

RICHARD C. RAMER



SPECIAL LIST 328
EIGHT WORKS PRINTED
AT THE ARCH OF THE BLIND,
1800-1801

RICHARD C. RAMER

Old and Rare Books

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SPECIAL LIST 328

EIGHT WORKS PRINTED

AT THE ARCH OF THE BLIND,

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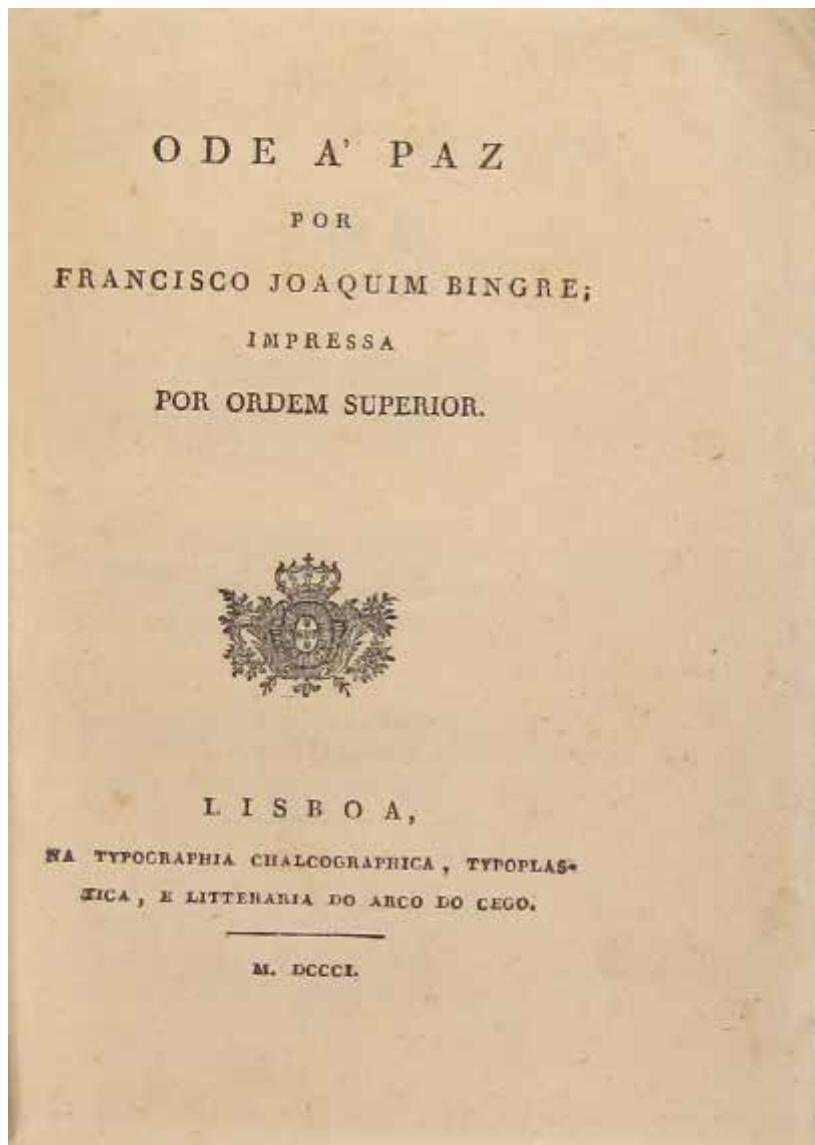
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SPECIAL LIST 328
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AT THE ARCH OF THE BLIND,
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The press established at the Arch of the Blind in Lisbon, officially known as the Tipographia Chalcographica, Tipoplastica e Litteraria do Arco do Cego, was founded in 1799 at the insistence of D. Rodrigo de Sousa Coutinho (1755-1812), Minister of State, who realized the need to spread information in Portugal and Brazil on new techniques in the arts, design, industry and agriculture, as well to disseminate some new scientific, historical and literary works. He proposed to do this by publishing both original works and Portuguese translations of recent foreign works on these subjects. The director of the press was the Franciscan Father José Mariano da Conceição Veloso (1742?-1811), cousin of Joaquim José da Silva Xavier, better known as Tiradentes. Father Veloso a native of Minas Geraes, noted botanist, and author of the celebrated *Floræ Fluminensis*, and *O Fazendeiro do Brasil*, among other works, was assisted by a number of young Brazilians living in Lisbon. The Arco do Cego press was well equipped, with its own foundry for making type, its own presses, and its own designers and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art of engraving to Brazil. The press produced a relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, also known as the Impressão Regia and later as the Imprensa Nacional.

