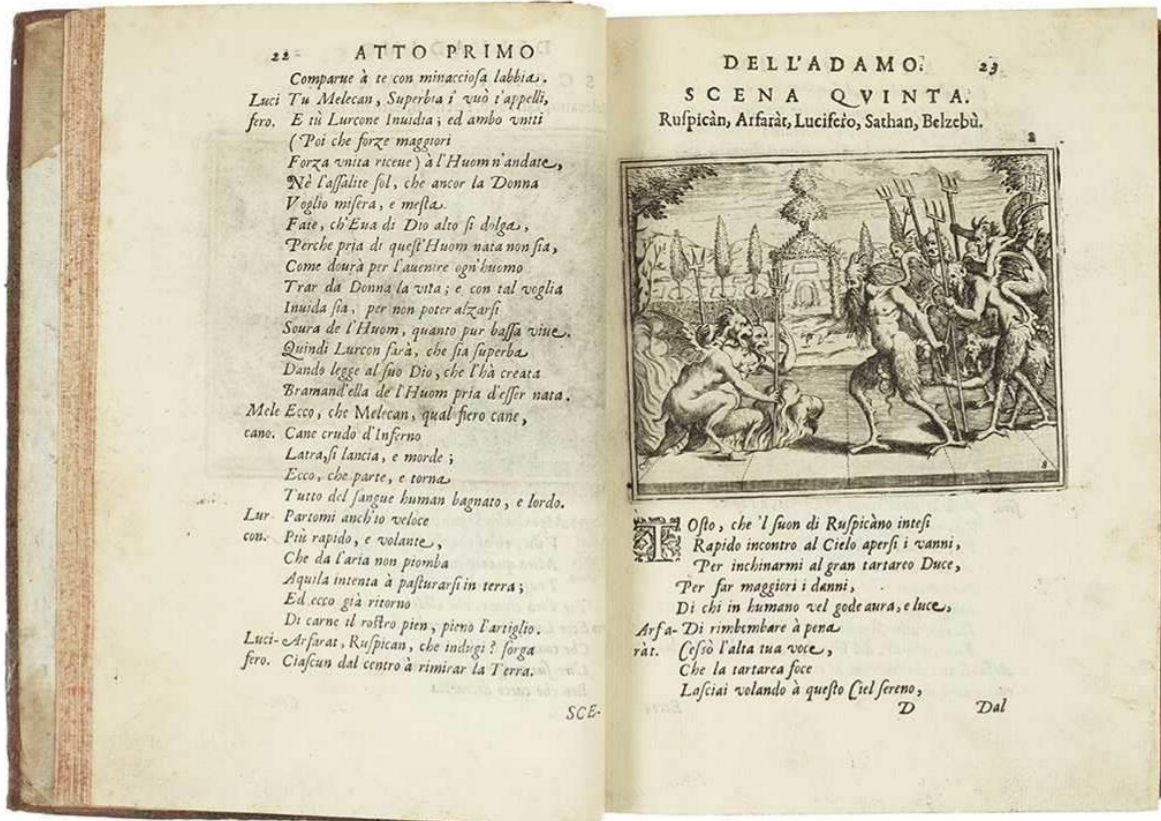
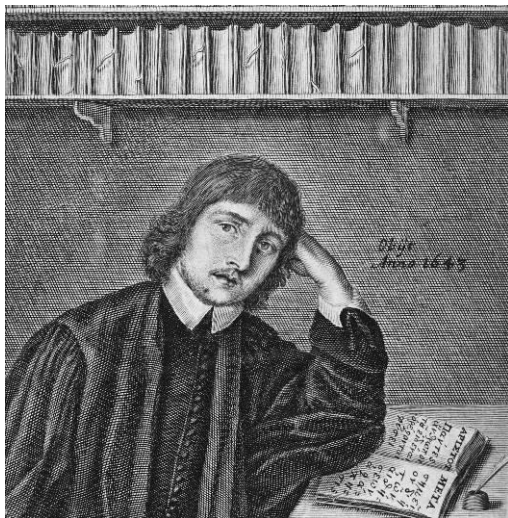


Bernard Quaritch



Early drama

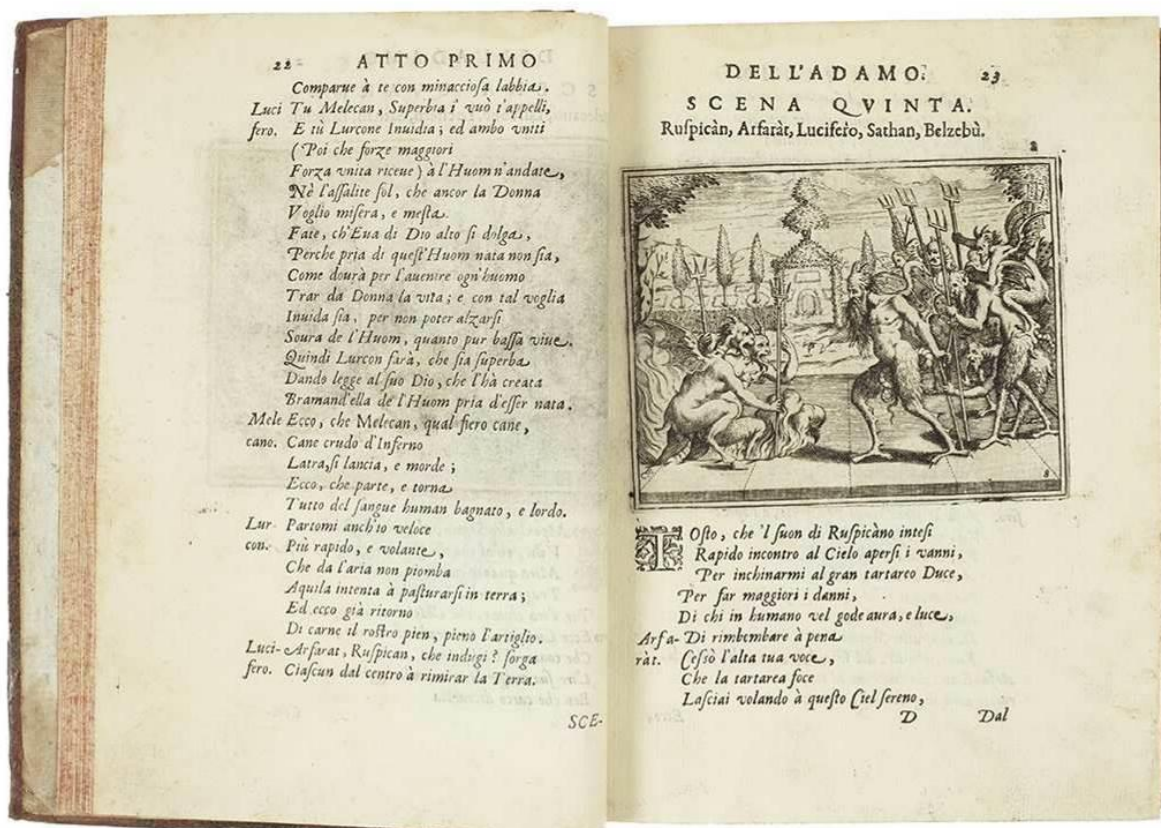


List 2015/09

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Early drama



'THE MOST SIGNIFICANT WORK OF SEVENTEENTH-CENTURY THEATRE'

1. **ANDREINI, Giovanni Battista.** *L'Adamo Sacra representatione.* Milan, Geronimo Bordini, 1613.

[bound with:]

POPE, Alexander (and G. M. FERRERO Count of Lavriano, transl.). *L'Uomo Saggi di filosofia morale.* Turin, Stamperia reale, 1768.

4to, pp. [xxviii], 177, [1, blank]; xx, 139, [1, errata]; *Andreini*: with engraved title, engraved portrait (which is present only in some copies), one engraved head-piece, one full-page and

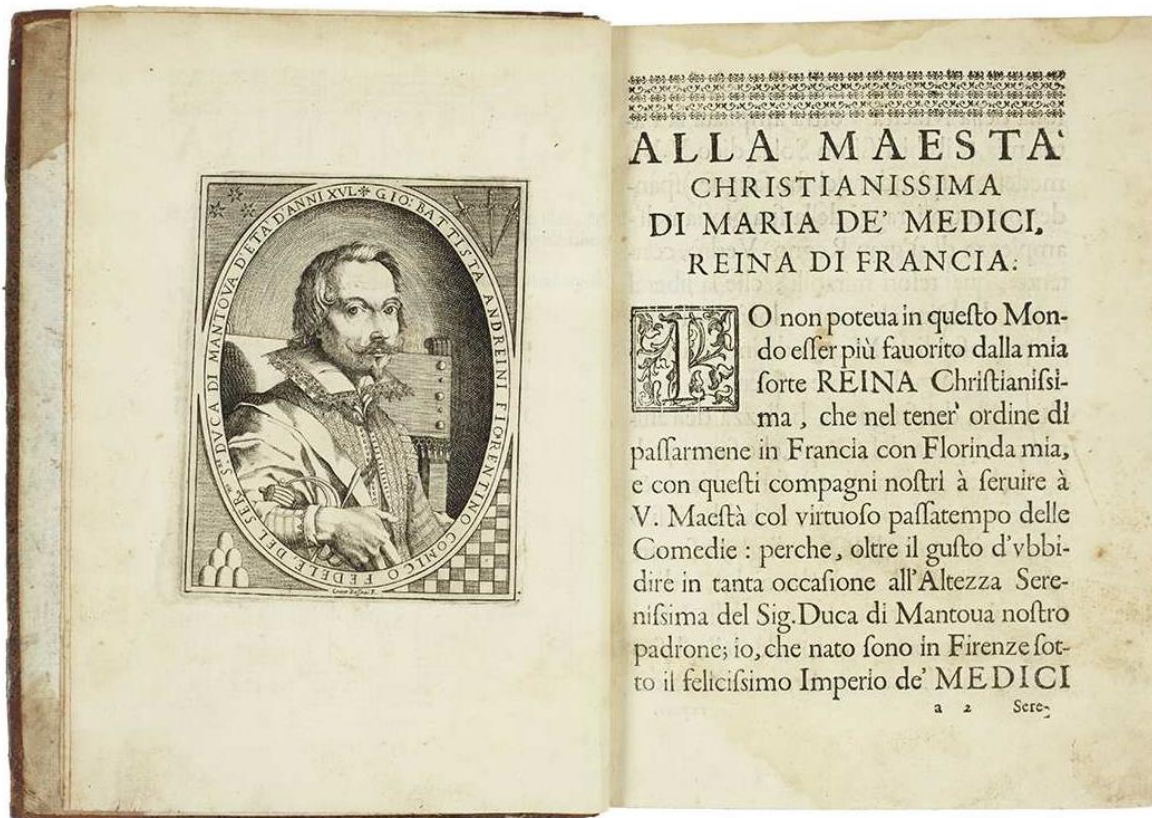
38 half-page engravings by Cesare Bassani after Carlo Procaccini; pasted slip to G2, correcting a misprint; small marginal paper flaw to C1, occasional light foxing, but a very good, crisp copy, unusually perfect in number and condition of engravings; *Pope*: engraved frontispiece by Gizzarda after Leonardo Marini; faint occasional spotting but a very good, crisp copy; bound together in eighteenth-century half sheep, flat spine gilt with fleurons, gilt morocco lettering-piece; corners worn, edges and spine rubbed. £3750

First edition, first issue, of one of the most lavish and scenic of baroque and religious dramas. It is also the most richly illustrated, making it an important documentary record of Italian theatre in the *seicento*, described by Vinciana as ‘the most significant work of seventeenth-century theatre’. The magnificent set scenes mounted for the performances, shown here in Bassani’s sequence of engravings, would have awed audiences with tableaux inspired by biblical stories, which included monsters and flying devils. Andreini was the son of two of the most celebrated actors at the time, and himself a favourite of Parisian audiences, including Louis XII. ‘The action is grandiose. With the Biblical story which forms the groundwork of the picture are interwoven many extravagances and that spectacular display which so pleased the public’ (J. S. Kennard, *The Italian Theatre*). Voltaire identified *L’Adamo*, seen by Milton during his travels in Italy, as a source and influence for the composition of *Paradise lost*. The claim was later rejected by Baretta, but revived by William Hayley and then espoused by William Cowper. The book was reissued in 1617 with a new title-page.

