The book cover features a highly detailed, black and white ornate border. At the top and bottom are large, circular crests containing heraldic symbols. On the left and right sides, there are two panels each, each containing a winged cherub. The cherubs are depicted in various poses, some holding objects. The background of the border is filled with intricate scrollwork and floral patterns.

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Cover image taken from item 105 (Southwell, Saint Peters Complaint, 1602-9?)

Title-page image taken from item 24 (Chaucer, The Workes, 1602)

THE LIBRARY OF ROBERT BALL

English Literature 1500-1900, an American Journalist's Collection



Collecting rare books is a selfish pastime. It is about possession, about ownership. After all, the texts are universally available. Even the books themselves are often accessible in public libraries. But that is not the same as having them in one's own bookcase. I have been an active collector for most of a long life. Now, in my 90th year, I have decided it is time to pass my pleasure on to others.

Robert Ball

A Note from the Booksellers

The library of Robert Ball is the fruit of over six decades of careful and considered collecting, particularly rich in the authors which most attracted him – Donne (*items 32-48*, including the first six editions of the *Poems*) and the Caroline poets both cavalier and metaphysical (Carew, Crashaw, Herbert, Herrick, Lovelace, Randolph, Stanley, Suckling, Vaughan, Wither) – but ranging as widely as Austen and Wyclif, *The Faerie Queen* and *Frankenstein*. There are famous rarities here too albeit sometimes as 'noble fragments' – *Silex Scintillans*, Southwell's *Saint Peters Complaint*, Marlowe's *Hero and Leander* (the Howard–Royal Society copy). Items with interesting provenance include a copy of Bacon *Essayes* 1625 with copious contemporary annotation; the Mountstuart–Duke of Sussex copy of Burns *Poems* 1787; *Cabala* 1654 annotated by the friend of Pepys, Lord Crew; and the *Poems* 1669 of Katherine Philips, on large paper, given by the poet Thomas Flatman to his wife. Both *Lucasta* 1649 and *Lucasta* 1659 belonged to early editors.

We could go on, but we can hear the books themselves talking ...

ANACREONTEA

1. **ANACREON** done into English out of the original Greek ... Oxford, Printed by L. Lichfield ... for Anthony Stephens ... 1683.

8vo., pp. [20], 72, 79-114; a very good copy in contemporary mottled calf, front joint cracked. **£650**

First edition of the second translation into English (after Thomas Stanley's of 1651, *see item 110*) of the *Anacreontea*, a collection of poems long attributed to Anacreon but actually by numerous anonymous imitators. The present compilation, of fifty-two poems, is similarly anonymous, but contains translations attributed to Oldham, Cowley (*see item 26*), Thomas Wood and Francis Wallis. Ode 16 is definitely by Oldham, odes 2, 3 and 17 almost certainly by Cowley (admitted into the canon by John Sparrow, and see Stuart Bennett, Catalogue LIX, for a copy with contemporary manuscript attributions in confirmation).

'S. B.', presumably the editor, explains in the Preface that he is 'an utter Enemy to the too narrow ty of a verbal Translation', and indeed these are very free translations.

Wing A 3046; Case 167; Pforzheimer 224 (a 'delightful collection').

CHRISTMAS SERMON

2. **ANDREWES, Lancelot**. A Sermon preached before His Maiestie at White-Hall, on Tuesday the 25th of December being Christmas Day ... Anno 1610. Imprinted at London by Robert Barker... [1610/11].

4to., pp. [2], 41, [1]; slight damp-staining, some inner margins reinforced, otherwise a very good copy in modern boards; occasional underlinings and marginal marks, apparently in a contemporary hand; from the library of John Sparrow. **£350**

One of two separate editions, both undated, this one (41 pages) independent, the other (46 pages) given priority by ESTC but usually found as the second part of *Two Sermons*.

Andrewes's text is the angel's message to the shepherds in the second chapter of Luke. He proceeds in his usual exegetical manner, elaborately bringing out the meanings and etymologies of words: several pages are dedicated to a discussion of the 'divers degrees' of meaning in the word 'joy'.

Andrewes's Christmas sermons were an important landmark of the court year and were especially enjoyed by the king, earning 'royal accolades far greater than any known from James for other forms of literature'. This sermon seems to have earned particular approbation: in January 1611 John Chamberlain reported that Andrewes preached 'on Christmas day last with great applause: the King with much importunitie had the copie delivered him on Teusday last before going to Roiston, and sayes he will lay yt still under his pillow' (*Oxford DNB*).

STC 614.

A COLD COMING WE HAD OF IT

3. **ANDREWES, Lancelot**. XCVI Sermons ... Published by His Majesties speciall Command. London: Printed by George Miller, for Richard Badger. 1629.

Folio, pp. [12], 331, [3], 333-379, 362-363, [1], ff. 381-382, [1], pp. 383-1008, [4], 24, [4], 25-167, [3], 22, [4], with errata leaf; woodcut headpiece, endpiece, and initial letter to each sermon; a fine copy in contemporary polished calf, rubbed, spine repaired at head and foot. **£1000**

First edition of Andrewes's collected sermons, including 'Christmas Day 1622', which achieved modern fame as the source of T. S. Eliot's poem 'Journey of the Magi'.

John Buckeridge and William Laud obtained the King's commission to edit and publish Andrewes's work immediately after his death in 1626; as well as *XCVI Sermons*, they produced a volume of miscellaneous Latin and controversial works titled *Opuscula ... posthuma* (also 1629). 'The contents and arrangement of the *XCVI Sermons* displayed the hallmarks of 1630s Laudianism: the disproportionate number of court sermons stressed a churchmanship in the service of royal authority; the large percentage of communion day sermons gave particular prominence to a high eucharistic theology; and the editorial innovation of arranging the sermons according to the liturgical year itself (instead of chronologically by date of composition, as was conventional) insisted that preaching be subordinated to liturgical observance' (*Oxford DNB*).

STC 606.

4. **ANDREWES, Lancelot.** *Nineteen Sermons concerning Prayer. The first Six shewing the Nature of Prayer, as a Preparative thereunto; the Residue a large and full Exposition upon the Lords Prayer ...* Cambridge, Printed by Roger Daniel ... 1641.

Narrow 12mo., pp. [8], 432, 423-450; lacking the portrait called for by ESTC (as also several other copies); a good copy in contemporary sheep, spine partly defective, pastedowns from an early law text in Latin. **£250**

Second edition, although not so designated, of Andrewes's early collection of sermons originally entitled *Scala Coeli*, 1611. For each sermon, Andrewes takes as his text only a small fragment of the Lord's Prayer (e.g. 'Our Father', 'our daily bread'), an approach typical of a preacher who, in the words of T. S. Eliot, 'takes a word and derives the world from it; squeezing and squeezing the word until it yields a full juice of meaning'.

The sermons, which belong to Andrewes early 'puritan' phase at Pembroke College, Cambridge, 'contain clear evidence that at this time Andrewes held opinions on predestination that were consistent with mainstream Elizabethan Calvinism and quite distinct from the anti-Calvinism that emerged in his writings from the late 1580s' (*Oxford DNB*). Andrewes refused to have his works printed unless compelled to do so by authority; nevertheless, the high demand for his Cambridge sermons and lectures resulted in many unauthorised printings, such as, perhaps, *Scala Coeli*, although it was entered in the Stationer's Register.

Page 432 is followed by 423, and there is a slight discontinuity of text here, presumably from some misunderstanding in the printing house as the collation by signatures is perfectly regular.

Wing A 3141.

5. **AUSTEN, Jane.** *Sense and Sensibility: a Novel. In three Volumes ... the second Edition ...* London: Printed for the Author, by C. Roworth ... and published by T. Egerton ... 1813.

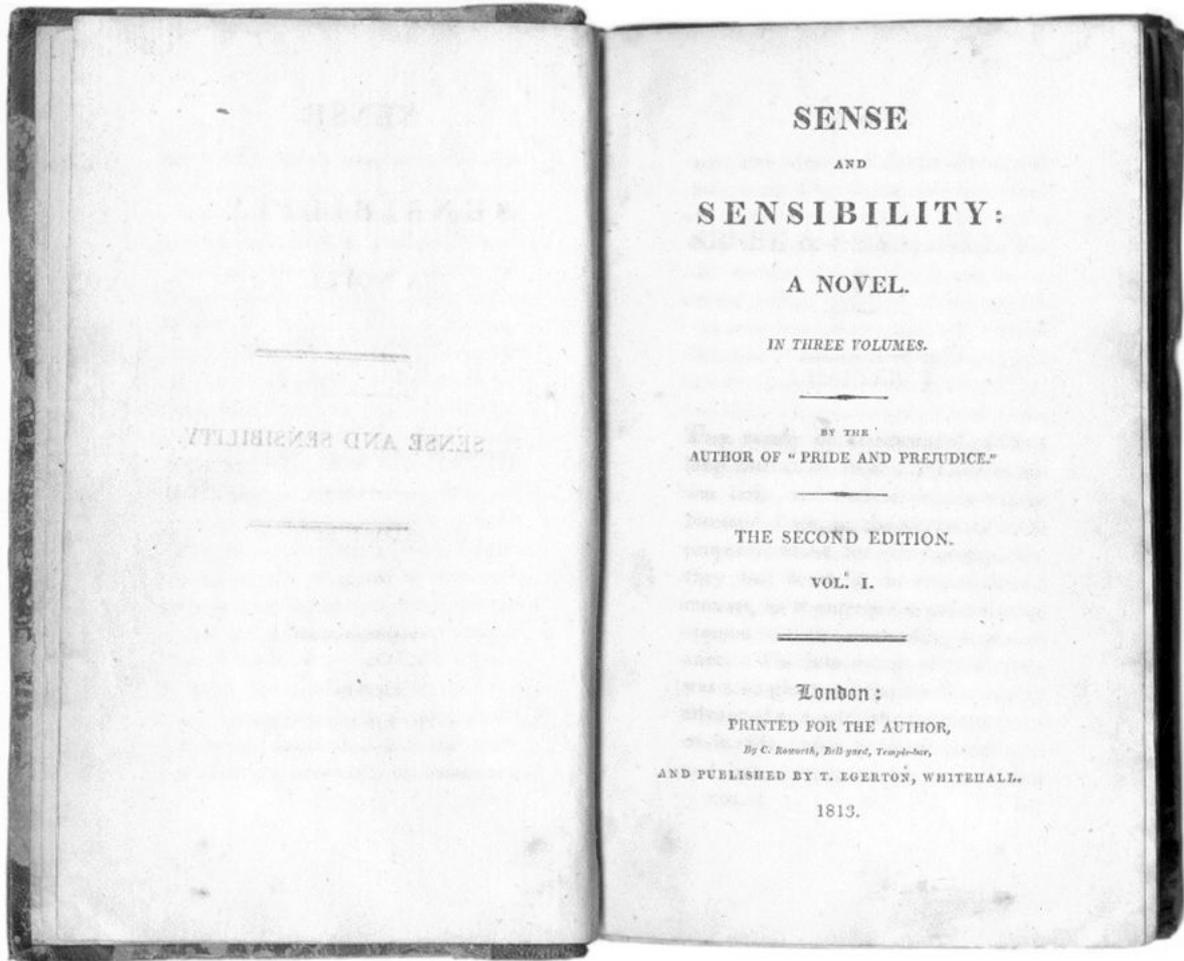
3 vols., 12mo., with the half-titles, but wanting the terminal blanks; a very good copy in contemporary half red morocco and marbled boards, rubbed, edges slightly worn. **£6000**

Second edition, revised by the author. The first edition had sold out in July 1813, and on 25 September Austen wrote to her brother Francis that 'There is to be a 2d Edition of S. & S. Egerton advises it'. Apparently it was published on the same terms as the first edition, at the expense of the author; again there was a profit, but the second edition sold slowly, despite a title-page that could now

announce 'By the Author of "Pride and Prejudice"' instead of 'By a Lady'. Austen was still receiving small payments as late as 1817.

In revising the novel Austen made a number of minor changes. The most conspicuous alteration comes in volume I, chapter XIII, where one short paragraph is omitted following the disclosure that Miss Williams was the Colonel's natural daughter: 'Lady Middleton's delicacy was shocked; and in order to banish so improper a subject as the mention of a natural daughter, she actually took the trouble of saying something herself about the weather' (I, 155 in the first edition; I, 150 in the second). The second edition also introduces some errors.

Keynes 2; Gilson A2.



6. **AUSTEN, Jane.** *Mansfield Park: a Novel. In three Volumes ... Second Edition.* London: Printed for J. Murray ... 1816.

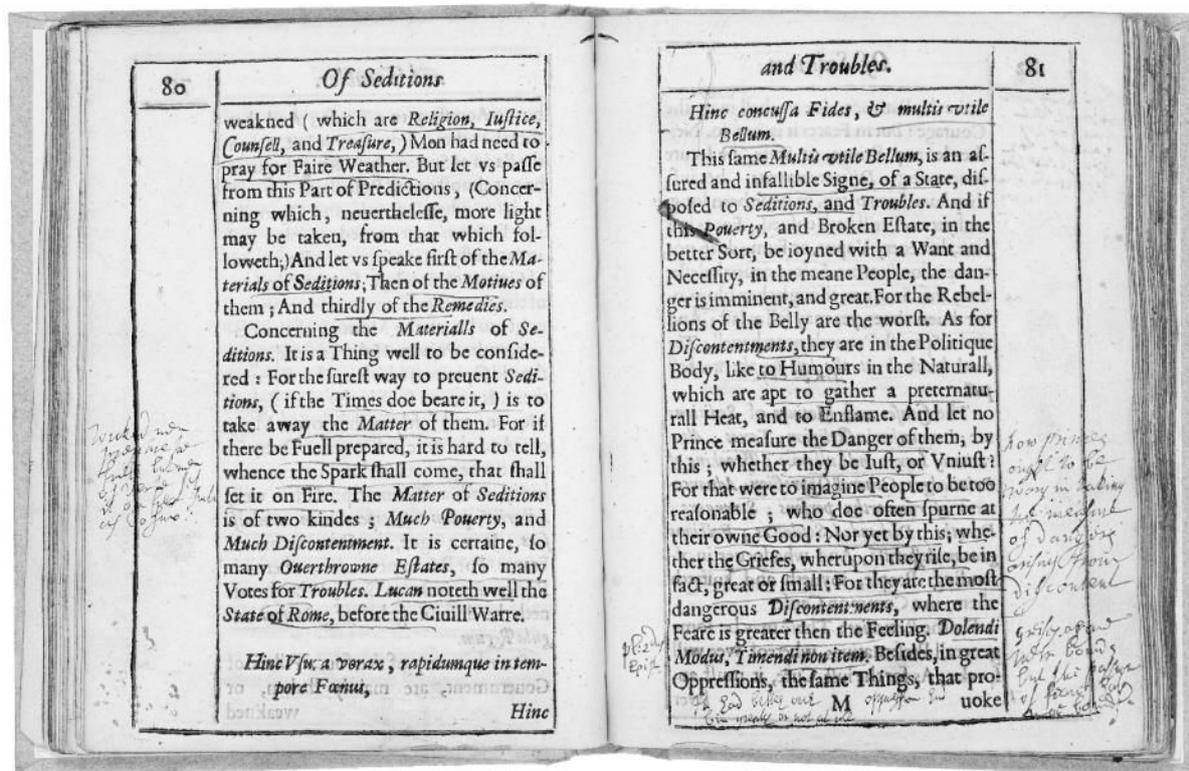
3 vols., 12mo., bound without the half-titles and the terminal blank in vol. ii; very occasional light foxing, else a very good copy in contemporary half calf and pink marbled boards, rubbed, joints worn, spines coming away; from the libraries of T. Hope (stamped label) and Linda Hannas, the historian of jigsaw puzzles, with her note calling attention to a dissected map at I, 33. **£3750**

Second edition, revised. Jane Austen 'seems in general to have prepared the text for the first editions of her novels with the greatest care, so that they contain few misprints, and the alterations made in the later editions consist usually only of unimportant details' (Keynes, *TLS*, 30 August 1923). In *Mansfield Park*, however, there are a number of more substantial revisions of the nautical terminology, probably on advice from one of the sailor brothers, Francis or Charles.

The passage in question (III, 150-1) concerns young Sam Price's first ship, *The Thrush*. For the ship 'was under weigh' (1814), we now read 'she had slipped her moorings and was coming out' (1816); for 'she lays just astern of the *Endymion*, with the *Cleopatra* to larboard', we read 'she lays close to the *Endymion*, between her and the *Cleopatra*, just to the eastward of the sheer hulk. "Ha! cried William, "that's just where I should have put her myself. It's the best birth at Spithead ..."' [this last sentence entirely new text], and further slight changes in a similar vein.

Egerton's poor printing of the first edition of *Mansfield Park* in 1814, his lack of expertise in marketing the book and unwillingness to risk another edition, as well as his behaviour over *Pride and Prejudice* – issuing a second edition without her knowledge – were all factors in Jane Austen's decision to entrust this second edition and her subsequent novels to Murray.

Keynes 7; Gilson A7.



WITH CONTEMPORARY ANNOTATIONS

7. **BACON, Sir Francis.** The Essayes or Counsels, civill and morall ... Newly written. London, Printed by John Haviland for Hanna Barret. 1625.

Small 4to., 150 leaves only of 176, wanting A1 (blank), A3-4 (dedication), and pp. 25-32, 39-40, 65-72, 127-138, 205-212, 235-238, and 337-340; (a)1-2 loose, torn corner R1; with good margins, so the annotations are intact; plain modern boards. **£2500**

The definitive edition of Bacon's *Essayes*, which he describes in the dedication as enlarged 'both in Number, and Weight; So that they are indeed a New Worke'. The first edition appeared in 1597 with only ten short essays; these were revised in 1612, when another twenty-eight essays were added. The 1625 edition contains fifty-eight essays, twenty of them new, the rest revised. It was the last to appear in Bacon's lifetime.

In this copy a well-read contemporary reader has underlined passage after passage throughout, adding marginal comments somewhat unevenly (heavily annotating the first 140-odd pages, then more sparsely, then heavily again at the end). The notes do not simply call attention to individual passages (although a few are marked 'Observation'), but are generally substantive comments on the text, sometimes embellishing it, and sometimes suggesting parallels, for example, in Sallust, Tacitus, Seneca, and other classical authors, Benjamin Rudyard's speech in Parliament, and even 'Hen. 7 Life' and other writings by Bacon. There are also some notes in Latin in the same hand, and some further notes in English in a second hand.

Some examples follow:

[2. Truth does not show the masques and mummeries of the world] 'The world is a stage / Ogni cosa è vana quanto è conosciuta'

[45. On how great men avoid envy] 'Which so as the old Lord Burleighs fashio[n] and likewise Sir Nic Bacon'

[50. Note following the essay 'Of Envy'] 'Envie is like fire and alwais tends upwards'

[74. On rising to nobility by a mixture of good and evil arts] 'There is seldom any rising to greatness but by a winding staire. Seldom any great river but pudle water helps to make it up'

[107. On the wisdom of princes] 'The wisdom of prevention is infinitely beyond the wisdom of remedies'

[171. The point of greatness in any state is to have a race of military men] 'This the Mamaluke [*i.e.* Mamluk] order shewes'

[313. Of tempering actions to content every faction] 'So Que: Elizabeth'

The hand is clear, slightly difficult where minute, and perhaps individual enough to be identified. It is hard to know why such a clean and interesting copy should be so randomly imperfect, unless it fell into the hands of a servant lighting fires or an illiterate seamstress.

There are two issues of the 1625 edition, one with 'Newly enlarged' on the title-page and Haviland, Barret, and Richard Whitaker in the imprint, the other, as here, with a cancel title-page reading 'Newly written' and omitting Whitaker.

STC 1148; Pforzheimer 30; Gibson 14.

8. **BARCLAY, John.** His Argenis, translated out of Latine into English: the Prose upon his Majesties Command: by Sir Robert Le Grys, Knight: and the Verses by Thomas May, Esquire. With a Clavis annexed to it for the Satisfaction of the Reader, and helping him to understand, what Persons were by the Author intended under the fained Names imposed by him upon them: and published by his Majesties Command. London, Printed by Felix Kyngston for Richard Meighen and Henry Seile. 1628.

Small 4to., pp. [8], 256, 247-489, [1], with the engraved portrait frontispiece (repaired), and twenty-three engraved plates (versos blank) neatly mounted on stubs; title-page and last four leaves partly remargined; author's name traced over with ink on the title-page (meant to be decorative but not); a little dust-soiled at the beginning; modern polished calf. **£750**

First edition of this translation, preceded in 1625 by the translation by Kingesmill Long. The fine plates by Leonard Gaultier and Claude Mellan were printed from the plates first engraved for the French translation published in Paris in 1623 (which is why they are mounted on stubs here). In 1636 they were reused in the second edition of Long's translation ('beautified with pictures'), when there was letterpress text on the versos.

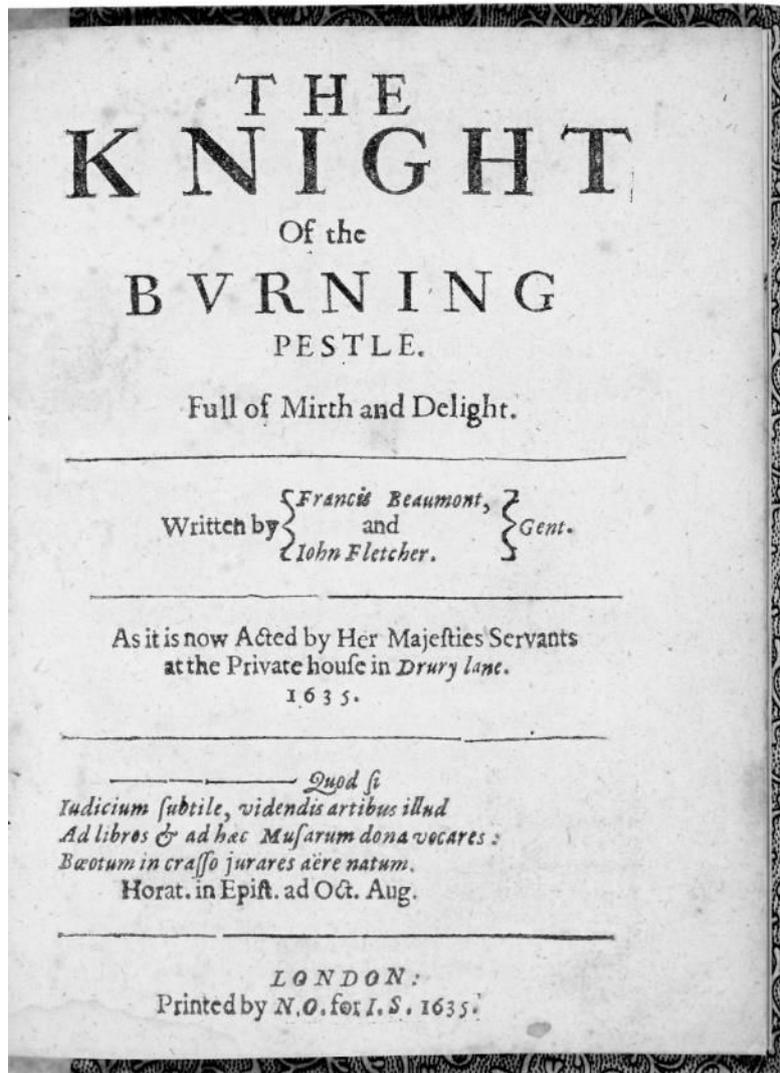


John Barclay (1582-1621) was a Scot born in France who lived abroad for most of his life but came to England on the accession of James I, whose favours as a fellow-countryman and scholar he enjoyed. He wrote two romances in Latin, the picaresque *Euphormionis Satyricon*, based on Petronius, published in instalments from 1605, and *Argenis*, his last work, originally published in Paris in the year of his death.

Argenis is an allegorical novel based on seventeenth-century Europe and the French wars of religion, 'designed to admonish princes and politicians, and above all to denounce political faction and conspiracy' (*DNB*). It tells the story of Argenis, the daughter and presumptive heir to the throne of Sicily [*France*] who has four aspirants to her hand, including the arrogant Radiobanes [*Philip II*] and the worthy Poliarchus [*Henri IV*]. The regal Hyanisbe represents Elizabeth; Usinulca is Calvin and the Hyperephanii are the Huguenots; Nicopompus is the author himself.

All but forgotten today, *Argenis* was widely admired in its time and exercised a considerable influence on later seventeenth-century romance. It furnished material for several plays; Crashaw translated some of the verse; Goethe and Rousseau read it, and Coleridge extravagantly praised the author's Latin style. By the end of the century it had been printed in at least 29 Latin and 34 vernacular versions. A translation by Ben Jonson was entered in the Stationers' Registers in 1623, but apparently not published.

Karl Friedrich Schmid, 'John Barclay's *Argenis*', *Literarhistorische Forschungen*, XXXI (1904), no. 104; STC 1393.



9. **BEAUMONT, Francis.** The Knight of the burning Pestle. Full of Mirth and Delight. Written by Francis Beaumont, and John Fletcher. Gent. As it is now acted by her Majesties Servants at the private House in Drury Lane. 1635 ... London: Printed by N[icholas] O[kes] for I. S[pencer?] 1635.

Small 4to., pp. [78], wanting the initial blank; some toning, first few leaves with pale stain to inner margin, else a very good copy in nineteenth-century quarter vellum and patterned boards. **£3750**

The true second edition of Beaumont's famous comedy (not in fact a collaboration with Fletcher), with Beaumont's name spelled correctly on the title-page; there is also a spurious '1635' edition (in fact printed later), with the misspellings 'Beamont' or 'Beaumont' on the title-page. The play was first published in 1613; here there is a new address 'To the Readers' and a new 'Prologue', neither authorial.

Pro. Are you a member of the noble City?
 Cit. I am.
 Pro. And a Free-man?
 Cit. Yea, and a Grocer.

Written in eight days when Beaumont was 22 and first performed in 1607, *The Knight of the Burning Pestle* is **probably the most formally innovative play in Jacobean drama**, portraying a battle for control of the stage between the child players, and a Grocer and his wife 'sitting below amidst the Spectators'. Barely four lines into the Prologue, the incensed costermonger intercedes, assuming the intended play, *The London Merchant*, to be an anti-citizen satire. It is in fact little more than a conventional romance, but nevertheless the bourgeois couple demand the introduction of a series of episodes starring their apprentice Rafe as a chivalric hero: 'I will have a Grocer, and hee shall do admirable things'; 'Wife. ... Let him kill a Lyon with a Pestle husband, let him kill a Lyon with a Pestle.'

STC 1675; Greg 316 (b); cf. Pforzheimer 49 (the '1635' edition).

10. **BEAUMONT, Joseph.** *Psyche: or Loves Mysterie in XX. Canto's: displaying the Intercourse between Christ and the Soule ...* London, Printed by John Dawson for George Boddington ... 1648.

Small folio, pp. [6], 399, [1], wanting the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf, joints slightly rubbed. **£1250**

First edition. Beaumont was one of the royalist fellows ejected from Cambridge in 1644, and he devoted his enforced retirement to the composition of this poem, a 'religious epic' representing 'a Soule led by divine *Grace*, and her *Guardian Angel* ... through the difficult Temptations and Assaults of *Lust*, of *Pride*, of *Heresie*, of *Persecution*, and of *Spiritual Dereliction* ... to heavenly *Felicitie*.' The result, some 30,000 lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.

When a second edition was published in 1702 'much enlarged in every canto by the late Reverend Author', the first edition was described as 'very scarce and very dear', which is difficult to believe.

Wing B 1625; Hayward 96.

CAVALIER VERSE

11. **[BROME, Alexander, compiler].** *Rump: or an exact Collection of the choycest poems and Songs relating to the late Times. By the most eminent Wits, from Anno 1639 to Anno 1661.* London, Printed for Henry Brome ... and Henry Marsh ... 1662.

8vo., pp. [6], 376, 72, 83-200, wanting the additional engraved title-page, the frontispiece (supplied in facsimile), the rare longitudinal half-title A1, and the terminal blank, but textually complete (the number of copies lacking the plates suggest they were not issued in all copies); A3 soiled, withal a good copy **in a contemporary presentation binding of red morocco**, gilt border to covers, flat spine gilt in compartments, gilt edges; presentation inscription 'For Cuthb: Carre Esq.', later ownership inscription of Robert Carr to title. **£650**

First edition thus, an important miscellany of anti-Parliamentary poems based on the 89-page collection *Ratts Rhimed to Death* (1660), which was reprinted with some additions as *The Rump or a Collection of Songs and Ballads* in the same year; the present edition adds more than 200 new pieces. There are twenty poems by John Cleveland (*see item 25*), as well as many by Brome himself. Brome also published a collection of his own cavalier *Songs and other Poems* (1661 and several times reprinted, *see following*).

Provenance: an entirely appropriate gift (though from whom is unclear) to Cuthbert Carre, of St Helen-Auckland, in County Durham. A staunch royalist, after the Restoration he played prominent role in the campaign to secure parliamentary representation for Durham.

Wing B 4851; Case 128 (c).

12. **BROME, Alexander.** *Songs and other Poems ...* The second Edition corrected and enlarged. London, Printed for Henry Brome ... 1664.

8vo., pp. [26], 350, [4], with an engraved portrait frontispiece by David Loggan (second state, see *Wither to Prior* pp. 93-4, offset to title-page) and two terminal advertisement leaves, but wanting the rare longitudinal half-title; some spotting to the preliminaries but a very good copy in early nineteenth century russia, spine gilt; armorial bookplate of James Maidment, with some biographical notes by him. **£500**

Second edition, adding much new material including the poems 'To his friend Thomas Stanley Esq. on his Odes', 'Cromwell's Panegyrick', and the salacious 'Record in Rhyme'; eight songs; and some new commendatory verses in addition to the one by Isaak Walton. Also new is a commendatory letter signed 'R.B.', probably Richard Brathwaite.

Wing B 4853; Pforzheimer 105.

A FINE COPY OF *THE PILGRIM'S PROGRESS*

13. **BUNYAN, John.** *The Pilgrim's Progress from this World to that which is to come ...* The sixth Edition with Additions ... London, Printed for Nath. Ponder ... 1681.

12mo., pp. [12], 210, [6, Conclusion and advertisements], with an engraved frontispiece by Robert White, and one full-page woodcut illustration (p. 121); A1 (frontispiece) and title-page skilfully mended, with outer line-border of title in facsimile, occasional neat repairs to blank margins (affecting a few letters only on C6 and G4), sidenotes just shaved on B3, E6, F3 and I2-3, but **a fine complete copy** with frontispiece (an excellent strike, printed 'Advertisement' on recto), in dark blue morocco by Bedford, g.e.; the Bute copy, Cardiff Castle bookplate. **£6500**

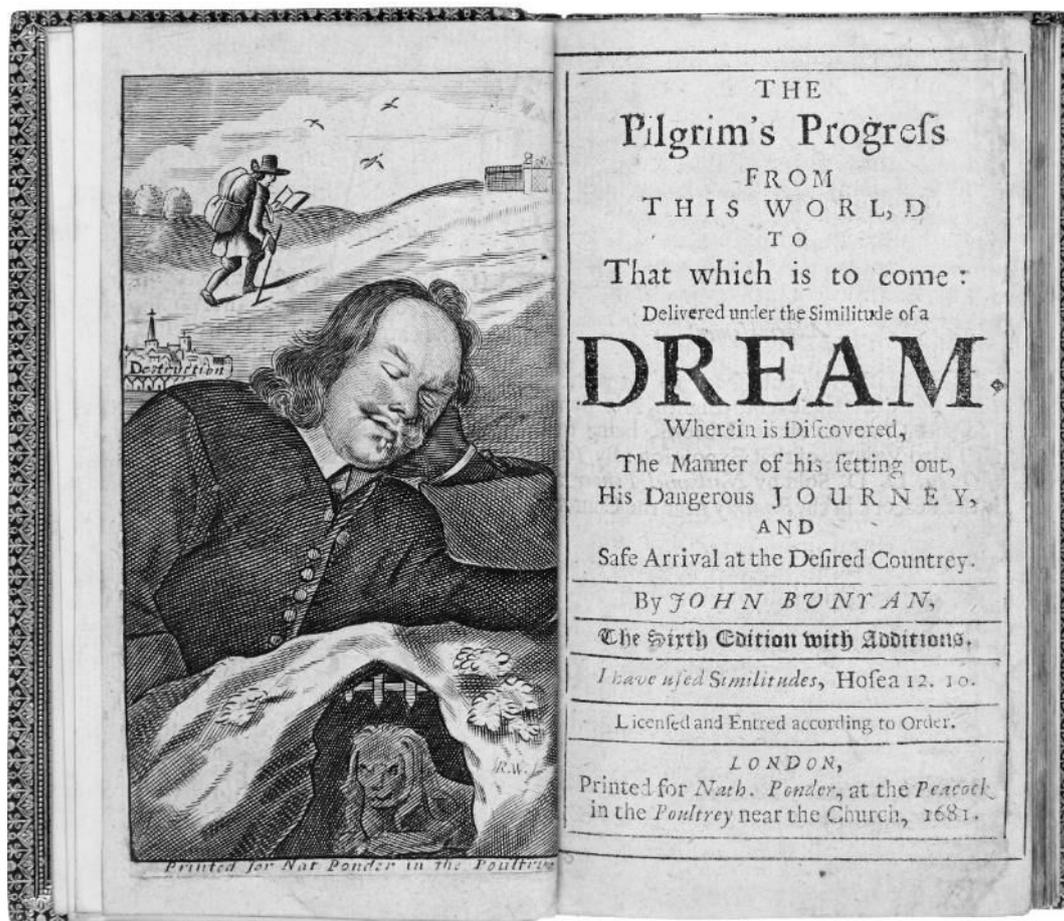
Sixth authorized edition of one of the most famous works of English religious literature, providing the enlarged text which appeared first in the third edition (1679), although Bunyan continued to make minor revisions to his great work. In the same year, 1681, the work was first published in America, and was widely read among the Puritans. A Second Part appeared in 1684.