*Item 2*

With Plates Illustrating Electrical Experiments

1. **ARAGÃO, Francisco de Faria e.** *Breve Compendio ou tratado sobre a electricidade, impresso por ordem de S. Alteza Real O Principe Regente, Nosso Senhor, e composto pelo Reverendo* Lisbon: Na Typographia Chalcographica, e Litteraria do Arco do Cego, 1800. 4°, contemporary marbled boards (upper detached, stitching going, spine chipped off, crude tape repair, wormed). Small wood-engraved arms of Portugal on title page. Typographical headpiece. Considerable worming, all marginal. A reading copy; in "good" condition, if just barely. Imperial library stamp of D. Pedro I, Emperor of Brazil in blank portion of title page: "Bibliotecas de S. Mag. Imp. e Real." (3 ll.), 127 pp., (1 p. errata), 2 folding engraved plates. \$400.00

FIRST and ONLY EDITION. The plates illustrate equipment used for electrical experiments. The author aims to explain to laymen electricity's nature and its effects; he describes equipment, gives instructions for dozens of experiments, and discusses the nature of lightning and the effect of electricity on the human body.

In the dedication, Fr. Velloso states that the aim of this publication is to augment the production of wax in Portugal, which was being imported in large quantities.

Francisco de Faria e Aragão (1726-1806), a native of the villa of Castello de Ferreira de Aves, entered the Jesuit Order but went into exile in Germany when the Jesuits were expelled from Portugal in 1759. Returning to Portugal in 1783, he devoted the final years of his life to study of bees and botanical matters.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 4. Borba de Moraes (1983) I, 44. Innocência II, 374 (calling for only 127 pp., 2 plates); IX, 287. *Not in JCB, Portuguese and Brazilian Books.* Not located in NUC. OCLC: 16896502 (Smithsonian Institution, Bakken Library and Museum of Electricity in Life); 457798442 (Bibliothèque National de France). Porbase locates copies at the Biblioteca Nacional de Portugal and the Universidade Católica Portuguese-Biblioteca João Paulo II. Not located in Copac.

Celebrating a Short-Lived Peace During the Napoleonic Wars

2. **BINGRE, Francisco Joaquim.** *Ode á paz por ... impressa por ordem superior.* Lisbon: Na Typographia Chalcographica, Typoplastica, e Litteraria do Arco do Cego, 1801. 4°, disbound with old beige front wrapper still attached (lightly soiled). Small wood-engraved royal arms of Portugal on title page. Double rule at top of p. 3. Ornaments by page numbers. In good to very good condition. 7 pp. \$300.00

FIRST and ONLY EDITION. The author berates Napoleon as the "Flagello destructor da Humanidade" and celebrates a (short-lived) peace.

In his 93 years, Francisco Joaquim Bingre (1763-1856), a poet and dramatist who favored the lyric and bucolic styles, suffered more than his share of the slings and arrows of outrageous fortune. Born near Aveiro, he came to Lisbon at a young age with his mother, who dealt in contraband. There he studied at the Aula do Commercio, married, and had four children. Meanwhile, after his mother was consigned to a mental institution, Bingre

packed her up and with the rest of his family returned to his home town, where his father still lived. Shortly afterward both his parents died, and Bingre returned to Lisbon.

There, along with P. Caldas, Joaquim Severino, and others, he founded the Academia de Bellas-Letras de Lisboa, better known as the Nova Arcádia. One of its prominent members, José Agostinho de Macedo (who did not easily hand out compliments) described Bingre as "bom poeta e judicioso homem, no qual a capacidade natural supprria todos os estudos." Unfortunately, the Nova Arcádia's promising start was soon disrupted by the rancorous disagreements between Barbosa du Bocage and Macedo. Within the Nova Arcádia he assumed the thankless role of peacemaker between the two ferocious enemies. Although Binagre was respected by both factions, the Nova Arcádia soon collapsed.

