April 22, 2024

Special List 510
Fernando Pessoa

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 510
Fernando Pessoa

Absolutely Complete Run of
One of the Most Important Portuguese Literary Reviews
Fernando Pessoa’s Earliest Portuguese Prose to Appear in Print

"1. A Águia. Porto: Various printers and publishers, 1910-1932. Folio (30.5 x 23.3 cm, [first series]) and large 8º [second through fifth series], old quarter red sheep over pebbled boards (only the slightest wear), smooth spine with gilt letter and fillets, decorated endleaves [first series]; original printed wrappers (a few with spines defective) with a large illustration of an eagle on the front covers [second through fifth series] First series with numerous illustrations. Some illustrations in subsequent series. Overall in very good condition. $12,000.00

FIRST EDITIONS—A COMPLETE RUN, and ONLY EDITIONS of all issues save number 10/11 of the fourth series. Águia was one of the reviews which had the most influence on Portuguese national culture, was the most important of its time, and one of the most noteworthy in the bibliography of Portuguese periodical literature. It enjoyed collaboration in prose and verse of most of the great Portuguese creative talents of the day, from Teixeira de Pascoaes to Fernando Pessoa (according to José Blanco, Pessoa’s three earliest Portuguese prose contributions to appear in print), including Raul Brandão, Mário Beirão, Álvaro Pinto. The first series of this crucially important review, initially subtitled Revista ilustrada de literatura e crítica, was published from December 1, 1910 to July 1911, directed by Álvaro Pinto. The second to fourth issues were subtitled simply Revista quinzenal, while the fifth to tenth were subtitled Revista quinzenal ilustrada de literatura e crítica. The Spanish great Miguel de Unamuno participated, with a sonnet dedicated to Portugal. Previously unpublished verses by António Nobre and previously unpublished letters by Camilo Castelo Branco also appeared in the first series of Águia, as well as a previously unpublished prose fragment by Eça de Queiroz. There were significant articles about major figures in world literature, such as Victor Hugo and Tolstoy.

The second series had as its subtitle Revista mensal de literatura, arte, ciência, filosofia e crítica social. It was published from January 1912 to October 1921, with a total of 120 numbers, some of which were combined in double or triple issues. Teixeira de Pascoaes, António Carneiro, José Magalhães and Álvaro Pinto were, respectively, the literary, artistic, scientific directors, and secretary. This was by far the most significant of the five series. On the front covers of this as well as subsequent series is stated “Orgão da Renascença Portuguesa”. In number 4 appeared Fernando Pessoa’s first Portuguese prose work to appear in print, “A nova poesia portuguesa sociologicamente considerada” in which he defends the creation of a “supra-Portugal” and announces the forthcoming appearance of a “supra-Camões”. This series also is marked by essays about “Saudade” by Teixeira
Item 1
de Pascoaes, provoking the celebrated prolonged polemic between Pascoaes and António Sérgio over Saudossismo. The second series brought to light previously unpublished texts by Alexandre Herculano, Almeida Garrett, Antero de Quental, António Feliciano de Castilho, Camilo Castelo Branco and Oliveira Martins.

The third series, composed of 60 numbers from July 1, 1922 to December, 1927, was directed by Leonardo Coimbra. In addition to several double and triple issues, there were multiple issues numbered 37 to 48 and 49 to 54. The double issue 13/14 was devoted to Guerra Junqueiro. Stories by Raul Brandão and an unpublished letter by Camilo Castelo Branco appeared in numbers 17/18. Miguel de Unamuno contributed to 13/14, Teófilo Braga to 19/20, Leonardo Coimbra to 1 through 5, 7, 9 through 12, 21 through 24, 37/48 and 54, Hermãni Cidade to 6, 7, 9/10, 13/14, 15/16, 17 through 20, 25/27, 34 through 48 and 58 through 60, while Wenceslau de Moraes wrote for 11/12 and 21/22. Other collaborators were Alberto de Serpa, Agostinho da Silva, Carlos Malheiro Dias, Damião Peres, and Gago Coutinho. Teixeira de Pascoaes and Sant’ Anna Dionísio continued to be major collaborators.

The fourth series, with 12 numbers from January 1928 to December 1929, was directed by Leonardo Coimbra, Sant’ Anna Dionísio, António Carneiro and Adolfo Casais Monteiro (who declined to join in directing the final issue). Principal contributors to this series were Adolfo Casais Manteiro, António Carneiro, Agostinho da Silva, António de Sousa, António Sérgio, Branquinho da Fonseca, Hermãni Cidade, João Gaspar Simões, José Régio, Leonardo Coimbra, Luís Brandão, Sant’ Anna Dionísio and Vitorino Nemésio. The double issue 10/11 was suppressed. Sant’ Anna Dionísio had conclusively demonstrated therein that Gustavo Cordeiro Ramos, minister in the dictatorship and senior professor at the Faculdade de Letras of the University of Lisbon had plagiarized a study about Goethe, having passed it off as his own original work, while in fact it was a translation of a study by Bossert. As a result, almost no sets of Águia contain number 10/11 of the fourth series in its original edition. Nuno Canavez, venerable proprietor of Livraria Académica created a facsimile in photocopy in 1994, also using the same process to create facsimiles of the first series, while the antiquarian booksellers Alfredo Maria Gonçalves, Chaminé da Mota and José Vicente produced a much more creditable facsimile number 10/11 of the fourth series in 1995, in an edition of only 93 copies. Almost all sets of Águia have numbers 10/11 of the fourth series in facsimile, if at all. The present set has these numbers in the extremely rare original.

The fifth and final series was directed by Leonardo Coimbra and Sant’ Anna Dionísio, consisting of 3 numbers, published from January to June of 1932. These issues are also rather difficult to find. Beginning with the second number, Aarão de Lacerda and Delfim Santos jointed the editorial board. In the third and final number António Sérgio and Adolfo Casais Monteiro wrote, respectively, on “Sobre a reforma do ensino” and “A arte contra a ordem”. Leonardo Coimbra wrote on “A máquina e a alma”. António Sérgio also contributed to each of the other issues, as did Leonardo Coimbra. Others who wrote for this series were Delfim Santos, Teixeira de Pascoaes and José Régio.

In the famous auction of Alberto de Serpa held in the Caves Sandeman at Vila Nova da Gaia in 1988, only the first series of Águia was present. In the auction of António de Almeida Marques, perhaps the most important collection focused on twentieth-century Portuguese literature to come on the market, which took place in Lisbon, 1996, the set of Águia had numbers 10/11 of the fourth series in facsimile, and lacked completely number 1 of the fifth series.