Never out of print since its publication, accessible in Chinese, as a graphic novel and as an opera, *The Pilgrim's Progress* is the quintessential English allegory of a Christian life, 'universally known and loved ... Its language has become common to all [the Slough of Despond, Vanity Fair] and its prose style has profoundly affected later writers' (*PMM*).

Lifetime editions of *The Pilgrim's Progress* are notoriously difficult to find in anything approaching fine condition, and this is a very pleasing copy indeed. The famous portrait of 'sleeping' Bunyan is in the normal second state, with the city labelled 'Destruction' rather than 'Vanity', and the plate signed 'R. W. f.' (cf. Pforzheimer: 'these variations have never been satisfactorily explained').

ESTC records six copies only: British Library; Huntington, Clark, New York Public, Williams College, and Texas.

Wing B 5564; Pforzheimer 118; Harrison 23.



[13]

14. **BURNS, Robert.** Poems chiefly in the Scottish Dialect ... Edinburgh: Printed for the Author, and sold by William Creech. 1787.

8vo., pp. xlviij, [9]-368, with the half-title, the stipple-engraved portrait frontispiece by John Beugo after Nasmyth, and the subscribers' list; old repair to tear in e3, but a very good, clean copy in contemporary tree calf, spine repaired, front joint restored; inscription on recto of portrait '**To Lord Mountstuart from his most faithful humble Servant**'; bookplate of Prince Frederick Augustus, Duke of Sussex, with the purchase note below 'James Brown – Bought at the Duke of Sussex's Sale / London April 22^d 1845.' **£2500**

First Edinburgh edition, substantially enlarged from the Kilmarnock edition of 1786; the first issue, with the misprint 'Boxburgh' for 'Roxburgh' in the list of subscribers, and the reading 'skinking' in the 'Address to a Haggis' on page 263.

Provenance: John Stuart (1744-1814), styled Lord Mounstuart, diplomat and son of the Prime Minister, later first marquess of Bute, had travelled in Italy as a young man with James Boswell; he was also a book collector, building on the library he inherited from his grandmother Lady Mary Wortley Montagu. It is not clear who might have been presenting him a copy of the present work (it is not Burns, though could it perhaps be a secretarial presentation copy?), nor at what point the book left his library to be acquired by the Duke of Sussex. The politically radical son of George III, Frederick Augustus was an admirer of Burns, and chaired the proposals for a Burns monument on Calton Hill in 1819. The Duke's notable library, of some 50,000 books, was sold in several sales in 1845. This was lot 70, in Part V, where the inscription to Lord Mountstuart is quoted.

Egerer 2; Rothschild 556.

15. **BURTON, Robert.** *The Anatomy of Melancholy. What it is with all the Kinds, Causes, Symptoms, Prognostickes, & severall Cures of it. In three Partitions with their severall Sections, Members & Subsections. Philosophically, Medicinally opened & cut up by Democritus Junior. With a satyricall Preface conducing to the following Discourse. The fift Edition ... corrected and augmented by the Author ... Oxford: Printed for Henry Cripps, 1638.*

Small folio, pp. [14], 78, [6]; 97, 96-140, [4], 141-218, [4], 219-262, 261-723, [9], with the elaborate engraved title-page, dusty, but wanting the final leaf of index; Ll1 slashed for cancellation but still present; half-title worn with a tear (no loss), some damp-staining to the last few gatherings, otherwise a very good copy in contemporary calf, rubbed, joints cracked but cords holding, spine rubbed; morocco spine label. £1000

Fifth and last lifetime edition of one of the classics of seventeenth-century English prose. The first edition (1621) was a quarto of 353,369 words; by the fourth edition the work had reached 505,592 words, and here 514,116. The sixth edition (1651 or 1652) did not appear until eleven years after Burton's death, but even so it contains some further authorial revisions (and 516,384 words).

'I write of melancholy, by being busie to avoid melancholy', Burton explains in 'Democritus Junior to the Reader' (p. 5). 'When I first took this task in hand ... I aymed ... to ease my minde by writing, for I had *gravidum cor, fœtum caput*, a kind of impostume in my head' and thought to 'make an Antidote out of that which was the prime cause of my disease'. 'There is no greater cause of melancholy than idleness, no better cure than business ...' The work reveals Burton's delight in English literature and his 'roving humour'. He quotes from Shakespeare, Jonson, Daniel, Drayton, and Florio's Montaigne. His own library at Christ Church was filled with such works, and his bequest of more than 800 volumes to the Bodleian Library laid the foundations for Bodley's collection of English literature.

The fifth edition is 'one of the curiosities of the printer's art' (Madan). Begun in Edinburgh in 1635 by Robert Young, with Burton's approval but without the knowledge of Henry Cripps, the printing had reached page 346 (Xx4) before Cripps intervened and had it suppressed on the spot ('*à Typographis nostris illicò suppressa*'). Presently Burton, Young, and Cripps reached some agreement; the Edinburgh sheets were shipped to London and handed over to Miles Flesher who printed a remarkable sixty-eight cancels, presumably because of Burton's latest revisions (E1, E4-S6, Hh1, Hh4, Ii1-6, Kk1-4). The extra two leaves in sheet Ii were doubtless needed to accommodate some lengthy new addition, but as a result cancel Kk4 repeats (with some revision) the text of Edinburgh Ll1; sometimes removed, this leaf when present is normally slit for cancellation – as here. Now the patched up book was sent to Oxford, and the printing completed in the printing houses of Leonard Lichfield (sheets Yy-Ffff) and of William Turner (Gggg-Aaaaa, the first four leaves of prelims, and perhaps the engraved title-page).

STC 4163; F. Madan, ed., 'Robert Burton and the *Anatomy of Melancholy*', *Oxford Bibliographical Society Proceedings and Papers*, I, iii (1925); Nicholas K. Kiessling, *The Legacy of Democritus Junior ... an Exhibition ... Bodleian Library, Oxford* (1990), with plates reproducing the 1638 title-page and the uncanceled leaf Ll1.

ANNOTATED BY PEPYS'S FRIEND LORD CREW

16. **CABALA,** *Mysteries of State, in Letters of the great Ministers of K. James and K. Charles. Wherein much of the publique Manage of Affaires is related. Faithfully collected by a noble Hand. London, Printed for M[ercy]. M[eighen]. G. Bedell, and T. Collins ... 1654.*

4to., pp. [14], 347, [21, index and four terminal advertisement leaves, second state, with the final page blank], wanting the initial blank A1; some old mould- and damp-stains; nineteenth-century half calf, rebaked and recorned; ownership signatures to title-page of 'Jo: Crewe' with a two-line Latin tag, and with his extensive underlinings, *nota bene* and marginal annotations throughout in pen and pencil.

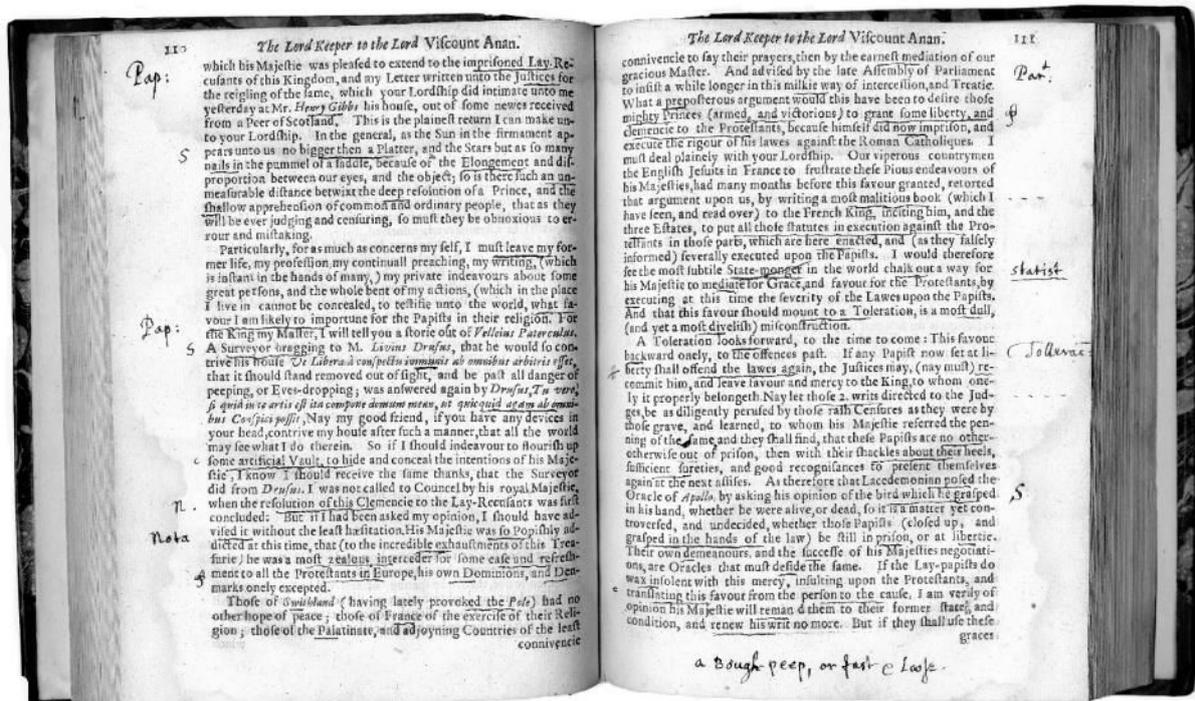
£1100

First edition of this large collection of state letters 1617-1625, mostly written to the Duke of Buckingham, and including two letters by John Donne first printed here (p. 314-5), as well as one by Raleigh, and others by Francis Bacon, Henry Wotton, etc. Despite the date on the title-page it was published in October 1653, though it reappeared as Part I of *Cabala, sive Scrinia* in 1654.

'Jo: Crewe' is almost certainly the politician and Presbyterian grandee John Crew, first Baron Crew (1597/8-1679), a moderate Parliamentarian during the Commonwealth and one of the commissioners who negotiated with the King at Newcastle in 1646 and at the Isle of Wight in 1648. He was secluded in Pride's Purge of 1648, was among the deputation who met Charles II in the Hague, and was made Baron Crew in 1661. In his semi-retirement he became a close friend of Pepys, who admired his senior greatly and mentions him 140 times in the *Diary* – e.g. 16 Jan 1660, 'In the morning I went up to Mr Crew's, and at his bedside he ... did talk to me concerning things of state'.

Crew's father Thomas Crewe was an MP and speaker of the House of Commons during the period covered by the letters, serving on numerous committees, and with a particular interest in the poor and in ecclesiastical matters. His son's similar interests inform the annotations here, with an obsession for identifying figures as 'pap[ist] or 'pur[itan]' in the margins. Crew notes that 'G^{ds} hand' was evident in the failure of Spanish match, and laments that 'Dr [Thomas] Wyniff [was] comitted to y^e Towr for his allusion; Sathan, that invading Spinola, y^t seises upon the Palatinate of the Soule'. He reserves particular venom for John Williams, Bishop of Lincoln and Lord Keeper to King James, who Crew notes 'borrowed of y^e 6 clarkes to beautify y^e Abby church', later calling him a 'pimp', 'Sycoph[ant]' and 'a Bough-peep, or fast & loose'.

Wing C 183; Keynes, *Donne*, 57.



LOVES ELIZIUM

17. **CAREW, Thomas.** *Poems ... the second Edition revised and enlarged.* London, Printed by I.D. for Thomas Walkley ... 1642.

8vo., pp. [2], 236, 247-278, 209-219, [1], wanting the preliminary and two terminal blanks; occasional foxing, first gathering soiled and a little frayed, tear to lower outer corner of E3 with loss to two words on the verso, two or three leaves cut close, shaving the first letter on verso; full brown crushed levant by Bayntun. £600

Second edition, with eight additional poems (one actually by Waller).

When the first edition of Carew's *Poems* was published in 1640, shortly after his death, it was among the books denounced in parliament by Edward Dering as being 'in disgrace of Religion, &c. to the increase of all Vice, and withdrawing of the people from reading studying, and hearing the word of God'. The volume's reputation for licentiousness rests chiefly on the 'notorious erotic fantasy' entitled 'A Rapture' in which the poet describes his ascent to 'Loves Elizium' with his beloved Celia. At the end there is a reprint of Carew's masque *Coelum Britannicum* (first published 1634).

The eight poems which appear here for the first time are 'To my Lord Admirall on his late sicknesse, and recovery' (this is by Waller, and was later included in his collected poems), 'On Mistris N. to the greene sicknesse', 'Vpon a Mole in Celia's bosome', 'An Hymeneall Song on the Nuptials of the Lady Ann Wentworth, and the Lord Lovelace', 'A Married Woman', 'A Divine Love', 'Loves Force' and 'A Fancy'.

Wing C 564. Greg 496 (b) and III, 1025.

18. **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. This edition added three more poems to the contents of 1642 (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 (see item 21), Stanley (see item 110), and Vaughan (cf. item 118).

Wing C 565. Greg 496 (c) and III, 1026.

19. **CAREW, Thomas.** *Poems, Songs and Sonnets, together with a Masque ...* The fourth Edition revised and enlarged. London, Printed for Henry Herringman ... 1670.

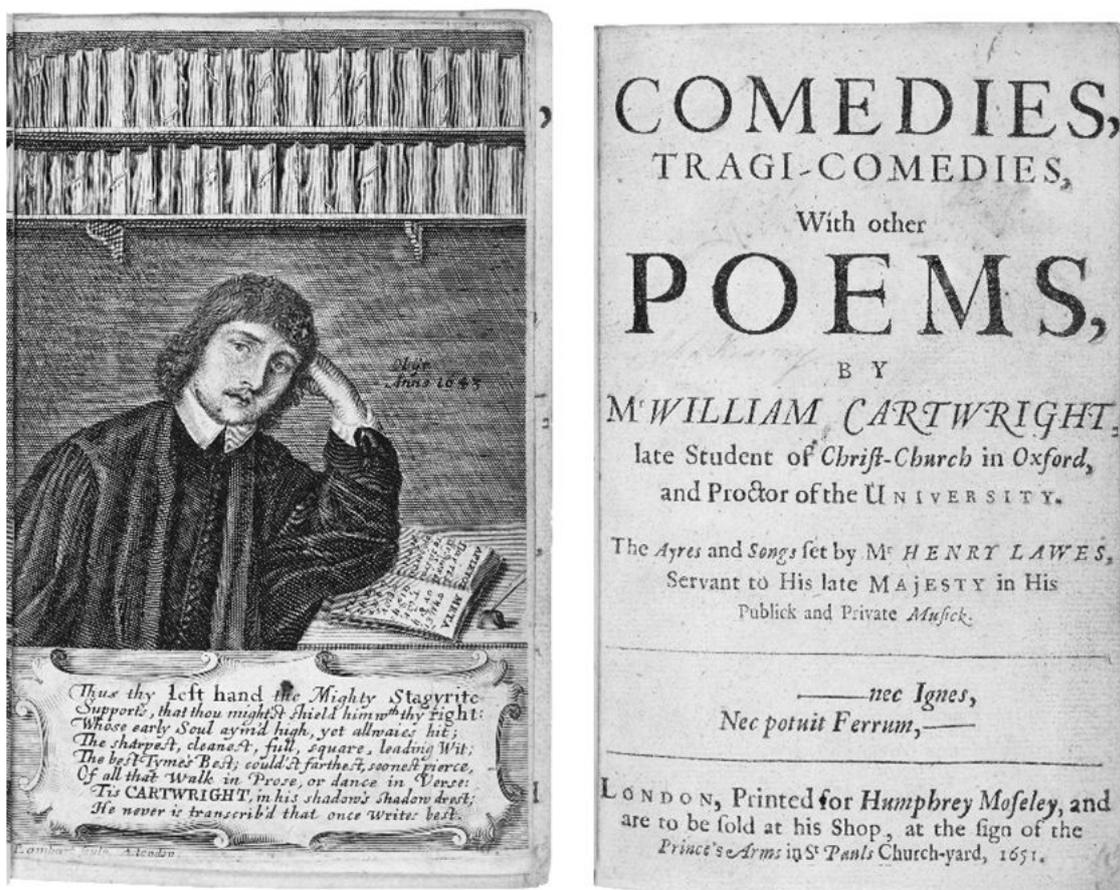
8vo., pp. [2], 230, with a separate title page for *Coelum Britannicum*; some foxing towards the end but a good copy in contemporary calf, dry and rubbed, joints cracked; bookplates of Edmund Solly and Edmund Gosse, with the latter's gift inscription to A. A. Tilley, wax seal to endpapers with monogram 'RC'. £350

Fourth edition. Wing C 566; Greg 496 (e) and III, 1026.

20. **CAREW, Thomas.** *Poems, Songs, and Sonnets: together with a Masque ...* A new Edition. London: Printed for T. Davies ... 1772.

Small 8vo., pp. [2], x, 276, with a half-title; a fine, crisp copy in contemporary polished calf; ownership inscription of 'H. C. Boie. Hannover. Apr 20th. 1777.' [*i.e.* the German author Heinrich Christian Boie, editor of several important literary periodicals]. **£150**

The only eighteenth-century edition of Carew's *Poems*, last published a century before. The introductory biography has a Johnsonian flavour, and the publisher Davies knew Johnson well, though it has never been attributed to him.



'THE BEST THAT WAS EVER ACTED'

21. **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, rebaced 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.

22. **CHALKHILL, John.** *Thealma and Clearchus.* A pastoral History in smooth and easie Verse. Written long since by John Chalkhill, Esq; an Acquaintant and Friend of Edmund Spenser. London: Printed for Benj. Tooke ... 1683.

8vo., [6], 168, lacking the preliminary and terminal blanks; lightly toned, otherwise a fine copy in black crushed morocco by Rivière, gilt, joints neatly repaired; bookplates of Walter Thomas Walker, James Cox Brady, and Abel Berland. **£1850**

First edition, with the corrected state of the title, designating Chalkhill as 'an acquaintant and friend of Edmund [originally 'Edward'] Spenser'.

Chalkhill has eluded biographers since 1683, and was long suspected to be a figment of the imagination of Izaak Walton, who contributed the pleasant Preface to this volume – Chalkhill's only other publications being two lyrics printed in *The Compleat Angler*. Some details of his life were brought to light by the discovery of a group of autograph manuscripts at Hopton Hall in Derbyshire in 1958 (see P. J. Croft, *Autograph Poetry in the English Language*, I, 38-9). He was born about 1595 (and thus could hardly have been a friend of Spenser who died in 1599), attended Trinity College, Cambridge, and died in 1642. Walton did not know him personally, but was a distant relation. *Thealma and Clearchus* is unfinished, ending with the half-line 'Thealma lives—' to which Walton adds the terminal comment: 'And here the Author dy'd, and I hope the Reader will be sorry.'

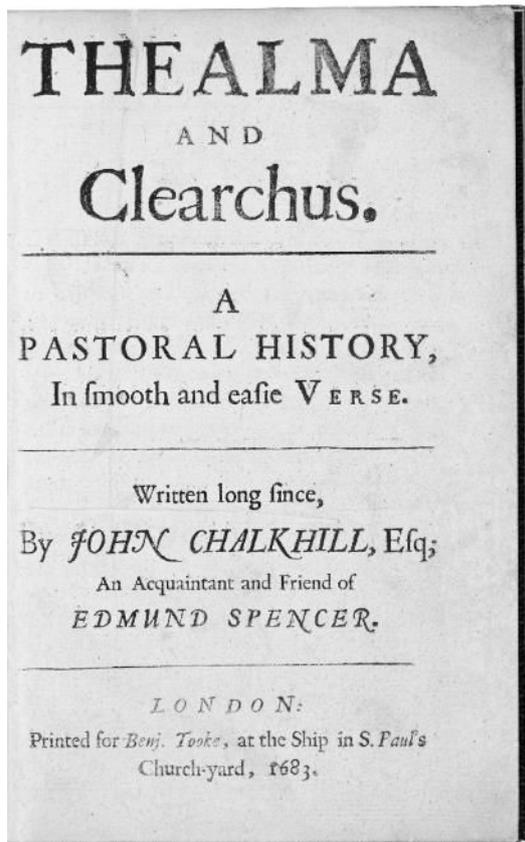
Wing C 1795; Hayward 130.

A POET ON THE BATTLEFIELD

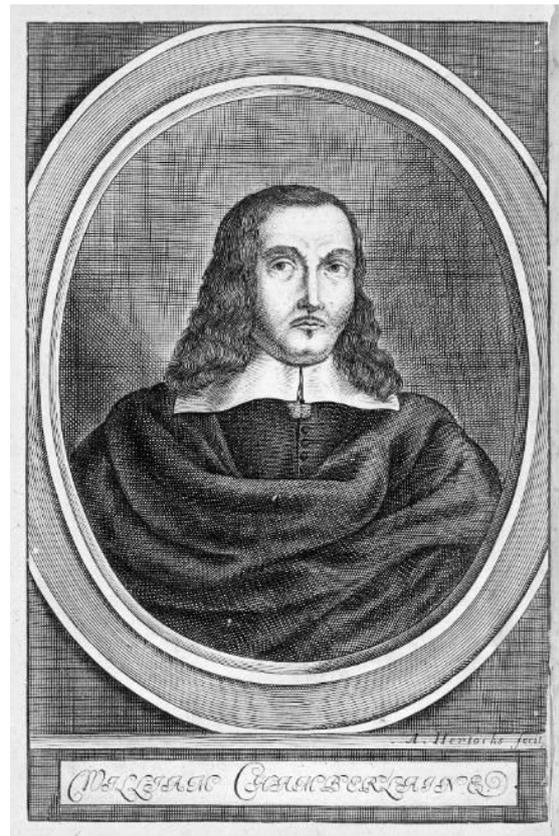
23. **CHAMBERLAYNE, William.** *Pharonnida: a heroick Poem* ... London, Printed for Robert Clavell ... 1659.

8vo., pp. [16], 258, 113 [*i.e.* 215], with an engraved frontispiece portrait; slightly browned, but a good copy in contemporary calf, ruled in blind, rebacked, corners worn; unidentified nineteenth-century armorial bookplate; the Bradley Martin copy. **£2500**

First edition of the physician-poet William Chamberlayne's best-known work, a long poem (14,000 lines) in heroic couplets, blending Ariosto, Tasso and Greek romances. It deals with the tale of Argalia, a sort of knight errant rescued from the Turks and threatened with execution, and his love for Pharonnida, the king's daughter; a triangle is provided by the seductive and voluptuous Jhonusa and her overwhelming passion for Argalia.



[22]



[23]

Chamberlayne fought for Charles I at the second battle of Newbury – his ‘embryonic epic “Pharonnida” accompanied him in manuscript, and several descriptive scenes within the poem are based on the campaigns in the south and west of England’ (*Oxford DNB*). Indeed the Civil War may have interrupted his composition, as he writes at the end of Book II:

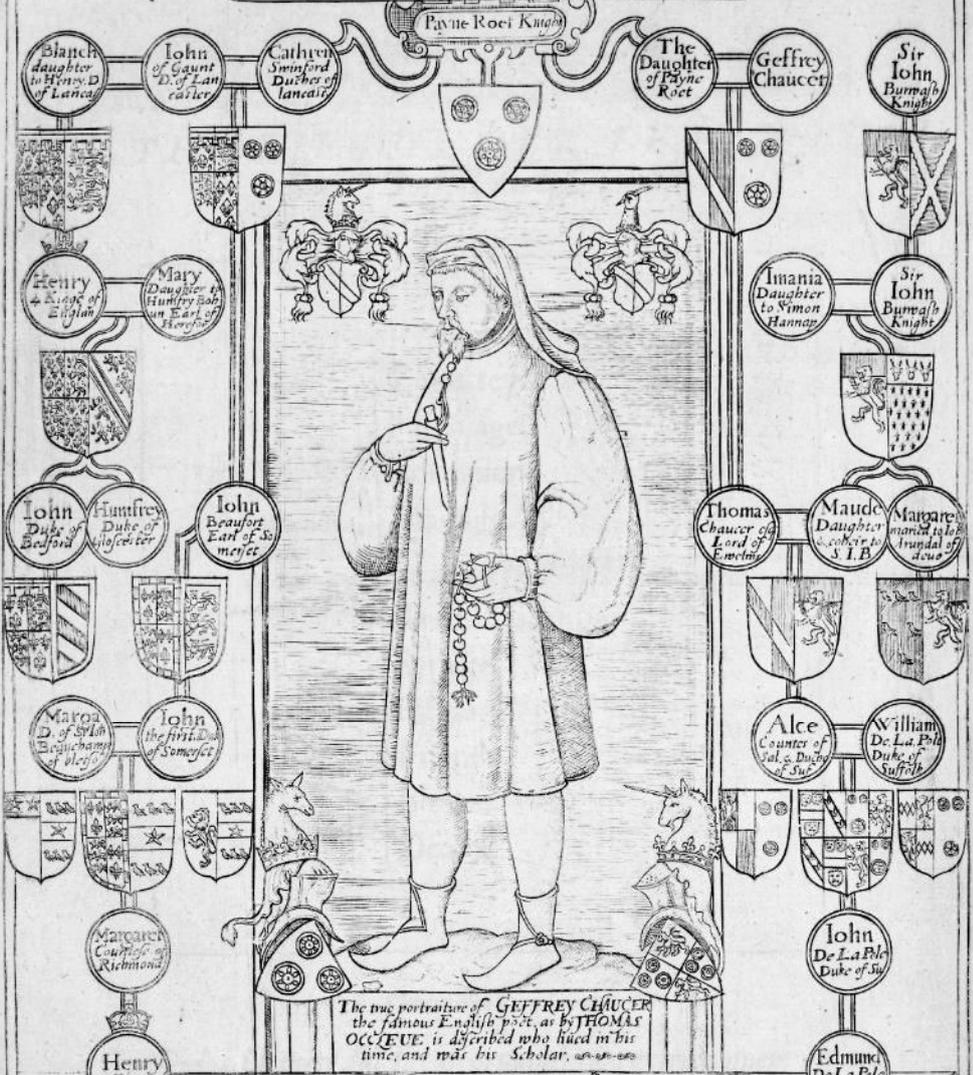
I must
 Let my Pen rest awhile, and see the rust
 Scour'd from my own Sword ...
 If in
 This rising storm of blood, which doth begin
 To drop already, I me not washt into
 The Grave, my next safe Quarter shall renew
 Acquaintance with Pharonnida, till then,
 I leave the Muses to converse with men.

Chamberlayne evokes ‘the mood of the battlefield with chilling precision ... [The] scenes directly drawn from civil war engagements ... are perhaps the best that Chamberlayne’s limited talents produced, and it is these that offer the most to the modern reader’ (*Oxford DNB*). He was little noticed as a poet until the Romantic period, when *Pharonnida* was praised by Southey and reprinted (in 1820) – ‘according to Gosse, [it] was known to Keats when he was engaged on *Endymion*’, to which it bears some comparison (A. E. Parsons, ‘A Forgotten Poet: William Chamberlayne and ‘Pharonnida’, *MLR* 45:3, 1950).

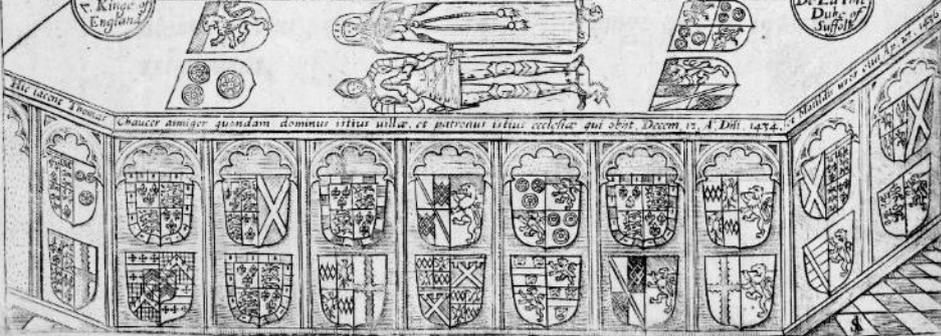
Chamberlayne also published one play, *Loves Victory* (1658), and a poem in celebration of the Restoration, *Englands Jubilee* (1660). His very rare novel, *Eromena* (1683), was a prose romance based on *Pharonnida*.

Wing C 1866; Hayward 110.

THE PROGENIE OF GEFREY CHAUCER



The new portraiture of GEFREY CHAUCER the famous English poet, as by THOMAS OCCLEVE is described who lived in his time, and was his Scholar. 1374-1400



24. **CHAUCER, Geoffrey.** The Workes of our ancient and learned English Poet, Geoffrey Chaucer, newly printed. To that which was done in the former Impression, thus much is now added. 1. In the Life of Chaucer many Things inserted. 2. The whole Worke by old Copies reformed. 3. Sentences and Proverbes noted. 4. The Signification of the old and obscure Words proved: also Characters shewing from what Tongue or Dialect they be derived. 5. The Latine and French, not Englished by Chaucer, translated. 6. The Treatise called Jacke Upland, against Friers: and Chaucers A. B. C. called La Priere de Nostre Dame, at this Impression added. London, Printed by Adam Islip. An. Dom. 1602.

Folio., ff. [24], 376, [14], black letter, with a copperplate portrait of Chaucer within a family tree by John Speed after Hoccleve, woodcut initials, terminal errata leaf; title-page slightly dusty, but a very good copy in early stiff vellum, red morocco label. **£6000**

Second Thomas Speght edition (sixth collected edition), revised much for the better by Francis Thynne; this is the variant with Adam Islip rather than George Bishop in the imprint. The portrait of Chaucer, which first appeared in the Speght edition of 1598, is the first engraved representation of the poet.

Francis Thynne, son of William Thynne who had edited Chaucer's Workes in 1532, had been preparing a commentary on Chaucer when Thomas Speght published his edition of 1598. Thynne abandoned his commentary, wrote some criticisms of Speght's edition, and then joined with Speght to produce this revised edition, also contributing a poem 'Upon the picture of Chaucer'. This is the first edition to attempt thorough punctuation, the important glossary is nearly doubled in size, and two pieces, one by Chaucer ('La Priere de Nostre Dame'), and one not ('Jack Upland'), appear here for the first time.

STC 5080; Pforzheimer 178.

