Special List 503
Twenty Seven Items
From The Library of
Albino Forjaz de Sampaio
Recently Acquired
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From The Library of
Albino Forjaz de Sampaio
Recently Acquired

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

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

Visitors by Appointment
**Special List 503**

**Twenty Seven Items From The Library of Albino Forjaz de Sampaio Recently Acquired**

*Eugenio de Castro*

The poet, diplomat and university professor Eugénio de Castro (Eugénio de Castro e Almeida, 1869-1944) introduced Symbolism to Portugal; as a young diplomat in Paris he came into contact with the great French symbolist poets, becoming a friend of Jean Moréas and Henri de Régnier. His influence can be seen even on such established Portuguese writers as Guerra Junqueiro, and he undoubtedly paved the way for Camilo Pessanha and Mário Sá Carneiro. Castro’s verse ("often so perfect, always so artificial," says Bell, *Portuguese Literature* p. 337) signaled the return to poetry of careful thought and planning, as opposed to the inspired improvisation of the Romanticists, and led to the cult of “art for art’s sake” or “estheticism” that became prominent in Portugal ca. 1925.

*Albino Forjaz de Sampaio*

This list contains books with interesting presentation inscriptions to Albino Forjaz de Sampaio, mostly from Eugénio de Castro, but from several other important authors as well. There is also a small archive of autograph letters signed and other manuscript material from Castro to Forjaz de Sampaio.

Albino Maria Pereira Forjaz de Sampaio (1884-1949) was a member of the Academia das Ciências de Lisboa. He wrote and edited a large number of books; among the most noteworthy are the 4-volume História da literatura portuguesa ilustrada, and the catalogue of his collection of Portuguese theater: *Subsídios para a História do Teatro Português. Teatro de Cordel (Catálogo da Colecção do autor)*, published by the Academy of Sciences in 1922. His *Palavras Cínicas* was perhaps the greatest bestseller in twentieth-century Portugal, with 46 editions by the time of his death. A passionate bibliophile, there is a catalogue of the auction sale of his library, *Catálogo da importante e valiosa biblioteca do ilustre escritor … Albino Forjaz de Sampaio … a venda em leilão … 11 de junho de 1945 na Liquidadora Fuertes … sob a direcção de Arnaldo Henriques de Oliveira*.

For Forjaz de Sampaio, see Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 432; António Leitão in *Bíblos*, IV, 1076-7; *Dicionário cronológico de autores portugueses*, III, 310-1; *Grande enciclopédia*, XI, 628.
Important Archive

*1. CASTRO, Eugenio de. Archive of 15 Autograph Letters Signed to Albino Forjaz de Sampaio, + other manuscript material in Castro’s hand. Coimbra, 1904-1939. In very good to fine condition.* $3,200.00

An inventory of the archive follows:

4-x-1904 [postmark]—Castro’s calling card with a brief autograph note, attached by paper clip to a hand-addressed envelope.

A.l.s.—9-x-1905—2 ll.—17.2 x 12.5 cm.—plain stationery. Letter occupies pp. 2-3.

A.l.s.—[postmarked 7-ix-1906]—2 ll.—17.1 x 12.5 cm.—text occupies 2 pp.—paper clipped to a hand-addressed envelope.

A.l.s.—17-ix-1906—on both sides of a stiff card 11.4 x 8.9 cm. In hand-addressed envelope.

A.l.s.—7-xii-1906—on recto of a stiff card 11.4 x 8.9 cm. In hand-addressed envelope.

2-vii-1907 [postmark]—Castro’s Academia Real das Ciencias calling card with an autograph note on both sides, attached by paper clip to a hand-addressed envelope.

30-x-1907 [postmark]—Castro’s Academia Real das Ciencias calling card with an extensive autograph note on both sides, signed, attached by paper clip to a hand-addressed envelope.

A.l.s.—viii-1911—2 ll.—17.9 x 14.4 cm. on stationery with a small embossed coat-of-arms—letter occupies 3 of the 4 pp. In hand-addressed envelope.

A.l.s.—15-xii-1922—2 ll.—17 x 13 cm.—Universidade de Coimbra, Faculdade de Letras stationery. Letter occupies the first 2 pp. In hand-addressed envelope.

