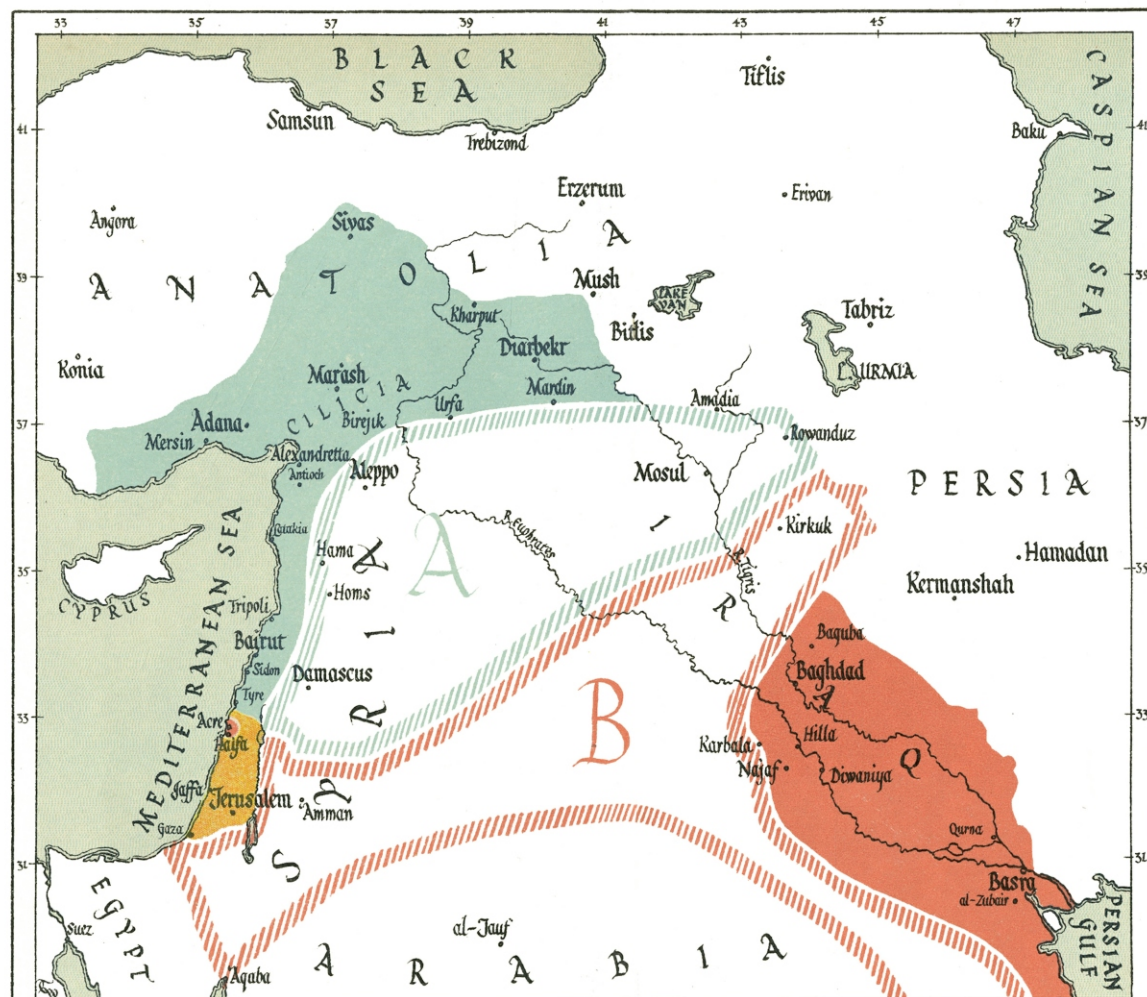


BERNARD QUARITCH

NEW
ACQUI-
SITIONS

MAY
2017



INCLUDING THE ARABIC LAW LIBRARY
OF
WILLIAM BALLANTYNE

ABANDONING ACADEMIA

1. [ARNOLD, Gottfried]. *Offenhertzige Bekäntniss, welche Bey unlängst geschehener Verlassung eines Academischen Amtes abgeleget worden.* [N.p., n.p.], *Gedruckt im Jahr Christi 1698.*

12mo, ff. [47]; A2 misbound after A10, A2/A11 a little loose, a few small paper repairs to title and to lower margin of A2 and inner margin of D1, two tiny holes to title, some browning due to paper stock; else a very good copy in 18th-century stiff vellum, gilt lettering-piece to spine, red edges, 22 blank leaves bound after printed text; engraved bookplate of Christian Ernst Graf zu Stolberg (dated 1721) to front endpapers, old ink stamp and ownership inscription to title.

£850

Very rare first edition of this work by the important German Protestant theologian and devotional writer Gottfried Arnold (1666-1714), written as an ‘Open-hearted confession’ following his resignation as professor of history at the university of Giessen. Having studied at Wittenberg, Arnold came under the influence of Philipp Spener, the ‘father of pietism’, and made his name in 1696 with his work *Die erste Liebe der gemeinen Jesu Christi*. Invited to take up a professorship at Giessen in 1697, Arnold found himself moving towards radical spiritualism, influenced by Christian Thomasius and Jakob Böhme, and, after teaching for only a short time, left his post, his resignation attracting great attention. His *Offenhertzige Bekäntniss*, written in June 1698, explains his decision: Arnold found his piety in disharmony with the dispersion of secular knowledge and the university system, and the holding of a secular office, a piece of this world, as impossible for a Christian. Another edition appeared in Berlin in 1699.

Following his resignation, Arnold produced perhaps his most famous work, the *Unparteiische Kirchen- und Ketzerhistorie* (‘Impartial history of the Church and of heresy’) (1699-1700), a major revision of church history.

VD17 14:072090X. **OCLC finds no copies outside Germany; we have not traced any copies in auction records.**



EARLY REVOLUTIONARY FEMINIST & ABOLITIONIST TRACT

2. B*** B***, *Madame*. Cahier des doléances et réclamations des femmes. [*Pays de Caux?*], [n.p.], 1789.

8vo, pp. 18; stitching frayed but holding, covers slightly stained, with ink stain to coat of arms and tear, repaired, to upper cover, else an excellent copy; disbound.

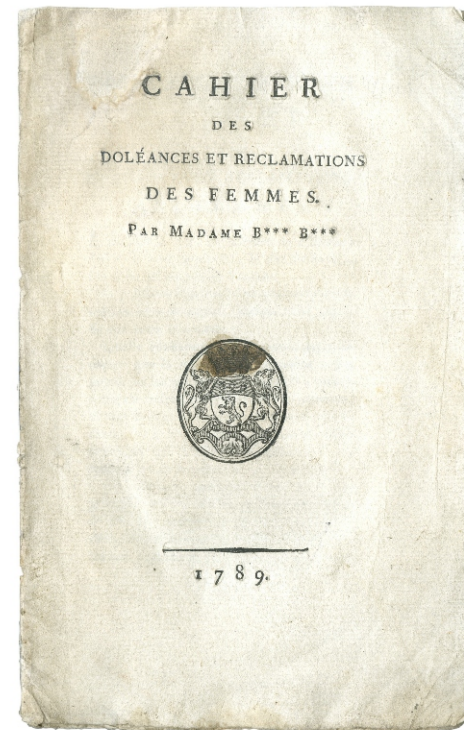
£1750

First and only edition of this pamphlet of ‘grievances and claims’ of women, addressed to the Estates-General of 1789 and intended as an independent contribution to the *cahiers des doléances*, complaints of wrongs that the Estates and King were expected to resolve. There was, in fact, much to complain of; so much so that Madame B*** B*** expresses her surprise at the ‘silence of her sex’. She apologises (insincerely) for her own inexperience, which had previously led her to accept the ancient yoke placed on her and all womankind by men: ‘la devise des femmes, est travailler, obéir & se taire.’ The Madame gives the abolitionist movement a brief and tentative reference as a means of enforcing her argument: if, in the spirit of national enlightenment, the French are to return to the *negres* slaves their natural rights, then women should expect no less.