Item 1
Includes Essays on Fernando Pessoa, José Régio, Fernanda de Castro, Portuguese Modernists, Japanese Poetry, and More


*FIRST and ONLY EDITION; it includes essays on Oliveira Salazar, Aquilino Ribeiro, Maëtterlinck, Fernando Pessoa, Manuel Teixeira-Gomes, Fernanda de Castro, José Régio, Helen Grace Carlisle, Guilherme de Faria, Léon Chestov, Samuel Maia, Anrique Paço d’Arcos, Alfredo Cortez, Japanese poetry, and the Portuguese Modernists.*

The ultra-conservative Catholic author Manuel [Gonçalves de Castro] Anselmo (Valdares, 1911-Lisbon, 1992), critic, essayist, and political activist. His best known work is perhaps *Os Cadernos de Manuel Anselmo,* published in 6 numbers, 1951-1961, which included fiction, poetry, literary criticism, political accounts, and polemics. Though a follower of Salazar who held various diplomatic and other posts under the Estado Novo, Manuel Anselmo was far from completely orthodox in his devotion to right-wing causes. For example, he dedicated his novel *O pecado original* to the Brazilian communist author Jorge Amado, and his 1954 publication *Para uma nova ressurreição de Cristo* was seized by the P.L.D.E. 


3. ASSENSIO, Eugenio, Marcel Bataillon, Maria de Lourdes Belchior, et al. *Miscelânea de estudos em honra do Prof. Vitorio Nemésio.* Lisbon: Faculdade de Letras da Universidade de Lisboa [printed at Coimbra: Atlântida Editores], 1971. Large 8°, original printed wrappers. Some wear to wrappers; internally fine, with occasional small pencil notations. Overall in very good condition. lxviii, 441, (1) pp. $45.00

*FIRST and ONLY EDITION. The volume begins, after a “Tabula gratulatoria” with “Para o perfil de Vitorio Nemésio” by David Mourão-Ferreira (pp. xi-xvi). This is followed by Nemésio’s “Ultima lição” (pp. xvii-xli). António M.B. Machado Pires compiled Nemésio’s bibliography (pp. xliii-lxviii). The main text contains thirty essays, of which one is in Spanish, four are in French, one is in Italian, and the rest are in Portuguese. Authors, in addition to those mentioned above, are Cleonice Berardinelli, Victor Buescu, Raymond Cantel, José Gonçalo Herculano de Carvalho, Ivo José de Castro, Hernani Cidade, Luís Filipe Lindley Cintra, Jacinto do Prado Coelho, Fernando Cristóvão, Silvio Elia, Hans Flasches, Claude-Henri Frêches, Jean-Michel Massa, Maria Emília Ricardo Marques, Gladstone Chaves Melo, Massaud Moisés, Gerald Moser, Joseph Maria Piel, António Machado Pires, Stephen Reckert, Robert Ricard, Andréé Rocha, Alberto Machado da Rosa, Giuseppe Carlo Rossi, Arnaldo Saraiva, Maria Manuela Saraiva, and Dieter Woll. Some of the subjects covered are Sá de Miranda, La Palma, Antero de Quental, Antonio Vieira, Jeronimo Baia, Camões, Tasso, Graciliano Ramos, Brazilian literature, Machado de Assis, Fernando Pessoa, Cruz e Sousa, Manuel Bernardes, Sor Juan Inés de la Cruz, Machiavel, Carlos Drumond de Andrade, Sartre, Mauriac, Sá Carneiro, Brazilian symbolism, and Manuel Bandeira.*
Indispensable, Pioneering Study
With Author’s Signed and Dated Presentation Inscription
To an Important Surrealist Painter


FIRST and ONLY EDITION. José Blanco (b. 1934) wrote or edited numerous works on Fernando Pessoa.

Provenance: [José] Fernando [Neves] de Azevedo, the surrealist, later abstract painter, art critic and theater set designer who worked with the group “Gulbenkian de Baliados”. Azevedo (born Vila Nova de Gaia, 1923) was co-founder of the Grupo Surrealista de Lisboa, *vogal* of the Academia Nacional de Belas-Artes, and a participant with the Serviços de Belas-Artes of the Gulbenkian Foundation from 1961. His paintings were awarded a number of prizes when exhibited on various occasions in Portugal and Brazil. See Pamplona, *Dicionário de pintores e escultores* (2nd ed.), I, 158.

Indispensable, Pioneering Study


FIRST and ONLY EDITION.


FIRST and ONLY EDITION of these essays of literary criticism. Topics include Fernando Pessoa, Ezra Pound, experimental Portuguese poetry.

E[rnesto] M[anuel Geraldes] de Melo e Castro (b. Covilhã, 1932), textile engineer, poet, artist, essayist and critic, was one of the leaders of the literary vanguard in Portugal during the second half of the twentieth century. Brazilian vanguard poetry, and much more. * On Melo e Castro, see Fernando J.B. Martinho in Machado, ed., *Dicionário de literatura portuguesa*, p. 118; Ana Hatherly in *Biblos*, I, 1062-3; *Diccionario cronológico de autores portugueses*, VI, 121-4; also Pamplona, *Dicionário de pintores e escultores portugueses* (rev. ed.), II, 74.
7. **Centauro. Edição facsimilada.** Introduction to the present edition by Nuno Júdice. Lisbon: Contexto Editora, 1982. Contexto edições facsimiladas, 3. 4° (24.3 x 18.7 cm.), original illustrated wrappers. As new. xvi pp., (4 ll.), 88 pp., (2 ll.), 1 l. with color plate tipped on. ISBN: none; ISSN: none. $35.00

Facsimile reprint of a rare journal, important for the history of the Modernist movement in Portugal. The introduction (pp. [v]-xvi), is titled “Da afirmação simbolista à decadência”. *Centauro*, whose first and only issue is dated October-November-December 1916, aimed to publish only “trabalhos que constituam uma revelação de Beleza.” Included were 5 previously unpublished poems by Camilo Pessanha (pp. 13-31), 14 sonnets by Fernando Pessoa, collectively titled “Passos da Cruz” (pp. 61-76), Luis de Montalvor’s essay “Tentativa de um ensaio sobre a decadência” (pp. 5-12), and pieces by Alberto Osório de Castro, Raul Leal, Júlio de Vilhena, Raul Leal and Silva Tavares. The sonnets by Pessoa, which appeared here for the first time, were among his earliest published poems, preceded only by those that appeared in *Renascença* in 1914 and in *Orpheu* in 1915.

* See Pires, *Dicionário das revistas literárias portuguesas do século XX*, p. 103; Pires, *Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940)*, pp. 105-6; Clara Rocha, *Revistas literárias do século XX em Portugal*, pp. 351-4, 642.

