RICHARD C. RAMER

Special List 268

Seventeen Additional Illustrated Books
May 2, 2017

Special List 268

SEVENTEEN ADDITIONAL

ILLUSTRATED BOOKS

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

$50,000.00

FIRST EDITION, second issue. The first issue was published earlier in 1614; this issue has corrections to a number of typos in the main text (see Borba) and a lengthier index at the end. This is the first and most important written account of the Capuchin mission to Maranhão, an island off the coast of Brazil: Sabin notes that it is the earliest known mention of Maranhão. It includes engravings of Tupi Indians. Borba de Moraes notes, “The narrative of the journey, and all the events, is the principal printed French source that exists about this tentative colonization of the north of Brazil. Although not endowed with the spontaneity and the literary talent of Yves d’Evreux, Claude d’Abbeville gives us valuable information concerning the religion and ‘astronomy’ of the Tupis, not to be found in any other writings.” Duviols says of the *Histoire*, “C’est le texte le plus important—avec celui d’Yves d’Evreux—non seulement sur la tentative de colonisation française dans l’île de Maranhão, mais surtout pour les renseignements précieux qu’il fournit sur ‘les singularitez admirables et les meurs merueilleuses des Indiens’.” In 1612 a mission composed of the French Capuchins Yves d’Evreux, Arsène de Paris, Ambroise d’Amiens, and Claude d’Abbeville accompanied Daniel de la Rivardiè’s expedition to settle Maranhão. D’Abbeville relates the mission’s westward voyage, the
HISTOIRE
DE LA MISSION
DES PÈRES CAPUCINS
en 1656 de Maraguan et
terres circonvoisines.

est raconté, des siècles, des générations, des
heures mortelles des indigènes habitants de ce pays. Aux lieux saints et
de la foi, ils ont été enrayés, devront
S.E. Claude d'Albans,
Pépinier de Capuan,
Président de l'Assemblée.

A PARIS
Chez l'imprimeur et libraire,
à la Bourse, et se vend aussi au Ban de la quaile.

Item 1
arrival in Maranhão, the death of Father Ambroise, and the activities of the Capuchins on the island. He also adds detailed descriptions of the region, including the animals, birds and fish found there, as well as chapters on the customs, laws, wars and history of the Tupi indians.

The account ends with the return voyage to France, the group’s arrival and welcome in Paris, and the ensuing festivities. Arsène and d’Abbeville brought back to France six important Tupi, portraits of whom appear in this account (see below). The Indian ambassadors caused a sensation in Paris, where curious crowds flocked to see them. Borba de Moraes notes that “the Histoire de la mission seems to have been printed very quickly in order to take advantage of the presence in Paris of the six Indians from Maranhão .... It appears that the first edition [i.e., issue] was soon out of print, and a second was printed. This was published with the misprints corrected, and a more extensive index was compiled and printed in 35 pp. in double cols.”

This Histoire includes a number of fascinating engravings of the Tupi Indians. At the top of the engraved title page, eight Indians petition Marie de Medicis, Regent of France (small banners with Latin flow from their mouths); below, Tupi (again with Latin banners) petition the Pope and St. Francis. At the lower left, a Tupi grills two human legs over an open fire as a woman looks on; at the lower right, kneeling Indians are blessed by Capuchin friars. The first full-page engraving (f. 89v) shows a crucifix being erected in Maranhão, with the Capuchins and a French soldier kneeling in the foreground, a crowd of Tupi watching, a group of teepees in the background, and a ship riding at anchor in the harbor. Three portraits show Tupi in native dress, all with weapons, one with extensive tattoos (ff. 347v, 355v, 358v). The other three portraits show Tupi wearing the soutane in which they were baptized, carrying a tall hat and a fleur-de-lis (ff. 361v, 363v, 364v).

Hemming describes in detail how the missionaries and the six Tupi ambassadors “landed at Le Havre after a stormy crossing and were given a great reception, with a procession, gun salute, visit to the Governor and acclamation by the crowd. There were similar festivities in Rouen. But the greatest excitement was in Paris. A hundred priests greeted the Tupinambá party at the city gates, and escorted it to the Capuchin church for a mass attended by a galaxy of French nobility. The Tupinambá marched in the procession wearing their feathers and holding clubs. The Parisians were wild with curiosity: people poured in from the countryside, and the excited crowd burst the gates of the Capuchin convent housing the Indians. The Tupinambá were taken to the Louvre to visit King Louis XIII, and their leader made a speech in Tupi. But the inevitable European diseases struck these Americans: the sixty-year-old Carypira caught influenza and died, and two of his companions died soon after. They were buried in Franciscan habits. But the three survivors received the full panoply of French official hospitality. They were taken for baptism in the Capuchin church in the Faubourg Saint-Honoré, wearing long soutanes of white taffeta buttoned down the front with silk buttons and with small valois collars, and carrying tall hats with white plumes. Each carried a fleur-de-lys as a symbol of submission to the French. King Louis and his mother the Regent Marie de Médicis acted as godparents, and the Archbishop of Paris officiated. The leading Tupinambá was christened Louis-Marie, and he made a speech of acceptance. The three were then taken to the convent of Sainte-Claire to satisfy the curiosity of its nuns, who were desperate to see the exotic strangers” (Red Gold p. 206).

Léonard Gaultier (who sometimes signed himself “Galter”), a French engraver, was born at Mainz about 1561 and died in Paris in 1641. The precision and style of his prints recalls those of the Wierix brothers and Crispyn van de Passe. The Abbé de Marolles possessed upwards of eight hundred prints by this prolific engraver, many of them after his own designs.