Madame B*** B*** calls for access for women to the Estates and for women’s suffrage. Women are capable of anything, B*** B*** argues: poor women can do all of the work forced on them and their menfolk by poverty, while at the other end of the social spectrum there are queens functioning just as majestically as their male counterparts; more so, one might say, than King Louis. What is interesting at this early stage in the Revolution is that Madame B*** B***’s concern with female participation in politics is motivated not only by the question of women’s rights but by wider political arguments: the chief *doléance* of the

people, she says, is not female emancipation but rather *la dette nationale*, paid for by the unjust taxation of the poor for the benefit of the clergy and *noblesse*. Probably this second section is motivated by political expediency; reading Madame B*** B*** one feels more intensely the injustices of womanhood than those caused by unfair taxation. This *cahier* is an early expression of female participation in Revolutionary politics, predating Olympe de Gouges’s *Déclaration des droits de la femme* (1791) by two years.

Rare. OCLC and COPAC list only two copies worldwide, at the BnF and the BL. Not in Goldsmiths’. See Paule-Marie Duhet, ed., *Cahiers de doléances des femmes en 1789*, pp. 47-59.



ASSEMBLED BY AND BOUND FOR
MICHAEL CHEVALIER

3. [BANK OF ENGLAND]. RICARDO, Samson, and others.
Collection of 12 works on the Bank of England, 1837-1838.

8vo; excellent copies bound together in contemporary quarter calf and marbled boards, gilt titling and ornaments on the spine, marbled endpapers, gilt impression with the provenance (library of Michel Chevalier) to the foot of the spine, Chevalier's exlibris on the front paste-down; a notable Sammelband with a remarkable provenance.

£5500

Twelve rare and important texts, witnessing the dispute between J. Horsley Palmer, merchant, banker and governor of the Bank of England, the economist Ricardo Samson and the banker Samuel Jones Loyd, one of the leading figures in the monetary history of England.

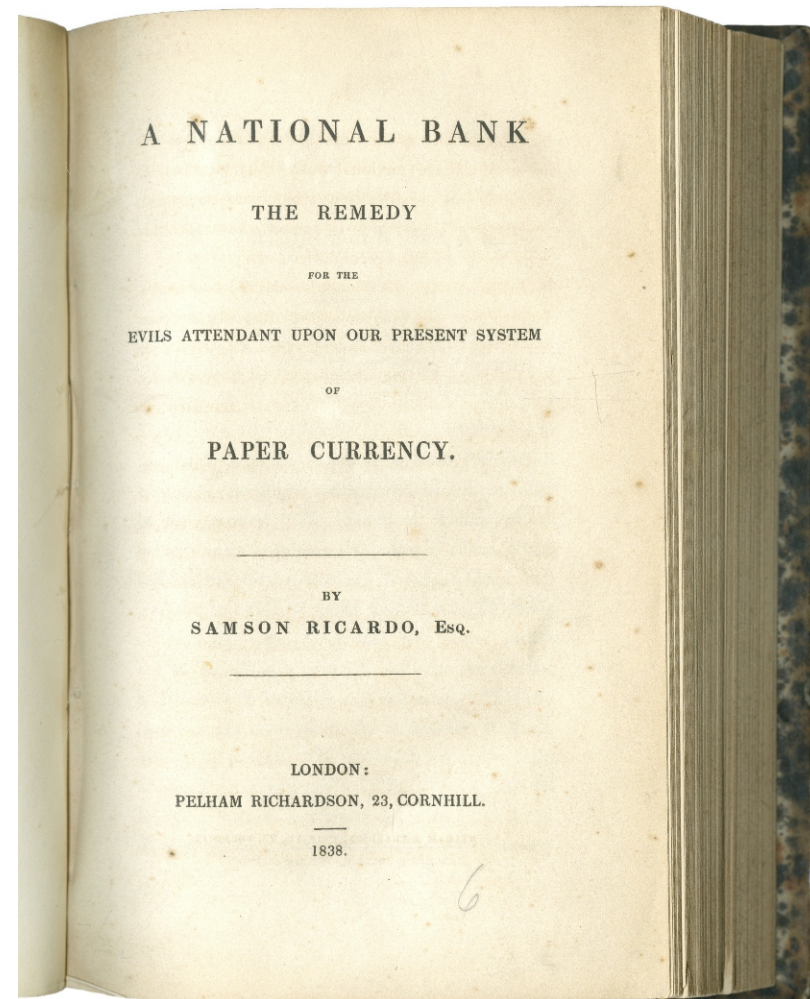
The debate, which also involved other economists represented here, drew inspiration from the writings of Horsley Palmer on the causes and consequences of the pressure on the money market and concerns about the role of banks, the monetary system and the function of paper money, as well as the most effective way to address the crisis. The noteworthy nature of this collection from the point of view of the content is heightened by its provenance: it was assembled by Michel Chevalier, 1806-1879, writer, engineer, statesman and economist, a supporter of Saint-Simon, and the editor of the Saint-Simonian newspaper *The Globe*. In 1837 he wrote his most important work *Des interets matériels en France*, and at the age of 35 he became Professor of political economy at the Collège de France.

The content, all but one first editions, is as follows:

- HORSLEY PALMER, J. The causes and consequences of the pressure upon the money-market; with a statement of the action of the Bank of England. *London, Pelham Richardson, 1837*. 65 pp
- RICARDO, Samson. Observations on the recent pamphlet of J. Horsley, Esq. On the causes and consequences of the pressure upon the money-market. *London, Charles Knight, 1837*. 43 pp.
- LOYD, Samuel Jones. Reflections suggested by a perusal of Mr. J. Horsley Palmer's pamphlet on the causes and consequences of the pressure upon the money-market. *London, Pelham Richardson, 1837*. 56 pp.
- HORSLEY PALMER, J. Reply to the reflections, etc. etc. of Mr. Samuel Jones Loyd, on the pamphlet entitled "the causes and consequences of the pressure upon the money-market". *London, Pelham Richardson, 1837*. 24 pp.
- LOYD, Samuel Jones. Further reflections on the state of the currency and the action of the Bank of England. *London, Pelham Richardson, 1837*. 52 pp.
- RICARDO, Samson. A National Bank. The remedy for the evils attendant upon our present system of paper currency. *London, Pelham Richardson, 1838*. 65 pp.

(continues overleaf:)

- NORMAN, George Warde. Remarks upon some prevalent errors, with respect to currency and banking, and suggestions to the legislature and the public as to the improvement of the monetary system. *London, Pelham Richardson, 1838.* 109 pp.
- The secret Committee and the joint stock banks. A letter to the right honourable T. Spring Rice, chancellor of the exchequer by a Manchester Banker. *London, Simpkin, Marshall, 1837.* 29 pp.
- MUNTZ, G. F. The true cause of the late sudden change in the commercial affairs of the country. *Birmingham, Richard Peart, 1837.* 12 pp.
- Reflections on the approaching crisis; silver standard and local acceptances. By a man of straw. Second Edition. *London, James Ridgway and Son, 1837.* 23 pp.
- The new monetary system. By a citizen of the world. *London, James Ridgway and Son, 1836.* 23 pp.
- Thoughts upon the principles of banks, and the wisdom of legislative interference. *London, James Ridgway and Son, 1837.* 77 pp.