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**With the Author’s Signed and Dated Presentation Inscription**

**To a Fellow Author**


FIRST and ONLY EDITION thus? The letter by Fernando Pessoa to Jaime Cortesão occupies 6 pages at the front of the book.

Physician, political figure, poet, short story writer, dramatist and historian, Jaime [Zuzarte] Cortesão (Ançã, Cantanhede 1884-Lisbon 1960) was the brother of the historian Armando Cortesão and son of the philologist António Augusto Cortesão. Fernando Pessoa called him “O primeiro dos poetas da novíssima geração” (p. [8]). Elected parliamentary deputy from Porto, then served as a captain in the medical corps during World War I. With Leonardo Coimbra and other intellectuals he founded the review *Nova Silva* in 1907. In 1910 he collaborated with Teixeira de Pascoaes to found *Águia*. In 1912 Cortesão established the review *Renascença Portuguesa*, which he abandoned in 1921 to become one of the founders of *Seara Nova*. In 1919 he became director of the Biblioteca Nacional, a post from which he was fired in 1927 for presiding over the Junta Revolucionária established in Porto in a failed attempt to topple the military dictatorship. During his tenure there he had been perhaps the leading light of the “Grupo da Biblioteca Nacional” which included Raul Proença, Álvaro Pinto, Paxcoaes, António Sérgio, Aquilino Ribeiro, Raul Brandão, Leite de Vasconcelos, and Malheiro Dias. From 1927 until 1940 Cortesão lived in exile in France; when the Nazis invaded, he fled to Brazil, where he taught the
history of the Portuguese discoveries at the university level in Rio de Janeiro. Returning to Portugal in 1957, he became involved in the presidential campaign of general Humberto Delgado, which resulted in him spending four days in prison in 1958, along with António Sérgio, Vieira de Almeida and Azevedo Gomes. That year he was elected President of the Sociedade Portuguesa de Escritores.


* See Etelvina Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 145-6; Fernando Oliveira in Biblios, I, 1316-8; Dicionário cronológico de autores portugueses, III, 295-7. Porbase lists four copies, two in the Biblioteca Nacional de Portugal, and one each in the Casa Fernando Pessoa, Lisboa, and the Fundação Calouste Gulbenkian. Jisc repeats copies at the British Library and Oxford University, adding one at the University of Liverpool. Not located in Hollis or Orbis.


First and only edition. Includes essays by Eduardo Lourenço, Arnaldo Saraiva, José Barreto, António Mega Ferreira, José Blanco, Steffen Dix, Onésimo T. Almeida, Richard Zenith, Victor J. Mendes, Jerónimo Pizarro, João Dionísio, and others. The editors also provide a joint introductory essay, brief bio-bibliographies of the authors, and a bibliography of Fernando Pessoa (pp. 367-9).


The introduction (pp. [v]-xv), is titled “Fernando Pessoa e o 14 de Maio”. The first and only issue of the review, edited and published by João Camoesas, originally appeared on 13 May 1915. There are texts by Fernando Pessoa, João Camoesas, Sérgio Silva, and Artur Ribeiro Lopes.

* See Pires, Dicionário das revistas literárias portuguesas do século XX, pp. 140-1; Pires, Dicionário da imprensa periódica literária portuguesa do século XX (1900-1940), pp. 149-50; Clara Rocha, Revistas literárias do século XX em Portugal, p. 641.

FIRST and ONLY EDITION. An impressive work of literary criticism that treats familiar texts by Fernando Pessoa, such as Mensagem and Livro do Desassossego and the poems of Alberto Caeiro. Nestled between essays on Fernando Pessoa is an essay dedicated to Teixeira de Pascoaes that sheds light on the philosophical and religious ideas that are treated throughout. Of great interest are the numerous facsimiles of Pessoa’s drafts and manuscripts that offer the reader an intimate look into the texts that are discussed in the essays. António Feijó is professor catedrático at the Faculdade de Letras, Universidade de Lisboa and currently serves Presidente do Conselho de Administração da Fundação Calouste Gulbenkian (for a term of 2022-2027). He was Vice-Rector of the University of Lisbon and president of the Conselho Geral Independente (CGI) da RTP.


$100.00


José-Augusto [Rodrigues] França (Tomar, 1922-Jarzé-Villages, 2021) was one of Portugal’s most distinguished art and cultural historians, as well as an important critic, literary figure, and intellectual. He was a leader in the introduction of surrealism to Portugal. After a long absence, he returned to writing fiction; between 2002 and 2010 he produced eight new novels or novellas and three collections of stories.

Provenance: Urbano Tavares Rodrigues (Lisbon, 1923-Lisbon 2013) grew up in Moura, in the Alentejo, in a family of large landowners, and eventually became a militant communist. He was a widely acclaimed and prolific author of fiction, researcher, essayist, literary critic, professor Catedrático jubilado at the Faculdade de Letras, Universidade de Lisboa, member of the Academia das Ciências de Lisboa, and recipient of
many literary prizes. His earliest works were greatly influenced by existentialism, in particular following the literary model of Albert Camus. Simultaneously they display a certain Portuguese turn-of-the-century decadence, particularly influenced by Fialho de Almeida (especially obsessive evocations of the Alentejo), António Patrício and Manuel Teixeira Gomes, all of whom were discussed by Urbano Tavares Rodrigues in critical essays and later in his doctoral thesis. See Machado, *Dicionário de literatura portuguesa*, pp. 422-3; Cristina Robalo Cordeiro in *Biblos*, IV, 909-13; *Dicionário cronológico de autores portugueses*, V, 296-8; Jacinto Prado Coelho, ed., *Dicionário de literatura* (4th ed.), I, 203; II, 509; III, 954; *Actualização*, pp. 681-2.

* See Álvaro Manuel Machado, *Dicionário de literatura portuguesa*, pp. 201-2; *Dicionário cronológico de autores portugueses*, V, 203-6; and Fernando J.B. Martinho in *Biblos*, II, 677-8. OCLC: 65286241 (New York Public Library, Getty Research Institute, Stanford University Library, University of California-Los Angeles, Yale University Library); 254721142 (Ibero-Americanisches Institute, Staats und Universitätsbibliothek Hamburg). Porbase locates two copies: Biblioteca Pública Municipal do Porto, and Biblioteca Nacional de Portugal. Not located in Jisc. kVK (51 databases searched) locates the copies cited by Porbase, and the two German libraries cited by OCLC.