lacking ff. 177-84). See also Leite de Faria, Os primeiros missionarios do Maranhão, Lisbon, 1961. Regarding the bookplate, cf. Olivier, Hermal, & Roton 83. OCLC: this issue, with the same collation: 30768329 (New York Public Library, University of Minnesota); 66106583 (University of Alberta); 53418487 (Leibniz Bibliothek, Universität Erfurt Gotha, Universität Göttingen, Universitätsbibliothek Greifswald). Probably the same issue, but with slightly different or imprecise collation: 457768403 and 761262381 (Bibliothèque nationale de France); 800801796 (Bibliothèque Mazarine); 5317492 (with only 7 preliminary leaves: American Museum of Natural History, Yale University, Library of Congress, Newberry Library, Brown University, John Carter Brown Library, University of South Carolina, Bibliothèque du Musée de l’Homme); 65868974 (Koninklijke Bibliotheek, Universiteit Leiden). OCLC lists 7 copies of the first issue, under 41183143; 228680135; 78772020; 311423392; 559716278; 407001097. OCLC also lists 1614 issues under 491874084 and 559716289, without collation. Not located in Copac (despite the Goldsmith listing).
Rebirth of the Study of Mathematics and Engineering in Portugal and Reflection of this Movement in Brazil:
First Book on Military Engineering by a Brazilian, Written in Brazil, With 14 Folding Engraved Plates

2. ALPOIM, José Fernandes Pinto de. *Exame de Artilheiros que comprehende Arithmetica, Geometria, e Artilharia, com quatro appendices* .... Lisbon: Na Nova Officina de José Antonio Plates, 1744. 4°, contemporary speckled sheep (scuffed, head and foot of spine defective, corners worn, other minor binding wear), spine gilt with raised bands in six compartments, crimson morocco lettering piece, gilt letter, text-block edges sprinkled red. Title page in red and black; engraved allegorical vignette and historiated initial on dedication leaf, typographical headpieces, woodcut tailpiece. In very good condition. Small round paper seal with monogram in lower portion of half title. (12 ll.), 259 pp., 14 folding engraved plates, 4 [of 6] folding tables. $4,800.00

FIRST EDITION. This work and Alpoim’s *Exame de Bombeiros*, Lisbon 1748, are “proofs of the rebirth of the study of mathematics and engineering in Portugal and the reflection of this movement in Brazil, and they symbolize a Luso-Brazilian contribution to this movement. They are, in short, the first two books on military engineering written in Brazil and the first two ‘textbooks’ of this kind by a Brazilian author” (Borba de Moraes I, 26). This work deals specifically with artillery. It was banned by a Carta Regia of 15 July 1744, on the ground that it did not comply with pragmatic rules for use of military titles, and is a very rare book. Alpoim was born in Rio de Janeiro and served as professor at the Aula de Fortificação in Rio de Janeiro; at his death in 1770 he held the rank of Brigadier.

The *Exame de Artilheiros* and the *Exame de Bombeiros* are even more widely known for the controversy that arose over their place of publication. Borba de Moraes devotes 3 pages to unraveling the “veritable bibliographic puzzle” of the printing of these two works, and to dispelling the myth that they were printed in Rio de Janeiro by Antonio Isidoro da Fonseca in 1747—a theory first suggested by Varnhagen. Since the *Exame de Artilheiros* had been banned, Varnhagen thought Fonseca might not have wished to publish it under his own imprint. To support his theory, Varnhagen cited the facts that Alpoim was a native of Brazil, that the work was written there and dedicated to Gomes Freire de Andrade, Governor of Brazil, and that the letters to the author in the preliminary leaves are from Brazilians. Borba de Moraes gives a summary of the evidence against this viewpoint and argues strongly that the *Exame de Bombeiros* and *Exame de Artilheiros* were printed in Madrid and Lisbon, as their respective title pages state.

The plates, signed by Olivarius Cor, show cannons and various projectiles. Soares notes that nothing is known of this artist except that he worked in Portugal from 1744-1748, and may have been one of the foreigners invited by D. João V.

The only later edition of the *Exame de Artilheiros* appears to be Rio de Janeiro: Xerox do Brasil, 1987.

Item 2
Rebirth of the Study of Mathematics and Engineering in Portugal and Reflection of this Movement in Brazil:
Second Book on Military Engineering Written in Brazil and Second Such Book Written by a Brazilian,
Dedicated to Gomes Freire de Andrade—With 20 Folding Engraved Plates

3. ALPOIM, José Fernandes Pinto de. Exame de bombeiros, que compreende dez tratados .... Madrid: En la Officina de Francisco Martinez Abad, 1748. 4°, contemporary sheep (chafed, upper joint cracking), spine gilt with raised bands in five compartments (upper compartment defective), crimson leather lettering piece in second compartment from head (slightly defective), text-block edges sprinkled. Title page in red and black. Engraved allegorical vignette on f. *3r. Engraved portrait of Gomes Freire de Andrade laid in: trimmed, with small piece missing from frame at lower edge, and with traces of glue on verso. Plate XVI somewhat browned, plate XVIII dampstained. In good condition. Lithograph bookplate: “EMMANVEL” in a circle around a five-pointed star. Engraved portrait, (20 ll.), 444 pp. [i.e., 442; pagination skips from 372 to 375], 20 folding engraved plates and 1 folding table. $6,000.00

FIRST and ONLY EDITION. This work and Alpoim’s Exame de artilheiros, Lisbon 1744, are “proofs of the rebirth of the study of mathematics and engineering in Portugal and the reflection of this movement in Brazil, and they symbolize a Luso-Brazilian contribution to this movement. They are, in short, the first two books on military engineering written in Brazil and the first two ‘textbooks’ of this kind by a Brazilian author” (Borba de Moraes I, 26).

The Exame de bombeiros is a comprehensive textbook on military bombardment. Written in dialogue form, the Exame first covers the mathematics necessary for plotting trajectories, proceeds to a long discussion of mortars and how to use them most effectively, describes more recent inventions such as the howitzer and the petard, and closes with a long treatise on the many types of incendiary shells and their proper use. The text is enhanced with frequent references to the contributions of other military engineers, including Galileo and Vauban, and historical notes on how bombardment had contributed to the success or failure of various military campaigns. The plates depict mortars, projectiles, and incendiary shells, many shown in cross section.

