



ARTICLE

The contemplative dimension of access to information in a 19th century bibliographic collection the Baron of Guajará's Library

Rubens da Silva Ferreira ¹  <https://orcid.org/0000-0002-2739-1182>

¹ Federal University of Pará, Belém, Pará, Brazil /e-mail: rubenspa@yahoo.com

ABSTRACT

This work aims to analyze the contemplative dimension of access to information in a 19th century bibliographic collection: the books of the Baron of Guajará's library. Currently, this collection belongs to the Instituto Histórico e Geográfico do Pará (Historical and Geographical Institute of Pará) (IHGP) and has acquired the status of exhibition object. The case study is guided by the discussion of the concepts of access and communication, the latter worked from a museological perspective. Both qualitative and quantitative data were collected between March 2018 and January 2020 at the IHGP headquarters. The study shows that the transition from private library status to museum object status adds value to bibliographic collection. The new status offers visitors another type of informational experience, thus articulating the books, the furniture, the building, as well as the owner with the culture, history, and politics of the 19th century. In conclusion, there is an aesthetic and sensory experience that brings the observer to Imperial Belém with its ways of consuming the printed culture that alludes to publishers and bookstores of France.

KEYWORDS

Books. Exhibitions. Access to information. Raiol, Domingos Antônio – 1830-1912.

A dimensão contemplativa do acesso à informação em uma coleção bibliográfica do século XIX a biblioteca do Barão de Guajará

RESUMO

O trabalho tem como objetivo analisar a dimensão contemplativa do acesso à informação em uma coleção bibliográfica do século XIX: os livros da biblioteca do Barão de Guajará. Esta coleção atualmente pertence ao Instituto Histórico e Geográfico do Pará (IHGP) e adquiriu o *status* de objeto de exposição (*expôit*). O estudo de caso é orientado pela discussão dos conceitos de acesso e comunicação, este último trabalhado na perspectiva museológica. Os dados qualitativos e quantitativos foram recolhidos entre março de 2018 e janeiro de 2020 na sede do IHGP. O estudo mostra que a passagem do *status* de biblioteca particular para o *status* de objeto de museu agrega valor à coleção bibliográfica. O novo *status* oferece aos visitantes outro tipo de experiência informacional, articulando os elementos livro, mobiliário, prédio e proprietário com a cultura, a história e a política no século XIX. Em conclusão, tem-se uma experiência estética e sensível que remete o observador a Belém Imperial com os seus modos de consumir a cultura impressa que escova das editoras e livrarias da França.

PALAVRAS-CHAVE

Livros. Exposições. Acesso à Informação. Raiol, Domingos Antônio – 1830-1912.



JITA: BG. Information dissemination and diffusion

1 INTRODUCTION

In Library Science courses, the course History of Books and Libraries plays a seminal role in the process of building the professional identity of librarians. It is one of the first to lead to the incoming students having contact with the historical, social, and cultural aspects of the profession, as well as the understanding of the emergence and evolution of the book, the library institution, and the librarian (Ferreira, 2016). Moreover, this course offers the possibility of discussion and study on topics such as rare and special collections guarded by large, medium, and small-sized libraries, either public or private, thus opening up a field of investigative possibilities in which private libraries of famous people, such as the one that belonged to the Baron of Guajará, can be analyzed.

The studies on the libraries of famous people are still in their early stages and are open to research in different fields of knowledge. At least two consistent works in this genre are known, both of which have been translated into Portuguese. One of them is the book by Timothy Ryback (2009), published by Companhia das Letras. It is a study of Adolf Hitler's library, or what remained of the 1200 volumes that were distributed across the homes of the Nazi leader in Munich, Berlin, and Obersalzberg. Currently, this collection's remaining items are in the custody of the Library of Congress in Washington, D.C., U.S.A.

Another well-known work on private libraries is Sonu Shamdasani's book (2012), edited by Editora Vozes. In this book, Sonu directs his interest to the library that belonged to Carl Gustav Jung. It repeatedly appeared in the dreams of the Swiss psychiatrist, presenting itself with "[...] folio volumes, bound in pigskin [...], adorned with copper engravings of strange characteristic and illustrations containing curious symbols [...]" (RYBACK, 2009, p. 7). Both in Ryback's work and Shamdasani's book, the central issue lies in understanding the role of libraries in the life and intellectual construction of their owners. Moreover, these aspects may appear in the study of the Baron of Guajará's library, although they are not the focus of the discussion proposed here.

Because of these initial considerations, the aim of this study is to analyze the Baron of Guajará's library whose custodian is the *Instituto Histórico e Geográfico do Pará* [The Geographical Institute of Pará], hereinafter referred to as IHGP. The proposed analysis is guided by the discussion of the experience of access to information mediated by the sensitivity and curiosity of visitors, the elements that are required when there is human contact with exhibitions promoted by memory institutions, particularly museums, in their particular way of educating and disseminating knowledge.

In contemporary times, access to information is an important keyword for institutions such as libraries, archives and museums and for society. According to Carvalho and Kaniski (2000), the transformations that occurred based on the economic production of Western societies from the end of the 1960s, which marked the transition from industrialism to post-industrialism, were reflected in the bibliographical process. In the context of this economic, political, and cultural process, the development of informatics and telecommunications opened the way to thinking about bibliographic collections beyond being guarded in libraries such that access to content (information) imposed a change in both techniques and in practices and the way we think about Library Science. Since then, the focus on professional training has been discussed beyond the technique, thus seeking to contemplate the competences and skills necessary for strategies and guarantees of access to information for society in the different means and supports available.

Given a new reality reoriented from the stock to the access, in addition the concept of book, library, and librarian, the concept of information took on a prominent place in discourse

and librarian practices in the transition from the 20th century to 21st century. In the field of librarianship, this concept is strongly associated with the material dimension of information expressed in the different records of knowledge. However, information is immaterial by nature, which makes it transferable, adaptable, and accessible in different forms and means. This understanding that is updating library practices.

In the 1990s, discussions about access gained strength in science and had repercussions in libraries, particularly at universities, primarily because of the annual costs for maintaining subscriptions to scientific journals to support research. Therefore, the emergence of a philosophy of open or free access to information — which has its milestone in the Open Archives Initiative — has stimulated and increasingly boosted the use of the Internet and technologies for magazine publishing and for creating digital repositories. The strategies of this type have as its fundamental principle the free and complimentary access to scientific knowledge. Therefore, creating conditions for users to meet informational requirements of study, work, or leisure has become a primary activity in libraries whether they are public or private, physical, or digital in nature.