First and only edition, rare, of this Italian translation of Pope’s *Essay on man*, published in a year which saw a surge in interest for the *Essay* in Italy: a three-language edition appeared in Naples (but the translation is different to that printed here), and a verse meditation on the *Essay* was published by the prolific novelist and publicist Pietro Chiari. Ferrero rejects the most French translation and its derivatives, and resorts to the original English for his version, rendering the heroic couplets into the Italian equivalent of didactic verse since Dante, the terza rima.

The physical association in this copy of Pope’s poem (his endeavour to use reason and philosophy to ‘vindicate the ways of God to man’) with Andreini’s drama can perhaps be read as evidence of the contemporary reading of Andreini as a predecessor and source for Milton, whose opening lines in *Paradise lost* set out his mission, to ‘justify the ways of God to men’.

I: BL *17th-Century Italian* I, p. 32; Brunet I:269; Cicognara 1423; Sander 6381; Vinciana 4125. II: rare outside Italy, OCLC records only copies at the British Library and Harvard.



RARE CARNIVAL COMEDY

2. [ANON]. *La vana gelosia di Pandolfo*. Opera scenica da recitarsi nel teatro vicino a S. Lucia della Tinta nel carnevale dell'anno 1715. Rome, Antonio de' Rossi, [1715].

18mo, pp. 103, [1 blank], woodcut device on the title-page, large grotesque initial; title a little browned, a couple of stains, but a very good copy, re sewn in later *carta rustica*. £700

First and only edition, very rare, of a comedy performed during the Rome Carnival in 1715. The drama is in three acts, it involves a line-up of characters typical of the *Commedia dell'Arte* tradition with an Ariostean touch of exoticism in the *Moresque personae*, and its dialogues conjure up a 'polyphony' in the dialects of Bologna, Venice and Bergamo.

Only two other copies traced: one at Harvard, and one at the Bibliothèque Nationale de France. Not in COPAC or in the Italian unified catalogue. Listed in S. Franchi, *Drammaturgia romana: repertorio bibliografico cronologico*, p. 116.

THE GOLDONI EFFECT UNRECORDED?

3. **[ANON].** *La locanda commedia da rappresentarsi in Firenze nel Teatro di Via del Cocomero nell'autunno dell'anno 1756. Florence, Pietro Gaetano Viviani, 1756.*

12mo, pp. 128; woodcut vignette on title with motto *a tempo infuocati*; running headline cropped on one page, but a very good copy, in modern marbled wrappers, edges sprinkled blue. £700

Sole edition, extremely rare (no other copy listed in library catalogues), of this three-act comedy, a notable example of the new Italian comedy inspired by Goldoni. This work appears to echo Goldoni's *La vedova scaltra* (1748), while developing the plot and the theme along original trajectories. The most recognizable persona of the servant in the *Commedia dell'Arte*, Arlecchino, for example, features here in the unusual role of landlord, and the dynamics of the comedy of errors involve such characters as an English merchant, a German colonel, a French gentlemen, each linguistically marked with mock-national traits in the dialogues.

The woodcut in the title refers to the *Accademia degli infuocati*, the company of actors associated with the *Teatro del Cocomero* (today *Teatro Niccolini*).

No copies located in COPAC, Worldcat or ICCU.

4. **ARETINO, Pietro.** *Lo hipocrito. Comedia. [Venice, Francesco Marcolini], 1542.*

Small 8vo, ff. [68], with a large woodcut portrait of Aretino on title and on verso of final leaf.

[bound with:]

FIRENZUOLA, Agnolo. *La trinitia. Comedia. Florence, Heirs of Bernardo Giunti, 1551.*

Small 8vo, ff. 39, [1, blank], with woodcut printer's device on title and on verso of f. 39.

[and:]

FIRENZUOLA, Agnolo. *I lucidi. Comedia. Florence, Giunti, 1552.*

Small 8vo, ff. 44, with woodcut printer's device on title and on verso of final leaf.

[and:]

GELLI, Giovanni Battista. *La sporta. Comedia. Florence, Bernardo Giunti, 1550.*

Small 8vo, ff. 42 (mis-numbered '41'), [1], [1, blank], with woodcut printer's device on title and on verso of penultimate leaf; small wormholes in last three leaves, not affecting text.

Together four works in one volume; one or two small stains, but very good copies in contemporary limp vellum preserving three (of four) ties; rubbed, foot of spine worn. £6750



A handsome sammelband uniting the **first edition of Aretino's *Lo hipocrito* and three other contemporary Italian plays**. Two issues of *Lo hipocrito* were published by Marcolini in the same year, the other dated March 1542 and naming the publisher; priority has not been established.

'The *Ipocrito*, unlike Aretino's other dramatic work, mingles a romantic and sentimental element with the comic. *Ipocrito* is a hypocrite, a worker of evil actions and disorganizer of families, and Liseo represents Aretino's own character and his own view of life' (Kennard, *The Italian theatre* I, p. 134).

Gelli's *La sporta*, which derives from Plautus' *Aulularia*, first appeared in 1543; Firenzuola's *I lucidi* and *La trinitia* were first published in 1549.

I. Clubb 84; Sander 512 (apparently a variant issue, the final leaf being blank). A 1540 Bindoni edition cited by Allacci (*Drammaturgia*, 1755), and perpetuated in several subsequent bibliographies, is a ghost. II. Clubb 428. III. Clubb 425. IV. Clubb 452.

5. **BEAUMONT, Francis and John FLETCHER.** *The Coxcomb. A comedy ... London, printed for J[acob] T[onson] and sold by J. Brown ... 1718.*

4to, pp. 59, [1]; final leaf creased, a little browned; a good copy in modern wrappers.£200

First separate edition, written in 1608-10 for the Queen's Revels and first printed in the 1647 folio. Some have suggested a later revision by Massinger or Rowley.

The coxcomb of the title is Antonio of the sub-plot, who virtually forces his friend Mercury to cuckold him. The main plot involves the intended elopement of Viola and Ricardo, though in the event Ricardo is too drunk to recognize her and she flees.

A VERY RARE SONCINO IMPRINT

6. **DOVIZI, Bernardo (il Bibbiena).** *Comedia ... intitolata Calandra. Rimini, per Hieronymo Soncino, 25 July 1526.*

ff. 56, roman letter, title printed in red and black.

[With:]

[ANON.] *Comedia chiamata Aristippia. Rome, [F.M. Calvo], August 1524.*

ff. 34. [2], roman letter.

[and:]

GRASSO, Nicola. *Eutychia Comedia. Rome, [F.M. Calvo], 27 September 1524.*

ff. 41, [1], roman letter.

3 works in one volume, 12mo; bound in contemporary Italian vellum boards, worn, pieces missing from head and tail of spine; in totally unrestored condition, in a half-leather box.

£7500

A *Sammelband* of three renaissance prose comedies including **an early edition of *La Calandra* from the Soncino press at Rimini**. This play was a theatrical landmark, first performed in 1513 (the year the author became a cardinal), published in 1521, and the most frequently reprinted (and performed) comedy of the 16th century, played in every Italian city and court.

The Jewish printer Gershon Soncino was the son of the printer of the first Hebrew Bible, and spent a wandering life (presumably because of religious persecution), during the course of which he set up presses in no fewer than nine Italian towns. He printed at Rimini from 1520

to 1527 when he moved to Cesena, his last halting-place before his final departure from Italy. He died in Constantinople in 1534.

Soncino was the last printer of Hebrew books in the 15th century and the first in the 16th. **This is one of his very few excursions into contemporary Italian literature.** He printed three plays in all, this, Ariosto's *Suppositi* printed at Rimini in the same year, and Machiavelli's *Mandragola* printed at Cesena in 1527.

On the title to the *Calandra* is an old (17th century) library stamp of three mounts surmounted by palm branches and a cross with the initials PLT.

Manzoni, *Annali Tipografici dei Soncino*, no. 131. This Soncino edition of *Calandra* is very rare. OCLC records 2 locations only: BNF and Cambridge. The other two plays are also scarce.



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C O M E D I A

D I B E R N A R D O

D I V I T I O

D A B B I E N A

I N T I T O L A T A

G A L A N D R A .



7. **CAREW, Thomas.** Poems, with a maske ... the songs were set in musik by Mr Henry Lawes Gent. of the Kings Chappell, and one of his late Majesties private musick. The third Edition, revised and enlarged. *London, printed for H[umphrey] M[oseley] and are to be sold by J[ohn] Martin, 1651.*

8vo, pp. [2], 221, [1]; with a separate title page for *Coelum Britannicum*; a very good copy in later brown gilt tooled morocco, spine elaborately gilt, edges gilt. £950

Third edition, the issue with Martin added to the imprint. Carew's *Poems* first appeared in 1640; the second edition of 1642 added eight poems, one in fact by Waller, and the present edition adds three more (pp. 216-221), including 'In praise of his Mistris' ('You, that will a wonder know, / Goe with me ...').

The publisher Humphrey Moseley was closely connected with the dissemination of royalist texts during the dark years of the Commonwealth, printing more collections of lyric poetry than any of his competitors in this period. In 1651 alone, as well as Carew's *Poems*, he printed work by Cartwright, Stanley, and Vaughan. Moseley, 'a conscious cultural warrior', emphasised the royal connections of his authors: the title page boast that that the poems 'were set in Musik by Mr Henry Lawes Gent. of the Kings Chappell' also appears in his editions of Waller's *Poems* (1645) and Suckling's *Fragmenta Aurea* (1646) (*Oxford Handbook of the English Revolution*).