A.l.s.—7-ii-1925—1 l.—23.2 x 14.6 cm.—text on recto—Lumen, Empresa Internacional Editora, Livraria F. França Amado, Sucessor stationery. In hand-addressed envelope of the same stationery.

A.l.s.—7-ii-1925—1 l.—21 x 13.8 cm.—Castro’s personal stationery on beige paper with his coat-of-arms in red. In a hand-addressed envelope, accompanied by an autograph list of translations of Castro’s books into 7 different languages, followed by a list of books which relate to Castro’s works, on 3 ll. of Universidade de Coimbra, Faculdade de Letras stationery.

A.postcard.s.—28-ii-1925—19 lines + address in Castro’s hand.

A.l.s.—26-iii-1925—1 l. with text on both sides—21 x 13.8 cm.—Castro’s personal stationery on beige paper with his coat-of-arms in red. In a hand-addressed envelope.

A.l.s.—28-iii-1925—1 l.—22.5 x 14.5 cm.—text on recto—Universidade de Coimbra, Faculdade de Letras stationery. In hand-addressed envelope.

A.l.s.—7-vi-1925—1 l.—text on recto—21 x 13.8 cm.—Castro’s personal stationery on beige paper with his coat-of-arms in red. In a hand-addressed envelope.

A.l.s.—16-i-1926—2 ll.—17.7 x 11.2 cm.—only 1 page with text—folded twice in a hand-addressed envelope.

A.l.s.—4-xi-1931—2 ll.—17.4 x 12.9 cm.—2 pp. text—Universidade de Coimbra, Faculdade de Letras, Gabinete do Director ruled stationery. In hand-addressed envelope.

A.l.s.—15-iv-1939—2 ll.—19 x 15.2 cm.—Castro’s personal stationery of bluish paper with his coat-of-arms and Coimbra address. Letter occupies the first page. In hand-addressed envelope.

“Palacios Confusos”—Undated Autograph Sonnet Signed—on plain sheet of paper 21.4 x 14.2 cm. There appear to be a few minor variations from other versions of this text.
Undated untitled autograph text signed of 2 pp. on 2 ll. 17.6 x 11.2 cm.—Begins “A minha paisagem favorita é do Mondego É.”

2 Empty hand-addressed envelopes + 2 covers from hand-addressed envelopes.
3 sheets 11.9 x 13 cm. with notes brief notes about titles of books, 1 states “tenho” the other 2 “não tenho”).

Sheet 31.6 x 22 cm. in Castro’s hand listing 6 books dated 1884 to 1897—apparently a want list, with “Urgentissimo” in red pencil in upper right-hand corner.

* For Eugénio de Castro, see Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001), pp. 479, 669, 914, 975-6, 986 and 998; Grande enciclopedia VI, 235-7; Etalvina Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 119-21; Fernando Guimarães in Bíbios, I, 1074-6; and Dicionário cronológico de autores portugueses, III, 85-7.
Eugenio de Castro

Poeta · escritor
CASTRO, Eugénio de. *Saudades do Céo. Poema.* Coimbra: F. França Amado, Editor, 1899. 8°, original printed wrappers (spine defective). Uncut. In good to very good condition. Signature of Albino Forjaz de Sampaio on initial blank leaf recto. 58 pp., (2 ll.), (1 blank l.). $50.00

FIRST EDITION. This is a paraphrase of *Genesis*, chapters 4, 6, 7 and 11, in verse.


CASTRO, Eugénio de. *A Sombra do quadrante.* Coimbra: F. França Amado, Editor, 1906. 8°, original decorated wrappers (spine somewhat darkened with slight nicks at head and foot). Title page and following leaf in red and black. Uncut. In very good condition. Publisher’s 4-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 88 pp., (1 l., 1 blank l.). $125.00

FIRST EDITION of this book of poems. Finely printed on high quality paper.

Item 3
*4. CASTRO, Eugénio de. *O anel de Polycrates, poema dramatico.* Coimbra: França Amado, Editor, 1907. 8°, original decorated wrappers (spine slightly darkened with tiny nicks at head and small slit near foot). Title page and following leaf in red and black. Uncut. In very good condition. Publisher’s 4-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 130 pp., (1 l.). $150.00

FIRST EDITION of this dramatic poem. Finely printed on high quality paper.

