illustrated catalogue of fifteenth-century Italian music types and a descriptive bibliography of over 200 Italian music incunabula.

Collection of Nine Early Fados

29. [FADOS]. *Fado dos Janotas.* Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 1.8º, apparently removed from a larger volume; contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper). \$160.00

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

BOUND WITH:

[FADOS]. *Fado do meu coração*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 2. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado da saudade*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 3. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION? Not to be confused with a much more recent fado of the same name, sung by Amalia Rodrigues and others.

*Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado do exercito*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 4. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

*Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado do noivado*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 5. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado do engeitado*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 6. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood

engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado dos animaes*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 7. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[FADOS]. *Fado dos aves*. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1885. Collecção de Fados Modernos, N.º 8. 8º, contemporary marbled rear wrapper, original illustrated self-wrappers bound in. Wood engraved vignette on front wrapper. Browning. In good condition. 14 pp. including front wrapper, (rear wrapper).

FIRST and ONLY EDITION?

* Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

AND BOUND WITH:

[SEMEDO Torres de Sequeira, Belchior Manuel Curvo, 1766-1838, possible author]. *O velho, o rapaz, e o burro. Fado*. Porto: n.pr., 1884. 8º, contemporary marbled rear wrapper. Browning. In good condition. 6 pp.

*30. FERNANDES, Cristina. *"Boa voz de tiple, sciencia de música e prendas de acompanhamento". O Real Seminário da Patriarcal, 1713-1834*. Lisbon: Biblioteca Nacional de Portugal / Instituto de Etnomusicologia—Centro de Estudos de Música e Dança da Universidade Nova de Lisboa, 2013. Colecção Fontes. Large 4º (25.7 x 22.3 cm.), original illustrated wrappers. As new. 155 pp., numerous illustrations in text. One of 500 copies. ISBN: 978-972-565-502-3. \$45.00

FIRST and ONLY EDITION. Includes on pp. 99-155 a facsimile of the manuscript in the Biblioteca Nacional de Portugal, "Estatutos do Real Seminario da S.ta Ig Real Patriarchal", dated 23 August 1764.

31. FERNANDES, Francisco Cota. *A Poet's Way with Music: Humanism in Jorge de Sena's Poetry.* Providence, Rhode Island: Gávea-Brown, 1988. 8°, original illustrated wrappers. As new. 375 pp., (1 blank l.), endnotes, substantial bibliography, index of names. ISBN: 0-943722-15-2. \$25.00

FIRST and ONLY EDITION.

* Not located in OCLC.

***32. FERREIRA, António Mega.** *Papéis de jornal, crónicas, 2003-2010: coleção observadores.* Lisbon: Imprensa Nacional, 2011. Large 8°, original illustrated wrappers. As new. 381 pp., (1 l.). ISBN: 978-972-27-1956-8.

\$40.00

Collection of essays on a wide variety of subjects, mostly literary or cultural, but a few on political and / or historical themes, which originally appeared in several magazines, mostly the *NS revista of the Diário de notícias*, and the literary supplement of *O Primeiro de Janeiro*. The author's volume of short stories, *A expressão dos afectos* (2001) was awarded the Grande Prémio do Conto Camilo Castelo Branco A.P.E. / Câmara Municipal de Vila Nova de Famalicão, 2001. It went through three editions that year and the next. He has published 25 books, including 8 of fiction, 2 of poetry, 7 of essays or "crónicas", as well as biographies, history, and 2 anthologies.

33. [FERREIRA, João Ignacio do] Patrocinio da Costa [e Silva]. *Carta do... ao Illmo e Exmo Sr. Adolpho Sauvinet a proposito da opera Flavia.* Lisbon: Typographia de Eduardo Roza, 1889. 8°, original printed wrappers. In very good condition. 7 pp.

\$75.00

FIRST and ONLY EDITION. Praise for the recently produced opera *Flavia*, set in Nicomedia, A.D. 293.

* Innocência, *Aditamentos*, p. 200; for the author, see also X, 279-80, 404; XI, 292. Not located in NUC. Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

*With Photos and Reproductions of Music Manuscripts
Plus Printed Music*

34. **Folhas de Arte.** *A complete run. Directed by Augusto de Santa-Rita.* 2 volumes. Lisbon: Livraria Portugalia, 1924. Folio (39x31 cm.), publisher's cloth, black- and yellow-stamped, with one of 2 ties (slight soiling). Printed in black, red, and 2 shades of green. Overall very good to fine. Exemplar n° 894, signed in pencil by A. de Santa Rita as director; for other items, see below. 2 volumes. \$200.00

FIRST and ONLY EDITION. Included in this copy:

1. Original tissue band for the volume, stamped in red, "Acaba de apparecer o numero II° o 'Lied' Nacional"

2. 2 leaves (35 x 24 cm.), the first of which bears a woodcut of a cross, sun and rooster with the words "Bom Dia." On the verso is a printed letter from Santa-Rita, signed in manuscript, relating to subscriptions to the periodical. The second leaf, perforated but not detached, is a subscription form.

3. 6 leaves, with Folhas de Arte (1 l.), Table of contents (1 l.), introduction signed by Santa-Rita (2 ll.), page with "I Poesia contemporanea" (1 l.), and a mention of works upcoming in the next issue (1 l.), printed in black with red and green accents, 38 x 30 cm.

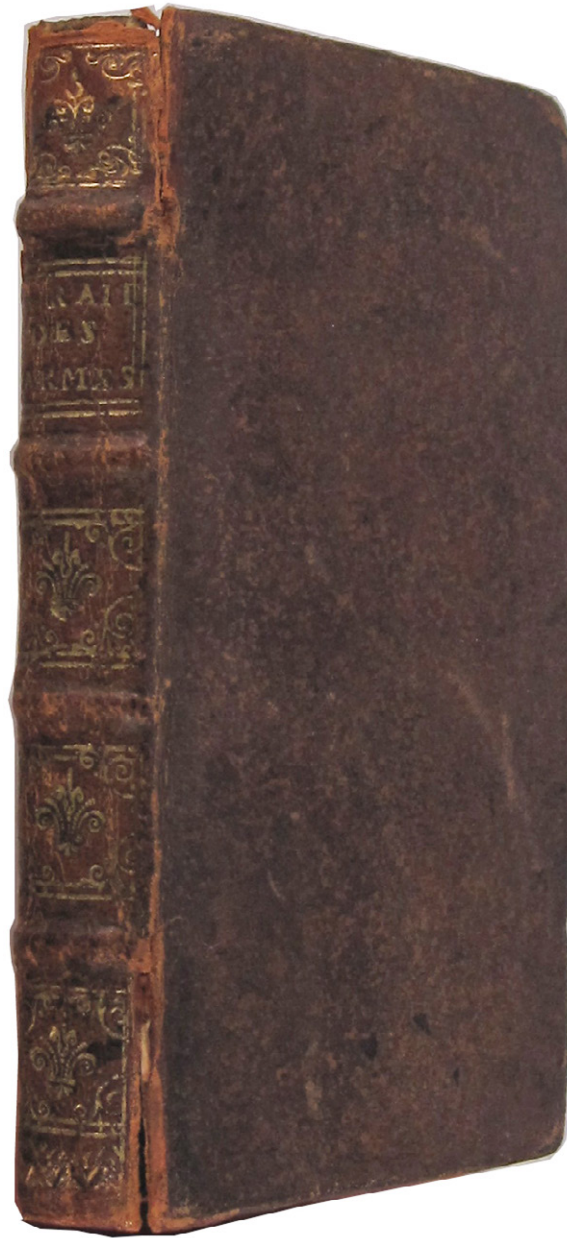
4. Laid into the 2 leaves above: 10 sheets of various colors (each 36.5 x 30 cm.), each with a photo of the author tipped on and a reproduction of a poem in his or her handwriting. Authors are: Branca de Gonta Colaço, Virginia Victorino, Fernanda de Castro, Gomes Leal, Antonio Nobre, Affonso Lopes Vieira, Augusto Gil, Manuel da Silva Gaio, Americo Durão, and Fernando Pessoa.

5. Wrapper with "Folhas de Arte II," printed in black and green, with edges folded in to form a package.

6. 6 leaves, including a table of contents and a signed letter by Santa Rita, printed in black and red.

7. 14 leaves with photos and reproductions of music manuscripts, plus printed music. Composers are M. Lima Cru, Ruy Coelho, Luiz de Freitas Branco, Claudio Carneiro, Ivo Cruz, and Fernandes Fão. The lyrics are by Nuno Fernandes Torneol, Augusto de Santa-Rita, Augusto Gil, Antonio Nobre, Affonso Lopes Vieira, and Eugenio de Castro.

* Pires, *Dicionário da imprensa periódica literária portuguesa do século II (1900-1940)*, pp. 164-5: "luxuosamente apresentadas." Not in Biblioteca Geral da Universidade de Coimbra, *Publicações periódicas portuguesas*. OCLC: 16200007 (without collation or number of volumes: University of Illinois, Tulane University, Harvard University, Harvard University-Fine Arts Library, Ohio State University, University of Wisconsin-Madison). Porbase locates two copies at the Biblioteca Nacional de Portugal and one each at Universidade de Coimbra, Fundação Calouste Gulbenkian, and the Biblioteca Pública Regional de Madeira. Not located in Jisc.



Item 35

Illustrated Infantry Manual

35. GAYA, Louis de. *Traité des armes, de machines de guerre, des feux d'artifice, des enseignes & des instrumens militaires anciens & modernes; avec la maniere dont on s'en sert presentement dans les armées, tant françoises qu'etrangeres* [Paris]: Chez Sebastien Cramoisy, 1678. 12°, contemporary mottled calf (minor wear), gilt spine with raised bands in five compartments, title stamped in second compartment from head (worn at head and foot, joints starting). Some light browning; printing flaw on A10 with loss of 3-4 words. In very good condition. Added woodcut title, (3 ll.), 172 pp. [pagination skips 145-6, repeats pp. 161-2], 19 woodcut plates [n° 14 frayed at edge]. \$950.00

Presumably the second edition of this charmingly-illustrated pocket manual for foot soldiers, and one of the first military works to describe arms and armor in detail. The *Traité* is known in two Cramoisy editions of 1678: one with an added title and plates engraved by N. Guérard, and this (presumably later) edition with woodcut plates and a completely reset text. An English translation appeared in London later the same year, with a second published in 1680 as part of the anonymous *English Military Discipline*.

In his preface, Gaya explains that, having already discussed soldiering and strategy in his *L'Art de la guerre*, and there being no need to improve upon existing treatises on fortifications, he will devote this manual to arms and other instruments of war. In the first book (pp. 13-64), Gaya describes and illustrates the various kinds of swords, bayonets, muskets, pistols, pikes, crossbows, armor, and shields presently in use. Flares, fireworks, and mines are discussed in the second book (pp. 65-84). Book three (pp. 85-128) contains information on the types of cannon, mortars, shells, grenades, and battering rams available and general instructions for their use. The final book discusses military banners and musical instruments, and summarizes the kinds of arms typically used by various European and Arab armies as well as French armies in previous centuries. Eight of the plates show soldiers in ancient military costume or uniform.

Little is known of Louis de Gaya, Sieur de Gaya, other than that he was a captain of a regiment in Champagne. Gaya also published *L'Art de la guerre* (Paris, 1677) and two works on French genealogy and local history.

The collation agrees with that given in OCLC.

* Thimm p. 111. Goldsmith, *Short Title Catalogue of French Books 1601-1700 in the Library of the British Museum* G253. NUC: MH (calling for 4 p.l., 172 pp., an unspecified number of plates, and an added, engraved title page), MiU, MnU, ICN, MB, CtY.

***36. GIL, Fernando, and Mário Vieira de Carvalho.** *A4 mãos: Schumann, Eichendorffe outras notas. Introduction by Mário Vieira de Carvalho.* Lisbon: Imprensa Nacional, 2005. Estudos Gerais, Série Universitária. Large 8°, original illustrated wrappers. As new. 113 pp., (1 l. adv., 1 l.). One of 800 copies. ISBN: 972-27-1396-5. \$20.00

FIRST and ONLY EDITION. Includes "Exemplos musicais" by Fernando Gil (pp. 9-52), and "O engano dos significados ou a prisão da linguagem: da poética musical de Eichendorff à poética musical de Adorno" by Mário Vieira de Carvalho (pp. 53-82).



Item 35

37. GOMES, J.M. Virginiano. *O burro philosopho ou theatro das humanas chimeras*. Porto: Typographia Commercial, 1856. 8°, disbound (stitching somewhat loose). Wood-engraved vignette of a horse on title page. Small piece missing from lower outer corner of title page. Nick at inner margin of title page. In good condition. 62 pp. Lacks 2 unnumbered pp. at the end called for by Porbase and OCLC. \$20.00

FIRST and ONLY EDITION. Includes discussions of university education, science, friendship, luxury, opera (pp. 38-41), lax convents, etc.

* Not located in Innocência. Not located in NUC. OCLC: 959082456 (Biblioteca de Arte Calouste Gulbenkian; calling for 2 unnumbered pp. at the end, not present in our copy). Porbase locates three copies: Biblioteca Nacional de Portugal, Biblioteca de Arte Calouste Gulbenkian, and Biblioteca João Paulo II-Universidade Católica Portuguesa. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

38. GOUNOD, Charles François. *Roméo et Juliette. Opéra en cinq actes par Jules Barbier et Michel Carré. Musique de* Paris: Calmann-Lévy, (ca. 1888). 8°, original brown printed front wrapper (stained and chipping, lacking rear wrapper). Light foxing. One leaf roughly opened, with short marginal tears. Overall in good condition. Signature on flyleaf of Bertha Simões. Bookseller's tag from Livraria Garrett. (4 ll.), 68 pp. \$100.00

With cast lists for the 1867 Théâtre-Lyrique production (the first) and the 1873 Opéra-Comique and 1888 Grand-Opéra productions, plus a full list of costume and set designers, chorus members and extras (presumably for the 1888 production).

The earliest edition in OCLC dates to 1867. Editions printed by Calmann-Lévy in OCLC date from 1886 and later. The opera was translated to English, German, Spanish and Italian.

* NUC: MiDW. OCLC: 214784485 (University of California at Berkeley and Harvard University) is an 1888 edition with 68 pp.

Learning to Play the Piano in Nineteenth-Century Rio de Janeiro

39. GUANABARINO, Oscar. *O professor de piano ou arte de educar um pianista desde os rudimentos até o ensino transcendental, para servir de guia aos professores novos e aos discípulos adiantados que queiram estudar por si só*. Rio de Janeiro: Narciso, Arthur Napoleão & Miguez, grande deposito de pianos e musicas, 1881. Large 8°, contemporary purple cloth with "M.M." gilt-stamped on upper cover (stained and worn, hinges weak),

rounded spine with title stamped vertically (faded). Light browning. Internally very good to fine. Overall in good condition. (1 l.), 108 pp.
\$100.00

FIRST and ONLY EDITION? An introduction to playing the piano—a most popular entertainment in the nineteenth-century middle class home. The publishers were selling pianos as well as books about playing pianos.

The work is divided into 4 *epocas*, starting with a discussion of the age at which a child can be taught to play the piano, and progressing as far as use of pedals and sight-reading; includes recommended readings and pieces to play for each *epoca*.

* Not in Sacramento Blake. Not located in NUC. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

***40. GUERREIRO, Mónica.** *Olga Roriz*. Preface by Gil Mendo. Lisbon: Assírio & Alvim, 2007. Folio (33.7 x 45.65 cm.), publisher's boards with dustjacket. As new. 284 pp., (2 ll.), profusely illustrated, including many full page color photographs, index of names, index of "criações", artistic chronology. One of 1,000 copies.
\$110.00

FIRST and ONLY EDITION. Photobiography of the modern dancer, born in Viana do Castelo, 1949.

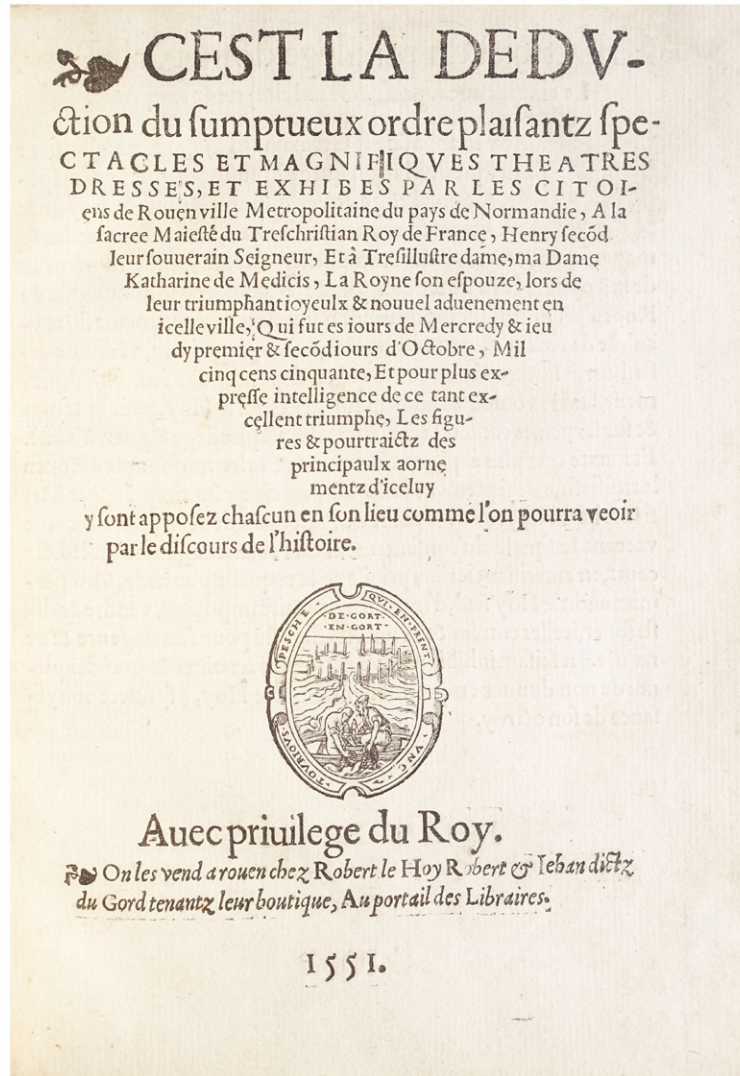
*First New World Composer to have Works Widely Accepted in Europe
First Non-European to be Successful as an Opera Composer in Italy*

41. GUIMARAES JUNIOR, Luiz. *A. Carlos Gomes. Perfil biographico*. Rio de Janeiro: Typographia Perseverança, 1870. Large 8°, original orange printed wrappers (some stains and soiling). Internally fine, overall in very good condition. Half-title ink inscription (6 lines) from Luiz Guimarães to José Silvestre Ribeiro, dated at Rio de Janeiro, 1871. 71 pp., lithograph portrait frontispiece.
\$200.00

FIRST and ONLY EDITION. Anecdotes and a brief biography of Antonio Carlos Gomes by someone who knew him well. Gomes, born in Campinas, Brazil (1836-1896) was the first New World composer to have works widely accepted in Europe, and the first non-European to be successful as an opera composer in Italy. His third opera, *Il Guarany*, was based on José de Alencar's romantic novel; at its 1870 premier at La Scala, it was wildly successful. Critics compared Gomes to Verdi and Rossini. The opera was performed in all major European capitals, and Gomes himself oversaw the equally successful premiere in Rio de Janeiro. This short biography was presumably written to satisfy public curiosity about the suddenly famous composer. *Il Guarany* is mentioned frequently.

Luiz [Caetano Pereira] Guimarães Junior (Rio de Janeiro, 1847-Lisbon, 1898), Parnassian poet and essayist, served in the Brazilian diplomatic corps in various European capitals as well as in Venezuela and Chile.

* Sacramento Blake VI, 374 (calls for only 70 pp.). Innocência XIII, 354 (also calls for only 70 pp.). Ford, Whitten and Raphael, *A Tentative Bibliography of Brazilian Belles-Lettres*,



p. 82. OCLC: 28725079 (Cornell University, University of California-Berkeley, Indiana University, Harvard University, Duke University, Biblioteca Nacional de Chile, British Library); 786369408 (e-book). Porbase locates two copies at the Biblioteca Nacional de Portugal. Jisc repeats the British Library.