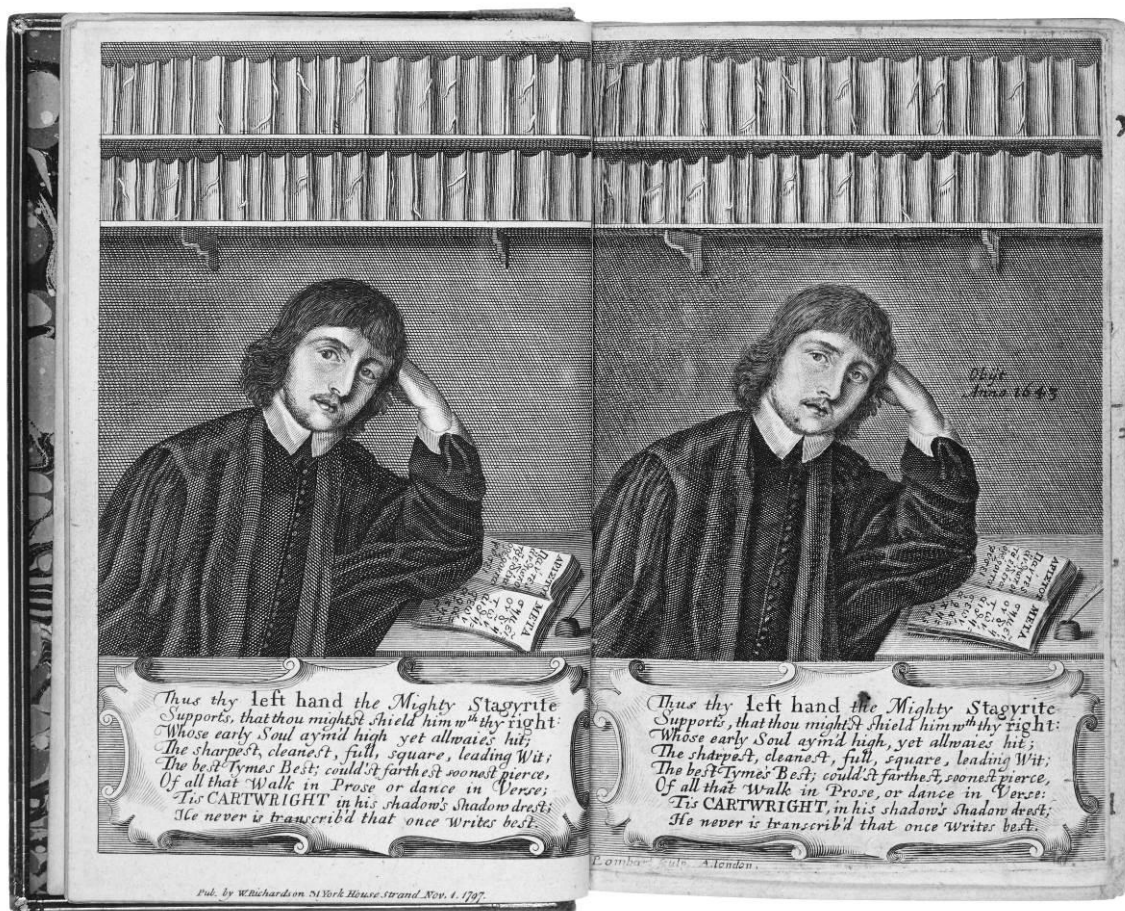
8. **CARTWRIGHT, William.** Comedies, Tragi-comedies, with other Poems ... the Ayres and Songs set by Mr Henry Lawes, Servant to his late Majesty in His public and private Musick. *London, printed for Humphrey Moseley, 1651.*

8vo, pp. [122, wanting the blank leaf **8], 148, [4], 306, 301-320, with the very scarce copperplate portrait frontispiece by Lombart (supplied), facing an eighteenth century copy by Richardson; neat repair to blank lower corner of I2; a fine copy with good margins although the side-note on b2 has been cropped; late nineteenth-century panelled calf, rebaked with original spine, edges gilt, morocco labels. £1750

First edition of the witty and elegant drama and verse of a celebrated 'son of Ben', who said 'My son Cartwright writes like a man'. According to Evelyn, Charles I reckoned *The Royall Slave* 'the best that was ever acted' after he saw it as the main entertainment on the royal progress to Oxford in 1636. When Cartwright died young of camp fever at Oxford in 1643, he was mourned personally by Charles, who wore black on the day of his funeral. No fewer than fifty-six commendatory poems by Katherine Philips, Henry, Thomas and Francis Vaughan, Izaak Walton, John Fell, James Howell *et al.* preface the work.

This volume 'is the sole authority for three of the four plays and for about half of the minor poems', and it forms the basis of the standard modern edition (ed. G. Blakemore Evans, Madison, Wisconsin, 1951). Evans provides an elaborate bibliographical introduction (modified in part in 1957 by W. W. Greg), for a 'perplexing' book which underwent considerable adjustment and correction in the press. Our copy, with the exception of the missing blank **8, is complete and includes the duplicate leaves U1-3 with blank spaces where 18 royalist lines were removed. The directions to the binder (usually cropped) are present at the foot of ¶1r and ****1r.

Wing C 709; Hayward 104; Greg, III, 1029-31.



ERRORS

9. **CENCI, Giacomo.** Gli errori comedia. [Venice, Cornelio de Nicolini da Sabbio for Marchio Sessa (colophon)], [1535?].

Small 8vo, pp. [100]; with woodcut title vignette and woodcut initials; some browning in the outer margins of a few leaves, but a very good copy in nineteenth-century full calf, panelled spine lettered in gilt. £1200

First edition of the only extant published piece of drama by a Roman playwright (fl. mid 16th c.). The dedicatory letter to Dionigi Attanagi is signed ‘Giovanni da la Gatta’, presumed to be a pseudonym for the printer, Sessa, whose device was a cat. The letter in fact states that ‘having sent the cat hunting, she has had a handsome catch, bringing back home the new and ingenious comedy by Cencio’. Sessa carries on stating that he is publishing the comedy against Cenci’s own will, as he deems it to be worthy of diffusion after several successful performances around Rome.

A rare work. In the US, it is held only at Folger, Harry Ransom Center, Harvard, Newberry, UCLA and Florida. In the UK, at BL, Cambridge, Oxford, V&A.

10. CONGREVE, William. *The Works ... in three Volumes. Consisting of his Plays and Poems. The fifth Edition. London, printed for J. Tonson, 1730.*

3 vols., 12mo.; woodcut head and tail pieces throughout; a very good copy in contemporary calf, gilt, spines numbered in gilt; joints slightly rubbed; ownership inscription of the MP John Popham of Newport to the front free endpapers, armorial bookplate of Francis White Popham. £275

Fifth edition. Most of Congreve’s plays were rushed into publication in quarto format during the 1690s in order to meet public demand. By the beginning of the eighteenth century Congreve put his mind to collecting and revising his work, working closely with his publisher Jacob Tonson (who he had lodged in the mid-1690s) to ensure that the plays were presented in their proper scenic form (*Oxford DNB*). The first edition of Congreve’s *Works* was published in 1710 in three octavo volumes. The subsequent editions were issued in a smaller format, allowing Congreve to introduce centred speech headings.

11. DENHAM, Sir John. *Poems and Translations, with The Sophy ... London, printed for H. Herringman ... 1668.*

8vo, pp. [10], 186, [6], 44, 43-97, [1]; N6 (sometimes blank) is used for the errata, the table of contents is printed on N7 (bound here after A4), and N8 was used for the cancel I6 (similar foxing here confirms what is a speculation in ESTC); F2 and F3 are also cancels, as usual; a very good copy in contemporary mottled calf, gilt, joints cracked but sound, morocco label; contemporary ownership inscription to title ‘Chr. Ussher’; modern booklabel of Wilfred Merton. £1100

First edition, the definitive collection, published the year before the author’s death, containing 25 pieces, fourteen of them new. It begins with Denham’s famous

topographical poem, *Cooper's Hill*. The bawdy 'Dialogue between Sir John Pooley and Mr. Thomas Killigrew', about Killigrew's contracting the clap, is rendered a bit less rude by the cancel I6, eliminating one obscene stanza; only two or three copies of the original I6 are known, including the dedication copy to Charles II. *The Destruction of Troy* (a verse adaptation of Virgil) and *The Sophy* (a tragedy acted at the private house in Blackfriars, one of the last plays to be staged before the closing of the theatres) both have separate title-pages dated 1667, but the signatures are continuous.

Wing D 1005; Pforzheimer 285; Greg 622(b) and III, 1058-9.

12. DRYDEN, John. *Marriage a-la-Mode, a Comedy. As it is acted at the Theatre-Royal ... London, printed by T. N. for Henry Herringman, 1673.*

4to, pp. [12], 85, [1], wanting the terminal blank, else a very good copy in full straight-grain red morocco by Sangorski and Sutcliffe, rebacked preserving the original spine. £750

First edition, dedicated to Rochester, at whose hands 'it receiv'd amendment ... e're it was fit to be presented'. *Marriage a-la-Mode* opens with the archetypal Restoration song:

Why should a foolish Marriage Vow

Which long ago was made,

Oblige us to each other now

When Passion is decay'd

Dryden 'writes here, not only with more comic assurance than ever before, but with one of the most thoughtful treatments of sex and marriage that Restoration comedy can show' (James Sutherland).

Wing D 2306; Macdonald 77a; Pforzheimer 330.

13. ETHEREGE, George. *The Man of Mode, or S^r Fopling Flutter. A Comedy. Acted at the Duke's Theatre ... London, Printed by J. Macock, for Henry Herringman, 1676.*

4to, pp. [8], 95, [1]; a few minor spots and stains but a very good copy in modern quarter red morocco; booklabels of Robert Herring, and David and Lulu Borowitz. £750

First edition of Etherege's last play, first performed at court. Both bitterly attacked and highly praised as a representative type of the 'comedy of manners', *The Man of Mode* was a

tremendous success, at least in part because many of the characters were taken for portraits – Dorimant has long been assumed to be Rochester. The epilogue is by Dryden.

Wing E 3374; Pforzheimer 360; Woodward & McManaway 551.

‘I’M ALL CONTERFEIT, EXCEPT MY PASSION ...’

14. **FARQUHAR, George.** *The Beaux Stratagem. A Comedy. As it is acted at the Queen’s Theatre in the Hay-Market. By Her Majesty’s sworn Comedians ... London, printed for Befnard Lintott ... [1707.]*

4to, pp. [8], 72, with a half-title; slightly browned and mottled, wormtrack C2 to end, touching several lines at foot (sense recoverable); else a good copy in full green morocco by Sangorski & Sutcliffe; the Juel-Jensen copy (with some manuscript notes laid in), formerly from the Bicton library, when it was in a tract volume. £1500

First edition of Farquhar’s last and most famous play, one of the great Restoration comedies, currently enjoying a much-deserved revival at the National Theatre.

The beaux are Archer and Amwell, their stratagem is to travel through provincial towns, entrap young heiresses, steal their money and abscond; but at Lichfield, Amwell falls in love, and their best laid plans gang awry. ‘I’m all conterfeit, except my passion ...’.