Borba de Moraes devotes three pages to unraveling the “veritable bibliographic puzzle” of the printing of this work, and to dispelling the myth that it and/or Alpoim’s Exame de artilheiros were printed in Rio de Janeiro by Antonio Isidoro da Fonseca in 1747—a theory first suggested by Varnhagen. Since the Exame de artilheiros was banned by a decree of 15 July 1744 (for not adhering to the rules for the use of military titles), Varnhagen thought Fonseca might not have wished to publish it under his own imprint.
To support his theory, Varnhagen cited the facts that Alpoim was a native of Brazil, that the work was written there and dedicated to Gomes Freire de Andrade, Governor of Brazil, and that the letters to the author in the preliminary leaves are from Brazilians. The most puzzling evidence of all is plate XVII, which has “Rio 1749” engraved in the lower right-hand corner. If this plate was engraved and printed in Brazil, it would be the earliest extant Brazilian engraving. Even Borba de Moraes, who argues strongly that the Exame de bombeiros and Exame de artilheiros were printed in Madrid and Lisbon, as their respective title-pages state, could give no convincing explanation of the plate XVII inscription. Alpoim was born in Rio de Janeiro and served as professor at the Aula de Fortificação in Rio de Janeiro; at his death in 1770 he held the rank of Brigadier.

The engraved portrait of Gomes Freire de Andrade is signed by Olivarius Cor. Soares notes that nothing is known of this artist except that he worked in Portugal from 1744-1748, and may have been one of the foreigners invited by D. João V.

The other plates, which illustrate geometric figures, cross-sections of cannons, and ballistics, are signed by José Francisco Chaves, about whom Soares had no biographical information.


**Most Frequently Reprinted Biography in the Portuguese Language:**

*The Life of a Truly Learned Renaissance Warrior, Hero of Portuguese India*

*4. ANDRADA, Jacinto Freire de. Vida de Dom João de Castro, Quarto Visorey da India. Lisbon: Na Officina Craesbeeckiana, 1651. Folio (27 x 19 cm.), late-nineteenth-century green quarter morocco over marbled boards (a few tiny wormholes at joints), spine gilt with raised bands in five compartments (spine slightly faded, some wear to head and foot, raised bands), short author-title gilt in second compartment from head, gilt toothing to leather at marbled paper on boards, marbled endleaves, text-block edges sprinkled red and green. Some minor marginal soiling, but generally crisp and clean. In very good to fine condition. Bookplate of A. Moreira Cabral, and with his inscription on the flyleaf, noting that it was given to him by Eduardo da Cunha Rego in 1874. Monogram in
Item 3
VIDA
DE DOM IOÃO
DE CASTRO
QUARTO VÍSOREY
DA INDIA.

ESCrita POR JACINTO FREIRE
DE AMORADA.
ink on blank portion of title-page. Engraved title, engraved portrait, (4 ll.), 444 pp., (24 ll.), with full-page woodcut on p. 59. $9,500.00

FIRST EDITION of this vital source for the history of Portuguese expansion in India, and the most famous biography in the Portuguese language; it has been translated into Latin as well as English (an English edition translated by Sir Peter Wyche was published in 1664), and has gone through a multitude of editions.

D. João de Castro was a sailor, soldier, colonial administrator, scientist and cartographer. Born in Lisbon in 1500, he became at an early age a brilliant humanist, studying mathematics under Pedro Núñez. At 18 he went to Tangiers, where he was dubbed knight by the governor, D. Duarte de Menezes. In 1535 he accompanied D. Luis, son of King Manuel I, to the siege of Tunis. D. João left for the Indies soon after 1538 and enlisted among the aventureiros, “the bravest of the brave,” who were sent to relieve Diu. Upon his return to Portugal in 1543, he was named commander of a fleet sent to clear the European seas of pirates, and two years later was sent with a fleet of six ships back to the Indies. He was the Portuguese ruler of India of the greatest stature. By his overthrow of Mahmud, King of Gujarat, by the relief of Diu and by the defeat of the great army of Adil Khan, D. João achieved such popularity that the merchants of Goa were willing to make him a substantial loan with only his moustache as security. Castro soon captured Broach, completely subjugated Malacca, and sent António Moniz into Ceylon. Included also is an account of the battles at Ormuz between the Turks and the Arabs. In 1547 he was appointed viceroy of India by D. João III, but died in 1548, in the arms of his friend St. Francis Xavier. (See Encyclopedia Britannica, 11th ed., V, 484.)

Jacinto Freire de Andrada, an ecclesiastic gifted in writing both prose and verse, was born in Beja in 1597 and died in Lisbon in 1657. Before the Restauration he was suspected of nationalist tendencies, and retired to his cure in the diocese of Viseu. His Vida de D. João de Castro has sometimes been regarded as the model of Portuguese prose, and at other times has been roundly criticized for its style; see, for example, the critics quoted in Innocêncio III, 240-2. One of Freire de Andrada’s most remarkable literary devices was the use of imaginary letters from D. João de Castro concerning problems such as the Turkish threat and attacks on missionaries.

The finely engraved title-page and the portrait of D. João de Castro are both signed with the monogram “LV,” i.e. Lucas Vorsterman. Vorsterman was born in Antwerp ca. 1624, the son of the famous engraver Lucas Emile Vorsterman, from whom he learned the art. The son lived in Portugal from 1645 to 1648 and was a friend of D. Francisco Manuel de Mello. Soares comments, “Ainda que as suas obras não sejam comparáveis as de seu pai e mestre, tem, todavia, o merecimento da correção e do manejo do buril, distinguindo-se das executadas no século XVII pela vida e movimento das suas figuras.”

Item 5
Veloso II, 3202 (describing a copy lacking the engraved portrait, but otherwise with the same collation as our copy). Sucena 475 (same as our copy). Avila Perez 3075 (same collation as our copy). Bell, *Portuguese Literature* pp. 266-7. Atabey 464. NUC: NN, CU, ICN, MH, MnU. Porbase provides the same collation as that of our copy, citing two complete and two incomplete copies in the Biblioteca Nacional de Portugal, and another copy in the Biblioteca Central da Marinha. Copac repeats National Library of Scotland and adds British Library.

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*With Illustrations of Weapons, War Engines, Cannon, Military Formations, and Maneuvers*

5. AZEDO, Matias José Dias. *Compendio militar, escrito segundo a doutrina dos melhores Autores para instrucao dos Discipulos d’Academia Real de Fortificacao, Artilheria, e Dezenho…. Terceira parte [all published].* Lisbon: Na Regia Typographia Silviana, 1796. 4°, contemporary mottled sheep (rubbed), spine ricly gilt with raised bands in six compartments, citron leather lettering piece in second compartment from head with gilt short title, text-block edges sprinkled red. Engraved military vignette with Portuguese royal arms at center on title-page, engraved headpiece and initial on p. 1; engraved table on p. 53. Text clean and crisp; some plates slightly frayed at outer edges, affecting illustration only on first plate. In very good, almost fine condition. (4 ll.), xv, 291 pp., (2 ll. contents, 1 l. errata, 4 ll. for notes), 39 folding engraved plates. $1,600.00

FIRST and ONLY EDITION of this handbook on military tactics; the first two parts were never published. The engraved plates show ancient weapons (e.g., maces, halberds) and war engines, modern cannon, and military formations and maneuvers.