FORBIDDEN BOOKS

4. **COUNCIL OF TRENT.** Sacrosancti Concilii Tridentini canones, et decreta, cum citationibus ex utroq[ue] Testamento, et juris pontificii constitutionibus, aliisque S. Rom. Ecc. Conciliis. Ab Horatio Lucio Calliensi ... collectis. Hic novissime praeter Piorum IV et V Rom. Pontif. bullas, necnon indicem sess. decr. cap. librorumque prohibitorum postremo publicatum ... *Bassano del Grappa, Giovanni Antonio Remondini, 1733.*

Two parts in one, 8vo, pp. [xvi], 350; [2], 72; woodcut vignette to titles, full-page woodcut of the Resurrection facing p. 1; some light damp staining to upper corners; a very good copy in contemporary stiff vellum, title inked to spine; some wear to board edges; old ownership inscription crossed through on title, old price 'baiocchi 30' to front free endpaper.

£350

Scarce edition of the canons and decrees of the Council of Trent, as edited by the Italian jurist Orazio Luzi (1541-1569), with a second part comprising the famous *Index librorum prohibitorum* established by the Council, listing forbidden works and authors including Boccaccio, Calvin, Cardano, Cranmer, Dante, Erasmus, Hus, Luther, Machiavelli, Melanchthon, Ramus, and Zwingli. Convoked at Trento in northern Italy in 1545, the Council was hugely important in reforming the Roman Catholic Church and in countering Protestant criticisms against it. The *Index* persisted until its abolition by Pope Paul VI in 1966.

Rare outside Italy. No copies on COPAC; only two US copies on OCLC (Athenaeum of Ohio Library, Seton Hall University).



‘A MASTERPIECE OF BOOK ILLUSTRATION ...
ONE OF THE FINEST BOOKS EVER PRODUCED
FOR CHILDREN’

5. **DOYLE, Richard, artist and William ALLINGHAM.** *In Fairy Land. A Series of Pictures from the Elf-World* by Richard Doyle. With a Poem by William Allingham. Second Edition. London: Longmans, Green, and Co., 1875.

Folio, pp. [8], 31, [1]; wood-engraved frontispiece and 15 wood-engraved plates, all by Edmund Evans after Doyle, and printed in colour by Evans; occasional light offsetting, some light spotting; occasional light marking, short marginal tear on frontispiece; original green cloth gilt, upper board blocked in gilt with title and design after Doyle, lower board with border of blind rules, spine elaborately gilt with design after Doyle, all edges gilt; a few light marks, extremities a little rubbed and bumped, otherwise a very good copy.

£950

‘Second edition’ (i.e. first edition, second issue). The verses of *In Fairy Land* were commissioned by Longmans from the Irish poet William Allingham (1824-1889) to accompany a series of pictures by the artist and illustrator Richard Doyle (1824-1883). The first edition appeared in 1869 (although it was dated 1870), and ‘[i]t is generally felt that Richard Doyle rose to his greatest heights with the graceful clusters of humanized and sentimentalized but endearing little elves he created for *In Fairyland*. In the case of this book the pictures preceded the text, a situation not uncommon in the history of illustrated children’s books [...] Allingham wrote verses to accompany Doyle’s colorful fantasies. Edmund Evans produced the colored engravings; they are among the very finest examples of his work’ (*Early Children’s Books and their Illustration*).

This high opinion of the work was shared by Eric Quayle, who wrote, ‘Doyle’s most sought after book is the folio, *In Fairyland*

[...] a masterpiece of book-illustration and an outstanding example of the colour printing of the equally well-known Edmund Evans [...] *In Fairyland* [...] is one of the finest books ever produced for children’ (*The Collector’s Book of Children’s Books* (1971), p. 41). Simon Cooke’s researches in the Longman Archive at Reading University show that two thousand copies of the first edition were printed and offered for sale at the high price of 31s 6d (very roughly, the weekly wage of a London artisan or two weeks’ wages for an agricultural labourer); however, presumably due to the high price, it sold slowly and 1,500 copies remained unsold at the end of 1870. The work was remaindered, and then reissued with a revised title-page stating that it was the ‘Second edition’ – though it would be more accurately considered the second issue of the first edition – in the present form.

S. Cooke, ‘Notable Books: Richard Doyle’s *In Fairyland*’ in *The Private Library*, V, 8:4 (Winter 2005), pp. 153-171; Osborne p. 619; *Early Children’s Books and their Illustration*, 168 (1st ed.).



6. [FRANCISCANS]. Libro de la regla y constituciones generales de la Orden de nuestro padre Sant Francisco de la Observancia. Con las exposiciones de los pontifices: y letras apostolicas, a cerca de la recepcion de los novicios, y mas la forma para darles el abito y profession. Dedicado al reverendissimo padre nuestro Fray Pedro Gonçalez de Mendoça comissario geneaal [*sic*] meritissimo de toda la familia Cismontana. A ora nuevamente buelto a imprimir y añadir las constituciones que faltavan, y otras cosas por el mismo padre fray Luys de Rebolledo, que las à impresso las otras vezes. *Seville, Clemente Hidalgo, 1607.*

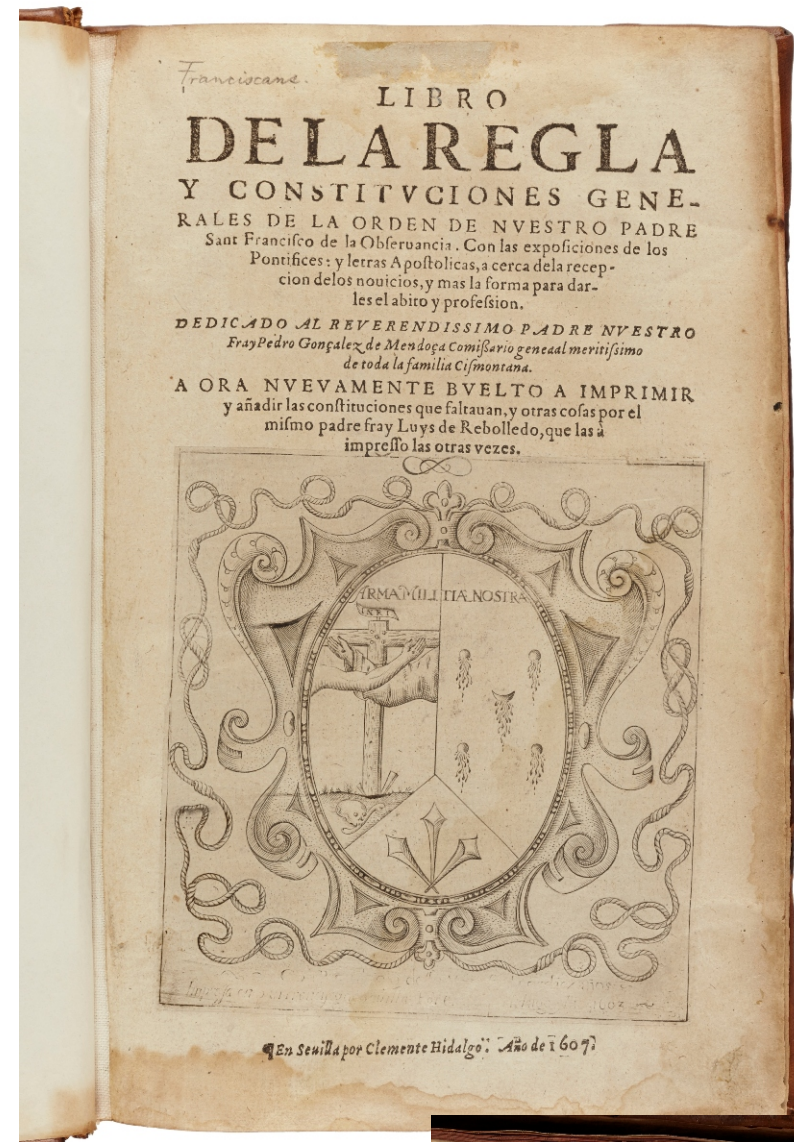
Folio, ff. [2], 132 (*recte* 140), [2], text in Spanish and Latin, with large engraved Franciscan arms on title; some light browning and dampstaining, remains of paper label at head of title; contemporary blind-stamped sheep; rebacked, re-cornered and conserved with plastic, free endpapers renewed, ties lacking.