Juel-Jensen notes here, ‘It is curious that all copies of this book should be wormed ... The paper must have been a great attraction for bookworms. Were they perhaps stored unbound for some long time before they sold? And the damage done then?’

Tinker 1030.

15. **FARQUHAR, George.** *The Works ... containing all his Letters, Poems, Essays, and Comedies publish’d in his Life-Time. The Comedies are all illustrated with Cuts representing the principal Scenes in each Play. The second Edition. London, printed for Bernard Lintott ... [1711].*

8vo, pp. 79, [13], 69, [9], 64, [8], 51, [9], 57, [9], 64, [8], 70, [6], 72, [2], register continuous despite pagination, with divisional title-pages to each part, and eight engraved plates; tear to title-page, repaired without loss, upper corner of T6 torn away with the loss of a couple of words; old calf, sometime rebaced and recornered, later rebaced again with lighter calf; armorial bookplate of Viscount Strathallan. £200

First collected edition, although described as the second on the title-page because of the earlier separate printing of the *Comedies*, without the letters, poems and essays. Each of the plays and the general title-page to the comedies has an engraved frontispiece.

16. FLETCHER, John, and Francis BEAUMONT. The Tragedy of Thierry King of France, and his Brother Theodoret. As it was diverse Times acted at the Blacke-Friers, by the Kings Majesties Servants. Written by Fracis [*sic*] Beamont [*sic*] and John Fletcher [*bracket*] Gent. *London, Printed for Humphrey Moseley ... 1649.*

Small 4to, pp. [42], unnumbered, with the final blank; printed in double columns; a fine copy in recent stiff vellum boards. £1850

Third edition, a reissue of the second quarto (1648) with the title-page cancelled by a new title and a new conjugate prologue and epilogue leaf. Oddly the prologue had already appeared prefixed to *The Noble Gentleman* in the Beaumont and Fletcher folio of 1647, and the epilogue at the end of James Shirley's *Changes* (1632).

The shared authorship and date of *Thierry and Theodoret* has long been a matter of debate, but there seems to be a consensus that it is mainly by Fletcher, perhaps with the collaboration of Beaumont (which would date it before 1616, probably before 1613), and with revisions by Massinger. The first quarto (1621) did not name an author, the second (1648) assigned it to Fletcher, and this third adds Beaumont, as does the Beaumont and Fletcher folio of 1679.

The plot of this very gothic Jacobean tragedy is adapted from Frankish history of the late-sixth and early-seventh century. Brunhilda (here 'Brunhalt'), the Queen of Austrasia and Burgundy, quarrels with her grandsons Theuderic and Theudebert (here transformed into sons, Thierry, prince of Austrasia, and Theodoret, king of France). When Theodoret reproves his mother for her licentious life style she leaves his court for that of his brother Thierry. Jealous of Thierry's fiancée, the matchless Ordella, she concocts various unsuccessful schemes to ruin their marriage. One of her cowardly minions stabs Theodoret fatally in the back, she attempts to procure the death of Ordella, and finally she poisons Thierry before choking to death herself. Thierry succumbs and Ordella, broken hearted, joins him on his deathbed.

With both brothers dead it is left to their kinsman, the virtuous councillor Martell, to pronounce the final word on the 'mad mother' Brunhalt:

Because

She was borne noble, let that title find her

A private grave, but neither tongue not honour:

And now lead on, they that shall read this story,

Shall find that virtue lives in good, not glory.

Wing F 1353; Greg 368 (b II).

FIRST QUARTO EDITION COMPLETE WITH OVERTURE AND BASSES

17. **GAY, John.** *The Beggar's Opera.* As it is acted at the Theatre-Royal in Lincolns-Inn Fields ... The third Edition: with the Overture in Score, the Songs, and the Basses, (the Overture and Basses compos'd by Dr. Pepusch) curiously engrav'd on Copper Plates. *London, printed for John Watts, 1729.*

4to, pp. [8], 60, 46 (engraved music); title-page printed in red and black; a very good copy in contemporary quarter calf and marbled boards, a little rubbed, joints slightly cracked at head but sound; early ownership signatures of Francis Dawes and Emily Brackenbury. £750

Third (first quarto) edition. Dr. Christopher Pepusch fashioned the music for *The Beggar's Opera* from popular tunes, country dances, even bits of Handel. The first edition had printed the tunes, the second had added the overture in score; the third edition was the first to include the bass accompaniments to each song (possibly not by Pepusch), and the first to feature the composer's name on the title-page.

THE BEGGAR'S OPERA AND POLLY

18. **GAY, John.** *The Beggar's Opera.* As it is acted at the Theatre-Royal in Lincolns-Inn Fields ... The third Edition: with the Overture in Score, the Songs, and the Basses, (the Overtures and Basses compos'd by Dr. Pepusch) curiously engrav'd on copper Plates. *London: Printed for John Watts ... 1729.*

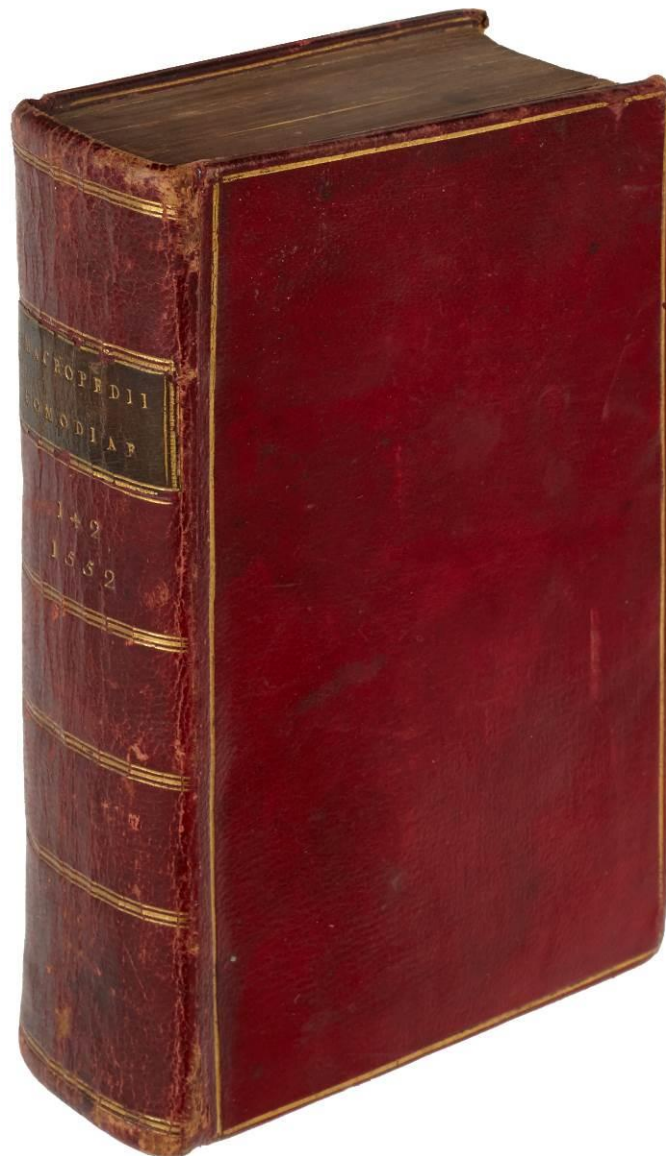
[Bound with:]

_____. *Polly: an Opera.* Being the second Part of the Beggar's Opera ... *London, printed for the Author, 1729.*

4to, pp. [8], 60, 46 [engraved music], [2, blank]; and [2], vii, [1], 72, 31 [engraved music], [1, blank]; fine copies bound together in contemporary mottled calf, spine gilt, joints cracking slightly. £950

First edition of *Polly*, third edition of *The Beggar's Opera*, the only edition printed in quarto, to match the format of *Polly*. Dr. Christopher Pepusch fashioned the music for *The Beggar's Opera* from popular tunes, country dances, even bits of Purcell and Handel. The overtures appear in the second edition, the basses are printed here for the first time.

The greatest of the ballad operas, *The Beggar's Opera* has been perennially popular since its first performance on 29 January 1728, when it took the town by storm and achieved a remarkable run of sixty-odd nights in its first season. It was widely perceived as satire on Walpole, and that led to the banning of *Polly*, which was printed by subscription after its production on the stage was prohibited by the Lord Chamberlain.

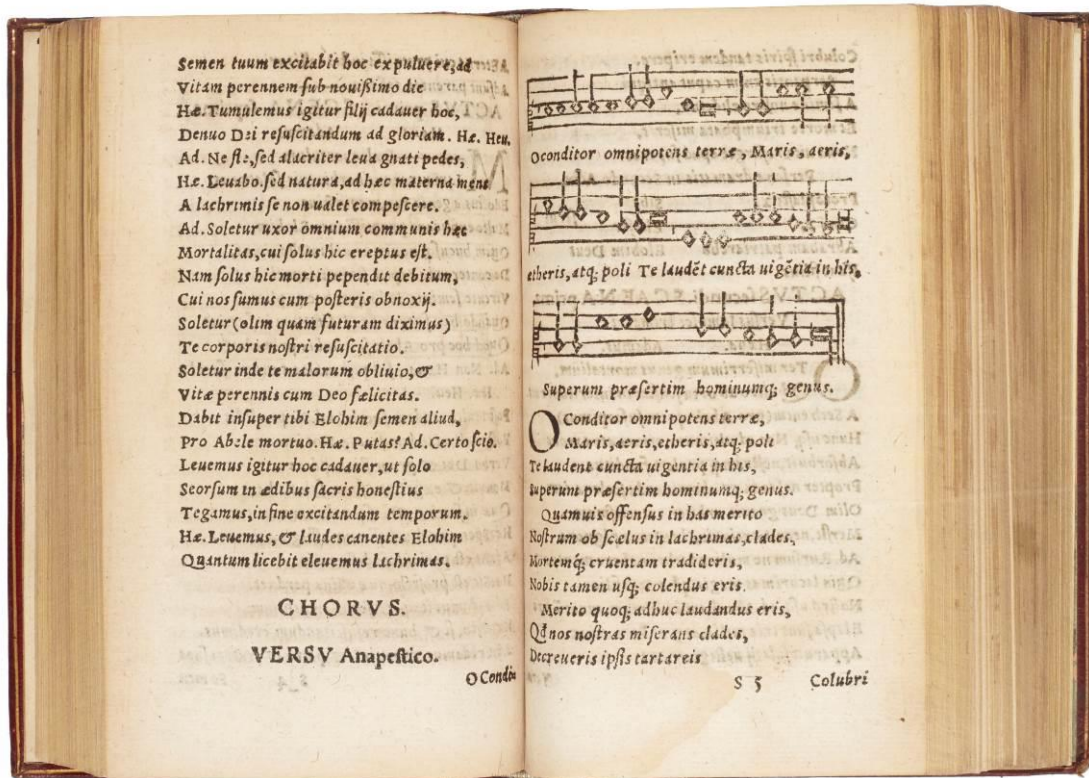


‘THE GREATEST LATIN PLAYWRIGHT OF THE 16TH CENTURY’ (GOEDEKE)

19. **MACROPEDIUS Georgius, or JORIS VAN LANCKVELT.** Omnes Georgii Macropedii Fabulae comicae, denuo recognitæ, et iusto ordine, prout editæ sunt, in duas partes diuisæ ... Adiectæ sunt Choris ... notulæ quædam musicæ, etc. *Utrecht, Harmannus Borculous, 1552-3.*

Two vols in one, 8vo, ff. [416]; vol. 2 has title and imprint: *Comicarum fabularum Georgii Macropedii tomus secundus ... 1553*, several parts with some special title-pages and

continuous collation, privilege at the end of the Hypomone dated 1554; engraved device on titles and woodcut musical notations throughout; a very good copy in eighteenth century English red morocco, sides filleted in gilt, flat spine filleted in gilt, green morocco lettering-piece, marbled end-papers; sixteenth-century inscription on title now illegible, brief English 18th century biographical note on the verso of the front free end-paper, woodcut exlibris of James E. Matthew to front pastedown, exlibris of Curt Wallin. £3000



First collected edition of Macropedius' comedies, with texts revised by the author, and for the first time printed with their music: a landmark publication in sixteenth century European drama.