“5. CASTRO, Eugenio de. A fonte do satyro e outros poemas. Coimbra: F. França Amado, Editor, 1908. 8°, original printed wrappers (spine slightly faded). Title page in red & black. Uncut. In very good to fine condition. Publisher’s 4-line ink manuscript presentation inscription to A. Forjaz de Sampaio on half title. 110 pp., (1 l.). $175.00

FIRST and ONLY EDITION. Nicely printed on high quality paper.

A FONTE DO SATYRO
E OUTROS POEMAS
POR
EUGÉNIO DE CASTRO

Item 5
*6. CASTRO, Eugénio de. *Interlunio*. Coimbra: F. França Amado, Editor, 1911. 8°, original decorated wrappers (ever so slightly darkened; very minor soiling to front cover). Title page and following leaf in red and black. Uncut. In very good to fine condition. Publisher’s 3-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 83 pp. (2 ll.). $100.00


Item 6
*7. CASTRO, Eugénio de. *Salomé e outros poemas*. Coimbra: F. França Amado, Editor, 1911. 8°, original illustrated wrappers (slight darkening of spine). Title page and following leaf in red and black. Uncut. In very good to fine condition. Publisher’s 4-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on half title. 126 pp., (2 ll., 1 blank l.). $65.00

Second edition of one of Castro’s early and important works. Finely printed on high quality paper. It originally appeared in 1896.

*8. CASTRO, Eugénio de. Horas. Preface by M. da Silva Gaio. Coimbra: F. França Amado, Editor, 1912. 8°, original decorated wrappers (spine slightly darkened). Title page and following leaf in red and black. Uncut. In very good to fine condition. Publisher’s 3-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 90 pp., (1 l.). $100.00


9. CASTRO, Eugénio de. *Guia de Coimbra. Publicação Official da Sociedade de Defesa e Propaganda de Coimbra*. Coimbra: F. França Amado, Editor, n.d. [1916?]. 8°, original illustrated wrappers (3 cm. slit to front cover at foot of spine). Uncut. In good to very good condition. Publisher’s 4-line ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial blank leaf recto. 103 pp., (8 ll. advt.), folding map, 25 plates. $80.00

FIRST EDITION. The date of publication is variously given as between 1900 and 1930.

Item 9
10. CASTRO, Eugénio de. *O cavaleiro das mãos irresistíveis: conto em verso*. Coimbra: F. França Amado, Editor, 1916. 8°, original illustrated wrappers (very slight nick to outer edge of front cover; spine somewhat darkened). Title page and following leaf in red and black. Uncut. In very good condition. 87 pp., (1 l., 1 blank l.). $50.00

FIRST EDITION of this short story in verse. Finely printed on high quality paper.

O CAVALEIRO DAS MÃOS IRRESISTIVEIS
CONTO EM VEESO
POR
EUGENIO DE CASTRO

Item 10
*11. CASTRO, Eugénio de. Camafeus romanos. Lisbon, Porto & Coimbra: “Lvmen”, Empresa International Editora, 1921. 8°, original printed wrappers (slight nick near head of spine; spine browned). Title page and following leaf printed in red and black. Uncut. In very good condition. Author’s ink manuscript 6-line signed presentation inscription on initial blank leaf recto to Albino Forjaz de Sampaio. 92 pp., (2 ll.). $150.00

FIRST EDITION of this book of poems. Nicely printed on high quality paper.

Author’s Signed Presentation Inscription to a Writer and Politician

*12. CASTRO, Eugénio de. Cravos de papel. Coimbra: “Lvmen”, Empresa International Editora, 1922. 8°, original illustrated wrappers (spine slightly faded). Title page and following leaf printed in red and black. Uncut and partly unopened. In very good to fine condition. Author’s signed 7-line ink manuscript presentation inscription on recto of initial blank leaf to Albino Forjaz de Sampaio. 154 pp., (1 l.). $180.00

FIRST EDITION of this book of poems. Finely printed on high quality paper.