£1400

Very rare Franciscan rule book. At the beginning of the first part of the work are printed the earliest rules of the order, in Latin with Spanish translation. Following various papal decrees (ff. 23–30) are rules and remarks concerning the reception and instruction of novices, speech and silence, the keeping of poverty, conversation inside and outside the friary, delinquents, elections, and so forth. The second part of the work prints the Barcelona statutes of the order as approved at Toledo in 1583, including the general statutes for friars in the Indias (ff. 84v–86). This is followed by statutes agreed upon at various meetings of the general chapter (Salamanca 1553, Valladolid 1565, Rome 1571, Paris 1579, Rome 1587, Valladolid 1593, Rome 1600, and Toledo 1606).

Provenance: the monastery of St. Francis, Mexico City, with engraved eighteenth-century bookplate ('Ex Bibliotheca Magni Mexicani Conventus S. P. N. S. Francisci') on front pastedown and *marca de fuego* on top edges (Catálogo Colectivo de Marcas de Fuego BF-12053.01); subsequently in the LA Law Library, with bookplate (purchased from Robledo on 14 October 1946, deaccessioned 2014).

Palau 137944. USTC records five copies only (Bogotá, Mexico City, Rome, Saint Bonaventure University and Seville).



THE QUEEN'S LADIES: A VERY RARE BOOK
COMPLETELY DEVOTED TO THEM

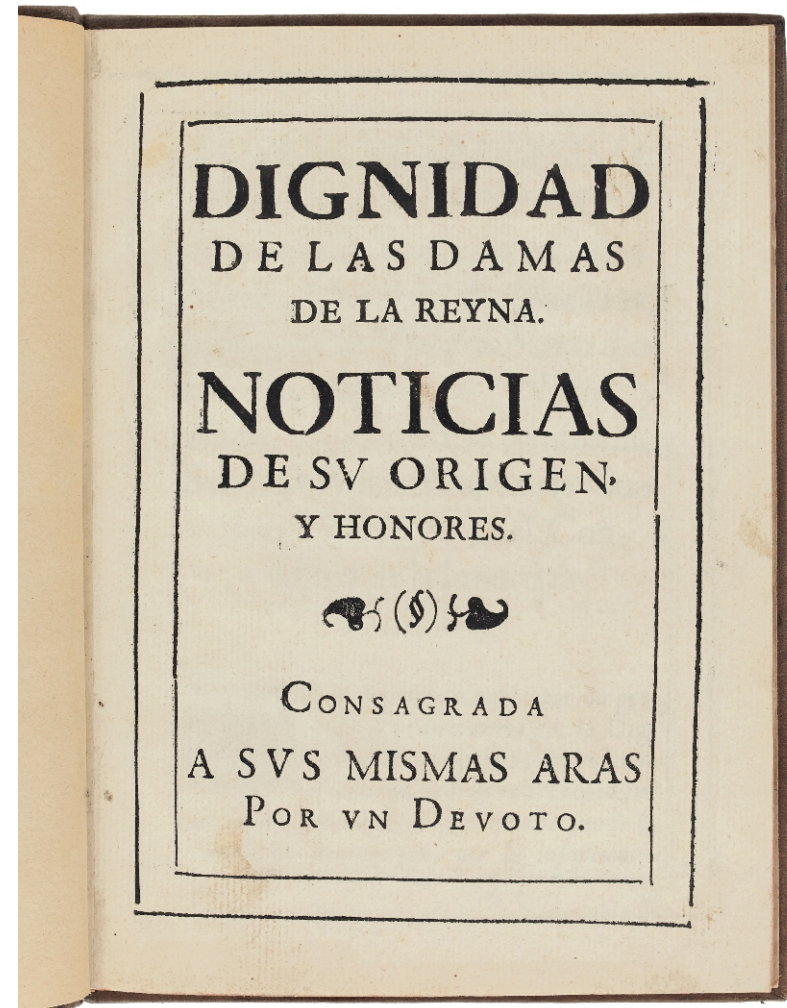
7. [GONZÁLEZ SALCEDO, Pedro]. Dignidad de las damas de la reyna. Noticias de su origen, y honores. Consagrada a sus mismas aras por un Devoto. [Madrid, n. p., 1670].

4to, pp. [ii], 42, [2 blank]; text within ruled borders; a very good, crisp copy in modern full mottled sheep, panelled spine ruled in gilt with gilt lettering-piece.

£4000

Extremely rare first edition of the first, and likely the only, book devoted solely to the study of the 'ladies of a court'. The author aims at conveying the importance of their office as companions and servants to the Queen. The dissertation marshals examples from history (going back to the Bible, Homer and Virgil) and passages from law as well as court manuals to argue that the Queen's ladies' role in endowing a royal court with decorum and greatness goes well beyond the "ornamental", as it were, into the administrative: they are a crucial component of a well-run Royal household, key members of the confidential entourage of a monarch, worthy of the name 'Dama', contraction for Domina, that is 'lady endowed with power'. A special chapter is devoted to their administration of the monarch's meals, described in greater detail than any other role. The rules of courtly honour apply to the ladies in the extreme, thus, well-born and properly refined, they must not be tolerated to suffer any affront. Indeed, they are to be considered 'daughters of Her Majesty' when it comes to marriage and bride's dowry, which must be met in full propriety of size and honour by the monarch.

OCLC finds 2 copies (BN France, BN Spain). Palau 105836. Not in BL or COPAC, not in the catalogue of the Hispanic Society, or in any other US institution.



‘THE FIRST ART BLOCKBUSTER’

8. HENRION, F.H.K. Picasso Party. [London], Tate Gallery and Henrion Design Associates, 5 July 1960.

Broadside, 275 x 122 mm folded; 275 x 244 unfolded. Disbound, as issued. A very rare copy of this design by Henrion Design Associates. The large title “Picasso Party” is stamped in relief, imitating paint. Some loss of colour, not affecting the text.

£1275

A very rare survival of the *ad personam* invitation to the evening party given on Tuesday 5th July 1960 at Tate Gallery to celebrate the opening of the Picasso exhibition, dubbed ‘the exhibition of the century’ by *The Guardian*.

The party was a gala evening from 9 pm to 1 am, with a Spanish dinner accompanied by wine and music. This was the earliest opportunity to see London’s first retrospective exhibition of Picasso paintings, and the most extensive ever staged at that time.

Roland Penrose, chairman of the Institute of Contemporary Arts and friend of the artist, was the curator: ‘It is largely due to Pablo Picasso that the conception of art as a powerful emotional medium, rather than a search for the perfection of ideal forms of beauty, has become accepted among the artists of the twentieth century.’