In 1801, Bingre accepted the position of *escrivão e tabellião* at Mira, near Aveiro. Following the victory of the liberals over the absolutists in the "Lutas Liberais" the office was taken from him in 1834. Bingre, by then 71 years old, lived in poverty for the remaining years of his long life.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 10. Not in Innocêncio; on the author, see II, 396-9 and IX, 310 (with 20 or so other works). See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, p.64; Joaquim Correira in *Biblos*, I, 677-81 (mentioning this poem as one of Bingre's principle works). Not located in OCLC. Porbase locates two copies, both in the Biblioteca Nacional de Portugal. Not located in Copac. KVK (51 databases searched) locates only the copies cited by Porbase.

***3. BOSSE, Abraham.** *Tratado da gravura a agua forte, e a buril, e em maneira negra com o modo de construir as prensas modernas, e de imprimir em talho doce ... Nova edição traduzida do francez ... por José Joaquim Viegas Menezes* Lisbon: Na Typographia Chalcographica, Typoplastica e Litteraria do Arco do Cego, 1801. 4°, mid-twentieth-century dark blue sheep, spine gilt with raised bands in six compartments, covers tooled in blind, blindstamped inner dentelles, marbled endleaves. A few of the plates somewhat browned. Uncut and partially unopened. In fine condition. (5 ll.), ix, 189, (1) pp., 21 numbered engraved plates plus engraved frontis. \$1,500.00

First and only Portuguese translation; Bosse's treatise was originally published in Paris, 1645. (William Faithorne published what amounted to an English translation of it in 1662). This work on engraving was translated into Portuguese as part of the Arco do Cego's campaign to spread information about new techniques in the arts, industry and agriculture in Portugal and Brazil, by making the best recent works on those subjects available in Portuguese. Borba calls this work "one of the finest productions of the Arco do Cego."

The translator, José Joaquim Viegas Menezes, was among a number of Brazilians recruited to work at the press. Veigas was a native of Marianna, Minas Geraes, born in 1778. He studied in São Paulo and came to Coimbra to complete his studies before his ordination, in 1797. At the Arco do Cego he learned the basics of engraving and typography, which later led him to set up the first press in the present Minas Geraes, established in collaboration with Manuel José Barbosa in 1821.

The beautiful allegorical frontispiece is by Antonio José Quinto, who is described by Soares (II, 506) as one of the best artists who worked at the Arco do Cego and the



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Impressão Regia. The plates following the text illustrate tools and techniques of engraving, and the results that can be achieved with various methods. About half these plates are signed "O P. Silva" or "O P^e Silva"; this artist has not been identified by Soares (see his comment on II, 567). Three other plates are signed "Jorge f^{es}," another artist whom Soares was unable to identify. The remaining plates are unsigned.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 12. Borba de Moraes (1983) II, 565: reproducing the title-page; *Período colonial* pp. 246-7. Sacramento Blake IV, 501. Innocência IV, 415. Gonçalves Rodrigues, *A tradução em Portugal* 2360: calling in error for x, ix, 198, 1 pp., and without mention of the plates. Soares, *História da gravura artística em Portugal* 1667; see also II, 506, 567, 630-1. JCB *Portuguese and Brazilian Books* 801/1. Not located in NUC. OCLC: 80664970 (Getty Research Institute, John Carter Brown Library); 220891146 (National Library of Australia, British Library). Porbase locates a copy at the British Library.

Verses in Praise of the Future D. João VI

4. BOTELHO, José de São Bernardino. *Ode ao Feliz Governo de S. Alteza Real o Principe Regente Nosso Senhor.* Lisbon: Na Offic. da Casa Litteraria do Arco do Cego, 1800. 4^o, contemporary decorated wrappers (two small holes in rear wrapper; spine slightly defective near foot). Woodcut Portuguese royal arms on title page. In very good to fine condition. 7 pp. \$400.00

FIRST and ONLY EDITION of this poem directed to the Prince Regent, D. João, the future D. João VI of Portugal. Botelho deliberately glosses over events elsewhere in Europe: "Entre infinitos males, que atribulão / Parte do Globo, e quasi a Europa toda ..."

The author, a native of Lisbon (1742-1827), was the son of a *capitão mór* and governor of the fort of Sancto Antonio de Gorupá, in the capitania of Pará. He served in various ecclesiastical posts: at the time this poem was published he was abbot of S. João de Gondar; in 1802 or 1803 he became *conego* of the Basilica patriarchal de Sancta Maria-maior in Lisbon, serving there until his death. He published at least a dozen other works in verse and about a half dozen funeral orations and other religious works in prose, and left much more in manuscript, including more poems and several unpublished plays. One of these was an epic poem in six cantos, "Fariade." According to Innocência, the portrait of him engraved at the Arco do Cego Press in 1798 bore (at his request) the legend "Philosopho, Theologo, Orador e Poeta."