Item 12
CRAVOS DE PAPEL
POR
EUGENIO DE CÁSTRO
13. CASTRO, Eugénio de. *Atenção de São Macário*. Coimbra: “Lvmen”, Empresa International Editora, 1922. 8°, original printed wrappers (slight browning and very light foxing to covers; spine browned). Title-page and following leaf printed in red and black. Uncut and partly unopened. In very good condition. Author’s ink manuscript 5-line signed presentation inscription on initial blank leaf recto to Albino Forjaz de Sampaio. 58 pp., (1 l., 2 blank ll.). $85.00

FIRST EDITION of this long poem.

A TENTAÇÃO
DE SÃO MACARIO

POR
EUGENIO DE CASTRO

Item 13
*14. CASTRO, Eugénio de. *Canções desta negra vida*. Coimbra: “Lvmen”, Empresa International Editora, 1922. 8°, original illustrated wrappers (spine very slightly faded with small nick at foot). Title page and following leaf printed in red and black. Uncut and largely unopened. In very good condition. 120 pp., (1 l., 1 blank l.). $25.00

FIRST EDITION of this book of poems.


Item 14
15. CASTRO, Eugénio de. *A caixinha das cem conchas*. Coimbra: “Livmen”, Empresa International Editora, 1923. 8°, original printed wrappers. Title-page and following leaf printed in red and black. Uncut. In very good to fine condition. Author’s ink manuscript 5-line signed presentation inscription on initial blank leaf recto to Albino Forjaz de Sampaio. 36 pp., (1 l., 1 blank l.). $85.00

FIRST EDITION of this book of poems. Nicely printed on high quality paper.

Item 15
*16. CASTRO, Eugénio de. *Amantilha de medronhos*. Coimbra: “Lvmen”, Empresa International Editora, 1923. 8°, original illustrated wrappers (spine very slightly faded). Title page and following leaf printed in red and black. Uncut and partly unopened. Some soiling or offsetting to outer blank margin of title page. In very good condition. Author’s signed 5-line ink manuscript presentation inscription on recto of initial blank leaf to Albino Forjaz de Sampaio. 112 pp., (1 l., 1 blank l.).

$100.00

FIRST EDITION of this book of poems. Nicely printed.

Item 16
*17. CASTRO, Eugénio de. *Chamas duma candeia velha*. Coimbra: “Lvmen”, Empresa International Editora, 1925. 8º, original printed wrappers (spine faded). Title-page and following leaf printed in red and black. Uncut and partly unopened. In very good to fine condition. 120 pp., (1 L, 1 blank l.).  
$75.00

FIRST EDITION of this book of poems. Nicely printed on high quality paper.

18. CASTRO, Eugénio de. Chamas duma candeia velha. Coimbra: “Lvmen”, Empresa International Editora, 1925. 8°, original printed wrappers (spine somewhat faded). Title-page and following leaf printed in red and black. Uncut and partly unopened. In very good to fine condition. Author’s ink manuscript 5-line signed presentation inscription on initial blank leaf recto to Albino Forjaz de Sampaio. 120 pp., (1 l., 1 blank l.).

FIRST EDITION of this book of poems. Nicely printed on high quality paper.


Item 18
CHAMAS
DUMA
CANDEIA VELHA
POR
EUGENIO DE CASTRO

Item 18
*19. CEARENSE, Catullo da Paixão. Poemas bravios. Com um carta do Conselheiro Ruy Barbosa. Rio de Janeiro: Livraria Castilho, 1921. 8°, original illustrated wrappers (some foxing to covers). Illustrations in text. Uncut and largely unopened. In very good to fine condition. Eleven-line author’s signed (“Catullo”) and dated (“19-7-23”) ink manuscript presentation inscription to Albino Forjaz de Sampaio on initial leaf recto. xiv pp., (1 l.), 290 pp., (5 ll.), plate with frontispiece portrait of the author. $150.00