Thus, before dealing with the collection of books from the Baron of Guajará library itself, it is important to discuss the methodology used in this study to subsequently contextualize this 19th century library in relation to its former owner and building, which went from being a residence to being the headquarters of IHGP, and which has been acquiring recognition as a tourist attraction for the architectural beauty of the building built in the Historic Center of Belém. Next, the focus of this study will be directed to the Baron of Guajará's collection from the point of view of its informational potential as an object of exhibition.

2 METHODOLOGY

This study is the result of a research project that develops the analyses of expository actions in public libraries. Although IHGP has a library that does not fit into the concept of public library, expressed by the International Federation of Library Associations — IFLA, the Baron of Guajará's bibliographic collection is an object of study pertinent to the reflection of the book in the library/museum interface precisely because this human culture artifact can be temporarily or definitively converted into an exhibition object (*expôt*), thus adjusting to the interest of the research project.

Regarding its nature, the study was guided by the quali-quantitative approach that, for Greene, Kreider and Mayer (2015, p. 322), goes beyond the numerical and narrative character, thus allowing the researcher to contemplate the “[...] context as a partially constitutive element of the phenomenon [...]”. Thus, we have quantitative data on bibliographic elements and the conservation status of books that make up the Baron of Guajará's library, as well as qualitative data from spontaneous observations of the visitors received by IHGP, as well as informal conversations held with the monitors involved in extension projects, or, that have internships at that institute. To summarize, these two types of data are interrelated to the Baron's biography, the IHGP's journey, and origins of the collection and historical context of Pará and Brazil in the second half of the 19th and early 20th century.

Regarding the type of research, this a case study conducted on the Baron of Guajará library, whose custodian is IHGP, using as a unit of analysis the contemplative dimension offered by this collection of books (YIN, 2015). From the original use of reading, leisure resources, and instruction of the Raiol family, these books went from *library items* to *museum objects*. In fact, the contemplative dimension now in evidence allows us to understand the

access to information mediated in another way, i.e., mobilizing the sensory elements and imaginative capacity of the people visiting the IHGP headquarters.

Data were collected between March 2018 and January 2020 at IHGP headquarters. The data of a quantitative nature were recorded on Excel spreadsheets. From the bibliographical units of collection taken as the subjects of the study, the following data were obtained: authorship, title, editor, year, subject, language, marks of ownership, and state of conservation. Because of the quantitative nature of this material, the data were organized into tables for analysis and visualization.

In turn, the data of a qualitative nature were recorded in the form of notes produced on the observations of tourist visits received by IHGP during the study period, as well as spontaneous dialogues with the monitors about verbalizations and reactions of visitors, precisely regarding the *Solar* (the manor house) and the room in which the Baron of Guajará's library is now located.

Both quantitative and qualitative data were analyzed in the light of the literature mobilized in the study to understand the informational potential of the Baron of Guajará's library in the contemplative experiences offered to visitors at IHGP. Thus, based on the literature, it is important to highlight the central concepts that assist the analysis produced in this study, namely,

- a) access: in the etymological sense, the term access means “arrival, entry” (CUNHA, 2010, p. 7). In Library Science, access corresponds, among other semantic possibilities, to the resource or means by which users can identify documents or information (CAVALANTI; CUNHA, 2008). In this study, access is worked in a broad sense, i.e., as the opportunity and means necessary for human contact with information in its different forms whether for individual or collective consumption or in the material dimension (document form) or immaterial (information in itself, regardless of support). Access should not be confused with the idea of possession or the right to copy. It is more about the possibility of experiencing information in different ways, thus mobilizing different senses whether in person or remotely;
- b) library-museum: this term appears in a study by Ana Virginia Pinheiro (2019). When the author asks if the rare book is something you read (library item) or something you see (museum item), the answer depends on the context and meaning of the term “reading.” That is, if the rare book is available for consultation in libraries as per specific rules of use, thus serving the reading of the written word or if it was elevated to the artifact condition of human culture of a given time, thus being preserved and displayed for a *contemplative reading* or a *reading of the world* as taught by Freire (1989). Thus, as per Pinheiro (2019, not paginated), the term library-museum associated with the concept of rare books takes shape in a space of “curiosities”, in which the “[...] amalgamated collection reveals and unveils itself, continuously, without repeating itself, exposed; and to each new look a new form of meaning is shown, perceptible, transcending the meaning of library book [...]”. It involves a hybrid: on the one hand, there is the materiality of human intellectual and artistic creation, expressed in the limit of words recorded in a support intended for instruction or entertainment (the library item); on the other hand, there is aesthetics and history expressed by materials and manufacturing techniques, inseparable elements from the social, historical and economic context, as well as from the biography of the author, the publisher, the merchant, and the owner, all of which are elements that are capable of satisfying the curiosities of the observer (the museum item);

- c) dissemination of information: a common activity in the work routine in information units such as libraries. According to Cavalcanti and Cunha (2008, p 130), the term corresponds to “[...] dissemination of information or documents distributed to persons or entities from a central storage point [...]”. In this study, this central point of reference corresponds to IHGP itself, which has an institutional website to, among other things, give visibility to activities that are open to the public;
- d) collection: working in a restricted sense here, as a collection of books, or, in the words of Faria and Pericão (2008, p. 175), as “[...] a collection of pieces of the same nature selected for reasons of rarity, singularity [subject] or beauty, consisting of an organism [or person], together and classified, with instructive, utilitarian, or recreational purposes [...]”;
- e) communication: in addition to research, communication corresponds to the third function of museums. As Desvallés and Mairesse (2013, p. 35) explain, in a museological sense, “[...] the communication appears simultaneously as the presentation of the results of the research carried out on the collections (catalogs, articles, conferences, exhibitions) and as access to the objects that make up the collections (long term exhibitions and associated information) [...]”. This definition is in line with the *status* currently acquired by the bibliographic collection of the Baron of Guajará. No longer available for reading, the books became the object of contemplation through the exhibition activity promoted by IHGP;
- f) contemplation: based on Antônio Geraldo da Cunha’s Etymological Dictionary of the Portuguese Language (2010, p.175), contemplation is understood as the action where you “[...] look, observe, attentively or rapturously[...]”. According to Barbosa (2008), contemplation mediates the relationship between the work of art and beauty and operates a sensory aesthetic reading, similar to the reading of a poem. Thus, we share here the author’s understanding that the contemplative experience has the power to generate knowledge in the observer because of the information accessed by vision and by other senses because, as we know, blind people capture the world in another manner. In particular, the contemplative act performed by the gaze allows the observer to capture different stimuli (such as color, shape, and texture) mentally subjected to rational, emotional, subjective, and imaginative processes for producing meaning about the objects on display. Thus, in the experience of visitation (access) to museums, contemplation plays a fundamental role in operating the relationship between the observed object and the production of meaning (information);
- g) exhibition: in Museology, the exhibition is part of the third function of museums: research and communication. According to Desvallés and Mairesse (2013, p. 42), this term refers to “[...] both to the set of things of varying natures and distinct forms, exhibited to the public, as to the things themselves that are exhibited and to the place where this manifestation takes place [...]”. In general terms, it can be stated that every exhibition activity is an activity that promotes access to information by enabling visitors to meet objects;
- h) information: according to Capurro and Hjørland (2007), in Information Science. information is dealt with as communicated knowledge; it thus assumes a certain type of registration, processing, and recovery. In the field of art, Cunha and Cavalcanti (2008, p. 203, emphasis meu) teach that information “[...] can be conveyed both through images and through **words**, can have the form of figures, can be static or moving, through