Magnificent Illustrated Festivity Book

"A mais famosa gravura dos brasileiros do século XVI" (Brasiliana Itau)

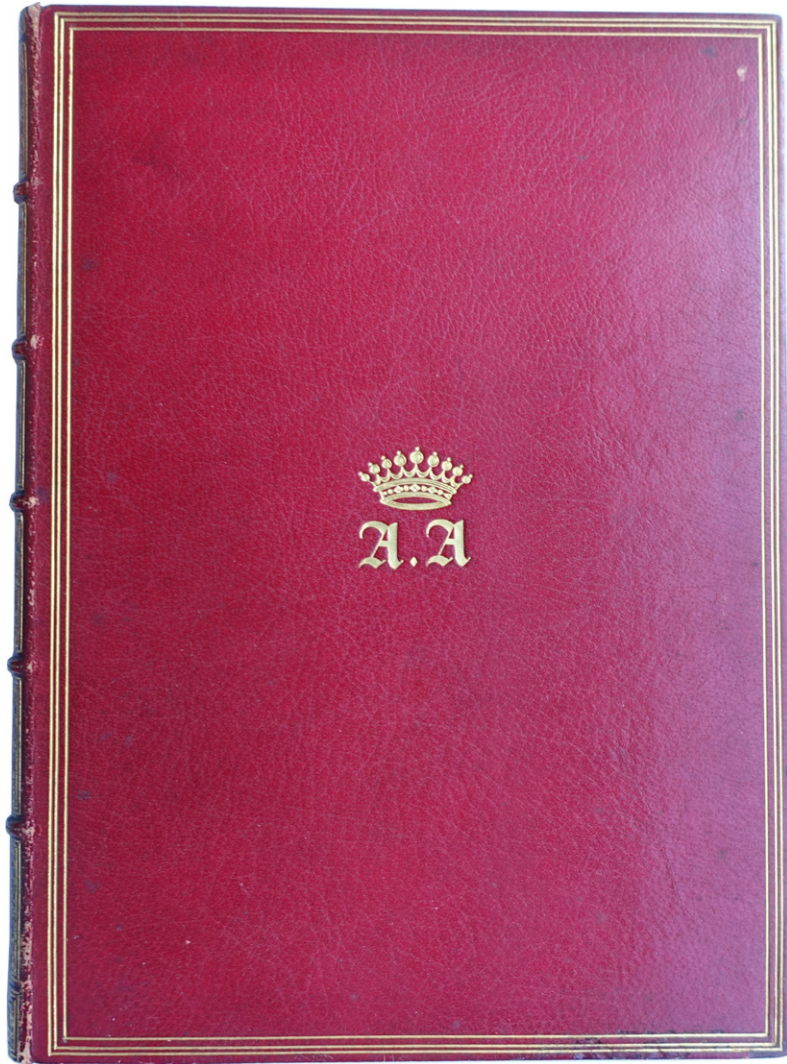
Earliest Depiction of Authentic Indigenous Brazilians and their Mores

First Depiction of Brazilians Diverting Themselves in Europe

42. [HENRI II, King of France]. *C'est la deduction du sumptueux ordre plaisantz spectacles et magnifiques theatres, dresses, et exhibes par les citoiens de Rouen ville, Metropolitaine du pays de Normandie, a la sacree Maiesté du Treschristian Roy de France, Henry seco[n]d leur souverain Seigneur, Et à Tresillustre dame, ma Dame Katharine de Medicis, La Royne son espouze, lors de leur triumpuant joyeux & nouvel advenement en icelle ville, Qui fut es iours de Mercredy & jeudy premier & seco[n]d iours d' Octobre, Mil cinq cens cinquante, Et pour plus expresse intelligence de ce tant excellent triumphe, Les figures & pourtraictz des principaulx aornementz [sic] d'iceluy y sont apposez chascun en son lieu comme l'on pourra veoir par le discours de l'histoire.* Rouen: On les vend ... chez Robert le Hoy Robert & Iehan dictz du Gord tenantz leur boutique, Au portail des Libraires [i.e., Jean le Prest for Robert le Hoy & Jean du Gord], 1551. 4° (22.3 x 16.4 cm.), mid-nineteenth-century crushed crimson morocco by Trautz-Bauzonnet (some slight wear at joints), spine richly gilt with raised bands in six compartments, short-title lettered in gilt in second compartment from head, place and date gilt in third, covers with gilt triple-ruled borders and gilt coronet above initials "A.A." at centers, edges of covers double-ruled in gilt, inner dentelles gilt, marbled endleaves, all text-block edges gilt, green silk ribbon place-marker. 29 woodcuts, five of which are double-page, including the "Figure des Brisilians" [sic, K2v-K3r]. Printed music (woodcut, with typeset lyrics for 4 voices) on R2v-R3r. 43 woodcut initials. Roman type; verse and song in italic. In very good to fine condition. 67 (of 68 leaves), lacking only A4, a blank, as in most, if not all, known copies. \$100,000.00

FIRST EDITION. This important Renaissance festival book records the entry of King Henri II of France and Queen Catherine de Medicis into Rouen, which was celebrated with elaborate ceremonies and presentations on the first and second of October 1550. The highlight of the festivities was the construction of a Brazilian Indian village on the banks of the Seine, complete with huts and hammocks and with plants and trees decorated to imitate Brazilian fauna.

The village was populated by about fifty Brazilian Indians who had been brought to Rouen by Norman sailors. They presented tableaux of Indian life and customs, and at



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Herbert.

Ouenge & gloire en action de grace chantons a Dieu de la paix
vray autteur, Par qui la France en leur repos embrasse Ses ennemye faitz amys en grand
heur Viue son Roy viue son Roy de ce bien protecteur soubz qui de paix diuers peu-
ples iouissent Dont luy est deu cy bas ioye & honneur Puis que les cieulz de la
paix s'esioyissent Puis que les cieulz de la paix s'esioyissent.

Ouenge & gloire en action de grace chantons a Dieu de la paix vray au-
teur Par qui la France en leur repos embrasse Ses ennemys faitz a mys en grand heur viue
son Roy viue viue son Roy viue viue son Roy de ce bien protecteur soubz qui de paix diuers peu-
ples iouissent Dont luy est deu cy bas ioye & honneur puis que les
cieulz de la paix s'esioyissent Puis que les cieulz de la paix s'esioyissent.

La premiere bande.



A premiere bande des six portoit
 sur demies picques semées de fleurs de lys d'or, les fortz reduitz
 au petit pied, q le Roy nostre souuerain seigneur auoit nagueres
 pris au pays de Boullonoys, par sa magnanime vertu & puissâce,
 lesquelz fortz estoient si bien fillez par art de massonnerie, aprochâs de la chose
 representée, que ceux qui auoyent esté presentz à la prinse diceulx pouuoient fa-
 cilement les recognoistre, par le dessaing qui en estoit lors porté, souz le plan de
 chascun fort pendoyent floquartz & festons proprement entrelassés qui don-
 noient vn grand enrichissement à lembasement de ledifice.

the culmination of the ceremonies, the Indians—supplemented by some Frenchmen—put on a show of war dances. Then they staged a mock battle between the “Toupinabaulx” and “Tabageres” tribes, which ended by setting fire to the huts. A composite of all this is represented in the double-page “Figure des Brisiliens” (ff. K2v-K3r), which is the earliest depiction of authentic Brazilian natives and mores. As Borba de Moraes points out, this illustration is also the first image of Brazilians diverting themselves in Europe. The Brazilians continued to be one of Rouen’s attractions: they were presented to Charles IX on his visit to the city in 1562. Montaigne, who witnessed the presentation, refers to it in his *Essais*.

The fine woodcuts depicting various participants, allegorical chariots, elephants, and theatrical events, had previously been attributed to Jean Cousin or Jean Goujon, but are probably by an artist influenced by Goujon’s designs for the account of the entry at Paris. The blocks were used again in 1557 for Du Gort’s verse description of the same event.

Provenance: Count Alfred d’Auffay (Rouen, 1809-château de Lepoulletier d’Auffay, Seine Inférieure, 1860), consummate French bibliophile, formed a choice library rich in early works on Normandy in general, and Rouen in particular. Lot 430 in *Catalogue des livres rares et précieux, la plupart concernant la Normandie, composant la bibliothèque de feu m. le comte Alfred d’Auffay: La vente aura lieu le lundi 13 avril 1865, et les 3 jours suivants*. Louis Fernand de Bonnefoy du Charmel, baron du Charmel (1845-1902).

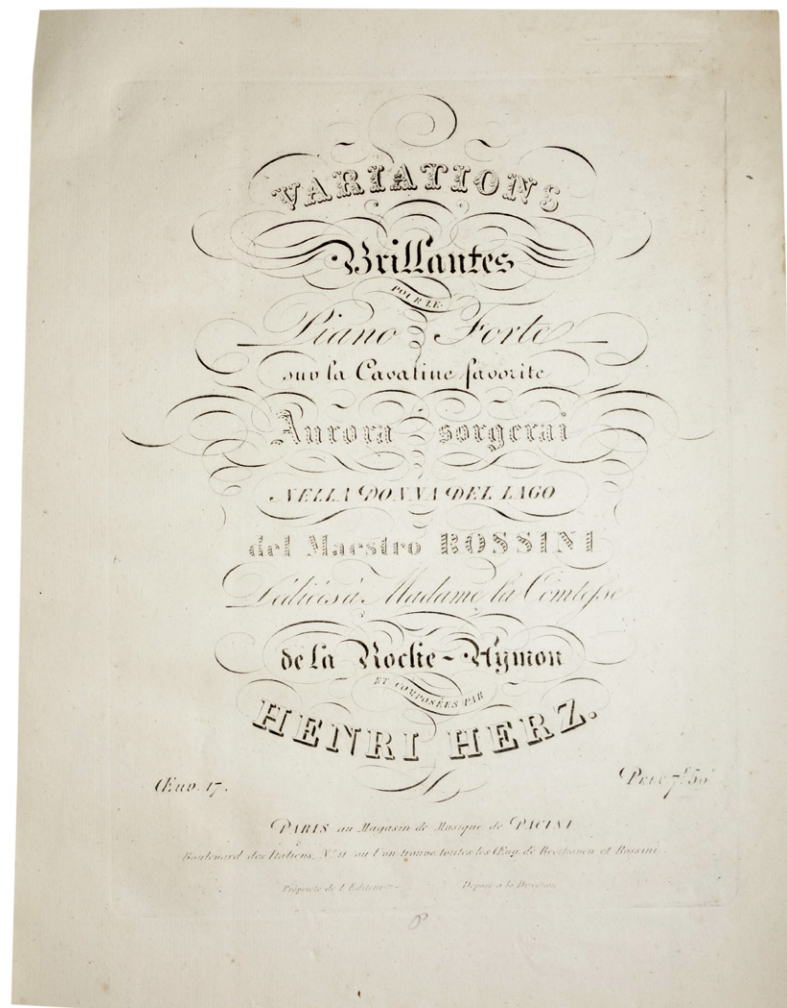
* Alden & Landis 551/36. Borba de Moraes (1983) I, 174-7. *Brasiliana Itau*, p. 93. Brunet II, 998-9; *Supplement* I, 447-8: “ce beau livre, si précieux”. Grässe (*Suppl.*), p. 276. Sabin 73458. Berlin, *Ornamentstichsammlung* 2983. Mortimer, *French* 203. Mindlin, *Highlights* 80. Brun, *Livre illustré en France au XVIe siècle*, pp. 194-195. Rosenwald 1051. Vinet 473.

Rossini Adapted to Piano—Bound for a Brazilian Princess

43. HERZ, Henri. *Variations Brillantes pour le Piano Forte sur la Cavatine favorite Aurora sorgerai nella Donna del Lago del Maestro Rossini, Dediées à Madame la Comtesse de la Roche-Agnon [?] et composées par Henri Herz.* *Oeuv. 17. 5 works bound together.* Paris: Au Magasin de Musique de Pacini, n.d. (late 1820s-1830s?). Folio (33.8 x 26 cm.), contemporary (Brazilian?) green sheep, smooth spine gilt (defective at head and foot, a bit faded), covers with Greek key design gilt within ruled gilt border, Imperial arms of Brazil at center with gilt initials “P.I.D.J.”, additional gilt-tooled vignette below the arms on the front cover (significant scraping and some other wear, mostly to extremities), edges of covers milled (but much faded), green endleaves, all text block edges gilt. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. Minor dampstaining at outer margin of first 4 leaves. Overall in good to very good condition. (1 l.), 17, (1) pp. 5worksbound together. \$1,200.00

Another edition of this piece was published in Vienna by Diabelli, also without date; the Österreichischen Nationalbibliothek record for it gives the year [1828]. Rossini’s *La Donna del Lago* premiered in 1819.

Henri Herz (1803-1888) was one of the most popular pianists, composers and teachers in Europe during the mid-nineteenth century, when he capitalized on the public’s



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new passion for pianos. He performed in Europe, Russia, South America, and in the United States. From 1842 to 1874 he taught piano at the Paris Conservatoire, where he had studied himself back in 1816. Herz established a piano factory in Paris in 1830, and won first prize for his entry to the Paris Exposition of 1855. Herz and contemporaries such as Johann Hummel and Carl Czerny were criticized by Robert Schumann for shallow virtuosity. Herz, a Jew, was born in Vienna, where he studied music with his father and the organist Daniel Hüntten. On one of the title pages in this volume, he describes himself as "Pianiste de S.M. le Roi de France."

Provenance: "P.I.D.J." stands for "Princesa Imperial Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* OCLC: 40603709 (Southern Baptist Theological Seminary); 496710909 (Bibliothèque Musicale de Touraine). Not located in Jisc. KVK (51 databases searched) repeats Bibliothèque Musicale de Touraine.

BOUND WITH:

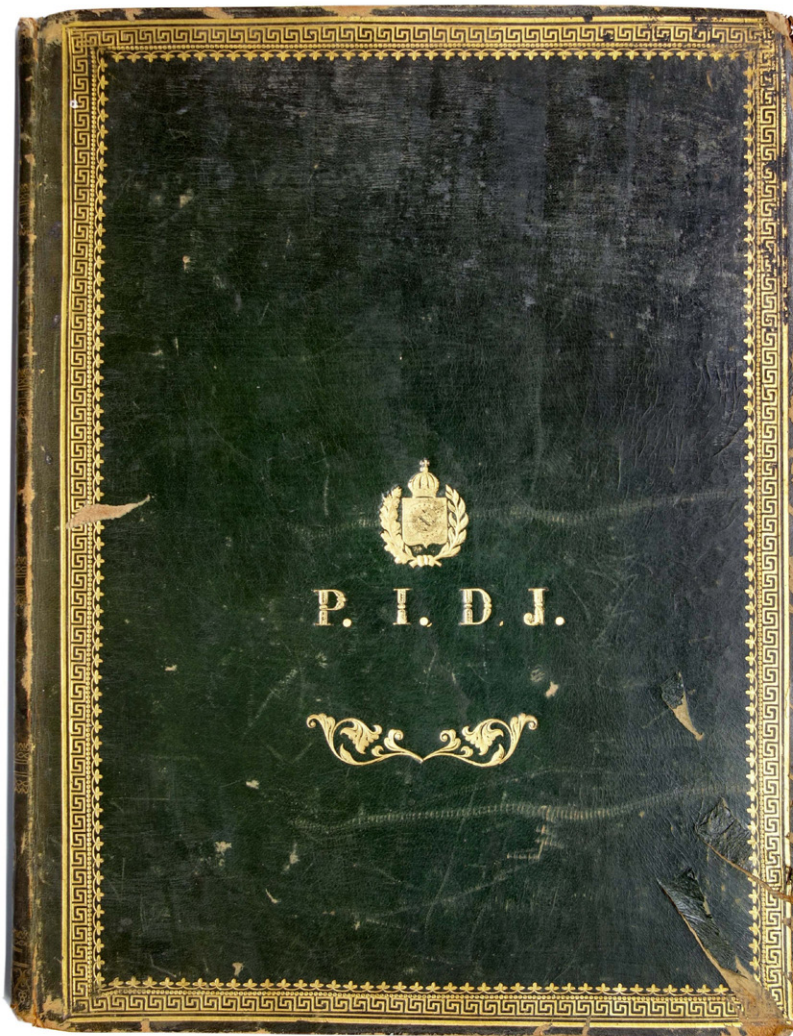
HERZ, Henri. *Air Suisse avec variations et introduction pour le piano-forte, dédié à Miss Georgiana Marsham et composé par ... Pianiste de S.M. le Roi de France.* Opera 46. Paris: Chez H. Lemoine Editeur, n.d. (ca. 1830?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page. 14 pp., (1 blank l.).

* OCLC: 843432619 (Bibliothèque nationale de France); 610877950 (Universitätsbibliothek Basel); 33304626 (Cornell University); 493771418 (Bibliothèque musicale de Touraine); 223584568 (University of Ontario Institute of Technology, Music Library-University of Toronto).

AND BOUND WITH:

HERZ, Henri. *Variations quasi fantaisie pour le piano-forte sur le Trio favori de Mazaniello Notre Dame du mont Carmel de Carafa. Dédiées à Mademoiselle Butel de Ste. Ville et composés par Henri Herz* Opera 43. Paris: Chez Frere, and London: Goulding d'Almaine, n.d. [ca. 1828-1829]. Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Frere, in lower blank margin of title page. (1 l.), 24 pp.

Masaniello is another name for *La muette de Portici*, by Daniel Auber, which premiered in 1828. Herz's adaptation was reviewed in *Harmonicon*, 1829 (p. 136), which noted that



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it has "many original passages and effects ... The five variations on this are ingenious, and an *intermezzo alla fuga* is unexpected, and new because in a style almost unknown to the present age. Throughout the whole twenty pages of which the piece consists, there is hardly one that does not require an expert player, though there is not so much to shew his taste and feeling as we could wish. Such however is the fashion of the day."

* OCLC: 496710923 (Bibliothèque musicale de Touraine); 29624618 (Tulane University); 610878018 (Universitätsbibliothek Basel); 843433809 and 843433807 (Bibliothèque nationale de France).

AND BOUND WITH:

HERZ, Henri. *Fantaisie et rondo pour le piano-forte sur la cavatine Cara deh attendimi de Zelmire, opéra de Rossini. Dédiés à Mademoiselle M. [?] Gibbings, et composés par* Opera 12. Paris: Chez Henry Lemoine, n.d. (1822-1830?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher in lower blank margin of title page.

Rossini's *Zelmira* premiered in 1822.

*OCLC: 43612693 (University of California-Berkeley, University of North Carolina-Chapel Hill, British Library).

AND BOUND WITH:

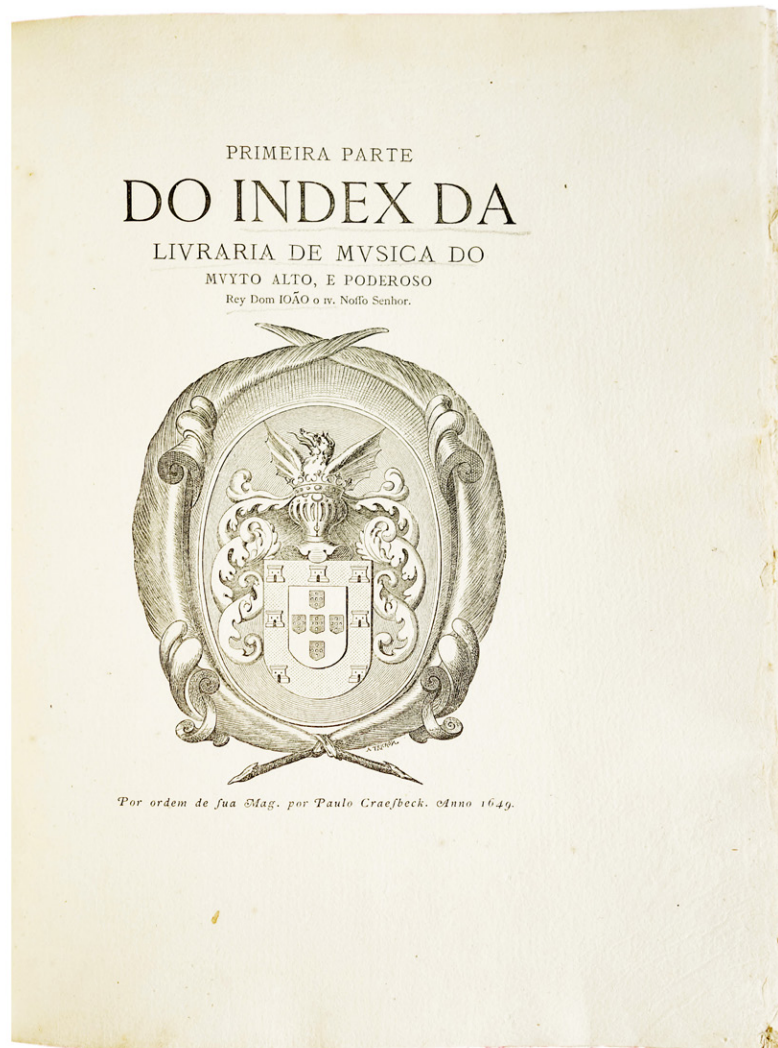
HERZ, Henri. *Variations brillantes pour le piano sur un thème favori de o'opéra de Zampa, dédiées à son ami Edouard Billard et composées par* Opera 66. Paris: Chez J. Meissonnier, and London: Chez Dalmaine, n.d. (ca. 1831-1832?). Folio. Engraved musical notation throughout. On thick paper of excellent quality. Faint stamp of the publisher, Meissonnier, in lower blank margin of title page. (1 l.), 15 pp. [first blank].