FIRST EDITION. Many subsequent editions followed.
Catulo da Paixão Cearense (São Luís do Maranhão, 1866-Rio de Janeiro, 1946), “Poeta do Sertão”, was a poet, theater enthusiast, musician and musical composer. He is considered one of the greatest composers in the history of the Brazilian popular canção. According to the musicologist Zuza Homem de Mello, Catulo gained the nickname “Poeta do Sertão” by reason of having introduced into his verses the language heard during his youth in the Northeast of Brazil. In the words of the critic Murilo Araújo, “nenhum dos nossos poetas foi a tal ponto o rumor inspirado da terra”. See Rubens Borba de Moraes and William Berrien, Manual bibliográfico de estudos brasileiros, 4784, writing in relation to another book by Catullo: “Catullo Cearense alcançou notoriedade cantando as suas modinhas ao violão. Poesia toda, ou quase toda, escrita em linguagem matuta…”. Mário de Andrade called him “the greatest creator of images in Brazilian poetry.” Manuel Bandeira called him a “dialectal poet”.

❊ See Charles A. Perrone in Stern, ed., Dicionário de Brazilian Literature, p. 80; Manuel Bandeira, Brief History of Brazilian Literature, pp. 114-5; Jacinto Prado Coelho in Prado Coelho, ed., Dicionário de literatura (4th ed.), I, 173. Also Wilson Martins, História da inteligência brasileira, VI, 15, 112, 113i 139 147, 149, 169, 171, 204, 405; 435, 447, 448, 526. OCLC: 12395403 (SUNY Buffalo, University of Arizona, Stanford University, Harvard University, Princeton University, Ohio State University, University of Wisconsin-Madison, Universidade de São Paulo); 683389728 (Biblioteca do Senado Federal-Brasilia); 958967338 (Biblioteca de Arte Calouste Gulbenkian); 654717629 (Internet resource via Google).
No integrele
in traffic
alunno Fogg
Camp anti
con manter
agnor cullin
el ordenan
cap

o Curtello.

19-7-23.

FIRST EDITION. The author’s memoirs of his student days at Coimbra University—key source for the history of student life in Coimbra during the late nineteenth century. By 1905 there had been 7 editions, and there have been numerous editions since, most recently in 2021.

Trindade Coelho (1861-1908), was an author, magistrate, and politician. He wrote in a simple, natural style. His politics were that of a democratic traditionalist. Relieved of his judicial post by the João Franco dictatorship in 1907, he committed suicide the following year.

TRINDADE COELHO

In illo tempore

Estudantes

Lentes

e

Futricas

Com desenhos

de

A. GONÇALVES

1902

AILLAUD & Cia

Rua Augusta, 24, 1º
LISBOA

Item 20
21. FERRO, António. Mar alto: peça em 3 actos. Prefacio do autor. Lisbon: Livraria Portugalia Editora [on front cover]; Imprensa Lucas & C.a [on title page], 1924. 8°, original printed wrappers(some foxing to spine). Uncut and unopened. In fine condition. Author’s signed and dated ten-line ink manuscript presentation inscription on initial leaf recto to Albino Forjaz de Sampaio. 184 pp., (11 ll.), 1 blank l., errata slip on smaller, lower quality paper. $300.00

FIRST EDITION, “Primeiro Milhar”, of this play whose performance was prohibited by the Governador Civil of Lisbon, Major Viriato Lobo, on July 11, 1923. It had previously been performed for the first time in São Paulo, at the Teatro Sant’Ana, 18 November 1922, was performed in Rio de Janeiro, at the Teatro Lírico, 16 December the same year, then opened in Lisbon at the Teatro São Carlos, 10 July 1923. The author’s preface occupies pp. [11]-65. This is followed, pp. [69]-[95], by extracts from reviews which appeared in Brazil and Portugal including Christovam Ayres, writing in the Diário de notícias, Lisboa, Rocha Martins in Os Fantoches, Lisboa, Artur Portela in O Diário de Lisboa, Bourbon e Menezes in O mundo, Lisboa, Aquilino Ribeiro in O Diário de Lisboa, and Garcia Perez in the Lisbon review De Teatro. The play itself occupies pp. [103]-184. The final unnumbered leaves contain a “Carta a Lucília Simões”, and the text of a letter of protest, addressed to the the Prime Minister and the Interior Minister. Among the 53 signatories were Fernando Pessoa, Raul Brandão, António Sergio, Norberto de Araujo, Raul Proença, Aquilino Ribeiro, Jaime Cortesão, João de Barros, Alfredo Cortez, Artur Portela, Christovam Ayres (Filho), Augusto de Santa Rita, Eduardo Malta, Mário Saa, Leal de Câmara, José Pacheco, André Brun, and Luiz de Montalvor. The letter was never delivered, as due to pressure from friends in parliament, the prohibition of the play was lifted (though it did not reopen, due to “other commitments” on the part of the Lucinda Simões company).