Little is known about the early years of Joris van Lanckvelt, from Northern Brabant. Having attended the parish school, he attended grammar school in 's-Hertogenbosch living in one of the boarding-houses of the Brothers of the Common Life, followers of the Modern Devotion. In the years 1506–1510, as a grammar school teacher, he started writing Latin plays for his students and, as it was customary amongst contemporary humanists, he Latinized his name.

The years he spent as headmaster of St Jerome's in Utrecht, turning the school into the most sought-after in the country, were the most prolific for him as a dramatist: all his Latin plays were composed in this period. Perhaps the most renowned today are *Andrisca* and *Hecastus*; the first about two adulterous women wearing the breeches and fighting their silly husbands (the same plot was elaborated by Shakespeare in *The Taming of the Shrew*), the second (considered to be Macrobius's masterpiece) a freely composed version of the late medieval Dutch morality play *Elckerlijc* of the *Everyman* plot. For its second appearance in print, this collected edition, Macropedius had to revise and extend the play, apparently having been suspected of sympathizing with the Reformation. *Bassarus* belongs firmly in the genre of

Shrovetide play; *Asotus* is about the Biblical story of the prodigal son; it was performed by the students of Trinity College, Cambridge.

BM STC Dutch and Flemish, 1470-1600, p. 127. See Bahlmann, *Die lateinischen Dramen*, p. 53.

‘HORROR... IS THE SINEWS OF THE FABLES’

20. **GIRALDI CINTHIO, Giovanni Battista.** *Euphimia* tragedia. Venice, Giulio Cesare Cagnacini, Paolo Zanfretti, 1583.

[issued with:]

GIRALDI CINTHIO, Giovanni Battista. *Cleopatra* tragedia. Venice, Giulio Cesare Cagnacini, 1583.

[issued with:]

GIRALDI CINTHIO, Giovanni Battista. *Selene* tragedia. Venice, Giulio Cesare Cagnacini, 1583.

Three works, small 8vo, pp. 135, [1]; 127, [1]; 149, [1]; with engraved portrait of the author on the verso of each title, printer’s device on each title, engraved historiated initials, head- and tail-pieces; very good, clean, crisp copies in modern marbled wrappers. £1100

First and only editions, published posthumously. The tragedies, of classical subjects, had been composed and staged from the 1540s through to the 1560s at the court of Ercole II Duke of Ferrara, and Alfonso II d’Este. They all fully convey Giraldi’s experimental vein which anticipated some traits of Elizabethan and baroque drama, such as horror and psychological violence employed as structural elements of drama, and real-time action. **Luigi Gioivo would remark on Giraldi’s influence on European theatre, while Shakespeare used his texts freely as models.**

‘While constantly referring to Aristotle, [Giraldi] was forced to proclaim the superiority of Seneca over the Greek tragedians. After all, he needed Seneca’s authority to justify the morbid tones of the Messenger’s speech, the scattered body parts, the white-heat anger that allows a daughter to hack her father to death without losing audience sympathy. One of his most ingenious manipulations of Aristotle is his translation of “fōbos”. Not fear or terror, but almost always horror. And the Chair of Rhetoric at the University of Ferrara knew his Greek. [...] By providing a set of thematic and formal norms apparently derived from Aristotle’s theory and from Seneca’s tragedies but actually a codification of his own procedures, Giraldi manages to place his modern practice in a ‘canonical’ tradition’ (M. Tempera, “*Horror... is the sinews of the fable*”: *Giraldi Cinthio’s works and Elizabethan tragedy*, in ‘Actes des congrès de la Société française Shakespeare’, 22, 2005, pp. 235-247.

‘The process of cross-fertilization between the works of European dramatists and those of their Elizabethan counterparts is well worth further study. Within this framework, Giraldi certainly deserves more attention than he has commanded until now’ (extract of *Tempera’s* study, *supra*).

Brunet, II, 1607; Olschki-Choix 21460.

FROM THE DAVID HUME LIBRARY

21. **GUARINI, Gian Battista.** *Il pastor fido.* Paris, Praul, 1766.

Small 8vo, pp. 379, [1 blank]; with an engraved title-page and five engraved vignettes to text; eighteenth-century ownership inscription ‘David Hume’ to the front free end-paper, additional later inscription ‘baron Hume’, dated 1829, erased inscription to the head of the title; a very good copy in contemporary calf, gilt triple fillet to sides, rebaked with the original spine laid on, flat spine decorated in gilt with gilt morocco lettering-piece. £2500

The Hume copy of a pastoral drama best-seller, ‘the most popular work of secular literature in Europe for almost two hundred years... Too richly ambivalent to be dismissed as a mere example of sensually idyllic escape literature, [it] reveals an epistemological crisis that reflects the crisis of values characteristic of the Counter-Reformation age (N. J. Perella, *The Critical Fortune of Battista Guarini’s ‘Il Pastor Fido’*, Florence, 1973, *passim*).

This is the Hume family copy, almost certainly originating from the library of David Hume the philosopher (1711-1776).

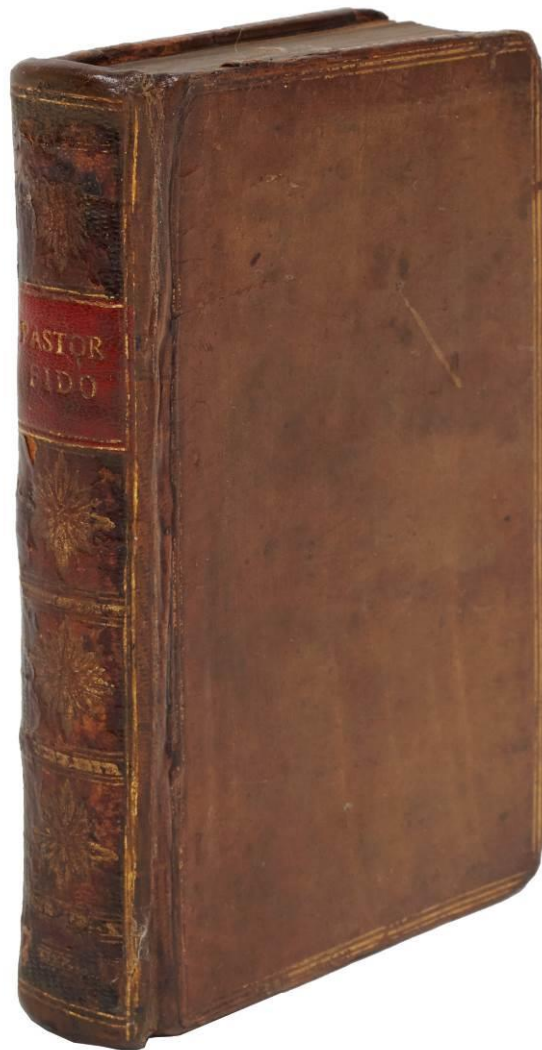
The earliest of the inscriptions found in the book is that which appears almost completely erased at the head of the title: it is the ownership mark of Joseph Hume (1752-1832), nephew of the philosopher. The ‘Baron Hume 1829’ inscription on the free end-paper belongs to David Hume, also nephew of the philosopher, younger brother of Joseph, and Chancellor of the Scottish Exchequer; the signature ‘David Hume’ does not belong to the philosopher or to the Chancellor, as the hand is unmistakably different from both, and could be a secretarial record.

Although two copies of this edition of *Il Pastor fido* were listed in Norton’s *David Hume Library*, one, that which was auctioned by Elliot in May 1801, is very unlikely to have been from the philosopher’s library: the auctioneer’s description notes the signature as ‘Home’, but there are no known instances of David Hume using this form or spelling any time after 1734. The other copy recorded in Norton, on the other hand, is described in the catalogue of Baron Hume’s library edited by T. Stevenson in 1840, and in Stevenson’s sale catalogue of 1851: its description corresponds beyond doubt to our copy.

It is possible that Joseph Hume, the elder brother of the later Baron, might have inscribed the book on taking it along when he left for a Grand Tour, in 1788; at any rate, the history of the

dispersal of David Hume's library shows that all his books were reunited in Baron Hume's possession.

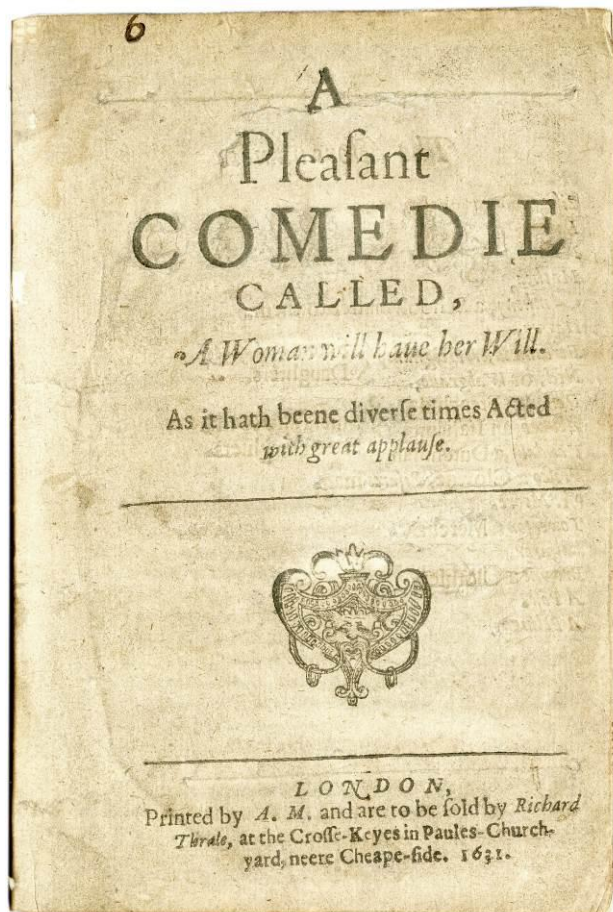
Norton & Norton, 559; Cohen-de Ricci col. 464.