**With Author’s Presentation Inscription to Urbano Tavares Rodrigues**


FIRST and ONLY EDITION, published April 2006, of this novel featuring José de Almada Negreiros. José-Augusto [Rodrigues] França (Tomar, 1922-Jarzé-Villages, 2021) was one of Portugal’s most distinguished art and cultural historians, as well as an important critic, literary figure, and intellectual. He was a leader in the introduction of surrealism to Portugal. After a long absence, he returned to writing fiction; between 2002 and 2010 he produced eight new novels or novellas and three collections of stories.

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FIRST EDITION. In the preface to this work (p. xv-xxi), Fernando Pessoa expounds his “concepções ocultistas aplicadas à História em geral e de Portugal em particular” (F. Guimarães, “A Poesia da Presença e o aparecimento do Neo-Realismo,” quoted in Serpa catalogue, item 407). *Quinto Império*, which was also dedicated to Pessoa, is an important work for the transition from Modernism to Neo-Realism, and in it “os versos atingem grande beleza formal a par de uma estranha profundidade de conceitos, por vezes roçando pelo mistério” (Grande enciclopédia).

Augusto Ferreira [de Oliveira Bugalho] Gomes (1892-1953) was a poet, novelist and journalist. A longtime close and dedicated friend of Pessoa, he collaborated in the periodicals *Athena*, *Ilustração portuguesa*, *Civilização*, *Ação* and many others, some of which he also helped edit or direct. His taste and his technical knowledge made him a leader in the renaissance of graphic arts in Portugal.


15. GOMES, Augusto Ferreira. *Quinto império*. Preface by Fernando Pessoa. Lisbon: Parceria Antonio Maria Pereira, (1934). Large 8°, original green-and-white printed wrappers (wear and fraying, especially to spine; small tear to upper cover near spine). Uncut. Small tear at top of rear wrapper. In good condition. Author’s signed and dated presentation on recto of front free endleaf: “Para Miguel Trigueiros, // com muito consideração, // of // Augusto Ferreira Gomes // 1939”. xxix pp., (16 ll.). $150.00

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University. With contributions by Robert Coover, George Monteiro, Roger E. Stoddard, Alan S. Trueblood, Ramón Sender, Robert Bly, and Richard Wilbur, and a bibliography of Honig’s publications. The bibliography of Fernando Pessoa’s poetry books which appeared in his lifetime, by Stoddard, is an indispensable reference.

Preface by Pessoa


FIRST and ONLY EDITION. The preface (pp. 5-21) is by Fernando Pessoa. Sousa points out that here, as often elsewhere, Pessoa speaks more about his own ideas and obsessions than about those in the work he is supposed to introduce. “O facto de Eliezer Kamenezky ser um judeu russo exilado em Lisboa e, sobretudo, o facto de ele estar imbuido de ‘um misticismo de judeu russo’, leva-o desta vez à elaboração de um texto, aliás de grande riqueza especulativa e com largo leque referencial, onde, entre outros tópicos, se focalizam religião e mística, política e ideologias, cristianismo e judaísmo, Maçonaria e Rosa-Cruz, tradição alquímica e Cabala”.


Intellectual Opposition to the Estado Novo

With Debates Between Second Wave Modernists and Neo-Realists


FIRST and ONLY EDITION, a COMPLETE RUN. In its choice of collaborators, this weekly magazine favored those not associated with the Estado Novo, the majority of whom had ties to MUD and were opposed to the Salazar government. There were, as would be expected, problems with the official censorship. In issue number 6, the censors obliged the magazine to publish a “Declaração” regarding two articles critical of the status quo by Antônio Ramos de Almeida, which had appeared in issue number 4. In the 52nd issue,
MUNDO LITERÁRIO
SEMANÁRIO DE CRÍTICA E INFORMAÇÃO
LITERÁRIA, CIÊNCIA E ARTÍSTICA
Nº 15 • 17 DE AGOSTO DE 1946

MUNDO LITERÁRIO
ENTREVISTA
O DR. RENATO MENDONÇA CONSELDO BRASIL NO PORTO

A diplomática brasileira conta vibradoramente com a presença e a colaboração de homens das mais íntimas vertentes literárias e artísticas de seu país. O Brasil tem perseverado em esforços para a inspiração fácil e eficaz que impregnou a atuação daqueles chamados 'poderes de expressão' que, por meio de suas obras, aprimoram a personalidade e preparam o caminho para a humanidade, e o impov. Para Pariquis virem diariamente, sobretudo depois da participação do Brasil na guerra contra o fascismo — enviadas pelo trabalhador, alguns dos mais expressivos compositores, desse quarteto de artistas, a despertar o entusiasmo, a ensinar, a fazer, a inspirar, a habilitar de uma nação que busca a seriedade e a profusão.

O Sr. Dr. Renato Mendonça dedicou-se sobretudo ao estudo do Pariquis.
May 1947, the suspension of the review was announced. After almost a year, the 53rd issue appeared, perhaps symbolically, on May 1, 1948, with the aid of Editorial Cosmos, directed by Manuel Rodrigues de Oliveira. Emil Anderson left the editorial board after issue number 30. Adolfo Casais Monteiro, who had been something of the de-facto editor, and whose name on the masthead irritated the authorities, withdrew from the editorial board for the final issue, but continued as a contributor. Despite this, there were then orders to suspend publication, and appeals were to no avail.

_Mundo literário_ was not doctrinaire, and was without commitment to any particular literary movement. In its pages were debated the aesthetics of neo-realism and the second wave of modernism of _Presença_. It attempted to expose Portuguese readers to the work of Kafka (hitherto totally unknown), Jean-Paul Sartre, Henri Michaux, José Rodrigues Miguéis, Alexio Ribeiro, Graciliano Ramos, José Lins do Rego, Soeiro Pereira Gomes, Alves Redol, Manuel da Fonseca, and Carlos de Oliveira. In Portugal at the time, it also was unusual for introducing American authors such as Walt Whitman, Hemingway, John dos Passos, and Langston Hughes, which engendered suspicion on the part of the censors. An article by Upton Sinclair on Mark Twain appeared in issues 27 and 28. Lusophone African authors were also recognized. Number 46 was partly dedicated to the centenary of Castro Alves.

There was an important polemical sequence of literary criticism between José Régio and Joel Serrão, and another between Serrão and João Gaspar Simões. After the 27th issue, literary criticism was assumed by Adolfo Casais Monteiro, António Pedro, António Ramos de Almeida, António Salgado Júnior, Armando Ventura Ferreira, Joel Serrão, Jorge de Sena and Mário Sacramento. Musical criticism was by Francine Benoit, Humberto d’Avila, and José Blanc de Portugal. Film critics were Aldolfo Casais Monteiro, Manuel de Azevedo, and Rui Grácio. Theater critics were António Pedro, Luis Francisco Rebello, and Manuela Porto.