Zampa, ou La fiancée de marbre, a comic opera by Louis Joseph Ferdinand Hérold, premiered in 1831.

*This edition not located in OCLC (cf. 843433894 for another edition, printed by J. Meissonnier, of which a single copy is cited, at the Bibliothèque nationale de France).

Earliest Portuguese Private Library Catalogue

*44. [D. JOÃO IV, King of Portugal 1640-1656]. *Primeira parte do index da livreria de musica do muyto alto, e poderoso Rey Dom João o IV. Nosso Senhor.* Reprint edited by J. de Vasconcellos. Porto: Imprensa Portuguesa, 1874. Large 4° (28.5 x 22.3 cm.), late twentieth-century crimson half sheep over decorated boards, spine gilt with raised bands in five compartments, short title gilt in second compartment from head, gilt rules between leather and boards on covers, marbled endleaves, top edges rouged, other edges uncut, red silk ribbon place



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marker. Woodcut arms of Portugal on title-page, woodcut initials. Luxuriously printed on laid paper with wide margins. In fine condition. (10 ll.), 525 pp., (1 l.). \$900.00

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

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

Earliest Portuguese Private Library Catalogue

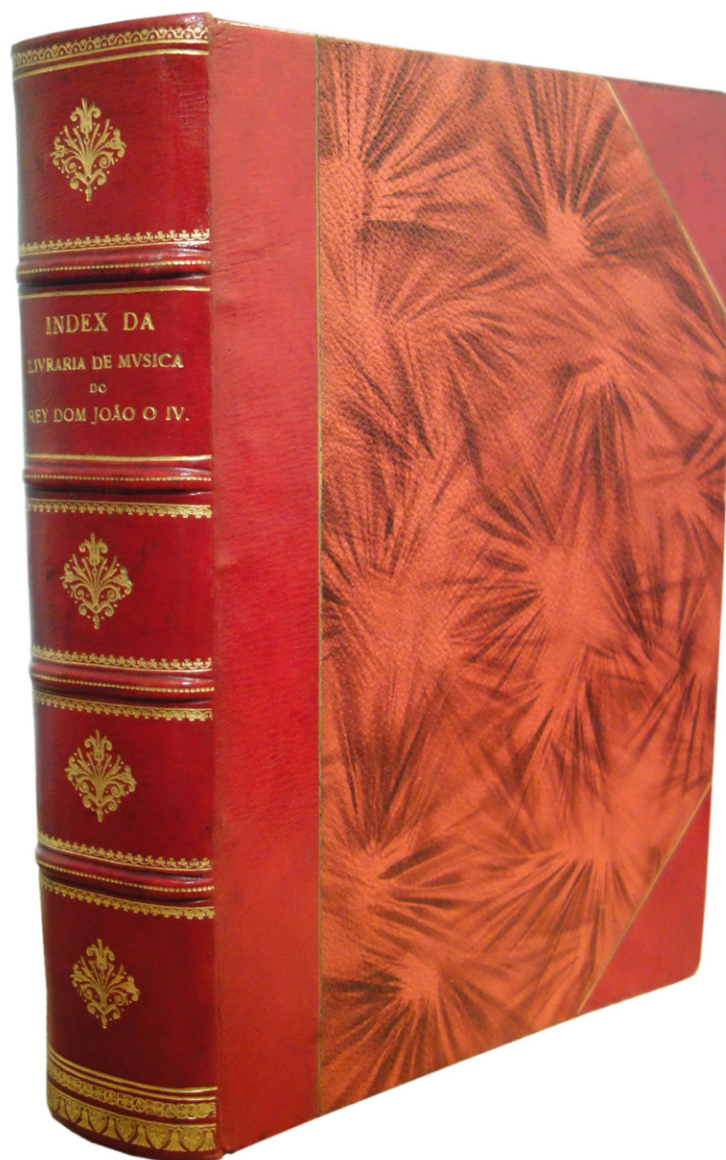
*45. [D. JOÃO IV, King of Portugal 1640-1656]. *Primeira parte do index da livreria de musica do muyto alto, e poderoso Rey Dom João o IV. Nosso Senhor*. Reprint edited by J. de Vasconcellos. Porto: Imprensa Portuguesa, 1874. Large 4° (28.5 x 22.3 cm.), original plain wrappers (spine mostly gone). Woodcut arms of Portugal on title-page, woodcut initials. Luxuriously printed on laid paper with wide margins. Uncut and unopened. In fine condition. Editor's presentation inscription in upper outer portion of title page signed "J. de V."; signature "J. de Vasconcellos" in outer margin about two-thirds of the way down the page. (10 ll.), 525 pp., (1 l.). \$600.00

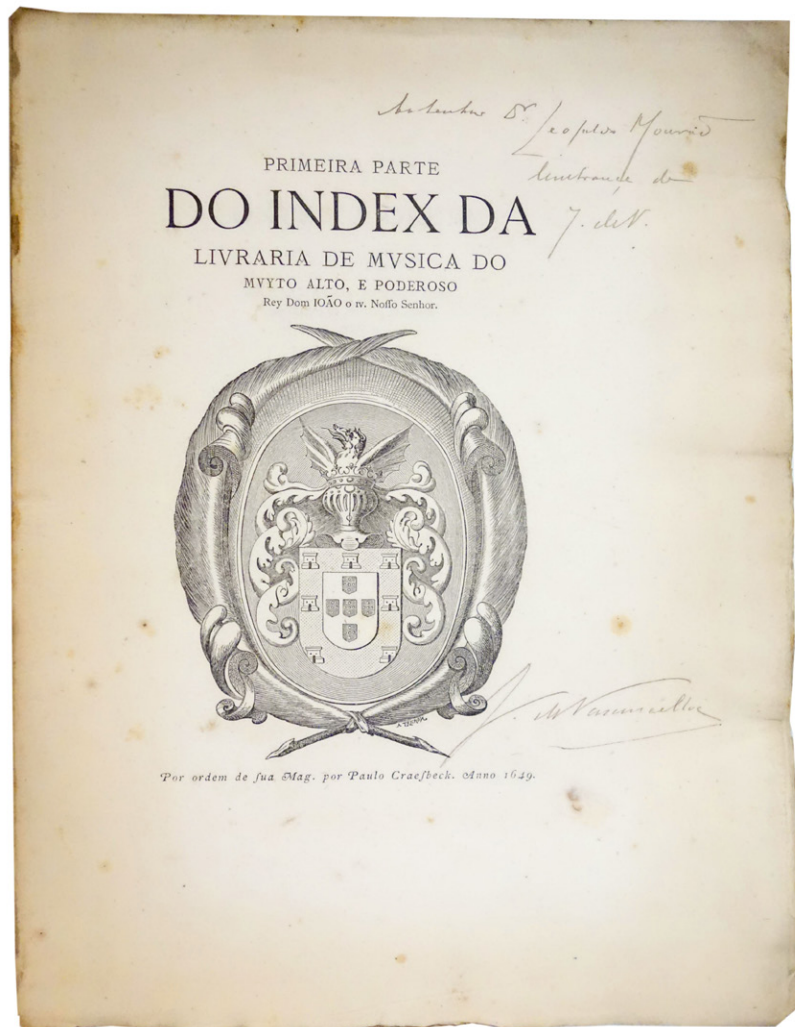
Typographical reprint of the earliest Portuguese private library catalogue. The original, published in Lisbon, 1649, is so rare that Folter & Breslauer were unable to find a copy for the Grolier Club's exhibition on bibliography. They write, "The catalogue of the vast musical library formed by King João,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

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

Binding Made for the Princess of Brazil: Piano Four-Hands

46. LATOUR, T. *Duo pour le Piano Forté à 4 mains, composé par* Bonn and Cologne: Chez N. Simrock, n.d. (1821?). No. 5. Folio (33.4 x 25.1 cm.), contemporary (Brazilian?) crimson sheep (slight wear at extremities), smooth spine gilt, covers elaborately gilt with imperial arms of Brazil gilt, initials "P.D.J." above arms on front cover, edges of covers milled gilt; marbled endleaves, text block edges

*Item 44*



Item 45

sprinkled blue-green. Engraved title page. Engraved musical notation throughout. On thick paper of excellent quality. In fine condition. Contemporary cipher (of D. Pedro I, Emperor of Brazil) in ink in blank outer margin of title page. The date "1821" is noted in (later?) pencil on the second front endleaf recto. Frequent penciled notations above the notes (for fingering?). 15 pp. \$2,200.00

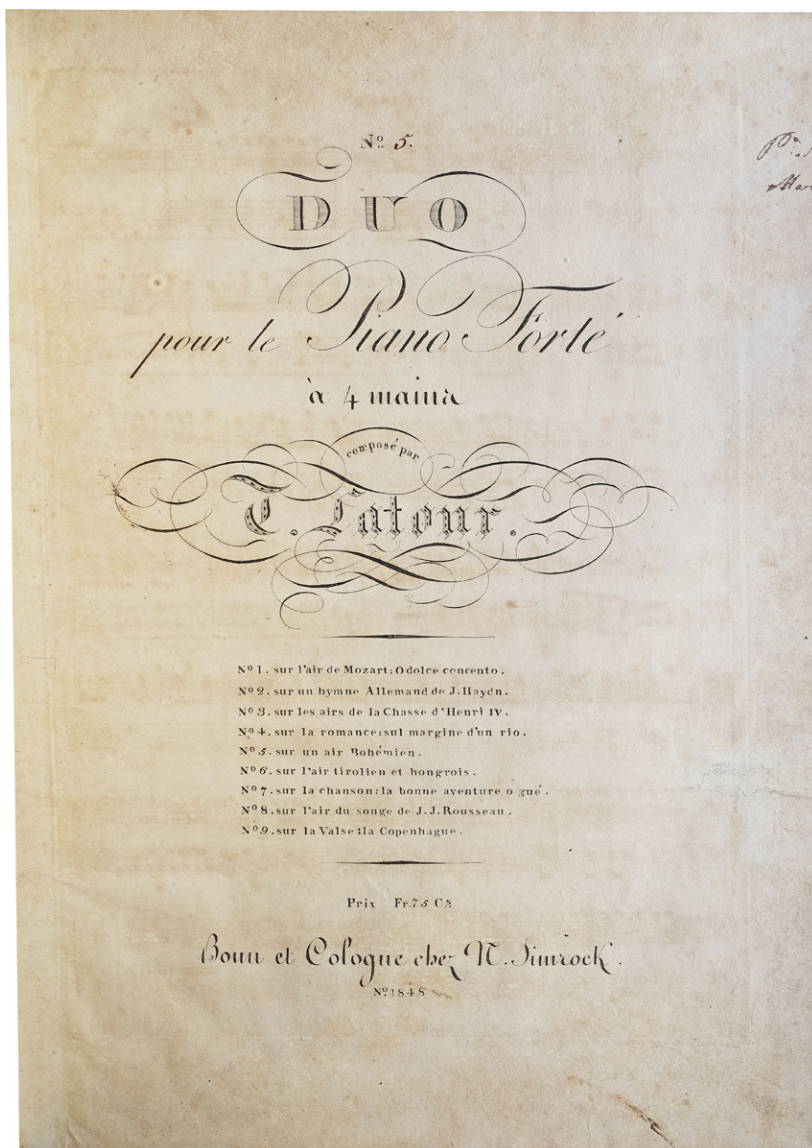
According to the list on the title page, this is the fifth in a series of duets: "Sur un air Bohémien." The other duets in the series included airs of Mozart and Rousseau, a hymn by Franz Joseph Haydn, and the "Copenhagen Waltz."

Jean Théodore Latour (1766-1837), a French pianist and composer, was official pianist to the Prince Regent (later King George IV of the United Kingdom).

Nikolaus Simrock began publishing music in Bonn in 1793, and is well known for being one of Beethoven's good friends in Bonn. Simrock soon became one of the most important music publishers of the first-half of the nineteenth century, publishing Mozart's compositions, first editions of Joseph Haydn's work, as well as many first editions of Beethoven's music. Simrock was also a member of the Minervakirche Stagira in Bonn, which was a part of the Bavarian Illuminati order. Upon his death in 1832, the firm was taken over by his son Peter Joseph. This second phase of the publishing house is known for its publications of music by Robert Schumann and Felix Mendelssohn. The Simrock archives, which included numerous letters, manuscripts, and first editions of music, were destroyed in WWII; this loss is well-noted in the musicology community. See, for example, Theodore Albrecht, ed., *Letters to Beethoven and other correspondence*, Volume I: 1772-1812, p. 117, note. N. Simrock editions are rare. This work does not appear on the massive online database of music scores in public domain published by N. Simrock.

Provenance: "P.D.J." stands for "Princesa Dona Januária", the second daughter of D. Pedro I, Emperor of Brazil and King of Portugal as D. Pedro IV, and his first wife Maria Leopoldina, Archduchess of Austria, Empress consort of Brazil, and Queen consort of Portugal (1797-1826), daughter of the last Holy Roman Emperor Franz II (later Franz I of Austria). Dona Januária was born in Rio de Janeiro, in the Palácio de São Cristóvão, Quinta da Boa Vista, 1822. From 1835 until 1845, she held the title Princess Imperial of Brazil, as the heir presumptive of her brother the Emperor D. Pedro II. Her marriage to Prince Luigi of the Two Sicilies, Count of Aquila (brother of D. Pedro II's new wife, Empress Teresa Cristina) was celebrated on 28 April 1844 in Rio de Janeiro. Her husband was a son of King Francesco I of the Two Sicilies and his second wife the Infanta Maria Isabella of Spain. Friction developed between the Count of Aquila and D. Januária's brother, the Emperor D. Pedro II. D. Januária and Aquila were eventually permitted to leave Brazil in October 1844. In 1845, D. Januária's position as heir presumptive, and the restrictions it entailed, was lost with the birth of D. Pedro II's first child, D. Afonso, Prince Imperial of Brazil. The city of Januária in Minas Gerais was named in her honor. She died in Nice in 1901.

* Regarding the binding, cf. *Brasiliانا Itaú*, "Encadernação no Brasil", especially p. 477, for a binding on a book of Rio de Janeiro, 1824, with some of the same or very similar tooling. OCLC: 67933261 (Nederlands Muziek Instituut, calling for "9? dl."). Not located in Jisc, which cites two other works in this series. KVK (51 databases searched) locates only a single copy, at Bischöfliche Zentralbibliothek Regensburg.





Item 46

*A Liberal Hymn—Portugal's First Constitution Accepted in the Azores
Bahia, Pará, Pernambuco and Maranhão also Said to be on Board
But What About Rio de Janeiro, São Paulo, and Minas Gerais?*

- *47. LEAL, José Augusto Corrêa. *Hymno patriótico constitucional*. Lisbon: Na Typographia Rollandiana, 1821. 8°, unbound (stitching gone). Small typographical vignette on title page. Some minor soiling and light browning to title page and final leaf. Overall in very good condition. 16 pp. \$500.00

FIRST and ONLY EDITION of this liberal hymn in favor of the proposed first Portuguese constitution, which was at the time in draft form; the final version was approved in 1822. The author's name appears on p. [3]. On p. 9, verse 30, it is mentioned that Madeira and the Açores had adhered to the new constitution, and in verse 31 on the same page it is said that Bahia, Pará, Pernambuco and Maranhão are on board. Conspicuously absent is any mention of favorable reaction on the part of Rio de Janeiro, São Paulo, or Minas Gerais. The unfavorable reaction of many of the Brazilian delegates to the constitutional Côrtes was one of the major causes of Brazilian Independence.

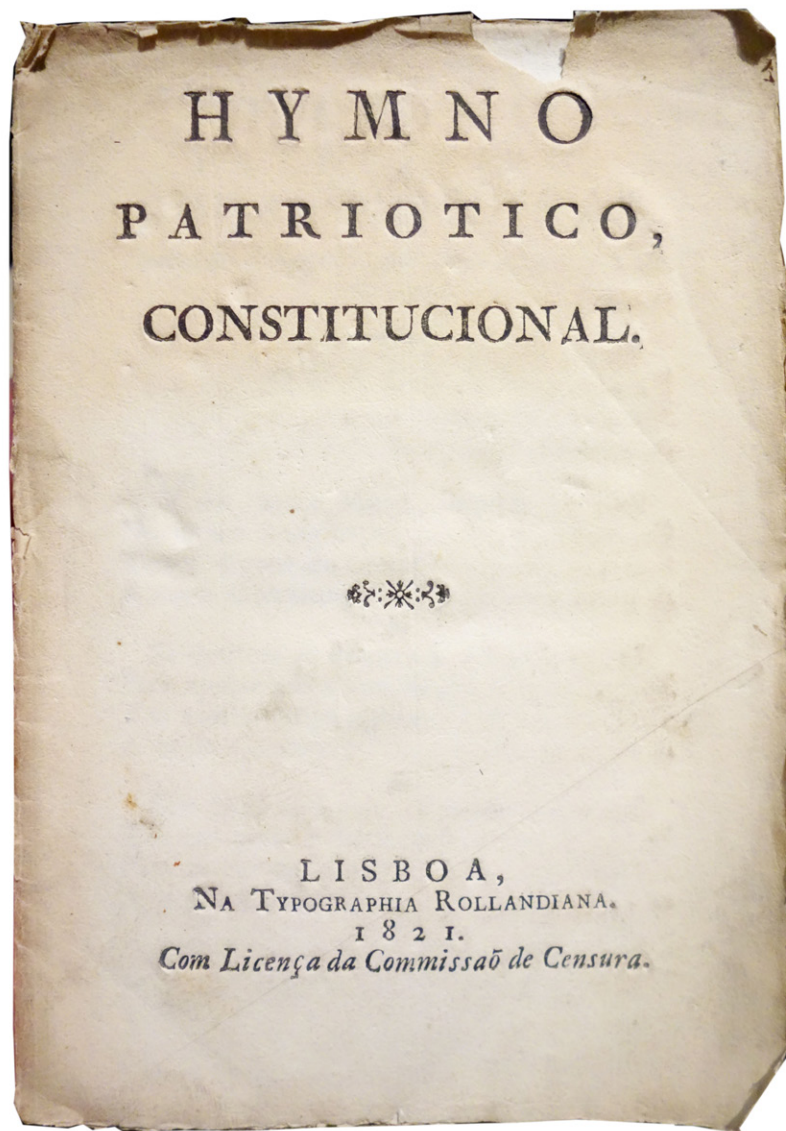
José Augusto Correa Leal (1794-1861), a native of Porto, was "Sub-director graduado da secretaria da Camara dos Deputados" of the Portuguese parliament. This and *Epicedio pela dolorosa ocasião da Sentida e deplorada morte do Muito Alto e Muito Poderoso Senhor D. Pedro d'Alcantara, Duque de Brangança* (1834) appear to be his only separately published original works; he translated at least two others.

* Not located in Innocêncio; for the author, see XII, 245-6. Not in JCB, *Portuguese and Brazilian Books*. See also *Grande enciclopédia* XIV, 778 (failing to mention the present work). Not located in OCLC. Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copy cited by Porbase.

- *48. LEÇA, Carlos de Pontes, João Bénard da Costa, João Paes, et al. *Ciclo de cinema: O Musical. Apresentada por Cinemateca Portuguesa e Fundação Calouste Gulbenkian com o alto patrocínio da Embaixada dos Estados Unidos da América. Sala Dr. Felix Ribeiro (Cinemateca Portuguesa); Grande Auditório da Fundação. Lisboa, Dezembro de 1985 a Março de 1986*. Volumes I & II (of 4). Lisbon: Cinemateca Portuguesa, 1987. Folio (30.4 x 21.5 cm.), original illustrated wrappers, boxed. As new. 234 pp., (1 l.); 556 pp., (2 ll.); profusely illustrated. ISBN: none.

Volumes I & II (of 4). \$35.00

FIRST and ONLY EDITION.