THE ROYALIST POET OF THE CIVIL WAR

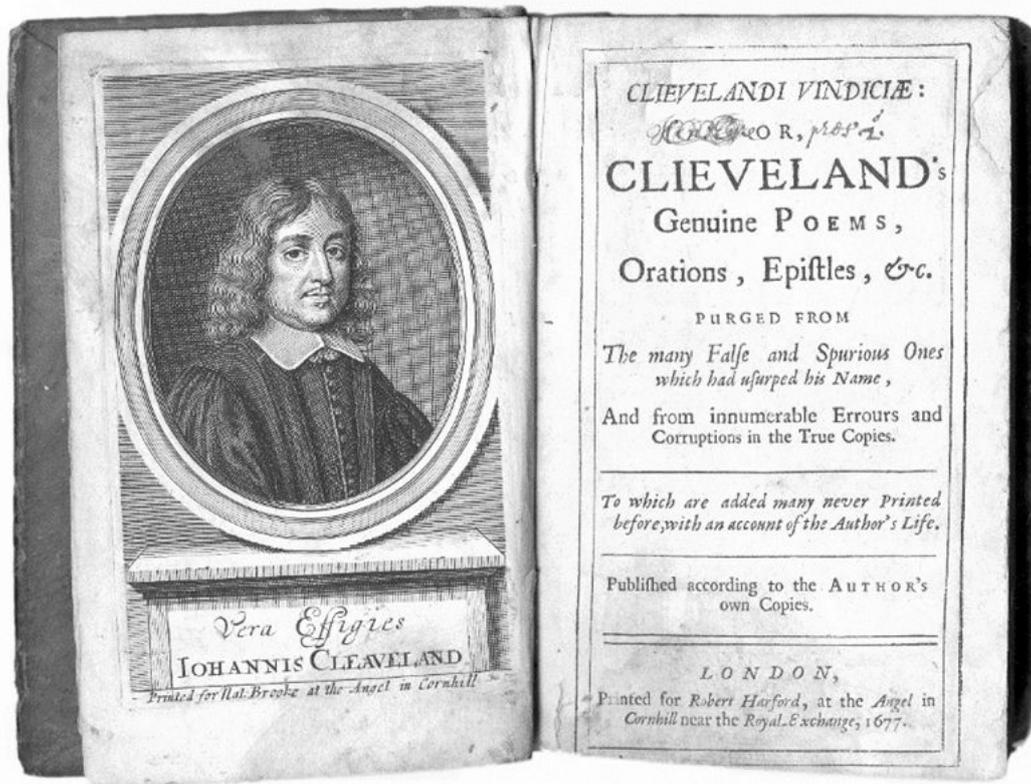
25. **CLEVELAND, John.** Clievelandi Vindiciae: or, Clieveland's Genuine Poems, Orations, Epistles, &c. purged from the many false and spurious ones which had usurped his Name, and from innumerable Errours and Corruptions in the true Copies. To which are added many never printed before, with an Account of the Author's Life ... London, Printed for Robert Harford ... 1677.

Small 8vo., pp. [22], 239, [1], with frontispiece portrait (soiled) but wanting the half-title; a little soiling to title-page and a name (Hen. Eyre) partly scribbled out, one nick to blank fore-edge; ink-stain on B8, otherwise a very good copy in contemporary sheep, rebacked. **£950**

First edition, the issue with Robert Harford's imprint. This 'vindicatory' text was prepared by Cleveland's former students John Lake and Samuel Drake from authentic manuscripts to restore true readings to poems that had degenerated through six editions of *The Character of a London-Diurnall* (1647), seventeen successive editions of *Poems* (1651-69), and, worst of all, *Cleveland revived* (1659-67), where only two of thirty-seven poems in the first printing were genuine.

The royalist poet John Cleveland (1613-1658) was 'the first champion that appeared in verse for the King's cause against the presbyterians' (Anthony à Wood). At Cambridge his time at Christ's partly overlapped Milton's. Both contributed to the elegiac miscellany *Justa Edouardo King* (1638), Milton memorably (*Lycidas*), Cleveland less so ('I am no Poet here; my Pen's the Spout / Where the Rain-water of mine eyes runs out'). After the outbreak of the Civil War he joined the King's camp at Oxford, and in 1646 he was at Newark when the garrison fell. Like many royalists he lived obscurely for some years, although he was imprisoned briefly at Yarmouth in 1655.

Clevelandi vindiciae is divided into three parts: Love Poems, Poems on State-Affairs, and Miscellanies. The State Poems include ‘Smectymnuus, or the Club Divines’, ‘The Mixt Assembly’ (a satire on the Westminster Assembly), ‘The Rebel Scot’, ‘The King’s Disguise’, and ‘Rupertismus’. Miscellanies, mainly in prose, includes *The Character of a London-Diurnall*, written at Oxford, satirizing the false news and feeble intelligence of the London news sheets.



‘Only chronologically was he the contemporary of Milton; the two poets lived in different worlds’. Cleveland’s world was that of a poet ‘fighting to defend a crumbling order’ (Morris), ‘the most sophisticated satirist writing during the war’ (C. V. Wedgwood). Though read more today for historical interest than for his verses, Cleveland’s brisk, mordant manner was wildly popular in its time; his poems went through more than twenty-five separate editions between 1645 and 1700, during which time Milton’s shorter *Poems* were published twice. But by 1700 Cleveland’s reputation had sunk almost without trace, never to be revived.

Morris distinguishes three issues of *Clevelandi vindiciae*, identical apart from the imprint for Nathaniel Brooke, Obadiah Blagrove, or Robert Harford; presumably the Brooke issue takes priority as the engraved portrait bears his imprint as well.

Wing C 4671; Brian Morris, *John Cleveland a Bibliography*, 27.

26. **COWLEY, Abraham.** Poems: I. Miscellanies. II. The Mistress, or Love Verses. III. Pindarique Odes. And IV. Davideis, or, a sacred Poem of the Troubles of David ... London, Printed for Humphrey Moseley ... 1656.

Small folio, pp. [22]; 41, [1]; 80; [4], 58, 61-70; 154, 23, [1]; title page worn at edges, a little browning, else a very good copy in contemporary calf, chipped at corners, rebacked.

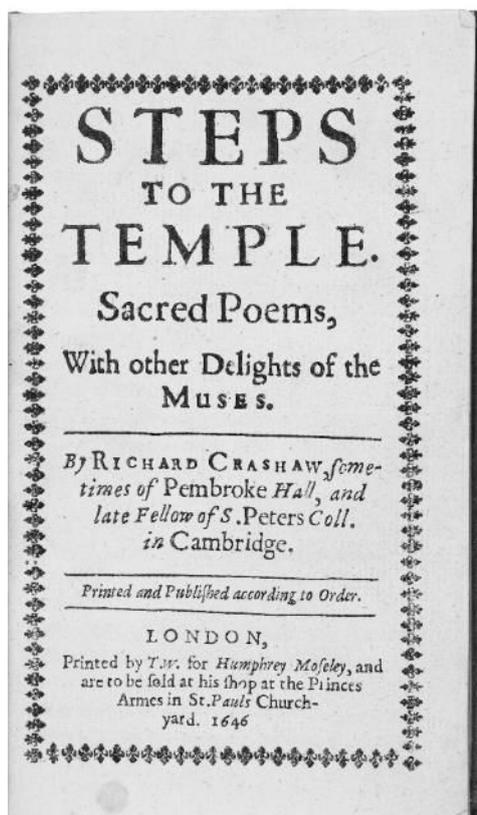
£750

First edition. The royalist poet Abraham Cowley prepared these poems for the press while in prison for some months under Cromwell. His cycle of love poems, *The Mistress*, was first printed in 1647,

but here includes seven additional poems. All the other pieces are new. There are elegies on Harvey and Crashaw, along with translations of 'some innocently bacchanalian imitations of the *Anacreontea*, then thought to be authentic' (see also item 1). The irregular strophic form of the *Pindarique Odes* influenced Dryden. His unfinished epic on the early career of David, the *Davideis*, may have been written as early as his undergraduate days, and revised in the 1650s (*Oxford DNB*).

In the preface Cowley renounces his early anti-Puritan poems and rejects other works that had wrongly been attributed to him, so that this volume defines his canon. He was held in the highest esteem by his contemporaries, and this collection went through eight editions in a generation.

Wing C 6683; Pforzheimer 233; Hayward 89; Perkin A19.



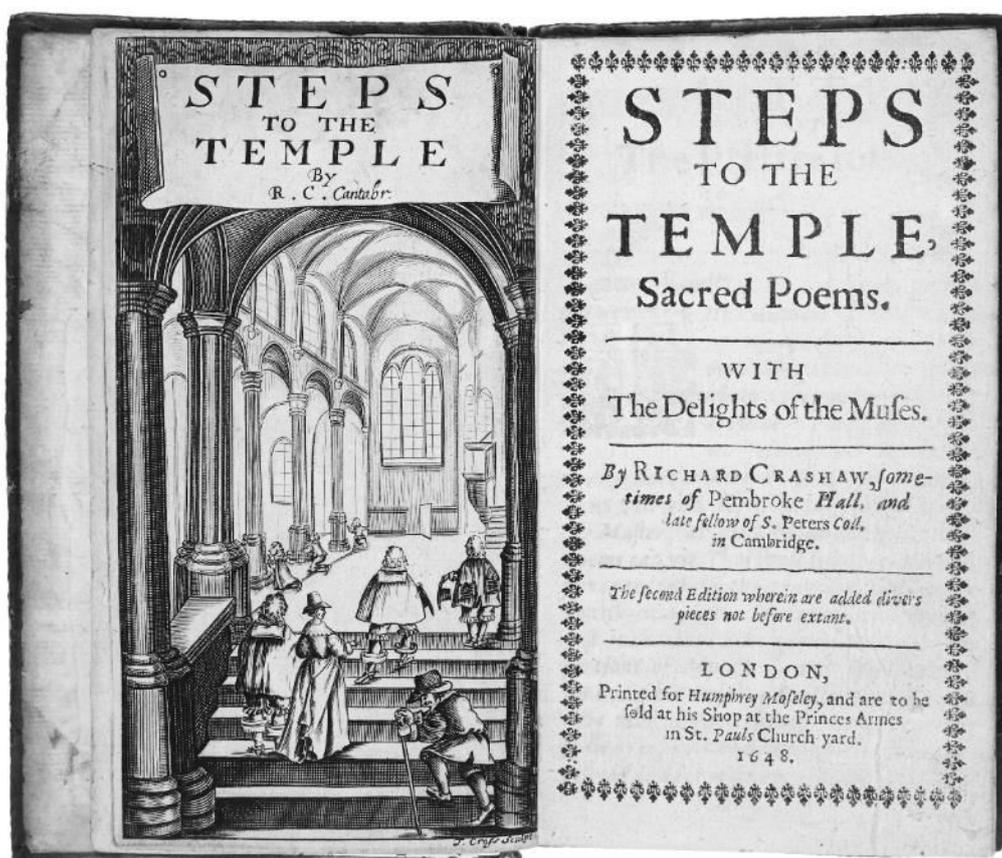
STEPS TO THE TEMPLE – THE FIRST THREE EDITIONS

27. **CRASHAW, Richard.** Steps to the Temple. Sacred Poems, with other Delights of the Muses ... London, Printed by T. W. for Humphrey Moseley ... 1646.

12mo., pp. [10], 138, [4], without A1 or G12 blanks; a fine, tall, and fresh copy in early nineteenth-century boards covered in green silk (spine a little frayed), preserved in a quarter morocco folding box. The Bradley Martin copy. **£6500**

First edition. *Steps to the Temple* is one of the major publications of the 'metaphysical' school of poetry. In it were published for the first time all of Crashaw's best known poems: 'The Weeper', the Divine Epigrams, the poem 'In memory of the Vertuous and Learned Lady Madre de Teresa', and the much anthologized 'Wishes. To his (supposed) Mistresse'. Though devout, and passionately so, Crashaw's sacred poems are at such a pitch of sensuous, often witty, extravagance, and are of such an egregiously Catholic sensibility, that alone amongst major English poets he has earned from critics the epithet 'Baroque'.

Wing C 6836; Hayward 82; Allison 6.



28. **CRASHAW, Richard.** Steps to the Temple, sacred Poems. With the Delights of the Muses ... The second Edition wherein are added divers Pieces not before extant. London, Printed for Humphrey Moseley, and are to be sold at his Shop ... 1648.

12mo., pp. [8], 113, [5]; [2], 71, [5], with an engraved frontispiece by Thomas Cross, and a 'Table' to to each part; 'The Delights of the Muses' has a separate title-page, register and pagination; bound a little tight, pale dampstain to second part, else a fine, crisp copy in early mottled calf, spine gilt; bookplates of Anthony Grey, Earl of Kent, dated 1702, and his descendant Thomas Philip de Grey of Wrest Park. **£2500**

Second edition, adding twenty-four poems to the first part and nineteen to the second, revising and expanding others, and transferring the secular poems of 'Steps to the Temple' to 'Delights of the Muses'. The additions include 'The Mother of Sorrows', 'Hymne for the Epiphanie' and 'Upon two greene Apricocks sent to Cowley', as well as several panegyrics to the Queen and the three parts of 'Alexias'.

Wing C 6837; Hayward 83; Allison 7.

29. **CRASHAW, Richard.** Steps to the Temple, the Delights of the Muses, and Carmen Deo Nostro ... The 2d Edition. In the Savoy, Printed by T. N. for Henry Herringman ... 1670.

8vo., pp. [16], 112, 115-208, [2, blank], with a frontispiece engraving; the title-page is dusty and evidently a cancel (right edge short, untrimmed) or perhaps conjugate with the frontispiece; a good copy in contemporary calf, front boards almost detached; early ownership inscriptions including those of Thomas Berington and Thomas Grove, both 1690s. **£500**

‘Second’ (in fact third) edition, but including for the first time *Carmen Deo Nostro* (first published separately in 1652). The Latin poems are omitted, and two poems inadvertently repeated under different titles (a result of inattentive consultation of the editions of 1646 and 1648). The same sheets were used, with different title-pages, in an edition from John Hayes in Cambridge and an undated but later edition for Bentley and Tonson (both rare).

Wing C 6838; Allison 9.

PRESERVING THE CANCELLAND V8

30. **DAVENANT, Sir William.** *Gondibert: an Heroick Poem ...* London, Printed for John Holden ... 1651.

Small 8vo., pp. [2], 64, [4], 243, [7], without the errata leaf after the title (see below); cut close, just shaving text on A4, V5 and V7, but a good copy in contemporary calf, rebacked. **£450**

Second (first octavo) edition, the rare first issue, preserving the cancelland V8.

In at least some copies, ‘the text for V7v [the final page of the Post-script] was printed in error on V8r [presumably leaving V7v blank]. The sheet was then passed through the press a second time with the text correctly imposed’ (ESTC). In the other copies we can trace preserving the cancelland (at Birmingham and Folger), the errata leaf is wanting as here, suggesting that the rest of the impression, once the mistake was discovered, was able to use V8 for the errata. The title-page is (presumably) A1 and the Author’s preface begins on A2, so the errata leaf would be a singleton insert.

Founded on the aesthetic theories of Hobbes, *Gondibert* is dedicated to the philosopher in a long ‘Preface’ which is followed by Hobbes’s well-known ‘Answer’, itself one of the major documents of seventeenth-century criticism. The quarto edition of the same year was published while Davenant was in prison in the Tower, and many copies have his manuscript corrections.

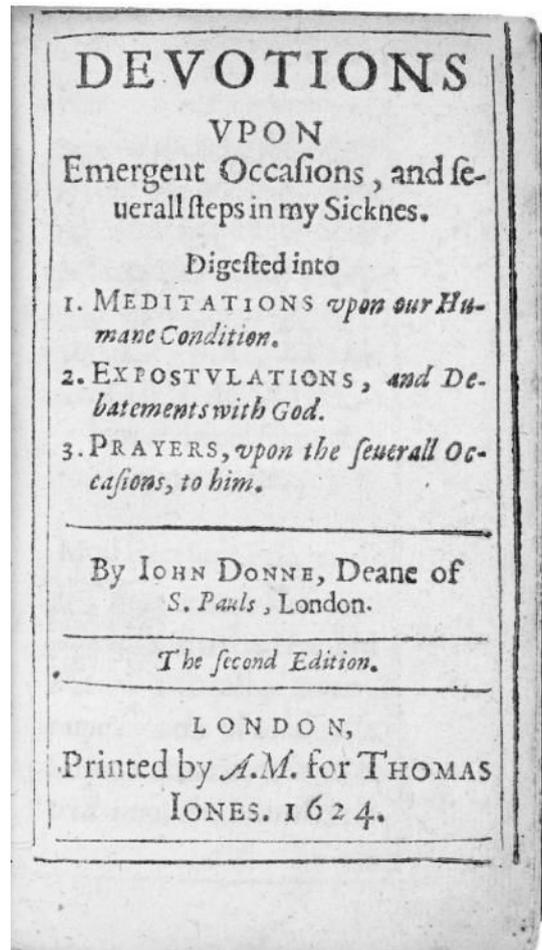
Wing D 326; Macdonald & Hargreaves 40.

31. **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.



FOR WHOM THE BELL TOLLS

32. **DONNE, John.** Devotions upon emergent Occasions, and severall steps in my Sicknes. Digested into 1. Meditations upon our Humane Condition. 2. Expostulations, and Debatelements with God. 3. Prayers, upon the severall Occasions, to him ... The second Edition. London, Printed by A[ugustine] M[athewes] for Thomas Jones. 1624.

12mo., pp. [8], 589, [1], wanting the initial blank and P3 (pp. 331-2); else a very good copy in contemporary calf, rebacked; booklabel of John Sparrow.

£2500

Second edition, published in the same year as the first, a paginary reprint but with the errata corrected – Donne's most familiar prose work, composed during his convalescence from a dangerous illness that nearly killed him in 1623.

Devotion XVII, 'Nunc lento sonitu dicunt, Morieris', on the tolling of the passing bell, contains the famous passage:

No man is an Iland, intire of it self; every man is a piece of the Continent, a part of the main; if a clod be washed away by the Sea, Europe is the lesse, as well as if a Promontory were, as well as if a Mannor of thy friends, or of thine owne were; Any mans death diminishes mee, because I am involved in mankind, and therefore never send to know for whom the bell tols, It tols for thee.

STC 7034; Keynes 36.

A PRINTER'S ERROR

33. **[DONNE, John.** A Sermon, preached to the Kings M^{tie}. at Whitehall, 24. Febr. 1625 ... London, Printed for Thomas Jones ... 1626.]

4to, pp. [8], 50, [2], with the initial and terminal blanks; signature A printed in error on one side of the sheet only, with the result that A2r (the title), A3v and A4r (in the Dedication 'To his sacred Majestie') are left blank – a facsimile title-page consequently tipped in; else a good copy in modern calf. **£250**

First edition, a sermon on Isaiah 50:1, which was not reprinted in the folio collections of 1640 and 1649, though the sheets were reused in *Five Sermons upon special Occasions* (1626).

STC 7050; Keynes 21; Pforzheimer 299.

DONNE'S POEMS – THE FIRST SIX EDITIONS

34. **DONNE, John.** Poems ... with Elegies on the Authors Death ... London. Printed by M. F. for John Marriot, and are to be sold at his Shop ... 1633.

4to., pp. [6], 406, wanting the preliminary and terminal blanks; title-page browned and brittle at edges (offset from the turn-ins), trace of a fore-edge label to L1, closed tear in Mm3, scattered pen-trials throughout; early signatures to title-page: John Sparke and '[] Powell Richmond Waterman', and with a quotation from Ovid added between the horizontal rules; withal a good copy in modern panelled calf. **£15,000**

First edition of what may arguably be called the greatest poetical collection of the seventeenth century. This is the issue (precedence not established, but presumably the first) without the inserted leaves 2A2 ('The Printer to the Understanders' and 'Hexastichon Bibliopolae') and with Nn1 in its uncorrected state, without a headline on the recto.

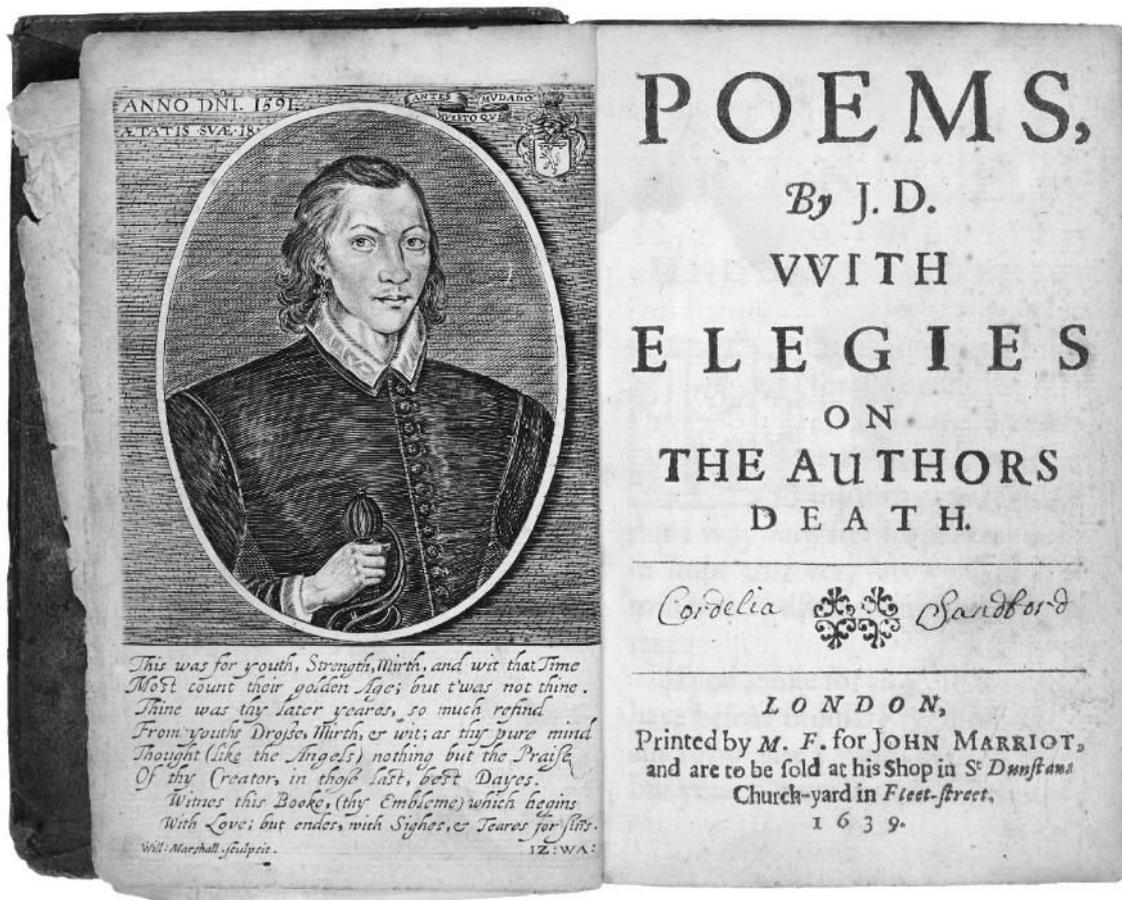
STC 7045; Keynes 78; Pforzheimer 296; Hayward 54.

35. **DONNE, John.** Poems ... with Elegies on the authors Death ... London, Printed by M. F. for John Marriot, and are to be sold at his Shop ... 1635.

8vo., pp. [12], 388, [32], wanting the portrait frontispiece; title-page stained and with old repairs (touching one letter); contemporary calf, rebacked; inscription on verso of title-page '5. Apr: 1714 / Ant Hammond', presumably the poet and politician. **£4500**

Second edition, adding seventeen new poems by Donne (and eleven false attributions), and three more elegies on his death. The poems have been rearranged into sections, headed 'Songs and Sonets', 'Elegies', 'Epithalamions', 'Satyres', and 'Letters', 'Divine Poems', etc. Two poems that had appeared in 1633 are omitted – Browne's elegy and Basse's 'Epitaph upon Shakespeare'.

STC 7046; Keynes 79.



36. **DONNE, John.** Poems ... with Elegies on the authors Death ... London, Printed by M. F. for John Marriot, and are to be sold at his Shop ... 1639.

8vo., pp. [8], 388, [32], with the portrait frontispiece by William Marshall, surmounting an eight-line poem by Izaak Walton; some pale dampstains, but a very good copy in contemporary speckled calf, front joint split. **£6500**

Third edition, with some corrections to the expanded text of 1635 and the errata omitted. The 'Epistle to 'The Progress of the Soule' is printed in its correct place before the poem, and the two poems dropped in 1635 are restored.

Marshall's fine portrait, apparently after a lost miniature by Hillyard, shows Donne as a rakish young man of eighteen, with long hair and an earring in his right ear.

STC 7047; Keynes 80; Pforzheimer 297.

37. **DONNE, John.** Poems ... with Elegies on the Authors Death. To which is added divers Copies under his own Hand never before in Print. London, Printed by J. Flesher, and are to be sold by John Sweeting ... 1654.

8vo., pp. [6], 392, [32], with the portrait frontispiece (neatly window-mounted), and with a duplicate set of gatherings Bb-Cc8 ['Elegies on the Authors Death'] bound after p. 368; some light browning but a good copy in modern sheep. **£2000**

Keynes's 'fourth edition, third issue', with a cancel title-page redated from 1650.

The first issue, with a title-page dated 1649, is very rare and 'probably it was never published, the sheets of most of the copies being incorporated in the volume issued by the same published in 1650 under the editorship of the younger Donne' (Keynes). The latter made some alterations to the first four quires, and added two gatherings near the end (pp. 369-392), with 13 new pieces (including several poems by Jonson).

Wing D 1870; Keynes 83.

'O MY AMERICA! MY NEW-FOUND LAND'

38. **DONNE, John.** Poems, &c. ... with Elegies on the Authors Death. To which is added divers Copies under his own Hand, never before Printed. [London,] In the Savoy, Printed by T. N. for Henry Herringman ... 1669.

8vo., pp. [8], 414, [2], with the initial and terminal blanks; some occasional foxing, fore-edge a little tattered in places and a couple of leaves loose, withal a good copy in contemporary sheep, rubbed. **£2000**

The fifth, last, and most complete of the seventeenth-century editions of Donne, albeit with a number of inferior readings. Five poems were added here for the first time, but only three of them are genuine. These, however, include the celebrated elegy 'To his Mistress going to bed', which had been printed in one miscellany (*The Harmony of the Muses*, 1654) but never before in Donne's *Poems*.

Wing D 1871; Keynes 84.

39. **DONNE, John.** Poems on several Occasions ... with Elegies on the Author's Death. To this Edition is added, some Account of the Life of the Author. London: Printed for J. Tonson, and sold by W. Taylor ... 1719.

8vo., pp. [24], 365, [3]; a very good copy in nineteenth-century dark blue straight-grain morocco, gilt; bookplate of Joseph Tasker of Middleton Hall, booklabel of Henry Beeching. **£1250**

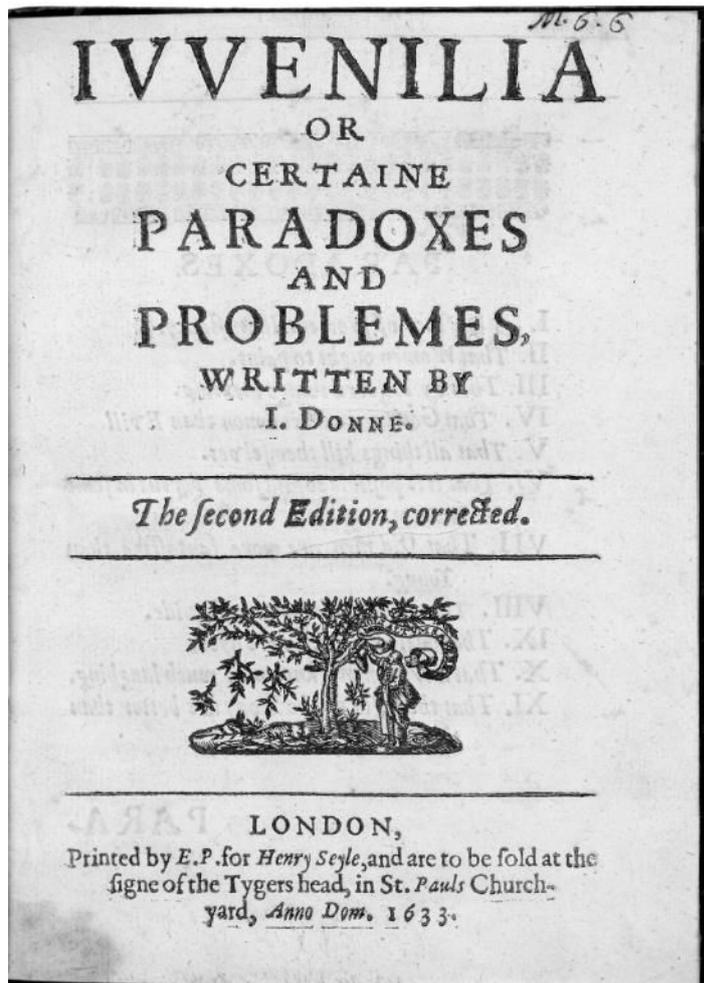
Sixth edition, the first eighteenth-century (and last early) edition of Donne's poems, adding for the first time a life of Donne, abridged from Walton.

Keynes 85.

40. **DONNE, John.** Deaths Duell, or a Consolation to the Soule, against the dying life, and living Death of the Body. Delivered in a Sermon at White-Hall, before the Kings Maiestie, in the Beginning of Lent, 1630 ... Being his last Sermon, and called by his Maiesties household the Doctors owne funeral Sermon. London, Printed by B. Alsop, and T. Fawcet, for Benjamin Fisher ... 1633.

4to., pp. [6], 37, [3], with the signed blank A1, and the terminal blank F4, but wanting the rare portrait of Donne in his shroud (supplied in facsimile on old paper); first few leaves (A1 in particular) worn and frayed at edges, trace of the original drab wrappers at inner margin of A1 (which is covered in pen calculations), else an acceptable copy in a remboîtage[?] of contemporary calf, rebacked. **£2500**

Second edition of a sermon preached just five weeks before Donne's death and first published in 1632. The two unsigned elegies to Donne at the end are by Edward Hyde and Henry King (one of King's finest poems), and it has been suggested that the preface is by Izaak Walton. The famous portrait is often missing. STC 7032a; Keynes 26.



WITH TWENTY-THREE NEW LINES

41. **DONNE, John.** *Juvenilia or certaine Paradoxes and Problemes ... The second Edition, corrected.* London, Printed by E. P. for Henry Seyle ... 1633.

Small 4to., pp. [4], 44, with the initial blank; small stain to inner margin of first gathering, else a very good copy in modern boards, bookplate of the Welsh industrialist Thomas Edward Watson. **£3750**

Second edition, published in the same year as the first, with the omission of the licences to print but adding twenty-three new lines to Problem I, 'Why have Bastards best Fortune' ('Because *Fortune* herself is a *Whore* ...'), a Problem which, Keynes remarks, 'was particularly insulting to the Court'.

'Donne's *Juvenilia* are clever and entertaining trifles, most of which were probably written before or soon after 1600 during his youth ... Owing to their rather free nature they could not be published during Donne's lifetime, but in 1632, shortly after his death, part of them was licensed by Sir Henry Herbert ... It is not known through what channels the publisher, Henry Seyle, obtained possession of the text, which had been circulating for over thirty years in a number of manuscripts' (Keynes). In a letter of 1600, probably to Sir Henry Wotton, Donne himself refers to their 'lightnes' for 'they were made rather to deceive tyme than her daught^r truth ... they are but swaggerers'. Keynes notes that 'the second edition is now more uncommon than the first'.

STC 7044; Keynes 44.

42. **DONNE, John.** Six Sermons upon severall Occasions, preached before the King, and elsewhere: by that late learned & reverend Divine John Donne, Doctour in Divinitie, and Dean of S. Pauls, London. Printed by the Printers to the University of Cambridge: and are to be sold by Nicholas Fussell and Humphrey Mosley ... 1634.

Small 4to., pp. [2]; [2], 37, [1]; [2] 40; [2], 24; [2], 26; [2], 23, [1]; [2], 16; A1 (blank except for an ornament) lacking, otherwise a very good copy, clean and fresh except for very mild soiling to the first and last pages; nineteenth century smooth panelled calf, rebaked; bookplate of Clifton College Library, with library stamp on blank verso of title and lower margin of the last page. **£3750**

First edition of all six texts, each one with its separate title page. *Six Sermons* comprises 'Two Sermons Preached before King Charles, upon the xxvi verse of the first Chapter of Genesis', 'A Sermon upon the xix verse of the ii Chapter of Hosea', 'A Sermon upon the xliiii verse of the xxii Chapter of Matthew', 'A Sermon upon the xxi verse of the v Chapter of John', and 'A Sermon upon the xv verse of the vii Chapter of John'. These sermons were afterwards collected in *Fifty Sermons* (1649).