New currents in the fine arts, as exemplified by Picasso and Portinari, were examined. The review published illustrations critical of the bourgeoisie by Bernardo Marques (issue 4), George Grosz (issue 25), Talitisky on the Holocaust and Nazi concentration camps (issue 24), and a self portrait by Dórdio Gomes (issue 6). There were also artistic contributions by Júlio (issue 31) and Júlio Pomar (issue 35). Beginning with the 5th issue, António Pedro wrote a series titled “História Breve da Pintura”. The final issue denounced the non-existence of a Museum of Modern Art in Portugal.

Other important texts which appeared in the pages of this review are too numerous to mention here in their entirety. Among the most noteworthy are Adolfo Casais Monteiro, “A Crítica, a História e o Homem” (issue 1), “Valores Humanos e Valores Estéticos” (issue 6), “Guernica” (issue 10); 2 poems by Alexandre O’Neill, “A Bilha” and “Acórdão” (issue 31); António José Saraiva, “O Pássaro Azul” (criticism of João Gaspar Simões, issue 53); António Sérgio, “A propósito de uma Discussão entre Antero de Quental e Oliveira Martins” (issue 37); Augusto Abeleira, “Sinceridade e Falta de Convicções na Obra de Fernando Pessoa” (issue 51); Jorge de Sena’s presentation of a semi-unpublished poem by Cesário Verde, “Loira” (issue 29); Diogo de Macedo, “Pousão e Colombano” (issue 3); 2 poems by Eugénio de Andrade (issue 31); and 2 more poems by the same author (issue 53); and Gilberto Freyre, “Jorge de Lima e o Movimento do Nordeste” (issue 2). There were also texts by Branquinho da Fonseca (issues 16, 17, and 30), Cabral do Nascimento (issues 27 and 40), Fernando Namora (issue 19), Fernando Pessoa (issue 24), Francisco José Tenreiro (issue 36), Jacinto do Prado Coelho (issue 52), Romulo de Carvalho (issues 33 and 49) and Mário de Andrade (issues 13 and 18), as well as 3 poems by Carlos Drummond de Andrade, and others by Pedro de Silveira, Tomás Kim, and Vinicius de Moraes.
Revistas literárias do século XX, p. 658. Not located in Union List of Serials. NUC: DLC, Cty, NN. OCLC: 4868577 (New York Public Library [missing numbers 34, 40-50], Harvard College Library, University of North Carolina-Chapel Hill, Indiana University [missing number 53], University of Wisconsin-Madison, Washington University in St. Louis, University of Kansas [missing number 53], Getty Research Institute, Oxford University [missing numbers 35-53?], Universiteitsbibliotheek Utrecht, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky [missing numbers 31-53]); 173729961 (Yale University, University of California-Los Angeles, Cambridge University); 762235198 (digitized by Google and HathiTrust); 995135136 (Biblioteca de Arte Calouste Gulbenkian). Porbase locates nine runs: three in the Biblioteca Nacional de Portugal, two in the Biblioteca Geral da Universidade de Coimbra, and one each at the Biblioteca Pública Regional da Madeira, Cooperativa António Sérgio para a Economia Social (with several numbers missing), Centro Mário Dionísio and the Companhia de Jesus Biblioteca Revista Brotéria. Jisc repeats Oxford University only.


FIRST and ONLY EDITION.


Second edition in Portuguese, not recorded by Blanco or Sousa. The first edition in Portuguese was published in Lisbon, 1916. The text of the second edition ends at the top of p. 197, with the following page blank and the Indice on pp. [199]-200; the first edition’s text ends on p. 203, followed by a blank page, a divisional title for the Indice on p. 205, another blank page, and the Indice, pp. 207-8.

In 1915 Pessoa published two translations for the series Collecção Teosophica e Esoterica (Leadbeater’s Compendio de teosofia and Besant’s Os ideais da teosofia); in 1916 he published 4 more: this one, Leadbeater’s Auxiliares invisíveis, Helena Blavatsky’s A voz do silencio and Luz sobre o caminho e o karma. “Tem de considerar-se, logicamente, que essas traduções ... muito terão contribuído para a intensificação do reiterado gosto do poeta pelas disciplinas e questões de feição esotérica e iniciática” (Fernando Pessoa, Fotobibliografia p. 235).

* See Blanco, Fernando Pessoa, esboço de uma bibliografia PR33: without mention of the 1924 edition. See also Sousa, Fernando Pessoa, fotobibliografia pp. 236 and 294: not mentioning the 1924 edition. Not located in NUC.
A Clarividência

Tradução de FERNANDO PESSOA

LISBOA
Livraria Clássica Editora
DE A. M. TEIXEIRA & Cª (FILHOS)
Praça dos Restauradores, 17
1924


Includes all Portuguese poetry by Pessoa published during his lifetime. It is organized in four sections, in chronological order: poetry published under his own name, beginning in 1914; Campos, beginning 1915; Reis, beginning 1924; and Caeiro, beginning 1925.


**FIRST and ONLY EDITION.**


**FIRST EDITION.** Previously unpublished manuscript from the Espolio Pessoa in the Biblioteca Nacional, Lisboa.
Comentando o projecto de lei
do deputado José Cabral...apresentado à
ASSEMBLEIA NACIONAL

A MAÇONARIA

Vista por

FERNANDO PESSOA

O poeta da “Mensagem”, obra nacionalista, premiada pelo

SECRETARIADO DA PROPAGANDA NACIONAL

The introduction occupies pp. 13-43, the notes pp. 77-91.

Fernando Pessoa Defends the Freemasons
28. PESSOA, Fernando. A maçonaria vista por Fernando Pessoa, o poeta da “Mensagem”, obra nacionalista, premiada pelo Secretariado da Propaganda Nacional. [Lisbon?: clandestine printing, 1935]. 8°, original grayish-blue printed wrappers (some faint browning at edges), stapled. At the top of the outside front wrapper, above the title, appears: “Comentando o projecto de lei do deputado José Cabral ... apresentado à Assembleia Nacional”. Unopened. In fine condition. 8 pp. $900.00

FIRST EDITION in pamphlet form and first separate edition of this defense of the Freemasons by Pessoa. The deputy José Cabral had proposed a law against “secret societies” which was aimed at the Masonic Lodges. Pessoa’s text had originally appeared in the Diário de Lisboa, 4 February 1935, pp. 1, 6 and 7. It was then reproduced, with some alterations, in this clandestine pamphlet.