Dias Azedo (1758-1821) rose through the ranks to become Lieutenant-General. He taught for many years at the Academia Real de Fortificação, for whose students he wrote the *Compendio*. In this work he used the system of orthography dictated by pronunciation that had been espoused by Verney and Theodoro de Almeida (for example, *instrucao* for *instruccion*).

Important Source on Louisiana, Alabama, Illinois, and West Florida

6. BOSSU, Jean Bernard. Nouveaux voyages aux Indes Occidentales; contenant une Relation de differens peuples qui habitent les environs du grand Fleuve Saint-Louis, appelé vulgairement le Mississippi; leur religion; leur gouvernement; leurs moeurs; leurs guerres et leur commerce. 2 parts in 1 volume. Paris: Chez Le Jay, 1768. 12°, contemporary mottled calf (some wear), rebacked in olive-green morocco, spine with gilt bands in six compartments, citron lettering piece in second compartment from head, gilt. Crisp and clean. In very good condition. Bookplate of James Franck Bright. xx [a7 a cancel], 224 pp.; (2 ll.), 264 pp.; with 4 engravings.

FIRST EDITION, of primary interest for Louisiana, Alabama, Illinois, and West Florida. Jean Bernard Bossu (1720-1792), a captain in the French navy, was the first to write about eighteenth-century Louisiana in detail and based on personal experience. He provided the French public with the earliest trustworthy description of the people and conditions in the colony. The work is actually a collection of 21 letters he wrote during his first two voyages to the country, in 1751-57 and 1757-62. Bossu traveled as far north as Fort de Chartres, just south of Saint Louis. He spent time with the Natchez, Arkansas, Koakias (Cherokees?), Alabama, Choctaw, Illinois and Atakapa tribes, providing substantial information on their habits in religion, warfare, social customs (e.g., punishment for adultery), hunting, and more. He also comments on Santo Domingo, mining, syphilis, Havana, New Orleans, Hernando de Soto, El Dorado, the Sieur de La Salle, Granada, Jamaica, Lake Ponchartrain, Mobile, and the Fountain of Youth. Occasionally he ranges even further afield, describing the skeletons of elephants (i.e., mastodons) found in the Ohio Valley in 1735 (p. 206). At second hand, he reports on events in Canada such as the capture by Montcalm of Fort Oswego, Fort Ontario and New Fort Oswego in 1756. In Book II, Lettre XXI, Bossu speculates that the Indians reached America via a land bridge from Tartary, referring to the works of Diodorus Siculus, Peter Martyr, Lafitau, Lescarbot, and Bering. In the course of his travels Bossu was shipwrecked, had a close escape from a crocodile, and ran afoul of English corsairs several times.

The four engravings by Gabriel de Saint Aubin all show Indians; among them are a gruesome decapitation and an Indian who stands on an overturned chest full of coins.

The first edition of this work is distinguished from the second edition, with the same imprint and date, by its lack of the words “second edition” on the title. Howes notes, “For comments too critical of the ministry, Bossu was imprisoned and his book banned for awhile in France; this probably accounts for the scarcity of the first edition, of which Sabin found no record.” The Nouveaux voyages was soon translated to English, Dutch, German, and Russian.

Item 7
Modern Artists Pay Tribute to Camões

7. [CAMÕES, Luís Vaz de]. *Imagens para Luís de Camões*. Lisbon: Imprensa Nacional, 1980. Folio (40.5 x 29.9 cm.), publisher’s green embossed boards (with some browning around edges), portrait of Camões tipped to front cover, title in gilt on black cloth spine, ribbon ties. Faint browning to outer margins. In very good condition. (36 ll.), 14 ll. plates, 12 in color. Portfolio, with text in bifolium quires; plates on single separate sheets. ISBN: none. $150.00

FIRST and ONLY EDITION. Contributions by poets and artists in commemoration of the fourth centenary of the death of Camões.

The poems are by Alberto Pimenta, Alberto de Serpa, Almeida Faria, António Manuel Pires Cabral, António Osório, António Ramos Rosa, António Rebordão Navarro, David Mourão-Ferreira, E.M. de Melo e Castro, Eugénio de Andrade, Gastão Cruz, José Augusto Seabra, José Bento, Mário Cláudio, Miguel Torga, Pedro Tamen, and Rui Knopfl.

Plates are after original art work by Bartolomeu Cid dos Santos, David de Almeida, Emília Nadal, Fernando de Azevedo, Francisco Relógio, Gil Teixeira Lopes, José Cândido, José Faria, Júlio Resende, Lima de Freitas, Luís Filipe de Abreu, Luís Noronha da Costa, Mário Botas, and Nikias Skapinakis.

* OCLC: 8350080 (Montclair State University, University of Toronto, Indiana University, University of Illinois at Urbana Champaign, University of Florida, Florida International University; 14068296 (New York Public Library, Yale University Library, University of Connecticut, Harvard College Library, Boston University, Pennsylvania State University, University of New Mexico, University of California-Berkeley, King’s College London, Biblioteca Nacional de Espanha, Radboud Universiteit Nijmegen, Université de Poitiers, Universiteitsbibliotheek Utrecht, Thüringer Universitäts- und Landesbibliothek Jena, Universitätsbibliothek Passau). Forbase locates three copies: Biblioteca Pública Municipal do Porto, Biblioteca Central da Marinha, and Biblioteca Nacional de Portugal. Copac repeats King’s College London only.