Item 47

Includes Instructions for Plainsong

49. LEITE, Antonio da Silva. *Rezumo de todas as regras, e preceitos da Cantoria, assim da musica metrica, como do canto-chão, dividido em duas partes. Composto por ... para o uso dos seus discipulos.* Porto: Na Officina de Antonio Alvarez Ribeiro, 1787. 4°, contemporary decorated wrappers (hole in front wrapper, about 4.5 cm. in diameter, crudely repaired). Small woodcut vignette on title page. Woodcut headpieces and initials. Small stain to front free endleaf, carrying through slightly to half title, and even more slightly to title page. Overall in very good condition. Early [contemporary?] ink inscription on front free endleaf: "Este Arte he de Joseph de Campos // do Lugar dos Casastos [?] de Cabanas." Further ink inscriptions [in the same hand?] on verso of rear free endleaf: "Campos" [in upper outer corner]; "Cabanas" [in upper inner corner]; and "Joseph de Campos" [in lower outer corner]. Another faint early inscription on decorated wrapper, illegible. (4 ll.), 43, (1) pp., 2 engraved plates [1 of them folding]. \$600.00

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

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

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

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

REZUMO
D E
TODAS AS REGRAS, E PRECEITOS DA CANTORIA, ASSIM
D A
MUSICA METRICA,
COMO DO
CANTO-CHAÕ.
DIVIDIDO EM DUAS PARTES.
Composto por
ANTONIO DA SILVA LEITE,
Natural da Cidade do Porto.
Para o uso dos seus Discipulos.



PORTO:

Na Officina de ANTONIO ALVAREZ RIBEIRO,
Anno de 1787.
Com Licença da Real Mesa Censoria.

Vende-se na mesma Officina, na rua de S. Miguel
nas casas. N.º 260.

LIVRO
DOS PONTOS,
EM QUE DEVEM SER MULTADOS
OS RR. SENHORES CONEGOS
DA BASILICA
DE
SANTA MARIA,
QUE NAÕ ASSISTIREM ÀS HORAS,
E MAIS FUNÇÕES,
PARA O ANNO DE M. DCCC. XXVII.



LISBOA:
NA TYPOG. DE ANTONIO RODRIGUES GALHARDO,
Impressor da Basilica de Santa Maria,
Com licença.

Count of Monte Christo Adapted and Performed at Ponta Delgada

50. LEITE, Luiz Filipe [or Luís Filipe]. *Hayde: tragedia lyrica em 2 actos. Poesia do Sr. Luiz Filipe Leite. Musica de M.e Casella.* Ponta Delgada: Typ. da Sociedade Auxiliadora das Lettras Açorianas, 1852. 8°, original blue printed wrappers (vertical fold marks down middle of front and rear wrappers). Small woodcut vignette on title page. Vertical fold marks down center of all leaves. Overall in good to very good condition. Two passages, still legible, lightly scored on last two leaves. 24 pp. \$350.00

FIRST and ONLY EDITION with the present cast list. There appears to be a Lisbon, 1853 edition, with a different cast list. This opera, an adaptation of Dumas' *Count of Monte Christo*, appears to have been performed first in Ponta Delgada in 1852. It then enjoyed an enormous success in Lisbon, at the Teatro D. Maria II, receiving rave reviews and having a number of performances in June and July of 1853.

The libretto, in verse, is by by Luiz Filipe Leite (1828-1898), a notable figure in the history of Portuguese popular education.

* Innocência V, 287; on Luiz Filipe Leite, see also XVI, 21, 378. Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. On Cesar Casella and Felicia Lacombe Casella, see Ernesto Vieira, *Diccionario biographico de musicos portugueses*, I, 237-9. Not located in Library of Congress Online Catalog. Not located in Catnyp. Not located in Hollis. Not located in Orbis. OCLC: this edition not located; see for the Lisbon, 1853 edition 741273202 (Library of Congress; digitized as 81837520; there is a microfilm at University of Virginia). Porbase locates a single copy (+ a microfilm) at the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copy and microfilm cited by Porbase.

Bound in Contemporary Crimson Velvet

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

FIRST (and only?) EDITION. Although there are three separate title-pages, the quire signatures continue from one work to the next (*-****, ****2). These three works list all those who were supposed to be present at the daily church services in the Basilica of Santa Maria in Lisbon, from the canons to the choirboys. It also lists the fines applicable for missing a service: for example, a canon who missed matins on an important



Item 51

day would have to pay 1600 (currency not specified), while a musician or organist who missed matins on Christmas would have to pay 4000.

* Not in Innocência. Not in Albuquerque, *A edição musical em Portugal (1750-1834)*. Not located in NUC. Not located in OCLC. Not located in Porbase, which lists three similar works for the Santa Igreja Patriarchal, dated 1790, 1824 and undated (nineteenth century). Not located in Jisc. Not located in KVK (51 databases searched).

BOUND WITH:

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

AND BOUND WITH:

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

*52. LOPES, Óscar. *Uma arte de música e outros ensaios*. Porto: Oficina Musical, 1986. 8°, original printed wrappers. As new. 225 pp., (2 ll., 1 blank l.). ISBN: none. \$40.00

FIRST EDITION. There was a 2003 reprint by the same publisher. Eduardo Prado Coelho, in *Colóquio-letras* n.º 96, wrote, "Os textos agora recolhidos ... são imprescindíveis para o conhecimento da nossa literatura no século XX." There is a Curriculum Vitæ and bibliography of the author at the end (pp. [221]-225).

*53. LOPES-GRAÇA, Fernando. *Lira açoriana: ciclos de canções com piano sobre poemas de Antero de Quental, Vitorino Nemésio, Ivo Machado; canções populares*. Angra do Heroísmo: SREC / DRAC, 1992. Folio (29.6 x 21 cm.), original illustrated wrappers. As new. 122 pp., (1 blank l., 1 l.), illustrations. ISBN: 972-647-011-0. \$25.00

FIRST and ONLY EDITION.

*Rare Discussion on Papal Reforms of the Roman Missal, 1654
Includes Discussion on How to Sing Specific Antiphons*

54. MACEDO, João Campello de. *Instancia que faz o ceremonial dos bispos, as opiniões, que o Lecenciado Christovão Martinez, fundado nas rubricas do Missal Romano, traz no seu opusculo de Ritibus Sacris* Lisbon: Domingos Lopes Rosa, 1654. 4°, recent full burgundy morocco, plain spine with raised bands in five compartments, marbled endleaves. Woodcut initials. Upper margin trimmed close, but without touching text and without any loss. Clean and crisp. Overall in very good condition. (3, 1 blank, 28 ll.). Leaf A2 incorrectly signed A3; D4 incorrectly signed D2.

\$1600.00

FIRST and ONLY EDITION. Deals with recent papal reforms of the Roman Missal and the ceremonies performed by bishops, countering Christovão Martins' *De ritibus sacris dubia selecta in rubricis Missalis Romani Sanctissimi Domini nostri Urbani VIII auctoritate recogniti*, Lisbon 1652. Since one of the points of dispute involved proper handling of the sacrament, this was a delicate matter. Macedo cites a wide range of authorities in support of his position.

Chapter V (C2r) mentions priests, and those who celebrate the mass, should not smoke before celebrating the mass because their breath may defile the Host, or at least be disrespectful to it (C2r).

Chapters VII-VIII (C3r-C4v) discusses music and the antiphons that are sung during the aspersion of holy water. It is mentioned that priests should sing the antiphon "Asperges me" during the moment of aspersion (C3r-v); it also suggests that when the priest should sing the antiphon "Vidi Aquam", the Paschaltine guidelines have been applied, and it should be sung while kneeling (C4r-v).

Campello de Macedo (d. 1666), treasurer of the royal chapel, published several works on ecclesiastical ceremonies; his *magnum opus*, *Thesouro de ceremonias*, Lisbon, 1657, went through six editions by 1734. He was a native of Obidos, and a member of the Ordem de Christo.

* Arouca M44. Innocência III, 333. Barbosa Machado II, 620-1 (and I, 583 on Martins). Not located in NUC. OCLC: 64772782 (Newberry Library). Porbase locates a single copy, in the Biblioteca Nacional de Portugal, described as having "mutilated leaves" with its binding in poor condition. Not located in Jisc. KVK (51 databases searched) locates only the single copy in poor condition cited by Porbase. Not located in Melvyl.

Includes Discussions of Moral Philosophy, Literature, Genius

55. MACEDO, José Agostinho de. *Cartas filosoficas a Attico.* Lisbon: Impressão Regia, 1815. 8°, contemporary speckled sheep (joints cracked; other minor binding wear), flat spine with burgundy leather lettering piece. Woodcut royal Portuguese arms on title page. Single small round wormhole in inner blank margin of pp. 183-6; joined by a second, similar trace from pp. 187-330; worming, though still minor, increases from pp. 331 to the end, with a small repair to inner margin of final leaf. The

INSTANCIA

QUE FAZ O CERIMONIAL DOS

Bispos, às opinioes, que o Licenciado
Christouão Martinz, fundado nas Ru-

bricas do Missal Romano, traz

no seu Opusculo de Riti-

bus Sacris.

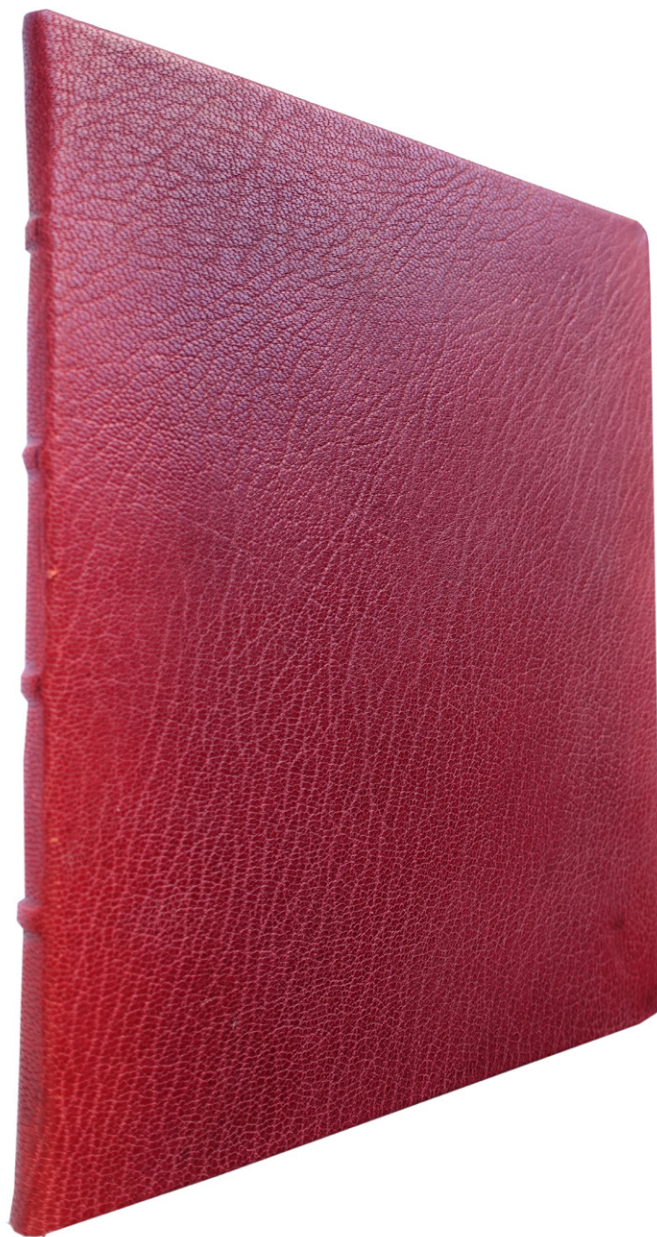
*DIRIGIDA AO ILLVSTRÍSSIMO, E
Reuerendíssimo Senhor Dom Manoel da
Cunha, Bispo, Capellão Mór de sua Magesta-
de, & de seu Conselho de
Estado.*

Por João Campello de Macedo
Thezoureiro Mór da Ca-
pella Real.

EM LISBOA.

Com todas as licenças neceßarias.

Na Officina de Domingos Lopes Rola. Anno de
M.DC.LIV.



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worming never affects the text. In good condition. (5 ll.), [3]-240 [i.e. 340] pp., including the advt. on pp. 333-40. \$125.00

FIRST EDITION of this collection of 27 letters on literature, criticism and moral philosophy, including such matters as suicide, ignorant bliss, literary style, poetry, music, Seneca and genius. "Carta XVII" argues that "a maior bibliotheca não he mais que hu só livro." Perhaps due to the fact that this work is dedicated to a Cistercian nun, the language is less blistering than Macedo's usual.

Macedo (1761-1831) was the most prolific writer of his time: the advertisement at the end of this work cites nearly 50 works, and he continued to publish for another 15 years. He produced both prose and verse but is 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). He 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 Lusíadas* should have been written.

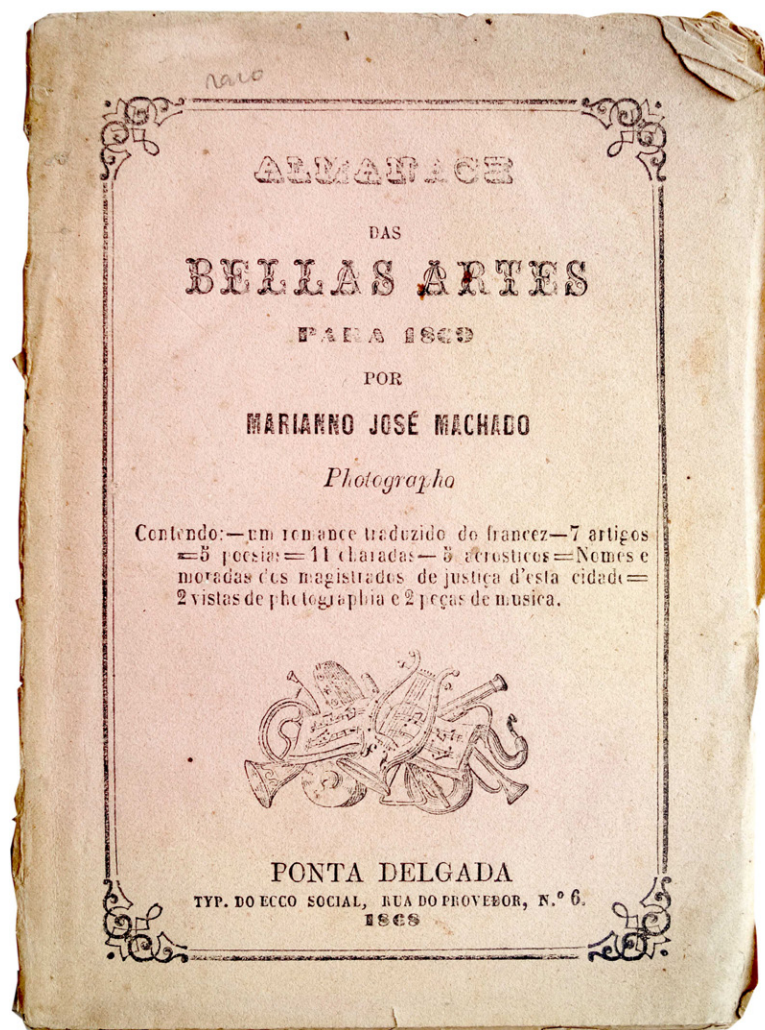
* Innocência IV, 200: calling for viii, 331 pp. Not in Palha. NUC lists has 2 listings for 1815 editions (probably the same edition): (8), 331 pp. [presumably lacking the advertisement] at ICN, DLC, MH; 240 (i.e. 340) pp. [neglecting to mention the preliminary leaves or lacking them] at FMU, NcU, NcD, WU, MiU. None of the copies we have seen contain pp. 1-2, and we believe they were never issued. On Macedo, see also António Ferreira de Brito, in Machado, ed., *Dicionário de literatura portuguesa*, pp. 288-9; Maria Luísa Malato Borralho, in *Biblos*, III, 315-20; *Dicionário cronológico de autores portugueses*, I, 575; and Saraiva & Lopes, *História da literatura portuguesa* (16th ed.), pp. 661-5.

*Charming Miscellany, with Music, Printed in Ponta Delgada
Including Three Photographs by the Author*

56. MACHADO, Marianno José. *Almanach das bellas artes para 1869.* Ponta Delgada: Typ. do Ecco Social, 1868. 12°, original pink printed wrappers (foot of spine defective). Uncut. Albumen prints are faded. Overall in good to very good condition. xxii, 56 pp., (2 ll. music), 3 albumen prints tipped on to blank pages. \$400.00

FIRST and ONLY EDITION. A charming miscellany comprised of calendars, puzzles, acrostics, poems, articles on "picturesque localities," music, an extract translated from a French novel and the like. The 3 photographs (a landscape, a dock and harbor, and a page of music) are an unusual feature in a work of this kind; their presence may be explained by the fact that the author was a photographer (as noted on the front wrapper). Unfortunately they are quite faded. Pages [1]-5 contain essays on photography.

* Canto, *Inventario* 2567. Canto, *Biblioteca açoriana* 2005 cites issues of an *Almanach* by Mariano José Machado from 1872-1875. Not in Innocência. Not located in NUC. Not located in OCLC. Porbase records a copy "A ser recebido" (by the Biblioteca Nacional de Portugal?). Not located in Jisc. KVK (51 databases searched) cites only the record in Porbase.



Item 56

*57. *Mafra sacra: memória & património, 1717-2017*. D. Tiago Henriques, ed. Sintra: Zéfiro / Real e Venerável Irmandade do Santíssimo Sacramento da Paróquia de Santo André de Mafra, 2017. Coleção Mafra Sacra. Folio (30 x 24 cm.), original illustrated wrappers. As new. 461 pp., 1 l. colophon, profusely illustrated in color, tables, facsimile of documents and musical scores, endnotes, bibliography. Text in red and black throughout. One of 1000 copies. ISBN: 978-989-677-153-9. \$90.00

FIRST and ONLY EDITION. An impressive collection of texts and richly colored illustrations on the Real Convento de Mafra in honor of its third centenary. Historical photographs are reproduced in addition to stunning photographs of the interior of the Real Convento de Mafra. Dom Manuel Clemente, Cardinal-Patriarch of Lisbon, writes a preface to the volume. The work is then divided into four parts: I. *Da Real Obra*, on the construction of the Real Convento de Mafra, with entries on the history of the architecture and D. João V (*o magnânimo*), for example João Vaz writes on the six Baroque organs in the Basílica de Mafra (pp. 107-123); II. *A Real e Venerável Irmandade do Santíssimo Sacramento de Mafra*, where André Varela Remígio writes on the conservation and restoration of objects at the *Irmandade*, including a detailed invoice of costs from 1839 (pp. 263-283); III. *A Real e Venerável Ordem Terceira da Penitência de S. Francisco de Mafra*, where Duarte Nuno Chaves has written about historical processions made on the 4th Sunday of Lent by the Third Order of S. Francis in Mafra (pp. 305-325); IV. *Celebrações e Expressões de Piedade*, includes a text by Dom Filipe Folque de Mendoça on the baptism of the Infanta Dona Ana de Jesus Maria (pp. 355-367).

*58. MARTINÓ, António M. *José Cândido Martinó: uma vida desenhada pela banda*. Lisbon: Colibri, 1999. Large 8°, original illustrated wrappers. As new. 464 pp., (1 l.), considerable illustration, some in color. One of 1,000 copies. ISBN: 972-772-093-5. \$40.00

FIRST and ONLY EDITION. Biography, written by the subject's Portuguese son, of the Romanian-born conductor (1912-1996).

*59. MATOS, José Sarmiento de. *Sons de Lisboa: Uma biografia de Valentim de Carvalho*. Lisbon: Publicações Dom Quixote, 1989. Folio (30 x 21.2 cm.), publisher's boards with dust jacket. In very good condition. 123 pp., (2 ll.), profusely illustrated (many illustrations in color). ISBN: 972-20-0778-5. \$55.00

FIRST and ONLY EDITION.

Illustrated with Scenes from All Four Acts of Robert le diable

60. MEYERBEER, [Giacomo. Libretto by Eugène Scribe and Casimir Delavigne]. *Roberto el Diablo. Ópera en cinco actos para representarse en El Gran Teatro del Liceo Filarmónico-Dramático Barcelonés de S.M. Doña Isabel Segunda, en el invierno de 1851.* Barcelona: Imprenta y Librería Politécnica de Tomás Gorchs, [1851]. Tall 12°, original pink illustrated wrappers (frayed at spine). Four wood-engraved half-page illustrations (scenes from each act) on the rectos and versos of the wrappers. Wood-engraved theatrical mask of a devil on title page. Title page, cast list, and *argumento* in Spanish. Two-page orchestra list in Italian. Text of libretto in Italian and Spanish on facing pages. In very good condition. Inscribed "Barcelona 27 de Maio 1859" at top of front wrapper. Blue-and-white paper ticket with perforated edges (defective) on front wrapper. Oval stamp of Adolpho Soares Cardozo, Porto, on title page. 83 pp. \$250.00

The wildly successful opera *Robert le diable* was first performed in Paris, 1831. It is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. This edition includes on the wrappers a wood engraving from each of the four acts.