books, periodicals or manuscripts. It includes the representation of works of art and texts about these works, it also includes any information that may be used for the creation of works of art or **that assist in the understanding of a given context of these works [...]**”;

- i) book: in Faria and Pericão (2008, p. 458), among the different book definitions, considering their different supports today have “[...] work, scientific or literary, which forms or may form a volume [...]. The book presupposes a support, signs, an inscription process; a meaning. It is part of a process of creation, reproduction, distribution, conservation and communication [...]”;
- j) rare book: moreover, sometimes designated as “rare work.” According to Faria and Pericão (2008, p. 469), the book is “[...] thus named for being the holder of some special particularity (antiquity, celebrated author, controversial content, paper, illustrations) [...]; book that is intended only for the curious; precious book; reserved book; rare work; cimelium [...]”. The books of Baron of Guajara’s library can be classified as rare by various criteria because they belonged to a local historical personality, because they have dedicatory names of important local society, and because they are exemplary of some of the first editions produced in the XIX.

As the methodological and conceptual orientation of this study has been addressed, the following part presents and discusses the data collected from the content of Baron of Guajara’s library.

3 THE MANOR, THE BARON, AND THE IHGP

Solar do Barao de Guajara (the Baron of Guajara’s Manor House) is located in the historic center of Belem, which comprises the neighborhoods of Campina and Cidade Velha (Photograph 1). It is an area protected by Municipal Law n. 7709/94 (BELEM, 1994) and by Decree-Law n. 25/37 (BRAZIL, 1937), containing buildings that were listed by State Law n. 5.629/90 (PARA, 1937). The building has the faade facing the Praca Dom Pedro II and is close to other tourist attractions protected by different government bodies. The Church of *Nossa Senhora das Merces*, the *Ver-o-Peso* fair, the Francisco Bologna Market, the Ferro Market, the Lauro Sodre Palace, the Antonio Lemos Palace, the Cathedral of the Se, the Episcopal Palace, the *Presepio* (Nativity) Fort, and the *Casa das Onze Janelas* (House of the Eleven Windows) are located in the neighborhood. The *Estaao das Docas* complex, a modern building located on the banks of Guajara Bay, which stands out for the architecture erected of iron and glass of the late 19th century is also located close to the house. To summarize, these tourist attractions representing the old and new architecture in Belem form a route of access to local history and culture in the interest of both tourists and Belenians.

Photograph 1. View of the façade of the *Solar do Barão de Guajará*, the headquarters of IHGP



Credits: Rubens Ferreira, 2020.

As per Albernaz and Lima (1998), the buildings called *solar* or *sunny house* correspond to a type of large residence, of refined finishing, which served as a country house for the families in possession. Costa (2014, not paginated) goes back in time, thus presenting the manor as “[...] the original seat of the feudal family [...]”. In particular, the *Solar do Barão de Guajará* (the Baron of Guajará’s Manor House) does not reproduce the sumptuousness of the residences of this genre known in Brazil in the first half of the 19th century, similar to the neighborhoods of Tijuca and Botafogo, in Rio de Janeiro; even so, it stood out in the landscape of the city for its architectural beauty, unusual for the standards of the time (CRUZ, 1963, 1971; ALBERNAZ; LIMA, 1998). Moreover, in its peculiarities, the building adjusted well to the tropical climate of Belém.

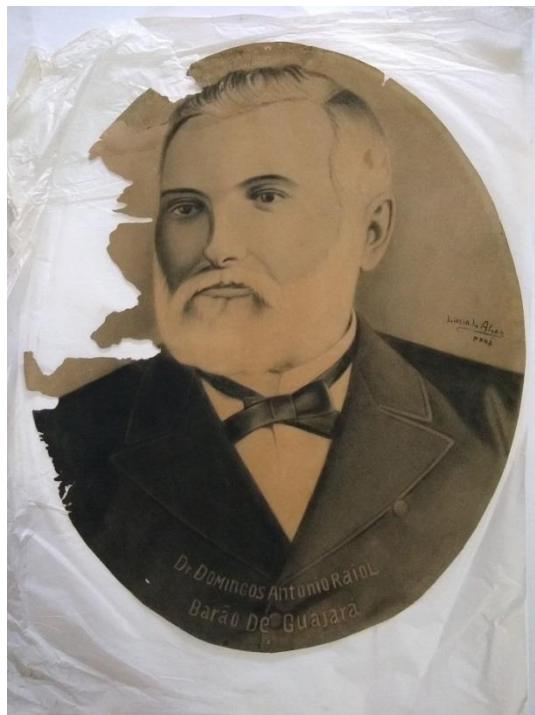
As the *locus* of the study, the *Solar of Barão de Guajará* is a property listed by the *Serviço do Patrimônio Histórico Nacional* (National Historical Heritage Service) (SPHAN) in 1943¹. Originally, the house served as the residence of the family of Antony de Lacerda Chermont, the Viscount of Arary. This building was acquired by the Viscount’s parents in 1838 through Public Auction. Subsequently, the *Solar* served as the residence of Domingos Antônio Raiol, the Baron of Guajará.