The Famous Edition of the Morgado de Mateus

8. CAMÕES, Luís [Vaz de]. *Os Lusíadas, poema epico … Nova edição correcta, e dada á luz, por Dom Ioze Maria de Souza-Botelho ….* Paris: Officina Typographica de Firmin Didot, 1817. Folio (36 x 26 cm.), dark green full morocco (some very slight wear), signed in gilt “ENC. FERSIL. PORTO” and dated “14.5.1817” at lower inner edge of front pastedown, spine richly decorated in gilt with tan and crimson leather inlays, raised bands in six compartments, gilt author and short title in second compartment from head and “1817” at foot of spine, covers also richly gilt with tan and crimson leather inlaid borders, front cover with large leather inlay of a sailing ship in tan, dark brown, blue and red, decorated in gilt, large gilt and tan leather inlaid short title above, and author in gilt below, rear cover with smaller gilt sailing ship and anchor at center, containing
tan and dark brown leather inlays, edges of covers double-ruled in gilt, edges of head and foot of spine milled, beige silk endleaves, pastedowns with thick borders containing inlays and gilt similar to those on covers, green silk ribbon place marker. Wood-engraved vignettes. Text with light foxing, less than in the two other copies we have handled and other copies we have seen on the market. Plates minimally affected in margins, images not affected. Half title and title page with light browning. Uncut. Overall in very good condition. Signature of [2.º?] Visconde de Villarinho de São Romão [?] on half title, with paper coat-of-arms in colors tipped on. Small oblong tickets of Livraria Academica and Esquina, Lda., Porto, in upper outer corner of front free endleaf verso. (4 ll.), cxxx pp., (1 blank l.), 413 pp., 12 finely engraved plates [frontispiece portrait of Camões, plate of Camões in Macau, and 1 plate preceding each of the 10 cantos], with tissue guards to all plates, all printed, except that for the frontispiece, as is required. $12,500.00

First issue, with the word “poder” in stanza XXX of Canto X in uncorrected state. This copy lacks the 10-page Suplemento (paginated 415-424), issued separately in 1818 and rarely present (especially so in the case of the first issue), as most copies had been distributed before the Suplemento was printed.

Nicely printed on excellent paper, the edition was said to have been limited to 210 copies, of which 182 were offered gratis to many of the leading libraries and personalities of Europe. “A impressão luxuosa e extraordinariamente nítida, com caracteres inteiramente novos, é um padrão da perfeição tipográfica usada na opulenta casa Didot, de que ella já dera a prova em honra do nosso egregio poeta na edição anterior, de menor formato” (Brito Aranha). No expense was spared by the fifth Morgado de Mateus, D. José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), a great landowner with holdings centered at Vila Real, one of the richest men in Europe, at whose behest the edition was produced. The Morgado de Mateus also wrote the introduction, consisting of an “Advertência” (pp. i-xlviii) and a “Vida de Camões” (pp. xlix-cxxx). Lignon engraved the frontispiece portrait of Camões after a design by Gérard, while Forsell (after Dessenne) engraved Camões in the gruta named for him in Macau. The remaining ten plates were engraved by Massard, Oortman, Henri Laurent, Pigeot, Toschi, Forster, and Richomme after designs by Dessenne (3) and Fragonard (7).

Voyages and Descriptions.
Vol. II.
In THREE Parts, viz.
1. A Supplement of the Voyages round the World, Describing the Countries of Tasmania, Molucca, &c. their Product, Inhabitants, Manners, Trade, Policy, &c.
2. Two Voyages to Campeachy, with a Description of the Country, Products, Inhabitants, Logwood-planting, Trade, &c. of Tucuman, Campeachy, Yucatan, &c.
3. A Discourse of Trade-Winds, Brezes, Storms, Seasons of the Year, Tides and Currents of the Torrid Zone throughout the World: with an Account of Nidal in Africa, its Product, Negroes, &c.

By Captain William Dampier.
Illustrated with Particular Maps and Drawings.

To which is added,
A General Index to Both Volumes

LONDON,
Printed for James Knapton, at the Crown in St Paul’s Churchyard. MDCXCIX.

Item 9
**Intrepid Englishman Visits Indochina, Southeast Asia, and Mexico**

9. DAMPIER, Capt. William. *Voyages and Descriptions. Vol. II. In three parts, viz. I. A Supplement of the Voyage round the World, Describing the Countreys of Tonquin, Achin, Malacca, &c. their Product, Inhabitants, Manners, Trade, Policy & c. 2. Two Voyages to Campeachy, with a Description of the Coasts, Product, Inhabitants, Logwood-Cutting, Trade &c. of Jucatan, Campeachy, New-Spain, &c. 3. A Discourse of Trade-Winds, Breezes, Storms, Seasons of the Year, Tides and Currents of the Torrid Zone throughout the World: With an Account of Natal in Africk, its Product, Negro’s, &c…. Illustrated with Particular Maps and Draughts. To which is added, a general Index to both volumes.*

London: printed for James Knapton, 1699. 8°, contemporary paneled calf (much worn, upper cover detached), spine with raised bands in six compartments, red morocco lettering piece in second compartment from head (darkened; becoming detached). Title page within double-ruled borders. Divisional title to part 3 on leaf 213’. A few corners missing, touching the final letter on 5 lines on one page (Bb3). Internally good to very good; overall in near-good condition. (4 ll.), 184 pp.; 132 pp.; (2 ll.), 112 pp., (38 ll. index), 4 engraved folding maps.

FIRST EDITION of the second volume; a second edition appeared in 1700, a third in 1705, and a fourth in 1729. Part I describes Dampier’s visit to the East Indies and Indochina (1688-90); it is accompanied by a folding map of the Strait of Malacca. Included are descriptions of Aceh (northern Sumatra), Tonkin and Cochinchina (Vietnam), elephants, Pearl Islands, Dutch colonies, native customs, leprous beggars, lychees (and much other food), mulberry trees, typhoons, funeral rites, blacking of teeth, military and naval power, pirates, Macao, Malaysia, English and Dutch factories, and the rise and fall of Portuguese in India.

Part II describes Dampier’s voyage as a young sailor to the Bay of Campeche on the east coast of Mexico, in 1673-1676. He provides details about the Caribe Indians, Jamaica, the Yucatan, logwood cutters (i.e., buccaneers), saltpeter, boobies, Grand Cayman, alligators and crocodiles, raccoons, monkeys, sloths, armadillos, hummingbirds, “a great many poisonous Creatures” (snakes, spiders, legworms, etc.), manatees, and battles between the English and Spaniards. The folding map shows the area around the Bay of Campeche.