Although his works are little-known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe.

* OCLC: 433290569 (Biblioteca Nacional, Madrid). The present libretto was not located in the online CCPBE, which lists several other librettos for this opera. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Catnyp, which cites a libretto for this opera in Italian and Spanish printed in Mexico in 1852. Not located in Hollis, which lists a Madrid libretto of 1879. Not located in Orbis, which cites other operas with the same title.

61. MEYERBEER, Giacomo. [Libretto by Eugène Scribe and Casimir Delavigne]. *Roberto do Diabo. Opera em 5 actos.* Lisbon: a venda na typographia, calçada do Sacramento, 38, 1877. Argumentos de Operas Italianas. 8°, later beige wrappers. Includes dramatis personae, without the actors' names. Slight foxing. 13 pp., (1 l. advertisement). \$75.00

The wildly successful *Robert le Diable*, first performed in Paris, 1831, is considered one of the earliest examples of grand opera, with dramatic music, a melodramatic plot, and sumptuous staging. Although little known today, during the 1830s and 1840s Meyerbeer (1791-1864) was the most famous and successful composer and producer of opera in Europe. This volume includes the argument only of the opera, with an advertisement for similar volumes for 37 other operas, including *Baile de mascaras*, *Lucia de Lammermoor*, and *Trovador*.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in Biblioteca de Ajuda, *Catálogo de libretos*. Not located in OCLC.

Military Instructions, Plus Music for Cornet

62. [MILITARY]. *Reglamento de tactica elementar para o ensino e exercicio da infantaria. Anno de 1841*. Lisbon: Imprensa Nacional, 1847. 16° (in 8s), disbound, stitching loosening. Small wood-engraved arms of Portugal on title page. Diagrams in text. Final section of 22 pp. is music. First leaf tearing at gutter. Light browning. In good condition. Old blue-bordered oval paper tag with manuscript shelfmark in ink ("14"). 114 pp., 5 plates with diagrams, (1 l. errata), 22 pp., (1 blank l.). \$250.00

FIRST and ONLY EDITION? We have found no other copy of this or any other edition of the work. It offers extensive, densely printed instructions for light infantry, with five diagrams and 22 pages of music (*toques de corneta*).

* Not in Martins de Carvalho, *Diccionario bibliographico militar portuguez* (1891). Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

- *63. MIRANDA, Gil. *Jorge Croner de Vasconcellos, 1910-1974: catálogo razoadado da obra musical. / Catalogue Raisonné of the Musical Works*. Lisbon: Biblioteca Nacional, 2004. Bibliografias, BN; Coleções, BN. 8°, original illustrated wrappers. As new. (1 blank l.), [3]-233 pp., (2 ll.), illustrations. One of 750 copies. ISBN: 972-565-369-6. \$28.00

FIRST and ONLY EDITION.

- *64. MONTEIRO, Francisco, and Ângelo Martingo, eds. *Interpretação musical, teoria e prática*. Lisbon: Colibri / Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, 2007. Coleção Ensaios Musicológicos, 3. Large 8°, original illustrated wrappers. As new. 249 pp., (1 l.), footnotes, diagrams, tables and music in text, bibliography. ISBN: 978-972-772-759-9. \$35.00

FIRST and ONLY EDITION.

Valuable Bibliography—Includes a Section on Music

- *65. MORAES, Rubens Borba de, and William Berrien. *Manual bibliográfico de estudos brasileiros*. Rio de Janeiro: Grafica Editora Souza, 1949. Large 8°, contemporary tan quarter calf over plain boards by Frederico d'Almeida (very slight wear), spine with raised bands in five

compartments, gilt lettering in second and fourth compartments, decorated endleaves, top edge rouged, other edges uncut, original printed wrappers bound in. In very good to fine condition. Small rectangular brown-on-beige printed paper binder's ticket of Frederico d'Almeida, Rua António Maria Cardoso, 31 (ao Chiado) in upper outer corner of front free endleaf verso. (1 blank l., 2 ll.), xi, [7]-895 pp. Much of text in double columns. Extensive index of authors. ISBN: 0-87903-109-3.

\$400.00

FIRST and ONLY EDITION of this valuable reference work, in a simple but elegant binding.

Among the illustrious clients of the binder Frederico d'Almeida were the Count of Barcelona and the exiled former King Umberto of Italy.

* On the Lisbon binder/finisher Frederico d'Almeida, see Matias Lima, *Encadernadores portugueses*, pp. 19-23.

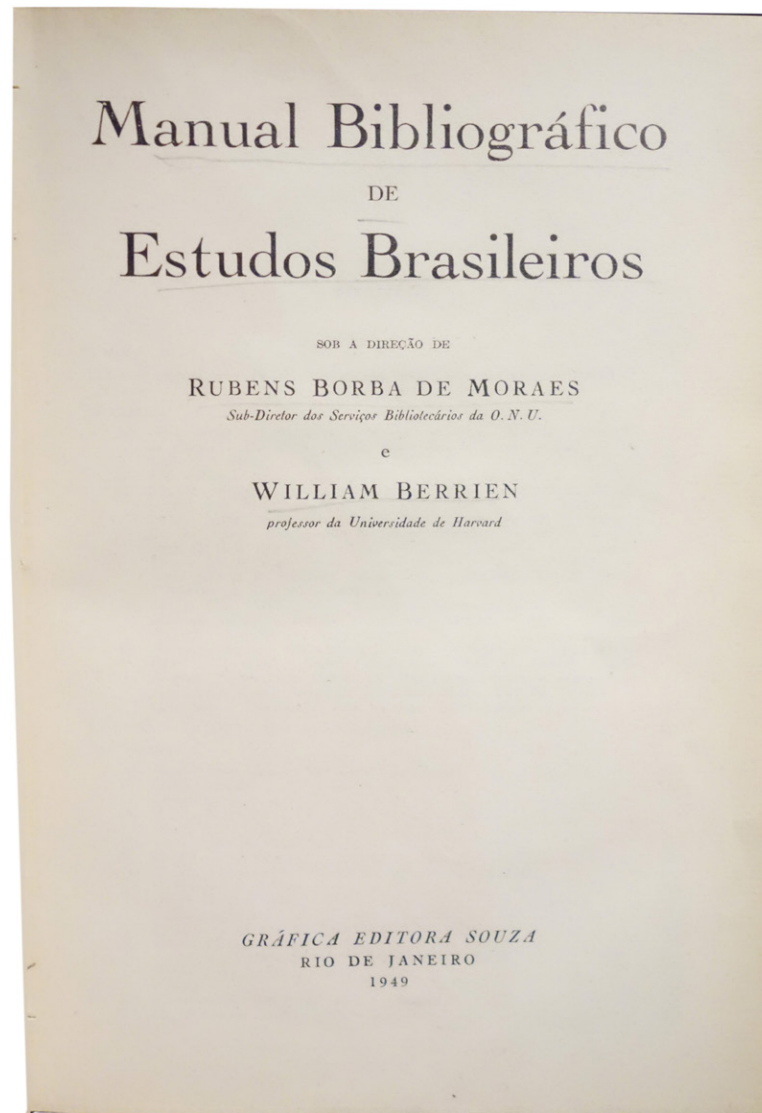
***66. MOURA, Vasco Graça.** *Mais fados & companhia*. Illustrations by Stuart de Carvalhais and João Fazenda. [Lisbon]: Público, Comunicação Social / Corda Seca, Edições de Arte, (2004?). Fado: 100 anos. Large 8°, original illustrated wrappers. As new. 109 pp. (1 l.). Printed on high-quality paper, with many vibrant large color illustrations in the text. ISBN: 972-8892-33-0.

\$25.00

FIRST and ONLY EDITION. The late author, cultural promoter *par excellence* presents a collection of original fado song lyrics he composed due to the solicitation of the fado singer Mísia. All of the songs are in Portuguese with the exception of four, which are composed in French. There is a chapter of poems composed as lyrics to correspond with music by Carlos Paredes.

Among many prizes and honors, Vasco Graça Moura (1942-2014), has been distinguished with the Prémio de Poesia do PEN Clube Português (1994), the Prémio Fernando Pessoa (2005), and the Prémio Virgílio Ferreira (2007). On the politician, author of a vast and diverse literary output, and cultural bureaucrat Vasco [Navarro de] Graça Moura (Porto, 1942-Lisbon, 2014), see Fernando Guimarães in Machado, ed., *Dicionário de literatura portuguesa*, p. 327; also Fernando Pinto do Amaral in *Biblos*, III, 977-9.

* OCLC: 1088775788 (Biblioteca dell'area Letteraria Storica-Rome); 216935973 (University of California Riverside, University of Massachusetts Lowell, University of Minnesota Minneapolis, York University Library, Institute of Information Science-IZUM); 750597064 (Nukat Union Catalogue of Polish Research Library Collections); 781206088 (Faculty of Arts Ljubljana, Institute of Information Science-IZUM). Porbase locates three copies: one each in the Biblioteca Municipal do Porto, Biblioteca Nacional de Portugal and Biblioteca Geral da Universidade de Coimbra. Not located in Jisc. KVK (51 databases searched), locates the copies cited by Porbase, plus Université libre de Bruxelles, Ponto di lettura Mahatma Gandhi-Torino, and Bibliotheksservice-Zentrum Baden-Württemberg.



Item 65

67. **MOUSSORGSKY, M. Boris Godounov.** *Drame musical. Version française de MM. Delibes et Louis Laloy.* Paris: W. Bessel & C^{ie}, 1922?. 8°, original pale gray printed wrappers. In very good condition. 72 pp.
\$80.00

Later edition of the French version of Moussorgsky's opera. A note on page with the cast list indicates that this version was presented for the first time at the Théâtre National de l'Opéra on March 8, 1922, directed by M. J. Rouché. The opera was completed in 1869, with a revised version in 1872, which was first performed in St. Petersburg in 1874. The earliest French edition listed in OCLC dates to 1908.

* Not located in OCLC.

*Interesting Compendium of Early Nineteenth Century Music Printing
Ten Works by Mozart, One by Beethoven, One by Haydn,
Three by Bomtempo, and Six Others*

68. **MOZART, Wolfgang Amadeus, composer; with works by Beethoven, Steibelt, Fiorini, Bomtempo, and others.** *Twenty works for piano.* 20 works in 1 volume. Paris: various publishers, n.d. Folio (34.2 x 26 cm.), nineteenth-century half crimson morocco over marbled boards, smooth spine with gilt bands, marbled boards (worn), marbled endleaves. Some foxing. Overall in good condition. Red label on upper cover gilt-stamped "E. Menezes," with roll-tooled border. Contemporary ink manuscript index on plain paper second front endleaf recto.

20 works in 1 volume. \$1,600.00

Twenty examples of early nineteenth-century music printing in London and Paris, from some of the most prominent music publishers of the era, including: Jean Georges Sieber (1771-1814), Joseph Dale (1783-1821), Lavenue & Mitchell (c. 1802-1808), Clementi & Co. (c. 1806-1809), and Goulding, D'Almaine, Potter, & Co. (c. 1808-1829).

The volume contains:

PERNE, ____. *Méthode pour le forte piano courte et facile....* Paris: Chez Augte. le Duc et Compt. Mds. de Musique, n.d. Folio. (2 ll.), 24 pp.

MOZART, W.A., composer. *Favorite Air, with Variations, for the Piano Forte, composed by W.A. Mozart.* London: L. Lavenue, n.d. Folio (28.5 x 20 cm.), 9 pp.

MOZART, W.A., composer. *Favorite Air, with Variations, for the Piano Forte, composed by W.A. Mozart.* London: Lavenue & Mitchell, n.d. Folio (34.5 x 26.5 cm.), 8 pp.

MOZART, W.A., composer. *Thème Varié pour le Forté-Piano.* Paris: Chez Sieber père, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 9 pp.

MMOZART, W.A., composer. *Favorite Air, with Variations, for the Piano Forte, composed by W.A. Mozart.* London: Lavenue & Mitchell, n.d. Folio (34.5 x 26.5 cm.), 7 pp.

MOZART, W.A., composer. *Air with Variations for the Piano Forte, composed by W.A. Mozart.* London: Goulding, D'Almaine, Potter, & Co., n.d. Folio (34.5 x 26.5 cm.), 10 pp.

MOZART, W.A., composer. *Air with Variations for the Piano Forte, composed by W.A. Mozart.* London: Goulding, Phipps & D'Almaine, n.d. Folio (34.5 x 26.5 cm.), 11 pp.

CONTINUED ON NEXT PAGE:



Item 68



Item 68

MOZART, W.A., composer. *Favorite Air, with Variations, for the Piano Forte, composed by W.A. Mozart.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), 11 pp.

BEETHOVEN, Ludwig Van, composer. *No. 2 Variations pour le Forté Piano par L. Van Beethoven.* Paris: Chez Sieber, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 6 pp., (1 blank l.).

MOZART, W.A., and Ludwig Van Beethoven, composers. *No. 12. Les Soirées Amusantes. Quant'e piu Bella, a Favorite Air composed by Mozart, with Nine Variations by Beethoven.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), 8 pp.

MOZART, W.A., composer. *Three Waltz's for the Piano Forte, composed by W.A. Mozart.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), 3 pp.

[HAYDN, Franz Joseph, Antonio Bartolommeo Bruni, and Daniel Gottlieb Steibelt, composers]. *Airs Variés pour le Forté Piano par Differens Auteurs Connus. ... Chaque Ouvrage porte en Fête le Nom de son Auteur.* Paris: Chez Augte. le Duc et Compte. Mds. de Musique, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 7-15 pp.

STEIBELT, D[aniel Gottlieb], composer. *The Favorite Air of Mamma Mia sung by Sigr. Viganoni at the Nobility's Concerts arranged for the Piano Forte as a Martial Rondo by D. Steibelt.* London: J. Dale, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 6 pp.

STEIBELT, [Daniel Gottlieb], composer. *Steibelt's 1 Sonata, from Op. 75.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), 10 pp., 4 pp. Contains sheet music for the piano and the violin.

FIORINI, V., composer. *"Stanco di pascolar." Venetian Air with Variations for the Harp or Piano Forte, composed by V. Fiorini.* London: Goulding, D'Almaine, Potter & Co., n.d. Folio (34.5 x 26.5 cm.), (1 l.), 5 pp.

STEIBELT, [Daniel Gottlieb], composer. *Steibelt's 3 Sonata, from Op. 75.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 19-33 pp.

GELINEK, composer. *A Favorite Air, with Variations for the Piano Forte. Composed by Gelinek. No. 5.* London: L. Lavenu, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 6 pp. Includes, on the sixth page, a "Catalog Thematique of Gelinek's Airs with Variations for the Piano Forte."

BOMTEMPO, J.D., composer. *Capriccio and God save the King with Variations. Composed and dedicated (by permission) to His Royal Highness the Duke of Sussex.* London: Clementi & Co., n.d. Folio (34.5 x 26.5 cm.), 15 pp.

BOMTEMPO, J.D., composer. *Fandango, with Variations, for the Piano Forte, composed and dedicated to Madlle. Filhot.* London: Clementi & Co., n.d. Folio (34.5 x 26.5 cm.), 11 pp.

BOMTEMPO, J.D., composer. *Grande Sonate pour le Piano Forte, executée par l'auteur au Concert olympique, composée et dédiée à Son Altesse Royale la Princesse de Portugal.* Paris: Chez Augte. LeDuc, n.d. Folio (34.5 x 26.5 cm.), (1 l.), 19 pp.

* On the music publishers, see Frank Kidson, *British Music Publishers, Printers and Engravers.* London: W. E. Hill & Sons, 1900 (pp. 27, 38-40, 53, 70-1); and D.W. Krummel, *Guide for Dating Early Published Music: A Manual for Bibliographical Practices.* Kassel: Bärenreiter, 1974 (pp. 130-132, 153-154).

*69. **NERY, Rui Vieira.** *A música no ciclo da "Biblioteca Lusitana".* Lisbon: Fundação Calouste Gulbenkian, 1984. 8°, original printed wrappers. As new. 277 pp., (1 l.), occasional footnotes, tables in text, extensive index of names. ISBN: none. \$50.00

FIRST and ONLY EDITION.

***70. OLIVEIRA, João Pedro, and Steve Reich.** *Steve Reich and Musicians.* English translation of Portuguese text by David Cranmer. Portuguese translation of English text by João Pedro Oliveira. Lisbon: Fundação Calouste Gulbenkian, 1989. Encontros Luso-Americanos de Arte Contemporânea. / Portuguese-American Meetings on Contemporary Art. Folio (28 x 22 cm.), original illustrated wrappers. As new. 43, (1) pp., (2 ll.), illus., musical notations in text. ISBN: none. \$25.00

FIRST and ONLY EDITION.

71. PARAVICINI, Rodolfo. *Dina, la derelitta. Melodrama tragico em tres actos, de ... (Versão portuguesa). Musica do Visconde do Arneiro.* Lisbon: Typographia de Costa Sanches, 1885. 8°, original pale green (somewhat faded) printed wrappers (foxed; spine slightly defective). In very good condition. 40 pp. \$100.00

Includes cast list.

* Not in Gonçalves Rodrigues, A tradução em Portugal. Not in Catálogo de libretos da Biblioteca da Ajuda.

Opera for Carnival, By a Basque Author and Set in the Basque Country

72. [PATERNI, Antonio, librettist]. J.F. Arroyo, composer. *Bianca di Mauleon. Drama tragico, diviso in quatro parti, per rappresentarsi nel Regio Teatro di S. Giovanni; Oporto: (Portugallo) nel Carnovale de 1846, musiga del Sgr. J.F. Arroyo, Maestro de la Banda Militar de la Guarda Municipale. / Branca de Mauleon. Drama tragico em quatro actos, para se representar no Real Theatro de S. João da Cidade do Porto, no Carnaval de 1846. Musica do Snr. J.F. Arroyo, Mestre da Banda Militar da Guarda Municipal.* Porto: Typographia de Gandra & Filhos, 1846. 8°, disbound. Woodcut vignettes on title pages, pp. 6, 7 and 68. In good to very good condition. Contemporary ink manuscript pagination. 68 pp. \$150.00

FIRST and ONLY EDITION of the libretto for this opera performed in 1846 at the Teatro São João, Porto, during Carnival. It contains a cast list of singers, all of whom seem to have been Italians. The title pages and text are in Italian and Portuguese on facing pages, with the exception of a Portuguese translation of a letter from Paterni to José Francisco Arroyo, dated Lisbon, 15 September 1844, dedicating the work to Arroyo (pp. 67-8). The music was by Arroyo, Director da Banda de Musica da Guarda Municipal do Porto, a native of the Basque region of Spain. The action is set in the Basque country toward the end of the fifteenth century.

* Not located in Innocência. Not located in *Catálogo de libretos da Biblioteca da Ajuda*. On Arroyo see Vieira, *Dicionario biographico de musicos portugueses* I, 53-7. OCLC: 61888786

(Harvard University). Porbase locates six copies, all in the Biblioteca Nacional de Portugal, as well as a manuscript copy in the same institution. Not located in Jisc. Not located in Library of Congress Online Catalog. Not located in Orbis.

Libretto for Opera with Music by Ventura Sanchez

73. [PERINI DI LUCA, César]. *Programa de la ópera en tres actos, titulada La conjuración de Venecia; que se ha de representar en el Teatro de la Cruz.* Madrid: Imprenta de El Panorama, 1841. 8°, contemporary plain brownish-gray wrappers (slight dampstaining, paper label on upper wrapper). Wood-engraved vignette on title page. In fine condition. 16 pp. \$150.00

A scene-by-scene synopsis for the use of theatergoers of this play set in Venice. Music for this performance was provided by Ventura Sanchez of Madrid, the opera company being directed by Ramón Carnicer. Cast list: Juan Bautista Genero, José Miral, Joaquín Reguer, Rosina Mazzarelli, María Serrano, and Vicente Barba.

* Not in Palau, who lists one drama by this author, published in Coruña, 1845. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in NUC. OCLC: 432970507; 433187040 (both at the Biblioteca Nacional de España).