STC 7056; Keynes 27.

THE COLLECTED SERMONS 1640 AND 1649

43. **DONNE, John.** LXXX Sermons ... London, Printed for Richard Royston ... 1640. [*Bound with:*]

DONNE, John. Fifty Sermons ... the Second Volume. London, Printed by Ja. Flesher for M. F. J. Marriot, and R. Royston. 1649.

Two works bound together, folio, pp. [34], 826, [24], with an additional engraved title-page by Merian (featuring a portrait of Donne) and the initial and terminal blanks; and pp. [8], 474; fine, fresh and crisp copies, in contemporary blind-ruled calf, joints rubbed; binder's waste from an earlier 8vo volume, rear endpapers with offset from a work by Thomas Fuller. **£7500**

First editions of the first two collections of Donne's sermons, edited by his son John Donne, junior. Large, complete copies in original condition like the present are now uncommon.

Prefixed to *LXXX Sermons* is the first appearance in print (later to be published separately in an expanded form) of Izaak Walton's account of Donne's life, which describes him as a 'Preacher in earnest, weeping sometimes ... preaching to himself like an Angell from a cloud'. *Fifty sermons* is designated 'The second volume' in the ongoing sequence, despite the different publisher.

Six of Donne's sermons, not included here, were published during his lifetime; seven more, including *Death's Duell*, were printed soon after his death, and an eighth was printed anonymously in 1638. These two folio volumes and the third collection, issued in 1661 (*see next*), 'include the seven posthumous sermons ... but the remaining 147, with the exception of the one which had been issued anonymously in 1638, had not been printed before' (Keynes).

STC 1738 and Wing D 1862; Keynes 29 and 30.



*Sic Visi as Serpents
but in fact as Dons.*

Ætate

42

LXX.
SERMONS
PREACHED BY THAT LEARNED
AND REVEREND DIVINE
JOHN DONNE D^R IN DIVINITIE
LATE DEANE OF Y^E CATHEDRALL
CHVRCH OF S^T PAVLES
LONDON.

M. Merian Jun.

SERMONS, THE RAREST ISSUE OF THE RAREST COLLECTION

44. **DONNE, John.** XXVI. Sermons preached by that learned and reverend Divine John Donne ... [The Third Volume] ... London, Printed at the Charge of Dr. Donne, and are to be sold at his House ... [and] at the several Book Sellers-Shops in London and at Westminster-Hall, 1661.

Folio, pp. [12], 120, 129-183, [1], 177-232, 241-296, 285-392, 397-411, [1]; title-page cut down (to remove the line designating this the 'Third Volume') and mounted, else a very good copy in period-style panelled calf. **£5000**

First edition, **the very rare third issue**, with a cancel title-page naming the editor John Donne junior in the imprint. *XXVI Sermons* was the last of the three collections of Donne sermons, and 'is considerably rarer than the two volumes of 1640 and 1649' (Keynes).

'By the Dates of these *Sermons*, the Reader may easily collect, that although they are the last to be published, they were the first that were Preached' – though notwithstanding several late sermons were also included, among them *Deaths Duell*. The work was 'carelessly edited and printed', in fact containing only twenty-three sermons, with repetitions, omissions and erratic pagination and collation throughout.

Of this third issue ESTC records only three copies: Cambridge, Carlisle Cathedral, and Yale.

Wing D 1874; Keynes 32a.

45. **DONNE, John.** Βιathanatos [Biathanatos]. A Declaration of that Paradoxe, or Thesis, that Selfe-homicide is not so naturally Sinne, that it may never be otherwise. Wherein the Nature, and the extent of all those Lawes, which seeme to be violated by this Act, are diligently surveyed ... London, Printed by John Dawson, [1647].

Small 4to., pp. [20], 218 [i.e. 220], complete with the initial blank and the two leaves (*)1-2, 'Authors cited in this Booke', sometimes missing; a very good copy in contemporary sheep, spine rubbed and very slightly defective at head, new endpapers. **£3200**

First edition, first issue (with the unfinished imprint ending with a comma and no date); one contemporary correction, 'exalted' for 'exacted' on p. 217.

Donne in his lifetime was unwilling either to publish or to destroy this youthful work, a discussion of the ethics of suicide; but he allowed a few friends to see it in manuscript, writing to one, Sir Robert Karre: 'if I die, I only forbid it the Presse, and the Fire: publish it not, but burn it not; and between those, do what you will'. Nonetheless his son John Donne, the younger, authorized this posthumous publication. Despite the date of the Imprimatur, 1644 (once thought to be the date of publication), *Biathanatos* was not entered in the Stationers' Register until 1646, and was published in 1647. Most copies are of the second issue, with a cancel title-page dated 1648.

Wing D 1858; Keynes 47; Pforzheimer 292.

46. **DONNE, John.** Essayes in Divinity ... being several Disquisitions, interwoven with Meditations and Prayers: before he entred into holy Orders. Now made publick by his Son J. D. D^r of the Civil Law. London, Printed by T. M. for Richard Marriot ... 1651.

12mo., pp. [4], 224, with A2-6 and the unsigned blank following 'To the Reader' cancelled as very often; title-page browned and dusty else a good copy in contemporary calf, rather dry and cracked, rebacked. From the library of the art historian Kenneth Clarke. **£1200**

First edition, sometimes found bound up with the *Juvenilia as Paradoxes, Problems* etc. (1652), in which case the dedication to Henry Vane (A2-6) was cancelled, as here.

It is uncertain exactly when Donne wrote *Essayes in Divinity* though it is likely they were finished by 1615 and they bear some comparison with *Ignatius his Conclave*. John Donne junior claimed them as ‘the voluntary sacrifices of severall hours, when he had many debates betwixt God and himself, whether he were worthy, and competently learned to enter Holy Orders’, though there is no external evidence for this.

Wing D 1861; Keynes 50.

47. **DONNE, John.** Letters to severall Persons of Honour ... published by John Donne D^r. of the Civill Law. London, Printed by J. Flesher, for Richard Marriot ... 1651.

Small 4to., pp. [8], 318, [2], with the engraved frontispiece portrait by Lombart (cut round and mounted on blank A1 but with no loss of engraved surface), and the terminal blank; stain to edge of first few leaves; a sound copy in contemporary blind-ruled calf, rubbed, rebacked. **£3200**

First edition, first issue. In 1651, John Donne’s son ‘issued a volume containing 129 *Letters to severall persons of honour*; these letters were not “edited” by him according to the standards of the present day, as, although printed with reasonable care, their arrangement is irregular and they are for the most part without dates. Nevertheless they have much literary and biographical importance’ (Keynes). Among the recipients are Lord Herbert of Cherbury, the Countess of Bedford, and, most numerous, Sir Henry Goodere. Wing D 1864; Keynes 55; Pforzheimer 295.

WITH NEW LETTERS FROM JOHN DONNE

48. **[DONNE.] MATHEWS, Sir Tobie.** A Collection of Letters ... with a Character of the most excellent Lady, Lucy, Countess of Carleile: by the same Author. To which are added many Letters of his own, to severall Persons of Honour, who were contemporary with him. London, Printed for Henry Herringman ... 1660.

8vo., pp. [36], 356, wanting the frontispiece portrait and the terminal blank; pale stain at head of title-page, else a good copy in contemporary calf, worn; the Macclesfield copy, with bookplate and blindstamps. **£250**

First edition of an important addition to the Donne canon, with a preface by his son John Donne junior, and including thirty-eight previously unpublished letters to or from Donne.

Mathews was an acquaintance though not a friend of Donne, but assembled an important collection of holograph letters, to which John Donne junior added a number of pieces not included in *Letters* 1651. As well as the Donne correspondence, some of his most personal and revealing, there are letters from, for example, Raleigh to James I, and Ben Jonson to the editor, as well as twenty-five by Francis Bacon.

Wing M 1319; Keynes 59; Gibson 485a.

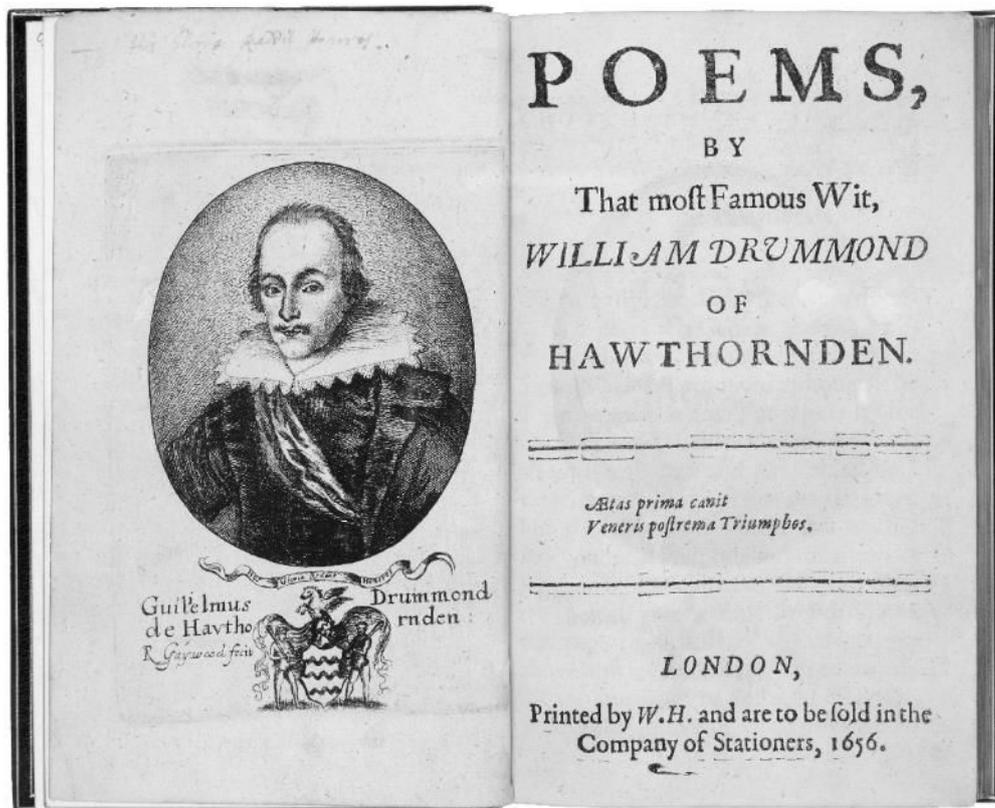
For more Donne letters, see also item 16.

49. **DRAYTON, Michael.** Poems: newly corrected by the author. London: Printed by W. Stansby for John Smethwicke ... 1613.

8vo., pp. [10], 144, 149-159, [5], ff. 104, pp. [126], with the blank leaf li7 and the rare terminal leaf of commendatory poems li8; small piece torn from initial blank, small hole (repaired) and a scrape to the title-page, both apparently to remove a name; tear to the outer margin of N6 with the loss of a few letters, neatly repaired; else a good copy in recent old-style calf; scattered marginal notes in a contemporary or early hand. **£850**

Fourth collected edition, a paginary reprint of the edition of 1610, comprising 'The Baron's Warres', 'England's heroicall Epistles', the sonnet sequence 'Idea', and three of the 'Legends' ('Robert, Duke of Normandie', 'Matilda', and 'Pierce Gaveston').

STC 7221; Pforzheimer 305.



THE FINEST SCOTTISH POET OF THE SEVENTEENTH CENTURY

50. **DRUMMOND, William.** Poems ... London, Printed by W. H. ... 1656.

8vo., pp. [16], 208, with the divisional title-pages to each section and the portrait frontispiece by Richard Gaywood, but without the inserted dedication leaf; A2 a cancel with horizontal chain lines; a fine copy in dark blue morocco by Rivière, gilt, g.e. **£2750**

First collected edition. There is a variant issue with 'printed for Richard Tomlins' in the imprint.

Drummond's works have a confused printing history. 'Drummond, as we know from what is said in the Preface of the first edition (1655) of his *History of Scotland* ... was in the habit of issuing his poems on loose sheets as they came out, for circulation among his friends' (Kastner, I, lxii). The two extant copies (Bodley and Balcarres) of the 1614 or 1615 trial issue of his *Poems* are apparently

made-up sets of these pre-publication sheets. The printer, identified from ornaments, was Andro Hart in Edinburgh, who was to publish *Poems ... the second Impression* in 1616. But this was by no means a straightforward second impression: 18 'Madrigalls and Epigrammes' that appeared in 1614 were omitted and 50 new pieces added.

The next edition, this collected edition of 1656, was edited by Edward Phillips, Milton's nephew, from texts provided Sir John Scot of Scotstarvit, the poet's brother-in-law. Scot must have been one of the recipients of the original trial issue of *Poems* 1614 or 1615, for it is this text, not *Poems* 1616, that Phillips reprints. As a result 1656 restores the 'Madrigalls and Epigrammes' omitted in 1616 but does not include the new poems added there. Scot also provided access to the poet's papers, and from this source Phillips prints 35 new pieces (two or three doubtful), most of which are to be found in the Hawthornden manuscripts now in the National Library of Scotland (Kastner, I, lxxxv).

William Drummond (1585-1649) was the finest Scottish poet of the seventeenth century. After graduating from Edinburgh University (then Tounis College) he attended lectures in civil law at Bourges, although it is doubtful whether he intended to practice. Back at home he succeeded his father as laird in 1610 and was to spend the rest of his life at Hawthornden, south of Edinburgh, where he assembled a fine library much of which still survives (at Edinburgh University). Few can have been so well read in the literature of France, Italy and Spain. He is now best known for recording his 'Conversations' with Ben Jonson, whose opinion of his poems was that 'they were all good ... [but] not after the Fancie of the tyme'. Indeed Drummond was one of the most European of poets, and his poems are rather in the baroque manner than in the prevailing English style. 'The essence of Drummond's writing is in its appeal to the senses. His poetry delights the ear and pleases the eye; its phrases are decorative, its rhythms musical' (MacDonald, *Poems*, p. xvi).

Wing D 2201; *The Poetical Works of William Drummond of Hawthornden*, ed. L. E. Kastner, Manchester, 1913; *The Library of Drummond of Hawthornden* (1971), ed. R. H. MacDonald; William Drummond, *Poems and Prose* (1976), ed. R. H. MacDonald.

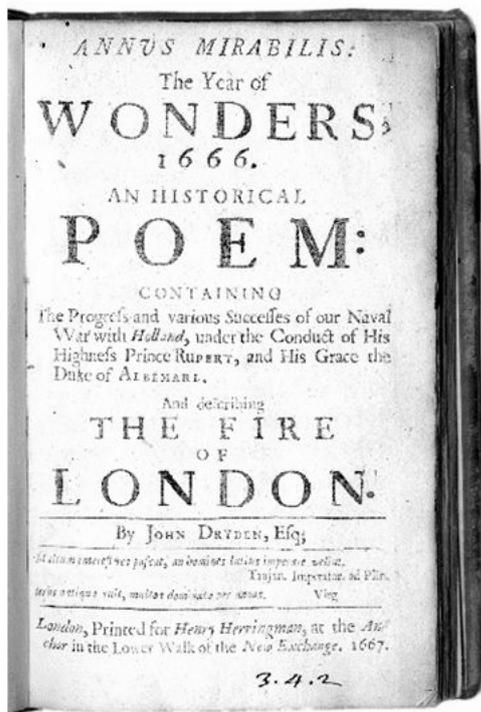
THE GREAT FIRE

51. **DRYDEN, John.** *Annus Mirabilis: the Year of Wonders, 1666.* An historical Poem: containing the Progress and various Successes of our naval War with Holland ... and describing the Fire of London ... London, Printed for Henry Herringman ... 1667.

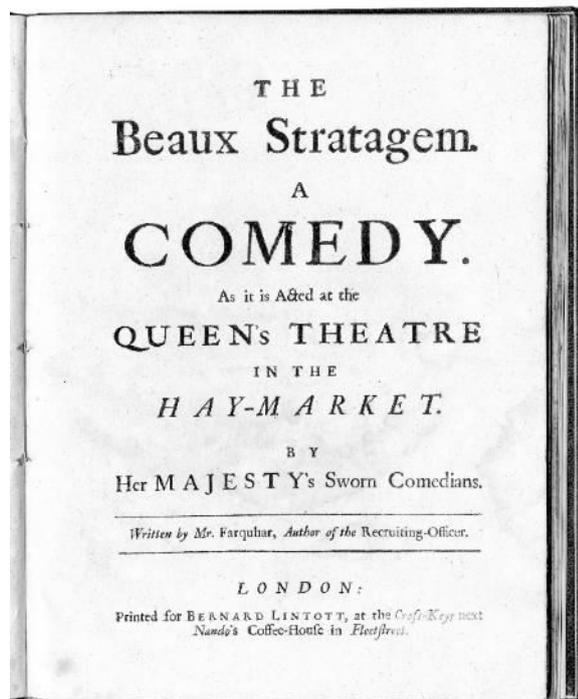
8vo., pp. [24], 77, [1], wanting the terminal blank F8; C1 and C6 are cancels; the errata corrected in manuscript, and some 'errata erratorum' added below the list of errata; slightly dusty, short wormtrack in blank upper margin, but a good copy in contemporary sheep, rubbed, rebacked. The Bradley Martin copy. **£750**

First edition of Dryden's first major poem, a celebration of England's deliverance from two threats – the Dutch navy and the Great Fire. The two cancels make changes to stanzas 67 and 105, in the latter case to remove a blasphemous expression.

Wing D 2238; Hayward 117; Macdonald 9 a iii (i.e. with both cancels).



[51]



[53]

52. **ETHEREGE, George.** *The Man of Mode, or Sr 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; Macdonald 110 a.

'TM ALL CONTERFEIT, EXCEPT MY PASSION ...'

53. **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 Bernard 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.

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?'

JONATHAN WILD

54. **FIELDING, Henry.** *Miscellanies ...* in three Volumes. London: Printed for the Author: and sold by A. Millar ... 1743.

3 vols., 8vo., **large ('royal') paper, a very fine set** in contemporary smooth mottled calf, spines gilt, imperceptibly rehinged. Bookplates of the Duke of Leeds. **£2500**

First edition, including, in volume III, the first publication of *Jonathan Wild*. This is the only book that Fielding published by subscription, and the twenty-two-page list of 'Subscribers' (so spelt) provides important evidence of his friends and the inner circle of readers that he addressed. The Duke of Leeds is named as a subscriber to the royal paper issue.

Miscellanies is an elegantly-produced work with typographical eccentricities almost certainly attributable, as Hugh Amory points out, to Fielding himself: the quirks and juxtapositions '[do] not happen by chance in a privately printed book ... and it is a characteristic expression of his genius: the typographical degradation of poetry is mock-epic; the exaggerated paragraphs are mock-romance' (*New Books by Fielding* (1987), pp. 69-70). On the basis of the Bowyer ledgers it would appear that 250 royal paper copies were printed of volume III (the only volume that Bowyer printed), and 1000 coarse paper copies, of which approximately 350 were for subscribers and the rest apparently were issued three weeks later as the 'second Edition' (Donald D. Eddy, 'The Printing of Fielding's *Miscellanies*', *Studies in Bibliography*, XV (1962), 247-56).

Cross, III, p. 308; Rothschild 845.

TOM JONES

55. **FIELDING, Henry.** *The History of Tom Jones, a Foundling.* In six Volumes ... London: Printed for A. Millar ... 1749.

6 vols., 12mo.; a very good, crisp copy in contemporary mottled calf, rather dry, spines rubbed, joints cracked, but cords sound. **£1350**

Second edition, although not so designated, the errata corrected and the errata leaf in volume I omitted (the 'Contents' extended to c8 recto to fill the gap). The first edition (2000 copies) was almost completely subscribed before publication when this second edition (1500 copies) was ordered. Both editions were in circulation on 28 February, the date of publication.

Cross, III, pp. 316-7.

56. **[FINCH, Anne, *Countess of Winchilsea*].** *Miscellany Poems, on several Occasions.* Written by a Lady. London: Printed for J. B. and sold by Benj. Tooke ... William Taylor ... and James Round ... 1713.

8vo., pp. [8], 390; E8, G1 and G3 are cancels as usual; a fine, crisp copy in contemporary speckled calf, rebacked, covers with gilt armorial stamp of the Earls of Rockingham; bookplate of Lewis Watson, second Earl (d. 1745); William Rees-Mogg's copy, with his pencilled note on the provenance. **£950**

First edition of the most notable book of poetry by a woman in early eighteenth-century England, Williams's issue 'A', with a title-page 'affecting anonymity' (there are five variants, two of them acknowledging the authorship of 'the Right Hon'ble Anne, Countess of Winchilsea', priority uncertain).

A maid of honour to Mary of Modena and a lady of the bedchamber to Queen Anne, the Countess recorded, in an early manuscript, the difficulties encountered by a woman writer of her time: critics sneer at poems 'by a woman writt', and it is safer for an imaginative woman to conceal her talent. She protests that women are made foolish by poor education not nature. Her own talent, however, was soon recognized by her contemporaries. Swift and Rowe addressed poems to her, as did Pope, who included some of her later pieces in his miscellany *Poems on several Occasions* (1717). Wordsworth 'perused her Poems frequently' and praised her 'Nocturnal Reverie' (in this volume), and Pope's *Windsor Forest* as the only significant 'nature poems' written in England between *Paradise Lost* and Thomson's *Seasons*.

Rothschild 2585; Hayward 151; Foxon p. 274; Williams, *Points*, p. 72.

FORERUNNER OF *PARADISE LOST*

57. **FLETCHER, Giles, *the younger*.** *Christ's Victorie, and Triumph in Heaven, and Earth, over, and after Death* ... Cambridge, Printed by C. Legge. 1610.

4to., pp. [16], 45, [3], 47-78, 81-83, [1], complete despite gaps in pagination, with divisional title-page to *Christ's Triumph*; title-pages and text box-ruled; minor restoration to first and last leaf, lightly washed, but a very good copy in full blue morocco, gilt, by Rivière & Son, neatly rebacked; the Fuller Maitland-Bradley Martin-J.O. Edwards copy. **£3500**

First edition of an important poem, a 'worthy link' in the chain which connects Fletcher's great master, Spenser, with his great successor, Milton (Hugh de Selincourt, CHEL). This is the first state, with a fleur-de-lis device on the title-pages – three copies are known with the title-pages reset and the device replaced with an emblematic engraving.

Giles Fletcher (1585/6-1623), the cousin of the playwright John Fletcher and brother of the poet Phineas Fletcher, was educated at Westminster School and Cambridge, where he contributed an elegiac poem to one of the commemorative volumes on the death of Elizabeth. He published this, his only long poem, at the age of twenty-four.

Christ's Victorie actually comprises four separate poems, each a vision of one of the scenes in the story of Christ – 'Christ's Victorie in Heaven', 'Christ's Victorie on Earth', 'Christ's Triumph over Death', and 'Christ's Triumph after Death'. Each takes the style of a different literary genre. The first, a debate between Mercy and Justice before the throne in heaven, is similar to a mediaeval *psychomachia* (and is one of the subjects that Milton noted in the Trinity College manuscript as a possible scene in a projected dramatic poem of 'Paradise Lost'); the second, the temptation in the wilderness, modelled on a Spenserian allegory, may have provided some hints for *Paradise Regained*; the third is a meditation on the Passion that Grundy describes as in the manner of the literature of 'Tears'; the fourth is a 'Christian-Platonic beatific vision' of the resurrection (Masson, I, 461, revised edition; Joan Grundy, *The Spenserian Poets*).

Virtually every stanza has something in it to arrest our attention and to attract our esteem. The poem bristles with fine passages quite independent of theme, and with individual constructions unmistakably of the new metaphysical tradition. Epithets and conceits 'eccentric' to earlier commentators now seem to urge comparison with Donne's or Chapman's equally prickly language. Whether or not the whole poem is a success (for its ambition is declared, and enormous), it is quite unfair to consign it to the respectable oblivion enjoyed by his brother's laborious epic, *The Purple Island* (see next item). STC 11058; Hayward 50; Pforzheimer 366.

58. **FLETCHER, Phineas.** *The purple Island, or the Isle of Man: together with piscatorie Eclogs and other poetical Miscellanies ...* Printed by the Printers to the Universitie of Cambridge ... 1633.

Small 4to., pp. [14], 181, [3], 96, 101-130, [2], lacking the initial and medial blanks, title-page in red and black, the printer's woodcut device on the title-pages and throughout the text; first gathering somewhat dusty; a fine copy with good margins in nineteenth-century russia, edges gilt; the bookplate of Henry Cunliffe. **£1250**

First edition, the major collection of Phineas Fletcher's verse, including his long Spenserian allegory on the physiology and temperament of man, with abundant sidenotes reflecting, to some extent, the new science with which he was well versed. The 'purple island' is, quite literally, the inside of the human body. 'The medieval theme of "the castle of the body" ... had been grotesque enough in Du Bartas and in Spenser'; it becomes 'still more grotesque in becoming more laboriously scientific If we survive the anatomy (which attracted James Joyce) we reach ... a battle of the vices and virtues' (Douglas Bush).

Fletcher's seven eclogues on fishing and young fishermen, admired by Walton, are an early specimen of the genre, and the other poems – occasional, commendatory, and pastoral – include *Elisa*, an elegy on Sir Antonie Irby, with an anagrammatical ornament on the divisional title-page. Like the Heywoods, the Fletchers were a poetical clan: Phineas was the son of Giles the Elder (author of *Licia*, 1594), the brother of Giles the Younger (*see previous item*), and the cousin of the major Jacobean playwright John.

STC 11082; Hayward 67; Pforzheimer 376.

59. **[HABINGTON, William].** *Castara ... the second Edition. Corrected and augmented.* London, Printed by B. A. & T. F. for Will: Cooke, and are to bee sold at his Shop ... 1635.

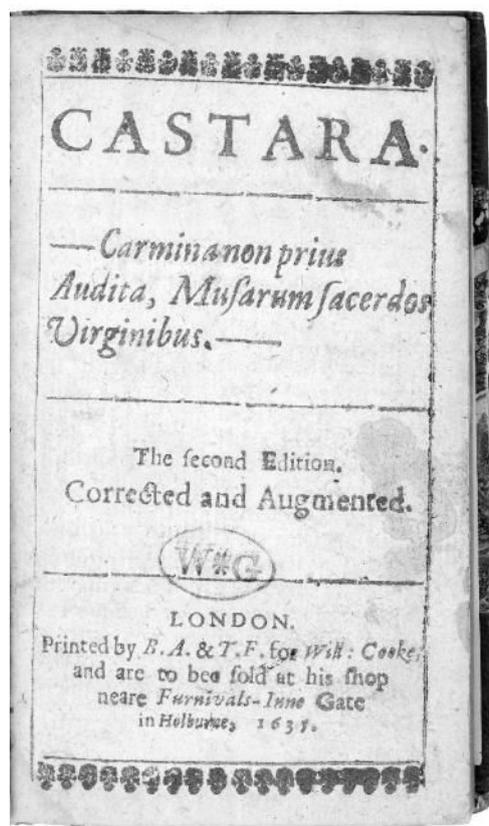
12mo., pp. [16], 167, [1]; a very good copy in early nineteenth-century half green morocco and marbled boards; bookplate and monogram stamp to title-page of Sir William Grace, Baronet, purchase note(?) referring to the Hill sale of 1811. The Bradley Martin copy. **£3500**

Second edition, adding to the contents of the first edition (1634) a commendatory poem that reveals Habington's identity; a 'second part' with twenty-six new poems; and three prose characters: 'A Mistris' and 'A Wife' to introduce the two parts, and 'A Friend' to introduce the section of elegies on George Talbot at the end. This is the issue with the title-page to the second part dated 1635 rather than 1636.

'Castara' was Lucy Herbert, daughter of William Herbert, first Baron Powis, and the wife of the author, the metaphysical Catholic poet and playwright William Habington (or Abington), a figure on the fringes of the 'Sons of Ben'. Most of the rather chaste poems here are addressed to her, written during their clandestine courtship (they married in 1633). Others are addressed to friends at the court of Charles I, such as Endymion Porter, patron of Dekker, Herrick and others.

Leaf F12 is superfluous, interrupting the poem 'The Reward of Innocent Love' which starts on F11^v and ends on G1 and repeating content printed elsewhere in the volume. The Grolier catalogue suggests that consequently it was 'probably cancelled in some copies', though we can find no evidence that this is the case.

STC 12584; Hayward 69.



[59]

60. **[HABINGTON, William].** *Castara* ... the third Edition. Corrected and augmented. London, Printed by T. Cotes, for Will. Cooke: and are to be sold at his Shop ... 1640.

12mo., pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of 'Ber[nard?] Hyde' and Savil Hyde (of Bore Place, Kent), with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox. **£2500**

First complete edition. The first two parts were published in 1634 and 1635-6. The third part (pp. 167-228) appears here for the first time, and turns from love to religious reflection. Where the first two parts had expressed their dominant themes (courtship and married love) with the prose characters of 'A Mistris' and 'A Wife', the third part opens with 'A Holy Man'. It contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems.

STC 12585.

61. **HERBERT, Edward, Lord Herbert of Cherbury.** *The Life and Raigne of King Henry the Eighth* ... London, Printed by E. G. for Thomas Whitaker ... 1649.

Small folio, mainly in fours and sixes, pp. [10], 79, 90-203, [19], 185-404, 369-575, [11], with portrait frontispiece; leaf [A4] bound after [A1]; the irregular pagination was the result of 'this Impression passing in Presse through the hands of divers Printers', rendering the Index 'not so exact as it might

have been' (Dddd4); a good copy in nineteenth-century calf, covers decorated with blind roll borders, rubbed, rebacked. £450

First edition. Herbert began his historical magnum opus as early as 1632, at the request of Charles I, following the example of two distinguished statesmen, Sir Thomas More, author of a life of Richard III, and Sir Francis Bacon, author of a life of Henry VII. Although *Henry VIII* was to be a partisan work, extolling the King's statesmanship and condoning his private life, Herbert spared no expense in collecting original materials for his history, employing scholars to search the Paper Office and other records. Four volumes of drafts and of notes copied for him are preserved in the Bodleian Library. The work was more or less finished in 1639, but by then the King had more urgent matters on his mind, and Herbert did not receive the public approbation or rewards that he had hoped for. In 1642 he changed sides, surrendering Montgomery Castle and petitioning Parliament for financial support. Before his death Herbert put the finishing touches on his manuscript and 'wrote a bombastic dedication addressed to the King whom he had deserted' (Sidney Lee).

When *Henry VIII* was published in 1649 both Herbert and Charles I were dead. For all its bias the book offers a detailed documentary history of the King's reign, and it was accepted for many years as a standard authority 'which is vitiated, but not rendered nugatory, by its frank acknowledgement of partisanship' (Sidney Lee). It was reprinted several times over the next sixty years.

Wing H 1504; Pforzheimer 463.

'AN UNWARRANTABLY NEGLECTED POET'

62. **HERBERT, Edward, *Lord Herbert of Cherbury*.** Occasional Verses of Edward Lord Herbert ... deceased in August, 1648. London, Printed by T. R. for Thomas Dring ... 1665.

Small 8vo., pp. [8], 95, [1, errata]; last line of imprint and a few outer margins just shaved, affecting the first letter of text on the versos but all easily recoverable; a decent copy in attractive nineteenth-century russet hard-grain morocco, g.e. £3500

First edition. Edward, Lord Herbert of Cherbury (1582?–1648), the elder brother of the poet George Herbert, had an adventurous career as an ambassador, traveller, and soldier. His philosophical works, notably *De Veritate* (1624), were widely read if not immediately influential, and his *Life and Raigne of King Henry the Eighth* (1649, *see above*) was often reprinted, but his poetry remained in manuscript until his brother Henry published *Occasional Verses* in 1665.

'As a poet, Herbert proves himself the ablest of all the disciples of Donne. Love and philosophy alternately inspires his muse; sonnets and epitaphs, ditties and satires occupy his attention by turns.' If he exceeded his master in obscurity and discordant diction, 'nevertheless Lord Herbert has every right to the title of poet.' Verses like the 'Ditty in Imitation of the Spanish' possess 'lyrical inspiration [that] recalls Herrick in his most graceful moods' (Sidney Lee, introduction to Lord Herbert's *Autobiography*).