THE FIRST 'LONDON COMEDY'

22. [HAUGHTON, William]. A pleasant Comedie called, a Woman will have her Will. As it hath beene diverse Times acted with great Applause. *London, printed by A[ugustine] M[athewes] and are to be Sold by Richard Thrale, 1631.*

Small 4to, pp. [78], lacking terminal blank; paper repair to title-page with the initial 'A' and six letters of the imprint restored in facsimile, soiling to title and last leaf, browned throughout due to paper stock, I3-K3 gnawed at head, without loss; withal a good copy in early twentieth-century navy quarter morocco, spine sunned, chip to head. £3750



Third edition (first published in 1616 as *Englishmen for my Money*, and again in 1626) of this ‘merry and bustling comedy of London life’, the first of its kind.

The only extant independent work by the enigmatic Elizabethan playwright William Haughton (d. 1605), *Englishmen* was commissioned by Henslowe in 1598 and entered at Stationer’s Hall in 1601 (but unknown in print until 1616). The plot concerns Pisaro, a ‘Portingal’ (i.e. Portuguese) usurer living in London, who wants to marry his three daughters to a Dutchman, a Frenchman, and an Italian. The daughters instead love three dashing young Englishmen, indebted to Pisaro after being swindled by him, and after much amusing trickery it is they who carry the day. The plot convolutions were familiar to Elizabethan audiences (*The Jew of Malta* and *The Merchant of Venice* are obvious parallels), but Haughton was the

first to couch them in a distinct London setting, (and pair them with recognisable supplementary characters such as an Oxford schoolmaster and a typical comic buffoon), making *Englishmen* perhaps the first of what was to become the immensely popular genre of London comedies.

Although relatively prolific – between August 1599 and May 1600 he wrote a dozen plays for the Admiral’s Men, and he penned nine more for Henslowe between 1600 and 1601 – Haughton produced the vast majority of these in collaboration with other playwrights such as Chettle, Dekker and Day. Fully twenty of the twenty-four plays written or co-written by Haughton are now lost, and one (*Cox of Collumpton*) survives only through a description in the diary of astrologer Simon Forman, who saw it performed. Excepting the present work therefore there are only three other extant works by Haughton: *The pleasant Comodie of patient Grissill* (entered 1599, published 1603) a collaboration with Dekker and Chettle for which Haughton wrote two sub-plots; *The Spanish Moor’s Tragedy*, re-titled as *Lust’s Dominion; Or, The Lascivious Queen* (entered 1600, published 1657 with a dubious attribution to Christopher Marlowe) co-authored, to an unknown extent, with Dekker and Day; and *Grim the Collier of Croydon* (entered 1600, published only in the compendium *Gratiæ Theatrales* (1662), where it is attributed to ‘I. T.’ – likely a reviser).

For a full critical apparatus and discussion of the play’s context see the recent doctoral thesis by Natalie C. J. Aldred: ‘A Critical Edition of William Haughton’s *Englishmen for my Money*, or, a Woman will have her Will’, University of Birmingham, 2010. STC 12933; Greg, I, 336 (c).

THE FIRST FOLIO OF BEN JONSON

23. **JONSON, Benjamin.** *The Workes. London, printed by Stansby and sold by R. Meighen, 1616.*

Folio in sixes, pp. [10], 1015, [1], including the engraved title by William Hole (in Pforzheimer state A) but without the rare initial blank; some restoration to the blank margins of the title-page, and a longitudinal tear skilfully repaired (nearly invisible); long tear to E5 repaired, passing through a number a letters but with the loss of only one, a few tiny rust holes, light ink(?) stain on 3E3, but withal a fine, clean copy; handsome red morocco richly gilt by Bedford, gilt edges; armorial bookplate of the English explorer and writer on Africa Frank Linsly James. £8000

First edition of one of the two great folio collections of Elizabethan and early Jacobean plays, a direct fore-runner of the Shakespeare folios. At the time Jonson was much derided for the presumption of the title, since the folio collection of *Workes* of James I were published in the same year.

The plays collected here include *The Alchemist*, *Volpone*, and *Every man in his Humour*, which was first performed in 1598 by the Lord Chamberlain's men, its list of 'principall comœdians' headed by 'Will. Shakespeare'. There are masques as well, including the masque *Of Blacknesse*, epigrams, and the collection of poems entitled 'The Forrest'.

All the plays here are canonical, from authorised texts; the canon was completed in 1640 with the publication of a second volume.

STC 14751; Greg III, 1070-73; Pforzheimer 559.

24. **LEE, Nathaniel.** *Lucius Junius Brutus; Father of his Country. A Tragedy. Acted at the Duke's Theater, by their Royal Highnesses Servants ... London, Printed for Richard Tonson, and Jacob Tonson, 1681.*

Small 4to, pp. [8], 72, [2]; a little soiling and browning but a good copy in modern quarter calf (spine rubbed). £250

First edition. 'In most respects his finest play' (James Sutherland), *Lucius Junius Brutus* was, however, suppressed after three nights because of some lines describing the moral effeminacy of Tarquin, which were taken as a reflection on Charles II. Lee's Epilogue raves at the critics, censors, and licensers who damned the play: 'You that with monstrous Judgment force the Stage / You fribling, fumbling Keepers of the Age'.

Stratman 3154; Woodward & McManaway 733; Wing L 852.

25. **LEE, Nathaniel.** *Constantine the Great; a Tragedy. Acted at the Theatre-Royal, by their Majesties Servants ... London, H. Hills Jun. for R. Bently and J. Tonson 1684.*

Small 4to, pp. [8], 60, with 'A Catalogue of Plays, printed for R. Bentley' (among them *Hamlet*, *King Lear*, '*Moor of Venice*', and *Julius Caesar*) on A2'; small hole to title-page (text unaffected), light dampstain to last couple of leaves, some light browning elsewhere; modern calf. £250

First edition of Lee's last play, acted and printed in the year of his confinement to Bedlam (*The Massacre at Paris*, although not printed until 1690 was written earlier, certainly before 1682). The plot takes considerable liberty with history, turning on Constantine's love for Fausta, whom he gives up to his son, Crispus (who has already secretly married her). In reality, Constantine was married to Fausta and had both her and Crispus executed, supposedly for adultery.

Dryden contributed the Epilogue and Otway the Prologue, which contains his well-known execrations on the neglect of poets: 'Tell 'em how *Spencer* starv'd, how *Cowley* mourn'd, / How *Butler*'s Faith and Service was return'd ...'.

Macdonald 120; Pforzheimer 588; Stratman 3146; Woodward & McManaway 730; Wing L 848.

FOURTH FOLIO (STILL) FOR SALE

26. **LEE, Nathaniel.** *The Massacre of Paris: a Tragedy. As it is acted at the Theatre Royal by their Majesties Servants ... London, R. Bentley and M. Magnes, 1690.*

Small 4to, pp. [4], 52, [4], with the final leaf of advertisements (see below); small holes to A2, C1 and D1, rather browned, with some stains; modern calf. £250

First edition. Although first acted in 1689, the play was written years earlier and suppressed. Based on the events of the St Bartholomew's Day Massacre of 1572, the play follows history closely (the source appears to be Davila rather than Marlowe), except for the addition of a love episode between the Duke of Guise and Marguerite of Navarre.

At the end is 'A Catalogue of some Plays' printed for Bentley and Magnes, among them the Fourth Folio (plus separate printings of *Hamlet*, *King Lear*, *Othello*, *Julius Caesar*, *Merchant of Venice*, *Troilus and Cressida*, and *Macbeth*), Racine's *Andromache* and Molière's *Tartuffe* (the first appearance for each playwright in English), and Aphra Behn's *Abdelazer, or the Moor's Revenge*, for which Purcell was soon to provide incidental music.

Pforzheimer 591; Stratman 3162; Woodward & McManaway 734; Wing L 853.

EIGHTEENTH CENTURY SPAIN PERFORMS GOLDEN AGE THEATRE

27. MORETO Y CAVANA, Agustin, and Juan de MATOS FRAGOSO. [Comedies]. [*Madrid or Seville, around 1750*].

12 parts in one volume, 4to, ff. [18], [14], [20], [14], [20], [14], [16], [20], [16], [16], [44], [5], [20], [14]; text printed in double columns, caption titles, some woodcut tail-pieces; some browning affecting a few quires, sometimes intense but without affecting legibility, a few leaves with frayed extreme outer margin, again without impinging text; a good copy in contemporary limp vellum, remains of ties, ink lettering on the spine; index supplied in manuscript in a contemporary hand in the front free endpaper. £1500

A gathering of twelve Spanish comedies of the Golden Era in undated and unspecified eighteenth-century imprints, collected, bound and indexed around the time of printing.

The Sammelbands begins with a comedy by Juan de Matos Fragoso, *Riesgos y alivios de un manto*, and continues with eleven comedies by Agustin Moreto, including the most celebrated of his dramas: *El Desden con el Desden*, known throughout Europe and imitated by Moliere in *La Princesse d'Elide*, by Gozzi in *La Principessa filosofa*, and by Schreyvogel in *Donna Diana*. The playwright Moreto (1618-1661) spent his life in Madrid, until 1654 (the year of the publication of his first collection of drama), and Toledo where he resided until his death. The second and third volumes of comedies were published in 1676. Drawing on Castro, Tirso de Molina and other contemporary dramatists, Moreto's plots and verses enjoyed popularity owing to their great dexterity and charm. Moreto 'devoted himself more [than his predecessors] to character-drawing, and often succeeded better in it than they had (Ticknor, II, p. 376).

Moreto's other comedies gathered here are: *Antioco, y Seleuco*; *Los Enganos de un engano, y confusion de un papel*; *San Franco de Sema*; *El premio en la misma pena*; *El licenciado vidriera*; *En el mayor imposible nadie pierda la esperanza*; *La cena del rey Baltasar*; *La fuerza de la ley*; *Sin honra no ay valentia*; *Satisfazer calando*.