António [Joaquim Tavares] Ferro (1895-1956), poet, journalist, “literary man of action” and politician, was a friend of such noted Modernists as Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros, and was the editor of the periodical Orpheu, which inaugurated the Portuguese Modernist movement in 1915; he was one of the first to “discover” Fernando Pessoa. He also contributed to the modernist review Exílio, as well as to the more eclectic Contemporânea. Ferro participated in the Semana da Arte Moderna in São Paulo, and contributed a futurist manifesto to the Brazilian modernist review Klaxon. A journalist of international stature whose pieces were usually controversial, he interviewed, among others, D’Annunzio, Pius XI, Mussolini, Clémenceau, Maurras, Alfonso XIII, Primo de Rivera, and Poincaré. In 1925 he founded an avant-garde theater, the Teatro Novo, and in 1936 established the Teatro do Povo, intended to give dramatic performances in the furthest reaches of Portugal. For many years (beginning in 1933) he directed the Secretariado da Propaganda Nacional, where he helped to define the “política de espírito.” Ferro was married to the noted poet Fernanda de Castro.

* On António Ferro, see Paula Costa in Machado, ed., Dicionário de literatura portuguesa, p. 194; João Bigotte Chorão in Bíblos, II, 555-6; Dicionário cronológico de autores portugueses, III, 483-4; Rebello, 100 anos de teatro português pp. 74-5; Grande enciclopedia. XI, 221-2.
ANTONIO FERRO

MAR ALTO

PEÇA EM 3 ACTOS
PREFÁCIO DO AUTOR

PRIMEIRO MILHAR
Livraria Portugalia Editora
Rua do Carmo, 75 — Lisboa
Item 22

FIRST EDITION. A second edition appeared in 1912; several others followed.

José Thomaz da Fonseca (Mortágua, 1877-Lisbon, 1968), poet, journalist, writer, historian and teacher, was a militant republican, atheist and anti-clerical. A freemason, he belonged to the Movimento de Unidade Democrática, and the Partido Comunista Português. For reasons of his convictions he was persecuted by the PIDE and imprisoned on several occasions. Fourteen of his books were banned during the dictatorships of Sidónio Pais and Salazar. Father of the author Branquinho da Fonseca and the engineer Tomás Branquinho da Fonseca, he was a significant figure in the establishment of the first Portuguese republic, greatly influencing early educational reforms. He was chief of cabinet to Theophilo Braga, and elected senator for Viseu in 1916. His writings, in addition to his many books, appeared in numerous periodical publications, such as *Revista nova* (1901-1902), *Serdas* (1901-1911), *Arte e vida* (1904-1906), *Luz e Vida* (1905), *Amanhã* (1909), *Boletim da Universidade Livre* (1914-1916), *Renovação* (1925-1926) and others. The day following his death in 1968, Tomaz da Fonseca was buried at Morágua. The PIDE sent agents to observe the ceremony, who reported that between 800 and 900 persons attended.

※ See Cristina Mello in Biblos, II, 656-7; *Dicionário cronolóxico de autores portugueses* III, 187-90; *Grande enciclopédia* XI, 571.
48

RICHARD C. RAMER


Preferred edition of this lengthy dramatic poem, originally published in 1886, completely revised, with the addition of the Téses Selvagens, and the author’s open letter to his mother (pp. [vii]-xviii).

Antonio Duarte Gomes Leal (Lisbon, 1848-1921) was “um dos mais importantes poetas do nosso séc. XIX” (Biblos), and according to Vitorino Nemésio, “além do grande poeta que em muitos momentos foi, um dos mais extraordinários estilistas do verso português e o verdadeiro criador da poesia moderna em Portugal” (quoted in Dicionário cronologico de autores portugueses).