Britain was overwhelmed by Picassomania; by the time the exhibition closed in September more than half a million people had seen it, breaking all records. ‘From that moment the cultural life of the nation would never be quite the same again’ (*The Observer*).

In 2018 Tate Modern will host its first ever solo exhibition of the artist: *The EY Exhibition: Picasso 1932 - Love, Fame and Tragedy*.

We have been able to trace only one other copy, at the University of Brighton Design Archives, archive of F.H.K. Henrion.



THE LAST VOLUME OF LAWRENCE'S WORK
TO BE ISSUED BY HIS BROTHER AND
LITERARY EXECUTOR, A.W. LAWRENCE

9. LAWRENCE, Thomas Edward. *Oriental Assembly* ...
Edited by A.W. Lawrence. With Photographs by the Author.
London: Neill and Co., Ltd. for Williams and Norgate Ltd., 1939.

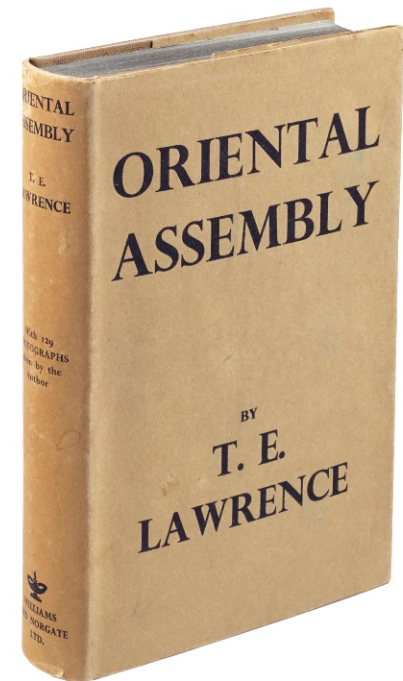
8vo, pp. [2], [i]-xii, [2], 1-164, [165]-291, [1]; half-tone frontispiece, 12 plates of half-tone illustrations, and half-tone illustrations on pp. [165]-290; illustrations and maps in the text, some full-page, after Lawrence *et al.*; a few light, marginal marks; original light-brown buckram, spine lettered in gilt, top edges black, first issue dustwrapper, not clipped and retaining price '10s 6d'; extremities very slightly rubbed, dustwrapper very slightly creased and rubbed at edges, and with a few light marks, upper board and upper panel of dustwrapper with light inkmarks, nonetheless a very good copy in the dustwrapper.

£475

First edition with first issue dustwrapper (the second issue dustwrapper for the second impression published later in the same month was priced 12s 6d). The archaeologist A.W. Lawrence, the younger brother and literary executor of T.E. Lawrence, explains in his introduction to *Oriental Assembly* that, '[t]his volume comprises practically all the author's miscellaneous writings, with the exception of *Crusader Castles* [...] There remains nothing else which I intend to place before the general public' (p. v). The volume contains: 'Diary of a Journey across the Euphrates' (which had been published as *The Diary of T.E. Lawrence MCMXI* in an edition of 203 copies by the Corvinus Press in 1937), followed by plates of photographs illustrating it; the articles 'The Changing East' (first published in *The Round Table*, September 1920) and 'The Evolution of a Revolt' (first published in *The Army Quarterly*, October 1920, and later partially

published in *The Army Quarterly*, October 1920, and later partially incorporated into chapter xxxiii of *Seven Pillars of Wisdom*); 'The Suppressed Introductory Chapter for *Seven Pillars of Wisdom*', which 'was suppressed [...] on the advice of Mr Bernard Shaw, and for political reasons has not since been published, apart from a couple of paragraphs quoted from the "Oxford" unrevised text, which reproduces the manuscript [...] The present version is that found among the proof sheets of the subscribers' edition' (p. 137); and 'On Eric Kennington's Arab Portraits', which was written for a projected but unrealised exhibition of drawings of Arabs by Kennington, and then published as a preface to the Leicester Galleries *Catalogue of an Exhibition of Paintings, Pastels, Drawings and Woodcuts, Illustrating Col. T.E. Lawrence's Book, Seven Pillars of Wisdom* (London: 1927). The final, sixth section comprises 'The War Photographs', 111 images which are printed on the rectos of coated paper with the captions on facing versos (pp. [165]-291).

O'Brien A221.



EIGHTEENTH CENTURY IDEAL VIEW AND ARCHITECTURAL FANTASY

10. LEONARDIS, Giacomo, engraver, Marco RICCI. Architectural ruins with statues and figures. *Venice, Pietro Bassi, mid-18th century.*

Sheet 390 x 495 mm; plate 335 x 440 mm; etched and engraved; light ink marks and a short tear on the verso, skilfully repaired.

£1190 + VAT in the EU

The rare third state published in Venice by Pietro Bassi. On the margin, below: *Da rosi marmi e dall'antiche cose tragono utilità l'arti ingegnose.* Below on the left: *M. Rizzi inv.* Below on the right: *Giac. Leonardis del. e scol.*

Original etching by Giacomo Leonardis, reproducing Marco Ricci's tempera *Capriccio Architettonico* from the Campori Collection in Modena in reverse.

The etching depicts a temple with an immense double colonnade; Roman ruins; statues; figures; the fragments of columns; reproducing the metaphysical world of Marco Ricci while simplifying it and making it seem less strange.

Giacomo Leonardis (1723-1794) was born at Palmanova in the Venetian Republic. Before founding his own *bottega* in Venice he was instructed by Giambattista Tiepolo and worked for Giuseppe Wagner. The etching belongs to the famous set *Raccolta di dipinti da collezioni veneziane*, etched by Leonardis in the style of the Italian Masters. Leonardis's skill lies in preserving the character of the artists he copies

while offering at the same time his own interpretation and sensibilities.

Dario Succi, *Da Carlevarijs ai Tiepolo*, 1983, no. 240; Succi records only the first and second state. The Instituto Calcografico di Stampa lists **only one example**, at the Accademia Nazionale dei Lincei, FC3767.



STATIONS OF THE CROSS IN THE COLOSSEUM

11. LEONARDO DA PORTO MAURIZIO. Metodo pratico della ven. archiconfraternita degli amanti di Gesu', e di Maria per fare il santo esercizio della Via Crucis nell'anfiteatro Flavio detto il Colosseo ... Nuova edizione accresciuta di sacre figure, inni, canzonette, istruzioni e sommario delle indulgenze ... *Rome, nella stamperia del Giunchi, 1773.*

12mo, pp. xxiv, 143, [1 blank], with 16 engraved plates; printed in red and black within frames, engraved vignette of the Virgin to half-title, woodcut initials and tail-pieces, woodcut of the Colosseum to p. 143; occasional light marks, small stain to corner of plate facing p. 73; very good in contemporary vellum sprinkled black, remains of paper ticket at foot of spine; slight bowing to boards.

£550

Handsome illustrated edition of this work on the devotion of the Stations of the Cross, or Via Crucis, by the Italian Franciscan preacher and ascetic writer Leonardo da Porto Maurizio (1676-1751). Leonard, who was canonised in 1867, was extremely active in promoting the spread of the devotion of the Via Crucis, erecting stations in no fewer than 572 locations throughout Italy while on his different missions, including, most famously, in the Colosseum at Rome in 1750, for the Roman Jubilee.