Domingos Antônio Raiol (Photograph 2) experienced the passage from Imperial Brazil to Republican Brazil. The son of Pedro Antônio Raiol and Archangela Maria da Costa Raiol, he was born in the city of Vigia, Pará, on March 30, 1830, and died on October 27, 1912. He lost his father very early at the age of five. According to Silva (1870) and Lima (2011), Domingos Raiol completed secondary education at *Lyceu Paraense* (now *Colégio Estadual Paes de Carvalho*) in 1849. Then, he traveled to study law at the Academy of Social and Legal Sciences of Olinda, Pernambuco. Once a graduate, Domingos Raiol, moved to Rio de Janeiro with the aim of acquiring professional experience, and then returned to Belém in 1856 to open his own law firm. His knowledge of the law earned him prestigious positions. Thus, in 1857,

¹ Current *Instituto do Patrimônio Histórico e Artístico Nacional* (IPHAN).

the imperial government appointed Domingos Raiol to perform the functions of Tax Prosecutor of the Treasury and Prosecutor of the National Treasury General Attorney's Office.

Photograph 2. The Baron of Guajará in a photo painting by Lúcia L. Alves



Source: IHGP aquis. Credits: Rubens Ferreira, 2019.

The marriage of Domingos Raiol to Maria Victoria Pereira de Chermont (1834–1925), daughter of Army Lieutenant Colonel José de Olympio Pereira de Castilho Feio and Mariana Margarida de Michaela de Lacerda Chermont, took place on February 18, 1871 (SILVA, 1870; FERREIRA, 1994; LIMA, 2011; MIRANDA, 2016). Three children were born from this union: two sons, Pedro Pereira de Chermont Raiol (1871-1947) and José Pereira de Chermont Raiol (1873–1925); and a little girl, Amélia Pereira Chermont Raiol, who died on July 28, 1877, eleven days after birth. The sons got their Bachelor's Degree in Law. Pedro Raiol followed in his father's footsteps in political life² and become a deputy in the State Legislative Congress. José Raiol migrated to Paris after exercising a judiciary position in Vigia. From France, he returned to his hometown where he lived till his death in 1925.

Domingos Raiol was awarded by Emperor Pedro II with the noble title of Baron of Guajará at the age of 53. He was honored with this title on March 3, 1883, at the expense of five thousand *réis* of public tax and seven hundred and fifty thousand *réis* for acquiring the imperial seal (FERREIRA, 1994; LIMA, 2011). It is important to clarify that the payment of these amounts did not mean the purchase of the title because it was the sovereign who chose among those who deserved to receive it. Still, on this noble title, Costa (2014) teaches that, on a hierarchical scale, the title of baron was of the order of the fifth degree, being granted to the elected men trusted by the monarch either as a way of obtaining political support from the landowners or as a strategy adopted to compensate for the “losses” of Gentlemen's slaves. While the titles of duke, marquis, count, and viscount emerged in the 9th century, in the context of the Carolingian Empire, the title of baron emerged from the 13th century, during the lower

² In addition to being Deputy in the Provincial Assembly for the Liberal Party, Domingos Antônio Raiol was also appointed president of the provinces of Alagoas (1882), Ceará (1882), and São Paulo (1883).

Middle Ages. Initially, the term baron was a variant of the German word “*baron*”, having the sense of warrior, of free man, or of “man of the king.”

The Baron of Guajará was both a reader of the literary and scientific works incorporated into his library. For Cruz (1968) and Rêgo (1971), he was a writer, dedicated to the consultation of documents, who left his contribution to local history. Among the writings published by the Baron of Guajará, there are: *Historia dos acontecimentos políticos da província do Grão Pará, desde que adoptou o systema da independencia até o dia 5 de Novembro de 1823* (1823); *Historia breve dos acontecimentos políticos do Pará, desde a gloriosa epocha da sua independencia politica em 1823 até Setembro de 1831* (1831); *O Brasil politico* (1858); *Abertura do Amazonas: extracto dos debates no parlamento brasileiro acerca do projecto de lei sobre a abertura do rio Amazonas a navegação e ao comercio do mundo* (1867); *Um capitulo de historia colonial do Pará* (1894, 1895); *Visoes do crepúsculo* (1898); *Juizo critico sobre as obras litterarias de Felipe Patroni* (1900), originally published in the newspaper *Província do Pará* and, later, in volume 1, number 3 of *Revista do Instituto Historico Geographico e Ethnographico do Pará*; and the monograph: *A catechese de índios no Pará*, written in 1902 and published in volume II of *Annaes da Biblioteca e Archivo Publico do Pará*. The Baron of Guajará also collaborated on the newspapers *Diario de Belém*, *O Liberal*, *A Província do Pará*, *Diário de Notícias* e *Diário do Gram-Pará*, as well as *Revista da Sociedade de Estudos Paraenses*, *Magazine Ilustrado* and *Revista Amazonica*.

Indeed, among the writings of Baron of Guajará, there is a work that has become mandatory reading for studies on Cabanagem: *Motins Políticos ou História dos Principais Acontecimentos Políticos na Província do Pará desde o ano de 1821 até 1835*. This dense work, organized in five volumes, was written over years and printed in different Brazilian Printing Houses (*tipografias*). According to Rocque (1968), Volume I was published in 1865 by the *Tipografia do Imperial Instituto Artístico*, in Rio de Janeiro. Volume II was published in São Luís by *Tipografia Bellarmino de Mattos* in 1868. In 1883, the Volume III was printed by *Tipografia Hamburgueza do Lobão*, in Rio de Janeiro, and was responsible for publishing Volume IV, in 1884. The last volume was produced in Belém by *Livraria Tavares Cardoso* in 1890. According to Lima (2011), *Motins politicos* Baron of Guajará’s provided the permission of access to the *Instituto Histórico e Geográfico Brasileiro* (Brazilian Historical and Geographical Institute) (IHGB) in 1866, as a correspondent partner.