His subject matter ranges widely, from an elegy on Prince Henry and an epitaph on King James to an epigram 'To his Friend Ben. Johnson, of his Horace made English', verses addressed 'To Mrs Diana Cecyll' (a celebrated beauty and heiress) and 'To her Eyes' and 'To her Hair', an 'Elegy for Dr Dunn', 'An Ode upon a Question moved, Whether Love should continue for ever?' (written in quatrains in a metre afterwards used by Tennyson in *In Memoriam*), three poems on Platonick Love, and 'The Idea, made of Alnwick in his Expedition to Scotland with the Army, 1639'. There are some short Latin poems at the end. Some of his work 'shows qualities that suggest that Herbert may be an unwarrantably neglected poet' (*Oxford DNB*).

This is a curiously rare book, possibly because Caroline verse was out of fashion by 1665 (although Herbert lived until 1648, the principal manuscript, BL Add. MS 37157, is dated 1630 and many of the

poems are earlier). ESTC records six British copies and six in America, but *Occasional Verses* is apparently scarcer in commerce than such more celebrated 'black tulips' as *Lucasta*, *Hesperides*, and *Silex Scintillans*. The last copy in auction records was Colonel Wilkinson's (the Hayward exhibition copy), purchased by Quaritch in 1961. Robert H. Taylor had a copy (now at Princeton) but Bradley Martin never acquired one.

Wing H 1508; Hayward 114.

EDITED BY HORACE WALPOLE

63. **HERBERT, Edward, *Lord Herbert of Cherbury***. The Life of Edward Lord Herbert of Cherbury. Written by Himself. London: Printed for J. Dodsley ... 1770.

4to., pp. [10], 173, [1], with fine portrait frontispiece by Anthony Walker after the famous miniature by Isaac Oliver of Herbert resting from battle, reclining in a woodland with his shield, standard, and horse; Z2-3 loose with short tear (no loss), otherwise a fine copy in the original half calf and marbled boards, red morocco label. **£250**

First trade edition of Horace Walpole's edition (Strawberry Hill, 1764), which was based on the manuscript at Powis Castle. This is a lively record of Herbert's life and ideas up to the time of his recall in 1624 as ambassador to France. 'Foibles, passions, perhaps some vanity, surely some wrongheadedness; these he scorned to conceal, for he sought Truth, wrote on Truth, was Truth His valour made him a hero, be the heroism in vogue what it wou'd; his sound parts made him a philosopher. Few men in truth have figured so conspicuously in lights so various.' Walpole much regrets that Herbert never completed 'these busy scenes'.

A FINE, UNSOPHISTICATED *TEMPLE*

64. **HERBERT, George**. *The Temple. Sacred Poems and Private Ejaculations ... the second Edition ...* Printed by T. Buck, and R. Daniel, Printers to the Universitie of Cambridge, 1633. And are to be sold by Fr. Green.

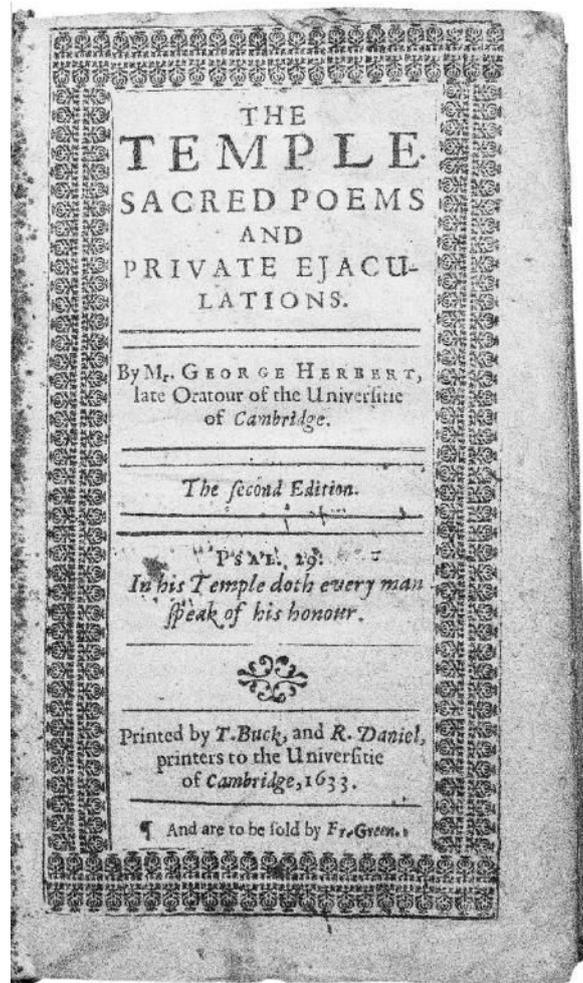
12mo., pp. [8], 192, [4]; blank corner of D10 torn, **a fine, unsophisticated copy** in an unusual Cambridge binding of contemporary or early white calf, rubbed and soiled but very sound, remains of original gilding; with records of the Dovey family (1665-73) of Claverly, Shropshire, written neatly on preliminary and terminal blank leaves. **£5000**

The second edition of Herbert's masterpiece, and one of the major landmarks of seventeenth-century English verse, printed in the same year as the first, with one important correction (A1^r, line 13, 'Wholly abstain'); this is the issue with Green in the imprint.

'Six duodecimo editions appeared between 1633 and 1641, each a line-for-line paginary reprint of its predecessor, and so deceptively similar that without very close inspection and comparison it would be impossible to be sure that any rebound copy of any of these is not sophisticated with leaves from another' (Quaritch Catalogue 1027, pp. 33-6, reproducing page 45 from five different editions). The most significant edition after the first is the present one, with its substantive alteration, and the importance of its being in 'original condition' – for the above reasons – will be obvious.

When sending the manuscript to Nicholas Ferrar from his deathbed, Herbert described *The Temple* as 'a picture of the many spiritual Conflicts that have past betwixt God and my Soul, before I could subject mine to the will of Jesus my Master'. 'From the despair of the "Affliction" poems through the intensity of a lyric such as "Longing" to the joy celebrated in "Easter" and "The Odour", *The Temple* vividly encompasses the complete spectrum of devotional experience' (*Oxford DNB*). It has come to be recognized as the greatest single volume of devotional verse in English. Its influence on Richard Crashaw, Henry Vaughan and other religious poets of the seventeenth century is well attested. Such

familiar lyrics as ‘Antiphon’ (‘Let all the world in ev’ry corner sing, / My God and King’); ‘Discipline’ (‘Throw away thy rod, / Throw away thy wrath: / O my God, / Take the gentle path’); ‘Love’ (‘Love bade me welcome: yet my soul drew back’); ‘The Collar’ (‘I Struck the board, and cry’d, No more, / I will abroad’); and the typographically-shaped poems ‘The Altar’ and ‘Easter Wings’ are among the most widely anthologized poems in the English language.



This charming copy has been employed as one might a family Bible, or perhaps a christening present, with ‘John Dovey / his Book’ (d. 1696) in gold ink on the front flyleaf, and date-and-hour records of births and baptisms (Elenor, Richard, John Jr., Hannah and Samuel, 1665-1673) to John Sr., and his wife Hannah, on available blanks. On the final blank is a curious list of days, months and weather conditions – ‘munday, for Jan, part faire and part not ... wednesday, octo: rainy & foule’.

STC 13185; Pforzheimer 466; Allison 8a.

65. **HERBERT, George.** *The Temple. Sacred Poems and Private Ejaculations ... the fourth Edition ...* Printed by T. Buck, and R. Daniel, Printers to the Univerſitie of Cambridge, 1635.

12mo., pp. [8], 192, wanting the index (II-2), A2 supplied from a different copy; title-page with neat marginal repairs and dusty (as are the rest of the prelims), else a good copy in nineteenth-century red-brown morocco, gilt, booklabel of Charles Francis Bell. **£850**

Fourth edition. STC 13187; Allison 10.

66. **HERBERT, George.** *The Temple. Sacred Poems and Private Ejaculations ... the fifth Edition ...* Printed by T. Buck, and R. Daniel, Printers to the Universitie of Cambridge, 1638.

12mo., pp. [8], 192, [4]; a very good copy in contemporary sheep, worn, rebacked. **£2500**

Fifth edition, the last of any textual importance, with a few new readings that suggest (according to the editor of the Oxford edition, F. E. Hutchinson) recourse to the original manuscript. Hutchinson admitted these new readings to the Oxford text.

STC 13188; Allison 11.

A PRIEST TO THE TEMPLE

67. **HERBERT, George.** *Herbert's Remains. Or, sundry Pieces of that sweet Singer of the Temple, M^r George Herbert, sometime Orator of the University of Cambridg ...* London, Printed [by T. Maxey] for Timothy Garthwait ... 1652.

12mo., pp. [72], 168, [2], 70, 171-194, with separate divisional title-pages, register, and pagination to *A Priest to the Temple* and *Jacula Prudentum*; a fine copy in early nineteenth-century plum morocco, g.e., gilt crest of Theodore Williams on front cover and arms on rear, later booklabels and bookplates including those of Robert Hoe, A. Edward Newton and Robert H. Taylor. **£1000**

First edition, comprising the first edition of *A Priest to the Temple*, Herbert's principal work in prose, and the second edition, enlarged, of *Jacula Prudentum*, originally published as *Outlandish Proverbs* in 1640. There is an introductory life, unattributed here but by Barnabas Oley, who may have edited the whole collection.

Wing H 1515; Allison 6; Pforzheimer 464.

THE RICHARD FARMER–THOMAS PARK COPY

68. **HERBERT, William, Earl of Pembroke, and Benjamin RUDYERD.** [Poems, written by the right honorable William Earl of Pembroke ... whereof many of which are answered by Way of Repartee, by Sr Benjamin Ruddier, Knight. With several Distinct Poems, written by them occasionally, and apart. London, Printed by Matthew Inman, and are to be sold by James Magnes ... 1660.]

8vo., pp. 1-100, 105-12, wanting title-page and dedication, H3-4 (pp. 101-4) and II-4 (pp. 113-8 plus a blank); B7-8 short at head (text shaved) and possibly supplied; the title-page and missing text replaced in manuscript for Richard Farmer (see below), with his ownership inscription and notes; later ownership signature to MS title of Thomas Park; some soiling, eighteenth century speckled calf, rebacked. **£500**

First and only edition of this joint volume of minor verse, edited by John Donne junior, the son of the poet. It also includes poems (unacknowledged) by Jonson, Raleigh, Dyer, Carew and William Strode.

William Herbert (1580-1630), third Earl of Pembroke, the nephew of Philip Sidney, the lover of Lady Mary Wroth, and a successful courtier under four monarchs, was both an accomplished poet and the pre-eminent artistic patron of his generation – dedicatee of Jonson's *Sejanus* and *Catiline*, and Shakespeare's first folio, supporter of George Herbert, George Chapman, Hilliard, Dowland and many others across the arts.

The Shakespeare scholar Richard Farmer (1735-97) has noted that another copy of the book belonging to Horace Walpole (quoting Pennant's *Tour from Chester*). The present copy was item 545 in Park's *Bibliotheca Anglo-Poetica* (1815).

Wing P 1128; Hayward 111.



‘GATHER YE ROSE-BUDS WHILE YE MAY’

69. **HERRICK, Robert.** *Hesperides: or, the Works both humane & divine ...* London. Printed for John Williams, and Francis Eglesfield ... 1648.

Small 8vo., pp. [8], 398, [2], 79, [1] (paginated irregularly), with the famous frontispiece portrait by William Marshall (bust of Herrick in a landscape with putti and a Pegasus), shaved at the head, bound as a recto; ‘His noble Numbers: or, his pious Pieces’ has a separate divisional title-page dated 1647, and separate pagination and register; C7, M8 and O8 are cancels (the latter two slightly dusty); title-page neatly extended to outer margin (not touching text), short marginal tear to dedication leaf (old repair on verso), pagination occasionally shaved, but apart from these minor faults a very good copy, in early nineteenth-century straight-grain green morocco, spine sunned, edges gilt; illegible ownership inscription dated 1818 and manuscript note: ‘This copy priced £8.8. in the *Bibliotheca Anglo-Poetica*’ (item 340); booklabel of the noted bibliophile Edward Vernon Utterson (1775-1856), bookplate of William Waldorf (Viscount Astor).

£15,000

First edition of one the great traditional rarities of seventeenth-century English literature, difficult to find in anything approaching good contemporary condition.

‘Containing almost 1400 poems [many of them epigrams or very short pieces], probably almost all that he could find to print in 1647, *Hesperides* was and remains the only effort by an important English poet to publish his entire *œuvre* in one organized collection’ (*Oxford DNB*); earlier Herrick had published only the very rare pamphlet *A Description of the King and Queene of Fayries* (1634, Rosenbach only). Herrick’s subsequent reputation has obscured the timely political content of this collection: its dedication to Prince Charles and explicitly royalist poems, as well as his ‘emphasis on the continuity and shaping powers of ceremony, ritual, and tradition, and on the importance of friendship and family loyalty’ would have garnered him a nostalgic loyalist audience during the upheaval of the Civil War: ‘I sing of *Brooks, of Blossomes, Birds and Bowers ... I sing of Times trans-shifting*’ (‘The Argument of his Book’).

Wing H 1596; Hayward 95; Pforzheimer 468.

70. **JUVENAL. Robert STAPYLTON, translator.** Juvenal’s sixteen Satyrs or, a Survey of the Manner and Actions of Mankind. With Arguments, marginall Notes, and Annotations clearing the obscure Places out of the History, Lawes and Ceremonies of the Romans ... London, Printed for Humphrey Moseley ... 1647.

8vo., pp. [16], 287, [1], with an additional engraved title-page by Thomas Rawlins and a facing engraved frontispiece portrait of Stapylton by William Marshall; a very good copy, bound without the final errata leaf in early mottled calf, rebacked and recorned, gilt edges. **£750**

First edition of the first complete translation into English of Juvenal’s satires; the first six satires had been published in 1644 and were slightly revised here.

‘I have for my Country’s sake taught him our Language’, writes Stapylton, casting satire as a rectifier of manners, but it was not until the Augustan poets of the eighteenth-century that Juvenal exerted his most lasting influence on English literature.

Raised as a Catholic, and an enthusiastic royalist during the Civil War, Stapylton had already published translations from Virgil and Pliny; he later turned playwright, but his rather slight productions, with plots from classical sources, have long been forgotten.

Wing J 1291.

LAST AND BEST

71. **KEATS, John.** *Lamia, Isabella, The Eve of St. Agnes, and Other Poems ...* London: Printed for Taylor and Hessey ... 1820.

12mo., pp. [8], 199, [7], with the half-title and three of the four leaves of advertisements at the end; a fine copy in full pearl grey morocco, gilt, by Rivière, top edge gilt, other edges untrimmed. From the library of Charles C. Kalbfleisch, with his leather book-label (sale, 1944, lot 493). Slipcase. **£8500**

First edition of Keats’s last and finest book, containing, in addition to the poems of the title, all the great Odes (To a Nightingale, To a Grecian Urn, To Psyche, and On Melancholy), as well as ‘To Autumn’ and ‘Hyperion: a Fragment’. The majority of poems were written in the first nine months of 1819.

MacGillivray 3; Hayward 233; Tinker 1420.

72. **KING, Henry.** A Sermon preached at St. Pauls March 27. 1640. Being the Anniversary of His Majesties happy Inauguration to his Crowne ... London, Printed by Edward Griffin. 1640.

Small 4to., pp. [2], 59, [1], wanting the initial blank; cut close at the top shaving some headlines, H2-3 torn across and mended without loss of text, else a good copy in recent boards. **£375**

First edition of 'a significant Accession day sermon' (*Oxford DNB*) by the poet and royal chaplain Henry King, at this time Dean of Rochester, afterwards Bishop of Chichester. This sermon is a paean to the sovereign power of the King, taking as its text Jeremiah 1:10 ('Behold, I have this day set thee over the Nations').

The final prayer seems almost to foretell the events of the next decade. 'And when the sad Day comes wherein He [the King] must exchange This Kingdom for a Better; Let *His Crown of Gold* be changed into a *Crown of Glory*.'

STC 14970; Keynes 54.

NOT BY BEN JONSON

73. **[KING, Henry].** Ben. Johnson's Poems, Elegies, Paradoxes, and Sonnets. [London,] Printed; and [sold by the Booksellers of] London a[nd Westminster, 1700.]

Small 8vo., pp. [6], 151, [1], wanting the blank A1, A2 the title-page a cancel with the outer lower corner torn away damaging the imprint as indicated, sidenotes shaved on H6^v and I4^v; else a good copy; contemporary sheep, corners worn, rebacked; handwritten longitudinal label affixed to lower edge. Early signature of Paul Lovelace on the title-page, a few eighteenth-century notes in the text, subsequently from the libraries of Col. C. H. Wilkinson and Bent Juel-Jensen with pencilled notes by both on endleaves. **£1250**

The sheets of the first edition of King's *Poems, Elegies, Paradoxes, and Sonnets*, 1657, furnished with a cancel title-page that irresponsibly attributes the contents to Ben Jonson, obviously for commercial reasons.

Henry King (1592-1669), was a close friend of John Donne and, as Donne's co-executor, very likely edited *Poems* 1633. About twenty books from Donne's library survive among King's books in the cathedral library at Chichester, where King was bishop from 1642.

Most of his lyrics date from the early 1620. Elegiac pieces include 'The Exequy' written after his wife's death in 1624, 'one of the loveliest poems in the English language' (Keynes):

Sleep on my Love, in thy cold bed
Never to be disquieted!
My last good night! Thou wilt not wake
Till I thy fate shall overtake:
Till age, or grief, or sickness must
Marry my body to that dust

'The Anniverse' is another elegy written six years later, and there are elegies on Jonson, Donne, and other contemporaries.

Rare. The first edition sheets had been reissued once before, in 1664, and there must have been a few sheets left by 1700. ESTC records copies at Christ Church (Oxford), Columbia, and Huntington only. Keynes mentions a copy offered in *Bibliotheca Anglo-Poetica* (1815, item 406) for four guineas with both the 1657 title-page and the spurious title of 1700 with the lower part torn away (not this copy).

Wing K 497; Keynes 5.

‘STONE WALLS DOE NOT A PRISON MAKE’

74. **LOVELACE, Richard.** *Lucasta: Epodes, Odes, Sonnets, Songs, &c.* To which is added Aramantha, a Pastorall ... London, Printed by Tho. Harper, and are to be sold by Tho. Eyyster ... 1649.

Small 8vo., pp. [22], 164, [2, Table of Contents, margins restored], wanting the two plates (engraved title-page and portrait of Aramantha in a landscape, both supplied in facsimile) and the two blanks A4 and M4, but the text complete; some light damp-staining, tears to blank margins of title-page (which is dusty), B1, and K4; a duplicate sheet ‘a’ (letterpress prelims) loosely inserted from another copy; eighteenth-century sprinkled calf, rebound. Ownership inscription of the poet Henry Headley (1765-88), who included Lovelace’s elegy ‘On the Death of Mrs Elizabeth Filmer’ (pp. 46-8 here) in his important collection *Select Beauties of ancient English Poetry* (1787); Headley purchased the book ‘at Mr Crofts sale in London’ (Thomas Croft, the sale of 1783); armorial bookplate of Henry Hobhouse.

£2000

First edition of one of the great collections of seventeenth-century English poetry, and the only collection published in the author’s lifetime. This copy has the earlier state of B2, with ‘Warres’ (rather than ‘Wars’) in the heading of the well-known ‘Song ... To Lucasta on going to the Warres’ (‘Tell me not (Sweet) I am unkinde’).

Richard Lovelace (1617-1657), who rejected a courtier’s career for the profession of arms, was in and out of jail during the civil war. *Lucasta* was entered for publication on 14 May 1649, only a month after he was released from Peterhouse Prison. It includes, from an earlier confinement, his most famous poem, ‘To Althea, from Prison’, with the familiar lines, ‘Stone Walls doe not a Prison make, / nor Iron Bars a Cage’. The year 1649 was perhaps not auspicious for a volume of royalist verse, and that may explain the choice of an obscure publisher, Thomas Euster, a member of the Leathersellers’ Company who only published three books.

The actual identity of *Lucasta* is uncertain, though Anthony à Wood, a contemporary at Oxford, reports in *Athenae Oxonienses* (1691-2) that the lady is Lucy Sacheverell who, he says, married soon after hearing false reports that Lovelace had been wounded fighting for the French at Dunkirk. By Wood’s account Lovelace was the quintessential cavalier, ‘the most amiable and beautiful person that ever eye beheld; a person also of innate modesty, virtue, and courtly deportment, which made him then, but especially after, when he retired to the great city, much admired and adored by the female sex.’

Wing L 3240; Hayward 97; Pforzheimer 627.

RARER THAN *LUCASTA* 1649

75. **[LOVELACE, Richard.** *Lucasta. Posthume Poems ...* London. Printed by William Godbid for Clement Darby. 1659.]

Small 8vo., pp. ii, 107, [3], 14, wanting the title-page, the engraved title, and the plate of *Lucasta* (these supplied in facsimile), but with the engraved and letterpress divisional titles to ‘Elegies’ following p. 107; some soiling particularly to first and last leaves which are reinforced at the fore-edge without loss, some torn corners and marginal nicks throughout (affecting one word, on B1), small hole in I4 affecting three letters, headlines and page numbers cut close or cropped; other than the missing preliminary leaves the text is complete; full modern blind-ruled calf, gilt edges. £1850

First edition, a wholly different work from *Lucasta* 1649, published by the poet’s brother Dudley Posthumus Lovelace, with ‘Elegies sacred to the Memory of the Author’ at the end.

‘Overshadowed by the famous songs, his other poems have received less attention than is properly their due.’ It is, however, true that ‘the contents of this second volume add little to Lovelace’s reputation’ (Wilkinson). Apart from another series of Lucasta poems, and poems built around such conceits as ‘The Ant’, ‘The Snayl’, ‘A Fly caught in a Cobweb’, and ‘The Toad and the Spyder’, there are occasional pieces addressed to Charles Cotton, Thomas Stanley (a kinsman), the painter Peter Lely, and ‘To Dr. F[rancis] B[eale] on his Book of Chesse’ (‘The hidden Princes you unfold; / Court, Clergy, Commons by your Law control’d’). As Swinburne said of Nabbes, ‘there is no great matter to be looked for in the minor verse of a minor poet’, and for Lovelace, a gentleman-poet, authorship was only a minor occupation in a busy life.

There are editorial pencillings, we think for S. W. Singer’s edition (1817-18), in the section of ‘Translations’ (pp. 86-107), instructing the printer to omit the Latin (but not the French) verses that face the English here, and adapting the titles, which were to be preserved. A note on p. 105, ‘See separate MS leaf to follow here’, probably refers to ‘A Dialogue between Ordanus and Amoret’ which Singer, wrongly, added to *Posthume Poems*, not realising that it is by the poet’s brother, Francis.

Uncommon. ‘This little volume is now [1925] very rare, much more so than *Lucasta*, 1649 The sale of nineteen copies of *Lucasta* is recorded in *Book Prices Current* between 1887 and 1920. In the same period only four copies of *Lucasta. Posthume Poems* were sold’ (Wilkinson), and in the last forty years only two copies, one of them imperfect.

Wing L 3241; Hayward 98; *Poems* ed. C. H. Wilkinson, Oxford, 1925.

‘WHO EVER LOVED, WHO LOVED NOT AT FIRST SIGHT’

76. **MARLOWE, Christopher, and George CHAPMAN.** [Hero and Leander, begun by Christopher Marlowe, and finished by George Chapman ... London, Printed by A. M. for Richard Hawkins ... 1629].

Small 4to., pp. [88] (of [96]), wanting A1, E1, H2, and M4 (replaced in facsimile); repairs to outer margin of A2 (dedication to Walsingham) with some loss, and to head of A2-B2 with loss of headlines and the odd word; wormhole in lower margin of sheets E-F touching last lines, dampstains throughout, except for L4-M3 (genuine but supplied from another copy); modern half green morocco; early stamp to blank foot of A2v ‘Soc. Reg. Lond / ex dono Henr. Howard / Norfolciensis’. **£5000**

Marlowe’s adaptation of Musaeus is **one of the finest of all Elizabethan poems**, and the most illustrious predecessor of Shakespeare’s own Ovidian narratives *Venus and Adonis* and *Lucrece*. Marlowe had completed the first two sestiams only when he was murdered in 1593, and the poem was extended to six by Chapman, in a remarkably alien style.

All early editions of the work are rare, none before the present (the ninth) recorded in more than four copies, and the first extant edition (1598), printing Marlowe’s portion only, known in a unique copy at Folger. Of the present edition, nine copies are listed in ESTC. On the market this scarcity is amplified – we have handled no examples since a similarly imperfect copy of the edition of 1637 in 1989, and we can trace none at auction since the 1960s (again the edition of 1637).

Provenance: Henry Howard, sixth Duke of Norfolk (1628-1684), had, according to the testimony of John Evelyn ‘great abilities and a smooth tongue, but little judgement. He allowed his priests to steal books from his magnificent library. In an attempt to preserve it Evelyn persuaded him to give much of it to the Royal Society, of which Howard became a fellow on 28 November 1666’ (*Oxford DNB*). The library itself, of books and manuscripts, had been largely assembled by his grandfather, the art-collector Thomas Howard (1585-1646), fourteenth Earl of Arundel; ‘Arundel’s role as a bibliophile and the range of his scholarly interests are hard to appreciate today because his library has been dispersed – most of the manuscripts are in the British Library, while the books have been scattered

among public and private collections, where many now lie untraced – but it is clear that he possessed one of the greatest libraries in the British Isles, probably totalling over 3000 volumes’ (*ibid.*) The present item is found, catalogued by title only, on p. 120 of the 1841 *Catalogue of miscellaneous literature in the Library of the Royal Society*, and was probably among the books the Society de-accessioned through Bernard Quaritch from 1873.

STC 17421.

77. [MARMION, Shackerley]. [A morall Poem, intituled the Legend of Cupid and Psyche. Or Cupid and his Mistris. As it was lately presented to the Prince Elector ... London; Printed by N. and I. Okes, and are to be sold by H. Sheppard ... 1637 or 1638.]

Small 4to., pp. [84] of [90], lacking the engraved title-page, letterpress title, dedication, the first leaf of commendatory verses and the terminal leaf M2, (either a blank or used to print the letterpress title), with the engraved title-page replaced in facsimile; the poem itself complete; in old diced russia, book-plate of Francis Freeling. **£500**

First edition of Marmion’s only considerable poem, an attractive Ovidian narrative in couplets, based on the tale from Apuleius’s *Golden Ass*. Marmion is best known as a playwright for *Holland’s Leaguer* (1631) and *The Antiquary* (1641); he was a riotous ‘son of Ben’, and the two commendatory poems present here, from Nabbes and Heywood, memorialise that fellowship. Marmion joined Sir John Suckling’s expedition against the Scots in 1639. He contracted a cold at Selby in Yorkshire and died shortly after returning to London.

STC 17444 or 17444a.

PARADISE LOST

78. MILTON, John. *Paradise Lost*. A Poem in ten Books ... London, Printed by S. Simmons ... 1669.

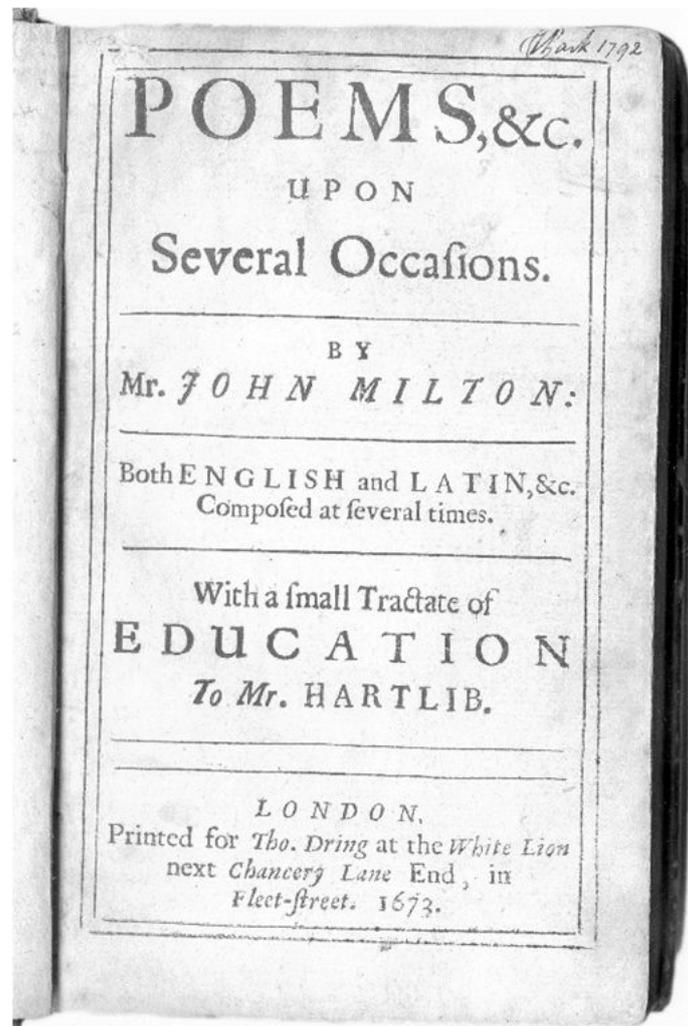
Small 4to., 178 leaves, not paginated; upper border rule of title-page shaved and a narrow strip from an old endleaf adhering to inner margin, upper rule also shaved on four leaves of text, some spotting/staining, but a good copy in calf antique (front free endpaper damaged by adhesion). **£7500**

First edition, the traditional ‘fifth’ state of the title-page. *Paradise Lost* was printed in 1667 and apparently published early in 1668. The first copies were bound before Milton, at his printer’s request, agreed to add new prefatory material providing a prose summary of each book (‘The Argument’) and an explanation of blank verse (‘The Verse’). These earliest copies are occasionally found in untouched contemporary bindings with the title-page dated 1667, but normally 1668, the variant with Milton’s name cautiously reduced to initials.

When the new prefatory material was ready two preliminary quarto sheets were added including a yet another new title-page – again dated 1668 but now printing the author’s name in full. The present copy comes one stage later: a reissue of the 1668 sheets with a cancel title-page dated 1669. In all these issues the text of the poem – 1500 copies were printed according to the surviving agreement – remained the same, only the title-page and preliminaries being altered.

See Hugh Amory, ‘Things Unattempted Yet: a Bibliography of the first Edition *Paradise Lost*’, *The Book Collector*, Spring 1983.

Amory 3 (state with ‘The Printer to the Reader’ in six lines); Pforzheimer 718; Coleridge 90e; Wing M 2142.



79. **MILTON, John.** Poems, &c. upon several Occasions ... Both English and Latin, &c. Composed at several Times. With a small Tractate of Education to Mr. Hartlib. London, Printed for Tho. Dring at the White Lion ... 1673.

8vo., pp. [8], 165, [1], 117, [3], wanting the last leaf of advertisements; sporadic wormhole in upper margin, touching rule border on title-page but not affecting text; ownership inscription to title-page of Thomas Park, dated 1792, with two-pages of manuscript notes by him to the front end-paper, a good copy in contemporary mottled calf, rebacked preserving portions of the original spine. **£2000**

Second edition of Milton's shorter poems, with numerous additions; the title-page is in its first state, reading 'at the White Lion' instead of 'at the Blew Anchor' (a temporary address used by Dring between June 1673 and March 1674). Of issue-points, B2, D5, and M1 are all in their corrected state, and the catchword on I3 reads 'Stil' not 'Still'.

Poems 1673 added 33 new pieces to those printed in *Poems of Mr. John Milton, both English and Latin* (1645): the strophic ode 'On the Death of a fair Infant'; sonnets XI to XIX, including the famous sonnet on his blindness, 'When I consider how my light is spent'; a translation from Horace; 'At a Vacation Exercise'; 'On the new forcers of Conscience under the Long Parliament'; paraphrases of sixteen psalms; and three new Latin poems, including one to John Rouse presenting a second copy of *Poems* 1645 to the Bodleian Library, the original copy having gone astray. The volume also includes the second printing of Milton's rare tractate *Of Education* addressed to Samuel Hartlib.

This copy of *Poems* (1673) appears as item 455 in *Bibliotheca Anglo-Poetica* (1815), with a catalogue note similar to the manuscript notes here, though it now lacks the 'portrait of Milton by W. Dolle' there mentioned but not required in this edition, *pace* ESTC.