The plates comprise a frontispiece portrait of Leonardo ('grande propagatore della Via Crucis'), images of the fourteen stations of the cross, and a depiction of Mater Dolorosa, alongside contemplative text, prayers, songs and hymns. The second part, entitled 'Istruzioni utili, e necessarie per il santo esercizio della Via Crucis' (from p. 95), covers the origin of the Via Crucis, its growing popularity, the establishment of the station in the Colosseum, indulgences relating to various other stations, and

ends with an exhortation to the faithful to practice devotion of the Stations of the Cross.

Only the National Library of Scotland copy on COPAC. OCLC finds US copies at Concordia Theological Seminary, Harvard, Newberry, and SDSU.



INSPIRATION FOR VOLTAIRE'S *LA HENRIADE*

12. MALMIGNATI, Giulio. *L' Enrico, ovvero Francia conquistata. Poema heroico ... dedicato alla maestà Christianiss. di Luigi XIII re di Francia, e di Nauarra.* Venice, Marco Guarisco, 1623.

12mo, pp. 482, [2, colophon and blank]; title within woodcut border, printer's device to final leaf; small marginal paper repairs to pp. 4, 30, 31, and 480, and to lower inner corner of p. 21, a few light marks; a very good copy in 18th-century sprinkled calf, spine richly gilt and lettered in compartments, sprinkled edges; slight splitting to joints at foot of spine; ownership inscription to front flyleaf '1742 Di Giaco. Soranzo'.

£700

Rare first edition of this 22-canto epic poem in ottava rima on Henry IV of France by Malmignati, a poet from Lendinara within the Republic of Venice. Dedicated to Henry's son Louis XIII, *L' Enrico* would inspire Voltaire's *La Henriade*, published exactly a century later in 1723. In two striking passages Malmignati represents Henry being carried to heaven in a car of fire to see the places intended for Christian princes, and later being visited by St Louis who exhorts him to embrace the Catholic religion. Henry yields to St Louis's entreaties just as Voltaire makes the king's abjuration the culmination of his own epic, with its underlying condemnation of religious fanaticism and civil discord.

Malmignati did not shy from boasting of his family's and of his own achievements in his poem, depicting himself in canto 16 among a gallery of Italy's leading lights, and lauding his own works, both in print and manuscript.

Provenance: with the ownership inscription of Giacomo Soranzo (1686-1761), senator of the Republic of Venice and a great collector of manuscripts and printed books. A sale catalogue of his library was published in 1780.

BL 17C Italian II p. 521; USTC 4007087. COPAC records copies at the British Library and Oxford. Only one US copy on OCLC, at Harvard.



13. [MANUSCRIPT]. Constitution and rules of the 'Confadria de la Santissima Resurreccion de Nuestro Senor Jesu Christo y Virgen de los Angeles', Granada. *Granada, August 1627.*

Manuscript on parchment, in Spanish, folio (310 x 215 mm), ff. [4], 68 (61, 62, 66-68 being blank); ff. [3]v and [4]r with full-page miniatures of the risen Christ, tomb and three soldiers, and of the Virgin Mary attended by four angels within ornate foliate borders with cherubs, with cardinal's arms at foot, a piece of red silk tipped in between them; two- to four-line initials at the opening of each chapter, in red ink framed and infilled with delicate pen work in purple; written in a single neat clerical hand within ruled lines and frames, 20 lines per page, with a few notarial corrections; slight rubbing and staining to images, neat parchment repair to top corner of f. 23, small repair to fore-edge of f. 25, a few small marks; very well preserved in late 19th-century brown morocco, spine gilt in compartments (one lettered 'Granada 1595') with richly gilt panelled covers from the original (?) 17th-century Spanish binding re-laid, marbled endpapers; small chip to front free endpaper.

£4725

A handsome illustrated manuscript, composed in August 1627, of the constitution and rules of the Confraternity (of both men and women) of the Resurrection of Jesus Christ and Virgin of the Angels, which was based in the convent of St Francis at Granada, southern Spain. The manuscript opens, appropriately, with two striking images of the risen Christ and of the Virgin Mary supported by angels, richly painted in gold, blue, green, purple, pink and red, the Virgin's face somewhat rubbed, no doubt from devotional touching. The arms of Agustin de Spinola Basadone (1597-1649), then archbishop of Granada, appear within the decorative borders.



Following a passage from the opening of St John's Gospel and an introduction addressed to Spinola Basadone, the text is divided into 36 chapters detailing the workings of the 'confadria'. These deal, among other matters, with the senior brother ('hermano mayor') and other officials, and their election; the communal chest, housing goods such as jewellery and manuscripts, secured with two locks; payments to the community upon joining, including contributions towards altar lamps and wax, and to the post of clerk; the duties of the beadle ('munidor'); men, women, and clergy wishing to join, who must be 'personas honestas y de buena fama'; meetings of the chapter; feasts and their celebration, which included music provided by chirimias (a type of oboe) and an organ; masses; cases of sickness and conflict; the burial of members of the community and their relatives, prayers for their souls, and bequests; the duties of the clerk (keeping the accounts, and records of members, deaths and burials) and of the majordomo; the seeking of alms; the annual audit following Easter; appropriate behaviour during services; and cases of prolonged absence. The text ends with copies of two documents regarding burials and crosses dating from 1576 and 1595. Juan Martinez is identified as the senior brother, and Miguel Hernandez as the majordomo, and the formal approval of the contents is signed on f. 60v by Diego Martinez Carcosa ('providor de Grenada') and by the notary Juan Rodrigues de Morales, whose mark also appears at the foot of each page, and who has made occasional corrections to the text.

Provenance: inscription to front free endpaper 'Soy de la enmandad de Jesus Rezucitado y de Na. Sa. de los Angeles, exciten estas imagines en el Convento de N. Padre S.S. Francico de Asis'. Late 19th-century note pasted to front pastedown quoting from a 1639 work on Granada, with 'Yates Thompson' pencilled at bottom. Small bookplate of Michael Tomkinson to front free endpaper: from the Tomkinson sale at Sotheby's, 5 July 1922, lot 1504.



APPROVAL OF THE CONSTITUTION,
AND ADMISSION OF MISSOURI INTO THE UNION

14. [MISSOURI]. Report of the Committee to whom was referred the Constitution of the State of Missouri. *Washington, D.C., Gales & Seaton, 23 November 1820.*

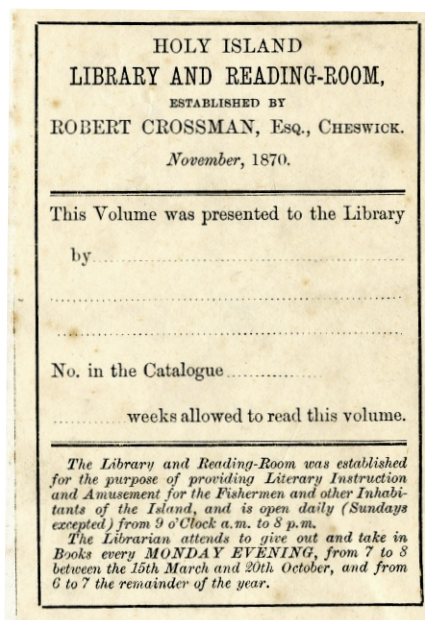
8vo, pp. 3, [1] blank; drop-head title; light foxing but a very good copy in later red wrappers.

£1100

Very rare (4 copies in the US) first edition of the draft Constitution of the State of Missouri; it was read in Congress on November 23, 1820. The report contains the Congressional resolution on the admission of the new State into the Union. Missouri was originally part of the French colonial territories then transferred through the Louisiana Purchase to the United States. Missouri, which became autonomous territory in 1812, was admitted as the 24th state of the Union August 10, 1821 after the compromise which allowed the practice of slavery, banned in other states north of the 36th, 30th latitude.