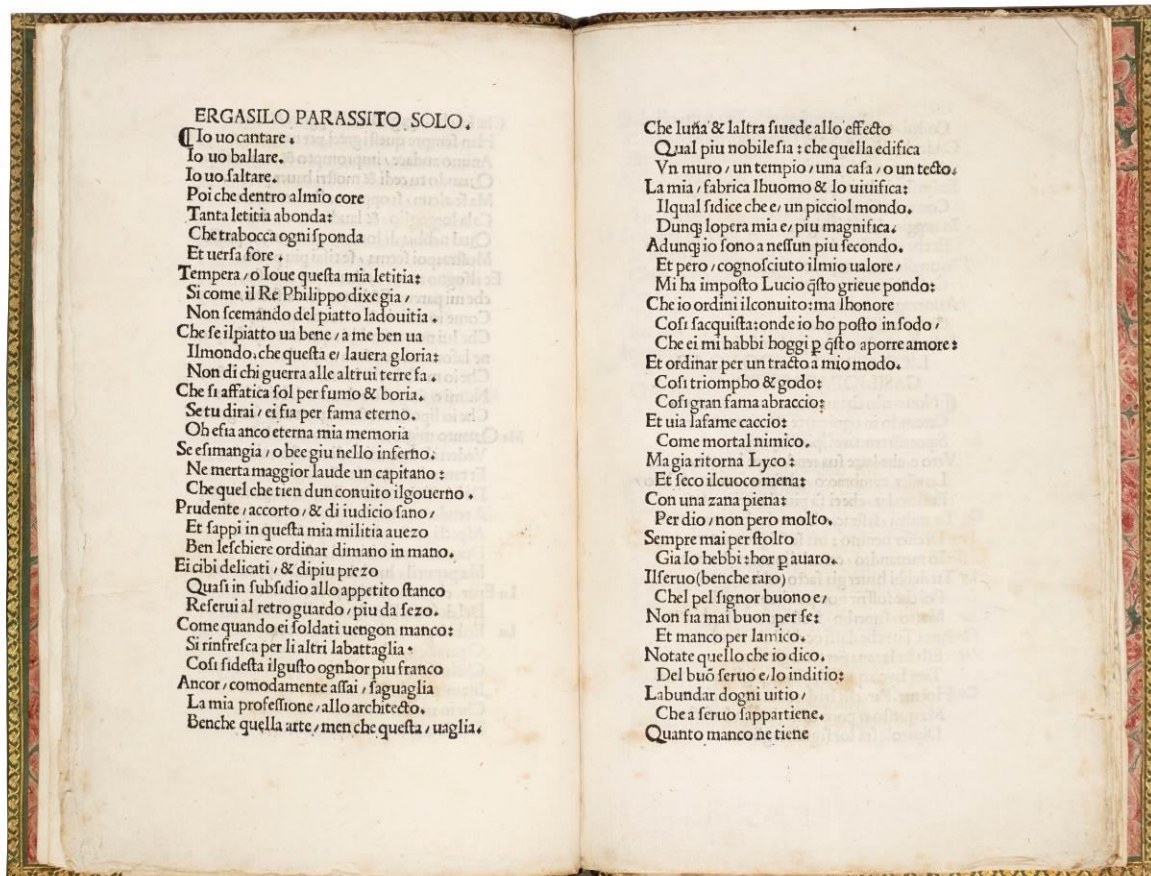
Juan de matos Fragoso (1608-1689), Portuguese of origins, was one of the most prolific playwrights of seventeenth-century Spain, in the school of Calderon de la Barca.

BOCCACCIO DRAMATIZED

28. NARDI, Jacopo. *Comedia di amicitia*. [*Florence, Gian Stefano di Carlo, c. 1512*].

4to, 20 leaves, roman letter; a fine copy, **edges totally uncut**, in Italian early 19th century turquoise polished calf, gilt outer ruled border, inner blind-tooled border of neo-classical ornament, lettered in gilt in centre of upper cover, flat gilt spine. £15,000

First edition, rare. Although the book has been in the past treated as a Florentine incunable, the type is now identified as the 102R of Gian Stefano di Carlo, a native of Pavia who printed at Florence from c. 1505 to c. 1520. The date of printing has been variously assigned to 1510, 1511 or 1512, but since the composition of the play is now dated to 1512 or a little before, it must be one of the latter two years. A second Florentine edition (in 8vo.) was printed by Bernardo Zucchetta, apparently about 1512.

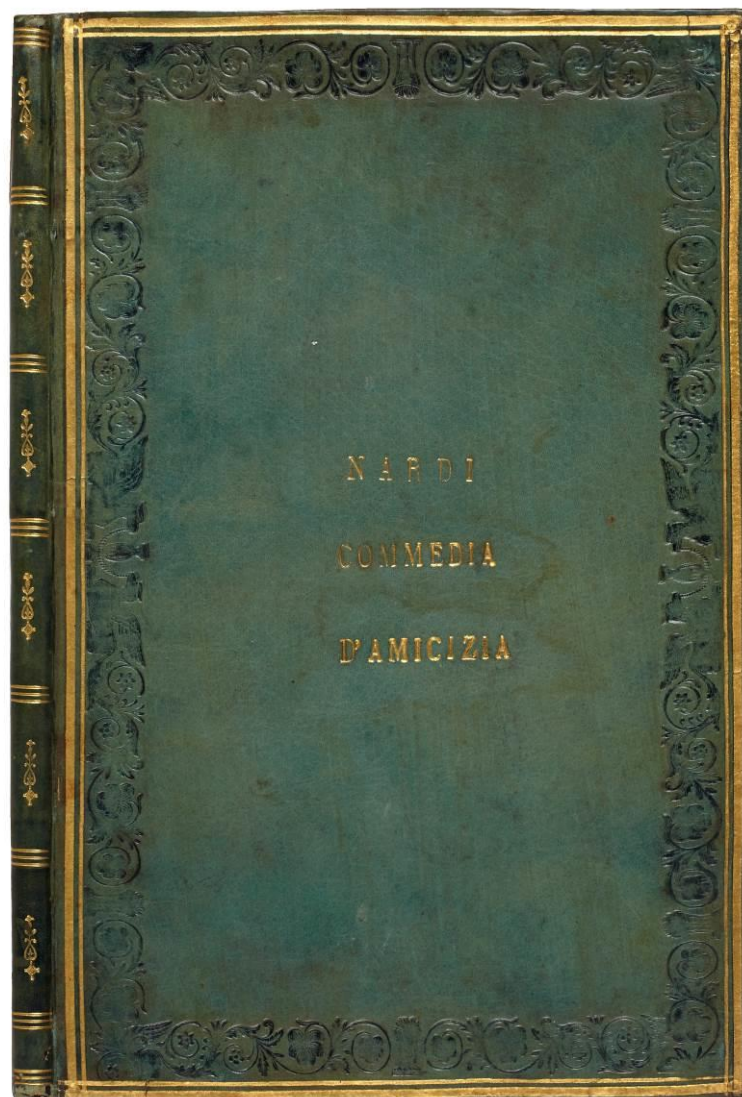


Jacopo Nardi (1476-1563), best known now for his *History of Florence* (printed in 1582) and in his own day for his Tuscan translation of Livy, also played an important part in the growth of secular drama. The passion for Plautus and Terence that among the humanists displaced the wooden performances of the *sacre rappresentazioni*, especially in the period 1480-1500 in the circle around Poliziano, soon developed into original compositions for vernacular comic theatre. Ariosto at Ferrara led the way with two five-act comedies in the Roman mould, *Cassaria* of 1508 and *I suppositi* of 1509, full of the stock characters and amorous intrigues of the ancient genre. It was Nardi's innovation a few years later to take a plot from Boccaccio (X.8, the only story in the *Decameron* with a classical setting) and people it with Plautine characters in his verse *Amicitia*, a comedy in five short acts. In *Amicitia* the Boccaccian plotline, essentially a rhetorical argument about the competing claims of love and friendship, takes second place to the comic activities of the servants, friends and parasites who attend the two principal characters, Lucio and Eschino. Boccaccio's setting in Athens and Rome could not be accommodated in drama which held to the ancient idea of unity of

place (Nardi calls his work ‘togata o palliata’), and much of the back story is consequently related at Rome by the parasite Ergastilo and Lucio’s servant Lico, Nardi’s additions and not in Boccaccio. Croce saw in the play a measure of psychological penetration wanting in Boccaccio’s original.

Nardi borrowed another plot from the *Decameron* (V.5) in his *Due felici rivali*, a play performed before the newly restored Medici court in 1513. A similar mix of Plautus and Boccaccio took place in the same carnival period, this time at Urbino, with the performance of Bernardo Dovizi’s *La Calandra* (see *supra*) where the language and comic devices as well as the plot are more firmly based on Boccaccio.

Hain 11673, GW M25843, Goff N-4 (taking the printer assignment to Lorenzo Morgiani and Johannes Petri found in the GW files and dating the edition *c.* 1496-97); D. E. Rhodes, *Gli annali tipografici fiorentini del XV secolo*, Florence, 1988, p. 133, no. 32, dating *c.* 1510. On Gian Stefano see also F. J. Norton, *Italian Printers 1501-1520*, London, 1958, p. 29; L. Stefani, ed., *Tre commedie fiorentine del primo '500*, Ferrara and Rome, 1986, pp. 9-10. OCLC records only 3 copies in the US (Harvard, Penn, Illinois), 1 in Canada (Thomas Fisher Toronto), 2 in the UK (BL, Glasgow).



29. **OTWAY, Thomas.** *Venice preserv'd, or a Plot discover'd. A Tragedy. As it is acted at the Duke's Theatre ... London, J. Hindmarsh, 1682.*

Small 4to, pp. [8], 72; some spotting and staining, pen trials to the title-page; a good copy in modern quarter blue morocco and cloth boards. £750

First edition of perhaps the finest tragedy of the Restoration stage. No play has 'been revived more often ... save those of Shakespeare' (Pforzheimer). The play was first performed in February 1682 by the Duke of York's company at Dorset Garden; and it was staged again in April to welcome the Duke back to London. For this royal occasion Otway wrote a new epilogue and Dryden contributed a special prologue, both printed at the time as separate broadsides.

Wing O 567; Pforzheimer 779.

LAST PLAY

30. **OTWAY, Thomas.** *The Atheist: or, the second Part of the Souldier's Fortune. Acted at the Duke's Theatre ... London, R. Bentley and J. Tonson, 1684.*

4to, pp. [8], 32, 41-75, [1], complete despite erratic pagination; rust-hole to A3 touching one word on the recto, two on the verso, headlines of the final half-sheet cropped, but a good copy in full calf. £350

First edition of Otway's last play, reviving the characters of *The Souldier's Fortune* – Thomas Betterton reprised the role of Beaugard. 'The atheist of the title, Daredevil, is a satiric portrait of a freethinker, who in reality is both religious and deeply superstitious and "never feels so much as an Ague-fit, but he's afraid of being damn'd" ... The libertinism that was admired in *Don Carlos* is now depicted as foolish. Irreverent, farcical, and outrageous, *The Atheist* is nevertheless the most socially mature of Otway's comedies' (*Oxford DNB*). Otway's final years were dogged by extreme poverty, and he died in April 1685 – Cibber's account has him choking on a roll bought with money begged on the street.

Wing O 541.

AN ILLUSTRIOUS 'SON OF BEN'

31. **RANDOLPH, Thomas.** *Poems with the Muses Looking-Glasse: and Amyntas ...*
Oxford, Leonard Lichfield for Francis Bowman, 1638.