Most Important Work Produced by Fernando Pessoa Under His Own Name
The Only Book by Pessoa, Other than Pamphlets and Translations, To Appear During His Lifetime
Signed and Dated Author’s Presentation copy
29. PESSOA, Fernando. Mensagem. Lisbon: Parceria António Maria Pereira, 1934. 8°, publisher’s plain wrappers with dust jacket (minor soiling, tear of 4.2 cm. at bottom of front joint of jacket), uncut. In very good condition. Fine internally. Author’s signed and dated presentation inscription on blank p. [1]: “Á Albino Forjaz de Sampaio, // Com um abraço // de // Fernando Pessoa // 8-XII-1934.” 100, (2) pp. $16,000.00

FIRST EDITION of the only book, other than pamphlets or translations, by Pessoa published during his lifetime. This epic poem celebrating the glories of Portuguese...
MENSAGEM

FERNANDO PESSOA

LISBOA 1924
PARCERIA ANTÓNIO MARIA PEREIRA
44 RUA AUGÜSTA 34

Item 29
history is by far the most important work of poetry produced by Pessoa under his own name, and perhaps his most important work overall (although this last point is arguable, since he produced so much of importance under his various heteronyms, much of which appeared in literary reviews, while significant pieces remained unpublished or only partially published until after his death).

Provenance: 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 Coleção do autor)*, published by the Academy of Sciences in 1922. His *Palavras Cinicas* was perhaps the greatest best seller 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 Armando Henrique de Oliveira*. For Forjaz de Sampaio, see Maria Amélia Gomes in Machado, ed., *Dicionário de literatura portuguesa*, p. 432; António Leitão in *Biblos*, IV, 1076-7; *Dicionário cronológico de autores portugueses*, III, 310-1.


Poem by Fernando Pessoa About the “President-King” Sidonio Paes

*31. PESSOA, Fernando. *Á memoria do Presidente-Rei Sidonio Paes*. [Lisbon]: Editorial Império, 1940. 4° (22 x 16.6 cm.), original printed wrappers. Some foxing to covers. Overall in fine condition. Bookplate of the physician A. Ribeiro dos Santos. 16 pp., (2 ll.). $160.00

First separate edition, limited to 545 copies numbered 1 to 545, of which this is number 287. This poem was originally published in the Lisbon newspaper *Ação*, n.º 4, ano II, February 27, 1920. The poem occupies pp. 5-17. There is an autobiographical summary of Pessoa on pp. 4-5, including a statement that he was descended, in general, from a mixture of *fidalgos* and Jews.

Sidónio Bernardino Cardoso da Silva Pais (Caminha, 1 May 1872-Lisbon, 14 December 1918) was a Portuguese military leader, politician, and diplomat. Known as the “President-King”, he became the fourth President of the Portuguese Republic in 1918. On 5 December 1917, he led an uprising against Afonso Costa’s Democratic Party government, established an authoritarian regime, and was elected President (unopposed) on 28 April 1918. He was assassinated at the Rossio railway station, on his way to Porto to negotiate with the monarchist leaders of the Northern Military Juntas.

Provenance: Alfredo Ribeiro dos Santos (Porto, 1917-Porto, 2012), physician, was one of the pioneers of modern anesthesiology in Portugal. Influenced by Leonardo Coimbra,
A minha sogra da campina,
com um abraço

do

Fernando Pessoa

8-XII-1934.
Richard C. Ramer

Agostinho da Silva, Sant’Anna Dionísio, Abel Salazar, Jaime Cortesão, Veiga Pires and José Augusto Seabra, he was active in the struggle against the Salazar regime, participating in the Movimento de Unidade Democrática (MUD), the presidential campaign of general Norton de Matos (1948) and that of general Humberto Delgado (1958). Noted bibliophile and collector of reviews, literary journals, and newspapers, he formed one of the most significant libraries in the city of Porto; the auction sale in October 2007, included 3,561 lots. Author of História Literária do Porto através das suas publicações periódicas (2002), he contributed to a number of reviews and newspapers, including Portucale, Nova Renascença (directing the editorial board from 1980 to 1999), O Tripeiro, Cadernos do Tâmega, Letras & Letras, O Comércio do Porto, O Primeiro de Janeiro, Jornal de Noticias, Noticias da Tarde, and Jornal de Amarante.


The editor’s preface occupies pp. 15-26.


FIRST and ONLY EDITION.


First and only separate edition. N.° XIV of 35 copies “fora do comércio”. The letter is dated 5 January 1914. Fascículo 14 of Cadernos de poesia was dedicated to Teixeira de Pascoaes. Strictly speaking, this is not really a “Separata” as the text appeared in fascículo 14 of Cadernos de poesia on pp. 5-6, while the present edition contains 2 unnumbered leaves (i.e. unnumbered 4 pp.). The text of the letter, on the second and third unnumbered pp., is preceded by a title on p. [1] and a colophon on p. [4].

* Blanco, Fernando Pessoa: esboço de uma bibliografia PR222 (for the appearance in Cadernos de poesia).


Second edition. The first edition appeared earlier the same year. The introductions, which occupy pp. 15-64, constitute a substantial contribution to the literature of Pessoa criticism and methodology.


Includes a “Nota prévia” by the series editor, Ivo Castro, on this work, as well as on the projected critical edition of Pessoa’s work in general. The title of the series was later simplified to “Edição Crítica de Fernando Pessoa,” and Luiz Fagundes Duarte became series co-editor ca. 1995-1996.


Contains 63 previously unpublished pieces.

FIRST and ONLY EDITION. Other poets represented are Vitorino Nemésio, Mário Cesariny, Nuno Júdice, and Al Berto. Texts in Portuguese and French.

*40. POE, Edgar [Allan].** *William Wilson.* Trad. de Carlos Sequeira. Desenhos de Martins Barata. Lisbon: Edições Delta, [1923?]. Novellas e Contos. 16°, original illustrated wrappers. Two full page illustrations, a half page vignette, and smaller oval halftone portrait of Poe in text. Hairline tear to title page, 1.5 cm long. Tear in final leaf at hinge, 2 cm., does not touch text. Front wrapper with faint outline of water stain. Contemporary signature on front wrapper in black ink, does not touch text or illustration. Wrappers very lightly soiled. Textblock loose from wrappers. Pinpoint hole at head of all leaves. Overall in good condition. 37, (1) pp. $300.00

First Edition in Portuguese of the present translation. Fernando Pessoa has provided an introduction of three pages, “Edgar Allan Poe (1809-1849).” Carlos Sequeira was a pseudonym for Augusto Ferreira [de Oliveira Bugalho] Gomes (1892-1953) poet, novelist and journalist. A longtime close friend of Pessoa, he collaborated in the second issue of *Opheu,* as well as the periodicals *Athena, Ilustração portuguesa, Civilização, Acção* and many others, some of which he also helped edit or direct. His taste and his technical knowledge made him a leader in the renaissance of graphic arts in Portugal. Pessoa wrote the preface for Ferreira Gomes’ *Quinto império,* an important work for the transition from Modernism to Neo-Realism, published in 1934, which was also dedicated to Pessoa.