In May 1900, the Baron of Guajará joined the commission responsible for the creation of *Instituto Historico Geographico e Ethnografico do Pará* (FUNDAÇÃO..., 1900). This entity’s project began in 1898, in the preparatory context of the celebrations of the fourth centenary of the “discovery” of Brazil. Under the Chairmanship of Gentil Bittencourt, Deputy Governor of Pará, the commission was attended by Baron de Marajó, João Antônio Luiz Coelho, Américo Marques de Santa Roda, Manoel Baena, João Lúcio de Azevedo, Bernardino Pinto Marques, Emílio Goeldi, Arthur Lemos, Samuel Wallace Mac-Dowell, Justo Chermont, Canon João Ferreira Muniz, Henrique Santa Rosa, and Arthur Vianna. At the meeting held in the noble hall of the Public Library on April 20 with the participation of civil, ecclesiastical, and military guests, it was decided that for the period from May 3, 1900 to May 3, 1901, the presidency of the institute would be assumed by the Baron of Guajará.

After being founded, the *Instituto Historico Geographico e Ethnografico do Pará* briefly existed, even releasing three issues of its magazine. On March 6, 1917, it was reformulated, thus emerging as a new entity now renamed the *Instituto Histórico e Geográfico do Pará* (IHGP) (MUNIZ, 1917). For many years, the works were developed at the headquarters of the *Academia Paraense de Letras* until Pedro Raiol was sold to the former *Solar* belonging to the family with the movable property and the library to the Municipality of Belém (PMB) in 1942. The following year, Mayor Alberto Engelhard, donated the building to IHGP

through Decree n. 168, November 10, 1943 (MELO, 1952-1965); however, before the occupation, remodeling work was necessary.

Regarding the interventions performed at the Baron of Guajará's manor house, and now headquarters of IHGP. Trindade (1995) comments that one of the first reforms that was reported occurred in the 1940s. In the decades of 1960–1980, new restorations were performed. The last reform was performed in the first decade of this century through the *Programa Monumenta do Ministério da Cultura* (Monumenta Program of the Ministry of Culture) (MinC). The works began in 2009 and extended well beyond the deadline, scheduled for 2010. This delay occurred because of difficulties in scraping together the resources required to complete the works (FARAON, 2010)³. It was because of the commitment of the current management⁴ in its capacity work with others that IHGP opened its doors to society in 2018 under the motto “IHGP, a new time.” Since then, the entity has been promoting open study sections, thus offering monitored visits, conducting cultural events, and providing opportunities for curricular internships and extension projects to students of different undergraduate courses from the Universities in Belém.

4 VISITING THE BARON'S LIBRARY, GETTING TO KNOW A COLLECTION BY LOOKING AND LISTENING

The literature collection that was analyzed comprises an expressive volume of printed units in the process of undergoing an inventory. Trindade (1995) informs that, in 1942, the *Solar Barão de Guajará* was sold to the Municipality of Belém (PMB) with a library composed of 1000 volumes dealing with themes of regional history and the regent cycle. With the successive reforms performed in the Solar after transferring ownership to IHGP, it is possible that a part of the books of the Baron of Guajará's library have been lost, particularly by human action. This hypothesis has been raised by the number of copies identified in an extension project⁵, thus accounting for ~600 books.

In a study conducted by Trindade (1995, p. 16), there is a record of the indignation of Ernesto Cruz — historian and effective partner of IHGP — when faced with the lack of care of workers during one of the reforms:

I was angry at what my eyes saw: workers, with pickaxe in hand, destroying, plucking with brute force, the classic tiles that adorn and still adorn the wall at the bottom of the courtyard of the Solar. I immediately ordered the inconceivable work to be suspended, and I communicated the criminal fact to the Mayor of Belém.

Thus, this same lack of care for the walls covered with Portuguese tiles was given to the book collections guarded by IHGP, all of which were removed from the bookshelves and randomly stored in cardboard boxes. This led to the publications of the collection of Baron of Guajará and the José Veríssimo Libraries getting mixed⁶ up, until they could be distinguished by the careful work of bibliographic prospecting.

³ According to verbal information provided by the President of IHGP at a meeting held on April 11, 2018, at the Institute's headquarters.

⁴ The current management of IHGP is under the direction of Anaíza Vergolino (President) and José Maia Bezerra Neto (Vice-President).

⁵ The extension project “*Raridades bibliográficas do IHGP: uma ação extensionista para a coleção do Barão de Guajará*”.

⁶ This is the IHGP library. In its structure, the institute houses a museum and an archive.

Data from a total of 222 books were collected from the copies already identified and inventoried belonging to the Baron of Guajará's library. A majority of them are bound with a cover in half leather (99%) and a smaller part in percalux (1%). As an organic collection composed of publications dealing with different subjects, in different languages, acquired in the existing bookstores in Belém or during the trips made by the Raiol family in Brazil and abroad, each of the printed units shares a common trait: the presence of signatures on cover pages. They were produced with bistre ink and ferrogallic paint, both of which were common in the 19th century. While traces of the first ink are recognized by the letters of light-brownish color, those of the latter are identified by damage caused to cover pages by iron sulfate reacting with the humidity in the air. Among signatures present are the ones of the Baron of Guajará and Pedro Raiol, and the record of the firstborn's name is the most frequent in publications. The work *O Primeiro Reinado estudado a luz da sciencia ou a Revolução de 7 de abril de 1831, justificada pelo direito e pela historia*, written by Luiz Francisco da Veiga in 1877 is one of the few books signed by the Baron of Guajará. The book *As regiões amazônicas: estudos chorographicos dos estados do Gram Pará e Amazonas*, written in 1995 by José Coelho de Gama Abreu, Baron of Marajó, brings a particularity: the signatures of the eldest son and the father, "*Pedro Raiol [and] Barão de Guajarã*". This record appears as a type of demonstration of the firstborn's admiration for the father, thus representing the blood and affective connection between the two.

Conceptually, the Baron of Guajará's Library can be understood as a collection of rare works. This is possible because the collection of publications fits in well with the criterion "characteristic of the publications" (SANT'ANA, 2001, p. 10), that is, because it belonged to a historical personality that left his personal mark in the publications⁷, as well as by the dedications recorded in certain copies gifted to the Baron. However, IHGP still needs to formalize this understanding in the elaboration of its development of collection and conservation policies, primarily as a fundraising strategy for investment in this *sui generis* library.

Currently, the Baron of Guajará's Library is arranged in four rosewood (*J. mimosifolia*) bookcases housed in a room on the second floor (Photograph 3). According to Trindade (1995), the library originally operated on the third floor, in a room that had a balcony with two windows. This opening of the room to the street offered domestic readers, guests, and visitors of the Solar, a beautiful view of Belém.