Wing M 2161; Coleridge 85a; Pforzheimer 723.

80. **MILTON, John.** *Paradise Lost. A Poem in twelve Books ... the third Edition. Revised and augmented by the same Author.* London, Printed by S. Simmons ... 1678. [*Bound with:*]

MILTON, John. *Paradise Regain'd. A Poem. In IV Books. To which is added Samson Agonistes ...* London, Printed for John Starkey ... 1680.

Two works, 8vo., pp. [8], 331, [5, blanks]; and pp. 132, [4, 'A Catalogue of Books']; good copies bound together in contemporary sheep, spine restored; ownership inscription 'Anne Danby her Book cost 4s 1684'. **£850**

Third edition of *Paradise Lost*, second edition of *Paradise regain'd*. Although Milton's two epics are an obvious pair, there were in fact no seventeenth-century editions of both works together, apart from the *Poetical Works* of 1695. Copies were however available for binding together from an early date.

Wing M 2145 and M 2153; Pforzheimer 719; Coleridge 92 and 169.

UTOPIA

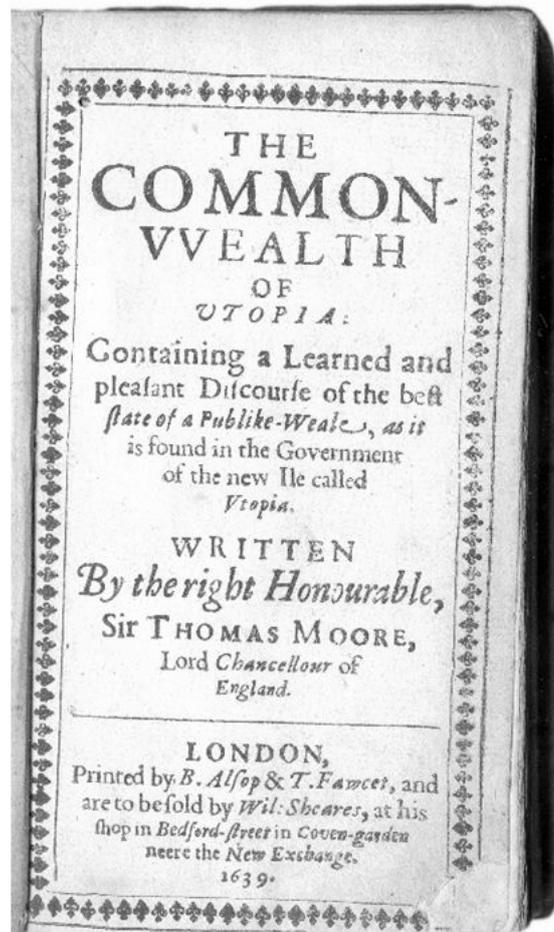
81. **MORE, Thomas.** *The Common-wealth of Utopia: containing a learned and pleasant Discourse of the best State of a publike-Weale, as it is found in the Government of the new Ile called Utopia ...* London, Printed by B. Alsop & T. Fawcet, and are to be sold by Wil: Sheares ... 1639.

12mo., pp. [4], 288, 279-305, [1], with the additional engraved title-page by William Marshall cut down, mounted, and inserted; small section of lower corner of title-page torn away (with slight loss to the border of printer's tools), sporadic wormtracks in margins, touching the odd letter only, paper flaw in O3; withal a good copy in eighteenth-century sprinkled calf, rebacked, manuscript biographical notes from Rapin at the front and an index at the rear; ownership inscriptions of the bibliographer and librarian Edward Gordon Duff. **£2500**

Fifth edition of More's *Utopia* in English, translated by Ralph Robinson – the last edition of his translation, first published in 1551, and revised in 1556. Alsop printed a corrected edition in 1624, with a dedication to More's grandson, Cresacre More, which is reprinted here.

There appear to be a number of issues. In the present pp. 299-302 are correctly numbered.

STC 18098; Gibson 29; Pforzheimer 741.



[81]

82. **OTWAY, Thomas.** Venice preserv'd, or a Plot discover'd. A Tragedy. As it is acted at the Duke's Theatre ... London, Printed for Jos. 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.

83. **OVID. George SANDYS, translator.** Ovid's Metamorphosis englished by G. S. Imprinted at London 1626.

Small folio, pp. [18], 326, [4], wanting the initial leaf ('The minde of the frontispiece', in verse) and the colophon leaf 2S6; with an engraved title-page and an engraved portrait of Ovid by William Marshall; title-page shaved and stained at head (as are the next few leaves), with old repairs; a reading copy only, in contemporary panelled calf, rebaked. **£350**

First complete edition of Sandys's Ovid. Books 1-5 had been published in 1621 before he left for Virginia as Secretary to the Virginia Company; two more books were translated by him 'amongst the roreing of the seas, the rustling of the Shrowdes, and Clamour of Saylers' (letter to Samuel Wrote, 28 March 1623), and the rest were completed in the colony itself – the first major literary translation undertaken in America.

STC 18964; Sabin 76456.

THE MATCHLESS ORINDA

84. **PHILIPS, Katherine.** Poems. By the incomparable Mrs K. P. London, Printed by J. G. for Rich. Marriott ... 1664.

8vo., pp. [14], 242, wanting the imprimatur leaf A1, and the errata leaf and blank Q7-8; a small slip on Q6v (p. 236) covers the original printed 'Finis' (this not noted by ESTC) – the following poem, gathering R, 'Upon Mr. Abraham Cowley's retirement', was apparently a late addition; despite the faults a good copy in eighteenth-century sheep, rubbed, front joint cracked; later ownership inscriptions to title of Thomas Turner. £2000

The scarce, unauthorized first edition of the poems of the 'matchless Orinda', Katherine Philips.

Philips wrote for a private coterie of friends, not seeking publication, so when Richard Marriot published this collection in 1664 just a few months before her death from smallpox, she was incensed, calling the poems 'false ... Copies', though they did in fact derive from manuscripts circulated by her. Marriot, not piratical by nature as a publisher, was forced to issue a public apology (in the *Intelligencer* for 18 January 1664) and withdraw the book from sale. As we can trace other copies similarly lacking the imprimatur, it seems possible that the book continued to be sold thus after its official suppression.

Wing P 2032; Grolier 668.

A GIFT FROM THOMAS FLATMAN TO HIS WIFE?

85. **PHILIPS, Katherine.** Poems by the most deservedly admired Mrs Katherine Philips, the matchless Orinda. To which is added Monsieur Corneille's Pompey & Horace, Tragedies. With several other Translations out of French ... London, Printed by J. M. for H. Herringman ... 1669.

Folio, pp. [34], 198, [8], 112, with an engraved portrait frontispiece by Faithorne; *Pompey* and *Horace* have separate title-pages dated 1667; tear to frontispiece neatly repaired, slightly browned, a little foxing and soiling at the front, Cc², and Qq-Rr² on smaller sheets, but a very good copy, ruled in red throughout, **in a contemporary London cottage-roof binding of red morocco gilt with massed small tools**, gilt edges, corners rubbed, joints worn but sound; ownership inscription of Hannah Flatman dated 1674 (see below). £3500

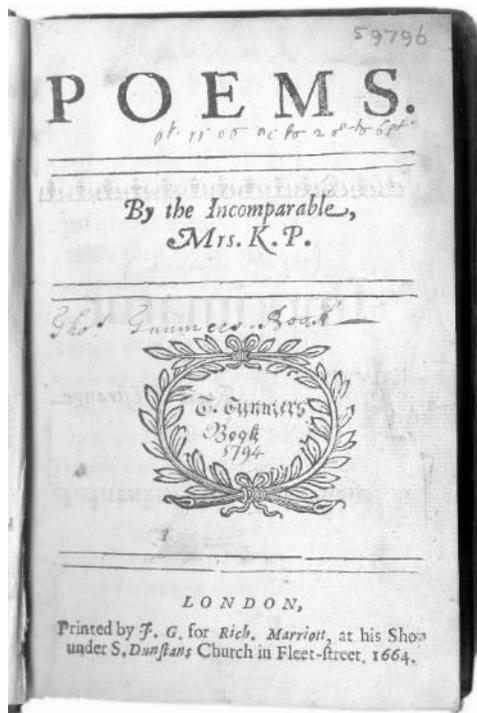
Large paper copy of the second authorized edition; this is an unrecorded early issue, before the addition of John Denham's conclusion to the unfinished translation of Corneille's *Horace*. ESTC makes no mention of a large paper issue of either 1667 or 1669 (the present copy is 32cm tall rather than the usual 29cm), but see Lowndes, IV, 1852.

The first 'authorized' (albeit posthumous) edition of 1667 contained 47 more pieces than the Marriot piracy of 1664 (*see above*) and was accompanied by commendatory verses from, among others, the Earl of Orrery, Cowley, and the miniaturist and poet Thomas Flatman.

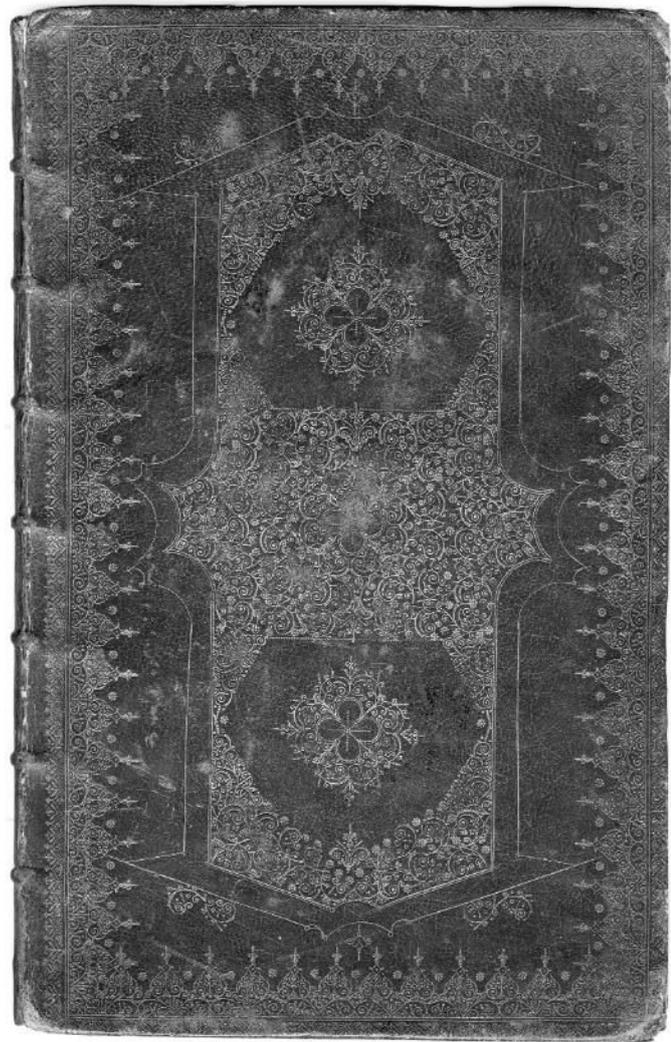
Flatman, whose pindarick ode 'To the Memory of the incomparable Orinda' is found on e2-f1 here, married Hannah Carpenter in 1672. When he published his own *Poems and Songs* in 1674, he gave

his wife a copy, with a dedicatory poem in manuscript, ruled in red and in what sounds like a sister binding to the present one, of ‘contemporary red morocco gilt, tooled with fillets in a geometrical design, the intervening spaces filled with dots, flowers and scrolls of dotted lines, g.e.’ (Britwell sale catalogue, I, lot 272). It seems plausible that the present volume could have formed part of the same gift.

Wing P 2034.



[84]



[85]

NORTH'S PLUTARCH

86. **PLUTARCH.** The Lives of the noble Grecians and Romaines, compared together by that grave learned Philosopher and Historiographer Plutarke [*sic*] of Chæronea: translated out of Greeke into French by James Amiot ... and out of French into English, by Sir Thomas North Knight. ... London, Printed by Richard Field. 1612.

Folio, pp. [16], 1244, [32], publisher's woodcut device to title-page, woodcut portrait medallion headpieces to each life; a very good copy in contemporary mottled calf, rubbed, joints cracked but holding, later morocco spine label; from the library of the antiquary James Ford. **£850**

Fourth edition. North's celebrated translation of Plutarch has long been recognised as a major source for Shakespeare, providing not only the historical framework for *Julius Caesar*, *Anthony and*

Cleopatra, and *Coriolanus*, but 'long passages of ... magnificent prose' that Shakespeare put 'into blank verse with little change' (F.E. Halliday).

Dedicated to Elizabeth I, North's Plutarch first appeared in 1579 and was reprinted in 1595. The third edition (1603) added new lives, also included here, that were translated from Charles del'Escluse and 'Æmylius Probus' (but these last were probably by Cornelius Nepos).

STC 20069.

POPE'S FIRST APPEARANCE IN PRINT, WITH Y6 IN BOTH STATES

87. [POPE, Alexander, *et al.*] Poetical Miscellanies. The Sixth Part ... London, Printed for Jacob Tonson ... 1709.

8vo., pp. [12], 172, 177-224, 221-298, 327-632, [2], 723-751, [1], with an engraved frontispiece, and the usual cancels Hh8, Mm3 and Y6 (here left in place at U8 where, printed), but also preserving the cancelland of Y6; a good copy, in contemporary calf, rebacked, corners restored. £750

First edition of the sixth volume of the Dryden-Tonson *Miscellanies* of 1684-1709, containing the first poems by Pope to appear in print: 'January and May; or, the Merchant's Tale' (pp. 177-224); 'The Episode of Sarpedon', translated from *The Iliad* (pp. 301-23); and four Virgilian 'Pastorals' (pp. [721]-751), which are given their own title-page.

This was the last in Tonson's celebrated series of miscellanies. The earlier volumes, published in 1684, 1685, 1693, 1694 and 1704, had been dominated by the poetry of Dryden; here Pope, just short of his twenty-first birthday, was granted remarkable prominence, ushering in a new generation.

The cancel for Y6 (printed as U8 and preserved there in this copy) alters the reading 'Flames eclipse' to 'Flames o'ercame' in line 4 of the poem on page 327. We are not aware of another copy thus preserving the cancelland.

Case 172 (6) (a); Griffith 1; Macdonald 48.

THE FIRST APPEARANCE OF 'THE RAPE OF THE LOCK' THE FIRST AND SECOND EDITION SHEETS TOGETHER

88. [POPE, Alexander, and others]. Miscellaneous Poems and Translations. By Several Hands ... London: Printed for Bernard Lintott ... 1712 [*and* 1714].

8vo., pp. [8, half-title, title and prelims of 1712]; [4, half-title and title of 1714], 322, [2], 321-344, [2], 345-376, [8, Lintot catalogue dated 1712], [2], 377-424, with an engraved frontispiece; a very good copy in contemporary speckled panelled calf, neatly rebacked. £2750

First edition of one of the most celebrated miscellanies of the eighteenth-century, which includes the first printing of *The Rape of the Lock*, in its preliminary version of two cantos, as well as five other poems by Pope, and contributions by Dryden, Broome, Fenton, and Prior. Ault has argued for Pope's editorship. This copy is more than perfect, containing all the sheets of 1712, as well as those added in 1714, with none of the intended cancellations (see below).

As originally issued, there was a gap in pagination between p. 320 and p. [353], sheets Y and Z, possibly intended for *Windsor Forest* and an *Ode for Musick*, though Foxon argues otherwise. By this narrative Pope did not finish the final version of *Windsor Forest* until late in 1712, Lintot became impatient, and the last-minute withdrawal of the one poem necessarily involved withdrawing the other. After this gap the volume concluded with *The Rape of the Lock*, pages [353]-376, followed by the four leaves of advertisements.



Two years later Lintot reissued the miscellany with a cancel half-title and title-page (this time naming Pope explicitly) and a number of additional new leaves. This ‘second Edition’ comprises the original sheets up to p. 320, then *Windsor Forest* and an *Ode for Musick* newly printed as pp. 321-52 (plus three extra singleton insertions: a fly-title to each poem, and a leaf with ‘Upon a Girl of Seven Years old’ and the risqué ‘Epigram upon Two or Three’), then the original sheets again of pages [353]-376 (*The Rape of the Lock*), followed finally by *An Essay on Criticism*, pages 377-424, newly printed. Y8 is a cancel, and some copies have an errata leaf (not present here).

The complexity of all the new insertions made the 1714 reissue a nightmare for binders – the majority of the copies listed in ESTC are in some way imperfect, and see our Catalogue 1188 for a copy of 1712 with the 1714 prelims bound in front and all the remaining new material at the end. Here, the binder had more success, though without cancelling the original title-page and prelims as was intended. All the contents of both issues are present, including the pages most often lacking in 1714 (‘Upon a Girl ...’ and the Lintot catalogue, now out of date).

Case 260(1)(a) [and 260(1)(b)]; Griffith 6 [and 32]; Rothschild 1565. See also Foxon, *Pope and the Early Eighteenth-Century Book Trade*, p. 37, for a long explanation of the genesis and composition of the 1714 reissue.

AN ESSAY ON MAN

89. [POPE, Alexander]. *An Essay on Man*. In *Epistles to a Friend*. Epistle I. Corrected by the Author. London: Printed for J. Wilford ... [1734]. [With:]

[POPE, Alexander]. ... Epistle II. London: Printed for J. Wilford ... [1733].

[POPE, Alexander]. ... Epistle III. London: Printed for J. Wilford ... [1733].

[POPE, Alexander]. ... Epistle IV. London: Printed for J. Wilford ... [1734].

Four parts, folio, pp. 17, [1]; [2], 18; 20; and [4], 18, [2]; complete with the half-titles to *Epistles II* and *III* as issued and the advertisement leaf at the end of *Epistle IV*; *Epistle III* slightly foxed, else good copies bound together in modern boards; contemporary ownership inscriptions to each work of G. Courthop.

£750

The *Essay* complete in four epistles: fourth printing of *Epistle I* (revised and adding a 'note to the reader' and a table of contents to all four parts), first editions of *Epistle II* (with lines numbered), *Epistle III* (with the note on the final page set in two lines), and *Epistle IV*.

There were five printings of *Epistle I* in 1734-5, the first three of which call it 'Part I' rather than 'Epistle I'. The present edition is the only one with important revisions to the text and was long sought after by collectors.

Foxon P827, P832, P840, and P845; Griffith 307, 300, 308, 331.

THE SMALL OCTAVO WORKS

90. **POPE, Alexander.** The Works ... Vol. I[-VI]. With explanatory Notes and Additions never before printed. London, Printed for B. Lintot, 1736 [Vol. II. Printed for L. Gilliver 1735; Vol. III. Printed for H. Lintot, 1736; Vol. IV. Printed for L. Gilliver, and J. Clarke 1736; Vols. V-VI. Printed for J. Roberts 1737; Vol. II. Part II. Printed for R. Dodsley and T. Cooper, 1738 (but 1739)].

Seven volumes (the volume labelled as 'VII' being 'Vol II. Part II'), small 8vo.; with a portrait frontispiece in volume I, half-titles in vols. II, III, V and II Part II, and an errata leaf at the end of II Part II, but without the leaf 'To the Binder' in vol. II; pp. 1-46 of vol. VI are bound at the end of vol. V (to make the volumes of similar dimension); a fine set in contemporary speckled calf, spines numbered direct, morocco labels (two wanting); contemporary armorial bookplate of Robert Gordon Esq. of Hallhead. £1750

A fine set of the bibliographically complicated small octavo *Works*, including the scarce supplementary *Vol II. Part II*.

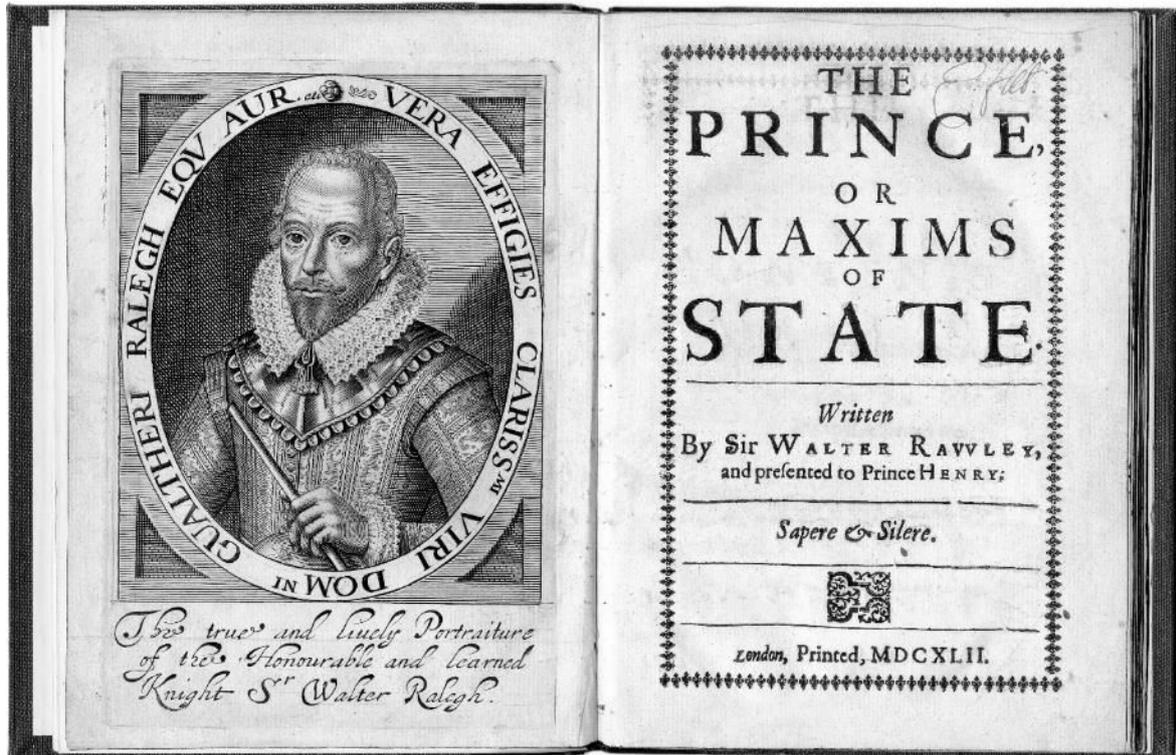
These sets were by no means cheap reprints of the folio and octavo formats, as Pope actually preferred the 'neat little octavos', for both aesthetic and financial reasons, and they went through four to six editions each. 'Apart from restoring the traditional use of italic in them, Pope used successive editions to make significant revisions in the accidentals as well as the substantives of his text; and we know that he read proof for the volumes published for Lintot as well as those of his own printer and publishers' (Foxon, *Pope and the Early Eighteenth Century Book Trade*).

'The publishers appear to have planned at first to make this small octavo edition of Pope's *Works* a four volume set. Gilliver set the form by printing his small octavo *Works*, II, and the *Dunciad* as two "pocket volumes." Then Lintot came into the undertaking, and re-printed what he had the copyright in – the *Works* [I] of 1717 – and some additional poems, as two more "pocket volumes." (Griffith). Volumes V and VI, printed for Roberts but 'really prepared by Cooper (or possibly by Dodsley)' and comprising the *Letters*, followed in 1737, and were evidently prepared with Pope's participation. Rounding off the set, Vol. II. Part II is also important, 'because it is the *princeps* of several short poems; of some others it embodies revisions, notably of *Sober Advice*' (*ibid.*). Six minor poems appeared here for the first time.

Here, Vols. I-II are present in the second of two very similar editions (Griffith's 'b' variants), printed in the same year but from different settings of type. Vols III-VI are first editions. Vol II. Part II is a second edition unknown to Griffith, who described a more complicated volume with cancels. Here pagination and signatures are continuous and there is an errata leaf. Of this latter volume ESTC shows only six copies in 4 locations (confusing matters by giving, erroneously, 'Dublin' as the place of publication).

A very good copy indeed of a coherent and complete set in attractive contemporary condition, and scarce thus.

Griffith 414 ('b'); 389 ('b'); 417 ('a'); 431 ('a'); 461; and cf. 507 (a variant).



91. **RALEGH, Sir Walter.** *The Prince, or Maxims of State.* Written by Sir Walter Rawley, and presented to Prince Henry ... London, Printed, 1642.

4to., pp. [8], 46, [2, blank], with the engraved frontispiece portrait (A1^v) and the terminal blank; gathering C slightly dampstained, else a very good copy in modern red quarter morocco. **£1100**

First edition. The most popular of Raleigh's shorter works, *The Prince* drew in part on Machiavelli, Botero and Bodin, and was much reprinted in *Maxims of State* and *Remains*. Machiavelli gets particular attention, both invoked for his acuity and put down for his impertinence and 'false doctrine'. It is almost certainly Milton's familiarity with this work that led him to attribute to Raleigh the anonymous manuscript of aphorisms that he edited and published in 1658 as *The Cabinet-Council*. Wing R 179; Brushfield 259.

AN ILLUSTRIOUS 'SON OF BEN'

92. **RANDOLPH, Thomas.** *Poems with the Muses Looking-Glasse: and Amyntas ...* Oxford, Printed by 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 rebacked 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.

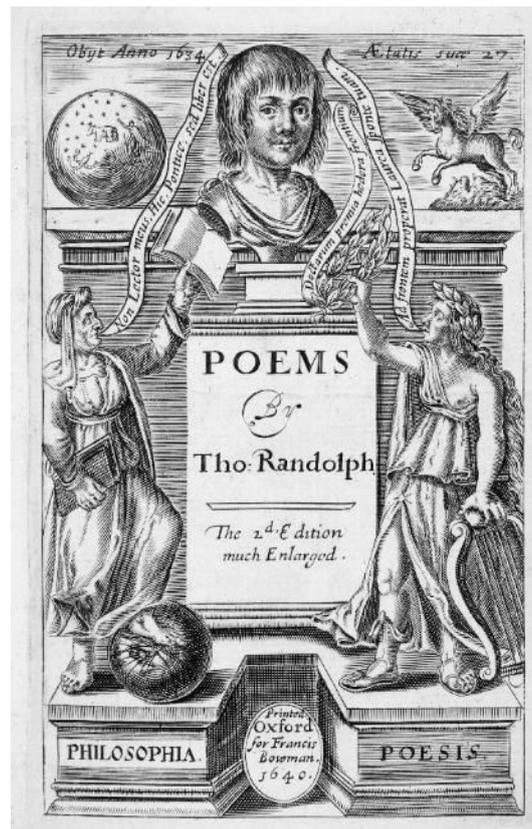
Leaving Cambridge for London in 1632, he engaged with too much enthusiasm in the dissipations of metropolitan literary life, and his 'immoderate way of living in all probability shortened his days'

(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.



93. **RANDOLPH, Thomas.** *Poems, with the Muses Looking-Glasse, and Amyntas ...* The second Edition enlarged. Oxford, Printed by L. Lichfield ... for Francis Bowman. 1640.

Small 8vo., pp. [28], 134; [2], 83, 86-87, [7], 18, 15-101, [1], with the additional engraved title-page by William Marshall, frequently wanting; a fine copy in full dark green crushed morocco, gilt, by Albert Matthews for H. Buxton Forman, front joint neatly restored. **£1500**

Second edition, adding twelve new poems (on pp. 116-134), one of which ('Upon an Hermaphrodite') is actually by Cleveland. This edition is sometimes found bound with *The Jealous Lovers* (Cambridge 1640).

STC 20695; Madan, I, 222; Greg, III, p. 1101.

W. W. GREG'S COPY

94. **RANDOLPH, Thomas.** Poems, with the Muses Looking-Glasse, and Amyntas ... The third Edition enlarged. Whereunto is added, the Jealous Lovers. London, Printed in the Year 1643.

8vo., pp. [26], 134; [2], 83, [5], 101, [1]; [16], 88; some browning, but a good copy, in nineteenth-century calf; ownership inscription of W. W. Greg dated 1922. **£450**

Third (first London) edition, first issue, incorporating the 1640 Cambridge sheets of *The Jealous Lovers*. When stocks of these ran out, in 1646, *The Jealous Lovers* was reprinted in London by Richard Royston for inclusion in the remaining unsold copies of *Poems* 1643 (not intended for separate sale).

Wing R 240 and 241 (incorporating STC 20693a); Greg III, pp. 1101-2.

95. **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: Printed for 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; Macdonald 233; *The Works of John Wilmot, Earl of Rochester*, ed. Harold Love, pp. 448-51, 618-33.

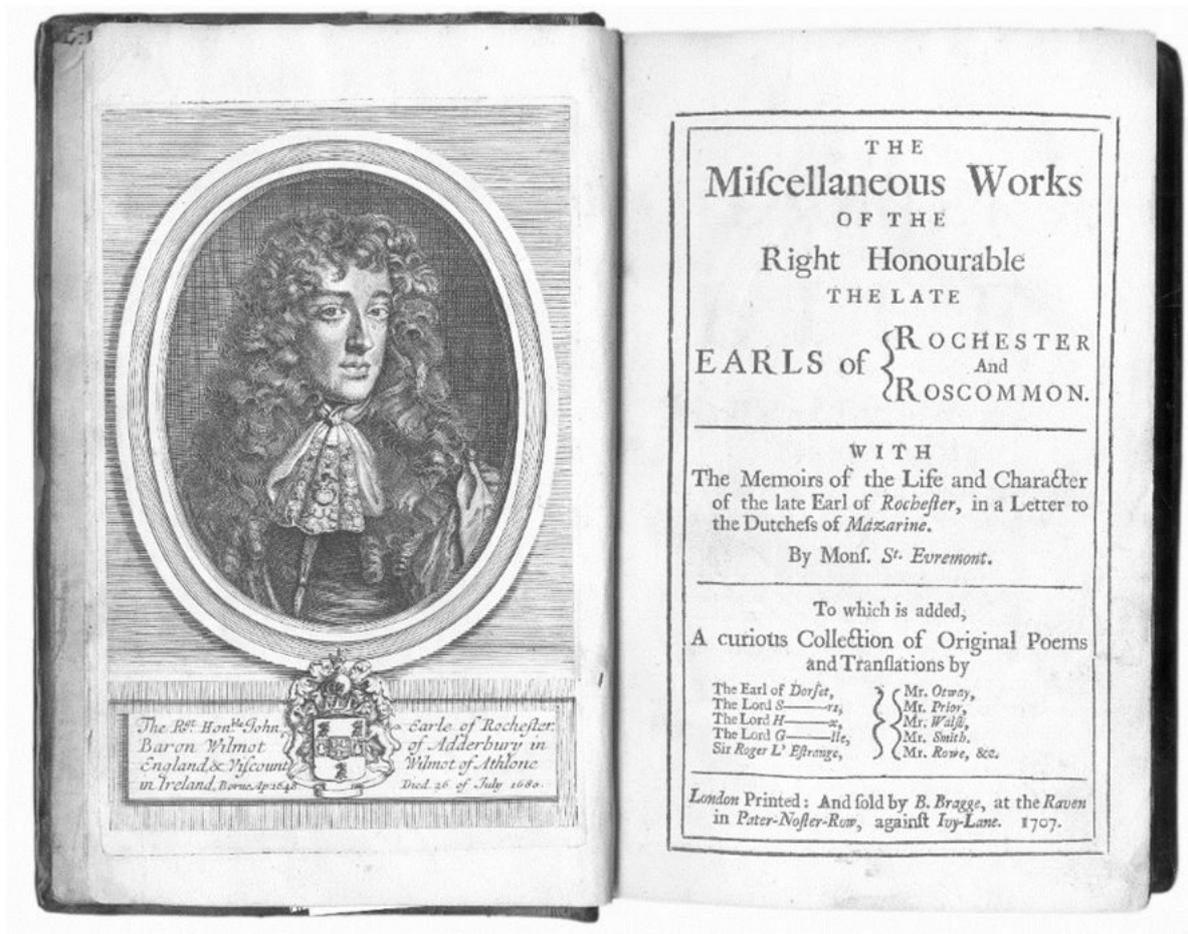
96. **ROCHESTER, John Wilmot, Earl of.** Poems, &c. on several Occasions: with *Valentinian a Tragedy* ... London, Printed for Jacob Tonson ... 1691.