Part III is Dampier’s “Discourse of the Trade-Winds, Breezes, Storms, Seasons of the Year, Tides and Currents of the Torrid Zone throughout the World.” Two folding maps illustrate the trade winds in the Atlantic, Pacific, and Indian Oceans. It ends with an account received from Dampier’s friend Capt. Rogers of Natal, in South Africa (pp. 108-112), giving details of geography and the inhabitants.

The *Hill Collection* notes, “Dampier [1651-1715] was the best known, and probably the most intelligent, of the famous group of buccaneers that tormented the Spaniards in the South Seas from 1680 to 1720. His industry in taking notes of all he saw was equalled by his pains in preserving them from destruction. His first voyage, under Captain Swan in the *Cygnet*, took him from Virginia to Spanish America and across the Pacific to the East Indies. He traveled extensively in the Orient on several voyages which lasted from 1683 to 1691. It was on one of these trips that the first landing was made by the English on Australian shores, at the entrance of King Sound on the northwest coast, in 1688.”
ensaio dermatográfico
sobre a descrição sucinta e sistemática das doenças cutâneas,
com observações e indicações de remédios apresentados por outros autores.

por

bernardino antonio gomes,

lisboa,
na tipografia de dom pedro de paz,
1782.

item 11
Dampier circumnavigated the globe three times, was court-martialed for cruelty, and produced the first detailed record of Australian flora and fauna. He published his experiences in separately issued, independent volumes, the first in 1697, this (the second) in 1699, and a third in 1703; they include the first appearance in English of such words as “barbecue,” “avocado,” “chopsticks,” and “sub-species.”


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

10. FULTON, Robert. *Tratado do melhoramento da navegação por canões, onde se mostrão 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. 4°, contemporary quarter sheep over plain blue-grey paper boards (paper peeling; spine defective at head and foot; other binding wear), flat spine with leather lettering piece, gilt letter, text-block edges sprinkled red. A few small wormholes in outer margin, not affecting text or images. In good to very good condition. (8 ll.), 114 pp., (1 blank l.), 18 engraved plates [some folding; numbered 1-12, 13a, 13b, 14-17].

* 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 of 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 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.

This text was published at the Arco do Cego press (officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego), established in
1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized
the need to spread information on new techniques in the arts, industry and agriculture
in Portugal and Brazil. The director of the press was José Mariano da Conceição Veloso
(1742-1811), a native of Minas Gerais and a noted botanist. He was assisted by many
young Brazilians living in Lisbon. In 1801 the Arco do Cego press was incorporated
into the Regia Oficina Typografica, later known as the Impressão Regia and then the
Imprensa Nacional.

*Borba de Moraes (1983) II, 798; Período colonial p. 28. Blake I, 128-9. Innocência I,
104. A Casa Literária do Arco do Cego 35. JCB Portuguese and Brazilian Books 800 / 6. Not in
26201. DAB IV, 68-72. 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.

First Edition of the First Work in Portuguese on Dermatology

*11. GOMES, Bernardino Antonio (the elder). Ensaio dermosgraphico
ou succinta e systematica descripção das doenças cutaneas, conforme os
principios e observações dos Doutores Willan, e Bateman, com indicação dos
respectivos remedios aconselhados por estes celebres authores, e alguns outros.
Lisbon: Na Typografia da Mesma [Academia Real das Sciencias], 1820.
4°, recent quarter sheep over machine-marbled boards by Carlos Silva
of Samouco, Montijo, with his small square ticket on front pastedown
endleaf, smooth spine gilt, two burgundy leather lettering pieces, gilt
letter. Woodcut logo of the Academia with its arms on title page. Some
dampstaining throughout. Printed on papel selado of 10, 20, and 40 reis.
In good condition. xii, xxv, 171 pp., 2 stipple-engraved plates printed
in colors and heightened by hand, 1 leaf with explanation of plates.

$900.00

FIRST EDITION of the first work in Portuguese on dermatology, which set the
terminology for skin diseases in Portugal. “This first edition with the coloured plates
is very rare, and they are lacking in many copies” (Borba de Moraes). One plate shows
eight types of cutaneous diseases, according to the classification of Dr. Thomas Bateman
(1778-1821); the other shows a black man with the skin disease known as bouba.
Both plates are signed by Julien Pallière in Rio de Janeiro as artist, and by J.J. van den Berghe,
Paris, as engraver. Immediately following the plates is an unnumbered leaf explaining
the illustrations.

Gomes (1768-1823) wrote this work in 1817 while traveling from Livorno to Rio de
Janeiro as personal physician to D. Carolina Josepha Leopoldina, Archduchess of Aus-
tria and future Empress of Brazil, on her way to marry the Prince D. Pedro, heir to the
Portuguese throne. He was a naval surgeon in Brazil from 1798 to 1801, during which
time he wrote Memoria sobre a canella do Rio de Janeiro. When finally published, at Rio de
Janeiro, 1809, it became the earliest monograph on medicine printed in Brazil. Gomes
also wrote on tapeworm, elephantiasis, quinine, fevers and botany. Much of what he
wrote was based on his observations while residing in Brazil.

*Borba de Moraes (1983)I, 356-7. Innocência I, 360. Lisbon, Faculdade de Medicina,
Catalogue da colleção portuguesa I, 135. Cf. Guerra, Bibliografia medica brasileira 2 and Gar-
Item 12
Item 13

**Published by Bahia’s First Printer**

12. LEITÃO, Antonio José Osorio de Pina. Alfonsiada, poema heroico da fundação da monarquia portugueza pelo Senhor Rey D. Alfonso Henriques. Bahia: Na Typog. de Manoel Antonio da Silva Serva, 1818. 4°, mid-nineteenth-century black quarter morocco over marbled boards (slight wear), smooth spine gilt in romantic fashion, text-block edges sprinkled red. Woodcut vignette on title page. Typographical headpiece at the beginning of each canto. Some minor marginal worming in final quires, touching an occasional letter. Repaired tear on Kk1r, affecting part of 8 lines, but without loss. Clean and crisp. In good to very good condition. Old signature in blank upper margin of title-page. 278 pp., (1 l. errata), 3 engraved plates. Pages 45 and 57 wrongly numbered 54 and 75, respectively. $1,200.00

FIRST and ONLY EDITION of this epic in 12 cantos on the foundation of the Portuguese monarchy by D. Afonso I Henriques (1128-1185). The Alfonsiada was published by Bahia’s first printer, Manoel Antonio da Silva Serva, who operated a press there from 1811 to 1819.