⁷ Baron de Guajará who exercised legislative mandate in the state of Pará and his son, Pedro Raiol, stands out as an important local personality. Moreover, his signature is a criterion to be considered when assigning rarity to the books of the Baron's library, particularly because it is the eldest son who signs most of the books, a practice that probably was not part of the father's habits in dealing with the library.

Photograph 3. View of the IHGP room that currently houses the Baron of Guajara’s library



Credits: Rubens Ferreira, 2020.

In terms of the subjects that are in the Baron of Guajara’s library, the study shows that they are quite diverse, going beyond the regional history and the regent cycle reported by Trindade (1995). In general, these subjects can be represented by Dewey Decimal Classification (DDC), as shown in Table 1. Although studies written in different areas of knowledge can be identified, in addition to the History and Geography books, Literature represents an important part of the Baron de Guajara’s bibliographic collection. This data reveal the role of reading in the domestic space in the 19th century, as it was the main resource of the production of subjectivities. In this sense, in the Baron of Guajara’s library, it is possible to identify classic works of literature that appealed to the taste of European elites such as the chronicles of Portuguese life written by Jose Duarte Ramalho Ortigao, in *As Farpas*; famous novels such as *Madame Bovary*, written by Gustave Flaubert (1896), in an edition containing a description of the trial and acquittal of the author in the 1850s; and the ninth edition of *Anna Karenine* (1899), written by Leon Tolstoi.

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Table 1 — The bibliographic collection of Baron of Guajara distributed by subject.

Subject	Amount	%
100 — Philosophy	15	6.76
200 — Religion	1	0.46
300 — Social Sciences	28	12.61
400 — Languages	2	0.90
500 — Science and Mathematics	1	0.46
700 — Art and Leisure	3	1.35
800 — Literature	84	37.83
900 — History and Geography	88	39.63
Total	222	100

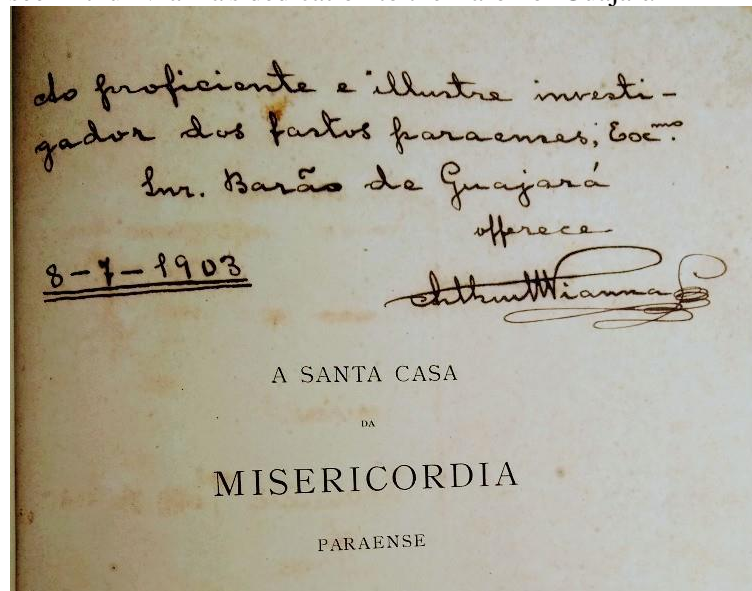
Source: Research data, 2020.

The Baron of Guajara, his wife and children breathed the air of the *Belle-Epoque* not only in the streets of Belem but also within the Manor where they lived. In the family space, the European artistic and intellectual climate was determined by decorative objects and books written in French, the language of international diplomacy fashionable at the time. Of all the items analyzed from the Baron’s bibliographic collection, 168 books (76%) are written in French, 51 (23%) in Portuguese, and three (1%) in English. According to Laredo (2007), 19th-

century Belém had Paris as a reference for culture and way of life. Consequently, the writings in French were the favorites of wealthy families over native publications.

Larêdo (2007) highlights that to date local authors have encountered difficulties of acceptance among readers in Pará. However, note that, in the 19th century, this scenario of refusal of literary production in Portuguese affected the whole country such that authors encountered obstacles to publication, acceptance, and sale of books in a society that, according to Lajolo and Zilberman (2009), had more than a 70% illiterate population. For many authors, writing was not yet a profession but the realization of self-expression. In view of this context, it is possible to understand the few books written by local authors present in the Baron of Guajará's collection. Among them, it is worth mentioning *As regiões amazônicas: estudos chorographicos dos estados do Gram Pará e Amazonas* (1895), already mentioned, and *A Santa Casa da Misericórdia Paraense* (1902), written by Arthur Vianna and presented to the Baron with the following dedication: “Ao proficiente e ilustre investi-/gador dos factos paraenses. Ex.^{mo} / Snr. Barão de Guajará / oferece / 8-7-1903 / Arthur Vianna” (Photograph 4).

Photograph 4. Detail of the cover page of *A Santa Casa da Misericórdia Paraense*, where you can see Arthur Vianna's dedication to the Baron of Guajará



Source: IHGP aquis. The Baron of Guajará's collection. Credits: Rubens Ferreira, 2019.

In terms of the conservation status, based on Paglione (2017), certain observations about the library under study can be highlighted. Of the total number of books, 55 units (17.9%) are in good condition. Most works have stains (44.1%) because of the relative humidity of air in Belém, which reaches an average annual index of 85.2%. Moreover, there are specimens with foxing (49%), insect attacks (22%), acid migration (2.7%), and, in the most critical situations, books without handling conditions (1.4%), either by brittle fiber pages or by mold. As they are, the books that make up the Baron of Guajará's library adjust better to contemplation by visitors than to physical contact for reading purposes. In fact, the option for exposure corresponds to a strategy of dual benefit with a view to preserving physical support and ensuring access to information. Access that is made possible in a way no longer focused on reading the written word, but guided by the sensory gaze on the details of the bindings, furniture, and ambience of the building, all of which increased by listening to the oral information provided by monitors during the visits.

The monitored visits to the IHGP building began in March 2018. They have been made possible through the extension program of the Faculty of Tourism (FACTOR) of the Federal University of Pará (UFPA) with the participation of a fellow from the Pro-Rectorate of Extension (PROEX) and volunteer students (NUNES; BARROS; NASCIMENTO, 2018)⁸. This initiative arose from the desire to install a visitation center in the *Solar do Barão de Guajará* (the Baron of Guajará's Manor House) to consolidate this cultural asset as a tourist attraction in Pará.