74. PORTUGAL, Biblioteca Nacional. *Exposição. Tesouros da Biblioteca Nacional. Catálogo.* Lisbon: Ministério da Educação Nacional, Direcção Geral do Ensino Superior e das Belas Artes / Biblioteca Nacional de Lisboa, 10 April 1969. 8°, original printed wrappers. In very good condition. 31 pp. \$18.00

FIRST and ONLY EDITION of this exhibition catalogue. Includes printed and manuscript works on music, science, law, history, literature, religion and bindings.

* OCLC: 1027297604 (Getty Research Institute, Yale University Library, Bibliotheek Universiteit Amsterdam, Vrije Universiteit Amsterdam, Kings College London, Oxford University); 492900911 (Bibliothèque Universitaire Centrale Mirail, 55306047 (Biblioteca Nacional de Chile); 433127890 (Biblioteca Nacional de España); 836146800 (National Library of Poland); 253400754 (Ibero-Amerikanisches Institut); 246077084 (Universität Göttingen).

75. [POSTCARDS OF LISBON]. *Lisboa nos princípios do século, aspectos da sua vida e fisionomia na coleção de postais ilustrados da Biblioteca Nacional de Lisboa. Exposição.* Lisbon: Presidência do Conselho, Secretaria de Estado da Cultura, Direcção-Geral do Património Cultural, 1977. Large 4° (22 x 21 cm.), original printed wrappers (slightly soiled). Overall in very

good to fine condition. 107, (1) pp., (2 ll.), 4 ll. of illustrations, printed on both sides. One of 1,000 copies. ISBN: none. \$50.00

FIRST and ONLY EDITION of this exhibition catalogue of postcards that reveal life in Lisbon in the early twentieth century, including panoramas, the family, revolution, politicians, printing, writers, music, theater, and bull fighting. Each entry gives details of the postcard's image, colors, and printing technique. Sixteen of the cards are illustrated.

* OCLC: 246729039 (Kunstbibliothek-Staatliche Museen zu Berlin, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 254068536 (no location given); 434344640 (Biblioteca Nacional de España); 14270675 (Library of Congress, British Library, Galleria degli Uffizi-Biblioteca, Universidade de São Paulo). Porbase locates four copies, all in the Biblioteca Nacional de Portugal. Jisc locates two copies: British Library and Victoria & Albert.

76. PRINCETON UNIVERSITY LIBRARY. *For William H. Scheide. Fifty Years of Collecting. 6 January 2004. Princeton, New Jersey: Princeton University Library, 2004.* Large 4° (25.3 x 19.1 cm.), original illustrated wrappers. Much illustration in color. As new. viii, 90 pp., (1 l.). \$20.00

FIRST and ONLY EDITION. Describes Princeton's Scheide Library—an extraordinary collection, one of only six libraries to contain copies of the first four Bibles ever printed—the only such library outside Europe. Texts by Shirley M. Tilghman, Karin A. Trainer, Louise Scheide Marshall, Roland Folter, Felix de Marez Oyens, Bernard M. Rosenthal, William P. Stoneman, Christoph Wolff, and Paul Needham. The checklist of acquisitions occupies pp. [35]-90.

***77. RAPOSO, Eduardo M.** *Cantores de Abril: Entrevistas a cantores e outros protagonistas do "Canto de Intervenção".* Lisbon: Colibri, 2000. Large 8°, original illustrated wrappers. As new. 220 pp., (1 l.), illustrations. One of 1,000 copies. ISBN: 972-772-174-5. \$20.00

FIRST and ONLY EDITION. Preface by Manuel Alegre.

78. REBELO, Teresa. *Condessa d'Edla: a cantora de ópera, quasi rainha de Portugal e de Espanha (1836-1929).* Lisbon: Alêtheia Editores, 2006. Large 8°, original illustrated wrappers. Slight nick to rear cover near spine. Otherwise as new. 215 pp., ample illustrations in text, 4 ll. color plates, printed on both sides. ISBN: 989-622-031-X. \$15.00

FIRST and ONLY EDITION.

How to Play the Mandolin

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

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

* Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Jisc. KVK (51 databases searched) locates only the copies cited by Porbase.

80. *Revista Portuguesa. Edição facsimilada.* Preface to the present edition by Cecília Barreira. 2 volumes. Lisbon: Contexto, 1983. 4°, original printed wrappers. As new. xxiii, 384; (385)-750 pp., (1 l.), 5 folding tables showing contents by subject for each year. ISBN: 972-575-044-6.

2 volumes. \$75.00

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

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

***81. RODRIGUES, Helena, and Christopher Johnson, eds.** *Investigação em psicologia da música: estudos críticos*. Lisbon: Colibri / Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, 2007. Folio (29.8 x 21 cm.), original illustrated wrappers. As new. 241 pp., (1 l.), tables and graphs, music in text, bibliographies. ISBN: 978-972-772-764-3. \$50.00

FIRST and ONLY EDITION.

* OCLC: 234234576 (New York Public Library, Stanford University Library, Library of Congress, University of Toronto Music Library, Bayerische Staatsbibliothek). Porbase locates seven copies. Not located in Jisc. KVK (51 databases searched) locates the copies cited by Porbase, plus Bibliotheks Verbund Bayern Solr-Zugang.

Libretto for Music by Gioachino Rossini.

***82. ROMANELLI, Luigi.** *Apedra de toque (La pietra del paragone). Burleta Italiana com Musica de Rossini, para se representar em Fevereiro de 1821, no Real Theatro de S. João do Porto, em beneficio da primeira Dama Ercolina Bressa*. Porto: Na Typografia á Praça de S. Thereza N.º 13, [1821]. 4º, disbound with later stitching. In good condition. Contemporary ink inscription "1821 // Fever." in upper outer corner of title page. 4 pp. \$200.00

First Edition in Portuguese [?] of this summary of the libretto for the opera, or *melodramma giocoso*, in two acts, with music by Gioachino Rossini. Page 2 contains the cast list for the performance in Porto at the Teatro São João in February 1821.

First performed at La Scala, Milan, on 26 September 1812, *La pietra del paragone* was an instant success. The first performance of the opera in Rio de Janeiro was in 1826. Despite its early success in Europe the work did not receive its North American premiere until 1955 and the British professional premiere was at the St. Pancras Town Hall in 1963. Eduardo De Filippo and Paolo Tomaselli directed a production for the Piccola Scala in 1982, which later toured to the Edinburgh International Festival and the Teatro Donizetti in Bergamo.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Not located in OCLC. Not located in Porbase. Not located in Jisc.

83. ROSSINI, Giacomo, composer. *Mathilde de Schabran ou Belleza e Coração de Ferro. Drama semi-serio em 2 actos. Para se representar no real theatro de S. Carlos*. Lisbon: Typographia Progressista (title page); Typographia de Costa Sanches (front wrapper), 1874. 8º, original green printed wrappers (very minor wear). Some browning. Overall in good to very good condition. 67 pp. \$75.00

First edition in Portuguese? The title on the front wrapper reads *Mathilde de Schabran ou Belleza e Coração de Ferro. Opera heroe-comica em 3 actos. Musica do Maestro*

J. Rossini. Indeed, the work contains 3 acts, not 2. Facing pages in Italian and Portuguese. *Matilde di Shabran, ossia Bellezza e cuor di ferro*, with a libretto by Jacopo Ferretti, premiered at the Teatro Apollo in Rome in 1821, conducted by the great violinist Niccolò Paganini. This printing of the libretto must have been for a rare performance in Lisbon: after making the rounds of European cities in the 1820s and 1830s, *Mathilde de Schabran* languished in obscurity until the late twentieth century.

* Cf. Gonçalves Rodrigues, *A tradução em Portugal 12687* (with only 65 pp., and giving the title as *Mathilde de Shabron ou beleza e coração de ferro. Dr. serio em 2 actos ...*). Not in Catálogo de libretos da Biblioteca da Ajuda. Not located in OCLC. Not located in Porbase, which cites a volume of piano music from this opera, dated 1870. Not located in Jisc. KVK (51 databases searched) locates a single copy, at the National Library of Australia.

84. ROSSLER, Ed. *Guide du Guitariste ou l'accompagnement sans maitre*. Paris and Brussels: Chez Henry Lemoine et Compagnie, n.d (1961?). Small folio (26.5 x 18.5 cm), original printed wrappers (some soiling), stapled. Light browning. Overall good. Stamp on front wrapper of publisher with price of 6F; stamp on front wrapper and on p. 3 of Eduardo D. Rodrigues Instrumentos Nacionaes e Estrangeiros, Lisboa. 48 pp. \$35.00

This book has 16 pages of guitar tablature in various keys, each image shown above a corresponding "Figuration musicale des accords" written on the treble staff. The "Guide" then transitions from tablature to the exclusive use of the treble staff including fingering indications, and ends with exercises in commonly used keys involving arpeggios, chromatic and diatonic scales, and brief melodies. This book uses "fixed do" solfège as is the custom in France, as opposed to the familiar American system of alphabetic musical identification.

* OCLC: 12714242 (Kunitachi College of Music Library-Japan). Not located in Jisc. Not located in KVK (51 databases searched).

***85. ROTHKOPE, Carol, ed.** *The Grolier Club Collects: Books, Manuscripts and Works on Paper from the Collections of Grolier Club Members*. New York: The Grolier Club, 2002. Folio (33.1 x 23.5 cm.), publisher's gilt-stamped tan cloth. Profusely and very nicely illustrated, some illustrations in color. As new. xi, 177, (1) pp. ISBN: 0-919672-44-X. \$50.00

FIRST and ONLY EDITION. Exhibited December 2002-February 2003, these 130 books, manuscripts, and works on paper from the collections of Grolier Club members encompass the fields of Americana, history, travel, literature, association copies, fine printing, bindings, illustration, photography, bibliography, music, science, medicine, children's literature, and the fine arts. These wonderful objects, notable for their beauty,

provenance, or significance, include the corrected proofs of Oscar Wilde's *The Ballad of Reading Gaol*; the first printing of the Hippocratic Oath; an early map of New York drawn by Jay Gould; a diary kept by George Washington; manuscripts and letters by John Jay, Charles Dickens, Emily Dickinson, and Giacomo Puccini; a Tiffany binding; artists' books; and prints and drawings by Dürer, Piranesi, Redon, Matisse, Ernest H. Shepard, Al Capp, and Edward Gorey. The items—all illustrated—were chosen not so much for their splendor as for the stories their owners tell about them: how they were acquired, who or what influenced the acquisition, how they fit into an overall collecting scheme. A thoughtful introduction by co-curators T. Peter Kraus and Eric Holzenberg comments on the nature and history of book collecting and its role in American intellectual and cultural history. Splendidly designed by Jerry Kelly, and nicely printed by Martino Mardersteig at the Stamperia Valdona.

86. [SACCHERO, Giacomo, librettist; Federico Ricci, music.] *Corrado d'Altamura. Drama Lyrico em 3 actos. Para se Representar no R.T. de S. Carlos*. Lisbon: Typographia de P.A. Borges, 1846. Small 8°, original green printed wrappers (some wear to spine, small piece missing from upper outer corner of front wrapper, a few other very minor defects to wrappers). Overall in very good condition. Ownership stamp "Aranjo" on front cover, title page, and p. [5]. 47 pp. \$100.00

Apparently the earliest Portuguese translation of this libretto for the opera set in twelfth-century Sicily, with music by Frederico Ricci; with Italian and in Portuguese on facing pages, and a list of actors.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. OCLC: Not located; cites in Portuguese only an edition of Porto, 1863 (at Harvard University). Porbase cites two copies in the Biblioteca Nacional de Portugal. KVK (51 databases searched) cites several earlier editions in Italian only, beginning in 1841, in the British Library (which also has an 1844 edition in Italian and English) and in the Italian Union Catalogue (which locates two copies of the present edition, at Biblioteche della Fondazione Giorgio Cini, Venezia and the Biblioteca Marucelliana, Firenze); the present edition is also cited in the Library of Congress.

***87. SANTOS, João Moreira dos. *Duarte Mendonça: 30 anos de jazz em Portugal, 1974-2004*.** Preface by António Capucho. Opening statement by Duarte [Manuel Sarmiento de] Mendonça. Cascais: Câmara Municipal, 2005. Sm. oblong folio (22.1 x 26.5 cm.), publisher's boards with dust jacket. As new. 356 pp., profusely illustrated. ISBN: 972-99269-1-3. \$65.00

FIRST and ONLY EDITION.

*88. [SÃO CAETANO, Luís de, O.F.M.]. *Coroa Serafica para ser oferecida em acção de graças nos Côros Franciscanos, e nos da mais Religiões Sagradas a Maria Santissima na aurora do dia da sua Immaculada Conceição*. Lisbon: Na Regia Officina Typografica, 1800. 4°, disbound. Woodcut of the Our Lady of the Immaculate Conception on title page. Typographical headpiece and woodcut factotum initial on p. 1. Much musical notation in text, especially from pp. 9-43. Woodcut tailpiece of crossed trumpets on p. 44. In good to very good condition. viii, 44 pp. Text in Portuguese and Latin. \$100.00

Third edition (?), following those of 1744 and 1767, of this guide to practicing the *Coroa Serafica*, a Franciscan celebration on the day of the Immaculate Conception (December 8). As an introduction, there are instructions for the Eve of Immaculate Conception: the "R. Padre Vigario do Coro" [Vicar Choral] is to warn his fellow Brother (who has a watch) that at dawn the next day, they must wake up the Community (without waking up any one person in particular) for the devotion of the Seraphic Crown. The rest of the volume includes the words spoken at the Franciscan celebration of the Seraphic Crown of Mary, including prayers in Latin and a short sermon (in Portuguese, with the heading "*Ponto*"). Once the *Hebdomadario* has finished reading the *Ponto*, the community is to recite the Ave Maria and sing *Domine labia mea* and other songs, in Latin (pp. 9-44). Almost every page has music, in neume notation; at times the songs are quite complex and extensive.

The attribution of authorship is based on Porbase; according to Barbosa Machado, the author was a Franciscan. The title of the present edition differs somewhat from the earlier ones.

* Not in *Imprensa Nacional*; cf. p. 174, for a cryptic reference to "*Caderno da corôa serafica*". Not in *Innocência*. For the probable author, and the Lisbon 1744 edition, see Barbosa Machado III, 67. OCLC: 39340384 (University of Dayton); for the Lisbon 1744 edition, see 61132070 (Saint Bonaventure University); and for the Lisbon 1767 edition, see 39456093 (University of Dayton). Porbase locates a single copy, in the Biblioteca Nacional de Portugal, as well as a single copy of the Lisbon 1744 edition. No edition located in Jisc.

89. SAUVINET, Adolpho. *Argumento da opera baile Flavia, drama lyrico-historico ... poema e musica de* Lisbon: Typ. do Commercio de Portugal, 1889. 8°, original gray printed wrappers (foxed, quires splitting). Browned. Vertical crease. Overall in good condition. Stamp on upper wrapper of an owner from Lisbon. xxix pp., (1 blank l.). \$50.00

Opera set in Nicomedia, A.D. 293, with cast list: Julietta Millie in the title role, Bianca Barbé, del Bruno, Verdini, Villamar, Borruchia, Soldá, Gustavo Godefroy, and Durini.

Sauvinet (b. 1836) was born in Lisbon. An enthusiastic amateur whose day job was with the Companhia de Telephones, he wrote a symphonic ode (*A Serra da Cintra*), the opera *Flavia*, a mass, and some dances.

* Not in Gonçalves Rodrigues, *A tradução em Portugal*. Not in *Catálogo de libretos da Biblioteca da Ajuda*. Charles Bergmans, *La Musique et les Musiciens* (Gand, 1902), p. 400. *Ilustração Portuguesa* vol. 5 (1888), p. 8. Not located in NUC. Not located in OCLC. Not located in Porbase.

***90. SERRÃO, Maria João.** *Constança Capdeville: entre o teatro e a música.* Lisbon: Colibri / Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa, 2006. Coleção Ensaios Musicológicos, 2. Folio (27 x 20 cm.), original illustrated wrappers. As new. 220 pp., (1 l.), footnotes, numerous illus. in text (a few in color), ample bibliography, index. ISBN: 972-772-670-4. \$45.00

FIRST and ONLY EDITION. Constança Capdeville (1937-1992) was a Portuguese pianist, percussionist, music educator and composer.

***91. SILVA, Carlos Guardado da, ed.** *Carnaval: história e identidade. Introduction by Carlos Bernardes.* Lisbon: Colibri / Instituto de Estudos Regionais e do Municipalismo «Alexandre Herculano», Comissão Científica do Departamento de História, Faculdade de Letras da Universidade de Lisboa, and Torres Vedras: Câmara Municipal, 2016. Coleção Torres Vedras, XVIII. Small folio (26.9 x 19 cm.), original illustrated wrappers. As new. 219 pp., (1 l.), extensive footnotes, bibliographies, much illustration in text, some illustration in color. One of 600 copies. ISBN: 978-989-689-580-8. \$40.00

FIRST and ONLY EDITION. Of 12 essays, one is in Spanish, one in French repeated in Portuguese, one in English repeated in Portuguese; the rest are in Portuguese. Authors are Rodrigo Furtado, Pedro Gomes Barbosa, Paulo Catarino Lopes, Lydia Inés, Muñoz Cordero, Clémence Mathieu, Lidija Nikocecic, António A. Pinelo Tiza, Alexandre Rosas, Luís Guerreiro, Jorge Ralha, Cecília Travanco Rodrigues jointly with José Monteiro Alves, and Ana Almeida. Topics included the *Saturnalia*, carnival and other holidays in the middle ages, carnival in Rome at the dawn of modernity, carnival of blacks and whites, and of Barranquilla, carnivals of Binch and Alost, ethnological analysis of carnival customs in the Kastav region, carnival in Trá-os-Montes and the Douro, Carnival de Ovar, carnival of Loulé, carnivals of Torres Vedras, Lisbon, Porto, and Nice compared to that of Rio de Janeiro, and the music of carnival. There is a final essay by Manuela Gomes about the Torres Vedras carnival, followed by two related brief pieces on the spirit of the Torres Vedras carnival.

* Porbase locates two copies: Biblioteca Nacional de Portugal and Biblioteca Geral da Universidade de Coimbra.

Rare Statutes for a Musical Society in Coimbra

92. SOCIEDADE PHILARMONICA CONIMBRICENSE BOA-UNIÃO. *Estatutos da Sociedade Philharmonica Boa-União.* Coimbra: Imprensa Conimbricense, 1856. 8°, disbound. Wood-engraved vignette on title page of musical instruments. In good to very good condition. 8 pp. \$150.00

FIRST and ONLY EDITION? Includes the royal decree authorizing the Sociedade Philharmonica Conimbricense Boa-União and its statutes.

* Not in Innocência. Not located in OCLC. Not located in Porbase. Not located in Jisc. Not located in KVK (51 databases searched).

*1838 Exhibition Catalogue:**Silks, Hats, Glass, Porcelain, Musical Instruments, and More*

93. [SOCIEDADE PROMOTORA DA INDUSTRIA NACIONAL]. *Relatorio geral da exposição de productos de industria portugueza, feita pela Sociedade Promotora da Industria Nacional, em 22 de julho de 1838.* Lisbon: Na Typographia de Jose Baptista Morando, 1838. 4°, stitched. Small wood engraving of a landscape on title page. Uncut. Light soiling on first and final leaves. Overall in very good condition. 24 pp. \$260.00

FIRST and ONLY EDITION of this exhibition catalogue that includes the goods on display and the names of the proprietors and prices. Among the items are silks, cotton, and other fabrics, hats, paper, tin plate, glass, porcelain, leather, stills, musical instruments, typography, and fine arts (paintings and sculptures).

At the end are the printed signatures of the secretary of the Sociedade, José Jorge Loureiro, and its president, Anselmo José Braamcamp.

* Goldsmiths'-Kress 30386.17. Kress, *Luso-Brazilian Economic Literature before 1850*, p. 20. Not in Innocência. OCLC: 222112867 (University of Toronto); cf. 17856793 (internet resource). Hollis lists the work (although OCLC doesn't record it there). Porbase locates copies at the Biblioteca Nacional de Portugal and the Universidade Católica Portuguesa-Biblioteca João Paulo II. Jisc locates a copy at the University of London and an online copy at University of Manchester (reproduced from the Harvard copy).