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 13. Innocência IV, 273. OCLC: 959094075 (Biblioteca da Arte Calouste Gulbenkian). Porbase locates three copies, all in the Biblioteca Nacional de Portugal. Not located in Copac. Not located in Hollis. Not located in Orbis. KVK (51 databases searched) locates only the copies cited by Porbase.



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The Emperor's Copy

5. CARDOSO, José Francisco. *Ao Serenissimo, Piissimo, Felicissimo, Principe Regente de Portugal, D. João, ornament. prim., esperança, e estabilidade do Brasil ... Canto heroico sobre as façanh. dos Portuguezes na expedição de Tripoli ... traduzido por Manoel Maria de Barbosa du Bocage.* Lisbon: Na Offic. da Casa Litteraria do Arco do Cego, 1800. 4°, contemporary marbled wrappers. Some worming in lower inner blank margins of final dozen leaves, and small worm trace in upper blank margin of final 10 leaves, never affecting text. Still, in very good condition. Stamp in blank portion of Portuguese title-page of D. Pedro I, Emperor of Brazil ("Bibliotecas de S. Magestade Imperial e Real"). 103 pp. Facing pages in Latin and Portuguese. \$1,500.00

Second edition of this poem in Latin (the first also appeared in 1800 from the Arco do Cego press), and first with the Portuguese translation by the well-known Arcadian poet Barbosa du Bocage, a friend of the author. It describes the exploits of the Portuguese during their expedition to Tripoli. Cardoso, a native of Bahia, taught Latin there.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 50. Borba de Moraes (1983) I, 151-2: "very rare"; *Período colonial* p. 82. Sacramento Blake IV, 432. Innocência IV, 335; XII, 332. Bosch 260. JCB *Portuguese and Brazilian Books*, 800/3. Rodrigues 550. NUC: ICN, DCU-1A. OCLC: 79018808 (Princeton University, John Carter Brown Library); 491777786 (Bibliothèque Sainte-Genevieve).

6. DUHAMEL DU MONCEAU, Henri-Louis. *Arte do carvoeiro ou methodo de fazer carvão de madeira, por ... traduzida de ordem superior por Paulo Rodrigues de Sousa.* Lisbon: Na Typographia Chalcographica, e Litteraria do Arco do Cego, 1801. 4°, contemporary tree sheep (rounded spine mostly gone, front cover near spine defective; nevertheless still sound), remains of red lettering piece. Woodcut Portuguese royal arms on title page. Single line typographical headpiece on p. 1. Moderate dampstaining at top of gutter, without loss. Very good internally; overall in good condition. Old ink signature on p. 38 and on verso of plate: "Ant.º R. Passos." Early ink scribble on p. 63. (1 l.), 63 pp., (1 p. errata, paginated in ink "64"), 1 folding engraved plate. \$400.00

First and only Edition in Portuguese of these instructions on making charcoal, originally published as *L'Art du carbonier*, in 1760. The engraving shows the process (in a charming landscape) and the necessary tools. It is signed in print "Vianna" (i.e., Manuel Luiz Rodrigues Viana). Charcoal was an essential fuel in the early years of the Industrial Revolution.

Provenance: We have not been able to discover anything about António R. Passos, but over the years have seen many books bearing his signature. They are invariably



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interesting volumes, in above average condition, dealing mainly with agricultural products or minerals and their application in commerce. He must have been an astute and discerning book buyer and bibliophile.

* Lisbon, Biblioteca Nacional, *A Casa literária do Arco do Cego* 31: the copy illustrated has the same signature across the title page as our copy has on p. 38, with the further identification of Ant^oR. Passos as "agronomo." Innocência VI, 372: without collation, and with no information on the translator. Gonçalves Rodrigues, *A tradução em Portugal* 2366. On the engraver Manuel Luiz Rodrigues Viana, see Soares, *História da gravura artística em Portugal*, II, 628-9. OCLC: 457305660 (Bibliothèque nationale de France). Porbase locates a single copy, in the Biblioteca Nacional de Portugal. Not located in Copac. Not located in Watsonline.