* Blanco, Fernando Pessoa: esboço de uma bibliografia PR 58: without collation. Not in the catalogue of the Biblioteca Nacional de Portugal, *Edgar Allen Poe em Portugal,* which does include as item 33 the original typescript with manuscript corrections of Pessoa’s introduction, as well as item 34, another volume with a story by Poe, *O Baile de Chamas* [“The Masque of the Red Death”(?)], with the same introduction, also translated by Augusto Ferreira Gomes under the pseudonym Carlos Sequeira, published by Edições Delta [1923]. Not in Fotobiografia Fernando Pessoa; cf. 72, the entry for *O Baile de Chamas.*
Item 41
Apparently a Complete Run of this Important Periodical

*41. Prelo. 63 issues including 2 double and 2 triple issues (see below), apparently a complete run. 63 issues. Lisbon: Imprensa Nacional, 1972-2006. Folio (30 x 21 cm.; first series) and 8° (second and third series), original illustrated wrappers (1st and 2nd series) and original printed wrappers (3rd series). Illustrated. In very fine condition. ISSN: none (1st series and 2nd series, numbers 1-14 and the three unnumbered special issues) and 0871-0430 (2nd series, numbers 15-20 and 3rd series).

63 issues. $1,000.00

FIRST and ONLY EDITIONS, apparently A COMPLETE RUN. We say “apparently” because the bibliography of the first series of this review is rather confusing and sketchy. According to a knowledgeable employee of the Imprensa Nacional, we have all the issues ever published. We have never seen any other issues on the market or described in any reference work.

The set is as follows:


The first series is subtitled Revista nacional de artes gráficas. As the title implies, it is devoted to the graphic arts, with emphasis on printing processes, machinery, ink, paper and types. There are also articles on printing history, such as that in the first number by Jorge Peixoto on “Custódio José de Oliveira e as artes gráficas em Portugal”; and José Pedro Machado “O impressor de Os Lusiadas” in the second issue.

The second series is subtitled Revista da Imprensa Nacional / Casa da Moeda. It contains some material on printing history, but is mainly concerned with literature, literary history and criticism, with some bibliography thrown in. Edited by Diogo Pires Aurélio, it includes contributions by Jorge Borges de Macedo, José-Augusto França, Eduardo Lourenço, Vasco Graça Moura, Sophia de Mello Breyner Andresen, Jorge Listopad, Hernâni Cidade, Clára Rocha, António Reis, Luís Filipe Barreto, Viale Moutinho, Eduardo Prado Coelho, José Mattoso, Diogo Pires Aurélio, Miguel Torga, Mário Cláudio, Luís de Albuquerque, Eugénio Lisboa, José Fernandes Fafe, Eugénio de Andrade, António Ramos Rosa, Maria Alzira Seixo, Joel Serrão, António Coimbra Martins, Urban Tavares Rodrigues, and others. Some of the literary contributions are otherwise unpublished.

The third series, of which nine numbers have appeared, includes three essays on Fernando Gil (1937-2006), by José Marinho, Miguel Real, and Manuel Ferreira Patrício. There are additional essays by A.M. Machado Pires on post-modernism, Ivo Castro on Pessoa, José Carlos Seabra Pereira on Vitorino Nemésio and Gomes Leal as art critics, and Rui de Figueiredo Marcos on the work of Paulo Meréa. A short story by José-Augusto França is followed by a brief theatrical piece by Luiz Francisco Rebello. The first number also contains an homage to Afonso Lopes Vieira, as well as critical articles by Luiz Francisco Rebello on the theater of José Régio, Duarte Ivo Cruz on the theater of Luiz Francisco
Rebello, Duarte Ivo Cruz on the fourth volume of the *Teatro completo* of Jaime Salazar Sampaio, and more. Subsequent numbers contain additional material along these lines.

"For the first series, we were able to confirm that it began in 1972 and that the British Library holds volume VI, numbers 1-3 [a triple issue]. Porbase lists for the first series only the first volume, 1972, and for the second series only states that it began in 1983 and that its appearance was “irregular”. The British Library Integrated Catalogue states that for the first series the BL has only volume VI, numbers 1-3; for the second series the BL holdings are less clear, the BLIC stating that it begins in 1983. Hollis does not list the first series at all, and states that Harvard has only numbers 10 through 20 of the second series. Orbis does not list the first series either, and states that Yale has numbers 1 through 20 of the second series. The Library of Congress Online Catalog does not mention the first series; it says the Library of Congress has 20 volumes of the second series, and that this series ceased with number 20 (1992). See also Almeida Marques 1724 for a set without any numbers of the first series, and with only numbers 1-16 and the three unnumbered special issues of the second series.

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**The Rare Initial Series**

*42. Prelo*. First Series (of 3). 31 issues. Lisbon: Imprensa Nacional, 1972-1978. Folio (30 x 21 cm., original illustrated wrappers (1st and 2nd series) and original printed wrappers (3rd series). Illustrated. In very fine condition. 31 issues. $500.00

FIRST and ONLY EDITIONS, apparently A COMPLETE RUN of the rare initial series. We say “apparently” because the bibliography of the first series of this review is rather confusing and sketchy. According to a knowledgeable employee of the Imprensa Nacional, we have all the issues ever published. We have never seen any other issues on the market or described in any reference work.

The set is as follows:


"For the first series, we were able to confirm that it began in 1972 and that the British Library holds volume VI, numbers 1-3 [a triple issue]. Porbase lists for the first series only the first volume, 1972, and for the second series only states that it began in 1983 and that its appearance was “irregular”. The British Library Integrated Catalogue states that for the first series the BL has only volume VI, numbers 1-3. Hollis does not list the first series at all, and states that Harvard has only numbers 10 through 20 of the second series. Orbis does not list the first series either, and states that Yale has numbers 1 through 20 of the second series. The Library of Congress Online Catalog does not mention the first series; it says the Library of Congress has 20 volumes of the second series, and that this series ceased with number 20 (1992). See also Almeida Marques 1724 for a set without any numbers of the first series, and with only numbers 1-16 and the three unnumbered special issues of the second series.
One of the Most Important Works of Portuguese Modernism  
Includes Significant Texts by and about Fernando Pessoa  
A Complete Run

43. Presença. First series: 54 numbers bound in 2 volumes; Second series: 2 numbers bound in 1. Coimbra: Presença, 10 March 1927-February 1940. First Series: Large folio (38.3 x 29.5 cm.); Second Series: quarto (24 x 19 cm.)., first series bound in publisher’s illustrated cloth (first volume) and publisher’s illustrated boards (second volume); the final two numbers, comprising the second series, are in contemporary sailcloth; all original printed wrappers bound in. Inevitable slight browning to some leaves, but overall this set is as good or better than in any of the other copies we have seen; there is no conservation problem (at least not for the next few hundred years). Overall in very good condition.