Osorio de Pina Leitão was born in Pinhel (district of Guarda, Portugal) in 1762; he received a degree in law from Coimbra University and went on to serve as a magistrate. Among other positions, he held that of Desembargador da Relação da Bahia. After Brazilian independence was declared he remained to serve the Empire. He published six other poems.

The engravings are portraits of D. João VI, to whom the work is dedicated, of D. Afonso I, and of the author. All are signed by A. do Carmo as artist and J.J. de Souza (i.e. Joaquim Inácio Ferreira de Sousa) as engraver. Ferreira de Sousa is known to have worked at the Arco do Cego and the Imprensa Regia in the first decade of the nineteenth century. In 1816, he did the engravings included in Colleção de retratos de homens que adquiriram nome, published in Rio de Janeiro. That is his most famous work; the drawings for it were also by A. do Carmo, about whom Soares had no further information. The plates in the present volume were probably produced in Rio de Janeiro.

Porbase locates three copies in the Biblioteca Nacional de Portugal and calls for 278 pp.,[2] retr. Copac locates copies at British Library and Oxford University.
With Many Additions and Corrections, Including a Substantial Dictionary of Terms Relating to Artillery


First and Only Edition in Portuguese of Muller’s A treatise of artillery (London 1757). Inocêncio states that Teixeira Rebello, the translator, made so many corrections and additions that this is in effect an original work. He has also added a substantial “Diccionario de termos respectivos á artilleria” (II, [129]-224).

Teixeira Rebello (Cumieira, Vila Real, 1748-Lisbon, 1825), captain of an artillery regiment at the time these volumes were published, attained the rank of Marechal de Campo of the army, became an honorary Secretario d’Estado, and was founder and first director of the Real Collegio Militar.

John Muller (1699-1784), a mathematician born in Germany (see Dictionary of National Biography) is not to be confused, as have Martins de Carvalho and the cataloguers of the Biblioteca Nacional de Portugal, with Johann Wilhelm Christian Müller (1752-1814), royal censor of books, described by Robert Southey from Lisbon in 1800 as “the Lutheran Minister here who changed his religion and is now as sincere in Popery as he was in Protestantism. By his introduction he is of indispensable use to me, for he is a man of power—communicative and very well informed” (Curry, New Letters of Robert Southey I, 232).

The plates are signed “Lucius”, i.e. José Lúcio da Costa (born Lisbon, 1763; active until 1810, although with two works inexplicably dated 1819 and 1820). See Soares, Historia da gravura artística em Portugal, I, 187-91, citing the present work as item 553a (giving an incorrect plate count).

### Taboa

Ligações das letras ou abreviaturas mais frequentes:

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Helped Inspire the Gothic Revival

*14. MURPHY, James [Cavanah]. *Plans Elevations Sections and Views of the Church of Batalha, in the Province of Estremaduras in Portugal, with the History and Description by Fr. Luis de Sousa; with Remarks, to which is prefixed an Introductory Discourse on the Principles of Gothic Architecture ... Illustrated with 27 Plates.* London: Printed for I. & J. Taylor, 1795. Large folio (55 x 38.5 cm.), later red morocco (some wear at corners; a few minor scratches), spine decorated sparingly in gilt and blind with raised bands in six compartments, author and title in gilt letter in second compartment from head, date in gilt in fifth compartment, covers with borders decorated in blind, top edges of text rouged, other edges uncut. Illustrated with 27 leaves of engraved copperplates plus an engraved title. Occasional light foxing. In good to very good condition. Bookplates of Henrique Botelho and J. José Pinto Ferreira. Engraved title, (2 ll.), ii, 26 pp., (1 1. divisional title), pp. [27]-61, (1 p.), 27 ll. engraved plates, including the title and dedication leaf [the “General Plan” and the “North Elevation of the Church” are both double page plates].

$2,200.00

FIRST EDITION. A new edition, with a resetting of type, but using the same copperplates, appeared in 1836. The great architectural publishing firm of Isaac and Josiah Taylor, later Taylor’s Architectural Library, was closed in April 1834 upon the death of Josiah Taylor. The stock of the firm was sold at two auctions, held in October 1834 and January 1835. At one of these the copperplates for the present work were purchased by John Williams of the “Library of Fine Arts”, who determined to produce a new edition of the work. He had the text reset by T.H. Drury and arranged to have the plates restruck. The dedication plate and list of subscribers, now redundant, were omitted. The former was replaced by a letterpress dedication to John Soane.

The impact of this work was considerable: it was undoubtedly one of the seeds of the Gothic Revival. David Watkin notes that the book contained “the finest set of engravings of Gothic buildings ever to appear” in Great Britain.

The majestic Dominican Church and Monastery of Santa Maria da Victoria, also known as Batalha, is situated eleven miles south of Leiria—still a fairly isolated location. It owes its name to the battle fought on the plain of Aljubarrota, nine miles southwest, where D. João I of Portugal defeated D. Juan I of Castile in 1385, securing Portuguese independence. In size and beauty Batalha excels all other buildings of Portugal in which Gothic and Moorish architecture are combined. The building, begun in 1388, contains superb examples of intricate and exquisitely carved stonework. Plans and masons were procured from England by Queen Philippa of Lancaster, wife of D. Joao I (daughter of John of Gaunt and sister of king Henry IV of England). The work was entrusted to Afonso Domingues, a Portuguese architect, and David Huet (or Houguet, or Ouguet), an Irishman. Only the royal cloister, church and Founder’s Chapel were included in the original design, and all show signs of English influence. Various additions were made up
to 1551. The Capelas Imperfeitas, begun in the late fifteenth century but never completed, are among the best surviving examples of the “Manueline” style of architecture. Significant damage was inflicted by the 1755 earthquake, and in 1810 the monastery was sacked by the French. It was secularized in 1834 and declared a national monument in 1840. Since then there has been considerable restoration.