Gomes Leal was briefly a notary’s clerk, but became involved in literary circles early on, publishing his first poem in 1866, in the Gazeta de Portugal. His first book of poetry, Claridades do Sul, 1875, was highly praised—but throughout his career, most of his poems were published in periodicals or as separate pamphlets. (Innocêncio lists well over a hundred such pieces.) They were usually topical, political or satirical, reflecting his radical republican and anticlerical views. A Fome de Camões, 1870, was published for the third centenary of Os Lusiadas. A Traição, 1881, caused a scandal and led to Gomes Leal’s brief imprisonment. Gomes Leal was one of the founders of the periodical O Espectro de Juvenal, 1872, and O Século, 1881. His work was at times ultra-romantic, Parnassian, Symbolist, and Decadent.

After his mother’s death in 1910, Gomes Leal converted to Catholicism and lapsed into abject, sleeping-on-park-benches poverty. The state granted him a small pension in 1916 after an appeal by Teixeira de Pascoais and other writers.

* Innocêncio XXII, 248; on the author, see XX, 201-2; XXII, 239-255, 533-4; Aditamentos p. 34. See also Álvaro Manuel Machado in Machado, ed., Dicionário de literatura portuguesa, pp. 259-62; Fernando Guimarães in Biblos II, 1370-3; Dicionário cronologico de autores portugueses II, 311-3; Saraiva and Lopes, História da literatura portuguesa (17th ed., 2001?), pp. 928-31; Dicionário de literatura (4th ed., 1994) II, 520-1.
O Anti-Cristo

SEGUNDA EDIÇÃO DO POEMA REFUNDIDO
E COMPLETO, E ACRESCENTADO COM

As Téses Selvagens

GOMES LEAL

ALLEAO & Cª.
Casa Editora e de Comissão
96, Boulevard Morny;arrees — PARIS
FILIA, 242, Rua Augusta, 17 — LISBOA
1905

Item 23
O Anti-Cristo

Lamentagem de Adolfo.
*24. LIMA, Ângelo de. *Poesias completas. Organização, prefácio e notas de Fernando Guimarães*. Porto: Editorial Inova Limitada, 1971. As Mãos e os Frutos, 4. 8°, original orange printed wrappers with green publisher’s “belt”. Short tear to the “belt”. Uncut. Otherwise in very good to fine condition. Five-line ink manuscript presentation inscription on half title from Fernando Guimarães to Maria Olga Forjaz de Sampaio. 164 pp., (2 ll.), 6 ll. plates. $75.00

FIRST EDITION of the collected poems of a collaborator in Orfeu. The preface by Fernando Guimarães occupies pp. [13]-27.

Provenance: Maria Olga Forjaz de Sampaio was the daughter of the prominent author Albino Forjaz de Sampaio. She was married to the botanist Ruy Telles Palhinha.

POESIAS COMPLETAS
Ângelo de Lima

Organização, prefácio e notas de Fernando Guimarães

ÂNGELO DE LIMA
UM POETA DE “ORPHEU”
1921-1971
EDITÓRIAL NOVA PORTO

Item 24
25. MACEDO. Diogo de. *14, cité falguière*. Lisbon: Separata da “Seara nova”, 1930. 8°, original printed wrappers (some foxing and soiling to covers; short split near head of spine). In very good condition. Seven-line author’s signed and dated (“fev. 31”) green ink manuscript presentation inscription to Albino Forjaz de Sampaio on half title. 76 pp., (1 l. colophon, 1 blank l.), illustrations in text. $175.00

First separate edition of this offprint from the influential periodical *Seara nova*. Another edition appeared in 1960. It is a memoir of the author’s time in Paris, 1911-1913, in which he frequented the bohemian “academies” of Montparnasse, namely the Académie de la Grande Chaumièr, where he was influenced by Bourdelle’s classes; and attended for a few months, the National School of Fine Arts. The text provides excellent insights into the daily life of avant-garde artists at the time. Macedo was a friend and neighbor of the great Modigliani, who features considerably in this work.

Diogo Cândido de Macedo (Vila Nova de Gaia, 1889-Lisbon 1959) was a sculptor, painter, museum director, art critic and author. He returned to Paris (1921-1926), and exhibited at the Salon, where he had also exhibited during his previous stay. His statues and busts occupy prominent places in public spaces, museums and private collections. As the first director of the Museu de Arte Contemporânea, he made an important contribution.