First series: 54 numbers bound in 2 volumes;  
Second series: 2 numbers bound in 1.  
$18,000.00

FIRST EDITION, a complete run, of one of the most important works of Portuguese Modernism. Surely this is one of the most significant caches of published material by and about Fernando Pessoa. Presença is probably the most important and influential Portuguese literary review of the twentieth century.

António Botto commented, “A Presença oferece-nos como que uma vasta e estranha síntese literária …resultante dos destroços do simbolismo aristocrático Coimbrão, do saudosismo portuense, do paulismo e futurismo lisboetas, além de tudo o que respirasse liberdade, inclusive, ou sobretudo, a sexual” (quoted in Pires, p. 245).

Successor to the modernist journal Orpheu, it too published works by the leading figures in Portuguese literature, including Mário Sá-Carneiro, Fernando Pessoa, José Régio, Casais Monteiro, João Gaspar Simões, António de Sousa, Saul Dias, Branquinho da Fonseca, Almada Negreiros, Raul Leal, Alberto de Serpa, Irene Lisboa, José Régio and Miguel Torga. It was responsible for introducing such foreign writers as Gide and Proust to Portuguese readers and for introducing the criticism of cinema as an art form; in addition, it emphasized contemporary music and the art of Cubists, Futurists, Primitivists and Expressionists. Graphic contributors included Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso, Arlindo Vicente, Paulo, Ventura Porfírio and Bernardo Marques.

Presença was directed by José Régio, João Gaspar Simões and Branquinho da Fonseca; Casais Monteiro later took the place of Branquinho da Fonseca.

Este número consagrado a Fernando Pessoa, em quem «presente» se orgulha de ser reconhecido sempre uma das mais ricas e originais individualidades da literatura portuguesa. Não podendo ser o que sonhamos fazer, (é bem sempre sonhar mais!) com sendo a personalidade de Fernando Pessoa para saber quer num número de revista quer num volume ou cento de volumes, «presente» promete nunca deixar de se ocupar de grande poeta. Será mais um modo de se afirmar fidel à missão, de que não desiste, de procurar e defender quaisquer valores espirituais em geral, estéticos em particular, contra todas as antipatias violentas mas impotentes que se lhes oporem.

Item 43
Item 43
Poems by Fernando Pessoa and Mario de Sá Carneiro, Essays by Casais Monteiro and José Regio

44. Presença: fôlha de arte e crítica. Ano sétimo, volume segundo, número 38 only. Coimbra: Edições Presença, April 1933. Folio (37.3 x 28.9 cm.), original illustrated self covers (very slight soiling). Wrappers and several inner leaves printed in red and black. Front wrapper has large line drawing of Esperança, by Almada Negreiros. In very good condition. 15, (1) pp.

FIRST EDITION. This issue has brief poems by Fernando Pessoa, Mário Sá Carneiro (said to be previously unpublished), and Mário Sáa, as well as essays by João Gaspar Simões, Adolfo Casais Monteiro, and José Régio. The cover illustration, a line drawing by Almada Negreiros, shows a woeful-looking Hope wearing a sailor’s uniform and holding an anchor.

Presença was published in Coimbra from March 10, 1928 to November 1988 (nº 53-54). A second series, in smaller format, was printed in Lisbon, but only 2 issues appeared (November 1939 and February 1940). Complete sets are extremely rare. Presença was probably the most important Portuguese literary review of its time and one of the most important, if not the most important, of the twentieth century. António Botto commented, “A Presença oferece-nos como que uma vasta e estranha síntese literária ... resultante dos destroços do simbolismo aristocrático Coimbrão, do saudosismo portuense, do paulismo e futurismo lisboetas, além de tudo o que respirasse liberdade, inclusive, ou sobretudo, a sexual” (quoted in Pires, p. 245).

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Presença was directed by José Régio, João Gaspar Simões and Branquinho da Fonseca; Casais Monteiro later replaced Branquinho da Fonseca. Graphic contributors included Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso, Arlindo Vicente, Paulo, Ventura Porfírio and Bernardo Marques.

Item 44

FIRST and ONLY EDITION of the author’s FIRST BOOK. This collection of literary criticism, includes essays on Marcel Proust, D.H. Lawrence, Alain Fournier, Jean Giraudoux, Georges Duhamel, Katherine Mansfield, Aldous Huxley, José Lins do Rego, Hemingway, Erskine Caldwell, Erico Veríssimo, Henry Miller, Arthur Koestler, Cesário Verde, Mário de Sá Carneiro, Fernando Pessoa, Armando Cortes Rodrigues, Eça de Queiros, and others. It is significant as a relatively early appreciation of Pessoa, about whom Quadros would become a leading authority, and an introduction of many internationally acclaimed authors to the Portuguese reading public.

The writer and thinker António Quadros (1923-1993) was the son of authors António Ferro and Fernanda de Castro. He was important as a poet and author of fiction, but perhaps most of all as one of the leading literary critics and teachers of his time.

Provenance: On João António Matos Romão (1882-?), professor at the Universidade de Lisboa and writer, see Grande enciclopédia XVI, 610. The presentation inscription no doubt alludes to Matos Romão’s publication that year in the Revista da Faculdade de Letras de Lisboa of “Galileu e o método científico”.

❊ See Luís Forjaz Trigueiros in Machado, ed., Dicionário de literatura portuguesa, pp. 392-3; João Bigotte Chorão in Bíblos, IV, 489-91; Dicionário cronológico de autores portugueses, V, 292-5. NUC: NcU, TxU. Not located in Hollis or Orbis.

46. QUEIROZ, Carlos. Homenagem a Fernando Pessoa: com os excerptos das suas cartas de amor e um retrato por Almada. Coimbra: Edições Presença, 1936. 8°, original printed wrappers (split of 4.5 cm. between front cover and spine at foot, and 1.5 cm. at head). Caricature portrait of Pessoa by Almada Negreiros dated “35” on recto of page [7]. Inevitable light to moderate browning (due to the paper quality) but not brittle. Overall in good condition. 47 pp. [including initial blank l.], (1 l. colophon, 1 blank l.). $200.00

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