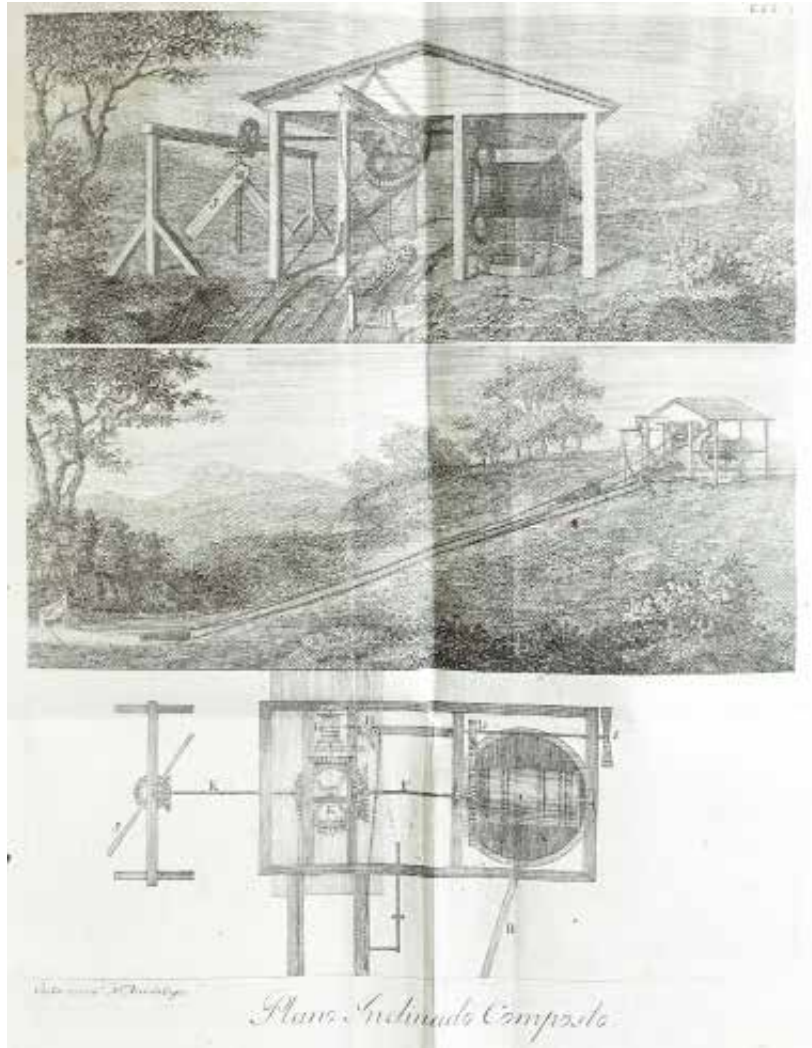
*Canal Construction:
Lovely Example of Arco do Cego Printing
Translated by a Native of São Paulo*

7. FULTON, Robert. *Tratado do melhoramento da navegação por canães, onde se mostram as numerosas vantagens ... traduzido para a portugueza ... por Antonio Carlos Ribeiro de Andrade Machado da Silva* Lisbon: Na Officina da Casa Litteraria do Arco do Cego, 1800. Large 4° (25.8 x 20.3 cm.), mid-nineteenth-century quarter black calf over marbled boards (some rubbing), smooth spine with gilt bands and red leather lettering piece, gilt letter; marbled endleaves, text block edges sprinkled dark red. Fore-edge uncut. Slight soiling to title page. Overall in fine condition. (8 ll.), 114 pp., (1 blank l.), 18 engraved plates [some folding; numbered 1-12, 13a, 13b, 14-17]. \$7,500.00

First edition in Portuguese of Fulton's *A Treatise on the Improvement of Canal Navigation, Exhibiting the Numerous Advantages to be Desired from Small Canals, and Boats of Two to Five Feet Wide ...*, published London, 1796. The *Treatise* was the first major published work of the celebrated American inventor, engineer, and painter Robert Fulton. Born near Lancaster, Pennsylvania, in 1765, Fulton left for England in 1786, not returning to the United States until 1806. Under the patronage the Duke of Bridgewater, Fulton spent much of his time studying boat propulsion and canal improvements. The latter are documented in the *Treatise*, where Fulton advocates the development in England of an extensive system of inland waterways, discusses their construction and operating costs, and describes various inventions designed to facilitate canal operation.