Apparently 4 copies only in the US.

13.



A LENDING LIBRARY
FOR THE FISHERMEN OF LINDISFARNE

15. NELSON, Robert. The great Duty of frequenting the Christian Sacrifice, and the Nature of the Preparation required; with suitable Devotions: partly collected from the ancient Liturgies. To which are prefixed, Instructions for Confirmation A new Edition *London: Printed for F. C. and J. Rivington, Booksellers for the Society for Promoting Christian Knowledge ... 1815.*

12mo, pp. ix, [1], [11]-232, [4]; a very good copy in the original sheep, slightly rubbed, S.P.C.K. logo blind-stamped on front cover; with bookplate: 'Holy Island Library and Reading Room, established by Robert Crossman, Esq., Cheswick. November 1870 ... established for the purpose of providing Literary Instruction and Amusement for the Fishermen and other Inhabitants of the Island'. The blanks for donor, number in catalogue, and weeks allowed for reading have not been filled in. The Library was open daily (Sundays excepted) from 9 a.m. to 8 p.m. and for borrowing books every Monday evening.

£75

Robert Crossman's mansion at Cheswick, south of Berwick, looked across to Holy Island where he was Lord of the Manor. He was a wealthy brewer who joined with partners to establish the brewery Mann, Crossman and Paulin at Isleworth, now, after mergers, Watney Mann. He died in 1883 leaving, among other family and philanthropic bequests, funds to provide £30 a year for new books for the library. The Crossman charity still exists and the trustees have leased the old Reading Room to Marygate House, a residential retreat house on the island.

Robert Nelson was a leading force behind many philanthropic and educational projects in the reign of Queen Anne, and was one of the associates of Dr. Bray in founding parish libraries. This tract, often reprinted, was first published in 1706.

16. NIGHTINGALE, Florence. 'Observations ... on the stational Reports' [*in:*] Report of the Commissioners appointed to inquire into the sanitary State of the Army in India; with Abstract of Evidence, and of Reports received from Indian military Stations. London: Printed under the Superintendence of Her Majesty's Stationery Office, and sold by W. Clowes & Sons ... Harrison & Sons [and seven others in London, Edinburgh, Glasgow and Dublin]. [1864.]

8vo, pp. xxiv, 581, [1] (of which the Nightingale comprises pp. 297-344), with a folding lithograph map of India printed in black and green, two folding colour-lithograph statistical diagrams, one folding plate, and a number of illustrations within the text (mostly in Nightingale's 'Observations'); a good copy in modern half black morocco and marbled boards; library stamp to title-page of the Medical Department of the Privy Council Office.

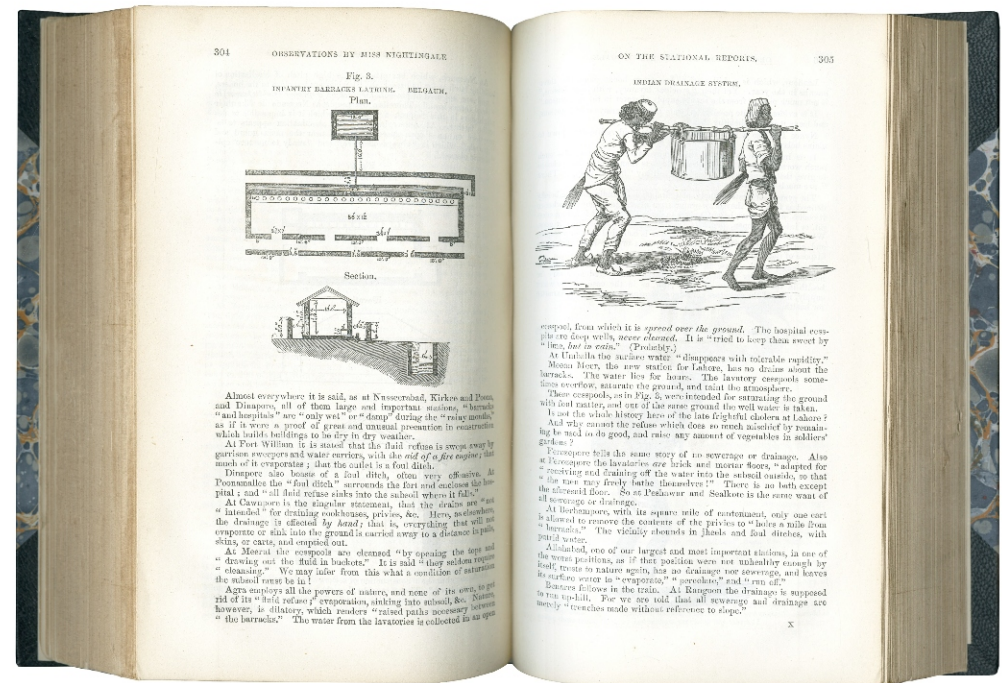
£950

Nightingale's *Observations* had first appeared in the cumbersome two-volume folio edition of the *Report* in 1863, but were omitted from the condensed edition, readers of which were referred to the full *Report*. They then appeared as a separate pamphlet published by Edward Stanford in 1863, known at the time as Nightingale's 'little red book', but devoid of the context provided by the *Report*.

'Realizing it was absurd to expect busy men to wade through 2,028 pages [...] [Nightingale] offered to put together an amended version which would not exclude her *Observations* and the vital statistical evidence upon which she had spent years of work. Anticipating the Treasury's objection, she offered to bear the cost of this also. Owing to official delays, the revised edition was not issued until August 1864' (Bishop & Goldie).

The Royal Commission on the Sanitary State of the Army in India had been set up in 1859 with Nightingale a driving force. The evidence collected from army outposts was sent home for Nightingale's analysis; her *Observations* were requested in

October 1861 with a view to reaching a wider public than the *Report*, and were completed by November the following year. The *Observations*, which are in their own right a synopsis of the whole *Report*, 'are extremely readable, and include many woodcut illustrations, not only of Indian hospitals and barracks, but also of native customs in connection with water supply and drainage [...] It was said at the time that such a complete picture of life in India ... was contained in no other book in existence' (*ibid.*). She showed that 'camp disease' and 'liver disease' were the main causes of death rather than wounds in combat. The illustrations were contributed by her cousin Hilary Bonham Carter after drawings sent from officers in the field.



ADOPTION IN EIGHTEENTH-CENTURY VENICE

17. [OSPEDALE DELLA PIETA, VENICE.] Proclama degli' illustrissimi ed eccellentissimi signori deputati alla regolazione del pio ospedale di S. Maria della Pietà di Venezia. [Venezia], per li figliuoli del qu. Z. Antonio Pinelli stampatori ducali, 1791.

4to, pp. 24; woodcut lion of St Mark to title, engraved head-piece and initial to p. 3; small light damp stain to upper inner corners, very small hole to blank margin of last leaf, a little staining to last page; stitched without covers; very good.

£950

Very rare first edition of this proclamation encouraging inhabitants of mainland Italy to adopt abandoned children from the famous Ospedale della Pietà in Venice: an important insight into late 18th-century childcare in the region. Starting from the premise that it is better, physically and morally, for 'innocenti esposti' to be raised and educated in the healthy country air of the mainland by good Christian 'villici', the document details the financial incentives and support available to would-be wet nurses and adoptive families for feeding, educating and caring for children from the Ospedale.