In the visits open to the public from Monday to Friday people are welcomed and guided by the monitors in a circuit that comprises the facilities of the ground floor and the upper floor of the *Solar*. While traveling, visitors receive oral information on the Baron of Guajará's biography, about the history and architectural characteristics of the building, about the furniture, as well as about the library. Amid the dynamics of questions and answers, visitors come into contact with a type of informal knowledge that articulates and contextualizes information about the *Solar*, about Domingos Antônio Raiol, about the Baron's library, and about Belém in the time of the *Belle Époque*.

Moreover, visitors are taken to explore the room that currently houses the Baron of Guajará's library (Photograph 5). As an *expôt*, i.e., with a set of objects exposed to public view (POULOT, 2013), the books contain external elements subject to visual perception. These elements are given by the characteristics of bindings, by the colors on the covers, by the physical dimensions of the books, by the name (s) of the author (s) and title printed on the spine, by the bookmarks, and by the typographic features that allow the identification of the books as part of a collection, as well as the most obvious and sometimes superficial aspects of the conservation status of specimens. The language of publications and topics suggested by titles provide visitors with an idea of the Baron of Guajara's reading preferences.

Photograph 5. Visitors getting to know the Baron of Guajará's library



Credits: Rubens Ferreira, 2020.

The visit to the Baron of Guajará's library corresponds to a contemplative experience that is given by the aesthetic perception of the collection as a work of art; therefore, as something capable of altering the observer's information and cognitive baggage attentive to every (data) detail that sensorially captured, analyzed, and contextualized in the terrain of visitors' subjectivities, it becomes information.

Both the visual aspect of bibliographic collection and ambience of space in which it is located provide visitors with sensory and contextualized information. Sensory because it depends on the aesthetic maturity and curiosity of each person to contemplate books in detail,

⁸ The extension program “*Centro de Visitação em Espaços de Interesse Turístico: Solar Barão do Guajará*”.

which are most noticeable to the eye (binding, volume, language, title, and author). It is contextualized because the collection is related to Domingos Antônio Raiol, the Baron of Guajará, a local personality who left his name in the historiography of the country when writing *Motins Políticos*, a work that stood the test of time and that is read and researched by historians.

When thinking about information dissemination, Vieira (2014) says that it can be conducted in different ways, including exhibitions promoted in information units such as libraries, archives, and museums. In this type of action developed to promote broad access to information, there is a dual communication process (DESVALLÉS; MAIRESSE, 2013), namely, (1) communication as an activity of presenting research results, disseminated in the form of articles, catalogs, conferences, folders and the exhibition itself; and (2) communication as a possibility of interaction between monitors and visitors through the information exchanges processed from the objects on display.

Interaction between visitors and monitors enables a mutual learning process. On the one hand, there are monitors performing previous studies on the Baron, the history of Belém, the IHGP, the *Solar*, and the objects themselves. On the other hand, there are visitors asking questions, usually driven by curiosity and doubt about the information they receive, or by what impressions about the building, furniture, decorative objects, and books suggest about the habits and tastes of former residents. Moreover, when questions escape information repertoire of monitors, they are encouraged to seek answers from the available printed and digital sources about the *Solar* and IHGP, thus preparing for future situations. This process of *asking*, *answering* and *learning* about the past — or even projections for the future — is at the base of the informational dynamics of all expository activity.

Bibliographical curiosities are not lacking in the Baron of Guajará's collection, but identifying them heavily depends on the visitor's level of knowledge about the printed materials of the 19th and early 20th century. Hence, the role of monitors in mediating information by making known what is hidden from the eyes of the observer. One such curiosity is the work *La femme criminelle et la prostituée*, written by Cesare Lombroso and his son-in-law, Guglielmo Ferrero, published in 1896 by the respected publisher of Félix Alcan. Lombroso's idea about the relationship between the morphological (and psychic) traits of individuals and delinquency is represented in 13 boards, some of them bringing together portraits of German, French, Italian, Polish, and Russian women who lived on income obtained from prostitution (Photograph 6).

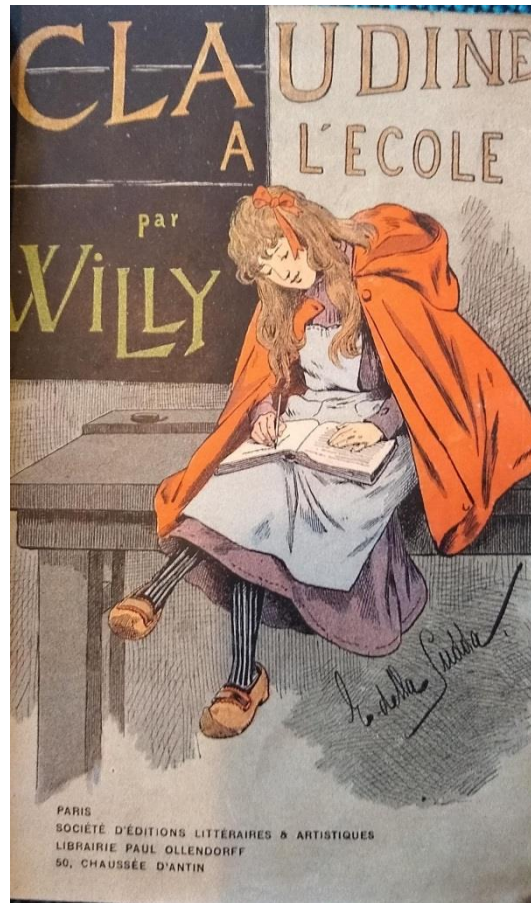
Photograph 6. Board with photographs of women studied by Lombroso and Ferrero in the nineteenth century



Source: IHGP aquis. The Baron of Guajara's collection. Credits: Rubens Ferreira, 2020.