*See Ernesto Rodrigues in Biblos, III, 302-3; Dicionário cronológico de autores portugueses III, 388-9; Pamela, Dicionário de pintores e escultores portugueses (2nd ed.), IV, 9-12; Grande enciclopédia XV, 723-4. OCLC: 80823365 (Harvard University); 959103984 (Biblioteca de Arte Calouste Gulbenkian); 958952593 (Biblioteca de Arte Calouste Gulbenkian); Porbase cites this work, but without any location. Not located in Jisc. KVK (51 databases searched) only cites the record in Porbase.*

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*14, CITÉ FALGUIÈRE*

*Albino Forjaz de Sampaio, 14, cité falguière, lettre inachevée, lettre morte de mon "Violino de SARGUES".*

Diogo de Macedo

*[Frontispiece]*
14, cité falguière

par

diogo de macedo

separata da "séara nova"
1930
João Cabral do Nascimento

DESCAMINHO

LISBOA
1926

Item 26


João Cabral do Nascimento (Funchal, 1897-Lisbon, 1978), poet, historian, secondary school teacher, librarian and archivist, was one of the founders of the review Ícaro (1919-1920), and editor of the Integralista newspaper Restauração (1922). He worked in the Bibliotecas e Arquivos no Funchal, where he directed the Arquivo histórico da Madeira. He contributed to the principal newspapers and reviews of his day, while also writing numerous preliminary notes and prefaces, and was a tireless investigator into the early history of the Azores and Madeira. Cabral de Nascimento was one of the organizers of Cadernos de poesia. A prolific translator, sometimes in collaboration with his wife, Maria Franco (Funchal, 1908-Lisbon, 1975), he made available to Portuguese readers many of the great names of English, North American, and French literature, among them Henry James, D.H. Lawrence, and Carson McCullers. His first book of poems was praised by Fernando Pessoa in Orpheu (1916). “Cabral do Nascimento distingue-se na nossa literatura como um poeta clássico de essência modernista que, pela pureza integral do seu lirismo, completa e encerra percursos iniciados por outros poetas seus contemporâneos, restituindo à poesia o seu compromisso entre o sentimento e a objectividade”— Maria Mónica Teixeira in Machado, ed., Dicionário de literatura portuguesa, p. 334.

Francisco Franco de Sousa (Funchal, 1885-Lisbon, 1955), was perhaps the greatest Portuguese sculptor of his day. He was also a powerful illustrator, whose designs are full of energy.

Item 26
QUEIROZ, Carlos. Desaparecido, poemas. Lisbon: The Author, 1935. 8°, original printed wrappers (covers somewhat foxed; spine defective at head and foot. Uncut. In good condition overall. Internally very good to fine. Author’s signed and dated (10-12-[1]935) five-line green ink presentation inscription to Albino Forjaz de Sampaio on front free endleaf recto. 102 pp., (3 ll.), 1 plate. $175.00

FIRST EDITION. Number 216 of 500 copies on Papel “Mellotex” as per the colophon on the final leaf recto. This book had a number of later editions. The plate reproduces a portrait of the author by Eduardo Malta.

The poet and sometime literary and art critic [José] Carlos Queiroz [Nunes Ribeiro (1907-1949)] received the Prémio Antero de Quental in 1935. He directed the reviews Panorama (1941) and Litoral (1944). Poet from an early age, his work is dispersed in various literary reviews, the most notable of which was Presença, to which he was one of the most frequent contributors; he served as a bridge between the modernist generation of Orpheu and that of Presença in general, and in particular between Fernando Pessoa and Presença. In the July 1936 issue (nº 48) he wrote a “Carta à memória de Fernando Pessoa” Other reviews in which the work of Carlos Queiroz appeared were Contemporânea, Cancioneiro (do Primeiro Salão dos Independentes), Momento, Sudoeste, Revista de Portugal, Cadernos de poesia, Aventura, and Variante.

* See Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, p. 395; João Bigotte Chorão in Biblos, IV, 502-3; and Dicionário cronológico de autores portugueses, IV, 325-6.
DESAPARECIDO

POEMAS

de

CARLOS QUEIROZ

LISBOA

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