The text describes the recompense available for caring for younger children as well as for boys between 10 and 18 and girls between 14 and 22, dowries for those who marry, and the marking of children from the Ospedale (with an 'indelebile marca') so that they might be recognised. The *Proclama* also covers applications for adoption, instances necessitating the return of children to the hospital, and cases of death while in care. The authors encourage parishes to promote adoption among their parishioners, and to keep an eye on the treatment, Christian education, and employment (in agriculture, for example) of adopted children. The *Proclama* was intended for wide circulation and display in parish churches. Founded in the fourteenth century, the Ospedale

della Pietà was also famous for its musical activity: much of Vivaldi's sacred vocal and instrumental music was written for performance at the Pietà.

Not on SBN. Only the University of Illinois copy recorded on OCLC.



PERUVIAN DIRECTORY

18. [PERU]. Guia política, eclesiástica y militar del virreynato del Perú, para el año de 1796. Compuesta de orden del superior gobierno, por el doctor don Joseph Hipólito Unanue, catedrático de anatomia en la Real Universidad de San Marcos. [*Lima*], *impresa en la Imprenta Real de los Niños Huérfanos*, [1796].

8vo, pp. [ii], xii, [2], 323, [2], with 8 folding plates; text within ruled border throughout, woodcut tail-pieces; small repair to back of map of Peru, very good in contemporary mottled sheep, spine richly gilt, red edges; slight wear to extremities; ownership inscriptions to front free endpapers (see below), book label of The Salem East India Marine Society to front pastedown with release stamp, blind embossed stamp of the Essex Institute to title.

£650

An uncommon political, ecclesiastical and military directory for Peru, providing a snapshot of the country in 1796 by province and bishopric, compiled by the Peruvian physician and politician Hipólito Unanue (1755-1833). This was the fourth appearance of the *Guia*, which was first published in 1793. In addition to the data provided, the *Guia* includes an historical overview of Peru and notes on the archbishops of Lima. The folding plates comprise a handsome engraved map of Peru, a table of imports and exports for 1781-1790, a table showing the agricultural produce and value thereof of various Peruvian districts, several tables with details of mines and their production, and a table of marriages, deaths and births between December 1794 and November 1795.

Provenance: given by Richard Codman ‘to his friend Capt James Stuart, Lima 25 May 1805’, and then presented by Stuart ‘to his Bretheren [sic] of the East India Marien [sic] Society of Salem, Boston January 12th 1806’ (inscriptions to front free endpaper).

Two copies only on COPAC (King’s College London; Wellcome Library).



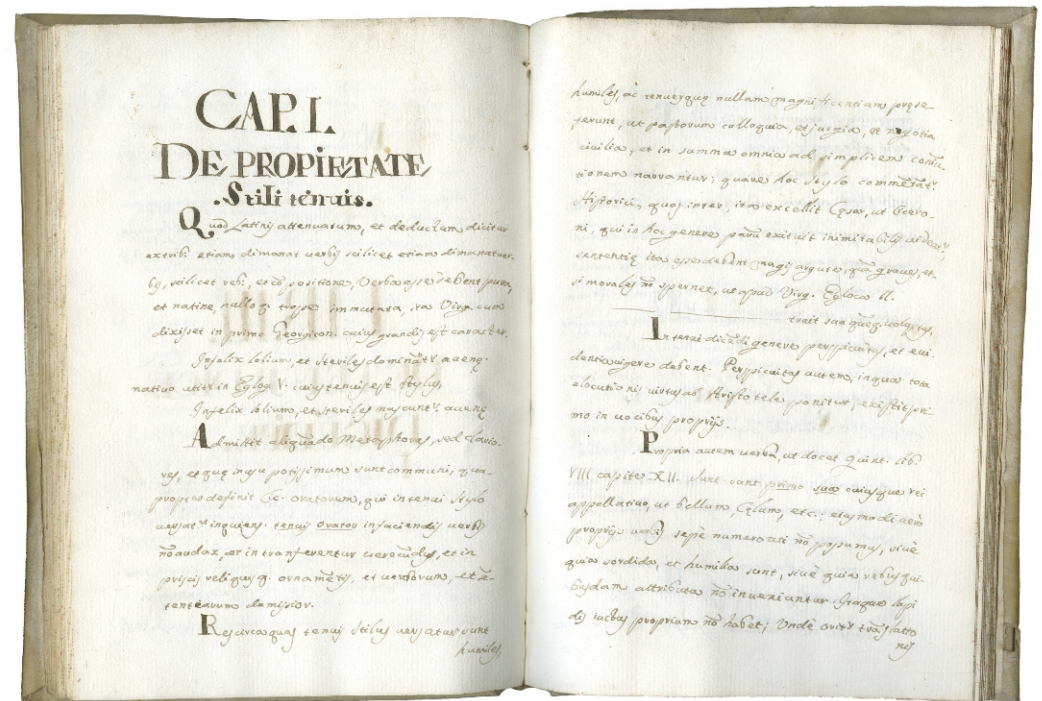
ORATORICAL ESSENTIALS

19. [RHETORIC.] De generib[us] dice[n]di lib. V. *Italy, c. 1680-1720.*

Manuscript on paper, in Latin with occasional Greek, 8vo (195 x 140 mm), ff. [50]; neatly written in a single hand in brown ink, c. 20 lines to a page; drawing to f. [1]v of phoenix emerging from cup with motto 'Post fata resurgo', another motto erased, oval rural vignette pasted below, tail-piece to f. [50]r with legend bearing the name 'Ramirez'; some light spotting to endpapers, a little show through from chapter headings, very clean and crisp in stiff contemporary vellum, small paper label at head of spine, sprinkled edges.

£700

A very attractive manuscript on the essentials of oratory, covering the parts of speech, different rhetorical styles – grand, plain, bombastic, charming, and serious – and when to use them. The hand and binding appear to be Italian, although the compiler, who gives his name as Ramirez, was evidently of Spanish descent. The first book comprises chapters on sentences and clauses: 'De periodo', 'De membris orationis', 'De quantitate partium orationis', 'Quid sit periodus', 'Quotuplex sit periodus', and 'De periodi ornamentis'. Book 2 is devoted to 'De magnifico dicendi genere' (suited to the deeds of great men and the wondrous works of God), book 3 to 'De tenui dicendi genere', book 4 to 'De venusto dicendi genere' (including cacozelia), and book 5 to 'De gravi dicendi genere' (with a final chapter 'de indecoro dicendi genere'). The text refers to and cites a host of Greek and Roman orators and poets, in particular Cicero and Virgil, as well as Aristotle.



WRITTEN IN INDIA

20. [SHERWOOD, Mary Martha]. The History of Lucy Clare, as related by a Clergyman ... Third Edition. *Wellington, Salop: Printed by and for T. Houlston and Son. And sold by S. and S. Robinson ... London ... 1816.*

12mo, pp. [3]-136, [6, advertisements], wanting a half-title?; rather soiled and dusty, in the original quarter calf and marbled boards, rubbed.

£75

Unrecorded third edition (first 1815) of a sequel to Sherwood's juvenile tale *Susan Gray* (1802), written while the author was living in India, where she 'set up schools ... and wrote about family life in an Indian setting' (*Oxford DNB*). The setting here though is England, and Lucy Clare is Susan Gray's daughter (Lucy was the name of Sherwood's own daughter, who died in infancy, just as she took her dead son's name for her best-known work *Little Henry and his Bearer*, 1815). Where *Susan Gray* had been a warning against trusting military men, *Lucy Clare* preaches the dangers of drink and jealousy.

Not in COPAC or OCLC, which list two copies of the first edition, 1815 (Edinburgh and BL), pp. 147, and then nothing until a 'Fifth edition' of 1817 (also pp. 147).

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