In the Baron of Guajara's bibliographic collection, there are certain book titles written by Gabrielle Colette. Colette, as she became known, was the author of fiction works that became popular in France in the early 20th century. Married to Henry Gauthier-Villars, she was forced to write books whose authorship was assumed by her husband. Among the already identified collection of the Baron of Guaraja, there are four recognized publications by Colette: *Claudine  l'cole* (99th edition); *Claudine  Paris* (101st edition); *Claudine en mnage* (55th edition); and *l'Ingnue libertine* (7th edition). Based on the sensual charge of the content of Colette's books, which narrated the passionate and spicy life of the character Claudine, it is possible that they were acquired by or for the Baron's children, then young adults more related to this type of literature provoked the customs of the French society of the time. From this set of books, the highlight is the conservation of the original covers produced by Paul Ollendorff's publishing house. These covers were composed of malleable carton paper to reduce the price of books. All of them contain the signature of the artist responsible for illustrations (Photograph 7). By these and other titles, the Baron of Guajara had the habit of ordering the binding of books of his home library in hardcover to preserve them, which is incidentally a successful achievement that has enabled them to be studied and contemplated today.

Photograph 7. Original cover of one of the books in the series *Claudine*, written by Colette



Source: IHGP aquis. The Baron of Guajará's collection. Credits: Rubens Ferreira, 2020.

Although many of the books in Baron of Guajará's Library were published in France, certain titles were acquired in Brazilian bookstores as indicated by the seals and stamps present on the second cover of certain copies (Photograph 8). These elements include information such as the name, address, telephone number, and trademark of the bookstore, thus providing records of the Baron's travels across the country. In Recife (PE), certain titles were acquired at *Livraria Economica* (Rua 15 de Novembro, n. 73), at *Livraria Franceza* (Rua 1º de Março, n. 9), and at *Livraria Contemporanea* (Rua 1º de Março, n. 2). According to Machado (2008), they were famous and well frequented. In Belém, certain books from the Baron of Guajará's Library were purchased at the *Livraria Classica* (Rua Conselheiro João Alfredo, n. 59) and the *Agencia Martins, Centro de Jornaes e Publicações* (Travessa Campos Salles, n. 15).

Photograph 8. Seals and stamp of certain bookstores in Belém in the 19th century



Source: IHGP aquis. The Baron of Guajará's collection. Credits: Rubens Ferreira, 2019.

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Among titles of the collection that have not yet been inventoried, it is possible that a part of them, which belonged to Tavares Cardoso, was acquired at *Livraria Universal* (Rua Conselheiro João Alfredo, n. 50). According to Machado (2008, p. 83), among houses that traded and/or edited books in Belém, *Universal* (Photograph 10) was “[...] the first bookstore worthy of this name [...]”, thus representing the progress achieved by Pará during the prosperous phase of the rubber cycle.

Photograph 9. The refinement of the *Universal Bookstore* that belonged to Tavares Cardoso



Source: Pará. *O município de Belém*, 1909.

The shift from the library item to the museum object status resulted in a change in the dimension of access to information in the Baron of Guajara's bibliographic collection. This does not mean that there has been a loss of access, but a reconfiguration of how people visiting IHGP come into contact with the publications⁹. Currently, this contact has necessarily shifted from the tactile experience — from touching to reading page to page — to the contemplative experience: from observing to perceiving the details and thus knowing the characteristics of this collection in its bibliographical particularities. Thus, as an *expot*, access to information contained in books that belonged to the Baron of Guajara is guided by a visitor/object relationship, centered on the aesthetic and sensory reading of details presented to eyes such as the collection of books of an important personality, particularly for local history. This is now extended reading that goes beyond books because it is associated with the biographical, social, historical, and cultural context that connects it to the library of Domingos Antonio Raiol, the Baron of Guajara.

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5 FINAL CONSIDERATIONS

This study aimed to produce knowledge about the Baron of Guajara's bibliographic collection and its conversion into a museum object. For this purpose, it became necessary to understand the dynamics of access to information expressed in studies that are no longer available for reading in the written word format. Because of the historical, cultural, and institutional value they possess and the state of conservation in which they are reported, the

⁹ In terms of access to the textual dimension of information, it should be said that a part of the copies of the Baron of Guajara's library can be reported in a digital format on different sites available on the Internet, such as the *Gallica* project, developed by the *Bibliothequ*e nationale de France; the Gutenberg project in the USA; and the Digital Library project of the Federal Senate in Brazil.

collection of books that belonged to the Baron of Guajará can only be accessed at present through the contemplation.

To summarize, the books belonging to the Baron of Guajará's library were analyzed from the perspective of a function that is beyond its original character, i.e., evolving from a library that served the reading requirements of the patriarch of the Raiol family, to the status of object of contemplation, now allowing locals and tourists who go to IHGP to know a little about the ways of being, living, and consuming culture in 19th century Bethlehem.

Precisely, in relation to the information communicated in visits to the *Solar* and to the Baron of Guajará's library, it is understood that they offer visitors the possibility of producing a sensory and complex knowledge because they contextualize and articulate the elements: the books, the furniture, the building, and the owner with the culture, history, local, and national politics. Similar to exhibitions that display objects of a past not lived by visitors, the information communicated by visual contact with the publications and/or the monitors sends the observer to Belém at the end of the Empire, when the intellectual formation of the elites heavily depended on European editorial production, particularly the French printing presses.

In a more generalized sense, the outlook produced on the Baron of Guajará's bibliographic collection allowed us to understand that, regardless of the type, libraries have in their collections a huge informative potential to be explored. This potential goes beyond the daily life of what is technically processed by library teams for borrowing or consulting purposes, resulting in the accumulation of annotations and copies produced by users. Thus, it is up to the teams to think of strategies that can attract the attention of community that they serve in other ways, perhaps offering access to information stored in collections through the experience of contemplation of the author's technical, material, aesthetic, historical and cultural curiosities, which justify the assembly of permanent or temporary exhibitions. When these experiences are made available to users, libraries are elevated to the status of library-museum, i.e., institutions that promote access to information by what can be read (library object) and by what can be consumed by the observer's gaze (museum object).¹⁰

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¹⁰ Similar to the National Library (BN), the Benedito Leite Public Library, in São Luís (MA), is an emblematic example of a library-museum in Brazil. The efficient guided visitation service leads residents and tourists through a circuit composed of facilities and collections of this charming historic building erected in the city center. In the main reading hall, there is an exhibitor through which certain works of local authors of expression in literature, history, and politics can be considered. The images arranged on the walls and objects distributed in the library are identified by labels with subtitles that are sufficiently informative for visitors. As happens in the meeting between visitors and objects in museums, going to the Benedito Leite Public Library to read, study, or research offers users the opportunity to meet history and the pulsating culture of Maranhão.

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