Fulton's work found favor throughout Europe. It was soon translated into Portuguese with the express wish that its ideas could be exploited both in Portugal and in Brazil. The *Tratado* faithfully reproduces the elegant plates of the London edition, which were engraved after Fulton's own designs. They depict not only types of canal machinery, but also the proper design of canal boats and of large wooden and cast-iron bridges. The engraver was Inácio José de Freitas, who executed a number of other works at the Arco do Cego.

The translator and editor, Antonio Carlos Ribeiro de Andrade Machado da Silva (1773-1845), was born in São Paulo, studied at the Universidade de Coimbra, and returned to Brazil, where he held various government posts. A staunch supporter of Brazilian



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independence, he was a ringleader of the failed 1817 Pernambuco revolt. The *Tratado* is one of several works he translated for the Arco do Cego press.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 35. Borba de Moraes (1983) II, 798; *Período colonial* p. 28. Sacramento Blake I, 128-9. Innocência I, 104. Gonçalves Rodrigues, *A tradução em Portugal*, I, 2229. JCB *Portuguese and Brazilian Books* 800/6. Cf. Sabin 26201. *DAB* IV, 68-72. Not in Bosch. Not in Rodrigues. *NUC*: NN, ICN, NNC, CU, CtY, MiU, RPJCB. Porbase locates two copies at Biblioteca Nacional de Portugal (or one plus a digitized version?). Copac locates a copy at British Library. KVK (44 databases searched) repeats Bibliothèque nationale de France and Biblioteca Nacional de Portugal.

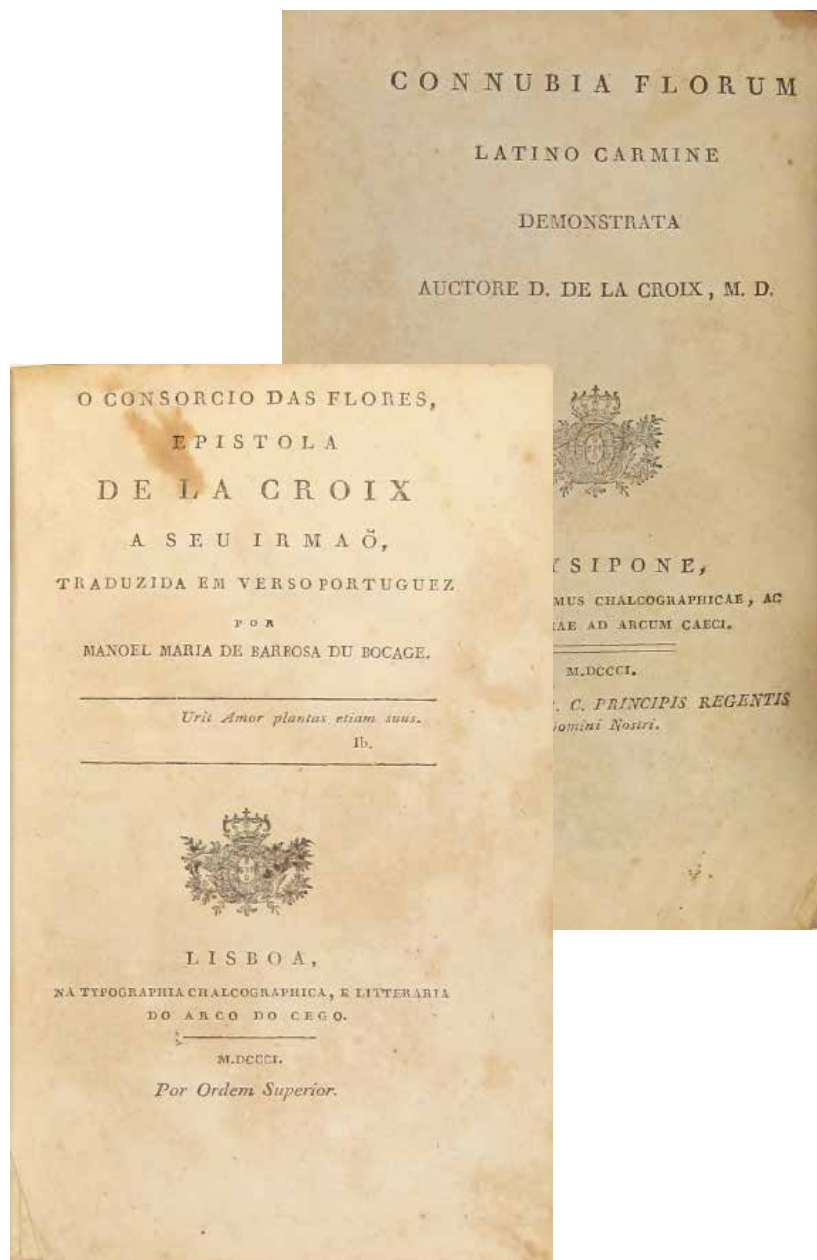
An Ode to Sex Among the Flowers
With an Original Poem to Linnaeus by Bocage