Small 4to, pp. [24], 128, [2], '92' [*i.e.* 93], [7], 114; some browning, extremities slightly foxed, somewhat inevitable given the poor paper stock used, but a good copy in later calf, gilt, dry, rather roughly rebaked in lighter calf, front cover partly defective; bookplate of James Lorimer Graham. £2250

First edition of the major collection – pastoral, erotic, and festive verse, followed by two plays – of one of the more illustrious of the 'sons of Ben', published two years after his death some three months short of his thirtieth birthday. Randolph began his literary career at Trinity College, Cambridge, where he was known for his wit and ingenuity, and organized student productions of his earliest plays. Leaving Cambridge for London in 1632, he engaged with too much enthusiasm in the dissipations of metropolitan literary life, and his 'immoderate way of living in all probability shortened his days (Phillips, *Theatrum Poetarum*, 1675). Commendatory verses here come from other 'sons' including Owen Feltham, and there are several poems addressed to Jonson himself, and 'A Parley with his empty Purse':

Purse, who'l not know you have a Poets been

When he shall look and find no gold herein?

In the opening scene of *The Muses Looking-Glass*, set in the Blackfriars Theatre, two puritan hawkers who are strongly prejudiced against the stage are accosted by a third character, Roscius, who undertakes to convert them. In the play that follows, to a counterpoint of commentary from the puritans, virtues and vices appear in couples or singly and (in accordance with the theory of comedy put forward in the first act) hold up a mirror in which spectators may note their own defects. Bentley describes the play as 'oddly academic' for the London stage, and suggests that it may be a reworking of one of the Cambridge comedies, mixing the allegorical characters from an earlier play with the marvellous, realistic, vigorous sketch of the puritan onlookers. On the other hand the vices clearly owe much to Jonson's theory of humours.

STC 20694; Hayward 74; Pforzheimer 828; Madan I, p. 209; Greg III, pp. 1100-1101; G.E. Bentley, *The Jacobean and Caroline Stage*, V, 986-9.

GROUNDBREAKING: IN ENDECASYLLABLES AND NO UNITY OF TIME

32. **RICCHI, Agostino.** *Comedia intitolata I tre tiranni, recitata in Bologna a N. Signore, et a Cesare, il giorno de la Commemorazione de la Corona di sua Maesta. Venice, Bernardino de Vitalibus, 14 September 1533.*

4to, ff. [8], 64, printer's mark on title, italic letter; old Italian oatmeal paper boards.

£2800

First edition of this verse comedy, notable for being **the first play written entirely in hendecasyllabic verse** (the *superbissimum carmen*, as Dante called it) and also for **introducing the daring innovation of stretching the action over a whole year's time**. Written when the author was barely twenty, it was adapted for its first presentation to suit the occasion of the meeting of Charles V and Pope Clement VII in Bologna, to which place the action was shifted. Act V sees one of the principle characters "returned from Spain, dressed in the habit of a pilgrim and speaking Spanish, enter into praise for the Emperor and the Pope".

The author's dedication to Cardinal Ippolito dei Medici is followed by a long and interesting introduction by the Dante scholar Alessandro Vellutello explaining the basic ideas of the play and its place in dramatic literature.

Allacci 782 knows only this edition.

33. **ROCHESTER, John Wilmot, Earl of.** *Valentinian: a Tragedy. As 'tis alter'd by the late Earl of Rochester, and acted at the Theatre-Royal. Together with a Preface concerning the Author and his Writings. By one of his Friends. London, Timothy Goodwin, 1685.*

Small 4to, pp. [32], 82, [2, epilogue]; some uniform pale foxing, stab-holes to inner margin; a very good copy in modern quarter morocco and cloth boards. £650

First edition, as altered by Rochester from John Fletcher's revenge tragedy, based loosely on events in the reign of the weak and dissolute Roman emperor Valentinian III, and his murder (written c.1610-14, printed 1647). Rochester's intended title was *Lucina's Rape*, the central incident on which the action turns, but the play was brought to the stage and printed (after Rochester's death) under Fletcher's original title. It was written in the 1670s but Harold Love suggests that it was not staged then for political reasons; the implications of a play about a 'lust-besotted autocrat' could scarcely be disguised. One passage caused considerable offence in the nineteenth century: 'Whoever reads the speech with which the first scene of the second act of this piece concludes [II, ii in Love's edition] will find no difficulty in conceiving that *Sodom* (an infamous play) might be the work of Rochester' (Isaac Reed).

The long preface, by the friendly hand of Robert Wolseley, defends Rochester against Mulgrave's attack on him in *An Essay upon Poetry*, and, more generally, urges that the value of a work of art should not be affected by moral considerations. The first prologue is by Aphra Behn.

Wing F 1354; Woodward & McManaway 1299; Macdonald 233; *The Works of John Wilmot, Earl of Rochester*, ed. Harold Love, pp. 448-51, 618-33.

THE MERRY WIVES OF DUBLIN

34. SHAKESPEARE, William. *The Merry Wives of Windsor. A Comedy as it is acted at the Theatres ... Dublin, printed for A. Bradley, 1730.*

Small 8vo, pp. 72; a very good copy, bound in a contemporary tract volume with five London editions of Shakespeare (1729-37, see below) in neat speckled calf, morocco spine label ('Plays Vol. V'), manuscript contents list at front. £8500

First separate Irish edition of *The Merry Wives of Windsor*, rare.

Although productions of Shakespeare had been staged as early as the Restoration, the first works to be printed in Ireland were editions of *Hamlet*, *Othello* and *Macbeth* for George Grierson in 1721. In 1726 Grierson and Ewing issued an 8-volume edition of the *Works*, a reprint of Pope's text – available much more cheaply than the English editions they were also exempt from the copyright held in London by Tonson.

Abraham Bradley's edition of *The Merry Wives of Windsor*, his first of Shakespeare, takes instead Rowe's edition as its source text, and was possibly published to capitalise on a Smock Alley production of April 1730. Bradley went on to publish the second Dublin collected *Works* in 1739, based on Theobald's Shakespeare. The Rowe text was not reprinted.

All early Irish editions of Shakespeare are rare, both institutionally and on the market. Other than the Eccles copy of *Macbeth* (\$26,000 in 2004, in a modern binding), none have been sold at auction since 1975. (See our list of *English Books, Summer 2011*, item 66, for another copy of *Macbeth*.) *Merry Wives* is recorded by ESTC in five copies only, none in the British Isles: Folger, Huntington, Illinois, Texas and Yale.

Merry Wives is found bound here with five London editions of Shakespeare – evidence that these Dublin printings were intended as much to undercut the English market as for distribution in Ireland:

SHAKESPEARE, William. *Othello, the Moor of Venice; a Tragedy ... London: Printed by John Darby for Mary Poulson [and 3 others] ... 1724. 12mo, pp. 96*

_____. Julius Cæsar; a Tragedy ... London, Printed for J. Tonson; and also for J. Darby [and 3 others] ... 1729. 12mo, pp. 78, [4, songs], [2, ads].

_____. Hamlet, Prince of Denmark: a Tragedy ... London: Printed for W. Feales ... 1737. 12mo, pp. 100, with a frontispiece.

_____. The First Part of Henry IV ... London: Printed for J. Tonson ... 1734. 12mo, pp. 96, wanting frontispiece.

_____. The Second Part of Henry IV ... London: Printed for J. Tonson ... 1734. 12mo, pp. 93, [1], with a frontispiece.

35. [SHIRLEY, James]. The Coronation a Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. London, T. Cotes for Andrew and William Cooke, 1640.

Small 4to, pp. [72], lightly washed but a very good copy in modern sprinkled calf, morocco label, by Bernard Middleton. £3600

First edition. When the theatres were closed for plague in 1636-1637 the company for which Shirley was in effect house dramatist, Queen Henrietta's Men, were forced to sell off their stock of plays to the booksellers. As a result a number of Shirley's plays appeared in print in the late 1630s, including *The Coronation*, misattributed to his earlier contemporary, John Fletcher. It is not clear how the confusion occurred, but Shirley was in Dublin and no author was specified when the play was entered in the Stationers' Register in 1639. Earlier, when the Master of the Revels had licensed the play in 1634/35, it was described as Shirley's, and his authorship was asserted again in a catalogue in *Six New Plays* (1653), where it is described as 'falsely ascribed' to Fletcher.

Shirley, representing the last generation of English Renaissance dramatists, was 'the master of many techniques, his mind ... stocked with the formulae and devices of his predecessors' (G. K. Hunter). Nowhere is this seen more clearly than in *The Coronation*, an impossibly complicated verse tragi-comedy of cross purposes, jealousies, and romantic misunderstandings. Sophia, the Queen of Epire, is a minor and Cassander, the regent of the country (prophetically-named Lord Protector), anticipates that she will marry his son. But then the nephew and the son of two feuding courtiers are revealed as Sophia's missing brothers, princes of Epire in disguise, and each in turn assumes the throne as rightful king, displacing Sophia. Meanwhile the tangled subplot of romantic deceptions unwinds and we end with a pending coronation and two happy unions. STC 11072; Greg 572(a).

36. **STEELE, Sir Richard.** *The conscious Lovers. A Comedy. As it is acted at the Theatre Royal in Drury-Lane, by his Majesty's Servants ... London, printed for J. Tonson, 1723.*

8vo, pp. [16], 86, [2]; two small holes to title-page without loss, else a very good, fresh copy in later marbled boards. £275

First edition of Steele's last play, based on the *Andria* of Terence, and first staged in 1722. In the cast were Steele's co-managers at Drury Lane – Booth, Cibber, and Wilks – and the dedication to the King is in part Steele's thanks for the patent for the theatre. The play provoked a new pamphlet war between Steele and the touchy old critic John Dennis. There is also a pirated Dublin edition dated 1722. This is the issue with the press figures p. [14], 7; p. 11, 4; p. 20, 7; p. 31, 4; p. 47, 6; p. 64, 4; p. 68, 3.

'ENTER AMBIGUITY IN DISTINCTIONS CLOAKE'

37. **[ZOUCHE, Richard].** *The Sophister. A Comedy ... London, J. O. for Humphrey Mosley, 1639.*

4to, pp. [70], wanting the initial blank (A1); outer woodcut border of title-page cropped (even though it is folded over at lower and outer edges), a few small marginal repairs, but a good copy in modern half calf. £2500

First edition, attributed to Richard Zouche, Regius professor of civil law at Oxford from 1620 until his death. Only two literary works are credited to Zouche (1590-1651), a poem *The Dove: or Passages of Cosmography* (1613), and the present play, with its resoundingly legal vocabulary.

Our Civill Law doth seeme a royall thing,
It hath more Titles than the *Spanish* King:
But yet the Common Law quite puts it downe.
In getting, like the Pope, so many a Crowne.

The Prologue, 'spoken by Mercury to the Academicall Auditors', suggests a university or inns of court audience, and it is likely it was first performed c.1614-1620. The play itself has

a distinctly academic bent – the plot centring on the sophister Fallacy, his father Discourse, and a sequence of rhetorical and philosophical figures: Proposition, Description, Invention, Division, Ambiguity.

A manuscript version under the title ‘Fallacy, or the Troubles of Great Hermenia’ (MS Harleian 6869.2) probably represents a stage of the play before censorship, and names the author as ‘R. Z.’

STC 26133; Greg 556; Bentley, V, 1276-1280.

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