Defines Many Musical Terms Now Obsolete

***94. SOLANO, Francisco Ignacio.** *Exame instructivo sobre a musica multi-forme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theorica* Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary speckled sheep (very minor wear at extremities, 4 tiny round wormholes near foot of

EXAME INSTRUCTIVO
SOBRE
A M U S I C A
MULTIFORME, METRICA,
E R Y T H M I C A,

NO QUAL SE PERGUNTA, E DÁ RESPOSTA DE MUITAS
COUSAS INTERESSANTES PARA O SOLFEJO,
CONTRAPONTO, E COMPOSIÇÃO:

SEUS TERMOS PRIVATIVOS, REGRAS, E PRECEITOS,
SEGUNDO A MELHOR PRÁTICA, E VERDADEIRA
THEORICA,

O F F E R E C I D O

A

SUA ALTEZA REAL
O SENHOR

D. J O ã O
PRINCIPE DO BRAZIL
POR SEU AUTHOR
FRANCISCO IGNACIO SOLANO.



L I S B O A,
NA REGIA OFFICINA TYPOGRAFICA.

ANNO M. DCC. XC.

*Com licença da Real Meza da Commissão Geral
sobre o Exame, e Censura dos Livros.*

JS

spine), spine with gilt fillets and raised bands in five compartments, crimson morocco lettering piece, short author-title lettered gilt, text block edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In very good to fine condition. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. [J]⁸, **2, A-S⁸, T². Bound at the end of the volume are 3 extra, added, clean, folded sheets of manuscript paper, for musical notation, prepared by hand. \$1,200.00

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

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

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

Defines Many Musical Terms Now Obsolete

95. SOLANO, Francisco Ignacio. *Exame instructivo sobre a musica multi-forme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theorica* Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary tree sheep wear to corners; outer joints), smooth pine with gilt fillets (lettering piece gone), text block edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In good to very good condition. Very good to fine internally. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. [J]⁸, **2, A-S⁸, T². \$600.00

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

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L I S B O A,
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ANNO M. DCC. XC.

*Com licença da Real Meza da Commissão Geral
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Os músicos portugueses II, 186 and *Catalogue des livres* 122. Vieira, *Dicionário biográfico de músicos portugueses* II, 336-7. *Imprensa Nacional* 427 (does not mention the errata leaf). NUC: DLC, MB, NcU, ICN. OCLC: 54222376 (Yale University, Newberry Library, University of North Carolina-Chapel Hill, Universiteit Utrecht); 252453780 (Staatsbibliothek zu Berlin); 43038490 (New York Public Library).

Of Great Historical Value for Musical Theory

96. SOLANO, Francisco Ignacio. *Nova instrução musical, ou theórica pratica da musica rythmica, com a qual se forma, e ordena sobre os mais solidos fundamentos hum Novo Methodo, e verdadeiro Systema para constituir hum intelligente Solfista, e destrissimo Cantor, nomeando as Nótas, ou Figuras dea Solfa pelos seus mais proprios, e improprios nomes, a que chamamos ordinarios, e extraordinarios no Canto Natural, e Accidental, de que procede toda a difficuldade da Musica* Lisbon: Na Officina de Miguel Manescal da Costa, 1764. 4°, twentieth-century quarter sheep over machine marbled boards (some rubbing to leather on boards), smooth spine gilt, red leather lettering piece with short author-title lettered gilt. Woodcut initials, woodcut head- and tailpieces. Woodcut musical notation throughout. Printed on high quality paper. Uncut and mostly unopened. In very good condition. Very fine internally. (30 ll.), 340 pp., (2 ll.), 47, (1) pp., large folding table illustrating complex musical terminology, numerous diagrams and musical notation throughout. a-g⁴, h², A-Z⁴, 2A-2Z⁴, 3A-3C⁴. \$1,000.00

FIRST and ONLY EDITION of this landmark work on musical theory, with the folding table (often missing or mutilated) present. The *Nova instrução* was widely applauded in its own time, and some testimonies of contemporaries who had seen the work in manuscript or heard Solano lecture at the Lisbon Seminary (where he taught) are included in the preliminary leaves. The most notable of these is David Perez, a prolific and renowned composer of Italian operas who was music master at the court of D. José I from 1752. A singer and organist, Solano has been described by Ernesto Vieira as "O nosso mais notavel musico didactico," and "escriptor vanglorioso da sua sciencia" (*Diccionario biográfico de músicos portugueses* II, 332-3).

* Innocência II, 392 & IX, 308: quoting from *Mnemosine Lusitana*, "que os escriptos de Solano mereceram, e ainda merecem [em 1817] um geral applauso dos professores," and noting that the Gubián copy sold in 1867 for 5\$000 reis, an enormous sum at the time. Albuquerque, *A edição musical em Portugal (1750-1834)* 369. Vasconcellos, *Os Músicos portugueses* II, 184; *Catalogue des livres rares* (1898) 118: stating that all Solano's works are very rare and that, as yet, there are no copies in any Portuguese libraries. Vieira, *Diccionario biográfico de músicos portugueses*, II, 332-8. Monteverde 5139. Avila-Perez 7347: calling for (50), 340, 47, 1 pp. Not in Azevedo-Samodães or Ameal. *Grande enciclopédia* XXIX, 539. Not in Palha. NUC: DLC, NRU, ICN, FU, CU, NcU, PP.

NOVA INSTRUCCÃO MUSICAL,
O U
THEORICA PRATICA
D A
MUSICA RYTHMICA,

COM A QUAL SE FORMA, E ORDENA SOBRE
os mais solidos fundamentos hum Novo Methodo, e verdadeiro
Systema para constituir hum intelligente Solfista, e destrissimo
Cantor, nomeando as Nótas, ou Figuras da Solfa pelos seus
mais proprios, e improprios nomes, a que chamamos ordi-
narios, e extraordinarios no Canto Natural, e Acciden-
tal, de que procede toda a difficuldade da Musica,

OFFERECIDA

AO MUITO PODEROSO, E FIDELISSIMO REI
NOSSO SENHOR

D. JOSE I.

Por seu Author

FRANCISCO IGNACIO SOLANO.



LISBOA,

Na Officina de MIGUEL MANESCAL DA COSTA,
Impressor do Santo Officio.

Anno CIO. IDCC. LXIV.

Com todas as licenças necessarias.

*Rare and Important Portuguese Work on
Counterpoint and Keyboard Practice*

97. SOLANO, Francisco Ignacio. *Novo tratado de musica metrica, e rythmica, o qual ensina a acompanhar no cravo, órgão, ou outro qualquer instrumento, em que se possam regular todas as especies, de que se compõe a Harmonia da mesma Musica. Demonstra-se este assumpto prática, e theoreticamente, e tratão-se tambem algumas cousas parciaes do contraponto, e da composição* Lisbon: Na Regia Officina Typographica, 1779. 4°, contemporary cat's paw sheep (some minor wear), spine gilt with raised bands in five compartments, dark leather lettering piece in second compartment from head with short author-title lettered gilt, text block edges lightly sprinkled red. Large woodcut headpiece including the Portuguese royal arms on second preliminary leaf recto. Woodcut initial on same leaf recto. Mixed typographical and woodcut headpiece on p. [1]. Woodcut initial on same page. Full page representation of a clavichord keyboard with musical notation on p. 2. Much musical notation throughout. In very good to fine condition. xvi, 301, (1) pp. \$1,200.00

FIRST and ONLY EDITION of a work Vieira describes as "realmente bem feita e offerece ainda hoje bastante interesse ao estudioso." Of particular interest are the sections on dissonance and the fugue.

This is a practical approach to learning counterpoint through explaining how to play different varieties of counterpoint on an organ or harpsichord (or any other kind of eighteenth-century keyboard). It starts with an overview of intervals and rapidly progresses into more complex content about counterpoint. What makes this work unique among other treatises on counterpoint from this time is the practical aspect of how one should play the different parts and improvise (although it speaks little about expression in performance). We see this especially in: pp. 150-151, where Solano describes how one should play in recitatives (i.e. follow the voice); on p. 155 Solano writes about how to play in settings where the keyboard or organ is the only instrument that accompanies the voice; p. 159, Solano offers advice on how to play in situations when there is no figured bass written into the keyboard parts, such as in arias, duets, and symphony settings (i.e. read the parts of the score as a whole and figure out what notes one should bring out; arpeggios also work well in these situations). Solano sets practical keyboard instruction like this side-by-side with theoretical ideas, such as the reason why we should avoid playing a tritone in counterpoint (or otherwise) is because it has such a disagreeable sound due to the sonorous vibrations that the interval naturally causes thus afflicting the tympanic membrane in the ear (p. 282); Solano discusses musical intervals mathematically, citing Vicente Galilei, Daniele Barbaro, Aristoxenus of Tarentum, and Ptolemy (pp. 280-1); Aristotle and Pythagoras (p. 285).

All in all, this is a unique treatment of counterpoint and keyboard method because of its orientation towards practice and keyboard performance. It contains very few comments on aesthetics, which can often be distracting in treatises on counterpoint from this time if one wants to learn the basics. Instead it is straight to the point in all chapters, describing what is offensive to the ear and what is not.

Solano was highly regarded as a composer and as a professor of music at the Lisbon Seminary. His other works include the important *Nova instrução musical*, 1764, and

Exame instructivo sobre a musica, 1790. Solano's works are all rare; this one is perhaps the most difficult to find.

* Innocência II, 392; IX, 308. Imprensa Nacional p. 351. Albuquerque, A edição musical em Portugal (1750-1834) 370. Vasconcellos, Os musicos portugueses II, 186 and Catalogue des livres 120. Daciano, Bibliografia musical portuguesa p. 123. Vieira, Dicionário biográfico de musicos portugueses II, 335-6. Welsh 2772. NUC: DLC, ICJ.

98. SPALDING, Frances. *Mudejar Ornament in Manuscripts*. New York: Hispanic Society of America, 1953. 8°, publisher's yellow cloth with original glassine dust jacket (glassine with some tears). In fine condition, except for the glassine wrapper. Frontispiece, vi, 58 pp., 14 ll. of plates printed on both sides. \$10.00

FIRST and ONLY EDITION. Well-illustrated study of Mudejar manuscript illumination in fifteenth-century Spanish antiphonaries and choir books.

Inspiration for Operas

99. TASSO, Torquato, Giovanni Battista Guarini, and C. Guidubaldo de' Bonarelli. *Le tre più celebri pastorali italiane, cioè, Aminta, favola boscareccia di Torquato Tasso; Il Pastor Fido, tragi-commedia pastorale del Guarini; Filli di Sciro, favola pastorale del C. Guidubaldo de' Bonarelli*. Orléans: Da' Torchj di L.P. Couret de Villeneuve, 1787. Bibliothèque des meilleurs poètes italiens, 36. 8°, contemporary speckled calf, smooth spine gilt in six compartments, red spine labels in second and third compartments with titles (some wear to edges and hinges, slightly defective at head and foot of spine), marbled endleaves, text block edges marbled. Woodcut vignette on title page. Woodcut headpieces and ornaments. Scattered light stains and browning. Overall good to very good condition. 502 pp. \$300.00

First edition thus. Two of these three pastoral plays formed the inspiration for operas.

Tasso's *Aminta*, a pastoral romance set in the era of Alexander the Great, was the basis of a libretto by Metastasio, *Il re pastore*, which premiered in 1751. Metastasio's libretto became the basis of Mozart's *Il re pastore*, which premiered in 1775, and of *Aminta, il re pastore*, by Antonio Mazzoni (d. 1785). Tasso's story was the basis for the ballet *Sylvia, ou La nymphe de Diane*, with music by Léo Delibes, first performed in 1876.

Guarini's *Il pastor fido*, a pastoral tragicomedy set in Arcadia, is one of the most famous plays of the seventeenth century. Written in honor of the nuptials of the Duke of Savoy and Catherine of Austria in 1585, it was first published in Venice, 1590, and revised by the author through 20 editions, the latest being Venice, 1602. *Il pastor fido* inspired many composers of madrigals (including Claudio Monteverdi, Giaches de Wert, and Heinrich Schütz) as well as Handel's opera of the same name, first performed in 1712.

Bonarelli's *Filli di Sciro* is in the mold of Tasso and Guarini. Although it is not of their caliber, the play was popular in its time.

* NUC: UU, DLC, PU, ICN. OCLC: 14193903; 504516140; 792794240; 46732218 (internet resource?); 457353534; 458197097; 604421388; 165823265 (internet resource?).

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OFFERECIDO

A O
SERENISSIMO SENHOR
D. JOSE
PRINCIPE DO BRAZIL

Por seu Author
FRANCISCO IGNACIO SOLANO.

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<p> <i>Signos Sub-Graves,</i> F: G A B C D E F: </p>	<p> <i>Graves.</i> G A B C D E F: </p>	<p> <i>Agudos.</i> g a b c d e f: </p>	<p> <i>Sobre-Agudos.</i> g a b c d e f: </p>	<p> <i>Agudissimos.</i> g a b c d e f: </p>
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ou Gravissimos. *Especies Simples.* *Compuestas.* *De-Compuestas.* *Tri-Compuestas.*

Opera and Poetry in Ponta Delgada

100. [THEATER. OPERA.]. *Theatro Michaelense*. 24 handbills on green, yellow, purple, white and blue paper, 15 large octavo handbills, 9 small octavo handbills and 7 poems stitched together. 1 invitation to a special benefit recital tucked in from Bice d'Aponte dated Março de 1876. [Ponta Delgada]: Typ. de M.C. Botelho, 1874-1876. Large 8°, stitched. In good to very good condition. Invitation from Bice d'Aponte. 31 ll., 1 l. loosely inserted. All printed on the recto only. \$500.00

Apparently FIRST and ONLY EDITIONS. Among the Opera's announced are Donezetti's *L'elisir d'amore*, Maria di Rohan, La Favorita (featuring the prima-dona Maria Pavoni Moretti) and Lucia di Lammermoor; Verdi's *Rigoletto*, *Ernani*, *Il Trovatore*, *Baile de Mascaras* and *La Traviata*; and Rosini's *Il Barbiere di Siviglia*. The single sheets with poems include and anonymous one to the Baritone Filippo Giannini, a sonnet by André de Quental to Maria Pavoni Moretti, an anonymous *Desafogo d'um espectador por ocasião d'uma das ultimas representações lyricas no Theatro Michaelense, em 27 de Fevereiro de 1875* to benefit the empresario Cesar Augusto Cazella on the occasion of a performance of *La Favorita*, and Carlos Augusto Schiappa Pietra's *Ao maestro Cesar Augusto Cazella no seu ultimo concerto*, dated 25 de Março de 1875.

* Canto, *Bibliotheca açoriana* 53 (for the poem by Quental). Most if not all of the other items appear to be unrecorded.

Eulogy for Alfonso X El Sabio

101. VARGAS Y PONCE, Joseph de. *Elogio del Rey Don Alonso el Sabio, premiado por la Real Academia Española, en junta que celebró el día 15 de octubre de 1782*. Madrid: Por Don Joachin Ibarra, Impresor da Câmara de S.M. y de la Real Academia, 1782. 4°, recent period sheep (scuffed and somewhat warped), spine with raised bands in six compartments, gilt-lettered red lettering piece in second compartment from head, gilt bands, text block edges rouged from an earlier binding. Small woodcut vignette on title page. Title page slightly soiled. Overall in very good condition. (1 l.), 76 pp., (1 blank l.). \$250.00

FIRST EDITION, and the only separate one, of this life of Alfonso X el Sabio (1221-1284), famous for writing prolific poetry in Galician, for his interest in science and music, and for introducing the first vernacular law code in Spain, the *Siete Partidas*. This eulogy includes extensive notes (pp. 63-76). It was reprinted in the *Colección de las obras de elocuencia ... premiadas por la Real Academia* in 1799, by Ibarra's widow, and in a Paris, 1846 edition of the *Siete Partidas*. It was awarded a prize by the Real Academia Española; the same year the author participated in the siege of Gibraltar. This appears to be his earliest published work.

Vargas y Ponce (Cádiz, 1760-Madrid, 1821) was an erudite Spanish enlightenment figure, author of historical works and essays, satirical poet, naval officer, mathematician and politician. A member of the Real Academia de Historia, and later of the Real Academia Española, he was a deputy to the Cortes de Cádiz for Madrid in 1813, and was elected again in 1820.

* Ruiz Lasala 659: calling for 76 pp. in all. Palau 352511. Whitehead, *BL Eighteenth-Century Spanish STC*, V92. Whitehead, "Joaquin Ibarra ... Holdings in ... British Library"



in *The British Library Journal*, VI, 2 (Autumn 1980), p. 213. See also Fernando Durán López, *José Vargas Ponce, 1760-1821: Ensayo de una bibliografía y crítica de sus obras*, Cádiz: Servicio Publicaciones UCA, 1997.

- *102. VARIAÇÕES, António, pseud.** [*i.e. António Joaquim Rodrigues Ribeiro, 1944-1984*]. *Muda de vida: letras de António Variações. Entrevista de Inês Pedrosa*. Lisbon: Relógio d'Água, 2006. Música, 6. 8°, original illustrated wrappers. As new. 95 pp., (2 ll. advt.), illustrations. ISBN: 972-708-873-2. \$30.00

FIRST and ONLY EDITION of this interview with one of Portugal's legendary popular music icons of the 1970's and 1980's. Includes song lyrics, photograph reproductions, and interview with Inês Pedrosa. For more on António Variações see: Manuela Gonzaga, *António Variações: Entre Braga e Nova Iorque*. Lisbon: Bertrand Editora, 2018 (augmented version of a 2006 edition).

* OCLC: 276978258 (Casalini)

- 103. VENTIMIGLIA, Giovanni di Lanza e.** *Polonese a piena orchestra composta e ridotta per Piano-Forte dal Principe D. Giovanni Lanza e Ventimiglia, Socio dell'Accademia Filarmonica di Palermo, dedicata alla medesima dall'Autore*. Naples: Real Litografia Militare, 1828. Folio (34.5 x 25.5 cm), stitched (mild soiling and sunning). Lithographed throughout. Internally fine. Overall in very good condition. Early signature on p. 1 of Fanny Amalia da Libra. (1 l.), 7 pp. \$75.00

FIRST EDITION? A polonaise written for full orchestra and then scored for piano-forte by Lanza e Ventimiglia (1799-1868), an author and dramatist from a noble Sicilian family.

* Not located in OCLC.

- 104. VIEIRA, Afonso Lopes, ed.** *Cancioneiro de Coimbra em que se contêm poesias portuguesas, & nos saudosos campos inspiradas, desde o seculo XV até aos nossos tempos, com uma sylvia de romances & cantigas tradicionais. Escolhidas por* Coimbra: França Amado, 1918. 8°, original illustrated wrappers (slightly chipped and soiled). Arms of Coimbra reproduced on title page and front wrapper. Publisher's vignette of rear wrapper. Uncut. Internally fine; overall very good. 146 pp., (1 l.). \$100.00

FIRST EDITION of this anthology of Portuguese poetry, ranging from Garcia de Resende to Lopes Vieira himself. A second edition appeared in 1971, and a third was published in 2002.

Afonso Lopes Vieira (1878-1946) 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, São Pedro de Moel, became a haven for artists, musicians and writers. He also travelled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

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

* Innocêncio XXII, 512. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 10. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. OCLC: 71483935 (Radboud Universiteit Nijmegen, Universiteitsbibliotheek Utrecht); 560423350 (British Library); 431473247 (Biblioteca Nacional de España); 4081092 (43 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online copies). Porbase locates eight copies: four in the Biblioteca João Paulo II-Universidade Católica Portuguesa, two in the Biblioteca Nacional de Portugal, and one each at the Biblioteca Geral da Universidade de Coimbra, and the Centre for English Translation and Anglo-Portuguese Studies-Universidade Nova de Lisboa. Jisc cites British Library and Cambridge University.

Choral Singing in Portugal

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

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

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

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 *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the review *Lusitânia*,

of which Lopes Vieira served as secretary. He also wrote works for children, e.g., *Animais nossos amigos*, 1911, and *Canto infantil*, 1912.

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

***106. VIEIRA, Ernesto.** *Diccionario biographico de musicos portugueses. Historia e bibliographia da musica em Portugal.* 2 volumes. Lisbon: Arquimedes Livros, 2007. Large 8°, original printed wrappers. A bit of dust soiling to edges; otherwise as new. (4 ll.), 559 pp., illus.; 495, (1), xxii pp. One of 80 sets. ISBN: 978-972-8917-36-4. 2 volumes. \$100.00

Basic, extremely useful work. Facsimile reprint of the scarce Lisbon: Typographia Mattos Moreira & Pinheiro, 1900 edition.