8. LACROIX, Demétrius de [Demetrius McEnroe], translated and edited by Manuel Maria de Barbosa du Bocage. *Connubia florum, latino carmine demonstrata. [facing page:] O consorcio das flores, epistola de la Croix a seu irmão. Traduzida em verso portuguez por Manoel Maria de Barbosa du Bocage.* Lisbon: Na Typographia Chalcographica, e Litteraria do Arco do Cego, 1801. Large 8°, contemporary speckled half calf over patterned paper boards (some wear), smooth spine with gilt bands. Engraved headpieces (cornucopias full of flowers) on pp. 2-3. Light browning, but overall in very good condition. Engraved frontispiece, (1 l.), viii, 61 pp., (1 l. advt.), 1 engraved plate. Facing title pages and main text in Latin and Portuguese. \$500.00

First Edition in Portuguese of McEnroe's *Connubia florum* ("Flower Weddings"), published in Paris, 1728, and again in Bath, 1791. A French translation was published in Paris, 1798. New for this translation is a 29-line poem to Carl Linnaeus signed in print by the translator, Barbosa du Bocage: "Aos manes do immortal Linne" (pp. iii-iv). A second edition of Bocage's translation appeared in Rio de Janeiro, 1811, and a third in Lisbon, 1813. The *Advertencia* (pp. v-viii), which gives the names of parts of plants, is a translation of a section that had appeared at least as early as the Bath, 1791 edition, the only edition we have seen digitized. The 1791 edition has no dedicatory poem and no illustrations.

The frontispiece shows Cupid shooting his arrows into a tropical jungle: "Qual fere os corações as plantas fere." The engraving at the end includes two very bizarre animals (like sheep-shaped Chia pets) that flank an even more bizarre plant with a similar critter growing at the top: apparently a representation of the mating of plants. Its caption is, "Polypodium Barometis (Agnus Scythicus)." The engravings are signed by Eloy, i.e., Romão Eloy de Almeida, a skilled engraver who specialized in the illustration of scientific works. He was director of the engravers at the Arco do Cego press. After the press was incorporated into the *Impressão Regia*, he worked there until 1808. Eloy and his Arco do Cego colleague Ferreira Souto then went on to introduce the art of engraving to Brazil.

Manoel Maria de Barbosa du Bocage (Setúbal, 1765-Lisbon, 1805), an accomplished Arcadian poet with strong romantic tendencies, wrote a great deal of occasional verse—although Bell thinks he was capable of much greater things. Beckford considered Bocage a powerful genius. Bocage's mother's father was a French naval officer in the service of Portugal. Scarred by the death of his mother when he was ten, Bocage joined an infantry