8vo., pp. [12], xv, [1], 154, [14], 369-449, 449-462, [1], with the preliminary advertisement leaf for Waller's *Maid's Tragedy* and the usual cancels D3 and D7; title-page printed in red and black, torn at

the head to remove a signature, touching the 'e' of 'Poems'; otherwise a fine copy in contemporary mottled calf; from the library of Graham Pollard £1000

First authorized edition. The text was edited by Thomas Rymer and contains a critical preface and additions and amendments to correct the pirated editions that had appeared in 'Antwerp' (1680) and London (1685). It is the first edition to include *Valentinian*, adapted from a play of the same name by Beaumont and Fletcher, and originally printed in quarto in 1685 (*see above*).

Wing R 1756.



ROCHESTER AND ROSCOMMON

97. **ROCHESTER, John Wilmot, Earl of, and Wentworth DILLON, Earl of Roscommon.** The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon. With the Memoirs of the Life and Character of the late Earl of Rochester, in a Letter to the Dutchess of Mazarine. By Mons. St. Evremont. To which is added, a curious Collection of original Poems and Translations by the Earl of Dorset, The Lord S[ome]rs, the Lord H[alifax], The Lord G[ranville], Sir Roger L'Estrange, Mr. Otway, Mr. Prior, Mr. Walsh, Mr. Smith. Mr Rowe, &c. London Printed: and sold by B. Bragge ... 1707.

8vo., pp. [34], 134, [2], 32, ii, 161, [5], with an engraved frontispiece portrait of the Earl of Rochester [after Sir Peter Lely]; a very good copy in contemporary calf, recorned, front joint and headcap restored; early bookplate of Valentine Browne. £1250

First edition, oddly scarce, of the combined works of Rochester and Roscommon, prefaced by Evremont's lively biographical account of Rochester. The collection formed the basis of most later eighteenth-century editions (though without the second part, the miscellany of poems by other authors). It is the first edition of Rochester with a portrait. Included are Rochester's 'An Addition to the Satyr against Man', 'Tunbridge Wells', and a number of satires on Charles, as well as several pieces first attributed to Rochester here, perhaps erroneously. The texts are apparently 'Printed from the Original MS', and indeed 'Tunbridge Wells', though largely based on the version printed in *State-Poems* (1697) 'has acquired a number of readings from a lost manuscript' (Love).

ESTC shows eleven copies, but only UCLA, North Carolina and Princeton in the US.

In David M. Vieth's classification of early editions this is the first printing in series C; see also *The Works of John Wilmot Earl of Rochester*, ed. Harold Love, Oxford, 1999. Case 242.

WITH MUSIC BY HENRY LAWES

98. **SANDYS, George.** *A Paraphrase upon the divine Poems ...* London, At the Bell in St. Pauls Churchyard. 1638. [*Colophon*: London, Printed by John Legatt 1637.]

Folio, pp. [22], 55, [13], 171, [1], 15, [1], 33, [1], wanting 3A1 (the very rare divisional title 'A paraphrase on the Lamentations of Jeremiah by G. S.', cancelled or slit for cancellation in almost all known copies); manuscript correction to one word on B3 recto (as in other copies we have seen); old repairs to foot of prelims, a little dusty, a few spots and stains; withal a good copy in contemporary calf, panelled gilt, covers scraped at foot, joints cracking. **£950**

First edition, the issue with the Dedication to Charles I on the title-verso.

The 'poet-adventurer' George Sandys, whom Dryden named 'the best versifier' of his age, had published an octavo collection *A Paraphrase upon the Psalmes of David* in 1636; here he adds paraphrases of Job, Ecclesiastes, and the Lamentations of Jeremiah, and a few songs collected out of prose books of the Bible, with commendatory poems from, among others, Henry King, Sidney Godolphin, Thomas Carew, and Edmund Waller, several meditating upon the growing troubles of the kingdom. Twenty-four of the Psalms are 'Set to new Tunes for private Devotion: and a thorow Base, for Voice, or Instrument' by Henry Lawes (1596-1662), 'the most famous songwriter of his age' and a friend of Milton (*Oxford DNB*). Probably intended for performance by the Chapel Royal, they are the first works by Lawes to appear in print, and some are still in use as hymn tunes today.

STC 21725; Bowers & Davis 4(a); Pforzheimer 852.

FROM THE SECOND FOLIO

99. **SHAKESPEARE, William.** *The Tragedy of Anthony, and Cleopatra*, extracted from *Mr. William Shakespeares Comedies, Histories, and Tragedies*, London, 1632.

Folio, 15 leaves, yy4-6, zz⁶, aaa⁶, paginated 359-388; short clean tear to yy6, some soiling to the verso of aaa5, but withal in very good condition, with good margins; recent quarter calf and marbled boards. **£2250**

Bound together with incomplete copies of *The Tragedie of King Lear* and *The Tragedy of Othello, the Moore of Venice*, wanting the shared last page of *Lear* and first page of *Othello*.

THE TRAGEDY OF Anthony, and Cleopatra.

Actus Primus. Scena Prima.

Enter Demetrius, and Philo.

Philo.
Ay, but this dosage of our General
Ove-honors the measure: thole his goodly eyes
That o've the files and Mullers of the Warri,
Have glow'd like plumed Mars:
Now bend, now turne
The Oblique and Devotion of their view
Upon a Tawny Front. His Captaives heart,
Which in the scuffles of great fights hath burst
The Buckles on his breast, reneges all temper,
And is become the Followers and the Fan
To coole a Gypticus Lull.

*Enter Anthony, Cleopatra, her Ladies, the
Trains, with Eunuchs, Jam-
ning her.*

Looke where they come!
Take but good note, and you shall see in him
The triple Pillar of the world transform'd
Into a Stumpey Foole. Behold and see.
Cleo. If it be Love indeed, tell me how much.
Ant. Theres beggerly in the love that can be reckon'd
Cleo. He tees a loome how have to be behold'd.
Ant. Then must thou needs find our new heaven,
new Earth.

Enter a Messenger.
Ant. News of my good Lord from Rome.
Ant. Rite me, the summe.
Cleo. Nay heere thou *Antony*,
False perrence is angry: Or who knowes,
If the hair-bowled *Cesar* have not sent
His powerful Messaige to you. Doe this, or this;
Take in that Kingdom, and instruct that:
Perform't, or else we dreme thee.

Ant. How, my Love?
Cleo. Perchance? Nay, and most like;
You must not say heere longer, your dimittion
Is come from *Cesar*, therefore heere it *Anthony*.
Wheres *Fabius* Proccesse? (*Cesar* I would say) both?
Call in the Messengers: As I am Egypce Queene,
Thou shalt not *Anthony* and the blood of thine
In *Cesar* homage: else to thy cheek payes shame,
When shrill-tongu'd *Fabius* scoldes. The Messengers.
Ant. Let Rome in Tiber melt, and the wide Arch
Of the ming'd Empire fall: Here is my space,
Kingdames are clay: Our dingy earthlike;

Ferds Best as Man; the Noblesse of life
Is to doe thus: when such a mutual pair,
And such a twaine can doo't, in which a bond,
On paine of punishment, the world to weece
We stand up Peerelesse.
Cleo. Excellent fallhood:
Why did hee marry *Fabius*, and not love her?
Ant. But flur'd by *Cleopatra*.
Now for the love of love, and her soft haire,
Lest not containe the time with Conference hath,
Theres not a minute of our lives I should stretch
Without some paine now. What sport to night?
Cleo. Heere the Ambassadors.

Ant. Eye wrangling Queene:
Whom every thing because, to chafe, to laugh,
To weep: whose every passion fully strives
To make it selfe (in Tere) later, and admit,
No Meller but thine, and all alone, to night
We'd wander through the flutes, and note
The qualities of people. Come my Queene,
Lest night you did desire it. Speake not to us.

Enter Is Calio with Antonius puz'd to flight?
Philo. Sir sometimes a hen be is not *Antony*,
He comes too there of that great Popery
Which this should goe with *Antony*.
Dem. I am full sorry, that hee approves the common
Lye, who thus speaks of him at Rome: but I will hope
of better deeds to morrow. Rest you happy. *Exeunt.*

*Enter Eucherius, Lampus, a Soothsayer, Raminus, Lucilius,
Cleopatra, Iras, Mordian the Eunuch,
and Alexas.*

Char. L. *Alexas*, sweet *Alexas*, moil any thing *Alexas*,
sincest most at *Alexas* *Alexas*, wheres the Soothsayer that
you prais'd to to the *Queen*? Oh that I knew this Hus-
band, which you say, shall change his homes with *Gar-*
lands.
Alex. Soothsayer.
Char. Your will?
Cleo. Is this the Man? Is't you fir that know things?
Sooth. In Natures infinite booke of Secrecy, a little I
can read.
Alex. Show him your hand.
Sooth. Being in the Basket quickly - Wine enough,
Cleo.

Cleopatra health to drinke.
Char. Good hee, give me good Fortune.
Sooth. I make not, but forsee.
Char. Pray them, seeke mee out.
Char. You shall be yet faire faire: then you are.
Char. He meanes in fields.
Iras. No, you shall paint when you are old.
Char. Winkles forrall.
Alex. Yes not his precidence, be attentive.
Char. Hail.
Sooth. You shall be more beloved, then beloved.
Alex. I had rather heare my Liver with drinking.
Char. Nay, heare him.
Char. Good now some excellent Fortune. Let mee
be married to three Kings in a face none, and Widlow
them all: Let me have a Child at fifty, to whom *Herod*
of levery unly doo's Homage. Finde me to marry me with
Othello *Cesar*, and companion me with any Mill-ri-
Sooth. You shall out-live the Lady when you serve.
Char. Oh excellent, I love long life better then Figs.
Sooth. You have frene and proved a fairer former
fortune, then that which is to approach.

Cleo. Then setle my Children shall have no names:
Perchee how many Boyes and Wenches mult I have.
Sooth. If every of your wifes had a wombe, and fore-
tell every with a Million.
Char. Our Focke, I forgive thee for a Winch.
Alex. You thinke more but your they are privy to
your wishes.
Char. Nay come, tell mee here.
Alex. We'll knowe all our Fortunes.
Alex. You thinke more but your they are privy to
your wishes.
Char. Nay come, tell mee here.
Alex. We'll knowe all our Fortunes.
Alex. You thinke more but your they are privy to
your wishes.

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Alex. We'll knowe all our Fortunes.
Alex. You thinke more but your they are privy to
your wishes.
Char. Nay come, tell mee here.
Alex. We'll knowe all our Fortunes.
Alex. You thinke more but your they are privy to
your wishes.

Char. Not hee the Queene.
Cleo. Saw you any Lord?
Char. No Lady.
Cleo. Was heere here?
Char. No Madam.
Cleo. He was dispos'd to mirth, but on the sodaine
A Roman thought hath strooke him.
Eucharius?
Char. Madam.
Cleo. Seeke him, and bring him hither: where's *Alexas*?
Alex. Heere at your service.
My Lord approaches.

Enter Anthony with a Messenger.
Cleo. We will not looke upon him
Goe with us. *Exeunt.*
Messen. *Fabius* thy Wife,
First came into the Field.
Ant. Against my brother *Lucius*.
Mess. I but footed that *Warre* had end,
And the times late
Made: friends of them, joyning their force 'gainst *Cesar*.
Whose better life in the waire from Italy,
Upon the first encounter drove them.
Ant. Well, what would
Mess. The nature of bad news infects the Teller.
Ant. When it concerns the Foole or Coward: On
Things that are good, are done, with me. This *Char*,
Who tells me true, though in his Tale by death,
I heare him as he flatters'd.
Mess. *Labeus* (this is *Antony*)
Hath with his Purthian Force
Extended Asia: from Euphrates his conquering
Banner shooke, from Syria so Lydia,
And to Ionia, whist

Ant. *Antony* thou wouldst fly.
Mess. Oh my Lord.
Ant. Speake to me brave,
Mince not the general tongue, name
Cleopatra as the scold in Rome:
Bait thou in *Fabius* p'brake, and name any faults
Which such full Licence, as both Truth and Malice
Have power to utter. Oh then we bring earth weale,
When our quicke wits by fill, and our liles cold us
In as our caring face the well awhile.
Ant. As your Noble pleasure. *Exit Messenger.*

Enter another Messenger.
Ant. From *Sciron* have the news? Speake there.
Mess. The man from *Sciron*,
Is there such a one?
Ant. He Rayes upon your will.
Ant. Let him appeare:
These *Strong* *Egyptus* fetters I must break,
Or loose my life in dotage.

Enter another Messenger with a Letter.
What are you?
Mess. *Fabius* thy wife is dead.
Ant. Where dyed she?
Mess. In *Sciron*, her length of sickness,
With what else more ferrous,
Impoereth thee to know, this letter,
Ant. Forcheere me
Theres a great spirit gone, thus did I desire it:
What our contemped doe often hurle from us,

100. **SHAKESPEARE, William.** A Collection of Poems, in two Volumes; being all the Miscellanies of Mr. William Shakespeare, which were publish'd by himself in the Year 1609. and now correctly printed from those Editions ... London: Printed for Bernard Lintott ... [1709-10].

Two vols in one, 8vo., pp. [4], 155, [1]; [4], 98; divisional title-pages in volume I dated 1609; rather browned and foxed throughout, else a good copy in contemporary sheep, rubbed, free endpapers torn away. £6500

First complete edition of Shakespeare's poems, and the first unadulterated reprint of the *Sonnets* since the first edition of 1609; this is the second issue, with the divisional title-pages in volume I uniformly redated 1609, rather than 1630, 1632, 1599 and 1599.

The first volume, comprising *Venus and Adonis*, *The Rape of Lucrece*, *The Passionate Pilgrim* and *Sonnets set to sundry notes of musick*, had first appeared separately (though still probably in 1709), without the designation 'in two Volumes' on the title-page. The second volume added the *Sonnets* and the probably apocryphal *Lovers Complaint*, at which point the first was reissued with a new title-page. *A Collection of Poems* was intended as a supplement to Rowe's important six-volume edition of the Plays, and seems to have been treated as such, despite the publication of a 'Volume the seventh' by Curll containing the poems, in 1710.

The *Sonnets* had been reprinted only once since 1609, in 1640, in an edition that altered sequence and meaning, ran sonnets together to make larger poems, and even altered the text to make the young man a young woman. Here Lintott followed the 1609 quarto (already a rare book by 1709) with great fidelity.

Ford pp. 37-40; Jaggard p. 434.

FRANKENSTEIN, REVISED

101. **SHELLEY, Mary Wollstonecraft.** *Frankenstein: or, the modern Prometheus ...* In two Volumes ... A new Edition. London: Printed for G. and W. B. Whittaker ... 1823.

2 vols., 8vo., bound in one, pp. [iii]-xi, 249, [1, imprint]; [2], 280; wanting the half-titles, occasional faint spotting, but an excellent, fresh copy in contemporary sprinkled calf, covers gilt ruled, spine elaborately gilt, morocco label, joints neatly strengthened; armorial bookplate of Richard Strachey of Ashwick Grove. **£9500**

Second edition, the first to acknowledge Mary Shelley's authorship, which she concealed in 1818 not only from the public but from her publishers. In 1823, the year after Shelley's death, Mary was still in Italy and in difficult financial circumstances. Her father, William Godwin, who otherwise could do little or nothing to help, authorized this 'new edition' of *Frankenstein* in order to capitalize on the success of the novel as a melodrama on the stage.

Until fairly recently the second edition was assumed to be a straight reprint of the first, but an article by E. B. Murray in *The Library* (1981, pp. 320-7) tabulates more than a hundred substantive changes, some being of considerable significance. From Godwin's diary we know that he was a frequent visitor to the Whittaker's shop at the time that both this and Shelley's other novel, *Valperga*, were going through the press. We also know that he took liberties in correcting the text of *Valperga*, and it is likely that the revisions to this edition of *Frankenstein* were his work also. When Mary revised *Frankenstein* for the next edition in 1831 she retained these alterations, and even if they were not her own work they may be accepted as definitive.

Provenance: purchased from Francis Edwards in 1964 for £2 10s. How times change.

102. **SHIRLEY, James.** *Poems &c. ...* London, Printed for Humphrey Moseley ... 1646.

8vo., pp. [16], 80, [2], 46, 147-159, [5], 30 [*i.e.* 28], with the portrait frontispiece by William Marshall and the medial blank D8 but wanting the terminal blank; a small piece torn from the lower corner of the frontispiece, contemporary pen trials to verso of frontispiece, not showing through; a good copy in contemporary mottled calf, rebacked; signature to the title-page of B. Faussett, 1751, presumably the antiquary. **£2750**

First edition. *Poems* contains verses of cavalier gallantry, songs from plays, prologues and epilogues, and a masque, *The Triumph of Beautie*, which had been acted 'at a private Recreation'.

Shirley was one of the most successful and able dramatists of the Caroline era until the closing of the theatres put an end to his career and led to the printing of a number of plays that could no longer be acted. Much of the verse collected here is probably youthful work, including the long poem 'Narcissus, or the Self Lover'. 'On a Black Ribband' describes Shirley's loyalty to the royalist cause in wearing a black armband in sympathy with the King's troubles. A curious poem, 'The Catch', which begins 'Come let us throw the dice who shall drink', takes the form of a sort of rebus, with some words replaced by images of the faces of dice.

'A Prologue at the Globe' to *The Doubtful Heir* provides a fascinating contrast between the expectations of audiences at Bankside (target fighting on stage, bawdry, ballads) and at Blackfriars

where it should have been presented ('the wit is clean and ... the plot without impossibilities'). It also suggests that it was not as easy to hear at the Globe ('we have no heart to break our lungs').

Wing S3481; Hayward 85; Pforzheimer 933; Greg, III, 1122.

WITH ALEXANDER'S SUPPLEMENT

103. **SIDNEY, Sir Philip.** The Countesse of Pembrokes Arcadia ... now the fourth Time published, with some new Additions. London: Imprinted by H[umphrey] L[ownes] for Matthew Lownes, 1613 [1616-19].

Folio., pp. [4], 332, ff. 335, 334-5, pp. [15], 333-482, [2], 483-576, with the inserted gatherings ¶⁴ and *⁶ between 2E4 and 2E5, and the inserted singleton 'SsII'; title-page with an elaborate woodcut border, small part of the lower outer corner torn away, dusty; small worm track through leaves G8-I2 with only the loss of part of the odd letter, rust stain to pp. 574-5; a very good copy in late eighteenth-century quarter calf and marbled boards with vellum tips, rebaked, rubbed, a couple of scuff marks; ownership inscription to title-page dated 1761, armorial bookplate of James Phelp. **£1250**

'Fourth' printing, but actually (including the Edinburgh and Dublin printings) the sixth edition, the variant imprint naming Mathew Lownes rather than Simon Waterson, the issue with William Alexander's 'Supplement' to Book III added after 2E4.

'The supplement was entered in the Stationer's Register to W. Barrett on 31 August 1616, and the rights for the 'five shettes' were transferred to M. Lownes on 22 March 1619, which suggests that it was printed about three years after publication of the earlier copies of the 1613 edition. This may offer an explanation of why so comparatively few copies of the 1613 folio have the *Supplement*. Three distinct settings of type of the Supplement exist' (Juel-Jensen), of which the present is the first.

STC 22544a; B.E. Juel-Jensen, *The Book Collector*, Winter 1962, no. 6b.

104. **[SOUTHWELL, Robert].** [Saint Peters Complaint. Newlie augmented with other Poems. At London by I. R[oberts]. for G. C[awood]. 1602.]

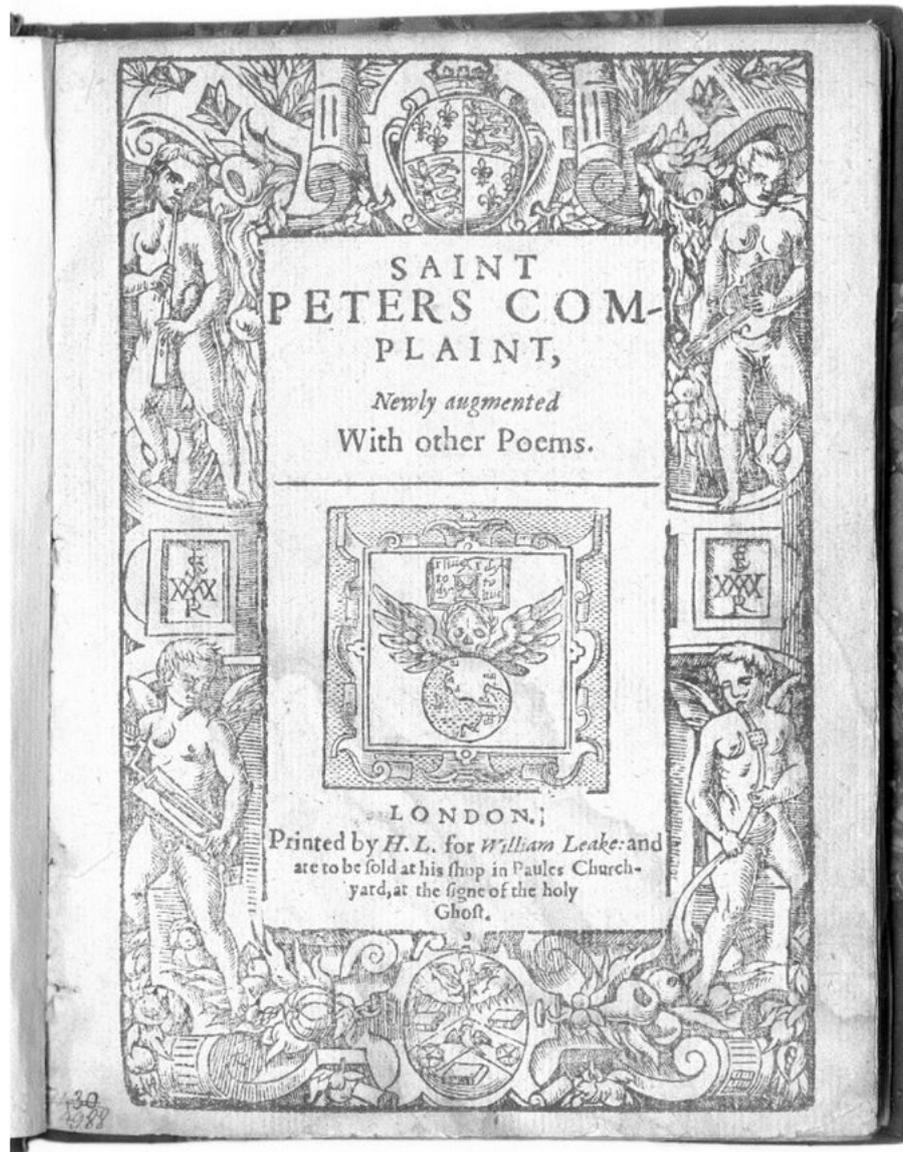
4to., pp. [6], 66, 59-77, [1]; wanting A1-2 (title-page and Epistle), and the final three leaves (L4-M2), all supplied in facsimile, L1-3 short at the foot and possibly supplied; rather browned; faults notwithstanding, a good copy of the rest of the text in full nineteenth-century dark blue morocco; armorial bookplate. **£2000**

The first 'augmented' edition, very rare, of what is arguably **the finest volume of poems by an Elizabethan Catholic**, first published in 1595. The final paginated sequence (pp. 59-77) of shorter poems appeared here for the first time.

The poet and Jesuit martyr Robert Southwell (1561-1595) was educated at Douai, then travelled to Rome to join the Jesuits, finally returning to English in 1586. He narrowly avoided capture several times, publishing a number of successful prose works, before his final arrest in 1592. After two and a half years of solitary confinement he was tried and executed in 1595. His poems were quickly printed in two anonymous collections, *Saint Peters Complaint* and *Mæoniæ*, both 1595, and many times reprinted, without revealing the identity of their (Catholic) author. 'As in his prose work, Southwell's poems are an extension of his ministry. He has an unerring sense of word-music and rhythm, and an apparent simplicity that belies the subtlety of meaning. A great deal of his imagery is based on the natural world, frequently with reference to the iconography of the Bible' (*Oxford DNB*).

ESTC shows copies at Bodley and Harvard only.

STC 22960a.



‘THE BURNING BABE’

105. [SOUTHWELL, Robert]. *Saint Peters Complaint*, newly augmented with other Poems. London. Printed by H. L. for William Leake ... [1602-1609?]

4to., pp. [6], 66, 59-77, [1], wanting F2, L3 and M2 (supplied in facsimile); title-page with a woodcut border (McKerrow & Ferguson 121) and a central woodcut emblem (also used on Leake’s edition of *Venus and Adonis* 1602) some faint dampstaining; nineteenth-century half calf and marbled boards, bookplate of the Virtue and Cahill library of the Diocese of Portsmouth. **£1500**

Undated reprint [?] of the ‘augmented’ quarto edition of 1602, preserving the same mispagination as well as the erroneous catchword before signature K (‘A fan-’, leading to ‘A Phansie’) but from a different setting of type with different ornaments. A spurious facsimile title-page is laid in loose.

This edition is dated in Grolier, *Langland to Wither* as between 1596 and 1609. STC and therefore ESTC opt for 1609, though Leake was publishing other works by Southwell from 1602. The added material includes what is probably Southwell’s most famous piece, ‘The burning Babe’.

STC 22961.

106. **SOUTHWELL, Robert.** [Two fragments of *St. Peters Complainte*, 1630, including complete:] *Mæonia: or certaine excellent Poems and spiritual Hymnes ...* London, Printed by I. Haviland. 1630.

12mo., ff. [52], comprising G9-I10 of *St Peters Complainte* 1630 (the complete text of *Mæonia* with a divisional title-page as above); bound before another fragment (A2-G8, wanting A12 and C1-12); quarter red morocco by Sangorski & Sutcliffe for Bent Juel-Jensen. **£500**

Mæonia, a collection of shorter poems, was first published in 1595, and appeared with *Saint Peter's Complaint* in editions of the latter from 1620.

STC 22966.

PROBABLY NOT SPENSER'S WIFE'S COPY

107. **[SPENSER, Edmund].** *The Faerie Queene*. Disposed into twelve Books, fashioning XII. morall Vertues. London, Printed for William Ponsonbie. 1590.

4to., pp. [2], 600; wanting 2P6-8 and its intended cancels 2Q⁴; A1-2, A7-8, B1, B8, and PP1-5 supplied from another copy, 2E2 and 2E7 misbound, lower corner of Y2 torn away and replaced in facsimile; somewhat dusty throughout; Bent Juel-Jensen's copy, rebound for him in full tan morocco, gilt with his Ethiopic cover stamp. **£2500**

First edition of the first three books. The next three followed in 1596 (*see next item*). The Welsh words on p. 332 are present (a later state of the text), pp. 190, 213 and 409 are in their corrected states.

Provenance: inscription on p. 590 (evidently the last leaf even at that date): 'Wm Cole A. M. ex Donis Mich. Tyson ... Jan 10. 1770' – Michael Tyson (1740-1780) and William Cole (1714-1782), antiquaries and members of the 'Benedictines' of Corpus Christi, Cambridge. Both had fine libraries that were sold at auction. Later in the collection of the literary scholar H. W. Garrod (1878-1960), who suggested that the inscription on p. 333 ('Elizabeth Peace') is that of Spenser's wife (*TLS*, 10 May 1923).

STC 23081; Pforzheimer 969.

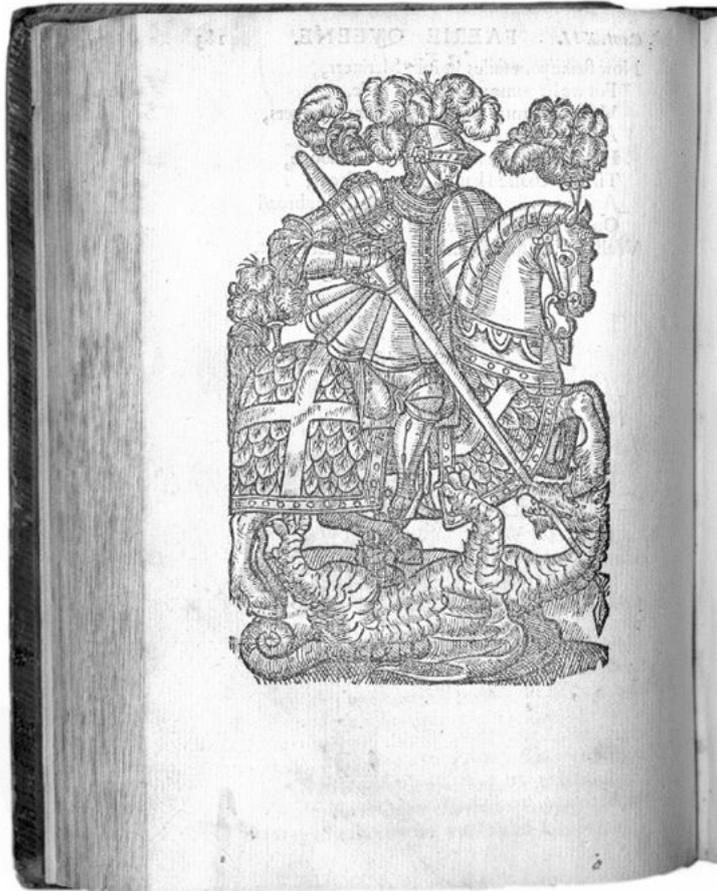
108. **SPENSER, Edmund.** *The Faerie Queene*. Disposed into twelue Bookes, fashioning the XII. morall Vertues. London, Printed for William Ponsonbie, 1596. [*With:*] *The Second Part of the Faerie Qveene*. Containing the fovrth, fifth, and sixth Bookes ... Imprinted at London for William Ponsonby. 1596.

2 vols., 4to., pp. [2], 590; 518, with a full-page woodcut of St George and the Dragon in vol. I; title-page of vol. I soiled, old repairs to blank margins of A2 and A4; in vol. II 2K3 outer margin repaired, 2K4 torn and repaired with loss, made in good in manuscript; eighteenth-century diced Russia, worn; armorial bookplates of John Blount; the Bent Juel-Jensen copy. **£4000**

First revised text of Books 1-3, first edition of Books 4-6.

Spenser's revisions to the first three books range from the ill-advised replacement of the last five 'glorious stanzas' of book 3, and the excision of fifteen terminal sonnets, to 'many minute [and authoritative] alterations' throughout the text (W. A. Jackson). Books 4-6 are published in their definitive form, and the poem now lacked only the uncompleted 'cantos of mutability', which were published posthumously in 1609 (*see next item*).

STC 23082; Pforzheimer 970.



[108]

CANTOS OF MUTABILITIE, AND THE SHORTER WORKS

109. **SPENSER, Edmund.** [Works.] *The Faerie Queene*, disposed into XII. Bookes, fashioning twelve morall Vertues. At London. Printed by H. L. for Mathew Lownes. 1609[-1611].

Folio, pp. [2], 363, [1], [2, blank]; [14], [2, blank], [10], 56, [2, blank], [134], with the medial blanks li4, ¶8 and F4; neat marginal repairs to a few leaves, but a very good copy in full red crushed morocco, gilt, by Bedford. **£5800**

First edition of the complete text of *The Faerie Queene*, adding the 'Cantos of Mutabilitie', along with the shorter works as issued by Lownes in 1611.

The 1609 folio was set from the 1596 text (*see previous item*), probably with some manuscript corrections, and includes 'Cantos of Mutabilitie' which Spenser left unfinished at his death, thus completing the text of *The Faerie Queene* as we know it.

Two years later Lownes still had some unsold sheets from the 1609, and these, with a cancel title-page and dedication, were incorporated into the earliest copies of the 1611 collected *Works* (where the colophon of *The Faerie Queene* is still dated 1609, as is the title-page to Books IV-VI). 'Two Cantos of Mutabilitie', printed as a fragment of Book VII, are also from 1609, their first appearance in print and the sole authority for the text. When the 1609 sheets ran out all this part of the book had to be reprinted, and the 'Mutabilitie Cantos' lose their textual authority. Here, all portions of *The Faerie Queene*, including the title-page, are the 1609 sheets.

Although there is no general title-page, all of the *Works* added in 1611 are present, in the first issue throughout. In *The Shepherds Calendar* the twelve eclogues are illustrated with the same set of blocks used for the five quartos, now a bit worn and set between woodcut ornaments because of the width of the page. The ‘other Works’ include *Colin Clouts come home again*, *Prothalamion*, the sonnet sequence *Amoretti*, *Epithalamion*, and the rest of Spenser’s minor poems.

STC 23083 (incorporating 23086.3, 23093.5, and 23077.3); Johnson 12, 19; Pforzheimer 971-2.