*Important Poet Discusses Portuguese Poetry;
Author's Signed Presentation Inscription to the Conde de Monsaraz,
Another Prominent Poet
Includes Discussion on the Connections Between Fado and Poetry*

***107. VIEIRA, Afonso Lopes.** *O povo e os poetas portugueses: conferência lida pelo autor no Teatro D. Maria II em 12 de Janeiro de 1910.* Lisbon: Typ. "A Editora", 1910. 8°, original illustrated wrappers. Title printed in red and black. Wood engraved vignettes printed in red. Foxing on the wrappers. Overall in good condition; internally fine. Author's signed six-line presentation inscription to the Conde de Monsaraz on front free endleaf recto. (1 blank l.), 62 pp., (1, 1 blank l.). \$350.00

FIRST and ONLY EDITION of this brief overview of the history of Portuguese poetry and its sources of inspiration. Lopes Vieira discusses the connection between Portuguese *fado* and poetry, urging poets to seek inspiration from within Portuguese culture, not from outside influences.

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 travelled 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 *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the review *Lusitânia*, of which Lopes Vieira served as secretary. He also wrote works for children, e.g. *Animais nossos amigos*, 1911 and *Canto infantil*, 1912.

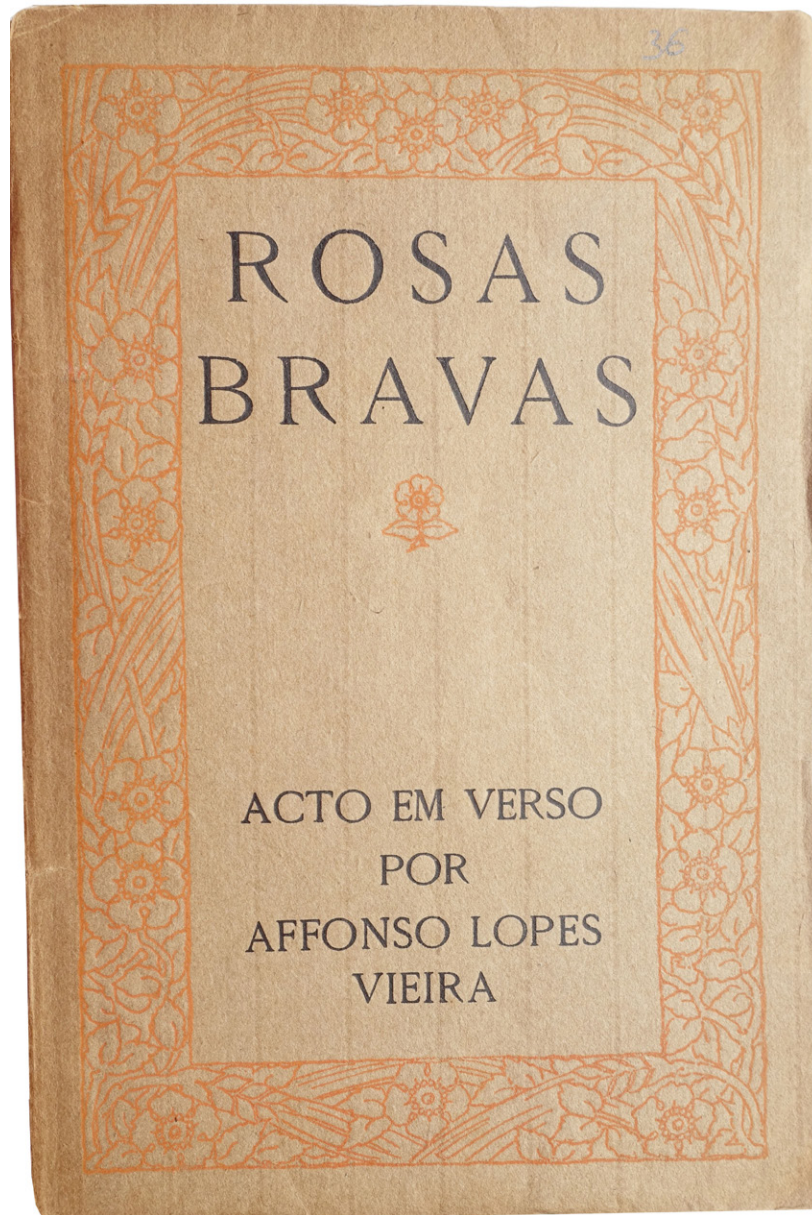
Provenance: António de Macedo Papança, 1.º Conde de Monsaraz (Reguengos de Monsaraz, 1852-Lisbon, 1913), neo-romantic poet from a wealthy landowning family in the Alentejo. Parliamentary deputy with a law degree from Coimbra University, diplomat, member of the Real Academia das Sciencias de Lisboa, the Instituto de Coimbra and the Sociedade Geografica de Lisboa, he contributed to various periodicals, including *A ilustração portuguesa* from its initial number in July 1884. His principal books of poems were *Crepusculares* (1876), *Catarina de Ataíde* (1880), *Telas históricas* (1882), and *Musa Alentejana* (1908). A definitive edition of his *Obras* was published in three volumes by the Instituto de Alta Cultura, Lisbon, 1957-1958. See *Grande enciclopédia XVII*, 673-4; Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 320-1; Fernando Guimarães in *Biblos*, III, 883-4; *Dicionário cronológico de autores portugueses*, II, 354-5.

* Innocência XX, 311. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 13. See also *Grande enciclopédia XV*, 453-5; Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, 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." NUC: DLC, ICU. Porbase locates four copies, in the Biblioteca João Paulo II da Universidade Católica Portuguesa, the Biblioteca Geral da Universidade de Coimbra, the Faculdade de Letras da Universidade de Lisboa, and the Faculdade de Letras da Universidade do Porto. Jisc locates copies at British Library and Manchester University.

*Play About a Franciscan Friar, Set in Fourteenth-Century Italy;
Author's Signed and Dated Presentation Inscription to
Colombano Bordalo Pinheiro
With One-Page Musical Theme for Oboe*

108. VIEIRA, Afonso Lopes. *Rosas bravas: acto em verso*. Lisbon: "A Editora", [1911]. 8°, original illustrated wrappers (slight wear), in folding case of marbled paper with gilt leather label on front of case. One large wood-engraved headpiece, one page printed in ochre and black. In good to very good condition. Author's signed and dated (May 1911) presentation inscription "A Colombano, // querido Amigo e // mestre, oferece" on recto of front free endleaf. (1 blank l.), 45 pp., (1, 1 blank l.), 1 color halftone illustration tipped onto bifolium of blue paper inserted between pp. 22-3. \$600.00

FIRST and ONLY EDITION of this play about a Franciscan friar set in fourteenth-century Italy, performed for the first time on April 5, 1911, at the Teatro da Republica, Lisbon. The color illustration by Thomás Bordallo Pinheiro is of the original stage design



Item 108

209 A COLUMBANO,
querido Amigo e
meu, o seu
Luís
1911 Afonso Ld.

by Augusto Pina. Included is a one-page musical theme for oboe specially composed for the performance by the Portuguese composer Thomás Borba.

Afonso Lopes Vieira (1878-1946) 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 travelled 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 *Amadis*, and Rodrigues Lobo. His Portuguese translation of the *Poema do Cid* was published in the periodical *Lusitânia*, of which Lopes Vieira served as secretary. He also wrote works for children, e.g., *Animais nossos amigos*, 1911, and *Canto infantil*, 1912.

Provenance: Colombano Bordalo Pinheiro (1857-1929), one of the greatest and most original Portuguese painters of the late nineteenth and early twentieth centuries. See Pamplona *Dicionário de pintores e escultores portugueses* (revised ed.), II, 111-22. He was a member of the "Grupo do Leão", which included a number of the most illustrious artists, writers, and intellectuals of the day, and his famous painting of some members of the group is now in the Museu de Arte Contemporânea in the Chiado, Lisbon.

* Innocência XXII, 23. Santos, *Exposição bibliográfica de Afonso Lopes Vieira*, p. 9. See Saraiva & Lopes, *História da literatura portuguesa* (17th ed., 2001), p. 961; Bell, *Portuguese Literature*, p. 337: "There is a certain strength as well as a subtle music about his verse which is of good promise for the future." Also Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, pp. 501-2; Fernando Guimarães in *Biblos*, V, 844-6; and *Dicionário cronológico de autores portugueses*, III, 214-6. NUC: TNJ, NCU, MH. Porbase locates eight copies: three each at the Biblioteca Nacional de Portugal and Biblioteca João Paulo II-Universidade Católica Portuguesa, and one each at the Faculdade de Letras da Universidade do Porto and Biblioteca Tomás Ribeiro-Câmara Municipal de Tondela. Jisc repeats British Library only.

109. [VOLTAIRE, François-Marie Arouet de]. *Semiramis: tragedia*. Lisbon: Impr. de Alcobia, ca. 1805?. 8°, stiched, traces of contemporary marbled wrappers (old paper inventory tag on upper wrapper). Somewhat dog-eared, other minor defects. In good condition. Engraved frontispiece, 111 pp. \$75.00

Second (?) edition in Portuguese of this translation of one of Voltaire's more popular dramas, completed in 1784. The first edition in Portuguese was published Porto, 1793. *Semiramis* was the basis for a number of operas, including Rossini's *Semiramide*, first performed in 1823.

The translation is by José Lourenço Pinto (1753-1815), a doctor and sometime poet who also compiled an elementary surgical textbook. The nicely executed engraving of a scene from the play is unsigned.

* Innocência IV, 425: without mention of the frontispiece. Not in Gonçalves Rodrigues, *A tradução em Portugal*; cf. 2001 for the Porto, 1793 edition. Not in Forjaz de Sampaio, *Teatro de cordel*. Not located in NUC. OCLC: 13712671 (Harvard University and University of North Carolina at Chapel Hill, with same imprint but not calling for a frontispiece, and giving the date as 1800). Not located in Porbase.

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1789.

*"Original Work ... Novel Constructions" —
An Early Spanish Contribution to Clock-making Literature,
Handsomely Printed, with 22 Engraved Plates
Chapter and Plate about Music Boxes*

110. ZERELLA Y YCOAGA, Manuel de. *Tratado general y matemático de relojería, que comprende el modo de hacer relojes de todas clases, y el de saberlos componer y arreglar por difíciles que sean* Madrid: Imprenta Real, 1789. Small folio (26.3 x 18.5 cm.), recent full antique crimson morocco, spine richly gilt with raised bands in six compartments, dark-green morocco lettering-piece, gilt letter, wide gilt border on covers, inner dentelles gilt, marbled endleaves, text-block edges rouged. Half-title has some soiling and spotting; minor soiling in margins of title-page; rubric in outer margin of each recto; light dampstains on final 5 plates and blank verso of last plate. Still, in fine condition. Two different early signatures in blank margins of plates 21 and 22. Contemporary ink rubric in outer blank margin of each leaf recto, with the exception of the half title and title page, as well as in the outer blank margin recto of each plate. (3 ll.), xiv, 408 [i.e. 406] pp., 22 folding engraved plates. The pagination skips from 113 [leaf P1 recto] to 116 [leaf P1 verso]. There is no loss of text. \$16,000.00

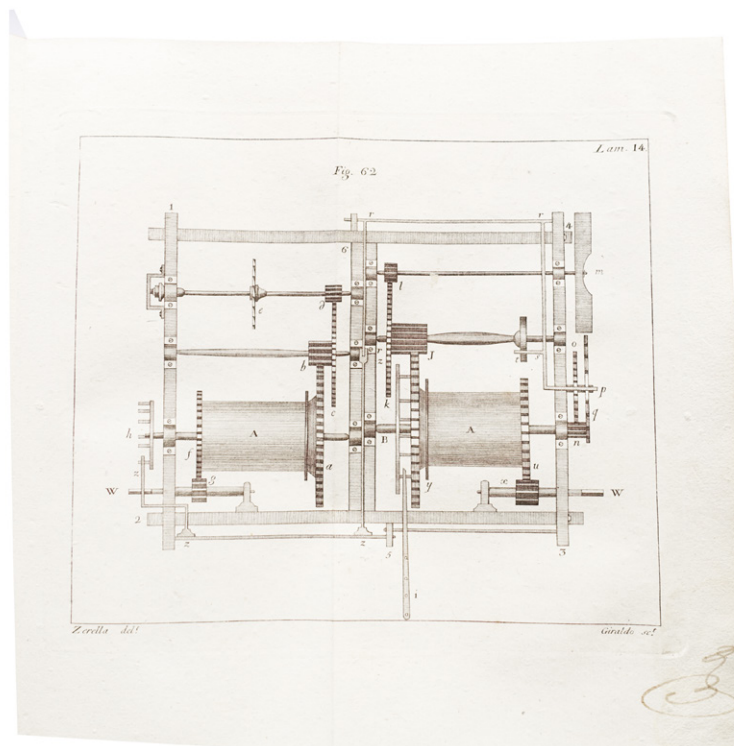
FIRST EDITION, FIRST ISSUE of this early Spanish contribution to clock-making literature. A second issue with a new title page appeared in 1791, and a facsimile reprint in Valencia, 1986. The plates, engraved by José Giraldo y García after designs by Zerella, depict clocks, plans for their construction, and their machinery. "The book is original work and shows several novel constructions, including a two-wheel clock The drawings are beautifully executed" (Baillie). Relatively few original works by Spaniards devoted wholly to clock-making had been published in Spain before this time: this appears to be the most heavily illustrated, and therefore probably the most useful. The earliest work in Basanta Campos that deals with mechanical clocks seems to be Manuel del Rio's *Arte de relojes*, 1759, with 13 plates, which Baillie describes as "very comprehensive in subject matter, but quite inadequate in detail." Penna's *Compendio útil*, 1760, was apparently not illustrated, and Pedro Marechal's *L'arte de conservar y arreglar los relojes*, 1767, was an unacknowledged translation of Berthoud, with all the plates omitted.

Zerella y Ycoaga describes how to make all sorts of watches, including pocket watches, clocks for the home and carriage, clocks to use at night and calendar clocks with pendulums. He gives details of their working parts and instructions for common repairs. The plates corresponding to this section show the gears and how they fit together along with clock faces showing seconds, minutes, hours, months, and phases of the moon. The second section of the work (beginning on p. 191) contains the mathematical, geometrical, geographical and mechanical theory necessary for clock-makers. At the end (pp. 386-93) is a brief chapter on constructing music boxes, illustrated by the final plate.

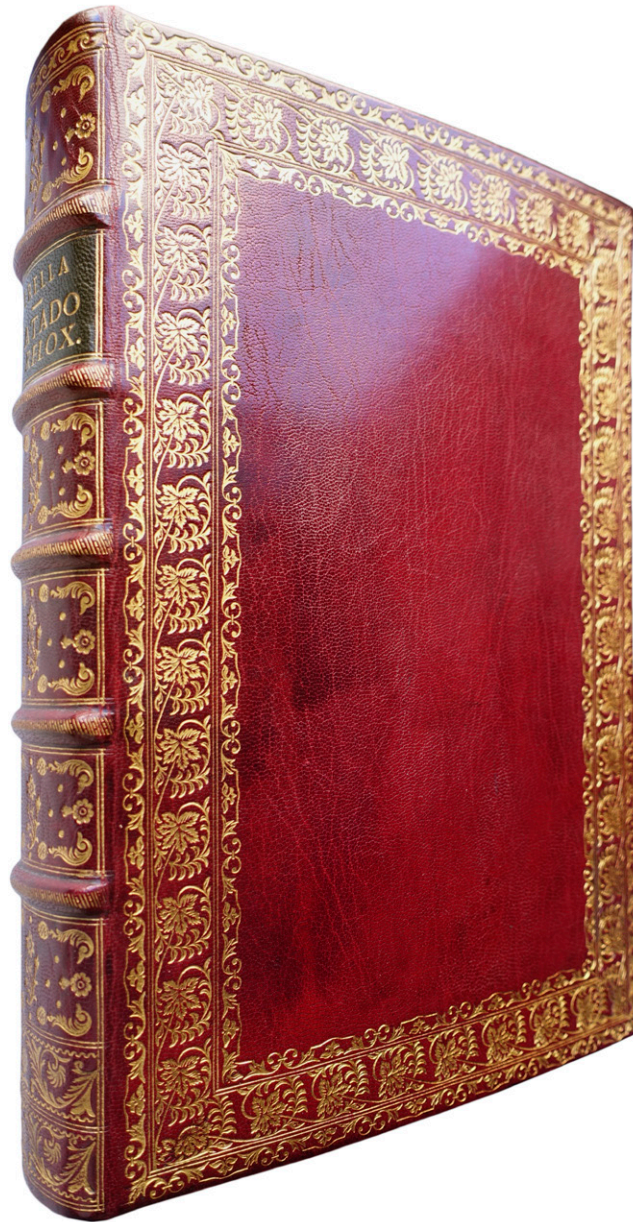
Zerella y Ycoaga, clockmaker to Ferdinand VI, studied at Geneva and came to Spain hoping to establish an Escuela de Relojería and a factory that would compete with those of France and England. Chapter XXIX of the first part was obviously written with that in mind: "Modo de hacer un reloj de bolsillo y de sala, mejor que en Francia ni en Inglaterra"

* Palau 380316: calling for only 2 preliminary leaves. Baillie, *Clocks & Watches* p. 333: not mentioning the 3 unnumbered preliminary leaves. Basanta Campos, *Bibliografía relojera*

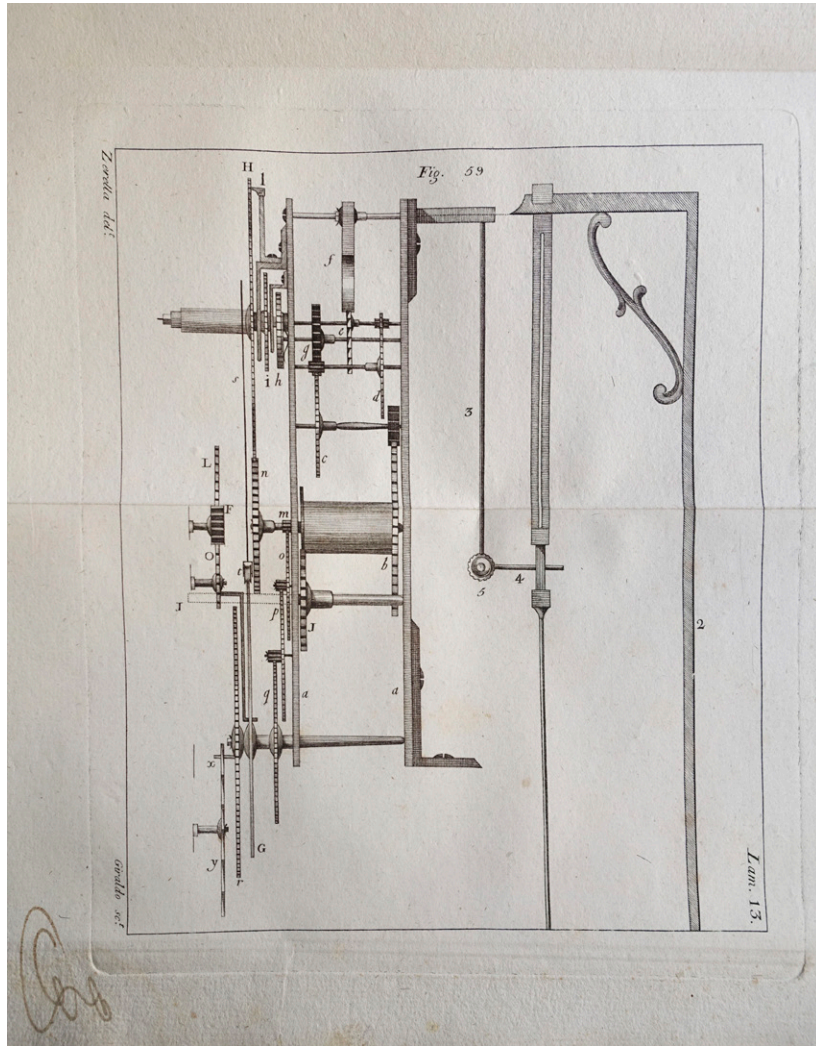
española p. 62: not mentioning xiv pp. preceding the main text; reproducing the title-page on p. 61. Cf. Pertuch & Hilker, *Horological Books & Pamphlets in the Franklin Institute Library* p. 109 (the second edition). Not in Aguilar Piñal. Not in Bromley, *Clockmakers' Library*. Not in British Library, *Eighteenth-Century Spanish STC*. Not in Ticknor Catalogue. Not located in NUC. OCLC: 29977400 (University of Wisconsin-Madison); 82947028 (Getty Research Institute); 166533603 (no location given). CCPBE locates eight copies in Spanish libraries, at least three of which are incomplete (plus three in anonymous private collections). Rebiun repeats one of these and adds three more. Neither issue located in Jisc.



Item 110



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