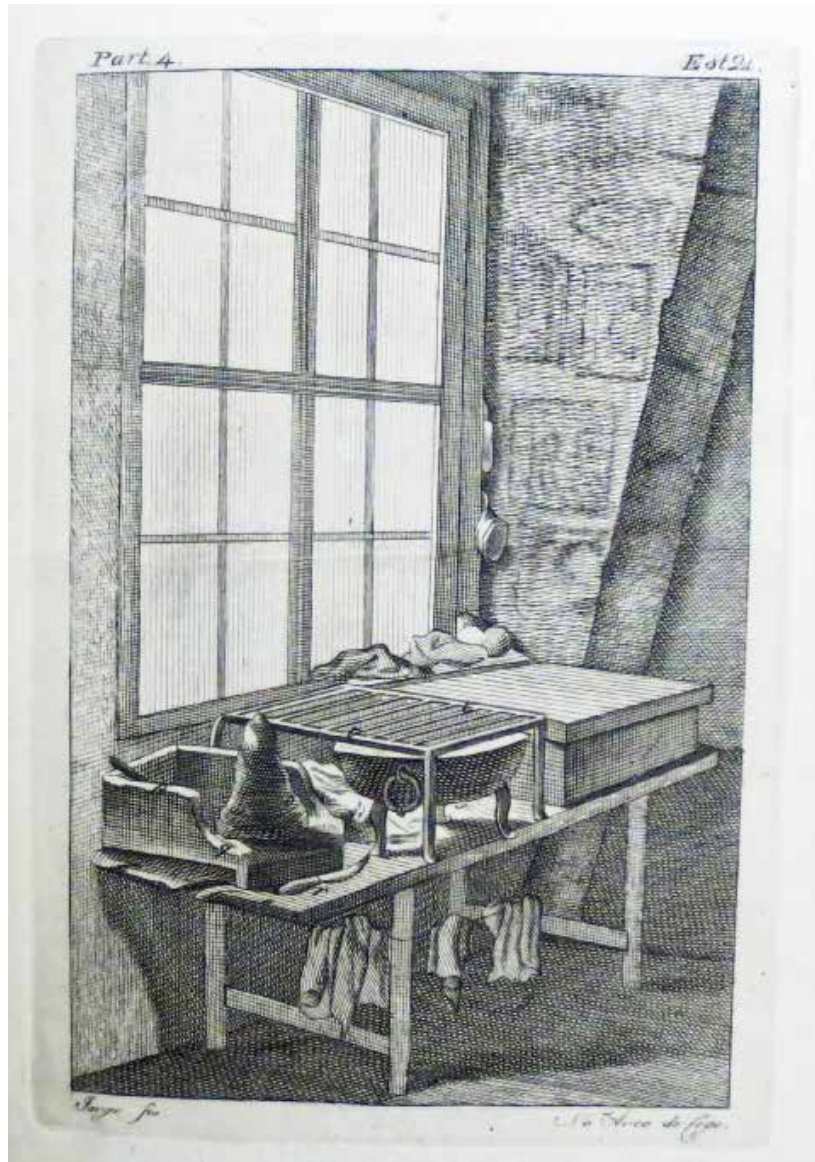
Item 8

regiment at age 14, then switched to the navy and departed for India in 1786, where he spent several years. At Damão he deserted and wandered for several years through China, Macao, and Goa. Back in Portugal by 1790, he joined the Academia de Bellas Letras or Nova Arcádia (where his name was "Amano Sadino"), but left it three years later. Although they were once friends and fellow Arcadians, José Agostinho de Macedo and Bocage became bitter enemies. Bocage made other enemies among the Nova Arcádia, some of whom denounced him to the police chief Pina Manique. In 1797, he was tried and imprisoned on the basis of the anti-monarchical and anti-Catholic tone of his poems. After his release, he spent most of his life doing translations, at which he was quite skilled.

The final leaf of this volume, "Cathalogo das obras poeticas impressas na Typographia Chalcographica," lists 7 works, each with author, title, year and format. The final one, an edition of Anacreon, has its author and title set in Greek.

* Lisbon, Biblioteca Nacional, *A Casa Literária do Arco do Cego* 42. Borba de Moraes (1983) I, 109. Gonçalves Rodrigues, *A tradução em Portugal* 2328. Innocência VI, 49; on Barbosa du Bocage, see VI, 45-53, 454; XVI, 260, 412; XVIII, 44. Bell, *Portuguese Literature* pp. 277-8. Saraiva & Lopes, *História da literatura portuguesa* (17th ed.) pp. 670-3, *et passim*. See also Álvaro Manuel Machado in *Dicionário de literatura portuguesa*, pp. 65-6; Carolina Maia Gouvêa in *Biblos*, I, 690-4, and *Dicionário cronológico de autores portugueses*, I, 578-81 "O maior poeta português do século XVIII" (p. 578). On this work, see Soares, *História da gravura artística em Portugal* I, 68, n.º 149; on the engraver, see I, 66-70. OCLC: 18339572 (Harvard University-Harvard College and Houghton Library, Washington University, Hunt Institute for Botanical Documentation); 561356990 (British Library); 458174859 (Bibliothèque nationale de France). Porbase locates four copies at Biblioteca Nacional de Portugal and one at Biblioteca Municipal de Elvas. Copac repeats British Library only.





Item 3

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