The unnumbered page [62] contains “Directions for Placing the Plates”.

Born in humble circumstances in Blackrock, Ireland, James Murphy (1760-1814) was soon recognized for his artistic talents. After studying drawing at the Dublin Society, he became an architect in Dublin, where in 1786 he helped design the addition to the Irish House of Commons. Murphy’s life found a new direction in 1788, when William Burton Conyngham commissioned him to make drawings of the church and monastery of Batalha. From two years in Portugal (1788-1790), Murphy produced three publications—the Plans, Elevations, Sections, and Views of the Church of Batalha (1795), Travels (1795), and A General View of the State of Portugal (1798). All are well illustrated with engravings and aquatints after drawings by the author. After some years in London, Murphy journeyed in 1802 to Cádiz, where he spent seven years studying Moorish architecture and antiquities. Returning to London in 1809, he labored on his masterpiece, Arabian Antiquities of Spain, posthumously published in 1815 with 110 plates based on Murphy’s drawings.

Provenance: Henrique Botelho, of Braga, late private dealer and significant collector of books by foreigners about Portugal. José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.


Instructions for Compositors in Hebrew, Greek and Arabic

*15. OLIVEIRA, Custodio José de. Diagnosis typografica dos caracteres gregos, hebraicos, e arabigos … para melhor correção, e uso dos compositores, e aprendizes da Impressão Regia …. Lisbon: Impressão Regia, 1804. 4°, later wrappers (somewhat frayed) Small woodcut Portuguese royal arms on title-page. Faint marginal dampstains on title-page. Uncut. In fine condition. 72 pp., (7 ll. with dedication), viii pp. [the “Prefaço aos Compositores”], (2 ll. with 4 engravings on 4 pp.). $1,200.00

FIRST EDITION of this work written by one of the Directores Litterarios of the Impressão Regia, to instruct compositors about the Hebrew, Greek, and Arabic alphabets so that fewer mistakes would be made when setting type in those languages. Numerous tables and inserts within the text show the alphabets and numbers of each language, and 4 plates show common ligatures and abbreviations of Greek. Innocencio describes the work as “trabalho mui aproveitavel, para o tempo em que sahiu,” and notes that it is the only work he knows of on this subject that was originally written in Portuguese.

Oliveira, a professor of Greek in Lisbon, was at the Impressão Regia until at least 1807. He was given a pension to work on a Greek dictionary, which remained incomplete at his death ca. 1812. Oliveira also wrote a text for students of Greek and a few works on Greek authors.

There is some confusion among bibliographers about the collation of the Diagnosis. Innocencio calls for xvi, vii, 72 pp., but mentions no plates. The Monteverde catalogue,
First Portuguese Book on Ophthalmology,  
by the First Portuguese Ophthalmologist  

16. SANTA ANNA [or SANTANA], Joaquim José de. Elementos de cirurgia ocular oferecidos a Sua Alteza Real o Senhor D. João Príncipe do Brazil por ….. Lisbon: Na Officina de Simão Thaddeo Ferreira, 1793. 4°. late twentieth-century crimson full Oasis morocco, spine with raised bands in five compartments, gilt letter in second compartment from head, marbled endleaves, text-block edges with contemporary sprinkling. Woodcut Portuguese royal arms on title page. Typographical headpieces. Crisp and clean. In fine condition. Early signature effaced from lower margin of title page. viii, 279 pp., 3 folding engraved plates. $1,200.00

FIRST and ONLY EDITION of this textbook on the anatomy and diseases of the eye. Santa Anna was the first Portuguese to specialize in ophthalmology, and he raised that branch of medicine to a level previously unknown in his country. He acknowledges (pp. vii-viii) that the section of the Elementos on anatomy and physiology is a translation of Deshaies-Gendron’s Traité des maladies des yeux, 1770, but states that he made numerous corrections based on his own experience: “Aqui forão necessárias hum maior número de emendas, tanto em Anatomia, como em Fysica.” Likewise the section on pathology and therapy is a translation from Flenck’s Doctrina de morbis oculorum, 1777, but has numerous corrections based on Santa Anna’s experience.

The first folding plate shows a surgeon and an assistant performing a cataract operation, while a dog sleeps peacefully behind the surgeon’s chair. It is signed by Silva as artist and Queiroz as engraver. Gregorio Francisco de Queiroz (1768-1845) was one of the most skillful and most creative Portuguese engravers of any century, and produced an enormous oeuvre (Soares, História da gravura artística em Portugal II, 439-90). The other two plates, showing instruments used in ophthalmology, are unsigned.

* Innocêncio IV, 91; XII, 95: referring to an edition of 1783 that is almost certainly a ghost; no other bibliography refers to it. Becker 323. Lisbon, Faculdade de Medicina,
On Making Porcelain

**Translated by a Native of Minas Geraes for the Arco do Cego Press**

17. **SILVA, José Ferreira da Silva, trans.** *Arte de louceiro ou tratado sobre o modo de fazer as louças de Barro mais grossas, traduzido do Francez por ordem de Sua Alteza Real, o Principe Regente, Nosso Senhor.* Lisbon: Na Impressão Regia, 1804. 8°, old pink wrappers (both covers and spine somewhat defective), in recent slipcase of quarter crimson Oasis morocco over marbled boards, spine in 5 compartments with raised bands, gilt fillets and lettering. Woodcut Portuguese royal arms on title page. Uncut, internally in fine to very fine condition. Overall in very good to fine condition. Some mid-nineteenth-century scribbling on plain paper attached to pink covers. 202 pp., (1 l. errata), 3 folding engraved plates. $1,600.00

First and Only Edition in Portuguese of this work on the art of making porcelain. It was originally published as *L’art de la porcelaine*, Paris 1771, by Nicolas-Christien de Thy Milly, comte de Milly. The translator, a native of Santa Luzia do Sabará in Minas Geraes, was among a number of Brazilians recruited by the director of the Arco do Cego Press, José Mariano da Conceição Veloso, to work at that press, with the encouragement and approval of D. Rodrigo de Sousa Coutinho. The present work was apparently in progress when the Arco do Cego press still existed, since the plates are signed “Souza esc. no Arco do Cego.” The plates show pottery shapes and the tools and techniques of the potter.

Item 17
Our Lisbon Office

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