ANACREONTEA

110. **STANLEY, Thomas.** *Poems ...* [London,] Printed in the Year, 1651. [*Bound with:*]

STANLEY, Thomas, translator. *Aurora Ismenia and the Prince: by Don Juan Perez de Monatalvan. Oronta the Cyprian Virgin: by Signr. Girolamo Preti ...* The second Edition, with Additions.. London, Printed by W. Wilson for Humphrey Moseley ... 1650.

Two works, 8vo., pp. 86, 164, 167-260; [6], 87, [5], 14; wanting the medial blanks f4 and L4 as often; neat repairs to inner margin of signature a in *Poems*; A4 (‘Upon Oronta’) in *Aurora Ismenia* mounted and bound, according to the sense, before H2 at the beginning of ‘Oronta’; scattered foxing, some leaves slightly browned, but good copies in attractive late eighteenth-century full red morocco, elaborately gilt (possibly borrowed from another book). **£2250**

First edition, first issue (reputedly a private printing for presentation to friends) of a classic Caroline text. It is sometimes found, as here, issued with *Aurora Ismenia and the Prince*, though in that case signature H is usually cancelled as it duplicates ‘Oronta’, which already appears in *Poems*. Moseley reissued the work for public distribution with his name in the imprint in 1652.

Stanley’s *Poems* ‘contains a goodly number of pieces that are among the best of the minor Caroline verse and some that were not previously published’ (Pforzheimer) – forty-two of the lyric poems had appeared in *Poems and Translations* (1647), but twenty-one are new here, and there are number of new translations. ‘The 1651 volume ... includes the first complete English translation of the *Anacreonthea*. This translation, in tetrameter couplets, was published at a time when the poems attributed to Anacreon, with their refined hedonism, were particularly influential among Stanley’s fellow Caroline poets’, and it remained the standard translation for some time (*Oxford DNB*).

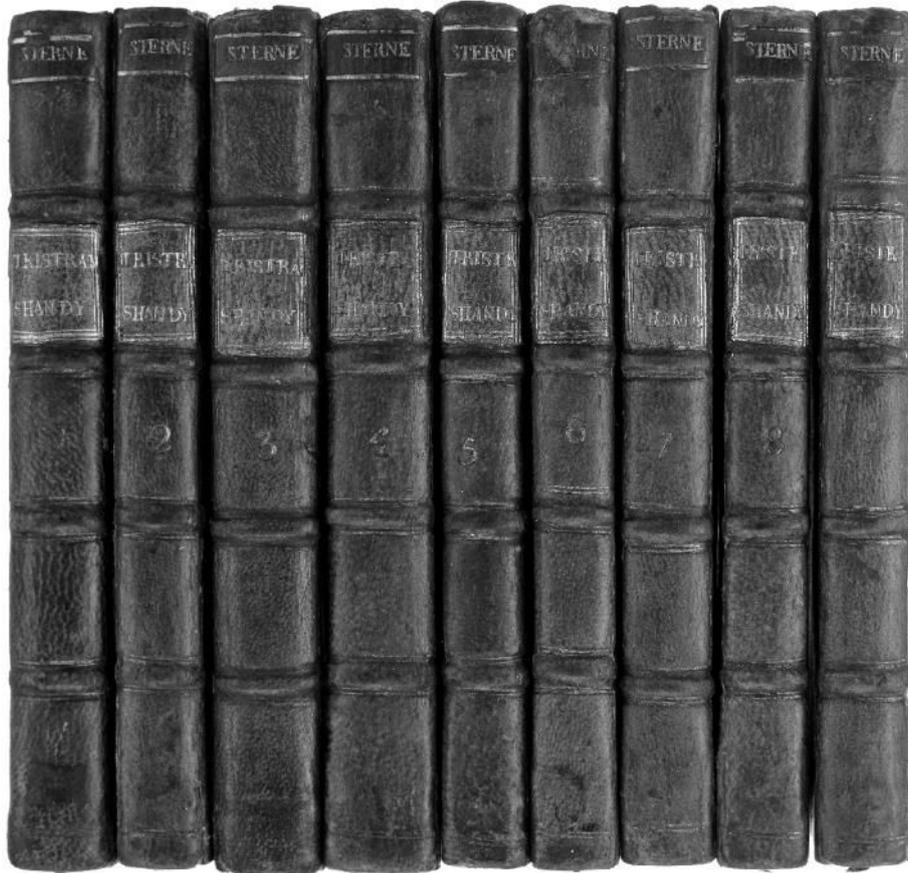
Stanley’s cousin was the poet Richard Lovelace (*see item 74*), Edward Sherburne was another kinsman and a neighbour at the Middle Temple, and the dramatist James Shirley (*see item 102*) was a close friend.

Wing S 5241 and P 1468; Hayward 101; Pforzheimer 986 and 985.

COCK AND BULL

111. **[STERNE, Laurence].** *The Life and Opinions of Tristram Shandy, Gentleman ...* Vol. I [–IX]. *Comprising: Vols. I-II ...* The seventh Edition. London: Printed for J. Dodsley ... 1768[–9]; vols. III-IV ... A new Edition. London: Printed for J. Dodsley ... 1769; vol. V ... The second Edition ... London: Printed for T. Becket and P. A. De Hondt ... 1767; vol. VI ... A new Edition ... Printed for T. Becket and P. A. Dehondt ... 1769; vols. VII-VIII. London: Printed for T. Becket and P. A. Dehont [*sic*] ... 1765; vol. IX ... Printed for T. Becket and P. A. Dehondt ... 1767.

9 vols., 12mo., vols I and III with the frontispieces by Hogarth (second state), half-titles in volumes IV-VII, and IX as required; vols. VII and IX signed by Sterne on B1 recto as usual, to disown piracies; one black page, one blank page, and one marbled leaf; a fine, crisp set, bound in uniform contemporary speckled sheep, red morocco labels; contemporary ownership inscription in each volume of John Savage Crawley, bookplate in each volume of the Dowdeswell family of Buchley Park, Worcestershire. £3500



A mixed set, but in strictly contemporary state, comprising all the most recent editions as available in 1769. Volumes VII-IX are first editions 1765-7, the rest are in printings of 1767-69.

When the first two volumes appeared on 1 January 1760, *Tristram Shandy* became an immediate phenomenon; its success spawned a flood of imitations, piracies and spurious continuations, prompting Sterne to sign every copy of the first editions of volumes V, VII, and IX as proof of their authenticity.

The second edition of volume V 'is of considerable importance' (Monkman), with authorial revisions and at least one substantive addition. There are three distinct settings of type, this the second listed by Monkman (the first was signed by Sterne, the only time he signed a second edition).

Volume VII is also found in two settings, this the first, with 'Gentleman' on the title-page set in two sizes of capital letter; the second setting is in fact a new edition, issued c. 1770 to make up sets of later printings.

Rothschild 1970 (first editions); Kenneth Monkman, 'The Bibliography of Early Editions of *Tristram Shandy*', *The Library* XXV:1 (1970), pp. 11-39.



112. **SUCKLING, John.** *Fragmenta Aurea.* A Collection of all the incomparable Peeces ... published by a Friend to perpetuate his Memory. Printed by his owne Copies. London, Printed for Humphrey Moseley ... 1646.

8vo., pp. [8], 119, [7], 82, 64, [4], 52, with the portrait frontispiece by W. Marshall; a good copy in contemporary calf, rebacked; front endpaper inscribed, 'This Book was Doc^r Hick's [George Hickes], bought the 30: Jan^y 1715/6. P: L: [? Peter Legh, fellow nonjuror]'; an inscription on the title-page, presumably by Hickes, records that the book was 'Begun Novemb. 9th 1660'—when he was a student at Oxford. **£1000**

First edition, third state of the title-page with 'Fragmenta Aurea' in upper and lower case letters, and the date underlined.

Along with the *Last Remains* of 1659, this first collection of the Cavalier poet's mostly amatory and occasional verse defines the canon and provides the authoritative text. The other 'incomparable Peeces' are a selection of letters, one prose discourse, and Suckling's three plays, *Aglaura* (1638, here with a revised ending turning the tragedy into a tragi-comedy), *The Goblins* (its first appearance in print), and *Brennoralt* (1642, revised and expanded). The plays have separate title-pages, register, and pagination, but they are an integral part of *Fragmenta Aurea* and there is no evidence that they were ever intended for sale separately.

The publisher Humphrey Moseley was closely connected with the dissemination of royalist texts during the dark years of the Commonwealth, including works by Davenant, Vaughan, Carew, Beaumont & Fletcher, Benlowes, Brome, Cartwright, Cowley, Donne, Fanshawe, Sherburne, Stanley,

Stapylton, and Waller (*see throughout*). He was the natural choice as publisher for the Cavalier verse of 'the greatest gallant of his time' (Aubrey).

Wing S 1626B; Hayward 84; Greg III, 1130-1; *Studies in Bibliography*, xiii (1970), 165-7.

PRESERVING THE CANCELLED LEAVES G6-7

113. [SWIFT, Jonathan]. *Miscellanies in Prose and Verse*. London: Printed for John Morphew ... 1711.

8vo., pp. [14], 416; first few leaves browned but a very good copy in contemporary panelled speckled, calf, rebaked preserving the old spine; modern bookplate. **£1250**

First edition, ordinary paper issue, the very rare first state, with G6-7 preserved (though slashed for cancellation); the cancellans was printed on A8, not here present.

This is the first authorized collection of Swift's early work in verse and prose. Twenty-five pieces were assembled by Morphew, with the blessing of the author, including the *Meditation upon a Broom-stick*, the *Account of the Death of Mr. Partridge*, and *Baucis and Philemon*. In later years it was to provide the inspiration, the title, and most of the first volume for the Pope-Swift *Miscellanies in Prose and Verse* of 1727-32.

A last minute decision to omit the final paragraph of 'A Discourse of the Contests and Dissentions in Athens and Rome' (three pages on political corruption), led to the cancellation of G6-7 and its replacement with a single page printed on what was originally A8 (here excised). We can trace only two other copies (British Library and Rothschild) that preserve these leaves, slit as here.

Rothschild 2015; Teerink-Scouten 2.

THE DRAPIER'S LETTERS COLLECTED

114. [SWIFT, Jonathan]. *Fraud detected: or, the Hibernian Patriot*. Containing all the Drapier's Letters to the People of Ireland, on Wood's Coinage, &c. interspers'd with the following Particulars, viz. I. The Addresses of the Lords and Commons of Ireland, against Wood's Coin. II. His Majesty's Answer to the said Addresses. III. The Report of his Majesty's most honourable Privy Council. IV. Seasonable Advice to the Grand Jury. V. Extract of the Votes of the House of Commons of England, upon breaking a Grand Jury. VI. Considerations on the Attempts, made to pass Wood's Coin. VII. Reasons, shewing the Necessity the People of Ireland are under, to refuse Wood's Coinage. To which are added, Prometheus. A Poem. Also a new Poem to the Drapier's Club in Truck Street, Dublin, never before printed. With a Preface, explaining the Usefulness of the Whole. Dublin: Re-printed and sold by George Faulkner ... 1725.

8vo., pp. [2], 14, 222, [2]; signature Dd in corrected state; title-page a little dusty, but a very good copy in contemporary panelled dark calf, rubbed, joints at foot of spine defective. **£1750**

First collected edition. Swift's five pseudonymous *Letters* opposing the notorious proposal for a copper-coinage issue by one William Wood, an English patentee, appeared in periodical form and in very rare separate editions between March 1724 and January 1725. They are all signed 'M. B.[.] Drapier', and were instrumental in defeating the odious project; Swift found himself, on the eve of his departure for London with the completed manuscript of *Gulliver's Travels*, suddenly lionized as 'The Hibernian Patriot', and while still unidentified, 'in great Repute, the Darling of the populace, his

Image and Superscription on a great many Sign-Posts in [Dublin] and other great Towns' (Bishop Nicholson to Archbishop Wake, 12 October 1725).

Fraud Detected is the first collective edition of the five letters, with the addition of other contemporary material, some printed for the first time (see title). It was set up from the separate publications, 'with very slight alterations of punctuation, spelling and capitalization'. Swift himself presented a copy of the book to the Bodleian Library, inscribed in his hand 'Humbly presented / to the Bodleian'. The collection was not printed in London until 1730 (as *The Hibernian Patriot*).

Goldsmiths' 6396; Rothschild 2094; Teerink-Scouten 21 (and cf. pp. 313-22).

WITH POPE'S PREFATORY VERSES

115. **[SWIFT, Jonathan].** Travels into several remote Nations of the World. In four Parts. By Lemuel Gulliver, first a Surgeon, and then a Captain of several Ships ... The second Edition [vol. II adds: corrected]. London: Printed for Benj. Motte ... 1727.

Four parts in 2 vols., 8vo., pp. [22], [iii]-xii, 148, [6], 164; [8], 155, [9], 199, [1]; with an engraved portrait frontispiece (slightly small, possibly supplied, third state), the four maps and two plans, and the initial advertisement leaf in volume II; some foxing at the extremities but a very good copy in contemporary speckled calf, rebacked; ownership inscriptions of 'John Malyn of Occolt' [Occold, Suffolk].

£1750

'Second' edition (in fact the fourth, since the three 'issues' of 1726 are separate editions), but the first to include Pope's prefatory verses. Teerink-Scouten note two states, with either four or five verses (signed a2-7 b4 or a2-7 b4 *2). Ours contains four (see Teerink 1224 and Norman Ault, *New Light on Pope*, pp. 231 ff.).

In addition to printing Pope's verses for the first time, 'this is the first Motte edition ... to contain emendations in the spirit of Ford's Errata' (Teerink-Scouten).

Teerink-Scouten 293; Griffith 190.

THE DEFINITIVE TEXT OF GULLIVER

116. **SWIFT, Jonathan.** The Works of J. S, D. D, D. S. P. D. in four Volumes ... In this Edition are great Alterations and Additions; and likewise many Pieces in each Volume, never before published. Dublin: Printed by and for George Faulkner, Printer and Bookseller ... 1735.

Four vols, 12mo. in sixes, with a frontispiece to each volume, and the four maps and two plans in volume III (Gulliver); title-page, C5-6 and M1-2 in volume IV are cancels (as usual); mild dampstains to first few leaves of volume III, else a very good copy in contemporary calf, spines gilt, gilt edges, front joints cracking (that of volume IV nearly detached); early ownership signatures of Mrs. Mann.

£1250

First 12mo. edition of the first collected *Works* of Swift, preceded by the octavo edition earlier in the year. Here the chronological arrangement in volumes I and II has been altered and one piece, 'Prometheus' (a later insertion), moved from volume IV to its correct place in volume II.

Faulkner's editions of the *Works* were of great importance, including the first printing of 52 poems in volume II, two new 'Drapier's Letters' in Volume IV, and most importantly the definitive text of *Gulliver's Travels* in volume III. Motte's 'basely mangled and abused' editions of 1726 had annoyed Swift, and here he took pains to restore all the passages that had previously been altered or omitted.

A fifth and sixth volume appeared in 1738, and further continuations would eventually take the collection to twenty volumes by 1769, but the present four-volume collection is complete in itself. The 12mo. edition is far scarcer than the 8vo. Of the two dozen copies listed in ESTC, at least six lack one or more volumes.

Teerink-Scouten 49.

EDITED BY FOXE

117. **TYNDALE, William, John FRITH and Robert BARNES.** The Whole Workes of W. Tyndall, John Frith, and Doct. Barnes, three most worthy Martyrs, and principall Teachers of this Church of England, collected and compiled in one Tome together, before beyng scattered, & now in Print here exhibited to the Church ... At London Printed by John Daye, and are to be sold at his Shop ... An. 1572 [corrected in manuscript to 1573].

Folio in fours and sixes, pp. [14], 478, [18, index], [4], 3-172, [4, index], [8], 183-376, [4], complete, with three half-page woodcuts; title-pages to each part within woodcut borders (McKerrow & Ferguson 76); B4, HH1 and AAa1 cancelled as always; ESTC states 'CC3 is a cancel', but we can find no evidence of that in this copy; title-page slightly dusty, pale dampstain to head at front, small flaw to BB2, tear to EE4, final leaf soiled (woodcut shaved), but withal a very good, crisp copy in contemporary blind-tooled calf over wooden boards, rebacked. **£16,000**

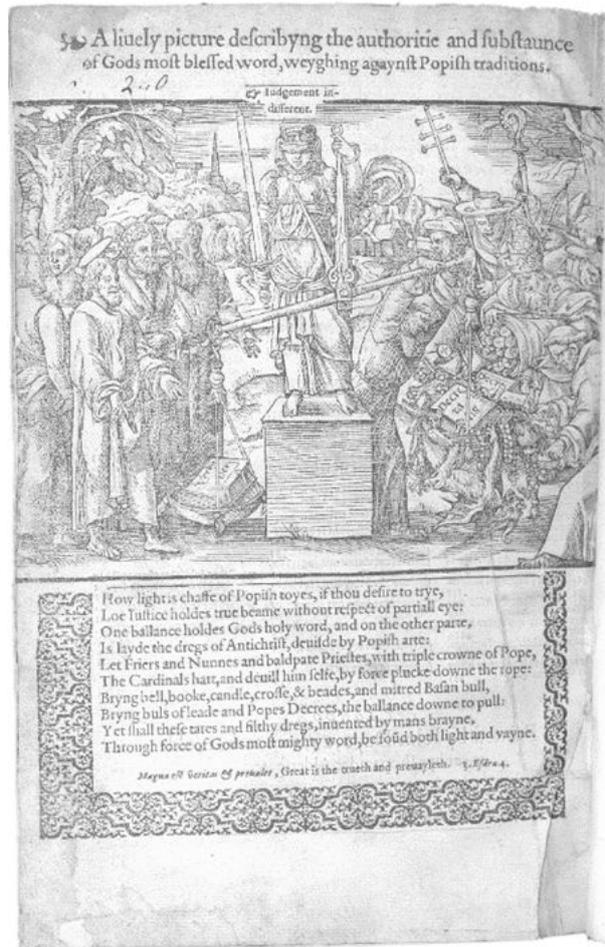
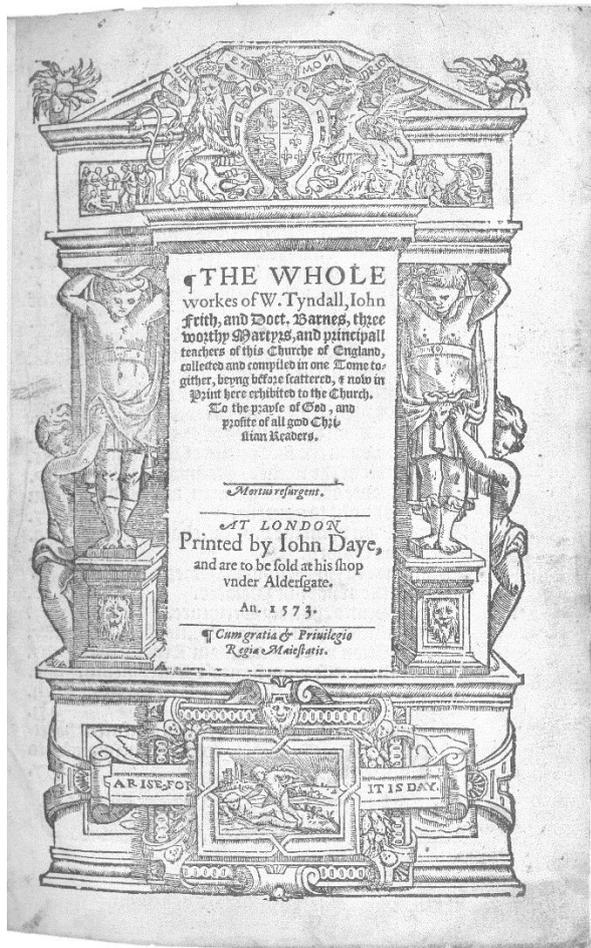
First edition, edited by John Foxe, with brief lives drawn from his *Book of Martyrs*; this is the variant with 1572 rather than 1573 in the imprint (altered in manuscript to 1573 as always).

In the second edition of his *Actes and Monumentes* (1570), Foxe had promised his readers an edition of the works of Tyndale, Frith and Barnes, and here he expresses his 'thankes to the high providence of the almighty God, for the excellent arte of Printing, most happely of late found out, and [for Printers] ... who in premitting other light triflyng pamphlets of matter unneedful, and impertinent, little serving to purpose, lesse to necessitie, doe employe their endeavour and workemanship chiefly to restore such fruitfull workes and monumentes of auncient writers, and blessed Martyrs'.

Tyndale's aims are twofold, apologetic and pastoral: 'Briefly, whatsoever thou art, if thou be yong, of John Frith: if thou be in middle age, of W. Tyndall: if in elder years of D. Barnes, matter is here to be founde, not onely of doctrine to enforme thee, of comfort to delyte thee, of godly ensample to directe thee: but also of special admiration, to make thee to wonder at the workes of the Lord' ('Epistle or Preface').

Tyndale's works fittingly head and dominate the volume; they were first collected here and were not reprinted until the nineteenth century. The introductory biographies by Foxe are largely taken from the *Actes* but with some new additions (such as the 'few notes touching [Tyndale's] private behaviour in diet, study [etc.]'). The first two woodcuts, of the martyrdoms of Tyndale and Barnes, were also taken from the *Actes*, but the last, an allegorical 'lively picture describyng the authoritie and substance of Gods most blessed word, weyghing agaynst Popish traditions', appears for the first time here.

STC 24436.



[117]

BLACK TULIP

118. **VAUGHAN, Henry.** *Silex Scintillans: or sacred Poems and private Ejaculations ...* London, Printed by J. W. for H. Blunden ... 1650.

Small 8vo., pp. 3-110, with the engraved title-page but wanting A1 (the Latin verse explanation); letterpress title-page soiled, head of A4 torn away and repaired with loss of drop-title on recto and four lines on verso, sidenote on B3 cropped as nearly always, margin of last leaf reinforced; contemporary sheep, rebaked; the Gathorne-Hardy-Col. C. H. Wilkinson-Juel-Jensen copy. **£4250**

First edition, defective but a famous rarity, one the greatest collections of religious lyric verse in the English language, an intimate response to Herbert's *Temple* (1633).

Only two copies have appeared at auction since 1975, the Houghton-Garden copy (\$80,000 in 1989) and the Bradley Martin copy (\$45,000 in 1990). This copy was one of the last books bought by Col. Wilkinson before his death, and 'one which he had always most prized' (L. W. Hanson, in *The Book Collector* Spring 1960).

Wing V 12; Hayward 81.

119. **WITHER, George.** *Abuses Stript, and Whipt. Or Satirical Essaies, divided into two Bookes ... also The Scourge. Epigrams ...* At London, Printed by G. Eld, for Francis Burton ... 1613.

8vo., pp. [328], wanting the preliminary blank leaves [A1-2], but with the medial blank K5; blank corners of first few leaves worn away, else a very good copy, loose in contemporary limp vellum. £1250

One of four legitimate editions in 1613 (and a piracy) of the work that first made Wither's name, a set of moralizing verse satires based on self-observation but with some trenchant attacks on, for example, 'evil counsellors' such as '*That Man-like Monster*' in an epigram addressed to King James. Whether Wither had any particular target in mind is not clear (he claimed not in the edition of 1615) – but passages such as this led to his arrest and imprisonment in the Marshalsea.

An indefatigable and often meretricious poet and pamphleteer, Wither's early works, like this, are by far his most interesting. Despite the controversy, *Abuses Stript, and whipt* was widely praised and much reprinted. No clear priority has been established among the four legitimate editions of 1613. Two end on X8 (as here) and two on V6. This is the only edition to mention 'The Scourge' and 'Epigrams' on the title-page, though all editions include them.

STC 25894; see Pforzheimer 1078 for a discussion of priority ('it is possible that some editions were issued simultaneously').

120. **WITHER, George.** *The Shepherds Hunting: being, certaine Eglogs written during the Time of the Authors Imprisonment in the Marshalsey ...* London: Printed by Thomas Snodham for George Norton ... 1615.

12mo., pp. [110, of 128], wanting B8 and H1-8; wormtrack at inner margin touching the odd catchword, last few leaves dusty and frayed; modern wrappers; early manuscript inscription to the signed blank A1 (a quatrain) and to foot of last leaf ('*finis coronat opus*'), suggesting it has long lacked the final gathering. £400

One of three closely related printings, of uncertain sequence, and with identical collations (though one has a different printer).

Composed while Wither was in prison after the publication of *Abuses Stript and Whipt* (1613, *see previous item*), this is a long poetic dialogue in imitation of the pastorals of his friend William Brown ('Willy' here; Wither himself is 'Roget').

ESTC shows eight copies including the present (formerly Juel-Jensen).

STC 25921; Pforzheimer 1091.

121. **WITHER, George.** *Juvenilia. A Collection of those Poemes which were heretofore imprinted, and written by George Wither.* London Printed for Robert Allott ... 1633.

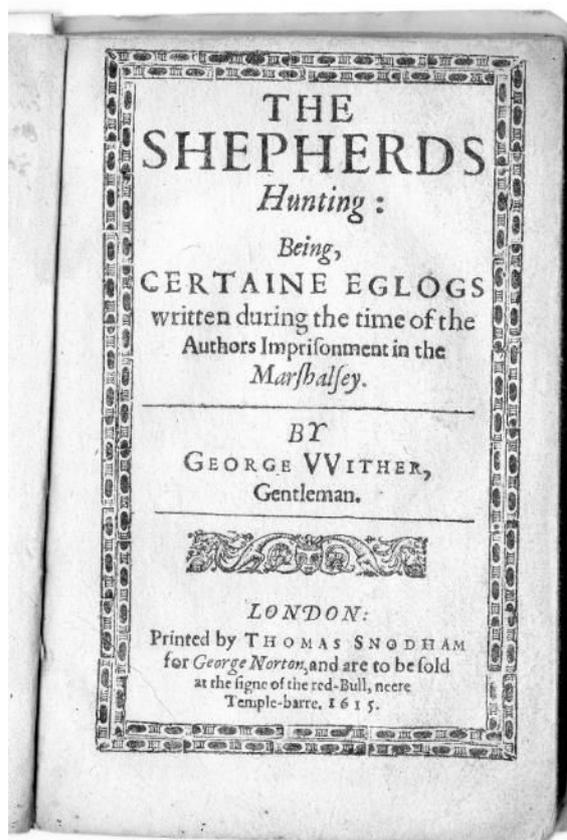
12mo., two parts, pp. [50], 484, [8], and pp. [274], with the medial blank Z6 but without the terminal blank ²M6; wanting the frontispiece portrait and the engraved title-page to the second part, *Wither's Motto* [London, Printed by Thomas Harper for John Grismond, 1633]; first engraved title-page and the verse explanations A1 and ²A1 smaller and probably supplied; apart from the portrait and the second engraved title-page, the book is textually complete, an attractive copy in contemporary polished calf, ruled in blind, clasps wanting. £1500

Second collected edition, very scarce, much expanded from the first edition of 1622, adding *Wither's Motto* and *Faire Virtue or the Maid of Philarete*.

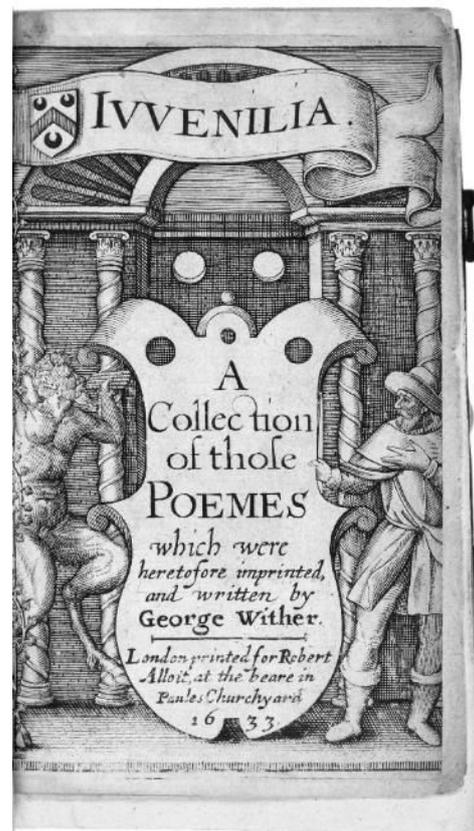
The contents of the first part comprise *Abuses whipt and stript* (and the *Second Book*), *Prince Henries Obsequies*, *A Satyre written to the Kings most excellent Majestie ... when he [Wither] was Prisoner in the Marshalsey*, *Epithalamia*, *The Shepherds Hunting*, and *Fidelia*, each with a divisional title-page, the second and last dated 1632. As the two parts have different publishers they may have been available for purchase separately at the time, and ESTC records some copies thus although noting that they are normally bound together.

The prolific and very popular Wither seems to have been read to pieces by his early admirers, and complete copies of most of his works are extremely hard to come by. Of the eight copies of this edition listed in ESTC, two are fragments only and two more lack the leaves wanting or supplied here. STC notes an inserted bifolium in two copies (Folger, Harvard) stating that 'The *Poems* of Geo: Wither hitherto imprinted' are 'now comprised in two volumes ... the second volume contains only *Brittains Remembrancer*', but no such copies survive.

STC 25912.



[120]



[121]

WITHER ALMOST WELCOMES THE RESTORATION

122. **WITHER, George.** *Speculum Speculativum: or, a Considering-Glasse; being an Inspection into the present and late sad Condition of these Nations; with some cautionall Expressions made thereupon, by George Wither, immediately after His Majesties Restauration ... hereby also are some Glimmerings discovered of what will probably ensue hereafter ...* London, Written June XIII. MDCLX. and there Imprinted the same year [1660].

8vo., pp. [12], 148, 151-166 (signatures and text continuous); title-page dusty and laid down (a little short at head, possibly supplied though we think not), but a good copy in nineteenth-century polished calf by Andrew Grieve of Edinburgh. **£500**

The third of three editions in the same year, from an entirely new setting of type, with 'Glasse' rather than 'Glass' on the title-page, the errata formerly printed on L8 corrected, and the errors corrected in the caption title on p. 1.

Wither, at odds with the authorities or the Stationers for most of his career, and a conspicuous supporter of Cromwell's government, expressed some apprehension at the Restoration. His attitude here, and particularly in the unpublished verses 'Vox Vulgi', led to a spell of imprisonment. *Speculum Speculativum*, however, written in verse throughout, is dedicated to the King ('If this Considering Glass comes accidentally to his View'), and there is a prefatory 'Expostulation of the Author with Himself', dated 13 December 1660, debating whether to publish or not ('It hath now six months been expos'd to show, / And some say Forth in publick let it go. / Some, cry, Conceal it; for it may undo thee, / Or at the best, bring outward mischief to thee').

Wing W 3193; *Wither to Prior* 1065 note.

123. **WYCLIF, John.** [Thomas JAMES, *editor.*] Two short Treatises, against the Orders of the begging Friars ... Faithfully printed according to two ancient Manuscript Copies, extant, the one in Benet Colledge in Cambridge, the other remaining in the publike Librarie at Oxford ... At Oxford, Printed by Joseph Barnes ... 1608. [*Bound, probably as issued, with:*]

JAMES, Thomas. An Apologie for John Wickliffe, shewing his Conformitie with the now Church of England; with Answer to such slanderous Objections, as have beene lately urged against him by Father Parsons, the Apologists, and others. Collected chiefly out of diverse Works of his in written Hand, by Gods especiall Providence remaining in the publike Library at Oxford, of the honourable Foundation of Sr. Thomas Bodley Knight ... At Oxford, Printed by Joseph Barnes ... 1608.

Two works, 4to., pp. [8], 62, [2]; [8], 75, [5]; some foxing, heavy at the beginning, edges of first title-page chipped, else a good copy in modern sheep, rubbed, front hinge broken; armorial bookplate of John Hollis, Duke of Newcastle, on verso of title-page. **£2500**

First editions of both works. Thomas James was the first librarian of the newly-founded Bodleian Library in Oxford, and a formidable Protestant controversialist in his own right, who trawled the Bodleian collections for historical evidence.

Two Short Treatises comprises two proto-Reformation anti-clerical tracts, *An Apologie* summarizes Wyclif's views on various theological issues 'to shew his conformitie with the now Church of England in the chiefest points controverted'.

STC 25589 and 14445; Madan, I, pp. 73 and 70.

SEPTEMBER

